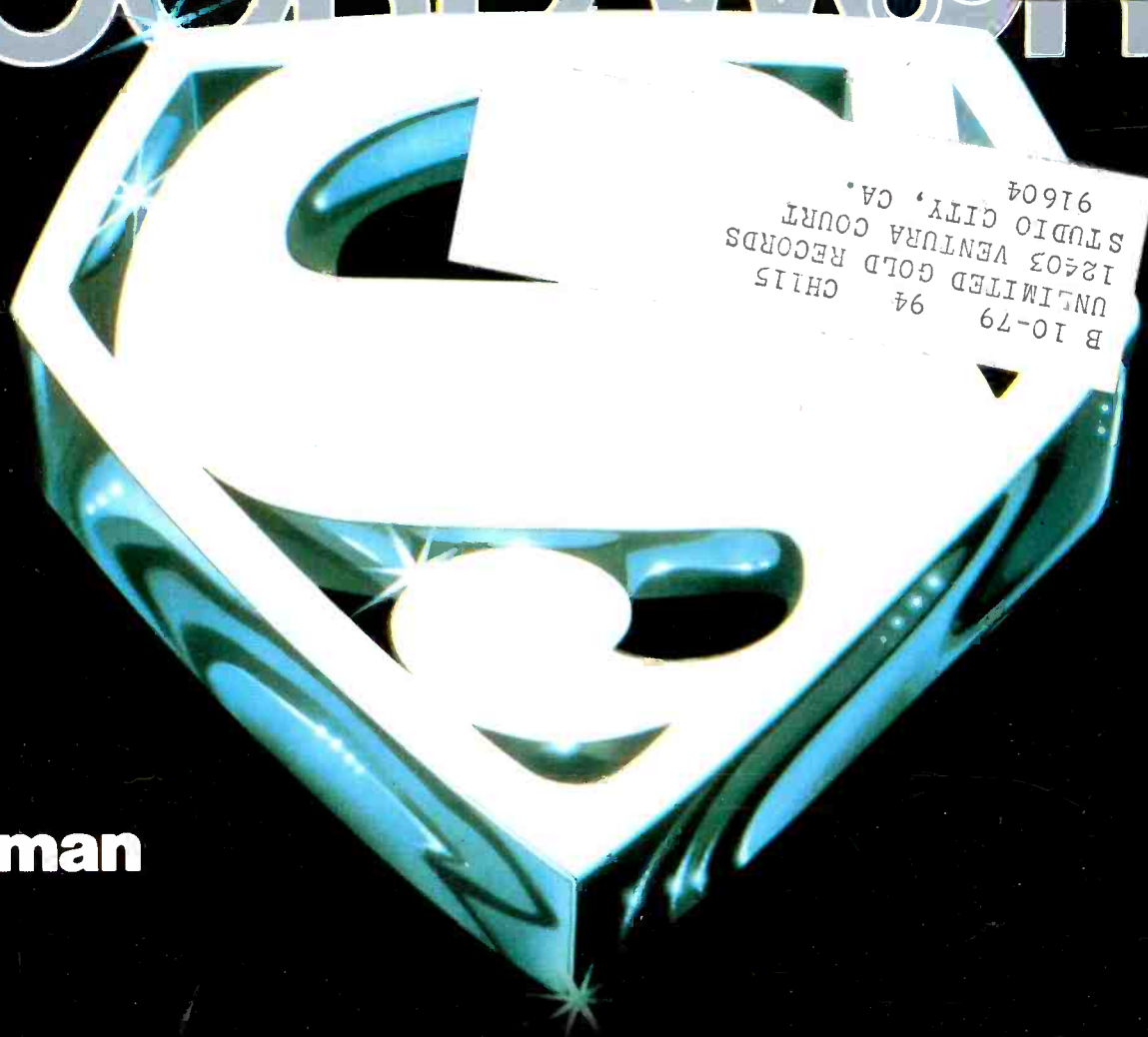


RECORD WORLD

MIDEM '79



Superman

HITS OF THE WEEK

SINGLES

FIREFALL, "GOODBYE, I LOVE YOU" (prod. by Dowd-R. & H. Albert) (writer: Roberts) (Stephen Stills, BMI) (4:19). The group broke in 1978 and this follow-up to "Strange Way" should fuel the momentum. It's a mid-tempo ballad with a harmony hook right for teen and adults. Atlantic 3544.

DR. HOOK, "ALL THE TIME IN THE WORLD" (prod. by Haffkine) (writers: Stevens-Silverstein) (DebDave/Evil Eye, BMI) (2:30). Their last single, "Sharing the Night Together," went top 10 and this new, gentle disc has the same romantic feeling and pop and adult appeal. Capitol 4677.

BARRY WHITE, "JUST THE WAY YOU ARE" (prod. by White) (writer: B. Joel) (Joelsongs, BMI) (4:04). Billy Joel's neo-classic gets the ultimate BOS interpretation here. White's basso vocals are perfectly expressive. It's already getting major BOS play and should cross. 20th Cent. Fox 2395 (RCA).

DIANA ROSS, "WHAT YOU GAVE ME" (prod. by H. Davis) (writers: Ashford-Simpson) (Jobete, ASCAP) (3:38). This new Ashford & Simpson tune places Ross firmly in the disco market. The arrangements are stirring and the beat meant for dancin'. It's a crossover natural. Motown 1456.

SLEEPERS

TEDDY PENDERGRASS, "LIFE IS A SONG WORTH SINGING" (prod. by Faith) (writers: Bell-Creed) (Mighty Three, BMI) (3:41). The title cut from his new album shows off Pendergrass' talents to the max. It's crossover material with something for everyone. Phila. Intl. 3669 (CBS).

ERIC CARMEN, "BABY, I NEED YOUR LOVIN'" (prod. by Carmen) (writers: Holland-Dozier-Holland) (Stone Agate, BMI) (3:17). His "Change of Heart" went Top 20 and this re-make of the Four Tops hit should appeal to pop and adult listeners. The production shines throughout. Arista 0384.

SUZI QUATRO & CHRIS NORMAN, "STUMBLIN' IN" (prod. by Chapman) (writers: Chapman-Chinn) (Chinnichap/Careers, BMI) (3:28). Already a big U.K. hit, this duo effort carries the Chinnichap seal and has a beat—and a message—easy enough for adult and top 40 play. RSO 917.

BONEY M, "DANCING IN THE STREETS" (prod. by Farian) (writer: same) (Al Gallico, BMI) (3:55). Not the Martha & The Vandellas hit but a superb disco disc with plush vocals, punchy rhythm and a thick production ripe for the dance floor and the airwaves. Sire 1038 (WB).

ALBUMS

"JOHN DENVER." Denver's much publicized new album is spearheaded by the new single, "Downhill Stuff," which is uptempo by Denver standards and shows off his excellent new band. The eleven songs include a new version of "Johnny B. Goode." RCA AQL1-3075 (8.98).

EDDIE MONEY, "LIFE FOR THE TAKING." Money's second album reunites him with producer Bruce Botnick and together they match some of the high points of his debut. The title track and "Maybe I'm A Fool," with their smooth arrangements, show Money at his best. Columbia JC 35598 (7.98).

KRIS KRISTOFFERSON AND RITA COOLIDGE, "NATURAL ACT." Both Coolidge and Kristofferson are known for their individual efforts and this collaboration should bring them to an even wider audience. Cool ballads and breezy country-tinged songs predominate. A&M SP 4690 (7.98).

DUSTY SPRINGFIELD, "LIVING WITHOUT YOUR LOVE." The songstress' second comeback album is her most sophisticated yet. Familiar material like "You've Really Got A Hold On Me" and "You Can Do It" get her characteristic vocal treatment with crossover possibilities abounding. UA LA936-H (7.98).





ALLEY & THE SOUL
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THE DEBUT ALBUM ON CAPITOL RECORDS AND TAPES

Includes the new single "Love Breakdown"⁴⁶⁷⁸

A North Spur Artist PRODUCED BY JACK NITZSCHE For North Spur Productions

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RECORD WORLD

Phonogram Appoints Sherwood Pres.; Steinberg Will Continue as Chairman

■ NEW YORK — Robert M. Sherwood was named president and chief operating officer of Phonogram, Inc. last week, succeeding Irwin Steinberg, who will continue as chairman of the Chicago-based company.

Steinberg will also continue as executive vice president of Polygram Corporation, the U. S. parent of Phonogram.

Sherwood, 36, comes to Phonogram/Mercury from Columbia Records, where he was most recently vice president, national promotion. Sherwood joined Columbia in 1973 after nine years in radio, lastly as program director for WGCL in Cleveland.

Sherwood's appointment becomes effective February 1.

Sherwood told *Record World* last week that Phonogram had



Irwin Steinberg, Bob Sherwood

contacted him about the job two months ago, and had been negotiating with him ever since. "I just wanted to know that I had the authority to do what I wanted," he said.

Sherwood said meeting with the present Phonogram staff was his top priority. "It's important" (Continued on page 53)

Atlantic's 30th Year: 30 Gold and Platinum

By BARRY TAYLOR

■ NEW YORK—Atlantic Records closed out 1978, the year of the label's 30th anniversary, with a total of 30 gold and platinum certifications by the RIAA. The announcement was made by Dave Glew, senior vice president/general manager, Atlantic, who noted that 1978 was the company's most successful year ever and an excellent indicator of the healthy state of Atlantic Records in gen- (Continued on page 58)

Polygram Meet Caps \$1.6 Billion Year

By PAT BAIRD

■ NEW ORLEANS — Polygram Distribution Inc., the giant distributing network of such record companies as RSO, Casablanca, Polydor, Phonogram/Mercury, Capricorn, Deutsche Grammophon and their associated and affiliated labels, will have racked up \$1.6 billion in worldwide sales during 1978, according to Irwin Steinberg, U.S. executive vice president.

Bob Siner Named MCA Records President

By SAM SUTHERLAND

■ LOS ANGELES—Bob Siner was formally named president of MCA Records last week, ending months of speculation anticipating a top level change at the label. Although the appointment was just made official by MCA, Inc., president Sid Sheinberg, Siner had served as the label's chief operating officer and spokesman for most of the last quarter of 1978, following a realignment of MCA Records' executive staff that began last August.

When reached by *RW* for comment, Siner said, "I think the whole structure of MCA, with the introduction of a new distribution system, the launching of the Infinity label, and a new aggressiveness throughout the companies points to a promising year. We're looking forward to attacking the marketplace aggressively and systematically." (Continued on page 70)



Bob Siner

UNICEF Concert Draws Industry's Top Stars

By SOPHIA MIDAS

■ NEW YORK—A Gift of Song—The Music for UNICEF Concert was realized last Tuesday at the United Nations General Assembly when 10 of the music industry's top recording artists each performed a song and donated its copyright to UNICEF.

The benefit concert, which was performed before ambassadorial dignitaries, VIPs from all phases (Continued on page 30)

CBS Sets Disco Pact With Hayden, Stewart

By SAM SUTHERLAND

■ LOS ANGELES — CBS Records became the latest industry major to launch new disco projects as top division executives last week confirmed a new production agreement with independent disco promotion specialist Tom Hayden and Interworld Music (Continued on page 10)

Bee Gees, EW&F Lead Grammy Nominees; Mangione, Murray Get Multiple Mentions

■ NEW YORK—The Bee Gees, Earth, Wind & Fire, Chuck Mangione, Anne Murray and the "Close Encounters" soundtrack led the list of artists receiving multiple citations in the final nominations for the 21st annual Grammy awards announced last week.

The National Academy of Recording Arts and Sciences (NARAS) will announce the winners during a CBS-TV special Feb. 15.

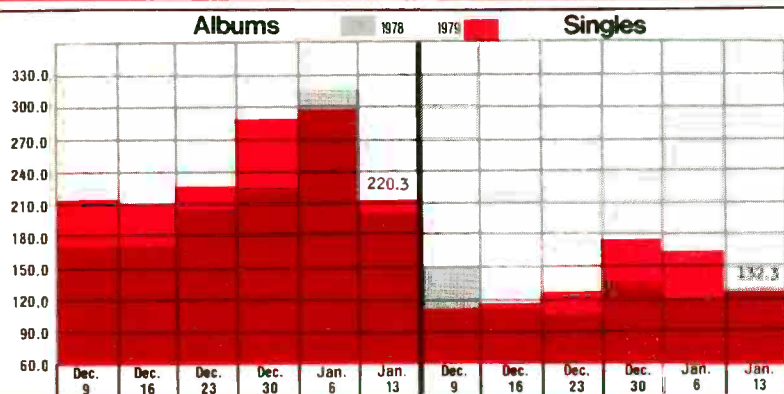
The academy's voting membership nominated the Bee Gees in six categories, Mangione and Murray in four each, "Close En-

counters" and its composer John Williams, in five, and EW&F in three performing and four arranging and engineering categories.

The other multiple nominees were Quincy Jones and Chick Corea, with three each, and in the classical field, Herbert von Karajan with six, Neville Martin with five, Itzhak Perlman with four, and Vladimir Horowitz, Zuban Mehta and Andre Previn with three nominations each. Many artists received two final nominations.

The nominees for Record of the (Continued on page 70)

RECORD WORLD SALES INDEX

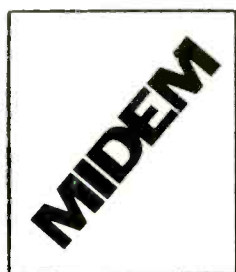


*The Record World Sales Index is based on a broad cross-section of quantitative sales data reported to Record World from retailers, rack jobbers and one-stops across the country. The base figure for both the singles and album indices is a smoothed average of these quantitative reports during periods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

contents



■ **Page 32.** The RCA regional meetings in Nashville and Dallas were notable both for the number and for the significance of the events and announcements that took place there. A new label, two new distribution deals, and the return of a familiar face—Nipper, the Victor trademark that will now reappear on RCA products. RW provides photographic highlights.



■ **Page 24.** MIDEM '79 is expected to be the largest in the 13-year history of the event, with more than 5500 music executives from around the world expected. Record World's advance look at MIDEM includes a number of features including a complete agenda.

departments

Album Airplay Report	Pages 36-37
Album Chart	Page 48
Album Picks	Page 66
Black Oriented Music	Page 60
Black Oriented Albums	Page 62
Black Oriented Album Chart	Page 60
Picks of the Week	Page 63
Black Oriented Singles Chart	Page 61
Soul Truth	Page 60
Chart Analysis	Page 8
Classical	Page 51
The Coast	Page 58
Copywrites	Page 65
Country	Page 72
Country Album Chart	Page 75
Country Hot Line	Page 73
Country Picks of the Week	Page 72

Country Singles Chart	Page 76
Country Singles Picks	Page 74
Nashville Report	Page 72
Cover Story	Page 56
Disco	Page 46
Disco Dial	Page 52
Disco File	Page 46
Disco File Top 30	Page 52
Discotheque Hit Parade	Page 46
Gospel	Pages 68-69
Jazz	Page 59
Jazz LP Chart	Page 59
Latin	Pages 54-56
New York, N.Y.	Page 57
Radio Marketplace	Pages 39-44
Radio World	Pages 22-23
Retail Report	Page 47
Singles Chart	Page 35
Singles Picks	Page 64

POWERHOUSE PICKS

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

Gloria Gaynor (Polydor) "I Will Survive." Fantastic action on this record as more majors jumped on it this week. Others are showing excellent chart movement—top 10 in New York and solid sales are being reported.

Donna Summer (Casablanca) "Heaven Knows." An impressive list of primary and secondary radio stations are on this record. Strong action is also reported by black oriented radio.

RW Taps Forsythe As Marketing Director

■ NEW YORK—Record World has announced the appointment of radio veteran Jack Forsythe to the position of marketing director, based in the Los Angeles office. Forsythe, who will take over the marketing spot Jan. 15, will work closely with RW research director Mike Vallone in New York and the rest of the research department in the compilation of the magazine's charts and research related features.



Jack Forsythe

Forsythe, most recently acting general manager of V97 in Jacksonville, Fla., began working in radio seven years ago in Linesville, Pa. In the interim he was with WMBA Ambridge, Pa., WZUM Pittsburgh, WKEG Washington, Pa., and spent 3 1/2 years at 13Q Pittsburgh as music director and assistant program director. Prior to joining V97 he was an air personality and assistant program director at Miami's 96X for one year.

Commenting on his decision to join Record World, Forsythe said: "Record World is expanding and growing and has been, for a number of years, the most credible and exciting of all the trade magazines. I look forward to playing a role in its further development."

Polydor Names Goldrod West Coast Gen. Mgr.

■ LOS ANGELES—Marty Golrod has been named general manager of west coast operations for Polydor Inc., it was announced by Dick Kline, executive vice president.



Marty Goldrod

In this newly created position, Goldrod will oversee all aspects of the company's west coast activity, encompassing promotion, sales, publicity, and a&r; executives working in these areas will re-

(Continued from page 70)

RECORD WORLD

1700 Broadway, New York, N.Y. 10019
Phone: (212) 765-5020

PUBLISHER **BOB AUSTIN** EDITOR IN CHIEF **SID PARNES**

SR. VICE PRESIDENT/MANAGING EDITOR **MIKE SIGMAN**

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HOWARD LEVITT/SENIOR EDITOR
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Advertising Sales

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WEST COAST

SAM SUTHERLAND JACK FORSYTHE
WEST COAST EDITOR MARKETING DIR.

Samuel Graham/Assistant Editor

Mike Falcon/Assistant Editor

Terry Dreltz/Production

Portia Giovinazzo/Research Assistant

6290 Sunset Boulevard

Hollywood, Calif. 90028

Phone: (213) 465-6126

NASHVILLE

TOM RODDEN

VICE PRESIDENT

SOUTHEASTERN MANAGER

Walter Campbell/Southeastern Editor

Marie Ratliff/Research Editor

Margie Barnett/Assistant Editor

Cindy Kent/Assistant Editor

Red O'Donnell/Nashville Report

49 Music Square West

Nashville, Tenn. 37203

Phone: (615) 329-1111

LATIN AMERICAN OFFICE

TOMAS FUNDORA

VICE PRESIDENT

3140 W. 8th Ave., Hialeah, Fla. 33012

(305) 823-8491

ENGLAND

PHILIP PALMER

Manager

Suite 22/23, Lougham House

308 Regent Street

London W1

01 580 1486

JAPAN

ORIGINAL CONFIDENCE

CBON Queen Building

18-12 Roppongi 7-chome

Minato-ku, Tokyo

CANADA

ROBERT CHARLES-DUNNE

19 Yorkville Avenue

Toronto, Ontario

Canada M4W 1L1

(416) 964-8406

GERMANY

JIM SAMPSON

Liebherrstrasse 19

8000 Muenchen 22, Germany

Phone: (089) 22 77 46

AUSTRALIA

PETER CONYNGHAM

P.O. Box 678, Crows Nest, N.S.W. Australia

2-92-6045

FRANCE

GILLES PETARD

B. Quai de Stalingrad, Boulogne 92, France

Phone: 520-79-67

SPAIN

JOSE CLIMENT

Virgen de Lourdes 2

Madrid 27, Spain

Phone: 403-9651 Phone: 403-9704

MEXICO

VILO ARIAS SILVA

Patan 151-402 Colonia Navarre

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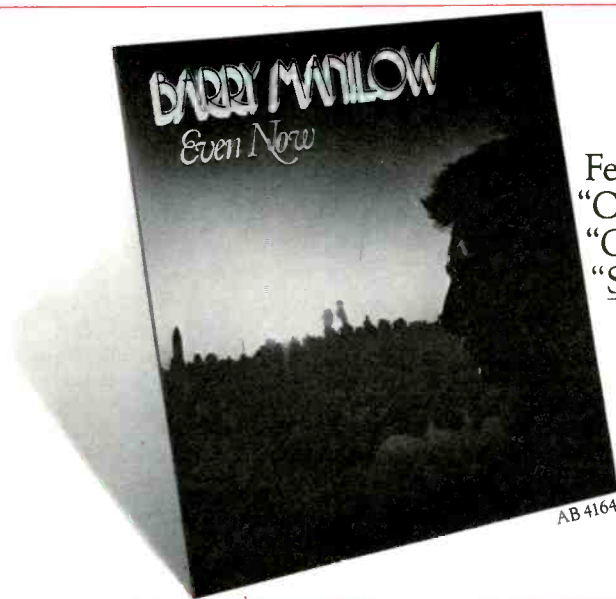
It's triple platinum.

It's been on the charts
for 52 consecutive weeks.

It's already produced three smash singles
that have sold four million copies.

And now, the FOURTH...
"Somewhere In The Night"^{AS 0382}...
is bulleting straight to the top.

This week, it received
a Grammy Nomination for
"Album of the Year."



Featuring:
"Can't Smile Without You,"
"Copacabana," "Even Now" and
"Somewhere In The Night."

Frankly, we think it's
the album of the year already.

Barry Manilow's Even Now. Featuring the current smash hit
"Somewhere In The Night" (BB:17*/RW:23*/CB:25*)

On Arista Records and Tapes.

Produced by Barry Manilow and Ron Dante

ARISTA

Presley Movie Bio in Pre-Production

By CARL SKIBA

■ NEW YORK — At a press conference held here Monday (8), executive producer Pete Bennett along with producers Saul Swimmer and William Cash and writer George Klein announced the start of pre-production on a musical motion picture of the life of Elvis Presley to be called "The King of Rock 'N' Roll."

Klein, a long-time Memphis radio personality and an old close friend of Presley, wrote the original screenplay and will be actively engaged in the production of the film as a consultant.

The producers revealed that they plan to start shooting in April with a projected release date of Christmas, 1979. Location shooting will take place in such places as New York, Hollywood, Las Vegas, Memphis, Mobile, Jacksonville and Tupelo, Mississippi.

According to Swimmer, the movie, which has a \$10 million budget and which will be filmed

in 70mm with Dolby stereo sound, will have its emphasis on "the music, the great years and the positive aspects of Elvis Presley's life and career."

World-Wide Search

The producers also mentioned the possibility that a world-wide search may be initiated to find someone for the title role since no star has been set at the present time. They stated that while some names have been mentioned, John Travolta and Warren Beatty, among others, the person chosen for the lead will have to have the same basic physical characteristics as Elvis and that the actor will have to do his own singing.

Executive Producer Bennett stated that the film will not exploit Elvis' story and that it will be done "truthfully and tastefully and by people who care for him and for what he has come to represent . . . Elvis deserves it and so do his fans."



From left: William Cash, Saul Swimmer, Pete Bennett, George Klein.

ABC Names Barbis Field Admin. VP

■ LOS ANGELES — Steve Diener, president, ABC Records, has announced the appointment of Dino Barbis to the position of vice president, field administration for ABC Records. Barbis moves up from the position of director of field administration and special projects.



Dino Barbis

In his new position, Barbis will be working closely with all promotion personnel and will coordinate all field promotion activities for ABC artists.

DJM Signs Mayall

■ NEW YORK — Stephen James, managing director of DJM Records, has announced that the company has signed John Mayall to an exclusive, long-term, worldwide recording contract.

According to Carmen LaRosa, U.S. general manager of DJM, an album is scheduled for rush release for early this year. The lp was recorded in New York and Los Angeles and includes guest artists Gordon Edwards and Cornell Dupree of Stuff, the Brecker Brothers, Lee Ritenour and Steve Jordan.

Esquire, Inc. Acquires Belwin-Mills Publishing

■ NEW YORK—Esquire, Inc. has completed its acquisition of Belwin-Mills Publishing Corp., it was announced by A. L. Binder, chairman of the board and Bernard Krauss, president of Esquire, Inc., and Martin Winkler, president of Belwin-Mills.

Belwin-Mills' headquarters and printed product sales operations will remain in Melville, N.Y. and its pop and serious music departments will continue at its New York City offices, newly moved to 1776 Broadway. Martin Winkler, its president, will continue

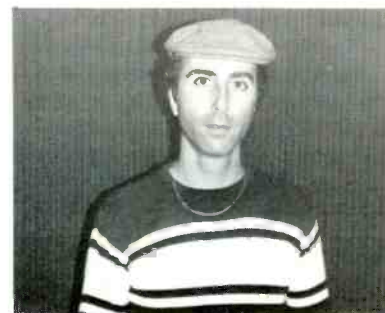
Chic Platinum



"C'est Chic," the chart-topping second album by Atlantic recording group Chic, has been certified platinum by the RIAA. The announcement was made by Atlantic senior vice president/general manager Dave Glew. The group was honored at Atlantic's New York headquarters before departing for their first European tour which runs through the end of January. Shown from left are: (standing) Atlantic vice president of sales Sal Uterano, director of press & information for special markets Simo Doe, Tom Cossie of MK Productions, Atlantic national pop promotion director Vince Faraci, chairman Ahmet Ertegun, director of field operations Larry King, senior vice president/general manager Dave Glew, vice president Noreen Woods, vice president/director of special markets Eddie Holland, national director of disco promotion/disco a&r coordinator Issy Sanchez; (seated) Chic members Tony Thompson, Bernard Edwards, Alfa Anderson, Luci Martin and Nile Rodgers.

Windsong Taps Diante

■ LOS ANGELES — Al Teller, president of Windsong Records, has announced the appointment of Denny Diante as vice president of a&r for the label.



Denny Diante

Diante, formerly vice president of a&r at United Artists Records, has been active the past few years as an independent producer.

Numbered among his production credits are albums by Paul Anka, Michel Colombier, Maxine Nightingale, Merrilee Rush, Bobby Goldsboro, Kingfish, and Sylvie Vartan.

Prior to going to United Artists, Diante was the west coast professional manager for the Peer-Southern Organization.

Staab to Warner Bros.

■ LOS ANGELES—Rochelle Staab has been appointed director of research/special projects for Warner Bros. Records, it was announced recently by Ed Rosenblatt, vice president/director of sales and promotion for the label. In her new post, Staab will be responsible for coordinating the effectiveness of merchandising, sales and promotion activities in selected markets on selected product. The appointment is effective immediately.

Prior to her appointment, Staab was programming director for KIIS-AM-FM in Los Angeles and programming vice president for Charter Stations, which included KSLQ, KCBQ, 90X, WOKY, and WDRQ.

Col Promotes Black

■ NEW YORK — Bob Sherwood, vice president, national promotion, Columbia Records, has announced the appointment of Paul Black to director, national promotion, west coast, Columbia Records.

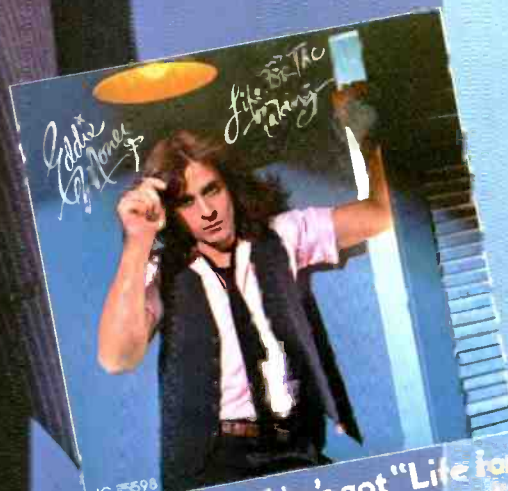


Paul Black

Black joined Columbia Records in 1971 and has worked in sales, local promotion, regional promotion and most recently in national promotion as associate director, national singles promotion, east coast.

When there's life for the taking,
you gotta go for broke.

You've been waiting a long time for this one:
The second album from the guy who never does
anything halfway.
And thanks to over-a-year's worth of hit singles
from Eddie's near-platinum debut, and
thanks to Eddie's constant concert activity (right
now he's in Europe, giving these folks a taste),
a lot of fans are gonna mcke it well worth your wait.



He's Eddie Money. And he's got "Life for the Taking."
Grab it, fast. On Columbia Records and Tapes.



RECORD WORLD CHART ANALYSIS

Disco Records Dominate Singles Chart As Chic, Village People Sales Surge

By PAT BAIRD

■ The current popularity of disco music is clearly reflected on this week's RW Singles Chart with 19 bulleting records falling into the disco or disco-oriented categories.

The top two records, Chic (Atlantic) and Village People (Casablanca) respectively, both drove up the pop chart off a disco base.

Both picked up huge sales figures this week with Chic re-gaining the #1 bullet spot on a fresh sales surge. Village People moved to #2 bullet.

The other two bulleting records in the Top 10 are also disco records. Hot Chocolate (Infinity) drew big pop and BOS sales as well as pop adds at WABC and 13Q among others for #8 bullet (#14 bullet BOS),

and Cheryl Lynn (Columbia), bulleting at #1 BOS, picked up WLS and strong sales figures for #10 bullet.

Rounding out the top of the chart are: The Bee Gees (RSO) #3 (#17 bullet BOS); Billy Joel (Col) #4; Toto (Col) holding at #5; Earth, Wind & Fire (ARC/Col), holding at #6 (#2 bullet BOS) and Dr. Hook (Capitol) staying at #7.

Styx (A&M) is the week's Chartmaker at #74 bullet on goods adds and a broad spread.

Just under the Top 10, Bob Seger & The Silver Bullet Band (Capitol) moved to #11 bullet on an add at WLS and movement elsewhere and Nicolette Larson (WB) scored excellent sales and moves, as well as an add at WABC, for #12 bullet. The Pointer Sisters (Planet), #53 bullet BOS, also had a good sales and airplay combination for #13 bullet and Olivia Newton-John

(MCA), added at WABC, WLS, WNBC and other majors, sold well for #14 bullet. Rod Stewart's disco-fied new single (WB) was added at WABC, WKBW and others and continued to sell for #18 bullet. Rose Royce (Whitfield) came off its strong BOS base with new airplay and movement for #19 bullet and Ace Frehley (Casablanca) regained a bullet at #20 on adds at WPEZ and WDRQ and sales gains.

Still moving well are: Ian Matthews (Mushroom), selling especially well in the racks, #21 bullet; Barry Manilow (Arista), last week's Powerhouse Pick, selling big this week and picking up adds at 99X, KSLQ and others for #23 bullet; Chanson (Ariola), a disco-based record, gaining new airplay for #24 bullet; The Blues Brothers (Atlantic), selling well for #25 bullet; Leif Garrett (Scotti Bros.), another disco record gaining in sales and airplay for #28 bullet and Gerry Rafferty (UA), added this week at 96X, KMET and KSLO for #20 bullet.

Peaches and Herb (Polydor), #13 bullet BOS and another dis-

co entry, was added this week at WRKO and KRTH among others for #32 bullet and Chicago (Col) also scored major adds for #33 bullet. The Rolling Stones (Rolling Stones) continued chart movement on airplay and starting sales for #34 bullet and Talking Heads (Sire) was added at 13Q, CKLW and WGCL for #35 bullet. Kenny Rogers (UA) re-gained a bullet at #37 on adds at KXOK, WTIK and others and Nigel Olsson (Bang) was added at WPEZ, WZZP and others (with some sales reported) for #38 bullet.

Continuing to make chart gains are: Foreigner (Atlantic) #45 bullet; Gloria Gaynor (Polydor), one of this week's Powerhouse Picks and another disco record, #63 bullet BOS and #47 bullet here on huge adds at the majors; Daryl Hall & John Oates (RCA) #38 bullet; Bobby Caldwell (Clouds), #5 bullet BOS and adds at 96X, WHBQ and others majors, #49 bullet; Donna Summer (Casablanca), another Powerhouse Pick this week and the BOS Chart-
(Continued on page 63)

Singles

Blues Bros. Bullets To No. 3 Position; Rod Stewart, Queen, Doobies Also Hot

By MIKE FALCON

■ In their fifth week on the chart, the Blues Brothers (Atlantic) move a tough three spots in the top ten to #3 bullet, off of

massive retail sales, escalating rack activity and a bulleting single release. The only other bullet in the top ten belongs to Rod Stewart (Warner Bros.) who shows excellent rack growth in supplementing his already established retail credentials and moves to #6 bullet. The number one spot still belongs to Billy Joel (Columbia) who continues to outsell all competition, while Barbra Streisand's "Greatest Hits, Vol. 2" album is still a solid #2.

Rounding out the top ten, Steve Martin (Warner Bros.) drops a notch to #4, Barry Manilow (Arista) hangs on to #5, Chic (Atlantic) clings to #7, Grease (RSO) falls to #8, Foreigner (Atlantic) dips to #9 and Earth, Wind & Fire (ARC/Columbia) holds on to #10.

Atlantic and Columbia each boast three top ten albums while

Warner Bros. places two.

Queen (Elektra) continues to develop a solid rack and retail pattern in moving to #12 bullet, while the Doobie Brothers (Warner Bros.) rely more heavily on retail action in jumping to #18 bullet. Olivia Newton-John (MCA) moves three slots, to #19 bullet, off of good rack activity coupled with selected retail action for the only other top 20 bullet. Nicolette Larson (Warner Bros.) continues to develop through last week's sales breakout areas, this time to #27 bullet. Cat Stevens (A&M), at #32 bullet, is basically a retail album at this point, while Peabo Bryson (Capitol) develops more crossover to supplement his already solid r&b account activity in moving to #34 bullet. The Commodores (Motown) go to #40 bullet off of good rack and pop account sell-through, while Kenny Rogers (UA), at #42 bullet, is selling well at the racks and at southern retailers.

Other notable action this week included Marvin Gaye (Tamla), picking up excellent retail account gains, forcing the lp up 20 slots, to #53 bullet in its third week. #59 bullet, Richard

Pryor (Warner Bros.) garners both r&b and pop account action this week.

Last week's Chartmaker, Dire Straits (Warner Bros.) makes a solid retail showing in moving to #66 bullet, while Bonnie Pointer (Motown) makes similar retail

movement in going to #70 bullet. George Thorogood (Rounder) continues to do well at retail in moving to #75 bullet. Sad Cafe (A&M) jumps to #80 bullet while Superman The Movie (original soundtrack) (Warner Bros.)
(Continued on page 63)

Albums

REGIONAL BREAKOUTS

Singles

East:

Melissa Manchester (Arista)
Gerry Rafferty (UA)
Chicago (Columbia)
Nigel Olsson (Bang)
Gloria Gaynor (Polydor)
Donna Summer (Casablanca)

South:

Gerry Rafferty (UA)
Chicago (Columbia)
Rolling Stones (Rolling Stones)
Foreigner (Atlantic)
The Babys (Chrysalis)

Midwest:

Melissa Manchester (Arista)
Blues Brothers (Atlantic)
Chicago (Columbia)
Nigel Olsson (Bang)
Gloria Gaynor (Polydor)
Dolly Parton (RCA)

West:

Blues Brothers (Atlantic)
Melissa Manchester (Arista)
The Babys (Chrysalis)
Dolly Parton (RCA)

Albums

East:

Pointer Sisters (Planet)
Sad Cafe (A&M)
Gloria Gaynor (Polydor)
Lakeside (Solar)
The Babys (Chrysalis)
Hot Chocolate (Infinity)

South:

Sad Cafe (A&M)
Pointer Sisters (Planet)
Superman The Movie (Warner Bros.)
Lakeside (Solar)
Hot Chocolate (Infinity)

Midwest:

Sad Cafe (A&M)
Pointer Sisters (Planet)
Superman The Movie (Warner Bros.)
Gloria Gaynor (Polydor)
Lakeside (Solar)
The Babys (Chrysalis)

West:

Sad Cafe (A&M)
Pointer Sisters (Planet)
Superman The Movie (Warner Bros.)
Hot Chocolate (Infinity)

Any Way You Look At It,
"EVERY WHICH WAY BUT LOOSE"
 Is A Hit!

E-45554



Eddie Rabbitt's title single
 from the soundtrack album,
"EVERY WHICH WAY BUT LOOSE"

5E-503

On Elektra Records

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 For The Malpasco Company And Garrett Music Enterprises
 MUSIC ARRANGED AND CONDUCTED BY STEVE DORFF

CLINT EASTWOOD
 in A MALPASO COMPANY FILM "EVERY WHICH WAY BUT LOOSE"
 Co-starring SONDRA LOCKE - GEOFFREY LEWIS - BEVERLY D'ANGELO and RUTH GORDON as Ma
 Written by JEREMY JOE KRÖNSBERG - Produced by ROBERT DALEY - Directed by JAMES FARGO - PANAVISION
 Color by DELUXE - Distributed by WARNER BROS. - A WARNER COMMUNICATIONS COMPANY

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CBS Expands Disco Involvement Through Hayden-Interworld Pact

(Continued from page 3)

chief Michael Stewart. CBS also confirmed a previously reported deal with Sam Weiss' Sam Records.

Under the deal, the new Hayden/Interworld joint venture will bring product to CBS, and additionally handle primary disco promotion at the club, pool and disco-formatted radio level, in tandem with CBS' own respective promotion efforts.

While the collaboration between Hayden and Stewart has yet to receive an official name, the two principals confirmed that the new disco production pact will also include publishing rights via Interworld, but neither operation will supercede Hayden's existing independent disco promotion operation (Tom Hayden's Associates), which will continue to service a variety of label and special accounts outside the CBS sphere.

Product acquired by CBS through the agreement will likely appear on several CBS-owned labels, since the tie is at the divisional level rather than within Columbia or Epic.

In an exclusive interview with *RW*, Stewart and Hayden outlined the genesis of the partnership and their initial timetable for product release, with Stewart tracing his own involvement in disco to his first encounter with Hayden, a label promo exec who turned to indie disco work several years ago.

"My attitude toward disco was, I think, much more like the 'establishment' attitude," admitted Stewart of his stance on disco product at that time. "I didn't quite believe it for awhile. I believed it was important, certainly. I believed it was fun. But I didn't really know what it was.

"I knew about disco in the sense that I understood its impact in Europe. I was not naive about what Ariola was doing in Germany, for example, or what Hansa had achieved abroad with Boney M. But there seemed to be a big discrepancy between what was happening here and in Europe." Stewart now says he also shared the then-prevailing trade criticism of the field that questioned long-term market viability because of the emphasis on specific records, rather than artists. "There were very few artists you could point to that were 'artists' in the fullest sense, in terms of career image."

Hayden himself still sees some validity to that claim, but adds that an emphasis on building artists for broad market acceptance is one of the primary tenets

of the new venture. "The backbone of disco is still the producer," he observes. "I think this is a form of music that gives the producer equal or greater credit than the performer, which hasn't often been the case in the past, in other fields. But I think the industry has recognized the genius of these producers. What I want to do is see labels devote the thrust of their efforts to start building disco acts, not just records."

Stewart adds that Hayden's success in convincing him that such careers would mark disco's acceptance as mass market popular music led to his decision to support Interworld's first foray into the field (although the two-year old publishing company has other production agreements, this is its first in disco). "After Tom showed me the numbers attainable, and how truly important disco has become in terms of radio, I was so confident that I approached Walter Yetnikoff (CBS Records Group president) and Bruce Lundvall (CBS Records division president) to discuss whether they're getting involved in disco."

Both Stewart and Hayden view CBS' commitment as a major development in disco's transition from specialized market to broader, mass appeal. "I equate the disco area with the way the majors went into r&b," comments Stewart. "The independents started it, and initially the majors wouldn't touch it. And when they did, by then it was assumed they wouldn't understand how the field worked as intimately as the indies did."

Today, though, he notes the success CBS, Warner Bros. and other majors are achieving through their own black-oriented operations, and forecasts a similar process in disco marketing. Hayden adds that the advent of major label involvement in the field is crucial to a successful adaptation of more sophisticated marketing, merchandising, promotion and advertising techniques to what was initially an insular market, as much by nec-

essity as design.

"It's really (CBS') expertise that we need to make disco even bigger," says Hayden. "It's their branch system approach, and the sophistication behind it, that will enable us to really educate those retailers, from mom and pop accounts on up, who aren't involved with disco."

No acts have yet been pacted, but Stewart asserts Hayden's credibility in the disco field—a comparative veteran, he limits his active accounts to between 10 and 15 projects at a given time, with a consistently high batting average in terms of disco chart acceptance—has already generated inquiries from major disco producers. "Most of the major producers want to work with Tom," Stewart comments, "but the problem now is that we want to build great artists, so we're proceeding carefully."

Hayden, who will handle the a&r side of the operation, says the new project hasn't hampered relations with his non-CBS clients. "It's funny," he remarks. "Almost all of my accounts somehow got wind of it, and absolutely no account has left me, or even raised an objection. They all seem happy with what we've done for them in the past, and they see CBS' entry as another plus in opening up new disco markets."

Both Hayden and Stewart, who's serving as business administrator for the venture, characterize those new markets in several ways. Apart from increasing retail coverage for disco product, they're anticipating the emergence of major new disco breakout markets, and are mulling how public appearances and disco performances can be integrated with conventional club dates and concerts to provide acts with additional exposure both to the disco market and beyond.

Although no acts have been signed, Stewart adds that the agreement will bow with "a minimum of four artists," with initial releases projected in late February or early March.



From left: Tom Hayden, Mike Stewart, Walter Yetnikoff.

Phonogram, Inc. Reports Best Year In History

■ CHICAGO—Phonogram, Inc./Mercury Records enjoyed its biggest year in history during 1978, according to Irwin H. Steinberg, president of the firm. The previous record year for Phonogram/Mercury was 1975.

Steinberg indicated that the company achieved 34 percent higher volume over 1977, and also a significant increase over the previous high year. In addition to a record 1978, Phonogram/Mercury enjoyed two consecutive record months (October and November).

LP Contribution

Steinberg pointed to several acts as well as Phonogram's associated labels as contributing greatly to the increased volume for 1978. The Bar-Kays, Con Funk Shun, Rush and the Statler Brothers all had gold albums during the year. Con Funk Shun received two while the Statlers also received the first platinum of their career.

High Court Won't Hear Appeal of Klein Case

■ NEW YORK — The U.S. Supreme Court refused last week to hear Allen Klein's appeal to avoid retrial on income tax evasion charges.

Klein had contended that such a retrial would violate his Constitutional right to protection from double jeopardy. His first trial was declared a mistrial when his jury could not reach a verdict after six days of deliberation.

Klein, who formerly managed The Beatles, was charged with falsifying his tax returns for 1970, 71 and 72.

Hapgood Named Record Bar VP

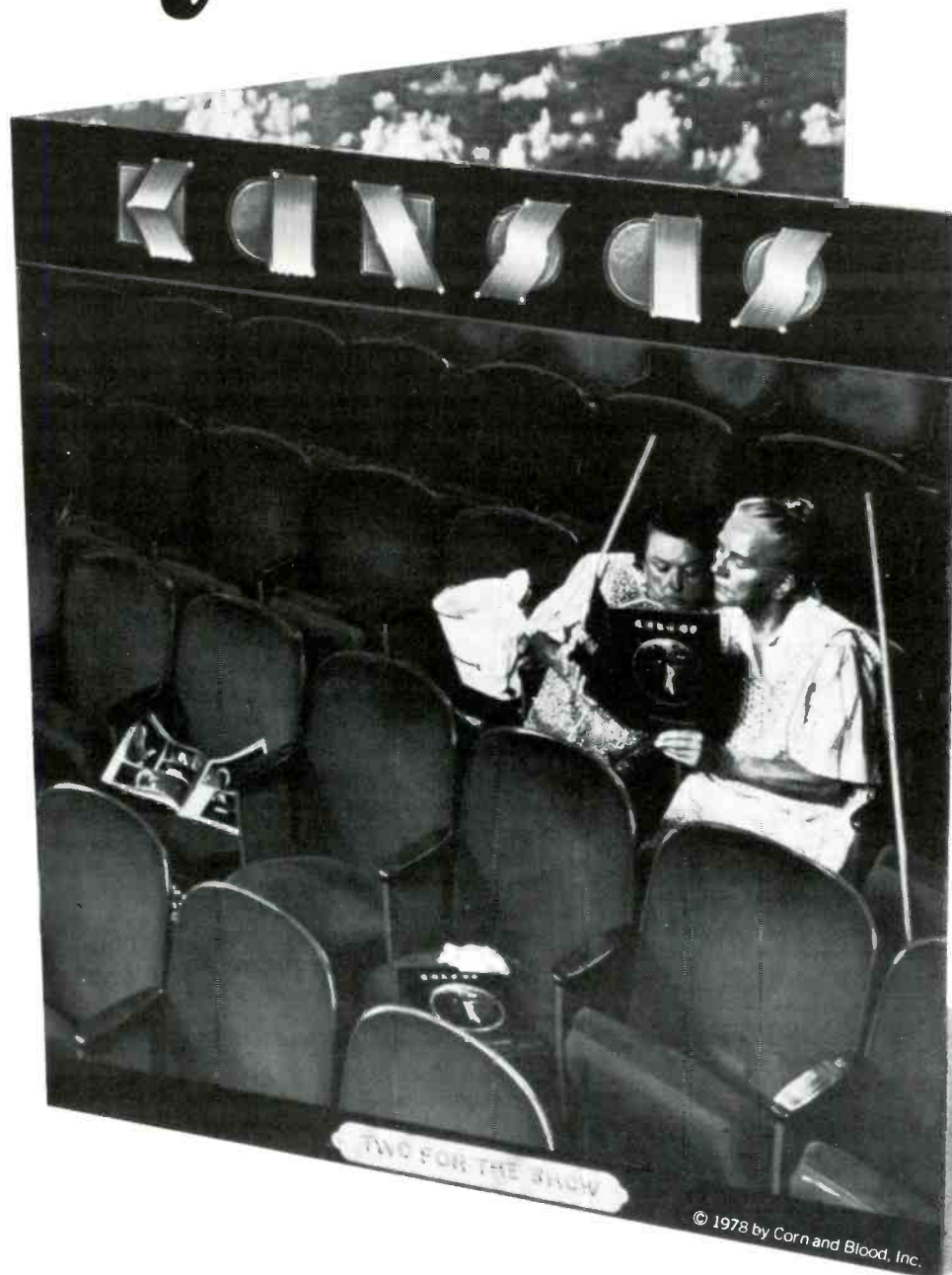
■ DURHAM, N.C. — C.S. "Rus" Hapgood has been named vice president of finance for the 86-store Record Bar chain, it was announced by the firm's president, Barrie Bergman.

Hapgood was hired by Record Bar in April 1975, after having been a marketing consultant to the company for 2½ years.

Hyland Exits Capricorn

■ MACON, GA. — Mike Hyland, vice president and director of publicity for Capricorn Records, has resigned from that post, effective Friday (12). Hyland, who has been with Capricorn for eight years, was promoted to vice president in 1974. Hyland said his future plans will be announced later.

Their wind songs stay on your mind.



*“Lonely Wind.” Kansas’SM follow-up
to their smash hit single “Dust in the Wind.”
From the platinum album “Two for the Show.”
On Kirshner Records and Tapes.*



KIRSHNER RECORDS
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BNB
the management company

Management: Budd Carr, BNB Associates, LTD.
Produced by Kansas.

RCA Makes Videodisc Commitment

By MARC KIRKEBY

■ NEW YORK — RCA president Edgar H. Griffith last week officially committed his company to manufacturing and selling videodiscs and players, although he did not say when RCA plans to make the new software and hardware available.

Griffith's announcement came just four weeks after MCA/Magnavox, RCA's chief competitor in the videodisc market, put its system on sale through three Atlanta retailers. Somewhere between 100 and 150 of the Magnavox machines have been sold, those retailers said last week, and backorders for nearly 800 more have piled up.

The implication of Griffith's statement was that RCA had never fully committed itself to launching a videodisc line, although the RCA machines and discs have been in development for more than five years.

The reason for the caution in Griffith's statement, according to an RCA spokesperson, is that "we want a date that we'll be able to live with. We don't want to set deadlines and then miss them."

With last week's announcement, the company said it intends to issue a timetable later this year for the introduction of its system. How much time that will involve is anyone's guess; RCA's competitors were guessing 18 to 24 months last week.

The showdown between the RCA and MCA videodisc systems is thus a long way off yet, perhaps as much as two years. The two systems are quite different—the RCA machine uses a laser scanner, for example, while the Magnavox unit has a diamond stylus—and neither will play discs meant for the other. If the videodisc enjoys the response that its manufacturers are predicting, a confrontation seems inevitable.

Meanwhile, the dealers in Atlanta, at Rich's department stores and at Allen & Bean and McDonald's, two "Magnavox Home Entertainment Centers," are taking orders for Magnavox machines they probably won't receive until April. The 40 or so videodisc players that were

available at the December launching were sold immediately, and orders have been coming in steadily, according to the retailers, both from local customers and from as far away as Saudi Arabia.

No advertising for the machines has been placed in Atlanta since the Magnavox line was introduced. "There's been no reason to advertise since we can't supply the orders we're taking," said Jack Rigby, president of Allen & Bean of Georgia. Rigby predicted that his backlog of orders for the players would not clear up before summer.

A major obstacle to the rapid production of the Magnavox machines should be removed in March when the company's Greenville, Tennessee plant begins manufacturing parts for the players. Those parts are currently produced in Holland and assembled in Greenville.

But even that smoothing of the production process is not expected to bring down the \$695 list price of the players, according to a Magnavox spokesperson, who said that with no competition and with demand outrunning supply, there is likely to be no reduction in price for months to come.

The videodiscs themselves, manufactured by MCA, now face similar backorder and production problems, which should also be

cleared up by mid-April, according to Al Bergamo, president of MCA Distribution.

Hank Freedman, buyer for Rich's in Atlanta, said the videodiscs "are not coming through the way we'd like, but they are coming through." Each of the Atlanta stores has had about 79 titles available at one time or another during the past four weeks, but, as Charlie Parker of McDonald's put it, "They get grabbed as soon as they're put on the rack."

Bergamo said 75 of the initial 200 titles in the MCA Disco-Vision catalogue will be available by mid-February, with the balance due by April. The catalogue is expanding even now, he added.

The MCA videodiscs fall into four price categories: \$5.98 ("how to" records), \$9.98 (one-disc sets by artists such as Elton John), \$15.98 (movies) and \$20 (classical and operatic recordings). Retail prices are set at or near list.

UGR Names Politi Exec. Vice Pres.

■ LOS ANGELES — Barry White, president of Unlimited Gold Records, has named Paul Politi executive vice president. Politi will act as UGR's chief liaison with CBS Records, which distributes the label.

WB Names Lake, Keane Natl. Promo Directors

■ LOS ANGELES — Charlie Lake and Bert Keane have been named national directors of promotion at Warner Bros. Records by Russ Thyret, VP, promotion, thus filling two key promo posts left vacant throughout the final quarter of 1978, and completing an extensive realignment of Warner's overall promotion staff.

Pop Singles

Both Lake and Keane will be primarily responsible for overseeing pop singles promotion. Concurrent with their appointments, Thyret is also said to be increasing responsibilities for secondary promotion staffer Dan Kelly and Pat McCoy, who handles pop/adult promotion and trade liaison duties.

New Veteran

Lake, whose most recent post was national program director for the Charter radio chain, is the latest broadcasting veteran to be tapped by Warners, joining former KSN-FM program director Bonnie Simmons, who now handles national album promotion, and Rochelle Staab, who last week assumed a new marketing post with the label after departing KISS-FM here (see separate story).

Upped In Promo

Most recently west coast regional promotion director, Keane started with Warner Bros. in secondary market promotion.

E/P/A Expands Merchandising Dept.

■ NEW YORK — Jim Charne, director merchandising, Epic/Portrait/Associated Labels, has announced a major expansion of staff and responsibilities within the east and west coast E/P/A product management staffs. Stephen Dessau and Larry Stessel have both been promoted to associate director, east coast. Dan Beck has rejoined the company as associate director, east coast. Cheryl Machat and Stephanie Knauer have been named product managers for the east and west coasts, respectively. Two new appointments on the west coast are John Vana to product manager and Richard August to associate product manager.

The responsibilities of the E/P/A associate product managers, product managers, and associate directors of product management encompass the coordination of all phases of merchandising, advertising and packaging for releases on the Epic, Portrait and Associated Labels.

Dessau, Stessel, Beck and Machat will report directly to Charne. Vana, August and Knauer will report directly to Steve Slutzah, director, product management, west coast, E/P/A.



Stephen Dessau

Larry Stessel

Dan Beck

Stephen Dessau joined the company in 1977 as product manager, east coast. He came to E/P/A from Arista Records where he began as local marketing and merchandising coordinator.

Larry Stessel began with CBS Records in 1972 as a college representative at the University of Florida. He joined the company full-time upon graduation in 1975 as supervisor, college program and in 1977 was appointed an E/P/A product manager on the east coast.

Dan Beck returns to E/P/A after a two-year hiatus. In 1976, Beck was named director, national publicity, E/P/A, after heading up the CBS Records publicity office in Nashville.

Cheryl Machat joined the company in 1978 as associate product manager, east coast. Ms. Machat came to E/P/A from Interglobal Creative Management in London.

Stephanie Knauer was most recently associate product manager, west coast, E/P/A. Since joining CBS Records, she has held positions in the a&r, promotion and product management areas. In 1976 she was named coordinator, west coast product management, E/P/A. Prior to joining CBS Records, she was with RSO Records and Mums Records.

John Vana comes to E/P/A from MCA Records. He began his career in 1968 with Capitol Records in sales and promotion.

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ATLANTIC RECORDS



Impending FCC Airwave Policy Could Play Havoc With Radio Dial

By BILL HOLLAND

■ WASHINGTON — The Carter Administration has announced it will pursue a slightly-altered FCC proposal that could eventually lead to the creation of nearly 700 new AM stations.

The plan, according to Henry Geller, the head of the administration's communications policy arm, would be accomplished by reducing the space between AM stations.

"Presently, stations are spaced apart by 10 kilohertz," Geller said. "For example, 1200 for one station, 1210 for the next. What we wish to do is to reduce the space to nine kilohertz."

The administration's interest in the revision of the AM broadcast allocations is to promote and increase competition in broadcasting and to offer minorities a better chance at owning stations in a now-crowded field in which AM stations are almost completely allocated.

Working with the White House, Geller's National Telecommunications and Information Administration in the Commerce Department developed the plan around the same time the FCC sought to win approval for its recent plan of adding to the AM band by utilizing the frequencies between 1615 kilohertz and 1800 kilohertz.

Geller said that while the two plans are similar, and that NTIA supports that plan as well, the Administration proposal would be one that would not require such an extensive modification of radio sets. "Only the very cheapest sets would be unable to be used" if the spacing between stations was decreased.

On the other hand, the initial FCC plan might mean all radio sets would have to be produced, creating a situation "much like the UHF-VHF thing that happened with TV sets," Geller said.

In other parts of the world, including Europe, reduced spacing

has already been adopted. If implemented here, the plan would have to receive approval from Canada, Mexico and Latin American countries because of the problems with interference.

Frequency Squeeze

NTIA admits that the frequency squeeze might mean a financial burden on some broadcasters, who would have to make adjustments to their transmitter.

The announcement this past week comes as a surprise, and so far there has been no official reaction from broadcast groups, although there is a feeling here that both this and the FCC proposal to limit the range of all-night, clear-channel "superstations" and thereby create 125 new AM stations contains aspects beneficial to the industry but may create problems with some broadcasters—certainly those who would have to install redesigned transmitters or cut their "superstation" wattage.

Music Festival Planned for Havana

By NOE GOLDWASSER

■ NEW YORK — A music festival in Havana, Cuba will be held early in March featuring CBS recording artists. The festival will take place in the 4800-seat Karl Marx Theater and will reportedly headline at least six major acts on the CBS labels. The event is also slated to feature the prominent participation and musical interaction of some of Cuba's most popular music groups and solo artists, including Irakere (the first Castro-era Cuban band to play here, under CBS' auspices a year ago), the Orchestra Aragon, Los Papinos, Ballet Folklorico and guitarist Leo Brower.

Plans are already underway, RW also learned last week, for television broadcast of the event and for the release of material to be recorded at the festival. Also involved in preparing the festival were members of Cuba's cultural ministry and International Creative Management, the exclusive booker of Cuban acts to the capitalist world, through an arrangement with Cubartiste, the country's culture office. "This is not a political event," said an ICM spokesperson last week. "It is not a reciprocal occasion or an exchange. It is purely a musical event."

ICM east coast concert director Shelly Schultz waxed emotional in describing the great enthusiasm of the Cuban people for contact with American music, which he himself witnessed on trips to

Cuba in the past year. "You get very emotional as you get down there and you meet the people," he said. "The people love our music—they listen to our radio stations out of Miami and New Orleans. They're dying to see some of these acts live. The audience you'll see at this festival will be the people of Cuba. And they don't have to worry about the ticket price—it's free. It's a beautiful country and the people are warm, elegant and knowledgeable. They have great music conservatories and are very serious about music."

"In the end, it will be the artists who will gently force the saber-rattling that has been going on between our two countries to

end. There is a great affinity between the peoples."

Schultz compares ICM's role in bringing Cuban talent to the US to that of Sol Hurok when he made his first forays into the Soviet Union dealing with dance and musical talent there.

Though the Cuban event has been in the planning stages for some months, the peculiar diplomatic relationship between the two countries creates a lack of finality of plans for the project.

Another source close to the scene called it "a major breakthrough, unprecedented as an event in the past 20 years of blockade." An album by the Cuban group Irakere is scheduled for release sometime in the first half of 1979 by CBS.

Forbert Plays Other End



Nemperor recording artist Steve Forbert recently performed at New York's Other End. Forbert has been touring in support of his debut album on the Nemperor label, "Alive On Arrival." Pictured backstage are, from left: Nat Weiss, president, Nemperor Records; Steve Forbert; Bruce Lundvall, president, CBS Records Division; Linda Stein and Danny Fields, Coconut Management; and Ira Sherman, assoc. dir., product management, Epic/Portrait/Associated Labels.

Sam Passamano Named Exec. VP, MCA Dist.

■ LOS ANGELES — Al Bergamo, president of MCA Distributing Corp has announced the appointment of Sam Passamano to the position of executive VP.



Sam Passamano

In his newly-created position, Passamano will direct the efforts of the vice president, branch distribution, as well as the vice president, national accounts, both appointments to be made in the coming weeks.

Additionally his area of responsibility includes merchandising aids, orders and service, transportation, Lankershim Advertising, field production development and DiscoVision.

Passamano has been with the MCA organization for 28 years, most recently as vice president of distribution.

ABC Cuts Back Staff

■ LOS ANGELES—ABC Records dismissed between 40 and 50 label staffers Friday (5) in a personnel cutback characterized by label sources as a streamlining measure, with most of the departed employees said to be clerical and lower executive level staff.

With ABC's management team, headed by Steve Diener, already out of town on a four-city tour of regional offices, no additional information was available from the label at press time. But reports of the cutbacks asserted the move affected employees in the advertising, merchandising, artist development, artist relations and legal departments.

E/A Reports '78 Gold, Platinum Discs

■ LOS ANGELES—In the course of 1978, Elektra/Asylum Records racked up six platinum albums, plus three additional gold albums, with Queen and Linda Ronstadt providing (respectively) platinum and gold singles.

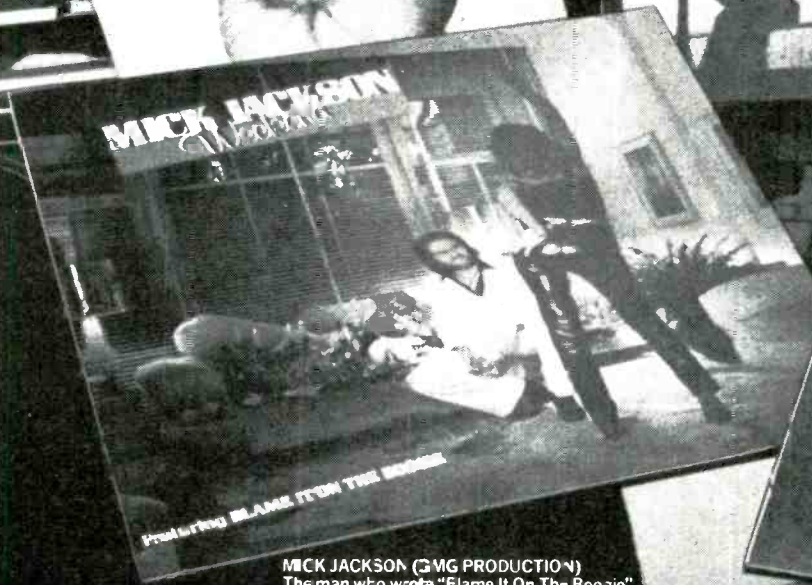
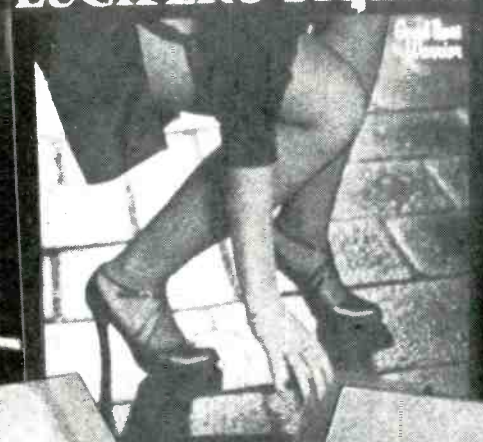
Jackson Browne's "Running On Empty," Carly Simon's "Boys In The Trees," Joe Walsh's "But Seriously, Folks," Linda Ronstadt's "Living In The U.S.A.," The Cars' "The Cars" and Queen's "Jazz" were all certified platinum by the RIAA in 1978.

Joni Mitchell's "Don Juan's Reckless Daughter," Warren Zevon's "Excitable Boy" and Harry Chapin's "Greatest Stories—Live" were all certified gold.

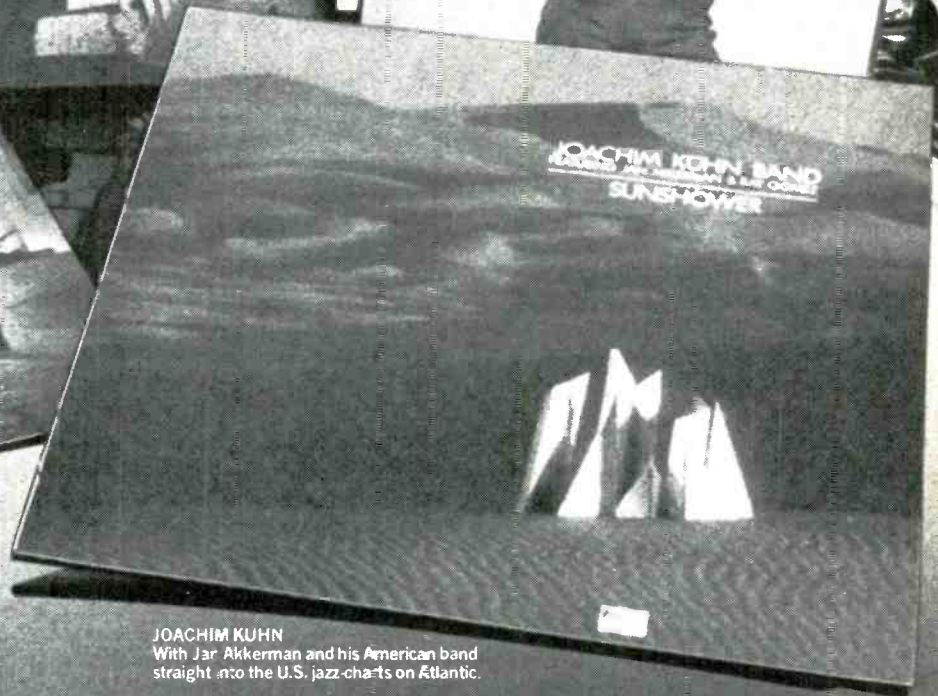
PASSPORT
Three consecutive-chart albums in the U.S. on Atlantic.

LUCIFER'S FRIEND
The legendary rock group from Hamburg with its biggest fan club in Cleveland on Elektra conquered the FM waves.

LUCIFER'S FRIEND



MICK JACKSON (G.M.G. PRODUCTION)
The man who wrote "Blame It On The Boogie" has a new disco smash "Weekend" on Atco.



JOACHIM KUHN
With Jar Akkerman and his American band straight into the U.S. jazz-charts on Atlantic.

"Made in Germany" means more than Mercedes-Benz.



© 1978 **wea** MUSIC GMBH, GERMANY

NARM Mgmt. Course, Hailed As 'Source of Talent,' To Bow In April

By DAVID McGEE

NEW YORK—The retail management certification program originally proposed nearly two years ago by Joe Cohen, executive vice president of the National Association of Recording Merchandisers (NARM), cleared its final hurdle last week when the organization's newly-formed education committee met at Chicago's Hyatt Regency-O'Hare on January 11 to iron out the details of course structure, cost and promotion. Prior to the meeting, NARM had announced that the first educational session of the program would convene in April.

The retail management certification program is designed to teach the manager of any retail record store or department how to perform his day-to-day activities more efficiently and effectively by teaching modern management and marketing techniques along with practical concepts and procedures which are applicable to the operations of retail record outlets. The five-day school will address itself to the fundamental needs of middle management executives, but will be open to novices as well.

In an unanticipated move, the committee decided to open the program to those employed outside the record industry and to currently unemployed personnel. Speaking to *Record World* by phone from Chicago, Cohen said this decision reflects his desire to see the course become "a source of talent for this industry."

"I think that we should be able to help develop management in

this industry and that's the first intent of the course," Cohen explained. "But the second most important purpose of it is to be a clearing house for our member companies in terms of supplying staff and helping them grow and grow properly."

Cohen stressed, however, that the "first and foremost" objective of the program is to reach the store managers and assistant store managers currently working for NARM member companies.

As it is currently structured, the program will be a lecture-discussion course featuring guest speakers from the industry, audio-visual material, role playing sessions and student-written case studies. The five-day course will be broken into one segment of three days, followed by four weeks of on-the-job training during which the students are expected to apply those principles learned in the initial session, and a final two-day session when the students' progress will be evaluated by the course instructor, Dr. David Rachman. Cost of the course will be \$300 per student. NARM will also publish a course textbook.

Seeking Scholarship Funds

The program will bow in April and run through to August at which time the NARM regional meetings begin. Cohen indicated that some sessions may overlap with the regionals, "but there's no real problem." He added that NARM will be approaching manufacturers and other trade associations in the coming months in an attempt to solicit their help in establishing scholarships for smaller retail record dealers.

Aside from the predictable topics covered in a course such as this—merchandising, community relations, advertising, returns, markdowns, pricing for profit, stock turns—Cohen feels the

course will have its greatest impact in the area of manager-employer relations.

Consistency Sought

Beyond this, the program, Cohen hopes, will bring about a consistency of management training that is not present in the industry at this time. "There are two problems right now," Cohen stated. "One is that the store manager is spending so much time training that he's losing sight of all his other responsibilities. Two, most store managers' level of training is different. All of this can be alleviated by way of a NARM-type training program where one instructor travels to key areas of the country disseminating information."

The ability to implement and policies and procedures, which encompass all the facets of retailing, is one of the key aspects of the program. And while there is some training going on in the very largest companies, it is diversified, decentralized, not as uniform and, therefore, not as effective as it could be and as we hope it will be under this NARM program."

Thiele Debuts Label

NEW YORK — Producer Bob Thiele will cover four bases with his newly organized Signature Gramophone Company. The Company is actually a mini-conglomerate of four distinct Thiele labels—Signature, Dracula, Frankenstein and Doctor Jazz. Thiele's wife, Teresa Brewer, will appear on SD Signature, as well as the other four labels, since her career spans different genres — jazz, country and pop.

Thiele will be issuing new releases in the pop vein on Signature; rock on Dracula; contemporary jazz fusion on Frankenstein; and re-issues from vaults of earlier Thiele projects.

Planet Signs Night



Richard Perry's Planet Records has announced the signing of its second act, a six-piece band called Night, which will record its debut album for the label. Produced by Perry himself, Night's lp is scheduled for the late March release. Though the band is newly-formed, its individual members have extensive backgrounds as musicians. Guitarist and singer Chris Thompson was lead vocalist for the Manfred Mann Earth Band (singing on its hit "Blinded By The Light"), and has sung with Cerrone, on the recent "War Of The Worlds" album, and on Elton John's "A Single Man." Night vocalist Stevie Lange, a member of the British session group Bones, has sung back-up on 25 albums, including lps by Bad Company, Elton John, Crawler, and Status Quo. Pictured From left: Robert Raymond, manager; Jimmy Johnson, Stevie Lange, Billy Kristian, Robbie McIntosh, Chris Thompson, and Derek Austin, of Night; David Urso, vice president, Planet. Seated: Richard Perry.

CBS Names Gartenberg To Sr. Vice Pres. Post

NEW YORK—Walter Yetnikoff, president, CBS/Records Group, has announced the appointment of Seymour L. Gartenberg to senior vice president, finance and administration, CBS/Records Group.



Seymour Gartenberg

Since August, 1978 Gartenberg has been vice president of CBS/Columbia Group. Prior to that, he served for five years as president, CBS Toys, a division of the CBS/Columbia Group. He joined CBS in 1956 as budget and controls manager of the Columbia Record Club and was appointed vice president of operations, planning and financial administration for the club in 1963. In 1965 he was named vice president, finance, Columbia Records Division. In 1966 he was appointed vice president and assistant to the president, CBS/Columbia Group.

Integrity Reports Revenue Increase

LOS ANGELES — Integrity Entertainment, which owns The Wherehouse, Hits For All and Big Ben record retail chains, last week announced three and six month sales figures, ending Dec. 31, 1978. For the three month period in 1978, sales for the corporation were \$24,500,000, up from \$19,387,000 in 1977, and representing a 26 percent gain. For the six month period sales were \$41,900,000, up from \$32,326,000 in a comparable period in 1977, representing a 29 percent increase.

The sales figures were taken from 123 stores in operation on Dec. 31, 1978. The corporation had 98 stores in operation on Dec. 31, 1977. The figures are subject to final review, according to Lee Hartstone, president of the corporation. Hartstone emphasized that the percentage increase in sales is not necessarily indicative of an increase in net income.

Blues Bros. Platinum

NEW YORK — "Briefcase Full of Blues," the debut album by Atlantic recording duo the Blues Brothers, has been certified platinum by the RIAA.

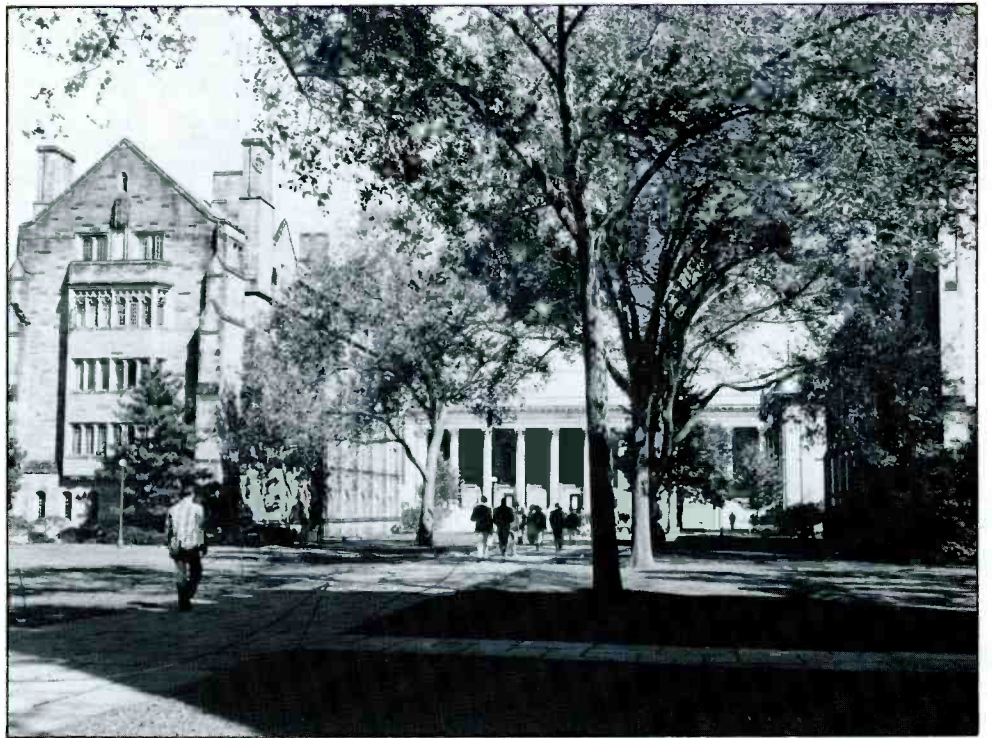
Arista Names Patsiner Artist Development Dir.

NEW YORK — Rick Dobbis, vice president, artist development, Arista Records, has announced the promotion of Artie Patsiner to the position of director, artist development for the label.



Artie Patsiner

In his new capacity, Patsiner will be assuming the responsibility for the planning and administration of tours for all artists on Arista and Arista-affiliated labels.



**When you're top 20
on the Record World
Singles and Album charts,
you get to go to college.**

GRT Meet Keys on Product, Incentives

■ LOS ANGELES — The creation of a record group sales force and a generous incentive program for sales and promotion was announced by Larry Welk, president of the GRT Record Group at the opening of the GRT Record Group meeting in Palm Springs. Welk's announcement followed opening remarks by GRT Corporation president Vin Carver, to the various department heads and staff members in attendance, January 3-5 at the Canyon Country Club.

The sales force, which will report to Howard Silvers, vice president of sales, will sell all Janus and Ranwood division records and Janus division tapes. Included in the Janus division are Shadybrook and Beserkley product. They will also be responsible for local marketing with a general overview of bringing product to the marketplace.

Ed DeJoy, president of Janus Records presented a product orientation for the forthcoming 90-day period. One of the featured albums was the new release, "Phantom of The Night," from the Dutch group Kayak, which will receive extensive label support.

On the final day of meetings, Joe Sutton, president of Shadybrook Records discussed his label's new product. Following his discussion, Chip Donelson,

general manager of Shadybrook, elaborated upon the progress of Delegation's album and single.

Steve Levine, representing Beserkley Records, presented his label's upcoming releases, including the new Jonathan Richman release, "Back In Your Life," as well as new product from Earthquake, the Rubinoos and a new single from the Tyla Gang, "Tropical Love." Greg Kihn's latest studio effort was also discussed.

Allan Mason, vice president of Janus Records and director of a&r, made a presentation on a&r developments on behalf of the Janus labels.

Morry Goldman, national sales manager for Ranwood Records, presented the upcoming product from the Ranwood division. Included in his presentation was the new Lawrence Welk lp, "Live at Tahoe." In March, an entire segment of the Welk television show will be devoted to the promotion of the live album, which is slated for release at the end of January. Other Ranwood releases include Tom Netherton's "The Lord's Prayer," Guy and Ralna's "You Asked For It," Myron Floren's "Memory Waltzes" and the new one from the Magic Organ, "Magic Memory."

Kris Plays The Line



Columbia recording artist Kris Kristofferson recently performed for four nights before SRO crowds at New York's Bottom Line, his first New York club engagement in many years. Kristofferson was in town to tape the UNICEF benefit concert aired recently on NBC. Kristofferson donated his song, "Fallen Angels," written especially for UNICEF. Kristofferson's most recent album is "Easter Island." Pictured from left: Bruce Lundvall, president, CBS Records Division; Columbia artist Willie Nelson; Kristofferson; Jack Craigo, senior vice president and general manager, Columbia Records; Paul Smith, senior vice president and general manager, marketing, CBS Records; Joe Mansfield, vice president, marketing, Columbia label; Bert Block, manager.

Polygram Meet (Continued from page 3)

1968, the U.S. represented only two percent of the Polygram world music market," Steinberg said. "When final figures are in for 1978, they will likely indicate a share of better than 30 percent of Polygram's world market."

In his opening address, Jack Kiernan, Polygram Corporation's executive vice president, illustrated that the company's growth extended to chart share as well as sales.

Chart Dominance

"Polygram, and the companies we represent, have literally controlled the charts in 1978," he said. "We have had more #1 records than any other company. We have been in #1 position, both singles and albums longer than any other company. Most weeks we have had more records on the charts than anyone. We have broken more new artists than anyone. Because of you, we have set a standard, both in volume and in individual accomplishment that shattered every preconceived notion this business has ever had."

According to Kiernan's figures, during 1978, Polygram Distribution had at least one top 10 single and one top 10 album; that, in the last 27 weeks of 1978, the

company had at least three singles in the top 10; that on the pop album charts, they averaged 18 percent; on the r&b charts, 14 percent; on the country album charts, 10 percent, and on the pop singles chart, 18 percent.

"In 1978," Kiernan said, "each label that we represent had at least two gold albums. As of Nov. 7, Polygram Distribution accounted for 18 percent of all certified gold albums; 31 percent

of all singles certified gold; 23 percent of all platinum albums, and a staggering 67 percent of all singles certified platinum."

Following Kiernan, Bert Franzblau, Polygram Distribution vice president of operations, announced the opening of the new multi-million dollar depot in Edison, N.J. scheduled for next month and replacing the current facility in Union, N.J. Upgrading

(Continued on page 66)



RW senior VPs Spence Berland (center) and Mike Sigman (right) join research director Mike Vallone during the magazine's chart presentation at the Polygram Distribution convention in New Orleans.

Halsey Gala Set

■ NEW YORK—The Jim Halsey Company will sponsor the first gala scheduled at MIDEM '79. "Country Comes to Cannes," featuring Roy Clark, Don Williams, The Oak Ridge Boys and Buck Trent, will take place Jan. 21 at 8 and 10 p.m.

The French television network has scheduled an interview with the artists to be taped Jan. 22 and shown across the country after MIDEM.

On Jan. 23 the artists will appear at The Sporting Club in Monte Carlo at a benefit performance in honor of UNICEF's "Year of the Child." The benefit will be hosted by Princess Caroline of Monaco and her husband Philippe Junot.

Deadline Nears For SE Secondary Meet

■ NEW YORK—This year's Southeast Secondary Radio Conference will be held January 26-27 at the Birmingham, Alabama Hyatt House, and will gather radio and promotion people from 10 southern states.

Again sponsored by Anti/Muscolo, Inc., a Los Angeles-based independent promotion company, the conference will include discussion sessions on secondary and small market programming, engineering, general management, women in radio and records, and a "career builders" meeting. Also scheduled are a pair of "crossfire" sessions for radio and promotion.

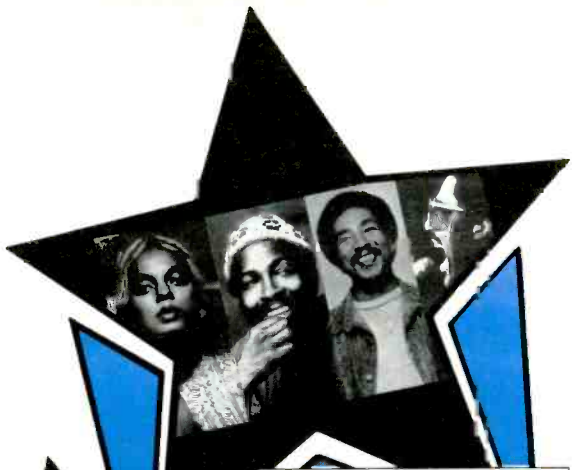
Registration by mail closes January 19. Registrations may also be made at the door. The fee is \$45 for radio personnel and \$55 for all others. Additional information is available from Anti/Muscolo, (213) 651-2383.

Belwin-Mills Moves

■ NEW YORK—Burton L. Litwin, vice president of Belwin-Mills Publishing Corp., has announced that company's streamlining and consolidation of operations at its new offices at 1776 Broadway, New York, New York 10019, phone (212) 245-1100. Belwin-Mills will continue to operate its pop, serious and rental operations from the New York office, while the sales and printing divisions will continue to operate from the firm's Melville, N.Y. plant.

E/A Taps Young

■ NASHVILLE—Alan Young has been named southeast regional marketing and promotion director for Elektra/Asylum's country division, it was announced by Norm Osborne, E/A national country promotion director.



"Pops, We Love You" M-1455F
Diana Ross, Marvin Gaye,
Smokey Robinson & Stevie
Wonder



"I Wanna Be Closer" G-7163F
From the smash debut album
"Switch" G7-980R1



**"Free Me From My
Freedom"** M-1451F
From her debut solo album
"Bonnie Pointer" M7-911R1



"What You Gave Me" M-1456F
Diana Ross
From "Ross" M7-907R1



"High On Your Love Suite"
G-7164F
Rick James
From his just released new
album "Bustin' Out Of L Seven"
G7-984R1



**"A Funky Space
Reincarnation"** T-54298F
Marvin Gaye
From the all new two-record set
"Here, My Dear" T-364LP2



**"Saturday Night, Sunday
Morning"** T-54297F
Thelma Houston
From "Ready To Roll" T7-361R1



"Do Dat" M-1454F
Grover Washington, Jr.
From the album "Reed Seed"
M7-910R1

THE MAGIC OF MOTOWN!



Radio Replay

By NEIL McINTYRE



■ Frankie's back in town, and WBLS-FM's got him. **Frankie "Hollywood" Crocker** returns to the apple and radio as music director of WBLS-FM. This might not be so good for the other program directors in town, but it should be good for the radio audience.

George Wilson goes west as general manager of KTLK radio in Denver, and takes a little disco music with him as the station goes all-disco.

The disco stations and the select programming of disco music is starting on radio stations every day and in about every market. If the radio station isn't programming a disco segment, they're adding disco music to their playlist faster than—they did in the past. Until the like of the Beatles come along again, or Elvis, the public has found the disco fever in music, fashions, and at places to dance. Radio is trying to give the public what they want. How long they'll want it is anybody's guess, but the music is here.

RATINGS AT A GLANCE: Detroit ARB gives WJR the number one ranking as it has in the past, with the station slipping a bit from July/August 14.8 to 13.6. CKLW moved up from 4.8 to 5.5, and WDRQ was up from 4.0 to 4.2.

WABX was up from 4.5 to 5.4, WRIF was off from 6.0 to 5.2, WWWW was steady from 4.3 to 4.2, and WNIC was down from 5.7 to 5.0. WOMC was up from 3.9 to 5.0, WDEE was down from 4.7 to 2.5, WCZY was up from 2.3 to 3.6. WXYZ was steady from 4.1 to 4.2. WJLB was up from 4.2 to 5.0 and WCHB was down from 2.5 to 2.0.

The San Francisco market shows a sharp decline for KSFO, from 11.9 to 4.6. Much of this is the result of the baseball season being over. KGO moved up in ratings and ranking in the 12 plus shares from the July/August ARB of 7.6 to 8.0 and became number one in the market.

KCBS was up from 7.0 to 7.9, KFRC increased from 4.0 to 4.9, KABL-AM was up from 2.8 to 4.1, KFOG was steady from 4.0 to 4.1. KSOL doubled from the summer, moving from 1.5 to 3.0. KSFJ is up from 2.4 to 3.8, KSAN was down from 3.2 to 2.8, KNBR up from 3.0 to 3.2, KMPX was up from 0.8 to 2.7, KIOI-AM up from 2.6 to 3.7, KNEW off from 3.2 to 1.8.

The ratings for Cleveland are a comparison of the Oct./Nov. ARB to the April/May book. The biggest upward move was made by WHK with country and personalities; the mornings with **Gary Dee** and the afternoons with **Don Imus** gave the station the number one position in the market. WHK moved from 6.6 to 9.3, WQAL was down from 11.4 to 8.7, WDOK off from 9.3 to 8.5, WMMS was down from 8.8 to 8.0.

WWWM(M105) had a strong increase, moving up from 4.4 to 5.8, WJW was up from 2.2 to 4.4, WKSX was up from 4.4 to 4.7, WGCL was up from 3.4 to 3.9. Stations that slipped included WZZP from 3.7 to 2.9, WWWE from 7.6 to 5.8, WJMO from 7.0 to 6.2, WGAR from 6.5 to 5.4.

IT'S A START: Working the all-night show, or the graveyard shift was the beginning for many of the talent people on radio and television today. The all-night show, as lonely as it might seem, is the place where you can work on your act, sort of bring it into Broadway. The management of many stations uses the overnights to experiment with music, promotion and talent. The talent has the same opportunities, working on becoming professional in approach. Every person who ever worked the all-night show knew when it was time to move on to better time periods. It's true in many markets that managers attempt to get air talent to quit by putting them there. The all-night show has also become home for many disc jockeys who prefer to work while the rest of the radio station sleeps; it's not as distracting and demanding on their nerves and talent.

UNSUNG RADIO HEROES: Many times we only recognize the people in broadcasting who have recently contributed to a radio station's success. The almost-forgotten are those who didn't make the headlines, but nonetheless deserve their own special type of glory, (Continued on page 70)

Crocker Returns to WBLS as Music Dir.

By BARRY TAYLOR and
BASIL NIAS

■ NEW YORK—Frankie Crocker returned to New York radio station WBLS last week after an absence of almost two years to assume the title of music director, it was announced by Inner City Broadcasting.

Crocker returns to WBLS following the recent ARB ratings which showed more than a 50 percent drop in the station's overall audience in the wake of WKTU's successful transition to a disco format. It is believed that Crocker's primary concern will be to win back a share of that audience. His responsibilities will include the programming of the station in addition to holding down a regular air shift. Eventually his duties will include the music programming of the entire Inner City chain of seven stations, according to Pepe Sutton, president of Inner City Broadcasting.

Hal Jackson, national operations director for Inner City, has been involved with the programming of newly acquired radio

properties for the chain and will work with Crocker at the helm of the flagship station. "Frankie's return to WBLS will save some of Jackson's energy while he's trying to put together some of our other radio stations around the country," Sutton said.

"If you were to describe the duties of the music director here at WBLS," Sutton told RW, "they would be that generally of a program director. We are very pleased to welcome back Frankie Crocker," he continued. "He was an asset to our company in the past and we are very confident of his abilities."

Crocker was most recently a member of the Polydor Records a&r staff on the west coast. He is credited for shaping the sound of WBLS in its formative years and building its popularity which at one time made it the most popular black music station in the country.

Sutton hinted that there would be some further changes at WBLS in the near future.



"Request line? Play 'Up Up and Away' for ...
uh, Lois ..."

Radio Looks for Credibility in Promotion Personnel

By NEIL McINTYRE & IRV RESNICK

NEW YORK — From the first radio stations playing music over the air, people representing publishing firms and record companies have tried to get their songs on the air.

As both industries grew so did the research. Those who have the responsibility of promoting music at the radio station level have different approaches, and use different types of information to convince music directors and program directors to play their records.

In an effort to create a better understanding between these two professions, RW talked to radio decision-makers about what's important to them, and what influences their judgment on playing music.

It wouldn't be correct to generalize about record promotion, since each radio station has its own system for selecting music, but there are some areas that bother a number of programmers—wasting their time with redundant hype is one of them.

Another point most mentioned was the problem of the promotion person not being knowledgeable about the type of format at the radio station. On the positive side, promotion people who build up credibility for hearing the hits, whether the music is on their labels or not, are welcomed advisors to programmers.

Mike O'Shea, former pd of KVI in Seattle and new pd at KPOL-Los Angeles, said, "The biggest problem I have with some promotion people is wasted energy, when that person rattles off a whole bunch of radio stations, that are playing the record, and they're radio stations that are not in my format."

Ron Riley, program director of WCAO/Baltimore had some of the same feelings as O'Shea, and added, "the element that irritates me the most is really overkill on a product. Some promotion people don't understand how I have to justify certain records before I put them on. You'll have the local, retail, independent and somebody on a national level,

maybe even a publisher all working the same record, sometimes that has a negative effect."

The relationship the promotion person has with the programmer is important. Many times, a trust between programming and record promotion, airplay can be the result. Riley said, "The number one consideration is of course the radio station, next is who is the most credible promotion person with their advice on what music is good for the station's sound."

The area of promoting disco music is on the increase, and so are the number of disco formatted radio stations. What is the disco programmer looking for? Matthew Clennott, pd of WKTU-FM New York, said, "A promotion person gets credibility in time. One thing that builds the credibility is acknowledging when a record will not be a hit, even if your company is still backing the record. I want to know what the record is doing in local clubs, and how it's selling locally. I want specifics."

Adult contemporary stations have always shown a great interest in the artists, and their demographic appeal, and for KVI and WIP Barry Manilow is an out-of-the-box add. "Manilow goes on immediately, as long as he continues to be hot," said Jim Lloyd, music director of WIP/Philadelphia. Shea said, "Barry Manilow is a good example of our type of artist. If you put his picture on the cover of People magazine it's going to sell. Put Manilow on the radio, then your radio station is going to sell." For WIP radio the most important information a promotion person can supply Jim Lloyd is late add information at majors and secondaries.

"The sound of the record is the most important consideration," Sherman Cohen, assistant program director and music director of KIIS-AM Los Angeles, said. "The most important information is what's the hottest record. I want to know what the promotion person's work records are, not the dead weight."

Pretty Girls

He's triggered by the rise . . .



. . . of their suburban eyes

look good on you. . .



femme fatale is all he needs . . .



. . . to measure his heroic deeds

LISA DAL BELLO

her new single

Pretty Girls

promotion by:

promark

david levine & associates
Toronto/New York/Los Angeles
(213) 475-7383

RECORD WORLD JANUARY 20, 1979

From Her New Album
Produced by
Bob Monaco and Al Ciner

On TALISMAN Records & Tapes
Los Angeles, California/Toronto, Canada



Management by:

neve bianca
Toronto, Canada
(416) 661-9290

MIDEM '79

MIDEM '79: Best Turnout Ever

By PAT BAIRD

■ NEW YORK—With an expected attendance of more than 5500 record/music executives from around the world, MIDEM '79 will be the largest in its 13 year history.

According to John Nathan, MIDEM's United States representative, this country will have the largest contingent with some 275 companies scheduled to par-

IFPMP To Meet At '79 MIDEM

■ CANNES — The first annual Congress of the International Federation of Popular Music Publishers has been scheduled for the Salle Miramar in Cannes at 3:30 p.m. on January 21, IFPMP president Salvatore T. Chiantia has announced. The federation was founded at last year's MIDEM meeting, and many publishers in Cannes for this year's gathering are expected to attend the IFPMP "open house" Congress.

Agenda

The entire music publishing community has been invited to the afternoon Congress, the agenda of which will include home duplicating, royalty problems relative to the importation of records, IFPMP structure and functions, several other pertinent and timely matters, and "means of achieving cooperation with the various national societies and strengthening national popular music publishers' associations."

Earlier in the day, representatives of all member-associations, including Leonard Feist, president of the U.S. National Music Publishers Association and IFPMP secretary general, will participate in the General Assembly of the Federation. A session of the executive committee has been called at the Hotel Majestic at noon.

Meeting Set

On January 26, Chiantia, Feist and IFPMP vice president Ron White will join top officials of the International Federation of Serious Music Publishers at the Cercle Interallie in Paris for the initial meeting of the Bureau of the International Confederation of Music Publishers established in 1978 to bring together and serve both segments of the music business.

ticipate. This shows, according to Nathan, an increase of 12 to 15 percent over last year's figures. Booth space sold to U.S. companies is up 30 percent over last year, he said recently.

This is the third consecutive year that American companies will represent such a considerable portion of participants at the week-long meet, illustrating Nathan said "the increased credibility and recognition MIDEM is gaining. After all, 50 percent of the music business exists outside the United States, a fact very important to U.S. publishers and record labels."

As was the case last year, Nathan points out there has been an increase in participation of "fringe" industries.

"We've had more interest from radio stations, disco owners and disco pool members this year," Nathan said. "We've also had a number of artists, not scheduled to perform, who will be attending. The interest from the consumer press has also increased."

As in previous years, Galas have been set for every night of the convention (see separate schedule). A number of American Galas will be presented during the week and separate shows will

be held by artists of other countries. Additionally, two special screenings have been set for "The Wiz" and the new French musical "New Generation" starring Jeff Manzetti, Lollie Serres and Eric Rawson. The screenings mark "The Wiz" premiere for Europe and the world premiere of the French film.

The International Meeting of Specialist Lawyers, organized by MIDEM, and the International Association of Entertainment Lawyers will meet to discuss international royalty and contract issues. The International Federation of Producers of Phonograms Videograms (IFPI) will hold three seminars on the 20th, 22nd and 23rd to discuss piracy and the First Annual Congress of the International Federation of Popular Music Publishers, organized at MIDEM last year, will meet on Jan. 21st.

All Galas will be held, as in the past, at the Ambassadeurs and Theatre. Registration for MIDEM '79 will begin at 9 a.m. Jan. 19 at the Palais des Festivals where the exhibits will be held.

According to Nathan, plans for the new Palais have been approved and construction will begin this summer. The new Palais should be ready for MIDEM '82.

RW Names Falloon Mgr., U.K. Office

■ NEW YORK—Val Falloon has been named manager of Record World's U.K. office, it was announced last week by Bob Austin, publisher and Sid Parnes, editor in chief. Her responsibilities will include the preparation of a weekly news column, involvement with special issues and increasing RW's circulation and visibility in the U.K.

Background

Falloon is a veteran journalist who spent the last five years as an assistant editor for Music Week. Prior to that she worked for Haymarket Publishing for three years and contributed to the Sydney Sun in her native Australia as its show business correspondent and has freelanced for several major periodicals there. She started her career as pop music writer in the mid-'60s.

Falloon will be attending this week's MIDEM Convention.

MIDEM '79

January 19

Opening Day Cocktail Party

January 20

IFPI anti-piracy presentation, 11 a.m. Hotel Reserve Miramar

Italian Gala featuring finalists of the San Remo Festival

January 21

First Annual Congress of the International Federation of Popular Music Publishers, 3:30 p.m. Salle Miramar

Pointer Sisters Gala
"Country Comes to Cannes" Gala sponsored by the Jim Halsey Company

January 22

IFPI presentation, 11 a.m. Hotel Reserve Miramar

Europe #1 Gala

January 23

IFPI presentation, 11 a.m. Hotel Reserve Miramar

Variety Club Charity Gala

Hungarian Gala

January 24

Chuck Mangione Gala

IFPI Meetings Set for MIDEM

■ CANNES — The International Federation of Producers of Phonograms and Videograms will hold a series of three open meetings during MIDEM '79 to discuss piracy, counterfeiting and bootlegging.

Gerry Oord, head of IFPI's worldwide anti-piracy campaign, will head the discussions and will be joined by a team of

experts on both audio and visual piracy.

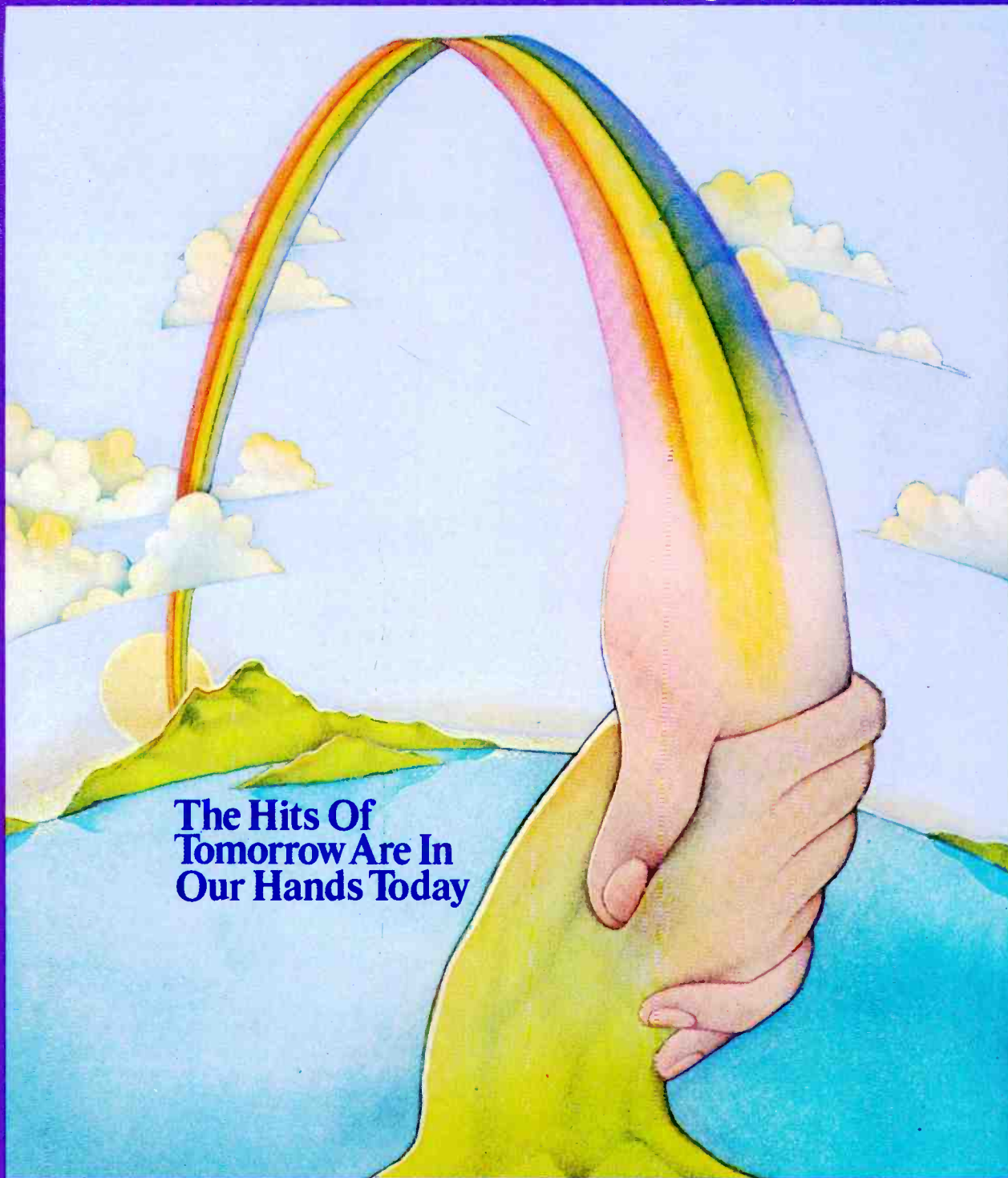
The meetings, scheduled for 11 a.m. Jan. 20, 22 and 23 at the Hotel Reserve Miramar, are open to all MIDEM participants but primarily artists, songwriters, publishers, composer and lyricists.

Free admission tickets will be available from the IFPI Stand #128.

Join Us At

MIDEM

Records – Booth A 415 / Publishing – Booth C 460



**The Hits Of
Tomorrow Are In
Our Hands Today**

**RCA RECORDS/PUBLISHING INTERNATIONAL
JOIN HANDS AROUND THE WORLD.**

Polygram France Names Louis Hazan President

■ HAMBURG/BAARN — Coen Solleveld, president of the worldwide Polygram, has announced the resignation of George Meyerstein-Maigret and the appointment of Louis Hazan as chief executive officer.

Having reached Polygram's mandatory retirement age, Meyerstein-Maigret will resign from his position as chief executive officer of Polygram S.A., effective January 31, 1979. He will, however, continue to be linked to that company in his non-executive function of "president du conseil d'administration." His successor as chief executive officer is Louis Hazan, who will be appointed directeur general of Polygram S.A. and president of the supervisory board of Polygram Industries et Messageries, effective February 1, 1979. Hazan will report directly to the executive committee (group management) of the international Polygram group.

Also effective January 31, 1979, Meyerstein-Maigret has relinquished his position as vice president of Polygram B.V., Barn, The Netherlands, and of Polygram GmbH, Hamburg, Germany, the holding companies of all worldwide Polygram activities.

During a distinguished career of more than 50 years in the music business, Meyerstein-Maigret has held many important positions with the group.

Image-Fable Stand Set for MIDEM '79

■ NEW YORK — Two of Australia's leading independent record companies, Image and Fable, have announced plans to take their own stand at MIDEM '79 in addition to participating on the Australian stand. Fable and Image will be featuring a large range of product on which masters are available for international release, together with certain sub-publishing rights.

The Image-Fable stand will feature an Australian theme with a center piece incorporating a satellite photograph of Earth with special emphasis on Australia. The poster carries the message "This is our World."

Commenting on the move, John McDonald, managing director of Image Records Pty. Ltd., says, "This action in no way diminishes our total support and involvement with the Australian-sponsored group; we will naturally be completely involved with the national Australian stand."

Bahamian Gov. To Honor Tavares

■ NASSAU—The Bahamian Government has officially proclaimed Saturday, January 20 as "Tavares Day" throughout the Bahamas. The proclamation will highlight a ten day celebration of the group's 10th anniversary appearance in the Islands.

Arista, Nippon Phonogram Pact



Clive Davis, president, and Elliott Goldman, executive vice president and general manager, Arista Records, have announced a three-year distribution agreement with Nippon Phonogram Co. Ltd. in Japan. Under the new arrangement, all of the Arista catalogue as well as new Arista product, including records on U.S. and U.K. subsidiary labels such as Arista/Novus, Arista/GRP and Zoom, will be distributed by Nippon Phonogram in the Japanese market. Shown at the signing are (from left): Tadao Sekiguchi, general manager, international repertoire dept., Nippon Phonogram; Nobuya Itoh, president, Nippon Phonogram; Clive Davis, president, Arista Records; Elliott Goldman, executive vice president and general manager, Arista Records.

Canada

By ROBERT CHARLES-DUNNE

■ TORONTO—BELATED CONGRATULATIONS: We must extend our warmest congratulations to those Canadians (and former Canadians) who did so well in the RW year end polls. **Nick Gilder, Rick James, Dan Hill, Heart** and **Anne Murray** all walked off with some richly deserved awards, not to mention lovely U.S. bucks. **Trooper, Bruce Cockburn, Aerial** and several others also received nice mentions from RW's intrepid U.S. staffers for their waxings in '78, proving that our artists are capable of recording world calibre records, with or without airplay legislation. (Only disappointing note: **Barry Taylor** never once mentioned **Pagliari**. What's happening, Barry; got a new habit?)

I FOUGHT THE LAW AND THE LAW WON: Local booking agent heavy **Tom Wilson** maintains that he's been owed money by one **Bob Segarini** for several years. Unable to collect, Wilson finally took the matter to legal extremes and issued a writ against the former **Wacker/Dude**. So while Segarini is performing at the Hotel California, a young man walks up to the front of the stage and asks, "Are you Bob Segarini?" Mistaking him for a fan, Segarini nods and is immediately slapped with the writ while onstage. Oh well, that's life in the fast lane.

QUEENIE, QUEENIE, WHO'S GOT THE BALL?: Some retailers were a little confused recently when both WEA and Polygram started taking advance orders for the **Dire Straits** album. It seems that, while the act is with Warners in the U.S. they are Polygram's here, but WEA in Canada had a catalogue number and promised to ship the album. It's all been straightened out to everyone's satisfaction, but we can't wait to see what's going to happen with the next **Thin Lizzy** and **Boombtown Rats** albums which are Polygram's here, but not south of the border.

CAN TWO RECORD COMPANIES OCCUPY THE SAME SPACE AT THE SAME TIME?: Regular readers may recall that Attic Records recently signed a distribution deal with CBS in Canada. When asked how it felt to be one of 25 labels distributed here by CBS, Attic's **Tom Williams** commented, "The other 24 don't live here." This led to a phone call from **Bernie Finkelstein**, head of Canada's True North label, which is also distributed by CBS. Bernie just wanted to remind Tom that True North also lives here, at the same address as Attic as a matter of fact. To make matters even sillier, it seems that Attic's office space is leased from True North. Bernie also wanted to invite Tom to their offices in January for either/or the gold album presentation for **Bruce Cockburn's** "Night Vision" album and the release of **Murray McLauchlan's** new "Whispering Rain" album. Your turn, Tom. But if you guys work in the same building, why not talk to each other once in a while? After all, your humble scribe is not an answering service.

BETTER LATE THAN NEVER? Paul Kobak, one-time manager of **Teenage Head**: was assaulted at a gig some time ago and hit over the head with a pool cue. This may explain why, after literally everyone has written eulogies and obits for punk/new wave, Kobak has opened The Teen Agency, a booking agency devoted to handling new wave acts exclusively. Signed so far are **The Secrets, John (Peter Goddard plays a lousy synthesizer) Lovsin, The Poles, Rough Trade, Teenage Head, Segarini** and **The Diodes**. What is the sound of one hand clapping?

Oriental Gold for Genesis



Genesis closed out their 1978 World Tour, recently, and after playing five sold out Japanese concerts the Charisma Records band was presented with gold albums by Nippon Phonogram. The albums represented the gold Japanese stature of "And Then There Were Three." Pictured (from left) are: (kneeling) T. Fukukawa (Nippon Phonogram); T. Sekiguchi (Nippon Phonogram); Genesis' Phil Collins; Mr. Kitazawa (Nippon Phonogram); (standing) Mr. Miyazawa (Nippon Phonogram); Brian Gibbon (managing director, Charisma Records); Genesis' Mike Rutherford; Mike Allen (Charisma Records); Genesis' Tony Banks; Alex Abramoff (Nippon Phonogram); N. Itoh (president, Nippon Phonogram).

NEW YORK, N.Y.

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Bobby Robinson To Launch BR Records

By PAT BAIRD

■ NEW YORK—Bobby Robinson, founder in the past of such labels as Red Robin, Whirling Disc, Fire, Fury and Enjoy Records, is launching a new company, BR Records, to be headquartered in New York.

Robinson will be attending the MIDEM '79 in order to, he said recently, "set up world wide connections and acquaint or re-acquaint myself with business people from around the world."

For the past few years Robinson has been running his Hit Town One Stop and "quietly grooming a stable of artists." The new label will have approximately a dozen artists initially and, according to Robinson, will cover most of the "soul field." Two self-contained rock groups are also signed to BR.

Robinson began his career in the late '40s as the owner of a record store in Harlem, only a block from the famed Apollo Theater. Because of the store's location, Robinson found himself a "friend and advisor" to the artists and a&r people who frequented the theater. Eventually he decided to "do it myself" and started Red Robin Records.

Over the ensuing years Robinson recorded and developed such artists as Gladys Knight & the Pips, Wilbert Harrison, Lee Dorsey, Elmore James, Percy Sledge, The Charts, The Channels, The Satins and King Curtis among the dozens he has collaborated with as producer and songwriter as well as record company president.

While in Cannes, Robinson will be discussing record licensing

Warner Joins BMI

■ NEW YORK—Robert W. Warner, Jr., most recently southern advertising manager for Redbook Magazine, has joined Broadcast Music, Inc. in the newly created position of director, licensing operations and administration.

agreements for his new label as well as for the catalogue of material he still controls. He also owns Sweet Soul Music, a BMI affiliated publishing company, for both new and older material. In addition, he will be looking for export outlets for his One Stop operation.

Peters Intl. Bows West 54 Label

■ NEW YORK — Chris Peters, Sr., president of Peters International, Inc., the nation's largest importer of international records and tapes, announced today the formation of a new label, West 54.

West 54 is the second major expansion move at Peters International in the last year. The first took place late in 1977, when Peters International introduced a high-quality classical line on its own label, plus MOR and pop product licensed from several major foreign companies.

For several years, Peters has manufactured a wide variety of international recordings on the Peters International label, concentrating on ethnic and folklore music from many countries of the world. Peters stated that West 54 is formed as a separate label for jazz, contemporary and pop material, providing a unique image and offering greater flexibility in marketing and merchandising.

Peters is launching West 54 with eight recordings of American contemporary jazz, currently being recorded in New York for worldwide distribution. The initial release, in March and April, 1979, will comprise an exciting group of internationally known jazz artists: Charles Davis, Slide Hampton, Roland Hanna, John Hicks, Red Richards, Carrie Smith, and the Latin-oriented group Jasmine.

Red Hot Pink Ladies



Pink Lady is a Japanese recording duo composed of 20-year-old Mie and 19-year-old Kei, winners of the Japan Popular Song Award and some impressive record chart credentials. The group has had seven consecutive number one albums and eight number one singles on the Japanese charts in the past two years. Pink Lady was introduced to the American music industry last week with a reception hosted by the Japanese Consulate General Wataru Miyakawa and their manager Paul Drew at Yamato's Restaurant in Los Angeles, where they have been recording sides with producer Michael Lloyd for their American debut on Warner/Curb Records. Pictured at the reception are left to right, Dick Whitehouse, Vice President of Mike Curb Productions, Mie, Paul Drew, Kei and Michael Lloyd.

UNICEF Concert at U.N. Gen. Assembly

(Continued from page 3)

of the entertainment industry and the press, was videotaped by NBC-TV and aired the following evening (Jan. 10).

"A Gift of Song," originally conceived last May by co-founders David Frost, The Bee Gees and Robert Stigwood, heralded the U.N.'s International Year of the Child. Intended to stimulate interest in raising money for UNICEF, the event may raise an estimated \$100 million, according to the producers.

Founder composers who performed and contributed songs for UNICEF included: ABBA ("Chiquita"); The Bee Gees ("Too Much Heaven"); Rita Coolidge and Kris Kristofferson ("Fallen Angels"); John Denver ("Rhymes and Reasons"); Earth, Wind & Fire ("That's the Way of the World"); Andy Gibb ("I Go For You"); Olivia Newton-John ("The Key"); Rod Stewart ("Da Ya Think I'm Sexy?"); and Donna Summer ("Mimi's Song"). "The Key" and "Fallen Angels" had their premiere performances on the telecast.

Acting as main host, Frost was assisted by Gilda Radner, Henry Winkler and Henry Fonda. Radner, who momentarily departed from her stance as comedienne, underlined the dire needs of children of the world by citing three cases in which UNICEF aided otherwise hopeless situations. Fonda added a moment of quiet thought when he read an excerpt from "The Diary of Anne Frank."

Despite the roster of artists, including Rod Stewart strutting around in black skin-tight pants and a leopard skin jacket, and singing "Da Ya Think I'm Sexy?", a sedate and humanistic mood

pervaded the entire concert. With a montage of faces of children from countries throughout the world behind the main stage, the consciousness of the audience and artists was geared more to the act of giving than to the perpetuation of rock and roll. During an interview, Kris Kristofferson commented, "The event was like the spirit of the sixties. I can't remember anything like it since the Newport Folk Festival in 1969."

Also unique to the event were duets sung by some artists that one would not expect to see collaborating, such as Rod Stewart and Kris Kristofferson and Donna Summer and Rita Coolidge, and Olivia Newton-John and Andy Gibb. Henry Winkler, who was jokingly cited as singing for the first time, sang a song with two children who represented UNICEF.

Commenting that the actualization of the concert was "a dream come true," Frost presented a film clip from a press conference in which the Bee Gees were asked what they hoped "A Gift of Song" would bring. During the clip the Bee Gees stated that they hoped the song they wrote would become number one. With "Too Much Heaven" RW's top single last week, Frost enthusiastically pointed to this success as just the beginning for Music for UNICEF.

Before the end of the concert—a medley by all of the participating artists—a plaque, inscribed with the signatures of all of the artists who contributed their songs to UNICEF, was presented to Secretary General Kurt Waldheim and Henry R. Labouisse, executive director of UNICEF.

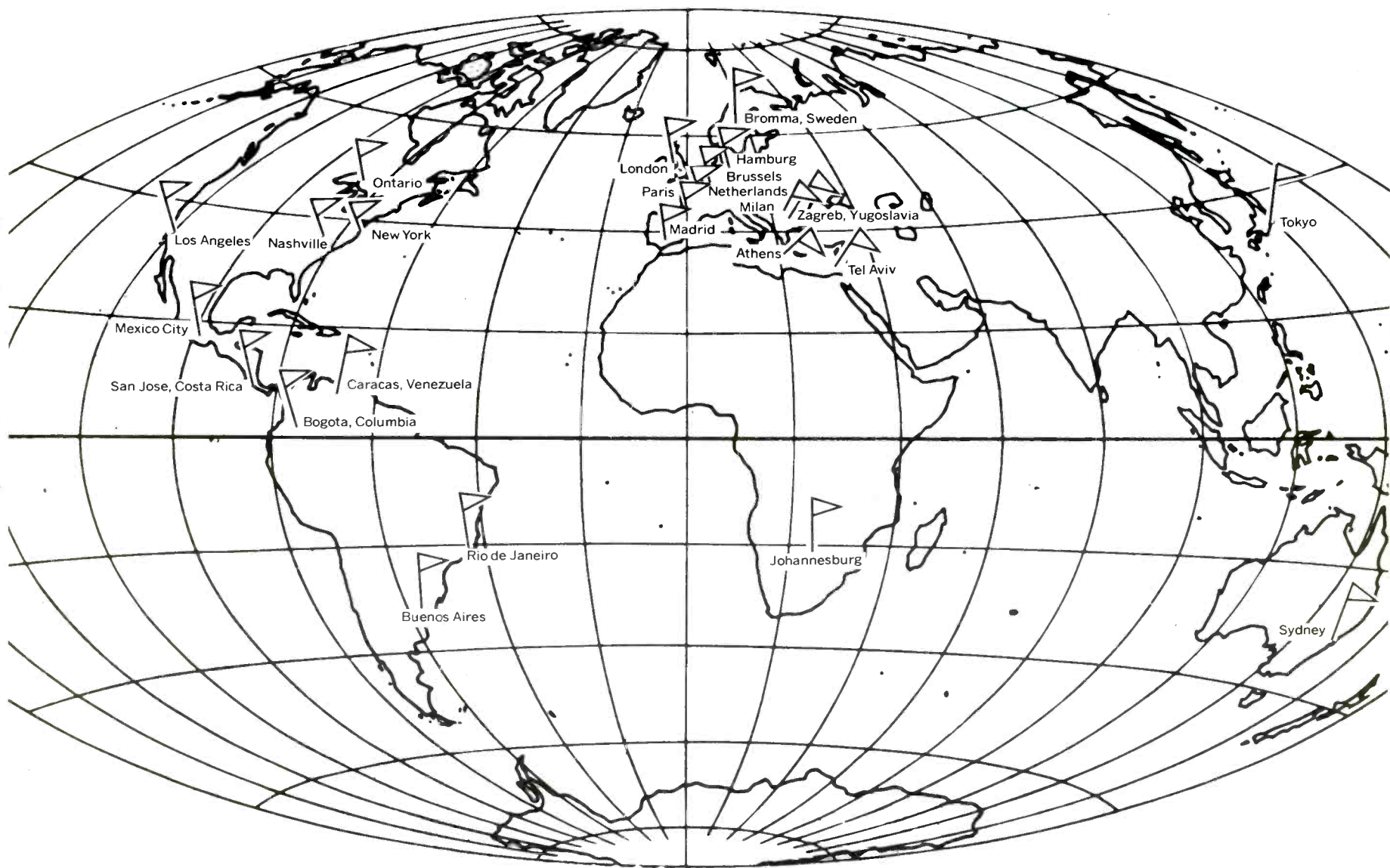
VINCE ALETTI

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RCA Celebrates 50th Birthday at Regional Meetings



RCA Records celebrated its 50th anniversary with meetings in Nashville and Dallas last week, which were attended by more than 250 field sales and promotion personnel and by artists and executives from RCA and Free Flight, the new Nashville pop label introduced at the meetings. Shown at the two gatherings are: (top row, from left) RCA Records president Robert Summer with models of Nipper, the reactivated symbol of the company; Jack Chudnoff, division VP, creative services, Herb Helman, division VP, public affairs, Mel Ilberman, division VP, business affairs and associated labels, Ray Harris, division VP, black music marketing, Joe Galante, division VP, marketing-Nashville, Richard Carter, division VP, field marketing, Robert Summer, about to cut the cake, and Jerry Bradley, division VP, Nashville operations; (front) Jerry Bradley, Jerry Reed, Porter Wagoner, new Free Flight artists Mychael and Debbie Peters, Linda Hargrove, Mel Ilberman, (back) Eddy Arnold and Chet Atkins; Richard Carter opening the Nashville meetings; (second row) Warren Scahtz (right), division VP, popular a&r and Neil Partnow, division VP, popular a&r, west coast; Thomas Shepard, division VP, Red Seal a&r; Jerry Bradley; (third row) Keith Jackson, manager, national black music merchandising, Irwin Katz, director, Red Seal merchandising, Mort Weiner, director, pop merchandising, west coast, Jack Maher, director, pop merchandising, east coast and Michael Abramson, director, special merchandising projects; Bill Staton, director of national black music promotion, Joshua Blardo, director, national album promotion, Tony King, director of RCA's newly-created disco

marketing operation, Mike Becce, director, field promotion liaison and Joe Galante; Tom Collins, who produces Ronnie Milsap, Milsap, Bob Thompson, his manager, and Robert Summer; (fourth row) Don Burkheimer, division VP, product management and artist tours, Robert Summer and Chet Atkins; Champion Entertainment president Tommy Mottola, Ray Harris, Robert Summer and Solar Records president Dick Griffey; Joshua Blardo, Robert Summer, Salsoul president Joe Cayre, Bill Staton and Patrick Spenser, black music regional promotion; (fifth row) Roadshow Records president Fred Frank, Bill Staton and Nature's Music president Richard Mack; Robert Summer, Tony Brown, Free Flight west coast a&r, and Larry Gallagher, director, national accounts & field merchandising for RCA; Robert Summer kicking off Dallas meetings; Jerry Bradley, Dave & Sugar, Charley Pride and Robert Summer; (sixth row) Bill Staton, Tony King, Atlanta's Lee Arnold, Joshua Blardo, Margo Knesz, director, national singles promotion, and Chuck Thagard, director, national field promotion; Irwin Katz, Frank O'Donnell, Tony Montgomery, director, national singles sales, Larry Gallagher and Dave Wheeler, director, national country sales; Pablo Records' Norman Granz; (bottom row) Jeanne Radnetter, disco promotion coordinator, west coast, Tony King and Dick Griffey; Charley Pride, Steve Kahn, manager, audio visual production and Ronnie Jordan, Kahn's production aide; George Taylor Morris, west coast national album promotion manager, Lee Arnold, Tony King and Phoenix sales rep Greg DeLaurentis.

Bringing You the World's Music

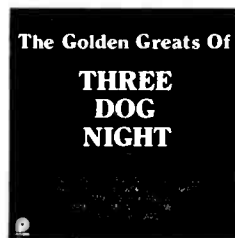
The world of music is an ever changing art and industry, and Pickwick Records knows the pace and taste of the times. Next month our catalog grows a bit more, with new additions to our Pop, Quintessence Jazz Series and Quintessence Critic's Choice lines.

The variety in these February releases is indicative of our entire catalog — a product line providing consumers with a wide selection of proven hits across the spectrum of musical tastes. And, all at prices they can afford!

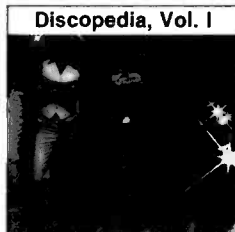


Pickwick's Winter Pop release runs the gamut from today's disco sounds to yesterday's classic Beatles. There's a little bit of history too, with a double decade of Rock 'N' Roll and much more . . .

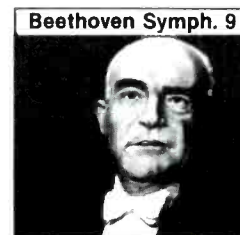
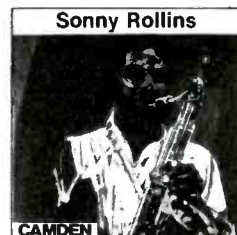
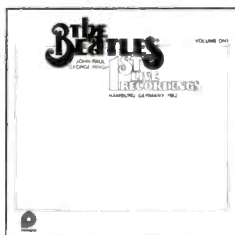
Three Dog Night: Greatest Hits
Beatles Live, Volume I
Beatles Live, Volume II
Lou Rawls:
You've Made Me So Very Happy
Discopedia, Volume I
Discopedia, Volume II
Blues Project
History of Rock 'n' Roll - 50's
History of Rock 'n' Roll - 60's
Rhythm & Blues: Greatest Hits



The hot and cool sounds of the Quintessence Jazz Series keep coming. Fourteen new releases put the spotlight on greats like Dizzy Gillespie, Count Basie and Gato Barbieri.



Dizzy Gillespie: Manteca
Count Basie & The Mills Brothers
Gato Barbieri
Earl "Fatha" Hines:
The Grand Terrace Band
Buddy Rich: Drummer's Drummer
Benny Goodman: The Great Years
Gerry Mulligan: Walking Shoes
Charlie Mingus: Mexican Moods
Sonny Rollins: Now's The Time
McGriff & Holmes: Dueling Organs
Milt Jackson: Bag's Groove
Paul Desmond & Gerry Mulligan
Artie Shaw & Orchestra,
with Roy Eldridge
Django Reinhardt: Djangology



Quintessence, the "Critic's Choice" of classical recordings, further expands its rich catalog of offerings this Winter with critically acclaimed selections from Europe's finest recording studios, including Harmonia Mundi, Supraphon and Seon Musikfilm.



Schubert: Piano Trio; Nocturne
Dvořák: Violin Concerto; Romance for Violin
Four Flute Concertos; Jean-Pierre Rampal

Three Violin Concertos; Jaap Schröder
Gershwin: Concerto in F; Rhapsody in Blue
Handel: Royal Fireworks Suite; Concerto in F
Four Trumpet Concertos; Don Smithers
Mozart: "Posthorn Serenade"
Dvořák: Symphony No. 8
Beethoven: Symphony No. 9
Mahler: Symphony No. 9, No. 10 "Adagio"
J. S. Bach: Orchestral Suites

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"Werewolves show the potential of becoming one of America's best rock 'n' roll bands since the demise of C.C. Revival. That's saying a lot."

"Heavy yet healthy, hard yet wholesome." —*Hit Parader*

—*Trouser Press*

"The Werewolves are Texas punk with a touch of country and more than a touch of class." —*After Dark*

"This band isn't composed of blood thirsty canines who stalk by night; the Werewolves turn out music with economy and flowing force." —*Gallery*

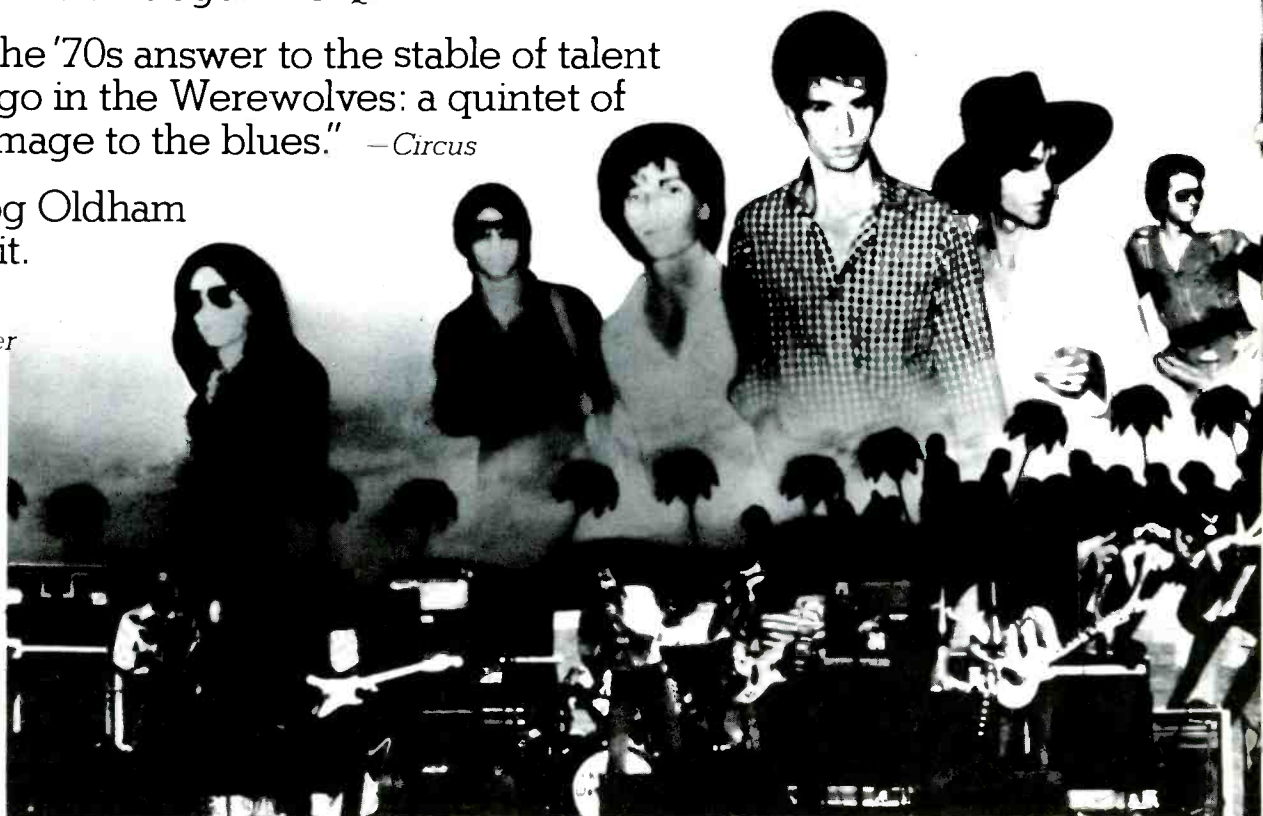
"The Wolves kick ass!" —*Stoney Burns, Buddy Magazine*

"They explode like firecrackers on stage." —*G. Q.*

"Oldham might well have the '70s answer to the stable of talent he put together a decade ago in the Werewolves: a quintet of white boys doing mean damage to the blues." —*Circus*

"Produced by Andrew Loog Oldham but don't take his word for it. Take mine. These boys are tremendous." —*Hit Parader*

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DAYS OF THE REST OF MY LIFE FACE ON WRONG WAKING UP IS HARD TO DO
ONE UP ON YOU and CATCH MY DRIFT

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Record World Singles



JANUARY 20, 1979

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

JAN. 20	JAN. 13		WKS. ON CHART
1	2	LE FREAK CHIC Atlantic 3519 (5th Week)	13
2	4	YMCA VILLAGE PEOPLE/Casablanca 945	14
3	1	TOO MUCH HEAVEN BEE GEES/RSO 913	10
4	3	MY LIFE BILLY JOEL/Columbia 3 10853	12
5	5	HOLD THE LINE TOTO/Columbia 3 10830	16
6	6	SEPTEMBER EARTH, WIND & FIRE/ARC/Columbia 3 10854	10
7	7	SHARING THE NIGHT TOGETHER DR. HOOK/Capitol 4621	19
8	12	EVERY 1'S A WINNER HOT CHOCOLATE/Infinity 50002	10
9	9	OUR LOVE (DON'T THROW IT ALL AWAY) ANDY GIBB/ RSO 911	15
10	11	GOT TO BE REAL CHERYL LYNN/Columbia 3 10808	11
11	13	WE'VE GOT TONITE BOB SEGER AND THE SILVER BULLET BAND/Capitol 4653	12
12	14	LOTTA LOVE NICOLETTE LARSON/Warner Bros. 8664	9
13	17	FIRE POINTER SISTERS/Planet 45901 (Elektra/Asylum)	10
14	19	A LITTLE MORE LOVE OLIVIA NEWTON-JOHN/MCA 40975	9
15	15	OOH BABY BABY LINDA RONSTADT/Asylum 45546	11
16	8	YOU DON'T BRING ME FLOWERS BARBRA STREISAND & NEIL DIAMOND/Columbia 3 10840	13
17	10	I LOVE THE NIGHT LIFE (DISCO ROUND) ALICIA BRIDGES/ Polydor 14483	27
18	22	DA YA THINK I'M SEXY? ROD STEWART/Warner Bros. 8724	6
19	21	LOVE DON'T LIVE HERE ANYMORE ROSE ROYCE/ Whitfield 8712 (WB)	11
20	23	NEW YORK GROOVE ACE FREHLEY/Casablanca 941	14
21	24	SHAKE IT IAN MATTHEWS/Mushroom 7039	9
22	18	PROMISES ERIC CLAPTON & HIS BAND/RSO 910	14
23	29	SOMEWHERE IN THE NIGHT BARRY MANILOW/Arista 0382	6
24	27	DON'T HOLD BACK CHANSON/Ariola 7717	11
25	28	SOUL MAN BLUES BROTHERS/Atlantic 3545	7
26	16	MAC ARTHUR PARK DONNA SUMMER/Casablanca 939	20
27	30	DON'T CRY OUT LOUD MELISSA MANCHESTER/Arista 0373	10
28	31	I WAS MADE FOR DANCIN' LEIF GARRETT/Scotti Bros. 403 (Atl)	12
29	20	SWEET LIFE PAUL DAVIS/Bang 738	24
30	33	HOME AND DRY GERRY RAFFERTY/United Artists 1266	7
31	25	HOW YOU GONNA SEE ME NOW ALICE COOPER/Warner Bros. 8695	14
32	47	SHAKE YOUR GROOVE THING PEACHES & HERB/Polydor 14514	6
33	44	NO TELL LOVER CHICAGO/Columbia 3 10879	5
34	39	SHATTERED ROLLING STONES/Rolling Stones 19310 (Atl)	6
35	40	TAKE ME TO THE RIVER TALKING HEADS/Sire 1032 (WB)	8
36	37	A MAN I'LL NEVER BE BOSTON/Epic 8 50638	10
37	42	THE GAMBLER KENNY ROGERS/United Artists 1250	9
38	49	DANCIN' SHOES NIGEL OLSSON/Bang 740	6
39	26	TIME PASSAGES AL STEWART/Arista 0362	16
40	36	INSTANT REPLAY DAN HARTMAN/Blue Sky 2772 (CBS)	15
41	35	I'M EVERY WOMAN CHAKA KHAN/Warner Bros. 8683	16
42	32	PLEASE COME HOME FOR CHRISTMAS EAGLES/Asylum 45555	6
43	38	PART-TIME LOVER ELTON JOHN/MCA 40973	12
44	34	STRANGE WAY FIREFALL/Atlantic 3518	17
45	52	BLUE MORNING, BLUE DAY FOREIGNER/Atlantic 3543	5
46	51	ONE LAST KISS THE J. GEILS BAND/EMI-America 8007	10
47	78	I WILL SURVIVE GLORIA GAYNOR/Polydor 14508	4
48	53	I DON'T WANNA LOSE YOU DARYL HALL & JOHN OATES/ RCA 11424	6
49	62	WHAT YOU WON'T DO FOR LOVE BOBBY CALDWELL/ Clouds 11 (TK)	8
50	50	RADIOACTIVE GENE SIMMONS/Casablanca 951	8
51	56	YOU TOOK THE WORDS RIGHT OUT OF MY MOUTH MEATLOAF/Epic/Cleveland Intl. 8 50634	10
52	43	I JUST WANNA STOP GINO VANNELLI/A&M 2072	20



53	83	HEAVEN KNOWS DONNA SUMMER WITH BROOKLYN DREAMS/Casablanca 959	2
54	67	EVERY TIME I THINK OF YOU THE BABYS/Chrysalis 2279	4
55	60	I DON'T KNOW IF IT'S RIGHT EVELYN "CHAMPAGNE" KING/RCA 11386	7
56	61	BABY I'M BURNIN' DOLLY PARTON/RCA 11420	4
57	45	HOLD ME, TOUCH ME PAUL STANLEY/Casablanca 940	12
58	41	BICYCLE RACE/FAT BOTTOMED GIRLS QUEEN/Elektra 45541	11
59	63	THE DREAM NEVER DIES COOPER BROS./Capricorn 8308	10
60	64	YOU STEPPED INTO MY LIFE MELBA MOORE/Epic 8 50600	6
61	70	YOU NEED A WOMAN TONIGHT CAPTAIN & TENNILLE/ A&M 2106	5
62	65	ANIMAL HOUSE STEPHEN BISHOP/ABC 12435	6
63	66	LOVE IS HERE RONNIE LAWS/United Artists 1264	7
64	73	GET DOWN GENE CHANDLER/20th Century Fox/Chi-Sound 2386 (RCA)	8
65	71	DANCING IN THE CITY MARSHALL HAIN/Harvest 4648 (Capitol)	5
66	72	YOU MAKE ME FEEL (MIGHTY REAL) SYLVESTER/Fantasy 846	4
67	69	THE FOOTBALL CARD GLENN SUTTON/Mercury 55052	4
68	76	A LITTLE LOVIN' (KEEPS THE DOCTOR AWAY) THE RAES/ A&M 2091	9
69	77	TAKE THAT TO THE BANK SHALAMAR/Solar 11379 (RCA)	7
70	74	YOU THRILL ME EXILE/Warner/Curb 8711	7
71	48	I WILL BE IN LOVE WITH YOU LIVINGSTON TAYLOR/Epic 8 50604	15
72	81	WHO DO YA LOVE KC & THE SUNSHINE BAND/TK 1031	6
73	46	YOUR SWEETNESS IS MY WEAKNESS BARRY WHITE/20th Century Fox 2380 (RCA)	13

CHARTMAKER OF THE WEEK

74	—	SING FOR THE DAY STYX A&M 2110	1
75	80	LOST IN YOUR LOVE JOHN PAUL YOUNG/Scotti Bros. 405 (Atl)	4
76	86	STORMY SANTANA/Columbia 3 10873	2
77	93	CRAZY LOVE POCO/ABC 12439	2
78	100	LADY LITTLE RIVER BAND/Harvest 4667 (Capitol)	2
79	88	BUSTIN' LOOSE CHUCK BROWN & THE SOUL SEARCHERS/ Source 40967 (MCA)	2
80	89	FREE ME FROM MY FREEDOM BONNIE POINTER/Motown 1451	4
81	—	THEME FROM SUPERMAN JOHN WILLIAMS/Warner Bros. 8729	1
82	—	I JUST FALL IN LOVE AGAIN ANNE MURRAY/Capitol 4676	1
83	68	EASY DRIVER KENNY LOGGINS/Columbia 3 10866	7
84	98	I GO TO RIO PABLO CRUISE/A&M 2112	2
85	85	NOW THAT WE FOUND LOVE THIRD WORLD/Island 8663 (WB)	5
86	90	I'M SO INTO YOU PEABO BRYSON/Capitol 4656	5
87	92	NOT FADE AWAY TANYA TUCKER/MCA 40976	4
88	—	LONELY WIND KANSAS/Kirshner 8 4280 (CBS)	1
89	—	SHAKE YOUR BODY (DOWN TO THE GROUND) JACKSONS/ Epic 8 50656	1
90	95	AQUA BOOGIE PARLIAMENT/Casablanca 950	4
91	96	GIVING UP, GIVING IN THREE DEGREES/Ariola 7721	2
92	99	FANTASY LOVE AFFAIR PETER BROWN/Drive 6274 (TK)	2
93	94	NEED YOU BADLY TED NUGENT/Epic 8 50648	2
94	—	EVERY WHICH WAY BUT LOOSE EDDIE RABBITT/Elektra 45554	1
95	—	LOVE VIBRATION JOE SIMON/Spring 190 (Polydor)	1
96	54	MARY JANE RICK JAMES STONE CITY BAND/Gordy 7162 (Motown)	13
97	—	NEVER HAD A LOVE LIKE THIS BEFORE TAVARES/Capitol 4658	1
98	—	FOR YOU AND I 10cc/Polydor 14528	1
99	—	SUPERMAN HERBIE MANN/Atlantic 3547	1
100	—	THIS MOMENT IN TIME ENGELBERT HUMPERDINCK/Epic 8 50632	1



PRODUCERS AND PUBLISHERS ON PAGE 38



Record World Album Airplay

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

JANUARY 20, 1979

FLASHMAKER



HEAD FIRST
THE BABYS
Chrysalis

MOST ADDED:

- HEAD FIRST**—The Babys—Chrysalis (18)
- ARMED FORCES**—Elvis Costello—Col (16)
- LIFE FOR THE TAKING**—Eddie Money—Col (16)
- MIRROR STARS**—Fabulous Poodles—Epic (10)
- TRILLION**—Epic (8)
- MY OWN HOUSE**—David Bromberg—Fantasy (7)
- AIR SPECIAL**—Brownsville—Epic (5)

WNEW-FM/NEW YORK

- ADDS:**
- ARMED FORCES**—Elvis Costello—Col
 - BALLROOM STREETS**—Melanie—Tomato
 - DOWN INTO THE MYSTERY**—John Hartford—Flying Fish
 - GUITAR PLAYER**—Arlyn Roth—Rounder
 - HIGH & INSIDE**—The Yankees—Big Sound
 - KANSAS CITY SLICKERS**—The Leopards—Moon
 - LIFE FOR THE TAKING**—Eddie Money—Col
 - MIRROR STARS**—Fabulous Poodles—Epic
 - OMNIVERSE**—Fresh—Prodigal
 - SPACE**—George Benson—CTI

HEAVY ACTION (airplay in descending order):

- PARALLEL LINES**—Blondie—Chrysalis
- DARKNESS ON THE EDGE OF TOWN**—Bruce Springsteen—Col
- BACK TO THE BARS**—Todd Rundgren—Bearsville
- ALIVE ON ARRIVAL**—Steve Forbert—Nemperor
- WAVELENGTH**—Van Morrison—WB
- 52ND STREET**—Billy Joel—Col
- MORE SONGS ABOUT BUILDINGS**—Talking Heads—Sire
- ARMED FORCES**—Elvis Costello—Col
- BRIEFCASE FULL OF BLUES**—Blues Brothers—Atlantic

WBCN-FM/BOSTON

- ADDS:**
- ARMED FORCES**—Elvis Costello—Col

- HEAD FIRST**—The Babys—Chrysalis
- LIFE FOR THE TAKING**—Eddie Money—Col
- MIRROR STARS**—Fabulous Poodles—Epic
- MY OWN HOUSE**—David Bromberg—Fantasy

HEAVY ACTION (airplay in descending order):

- STATELESS**—Lene Lovich—Stiff (import)
- SANCTUARY**—J Geils—EMI—America
- SYSTEMS OF ROMANCE**—Ultravox—Antilles
- EVERY 1'S A WINNER**—Hot Chocolate—Infinity
- DIRE STRAITS**—WB
- HEARTS OF STONE**—Southside Johnny—Epic
- GIVE EM ENOUGH ROPE**—The Clash—Epic
- OUTLANDOS D'AMOUR**—The Police—A&M (import)
- BRIEFCASE FULL OF BLUES**—Blues Brothers—Atlantic
- MOVE IT ON OVER**—George Thorogood—Rounder

WLIR-FM/LONG ISLAND

- ADDS:**
- ARMED FORCES**—Elvis Costello—Col
 - EUROPEAN IMPRESSIONS**—Larry Coryell—Arista
 - HEAD FIRST**—The Babys—Chrysalis
 - LIFE FOR THE TAKING**—Eddie Money—Col
 - MIRROR STARS**—Fabulous Poodles—Epic
 - MY SONG**—Keith Jarrett—ECM
 - MOOGY II**—Moogy Klingman—EMI—America
 - NO WAVE SAMPLER**—A&M
 - RACHEL SWEET**—Stiff (import)

HEAVY ACTION (airplay in descending order):

- MY OWN HOUSE**—David Bromberg—Fantasy
- PETER GABRIEL**—Atlantic
- ALIVE ON ARRIVAL**—Steve Forbert—Nemperor
- 52ND STREET**—Billy Joel—Col
- BRIEFCASE FULL OF BLUES**—Blues Brothers—Atlantic
- THE CARS**—Elektra
- SOME GIRLS**—Rolling Stones—Rolling Stones
- SHAKEDOWN STREET**—Grateful Dead—Arista
- MINUTE BY MINUTE**—Doobie Brothers—WB
- DAVID SANCIOS**—Arista

WCOZ-FM/BOSTON

- ADDS:**
- ARMED FORCES**—Elvis Costello—Col
 - HEAD FIRST**—The Babys—Chrysalis
 - LIFE FOR THE TAKING**—Eddie Money—Col

HEAVY ACTION (airplay in descending order):

- SOME GIRLS**—Rolling Stones—Rolling Stones

- SANCTUARY**—J Geils—EMI—America
- WHO ARE YOU**—The Who—MCA
- STRANGER IN TOWN**—Bob Seger—Capitol
- THE CARS**—Elektra
- TOTO**—Col
- 52ND STREET**—Billy Joel—Col
- BACKLESS**—Eric Clapton—RSO
- SHAKEDOWN STREET**—Grateful Dead—Arista
- BRIEFCASE FULL OF BLUES**—Blues Brothers—Atlantic

WOUR-FM/UTICA

- ADDS:**
- HIGH & INSIDE**—Yankees—Big Sound

HEAVY ACTION (airplay in descending order):

- BRIEFCASE FULL OF BLUES**—Blues Brothers—Atlantic
- DIRE STRAITS**—WB
- BLONDES HAVE MORE FUN**—Rod Stewart—WB
- ENERGY**—Pointer Sisters—Planet
- BLACK NOISE**—FM—Visa
- MISPLACED IDEALS**—Sad Cafe—A&M
- NICOLETTE**—Nicolette Larson—WB
- ALIVE ON ARRIVAL**—Steve Forbert—Nemperor
- SHAKEDOWN STREET**—Grateful Dead—Arista
- RED HOT & BLUE**—Richard T. Bear—RCA

WIOQ-FM/PHILADELPHIA

- ADDS:**
- AIR SPECIAL**—Brownsville—Epic
 - ARMED FORCES**—Elvis Costello—Col
 - LIFE FOR THE TAKING**—Eddie Money—Col
 - MIRROR STARS**—Fabulous Poodles—Epic

HEAVY ACTION (airplay, phones in descending order):

- SOME GIRLS**—Rolling Stones—Rolling Stones
- 52ND STREET**—Billy Joel—Col
- THE CARS**—Elektra
- DIRE STRAITS**—WB
- MINUTE BY MINUTE**—Doobie Brothers—WB
- SHAKEDOWN STREET**—Grateful Dead—Arista
- JAZZ**—Queen—Elektra
- CLOSE PERSONAL FRIEND**—Robert Johnson—Infinity
- LEGEND**—Poco—ABC
- COMES A TIME**—Neil Young—Reprise

WSAN-AM/ALLENTOWN

- ADDS:**
- DESIRE WIRE**—Cindy Bullens—UA
 - ENERGY**—Pointer Sisters—Planet
 - GREATEST HITS**—National Lampoon—Visa
 - HEAD FIRST**—The Babys—Chrysalis
 - NO SMOKE WITHOUT FIRE**—Wishbone Ash—MCA

HEAVY ACTION (airplay in descending order):

- 52ND STREET**—Billy Joel—Col
- BACK TO EARTH**—Cat Stevens—A&M

- BACKLESS**—Eric Clapton—RSO
- LIVING IN THE USA**—Linda Ronstadt—Asylum
- NICOLETTE**—Nicolette Larson—WB
- MINUTE BY MINUTE**—Doobie Brothers—WB
- COMES A TIME**—Neil Young—Reprise
- MISPLACED IDEALS**—Sad Cafe—A&M
- BRIEFCASE FULL OF BLUES**—Blues Brothers—Atlantic
- LEGEND**—Poco—ABC

WMMS-FM/CLEVELAND

- ADDS:**
- BLACK NOISE**—FM—Visa
 - DIRE STRAITS**—WB
 - EVERY 1'S A WINNER**—Hot Chocolate—Infinity
 - HEAD FIRST**—The Babys—Chrysalis
 - MOVE IT ON OVER**—George Thorogood—Rounder
 - NOTHING SACRED**—The Godz—Casablanca
 - TRILLION**—Epic

HEAVY ACTION (airplay, sales in descending order):

- 52ND STREET**—Billy Joel—Col
- BACK TO THE BARS**—Todd Rundgren—Bearsville
- BRIEFCASE FULL OF BLUES**—Blues Brothers—Atlantic
- THE CARS**—Elektra
- TOTO**—Col
- BLONDES HAVE MORE FUN**—Rod Stewart—WB
- JAZZ**—Queen—Elektra
- DOG & BUTTERFLY**—Heart—Portrait
- SANCTUARY**—J Geils—EMI—America
- LIVE BOOTLEG**—Aerosmith—Col

CHUM-FM/TORONTO

- ADDS:**
- BACK AND FOURTH**—Lindisfarne—Atco
 - EQUINOXE**—Jean-Michel Jarre—Polydor
 - EVERY 1'S A WINNER**—Hot Chocolate—Infinity
 - K-SCOPE**—Phil Manzanera—Polydor
 - WHISPER RAIN**—Murray McLauchlan—CBS-Canada

HEAVY ACTION (airplay in descending order):

- 52ND STREET**—Billy Joel—Col
- BLOODY TOURISTS**—10cc—Polydor
- BLONDES HAVE MORE FUN**—Rod Stewart—WB
- DIRE STRAITS**—WB
- BRIEFCASE FULL OF BLUES**—Blues Brothers—Atlantic
- JAZZ**—Queen—Elektra
- ENERGY**—Pointer Sisters—Planet
- HOT STREETS**—Chicago—Col
- BACKLESS**—Eric Clapton—RSO
- WAVELENGTH**—Van Morrison—WB

WKLS-FM/ATLANTA

- ADDS:**
- I'LL BE WAITING** (single)—Robert Johnson—Infinity

- ON THE EDGE**—Sea Level—Capricorn

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

- DOUBLE VISION**—Foreigner—Atlantic
- 52ND STREET**—Billy Joel—Col
- BLONDES HAVE MORE FUN**—Rod Stewart—WB
- LIVING IN THE USA**—Linda Ronstadt—Asylum
- BACKLESS**—Eric Clapton—RSO
- PIECES OF EIGHT**—Styx—A&M
- JAZZ**—Queen—Elektra

WORJ-FM/ORLANDO

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

- BRIEFCASE FULL OF BLUES**—Blues Brothers—Atlantic
- DIRE STRAITS**—WB
- MINUTE BY MINUTE**—Doobie Brothers—WB
- 52ND STREET**—Billy Joel—Col
- BLONDES HAVE MORE FUN**—Rod Stewart—WB
- TOTO**—Col
- SOME GIRLS**—Rolling Stones—Rolling Stones

WQSR-FM/TAMPA

- ADDS:**
- HEAD FIRST**—The Babys—Chrysalis
 - MY OWN HOUSE**—David Bromberg—Fantasy
 - ROCK N ROMANCE**—Faith Band—Village

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

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

WABX-FM/DETROIT

- ADDS:**
- AIR SPECIAL**—Brownsville—Epic
 - LIFE FOR THE TAKING**—Eddie Money—Col

HEAVY ACTION (airplay, sales in descending order):

- THE CARS**—Elektra
- 52ND STREET**—Billy Joel—Col
- SANCTUARY**—J Geils—EMI—America
- PIECES OF EIGHT**—Styx—A&M
- BLONDES HAVE MORE FUN**—Rod Stewart—WB
- BRIEFCASE FULL OF BLUES**—Blues Brothers—Atlantic
- TOTO**—Col
- JAZZ**—Queen—Elektra
- WEEKEND WARRIORS**—Ted Nugent—Epic

Record World Album Airplay



JANUARY 20, 1979

TOP AIRPLAY



BRIEFCASE FULL OF BLUES
BLUES BROTHERS
Atlantic

MOST AIRPLAY:

- BRIEFCASE FULL OF BLUES**—Blues Brothers—Atlantic (31)
- 52ND STREET**—Billy Joel—Col (29)
- BLONDES HAVE MORE FUN**—Rod Stewart—WB (25)
- MINUTE BY MINUTE**—Doobie Brothers—WB (22)
- DIRE STRAITS**—WB (21)
- JAZZ**—Queen—Elektra (21)
- BACKLESS**—Eric Clapton—RSO (18)
- TOTO**—Col (16)
- SHAKEDOWN STREET**—Grateful Dead—Arista (14)
- NICOLETTE**—Nicolette Larson—WB (11)

WXRT-FM/CHICAGO

ADDS:

- MY OWN HOUSE**—David Bromberg—Fantasy
- NEW ORLEANS HEAT**—Albert King—Tomato
- SO MANY ROADS**—Otis Rush—Delmark
- TRILLION**—Epic

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

- SOME GIRLS**—Rolling Stones—Rolling Stones
- MINUTE BY MINUTE**—Doobie Brothers—WB
- THE CARS**—Elektra
- BRIEFCASE FULL OF BLUES**—Blues Brothers—Atlantic
- WHO ARE YOU**—The Who—MCA
- COMES A TIME**—Neil Young—Reprise
- 52ND STREET**—Billy Joel—Col
- ELAN**—Firefall—Atlantic
- DIRE STRAITS**—WB
- BACKLESS**—Eric Clapton—RSO

KSHE-FM/ST. LOUIS

ADDS:

- AIR SPECIAL**—Brownsville—Epic
- LIFE FOR THE TAKING**—Eddie Money—Col
- TRILLION**—Epic

HEAVY ACTION (airplay, sales in descending order):

- BLONDES HAVE MORE FUN**—Rod Stewart—WB
- JAZZ**—Queen—Elektra
- MINUTE BY MINUTE**—Doobie Brothers—WB

- TOTO**—Col
- DON'T LOOK BACK**—Boston—Epic
- TORMATO**—Yes—Atlantic
- I RESERVE THE RIGHT**—Stillwater—Capricorn
- PARTNERS IN CRIME**—Bandit—Ariola
- TREVOR RABIN**—Chrysalis
- WHO ARE YOU**—The Who—MCA

WKDF-FM/NASHVILLE

ADDS:

- NO MEAN CITY**—Nazareth—A&M

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

- BLONDES HAVE MORE FUN**—Rod Stewart—WB
- 52ND STREET**—Billy Joel—Col
- JAZZ**—Queen—Elektra
- BRIEFCASE FULL OF BLUES**—Blues Brothers—Atlantic
- MINUTE BY MINUTE**—Doobie Brothers—WB
- DOG & BUTTERFLY**—Heart—Portrait
- LIVING IN THE USA**—Linda Ronstadt—Asylum
- DOUBLE VISION**—Foreigner—Atlantic
- TOTO**—Col
- BACKLESS**—Eric Clapton—RSO

WQFM-FM/MILWAUKEE

ADDS:

- ALIVE ON ARRIVAL**—Steve Forbert—Nemperor
- HEAD FIRST**—The Babys—Chrysalis
- TRILLION**—Epic

HEAVY ACTION (airplay in descending order):

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

KZEW-FM/DALLAS

ADDS:

- ARMED FORCES**—Elvis Costello—Col
- BEFORE THE RAIN**—Lee Oskar—Elektra
- HERE MY DEAR**—Marvin Gaye—Tamla
- IF YOU WANT BLOOD**—AC/DC—Atlantic
- JUNGLE FEVER**—Neil Larsen—Horizon
- LIVE BOOTLEG**—Aerosmith—Col
- NEVER SAY DIE**—Black Sabbath—Col

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

- BRIEFCASE FULL OF BLUES**—Blues Brothers—Atlantic
- BLONDES HAVE MORE FUN**—Rod Stewart—WB
- SANCTUARY**—J Geils—EMI—America
- MINUTE BY MINUTE**—Doobie Brothers—WB

- LEGEND**—Poco—ABC
- ELAN**—Firefall—Atlantic
- ON THE EDGE**—Sea Level—Capricorn
- JAZZ**—Queen—Elektra
- BACKLESS**—Eric Clapton—RSO
- TOTO**—Col

KHFI-FM/AUSTIN

ADDS:

- ARMED FORCES**—Elvis Costello—Col
- WILLIE & FAMILY**—Willie Nelson—Col

HEAVY ACTION (airplay in descending order):

- BRIEFCASE FULL OF BLUES**—Blues Brothers—Atlantic
- 52ND STREET**—Billy Joel—Col
- BUSH DOCTOR**—Peter Tosh—Rolling Stones
- MOVE IT ON OVER**—George Thorogood—Rounder
- JAZZ**—Queen—Elektra
- BACKLESS**—Eric Clapton—RSO
- NICOLETTE**—Nicolette Larson—WB
- SHAKEDOWN STREET**—Grateful Dead—Arista
- MINUTE BY MINUTE**—Doobie Brothers—WB
- BLONDES HAVE MORE FUN**—Rod Stewart—WB

KLOL-FM/HOUSTON

ADDS:

- HERE MY DEAR**—Marvin Gaye—Tamla
- KEEP IT TOGETHER** (single)—Rufus—ABC
- MY OWN HOUSE**—David Bromberg—Fantasy
- OR DURVS**—Lu Janis—Inphasion
- TRILLION**—Epic

HEAVY ACTION (airplay in descending order):

- BRIEFCASE FULL OF BLUES**—Blues Brothers—Atlantic
- BLONDES HAVE MORE FUN**—Rod Stewart—WB
- MINUTE BY MINUTE**—Doobie Brothers—WB
- ALIVE ON ARRIVAL**—Steve Forbert—Nemperor
- BACK TO EARTH**—Cat Stevens—A&M
- 52ND STREET**—Billy Joel—Col
- DIRE STRAITS**—WB
- LIFE BEYOND L.A.**—Ambrosia—WB
- MOVE IT ON OVER**—George Thorogood—Rounder
- JAZZ**—Queen—Elektra

KGB-FM/SAN DIEGO

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

- HOMEGROWN HITS**—KGB—Atlantic
- DOUBLE VISION**—Foreigner—Atlantic
- SOME GIRLS**—Rolling Stones—Rolling Stones
- THE CARS**—Elektra
- JAZZ**—Queen—Elektra
- BLONDES HAVE MORE FUN**—Rod Stewart—WB
- LIVING IN THE USA**—Linda Ronstadt—Asylum
- 52ND STREET**—Billy Joel—Col
- DOG & BUTTERFLY**—Heart—Portrait
- SHAKEDOWN STREET**—Grateful Dead—Arista

KNAC-FM/LONG BEACH

ADDS:

- ARMED FORCES**—Elvis Costello—Col
- HEAD FIRST**—The Babys—Chrysalis
- LIFE FOR THE TAKING**—Eddie Money—Col
- MIRROR STARS**—Fabulous Poodles—Epic

HEAVY ACTION (airplay, sales in descending order):

- BLONDES HAVE MORE FUN**—Rod Stewart—WB
- BRIEFCASE FULL OF BLUES**—Blues Brothers—Atlantic
- LIVE IN BUDOKAN**—Cheap Trick—Col (import)
- MOVE IT ON OVER**—George Thorogood—Rounder
- JAZZ**—Queen—Elektra
- NICOLETTE**—Nicolette Larson—WB
- MINUTE BY MINUTE**—Doobie Brothers—WB
- A WILD AND CRAZY GUY**—Steve Martin—WB
- DIRE STRAITS**—WB
- HEMISPHERES**—Rush—Mercury

KWST-FM/LOS ANGELES

ADDS:

- ARMED FORCES**—Elvis Costello—Col
- HEAD FIRST**—The Babys—Chrysalis
- LIFE FOR THE TAKING**—Eddie Money—Col
- MAY THE SUN SHINE** (single)—Nazareth—A&M
- TRILLION**—Epic

HEAVY ACTION (airplay, sales in descending order):

- BLONDES HAVE MORE FUN**—Rod Stewart—WB
- JAZZ**—Queen—Elektra
- BACKLESS**—Eric Clapton—RSO
- TOTO**—Col
- 52ND STREET**—Billy Joel—Col
- BACK TO EARTH**—Cat Stevens—A&M
- FROM THE INSIDE**—Alice Cooper—WB
- NICOLETTE**—Nicolette Larson—WB
- MORE SONGS ABOUT BUILDINGS**—Talking Heads—Sire
- DIRE STRAITS**—WB

KSJO-FM/SAN JOSE

ADDS:

- AIR SPECIAL**—Brownsville—Epic
- ARMED FORCES**—Elvis Costello—Col
- LIFE FOR THE TAKING**—Eddie Money—Col

HEAVY ACTION (airplay in descending order):

- HEAD FIRST**—The Babys—Chrysalis
- CLOSE PERSONAL FRIEND**—Robert Johnson—Infinity
- DIRE STRAITS**—WB
- JAZZ**—Queen—Elektra
- BLONDES HAVE MORE FUN**—Rod Stewart—WB
- IF YOU WANT BLOOD**—AC/DC—Atlantic
- BRIEFCASE FULL OF BLUES**—Blues Brothers—Atlantic

- INNER SECRETS**—Santana—Col
- SANCTUARY**—J Geils—EMI—America
- SHAKEDOWN STREET**—Grateful Dead—Arista

KSAN-FM/SAN FRANCISCO

ADDS:

- ARMED FORCES**—Elvis Costello—Col
- HEAD FIRST**—The Babys—Chrysalis
- LIFE FOR THE TAKING**—Eddie Money—Col

HEAVY ACTION:

- BACK TO THE BARS**—Todd Rundgren—Bearsville
- BRIEFCASE FULL OF BLUES**—Blues Brothers—Atlantic
- DIRE STRAITS**—WB
- HEARTS OF STONE**—Southside Johnny—Epic
- MINUTE BY MINUTE**—Doobie Brothers—WB
- PARALLEL LINES**—Blondie—Chrysalis
- SANCTUARY**—J Geils—EMI—America
- SHAKEDOWN STREET**—Grateful Dead—Arista
- TO THE LIMIT**—Joan Armatrading—A&M
- WHO ARE YOU**—The Who—MCA

KZAM-FM/SEATTLE

ADDS:

- ARMED FORCES**—Elvis Costello—Col
- AS LONG AS THERE'S MUSIC**—Hayden & Hawes—Artist House
- CITY & TREE**—Dave Fritz—Wild Eye
- CRAZY MOON**—Crazy Horse—RCA
- CYCLONE** (single)—Melanie—Tomato
- EMPTY NIGHTS**—Tom Austin—First American
- LIVE AT BUDOKAN**—Bob Dylan—CBS (import)
- MIRROR STARS**—Fabulous Poodles—Epic
- WEAVINGS**—Charles Lloyd—Pacific Arts

HEAVY ACTION (airplay in descending order):

- ALIVE ON ARRIVAL**—Steve Forbert—Nemperor
- BLOODY TOURISTS**—10cc—Polydor
- 52ND STREET**—Billy Joel—Col
- NICOLETTE**—Nicolette Larson—WB
- WAVELENGTH**—Van Morrison—WB
- WILD CHILD**—Valerie Carter—ARC/Col
- DIRE STRAITS**—WB
- MINUTE BY MINUTE**—Doobie Brothers—WB
- TOUCHDOWN**—Bob James—Col/Tappan Zee
- CITY LIGHTS**—Dr John—Horizon

40 stations reporting this week. In addition to those listed are:

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

101 THE SINGLES CHART 150

JANUARY 20, 1979

JAN. 20	JAN. 13	
101	101	SILVER LINING PLAYER/RSO 914 (Touch of Gold/Crowbeck/Stigwood, BMI)
102	103	DANCIN' SHOES FAITH BAND/Village 202 (Mercury) (Canal, BMI)
103	117	BAD BREAKS CAT STEVENS/A&M 2109 (Ashtar/Colgems-EMI, ASCAP)
104	109	HAVEN'T STOPPED DANCING YET GONZALEZ/Capitol 4647 (Old "Eye"/Buckwheat, ASCAP)
105	116	RUN HOME GIRL SAD CAFE/A&M 2111 (Man-Ken, BMI)
106	112	I WANT YOU AROUND ME GEORGE McCRAE/TK 1032 (Sherlyn/Harrick, BMI)
107	110	HOLY GHOST BAR-KAYS/Stax 3216 (Fantasy) (East Memphis, BMI)
108	123	LIVIN' IT UP (FRIDAY NIGHT) BELL & JAMES/A&M 2069 (Mighty Three, BMI)
109	108	TAKE IT ANYWAY YOU WANT IT THE OUTLAWS/Arista 0378 (Hustlers, BMI)
110	114	AIN'T THAT ENOUGH FOR YOU JOHN DAVIS & THE MONSTER ORCHESTRA/Sam 5011 (CBS) (Midsong/Mideb/John Davis, ASCAP)
111	—	LET'S GO DANCIN' BOOKER T. JONES/A&M 2100 (Irving/House of Jones, BMI)
112	136	IT'S ALL THE WAY LIVE LAKESIDE/Solar 11380 (RCA) (Spectrum VI, ASCAP)
113	104	MIDNIGHT GIRL LENNY WILLIAMS/ABC 12433 (Spec-O-Lite/Traco/Jobete/Stone Diamond, BMI)
114	111	SHINE ON SILVER MOON MARILYN McCOO & BILLY DAVIS, JR./Columbia 10806 (Don Kirshner, BMI/Kirshner Song, ASCAP)
115	—	CHILDREN OF SANCHEZ CHUCK MANGIONE/A&M 2088 (Gates, BMI)
116	—	LAST NIGHT I WROTE A LETTER STARZ/Capitol 4671 (Maximum Warp/Rock Steady, ASCAP)
117	—	THEME FROM SUPERMAN CHASE/Churchill 7730 (Bourne, ASCAP)
118	107	C'MON LITTLE MAMA GUESS WHO/Hilltak 7803 (Atl) (Salom/Guess Who, BMI)
119	122	IS IT STILL GOOD TO YA ASHFORD & SIMPSON/Warner Bros. 8710 (Nick-O-Val, ASCAP)
120	121	SHOOT ME (WITH YOUR LOVE) TASHA THOMAS/Atlantic 3542 (Velocity, BMI)
121	—	THE WEDDING SONG (THERE IS LOVE) MARY MacGREGOR/Ariola 7726 (Public Domain Foundation, ASCAP)
122	—	NANU NANU DADDY DEWDROP/Inphasion 7201 (TK) (Little Bear/Lynnal, BMI)
123	113	BEFORE THE RAIN LEE OSKAR/Elektra 45538 (Far Out/Ikke-Bod, ASCAP)
124	128	I'M GONNA MAKE YOU LOVE ME THE BLEND/MCA 30961 (Overnight, BMI)
125	124	TRANQUILLO (MELT MY HEART) CARLY SIMON/Elektra 45544 (C'est, ASCAP/Country Road, BMI)
126	143	HANG IT UP PATRICE RUSHEN/Elektra 45549 (Baby Fingers, ASCAP)
127	127	H.E.L.P. FOUR TOPS/ABC 12427 (Six Strings/Dajoye/Ensign, BMI)
128	132	EVER READY LOVE TEMPTATIONS/Atlantic 3538 (Good Life, BMI/J. P. Everett, ASCAP)
129	130	EVERY NIGHT PHOEBE SNOW/Columbia 3 10856 (Maclen, BMI)
130	119	LOVE ON THE REBOUND THE DODGERS/Polydor 14515 (Ackee, ASCAP)
131	135	LET'S DANCE TOGETHER WILTON FELDER/ABC 12433 (Four Knights, BMI)
132	137	WONDER WORM CAPTAIN SKY/AVI 225 (Upperlevel, BMI/Thom Thom, ASCAP)
133	—	OH HONEY DELEGATION/Shadybrook 1048 (Janus/GRT) (Screen Gems-EMI, BMI)
134	118	CASABLANCA DANE DONAHUE/Columbia 3 10883 (Seldak, ASCAP)
135	125	LOVE ME AGAIN RITA COOLIDGE/A&M 2090 (Almo, ASCAP/Irving, BMI)
136	138	CATCH ME (GIVE ME A SIGN, SHOW ME A REASON) SNAIL/Cream 7930 (Blue Avenue/Churn, ASCAP)
137	—	INSANE CAMEO/Chocolate City 016 (Casablanca) (Better Days, BMI)
138	142	I MIGHT AS WELL FORGET ABOUT LOVING YOU KINSMAN DAZZ/20th Century Fox (RCA) (Combine/Re Sac, BMI)
139	134	YOU'RE GONNA GET WHAT'S COMING ROBERT PALMER/Island 8698 (WB) (Ackee, ASCAP)
140	133	GANGSTER OF LOVE JOHNNY GUITAR WATSON/DJM 1101 (Mercury) (Vir-Jon, BMI)
141	139	(YOU GOTTA WALK AND) DON'T LOOK BACK PETER TOSH/Rolling Stones (Atl) (Jobete, ASCAP)
142	140	I WILL PLAY A RHAPSODY BURTON CUMMINGS/Portrait 6 70024 (Kiss, ASCAP)
143	141	I WANNA MAKE LOVE TO YOU RANDY BROWN/Parachute 517 (Casablanca) (Irving, BMI)
144	129	LET THE SONG LAST FOREVER DAN HILL/20th Century Fox 2392 (RCA) (Welbeck, ASCAP/ATV-Mann & Weil, BMI)
145	120	MIDNIGHT SUN SHAUN CASSIDY/Warner/Curb 8698 (ABC, ASCAP)
146	126	GANGSTER ON THE LOOSE RICHARD SUPA/Polydor 14520 (Colgems-EMI/Glory, ASCAP)
147	144	RHYTHM OF THE RAIN JACKY WARD/Mercury 55047 (Warner-Tamerlane, BMI)
148	145	THE MOMENT THAT IT TAKES TROOPER/MCA 40968 (Survivor/UsKids, PRO, BMI, CAPAC, ASCAP)
149	146	I'VE DONE ENOUGH DYIN' TODAY LARRY GATLIN/Monument 270 (First Generation, BMI)
150	131	IN THE NIGHT-TIME MICHAEL HENDERSON/Buddah 600 (Arista) (Electrocord, ASCAP/intense, BMI)

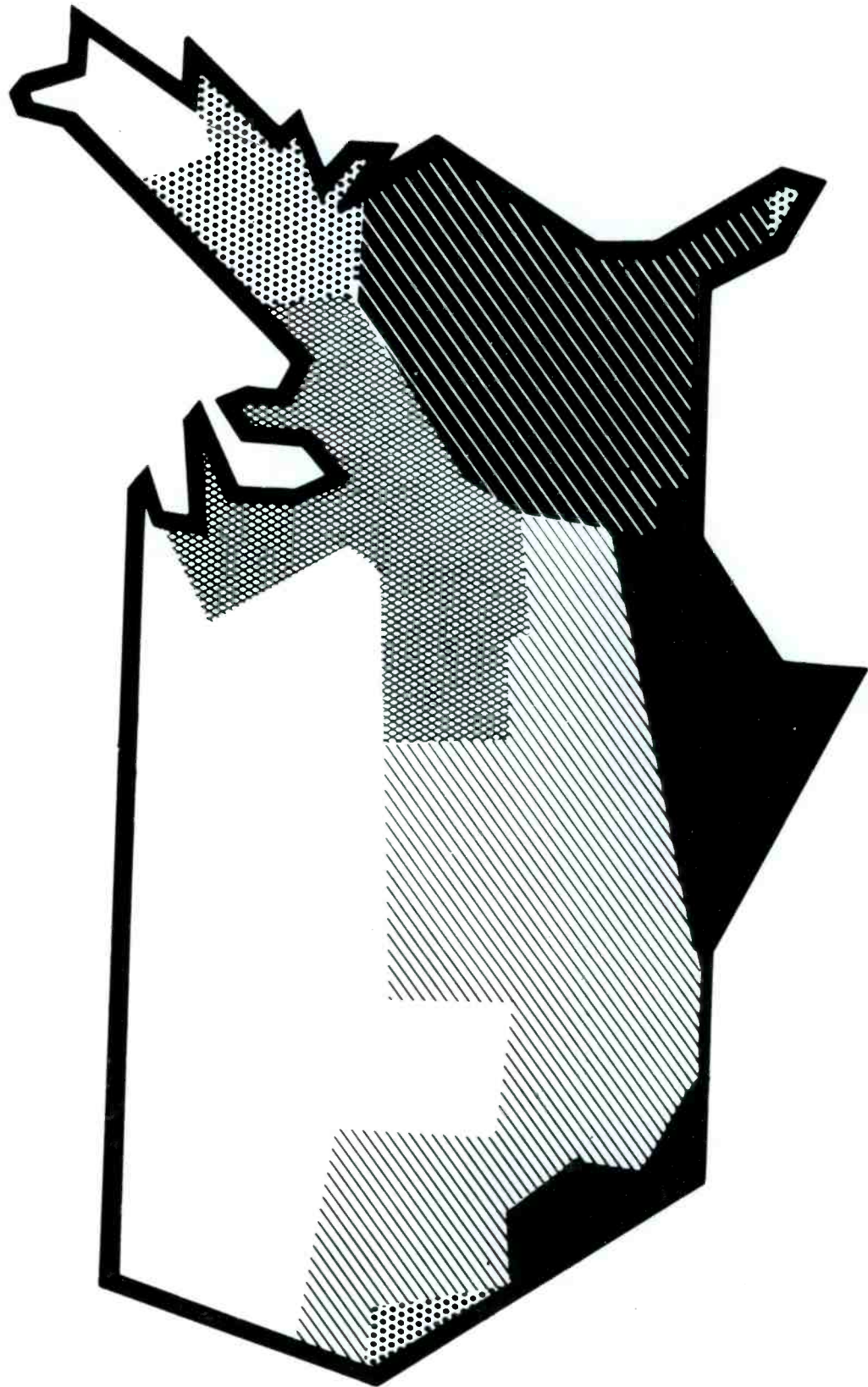
ALPHABETICAL LISTING SINGLES CHART PRODUCER, PUBLISHER, LICENSEE

A LITTLE LOVIN' Harry Hinde (Perren-Vibes, ASCAP).....	68	LOVE VIBRATION Harris & Simon (Possie/Teddy Randazzo, BMI).....	95
A LITTLE MORE LOVE John Farrar (John Farrar/Irving, BMI).....	14	MAC ARTHUR PARK Giorgio Moroder & Pete Bellote (Canopy, ASCAP).....	26
A MAN I'LL NEVER BE Tom Scholz (Pure Songs, ASCAP).....	36	MARY JANE Rick James & Art Stewart (Stone Diamond, BMI).....	96
ANIMAL HOUSE G. Clinton (Rubberband, BMI).....	62	MY LIFE Phil Ramone (Impulsive/April, ASCAP).....	4
AQUA BOOGIE G. Clinton (Rubberband, BMI).....	90	NEED YOU BADLY Foltesman, Davies & Wesman (Magicland, ASCAP).....	93
BABY I'M BURNIN' G. Klein (Velvet Apple, BMI).....	56	NEVER HAD A LOVE LIKE THIS BEFORE B. Martin (Medad/Irving, BMI).....	97
BICYCLE RACE/FAT BOTTOMED GIRLS Queen & Roy Thomas Baker (Beechwood, BMI).....	58	NEW YORK GROOVE E. Kramer/Frehley (April/Russell Ballard, ASCAP).....	20
BLUE MORNING, BLUE DAY Olsen/Jones/McDonald (Somerset/Evansong/WB, BMI).....	45	NOT FADE AWAY Jerry Goldstein (MPL, BMI).....	87
BUSTIN' LOOSE Purdie (Nouveau/Ascent, BMI).....	79	NO TELL LOVER Phil Ramone & Group (Com/Street Sense/Polish Prince, ASCAP).....	33
CRAZY LOVE R. Sanford Orshoff (Pirooting, ASCAP).....	77	NOW THAT WE FOUND LOVE A. Sadkin & Group (Mighty Three, BMI).....	85
DANCING IN THE CITY C. Neil (Francis, Day & Hunter, no licensee listed).....	65	ONE LAST KISS Joe Wissert (Center City, ASCAP).....	46
DANCIN' SHOES Paul Davis (Canal, BMI).....	38	OOH BABY BABY Peter Asher (Jobete, ASCAP).....	15
DA YA THINK I'M SEXY? T. David (Riva/WB/Nile Streak, ASCAP).....	18	OUR LOVE (DON'T THROW IT ALL AWAY) Barry Gibb (Stigwood/Unichappell, BMI).....	9
DON'T CRY OUT LOUD H. Maslin (Irving/Woolnough/Jemava/Unichappell/Begonia, BMI).....	27	PART TIME LOVE Elton John & Clive Franks (Jodrell/Leeds, ASCAP).....	43
DON'T HOLD BACK David Williams & James Jamerson (Kichelle/Jamersonian/Cos-K, ASCAP).....	24	PLEASE COME HOME FOR CHRISTMAS Szymczyk (Fort Knox, BMI).....	42
EASY DRIVER Bob James (Blue Tampa/Streamline, BMI).....	83	PROMISES G. Johns (Narvah, BMI).....	22
EVERY 1'S A WINNER M. Most (Finchley, ASCAP).....	8	RADIOACTIVE Delaney-Simmons (Kiss, ASCAP).....	50
EVERY TIME I THINK OF YOU Ron Nevison (X-Ray/Jacon, BMI).....	54	SEPTEMBER Maurice White (Saggiere/Irving/Charleyville, BMI/Steelchest, ASCAP).....	6
EVERY WHICH WAY BUT LOOSE S. Garrett (Peso/Warner/Malkyle, BMI).....	94	SHAKE IT Robertson & Matthews (Steamed Clam, BMI).....	21
FANTASY LOVE AFFAIR C. Wade (Sherlyn/Decibel, BMI).....	92	SHAKE YOUR BODY DOWN TO THE GROUND Group (Pecock, BMI).....	89
FIRE Richard Perry (Bruce Springsteen, ASCAP).....	13	SHAKE YOUR GROOVE THING Not listed (Perren-Vibes, ASCAP).....	32
FOR YOU AND I Stewart & Gouldman (Marken, BMI).....	98	SHARING THE NIGHT TOGETHER Ron Haffkine (Music Mill, ASCAP/Alan Cartee, BMI).....	7
FREE ME FROM MY FREEDOM J. Bowen & B. Gordy (Jobete/Stone Diamond, BMI).....	80	SHATTERED Glimmer Twins (Colgems, ASCAP).....	34
GET DOWN Carl Daves (Gaetana/Cachand/Cissi, BMI).....	64	SING FOR THE DAY Group (Stygian, ASCAP).....	74
GIVING UP, GIVING IN G. Moroder (Heath Levy/April, ASCAP).....	91	SOMEWHERE IN THE NIGHT Manilow & Dante (Irving/Rondon, BMI).....	23
GOT TO BE REAL Marty & David Paich (Butterfly/Gong, BMI/Hudumar/Cotaba, ASCAP).....	10	SOUL MAN Bob Tischler (Walder/Birdees, ASCAP).....	25
HEAVEN KNOWS G. Moroder/P. Belotte (Rick's/Say Yes, BMI).....	53	STORMY Lambert & Potter (Low-Sal, BMI).....	76
HOLD ME, TOUCH ME P. Stanley (Kiss, ASCAP).....	57	STRANGE WAY Tom Dowd, Ron Albert & Howard Albert (Stephen Stills/Warner-Tamerlane/El Sueno, BMI).....	44
HOLD THE LINE Toto (Hudmar, ASCAP).....	5	SUPERMAN Adams & Morris (Peer, BMI).....	99
HOME AND DRY Murphy-Rafferty (Hudson Bay, BMI).....	30	SWEET LIFE Phil Benton & Paul Davis (Webb IV, BMI/Tanta/Chappell, ASCAP).....	29
HOW YOU GONNA SEE ME NOW David Foster (Ezra/Candlewood, BMI/Jodrell, ASCAP).....	31	TAKE ME TO THE RIVER Brian Eno & Group (Jec/Al Green, BMI).....	35
I DON'T KNOW IF IT'S RIGHT T. Life (Six Continents/Mills & Mills, BMI).....	55	TAKE THAT TO THE BANK Griffey/Sylvers (Rosy, ASCAP).....	69
I DON'T WANT TO LOSE YOU Foster (Hot-Cha/Six Continents, BMI).....	48	THE DREAM NEVER DIES G. Cape (Welback, no licensee).....	59
I GO TO RIO B. Schnee (Irving/Woolnough/Jemava, BMI).....	84	THE FOOTBALL CARD Glenn Sutton (Flagship, BMI).....	67
I JUST FALL IN LOVE AGAIN Norman (Peso/Hobby Horse/Cotton Pickin'/Bill, ASCAP).....	82	THE GAMBLER L. Butler (Writers Night, ASCAP).....	37
I JUST WANNA STOP Gino Vannelli & Ross Vannelli (Ross Vannelli, BMI).....	52	THEME FROM SUPERMAN Not listed (Warner-Tamerlane, BMI).....	81
I LOVE THE NIGHTLIFE (DISCO ROUND) S. Buckingham (Lowery, BMI).....	17	THIS MOMENT IN TIME J. Diamond (Silver-Blue, ASCAP).....	100
I'M EVERY WOMAN Arif Mardin (Nick-O-Val, ASCAP).....	41	TIME PASSAGES Alan Parsons (Dum/Frabbjous/Approximate, No license).....	39
I'M SO INTO YOU Peabo Bryson & Johnny Pate (WB/Peabo, ASCAP).....	86	TOO MUCH HEAVEN Bee Gees, Karl Richardson & Albhy Galuten (Music For UNICEF, BMI).....	3
INSTANT REPLAY Dan Hartman (Silver Steed, BMI).....	40	WE'VE GOT TONITE B. Seger (Gear, ASCAP).....	11
I WAS MADE FOR DANCIN' M. Lloyd (Michaels/Scott Tune, ASCAP).....	28	WHAT YOU WON'T DO FOR LOVE Holloway (Sherlyn/Lindseyanne, BMI).....	49
I WILL BE IN LOVE WITH YOU Nick DeCaro (Morgan Creek, ASCAP).....	71	WHO DO YA LOVE Casey & Finch (Sherlyn/Harrick, BMI).....	72
I WILL SURVIVE Dino Fekaris (Perren-Vibes, ASCAP).....	47	YMCA Jaques Morali (Green Light, ASCAP).....	2
LADY J. Boylan & Group (Screen Gems-EMI, BMI).....	78	YOU DON'T BRING ME FLOWERS Bob Gaudio (Stonebridge/Threesome, ASCAP).....	16
LE FREAK Nile Rodgers & Bernard Edwards (Chic, BMI).....	1	YOU MAKE ME FEEL (MIGHTY REAL) Fuqua & Sylvester (Bee Keeper/Tipsy, ASCAP).....	66
LONELY WIND Group (Don Kirshner, BMI).....	88	YOU NEED A WOMAN TONIGHT Daryl Dragon (ABC/Dunhill, BMI).....	61
LOST IN YOUR LOVE Vanda & Young (E. B. Marks, BMI).....	75	YOU STEPPED INTO MY LIFE McFadden & Whitehead (Stigwood, BMI).....	60
LOTTA LOVE Ted Templeton (Silver-Fiddle, BMI).....	12	YOUR SWEETNESS IS MY WEAKNESS Barry White (Sa-Vette/January, BMI).....	73
LOVE IS HERE R. Laws (At Home/Fizz, ASCAP).....	63	YOU THRILL ME Mike Chapman (Chinnichap/Careers, BMI).....	70
LOVE DON'T LIVE HERE ANYMORE N. Whitfield (May Twelfth/Warner-Tamerlane).....	19	YOU TOOK THE WORDS RIGHT OUT OF MY MOUTH (Edward B. Marks/ Neverland/Peg, BMI).....	51

January 20, 1979
Pullout Section

RECORD WORLD THE RADIO MARKETPLACE

Featuring Suggested Market Playlists



THE RADIO MARKET

Record World Suggested Mark

Based on airplay and sales in similar behavioral area

Stations:

RW I

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

RW II

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

RW III

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

Tendency:

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

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

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

Last This Week: Week:

1	1	Chic
3	2	Bee Gees
2	3	Billy Joel
4	4	Village People
5	5	Earth, Wind & Fire
6	6	Toto
11	7	Bob Seger
7	8	Barbra and Neil
19	9	Nicolette Larson
10	10	Dan Hartman
8	11	Dr. Hook
23	12	Pointer Sisters
9	13	Linda Ronstadt
24	14	Olivia Newton-John
25	15	Hot Chocolate
13	16	Elton John
14	17	Alice Cooper
22	18	Ian Matthews
17	19	Chaka Khan
20	20	Eric Clapton
27	21	Cheryl Lynn
28	22	Rod Stewart
29	23	Barry Manilow
26	24	Ace Frehley
31	25	Blues Brothers
15	26	Queen
Add	27	Chicago
Add	28	Foreigner
Ex	29	Gerry Rafferty
Ex	30	Chanson
Ex	31	Leif Garrett
AP	32	Rolling Stones

Adds: Donna Summer
LRB
Melba Moore
Gloria Gaynor

Extras: Peaches & Herb
Melissa Manchester
Rose Royce

LP Cuts: Billy Joel (Big Shot)

Also Possible: Hall & Oates
Gonzalez
Anne Murray
Raes
Bobby Caldwell
Kansas

Last This Week: Week:

1	1	Chic
2	2	Bee Gees
6	3	Pointer Sisters
4	4	Earth, Wind & Fire
5	5	Hot Chocolate
3	6	Village People
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8	11	Barbra and Neil
10	12	Linda Ronstadt
18	13	Blues Brothers
17	14	Ian Matthews
23	15	Melissa Manchester
25	16	Barry Manilow
24	17	Nigel Olsson
9	18	Andy Gibb
11	19	Toto
13	20	Olivia Newton-John
22	21	Ace Frehley
29	22	Rod Stewart
31	23	Chanson
Add	24	Chicago
27	25	Kenny Rogers
Ex	26	Rose Royce
Ex	27	Peaches & Herb
32	28	Gerry Rafferty
Ex	29	Foreigner
Ex	30	Marshall Hain
AP	31	Leif Garrett

Adds: Firefall
Donna Summer
Doobie Bros.
Babys
Amii Stewart
Kansas
Frank Mills

Extras: Poco
LRB
Rolling Stones
J. Geils Band

LP Cuts: Billy Joel (Big Shot)

Also Possible: Stephen Bishop
Captain & Tennille
Yvonne Elliman
Gloria Gaynor
Glenn Sutton

Last This Week: Week:

1	1	Chic
2	2	Billy Joel
3	3	Toto
4	4	Bee Gees
10	5	Earth, Wind & Fire
5	6	Village People
6	7	Linda Ronstadt
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20	12	Eric Clapton
22	13	Leif Garrett
9	14	Firefall
13	15	Alice Cooper
14	16	Paul Davis
17	17	Ace Frehley
26	18	Olivia Newton-John
27	19	Rod Stewart
28	20	Nicolette Larson
29	21	Cheryl Lynn
25	22	Ian Matthews
24	23	Rose Royce
30	24	Hot Chocolate
Add	25	Foreigner
Ex	26	Rolling Stones
Ex	27	Barry Manilow
—	28	Blues Brothers
Ex	29	Gerry Rafferty
AP	30	Chanson

Adds: Donna Summer
Styx
Anne Murray

Extras: Chicago
Boston
Peaches & Herb
Livingston Taylor

LP Cuts: None

Also Possible: J. Geils Band
Dan Hartman
Melissa Manchester
Tanya Tucker
Hall & Oates

Hottest:

Rock:

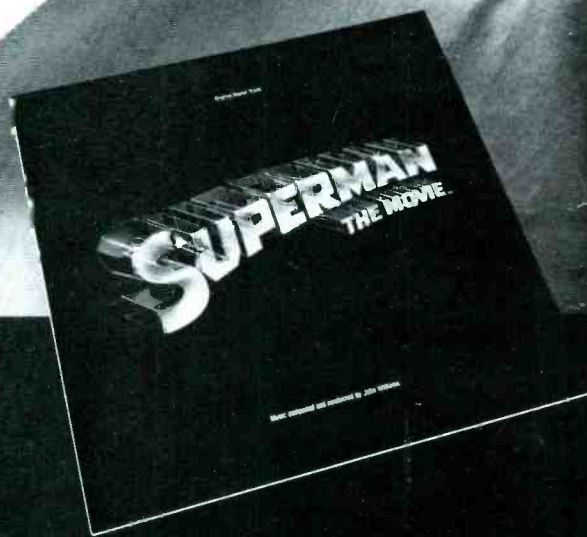
Styx
Babys

Adult:

Anne Murray

R & B Crossovers:

None



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It's an album!
It's a smash single!***

“Theme From Superman” Main Title (WBS 8729)



Composed and conducted by John Williams from the Original Sound Track album *Superman—The Movie*. On Warner Bros. Records & Tapes. (2BSK 3257)

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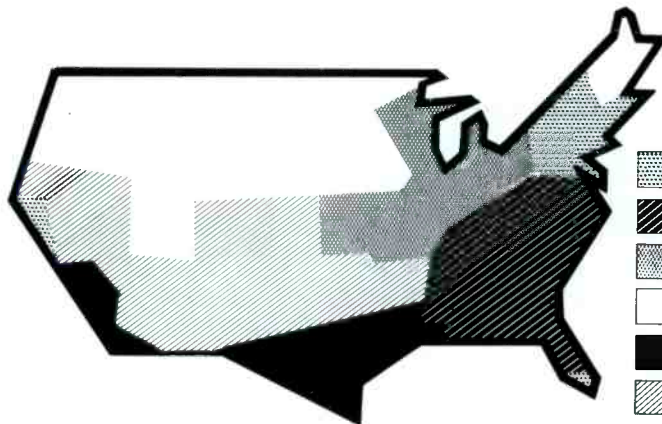
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PLACE Market Playlists



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

Stations:

RW IV

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

RW V

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

RW VI

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

Tendency:

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

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

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

Last Week: This Week:

2	1	Bee Gees
1	2	Chic
4	3	Billy Joel
3	4	Toto
8	5	Olivia Newton-John
9	6	Nicolette Larson
11	7	Bob Seger
6	8	Andy Gibb
10	9	Ian Matthews
12	10	Linda Ronstadt
21	11	Pointer Sisters
7	12	Queen
7	13	Earth, Wind & Fire
20	14	Hot Chocolate
5	15	Barbra and Neil
23	16	Rod Stewart
24	17	Barry Manilow
22	18	Melissa Manchester
26	19	Gerry Rafferty
25	20	Livingston Taylor
18	21	Ace Frehley
28	22	Leif Garrett
30	23	Nigel Olsson
Add	24	Chicago
27	25	Dan Hartman
Ex	26	Foreigner
—	27	Kenny Rogers
14	28	Village People
Ex	29	Rolling Stones
—	30	Blues Brothers

Adds: Doobie Bros.
Donna Summer
LRB
Babys
Firefall
Cheryl Lynn
Chanson
Styx

Extras: Marshall Hain
Rose Royce
Hall & Oates

LP Cuts: Billy Joel (Big Shot)

Also Possible: Pablo Cruise
Santana
Dobie Gray

Last Week: This Week:

1	1	Chic
2	2	Bee Gees
4	3	Billy Joel
3	4	Toto
8	5	Bob Seger
12	6	Nicolette Larson
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24	18	Hot Chocolate
17	19	Paul Davis
30	20	Rod Stewart
18	21	Eric Clapton
19	22	Chaka Khan
27	23	Chicago
28	24	Gerry Rafferty
29	25	Olivia Newton-John
5	26	Barbra and Neil
Add	27	Rolling Stones
Ex	28	Blues Brothers
Ex	29	Foreigner

Adds: Donna Summer
Gloria Gaynor

Extras: Bobby Caldwell
Leif Garrett
Peaches & Herb

LP Cuts: Blues Brothers (Rubber Biscuit)
Linda Ronstadt (Just One Look)

Also Possible: Melissa Manchester
Dan Hartman
Babys
Exile
LRB

Last Week: This Week:

2	1	Billy Joel
3	2	Linda Ronstadt
13	3	Chic
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7	5	Bob Seger
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11	21	Alice Cooper
19	22	Eric Clapton
21	23	Chaka Khan
25	24	Hall & Oates
28	25	John Paul Young
—	26	Hot Chocolate
Ex	27	Barry Manilow
—	28	Rod Stewart
AP	29	Rose Royce

Adds: Donna Summer
Poco
Chanson
Eddie Rabbitt
Engelbert Humperdinck
John Williams
Pablo Cruise

Extras: Ace Frehley
J. Geils Band
Livingston Taylor
Santana

LP Cuts: None

Also Possible: Cooper Bros.
Krypton
Dobie Gray

Hottest:

Country Crossovers:

Eddie Rabbitt

Teen:

None

LP Cuts:

Blues Brothers (Rubber Biscuit)
Billy Joel (Big Shot)
Linda Ronstadt (Just One Look)

HOT ADDS

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

Most Added Records at Major Markets:

Donna Summer (Casablanca)	19
Pointer Sisters (Planet)	14
Gloria Gaynor (Polydor)	14
Barry Manilow (Arista)	13
Chicago (Columbia)	11
Rod Stewart (Warner Bros.)	10
Melissa Manchester (Arista)	10
Gerry Rafferty (United Artists)	10
Foreigner (Atlantic)	10
Chanson (Ariola)	10

Most Added Records at Secondary Markets:

Donna Summer (Casablanca)	18
Little River Band (Harvest)	15
Firefall (Atlantic)	13
Chicago (Columbia)	11
The Babys (Chrysalis)	7
Gerry Rafferty (United Artists)	7

Most Added R&B:

Donna Summer (Casablanca)	10
Edwin Starr (20th Century Fox)	9
Pointer Sisters (Planet)	8
T-Connection (Dash)	8
Grey & Hanks (RCA)	8
Patrice Rushen (Elektra)	7
Barry White (20th Century Fox)	7
Delegation (Shadybrook)	6
Gary's Gang (Columbia)	6

Most Added Country:

The Kendalls (Ovation)	58
Dave & Sugar (RCA)	50
Donna Fargo (Warner Bros.)	50
Mel Tillis (MCA)	48
Margo Smith (Warner Bros.)	42
Tom T. Hall (RCA)	34
Billy Crash Craddock (Capitol)	32
Debby Boone (Warner Bros.)	28

ACTION MUSIC

(Compiled by the RW research department)

■ **Chicago** (Columbia). Continues to pick up airplay as 99X, Z93, KSLQ, KNUS, WJON, KTOQ, KKXL, WSGA, WINW went with it this week. Moves continue upward at WPEZ 29-27, 94Q 21-16, WRKO 17-16, WPGC ex-28, WZZP 35-25, KXOK 30-27, KRTH 26-21, KSTP 24-20, KHJ debut 23, KLIF 35-29, WCAO 28-25, WPRO-FM ex-24, WZUU ex-27, KING 24-21, KFI 26-23, KIMN ex-27, KILT ex-37, KKOA 23-13, WOW HB-29, WJBQ HB-23, KCPX HB-30 and WGUY HB-29.

Peaches & Herb (Polydor). Bulleting at #13 on the BOS chart, the pop activity continues to spread with WPGC, WRKO, KRBE, KRTH, WIFE, WCIR, WAUG and Z104 adding the record this week. Upward movement at 96X 28-27, WQXI debut 27, WLAC 23-17, WTIK 36-31, WNOE 27-24, F105 33-30, WBBQ ex-27, WAYS 29-16, WBSR 35-28, WFLB 23-19, WANS-FM 32-23, WSGA 21-18, WICC 25-21, WAUZ 22-16, V97 HB-35 and WLYT HB-27 was reported.



Nigel Olsson

Nigel Olsson (Bang). This record pulled in numerous heavies this week: WPEZ, WZZP, KXOK, KRBE and KFI. In addition solid moves of 12-8 Z93, 18-15 94Q, 25-22 WQXI, 29-24 WLAC, 28-25 KSTP, 33-30 WTIK, debut 29 WNOE, 28-25 KLIF, ex-29 WBBQ, HB-29 WSPT, 23-19 WGUY, HB-29 WRFC, 21-15 WCIR, 24-21 WBSR, 18-13 WANS-FM, 22-20 BJ105, 27-25 WAUG, HB-34 WFLB and 27-25 WSGA were reported. Sales activity is showing a definite pick up.



Donna Summer

Donna Summer (Casablanca). One of this week's powerhouse picks had WBBQ, Z93, KFRC, KTLK and WRKO to start the record off. New adds at WABC, 96X, 13Q, WPEZ, WQXI, WZZP, KJR, WTIK, WNOE, KRBE, WCAO, WIFE, WZUU and WPRO-FM along with secondary action at WRFC, WAUG, WFLB, WANS-FM, WSGA, WRJZ, WICC, V97, WINW, WYLT, WJON, WOW, WGUY, KOFM, KLUE, KTOQ, KCPX, WCIR make this a record that should not be overlooked.

Gloria Gaynor (Polydor). The buzz on the street about this record is unbelievable! Already a top ten record at WABC (8-7), all-around activity on this disc is excellent. WNBC, WFIL, Y100, 96X, 13Q, KFRC, KRTH, WBBQ, KFI, KILT, V97, WTIK-FM and WICC went with it this week. WRKO moved it 26-14 and it went 24-19 at WSGA. The sales activity is there as well. It is also one of this week's powerhouse picks.

Styx (A&M) "Sing for The Day." The group's latest came on as this week's chartmaker with airplay at KSTP, WZUU, WTIK, KSLQ, KTLK, Q102, KDWB, 94Q, KBEQ and WPRO-FM.

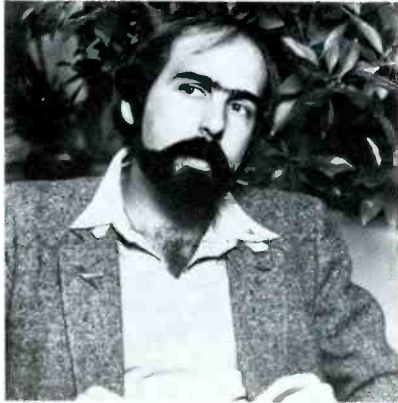
DIALOGUE

THE VIEWPOINTS OF THE INDUSTRY

Rick Dobbis Builds a Style of Artist Development

By MARC KIRKEBY

■ Depending on which record company you choose, the job is called artist development, career development or product management. In every case, its responsibilities cut across departmental lines, combining promotion, merchandising and advertising with other duties formerly reserved for an artist's manager and booking agent. As record companies grow bigger and more complex, these positions look more and more like the heart of a label's efforts.



Rick Dobbis

Rick Dobbis, Arista's vice president of artist development, has had to define his job while he performed it since coming to Arista in 1975, and that definition seems likely to stand up. Dobbis, who began his career in the CBS Records college department, went on to become an Epic product manager when the concept was new, and spent two years as general manager of Steve Paul's Blue Sky label. He comments here on what his job has been and what it's likely to become, and on the rethinking of a record company's role that the artist development concept represents.

Record World: Have your attitudes changed over the years toward the concept of product management or artist development?

Rick Dobbis: My attitude has evolved as I've learned more about the industry and more about the artists and our capabilities. But it hasn't changed. The original notion, and it's a good one, which all the major companies have zeroed in on, is that we're in a long-term business, and you've got to face your projects in that way. You've got to look at the fact that every time you make a signing, and agree to do an album, you have made a very large commitment of time and energy and the resources of your company. Therefore, all of the factors that are important to the growth of an artist, from who the producer is and under what circumstances a deal is made to who the management is and what the concept is and what the image is that you put forth, all those factors have to be considered by a record company from the start, and you have to be prepared to make that investment in each of your artists.

So what has happened to me is that my notion of how it should be done has evolved, relative to our needs, which is why I built the staff in the way that I have, and why we've encompassed various areas of the company that were separated from the artist development function as it was originally conceived by the industry, and brought them under one umbrella. Including the visual look of the company and of the artist, which is a very important factor that you have to deal with in the same way that you deal with who's the agent, and what cities should I tour in and is my product exposed. You really have to look as a manager would—a good manager is completely involved in his artist's career, in that he has a well-developed sense of all the different facets that affect the artist coming in, and what the artist sends out and how the public perceives that. And we have to do that as well. Even though record companies are not directly involved in the performance of an artist on stage, obviously it's an important factor for most artists. It's the means by which a lot of artists position themselves to break a record.

I look at that responsibility as in many ways like being the hub of a wheel, and the spokes of the wheel are the connections between the product management person and the other departments of the company, so that at some times you have to pay more attention to one area than another, but the essence of it is that you are in contact with all those different areas and are aware of the meaning of all of them.

RW: Is there generally a receptive spirit on the part of the artist to this kind of work?

Dobbis: I think there is. Our intention is not to meddle, our intention is to bring the expertise that we have from the experience in the

record business to the managers and the agents, and combine that with their expertise from their perspective, and to put together a cooperative venture for the development of an artist. In some cases we are completely advisory, and in some situations you really lead. It is a question of the needs of the project and the best areas of development for a project. Artists who are completely dependent or largely dependent on top 40 success get their input from artist development essentially as that happens or after that happens, because developing a stage presence or developing a presence in the market may not be the important factor to break the artist, or as important as it will be later.

I haven't had any experience with artists rejecting suggestions out of hand. I think we're very fortunate that we have a very responsive artist roster and a very good group of managers and good relationships with the agents. Consequently we don't encounter too many problems in that area, we encounter instead a lot of good ideas. I like to argue—I'm up for that. I think it's healthy. I think it makes a lot of sense to have aggressive conversations. Those conversations should be had with the artist's representative.

RW: Do Arista's a&r people try to determine an artist's attitudes to his development, to the marketing of his records, before they sign him?

“The lifespan of the individual artist hopefully will lengthen . . . and therefore they will develop musically and visually far beyond what was happening a few years ago.”

Dobbis: I think that's always considered by good a&r people. I think it's always considered here when we acquire an act. When you sign an artist it's important to look at all the factors you can foresee as possible, and when you see an act you like you will often make a judgement—is this artist an artist for whom stage presentation is going to be important? And if it is, you have to deal with that early on. You have to look at the representation, if there is representation; you have to look at the potential for them to perform. There are very few artists signed here who are not seen perform first, before they're signed. If they're unknown, at any rate. It's important for the record company that's signing them to have a full perspective on who they are, so that there's no mistaking the direction that they're going in and we're going in.

We consider all of that. We have to. I think every responsible person in the industry would say you have to, because you make a very large investment in your resources, human as well as financial, and that's probably the most painful—when you put a lot of time into something that doesn't work. That hurts a lot more emotionally and physically than if you lose a lot of money. No one wants to lose a lot of money, but at the same time the cost of involvement in a situation is not only the financial cost.

RW: If you have an artist who is not “developed,” is radio still the most important means of exposure?

Dobbis: I think it is. The world is changing in that regard, but essentially radio is still the most important factor. The enormous growth of jazz and progressive product indicates that radio is not the only factor any longer, and beyond that other things are beginning to influence radio. So that if in the overall picture radio still means the most, it is not dominating everything else as it once was, and in fact other areas of success that artists are having are influencing radio to keep up their programming with the tastes of the public. In some cases radio leads, in some cases they don't.

Of course, you've got to deliver the goods. I don't think that on the whole radio is going to play an album that is of inferior quality just because an act is drawing a lot of people. I think that radio resisted, whether it was inferior quality or not, playing Grand Funk Railroad when it was an enormous act, and it's still difficult for groups like Rush, for real, all-out rock 'n' roll bands to get a lot of airplay.

RW: If radio is still “number one” for artist exposure, what's bul-

(Continued on page 67)

RECORD WORLD DISCO

Disco File

(A weekly report on current and upcoming discotheque breakouts)

By BRIAN CHIN

■ SAY WHAT? **T-Connection** and **Gonzalez** play a strong funk flavor into their music; one need only flip their albums to find that choppy, edgy style. Given that both bands have smoothed funk's rough edges into two of the fastest chart movers currently, it will be interesting to see how close to the real thing deejays will venture. Three of this week's releases are so attractive that they will be very hard to refuse. **Instant Funk** has played for **Bunny Sigler** for several years; they also provided the rhythm track for **Evelyn "Champagne" King's** "Shame." Their second album, "Instant Funk" (Salsoul), produced by Sigler, has been preceded on disco disc by a special mix of its lead track, "I've Got My Mind Made Up," by DJ **Larry Levan** (sic) of New York's Paradise Garage. The two essentially similar versions, timing at 7:11 and 9:46, break immediately and repeatedly with percussion and a title chant. The track's keynote is a female voice, cooing and gassing: "Say what?" enticing one's imagination even more effectively through the editing out of the album version's "waste me, taste me" replies. The crucial element here is the percussion track, crackling and ringing, providing the flow to sustain the cut's hefty length. Also on "Instant Funk": "Crying" (6:00), a faster, disco-paced Sigler song with nice guitar playing and Crown Heights Affair-style doo-wop

harmonies. The sound is surprisingly ragged in the bass range—a clearer mix could make this driving, well-written cut into the hot prospect it deserves to be . . . **Wardell Piper** sounds as if she's out to give Chaka Khan a scare on "Captain Boogie," a brittle mix of handclaps and clavinet. Catchy rushing harmonies and grunts spar with Piper's spirited lead to bring the last half of the song to a wild, yelling climax. Conservation buffs will appreciate the fact that the 5:31 long version of the song is pressed on a seven inch Midsong single. (Remember those?) Jazzman **Michael Narada Walden** has teamed with Patrick Adams to produce "I Don't Want Nobody Else (to Dance With You)" (Atlantic), the first taste of his upcoming "Awakening" album. The 6:30 cut is a funk-charged affair, with a crunching bass line and very Isleys sounding twanged vocals. Then, with a crazy "Yahoo!" the track segues into its timbales and percussion break. If you're looking for a cut to succeed "You and I," here it is.

RECOMMENDED NEW RELEASES: **Michael Zager's** latest production, "Moulin Rouge" (ABC), is a particularly apt effort, composed of six **Bee Gees** remakes chosen from their pop ballads period. Vocals are by **Stephanie Spruill**, **Julia Tillman** and **Lorna Willard**, joined occasionally by **Alvin Fields** (who is set to record a solo album soon). Of these thorough transformations, immediate standouts are "To Love Somebody" and "Run to Me," where unison vocals suddenly blossom into bright harmony. Zager's surging production displays constant movement and development, even during the breaks, which are often sweeping orchestral changes or rhythm section jams. There's an interesting feel of experimentation throughout the album, especially where the chorus pauses to allow strings or sax to carry a line—it's a credit to both composers and arranger that such free and creative reworking occurs. Also listen for: "My World," recalling Silver Convention's "Save Me" a good bit; "Holiday," with its breathless, energizing changes and the numerous fleeting touches that remind us that it's not "Stayin' Alive." As usual, Zager's work is razor-sharp,

(Continued on page 52)

DISCOTHEQUE HIT PARADE

REFLECTIONS/NEW YORK

DJ: Billy Carroll
A FREAK A/CHANCE TO DANCE—Lemon—Prelude (disco disc)
AT MIDNIGHT—T-Connection—Dash (disco disc)
CATCH ME ON THE REBOUND—Loleatta Holloway—Gold Mind (disco disc)
CHAINS/CREAM (ALWAYS RISES TO THE TOP)—Gregg Diamond Bionic Boogie—Polydor (disco disc)
CONTACT—Edwin Starr—20th Century Fox (disco disc)
COUNTDOWN/THIS IS IT—Dan Hartman—Blue Sky (disco disc)
DANCIN'—Grey & Hanks—RCA (disco disc)
DA YA THINK I'M SEXY?—Rod Stewart—Warner Bros. (lp cut)
DISCO NIGHTS (ROCK FREAK)—G.Q.—Arista (entire lp)
FEED THE FLAME—Lorraine Johnson—Prelude (disco disc)
GOT TO BE REAL/STAR LOVE/YOU SAVED MY DAY—Cheryl Lynn—Col (disco disc/lp cut)
I WILL SURVIVE/ANYBODY WANNA PARTY—Gloria Gaynor—Polydor (disco disc/lp cut)
KEEP ON DANCIN'/DO IT AT THE DISCO—Gary's Gang—Col (disco disc)
LOVE & DESIRE—Arpeggio—Polydor (lp cut)
NOW THAT WE FOUND LOVE—Third World—Island (disco disc)

(Listings are in alphabetical order, by title)

BOAT HOUSE/REHOBOTH BEACH

DJ: Tom Webb
AMANT—Amant—TK (entire lp)
AT MIDNIGHT—T-Connection—Dash (disco disc)
BABY I'M BURNIN'—Dolly Parton—RCA (disco disc)
BABY YOU AIN'T NOTHING WITHOUT ME—Karen Young—West End (disco disc)
CONTACT—Edwin Starr—20th Century Fox (disco disc)
DANCE—Paradise Express—Fantasy—(disco disc)
EVOLUTION—Giorgio Moroder—Casablanca (disco disc)
FEED THE FLAME—Lorraine Johnson—Prelude (disco disc)
FLY ME ON THE WINGS OF LOVE—Celi Bee—APA (lp cut)
HAVEN'T STOPPED DANCING YET—Gonzalez—Capitol (disco disc)
HOLD YOUR HORSES—First Choice—Gold Mind (disco disc)
I WILL SURVIVE—Gloria Gaynor—Polydor (disco disc)
KEEP ON DANCIN'/DO IT AT THE DISCO—Gary's Gang—Col (disco disc)
SHAKE YOUR GROOVE THING—Peaches & Herb—Polydor (disco disc)
SOUVENIRS—Voyage—Marlin (disco disc)

MENJO'S/DETROIT

DJ: Jerry Johnson
CHAINS/CREAM (ALWAYS RISES TO THE TOP)—Bionic Boogie—Polydor
COMING ON STRONG—Caroline Crawford—Mercury (disco disc)
CONTACT—Edwin Starr—20th Century Fox (disco disc)
DANCE—Paradise Express—Fantasy (disco disc)
DA YA THINK I'M SEXY?—Rod Stewart—Warner Bros. (lp cut)
FEED THE FLAME—Lorraine Johnson—Prelude (disco disc)
FREE ME FROM MY FREEDOM—Bonnie Pointer—Motown (disco disc)
HAVEN'T STOPPED DANCING YET—Gonzalez—Capitol (disco disc)
I DON'T KNOW IF IT'S RIGHT—Evelyn "Champagne" King—RCA (disco disc)
I WILL SURVIVE/I SAID YES/ANYBODY WANNA PARTY—Gloria Gaynor—Polydor
KEEP ON DANCIN'/DO IT AT THE DISCO—Gary's Gang—Col (disco disc)
SHOOT ME (WITH YOUR LOVE)—Tasha Thomas—Atlantic (disco disc)
SOUVENIRS—Voyage—Marlin (disco disc)
STAR LOVE—Cheryl Lynn—Col (lp cut)
SYMPHONY OF LOVE/DANCING WITH THE LIGHTS DOWN LOW/THE DAY THEY GOT DISCO IN BRAZIL—Miquel Brown—Polydor

HOLLYWOOD/OMAHA

DJ: Michael Newman
A FREAK A/CHANCE TO DANCE—Lemon—Prelude—(disco disc)
BABY I'M BURNIN'—Dolly Parton—RCA (disco disc)
DANCE/POINCIANA—Paradise Express—Fantasy (disco disc)
DANCE MY WAY INTO YOUR HEART—Romance—Barclay (import) (entire lp)
DOIN' THE BEST THAT I CAN—Bettye LaVette—West End (disco disc)
FEED THE FLAME—Lorraine Johnson—Prelude (disco disc)
FLY AWAY—Voyage—Marlin (entire lp)
FLY ME ON THE WINGS OF LOVE—Celi Bee—APA (lp cut)
HOLD YOUR HORSES—First Choice—Gold Mind (disco disc)
I WILL SURVIVE/SUBSTITUTE—Gloria Gaynor—Polydor (disco disc/lp cut)
KEEP ON DANCIN'/DO IT AT THE DISCO—Gary's Gang—Col (disco disc)
LE FREAK/CHIC CHEER/I WANT YOUR LOVE—Chic—Atlantic (disco disc/lp cuts)
LOVE & DESIRE/LET THE MUSIC PLAY—Arpeggio—Polydor (lp cuts)
WEEKEND TWO STEP/MUSIC IS ALL WE NEED—THP Orchestra—Butterfly (disco disc)
YMCA—Village People—Casablanca (disco disc)



ASHA

L I N D I A N A

ASHA. The seductress from India delivers a pulsating groove on her premier album. This Euro-disco will take you up and down, in and out!



Records and Tapes The Company that keeps you on the dance floor.

Retail Report Record World



JANUARY 20, 1979

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

SALESMAKER OF THE WEEK



HERE, MY DEAR
MARVIN GAYE
Tamla

TOP SALES

- HERE, MY DEAR—Marvin Gaye—Tamla
- BRIEFCASE FULL OF BLUES—Blues Brothers—Atlantic
- SUPERMAN—WB (Soundtrack)

CAMELOT/NATIONAL

- BLONDES HAVE MORE FUN—Rod Stewart—WB
- BRIEFCASE FULL OF BLUES—Blues Brothers—Atlantic
- C'EST CHIC—Atlantic
- EVERY 1'S A WINNER—Hot Chocolate—Infinity
- EVERY WHICH WAY BUT LOOSE—Various Artists—Elektra (Soundtrack)
- 52ND STREET—Billy Joel—Col
- FROM THE INSIDE—Alice Cooper—WB
- MINUTE BY MINUTE—Doobie Brothers—WB
- TOTALLY HOT—Olivia Newton John—MCA
- WANTED—Richard Pryor—WB

HANDLEMAN/NATIONAL

- A LEGENDARY PERFORMER VOL. 3—Elvis Presley—RCA
- BLONDES HAVE MORE FUN—Rod Stewart—WB
- BRIEFCASE FULL OF BLUES—Blues Brothers—Atlantic
- EVERY WHICH WAY BUT LOOSE—Various Artists—Elektra (Soundtrack)
- GREATEST HITS—Barry Manilow—Arista
- GREATEST HITS—Commodores—Motown
- GREATEST HITS—Larry Gatlin—Monument
- HERE, MY DEAR—Marvin Gaye—Tamla
- THE GAMBLER—Kenny Rogers—UA
- TOTALLY HOT—Olivia Newton John—MCA

KORVETTES/NATIONAL

- ALIVE ON ARRIVAL—Steve Forbert—Nemperor
- ARMED FORCES—Elvis Costello—Col
- BACK TO EARTH—Cat Stevens—A&M
- BONNIE POINTER—Motown
- DESTINY—Jacksons—Epic
- GREATEST HITS—1974-1978—Steve Miller Band—Capitol
- HERE, MY DEAR—Marvin Gaye—Tamla
- MISPLACED IDEALS—Sad Cafe—A&M
- TOTALLY HOT—Olivia Newton John—MCA
- TOUCH DOWN—Bob James—Col/Tappan Zee

MUSICLAND/NATIONAL

- BACK TO EARTH—Cat Stevens—A&M
- BLONDES HAVE MORE FUN—Rod Stewart—WB
- BOBBY CALDWELL—Clouds
- BRIEFCASE FULL OF BLUES—Blues Brothers—Atlantic
- CHERYL LYNN—Col
- ENERGY—Pointer Sisters—Planet
- HERE, MY DEAR—Marvin Gaye—Tamla

- MINUTE BY MINUTE—Doobie Brothers—WB
- NICOLETTE—Nicolette Larson—WB
- SUPERMAN—WB (Soundtrack)

PEACHES/NATIONAL

- BACK TO EARTH—Cat Stevens—A&M
- CHERYL LYNN—Col
- ENERGY—Pointer Sisters—Planet
- EQUINOXE—Jean Michel Jarre—Polydor
- EVERY 1'S A WINNER—Hot Chocolate—Infinity
- FROM THE INSIDE—Alice Cooper—WB
- GREATEST HITS—Commodores—Motown
- SUPERMAN—WB (Soundtrack)
- TOTALLY HOT—Olivia Newton John—MCA
- WINGS GREATEST—Capitol

RECORD BAR/NATIONAL

- DIRE STRAITS—WB
- EVERY 1'S A WINNER—Hot Chocolate—Infinity
- EVERY WHICH WAY BUT LOOSE—Various Artists—Elektra (Soundtrack)
- HERE, MY DEAR—Marvin Gaye—Tamla
- JOURNEY TO ADDIS—Third World—Island
- LONG STROKE—ADC Band—Cotillion
- LORD OF THE RINGS—Fantasy (Soundtrack)
- NICOLETTE—Nicolette Larson—WB
- SUPERMAN—WB (Soundtrack)
- WANTED—Richard Pryor—WB

SOUND UNLIMITED/NATIONAL

- EQUINOXE—Jean Michel Jarre—Polydor
- GREATEST HITS 1974-1978—Steve Miller Band—Capitol
- HEARTBREAKER—Dolly Parton—RCA
- K-SCOPE—Manzanera—Polydor
- LEGEND—Poco—ABC
- LORD OF THE RINGS—Fantasy (Soundtrack)
- TRILLION—Epic
- TWO FOR THE SHOW—Kansas—Kirshner
- WINGS GREATEST—Capitol

DISC-O-MAT/NEW YORK

- BACK TO EARTH—Cat Stevens—A&M
- BRIEFCASE FULL OF BLUES—Blues Brothers—Atlantic
- C'EST CHIC—Atlantic
- DIRE STRAITS—WB
- 52ND STREET—Billy Joel—Col
- FLY AWAY—Voyage—Marlin
- GREATEST HITS—Steely Dan—ABC
- GREATEST HITS VOL. 2—Barbra Streisand—Col
- LOVE TRACKS—Gloria Gaynor—Polydor
- WINGS GREATEST—Capitol

KING KAROL/NEW YORK

- ALICIA BRIDGES—Polydor
- C'EST CHIC—Atlantic
- CHAKA—Chaka Khan—WB
- FAME—Grace Jones—Island
- GREATEST HITS VOL. 2—Barbra Streisand—Col
- JOURNEY TO ADDIS—Third World—Island
- LOVE TRACKS—Gloria Gaynor—Polydor
- MELBA—Melba Moore—Epic
- MIDNIGHT EXPRESS—Casablanca (Soundtrack)
- PAIN & PLEASURE—Dr. Hook—Capitol

SAM GOODY/EAST COAST

- BELL & JAMES—A&M
- HEADLIGHTS—Whispers—RCA
- IF YOU WANT BLOOD—AC/DC—Atlantic
- INSTANT REPLAY—Dan Hartman—Blue Sky
- LOU RAWLS LIVE—Phila. Intl.
- MELBA—Melba Moore—Epic
- MINUTE BY MINUTE—Doobie Brothers—WB

- MISPLACED IDEALS—Sad Cafe—A&M
- NEW DIMENSIONS—Three Degrees—Ariola
- PAUL ANKA—RCA

FOR THE RECORD/BALTIMORE

- BEST OF NORMAN CONNORS & FRIENDS—Buddah
- BRIEFCASE FULL OF BLUES—Blues Brothers—Atlantic
- CERRONE IV: A TOUCH OF GOLD—Atlantic
- FANTASTIC FOUR—Westbound
- HERE, MY DEAR—Marvin Gaye—Tamla
- JOURNEY TO ADDIS—Third World—Island
- LOVE TRACKS—Gloria Gaynor—Polydor
- LOVE VIBRATIONS—Joe Simon—Spring
- T CONNECTION—Dash
- WANTED—Richard Pryor—WB

KEMP MILL/WASH., D.C.

- ANGIE—Angela Bofill—Arista/GRP
- BOBBY CALDWELL—Clouds
- CROSSWINDS—Peabo Bryson—Capitol
- ENERGY—Pointer Sisters—Planet
- LOVE TRACKS—Gloria Gaynor—Polydor
- MINUTE BY MINUTE—Doobie Brothers—WB
- PATRICE—Patrice Rushen—Elektra
- STEALIN' HOME—Ian Matthews—Mushroom
- TENDER IS THE NIGHT—THP Orchestra—Butterfly
- TOTALLY HOT—Olivia Newton John—MCA

WAXIE MAXIE/WASH., D.C.

- BOBBY CALDWELL—Clouds
- BRIEFCASE FULL OF BLUES—Blues Brothers—Atlantic
- CROSSWINDS—Peabo Bryson—Capitol
- ENERGY—Pointer Sisters—Planet
- EVERY 1'S A WINNER—Hot Chocolate—Infinity
- HERE, MY DEAR—Marvin Gaye—Tamla
- JOHN DENVER—RCA
- LIGHT OF LIFE—Bar Kays—Mercury
- TOTALLY HOT—Olivia Newton John—MCA
- YOU FOOLED ME—Grey & Hanks—RCA

RADIO 437/PHILADELPHIA

- ADVENTURES OF CAPTAIN SKY—AVI
- BACK TO EARTH—Cat Stevens—A&M
- DUETS—Jerry Lee Lewis & Friends—Sun
- FAT DOGGIE—Greg Alpen Band—Adelphi
- FLY AWAY—Voyage—Marlin
- HEAD FIRST—Babys—Chrysalis
- LIVE AT MANDEL HALL—Art Ensemble of Chicago—Delmark
- PLAYIN' TO WIN—Outlaws—Arista
- SHOT OF LOVE—Lakeside—Solar
- SPACE—George Benson—CTI

FATHERS & SONS/MIDWEST

- BRIEFCASE FULL OF BLUES—Blues Brothers—Atlantic
- DIRE STRAITS—WB
- ENERGY—Pointer Sisters—Planet
- HEAD FIRST—Babys—Chrysalis
- HERE, MY DEAR—Marvin Gaye—Tamla
- MISPLACED IDEALS—Sad Cafe—A&M
- MOLLY HATCHETT—Epic
- ROCK 'N' ROLL ROMANCE—Faith Band—Mercury
- SUPERMAN—WB (Soundtrack)
- TOTALLY HOT—Olivia Newton John—MCA

RECORD RENDEZVOUS/CLEVELAND

- AN AMERICAN PRAYER—Jim Morrison & the Doors—Elektra

- BLACK NOISE—FM—VISA
- EQUINOXE—Jean Michel Jarre—Polydor
- HEAD FIRST—Babys—Chrysalis
- IF YOU WANT BLOOD—AC/DC—Atlantic
- INSTANT REPLAY—Dan Hartman—Blue Sky
- MINUTE BY MINUTE—Doobie Brothers—WB
- MISPLACED IDEALS—Sad Cafe—A&M
- MOVE IT ON OVER—George Thorogood & the Destroyers—Rounder
- SUPERMAN—WB (Soundtrack)

RECORD REVOLUTION/CLEVELAND

- BABYLON BY BUS—Bob Marley & the Wailers—Island
- BACKLESS—Eric Clapton—RSO
- BLACK NOISE—FM—VISA
- BRIEFCASE FULL OF BLUES—Blues Brothers—Atlantic
- HEAD FIRST—Babys—Chrysalis
- HERE, MY DEAR—Marvin Gaye—Tamla
- K-SCOPE—Manzanera—Polydor
- MILESTONE JAZZ STARS IN CONCERT—Milestone
- MISPLACED IDEALS—Sad Cafe—A&M
- SPACE—George Benson—CTI

RAINBOW/CHICAGO

- ALICIA BRIDGES—Polydor
- BLOODY TOURISTS—10cc—Polydor
- BUSH DOCTOR—Peter Tosh—Rolling Stones
- ENERGY—Pointer Sisters—Planet
- HEAD FIRST—Babys—Chrysalis
- INNER SECRETS—Santana—Col
- LOVE TRACKS—Gloria Gaynor—Polydor
- NICOLETTE—Nicolette Larson—WB
- SUPERMAN—WB (Soundtrack)
- WILLIE & FAMILY LIVE—Willie Nelson—Col

1812 OVERTURE/MILWAUKEE

- BOBBY CALDWELL—Clouds
- DIRE STRAITS—WB
- HERE, MY DEAR—Marvin Gaye—Tamla
- K-SCOPE—Manzanera—Polydor
- LEGEND—Poco—ABC
- LOVE TRACKS—Gloria Gaynor—Polydor
- NIGHT GROOVES—Blackbyrds—Fantasy
- SLEEPER CATCHER—Little River Band—Harvest
- TNT—Tanya Tucker—MCA
- TOTALLY HOT—Olivia Newton John—MCA

POPLAR TUNES/MEMPHIS

- CLOSE PERSONAL FRIEND—Robert Johnson—Infinity
- DIRE STRAITS—WB
- ENERGY—Pointer Sisters—Planet
- EVERY 1'S A WINNER—Hot Chocolate—Infinity
- EVERY WHICH WAY BUT LOOSE—Various Artists—Elektra (Soundtrack)
- GET DOWN—Gene Chandler—20th Century
- LOVE VIBRATIONS—Joe Simon—Spring
- MISPLACED IDEALS—Sad Cafe—A&M
- SHOT OF LOVE—Lakeside—Solar
- WE ALL HAVE A STAR—Wilton Felder—ABC

MUSHROOM/NEW ORLEANS

- BUSH DOCTOR—Peter Tosh—Rolling Stones
- HERE, MY DEAR—Marvin Gaye—Tamla
- K-SCOPE—Manzanera—Polydor
- LIGHT OF LIFE—Bar Kays—Mercury
- MILESTONE JAZZ STARS IN CONCERT—Milestone
- MISPLACED IDEALS—Sad Cafe—A&M

- MOTOR BOOTY AFFAIR—Parliament—Casablanca
- MOVE IT ON OVER—George Thorogood & the Destroyers—Rounder
- NOTHING SAYS I LOVE YOU LIKE I LIVE YOU—Jerry Butler—Phila. Intl.
- YOU DON'T BRING ME FLOWERS—Neil Diamond—Col

DAVEY'S LOCKER/SOUTH

- BACK TO EARTH—Cat Stevens—A&M
- BACK TO THE BARS—Todd Rundgren—Bearsville
- BRIEFCASE FULL OF BLUES—Blues Brothers—Atlantic
- ENERGY—Pointer Sisters—Planet
- LONG STROKE—ADC Band—Cotillion
- MINUTE BY MINUTE—Doobie Brothers—WB
- NICOLETTE—Nicolette Larson—WB
- TOTO—Col
- TRUTH 'N' TIME—Al Green—Hi

SOUND TOWN/DALLAS

- CROSSWINDS—Peabo Bryson—Capitol
- CRYSTAL GREEN—Inner City
- DINNER WITH RAOUL—Bliss Band—Col
- HEAD FIRST—Babys—Chrysalis
- HERE, MY DEAR—Marvin Gaye—Tamla
- MISPLACED IDEALS—Sad Cafe—A&M
- MOTOR BOOTY AFFAIR—Parliament—Casablanca
- SUPERMAN—WB (Soundtrack)
- TOUCH DOWN—Bob James—Col/Tappan Zee
- WANTED—Richard Pryor—WB

CIRCLES/ARIZONA

- BALLROOM STREETS—Melanie—Tomato
- EVERY 1'S A WINNER—Hot Chocolate—Infinity
- HERE, MY DEAR—Marvin Gaye—Tamla
- KEITH BARROW—Col
- K-SCOPE—Manzanera—Polydor
- LIVE—Ralph McTell—Fantasy
- MELBA—Melba Moore—Epic
- NEW ORLEANS HEAT—Albert King—Tomato
- SARAH DASH—Kirshner
- SUPERMAN—WB (Soundtrack)

LICORICE PIZZA/LOS ANGELES

- DIRE STRAITS—WB
- FLY AWAY—Voyage—Marlin
- INNER SECRETS—Santana—Col
- MORE SONGS ABOUT BUILDINGS & FOOD—Talking Heads—Sire
- MOVE IT ON OVER—George Thorogood & the Destroyers—Rounder
- NICOLETTE—Nicolette Larson—WB
- ROGER WHITTAKER—RCA
- TIME PASSAGES—Al Stewart—Arista
- TOUCH DOWN—Bob James—Col/Tappan Zee
- YOU DON'T SEND ME FLOWERS—Neil Diamond—Col

EUCALYPTUS RECORDS/WEST & NORTHWEST

- BABYLON BY BUS—Bob Marley & the Wailers—Island
- BACK TO EARTH—Cat Stevens—A&M
- CLOSE PERSONAL FRIEND—Robert Johnson—Infinity
- DIRE STRAITS—WB
- EQUINOXE—Jean Michel Jarre—Polydor
- LIGHT OF LIFE—Bar Kays—Mercury
- MOVE IT ON OVER—George Thorogood & the Destroyers—Rounder
- SHAKEDOWN STREET—Grateful Dead—Arista
- SUPERMAN—WB (Soundtrack)
- TOUCH DOWN—Bob James—Col/Tappan Zee

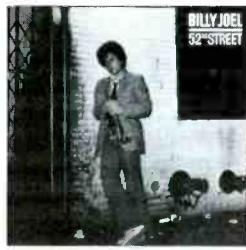


Record World Albums

PRICE CODE: F — 6.98 G — 7.98 H — 8.98 I — 9.98 J — 11.98 K — 12.98 L — 13.98 JANUARY 20, 1979

TITLE, ARTIST, Label, Number, (Distributing Label)
JAN. 20 JAN. 13

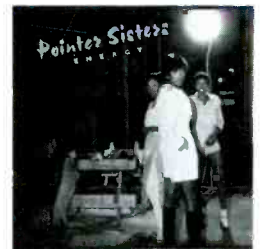
JAN. 20	JAN. 13	TITLE, ARTIST, Label, Number, (Distributing Label)	WKS. ON CHART	PRICE CODE
1	1	52ND STREET BILLY JOEL Columbia FC 35609 (8th Week)	13	H
2	2	BARBRA STREISAND'S GREATEST HITS, VOL. 2 /Columbia FC 35679	8	H
3	6	BRIEFCASE FULL OF BLUES BLUES BROTHERS/Atlantic SD 19217	5	G
4	3	A WILD AND CRAZY GUY STEVE MARTIN/ Warner Bros. HS 3228	12	H
5	5	GREATEST HITS BARRY MANILOW/Arista A2L 8601	8	K
6	11	BLONDES HAVE MORE FUN ROD STEWART/Warner Bros. BSK 3261	5	G
7	7	C'EST CHIC CHIC/Atlantic SD 19209	8	G
8	4	GREASE (ORIGINAL SOUNDTRACK) /RSO RS 2 4002	37	K
9	8	DOUBLE VISION FOREIGNER/Atlantic SD 19999	29	G
10	10	THE BEST OF EARTH, WIND & FIRE, VOL. 1 /ARC/Columbia FC 35647	8	H
11	9	YOU DON'T BRING ME FLOWERS NEIL DIAMOND/ Columbia FC 35625	6	H
12	16	JAZZ QUEEN /Elektra 6E 166	8	G
13	13	LIVING IN THE USA LINDA RONSTADT/Asylum 6E 155	16	G
14	14	TOTO /Columbia JC 35317	11	G
15	15	PIECES OF EIGHT STYX/A&M SP 4724	17	G
16	12	LIVE AND MORE DONNA SUMMER/Casablanca NBLP 7119	18	K
17	17	BACKLESS ERIC CLAPTON/RSO RS 1 3039	9	G
18	20	MINUTE BY MINUTE DOOBIE BROS./Warner Bros. BSK 3193	5	G
19	22	TOTALLY HOT OLIVIA NEWTON-JOHN/MCA 3067	8	G
20	18	SOME GIRLS ROLLING STONES/Rolling Stones COC 39109 (Atl)	31	G
21	19	MOTOR BOOTY AFFAIR PARLIAMENT/Casablanca NBLP 7125	6	G
22	21	CRUISIN' VILLAGE PEOPLE/Casablanca NBLP 7118	14	G
23	23	WINGS GREATEST /Capitol SOO 11905	6	H
24	25	DOG & BUTTERFLY HEART /Portrait FR 35555	17	H
25	24	GREATEST HITS 1974-1978 STEVE MILLER BAND/Capitol SOO 11872	7	H
26	28	THE STRANGER BILLY JOEL/Columbia JC 35987	69	G
27	30	NICOLETTE NICOLETTE LARSON/Warner Bros. BSK 3243	7	G
28	26	TIME PASSAGES AL STEWART/Arista AB 4190	17	G
29	31	STRANGER IN TOWN BOB SEGER & THE SILVER BULLET BAND/Capitol SW 11698	35	G
30	29	WEEKEND WARRIORS TED NUGENT/Epic FE 35551	12	H
31	33	SATURDAY NIGHT FEVER BEE GEES AND VARIOUS ARTISTS/ RSO RS 2 4001	57	K
32	35	BACK TO EARTH CAT STEVENS/A&M SP 4735	5	G
33	27	LIVE BOOTLEG AEROSMITH/Columbia PC2 35564	10	X
34	38	CROSSWINDS PEABO BRYSON/Capitol ST 11875	7	G
35	36	SHAKEDOWN STREET GRATEFUL DEAD/Arista AB 4198	7	G
36	32	GREATEST HITS STEELY DAN/ABC AK 1107/2	11	J
37	37	THE MAN BARRY WHITE/20th Century Fox T 571 (RCA)	15	G
38	39	TWIN SONS OF DIFFERENT MOTHERS DAN FOGELBERG & TIM WEISBERG/Full Moon JE 35339 (CBS)	20	G
39	40	HOT STREETS CHICAGO/Columbia FC 35512	15	H
40	45	GREATEST HITS COMMODORES/Motown M7 912R1	8	G
41	42	BROTHER TO BROTHER GINO VANNELLI/A&M SP 4722	17	G
42	47	THE GAMBLER KENNY ROGERS/United Artists UA LA 934 H	4	G
43	43	HEMISPHERES RUSH/Mercury SRM 1 3743	10	G
44	34	CHAKA CHAKA KHAN /Warner Bros. BSK 3245	12	G
45	50	WILLIE AND FAMILY LIVE WILLIE NELSON/Columbia KC2 35652	6	J
46	48	TWO FOR THE SHOW KANSAS/Kirshner PZ2 35660 (CBS)	10	K
47	46	DON'T LOOK BACK BOSTON/Epic FE 35050	21	H
48	51	SANCTUARY J. GEILS BAND/EMI-America SO 17006	6	G
49	44	FOR THE SAKE OF LOVE ISAAC HAYES/Polydor PD 1 6164	10	G
50	49	COMES A TIME NEIL YOUNG/Reprise MSK 2266 (WB)	14	G
51	52	BAT OUT OF HELL MEATLOAF/Epic/Cleveland Intl. PE 34974	58	G



52	55	TNT TANYA TUCKER/MCA 3066	7	G
53	73	HERE, MY DEAR MARVIN GAYE/Tamla T 364 LP2 (Motown)	3	X
54	53	ELAN FIREFALL/Atlantic SD 19183	12	G
55	41	GENE SIMMONS /Casablanca NBLP 7120	16	G
56	60	ACE FREHLEY/Casablanca NBLP 7121	16	G
57	61	LIGHT OF LIFE BAR-KAYS/Mercury SRM 1 3732	5	G
58	59	CHERYL LYNN /Columbia JC 35486	6	G
59	64	"WANTED" RICHARD PRYOR LIVE IN CONCERT/Warner Bros. 2BSK 3264	4	X
60	65	GET DOWN GENE CHANDLER/20th Century Fox/Chi Sound T 578 (RCA)	4	G
61	56	STEALIN' HOME IAN MATTHEWS/Mushroom MRS 5012	9	G
62	54	A SINGLE MAN ELTON JOHN/MCA 3065	12	G
63	66	INNER SECRETS SANTANA/Columbia FC 35600	13	H
64	69	TOUCH DOWN BOB JAMES/Columbia/Tappan Zee JZ 35594	4	G
65	62	FEEL THE NEED LEIF GARRETT/Scotti Bros. SB 7100 (Atl)	7	G
66	78	DIRE STRAITS /Warner Bros. BSK 3266	2	G
67	67	PLAYIN' TO WIN OUTLAWS/Arista AB 4205	9	G
68	58	STRIKES AGAIN ROSE ROYCE/Whitfield WHK 3277 (WB)	20	G
69	70	CHANSON /Ariola SW 50039	14	G
70	76	BONNIE POINTER /Motown M7 911R1	4	G
71	74	FROM THE INSIDE ALICE COOPER/Warner Bros. BSK 3263	5	G
72	63	LOVE BEACH EMERSON, LAKE & PALMER/Atlantic SD 19211	6	G
73	72	PETER CRISS /Casablanca NBLP 7122	16	G
74	79	BOBBY CALDWELL /Clouds 8804 (TK)	4	G
75	84	MOVE IT ON OVER GEORGE THOROGOOD & THE DESTROYERS/Rounder 3024	4	G
76	83	EQUINOXE JEAN-MICHEL JARRE/Polydor PD 1 6175	3	G
77	68	LORD OF THE RINGS (ORIGINAL SOUNDTRACK) /Fantasy LOR 1	6	K
78	86	IF YOU WANT BLOOD AC/DC/Atlantic SD 19212	3	G
79	75	PAUL STANLEY /Casablanca NBLP 7123	16	G
80	99	MISPLACED IDEALS SAD CAFE/A&M SP 4737	2	G

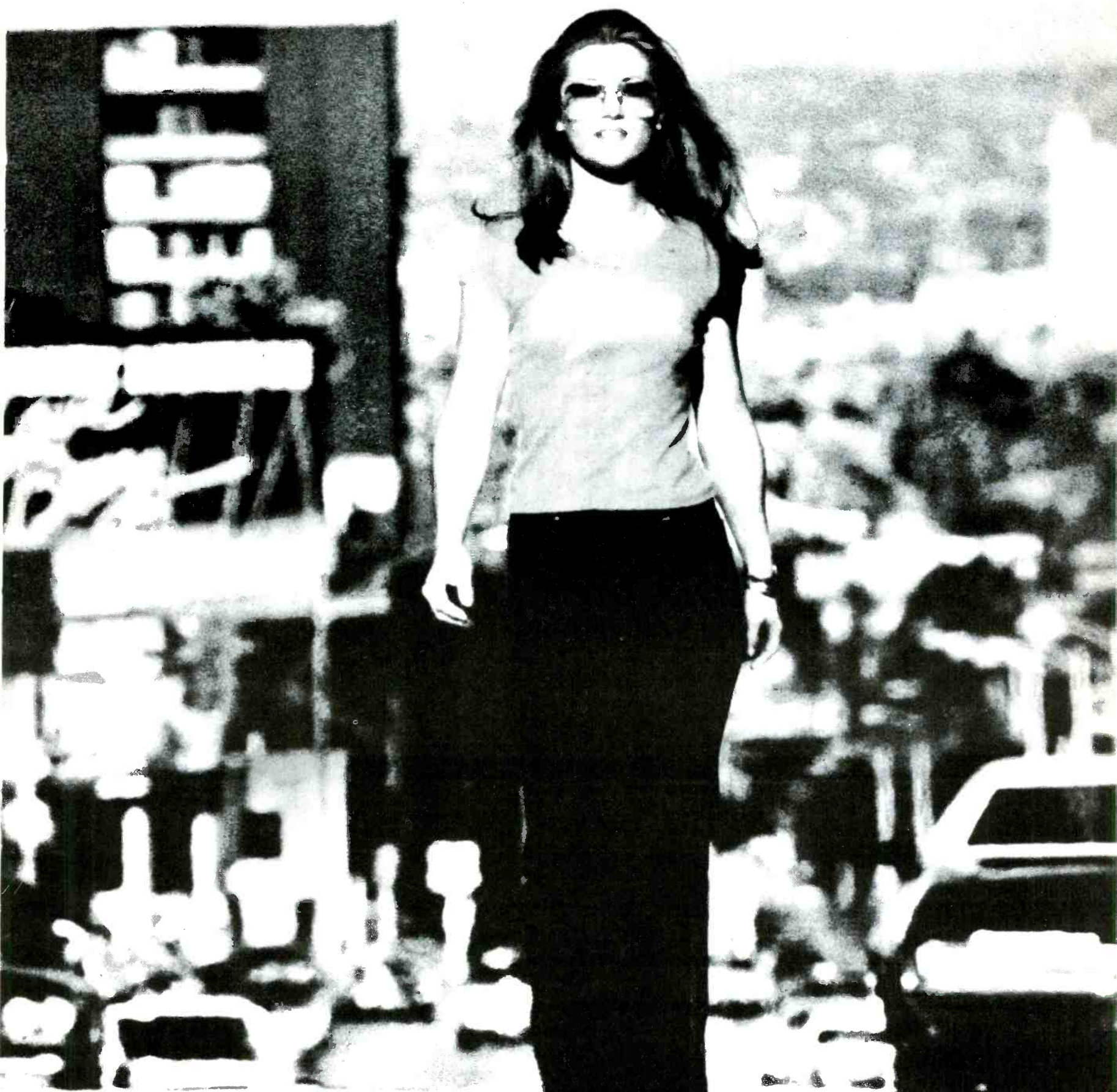
CHARTMAKER OF THE WEEK

81	115	ENERGY POINTER SISTERS Planet P 1 (Elektra/Asylum)	1	G
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82	57	FLAME RONNIE LAWS/United Artists UA LA 881 H	11	G
83	81	REED SEED GROVER WASHINGTON, JR./Motown M7 910R1	16	G
84	88	LEGEND POCO/ABC AA 1099	3	G
85	82	ONE NATION UNDER A GROOVE FUNKADELIC/Warner Bros. BSK 3209	17	G
86	123	SUPERMAN THE MOVIE (ORIGINAL SOUNDTRACK) Warner Bros. 2BSK 3257	1	X
87	89	WHO ARE YOU THE WHO/MCA 3050	20	G
88	77	AN AMERICAN PRAYER JIM MORRISON AND THE DOORS/ Elektra 6E 502	5	H
89	87	ALICIA BRIDGES /Polydor PD 1 6158	5	G
90	90	THE CARS /Elektra 6E 135	25	G
91	105	LOVE TRACKS GLORIA GAYNOR/Polydor PD 1 6184	1	G
92	101	LONG STROKE ADC BAND/Cotillion 5210 (Atl)	1	G
93	93	SHADOW DANCING ANDY GIBB/RSO RS 1 3034	31	G
94	95	DESTINY JACKSONS/Epic JE 35552	2	G
95	71	THE GOLDEN TOUCH CERRONE/Cotillion SD 5209 (Atl)	7	G
96	91	MR. GONE WEATHER REPORT/ARC/Columbia JC 35358	15	G
97	97	SGT. PEPPER'S LONELY HEARTS CLUB BAND (ORIGINAL SOUNDTRACK) VARIOUS ARTISTS/RSO RS 2 4100	24	X
98	92	GREATEST HITS THE MARSHALL TUCKER BAND/Capricorn CPN 0124	12	G
99	85	IS IT STILL GOOD TO YA ASHFORD & SIMPSON/ Warner Bros. BSK 3219	20	G
100	94	BACK TO THE BARS TODD RUNDGREN/Bearsville 2BRX 6986 (WB)	5	K

Seven Lonely Days



sheila
B.Devotion

CARRERE

101 THE ALBUM CHART 150

JANUARY 20, 1979

JAN. 29	JAN. 13	
101	96	SWITCH/Gordy G7 980R1 (Motown)
102	120	SHOT OF LOVE LAKESIDE/Solar BXL1 2937 (RCA)
103	106	MORE SONGS ABOUT BUILDINGS AND FOOD TALKING HEADS/Sire SRK 6058 (WB)
104	—	HEAD FIRST BABYS/Chrysalis CHR 1195
105	112	ANGIE ANGELA BOFILL/Arista GRP GRP 5000
106	100	LET'S KEEP IT THAT WAY ANNE MURRAY/Capitol ST 11743
107	117	BABYLON BY BUS BOB MARLEY & THE WAILERS/Island ISLD 11 (WB)
108	108	ALL FLY HOME AL JARREAU/Warner Bros. BSK 3229
109	119	YOU FOOLED ME GREY & HANKS/RCA AFL1 3069
110	136	EVERY 1'S A WINNER HOT CHOCOLATE/Infinity INF 9002
111	135	BUSH DOCTOR PETER TOSH/Rolling Stones COC 39109 (AtI)
112	122	MELBA MELBA MOORE/Epic JE 35507
113	131	K-SCOPE PHIL MANZANERA/Polydor PD 1 6178
114	98	HEARTS OF STONE SOUTHSIDE JOHNNY & THE ASBURY JUKES/Epic JE 35488
115	103	TO THE LIMIT JOAN ARMATRADING/A&M SP 4732
116	109	SECRETS GIL SCOTT-HERON & BRIAN JACKSON/Arista AB 4189
117	80	SESAME STREET FEVER VARIOUS ARTISTS/Sesame Street CTW 79005
118	118	TRAVOLTA FEVER JOHN TRAVOLTA/Midsong MTF 001
119	111	WAVELENGTH VAN MORRISON/Warner Bros. BSK 3212
120	107	Q: ARE WE NOT MEN? A: WE ARE DEVO DEVO/Warner Bros. BSK 3239
121	110	YOU HAD TO BE THERE JIMMY BUFFETT/ABC AK 1008/2
122	125	CHILDREN OF SANCHEZ CHUCK MANGIONE/A&M SP 6700
123	126	WORLDS AWAY PABLO CRUISE/A&M SP 4697
124	113	HEAT IN THE STREET THE PAT TRAVERS BAND/Polydor PD 1 6170
125	132	RUMOURS FLEETWOOD MAC/Warner Bros. BSK 3010
126	127	RUNNING ON EMPTY JACKSON BROWNE/Asylum 6E 113
127	104	PHOTO-FINISH RORY GALLAGHER/Chrysalis CHR 1170
128	—	JOURNEY TO ADDIS THIRD WORLD/Island ILPS 9554 (WB)
129	124	ELVIS: VOL. 3 A LEGENDARY PERFORMER ELVIS PRESLEY/RCA CPL1 3082
130	130	PLEASURE AND PAIN DR. HOOK/Capitol SW 11859
131	139	EVEN NOW BARRY MANILOW/Arista AB 4164
132	137	UNDER WRAPS SHAUN CASSIDY/Warner/Curb BSK 3222
133	133	DREAM CAPTAIN & TENNILLE/A&M SP 4707
134	116	MONEY TALKS BAR-KAYS/Stax 4106 (Fantasy)
135	143	DON'T CRY OUT LOUD MELISSA MANCHESTER/Arista AB 4186
136	—	EVERY WHICH WAY BUT LOOSE (ORIGINAL SOUNDTRACK) VARIOUS ARTISTS/Elektra 5E 503
137	140	CITY TO CITY GERRY RAFFERTY/United Artists UA LA 840 G
138	—	2 HOT! PEACHES & HERB/Polydor 1 6172
139	—	FLY AWAY VOYAGE/Marlin 2225 (TK)
140	142	SECRET AGENT CHICK COREA/Polydor PD 1 6170
141	129	LET'S GET SMALL STEVE MARTIN/Warner Bros. BSK 3090
142	145	STARDUST WILLIE NELSON/Columbia JC 35305
143	149	CLOSE PERSONAL FRIENDS ROBERT JOHNSON/Infinity INF 9000
144	—	BOSTON/Epic JE 34188
145	144	GOIN' COCONUTS DONNY & MARIE/Polydor PD 1 0798
146	138	TEN YEARS OF GOLD KENNY ROGERS/United UA LA 835 H
147	102	CHRISTMAS PORTRAIT CARPENTERS/A&M SP 4726
148	—	MOLLY HATCHET/Epic JE 35347
149	121	NEXT OF KIHN GREG KIHN/Beserkley JBZ 0056 (Janus)
150	150	MACHO MAN VILLAGE PEOPLE/Casablanca NBLP 7096

151-200 ALBUM CHART

151	MILESTONE JAZZ STARS IN CONCERT/Milestone M 5506 (Fantasy)
152	TANTRUM/Ovation OV 1735
153	WE ALL HAVE A STAR WILTON FELDER/ABC AA 1109
154	PARALLEL LINES BLONDIE/Chrysalis CHR 1192
155	INTIMATE STRANGERS TOM SCOTT/Columbia JC 35557
156	NIGHT GROOVES BLACKBYRDS/Fantasy F 9570
157	THE BEST OF NORMAN CONNORS & FRIENDS/Buddah BDS 5716 (Arista)
158	LARRY GATLIN'S GREATEST HITS/Monument MG 7628
159	MIDNIGHT EXPRESS (ORIGINAL SOUNDTRACK)/Casablanca 7114
160	CLEAN EDWIN STARR/20th Century Fox T 559 (RCA)
161	STEP II SYLVESTER/Fantasy F 9556
162	SHIPWRECKED GONZALEZ/Capitol SW 11855
163	BEST OF ROGER WHITTAKER/RCA AFL1 2255
164	SPACE GEORGE BENSON/CTI 7085
165	LOVE VIBRATIONS JOE SIMON/Spring SP 1 6720 (Polydor)
166	HOG HEAVEN ELVIN BISHOP/Capricorn CPN 0215
167	JUNGLE FEVER NEIL LARSEN/Horizon SP 733 (A&M)
168	THANK YOU ... FOR F.U.M.L. (FUNKING UP MY LIFE) DONALD BYRD/Elektra 6E 144
169	ROCK & ROLL MACHINE TRIUMPH/RCA AFL1 2982
170	MOTHER FACTOR MOTHER'S FINEST/Epic JE 35546
171	AMERICAN DREAMS JESSE COLIN YOUNG/Elektra 6E 157
172	PROFILE/BEST OF EMMYLOU HARRIS/Warner Bros. BSK 3258
173	TRUTH N' TIME AL GREEN/Hi HLP 6009 (Cream)
174	LOVE IS IN THE AIR JOHN PAUL YOUNG/Scotti Bros. SB 7101 (AtI)
175	MY OWN HOUSE DAVID BROMBERG/Fantasy F 9572
176	ADVENTURES OF CAPTAIN SKY CAPTAIN SKY/AVI 6042
177	LET THE MUSIC PLAY ARPEGGIO/Polydor PD 1 6180
178	ALIVE ON ARRIVAL STEVE FORBERT/Nemperor JZ 35538 (CBS)
179	SMOOTH TALK EVELYN "CHAMPAGNE" KING/RCA APL1 3466
180	RETURN TO FOREVER LIVE/Columbia C4X 35350
181	NEW WORLDS MANDRILL/Arista AB 4195
182	SPARK OF LOVE LENNY WILLIAMS/ABC AA 1073
183	BELL & JAMES/A&M SP 4728
184	BLACK NOISE FM/Visa 7007 (Jem)
185	DUETS JERRY LEE LEWIS & FRIENDS/Sun 1011
186	SMOKIN' SMOKEY ROBINSON/Tamla T9 363A2 (Motown)
187	MIDNIGHT DIAMOND DOBIE GRAY/Infinity INF 9001
188	PHYSICAL ATTRACTION KEITH BARROW/Columbia JC 35597
189	NEW ORLEANS HEAT ALBERT KING/Tomato TOM 7022
190	PATRICE PATRICE RUSHEN/Elektra 6E 160
191	NOTHING SAYS I LOVE YOU LIKE I LOVE YOU JERRY BUTLER/Phila. Intl. JZ 35510 (CBS)
192	GIVE 'EM ENOUGH ROPE THE CLASH/Epic JE 35543
193	NEW DIMENSIONS THE THREE DEGREES/Arista SW 50044
194	THE NEVILLE BROS./Capitol ST 11865
195	ROCK 'N' ROMANCE FAITH BAND/Village VR 7805 (Mercury)
196	TENDER IS THE NIGHT THP ORCHESTRA/Butterfly FLY 014
197	OTHER PEOPLE'S ROOMS THE MARK-ALMOND BAND/Horizon SP 730 (A&M)
198	PATRICK MORAZ/Charisma CA 1 2201 (Polydor)
199	MIND MAGIC DAVID OLIVER/Mercury SRM 1 3747
200	RAINBOW VISIONS SIDE EFFECT/Fantasy F 9569

ALBUM CROSS REFERENCE

ADC BAND	92	PHIL MANZANERA	113
AC/DC	78	BOB MARLEY	107
AEROSMITH	33	MARSHALL TUCKER BAND	98
JOAN ARMATRADING	115	STEVE MARTIN	4, 141
ASHFORD & SIMPSON	99	IAN MATTHEWS	61
BABYS	104	MEATLOAF	51
BAR-KAYS	57, 134	STEVE MILLER	25
BLUES BROTHERS	3	MOLLY HATCHET	148
ANGELA BOFILL	105	MELBA MOORE	112
BOSTON	47, 144	JIM MORRISON	88
ALICIA BRIDGES	89	VAN MORRISON	119
PEABO BRYSON	34	ANNE MURRAY	106
JACKSON BROWNE	126	WILLIE NELSON	45, 142
JIMMY BUFFETT	121	OLIVIA NEWTON-JOHN	19
BOBBY CALDWELL	74	TED NUGENT	30
CAPTAIN & TENNILLE	133	ORIGINAL SOUNDTRACK:	
CARPENTERS	147	EVERY WHICH WAY BUT LOOSE	136
CARS	90	GREASE	8
SHAUN CASSIDY	132	LORD OF THE RINGS	77
CERRONE	95	SATURDAY NIGHT FEVER	31
GENE CHANDLER	60	SGT. PEPPER LONELY HEARTS	
CHANSON	69	CLUB BAND	
CHERYL LYNN	58	SUPERMAN	97
CHIC	7	OUTLAWS	67
CHICAGO	39	PARLIAMENT	21
ERIC CLAPTON	17	PEACHES & HERB	138
COMMODORES	40	POCO	84
ALICE COOPER	71	BONNIE POINTER	70
CHICK COREA	140	POINTER SISTERS	81
PETER CRISS	73	ELVIS PRESLEY	129
PABLO CRUISE	123	RICHARD PRYOR	59
DEVO	120	QUEEN	137
NEIL DIAMOND	11	GERRY RAFFERTY	132
DIE STRAITS	66	KENNY ROGERS	42, 146
DONNY & MARIE	145	ROLLING STONES	20
DOOBIE BROTHERS	18	LINDA RONSTADT	13
DR. HOOK	130	ROSE ROYCE	68
EARTH, WIND & FIRE	10	TODD RUNDGREN	100
ELP	72	RUSH	43
FIREBALL	54	SAD CAFE	80
FLEETWOOD MAC	125	SANTANA	63
DAN FOGELBERG AND TIM WEISBERG	38	BOB SPGER	29
FOREIGNER	9	SESAME STREET FEVER	117
ACE FRENCHLEY	56	GENE SIMMONS	55
FUNKADELIC	85	SOUTHSIDE JOHNNY & THE ASBURY DUKES	114
RORY GALLAGHER	127	PAUL STANLEY	79
LEIF GARRETT	65	STEELY DAN	36
MARVIN GAYE	53	CAT STEVENS	32
GLORIA GAYNOR	91	CAT STEVENS	28
J GEILS	48	ROD STEWART	6
ANDY GIBB	93	BARBRA STREISAND	2
GRATEFUL DEAD	35	STYX	15
GREY & HANKS	109	DONNA SUMMER	101
ISAAC HAYES	49	SWITCH	103
HEART	116	TALKING HEADS	52
GIL SCOTT-HERON & BRIAN JACKSON	110	TANYA TUCKER	128
HOT CHOCOLATE	94	THIRD WORLD	75
JACKSONS	64	GEORGE THOROGOOD & THE DESTROYERS	111
BOB JAMES	76	PETER TOSH	14
JEAN-MICHEL JARRE	108	TOTO	124
AL JARREAU	1, 26	PAT TRAVERS	41
BILLY JOEL	62	JOHN TRAVOLTA	118
ELTON JOHN	143	GINO VANFELLI	22, 150
ROBERT JOHNSON	46	VOYAGE	139
KANSAS	44	GROVER WASHINGTON, JR.	83
CHAKA KHAN	149	WEATHER REPORT	96
GREG KIHN	102	BARRY WHITE	37
LAKESIDE	27	WHO	87
NICOLETTE LARSON	82	WINGS	23
RONNIE LAWS	135	NEIL YOUNG	50
MELISSA MANCHESTER	122		
CHUCK MANGIONE	5, 131		
BARRY MANILOW			

RECORD WORLD CLASSICAL

Classical Retail Report

JANUARY 20, 1979

CLASSIC OF THE WEEK



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

BEST SELLERS OF THE WEEK*

DONIZETTI: DON PASQUALE—Sills, Kraus, Gramm, Caldwell—Angel
BOLLING: SUITE FOR VIOLIN AND JAZZ PIANO—Zukerman, Bolling—Columbia
JOSE CARRERAS SINGS GRANADA—Philips
DEBUSSY: PRELUDES, BOOK I—Michelangeli—DG
PUCCINI: MADAMA BUTTERFLY—Scotto, Domingo, Wixell, Maazel—Columbia
UP IN CENTRAL PARK—Sills, Milnes, Rudel—Angel
VERDI: OTELLO—Scotto, Domingo, Milnes, Levine—RCA

KORVETTES/EAST COAST

BACH: ST. MATTHEW PASSION—Vanguard
BOLLING: SUITE FOR VIOLIN AND JAZZ PIANO—Columbia
JOSE CARRERAS SINGS GRANADA—Philips
DONIZETTI: DON PASQUALE—Angel
HOROWITZ ENCORES—Columbia
HUMPERDINCK: HANSEL AND GRETEL—Popp, Faessbinder, Solti—London
BRAVO PAVAROTTI—London
LUCIANO PAVAROTTI: HITS FROM LINCOLN CENTER—London
UP IN CENTRAL PARK—Angel
VERDI: OTELLO—RCA

CUTLER'S/NEW HAVEN

BOLLING: SUITE FOR FLUTE AND JAZZ PIANO—Rampal, Bolling—Columbia
BOLLING: SUITE FOR VIOLIN AND JAZZ PIANO—Columbia
JOSE CARRERAS SINGS GRANADA—Philips
DEBUSSY: PRELUDES, BOOK I—DG
BRAVO PAVAROTTI—London
PUCCINI: MADAMA BUTTERFLY—Columbia
VERDI: LA BATTAGLIA DI LEGNANO—Philips
VERDI: OTELLO—RCA
VIVALDI: IL CIMENTO—Harnoncourt—Telefunken

WAGNER: TRISTAN UND ISOLDE—Flagstad, Melchior, Reiner—Bruno Walter Soc.
KING KAROL/NEW YORK
JOSE CARRERAS SINGS GRANADA—Philips

DEBUSSY: PRELUDES, BOOK I—DG
DONIZETTI: DON PASQUALE—Angel
MAHLER: SYMPHONY NO. 6—Karajan—DG
LUCIANO PAVAROTTI: HITS FROM LINCOLN CENTER—London
PURCELL: DIDO AND AENEAS—Trojanos, Stillwell, Leppard—RCA
UP IN CENTRAL PARK—Angel
VERDI: LA BATTAGLIA DI LEGNANO—Philips
VIVALDI: IL CIMENTO—Harnoncourt—Telefunken
JOHN WILLIAMS AND FRIENDS—Columbia

CACTUS RECORDS/HOUSTON

TREASURES OF THE BAROQUE—Iranian Ensemble—Angel
BEETHOVEN: SYMPHONY NO. 5—Karajan—DG
BOLLING: SUITE FOR VIOLIN AND JAZZ PIANO—Columbia
DONIZETTI: DON PASQUALE—Angel
FALLA: NIGHTS IN THE GARDEN OF SPAIN—Mata—RCA
BRAVO PAVAROTTI—London
PUCCINI: MADAMA BUTTERFLY—Columbia
TCHAIKOVSKY: 1812 OVERTURE—Dorati—London
UP IN CENTRAL PARK—Angel
VILLA LOBOS: GUITAR MUSIC—Bream—RCA

TOWER RECORDS/LOS ANGELES

BEETHOVEN: SYMPHONIES NOS. 8, 9—Karajan—DG
BOLLING: SUITE FOR FLUTE AND JAZZ PIANO—Rampal, Bolling—Columbia
JOSE CARRERAS SINGS GRANADA—Philips
DONIZETTI: DON PASQUALE—Angel
DONIZETTI: LUCIA DI LAMMERMOOR—Callas, Di Stefano, Karajan—Vox/Turnabout
PACHELBEL: KANON—Paillard—RCA
BRAVO PAVAROTTI—London
PUCCINI: MADAMA BUTTERFLY—Columbia
VILLA-LOBOS: GUITAR MUSIC—Bream—RCA
VIVALDI: IL CIMENTO—Harnoncourt—Philips

TOWER RECORDS/ SAN FRANCISCO

BOLLING: SUITE FOR FLUTE AND VIOLIN AND JAZZ PIANO—Columbia
BOYCE: COMPLETE SYMPHONIES—Marriner—Argo
BRAHMS: ALTO RHAPSODY, SYMPHONY—Verrett, Ormandy—RCA
DONIZETTI: DON PASQUALE—Angel
FRANCK: D MINOR SYMPHONY—Cantelli—RCA
HUMPERDINCK: HANSEL AND GRETEL—Popp, Faessbinder, Solti—London
MOZART: COMPLETE SYMPHONIES—Karajan—DG
PROKOFIEV: SYMPHONIES 1, 7—Previn—Angel
UP IN CENTRAL PARK—Angel
VIVALDI: LA CETRA—Brown—Argo

* Best Sellers of the Week were determined from the stores listed above, plus the following: Sam Goody/East Coast, Discount Records/Washington, D.C., Record & Tape Collectors/Baltimore, Rose Discount/Chicago, Sound Warehouse/Dallas, Specs/Miami, Radio Doctors/Milwaukee, Odyssey Records/San Francisco and Tower Records/Seattle.

Classical Retail Tips

■ The news from London Records should pick up the hearts of retailers all over the country: this month there will be a new Pavarotti release, the tenor's first recorded offerings of the ham'n' eggs of opera, *Cavalleria Rusticana* and *Pagliacci*. It is a mark of his decision to become a heavier tenor that Pavarotti now takes on these roles, always associated with a spinto voice. On the basis of his Cavaradossi in *Tosca* this season at the Met, however, he has developed the heft for them, at least on records. But if previous experience is any guide, his success critically is of little import: the public wants to hear his voice and these albums will sell.

One retailer last week asked me if I thought there were too many Cav/Pags to warrant this recording. In the first place there has been some time without a new recording of the double bill, and in the second the opera buyer will always sample a favorite in a new role. The new operas have two different conductors. *Cavalleria*

has the old Italian hand, Gianandrea Gavazzeni, a regular at La Scala during the '50s, and the cast includes Julia Varady as Santuzza and Piero Cappuccilli as Alfio. In *Pagliacci* Mirrella Freni sings Nedda to the Tonio of Ingvor Wixell. On this recording Giuseppe Patane, a familiar figure at both the Metropolitan and San Francisco operas, will lead the orchestra, in both cases the National Philharmonic.

The same release, chock full of interesting material, boasts two records that should sell, if not quite so extravagantly. For ballet buffs there is another *Sleeping Beauty*, this time led by Richard Bonynge as another in his previously successful series of ballet recordings. And Montserrat Caballe will be heard in Spanish songs, accompanied by Miguel Zanetti. This record should be very popular because it includes the inevitable Seven Popular Songs of Falla, plus some of the best songs of Turina and Granados. Miss Caballe has been nothing
(Continued on page 63)

A Surefire Hit from RCA

By SPEIGHT JENKINS

■ NEW YORK—When James Galway records on RCA first appeared, he was only another flutist. But each record has been interesting and has showed him to be an unusual stylist with a different and pleasingly varied sound which never fails to sing. Last summer he added to his sales appeal by a tour to Los Angeles and New York in which he charmed critics and audiences alike. In the fall "James Galways Plays Bach" had more than are respectable sales showing. Now comes a record that should do well indeed: "Annie's Song."

After a severe accident Galway was hospitalized for quite a while and happened by chance to hear John Denver's popular record. His own wife is named Annie, and that plus an appreciation for the tune made the flutist decide to perform the piece. It has proved a great encore favorite, as have most of the numbers on the record. The playing is rich and light by turns, and the selection on his own trademark, the tin

whistle, should give everyone a lot of fun.

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DISCO

Disco File Top 30

TW	LW	
1	1	I WILL SURVIVE/ANYBODY WANNA PARTY —GLORIA GAYNOR—Polydor (disco disc/lp cut)
2	2	CONTACT —EDWIN STARR—20th Century Fox (disco disc)
3	3	FLY AWAY —VOYAGE—Marlin (entire lp)
4	6	KEEP ON DANCIN'/DO IT AT THE DISCO —GARY'S GANG—Columbia (disco disc)
5	5	CHAINS/CREAM (ALWAYS RISES TO THE TOP) —GREGG DIAMOND BIONIC BOOGIE—Polydor (disco disc)
6	4	SHAKE YOUR GROOVE THING —PEACHES & HERB—Polydor (disco disc)
7	14	AT MIDNIGHT —T-CONNECTION—Dash (disco disc)
8	8	FEED THE FLAME —LORRAINE JOHNSON—Prelude (disco disc)
9	7	HOLD YOUR HORSES —FIRST CHOICE—Gold Mind (disco disc)
10	11	IF THERE'S LOVE/HAZY SHADES OF LOVE —AMANT—TK (lp cuts)
11	13	DANCE —PARADISE EXPRESS—Fantasy (disco disc)
12	19	HAVEN'T STOPPED DANCING YET —GONZALEZ—Capitol (disco disc)
13	9	YMCA —VILLAGE PEOPLE—Casablanca (disco disc)
14	18	LOVE AND DESIRE/LET THE MUSIC PLAY —ARPEGGIO—Polydor (lp cuts)
15	10	LE FREAK/CHIC CHEER/I WANT YOUR LOVE —CHIC—Atlantic (disco disc/lp cuts)
16	21	GOT TO BE REAL/YOU SAVED MY DAY/STAR LOVE —CHERYL LYNN—Columbia (disco disc/lp cuts)
17	22	WEEKEND TWO STEP/MUSIC IS ALL YOU NEED —THP ORCHESTRA—Butterfly (disco disc)
18	25	BABY I'M BURNIN' —DOLLY PARTON—RCA (disco disc)
19	15	COUNTDOWN/THIS IS IT —DAN HARTMAN—Blue Sky (disco disc)
20	12	GET DOWN —GENE CHANDLER—20th Century Fox (disco disc)
21	24	I DON'T KNOW IF IT'S RIGHT —EVELYN "CHAMPAGNE" KING—RCA (disco disc)
22	17	JE SUIS MUSIC/LOOK FOR LOVE —CERRONE—Cotillion (lp cuts)
23	16	SHOOT ME (WITH YOUR LOVE) —TASHA THOMAS—Atlantic (disco disc)
24	27	A FREAK A/CHANCE TO DANCE —LEMON—Prelude (disco disc)
25	20	A LITTLE LOVIN' —THE RAES—A&M (disco disc)
26	—	FLY ME ON THE WINGS OF LOVE —CELI BEE—APA (lp cut)
27	—	DA YA THINK I'M SEXY? —ROD STEWART—Warner Bros. (lp cut)
28	—	THE CHASE —GIORGIO MORODER—Casablanca (disco disc)
29	—	NOW THAT WE FOUND LOVE —THIRD WORLD—Island (disco disc)
30	28	BLAME IT ON THE BOOGIE —JACKSONS—Epic (disco disc)

Atlantic Launches Disco Promotion

NEW YORK—Atlantic Records has launched its January release promotion campaign with a week-long series of special product presentations at discos in eight cities. The January release, which features eight new disco albums by the George Bussey Experience, Joy Fleming, Herbie Mann, Midnight Rhythm, Sister Sledge, Tasha Thomas, Narada Michael Walden, and the Wonder Band,

utilizes the theme "You've Never Been Hit So Hard."

New Releases

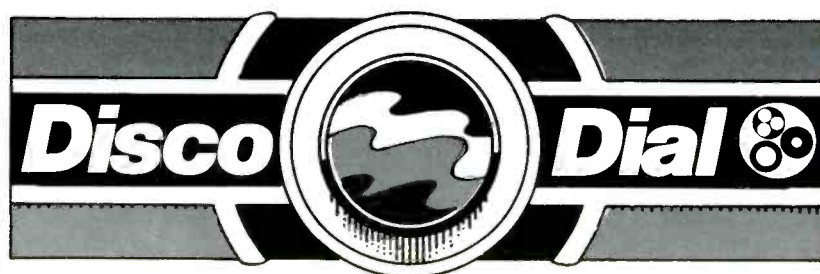
The new releases were introduced to the WEA branches at the r&b disco presentation parties; the included all key WEA personnel, all Atlantic r&b and pop regional promotion directors, all local r&b and pop promotion managers, key radio, press, retail and disco pool personnel.

Disco File (Continued from page 46)

diamond-hard and right on the button.

Sister Sledge, whose first single, "Love Don't Go Through No Changes on Me," was a memorable early disco hit, look ready to make a multi-market splash with the release of their third album, "We Are Family" (Cotillion). They're helped along by a certain chic sound, provided by producers **Nile Rodgers** and **Bernard Edwards**, on the disco cuts that preview the album. "He's the Greatest Dancer" (6:04) has a cool opulent flow that shadows "I Want Your Love" right down to the flourishing strings decorating the latter portion of the cut. "We Are Family" (8:06), boasting enormous emotional and spiritual drives, underscores Sister Sledge's most striking assets: flawless harmonies and the lead of **Kathy Sledge**. She's developed a startling, throaty crack in her voice that gives her adventurous performances a new edge of maturity. Both cuts are already favorites with Regine's **Jonata Garavaglia**.

REAPPEARANCES: **Walter Gibbons** was at the mixing board for the disco disc elaboration of **Loleatta Holloway's** "Catch Me on the Rebound," much changed, as one would expect, from its form on the "Queen of the Night" album. One is reminded of the proficiency of Norman Harris' Philadelphia rhythm section by the jamming breaks Gibbons creates simply by rearranging tracks. Holloway, of course, is thrilling. When Gibbons perches her scorching adlibs over a bare drum break, she sounds as if she's singing with the force of thousands. As on the magnificent "Hit and Run," Holloway's performance is restored to its uncut eleven minute length, reason enough for its
(Continued on page 53)



WBOS/Boston / Jane Dunklee	KFMX/Minneapolis / Gary De Maroney
#1 I WILL SURVIVE —Gloria Gaynor—Polydor	#1 GOT TO BE REAL —Cheryl Lynn—Columbia
Prime Movers: BLAME IT ON THE BOOGIE —Jacksons—Epic KEEP ON DANCIN' —Gary's Gang—Columbia I DON'T KNOW IF IT'S RIGHT —Evelyn "Champagne" King—RCA	Prime Movers: DANCIN' —Grey & Hanks—RCA SHAKE YOUR BODY DOWN TO THE GROUND —Jacksons—Epic RUNAWAY —Arpeggio—Polydor (lp cut)
Pick Hits: A FREAK A/CHANCE TO DANCE —Lemon—Prelude GOT MY MIND MADE UP (YOU CAN GET IT GIRL) —Instant Funk—Salsoul DANCE IT (FREESTYLE RHYTHM) —Mantus—SMI	Pick Hits: AT MIDNIGHT —T-Connection—Dash WALKING THE LINE —Emotions—Columbia (lp cut) LOVE VIBRATION —Joe Simon—Spring
WKUT/New York / Matthew Clenott	STUDIO 13/Houston / Bart Taylor
#1 KEEP ON DANCIN' —Gary's Gang—Columbia	#1 CONTACT —Edwin Starr—20th Century Fox
Prime Movers: DANCE IT (FREESTYLE RHYTHM) —Mantus—SMI AT MIDNIGHT —T-Connection—Dash CHAINS —Bionic Boogie—Polydor	Prime Movers: FLY AWAY —Voyage—Marlin (entire lp) BABY I'M BURNIN' —Dolly Parton—RCA HAVEN'T STOPPED DANCING YET —Gonzalez—Capitol
Pick Hits: HAVEN'T STOPPED DANCING YET —Gonzalez—Capitol LOVE & DESIRE —Arpeggio—Polydor DA YA THINK I'M SEXY? —Rod Stewart—Warner Bros. (lp cut)	Pick Hits: KEEP ON DANCIN' —Gary's Gang—Columbia FLY ME ON THE WINGS OF LOVE —Celi Bee—APA A FREAK A/CHANCE TO DANCE —Lemon—Prelude
WCAU-FM/Philadelphia / Roy Perry	KIIS-FM/Los Angeles / Sherman Cohen
#1 I WILL SURVIVE —Gloria Gaynor—Polydor	#1 I WILL SURVIVE —Gloria Gaynor—Polydor
Prime Movers: DANCE IT (FREESTYLE RHYTHM) —Mantus—SMI SOUVENIRS —Voyage—Marlin DANCIN' —Grey & Hanks—RCA (lp cut)	Prime Movers: LOVE & DESIRE —Arpeggio—Polydor HAVEN'T STOPPED DANCING YET —Gonzalez—Capitol KEEP ON DANCIN' —Gary's Gang—Columbia
Pick Hits: ULTIMATE —Ultimate—Casablanca (entire lp) IT MUST BE LOVE —Alton McClain & Destiny—Polydor CAN YOU READ MY MIND —Krypton—A&M	Pick Hits: AT MIDNIGHT —T-Connection—Dash DA YA THINK I'M SEXY? —Rod Stewart—Warner Bros. (lp cut) SHINE ON SILVER MOON —McCoo & Davis—Columbia

All records played are 12" discs unless otherwise indicated.

Mushroom Launches Chanterelle Label

■ LOS ANGELES — Mushroom Records VP and general manager Shelly Siegel has announced the formal launching of the new Mushroom disco subsidiary first unveiled last fall at the label's convention in Scottsdale, Ariz.

Called Chanterelle Records, the new label is Mushroom's first subsidiary venture. Siegel has signed songwriter Jim Grady as Chanterelle's first act, with an initial Grady LP and 12-inch disco single, both titled "Touch Dancin'" after Grady's American Song Festival award winner, planned. A colored vinyl version of the single is slated to ship later this month.

Grady, who has written material for artists including Liza Minnelli, Diana Ross, Lola Falana, Bette Midler and Shirley Bassey, was reportedly brought to Mushroom a&r director Mark Gilutin's attention by his publisher, United Artists Music. Act is managed by Mike Connor.

Sherwood Phonogram Pres.

(Continued from page 3)

not to leave questions in people's minds," he said. "I can't tell about staff until I get there, but I certainly won't go in with any thoughts of clean-outs."

"The only imprimatur that I'll put on the company is music," Sherwood continued. "I'm going to be aggressive, pursue any artist we think will help us, do everything I can for the people we've got. Excitement's the key—I want us to make noise in the industry."

Phonogram will retain its Chicago base for the foreseeable future, Sherwood said.

Sherwood praised his training at CBS, saying "I'd like to bring something of what I've learned, and some of the success we've had here, along with me." He said he had made recommendations to Columbia's management concerning his successor, and would remain at Columbia for another 10 days to two weeks.

Will he be able to give up the promotion reins at Phonogram? "I don't expect to run the promotion department," Sherwood said, "but I can never get away from it, any more than Al Coury can."

Scheible Exits MCA

■ LOS ANGELES—Jeff Scheible, vice president of sales for MCA Distributing Corp. for the past year, has left the company.

Scheible can be reached at (213) 368-4247.

L.A. Stations Try Different Steps To Turn Dancers Into Listeners

By MIKE FALCON

■ LOS ANGELES — Although most observers of the Los Angeles radio scene would regard only one area radio station as "full-time disco" in programming approach (KIIS-FM), at least two well-known, black-oriented, local stations are running television advertisements strongly geared to "disco" formats and image.

These commercials, run on a number of local stations, may herald the area rise of disco hybrid programming on a large scale, according to some local program directors and disco promotion personnel.

"We're certainly not 100 percent disco," said Bob Sabo, general manager of KUTE-FM, "but with our commercial spots on television we don't beat around the bush: we mention disco in the ad." The former television executive added that "you can get caught up in a very confusing terminology difficulty if you're not careful in describing some of the disco or dance-oriented stations in Los Angeles. A Los Angeles disco station, and indeed, the entire Los Angeles disco market, is not exactly like any other disco market. Success in one area, like New York, doesn't mean that disco will necessarily be successful here in the same form. In New York they've had disco for about seven years now; and the influences are different, and that's reflected by the radio."

"If I really had to describe what this station is, in terms of format," said Sabo, "I'd simply have to say that we're an entertainment medium that's trying to give them (the audience) what they want. For about seven years," explained Sabo, "we could be classified as an 'r&b' station, but there's an ongoing thing about what, in fact, is really disco. If you look at disco music you'll see that about 80 percent of it is performed by black musicians. And it certainly stems from 'r&b' artists."

KUTE's general manager believes that his station has picked up a considerable number of white listeners, while retaining the black audience, since the programming change in February 1978.

According to Steve Woods, general manager of KDAY-AM, the station's ad approach is somewhat dissimilar in establishing image. Woods pointed out that the word "disco" is not mentioned in the KDAY television ad. Instead, "we promote ourselves as a station you can dance to, but we don't get involved in a

disco syndrome." As in the case of KUTE, and as in the case of most programming philosophy shifts, the identification of KDAY as a "danceable, continuous music station" was instituted to create an image for the station and expand the demographic appeal.

Woods noted that KDAY was already well-known in the black community and by "in" white listeners. He too believes that, because many disco artists are black, the programming and/or image changes by the station should develop more white listeners, rather than lose the black audience.

"You can play too much disco, I think," said Woods, "but we simply want to play music you can dance to and mix it in with what we've been playing." Woods characterized his station's former image as one that was "r & b." It then moved into "black contemporary, black-oriented" music. "We don't play

singles anymore," explained the program director, "unless it's a 12-inch version, and we concentrate on album cuts. We still play ballads, however," said Woods, "and we try to keep a variety of things playing." Woods added that many well-established black artists, like Gene Chandler and Joe Simon, who had not recorded extensively in the very recent past, have found new career life through disco or danceable music, and that this was a factor in retaining the black listener while expanding an audience to include a white demographic.

KIIS program director Mike Wagner told *Record World* that he was considering using television spots for his station as KIIS-FM continued to gain popularity. "It's certainly a viable outlet for building an image, especially in this type of format," explained the executive, who said KIIS plays "discotheque disco music," in contract to KUTE and KDAY, which "have a more black-oriented listener, it would appear."

Other radio stations, some black-oriented, have also begun to program disco music in the Los Angeles area.

Disco File (Continued from page 52)

re-release. Oh, my God . . .

Shortened for disco disc is "Black Sun (You've Broken My Heart)," by **Black Sun** (Buddah), edited (not remixed) from its rather imposing sixteen minute album length to a lean, forceful 5:00 by MixMaster's incomparable **Michael Gomes**. The effect is much more focussed, and so much is going on that every moment in this welter of exotic bits and pieces is interesting . . . **Brenda and Herb's** "I Who Have Nothing" (5:51), formerly on H&L, is now on TK disco disc; I rather prefer this to The Vaness' stylized "Back to Music" adaptation. The duo trade lines and harmonize in hearty, soul-shouting style, in front of Lou Hemsey's zipping, bell-accented arrangement.

SOON TO APPEAR: Extremely imaginative remixes of **Gladys Knight's** "It's a Better than Good Time," by **Walter Gibbons** and **Melba Moore's** "Standing Right Here," by **Richie Rivera**, both on Buddah; new productions by **Mauro Malavasi** and **Jacques Petrus**, the Macho team, and **Ian Guenther** and **Willi Morrison** (THP, Grand Tour and Wayne St. John), also a new mix of **Musique's** "Keep On Jumpin'," on Prelude. On Motown, a disco disc to come on **Thelma Houston's** "Saturday Night, Sunday Morning," pairing it with a new **Rick James** cut, "High on Your Love." **Phyllis Hyman's** new Arista album, released by the time you read this, includes a strong cut produced by **T. Life**, "So Strange" (4:39), boasting a bite that will surprise those of us who liked "Loving You, Losing You" so much. Hyman pulls all the stops to shout her way toward a satisfying peak. **Bill Kelly** of Fort Lauderdale's Copa is very excited about the cut; so am I. **Michael Zager's** own album, "Life is a Party," released later this month on Columbia, has the sound of an instant hit. Recorded both in England and New York, it gives the best of the Eurodisco producers a run for it. More about it soon (but not soon enough).

SAY WHAT? PART TWO: The mention of "Ain't That Enough For You" in Disco File's Top Ten column should have credited producer/arranger/composer **John Davis** with its remix. For that matter, **Bob Clearmountain's** work on the **Rolling Stones'** "Miss You" should also have been cited among the year's best remixes, and **Grace Jones'** "Fame" album among the year's uncategorizable pleasures.

Last, warm summertime regards to **David Hitchcock**, who plays at Union Disco and runs Disc-o-asis, a record shop and deejay pool. He called us from Melbourne, Australia this week with a chart that was led by Village People, Carol Douglas, Belle Epoque and Sylvester. He also noted that the legal closing time in his area is midnight. I guess you really have to dance fast "down there." Best wishes and a copy of T-Connection's soon-to-be-enormous hit to David and friends.

Charles Mingus Dead at 56

■ LOS ANGELES—Charles Mingus, veteran jazz composer and bassist, died January 5 in Cuernavaca, Mexico. Mingus, who was 56, had been suffering for some time from a degenerative muscular condition (amyotrophic lateral sclerosis) commonly known as Gehrig's Disease, named after New York Yankees slugger Lou Gehrig; Mingus had reportedly gone to Mexico for treatment.

Won Awards

Born in Nogales, Mexico in 1922 and raised in Los Angeles, Mingus began studying bass as a teenager, with Red Callender; Jimmy Blanton was also mentioned as a primary influence. In the course of his early career, he played in bands led by many of jazz's most renowned virtuosi, including Louis Armstrong, Lionel Hampton, Charlie Parker and Art Tatum. Mingus himself won the Down Beat magazine poll for bassists for four consecutive years, from 1963-66.

Labels

Mingus' own work appeared on a number of labels, including Columbia, Everest, Trip, Barnaby, Impulse, Fantasy, Prestige, and most recently Atlantic.

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THE COAST

By SAMUEL GRAHAM and SAM SUTHERLAND

■ TWO CENTS—Since it's likely (make that inevitable) that our sister (brother?) column will disgorge reams of commentary on **Elvis Costello's** third longplayer, COAST will keep its own exegesis fairly short.

"Armed Forces" has more than its share of bracing successors to the songs that drove the first two sets with such fury, yet more significant are the departures. The **Attractions** and producer **Nick Lowe** (yeah, him again) assist in the transition from the unvarnished, first-take authenticity of the earliest sides to a more calculated studio approach without dulling the music's cutting edge. El himself expands his vocal role to an often striking range of overdubbed choral effects while **Steve Naive's** elegant keyboard arrangements threaten to make his last name obsolete.

Those fillips might obscure the message of a lesser artist, but lyrically these new songs are Costello's toughest and most sharply observed. Oddly, the set's one letdown is El's reading of "(What's So Funny 'Bout) Peace, Love and Understanding," a Lowe chestnut that appears in the same, thundering incarnation on the B-side of Lowe's current U.K. single. Lest you think we've lost our ears, check the original by Lowe, recorded with **Brinsley Schwarz** on that band's "Golden Favourites" album (UA, U.K. only), where Lowe turns in a wonderfully deadpanned spoken bridge, and is repayed by a scorching solo from Schwarz.

MORE ELVISES—Look for Costello and The Attractions to make a mid-February tour stop at The Palomino, reportedly being viewed as this year's alternative to The Roxy (last year's was The Whisky) . . . And for another report from Continental Twist '79, the New Year's Eve party with a difference (either brain damage or Nehru jackets, we're not sure which), Merlis: A Tribute To Elvis proved an angular delight as erected by none other than **Bob "Elvis Bostella" Merlis**, whom COAST hereby nominates First Understudy.

CLOUT—Unlike our forbears, COAST's current navigators are usually too blasé to trade party gossip. But when **Paul Drew** introduced his new management clients, **Pink Lady**, in a special reception last week, the veteran industry exec and former programming head of the RKO chain drew one of the heftier lineups in recent memory.

Granted, this young female duo has already broken existing records for singles and album success in their native Japan. Yet with their first U.S. release yet to come, Pink Lady found themselves surrounded by a remarkable array of producers, managers, label chiefs and onlookers. Among the guests: **Nesuhi Ertegun, Barney Ales, Phil Spector, George Benson, Berry Gordy, Jr., Bob Greenberg, Ed Rosenblatt, Ken Fritz, Van Halen, Michael Lippman** and most of Warner Bros.' promotion force.

Our favorite moment: Berry Gordy introducing himself to Phil Spector, apparently the first meeting for these titans, and commend Spector on the obvious. We would have backed Berry up, but we were too busy gaping.

NOTES AND COMMENT: For those of us who are dismayed at the lack of good music on TV—incidentally, "The Midnight Special," one of the few shows to have given us more than the standard line-up of schlock-o-rama, has recently gone totally disco—there remains at least one glimmer of hope. The **Andrew Solt/Malcolm Leo** production "Heroes of Rock 'n Roll," which will air February 9 on ABC-TV, is a thoroughly entertaining and absorbing retrospective that should not be missed. The producers claim that this is the first time that "The Big Four"—**Presley, Dylan, the Beatles and the Stones**—have been part of the same program, and each of them is handled beautifully, with plenty of rare footage (a sequence with the Fab Four at Hamburg's Cavern Club, with live sound, is simply amazing) and a healthy dose of humor as well. The laughs, actually, are what save "Heroes" from becoming merely a dry exercise in nostalgia; clearly, everyone involved with this show has a genuine understanding of and affection for the music, which means never taking it all too seriously. Bits and pieces of more than 90 tunes will be seen and/or heard, so we won't even begin to detail other highlights. Suffice it to say that "Heroes of Rock 'n Roll," despite some problems—including the serious omissions of the likes of **Sam Cooke, Eric Clapton** and others—manages to capture the joy and passion, the spirit and the excitement, that made this music so attractive to begin with. It's a gem.

MISCELLANY: **Leif Garrett**, in Beverly Hills while those nasty anti-Shah demonstrations were happening, reports that he was sprayed

(Continued on page 67)

Atlantic Gold, Platinum

(Continued from page 3)
eral.

"1978 was the most fantastic year Atlantic has ever had and it couldn't come at a better time than at our 30th anniversary," Jerry Greenberg, president, Atlantic, told RW last week. "Everything seems to be clicking now and the company is operating better than ever. The spirit and the morale within the company and in our artists is very high right now and we feel that 1979 will be an even better year. Maybe the goal we'll shoot for in '79 is to have 79 gold and platinum records, and you can quote me on that."

Atlantic is currently represented by nine albums in the top 100 and four in the top 20 alone. On The Singles Chart, Atlantic has placed seven records in the top 100 including Chic's "Le Freak," which regained its number one position this week.

"A dozen major artists spearheaded unprecedented sales patterns throughout the year," according to Glew, who cited the success of Foreigner's "Double Vision," and the Rolling Stones' "Some Girls," each with quintuple platinum certifications leading the way.

Albums

Those albums certified platinum by the RIAA for Atlantic in '78 include: Foreigner's "Double Vision," The Rolling Stones' "Some Girls," ABBA's "Greatest Hits" and "ABBA: The Album," "Tormato" by Yes, and Chic's "C'est Chic." In addition, two 1978 releases, "Elar." by Firefall and the Blues Brothers' "Briefcase Full of Blues," were officially certified platinum in the first week of January, 1979. Gold lp certification was awarded to: "Leif Garrett," Roberta Flack's "Blue Lights In The Basement," "ABBA: The Album," "Chic," AWB's "Warmer Communications," "...And Then There Were Three" by Genesis, the Trammps' "Disco Inferno," "Some Girls" by The Rolling Stones, Foreigner's "Double Vision," Yes' "Tormato," "Elan" by Firefall, Leif Garrett's "Feel The Need," Chic's "C'est Chic," and the Blues Brothers' "Briefcase Full Of Blues."

Singles

On the singles side, Chic's "Le Freak" became Atlantic's first RIAA platinum single, with gold certification awarded to: Chic's "Dance, Dance, Dance," Roberta Flack's "The Closer I Get To You" (with Donny Hathaway), "Miss You" by The Rolling Stones, ABBA's "Take A Chance On Me," Foreigner's "Hot Blooded" and "Double Vision," and Chic's "Le Freak."

RECORD WORLD JAZZ

By ROBERT PALMER

Every year in this column I catalogue hundreds of new jazz records. Sometimes I comment briefly when I think a record deserves special notice, but primarily this column is a service for jazz programmers, small jazz labels, and jazz fans in general, a service that simply lets you know what's been released.

But everybody has personal tastes and personal favorites, and I imagine most jazz fans reflect at the beginning of each new year on the performances and recordings that personally impressed them the most. Such innocent reflections are the private counterparts of the dreaded Ten Best Lists in which critics publicly flaunt their personal tastes and confess their irrational loves, prejudices and idiosyncracies. The only reason a critic's reflections may be more interesting or more valuable is that he has heard more records, seen more performances, and perhaps considered his choices a little more carefully, since he knows they will be read. Basically he is just rendering a fan's opinion.

So here's mine. Since I love blues immoderately, and since it was a pretty good year for blues albums, I've listed four blues and six jazz albums, and given some brief indication of why I liked them so much. Don't forget, the choices are wholly subjective. The records are listed by artist, alphabetically.

1. **Air:** "Open Air Suit" (Arista Novus). Many critics thought "Air Time," this trio's album for the Nessa label, was their best effort of the year, but "Open Air Suit" is a more cohesive and consistent work. To me, it's the definitive statement of just what it is Air does, and what Air does is play muscular Chicago jazz, updating the Johnny Griffin-Wilbur Ware tradition for the seventies with an ensemble sensitivity that is unmatched.

2. **Lester Bowie:** "The 5th Power" (Black Saint). If I was giving a Jazz Label of the Year award, I would give it to Black Saint, which released exceptional albums by Julius Hemphill, Muhal Richard Abrams and Leroy Jenkins this year. This one was the most exceptional of all. Bowie, the mercurial trumpeter for the Art Ensemble of Chicago, assembled a superb quintet for his spring, 1978 European tour and "The 5th Power" catches it in full flight.

3. **Warne Marsh:** "Warne Out" (Interplay). For my money Marsh, who graduated from the Lennie Tristano school in the forties, has grown into one of the most intriguing maverick instrumentalists in jazz. Who else mixes dolorous legato phrasing, double-time, half-time and all sorts of odd whiplash motions and interval jumps in a single tenor chorus? Runner-up choices in this division are "Apogee" by Marsh and **Pete Christlieb** on Warner Brothers (disqualified because I wrote the liner notes) and "Crosscurrents" by the **Bill Evans Trio** with Marsh and Lee Konitz, on Fantasy.

4. **Milestone Jazzstars:** "In Concert" (Milestone). My vote isn't for McCoy Tyner and Ron Carter, fine as they are, it's for Sonny Rollins, who made some of the finest live music I heard all year. He had his moments on "Don't Stop The Carnival," his own 1978 double live album, but his moments on "In Concert" are simply not to be

believed.

5. **Charles Mingus:** "Cumbia and Jazz Fusion" (Atlantic). This is mature Mingus—compositionally ingenious, densely packed, passionately executed. It is some of the best Mingus in years.

6. **Professor Longhair:** "Live on the Queen Mary" (Harvest). The savant of New Orleans piano returned to the racks for the first time in too many years with this relaxed set, recorded live in 1975. Longhair's genius is pre-eminently rhythmic, but those who concentrate on his patented rhumba-blues piano shouldn't miss his sly, insinuating vocals.

7. **Fenton Robinson:** "I Hear Some Blues Downstairs" (Alligator). Robinson's previous Alligator album is a classic, and this new one didn't disappoint. How can a man who plays the guitar with this much ingenuity and feeling remain so obscure?

8. **Otis Rush:** "So Many Roads" (Delmark). The Otis Rush club performances I heard this year in New York and Chicago moved me as much as Sonny Rollins and more, I think, than anyone else. Rush won't feign passion or commitment if he doesn't feel it, but when he feels it he is the most awesome bluesman alive. He was feeling it at this 1975 concert in Tokyo.

(Continued on page 63)

The Jazz LP Chart

JANUARY 20, 1979

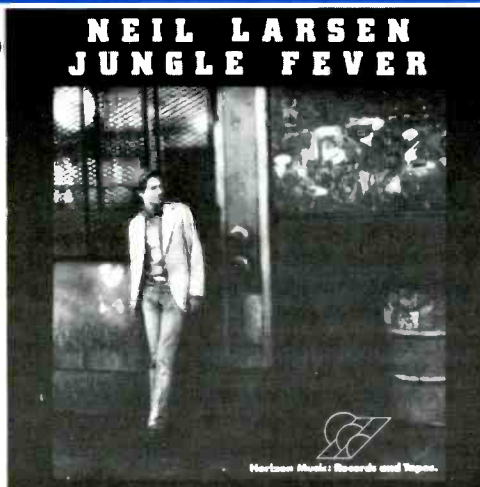
- | | |
|--|---|
| 1. TOUCH DOWN
BOB JAMES/Columbia/Tappan Zee JZ 35594 | 22. CRY
JOHN KLEMMER/ABC AA 1106 |
| 2. REED SEED
GROVER WASHINGTON, JR./Motown M7 910R1 | 23. THE BEST OF NORMON CONNORS & FRIENDS
Buddah BDS 5716 (Arista) |
| 3. FLAME
RONNIE LAWS/United Artists UA LA 881 H | 24. CARNIVAL
MAYNARD FERGUSON/Columbia JC 35480 |
| 4. CHILDREN OF SANCHEZ
CHUCK MANGIONE/A&M SP 6700 | 25. SOFT SPACE
THE JEFF LORBER FUSION/Inner City IC 1056 |
| 5. ALL FLY HOME
AL JARREAU/Warner Bros. BSK 3229 | 26. RETURN TO FOREVER LIVE
Columbia C4X 35350 |
| 6. SECRET AGENT
CHICK COREA/Polydor PD 1 6176 | 27. CHUCK, DONALD, WALTER & WOODROW
THE WOODY HERMAN BAND/Century CR 1110 |
| 7. INTIMATE STRANGERS
TOM SCOTT/Columbia JC 35557 | 28. HEAVY METAL BE-BOP
THE BRECKER BROTHERS/Arista AB 4185 |
| 8. PATRICE
PATRICE RUSHEN/Elektra 6E 160 | 29. LEGACY
RAMSEY LEWIS/Columbia JC 35483 |
| 9. WE ALL HAVE A STAR
WILTON FELDER/ABC AA 1109 | 30. STREAMLINE
LENNY WHITE/Elektra 6E 164 |
| 10. STEP INTO OUR LIFE
ROY AYERS/WAYNE HENDERSON/
Polydor PD 1 6179 | 31. YOU AIN'T NO FRIEND OF MINE
IDRIS MUHAMMAD/Fantasy F 9566 |
| 11. MR. GONE
WEATHER REPORT/ARC/Columbia JC 35358 | 32. LEGENDS
DAVE VALENTIN/Arista/GRP 5001 |
| 12. COSMIC MESSENGER
JEAN LUC PONTY/Atlantic SD 19189 | 33. YOU SEND ME
ROY AYERS/Polydor PD 1 6159 |
| 13. PAT METHENY GROUP
ECM 1 1114 (WB) | 34. ANGELS OF THE DEEP
SWEET BOTTOM/Elektra 6E 156 |
| 14. SECRETS
GIL SCOTT-HERON & BRIAN JACKSON/
Arista AB 4189 | 35. MONTAGE PROJECT ONE
MONTAGE/M.L. Productions MON 01/78 |
| 15. MILESTONE JAZZ STARS IN CONCERT
Milestone M 55006 (Fantasy) | 36. MIND MAGIC
DAVID OLIVER/Mercury SRM 1 3747 |
| 16. FEELS SO GOOD
CHUCK MANGIONE/A&M SP 4658 | 37. THE BLUE MAN
STEVE KHAN/Columbia JC 35539 |
| 17. JUNGLE FEVER
NEIL LARSEN/Horizon SP 733 (A&M) | 38. EQUINOXE
JEAN-MICHEL JARRE/Polydor PD 1 6175 |
| 18. IMAGES
THE CRUSADERS/ABC AA 6030 | 39. EUROPEAN IMPRESSIONS
LARRY CORYELL/Arista Novus AN 3005 |
| 19. ANGIE
ANGELA BOFILL/Arista/GRP 5000 | 40. MANHATTAN SYMPHONIE
DEXTER GORDON QUARTET/Columbia JC 35608 |
| 20. SPACE
GEORGE BENSON/CTI 7085 | |
| 21. THANK YOU . . . FOR F.U.M.L. (FUNKING UP MY LIFE)
DONALD BYRD/Elektra 6E 144 | |

"JUNGLE FEVER" IS SPREADING FAST!

Neil Larsen's exciting keyboard wizardry has been heard on countless albums. Now, he's on his own and from the word-of-mouth alone, "Jungle Fever" is spreading fast!

NEIL LARSEN'S "JUNGLE FEVER"
SP 733
Produced by Tommy LiPuma

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**Record World Jazz Chart
CHART JUMP!**

This Week

#17

Last Week

#32



Horizon Music: Records and Tapes.

RECORD WORLD BLACK ORIENTED MUSIC

Soul Truth

By BASIL NIAS

■ NEW YORK—Personal Pick: "I Don't Want Nobody Else (To Dance With You)"—**Narada Michael Walden** (Atlantic). This uptempo dance tune is sure to have the people on their feet across the nation in no time flat. The tune is disco/funk with a touch of Dexter Wansel thrown in on the side. This will undoubtedly be a forerunner for the direction of disco in '79.

Now is the time that tries programmers' souls. The ratings are in and a course of action must be plotted. With the success of the disco format in most major urban areas, the traditional multi-faceted format stations are thinking either "to disco or not disco, this is the question." There will always be room in the market for stations that program a variety of sounds as opposed to a custom or trend type of format. The average listener would like to have the opportunity to select, not settle, from the array of music that is being offered to the palate. In the long run the station that offers some type of musical entrees will be the one that survives.

Frankie "Hollywood" Crocker is back in the big apple again. Frankie is being employed by Inner City Broadcasting, his original employers, in the capacity of music director for WBLS. In addition to his duties as MD, he will also be an on-the-air personality. Several changes will take place formatwise, but these were not available at press time. Good luck, Frankie and welcome back.

The year is hardly two weeks old and the race is already on. One of the initial leaders is Atlantic Records with their campaign: "You've Never Been Hit So Hard." The majority of the new releases are disco-oriented and should find wide appeal between the black and pop markets. **Michael Zager** is in the studio producing some of the tracks on the upcoming **Ronnie Dyson** album.

Look for some high-power releases from some of the major artists of 78. Motown should be releasing a new **Rick James** in the very near future. ABC has a release schedule that features **The Dells**, **Rufus** (without Chaka) and a disco production by Love/Zager Productions entitled **Moulin Rouge**. CBS has many new releases; among them are **Lonnie Liston Smith**, **Bill Withers** and **Patti Labelle**.

Stevie Wonder Buys KLJH

■ LOS ANGELES — Stevie Wonder, in conjunction with his Taxi Productions, Inc., has purchased Los Angeles radio station KLJH for a reported \$2,200,000. The sale is still subject to approval of the FCC, and is claimed to be the first purchase for cash involv-

ing former and new black owners. The station is regarded as a black-oriented MOR and light jazz station. A station spokesperson told *Record World* it was "too soon to know if there will be any programming or format changes involving the station."

RCA Promotes Bill Staton

■ NEW YORK — Bill Staton has been appointed to the position of director, national black music promotion at RCA Records, it was announced by Ray Harris, division vice president, black music marketing, to whom Staton reports.

Staton joined RCA Records in February, 1978 as manager, rhythm and blues promotion, and since that time has been responsible for the nationwide promotion on radio of all black singles and albums released by the company.

Prior to joining RCA Records, Staton was vice president in charge of promotion at Creed Taylor, Inc., where he worked with such artists as Grover Washington, Patti Austin and Seawind.



Bill Staton

Before that, Staton worked for Atlantic Records for approximately seventeen years, during which time he moved through the shipping department, promotion and marketing functions to the position of director of national promotion.

Black Oriented Album Chart

JANUARY 20, 1979

1. **C'EST CHIC**
CHIC/Atlantic SD 19209
2. **THE BEST OF EARTH, WIND & FIRE**
ARC/Columbia FC 35647
3. **MOTOR BOOTY AFFAIR**
PARLIAMENT/Casablanca NBLP 7125
4. **THE MAN**
BARRY WHITE/20th Century Fox T 571 (RCA)
5. **CROSSWINDS**
PEABO BRYSON/Capitol ST 11875
6. **HERE, MY DEAR**
MARVIN GAYE/Tamla T 364 LP2 (Motown)
7. **CHERYL LYNN**
Columbia JC 35486
8. **CHAKA**
CHAKA KHAN/Warner Bros. BSK 3245
9. **GET DOWN**
GENE CHANDLER/20th Century Fox/Chi Sound T 578 (RCA)
10. **LIGHT OF LIFE**
BAR-KAYS/Mercury SRM 1 3732
11. **"WANTED" RICHARD PRYOR LIVE IN CONCERT**
Warner Bros. 2BSK 3264
12. **LIVE AND MORE**
DONNA SUMMER/Casablanca NBLP 7119
13. **FOR THE SAKE OF LOVE**
ISAAC HAYES/Polydor PD 1 6164
14. **IS IT STILL GOOD TO YA**
ASHFORD & SIMPSON/Warner Bros. BSK 3219
15. **2 HOT!**
PEACHES & HERB/Polydor PD 1 6172
16. **BOBBY CALDWELL**
Clouds 8804 (TK)
17. **CRUISIN'**
VILLAGE PEOPLE/Casablanca NBLP 7118
18. **SWITCH**
Gordy G7 980R1 (Motown)
19. **LONG STROKE**
ADC BAND/Cotillion SD 4210 (Atl)
20. **DESTINY**
JACKSONS/Epic JE 35552
21. **STRIKES AGAIN**
ROSE ROYCE/Whitfield WHK 3227 (WB)
22. **SMOOTH TALK**
EVELYN "CHAMPAGNE" KING/RCA APL1 3466
23. **EVERY 1'S A WINNER**
HOT CHOCOLATE/Infinity INF 9002
24. **SHOT OF LOVE**
LAKESIDE/Solar BXL1 2937 (RCA)
25. **SECRETS**
GIL SCOTT-HERON & BRIAN JACKSON/Arista AB 4189
26. **ENERGY**
POINTER SISTERS/Planet P 1 (Elektra/Asylum)
27. **LOVE TRACKS**
GLORIA GAYNOR/Polydor PD 1 6184
28. **STEP II**
SYLVESTER/Fantasy F 9556
29. **T-CONNECTION**
Dash 3009 (TK)
30. **CLEAN**
EDWIN STARR/20th Century Fox T 559 (RCA)
31. **GREATEST HITS**
COMMODORES/Motown M7 912R1
32. **UGLY EGO**
CAMEO/Chocolate City CCLP 2006 (Casablanca)
33. **YOU FOOLED ME**
GREY & HANKS/RCA AFL1 3069
34. **JOURNEY TO ADDIS**
THIRD WORLD/Island ILPS 9554 (WB)
35. **REED SEED**
GROVER WASHINGTON, JR./Motown M7 910R1
36. **MONEY TALKS**
BAR-KAYS/Stax 4106 (Fantasy)
37. **ONE NATION UNDER A GROOVE**
FUNKADELIC/Warner Bros. BSK 3209
38. **SPARK OF LOVE**
LENNY WILLIAMS/ABC AA 1073
39. **DISCO GARDENS**
SHALAMAR/Solar BXL1 2895 (RCA)
40. **MOTHER FACTOR**
MOTHER'S FINEST/Epic JE 35546

They're Laying Down Some New Laws All Over The Country. "LOVE IS HERE" Is Everywhere.

WJLB 30-17

WCLB HB-24

KSOL #1 single #1 LP

WGPR 26-17

K104 HB-11

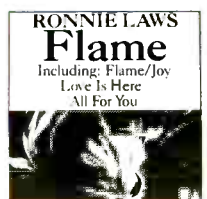
WJMO HB-21

From His Album **FLAME**, Currently Burning Up All The Charts. On United Artists Records & Tapes.



UA-LA881-H

RONNIE LAWS



Record World Black Oriented Singles



JANUARY 20, 1979

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

JAN. 20	JAN. 13		WKS. ON CHART
1	2	GOT TO BE REAL CHERYL LYNN Columbia 3 10808	18
2	3	SEPTEMBER EARTH, WIND & FIRE /ARC/Columbia 3 10854	10
3	1	LE FREAK CHIC /Atlantic 3519	14
4	4	GET DOWN GENE CHANDLER/20th Century Fox/Chi-Sound 2386 (RCA)	13
5	6	WHAT YOU WON'T DO FOR LOVE BOBBY CALDWELL/ Clouds 11 (TK)	13
6	9	I'M SO INTO YOU PEABO BRYSON/Capitol 4656	9
7	8	I DON'T KNOW IF IT'S RIGHT EVELYN "CHAMPAGNE" KING/RCA 11386	12
8	5	LOVE DON'T LIVE HERE ANYMORE ROSE ROYCE/Whitfield 8712 (WB)	12
9	10	AQUA BOOGIE PARLIAMENT/Casablanca 950	8
10	7	I'M EVERY WOMAN CHAKA KHAN/Warner Bros. 8683	16
11	11	TAKE THAT TO THE BANK SHALAMAR/Solar 11379 (RCA)	16
12	14	FREE ME FROM MY FREEDOM BONNIE POINTER/ Motown 1451	10
13	15	SHAKE YOUR GROOVE THING PEACHES & HERB/Polydor 14514	11
14	17	EVERY 1'S A WINNER HOT CHOCOLATE/Infinity 50002	9
15	12	LONG STROKE ADC BAND/Cotillion 44243 (Atl)	14
16	13	YOUR SWEETNESS IS MY WEAKNESS BARRY WHITE/ 20th Century Fox 2380 (RCA)	19
17	20	TOO MUCH HEAVEN BEE GEES/RSO 913	8
18	25	LOVE VIBRATION JOE SIMON/Spring 190 (Polydor)	8
19	22	NEVER HAD A LOVE LIKE THIS BEFORE TAVARES/ Capitol 4658	8
20	30	BUSTIN' LOOSE CHUCK BROWN & THE SOUL SEARCHERS/ Source 40967 (MCA)	6
21	21	HOLY GHOST BAR-KAYS/Stax 3216 (Fantasy)	9
22	23	YMCA VILLAGE PEOPLE/Casablanca 945	11
23	16	DON'T HOLD BACK CHANSON/Ariola 7717	16
24	24	GIVING UP, GIVING IN THREE DEGREES/Ariola 7721	9
25	18	WE BOTH DESERVE EACH OTHER'S LOVE LTD/A&M 2095	12
26	28	NOW THAT WE FOUND LOVE THIRD WORLD/Island 8663 (WB)	12
27	29	IS IT STILL GOOD TO YA ASHFORD & SIMPSON/ Warner Bros. 8710	9
28	31	LIVIN' IT UP (FRIDAY NIGHT) BELL & JAMES/A&M 2069	11
29	26	YOU STEPPED INTO MY LIFE MELBA MOORE/Epic 8 50600	13
30	40	IT'S ALL THE WAY LIVE LAKESIDE/Solar 11380 (RCA)	8
31	33	LOVE CHANGES MOTHER'S FINEST/Epic 8 50641	9
32	34	I MIGHT AS WELL FORGET ABOUT LOVING YOU KINSMAN DAZZ/20th Century Fox 2390 (RCA)	9
33	35	DIG A LITTLE DEEPER LATIMORE/Glades 1750 (TK)	9
34	38	LET'S DANCE TOGETHER WILTON FELDER/ABC 12433	6
35	37	EVER READY LOVE TEMPTATIONS/Atlantic 3538	8
36	36	H.E.L.P. FOUR TOPS /ABC 12427	9



37	39	LOVE IS HERE RONNIE LAWS/United Artists 1264	6
38	41	WONDER WORM CAPTAIN SKY/AVI 225	9
39	44	YOU MAKE ME FEEL (MIGHTY REAL) SYLVESTER/Fantasy 846 5	5
40	45	SHOOT ME (WITH YOUR LOVE) TASHA THOMAS/Atlantic 3542	6
41	47	HANG IT UP PATRICE RUSHEN/Elektra 45549	5
42	48	INSANE CAMEO/Chocolate City 016 (Casablanca)	5
43	49	TOO LATE MANDRILL/Arista 0375	5
44	53	OH HONEY DELEGATION/Shadybrook 1048 (Janus/GRT)	4
45	42	GOOD THANG FAZE-O/SHE 8701 (Atl)	9
46	52	ZEKE THE FREAK ISAAC HAYES/Polydor 14521	5
47	27	MIDNIGHT GIRL LENNY WILLIAMS/ABC 12423	13
48	50	GET UP BRASS CONSTRUCTION/United Artists 1262	6
49	19	ANGEL DUST GIL SCOTT-HERON/Arista 0366	15
50	56	JE SUIS MUSIC CERRONE/Cotillion 44244 (Atl)	5
51	61	GOT MY MIND MADE UP (YOU CAN GET IT GIRL) INSTANT FUNK/Salsoul 2078 (RCA)	4
52	65	CONTACT EDWIN STARR/20th Century Fox 2396 (RCA)	2
53	66	FIRE POINTER SISTERS/Planet 45901 (Elektra/Asylum)	2
54	60	WHAT'S YOUR SIGN GIRL? MR. DANNY PEARSON/ Unlimited Gold 14000 (CBS)	5
55	58	KEEP IT COMIN' ATLANTIC STARR/A&M 2101	7
56	62	YOU CAN DO IT DOBIE GRAY/Infinity 50003	4
57	63	SOMEWHERE IN MY LIFETIME PHYLLIS HYMAN/Arista 0380	4
58	64	I'LL DANCE BAR-KAYS/Mercury 74039	4
59	59	LOOSE CABOOSE JOE TEX/Dial 2800 (TK)	5

CHARTMAKER OF THE WEEK

60	—	HEAVEN KNOWS DONNA SUMMER WITH BROOKLYN DREAMS Casablanca 959	1
61	—	AT MIDNIGHT T-CONNECTION/Dash 5048 (TK)	1
62	57	LOVE IS VERNON BURCH/Chocolate City 015 (Casablanca)	8
63	—	I WILL SURVIVE GLORIA GAYNOR/Polydor 14508	1
64	69	HEAT OF THE BEAT ROY AYERS/WAYNE HENDERSON/ Polydor 14523	2
65	—	JUST THE WAY YOU ARE BARRY WHITE/20th Century Fox 2395 (RCA)	1
66	68	GLAD I GOTCHA BABY BEVERLY & DUANE/Ariola 7728	2
67	—	DANCIN' GREY & HANKS/RCA 11460	1
68	—	KEEP ON DANCIN' GARYS GANG/Columbia 3 10884	1
69	—	SHAKE YOUR BODY (DOWN TO THE GROUND) JACKSONS/Epic 8 50656	1
70	—	HE'S THE GREATEST DANCER SISTER SLEDGE/Cotillion 44245 (Atl)	1
71	72	SOUND OF MUSIC VALENTINE BROS./Source 40971 (MCA)	2
72	73	MY LOVE AIN'T NEVER BEEN THIS STRONG 7TH WONDER/ Parachute 519 (Casablanca)	2
73	—	SINNER MAN SARAH DASH/Kirshner 8 4278 (CBS)	1
74	75	EVERYBODY'S DANCING KOOL & THE GANG/De-Lite 910	2
75	51	STAR CRUISER GREGG DIAMOND/Marlin 3329 (TK)	9



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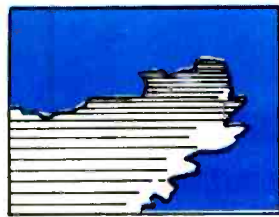
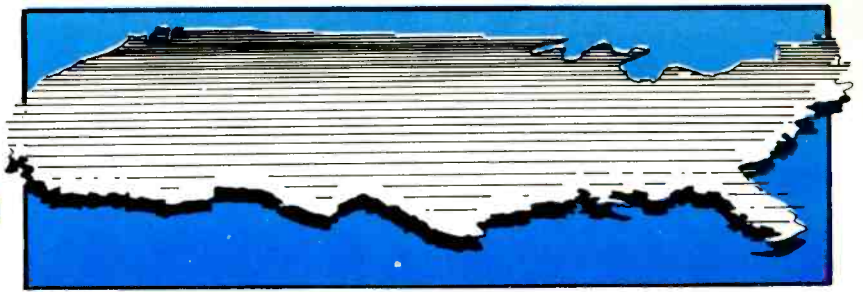
ISAAC HAYES
For The Sake Of Love

PD-1-4534

PD-1-6164

RECORD WORLD BLACK ORIENTED ALBUMS

A weekly survey of airplay and sales activity on key black oriented albums



EAST

Adds

Valentina Bros. Hot Chocolate
Ronnie Foster Futures
Osiris

Prime Cuts

Chic—(Chic Cheer)—WDAS-FM, WWIN, WNJR;
(I Want Your Love)—WDAS-FM, WWIN,
WNJR

Marvin Gaye—(A Funky Space)—WDAS-FM,
WWRL; (You Can Leave)—WDAS-FM;
(Falling In Love)—WOL; (When Did You
Stop)—WDAS-FM; (Time To Get)—WDAS-FM;
(Anna Song)—WDAS-FM; (Anger)—
WDAS-FM; (Everybody)—WOL, WWIN*

Earth, Wind & Fire—(Love Music)—WDAS-FM

Rod Stewart—(Da Ya Think I'm Sexy?)—
WDAS-FM

Parliament—(Liquid)—WDAS-FM; (Mr. Wiggles)—
WDAS-FM, WNJR, WOL; (Rump of
Steelskin)—WOL, WDAS-FM; (Motor Booty
Affair)—WNJR; (Deep)—WDAS-FM, WNJR

Peabo Bryson—(She's A Woman)—WOL; (Love
Is Watching)—WOL, WNJR; (Crosswinds)—
WOL, WWRL, WNJR; (Smile)—WNJR

Valentina Bros.—(Let Me Be)—WOL

Pointer Sisters—(Happiness)—WWRL;
(Everybody's A Star)—WWRL

Peaches & Herb—(Reunited)—WOL

Gloria Gaynor—(Anybody Wanna Party)—WOL

Bar Kays—(Give It Up)—WOL; (Lovesine)—
WDAS-FM, WNJR*

Jacksons—(Push Me Away)—WDAS-FM, WWIN

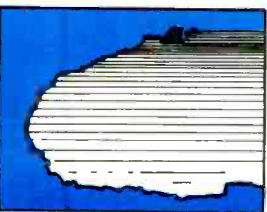
Village People—(The Woman)—WOL

Voyage—(Souvenirs)—WWRL; (Fly Away)—
WNJR; (El Dorado)—WNJR

T-Connection—(Love Supreme)—WWIN;
(Saturday Nite)—WWIN, WNJR
WDAS-FM

Arpeggio—(Love & Desire)—WNJR; (Runaway)—
WNJR; (Spellbound)—WNJR

Three Degrees—(Magic)—WNJR; (The Runner)—
WNJR; (Looking For Love)—WNJR



WEST

Adds

Chic Beautiful Bend
Amant

Prime Cuts

Chic—(I Want Your Love)—KKTT

Marvin Gaye—(Anna's Song)—KKTT; (A Funky
Space)—KKTT; (When Did You Stop)—KKTT,
KDIA, KDAY*

Parliament—(Mr. Wiggles)—KKTT

Jacksons—(All Night Dancing)—KDIA

Cerrone—(Look For Love)—KUTE

Beautiful Bend—(That's The Meaning)—KKTT

Amant—(If There's Love)—KKTT

Special Delivery—(This Kind Of Love)—KKTT

Kinsman Dazz—(Saturday Nite)—KUTE

Rick James—(Dream Maker)—KKTT

Jazz Fusion

Angela Bofill—(Rough Times)—WWRL; (I Need
You)—WOL; (This Time)—WOL

Patrice Rushen—(It's Just)—WDAS-FM; (Music)
—WNJR; (Didn't You Know)—WNJR

Wilton Felder—(My Name Is Love)—WDAS-FM;
(Star)—WDAS-FM

Ronnie Laws—(Joy)—WNJR; (Flame); WNJR;
(Living Love)—WNJR

Donald Byrd—(Thank You)—WDAS-FM

Sales Breakouts

Lakeside (Solar)

Pointer Sisters (Planet)

Third World (Island)

Ronnie Foster—(Midnight Plane)—WOL

Four Tops—(When You Love)—WDAS-FM;
(Seclusion)—WDAS-FM; (Bits And Pieces)—
WNJR; (This House)—WNJR; (Inside)—WNJR

Osiris—(Consistency)—WOL

Kinsman Dazz—(Making Music)—WNJR;
(Saturday Night)—WDAS-FM, WWRL; (And
I Mean)—WNJR; (Get Down)—WNJR

David Oliver—(Southern Comfort)—WWRL;
(Lovesong)—WOL

Fantastic Four—(BYOF)—WWRL, WOL, WWIN

Bionic Boogie—(Fess Up)—WWIN

Side Effect—(Rainbow Vision)—WOL

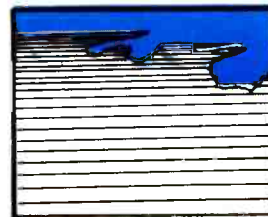
Dorothy Moore—(Girl Overboard)—WNJR;
(Being Alone)—WNJR

Fat Larry's Band—(Boogie Town)—WWIN,
WOL, WDAS-FM, WWRL; (Get It Together)—
WDAS-FM

Flashlight—(Don't Feel Nothin')—WOL

Hot Chocolate—WNJR*

Futures—WNJR*



MIDWEST

Jazz Fusion

Bob James—(Thank You)—WBMX; (Angola)—
WBMX; (Touchdown)—KKSS, KPRS*,
WABQ*; (Caribbean)—WBMX

Angela Bofill—(This Time)—KKSS; (Baby I
Need)—WBMX; (Under The Moon)—WBMX,
WABQ*

Dave Valentin—(Masquerader)—KKSS

Chick Corea—(Slinky)—WBMX; (Central Park)—
KKSS

Billy Cobham—(Bolinas)—WBMX

Stanley Cowell—(The Stoker)—KKSS

Roy Ayers & Wayne Henderson—(Step)—KKSS,
WBMX; (Lovers)—KKSS, WBMX

Ronnie Laws—(All Of You)—KKSS, WCHB,
WJPC; (Grace)—WBMX, KPRS*, WJLB*,
WABQ*

Wilton Felder—(I Know)—WBMX, KPRS*,
WJLB*, WABQ*

Patrice Rushen—(When I Found)—WBMX

Sales Breakouts

Lakeside (Solar)

Third World (Island)

Shalamar (Solar)

Jacksons—(Push Me)—WBMX

David Oliver—(Love Song)—WBMX, WVON,
WJPC—(I Surrender)—KKSS

Al Green—(Wait There)—WJPC

Patti Brooks—(Come Fly With Me)—KKSS

Le Pamplemousse—(Do You Have)—WVON;
(Sweet Magic)—WJPC

Side Effect—(Dreamer)—KKSS, WBMX, KPRS*

Adds

Chick Corea David Oliver
Angela Bofill Montana
Stanley Cowell Chic
Phreek

Prime Cuts

Chic—(Chic Cheer)—WBMX, WAMO, KPRS*;
(I Want Your Love)—WBMX, WJPC, KKSS

Marvin Gaye—(It's Gonna Cost)—WJPC; (Here
My Dear)—WJPC; (I Met A Little Girl)—
KKSS; (Time To Get)—KKSS, WJMO; (Funky
Space)—WBMX, WABQ*, WAMO*

Pointer Sisters—(Happiness)—KKSS, WJLB

Peaches & Herb—(The Star Of My Life)—
KKSS, WABQ*

Gene Chandler—(Please Sunrise)—WBMX,
WJPC; (Tomorrow)—KKSS

Parliament—(Mr. Wiggles)—WBMX; (Deep)—
KATZ, KPRS*

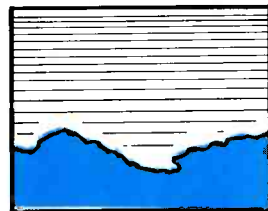
Peabo Bryson—(Point Of View)—WBMX;
(Smile)—KKSS

T-Connection—(Saturday Nite)—WBMX

Phreek—(Much Too Much)—KKSS

Montana—(Put It In Love)—KKSS

Bar Kays—(I Lean On You)—KKSS; (Are You
Being Real)—KKSS



SOUTH-SOUTHWEST

Adds

Marvin Gaye Side Effect
Pointer Sisters Doobies Bros.
Regina Jones Montana
Melissa Manchester Mandrill
Dobie Gray Dan Hartman
Donald Byrd Bill Summer

Prime Cuts

Chic—(I Want Love)—WGIV; (Savoir Faire)—
KYOK*, KMJQ*

Marvin Gaye—(Time To Get)—WDIA, WGIV;
(Falling In Love)—KMJQ; (Anger)—KMJQ,
WBOK; (Get It Together)—KMJQ; (A Funky
Space)—KMJQ, WDIA; (When Did You Stop)
—KMJQ, WAOK (Instrumental); (I Met A
Girl)—WDIA, WLOK, WEDR-FM*

Earth, Wind & Fire—(Love Music)—WDIA,
KYOK*, WEDR-FM*

Parliament—(Mr. Wiggles)—KMJQ, WLOK;
(One Of Those Funky Things)—KMJQ,
KYOK*; (Rump)—WLOK

Doobie Bros.—(Minute By Minute)—KMJQ

Montana—(Put It In Love)—KMJQ

Mandrill—(It's So Easy)—KMJQ

Dan Hartman—(Love Is A Natural)—KMJQ

Bill Summer—(It's On My Mind)—KMJQ; (All
I Want)—KMJQ

Dobie Gray—(Sharing The Night)—KMJQ

Side Effect—(I'll See, I'll See)—KMJQ; (I Like
Dreaming)—KMJQ

Melissa Manchester—(Almost Everything)—
KMJQ; (Bad Weather)—KMJQ

Lemon—(A-Freak-A)—WBOK

Phreek—(I'm A Big Freak)—WBOK

Gloria Gaynor—(Anybody Wanna Party)—
WAOK

Pointer Sisters—(Happiness)—KMJQ

Peaches & Herb—(Reunited)—KMJQ, WDIA

Angela Bofill—(Summer Days)—KMJQ; (Share)
—KMJQ; (Under The Moon)—KMJQ

Bob James—(Touch Down)—WAOK, WBOK

Roy Ayers/Wayne Henderson—(Lovers Should)
—WAOK

Donald Byrd—(Thanks)—WAOK

Jeff Lorber—(Soft Space)—KMJQ; (Katherine)—
KMJQ

Patrice Rushen—(Didn't You Know)—KMJQ;
(Music)—KMJQ; (Changes In Your Life)—
WBOK

Wilton Felder—(My Name Is Love)—WBOK;
(Cycles Of Time)—KMJQ; (Star)—KMJQ,
WBOK; (I Know)—KMJQ

Sales Breakouts

Third World (Island)

Edwin Starr (20th Century Fox)

Lenny Williams (ABC)

Bar Kays—(Shine)—WLOK, WDIA, WGIV;
(Get Up Do It)—WDIA; (Lean On Me)—
WAOK, WEDR-FM*, KYOK*

T-Connection—(Love Supreme)—KMJQ; (Don't
Stop The Music)—KMJQ, WEDR-FM;
(Saturday Night)—KMJQ

Peabo Bryson—(Crosswinds)—KMJQ; (Point Of
View)—KMJQ; (Spread Your Wings)—KMJQ,
WEDR-FM*

Bonnie Pointer—(More & More)—KMJQ

Gino Vannelli—(River Must Flow)—WGIV;
(Feel Like Flying)—KMJQ

Bell & James—(You Never Know)—KMJQ

Jacksons—(Push Me Away)—KMJQ

Soul Children—(Who Used To Be)—WDIA

Controllers—(In Need)—WAOK

Al Green—(Happy Days)—WDIA

James Brown—(Take A Look)—WBOK

Regina Jones—WEDR-FM*

(Asterisk indicates entire LP is being played)

Classical Retail Tips

(Continued from page 51)
short of Turina and Granados. Miss Caballe has been nothing short of marvelous in putting over this material at numerous recitals in New York, and the material has not been easily available on disc.

A possible sleeper in the release comes from something called the Philip Jones Brass Ensemble. Reports have come in from Europe that this group is a very strong one, and they have recorded two discs for London, the more obviously popular being a new version of Mussorgsky's *Pictures at an Exhibition*. If merchandised well, this record just might catch on.

Joining the rush of major labels to issue a medium-priced product, London will put out such a version of Telefunken, called *Aspekte*. There are Bach treasures on it from Harnoncourt and the Consentus Musicus, a Goldberg Variations on harpsichord by Karl Richter, organ playing by Gustav Leonhardt, songs from Peter Schreier and chamber music (Mozart quartets) from the Alban Berg Quartet. The material does not sell in the best-seller category normally, but there is an audience that has never been able to afford these records that might now do so.

Roger Sovine Named Welk Group Vice Pres.

■ NASHVILLE — As part of a continuing expansion, Dean Kay, executive VP and general manager of the Welk Music Group, has announced the appointment of Roger Sovine to the newly created post of vice president in charge of professional activities.

In his capacity, Sovine will be realigning the worldwide professional operations of the Welk Music Group and all its related companies, including Hall-Clement Publications, Jack and Bill Music Co., T.B. Harms Co., and Vogue Music, among others.

Bill Hall, who has served as Welk's Nashville division manager for three and a half years, will continue in that capacity working directly with Welk's Nashville and Muscle Shoals staff of writers and Nashville-based artists and producers.

Sovine will oversee all Welk Music Group professional activities and catalogues from a Nashville base, although he will be continually travelling across the country receiving reports from New York, Los Angeles, and soon-to-be-opened London offices. Sovine will report directly to Kay, who will also be overseeing administrative activities.

Sovine was previously assistant vice president and director of writer administration in the southern region for BMI.

Singles Analysis (Continued from page 8)

maker at #60 bullet, added at WABC and other majors for #53 bullet; The Babys (Chrysalis) moving on strong airplay for #54 bullet; Evelyn "Champagne" King (RCA), #7 bullet BOS and moving on crossover sales and airplay, #55 bullet; Dolly Parton (RCA), #1 bullet on the Country Singles Chart and a "country disco" record, selling well for #56 bullet.

Still making strong moves this week are: Captain & Tennille (A&M) #61 bullet; Gene Chandler (20th/Chi Sound), another disco record, #64 bullet; Sylvester (Fantasy), an artist that broke

disco this year, and #39 bullet BOS, #66 bullet here; The Raes (A&M), a disco/BOS crossover, #68 bullet here; Shalamar (Solar), a disco crossover, #69 bullet; KC & The Sunshine Band (TK), a disco based record, #72 bullet; Santana (Col) #76; Poco (ABC), making big radio gains, #77 bullet; Little River Band (Harvest) gaining a first bullet at #78 on airplay additions; Chuck Brown & The Soul Searchers (Source), #20 BOS and moving out of disco for #79 bullet; Bonnie Pointer (Motown), a slow dancing disco tune bulleting at #12 BOS, #80 bullet here, and Pablo Cruise (A&M) picking up a first bullet at #84 on airplay gains.

New on the chart this week are: John Williams (WB) #81 bullet; Anne Murray (Capitol) #82 bullet; Kansas (Kirshner) #88 bullet; The Jacksons (Epic) #89 bullet; Eddie Rabbitt (Elektra) #94; Joe Simon (Spring) #95; Tavares (Capitol) #97; 10cc (Polydor) #98; Herbie Mann (Atlantic) #99, and Engelbert Humperdinck (Epic) #100.

Album Analysis

(Continued from page 8)

jumps 37 slots this week, to #86 bullet off of retail account activity.

Chartmaker of the Week is The Pointer Sisters (Planet/Elektra/Asylum) at #81 bullet. The album broke at the retail level this week. Gloria Gaynor (Polydor) is selling well through single exposure at the retail level (it is this week's Powerhouse Pick) and moves to #91 bullet.

Columbia Taps Lubin

■ NEW YORK — Hope Antman, national director, press and public information, Columbia Records has announced the appointment of Peter Lubin to tour publicist, east coast, Columbia Records.

Prior to joining Columbia Records, Lubin was an account executive at The Howard Bloom Organization, and previously served as the director of publicity and promotion at Big Sound Records.

Platinum Cars

■ LOS ANGELES — Elektra/Asylum's *The Cars* have had their self-titled debut album certified platinum by the RIAA.

Bloom Taps Langsam

■ NEW YORK — Ida S. Langsam has been appointed account executive with the Howard Bloom Organization, Ltd.

Ms. Langsam has been a publicist in the music industry for the past five years. She was account executive with Ren Gre-vatt Associates, and also served as director of public relations for ATV/Pye Records.

Ocean Relocates

■ LOS ANGELES — Ocean Records, a subsidiary of Ariola Records, has found a permanent Los Angeles home. The new offices are at 9300 Wilshire Blvd., Suite 201, Beverly Hills, California 90212. The phone number is (213) 550-3955.

Jazz (Continued from page 59)

9. **Son Seals:** "Alive and Burning" (Alligator). Alligator does it again. Seals, the hottest of the younger blues guitarist-singers and the most important new blues talent of the decade, plays even better on this live club set than I thought he played. Alligator's production captures the give-and-take between performer and audience with unprecedented sensitivity.

10. **Zoot Sims and Jimmy Rowles:** "If I'm Lucky" (Pablo). Pianist Rowles, who manages to make the same old harmonies sound sparkling fresh, seems to have served as *de facto* producer on this set, picking tunes and tempos. He also recorded with tenors Stan Getz, Al Cohn, and Lee Konitz in the past year, but none of those albums measured up to "If I'm Lucky," on which Zoot Sims definitely lives up to his great potential.

PICKS OF THE WEEK

INSTANT FUNK

INSTANT FUNK—Salsoul SA8513 (RCA)



This is the fabulous back-up group to Bunny Sigler. Bunny produced the album and infected it with his very special kind of Philly funk. The group, however, is strong enough to stand on their own merits. They've previously released another album on another label, but it can't touch the production on this one. Look for big disco breakouts.

BUSTIN' LOOSE

CHUCK BROWN AND THE SOUL SEARCHERS—Source SOR-3076 (MCA)



This is destined to be one of the hottest albums of the new year if the initial sales on the single are any indication. This is one of the freshest sounds to come out of Washington, D.C. since Nixon's resignation speech. The record is well produced and should garner immediate airplay. The record should have no trouble crossing over.

GOTCHA'

LONNIE SMITH—LRC 9323 (TK)



This is an excellent fusion album from the TK custom series. Lonnie has been lurking in the shadows for some time and is overdue for recognition. This album has the potential to touch bases with everybody, from the staunchest jazz buff to the MOR specialist. Lonnie's background is very diverse and his appeal is to the masses. Watch for immediate action.

PHILLY JOE JONES

PHILLY JOE JONES—Galaxy GXY 5112 (Fantasy)



This veteran jazz drummer has played with anybody who has been anybody for the past couple decades. The trend on this album is not aimed at the fusion market but is more along the traditional jazz lines. This, however, does not diminish the value of this album. The production is impeccable and should be an excellent vehicle for the masters.

RECORD WORLD SINGLE PICKS

NEIL YOUNG—Reprise
2266



FOUR STRONG WINDS
(prod. by Young-Keith-Mulligan) (writer: Tyson) (Warner Bros., ASCAP) (4:04)

The second single from the "Comes A Time" lp features Nicolette Larson on background and Rufus Thebodeaux' inspired fiddle parts. The lyrics are pure Canadian (via writer Ian Tyson) and the folk mood should garner radio play on several formats.

DAVE & SUGAR—RCA 11427



GOLDEN TEARS (prod. by Bradley-Rowland) (writer: Schweers) (Chess, ASCAP) (2:28)

The trio has had several #1 country singles and their latest album (and a recent promotion tour) showed they're just as proficient on pop material. This new disc sounds a bit like ABBA gone country with full high harmony vocals and Dave Rowland's expressive lead.

ZULEMA (and Friend)—Le Joint
34002 (London)



I'M NOT DREAMING (prod. by McCoy) (writer: same) (Warner-Tamerlane/Van McCoy, BMI) (3:23)

The well-known r&b artist gets a boost from producer/writer/arranger/singer friend Van McCoy here. The duet ballad is lush and romantic with soaring string lines and bright production. With the continuing popularity of duo records, this one has potential.

LEO SAYER—Warner Bros. 8738



DON'T LOOK AWAY (prod. by R. Perry) (writers: Sayer-Snow) (Longmanor/Chrysalis, ASCAP/Braintree/Snow, BMI) (3:30)

Sayer's latest album showed off several musical moods and this second single expresses a much harder rock side than his last. A pounding guitar line carries the beat and the artist's vocal changes over the past year are instantly obvious. It's pop material with a flourish.

Pop

NAZARETH—A&M 2116

MAY THE SUNSHINE (prod. by Charlton) (writers: McCafferty-Charlton-Cleminson-Agnew-Sweet) (MTB, SESAC) (3:40)

The group rocks with vengeance here but also with a hook guaranteed to please car radio listeners. It's for progressive pop play.

CLIFF RICHARD—Rocket 11463

GREEN LIGHT (prod. by B. Welch) (writer: Alan Tarney) (ATV, BMI) (3:29)

The veteran English rocker shows off his pop perfect perspective on this Alan Tarney tune. It has a full new styled U.K. production and it's right for his long standing pop and adult fans.

CINDY BULLENS—UA 1261

SURVIVOR (prod. by Bongiovi-Quinn) (writer: Bullens) (Gooserock/Fleur, BMI) (3:57)

Bullen's first album has gotten loads of AOR play and this second single should have pop impact as well. It has a 60's beat with a hard rock base line. Bullens is an artist to watch.

MARK-ALMOND—Horizon 118

(A&M)
YOU LOOK JUST LIKE A GIRL AGAIN (prod. by LiPuma) (writer: O'Keefe) (Warner-Tamerlane/Road Canon, BMI) (3:35)

Already known for their jazz/rock sounds, Mark-Almond here shows a commercial side with breathy vocals over a bossa nova beat. Good for pop and a/c play.

DESMOND CHILD & ROUGE—

Capitol 4669
OUR LOVE IS INSANE (prod. by Landis) (writer: Child) (Desmobile/Managed, ASCAP) (3:40)

The group is getting a big push from their label and this debut single should get instant disco action. The harmonizing is expert and the beat meant for radio.

MICHAEL JOHNSON—EMI-
America 8008

SAILING WITHOUT A SAIL (prod. by Maher-Gibson) (writers: LaBounty-Freeland) (Captain Chrystal, ASCAP) (3:10)

Johnson's last two singles got quick pop attention and this new Bill LaBounty co-written tune with jazzy vocals and Eagles-like feel should find pop and adult friends.

THE DIRT BAND—UA 1268

FOR A LITTLE WHILE (prod. by Hanna) (writers: Holster-Carpenter) (Brave Dog, ASCAP) (3:09)

Syn-drums are the surprising opening on this track from the experienced country/rock band. It's a solid pop/rock tune that has Top 40 written all over it.

BILLY BURNETT—Polydor 14530

SHOO-BE-DOO (prod. by Moman) (writers: Burnett-Smotherman) (Baby Chick/Royal Oak, ASCAP/BMI) (2:34)

Burnett comes from a prestigious country family but there's only a smattering of the feeling here. It rocks out with double time drums, a catchy hook and wide vocal delivery.

FERRANTE & TEICHER—UA 1272

CAN YOU READ MY MIND (prod. by Perito) (writers: Williams-Bricusse) (Warner-Tamerlane, BMI) (3:08)

The pianists have made their mark with film themes so it's only fitting that "Superman" should get their signature touch. It's fully orchestrated and meant for a/c play.

THIRD RAIL—Spoonfed 4504

IT'S OVER NOW (prod. by Ric Ocasek) (writer: Nolan) (Unart/Sweet Wine, BMI) (3:12)

The disc was produced by Ric Ocasek of The Cars and this new Boston group has a bit of the same flavor. The vocals are echo-heavy and there's a message in the lyrics. AOR bound.

B.O.S./Pop

ALTON McCLAIN & DESTINY—

Polydor 14532
IT MUST BE LOVE (prod. by F. Wilson) (writers: Footman-Wieder) (Specolite/Traco, ASCAP/BMI) (3:00)

It sounds a bit like "Best of My Love" but the trio's debut release stands alone with smooth harmonizing and a strong disco/BOS beat. It's a group to watch.

THELMA HOUSTON—Tamla
54297

SATURDAY NIGHT, SUNDAY MORNING (prod. by H. Davis) (writers: Helms-Butler) (Colgems-EMI/Jobete, ASCAP) (3:39)

This record shows what "The Motown Sound" is all about. The beat pulsates, the arrangements are tasty, the production's crystal clear and Houston's vocals sparkle high and wide.

DOUBLE EXPOSURE—Salsoul
2076

PERFECT LOVER (prod. by R. Kersey) (writers: Akines-Bellmon-Turner) (pub. not listed) (3:10)

The group's "Newsy Neighbors" was a recent disco hit and this slow dancin' new tune should get lots of radio play as well. The Ron Kersey production is stunning.

BETTIE LAVETTE—West End
1213

DOIN' THE BEST THAT I CAN (prod. by Matthew-Robbins) (writer: Sameth) (Leed/Sugar 'n Spice, ASCAP) (3:15)

LaVette is one of the brightest new disco stars and this re-mixed single has all the elements of a disco staple. The percussion is central and the message inspiring.

BILL WITHERS—Columbia 10892

DON'T IT MAKE IT BETTER (prod. by Withers-Smith) (writers: same) (Bleunig, ASCAP) (3:59)

Withers' signature style is just right on this new tune. It's relaxed and flowing with sparse but effective arrangements. It has cross format potential.

DENISE McCANN—Butterfly
1213

I DON'T WANNA FORGET YOU (prod. by Sobell) (writer: McCann) (Lagoon/Three-M, BMI) (3:36)

Guy Sobell's production is central to this new disco disc with enough BOS sounds for immediate airplay. McCann's vocals are pop-ish and energetic.

Country/Pop

NARVEL FELTS—ABC 12441

EVERLASTING LOVE (prod. by Morris) (writers: Cason-Gayden) (Rising Sons, BMI) (2:37)

The oft-recorded tune gets a pure pop workout by the country artist. The presentation is faithful to Carl Carlton's version and Felt's vocals are strong and direct.

DEBBY BOONE—Warner-Curb
8739

MY HEART HAS A MIND OF ITS OWN (prod. by Arthur) (writers: Keller-Greenfield) (Screen Gems-EMI, BMI) (2:26)

Boone goes traditional country on this Jack Keller-Howie Greenfield song. Her strong soprano is just right for this vehicle and it should get pop/adult play as well.

BOBBY BARE—Columbia
3-10891

HEALIN' (prod. by Steve Gibson) (writer: McDill) (Hall-Clement, BMI) (3:20)

Bare's new sound (a crafty combination of country and pop) gets a superb workout here. It's one of the best blendings of the two styles around.

THE KENDALLS—Ovation 119

LOVE IS A HURTING THING (prod. by Fisher) (writer: J. Kendall) (Terrace, ASCAP) (3:41)

Their last three single releases were major country hits and garnered pop play as well. This new tune has a "folk" feel with Jeannie Kendall's high clear soprano at the core.

Friedman Tribute Filmed



Pictured above is the setting up of a scene for the camera and sound crews filming the tribute to WEA's founder, the late Joel Friedman, scheduled to be presented at NARM's 1979 Convention in Hollywood, Florida, March 23. On location in San Diego from left are: directors Steve Moore and Joseph Shields, directors of Silver Pictures; Tom Gamache, WEA national A/V services manager; David Leiberman, chairman, Leiberman Enterprises; and Fred Salem, WEA national manager of communications.

Goodphone™ ROCK ALBUMS

(A survey of reports indicating airplay activity at major album stations across the country)

NW

1	1	The Blues Brothers	Briefcase Full Of Blues	Atlantic
5	2	Rod Stewart	Blondes Have More Fun	Warner Bros.
2	3	Billy Joel	52nd Street	Columbia
4	4	Eric Clapton	Backless	RSO
3	5	The Doobie Brothers	Minute By Minute	Warner Bros.
6	6	Toto	Toto	Columbia
9	7	Queen	Jazz	Elektra
8	8	Dire Straits	Dire Straits	Warner Bros.
13	9	Nicolette Larson	Nicolette	Warner Bros.
7	10	Grateful Dead	Shakedown Street	Arista
11	11	J. Geils Band	Sanctuary	EMI America
22	12	Poco	Legend	ABC
10	13	Styx	Pieces Of Eight	A&M
**	14	Eddie Money	Life For The Taking	Columbia
21	15	George Thorogood	Move It On Over	Rounder
**	16	Elvis Costello	Armed Forces	Columbia
15	17	Firefall	Elan	Atlantic
43	18	Robert Johnson	Close Personal Friends	Infinity
**	19	The Babys	Head First	Chrysalis
16	20	Cat Stevens	Back To Earth	A&M
28	21	Foreigner	Double Vision	Atlantic
24	22	The Rolling Stones	Some Girls	Rolling Stones
25	23	The Pointer Sisters	Energy	Planet
14	24	Linda Ronstadt	Living In The U.S.A.	Asylum
23	25	Heart	Dog And Butterfly	Portrait
17	26	Neil Young	Comes A Time	Reprise
39	27	Rush	Hemispheres	Mercury
26	28	Santana	Inner Secrets	Columbia
48	29	The Outlaws	Playin' To Win	Arista
19	30	The Cars	The Cars	Elektra
**	31	Fabulous Poodles	Fabulous Poodles	Epic
20	32	Van Morrison	Wavelength	Warner Bros.
32	33	Bob Seger	Stranger In Town	Capitol
12	34	Al Stewart	Time Passages	Arista
35	35	The Who	Who Are You	MCA
47	36	Ian Matthews	Stealin' Home	Mushroom
**	37	Ted Nugent	Weekend Warriors	Epic
34	38	Boston	Don't Look Back	Epic
31	39	Sad Cafe	Misplaced Ideals	A&M
27	40	Emerson, Lake & Palmer	Love Beach	Atlantic
49	41	Kansas	Two For The Show	Kirshner
18	42	Southside Johnny	Hearts Of Stone	Epic
46	43	Talking Heads	More Songs About Buildings	Sire
**	44	Steve Forbert	Alive On Arrival	Nemperor
30	45	Todd Rundgren	Back To The Bars	Bearsville
29	46	Aerosmith	Live Bootleg	Columbia
**	47	Trillion	Trillion	Epic
41	48	Peter Tosh	Bush Doctor	Rolling Stones
**	49	FM	Black Noise	Visa
38	50	Molly Hatchet	Molly Hatchet	Epic

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COPY WRITES

(A Report on the Music Publishing Scene)

By PAT BAIRD

UPDATED: For those of you wondering if the cover single is a waning trend, a quick gander at RW's Single Cover Picks this week should make its health perfectly obvious: seven out of eight were not written by the artist or group.

Barry White's new single is Billy Joel's "Just The Way You Are," already recorded by a half dozen r&b artists; Diana Ross re-teamed with Ashford & Simpson for "What You Gave Me," and Dr. Hook picked the Even Stevens-Shel Silverstein "All the Time in the World." All the Sleepers are cover records. Teddy Pendergrass chose the Thom Bell-Linda Creed "Life is a Song Worth Singing;" Eric Carmen expertly re-made the Holland-Dozier-Holland tune "Baby, I Need Your Lovin';" Suzie Quatro/Chris Norman picked Mike Chapman/Nicky Chinn's "Stumblin' In" and Boney M released "Dancin' In the Streets" by their producer Frank Farian. That leaves Larry Burnett's "Goodbye I Love You (Firefall)" as the only self-penned song.

NUPTIALS: Glenn Friedman, manager of creative services Chappell west coast, tied the knot in Santa Monica Saturday (13th). The lucky lady is Karol Godwin. According to informed sources, his bachelor party at Don the Beachcomber's the weekend before was so bizarre as to be absolutely unprintable and involved "the male publishing population of the west coast." This all made his father, Gene Friedman of Manhattan Advertising, very happy . . . Irving/Almo writer Andy Goldmark wed ace rock photographer Etty Inman Jan. 8 in New York.

SIGNINGS: Luiz and Joe Cruz of The Cruz Brothers have signed a long-term exclusive writing agreement with MCA Music. They're

pictured here with Leeds Levy, MCA vice president, and Mike Millius, east coast associate director of creative services . . . England Dan & John Ford Coley's Cold Zinc Music to be represented by Rick Joseph's Concourse Music worldwide . . . The Tonyans, a new group from Minnesota, have been signed to MCI Records' publishing arm, Kids Music.



QUERY: How come the first meeting of the L.A. Chapter of the Music Publishers' Forum is being called "The Lester and

Billy Show?"

NAMED: Carol Cassano, formerly of Jobete Music, to April/Blackwood, west coast, as general professional manager . . . Al Altman to head Rocket Music out of New York . . . Christine Villa named co-ordinator of Latin Music, U.S. at Intersong.

HAPPY: Jay Warner of the Entertainment Company is beaming over the fast chart success of Dobie Gray's "You Can Do It" by the company's two writers, Ben Weisman and Evie Sands. It's the eighth time the tune's been covered in the past year. It turned up again this week on the new Dusty Springfield album and Evie Sands finally recorded it herself . . . Mike Chapman and Nicky Chinn have been writing and producing major European hits for years but it's only been in the past year that their celebrity has been extended to the same degree in the U.S. Aside from the aforementioned Suzi Quatro/Chris Norman single just released, Arista Music (who administers the Chinnichap catalogue) reports new covers recorded by Rick Nelson, Yvonne Elliman, The Kendalls, The Bellamy Brothers and Long John Baldry. Meanwhile, "Kiss You All Over," which went to #1 by Exile, appeared recently on the BOS chart by Broadway and is currently on the Country Singles Chart by Jim Mundy and Terri Melton. Phyllis Hyman also picked it as her next single . . . Chappell, Intersong and The Stigwood Group of companies have garnered 14 Grammy nominations. Randy Goodrum's "You Needed Me" is nominated for Record of the Year, Song of the Year and Best Pop Performance by Anne Murray while Chuck Jackson and Marvin Yancy's "Our Love" got a Best R&B Vocal Performance nod for Natalie Cole's version. Aside from two Best Cast Album nominations and one for Best Comedy Recording for "The Rutles," the RSO publishing complex and The Bee Gees lead the list with six nominations in total. "Grease" and "Saturday Night Fever" will be competing for Album of the Year.

RECORD WORLD ALBUM PICKS

BUSTIN' LOOSE

CHUCK BROWN AND THE SOUL SEARCHERS
—Source SOR 3076 (MCA)
(7.98)



With the title track which is extended past seven minutes here, the group is on the verge of a crossover hit. The rest of the debut lp is consistent between uptempo songs and ballads which should appeal to a wide audience.

WE LOVE YOU FATS

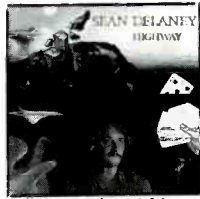
TERESA BREWER & EARL FATHA HINES—
Doctor Jazz DJRX 60008
(7.98)



The new label gets off to a fine start with this tribute to Fats Waller. Brewer's always excellent vocals are backed by a trio led by Hines and together they cover some of Fats' best known material.

HIGHWAY

SEAN DELANEY—Casablanca NBLP 7130
(7.98)



Delaney has produced and written for Kiss and now earns a chance to do it all for himself. With some top notch N.Y. sessionmen behind him, he sounds most comfortable with midtempo material giving way to strong lyrical imagery.

THE REMAINS

Spoonfed SFD 3305 (7.98)



Fourteen tracks recorded between 1965 and 1966 including several previously unreleased songs that complete the legacy. The group was one of the first American proponents of powerpop and some of these songs, long since deleted, stand up today.

BALLROOM STREET

MELANIE—Tomato Tom 2 9003
(7.98)



Melanie's first album for her new label comes across as her best effort in some time. Recorded entirely live in the studio with an audience of 30 people, this disc captures much of the excitement of a live performance.

ICE PICKIN'

ALBERT COLLINS—Alligator AL 4713
(7.98)



Even after a six year hiatus from recording, Collins' unique style and unorthodox tuning method continue to show why he is regarded so highly by blues fans and musicians alike. "Ice Pick" and "Avalanche" deserve special mention.

OLE, OLE

CHARO—Salsoul SA 8515 (RCA)
(7.98)



Charo's fiery Latin fervor has made her crossover into disco an easy one and her second album for the label shows why. The hot pink vinyl and songs like the title track, "Stay With Me" and "Hot Love" should help make this a big item.

GOTCHA'

LONNIE SMITH—LRC 9323 (TK)
(7.98)



Smith plays organ, piano and synthesizer and creates a cool, instrumental jazz flavor on these six compositions. Vocals are added on "Do It" for an interesting change of pace. It should find some immediate crossover acceptance.

NEW WINE IN OLD BOTTLES

JACKIE McLEAN with THE GREAT JAZZ TRIO—Inner City IC 6029
(7.98)



Backed by Ron Carter, Hank Jones and Tony Williams, alto sax master McLean turns in some superlative performances on several jazz standards such as "Round About Midnight," "Confirmation," and "It Never Entered My Mind," in addition to some original tunes.

NO WAVE

VARIOUS ARTISTS—A&M SP 4738
(7.98)



Released on pale blue vinyl, this sampler of new A&M acts presents some previously released material (the Stranglers, U.K. Squeeze, The Dickies) and some soon to be released tracks by The Secret, Joe Jackson and the Police, among others.

Polygram Dist. Convention

(Continued from page 20) measures in each of the three depots were also reviewed to reflect the increase in volume during 1978. A film was shown detailing the new computer system already installed and plans for future equipment. A new zone system for the most effective handling and processing of orders was introduced in the film.

Capricorn

Capricorn's presentation was delivered by Frank Fenter, executive vice president (who mentioned that Phil Walden, president was unable to attend due to an illness in his family). Fenter reviewed the history of Capricorn Records since its inception in 1969 and noted that 1979 marks the 10th anniversary of the company. Upcoming releases by Capricorn recording artists Dixie Dregs, Marshall Tucker, Kenny O'Dell and others were discussed, and a cut from the new Allman Brothers Band LP, "Enlightened Rouges" was played.

The classical presentation was given by Jim Frey, vice president of Deutsche Grammophon and included a film "The World of Classics" covering both Polygram distributed classical labels, DG and Philips. Frey cited that the combination of DG and Philips gives Polygram the number one classical catalogue in the world. Important new releases were announced, including a new recording by the masterful conductor Herbert Von Karajan.

By special invitation, *Record World* presented a seminar on chart methodology headed by RW senior vice presidents Mike Sigman and Spence Berland and research director Mike Vallone. Research methods employed in the calculation of both the RW Singles and Album Charts were explained to the full convention, as well as the basic philosophy underlying on the RW charts.

Similar presentations were made by Billboard and Cashbox. Saturday, January 6, opened with the Polydor presentation. A film depicting some of Polydor's greats from 1978 such as Atlanta Rhythm Section, Millie Jackson, 10cc, Alicia Bridges, Gloria Gaynor and Peaches & Herb was shown. Harry Anger, vice president of marketing, Dick Kline, executive vice president, and Fred Haayen, president, spoke about the "new" Polydor and the importance of building their new image. Haayen discussed the building of Polydor's artist roster and the importance of maintaining a product mix. The announcement was made of a major soundtrack by The Who, "Quadrophenia" scheduled for 1979 and product scheduled for January release from Billy Burnette, Alton

McClain & Destiny, The Faragher Brothers, The Jam, Fatback and others was previewed. Polydor recording artist Isaac Hayes currently represented on the BOS Chart by his single "Zeke The Freak" was in attendance. The Phonogram presentation was opened by Lou Simon, senior vice president and director of marketing, who announced that their new product would be introduced by "The President." A Jimmy Carter look and sound-alike accompanied by an entourage of secret service agents made his way through the audience shaking hands and greeting attendees. "Jimmy Carter" then reviewed a number of Phonogram's 1978 successes such as Con Funk Shun, Larry Gatlin, The Statler Brothers, Rush and Kool & The Gang and previewed the label's January release including product

from Bohannon, Wireless, Stylistics, Horslips, Charlie McCoy and others. "The President" then brought Irwin Steinberg to the stage. He briefly reviewed Mercury's history and announced a major acquisition and forthcoming release from Frank Zappa's new label. Steinberg also announced an agreement to market Riva Records which is owned by Rod Stewart and Billy Gaff.

Following this presentation, the Polygram Distribution specialty seminars were held. The sales seminar was chaired by Jack Kieran, with special remarks by Polygram Distribution management members Jules Abramson, Sterling Devers, Rob Singer, Amy Sexauer, Bob Cappiello, Rick Bleiweiss and Pete Jones. The merchandising specialty seminar was chaired by Rob Singer, mer-

(Continued on page 71)

Dialogue (Continued from page 45)

leting? Are there new avenues coming along?

Dobbis: There's no question that a great deal more of our energy and I believe of the industry's energy is being paid to the area of in-store display and in-store play. For the very simple reason that there's very little question that the most likely person to buy your record is somebody who's already in a record store and has five dollars in his pocket, hopefully. So that with the increased importance of store reporting to the trades, for the charts, and to radio stations for their charts, and that combined with the fact that you can't target yourself any more precisely than people who are already in record stores. That being the case, we're trying very hard in that area, and we try very hard to supply our people with the best merchandising pieces that we can give them to accommodate their needs by knowing from them what gets used, what doesn't get used, how much of it they need, when they need it. We have a large staff of local marketing managers in all the key markets who work with our independent distributors and our regional and national sales people to cover the accounts. Even though they are not sales people, they are merchandising people, and it is their responsibility to cover the accounts, to know the accounts' needs, to get the displays up, to get the store reports, to really give us eyes and ears at the store level. If anything is bulleting, that's bulleting.

Of course, in conjunction with that, is the old standby, live appearance. There are artists who can sell themselves better by appearing in a market than by being on the radio.

What's really happening is that the lifespan of the individual artist hopefully will lengthen. Their ability to create and to get whatever they're creating across to the public will lengthen, and therefore they will develop musically and visually far beyond, maybe, what was happening a few years ago. If someone is creative and they're creative over 10 years, there's no question that if they're creative over 50 and they remain creative, that the product at the end of 50 could be well beyond your imagination at the end of 10. There are very few artists in popular music who have ever had that opportunity.

RW: Are you working on a lot of video projects right now?

Dobbis: Yes, we are, but I don't think the industry has yet found a focus for the use of all the video we're creating. We do utilize videotapes of our artists at the store level through our local marketing managers. They can be very effective because they're there—they know whether or not a particular retail location can use video, whether it is effective in that store, and we're getting some very good feedback on the use of video in-store.

It is extremely expensive to create a videotape of an artist for the sole purpose of putting it in a hundred record stores for some undetermined amount of time and undetermined exposures to an undetermined amount of people. When I first got into this area, I was always told, "Well, Europe will use it" or "The overseas licensees will use it," and the fact is that that's true in some cases, but it's not a panacea that you can ask your overseas licensees to pay for the creation of video and then get whatever use you want out of it here.

It's very effective for us to have this stuff, to have our artists on videotape for presentations to our distributors, to retailers, for use to the public through retail accounts, and in some cases for use to the public through the established television shows, which will utilize

Watson at The Roxy



An SRO crowd was on hand recently for Johnny "Guitar" Watson's engagement at the Roxy in Los Angeles. Shown backstage after the show are, from left: Mercury's Patti Rosencrantz, So. California promotion; Gerry Hoff, vice president a&r; and Johnny "Guitar" Watson.

this footage sometimes. And sometimes it can be more interesting than just a straight performance.

The sophistication in the retail accounts is just exploding, and the understanding that retailers have of this action point-of-purchase is increasing. More and more stores are gearing for it, and therefore it's becoming more effective. But it's very expensive, and it takes up a lot of floor space, and there could be a lot of records in that space where a big video screen is.

So, especially now that the merchandising of records has become such an important factor, probably the single most important factor in merchandising today, as far as I see it, is simply the facings that you get in the stores—more than pop-up mobiles, 3-D things that take an hour to assemble, it's the actual display of the product, whether it's up on the wall, or in five different bins, or you're in step-downs or you're in bins—so to ask retailers to voluntarily give up a lot of floor space to show videotapes where they could be stacking records is a difficult thing to ask, and I think if I were a retailer it would be difficult to bring myself to do it. But it's a growing area.

It's also very important to have simple videotapes for the purpose of rehearsal, and for the purpose of improving your show. That's not necessarily something we take on as an expense, but we do encourage our artists to use videotape in that way.

What's also happening simultaneously is the production cost is coming down dramatically—the advent of one-inch tape, which is broadcast quality but a little less expensive than two-inch, and much better quality than three-quarter-inch or half-inch has been helpful.

RW: How about television itself? Is there more opportunity now to do something good for one of your artists on television than there was?

Dobbis: I think that the reason there's more opportunity is not necessarily the number of shows, or even the look or presentation of the shows. I think the reason that television is more important now is that the audience for records has expanded greatly. Because of that, a greater portion of the people who are watching television are record buyers. So that exposure on television becomes more important because you're reaching more potential buyers. I think that will continue to grow. Variety entertainment in prime time doesn't seem able to survive, no matter how people try. So I don't know if you'll see more "contemporary" music on "variety" shows, but I think you will see more prime time music specials. The two Barry Manilow specials for ABC-TV were very high-rated shows. And we were able to feel the response to those shows.

RW: Do you expect your type of job to change a lot in the next five years?

Dobbis: I think that the sophistication of the business will change dramatically, and I think that the reach of the business will change dramatically. I don't think we've seen the end of the expansion of the music market. As the music market expands, the people that we're reaching will vary much more than they do now. So that our targeting of what we're doing will change somewhat, in that I think you'll see the growth of every musical style, and you'll see significant markets opening up for music that doesn't reach very large audiences now. ☺

The Coast (Continued from page 58)

with "Gucci tear gas." His wallet was said to be weeping uncontrollably . . . The **Doobie Brothers** had quite the crowd of celebs on hand for their New Year's Eve gig at the Forum: former **Doob Tom Johnston** (whose first solo lp will be in March, via Warners) made an appearance, while **Dave Jenkins** and **Cory Lerios** of **Pablo Cruise**, **Les Dudek**, **Deniece Williams**, **Nicolette Larson**, **Al Kooper**, various members of the casts of "The Waltons" and "What's Happening," and several others joined the band on stage for the "Listen to the Music" finale. The Doobies, by the way, donated \$20,000 to the Stanford Childrens Hospital in Palo Alto, and they also helped Governor **Jerry Brown** and **Jane Fonda** raise another 20K at a SolarCal benefit in Sacramento. Whew! . . . Best wishes for a speedy recovery to Chrysalis' **Billy Bass**, currently hospitalized for a slipped disc in his neck (and no, we're not talking about the latest **Sally Oldfield** album) . . . **Norman Connors** and Friends will be at UCLA's Royce Hall, January 26 at 8:00 . . . A well-kept secret in these parts is a place called The Drifters Club in Canyon Country. Among the weekly performers there is **Glen Castleberry**, singer/songwriter who often hits the road with **Don Bowman**, **Willie Nelson's** opening act . . . Studio activity: **Johnny Guitar Watson**, at Kendun Recorders producing his band the **Watsonian Institute**; **Nils Lofgren**, **Peter Allen** and **John Stewart** at Filmways/Heider; **Herbie Hancock**, **Con-Funk-Shun** and **Greg Errico** at the Automat in San Francisco; **Stonebolt** at Little Mountain Sound Studios; and **Michael Jackson** and **Graham Parker** at Cherokee in L.A. (by the way, is Parker getting Stiff?).

RECORD WORLD GOSPEL

Swaggart B'casting Adds Two New Outlets

By MARGIE BARNETT

■ CHARLOTTE, N.C. — Swaggart Broadcasting has recently acquired two new stations, WAME, Charlotte, N.C., and KWKI-FM, Kansas City, bringing the chain's total number of stations owned to eight.

WAME, formerly a country formatted station owned by Jack Roth, switched to MOR Christian music January 1. Jeff Flanders, manager of Swaggart-owned KWJS-FM in the Dallas/Arlington/Ft. Worth metroplex, is coordinating the changeover. Bob McGee, WAME's general manager, carries the 6-9 a.m. air shift, and Jack Bratton, sales, fills the 9-noon slot. Teresa Gardner (noon-4 p.m.), Steve Smith (4-7 p.m.) and Bill Stephens (7-midnight) complete the present personality line-up. As soon as the late night is filled the station will broadcast 24 hours. The tentative programming plan is to have a 75 percent

"WAME's format is not yet refined to where we want it for the area," states Flanders, "but the music we have been utilizing (mild contemporary with some southern quartet) has been tremendously accepted here. We have made a real impact in this market which is unusual in Christian radio.

"Since we signed on the air this station has been the talk of the town. We have been flooded with phone calls, one of the television stations did a story on us for its six o'clock news, and we've had numerous commercial inquiries. We sold several accounts in the first week of business. In the past we have relied heavily

Savoy Names Middleton Director Of Promotion

■ ELIZABETH, N.J.—Milton Biggiam, Savoy Records senior vice president and head of a&r, has announced the appointment of Ben Middleton as director of promotion.

Background

Middleton's prior gospel involvement covers both the professional and business areas, having sung with several groups including Willie Banks & The Messengers. He most recently owned a public relations firm in Tampa, Fla. while programming gospel for WWAV, Lakeland, Fla.

on preaching programs for revenue, but with the way Christian radio has changed, we feel we can be a commercial operation and that this will be a successful format for us in Charlotte."

Swaggart Broadcasting has not yet taken over KWKI in Kansas City, but the sale has been approved by the FCC and is expected to close within a couple of weeks. The station's present format is rock.

Swaggart Broadcasting is a division of the Jimmy Swaggart Evangelistic Association headquartered in Baton Rouge, L.A. and governed by a board of directors. The radio chain is considered a non-profit organization with all funds exceeding expenses going into JSEA. The stations are overseen by Donnie Swaggart, association vice president, and Ronald Goux, general manager of JSEA.

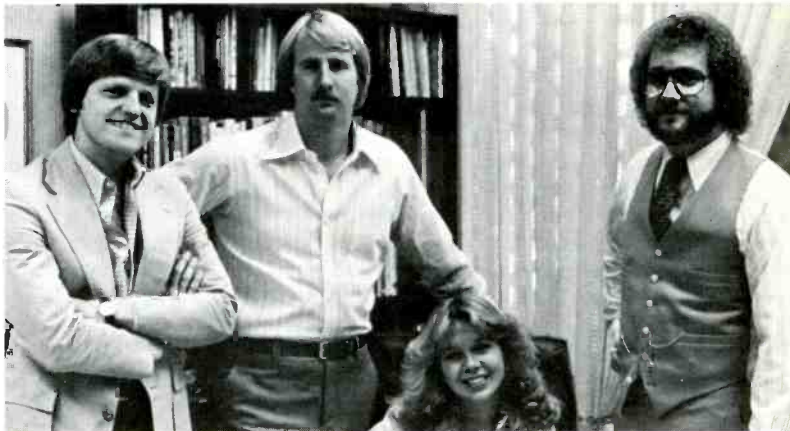
In addition to WAME, KWKI and KWJS, Swaggart Broadcasting also owns two daytimers, WHYM, Pensacola, Fla., and WJYM Bowling Green, Ohio. At present Swaggart Broadcasting is dealing with the Honduran government to obtain the proper permits and licenses to have a station in Honduras, Central America.

According to Flanders, the preaching program/music mix at the daytimers is approximately 75 percent programs with all other statistics falling between their percentage mix and WAME's mix. Each station's music format is different, determined by the needs of the particular community involved. A mild contemporary or MOR sound and the southern gospel style is used to achieve a music blend that would appeal to a wide variety of people. Flanders states that the programming intent is to appeal to the 18-49 age group.

Swaggart-owned stations carry the slogan "Sonlife." "We want our stations to be bright and happy, but be able to minister to people," explains Flanders. "The opportunity to minister through music is just as great if not greater in some cases than it is through the spoken or preached word. We feel we will be able to reach a lot of the non-Christian community with the type of music we'll be playing here in Charlotte particularly.

(Continued on page 69)

DaySpring Signs Sutter



DaySpring Records, a division of Word, Inc., has announced the signing of Lynn Sutter. Her first album, entitled "Everlasting Kind Of Love," produced by Chris Christian, is slated for late January release. Pictured around Sutter at the signing are (from left) Word executives Stan Moser, vice president of marketing; Roland Lundy, vice president of sales, and Buddy Huey, vice president of a&r for DaySpring.

Contemporary & Inspirational Gospel

JANUARY 20, 1979

JAN. 20	JAN. 6		20	20	
1	1	NO COMPROMISE KEITH GREEN/Sparrow SPR 1024	21	21	TELL 'EM AGAIN DALLAS HOLM & PRAISE/ Greentree R 3480 (Benson)
2	6	MANSION BUILDER 2ND CHAPTER OF ACTS/ Sparrow SPR 1020	22	22	BULLFROGS AND BUTTERFLIES CANDLE/Birdwing BWR 2010 (Sparrow)
3	4	MIRROR EVIE TORNQUIST/Word WSB 8735	23	18	EMERGING PHIL KAEGGY BAND/New Song NS 004 (Word)
4	3	FOR HIM WHO HAS EARS TO HEAR KEITH GREEN/Sparrow SPR 1015	24	32	FRESH SURRENDER THE ARCHERS/Light LSB 5707 (Word)
5	2	HAPPY MAN B. J. THOMAS/Myrrh MSB 6593 (Word)	25	17	GIFT OF PRAISE VARIOUS ARTISTS/Maranatha 77-046 (Word)
6	7	THE VERY BEST OF THE VERY BEST THE BILL GAITHER TRIO/Word WSB 8804	26	26	COMMUNION Birdwing BWR 2009 (Sparrow)
7	9	COME ON RING THOSE BELLS EVIE TORNQUIST/Word WST 8770	27	25	BRINGIN' THE MESSAGE MESSENGER/Light LS 5738 (Word)
8	5	HOME WHERE I BELONG B. J. THOMAS/Myrrh MSA 6574 (Word)	28	28	SOMEWHERE LISTENIN' JIMMY SWAGGART/Jim R 3628 (Benson)
9	8	COSMIC COWBOY BARRY MCGUIRE/Sparrow SPR 1023	29	29	LOVE EYES JAMIE OWENS-COLLINS/Light LS 5736 (Word)
10	15	GENTLE MOMENTS EVIE TORNQUIST/Word WST 8714	30	27	PRAISE I VARIOUS ARTISTS/Maranatha 77-009 (Word)
11	11	MUSIC MACHINE CANDLE/Birdwing BWR 2004 (Sparrow)	31	31	COME BLESS THE LORD CONTINENTALS/New Life NL 77-7-6
12	12	BLAME IT ON THE ONE I LOVE KELLY WILLARD/Maranatha 77- 047 (Word)	32	30	A TIME TO LAUGH, A TIME TO SING TERRY TALBOT/Sparrow SPR 1022
13	10	A LITTLE SONG OF JOY FOR MY LITTLE FRIENDS EVIE TORNQUIST/Word WST 8745	33	33	DALLAS HOLM & PRAISE LIVE Greentree R 3441 (Benson)
14	13	LIVE IN LONDON ANDRAE CROUCH & THE DISCIPLES/Light LSX 5717 (Word)	34	40	FUN IN THE SON ISAAC AIR FREIGHT/Maranatha 77-042 (Word)
15	16	HE MADE ME WORTHY JANNY GRINE/Sparrow SPR 1021	35	36	PILGRIMS' PROGRESS THE BILL GAITHER TRIO/ Impact R 3495 (Benson)
16	14	AWAITING YOUR REPLY RESURRECTION BAND/Star Song SSR 0011	36	34	HEY DOC! MIKE WARNEK/Myrrh MSA 6599 (Word)
17	24	FORGIVEN DON FRANCISCO/New Pax NP 33042 (Word)	37	35	PRAISE STRINGS II VARIOUS ARTISTS/Maranatha 77-039 (Word)
18	19	PRAISE II VARIOUS ARTISTS/Maranatha 77-026 (Word)	38	37	BETHLEHEM Maranatha 77-040 (Word)
19	23	AMY AMY GRANT/Myrrh 6586 (Word)	39	32	TERMINALLY WEIRD/BUT GODLY RIGHT GARY S. PAXTON/Pax R 2406 (Tempo)
			40	39	THE LADY IS A CHILD REBA/Greentree R 3486 (Benson)

Black, Artists Alive To Combine Broadcasts

■ NASHVILLE — After a two month trial arrangement, the nationally syndicated Larry Black Show and Artists Alive programs have agreed to combine their programming strengths on stations carrying the Larry Black Show.

The Black Show, heard on over 60 stations around the country, features a combination of Top 40/AOR compatible hits as well as an emphasis on contemporary Christian music. The program, now in its eighth year, is taped live at WKDF in Nashville.

Artists Alive is the brainchild of Eric Schabacker, owner of Bee Jay Recording Studios in Orlando, Florida. The program features contemporary Christian artists in a "live concert in the studio" setting.

Artists Alive will be run as a monthly, one-hour concert feature on the Larry Black Show while maintaining its own identity

as a program. Unaffected by the move will be the arrangement of the stations currently carrying the concerts.

Swaggert B'casting

(Continued from page 68)

Also we just acquired the Associated Press wire service and offer sports news with our regular news and public affairs programming.

"Broadcasters are becoming more aware of the need for professional programming and people in their Christian radio operations," concludes Flanders. "It has to be done from a quality standpoint if we expect to make any sort of impact at all in the marketplace. We have to be in a situation to be competitive in the market to gain credibility and reliability, but the ratings are not our intent. Our main intent is to propagate the gospel in its truest form to the communities where we have stations."

Cover Story

(Continued from page 56)

ending battle for truth, justice and the American way.

Nice work if you can get it, but make no mistake about it: Superman has had his problems. There's that dreaded Kryptonite, Supe's Achilles heel. There's that pert but persistent Lois Lane, who's always getting into trouble, and that nasty little imp Mr. Mxyzptlk. And of course there are those darned criminals to combat: his arch-enemy Lex Luthor, Brainiac (he's the evil fellow who put the shrunken city of Kandor into a bottle), General Zod, The Toy Man, The Prankster, Jax-Ur, those weirdos on the Bizarro world, and all the others. "It's been a little tough," he confessed. "This \$6 Million Man business has stolen a lot of my thunder. And when you go to a newsstand, you can hardly find my comics, what with Howard the Duck, Kiss and these other pretenders. I've even been thinking about quitting the Justice League of America, hiring an indie press agent and putting together a solo album with Phil Spector and the Bee Gees.

"In the meantime, though," he allowed, "I think the new movie and the soundtrack album are going to do wonders for my career. Everyone concerned—the Salkinds, who produced, director Dick Donner, that terrific Jack Williams and his marvelous score — did a swell job. I really couldn't be any happier about things right now. In fact, I'm about ready for a vacation—Krypto, my super dog, and I are heading to Palm Springs for a couple of weeks. I'll talk to you when I get back."

GRT Staff Changes

■ SUNNYVALE, CAL.—GRT Corporation has announced the following changes and promotions in its record and tape marketing operations:

Biruta McShane has been named vice president, general manager, music tapes. Jack Woodman, vice president, marketing, has assumed full responsibility for marketing and sales in the record group.

Reassignments

Woodman has reassigned Harris Rodgers, Arny Schorr, Jack Parker and Ray Ward of GRT's field tape marketing operation to regional sales managers for the record record group. Max Anderson continues as national sales manager for music tapes marketing. Richard Taylor, advertising and sales promotion manager, music tapes has assumed similar responsibilities for the record group.

In Sunnyvale, Jill Hennessey has been named manager of marketing services and Dale Dingman, manager of label relations and creative services. Sandra Woods has been named assistant admin-

Soul & Spiritual Gospel

JANUARY 20, 1979

JAN. 20	JAN. 6	
1	1	LOVE ALIVE II WALTER HAWKINS & THE LOVE CENTER CHOIR/Light LS 5735 (Word)
2	3	GOSPEL FIRE GOSPEL KEYNOTES/Nashboro 7202
3	4	I DON'T FEEL NOWAYS TIRED SALEM INSPIRATIONAL CHOIR/Savoy DBL 7024 (Arista)
4	2	FROM THE HEART SHIRLEY CAESAR/Hob HBL 501 B
5	6	IS THERE ANY HOPE FOR TOMORROW REV. JAMES CLEVELAND & CHARLES FOLD SINGERS, VOL. III/Savoy 7020 (Arista)
6	7	LIVE IN LONDON ANDRAE CROUCH & THE DISCIPLES/Light LSX 5717 (Word)
7	5	I'LL KEEP HOLDING ON MYRNA SUMMERS/Savoy 14483 (Arista)
8	12	LIVE DOROTHY NORWOOD/LA DCP 1915
9	13	SINGING IN THE STREET THE PILGRIM JUBILEE SINGERS/Nashboro 7198
10	10	LOVE ALIVE WALTER HAWKINS & THE LOVE CENTER CHOIR/Light LS 5686 (Word)
11	9	WHEN JESUS COMES SARA JORDAN POWELL/Savoy 1445 (Arista)
12	15	REUNION!!! REV. JAMES CLEVELAND & ALBERTINA WALKER/Savoy 14502 (Arista)
13	11	FOR THE WRONG I'VE DONE WILLIE BANKS & THE MESSENGERS/HSE 1521
14	8	DONALD VAILS CHORALEERS Savoy DBL 7019 (Arista)
15	20	HOW FAR IS HEAVEN REV. JULIUS CHEEKS/Savoy 14486 (Arista)
16	18	FACE IT WITH A SMILE TESSIE HILL/ABC/Peacock PY 59233
17	21	GOLDEN FLIGHT DIXIE HUMMINGBIRDS/ABC/Peacock PY 59237
18	14	LIVE AT CARNEGIE HALL JAMES CLEVELAND/Savoy 7014 (Arista)
19	25	DR. JESUS THE SWANEE QUINTET/Creed 3088 (Nashboro)
20	17	LIVE IN SWEDEN DANNIEBELLE/Sparrow SPR 1019

21	16	GOD'S GOODNESS WILLIE BANKS & THE MESSENGERS/HSE 1478
22	19	MAMA PRAYED FOR ME THE SENSATIONAL WILLIAMS BROTHERS/Savoy 14462 (Arista)
23	28	DWELL IN ME REV. MACEO WOODS & THE CHRISTIAN TABERNACLE CHOIR/Savoy 14501 (Arista)
24	30	CHAPTER 5 INEZ ANDREWS/ABC/Songbird SB 269
25	24	TONIGHT'S THE NIGHT THE GOSPEL KEYNOTES/Nashboro 7187
26	22	FIRST LADY SHIRLEY CAESAR/Hob HBL 500 B
27	—	LOVE, PEACE, HAPPINESS TOMMY ELLISON & THE FIVE SINGING STARS/Nashboro 7203
28	36	NOW! THE KINGS TEMPLE CHOIR/Creed 3083 (Nashboro)
29	—	A CITY BUILT FOUR SQUARE DOROTHY LOVE COATES/Savoy 14500 (Arista)
30	35	THE COMFORTER EDWIN HAWKINS/Birthright BR 4020
31	34	JESUS IS COMING THE SENSATIONAL NIGHTINGALES/ABC/Peacock 29232
32	26	JACKSON SOUTHERNAIRES Malaco 4357
33	39	NOBODY CAN TURN ME AROUND BETHEL PENTECOSTAL CHOIR/Savoy 14478 (Arista)
34	40	EVERYTHING WILL BE ALRIGHT JAMES CLEVELAND & THE NEW JERUSALEM BAPTIST CHURCH CHOIR/Savoy 14499 (Arista)
35	31	JOY! REV. MILTON BRUNSON & THE THOMPSON COMMUNITY CHOIR/Creed 3078 (Nashboro)
36	23	VERY BEST OF THE MIGHTY CLOUDS OF JOY ABC/Peacock AA 1091/2
37	27	BEHOLD BILLY PRESTON/Myrnh MSB 6605 (Word)
38	33	LIVE AND DIRECT THE MIGHTY CLOUDS OF JOY/ABC/Peacock AB 1038
39	32	LIVE IN DETROIT GOSPEL MUSIC WORKSHOP OF AMERICA MASS CHOIR/Savoy 7106 (Arista)
40	37	AMAZING GRACE ARETHA FRANKLIN/Atlantic SD 2906

Cream Pacts with Records-Merchandising

■ LOS ANGELES—Paul Culberg, vice president, marketing, Cream Records, has announced a distribution change for Southern California.

The full Cream line, including the Hi Records division and the Xanadu distributed line, is now handled by Record Merchandising, 1532 S. Berendo, Los Angeles, Ca. 90006.

Bonnie Killian has been named assistant administrator of creative services.

New York, N.Y. (Continued from page 57)

February 8 at the Americana Hotel. It's the first time in the award's six-year history that it has gone to a musical performing group . . . **Elvin Bishop's** tour of the northeast, which began on January 7, will bring him to the Big Apple on January 19. He and his new band—which includes **Amos Garrett** on guitar—will be at Great Gildersleeve's that night, following by two nights their appearance at My Father's Place on Long Island, which will be broadcast live over WLIR . . . Denver Broncos' running back **Jon Keyworth** will make his official network singing debut on Super Bowl Saturday Night, January 20 on NBC, with a song from his Aspen lp, "Keys."

CORRECTIONS: **Lauren Shapiro** who has just finished recording her tape for MCA Music will not be appearing at Tramps this month, but at JP's and the Good Coffeehouse in Brooklyn . . . An omission in last week's Year End Awards column left the redoubtable **Denise Ash** without her runner-up trophy for Stand-In Receptionist Of the Year. The trophy's in the mail.

GOOD MOVE: Congratulations go out to former Columbia product manager **Dick Wingate** who returns from vacation to assume a new post as **Lennie Petze's** assistant in the Epic a&r department. There's no word on who will fill Wingate's big shoes at Columbia. Among the artists he worked with are **Pink Floyd**, **Springsteen**, **Elvis** and **Nick Lowe** . . . **Herbie Hancock**, **Greg Errico** and **Con Funk Shun** are all finishing albums at the Automatt in San Francisco while the **Fania All Stars**, **Lou Rawls** and **Rory Block** are at Sigma Sound in Philly. "**Neon**" is the name of the new group formed by **Danny** and **Daegal Bennett**, formerly of **Quacky Duck**. The group was at Great Gildersleeves last week, the same night their father, Tony, was appearing uptown.

Platinum for Vannelli



A&M Records has announced that Gino Vannelli's release, "Brother To Brother," has achieved platinum status. The album is Vannelli's sixth release on the A&M label, and the first to reach gold and platinum status. Joe and Ross Vannelli were also presented with platinum albums, as they co-produced and arranged the lp together with Vannelli. Pictured at the presentation are, from left: Bill Johnston, Vannelli's manager; Joe Vannelli; Gil Friesen, president, A&M Records; Gino Vannelli; Jerry Moss, A&M chairman; Ross Vannelli, and Herb Alpert, A&M vice chairman.

Marty Goldrod

(Continued from page 4)

port jointly to Goldrod and their respective department heads in New York. In addition, Goldrod will be a member of the management committee, the company's main decision-making body, and will also deal with attorneys and

artist managers.

Background

Goldrod was most recently west coast artist relations and trades liaison for Polygram, and has previously worked on the west coast with Private Stock and Arista Records.

Radio Replay (Continued from page 22)

those that have helped many broadcasters in one way or the other with little gimmicks that they thought up. The first is **Filmore G. Mountbatten**, who in 1961 helped increase his popularity with the boss and the listening audience by asking people to call on the request line, then putting all 20 lines on hold. This gave everyone the impression that the world was listening since no one could get through. In the field of radio engineering, **Zak Lowe** managed to accomplish the first coordinated turntable and cartridge machine breakdown of studio equipment, while repairing a slide projector in the shop for his next door neighbor. Zak tried but the station manager insisted he take full credit for the lousy wiring. This stunt has been tried by other radio engineers, but never totally carried off. **Geraldine Finsterrotter**, whose air name is **Bambi**, was the first woman we know of to broadcast an obscene phone call over the air during a charity radio-a-thon, thus increasing the pledges by over a thousand dollars.

The last of these not-so-famous names in radio history is **Skooter Glassco**. This newscaster reported the biggest raid on the local girlie club in Sevierville, Tennessee, mentioning the names of the radio station owners and top management who were caught showing their assets. This great job of freedom of the press earned Skooter a plug in this column and a milk route in Muncie.

MOVES: **Charles Goldmark** named new GM at WRKO/Boston from sales manager at WXLO(99X) New York . . . **T. J. Donnelly** becomes GM at WHBQ/Memphis . . . **Joe Urbiel** appointed PD at WWWW (W-4)/Detroit . . . **Dick Summer** joins WYNY(Y97)/New York on-air . . . **Mike Wolf** named PD at WZMF-FM/Milwaukee . . . **Sandy Weaver** to on-air at WRKO/Boston from WDAK/Columbus . . . **Jack M. Casey** new PD at WRXL(XL-102)/Richmond from WROV/Roanoke . . . WAAF/Worcester is looking for an afternoon drive person. Superstar experience is helpful. Send tapes/resume to **John Duncan**, 34 Mechanic St., Worcester, Mass. 01608 . . . WZZD/Philadelphia has gone disco; WTWR/Detroit has started disco 92, 9 p.m.-2 a.m. nightly; KOFM/Oklahoma City will present disco programming Friday and Saturday nights from 10 p.m.-2 a.m. with **Brother John** . . . Portia at RW west reports: **John Fox** new PD at KCBQ/San Diego . . . **Danny Wright** new PD at KROY/ Sacramento. Also at KROY, **Chuck Hale** doing mid-days from KNDE; **Tom Chase** and **Kris Mitchell** have left the station . . . **Michael O'Shea** joins KPOL/Los Angeles as PD, from KVI/Seattle . . . Send your moves, changes, and station pictures to either Portia, RW west, or in the east to Neil (Disco) McIntyre.

Grammy Nominations (Continued from page 3)

Year were Gerry Rafferty's "Baker Street," Chuck Mangione's "Feels So Good," Billy Joel's "Just the Way You Are," the Bee Gees' "Stayin' Alive" and Anne Murray's "You Needed Me."

Album of the Year nominees were Barry Manilow's "Even Now," the "Grease" and "Saturday Night Fever" soundtracks, Jackson Browne's "Running on Empty" and the Rolling Stones' "Some Girls."

Nominated for Song of the Year were "Just the Way You Are," "Stayin' Alive," "Three Times a Lady," "You Don't Bring Me Flowers" and "You Needed Me."

For Best New Artist of the Year (based on first recordings released between October 1, 1977 and September 30, 1978), the academy membership nominated the Cars, Elvis Costello, Chris Rea, A Taste of Honey and Toto.

Best Female Pop Vocal nominees were Olivia Newton-John, "Hopelessly Devoted to You," Donna Summer, "Mac Arthur Park," Carly Simon, "You Belong to Me," Barbra Streisand, "You Don't Bring Me Flowers," and Anne Murray, "You Needed Me."

Nominees for Best Male Pop Vocal were "Baker Street," Gerry Rafferty, "Copacabana (At the Copa)," Barry Manilow, "I Just Wanna Stop," Gino Vannelli, "Running on Empty," Jackson Browne and "Sometimes When We Touch," Dan Hill.

Best Pop Vocal by a Duo, Group or Chorus nominees were "The Closer I Get to You," Roberta Flack and Donny Hathaway, "FM (No Static at All)," Steely Dan, "Got To Get You Into My Life," Earth, Wind & Fire, "Saturday Night Fever," Bee Gees and "Three Times a Lady," Commodores.

In the rhythm & blues categories, the academy membership nominated for Best Female Vocal Aretha Franklin's "Almighty Fire," Alicia Bridges' "I Love the Night-

life (Disco Round)," Chaka Khan's "I'm Every Woman," Donna Summer's "Last Dance" and Natalie Cole's "Our Love."

Best Male r&b Vocal nominees were Teddy Pendergrass' "Close the Door," Peter Brown's "Dance with Me," Ray Charles' "I Can See Clearly Now," George Benson's "On Broadway" and Lou Rawls' "When You Hear Lou, You've Heard It All."

Best r&b Duo, Group or Chorus Vocal nominees were "All 'N All," Earth, Wind & Fire, "Boogie Oogie Oogie," A Taste of Honey, "Ease on Down the Road," Diana Ross & Michael Jackson, "Natural High," Commodores and "Use Ta Be My Girl," O'Jays.

Among the country categories, the Best Female Vocal nominees were Dolly Parton's "Here You Come Again," Emmylou Harris' "Quarter Moon in a Ten Cent Town," Barbara Mandrell's "Sleeping Single in a Double Bed," Crystal Gayle's "Talking in Your Sleep" and Anne Murray's "Walk Right Back."

Best Male Country Vocal nominees were Willie Nelson for "Georgia on My Mind," Waylon Jennings for "I've Always Been Crazy," Ronnie Milsap for "Let's Take the Long Way Around the World," Kenny Rogers for "Love or Something Like It," Elvis Presley for "Softly As I Leave You" and Johnny Paycheck for "Take This Job and Shove It."

Best Country Vocal by a Duo, Group or Chorus nominees were Kenny Rogers and Dottie West for "Anyone Who Isn't Me Tonight," the Oak Ridge Boys for "Cryin' Again," the Statler Brothers for "Do You Know You Are My Sunshine," Jim Ed Brown and Helen Cornelius for "If the World Ran Out of Love Tonight," Waylon Jennings and Willie Nelson for "Mamas Don't Let Your Babies Grow Up to Be Cowboys" and Charlie Rich and Janie Fricke for "On My Knees."

Siner MCA President (Continued from page 3)

While declining to detail specifics, Siner did confirm changes within the label's management team would be forthcoming. "Major appointments are already being made," he commented, "and will be announced over the coming weeks."

Most recently executive vice president, Siner was placed in charge of MCA Records' core operations in midsummer via a realigned vice presidential committee formed by former label chief Mike Maitland, who helped unify the Uni and Decca labels into the current MCA label operation seven years earlier. Siner's vp mandate was further broadened this fall to include the

role of principal label spokesman, with Siner subsequently reporting directly to Sheinberg.

Siner, who holds a bachelor's degree in marketing from the University of California, Northridge, joined MCA Records in 1971 as assistant creative director and was later promoted to director of advertising. After being named vice president, advertising and merchandising (later redrawn as marketing services), he was named senior vice president, marketing, concurrent with the August unveiling of the new management core. In October, he was again promoted, this time to the executive vice presidency he held until the new appointment.

Polygram Distrib. Convention Highlights

(Continued from page 66)

chandising manager, and the advertising specialty was co-chaired by Jon Peisinger, vice president of marketing development and Leslie Clifford, national advertising manager.

On Sunday, January 7th, Larry Harris, executive vice president and Neil Bogart, president, presented the Casablanca film. The Casablanca hits of 1978, Kiss, Donna Summer, T.G.I.F., Parliament, Village People, and others were highlighted. Bogart announced a major thrust into the area of comedy with recent signings of Woody Allen, Robin Williams of ABC-TV's *Mork & Mindy*, and "Lenny & Squiggy" from the hit TV series "Lavern & Shirley." Product from Cher, Angel, Ultimate, Space, Brooklyn Dreams, Meco, Godz, Sean Delaney & others was previewed. The announcement of the publication of the first release from Casablanca Bookwords was made, and upcoming films from Casablanca's film division were announced.

National sales director, Mitch Huffman, began the RSO presentation thanking Polygram Distribution for their part in making record history with "Saturday Night Fever" and "Grease." Al Coury, president of RSO Records, took the podium with a standing ovation from the audience. He expressed his enthusiasm with the new RSO label agreement with Curtom Records, mentioning releases on Curtom from Curtis Mayfield and Linda Clifford. Other new releases from RSO scheduled for 1979 release, such as the Bee Gees, Andy Gibb, Player, Yvonne Elliman, Marcy Levy, and others were highlighted. Coury stated, "We at RSO will continue to supply you with the best possible product." He announced that sequels to both the "Saturday Night Fever" and "Grease" films were already underway.

The Polygram Distribution film, described by Jon Peisinger as an "audio/visual yearbook for 1978" closed the day's events. The film depicted the transition from the Phonodisc of two years ago to the Polygram Distribution of today via sequence patterned after the triumphant scene from the film "Rocky" on the steps of the Philadelphia library.

Friday afternoon the first general seminar was held. The 400 attendees were divided into five groups who attended each of five separate seminars on a rotating basis throughout the Convention.

The seminars were moderated by five Polygram Distribution national executives, Jack Kiernan, vice president of sales; Jon Peisinger, vice president of market-

ing development; Jules Abramson, vice president of planning; Rob Singer, merchandising manager and Rick Bleiweiss, national singles director, who also rotated with the five seminar topics. Each of the five topics, advertising, merchandising, artist development, store reports and promotion, were presented by a moderator and two sets of panel members consisting of both Polygram Distribution and label staffers.

The advertising seminar touched upon the dollars spent each year on advertising and the necessity of involvement from all field personnel for the effective use of advertising dollars. Because of increasing media rates, all advertising must be the result of a goal-oriented plan, according to Peisinger, and the needs of the label, Polygram Distribution and the account must all be considered when structuring a campaign. Timing and imagination were cited as important factors of advertising and the use of advertising as a selling tool was also discussed. "The Media Mix," an advertising film, was shown. The first panel consisted of Joel Borowka, executive vice president, The Music Agency; Frank Fenter, executive vice president, Capricorn Records; Mitch Huffman, national sales manager, RSO Records and Leslie Clifford, national advertising manager, Polygram Distribution. The second panel members were Borowka, Harry Anger, senior vice president of marketing, Polydor Records; Dick Sherman, vice president of sales and marketing, Casablanca Records and Ed Jarman, regional sales director, Polygram Distribution.

Merchandising as a priority area for labels and retailers was stressed during the merchandising seminar. While the need for creativity was stressed, merchandisers were urged never to lose sight of the fact that the main purpose of merchandising is to increase sales. Singer discussed the more and more elaborate point-of-purchase materials that are being developed and that the actual display pieces are becoming the reasons to receive in-store space. Realizing the needs of the retailer in developing merchandising aids and knowing the store's needs when implementing displays were touched upon. A NARM film, "Show And Sell" was shown. Glenn Ross, director of creative services, RSO Records; Chris Whorf, vice president of creative services, Casablanca Records; Bill Levy, director of creative services, Polydor Records; Harry Losk, vice president of national sales, Phonogram and Gary Willet, label manager, Polygram Distribution made up the first panel. The sec-

ond panel was comprised of Ed Berson, national sales manager, Capricorn Records; George Balos, merchandising manager/art director, Phonogram; Mario DeFilippo, vice president of sales, Polygram Records and Rob Gold, director of marketing, Casablanca Records. The creative usage of merchandising aids, creativity and thought behind the development of merchandising aids, support and cross merchandising and creating an artist's image through packaging were the panel members' topics, followed by questions and answers.

Opening the artist development seminar, Jules Abramson pointed out that no artist is exempt from further development and that artist development encompasses the total marketing effort. According to Abramson, the responsibility of artist development must be shared between the labels and the distributing company. The importance of the continuous reaching for new goals for further artist development was also stressed. Panel members for the first panel were Bruce Bird, executive vice president, Casablanca Records; Lou Simon, senior vice president and director of marketing, Phonogram; Don Schmitzerle, vice president and general manager, Capricorn Records and Harry Palmer, label manager, Polygram Distribution. Panel two heralded such members as Charlie Fach, executive vice president and general manager, Phonogram; Jerry Jaffe, director of artist development, Polydor Records; Larry Harris, executive vice president, Casablanca and Bill Mulhern, label manager, Polygram Distribution.

Store reports as a part of the total promotional effort was discussed by Rick Bleiweiss. Airplay and sales positions (and therefore charts) are affected by store reports, according to Bleiweiss, and a scientific approach for garnering store reports must be utilized. The seminar emphasized the necessity for effective store reporting efforts if records are to reach their full potential. Bob Edson, senior vice president and general manager, RSO Records; Bernie Block, sales and marketing coordinator, De-Lite Records; Randy Roberts, national singles manager, Polydor Records and Pete Jones, regional director, Polygram Distribution, made up the first panel. Heading up the second panel were Lynn Adam, national singles director, Capricorn Records; Joe Polidor, assistant national sales manager, Phonogram; Herb Greene, national singles sales supervisor, Polygram Distribution and Al Di-Noble, national singles sales manager, Casablanca Records.

In the Promotion Seminar,

Jack Kiernan stressed the necessity of a relationship between sales and promotion. Kiernan said, "every salesperson must promote and every promotion person must sell. What is important is where and how you put the records in the marketplace, not how many." Tighter playlists were discussed and the need for communication between sales and promotion for proper product coverage was touched upon. Representing the first panel were Howard Rosen, vice president of promotion, Casablanca Records; Rich Fitzgerald, vice president of promotion, RSO Records; Bill Haywood, vice president of r&b, Phonogram, and Herb Heldt, regional director, Polygram Distribution. Making up the second panel were Jim Collins, national singles promotion manager, Polydor Records; Phil Rush, vice president and director of promotion, Capricorn Records; Frank Leffel, national promotion director, country, Phonogram; Sonny Taylor, vice president special markets, Polydor Records, and Emiel Petrone, regional director, Polygram Distribution. The panel topics included sales support on secondary play, airplay flow patterns, black music—its potential and crossover, country music—its potential and crossover and non-radio play and how it supports radio. Questions and answers and a general discussion followed the panel discussions.

Sunday night's Awards Banquet was opened with the introduction of Irwin Steinberg by John Frisoli, who cited Steinberg as the person who was responsible for bringing him into the record industry 13 years ago. Awards were presented to the Branch of the Year, the Branch of the Month (December), the Sales Representative of the Year, the Marketing Coordinator of the Year, the Regional Singles Sales Specialist of the Quarter, and the Merchandising Specialist of the Year.

Frisoli also mentioned the initial construction stages for a new Midwest depot facility located in Indianapolis scheduled to be completed by early 1980.

Frisoli closed the Convention with the announcement of four major vice presidential promotions within Polygram Distribution. Emiel Petrone was appointed to vice president of the Western Sales Region; Herb Heldt was appointed to vice president of the Southern Sales Region; Pete Jones was appointed to vice president of the Midwestern Sales Region, and Ed Jarman was appointed to vice president of the Eastern Sales Region.

RECORD WORLD COUNTRY

Disco Sounds Make Country Inroads

By WALTER CAMPBELL

■ NASHVILLE—Disco is here to stay, say a number of major record labels who have established departments to handle disco product, and its presence has spread to all kinds of musical styles—including most recently country. There is little chance of "Saturday Night Fever" on the Opry, but several disco-oriented country singles are now showing up on the country chart.

Bill Anderson

Bill Anderson started it with "I Can't Wait Any Longer" (MCA)

Plans Underway for Country Radio Seminar

■ NASHVILLE — Plans for the tenth annual Country Radio Seminar, scheduled for March 9 and 10 at the Hyatt Regency here, are well underway, according to Roy Wunsch and Joe Galante, co-chairmen, record industry. Registrations are scheduled to be in the hands of radio programmers the first week of January with advance registrations costing \$80 and \$100 for those who register after February 9.

The planned sessions for the two-day event are under the direction of agenda chairman Bob Young of KNEW. Co-chairman is Don Boyles of WSUN.

Promo Material

The seminar committee has also announced that all promotional material should be sent to Dale Turner, WKDA, 506 Second Ave. C., Nashville, Tenn. 37210 (please note the new address for WKDA). Air checks should be sent to Bob English, WUBE, 225 Sixth St., Cincinnati, Ohio 45202, and VPR slides to Bob Holton, WTCR, Radio Park Road, Catlettsburg, Ky. 41129.

which went to number four on RW's Country Singles Chart, and followed it up with a more modified disco styled single, "Double S," which peaked at number 33 and is now at 90. Anderson's album being released this week contains six cuts (including the two singles) which have at least a modified disco beat.

"Everlasting Love," cut by both Narvel Felts (ABC) and Louise Mandrell (Epic), now at 26 bullet and 63 respectively, also have disco-like rhythm tracks. Louise Mandrell's version, produced by Buddy Killen (who also produced Anderson), has a slightly more pronounced disco beat.

Most recent is a single by Margo Smith (Warner Bros.) entitled "Still A Woman," at 47 with a bullet, which has country-oriented lyrics, but that disco beat is backing them up. Other disco-oriented (or related) country singles include Jim Mundy and Terri Melton's version of Exile's "Kiss You All Over" on MOM (a cut also included in Anderson's album) and a special disco version of Dolly Parton's "Baby I'm Burnin'," which has gained considerable play in several discos around the country.

Radio Reaction

Those releases hardly comprise a takeover by disco in country radio, but programmers generally are willing to accept the singles. "I would say with country radio, as long as the disco flavor is spiced with the production which enhances some of the basic country instruments that are detectable, it could be successful," said KCKC's (San Bernardino) Bob Mitchell, "and it provides a very nice change of pace because I think one of the reasons that country will continue to be successful is the fact that there has

been different directions that the music has taken. That is one of the greatest benefits to country: the production innovations which have come in and tended to spice it up and make it more listenable for a longer period of time. So I think disco's injection into country is acceptable, definitely."

Quality

But as always quality is the key, particularly in the song itself, "I don't hesitate to play it as long as I feel the song is of exceptional quality," Mitchell continued. "I would say listener reaction has been mostly positive, particularly to the Bill Anderson song."

Bob Berry of WWVA, Wheeling, agreed: "As a matter of fact we might even look for things like that, provided they're good quality material, and it's a hit."

(Continued on page 73)

Sara Carter Dies

■ NASHVILLE — Sara Carter, 81, the only remaining original member of the singing Carter family, died Monday (8) at her home in Lodi, Cal. She had been ill with a heart condition for the past several years.

The original Carter Family, which performed traditional music of the Appalachian mountains beginning in the early 1920s, was comprised of Mrs. Carter, her husband Alvin Pleasant (A.P.), her brother-in-law Ezra Carter, and his wife Maybelle, who died in Nashville on Oct. 23. The original Carter Family was the first group to be inducted into the Country Music Hall of Fame.

Mrs. Carter, who married Coy Banes in 1960, is survived by two daughters, Janette C. Kelly and Gladys Millard, and a son, Joe Carter.

Nashville Report

By RED O'DONNELL



■ Chris Waters, who works at the Nashville office of April/Blackwood Music, was stopped at the line of scrimmage—if not thrown for a loss the other day.

After listening to an interesting, and possibly potential song, Chris asked the writer, "Did you write the music and the lyrics?"

"No!" exclaimed the eager tyro with éclat and élan, "I wrote the whole thing."

Here's a bit of interesting trivia for the nostalgics: "After The Ball," written in 1892 by Charles King, was the first popular song to become a hit! It sold more than a million copies of sheet music, somewhat of a feat in that era when a dime was worth a 1979 dollar.

Carol Burnette, here to tape a CBS special with Dolly Parton (scheduled to be shown Feb. 14), was asked if anything unusual or unique happened while she was in Nashville.

"Yes," replied the comedienne. "My three daughters, Carrie (15), Jody (12) and Erin (10), who are with me, saw snow fall for the first time. They have," she elaborated, "seen snow before, but it was the

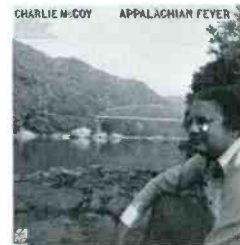
(Continued on page 74)

PICKS OF THE WEEK

SINGLE MOE BANDY, "IT'S A CHEATING SITUATION" (prod.: Ray Baker) (writers: C. Putman/S. Throckmorton) (Tree, BMI) (2:39). Bandy sings a pure country ballad, with Janie Fricke providing harmonies, using his solid vocal style. The mood is on the quiet side with guitars, keyboards and a violin lending gentle support. Columbia 3-10889.

SLEEPER JUICE NEWTON, "LET'S KEEP IT THAT WAY" (prod.: Otha Young) (writers: C. Putman/R. Van Hoy) (Tree, BMI) (3:22). Newton's smooth, sweet voice is well-suited for this love song which gradually builds in momentum throughout. Production is full, complete with strings and background singers, yet simple enough to keep the lyrics out front. Capitol P-4679.

ALBUM CHARLIE MCCOY, "APPALACHIAN FEVER." Long in demand as one of Nashville's top session musicians, McCoy has an album which shows his strength as an artist as well. As the title indicates, the music is mountain flavored with banjos, fiddles and McCoy's expert harmonica. "Fair And Tender Ladies" and "In The Pines" are cuts done with McCoy on all instruments and vocals. "Carolina Morning" and the title cut are also strong. Monument MG 7632.



Country Hotline

By MARIE RATLIFF

MOST ADDED CHART CONTENDERS

Anne Murray — "I Just Fall In Love Again"

Bobby Bare — "Healin' "

Con Hunley — "I've Been Waiting For You All My Life"

Larry G. Hudson — "Loving You Is A Natural High"

Sonny Throckmorton — "Last Cheater's Waltz"

It's the title song on the big album by Anne Murray, but it was never released as a single by her. But it's a super song, so Capitol has released it as a single by Juice Newton. It's sure to be the one to launch Newton's career; watch it closely!

Speaking of Anne Murray, her latest, "I Just Fall In Love Again," is sure to repeat the success of "You Needed Me." Check these instant adds: WMNI, WUNI, WTSO, KFDI, KSSS, WBAM, KBUC, WXCL, WTOD, WSUN, WPNX, KRMD, WFAI, KGA, WHK, WITL, KAYO, WIRE, WDEM, KSOP.

Bobby Bare is getting immediate attention with "Healin' " at WTOD, KGA, KWMT, WVOJ, WXCL, KWKH, WBAM, KRAK, WIRK, KNEW, KKYX, KRMD, KSOP, KAYO.

You have a choice of new releases on Johnny Paycheck to start the New Year! Little Darlin' Records has released an old master titled "Down on the Corner at a Bar called Kelly's" which is playing at KXLR, WAME, WJQS, KFDI, KYNN, KVOO, KRMD. Epic has pulled a cut from Paycheck's current album: "The Outlaw's Prayer" is added at WESC, WWOL, WYDE, KCKC (#8), KSSS, WBAM, KAYO, KSOP.

Larry G. Hudson has an early start on "Lovin' You is a Natural High" at WPNX, KKYX, WBAM, WDEM, WVOJ, KGA, WTSO, KFDI, KSSS, KBUC, KSOP, WFAI. Ron Shaw's "I Cry Instead" added at KCKC, KDJW, KVOO, KGA, KSSS. WWOK has opted for the flip, "Kansas City."

Adding Sonny Throckmorton's "Last Cheater's Waltz" this week are WHOO, KIKK, WBAM, WMPS, WJQS, KFDI, KSOP, WDEM, KAYO, WFAI, WPNX. Gayle Harding's "I'm Lovin' The Lovin' Out of You" airing in Wichita, Macon, Salt Lake City and Montgomery. Melanie Jayne's "Waking Up Together" spreading in the southwest.

SURE SHOTS

Charly McClain — "Take Me Back"

Bobby Bare — "Healin' "

LEFT FIELDERS

Juice Newton — "Let's Keep It That Way"

Vince Davanaugh II — "Everything Is Coming Back But You"

Rayburn Anthony — "Shadows of Love"

AREA ACTION

Peggy Forman — "I Still Need You" (KVOO)

Amy — "Please Be Gentle" (WPNX)

Dale McBride — "It's Hell to Know She's In Heaven" (KSOP, KKYX)

CBS Taps Dotson and Thomas

■ NASHVILLE—Sue Binford, director, press and public information, CBS Records, Nashville, has announced the appointment of John Dotson to the position of publicity assistant and Gail Thomas to the position of tour publicist, for the press and public information department of CBS Records Nashville. Reporting directly to Binford, both Dotson and Thomas are based in Nashville.

Dotson's responsibilities include the coordination of all CBS artist appearances in Nashville and the securing of publicity on

their related performances, coordination of all promotional materials to accompany all new releases and assisting in publicizing CBS Nashville-based artists on both a regional and national level.

Information Chores

Thomas' responsibilities include tour press on Nashville-based artists, assisting Binford in acquiring national press and maintaining biographical updates on Nashville-based artists and compiling artist news for informational mailings.

Country Radio

By CINDY KENT

■ WCAR—COUNTRY! Pop/Adult formatted WCAR, Detroit, is going country, according to station manager John Richer. Accompanied by a call letter change, target date for the switch is mid-March. Station ownership (Golden West Broadcasting) will remain the same, but plans for a new airstaff are in the works. Richer, ironically, was station manager for five years at WDEE, Detroit's other big AM country outlet, but joined the WCAR staff about seven months ago. Richer says it's really too early to talk about programming specifics or new personnel, so RW will keep tabs on what happens in coming weeks.

WHAT'S HAPPENED IN CHARLOTTE? There's some quick changes taking place—switching from contemporary to country is WIST, taking over the AM live spot from WAME, which is now Christian contemporary. RW's source is Bob Brandon, WIST's new MD, from where else but WAME. Billing itself as "Charlotte's Live Country," most of WIST's staff remains the same (Al Munn, general manager; Tim Sindell, PD) except for new staffer Ed Galloway, also from WAME. The station will feature a standard playlist with artist profiles on weekends, and product is needed. WIST is located at 1418 Elizabeth Ave., Charlotte, N.C. 28204. WAME was sold several months ago to evangelist Jimmy Swaggart, as reported elsewhere in RW. However, just a few weeks ago, everything was as country as ever, with no definite takeover date. But as of midnight, Dec. 31, WAME was changed to a Christian contemporary format, according to Jeff Flanders, representative of Swaggart Broadcasting. Word is that early liquidation was desired by previous owner, Mission Broadcasting, which accounts for the sudden takeover. WAME is the eighth radio addition to Swaggart Broadcasting, which has plans for more growth (see related story in this week's Gospel section).

WSNO COUNTRY TRIUMPHS: Things are looking good for WSNO, Barre, Vt., after its switch from contemporary to country Oct. 1. According to station PD/MD Bill Noyes, listener response has been 20 to one in favor of country. Noyes thought the switch would be a good idea after realizing Vermont had no full-time country station (WSNO plays country 24 hours daily). Station owner is Radio Bari, Inc., which also owns its sister station, WORK-FM (contemporary). WSNO's staffers are: Rod Hagler, Roland Lajoie, Norm Robinson and Dave Noyes.

Disco Makes Country Inroads

(Continued from page 72)

To me a hit's a hit." Berry added that the disco influence may be just another example of cross-overs and the fading of lines between different musical styles. "I didn't really define it as disco, but more or less just pop-flavored, MOR- flavored music, but I guess it is disco influence," he said. "I don't know if this is the tip of the iceberg or if they are just a few isolated incidents, but I can't say I'm displeased with it. I do think one thing that disco music has against it is the sameness of sound, so I hope that country music doesn't get to the point where everything sounds exactly alike like a lot of disco-rock does."

Buddy Killen, Anderson's and Mandrell's producer, explained his approach, again emphasizing the song. "The main thing is the song. If you find a song that calls for it, that's what you do with it, it's not especially just for perpetration of it," he said, "I'm going to keep my mind open to whatever comes along, and if I feel like one of my artists can handle a particular kind of record, I'm going to do it. I feel that country music can handle all kinds of different sounds, so it's

an attempt to do something fresh. I love that groove because I cut r&b records, too, so I'm influenced by that. I've never understood why country and r&b can't be sort of joined together, and that's what I've tried to do through the years, and recently some of the records have been gaining acceptance."

No In-Between

"If it comes off well, like the Margo Smith record which I personally like, or the Bill Anderson record, that's fine," said WMC's Hal Jaye (Memphis), "but if they go in there initially and say let's try and cut a disco record and try to get crossover airplay; I've never been for that kind of thing, You can tell when an artist has tried to do that. But we're playing the Bee Gees' "Rest Your Love On Me," but it's not disco, so the artist doesn't make that much difference; it's just a good song. With our audience here, on research, they either loved the Bill Anderson song or they hated it. There was no in-between, so I think people have mixed emotions about it. But again as far as we go, if it's a good record we'll play it whether it has a disco beat or not."

Nashville Report (Continued from page 72)

first time they had actually seen it fall, live and in person." (But in black and white; no color.)

Veteran singer-writer **Dave Dudley** (accompanied by his manager **Jimmy Key**) leaves Tuesday for Saarbrücken, Germany where Dave is to appear on a TV special. The summons resulted from popularity in that country of a song titled "I Would Like To Hear Dave Dudley, Hank Snow and Charley Pride," recorded by German group called **Truck Stop**.

The **Statler Brothers**, very large at the box offices around the country in 1978, are at it again! The Mercury recording foursome's first booking of 1979 (at Knoxville's Civic Center) was a sellout 10 days in advance of the performance. The center's manager, **Fred B. McCullum**, described it as "the fastest selling country music attraction in the city's history."

In my opinion, the 60 Minutes "expose" (Sunday night on CBS television) of Music Row's rip-off operation didn't live up to advance billing. Why didn't **Mike Wallace** interview **DA Tom Shriver**? Or Feds' prosecutor **Hal Hardin**. Local music and trade reporters over the past decade or so have written hundreds of stories warning would-be singers or songwriters not to pay anybody who offers "to make you a star" or "get your song published." Yet these hopefuls keep coming here to pay their money to sign contracts that are as Music Row's **Rose Palermo** told Wallace, "technically not illegal."

There was a "first" at the Grand Ole Opry last Saturday: a synthesizer was used for the first time. **Mike Lawler** played it while **Porter Wagoner** sang his latest RCA single, "Ole Slewfoot."

Margo Smith and **Jerry Reed** take off this week for a 21-day tour of Ohio and Canada. Incidentally, did you know that Margo's very first recording, "There I Said It" (on the 20th Century label), is now listed as a collector's item. Copies go for \$10 per, I'm told by **Bonnie Rasmussen** of Warner Bros.

Cadwallader C. of Bunkerville, Nev. (yes, there is such a college and such a town) May 26 confers honorary degrees on six national achievers "outside the academic community." One of the recipients is to be **Dolly Parton** "for her leadership and efforts in behalf of women's rights."

THE Song by the Writer . . .

"She Believes In Me"

STEVE GIBB

Clouds #12 (TK)

published by

Angel Wing Music

Administered Internationally by
Southern Writers Group USA

Country Single Picks

COUNTRY SONG OF THE WEEK

FREDDY WELLER—Columbia 3-10890

FANTASY ISLAND (prod.: Ray Baker) (writers: F. Weller/B. Cason)
Young World, BMI/Buzz Cason, ASCAP) (3:41)

Smooth and easy is the sound of Weller's latest single, co-written with Buzz Cason. The tropical flavor along with the lyrics offer a pleasant escape from the winter weather.

DR. HOOK—Capitol P-4677

ALL THE TIME IN THE WORLD (prod.: Ron Haffkine) (writers: E. Stevens/
S. Silverstein) (Deb Dave/Evil Eye, BMI) (2:30)

Dr. Hook follows its recent hit with another of equal potential, this time with a sound which has appeal for country listeners as well as pop. The smooth chorus is especially strong for an effective hook.

STEVE FROMHOLZ—Lone Star 707

SHE'S EVERYBODY'S BABY BUT MINE (prod.: Ken Laxton) (writer:
S. Fromholz) (Prophecy, BMI) (3:30)

Fromholz uses a traditional, western swing influenced sound on this self-penned song which starts off easy and gains momentum. Production is full and polished with a fiddle and steel guitar adding a down-home touch.

CHESTER LESTER—Con Brio 148

MAMA, MAKE UP MY ROOM (prod.: Bill Walker) (writer: C. Lester)
(Con Brio, BMI) (2:57)

This single begins quiet and slow, moving into a steady flowing chorus accented with a lonesome sounding harmonica. The country blues melody and lyrics fit together with ease.

RAY WYLIE HUBBARD—Lone Star 705

REDNECK MOTHER (prod.: George M. Jones, Larry White & Ray Wylie
Hubbard) (writer: R. W. Hubbard) (Tennessee Swamp Fox, BMI) (3:58)

This classic country song is finally out performed by the man who wrote it, and the sound is smooth and flowing compared to previous versions. "What A Way To Go" on the flip side is also worth a listen.

REG LINDSAY—Con Brio 147

RHINESTONES ARE FOREVER (prod.: Bill Walker) (writers: D. King/
J. C. Hargis) (Wiljex, ASCAP) (3:12)

Lindsay's latest single is pure country, as the title may indicate, all about Texas cowboys and Saturday night honky tonks. A fiddle and steel guitar provide accent for the acoustic guitar.

JOHNNY PAYCHECK—Epic 8-50655

THE OUTLAW'S PRAYER (prod.: Billy Sherrill) (writers: B. Sherrill/G. Sutton)
(Julep/Flagship, BMI) (5:03)

Paycheck calms down a bit for this philosophical recitation on religion, faith, money and suffering. The sound is very simple to spotlight Paycheck's message, which he delivers in his plain and simple style.

B. J. THOMAS—MCA 40986

IN MY HEART (prod.: Chips Moman) (writer: Tim Krekel) (Combine, BMI)
3:26)

The chorus of this song, which has both pop and country potential, is strong as Thomas' distinctive vocal style comes across solid and clear. The flip side, "We Could Have Been The Closest Of Friends," also shows strength.

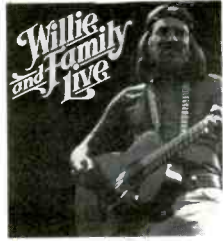
Record World Country Albums



JANUARY 20, 1979

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

JAN. 20 JAN. 13



WKS. ON CHART

1	2	WILLIE & FAMILY LIVE			
		WILLIE NELSON			
		Columbia KC2 35462			
		(5th Week)			8
2	1	THE GAMBLER KENNY ROGERS/United Artists LA 834 H			6
3	4	TNT TANYA TUCKER/MCA 3066			9
4	8	STARDUST WILLIE NELSON/Columbia JC 35305			37
5	5	LARRY GATLIN'S GREATEST HITS/Monument MG 7628			10
6	3	I'VE ALWAYS BEEN CRAZY WAYLON JENNINGS/RCA			15
		AFL1 2979			
7	7	EVERY WHICH WAY BUT LOOSE (ORIGINAL SOUNDTRACK)			
		VARIOUS ARTISTS/Elektra 5E 503			5
8	6	LET'S KEEP IT THAT WAY ANNE MURRAY/Capitol ST 11743			49
9	9	PROFILES/BEST OF EMMYLOU HARRIS/Warner Bros. BSK			
		3258			8
10	10	WHEN I DREAM CRYSTAL GAYLE/United Artists LA 858 H			30
11	11	EXPRESSIONS DON WILLIAMS/ABC AY 1069			19
12	26	ROSE COLORED GLASSES JOHN CONLEE/ABC AY 1105			10
13	13	TOTALLY HOT OLIVIA NEWTON-JOHN/MCA 3067			7
14	15	ARMED AND CRAZY JOHNNY PAYCHECK/Epic KE 35444			8
15	17	BEST OF THE STATLER BROTHERS/Mercury SRM 1 1037			155
16	18	HEARTBREAKER DOLLY PARTON/RCA AFL1 2797			23
17	14	ELVIS—A LEGENDARY PERFORMER, VOL. III ELVIS			
		PRESLEY/RCA CPL1 3078			6
18	12	MOODS BARBARA MANDRELL/ABC AY 1088			14
19	21	VARIATIONS EDDIE RABBITT/Elektra 6E 127			42
20	23	LIVING IN THE USA LINDA RONSTADT/Asylum 6E 155			15
21	16	BASIC GLEN CAMPBELL/Capitol SW 11722			7
22	25	YOU HAD TO BE THERE JIMMY BUFFETT/ABC AK 1008/2			10
23	32	ROOM SERVICE OAK RIDGE BOYS/ABC AY 1065			12
24	27	WAYLON & WILLIE WAYLON JENNINGS & WILLIE NELSON			
		RCA AFL1 2696			51
25	23	BURGERS AND FRIES/WHEN I STOP LEAVING			
		CHARLEY PRIDE/RCA APL1 2983			10
26	26	DUETS JERRY LEE LEWIS AND FRIENDS/Sun 1011			3
27	40	OLD FASHIONED LOVE THE KENDALLS/Ovation OV 1733			40
28	43	DAVID ALLAN COE GREATEST HITS/Columbia KC 35627			11
29	24	TEN YEARS OF GOLD KENNY ROGERS/United Artists LA			
		835 H			53
30	34	CONWAY CONWAY TWITTY/MCA 3063			12
31	35	HOLY BIBLE STATLER BROTHERS/Mercury SRM 2 101			7
32	33	MARSHALL TUCKER BAND'S GREATEST HITS/Capricorn			
		CPN 0214			13
33	22	OH! BROTHER LARRY GATLIN/Monument MG 7626			32
34	29	ONLY ONE LOVE IN MY LIFE RONNIE MILSAP/RCA AFL1			
		2780			31
35	46	SONNY JAMES' GREATEST HITS/Columbia KC 35626			2
36	63	RED WINE AND BLUE MEMORIES JOE STAMPLEY/			
		Epic KE 35443			25

37	37	LIVE AT THE FOX RONNIE McDOWELL/Scorpion SCS 0010			3
38	44	HEAVEN'S JUST A SIN AWAY THE KENDALLS/Ovation OV			
		1719			72
39	42	HUMAN EMOTIONS DAVID ALLAN COE/Columbia KC 35536			9
40	41	ELVIS—A CANADIAN TRIBUTE ELVIS PRESLEY/RCA KKL1			
		7065			14
41	36	THAT'S THE WAY A COWBOY ROCKS AND ROLLS			
		JESSI COLTER/Capitol ST 11863			10
42	31	MARTY ROBBINS' GREATEST HITS, VOL. IV/Columbia KC			
		35629			3
43	52	TURNING UP AND TURNING ON BILLY CRASH CRADDOCK/			
		Capitol SW 11853			16
44	50	MEL STREET/Mercury SRM 1 5014			5
45	47	Y'ALL COME BACK SALOON OAK RIDGE BOYS/ABC DO			
		2993			67
46	48	PLEASURE AND PAIN DR. HOOK/Capitol SW 11859			8
47	39	GREATEST HITS, VOL. II JOHNNY PAYCHECK/Epic KE 35623			11
48	53	REDHEADED STRANGER WILLIE NELSON/Columbia KC			
		33482			173
49	49	DAYLIGHT T. G. SHEPPARD/Warner Bros. BSK 3259			5
50	58	LOVE OR SOMETHING LIKE IT KENNY ROGERS/			
		United Artists LA 903 H			27
51	55	DAYTIME FRIENDS KENNY ROGERS/United Artists LA 754 G			79
52	51	THE OUTLAWS WAYLON, WILLIE, TOMPALL & JESSI/			
		RCA APL1 1312			161
53	60	DARK EYED LADY DONNA FARGO/Warner Bros. BSK 3191			14
54	56	EVERY TIME TWO FOOLS COLLIDE KENNY ROGERS &			
		DOTTIE WEST/United Artists LA 861 H			41
55	64	JERRY JEFF JERRY JEFF WALKER/Elektra 6E 163			6
56	65	TEAR TIME DAVE & SUGAR/RCA APL1 2816			19
57	54	FALL IN LOVE WITH ME RANDY BARLOW/Republic RLP			
		6023			13
58	30	CLASSIC RICH, VOL. II CHARLIE RICH/Epic KC 53624			11
59	68	VOLUNTEER JAM III & IV CHARLIE DANIELS BAND/			
		Epic E2 35368			15
60	69	ENTERTAINERS . . . ON AND OFF THE RECORD THE STATLER			
		BROTHERS/Mercury SRM 1 5007			42
61	19	CHRISTMAS CARD THE STATLER BROTHERS/Mercury SRM			
		1 5012			6
62	62	JOHNNY CASH'S GREATEST HITS, VOL. III/Columbia KC			
		35637			11
63	38	RAINBOW JACKY WARD/Mercury SRM 1 5013			5
64	73	PLACES I'VE DONE TIME TOM T. HALL/RCA APL1 3018			10
65	45	THERE'LL BE NO TEARDROPS TONIGHT WILLIE NELSON/			
		United Artists LA 930 H			9
66	57	EASTBOUND AND DOWN JERRY REED/RCA APL1 2516			72
67	67	GREATEST HITS, VOL. IV TAMMY WYNETTE/Epic KE 35360			10
68	59	HERE YOU COME AGAIN DOLLY PARTON/RCA APL1 2544			65
69	61	IT WAS ALMOST LIKE A SONG RONNIE MILSAP/RCA			
		APL1 2439			72
70	70	LOVE IS JUST A GAME LARRY GATLIN/Monument MG 7616			72
71	71	LIVE AT THE GRAND OLD OPRY JERRY CLOWER/MCA 3062			11
72	66	BEST OF DOLLY PARTON/RCA APL1 1117			138
73	72	LOVE GOT IN THE WAY FREDDY WELLER/Columbia KC 35658			4
74	74	COLLISION COURSE ASLEEP AT THE WHEEL/Capitol SW			
		17726			28
75	75	GONE GIRL JOHNNY CASH/Columbia KC 35646			9

1979
The Time For
BOBBY BARE
A Time For
"HEALIN'"*
(3-10851)
The explosive follow-up to Bobby's top ten single,
"Sleep Tight, Good Night Man" (8-10881)
From the album "Sleeper Wherever I Fall"
(KC 35646)
On Columbia Records and tapes
*Produced by Steve Gibson
Direction:
Bill Graham Management
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Record World Country Singles

JANUARY 20, 1979

TITLE, ARTIST, Label, Number

JAN. 20	JAN. 13		WKS. ON CHART
1	4	BABY, I'M BURNIN' / I REALLY GOT THE FEELING DOLLY PARTON RCA 11420	9
2	1	LADY LAY DOWN JOHN CONLEE/ABC 12420	12
3	3	YOUR LOVE HAD TAKEN ME THAT HIGH CONWAY TWITTY/MCA 40963	10
4	5	WHY HAVE YOU LEFT THE ONE YOU LEFT ME FOR CRYSTAL GAYLE/United Artists 1259	8
5	7	THE OFFICIAL HISTORIAN ON SHIRLEY JEAN BERRELL STATLER BROTHERS/Mercury 55048	10
6	8	TEXAS (WHEN I DIE) TANYA TUCKER/MCA 40976	9
7	11	COME ON IN OAK RIDGE BOYS/ABC 12434	7
8	14	EVERY WHICH WAY BUT LOOSE EDDIE RABBITT/Elektra 45554	5
9	13	BACK ON MY MIND AGAIN RONNIE MILSAP/RCA 11421	6
10	10	AS LONG AS I CAN WAKE UP IN YOUR ARMS KENNY O'DELL/Capricorn 0309	12
11	12	IT'S TIME WE TALK THINGS OVER REX ALLEN, JR./Warner Bros. 8697	9
12	6	I'VE DONE ENOUGH DYIN' TODAY LARRY GATLIN/Monument 270	11
13	17	LOVIN' ON BELLAMY BROTHERS/Warner/Curb 8692	10
14	16	THE SONG WE MADE LOVE TO MICKEY GILLEY/Epic 8 50631	10
15	18	YOU DON'T BRING ME FLOWERS JIM ED BROWN & HELEN CORNELIUS/RCA 11436	8
16	20	MABELLENE GEORGE JONES & JOHNNY PAYCHECK/Epic 8 50647	7
17	2	TULSA TIME DON WILLIAMS/ABC 12425	12
18	21	I JUST CAN'T STAY MARRIED TO YOU CRISTY LANE/LS 169	8
19	22	HAPPY TOGETHER T. G. SHEPPARD/Warner/Curb 8721	6
20	24	FALL IN LOVE WITH ME TONIGHT RANDY BARLOW/Republic 034	7
21	26	TONIGHT SHE'S GONNA LOVE ME RAZZY BAILEY/RCA 11446	5
22	27	IF EVERYONE HAD SOMEONE LIKE YOU EDDY ARNOLD/RCA 11422	6
23	30	ALIBIS JOHNNY RODRIGUEZ/Mercury 55050	7
24	25	MR. JONES BIG AL DOWNING/Warner Bros. 8716	8
25	35	I'LL WAKE YOU UP WHEN I GET HOME CHARLIE RICH/Elektra 45553	4
26	37	EVERLASTING LOVE NARVEL FELTS/ABC 12441	4
27	28	YOU WERE WORTH WAITING FOR DON KING/Con Brio 142	9
28	29	HOW DEEP IN LOVE AM I JOHNNY RUSSELL/Mercury 55045	9
29	34	FOOLED AROUND AND FELL IN LOVE MUNDO EARWOOD/GMC 105	8
30	38	WHISKEY RIVER WILLIE NELSON/Columbia 3 10877	5
31	9	GIMME BACK MY BLUES JERRY REED/RCA 11407	11
32	43	IF I COULD WRITE A SONG AS BEAUTIFUL AS YOU BILLY CRASH CRADDOCK/Capitol 4672	3
33	15	THE GAMBLER KENNY ROGERS/United Artists 1250	13
34	40	SAVE THE LAST DANCE FOR ME JERRY LEE LEWIS/Sun 1139	6
35	39	BUILDING MEMORIES SONNY JAMES/Columbia 3 10852	8
36	19	BURGERS AND FRIES CHARLEY PRIDE/RCA 11391	13
37	61	SOMEBODY SPECIAL DONNA FARGO/Warner Bros. 8722	2
38	60	SEND ME DOWN TO TUCSON/CHARLIE'S ANGELS MEL TILLIS/MCA 40983	2
39	66	I HAD A LOVELY TIME KENDALLS/Ovation 1119	2
40	23	PLAYIN' HARD TO GET JANIE FRICKE/Columbia 3 10849	11

CHARTMAKER OF THE WEEK

41	—	GOLDEN TEARS DAVE & SUGAR RCA 11427	1
42	47	HOW I LOVE YOU IN THE MORNING PEGGY SUE/Door Knob (WIG) 8 079	9
43	50	ANY DAY NOW DON GIBSON/ABC Hickory 54039	5
44	53	PLAY ME A MEMORY ZELLA LEHR/RCA 11433	4
45	46	REACHING OUT TO HOLD YOU DOTTIE WEST/United Artists 1257	8

46	48	GOING GOING GONE MARY K. MILLER/Inergi 311	6
47	—	STILL A WOMAN MARGO SMITH/Warner Bros. 8726	1
48	52	BEST FRIENDS MAKE THE WORST ENEMIES DAVID HOUSTON/Elektra 45552	8
49	31	I'M GONNA FEED 'EM NOW/OLE SLEWFOOT PORTER WAGONER/RCA 11411	11
50	45	REST YOUR LOVE ON ME BEE GEES/RSO 913	8
51	54	THE FOOL STRIKES AGAIN CHARLIE RICH/United Artists 1269	4
52	36	RHYTHM OF THE RAIN JACKY WARD/Mercury 55047	12
53	57	ANGELINE ED BRUCE/Epic 8 50645	6
54	56	IT'S MY PARTY SHERRY BRANE/Oak 1013	7
55	62	LOVE SONGS JUST FOR YOU GLENN BARBER/21st Century 101	4
56	65	THE FOOTBALL CARD GLENN SUTTON/Mercury 55052	3
57	—	SON OF CLAYTON DELANEY TOM T. HALL/RCA 11453	1
58	63	LOVE AIN'T MADE FOR FOOLS JOHN WESLEY RYLES/ABC 12432	5
59	64	EYES BIG AS DALLAS WYNN STEWART/WIN 126	4
60	67	ME TOUCHIN' YOU LINDA NAILE/Ridgetop 00178	7
61	68	DREAMIN'S ALL I DO EARL CONLEY/Warner Bros. 8717	4
62	70	WISHING I HAD LISTENED TO YOUR SONG BOBBY BORCHERS/Epic/Playboy 8 50650	2
63	69	EVERLASTING LOVE LOUISE MANDRELL/Epic 8 50651	3
64	—	MY HEART HAS A MIND OF ITS OWN DEBBY BOONE/Warner/Curb 8739	1
65	33	FEET RAY PRICE/Monument 267	13
66	32	DO YOU EVER FOOL AROUND JOE STAMPLEY/Epic 8 50623	12
67	—	TRYIN' TO SATISFY YOU DOTTSY/RCA 11448	1
68	42	STONE WALL GARY STEWART/RCA 11416	9
69	55	THE SOFTEST TOUCH IN TOWN BOBBY G. RICE/Republic 031	11
70	41	LOVE AIN'T GONNA WAIT FOR US BILLIE JO SPEARS/United Artists 1251	11
71	44	THE GIRL AT THE END OF THE BAR JOHN ANDERSON/Warner Bros. 8705	9
72	89	I WILL ROCK AND ROLL WITH YOU JOHNNY CASH/Columbia 3 10888	2
73	51	WE'VE COME A LONG WAY BABY LORETTA LYNN/MCA 40954	12
74	49	HIGH AND DRY JOE SUN/Ovation 1117	12
75	87	THE RISE AND FALL OF THE ROMAN EMPIRE CAL SMITH/MCA 40982	3
76	81	LEAVE IT TO LOVE JIM TAYLOR/Checkmate 3106	5
77	80	JUST STAY WITH ME TERRI HOLLOWELL/Con Brio 144	4
78	85	ME PLUS YOU EQUALS LOVE DAWN CHASTAIN/Oak 1018	3
79	88	OUTLAWS AND LONE STAR BEER C. W. McCALL/Polydor 14527	3
80	84	ONE MAN'S WOMAN KELLY WARREN/RCA PB 11428	3
81	90	HE'S A COWBOY FROM TEXAS RONNIE McDOWELL/Scorpion 0569	2
82	82	DO YOU WANNA MAKE LOVE BUCK OWENS/Warner Bros. 8701	5
83	58	ALL OF ME WILLIE NELSON/Columbia 3 10834	14
84	74	PLEASE DON'T PLAY A LOVE SONG MARTY ROBBINS/Columbia 3 10821	13
85	86	PLEASIN' MY WOMAN BILLY PARKER/Sunshine Country 162	4
86	—	GYPSY EYES TERRI SUE NEWMAN/Texas Soul 71378	1
87	78	ON MY KNEES CHARLIE RICH & JANIE FRICKE/Epic 8 50616	16
88	96	I'LL STILL LOVE YOU IN MY DREAMS SANDRA KAYE/Door Knob 8088	3
89	91	THE MORE I GET THE MORE I WANT BECKY HOBBS/Mercury 55049	3
90	77	DOUBLE S BILL ANDERSON/MCA 40964	11
91	93	I HATE THE WAY OUR LOVE IS JIMMIE PETERS & LINDA K. LANCE/Vista 101	2
92	—	I JUST NEED A COKE (TO GET THE WHISKEY DOWN) LENNY GAULT/MRC 1024	1
93	95	KISS YOU ALL OVER JIM MUNDY & TERRI MELTON/MCM 101	4
94	75	THE BULL AND THE BEAVER MERLE HAGGARD & LEONA WILLIAMS/MCA 40962	13
95	71	MAYBE YOU SHOULD'VE BEEN LISTENING JESSI COLTER/Capitol 4641	12
96	76	FRIEND, LOVER, WIFE JOHNNY PAYCHECK/Epic 8 50621	15
97	99	HURT AS BIG AS TEXAS RANDY CORNOR/Cherry 783	2
98	59	DON'T YOU THINK THIS OUTLAW BIT'S DONE GOT OUT OF HAND WAYLON JENNINGS/RCA 11390	13
99	73	THE GIVER PAUL SCHMUCHER/Star Fox 378	8
100	72	TEXAS ME AND YOU ASLEEP AT THE WHEEL/Capitol 4659	8

The Newest Single From
TOM T. HALL
"Son Of Clayton
Delaney"
PB-11453

Debuts at



BB



CB



RW



RCA
Records

Featuring: What have You Got To Lose / Mr. Bo Jangles



Daryl Hall John Oates

Along the Red Ledge

Leaping To Platinum!



Producer: David Foster

AFL1-2804

Featuring Their New Hit Single:
"I Don't Wanna Lose You" PB-11424

Billboard 45°

Cashbox 52°

Record World 48°



Management and Direction:

Tommy Mattola

RCA

