

RECORD WORLD

Gino Vannelli

HITS OF THE WEEK

SINGLES

RICK JAMES, "HIGH ON YOUR LOVE SUITE" (prod. by James-Stewart) (writer: James) (Jcbete, ASCAP) (3:26). James was one of the biggest crossover successes of 1978 and this bright and funky disc should give him greater exposure. He's a master at the form. Gordy 7164 (Motown).

GEORGE BENSON, "LOVE BALLAD" (prod. by LiPuma) (writer: Scarborough) (Unichappell, BMI) (3:49). Benson steps solidly into disco without losing the flavor of his jazz background. The disc's as smooth as they come with his quicksilver vocals out front. Warner Bros. 8759.

BTO, "HEARTACHES" (prod. by J. Valance) (writer: C. F. Turner) (Turn-up, PRO) (3:20). The veteran group, with personnel changes, rocks strong here with a well-constructed ballad featuring the vocals of Fred Turner. It's a fine return to the Top 40 airwaves. Mercury 74046.

THE BEACH BOYS, "HERE COMES THE NIGHT" (prod. by Johnston-Becher) (writers: B. Wilson - M. Love) (Irving, BMI) (4:38). The group's supreme harmonies work as you'd expect on this light disco release. The track is lush and perfectly adapted to the genre. Caribou 9C26 (CBS).

SLEEPERS

FABULOUS POODLES, "MIRROR STAR" (prod. by M. Winwood) (writers: DeMeur - Parsons) (Poosongs / Chartem, BMI) (3:59). The English group is getting lots of AOR attention of their debut album and this first single is ripe for Top 40 play. It's prime Anglo-rock. Epic 8-50666.

GEORGE THOROGOOD & THE DESTROYERS, "WHO DO YOU LOVE" (prod. not listed) (writer: McDarie) (Arc, BMI) (4:13). Thorogood gives the definitive '70s guitar treatment to this remake of the '50s classic. It rocks hard and strong, making a case for AOR/Top 40. Columbia 7C 35764 (7.98).

ANGELA BOFILL, "THIS IS THE WAY THE SWEETER" (prod. by Tompkins-Rosen) (writers: Tompkins-Rosen) (Penumbra, BOP) (3:52). The artist is making a comeback on her debut lp release and this first single has earned her several formats. Her vocal range is wide and lovely. Mercury 7500.

CARRIE LUCAS, "DANCE WITH YOU" (prod. by Bill Guffey) (writer: Gardner) (Spectrum VII/Hindu, ASCAP) (3:22). Lucas' latest is a big disco number with ultra-energetic arrangements which surround her high and distinctive voice with care. Crossover play is likely. Solar 11482 (RCA).

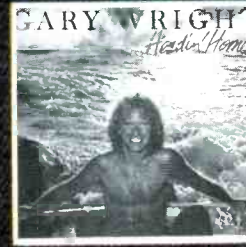
ALBUMS

"GEORGE HARRISON" One of Harrison's most evenly paced solo albums yet, his songs are mostly mid-tempo and carry appealing melodies in the classic Harrison tradition. "Love Comes To Everyone" and "Not Guilty" are the standouts. Dark Horse DEK 3255 (Warner Bros.) (7.98).

HERBIE HANCOCK, "FEET DON'T FAIL ME NOW." Hancock's second "vocal" album has turned the eccentric jazz and heads for a pure funk direction. His obvious keyboard expertise adds the rhythmic pulse to numbers like "You Bet Your Love" and "Trust Me." Columbia JC 35764 (7.98).

CHER, "TAKE ME HOME." The cover hints that this may not be the same Cher we know and the Bob Esy produced songs bear this out with the disco slant of material like "Take Me Home" and "Wasn't It Good." The title track should be her new four-de-force. Casablanca NBL 7133 (7.98).

GARY WRIGHT, "HEADIN' HOME" Wright branches out from the pure electronics of his previous solo efforts to a fuller sound with additional instruments. Wright has always been a strong melody writer and "Love's Awake Inside" shows he has not lost the touch. WE BSK 3244 (7.98).





CINDY MOVES!

The Single

"SURVIVOR"

UA-X12E1Y

From The Album
"DESIRE WIRE"

UA-LA933-H

By
CINDY BULLENS

on United Artists Records and Tapes



ICM

Produced by Tony Bongiovi & Lance Quinn for MainMan.



RECORD WORLD

Davis Vows Arista Will Stay Independent

■ NEW YORK — Clive Davis, the president of Arista Records, added his voice in support of independent distribution last week, denying at the same time the rumors that Arista would be sold to EMI.

In a statement issued last Wednesday (14), Davis said Arista "has been tremendously gratified by the job done by our independent distribution network. We are committed to the system of independent distribution," he added. "The very fact of their independence, and their hard work on behalf of the product they handle,

(Continued on page 58)

Songs Are Not Collective Works, U.K. Court Rules

By MARC KIRKEBY

■ NEW YORK — The publishing rights to more than 40,000 songs, including many standards, will be affected by a February 2 British Court of Appeals ruling on songs written by two or more individuals.

In a reversal of a lower court ruling, the three-judge Court of Appeals unanimously held that no song may be considered a "collective" work, even if its music were written by one person and its lyrics by another.

The ruling affects copyrights in the United Kingdom, Canada,

(Continued on page 58)

Joel, Bee Gees, Murray, Manilow Lead Grammy Winners as Pop Still Dominates

By SAM SUTHERLAND

■ LOS ANGELES—Billy Joel, the Bee Gees, Anne Murray and Barry Manilow shared top honors amid a wide field of winners announced Thursday (15) evening during the 21st annual Grammy Awards presentation held here by the National Academy of Recording Arts and Sciences (NARAS).

Mainstream

While Joel's "Just the Way You Are" (Columbia) snared both Record and Song of the Year, and "Saturday Night Fever" (RSO) clinched its 1978 chart domina-

tion with a Grammy for Album of the Year, there was no single act enjoying a dramatic sweep of many categories. And while this year's nominations saw increases in acceptance for rock and disco, Grammy winners again sustained a strong emphasis on mainstream pop.

Such was the case with A Taste of Honey, whose chart-topping "Boogie Oogie Oogie" helped sew up the Best New Artist of the Year award for the Capitol act in a field otherwise dominated by rock.

Best Pop Vocal Performance by a female was Anne Murray's "You Needed Me" (Capitol), while Barry Manilow won the Best Pop Male Vocal Grammy for "Copacabana" (Arista).

The Bee Gees were named winners for the Best Pop Group or Duo Vocal Performance, for "Saturday Night Fever," and, with co-producers Karl Richardson and Albhy Galuten, shared Producer of the Year Grammys. The group also earned an arranger's Grammy for Best Vocal Arrangement on "Stayin' Alive."

Crossover clout was again underscored in the country sector, with Dolly Parton the winner for Best Female Country Vocal Performance on her "Here You Come Again" (RCA), and Willie Nelson's "Georgia on My Mind" (Columbia) named Best Male Country Vocal Performance. In r&b, disco again surfaced as a major force as Donna Summer's "Last Dance" (Casablanca), written by Paul Jabara, was named Best R&B Song, and Summer won the Best Female R&B Vocal Grammy for her performance of that song.

Best Male R&B Vocal Performance was "On Broadway" (WB) by George Benson, while Earth, Wind & Fire won for best Duo, Group or Chorus R&B Vocal with "All 'N' All" (Columbia).

(Continued on page 62)

Bob Siner:

'MCA Is Back in the Music Business'

By SAM SUTHERLAND

■ LOS ANGELES—With a series of recent upper echelon executive appointments, a reorganization of its Universal City offices, a current wave of renewed sales strength and the acquisition of ABC Records, MCA Records has completed an internal realignment directed by its new president, Bob Siner, who assumed that post in January.

In an exclusive interview with RW, Siner last week confirmed that the vice presidential "committee" structure instituted last spring has been revamped to comprise a more extensive departmental format, including the institution of several new key

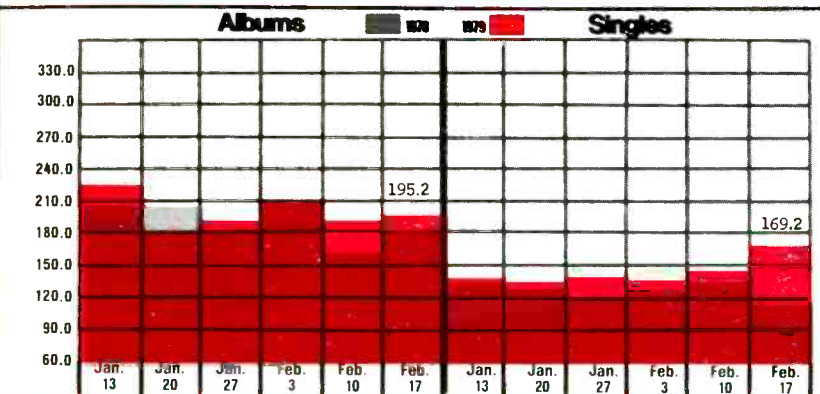
departments within the division. And buoyed by the clout of MCA, Inc.'s overall music operations through its new MCA Distribution and Infinity Records divisions, Siner is confident his staff is securely in place to sustain the label's current momentum.

New Functions

"I think everybody in the industry knows that we're back in the music business," asserts Siner, who agrees MCA's recent successes have reversed a long dry spell. Central to his conviction is the recent expansion of key executive functions, which is now virtually complete. "We have

(Continued on page 59)

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.

Martell Foundation Honors Friesen



The TJ Martell Foundation this year will honor Gil Friesen. Pictured at a kick-off luncheon at New York's 21 Club, from left, are: dinner chairman, Floyd Glinert; Judy (Mrs. Gil) Friesen; Gil Friesen; Ahmet Ertegun, the 1978 honoree; Sid Parnes, editor-in-chief, Record World; Bruce Lundvall, 1977 honoree; David Rothfeld, general chairman, and Tony Martell.

contents



■ **Page 26.** Warren Schatz, division vice president, popular artists and repertoire for RCA Records, has worked in several areas of the music business in his 32 years. He has recorded his own albums, produced and engineered others, and now seeks out musical talent for RCA. In his Dialogue, Schatz talks about producers, artists and talent acquisition in a changing business.



■ **Page 61.** Polygram Distribution sold over seven million singles last month, a company record, and enters 1979's second month in the best shape in its history. Rick Bleiweiss, national singles director for Polygram, describes how the relatively new giant gets the most out of its singles, and about its plans in the disco and pop fields for the coming year.

departments

A/C Report	Page 44
Album Airplay Report	Pages 36-37
Album Chart	Page 46
Album Picks	Page 25
Black Oriented Music	Pages 53-54
Black Oriented Album Chart	Page 53
Picks of the Week	Page 53
Black Oriented Singles Chart	Page 54
Soul Truth	Page 53
Chart Analysis	Page 8
Classical	Page 49
Coast	Page 42
Country	Page 63
Country Album Chart	Page 66
Country Album Picks	Page 65
Country Hot Line	Page 64
Country Picks of the Week	Page 63
Country Singles Chart	Page 68
Country Singles Picks	Page 65
Nashville Report	Page 63

Cover Story	Page 19
Dialogue	Page 26
Disco	Pages 22-23
Disco Dial	Page 23
Disco File	Page 22
Disco File Top 30	Page 23
Discotheque Hit Parade	Page 22
International	Pages 60-61
Canada	Page 60
England	Page 60
Germany	Page 60
Jazz LP Chart	Page 55
Latin American	Page 56
Album Picks	Page 56
Hit Parade	Page 57
New York, N.Y.	Page 39
Radio Marketplace	Pages 27-32
Radio World	Page 20
Retail Rap	Page 44
Retail Report	Page 45
Singles Chart	Page 35
Singles Picks	Page 24

POWERHOUSE PICKS

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

Amii Stewart (Ariola) "Knock On Wood." Numerous primary adds, coupled with good chart moves, breakout sales and strong BOS chart activity, add up to one hot record!

Poco (ABC) "Crazy Love." Good sales action and several major adds are linked with fine chart action. Don't overlook it.

CBS Records Group Near \$1 Billion Mark, 1978 Figures Show

■ **NEW YORK**—The CBS Records Group climbed closer in 1978 to its stated goal of \$1 billion in annual sales, achieving revenues of \$946.5 million, according to corporate figures released last week.

20 Percent Rise

CBS Inc. enjoyed the best year and fourth quarter in its history, the figures show, setting new records for revenues, income and earnings per share.

The Records Group revenues total reflects a 20 percent increase over 1977's \$787.7 million. Profits for the group rose 12 percent, from \$84.0 million to \$93.8 million. A CBS statement attributed the lower rate of profitability to "manufacturing cost increases due to capacity limitations, a strike at a domestic records plant (Pitman, N.J.), copyright royalty increases and costs for expansion of the Group's marketing operations."

CBS Inc. Revenues

CBS Inc. revenues for 1978 rose 16 percent, to \$3,290,052,000 from \$2,826,313,000 in 1977. Net income for last year was \$198,079,000 compared with \$182,008,000 for 1977. Earnings per share (Continued on page 51)

WCI Sets Income, Revenue Marks for '78

■ **NEW YORK**—1978 was the best year in Warner Communications history, as the company set records for revenues, income and earnings per share.

The WCI Recorded Music and Music Publishing division again led the way in 1978. Revenues for the division were \$617,068,000, up 16 percent from the \$532,359,000 reported for 1977. Operating income for the division was up 10 percent to \$92,557,000 from \$84,041,000 in 1977.

Fourth Quarter

In the fourth quarter, according to WCI figures, net income for the division was up 10 percent (from \$30,230,000 to \$33,142,000) and revenues climbed 12 percent (from \$185,354,000 to \$207,464,000) above 1977's previous record fourth quarter.

For WCI as a whole, 1978 revenues rose 14 percent, to \$1,309,419,000, from \$1,143,792,000 in 1977. Net income from continuing operations was up 22 percent from \$66,899,000 in 1977 to \$81,882,000 last year. Fully diluted earnings per share from continuing operations rose 19 percent to \$5.51 from \$4.64 in 1977.

Fourth quarter revenues for WCI were \$404,992,000, up from \$397,899,000 in the same quarter (Continued on page 51)

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**

SR. VICE PRESIDENT/WEST COAST MGR. **SPENCE BERLAND**

HOWARD LEVITT/SENIOR EDITOR
MIKE VALLONE/RESEARCH DIRECTOR
NEIL McINTYRE/RADIO DIRECTOR
STEPHEN KLING/ART DIRECTOR
David McGee/Associate Editor
Barry Taylor/Associate Editor
Marc Kirkeby/News Editor
Pat Baird/Reviews Editor

Doree Berg/Associate Research Director
Sophia Midas/Assistant Editor
Noe Goldwasser/Assistant Editor
David Skinner/Assistant Art Director
Joyce Reitzer Panzer/Production
Basil Nias/Black Music Editor
Irv Resnick/Editorial Assistant
Carl Skiba/Editorial Assistant
Jill Zisman/Design Assistant
Spight Jenkins/Classical Editor
Brian Chin/Discotheque Editor
Bill Holland/Washington Correspondent
Robert Palmer/Jazz Editor

Fanny Chung/Controller

Stan Soifer/Advertising Sales

WEST COAST
SAM SUTHERLAND JACK FORSYTHE
WEST COAST EDITOR MARKETING DIR.
Samuel Graham/Assistant Editor

Terry Droltz/Production
Portia Glovinaxzo/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
VAL FALLOON
Manager
Suite 22/23, Langham 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
8, Quai de Stalingrad, Boulogne 92, France
Phone: 520-79-67

SPAIN
JOSE CLIMENT
Virgen de Lourdes 2
Madrid 27, S.P.
Phone: 403-9651 Phone: 403-9704

MEXICO
VILO ARIAS SILVA
Petén 151-402 Colonia Navarre
Mexico 12, D.F.
Phone: (905) 294-1941

CIRCULATION DEPT.
1697 Broadway, New York, N.Y. 10019
Phone: (212) 586-0913

SUBSCRIPTIONS: ONE YEAR (12 ISSUES) U.S. AND CANADA - \$95; AIR MAIL - \$150; FOREIGN AIR MAIL - \$155. SECOND CLASS POSTAGE PAID AT NEW YORK, N.Y. AND AT ADDITIONAL MAILING OFFICES. DEADLINE: NEGATIVES AND COPY MUST BE IN NEW YORK BY 12 NOON FRIDAY.

Copyright © 1979 by
RECORD WORLD PUBLISHING CO., INC.
VOL. 35, NO. 1651

TWO Second WARNING!

▲ Total 1978 R.I.A.A. Certified Platinum Albums		● Total 1978 R.I.A.A. Certified Gold Albums	
14	CBS	25	CBS
10	CASABLANCA	13	CASABLANCA
8	Capitol	13	RCA
7	RSO	12	Warner Bros.
7	Warner Bros.	12	Atlantic
6	A&M	11	A&M
6	Elektra/Asylum	11	Capitol

And We Won't Stop For Seconds!



After Banner Month, Polygram Streamlines Singles Div.

By DAVID McGEE

■ NEW YORK—In January Polygram Distribution broke all of its previous records by selling over seven million singles during the month. Overall gross sales for the month were 50 percent above the figures of January 1978. And if the current pace continues, Polygram will move some ten million sing-

Pete Jones Named Casablanca Mktng. VP

■ LOS ANGELES — Casablanca Record and FilmWorks senior vice president Larry Harris, and executive vice president Bruce Bird, have announced the appointment of Pete Jones as vice president, marketing. Jones comes to Casablanca from the Polygram distribution organization, where he most recently served as vice president of sales for their midwest region.



Pete Jones

Jones brings to Casablanca a marketing expertise gained over the past two and a half years as a director of the Polygram sales force. Prior to his tenure there, Jones was affiliated with RCA Records as a financial analyst, marketing administrator and branch manager.

Jones assumes his new duties immediately at Casablanca's Los Angeles headquarters, and will report directly to Bird and Harris. New marketing staff appointments will be announced in the near future.

les during the month of February.

For every action there is a reaction, and at Polygram Distribution the upshot has been the institution of new systems designed to streamline the singles division for better efficiency in the face of unprecedented sales activity. Among these systems is a "hot singles checklist" (the better to process orders on hit singles); a singles hot line (the better to keep field personnel up to date on radio and sales action); and a radio tracking sheet (the better to isolate and identify singles movement on key top 40 stations). Perhaps the centerpiece of this new arrangement, though, is the CRT computer terminals plugged into the Polygram computer system which Rick Bleiweiss, national singles director, has programmed to display by market all key top 40 and secondary radio station singles.

CRT Advantages

Bleiweiss's CRT program breaks the country down into ten regions and lists within each region the key secondary, breakout and major top 40 stations, as well as the records currently charted on each station. By updating the program daily as records are added and dropped, Bleiweiss has given the company's executives a means by which they can see at a glance, without poring over lengthy tracking sheets, exactly how Polygram's singles are faring. "It's immediate observation of where we've got problems and which records are happening," Bleiweiss told *Record World*. He also mentioned the strong possibility of the terminals being installed in each branch "in the near future," so that "each branch will be able to monitor this and be able to see new adds go up the second they come into my office. At any time during the day they will see what's been added if they haven't got the information from their own promo-

tion men. It's like instant access to new adds and to what's starting to break in other areas, so they can anticipate what's coming into their area. I've created this so we can get an overview of what's happening."

Other Systems

In a sense, all the other new systems are adjuncts to the CRT terminals. For example, the terminals do not list each single's position on a given radio station; they simply indicate whether or not the single is being played by a station. The radio tracking sheet, then, lists 37 of the nation's largest stations and shows singles' chart moves. "It's a generalized reminder of the biggest stations we've got and of how our biggest records are doing on them," explained Bleiweiss.

Additionally, sales personnel receive a "hot singles checklist" noting the records that are to receive priority shipping. "We were finding that many accounts were ordering records in the same order whether they were very hot records, new releases not yet receiving airplay, or records that were winding down but still selling enough to warrant bringing in a little extra stock," Bleiweiss said. "Because they were all com-

(Continued on page 51)

RSO Ups Two

■ LOS ANGELES—Mitch Huffman has been promoted to vice president of national sales for RSO Records from his position as national sales manager. Mel DaKroob, formerly national field sales manager, has been promoted to national sales manager for RSO Records.



From left: Mel DaKroob, Al Coury, Mitch Huffman.

Huffman was appointed national sales manager of RSO Records in November, 1977. Prior to that he worked for eight months as RSO's promotion man in Boston. Before joining RSO, Huffman worked at WEA as sales manager in the Boston and Seattle branches. Mel DaKroob has been a member of RSO's staff since January, 1978. His background includes the position of vice president of sales at 20th Century Records and London Records.

Arista Reports Record Revenues

■ NEW YORK — Arista Records' net revenues for the second quarter (Oct.-Dec. '78) and first half (July-Dec. '78) of fiscal 1979, as reported by Elliot Goldman, executive vice president and general manager for the label, have surpassed all previous company records for the respective periods.

Net revenues for the quarter were \$24,665,000, a 32.2 percent increase over a comparable span one year ago, when the figure was \$18,662,000. Six-month totals also show Arista topped fiscal 1978's record-setting first half by 23 percent with a figure of \$39,063,000, compared with last year's \$31,755,000.

Pacing Arista's strong performance picture was "Barry Manilow's Greatest Hits," a double-record package that continued Manilow's streak of triple-platinum discs. Al Stewart's "Time Passages" also crossed the platinum barrier, and Gil Scott-Heron and the Grateful Dead each issued their most popular Arista lp to date. There were also hit albums and singles by such artists as Eric Carmen, Melissa Manchester, the Outlaws, and newcomers Angela Bofill and Quazar.

'Elvis,' 'Heroes' Win Strong Nielsen Ratings

By MARC KIRKEBY

■ NEW YORK — Rock 'n' roll music shows, which have in the past been out-rated on network television by nearly every other type of programming, staged a rousing ratings comeback last week through two ABC-TV specials.

On Sunday, February 11—reportedly the single most expensive evening of network programming in history—ABC's "Elvis," a biography of the late artist, far outdistanced its competition, "Gone with the Wind" on CBS and "One Flew Over the Cuckoo's Nest" on NBC, according to national Nielsen ratings.

"Elvis" pulled a 27.3 rating, representing 43 million viewers, leading "GWTW" (24.3 and 36 million) and "Cuckoo's Nest" (22.5 and 32 million).

The biography was the sixth highest-rated television program in the country last week, Nielsen reported.

Two days earlier, an even more ambitious ABC project, the two-hour "Heroes of Rock 'n' Roll," more than held its own against competition from the other two networks, finishing first in its first

(Continued on page 43)

A New Magazine

WITH **THREE HEARTS**,  THE POSSIBILITIES ARE LIMITLESS.



THREE HEARTS - THE NEW ALBUM BY **BOB WELCH**
SO-11907
Contains the single "Precious Love"  **BOB WELCH**
4685
Produced By Carter

© 1974 CAPITOL RECORDS, INC.

RECORD WORLD CHART ANALYSIS

Bee Gees' 'Spirits' Tops Album Chart; Cheap Trick Is Chartmaker at 50 Bullet

By SAMUEL GRAHAM

■ A year after the emergence of "Saturday Night Fever" as the dominant presence on The Album Chart, Bee Gees fever seems hardly to have dimmed. This week, the trio's new RSO album, "Spirits Having Flown," moved into the #1 position in only its second week on the chart.

The group's move into the top spot, just one week after it became RW's third highest Chartmaker ever (entering at #3), comes after virtually no development period and is fueled by not one but two singles in the top 15. The album is outselling all others at both retail and racks.

Elsewhere in the Top 10, following #2 Rod Stewart (WB), #3 Blues Brothers (Atlantic) and #4 Billy Joel (Col), the Village People (Casablanca) pick up a

bullet at #5, with their "YMCA" single still selling big and pulling the lp along with it at both racks and retail. The Doobie Brothers (WB) are also bulleting in the top 10, at #7 with a strong single, fine retail sales and improving racks. Dire Straits (WB), a new group making a continually impressive showing, also makes the top 10, at #10 bullet on the strength of a hit single, "Sultans of Swing," and excellent retail sales.

Another artist helped by a hot single is Donna Summer (Casablanca), who this week picks up a bullet at #14. Gloria Gaynor (Polydor) is bulleting at #16, while Elvis Costello (Col) has a bullet at #17; racks are on the rise for the Summer record, while retail remains far ahead of rack for Costello.

In the twenties, bullets include the Pointer Sisters (Planet), whose #2 single and a combination of racks and retail help move the

album to #20; Peaches and Herb (Polydor), at #25 with one-stop and retail sales; and Rick James (Gordy), at #26 with one-stops, retail and top 50 rack sales. In the thirties, Cheryl Lynn (Col) is bulleting at #35.

There is only one bulleted album in the forties, George Thorogood and the Destroyers (Rounder) at #47. In the fifties and sixties, however, impressive moves were scored by a number of records. Leading the pack is Chartmaker Cheap Trick (Epic) at #50 bullet; this album, which first sold as an import, is selling largely at retail. Other bullets include: Bobby Caldwell (Clouds), up 16 spots to #51; the Cars (Elektra), at #52 on the basis of steadily increasing rack and retail action over the last several weeks; Jefferson Starship (Grunt), now at #53 after entering last week at #81; Bell and James (A&M), at #54 with strong retail and one-stops; the Babys (Chrysalis) at #56; Chuck Brown and the Soul Searchers (Source), at #57, also with retail and one-stops; Angela Bofill (GRP/Arista) at #58; and Hot Chocolate (Infinity) at #59.

In the sixties, Joe Sample (ABC) is up ten spots to #60 bullet with good jazz and pop retail sales, while Salsoul's "Instant Funk" set is at #61 bullet, selling very well at retail on the east coast (New York, Washington, Philadelphia, etc.). Rounding out the bullets in the sixties are Third World (Island) at #62, Tavares (Capitol) at #64, Patrice Rushen (Elektra) at #65 and UFO (Chrysalis) at #67.

The Jacksons (Epic), with steadily increasing action at both retail and one-stops, are at #74 bullet this week, with Head East's live set (A&M) checking in at #76 bullet. Elsewhere in the top 100, Anne Murray (Capitol) moves from #112 to #85 bullet on the strength of retail action on the artist's new single; Phyllis Hyman (Arista) is at #90 bullet with pop and r&b sales; Hamilton Bohannon (Mercury) is at #91 bullet with retail; Rufus (ABC) is at #93 with pop/r&b sales at retail and one-stops; Melissa Manchester (Arista) is at #97 bullet; Elektra's "Every Which Way But Loose" soundtrack is at #98 bullet with sales in the midwest and southeast; and Trillion (Epic) is at #100.

Disco Singles Exhibit Chart Strength As Rod Stewart Disc Holds on to Top Spot

By PAT BAIRD

■ The Top 10 records on the Record World Singles Chart remained relatively stable this week with the only bulleting records falling into the disco category.

Rod Stewart (Warner Bros.) held onto the #1 spot for the third week and bulleted to #5 on the Black Oriented Singles Chart. The record continued to sell and maintained #1 radio spots across the country. Gloria Gaynor (Polydor) moved to #3 bullet here and #11 bullet BOS in Top 3 radio reports and strong sales. Donna Summer with Brooklyn Dreams (Casablanca), an add this week at WLS, also continued to sell and hold Top 10 playlist positions for #8 bullet.

Also in the Top 10 this week are: The Pointer Sisters (Planet) holding at #2 pop and bulleting to #11 BOS on a big sales/airplay combination; Olivia Newton-John (MCA) holding at #4; Village People (Casablanca) moving up one spot to #5 on continuing sales increases; Chic (Atlantic)

#6; Bee Gees (RSO) holding at #7; Earth, Wind & Fire (ARC/Col), still at #9, and Ian Matthews (Mushroom) holding at #10.

George Benson (Warner Bros.) is this week's Chartmaker at #82 bullet on immediate adds at most of the RKO stations as well as other primaries.

Just under the top of the chart, Peaches & Herb (Polydor) came in at #11 bullet on an add at KHJ and moves into the Top 5 and Top 10 at other majors, and The Bee Gees (RSO), added at WABC, filled in airplay holes and sold well for #14 bullet. Melissa Manchester (Arista) another WABC add, also sold for #15 bullet and Bobby Caldwell (Clouds) comes off a strong BOS base for adds at KLIF and KHJ as well as good moves where played for #20 bullet.

The Doobie Brothers (Warner Bros.) picked up more airplay and took strong moves where played for #22 bullet and The Babys (Chrysalis) was added at KLIF and started sales for #26 bullet. Dire Straits (Warner Bros.), a major breakout group, was added this week at 99X, WNBC, WOKY and

other majors for #27 bullet and Evelyn "Champagne" King (RCA) was added at KLIF and started to move back up at WABC for #28 bullet. The Little River Band (Harvest), one of last week's Powerhouse Picks, continued to gain

airplay with sales starting for #29 bullet and Poco (ABC), one of this week's Powerhouse Picks, was added this week at WRKO, KHJ and Y100 with some sales coming in for #30 bullet.

(Continued on page 50)

REGIONAL BREAKOUTS

Singles

East:

Poco (ABC)
Anne Murray (Capitol)
Bell & James (A&M)
Frank Mills (Polydor)
Amii Stewart (Ariola)
Chic (Atlantic)

South:

Frank Mills (Polydor)
Cher (Casablanca)
Police (A&M)

Midwest:

Poco (ABC)
Anne Murray (Capitol)
Bell & James (A&M)
Frank Mills (Polydor)
Amii Stewart (Ariola)
Chic (Atlantic)

West:

Amii Stewart (Ariola)
Eddie Money (Columbia)

Albums

East:

Cheap Trick (Epic)
Phyllis Hyman (Arista)
Rufus (ABC)
Bohannon (Mercury)

South:

Cheap Trick (Epic)
Anne Murray (Capitol)

Midwest:

Cheap Trick (Epic)
Anne Murray (Capitol)
Rufus (ABC)
Melissa Manchester (Arista)
Trillion (Epic)

West:

Cheap Trick (Epic)
Anne Murray (Capitol)
Phyllis Hyman (Arista)
Bohannon (Mercury)
Rufus (ABC)

Nobody sings **Carnes** like **Kim**.

Kim Carnes

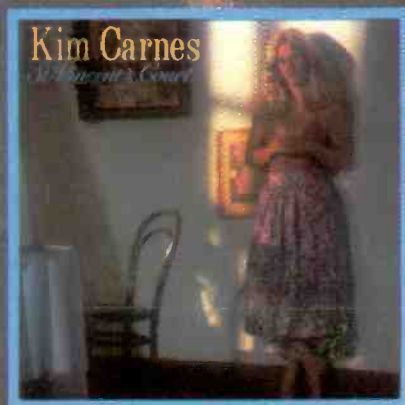
St Vincent's Court

SW 17C04

INCLUDES THE SINGLE

"It Hurts So Bad"

8011



© 1979 EMI America Records, Inc.

Managed by
Stanford Blum Image Management Inc.
Produced by
Daniel Moore, Dave Ellington & Kim Carnes

Capitol Turns to Promo Cassettes To Launch Bob Welch's New Album

By SAM SUTHERLAND

■ LOS ANGELES — Capitol Records is the latest label to explore the growing use of cassettes within the trade via a new promotional cassettes package being readied for Bob Welch's forthcoming "Three Hearts" album. And while the higher cost, premium package/liner design isn't intended to test consumer waters, Capitol merchandising execs agree the more elaborate packaging points up some emerging problems in conventional packages.

Like RSO, which bowed the first special promotion cassette package with a special trade-only design for Eric Clapton's "Backless" album, Capitol's decision to prepare an oversized cassette "album" — constructed from coated card stock and incorporating an extensive editorial insert equivalent to an lp liner note — stems from the spread of cassette technology throughout the trade.

Explains Dan Davis, VP, creative

MCA Names D'Ariano VP/GM, East Coast

■ NEW YORK—Ray D'Ariano has been appointed to the position of vice president/general manager, east coast, MCA Records, according to Bob Siner, president, MCA Records.



Ray D'Ariano

Based in MCA's New York offices, D'Ariano will serve as administrative liaison between the MCA headquarters in Los Angeles and all company undertakings involving the east coast arm of the label, including a&r, artist relations and development.

D'Ariano's MCA association began in 1974 when he joined the company as New York promotion manager. He then became vice president of promotion for the company and most recently headed the New York office of Casablanca Records and Filmworks.

services/merchandising & advertising/press & artist relations/film & video, "In many instances, we're already providing cassettes for promotional uses, although not in so elaborate a package as this one. It is an increasingly important avenue for exposure, and the market itself is of course, a mobile one; more and more cars have cassette decks in them, and it's more functional for some users in that they can listen to tapes in transit."

Attention-Getter

Thus, Capitol, like many major labels, responds to the upswing in cassette use by supplying pre-release cassettes of many titles to selected sales, radio and press targets. For Welch, though, Davis says the use of a specialty package will seek to underscore the artist's rapid public acceptance via his first lp. "It is strictly a promotional device to draw attention to the album, and because he's a significant artist, to provide greater editorial exposure as well, but in a format tied right into the package, rather than in a separate mailing or press folder," he notes. "It's a nice attention-getter, and, in a sense, a gift; because it will only be serviced promotionally, it will be an instant collector's item."

Logistical Problems

In conjunction with other elements in a major marketing campaign for Welch, the cassettes will go to selected radio programmers, various retail accounts, selected major press and, via EMI's overseas companies, some international contacts.

Apart from the higher cost, Davis notes a gauntlet of logistical problems, and credits the basic designers of the concept and its fabricators, AGI, with helping to

expedite the Welch project. "The problems you can encounter with something like this can be horrendous," he observes. "For starters, you have to have access to the finished album graphic, which often isn't ready anyway until the final minute, that much sooner, and the complexity of the package itself raises various design considerations. This time, though, with the help of Welch and his management, who got everything to us in time, we were able to keep on schedule."

Ships From Chicago

With the commercial album and tape due on March 19, Davis adds that the Welch promotional cassette packages will be centrally shipped from Capitol's Chicago branch, both to maximize simultaneous delivery for the majority of recipients, and to maintain close coordination with AGI, based in that city.

AGI'S Interest

Although both Davis and Dennis White, VP, marketing, and, according to Davis, first to propose the Welch special cassette, may be primarily interested in promotional service, AGI's interest in new tape packaging is linked to chronic retail problems incurred with traditional cassette boxes and eight-track cartridge packaging, particularly in the reduction of available package space for printed information and graphics, and the pervasive threat of theft, which keeps tapes under lock and key for many accounts. "It's an AGI concept that they've showed to a number of manufacturers," says Davis, "but, obviously, they're not just interested in short-run promotional items. They have an eye toward eventually bringing such an approach

(Continued on page 58)

Bee Gees Honored



The Bee Gees were honored at the recent Police Athletic League dinner in New York, PAL awarded the RSO recording group statuettes as "Superstars of the Year" in honor of the Bee Gees' achievements and also for the group's contributions to PAL. Pictured at the dinner are, from left: Robin Gibb, Barry Gibb, Conrad A. Ford (executive director of PAL), Maurice Gibb and Robert Stigwood.

Capricorn Names Scott VP, Special Projects

■ LOS ANGELES — Phil Rush, vice president of promotion for Capricorn Records, has announced the appointment of Jon Scott to the newly created position of vice president of special projects.

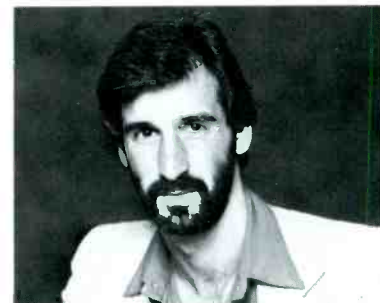


Jon Scott

Scott comes to the label after a two year stint as director of national album promotion for ABC Records and prior to that occupied a similar position with MCA Records. He began his career in radio, working at WMC-FM in Memphis for six years.

A&M Names Leon East Coast Oper. Dir.

■ LOS ANGELES — Gil Friesen, president of A&M Records, has announced the appointment of Michael Leon to the position of director of east coast operations.



Michael Leon

Leon, who most recently held the position of executive assistant to the president, will be working closely with the various department heads in coordinating marketing and artist relations activities from the New York A&M office.

In the past Leon was A&M's New York promotion representative and was responsible for coordination for all promotional efforts in the area. Prior to that he held the same position with Arista Records.

Tapes Bar Coded By Pacific Arts

■ CARMEL, CAL. — Pacific Arts Records fall releases, "The Pacific Steel Co." and "Weavings" by Charles Lloyd, were the first 8-track and cassette product to be bar coded, according to the company.



THE GAMBLER TAKES ONE.
PLATINUM.
KENNY ROGERS' "THE GAMBLER."



Produced by Larry Butler. On United Artists Records & Tapes.

Epic Names Shargo Talent Prod. Dir.

■ NEW YORK—Lennie Petze, vice president a&r, Epic Records, has announced the appointment of Becky Shargo to the newly created position of director, talent production, Epic a&r.

In her new capacity, Ms. Shargo will be responsible for the direction and supervision of all west coast recording activity. In addition, she will coordinate assigned Epic roster artists and continue to seek out and recommend new artist signings.

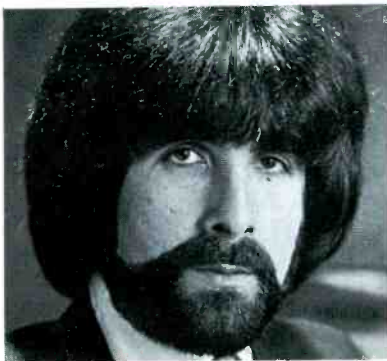
Shargo joined Epic in 1973 and most recently served as associate director, Epic a&r, west coast. Prior to joining Epic, she worked for Columbia Records a&r department and Blue Sky Records in New York.



Becky Shargo

Sherman Joins Infinity

■ LOS ANGELES — Ira Sherman has been appointed to the newly-created position of east coast director of product management at Infinity Records, according to Alan Ostroff, the label's director of merchandising.



Ira Sherman

Sherman joins Infinity after over seven years at CBS Records where he held a succession of posts including Columbia manager of artist development; product manager, E/P/A; and most recently, associate director of product management, Epic/Portrait/Associated Labels.

In his new position, Sherman will be responsible for the development of overall marketing campaigns on behalf of all eastern-based Infinity artists.

Sherman will report directly to Ostroff.

Janus Staff 'Runs to Daylight' To Break Kayak and Delegation

By SAMUEL GRAHAM

■ LOS ANGELES—Current successes at Janus Records, a division of the GRT Record Group, and at Shadybrook Records, a Janus-distributed label, underscore the small label philosophy of concentrating maximum effort on a limited artist roster.

Positive Results

According to Stu Yahm, national promotion director for the GRT Record Group, the sales and airplay activity currently enjoyed by Shadybrook's Delegation and Janus' Kayak is a material indica-

tion of the positive results that can be realized by the two labels, not merely the potential to achieve those results. "This is not some future event," Yahm told RW in a recent interview. "We're doing it now, not just predicting that we'll do it."

A source of particular pride for Yahm is Delegation's "Oh Honey" single, which this week registers at #17 bullet on RW's BOS chart and at #73 on The Singles Chart. "This has been an

(Continued on page 51)

Phonogram Meet Keyed To 'Airplay' Theme

■ CHICAGO—"We are about airplay" was the byword at the one-day national promotion meeting for Phonogram, Inc./Mercury Records held here on February 8. The entire national, regional, and local promotion staff attended, along with select Phonogram executives in other areas.

Promotion Team

Jim Jeffries, vice president/national promotion, chaired the meeting, and was aided throughout by the rest of Phonogram's national promotion team: Bill Haywood, vice president/r&b product; Jay McDaniel, national promotion, singles; Jim Sotet, national promotion, albums; Wayne Cordray, national secondaries single promotion; Frank Leffel, national promotion, country; and Jimi Fox, newly appointed national promotion/west coast. Also addressing the meeting were Robert Sherwood, president; Lou Simon, senior vice president/director of marketing; and Eileen Bradley, national publicity manager.

In his address, Sherwood pointed out that more major industry executives are being drawn from the promotion ranks, and that "Right now, you are in the area with the greatest growth poten-

tial."

In addition to his opening remarks, Simon also discussed the relation of the promotion man to his local Polygram Distribution branch. Ms. Bradley outlined how promotion and publicity can aid each other in reaching common goals.

Various promotion plans and incentive programs were outlined, including a special one-day radio blitz by the local pop promotion staff in conjunction with the new B.T.O. single, "Heartaches."

General topics of discussion ranged from the value of album giveaways through detailed examination of records released the past six months and why they were successful.

The meeting was highlighted by a preview of the February 22 album release from Phonogram, which includes: "Rock N' Roll Nights" by B.T.O.; "Sheik Yerbouti" by Frank Zappa; "Dance, Lady Dance" by Crown Heights Affair; "Taste The Night" by Duke Jupiter; "The Gap Band" by the Gap Band; "Rodriguez Was Here" by Johnny Rodriguez; "Queen Of Fools" by Jenny Darren; and "If You Think I'm Crazy Now..." by the Geezinslaw Brothers.



Robert Sherwood (standing), president of Phonogram, Inc./Mercury Records, addresses the recent national promotion convention the company held. Seated from left are: Jay McDaniel, national promotion, singles; Jim Sotet, national promotion, albums; Bill Haywood, vice president/r&b product; Jim Jeffries, vice president, national promotion; Wayne Cordray (partially hidden), national secondaries singles promotion; and Lou Simon, senior vice president/director of marketing.

A New Magazine that does what no magazine has ever done before!

T H E W H O L E W O R L D R E C O G N I Z E S Y O U .

O.B.E.

*(Officer of the Civil Division of the most Excellent
Order of the British Empire)*

GOLDEN APPLE

'Discovery of the Year 1978'

AUSTRALIA

'Australian of the Year 1979'

SWITZERLAND

Golden Hammer—'Best Actress 1978'

HOLLAND

Hit Krant Award—'Best Female Vocalist/Filmstar 1978'

Golden Tulip—'Best Female Vocalist'

LONDON

Carl Allen Award—Olivia & John Travolta

'Best Disco Record of the Year'

CASHBOX

Olivia & John Travolta—'Number One Pop Duo'

RECORD WORLD

Olivia & John Travolta—'Number One Top Duo'

BILLBOARD

Olivia & John Travolta—'Number Two Pop Duo'

NOMINATIONS

GRAMMY

'Best Pop Vocal Performance Female'

GRAMMY

'Grease: Album of the Year'

GOLDEN GLOBE

'Best Actress'

PEOPLE'S CHOICE AWARDS

'Favorite Female Musical Performer'

'Favorite Motion Picture Actress'



Y O U A R E
T O T A L L Y H O T

CONGRATULATIONS OLIVIA NEWTON-JOHN FROM THE ENTIRE STAFF OF

MCA RECORDS

Record Labels Mull Minicomputer System

By NOË GOLDWASSER

■ NEW YORK — Computer systems have provided efficiency in previously unheard-of proportions for various industries, but only recently has there been any real implementation of these benefits for the record industry.

Now that the bar code system has made its way onto album covers, computer specialist Mike Sandifer has unveiled a set-up which will probably make computers standard equipment for record companies, their branch offices and sales outlets within the next two years.

Sandifer has been developing his system of codes and information retrieval over the past few months, primarily in the area of advertising expenditure analysis for particular albums. He has been talking seriously about implementing his program for at least three major record distributors, and his consulting firm has worked out a detailed program with Arista. Assuming that the company follows through on implementation of the systems (a situation which is reportedly imminent), this should make Arista the pioneer in this specific application of computer capabilities to many aspects of record biz activities.

E/P/A Ups Stessel

■ NEW YORK — Jim Charne, director, national merchandising, Epic / Portrait / Associated Labels, has announced the appointment of Larry Stessel to the position of director, product management, east coast, E/P/A.



Larry Stessel

In his new position, Stessel will direct the staff of east coast product managers and associate directors in the preparation of marketing plans, advertising, album packages, point-of-purchase materials, and all other product management related responsibilities.

Stessel most recently was associate director, product management, east coast, E/P/A. Prior to joining E/P/A, he was the manager of the CBS Records college promotion dept., coming to CBS originally as a college rep in Gainesville, Florida.

The main advantage of what he calls a "turnkey system," says Sandifer, is that it eliminates the need for specialized knowledge or systems data departments. Relevant information needed by any branch of an operation need no longer be so much computer language mumbo-jumbo, but is reduced to a simple "menu" which allows communication with the system's mini-computers by anyone who has the simple passwords for specific operations.

Electronic Information

The only hardware needed by the company that uses this system is the compact Texas Instruments Model 774 "Configurator," a mini-computer for the home office, and the even-more-compact 771 for a company's branch offices. With this equipment, says Sandifer, a company could have immediate information on a given album's sales in a particular market (with information fed into the system virtually at the time of purchase, when the bar code on the lp crosses the "reader" on the store counter); a distributor can keep instant tabs on its expenditures for an album in advertising dollars as they are spent, without waiting the usual weeks or months for manual bookkeeping to catch up; a record company could see how an album is doing on airplay and get immediate results of particular promotion campaigns; the company could even receive and send messages — or "electric memos" — that are printed out faster than any mail or pouch system could deliver them.

Record Biz Lingo

"The people in the record biz," says Sandifer, "know their num-

MCA Names Senn Field Oper. Dir.

■ LOS ANGELES — Rob Senn has been named national director of field operations for MCA Records, according to Larry King, vice president/promotion for the label.

Senn, who will be headquartered in MCA's national office in Los Angeles beginning February 19, will be responsible for directing MCA's promotion staff on a daily basis and will be in charge of training and assessing the department.

Senn began his career in the record business at CBS in Atlanta and later became promotion manager for CBS in Charlotte. He joined Atlantic as promotion manager for the same area and was promoted to Atlanta promotion manager prior to being named southeast regional director for Atlantic, a position he held until the MCA appointment.

bers, but relatively little about the computer's possibilities. Computer people know information storage and retrieval, but nothing about the music biz. That's where I come in." Sandifer's credentials were in music before he got involved with computers. He has been a disc jockey at San Jose's KOMA and a special technical consultant for Leon Russell's gadget-oriented operation of Shelter recording. He has also designed systems for aircraft aviation.

Though many companies have internal data processing centers of their own, explains Sandifer, these systems have not been used to communicate with territories in the field. "The problem of instant data can be solved by a small mini-computer talking to the big one."

The first aspect of this system he has worked out is in the area of keeping track of a company's expenditures of advertising dollars. "Every record company faces this problem," says Sandifer, "because manual accounting procedures were such that they couldn't find out what they'd spent 'til after the fact. On an industry-wide basis, of the 7½ percent of revenues allocated for advertising, as much as half is being completely wasted. My system, called AACES for Advertising Analysis Communications Efficiency System, forces anyone making an advertising-related expenditure to supply input about the buy to the central computer file. In this way, up-to-the-minute records will be available to home

(Continued on page 55)

CBS, Bang Pact



At CBS Records' recent marketing meetings in Dallas, Don Dempsey, Sr. vice president and general manager, Epic/Portrait/Associated Labels, and Tony Martell, vice president and general manager, CBS Associated Labels, announced that Bang Records has joined the CBS Associated Labels family. Founded in 1965 by Ilene Berns, Bang's roster currently features Nigel Olsson, Paul Davis, and Brick. Pictured from left are: (bottom) Walter Yetnikoff, president, CBS/Records Group; Ilene Berns, president, Bang Records; Bruce Lundvall, president, CBS Records Division; (top) Don Dempsey, Sr. VP & Gen. Mgr., Epic/Portrait/Associated Labels and Tony Martell, VP and general manager, CBS Associated Labels.

Capitol Names Cheers Soul Div. Mktng. Dir.

■ LOS ANGELES — Jemy Cheers has been promoted to the newly created post of national director of marketing, soul division, for Capitol Records, Inc., according to Dr. Cecil Hale, vice president of a&r, soul division, CRI.



Jemy Cheers

Formerly western regional promotion manager for the soul division, Cheers, in his new post, will be responsible for coordinating all marketing efforts on a national level.

Background

Cheers joined Capitol Records in June 1976 as midwest regional promotion manager, soul division.

Wright Exits Red Carpet

■ LOS ANGELES — Christy Wright has resigned from her post as executive assistant to the president of Red Carpet Productions.

Wright, who served as RW's director of marketing prior to joining Red Carpet, can be reached at 797-5646.

***A New Magazine
That Does What
No Magazine Has
Done Before!***

**“The
CONSUMER
Record World
Music News/
Buyers Guide”**

**A new consumer magazine
that does what no magazine
has done before!**

**We motivate
customers
at retail, reaching
one million captive
music buyers!**

The Magazine Concept

- Heavily product oriented, covering a diverse spectrum of music
- Special emphasis on the new and developing artists
- “Inside happenings” of the music industry from Record World’s News Service
- Incisive Interviews and articles
- Published monthly
- Circulation of 1,000,000
- Distributed through record retail outlets
- Available to the customer/consumer without cost

The Retail Distribution Network

- Coverage of local retail outlets from coast to coast
- Copies available to retail outlets that request a supply for distribution to their customers
- Front cover customized with dealer logo, minimum quantity for imprinting 10,000
- Advance bulletin listing product featured editorially and in advertising;
This information will serve as a guide for the ordering of product
- Window streamer/poster to create customer awareness
- The only charge to the dealer is the cost of shipping*

The Advertising / Merchandising Advantages

- We reach and motivate active record buying customers at retail
- No advertising waste, A pure targeted audience of 1,000,000
- The “Record World Music News/Buyers Guide” supports instore product exposure from store airplay, audio visual units and point of purchase display materials
- Direct retailer participation
- Helps position product and move it out at retail
- Insures the positioning of display material for product featured editorially and included in advertising
- Ideal vehicle for special manufacturer/retailer promotions
- Advance Bulletin to the manufacturers listing their product to be featured editorially. This information will be helpful in writing business.

* Special Offer: For the first issue only, Record World will absorb half the shipping cost.

**Get your share
of the one million
captive music buyers
at retail.**

For details

Retailer contacts

Mike Vallone
New York
(212) 765-5020

Tom Rodden
Nashville
(615) 329-1111

Sam Sutherland
Los Angeles
(213) 465-6126

Manufacturer/advertiser contacts

Bob Austin
New York
(212) 765-5020

Tom Rodden
Nashville
(615) 329-1111

Spence Berland
Los Angeles
(213) 465-6126

“THE *CONSUMER* RECORD WORLD MUSIC NEWS/BUYERS GUIDE”
WE GO BEYOND REACHING CONSUMERS....
WE MOTIVATE CUSTOMERS!

'... Our Song' Brings Out the Stars



"They're Playing Our Song," the story of Carole Bayer Sager and Marvin Hamlisch's love affair, opened on Broadway at the Imperial Theatre recently with (top row, left) Lucille Ball and Gary Morton attending the play which stars Lucie Arnaz and Robert Klein. Hamlisch and Sager are seen with Neil Bogart who is releasing his first Broadway soundtrack on the Casablanca label. On the bottom row, from left, Frankie Crocker is seen with Arnaz, Sager, Bogart and Joyce Bogart celebrating at the after opening party. Among those attending the opening was Melba Moore, seen here sitting in the audience.

CBS Names Thompson Print Media Buyer

■ NEW YORK — Yvonne Ericson, media director—print/TV, CBS Records, has announced the appointment of Vera Thompson to the position of print media buyer, CBS Records.



Vera Thompson

In her new position, Thompson will implement all print advertising scheduling within Gotham, CBS Records' in-house advertising agency. She also works closely with the tour department in setting print support for CBS artists. She reports directly to Joe Strickoff, manager of print advertising, CBS Records.

Background

Having joined Gotham in 1974, Thompson has held various positions within the print department since that time.

Musexpo '79 Set For Miami Beach

■ NEW YORK—The U.S.A.'s Fifth Annual International Record and Music Industry Market—Musexpo '79—will take place November 4-8, 1979 in Miami Beach, Florida, it was announced by Roddy S. Shashoua, Musexpo president.

This represents the third consecutive year that Musexpo will be held in Miami Beach. The Konover has again been selected as headquarters hotel and will be utilized completely to house all the office/booths, workshop/seminars, video showcasing, functions and marketplace activities.

Last year, 951 companies from 41 countries registered and participated at Musexpo resulting in a 29 percent overall increase over the previous year.

As an added feature in celebration of Musexpo's 5th anniversary, an annual international music festival co-sponsored by Greater Miami and open to the general public, to take place in the Orange Bowl and other Miami facilities is planned for early November. To date, several overseas music festival organizers in Europe and Australia have agreed to organize, provide and coordinate several of the artists appearing on the international section of the festival.

Cover Story:

Gino Vannelli Wins U.S. Breakthrough

■ Gino Vannelli's first musical performances were with his older brother Joe on pots, pans and jar lids at Vannelli family gatherings. It was a big day when a real cymbal and snare drum were integrated into the act and Joe moved to piano. There have been a lot of big days for Gino Vannelli since then; like the one when "I Just Wanna Stop" entered the top five and the day when the album that produced that smash single, "Brother to Brother," went platinum.

Early Work

When he was nine years old and growing up in Montreal, Gino remembers his father, a big band vocalist, standing in a spotlight at the end of number, taking bows as the cheers and applause rang in his ears. "It was then," Vannelli recalls, "that I decided to join my first rock and roll band at fourteen." His next group included brother Joe and was devoted to the soul sounds of James Brown, King Curtis and the Bar-Kays. At 16, Vannelli's first single rose into the Canadian Top Ten and he realized his dream of a career in music could become a reality.

Over the next few years he traveled the club circuit between Montreal and New York, honing his skills as a musician, songwriter and performer. In 1973, Herb Alpert was so impressed by Gino's demo tape that he immediately made him part of the A&M family of artists. Alpert then volunteered to co-produce his debut album, "Crazy Life," which featured Joe on keyboards and Gino on drums. "I was 20," Gino remembers, "when I made my first album and in retrospect I'm quite proud of it. It was a first step that led to the expansions that showed up on my next album, "Powerful People." A single from that lp, "People Gotta Move," became Gino's first international hit. Interestingly, the song's strongest reaction came from black radio and Gino soon became the first white artist to appear on "Soul Train" and to tour with Stevie Wonder.

Other Albums

An impressive series of albums followed. 1975's "Storm at Sun-up" accentuated the synthesizer-based sound he and Joe had evolved. Gino's fourth album, "The Gist of the Gemini," demonstrated the maturing of his ap-

proach with its introduction of new textures, sounds and lyrical themes. The next Vannelli album, "A Pauper in Paradise," was a tour de force that presented not only some of the best pop songs Gino had yet written but also a four part symphony, performed with the help of the Royal Philharmonic Orchestra.

Youngest Vannelli

The youngest Vannelli brother, Ross, had begun to play a role in Gino's music as a background singer and general "opinion-giver" in the studio. His contributions had to wait until "Brother to Brother" to fully flower. For that album, he wrote two songs, the hit single "I Just Wanna Stop" and "Love and Emotion." All three Vannelli brothers share producing and arranging credit on the lp and it pushed Gino's career to a new level of sales and mass acceptance.

U.S. Tour

Beginning this March, Gino will begin a massive, headlining tour of the United States. He will be accompanied by ten musicians, including a guitarist and a back-up trio, two elements he has

(Continued on page 58)

Radio Replay

By NEIL McINTYRE



■ **Bill Tanner**, PD of WHYI (Y100)/Miami, has been talked about recently for several major market PD jobs. Tanner said: "I've decided why give up the happiness that I have here in the Ft. Lauderdale and Miami area at Y100, to go off chasing the big market rainbow. I've never been happier in my life and I'm going to stay right here."

I don't believe **Elvis Presley** or the **Beatles** received as much attention on all types of radio formats as the **Bee Gees**. Their newest album, "Spirits Having Flown," is being added to playlists on so many stations that the album in its first week on the RW chart was number 3 with a rocket. The Bee Gees' music has reached such popularity with their current arrangements that you very seldom hear much of the music they did in the past. The comparison of change in direction should be something that the radio audience can relate to, and I believe is being overlooked.

MOVES: New York 97/WYNY has hired **Dave Klahr** as their PD, from WMGK/Philadelphia . . . **Corinne Baldassano** leaves KAUM-FM/as PD. Corrine is interested in another PD position, and was formerly the MD at WPLJ/New York; contact (713) 789-4345 . . . **Tim Powell** is the new PD at 13Q/Pittsburgh, formerly PD at WAVA/Washington, D.C. Powell said, "I'd like to give Pittsburgh another world champion, like the Steelers, with 13Q" . . . **Mike McVay** is the new PD at WAKY/Louisville from 10 Q/Los Angeles. McVay is replacing **Gary Gurthrie** . . . **Doug Harris** has been named PD at WGIV/Charlotte and will continue to do morning drive. The station is looking for an on air personality with production; contact (704) 333-0131 . . . **Lynn Tolliver** joins WVON/Chicago as music assistant and 7-11 p.m. on-air. Tolliver was the former PD at WJMO/Cleveland . . . **Johnny Holliday** has departed WJMD/Washington, D.C. as morning man. Holliday will continue to do sports play-by-play, and area commercial work. For years Holliday has been considered one of the area's most versatile entertainers. He is very interested in doing personality radio and can be contacted at (301) 946-4261 . . . **Mike Cooper** has joined Zeta-7/Orlando as music research director from WDIZ . . . **Dr. Jerry Carroll** doing part-time on air at WXLO(99X)/New York. Dr. Jerry was formerly morning man at WPIX/New York.

Jack Fitzgerald to mornings at WLEE/Richmond from WZZP/Cleveland . . . **KATZ-AM** and **WZEN-FM** have moved to new studios at 1139 Olive St., Suite 404, St. Louis, Mo. 63101 . . . **Terry Long** is the new PD at WAIV(V-97)/Jacksonville from BJ-105/Orlando. Long filled the vacancy left by former PD **Jack Forsythe** who joined RW as marketing director . . . **Deano Day** to mornings at WCAR/Detroit from CKLW-FM/Windsor . . . **Ken Shelton** to on-air at WEEL-FM/Boston from WCOZ . . . Portia at RW west reports: **Larry White** leaves KHJ/Los Angeles to join MCA as national director of artist development . . . **Trevlyn Ryan** named MD and research director at B100/San Diego . . . **Don Waterman** appointed GM at KERE/Denver . . . Send your moves, changes and station pictures to either Portia at RW west or in the east to Neil (ARB) McIntyre.

LEADERSHIP CHANGE: A tough job for any manager is to reorganize the direction of the radio station, without destroying the station's good qualities. The passing of the torch in the scope of the radio relay has been going on for years. Some programmers are a little too quick to discard the past without looking over what's been left. The past is not always a curse on the success of the future. As in sports, radio has many good players who are in search of a team leader, and coaching that will improve their skills as well as their ability to win. The winners are what the owners of radio stations are looking for. The station's current employees should be given a chance to prove themselves under the new leadership. Much can be learned from those who know the history of the radio station and, in the case of a programmer being new in the area, what has happened in the past in the market. Many times important knowledge comes from surprising sources, so as the new leaders begin, be careful not to

(Continued on page 50)

Labels Look to the Secondaries As Pressure for Hits Intensifies

By SOPHIA MIDAS

■ **NEW YORK**—As record companies release an increasing amount of quality product, the fierce competition to create a hit record is increasingly motivating record executives to further rely on the growing significance and impact of the secondary marketplace.

Within the past few months, record companies such as RCA have alloted budgets to secondary promotion, *Record World* has begun to take into account more secondary radio stations to track records and pds from secondary radio stations have reported intensified efforts from promotion people to play records.

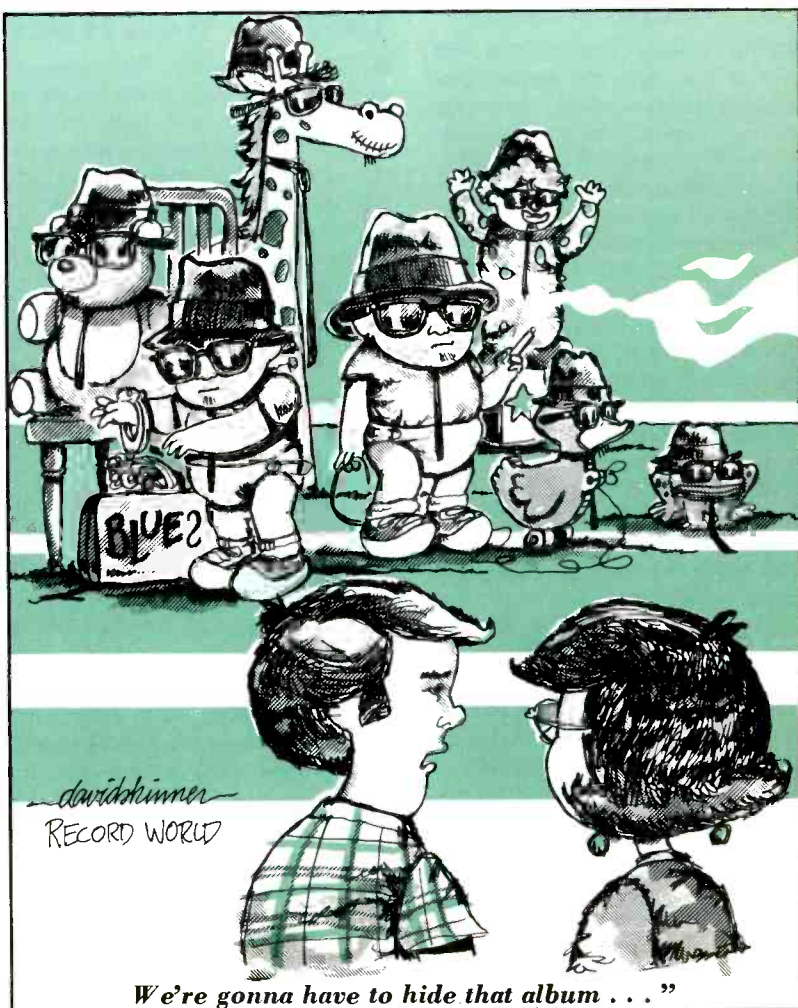
According to industry observers, the heightened awareness and deeper penetration of the secondary marketplace are a result of several factors, including the ever-tightening formats of top 40 radio (recently intensified by the onslaught of disco product), the resulting need to depend upon secondary radio to break or test new product, the diminish-

ing power of a major radio station to single-handedly break a record and the flood of tip sheets that have recently entered the market.

Commenting on the problem of breaking music, in light of the formidably tight formats of major radio stations, Bill Cataldo, national promotion director for Atlantic Records, said, "New music is the most crucial thing to a radio station. Radio wants a #1 record, but major radio stations never know what the acceptance of a new piece of product will be; they're afraid to take a risk. Secondaries offer us the opportunity to give new product exposure. Chic is a good example of this because it was literally the secondaries that started the record off; shortly after, the majors came in."

Emphasizing the impact of secondary radio, in terms of breaking new product, group programmer Tom West from Rounsaville Radio (BJ 105, V97, WLOF) noted,

(Continued on page 50)



"We're gonna have to hide that album . . ."

We're gonna have to hide that album

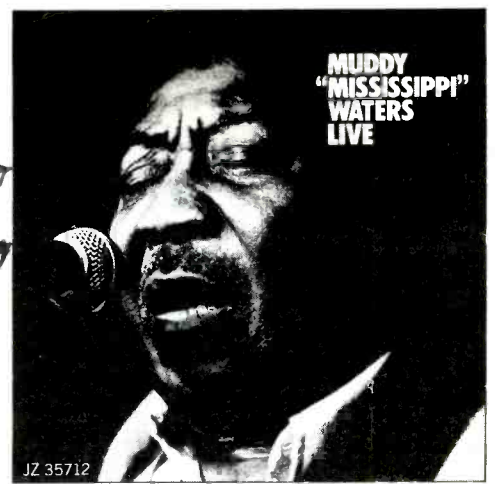
THE THE LIVING LEGEND, LIVE!


Muddy Waters—the legendary bluesman whose recordings are hoarded by record collectors and rock superstars—is now touring and recording with the coolest band of his career.

His recent Blue Sky albums have been his all-time best sellers, and that trend is about to accelerate.

"Muddy 'Mississippi' Waters Live" is an all-new, long-awaited live album, featuring a guest appearance by Muddy's current producer: Johnny Winter.

**"Muddy 'Mississippi' Waters Live!"
On Blue Sky Records and Tapes.**



Blue Sky is a trademark of Blue Sky Records, Inc. 
Distributed by CBS Records. © 1979 CBS Inc.
Management: Scott Cameron Org. Produced by Johnny Winter.

RECORD WORLD DISCO

Disco File

(A weekly report on current and upcoming discotheque breakouts)

By BRIAN CHIN

■ **ROCK ME, BABY:** **Disco File** will never claim that "rock sucks." As disco grows and diversifies, it's inevitable that cross-influences occur, as evidenced by the appearance and enthusiastic acceptance of disco tracks by the **Rolling Stones** and **Rod Stewart** (who holds the top spot for a second week). In the week's new releases, rock approaches disco and vice versa, with very positive results.

The Beach Boys are the latest rock icons to "sell out," with a remake of "Here Comes the Night" (originally appearing on the "Wild Honey" album) on a Caribou disco disc. Joining them are: producer **Bruce Johnston**, whose version of "Pipeline" hit the charts in 1977; arranger **Curt Becher**, whose version of "I Can Hear Music" deserved a lot more attention last summer, and percussion arranger **Bob Esty**, whose work we know well. The 10:36 cut jumps in feet first, incorporating the group's familiar choral sound as well as a good measure of synthesizer and percussion crossfire and occasional distorted vocals. The best moments happen when the group is just being itself, with minimal competition from the strings, crooning and stuttering. On the other hand, instrumental passages carry very well with waves of strings and overpowering thump, so what's to complain? It's a tiny bit stiff, but, in conception, "Here Comes the Night" makes no compromise and reserves no postures.

The "Witch Queen" album (Roadshow/Nature's Music), produced by **Peter Alves** and **Gino Soccio**, with the **Muscle Shoals Rhythm Session**, also adapts rock for the dancing crowd; the cuts preceding the album on a limited distribution disco disc are reworkings of the late **Marc Bolan's** "Bang a Gong (Get it On)" (9:56) and **Pat and Lolly Vegas's** "Witch Queen of New Orleans" (6:32), **Redbone's** early seventies hit. Both are thoroughly rearranged, with vivid string and vocal arrangements and a surprising performance from the Muscle Shoals band, who sound just as much at home here as behind Paul Simon or Millie Jackson. Everything about the cuts is striking—phasing and synthesizer effects that make "Bang a Gong"'s breaks absolutely galvanizing and eerie, offbeat vocals that grab attention, for example. Although reference to rock appear in the rhythm arrangement, the music achieves a degree of refinement that sets a new standard for hard-core, self-identified disco.

Carrie Lucas previews her third album with a Solar disco disc, "Dance With Me" (6:26), a well-conceived and perfectly balanced mix of old rock and roll (a rhythm guitar and organ arrangement that suggests the British invasion) and sleek disco touches in the close mixed harmony and triangle-string sweetening. Lucas sounds great—really down and dirty ("I wanna play with you, boy"), and it's her best work since 1977's "I Gotta Keep Dreamin'." **Foxy's** rock-funk sound saw them in the top ten with last year's "Get Off"; their new disco disc, on TK, "Hot Number" (6:09), covers similar ground, with vocals that seem to leer, wild guitar soloing and a fast, stomping rhythm. It's another wild-eyed scorcher from them. A left field possibility from radio and from Disco File correspondents **Jerry Johnson** (Detroit) and **Graylin Riley** (New York): "Our Love is Insane," by **Desmond Child and Rouge** (5:18). The cut develops slowly, with a lurching bass bottom and drifting harmony top that fades almost completely in the pause occurring late in the cut. Here's a sleeper with a few friends.

I NEED A SHOT OF RHYTHM AND BLUES: With an increasing proportion of r&b oriented cuts capturing the clubs, we knew that
(Continued on page 23)

DISCOTHEQUE HIT PARADE

THE RAFTERS/SARATOGA SPRINGS

DJ: Tom Lewis
DANCER/DANCE TO DANCE—Gino Soccio—Warner/RFC (lp cuts)
DA YA THINK I'M SEXY?—Rod Stewart—WB
DISCO NIGHTS—G.Q.—Arista
(EVERYBODY) GET DANCIN'—Bombers—West End
FIRE NIGHT DANCE—Peter Jacques Band—(disco discs)
HE'S THE GREATEST DANCER/WE ARE FAMILY/LOST IN MUSIC—Sister Sledge—Cotillion (disco disc/lp cut)
I GOT MY MIND MADE UP (YOU CAN GET IT GIRL)—Instant Funk—Salsoul
I WILL SURVIVE—Gloria Gaynor—Polydor
KEEP ON DANCIN'/DO IT AT THE DISCO—Gary's Gang—Col
KNOCK ON WOOD—Amii Stewart—Ariola
SHINE ON SILVER MOON—McCoo & Davis—Col
THERE BUT FOR THE GRACE OF GOD GO I—Machine—RCA
TURN ME UP—Keith Barrow—Col
ULTIMATE—Ultimate—Casablanca (entire lp)
WHEN THE FUEL RUNS OUT—Chuck Jackson—Channel

(Listings are in alphabetical order, by title)

MR. DREAMS/NEW YORK

DJ: Frank Strivelli
AT MIDNIGHT—T-Connection—Dash
CHAINS—Gregg Diamond Bionic Boogie—Polydor
CUT LOOSE—Bohannon—Mercury (lp cut)
DA YA THINK I'M SEXY?—Rod Stewart—WB
(EVERYBODY) GET DANCIN'—Bombers—West End
FIRE NIGHT DANCE—Peter Jacques Band—Prelude (disco discs)
HAVEN'T STOPPED DANCING YET—Gonzalez—Capitol
IF THERE'S LOVE/HAZY SHADES OF LOVE—Amant—TK
I GOT MY MIND MADE UP (YOU CAN GET IT GIRL)—Instant Funk—Salsoul
I WILL SURVIVE—Gloria Gaynor—Polydor
MIDNIGHT RHYTHM—Midnight Rhythm—Atlantic (entire lp)
SARAVA—Original Cast—RCA
ULTIMATE—Ultimate—Casablanca (entire lp)
WHEN THE FUEL RUNS OUT—Chuck Jackson—Channel

CIRCUS DISCO/LOS ANGELES

DJ: Jim Norman
AT MIDNIGHT—T-Connection—Dash
DA YA THINK I'M SEXY?—Rod Stewart—WB
(EVERYBODY) GET DANCIN'—Bombers—West End
FLY AWAY—Voyage—Marlin (entire lp)
FLY ME ON THE WINGS OF LOVE—Celi Bee—APA
HE'S THE GREATEST DANCER/WE ARE FAMILY—Sister Sledge—Cotillion
HOT BUTTERFLY—Gregg Diamond Bionic Boogie—Polydor (entire lp)
I DON'T KNOW IF IT'S RIGHT—Evelyn "Champagne" King—RCA
I GOT MY MIND MADE UP (YOU CAN GET IT GIRL)—Instant Funk—Salsoul
I WILL SURVIVE—Gloria Gaynor—Polydor
KEEP ON DANCIN'—Gary's Gang—Col
KNOCK ON WOOD—Amii Stewart—Ariola
SHAKE YOUR BODY DOWN TO THE GROUND—Jacksons—Epic
SHAKE YOUR GROOVE THING—Peaches & Herb—Polydor
ULTIMATE—Ultimate—Casablanca (entire lp)

VALENTINO'S/PHILADELPHIA

DJ: Bob Pantano
AT MIDNIGHT—T-Connection—Dash
BOOGIE TOWN—FLB—Fantasy
CUT LOOSE—Bohannon—Mercury (entire lp)
DANCER/DANCE TO DANCE—Gino Soccio—Warner/RFC (lp cuts)
DISCO NIGHTS—G.Q.—Arista
(EVERYBODY) GET DANCIN'—Bombers—West End
FIRE NIGHT DANCE—Peter Jacques Band—Prelude (disco discs)
HE'S THE GREATEST DANCER/WE ARE FAMILY/LOST IN MUSIC—Sister Sledge—Cotillion (disco disc/lp cut)
I GOT MY MIND MADE UP (YOU CAN GET IT GIRL)—Instant Funk—Salsoul
KNOCK ON WOOD—Amii Stewart—Ariola
LOVE & DESIRE—Arpeggio—Polydor
SATURDAY NIGHT, SUNDAY MORNING—Thelma Houston—Motown
STRAIGHT TO THE BANK—Bill Summers—Prestige
THERE BUT FOR THE GRACE OF GOD GO I—Machine—RCA
ULTIMATE—Ultimate—Casablanca (entire lp)

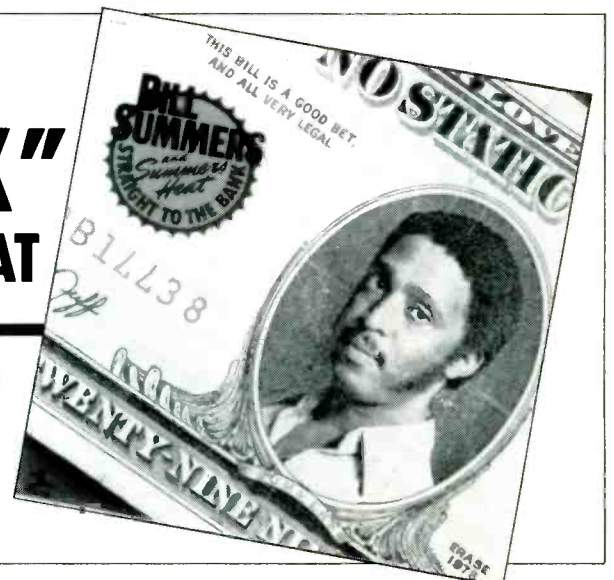
YOU CAN DANCE...
"STRAIGHT TO THE BANK"
WITH BILL SUMMERS AND SUMMERS HEAT

Produced by Leon Ndugu Chanler in association with Bill Summers

INCLUDES THE HIT SINGLE "STRAIGHT TO THE BANK" D-120

P-10105

On Prestige Records, Distributed by Fantasy Records



Disco File

Top 30

TW LW

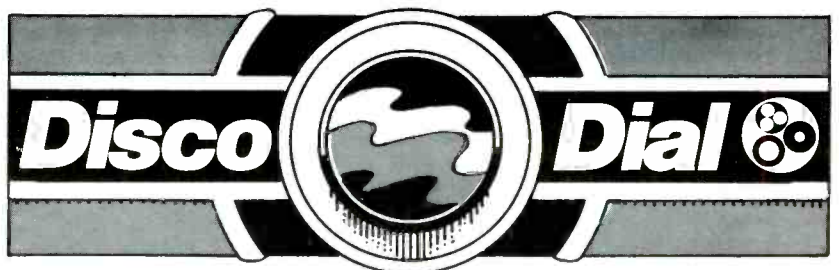
- 1 1 **DA YA THINK I'M SEXY?**—ROD STEWART—Warner Bros. (disco disc)
- 2 2 **KEEP ON DANCIN'/DO IT AT THE DISCO**—GARY'S GANG—Columbia (disco disc)
- 3 3 **AT MIDNIGHT**—T-CONNECTION—Dash (disco disc)
- 4 6 **I GOT MY MIND MADE UP (YOU CAN GET IT GIRL)**—INSTANT FUNK—Salsoul (disco disc)
- 5 7 **LOVE AND DESIRE**—ARPEGGIO—Polydor (disco disc)
- 6 4 **FLY AWAY**—VOYAGE—Marlin (entire lp)
- 7 5 **I WILL SURVIVE/ANYBODY WANNA PARTY**—GLORIA GAYNOR—Polydor (disco disc/lp cut)
- 8 12 **HE'S THE GREATEST DANCER/WE ARE FAMILY**—SISTER SLEDGE—Cotillion (disco disc)
- 9 9 **THERE BUT FOR THE GRACE OF GOD GO I**—MACHINE—Hologram/RCA (disco disc)
- 10 13 **ULTIMATE**—ULTIMATE—Casablanca (entire lp)
- 11 16 **(EVERYBODY) GET DANCIN'**—BOMBERS—West End (disco disc)
- 12 25 **FIRE NIGHT DANCE**—PETER JACQUES BAND—Prelude (disco disc)
- 13 10 **HAVEN'T STOPPED DANCING YET**—GONZALEZ—Capitol (disco discs)
- 14 23 **KNOCK ON WOOD**—AMII STEWART—Ariola (disco disc)
- 15 11 **A FREAK A/CHANCE TO DANCE**—LEMON—Prelude (disco disc)
- 16 8 **CONTACT**—EDWIN STARR—20th Century Fox (disco disc)
- 17 27 **DISCO NIGHTS (ROCK FREAK)**—G.Q.—Arista (disco disc)
- 18 17 **DANCIN'**—GREY & HANKS—RCA—(disco disc)
- 19 14 **FEED THE FLAME**—LORRAINE JOHNSON—Prelude (disco disc)
- 20 15 **IF THERE'S LOVE/HAZY SHADES OF LOVE**—AMANT—Marlin (lp cuts)
- 21 22 **DANCE**—PARADISE EXPRESS—Fantasy (disco disc)
- 22 — **I DON'T KNOW IF IT'S RIGHT**—EVELYN "CHAMPAGNE" KING—RCA (disco disc)
- 23 — **FILL MY LIFE WITH LOVE/ONE MORE MINUTE**—ST. TROPEZ—Butterfly (disco disc/lp cut)
- 24 19 **TURN ME UP**—KEITH BARROW—Columbia (disco disc)
- 25 28 **FLY ME ON THE WINGS OF LOVE**—CELI BEE—APA (disco disc)
- 26 — **MIDNIGHT RHYTHM**—MIDNIGHT RHYTHM—Atlantic (entire lp)
- 27 24 **BABY I'M BURNIN'**—DOLLY PARTON—RCA (disco disc)
- 28 18 **CHAINS**—GREGG DIAMOND BIONIC BOOGIE—Polydor (disco disc)
- 29 26 **SHINE ON SILVER MOON**—McCOO & DAVIS—Columbia (disco disc)
- 30 20 **COUNTDOWN/THIS IS IT**—DAN HARTMAN—Blue Sky (disco disc)

Disco File

(Continued from page 22)

Bunny Sigler would come across with the perfect disco/soul/pop crossover, and it's out this week on a Gold Mind disco disc: "By the Way You Dance (I Knew it Was You)" (7:20), at once vital, involving and playful. One assumes that **Instant Funk** is the rhythm section; a tremendous surge of bass and guitar is brightened by caressing female harmony, synthesizer whirs and Sigler's coy falsetto. The last half of the cut breaks and rebreaks, until Sigler's half-testifying tag is red-hot and his multitracked harmony provides a final catch in a song full of hooks. Feels so good . . . **Chanson's** lead vocalist, **Linda Evans**, also bridges soul and disco with her first solo effort, "Don't You Need" (5:57), an Ariola disco disc where glistening vocal harmony alternates with orchestral fill, for a semi-ballad quality. In mid-track, a really interesting keyboard figure brings down the break—that alone is a credit to producers **David Williams** and **James Jamerson, Jr. Hamilton Bohannon's** "Cut Loose" album (Mercury) has the raw, percussive attack of his earlier work, but sorely misses the powerful lead vocals of **Caroline Crawford**, who nearly achieved spontaneous combustion on last year's "Summertime Groove." Still, Bohannon

(Continued on page 55)



WBOS/Boston/Jane Dunklee

- #1 **THERE BUT FOR THE GRACE OF GOD GO I**—Machine—Hologram/RCA
- Prime **TRAGEDY**—Bee Gees—RSO
- Movers: **WEEKEND**—Mick Jackson—Atco
- LOTTA LOVE**—Nicolette Larson—WB
- Pick Hits: **STICKY FINGERS**—Sticky Fingers—Prelude (entire lp)
- DANCER/DANCE TO DANCE**—Gino Soccio—Warner/RFC (lp cuts)
- (I WANNA) GO HOME WITH YOU**—Miami Disco Band—Salsoul

WCAU-FM/Philadelphia/Roy Perry

- #1 **DA YA THINK I'M SEXY?**—Rod Stewart—WB
- Prime **KNOCK ON WOOD**—Amii Stewart—Ariola
- Movers: **WALKING ON MUSIC/FIRE NIGHT DANCE**—Peter Jacques Band—Prelude
- I GOT MY MIND MADE UP (YOU CAN GET IT GIRL)**—Instant Funk—Salsoul
- Pick Hits: **LOVE BALLAD**—George Benson—WB (single)
- HEART OF GLASS**—Blondie—Chrysalis
- IT'S ALRIGHT WITH ME**—Patti LaBelle—Epic (single)

WLYT/Cleveland/Freddie James

- #1 **DA YA THINK I'M SEXY?**—Rod Stewart—WB
- Prime **TRAGEDY**—Bee Gees—RSO
- Movers: **I GOT MY MIND MADE UP (YOU CAN GET IT GIRL)**—Instant Funk—Salsoul
- SHAKE YOUR BODY DOWN TO THE GROUND**—Jacksons—Epic
- Pick Hits: **DISCO NIGHTS**—G.Q.—Arista
- NIGHT TIME**—Sticky Fingers—Prelude (lp cut)
- (EVERYBODY) GET DANCIN'**—Bombers—West End

DISCO 14/Harrisburg/Scott Robbins

- #1 **DA YA THINK I'M SEXY?**—Rod Stewart—WB
- Prime **LOVE IS THE ULTIMATE**—Ultimate—Casablanca (lp medley)
- Movers: **I WANT YOUR LOVE**—Chic—Atlantic
- HIGH ON YOUR LOVE SUITE**—Rick James—Gordy (lp cut)
- Pick Hits: **WISH IT WERE ME**—David Boydell—Salsoul
- DON'T YOU NEED**—Linda Evans—Ariola
- DANCE WITH YOU**—Carrie Lucas—Solar

KSET/El Paso/Chuck Gross

- #1 **KEEP ON DANCIN'**—Gary's Gang—Col
- Prime **DA YA THINK I'M SEXY?**—Rod Stewart—WB
- Movers: **HEART OF GLASS**—Blondie—Chrysalis
- SHINE ON SILVER MOON**—McCoo & Davis—Col
- Pick Hits: **DISCO NIGHTS**—G.Q.—Arista
- LOVE IS THE ULTIMATE**—Ultimate—Casablanca (lp medley)
- HE'S THE GREATEST DANCER**—Sister Sledge—Cotillion

KIIS-FM/Los Angeles/Sherman Cohen

- #1 **DA YA THINK I'M SEXY?**—Rod Stewart—WB
- Prime **LOVE IS THE ULTIMATE**—Ultimate—Casablanca (lp medley)
- Movers: **KNOCK ON WOOD**—Amii Stewart—Ariola
- I GOT MY MIND MADE UP (YOU CAN GET IT GIRL)**—Instant Funk—Salsoul
- Pick Hits: **I WANT YOUR LOVE**—Chic—Atlantic
- THERE BUT FOR THE GRACE OF GOD GO I**—Machine—Hologram/RCA
- DISCO NIGHTS**—G.Q.—Arista

All records played are 12" discs unless otherwise indicated.

RECORD WORLD SINGLE PICKS

ALICE COOPER—Warner Bros. 8760



FROM THE INSIDE
(prod. by D. Foster)
(writers: Cooper-Taupin-Wagner-Foster) (Ezra/Jodrell, ASCAP/Candlewood Mountain/Foster Frees, BMI) (3:26)

Cooper's last two singles were mid-charters and this much rockier, and autobiographical title cut from his latest lp should give him additional AOR presence as well as Top 40. It's the best of Alice as a rocker.

THE TUBES—A&M 2120



PRIME TIME (prod. by T. Rundgren) (writers: Spooner-Steen-Prince-Welnick-Cotton-Anderson-Waybill-Styles) (Irving/Pseudo, BMI) (3:26)

Los Angeles' zaniest collective tries out the disco waters here with a pulsating new track accented by full vocal harmonies. The group, and the record, makes the most of the full Todd Rundgren production techniques and commercial ear.

NATALIE COLE—Capitol 4960



STAND BY (prod. by Jackson-Yancy-Barge) (writers: Cole-Yancy) (Jay's/Chappell/Cole-arama, ASCAP/BMI) (3:43)

Cole's latest release is an easy beat disco tune keyed by her usual brilliant vocals and a production that sparkles throughout. Cole has had a number of major crossover records and this one should find immediate play at both BOS and pop stations.

AMAZING RHYTHM ACES—ABC 12454



LIPSTICK TRACES (On A Cigarette) (prod. by J. Johnson) (writer: Neville) (Unart, BMI) (3:45)

The Tennessee group excels at good-timey country/rock and this new single is the best example. Already getting support in the midwest, the rock arranged horn parts give it plenty of cross-format potential. It could be their biggest pop hit in some time.

Pop

DION—Lifesong 1785
(I Used To Be) A BROOKLYN DODGER

(prod. by Cashman-West)
(writers: DiMucci-Beck-Tiernan-Steele)
(Blendingwell/Country Line/Megabuck, ASCAP)

Dion excels at this kind of street inspired story song and here uses piano and sax to recall the flavor of his lyrics. For a/c playlists first with pop to follow.

RICHARD T. BEAR—RCA 11570

SUNSHINE HOTEL (Just Walk On In)
(prod. by J. Richardson) (writers: Gerstein-Hocher) (Lucky Bear/Billy Hocher, ASCAP) (2:54)

The well-known N.Y.C. rock and roller tries out disco here. His vocals are powerful and his pumping piano work drives the record at Top 40.

REGGIE KNIGHTON—ARC/Col 3-10917

CLONE IN LOVE (prod. by R.T. Baker) (writer: Knighton) (Reggie Knighton) (3:52)

The title may seem whimsical but this is no novelty record. Knighton has a vibrant tenor delivery and the tune is pop perfect, geared for teen and adult play.

JULES AND THE POLAR BEARS—Col 3-10850

YOU JUST DON'T WANNA KNOW
(prod. by Hirsch-Hague-Shear) (writer: Shear) (Unichappell, BMI) (3:20)

The group is picking up heavy regional support and this quirky debut single should appeal to teens everywhere. It's a pure rock offering with a classic radio hook.

MYLON LEFEVRE—Warner Bros. 8764

BETTER COME BACK (J. Crutchfield) (writer: Lane) (British Rocket, ASCAP) (3:12)

The southern guitarist jumps out here on a pure Top 40 offering with full bodied support vocals and a beat meant for foot stompin'. It swings.

JOHNNY'S DANCE BAND—Windsong—11461 (RCA)

AVENUE OF LOVE (prod. by Bongiovi-Clearmountain-Quinn) (writers: Darway-Juliano) (Juan, ASCAP) (3:31)

The Philadelphia group has lots of fans in the northeast and this throbbing pop-rocker with a '60s singles feel could get them national exposure. For Top 40, for sure.

B.O.S./Pop

BAR-KAYS—Mercury 74048

SHINE (prod. by A. Jones) (writers: group) (Bar-Kays/Warner-Tamerlane, BMI) (3:33)

The long-time group has firmly established itself at the top of the funk-disco genre and this new disc is slick and powerful and pitched for crossover.

CHARO—Salsoul 2085 (RCA)

STAY WITH ME (prod. by T. Moulton) (writers: Connors-Giacobbi) (pub. not listed) (3:35)

Charo's Spanish/English disco discs have already made her a celebrity on the dance floor and this new tune, produced by the astonishing Tom Moulton, should bring in loads of pop play as well.

PATTI LABELLE—Epic 8-50659

IT'S ALRIGHT WITH ME (prod. by Scarborough) (writer: same) (Alexscas/Irving, BMI) (3:48)

Labelle has had an illustrious career already and could pick up lots of new fans with this BOS/disco disc that seems perfectly tailored for her distinctive shout delivery.

CELI BEE—A.P.A. 17007 (T.K.)

FLY ME ON THE WINGS OF LOVE
(prod. by P.L. Soto) (writer: same) (Peer, BMI) (3:56)

The artist has had several disco hits and here gets the best kind of presentation. Her voice is already well known and should insure quick radio play.

THE MANHATTANS—Columbia 3-10921

HERE COMES THE HURT AGAIN (prod. by J. Faith) (writer: Johnson) (Stone Diamond/Sho Nuff, BMI) (3:45)

The veteran group has had platinum singles in the past and this big, traditional BOS ballad is in the same mold. The vocals are, naturally, central, and the fully orchestrated track adds adult appeal.

PURE MAGIC/MARILYN McLEOD—Motown PR 47

PERFECT TIMING (On Valentine's Day)
(prod. by Sawyer-McLeod) (writers: same) (Jobete, ASCAP) (3:47)

This romantic tune was released in time for Valentine's Day but should build from there. It rises on the soft vocals of McLeod and should get multi-format attention.

GREGG DIAMOND—Marlin 3333

DOING THAT (FANCY DANCER)
(prod. by G. & G. Diamond) (writer: Diamond) (Diamond Touch/Arista, ASCAP) (3:15)

The peripatetic Diamond here releases another stunning disco record with one of the biggest hooks around. It's absolutely meant for dancing along.

TONY WILSON—Bearsville 0337

TRY LOVE (prod. by R. & H. Albert) (writer: Wilson) (Tony Wilson/Fourth Floor, ASCAP) (3:42)

The Alberts' production touch takes the front seat on this debut single geared for dancing. It's slick enough for several formats as well as disco play.

NEIL LARSEN—Horizon 119

JUNGLE FEVER (prod. by LiPuma) (writer: Larsen) (Neil Larsen, ASCAP) (3:26)

Larsen's debut single is a light jazz tune with just enough instrumentation to dance to. Tommy LiPuma's production is, of course, superb.

LEON HAYWOOD—MCA 40989

DISCO FEVER (prod. by Haywood) (writer: same) (Jim-Edd, BMI) (3:35)

Haywood's funky dance tune drives on well-placed hand claps and a big bass line. It's guaranteed disco play with BOS radio likely to follow suit.

Country/Pop

LINDA RONSTADT—Asylum 46011

LOVE ME TENDER (prod. by P. Asher) (writers: Presley-Matson) (Elvis Presley/Belinda, BMI) (2:39)

Released for country radio play, Ronstadt gives a touching reading to the Presley classic. The instrumentation is limited to an acoustic guitar and brings out her delicate vocals.

JOHNNY DUNCAN—Columbia 3-10915

SLOW DANCING (prod. by McElhiney) (writer: Tempchin) (WB/Jazz Bird, ASCAP) (3:53)

The song's been covered a number of times and Duncan gives it the right country interpretation for another shot at the charts. His talk-vocals are especially effective.

BILLY PURL—Fraternity 3418

EAST TEXAS SUNDAY MATINEE
(prod. by G. Martin) (writer: same) (Graceland/Counterpart, BMI) (2:37)

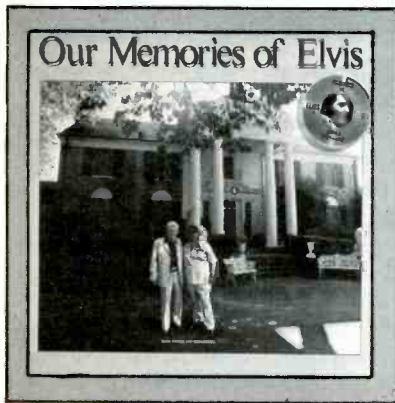
Purl conjures up the mood of music bars everywhere with this foot stompin' new disc. Pedal steel stands out and it should pick up pop play.

SAMMI SMITH—Cyclone 100

WHAT A LIE (prod. by J. Morris) (writers: Skinner-Wallace) (Clement, BMI) (2:55)

The first release for new Jim Halsey label is a heartwrenching ballad from the well known singer. There's a tear in the vocal and crossover potential in the disc.

RECORD WORLD ALBUM PICKS



OUR MEMORIES' OF ELVIS
ELVIS PRESLEY—RCA AQL1-3279 (8.98)
 The only sweetening on this album is Elvis' voice itself. Without the strings, horns and chorus, the focus is on Elvis' voice which is strong enough to hold it all together. "Are You Sincere" is a previously unreleased version of the song. "My Boy" and "I'll Never Fall In Love Again" are other standouts.



FOLLOW THE RAINBOW
GEORGE DUKE—Epic JE 35701 (7.98)
 Since Duke started playing funk music a couple of albums back, his career has taken off with songs like "Dukey Stick" and "Reach For It." His latest is a series of moods based around his keyboard pyrotechnics and smooth vocals which should find a large, enthusiastic audience.



EARMEAL
JANNE SCHAFFER—Columbia JC 35508 (7.98)
 For his second album for the label, the Swedish guitarist has recorded in this country with an American producer (Bruce Botnick) and band (including members of Toto) but he has not lost his distinctive sound. Call it jazz, fusion, or just music, Schaffer is a superb instrumentalist.



OUTLINE
GINO SOCCIO—Warner/RFC 3309 (7.98)
 The debut release from the Warner distributed disco label is from this Canadian composer/lyricist who is also responsible for much of the instrumentation. The themes of the songs all concern music and dancing and the insistent beat should help to make this a mainstay at the discos.

TERJE RYPDAL—MIROSLAV VITOUS—JACK DE JOHNETTE
ECM-1-1125 (WB) (7.98)



The three musicians bring their distinguished reputation into these sessions for a sophisticated musical blend that is as much classical influenced as it is jazz. The individual talents of the trio shine throughout.

NIGHTINGALE
GILBERTO GIL—Elektra 6E-167 (7.98)



Produced by Sergio Mendes, the debut disc from this Brazilian guitarist is an intriguing blend of Latin and jazz rhythms. "Sahará," "Nightingale" and "Here and Now" are some of the most inviting cuts.

CRAZY ME
TIM KREKEL—Capricorn CPN 0219 (7.98)



Krekel is a former member of Jimmy Buffett's Coral Reefers. On his first solo album, he demonstrates a solid songwriting ability and a pleasing vocal style on songs like "Crazy You, Crazy Me," "Send Me Somebody (To Love)" and "In My Heart."

IRAKERE
Columbia JC 35655 (7.98)



Columbia's much acclaimed musical find from Cuba is heard live from performances at Montreux and the Newport Festival. Their Latin/jazz stylings are percussive and very aggressive which means that it should be welcomed by music fans in this country as well.

JEFFREE
MCA 3072 (7.98)



Coming off the success of his "Mr. Fix-it" single, Jeffree seems poised to make this album a hit too. He forged a contemporary sound, at times reminiscent of Marvin Gaye, that should appeal to many listeners at different formats, especially BOA and disco.

CROSSOVER TO BRANDYE
BRANDYE—Kayvette 804 (TK) (7.98)



This percolating disc starts off slowly but quickly builds to a heated frenzy. Brandy's sweet vocal harmonies backed by swirling disco rhythms should make this a favorite at the discos.

THE AMAZING RHYTHM ACES
ABC AA-1123 (7.98)



One of the premier country rock bands around, the Aces' newest effort shows off their many faceted musical abilities. Already one of the most added records at the AOR stations, this could be their biggest lp to date.

RED HOT
MONGO SANTAMARIA—Columbia/Tappan Zee JC 35696 (7.98)



Mongo's first album in some time features the accompaniment of people like Bob James, Barry Miles, Eric Gale and Hubert Laws. His updated version of "Watermelon Man," (featuring La Lupe) with its disco slant, should be the track to watch out for.

THE FUTURE NOW
PETER HAMMILL—Charisma CA-1-2202 (7.98)



Hammill is a poet and a cult figure whose infrequent appearances and album releases here always seem to cause a stir. On his latest solo lp he is joined by a couple of former members of Van der Graaf Generator for some moving and moody selections.

JOURNEY TO THE LAND OF ENCHANTMENT

ENCHANTMENT—Roadshow BXL1 3269 (RCA) (7.98)



Enchantment's latest follows in the path set by their previous releases, heavy funk/disco coupled with tight vocal harmonies. "Anyway You Want It" is the most immediate cut and should have no trouble at the BOS stations.

AMERICAN DREAMS

RUBICON—20th Century Fox T 577 (RCA) (7.98)



Rubicon's second effort is an effective blend of funk and rock with a pumping beat that doesn't quit. The sound may remind some of Chicago, but with a slightly rougher edge and a funkier gloss.

DOWN ON THE DRAG

JOE ELY—MCA 3080 (7.98)



Ely has followed his critically acclaimed second album, "Honky Tonk Masquerade" with one that could gain him plenty of attention outside as well as inside industry circles. "Down on the Drag" and "Crawdad Train" are the most accessible cuts.

(Continued on page 50)

DIALOGUE

THE VIEWPOINTS OF THE INDUSTRY

Warren Schatz On The View From A&R at RCA

By DAVID McGEE

■ 32-year-old Warren Schatz entered the music business as a delivery boy at Associated Recording Studios. In subsequent years he has worked as a recording engineer, song writer, music publisher and arranger. As a solo artist, Schatz has recorded three albums. He joined RCA Records via the company's then-publishing arm, Sunbury/Dunbar, in December of 1974 as manager, music publishing and creative productions. During that year, he also arranged "Our Day Will Come" for Frankie Valli and



Warren Schatz

"Midnight Love Affair" for Tony Orlando. Promoted to director, Sunbar Productions, in 1976, Schatz saw several disco recordings he had produced, including Vicki Sue Robinson's "Turn The Beat Around," become hits. Prior to being named division vice president, popular artists and repertoire for RCA last summer, Schatz had been division vice president, popular artists and repertoire, east coast.

Record World: I'd like to open with a question about production deals. I believe it's true that most record companies have interpreted the outcome of the Springsteen-Appel case to mean that the company has the right, when a stalemate develops, to intervene in order to get the recording going. Where do you stand on this issue?

Schatz: It depends on who the artist is. In most cases I like to retain some kind of awareness of what's going on and have some input. But not to control things; just to help smooth out the process. With certain people it's impossible to have control. For instance, the Roadshow deal we've just made: I don't want to tell Freddie Frank and Sid Maurer what to do with their company. Originally we'd had it in the contract that I would pick and choose what acts would be on Roadshow. And I sat here and said, That's ludicrous, that's just ludicrous. In the interim I had gotten to know Freddie and Sid personally, when before I had only known them by reputation. They were so cooperative, their integrity was so intact, I knew this wasn't the way to deal with them. They were being wonderful to me, giving me all the options of turning material down, picking things up, and in this case it wasn't going to work. Eventually I was going to turn down a piece of product that was important to them. Then the relationship would suffer. So I went to Mel Ilberman, who's the head of business affairs, and I told him my feelings and how stupid I felt. And he dealt with it. Roadshow has autonomy right now. The funny thing with giving them autonomy is that they call me all the time and ask me what I think anyway. That's the reason for me to try to have some control. In the case of Freddie and Sid it's working out, because it's real. It's just going to take us time to get to know who these people are on the other side of the production deals. We try to maintain a contractual obligation where we participate; it seems to be working out fine. I tell them flat out that this is not to run your lives, but just for us so that we feel comfortable with who you are. And if we feel comfortable we can work this thing out and won't have a problem.

RW: How do you feel personally about production deals? Would you rather have the artist signed directly to RCA so you can more closely monitor his or her activities?

Schatz: It depends on who it is again. The only production deal I have really made myself is with T Life, who produced Evelyn Champagne King. I signed T and Evelyn to Sunbar Productions two, three years ago and since that time I've seen who these people are. T Life is the most—his integrity is so intact as a human being that I just feel so comfortable knowing that when T tells me something is going to happen I know it's going to happen. When he tells me there's a problem, there is a problem and he keeps the line of communication open so we can solve it. I feel very comfortable with those kinds of relationships, because they permit some kind of flow. We never look

at the contract we have with T because we're so busy working that the question of who has the right to do this or that never comes up. He's so concerned about RCA being happy with his performance and I'm so concerned with him being happy with RCA's performance that problems don't arise. We're really taking care of each other as people. I don't deal with companies. It's me and it's T Life. T has a company and I have a company, I work for RCA. It's not about RCA and this guy; it's about me and this guy. It's my responsibility to make things work with these people. If I tell somebody I'm committed and I'm really not then he can jump down my throat and I deserve everything I get. That's why we've been very careful about who we've been signing. I can't lie; I can't profess to have a commitment where there isn't one; or if there's a certain level of commitment I'd let the person know what the plan is. I don't sign anybody unless I have a reason to, but if I have a plan I say, Listen this is worth this much right now, I'm going to spend this much to get to this point, but next year we'll be at a different level and we'll do more. That's certainly not the same thing as saying, Man we're going with you, here's X million dollars. I let the guy know how I feel about it from the beginning because I don't want them to be let down. When you do business you're doing business with people, and you have to be able to trust those people.

RW: Do you feel a record company is better off with in-house producers or should it rely on independents?

Schatz: You have to have both. What I'm trying to build here is an in-house capability that is on a par with the best independent producers and in-house staffs at other record companies. My ideal of what an a&r department is Warner Brothers. It's a music-oriented company; the a&r staff, they're all excellent producers. That's what I want for RCA. I don't want administrators; the crazier my people are the happier I am. They're struggling, really struggling, to try to create something new. And being able to be in the studio they're really developing new ideas. It has a way to go here yet, but we're working on it. That's my idea of an a&r department.

“ I don't want administrators; the crazier my people are the happier I am. ”

RW: You mention Warner Brothers, which a lot of people feel is a company with a distinctive "sound" to its records. Is that what you want at RCA?

Schatz: No. What I want to develop with our in-house producers is an understanding of who the artist is and from this try to create the music around the artist. They're going to be star producers because of what the artist achieves. I don't want a specific sound. I think it's just a matter of chance that that happens. Those records are west coast records, which do have a certain sound to them. It's very difficult for me to tell the difference between a Warner Brothers record and an Elektra/Asylum record. Essentially it's the same group of musicians, the producers have a certain attitude, the environment leads you to a certain sound on a record. New York has a certain sound itself. When a musician gets into a taxi and the driver is gruff, maybe slams the door on your finger, the musician walks into the studio with an incredible amount of tension which is expressed through the music. That's why New York records tend to have a lot harder energy than west coast records: it's the environment. Some of the RCA things we're doing on the west coast are of the same quality now as some of the Warners or Elektra/Asylum records. I can't tell the difference, for instance, between an Evie Sands record being on RCA or Warners. It just sounds like a great record to me.

RW: You've been an artist, producer, engineer, composer, arranger, music publisher. Which role satisfies you most?

Schatz: Producer.

RW: Why?

Schatz: Because it's really getting in there and creating something,
(Continued on page 38)

***In The Heart Of The City
There Is A Beat***



Introducing
DESMOND CHILD
and **ROUGE** (ST #15C8)
And Their Debut Album

ON CAPITOL RECORDS AND TAPES

Includes The Single

Our Love Is Insane (4669)



© 1975 Capitol Records, Inc.

Produced by: Richard Landis Direction: Starflight Management Inc.

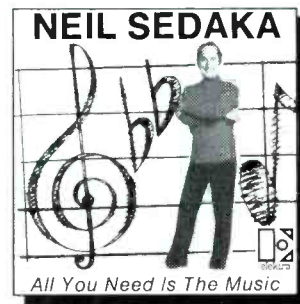


NEIL SEDAKA

“Sad, Sad Story” (E-46017)

The new single from his album,

“All You Need Is the Music” (6E-167)



Elektra Records 

Produced by Neil Sedaka and Artie Butler Arranged and Conducted by Artie Butler

© 1979 Elektra/Asylum Records • A Warner Communications Co

AmericanRadioHistory.Com

Record World Singles



FEBRUARY 24, 1979

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

FEB. 24	FEB. 17		WKS. ON CHART
1	1	DA YA THINK I'M SEXY? ROD STEWART Warner Bros. 8724 (3rd Week)	11
2	2	FIRE POINTER SISTERS /Planet 45901 (Elektra/Asylum)	15
3	5	I WILL SURVIVE GLORIA GAYNOR/Polydor 14508	9
4	4	A LITTLE MORE LOVE OLIVIA NEWTON-JOHN/MCA 40975	14
5	6	YMCA VILLAGE PEOPLE /Casablanca 945	19
6	3	LE FREAK CHIC /Atlantic 3519	20
7	7	TOO MUCH HEAVEN BEE GEES/RSO 913	15
8	11	HEAVEN KNOWS DONNA SUMMER WITH BROOKLYN DREAMS/Casablanca 959	7
9	9	SEPTEMBER EARTH, WIND & FIRE/ARC/Columbia 3 10854	15
10	10	SHAKE IT IAN MATTHEWS/Mushroom 7039	14
11	13	SHAKE YOUR GROOVE THING PEACHES & HERB/Polydor 14514	11
12	12	SOUL MAN BLUES BROTHERS/Atlantic 3545	12
13	8	LOTTA LOVE NICOLETTE LARSON/Warner Bros. 8664	14
14	23	TRAGEDY BEE GEES/RSO 918	3
15	17	DON'T CRY OUT LOUD MELISSA MANCHESTER/Arista 0373	15
16	14	GOT TO BE REAL CHERYL LYNN/Columbia 3 10808	16
17	15	SOMEWHERE IN THE NIGHT BARRY MANILOW/Arista 0382	11
18	20	DANCIN' SHOES NIGEL OLSSON/Bang 740	11
19	21	NO TELL LOVER CHICAGO/Columbia 3 10879	10
20	27	WHAT YOU WON'T DO FOR LOVE BOBBY CALDWELL/Clouds 11 (TK)	13
21	22	THE GAMBLER KENNY ROGERS/United Artists 1250	14
22	25	WHAT A FOOL BELIEVES DOOBIE BROTHERS/Warner Bros. 8725	5
23	16	EVERY 1'S A WINNER HOT CHOCOLATE/Infinity 50002	15
24	24	BLUE MORNING, BLUE DAY FOREIGNER/Atlantic 3543	10
25	18	HOLD THE LINE TOTO/Columbia 3 10830	21
26	29	EVERY TIME I THINK OF YOU THE BABYS/Chrysalis 2279	9
27	30	SULTANS OF SWING DIRE STRAITS/Warner Bros. 8736	3
28	31	I DON'T KNOW IF IT'S RIGHT EVELYN "CHAMPAGNE" KING/RCA 11386	12
29	33	LADY LITTLE RIVER BAND/Harvest 4667 (Capitol)	7
30	35	CRAZY LOVE POCO/ABC 12439	7
31	34	FOREVER IN BLUE JEANS NEIL DIAMOND/Columbia 3 10897	5
32	19	I WAS MADE FOR DANCIN' LEIF GARRETT/Scotti Bros. 403 (Atl)	17
33	36	BIG SHOT BILLY JOEL/Columbia 3 10913	3
34	39	I JUST FALL IN LOVE AGAIN ANNE MURRAY/Capitol 4676	6
35	40	SONG ON THE RADIO AL STEWART/Arista 0389	5
36	26	MY LIFE BILLY JOEL/Columbia 3 10853	17
37	49	LIVIN' IT UP (FRIDAY NIGHT) BELL & JAMES/A&M 2069	5
38	44	STUMBLIN' IN SUZI QUATRO & CHRIS NORMAN/RSO 917	4
39	42	SING FOR THE DAY STYX/A&M 2110	6
40	45	MUSIC BOX DANCING FRANK MILLS/Polydor 14517	5
41	47	DOG & BUTTERFLY HEART /Portrait 6 70025	3
42	57	KNOCK ON WOOD AMII STEWART/Ariola 7736	4
43	54	MAYBE I'M A FOOL EDDIE MONEY/Columbia 3 10900	5
44	53	HAVEN'T STOPPED DANCING YET GONZALEZ/Capitol 4647	5
45	50	BUSTIN' LOOSE CHUCK BROWN & THE SOUL SEARCHERS/Source 40967 (MCA)	7
46	43	YOU STEPPED INTO MY LIFE MELBA MOORE/Epic 8 50600	11
47	28	HOME AND DRY GERRY RAFFERTY/United Artists 1266	12
48	48	GET DOWN GENE CHANDLER/20th Century Fox/Chi-Sound 2386 (RCA)	13
49	38	WE'VE GOT TONITE BOB SEGER AND THE SILVER BULLET BAND/Capitol 4653	17



50	55	CHASE GIORGIO MORODER/Casablanca 956	5
51	52	GOODBYE, I LOVE YOU FIREFALL/Atlantic 3544	5
52	32	NEW YORK GROOVE ACE FREHLEY/Casablanca 941	19
53	64	PRECIOUS LOVE BOB WELCH/Capitol 4685	3
54	56	STORMY SANTANA/Columbia 3 10873	7
55	60	NOW THAT WE FOUND LOVE THIRD WORLD/Island 8663 (WB)	10
56	62	SHAKE YOUR BODY (DOWN TO THE GROUND) JACKSONS/Epic 8 50656	6
57	58	I GO TO RIO PABLO CRUISE/A&M 2112	7
58	65	I'LL SUPPLY THE LOVE TOTO/Columbia 3 10898	4
59	61	CONTACT EDWIN STARR/20th Century Fox 2396 (RCA)	5
60	71	I WANT YOUR LOVE CHIC/Atlantic 3557	3
61	73	KEEP ON DANCIN' GARY'S GANG/Columbia 3 10884	4
62	72	HE'S THE GREATEST DANCER SISTER SLEDGE/Cotillion 44245 (Atl)	4
63	66	EVERY WHICH WAY BUT LOOSE EDDIE RABBITT/Elektra 45554	6
64	67	SUPERMAN HERBIE MANN/Atlantic 3547	6
65	74	TAKE ME HOME CHER/Casablanca 965	3
66	76	JUST ONE LOOK LINDA RONSTADT/Asylum 46011	3
67	68	AQUA BOOGIE PARLIAMENT/Casablanca 950	9
68	81	HEART OF GLASS BLONDIE/Chrysalis 2295	2
69	59	TAKE THAT TO THE BANK SHALAMAR/Solar 11379 (RCA)	12
70	77	FOUR STRONG WINDS NEIL YOUNG/Reprise 2266 (WB)	3
71	75	SURVIVOR CINDY WILLIAMS/United Artists 1261	3
72	69	POPS, WE LOVE YOU ROSS, GAYE, ROBINSON & WONDER/Motown 1445	5
73	78	OH HONEY DELEGATION/Shadybrook 1048 (Janus/GRT)	5
74	83	YOU CAN'T WIN MICHAEL JACKSON/Epic 8 50654	4
75	84	ROXANNE POLICE/A&M 2096	2
76	82	ALL THE TIME IN THE WORLD DR. HOOK/Capitol 4677	3
77	79	RUN HOME GIRL SAD CAFE/A&M 2111	4
78	37	LOVE DON'T LIVE HERE ANYMORE ROSE ROYCE/Whitfield 8712 (WB)	16
79	87	SINNER MAN SARAH DASH/Kirshner 8 4278 (CBS)	2
80	85	YOU MAKE ME FEEL (MIGHTY REAL) SYLVESTER/Fantasy 846	8
81	100	I GOT MY MIND MADE UP (YOU CAN GET IT GIRL) INSTANT FUNK/Salsoul 2078 (RCA)	2

CHARTMAKER OF THE WEEK

82 — **LOVE BALLAD**
GEORGE BENSON
Warner Bros. 8759



83	—	WATCH OUT FOR LUCY ERIC CLAPTON & HIS BAND/RSO 910	1
84	86	DON'T STOP ME NOW QUEEN/Elektra 46008	2
85	89	IT HURTS SO BAD KIM CARNES/EMI-America 8011	3
86	—	SOUVENIRS VOYAGE/Marlin 3330 (TK)	1
87	—	STAY THE NIGHT FARAGHER BROS./Polydor 14533	1
88	70	YOU CAN DO IT DOBIE GRAY/Infinity 50003	5
89	99	LOVE STRUCK STONEBOLT/Parachute 522 (Casablanca)	2
90	94	I'M SO INTO YOU PEABO BRYSON/Capitol 4656	10
91	—	THEME FROM "TAXI" (ANGELA) BOB JAMES/Columbia/Tappan Zee 3 10896	1
92	—	I'M NOT GONNA CRY ANYMORE NANCY BROOKS/Arista 0385	1
93	93	A LITTLE LOVIN' (KEEPS THE DOCTOR AWAY) THE RAES/• A&M 2091	14
94	96	NEVER HAD A LOVE LIKE THIS BEFORE TAVARES/Capitol 4658	6
95	98	WHEELS OF LIFE GINO VANNELLI/A&M 2114	2
96	97	IT'S ALL THE WAY LIVE LAKESIDE/Solar 11380 (RCA)	4
97	—	THIS IS IT DAN HARTMAN/Blue Sky 2775 (CBS)	1
98	—	NANU NANU DADDY DEWDROP/Inphasion 7201 (TK)	1
99	46	BABY I'M BURNIN' DOLLY PARTON/RCA 11420	9
100	—	CAN YOU READ MY MIND MAUREEN McGOVERN/Warner/Curb 8750	1

PRODUCERS AND PUBLISHERS ON PAGE 32



Record World Album Airplay

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

FEBRUARY 24, 1979

FLASHMAKER



AT BUDOKAN
CHEAP TRICK
Epic

MOST ADDED:

- AT BUDOKAN**—Cheap Trick—Epic (20)
- GEORGE HARRISON**—Dark Horse (19)
- OUTLANDOS D'AMOUR**—The Police—A&M (9)
- HEADIN HOME**—Gary Wright—WB (7)
- ST VINCENTS COURT**—Kim Carnes—EMI-America (6)
- LIFE IN THE FOODCHAIN**—Tonio K—Full Moon (5)
- MCGUINN CLARK & HILLMAN**—Capitol (5)

WNEW-FM/NEW YORK

- ADDS:**
- BREATHLESS**—Camel—Arista
 - EAR MEAL**—Janne Schaeffer—Col
 - GEORGE HARRISON**—Dark Horse
 - IRAKERE**—Col
 - LET IT ROLL**—TKO—Infinity
 - ME MYSELF AN EYE**—Charles Mingus—Atlantic
 - ROCKABILLY BOOGIE**—Robert Gordon—RCA
 - ST SEBASTIAN**—Chip Taylor—Capitol
 - ST VINCENTS COURT**—Kim Carnes—EMI-America
 - THE JAN PARK BAND**—Col

HEAVY ACTION (airplay in descending order):

- ARMED FORCES**—Elvis Costello—Col
- PARALLEL LINES**—Blondie—Chrysalis
- MCGUINN CLARK & HILLMAN**—Capitol
- HEARTS OF STONE**—Southside Johnny—Epic
- DESMOND CHILD & ROUGE**—Capitol
- LIFE FOR THE TAKING**—Eddie Money—Col
- BRIEFCASE FULL OF BLUES**—Blues Brothers—Atlantic
- DESIRE WIRE**—Cindy Bullens—UA
- LIFE IN THE FOOD CHAIN**—Tonio K—Full Moon
- PARALLEL LINES**—Blondie—Chrysalis

WBCN-FM/BOSTON

- ADDS:**
- AT BUDOKAN**—Cheap Trick—Epic
 - CRAZY ME**—Tim Kregel—Capricorn
 - IF YOU KNEW SUZI**—Suzi Quatro—RSO (import)
 - LION HEART**—Kate Bush—EMI (import)

- MUDDY MISSISSIPPI WATERS LIVE**—Blue Sky
- SLEEPLESS NIGHTS**—Brooklyn Dreams—Casablanca
- TAKE A LOOK AT THOSE CAKES**—James Brown—Polydor

HEAVY ACTION (airplay in descending order):

- ARMED FORCES**—Elvis Costello—Col
- OUTLANDOS D'AMOUR**—The Police—A&M
- SANCTUARY**—J Geils—EMI-America
- FLASH & THE PAN**—Albert (import)
- PARALLEL LINES**—Blondie—Chrysalis
- HEARTS OF STONE**—Southside Johnny—Epic
- BRIEFCASE FULL OF BLUES**—Blues Brothers—Atlantic
- AT BUDOKAN**—Cheap Trick—Epic
- LIFE FOR THE TAKING**—Eddie Money—Col
- EVERY 1'S A WINNER**—Hot Chocolate—Infinity

WLIR-FM/LONG ISLAND

- ADDS:**
- AMAZING RHYTHM ACES**—ABC
 - AT BUDOKAN**—Cheap Trick—Epic
 - GEORGE HARRISON**—Dark Horse
 - HEARTACHES (single)**—BTO—Mercury
 - MOLLY HATCHET LIVE**—Epic
 - PSYCHO CHICKEN (radio tape)**—The Fools
 - RALPH McTELL**—Fantasy
 - SINFUL**—Angel—Casablanca

HEAVY ACTION (airplay in descending order):

- MIRROR STARS**—Fabulous Poodles—Epic
- LIVE AT BUDOKAN**—Bob Dylan—CBS (import)
- MCGUINN CLARK & HILLMAN**—Capitol
- BIRTH COMES TO US ALL**—Good Rats—Passport
- MOLLY HATCHET LIVE**—Epic
- ARMED FORCES**—Elvis Costello—Col
- DIRE STRAITS**—WB
- BRIEFCASE FULL OF BLUES**—Blues Brothers—Atlantic
- OUTLANDOS D'AMOUR**—The Police—A&M
- BUSH DOCTOR**—Peter Tosh—Rolling Stones

WBAB-FM/LONG ISLAND

- ADDS:**
- AWAKENING**—Norada Michael Walden—Atlantic
 - GEORGE HARRISON**—Dark Horse
 - HEARTACHES (single)**—BTO—Mercury
 - ST VINCENTS COURT**—Kim Carnes—EMI-America
 - THE JAN PARK BAND**—Col

HEAVY ACTION (airplay in descending order):

- DIRE STRAITS**—WB
- MCGUINN CLARK & HILLMAN**—Capitol
- 52ND STREET**—Billy Joel—Col
- LEGEND**—Poco—ABC
- BLONDES HAVE MORE FUN**—Rod Stewart—WB

- MINUTE BY MINUTE**—Doobie Brothers—WB
- BRIEFCASE FULL OF BLUES**—Blues Brothers—Atlantic
- BIRTH COMES TO US ALL**—Good Rats—Passport
- LIFE FOR THE TAKING**—Eddie Money—Col
- ARMED FORCES**—Elvis Costello—Col

WAAF-FM/WORCESTER

- ADDS:**
- AT BUDOKAN**—Cheap Trick—Epic
 - A TONIC FOR THE TROOPS**—Boomtwn Rats—Col
 - DESMOND CHILD & ROUGE**—Capitol
 - GEORGE HARRISON**—Dark Horse
 - STRANGERS IN THE NIGHT**—UFO—Chrysalis

HEAVY ACTION (airplay in descending order):

- SPIRITS HAVING FLOWN**—Bee Gees—RSO
- LEGEND**—Poco—ABC
- BRIEFCASE FULL OF BLUES**—Blues Brothers—Atlantic
- ARMED FORCES**—Elvis Costello—Col
- DIRE STRAITS**—WB
- SANCTUARY**—J Geils—EMI-America
- TOTO**—Col
- MINUTE BY MINUTE**—Doobie Brothers—WB
- 52ND STREET**—Billy Joel—Col
- BLONDES HAVE MORE FUN**—Rod Stewart—WB

WBLM-FM/MAINE

- ADDS:**
- AT BUDOKAN**—Cheap Trick—Epic
 - DIAMOND CUT**—Bonnie Tyler—RCA
 - LIFE IN THE FOODCHAIN**—Tonio K—Full Moon
 - MUDDY MISSISSIPPI WATERS LIVE**—Blue Sky

HEAVY ACTION (airplay in descending order):

- BRIEFCASE FULL OF BLUES**—Blues Brothers—Atlantic
- THE CARS**—Elektra
- ARMED FORCES**—Elvis Costello—Col
- PHANTOM OF THE NIGHT**—Kayak—Janus
- MINUTE BY MINUTE**—Doobie Brothers—WB
- DIRE STRAITS**—WB
- THE BLEND**—MCA
- DOUBLE VISION**—Foreigner—Atlantic
- HEAD FIRST**—The Babys—Chrysalis
- SOME GIRLS**—Rolling Stones—Rolling Stones

WCMF-FM/ROCHESTER

- ADDS:**
- LIFE IN THE FOODCHAIN**—Tonio K—Full Moon
 - MCGUINN CLARK & HILLMAN**—Capitol
 - OUTLANDOS D'AMOUR**—The Police—A&M
 - PRECIOUS LOVE (single)**—Bob Welch—Capitol
 - STRANGERS IN THE NIGHT**—UFO—Chrysalis

- TAKE IT TO THE MAX**—Max Demian—RCA

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

- 52ND STREET**—Billy Joel—Col
- BRIEFCASE FULL OF BLUES**—Blues Brothers—Atlantic
- BLONDES HAVE MORE FUN**—Rod Stewart—WB
- MINUTE BY MINUTE**—Doobie Brothers—WB
- TOTO**—Col
- JAZZ**—Queen—Elektra
- LIFE FOR THE TAKING**—Eddie Money—Col
- HEAD FIRST**—The Babys—Chrysalis
- ARMED FORCES**—Elvis Costello—Col
- DIRE STRAITS**—WB

WIOQ-FM/PHILADELPHIA

- ADDS:**
- GEORGE HARRISON**—Dark Horse
 - HEADING HOME**—Gary Wright—WB
 - MOLLY HATCHET LIVE**—Epic
 - OMNIVERSE**—Fresh—Prodigal
 - ST VINCENTS COURT**—Kim Carnes—EMI-America

HEAVY ACTION (airplay, phones in descending order):

- DIRE STRAITS**—WB
- ARMED FORCES**—Elvis Costello—Col
- MIRROR STARS**—Fabulous Poodles—Epic
- THE CARS**—Elektra
- SOME GIRLS**—Rolling Stones—Rolling Stones
- 52ND STREET**—Billy Joel—Col
- ALIVE ON ARRIVAL**—Steve Forbert—Nemperor
- XII**—Barclay James Harvest—Polydor
- SHAKEDOWN STREET**—Grateful Dead—Arista
- BLONDES HAVE MORE FUN**—Rod Stewart—WB

WMMR-FM/PHILADELPHIA

- ADDS:**
- BREATHLESS**—Camel—Arista
 - GEORGE HARRISON**—Dark Horse
 - LET IT ROLL**—TKO—Infinity

HEAVY ACTION (airplay in descending order):

- BLONDES HAVE MORE FUN**—Rod Stewart—WB
- BRIEFCASE FULL OF BLUES**—Blues Brothers—Atlantic
- DIRE STRAITS**—WB
- ARMED FORCES**—Elvis Costello—Col
- THE CARS**—Elektra
- MINUTE BY MINUTE**—Doobie Brothers—WB
- 52ND STREET**—Billy Joel—Col
- TOTO**—Col
- SHAKEDOWN STREET**—Grateful Dead—Arista
- LIFE FOR THE TAKING**—Eddie Money—Col

WYDD-FM/PITTSBURGH

- ADDS:**
- AT BUDOKAN**—Cheap Trick—Epic
 - BEST OF RICK ROBERTS**—A&M

- HEAD EAST LIVE**—A&M
- SINFUL**—Angel—Casablanca
- THE MAN WHO BUILT AMERICA**—Horslips—DJM

HEAVY ACTION (airplay in descending order):

- BLONDES HAVE MORE FUN**—Rod Stewart—WB
- MINUTE BY MINUTE**—Doobie Brothers—WB
- ARMED FORCES**—Elvis Costello—Col
- LIFE FOR THE TAKING**—Eddie Money—Col
- 52ND STREET**—Billy Joel—Col
- LEGEND**—Poco—ABC
- TOTO**—Col
- BRIEFCASE FULL OF BLUES**—Blues Brothers—Atlantic
- HEAD FIRST**—The Babys—Chrysalis
- DIRE STRAITS**—WB

WHFS-FM/WASHINGTON

- ADDS:**
- AT BUDOKAN**—Cheap Trick—Epic
 - BACK TO THE WALL**—Peter Lang—Waterhouse
 - DAVID JOHANSEN LIVE (aor disc)**—Epic
 - GEORGE HARRISON**—Dark Horse
 - SO MANY ROADS**—Otis Rush—Delmark

HEAVY ACTION (airplay in descending order):

- DIRE STRAITS**—WB
- ARMED FORCES**—Elvis Costello—Col
- AMAZING RHYTHM ACES**—ABC
- LIFE IN THE FOODCHAIN**—Tonio K—Full Moon
- BRIEFCASE FULL OF BLUES**—Blues Brothers—Atlantic
- AIR SPECIAL**—Brownsville—Epic
- BUSH DOCTOR**—Peter Tosh—Rolling Stones
- INSIDE STORY**—Robben Ford—Elektra
- MCGUINN CLARK & HILLMAN**—Capitol
- A TONIC FOR THE TROOPS**—Boomtwn Rats—Col

WQDR-FM/RALEIGH

- ADDS:**
- AMAZING RHYTHM ACES**—ABC
 - CRAZY ME**—Tim Kregel—Capricorn
 - LION HEART**—Kate Bush—EMI (import)
 - MCGUINN CLARK & HILLMAN**—Capitol
 - SECRET AGENT**—Chick Corea—Polydor
 - SLEEPER CATCHER**—Little River Band—Harvest
 - ST VINCENTS COURT**—Kim Carnes—EMI-America

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

- BEST OF EARTH WIND & FIRE**—ARC/Col
- BLONDES HAVE MORE FUN**—Rod Stewart—WB
- LEGEND**—Poco—ABC
- ENERGY**—Pointer Sisters—Planet
- TOTO**—Col
- DIRE STRAITS**—WB
- HEAD FIRST**—The Babys—Chrysalis
- DESIRE WIRE**—Cindy Bullens—UA
- MINUTE BY MINUTE**—Doobie Brothers—WB
- PRECIOUS LOVE (single)**—Bob Welch—Capitol

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

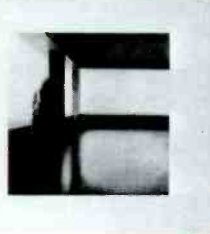
Record World Album Airplay



FEBRUARY 24, 1979

TOP AIRPLAY

DIRE STRAITS



DIRE STRAITS
WB

MOST AIRPLAY:

- DIRE STRAITS—WB (37)
- BRIEFCASE FULL OF BLUES—Blues Brothers—Atlantic (34)
- ARMED FORCES—Elvis Costello—Col (33)
- BLONDES HAVE MORE FUN—Rod Stewart—WB (33)
- MINUTE BY MINUTE—Doobie Brothers—WB (30)
- LIFE FOR THE TAKING—Eddie Money—Col (29)
- 52ND STREET—Billy Joel—Col (23)
- TOTO—Col (20)
- LEGEND—Poco—ABC (13)
- HEAD FIRST—The Babys—Chrysalis (10)

WMMS-FM/CLEVELAND

- ADDS:**
- ALL MOD CONS—The Jam—Polydor
 - AT BUDOKAN—Cheap Trick—Epic
 - COUCHOIS—WB
 - GEORGE HARRISON—Dark Horse
 - HEADIN HOME—Gary Wright—WB
 - LIFE IN THE FOODCHAIN—Tonio K—Full Moon
- HEAVY ACTION (airplay, sales in descending order):**
- BLONDES HAVE MORE FUN—Rod Stewart—WB
 - BRIEFCASE FULL OF BLUES—Blues Brothers—Atlantic
 - SPIRITS HAVING FLOWN—Bee Gees—RSO
 - LIFE FOR THE TAKING—Eddie Money—Col
 - TOTO—Col
 - 52ND STREET—Billy Joel—Col
 - BACK TO THE BARS—Todd Rundgren—Bearsville
 - MINUTE BY MINUTE—Doobie Brothers—WB
 - DIRE STRAITS—WB
 - THE CARS—Elektra

WWW-FM/DETROIT

- ADDS:**
- AT BUDOKAN—Cheap Trick—Epic
 - GEORGE HARRISON—Dark Horse
 - OUTLANDOS D'AMOUR—The Police—A&M
- HEAVY ACTION (airplay, sales in descending order):**
- BLONDES HAVE MORE FUN—Rod Stewart—WB
 - BRIEFCASE FULL OF BLUES—Blues Brothers—Atlantic
 - DIRE STRAITS—WB
 - SANCTUARY—J Geils—EMI-America
 - MINUTE BY MINUTE—Doobie Brothers—WB

- THE CARS—Elektra
- PIECES OF EIGHT—Styx—A&M
- TOTO—Col
- LIFE FOR THE TAKING—Eddie Money—Col
- 52ND STREET—Billy Joel—Col

WABX-FM/DETROIT

- ADDS:**
- GEORGE HARRISON—Dark Horse
 - HEADIN HOME—Gary Wright—WB
 - ROXANNE (single)—The Police—A&M
- HEAVY ACTION (airplay in descending order):**
- BLONDES HAVE MORE FUN—Rod Stewart—WB
 - DIRE STRAITS—WB
 - BRIEFCASE FULL OF BLUES—Blues Brothers—Atlantic
 - SANCTUARY—J Geils—EMI-America
 - MINUTE BY MINUTE—Doobie Brothers—WB
 - TOTO—Col
 - LIFE FOR THE TAKING—Eddie Money—Col
 - MORE SONGS ABOUT BUILDINGS—Talking Heads—Sire
 - ENERGY—Pointer Sisters—Planet
 - ARMED FORCES—Elvis Costello—Col

WXRT-FM/CHICAGO

- ADDS:**
- AT BUDOKAN—Cheap Trick—Epic
 - LIFE IN THE FOODCHAIN—Tonio K—Full Moon
 - MUDDY MISSISSIPPI WATERS LIVE—Blue Sky
- HEAVY ACTION (airplay, sales, phones in descending order):**
- ARMED FORCES—Elvis Costello—Col
 - LIFE FOR THE TAKING—Eddie Money—Col
 - K-SCOPE—Phil Manzanera—Polydor
 - BACKLESS—Eric Clapton—RSO
 - THE CARS—Elektra
 - MINUTE BY MINUTE—Doobie Brothers—WB
 - STRANGERS IN THE NIGHT—UFO—Chrysalis
 - BREATHLESS—Camel—Arista
 - THE MAN WHO BUILT AMERICA—Horslips—DJM
 - PHANTOM OF THE NIGHT—Kayak—Janus

KSHE-FM/ST LOUIS

- ADDS:**
- GEORGE HARRISON—Dark Horse
 - HEADIN HOME—Gary Wright—WB
 - LET IT ROLL—TKO—Infinity
 - PIPE DREAM—ABC
- HEAVY ACTION (airplay in descending order):**
- TOTO—Col
 - HEAD FIRST—The Babys—Chrysalis
 - LIFE FOR THE TAKING—Eddie Money—Col
 - BLONDES HAVE MORE FUN—Rod Stewart—WB
 - APRIL WINE—Capitol
 - TRILLION—Epic
 - MINUTE BY MINUTE—Doobie Brothers—WB
 - I RESERVE THE RIGHT—Stillwater—Capricorn
 - JAZZ—Queen—Elektra
 - PARTNERS IN CRIME—Bandit—Ariola

WZMF-FM/MILWAUKEE

- ADDS:**
- AT BUDOKAN—Cheap Trick—Epic

- TROUBLE—Whitesnake—UA
- HEAVY ACTION (airplay, sales, phones in descending order):**
- DIRE STRAITS—WB
- BRIEFCASE FULL OF BLUES—Blues Brothers—Atlantic
- ARMED FORCES—Elvis Costello—Col
- BLONDES HAVE MORE FUN—Rod Stewart—WB
- HEAD EAST LIVE—A&M
- MINUTE BY MINUTE—Doobie Brothers—WB
- LEGEND—Poco—ABC
- AT BUDOKAN—Cheap Trick—Epic
- SHAKEDOWN STREET—Grateful Dead—Arista
- BACKLESS—Eric Clapton—RSO

KQRS-FM/MINNEAPOLIS

- ADDS:**
- AT BUDOKAN—Cheap Trick—Epic
- HEAVY ACTION (airplay in descending order):**
- BLONDES HAVE MORE FUN—Rod Stewart—WB
 - MINUTE BY MINUTE—Doobie Brothers—WB
 - BACKLESS—Eric Clapton—RSO
 - DIRE STRAITS—WB
 - ARMED FORCES—Elvis Costello—Col
 - BRIEFCASE FULL OF BLUES—Blues Brothers—Atlantic
 - MOLLY HATCHET LIVE—Epic
 - LIFE FOR THE TAKING—Eddie Money—Col
 - TOTO—Col
 - MORE SONGS ABOUT BUILDINGS—Talking Heads—Sire

KZEW-FM/DALLAS

- ADDS:**
- AT BUDOKAN—Cheap Trick—Epic
 - GEORGE HARRISON—Dark Horse
 - HEADIN HOME—Gary Wright—WB
 - LET IT ROLL—TKO—Infinity
 - ROCK N ROLL NIGHT—BTO—Mercury
 - SINFUL—Angel—Casablanca
- HEAVY ACTION (airplay, sales in descending order):**
- MISPLACED IDEALS—Sad Cafe—A&M
 - DIRE STRAITS—WB
 - BLONDES HAVE MORE FUN—Rod Stewart—WB
 - BUSH DOCTOR—Peter Tosh—Rolling Stones
 - MIRROR STARS—Fabulous Poodles—Epic
 - ALIVE ON ARRIVAL—Steve Forbert—Nemperor
 - ARMED FORCES—Elvis Costello—Col
 - LIFE FOR THE TAKING—Eddie Money—Col
 - ON THE CORNER—Jimmie Mack—Big Tree
 - INSIDE STORY—Robben Ford—Elektra

KFAM-AM/DENVER

- ADDS:**
- DESIRE WIRE—Cindy Bullens—UA
 - MIRROR STARS—Fabulous Poodles—Epic
 - ST VINCENTS COURT—Kim Carnes—EMI-America
 - THE JAN PARK BAND—Col
- HEAVY ACTION (airplay in descending order):**
- DIRE STRAITS—WB
 - BLONDES HAVE MORE FUN—Rod Stewart—WB
 - 52ND STREET—Billy Joel—Col
 - MINUTE BY MINUTE—Doobie Brothers—WB

- SHAKEDOWN STREET—Grateful Dead—Arista
- ARMED FORCES—Elvis Costello—Col
- LIFE FOR THE TAKING—Eddie Money—Col
- BRIEFCASE FULL OF BLUES—Blues Brothers—Atlantic
- LEGEND—Poco—ABC
- PAGES—Col

KNAC-FM/LONG BEACH

- ADDS:**
- AMERICAN DREAMS—Rubicon—20th Century
 - BIRTH COMES TO US ALL—Good Rats—Passport
 - HEART OF GLASS (single)—Blondie—Chrysalis
 - MCGUINN CLARK & HILLMAN—Capitol
 - NEEDLES & PINS (single)—Ramoness—Sire
 - OUTLANDOS D'AMOUR—The Police—A&M
 - TAN PUNKS ON BOARDS—Corky & the Casuals—Pacific Arts
- HEAVY ACTION (airplay, sales in descending order):**
- AT BUDOKAN—Cheap Trick—Epic
 - ARMED FORCES—Elvis Costello—Col
 - DIRE STRAITS—WB
 - STRANGERS IN THE NIGHT—UFO—Chrysalis
 - BLONDES HAVE MORE FUN—Rod Stewart—WB
 - BRIEFCASE FULL OF BLUES—Blues Brothers—Atlantic
 - MOVE IT ON OVER—George Thorogood—Rounder
 - TOTO—Col
 - AN AMERICAN PRAYER—Jim Morrison/Doors—Elektra
 - HEAD FIRST—The Babys—Chrysalis

KWST-FM/LOS ANGELES

- ADDS:**
- AT BUDOKAN—Cheap Trick—Epic
 - GEORGE HARRISON—Dark Horse
 - HEADIN HOME—Gary Wright—WB
 - LIFE IN THE FOODCHAIN—Tonio K—Full Moon
 - ON THE CORNER—Jimmie Mack—Big Tree
 - STARSHIP GOLD—Jefferson Starship—Grunt
- HEAVY ACTION (airplay in descending order):**
- BLONDES HAVE MORE FUN—Rod Stewart—WB
 - MINUTE BY MINUTE—Doobie Brothers—WB
 - 52ND STREET—Billy Joel—Col
 - LEGEND—Poco—ABC
 - TOTO—Col
 - ARMED FORCES—Elvis Costello—Col
 - LIFE FOR THE TAKING—Eddie Money—Col
 - SPIRITS HAVING FLOWN—Bee Gees—RSO
 - DIRE STRAITS—WB
 - STEALIN HOME—Ian Matthews—Mushroom

KOME-FM/SAN JOSE

- ADDS:**
- ALIVE ON ARRIVAL—Steve Forbert—Nemperor
 - A TONIC FOR THE TROOPS—Boomtown Rats—Col
 - BREATHLESS—Camel—Arista
 - OUTLANDOS D'AMOUR—The Police—A&M
 - THE MAN WHO BUILT AMERICA—Horslips—DJM
- HEAVY ACTION (airplay in descending order):**
- HEAD FIRST—The Babys—Chrysalis

- BRIEFCASE FULL OF BLUES—Blues Brothers—Atlantic
- ARMED FORCES—Elvis Costello—Col
- DIRE STRAITS—WB
- MINUTE BY MINUTE—Doobie Brothers—WB
- LIFE FOR THE TAKING—Eddie Money—Col
- INNER SECRETS—Santana—Col
- BLONDES HAVE MORE FUN—Rod Stewart—WB
- TOTO—Col
- IF YOU WANT BLOOD—AC/DC—Atlantic

KSAN-FM/SAN FRANCISCO

- ADDS:**
- AT BUDOKAN—Cheap Trick—Epic
 - GEORGE HARRISON—Dark Horse
 - PRECIOUS LOVE (single)—Bob Welch—Capitol
 - XII—Barclay James Harvest—Polydor
- HEAVY ACTION:**
- ARMED FORCES—Elvis Costello—Col
 - BRIEFCASE FULL OF BLUES—Blues Brothers—Atlantic
 - CLOSE PERSONAL FRIENDS—Robert Johnson—Infinity
 - DIRE STRAITS—WB
 - LIFE FOR THE TAKING—Eddie Money—Col
 - OUTLANDOS D'AMOUR—The Police—A&M
 - MOVE IT ON OVER—George Thorogood—Rounder
 - PARALLEL LINES—Blondie—Chrysalis
 - SOME GIRLS—Rolling Stones—Rolling Stones
 - WHO ARE YOU—The Who—MCA

KZEL-FM/EUGENE

- ADDS:**
- AT BUDOKAN—Cheap Trick—Epic
 - AWAKENING—Narada Michael Walden—Atlantic
 - FIRE POWER—Legs Diamond—Cream
 - LIVE RETURN TO FOREVER—Col
 - PIPE DREAM—ABC
 - SPACE—George Benson—CTI
 - STIFF RECORDS SAMPLER—Stiff (import)
 - WIRELESS—Mercury
- HEAVY ACTION (airplay, sales, phones in descending order):**
- NO ESCAPE—Marc Tanner—Elektra
 - DIRE STRAITS—WB
 - MCGUINN CLARK & HILLMAN—Capitol
 - LIFE FOR THE TAKING—Eddie Money—Col
 - BRIEFCASE FULL OF BLUES—Blues Brothers—Atlantic
 - ARMED FORCES—Elvis Costello—Col
 - MINUTE BY MINUTE—Doobie Brothers—WB
 - XII—Barclay James Harvest—Polydor
 - BLONDES HAVE MORE FUN—Rod Stewart—WB
 - SANCTUARY—J Geils—EMI-America

43 stations reporting this week. In addition to those printed are:
 WCOZ-FM WQSR-FM KAWY-FM
 WPLR-FM WKDF-FM KGB-FM
 WOUR-FM WQFM-FM KZAP-FM
 WSAN-AM CHUM-FM KSJO-FM
 WKLS-FM KLOL-FM KZAM-FM
 ZETA 7-FM KBPI-FM

Dialogue *(Continued from page 26)*

pulling pieces together. Publishing is fun because it's an interesting business. This job is very hard for me.

RW: I suppose this job doesn't take you completely out of the realm of production.

Schatz: Yes it does; it takes me completely out of production, except for a couple of projects such as "Hair," which I'm really involved with, but only because I need to control it and find out where it's going. The creative part here is deciding who's good to match with who. It's not like, I have this artist, I'm going to make him happen. I have to put it in someone else's hands, which is a little scary.

RW: If you enjoy producing so much, why did you choose to leave it?

Schatz: I was very bitter on the street. I was very angry. I was schlepping on the street for 15 years maybe, producing records and selling these masters to record companies. And when a guy turned me down, my reaction was to hate him, to say, He's an asshole, doesn't know what he's doing. Very typical record business jealousy. I wanted to know, really wanted to know, what the guy here goes through. This business is cyclical. I don't care how well an a&r man does, there's a time he stays at a company and a time he leaves, either by choice or because he's let go. Right now is my time. In seven years I may be over from an a&r standpoint, from the way RCA Records might look at me. That doesn't mean my life is over, just this function. Major companies need change; they don't seem to be too comfortable with one guy sitting in this position too long.

So when I hit the street again, or whatever else I do, I want to know what the guy at the record company is going through, because I was relating very badly to it, having a very difficult time with it. As hard as this is for me, it's going to make me a more valid person in the industry.

RW: Has your experience in this position now given you the understanding you sought when you took the job?

Schatz: I have a better understanding of what an independent record company goes through with independent producers, what a major record company requires and the areas that independent producers are unable to deliver in many cases. It's mostly a matter of perspective, not a matter of them not wanting to; it's a matter of them not knowing how to in many cases. Because I've been on the street, I'm able to help the independent producer deliver what the record company wants. I think that's one of the reasons I've been successful in the last year. I feel very fortunate.

RW: Obviously you're of an artistic nature. Is it difficult to sit back and make decisions based purely on business reasons?

Schatz: No, not at all. For instance, there's a couple of acts I signed for business reasons. Their strong point wasn't necessarily their artistry. You can't sign Shaun Cassidy for artistic reasons as you would Carly Simon. One is obviously based much more on marketing potential. There are pure business reasons for why I do some things, and they're valid to me. A lot of my success this year has been due to business decisions I've made. Jimmy and Kristy McNichol, Triumph. Only after I saw Triumph could I sign them. I had their first two Canadian al-

bums, they were good, sounded to me like a good rock and roll band. But when I saw them I knew they were potential platinum. They have a show that's beyond belief; and the new album they've delivered is full of hits. I lucked out on that one musically because the leader, Mike Levine, is a good businessman, and his intention as a businessman is to write music that's going to sell. That's a business decision on his part. I kind of like that in a way: it makes my job so much easier. Now, with this new album we're getting, the music is starting to take the place of the business decision I made; the music is a knockout. I made a business decision and along with it now is the potential for the music to develop.

There aren't too many acts that have it this together in a business sense. Their managers may have it together, but the acts tend to view themselves in purely musical terms. That's viable, but you have to market and promote those records in a slightly different way. It's a different kind of function watching those things happen, watching Toby Beau, which is for me a musical decision, and then watching the Aucoin organization take care of business. And Toby Beau remains artistically pure. Watching that kind of development and being part of it, being part of the next album, is a completely different kind of joy to me than the joy of making a business decision.

RW: Do you get more pleasure out of making a good business decision than you do out of making a good artistic decision?

Schatz: Making a business decision is more scary to me than dealing with music. With Jimmy and Kristy McNichol I didn't hear an ounce of music. I had seen them on Donny and Marie's show once and thought Kristy was good. I sat there and wondered what their album would be like, and wound up pleasantly surprised. That album keeps on selling. Now I'm a little calmer; but at first I went to Mr. Summer and said, Bob, I don't know. I feel this; I feel something about Jimmy and Kristy McNichol. He looked at me and said 'If you feel it that much then we gotta do it.' I thought that was incredible, letting me sign an act that I had so little information on. I haven't found that to be true in this industry.

RW: Earlier you said that when you heard Triumph you began thinking about platinum albums. We know platinum is fast succeeding gold as the standard by which success is measured in the music industry. Does this shift in emphasis affect you when it comes time to decide on an act? Are you less willing to take a chance on the more eccentric artists knowing they're not going to reach the platinum level?

Schatz: If the potential was there to go gold, no one could be embarrassed. Selling 500,000 units of an album is enough for me to want to do any artist. I'm not sure what you mean by eccentric artists, but an artist like a George Thorogood I would love to have. But I don't perceive him as an eccentric artist; I perceive him as potentially a very huge artist.

RW: Say a David Bowie came to you as a new artist with the "Low" album. How would you feel about him as a new artist?

Schatz: The question is too hypothetical. Since the brilliance of a Bowie is evolutionary, there were at least half a dozen albums that led up to "Low." If he walked in the door with "Fame" I'd feel more comfortable.

RW: Would you sign him if he walked in with "Low"?

Schatz: I don't know. I really don't know. I'll tell you the difference now. When Neil Portnow and I took over the department together, we had to evaluate what the roster was and we ended up chopping it from 85 to 32 artists. We just didn't feel it. Maybe it was callous of us, but we really wanted to make a go of this thing. We felt that if we started with a solid roster a 32 and didn't get too much past that in the first two years, each act that we felt a significant commitment to would get a shot. RCA, for a very long time, although it had its hits, has been dormant by comparison to other labels. I want to be able to build every year a substantial number of artists into roster artists who we can count on for X amount of sales. Right now we're trying to build a roster of artists, to have a substantial number of artists who may sell 50,000 the first time out, will sell 200,000 the next time out with the potential to go platinum after that. But if it takes a couple of them 200,000-200,000-300,000 that's okay. At least we'll know what we're dealing with.

So while we're busy working on everything we have in-house, and we're really serious about these artists, we have a roster now that is competitive. Some of them will make it, period. A couple of them won't; I don't now why, they just won't. But what we'll wind up with

(Continued on page 52)

Columbia Signs Peter McCann

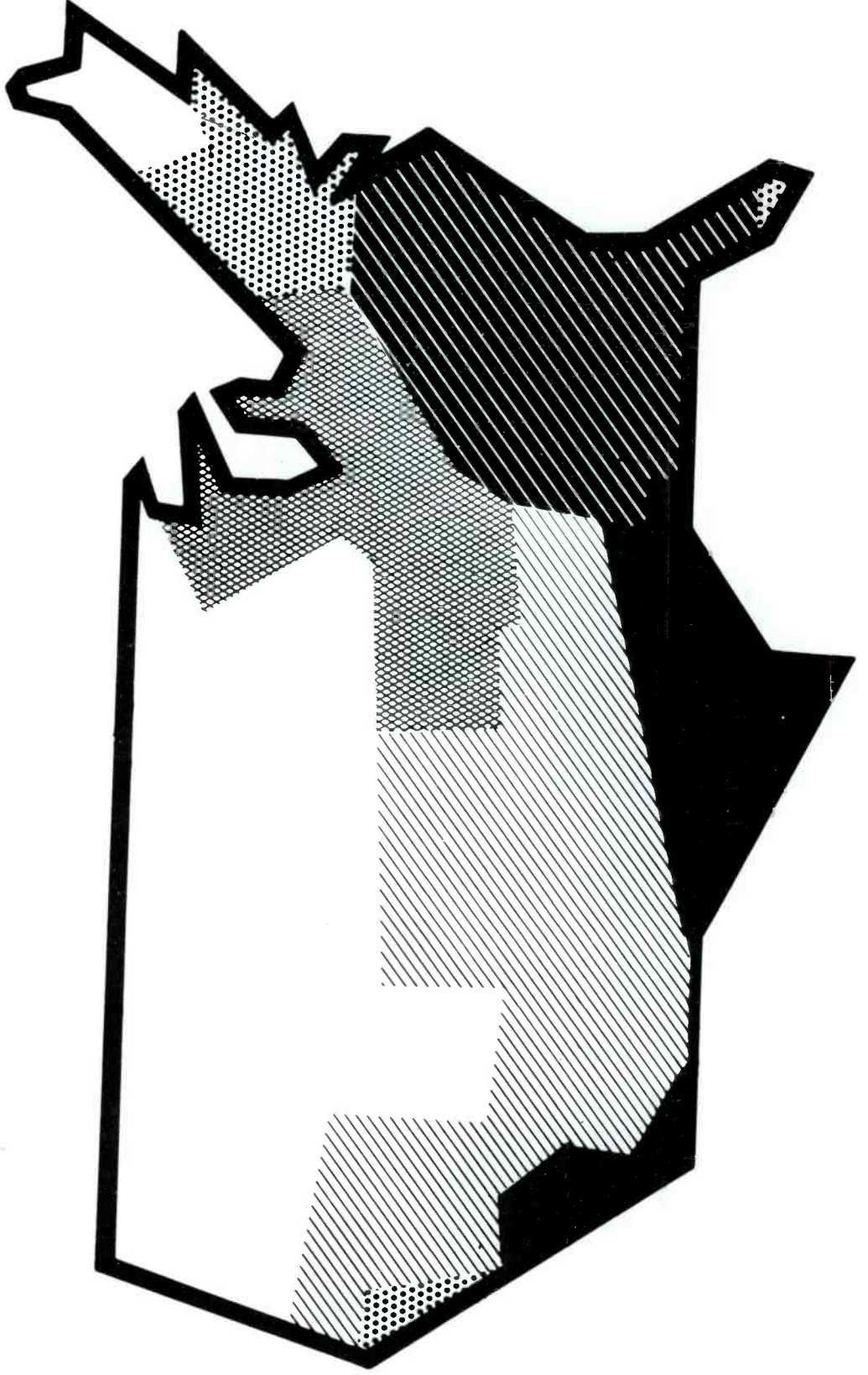


Columbia Records has announced the signing of singer/songwriter Peter McCann. Shown welcoming McCann to the label and celebrating the release of his first Columbia single, "Just One Woman," and album, "One on One," are: (from left) Hal Yoergler (McCann's producer/manager); Jack Craig, Sr. VP and general manager Columbia Records; McCann; Don Ellis, VP, a&r, Columbia; and Peter Philbin, director, talent acquisition, Columbia a&r, west coast.

February 24, 1979
Pullout Section

RECORD WORLD THE RADIO MARKETPLACE

Featuring Suggested Market Playlists



THE RADIO MARKE

Record World Suggested Mar

Based on airplay and sales in similar behavioral a

Stations:

RW I

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

RW II

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

RW III

WEFM WGCL WIFE WINW WLS WMET
WNDE WOKY WZUU WZZP KBEQ KSLQ
KXOK 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 Week: This Week:

1	1	Rod Stewart
3	2	Gloria Gaynor
4	3	Olivia Newton-John
7	4	Blues Brothers
10	5	Peaches & Herb
12	6	Donna Summer
2	7	Earth, Wind & Fire
6	8	Pointer Sisters
26	9	Bee Gees (Tragedy)
9	10	Cheryl Lynn
5	11	Nicolette Larson
8	12	Hot Chocolate
13	13	Barry Manilow
16	14	LRB
11	15	Ian Matthews
20	16	Melissa Manchester
17	17	Foreigner
18	18	Chicago
19	19	Melba Moore
22	20	Nigel Olsson
24	21	Evelyn "Champagne" King
25	22	Bell & James
27	23	Doobie Bros.
23	24	Babys
28	25	Anne Murray
21	26	Leif Garrett
29	27	Edwin Starr
30	28	Billy Joel
Add	29	Poco
Add	30	Dire Straits
Ex	31	Neil Diamond
Add	32	Gonzalez

Adds: Amii Stewart
Quatro & Norman
Instant Funk
Gary's Gang
Sister Sledge
Chic

Extras: Frank Mills
Eddie Money
Al Stewart
Blondie

LP Cuts: Bee Gees (Various Cuts)
Rod Stewart (Blondes)

Also Possible: Rose Royce
Chuck Brown

Last Week: This Week:

1	1	Rod Stewart
5	2	Peaches & Herb
3	3	Blues Brothers
10	4	Gloria Gaynor
12	5	Donna Summer
2	6	Pointer Sisters
17	7	Doobie Bros.
8	8	Nigel Olsson
16	9	Poco
30	10	Bee Gees (Tragedy)
11	11	Chicago
19	12	LRB
20	13	Frank Mills
15	14	Rose Royce
4	15	Cheryl Lynn
6	16	Chic
22	17	Babys
18	18	Foreigner
7	19	Bee Gees
27	20	Eddie Money
23	21	Eddie Rabbitt
9	22	Ian Matthews
28	23	Santana
13	24	Chanson
31	25	Quatro & Norman
29	26	Neil Diamond
14	27	Barry Manilow
21	28	Leif Garrett
32	29	Dire Straits
33	30	Amii Stewart
24	31	Evelyn "Champagne" King
Ex	32	Billy Joel
AP	33	Sister Sledge
—	34	Anne Murray

Adds: Stonebolt
Blondie
Faragher Bros.
Bobby Caldwell
Bell & James

Extras: Chic
Linda Ronstadt
Chuck Brown

LP Cuts: Bee Gees (Various Cuts)
Blues Brothers (Rubber Biscuit)
Blues Brothers (Bartender)

Also Possible: Heart
Cher
Kim Carnes
Bandit
Poco

Last Week: This Week:

1	1	Rod Stewart
2	2	Pointer Sisters
3	3	Olivia Newton-John
6	4	Blues Brothers
5	5	Nicolette Larson
12	6	Peaches & Herb
11	7	Donna Summer
8	8	Ian Matthews
13	9	Gloria Gaynor
10	10	Hot Chocolate
4	11	Earth, Wind & Fire
7	12	Chic
18	13	Foreigner
17	14	Doobie Bros.
16	15	Barry Manilow
20	16	Melissa Manchester
19	17	Chicago
25	18	Bee Gees (Tragedy)
22	19	Nigel Olsson
26	20	Babys
27	21	Al Stewart
29	22	Dire Straits
30	23	Billy Joel
9	24	Cheryl Lynn
21	25	Styx
28	26	Anne Murray
Add	27	Poco
Ex	28	Herbie Mann
—	29	Firefall
—	30	Heart

Adds: Toto
Amii Stewart
Bob Welch

Extras: Chic
Michael Jackson
Eddie Money
Eddie Rabbitt

LP Cuts: None

Also Possible: Cher
Eric Carmen
Giorgio Moroder

Hottest:

Rock:

Bob Welch

Adult:

Linda Ronstadt

R & B Crossovers:

Instant Funk

101 THE SINGLES CHART 150

FEBRUARY 24, 1979

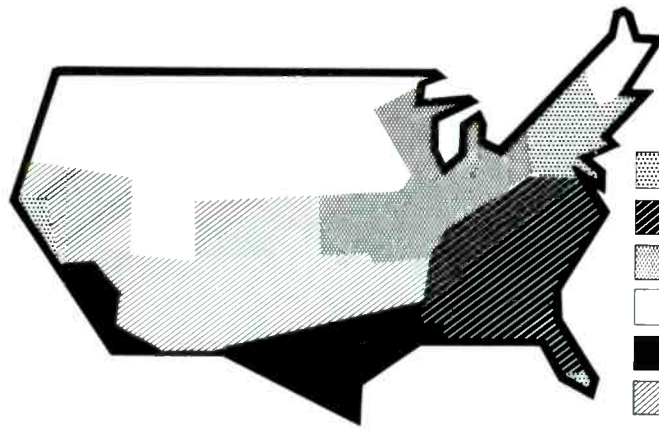
FEB. 24	FEB. 17	
101	102	HANG IT UP PATRICE RUSHEN/Elektra 45549 (Baby Fingers, ASCAP)
102	112	CALL OUT MY NAME ZWOL/EMI-America 8009 (Mother Tongue, ASCAP)
103	—	LOVE & DESIRE ARPEGGIO/Polydor 14535 (Aliza Thorah, ASCAP/On Beat, BMI)
104	105	DANCIN' GREY & HANKS/RCA 11460 (Iceman/Unichappell, BMI)
105	108	LAST NIGHT I WROTE A LETTER STARZ/Capitol 4671 (Maximum Warp/Rock Steady, ASCAP)
106	109	SEXY LADY FANTASTIC FOUR/Westbound 55417 (Atl) (Bridgeport, BMI)
107	134	OUR LOVE IS INSANE DESMOND CHILD & ROUGE/Capitol 4669 (Desmobile/Managed, ASCAP)
108	121	SHOOT ME (WITH YOUR LOVE) TASHA THOMAS/Atlantic 3542 (Velocity, BMI)
109	—	WHO DO YOU LOVE GEORGE THOROGOOD & THE DESTROYERS/Rounder 4519 (ARC, BMI)
110	111	THEME FROM SUPERMAN CHASE/Churchill 7730 (Bourne, ASCAP)
111	—	UNLOVED WALTER EGAN/Columbia 3 10916 (Melody Deluxe/Swell Sounds/Seldak, ASCAP)
112	114	RAVE ON JESSE COLIN YOUNG/Elektra 45530 (MPL, BMI)
113	116	THE MAN WITH THE CHILD IN HIS EYES KATE BUSH/EMI-America 8006 (Glenwood, ASCAP)
114	117	KEEP THE CHANGE KAYAK/Janus 278 (Heavy, BMI)
115	118	ELENA THE MARK TANNER BAND/Elektra 46003 (Likewise, ASCAP/WB, BMI)
116	—	ROLLER APRIL WINE/Capitol 4660 (Goody Two Tunes, BMI)
117	119	DANCE THE NIGHT AWAY WITH YOU DR. JOHN/Horizon 117 (A&M) (Irving/Skull/Stazybo, BMI)
118	—	SHINE BAR-KAYS/Mercury 74048 (Bar-Kays/Warner Tamerlane, BMI)
119	122	CIRCLE OF LOVE ROADMASTER/Mercury 74038 (Canal, BMI)
120	—	THEME FROM "SUPERMAN" MECO/Casablanca 964 (Warner Tamerlane, BMI)
121	—	STAR LOVE CHERYL LYNN/Columbia 3 10907 (Colgems-EMI/Spec-O-Lite, ASCAP, Screen Gems-EMI/Traco, BMI)
122	120	IF I SAW YOU AGAIN PAGES/Epic 8 50659 (PA-GIZ, ASCAP)
123	127	SOMEWHERE IN MY LIFETIME PHYLLIS HYMAN/Arista 0380 (Mid-America/Wheel, ASCAP)
124	106	BAD BREAKS CAT STEVENS/A&M 2109 (Ashtar/Colgems-EMI, ASCAP)
125	124	THE WEDDING SONG (THERE IS LOVE) MARY McAGREGOR/Ariola 7726 (Public Domain Foundation, ASCAP)
126	—	SUNSHINE HOTEL (JUST WALK ON IN) RICHARD T. BEAR/RCA 11470 (Lucky Bear/Billy Hochoer, ASCAP)
127	129	INSANE CAMEO/Chocolate City 016 (Casablanca) (Better Days, BMI)
128	130	NATALIA VAN MORRISON/Warner Bros. 8743 (Essential, BMI)
129	131	WHAT'S YOUR SIGN GIRL? MR. DANNY PEARSON/Unlimited Gold 14000 (CBS) (My Baby's/Wordsong/Sepe, ASCAP)
130	132	JUST THE WAY YOU ARE BARRY WHITE/20th Century Fox 2395 (RCA) (Joelsongs, BMI)
131	133	AT MIDNIGHT T-Connection/Dash 5048 (TK) (Sherlyn/Decible, BMI)
132	104	LET'S GO DANCIN' BOOKER T. JONES/A&M 2100 (Irving/House of Jones, BMI)
133	—	DOWNHILL STUFF JOHN DENVER/RCA 11479 (Cherry Lane, ASCAP)
134	126	FANCY DANCER FRANKIE VALLI/Warner/Curb 8734 (Larbell/Hearts Delight, BMI)
135	137	DON'T LOOK AWAY LEO SAYER/Warner Bros. 8738 (Longmanor/Chrysalis, ASCAP/Braintree/Snow, BMI)
136	138	I WANNA BE CLOSER SWITCH/Gordy 7163 (Motown) (Jobete, ASCAP)
137	128	TAKE IT ANYWAY YOU WANT IT THE OUTLAWS/Arista 0378 (Hustlers, BMI)
138	141	DON'T IT MAKE IT BETTER BILL WITHERS/Columbia 3 10892 (Bleunig, ASCAP)
139	142	DISCO NIGHTS (ROCK FREAK) G.Q./Arista 0388 (G.Q./Arista, ASCAP)
140	125	I WANT YOU AROUND ME GEORGE McCRAE/TK 1032 (Sherlyn/Harrick, BMI)
141	135	SHINE ON SILVER MOON MARILYN McCOO & BILLY DAVIS, JR./Columbia 10806 (Don Kirshner, BMI/Kirshner Songs, ASCAP)
142	107	DARLIN' FRANKIE MILLER/Chrysalis 2255 (copyright control)
143	—	MY GUNS ARE LOADED BONNIE TYLER/RCA 11468 (Scott-Wolfe/Prince of Wales, ASCAP)
144	139	EVERY NIGHT PHOEBE SNOW/Columbia 3 10856 (Maclen, BMI)
145	143	WONDER WORM CAPTAIN SKY/AVI 225 (Upperlevel, BMI/Thom Thom, ASCAP)
146	144	TRANQUILLO (MELT MY HEART) CARLY SIMON/Elektra 45544 (C'est, ASCAP/Country Road, BMI)
147	145	I'M GONNA MAKE YOU LOVE ME THE BLEND/MCA 30961 (Overnight, BMI)
148	—	FOLD OUT GIRL PAT TAYLOR/Mercury 74050 (Stafree/Quarter Moon, BMI)
149	147	CASABLANCA DAN DONAHUE/Columbia 3 10883 (Seldak, ASCAP)
150	—	RUNNING AFTER LOVE MELANIE/Tomato 102 (April Blackwood/Neighborhood, ASCAP)

ALPHABETICAL LISTING SINGLES CHART PRODUCER, PUBLISHER, LICENSEE

A LITTLE LOVIN' Harry Hinde (Perren-Vibes, ASCAP)	93	LOTTA LOVE Ted Templeton (Silver-Fiddle, BMI)	13
A LITTLE MORE LOVE John Farrar (John Farrar/Irving, BMI)	4	LOVE BALLAD Tommy Lipuma (Unichappell, BMI)	82
ALL THE TIME IN THE WORLD Haffkine (DebDave/Evil Eye, BMI)	76	LOVE DON'T LIVE HERE ANYMORE N. Whitfield (May Twelfth/Warner-Tamerlane, BMI)	78
AQUA BOOGIE G. Clinton (Rubberband, BMI)	67	LOVE STRUCK Stewart/Roper (Combat Deep Cover, BMI)	89
BABY I'M BURNIN' G. Klein (Velvet Apple, BMI)	99	MAYBE I'M A FOOL Bruce Botnick (Grajonca/Island, BMI)	43
BIG SHOT Phil Ramone (Impulsive/April, ASCAP)	33	MUSIC BOX DANCING Frank Mills (Unichappell, BMI)	40
BLUE MORNING, BLUE DAY Olsen/Jones/McDonald (Somerset/Evansong/WB, BMI)	24	MY LIFE Phil Ramone (Impulsive/April, ASCAP)	36
BUSTIN' LOOSE Purdie (Nouveau/Ascent, BMI)	45	NANU NANU P. Jones (Little Bear/Lynal, BMI)	98
CAN YOU READ MY MIND M. Lloyd (Warner Tamerlane, BMI)	100	NEVER HAD A LOVE LIKE THIS BEFORE B. Bartin (Medad/Irving, BMI)	94
CHASE G. Moroder (Gold Horizon, BMI)	50	NEW YORK GROOVE E. Kramer/Frehley (April/Russell Ballard, ASCAP)	52
CONTACT E. Starr (ATV/Zonal, BMI)	59	NO TELL LOVER Phil Ramone & Group (Com/Street Sense/Polish Prince, ASCAP)	19
CRAZY LOVE R. Sanford Orshoff (Pirooting, ASCAP)	30	NOW THAT WE FOUND LOVE A. Sadkin & Group (Mighty Three, BMI)	55
DANCIN' SHOES Paul Davis (Canal, BMI)	18	OH HONEY Ken Gold (Screen Gems-EMI, BMI)	73
DA YA THINK I'M SEXY? T. David (Riva/WB/Nile Streak, ASCAP)	1	POPS, WE LOVE YOU Sawyer & McLeod (Jobete, ASCAP)	72
DOG & BUTTERFLY Group/Flicker/Fisher (Wilson/Know, ASCAP)	41	PRECIOUS LOVE Carter (Glenwood/Cigar, ASCAP)	53
DON'T CRY OUT LOUD H. Maslin (Irving/Woolnough/Jemava/Unichappell/Begonia, BMI)	15	ROXANNE Group (Virgin, ASCAP)	75
DON'T STOP ME NOW Group & Roy Thomas Baker (Queen/Beechwood, BMI)	84	RUN HOME GIRL J. Punter (Man-Ken, BMI)	77
EVERY 1'S A WINNER M. Most (Finchley, ASCAP)	23	SEPTEMBER Maurice White (Saggire/Irving/Charleyville, BMI/Steelchest, ASCAP)	9
EVERY TIME I THINK OF YOU Ron Nevison (X-Ray/Jacon, BMI)	26	SHAKE IT Robertson & Matthews (Steamed Clam, BMI)	10
EVERY WHICH WAY BUT LOOSE S. Garrett (Peso/Warner/Malkyle, BMI)	63	SHAKE YOUR BODY DOWN TO THE GROUND Group (Peacock, BMI)	56
FIRE Richard Perry (Bruce Springsteen, ASCAP)	2	SHAKE YOUR GROOVE THING Not listed (Perren-Vibes, ASCAP)	11
FOREVER IN BLUE JEANS Bob Gaudio (Stonebridge, ASCAP)	31	SING FOR THE DAY Group (Stygian, ASCAP)	39
FOUR STRONG WINDS Young/Keith/Mulligan (Warner Bros., ASCAP)	70	SINNER MAN W. Gold/J. Seigel/G. Knight/G. Allan (Don Kirshner/Blackwood, BMI/Kirshner Songs/April, ASCAP)	79
GET DOWN Carl Daves (Gaedana/Cachand/Cissi, BMI)	48	SOMEWHERE IN THE NIGHT Manilow & Dante (Irving/Rondon, BMI)	19
GOODBYE I LOVE YOU Tom Dowd, Ron Albert & Howard Albert (Stephen Stills, BMI)	51	SONG ON THE RADIO Alan Parsons (DJM/Frabbious/Approximate)	35
GOT TO BE REAL Marty & David Paich (Butterfly/Gong, BMI/Hudmar/Cotaba, ASCAP)	16	SOUL MAN Bob Tishler (Walder/Birdes, ASCAP)	54
HAVEN'T STOPPED DANCING YET Richard & Gloria Jones (Old "Eye"/Buckwheat, ASCAP)	44	SOUVENIRS R. Tokarz (Sirocco/Radmus, ASCAP)	86
HEART OF GLASS Mike Chapman (Rare Blue/Monster Island, ASCAP)	68	STAY THE NIGHT V. Ponce (Faraflap, BMI)	87
HEAVEN KNOWS G. Moroder/P. Belotte (Rick's/Say Yes, BMI)	8	STORMY Lambert & Potter (Low-Sal, BMI)	12
HE'S THE GREATEST DANCER Edwards/Rodgers (Chic, BMI)	62	STUMBLIN' IN Chapman (Chinnichap/Caneers, BMI)	38
HOLD THE LINE Toto (Hcdmar, ASCAP)	25	SULTANS OF SWING Muff Winwood (Straightjacket/Almo, ASCAP)	27
HOME AND DRY Murphy-Rafferty (Hudson Bay, BMI)	47	SUPERMAN Adams & Morris (Peer, BMI)	64
I DON'T KNOW IF IT'S RIGHT T. Life (Six Continents/Mills & Mills, BMI)	28	SURVIVOR Bongiovi/Quinn (Gooserock/Fleur, BMI)	71
I GO TO RIO B. Schnee (Irving/Woolnough/Jemava, BMI)	51	TAKE ME HOME Bob Esty (Rick's, BMI)	65
I GOT MY MIND MADE UP (YOU CAN GET IT GIRL) B. Sigler (Lucky Three/Henry Suemay/Six Strings, BMI)	81	TAKE THAT TO THE BANK Griffey/Sylvers (Rosy, ASCAP)	69
I JUST FALL IN LOVE AGAIN Norman (Peso/Hobby Horse/Cotton Pickin/Bill, ASCAP)	34	THE GAMBLER L. Butler (Writers Night, ASCAP)	21
I WANT YOUR LOVE Rodgers/Edwards (Chic/Cotillion, BMI)	60	THEME FROM TAXI (ANGELA) B. James (Addax/Bob James & De Shuffin/Wayward, ASCAP)	91
I'LL SUPPLY THE LOVE Group (Hudmar, ASCAP)	58	THIS IT IS D. Hartman (Silver Steed, BMI)	87
I'M NOT GONNA CRY ANYMORE Ernie Winfrey (Mandy, ASCAP)	92	TOO MUCH HEAVEN Bee Gees, Karl Richardson & Alby Galuten (Music For UNICEF, BMI)	7
I'M SO INTO YOU Peabo Bryson & Johnny Pate (WB/Peabo, ASCAP)	90	TRAGEDY Group/Richardson/Galuten (Stigwood/Unichappell, BMI)	14
IT HURTS SO BAD Moore/Ellington/Carnes (Almo/Brown Shoes/Quixotic, ASCAP)	85	WATCH OUT FOR LUCY G. Johns (Stigwood, BMI)	83
IT'S ALL THE WAY LIVE D. Griffey/Sylvers/Group (Spectrum VI, ASCAP)	96	WE'VE GOT TONITE B. Seger (Gear, ASCAP)	49
I WAS MADE FOR DANCIN' M. Lloyd (Michaels/Scot Tune, ASCAP)	32	WHAT A FOOL BELIEVES Ted Templeman (Snug, BMI/Milkmoney, ASCAP)	22
I WILL SURVIVE Dino Fekaris (Perren-Vibes, ASCAP)	3	WHAT YOU WON'T DO FOR LOVE Hallway (Sherlyn/Lindseyanne, BMI)	20
JUST ONE LOOK Peter Asher (Premier, BMI)	66	WHEELS OF LIFE G. J., & R. Vannelli (Almo/Giva, ASCAP)	95
KEEP ON DANCIN' Not listed (Mideb/Eric Matthew, ASCAP)	61	YMCA Jaques Morali (Green Light, ASCAP)	5
KNOCK ON WOOD B. Leng (Warner Bros., ASCAP)	42	YOU CAN DO IT R. Hall (Top of the Town/American Dream/Blen/Evie Sands, ASCAP)	88
LADY J. Boylan & Group (Screen Gems-EMI, BMI)	29	YOU CAN'T WIN Jones (Fox Fanfare, BMI)	74
LE FREAK Nile Rodgers & Bernard Edwards (Chic, BMI)	6	YOU MAKE ME FEEL (MIGHTY REAL) Fuqua & Sylvester (Gee Keeper/Tipsy, ASCAP)	80
LIVING IT UP (FRIDAY NIGHT) Bell & James (Mighty Three, BMI)	37	YOU STEPPED INTO MY LIFE McFadden & Whitehead (Stigwood, BMI)	46

TPLACE ket Playlists

reas.



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

Stations:

RW IV

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

RW V

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

RW VI

KAAY KIMN KIMN-FM KLIF KOFM KNUS
KVIL Z97

Tendency:

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

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

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

Last Week: This Week:

1	1	Rod Stewart
3	2	Pointer Sisters
2	3	Nicolette Larson
4	4	Blues Brothers
5	5	Barry Manilow
7	6	Earth, Wind & Fire
8	7	Donna Summer
9	8	Chicago
10	9	Nigel Olsson
12	10	LRB
11	11	Melissa Manchester
13	12	Foreigner
15	13	Doobie Bros.
16	14	Kenny Rogers
17	15	Poco
21	16	Gloria Gaynor
20	17	Babys
26	18	Bee Gees (Tragedy)
22	19	Dire Straits
24	20	Al Stewart
23	21	Frank Mills
6	22	Olivia Newton-John
19	23	Cheryl Lynn
30	24	Billy Joel
Add	25	Amii Stewart
Add	26	Eddie Money
Ex	27	Peaches & Herb
25	28	Marshall Hain

Adds: Blondie
Bob Welch
Cher

Extras: Anne Murray
Sad Cafe
Pablo Cruise
Santana
Quatro & Norman

LP Cuts: Bee Gees (Various Cuts)
Blues Brothers (Rubber Biscuit)

Also Possible: Toto
Bob James
Neil Diamond
Heart

Last Week: This Week:

1	1	Rod Stewart
2	2	Pointer Sisters
6	3	Blues Brothers
8	4	Donna Summer
17	5	Gloria Gaynor
11	6	Peaches & Herb
3	7	Nicolette Larson
9	8	Olivia Newton-John
23	9	Bee Gees (Tragedy)
10	10	Hot Chocolate
12	11	Chicago
18	12	Doobie Bros.
16	13	LRB
14	14	Leif Garrett
21	15	Nigel Olsson
5	16	Earth, Wind & Fire
4	17	Cheryl Lynn
20	18	Foreigner
22	19	Dire Straits
7	20	Ian Matthews
27	21	Billy Joel
28	22	Poco
26	23	Eddie Money
25	24	Babys
24	25	Styx
29	26	Al Stewart
Add	27	Melissa Manchester
Add	28	Anne Murray
Add	29	Frank Mills
15	30	Village People

Adds: Cher
Quatro & Norman
Linda Ronstadt
Amii Stewart
Eric Clapton
George Benson

Extras: Heart
Pablo Cruise
Bobby Caldwell

LP Cuts: Blues Bros. (Rubber Biscuit)

Also Possible: Gino Vannelli
Gonzalez
Cindy Bullens
Daddy Dewdrop

Last Week: This Week:

1	1	Rod Stewart
2	2	Olivia Newton-John
7	3	Blues Brothers
3	4	Pointer Sisters
10	5	Chicago
5	6	Earth, Wind & Fire
12	7	Melissa Manchester
4	8	Bee Gees
6	9	Nicolette Larson
14	10	Barry Manilow
13	11	Hot Chocolate
8	12	Ian Matthews
15	13	Donna Summer
16	14	Nigel Olsson
17	15	Cheryl Lynn
9	16	Village People
21	17	Gloria Gaynor
22	18	Foreigner
27	19	Bee Gees (Tragedy)
24	20	LRB
23	21	Peaches & Herb
20	22	Rose Royce
30	23	Doobie Bros.
25	24	Babys
11	25	Chic
32	26	Al Stewart
28	27	Pablo Cruise
29	28	Dolly Parton
31	29	Santana
Add	30	Kenny Rogers
Add	31	Neil Diamond
Add	32	Billy Joel
Ex	33	Dire Straits

Adds: Evelyn "Champagne" King
Giorgio Moroder
Sister Sledge
Blondie

Extras: Frank Mills
Anne Murray
Poco
Firefall
Eddie Rabbitt
Herbie Mann

LP Cuts: None

Also Possible: Quatro & Norman
Styx

Hottest:

Country Crossovers:

None

Disco:

Gary's Gang

LP Cuts:

Bee Gees (Various Cuts)
Blues Brothers (Rubber Biscuit and Bartender)
Rod Stewart (Blondes)

OUR BULLETS MEAN BUSINESS!!



-RECORD WORLD

“...As I was writing this song one Sunday, I imagined myself floating into space, and looking down at my own body. I was imagining myself dying. Morbidly obsessed with these thoughts, I wrote this song about death. The next day I was told that Guy, our 17 year-old messenger boy, had been tragically killed on his motorcycle the day before. Guy died on the day I was writing this song.”

ELTON JOHN

Song For Guy

b/w **LOVESICK**

**A new single from the album “A Single Man”
One of the biggest instrumental singles of the year in England.**

MCA-40993

Produced by Elton John and Clive Franks for Frank N. Stein Productions Ltd.

MCA RECORDS

THEATER REVIEW

'They're Playing Our Song' Clicks

■ NEW YORK—Broadway began breathing a little easier last week, because "They're Playing Our Song," the Neil Simon-Marvin Hamlisch-Carole Bayer Sager musical, proved to be the season's first clear-cut musical hit.

Simon seems to have had trouble finding an ending for the story of Hamlisch and Sager's real-life romance, and as a result the second act is overlong and under-funny, but strong performances by Robert Klein and Lucie Arnaz and a good first act sustain the show.

"They're Playing Our Song" deals with an established composer (Klein) who meets an aspiring lyricist (Arnaz), who soon becomes more than a collaborator. Once that premise is established, the musical becomes predictable if generally amusing Neil Simon fare, mostly rapid-fire one-liners about neuroses and their treatment and romance and its side effects.

What sets the show apart is the music. In the first place, the caliber of the Hamlisch-Sager songs makes them believable as the hits we're told they are. The Casablanca soundtrack album — released in advance of the opening, contrary to standard record company practice—may indeed spawn pop hits, including "Fallin'" "Workin' It Out" and especially the title song.

It hardly needs to be said that songs from Broadway musicals appear on the singles charts about as often as songs by the Barking Dogs, and a Hamlisch-Sager hit or two from this musical might be the spark other established pop songwriters need to try a Broadway score.

Robert Moore's direction and Douglas W. Schmidt's scenery and slide projections add a lot to the

script and acting. Each of the leads has a trio of alter egos who are very amusingly played and directed, and always enliven the action, and the film creations of a disco, a recording studio and a highway provide technical flourishes that work economically and appealingly.

We knew Robert Klein was a good comedian; Lucie Arnaz, therefore, is more of a find. Her style bears little resemblance to Lucille Ball's, except in its brash, rather shrill quality, but like her famous mother she is always fun to watch, which is all the more necessary since she is almost always on stage. Klein brings his familiar craziness to the Hamlisch part, and goes beyond jokes in creating an unusual comic character.

There is still the nagging sense that "They're Playing Our Song" winds down throughout the second act. Simon has written good gags for the last 10 minutes just as he has for the first 10, but the sudden appearance of clouds on the two lovers' horizon followed by their equally abrupt disappearance breaks the show's rhythm in Act II. The show's conclusion takes too long, in any case: the boy meets girl/boy loses girl/boy gets girl back story has been done too many times to be belabored at such pointless length.

At Last, A Hit

The show makes us laugh, however, and the songs sound like we might want to hear them again, and while these qualities alone don't quite leave me breathless, they place "They're Playing Our Song" at the head of this season's motley array of musicals, and make it a success just when some of us were losing hope we'd see a hit this year.

Marc Kirkeby

MCA Signs Hiatt



Bob Siner, president of MCA Records has announced the signing of singer/songwriter John Hiatt to the label. In the early 1970s, Hiatt recorded two albums for Epic Records and has toured the club circuit with Leo Kottke and George Thorogood. His first album for MCA Records is scheduled for release in April. Pictured at the signing are, from left: Bob Siner, MCA president; John Hiatt; Denny Bruce of Havana Moon, Hiatt's manager and producer; Stan Layton, vice president/marketing; Larry King, vice president/promotion; and Denny Rosencrantz, vice president/a&r.

New York, N.Y.

By DAVID MCGEE & BARRY TAYLOR

■ LOOK SHARP: Since the beginning of the year, the weekly English music publications have been dominated by one man. With some well received performances in the London area, a single that was critically if not commercially well received, and an album of a dozen exceptional original songs, **Joe Jackson** has suddenly become one of Britain's fastest rising new artists. Despite the inclusion of a couple of his songs on A&M's "No Wave" sampler, he remains relatively unknown here but the release of his debut album, "Look Sharp," is likely to change that. Jackson's songs are short and articulate and made all the more forceful with an economic use of instrumentation. Comparisons have been made to artists ranging from **Elvis Costello** to **Steve Miller** in the British press which if nothing else, indicates the scope of his talent.

Jackson is a classically trained pianist who studied at the London College of Music for three years. He played with several semi-professional bands and eventually joined a cabaret act called Coffee and Cream before his demos stirred some interest at a London publishing company. From there it was just a short time until producer **David Kershenbaum** heard the tapes and had him signed to A&M worldwide. Kershenbaum, who produced **Cat Stevens**, **Elkie Brooks**, **Joan Baez** and **Tarney and Spencer** among others for the label, recorded Jackson as the papers were being drawn up at London's Eden Studios where he captured a fresh, crisp sound.

Jackson's lyrics do not contain the bitterness or cynicism of Costello but they brim with wit and at times defiance as evidenced by "Happy Loving Couples" and "Sunday's Papers." His sense of melody is heard to best effect on "Is She Really Going Out With Him?," with its great opening line ("Pretty women out walking with gorillas down my street"), a strong hook and stunning production. It should be his first single. Jackson's album will be released here sometime this week.

LONE STAR DEBACLE, PART II: In last week's column, New York, N.Y. criticized the Lone Star Cafe for not posting any notice nor warning customers that the headline attraction of February 6, rockabilly legend **Charlie Feathers**, would not be appearing. As promised we will give the Lone Star's owner, **Mort Cooperman**, equal time here to respond to our criticism.

"What you had to say was certainly valid," Cooperman states. "I can tell you that we're always trying to make things go smoothly around here, but there's no way I can promise you we won't screw up again and in an even bigger way next time.

"We are at a disadvantage here. This corner we're located on is one of the windiest in the city. We used to have a chalkboard up out there announcing the evening's entertainment. But one night the wind blew it into someone and broke his arm. We're being sued for that.

"As a club owner I don't know where culpability lies. As well-intentioned as we are, there are always screwups and we always seem to get caught on them. Maybe the girls at the door were hassled that night and just didn't give out the information as they were told to do.

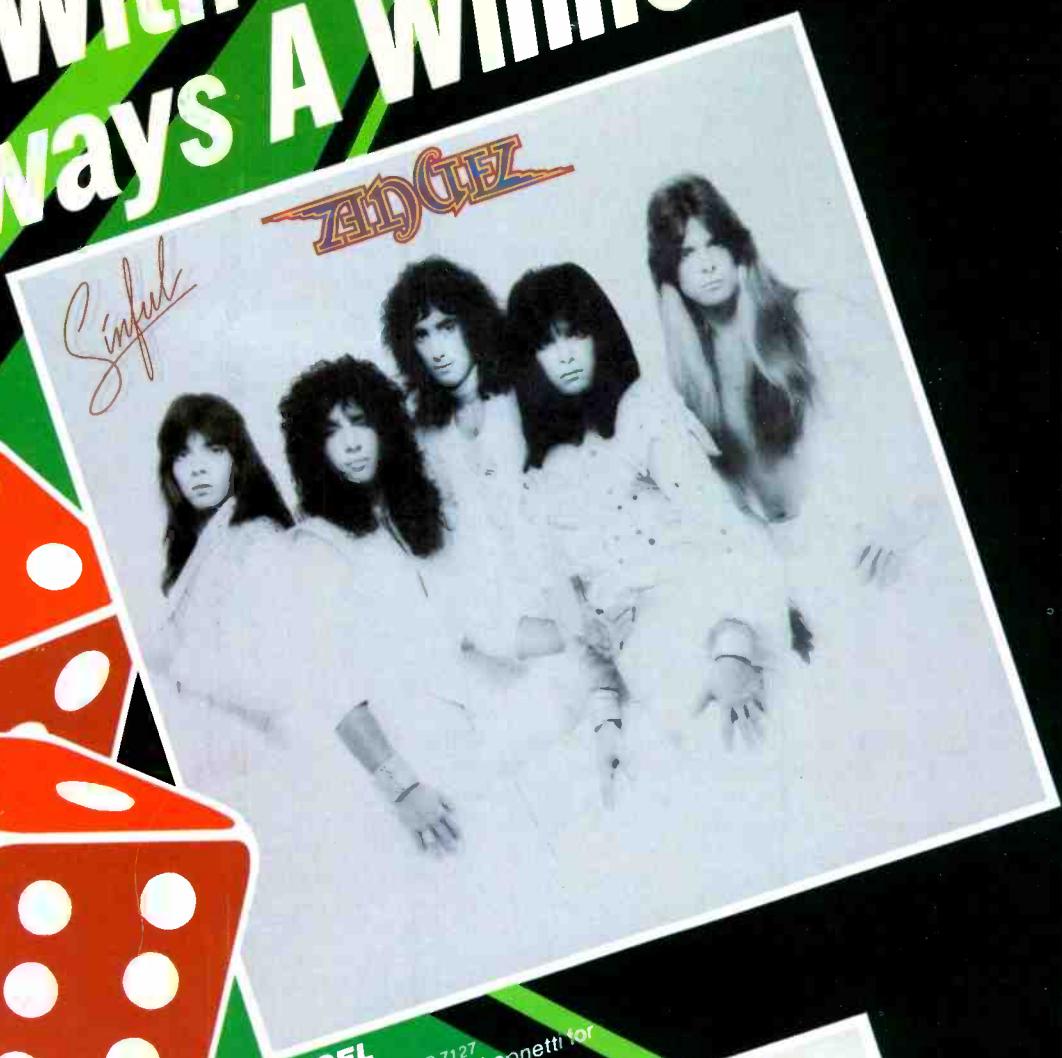
"But we give it a good shot; we try. We're not like Studio 54; we're not trying to be an exclusive club. I like to think we're a little more egalitarian than that. All I can say is we give it an honest shot; we do our best every night."

In the interest of fair play, we spoke with both Feathers and **Gus Nelson**, the latter being the person who was named by Cooperman as the artist's manager who called the club at six a.m. on the day of the show demanding \$700 over and above the price agreed on for Feathers' appearance. Nelson, as it turns out, is not Feathers' manager. He is a self-described Memphis "anti-musician" ("I haven't been trained musically in the conventional manner. I'm more performance-oriented personally, and interested in doing things musically that maybe don't require musical training.") and friend of Feathers who got involved in a rather roundabout, bizarre way.

As best we can make of the tale, a girl named **Char Rao** came to Memphis from New York to visit **Alex Chilton** (formerly of the **Box Tops**; currently of **Alex Chilton**) and met Nelson and Feathers. Rao claimed to have connections in New York, and told Feathers she could get him the date at the Lone Star. He agreed, and she began negotiating with Cooperman. The deal she struck was for a \$500 guarantee and 65 percent of the door.

Unfortunately, Feathers could not afford to fly his three piece "pure
(Continued on page 52)

When You Come Out With Seven It's Always A Winner!

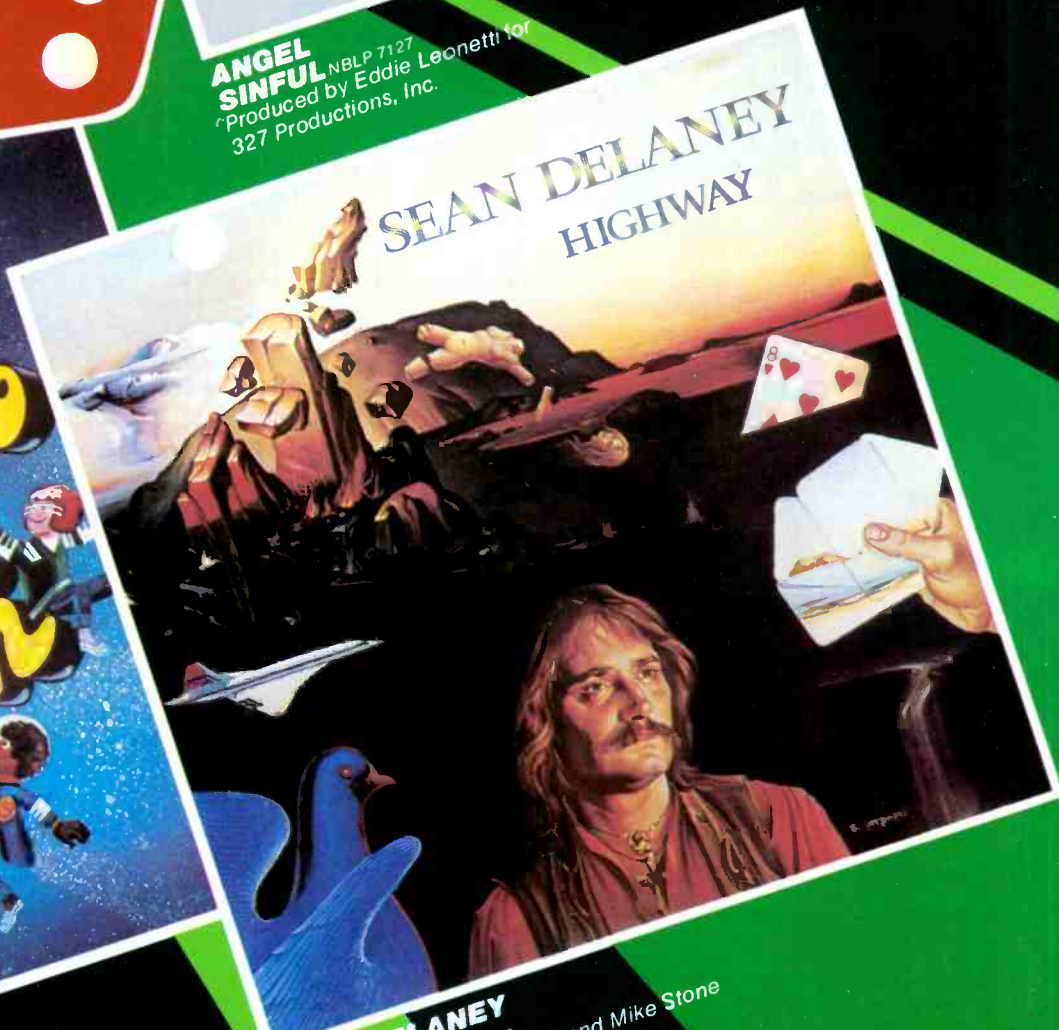


**ANGEL
SINFUL** NBLP 7127
Produced by Eddie Leonetti for
327 Productions, Inc.

TROCADERO LEMON BLUE
(Trocadéro Bleu Citron) NBLP 7117
Produced by Alec R. Costandinos



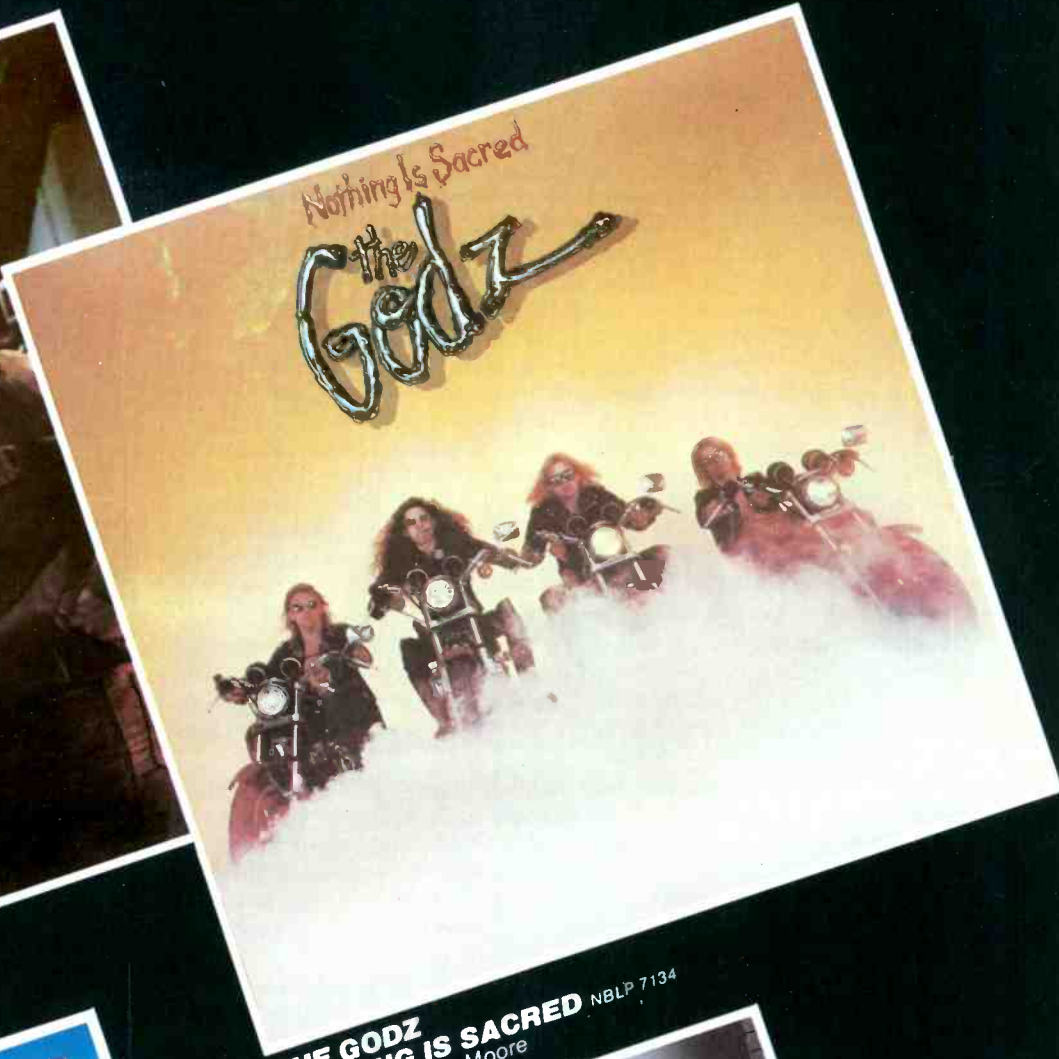
THE ORIGINAL MOTION PICTURE SOUNDTRACK OF
TROCADERO LEMON BLUE
(TROCADERO BLEU CITRON)
COMPOSED AND PRODUCED BY ALEC R. COSTANDINOS



**SEAN DELANEY
HIGHWAY** NBLP 7130
Produced by Sean Delaney and Mike Stone



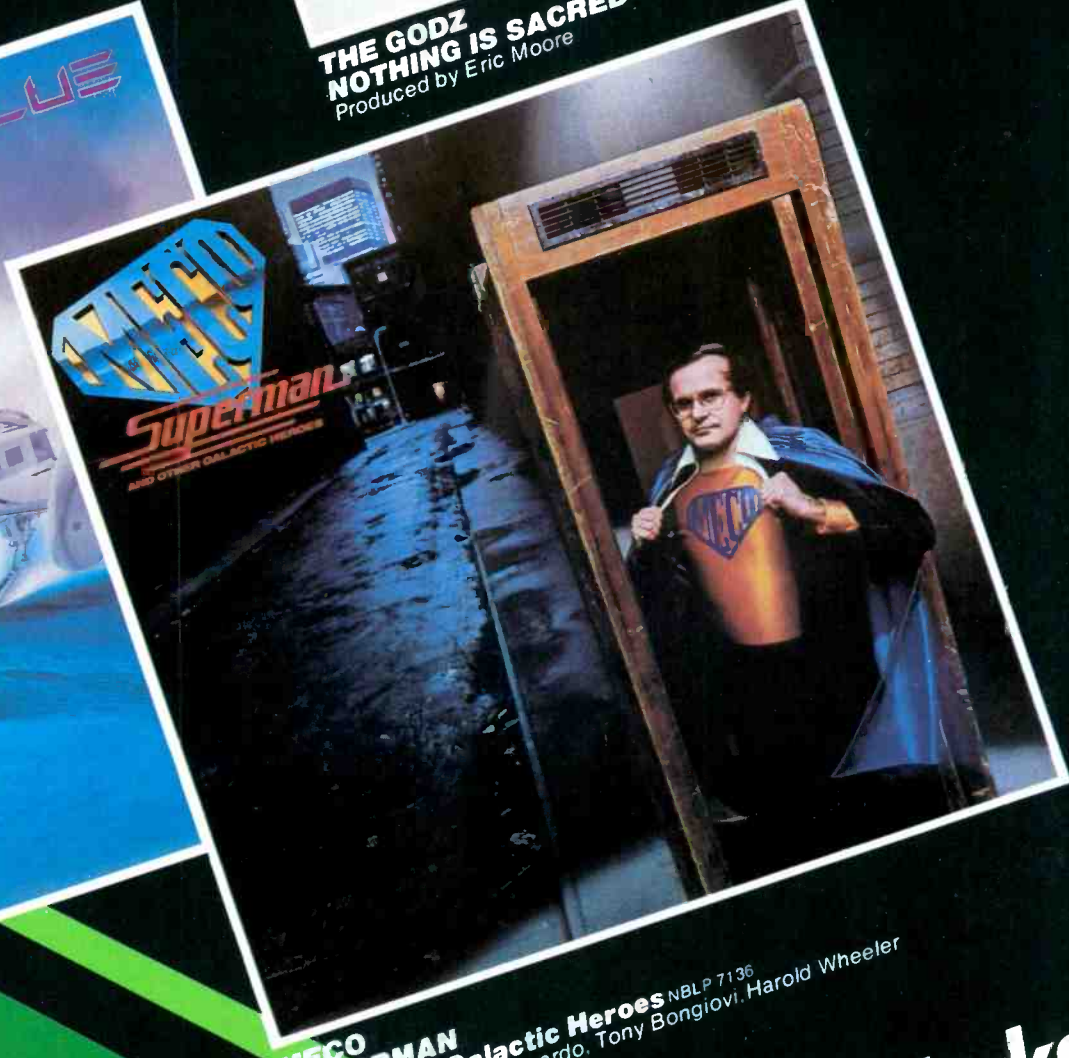
BROOKLYN DREAMS
SLEEPLESS NIGHTS NBLP 7135
 Produced by Bob Esty



THE GODZ
NOTHING IS SACRED NBLP 7134
 Produced by Eric Moore



SPACE JUST BLUE NBLP 7131
 Produced by Jean Philippe Ilesco



Meco SUPERMAN
And Other Galactic Heroes NBLP 7136
 Produced by Meco Monardo, Tony Bongiovi, Harold Wheeler

On Casablanca Record and FilmWorks



THE COAST

By SAMUEL GRAHAM and SAM SUTHERLAND

■ **YOU CAN BANK ON IT:** Some of the best moments in that terrific "Heroes of Rock and Roll" show that aired a couple of weeks back came courtesy of the old news and movie clips featuring various responsible citizens and their warnings about the many dangers inherent in this music. You're familiar with the litany of horrors: the primitive rhythms and high-decibel caterwauling will surely drive children to eating their parents; rock 'n' roll—"race music"—is simply a subversive means of softening the brains of our upstanding white populace; most popular music is mere drivel that any serious composer could have written in his sleep; and on and on. Well, as a certain men's clothier on Rte. 22 in Union, New Jersey used to put it, "Money talks, and nobody walks." Not only has the music itself become much more sophisticated, if not much better, but the bucks that it can now generate are simply too big for anyone to ignore.

We offer as evidence the fact that no less than five major consumer and/or business publications—Newsweek, U. S. News and World Report, Rolling Stone, Fortune and New York—are currently preparing stories about our industry. Last week we made a few inquiries to see just what their stories are about.

At U.S. News, a spokesman told us their story—which "may never see the light of day"—was "envisioned as a kind of behind the scenes look at the size and scope of the music business in the U.S." Among those aspects under consideration, along with an examination of the sweeping distribution changes experienced recently, is a cost breakdown of an average recording, from the studio and the label to the hands of the consumer.

Fortune's **Peter Bernstein** indicated that his article, which will appear sometime this spring, will also examine the "tremendous boom" and "the changes that growth has wrought within the industry." Music stories are not new to Fortune—they profiled Motown in 1967 and Capricorn in 1974—but according to Bernstein, "the changes since then merit another look," and he has contacted people in every area, from labels, management and artists to distributors, retailers, lawyers and radio.

At Rolling Stone, we understand that **Dave Marsh's** story will be designed less as a new revelation—after all, Stone's readership, and the magazine itself, are hardly strangers to the growth of the biz, having contributed to it themselves—than as an all-inclusive, state-of-the-industry update. Marsh has apparently spoken at length to a great many label presidents.

Newsweek's and New York's stories will have a somewhat more limited focus. Newsweek, we're told, will write about disco, but from a more musical point of view, since they've already covered the discotheque scene from a business angle. For its part, New York, according to writer **Maureen Orth**, will deal with the re-emergence of the music industry in the Apple, with particular looks at both the disco scene and the artists who are re-locating to the east coast. "It'll be about all those lovable and colorful men and women who have vinyl in their veins," Maureen said, and that sounds good to us.

ABOVE AND BEYOND THE CALL of duty, a blue-ribbon cadre of top Capitol execs earned COAST's first (and probably last) Demented Service Cross last Thursday (8) with a fearless van odyssey from Vegas to L. A. You'd think a group headed by such Tower veterans (and veepee high-rollers) as **Dan Davis** (so many departments we won't bother to recap), **Bob Young** (business affairs), **Rupert Perry** (a&r) and **Dennis White** (marketing) would react to a fogged-in L. A. airport, and the cancellation of their post-Natalie Cole flights, with a cheerful shrug and a quick cab ride back to the casino.

Instead, this outfit immediately rented a truck and headed straight for Hollywood and Vine, arriving at dawn—ample time to freshen up for the arrival of a busload of Japanese retailers, if not exactly a good night's rest.

Why should we glorify such dedication among the expense account set? Because we were crazy enough to go along, and found ourselves rewarded with White's treatise on UFOs and a plethora of colorful views on the cheeseburgers at Whiskey Pete's, 30 minutes east of Vegas.

Next time, we'll take the bus . . .

MARITAL UPDATE—Our congratulations to composer, producer and sometime tail-gunner **Van Dyke Parks**, who tied the knot with longtime steady **Sally Rightor** here last Sunday (11) . . . Likewise, though belated, greetings should go to "Malibu's own" **Garth Hudson**, who

(Continued on page 52)

RSO Inks Highway



Australian recording group Highway (formerly Sherbet) has been signed to RSO Records, it was announced by Al Coury, president of the label. Their first RSO album, "Highway One," is scheduled for release this spring. Pictured at the signing are (from left) Owen Sloane, attorney for Highway; Al Coury and Roger Davies.

Chrysalis Names Espy Dir. of Administration

■ **LOS ANGELES** — Paul Hutchinson, vice president of finance for Chrysalis Records, Inc., has announced the appointment of Ronda Espy to the position of director of administration.

Background

Prior to joining Chrysalis, Ms. Espy served as copyright and publishing administrator for three years with Garrett Music Enterprises.

In her new position, Espy will manage the legal and administrative aspects of Chrysalis. She will report directly to Hutchinson.

Fox to Phonogram

■ **CHICAGO** — Jim Jeffries, vice president/national promotion for Phonogram, Inc./Mercury Records, has announced the appointment of Jimi Fox to the newly created position of national promotion/west coast for the firm. Fox will be based in Phonogram/Mercury's Los Angeles office.

Duties

In his new position, Fox will cover all medium and major markets west of the Mississippi, dealing with all top 40, AOR, and adult/contemporary radio stations. Fox will also be the firm's liaison with the trades and tip sheets as well as all national radio programmers based in Los Angeles.

Background

Most recently, Fox was program director of KCBQ in San Diego and program manager at KTNQ in Los Angeles. In 1975 and 1976, Fox was music director and assistant program director at KFMB-FM (B 100) in San Diego. He has also been music director at KUPD AM & FM in Tempe/Phoenix, KRIZ in Phoenix, KIKX in Tucson, KENO in Las Vegas, and KSTN in Stockton.

WB Ups Two

■ **LOS ANGELES** — Heidi Ellen Robinson and Marion Perkins have been promoted within Warner Bros. Records publicity department, it was announced by Bob Merlis, publicity director for the company.

Robinson is national tour publicity director while Perkins is now east coast publicity manager.

Robinson had been national tour manager and will be involved in planning and executing media campaigns for Warner Bros. and affiliate label artists on tour. She continues to be based in the company's Burbank home office.

Perkins, who had been eastern tour publicity coordinator, will concentrate her efforts on behalf of those Warner Bros. artists appearing in venues along the eastern seaboard, including the Boston, Philadelphia, Washington, Atlanta and Miami markets.

Roadshow Artists Mgt. Names Smith Vice Pres.

■ **NEW YORK** — Roadshow Records' in-house management firm, formerly known as Desert Moon Enterprises, Ltd., has become Roadshow Artists Management.

Co-presidents Sid Maurer and Fred Frank have appointed Wynne Smith, formerly management liaison for the company, to the position of vice president for Roadshow Artists Management.

Smith joined the company in 1976, and her new responsibilities will include tour coordination, the supervision of road activities and the development of new Roadshow Management artists.

Smith began her music business career with Creative Management Associates (now ICM) and then joined the Robert Stigwood Organization as management liaison in 1973.

ACTION MUSIC

(Compiled by the RW research department)

■ **Dire Straights** (Warner Brothers). Adds are WNBC, KSTP, F-105, KIMN, WOKY and 13Q. Moves are HB-24 99X, 23-18 WRKO, 25-16 KFRC, 22-14 KRTH, 31-22 KILT, 30-24 WCAO, HB-21 WPRO-FM, 30-25 WSGA, HB-27 WLCY, 21-13 KXX/106, HB-25 WBBQ, 14-6 KBEQ, 32-23 WIFE, 30-22 KFI, 22-14 KCBQ, 14-5 94Q, 28-20 Z93, 33-25 WZZP, 28-21 KSLQ, 37-29 Q102, HB-22 KJR, 38-29 WTIK, 23-19 WKBW.



Billy Joel

Poco (ABC). Adds are KBEQ, Y100, KVIL, WRKO, KDWB, KJH. Moves are 28-25 WCAO, HB-26 WIFI, 13-9 KXX/106, 6-5 WBBQ, 35-30 WIFE, HB-25 KING, HB-29 KIMN, 28-23 WQXI, 8-3 94Q, 17-13 Z93, 23-20 WOKY, 29-26 KSLQ, 36-31 Q102, 33-22 WTIK, 29-26 WNOE, 28-22 13Q, 16-11 WKBW, 13-11 CKLW, 24-20 KSTP.

Billy Joel (Columbia). Adds are WPRO-FM, WQAM, WZZP, KRBE. Moves are 22-19 WCAO, 27-18 WIFI, 16-12 WSGA, 14-10 KXX/106, 33-27 WIFE, 29-19 KNUS, 23-18 Z93, 25-22 WOKY, 18-12 KSLQ, 21-16 Q102, 8-6 WNOE, 18-14 99X, 16-14 WNBC, 23-18 KDBW.



Blondie

Frank Mills (Polydor). Adds are F-105, KFI. Moves are HB-28 WCAO, HB-18 WPRO-FM, 4-4 WSGA, 4-4 WBBQ, 21-19 KCBQ, 21-10 WQXI, 20-15 Z93, 39-24 WLAC, 18-14 WNOE, 30-22 WRKO, 23-16 KRTH.

Bell & James (A&M). Adds are WCAO, KXX/106, WBBQ, KNUS, WQAM, 96X, WZZP, KHJ, KRTH. Moves are 30-26 Y100, HB-28 WQXI, HB-33 WTIK, 30-23 KFRC, HB-23 WHBQ.

Eddie Money (Columbia). Adds are WIFE, Z93, WNOE, KRBE. Moves are 26-23 WCAO, 22-18 KXX/106, 29-24 WBBQ, 34-31 KBEQ, 20-10 94Q, 11-8 WZZP, 32-28 KSLQ, HB-30 B100, 30-23 96KX, 16-14 KFRC, HB-30 KHJ, 28-25 KRTH.

Gary's Gang (Columbia). Adds are WABC, 99X, KNUS, WZZP, WTIK. Also on WNBC, WRKO, KRTH.

Ami Stewart (Ariola). Adds are 99X, WMET, KHJ, KRTH, WPRO-FM, KFI, KNUS, WZZP, WGCL. Also on WRKO, WTIK, WKBW.

Blondie (Chrysalis). Adds are KFRC, KIMN. Also on 99X, WRKO, KRTH, WLCY, KXX/106.

George Benson (Warner Bros.) "Love Ballad." Chartmaker of the Week with adds at KHJ, KRTH, WHBQ and KFRC.

'Elvis,' 'Heroes' Win Strong Ratings

(Continued from page 6)

hour and a strong second in its second hour.

Overall, "Heroes" gained a 19.9 rating and 34 percent share of audience. It outrated CBS's "Dukes of Hazzard" (19.9 and 33 percent) and NBC's "Turnabout" and "Hello Larry" (13.9 and 23 percent) during the first hour, and finished second to CBS's "Dallas" (21.7 and 38 percent) while beating out NBC's "Sweepstakes" (11.9 and 21 percent)

during the second.

"Elvis," a Dick Clark Production, was directed by John Carpenter and written and produced by Anthony Lawrence. It starred Kurt Russell, Shelley Winters, Pat Hingle and Season Hubley.

Jack Haley Jr. was executive producer for "Heroes of Rock 'n' Roll," which was produced by Malcolm Leo and Andrew Solt. Michael Ochs served as creative consultant.

Hilltak Inks Dalton & Dubarri



Songwriting, performing, and production team Dalton & Dubarri have been signed to an exclusive, long term, worldwide recording contract with Hilltak Records (distributed by Atlantic). The announcement was made by Hilltak chairman Tom Takayoshi and president Hillery Johnson. The duo's debut album for the label, "Choice," is set for release in March. Shown from left are: (standing) Randy Phillips of Malibu Personal Management, Hilltak chairman Tom Takayoshi, president Hillery Johnson; (seated) Kent Dubarri, Gary Dalton.

Goodphone™ ROCK ALBUMS

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

W	TW	NW	Album	Label
2	1	1	Dire Straits	Warner Bros.
1	2	2	The Blues Brothers	Atlantic
3	3	3	The Doobie Brothers	Warner Bros.
4	4	4	Rod Stewart	Warner Bros.
5	5	5	Eddie Money	Columbia
7	6	6	Elvis Costello	Columbia
6	8	7	Billy Joel	Columbia
8	7	8	Toto	Columbia
17	14	9	The Fabulous Poodles	Epic
13	10	10	Poco	ABC
21	18	11	McGuinn, Clark & Hillman	Capitol
10	13	12	J. Geils Band	EMI-America
9	9	13	Eric Clapton	RSO
**	**	14	Cheap Trick	Epic
16	15	15	The Babys	Chrysalis
29	29	16	Santana	Columbia
11	11	17	Queen	Elektra
47	24	18	Police	A&M
14	17	19	The Grateful Dead	Arista
22	20	20	Marc Tanner Band	Elektra
12	12	21	Nicolette Larson	Warner Bros.
18	16	22	Sad Cafe	A&M
23	23	23	Styx	A&M
15	25	24	The Pointer Sisters	Planet
34	28	25	Horslips	DJM
20	21	26	George Thorogood	Rounder
36	43	27	Heart	Portrait
19	19	28	Steve Forbert	Nemperor
30	31	29	Camel	Arista
**	**	30	Molly Hatchet	Epic
**	**	31	George Harrison	Dark Horse/WB
26	26	32	Kayak	Janus
40	34	33	The Bee Gees	RSO
33	36	34	The Rolling Stones	Rolling Stones
32	**	35	The Cars	Elektra
**	**	36	UFO	Chrysalis
31	32	37	Firefall	Atlantic
48	47	38	Amazing Rhythm Aces	ABC
41	44	39	Foreigner	Atlantic
**	**	40	Blondie	Chrysalis
**	38	41	Cindy Bullens	UA
**	41	42	Tonio K.	Full Moon/Epic
25	22	43	Max Demian Band	RCA
**	**	44	Kim Carnes	EMI-America
49	46	45	Robben Ford	Elektra
**	48	46	The Jam	Polydor
35	35	47	Desmond Child & Rouge	Capitol
39	37	48	Southside Johnny	Epic
**	42	49	Boomtown Rats	Columbia
24	30	50	Nazareth	A&M

Reprinted from Goodphone Weekly with special permission from Goodphone Communications, Incorporated.

The A/C Report

(A Bi-Weekly Report on Adult/Contemporary Playlist Additions)

Most Adds

THE LAST TIME I FELT LIKE THIS

—Mathis/Olivor—Col (10)

TRAGEDY—Bee Gees—RSO (10)

CAN YOU READ MY MIND—

Maureen McGovern—
Warner/Curb (9)

JUST ONE LOOK—Linda

Ronstadt—Asylum (8)

STUMBLIN' IN—Quatro/Norman—

Narman—RSO (8)

MUSIC BOX DANCER—Frank

Mills—Polydor (7)

CRAZY LOVE—Poco—ABC (6)

SONG ON THE RADIO—

Al Stewart—Arista (6)

ALL THE TIME IN THE WORLD

—Dr. Hook—Capitol (5)

GOODBYE I LOVE YOU—

Firefall—Atlantic (4)

I'M GONNA LOVE YOU—Glen

Campbell—Capitol (4)

WHAT A FOOL BELIEVES—

Doobie Bros.—WB (4)

DOG AND BUTTERFLY—Heart—

Portrait (4)

SONG FOR GUY—Elton John—

MCA (4)

WSAR/FALL RIVER

ALL THE TIME IN THE WORLD—

Dr. Hook—Capitol

SONG FOR GUY—Elton John—

MCA

SULTANS OF SWING—Dire Straits

—WB

TRAGEDY—Bee Gees—RSO

WHAT YOU WON'T DO FOR LOVE

—Bobby Caldwell—Clouds

WNEW/NEW YORK

CAN YOU READ MY MIND—

Maureen McGovern—Warner/
Curb

I'LL COME RUNNING—Livingston

—Taylor—Capricorn

STUMBLIN' IN—Quatro/Norman—

RSO

WOMAN IN LOVE—Three Degrees

—Ariola

WIP/PHILADELPHIA

DA YA THINK I'M SEXY?—Rod

Stewart (p.m.)

GOODBYE I LOVE YOU—Firefall—

Atlantic

JUST ONE LOOK—Linda Ronstadt

—Asylum

LIVING WITHOUT YOUR LOVE—

Dusty Springfield—UA

LUCKY STAR—Dean Friedman—

Lifesong

MUSIC BOX DANCER—Frank Mills

—Polydor

WMAL/WASHINGTON, D.C.

SONG ON THE RADIO—Al Stewart

—Arista

THE LAST TIME I FELT LIKE THIS—

Mathis/Olivor—Col

WHAT A FOOL BELIEVES—Doobie

Bros.—WB

WKBC-FM/WINSTON-SALEM

ALL THE TIME IN THE WORLD—

Dr. Hook—Capitol

I'M GONNA LOVE YOU—Glen

Campbell—Capitol

MAKIN' IT—David Naughton—

RSO

THE LAST TIME I FELT LIKE THIS—

Mathis/Olivor—Col

WQUD-FM/MEMPHIS

CAN YOU READ MY MIND—

Maureen McGovern—
Warner/Curb

JUST ONE LOOK—Linda Ronstadt

—Asylum

STUMBLIN' IN—Quatro/Norman—

RSO

WHEELS OF LIFE—Gino Vannelli—

A&M

WIOD/MIAMI

ALL THE TIME IN THE WORLD—

Dr. Hook—Capitol

CAN YOU READ MY MIND—

Maureen McGovern—
Warner/Curb

STORMY—Santana—Col

WJBO/BATON ROUGE

CAN YOU READ MY MIND—

Maureen McGovern—
Warner/Curb

JUST ONE LOOK—Linda Ronstadt

—Asylum

THE LAST TIME I FELT LIKE THIS—

Mathis/Olivor—Col

WLW/CINCINNATI

ALL THE TIME IN THE WORLD—

Dr. Hook—Capitol

GOODBYE I LOVE YOU—Firefall—

Atlantic

MAYBE I'M A FOOL—Eddie Money

—Col

OH HONEY—Delegation—

Shadybrook

STUMBLIN' IN—Quatro/Norman—

RSO

TAKE ME HOME—Cher—

Casablanca

WGAR/CLEVELAND

GOODBYE I LOVE YOU—Firefall—

Atlantic

JUST ONE LOOK—Linda Ronstadt

—Asylum

MAYBE I'M A FOOL—Eddie Money

—Col

WCCO-FM/MINNEAPOLIS

EVERLASTING LOVE—Louise

Mandrell—Epic

KEEP IT TOGETHER—Rufus—ABC

MUSIC BOX DANCER—Frank Mills

—Polydor

SONG FOR GUY—Elton John—

MCA

THE LAST TIME I FELT LIKE THIS—

Mathis/Olivor—Col

KMOX-FM/ST. LOUIS

JUST ONE LOOK—Linda Ronstadt

—Asylum

PRECIOUS LOVE—Bob Welch—

Capitol

STUMBLIN' IN—Quatro/Norman—

RSO

THE MAN WITH THE CHILD IN HIS

EYES—Kate Bush—EMI-America

UNLOVED—Walter Egan—Col

KULF/HOUSTON

BIG SHOT—Billy Joel—Col

I'M NOT GONNA CRY ANYMORE

—Nancy Brooks—Arista

KIIS/LOS ANGELES

CRAZY LOVE—Poco—ABC

EVERY WHICH WAY BUT LOOSE—

Eddie Rabbitt—Elektra

KVI/SEATTLE

ALL THE TIME IN THE WORLD—

Dr. Hook—Capitol

BABY I NEED YOUR LOVIN'—Eric

Carmen—Arista

TRAGEDY—Bee Gees—RSO

Also reporting this week: WBZ, WHDH, WBAL, WSM, WSB, WTMJ, WCCO, KMBZ, KOY, KSFO, KPNW, KVI.

26 stations reporting.

RETAIL RAP

■ NEWS FROM THE BLACK RETAIL MERCHANTS OF AMERICA . . . A rather interesting letter, reportedly circulated to a large number of distributors and one-stops, recently made it into our offices on an otherwise commonplace workday (you know, nothing but the usual suits, deletions and price hikes). **Phil Waddell**, listed on the letter as the executive director of the Philvision Retail Network, Black Retail Record Merchants of America, has requested that the one-stop operators and distributors serviced with the letter "inform in writing, each and every black retail merchant who purchases . . . product from your firm . . . the following: 1. a printed notice bearing the name of the artist (etc.) . . . of the lp that's being deleted from . . . catalogue, plus the expiration date that the so listed merchandise should be returned to your firm. 2. Philvision Network views the following as fair business practice . . . : A. To distribute . . . all catalogue deletion listings as and when received by you. B. To accept the catalogue deleted returns on or before the . . . and give . . . equal exchange . . ." Philvision then further states that failure to abide by these practices will result in legal entanglements, etc., as well as assistance in filing complaints with state regulatory agencies. It's an unusual letter, but one that obviously speaks to smaller mom and pop accounts, whether or not the owners are black. Unfortunately, we were unable to get in touch with Phil Waddell for further comment, but welcome your response.

TAKIN' IT TO THE STREETS . . . **Frank Di Leo**, the Los Angeles local merchandising rep for CBS, has long been known for some (how can we say this politely?) innovative merchandising ploys. Not that his counterparts at MCA (with the shark from "Jaws" eating ABBA), United Artists (**Howie Bernstein's** boxing ring at Tower for "Rocky"), and a couple other labels aren't equally as forward looking. It's just that Frank, playing off the **Elvis Costello** album colors, has taken street artist **Marshall Corbee** in hand and given him free rein in creating massive wall posters for Tower, Music +, Nickleodeon, etc. Pictured here is an Armed Forces poster; and realize no two of them are the same.



FINAL CHAPTER IN THE FAMOUS KISS SATANISM CASE . . . **John Styll**, editor of Contemporary Christian Music (a sort of gospel trade), read our recent comments on the Eckerd Drug's Kiss returns, and sent us a copy of a recent editorial about **John Todd**, who masterminded the Kiss charges. Seems Todd has also accused **Debbie Boone** of various nefarious activities, and Contemporary Christian decided to look into the difficulties various other organizations have encountered after Todd's wake. Those who would like more details should probably send Styll a note at 3633 W. MacArthur Blvd., Suite 400, Santa Ana, Calif. 92704.

Sue Patience Named Park Lane Vice Pres.

■ NEW YORK—Brian Lane, president of Park Lane Records (a production/logo arrangement with Epic Records), has announced the appointment of Sue Patience as vice president of artist development for the company here.

Patience has previously worked for Atlantic Records (in the U.K.) and United Artists (in the U.S.). She will have special responsibility for co-ordination of Park Lane's artists' tours.

Bass, Mercurio Resign from MCA

■ NEW YORK — MCA Records last week announced the resignation of two senior sales executives. Harry Bass, New York sales manager at MCA for 34 years, and Sam Mercurio, regional director of sales, have both left the company.

Bass may be reached at (201) 384-0538; Mercurio at (617) 877-3666.

Record World Retail Report



FEBRUARY 24, 1979

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

SALESMAKER OF THE WEEK



SPIRITS HAVING FLOWN
BEE GEES
RSO

TOP SALES

SPIRITS HAVING FLOWN—Bee Gees—RSO
CHEAP TRICK AT BUDOKAN—Epic

CAMELOT/NATIONAL

BUSTIN' OUT OF L SEVEN—Rick James—Gordy
BUSTING LOOSE—Chuck Brown & the Soul Searchers—Source
DESMOND CHILD & ROUGE—Capitol
HEAD FIRST—Babys—Chrysalis
LEGEND—Poco—ABC
LOVE TRACKS—Gloria Gaynor—Polydor
MINUTE BY MINUTE—Doobie Brothers—WB
SPIRITS HAVING FLOWN—Bee Gees—RSO
TOUCH DOWN—Bob James—Col/Tappan Zee
2 HOT—Peaches & Herb—Polydor

KORVETTES/NATIONAL

ARMED FORCES—Elvis Costello—Col
BELL & JAMES—A&M
CHERYL LYNN—Col
DIRE STRAITS—WB
HERE, MY DEAR—Marvin Gaye—Tamla
JOHN DENVER—RCA
LIFE FOR THE TAKING—Eddie Money—Col
LOVE TRACKS—Gloria Gaynor—Polydor
TOTO—Col
2 HOT—Peaches & Herb—Polydor

MUSICLAND/NATIONAL

BUSTIN' OUT OF L SEVEN—Rick James—Gordy
CARMEL—Joe Sample—ABC
DESTINY—Jacksons—Epic
DON'T CRY OUT LOUD—Melissa Manchester—Arista
GOLD—Jefferson Starship—Grunt
LOVE TRACKS—Gloria Gaynor—Polydor
NEW KIND OF FEELING—Anne Murray—Capitol
SPIRITS HAVING FLOWN—Bee Gees—RSO
TOUCH DOWN—Bob James—Col/Tappan Zee
2 HOT—Peaches & Herb—Polydor

RECORD BAR/NATIONAL

BELL & JAMES—A&M
BEST DAYS OF MY LIFE—Johnny Mathis—Col
CHEAP TRICK AT BUDOKAN—Epic
DESIRE WIRE—Cindy Bullens—UA
HEAD EAST LIVE—A&M
MISPLACED IDEALS—Sad Cafe—A&M
NEW KIND OF FEELING—Anne Murray—Capitol
PHANTOM OF THE NIGHT—Kayak—Janus
ULTIMATE—Casablanca
YOU FOOLED ME—Grey & Hanks—RCA

SOUND UNLIMITED/NATIONAL
CHEAP TRICK AT BUDOKAN—Epic

HERE, MY DEAR—Marvin Gaye—Tamla
JOHN DENVER—RCA
MAN WHO BUILT AMERICA—Horslips—DJM
RAINBOW VISIONS—Side Effect—Fantasy
SPIRITS HAVING FLOWN—Bee Gees—RSO
TAKE ME HOME—Cher—Casablanca
TRILLION—Epic
2 HOT—Peaches & Herb—Polydor
WANTED—Richard Pryor—WB

RECORD WORLD-TSS STORES/NEW YORK

CHEAP TRICK AT BUDOKAN—Epic
DESMOND CHILD & ROUGE—Capitol
ENERGY—Pointer Sisters—Planet
JOHN DENVER—RCA
LIFE FOR THE TAKING—Eddie Money—Col
MINUTE BY MINUTE—Doobie Brothers—WB
MISPLACED IDEALS—Sad Cafe—A&M
NO ESCAPE—Marc Tanner Band—Elektra
SOMEWHERE IN MY LIFETIME—Phyllis Hyman—Arista
SPIRITS HAVING FLOWN—Bee Gees—RSO

SAM GOODY/EAST COAST

ARMED FORCES—Elvis Costello—Col
CHEAP TRICK AT BUDOKAN—Epic
DESMOND CHILD & ROUGE—Capitol
DIRE STRAITS—WB
ENERGY—Pointer Sisters—Planet
JOHN DENVER—RCA
LIFE FOR THE TAKING—Eddie Money—Col
OUTLANDOS D'AMOUR—Police—A&M
SPIRITS HAVING FLOWN—Bee Gees—RSO
STEALIN' HOME—Ian Matthews—Mushroom

FOR THE RECORD/BALTIMORE

AWAKENING—Michael Narada Walden—Atlantic
BELL & JAMES—A&M
BRIGHT LIGHTS/BIG CITY—Fatback—Spring
BUSTIN' OUT OF L SEVEN—Rick James—Gordy
CUT LOOSE—Bohannon—Mercury
INSTANT FUNK—Salsoul
JOURNEY TO ADDIS—Third World—Island
MADAM BUTTERFLY—Tavares—Capitol
SPIRITS HAVING FLOWN—Bee Gees—RSO
T CONNECTION—Dash

RECORD & TAPE COLLECTOR/BALTIMORE

BELL & JAMES—A&M
BERMUDA TRIANGLE—Tomita—RCA Red Seal
CHEAP TRICK AT BUDOKAN—Epic
CUT LOOSE—Bohannon—Mercury
INSTANT FUNK—Salsoul
MADAM BUTTERFLY—Tavares—Capitol
McGUINN, CLARK & HILLMAN—Capitol
NUMBERS—Rufus—ABC
SOMEWHERE IN MY LIFETIME—Phyllis Hyman—Arista
SPIRITS HAVING FLOWN—Bee Gees—RSO

KEMP MILL/WASH., D.C.

BELL & JAMES—A&M
CHEAP TRICK AT BUDOKAN—Epic
DIRE STRAITS—WB
HAVEN'T STOPPED DANCIN'—Gonzalez—Capitol
INSTANT FUNK—Salsoul
JOURNEY TO DAWN—Milton Nascimento—A&M
LEGEND—Poco—ABC

MADAM BUTTERFLY—Tavares—Capitol
McGUINN, CLARK & HILLMAN—Capitol
WE ARE FAMILY—Sister Sledge—Cotillion

WAXIE MAXIE/WASH., D.C.

BELL & JAMES—A&M
BUSTIN' OUT OF L SEVEN—Rick James—Gordy
HEAD FIRST—Babys—Chrysalis
INSTANT FUNK—Salsoul
LOVE TRACKS—Gloria Gaynor—Polydor
MADAM BUTTERFLY—Tavares—Capitol
NEW KIND OF FEELING—Anne Murray—Capitol
SOMEWHERE IN MY LIFETIME—Phyllis Hyman—Arista
SUPER MANN—Herbie Mann—Atlantic
WE ARE FAMILY—Sister Sledge—Atlantic

GARY'S/RICHMOND

BEST OF EARTH, WIND & FIRE, VOL. 1—ARC/Col
BLONDES HAVE MORE FUN—Rod Stewart—WB
BRIEFCASE FULL OF BLUES—Blues Brothers—Atlantic
CHERYL LYNN—Col
CRUISIN'—Village People—Casablanca
DIRE STRAITS—WB
EVERY 1'S A WINNER—Hot Chocolate—Infinity
JOHN DENVER—RCA
SPIRITS HAVING FLOWN—Bee Gees—RSO
THE GAMBLER—Kenny Rogers—UA

RADIO 437/PHILADELPHIA

AWAKENING—Michael Narada Walden—Atlantic
BETTER THEN LIVE—Larry Coryell & the Brubeck Brothers—Direct Disc Labs
IN WALKS SONNY—Sonny Stitt with Art Blakey & the Jazz Messengers—Sonet
McGUINN, CLARK & HILLMAN—Capitol
NUMBERS—Rufus—ABC
PEOPLE IN ME—Abby Lincoln—Inner City
SHADOW DANCING—Cornell Dupree—Versatile
SUPER MANN—Herbie Mann—Atlantic
TAKE ME HOME—Cher—Casablanca
TURN THE MUSIC UP—Players Association—Vanguard

WEBB/PHILADELPHIA

ANGIE—Angela Bofill—Arista/GRP
AWAKENING—Michael Narada Walden—Atlantic
CARMEL—Joe Sample—ABC
CUT LOOSE—Bohannon—Mercury
ENERGY—Pointer Sisters—Planet
LIGHT OF LIFE—Bar Kays—Mercury
NUMBERS—Rufus—ABC
SPIRITS HAVING FLOWN—Bee Gees—RSO
TRUTH 'N TIME—Al Green—Hi
WE ARE FAMILY—Sister Sledge—Cotillion

RECORD REVOLUTION/DELAWARE VALLEY

BREAKWATER—Arista
BREATHLESS—Camel—Arista
CARMEL—Joe Sample—ABC
CHEAP TRICK AT BUDOKAN—Epic
CUT LOOSE—Bohannon—Mercury
INSTANT FUNK—Salsoul
MAN WHO BUILT AMERICA—Horslips—DJM
PHANTOM OF THE NIGHT—Kayak—Janus
SPIRITS HAVING FLOWN—Bee Gees—RSO
XII—Barclay James Harvest—Polydor

RECORD REVOLUTION/CLEVELAND

ARMED FORCES—Elvis Costello—Col
BUSTING LOOSE—Chuck Brown & the Soul Searchers—Source
CHEAP TRICK AT BUDOKAN—Epic
JOURNEY TO DAWN—Milton Nascimento—A&M
LIVE—Return To Forever—Col
McGUINN, CLARK & HILLMAN—Capitol
ME, MYSELF AN EYE—Charles Mingus—Atlantic
MUDDY "MISSISSIPPI" WATERS LIVE—Blue Sky
PHANTOM OF THE NIGHT—Kayak—Janus
TONIC FOR THE TROOPS—Boomtown Rats—Col

MUSIC STOP/DETROIT

APRIL WINE—Capitol
CROSSWINDS—Peabo Bryson—Capitol
DIRE STRAITS—WB
GOLD—Jefferson Starship—Grunt
INNER SECRETS—Santana—Col
LIFE FOR THE TAKING—Eddie Money—Col
MINUTE BY MINUTE—Doobie Brothers—WB
NICOLETTE—Nicolette Larson—WB
SPIRITS HAVING FLOWN—Bee Gees—RSO
SUPERMAN—WB (Soundtrack)

ROSE RECORDS/CHICAGO

BELL & JAMES—A&M
BLONDES HAVE MORE FUN—Rod Stewart—WB
BUSTIN' OUT OF L SEVEN—Rick James—Gordy
DIRE STRAITS—WB
ENERGY—Pointer Sisters—Planet
GOLD—Jefferson Starship—Grunt
JOHN DENVER—RCA
RAINBOW VISIONS—Side Effect—Fantasy
SPIRITS HAVING FLOWN—Bee Gees—RSO
2 HOT—Peaches & Herb—Polydor

1812 OVERTURE/MILWAUKEE

ABOVE & BEYOND—Sun Blind Lion—Homegrown
APRIL WINE—Capitol
CHEAP TRICK AT BUDOKAN—Epic
DIAMOND CUT—Bonnie Tyler—RCA
HEAD FIRST—Babys—Chrysalis
K-SCOPE—Manzanera—Polydor
MAN WHO BUILT AMERICA—Horslips—DJM
McGUINN, CLARK & HILLMAN—Capitol
OMNIVERSE—Fresh—Prodigal
TRILLION—Epic

SPEC'S MUSIC/FLORIDA

ARMED FORCES—Elvis Costello—Col
BEST OF & REST OF BE BOP DELUXE—Harvest
BOBBY CALDWELL—Clouds
GOLD—Jefferson Starship—Grunt
LIFE FOR THE TAKING—Eddie Money—Col
MADAM BUTTERFLY—Tavares—Capitol
McGUINN, CLARK & HILLMAN—Capitol
NEW KIND OF FEELING—Anne Murray—Capitol
SUPER MANN—Herbie Mann—Atlantic
WE ARE FAMILY—Sister Sledge—Cotillion

TAPE CITY/NEW ORLEANS

ARMED FORCES—Elvis Costello—Col
BONNIE POINTER—Motown
BUSTING LOOSE—Chuck Brown & the Soul Searchers—Source
CARMEL—Joe Sample—ABC
HEAD FIRST—Babys—Chrysalis

LIFE FOR THE TAKING—Eddie Money—Col
LOVE TRACKS—Gloria Gaynor—Polydor
MINUTE BY MINUTE—Doobie Brothers—WB
SHADOW DANCING—Cornell Dupree—Versatile
TOTALLY HOT—Olivia Newton-John—MCA

SOUND TOWN/DALLAS

AMAZING RHYTHM ACES—ABC
BREAKWATER—Arista
HEARTBREAKER—Dolly Parton—RCA
McGUINN, CLARK & HILLMAN—Capitol
MISPLACED IDEALS—Sad Cafe—A&M
MORE SONGS ABOUT BUILDINGS & FOOD—Talking Heads—Sire
PHANTOM OF THE NIGHT—Kayak—Janus
STRANGERS IN THE NIGHT—UFO—Chrysalis
SUPERMAN—WB (Soundtrack)
TAKE IT TO THE MAX—Max Demian Band—RCA

INDEPENDENT RECORDS/COLORADO

BELL & JAMES—A&M
BUSTING LOOSE—Chuck Brown & the Soul Searchers—Source
CARMEL—Joe Sample—ABC
CUT LOOSE—Bohannon—Mercury
EXOTIC MYSTERIES—Lionie Liston Smith—Col
INSTANT FUNK—Salsoul
MIDNIGHT RHYTHM—Atlantic
SOMEWHERE IN MY LIFETIME—Phyllis Hyman—Arista
SUPER MANN—Herbie Mann—Atlantic

CIRCLES/ARIZONA

CARMEL—Joe Sample—ABC
DIAMOND CUT—Bonnie Tyler—RCA
DREAMS OF TOMORROW—Marilyn Scott—Atco
GOLD—Jefferson Starship—Grunt
LIVE—Return To Forever—Col
NEW KIND OF FEELING—Anne Murray—Capitol
PARADISE EXPRESS—Fantasy
PHANTOM OF THE NIGHT—Kayak—Janus
SOMEWHERE IN MY LIFETIME—Phyllis Hyman—Arista

MUSIC PLUS/LOS ANGELES

ALL MOD CONS—Jam—Polydor
BEST DAYS OF MY LIFE—Johnny Mathis—Col
BOBBY CALDWELL—Clouds
BUSTING LOOSE—Chuck Brown & the Soul Searchers—Source
CHEAP TRICK AT BUDOKAN—Epic
GIVE 'EM ENOUGH ROPE—Clash—Epic
INSTANT FUNK—Salsoul
MAGICAL ELEMENTS—Dry Jack—Inner City
NEW KIND OF FEELING—Anne Murray—Capitol
NO ESCAPE—Marc Tanner Band—Elektra

EVERYBODY'S RECORDS/NORTHWEST

BERMUDA TRIANGLE—Tomita—RCA Red Seal
BUSH DOCTOR—Peter Tosh—Rolling Stones
DIRE STRAITS—WB
GOLD—Jefferson Starship—Grunt
INNER SECRETS—Santana—Col
MINUTE BY MINUTE—Doobie Brothers—WB
MORE SONGS ABOUT BUILDINGS & FOOD—Talking Heads—Sire
NO MEAN CITY—Nazareth—A&M
SPIRITS HAVING FLOWN—Bee Gees—RSO
THE GAMBLER—Kenny Rogers—UA



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

FEBRUARY 24, 1979

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

FEB. 24 FEB. 17

1 3 SPIRITS HAVING FLOWN

BEE GEES

RSO RS 1 3041



WKS. ON CHART

2 | H

2	1	BLONDES HAVE MORE FUN	ROD STEWART/Warner Bros. BSK 3261	10	G
3	2	BRIEFCASE FULL OF BLUES	BLUES BROTHERS/Atlantic SD 19217	10	G
4	4	52ND STREET	BILLY JOEL/Columbia FC 35609	18	H
5	11	CRUISIN'	VILLAGE PEOPLE/Casablanca NBLP 7118	19	G
6	6	TOTALLY HOT	OLIVIA NEWTON-JOHN/MCA 3067	13	G
7	10	MINUTE BY MINUTE	DOOBIE BROTHERS/Warner Bros. BSK 3193	10	G
8	9	C'EST CHIC	CHIC/Atlantic SD 19209	13	G
9	5	BARBRA STREISAND'S GREATEST HITS, VOL. 2	/Columbia FC 35679	13	H
10	14	DIRE STRAITS	/Warner Bros. BSK 3266	7	G
11	7	THE BEST OF EARTH, WIND & FIRE, VOL. 1	ARC/Columbia FC 35647	13	H
12	8	GREATEST HITS	BARRY MANILOW/Arista A2L 8601	13	K
13	12	DOUBLE VISION	FOREIGNER/Atlantic SD 19999	34	G
14	18	LIVE AND MORE	DONNA SUMMER/Casablanca NBLP 7119	23	K
15	13	TOTO	/Columbia JC 35317	16	G
16	22	LOVE TRACKS	GLORIA GAYNOR/Polydor PD 1 6184	6	G
17	19	ARMED FORCES	ELVIS COSTELLO AND THE ATTRACTIONS/Columbia JC 35709	5	G
18	15	PIECES OF EIGHT	STYX/A&M 4724	22	G
19	16	GREASE (ORIGINAL SOUNDTRACK)	/RSO RS 2 4002	42	K
20	23	ENERGY	POINTER SISTERS/Planet P 1 (Elektra/Asylum)	6	G
21	21	NICOLETTE	NICOLETTE LARSON/Warner Bros. BSK 3243	12	G
22	24	THE GAMBLER	KENNY ROGERS/United Artists UA LA 934 H	9	G
23	20	BACKLESS	ERIC CLAPTON/RSO RS 1 3039	14	G
24	25	LIFE FOR THE TAKING	EDDIE MONEY/Columbia JC 35598	5	G
25	29	2 HOT!	PEACHES & HERB/Polydor PD 1 6172	4	G
26	30	BUSTIN' OUT OF L SEVEN	RICK JAMES/Gordy G7 984R1 (Motown)	4	G
27	28	SATURDAY NIGHT FEVER	BEE GEES AND VARIOUS ARTISTS/RSO RS 2 4001	62	K
28	17	A WILD AND CRAZY GUY	STEVE MARTIN/Warner Bros. HS 3228	17	H
29	31	HERE, MY DEAR	MARVIN GAYE/Tamla T 364 LP2 (Motown)	8	X
30	26	YOU DON'T BRING ME FLOWERS	NEIL DIAMOND/Columbia FC 35625	11	H
31	33	CROSSWINDS	PEABO BRYSON/Capitol ST 11875	12	G
32	34	JOHN DENVER	/RCA AQL1 3075	5	H
33	32	MOTOR BOOTY AFFAIR	PARLIAMENT/Casablanca NBLP 7125	11	G
34	35	"WANTED"	RICHARD PRYOR LIVE IN CONCERT/Warner Bros. 2ESK 3264	9	X
35	39	CHERYL LYNN	/Columbia JC 35486	11	G
36	38	TOUCH DOWN	BOB JAMES/Columbia/Tappan Zee JZ 35594	9	G
37	40	DOG & BUTTERFLY HEART	/Portrait FR 35555	22	H
38	27	SOME GIRLS	ROLLING STONES/Rolling Stones COC 39109 (Atl)	36	G
39	36	JAZZ QUEEN	/Elektra 6E 166	13	G
40	37	STRANGER IN TOWN	BOB SEGER & THE SILVER BULLET BAND/Capitol SW 11698	40	G
41	42	LIVING IN THE USA	LINDA RONSTADT/Asylum 6E 155	21	G
42	43	THE STRANGER	BILLY JOEL/Columbia JC 35987	74	G
43	41	GREATEST HITS 1974-1978	STEVE MILLER/Capitol SOO 11872	12	H
44	45	WINGS GREATEST	/Capitol SOO 11905	11	H
45	44	GREATEST HITS	COMMODORES/Motown M7 912R1	13	G
46	49	SUPERMAN THE MOVIE (ORIGINAL SOUNDTRACK)	/Warner Bros. 2BSK 3257	6	X
47	52	MOVE IT ON OVER	GEORGE THOROGOOD & THE DESTROYERS/Rounder 3024	9	G
48	51	LEGEND	POCO/ABC AA 1099	8	G

49 46 THE MAN BARRY WHITE/20th Century Fox T 571 (RCA) 20 | G

CHARTMAKER OF THE WEEK

50 — CHEAP TRICK AT BUDOKAN

CHEAP TRICK

Epic FE 35795



1 | H


51	67	BOBBY CALDWELL	/Clouds 8804 (TK)	9	G
52	60	THE CARS	/Elektra 6E 135	30	G
53	81	GOLD JEFFERSON STARSHIP	/Grunt BZL1 3247 (RCA)	2	H
54	63	BELL & JAMES	/A&M SP 4728	4	G
55	58	INNER SECRETS	SANTANA/Columbia FC 35600	18	H
56	61	HEAD FIRST	BABYS/Chrysalis CHR 1195	5	G
57	69	BUSTIN' LOOSE	CHUCK BROWN AND THE SOUL SEARCHERS/Source SOR 3076 (MCA)	3	G
58	62	ANGIE	ANGELA BOFILL/Arista GRP GRP 5000	5	G
59	64	EVERY 1'S A WINNER	HOT CHOCOLATE/Infinity INF 9002	5	G
60	70	CARMEL	JOE SAMPLE/ABC AA 1126	2	G
61	75	INSTANT FUNK	/Salsoul SA 8513 (RCA)	2	G
62	68	JOURNEY TO ADDIS	THIRD WORLD/Island ILPS 9554 (WB)	2	G
63	65	SHOT OF LOVE	LAKESIDE/Solar BXL1 2937 (RCA)	5	G
64	71	MADAM BUTTERFLY	TAVARES/Capitol SW 11874	2	G
65	74	PATRICE	PATRICE RUSHEN/Elektra 6E 160	2	G
66	48	LIVE BOOTLEG	AEROSMITH/Columbia PC2 35564	15	X
67	73	STRANGERS IN THE NIGHT	UFO/Chrysalis CH2 1209	3	J
68	54	BAT OUT OF HELL	MEATLOAF/Epic/Cleveland Intl. PE 34974	63	G
69	50	WEEKEND WARRIORS	TED NUGENT/Epic FE 35551	17	H
70	56	HOT STREETS	CHICAGO/Columbia FC 35512	20	H
71	53	WILLIE AND FAMILY LIVE	WILLIE NELSON/Columbia KC2 35652	11	J
72	55	MISPLACED IDEALS	SAD CAFE/A&M SP 4737	7	G
73	59	LIGHT OF LIFE	BAR-KAYS/Mercury SRM 1 3732	10	G
74	82	DESTINY	JACKSONS/Epic JE 35552	7	G
75	47	TNT	TANYA TUCKER/MCA 3066	12	G
76	83	HEAD EAST LIVE!	/A&M SP 6007	2	I
77	72	GET DOWN	GENE CHANDLER/20th Century Fox/Chisound T 578 (RCA)	9	G
78	76	TWIN SONS OF DIFFERENT MOTHERS	DAN FOGELBERG & TIM WEISBERG/Full Moon JE 35339 (CBS)	25	G
79	57	BACK TO EARTH	CAT STEVENS/A&M SP 4735	10	G
80	80	YOU FOOLED ME	GREY & HANKS/RCA AFL1 3069	5	G
81	79	ACE FREHLEY	/Casablanca NBLP 7121	21	G
82	84	SHADOW DANCING	ANDY GIBB/RSO RS 1 3034	36	G
83	66	IF YOU WANT BLOOD	AC/DC/Atlantic SD 19212	8	G
84	85	REED SEED	GROVER WASHINGTON, JR./Motown M7 910R1	21	G
85	112	NEW KIND OF FEELING	ANNE MURRAY/Capitol SW 11849	1	G
86	90	NO MEAN CITY	NAZARETH/A&M SP 4741	3	G
87	87	COMES A TIME	NEIL YOUNG/Reprise MSK 2266 (WB)	19	G
88	92	FLAME	RONNIE LAWS/United Artists UA LA 881 H	15	G
89	88	SGT. PEPPER'S LONELY HEARTS CLUB BAND (ORIGINAL SOUNDTRACK)	VARIOUS ARTISTS/RSO RS 2 4100	29	X
90	101	SOMEWHERE IN MY LIFETIME	PHYLLIS HYMAN/Arista AB 4602	1	G
91	119	CUT LOOSE	HAMILTON BOHANNON/Mercury SRM 1 3762	1	G
92	78	TWO FOR THE SHOW	KANSAS/Kirshner PZ2 35670 (CBS)	15	K
93	103	NUMBERS	RUFUS/ABC AA 1098	1	G
94	86	TIME PASSAGES	AL STEWART/Arista AB 4190	22	G
95	99	FLY AWAY VOYAGE	/Marlin 2225 (TK)	2	G
96	98	STEALIN' HOME	IAN MATTHEWS/Mushroom MRS 5012	14	G
97	107	DON'T CRY OUT LOUD	MELISSA MANCHESTER/Arista AB 4186	1	G
98	108	EVERY WHICH WAY BUT LOOSE (ORIGINAL SOUNDTRACK)	VARIOUS ARTISTS//Elektra 5E 502	1	G
99	97	MORE SONGS ABOUT BUILDINGS AND FOOD TALKING	HEADS/Sire SRK 6058 (WB)	11	G
100	110	TRILLION	/Epic JE 35460	1	G

ALBUM CROSS REFERENCE ON PAGE 48

KAYAK

ROCK COMES OUT OF THE DARKNESS...
KAYAK LIGHTS THE WAY

'KEEP THE CHANGE'
FROM THEIR ALBUM
PHANTOM OF THE NIGHT.

JXS-7039 PRODUCED BY DENNIS MACKAY & KAYAK • EXECUTIVE PRODUCER: FRITS HIRSCHLAND • MANAGEMENT: JACK NELSON
DISTRIBUTED BY JANUS RECORDS A DIVISION OF  CORPORATION • SINGLE: KEEP THE CHANGE J-278



RECORDS & TAPES

101 THE ALBUM CHART 150

FEBRUARY 24, 1979

FEB. 24	FEB. 17	
101	106	SHIPWRECKED GONZALEZ/Capitol SW 11855
102	93	FEEL THE NEED LEIF GARRETT/Scotti Bros. SB 7100 (Atl)
103	91	GREATEST HITS STEELY DAN/ABC AK 1107/2
104	77	BUSH DOCTOR PETER TOSH/Rolling Stones COC 39109 (Atl)
105	102	ELAN FIREFALL/Atlantic SD 19183
106	94	BROTHER TO BROTHER GINO VANNELLI/A&M SP 4722
107	—	McGUINN, CLARK & HILLMAN/Capitol SW 11910
108	113	MACHO MAN VILLAGE PEOPLE/Casablanca NBLP 7096
109	121	THE MAN WHO BUILT AMERICA HORSLIPS/DJM 20 (Mercury)
110	109	WORLDS AWAY PABLO CRUISE/A&M SP 4697
111	100	DON'T LOOK BACK BOSTON/Epic FE 35050
112	89	LONG STROKE ADC BAND/Cotillion 5210 (Atl)
113	95	BONNIE POINTER/Motown M7 911R1
114	128	VAN HALEN/Warner Bros. BSK 3075
115	127	EXOTIC MYSTERIES LONNIE LISTON SMITH/Columbia JC 35654
116	126	PARALLEL LINES BLONDIE/Chrysalis CHR 1192
117	115	TEN YEARS OF GOLD KENNY ROGERS/United Artists UA LA 835 H
118	96	SANCTUARY J. GEILS BAND/EMI-America SO 17006
119	105	SHAKEDOWN STREET GRATEFUL DEAD/Arista AB 4198
120	125	CHILDREN OF SANCHEZ CHUCK MANGIONE/A&M SP 6700
121	116	LET'S KEEP IT THAT WAY ANNE MURRAY/Capitol ST 11743
122	—	PHANTOM OF THE NIGHT KAYAK/Janus JXS 7039
123	—	TAKE ME HOME CHER/Casablanca NBLP 7133
124	—	SUPER MANN HERBIE MANN/Atlantic SD 19221
125	129	MIRROR STARS FABULOUS POODLES/Epic JE 35666
126	136	SINFUL ANGEL/Casablanca NBLP 7127
127	—	A TONIC FOR THE TROOPS BOOMTOWN RATS/Columbia JC 35750
128	—	WE ARE FAMILY SISTER SLEDGE/Cotillion SD 5209 (Atl)
129	130	TAKE IT TO THE MAX THE MAX DEMIAN BAND/RCA AFL1 3273
130	131	NATURAL ACT KRIS & RITA/A&M SP 4690
131	120	MOLLY HATCHET/Epic JE 35347
132	111	FOR THE SAKE OF LOVE ISAAC HAYES/Polydor PD 1 6164
133	—	DESMOND CHILD AND ROUGE/Capitol ST 11908
134	133	RUMOURS FLEETWOOD MAC/Warner Bros. BSK 3010
135	132	SECRET AGENT CHIC COREA/Polydor PD 1 6170
136	134	ALL FLY HOME AL JARREAU/Warner Bros. BSK 3229
137	140	PAT METHENY GROUP/ECM 1 1114 (WB)
138	—	MIDNIGHT EXPRESS (ORIGINAL SOUNDTRACK)/Casablanca NBLP 7114
139	104	STRIKES AGAIN ROSE ROYCE/Whitfield WHK 3277 (WB)
140	141	SESAME STREET FEVER VARIOUS ARTISTS/Sesame Street CTW 79005
141	145	LET THE MUSIC PLAY ARPEGGIO/Polydor PD 1 6180
142	144	CLEAN EDWIN STARR/20th Century Fox T 559 (RCA)
143	139	THE GRAND ILLUSION STYX/A&M SP 4637
144	149	BREATHLESS CAMEL/Arista AB 4206
145	123	HEMISPHERES RUSH/Mercury SRM 1 3743
146	146	EVEN NOW BARRY MANILOW/Arista AB 4164
147	137	STARDUST WILLIE NELSON/Columbia JC 35305
148	148	WE ALL HAVE A STAR WILTON FELDER/ABC AA 1109
149	150	MR. GONE WEATHER REPORT/ARC/Columbia JC 35358
150	—	BRITE LITES/BIG CITY FATBACK/Spring SP 1 6721 (Polydor)

151-200 ALBUM CHART

151	ADVENTURES OF CAPTAIN SKY/AVI 6042
152	MILESTONE JAZZ STARS IN CONCERT/Milestone M 55006 (Fantasy)
153	SMOOTH TALK EVELYN "CHAMPAGNE" KING/RCA APL1 3466
154	CITY TO CITY GERRY RAFFERTY/United Artists UA LA 840 G
155	AWAKENING NARADA MICHAEL WALDEN/Atlantic SD 19222
156	RUNNING ON EMPTY JACKSON BROWNE/Asylum 6E 113
157	LIVE RETURN TO FOREVER/Columbia JC 35281
158	LOVE VIBRATIONS JOE SIMON/Spring 1 6720 (Polydor)
159	NO ESCAPE THE MARK TANNER BAND/Elektra 6E 168
160	T-CONNECTION/Dash 30009 (TK)
161	WAVELENGTH VAN MORRISON/Warner Bros. BSK 3212
162	SPACE GEORGE BENSON/CTI 7085
163	ULTIMATE/Casablanca NBLP 7128
164	XII BARCLAY JAMES HARVEST/Polydor PD 1 6173
165	SLEEP DIRT FRANK ZAPPA/DiscReet DSK 2292 (WB)
166	WHEN I DREAM CRYSTAL GAYLE/United Artists UA LA 858 H
167	TRUTH N' TIME AL GREEN/Hi HLP 6009 (Cream)
168	MY OWN HOUSE DAVID BROMBERG/Fantasy F 9572
169	A LA CARTE TRIUMVIRAT/Capitol ST 11862
170	BREAKWATER/Arista AB 4208
171	DESIRE WIRE CINDY BULLENS/United Artists UA LA 933 H
172	NOTHING IS SACRED THE GODZ/Casablanca NBLP 7134
173	GIVE 'EM ENOUGH ROPE THE CLASH/Epic JE 35543
174	RAINBOW VISIONS SIDE EFFECT/Fantasy F 9569
175	SLEEPER CATCHER LITTLE RIVER BAND/Harvest SW 117B3 (Capitol)
176	THE BEST OF BARBARA MANDELL/ABC AY 1119
177	THE BERMUADA TRIANGLE TOMITA/RCA Red Seal ARL1 2885
178	ALIVE ON ARRIVAL STEVE FORBERT/Nemperor JZ 35538 (CBS)
179	STEP II SYLVESTER/Fantasy F 9556
180	COLISEUM ROCK STARZ/Capitol ST 11861
181	ME MYSELF AN EYE CHARLES MINGUS/Atlantic SD 8803
182	MOTHER FACTOR MOTHER'S FINEST/Epic JE 35546
183	FOREIGNER/Atlantic SD 19109
184	BOSTON/Epic JE 34188
185	BIRTH COMES TO US ALL GOOD RATS/Passport PB 9830 (Arista)
186	MOMENT BY MOMENT (ORIGINAL SOUNDTRACK) VARIOUS ARTISTS/RSO RS 1 3040
187	SPARK OF LOVE LENNY WILLIAMS/ABC AA 1073
188	JUNGLE FEVER NEIL LARSEN/Horizon SP 733 (A&M)
189	NOTHING SAYS I LOVE YOU LIKE I LOVE YOU JERRY BUTLER/Phila. Intl. JZ 35510 (CBS)
190	SINNER MAN SARAH DASH/Kirshner JZ 35477 (CBS)
191	OUTLANDOS D'AMOUR THE POLICE/A&M SP 4753
192	AMAZING RHYTHM ACES/ABC AA 1123
193	FIRST GLANCE APRIL WINE/Capitol SW 11852
194	THE BEST DAYS OF MY LIFE JOHNNY MATHIS/Columbia JC 35649
195	HOT BUTTERFLY GREGG DIAMOND BIONIC BOOGIE/Polydor PD 1 6162
196	VILLAGE PEOPLE/Casablanca NBLP 7064
197	SHADOW DANCING CORNELL DURREE/Versatile MSG 6004
198	THE BEST AND THE REST OF BE BOP DELUXE BE BOP DELUXE/Harvest SKBO 11870 (Capitol)
199	DIAMOND CUT BONNIE TYLER/RCA AFL1 3072
200	MUDDY MISSISSIPPI WATERS LIVE MUDDY WATERS/Blue Sky JZ 35712 (CBS)

ALBUM CROSS REFERENCE

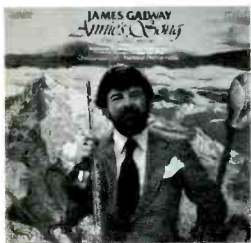
ADC BAND	112	McGUINN, CLARK & HILLMAN	107
AC/DC	83	HERBIE MANN	124
AEROSMITH	66	MELISSA MANCHESTER	97
ANGEL	126	CHUCK MANGIONE	120
ARPEGGIO	141	BARRY MANILOW	12, 146
BABYS	56	STEVE MARTIN	28
BAR-KAYS	73	IAN MATTHEWS	96
BEE GEES	1	MEAT LOAF	68
BELL & JAMES	54	PAT METHENY	137
BLONDIE	116	STEVE MILLER	43
BLUES BROTHERS	3	MOLLY HATCHET	131
ANGELA BOFILL	58	EDDIE MONEY	24
HAMILTON BOHANNON	91	ANNE MURRAY	85, 121
BOOMTOWN RATS	127	NAZARETH	86
BOSTON	111	WILLIE NELSON	81, 147
CAMEL	144	OLIVIA NEWTON-JOHN	69
CHUCK BROWN	57	TED NUGENT	6
PEABO BRYSON	31	ORIGINAL SOUNDTRACK:	
BOBBY CALDWELL	51	EVERY WHICH WAY BUT LOOSE	98
CARS	52	GREASE	19
GENE CHANDLER	77	MIDNIGHT EXPRESS	138
CHEAP TRICK	50	SATURDAY NIGHT FEVER	27
CHER	123	SGT. PEPPER LONELY HEARTS	
CHERYL LYNN	35	CLUB BAND	89
CHIC	8	SUPERMAN	46
CHICAGO	70	PARLIAMENT	33
ERIC CLAPTON	23	PEACHES & HERB	25
COMMODORES	45	POCO	48
CHICK COREA	135	BONNIE POINTER	113
ELVIS COSTELLO	17	POINTER SISTERS	20
PABLO CRUISE	110	RICHARD PRYOR	34
MAX DEMIAN	129	QUEEN	39
JOHN DENVER	32	KENNY ROGERS	22, 117
DESMOND CHILD & ROUGE	133	ROLLING STONES	41
NEIL DIAMOND	30	LINDA RONSTADT	41
DIRE STRAITS	10	ROSE ROYCE	139
DOOBIE BROTHERS	7	RUFUS	93
EARTH, WIND & FIRE	11	RUSH	145
FABULOUS POODLES	125	PATRICE RUSHEN	65
FATBACK	150	SAD CAFE	72
FIREFALL	105	JOE SAMPLE	60
FLEETWOOD MAC	134	LONNIE LISTON SMITH	115
WILTON FELDER	148	SANTANA	55
DAN FOGELBERG AND TIM WEISBERG	78	BOB SEGER	40
FOREIGNER	13	SESAME STREET FEVER	140
ACE FREHLEY	81	SISTER SLEDGE	128
LEIF GARRETT	102	EDWIN STARR	142
MARVIN GAYE	29	STEELY DAN	103
GLORIA GAYNOR	16	ROD STEWART	2
J. GEILS	118	AL STEWART	94
ANDY GIBB	82	CAT STEVENS	79
GONZALEZ	101	BARBRA STREISAND	9
GRATEFUL DEAD	119	STYX	18, 143
GREY & HANKS	80	DONNA SUMMER	14
ISAAC HAYES	132	TALKING HEADS	99
HEAD EAST	76	TAVARES	64
HEART	37	TANYA TUCKER	75
HORSLIPS	109	THIRD WORLD	62
HOT CHOCOLATE	59	GEORGE THOROGOOD & THE DESTROYERS	47
PHYLLIS HYMAN	90	PETER TOSH	104
INSTANT FUNK	61	TOTO	15
JACKSONS	74	TRILLION	100
JEFFERSON STARSHIP	53	UFO	67
BOB JAMES	36	VAN HALEN	114
RICK JAMES	26	GINO VANNELLI	106
AL JARREAU	136	VILLAGE PEOPLE	5, 108
BILLY JOEL	4, 42	VOYAGE	95
KANSAS	92	GROVER WASHINGTON, JR.	84
KAYAK	122	WEATHER REPORT	149
KRIS & RITA	130	BARRY WHITE	49
LAKESIDE	63	WINGS	44
NICOLETTE LARSON	21	NEIL YOUNG	87
RONNIE LAWS	88		

RECORD WORLD CLASSICAL

Classical Retail Report

FEBRUARY 24, 1979

CLASSIC OF THE WEEK



ANNIE'S SONG

GALWAY

RCA

BEST SELLERS OF THE WEEK*

- ANNIE'S SONG—Galway—RCA
- BERLIOZ: BEATRICE AND BENEDICT—
Baker, Davis—Philips
- BIZET: CARMEN—Berganza, Domingo,
Milnes, Abbado—DG
- DONIZETTI: DON PASQUALE—Sills,
Kraus, Gramm, Caldwell—Angel
- MASCAGNI, LEONCAVALLO:
CAVALLERIA RUSTICANA &
PAGLIACCI—Pavarotti—London
- RESPIGHI: PINES AND FOUNTAINS OF
ROME—Karajan—DG
- RENATA SCOTTO AND PLACIDO
DOMINGO IN ROMANTIC LOVE
DUETS—Columbia
- FREDERICA VON STADE IN RECITAL—
Columbia
- TCHAIKOVSKY: 1812 OVERTURE—
Dorati—London
- TOMITA: BERMUDA TRIANGLE—RCA

SAM GOODY/EAST COAST

- ANNIE'S SONG—RCA
- BIZET: CARMEN—DG
- MONTERRAT CABALLE SINGS SPANISH
SONGS—London
- MARIA CALLAS: THE LEGEND—Angel
- DONIZETTI: DON PASQUALE—Angel
- STADE: SONGS—Columbia
- TCHAIKOVSKY: 1812 OVERTURE—London
- TOMITA—RCA
- VERDI: LA BATTAGLIA DI LEGNANO—
Ricciarelli, Carreras, Gardelli—Philips
- VIVALDI: CONCERTO FOR ORCHESTRA—
I Musici—Philips

KING KAROL/NEW YORK

- ELLY AMELING: SOUVENIRS—Columbia
- ANNIE'S SONG—RCA
- BERLIOZ: BEATRICE—Philips
- BIZET: CARMEN—DG
- DONIZETTI: DON PASQUALE—Angel
- MASCAGNI, LEONCAVALLO: CAV & PAG
—London

- ITZHAK PERLMAN: VIRTUOSO VIOLINIST
—Angel
- SCOTTO & DOMINGO: DUETS—Columbia
- TCHAIKOVSKY: 1812 OVERTURE—London
- TOMITA—RCA

DISCOUNT RECORDS/ WASHINGTON, D.C.

- ANNIE'S SONG—RCA
- BOLLING: SUITE FOR FLUTE AND JAZZ
PIANO—Rampal, Bolling—Columbia
- MASCAGNI, LEONCAVALLO: CAV & PAG
—London
- RUSSIAN LITURGY—Christoff—Angel
- SCHUBERT: COMPLETE WORKS FOR PIANO
AND STRINGS—Eastman Ensemble—
Vox
- SCHUBERT: COMPLETE SYMPHONIES—
Karajan—Angel
- STADE: SONGS—Columbia
- TCHAIKOVSKY: 1812 OVERTURE—London
- TELEMANN: SUITES FOR TWO FLUTES—
Galway, De Bost—Seraphim
- WAVERLY CONSORT: WELCOME SWEET
PLEASURE—Columbia

TOWER RECORDS/ SAN FRANCISCO

- ANNIE'S SONG—RCA
- BERLIOZ: BEATRICE—Philips
- MASCAGNI, LEONCAVALLO: CAV & PAG
—London
- MILHAUD: PROTEE—Abravanel—Angel
- MOZART: LIEDER—Ameling—Philips
- SCHUBERT: TRIOS—Beaux Arts—Philips
- SCOTTO & DOMINGO: DUETS—Columbia
- STADE: SONGS—Columbia
- TCHAIKOVSKY: 1812 OVERTURE—London
- TELEMANN: SUITES FOR TWO FLUTES—
Galway, De Bost—Seraphim

TOWER RECORDS/SEATTLE

- ANNIE'S SONG—RCA
- BERLIOZ: BEATRICE—Philips
- BIZET: CARMEN—DG
- MOZART: LIEDER—Ameling—Philips
- RESPIGHI: PINES AND FOUNTAINS—DG
- PEPE ROMERO: FLAMENCO GUITAR—
Philips
- SCHUBERT: ALFONSO AND ESTRELLA—
Prey, Fischer-Dieskau, Suitner—Angel
- TOMITA—RCA

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

Morris and Bolcom

By SPEIGHT JENKINS

■ NEW YORK — The number of devotees of the work of mezzo-soprano Joan Morris and her husband, William Bolcom, increases all the time, and now have come two albums, almost simultaneously, one from RCA and the other from the company from which the two began, Nonesuch. RCA's album appeared first and is called *The Girl on the Magazine Cover*, songs of Irving Berlin. America has produced no greater song writer than Berlin, a man kin in more than a few ways to Verdi in his capacity for inventing a memorable melody which he then never uses again. This record contains many of the great songs, including "Always," "White Christmas" and "Oh How I Hate to Get Up in the Morning," all played brilliantly by Bolcom and sung with good tone and en-

dearing naivete by Miss Morris. Her voice is an intensely responsive one, and she knows exactly how to bring many meanings from a song. It is a wonderful record. So, too, is the duo's recording of the songs of George Gershwin for Nonesuch. Though this one has "Love Walked In" and "The Man I Love," it also has some songs that are less familiar (at least to me) than some of the Berlin works. Here one can hear the musical invention and variety of George and the lyrics of Ira Gershwin. The songs cover the period before and after Gershwin wrote *Porgy and Bess* and show his increasing subtlety and capacity musically to infer and suggest. This album has particularly interesting notes by Robert Kimball and Kay Swift, two longtime Gershwin scholars.

Classical Retail Tips

■ The big news from London Records is a new all-star combination of Sir Georg Solti and Leontyne Price in Richard Strauss' *Ariadne auf Naxos*. Miss Price has never recorded a Strauss opera before nor has she sung in a German opera at the Metropolitan Opera. Last week she bowed in this *Ariadne*, with exactly the same principals as those on the recording: Edita Gruberova as Zerbinetta, Tatyana Troyanos as the composer and Rene Kollo as Bacchus. The diva sang the role with great success in San Francisco in the fall of 1977, and she and the whole cast will broadcast the opera, under the baton of James Levine, on March 10. Solti's record with Strauss is a fine one. It is he who conducted Birgit Nilsson's *Salome* and Elektra and Lisa Della Casa's *Arabella*; then about 1970 it was Sir George who led what is to me still the finest recording of *Der Rosenkavalier*, with Regine Crespin as the Marschallin.

Another recording of great interest to retailers is a new

version by Karl Muenchinger of the Pachelbel Kanon. Muenchinger was the first one to discover this incredibly popular piece, and his first version has sold many copies. Now still with the Stuttgart Chamber Orchestra he has recorded the Kanon again, plus a whole series of baroque works.

On Telefunken there will be three Harnoncourt releases. One is his *Four Seasons*, now without the rest of Vivaldi's Opus 8. Though many have bought the complete set, more should buy the *Four Seasons* by itself. Also coming is Volume 20 of the complete Bach Cantatas, and Alexander's Feast, Handel's oratorio, with Felicity Palmer and other English singers.

Finally, for the Gilbert & Sullivan fanciers, loyal always to London for its faithful representation of the work in the D'Oyly Carte tradition, there is the first recording of *The Zoo*, a work of Sullivan without Gilbert. Included, too, is his *Cox and Box*. Royston Nash conducts the Royal Philharmonic.

Album Picks

(Continued from page 25)

HI-TENSION

Island ILPS 9564 (WB) (7.98)



The British funk group shows an eclectic sound with strains of r&b, pop and reggae combined into an enticing flavor that has already resulted in a couple of hits in the U.K. "British Hustle" and "Hi-Tension" could find their way on the U.S. charts as well.

MIDNIGHT HUNTER

LANE CAUDELL—MCA 3074 (7.98)



CaudeLL's second effort for the label shows him to be a proficient rocker with an affinity for pop melodies. Songs like "Surrender Your Love," "Me Without You" and "Dancing All Night," could see teen and a/c play.

ROCK SOLID

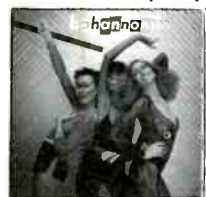
CHI-CHI FAVELAS AND THE BLACK & WHITE BAND—Prism PLP 1001 (7.98)



As the title suggests, this disc is a rock solid mix of funk and rock with an emphasis on the funk, making it almost, but not quite, a disco record. A funk-up version of J. J. Cale's "Cocaine" should appeal to everyone.

CUT LOOSE

HAMILTON BOHANNON—Mercury SRM-1-3762 (7.98)



Bohannon has followed his hit "Summertime Groove" lp with what looks to be an equally hot item. The title track is already seeing plenty of disco action and BOS play is just starting.

JUST BLUE

SPACE—Casablanca NBLP 7131 (7.98)



The third album by the French group further establishes them near the forefront of electronic disco. The three tracks per side should give djs ample material to choose from. "Just Blue" and "Blue Tears" should spur the lp's success.

Labels Look To Secondaries

(Continued from page 20)

"The hits have to come from somewhere; they don't necessarily come from the secondaries or the majors, but it just so happens that recently the hits have been coming from the secondaries."

Discussing the significance of building a record, Sheila Chlanda, Columbia's associate director for secondary markets/trade liaison stated, "As radio continues to evolve, major radio no longer looks nationally, but rather locally. There used to be a time when you could have a hit record in 5-12 weeks; now it is not unusual to work a record 16-20 weeks. There has been a concentrated effort to prime the secondary radio stations that have an influence over the major stations around them." Chlanda commented that building a record by surrounding the major by secondaries that have added a record has become increasingly important, and said, "You need all of the ingredients to get a hit record; some majors will look to the secondaries, and others may not."

Regarding the inability of a major station to break a record on its own, pd Jerry Rodgers from Savannah's WSGA stated, "Gone are the days when majors, such as WABC, could break a record; they just can't do it on their own anymore; now it takes a concentration of stations. I believe that radio stations are more apt to look to their own community, or radio stations in similar situations, rather than looking nationally."

The recent emergence of nu-

merous tip sheets was also cited as being instrumental in adding more clout to secondary stations. Susan Wax, recently appointed RCA's national manager of singles promotion, secondary markets, stated, "Secondaries have a tremendous impact in terms of tip sheets. If a station reports to one or more tip sheets, that station has an effect upon a record; the more stations that are reported, the better the exposure for a record." Chlanda added, "Perhaps the tip sheets are one of the most significant factors in adding to the importance of the secondaries. Today there are something like 14-15 tip sheets, and these tip sheets, because of their large spread of reporting secondary stations, have given record companies a larger focus of their record, as well as giving secondaries more attention."

Capitol Signs Barooga Bandit

■ LOS ANGELES—Barooga Bandit has signed an exclusive longterm recording contract with Capitol Records, Inc., according to Rupert Perry, vice president, a&r, CRI.

"Come Softly," the four-member rock group's debut album on the label, is scheduled for release February 19.

Barooga Bandit is Franz de Raad (drums, vocals), Mat de Raad (keyboard, vocals), Bruce Mechan (lead vocals, guitars) and Dan O'Connell (bass, vocals).

Radio Replay

(Continued from page 20)

dismiss your sources of where the station has been, before you're sure where you want it to go.

PROMOTION: WRVQ(Q-94/Richmond is looking for the clones of Steve Martin, John Travolta, The Blues Brothers, in the area's largest amateur talent contest. The grand prize winner will receive a 1979 Capri . . . WNBC/New York held their 1st Interplanetary Ball. Over 800 guests made up of listeners who won invitations during a station promotion. The WNBC radio alien made its official debut, and here he is, or it.



KYA's lights presentation drew thousands of people to witness a color light display that lights up the Bay Area, and included a music presentation heard over KYA-AM & FM93. The reaction from the public was very good, and it renewed their appreciation of the San Francisco area.

WKTU-FM/New York presented their first "Roller Disco" night. The dance event featured U.S. amateur roller skaters demonstrating disco steps on roller skates. The station gave away 500 tickets to the event held at the Roll-a-Palace in Sheepshead Bay, Brooklyn . . . WEAM/Washington, D.C. helped select the area's macho man. The winner of the parade of beefcake became eligible for the national title, worth \$6,000 and a photo spread in Playgirl magazine. Remember the name **Paul Albert**, Mr. Macho Washington, 1979.

Singles Analysis

(Continued from page 8)

Still moving well are: Billy Joel (Col), another Powerhouse Pick last week, still picking up airplay with good playlist movement and some sales and #33 bullet; Anne Murray (Capitol) also moving up the chart and good adds and movement and bulleting this week at #17 on the Country Singles Chart, #34 bullet here; Bell & James (A&M), #10 bullet BOS and closing the L.A. market this week for #37 bullet; Suzi Quatro/Chris Norman (RSO), added at 94Q, WZZP and WTIK for #38 bullet.

Mills

Frank Mills (Polydor) came on the country chart at #97 and continued to get new airplay for #40 bullet and Heart (Portrait) also showed new adds for #41 bullet. Amii Stewart (Ariola), another Powerhouse Pick this week, took this week's biggest chart jump, up 15 spots to #42 bullet on adds at 99X, KHJ, KRTH, WZZP, WGLC and others as well as bulleted to #47 BOS and Eddie Money (Col) garnered new airplay for #43 bullet. Gonzalez (Capitol), #42 bullet BOS, jumped into the Top 10 at WABC and picked up 99X for #44 bullet and Chuck Brown & The Soul Searchers (Source), #1 bullet BOS, garner substantial pop adds for #45 bullet.

Welch

Continuing to make chart gains on airplay are: Bob Welch (Capitol) #53 bullet; Third World (Island) #55 bullet; The Jacksons (Epic) #56 bullet; Toto (Columbia) #58 bullet; Chic (Atlantic), #46 bullet BOS, #60 bullet here; Gary's Gang (Col), #34 bullet BOS and moving fast off a disco base, #61 bullet; Sister Sledge (Cotillion) #62 bullet; Cher (Casablanca) #65 bullet; Linda Ronstadt (Asylum) #66 bullet; Blondie (Chrysalis), last week's Chartmaker and moving out of the New York market, #68 bullet; and Neil Young (Reprise) #70 bullet.

Police

Police (A&M) continued to gain adds and move well where played for #75 bullet and Sarah Dash (Kirshner) moved off her disco base for #79 bullet pop. Instant Funk (Salsoul) #9 bullet BOS, gained pop adds for #81 bullet and Stonebolt (Parachute) gained good radio adds for #89 bullet.

Also new on the chart this week are: Eric Clapton & His Band (RSO) #83 bullet; Voyage (Marlin), #63 bullet BOS, on here at #86 bullet; Faragher Bros. (Polydor) #87 bullet; Bob James (Col/Tappan Zee) #91; Dan Hartman (Blue Sky) #97 and Daddy Dewdrop (Inphasion) #98.

Polygram Streamlines Singles Div.

(Continued from page 6)

ing in on the same order, there was no priority being given to that part of the order that was needed immediately. So this sheet becomes an order form for the hot singles; it's processed with much more dispatch than the rest of the order for the singles that are not it."

For the overall singles picture, Bleiweiss instituted the singles hot line, which is essentially an answering machine with an unlimited outgoing message (and incoming) detailing, in Bleiweiss's words, "the key adds for the day, any sales plans that were enacted during the day, anything that's germane to singles." And since the hotline works both ways and 24 hours a day, branches located in other time zones can call in late adds or problems regardless of whether the home office is open or closed. "It's really a total after-hours two-way communications system that we react to the next morning," said Bleiweiss. "People use the evening to make sure they didn't miss anything that happened during the day."

"It's been working tremendously. Our singles specialists call it every night, and now we've started getting calls from salesmen and label people. It's really become an all-purpose way of letting people know what's happened during the day."

WCI Sets Income, Revenue Marks

(Continued from page 4)

of 1977; net income for the quarter rose to \$26,024,000 from \$18,926,000 and fully diluted earnings per share were up from \$1.32 to \$1.74.

WCI also announced last week a four-for-three stock split, and voted a 33 1/3 percent increase in the quarterly cash dividend, bringing that dividend to \$.25 per share.

CBS Record Group Nears \$1 Billion Mark

(Continued from page 4)

share for 1978 were \$7.15, up 10 percent from the \$6.50 per share earned in 1977.

For the fourth quarter ended Dec. 31, 1978, CBS revenues totalled \$987,056,000, 17 percent above the \$847,163,000 reported in the fourth quarter of 1977. Net income for the fourth quarter was \$56,496,000, compared with \$50,366,000 earned in that quarter of 1977, a gain of 12 percent. Fourth quarter 1978 earnings per share were \$2.04, up 12 percent from the \$1.82 per share earned in the same period in 1977.

Since Bleiweiss joined Polygram two years and two months ago, the company has created within each branch the positions of singles specialist and promotion coordinator—positions that Bleiweiss called "the most important ones we've added to this company since we began." To prove his point, he noted that since the inception of singles specialists and promotion coordinators, Polygram has had better coverage, better airplay, quicker reaction time to breaking singles, and improved soliciting for new releases. Additionally, Bleiweiss has beefed up his own national staff with the addition of former Boston singles specialist Herb Green and Victoria Carlotti.

To make things a bit more interesting for singles specialists, Polygram now runs a monthly contest geared to reaction time to airplay, sales, communications with the national office, and so forth. Specialists from four regions compete, with one from each region named a monthly winner; at the end of the year the company selects its singles specialist of the year. Said Bleiweiss: "It's been a tremendous motivational factor."

"We've taken singles from being just another part of the industry to being a whole division," Bleiweiss stated. "It's a lot more than having a guy, as some other companies do, sitting in a national office manning the hot singles desk, doing a little coordination and then letting whatever happens happen. We have actually created an entire division here unto itself, with both a national staff and a field staff. And we want to give our labels, our customers, ourselves, our promotion men the best possible organization, the best possible singles network, in America."

Capricorn Inks Thorpe



Frank Fenter, executive vice president of Capricorn Records, has announced the signing of Billy Thorpe for the United States and Canada as part of a long-term production agreement with producer Spencer Proffer's Pasha Music Organization. Thorpe's debut album, "Children of the Sun," produced by Proffer and engineered by Larry Brown, is scheduled for a March release. Shown above at the signing are, from left: Brown; attorney Debbie Reinberg; Phil Walden, Capricorn president; Proffer; Jon Scott, VP, special projects, Capricorn; Fenter; Thorpe; Robert Raymond; Don Schmitzerle, VP/general manager, Capricorn; Phil Rush, VP, promotion, Capricorn.

Janus Staff 'Runs To Daylight'

(Continued from page 12)

amazing record," said Yahm, quoting sales of 81,000 singles the week of February 5-9 and 50,000 on February 12 and 13 alone (350,000 total). "It started out mainly as a disco record, in Minneapolis. The next thing we knew, Paul Christy of WLOL had programmed it, and it began to sell like a pop hit. Now it's doing well in every format—top 40, disco, r&b, adult contemporary, all of them."

No R&B Base

Yahm admitted to some surprise at what he called "the limitless demographic appeal" of "Oh Honey." "It's not that it wasn't a priority for us," he said; "we thought it would be a nice record with a good chance. Now we've found that there's no ethnicity to it, no male/female split or anything like that—it's everywhere."

"Oh Honey" has been worked, said Yahm, on a market-to-market basis. "In some areas where there's really no r&b base, like Minneapolis and the Pacific northwest, it's a straight pop record. But in places like Houston, Cleveland and the southeast, it's crossing over from r&b. Each market is slightly different—in Nashville, for example, it made inroads on WMAK, which is primarily a disco station. And the song is a ballad, so it's certainly not standard disco fare."

Album Push

The success of Kayak's "Phantom of the Night" lp, currently bulleted at #123 on the Album Chart (the single, "Keep the Change," is at #114 on the Singles Chart) is hardly surprising to the label, since the album's release was fueled by a marketing campaign that Yahm estimated is costing Janus some \$250,000. "This is the group's

third album with us," he noted. "I listened to it a great deal for four of five weeks before it came out, and I felt that with the radio acceptance we had from the prior albums, we could really break them into the major group category."

Kayak Campaign Planned

"Our strategy was very carefully planned," Yahm continued. "We had every single person who would be working the record prepared, right down to the people who press it and box it; we tried to time it to get the greatest possible impact from the day of release." Every element had to be anticipated, he said, "including the very day the record would be mailed and the UPS delivery, so each of our people would have it on the right day. It takes timing, coordination and dedicated people who understand the project in its totality, from the very beginning."

Janus' initial goal for "Phantom of the Night," according to Yahm, was achieving Flashmaker status, RW's indicator of the most added AOR album in a given week. "We were very fortunate," Yahm said, "since we were up against talented acts like the Bee Gees and McGuinn, Clark and Hillman—but we did it. 123 AOR stations added it the first week, and we were Flashmaker the week of February 10." Yahm also reported that while initial orders for the album were in the 75,000 range, "with the re-orders we've had we're over 100,000 so far—and this is only the second week."

The Kayak campaign included initial advertising, a mobile, a lighted box display (very expensive, but worth it) and some in-store promotion; "we didn't use posters, because we felt they'd get lost," Yahm said. Some 3000 "Phantom of the Night" picture discs will be awarded in various retail and radio giveaways, while a contest to determine the amount of money contained in a large bottle has been built around the single. In addition, the Dutch group (managed by BNB's Bud Carr and Jack Nelson) may tour this year with Kansas.

Learned From Mentor

Yahm credited his four years of experience under RSO's Al Coury at Capitol Records with helping prepare him for the GRT Group's current activities. "I think Al is the best, and I learned a lot from him. But now I think this team can compete with anyone. The product has always been here—now we're delivering it. We feel like Tony Dorsett—we run to daylight when we're chasing a hit. We cover every detail."

Dialogue (Continued from page 38)

is an artist roster that can support art. That's what I want: to have made in the first two years business decisions that turn out well enough so that after that I can go after more esoteric kinds of music. I'd like to be able to support the art. Right now I don't feel in the position where I can do that as much as I'd like to. Even the jazz artists town where I can do that as much as I'd like to.

I don't hear any bad music. I haven't heard any bad music in my office since I took this job. Within limits it's all reasonably good music; it's just a matter of finding things that will fill holes for us, things that will get us excited. I take a lot of input from the field: I ask the field guys, What do you need? What's going to make it work for you in Dallas? What's going to make it work for you in New York? And I try to piece it together and get a good average for them. I don't perceive this job as just being able to judge music; it's also an in-house sales function. When I get a piece of product that I'm in love with, a lot of my love is based on the fact that I know I'm filling a need for my company, giving it what it wants. Then on top of that I take my experience and try to find the thing that turns me on in that area. I have love relationship with this company.

RW: Usually when there's a change at the top it affects, obviously, the whole company. How has Bob Summer's appointment to the presidency of RCA Records affected the a&r department?

Schatz: He's given us all the support any a&r department could want. He participates; he lets his feelings be known. He's never turned me down once on anything I've wanted to do. That's terribly gratifying. Our musical tastes are reasonably similar. What's so astounding is that his musical instincts are so "today" that when he has a question about an artist I find that his understanding of music surpasses mine. He understands certain kinds of music that I don't understand, and it's mind-boggling. I'm constantly being taught things in a very subtle way to such an extent that sometimes I sit here and can't believe that from his background his musical integrity would be so intact. He's very concerned about the music. I love it. There's a conversation that occurs; it's not open and shut. He's made a tremendous difference. Short of me having complete autonomy, to have someone like that who I respect to bounce things off of is wonderful.

RW: You listen to a lot of tapes, I assume, and you hear a lot of things from just going around the country. What do you think is going to happen to popular music in the '80s?

Schatz: I see it going two ways: getting simpler again, becoming song-oriented again, even AOR radio sounds much like top 40 radio in the framework of AOR. And then there's always the unique, esoteric artists who are always dealing with the future. There'll be a lot more electronic music, a lot of avant-garde experimentation, which will lead to a new form of music. But I think the successful artists will be those who simplify, who go back to songs that are memorable. I believe that music is not for me, not for you; it's for the people on the street who have less than we do. In black communities the sociological thing that's happening dictates the need. That's who I meant the music for. In pop music, ideally who I want to make the music for are people who're the most oppressed, some of the Appalachian coal miners. I'm concerned with making their lives a little bit better. Country music is really going to build drastically and I think a lot of pop music, like Bonnie Tyler, that kind of experience, is pretty universal; the feeling of the music is simple. I'm not concerned about me doing well in life; I'm concerned about people who don't have. These are the people who need music; even though they don't have the money they'll buy the music. If you get to them you're getting to them on a very raw level. People who are more sophisticated, like New Yorkers, although we all try to hide our emotions, a great song can always touch us. I think that's where the music business is going to go for the next couple of years. Into reaching people again. There was a whole period following the late '60s where that got away from us. Music was good creatively, but the focus was on helping people by using music as a tool. What makes you buy a record? If it touches you in some way.

Music changes people's lives. I couldn't do this job if it didn't. People laughed at me four years ago when I was doing disco records. I was one of the first producers to do disco records successfully. People laughed at me. I said, I don't care if it's out or it's in, I want to know what it's about." I had never been into a disco when I was doing disco records. I went into a club one day and "Turn The Beat Around" went on. I saw 5000 kids in one huge club in Brooklyn get on their feet and dance and go crazy, screaming and yelling. I knew these kids were bank tellers, nine to fivers, kids who work in mailrooms, people who really have what I'd consider reasonably unsatisfying lives emotionally. Go to work and do what's necessary to stay alive. And disco is an outlet for them. So what's wrong with disco music? I just saw these people having their lives changed by it. ☺

The Coast (Continued from page 42)

married his sweetheart-of-record, **Maude**, on January 6 . . . Meanwhile, we don't know the name of the lucky couple, but two North Carolina newlyweds will clearly celebrate upbeat nuptials later this week when their reception features none other than **Sylvester**. Seems the Bay Area legend was postponing any concert and club appearances until he could complete his next lp, only to be lured to Winston-Salem by a wealthy couple determined to get down after the vows were made. We just want to know if the featured artist got to wear white, too.

VINYL IN PROGRESS—**Weather Report** are reportedly slaving over a hot console in ready their first U. S. double album for late spring release. Although they've already released a superb multiple live set in Japan, this will be their first sizeable live collection here (one side of an earlier single disc set did feature concert tapes), with three sides of live material and a fourth featuring new studio works . . . **Harry Nilsson** is working on his first for United Artists (Liberty/United) at Cherokee Recording Studios, together with producer **Steve Cropper** and engineer **Bruce Robb** . . . Meanwhile, early reports that the first single from **Elvis Costello's** "Armed Forces" would be "(What's So Funny 'Bout) Peace, Love and Understanding" turn out to be half-right: Columbia is switching to the more radio-active "Accidents Will Happen" for commercial release, but went ahead as previously announced with a special, radio-only promo single of the earlier choice.

AND SO ON: We understand that the dermatology and weight-control departments at Cedars-Sinai Hospital here were "less than thrilled" when **Leif Garrett** donated 200 boxes of candy to the children's ward; Leif simply couldn't keep all of the candy, which comprised only a portion of his many Valentine's Day gifts . . . A specially commissioned drawing of **Teddy Pendergrass**, valued at \$1200, was lifted from the showroom booth of Alive's **Bob Emmer** during Teddy's Sahara Tahoe gig February 2; Bob hopes he'll get it back, and we do too . . . **Anna McGarrigle** gave birth to her second child, a girl named **Lily Lanken**, on January 26 in Montreal.

New York, N.Y. (Continued from page 39)

rockabilly" trio to New York on \$500, and didn't have enough money of his own to foot the bill. But before Rao could contact the Lone Star, she was robbed of her purse on a street in Memphis. The incident frightened her so that she hopped the next plane back to her home "in a little town outside of Cleveland, Ohio," according to Nelson. Nelson claims **Rosemary Feathers**, Charlie's wife, told him she would call the Lone Star and straighten out the matter. But the day before Feathers was due in, a friend called Nelson and told him that the Lone Star ad in the city papers still had Feathers' name on it. Nelson promptly called Feathers, who told him his wife had not been able to reach Cooperman. He then stepped into the breach and notified the Lone Star of the situation.

Cooperman claims the call came at six a.m. on the day of the show; Nelson claims he called the Lone Star at six p.m. (Central Daylight Time) the day before the show and was refused the extra money—which was closer to \$200 extra, asserts Nelson, rather than \$700—Feathers needed to get himself and his other two band members to New York City.

Char Rao remains at large.

JERSEY WATCH: **Southside Johnny and the Asbury Jukes**, dropped from the Epic label a couple of weeks ago, have apparently found a new home on Mercury.

Bruce Springsteen, we hear, is ending his west coast sabbatical and returning home to record his next album. At home. A mobile recording studio is going to wend its way to Springsteen's house in Red Bank and recording will begin sometime in March.

JOCKEY SHORT: **Bad Company**, whose new album "Desolation Angels," will be their first in over two years, sold out an entire U.K. tour (25 dates in 12 cities) on the basis of two ads. Their new single, "Rock and Roll Fantasy," will be out here this week.

CONGRATULATIONS: Aside from the tunes they'll be playing on their first tour, **Jon Tiven** and **Sally Young** of Big Sound recording group **Yankees** will be hearing wedding bells shortly—their own, to be precise. No date is set yet, but Tiven told us last week that if he doesn't get hitched before the start of the band's tour in April, he'll put it off until August.

Congratulations also to **Anthony Jones** and **Steve Korff**, formerly of the **Planets**, who have now joined the Yankees in time for the aforementioned tour. Where this leaves **Binky Phillips** is anyone's question. Get that Binky scoop, Barry.

And last but not least, congratulations to **Mike Pilot**, who has been named vice president and general manager of Bearsville Records.

RECORD WORLD BLACK ORIENTED MUSIC

Soul Truth

By BASIL NIAS

■ NEW YORK—Personal Pick: "This Time I'll Be Sweeter," **Angela Bofill** (GRP/Arista). This remarkable young lady is one of the major success stories of '79. Her tender treatment of this ballad should insure her continued success in her blossoming career.

Lynn Tolliver, former PD at WJMO, has moved to WVON. His new title is that of music assistant, also to be on the air in the evenings. **Doug Harris** has replaced **Lee Michaels** at WGIV. Doug was the former PD at WRVR in N.Y.

Congratulations are in order for **Logan Westbrook**, president of Source Records, for bringing his first release to the top of the BOS chart. After 11 weeks on the Black Oriented Singles (BOS) chart this fledgling company has finally produced a #1 record with "Bustin' Loose" by **Chuck Brown and the Soul Searchers**. The success of this record should open the door for future projects under the MCA New Ventures program, which was responsible for the initial funding for Source.

Elsewhere on the charts, **Foxy** was this week's Chartmaker, entering at #61 bullet. This was one of the hottest groups of '78 with their hit single, "Get Off." Disco-oriented records once again dominate the new arrivals with **Voyage** leading the way at #63 bullet followed by **Wardell Piper** at #68 bullet; **Fat Larry's Band** (FLB) at #67 bullet; **Arpeggio** #69 bullet. Showing significant movement this week are **Chaka Khan** (67 bullet-59 bullet); **The Dells** (65 bullet-58 bullet); **Alton McClain & Destiny** (66 bullet-54 bullet); **Fatback Band** (57 bullet-51 bullet); **Bill Withers** (52 bullet-45 bullet); **Gonzalez** (50 bullet-42 bullet); **The Jacksons** (40 bullet-20 bullet); **Grey and Hanks** (32 bullet-25 bullet); **Delegations** (20 bullet-17 bullet); **Gloria Gaynor** (17 bullet-11 bullet).

PROGRESSIVE AM: WWRL in N.Y. has unveiled its new format this week. The format change is geared to reflect a more contemporary outlook. The playlist has been broadened to include artists like **Noel Pointer**, **George Benson**, **Quincy Jones**, **Cleo Laine**, **Al Jarreau**, **Carmen McRae** and **Sarah Vaughn**. The reasons for the change are reflected in the words of the program director **Bob Law**: "Young adult New Yorkers have a more sophisticated music taste than they are given credit for. They enjoy many types of music, and it's just a matter of time—juke box radio or disco radio as it is currently being called, will bore them." Law continues: "We are not deliberately adding jazz artists; we are deliberately adding a broader spectrum of today's music." The new format is designed to give listeners a total music mix that showcases the music without high energy, fast-talking DJs and

(Continued on page 55)

Source Signs Smash



Source Records has signed **Smash**, according to **Logan Westbrook**, president. **Smash** will debut in March, distributed and marketed by MCA. Pictured at the signing (from left) are: (standing) **Stanley M. Bethel**, VP, marketing-sales; **Kenneth C. Jackson**, VP, administration; and **Logan H. Westbrook**, president; (front) **Bernd Lichters**, **Smash** producer-manager; **Stanley Hood**, **Randy DeBarge**, **Andre Abney**, and **Marty DeBarge**.

Black Oriented Album Chart

FEBRUARY 24, 1979

- 2 HOT!**
PEACHES & HERB/Polydor PD 1 6172
- C'EST CHIC**
CHIC/Atlantic SD 19209
- THE BEST OF EARTH, WIND & FIRE,
VOL. 1**
ARC/Columbia FC 35647
- BUSTIN' OUT OF L SEVEN**
RICK JAMES/Gordy G7 984R1 (Motown)
- MOTOR BOOTY AFFAIR**
PARLIAMENT/Casablanca NBLP 7125
- CROSSWINDS**
PEABO BRYSON/Capitol ST 11875
- LOVE TRACKS**
GLORIA GAYNOR/Polydor PD 1 6184
- HERE, MY DEAR**
MARVIN GAYE/Tamla T 364 LP2 (Motown)
- SHOT OF LOVE**
LAKESIDE/Solar BXL1 2937 (RCA)
- "WANTED" RICHARD PRYOR LIVE
IN CONCERT**
Warner Bros. 28SK 3264
- DESTINY**
JACKSONS/Epic JE 35552
- BUSTIN' LOOSE**
CHUCK BROWN AND THE SOUL SEARCHERS/Source SOR 3076 (MCA)
- CHERYL LYNN**
Columbia JC 35486
- THE MAN**
BARRY WHITE/20th Century Fox T 571 (RCA)
- ENERGY**
POINTER SISTERS/Planet P1 (Elektra/Asylum)
- LIVE AND MORE**
DONNA SUMMER/Casablanca NBLP 7119
- BOBBY CALDWELL**
Clouds 8804 (TK)
- GET DOWN**
GENE CHANDLER/20th Century Fox/Chi Sound T 578 (RCA)
- MADAM BUTTERFLY**
TAVARES/Capitol SW 11874
- JOURNEY TO ADDIS**
THIRD WORLD/Island ILPS 9554 (WB)
- INSTANT FUNK**
Salsoul SA 8513 (RCA)
- SPIRITS HAVING FLOWN**
BEE GEES/RSO RS 1 3041
- NUMBERS**
RUFUS/ABC AA 1098
- SOMEWHERE IN MY LIFETIME**
PHYLLIS HYMAN/Arista AB 4602
- BLONDES HAVE MORE FUN**
ROD STEWART/Warner Bros. BSK 3261
- BELL & JAMES**
A&M SP 4728
- EVERY 1'S A WINNER**
HOT CHOCOLATE/Infinity INF 9002
- CUT LOOSE**
HAMILTON BOHANNON/Mercury SRM 1 3762
- SMOOTH TALK**
EVELYN "CHAMPAGNE" KING/RCA APL1 3466
- BRITE LITES/BIG CITY**
FATBACK/Spring SP 1 6721 (Polydor)
- PATRICE**
PATRICE RUSHEN/Elektra 6E 160
- WE ARE FAMILY**
SISTER SLEDGE/Cotillion SD 5209 (Atl)
- YOU FOOLED ME**
GREY & HANKS/RCA AFL1 3069
- LIGHT OF LIFE**
BAR-KAYS/Mercury SRM 1 3732
- CRUISIN'**
VILLAGE PEOPLE/Casablanca NBLP 7118
- ANGIE**
ANGELA BOFILL/Arista GRP GRP 5000
- ADVENTURES OF CAPTAIN SKY**
CAPTAIN SKY/AVI 6042
- T-CONNECTION**
Dash 30009 (TK)
- CLEAN**
EDWIN STARR/20th Century Fox T 559 (RCA)
- SHIPWRECKED**
GONZALEZ/Capitol SW 11855

PICKS OF THE WEEK

I'VE ALWAYS WANTED TO SING

BUNNY SIGLER—
Gold Mind/RCA GA9503



Bunny has been long overdue for his place in the sun. Having written some of the

biggest hits for people like The O'Jays, he is now turning his multi-faceted talents to his own betterment. His last album served to prove that he was serious and this is the fulfillment of the prophecy.

'BOUT LOVE

BILL WITHERS—
Columbia JC35596



Bill has assembled an extremely compatible crew for this album. The session includes some

of the most talented musicians on each coast, from Ralph MacDonald to Keni Burke. The most important aspects of this album, however, are the songs, and the fact that each is tastefully done and delivered. He's still Bill.

TURN THE MUSIC UP

THE PLAYERS ASSOCIATION—
Vanguard VSD-79421



This multi-talented aggregation of N.Y. studio musicians can best be described as a cross between disco and jazz/fusion. The tracks are extremely hot and very danceable. Some of the most respected names from the fusion session area of the industry are included here, including Mike Brecker, Dave Sanborn, M'tume, Leon Pen-darvis and Wilbur Bascomb.

RED HOT

MONGO SANTAMARIA—Tappan Zee/
Columbia JC-35696



Mongo has been a perennial favorite in the Latin/pop field. One of his all-time classics, "Watermelon Man," has been given an uptempo '79 disco cover that has enhanced rather than taken away from the song. Musicians like Hubert Laws, Eric Gale, The Brecker Brothers and Bob James might garner another Grammy for him.

Black Oriented Singles

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

FEB. 24	FEB. 17		WKS. ON CHART
1	3	BUSTIN' LOOSE CHUCK BROWN & THE SOUL SEARCHERS Source 40967 (MCA)	11
2	1	SHAKE YOUR GROOVE THING PEACHES & HERB/Polydor 14514	16
3	2	I'M SO INTO YOU PEABO BRYSON/Capitol 4656	14
4	6	NEVER HAD A LOVE LIKE THIS BEFORE TAVARES/Capitol 4658	13
5	10	DA YA THINK I'M SEXY? ROD STEWART/Warner Bros. 8724	5
6	9	IT'S ALL THE WAY LIVE LAKESIDE/Solar 11380 (RCA)	12
7	5	LE FREAK CHIC/Atlantic 3519	19
8	4	AQUA BOOGIE PARLIAMENT/Casablanca 950	13
9	14	I GOT MY MIND UP (YOU CAN GET IT GIRL) INSTANT FUNK/Salsoul 2073 (RCA)	9
10	13	LIVIN' IT UP (FRIDAY NIGHT) BELL & JAMES/A&M 2069	16
11	17	I WILL SURVIVE GLORIA GAYNOR/Polydor 14508	6
12	8	I DON'T KNOW IF IT'S RIGHT EVELYN "CHAMPAGNE" KING/RCA 11386	17
13	7	GET DOWN GENE CHANDLER/20th Century Fox/Chi-Sound 2386 (RCA)	18
14	18	CONTACT EDWIN STARR/20th Century Fox 2396 (RCA)	7
15	21	FIRE POINTER SISTERS/Planet 45901 (Elektra/Asylum)	7
16	16	NOW THAT WE FOUND LOVE THIRD WORLD/Island 8663 (WB)	17
17	20	OH HONEY DELEGATION/Shadybrook 1048 (Janus/GRT)	9
18	12	TOO MUCH HEAVEN BEE GEES/RSO 913	13
19	19	HANG IT UP PATRICE RUSHEN/Elektra 45549	10
20	23	HEAVEN KNOWS DONNA SUMMER WITH BROOKLYN DREAMS/Casablanca 959	6
21	26	HE'S THE GREATEST DANCER SISTER SLEDGE/Cotillion 44245 (Atl)	6
22	15	WHAT YOU WON'T DO FOR LOVE BOBBY CALDWELL/Clouds 11 (TK)	18
23	11	EVERY 1'S A WINNER HOT CHOCOLATE/Infinity 50002	14
24	27	SOMEWHERE IN MY LIFETIME PHYLLIS HYMAN/Arista 0380	9
25	32	DANCIN' GREY & HANKS/RCA 11460	6
26	24	GOT TO BE REAL CHERYL LYNN/Columbia 3 10808	23
27	25	YMCA VILLAGE PEOPLE /Casablanca 945	16
28	22	SEPTEMBER EARTH, WIND & FIRE/ARC/Columbia 3 10854	15
29	40	SHAKE YOUR BODY (DOWN TO THE GROUND) JACKSONS/Epic 8 50656	6
30	28	SHOOT ME (WITH YOUR LOVE) TASHA THOMAS/Atlantic 3542	11
31	35	AT MIDNIGHT T-CONNECTION/Dash 5048 (TK)	6
32	36	KEEP IT TOGETHER (DECLARATION OF LOVE) RUFUS/ABC 12444	4
33	34	WHAT'S YOUR SIGN GIRL? MR. DANNY PEARSON/Unlimited Gold 14000 (CBS)	10
34	38	KEEP ON DANCIN' GARY'S GANG/Columbia 3 10884	6
35	31	YOU MAKE ME FEEL (MIGHTY REAL) SYLVESTER/Fantasy 846	10



36	29	TAKE THAT TO THE BANK SHALAMAR/Solar 11379 (RCA)	21
37	39	POPS, WE LOVE YOU ROSS, GAYE, ROBINSON & WONDER/Motown 1455	6
38	30	FREE ME FROM MY FREEDOM BONNIE POINTER/Motown 1451	15
39	42	YOU CAN'T WIN MICHAEL JACKSON/Epic 8 50654	5
40	46	I WANNA BE CLOSER SWITCH/Gordy 7163 (Motown)	5
41	47	A FUNKY SPACE REINCARNATION MARVIN GAYE/Tamla 54298 (Motown)	4
42	50	HAVEN'T STOPPED DANCING YET GONZALEZ/Capitol	4
43	43	JUST THE WAY YOU ARE BARRY WHITE/20th Century Fox 2395 (RCA)	6
44	51	DISCO NIGHTS (ROCK FREAK) G.Q./Arista 0388	3
45	52	DON'T IT MAKE IT BETTER BILL WITHERS/Columbia 3 10892	4
46	53	I WANT YOUR LOVE CHIC/Atlantic 3557	3
47	54	KNOCK ON WOOD AMII STEWART/Ariola 7736	3
48	49	SPANK JIMMY "BO" HORNE/Sunshine Sound 1007 (TK)	5
49	55	I DON'T WANT NOBODY ELSE (TO DANCE WITH YOU) NARADA MICHAEL WALDEN/Atlantic 3541	2
50	41	HOLY GHOST BAR-KAYS/Stax 3216 (Fantasy)	14
51	57	FREAK THE FREAK THE FUNK (ROCK) FATBACK BAND/Spring 191 (Polydor)	3
52	44	I'LL DANCE BAR-KAYS/Mercury 74039	9
53	59	SAY THAT YOU WILL GEORGE DUKE/Epic 8 50660	3
54	66	IT MUST BE LOVE ALTON McCLAIN & DESTINY/Polydor 14532	3
55	63	I WANNA WRITE YOU A LOVE SONG DAVID OLIVER/Mercury 74043	2
56	58	HOLD YOUR HORSES FIRST CHOICE/Gold Mind 4017 (RCA)	4
57	48	YOU CAN DO IT DOBIE GRAY/Infinity 50003	9
58	65	(YOU BRING OUT) THE BEST IN ME DELLS/ABC 12440	2
59	67	LIFE IS A DANCE CHAKA KHAN/Warner Bros. 8740	2
60	56	HEAT OF THE BEAT ROY AYERS/WAYNE HENDERSON/Polydor 14523	7

CHARTMAKER OF THE WEEK

61	—	HOT NUMBER FOXY Dash 5050 (TK)	1
62	37	I'M EVERY WOMAN CHAKA KHAN/Warner Bros. 8683	21
63	—	SOUVENIRS VOYAGE/Marlin 3330 (TK)	1
64	33	LOVE VIBRATION JOE SIMON/Spring 190 (Polydor)	13
65	60	LOVE DON'T LIVE HERE ANYMORE ROSE ROYCE/Whitfield 8712 (WB)	17
66	68	WALKING THE LINE EMOTIONS/Columbia 3 10874	2
67	—	BOOGIE TOWN FLB/Fantasy-WMOT 849	1
68	—	CAPTAIN BOOGIE WARDELL PIPER/Midsong Intl. 1001	1
69	—	LOVE AND DESIRE ARPEGGIO/Polydor 14535	1
70	62	WONDER WORM CAPTAIN SKY/AVI 225	14
71	73	TURN ME UP KEITH BARROW/Columbia 3 10901	2
72	—	DON'T YOU WANNA MAKE LOVE SHOTGUN/ABC 12452	1
73	69	SINNER MAN SARAH DASH/Kirshner 8 4278 (CBS)	6
74	—	IF THERE'S LOVE AMANT/Marlin 332 (TK)	1
75	72	IT'S MUSIC DAMON HARRIS/Fantasy-WMOT 848	4



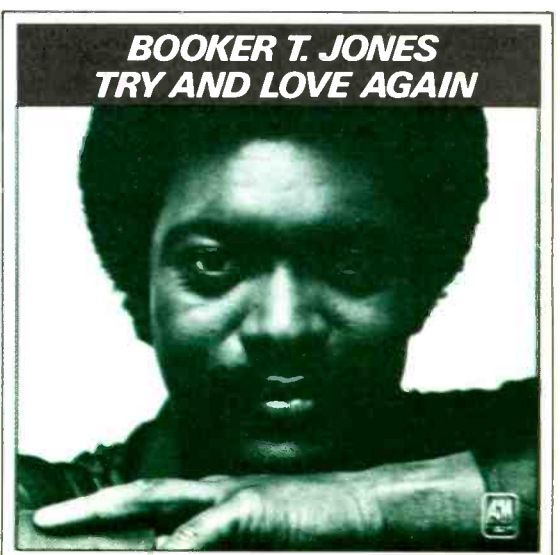
EVERYBODY'S DOIN' THE BOOKER T.

Booker T's latest single, "Let's Go Dancin,'" is causing a tremendous flurry of calls and adds at stations around the country and from every indication, Booker's got a hit you can move your feet to.

"LET'S GO DANCIN'" BOOKER T. JONES HIS NEW SINGLE.

Produced by David Anderle

From the album "Try And Love Again" **ON A&M RECORDS & TAPES**



Labels Mull Minicomputer System

(Continued from page 14)

office management, broken out by label, album, artist, city, campaign, market, media budgeted versus spent or any other categories relevant to the company's accounting operation or management needs. In the past, such information has been after-the-fact, which has contributed heavily to the over-budget campaigns that can eat so heavily into profits and advertising effectiveness.

Instant Info

"AACES also deals effectively with the other major money-waster in ad costs: the program that spends a lot of money to reach the wrong market. Drawing on a data bank containing demographic breakouts for each radio and television station in the country, AACES helps define target audiences and then chooses the appropriate media to reach the target demographic groupings. The program also specifies those day-parts in which a target audience can be reached with the highest degree of cost effectiveness. First in the advertising area, then in such aspects as promotion and marketing, this system will enable companies to start using the wealth of information that could be supplied by in-store readings of bar codes, the much-heralded but little-used inventory control system.

"I envision an all-in-one system that gets current sales data from the stores and rack jobbers, and then cross-references advertising expenditures against sales, airplay and artist appearances," Sandifer says. "And all this is done by simply asking the computer for specific information — this computer doesn't spit out stacks of data sheets, feet upon feet of reports just to justify the expenditure or the use of specialized personnel. Anybody who has to use it can just read the menu and use record biz language to talk to the machine. Any infor-

mation that appears on the screen can be printed with the push of a button.

Over at Arista, director of advertising Kiki LaPorta is anxious for the arrival of the turnkey systems. She has been conferring with Sandifer on the company's projected applications of the computer and thinks the new system could go "beyond what has been done in the industry so far to automate systems which exist. This could go one step further by enabling us to make the analysis which would allow us to make accurate, timely marketing decisions which are now impossible. It will make marketing a lot less a matter of guesswork — we'll be able to find out not only which stores were tapped, but how many units in a sales pattern; the effect of an artist on a sales pattern; the capability to plug directly into sales information. This will undoubtedly have repercussions in the whole area of marketing, just by the immediate availability of information."

Sandifer is also enthusiastic about his system's extra capabilities. "Having computer terminals in various locations," he says, "supplies the company with an instantaneous 'electronic mail' capability at extremely low cost. It could eliminate the need for a cross-country pouch. Also part of the system is electronic word processing. The much-talked-about electronic office is a substantial side benefit. It permits mailing list maintenance and printout, plus perfectly typed correspondence, electronic letter storage and retrieval. I can also hook a company into the New York Times' databank via another aspect of my menus, and general information about any topic can be retrieved at will."

Sandifer can be reached in New York at Advcom, 838-7111, elsewhere at 800-223-0262.

Soul Truth (Continued from page 53)

back-to-back hit records. The format will include a pleasant blend of oldies, new music, jazz/fusion, reggae and a special command performances series presenting current artists in commercial-free one-hour concerts. The young lady responsible for picking the music for this new format is **Lina Haynes**. In addition, WWRL has added two new air personalities to the station with **Don "Early" Allen** in the morning drive slot and **Darcel Howell** from 3 to 7.

WAX TO WATCH

POWERHOUSE PROGRAMMERS' PICK: "Disco Fever," **Rare Essence** (Cotillion). This is a unique blend of disco and funk that should have no problem with acceptance on a national level.

"It's Alright With Me," **Patti Labelle** (Epic). The union of Patti and **Skip Scarborough** could be one of the hottest in her career.

"Stand By" **Natalie Cole** (Capitol). What can you say about a lady who papers her wall with gold and platinum. This should be able to fill another niche for her.

"Just The Way You Are" **Issac Hayes**, (Polydor). Billy Joel never sounded so good.

"Try Love," **Tony Wilson** (Bearsville). Former member of Hot Chocolate tries it on his own and the results are astounding.

Disco File (Continued from page 23)

delivers as expected and, when he hits his stride, the groove is as natural as a heartbeat, especially on "Mighty Groovy" (4:31), the Booker T-ish "At Nightfall" (4:23) and the title cut (7:44). **Jimmy "Bo" Horne's** "Spank" (Sunshine Sound/TK) is making the rounds again, to good early reaction, in a 7:00 version remixed by producers **H.W. Casey** and **Rick Finch**. Additional percussion and drumming has been mixed forward or dubbed on, but more importantly, numerous breaks have been added, for a stop-start flow that's not only energizing but convenient for deejay handling.

BRINGING IT BACK HOME: The week's major disco and pop-disco releases are headed by the album follow-up to the current smash by **Gary's Gang**, "Keep On Dancin'" (Sam/Columbia). The title cut and flip, "Do it at the Disco," are included in their disco disc versions and joined by new cuts with many of the same ingredients. "Showtime" (5:15) is a simple JB's style jam that allows an introduction and solo to each band member; the other standout is "Let's Lovedance Tonight" (6:42), a happy pop flimsy that flows on handclap and synthesizer percussion similar to the title hit, with relaxed sax soloing and the vocal and lyrical character of Four Seasons oldies.

At it's best, the compact, spare sound of Gary's Gang cuts with a keen, clean edge and recalls the naive charm of early sixties dance hits. Also combining sweet pop vocals with tough disco power is **David Naughton's** "Makin' It" (RSO), produced by **Freddie Perren** and **Dino Fekaris**. The 7:42 disco disc cut gets a bass push augmented by syndrum, shaker and handclaps. Naughton's voice may sound a bit too smooth to make a call of "Get Down" totally believable, but the jerking, on-the-fours rhythm really takes off in the break.

"Sticky Fingers" is the newest by **Ian Guenther** and **Willi Morrison**. It gathers the lineup of musicians who appear on **THP's** "Tender is the Night" and renders much the same sound, most successfully on the rousing, soaring "Night Time" (9:01). Morrison and co-writer **Bruce Ley** have always exhibited noticeable melodic sophistication, producing satisfying hooks that are punched across in hot unison by vocalists **Phyllis** and **Helen Duncan**. On "Night Time," the "Live it up, rip it up" call, alternating with glowing synthesizer passages early in the cut. "Party Song" (10:18) takes a surprisingly funky approach that pays authentic respect to **Kool and the Gang**. "Wastin' My Love" (7:30) runs at racing tempo, the Duncans yelling lustily and "Takin' a Chance On You" (8:22) has a snap that crosses New York and European styles, breaking to a crazy talking drum and whistle passage. Easy to listen to, and, in the case of "Night Time," especially, great dance music.

The Jazz LP Chart

FEBRUARY 24, 1979

- TOUCH DOWN**
BOB JAMES/Columbia/Tappan Zee JZ 35594
- CARMEL**
JOE SAMPLE/ABC AA 1126
- REED SEED**
GROVER WASHINGTON, JR./Motown M7 910R1
- FLAME**
RONNIE LAWS/United Artists UA LA 881 H
- PATRICE**
PATRICE RUSHEN/Elektra 6E 160
- CHILDREN OF SANCHEZ**
CHUCK MANGIONE/A&M SP 6700
- ANGIE**
ANGELA BOFILL/Arista GRP GRP 5000
- WE ALL HAVE A STAR**
WILTON FELDER/ABC AA 1109
- EXOTIC MYSTERIES**
LONNIE LISTON SMITH/Columbia JC 35654
- MILESTONE JAZZ STARS IN CONCERT**
Milestone M 55006 (Fantasy)
- ALL FLY HOME**
AL JARREAU/Warner Bros. BSK 3229
- PAT METHENY GROUP**
ECM 1 1114 (WB)
- SECRET AGENT**
CHICK COREA/Polydor PD 1 6176
- MR. GONE**
WEATHER REPORT/ARC/Columbia JC 35358
- JUNGLE FEVER**
NEIL LARSEN/Horizon SP 733 (A&M)
- INTIMATE STRANGERS**
TOM SCOTT/Columbia JC 35557
- SUPER MANN**
HERBIE MANN/Atlantic SD 19221
- LEGENDS**
DAVE VALENTIN/Arista GRP GRP 5001
- SPACE**
GEORGE BENSON/CTI 7085
- COSMIC MESSENGER**
JEAN-LUC PONTY/Atlantic SD 19189
- LIVE**
RETURN TO FOREVER/Columbia JC 35281
- AWAKENING**
NARADA MICHAEL WALDEN/Atlantic SD 19222
- STEP INTO OUR LIFE**
ROY AYERS/Wayne Henderson/Polydor PD 1 6179
- ME, MYSELF AND EYE**
CHARLES MINGUS/Atlantic SD 8803
- SECRETS**
GIL SCOTT-HERON & BRIAN JACKSON/Arista AB 4189
- IMAGES**
THE CRUSADERS/ABC AA 6030
- FEELS SO GOOD**
CHUCK MANGIONE/A&M SP 4658
- THE INSIDE STORY**
ROBBEN FORD/Elektra 6E 169
- THE BEST OF NORMAN CONNORS & FRIENDS**
Buddah BDS 5716 (Arista)
- SOFT SPACE**
THE JEFF LORBER FUSION/Inner City IC 1056
- CARNIVAL**
MAYNARD FERGUSON/Columbia JC 35480
- STREAMLINE**
LENNY WHITE/Elektra 6E 164
- CHUCK, DONALD, WALTER & WOODROW**
THE WOODY HERMAN BAND/Century CR 1110
- ANIMATION**
CEDAR WALTON/Columbia JC 35572
- MIND MAGIC**
DAVID OLIVER/Mercury SRM 1 3747
- LEGACY**
RAMSEY LEWIS/Columbia JC 35483
- JOURNEY TO DAWN**
MILTON NASCIMENTO/A&M SP 4719
- YOU SEND ME**
ROY AYERS/Polydor PD 1 6159
- THANK YOU . . . FOR F.U.M.L. (FUNKING UP MY LIFE)**
DONALD BYRD/Elektra 6E 144
- THREE DAY MOON**
BARRE PHILLIPS/ECM 1 1123 (WB)

RECORD WORLD LATIN AMERICAN

Record World en España

By JOSE CLIMENT

■ Wenceslao Pérez Gómez, compañero en las líderes periodísticas, de la prestigiosa Agencia Pyresa, tiene una nueva página musical semanal en el madrileño diario Alcazar . . . **La Bionda**, un grupo italiano que triunfa en España, está en estos momentos en USA grabando su nuevo album . . . Éxito, nuevo éxito de **Miguel Gallardo**, que actuó estupendamente en el musical de TV Aplauso, con su nuevo título "Saldré a buscar el Amor," tema basado en El Condor Pasa bien arreglado y estupendamente ejecutado . . . Sigue subiendo el grupo **Falcons** con su "Terciopele y Fuego." Además este grupo tiene un L.P. completo en inglés dedicado al mercado anglosajón, que hará las delicias de los oyentes . . . Tres nuevos temas de **Jesús Gluck** con arreglos y orquestación de **Alfredo Domech**, ha grabado en Barcelona la actriz cantante **Victoria Abril**.

"La Gran Premiere" es el título de un album que edita Fonogram y contiene versiones originales de Polydor, Fonogram, RCA y EMI al que están haciendo una estu-penda campaña de publicidad por TV . . . Casi todos los artistas y producciones de **Trova Records** están siendo colocados en las listas, **Marcia Bel Mayra**, **Niño Ricardo**, **Roque Narvaja**, **Rudy Marquez**, **Alber Peter** y un largo etcétera a ésta compañía le auguramos un estupendo año 1979 . . . En muy pocos días dos estupendos discos de **Lupita D'Alessio** en el mercado, con la misma cara B y do caras A distintas . . . Cómo

éxito hay que destacar así mismo el que está obteniendo el título "Motivos" que tan bien interpreta **José Domingo Castaño** . . . Los dos artistas de La Discoteca de Venezuela, **José Luís y Trino Mora**, que estaban grabando sendos L.P.s en España a las órdenes de **Manolo Alejandro** el primero, y de **Herrero-Armenteros**, el segundo, una vez terminados los trabajos que les habían traído se han vuelto a su país, confiando en sus próximos éxitos, que desde aquí les deseamos.

Estuvo entre nosotros, actuando en la Sala Sambrasil, cosechando éxitos de público y crítica, la llamada "Voz de Oro de Venezuela," **Neyda Perdomo**. Digno de mención sobre la visita de esta extraordinaria cantante es que la compañía discográfica española a la que pertenece RCA, no tenía ni noticias de su visita. Si todos los departamentos de internacional funcionaran así no sé donde iríamos a parar . . . **Carlitos**, esa gran pequeña figura del espectáculo, tiene un nuevo L.P. en el mercado con un repertorio muy atractivo para grandes y chicos . . . "A single man" es el título del nuevo L.P. de **Elton John** que en esta su nueva época edita Fonogram.

El pasado día 19 de Diciembre, en la Discoteca Well tuvo lugar la entrega de trofeos de los 50 Superboom a los populares de la Prensa, Radio y TV., del ambito musical como puede comprenderse. En éste corresponsal recayó uno de los premios.

Latin American Album Picks



CURARE

WILLIAM MILLAN Y SU SAOCO ORIGINAL—
Salsoul SAL 4120

Con Ray Ramos y Luís Ayala en los vocales y con arreglos de William Millan, el grupo Saoco ofrece su sonido muy originalmente antillano en grandes temas que mueven a bailar. Excelente mezcla! "Todo se paga" (W. Millan-R. Ramos), "Saoco Original" (L. Ayala), "Mi Campesina" (M. Jimenez Canario) y "Recuerdos" (R. Santiago-R. Ramos).

■ With Ray Ramos and Luís Ayala handling the vocals and with arrangements by William Millan, Saoco group offers their very original antillean sound. Superb tunes. "Mi Campesina," "La perdición" (R. Ramos), "People Make the World Go Round" (T. Bell-L. Creed), "Recuerdos" and "Todo se paga."

(Continued on page 58)

Desde Nuestro Rincon Internacional

By TOMAS FUNDORA

(This column appears first in Spanish, then in English.)



■ Nos dimos cita en el "Pavillion" del Parque del Retiro, en Madrid, la Industria Discográfica de España, altas personalidades de Prensa, Radio y Televisión, artistas y personalidades, con motivo del "Banquete Anual Entrega de Trofeos Record World 1978" en la noche del 27 de Enero del 1979. El "Pavillion," abierto solo para muy contadas ocasiones, lució sus mejores galas. Con el detalle de todos los asientos cubiertos por luminarias tanto en el campo discográfico, artístico y

de medios, el banquete me mareó por tanta estrella y celebridad. España, mercado difícil por la enorme competencia de gente que se considera en extremo talentosa y capacitada, lo cual les da una extra capacidad para "comerse vivo a cualquiera," nos ha aceptado plenamente. Triunfar en medio tan difícil es duro, casi imposible. Únicamente la firme determinación a salir adelante puede conllevar la aceptación de gente tan rebelde y exigente. Durante el ajetreo de los comensales, las exclamaciones, el murmullo normal en este tipo de evento, el pensamiento se me fué al pasado. Recordé los grandes quebraderos de **Fernando Moreno**, nuestro anterior corresponsal. De cómo un día antes de celebrarse



Betty Missiego

la entrega de premios hace algunos años la Industria Española retirarse en pleno. De como cumplieron su amarga amenaza dos o tres majaderos, que todavía siguen majaderos, porque nunca les dimos la oportunidad de reconocerles como seres humanos normales. Recordé los que dieron el paso adelante, a favor de la Revista Americana que iba a España a rendirle honores a sus talentos. Me acordé de los momentos difíciles en España, con nuestros **Bob Austin** y **Sid Parnes** en el medio de todo aquel quebradero de cabeza.

Siempre les he explicado que podemos nosotros los latinos e hispanicos tener reacciones que jamás comprenderán los anglos. Somos locos, chillones, protestones, pero románticos, idealistas y más que nada, orgullosos. En España es aún todavía mejor y peor en ambos extremos. De allá salió la historia del eterno **Don Quijote** y su **Sancho Panza**. ¡Salimos airosos por grandes y buenos amigos, que nuncá olvidaremos, a pesar de uno, que ahora, con puñal alevoso me razgó la camisa, no de seda aún y sí de simple y hermoso algodón, y casi le corta la cabeza a nuestro simplotre, trabajador, quijote y romántico corresponsal en España, **Don José Climent**, que ha probado capacidad, corage y dedicación de modo amplio. En nuestra Mesa Presidencial este año, fué fácil ver el espíritu cordial entre **José Climent**, este redactor y nuestro corresponsal anterior, **Fernando Moreno**, invitado especial a la mesa. ¡Vaya a España nuestro agradecimiento pleno y nuestra felicitación a la labor de nuestro batallador en España!



Louie Ramirez

Resultó seleccionada **Betty Missiego** como representante de España en el próximo "Festival de Eurovisión." La popularidad y fama de la genial intérprete peruana está creciendo como la espuma. Hace años se merecía todo lo que le está ocurriendo ahora. ¡Me alegro de corazón! . . .

Rene Rizcalla de la Corporación Panameña de Radio me anuncia el lanzamiento al aire de una nueva emisora FM de la Corporación que saldrá al aire próximamente. Agradecerá el gran batallador amigo muestras dirigidas a: **Rene Rizcalla**, RPC S.A., Apartado 1795, Panamá 1, R. de P. Teléfono 25-0160. ¡Saludos René! . . . Los cambios ejecu-



Paul Anka

(Continued on page 57)

LATIN AMERICAN HIT PARADE

Popularidad (Popularity)

Santa Barbara

By KCSB-FM

(RAY RAMOS y CECILIO PEREZ)

1. **QUIEREME**
MIAMI SOUND MACHINE—Audio Latino
2. **AMORCITO BONITO**
SAN JUANA—Arriba
3. **EL CANTADOR**
ANTONIO Y FAMILIA AGUILAR—Musart
4. **EL CHICLERO**
CHALO CAMPOS—Latin Intl.
5. **LOS TRAILEROS**
CARLOS Y JOSE—Musitron
6. **CUENTAME**
CARLOS Y LOS INOCENTES—Arriba
7. **GAVILAN O PALOMA**
ENRIQUE GUZMAN—Gas
8. **CORAZON CORAZONCITO**
RENE & RENE—ARV Intl.
9. **LLORA, LLORA CORAZON**
LUCIANA—Raff
10. **ME DESPERTO LA REALIDAD**
EVA TORRES—Audio Latino

Miami

By WQBA (MARIO RUIZ)

1. **TODO COMENZO**
BETTY MISSIEGO
2. **PORQUE DICES QUE ME AMAS**
MARCO ANTONIO MUNIZ
3. **SIENTO TU QUERER**
RAMMIRO
4. **CALLADOS**
ANGELA CARRASCO
5. **COMO TU**
LUPITA D'ALESSIO
6. **UN DIA TU, UN DIA YO**
JULIO IGLESIAS
7. **EL SOL SE FUE**
ROBERTO JORDAN
8. **YA NO TE QUIERO MAS**
SOPHY
9. **MI AMANTE AMIGA**
ROCIO JURADO
10. **MILLONARIO DE AMOR**
KATUNGA

Los Angeles

By KWKW

(HERNAN QUEZADA ESCANDON)

1. **ACEPTAME**
BEATRIZ ADRIANA—Peerless
2. **VIVIR ASI ES MORIR DE AMOR**
CAMILO SESTO—Pronto
3. **LO TUYO NO SE LLAMA AMOR**
YOLANDO DEL RIO—Arcano
4. **DE SED**
FERNANDO ALLENDE—Orfeon
5. **QUE TE HA DADO ESA MUJER**
LOS FREDDY'S—Peerless
6. **EL PLANTON**
LOS FELINOS—Musart
7. **OH, QUE GUSTO DE VOLVERTE A VER**
RIGO TOVAR—Melody
8. **POR ESA CALLE VIVE**
LOS POTROS—Peerless
9. **NO ME CULPES**
LOS CADETES DE LINARES—Ramex
10. **CHAPARRITA DE ORO**
BANDA MEZCAL—Safari

Mexico

By VILO ARIAS SILVA

1. **MOTIVOS**
JOSE DOMINGO—Melody
2. **COMO TU**
LUPITA D'ALESSIO—Orfeon
3. **MI FRACASO**
JUAN GABRIEL—Ariola
4. **Y LAS MARIPOSAS**
JOAN SEBASTIAN—Musart
5. **VIVIR ASI ES MORIR DE AMOR**
CAMILO SESTO—Ariola
6. **NOCHES DE VERANO**
ANGELICA MARIA Y RAUL VALE—Melody
7. **Y QUISIERA SR. LOCUTOR**
VERONICA CASTRO—Peerless
8. **EL SOL SE FUE**
ROBERTO JORDAN—RCA
9. **LO PASADO, PASADO**
JOSE JOSE—Ariola
10. **AMOR SE ESCRIBE CON LLANTO**
ELIO ROCA—Polydor

Ventas (Sales)

Phoenix

1. **YO QUISIERA SR. LOCUTOR**
VERONICA CASTRO—Peerless
2. **LA DE LA MOCHILA AZUL**
PEDRITO FERNANDEZ—Caytronics
3. **LAS CUENTAS CLARAS**
CHELO—Musart
4. **CON TODO Y MI TRISTEZA**
JUAN GABRIEL—Pronto
5. **EL TAHUR**
LOS TIGRES DEL NORTE—Fama
6. **AHORA SOY FELIZ**
RIGOR TOVAR—Melody
7. **LO PASADO, PASADO**
JOSE JOSE—Pronto
8. **LOS MANDADOS**
VICENTE FERNANDEZ—Caytronics
9. **QUE ME LLEVE EL DIABLO**
RAMON AYALA—Freddy
10. **MI GRAN AMOR**
RITMO 7—Fama

Chicago

1. **CELOS DE TI**
LA MIGRA—Mar
2. **LOS MANDADOS**
VICENTE FERNANDEZ—Caytronics
3. **CAMARON PELAO**
LOS POLIFACETICOS—Latin
4. **OH, QUE GUSTO DE VOLVERTE A VER**
RIGO TOVAR—Melody
5. **TE ESCOGI PARA MI**
PUNTO CUATRO—OB
6. **JURO QUE NUNCA VOLVERE**
LUCHA VILLA—Musart
7. **LIMONADAS VERDES**
ASES DE DURANGO—Crono
8. **MIS OJOS TRISTES**
JUAN GABRIEL—Pronto
9. **EL TAHUR**
LOS TIGRES DEL NORTE—Fama
10. **EL NEGRO JOSE**
LOS VIRTUOSOS DE LA SALSA—Microfon

Miami

1. **ME OLVIDE DE VIVIR**
JULIO IGLESIAS—Alhambra
2. **FLOR DE MAYO**
CELIA CRUZ Y JOHNNY PACHECO—Vaya
3. **HOMENAJE A BENY**
TITO PUENTE—Tico
4. **COMO TU**
LUPITA D'ALESSIO—Orfeon
5. **SI AMANECE**
ROCIO JURADO—Arcano
6. **NO TE OLVIDES DE MI**
ROBERTO CARLOS—Caytronics
7. **TODO COMENZO**
BETTY MISSIEGO—Alhambra
8. **CALLADOS**
ANGELA CARRASCO Y CAMILO SESTO—Pronto
9. **MILLONARIO DE AMOR**
KATUNGA—Microfon
10. **TUS JOVENES AÑOS**
RUDY MARQUEZ—TH

Rio De Janeiro

By ASSOCIACAO BRASILEIRA

1. **SOU REBELDE**
LILIAN—RCA
2. **PERTINHO DE VOCE**
ELIZANGELA—RCA
3. **THREE TIMES A LADY**
COMMODORES—Top Tape
4. **GET OFF**
FOXY—CBS
5. **SOSSEGO**
TIM MAIA—WEA
6. **SUN IS HERE**
SUN—Odeon
7. **BOOGIE OOGIE OOGIE**
A TASTE OF HONEY—Odeon
8. **AUTOMATIC LOVER**
DEE D. JACKSON—RGE/Fermata
9. **WUTHERING HEIGHTS**
KATE BUSH—Odeon
10. **YOU'RE THE ONE THAT I WANT**
J. TRAVOLTA/O. NEWTON-JOHN—Polygram

Nuestro Rincon (Continued from page 56)

tivos producidos en RCA Argentina han quedado como sigue: **Jorge O. Schutt**, General Manager, **Mario Pizzurno**, (Creative Director) Director Creativo, **Horacio L. Bulnes**, Gerente General de Mercadeo (Gral. Mgr. Marketing) y **Alberto A. Sivina**, Jefe de Planta. (Plant Manager) Nuestro cordial saludo y felicitación a los grandes amigos . . . Muy buena la grabación que Latin International acaba de lanzar, de **Ricardo Ceratto**, al mercado latino de Estados Unidos . . . **Jerry Masucci** anuncia que **Sociedad '76** de **Johnny Zamot** fué firmada por Fania. El primer album del grupo para la etiqueta será producido por **Johnny Pacheco**. Al mismo tiempo, Jerry ha anunciado el nombramiento de **Sergio Rozenblat** como Director de Promoción de Fania, con base en La Tierra/Fania, 1440 Broadway, 25th Floor, New York, N.Y. 10018. Al amigo Sergio nuestro cordial abrazo y felicitación . . . **Louie Ramirez** le está dando los toques finales a un nuevo simple titulado "Sha-la-la Means I love you" con sus propios arreglos y en la romántica voz de **Jimmy Sabater** . . . Regresó **Jerry Jarvis**, recia personalidad en el mundillo de las "discotecas" y "record Pools" del área de Miami, de un viaje por Inglaterra. Jerry se encuentra ahora "spinning" un sonido espectacular en la "Booty's Disco" del 2400 Palm Ave., leah, Fla. 33010 y tomando parte muy activa en el Depto. de Música Negra de la poderosa Florida Record Pool, dirigida por el dinámico **Bo Crane** y el enérgico **Bruce Hard**, también Editor del "Bo Crane's Disco Report."

Salió al mercado en Estados Unidos la interpretación de **Paul Anka**, en Español, de los números "Y esto se llama amor." (This is love) y "Si no te importa volver" (Let's start it over) Paul, ídolo indiscutible en el mundo entero a través de sus interpretaciones en Inglés, ha dado un hermoso paso adicional grabando en Español para ese gran mercado que con toda seguridad agradecerá plenamente su gesto. Lo recomiendo entusiastamente . . . Y ahora . . . ¡Hasta la próxima, todavía en este hermoso Viña del Mar, Chile.

The Recording Industry of Spain, top personalities from newspapers,

radio and television, artists and celebrities, arranged to meet at the "Pavillion" of Parque el Retiro in Madrid, for the "Annual Awards Gala Banquet Record World 1978" on the night of January 27, 1979. "The Pavillion," which opens only on very special occasions, looked at its very best. With all the seats taken by top celebrities and stars, not only from the recording and artistic field, but from all medias, the banquet made me feel a bit dizzy from being exposed to brilliance. Spain, a market which is very tough, mainly due to the enormous amount of competition from people that consider themselves extremely talented and knowledgeable, making them capable of "eating anyone alive," has accepted us completely. To achieve success under such difficult conditions is hard and almost impossible. Only a very firm determination to go on could lead to being accepted by such discriminating and demanding people.

Betty Missiego will represent Spain in the next "Festival of Eurovision." The popularity and fame of the very talented Peruvian performer is at its peak . . . **Rene Rizcalla** from Panameña Radio Corporation informed me that their new FM station will be on the air very shortly. Our good friend would appreciate deejay copies mailed to: Rene Rizcalla, CPR S.A., Apartado 1795, Panamá 1, R.P.; telephone 25-0160 . . . The new executive staff at RCA Argentina has been established as follows: **Jorge O. Schutt**, general manager; **Mario Pizzurno**, creative director; **Horacio L. Bulnes**, general manager of marketing, and **Alberto A. Sivina**, plant manager. Our regards and best wishes to all . . . Latin International has just released a very good package by **Ricardo Ceratto** to the Latin market in the United States . . . **Jerry Massucci** has announced that **Sociedad '76**, headed by **Johnny Zamot**, was signed to Fania. The first album by this group for the label will be produced by **Johnny Pacheco**. At the same time, Jerry has announced the appointment of **Sergio Rozenblat** as promotion direc-

(Continued on page 58)

RECORD WORLD INTERNATIONAL

England

By VAL FALLOON

■ LONDON—EMI launches Sidewalk, its first disco-only label, this week, with **Gonzales'** first U.S. hit single, "Haven't Stopped Dancing Yet," as its first product. Gonzales has been working the U.K. clubs for a year and signed to EMI two years ago, but "Dancing" is the group's first hit and follows EMI-International's action in remixing a disco version for the States. Single out here in both seven and twelve-inch versions. Sidewalk product will come from the U.S., U.K. and Europe . . . The other EMI label, from the licensed repertoire division, is ready to go but still has no name. Also, EMI this week announced a licensed deal for **Don Taylor's** Tammy label with a first single, by **The Imperials**, out this week.

Sales of singles here are still bouyant while albums continue to disappoint. It is now almost automatic for number ones and often lower-placed titles to go gold, even platinum. The whole chart now reflects the boom and sales gaps from top to bottom are closing . . . Dealers are supporting Phonogram's recent pound off offer and hoping other companies will follow suit, though it is too early to say if the majors' "Going for a Song" consumer campaign has paid off . . . Meanwhile, budget company Pickwick is targeting for a 25 percent increase in its new Ireland racking operation . . . The first is looking for non retail outlet sales. TV albums still reign supreme with current product, including Chrysalis' first small screen burst for the **Leo Sayer** best-of collection and Arista's second **Barry Manilow** campaign, this time for the "Even Manilow Magic" lp which has already shipped gold. "Even Now" has been certified gold. Another 20 TV lps are scheduled for the next few weeks. Meanwhile in the annual battle for chart supremacy, EMI once again emerges as the easy leader in the British market research bureau's album and singles survey. WEA and CBS have changed places since last year as second and third singles and albums companies respectively. Polydor was the fourth lp company despite RSO, which scooped three label categories. Survey is based on chart return figures.

HEART BEATS: St. Valentine's Day premiere for the RSO "Sgt. Pepper's Lonely Hearts Club Band" movie and lonely is the word, as only **Paul Nicholas** and **Donald Pleasance**, of the stars, could attend. Distribution will be national in four weeks and reception is expected to follow American and European pattern of box office excitement for one month only . . . The various associated albums must also be sitting lovely in the racks. A&M, having released the soundtrack last summer and seen it stay in the middle regions of the charts for six weeks, have not yet decided on a promotion. Though the movie's national radio plugs may help sales, the original Beatles lp did not

(Continued on page 61)

RCA Intl. Holds A&R Meet



During the MIDEM Convention, RCA Records International held an a&r and product presentation meeting at which participants included three newly affiliated labels in addition to RCA Records' U.S. home office and international representatives. Shown above are (from left) Fred Frank, president, Roadshow; Julie Lipsius, executive vice president and general manager of Roadshow; Lawrence Myers, director, Gem Records, Ltd.; Arthur Martinez, division vice president, RCA Records International; Kelli Ross, division vice president, international creative affairs, RCA Records; Joe Cayre, president, Salsoul Records Corp.; Joyce Jurnovoy, manager, creative services, RCA Records International; and Joe Cohen, manager, product management, RCA Records International.

Germany

By JIM SAMPSON

■ MUNICH—GEMA, Germany's powerful, and only, performance/mechanical rights society for composers, authors and publishers, celebrated its 75th anniversary on February 6 with gala ceremonies in Munich's Residenz Palace. West German President **Walter Scheel**, who has recorded occasionally for EMI Electrola, was in attendance, joining a wide variety of political and musical celebrities. GEMA general director **Prof. Dr. Erich Schulze** opened the program, which included music by **Richard Strauss**, the pioneer of performance rights protection for composers in Germany.

IN GOD WE TRUST, BUT EVEN GOD PAYS GEMA: GEMA's own performance in postwar Germany has been formidable. Now with nearly 10,000 members, the society last year distributed an estimated \$160 million. Nearly half of its 1000 employees monitor public musical performance with relentless efficiency. After soccer star **Franz Beckenbauer** threw a big open birthday party, he was surprised to receive a bill from GEMA for the dance music. According to a Munich

(Continued on page 61)

Canada

By ROBERT CHARLES-DUNNE

■ TORONTO—EVERYONE'S GONE TO THE MOON: In 1974 **Rush** recorded their first album independently and, when they couldn't place it with any Canadian labels, put it out on their own Moon Records label. Now, less than five years later, the Toronto trio has been honored by men who have actually been on the moon. Rush received the red carpet treatment on a recent visit to NASA, getting an insider tour (no ordinary tour guide, but the head honchos) and an Award of Merit in consideration for Rush's efforts to popularize space travel themes and their sheer hard work over the years. The hard rockers and astronauts apparently hit it off immediately and many hours were spent trading tales of life on the road (and on the moon). Now that Rush has been recognized by the Canadian consulate in Chicago and NASA, maybe someone up here in their own country will wake up and pay attention.

REVOLVING DOORS: **Lee Silversides** and **Sunny Shostak**, GRT's national promotion man and publicity rep respectively, have left the label. The national promo responsibilities will be divided by **Perry Goldberg** (Ontario east) and **Neil MacGonigill** (Manitoba west). **Jean Marie Heimrath** has resigned his Ontario promo post with Polygram to assume the national promo chair for the Infinity label. **Bob Roper** has resigned his national promotion responsibilities at Capitol in order to become involved in management of **Supertramp**. **Pat St. John**, long-time MD at Winnipeg's CFRW, has become PD at Vancouver's CFUN. New MD at CFRW is **Lee Marshall**, new PD is **Rick Halson**.

QUOTE OF THE WEEK: Out of the ashes of **The Dishes** comes **Drastic Measures**, Hogtown's latest art-rock ensemble. They recently supported **Battered Wives** at the El Mocambo, the audience of which included **Gordon Lightfoot**, **Bruce Good** and several others not expected to show up for such gigs. Midway through the set, bassist **Ken Dish** (he hasn't reverted to his maiden name yet) took the microphone to give warning to youngsters in the audience. "And remember to stay away from blasting caps. They'll blow your fuckin' head off." O-kay . . .

HARD ROCK TOWN: Whenever you can't get exposure or airplay for an act here (and just about anywhere else), you invariably hear about the death of hard rock . . . "This ain't a hard rock town," etc. The year end poll conducted by CHUM-FM and the Toronto Star disproves the above once and for all. Two thirds of the top 50 albums, as chosen by local punters, definitely fit into the hard rock category. And if that ain't proof enough, albums are due any day by the following Canadian acts: **Max Webster** ("A Million Vacations"), **Goddo** ("Act of Goddo"), **Streethart** ("Under Heaven, Over Hell" produced by **Nazareth's Manny Charlton**), **Triumph**, **Zon**, **Hellfield**, **Doucette**, **Butler**, **Molly Oliver**, and many others. Don't sell your stack of Marshalls just yet.

England *(Continued from page 60)*

make the top 60 when re-promoted here last year and the single—a first-time U.K. issue—charted mainly because of airplay on the B side, "Got To Get You Into My Life," which followed the only successful effort so far, **Earth Wind and Fire's** version on CBS. The "Sgt. Pepper" picture disc failed to reach the shops for Christmas and came onto the market at the end of January. Apart from this, St. Valentine's day was marked in Scotland by CBS, who claim the world's first simulcast TV and radio commercial for the **Three Degrees'** "20 Greatest" album. Listeners were cued to tune in for 60 seconds of stereo sell.

LINER NOTES: **Curtis Mayfield** in London next week for TV shows and radio promo to coincide with the first Curtom single under the new deal with RSO signed in December, which is Mayfield's "This Year" . . . WEA signs band **Liner** for the world debut single, produced by Arif Mardin, his first British band production since the Bee Gees and the Average White Band . . . RCA completes move to its new HQ at Bedford Place, opposite the YMCA . . . Following role change of Geoffrey Bridge to consultant, John Deacon named director general designate of the BPTT and takes up his duties this month. He will take over after a short handover period. Bridge held the BPI post since 1972, and has spent more than 20 years in the business including a period as EMI managing director.

TRANSPOSITIONS: **Ron McCreight**, former Noel Gay music boss forms own outfit, RMO Music and signs writer Gary Benson, who have an lp release on Arista soon . . . Industry surprised by news that Dick James director of music publishing **Ronald Cole** is to emigrate to Israel and enter music business there July 1. **David Ions** will take over as general manager . . . **Brian Oliver**, for 18 months with State, named head of Infinity International Music operation responsible for the world outside U.S. and Canada. This renews his association with Lou Ragusa. Both were formerly with April Music here. Working out of the Infinity label office at present, Oliver plans expansion of the company and the signing of U.K. artists.

SEASIDE SQUABBLES: **Jackson's** date at the coast resort Brighton's Centre venue almost scotched by union problems. Striking electricians picketed the venue and Ember, the promoters, forced to arrange own power supply. BBC television unable to film an "in concert" special and must do so at another venue or face a breach of contract suit. At the eleventh hour the show went on and 9000 fans rushed the stage. But Chris De Burgh's date at the nearby dome was cancelled . . . Paul Anka to play the UK for the first time in 18 years with a Palladium week in April. The venue also opens its doors again to **Neil Sedaka**. . . Not long now for "The King and I" revival starring **Yul Brynner** . . . Even **Elton John** is back on the road in Europe and the UK despite retirement last year after his gala London date at Wembley Stadium.

Germany *(Continued from page 60)*

newspaper, GEMA collects 90 pfennig (47¢) when a song is played on the radio, and about \$23 for a ten minute public performance by an orchestra. The society's vast domain, including virtually every utilization of music in West Germany and West Berlin (and also some foreign countries), recently expanded. In a 1978 decision just made public, the Federal Constitutional Court (West Germany's highest court) struck down that part of the 1965 copyright law which precludes GEMA collection for non-commercial musical performance in places of worship. The court again asserted that once a musical work is published, the copyright holder loses control over its use. But the copyright holder retains the right to compensation for use of the work whether as part of a religious service or in a function sponsored by a religious society. Whether money is collected during the service is irrelevant; if music is used, royalty must be paid. With this decision, there seems to be only one place left where GEMA can't collect: at burials.

GEMA MACHINATIONS: With an effective monopolistic position, GEMA is all-powerful in West Germany. For a RW report one year ago, 16 major German publishers were asked to comment on GEMA; only one openly complained about society operations. Off the record, however, there have been rumblings of mutiny. Last year, in order to push through changes in the mechanical distribution scheme, Prof. Schulze threatened the membership with his resignation. GEMA's actions against piracy and home taping have been criticized as unaggressive. Even the subject of starting a competitive society was raised in a publishers meeting last year. Several sensitive, controversial issues should be raised at the annual meeting this year. In its 75th jubilee year, GEMA will be in the spotlight more than ever.

England's Top 25 Singles

- 1 **PARTY OF GLASS** BLONDIE/Chrysalis
- 2 **QUITITA** ABBA/Epic
- 3 **WOMAN IN LOVE** THREE DEGREES/Ariola
- 4 **GET ME WITH YOUR RHYTHM STICK** IAN DURY & THE BLOCKHEADS/Stiff
- 5 **DON'T CRY FOR ME** ARGENTINA SHADOWS/EMI
- 6 **CAR 67 DRIVER** 67/Logo
- 7 **CONTACT** EDWIN STARR/20th Century
- 8 **MILK AND ALCOHOL** DR. FEELGOOD/UA
- 9 **THE SOUND OF THE SUBURBS** MEMBERS/Virgin
- 10 **I WAS MADE FOR DANCIN'** LEIF GARRETT/Scotti Brothers
- 11 **Y.M.C.A.** VILLAGE PEOPLE/Mercury
- 12 **KING ROCKER** GENERATION X/Chrysalis
- 13 **A LITTLE MORE LOVE** OLIVIA NEWTON-JOHN/EMI
- 14 **SEPTEMBER** EARTH, WIND & FIRE/CBS
- 15 **MY LIFE** BILLY JOEL/CBS
- 16 **TAKE ON THE WORLD** JUDAS PRIEST/CBS
- 17 **JUST THE WAY YOU ARE** BARRY WHITE/20th Century Fox
- 18 **GET DOWN** GENE CHANDLER/20th Century Fox
- 19 **LAY YOUR LOVE ON ME** RACEY/RAK
- 20 **COOL MEDITATION** THIRD WORLD/Island
- 21 **OLIVER'S ARMY** ELVIS COSTELLO AND THE ATTRACTIONS/Radar
- 22 **HELLO THIS IS JOANNIE** PAUL EVANS/Spring
- 23 **LE FREAK** CHIC/Atlantic
- 24 **AIN'T LOVE A BITCH** ROD STEWART/Riva
- 25 **I WILL SURVIVE** GLORIA GAYNOR/Polydor

Albums

- 1 **PARALLEL LINES** BLONDIE/Chrysalis
- 2 **ACTION REPLY** VARIOUS/K-Tel
- 3 **DON'T WALK BOOGIE** VARIOUS/EMI
- 4 **ARMED FORCES** ELVIS COSTELLO/Radar
- 5 **SPIRITS HAVING FLOWN** BEE GEES/RSO
- 6 **THE BEST OF EARTH, WIND & FIRE**/CBS
- 7 **NEW BOOTS AND PANTIES** IAN DURY/Stiff
- 8 **WINGS GREATEST** WINGS/EMI
- 9 **STRANGERS IN THE NIGHT** UFO/Chrysalis
- 10 **BLONDES HAVE MORE FUN** ROD STEWART/Riva
- 11 **GREASE SOUNDTRACK** VARIOUS ARTISTS/RSO
- 12 **GOLDEN COLLECTION** MARTY ROBBINS/Lotus
- 13 **EQUINOXE** JEAN MICHEL JARRE/Polydor
- 14 **JEFF WAYNE'S THE WAR OF THE WORLDS** VARIOUS/CBS
- 15 **EVEN NOW** BARRY MANILOW/Arista
- 16 **A SINGLE MAN** ELTON JOHN/Rocket
- 17 **NIGHT FLIGHT TO VENUS** BONEY M/Atlantic/Hansa
- 18 **YOU DON'T BRING ME FLOWERS** NEIL DIAMOND/CBS
- 19 **GREATEST HITS 1976-79** SHOWADDYWADDY/Arista
- 20 **INCANTATIONS** MIKE OLDFIELD/Virgin
- 21 **OUT OF THE BLUE** ELO/Jet
- 22 **REFLECTIONS** GEORGE HAMILTON IV/Lotus
- 23 **20 GOLDEN GREATS** NEIL DIAMOND/MCA
- 24 **20 GOLDEN GREATS** DORIS DAY/Warwick
- 25 **C'EST CHIC** CHIC/Atlantic

(Courtesy: Record Business)

Charles Hosts Fete



MCA artist Kim Charles recently hosted a number of key radio, promotion and press personnel to a dinner and show in St. Petersburg, Fla., where he lives. Included in his show were songs, impressions and comedy, offering a wide range of entertainment. Gathered at a champagne party following the show at the Tierra Verde Hotel are (from left): Eddie Kilroy, Charles' producer and director of a&r for MCA Nashville; Grant Smith, Charles' attorney; Maria Kilroy, president of Person-To-Person Promotions; Nick Hunter, director of national promotion for MCA Nashville; Chic Doherty, director of national sales for MCA Nashville; Dale Turner, program director for WKDA Nashville; Charles; and Tom Rodden, RW vice president and southeastern manager.

Grammy Awards *(Continued from page 3)*

Best Group Vocal in the country field was "Mamas Don't Let Your Babies Grow Up to Be Cowboys" (RCA), by Waylon Jennings and Willie Nelson, while Best Country Song was Don Schlitz's "The Gambler," recorded by Kenny Rogers (UA).

Hall of Fame

For the sixth year, NARAS named new choices from classic older recordings released prior to 1958 to the Hall of Fame, with this year's winners Les Paul and Mary Ford's "How High the Moon" (Capitol, 1951), "One O'Clock Jump" (Decca, 1937) by Count Basie, and Sergei Rachmaninoff's "Rhapsody on a Theme of Paganini" (Victor, 1935), as performed by the composer with Leopold Stokowski conducting the Philadelphia Orchestra.

Prior to the CBS-TV network broadcast, NARAS also conferred a Trustees' Award on the late Goddard Lieberson, former Columbia Records president.

Jazz

Key jazz awards included Best Jazz Vocal Performance, won by Al Jarreau for "All Fly Home" (WB); Best Jazz Big Band Instrumental Performance, Thad Jones and Mel Lewis's "Live in Munich" (Horizon); Best Jazz Instrumental Performance by a Soloist, Oscar Peterson, for his "Montreux '77-Oscar Peterson Jam" (Pablo); and Best Jazz Group Instrumental Performance, Chick Corea's "Friends" (Polydor).

Classical

Grammys in the classical music categories were topped by Album of the Year honors for Brahms' Concerto for Violin in D

Major (Angel) produced by Christopher Bishop, with Itzhak Perlman and the Chicago Symphony conducted by Carlo Maria Giulini; the complete Beethoven Symphonies (DGG) performed by the Berlin Philharmonic, conducted by Herbert von Karajan, produced by Michel Glotz, for Best Classical Orchestral Performance; and Lehar's "The Merry Widow" (Angel), with Julius Rudel conducting the New York City Opera, named Best Opera.

Horowitz

Biggest classical winner of all, though, was Vladimir Horowitz, who won for Best Classical Performance by a Soloist with Orchestra for his recording of Rachmaninoff's Concerto No. 3 in D Minor, (RCA) together with Eugene Ormandy conducting the Philadelphia Orchestra and for Best Classical Performance by an Instrumental Soloist with "The Horowitz Concerts 1977-78" (RCA).

Other Awards

Other key awards included Best Ethnic/Traditional Recording, Muddy Waters' "I'm Ready" (Blue Sky); Best Latin Recording, "Homenaje A Beny More" (Tico) by Tito Puente; Best Recording for Children, "The Muppet Show" (Arista) by the Muppets; Best Comedy Album, Steve Martin's "A Wild and Crazy Guy" (WB); and Best Cast Show Album, "Ain't Misbehavin'" (RCA Red Seal), composed by Fats Waller, produced by Thomas Z. Sheppard.

Winners TBA

Complete gospel awards, along with additional winners in the craft, classical and other fields, will be detailed in next week's RW.

Country Radio

By CINDY KENT

■ MORE COUNTRY FORMATS: Owners of KGA, Spokane, signed an agreement to purchase an FM outlet there Feb. 13, according to operations manager **Pete Hicks**. Although the format is yet to be decided, Hicks says indications are that the station will be country. Station owner Monroe Broadcasting, headed by **Wes Monroe** (president), agreed to purchase KXXR, an automated 55 kw beautiful music station.

WVOV, Huntsville, has gone country (from rock), according to MD and afternoon drive man **Larry Coates**. The station is a live daytimer with a 10,000 watt directional signal and a "metropolitan country" format. Other staffers are **Chris Martin**, PD and morning drive; **Steve Glover**, midday; and **Dana Harmon**, general manager. Station owner is **Edwin Powell** of Powell Broadcasting, Inc., in Huntsville. Coates is no newcomer to country music, as he's worked at WYDE, Birmingham, WKDA, Nashville, and WBHP, Huntsville's other country outlet. The station has asked for service, especially from independent labels. WVOV's address is P.O. Box 5188, Huntsville, Ala. 35805.

KERE NEWS: **Jack Roth**, president of Mission Broadcasting, has announced the appointment of **Don Waterman** as general manager of KERE, Denver. Waterman has had 26 years of broadcasting experience, 19 of those years in sales and sales management. RW has been hearing a lot about KERE's sales staff lately, and PD **Jay Hoffer** confirms that the station is very sales oriented, and now has a sales staff totaling six account executives: **Jesse Villafuerte**, **Steven Price**, **Karen Zanders**, **Tom Nix**, **Ron Leopold**, and **Deborah Lansing** also at KERE—in RW's Feb. 10 issue, KERE's ratings in the October/November Arbitron book were quoted. However, in more specific detail, Hoffer states that KERE has the highest Efficiency of Target Audience of the three country outlets in the Denver market, with a 1:04 ETA. (Also—the target audience of adults 25-49 listens a greater amount of time to KERE than the total audience.)

MOVES & CHANGES: **J. D. Cannon**, MD at KSO, Des Moines, leaves for WFMS, an FM country outlet in Indianapolis, to be mid-day man. **Jarrett Day**, operations manager at KSO, will be acting MD . . . KCKN ups **Marty Raskin** to its sales staff in addition to his duties as sports director, and adds **Kathy Heldsdon** to sales . . . **Dave Donahue** reports he has left his post as PD at WRRD, Minneapolis, and is looking for a new position.

VALENTINE'S DAY: Dolly Parton just seems to warm the hearts of radio folks, since she was featured in several Valentine's Day promotions . . . WHK, Cleveland, gave away candy and Dolly's hot pink disco "Baby I'm Burning," along with the new Anne Murray album . . . WIRK, W. Palm Beach, gave away Dolly's "Heartbreaker" lp's along with a grand prize love seat . . . Y96 (WHLY), Harrisburg, gave away roses and dinners for two for winners of a handmade Valentine contest, as well as giving away cherry pies on Washington's birthday.

ETC.: Steve Wariner has been named "Most Promising Male Artist" by WIRE (Indianapolis) radio's listeners' poll . . . **Sam Benson** at KLAC reports that due to a rush for tickets to KLAC's Willie Nelson concert Feb. 13, Willie agreed to do an additional performance the preceding night. Also on the bill was Jerry Jeff Walker.

WMAQ Celebrates 4th Anniv.



Country promotion executives helped WMAQ celebrate its fourth anniversary (country) Jan. 17 at Chicago's Radisson Hotel. The event featured entertainment by Charlie Rich after dinner and dancing for guests. Pictured from left: Hylton Hawkins, national promotion, UA Records; Bob Walker, regional promotion, ABC Records; Walter Paas, regional promotion, Infinity Records; Suzanne Benson, WMAQ music director; Marvin Gleicher, local promotion, Mercury Records; Mrs. Gleicher; Paul Diamond, local promotion for MCA Records; Ron LaForgia, local promotion for Elektra/Asylum Records.

RECORD WORLD COUNTRY

MPC Firm Offers Wide Range of Services

By WALTER CAMPBELL

■ NASHVILLE — A new service company for publishers and songwriters, Music Publishing Consultants, has been opened here. MPC is geared mainly toward singer-songwriters and songwriters "who wish to play an active role in their publishing," according to Richard Perna who owns and operates the new company.

"Our operation offers everything a publisher does and more," explains Perna. "Exactly what we

do for the songwriter or publisher is negotiable and depends on the individual client, but the service includes pitching songs, administration of all monies collected from royalties, accounting, making foreign publishing deals and print deals, dealing with mechanical collection agencies and performance rights organizations, copyrighting (registration, lead sheets, etc.), information files on each song, tape catalogues, tape copy facilities — the whole function of a publisher."

The difference between MPC's services and that of an outright publisher is that "they still own (Continued on page 64)

Judges Announced for Music City Festival

■ NASHVILLE — Mick Lloyd and Scott Spinka, directors of the Music City Song Festival, have announced the selection of the ten FICAP disc jockeys who will participate as final judges in the 1979 song competition. Those radio personalities are Max Gardner, KKYX, San Antonio; "Tiny" Hughes, WROZ, Evansville; Searcy Hall, WHOS, Decatur; "Ramblin' Lou" Shriver, WXRL, Lancaster, N. Y.; Marty Sullivan, KNEW, Oakland; Bob Cole, KOKE, Austin; Jerry Adams, KFDI, Wichita; King Edward Smith, WSLC, Roanoke; Dale Turner, WKDA, Nashville; and FICAP president Mike Burger, WHOO, Orlando.

Music industry officials who will serve as final judges include Georgia Twitty, FICAP; Vincent Candilora, SESAC; Merlin Littlefield, ASCAP; Maggie Cavender, Maggie Cavender Enterprises; Jerry Seabolt, United Artists Records; and Jim Duncan, R&R.

The Music City Song Festival offices have been opened at 1014 16th Ave. S. in Nashville. National radio advertising campaigns on country stations begins Feb. 19, according to Lloyd and Spinka.

E/A Inks Overstreet



Tommy Overstreet (in hat) has been signed to the Nashville division of Elektra/Asylum, with a debut for the label set for early April release. Pictured clockwise from left around the artist are: Ewell Rousell, director of marketing and sales/Nashville; Jimmy Bowen, vice president/general manager of Nashville operations; Norm Osborne, national country promotion director; producer Bob Milsap, and Lou Maglia, national singles sales manager.

Nashville Report

By RED O'DONNELL



■ Johnny Cash is recording an album at Jack Clement Studio under the direction of Brian Ahern, husband of songstress Emmylou Harris, and who also produces her recordings.

The current lp follows closely the waxing of an album of gospel songs. First he's done in several years.

Meanwhile, the House of Cash museum construction is underway and tentatively scheduled to open to public this spring.

The museum also includes a small (and old) depot that Cash purchased from a railroad.

The depot (a flag stop for Amqui, a community near the House of Cash) has been refurbished, and with the museum will be on the tour bus routes.

Paeon for Dolly Parton: Mike Weinblatt, NBC's president of entertainment, is reported to have said: "Dolly is one of the brightest stars in show business history."

Interesting recollection by Joyce Reeves Milsap about her sightless husband Ronnie:

"Thirteen years ago when I began dating Ronnie my mother took me aside and said, 'Now, Joyce, I want you to be sure of what you are doing.' My mother had always been worried that I might feel sorry for someone and marry him.

(Continued on page 65)

RCA Stages Parton Valentine Day Promo.

■ NASHVILLE — A special promotion of Dolly Parton's "Heartbreaker" album was staged by RCA Records, Nashville, and radio stations across the country on Valentine's Day.

The saturation effort in which RCA provided boxes of Valentine's candy and Dolly Parton albums for giveaway was timed to coincide with the CBS television network's Valentine's Day broadcast of the "Dolly And Carol In Nashville" special. More than 3000 boxes of candy and "Heartbreaker" albums were distributed to radio stations for the promotion. Participating stations designed individual contest formats, resulting in widely varied promotions.

In addition to the various station promotions, RCA also contracted advertisements for the "Heartbreaker" album, including a mention of the "Dolly And Carol In Nashville" special in the February 10-16 issue of "TV Guide."

PICKS OF THE WEEK

SINGLE MEL McDANIEL, "LOVE LIES" (prod.: Johnny MacRae) (writers: C. Black/S. Barrett) (Tri-Chappell/Cindy Lee, SESAC) (2:55). McDaniell's warm, soothing sound works again on this single which begins on a subdued note and picks up into the chorus which works as a pleasant hook. The melody and Johnny MacRae's production work add a slightly haunting feel. Capitol P-4691.

SLEEPER DON SCHLITZ, "YOU'RE THE ONE WHO REWROTE MY LIFE STORY" (prod.: Audie Ashworth) (writer: T. Benjamin) (Top Of The Town, ASCAP) (3:09). Schlitz has already proven himself as a hit songwriter, and this record shows that his talents also include considerable strength as an artist. Schlitz comes across with a clear, expressive style backed up by a smooth acoustic guitar and mandolin. Capitol P-4661.

ALBUM JIM ED BROWN & HELEN CORNELIUS, "YOU DON'T BRING ME FLOWERS." Highlighted by the two singles, "If The World Ran Out Of Love Tonight" and the title cut, this lp is the duo's best yet. Produced by Tom Collins, it includes some slick up-tempo tunes with a touch of disco, notably "Can I Pick You Up," "Lying In Love With You" and "Lovin' You, Lovin' Me, Lovin' You." RCA AHL1-3258.



Country Hotline

By MARIE RATLIFF

MOST ADDED CHART CONTENDERS

Janie Fricke — "I'll Love Away Your Troubles For Awhile"

John Conlee — "Back Side of Thirty"

Wood Newton — "Lock, Stock and Barrel"

David Rogers — "Darlin' "



David Rogers

John Conlee is fast becoming a household word, so ABC is re-releasing one of his first ABC releases, "Back Side of Thirty." This time it should get the attention it deserves — already added at WPLO, KENR, KIKK, WQQT, WIVK, KRMD, KVOO, WPNX, KFDI, WHK, WTOD, KMPS, KBUC, KSOP, WIRE, KSSS.

David Rogers drawing early adds to "Darlin'" at KWJJ, KHEY, WTOD, WPNX, KGA, KRAK, KWMT, KTTS, KENR, KIKK, KKYX, KSOP, KFDI, KVOO, WMNI. Brian Collins' "Hello Texas" is taking off (where else?) in El Paso, Houston, San Antonio.



Wood Newton is locking up play on "Lock, Stock and Barrel" at WGTO, KTTS, WKDA, KLLL, KERE, WBAM, WMC, KDJW, KRMD, WFAI, WDEN, WINN, KHEY, KSSS, KVOO. After an extended absence from the recording business, Frank Ifield is "Crawling Back" at KHEY, WFAI, KVOO, WPNX.

Brian Collins

Bobby Hood sports a strong following to "Slow Tunes and Promises" at KYNN, KERE, KLLL, KLZ, WIVK, WSDS, KTTS, KVOO, KSOP, WSLC, KFDI, KRMD. Red Sovine's left field song "The Waylon and Willie Machine" playing in Wichita and Salt Lake City.

Crossover Action: Burton Cummings scores in country markets with "Takes A Fool To Love A Fool," added at KAYO, WNYN, WFAI, KCKC. Bonnie Tyler's "My Guns Are Loaded" continues to spread with new adds at KENR, WIL, KMPS, KHEY, KRMD, KSSS, WPNX.

Monster Movers: Charley Pride, Johnny Duncan, John Denver.

Freddie Hart presents his best in some time; "My Lady" is an instant add at WHOO, WPLO, WTMT, WUBE, KTTS, KKYX, WIRK, KRAK, WFAI, WUNI, WPNX, WTOD, KBUC, KCUB, WINN, KGA, KRMD, KSON. Radio personality Dugg Collins getting airplay at KFDI and KRMD with "There's No Easy Way To Die."

LP Interest: John Wesley Ryles' cut "When It Begins To End" featured at WSDS, KCKN.

LEFT FIELDERS

Sammi Smith — "What A Lie"

Mel McDaniel — "Love Lies"

Pal Rakes — "You and Me and the Green Grass"

Jimmie Rodgers — "Easy to Love"

AREA ACTION

Lorrie Morgan — "Two People in Love" (WIVK, KKYX)

Ernest Rey — "Mama's Sugar" (KKYX, KFDI, WQQT)

Barbara Seiner — "Jealous Heart" (KYNN)

Ray Sanders — "It Was Always Our Song" (WFAI, KNIX)

Miller Plays Palomino



Inergi recording artist Mary K Miller recently played two shows at the Palomino Club in North Hollywood. Pictured backstage after the show are (from left): Tom Redden, RW vice president and southeastern manager; Mary K Miller; and Vince Kickerillo, Miller's producer and president of Inergi Records.

Watson Bows Firm

■ HOUSTON—Capitol artist Gene Watson has announced the formation of his own talent booking agency, Star Attractions Inc., here. Watson's partners in the agency venture are his long-time manager Russ Reeder, who is serving as president, and Dorothy Hess, secretary and booking agent. Watson serves as vice president of the agency.

Ms. Hess, associated with several Nashville booking agencies over the past nine years, began booking the Gene Watson Show exclusively in January through Showway Talent Agency. The newly formed agency has already set a mid-June tour of England for Watson. Star Attractions also handles bookings for GMC artist Mundo Earwood, RDS's Dick Allen and the Red River Boys, Gusto's Sherri Jerrico and Show Land's Troy Hess.

\$10,000 To FICAP

From Jennings Benefit

■ NASHVILLE — The first benefit held for the Federation of International Country Air Personalities was a \$10,000 success. The benefit was held at the Tupperware Auditorium in Orlando, Florida. Mike Burger, president of FICAP, opened the show which featured the Waylors, the original Crickets and a performance by Waylon Jennings.

Waylon was presented a plaque backstage by Burger and executive director Georgia Twitty making him the sixth lifetime member of FICAP.

This was the first in a series of benefits planned for FICAP, with the monies going to establish retirement benefits and possibly a credit union for the men and families who make their living in the country radio industry.

MPC (Continued from page 63)

their song," says Perna. "They just give me the right to work for them, and in return we receive a percentage of royalties. We do not retain ownership like a publisher does; we basically receive some of the income our service helps generate."

With newly opened offices at 2101 Sunset Place here, Perna cites another service in the establishment of a permanent address and post office box for copyright correspondence and for present and future revenues received. The office includes room for files, bulk tape purchases, a conference room, a listening room, and a tape copy room, in addition to offices. "We are making a concerted effort to be an information source by keeping up with what's going on in publishing, who is cutting records in what studios, and going to as many publishing seminars, forums and meetings as possible," Perna said,

"so that all the basics are covered and to maintain an awareness of the most current developments in publishing."

Perna says his services extend to publishers as well on a consultation basis. "We can set up filing systems, plug songs, and basically help them out with whatever publishing function which requires attention," he adds.

Perna presently has RCA artist and songwriter Steve Wariner as a client and is working with several publishers. MPC is available to deal in all types of music, country, pop, r&b and disco, he said. "This is, as far as I know, the first thing of this type to operate in Nashville," he added. "The future in publishing looks like it will favor either very large companies or very small ones," Perna concludes, "and we are here to help songwriters who deal with either one."

Country Album Picks



GARY

GARY STEWART—RCA AHL1-3288

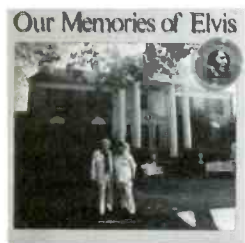
Stewart's blues technique encompasses country and much more with its range and versatility. Produced by Roy Dea, material included here allows him considerable room to stretch, and the result is one of his best lps yet, with superb instrumental accompaniment giving support.



SOJOURNER

LARRY JON WILSON—Monument MG-7631

With a host of Nashville's top names contributing back-up vocals and material, this introspective lp shows Wilson's easy delivery on country, blues and pop songs. Standouts include "It's Just A Matter Of Time," "Stagger Lee" and "Good Time Lady," among other cuts.



OUR MEMORIES OF ELVIS

ELVIS PRESLEY—RCA AQL1-3279

Most of the cuts on this collection of re-issued material (except for "Are You Sincere") were originally produced by Felton Jarvis. They have now been remixed to present "the pure Elvis without the additional accompaniment," according to liner notes. The result is a memorable glimpse of Elvis as he alone sounded in the sessions. A must item for any true Elvis believer.



THE OUTLAW

JOHNNY PAYCHECK—Little Darlin' 0781

Hard-core Paycheck is the theme of this lp, with everything from honky-tonk to prison songs, executed in Paycheck's authentic country style. Among the highlights are "Down On The Corner At A Bar Called Kelly's," "Bayou Bum," "California Dreams" and "There's No Easy Way To Die."

Nashville Report *(Continued from page 63)*

"I replied, 'Mother, I want you to meet Ronnie. Then you'll know he's not somebody you feel sorry for.' She did and was convinced I was right. End of Mom's worrying."

Ronnie's sense of humor as regards his not being able to see amazes his friends—and often his fans.

A case in point: He once fell off a stage, landed on his head and saw stars.

"First thing I've seen in years," he quipped to the audience.

Waylon Jennings' contribution to CBS' new "The Dukes of Hazzard" series has been praised even though the show itself has received mixed reviews from critics. Apparently the fans enjoy what goes on since the comedy is doing all right in the all-important ratings. Jennings does the narration and writes music for each episode.

"I don't make any comment about the music," he laughs, "but I have some of the choicest lines in the scripts."

He has thus far refused to appear in any scene. The off-camera role suits Waylon.

"I don't want a lot of things that come with being a recognized star," he explains. "I like to run loose, just go out and play pinball, or whatever."

Around here they are calling the album "Chet Atkins' First Nashville Quartet." The concept of a guitar quartet was brought to Chet by the multi-talented Shel Silverstein, and the only instruments used were guitars except for an occasional drum beat.

Meanwhile down in Georgia: is Capricorn Records planning to move north from Macon to Atlanta? It is being considered, according to several Capricorn sources, but nothing definite has been decided yet.

Country Single Picks

COUNTRY SONG OF THE WEEK

DAVID ALLAN COE—Columbia 3-10911

JACK DANIELS, IF YOU PLEASE (prod.: Billy Sherrill) (writer: B. A. Coe) (Warner-Tamerlane, BMI) (3:16)

Coe sings another of his own superb country songs with a style all own, strong and full of emotion. He begins with a chorus hook line and moves into the verse which contains the classic country themes of loving, cheating and drinking to forget.

LOUISE MANDRELL & R. C. BANNON—Epic 8-50668

I THOUGHT YOU'D NEVER ASK (prod.: Buddy Killen) (writers: C. Putman/D. Cook) (Tree, BMI/Cross Keys, ASCAP) (3:24)

Mandrell and Bannon join forces on this song in which he sings the verses and she responds with the chorus. It all adds up to a strong single, in terms of both material and performance.

PAL RAKES—Warner Bros. 8765

YOU AND ME AND THE GREEN GRASS (prod.: Norro Wilson) (writer: R. Griff) (Blue Echo, ASCAP) (3:23)

Rakes' latest single moves briskly with an especially strong chorus. The sound has a touch of r&b influence with the help of female background voices with Rakes' own vocal style.

SAMMI SMITH—Cyclone 100

WHAT A LIE (prod.: Johnny Morris) (writers: T. Skinner/J. Wallace) (Hall-Clement, BMI) (2:55)

The first release from Cyclone is one of Smith's best efforts in recent times as she goes easy on the verse and picks up on the chorus. The song is simple with phrasing that is short and to the point to get the message straight across.

MARY K. MILLER—Inergi 312

NEXT BEST FEELING (prod.: Vincent Kickerillo) (writers: D. Hice/C. Hardy) (Hice Haus, ASCAP) (3:03)

Miller has established her own style, and his single is a logical step in its continuing development. She has a sound that is both full and uncomplicated with polished instrumental support.

RAY PRICE—Monument 277

THERE'S ALWAYS ME (prod.: Fred Foster) (writer: D. Robertson) (Gladys, ASCAP) (3:29)

Price has moved back up the charts lately, and this single should continue that trend. The mellow, romantic mood is suited for both country and a/c formats in the tradition of "For The Good Times."

PORTER WAGONER—RCA PB-11491

I WANT TO WALK YOU HOME (prod.: Porter Wagoner) (writer: M. Gayden) (Whispering Wings, BMI) (3:06)

Porter has been in the news lately for supposedly going disco, but he sound as down-home as ever here. Quality is quite good, though, with material, production and performance all working together.

HOOT HESTER—Little Darlin' 7911

I STILL LOVE HER MEMORY (prod.: Aubrey Mayhew) (writer: D. Hester) (Dream City, BMI) (3:10)

Solid country is the sound of this single as the artist sings the blues about lost love. Fiddles add a smoothness and continuity as the guitar provides accent.

SHYLO—Columbia 3-10918

FRECKLES (prod.: Larry Rogers) (writer: S. Whipple) (Tree, BMI) (3:41)

An easy-going sentimental tune is offered by the group with a fairly quiet, smooth sound. The lyrics tell a story of time passing to hold the listener's ear.

DOC & MERLE WATSON—United Artists X1275-Y

ALL I HAVE TO DO IS DREAM (prod.: Mitch Greenhill) (writer: B. Bryant) (House Of Bryant, BMI) (3:05)

Doc & Merle do their own version of a Boudleaux Bryant song which was a hit for the Everly Brothers years back. The arrangement is much the same with Doc & Merle's own vocal style and a guitar break giving the song a new approach.



Record World Country Albums

FEBRUARY 24, 1979

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

FEB. 24 FEB. 17

FEB. 24	FEB. 17	TITLE, ARTIST, Label, Number, (Distributing Label)	WKS. ON CHART
1	1	THE GAMBLER KENNY ROGERS United Artists LA 834 H (5th Week)	11
2	2	WILLIE & FAMILY LIVE WILLIE NELSON/Columbia KC 2 35426	13
3	10	NEW KIND OF FEELING ANNE MURRAY/Capitol SW 11849	2
4	4	STARDUST WILLIE NELSON/Columbia JC 35305	42
5	5	EVERY WHICH WAY BUT LOOSE (SOUNDTRACK) VARIOUS ARTISTS/Elektra 5E 503	10
6	7	JOHN DENVER /RCA AQL1 3075	5
7	3	TNT TANYA TUCKER /MCA 3066	14
8	6	WHEN I DREAM CRYSTAL GAYLE/United Artists LA 858 H	35
9	9	LARRY GATLIN'S GREATEST HITS /Monument MG 7628	15
10	11	I'VE ALWAYS BEEN CRAZY WAYLON JENNINGS/RCA AFL1 2979	20
11	19	THE BEST OF BARBARA MANDRELL /ABC AY 1119	3
12	17	EXPRESSIONS DON WILLIAMS/ABC AY 1069	24
13	13	WE'VE COME A LONG WAY BABY LORETTA LYNN/ MCA 3073	3
14	16	HEARTBREAKER DOLLY PARTON/RCA AFL1 2797	28
15	8	LET'S KEEP IT THAT WAY ANNE MURRAY/Capitol ST 17743	54
16	15	PROFILES/BEST OF EMMYLOU HARRIS /Warner Bros. BSK 3258	13
17	14	TOTALLY HOT OLIVIA NEWTON-JOHN/MCA 3067	12
18	18	SWEET MEMORIES WILLIE NELSON/RCA AHL1 3243	3
19	12	ARMED AND CRAZY JOHNNY PAYCHECK/Epic KE 35444	13
20	20	THE FOOL STRIKES AGAIN CHARLIE RICH/United Artists LA 925 H	3
21	25	BASIC GLEN CAMPBELL/Capitol SW 11722	12
22	22	MOODS BARBARA MANDRELL/ABC AY 1088	19
23	23	BEST OF THE STATLER BROTHERS /Mercury SRM 1 1037	160
24	21	ROSE COLORED GLASSES JOHN CONLEE/ABC AY 1105	15
25	32	JERRY JEFF JERRY JEFF WALKER/Elektra 6E 163	11
26	26	LADIES CHOICE BILL ANDERSON/MCA 3075	3
27	24	BURGERS AND FRIES/WHEN I STOP LEAVING CHARLEY PRIDE/RCA APL1 2983	15
28	41	TEAR TIME DAVE & SUGAR/RCA APL1 2816	24
29	31	ROOM SERVICE OAK RIDGE BOYS/ABC AY 1065	17
30	34	DUETS JERRY LEE LEWIS & FRIENDS/Sun 1001	8
31	35	WAYLON & WILLIE WAYLON JENNINGS & WILLIE NELSON/ RCA AFL1 2696	56
32	33	THE AMAZING RHYTHM ACES /ABC AA 1123	3
33	37	NATURAL ACT KRIS & RITA/A&M SP 4690	2
34	39	DIAMOND CUT BONNIE TYLER/RCA AFL1 3072	2



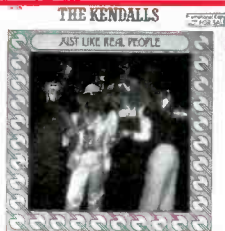
WKS. ON CHART

CHARTMAKER OF THE WEEK

35 — **JUST LIKE REAL PEOPLE**

THE KENDALLS

Ovation OV 1739



36	30	VARIATIONS EDDIE RABBITT/Elektra 6E 127	47
37	28	YOU HAD TO BE THERE JIMMY BUFFETT/ABC AK 1008/2	15
38	46	ONE RUN FOR THE ROSES NARVEL FELTS/ABC AY 1115	2
39	27	ELVIS—A LEGENDARY PERFORMER, VOL. III ELVIS PRESLEY/RCA CPL1 3078	11
40	—	C. W. McCALL & CO. /Polydor PD 1 6190	1
41	38	ONLY ONE LOVE IN MY LIFE RONNIE MILSAP/RCA AFL1 2780	36
42	36	TEN YEARS OF GOLD KENNY ROGERS/United Artists LA 835 H	58
43	42	LIVING IN THE USA LINDA RONSTADT/Asylum 6E 155	20
44	65	LOVE'S SWEET PAIN JOHN WESLEY RYLES/ABC AY 1112	2
45	40	NICOLETTE NICOLETTE LARSON/Warner Bros. BSK 3243	3
46	49	FALL IN LOVE WITH ME RANDY BARLOW/Republic RLP 6023	18
47	60	DAVID ALLAN COE GREATEST HITS /Columbia KC 35627	16
48	44	RED WINE AND BLUE MEMORIES JOE STAMPLEY/ Epic KE 35443	30
49	50	Y'ALL COME BACK SALOON OAK RIDGE BOYS/ABC DO 2993	72
50	47	HUMAN EMOTIONS DAVID ALLAN COE/Columbia KC 35536	14
51	43	CONWAY CONWAY TWITTY /MCA 3063	17
52	59	TURNING UP AND TURNING ON BILLY CRASH CRADDOCK/ Capitol SW 11853	21
53	52	THE OUTLAWS WAYLON, WILLIE, TOMPALL & JESSI/ RCA APL1 1312	166
54	51	MARSHALL TUCKER BAND'S GREATEST HITS /Capricorn CPN 0214	18
55	45	HEAVEN'S JUST A SIN AWAY THE KENDALLS/Ovation OV 1719	77
56	53	ELVIS—A CANADIAN TRIBUTE ELVIS PRESLEY/RCA KKL1 7065	19
57	48	GREATEST HITS, VOL. II JOHNNY PAYCHECK/Epic KE 35623	16
58	62	DAYTIME FRIENDS KENNY ROGERS/United Artists LA 754 G	84
59	29	EVERY TIME TWO FOOLS COLLIDE KENNY ROGERS & DOTTIE WEST/United Artists LA 861 H	46
60	64	LOVE OR SOMETHING LIKE IT KENNY ROGERS/United Artists LA 903 H	32
61	57	EASTBOUND AND DOWN JERRY REED/RCA APL1 2516	77
62	56	OLD FASHIONED LOVE THE KENDALLS/Ovation OV 1733	45
63	61	HERE YOU COME AGAIN DOLLY PARTON/RCA APL1 2544	70
64	54	PLEASURE AND PAIN DR. HOOK/Capitol SW 11859	13
65	58	BEST OF DOLLY PARTON /RCA APL1 1117	143
66	66	ENTERTAINERS . . . ON AND OFF THE RECORD THE STATLER BROTHERS/Mercury SRM 1 5007	47
67	63	VOLUNTEER JAM III & IV CHARLIE DANIELS BAND/ Epic E2 35368	20
68	69	REDHEADED STRANGER WILLIE NELSON/Columbia KC 33482	178
69	68	IT WAS ALMOST LIKE A SONG RONNIE MILSAP/RCA APL1 2439	77
70	55	MEL STREET /Mercury SRM 1 5014	10
71	67	MARTY ROBBINS' GREATEST HITS, VOL. IV /Columbia KC 35629	8
72	70	THAT'S THE WAY A COWBOY ROCKS AND ROLLS JESSI COLTER/Capitol ST 11863	15
73	71	CLASSIC RICH, VOL. II CHARLIE RICH/Epic KC 35624	16
74	73	SONNY JAMES' GREATEST HITS /Columbia KC 35626	7
75	74	DAYLIGHT T. G. SHEPPARD/Warner Bros. BSK 3259	10

"JUST LONG ENOUGH TO SAY GOODBYE"

(8-50672)

MICKEY GILLEY'S

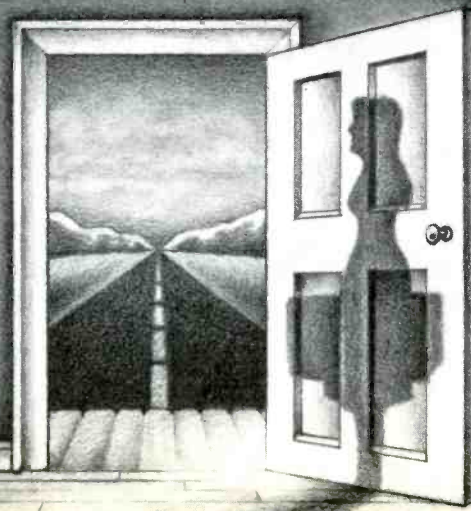
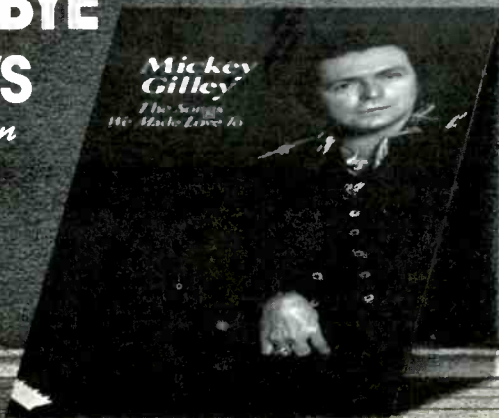
*New single from the soon
to be released album*

"THE SONGS WE MADE LOVE TO"

(KE 35714)

On Epic Records and tapes.

Produced by Bill Rice



*Ship February 26


Produced by David Wolffert for the Entertainment Company.
Executive Producer: Charles Koppelman.



"Isn't It Always Love?"

A stunning new single from Lynn Anderson...
who never looked or sounded better
than she does on her upcoming album,
"Outlaw Is Just a State of Mind." KC 35776
On Columbia Records and Tapes.

Lynn sends her love.

"Columbia,"  are trademarks of CBS Inc. © 1979 CBS Inc.



Record World Country Singles

FEBRUARY 24, 1979

TITLE, ARTIST, Label, Number

FEB. 24 FEB. 17

WKS. ON CHART

FEB. 24	FEB. 17	TITLE, ARTIST, Label, Number	WKS. ON CHART
1	2	BACK ON MY MIND AGAIN RONNIE MILSAP RCA 11421	11
2	1	EVERY WHICH WAY BUT LOOSE EDDIE RABBITT/Elektra 45554	10
3	8	I'LL WAKE YOU UP WHEN I GET HOME CHARLIE RICH/ Elektra 45553	9
4	4	I JUST CAN'T STAY MARRIED TO YOU CRISTY LANE/ LS 169	13
5	5	HAPPY TOGETHER T. G. SHEPPARD/Warner/Curb 8721	11
6	7	TONIGHT SHE'S GONNA LOVE ME RAZZY BAILEY/ RCA 11446	10
7	9	IF I COULD WRITE A SONG AS BEAUTIFUL AS YOU BILLY CRASH CRADDOCK/Capitol 4672	8
8	10	SEND ME DOWN TO TUCSON/CHARLIE'S ANGELS MEL TILLIS/MCA 40983	7
9	16	GOLDEN TEARS DAVE & SUGAR/RCA 11427	6
10	17	I HAD A LOVELY TIME KENDALLS/Ovation 1119	7
11	11	IF EVERYONE HAD SOMEONE LIKE YOU EDDY ARNOLD/ RCA 11422	12
12	13	FALL IN LOVE WITH ME TONIGHT RANDY BARLOW/ Republic 034	12
13	14	EVERLASTING LOVE NARVEL FELTS/ABC 12441	9
14	15	WHISKEY RIVER WILLIE NELSON/Columbia 3 10877	10
15	18	SOMEBODY SPECIAL DONNA FARGO/Warner Bros. 8722	7
16	19	STILL A WOMAN MARGO SMITH/Warner Bros. 8726	6
17	20	I JUST FALL IN LOVE AGAIN ANNE MURRAY/Capitol 4675	5
18	3	COME ON IN OAK RIDGE BOYS/ABC 12434	12
19	22	MY HEART HAS A MIND OF ITS OWN DEBBY BOONE/ Warner/Curb 8739	6
20	23	SON OF CLAYTON DELANEY TOM T. HALL/RCA 11453	6
21	29	IT'S A CHEATING SITUATION MOE BANDY/Columbia 3 10889	5
22	27	WORDS SUSIE ALLANSON/Elektra/Curb 46009	4
23	28	TRYIN' TO SATISFY YOU DOTTSY/RCA 11448	6
24	32	I'VE BEEN WAITING FOR YOU ALL OF MY LIFE CON HUNLEY/Warner Bros 8723	5
25	31	I WILL ROCK AND ROLL WITH YOU JOHNNY CASH/ Columbia 3 10888	7
26	26	ANY DAY NOW DON GIBSON/ABC Hickory 54039	10
27	34	HEALIN' BOBBY BARE/Columbia 3 10891	5
28	33	TOO FAR GONE EMMYLOU HARRIS/Warner Bros. 8732	3
29	30	LOVE SONGS JUST FOR YOU GLENN BARBER/21st Century 101	9
30	24	PLAY ME A MEMORY ZELLA LEHR/RCA 11433	9
31	40	(IF LOVING YOU IS WRONG) I DON'T WANT TO BE RIGHT BARBARA MANDRELL/ABC 12451	2
32	38	TAKE ME BACK CHARLY McCLAIN/Epic 8 50653	5
33	39	I'M GONNA LOVE YOU GLEN CAMPBELL/Capitol 4682	2
34	35	WISHING I HAD LISTENED TO YOUR SONG BOBBY BORCHERS/Epic/Playboy 8 50650	7
35	36	DREAMIN'S ALL I DO EARL THOMAS CONLEY/Warner Bros. 8717	9
36	42	THE OUTLAW'S PRAYER JOHNNY PAYCHECK/Epic 8 50655	5
37	44	SHADOWS OF LOVE RAYBURN ANTHONY/Mercury 55053	4
38	43	LOVING YOU IS A NATURAL HIGH LARRY G. HUDSON/ Lone Star 706	5
39	50	THEY CALL IT MAKING LOVE TAMMY WYNETTE/Epic 8 50661	2
40	57	ALL I EVER NEED IS YOU KENNY ROGERS & DOTTIE WEST/ United Artists 1276	2
41	41	EYES BIG AS DALLAS WYNN STEWART/WIN 126	9
42	45	FANTASY ISLAND FREDDY WELLER/Columbia 3 10890	4
43	51	SWEET MEMORIES WILLIE NELSON/RCA 11465	3
44	48	IF YOU COULD SEE YOU THROUGH MY EYES TOM GRANT/ Republic 036	5
45	52	SMOOTH SAILIN' SONNY THROCKMORTON/Mercury 55051	5
46	6	MABELLENE GEORGE JONES & JOHNNY PAYCHECK/ Epic 8 50647	12
47	58	WISDOM OF A FOOL JACKY WARD/Mercury 55055	2
48	59	TOUCH ME WITH MAGIC MARTY ROBBINS/Columbia 3 10905	2
49	49	GYPSY EYES TERRI SUE NEWMAN/Texas Soul 71378	6



CHARTMAKER OF THE WEEK

50	—	WHERE DO I PUT HER MEMORY CHARLEY PRIDE RCA 11477	1
51	12	ALIBIS JOHNNY RODRIGUEZ/Mercury 55050	12
52	—	SLOW DANCING JOHNNY DUNCAN/Columbia 3 10915	1
53	25	SAVE THE LAST DANCE FOR ME JERRY LEE LEWIS/Sun 1139	11
54	66	I WANT TO THANK YOU KIM CHARLES/MCA 40987	3
55	21	WHY HAVE YOU LEFT THE ONE YOU LEFT ME FOR CRYSTAL GAYLE/United Artists 1259	13
56	71	LOVE IS SOMETIMES EASY SANDY POSEY/Warner Bros. 8371	2
57	64	FAREWELL PARTY GENE WATSON/Capitol 4680	2
58	65	SHOULDER TO SHOULDER (ARM IN ARM) ROY CLARK/ ABC 12402	2
59	62	LET'S KEEP IT THAT WAY JUICE NEWTON/Capitol 4679	3
60	37	LOVE AIN'T MADE FOR FOOLS JOHN WESLEY RYLES/ ABC 12432	10
61	68	SOMEONE IS LOOKING FOR SOMEONE LIKE YOU GAIL DAVIES/Lifesong 1784 (CBS)	3
62	74	THIS IS A LOVE SONG BILL ANDERSON/MCA 40992	2
63	69	I'M BEING GOOD DAVID WILLS/United Artists 1271	2
64	47	THE OFFICIAL HISTORIAN ON SHIRLEY JEAN BERRELL STATLER BROTHERS/Mercury 55048	15
65	46	TEXAS (WHEN I DIE) TANYA TUCKER/MCA 40976	14
66	80	WALKING PIECE OF HEAVEN FREDDY FENDER/ABC 12453	2
67	67	I'LL CRY INSTEAD RON SHAW/Pacific Challenger 1633	4
68	—	DOWNHILL STUFF JOHN DENVER/RCA 11479	1
69	70	HEY, THERE KENNY PRICE/MRC 1025	5
70	72	I'M NOT IN THE MOOD ANN J. MORTON/Prairie Dust 7629	5
71	53	FOOLED AROUND AND FELL IN LOVE MUNDO EARWOOD/ GMC 105	13
72	84	ALL THE TIME IN THE WORLD DR. HOOK/Capitol 4677	3
73	79	CAN I SEE YOU TONIGHT JEWEL BLANCH/RCA 11464	2
74	54	YOU DON'T BRING ME FLOWERS JIM ED BROWN & HELEN CORNELIUS/RCA 11436	13
75	76	IT'S HELL TO KNOW SHE'S HEAVEN DALE McBRIDE/ Con Brio 145	4
76	55	BABY I'M BURNIN'/REALLY GOT THE FEELIN' DOLLY PARTON/RCA 11421	14
77	81	FOREVER IN BLUE JEANS NEIL DIAMOND/Columbia 3 10897	2
78	56	IT'S TIME WE TALK THINGS OVER REX ALLEN, JR./ Warner Bros. 8697	14
79	61	LOVIN' ON BELLAMY BROTHERS/Warner/Curb 8692	15
80	82	WE COULD HAVE BEEN THE CLOSEST OF FRIENDS B. J. THOMAS/MCA 40986	3
81	—	SECOND HAND SATIN LADY (AND A BARGAIN BASEMENT BOY) JERRY REED/RCA 11472	1
82	—	YESTERDAY BILLIE JO SPEARS/United Artists 1274	1
83	83	PLEASE BE GENTLE AMY/Scorpion 0570	3
84	—	YOURS LOVE JERRY WALLACE/4-Star 1036	1
85	85	FLIP SIDE OF TODAY SCOTT SUMMER/Con Brio 146	4
86	—	GOING DOWN SLOW THE CATES/Ovation 1123	1
87	87	THIS MOMENT IN TIME ENGLEBERT HUMPERDINCK/ Epic 8 50632	3
88	—	MY LADY FREDDIE HART/Capitol 4684	1
89	60	YOUR LOVE HAD TAKEN ME THAT HIGH CONWAY TWITTY/MCA 40963	15
90	90	I'M LOVIN' THE LOVIN' OUT OF YOU GAYLE HARDING/ Robchris 1019	3
91	91	WHY DON'T WE LIE DOWN AND TALK IT OVER JERRY INMAN/Elektra 46006	2
92	92	MAMA MAKE UP MY ROOM CHESTER LESTER/Con Brio 148	2
93	94	THE BABY SONG LEONA WILLIAMS/MCA 40988	2
94	—	SLOW TUNES AND PROMISES BOBBY HOOD/Chute 0004	1
95	63	THE FOOL STRIKES AGAIN CHARLIE RICH/United Artists 1269	9
96	96	DOWN ON THE CORNER AT A BAR CALLED KELLY'S JOHNNY PAYCHECK/Little Darlin' 7808	2
97	—	MUSIC BOX DANCER FRANK MILLS/Polydor 14517	1
98	98	YOU'RE GONNA MAKE A CHEATER OUT OF ME BILL PHILLIPS/Soundwaves 4579	2
99	89	I NEVER HAD THE ONE I WANTED CLAUDE GRAY/ Granny 10007	4
100	—	DANCE WITH ME MOLLY HANK THOMPSON/ABC 12447	1



TODAY'S WOMAN



MARGO SMITH

A Woman

(BSK 5286)

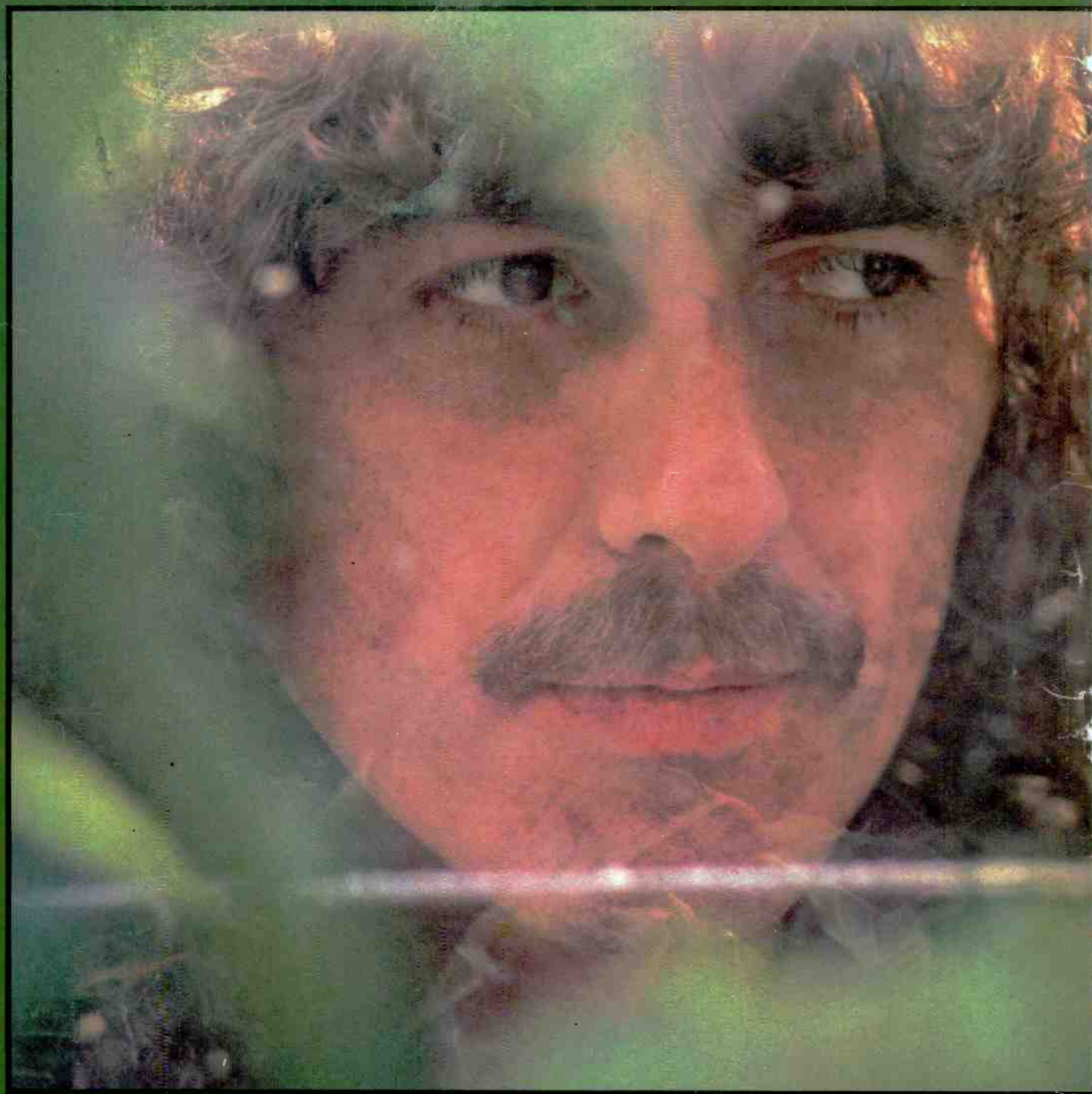
*Her new album featuring
the hit "Still A Woman" (WBS 8726)
Produced by Norro Wilson*



From Warner Country



The 1979 George Harrison



George Harrison

Featuring "Blow Away" BRC 8763

Produced by George Harrison and Russ Titelman.

On Dark Horse Records and Tapes DHK 3255

Manufactured and distributed by Warner Bros. Records Inc.



DARK HORSE RECORDS
© Loke Productions S.A.