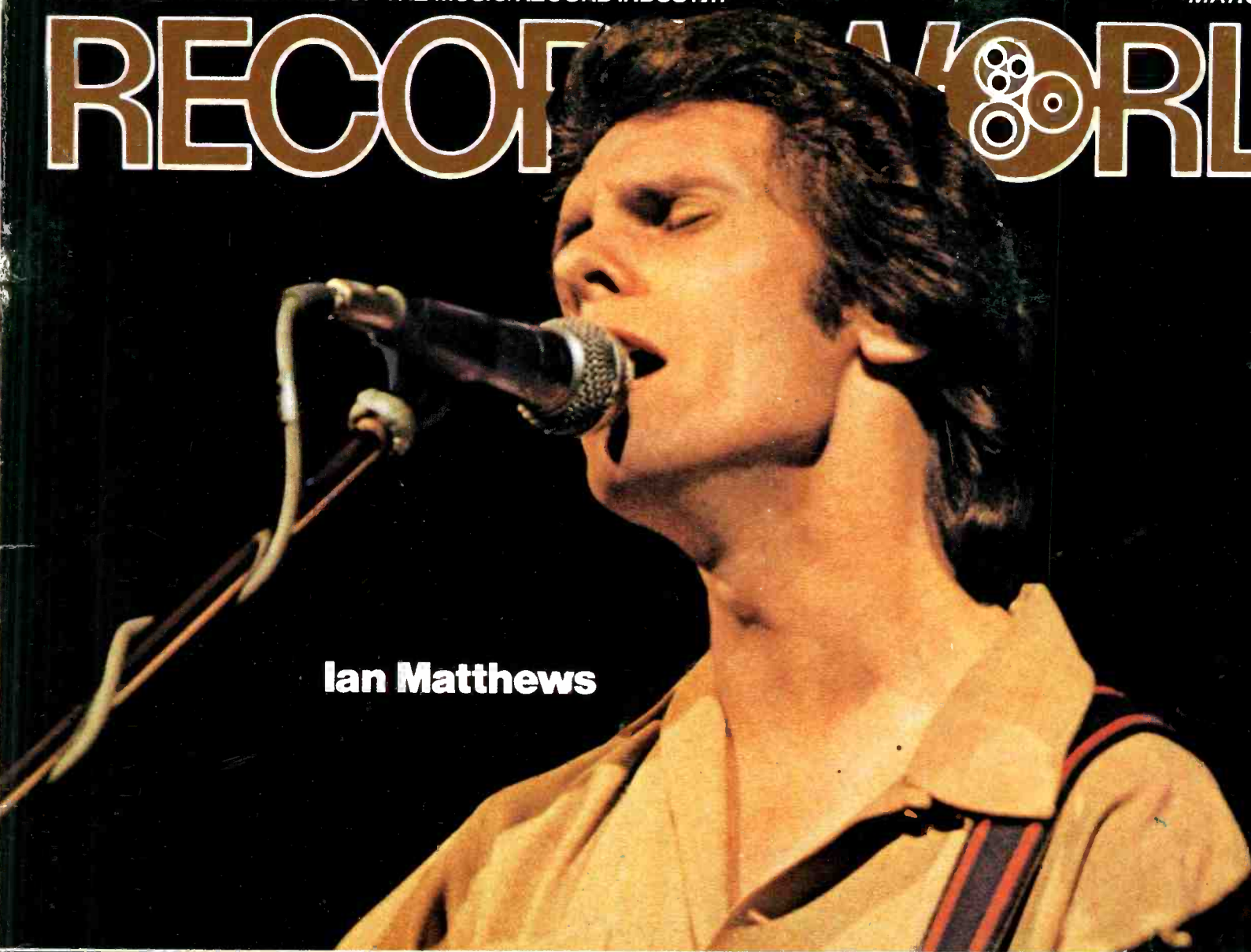


# RECORD WORLD



**Ian Matthews**

## HITS OF THE WEEK

### SINGLES

**BLUES BROTHERS, "RUBBER BISCUIT"** (prod. by Tischler-Shaffer) (writer: Johnson) (Adam Levy & Father, BMI) (2:14). This quirky follow-up to "Soul Man" gives Dan Ackroyd center stage and it's already in high rotation at the AORs. Take a break, Elwood. Atlantic 3564.

**BAD COMPANY, "ROCK 'N' ROLL FANTASY"** (prod. by group) (writer: P. Rodgers) (Badco, ASCAP) (3:16). This first taste of the upcoming "Desolation Angels" lp is a hard rocker with a sure shot at AOR and Top 40 play. Paul Rodgers' vocals are inspired. Swan Song 70119 (Atlantic).

**LIVINGSTON TAYLOR, "I'LL COME RUNNING"** (prod. by N. DeCaro) (writer: Taylor) (Morgan Creek Songs of Bandier-Koppelman, ASCAP) (3:15). This release from the "3-Way Mirror" lp has an easy jazz beat and Taylor's smooth vocals for accent. A/C and Top 40 material. Epic 8-50667.

**ROBERT GORDON, "IT'S ONLY MAKE BELIEVE"** (prod. by R. Gottheier) (writers: Twitty-Nance) (Twitty Bird, BMI) (2:37). Gordon's eerily reminiscent vocals are perfect for this re-make of the Conway Twitty 1958 hit. It's made for Top 40 play with interest for country as well. RCA 11471.

**IAN MATTHEWS "GIVE ME AN INCH"** (prod. by Robertson-Matthews) (writer: Palmer) (Ackee, ASCAP) (3:38). Matthews' "Shake It" was a recent Top 10 hit and this cover of a Robert Palmer tune has the same delightful feel and appeal for both adults and teens. Mushroom 7040.

**GEORGE HARRISON, "BLOW AWAY"** (prod. by Harrison-Tielman) (writer: Harrison) (Ganga, BMI) (3:59). Harrison's first single in some time has his familiar guitar sound and a pop/rock beat that should appeal to several formats. It has something for everyone. Dark Horse 8763 (WB).

**ENGLAND DAN & JOHN FORD COLEY, "LOVE IS THE ANSWER"** (prod. by K. Lehning) (writer: Rundgren) (Earmark/Fiction, BMI) (2:40). The duo's reputation was made by the interpretation of love ballads and this Todd Rundgren tune falls into the same mold. Big Tree 16-31 (Atlantic).

**MCGUINN, CLARK & HILLMAN, "DON'T YOU WRITE HER OFF"** (prod. by R. & F. Albert) (writers: McGuinn-Hippard) (Little Bear/Fed Shift, BMI) (3:13). The trio's first outing has a modified Latin beat and a high harmony sound perfect for AOR, a/c and Top 40 programming. Capitol 4693.

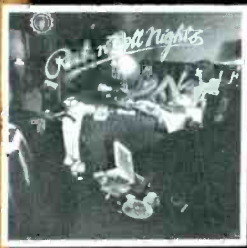
### ALBUMS

**BOB WELCH, "THREE HEARTS."** The follow-up to Welch's platinum plus debut contains more invigorating material laced with strong melodies and soaring vocals. "3 Hearts" and "Precious Love" should put this former Fleetwood Mac member back on top of the charts. Capitol SO 11907 (8.98).

**BTO, "ROCK 'N ROLL NIGHTS."** The group is once again playing straightforward, hard hitting rock with an ear for Top 40. The current single, "Heartaches" with its Fred Turner vocal, should serve to re-establish them while "Jamaica" and the title track are pure AOR fare. Mercury SRM-1-3748 (7.98).

**"THEY'RE PLAYING OUR SONG" (ORIGINAL CAST RECORDING).** The label's first venture into original cast recordings from the Broadway stage is this just opened musical. With music and lyrics by Marvin Hamlisch and Carole Bayer Sager, this score should be a big item. Casablanca NBLP 7141 (8.98).

**ROBERT GORDON, "ROCK BILLY BOOGIE."** A new label and a new band that includes premier British guitarist Chris Spedding should give the singer's career a new impetus. Gordon's aim is true with songs like "It's Only Make Believe" (the single), "Walk On By" and the title song. RCA AFL1-3294 (7.98).





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



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

# RECORD WORLD

## East Coast Retailers Recover Swiftly From Winter's First Major Snowstorm

By DAVID McGEE

NEW YORK — Weather dominates the retail news once again, as it always seems to do at this time of year, but for the first time in recent memory the entrepreneurs seem to have the upper hand. New York City, Philadelphia and the upper eastern seaboard awoke Monday to find anywhere from 12 to 24 inches of snow on the ground and, as a consequence, business at a standstill. On the occasion of George Washington's birthday, however, most stores were closed anyway. Those remaining open—record stores are in this group—simply chalked up a day to experience. Fortunately, in many cases things were pretty much back to normal by Tuesday. To a man, the retailers contacted by *Record World* were confident that the traffic flowing in after the storm would increase and assure them a good shot at overcoming Monday's losses, particu-

larly with holiday sales being extended through Sunday.

Hardest hit it appears was Washington, D.C. and Baltimore. In D.C., where approximately 20 inches of snow fell, Monday was a wipeout and so, for the most part, was Tuesday. Stores were open Tuesday afternoon though, and by Wednesday the sales picture had brightened considerably. A critical problem was averted when the city's major thoroughfares were declared passable, which allowed product shipments to resume only a couple of days behind schedule.

D.C. retailers were optimistic. "I expect people to really come out now," said Ken Dobin of Waxie Maxie. "It's supposed to be in the 50s today (Thursday).

(Continued on page 20)

## RCA Distributing New Champion Label

*Record World* has learned that RCA Records plans to announce the formation of a new associated label, Champion Records. RCA will manufacture and distribute product for the Champion label, which is headed by Tommy Mottola, president of Champion Entertainment.

## Despite Britain's Economic Gloom, New UK Labels Continue To Bloom

By VAL FALLOON

LONDON — Despite the economic gloom here, the new year has already seen a spate of label launches, predictable in view of the still strong singles market.

Last week saw the launch of Rialto, Decca's first backing of an independent label, which is run by brothers Nick and Tim Heath, sons of band leader Ted Heath. EMI announced its first disco label, Sidewalk, and any

## David Geffen Returns to Industry As Consultant to WCI Record Group

By SAM SUTHERLAND

LOS ANGELES — Former top rock manager and Asylum Records founder David Geffen returned to the music industry's executive ranks last week as Warner Communications, Inc., announced Geffen's appointment to a newly-created consultancy and a seat on the realigned board of WCI's Record Group, which comprises the Atlantic, Warner Bros. and Elektra/Asylum label operations, and WEA Distribution.

Confirmation of Geffen's new role as an advisor on WCI's music divisions came via a terse release emanating from the corporation's New York headquarters. For Geffen, who stepped down from his post as chairman of Elektra/Asylum at the end of 1975 in order to assume a vice-

chairman's seat with Warner Bros. Pictures, the consultancy ends a 13 month "retirement" from full-time entertainment interests signalled by Geffen's resignation from WCI on January 1, 1978 (*RW*, Jan. 7, 1978).

At that time, Geffen acknowledged both his seven-and-a-half year association with the corporation and a personal goal of assuming a lower profile in order to pursue teaching interests that had begun with courses he conducted at UCLA, and more recently at Yale University, covering the music and entertainment industries.

Last week, reached by *RW* at his New York base, Geffen confirmed the new appointment while reaffirming his plans to continue teaching. "What I'm go-

(Continued on page 52)

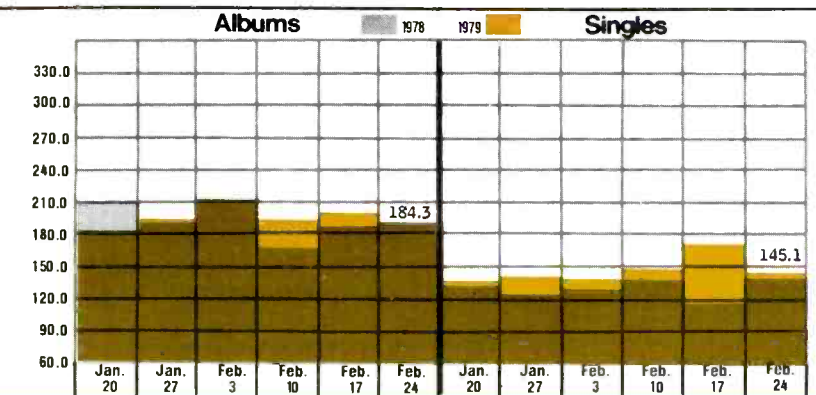
## 18th RW Seminar Set for Cincinnati

*Record World* will hold its 18th radio/retail seminar Saturday, March 10 in Cincinnati, Ohio at the Terrace Hilton Hotel.

*RW* staffers will be on hand to discuss the magazine's charts and market research methods, *RW*'s make-up and goals, and *RW*'s newest project, the consumer-oriented *Record World Music News/Buyers Guide*.

(Continued on page 47)

## RECORD WORLD SALES INDEX



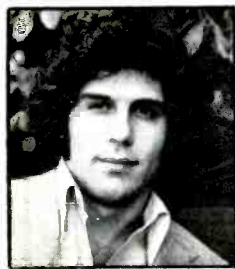
\* The Record World Sales Index is based on a broad cross-section of quantitative sales data reported to *Record World* from retailers, rack jobbers and one-stops across the country. The base figure for both the singles and album indices is a smoothed average of these quantitative reports during periods 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.

## Bogart Fetes Gerald Ford

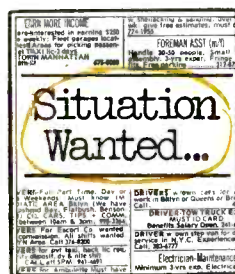


Neil Bogart, president of Casablanca Record and Filmworks, Norm Brokaw of William Morris and Peter Guber, chairman of Casablanca Record and Filmworks, threw an exclusive party last week for ex-President Gerald Ford and his wife Betty at Bogart's west coast home. Pictured from left at the event are *Record World* senior vice president and west coast manager Spence Berland, Neil Bogart and Gerald Ford.

# contents



■ **Page 24.** Ray Caviano's duties as head of the new Warner/RFC label aren't strictly limited to finding new talent for his disco roster—Caviano is also devoting time to getting disco play for "non-disco" Warner artists, such as Nicolette Larson, who are nonetheless making music you can dance to. Caviano gave Record World the how, and the why of it.



■ **Page 19.** Job changes are as regular a part of the radio programmer's life as transmitter readings. How does the out-of-work programming pro find a new position? RW radio director Neil McIntyre, who has been there himself, reports that there's more to it than "I Heard It Through the Grapevine."

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## POWERHOUSE PICKS

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

**Frank Mills** (Polydor) "Music Box Dancing." Several majors went with it this week as it rockets up other station charts. The sales action is strong.

**Blondie** (Chrysalis) "Heart of Glass." A slew of heavies added the record this week to go with upward chart moves at the primary and secondary level and breakout sales. It's top five in New York.

## 12 Films Nominated For Music Oscars

By SAMUEL GRAHAM

■ **LOS ANGELES** — While such films as "The Deer Hunter," "Heaven Can Wait" and "Coming Home" dominate the list of the Academy of Motion Picture Arts and Sciences' 1979 Academy Award nominees in the best picture, best actor and actress and best direction categories, musical nominees — included in such categories as best original song, best original score, and best song score and adaptation or best adaptation score—are spread equally among some 12 films. The nominations were announced here last Tuesday (20).

Heading the best original song nominees are John Farrar's "Hopefully Devoted to You" from RSO's "Grease" soundtrack, a hit in 1978 for Olivia Newton-John, and Paul Jabara's "Last Dance," the Grammy-winning composition performed by Donna

(Continued on page 35)

## Roberts Forms Outlook, Pacts with Columbia

By SAM SUTHERLAND

■ **LOS ANGELES**—Artist manager Elliott Roberts, whose last foray into label management was a brief stint as co-founder of Asylum Records at its inception, has launched a new recording venture via a pact with Columbia Records.

Roberts, who continues as principal executive of his own Look-out Management combine here, has formed Outlook Records Productions, with Columbia first confirming the new production arrangement during internal meetings in late January. Under the new arrangement, he will become principal liaison between Outlook and CBS.

First release via the pact was the debut lp for Gulliver, released by Columbia two weeks ago. Act

(Continued on page 36)

## Entertainment Set For NARM Convention

■ **NEW YORK** — The complete lineup of entertainment for this year's convention of the National Association of Recording Merchandisers has been announced. Scheduled to perform are: opening night—George Benson (WB); scholarship dinner — Andy Gibb (RSO); NARM disco — Village People (Casablanca); country music luncheon—Willie Nelson; salute to black music—Lou Rawls (Phila. Intl.)

Additionally, Casablanca recording artist Cher will appear as Mistress of Ceremonies at the NARM Awards Banquet, at which Natalie Cole (Capitol) will perform.

# 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**  
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**Noe Goldwasser/Assistant Editor**  
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Fanny Chung/Controller

Stan Soifer/Advertising Sales  
WEST COAST

**SAM SUTHERLAND** JACK FORSYTHE  
WEST COAST EDITOR MARKETING DIR.

Samuel Graham/Associate Editor  
Frann Altman/Assistant Editor

Terry Droltz/Production  
Portia Giovinazzo/Research Assistant

6290 Sunset Boulevard  
Hollywood, Calif. 90028  
Phone: (213) 465-6126

**NASHVILLE**  
**TOM RODDEN**  
VICE PRESIDENT  
SOUTHEASTERN MANAGER  
Walter Campbell/Southeastern Editor  
Marie Ratliff/Research Editor  
Margie Barnett/Assistant Editor  
Cindy Kent/Assistant Editor  
Red O'Donnell/Nashville Report

49 Music Square West  
Nashville, Tenn. 37203  
Phone: (615) 329-1111

**LATIN AMERICAN OFFICE**  
**TOMAS FUNDORA**  
VICE PRESIDENT

3140 W. 8th Ave., Hialeah, Fla. 33012  
(305) 823-8491

**ENGLAND**  
**VAL FALLON**  
Manager

Suite 22/23, Lougham House  
308 Regent Street  
London W1  
01 580 1486

**JAPAN**  
**ORIGINAL CONFIDENCE**  
CBON Queen Building

18-12 Roppongi 7-chome  
Minato-ku, Tokyo

**CANADA**  
**ROBERT CHARLES-DUNNE**

19 Yorkville Avenue  
Toronto, Ontario  
Canada M4W 1L1  
(416) 964-8406

**GERMANY**  
**JIM SAMPSON**  
Lieberrstrasse 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  
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Madrid 27, Spain  
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Peten 151-402 Colonia Navarre  
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**CIRCULATION DEPT.**

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# Angela Bofill. The Cinderella Story of 1979!

## CHAPTER THREE

In only three months, Angela Bofill has become music's new Cinderella story. With an avalanche of critical acclaim plus continued explosive national sales reaction, the story of her debut album, "Angie," is getting bigger every day!

Soul called her "a rare commodity...a joy!" And People Magazine featured her as "Pick Of The Week!" And headline stories hailing her enormous talent are currently appearing in major publications from coast-to-coast.

### REORDER EXPLOSION IN MAJOR MARKETS:

- Los Angeles initial order 400; first reorder 3600; brand new reorder 5000!
- Washington, D.C. initial order 2600; brand new reorder 2600; second reorder 2600!
- Philadelphia initial order 2500, 1300 more this week!
- Detroit initial order 600, 1600 more this week!
- Houston initial order 2600; first reorder 1400; brand new reorder 1400!
- Atlanta initial order 600; brand new reorder 3000!

And now, by popular demand,  
the first single is being rush-released:  
"THIS TIME I'LL BE SWEETER."  
CS 2500

Manufactured  
and distributed by  
Arista Records, Inc.

**ARISTA**

On  
Arista/GRP  
Records  
and Tapes.



Angela Bofill's "Angie."  
The stunning debut album  
that's making her a star.  
BB: 86\*/RW: 53\*  
CB: 113\*

# Retailers Bemoan Lack of New Superstar Product

By SOPHIA MIDAS

■ NEW YORK — Bemoaning the sluggish release of superstar product at the onset of 1979, a growing number of retailers are beginning to speculate whether the industry's hottest recording artists are avoiding the release of new product during the post-Christmas buying season. Traditionally the second best sales period of the fiscal year, January and February, with few exceptions, have brought forth a paucity of automatic hits, according to retailers.

Acknowledging the lack of superstar product, label spokesmen sympathize with retailers, but contend that the dearth of new releases is not intentional, but rather a result of the artists' creative moods, tour dates and other factors which defy rigid time schedules. Record company spokesmen further state that strong carry-over product from Christmas should provide a hefty sales base for the retailer.

Citing the recording artist's determination to release product during the Christmas buying season as the predominant factor behind the slackening of hit product, David Rothfeld, VP, merchandising, Kcrvette's commented, "I think it's vitally important that record companies persuade their artists to release product in January. All we had, in terms of big releases, were Rod Stewart, at the end of the year, and the Bee Gees, at the end of February. There has been nothing in between." Rothfeld stated that the lack of hitbound product was particularly unfortunate at this time of year, and explained, "Normally, this is our second biggest time of year, in terms of sales, owing to the fact that people have new stereo equipment and money, as a result of the holidays. Something is wrong; it doesn't make sense." Rothfeld

## ASCAP Reports Receipts

■ LOS ANGELES — ASCAP last week reported 1978 domestic receipts for the society totalled \$97,577,000. Receipts from foreign societies were \$19,074,000.

In a treasurer's report released at the society's west coast membership meeting February 22 at the Beverly Hilton Hotel, ASCAP also reported total salaries and expenses for 1978 were \$21,991,000.

The balance available for distribution after deducting salaries and expenses amounted to \$75,586,000. During 1978, ASCAP distributed to members and set aside for foreign societies a total of \$71,705,000.

further stated, "Perhaps because of the way contracts are signed these days, the artist has the greatest degree of autonomy in terms of when his work will be released. Although it's difficult for record companies to pressure their artists, they should try and convince them that it is clear sailing now; an artist could really benefit from releasing now because they could move up quickly, and also stimulate their catalogues."

Norman Hunter, new release buyer for the national Record Bar chain, also complained about the lack of superstar product, but noted that this is a prime period of time to develop "mid range acts." "We are concerned about the scarcity of hit product," said Hunter, "but we're not indignant about it. There are some quality records out now, not necessarily by the superstars, but in my opinion this is the time to find out which labels have good promotion departments and which don't. I would prefer to have a truckload of superstar product; it certainly makes my job easier, but it's not going to do any good to bellyache about it. You can't force a label to release a record, so I'd rather take the positive attitude of trying to develop and sell some of the mid range acts."

Speculating on the reasons behind the dearth of hit product, Hunter cited the fear of a recession.

(Continued on page 36)

# Fishkin and Goldberg Answer Bearsville Suit

By SAMUEL GRAHAM

■ LOS ANGELES—Former Bearsville Records president Paul Fishkin and manager/publicist Danny Goldberg have issued a response to a suit recently filed against them by the label.

Bearsville's suit is seeking the return by Fishkin of 325 shares of Bearsville capital stock — reportedly one-third of the label's entire issue — and a two-record contract between Fishkin and Fleetwood Mac vocalist Stevie Nicks. It is indicated in the suit that Fishkin and Goldberg founded and produced masters for their Modern Records, Inc. while both were employed by Bearsville; in addition, the suit alleges Fishkin and Goldberg slandered Bearsville to artists, in favor of Modern Records.

Bearsville also contends that Fishkin's departure from the label made impossible a Bearsville/RCA distribution arrangement that had been pending from July-December 1978. For his part, Goldberg is accused of failure to provide proper representation for Bearsville artists. Bearsville is seeking damage of one million dollars.

In a statement issued the week of February 12-16, Goldberg and Fishkin said, "Everyone familiar with the facts knows the allegations to be totally untrue. It saddens us that Albert Grossman, who controls Bearsville and who has contributed so much to the music business, has nothing better to do with his time than initiate such an irresponsible action."

# 20th Names Parks Pop Promotion VP

■ LOS ANGELES — Alan Livingston, president, Entertainment Group, Twentieth Century Fox Film Division, last week announced the appointment of David Parks to the position of vice president, pop promotion, Twentieth Century Fox Records.

Parks comes to Twentieth with an extensive radio and broadcasting background, most recently as national program director, Rahall Broadcast Division of Gulf United Corporation, as well as operations manager of WNDE and WFBQ in Indianapolis. Previously, Parks programmed Nationwide Communications in Richmond, Virginia. And from 1966-1967, Parks was an air personality at WFIL in Philadelphia.

# Polydor Achieves Four Gold Records

■ NEW YORK — Polydor Incorporated has announced that the RIAA has certified as gold the singles "I Will Survive" by Gloria Gaynor and "Shake Your Groove Thing" by Peaches and Herb, as well as the albums from which these million sellers were drawn—"Love Tracks" by Gloria Gaynor and "2 Hot" by Peaches and Herb.

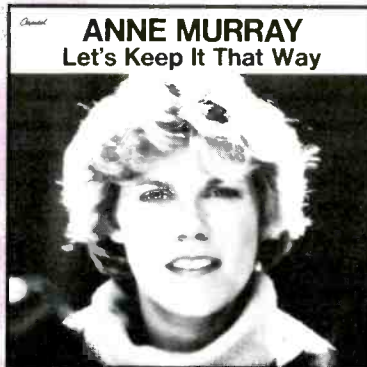
All of these gold records involve the production of Freddie Perren. "I Will Survive" was co-authored and co-produced by Perren with Dino Fekaris, as was the "Love Tracks" lp. "2 Hot" and "Shake Your Groove Thing."

# Grammy Highlights



Among the recipients and presenters at the 1978 Grammy Awards: (top row, from left) Robin, Barry and Maurice Gibb, the Bee Gees, winners for "Saturday Night Fever," Album of the Year, Pop Vocal Performance by a Duo, Group or Chorus, Producer of the Year (with Albhy Galuten and Karl Richardson) and Arrangement for Voices; Neil Diamond, presenting the Album of the Year Grammy to the Bee Gees; Lily Tomlin and Barry Manilow, just before they presented the Song of the Year Grammy to Billy Joel for "Just the Way You Are," (Manilow won Pop Vocal Performance, Male himself with "Copacabana"); (bottom row) Steve Martin, who won for Comedy Album, "A Wild and Crazy Guy;" Olivia Newton-John singing "Hopelessly Devoted to You" from "Grease," and John Denver and Eubie Blake, who presented the Best New Artist Award to A Taste of Honey.

# Capitol And Angel Records Congratulate Their Grammy Award Winners:



**ANNE MURRAY**  
Let's Keep It That Way



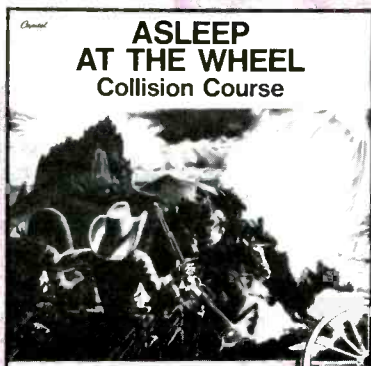
**ANNE MURRAY**

Best Pop Female Vocal Performance, on the Gold Single  
"You Needed Me" from the Platinum Album "Let's Keep It That Way."



**A TASTE OF HONEY**

New Artist Of The Year, with their Platinum Debut Album "A Taste Of Honey"  
featuring their #1 Pop, Soul & Disco Platinum single "Boogie Oogie Oogie."



**ASLEEP AT THE WHEEL**  
Collision Course

**ASLEEP AT THE WHEEL**

Best Country Instrumental Performance for  
"One O'Clock Jump" from the album "Collision Course."



**DON SCHLITZ**

Best Country Song, "The Gambler."



**BRAHMS:**  
**VIOLIN CONCERTO**  
PERLMAN  
Chicago Symphony Orchestra  
GIULINI



**ITZHAK PERLMAN, CARLO GIULINI and CHRISTOPHER BISHOP**  
(Violinist) (Conductor) (Producer)

Classical Album of the Year:

Brahms, Concerto for Violin in D Major, Chicago Symphony.



Lehár  
**THE MERRY WIDOW**  
SILLS  
Titus Fowles  
Price Billings  
New York City Opera  
Orchestra & Chorus  
RUDEL



**JULIUS RUDEL, GEORGE SPONHALTZ and JOHN COVENEY**  
(Conductor) (Producers)

Opera Recording of the Year:

Lehár, The Merry Widow; New York City Opera  
Orchestra and Chorus with Sills, Titus, Principal Soloists.

# RECORD WORLD CHART ANALYSIS

## Stewart No. 1 Across The Board; Bee Gees, Blondie, Benson Strong

By PAT BAIRD

■ Rod Stewart (WB) took across the-board #1 positions this week by staying in the top slot of the RW Singles Chart and Disco File and moving into the #1 bullet spot on the Black Oriented Singles Chart. The rest of the singles chart this week also reflects a continuing growth of the disco/BOS/pop crossover record.

Gloria Gaynor (Polydor), #7 bullet BOS, moved here to #2 bullet on excellent sales while The Village People (Casablanca) re-gained a bullet and moved back up to #3 almost strictly on sales figures. The Bee Gees (RSO), which came on at #62 bullet BOS and at #26 on the disco chart, took huge pop radio moves and sold well for #5 bullet and

Donna Summer (Casablanca) #17 bullet BOS, sold in both markets and moved into the Top 5 at a number of stations for #6 bullet. Peaches & Herb (Polydor), working off a BOS base, went Top 10 in New York, Boston, San Francisco and other markets for #9 bullet.

Also in the Top 10 this week are: Pointer Sisters (Planet) #4; Chic (Atlantic) #7, and Olivia Newton-John (MCA) #8.

Desmond Child & Rouge (Capitol) is this week's Chartmaker at #84 bullet on strong first week adds.

The Doobie Brothers (WB) moved to #13 bullet on adds at WABC and WLS and a #1 spot in the Minneapolis market while Nigel Olsson (Bang) moved well at the majors and continued to sell for #16 bullet and Bobby Caldwell (Clouds) was added at WRKO, WFIL, 13Q and others as well as sold well for #17 bullet.

Dire Straits (WB), whose album moved to #8 bullet, showed good sales and moves for #22 bullet and The Babys (Chrysalis) also showed a good sales/airplay combination for #23 bullet. The Little River Band (Harvest) picked up solid adds with sales starting for #24 bullet and Poco (ABC) continued to pick up airplay for #27 bullet. Billy Joel (Col) added at KHJ and KJR this week, also showed movement where played for #28 bullet.

Still taking strong moves on airplay are: Anne Murray (Capitol), #10 bullet on the Country Singles Chart, #31 bullet here; Frank Mills (Polydor), one of this week's Powerhouse Picks, was added at KHJ and WOKY and sold for #32 bullet; Suzy Quatro & Chris Norman (RSO), #33 bullet; Amii Stewart (Ariola), #31 bullet BOS and #9 disco, was added at KFRC and showed movement elsewhere for #35 bullet; Heart (Portrait) #36 bullet.

Continuing to make chart gains on adds and radio playlist movement are: Chic (Atlantic), #26 bullet BOS, #41 bullet here;

Third World (Island) #43 bullet; Blondie (Chrysalis), another of this week's Powerhouse Picks and the chart's biggest mover, up 22 points to #44 bullet; Bob Welch (Capitol) #46 bullet; The Jacksons (Epic), #24 bullet BOS and #48 bullet here.

Gary's Gang (Col), #29 bullet BOS, #3 disco and breaking out of New York pop, moved here to #53 bullet and Sister Sledge (Cotillion), #16 bullet BOS and #5 disco, climbed here to #54 bullet. George Benson (WB) picked up good adds for #62 bullet and Cindy Bullens (UA) re-gained a bullet at #64 on new airplay. Police (A&M) also increased airplay for #65 bullet and Instant Funk (Salsoul) came in here at #68 bullet.

Picking up bullets on radio adds this week are: Faragher Brothers (Polydor) at #79; Nancy Brooks (Arista) #82 and Gino Vannelli (A&M) #86.

Also new on the chart this week are George Harrison (Dark Horse) #87 bullet; Brooklyn Dreams (Casablanca) #88 bullet and April Wine (Capitol) #99.

## Bee Gees Strengthen Top LP Position; Dire Straits Continues Top 10 Climb

By SAMUEL GRAHAM

■ The Bee Gees (RSO) maintained their hold on the #1 spot in this week's Album Chart, marking their second week in the top position. With the group's "Tragedy" single having exploded into the top 5 on the Singles Chart, in fact—and with their "Too Much Heaven" single still in the top 10—the gap between "Spirits Having Flown" and #2 Rod Stewart (WB) is increasingly wide.

There are few changes elsewhere in the top 10. #3 Blues Brothers (Atl) held their place with solid rack and retail sales, followed in the top 5 by #4 Village People (Casablanca), moving up with the help of a hot single, and #3 Billy Joel (Col).

Dire Straits (WB) continues to move very well indeed, checking in this week at #8 with the only bullet in the top 10. The group is showing excellent retail strength—#1 in the northwest—with racks steadily improving and the single "Sultans of Swing" adding fuel to the fire.

Donna Summer (Casablanca), fresh off a triumph at the '79 Grammy Awards, moves to #12 bullet with both rack and retail, followed by #13 bullet Gloria Gaynor (Polydor), an album with previously established retail strength and improving racks this week. Kenny Rogers (UA) rounds out the bullets in the top 20, at #16 with consistently excellent sales at the rack level.

In the twenties, both #22 bullet Peaches and Herb (Polydor) and #23 bullet Rick James (Gordy) have shown early retail sales on both the pop and r&b level and growing rack activity. Neil Diamond (Col) is also bulleting in the twenties, at #26.

Cheryl Lynn (Col) leads off the thirties with a bullet at #30, followed by the Jefferson Starship (Grunt), up 18 spots to #37 bullet with strong rack action backing up the early retail moves on the album, and Cheap Trick (Epic), now at #38 bullet after entering as last week's Chartmaker and with especially strong retail action in the midwest. In the forties, the Cars (Elektra) continues to sell well at rack and retail and moves to #44 bullet, while Bobby Caldwell (Clouds)

and Bell and James (A&M) are also bulleting at #46 and #49, respectively.

The seven bullets in the fifties are headed up by #50 Joe Sample (ABC), selling well at both jazz and pop retail and particularly strong in New York and the

northwest. Others include #51 Babys (Chrysalis), selling at retail and helped by a hit single; #52 Chuck Brown and the Soul Searchers (Source); #53 Angela Bofill (Arista/GRP); #54 "Instant Funk" (Salsoul), selling well in north-  
*(Continued on page 44)*

## REGIONAL BREAKOUTS

### Singles

#### East:

The Babys (Chrysalis)  
Poco (ABC)  
Bob Welch (Capitol)  
Cher (Casablanca)

#### South:

Amii Stewart (Ariola)  
Quatro & Norman (RSO)  
Eddie Money (Columbia)  
Blondie (Chrysalis)  
Toto (Columbia)  
Bob Welch (Capitol)

#### Midwest:

Quatro & Norman (RSO)  
Blondie (Chrysalis)  
Bob Welch (Capitol)  
Jacksons (Epic)  
Gary's Gang (Columbia)

#### West:

The Babys (Chrysalis)  
Poco (ABC)  
Frank Mills (Polydor)

### Albums

#### East:

McGuinn, Clark & Hillman (Capitol)  
George Harrison (Dark Horse)  
Cher (Casablanca)

#### South:

McGuinn, Clark & Hillman (Capitol)  
George Harrison (Dark Horse)  
Herbie Mann (Atlantic)  
George Duke (Epic)  
Herbie Hancock (Columbia)

#### Midwest:

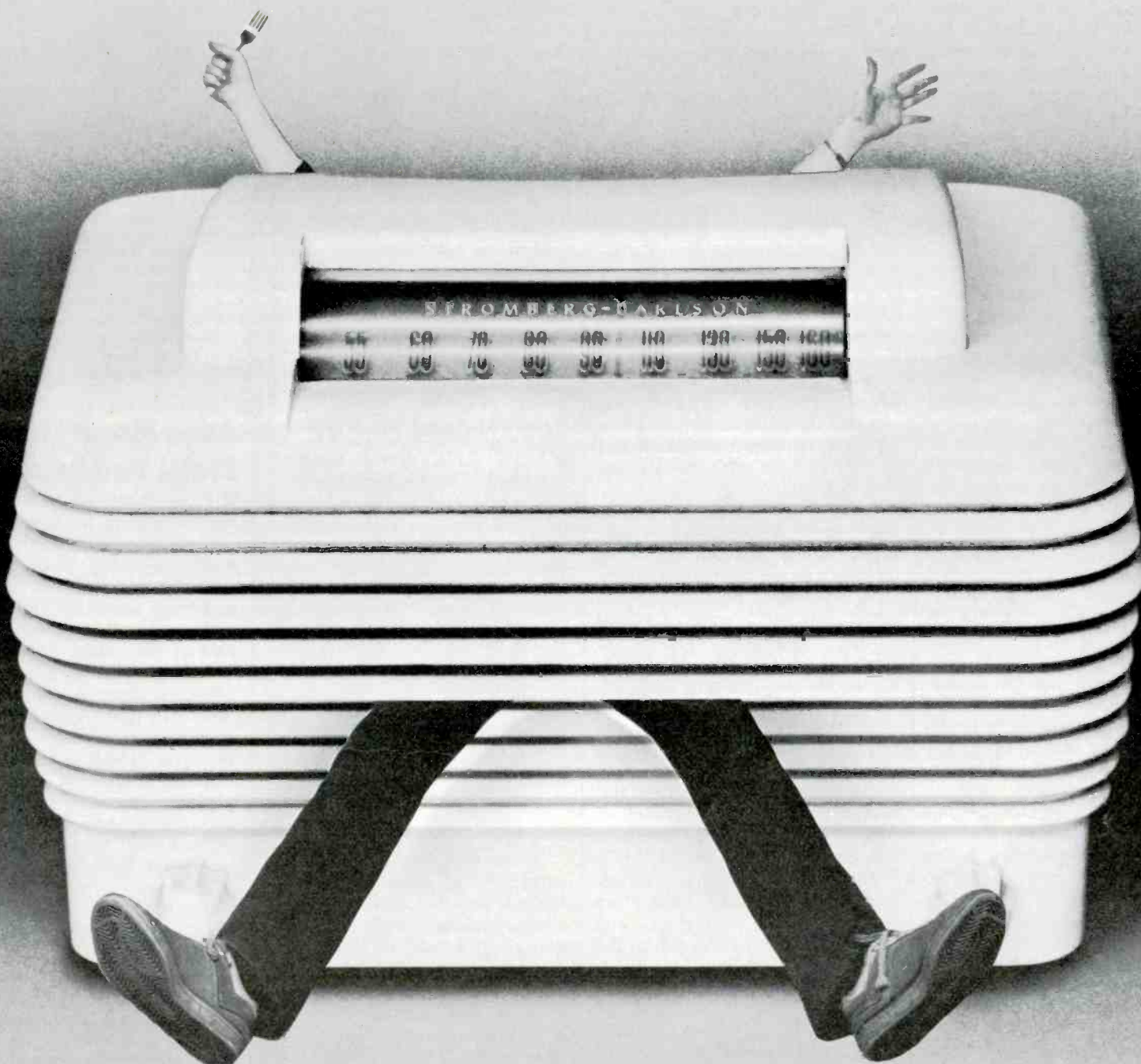
McGuinn, Clark & Hillman (Capitol)  
George Harrison (Dark Horse)  
Horslips (DJM)  
Cher (Casablanca)  
Boomtown Rats (Columbia)

#### West:

McGuinn, Clark & Hillman (Capitol)  
George Harrison (Dark Horse)  
Horslips (DJM)  
Cher (Casablanca)  
Herbie Mann (Atlantic)  
Boomtown Rats (Columbia)



**Tonio K. — Radio is eating it up.**



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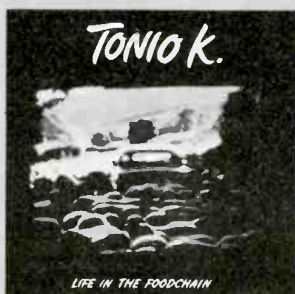
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WQBK  
WBCN  
WCOZ  
WBRU  
WBLM  
WHFS**

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KTTX**

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KKKX  
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KGON  
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KLAY**

**KWST  
KTYD  
KRST  
KSAN  
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**"Life in the Foodchain?"** JE 35545  
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 on Epic Records and Tapes.**   
 Produced by Rob Fraboni.

# Casablanca Hot Across the Board; Disco LPs, Soundtracks Lead the Way

By SAM SUTHERLAND

■ LOS ANGELES — Spearheaded by a catalogue-wide sales rush for the Village People, and the third foray into the top 10 for that group's triple-platinum "YMCA" single, Casablanca Records is currently making its broadcast inroads on RW's singles, album, disco and black-oriented charts, with key movers including Donna Summer, Cher, Giorgio Moroder and Brooklyn Dreams.

While the label's chart streak is being paced by several strong crossover items, Casablanca's investment in disco is clearly a focal point. In the case of the Village People, "YMCA," which moves to a bulleted number three in RW's singles chart, is being followed by a resurgence of lp activity, highlighted by the return of the group's second lp, "Macho Man," to the RW album chart; that album's leap back into the top 100 items, reaching a bulleted 76, made it this week's Chartmaker as its successor, "Cruisin'," moved from five to four, and held at 35 on the black-oriented album from five to four, and held at 35 on the black-oriented album chart. The group's first lp meanwhile began slow movement edging up to 194 on the album chart.

Other key singles include "Heaven Knows," by Donna Summer with Brooklyn Dreams, which rose to six with a bullet on the singles chart; Giorgio Moroder's "Chase," from his original soundtrack to "Midnight Express," which bounded to a bulleted 45; Cher's label debut, and first entry into the disco field, "Take Me Home," which rose to 56 with a bullet, and additionally entered RW's Disco File at 29; and Brooklyn Dreams' "Make It Last," which moved to 88 with a bullet.

The Summer/Brooklyn Dreams single also showed strong BOS chart moves, rising to 17 with a bullet. Other RW Singles Chart items included Stonebolt's "Love Struck," which rose to 85, Parliament's "Aqua Boogie," now descending from 67 on last week's listings to 69 this week, and Ace Frehley's "New York Groove."

In addition to the Village People catalogue, key lp movers in-

cluded Summer's "Live and More" package, another item making new forays after a successful initial chart run, which moves to 12 with a bullet; Cher's "Take Me Home," which moved to 106 with a bullet; Angel's "Sinful," at a bulleted 115; and Moroder's "Midnight Express" soundtrack lp, which moved to 128 with a bullet. Also charting are lps by Ace Frehley and Parliament, whose "Motor Booty Affair" dropped from 33 to 39 on the RW Album Chart, while holding steady at the number five position on the BOA chart.

Finally, the label reports its next major new artist breakthrough may be developing for Ultimate, whose first Casablanca lp rises to 8 on this week's Disco File, Top 40.

According to Larry Harris, Casablanca Records and FilmWorks senior VP and managing director, those numbers tell the story of disco's bold impact on radio over the course of recent months. "At this moment in time," reports Harris, "the radio activity we're witnessing really relates to the fact that disco radio is starting to explode across the country. 'YMCA' is the biggest record we've ever had; it's selling between 300,000 and 400,000 units a week, and we just took an order from Handleman for 200,000 more. 'Chase,' of course, is from the 'Midnight Express' soundtrack, but it's picked up strong response from discos and that's now being reflected on the radio side. Donna, of course, is now established as a pop act, but disco acceptance is still a factor. And Cher's record is a monster, which again started disco and is now crossing over to r&b and pop." (Continued on page 35)

## Starflight Joins CBS



Starflight Records has joined the CBS Associated Labels, it was recently announced by Don Dempsey, senior vice president and general manager, Epic/Portrait/Associated Labels and Tony Martell, VP and general manager, CBS Associated Labels. Headed up by president/producer Huey Meaux, the label's roster boasts the multi-platinum Freddy Fender and singer Tommy McLain with additional artists to be announced shortly. Pictured are, from left: Don Dempsey, Huey Meaux; Freddy Fender; Walter Yetnikoff, president CBS/Records Group; Tony Martell; and Bruce Lundvall, president, CBS Records Division.

## Butterfly to MCA

■ Record World learned at press time last week that Butterfly Records, the A.J. Cervantes-helmed label which has had its greatest success in the disco field, will announce shortly a new distribution pact with MCA Records.

## Every 1's A Winner



Infinity Records president Ron A. Alexenburg was in Los Angeles recently to present special RIAA gold awards commemorating the sale of over a million copies of Hot Chocolate's "Every 1's A Winner" to officers of MCA, Inc., Infinity's parent company. News of the gold certification reached Hot Chocolate members Errol Brown and Patrick Olive as the two were in the U.S. to promote their album, "Every 1's A Winner." They celebrated the milestone at an impromptu party at Infinity's West Coast offices with champagne and cake. Shown above at the MCA executive offices are, from left: Bud O'Shea, vice president & general manager, Infinity Records; Gene Froelich, comptroller, MCA, Inc.; Gary Mankoff, Infinity vice president, finance; Alexenburg; Lew Wasserman, chairman of the board, MCA, Inc.; Sid Sheinberg, president, MCA, Inc.; and Barry Reiss, Infinity sr. vice president, administration & business affairs.

## Rand Named Epic VP

■ NEW YORK—Bruce Lundvall, president, CBS Records Division, has announced the appointment of Frank Rand to vice president, a&r east coast, Epic Records.



Frank Rand

In his new position Rand will oversee the activities of Epic Records' east coast a&r staff, while working closely with Epic east coast artists, producers and managers. He will also be involved in determining the composition of Epic Records' east coast artist roster. He will report directly to Lennie Petze, vice president, national a&r, Epic Records.

## Asian Piracy Meet Drafts Two Resolutions

■ NEW YORK — A meeting of music industry leaders from Asia and the Pacific region last week produced two resolutions on record piracy, copies of which will be sent to government leaders of all countries in that part of the world.

The conference, sponsored by Billboard magazine, also drew American and European music executives to Kuala Lumpur, Malaysia February 10 and 11 to discuss plans to attack the gigantic record piracy business in Southeast Asia, which costs the international record industry an estimated \$400 million annually, according to the International Federation of Producers of Phonograms and Videograms (IFPI).

The resolutions urge the officials to take all necessary measures to stamp out the production and sale of pirated records and tapes in their nations, either by the introduction of appropriate copyright legislation and its effective enforcement, or by the active enforcement of existing statutes.

The resolutions will also be submitted to the IFPI for distribution to governments worldwide.

## Stewart Tour Set

■ NEW YORK — Rod Stewart, whose latest Warner Bros. release, the certified platinum "Blondes Have More Fun" features the hit single "Da Ya Think I'm Sexy?" (Warners' first platinum single of the year) will embark on a major North American tour beginning April 12 and running 10 weeks through June 26. The 27-city tour will include a three day stint at New York's Madison Square Garden and will end with four days at the Los Angeles Forum.

# NOTHING BUT THE BEST



**Best Song of the Year**  
*Just the Way You Are*  
Billy Joel



**Best Record of the Year**  
*Just the Way You Are*  
Billy Joel



**Best Country Song**  
*The Gambler*  
Don Schlitz



**Best Cast Show Album**  
*Ain't Misbehavin'*  
Thomas "Fats" Waller and others



**Best R&B Instrumental Performance**  
*Runnin'*  
Earth, Wind & Fire



**Best R&B Vocal Performance  
By Duo, Group or Chorus**  
*All 'N All*  
Earth, Wind & Fire



**Best Jazz Instrumental Performance,  
Big Band**  
*Live in Munich*  
Thad Jones



**Best Jazz Instrumental Performance,  
Group**  
*Friends*  
Chick Corea



**Best Soul Gospel Performance,  
Contemporary**  
*Live in London*  
Andrae Crouch



**Best Latin Recording**  
*Homenaje A Beny More*  
Tito Puente



**Best Comedy Recording**  
*A Wild and Crazy Guy*  
Steve Martin



**Best Instrumental Arrangement**  
*The Wiz*  
Quincy Jones



**Best Arrangement  
Accompanying a Vocalist**  
*Got to Get You into My Life*  
Maurice White

# ASCAP

We've Always Had the Best

## Bottom Line's Fifth Anny.



It was "Happy Birthday, Bottom Line," Monday evening (12) as the popular New York club celebrated its fifth anniversary as the city's prime music showplace. For the fourth consecutive year, Fantasy's David Bromberg Band did the show honors, assisted by numerous friends in guest spots, including Jay and Lynn Unger, Paula Lockheart and Britisher Ralph McTell. Just prior to WNEW-FM's fourth annual live broadcast of the party doings, a small pep rally took place backstage. Shown from left are Bottom Line co-owner Stanley Snadowsky; David Bromberg; the other half of the Bottom Line team, Allan Pepper; and Scott Muni, program director and deejay from WNEW-FM, who intro'd the Bromberg crew to the on-the-air audience.

## Fox Agency Wins Royalty Decision

■ NEW YORK — Two federal judges have ordered record companies operating as "debtors-in-possession" after filing petitions under Chapter XI of the Bankruptcy Act to account to and pay royalties to The Harry Fox Agency for tapes and records made and distributed while the Chapter XI proceedings are pending.

HFA is the licensing service of the National Music Publishers' Association, and licenses recording rights on behalf of more than 4,000 publishers.

Bankruptcy Judge E. Joseph DeVito's order in the Newark, N.J. proceeding involving Springboard Records, Inc. and the order of Bankruptcy Judge John Galgay in the New York City case concerning Creed Taylor, Inc. (CTI Records) both require the record firms to account on a monthly basis. Each also provides for payment to HFA of advances against the royalties actually due.

HFA lawyer Alan L. Shulman had argued that a debtor's obligations for mechanical royalties under the 1976 Copyright Act were paramount.

## Horizon Taps Two

■ LOS ANGELES — Tommy Li Puma, vice president of Horizon Records, has announced that he has appointed Fred Mancuso as director of Horizon's newly established promotion and marketing department. Mancuso will be based in the Horizon offices in the A&M Records complex in Los Angeles and will oversee all of the promotion and marketing of Horizon artists. He was formerly head of promotion at Island Records.

Li Puma simultaneously announced the appointment of Kathy Kenyon as assistant director of promotion and marketing.

## E/A Shifts Sartori

■ LOS ANGELES — Maxanne Sartori has been named to the position of east coast talent acquisition for Elektra/Asylum Records, it was announced by George Daly, national a&r director.

Sartori joined E/A as artist development director for the southern region, moving after two weeks with the label into the newly-formed a&r slot. She had previously been with Island Records and with WBCN in New York.

## 'Pro-Motion' Aims to Promote Label, Radio and Retail Relations

By CINDY KENT

■ NASHVILLE — National, regional and local promotion people, both pop and country, have been taking steps to increase professional relations and to open lines of communication by banding together here with local radio stations and retailers. In May 1978 "Pro-Motion" was formed as an organization of promotion, radio and retail executives from a variety of companies to act as a sounding board for common problems.

Guest speakers are invited to Pro-Motion's monthly meetings to discuss aspects of broadcasting, sales, advertising and other topics of interest to this specialized group.

At its formation, Pro-Motion's officers were elected: president Eddie Mascolo (regional pop promotion manager for the Southeast, RCA Records); vice president, Leon Tsilis (MCA regional promotion manager); and secretary, Bill Poindexter (United Artists Southeastern regional promotion). Later it was decided to create a board of directors for planning and other responsibilities.

The board is made up of two representatives from each field,

including radio — Allen Sneed, program director for WDKF, and Eva Wood, music director for WLAC; promotion — Michele Peacock, district promotion for Capitol Records, and Phil Stanley, regional promotion for Polydor Records; and retail — Bruce Carlock, vice president of  
(Continued on page 55)

## Levy Exits RSO

■ LOS ANGELES — Jay Levy has resigned from his position heading up the a&r department at RSO Records.

Levy, an attorney, session musician and producer, most recently co-wrote and co-produced (with Jay Graydon) the music for the new ABC Television series, "Makin' It."

## Aurum Records Formed

■ NEW YORK — Richard Bradley, president, and Bill Radics, vice president/general manager of RBR Communications, Inc., have announced the formation of Aurum Records, and the appointment of Ron Beigel as director of a&r for the new label.

## Arista Beverly Hills Bash



Arista Records president Clive Davis hosted his annual post-Grammy reception for Arista artists and friends. The party celebrated Grammy Awards presented to Barry Manilow for his Best Performance by a Male Vocalist on his "Copacabana" and two Grammys for John Williams' "Close Encounters of the Third Kind" soundtrack. "The Muppet Show" also won an award as Best Recording for Children. Pictured here at the Beverly Hills Hotel receptions are, top row at left: Barry Manilow with Arista artist Angela Bofill and Davis. At right are Al Stewart and his manager Luke O'Reilly. Bottom row at left: Frankie Valli is flanked by Davis and Arista artist Eric Carmen. Shown at right are Irv Azoff and Bob Buziak of Full Moon with two unidentified ladies.

# It's easy to be "In the Mood with Tyrone Davis"

It's easy because Tyrone's latest album is steeped in style for every mood—with the searing ballads that are T.D.'s trademark, and more of his "Get on Up" disco punch.

And it's easy because this album features his new smash single, "In the Mood." <sup>3-10-1974</sup> **Tyrone Davis,** the right man in the right mood. **On Columbia Records and Tapes.**

## IN THE MOOD WITH TYRONE DAVIS

including:  
In The Mood/You Know What To Do  
Keep On Dancin'/All The Love I Need  
I Don't Think You Heard Me



JC 35723

## Casablanca Pacts American Intl.



Casablanca Record and FilmWorks will distribute a new label, American International Records, a division of American International Pictures. It was announced jointly by Casablanca president Neil Bogart and Samuel Z. Arkoff, chairman of the board and president of American International Pictures, and Buddy Epstein, vice president of AIP's Music Division and chief operating officer of American International Records. Pictured from left: Brian Interland, vice president promotion/custom labels; Buddy Epstein; Samuel Z. Arkoff; Neil Bogart; Larry Harris, senior vice president of Casablanca and Bruce Bird, executive vice president of Casablanca.

## Bibby Named Pickwick VP Here

LOS ANGELES—Richard Bibby, VP and general manager, Pickwick Records of Canada Ltd., has been elevated to the position of general manager, Pickwick Records, a division of Pickwick International, it was announced last week by George F. Port, P.I.'s general counsel. Bibby will be based at the firm's world headquarters in Minneapolis beginning March 15 when he officially assumes the new post.



Richard Bibby

"In the next few months our initial thrusts will be in the areas of bolstering the already swelling wealth of product available at budget prices wherever records are held," Bibby said.

Prior to joining Pickwick, Bibby

spent 13 years with MCA Records, lastly as a vice president. A Canadian citizen, Bibby was born in St. Thomas and entered the music industry in August 1961 as manager of the retail Disc Shop in London, Ontario. MCA Records (Canada) hired him in October 1965, retaining Bibby as a sales representative in Ontario, later promoting him to sales manager.

## MSMA Seminar Set For Muscle Shoals

MUSCLE SHOALS — Rick Hall, president of the Muscle Shoals Music Association, has announced that the second annual Records and Producers Seminar, sponsored by the MSA, will be held May 16-18 at the Joe Wheeler State Park here. The first seminar, held last May, was a success, according to Hall, with participants from Europe as well as the United States.

Rooms at the Joe Wheeler State Park lodge, the headquarters for the seminar, are nearly all booked, according to MSMA vice president Jimmy Johnson, but plenty of other nearby motel accommodations are still available.

## Monarch Bows Sun Valley Plant

By SAMUEL GRAHAM

LOS ANGELES—Monarch Record Manufacturing, the pressing firm handling such accounts as A&M, MCA, WEA, K-Tel, Capitol, Polydor and others, officially unveiled its new pressing facility in Sun Valley on February 8. The new building replaces Monarch's recently-closed Jefferson Street facility in Los Angeles.

According to general manager Bob Barone, Monarch's new plant has actually been open since Thanksgiving, with some pressing work having started as early as last July; the Jefferson St. plant, now sold, was officially closed as of December 1. Barone indicated that the grand opening ceremonies were delayed so as not to obstruct the heavy fall/holiday season pressing crunch.

The new facility features 50 new SMT (Southern Machine Tool) 12" presses, capable of providing some 150,000 discs per 24-hour day "if we're running at full tilt," Barone said. At present, he added, about half of the machines are in use during three shifts per day, five days per week. Also available are 12 7" presses, all of them previously used at the Jefferson St. plant, with a capability of 90,000 discs per 24 hours; the 7" machines manufacture discs of injection molded styrene, as opposed to the compression molded vinyl produced by the 12" machines.

All in all, said Barone, the new 12" presses more than double Monarch's manufacturing capacity. "This equipment is much more sophisticated," he explained, "which means that it's faster and makes a better quality record. Each machine can press about one thousand records per shift, compared to about 400 per shift at Jefferson St." What's more, the new plant has four

times the capability for quality control, both in number of employees and actual facilities, such as listening rooms, etc.

Commenting on the almost spotless appearance of the new plant, Barone said, "That's the way we wanted it. You set a certain philosophy when you run a facility, and part of that is your view of cleanliness, and so on.

## Infinity Ups Bette Hisiger

LOS ANGELES — Betty Hisiger has been promoted to the position of director of international operations at Infinity Records. The announcement was made by Ron Alexenburg, president of Infinity.



Bette Hisiger

Hisiger joined Infinity last year as executive assistant to the president. She had previously served as administrative coordinator at CBS Records International, prior to which she held the post of studio coordinator for Bell Sound Studios in New York.

## Julie Steigman Named Press Office Publicist

NEW YORK—Carol Ross, president of The Press Office, Ltd., has announced the promotion of Julie Steigman to publicist.

## A&M Studios Install Digital System



3M's new Digital Mastering System was installed in A&M's recording studios recently. Herb Alpert, who will be the first to use the equipment was there to greet the 3M executives, pictured from left: John McCracken, manager of professional recorders, 3M Mincom Division of 3M; Bob Youngquist, research manager, 3M; Herb Alpert, A&M vice chairman; Tom May, A&M director of studio operations and chief engineer; Bob Nelson, product development specialist for professional magnetic tape, 3M, and Dick Mansfield, senior engineer, 3M.

# 24 TRACKS

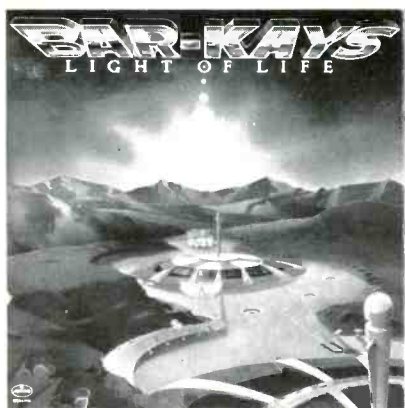
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Produced by Allen Jones.

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KDIA    WTHB    WEBB    WBIL**



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# RECORD WORLD SINGLE PICKS

**MELBA MOORE**—Epic 8-50663



**PICK ME UP, I'LL DANCE** (prod. by McFadden-Whitehead) (writers: McFadden-Whitehead-Rose) (Mighty Three, BMI) (3:45)

Moore's "You Stepped Into My Life" was a hit at the discos as well as on pop and BOS radio and this slick and energetic new release has all the same elements. Moore's style has been changed and updated and this hit off the "Melba" lp should give her a whole new celebrity.

**GLADYS KNIGHT**—Columbia 3-10922



**AM I TOO LATE** (prod. by Gold-Knight) (writers: Hurt-Keith) (House of Gold/Windchime, BMI) (3:24)

Knight's first single for the Columbia label is a big ballad made even more dramatic by her powerful soprano. The record is right for both pop and BOS airplay and could be a major crossover. No one does this kind of song better.

**DANA AND GENE**—Midsong 1002



**DARIO, CAN YOU GET ME INTO STUDIO 54?** (prod. by Cordell-Laguna) (writer: Darnel) (Unichappell/Perennial August, BMI) (3:30)

The premiere disco had to get into a lyric eventually and this debut disco disc uses it to its best advantage. The tune, by Dr. Buzard's August Darnel, is light and easily danceable and the duo has enough vocal teen appeal to guarantee radio play.

**T.M.G.**—Atco 7096



**LAZY EYES** (prod. by Richard Lush) (writer: T. Mulry) (E.B. Marks, BMI) (3:02)

Since the early 60's Australia has been producing pop perfect artists with ultra-commercial radio sense and this new group is the latest example. The single, with Richenbacher guitar at the core, is instantly singable and the kind of tune that's geared for car radio listening.

## Pop

**JUDY COLLINS**—Elektra 46020

**HARD TIME FOR LOVERS** (prod. by G. Klein) (writer: Prestwood) (Careers, BMI) (3:05)

Collins' seems to be moving towards a more pop image and this new single, debuted on "Saturday Night Live," should be a major step. However, she has lost none of her past loveliness.

**HEAD EAST**—A&M 2122

**NEVER BEEN ANY REASON** (prod. by J. Lesser) (writer: Somerville) (Almo/Zuckshank, ASCAP) (3:49)

The group, with something of a late 60's sound, rocks out hard on the "live" cut without losing any pop potential. Well-placed synthesizer parts add interest.

**LINER**—Atco 7097

**SHIP ON THE OCEAN** (prod. by A. Mardin) (writers: Farmer-Farmer-Golga) (Desert Songs, PRS) (3:11)

The members of this English group are known in the U.K. and this debut disc should give them U.S. presense as well. It's the best kind of pop/rock ballad with a sensational hook.

**RUSH**—Mercury 74051

**THE TREES** (prod. by group-Brown) (writers: Lee-Lifeson-Pearl) (Core, ASCAP) (4:46)

The group's known for their heavy rockers but this one opens with an acoustic guitar before breaking into their customary churning metal sound. Its meant for Top 40.

**YESCA**—Warner Bros. 8756

**LOST DUE TO INCOMPETENCE** (prod. not listed) (writer: Kortchmar) (India, ASCAP) (3:46)

This Latin beat selection from the "Up In Smoke" soundtrack boogies with the best of them. One talk vocal breaks up the instrumental just a bit and this is right for several formats.

**KIKI DEE**—Rocket 11490

**ONE JUMP AHEAD OF THE STORM** (prod. by Schnee) (writers: Seals-New) (Irving/Down In Dixie, BMI) (3:15)

This new tune has lots in common with "That's Where The Music Takes Me" and has the same kind of classic radio hook. It's powerful Top 40 material, driven by Dee's strong vocals.

**BABY GRAND**—Arista 0394

**ALL NIGHT LONG** (prod. by Chertoff-Hyman-Kagan-Chertoff-Bazilian-Medoway) (Abattoir/Arista, ASCAP) (3:26)

The group rocks hard and strong here and the track is arranged to give ample space to individual instrumentation. Overall, a strong AOR offering.

**DALTON & DUBARRI**—Hilltak 7804 (Atlantic)

**CAUGHT IN THE ACT** (prod. by group) (writers: same) (Dalton & Dubarri/Anadale, ASCAP) (3:26)

The duo is best known for their songwriting and here produce a blue-eyed soul single akin to Hall & Oates. The harmony is rich and the hook right for Top 40.

**CORKY CARROLL & COOLWATER CASUALS**—Pacific Arts 103

**TAN PUNKS ON BOARDS** (prod. by Bruce-Darrow) (writers: Darrow-Carroll) (Indian Hill, ASCAP) (2:51)

A throbbing piano sets off this heavy rocker with a bunch of giggles in the lyrics. It should do well on the west coast first, for obvious reasons.

## B.O.S./Pop

**JAMES BROWN**—Polydor 14540

**SOMEONE TO TALK TO** (prod. by Brown) (writers: Pinckney-Brown) (Tovaar/Dynatone, Unichappell, BMI) (3:32)

Brown takes a more melodic turn on this new ballad. The background instrumentation is sparse and shows off Brown's vocals at their most sensitive. A BOS must add.

**VICKI SUE ROBINSON**—RCA 11441

**NIGHTIME FANTASY** (prod. by Whitelaw-Bergen) (writers: same) (Brookside/Ceberg/Bonet, ASCAP) (3:46)

Robinson does justice to this cut from the "Nocturna" feature film. It's a disco outing with a strong rock base and shows off her ease in both vocal styles.

**BROADWAY**—Hilltak 7805 (Atlantic)

**THIS FUNK IS MADE FOR DANCING** (prod. by Henderson) (writer: same) (Eight Nine/Conjay, BMI) (4:05)

The funk/disco genre is turning out some fine new groups and Broadway is one. The single is energetic and right with the vocals laid carefully over a full track.

**MAZE**—Capitol 4686

**FEEL THAT YOU'RE FEELING** (prod. by F. Beverly) (writer: same) (Amazement, BMI) (3:59)

The group's been on the BOS and pop charts for two years and this mid-tempo dance tune is likely to do it again. Frankie Beverly's vocals are, of course, central.

**EL COCO**—AVI 249

**IT'S YOUR LAST CHANCE** (prod. by Lewis-Rinder) (writers: Lewis-Rinder-Ross) (Equinox, BMI) (3:30)

The group was one of the first to break in the discos and BOS radio. This new disc has the slickest kind of disco production with big, soaring vocals out front.

**TYRONE DAVIS**—Columbia 3-10904

**IN THE MOOD** (prod. by Graham) (writers: Richmond-Ellis-Locke) (Content/Tyronza, BMI) (3:48)

Davis has a distinctly silky delivery and uses it well on this title cut from his latest lp. It's a lush and romantic new ballad with lots of crossover potential.

**MIQUEL BROWN**—Polydor 14541

**SYMPHONY OF LOVE** (prod. by Hankshaw-Mason) (writers: same) (Pennine, BMI) (3:22)

This new artist should find fast attention at the discos on this beautifully put together debut disc. Her vocals are powerful and perfectly expressive.

**RENA MASON**—Portrait 6-70027

**DO IT** (prod. by Faltermier) (writers: Faltermier-Touchton) (Al Gallico, BMI) (3:24)

Well-placed electronic techniques accent Mason's vocals carefully. This is a polished debut disc aiming at both disco and BOS radio play.

## Country/Pop

**DON WILLIAMS**—ABC 12458

**LAY DOWN BESIDE ME** (prod. by Williams-Fundis) (writer: Williams) (Jack, BMI) (2:50)

William's last country single went to #1 and picked up pop play along the way. This ballad, in his distinctive style, has even more Top 40 accessibility.

**JERRY JEFF WALKER**—Elektra 46016

**EASTERN AVENUE RIVER RAILWAY BLUES** (prod. by Brovsky) (writer: Reid) (Baker's Lane/Sunnyslope, ASCAP) (5:17)

Walker's troubadour style is shown to its best advantage on this story-song with piano standing out. It's due for country and pop radio attention.

**LYNN ANDERSON**—Columbia 3-10909

**ISN'T IT ALWAYS LOVE** (prod. by D. Wolfert) (writer: Bonoff) (Sky Harbor, BMI) (2:58)

The established country artist takes her strongest step into pop here. It's a mid-tempo ballad that flies on her high, bright soprano. Ripe for crossover.



# RECORD WORLD ALBUM PICKS

Michael Franks  
*Tiger in the Rain*



## TIGER IN THE RAIN

MICHAEL FRANKS—Warner Bros. BSK 3294 (7.98)

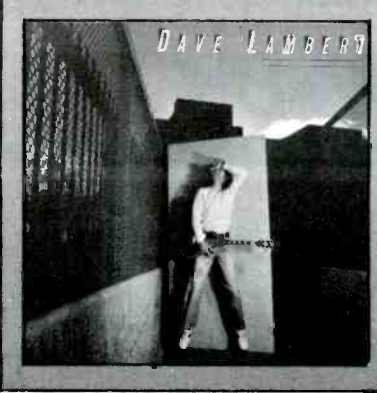
On his fourth album for the label and first with producer John Simon, Franks has once again come up with a collection of enchanting and romantic jazz ballads. His ability to evoke a variety of emotions from his listeners on songs like "When It's Over" and "Lifeline," should help gain airplay at many formats.



## HARD TIMES FOR LOVERS

JUDY COLLINS—Elektra 6E-171 (7.98)

A soft and wispy album from Collins who interprets songs by Randy Newman, Stephen Sondheim, Hamlisch and Sager, and Henley and Frey among others. A premier song stylist, she shows that she has lost none of the old magic on Hugh Prestwood's "Hard Times For Lovers," the current single.



## FRAMED

DAVE LAMBERT—Polydor PD-1-6193 (7.98)

Lambert is a veteran British rocker who was most recently a long standing member of the Strawbs. His first solo album, produced by Spencer Proffer, is a good indication of his singing/songwriting/musical talents. "Take A Little Bit Of My Life" and the title track demonstrate his ability to take charge.



## COUCHOIS

Warner Bros. BSK 3289 (7.98)

The quintet is the musical successor to Ratchell, an early '70s outfit that enjoyed some regional success. The self-contained group includes three Couchois brothers and a strong pop/top 40 slant with a Steve Barri production and solid vocal harmonies. "Do It In Darkness" should help put them on the right track.

## KNOCK ON WOOD

AMII STEWART—Ariola SW 50054 (7.98)



With her current single, the old Eddie Floyd classic, "Knock On Wood," currently bulleting up the chart, the artist has a bright future. Her debut lp is sparked by similarly uptempo material and some scintillating vocals assured to guide her up the pop and BOS listings.

## HAWKLORDS

Charisma CA-1-2203 (Polydor) (7.98)



A couple of members of the group are from the now disbanded Hawkwind, but this line-up should be accepted on its own terms. "Psi Power" and "Free Fall" show an increased awareness of melody while still retaining a space age awareness in the lyrics.

## BREAKWATER

Arista AB 4208 (7.98)



Vocally, this new outfit at times recalls Hall and Oates, but with a big production sound and a solid brass section, the octet has a sound unique unto itself. "Work It Out" and "Unnecessary Business" should steer a crossover path up the charts.

## AIRWAVES

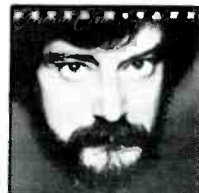
BADFINGER—Elektra 6E 175 (7.98)



In its day, Badfinger was one of the foremost purveyors of British pop. Now reduced to two original members—Joey Molland and Tom Evans—the group has made a convincing comeback with the type of material and sound to put them back on the airwaves.

## ONE ON ONE

PETER McCANN—Columbia JC 35724 (7.98)



McCann is the songwriter best remembered for last year's hit, "Do You Wanna Make Love." That same easygoing, warm pop style is very much central to his latest collection of songs produced by Hal Yoergler. Watch for "Just One Woman" to be his top 40 successor.

## WORNELL JONES

Paradise PAK 3308 (WB) (7.98)



Jones is a session bassist who has most recently played with the Eddie Kendricks and Nils Lofgren bands. On his first solo album, he steps out with a smooth vocal presence and some exceptional songs that evoke a lilting r&b flavor.

## HER FATHER DIDN'T LIKE ME, ANYWAY

RAPHAEL RAVENSCROFT—Portrait JR 35683 (7.98)



The man responsible for the memorable saxophone break on Gerry Rafferty's "Baker Street" has earned a chance to record for himself. With material ranging from Ian Dury to Josef Zawinul and Gerry Rafferty, he proves to be an interesting artist.

## VALLEY OF THE DOLLS

GENERATION X—Chrysalis CHR 1193 (7.98)



The group's second album was produced by Ian Hunter who should help assure them an AOR presence. The group emerged from England's new wave almost two years ago but have since developed a unique style as evidenced by "King Rocker" and "Running With the Boss Sound."

## RIDIN' THE WIND

GULLIVER—Columbia JC 35767 (7.98)



A melodic debut from this new group whose line-up includes John Weider, a former member of the Animals and later Family. "Heartaches and Heartaches" and "Danger In the Night" recall the vocal harmony of early Poco.

## RADIO DREAM

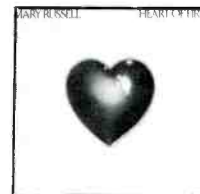
ROGER VOUDOURIS—Warner Bros. BSK 3290 (7.98)



Voudouris has composed an immediately appealing record that is easily adapted to almost any format. His appealing vocal quality and strong songwriting abilities on "Next Time Around," and "Get Used To It" should gain him a large audience.

## HEART OF FIRE

MARY RUSSELL—Paradise PAK 3292 (7.98) (WB)



Mary has struck out alone here without Leon's help and she's done just fine. Her superb vocals and uncompromising musicianship should help make songs such as "Body Music" and "Heart of Fire" instant adds at the BOS stations.

## HUSH

ASI 218 (7.98)



The small Minneapolis-based label is in the process of launching this group to national attention. Solid vocals and pure pop material along the lines of "Who Holds The Light" and "Got To Keep The Music Alive" should assure them a rightful place on the AOR level.

## Radio Replay

By NEIL McINTYRE



■ WROR-FM/Boston changed format from oldies to adult contemporary, and general manager **Tom Baker** fired eight staff members. Baker said, "We had people listening during the week to us, but on the weekend our research showed that there was a whole different group of people listening, we had in affect two different radio stations. We had to eliminate everything that was tainted with the oldies format, therefore I had to let eight people go. Just about everyone of those people has been able to secure a job. **Dick Edwards** is our program director and **Don Kelly** is consulting us. I didn't want to rush into a program change so we wanted to be sure we were giving the market what they wanted."

The Boston market had other changes that could affect the outcome of the next rating book. WBCN-FM is on strike as new ownership takes over the station (See separate story in this issue). WHDH will be searching for a new program director as Al Brady leaves to join WRQX in Washington.

**Rick Sklar**, vice president, programming, ABC Radio was the keynote speaker at the upstate New York college broadcasters convention. Sklar for the first time was recommending careers in programming, since, he said, there is an increased need for radio programmers because of the amount of competition. Within the ABC organization, Sklar said, the FM stations have recently put the program position above the sales position for the first time. "At the station level there's the general manager, then the next most important position is the programmer," Sklar said. "I'm so happy that we've gotten that far in this area. I think it reflects what's going on in the business, that there are so many stations competing that the success or failure is more and more turning on the choice of the program director. You can't do it all from a central location, you can guide the overall station, but the day to day decisions are made at the local level."

As the list of stations grows that have gone to disco programming, so has Burkhart/Abrams' disco consulting increased. Currently using the services of **Wanda Ramos Charres** based out of New York, handling the music, they are in 16 markets. Starting with WKTU-FM/New York as their success base, their stations include WDRQ/ Detroit, KIIS/Los Angeles, WMJX/Miami, WXKS/Boston, KRLY/Houston, WEZB/New Orleans, KNOK/Fort Worth, WGN/Knoxville, KATT/Oklahoma City, KXTC/Phoenix, KSET/El Paso, KDUK/Honolulu, WORL/Orlando, WMAS/Springfield, Mass., and WOKF/Clearwater. Drake-Chenault has made available a disco format for live or automated radio called D-C Disco. This specialized programming will be ready nationwide by March 15th. The concept is now being tested.

A new weekly disco show called Steppin Out is being produced in association with Special Programming Services, for Golden Egg. **Larry Yurdin** will have the 2-hour weekly disco show ready the week of April 14th.

**MOVES . . . Joe Taylor** has been appointed operations manager of KHOW-FM/Denver. Taylor said The new beautiful music station "will offer Denver listeners the ultimate in technical purity of sound." **Rick Harris** is the new PD at WKQB/Nashville from WRHY-FM York . . . **Ron Beckey** is the GM at WQAM/Miami . . . **Jim Sutton** is named MD at WDVE/Pittsburgh . . . **Jeff DeWeisse** is the new PD at WXKE/Ft. Wayne from WEEP/Pittsburgh . . . **Jeffrey Jay Weber** has been promoted to operation manager from PD at WAZY/Z-96/Lafayette . . . Former PD of KAUM/Houston **Corinne Baldassano** can be contacted at (713) 789-4365 . . . Portia at RW west reports . . . **Frank Cody** leaves as PD at KLOS/Los Angeles . . . **Jim Trapp** is promoted to PD at KTYD/Santa Barbara.

**EXCUUUUSE ME . . .** Our rating story of 2-10 regarding the ARB for the Miami market omitted the call letters of the number one station, WOBA. Program director **Julio E. Mendez** wants us to set the record stright that the station that you read about, whose ratings

(Continued on page 19)

## WBCN Staff on Strike

By NOË GOLDWASSER

■ BOSTON—The staff of WBCN-FM, Boston's FM progressive rocker, is out in the street this week, picketing the station's headquarters in the Prudential Building, after a management takeover by Hemisphere Broadcasting and a subsequent firing of 18 WBCN staffers February 16.

The main issue for the strikers is the fact that the new owners refuse to recognize their union, the local branch of the United Electrical and Machine Workers of America.

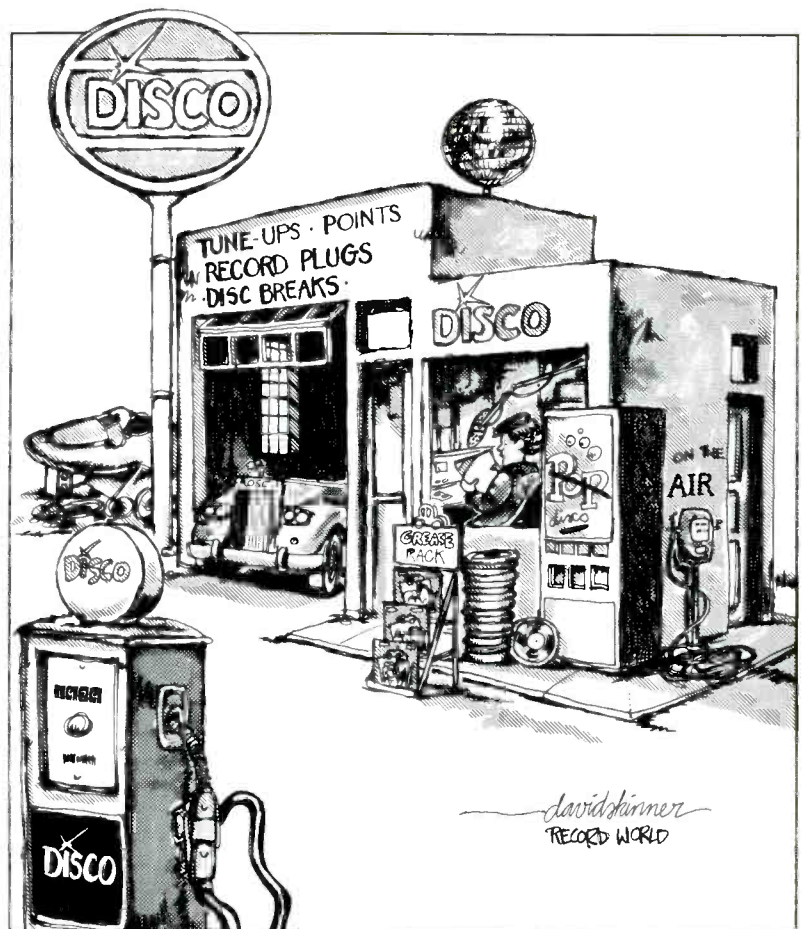
An Unfair Labor Practices Charge has been filed by the union with the NLRB, and neither side will hazard a guess as to how long the strike will last. Picketers have attracted a lot of media attention in Boston, with a slogan of "The Real BCN is now out in the streets." Local rock club personnel, promoters and other record industry people have shown support for the strikers by bringing strike fund donations, staging benefits and bringing coffee to the line.

For its part, the station's new management is running the sta-

tion with management personnel who have broadcast licenses, some air people they have managed to retain and disc jockeys from San Jose's KOME and Jacksonville's WIVY, both Hemisphere Broadcasting stations. Hemisphere is, in turn, owned by Progressive Broadcasting.

"We took the station over on February 16," Michael Weiner, Hemisphere's president told Record World last week. "Prior to that for six months we had done an analysis of the Boston market with the cooperation of WBCN department heads Charlie Kendall (program director) and Tim Montgomery (business manager). We felt that 36 on-air staff was excessive for an FM station—and you can check this out in the rest of the industry. We decided to terminate 18 people immediately, retaining all full-time on-air talent except one, and letting go part-timers. When we terminated these people, we gave them a week's pay, even though they did nothing for us at all—they went on strike.

(Continued on page 19)



Another Station Goes Disco

# A Short Course for Unemployed Programmers

By NEIL McINTYRE

■ NEW YORK — The radio business is one that doesn't have the greatest reputation for security, and many stations are built on change in programming direction. With the change in style comes the change of personnel, some because the current management doesn't feel that certain people fit with the radio station's new programming, and some as a result of differences of opinion in philosophy and the individual's reluctance to conform to the programming change.

Radio is a business that many people find tough to break into and 'how did you get started' is a question that the successful are often asked, but the adventure of trying to stay in radio is sometimes a more difficult process than breaking in. How to best prepare to move to the next radio position, and what you have to look forward to as an out of work radio person, can be answered by those of us who have been there.

The radio and music professionals RW spoke to seemed to agree that you should know who your friends are, and that getting the word out that you are looking is one of the first steps in getting back into the business.

Mel Phillips, a former program director and now associate director, promotion, CBS International, said: "Speak to as many people as possible that you've worked with and keep up your contacts with those who are familiar with your work."

Tim Powell, program director of 13Q in Pittsburgh, said, "I contacted every person that I knew who was positive toward me. The first thing, in a blitz

fashion, preferable with the old employers phone, is to call all the trades. In almost every case it's been a friend in radio or records that referred me to the job."

Mike Harrison, of Good Phone Communications, suggested, "Do whatever you can to stay in touch with the business. It moves so fast that it can leave you behind. Even if it means working within a position that you feel is beneath you or outside your personal image. The second thing you should do is avoid falling into any emotional crutches, trying to find people to soothe your ego, telling you the things that went wrong weren't your fault."

Gary Guthrie, former PD at WAKY in Louisville, who is living the process of being reconnected at another station, said, "I got my name in the trades that I thought would do me the most good. I want general managers to see that I'm looking. I know that some PD is not going to suggest that he be replaced by me, and the general manager is who is going to do the hiring."

Doug Harris, program director and morning man at WGIV/Charlotte, said, "I make sure I have a current tape and resume ready, and get in touch with those in the business that I know. I couldn't rely on the record people too much, because after you seem to have lost your position of power, the record people kinda just fly away. Your true friends will turn you on to a job."

When a radio performer or programmer is out of work, the feeling of being out of the mainstream of day to day activity can produce a variety of results, including loneliness and depression. Mike Harrison commented,

"The biggest problem is the frustration of not being part of a team. I think that everybody in this industry has one thing in common, and that's they can't stand professional loneliness."

For Gary Guthrie, the first few days was a flurry of activity, answering all the questions, but after that, the boredom started to set in. "I have found out that I could go out and get a lot of things done that I wasn't able to do when I was working—get the car fixed, go to the dentist, stuff that takes hours. I now have the time," he said.

Both Mel Phillips and Tim Powell were in agreement that it's very important to keep busy, to make calls, write letters, get your self on a schedule. "If you don't get organized, you'll start taking naps, going to the beach, and suddenly you get lazy, then your in real trouble," Phillips said. Powell added, "You've got to grab yourself by the bootstraps and get yourself up each morning and do your duties, if you don't people will forget about you."

Can you depend upon your friends for help when you're unemployed? That's something a lot of people think about. The realization that you have both personal and business friends is learned by most, but can be a surprise when you find out you have misjudged someone. "I don't have any false impressions as to how many friends I have. I think people should be aware of the nature of all their acquaintances when they're in a good position, therefore when they're out of that position they won't be surprised," Harrison continued. "I don't think people can be blamed for showing favoritism toward somebody in a position of power. The person who thinks it's totally personal as opposed to their position, is really the foolish one."

Guthrie added, "My friends started coming out of the closets, I found that I had more friends when I was out of work, than when I had a job." For Mel Phillips, the contacts that he has made in the business have been very important to him, with the most rewarding aspect being able to be judged on a track record and no longer needing to put together a resume.

For some, a former employer can make it tough for the person trying to get another job in radio, by giving the impression that there was more to the fact that

the person left than meets the eye. Those that we talked to had fortunately not had a previous experience that hurt their chances.

But chances are they might not have known about it. Harrison thought that sometimes a previous employer might have misunderstood his activity doing his job, and could have felt that he was overzealous. Tim Powell double checks his references to make sure that if he uses their name that they would recommend him. "If there's a pause when I ask them, or they say, 'Well, I guess so,' I take them off my list."

Harrison said, "I think the worst thing a former employer can do to hurt your chances for the next job, is install in you the feeling that you can't make it without them."

## WBCN Strike

(Continued from page 18)

"We chose to terminate immediately rather than a little at a time because my feeling is that if you prolong terminating, the remaining people on the station become paranoid about who's next, whose head is on the chopping block. We do not recognize their union because the union had an agreement with previous management, not with us."

This point, says striking music director Tony Berardini, is what miffed the strikers. "There are provisions in the union contract for letting people go," he said last week. "They have not dealt in good faith with us. They didn't even talk to us about this."

Says union rep Philip Mamber, "The management action has a precedent in a case called 'The Burns Security Case,' in which the NLRB ruled that a new employer must recognize the terms of a previous contract. This is a bald move to get rid of our union as a bargaining unit. They came down to the station on the first day of business with a chopping block and started to lop heads, without any contact with anybody, and in the most inhumane way. Human beings will not take this kind of treatment. Any company has the right to lay off staff, but you can't do it arbitrarily. Not without negotiations. Like any company, like General Motors, they have to have layoffs, but they could have laid off these people with concern for their contract. This is a strike for union recognition."

## Radio Replay (Continued from page 18)

went from 11.0 to 12.6, was indeed WQBA.

DOES IT SELL . . . Ratings are great, but the clients are getting more and more interested in whether the radio stations can sell their product. The fact that your radio station has gained a large statistical audience sure gives you the edge in selling something on the radio, but the matching of the product to the type of audience you have is becoming very important. If your radio station has low numbers, but the people who listen are motivated by the advertising, that's a great find for a client. First, your commercial rates are lower because of your rating status in the market, so it's very economical to buy. If your smaller group of listeners are more active in the marketplace than a competitor with twice the numbers, then your radio station is the best deal in town. Getting the word out is another problem, convincing the buyers of spots for radio that less is more is a tough sales job.

Even without good rating numbers, matching the client's product with your product, the station's sound, can be profitable for both.

# THE COAST

By SAMUEL GRAHAM and SAM SUTHERLAND

■ PHASE DANCING: It's rare indeed that one can listen to contemporary music and not immediately think, "Hey, that sounds just like . . ." or "That reminds me of . . ." But **Pat Metheny** is such a rarity—his music defies both description and comparison. It has easily discernible textures, marked by Pat's ringing guitar (surely one of the most distinctive tones of any player around), **Lyle Mays'** sweeping piano and Oberheim, **Mark Egan's** fretless bass and **Dan Gottlieb's** versatile drumming, and it has its foundation in several styles, from jazz to rock and even country; but this amazingly talented young quartet cannot and should not be written off simply as another jazz group. That just wouldn't begin to cover it.

Metheny, who records for ECM, typifies that label's Music First philosophy. 1978's "Pat Metheny Group," with sales now well over 100,000, established itself as one of ECM's best-selling releases ever; but Metheny's next record, rather than another group effort, will be his first solo guitar album, "New Chautauqua." "It's a real personal project," he told us, "something I've wanted to do for a long time. It's like a little poem, with lots of overdubs; and it's very country flavored, which will surprise some people.

"The group record was very successful," Pat adds, "so commercially this solo album might not be a great idea—but that's never been my priority." Indeed, Metheny and his group's very working methods are a reversal of standard procedure. "Most groups write their material, then record it, then go on the road to promote the record," he says. "But we write our tunes and then let them develop on the road first. We let them find their own little area, their own focus and spirit, before we record." And sure enough, the quartet's two-day stint at the Roxy last week—with no opening act, each set provided at least two hours of Metheny at his best—was comprised of at 50-60% new material, some of it so new that it has yet to be titled. The group is rocking a bit more now, but when their next album is released this spring, the melodic and textural bounty that made "Pat Metheny Group" so utterly refreshing and exhilarating will if anything be even more pronounced.

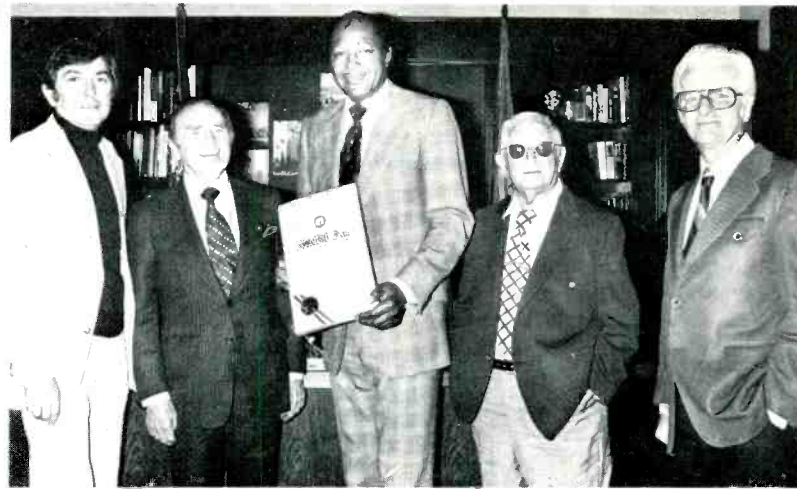
Few labels would afford an artist the chance to grow that Pat has had with ECM, and he admits that "I've recently come to value my relationship with the label and Manfred Eicher all the more. The attention we've gotten from the group album is great—I was extremely surprised by it—but I don't ever want to count on that. We're still so young, man; this is really just our musical adolescence. It's a crucial time for us, a time when we need to be in a situation where we can grow, and not just have to come up with hits. That's why ECM is so great for us."

Not surprisingly, Metheny admires **Joe Zawinul** and **Weather Report** ("I love his attitude—he's one of the few older cats who has always stayed current"), as well as **Steely Dan** and **Keith Jarrett**; yet it's also typical of his open-mindedness that he numbers **Nicolette Larson** among his current favorites. As for his own group, he allows as how "what we're doing is extremely important, I think. We can play rock and roll and hard be-bop, but we never do either one outright. I really don't know what to call our music." As far as we're concerned, "outstanding" would be a good start.

**COLLINS' UNLISTED NUMBER**—While the au naturel cover portrait on **Judy Collins'** latest Elektra longplayer is already generating its share of consumer media attention, some confusion has spread through the trade sector following release on initial promo versions of the set. While dj's indeed carry front cover title copy on a sticker, reports that the album graphic would be revised to carry the title—and repair a supposed flub—are premature. Turns out commercial copies will indeed be type-less on the front, with stickers affixed to shrink wraps, so would-be collectors sniffing another rare edition will have to look elsewhere.

**THE CONTINUING SAGA**: You may recall our item a few weeks back about the fellow who was Dade County (Florida) district attorney during **Jim Morrison's** 1969 obscenity trial in Miami; the d.a., we reported, liked Morrison so much so that he gave the singer an offering of his own poetry at trial's end. Now we have a fellow whose name is—you guessed it—Jim Morrison, and who is claiming to be the reincarnation of the Lizard King himself. No big deal, maybe, except that this guy also happens to be running for lieutenant governor of Louisiana. We don't know much about this new Morrison, but we do hear that he was once extradited from Louisiana to L.A. to face bank robbery charges. We can only guess what effect that will have on his  
(Continued on page 36)

## ASCAP Day in LA



On February 13, in conjunction with ASCAP's 65th Anniversary, and in tribute to ASCAP's official birthday (February 13, 1914), Mayor Tom Bradley proclaimed that day ASCAP Day in Los Angeles. The mayor noted ASCAP's long history of artistic contributions to the music industry, and saluted ASCAP members for their contributions to the cultural life of the city. Shown accepting the ASCAP Day Proclamation from Mayor Tom Bradley are (from left) Arthur Hamilton, a member of ASCAP's board of directors; academy-award-winning composer Sammy Fain; Mayor Bradley; academy award-winning composer Harry Warren; and John Mahan, ASCAP western regional executive director.

## Eastern Retailers Recover From Snow

(Continued from page 3)

They should really hit the stores in the next three days. We might recover all the business we lost this week. Basically the George Washington sale was shot, but we're extending it to the weekend. We may yet recover a lot of Monday's business."

Similarly, Howard Appelbaum of Kemp Mill felt that Monday's loss would be recovered over the weekend, should the pace of walk-in business on Tuesday and Wednesday continue unabated. "I guess people just got cabin fever and had to get out," he surmised. "And it does seem that when the weather's bad the best way to entertain yourself is with records."

The report from Baltimore was a bit bleaker. With 23 inches of snow on the ground, the city was shut down Monday and Tuesday. For the Record opened three stores Tuesday, but owner Kim Milliken said they might as well have been closed, considering the meager number of customers on hand. Milliken was not quite so confident as his D.C. counterparts of making up for lost sales. "The worst month these days could come in is February," he explained, "because it's such a short month. Take three bad days during the week, add four Sundays when we're closed anyway, and that's something like five, six or seven percent of the month. It will kick the whole month back three or four percent. Wednesday will clearly be a better day than Monday or Tuesday, but not three times as good."

Philadelphia's 14-inch snowfall was to the advantage of the City's Webb stores, which opened for business as usual despite other

retail stores being closed. Bruce Webb said that the more dastardly the conditions the more likely he is to remain open, "because the people have to come to me then instead of going to the cutthroats down the street. Overall it (business) was okay on Monday; we usually do well when it snows."

New York City rebounded quickly from its 14-inch snowfall. Monday was, of course, an off-day, but Tuesday found sales back up in many stores. Although all the Sam Goody, Korvettes, Disc-O-Mat and King Karol stores were open, shoppers were not in abundance, making the day a disappointing one for those retailers (local television newscasts seemed to make a point of showing near-empty Korvettes stores as examples of the dire effects of the snowstorm).

"The snowstorm knocked us out in most stores Monday," said Ben Karol, whose remarks summed up the week for record retailers in Manhattan. "The midtown stores kept up the pace, but the other stores were down about 50 percent. But we were back up to normal by Wednesday."

The unexpected bonus in all this was the wave of hot air rushing up the east coast melting snow, beckoning people out of doors and thus increasing the opportunity for surmounting a traditionally dismal sales month.

"This is scary," remarked one retailer. "We have had weather and then all of a sudden we're doing better than we've ever done in February. This isn't right. I just know something bad's going to happen soon."

Anyone for a coal strike?

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# ATTENTION!!

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## Artists and Record Companies

*Limited to Non-U.S. Residents*

*Invitation for artists to submit an application to appear on the **Country Music Association International Show in Nashville on June 9, 1979** during International Country Music Fan Fair.*

*Artists or their record company must provide transportation to and from Nashville if selected. CMA will provide lodging and a per diem for 3 days' stay in Nashville.*

*Artists must have had a country record commercially first released in a country other than USA within the past 24 months.*

*Applications which must be received at the CMA offices in Nashville by **March 1, 1979**, should include:*

- 1. Biography and photographs*
- 2. Copy of country recordings released*
- 3. Name and address of artist and record label*



**Country Music Association, Inc.**  
7 Music Circle North  
Nashville, Tennessee 37203  
U.S.A.

# RECORD WORLD DISCO

## Disco File

(A weekly report on current and upcoming discotheque breakouts)

By BRIAN CHIN

■ With great pleasure, it is noted that **Disco File's** chart expands to forty positions this week: the change occurs in our continuing effort to provide the most comprehensive and accurate coverage of the music that's making America dance. Disco File's Top 40 is a compilation of reports gathered weekly from dozens of disc jockeys in major markets across the country. These reports are tallied and form the major basis for chart positions, so that readers may observe reaction to new music almost immediately as it occurs on the dance floor. For example, **Gino Soccio's** excellent "Outline" album caused instantaneous excitement upon its release, both in terms of deejay and audience response: it takes a spectacular leap onto the chart at 16. That position means that Soccio's album was an instant favorite in the most important clubs in the country. Radio play and sales also have some bearing on chart positions; in the main, however, the chart is ranked according to in-club response. So—as we enjoy the added depth and detail, credit for formulating the research procedure should go to Research Editor **Mike Vallone** and for doing the major portion of actual research, thanks to Editorial Assistant **Irv Resnick**. Of course, our reporting deejays deserve our gratitude for their helpfulness and insight.

ON WITH THE MUSIC: In the week's new releases is **First Choice's** "Hold Your Horses" album (Gold Mind), the follow-up to their long-

lived title hit. It's an especially satisfying album for its variety: **Tom Moulton** and **Thor Baldursson** produced four cuts, while **McKinley Jackson** and **Norman Harris** produced one apiece. Side one is edited (by Moulton, of course) into medley form; leading in is "Let Me Down Easy" (6:20), a remake of an older song, **Cosmo Wyatt** tells me, which threatens occasionally to break into the gallop of "Hold Your Horses." "Good Morning Midnight" (3:57) has the sound of Moulton's work with **Charo**, bristling with castanets and flamenco guitars and horns around the keyboard rhythm. The side is brought home with its strongest cut, "Great Expectations" (5:33), boasting several books and just won't let go (written by Baldursson, **Mats Bjoerklund** and **Pete Bellotte**), jumpy, percussive synthesizer and deft string scoring. The side is an ambitious effort and a fine success for Moulton and Baldursson. The remaining cuts return the group to familiar Philly settings; "Love Thang" (5:41), with a funky handclap and clavinet rhythm, and "Double Cross" (6:00), a cut that rejuvenates the group's older sound with a unison punchline and a fantastic break passage of half-moans: "I, I, I been double crossed." Top-notch all the way through and First Choice sounds (and looks) great in every instance.

**Madleen Kane's** second album, "Cheri," is previewed on Warner Bros. disco disc with a cut that's already getting favorable reaction. On "Forbidden Love" (8:25), Kane has receded into the massed chorus that sings, almost solemnly, about the inevitability of love. Flashy choral and percussion breaks buoy the large orchestral arrangement and the drama never has a hint of overbearing. (The excellent sequencing might be credited, one suspects, to **Jim Burgess's** mix). It's another haunting, attractive and highly sophisticated piece of work from Germany's Boona Productions.

Other standouts include largely instrumental cuts by **Players Associated** and **Motown Sounds**. "Turn The Music Up" (6:00), the title cut of the **Players Association's** third Vanguard album, is a bright, New York style creation where synthesizer and brass provide the hot edge and a trumpet solo gives the cut a swingy, urban jazz flavor. The clincher is a very well-scored talking drum, syndrum and synthesizer break that really takes off at high volume. Try to hear it in a

(Continued on page 23)

# DISCOTHEQUE HIT PARADE

(Listings are in alphabetical order, by title)

## FUTURE/BOSTON

DJ: George Borden  
**AT MIDNIGHT**—T-Connection—Dash  
**DANCER**—Gino Soccio—Warner/RFC (lp cut)  
**DA YA THINK I'M SEXY?**—Rod Stewart—WB  
**DISCO NIGHTS**—G.Q.—Arista  
**(EVERYBODY) GET DANCIN'**—Bombers—West End  
**HE'S THE GREATEST DANCER/WE ARE FAMILY**—Sister Sledge—Cotillion  
**I DON'T KNOW IF IT'S RIGHT**—Evelyn "Champagne" King—RCA  
**I DON'T WANT NOBODY ELSE (TO DANCE WITH YOU)**—Narada Michael Walden—Atlantic  
**I GOT MY MIND MADE UP (YOU CAN GET IT GIRL)**—Instant Funk—Salsoul  
**KEEP ON DANCIN'**—Gary's Gang—Col (entire lp)  
**KNOCK ON WOOD**—Amii Stewart—Ariola  
**SATURDAY NIGHT, SUNDAY MORNING**—Thelma Houston—Tamla  
**THERE BUT FOR THE GRACE OF GOD GO I—Machine**—Hologram/RCA  
**TURN THE MUSIC UP**—Players Association—Vanguard  
**ULTIMATE**—Ultimate—Casablanca (entire lp)

## JOCKEY CLUB/PHOENIX

DJ: Mel Freeman  
**A FREAK A/CHANCE TO DANCE**—Lemon—Prelude  
**BANG A GONG**—Witch Queen—Roadshow/RCA  
**DANCER/DANCE TO DANCE**—Gino Soccio—Warner/RFC  
**DA YA THINK I'M SEXY?**—Rod Stewart—WB  
**FIRE NIGHT DANCE/WALKING ON MUSIC**—Peter Jacques Band—Prelude  
**I GOT MY MIND MADE UP (YOU CAN GET IT GIRL)**—Instant Funk—Salsoul  
**I ONLY WANNA GET UP AND DANCE**—The Raes—A&M (Import Canada)  
**I WILL SURVIVE**—Gloria Gaynor—Polydor  
**KEEP ON DANCIN'**—Gary's Gang—Col (entire lp)  
**KNOCK ON WOOD**—Amii Stewart—Ariola  
**MANHATTAN FEVER/DISCOIDE**—Roundtree—Mango (lp cuts)  
**NIGHT TIME/WASTIN' MY LOVE**—Sticky Fingers—Prelude (lp cuts)  
**TAKE ME HOME**—Cher—Casablanca  
**ULTIMATE**—Ultimate—Casablanca (entire lp)  
**WE ARE FAMILY**—Sister Sledge—Cotillion

## MUMS/HOUSTON

DJ: Jeff Broitman  
**AT MIDNIGHT**—T-Connection—Dash  
**CRAZY**—Glass Family—JDC  
**DANCIN'**—Gray & Hanks—RCA  
**DA YA THINK I'M SEXY?**—Rod Stewart—WB  
**DISCO NIGHTS**—G.Q.—Arista  
**(EVERYBODY) GET DANCIN'**—Bombers—West End  
**FILL MY LIFE WITH LOVE/ONE MORE MINUTE**—St. Tropez—Butterfly (disco disc/lp cut)  
**FIRE NIGHT DANCE/WALKING ON MUSIC**—Peter Jacques Band—Prelude  
**HAVEN'T STOPPED DANCING YET**—Gonzalez—Capitol  
**I GOT MY MIND MADE UP (YOU CAN GET IT GIRL)**—Instant Funk—Salsoul  
**KEEP ON DANCIN'**—Gary's Gang—Col (entire lp)  
**KNOCK ON WOOD**—Amii Stewart—Ariola  
**LOVE & DESIRE**—Arpeggio—Polydor  
**TURN THE MUSIC UP**—Players Association—Vanguard  
**ULTIMATE**—Ultimate—Casablanca (entire lp)

## BACKSTAGE/PITTSBURGH

DJ: Rick Jankowski  
**AT MIDNIGHT**—T-Connection—Dash  
**CLIMB/RUSHIN' TO MEET YOU**—Midnight Rhythm—Atlantic  
**CRAZY**—Glass Family—JDC  
**DANCE/POINCIANA/STAR IN MY LIFE**—Paradise Express—Fantasy (disco disc/lp cut)  
**DA YA THINK I'M SEXY?**—Rod Stewart—WB  
**DISCO NIGHTS**—G.Q.—Arista  
**(EVERYBODY) GET DANCIN'**—Bombers—West End  
**FILL MY LIFE WITH LOVE/ONE MORE MINUTE/BELLE DE JOUR**—St. Tropez—Butterfly (disco disc/lp cuts)  
**FIRE NIGHT DANCE/WALKING ON MUSIC**—Peter Jacques Band—Prelude  
**JUST BLUE**—Space—Casablanca (lp cut)  
**KEEP ON DANCIN'**—Gary's Gang—Col (entire lp)  
**LET THE MUSIC PLAY**—Arpeggio—Polydor (entire lp)  
**SPANK**—Jimmy "Bo" Horne—Sunshine Sound  
**THAT'S THE WAY THE WIND BLOWS**—James Wells—AVI  
**ULTIMATE**—Ultimate—Casablanca (entire lp)

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# Disco File

## Top 40

TW	LW	
1	1	<b>DA YA THINK I'M SEXY?</b> —ROD STEWART—Warner Bros. (disco disc)
2	3	<b>AT MIDNIGHT</b> —T-CONNECTION—Dash (disco disc)
3	2	<b>KEEP ON DANCIN'/DO IT AT THE DISCO</b> —GARY'S GANG—Columbia (disco disc)
4	4	<b>I GOT MY MIND MADE UP (YOU CAN GET IT GIRL)</b> —INSTANT FUNK—Salsoul (disco disc)
5	8	<b>HE'S THE GREATEST DANCER/WE ARE FAMILY</b> —SISTER SLEDGE—Cotillion (disco disc)
6	11	<b>(EVERYBODY) GET DANCIN'</b> —BOMBERS—West End (disco disc)
7	12	<b>FIRE NIGHT DANCE</b> —PETER JACQUES BAND—Prelude (disco discs)
8	10	<b>ULTIMATE</b> —ULTIMATE—Casablanca (entire lp)
9	14	<b>KNOCK ON WOOD</b> —AMII STEWART—Ariola (disco disc)
10	5	<b>LOVE AND DESIRE</b> —ARPEGGIO—Polydor (disco disc)
11	9	<b>THERE BUT FOR THE GRACE OF GOD GO I</b> —MACHINE—Hologram/RCA (disco disc)
12	7	<b>I WILL SURVIVE/ANYBODY WANNA PARTY</b> —GLORIA GAYNOR—Polydor (disco disc/lp cut)
13	6	<b>FLY AWAY</b> —VOYAGE—Marlin (entire lp)
14	13	<b>HAVEN'T STOPPED DANCING YET</b> —GONZALEZ—Capitol (disco disc)
15	17	<b>DISCO NIGHTS (ROCK FREAK)</b> —G.Q.—Arista (disco disc)
16	—	<b>DANCER/DANCE TO DANCE</b> —GINO SOCCIO—Warner/RFC (lp cuts)
17	23	<b>FILL MY LIFE WITH LOVE/ONE MORE MINUTE</b> —ST. TROPEZ—Butterfly (disco disc/lp cut)
18	26	<b>MIDNIGHT RHYTHM</b> —MIDNIGHT RHYTHM—Atlantic (entire lp)
19	18	<b>DANCIN'</b> —GREY & HANKS—RCA (disco disc)
20	15	<b>A FREAK A/CHANCE TO DANCE</b> —LEMON—Prelude (disco disc)
21	21	<b>DANCE</b> —PARADISE EXPRESS—Fantasy (disco disc)
22	22	<b>I DON'T KNOW IF IT'S RIGHT</b> —EVELYN "CHAMPAGNE" KING—RCA (disco disc)
23	24	<b>TURN ME UP</b> —KEITH BARROW—Columbia (disco disc)
24	25	<b>FLY ME ON THE WINGS OF LOVE</b> —CELI BEE—APA (disco disc)
25	16	<b>CONTACT</b> —EDWIN STARR—20th Century Fox (disco disc)
26	—	<b>TRAGEDY</b> —BEE GEES—RSO (disco disc)
27	19	<b>FEED THE FLAME</b> —LORRAINE JOHNSON—Prelude (disco disc)
28	—	<b>HOLD YOUR HORSES</b> —FIRST CHOICE—Gold Mind (entire lp)
29	—	<b>TAKE ME HOME</b> —CHER—Casablanca (disco disc)
30	—	<b>SATURDAY NIGHT, SUNDAY MORNING</b> —THELMA HOUSTON—Tamla (disco disc)
31	20	<b>IF THERE'S LOVE/HAZY SHADES OF LOVE</b> —AMANT—Marlin (lp cuts)
32	—	<b>TURN THE MUSIC UP</b> —PLAYERS ASSOCIATION—Vanguard (disco disc)
33	29	<b>SHINE ON SILVER MOON</b> —McCOO & DAVIS—Columbia (disco disc)
34	—	<b>SHAKE YOUR BODY (DOWN TO THE GROUND)</b> —JACKSONS—Epic (disco disc)
35	—	<b>CRAZY</b> —GLASS FAMILY—JDC (disco disc)
36	27	<b>BABY I'M BURNIN'</b> —DOLLY PARTON—RCA (disco disc)
37	30	<b>COUNTDOWN/THIS IS IT</b> —DAN HARTMAN—Blue Sky (disco disc)
38	—	<b>DO THE (BOOGIE WOOGIE)</b> —FATBACK BAND—Spring (disco disc)
39	28	<b>CHAINS</b> —GREGG DIAMOND BIONIC BOOGIE—Polydor (disco disc)
40	—	<b>NIGHT TIME</b> —STICKY FINGERS—Prelude (lp cut)

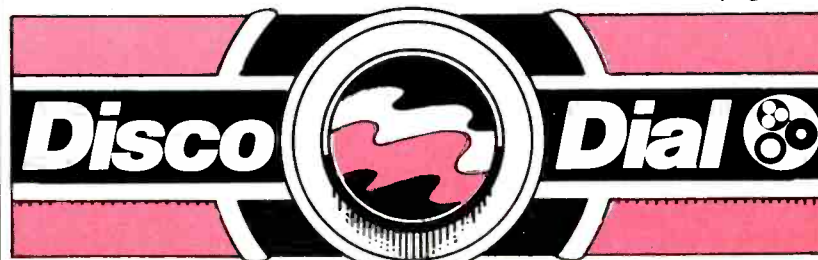
# Disco File

(Continued from page 22)

club—this glossy pop jazz compares favorably to much of **Gregg Diamond's** recent work. **Motown Sounds** is the group of session musicians generally associated with that label's product, under the direction of **Michael L. Smith**. Throughout, the arrangements combine Latin-European influences with the loping neo-Motown sound for a cool, sweet result that also suggests **MSFB** and **Salsoul** hits. This is especially true of "Groove Time" (5:48), led with lush female harmony and breaking to a guitar, vibes and sax jam—the resemblance is both indisputable and enjoyable. All of the remaining cuts bear attention: "Space Dance" (4:51), with a hard snare drum groove and "Bad Mouthin'" (6:09), with a stupendous building bass synthesizer passage, especially.

**JAZZ**: In its time, jazz was considered decadent, corrupting body music—several of today's finest jazz musicians live up to that fine heritage with disco-oriented releases. Two, in fact, are lent a hand by producer **Patrick Adams**. **Narada Michael Walden's** "Awakening" album (Atlantic) includes the disco disc cut, "I Don't Want Nobody Else (to Dance With You)," along with another good possibility, "Love Me Only" (6:05), an easy-beat pop song that has Narada singing unison with the female background chorus and closes with a startling lead guitar solo. **Herbie Mann's** "Super Mann" album (Atlantic) is led by Adams right into the middle of the dance floor in almost every cut. Adams' tight, careening rhythm tracks are focussed (and kept from running away, it seems) by Mann's flute, and by the choral chants that give each cut a name. It's anyone's choice among these highly polished cuts, which are the first Adams productions with sheen comparable to "Keep On Jumpin'." My own favorites are "Jisco Dazz" (5:01), flaunting a "work your body" chant, and most of the second side. **Mongo Santamaria** reprises his hit, "Watermelon Man" on a Tappan Zee/Columbia disco disc that crackles with hot mixed percussion and cymbals. The all-star lineup of musicians is joined by

(Continued on page 43)



WKTU/New York/Matthew Clenott

#1 **I GOT MY MIND MADE UP (YOU CAN GET IT GIRL)**—Instant Funk—Salsoul  
**Prime** **DISCO NIGHTS**—G.Q.—Arista  
**Movers:** **KEEP YOUR BODY WORKIN'**—Kleeer—Atlantic  
**OUR LOVE IS INSANE**—Desmond Child & Rouge—Capitol  
**Pick Hits:** **WASTIN' MY LOVE**—Sticky Fingers—Prelude (lp cut)  
**DANCER**—Gino Soccio—Warner/RFC (lp cut)  
**BRIGHTER DAYS**—Vernon Burch—Chocolate City

WCAU-FM/Philadelphia/Roy Perry

#1 **I GOT MY MIND MADE UP (YOU CAN GET IT GIRL)**—Instant Funk—Salsoul  
**Prime** **DISCO NIGHTS**—G.Q.—Arista  
**Movers:** **KNOCK ON WOOD**—Amii Stewart—Ariola  
**SHAKE YOUR BODY (DOWN TO THE GROUND)**—Jacksons—Epic  
**Pick Hits:** **I ONLY WANNA GET UP AND DANCE**—The Raes—A&M  
**HOLD YOUR HORSES**—First Choice—Gold Mind (entire lp)  
**FORBIDDEN LOVE**—Madleen Kane—WB

WMAK/Nashville/Dan Vallie

#1 **BUSTIN' LOOSE**—Chuck Brown—Source  
**Prime** **KNOCK ON WOOD**—Amii Stewart—Ariola  
**Movers:** **LOVE BALLAD**—George Benson—WB  
**SHAKE YOUR BODY (DOWN TO THE GROUND)**—Jacksons—Epic  
**Pick Hits:** **STAR LOVE**—Cheryl Lynn—Col  
**TOUCH ME BABY**—Ultimate—Casablanca (lp cut)  
**DON'T MAKE IT BETTER**—Bill Withers—Col (lp cut)

WYLT/Cleveland/Freddie James

#1 **DA YA THINK I'M SEXY?**—Rod Stewart—WB  
**Prime** **I GOT MY MIND MADE UP (YOU CAN GET IT GIRL)**—Instant Funk—Salsoul  
**Movers:** **FIRE NIGHT DANCE/DEVIL'S RUM**—Peter Jacques Band—Prelude  
**THERE BUT FOR THE GRACE OF GOD GO I**—Machine—Hologram/RCA  
**Pick Hits:** **DANCER**—Gino Soccio—Warner/RFC (lp cut)  
**HEART OF GLASS**—Blondie—Chrysalis  
**DANCE WITH YOU**—Carrie Lucas—Solar

KFMX/Minneapolis/Gary De Maroney

#1 **WE ARE FAMILY**—Sister Sledge—Cotillion  
**Prime** **DANCE WITH YOU**—Carrie Lucas—Solar  
**Movers:** **DANCE TO DANCE**—Gino Soccio—Warner/RFC (lp cut)  
**THERE BUT FOR THE GRACE OF GOD GO I**—Machine—Hologram/RCA  
**Pick Hits:** **STAND BY**—Natalie Cole—Capitol (single)  
**FACE TO FACE**—Dells—ABC (lp cut)  
**HERE COMES THE NIGHT**—Beach Boys—Carlbou

STUDIO 13/Houston/Bert Taylor

#1 **DA YA THINK I'M SEXY?**—Rod Stewart—WB  
**Prime** **AT MIDNIGHT**—T-Connection—Dash  
**Movers:** **HE'S THE GREATEST DANCER**—Sister Sledge—Cotillion  
**DISCO NIGHTS**—G.Q.—Arista  
**Pick Hits:** **SHAKE YOUR BODY (DOWN TO THE GROUND)**—Jacksons—Epic  
**FIRE NIGHT DANCE**—Peter Jacques Band—Prelude  
**I DON'T WANT NOBODY ELSE (TO DANCE WITH YOU)**—Narada Michael Walden—Atlantic

All records played are 12" discs unless otherwise indicated.

# Caviano Set For Second Phase Of WB's 'Disco Push'

By NOE GOLDWASSER

■ NEW YORK—Warner Brothers' new disco department head, Ray Caviano, is now firmly into phase II of the intensive "disco push" he began for the major a few months ago with the inception of his RFC Records label under the WB banner. Now that the RFC label has been launched, with attendant brouhaha at Studio 54, a working staff and product on the racks, says Caviano, he has been able to focus on the other half of his commitment to Warners, which is to mine the rest of the label's roster for disco marketing possibilities.

The kind of campaign he envisions—the energetic "new kid on the block" at the Burbank-based company explained to *RW* in a rambling interview last week—is typified by the crossover success of Rod Stewart's "Da Ya Think I'm Sexy?" Latest in the succession of WB artists who would previously not have been associated with disco is Nicolette Larson, whose rendition of Neil Young's "Lotta Love" has been garnering airplay at some 140 disco and Top 40 stations since its release five weeks ago on a specially re-mixed 12-incher.

The next bombshell Caviano plans to drop on unsuspecting musiclovers—rock and disco enthusiasts alike—is a specially re-mixed edition of the Doobie Brothers' "What A Fool Believes," out on a 12-inch disc some time next week. Caviano told *RW* that he personally tested a tape of the cut at New York's trendsetting 12 West disco to favorable response recently, and that he was convinced the song could represent an opening up of disco to heavier song content and stronger lyrics.

"A song like this by the Doobie Brothers done disco represents a breath of fresh air for disco people," said Caviano. "'What a Fool Believes' is interesting, the same way the Stones' 'Miss You' changed the course of disco. It tells disco something. It makes a statement. It fills a void. Disco needs good lyrics, we need more than Boom Boom Boom." This last was not so much said as banged out on the table with Caviano's fists.

"There's a trend in disco, the music is becoming more progressive. The Doobie Brothers represent this refreshing change for disco. Nothing sounds like them, and that's a challenge for me. I'm trying to bring a higher awareness, a higher sensitivity to disco in general. In a&r, dealing with a Lenny Waronker or a Jerry Wexler, or on the sales/promotion level, dealing with a Ned Rosen-

blatt or a Lou Dennis or a Tom Draper—these people are cooperating with me to open up vistas for the record company they never had before.

"And the rock people aren't afraid of what I'm doing," he continued. "They welcome it. The Doobies, Nicolette and other mainstream acts are now going into homes where they never expected to be heard. The bottom line is, we're selling these records, and nobody will argue with that. People are, generally speaking, into uptempo, good lyrics, happy music. The Doobies' song is a record like that. Rod Stewart's is one. Nicolette is one."

How exactly does a major label's disco specialist approach an lp by the Doobies, or Nicolette, and then make a totally new record, new sound out of it? "I listen to the test pressing of an lp before it comes out, looking for a certain feel, a certain possibility on the dance floor. And then the procedure is to get to the record's producer, have him clear our mix, and start blitzing.

"The actual re-mixing process is done here in New York at Sigma Sound—which is a great facility for re-mixing. My ace mixer is Jim Burgess, a former disco deejay and one of the best mixers in the country. We take the original tracks—the safety multi-tracks, if you will—and we start from scratch as we would with a disco cut. In the case of the Doobies, our cut is longer than the album version, with a more disco mid-section instrumental break. Different aspects of the recording's instrumental are highlighted. Ted Templeman, the lp's producer, approved it, and now the Doobies are going to be played in places they never would have played before. Everybody's happy, we reach two markets with the same record, and we

open up the possibilities for an act by that much.

"On the Nicolette 'Lotta Love,' we remixed and we added rhythm—we spent two days on percussion overdubs with New York City studio cats—and Ted Templeman doesn't hate us. On the contrary, I'm not out to build disco by tearing rock and roll down—I think Dire Straits is great, and I'm smart enough to rule them out as an act to discofy. What I am into doing, though, is anything that makes Warner Brothers money—in that sense, I'm a corporate man."

Also on Caviano's desk as a progressive disco project is a new lp from Richard Wright, "Head-in-Home," which entered *Record World's* Album Airplay report as the number 3 most added record. Caviano is analyzing a particularly jumpy cut, "Stand," from that album for disco re-mix. And Larry Graham's next for Warners, "Star War" is up for the Caviano treatment. In addition, RFC Records' latest disco release—which Caviano also calls "progressive" is Gino Soccio's "Dancer" from his "Outline" lp.

Caviano says he and a&r vice president Vince Aletti (former *RW* disco editor) have already planned their RFC campaign for this year, and are working on product release for the Fall. "Vince is worth his weight in gold. He's already signed three acts and he's been here a month," said Caviano.

As to his general philosophy for RFC and Warners, Caviano puts it this way: "I want to develop an act as a personality, and we are doing that. That's the benefit of working with a big company.

"Warners is giving me a lot of support and I'm giving them results in my own way. I want to be a different kind of record company person."

## Disco Roots



Casablanca Record and FilmWorks president Neil Bogart was on hand recently to celebrate the 12th anniversary of Armondo's Le Club in Acapulco, the place in which Bogart was first exposed to disco music over a decade ago. Le Club has developed the reputation of being an international crossroads for artists and producers. Pictured from left are Bogart and Armondo Sotres.

## Accurate Bows Disco Service

■ LOS ANGELES—Ron Newdell, president of Accurate Sound International, Inc., has announced the formation of the Disco Works, a new concept division providing turn-key disco operations for hotel and restaurant chains.

Newdell has tapped Wayne Rosso, former principal with L.A.-based Let's Go Disco, a mobile disco operation responsible for bringing discotheque environment to both NARM and the Academy of Motion Picture Arts and Sciences parties, among others. Rosso has been named VP in charge of sales and marketing for the new Accurate Sound division, which will offer design, consultation, interior, hardware, programming, marketing, and even the disco dj.

The new established division will be international in scope, with contracts to be sought in the U.S., Mexico, Central and South America, Europe, and ultimately China and the Far East. Accurate Sound recently opened up offices in Mexico City, and will open one in Los Angeles.

## MCA Taps Warshow For Disco Position

■ LOS ANGELES—Donn Warshow has been appointed to the newly-created post of national disco coordinator for MCA Records, Bob Siner, president of the label, announced last week.

In his position, Warshow will represent MCA Records in its relationships with disco across the nation. In addition, Mr. Warshow will coordinate all disco-related projects and function as a general information source. He will be based at the MK Dance Promotions offices in Beverly Hills.

Prior to joining MCA, Warshow handled promotion for MK Dance Promotions for a year.

## Motown Pushes 'Fastbreak'

■ LOS ANGELES—Motown Records' soundtrack lp to "Fastbreak," featuring the coupling of Billy Preston and Syreeta, is assured a "fastbreak" at the retail and radio level due to the six figure plus ad/promo/merchandising blitz now underway, according to the label.

Mike Lushka, executive VP and general manager of the label, stated that in addition to a massive trade and consumer ad campaign, the "Fastbreak" program also features a unique basketball like texture lp cover, multi-dimensional blackboard retail displays, mini-basketball giveaways, as well as a four color tabloid bag stuffer.



# Record World Singles



MARCH 3, 1979

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

MAR. 3	FEB. 24		WKS. ON CHART
1	1	<b>DA YA THINK I'M SEXY?</b> ROD STEWART Warner Bros. 8724 (4th Week)	12
2	3	<b>I WILL SURVIVE</b> GLORIA GAYNOR/Polydor 14508	10
3	5	<b>YMCA VILLAGE PEOPLE</b> /Casablanca 945	20
4	2	<b>FIRE POINTER SISTERS</b> /Planet 45901 (Elektra/Asylum)	16
5	14	<b>TRAGEDY BEE GEES</b> /RSO 918	4
6	8	<b>HEAVEN KNOWS DONNA SUMMER WITH BROOKLYN DREAMS</b> /Casablanca 959	8
7	6	<b>LE FREAK</b> CHIC/Atlantic 3519	21
8	4	<b>A LITTLE MORE LOVE</b> OLIVIA NEWTON-JOHN/MCA 40975	15
9	11	<b>SHAKE YOUR GROOVE THING</b> PEACHES & HERB/Polydor MVP 14514	12
10	7	<b>TOO MUCH HEAVEN</b> BEE GEES/RSO 913	16
11	10	<b>SHAKE IT</b> IAN MATTHEWS/Mushroom 7039	15
12	9	<b>SEPTEMBER EARTH, WIND &amp; FIRE</b> /ARC/Columbia 3 10854	16
13	22	<b>WHAT A FOOL BELIEVES</b> DOOBIE BROTHERS/Warner Bros. 8725	6
14	15	<b>DON'T CRY OUT LOUD</b> MELISSA MANCHESTER/Arista 0373	16
15	12	<b>SOUL MAN</b> BLUES BROTHERS/Atlantic 3545	13
16	18	<b>DANCIN' SHOES</b> NIGEL OLSSON/Bang 740	12
17	20	<b>WHAT YOU WON'T DO FOR LOVE</b> BOBBY CALDWELL/ Clouds 11 (TK)	14
18	19	<b>NO TELL LOVER</b> CHICAGO/Columbia 3 10879	11
19	13	<b>LOTTA LOVE</b> NICOLETTE LARSON/Warner Bros. 8664	15
20	21	<b>THE GAMBLER</b> KENNY ROGERS/United Artists 1250	15
21	16	<b>GOT TO BE REAL</b> CHERYL LYNN/Columbia 3 10808	17
22	27	<b>SULTANS OF SWING</b> DIRE STRAITS/Warner Bros. 8736	4
23	26	<b>EVERY TIME I THINK OF YOU</b> THE BABYS/Chrysalis 2279	10
24	29	<b>LADY LITTLE RIVER BAND</b> /Harvest 4667 (Capitol)	8
25	28	<b>I DON'T KNOW IF IT'S RIGHT</b> EVELYN "CHAMPAGNE" KING/RCA 11386	13
26	17	<b>SOMEWHERE IN THE NIGHT</b> BARRY MANILOW/Arista 0382	12
27	30	<b>CRAZY LOVE</b> POCO/ABC 12439	8
28	33	<b>BIG SHOT</b> BILLY JOEL/Columbia 3 10913	4
29	31	<b>FOREVER IN BLUE JEANS</b> NEIL DIAMOND/Columbia 3 10897	6
30	37	<b>LIVIN' IT UP (FRIDAY NIGHT)</b> BELL & JAMES/A&M 2069	6
31	34	<b>I JUST FALL IN LOVE AGAIN</b> ANNE MURRAY/Capitol 4676	7
32	40	<b>MUSIC BOX DANCING</b> FRANK MILLS/Polydor 14517	6
33	38	<b>STUMBLIN' IN</b> SUZI QUATRO & CHRIS NORMAN/RSO 917	5
34	35	<b>SONG ON THE RADIO</b> AL STEWART/Arista 0389	6
35	42	<b>KNOCK ON WOOD</b> AMII STEWART/Ariola 7736	5
36	41	<b>DOG &amp; BUTTERFLY HEART</b> /Portrait 6 70025	4
37	24	<b>BLUE MORNING, BLUE DAY</b> FOREIGNER/Atlantic 3543	11
38	43	<b>MAYBE I'M A FOOL</b> EDDIE MONEY/Columbia 3 10900	6
39	25	<b>HOLD THE LINE</b> TOTO/Columbia 3 10830	22
40	44	<b>HAVEN'T STOPPED DANCING YET</b> GONZALEZ/Capitol 4647	6
41	60	<b>I WANT YOUR LOVE</b> CHIC/Atlantic 3557	4
42	45	<b>BUSTIN' LOOSE</b> CHUCK BROWN & THE SOUL SEARCHERS/ Source 40967 (MCA)	8
43	55	<b>NOW THAT WE FOUND LOVE</b> THIRD WORLD/Island 8663 (WB)	11
44	68	<b>HEART OF GLASS</b> BLONDIE/Chrysalis 2295	3
45	50	<b>CHASE</b> GIORGIO MORODER/Casablanca 956	6
46	53	<b>PRECIOUS LOVE</b> BOB WELCH/Capitol 4685	4
47	23	<b>EVERY 1'S A WINNER</b> HOT CHOCOLATE/Infinity 50002	16
48	56	<b>SHAKE YOUR BODY (DOWN TO THE GROUND)</b> JACKSONS/ Epic 8 50656	7
49	54	<b>STORMY</b> SANTANA/Columbia 3 10873	8
50	58	<b>I'LL SUPPLY THE LOVE</b> TOTO/Columbia 3 10898	5



51	32	<b>I WAS MADE FOR DANCIN'</b> LEIF GARRETT/Scotti Bros. 403 (Atl)	18
52	39	<b>SING FOR THE DAY</b> STYX/A&M 2110	7
53	61	<b>KEEP ON DANCIN'</b> GARY'S GANG/Columbia 3 10884	5
54	62	<b>HE'S THE GREATEST DANCER</b> SISTER SLEDGE/Cotillion 44245 (Atl)	5
55	57	<b>I GO TO RIO</b> PABLO CRUISE/A&M 2112	8
56	65	<b>TAKE ME HOME</b> CHER/Casablanca 965	4
57	36	<b>MY LIFE</b> BILLY JOEL/Columbia 3 10853	18
58	59	<b>CONTACT</b> EDWIN STARR/20th Century Fox 2396 (RCA)	6
59	46	<b>YOU STEPPED INTO MY LIFE</b> MELBA MOORE/Epic 8 50600	12
60	51	<b>GOODBYE, I LOVE YOU</b> FIREFALL/Atlantic 3544	6
61	66	<b>JUST ONE LOOK</b> LINDA RONSTADT/Asylum 46011	4
62	82	<b>LOVE BALLAD</b> GEORGE BENSON/Warner Bros. 8759	2
63	64	<b>SUPERMAN</b> HERBIE MANN/Atlantic 3547	7
64	71	<b>SURVIVOR</b> CINDY BULLENS/United Artists 1261	4
65	75	<b>ROXANNE</b> POLICE/A&M 2096	3
66	63	<b>EVERY WHICH WAY BUT LOOSE</b> EDDIE RABBITT/Elektra 45554	7
67	70	<b>FOUR STRONG WINDS</b> NEIL YOUNG/Reprise 2266 (WB)	4
68	81	<b>I GOT MY MIND MADE UP (YOU CAN GET IT GIRL)</b> INSTANT FUNK/Salsoul 2078 (RCA)	3
69	67	<b>AQUA BOOGIE</b> PARLIAMENT/Casablanca 950	10
70	48	<b>GET DOWN</b> GENE CHANDLER/20th Century Fox/Chi-Sound 2386 (RCA)	14
71	76	<b>ALL THE TIME IN THE WORLD</b> DR. HOOK/Capitol 4677	4
72	73	<b>OH HONEY</b> DELEGATION/Shadybrook 1048 (Janus/GRT)	6
73	74	<b>YOU CAN'T WIN</b> MICHAEL JACKSON/Epic 8 50654	5
74	83	<b>WATCH OUT FOR LUCY</b> ERIC CLAPTON & HIS BAND/ RSO 910	2
75	80	<b>YOU MAKE ME FEEL (MIGHTY REAL)</b> SYLVESTER/Fantasy 846	9
76	77	<b>RUN HOME GIRL</b> SAD CAFE/A&M 2111	5
77	79	<b>SINNER MAN</b> SARAH DASH/Kirshner 8 4278 (CBS)	3
78	86	<b>SOUVENIRS VOYAGE</b> /Marlin 3330 (TK)	2
79	87	<b>STAY THE NIGHT</b> FARAGHER BROS./Polydor 14533	2
80	72	<b>POPS, WE LOVE YOU</b> ROSS, GAYE, ROBINSON & WONDER/ Motown 1445	6
81	47	<b>HOME AND DRY</b> GERRY RAFFERTY/United Artists 1266	13
82	92	<b>I'M NOT GONNA CRY ANYMORE</b> NANCY BROOKS/ Arista 0385	2
83	85	<b>IT HURTS SO BAD</b> KIM CARNES/EMI-America 8011	4

## CHARTMAKER OF THE WEEK

84	—	<b>OUR LOVE IS INSANE</b> DESMOND CHILD & ROUGE Capitol 4669	1
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85	89	<b>LOVE STRUCK</b> STONEBOLT/Parachute 522 (Casablanca)	3
86	95	<b>WHEELS OF LIFE</b> GINO VANNELLI/A&M 2114	3
87	—	<b>BLOW AWAY</b> GEORGE HARRISON/Dark Horse 8763 (WB)	1
88	—	<b>MAKE IT LAST</b> BROOKLYN DREAMS/Casablanca 962	1
89	91	<b>THEME FROM "TAXI" (ANGELA)</b> BOB JAMES/Columbia/ Tappan Zee 3 10896	2
90	69	<b>TAKE THAT TO THE BANK</b> SHALAMAR/Solar 11379 (RCA)	13
91	49	<b>WE'VE GOT TONITE</b> BOB SEGER AND THE SILVER BULLET BAND/Capitol 4653	18
92	52	<b>NEW YORK GROOVE</b> ACE FREHLEY/Casablanca 941	20
93	94	<b>NEVER HAD A LOVE LIKE THIS BEFORE</b> TAVARES/Capitol 4658	7
94	97	<b>THIS IS IT</b> DAN HARTMAN/Blue Sky 2775 (CBS)	2
95	96	<b>IT'S ALL THE WAY LIVE</b> LAKESIDE/Solar 11380 (RCA)	5
96	98	<b>NANU NANU</b> DADDY DEWDROP/Inphasion 7201 (TK)	2
97	90	<b>I'M SO INTO YOU</b> PEABO BRYSON/Capitol 4656	11
98	100	<b>CAN YOU READ MY MIND</b> MAUREEN McGOVERN/ Warner/Curb 8750	2
99	—	<b>ROLLER</b> APRIL WINE/Capitol 4660	1
100	78	<b>LOVE DON'T LIVE HERE ANYMORE</b> ROSE ROYCE/ Whitfield 8712 (WB)	17

PRODUCERS AND PUBLISHERS ON PAGE 28



# Record World Album Airplay

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

MARCH 3, 1979

## FLASHMAKER



**THREE HEARTS**  
BOB WELCH  
Capitol

### MOST ADDED:

- THREE HEARTS**—Bob Welch—Capitol (28)
- GEORGE HARRISON**—Dark Horse (17)
- HEADIN HOME**—Gary Wright—WB (16)
- ROCK N ROLL FANTASY** (single)—Bad Company—Swan Song (10)
- COUCHOIS**—WB (7)
- TIGER IN THE RAIN**—Michael Franks—WB (7)
- LET IT ROLL**—TKO—Infinity (6)
- TROUBLE**—Whitesnake—UA (5)

## WNEW-FM/NEW YORK

### ADDS:

- AIRWAVES**—Badfinger—Elektra
- BLACK SHEEP**—Jan Hammer—Elektra
- BREATHLESS**—Camel—Arista
- HEADIN HOME**—Gary Wright—WB
- HIGH & OUTSIDE**—Steve Goodman—Elektra
- HOLY MODAL ROUNDERS**—ARI
- ROCK N ROLL FANTASY** (single)—Bad Company—Swan Song
- THE ONLY ONES**—CBS (import)
- THREE HEARTS**—Bob Welch—Capitol
- 25 YEARS ON**—Hawklords—Charisma

### HEAVY ACTION (airplay in descending order):

- GEORGE HARRISON**—Dark Horse
- ROCK BILLY BOOGIE**—Robert Gordon—RCA
- ARMED FORCES**—Elvis Costello—Col
- DARKNESS ON THE EDGE OF TOWN**—Bruce Springsteen—Col
- SOME GIRLS**—Rolling Stones—Rolling Stones
- PARALLEL LINES**—Blondie—Chrysalis
- ALIVE ON ARRIVAL**—Steve Forbert—Nemperor
- MCGUINN CLARK & HILLMAN**—Capitol
- GIVE EM ENOUGH ROPE**—The Clash—Polydor
- POWER IN THE DARKNESS**—Tom Robinson Band—Capitol

## WFLR-FM/LONG ISLAND

### ADDS:

- EARMEAL**—Janne Schaefer—Col
- HEADIN HOME**—Gary Wright—WB
- I WISH YOU COULD FLY** (single)—Kinks—Arista (import)
- LET IT ROLL**—TKO—Infinity

## NATIONAL HEALTH

- Charlie (import)
- NO MEAN CITY**—Nazareth—A&M
- PRIME TIME** (single)—The Tubes—A&M
- ROCK BILLY BOOGIE** (single)—Robert Gordon—RCA
- ROCK N ROLL FANTASY** (single)—Bad Company—Swan Song
- TIGER IN THE RAIN**—Michael Franks—WB

### HEAVY ACTION (airplay in descending order):

- BRING EM BACK ALIVE**—Outlaws—Arista
- MIRROR STARS**—Fabulous Poodles—Epic
- GEORGE HARRISON**—Dark Horse
- MOLLY HATCHET LIVE**—Epic
- ARMED FORCES**—Elvis Costello—Col
- PLAYIN TO WIN**—The Outlaws—Arista
- BRIEFCASE FULL OF BLUES**—Blues Brothers—Atlantic
- BIRTH COMES TO US ALL**—Good Rats—Passport
- 52ND STREET**—Billy Joel—Col
- MCGUINN CLARK & HILLMAN**—Capitol

## WCOZ-FM/BOSTON

### ADDS:

- A TONIC FOR THE TROOPS**—Boomtown Rats—Col
- MCGUINN CLARK & HILLMAN**—Capitol
- NO ESCAPE**—Marc Tanner—Elektra
- PARALLEL LINES**—Blondie—Chrysalis
- ROCK & ROLL FANTASY** (single)—Bad Company—Swan Song
- THREE HEARTS**—Bob Welch—Capitol
- LADY** (single)—Little River Band—Harvest

### HEAVY ACTION (airplay in descending order):

- MINUTE BY MINUTE**—Doobie Brothers—WB
- DIRE STRAITS**—WB
- SOME GIRLS**—Rolling Stones—Rolling Stones
- 52ND STREET**—Billy Joel—Col
- BACKLESS**—Eric Clapton—RSO
- BLONDES HAVE MORE FUN**—Rod Stewart—WB
- THREE HEARTS**—Bob Welch—Capitol
- BRIEFCASE FULL OF BLUES**—Blues Brothers—Atlantic
- SANCTUARY**—J Geils—EMI—America
- ARMED FORCES**—Elvis Costello—Col

## WAAF-FM/WORCESTER

### ADDS:

- HEADIN HOME**—Gary Wright—WB
- LET IT ROLL**—TKO—Infinity
- THREE HEARTS**—Bob Welch—Capitol
- UNLOVED** (single)—Walter Egan—Columbia

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

- SPIRITS HAVING FLOWN**—Bee Gees—RSO
- PARALLEL LINES**—Blondie—Chrysalis
- BRIEFCASE FULL OF BLUES**—Blues Brothers—Atlantic
- AT BUDOKAN**—Cheap Trick—Epic
- ARMED FORCES**—Elvis Costello—Col

## DIRE STRAITS

- WB
- SANCTUARY**—J Geils—EMI—America
- BLONDES HAVE MORE FUN**—Rod Stewart—WB
- 52ND STREET**—Billy Joel—Col
- MINUTE BY MINUTE**—Doobie Brothers—WB

## WPLR-FM/NEW HAVEN

### ADDS:

- ALL MOD CONS**—The Jam—Polydor
- DANCING IN THE CITY**—Marshall Main—Harvest
- HEADIN HOME**—Gary Wright—WB

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

- BRIEFCASE FULL OF BLUES**—Blues Brothers—Atlantic
- ARMED FORCES**—Elvis Costello—Col
- TOTO**—Col
- DIRE STRAITS**—WB
- MINUTE BY MINUTE**—Doobie Brothers—WB
- SHAKEDOWN STREET**—Grateful Dead—Arista
- INNER SECRETS**—Santana—Col
- 52ND STREET**—Billy Joel—Col
- NICOLETTE**—Nicolette Larson—WB
- LEGEND**—Poco—ABC

## WOUR-FM/UTICA

### ADDS:

- GEORGE HARRISON**—Dark Horse
- STORM THE REALITY STUDIOS**—Dead Fingers Talk—Pye-Int.
- THREE HEARTS**—Bob Welch—Capitol
- TIGER IN THE RAIN**—Michael Franks—WB

### HEAVY ACTION (airplay in descending order):

- ARMED FORCES**—Elvis Costello—Col
- DIRE STRAITS**—WB
- LIFE IN THE FOODCHAIN**—Tonio K—Full Moon
- BRIEFCASE FULL OF BLUES**—Blues Brothers—Atlantic
- HIGH & INSIDE**—The Yankees—Big Sound
- MINUTE BY MINUTE**—Doobie Brothers—WB
- MOVE IT ON OVER**—George Thorogood—Rounder
- HEAD FIRST**—The Babys—Chrysalis
- SANCTUARY**—J Geils—EMI—America
- ALL MOD CONS**—The Jam—Polydor

## WIOQ-FM/PHILADELPHIA

### ADDS:

- DOWN ON THE DRAG**—Joe Ely—MCA
- HER FATHER DIDN'T LIKE ME**—Raphael Ravenscroft—Portrait
- MUDDY MISSISSIPPI WATERS LIVE**—Blue Sky
- PSI POWER** (single)—Hawklords—Charisma
- THREE HEARTS**—Bob Welch—Capitol

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

- ARMED FORCES**—Elvis Costello—Col
- DIRE STRAITS**—WB
- THE CARS**—Elektra
- ALIVE ON ARRIVAL**—Steve Forbert—Nemperor
- 52ND STREET**—Billy Joel—Col
- SOME GIRLS**—Rolling Stones—Rolling Stones
- BLONDES HAVE MORE FUN**—Rod Stewart—WB
- LIFE IN THE FOODCHAIN**—Tonio K—Full Moon
- GEORGE HARRISON**—Dark Horse
- SHAKEDOWN STREET**—Grateful Dead—Arista

## WSAN-AM/ALLENTOWN

### ADDS:

- AMAZING RHYTHM ACES**—ABC
- BREATHLESS**—Camel—Arista
- GEORGE HARRISON**—Dark Horse
- HUSH**—ASI
- INSIDE STORY**—Robben Ford—Elektra

### HEAVY ACTION (airplay in descending order):

- 52ND STREET**—Billy Joel—Col
- DIRE STRAITS**—WB
- MINUTE BY MINUTE**—Doobie Brothers—WB
- MCGUINN CLARK & HILLMAN**—Capitol
- LIFE FOR THE TAKING**—Eddie Money—Col
- MIRROR STARS**—Fabulous Poodles—Epic
- LEGEND**—Poco—ABC
- NICOLETTE**—Nicolette Larson—WB
- LADY**—Little River Band—Harvest
- GEORGE HARRISON**—Dark Horse

## WKLS-FM/ATLANTA

### ADDS:

- BUSH DOCTOR**—Peter Tosh—Rolling Stones
- MCGUINN CLARK & HILLMAN**—Capitol
- NO ESCAPE**—Marc Tanner—Elektra
- OUTLANDOS D'AMOUR**—The Police—A&M
- PARALLEL LINES**—Blondie—Chrysalis

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

- ARMED FORCES**—Elvis Costello—Col
- BRIEFCASE FULL OF BLUES**—Blues Brothers—Atlantic
- PIECES OF EIGHT**—Styx—A&M
- 52ND STREET**—Billy Joel—Col
- BLONDES HAVE MORE FUN**—Rod Stewart—WB
- LIFE FOR THE TAKING**—Eddie Money—Col
- TOTO**—Col
- MINUTE BY MINUTE**—Doobie Brothers—WB
- TIME PASSAGES**—Al Stewart—Arista
- DOG & BUTTERFLY**—Heart—Portrait

## ZETA 7-FM/ORLANDO

### ADDS:

- COUCHOIS**—WB
- GEORGE HARRISON**—Dark Horse
- HEADIN HOME**—Gary Wright—WB
- ON THE CORNER**—Jimmie Mack—Big Tree
- OUTLANDOS D'AMOUR**—The Police—A&M
- THREE HEARTS**—Bob Welch—Capitol
- TMG**—Atco
- TROUBLE**—Whitesnake—UA

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

- DIRE STRAITS**—WB
- MINUTE BY MINUTE**—Doobie Brothers—WB
- ARMED FORCES**—Elvis Costello—Col
- GEORGE HARRISON**—Dark Horse
- 52ND STREET**—Billy Joel—Col
- LIFE FOR THE TAKING**—Eddie Money—Col
- LEGEND**—Poco—ABC
- BLONDES HAVE MORE FUN**—Rod Stewart—WB
- PIECES OF EIGHT**—Styx—A&M
- MOLLY HATCHET LIVE**—Epic

## WQSR-FM/TAMPA

### ADDS:

- ALL MOD CONS**—The Jam—Polydor
- BREATHLESS**—Camel—Arista
- DESMOND CHILD & ROUGE**—Capitol
- GEORGE HARRISON**—Dark Horse
- ON THE CORNER**—Jimmie Mack—Big Tree
- OUTLANDOS D'AMOUR**—The Police—A&M
- THE MAN WHO BUILT AMERICA**—Horslips—DJM
- THREE HEARTS**—Bob Welch—Capitol
- TIGER IN THE RAIN**—Michael Franks—WB

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

- BLONDES HAVE MORE FUN**—Rod Stewart—WB
- MINUTE BY MINUTE**—Doobie Brothers—WB
- BRIEFCASE FULL OF BLUES**—Blues Brothers—Atlantic
- 52ND STREET**—Billy Joel—Col
- ELAN**—Firefall—Atlantic
- NICOLETTE**—Nicolette Larson—WB
- ARMED FORCES**—Elvis Costello—Col
- BACKLESS**—Eric Clapton—RSO
- DIRE STRAITS**—WB
- LEGEND**—Poco—ABC

## WABX-FM/DETROIT

### ADDS:

- AIRWAVES**—Badfinger—Elektra
- COME SOFTLY**—Barooga Bandits—Capitol
- LET IT ROLL**—TKO—Infinity
- PHANTOM OF THE NIGHT**—Kayak—Janus
- ROCK & ROLL FANTASY** (single)—Bad Company—Swan Song

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

- BLONDES HAVE MORE FUN**—Rod Stewart—WB
- MINUTE BY MINUTE**—Doobie Brothers—WB
- BRIEFCASE FULL OF BLUES**—Blues Brothers—Atlantic
- 52ND STREET**—Billy Joel—Col
- SANCTUARY**—J Geils—EMI—America
- DIRE STRAITS**—WB
- LIFE FOR THE TAKING**—Eddie Money—Col
- TOTO**—Col
- LEGEND**—Poco—ABC
- MOVE IT ON OVER**—George Thorogood—Rounder

## WXRT-FM/CHICAGO

### ADDS:

- GEORGE HARRISON**—Dark Horse

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

- ARMED FORCES**—Elvis Costello—Col
- LIFE FOR THE TAKING**—Eddie Money—Col
- SOME GIRLS**—Rolling Stones—Rolling Stones
- MORE SONGS ABOUT BUILDINGS**—Talking Heads—Sire
- SHAKEDOWN STREET**—Grateful Dead—Arista
- BRIEFCASE FULL OF BLUES**—Blues Brothers—Atlantic
- THE MAN WHO BUILT AMERICA**—Horslips—DJM
- K-SCOPE**—Phil Manzanera—Polydor
- MOVE IT ON OVER**—George Thorogood—Rounder

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

# Record World Album Airplay



MARCH 3, 1979

## TOP AIRPLAY



**ARMED FORCES**  
ELVIS COSTELLO  
Col

### MOST AIRPLAY:

- ARMED FORCES—Elvis Costello—Col (27)
- BLONDES HAVE MORE FUN—Rod Stewart—WB (27)
- BRIEFCASE FULL OF BLUES—Blues Brothers—Atlantic (26)
- LIFE FOR THE TAKING—Eddie Money—Col (25)
- MINUTE BY MINUTE—Doobie Brothers—WB (24)
- 52ND STREET—Billy Joel—Col (23)
- TOTO—Col (15)
- LEGEND—Poco—ABC (15)
- DIRE STRAITS—WB (13)
- GEORGE HARRISON—Dark Horse (10)

### KSHE-FM/ST. LOUIS

- ADDS:**
- COME SOFTLY—Barooga Bandits—Capitol
  - THREE HEARTS—Bob Welch—Capitol
  - TROUBLE—Whitesnake—UA
- HEAVY ACTION (airplay, sales in descending order):**
- TOTO—Col
  - HEAD FIRST—The Babys—Chrysalis
  - LIFE FOR THE TAKING—Eddie Money—Col
  - BLONDES HAVE MORE FUN—Rod Stewart—WB
  - GEORGE HARRISON—Dark Horse
  - HEADIN HOME—Gary Wright—WB
  - TRILLION—Epic
  - MINUTE BY MINUTE—Doobie Brothers—WB
  - PHANTOM OF THE NIGHT—Kayak—Janus
  - TAKE IT TO THE MAX—Max Demian—RCA

### WKDF-FM/NASHVILLE

- ADDS:**
- A TONIC FOR THE TROOPS—Boomtown Rats—Col
  - FEETS DONT FAIL ME NOW—Herbie Hancock—Col
  - FOLLOW THE RAINBOW—George Duke—Epic
  - HER FATHER DIDN'T LIKE ME—Raphael Ravenscroft—Portrait
  - LET IT ROLL—TKO—Infinity
  - ON THE CORNER—Jimmie Mack—Big Tree
  - ROCK & ROLL NIGHT—BTO—Mercury
  - ROCK N ROLL FANTASY (single)—Bad Company—Swan Song
  - THREE HEARTS—Bob Welch—Capitol
- HEAVY ACTION (airplay, sales phones in descending order):**
- BLONDES HAVE MORE FUN—Rod Stewart—WB

- MINUTE BY MINUTE—Doobie Brothers—WB
- DIRE STRAITS—WB
- 52ND STREET—Billy Joel—Col
- TOTO—Col
- NICOLETTE—Nicolette Larson—WB
- PIECES OF EIGHT—Styx—A&M
- LIFE FOR THE TAKING—Eddie Money—Col
- DOG & BUTTERFLY—Heart—Portrait
- LEGEND—Poco—ABC

### WQFM-FM/MILWAUKEE

- ADDS:**
- GEORGE HARRISON—Dark Horse
  - THREE HEARTS—Bob Welch—Capitol
- HEAVY ACTION (airplay in descending order):**
- BLONDES HAVE MORE FUN—Rod Stewart—WB
  - BRIEFCASE FULL OF BLUES—Blues Brothers—Atlantic
  - 52ND STREET—Billy Joel—Col
  - NICOLETTE—Nicolette Larson—WB
  - DIRE STRAITS—WB
  - LEGEND—Poco—ABC
  - MINUTE BY MINUTE—Doobie Brothers—WB
  - PIECES OF EIGHT—Styx—A&M
  - LIFE FOR THE TAKING—Eddie Money—Col
  - BACKLESS—Eric Clapton—RSO

### CHUM-FM/TORONTO

- ADDS:**
- ROCK & ROLL NIGHT—BTO—Mercury
  - BREATHLESS—Camel—Arista
  - PHANTOM IN THE NIGHT—Kayak—Janus
- HEAVY ACTION (airplay in descending order):**
- DIRE STRAITS—WB
  - ENERGY—Pointer Sisters—Planet
  - BLONDES HAVE MORE FUN—Rod Stewart—WB
  - TOTO—Col
  - MINUTE BY MINUTE—Doobie Brothers—WB
  - SPIRITS HAVING FLOWN—Bee Gees—RSO
  - LIFE FOR THE TAKING—Eddie Money—Col
  - NICOLETTE—Nicolette Larson—WB
  - TIME PASSAGES—Al Stewart—Arista
  - INNER SECRETS—Santana—Col

### KZEW-FM/DALLAS

- ADDS:**
- AIRWAVES—Badfinger—Elektra
  - BLACK SHEEP—Jan Hammer—Elektra
  - COUCHOIS—WB
  - HARD TIMES FOR LOVERS—Judy Collins—Elektra
  - KHANSIN—Gregg Wright—RCS
  - RIDING THE WIND—Gulliver—Col
  - ROCK N ROLL FANTASY (single)—Bad Company—Swan Song
  - ROCK BILLY BOOGIE—Robert Gordon—RCA
  - THREE HEARTS—Bob Welch—Capitol
  - TROUBLE—White Snake—UA
- HEAVY ACTION (airplay, sales phones in descending order):**
- DIRE STRAITS—WB
  - MIRROR STARS—Fabulous Poodles—Epic
  - BLONDES HAVE MORE FUN—Rod Stewart—WB
  - ARMED FORCES—Elvis Costello—Col

- LIFE FOR THE TAKING—Eddie Money—Col
- ON THE CORNER—Jimmie Mack—Big Tree
- MISPLACED IDEALS—Sad Cafe—A&M
- NO ESCAPE—Marc Tanner—Elektra
- GEORGE HARRISON—Dark Horse
- HEADIN HOME—Gary Wright—WB

### KLOL-FM/HOUSTON

- ADDS:**
- BLACK SHEEP—Jan Hammer—Elektra
  - GEORGE HARRISON—Dark Horse
  - LIFE IN THE FOODCHAIN—Tonio K—Full Moon
  - ROCK & ROLL NIGHT—BTO—Mercury
  - THREE HEARTS—Bob Welch—Capitol
  - 25 YEARS ON—Hawklords—Charisma

### HEAVY ACTION (airplay in descending order):

- ALIVE ON ARRIVAL—Steve Forbert—Nemperor
- BLONDES HAVE MORE FUN—Rod Stewart—WB
- 52ND STREET—Billy Joel—Col
- MINUTE BY MINUTE—Doobie Brothers—WB
- DIRE STRAITS—WB
- MISPLACED IDEALS—Sad Cafe—A&M
- NICOLETTE—Nicolette Larson—WB
- TOTO—Col
- HEAD FIRST—The Babys—Chrysalis
- LIFE FOR THE TAKING—Eddie Money—Col

### KGB-FM/SAN DIEGO

- ADDS:**
- KNOCK ON WOOD—Amii Stewart—Ariola
  - ALL MOD CONS—The Jam—Polydor
  - AT BUDOKAN—Cheap Trick—Epic
  - A TONIC FOR THE TROOPS—Boomtown Rats—Col
  - GEORGE HARRISON—Dark Horse
  - HERE COMES THE NIGHT (single)—Beach Boys—Caribou
  - LOVE TRACKS—Gloria Gaynor—Polydor
  - NO WAY OUT (single)—The Tubes—A&M
  - PARTNERS IN CRIME—Bandit—Ariola
  - THREE HEARTS—Bob Welch—Capitol

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

- BLONDES HAVE MORE FUN—Rod Stewart—WB
- BRIEFCASE FULL OF BLUES—Blues Brothers—Atlantic
- DIRE STRAITS—WB
- MINUTE BY MINUTE—Doobie Brothers—WB
- 52ND STREET—Billy Joel—Col
- THE CAR—Elektra
- BACKLESS—Eric Clapton—RSO
- NICOLETTE—Nicolette Larson—WB
- AT BUDOKAN—Cheap Trick—Epic
- INNER SECRETS—Santana—Col

### KNAC-FM/LONG BEACH

- ADDS:**
- BAD DREAM—Bluebeard—Parliament
  - COUCHOIS—WB
  - GEORGE HARRISON—Dark Horse
  - HEADIN HOME—Gary Wright—WB
  - ROCK N ROLL FANTASY (single)—Bad Company—Swan Song
  - THREE HEARTS—Bob Welch—Capitol

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

- ARMED FORCES—Elvis Costello—Col
- LIFE FOR THE TAKING—Eddie Money—Col
- HEAD FIRST—The Babys—Chrysalis
- STRANGERS IN THE NIGHT—UFO—Chrysalis
- BEST OF THE REST OF—Be Bop—Deluxe—Harvest
- BLONDES HAVE MORE FUN—Rod Stewart—WB
- JAZZ—Queen—Elektra
- MOVE IT ON OVER—George Thorogood—Rounder
- AT BUDOKAN—Cheap Trick—Epic
- BRIEFCASE FULL OF BLUES—Blues Brothers—Atlantic

### KWST-FM/LOS ANGELES

- ADDS:**
- ROCK N ROLL FANTASY (single)—Bad Company—Atlantic
  - ST VINCENTS COURT—Kim Carnes—EMI-America
  - THREE HEARTS—Bob Welch—Capitol

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

- BLONDES HAVE MORE FUN—Rod Stewart—WB
- MINUTE BY MINUTE—Doobie Brothers—WB
- 52ND STREET—Billy Joel—Col
- LEGEND—Poco—ABC
- ARMED FORCES—Elvis Costello—Col
- LIFE FOR THE TAKING—Eddie Money—Col
- SPIRITS HAVING FLOWN—Bee Gees—RSO
- DIRE STRAITS—WB
- NICOLETTE—Nicolette Larson—WB
- ENERGY—Pointer Sisters—Planet

### KSJO-FM/SAN JOSE

- ADDS:**
- WIRELESS—Mercury
  - ALIVE ON ARRIVAL—Steve Forbert—Nemperor
  - COUCHOIS—WB
  - HEADIN HOME—Gary Wright—WB
  - VALLEY OF THE DOLLS—Generation X—Chrysalis

### HEAVY ACTION (airplay in descending order):

- OUTLANDOS D'AMOUR—The Police—A&M
- NO MEAN CITY—Nazareth—A&M
- BRIEFCASE FULL OF BLUES—Blues Brothers—Atlantic
- HEAD FIRST—The Babys—Chrysalis
- STRANGERS IN THE NIGHT—UFO—Chrysalis
- A TONIC FOR THE TROOPS—Boomtown Rats—Col
- LIFE FOR THE TAKING—Eddie Money—Col
- TAKE IT TO THE MAX—Max Demian—RCA
- BLONDES HAVE MORE FUN—Rod Stewart—WB
- AT BUDOKAN—Cheap Trick—Epic

### KSAN-FM/SAN FRANCISCO

- ADDS:**
- BEST OF THE REST OF—Be Bop—Deluxe—Harvest
  - BIRTH COMES TO US ALL—Good Rats—Passport
  - COLD CHISEL—Atco (import)
  - HEADIN HOME—Gary Wright—WB
  - NO ESCAPE—Marc Tanner—Elektra
  - THE HARDER THEY COME (single)—Keith Richards—Rolling Stones
  - THREE HEARTS—Bob Welch—Capitol

- VALLEY OF THE DOLLS—Generation X—Chrysalis

### HEAVY ACTION:

- ARMED FORCES—Elvis Costello—Col
- BACKLESS—Eric Clapton—RSO
- BRIEFCASE FULL OF BLUES—Blues Brothers—Atlantic
- CLOSE PERSONAL FRIENDS—Robert Johnson—Infinity
- DIRE STRAITS—WB
- JAZZ—Queen—Elektra
- LIFE FOR THE TAKING—Eddie Money—Col
- MOVE IT ON OVER—George Thorogood—Rounder
- PARALLEL LINES—Blondie—Chrysalis

### KZAP-FM/SACRAMENTO

- ADDS:**
- AT BUDOKAN—Cheap Trick—Epic
  - A TONIC FOR THE TROOPS—Boomtown Rats—Col
  - BLACK NOISE—FM—Visa
  - OUTLANDOS D'AMOUR—The Police—A&M
  - THE MAN WHO BUILT AMERICA—Horslips—DJM

### HEAVY ACTION (airplay in descending order):

- DIRE STRAITS—WB
- BRIEFCASE FULL OF BLUES—Blues Brothers—Atlantic
- BLONDES HAVE MORE FUN—Rod Stewart—WB
- TOTO—Col
- TIME PASSAGES—Al Stewart—Arista
- PIECES OF EIGHT—Styx—A&M
- JAZZ—Queen—Elektra
- PARALLEL LINES—Blondie—Chrysalis
- LIFE FOR THE TAKING—Eddie Money—Col
- ARMED FORCES—Elvis Costello—Col

### KZAM-FM/SEATTLE

- ADDS:**
- COUCHOIS—WB
  - CROSS DEVILS BRIDGE—Hickory Wind—Flying Fish
  - DECEMBER POEMS—Gary Peacock—ECM
  - DOWN ON THE DRAG—Joe Ely—MCA
  - GEORGE HARRISON—Dark Horse
  - HARD TIMES FOR LOVERS—Judy Collins—Elektra
  - HEADIN HOME—Gary Wright—WB
  - LIVING WITHOUT YOUR LOVE—Dusty Springfield—UA
  - MANIFESTATIONS—Manfredo Fest—Tabu
  - THREE HEARTS—Bob Welch—Capitol

### HEAVY ACTION (airplay in descending order):

- DIRE STRAITS—WB
- AMAZING RHYTHM ACES—ABC
- ARMED FORCES—Elvis Costello—Col
- SPIRITS HAVING FLOWN—Bee Gees—RSO
- BRIEFCASE FULL OF BLUES—Blues Brothers—Atlantic
- ALIVE ON ARRIVAL—Steve Forbert—Nemperor
- GEORGE HARRISON—Dark Horse
- MCGUINN CLARK & HILLMAN—Capitol
- LEGEND—Poco—ABC
- 52ND STREET—Billy Joel—Col

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

WBAB-FM	WWW-FM	KFML-AM
WBLM-FM	WZMF-FM	KAWY-FM
WYDD-FM	KQRS-FM	KOME-FM
WMMR-FM	KBPI-FM	KZEL-FM
WHFS-FM		

# 101 THE SINGLES CHART 150

MARCH 3, 1979

MAR. 3	FEB. 24	
101	102	CALL OUT MY NAME ZWOL/EMI-America 8009 (Mother Tongue, ASCAP)
102	101	HANG IT UP PATRICE RUSHEN/Elektra 45549 (Baby Fingers, ASCAP)
103	103	LOVE & DESIRE ARPEGGIO/Polydor 14535 (Aliza Thorah, ASCAP/On Beat, BMI)
104	104	DANCIN' GREY & HANKS/RCA 11460 (Iceman/Unichappell, BMI)
105	115	ELENA THE MARK TANNER BAND/Elektra 56003 (Likewise, ASCAP/WB, BMI)
106	106	SEXY LADY FANTASTIC FOUR/Westbound 55417 (Atl) (Bridgeport, BMI)
107	108	SHOOT ME (WITH YOUR LOVE) TASHA THOMAS/Atlantic 3542 (Velocity, BMI)
108	109	WHO DO YOU LOVE GEORGE THOROGOOD & THE DESTROYERS/Rounder 4519 (ARC, BMI)
109	105	LAST NIGHT I WROTE A LETTER STARZ/Capitol 4671 (Maximum Warp/Rock Steady, ASCAP)
110	111	UNLOVED WALTER EGAN/Columbia 3 10916 (Melody Deluxe/Swell Sounds/Seldak, ASCAP)
111	114	KEEP THE CHANGE KAYAK/Janus 278 (Heavy, BMI)
112	112	RAVE ON JESSE COLIN YOUNG/Elektra 45530 (MPL, BMI)
113	113	THE MAN WITH THE CHILD IN HIS EYES KATE BUSH/EMI-America 8006 (Glenwood, ASCAP)
114	141	SHINE ON SILVER MOON MARILYN MCCOO & BILLY DAVIS, JR./Columbia 10806 (Don Kirshner, BMI/Kirshner Songs, ASCAP)
115	117	DANCE THE NIGHT AWAY WITH YOU DR. JOHN/Horizon 117 (A&M) (Irving/Skull/Stazybo, BMI)
116	113	SHINE BAR-KAYS/Mercury 74048 (Bar-Kays/Warner Tamerlane, BMI)
117	120	THEME FROM "SUPERMAN" MECO/Casablanca 964 (Warner Tamerlane, BMI)
118	—	LIPSTICK TRACE (ON A CIGARETTE) AMAZING RHYTHM ACES/ABC 12454 (Unart, BMI)
119	119	CIRCLE OF LOVE ROADMASTER/Mercury 74038 (Canal, BMI)
120	121	STAR LOVE CHERYL LYNN/Columbia 3 10907 (Colgems-EMI/Spec-O-Lite, ASCAP, Screen Gems-EMI/Traco, BMI)
121	123	SOMEWHERE IN MY LIFETIME PHYLLIS HYMAN/Arista 0380 (Mid-America/Wheel, ASCAP)
122	126	SUNSHINE HOTEL (JUST WALK ON IN) RICHARD T. BEAR/RCA 11470 (Lucky Bear/Billy Hoher, ASCAP)
123	—	THERE BUT FOR THE GRACE OF GOD GO I MACHINE/Hologram/RCA 11456 (Nance/Hologram, ASCAP/ITC, BMI)
124	—	JUST ONE WOMAN PETER MCCANN/Columbia 3 10899 (ABC/Dunhill, BMI)
125	139	DISCO NIGHTS (ROCK FREAK) G.Q./Arista 0388 (G.Q./Arista, ASCAP)
126	128	NATALIA VAN MORRISON/Warner Bros. 8743 (Essential, BMI)
127	—	JUST WHEN I NEEDED YOU MOST RANDY VAN WARMER/Bearsville 0334 (WB) (Fourth Floor, ASCAP)
128	129	WHAT'S YOUR SIGN GIRL? MR. DANNY PEARSON/Unlimited Gold 14000 (CBS) (My Baby's/Wordsong/Sepe, ASCAP)
129	131	AT MIDNIGHT T-CONNECTION/Dash 5048 (TK) (Sherlyn/Decible, BMI)
130	133	DOWNHILL STUFF JOHN DENVER/RCA 11479 (Cherry Lane, ASCAP)
131	—	KEEP IT TOGETHER (DECLARATION OF LOVE) RUFUS/ABC 12444 (Marsaint/Warner-Tamerlane, BMI)
132	138	DON'T IT MAKE IT BETTER BILL WITHERS/Columbia 3 10892 (Bleunig, ASCAP)
133	110	THEME FROM SUPERMAN CHASE/Churchill 7730 (Bourne, ASCAP)
134	135	DON'T LOOK AWAY LEO SAYER/Warner Bros. 8738 (Longmanor/Chrysalis, ASCAP/Braintree/Snow, BMI)
135	136	I WANNA BE CLOSER SWITCH/Gordy 7163 (Motown) (Jobete, ASCAP)
136	122	IF I SAW YOU AGAIN PAGES/Epic 8 50659 (PA-GIZ, ASCAP)
137	124	BAD BREAKS CAT STEVENS/A&M 2109 (Ashtar/Colgems-EMI, ASCAP)
138	132	LET'S GO DANCIN' BOOKER T. JONES/A&M 2100 (Irving/House of Jones, BMI)
139	—	I DON'T WANT NOBODY ELSE (TO DANCE WITH YOU) NARADA MICHAEL WALDEN/Atlantic 3541 (Screen Gems-EMI, BMI)
140	—	FREAK THE FREAK THE FUNK (ROCK) FATBACK BAND/Spring 191 (Polydor) (Clita, BMI)
141	130	JUST THE WAY YOU ARE BARRY WHITE/20th Century Fox 2395 (RCA) (Joelsongs, BMI)
142	143	MY GUNS ARE LOADED BONNIE TYLER/RCA 11468 (Scott-Wolfe/Prince of Wales, ASCAP)
143	127	INSANE CAMEO/Chocolate City 016 (Casablanca) (Better Days, BMI)
144	142	DARLIN' FRANKIE MILLER/Chrysalis 2255 (copyright control)
145	144	EVERY NIGHT PHOEBE SNOW/Columbia 3 10856 (Maclen, BMI)
146	—	IT MUST BE LOVE ALTON McCCLAIN & DESTINY/Polydor 14532 (Specolite, ASCAP/Traco, BMI)
147	148	FOLD OUT GIRL PAT TAYLOR/Mercury 74050 (Stafree/Quarter Moon, BMI)
148	150	RUNNING AFTER LOVE MELANIE/Tomato 102 (April Blackwood/Neighborhood, ASCAP)
149	—	I WANNA WRITE YOU A LOVE SONG DAVID OLIVER/Mercury 74043 (Daleo/Grand Niego, BMI/At Home, ASCAP)
150	149	CASABLANCA DANE DONAHUE/Columbia 3 10883 (Seldak, ASCAP)

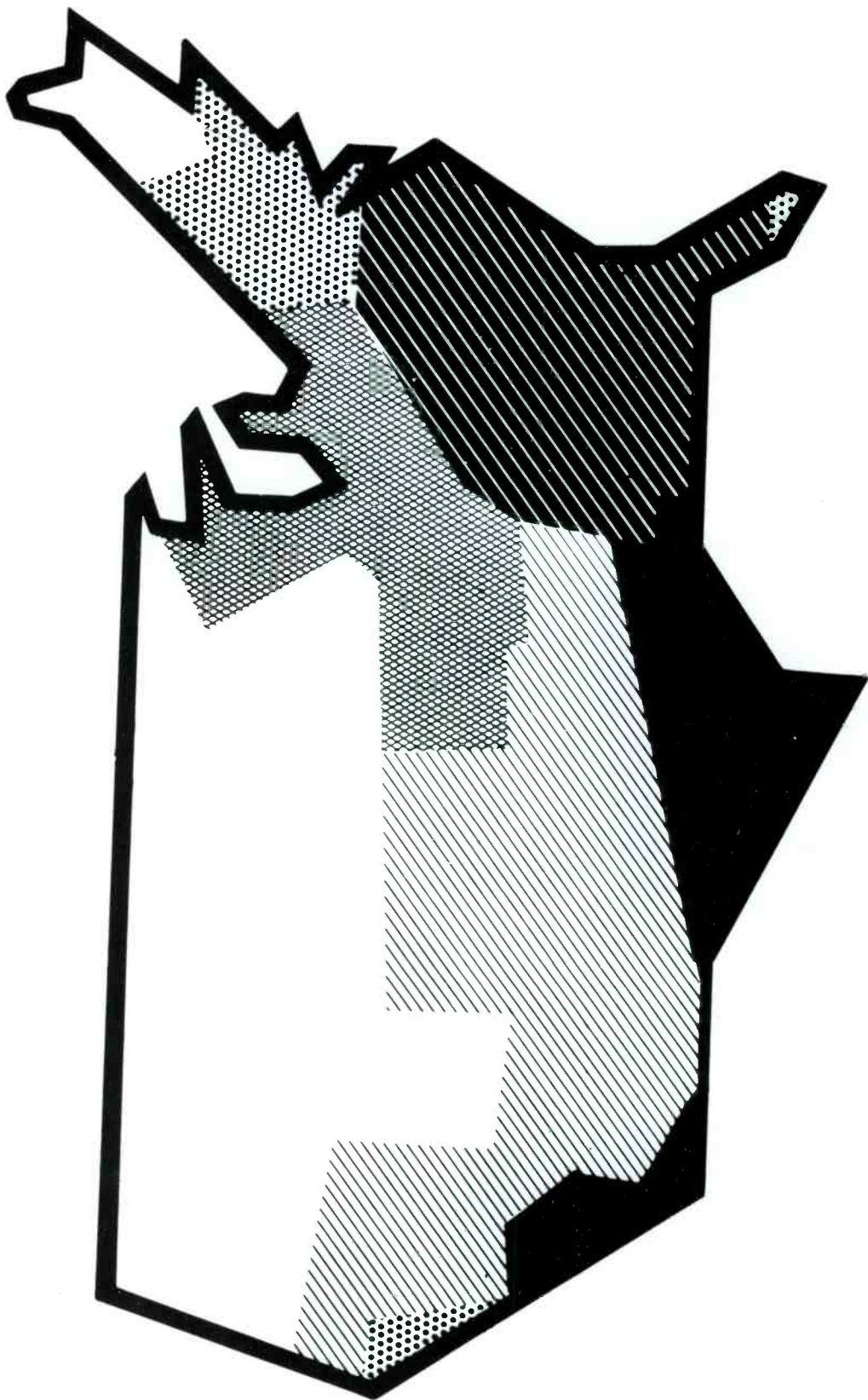
# ALPHABETICAL LISTING SINGLES CHART PRODUCER, PUBLISHER, LICENSEE

A LITTLE MORE LOVE John Farrar (John Farrar/Irving, BMI)	8	LOVE DON'T LIVE HERE ANYMORE N. Whitfield (May Twelfth/Warner-Tamerlane, BMI)	100
ALL THE TIME IN THE WORLD Haffkine (Debdave/Evil Eye, BMI)	71	LOVE STRUCK Stewart/Roper (Combat Deep Cover, BMI)	85
AQUA BOOGIE G. Clinton (Rubberband, BMI)	69	MAKE IT LAST Bob Esty (Starrin/Rick's, BMI)	88
BIG SHOT Phil Ramone (Impulsive/April, ASCAP)	28	MAYBE I'M A FOOL Bruce Botnick (Grajonca/Island, BMI)	38
BLOW AWAY G. Harrison/R. Titelman (Ganga, BMI)	87	MUSIC BOX DANCING Frank Mills (Unichappell, BMI)	32
BLUE MORNING, BLUE DAY Olsen/Jones/McDonald (Somerset/Evansong/WB, BMI)	37	MY LIFE Phil Ramone (Impulsive/April, ASCAP)	57
BUSTIN' LOOSE Purdie (Nouveau/Ascent, BMI)	42	NANU NANU P. Jones (Little Bear/Lynal, BMI)	96
CAN YOU READ MY MIND M. Lloyd (Warner Tamerlane, BMI)	98	NEVER HAD A LOVE LIKE THIS BEFORE B. Bartin (Medad/Irving, BMI)	93
CHASE G. Moroder (Gold Horizon, BMI)	45	NEW YORK GROOVE E. Kramer/Frehley (April/Russell Ballard, ASCAP)	92
CONTACT E. Starr (ATV/Zonal, BMI)	58	NO TELL LOVER Phil Ramone & Group (Com/Street Sense/Polish Prince, ASCAP)	18
CRAZY LOVE R. Sanford Orshoff (Pirooting, ASCAP)	27	NOW THAT WE FOUND LOVE A. Sadkin & Group (Mighty Three, BMI)	43
DANCIN' SHOES Paul Davis (Canal, BMI)	16	OH HONEY Ken Gold (Screen Gems, EMI, BMI)	72
DA YA THINK I'M SEXY? T. Dowd (Riva/WB/Nile Streak, ASCAP)	1	OUR LOVE IS INSANE Landis (Desmobile/Managed, ASCAP)	84
DOG & BUTTERFLY Group/Flicker/Fisher (Wilsongs/Know, ASCAP)	36	POPS, WE LOVE YOU Sawyer & McLeod (Jobete, ASCAP)	80
DON'T CRY OUT LOUD H. Maslin (Irving/Woolnough/Jemava/Unichappell/Begonia, BMI)	14	PRECIOUS LOVE Carter (Glenwood/Cigar, ASCAP)	46
EVERY 1'S A WINNER M. Most (Finchley, ASCAP)	47	ROLLER Myles Goodwyn (Goody Two Tunes, BMI)	99
EVERY TIME I THINK OF YOU Ron Nevison (X-Ray/Jacon, BMI)	23	ROXANNE Group (Virgin, ASCAP)	65
EVERY WHICH WAY BUT LOOSE S. Garrett (Peso/Warner/Malkyle, BMI)	66	RUN HOME GIRL J. Punter (Man-Ken, BMI)	76
FIRE Richard Perry (Bruce Springsteen, ASCAP)	4	SEPTEMBER Maurice White (Saggire/Irving/Charleyville, BMI/Steelchest, ASCAP)	12
FOREVER IN BLUE JEANS Bob Gaudio (Stonebridge, ASCAP)	29	SHAKE IT Robertson & Matthews (Steamed Clam, BMI)	11
FOUR STRONG WINDS Young/Keith/Mulligan (Warner Bros., ASCAP)	67	SHAKE YOUR BODY DOWN TO THE GROUND Group (Peacock, BMI)	48
GET DOWN Carl Daves (Gaetana/Cachand/Ciss, BMI)	70	SHAKE YOUR GROOVE THING F. Perren (Perren-Vibes, ASCAP)	9
GOODBYE I LOVE YOU Tom Dowd, Ron Albert & Howard Albert (Stephen Stills, BMI)	60	SING FOR THE DAY Group (Stygian, ASCAP)	52
GOT TO BE REAL Marty & David Paich (Butterfly/Gong, BMI/Hudmar/Cotaba, ASCAP)	21	SINNER MAN W. Gold/J. Seigel/G. Knight/G. Allan (Don Kirshner/Blackwood, BMI/Kirshner Songs/April, ASCAP)	77
HAVEN'T STOPPED DANCING YET Richard & Gloria Jones (Old "Eye"/Buckwheat, ASCAP)	40	SOMEWHERE IN THE NIGHT Manilow & Dante (Irving/Rondon, BMI)	26
HEART OF GLASS Mike Chapman (Rare Blue/Monster Island, ASCAP)	44	SONG ON THE RADIO Alan Parsons (DJM/Frabortious/Approximate)	34
HEAVEN KNOWS G. Moroder/P. Belotte (Rick's/Say Yes, BMI)	6	SOUL MAN Bob Tishler (Walder/Birdees, ASCAP)	15
HE'S THE GREATEST DANCER Edwards/Rodgers (Chic, BMI)	54	SOUVENIRS R. Tokarz (Sirocco/Radmus, ASCAP)	78
HOLD THE LINE Group (Hudmar, ASCAP)	39	STAY THE NIGHT V. Poncia (Faraflap, BMI)	79
HOME AND DRY Murphy-Rafferty (Hudson Bay, BMI)	81	STORMY Lambert & Potter (Low-Sal, BMI)	49
I DON'T KNOW IF IT'S RIGHT T. Life (Six Continents/Mills & Mills, BMI)	25	STUMBLIN' IN Chapman (Chinnichap/Careers (BMI)	33
I GO TO RIO B. Schnee (Irving/Woolnough/Jemava, BMI)	55	SULTANS OF SWING Muff Winwood (Straightjacket/Almo, ASCAP)	22
I GOT MY MIND MADE UP (YOU CAN GET IT GIRL) B. Sigler (Lucky Three/Henry Suemay/Six Strings, BMI)	68	SUPERMAN Adams & Morris (Peer, BMI)	63
I JUST FALL IN LOVE AGAIN Norman (Peso/Hobby Horse/Cotton Pickin/Bill, ASCAP)	31	SURVIVOR Bongiovi/Quinn (Gooserock/Fleur, BMI)	64
I'LL SUPPLY THE LOVE Group (Hudmar, ASCAP)	50	TAKE ME HOME Bob Esty (Rick's, BMI)	56
I WANT YOUR LOVE Rodgers/Edwards (Chic/Cotillion, BMI)	41	TAKE THAT TO THE BANK Griffey/Sylvers (Rosy, ASCAP)	90
I'M NOT GONNA CRY ANYMORE Ernie Winfrey (Mandy, ASCAP)	82	THE GAMBLER L. Butler (Writers Night, ASCAP)	20
I'M SO INTO YOU Peabo Bryson & Johnny Pate (WB/Peabo, ASCAP)	97	THEME FROM TAXI (ANGELA) B. James (Addax/Bob James & De Shuffin/Wayward, ASCAP)	89
IT HURTS SO BAD Moore/Ellington/Carnes (Almo/Brown Shoes/Quixotic ASCAP)	83	THIS IS IT D. Hartman (Silver Steed, BMI)	94
IT'S ALL THE WAY LIVE D. Griffey/Sylvers/Group (Spectrum VI, ASCAP)	95	TOO MUCH HEAVEN Group/Richardson/Galuten (Music For UNICEF, BMI)	10
I WAS MADE FOR DANCIN' M. Lloyd (Michaels/Scot Tune, ASCAP)	51	TRAGEDY Group/Richardson/Galuten (Stigwood/Unichappell, BMI)	5
I WILL SURVIVE Dino Fekaris (Perren-Vibes, ASCAP)	2	WATCH OUT FOR LUCY G. Johns (Stigwood, BMI)	74
JUST ONE LOOK Peter Asher (Premier, BMI)	61	WE'VE GOT TONITE B. Seger (Gear, ASCAP)	91
KEEP ON DANCIN' Not listed (Mideb/Eric Matthew, ASCAP)	53	WHAT A FOOL BELIEVES Ted Templeman (Snug, BMI/Milkmoney, ASCAP)	13
KNOCK ON WOOD B. Leng (Warner Bros., ASCAP)	35	WHAT YOU WON'T DO FOR LOVE Halloway (Sherlyn/Lindseyanne, BMI)	17
LADY J. Boylan & Group (Screen Gems-EMI, BMI)	24	WHEELS OF LIFE G. J., & R. Vannelli (Almo/Giva, ASCAP)	86
LE FREAK Nile Rodgers & Bernard Edwards (Chic, BMI)	7	YMCA Jaques Morali (Green Light, ASCAP)	3
LIVIN' IT UP (FRIDAY NIGHT) Bell & James (Mighty Three, BMI)	30	YOU CAN'T WIN Jones (Fox Fanfare, BMI)	73
LOTTA LOVE Ted Templeton (Silver-Fiddle, BMI)	19	YOU MAKE ME FEEL (MIGHTY REAL) Fuqua & Sylvester (Bee Keeper/Tipsy, ASCAP)	75
LOVE BALLAD Tommy Lipuma (Unichappell, BMI)	62	YOU STEPPED INTO MY LIFE McFadden & Whitehead (Stigwood, BMI)	59

March 3, 1979  
Pullout Section

# RECORD WORLD THE RADIO MARKETPLACE

## Featuring Suggested Market Playlists



# THE RADIO MARKET

## Record World Suggested Market

Based on airplay and sales in similar behavioral areas

### 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 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 This Week: Week:

1	1	Rod Stewart
2	2	Gloria Gaynor
3	3	Olivia Newton-John
5	4	Peaches & Herb
6	5	Donna Summer
9	6	Bee Gees (Tragedy)
4	7	Blues Bros.
7	8	Earth, Wind & Fire
8	9	Pointer Sisters
10	10	Cheryl Lynn
14	11	LRB
16	12	Melissa Manchester
12	13	Hot Chocolate
11	14	Nicolette Larson
23	15	Doobie Bros.
20	16	Nigel Olsson
13	17	Barry Manilow
21	18	Evelyn "Champagne" King
22	19	Bell & James
25	20	Anne Murray
24	21	Babys
28	22	Billy Joel
29	23	Poco
32	24	Gonzalez
27	25	Edwin Starr
30	26	Dire Straits
31	27	Neil Diamond
Add	28	Gary's Gang
Ex	29	Blondie
17	30	Foreigner
18	31	Chicago
Add	32	Amii Stewart
Ex	33	Al Stewart

**Adds:** Instant Funk  
George Harrison  
Police  
Bobby Caldwell

**Extras:** Quatro & Norman  
Sister Sledge  
Chic  
Frank Mills  
Eddie Money

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

**Also Possible:** Chuck Brown  
Maureen McGovern  
Linda Ronstadt  
Cher

#### Last This Week: Week:

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

**Adds:** Blondie  
Bandit  
Eric Clapton  
George Benson  
England Dan & John  
Ford Coley

**Extras:** Faragher Bros.  
Bobby Caldwell  
Linda Ronstadt  
Chuck Brown  
Cher

**LP Cuts:** Bee Gees (Various Cuts)  
Blues Bros. (Bartender)

**Also Possible:** Stonebolt  
Heart  
Kim Carnes

#### Last This Week: Week:

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

**Adds:** Eob Welch  
Blondie  
Santana

**Extras:** Eddie Rabbitt  
Cher

**LP Cuts:** None

**Also Possible:** Michael Jackson  
Eric Carmen  
Giorgio Moroder  
Desmond Child & Rouge

### Hottest:

#### Rock:

Police

#### Adult:

George Harrison  
George Benson

#### R & B Crossovers:

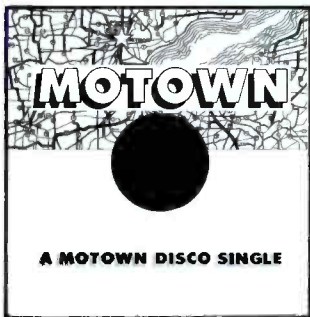
Instant Funk

# HITDISCO!

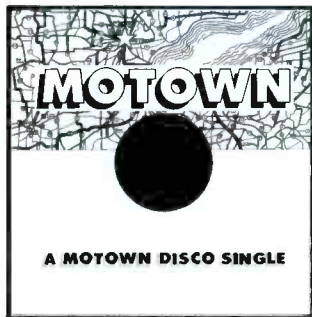


FROM THE COMPANY  
THAT GOT YOU DANCING FIRST!

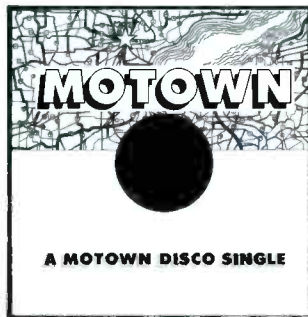
## 12" DISCO SINGLES:



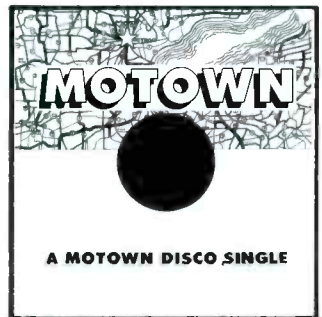
**"GO FOR IT"** M-00016D1  
Billy Preston & Syreeta  
From the album "Fast Break"  
M7-915R1A



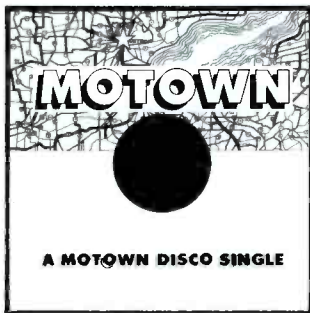
**"POPS, WE LOVE YOU"**  
M-00015D1  
Diana Ross, Marvin Gaye, Smokey  
Robinson & Stevie Wonder!



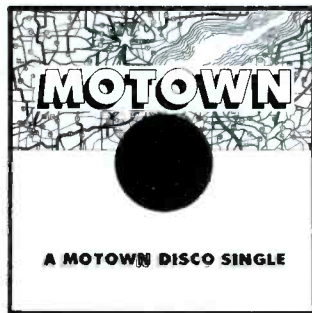
**"A FUNKY SPACE  
REINCARNATION"** M-00014D1  
Marvin Gaye  
From the album "Here, My Dear"  
T-364LP2



**"SATURDAY NIGHT, SUNDAY  
MORNING"/"MIDNIGHT  
MONA"** M-00013D1  
Thelma Houston  
From the album "Ready To Roll"  
T7-361 R1



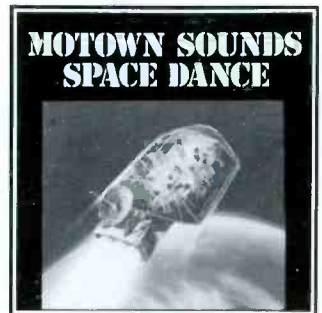
**"HIGH ON YOUR LOVE  
SUITE"/"YOU AND I"**  
M-00012D1 Rick James  
From the albums "Come Get It"  
G7-981R1 & "Bustin' Out of L  
Seven" G7-984R1



**"WHAT YOU GAVE ME"** Diana  
Ross/"**FREE ME FROM MY  
FREEDOM**" Bonnie Pointer  
From the albums "Ross" M7-907R1  
& "Bonnie Pointer" M7-911R1

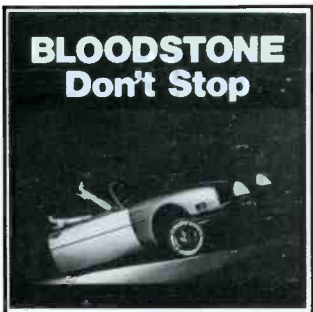


**"SPIRIT GROOVE"**  
Mandre  
From the album "M3000" M7-917R1



**"GROOVE TIME," "SPACE  
DANCE" & "BAD MOUTHIN'"**  
From the new Motown Sounds  
album "Space Dance" M7-908R1

## ALBUMS :

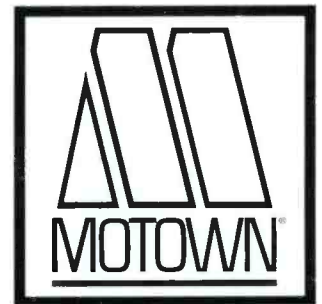


**"JUST WANNA GET THE  
FEEL OF IT"**  
Bloodstone  
From the album "Don't Stop"  
M7-909R1



**"GET UP FOR LOVE" &  
"I JUST KEEP THINKING  
ABOUT YOU BABY"**  
Tata Vega  
From the album "Try My Love"  
T7-360R1

HITDISCO!



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# An invitation to a not-so-formal affair



## Cincinnati, March 10th

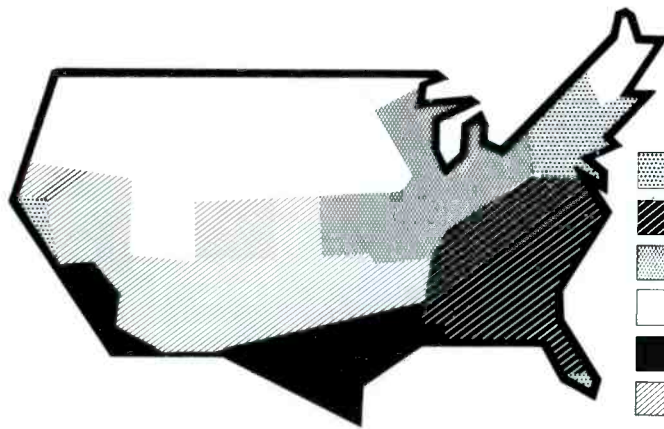
Congratulate us—we've just turned 18. Record World's March 10 radio/retail seminar in Cincinnati will be the 18th in the series, and will bring together professionals from Ohio, Kentucky and Indiana. There'll be talk about RW's charts, and market research, and our new consumer magazine—and just a bit of celebrating.

## The Record World Radio/Retail Seminar

For details, please contact Mike Vallone or Doree Berg at (212) 765-5020.



# TOP PLACE Market Playlists



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

## Stations:

### RW IV

WEAQ WGUY WJBQ WJON WOW WSPT  
KCPX KDWB KFVR 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 This Week: Week:

1	1	Rod Stewart
2	2	Pointer Sisters
4	3	Blues Bros.
6	4	Earth, Wind & Fire
7	5	Donna Summer
10	6	LRB
13	7	Doobie Bros.
8	8	Chicago
11	9	Melissa Manchester
16	10	Gloria Gaynor
12	11	Foreigner
18	12	Bee Gees (Tragedy)
15	13	Poco
14	14	Kenny Rogers
19	15	Dire Straits
17	16	Babys
21	17	Frank Mills
20	18	Al Stewart
24	19	Billy Joel
26	20	Eddie Money
25	21	Amii Stewart
27	22	Peaches & Herb
3	23	Nicolette Larson
5	24	Barry Manilow
9	25	Nigel Olsson
Add	26	Blondie
Ex	27	Anne Murray
28	28	Marshall Hain
Ex	29	Quatro & Norman
Add	30	Bob Welch
AP	31	Neil Diamond
AP	32	Heart

**Adds:** George Benson  
Faragher Bros.  
Bobby Caldwell  
George Harrison

**Extras:** Cher  
Sad Cafe  
Pablo Cruise  
Santana  
Blues Bros.

**LP Cuts:** Bee Gees (Various Cuts)

**Also Possible:** Toto  
Bob James  
Randy VanWarmer  
Linda Ronstadt

### Last This Week: Week:

1	1	Rod Stewart
5	2	Gloria Gaynor
4	3	Donna Summer
9	4	Bee Gees (Tragedy)
3	5	Blues Bros.
6	6	Peaches & Herb
8	7	Olivia Newton-John
2	8	Pointer Sisters
12	9	Blues Bros.
7	10	Nicolette Larson
11	11	Chicago
13	12	LRB
15	13	Nigel Olsson
19	14	Dire Straits
21	15	Billy Joel
22	16	Poco
23	17	Eddie Money
10	18	Hot Chocolate
18	19	Foreigner
27	20	Melissa Manchester
24	21	Babys
26	22	Al Stewart
29	23	Frank Mills
28	24	Anne Murray
14	25	Leif Garrett
Add	26	Quatro & Norman
Add	27	Amii Stewart
—	28	Bell & James
—	29	Chuck Brown
LP	30	Blues Bros.

**Adds:** Linda Ronstadt  
George Benson  
Sister Sledge  
Chic

**Extras:** Cher  
Bobby Caldwell  
Giorgio Moroder  
Third World  
Cindy Bullens

**LP Cuts:** None

**Also Possible:** Eric Clapton  
Heart  
Gino Vannelli  
Gonzalez  
Herbie Mann  
Jacksons

### Last This Week: Week:

1	1	Rod Stewart
2	2	Olivia Newton-John
5	3	Chicago
3	4	Blues Bros.
7	5	Melissa Manchester
4	6	Pointer Sisters
13	7	Donna Summer
17	8	Gloria Gaynor
10	9	Barry Manilow
11	10	Hot Chocolate
14	11	Nigel Olsson
19	12	Bee Gees (Tragedy)
18	13	Foreigner
15	14	Cheryl Lynn
6	15	Earth, Wind & Fire
21	16	Peaches & Herb
23	17	Doobie Bros.
20	18	LRB
9	19	Nicolette Larson
8	20	Bee Gees
30	21	Kenny Rogers
31	22	Neil Diamond
24	23	Babys
27	24	Pablo Cruise
26	25	Al Stewart
29	26	Santana
32	27	Billy Joel
33	28	Dire Straits
Add	29	Giorgio Moroder
Ex	30	Frank Mills
Add	31	Sister Sledge
—	32	Cindy Bullens
Ex	33	Anne Murray
Ex	34	Poco

**Adds:** Blondie  
George Benson  
McCoo & Davis

**Extras:** Evelyn "Champagne" King  
Firefall  
Eddie Rabbitt  
Herbie Mann

**LP Cuts:** None

**Also Possible:** Quatro & Norman  
Instant Funk  
Bell & James  
Chic  
Desmond Child & Rouge

## Hottest:

### Country Crossovers:

None

### Disco:

Instant Funk  
Desmond Child & Rouge

### LP Cuts:

Bee Gees (Various Cuts)  
Rod Stewart (Blondes)  
Blues Bros. (Bartender)

# HOT ADDS

[A bi-weekly listing of the most added records in each category.]

## Most Added Records at Major Markets:

Blondie (Chrysalis) .....	12
George Benson (Warner Bros.) .....	12
Bell & James (A&M) .....	11
Suzi Quatro & Chris Norman (RSO) .....	11
Bobby Caldwell (Clouds) .....	10
Sister Sledge (Cotillion) .....	10
Instant Funk (Salsoul) .....	9
Poco (ABC) .....	9
Bob Welch (Capitol) .....	9

## Most Added Records at Secondary Markets:

Bobby Caldwell (Clouds) .....	10
Bob Welch (Capitol) .....	9
Anne Murray (Capitol) .....	8
Blondie (Chrysalis) .....	7
Billy Joel (Columbia) .....	7
Evelyn "Champagne" King (RCA) .....	6
George Benson (Warner Bros.) .....	6

## Most Added Country:

George Benson (Warner Bros.) .....	13
G.Q. (Arista) .....	12
Tyrone Davis (Columbia) .....	11
Bill Withers (Columbia) .....	9
Alton McClain & Destiny (Polydor) .....	9
Foxy (Dash) .....	9
Amii Stewart (Ariola) .....	7
Chic (Atlantic) .....	6
George Duke (Epic) .....	6
Chaka Khan (Warner Bros.) .....	6
Arpeggio (Polydor) .....	6

## Most Added R&B:

Charley Pride (RCA) .....	64
Johnny Duncan (Columbia) .....	49
Kenny Rogers & Dottie West (United Artists) .....	41
John Conlee (ABC) .....	39
Jacky Ward (Mercury) .....	36
Janie Fricke (Columbia) .....	34
Jerry Reed (RCA) .....	32
Tammy Wynette (Epic) .....	29
Marty Robbins (Columbia) .....	27
Glen Campbell (Capitol) .....	25

# ACTION MUSIC

(Compiled by the RW research department)

■ **Blondie** (Chrysalis). Adds are KBEQ, WPGC, KVIL, 94Q, KSLQ, Z93, WLAC, WZZP, WTIX, 13Q. Moves are 7-4 99X, LP-HB WRKO, HB-30 KFRC, HB-39 KRTH.

**Billy Joel** (Columbia). Adds are 13Q, CKLW, KJR and KHJ. Moves are 18-14 WIFI, HB-22 WPRO-FM, 12-8 WSGA, HB-25 WZUU, 27-19 WIFE, 14-9 99X, 14-5 WNBC, 26-19 KFRC, HB-26 WHBQ, 35-31 WQAM, 29-22 WZZP, 22-10 WOKY, 12-6 KSLQ, 19-15 KXOK, 16-10 Q102, 6-4 WNOE, 18-10 B100, 28-20 KLIF, 18-15 Z93, 18-15 KDWB, 19-14 WCAO and 25-15 96KX.



Quatro & Norman

**Quatro & Norman** (RSO). Adds are WZUU, WCAO, KLSQ, KJR, KLIF. Moves are 30-26 WIFI, HB-19 WPRO-FM, 22-16 WBBQ, HB-25 WHBQ, HB-30 KRTH, 24-19 WQXI, HB-36 WLAC, HB-34 WZZP, HB-30 B100.

**Frank Mills** (Polydor). Adds are WZUU, WPEZ, WOKY. Moves are HB-25 F-105, 18-6 WPRO-FM, 4-3 WBBQ, HB-15 WHBQ, 22-16 WRKO, 28-23 WCAO, 28-23 WCAO, 10-3 WQXI, 15-8 Z93, 24-17 WLAC, 14-11 WNOE, 38-26 KLIF, HB-21 CKLW, 22-19 WFIL, 27-18 KSTP and 16-12 KRTH.



Little River Band

**Amii Stewart** (Ariola). Adds are F-105, KFRC, WLAC, WNOE, Q102. Moves are HB-20 WPRO-FM, 24-20 KXX/106, 20-15 WLCY, HB-30 KFI, HB-23 KRTH, 28-25 Y100, 27-22 WQXI, 33-29 WZZP, 24-16 WGCL, HB-22 KJR, 28-22 WTIX, 30-26 WKBW, HB-20 CKLW, debut 24 99X, 30-26 WRKO.

**Little River Band** (Capitol). Adds are Z93, WZZP, WFIL. Moves are 12-9 WPRO-FM, 21-15 WSGA, 15-12 KXX/106, 19-13 WBBQ, 3-2 KBEQ, 22-14 WZUU, 33-27 WIFE, 19-16 KING, 13-11 KFI, 13-8 KSTP, 21-15 WCAO, 17-14 94Q, 30-24 WLAC, 25-21 WKBW, 17-14 WRKO, 19-16 KDWB, 13-8 KSTP, 21-18 KVIL, 14-12 KSLQ, 10-9 KXOK and 18-15 KJR.

**George Benson** (WB). Added at WBBQ, KSTP, WQXI, KJR, WNOE, WPEZ, CKLW, 94Q. HB-30 KHJ, on KFRC, on WHBQ and on KRTH.

**Desmond, Child & Rouge** (Capitol) "Our Love Is Insane." This week's Chartmaker. On WRKO, WPGC, KNUS, WIFE, WZZP and WPRO-FM.

## 'Instant' Gold



Blue Sky recording artist Dan Hartman was recently presented with a gold single for his "Instant Replay" single taken from his album of the same name. "Instant Replay" was the first E/P/A single to be certified gold in 1979. Pictured at Epic/Portrait/Associated Labels' New York offices are from left: Teddy Slatos, Blue Sky; Tony Martell, VP and general manager, CBS Associated Labels; Bruce Lundvall, president, CBS Records Division; Dan Hartman; Steve Paul, president, Blue Sky Records; Don Dempsey, Sr. VP & general manager, Epic/Portrait/Associated Labels; Gordon Anderson, director, national promotion, CBS Associated Labels.

# New York, N.Y.

By DAVID MCGEE & BARRY TAYLOR

■ 'WHAT'S WRONG WITH THE RECORD BIZ?' is the question that the Village Voice posed to a dozen of the industry's executives last week and found despite the RIAA's prediction of a \$4 billion year, that things could be a lot better. Only the heads of the record labels were queried by the Voice: "That's because the only difference between the president of a major record company and the president of a small record company is they'll both sell you their mother. But—only Mr. Big will deliver within 24 hours."

Of the dozen executives polled, only **Jerry Greenberg** concluded that there is "absolutely nothing wrong with our record business," while **Ron Alexenburg** admitted "Very little is wrong," and called for the expansion of radio station playlists in lieu of cutting back on the various types of music that will get airplay.

Most of the executives questioned criticized the "merciless competition," as **Clive Davis** put it, that exists within the industry and between its major labels. "We have too many talented, bright people in all the record companies," **Joe Smith** said. "We only get together at very occasional conventions and open forums, but we should meet more often. Why not have more think tank, more long range planning, better marketing, more cross pollination? Can't we drop our competitiveness and achieve that? Maybe a music business czar is needed."

**Neil Bogart's** comment echoed Smith's. "If I were head of the entire record business, I would treat music as milk is treated by the milk industry . . . Music is for everybody. It's everywhere—our business should be promoted as an industry. But we are too competitive with each other."

"Only rarely do we act as an industry seeking the same goals, especially on a worldwide basis," **Fred Haayen** asserted. The last word was reserved for **Clive Davis**, who warned against the tendency to overship on "certain star artist releases," but claimed "the record industry is sound and thriving. Now if the **Bee Gees** ever recover from their castration and lose their falsetto, the business is in real trouble."

**NO LONE STAR DEBACLE:** Everything was copacetic at the Lone Star last week when we viewed a truly memorable set by **Robert Gordon**. The night's only grim moment came when a fellow named **David Sussen** began telling anyone within earshot how, on his first skiing expedition, he walked, rather than skied, down the slopes. Which only goes to show that film producers are hardly immune to the belt of one too many Lone Star beers.

Gordon's show was the finest we've ever seen from him, full of fire and passion and nary a wasted moment. One could single out as prime reasons for this an outstanding new rhythm section composed of bassist **Tony Garnier** (formerly of **Asleep At The Wheel**) and drummer **Bobby Chouinnard** (formerly of **Pierce Arrow**) and, as always, the impeccable guitar playing of **Chris Spedding**. But the story now is really Robert Gordon. Never has he sung with such abandon, never has he moved about so freely onstage, never has he seemed so at home with an audience. His ability as a singer has always been beyond question; his very demonstrable talent as an entertainer is a most welcome, and crucial, development.

**LOADS OF JOCKEY SHORTS:** **Art Collins** has left Atlantic Records and joined Rolling Stones Records as assistant to the president. Congratulations . . . **Dave Marsh's** biography of **Bruce Springsteen**, which has passed from being long-awaited to being nigh-legendary, may yet see the light of day. The diminutive writer told us last week that Doubleday/Dolphin will publish the book as soon as he puts the finishing touches on it. And to the editors at that publishing concern who are perhaps looking for a picture of the author, we suggest you use the one that appeared in the Chicago Reader a couple of years ago—the one in which Marsh is shown with a lampshade over his head. Fits the image . . . ho-o-o-o-l-y chit, mon, is RCA going to discofy some **Elvis** tapes? . . . **Benny Goodman** is going to celebrate his seventieth birthday with a concert at Carnegie Hall on March 24 . . . on March 22 at Carnegie Hall, a country concert featuring **Kenny Rogers**, **Dottie West** and the **Oak Ridge Boys** . . . **Delbert McClinton** is going on the road again in March, starting in the south, and working his way slowly up the east coast. His new album is due March 16 . . . **Andy Pratt's** next lp for Nemperor is due in the late spring. **Eddie Offord** is co-producing with Pratt. The band? **Eric Parker** on drums, **Nick Barakan** on guitar, **Brad Stahl** on bass. Recording is being done at RCO studios in Woodstock . . . **Carl D'Errico** co-author of "It's My Life" and countless other tunes for the likes of the **Yardbirds**, **Spanky and Our Gang** and **Gene Pitney**, among others, is now collaborating

(Continued on page 51)

## Columbia Signs Splendor



Jack Craig, sr. VP & gen. mgr. Columbia Records, recently joined the label's west coast a&r staff in celebrating the signing of Splendor, whose debut Columbia album is scheduled for March release. Pictured from left: Gerry Griffith, director, Columbia a&r; Don Ellis, VP, Columbia a&r; Tom Vicari and Phillip Bailey, Splendor co-producers; Robert Nunn, Splendor leader and co-producer; Michael Dilbeck, VP, Columbia a&r and Jack Craig.

## Champion Taps Spoon

■ NEW YORK—Tommy Mottola, president of Champion Entertainment Organization Inc. has announced the appointment of Laurie Spoon to the promotion department. She will be responsible for national secondary and major market top 40 promotion for the company.

## Casablanca Hot

(Continued from page 10)

Disco's growing legitimacy in album sales is another factor, says Harris, who reports the Village People catalogue is overtaking Kiss as Casablanca's most potent lp salesmaker. Of the top-five charted "Cruisin'" Harris added, "It's the hottest lp we've ever seen, and with a fourth album due in March, and all three previous acts charting, it's the hottest catalogue on the street, from what everybody tells us."

That sales volume, he adds, has led to the decision to up the entire Village People album catalogue to \$8.98 list, the first time an act's entire lp output has been moved to that level.

With other newly-shipped and forthcoming first and second quarter releases to include product from Donna Summer, Tony Orlando and newcomer Dennis Parker (another Jacques Morali protege), Harris says the label's chart muscle could remain significant for quite some time.

"I hate to say this, but it's just starting to happen in terms of what we have scheduled. We're readying the best product we've ever had." With the label's broader involvement in comedy, hard rock, mainstream pop and now Broadway, via the original cast lp to "They're Playing Our Song," Harris still sees the leading edge of the label's burgeoning sales as disco. "It really does lead back to the disco thing," he concludes, "which a lot of people are just getting involved with now. We've been involved since our formation, and at this point we're really established."

## Pollack Arista Atty.

■ NEW YORK—Morton Drosnes, administrative vice president, Arista Records, has announced the appointment of Michael Pollack to the newly created position of general attorney for the label.

Before joining Arista, Pollack was assistant general attorney for CBS Records and was the production coordinator and legal advisor for the CBS Records Law Department video tape "The Name of the Game is P&L."

## Oscar Nominees

(Continued from page 4)

Summer in the Casablanca-Mo-town production "Thank God It's Friday." Other best song nominees include the Marvin Hamlisch-Alan and Marilyn Bergman composition "The Last Time I Felt Like This" (from "Same Time, Next Year"), Charles Fox and Norman Gimbel's "Ready to Take a Chance Again," performed by Barry Manilow in "Foul Play," and Robert M. and Robert B. Sherman's "When You're Loved," from "The Magic of Lassie."

Best original score nominees include Jerry Goldsmith's "The Boys From Brazil," (soundtrack on A&M) Ennio Morricone's "Days of Heaven," (Pacific Arts) Giorgio Moroder's "Midnight Express (Casablanca) and John Williams' "Superman" (Warner Bros.). Williams received two best score nominations in 1978, for "Star Wars" and "Close Encounters of the Third Kind."

In the category of best original song score and adaptation or best adaptation score, the nominees include "The Buddy Holly Story," adapted by Joe Renzetti (also responsible for ABC-TV's recently-aired "Elvis!" film), "Pretty Baby," adapted by veteran producer Jerry Wexler, and "The Wiz," adapted by producer/composer Quincy Jones. In the best sound track category, nominees were "The Buddy Holly Story," "Days of Heaven," "The Deer Hunter," "Hooper" and "Superman."

## Firefall Platinum



As part of their current 1979 tour, Atlantic recording group Firefall recently made a series of concert appearances in Florida. Among the dates was a performance at the Sportatorium in Hollywood, following which Atlantic Records threw a party for the band at the Forge in Miami. At the event, Firefall and their associates were presented with RIAA certified platinum disks for their current Atlantic album, "Elan." Among those in attendance were the record's producers, Atlantic vice president Tom Dowd and Ron Albert & Howard Albert (Fat Albert Productions). Shown in Miami are, from left: Atlantic director of artist relations Perry Cooper, Firefall's Michael Clarke, Atlantic vice president Tom Dowd, guest percussionist Joe Lala, Firefall's Jack Bartley (behind), producer Ron Albert, Firefall's Rick Roberts and Mark Andes (hidden behind) producer Howard Albert, Firefall business manager Mick Schneider, Firefall's David Muse, Atlantic senior vice president Michael Kliefner, and Atlantic President Jerry Greenberg. (Not shown is Firefall's Larry Burnett).

## Retailers Bemoan Lack of New Superstar Product

(Continued from page 6)

sion, as well as competitive release dates as being primarily responsible for delaying the flow of superstar product. "I think everyone is running a little scared," said Hunter, "about whether there's going to be a recession. If everyone believes it's going to happen, they'll cause it to happen. I also think that each label is trying to anticipate what the other label is going to do, and when there's the least amount of competition; everyone has to let up a little bit. Labels are playing it too cautiously, and if they continue to do so, they might cause the recession."

Paul Smith, senior VP & general manager, marketing, CBS stated that his label shared the grievances of the retailer, but also emphasized the opportunity which this time offered to the developing artist. "The retailer isn't any more unhappy than the manufacturer is about the even flow of superstar product. We need a more consistent flow of product to keep the consumer in the store, whether it's our product or someone else's, but unfortunately it doesn't always work out that way. It must be remembered that we are dealing with the creativity of the artist, and one can not necessarily put a time limit on that kind of creativity. There are also other factors, such as tour dates, and various other elements that interfere with the artist's ability to deliver the product."

Smith stressed that CBS is making an effort to convince their recording artists to release product more evenly throughout the

year, but also added that "artist development was the name of the game." "The artists that are in the one million plus bracket today were often unheard of two years ago. They are the future of our business, and everyone in the industry has a vested interest in devoting much of their time to artist development. We can't just live off the superstars."

Bob Merlis, publicity director for Warner Bros. Records, commented that he did not believe that the scarcity of superstar product was a viable issue, and said, "We have a George Benson record coming out this month, and George Harrison's lp was released last week. We also have Rod on top of the charts now, and if that's not enough to get the consumer into the store, I don't know what is."

Emphasizing the significance of carry-over product, Sal Uterano, VP sales for Atlantic Records stated, "I sympathize with the retailer, but I think Atlantic Records has done its job. We've continued to have tremendous success with our product that was released prior to Christmas, including the Blues Brothers, Chic and Foreigner. We've gone into '79 with great product."

### Roberts, Col Pact

(Continued from page 4)

is managed by John Baruck Mgmt.

Lookout Management was formed in 1972 when Roberts' former management company, Geffen-Roberts, was realigned following David Geffen's departure to assume full-time leadership of Asylum.

# COPY WRITES

## (A Report on the Music Publishing Scene)

By PAT BAIRD

■ **ARTIST AS ACTIVIST:** John Ford Coley, the other half of England Dan &, was in New York last week bringing around tapes of his co-writer friends Leslie and Kelly Bulkin for a recording deal. According to Coley, it's his first time on the business side of the business and he's finding the experience "interesting." The Bulkin sisters co-wrote (with Coley) the B side of the duo's new single "Love Is The Answer" (Big Tree). That tune was written by Todd Rundgren. Seven of the eleven tunes on their upcoming "Dr. Heckle & Mr. Jive" lp were self-penned.

UPDATE: For those who may still be keeping count, aside from the Dan/Coley record, three more of the eight RW cover single picks this week were not written by the artist. Ian Matthews picked Robert Palmer's "Give Me An Inch" and Robert Gordon (whose recent show at The Lone Star Cafe was a publisher's dream) chose to up-date Conway Twitty's 1958 hit "It's Only Make Believe." The Blues Brothers finally put out their AOR hit "Rubber Biscuit," written by C. Johnson and released in the 50's by The Chips. The B side of that disc, "B' Movie Box Car Blues," was written by none other than Delbert McClinton who, we hear, will soon be seen on "Saturday Night Live." That should glue the New York, New York and Nashville Report authors to their screens. Adverts if possible.

INTERNATIONAL: Midsong Music has acquired the North American rights to the RMO catalogue headed by former RW staffer Ron McCreight. The catalogue includes the works of Gary Benson. Midsong also recently completed deals with Interworld, Holland; Vogue, France; RCA, Italy; Victor, Japan; Penjane, Australia and Beechwood, Mexico . . . George Pincus' Ambassador Music has moved to 22 Denmark Street, London WC2. The new phone number are 836-5996-5997. During a recent stay in London, Pincus hired Frank Coachworth and Stuart Reid to handle the company's administration . . . Alan Korwin, president of Sudden Rush Music, has signed U.S. rights to the British band Hello. The group's new album, "Hello Again," was released by Polydor in Germany, Austria and Switzerland with Korwin is currently negotiating for U.S. release. The group has been together 10 years and has had a number of single and album hits in Europe . . . Stephen Metz recently closed new deals for the Larball Music catalogue. Signed up are Victor, Japan, Penjane, Australia and New Day Glow, Benelux. The first song involved is "Fancy Dancer," written by Bob Crewe and L. Russell Brown.

ON TOP OF IT ALL: Larkin Arnold, who recently joined Arista Records as VP of a&r, picked up the New York group G.Q. as his first signing to the label. He also arranged for Arista Music chief Billy Meshel to be put in the position to acquire the publishing. G.Q.'s first single is currently bulleting on RW Black Oriented Singles chart . . . Russ Ballard, who you may have read about once or twice, has songs in the charting albums by Head East, The Pointer Sisters and Hot Chocolate.

## The Coast (Continued from page 20)

candidacy.

MISCELLANY: Stephen Bishop has written (and will perform) the theme song for Columbia Pictures "The China Syndrome," due out in March and starring Jane Fonda, Jack Lemmon and Michael Douglas. Bishop's song is called "Somewhere in Between" . . . A mere 42 years after it was recorded, Count Basie's Decca classic "One O'Clock Jump" was inducted into the Grammy Hall of Fame. The Count played the tune at NARAS's post-Grammy party; and at the ceremony itself, Asleep At The Wheel won an award for their current version of "One O'Clock Jump" . . . Marty Klein, president of the Agency for the Performing Arts (APA), reports that his efforts to buy Charlie Finley's Oakland A's baseball team are now over—unsuccessfully, needless to say. Actually, Marty, you're probably better off this way—Finley might have persuaded you to manage his club if you'd taken over the ownership reins . . . Songwriter/performer Glen Castleberry will make his solo debut at the Palomino on February 26 . . . Bob Diamond, Pickwick Records (Minneapolis) production manager, and wife Cathy are proud parents of a baby girl named Lauren Beth, born February 1 . . . Japan (that's the group, not the country) have switched producers for their new album, citing the standard "personality differences." Sandy Pearlman has been replaced by Giorgio Moroder . . . Barbara Bowman, late of the ABC and Epic a&r departments, has replaced Constance Weinschenk as the assistant to Bill Gerber at Nempereor Records.

# Retail Report

Record World



MARCH 3, 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  
GEORGE HARRISON—Dark Horse  
CHEAP TRICK AT BUDOKAN—Epic  
HEAD FIRST—Babys—Chrysalis  
McGUINN, CLARK & HILLMAN—Capitol

#### CAMELOT/NATIONAL

CHEAP TRICK AT BUDOKAN—Epic  
HEAD FIRST—Babys—Chrysalis  
McGUINN, CLARK & HILLMAN—Capitol  
MINUTE BY MINUTE—Doobie Brothers—WB  
NEW KIND OF FEELING—Anne Murray—Capitol  
NOTHING IS SACRED—Godz—Casablanca  
SPIRITS HAVING FLOWN—Bee Gees—RSO  
STRANGERS IN THE NIGHT—UFO—Chrysalis  
TOUCH DOWN—Bob James—Col/Tappan Zee

#### HANDLEMAN/NATIONAL

BUSTIN' OUT OF L SEVEN—Rick James—Gordy  
DIRE STRAITS—WB  
DON'T CRY OUT LOUD—Melissa Manchester—Arista  
GOLD—Jefferson Starship—Grunt  
HEAD FIRST—Babys—Chrysalis  
LOVE TRACKS—Gloria Gaynor—Polydor  
MINUTE BY MINUTE—Doobie Brothers—WB  
NEW KIND OF FEELING—Anne Murray—Capitol  
SPIRITS HAVING FLOWN—Bee Gees—RSO  
2 HOT—Peaches & Herb—Polydor

#### KORVETTES/NATIONAL

ARMED FORCES—Elvis Costello—Col  
BELL & JAMES—A&M  
BOBBY CALDWELL—Cloude  
BUSTIN' OUT OF L SEVEN—Rick James—Gordy  
HEAD FIRST—Babys—Chrysalis  
JOHN DENVER—RCA  
MOVE IT ON OVER—George Thorogood & the Destroyers—Rounder  
OUTLANDOS D'AMOUR—Police—A&M  
PARALLEL LINES—Blondie—Chrysalis  
TAKE ME HOME—Cher—Casablanca

#### MUSICLAND/NATIONAL

BUSTING LOOSE—Chuck Brown & the Soul Searchers—Source  
CARMEL—Joe Sample—ABC  
DIRE STRAITS—WB  
DON'T CRY OUT LOUD—Melissa Manchester—Arista  
GOLD—Jefferson Starship—Grunt  
INDECENT EXPOSURE—George Carlin—Little David  
MELBA—Melba Moore—Epic  
NEW KIND OF FEELING—Anne Murray—Capitol  
SPIRITS HAVING FLOWN—Bee Gees—RSO  
2 HOT—Peaches & Herb—Polydor

#### PICKWICK/NATIONAL

DON'T CRY OUT LOUD—Melissa Manchester—Arista  
GOLD—Jefferson Starship—Grunt  
INDECENT EXPOSURE—George Carlin—Little David  
LEGEND—Poco—ABC  
LOVE TRACKS—Gloria Gaynor—Polydor  
NEW KIND OF FEELING—Anne Murray—Capitol  
SLEEPER CATCHER—Little River Band—Harvest  
SPIRITS HAVING FLOWN—Bee Gees—RSO  
SWEET MEMORIES—Willie Nelson—RCA  
2 HOT—Peaches & Herb—Polydor

#### RECORD BAR/NATIONAL

'BOUT LOVE—Bill Withers—Col  
BREATHLESS—Camel—Arista  
CARMEL—Joe Sample—ABC  
FEETS DON'T FAIL ME NOW—Herbie Hancock—Col  
FOLLOW THE RAINBOW—George Duke—Epic  
GEORGE HARRISON—Dark Horse  
MADAM BUTTERFLY—Tavares—Capitol  
McGUINN, CLARK & HILLMAN—Capitol  
SHOT OF LOVE—Lakeside—Solar  
ST. VINCENT'S COURT—Kim Carnes—A&M

#### SOUND UNLIMITED/NATIONAL

CHEAP TRICK AT BUDOKAN—Epic  
HEAD FIRST—Babys—Chrysalis  
HERE, MY DEAR—Marvin Gaye—Tamla  
JOHN DENVER—RCA  
LEGEND—Poco—ABC  
MAN WHO BUILT AMERICA—Horslips—DJM  
TAKE ME HOME—Cher—Casablanca  
TRILLION—Epic  
2 HOT—Peaches & Herb—Polydor  
WANTED—Richard Pryor—WB

#### DISC-O-MAT/NEW YORK

CHEAP TRICK AT BUDOKAN—Epic  
CHERYL LYNN—Col  
DESMOND CHILD & ROUGE—Capitol  
GEORGE HARRISON—Dark Horse  
INSTANT FUNK—Salsoul  
OUTLANDOS D'AMOUR—Police—A&M  
SPIRITS HAVING FLOWN—Bee Gees—RSO  
TAKE ME HOME—Cher—Casablanca  
TIGER IN THE RAIN—Michael Franks—WB  
TOTALLY HOT—Olivia Newton-John—MCA

#### FATHERS & SUNS/MIDWEST

BUSTING LOOSE—Chuck Brown & the Soul Searchers—Source  
FOLLOW THE RAINBOW—George Duke—Epic  
GEORGE HARRISON—Dark Horse  
HEADIN' HOME—Gary Wright—WB  
McGUINN, CLARK & HILLMAN—Capitol  
NO ESCAPE—Marc Tanner Band—Elektra  
PHANTOM OF THE NIGHT—Kayak—Janus  
STEALIN' HOME—Ian Mathews—Mushroom  
TIGER IN THE RAIN—Michael Franks—WB  
WE ARE FAMILY—Sister Sledge—Cotillion

#### RECORD RENDEZVOUS/CLEVELAND

CLOSE PERSONAL FRIEND—Robert Johnson—Infinity  
DANCING IN THE CITY—Marshall Hain—Capitol  
GEORGE HARRISON—Dark Horse  
GIVE 'EM ENOUGH ROPE—Clash—Col  
HEAD FIRST—Babys—Chrysalis  
LET IT ROLL—TKO—Infinity

McGUINN, CLARK & HILLMAN—Capitol  
TO THE LIMIT—Joan Armatrading—A&M  
TONIC FOR THE TROOPS—Boomtown Rats—Col  
VALLEY OF THE DOLLS—Generation X—Chrysalis

#### RECORD REVOLUTION/CLEVELAND

ANOTHER TIME, ANOTHER PLACE—Barry Altshul—Muse  
ARMED FORCES—Elvis Costello—Col  
CUT LOOSE—Bohannon—Mercury  
FOLLOW THE RAINBOW—George Duke—Epic  
GEORGE HARRISON—Dark Horse  
SOMEWHERE IN MY LIFETIME—Phyllis Hyman—Arista  
THREE HEARTS—Bob Welch—Capitol  
TIGER IN THE RAIN—Michael Franks—WB  
TONIC FOR THE TROOPS—Boomtown Rats—Col  
VALLEY OF THE DOLLS—Generation X—Chrysalis

#### RAINBOW/CHICAGO

ALIVE ON ARRIVAL—Steve Forbert—Nemperor  
CHERYL LYNN—Col  
GEORGE HARRISON—Dark Horse  
MAN WHO BUILT AMERICA—Horslips—DJM  
McGUINN, CLARK & HILLMAN—Capitol  
MIDNIGHT EXPRESS—Casablanca (Soundtrack)  
MISPLACED IDEALS—Sad Cafe—A&M  
MUDDY 'MISSISSIPPI' WATERS LIVE—Blue Sky  
MOVE IT ON OVER—George Thorogood & the Destroyers—Rounder  
SPIRITS HAVING FLOWN—Bee Gees—RSO

#### ROSE RECORDS/CHICAGO

ANGIE—Angela Bofill—Arista/GRP  
BEST DAYS OF MY LIFE—Johnny Mathis—Col  
BUSTIN' OUT OF L SEVEN—Rick James—Gordy  
DIRE STRAITS—WB  
ENERGY—Pointer Sisters—Planet  
FOLLOW THE RAINBOW—George Duke—Epic  
JOHN DENVER—RCA  
MADAM BUTTERFLY—Tavares—Capitol  
NEW KIND OF FEELING—Anne Murray—Capitol  
SPIRITS HAVING FLOWN—Bee Gees—RSO

#### RADIO DOCTORS/MILWAUKEE

'BOUT LOVE—Bill Withers—Col  
FEETS DON'T FAIL ME NOW—Herbie Hancock—Col  
FOLLOW THE RAINBOW—George Duke—Epic  
GEORGE HARRISON—Dark Horse  
HEADIN' HOME—Gary Wright—WB  
MAN WHO BUILT AMERICA—Horslips—DJM  
PHANTOM OF THE NIGHT—Kayak—Janus  
THE GAMBLER—Kenny Rogers—UA  
TIGER IN THE RAIN—Michael Franks—WB

#### DISCOUNT RECORDS/ST. LOUIS

ALL MOD CONS—Jam—Polydor  
BEST DAYS OF MY LIFE—Johnny Mathis—Col  
CARMEL—Joe Sample—ABC  
CHEAP TRICK AT BUDOKAN—Epic  
LET IT ROLL—TKO—Infinity  
NUMBERS—Rufus—ABC  
OUTLANDOS D'AMOUR—Police—A&M  
TAKE ME HOME—Cher—Casablanca

TONIC FOR THE TROOPS—Boomtown Rats—Col  
WE ARE FAMILY—Sister Sledge—Cotillion

#### SPEC'S MUSIC/ATLANTA

BEST DAYS OF MY LIFE—Johnny Mathis—Col  
EVERY WHICH WAY BUT LOOSE—Various Artists—Elektra (Soundtrack)  
HERE, MY DEAR—Marvin Gaye—Tamla  
MUSIC BOX DANCING—Frank Mills—Polydor  
NEW WORLDS—Mandrill—Arista  
NUMBERS—Rufus—ABC  
SINFUL—Angel—Casablanca  
SLEEP DIRT—Frank Zappa—DiscReet  
SLEEPER CATCHER—Little River Band—Harvest  
SUPER MANN—Herbie Mann—Atlantic

#### EAST-WEST RECORDS/CENTRAL FLORIDA

ADVENTURES OF CAPTAIN SKY—AVI  
CHEAP TRICK AT BUDOKAN—Epic  
GEORGE HARRISON—Dark Horse  
GOLD—Jefferson Starship—Grunt  
I RESERVE THE RIGHT—Stillwater—Capricorn  
NO ESCAPE—Marc Tanner Band—Elektra  
NO MEAN CITY—Nazareth—A&M  
SPIRITS HAVING FLOWN—Bee Gees—RSO  
TIGER IN THE RAIN—Michael Franks—WB  
2 HOT—Peaches & Herb—Polydor

#### POPLAR TUNES/MEMPHIS

BUSTING LOOSE—Chuck Brown & the Soul Searchers—Source  
CHEAP TRICK AT BUDOKAN—Epic  
FEETS DON'T FAIL ME NOW—Herbie Hancock—Col  
FOLLOW THE RAINBOW—George Duke—Epic  
HEAD EAST LIVE—A&M  
LEGEND—Poco—ABC  
MIRROR STARS—Fabulous Poodles—Col  
NO MEAN CITY—Nazareth—A&M  
PATRICE—Patrice Rushen—Elektra  
SHOT OF LOVE—Lakeside—Solar

#### DAVEY'S LOCKER/SOUTH

ARMED FORCES—Elvis Costello—Col  
AWAKENING—Michael Narada—Walden—Atlantic  
BRITE LITES/BIG CITY—Fatback—Spring  
DESMOND CHILD & ROUGE—Capitol  
EVENINGS EAST—Doug Owens—Hickory  
EQUINOXE—Jean Michel Jarre—Polydor  
HEAD FIRST—Babys—Chrysalis  
MAN WHO BUILT AMERICA—Horslips—DJM  
SWEET MEMORIES—Willie Nelson—RCA  
TONIC FOR THE TROOPS—Boomtown Rats—Col

#### INDEPENDENT RECORDS/COLORADO

BREATHLESS—Camel—Arista  
DELEGATION—Shadybrook  
FOLLOW THE RAINBOW—George Duke—Epic  
INSTANT FUNK—Salsoul  
MIRROR STARS—Fabulous Poodles—Col  
PETER JACQUES BAND—Prelude  
SUPER MANN—Herbie Mann—Atlantic  
TONIC FOR THE TROOPS—Boomtown Rats—Col  
ULTIMATE—Casablanca  
WE ARE FAMILY—Sister Sledge—Cotillion

#### SOUND WAREHOUSE/COLORADO SPRINGS

BUSTING LOOSE—Chuck Brown & the Soul Searchers—Source

GET DOWN—Gene Chandler—20th Century  
GOLD—Jefferson Starship—Grunt  
INSTANT FUNK—Salsoul  
MINUTE BY MINUTE—Doobie Brothers—WB  
MOLLY HATCHETT—Epic  
NEW KIND OF FEELING—Anne Murray—Capitol  
NO MEAN CITY—Nazareth—A&M  
SPIRITS HAVING FLOWN—Bee Gees—RSO  
2 HOT—Peaches & Herb—Polydor

#### CIRCLES/ARIZONA

AMII STEWART—Ariola  
ANNIE'S SONG—James Galway—RCA  
BELLE DE JOUR—St. Tropez—Butterfly  
DELEGATION—Shadybrook  
EARMERAL—Janne Schaffer—Col  
FEETS DON'T FAIL ME NOW—Herbie Hancock—Col  
FOLLOW THE RAINBOW—George Duke—Col  
L'INDIANA—Asha—Dash  
STICKY FINGERS—Prelude  
TIGER IN THE RAIN—Michael Franks—WB

#### LICORICE PIZZA/LOS ANGELES

BERMUDA TRIANGLE—Tomita—RCA Red Seal  
ENERGY—Pointer Sisters—Planet  
EVERY 1'S A WINNER—Hot Chocolate—Infinity  
GIVE 'EM ENOUGH ROPE—Clash—Col  
HEAD FIRST—Babys—Chrysalis  
MAN WHO BUILT AMERICA—Horslips—DJM  
McGUINN, CLARK & HILLMAN—Capitol  
NEW KIND OF FEELING—Annie Murray—Capitol  
NO ESCAPE—Marc Tanner Band—Elektra  
TAKE ME HOME—Cher—Casablanca

#### MUSIC PLUS/LOS ANGELES

BELL & JAMES—A&M  
GEORGE HARRISON—Dark Horse  
INSIDE HISTORY—Robben Ford—Elektra  
LET THE MUSIC PLAY—Arpeggio—Polydor  
LIVE—Return To Forever—Col  
McGUINN, CLARK & HILLMAN—Capitol  
NIGHTINGALE—Gilberto Gil—Elektra  
OUTLINE—Gino Soccio—Warner/RFC  
PETER JACQUES BAND—Prelude  
TAKE ME HOME—Cher—Casablanca

#### EUCALYPTUS RECORDS/NORTHWEST

BIGHORN—Col  
BUSTING LOOSE—Chuck Brown & the Soul Searchers—Source  
CHEAP TRICK AT BUDOKAN—Epic  
DELEGATION—Shadybrook  
HEAD EAST LIVE—A&M  
INSTANT FUNK—Salsoul  
NO MEAN CITY—Nazareth—A&M  
NUMBERS—Rufus—ABC  
TAKE IT TO THE MAX—Max Demian Band—RCA  
THE GAMBLER—Kenny Rogers—UA

#### EVERYBODY'S RECORDS/NORTHWEST

AMAZING RHYTHM ACES—ABC  
BUSH DOCTOR—Peter Tosh—Rolling Stones  
CHEAP TRICK AT BUDOKAN—Epic  
CHERYL LYNN—WB  
DIRE STRAITS—WB  
McGUINN, CLARK & HILLMAN—Capitol  
MILESTONE JAZZSTARS IN CONCERT—Milestone  
MIRROR STARS—Fabulous Poodles—Col  
MISPLACED IDEALS—Sad Cafe—A&M  
SPIRITS HAVING FLOWN—Bee Gees—RSO





# RECORD WORLD

## BLACK ORIENTED

### MUSIC

By BASIL NIAS

■ NEW YORK—Personal Pick: "Shake," **The Gap Band** (Mercury). This uptempo record has a semi-Funkadelic groove to it. With the advent of funk to disco music this should be a very popular record both on the turntables and the dance floor.

**Reggie Barnes**, national director of marketing for At Home Productions has announced the formation of Panache Promotions Services. Barnes, who will retain his position at At Home has hired Chuck Fassett and Reggie Wilson to cover the areas of Dir. of Marketing and Research, and Special Asst. respectively. The firm will be based in LA at 9229 Sunset Blvd. suite 700 L.A. 90069.

**Mtume** and **Reggie Lucas** are in the process of recording **Rena Scott** for Buddah records. This dynamic duo are responsible for "The Closer I Get To You" for **Roberta Flack** and **Donny Hathaway**, and the new album on Stephanie Mills for 20th Century. The album will be recorded in Sigma Sound Studio. Jeff Lane is producing the next **Aquarian Dream** for Elektra/Asylum records at Sound Works Studio in N.Y. **Steve Metz** and **Joseph Rapp** have signed a personal management contract with disco queen **Grace Jones**.

#### REVERSE CROSSOVER (Green Style)

**Al Green's** "Love and Happiness" has just been recorded by the **Amazing Rhythm Aces** on their latest album. In addition Green is also represented on the pop charts by **Talking Heads** with "Take Me To The River." Philadelphia based producer Alan Felder's wife has just had a baby girl. The Lucky mother had better watch out for a new song by the name of "Alicia."

#### WAX TO WATCH

POWERHOUSE PROGRAMMERS PICK: "In The Mood" **Tyrone Davis** (Columbia). This is probably one of the best songs that Tyrone has made since he left Chicago. This is a monster on the way to the top. "Bang A Gong" **Witch Queen** (Natures' Music/RCA) Look out for this disco based group that is starting to make waves after only the first week.

#### MK Promotes Joseph

■ LOS ANGELES—In an expansion of staff and services, Audrey Joseph has been named national director of MK Dance Promotions. The announcement was made by Tom Cossie and Marc Kreiner, principals of the company.

#### Tomato Signs Three Jazz Artists

■ NEW YORK — Kevin Eggers, president of the Tomato Music Co., has announced the signing of jazz artists Sam Rivers, Leroy Jenkins and Mike Nock to the label.

#### Salsoul Re-Signs First Choice



Award-winning group **First Choice** has re-signed with Salsoul Records to a long-term, exclusive world-wide contract, timed to the release of their latest album, "Hold Your Horses." Cited as the "Best New Female Group" at the second annual Soul and Blues awards in Los Angeles recently, as well as "Best New Female R&B Group" by Record World, the trio will be embarking on a world-wide tour and will appear on such television vehicles as *The Midnight Special*, *Merv Griffin and American Bandstand*. **First Choice** will also be making key appearances in department stores around the country during their tour. Pictured from left, back: **John Anderson**, attorney-at-law; **Joe Cayre**, president of Salsoul Records; (front) **First Choicers Debbie Martin**, **Annette Guest** and **Rochelle Fleming**.

## Black Oriented Album Chart

MARCH 3, 1979

- 2 HOT!**  
PEACHES & HERB/Polydor/MVP  
PD 1 6172
- BUSTIN' OUT OF 1 SEVEN**  
RICK JAMES/Gordy G7 984R1 (Motown)
- C'EST CHIC**  
CHIC/Atlantic SD 19209
- LOVE TRACKS**  
GLORIA GAYNOR/Polydor PD 1 6184
- MOTOR BOOTY AFFAIR**  
PARLIAMENT/Casablanca NBLP 7125
- THE BEST OF EARTH, WIND & FIRE, VOL. 1**  
ARC/Columbia FC 35647
- HERE, MY DEAR**  
MARVIN GAYE/Tamla T 364 LP2 (Motown)
- CROSSWINDS**  
PEABO BRYSON/Capitol ST 11875
- DESTINY**  
JACKSONS/Epic JE 35552
- SPIRITS HAVING FLOWN**  
BEE GEES/RSO RS 1 3041
- BUSTIN' LOOSE**  
CHUCK BROWN AND THE SOUL SEARCHERS/Source SOR 3076 (MCA)
- SHOT OF LOVE**  
LAKESIDE/Solar BXL1 2937 (RCA)
- CHERYL LYNN**  
Columbia JC 35486
- ENERGY**  
POINTER SISTERS/Planet P1 (Elektra/Asylum)
- INSTANT FUNK**  
Salsoul SA 8513 (RCA)
- MADAM BUTTERFLY**  
TAVARES/Capitol SW 11874
- LIVE AND MORE**  
DONNA SUMMER/Casablanca NBLP 7119
- "WANTED" RICHARD PRYOR LIVE IN CONCERT**  
Warner Bros. 2BSK 3264
- BLONDES HAVE MORE FUN**  
ROD STEWART/Warner Bros. BSK 3261
- NUMBERS**  
RUFUS/ABC AA 1098
- JOURNEY TO ADDIS**  
THIRD WORLD/Island ILPS 9554 (WB)
- BOBBY CALDWELL**  
Clouds 8804 (TK)
- SOMEWHERE IN MY LIFETIME**  
PHYLLIS HYMAN/Arista AB 4602
- BELL & JAMES**  
A&M SP 4728
- THE MAN**  
BARRY WHITE/20th Century Fox T 571 (RCA)
- CUT LOOSE**  
HAMILTON BOHANNON/Mercury SRM 1 3762
- EVERY 1'S A WINNER**  
HOT CHOCOLATE/Infinity INF 9002
- GET DOWN**  
GENE CHANDLER/20th Century Fox/Chi Sound T 578 (RCA)
- 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)
- SMOOTH TALK**  
EVELYN "CHAMPAGNE" KING/RCA APL1 3466
- YOU FOOLED ME**  
GREY & HANKS/RCA AFL1 3069
- ANGIE**  
ANGELA BOFILL/Arista GRP GRP 5000
- CRUISIN'**  
VILLAGE PEOPLE/Casablanca NBLP 7118
- T-CONNECTION**  
Dash 30009 (TK)
- LIGHT OF LIFE**  
BAR-KAYS/Mercury SRM 1 3732
- CARMEL**  
JOE SAMPLE/ABC AA 1126
- MOTHER FACTOR**  
MOTHER'S FINEST/Epic JE 35546
- SHIPWRECKED**  
GONZALEZ/Capitol SW 11855

## PICKS OF THE WEEK

**DANCE LADY DANCE**  
CROWN HEIGHTS AFFAIR—De-Lite/  
Mercury DSR9512



This Brooklyn-based group has always been one of the forerunners in the disco field and this album is no exception. Brass has always been their forte, and the horn arrangements on this album are impeccable. Quality and consistency have always been the hallmark secret to success, so take a trip to the dancefloor with **CHA**, it's bound to be a pleasurable experience.

**FOLLOW THE RAINBOW**  
GEORGE DUKE—Epic JE 35701



George is a free spirit and his music reflects this. He has had great success in giving the people what they want and this album is no exception. The feel on this album is that of celebration. The diversity of this album covers almost every attitude or mood in the spectrum musically. This should be another smash for the master of jazz-funk.

**EDWIN BIRDSONG**  
Philadelphia International JZ 35758 (CBS)



Edwin has been lurking in the shadows for too long. As a writer, he has gained considerable acclaim writing such hits as "Running Away" for Roy Ayers and others. Edwin is ahead of his time musically. He has combined the elements of rock, jazz, and funk in a unique blend of what can be termed as "Ethnic Electric" music.

**JOURNEY TO THE LAND OF ENCHANTMENT**  
ENCHANTMENT—Roadshow/RCA BXL 1-3269



This talented group has garnered nothing but gold since its inception and this is their best venture yet. The group specializes in harmony and might be the heir apparent to the throne for vocal groups in '79. The scope of this album ranges from disco to some very soothing ballads that are destined to enchant you.



# RECORD WORLD JAZZ

By ROBERT PALMER

■ **Charles Mingus'** last studio album, "Me Myself An Eye" (Atlantic), is an admirable last chapter in a glorious career. I first heard parts of it a week ago in San Francisco; it was coming over KJAZ radio and even though the bassist was evidently not Mingus (it was **Eddie Gomez**), this was pure Mingus music, no doubt about it, and some of his strongest, most affirmative music in a long time. Hearing it unexpectedly like that was a thrill, but hearing the album is even better. I would try to describe it, but words fail me; listen to it.

Among the latest albums from Muse are new releases by the great pianist **Jaki Byard** (a Mingus alumnus, of course) and the drummer **Barry Altschul**. Byard's album ranges through a good half-century of jazz history, with bassist **Major Holley** breaking out his tuba for a particularly buoyant ragtime piece. Altschul's lp (with liner notes by the writer) also ranges back in time, touching on dixieland and Monkland, and it features some of the most formidable young musicians in New York: **Anthony Davis**, **Arthur Blythe**, **Ray Anderson**. The other new Muses are "I Concentrate On You" by organist **Sonny Phillips** (with the fine and under-recorded **John Stubblefield** on tenor saxophone); "Hand Crafted" by guitarist **Kenny Burrell**, playing acoustic and electric music in a trio setting; "Mama Roots" by organist **Charlie Earland**; and "To Let You Know I Care" by guitarist **Ron Eschete**.

Jaki Byard is also the subject of one of the four new reissue two-fers from Prestige. The album is called "Giant Steps," repackages two trio dates from the beginning of the sixties, and is essential listening. But the new Prestige batch taken as a whole is unusually provocative. "Fire Waltz," issued under **Eric Dolphy's** name, includes a **Mal Waldron** date from the early sixties (originally titled "The Quest") that has to be one of this writer's all-time favorites. The other record in the package was originally issued as "Looking Ahead" under the leadership of alto saxophonist **Ken McIntyre**. Dolphy was in top form on both dates. "On a Misty Night" combines two very different **John Coltrane** sessions, one of them the "Tenor Conclave" date with three other tenor soloists, the other pianist **Tadd Dameron's** lovely quartet session with Coltrane, **John Simmons** and **Philly Joe Jones**. "Power!" makes available again two superior **Dexter Gordon** records from the late '60s, with **Barry Harris**, **Buster Williams**, and **Albert Heath**.

Trix Records (Drawer AB, Rosendale, N.Y. 12472) has released an album long awaited in blues circles, "I've Been Around" by **David "Honeyboy" Edwards**. Edwards is a Mississippi bluesman who played with the greats in his early years (Big Joe Williams, Robert Johnson) and crossed paths with just about every other bluesman of note. He's a thoughtfully original stylist who does his own versions of songs from the tradition (e.g. Charley Patton's "Pony Blues" and Tommy Johnson's "Big Fat Mama") as well as originals. The album was recorded over a period of several years and is excellent. Also new in the blues world are "Jewel Spotlights the Blues, Volume One (Jewel Records, 728 Texas, Shreveport, Louisiana 71163), a mixed bag of blues hits that includes names like **Lightnin' Hopkins**, **Lowell Fulson** and

**Joe Turner**; and "Travellin' with the Blues" by an exceptional white bluesman, **Tom McFarland**, on Arhoolie. And although it isn't blues, perhaps this is the place to take note of a recent Arhoolie production issued on the Folklyric label, "Hot Swing Fiddle Classics." This is a superb album of jazz violin from the late thirties and early forties featuring **Stuff Smith**, **Emilio Caceres** and **Svend Asmussen**.

Gryphon Records has released "Le Jazz Grand" by **Michel Legrand** and various jazz soloists, including **Jon Faddis**, **Gerry Mulligan** and **Phil Woods**; and "The **Bob Brookmeyer** Small Band" featuring **Jack Wilkins**, **Michael Moore** and **Joe LaBarbera**, recorded live . . . The latest lps from Discovery (P.O. Box 48081, Los Angeles, California 90048) are "She Is It" by saxophonist **Tom Creekmore**; "Sooner or Later" by pianist **Dwight Dickerson**; "Maiden Switzerland" by the **Barone-Burghardt** Orchestra; and on the Trend label, a direct-to-disc recording, "Autumn," by guitarist **Tommy Tedesco**.

**Randy Roos**, an innovative guitarist with a battery of unusual instruments (fretless sustain guitar, guitorgan) has made his first album, "Mistral," for Spoonfed Records, 21544 Rambla Vista, Malibu, California 90265 . . . Columbia has released "Just Before After Hours" by a saxophonist and flutist named **Hilary** (fronting a group commanded by producer **Wayne Henderson**) and "Return to Forever Live."

## The Jazz LP Chart

MARCH 3, 1979

- |  |  |
|--|--|
| 1. <b>TOUCH DOWN</b><br>BOB JAMES/Columbia/Tappan Zee<br>JZ 35594        | 22. <b>FEETS DON'T FAIL ME NOW</b><br>HERBIE HANCOCK/Columbia JC 35764                         |
| 2. <b>CARMEL</b><br>JOE SAMPLE/ABC AA 1126                               | 23. <b>LEGENDS</b><br>DAVE VALENTIN/Arista GRP GRP 5001  |
| 3. <b>REED SEED</b><br>GROVER WASHINGTON, JR./Motown<br>M7 910R1         | 24. <b>ME, MYSELF AND EYE</b><br>CHARLES MINGUS/Atlantic SD 8803                               |
| 4. <b>FLAME</b><br>RONNIE LAWS/United Artists UA LA<br>881 H             | 25. <b>TIGER IN THE RAIN</b><br>MICHAEL FRANKS/Warner Bros. BSK<br>3294                        |
| 5. <b>PATRICE</b><br>PATRICE RUSHEN/Elektra 6E 160                       | 26. <b>STEP INTO OUR LIFE</b><br>ROY AYERS/WAYNE HENDERSON/<br>Polydor PD 1 6179               |
| 6. <b>ANGIE</b><br>ANGELA BOFILL/Arista GRP GRP 5000                     | 27. <b>SECRETS</b><br>GIL SCOTT-HERON & BRIAN JACKSON/<br>Arista AB 4189                       |
| 7. <b>CHILDREN OF SANCHEZ</b><br>CHUCK MANGIONE/A&M SP 6700              | 28. <b>THE INSIDE STORY</b><br>ROBBEN FORD/Elektra 6E 169                                      |
| 8. <b>EXOTIC MYSTERIES</b><br>LONNIE LISTON SMITH/Columbia JC<br>35654   | 29. <b>COSMIC MESSENGER</b><br>JEAN-LUC PONTY/Atlantic SD 19189                                |
| 9. <b>MILESTONE JAZZ STARS IN CONCERT</b><br>Milestone M 55006 (Fantasy) | 30. <b>FEELS SO GOOD</b><br>CHUCK MANGIONE/A&M SP 4658   |
| 10. <b>PAT METHENY GROUP</b><br>ECM 1 1114 (WB)                          | 31. <b>IMAGES</b><br>THE CRUSADERS/ABC AA 6030   |
| 11. <b>ALL FLY HOME</b><br>AL JARREAU/Warner Bros. BSK 3229              | 32. <b>SOFT SPACE</b><br>THE JEFF LORBER FUSION/Inner City<br>IC 1056                          |
| 12. <b>WE ALL HAVE A STAR</b><br>WILTON FELDER/ABC AA 1109               | 33. <b>CHUCK, DONALD, WALTER &amp;<br/>WOODROW</b><br>THE WOODY HERMAN BAND/Century<br>CR 1110 |
| 13. <b>SUPER MANN</b><br>HERBIE MANN/Atlantic SD 19221                   | 34. <b>ANIMATION</b><br>CEDAR WALTON/Columbia JC 35572   |
| 14. <b>SECRET AGENT</b><br>CHICK COREA/Polydor PD 1 6176                 | 35. <b>MIND MAGIC</b><br>DAVID OLIVER/Mercury SRM 1 3747                                       |
| 15. <b>MR. GONE</b><br>WEATHER REPORT/ARC/Columbia JC<br>35358           | 36. <b>THE BEST OF NORMAN CONNORS<br/>&amp; FRIENDS</b><br>Buddah BDS 5716 (Arista)            |
| 16. <b>INTIMATE STRANGERS</b><br>TOM SCOTT/Columbia JC 35557             | 37. <b>CARNIVAL</b><br>MAYNARD FERGUSON/Columbia JC<br>35480                                   |
| 17. <b>FOLLOW THE RAINBOW</b><br>GEORGE DUKE/Epic JE 35701               | 38. <b>JOURNEY TO DAWN</b><br>MILTON NASCIMENTO/A&M SP 4719                                    |
| 18. <b>SPACE</b><br>GEORGE BENSON/CTI 7085                               | 39. <b>STREAMLINE</b><br>LENNY WHITE/Elektra 6E 164  |
| 19. <b>JUNGLE FEVER</b><br>NEIL LARSEN/Horizon SP 733 (A&M)              | 40. <b>YOU SEND ME</b><br>ROY AYERS/Polydor PD 1 6159  |
| 20. <b>LIVE</b><br>RETURN TO FOREVER/Columbia JC 35281                   |  |
| 21. <b>AWAKENING</b><br>NARADA MICHAEL WALDEN/Atlantic<br>SD 19222       |  |

## SEAWIND: IT COMES IN LIKE A BREEZE AND HITS LIKE A STORM.

Seawind: a seven-member group that was "blown together like the winds from the islands" to create some of the hottest and most refreshing pop/jazz/rock in music.

## SEAWIND "LIGHT THE LIGHT"

SP 734

HORIZON MUSIC: RECORDS AND TAPES

Produced by Tommy LiPuma

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RECORD WORLD MARCH 3, 1979



Record World

# Black Oriented Singles

TITLE, ARTIST, Label, Number, (Distributing Label)	WKS. ON CHART
<b>1</b> 5 DA YA THINK I'M SEXY? ROD STEWART Warner Bros. 8724	6
2 1 BUSTIN' LOOSE CHUCK BROWN & THE SOUL SEARCHERS/Source 40967 (MCA)	12
3 2 SHAKE YOUR GROOVE THING PEACHES & HERB/Polydor/MVP 14514	17
4 4 NEVER HAD A LOVE LIKE THIS BEFORE TAVARES/Capitol 4658	14
<b>5</b> 9 I GOT MY MIND MADE UP (YOU CAN GET IT GIRL) INSTANT FUNK/Salsoul 2073 (RCA)	10
6 6 IT'S ALL THE WAY LIVE LAKESIDE/Solar 11380 (RCA)	13
<b>7</b> 11 I WILL SURVIVE GLORIA GAYNOR/Polydor 14508	7
8 3 I'M SO INTO YOU PEABO BRYSON/Capitol 4656	15
9 10 LIVIN' IT UP (FRIDAY NIGHT) BELL & JAMES/A&M 2069	17
10 7 LE FREAK CHIC/Atlantic 3519	20
11 8 AQUA BOOGIE PARLIAMENT/Casablanca 950	14
<b>12</b> 15 FIRE POINTER SISTERS/Planet 45901 (Elektra/Asylum)	8
<b>13</b> 14 CONTACT EDWIN STARR/20th Century Fox 2396 (RCA)	8
<b>14</b> 17 OH HONEY DELEGATION/Shadybrook 1048 (Janus/GRT)	10
15 13 GET DOWN GENE CHANDLER/20th Century Fox/Chi-Sound 2386 (RCA)	19
<b>16</b> 21 HE'S THE GREATEST DANCER SISTER SLEDGE/Cotillion 44245 (Atl)	7
<b>17</b> 20 HEAVEN KNOWS DONNA SUMMER WITH BROOKLYN DREAMS/Casablanca 959	7
18 12 I DON'T KNOW IF IT'S RIGHT EVELYN "CHAMPAGNE" KING/RCA 11386	18
19 19 HANG IT UP PATRICE RUSHEN/Elektra 45549	11
20 16 NOW THAT WE FOUND LOVE THIRD WORLD/Island 8663 (WB)	18
21 18 TOO MUCH HEAVEN BEE GEES/RSO 913	14
<b>22</b> 25 DANCIN' GREY & HANKS/RCA 11460	7
<b>23</b> 24 SOMEWHERE IN MY LIFETIME PHYLLIS HYMAN/Arista 0380	10
<b>24</b> 29 SHAKE YOUR BODY (DOWN TO THE GROUND) JACKSONS/Epic 8 50656	7
25 22 WHAT YOU WON'T DO FOR LOVE BOBBY CALDWELL/Clouds 11 (TK)	19
<b>26</b> 46 I WANT YOUR LOVE CHIC/Atlantic 3557	4
<b>27</b> 44 DISCO NIGHTS (ROCK FREAK) G.Q./Arista 0388	4
<b>28</b> 32 KEEP IT TOGETHER (DECLARATION OF LOVE) RUFUS/ABC 12444	5
<b>29</b> 34 KEEP ON DANCIN' GARY'S GANG/Columbia 3 10884	7
<b>30</b> 31 AT MIDNIGHT T-CONNECTION/Dash 5048 (TK)	7
<b>31</b> 47 KNOCK ON WOOD AMII STEWART/Ariola 7736	4
<b>32</b> 33 WHAT'S YOUR SIGN GIRL? MR. DANNY PEARSON/Unlimited Gold 14000 (CBS)	11
<b>33</b> 23 EVERY 1'S A WINNER HOT CHOCOLATE/Infinity 50002	15
<b>34</b> 26 GOT TO BE REAL CHERYL LYNN/Columbia 3 10808	24
<b>35</b> 41 A FUNKY SPACE REINCARNATION MARVIN GAYE/Tamla 54298 (Motown)	5
<b>36</b> 45 DON'T IT MAKE IT BETTER BILL WITHERS/Columbia 3 10892 5	5



37 37 POPS, WE LOVE YOU ROSS, GAYE, ROBINSON & WONDER/Motown 1455	7
38 40 I WANNA BE CLOSER SWITCH/Gordy 7163 (Motown)	6
39 39 YOU CAN'T WIN MICHAEL JACKSON/Epic 8 50654	6
40 42 HAVEN'T STOPPED DANCING YET GONZALEZ/Capitol 4674	5
<b>41</b> 49 I DON'T WANT NOBODY ELSE (TO DANCE WITH YOU) NARADA MICHAEL WALDEN/Atlantic 3541	3
42 27 YMCA VILLAGE PEOPLE/Casablanca 945	17
43 28 SEPTEMBER EARTH, WIND & FIRE/ARC/Columbia 3 10854	16
<b>44</b> 51 FREAK THE FREAK THE FUNK (ROCK) FATBACK BAND/Spring 191 (Polydor)	4
<b>45</b> 54 IT MUST BE LOVE ALTON McCLAIN & DESTINY/Polydor 14532	4
<b>46</b> 55 I WANNA WRITE YOU A LOVE SONG DAVID OLIVER/Mercury 74043	3
<b>47</b> 53 SAY THAT YOU WILL GEORGE DUKE/Epic 8 50660	4
<b>48</b> 48 SPANK JIMMY "BO" HORNE/Sunshine Sound 1007 (TK)	6
<b>49</b> 61 HOT NUMBER FOXY/Dash 5050 (TK)	2
<b>50</b> 43 JUST THE WAY YOU ARE BARRY WHITE/20th Century Fox 2395 (RCA)	7
<b>51</b> 59 LIFE IS A DANCE CHAKA KHAN/Warner Bros. 8740	3
<b>52</b> 58 (YOU BRING OUT) THE BEST IN ME DELLS/ABC 12440	3

CHARTMAKER OF THE WEEK

<b>53</b> — LOVE BALLAD GEORGE BENSON Warner Bros. 8759	1
<b>54</b> 30 SHOOT ME (WITH YOUR LOVE) TASHA THOMAS/Atlantic 3542	12
<b>55</b> 35 YOU MAKE ME FEEL (MIGHTY REAL) SYLVESTER/Fantasy 846	11
<b>56</b> 56 HOLD YOUR HORSES FIRST CHOICE/Gold Mind 4017 (RCA)	5
<b>57</b> 63 SOUVENIRS VOYAGE/Marlin 3330 (TK)	2
<b>58</b> 50 HOLY GHOST BAR-KAYS/Stax 3216 (Fantasy)	15
<b>59</b> 69 LOVE AND DESIRE ARPEGGIO/Polydor 14535	2
<b>60</b> 68 CAPTAIN BOOGIE WARDELL PIPER/Midsong Intl. 1001	2
<b>61</b> 67 BOOGIE TOWN FLB/Fantasy-WMOT 849	2
<b>62</b> — TRAGEDY BEE GEES/RSO 918	1
<b>63</b> — HIGH ON YOUR LOVE SUITE RICK JAMES/Gordy 7164 (Motown)	1
<b>64</b> — IN THE MOOD TYRONE DAVIS/Columbia 3 10904	1
<b>65</b> 72 DON'T YOU WANNA MAKE LOVE SHOTGUN/ABC 12452	2
<b>66</b> 66 WALKING THE LINE EMOTIONS/Columbia 3 10874	3
<b>67</b> — CHOLLY (FUNK GETTING READY TO ROLL) FUNKADELIC/Warner Bros. 8735	1
68 36 TAKE THAT TO THE BANK SHALAMAR/Solar 11379 (RCA)	22
69 38 FREE ME FROM MY FREEDOM BONNIE POINTER/Motown 1451	16
70 52 I'LL DANCE BAR-KAYS/Mercury 74039	10
71 71 TURN ME UP KEITH BARROW/Columbia 3 10901	3
72 74 IF THERE'S LOVE AMANT/Marlin 332 (TK)	2
73 57 YOU CAN DO IT DOBIE GRAY/Infinity 50003	10
74 60 HEAT OF THE BEAT ROY AYERS/WAYNE HENDERSON/Polydor 14523	8
75 62 I'M EVERY WOMAN CHAKA KHAN/Warner Bros. 8683	22



## AMERICA'S STEPPING TO NEW HEIGHTS.

Crown Heights Affair's new disco album, "Dance Lady Dance." Featuring the new single release, "Dance Lady Dance." DSR-9512 DE912

Produced by Crown Heights Affair, Freda Nerangus, Britt Britton.

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## Disco File (Continued from page 23)

Cuban star **La Lupe**, whose laughs and adlibs push the cut toward hysteria and provide its own promo: "Listen to the record!"

OTHER RECOMMENDED NEW RELEASES: European product is represented this week by **C.D. Band's** "HooDoo VooDoo" (Casablanca), formerly on CBS France. The album boasts wonderful clarity and well-developed arrangements throughout, as well as falsetto vocals that strongly suggest Patrick Juvet (not surprising: it comes from the same production company). Try the title cut (5:07), with a nifty piano-percussion break, "Music Are You Ready" (6:20), taken at a rather pop-sounding pace, with a dippy, charming doo-wop intro, "Salsa Get Up and Dance" (4:16) and "Love is Waiting" (5:05). Right, the entire album, almost. **Claire's** "High On Love" (7:13) is out on Prelude, a frantic mixture of keyboard, guitar and panning synthesizer beeps. Written by **David Christie** under his **Bolden** pseudonym, the pop flavor is reinforced by Abba-like harmony and passages of simple orchestral bursts. Good fun, but it's best a bit slowed.

Remixes this week include the third version of **Musique's** "Keep on Jumpin'" (7:02), redone by **Francis K.**, with overdubbed keyboard and percussion tracks that lead the cut and return in the break. **Doubles' Ted Currier** is very enthusiastic about it; I'll add that it's a lovely surprise to hear the intro dissolve to reveal an old friend. Dipping further back, **Melba Moore's** "Standing Right Here" reappears on a Buddah disco disc, remixed by Flamingo's **Richie Rivera**. There's a longer instrumental intro now, and a sharp, dry texture that gives this mid-tempo cut some power.

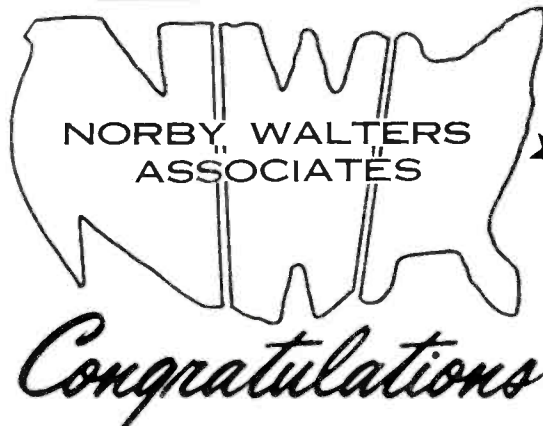
New disco discs, all of which are enjoying early interest include: **Air Power's** "Be Yourself" (9:10) on AVI, with a slightly laid-back bass and conga track that underscores the hang-loose message with warm keyboard chords. High, pretty harmony soothes us through the song—very comfortable. "Fire Up" (5:02) by the **ADC Band** is a crushing clavinet and synthesizer cut that punches with hot phased handclaps and cymbals. A wild female lead almost burns through this Atlantic disco disc. As always, **Vicki Sue Robinson** struts her stuff flamboyantly on "Nighttime Fantasy" (8:15), on RCA, produced by **Reid Whitelaw** and **Norman Bergen**, especially on the adlib tag. The bongo and wah-wah arrangement suggests **John Davis'** recent big-band hits, breaking to a passage of tom-toms and moaning that leads to a fine screaming climax. The cut is an early favorite with **John Benitez**, of

New York's Heat, and **Preston Powell**, who has relocated from Washington's La Cafe to New York's Leviticus.

**PUBLIC SERVICE ANNOUNCEMENT:** Last, I'd like to offer a couple of words concerning a current hit: **Machine's** "There But For the Grace of God Go I," on Hologram/RCA. There's been some controversy with regard to the song's intent, specifically the lines: "Let's find a place, they say/Somewhere far away/With no blacks, no Jews and no gays." Apparently, sufficient offense was taken to stall the cut's progress up the charts for the last couple of weeks, until an expurgated version was sent out. **Disco**, the magazine of the Southern California Disco DJs' Association, went so far as to imply that the song's subject matter was totally inappropriate to the disco setting and that the negative attitudes described ("extolled," the author believed) in the song were to be kept out of the more positive disco atmosphere.

I'd suggest, to the contrary, that "Grace of God" makes a statement perfectly suited to the discotheque and one that deserves support from all of us who oppose intolerance. The song addresses itself to those who recognize the oppression of race, class and orientation implicit in the desire to find a safer place for a growing child. "Rock and roll" and "too much love" are also named as bad influences, placing the focus not upon racial and sexual differences as such, but upon the basic xenophobia and narrow-mindedness behind the apparent motive of protecting a child. And "there but for the grace of God go I": if we were less conscious of social reality, if we were taught, and accepted, such bigotry, we would believe that a place with no blacks, Jews or gays would be safer or better. We are lucky—graced by God—that we do not.

August Darnell's **Savannah Band** writing always painted a simple picture of street life (note also his "Gichy Dan's Beechwood #9" album, now on RCA); hard, dreary reality hid behind "Cherchez La Femme" and "I'll Play the Fool," where people went broke, slipped around and dropped out. Certainly, one doesn't go dancing to be preached at, and "Grace of God" seems to have left itself open for misinterpretation because of August Darnell's fairly subtle attempt to avoid lecturing. But the song doesn't praise intolerance and lack of charity—it exposes them. And the airing of socially conscious lyrics doesn't threaten disco—in the context of the movement's rise to minority communities and its very conscious function of communal release—it fulfills it.



# CHUCK BROWN AND THE SOUL SEARCHERS

with their #1 Smash R&B single

## "BUSTIN' LOOSE"

#1 Billboard • #1 Cashbox • #1 Record World



Exclusive Representation

**NORBY WALTERS ASSOCIATES**

# Computrack Offers Streamlined Record Tracking

By SAM SUTHERLAND

■ LOS ANGELES — With an increasing number of independent marketing and promotion specialists assuming operations once handled solely by label staffs, Computrack, a new radio tracking service recently formed here, is seeking to take over one of the promotion rep's most essential—but time-consuming—functions.

Headed by former ABC Records marketing exec Howard Gillman, Computrack is banking on the cost advantages of developing a comprehensive station tracking service that follows the airplay progress of virtually every record programmed on its starting sample of over 350 stations. Central to their service, and its appeal for label promotion execs, will be the prospect of eliminating the station tracking calls now conducted in most instances via regional and field promotion men, who traditionally reserve at least a full business day in which to monitor their releases on station playlists.

The heart of the system will be a computer program covering 25 major market regions, as well as a number of additional markets. Each record tracked will be broken down into a four week pattern for each cycle of the print-out; each successive week will thus have current listings with a three week airplay history. As distributed to labels utilizing the service, that data will be transferred to a single sheet printed format, with listings on both sides.

Each record will be listed, both in the computer and on the finished sheet supplied to users, by artist, title, label, catalog number and week of survey.

"I spent about three months doing market research, finding out precisely what promotion execs wanted in a tracking sheet," explained Gillman, who supervises Computrack's six person staff in tandem with former RW assistant editor and columnist Mike Falcon. "Having found that, I sat down and set about filling that void.

"First, they wanted a clean format that was really readable, as opposed to the usual inhouse sheets, which are completed by hand in most cases. Second, they wanted four-week tracking, which wasn't available in most cases; usually, they were only tracking for two weeks. Third, they needed that information earlier than they'd been getting it; with reports usually collected over Thursday and Friday, depending on how the data was collated and then distributed within the company, it could take as much as a full week to filter back down to the field staff."

By contrast, Computrack will be

releasing its reports on Thursday mornings. Adds Gillman, "We're setting up a computer format optimizing speed in basic printout as well as cost efficiency, the basic rate—\$150 per record tracked, per week — represents a substantial savings for most labels, since the essentially clerical function, when handled by salaried promo reps, drains sizable sums over the long run. Less obvious, they assert their approach will tighten up the accuracy of overall tracking.

"Most tracking as done within labels, often by secretaries or assistants who may be handling several jobs at once, can run up an error of between 10 and 17 percent," says Falcon, "because of the number of people that have to handle the information. In essence, it becomes a three, four or more step process, where our system is a two-step approach." Computrack is stressing its trackers' full-time format—as well as a consistent one-on-one

relationship with programmers, who will always be called by the same Computrack contact — will eliminate a significant number of potential errors in the reporting process. "In the vast majority of cases, we'll be talking with the music directors themselves, instead of secretaries or receptionists," says Falcon. "That's well over the usual response to calls from label promo reps. The value to stations is two-fold: they're dealing with a person they can trust, since we're not pitching specific records, we're just making the calls and checking on everything they're playing; second, they cut down the number of total contacts being made into their office, since a single call from us replaces multiple contacts from labels.

"Also, we'll call them whenever it's most convenient for them, since we're flexibly enough staffed. The reaction to that has been very positive thus far."

## Album Analysis *(Continued from page 8)*

eastern markets; #56 Tavares (Capitol), moving both at one-stops and at pop/r&b retail; and #57 Third World (Island).

In the sixties, bullets include #60 Patrice Rushen (Elektra), #66 Anne Murray (Capitol), doing very well at retail in the midwest and on the west coast, and #67 the Jacksons (Epic). This week's Chartmaker, at #76 bullet, is the Village Peoples' first lp, "Macho Man" (Casa), moving up with the help of their single "YMCA," which has spurred both this album and their #4 "Cruisin'" lp. "Macho Man" is particularly strong at racks, with several top 10 reports out of the midwest.

Nazareth (A&M) is also bulleting in the seventies, at #78 with retail action. In the eighties, Mc-

Guinn, Clark and Hillman (Capitol) is at #80 bullet, also with excellent retail, followed by #81 bullet Phyllis Hyman (Arista), #82 bullet Hamilton Bohannon (Mercury), #83 bullet George Harrison (Dark Horse/WB), with first week retail action in the midwest and the northeast, #84 bullet Rufus (ABC), a mover at retail and one-stops, and #89 bullet "Every Which Way But Loose" soundtrack (Elektra). Rounding out the bullets in the top 100 are Horslips (DJM/Mercury), at #90 with retail and one-stops. #93 Van Halen (WB), steadily increasing at rack and retail and with a new single highlighting the action on this platinum album, and #100 Lonnie Liston Smith (Col), selling at jazz and pop retail.

## George Levy Honored



The record and the audio communities got together to honor Sam Goody's president George Levy recently, when more than 750 music and audio industry execs convened at New York's Sheraton Centre hotel to present him with a plaque. The occasion was the American Jewish Committee's Human Relations award dinner, and the plaque awarded to Levy read: "In recognition of leadership in the effort to overcome prejudice and bigotry and for devotion to the cause of understanding among all people based on the universal recognition of the rights of the individual and the value of human dignity." Pictured at the presentation ceremony (from left): Mr. and Mrs. George Levy; singer and actress Melba Moore, who performed at the dinner; and Mr. and Mrs. C. Charles Smith (President, Pickwick International).

## Pocono '500' Ties with Pickwick

By TINA BAER

■ NEW YORK — A mixture of music and motor racing will take place for the first time at Pocono International Raceway on Sunday, June 24. The 500 mile USAC Championship event will be sponsored by Pickwick International to promote their retail outlets, Sam Goody and Musicland; support will be given by major record manufacturers.

This novel event, named the Music 500 at Pocono, was created through the combined efforts of Bob Newmark, Pickwick's director of marketing services and Joseph Mattioli, Pocono's chief executive officer.

It is surprising, according to Bob Newmark, that this union, between the largest American wholesaler and retailer of recorded music and one of the most prestigious motor racing events, has not taken place sooner, as they are both in the entertainment business.

Mike Kelly, manager of the New Venture program at Pickwick, stated, "We are basically appealing to the same audience with similar life-style interests; furthermore, the demography of people who buy records is the same as for people who attend motor racing events."

The six days of the 1979 Pocono 500 mile event are expected to draw an audience of over 200,000 fans as a result of heavy promotional activity by Sam Goody and Musicland retail stores and major record manufacturers.

The 1979 sponsorship, by Pickwick International, of the race known as the "Second Jewel" of motor racing's "Triple Crown" will be followed up by options for future years.

## Rosenmayer Joins MCA

■ LOS ANGELES — Jan Rosenmayer has joined the artist development department of MCA Records as director of special projects, announced Russell Shaw, vice president/artist development for the label.

Based at MCA's national office in Los Angeles, Rosenmayer will be responsible for all details relating to MCA artists' concert and club appearances working closely with the artists, managers, agents, promoters, and field staff.

## Taylor Named Ranwood GM

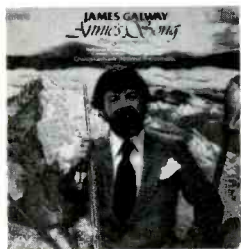
■ LOS ANGELES — Rich Taylor has been named general manager of Ranwood Records in Los Angeles. Taylor has been with the GRT family for one year as the advertising sales promotion manager for GRT marketing.

# RECORD WORLD CLASSICAL

## Classical Retail Report

MARCH 3, 1979

### CLASSIC OF THE WEEK



### ANNIE'S SONG

GALWAY  
RCA

### BEST SELLERS OF THE WEEK\*

**ANNIE'S SONG**—Galway—RCA  
**BERLIOZ: BEATRICE ET BENEDICT**—  
 Baker, Davis—Philips  
**BIZET: CARMEN**—Berganza, Cotrubas,  
 Domingo, Milnes, Abbado—DG  
**MASCAGNI, LEONCAVALLO:**  
**CAVALLERIA RUSTICANA,**  
**PAGLIACCI**—Pavarotti—London  
**RENATA SCOTTO AND PLACIDO**  
**DOMINGO IN ROMANTIC LOVE**  
**DUETS**—Columbia  
**FREDERICA VON STADE IN RECITAL**—  
 Columbia  
**TCHAIKOVSKY: 1812 OVERTURE**—  
 Dorati—London

### KORVETTES/EAST COAST

**ANNIE'S SONG**—RCA  
**BIZET: CARMEN**—DG  
**MASCAGNI, LEONCAVALLO: CAV & PAG**  
 —London  
**MOZART: CONCERT ARIAS**—Blegen,  
 Zukerman—Columbia  
**RAMPALA AND LASKINE PLAY JAPANESE**  
**MELODIES FOR FLUTE AND HARP**—  
 Columbia  
**SCHUBERT: ALFONSO AND ESTRELLA**—  
 Angel  
**SCHUBERT: COMPLETE SYMPHONIES**—  
 Karajan—Angel  
**SCOTTO & DOMINGO: DUETS**—Columbia  
**TCHAIKOVSKY: IOLANTA**—Columbia  
**TOMITA: BERMUDA TRIANGLE**—RCA

### KING KAROL/NEW YORK

**ELLY AMELING: SOUVENIRS**—Columbia  
**ANNIE'S SONG**—RCA  
**BERLIOZ: BEATRICE ET BENEDICT**—Philips  
**BIZET: CARMEN**—DG  
**MASCAGNI, LEONCAVALLO: CAV & PAG**  
 —London  
**MUSSORGSKY: PICTURES AT AN**  
**EXHIBITION**—Philip Jones Brass Ens.—  
 Argo  
**ITZHAK PERLMAN: VIRTUOSO VIOLINIST**  
 —Angel  
**SCOTTO & DOMINGO: DUETS**—Columbia  
**VON STADE**—Columbia  
**TCHAIKOVSKY: 1812 OVERTURE**—London

### RECORD & TAPE COLLECTOR/ BALTIMORE

**ELLY AMELING: SOUVENIRS**—Columbia  
**ANNIE'S SONG**—RCA  
**BEETHOVEN: SYMPHONY NO. 4**—Jochum  
 —Angel

**MASTERS OF THE ORGAN BEFORE BACH**—  
 DG  
**MOZART: CONCERT ARIAS**—Blegen,  
 Zukerman—Columbia  
**MUSSORGSKY: PICTURES AT AN**  
**EXHIBITION**—Philip Jones Brass Ens.—  
 Argo  
**RESPIGHI: PINES AND FOUNTAINS OF**  
**ROME**—Karajan—DG  
**SAINT-SAENS: COMPLETE VIOLIN**  
**CONCERTOS**—Hoelscher, Dervaux—  
 Seraphim  
**SCOTTO & DOMINGO: DUETS**—Columbia  
**VIVALDI: CONCERT FOR STRINGS**—  
 I Musici—Philips

### RADIO DOCTORS/MILWAUKEE

**ANNIE'S SONG**—RCA  
**BIZET: CARMEN**—DG  
**GERSHWIN: SONGS**—Morris, Bolcom—  
 Nonesuch  
**KHACHATURIAN: VIOLIN CONCERTO**—  
 Fodor—RCA  
**MASCAGNI, LEONCAVALLO: CAV & PAG**  
 —London  
**MOZART: CONCERT ARIAS**—Blegen,  
 Zukerman—Columbia  
**MOZART: PIANO CONCERTOS**—  
 De Larrocha, Solti—London  
**RESPIGHI: PINES AND FOUNTAINS OF**  
**ROME**—Karajan—DG  
**UP IN CENTRAL PARK**—Sills, Milnes,  
 Rudel—Angel  
**TCHAIKOVSKY: 1812 OVERTURE**—Dorati  
 —London

### TOWER/LOS ANGELES

**BEETHOVEN: SYMPHONIES NOS. 8, 9**—  
 Karajan—DG  
**BERLIOZ: BEATRICE ET BENEDICT**—Philips  
**CHOPIN: WALTZES**—Zimmermann—DG  
**DEBUSSY: LA MER**—Markevitch—DG—  
 Privilege  
**DONIZETTI: DON PASQUALE**—Sills,  
 Gramm, Kraus, Caldwell—Angel  
**HOLST: SUITE FOR WINDS**—Fennell—  
 Telarc  
**LUCIANO PAVAROTTI: HITS FROM**  
**LINCOLN CENTER**—London  
**RESPIGHI: PINES AND FOUNTAINS OF**  
**ROME**—Karajan—DG  
**TOMITA: BERMUDA TRIANGLE**—RCA  
**UP IN CENTRAL PARK**—Sills, Milnes,  
 Rudel—Angel

### ODYSSEY RECORDS/ SAN FRANCISCO

**ELLY AMELING: SOUVENIRS**—Columbia  
**ANNIE'S SONG**—RCA  
**BEETHOVEN: SYMPHONY NO. 3**—Karajan  
 —DG  
**HUMPERDINCK: HANSEL AND GRETEL**—  
 Popp, Fassbinder, Solti—London  
**MOZART: CONCERT ARIAS**—Blegen,  
 Zukerman—Columbia  
**BRAVO PAVAROTTI**—London  
**SCOTTO & DOMINGO: DUETS**—Columbia  
**SIBELIUS: COMPLETE SYMPHONIES**—  
 Abravanel—Vanguard  
**VON STADE: SONGS**—Columbia  
**WELCOME SWEET PLEASURE: WAVERLY**  
**CONSORT**—Columbia

\* Best sellers are determined from the stores listed above, plus the following: Sam Goody/East Coast, Cutler's/New Haven, Discount Records/Washington, Specs/Miami, Rose Discount/Chicago, Sound Warehouse/Dallas, Cactus/Houston, Tower/San Diego, Tower/San Francisco and Tower/Seattle.

## Classical Retail Tips

By SPEIGHT JENKINS

■ Columbia's February release, which should come out this week, is highlighted by a new disc from the controversial Hungarian pianist, Ervin Nyiregyhazi. Where his work before has been in Liszt, the new disc will explore Grieg, Tchaikovsky and two largely unknown composers Blanchet and Bortkiewicz. The latter's "Travel Pictures" givest the pianist a chance to paint pictures of Poland, Venice and Spain. The last album of Liszt proved a major popular success; perhaps the new one will do as well.

### Rare Wagner

In Pierre Boulez' last season with the New York Philharmonic he led an interesting performance of Wagner's *Love Feast of the Apostles*, an early work (1843) of the composer almost unknown. Another version has since come out on Peters International, but the Boulez performance has the benefit not only of the Philhar-

monic but a live performance of the work before the record was made. It is an interesting choral piece in that most of its 40 or so minutes is a cappella, something Wagner never asked any group of singers to do again. Also on the album will be the Siegfried Idyll.

John Williams is one of Columbia's biggest sellers, and now comes a new release of the music of Augustin Barrios. The first guitarist to be recorded, in 1909, Barrios was, according to the information released by Columbia, inspired by the guitar music of the baroque and early Romantic period, as well as that from his own Latin American heritage.

And finally there will be a Tribute to the late E. Power Biggs, who died some two years ago. A four-record set, the "Tribute" takes samples from Biggs' enormous output for Columbia. One side will also be of unreleased material, recorded in 1970 in New York.

## Moss Group Pacts With Warner Pioneer

■ NEW YORK—The Moss Music Group has entered into an agreement with Warner-Pioneer, the Japanese affiliate of Warner/Elektra/Atlantic (WEA) Records International, implementing distribution of the comprehensive Vox/Turnabout catalogue in Japan, Korea (Oasis Record Co.) and Taiwan (Four Seas Record Publishing Co., Ltd.).

Ira Moss, president of the Moss Music Group, and Keith Bruce, co-managing director of Warner Pioneer, conducted the negotiations which have resulted in a five-year contract with a six-figure guarantee.

Warner-Pioneer will inaugurate an intensive merchandising campaign in February with a package of releases featuring the piano music of the French composers Saint-Saëns, Faure and Satie. In the course of the agreed-upon five-year period, a considerable proportion of the Vox repertory will be offered. Release schedules and promotional campaigns will be timed to coincide with the concert calendars of Vox artists.

## BMI Files 1st Jukebox Suit

■ NEW YORK—Broadcast Music Inc. last week filed its first suit against an allegedly unlicensed jukebox operator under the 1976 copyright law.

The suit, filed February 20 in U.S. District Court in Houston, Texas, charges that the Mark IV Club in Houston and its owner, J.F. Humphrey, failed to obtain a license for a jukebox in the club that carried such BMI-licensed songs as "Cold Cold Heart," "Grease" and "Last Dance."

BMI announced last week that it would file similar suits against jukebox operators nationwide to force compliance with the revised copyright law. A similar suit was settled in ASCAP's favor last month.

The 1976 copyright law requires a jukebox operator to purchase a license sticker costing \$8 for each machine, but the law does not provide for the enforcement of requirement. ASCAP, and now BMI, have settled on lawsuits as their means of obtaining compliance.

## Germany

By JIM SAMPSON

■ HAMBURG — POST MIDEM POST MORTEM: Chappell's **George Hildebrand** has picked up **Earth, Wind & Fire** publishing for three years . . . Our earlier report of Jobete switching to UFA should have included a line that Black Bull Music, with **Stevie Wonder** copyrights, stays with **Gerd Mueller** and Francis, Day & Hunter. Also from FD&H, renewal with **Buzz Cason** and 20th Century pub, plus news that **Edo Zanki**, a singer/songwriter with strong international potential, has wrapped up a new English language album for CBS, and that **Lake** has finished mixing their third opus in Berlin, in preparation for release during the coming German tour. FD&H GM Gerd Mueller says he's making the house more aggressive than ever before, seeking a higher profile. Last year, it was one of Germany's most successful publishers . . . **Peter Ende** of Intersong has a slew of deals completed, some for Intersong in most major markets: White Snake Music (**David Coverdale**, **Jon Lord**), Dutch new wavers **Gruppo Sportivo** (personal pick as the best continental new wave group), plus **Raydio** and **Ritchie Blackmore's Rainbow** . . . **Wolf Bruemmel** of Magazine Music pleased with worldwide placement of **Rolf Soja** copyrights for **Baccara**, **Lesley Hamilton**, and new girl group **Super** . . . Teldec has picked up the group **Kenny** for G/A/S and Benelux; Teldec Australian singer/songwriter **Kevin Johnson** due in for 5 national TV dates . . . **Leon Deane** of RCA is making extraordinary promotion preparations for two monster tours in April; **John Denver** and **Paul Anka** . . . **Mike Karnstedt** of Peer Music hoping for **Luisa Fernandez's** fourth local hit in a row with "We All Love You, Superman" . . . **Ralph Siegel** in Munich reports a satisfyingly successful MIDEM, deals for masters by many acts including **Dee D. Jackson**, also purchase of several potential hits such as "Lady's Gonna Run Away" from France . . . **Petr Meisel** of Hansa/Intro in Berlin and London notes he did not purchase a single record in Cannes, but he placed a lot of his own product with foreign partners; that's an extraordinary turnabout, and a welcome one.

COUNTRY COMES TO FRANKFURT: Hamburg promoter **Karsten Jahnke** is handling the German swing of **Mervyn Conn's** International Country Music Festival. Set for April 21 in the Frankfurt Convention Center, this will be the first time the fest has included Germany. Tentative lineup includes **Don Gibson**, **George Hamilton IV**, **Marty Robbins**, **Floyd Cramer**, **Buddy Emmons**, **Charlie McCoy**, **Ronnie Milsap**, **Conway Twitty**, **Tammy Wynette**, **Crystal Gayle**, **Freddie Fender**, **Moe Bandy**, **Asleep At The Wheel** and **Bobby Bare**. Ted Mack's amateur hour this is not!

## Rundgren to the Rescue



At a press conference last week, Todd Rundgren spoke about his two benefit concerts at the Palladium. Funds raised from the sold out engagements will aid the International Rescue Committee which assists refugees in Indochina. The concert will be broadcast March 8 on the King Biscuit Flower Hour with a simultaneous cross country fund raising program. From left: DIR Broadcasting chief Peter Kauf, promoter of the event Ron Delsener, Rundgren, Ly Hue Lang and daughter—both of whom just arrived in this country thru the help of the International Rescue Committee.

## England

By VAL FALLOON

■ LONDON—The Marks and Spencers chain is to add record sections to ten more of its stores following the success of its "experimental" disc retailing efforts in 20 stores around the UK. Using the St. Michael label, M and S acquired product from several majors and sells it at mid price—disc and tape sale of the titles are deleted product and in the case of classical music, original versions of works performers have now re-recorded, but many of the recordings are competitive with current product. So M and S is now officially a multiple joining Woolworths and W. H. Smiths as targets for the independents' complaints about High Street competition, though M and S has given no indication that it will sell new pop product on other labels. Despite an encouraging start, Phonogram M. D. Ken Haliphants has now stated that he is disappointed by dealer apathy following the £1 off catalogue campaign launched last month, NAD says they are not responding to the cut-price offer. DJM has released **Village People's** version of "Just A Gigolo," the song which is said to have inspired the film, and this track has been added to the soundtrack lp. The movie opens in London this week starring **Bowie** and **Dietrich**—movie was filmed in Berlin, the stars never met as Dietrich still refuses to go there.

GRAVE RAVE: As Lightning announces more releases in its "old gold" singles series, including **Bobby Darin's** "Dream Lover" and the **Teddy Bears'** "To Know Him Is To Love Him," CBS has come up with a "Golden Decade of Singles," a series of 20 chart-toppers from the past 10 years. The pack includes Carole King's "It's Too Late," George McRae's "Rock Your Baby" and **Simon and Garfunkel's** "Bridge Over Troubled Water" plus **Dylan's** "Lay Lady Lay" . . . And a revival of a sort—the **Godley/Creme** triple lp . . . **Melanie Harrold**, formerly **Jonna Carlin** but now using her own name again, releases a single "I Live In The City" and an lp "Blue Angel" on DJM . . . Riva Records  
(Continued on page 47)

## Canada

By ROBERT CHARLES-DUNNE

■ TORONTO—BOY, THIS CROW IS REALLY YUMMY: We don't often feel compelled to retract information, but this time we managed to plant both feet firmly in the mouth. We reported that **Greg Godovitz**, anxious to produce his own albums but equally anxious to avoid the inevitable criticism that would result, credited his own production to the name **Thomas Morley Turner**. At the time this item ran, **Goddos'** label Polydor was going over the album budgets with a fine tooth comb, perhaps suspecting profiteering. Consequently, our report that Greg and Thomas Morley Turner are one and the same person didn't go down too well. However, we have seen them together and can state unequivocally that, yes Virginia, there is a Thomas Morley Turner. OK? OK!

CANADA? OH YEAH, CANADA!: Sometimes various business moves by U.S. labels have some pretty strange international ramifications. When UA became a Capitol-distributed label nine months ago, the Canadian UA staff was unsure whether they still had jobs for a long, uneasy fortnight. Now that the MCA/ABC deal is being concluded, there is some dispute over who controls the ABC label here. While GRT maintain they still have full distribution rights, MCA VP **Scott Richards** has announced to the press that MCA is already pressing ABC product and selling it to retailers. We'll let you know what happens once the dust settles.

BELATED CONGRATULATIONS: Extended to the Canadian artists who were chosen worthy of Grammys, **Anne Murray** and **Oscar Peterson**. Others nominated included **Dan Hill**, **Rob McConnell's Boss Brass** and **Gino Vannelli**. It was a healthy Canadian representation and the awards given to Murray and Peterson already stimulated speculation about who's going to represent the frozen north next year.

AND SPEAKING OF AWARDS: We recently commented on the large number of Canadian rock acts preparing new albums, while virtually  
(Continued on page 47)

# England

(Continued from page 46)

is importing 12,000 copies of a picture disc version of "Blondes Have More Fun," which will retail at £6.99—£2 more than the UK lp price. The imports were previously selling in the shops at £7.99 to £13. This follows the news that **Rod Stewart** is suing Riva's distributors, WEA, over the price of the UK lp.

**BART BACK:** **Lionel Bart**, composer of hit musicals such as "Oliver," is back on the scene with the announcement that a new company, RSR Entertainments, will launch his latest project, a musical based on Jonathan Swift's "Gulliver's Travels." RSR, which describes itself as a "total concept organization," has been formed by former Chappell creative head Roland Rennie, David Shaw and ex-RCA Paul Robinson. The company has signed Bart to management and expect the new musical to beat even "Oliver," which has to date grossed 153 million dollars. The show will be recorded for TV lp launch and titled "Gulliver's Travels, A Search for Perfection." Artists include ex-Moody Blue **Justin Hayward**. RSR is negotiating for a movie. The book was written by M.A.S.H. creator **Larry Gelbart**. Rennie says that RSR will embrace record production, publishing, artist management, films, books and leisure projects. Other artists signed for management include Chris Simpson and Magna Carta who record for Phonogram. The publishing company and a distributor for the RSR label will be announced shortly.

**AVERAGE DEALS:** Island Music has signed three publishing deals: The **Average White Band's** Average Music for the U.S., The **Gibson Brothers** for the U.S., Britain and Canada and **Vapour Trails** for the U.S. and Canada . . . Ariola has signed the **M-Squad** with product out on March 9 . . . French star **Sacha Distel** has signed to Phonogram worldwide for his English language recordings. A love songs package is expected in April.

## Receiver Appointed For Pistols Mgmt.

■ LONDON—The seven-day high court case between ex-Sex Pistol Johnny Rotten and The Band's management company, Glitterbest, was concluded last week. An official receiver has been appointed by the judge to "safeguard the assets of Glitterbest."

The Sex Pistols are reported to have earned £800,000, of which only £30,000 remains in the Glitterbest bank account. Income due is from the forthcoming controversial movie — which was brought into the complex case—and existing publishing and recording delays, which include the double album soundtrack on Virgin in the UK.

Rotten, suing under his own name of John Lydon, was also claiming that his management contract with Malcolm McClaren and Glitterbest was void, and asked for an injunction preventing the use of the band's name for persons other than himself and the two remaining members of the group.

Lydon had also claimed that McClaren was only interested in publicity, not in the Pistols' music. Lydon also said he had objected to several areas of two proposed scripts for the film. His lawyer claimed that the Pistols were "manipulated" by McClaren. However, as has been well-documented, Rotten played a leading part in the Pistols' publicity-earning activities.

The movie, titled "The Great Rock 'N' Roll Swindle" is expected to be released in May but

is now one of the Glitterbest assets being held by the official receiver. Meanwhile, Virgin Records has rush-released the soundtrack to beat imports from France where Barclay has the lp. The original release date was March 16. The original pressing of 8,000 is expected to become a collectors item, as the second run of 100,000 contains new tracks.

## UA Coast Bash



United Artists Records celebrated its 11 Grammy nominations and recent pact with Capital/EMI with a post Grammy Awards dinner at the Beverly Wilshire Hotel. Shown at the dinner are (top row, from left) David Bridger, UA artist relations director, Dottie West, UA promotion VP Charlie Minor, (back) Pat Pipolo, UA international VP, Mark Lindsay, UA a&r VP, Ken Kragen, Kenny Rogers' manager, Bill Burks, UA art director, Peter Mallica, UA national promotion director, Iris Zurawin, UA creative services director, Ed Kociela, UA publicity manager, (front) Cindy Bullens, Les Berkowitz, UA national singles director, Steve Resnik, national promotion director, UA, Vicki Lund, creative services, UA and Kathy Keep, a&r administrator, UA; UA special consultant Artie Mogull, Kenny Rogers, Larry Butler, his producer, and Jim Mazza, general manager and chief operating officer for UA Records, at the presentation of platinum discs for Rogers' "The Gambler"; (bottom row) Jim Mazza, Doc Watson, manager Mitch Greenhill, Merle Watson and David Bridger; Charlie Minor, Kim Carnes and Jim Mazza.

# Canada

(Continued from page 47)

everyone claims that hard rock is dead. Mort. Stiff. Since then the nominations for the upcoming Juno Awards (northern Grammy's) have been announced and those who have pronounced hard rock dead are in for a big shock. Group of The Year nominees include: **Chilliwack, Rush, Triumph, Prism** and **Trooper**. Most Promising Group nominees include: **Doucette, Tease, Max Webster, Zon** and **Streetheart** who have enough combined do's to knock down the CN Tower. One odd note: While Oscar Peterson was deemed worthy of a Grammy, he's not even nominated for a Juno.

## New UK Labels

(Continued from page 3)

will manage the group worldwide and record it for the Robot Records label. As managers, they will also be negotiating a publishing deal for the group. The second label is strongly West Indian and will be called Kingston Records. Gopthal, who considers that the reggae market here is growing, believes it has not been exploited fully and will use the experience gained in his Trojan record days to tap this area.

UK distribution deals for both labels are currently in negotiation, but foreign release is expected to be done on a license basis for each release. Artists managed by the duo will not automatically record for their own labels, but Gopthal has stated that he would prefer to break his own acts. He has spent the time since leaving RCA last year in building up a roster of acts.

Carlin Music has formed a label for disco product titled Paradise Records. Initial releases will be on twelve inch, and UK distribution is being handled by Magnet Records.

Carlin director Mike Collier, who announced the new venture, will be talking to U.S. companies at the New York Disco forum regarding licensing there. Collier also heads Peterman, a Carlin Music subsidiary, and will be looking for product from U.S. companies whose publishing is handled by Peterman in the UK.

In addition, Mervyn Conn is to form his own country label and will announce major artists signings shortly.

## RW Cincinnati Seminar

(Continued from page 3)

Radio and retail personnel from Columbus, Dayton, Indianapolis, Louisville and Lexington (Ky.) have been invited along with those from Cincinnati.

The seminar will begin at 12:30 p.m. with cocktails and a buffet lunch. There is no registration charge. Anyone wishing to attend should contact Mike Vallone or Doree Berg, (212) 765-5020.



# RECORD WORLD LATIN AMERICAN

## Latin American Album Picks



### ES UNA CANCION DE AMOR

CHUCHO AVELLANET—Velvet PRS 8019

En producción de Roberto Page y Marcelo Rey, la gran voz puertorriqueña, Chucho Avellanet ofrece aquí un muy bello repertorio de baladas con arreglos y dirección de Zito Zelante. Entre otros se destacan "Como tú," (L. de la Colina) "Y cuando estés con él," (D. Cabuche) "Sera varón, será mujer" (Favini-Vera) y "Dejame entrar," (Raffi Monclova).

Produced by Roberto Page and Marcelo Rey, the excellent voice of Chucho Avellanet from Puerto Rico, this package of mellow ballads could mean good sales. "Dime lo que pasa," (Rabito) "Lo siento," (Moncada-Cepero) "Y cuando estes con él," more.



### SENTIMIENTOS

CAMILO SESTO—Pronto PTS 1042

En producción de Botija y Sesto y con arreglos de Botija y De Coupoud, este nuevo paquete de baladas románticas, en la voz del español Camilo Sesto está obteniendo muy buenas cifras de ventas. Se incluyen entre otras "Vivir así es morir de amor," (Blanes) "Recuerdame," (Blanes) "Agua de dos Rios" (Botija) y "Atrapado" (Blanes).

Produced by Botija and Sesto and with arrangements by Botija and De Coupoud, this new package by the spaniard Camilo Sesto is getting good sales figures all over Latin America and the states. "Así eres tú," (Blanes) "Recuerdame," "Girasol" (Botija) and "Angela" (Blanes).



### THE NEW HORIZON

THE LEBRON BROTHERS—Cotique JMCS 1098

En producción de Ralph Lew y con arreglos de Joe Lebron, los Lebrón Brothers logran una excelente grabación de salsa. Boleros, up-tempo, merengues, etc. Muy buena mezcla de Mario Salvati. "Eres tú," (J. Lebrón) "La memoria," (A. Lebrón) "Tengo Testigo" (J. Lebrón) y "Típico Merengue." (A. Lebrón) Muy buena grabación bilingüe.

A superb bilingual salsa production with arrangements by Joe Lebron and produced by Ralph Lew. Boleros, up-tempo, merengues, etc. Superb mix by Mario Salvati. "Theme for a poor man," (J. Lebrón) "Eres tú," "Musica, musica, musica," (J. Lebrón) and "Survive" (J. Lebrón).



### EL DURO DEL GUAGUANCO

ROBERTO TORRES Y SUS CAMINANTES—  
Salsoul SAL 4118

Con arreglos de Manuel S. Albo y Gordon Tomasín, Roberto Torres mueve a bailar con sus interpretaciones salseras. Temas muy comerciales. "El Carey," (Natalie Di Giacomo) "Baila como el cangrejo," (M. S. Albo) "El Duro del guaguancó" (G. Tomasín) y "Como me gusta el marañón" (J. Barreto).

With arrangements by Manuel S. Albo and Gordon Tomasín, Roberto Torres moves to dance salsa in this new package. "Como me gusta el marañón," "Bailaré tu son," (Matamoros) "El Carey," "Sabrosón" (Lay-Egues) and "La Gallinita" (S. Cebrian).

## Desde Nuestro Rincon Internacional

By TOMAS FUNDORA



Fueron agotadores los días vividos durante la celebración del "Festival de la Canción de Viña del Mar," Chile, como en casi todos los festivales a los cuales he asistido. **Myriam Von Schroebler**, ex integrante del afamado dueto **Sonia y Myriam**, encargada de Relaciones Públicas del evento, lucio por momentos al borde de la locura, pero su labor altamente profesional dejó a los asistentes satisfechos. El cuerpo de jurados estaba integrado por **Luis Sigall** como Presidente, que man-

tiene esta posición desde inicios del festival, Don **Pedro Vargas**, Vice presidente, **Fernando Ubiergo**, artista ganador del año pasado, **Mariano Casanova**, músico chileno del **Grupo Impresiones**, **Morris Albert**, **Nydia Caro**, **Bebu Silveti**, **Ricardo Cocciante** y este redactor. Los temas ganadores fueron: "A tu regreso a casa" de **Braulio Antonio García**, interpretado por **Braulio** de España, en Primer lugar, "María San Juan" de **José Enrique Saavedra Muñoz**, interpretado por **Gogo Muñoz** de Argentina y en Tercer Lugar resultó ganadora "Promesas" de **Juan Carlos Duque Caselle** en interpretación de **Juan Carlos Duque** de Chile. Entre los temas que lamentablemente no obtuvieron premios finales, pero que merecen mención se destacaron "Cantando se dicen mil cosas" de **Luis Padilla Guevara** en interpretación de **Marielisa** de Ecuador, "On a fine day like today" de **Lee Bang Jo**, en interpretación de **Chung Hun Hi** de Korea y "La Gaviota" de **Ray Davies** en interpretación de **Tony Stevens** de Inglaterra. Los premios de interpretación fueron a las manos de **Chung Hun Hi** de Korea, en el plano internacional y de **Andrea Tessa**, la mejor interprete chilena. El premio al mejor arreglo, concedido por la Orquesta del Festival, magistralmente dirigida por el Maestro **Horacio Saavedra**, fué concedido a **Javier Iturralde** por su arreglo orquestal del tema "Nunca Cambies" (Never Change) que en representación de Estados Unidos, interpretó bellamente **Donna Hightower**. Fueron espectáculo impresionante las presentaciones de los grupos **Tavarez** y **Santa Esmeralda**. **Alberto Cortés** y **Firulete** se ganaron también al gigantesco público asistente.



Braulio

El festival fué conducido, como siempre a desde los 20 años que lleva de establecido, de manera fehaciente, honesta y profesional. Es lamentable que la Municipalidad de Viña del Mar en particular y Chile en general, no hayan tratado de revestir a este excelente festival de una verdadera gama promocional que lo sitúe en la posición que merece. Como quiera que la característica primordial es la captación de los miles de asistentes que colman hasta los topes el escenario ubicado en la Quinta Vergara, produciendo entradas económicas con que afrontar los grandes gastos del festival, el mismo se destaca tanto más como espectáculo que como un propio Festival. De aquí los grandes nombres asistentes, Cuerpo de Jurados que al mismo tiempo sirven de atracción de taquilla y las presentaciones en las cámaras televisivas que aportaron a través de Televisión



Gogo Muñoz

Nacional, cientos de miles de dólares por los derechos de transmisión a todo Chile y por vía satélite a varios países latinoamericanos. Declaré en Chile que el "Festival de Viña del Mar" debe tratarse como empresa y lo repito ahora. Existen planes, según declaraciones de **Jaime Pereira**, Gerente General de Televisión Nacional, de que el Festival se convierta en empresa privada desde el año próximo, en la cual Televisión Nacional retendría el 50% pasaría a ser pro-



Juan Carlos Duque

(Continued on page 49)



# LATIN AMERICAN HIT PARADE

## Popularidad (Popularity)

### Chicago

By PUBLIMET

1. **AMIGO**  
ROBERTO CARLOS—Caytronics
2. **OH QUE GUSTO DE VOLVERTE A VER**  
RIGO TOVAR—Melody
3. **LOS MANDADOS**  
VICENTE FERNANDEZ—Caytronics
4. **EL TAHUR**  
LOS TIGRES DEL NORT—Fama
5. **LA DE LA MOCHILA AZUL**  
PEDRITO FERNANDEZ—Caytronics
6. **ERES PARA MI**  
BANDA MACHO—Caytronics
7. **TOMAR Y LLORAR**  
LOS HUMLDES—Fama
8. **UN DIA TU, UN DIA YO**  
JULIO IGLESIAS—Alhambra
9. **PURA VACILADA**  
LUCIANA—Raff
10. **ALGO BONITO**  
GRUPO MAZZ—Santos

### San Antonio

By KUKA (ALFREDO RODRIQUEZ)

1. **NO LASTIMES MAS**  
ROCIO DURCAL—Ariola
2. **SABOR AMOR**  
JORGE VARGAS—Orfeon
3. **CARINO SI TE VAS**  
PERLA DEL MAR—Joey
4. **COMO TU**  
LUPITA D'Alessio—Orfeon
5. **LA DE LA MOCHILA AZUL**  
PEDRITO FERNANDEZ—CBS
6. **MIS OJOS TRISTES**  
JUAN GABRIEL—Ariola
7. **SOY CELOSA**  
VERONICA CASTRO—Peerless
8. **PARA QUE QUIERO MAS**  
CARMEN DEL VALLE—Atlas
9. **LO PASADO PASADO**  
JOSE JOSE—Ariola
10. **RECUERDOS**  
LOS BABYS—Peerless

### Santa Clara, Cal.

By KNTA (WILFRED IRIZARRY)

1. **DESESPERADAMENTE ENAMORADA DE TI**  
PUNTO CUATRO—OB
2. **YO COMENZE LA BROMA**  
VENNIUS (DE AGUILILLA)—Arriba
3. **TU ME ESTAS PERDIENDO**  
NELSON NED—WS Latino
4. **COMO TE LLAMAS TU**  
ESTELA NUNEZ—Pronto
5. **AMOR SE ESCRIBE CON LLANTO**  
ELIO ROCA—Atlas
6. **COMO TU**  
LOLITA DE LA COLINA—RCA
7. **COLOMBIA TE CANTO**  
EDDIE PALMIERI—Epic
8. **LA VIDA**  
NAPOLEON—Raff
9. **YO QUISIERA SENOR LOCUTOR**  
VERONICA CASTRO—Peerless
10. **TODO SIGUE IGUAL**  
VICTOR ITURBE—Atlas

### Phoenix

By KIFN (GILBERTO ROMO)

1. **YO QUISIERA SENOR LOCUTOR**  
VERONICA CASTRO—Peerless
2. **COLLAR DE PARLAS**  
ZAFARY 69—Gas
3. **OTRO GALLO TE HA CANTADO**  
DANNY DANIEL—Henda
4. **HERMOSILLO**  
JUAN GABRIEL—Pronto
5. **DIME**  
LOS DINNERS—Caytronics
6. **MARIPOSA TORNASOL**  
LOS ZORROS—Latin Int.
7. **AHORA SOY FELIZ**  
RIGO TOVAR—Melody
8. **LA DE LA MOCHILA AZUL**  
PEDRITO FERNANDEZ—CBS
9. **LAS CUENTAS CLARAS**  
CHELO—Musart
10. **CON TODO Y MI TRISTETZA**  
JUAN GABRIEL—Pronto

## Ventas (Sales)

### San Francisco

1. **YO QUISIERA SENOR LOCUTOR**  
VERONICA CASTRO—Peerless
2. **LA DE LA MOCHILA AZUL**  
PEDRITO FERNANDEZ—Caytronics
3. **COMO TU**  
LUPPITA D'ALESSIO—Orfeon
4. **NO LASTIMES MAS**  
ROCIO DURCAL—Pronto
5. **POR MUCHAS RAZONES TE QUIERO**  
PALITO ORTEGA—Fania
6. **MIS OJOS TRISTES**  
JUAN GABRIEL—Pronto
7. **LO PASADO PASADO**  
JOSE JOSE—Pronto
8. **PARA TODA LA VIDA**  
ESTELA NUNEZ—Pronto
9. **DESESPERADAMENTE ENAMORADA DE TI**  
PUNTO CUATRO—O.B.
10. **TANTO TANTO**  
RAUL VALE—Mericana

### Denver

1. **AYER Y HOY**  
GRUPO MAZZ—Santos
2. **MIRARON LLORAR A UN HOMBRE**  
VICENTE FERNANDEZ—Caytronics
3. **LAMPARA SIN LUZ**  
SALVADOR HUERTA—Peerless
4. **VENCIDO**  
RUBEN VELA—Discolando
5. **SIEMPRE TE RECORDARE**  
LUIS DE NERI—Orfeon
6. **PASADO PRESENTE Y FUTURO**  
ROBERTO PULIDO Y LOS CLASICOS—ARV
7. **Y LAS MARIPOSAS**  
JOAN SEBASTIAN—Musart
8. **CAMPANADAS DEL RELOJ**  
FELIPE ARRIAGA—Caytronics
9. **QUE DICES LUPE**  
HERMANOS—Prado—Arriba
10. **TE DARE MI TIEMPO**  
JAIME MORENO—Fama

### Dominican Republic

By CAONABO DIAZ BETANCES

1. **NO VENGO, NI VOY**  
JULIO IGLESIAS—CBS
2. **ONE FOR YOU, ONE FOR ME**  
LA BIONDA—Interdisco
3. **LA SUEGRA**  
JOHNNY VENTURA—Hoy
4. **FELICIANA**  
LOS HIJOS DEL REY—Combo
5. **PALE PALE**  
WILFRIDO VARGAS Y SUS BEDUINOS—Ala
6. **LOS MELONES**  
LOS KENTON—Alger
7. **SIN SENTIDO**  
CARMITA JIMENEZ—ADH
8. **CALLADOS**  
ANGELITA CARRAZCO—Ariola
9. **EL PRESO NO. 9**  
NELSON NED—WS Latino
10. **MICHAREN**  
CUCO VALOY—Virtuosos

### Spain

By JOSE CLIMENT

1. **ACORDES**  
PECOS—Epic/CBS
2. **BESO A BESO . . . DULCEMENTE**  
PALOMA SAN BASILIO—Hispavox
3. **CALLADOS**  
ANGELA CARRASCO—Ariola
4. **TERCIOPELO Y FUEGO**  
FALCONS—Fonogram
5. **LA GALLINA CO CO UA**  
ANA—Hispavox
6. **ROCK AND ROLL EN LA PLAZA DEL PUEBLO**  
TEQUILA—Zafiro
7. **LO SIENTO MI AMOR**  
ROCIO JURADO—RCA
8. **VIVIR ASI ES MORIR DE AMOR**  
CAMILLO SESTO—Ariola
9. **FUE TAN POCO TU CARINO**  
ROCIO DURCAL—Ariola
10. **LAGRIMAS BLANCAS**  
PABLO ABRAIRAN—Movie Play

## Nuestro Rincon (Continued from page 48)

pedad de la Municipalidad, circunstancia ésta que impulsaría al Festival a proporciones impresionantes.

Entre los miembros del jurado que también actuaron, caben destacar las actuaciones de **Richard Cocciant**, que electrizó a los miles de asistentes con su modo único de hacer y decir, **Paloma San Basilio**, **Lydia Caro** y **Morris Albert**. El queridísimo Don **Pedro Vargas** recibió altos honores tanto por el público, como por las autoridades. Es quizás **Pedro Vargas** el más activo y fuerte Embajador Musical de México en estos momentos. Sus actuaciones fueron como siempre, inolvidables.

Las empresas discográficas chilenas que en número no muy amplio llevan el peso de la industria en el país, prestaron todo su apoyo al desarrollo del Festival. No me arrepiento de haber asistido a este festival. Fué una experiencia inolvidable conocer a tanta gente tratando de hacer cosas dignas y edificantes. ¡Adelante Viña del Mar!

As in almost all the Festivals which I have attended, the days lived during the celebration of "Festival de la Canción de Viña del Mar," Chile, were exhausting. **Myriam Von Schroebler**, ex member of the famous duo **Sonia y Myriam**, who was in charge of public relations for the event, seemed at times to be on the verge of total madness, but her highly professional job left everyone attending the event satisfied. The jury was composed by **Luis Sigall** as president, who has maintained this position since the beginning of the festival 20 years ago, Don **Pedro Vargas** vice president, **Fernando Ubierno**, winning artist from last year's festival, **Mariano Casanova**, Chilean musician of the group **Impresiones**, **Morris Albert**, **Nydia Caro**, **Bebu Silvetti**, **Richard Cocciant** and this editor. The winning songs were: "A tu regreso a casa" (Braulio Antonio Garcia), interpreted by **Braulio** from Spain, as first place, "Maria San Juan" (José Enrique Saavedra Muñoz), interpreted by **Gogo Muñoz** from Argentina second, and third place

was given to "Promesas" (Juan Carlos Duque Caselle), performed by **Juan Carlos Duque** from Chile. Among the songs that regretfully did not obtain first runner up positions, and yet deserve to be mentioned we find "Cantando se dicen mil cosas" (Luis Padilla Guevara), interpreted by **Marielisa** from Ecuador, "On a Fine Day Like Today" (Lee Bang Joe), interpreted by **Chung Hun Hi** of Korea and "La Gaviota" (Ray Davies), rendered by **Tony Stevens** from England. The winner as "Best International Performer went to **Chung Hun Hi** from Korea and **Andrea Tessa** won as "Best Chilean Performer." The winner for "Best Arrangement," extended by the Orchestra of the Festival, conducted by Maestro **Horacio Saavedra**, was awarded to **Javier Iturralde** for his arrangement of the song "Nunca Cambies" (Never Change), representing the United States and beautifully rendered by **Donna Hightower**. Performances by groups **Tavares** and **Santa Esmeralda** were impressive. **Alberto Cortés** and **Firulete** also conquered the public's hearts.

The festival was conducted, as always and since its establishment 20 years ago, in an authentic, honest and professional manner.

Among the members of the Jury that were present and also performed, I would like to mention the renditions by **Richard Cocciant**, who electrified the thousands of assistants through his unique manner of performing, **Paloma San Basilio**, **Nydia Caro** and **Morris Albert**. The beloved Don **Pedro Vargas** received high honors from the public as well as the authorities. Pedro Vargas is the most active and strong musical ambassador of Mexico at present. His performances were like always, unforgettable.

The few Chilean recording companies that carry all the weight of the recording industry in that country, gave all their support to the development of the festival. I don't regret having gone to this festival. It was an unforgettable experience to be able to meet so many people that are trying to accomplish dignified things. Forward Viña del Mar!

# Record World en Nueva York

By IVAN GUTIERREZ

■ De seis álbumes nominados en la categoría de los premios "Grammy" de este año, cuatro de ellos pertenecen a Fania: "Homenaje a Beny" con **Tito Puente**, su orquesta y varios vocalistas, "La raza latina" con **Larry Harlow**, **Fania All-Stars** en el sello Columbia "Coro Miyaré" y "Mongo a la Carte" con **Mongo Santamaría** en su cuarta nominación consecutiva.

Y, hablando de nominaciones, la Asociación de Cronistas de Espectáculos de New York (ACE) anunció en días pasados las ternas que compiten en sus diferentes categorías. En el apartado correspondiente a los discos, obtuvieron nominaciones **Raúl Marrero** (Amigo), **Nelson Ned** (Si es preciso) y **Raphael** (El Cantor) en la categoría de mejor cantante masculino mientras **Lisette** (Cocapabana), **Sophy** (No te preocupes) y **Manoella Torres** (Acaríciame) figuran en la terna de mejor cantante femenina. **Alberto Carrión** (Borinquen), **Félito Félix** (Paz y amor) y **Marco Antonio Muñiz** (Felices días) figuran en la terna de mejor intérprete folclórico mientras que, entre los intérpretes salseros figuran **Ruben Blades** (Paula C.), **Ismael Miranda** (Ya no es lo mismo) e **Ismael Rivera** (Las caras lindas). Como compositor del año figuran en dichas ternas **Felito Félix** (Paz y amor), **Alejandro Jaen** (Acaríciame) y **Raúl Marrero** (Amigo) mientras **Joe Cain** (Amigo), **Wisón Torres** (Borinquen) y **Eduardo Magallanes** (Acaríciame) figuran como arreglistas. La ACE ha decidido, este año, agregar la categoría de mejor álbum de salsa y entre los escogidos figuran "La raza latina" con Larry Harlow, "Homenaje a Beny" con **Tito Puente** y "Latin from Manhattan" con **Bobby Rodríguez** y la compañía, todas producciones de la firma Fania, mientras que en el álbum del año, todos los álbumes pertenecen a la firma Caytronics: "Danzas" con **Marco Antonio Muñiz** (Arcano), "Entre Amigos" con **Camilo Sesto** (Pronto) y "Acaríciame" con **Manoella Torres** (Caytronics). Los ganadores serán dados a conocer en la noche del 24 de marzo próximo en acto que se llevará a cabo en el Starlight Roof del hotel Waldorf Astoria con un acto con artistas invitados a participar y baile amenizado por dos orquestas.

Como éxito lento, pero seguro, continua colocando **La Lupe** en la radio de esta ciudad sus creaciones de "Dile que venga" y "La lloradora" mientras otro tanto sucede con **Celia Cruz** y **Pacheco** a través de "Flor de Mayo" y "Tengo un cariñito."

El popular **Hector Lavoe** se encuentra grabando, diligentemente, su próximo elepé "Homenaje a Felipe Pirela" en estudios neoyorquinos bajo la producción de **Willie Colón**.

Es posible que aprovechando su estancia en New York para asistir a la entrega de premios de la ACE, el popular **Fernando Allende** se decida grabar un elepé en esta ciudad para el sello Orfeón.

Colocándose lentamente como éxito en esta ciudad "Si de amor nadie se muere" en interpretación del dominicano **Fausto Rey** mientras la melodía luce como un absoluto plagio de "No se puede morir por dentro" que popularizara el puertorriqueño **Wilkins**.

Continúa negando **Celia Cruz** el que vaya cantar en Marzo a Cuba como parte de una delegación de intercambio cultural con ese país.

"Visiones," el más reciente elepé del ibérico **Pablo Abaira** en el sello Pronto, podría dar mucho que hablar marcando el paso definitivo del éxito absoluto en este país que Abaira merece. Sus versiones de "Encadenado" y "Corre, corre, vuela" lucen como seguros éxitos musicales que podrían repercutir como triunfo popular.

Contraso matrimonio en ciudad México, la popular y talentosa cancionista puertorriqueña **Manoella Torres**. ¡Felicidades!

Se encuentra grabando un álbum de música disco para el sello Borinquen la siempre popular puertorriqueña **Iris Chacón**.

Estupendo, en todo sentido, el más reciente álbum de **Cacho Castaña** en el sello Microfón. Si los interesados se encargan de promover el mismo debidamente, podrían obtener éxitos de ventas y popularidad.

## TKO Kick-Off



Nearly 300 Pacific Northwest music industry figures crowded the Seattle Trade Center last week as Infinity Records and Albatross Productions hosted a cocktail reception to kick off the Infinity debut of Seattle's own rock group, TKO. Area radio and retail account personnel from as far away as Portland, Ore., joined Infinity national, regional and local staff as well as executives from MCA Distributing Corp. for the bash which featured a preview playback of the new TKO album, "Let It Roll." Ron Alexenburg (second from right) prepared to ring the starting bell to kick off the TKO debut as, from left, Ken Kinnear (TKO's manager), group members Rick Pierce and Darryl Signeza, Infinity VP promotion Pete Gidion, Mark Seidenberg, TKO, Infinity Seattle promotion manager Gregg Feldman, and TKO's Brad Sinsel look on.

## THEATER REVIEW

# 'Whoopee!' Revives Cantor's Spirit

■ NEW YORK — His rolling eyes, highstepping legs and inimitable vocal style made Eddie Cantor an uncontested star in his day. A Ziegfeld extravaganza of the 1930s was often little more than an excuse for Cantor to strut out on stage and display his talents.

"Whoopee" is a spirited revival of one of Cantor's most successful productions. The show opened at Broadway's ANTA theater on February 14, after a successful summer run at the Goodspeed Opera House in Connecticut.

Although the current production was greeted by mixed reviews from local critics, it received an enthusiastic second-night welcome from the New York audience. Highlights included a classic score by Gus Kahn and Walter Donaldson and several high-energy tap dance numbers staged by Dan Siretta.

Much of the credit for the musical numbers is due to Siretta, a choreographer who specializes in revivals. "I have to go back to an original source or I'm lost," he admitted in a recent interview. "Why make up something off the top of your head?"

The result is a production that remains essentially true to its 1928 intent, instead of one that lapses into parody and caricature. It is a serious revival of a very un-serious play.

The highly recognizable score includes an upbeat version of the much-recorded "Making Whoopee," a showstopping "Love Me Or Leave Me," and the song that became a Cantor signature, "Yes, Sir, That's My Baby."

"Whoopee" takes place on a dude ranch in Arizona in the 1920s. The ranch has attracted the patronage of a hypochondriac trying to escape the germ-in-

festated east. A local sweetheart has just been betrothed to Sheriff Bob, who runs the town with a firm, if slightly incompetent, hand. Unfortunately, the young lady loves an Indian named Wamenis, and the plot takes several wacky twists before ending in a series of marriage proposals by three love-struck couples.

Charles Repole has the difficult task of filling Cantor's shoes. Although his singing and dancing were superb, his characterization frequently lapsed into stock mannerisms.

The supporting cast was excellent, and the setting provided an excuse to parade a string of colorful and humorous characters onto the stage. (The original version had a cast of 94, including two horses, and had to be pared down considerably.)

Although the songs were originally written for "Whoopee," many of them did not seem at home in the play. In the 50 years that have passed since "Whoopee" first opened, the score has taken on a life of its own. Consequently, some of the songs seemed strangely out-of-place in the Arizona desert.

While "Whoopee" doesn't have the look of an instant smash, it could easily be a sleeper in what has been, up to now, an uninspired year for musicals on Broadway.

Steven Hager

## Northwest Radio Conference Announced

■ LOS ANGELES—Seattle, Washington will be the site of the 1st Annual Northwest Secondary Radio Conference, March 30 & 31, 1979.

The Planning Committee has announced that the goals of the two day conference will be to bring together, for an exchange of positive ideas, radio, trade and record representatives.

In announcing the site as the University Towers, the Committee also said that registrations will be held to \$45.00 for radio and 55.00 for record and trade people. Application forms are available from any of the committee members: Don Anti/Tony Muscolo (Anti/Muscolo, Inc.—Los Angeles, California), Rob Conrad (KING — Seattle, Washington), Stan Garrett (KBDF/KZEL—Eugene, Oregon), Ric Hansen/Bruce Cannon (KTAC — Tacoma, Washington), Steve MacKelvie (KRLC—Lewiston, Idaho), Don Nordine (KREM—Spokane, Washington), John Sherman KJRB — Spokane, Washington), Charley Stone (KQDI — Great Falls, Monana), Steve West (KJR — Seattle, Washington).

## Soul Searchin' in L.A.



As part of a recent promotional week in Los Angeles, Source artists Chuck Brown and the Soul Searchers and the Valentine Brothers, made their debut at The Whiskey. Pictured backstage are (top row, from left): David Jackson, VP business affairs; Denny Rosencrantz, VP a&r; Barbara Wyatt, director west coast publicity; Stan Layton, VP marketing; Santo Russo, VP product development; Chuck Brown; Bob Siner, MCA president; Jim Saltzman, MCA Distributing Corp. promotion manager; Joy Hall, director album promotion; Larry King, VP promotion; and George Mangrum, MCA Distributing Corp. regional promotion manager; (bottom row, from left) are: MCA recording artist Luther Rabb; William Vallentine; Russell Shaw, VP artist development director of special projects; Lorine Mendell, director secondary promotion, and Jan Valentine.

## Goodphone™ ROCK ALBUMS

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

LW	TW	NW			
1	1	1	Dire Straits	Dire Straits	Warner Bros.
2	2	2	The Blues Brothers	Briefcase Full Of Blues	Atlantic
3	3	3	The Doobie Brothers	Minute By Minute	Warner Bros.
5	5	4	Eddie Money	Life For The Taking	Columbia
6	6	5	Elvis Costello	Armed Forces	Columbia
4	4	6	Rod Stewart	Blondes Have More Fun	Warner Bros.
8	7	7	Billy Joel	52nd Street	Columbia
**	31	8	George Harrison	George Harrison	Gark Horse/WB
7	8	9	Toto	Toto	Columbia
18	11	10	McGuinn, Clark & Hillman	McGuinn, Clark & Hillman	Capitol
**	**	11	Bob Welch	Three Hearts	Capitol
**	14	12	Cheap Trick	At Budokan	Epic
14	9	13	Fabulous Poodles	Mirror Stars	Epic
15	15	14	The Babys	Head First	Chrysalis
24	18	15	Police	Outlandos d'Amour	A&M
10	10	16	Poco	Legend	ABC
21	26	17	George Thorogood	Move It On Over	Rounder
20	20	18	Marc Tanner Band	No Escape	Elektra
9	13	19	Eric Clapton	Backless	RSO
16	22	20	Sad Cafe	Misplaced Ideals	A&M
**	**	21	Gary Wright	Headin' Home	Warner Bros.
12	21	22	Nicolette Larson	Nicolette	Warner Bros.
19	28	23	Steve Forbert	Alive On Arrival	Nemperor
13	12	24	J. Geils Band	Sanctuary	EMI-America
28	25	25	Horslips	The Man Who Built America	DJM
31	29	26	Camel	Breathless	Arista
29	16	27	Santana	Inner Secrets	Columbia
42	49	28	Boombtown Rats	A Tonic For The Troops	Columbia
34	33	29	The Bee Gees	Spirits Having Flown	RSO
26	32	30	Kayak	Phantom Of The Night	Janus
25	24	31	The Pointer Sisters	Energy	Planet
**	40	32	Blondie	Parallel Lines	Chrysalis
**	35	33	The Cars	The Cars	Elektra
17	19	34	The Grateful Dead	Shakedown Street	Arista
**	30	35	Molly Hatchet	Molly Hatchet—Live	Epic
43	27	36	Heart	Dog & Butterfly	Portrait
27	**	37	Robert Johnson	Close Personal Friends	Infinity
38	41	38	Cindy Bullens	Desire Wire	UA
11	17	39	Queen	Jazz	Elektra
23	23	40	Styx	Pieces Of Eight	A&M
50	**	41	Jimmy Mack	On The Corner	Big Tree
**	**	42	Al Stewart	Time Passages	Arista
**	44	44	Kim Carnes	St. Vincent's Court	EMI-America
46	45	45	Robben Ford	The Inside Story	Elektra
**	36	46	UFO	Strangers In The Night	Chrysalis
47	38	47	Amazing Rhythm Aces	Amazing Rhythm Aces	ABC
**	**	48	Michael Franks	Tiger In The Rain	Warner Bros.
36	34	49	The Rolling Stones	Some Girls	Rolling Stones
**	**	50	TKO	Let It Roll	Infinity

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## CONCERT REVIEW

### Rose Royce Tops Hot Forum Bill

■ LOS ANGELES—The unbelievable Rose Royce (Whitfield) headlined February 10th's Lewis Grey Production at the Forum featuring Evelyn "Champagne" King, Michael Henderson and the Bar-Kays. It was without question this year's biggest BOM concert so far.

When Rose Royce started it off with "I'm Going Down," the fever of the crowd was running hot. They welcomed the group's charming medley of tunes from the hit film "Car Wash" with lots of applause; songs like "Ooh Boy, (I Love You So)," the theme song "Car Wash" and "Do You Dance" made the crowd party in their seats. The technical sound was superb for Rose Royce, as they had their own sound man to tackle tonight's special problem—an excited sell-out crowd.

Unlike some of the other acts, Rose Royce did complete versions of their songs instead of rushed, chopped up versions. Their vocals are always smooth, but tonight they were in especially fine form. Their harmony was on the money and their rhythms were tight, proving why they are such a polished and versatile act.

The concert opened with the amazing Evelyn "Champagne" King (RCA) performing her current hit "I Don't Know If It's Right." She really got the crowd's attention with the title cut from her new album "Smooth Talk." She whirled and twirled with the ease of a hot disco queen as she belted out "Shame;" yet just when the crowd's appetite was teased, she cut her performance short.

The next performer was Michael Henderson (Arista) opening with three lackluster, uninspiring album cuts before exciting the ladies in the audience with his repertoire of romantic offerings such as "Valentin Love," "Be My Girl" and the plush "You Are My Starship." However, when Hen-

derson tenderly sang "Take Me, I'm Yours," the ladies were ready to go with no hesitation, even though Henderson rushed through this hit song.

The Bar-Kays (Mercury) charged up the crowd with their hit progressive funk tunes "Shake Your Rump to the Funk" and "Holy Ghost." Members of the audience were "freaking" in their seats, so much so that extra security was called in as a precaution. The Bar-Kays were extremely tight this evening. **Stan West**

### MCA Names Sather Denver Branch Mgr.

■ LOS ANGELES — Al Bergamo, president, MCA Distributing Corporation, has announced the appointment of LeRoy Sather as branch manager, Denver branch, for MCA Distributing.

Sather started in the music industry in 1966 as key accounts salesman for the Craig Corporation in Denver.

### Nehi/Peaches Appoints Regional Promo Mgrs.

■ LOS ANGELES—Nancy Balagna, national director of promotions for the Nehi/Peaches chain, has announced appointments to four newly-created positions of regional promotion manager. Appointees and their regions are: Daniel Hudgins, western region (Colorado, Texas, Washington, Kansas, Oklahoma and Nebraska); J.D. Haas, northeast region (Pennsylvania, New Jersey, Washington, D.C., Connecticut, Virginia); Jeff Cochran, southeast region (Florida, Georgia, Missouri, Tennessee, North Carolina); David Burnett, north central region (Wisconsin, Michigan, Ohio, Indiana).

Regional promotion managers are responsible for coordinating advertising and promotions for all the stores in their region.

### New York, N.Y. (Continued from page 35)

with Robin Batteau of Pierce Arrow . . . Tee Lavitz is the new keyboardist for the Dixie Dregs, and he's another alum of the University of Miami school of music . . . Rocket Records recording artist Colin Blunstone will go into the studio March 12 to record his second album for the label. Producer is none other than former Zombie-mate Rod Argent. Rick Unger, Blunstone's manager, promises that the lp "will be very Zombie-like" . . . the soundtrack story and music from King Features' two-hour prime time animated Flash Gordon television special will be released on Wonderland Records. Wonderland will also produce its own Flash Gordon Adventure records using the acclaimed Alex Raymond art work . . . two female fans presented Don Williams with a t-shirt labeled "Country Music's Number 1 Sex Symbol" during the artist's February 4 concert in Tulsa, which was staged in conjunction with the Mayor of Tulsa's official proclamation making that day "Don Williams Day" in the Oil Capitol . . . NRBQ's new album, "Kick Me Hard," is due in April and will include a few previously unreleased tracks from 1977's "All Hopped Up" sessions and one cut from the 1972 "Workshop" sessions.

## Cover Story:

# Ian Matthews 'Makes It'

By SAM SUTHERLAND

■ LOS ANGELES — Few albums released during the final months of last year lived up to their title more accurately than Ian Matthews' "Stealin' Home": for Matthews, a journeyman British vocalist, songwriter and sometimes bandleader, that lp and its top ten single hit, "Shake It," represented a dramatic return to radio and sales prominence after a decade of recordings and performances as commercially checked as they were critically admired.

To U. S. programmers and record/tape retailers, that success was the climax to nearly a decade of varied recording projects that never matched the chart-topping prominence of his last major hit here, his successful single cover of Joni Mitchell's "Woodstock," recorded by Matthews Southern Comfort for MCA. Despite that cachet, though, Matthews spent much of the early '70s shaking off the lingering folk-rock image he inadvertently acquired as a founding member of the late, great Fairport Convention, with which he recorded three albums.

Just as Fairport seemed on the verge of imminent success, though, the characteristically restless Matthews shifted from that group's ambitious synthesis of traditional English folk styles and rock'n'roll electricity to an equally progressive and, in retrospect, nearly prophetic—country-rock base with Matthews Southern Comfort. And, as with Fairport before, that group's growing popularity apparently didn't satisfy Matthews musically: in the wake of "Woodstock" and the promise of a new international pop career, the London-born Matthews departed to embark on a solo career that encompassed both Fairport's folk eclecticism and Matthews Southern Comfort's country tinges, as well as his own distinctive songwriting approach.

If those career maneuvers may have maddened more commercially minded observers, they point up Matthews' wide-ranging interest in American and English musical styles. As he would later point out, the Fairport image was an especially ironic one, for the young Ian McDonald (he would later adopt his middle name to avoid confusion with another English rocker) had made his vinyl debut singing r&b inflected pop as a member of the short-lived Pyramid in 1966.

Since then, both on record and more informally as an avid record collector, he has con-

tinued his maverick path, adapting elements of soul, rock, bluegrass and countless other musical veins into his lissome style. After two solo albums for Vertigo/Mercury ("If You Saw Thro' My Eyes" and "Tigers Will Survive," which ranged from Richard Farina to Matthews' ebullient, overdubbed a cappella turn with The Crystals' "Da Doo Ron Ron"), he formed Plainsong, a quartet co-headed by songwriter-guitarist Andy Roberts. When a superb debut lp on Elektra ("In Search Of Amelia Earheart") failed to garner new audiences beyond a faithful Matthews cult, the group disbanded.

Matthews turned again to solo producer Michael Nesmith, which work, recording "Valley Hi" with repeated the frustrating cycle of enthusiastic peer and critical response and modest sales; some indication of the artist's low-keyed influence on other artists can be drawn from the Eagles' decision to adopt one of that lp's best tracks, Steve Young's "Seven Bridges Road," in a live acoustic arrangement whose vocal harmonies were virtually identical to Matthews'.

Industry cliches often saddle an artist in Matthews' position at that time with a commercial albatross that can spell the end of a career. When two more lps with Columbia added only modestly to the Matthews audience, interest from major labels became tempered with doubt. Yet Matthews had meanwhile moved from Los Angeles to Seattle, marshaling his skills as a versatile interpreter and a distinctive songwriter, and when his former Plainsong producer, Sandy Robertson, asked him to record for the new U. K.-based Rockburgh label, Matthews gamely headed for England to cut "Stealin' Home."

Robertson and publisher Lionel Conway of Island Music then set about finding a U. S. label, and the feisty Mushroom Records and its American chief executive, the late Shelly Siegel, proved enthusiastic. With strong covers of material by Terence Boylan ("Shake It" among them), Richard Stekol ("Yank and Mary"), Robert Palmer ("Gimmie An Inch," the probable second single), John Martyn ("Man In The Station," now shaping up as a European hit) and Matthews himself, Mushroom launched Ian Matthews as a star-on-the-rise, not a cult artist.

*(The Mushroom Records family has dedicated this cover in loving memory of Shelly Siegel.)*

## Geffen WCI Consultant

(Continued from page 3)

ing to be is a part of corporate," he explained, "and in that role dealing only with the heads of the three companies on matters such as pricing, policy, what we should be paying artists—not the day-to-day operational concerns." That concentration on high-level policy-making, without the demands of broad internal responsibilities within each division, was apparently the trump card that led to his acceptance of WCI's offer.

"Steve Ross called me up in January," recalled Geffen of overtures from WCI's chairman, "and asked me if I was ready to go back to work. I said, 'Not really.' But he asked if I was willing to be a consultant, in the event I didn't want to run an entire company." With ongoing teaching commitments, Geffen warmed to Ross' alternative.

"At this point, I only want to be involved with things I really want to do," Geffen continued, echoing his comments at the time of his resignation. "But I'm really happy about this: Mo [Ostin], Joe [Smith] and Ahmet [Ertegun] are all old, close friends, and I already know the staffs at all three companies really well. Remember, when I first formed Asylum, it was distributed through Atlantic." Equally important, he adds, the new arrangement still allows him time to continue outside teaching; although on leave from Yale for the current semester, he expects to assume future teaching projects.

As a newly-installed member of the WCI Records Group Policy planning board, Geffen will link up with the other divisional heads on the board, which include Warner Bros.' Ostin, E/A's Smith, Ahmet Ertegun of Atlantic, WEA International chief Nesuhi Ertegun, and WEA head Henry Droz, along with WCI chairman Ross.

### Agent To Label Chief

Geffen's retirement early last year climaxed a rapid rise to the top executive ranks that began during his tenures as an agent, first at William Morris and later at IFA (later merged into CMA), and then as an artist manager. When he formed the Geffen-Roberts management combine with Elliott Roberts in the late '60s, Geffen was still in his 20s, and helmed a roster including such acts as Neil Young, Crosby, Stills and Nash, Joni Mitchell, The Eagles, Poco and America.

In 1970, he moved into the label end with the formation of Asylum Records, whose initial roster included Joni Mitchell and

a then unrecorded songwriter, Jackson Browne, along with Judee Sill, Jo Jo Gunne and David Blue. Asylum was initially distributed by Atlantic, and, in 1972, WCI purchased the label from Geffen and enlisted his services as head of the young company; when the corporation decided to move Asylum from Atlantic in order to merge the company with Elektra, purchased from founder-owner Jac Holzman in the late '60s, Geffen became chairman of Elektra/Asylum/Nonesuch, a post he retained from the late '73 merger date until the end of 1975.

At the time of the merger, most industry sources estimated the value of the new E/A combine at \$13 million. Within three months of the first combined release, E/A had succeeded in bringing three of its four January, '74 releases into the top three positions on trade charts, and by year's end, Geffen reported a gross sales increase of over 125 percent.

E/A, under the direction of Joe Smith, has since racked up sales that have crossed the \$100 million mark as early as last year.

Said WCI's Ross of Geffen's new advisor/consultant status, "We at WCI are delighted that David Geffen has agreed to rejoin the WCI Records Group . . . He has always been a major figure in the record industry, and we are indeed grateful that we will again be deriving the benefits of his advice and counsel."

And, in an unrelated footnote to Geffen's move, RW has learned that his former managerial partner, Elliott Roberts, has recently entered the label field himself via a new pact with CBS Records.

## Zisson Bows Sound & Vision

■ NEW YORK — Jimmy Zisson, former general manager of A&M Records New York, has announced the formation of Sound & Vision Ltd.

Sound & Vision's activities will include artist management, record production and creative marketing projects.

Among the first major projects is the solo debut album production of Sante Fe singer/songwriter Lisa Gilkyson, produced by Sound & Vision at Baird Banners Opera House Recorders in Santa Fe and currently being completed at the Hit Factory in New York.

Additional projects include production with Cambridge rock and roll band Reckless, as well as film and television music consultancy work.

# RECORD WORLD GOSPEL

## Gospel Time

By MARGIE BARNETT

■ **Randy Stonehill** (Solid Rock) appeared recently at Nashville's Exit/In before a good-sized crowd despite the snowy weather. Backed only by his guitar, Stonehill relaxed the audience with his easy performing style and humorous anecdotes. Several tunes came from his 1976 lp "Welcome To Paradise," including "King of Hearts," "Good News," "Keep Me Running," and "Song For Sarah." Stonehill's humor also came in musical form with "Lung Cancer Lament" and "Ramada Inn." All of the tunes were penned by Stonehill except his interesting version of **Keith Green's** "Your Love Broke Through."

Light Records is putting out a promotional EP for **Dino Kartsonakis** of four songs from his forthcoming album "Rise Again" . . . The Saturday Evening Post will present a Christianity theme for the third year in the upcoming April issue, featuring articles on the **Boone Family**, the gospel boom, sports and bylined articles from **B. J. Thomas, Gloria Gaither, Bob Benson, Dr. James Dobson, Jason Towner** and **Mlcolm Muggeridge**.

**Messenger** (Light) has signed with the TAME Agency in Nashville for booking and the Cara Agency, Reseda, CA, for management . . . Dan Brock Associates has relocated to Edmond, OK with **Farrell & Farrell** and **Petra**, both on New Pax Records . . . **Flo Price's** new musical for children "Christmas 2001" from Lexicon Music/Light Records will preview at Music California, April 19-21, Los Angeles Hyatt prior to general release in June. The musical, designed for grades 4-6, will include an album, backgrounds tracks, music book, poster, handbills, lyric folders and bulletin covers.

"Grand Ole Gospel," broadcast live from the Opry house following the Friday Night Opry on WSM, recently celebrated its seventh anniversary. **Rev. Jimmy Snow** started the show . . . Rivendell Sound Records, home studio for Star Song Records, plans to update its facilities from 16 to 24 tracks.

### 'Glad' Push Developed

■ **NEW PROVIDENCE, PA.** — Gospel group Glad and its agency Artist Management Inc., have developed a comprehensive promotional push for the group's newly released album on Myrrh Records entitled "Glad." The band recorded jingles for various Christian stations around the country each featuring the station's legal ID, which may later be cut out and used by itself.

The promos were tailored to the stations' formats and even to specific disc jockeys in some areas. Included in the package are an interview with lead vocalist Ed Nalle, a script with timed intros to insert questions, a biography sheet, letters of recommendation and posters.

### Great Circle Hosts 'Gospel Night' Show

■ **NASHVILLE** — Great Circle Records, a division of the Benson Company, is sponsoring Gospel Night at the Exit/In, February 27 at 8 p.m. Featured artists include Jeannie C. Riley, Found Free and Reba all affiliated with Benson's various labels. Proceeds will benefit NARAS projects.

### 11th Dove Awards Set

■ **NASHVILLE** — W.F. "Jim" Myers, president of the Gospel Music Association, has announced the date and location for the 11th Annual Dove Awards program set at the quarterly board meeting in Phoenix, Arizona.

#### Four-Day Event

Gospel Music Week and the 11th Dove Awards banquet will be held March 23-26, at the Opryland Hotel here. The four day event will feature seminars, work shops, and panel discussions directed by a slate of notable names from the various music related industries.

### GMA Board To Meet In Washington, D.C.

■ **WASHINGTON, D.C.** — The Gospel Music Association will hold its quarterly board meeting here March 19-21. Wednesday morning (21) the GMA will sponsor its Annual Congressional Breakfast in the Gold Room of the Rayburn House Office Building on Capitol Hill. Teddy Huffam and the Gems (Canaan) and Cynthia Clawson (Triangle) will perform at the country ham breakfast.

## Word Restructuring Set

By MARGIE BARNETT

■ **WACO, TX.** — Word Inc.'s record marketing division is presently restructuring its Waco-based staff to further define responsibilities. Under the supervision of marketing director Dan Johnson will be two marketing coordinators for the eastern and western United States.

Bob Rouse, former marketing director for the now defunct HouseTop label, will fill the marketing coordinator, east coast position. No one has been appointed to the west coast slot. The marketing coordinators will oversee the execution of all marketing plans in their respective areas.

Reporting to Rouse and his as

yet unnamed counterpart will be Dan Hickling, radio promotion coordinator, religious; Mike Cloer, radio promotion coordinator, secular; and Stan Jantz, merchandising manager. The west coast coordinator will also oversee Rob Dean, coordinator, Maranatha Music, Word's newest label distribution acquisition located in Los Angeles.

Prior to joining Word in the newly created post of secular radio promotion, Mike Cloer worked in radio promotion for United Artists Records in South Carolina. As announced in the last section, Linda Beversluis will be handling all press for Word on a temporary basis.

## Contemporary & Inspirational Gospel

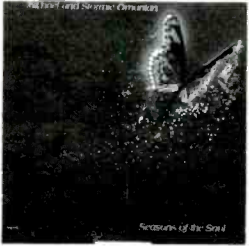
MARCH 3, 1979

MAR.	FEB.			
3	17			
1	1	<b>HAPPY MAN</b> B. J. THOMAS—Myrrh MSB 6593 (Word)	19	17 <b>TELL 'EM AGAIN</b> DALLAS HOLM & PRAISE/ Greentree R 3480 (Benson)
2	2	<b>NO COMPROMISE</b> KEITH GREEN/Sparrow SPR 1024	20	24 <b>DALLAS HOLM &amp; PRAISE LIVE</b> Greentree R 3441 (Benson)
3	3	<b>MIRROR</b> EVIE TORNUQUIST/Word WSB 8735	21	19 <b>HE MADE ME WORTHY</b> JANNY GRINE/Sparrow SPR 1021
4	4	<b>MANSION BUILDER</b> 2nd CHAPTER OF ACTS/Sparrow SPR 1020	22	— <b>BREAKIN' THE ICE</b> SWEET COMFORT BAND/Light LS 5751 (Word)
5	7	<b>FOR HIM WHO HAS EARS TO HEAR</b> KEITH GREEN/Sparrow SPR 1015	23	28 <b>WOOD BETWEEN THE WORLD</b> BOB AYALA/Myrrh MSB 6608 (Word)
6	6	<b>GENTLE MOMENTS</b> EVIE TORNUQUIST/Word WST 8714	24	22 <b>COMMUNION</b> Birdwing BWR 2009 (Sparrow)
7	5	<b>THE VERY BEST OF THE VERY BEST</b> THE BILL GAITHER TRIO/Word WSB 8804	25	32 <b>HEY DOC!</b> MIKE WARNKE/Myrrh MSA 6599 (Word)
8	8	<b>HOME WHERE I BELONG</b> B. J. THOMAS/Myrrh MSB 6574 (Word)	26	16 <b>PRAISE II</b> VARIOUS ARTISTS—Maranatha MM0026 (Word)
9	9	<b>MUSIC MACHINE</b> CANDLE/Birdwing BWR 2004 (Sparrow)	27	27 <b>PRAISE I</b> VARIOUS ARTISTS/Maranatha MM0008 (Word)
10	11	<b>COSMIC COWBOY</b> BARRY MCGUIRE/Sparrow SPR 1023	28	23 <b>FRESH SURRENDER</b> THE ARCHERS/Light LS 5707 (Word)
11	10	<b>BLAME IT ON THE ONE I LOVE</b> KELLY WILLARD/Maranatha MM0047 (Word)	29	25 <b>BRINGIN' THE MESSAGE</b> MESSENGER/Light LS 5738 (Word)
12	13	<b>FORGIVEN</b> DON FRANCISCO/New Pax NP 33042 (Word)	30	26 <b>SOMEWHERE LISTENIN'</b> JIMMY SWAGGART/Jim R 3628 (Benson)
13	14	<b>A LITTLE SONG OF JOY FOR MY LITTLE FRIENDS</b> EVIE TORNUQUIST/Word WST 8769	31	29 <b>EMERGING</b> PHIL KAEGGY BAND/New Song NS 004 (Word)
14	12	<b>AMY GRANT</b> Myrrh MSB 6586 (Word)	32	34 <b>LOVE EYES</b> JAMIE OWENS/Collins/Light LS 5736 (Word)
15	20	<b>BULLFROGS AND BUTTERFLIES</b> CANDLE/Birdwing BWR 2010 (Sparrow)	33	40 <b>PILGRIMS' PROGRESS</b> THE BILL GAITHER TRIO/Impact R 3495 (Benson)
16	15	<b>AWAITING YOUR REPLY</b> RESSURECTION BAND/Star Song SSR 0011	34	30 <b>CLASSICS</b> THE BILL GAITHER TRIO/Impact 2R 3532 (Benson)
17	21	<b>A TIME TO LAUGH, A TIME TO SING</b> TERRY TALBOT/Sparrow SPR 1022	35	36 <b>GIFT OF PRAISE</b> VARIOUS ARTISTS/Maranatha MM0046 (Word)
18	18	<b>LIVE IN LONDON</b> ANDRAE CROUCH & THE DISCIPLES/Light LSX 5717 (Word)	36	35 <b>PRAISE STRINGS II</b> VARIOUS ARTISTS/Maranatha MM0039 (Word)
			37	31 <b>THE LADY IS A CHILD</b> REBA/Greentree R 3486 (Benson)
			38	37 <b>FIRST CLASS</b> BOONE GIRLS/Lamb & Lion LL 1038 (Word)
			39	38 <b>COME BLESS THE LORD</b> CONTINENTALS/New Life NL 77-7-6
			40	39 <b>FUN IN THE SON</b> ISAAC AIR FREIGHT/Maranatha MM0042 (Word)

# Gospel Album Picks



**YOU MAKE IT RAIN FOR ME**  
**RUSTY**—Canaan CAS 9848 (WORD)  
 This album is a marked departure for Rusty Goodman and Canaan Records alike. The heavy MOR flavor creates a new and exciting direction complementing Rusty's solo expression of talent. Cuts best displaying the lp's fresh sound include "Remember Me" and "Going Up Yonder."



**SEASONS OF THE SOUL**  
**MICHAEL & STORMIE OMARTIAN**—Myrrh MSB 6606 (Word)  
 Excellent production is the key to this lp. Produced by Omartian — well-known for his work in the pop music field, the album provides a clean satisfying sound bordering between rock and contemporary. The title cut, "Ms. Past" and "Where I Been" are standouts.

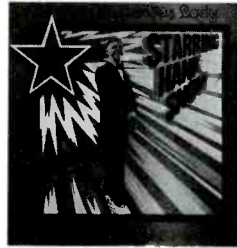
## Soul & Spiritual Gospel

MARCH 3, 1979

MAR. 3	FEB. 17	
1	1	<b>LOVE ALIVE II</b> WALTER HAWKINS & THE LOVE CENTER CHOIR/Light LS 5735 (Word)
2	2	<b>I DON'T FEEL NOWAYS TIRED</b> JAMES CLEVELAND & THE SALEM INSPIRATIONAL CHOIR/Savoy DBL 7024 (Arista)
3	5	<b>GOSPEL FIRE</b> GOSPEL KEYNOTES/Nashboro 7202
4	4	<b>FROM THE HEART</b> SHIRLEY CAESAR/Hob HBL 501 B
5	8	<b>LOVE ALIVE</b> WALTER HAWKINS & THE LOVE CENTER CHOIR/Light LS 5686 (Word)
6	3	<b>LIVE IN LONDON</b> ANDRAE CROUCH & THE DISCIPLES/Light LSX 5717 (Word)
7	6	<b>I'LL KEEP HOLDING ON</b> MYRNA SUMMERS/Savoy 14483 (Arista)
8	9	<b>SINNER MAN</b> DONALD VAILS CHORALEERS/Savoy DBL 7019 (Arista)
9	7	<b>(IS THERE ANY HOPE FOR) TOMORROW</b> JAMES CLEVELAND & CHARLES FOLD SINGERS, Vol. III/Savoy DBL 7020 (Arista)
10	13	<b>REUNION!!!</b> JAMES CLEVELAND & ALBERTINA WALKER/Savoy 14502 (Arista)
11	12	<b>WHEN JESUS COMES TO STAY</b> SARA JORDAN POWELL/Savoy 14465 (Arista)
12	11	<b>FOR THE WRONG I'VE DONE</b> WILLIE BANKS & THE MESSENGERS/HSE 1521
13	14	<b>LIVE</b> DOROTHY NORWOOD/LA DCP 1915
14	10	<b>LIVE AT CARNEGIE HALL</b> JAMES CLEVELAND/Savoy DBL 7014 (Arista)
15	16	<b>GOD'S GOODNESS</b> WILLIE BANKS & THE MESSENGERS/HSE 1478
16	18	<b>FACE IT WITH A SMILE</b> TESSIE HILL/ABC/Peacock PY 59233
17	17	<b>FIRST LADY</b> SHIRLEY CAESAR/Hob HBL 500 B
18	25	<b>AMAZING GRACE</b> ARETHA FRANKLIN/Atlantic SD 2906
19	23	<b>JACKSON SOUTHERNAIRES</b> Malaco 4357 (TK)
20	24	<b>THE COMFORTER</b> EDWIN HAWKINS/Birthright BRS 4020

21	28	<b>EVERYTHING WILL BE ALRIGHT</b> JAMES CLEVELAND & THE NEW JERUSALEM BAPTIST CHURCH CHOIR/Savoy 14499 (Arista)
22	15	<b>HOW FAR IS HEAVEN</b> REV. JULIUS CHEEKS & THE FOUR KNIGHTS/Savoy 14486 (Arista)
23	29	<b>JESUS IS COMING</b> THE SENSATIONAL NIGHTENGALES/ABC/Peacock PY 29232
24	21	<b>GOLDEN FLIGHT</b> DIXIE HUMMINGBIRDS/ABC/Peacock PY 59237
25	27	<b>TONIGHT'S THE NIGHT</b> THE GOSPEL KEYNOTES/Nashboro 7187
26	26	<b>THE FOUNTAIN OF LIFE</b> JOY CHOIR Gospel Roots 5034 (TK)
27	34	<b>DR. JESUS</b> THE SWANEE QUINTET/Creed 3088 (Nashboro)
28	31	<b>DWELL IN ME</b> REV. MACEO WOODS & THE CHRISTIAN TABERNACLE CHOIR Savoy 14501 (Arista)
29	32	<b>MAMA PRAYED FOR ME</b> THE SENSATIONAL WILLIAMS BROTHERS/Savoy 14462 (Arista)
30	19	<b>SINGING IN THE STREET</b> THE PILGRIM JUBILEE SINGERS/Nashboro 7198
31	30	<b>NOW!</b> THE KINGS TEMPLE CHOIR/Creed 3083 (Nashboro)
32	20	<b>CHAPTER 5</b> INEZ ANDREWS/ABC/Songbird SB 269
33	35	<b>LIVE IN SWEDEN WITH CHORALERNA</b> DANNIEBELLE/Sparrow SPR 1019
34	33	<b>ALL TOGETHER FOR ONE</b> THE ALVIN DARLING ENSEMBLE/Inspirational Sounds IS 1003
35	—	<b>MEETING OVER YONDER</b> THE SOUL STIRRERS/Savoy 14992 (Arista)
36	39	<b>A CITY BUILT FOUR SQUARE</b> DOROTHY LOVE COATES/Savoy 14500 (Arista)
37	—	<b>COME ALIVE FOR JESUS</b> THE J. C. WHITE SINGERS/Savoy 14498 (Arista)
38	22	<b>VERY BEST OF THE MIGHTY CLOUDS OF JOY</b> ABC/Peacock AA 1091/2
39	36	<b>LOVE, PEACE, HAPPINESS</b> TOMMY ELLISON & THE FIVE SINGING STARS/Nashboro 7203
40	40	<b>BEHOLD</b> BILLY PRESTON/Myrrh MSB 6605 (Word)

# Country Album Picks



**THE MYSTERIOUS LADY**  
**HANK SNOW**—RCA AHL1-3208  
 "Who else but Hank has ever been a major recording artist for the same record company for 43 years?" asks Loretta Lynn in the liner notes. Snow's one-of-kind style as demonstrated on this Chuck Glaser-produced album shows why this is true. Standouts: "Ramblin' Rose," "Six String Tennessee Flat Top" and the title cut.



**THE FIRST NASHVILLE GUITAR QUARTET**  
**CHET ATKINS**—RCA AHL1-3302  
 Liona Boyd, John Knowles and John Pell—all outstanding guitarists—appear with Atkins on this instrumental lp which ranges in material from "You Needed Me" to "Washington Post March" to "Brandenburg." Together the quartet creates a well-crafted sound which defies classification but is nevertheless fascinating for all kinds of listeners.

# Country Radio

By CINDY KENT

■ **BIG MOVES:** Dale Turner is leaving the PD slot at WKDA, Nashville, for afternoon drive at WSAI, Cincinnati, according to WSAI PD Jonathan Fricke. Turner takes over the position from Andy Witt, who returns to WTSO, Madison, to work in the music department with MD Pat Martin. Turner says no announcement has been made yet about his replacement at WKDA. Dale's move is effective March 5. At WSAI, Fricke reports the new line-up: Jim Scott, 6-10 a.m.; Dickey Shannon, 10-3; Dale Turner, 3-7; Debbie Connors (formerly with WMPS), 7-midnight; and Ted McAllister, midnight-6. Larry Kirby is station manager. Fricke also reports big station promotions every two weeks, including instant replay giveaways with a grand prize jukebox, and 13 big prizes (chainsaws, donut factories, etc.) for 60 days (station frequency: 1360).

Jeff Williams, MD at WHYL (Y96), Harrisburg, is leaving that post to go into private industry, but is being retained at the station as a programming-promotion consultant. According to Williams, he will still perform the service of MD, but on a consultant basis. Reason for the switch is a financial one, says Williams, who will still do his weekly bluegrass show.

Robert Walker goes to KARM, Fresno, in the capacity of general manager, according to station MD K. C. Adams. Walker comes to KARM from another Fresno station, KFRE.

MORE GOOD COUNTRY! Chris Taylor, PD/MD, KYNN, Omaha, is launching a one man campaign for more "good short country sounding records" through a letter sent Feb. 14 to label and radio executives. "Is country music becoming all long, slow, M.O.R. records? I don't want to put my listeners to sleep at 6 a.m.—I want to wake them up," the letter states. Taylor says KYNN is adopting a policy of not adding slow records over 3:15, and few over 2:40, until the records reach at least #50 in one or more trades. "I must do something to make the industry wake up," Taylor says. And they're waking up—early reaction from other key radio people PD program and music directors indicates more letters to record companies may be forthcoming.

GOOD NEWS AT WGTO: Dave Campbell, MD, WGTO, Cypress Gardens, reports that station will go 24 hours live in early March. Bob Fuller and Rick Roberts have already been assigned as night jocks. The station is planning specials to coincide with the new 24 hour period, including a listener-chosen all-time top 54, a special of number one songs, live album broadcasts, an all-Florida country special, and rockabilly.

NEW STATION: Horseshoe Bend, Ark., boasts new country station KHAM, owned and managed by Gene Williams. The station went on the air Nov. 17, accompanied by a five-county billboard campaign advertising the new station.

# RECORD WORLD COUNTRY

## 'Pro-Motion' Aims To Promote Label, Radio and Retail Communications

(Continued from page 12)

Music City Distributors, and Rick Terry, manager of Discount Records.

Between 50 and 75 people attended the regular meetings, according to Mascolo. About a dozen radio stations in the Nashville area are represented, as well as a few stations and retailers from Memphis, Knoxville, Clarksville and Bowling Green, Ky.

### Nashville Operation

"It's basically a Nashville operation," says Mascolo. "We're fortunate to have the type of promotion, radio and account people to do this. We're all just trying to better communications by working towards the betterment of music in general, radio in general, sales in general, etc."

Board member Michele Peacock, who has been with the group since its beginning, empha-

sizes that no actual record promotion or product is allowed at the meetings. "We're very strict about allowing no promotion. The main purpose of the organization is to open lines of communication so we can all do our jobs more effectively, and as a result have a better market. We all have to work together, and by having a common goal with the group, a smoother working region is created."

Debbie Towsley, who does independent promotion, also works with the group as editor of a monthly newsletter which features updates on the discussions as well as news on group members.

## Sound 70 Ups Stewart

■ NASHVILLE — Robert Lee Stewart, former director of special projects for The Sound Seventy Corporation, has been promoted to a newly created position as vice president, artist development, Joseph E. Sullivan, president, has announced.

## Cunniff Joins CMF

■ NASHVILLE — The Country Music Foundation has announced the appointment of Al Cunniff as its new head of press relations.

Cunniff, a native of Boston, moved to Nashville in 1978 from Baltimore, where he worked as a writer and feature editor for "The News American," a daily Hearst paper.

## KOOL Country On Tour Will Bring Top Country Artists to Fifteen Cities

■ NASHVILLE — The Brown & Williamson Tobacco Corp., which has sponsored the KOOL Jazz Festivals for four years, is making a move into country music presentations with the establishment of KOOL Country on Tour. The tour involves major country artists appearing in shows in 15 major cities nationwide.

As part of Brown & Williamson's expansion of its association with George Wein, Dino Santangelo and Festival Productions, KOOL Super Nights, featuring pop acts such as Sarah Vaughan, Mel Torme and Gerry Mulligan, has also been established and will play in approximately 13 venues. That series will begin with performances by Paul Anka

in Phoenix, Omaha and Minneapolis.

KOOL Country On Tour opens in Columbus, Ohio, March 3 with appearances by Billy "Crash" Craddock, Bill Anderson, Mary Lou Turner, and Willie Wynn and the Tennesseans. Other cities included in the tour include Jacksonville, Milwaukee, San Francisco, Cleveland, Flint, Huntington, Buffalo, Louisville, Birmingham, Shreveport, Pine Bluff, Ft. Worth, Norman and Minneapolis. Additional artists appearing on the various dates include George Jones, The Kendalls, Johnny Rodriguez, Don Williams, Conway Twitty, Ronnie McDowell, Razy Bailey, Tom T. Hall, Mickey Gilley, Marty Robbins and Merle Haggard.

In a prepared statement, Roger Kirk, president of Brown & Williamson, said, "For KOOL Country On Tour, we have gathered some of the real greatest in country music. From the Nashville sound to Texas to the Coast and back again, we will present the many 'faces' of good country music. We feel sure that these KOOL events will be popular wherever they go."

## Johnson NATD President

■ NASHVILLE—The Nashville Association of Talent Directors, the regulatory professional organization of booking agencies in Nashville, has elected Jack D. Johnson as its president.

Other officers are as follows: Ted Fuller, vice president, (Music Park Talent); Billy Deaton, treasurer, (Billy Deaton Talent); Sonny (C.D.) Simmons, secretary, (Century II); Al Embry sgt-at-arms, (International House of Talent).

## Nashville Report

By RED O'DONNELL



■ Is this a first? Veteran soul singer **James Brown** is special guest of **Porter Wagoner** on the March 10 Grand Ole Opry weekly hoedown . . . MCA artist **Tanya Tucker** filming co-starring role in the 4-hour made-for-TV movie, "The Rebels" . . . Jamey Anderson, at 7 months, has two teeth and is crawling—but doesn't whisper loud enough to appear on daddy **Bill Anderson's** shows . . . All reports on **The Statlers** upbeat. Sizzling at the box offices down South, suh.

Happy to report that all the snow has left Nashville—expect **Hank**. He's slated for some "Movin' On" any flaky minute.

**Wendy Holcombe** hired a four-member band for her upcoming tours. Wendy's father picks guitar with the group . . . **Roy Acuff's** quip: "Now that 'One O'clock Jump' won a country music Grammy for **Asleep at the Wheel**, I've suggested that **Leaping Bill Carlisle** use it for his theme music."

**Jerry Reed** heads to France in September to film co-starring role in sequel to the "Smokey and the Bandit" picture that fractured theater box office records. (**Burt Reynolds** stars and **Jackie Gleason** reprises his lawman role. No mention of **Sally Field** being in the cast.)

"We'll be shooting for about 10 weeks in South of France," Reed

(Continued on page 56)

## PICKS OF THE WEEK

**SINGLE** LINDA RONSTADT, "LOVE ME TENDER" (prod.: Peter Asher) (writers: E. Presley/V. Matson) (Elvis Presley/Belinda, BMI) (2:39). Ronstadt tries out a song originally made famous by Elvis Presley, and the sound is equally smooth and soothing. The arrangement is sweet and simple with an acoustic guitar, subtle keyboards and a gentle harmony track giving support. Asylum 46011.



**SLEEPER** ROBERT GORDON, "IT'S ONLY MAKE BELIEVE" (prod.: Richard Gottehrer) (writers: Twitty/Nance) (Twitty Bird, BMI) (2:37). Another hit from the past, this one previously done by Conway Twitty, is done with style and conviction by Gordon. Production is simple and authentic as the song builds in emotion with lyrics and melody working together. RCA PB-11471.



**ALBUM** MARGO SMITH, "A WOMAN." Smith follows her recent single successes with a collection of songs which show both her strength and versatility. She moves from her current, disco-influenced single "Still A Woman" to the more relaxed sound of "Don't You Love Me Anymore" to the livelier "Ain't We Just A Couple Of Fools," with her expressive voice giving each song a distinct touch. Warner Bros. BSK 3286.



# Country Hotline

By MARIE RATLIFF

## MOST ADDED CHART CONTENDERS

Lynn Anderson — "Isn't It Always Love"

Sammi Smith — "What A Lie"

Paul Schmucler — "Makin' Love"

Charlie Rich — "I Lost My Head"

Lorrie Morgan — "Two People In Love"



Tommy Overstreet

"Cheater's Kit" looks like a hit package for Tommy Overstreet! Out-of-the-box adds at WJJD, WIRK, KRAK, KERE, WBAM, WRRD, KNIX, WITL, WSLC, KTTS, KCUB, KKYX, KVOO, WTOD, KRMD, KMPS, KSOP, WDEN, KWKH, KCKC, WYNN, KJJJ, KFDI, KSSS, KBUC.

New Epic pairing Louise Mandrell and R. C. Bannon drawing early attention with "I Thought You'd Never Ask." It's already added at KAYO, WYDE, WHOO, WWKN, KRAK, KYNN, WSLC, KKYX, KTTS, WDEN, KMPS, WFAI, WPNX, KCUB, WRRD, KFDI, KVOO. Porter Wagoner's "I Want To Walk You Home" starting in Atlanta, Roanoke, Seattle.

Paul Schmucler is making points with "Makin' Love" at KRAK, KXLR, KERE, WUNI, WJQS, WSDS, WTOD, KSSS, KRMD, WPNX, WQQT.



Anne Murray

Lorrie Morgan (whose father is the late George Morgan) carries on the family tradition with her debut release on ABC Hickory. "Two People In Love" is playing at WBAM, WSLC, KTTS, WVOJ, WFAI, WPNX, KKYX, WIVK, WDEN, KVOO, KFDI, WTSO. Linda Naile playing in Wichita, Spokane, Shreveport, Jackson with "There Hangs His Hat."

Don King is making strides with "Live Entertainment" at KRAK, KYNN, WBAM, WDEN, KMPS, WPNX, KBUC, WTOD, WHOO, WITL, WSLC, KKYX, KTTS, WGTO, KCUB, KFDI, KVOO, KSSS, KRMD, KSO. Sandra Kaye's "I've Seen It All" starting at WPNX, WJQS, WKKN, WSDS, KVOO, KFDI, WFAI.

Super Strong John Conlee, Janie Fricke, Charley Pride, Johnny Duncan, Jacky Ward.

Ray Price is moving with "There's Always Me" at KHEY, KAYO, WPLO, KNIX, WIL, KKYX, WBAM, KTTS, WIRK, KCUB, WUBE, WHOO, WMT, KCKC, WQQT, WTOD, WFAI, WMNI, WTSO. Shylo's just shipped "Freckles" added in Memphis, Montgomery, Seattle, Tulsa.

With her first for the Cyclone label, Sammi Smith moves quickly with "What A Lie" at KCUB, WGTO, KTTS, KKYX, WSLC, KNIX, WIRK, KRAK, KERE, KAYO, WDEN, KFDI, WFAI, WIVK.

Lp Interest: Anne Murray — "For No Reason at All" (KGA). Jim Ed Brown & Helen Cornelius — "Lying in Love With You" (WSDS), "I Think About You" (WPLO).

Maureen McGovern moving into country audiences at WFAI, KJJJ, WJQS, KSSS with "Can You Read My Mind."

## SURE SHOTS

Lynn Anderson — "Isn't It Always Love"

Charlie Rich — "I Lost My Head"

Linda Ronstadt — "Love Me Tender"

## LEFT FIELDERS

Terrie Hollowell — "May I"

Robert Gordon — "It's Only Make Believe"

John Anderson — "My Pledge of Love"

## AREA ACTION

Jimmie Rodgers — "Easy to Love" (WFAI, KVOO)

Don Schlitz — "You're The One Who Rewrote My Life Story" (WIL)

Wayne Newton — "Housewife" (KSSS)

# Mandrell Secures TV Exposure Via Nashville-Based Management

By WALTER CAMPBELL

■ NASHVILLE—With recent publicity about management in Nashville, or the lack of it, and its ability to secure television exposure for Nashville-based artists, ABC artist Barbara Mandrell stands out as an exception to the belief, whether it is based on fact or not, that an artist has to go outside of Music City for such exposure.

Mandrell is one of the most visible Nashville artists on television in recent months, appearing on at least six network shows since November either singing or in other performing roles. Among the recent shows on which she has appeared are "Christmas From The Grand Ole Opry" hosted by John Ritter, "Murder In Music City," a made-for-TV movie on NBC, "Dinah!," the syndicated talk show, "ABC's Wide World Of Sports" with the Harlem Globetrotters, as a presenter on the "Dick Clark American Music Awards" which aired Jan. 12, and as a performer on the "People's Command Performance."

"It's worked well for us," Mandrell told RW. "I have Nashville management because my father (Irby Mandrell) is my manager, and Dick Blake is my agent; he takes care of my dates. So far we're pleased and see no problem because television is almost limitless in its advantages and the

good things it can do for an artist."

She remains wary of overexposure, though, and the problems it can cause with live appearances and record sales. "That is exactly why we have turned down some offers to be in weekly television series because we feel it could be detrimental to me," she explains. "I think it can hurt at the box office and hurts record sales to a degree. But as far as guest appearances on other people's shows, at this point it's an advantage because I think it kind of creates a demand for the product. Right now I'm at the point where I need for people to be familiar with me, what I'm doing, what I look like. And on top of all that, I enjoy it, trying new things."

Mandrell was also a performer (as well as a nominee) on the Grammy Awards show and appeared on many of the network preview spots leading up to the program. Airing March 25 is John Denver's Pro-Am Celebrity Downhill Ski Race on which she is a guest along with other musical and non-musical celebrities, and she will also be appearing on the March 3 PBS "Live At The Grand Ole Opry" telecast. "It thrills me," says Mandrell. "I would like to think that I could work out of my home town, Nashville."

# Nashville Report *(Continued from page 55)*

says.

Reed, after his debut in "W. W. and Dixie Dancekings" said, "Acting in films is labor. I wouldn't want to do it for a living."

Now, about five years and at least a dozen films later, the RCA recording artist says: "I love acting. If that is what I'm doing. It's getting easier all the time."

Meanwhile Reed is one of three nominees for "Best Support Actor" in the fifth annual "People's Choice Awards," scheduled to be announced March 8 on a CBS-TV special. **Dom DeLuise** and **John Belushi** are his competitors.

**Conway Twitty** has been at Woodland Sound Studios working on his newest album for MCA. Conway and **David Barnes** are co-producing the album, which is expected to have a new sound for Conway.

Exit/In went through a phase recently. The various operators of Music City's best listening room over the years have always expressed concern over cash flow problems. The current management instituted a dance floor format with a house band on certain nights in an attempt to bring in more revenues. As predicted by a number of Elliston Place observers, the result was less than pleasing (a total of ten people showed up one night last week). So it looks like the club will remain Nashville's most viable showcase room for all kinds of acts, from the **Ramones** to **Gail Davies** to **Billy Cobham**, to name a few recent highlights. (Hats off to **Aubrey Hornsby** for his valiant efforts and impressive results in booking these acts.)

**Kenny Rogers** headlines two concerts at the Grand Ole Opry House March 7-8. Shows will be taped for part of a special he is doing for CBS. Rogers' guests are **Ray Charles**, **Dottie West**, **Oak Ridge Boys** and his wife **Marianne Gordon** of Hee Haw . . . Veteran West Coaster **Ken Kragen** is the project's executive producer. You remember Kragen. He was once manager of the **Smothers Brothers**. Ken now manages Kenny.



# Country Single Picks

## COUNTRY SONG OF THE WEEK

**LYNN ANDERSON**—Columbia 3-10909

**ISN'T IT ALWAYS LOVE** (prod.: David Wolfert) (writer: K. Bonoff)  
(Sky Harbor, BMI) (2:58)

A Caribbean touch emerges from this cover version of a Karla Bonoff song. The single is a new direction for Anderson, in terms of both material and style.

**VERN GOSDIN**—Elektra 46021

**YOU'VE GOT SOMEBODY, I'VE GOT SOMEBODY** (prod.: Gary S. Paxton)  
(writer: M.C. Johnson) (Garpax/Sea Dog, ASCAP) (3:17)

Gosdin's sound is exceptionally strong to match the straightforward material. The theme is solid country, presented with a full, clear sound.

**TERRI HOLLOWELL**—Con Brio 150

**MAY I** (prod.: Bill Walker) (writer: K. Bowman) (Con Brio, BMI) (3:38)

This tune takes its time, but the chorus hook makes it worth the wait. Hollowell sings smoothly and with a sincere tone.

**JOHN ANDERSON**—Warner Bros. 8770

**MY PLEDGE OF LOVE** (prod.: Norro Wilson) (writer: J. Stafford, Jr.)  
(Wednesday Morning/Our Children's, BMI) (2:45)

Anderson's version of this song is as strong as the original by Joe Jeffries without resorting to imitating its style. The sound has appeal for pop and a/c formats as well as country.

**CHARLIE RICH**—United Artists X1280-Y

**I LOST MY HEAD** (prod.: Larry Butler) (writers: J. Slate/S. Pippin/L. Keith)  
(House of Gold/Windchime, BMI) (3:24)

Rich has had one hit after another recently, and this single sounds like one more to add to the list. His full-textured vocals show versatility on this slightly more uptempo cut.

**STERLING WHIPPLE**—Warner Bros. 8747

**LOVE IS HOURS IN THE MAKING** (prod.: Jimmy Bowen) (writer: S. Whipple)  
(Tree, BMI) (3:12)

Already established as a songwriter, Whipple continues to progress as an artist with an uncomplicated self-penned tune. The rhythm track is catchy as Whipple sings steady and smooth.

**HANK SNOW**—RCA PB-11487

**THE MYSTERIOUS LADY FROM ST. MARTINIQUE** (prod.: Chuck Glaser)  
(writers: R. Redd/M. Torok) (Cedarwood, BMI) (3:14)

Snow uses his distinctive style on a Buffett-like song of the South Seas. A slick tempo and crisp production extend the mood created by the lyrics.

**MICKEY NEWBURY**—ABC Hickory 54042

**LOOKING FOR THE SUNSHINE** (prod.: Ronnie Gant) (writer: M. Newbury)  
(Milene, ASCAP) (3:18)

In the style of a couple of other high quality songwriters, Newbury spices up his sound with polished production techniques. The result is an almost soul-flavored country tune with plenty of commercial appeal.

**JERRY JEFF WALKER**—Elektra 46016

**COMFORT AND CRAZY** (prod.: Michael Brovsky) (writer: G. Clark) (World  
Song, ASCAP) (3:12)

Walker uses his loose style on a relatively quiet and restrained tune. Production is especially nice as the sound is simple but sophisticated in a laid-back way. "Eastern Avenue River Railway Blues" on the flip side is also worth a listen.

**BRIAN SHAW**—Scorpion 0574

**ALL THE TIME** (prod.: Slim Williamson) (writers: M. Walker/M. Tillis)  
(Cedarwood, BMI) (2:49)

The smooth sound and up-front hook give this cut potential for a/c and MOR action as well as country. Strings and background singers add support.



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# Record World Country Albums

MARCH 3, 1979

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

MAR. 3 FEB. 24

WKS. ON CHART

1	1	<b>THE GAMBLER</b> KENNY ROGERS United Artists LA 834 H (6th Week)	12
2	3	<b>NEW KIND OF FEELING</b> ANNE MURRAY/Capitol SW 11849	3
3	2	<b>WILLIE &amp; FAMILY LIVE</b> WILLIE NELSON/Columbia KC 2 35426	14
4	6	<b>JOHN DENVER</b> /RCA AQL1 3075	6
5	18	<b>SWEET MEMORIES</b> WILLIE NELSON/RCA AHL1 3243	4
6	7	<b>TNT</b> TANYA TUCKER/MCA 3066	15
7	8	<b>WHEN I DREAM</b> CRYSTAL GAYLE/United Artists LA 858 H	36
8	5	<b>EVERY WHICH WAY BUT LOOSE</b> (SOUNDTRACK) VARIOUS ARTISTS/Elektra 5E 503	11
9	10	<b>I'VE ALWAYS BEEN CRAZY</b> WAYLON JENNINGS/ RCA AFL1 2979	21
10	4	<b>STARDUST</b> WILLIE NELSON/Columbia JC 35305	43
11	11	<b>THE BEST OF BARBARA MANDRELL</b> /ABC AY 1119	4
12	12	<b>EXPRESSIONS</b> DON WILLIAMS/ABC AY 1069	25
13	14	<b>HEARTBREAKER</b> DOLLY PARTON/RCA AFL1 2797	29
14	35	<b>JUST LIKE REAL PEOPLE</b> THE KENDALLS/Ovation OV 1739	2
15	21	<b>BASIC</b> GLEN CAMPBELL/Capitol SW 11722	13
16	9	<b>LARRY GATLIN'S GREATEST HITS</b> /Monument MG 7628	16
17	19	<b>ARMED AND CRAZY</b> JOHNNY PAYCHECK/Epic KE 35444	14
18	15	<b>LET'S KEEP IT THAT WAY</b> ANNE MURRAY/Capitol ST 17743	55
19	17	<b>TOTALLY HOT</b> OLIVIA NEWTON-JOHN/MCA 3067	13
20	13	<b>WE'VE COME A LONG WAY</b> BABY LORETTA LYNN/ MCA 3073	4
21	23	<b>BEST OF THE STATLER BROTHERS</b> /Mercury SRM 1 1037	161
22	26	<b>LADIES CHOICE</b> BILL ANDERSON/MCA 3075	4
23	20	<b>THE FOOL STRIKES AGAIN</b> CHARLIE RICH/United Artists LA 925 H	4
24	24	<b>ROSE COLORED GLASSES</b> JOHN CONLEE/ABC AY 1105	16
25	25	<b>JERRY JEFF</b> JERRY JEFF WALKER/Elektra 6E 163	12
26	22	<b>MOODS</b> BARBARA MANDRELL/ABC AY 1088	20
27	16	<b>PROFILES/BEST OF EMMYLOU HARRIS</b> /Warner Bros. BSK 3258	14
28	28	<b>TEAR TIME</b> DAVE & SUGAR/RCA APL1 2816	25
29	40	<b>C. W. McCALL &amp; CO.</b> /Polydor PD1 6190	2
30	33	<b>NATURAL ACT</b> KRIS KRISTOFFERSON & RITA COOLIDGE/ A&M SP 4690	3
31	30	<b>DUETS</b> JERRY LEE LEWIS & FRIENDS/Sun 1001	9
32	36	<b>VARIATIONS</b> EDDIE RABBITT/Elektra 6E 127	48
33	27	<b>BURGERS AND FRIES/WHEN I STOP LEAVING</b> CHARLEY PRIDE/RCA APL1 2983	16
34	34	<b>DIAMOND CUT</b> BONNIE TYLER/RCA AFL1 3072	3
35	32	<b>THE AMAZING RHYTHM ACES</b> /ABC AA 1123	4
36	38	<b>ONE RUN FOR THE ROSES</b> NARVEL FELTS/ABC AY 1115	3
37	41	<b>ONLY ONE LOVE IN MY LIFE</b> RONNIE MILSAP/RCA AFL1 2780	37
38	42	<b>TEN YEARS OF GOLD</b> KENNY ROGERS/United Artists LA 835 H	59



### CHARTMAKER OF THE WEEK

**39** — **ARE YOU SINCERE**  
MEL TILLIS  
MCA 3077



40	39	<b>ELVIS—A LEGENDARY PERFORMER, VOL. III</b> ELVIS PRESLEY/RCA CPL1 3078	12
41	45	<b>NICOLETTE</b> NICOLETTE LARSON/Warner Bros. BSK 3243	4
42	52	<b>TURNING UP AND TURNING ON</b> BILLY CRASH CRADDOCK/ Capitol SW 11853	22
43	29	<b>ROOM SERVICE</b> OAK RIDGE BOYS/ABC AY 1065	18
44	44	<b>LOVE'S SWEET PAIN</b> JOHN WESLEY RYLES/ABC AY 1112	3
45	31	<b>WAYLON &amp; WILLIE</b> WAYLON JENNINGS & WILLIE NELSON/RCA AFL1 2696	57
46	43	<b>LIVING IN THE USA</b> LINDA RONSTADT/Asylum 6E 155	21
47	47	<b>DAVID ALLAN COE GREATEST HITS</b> /Columbia KC 35627	17
48	51	<b>CONWAY CONWAY TWITTY</b> /MCA 3063	18
49	55	<b>HEAVEN'S JUST A SIN AWAY</b> THE KENDALLS/Ovation OV 1719	78
50	59	<b>EVERY TIME TWO FOOLS COLLIDE</b> KENNY ROGERS & DOTTIE WEST/United Artists LA 861 H	47
51	49	<b>Y'ALL COME BACK SALOON</b> OAK RIDGE BOYS/ABC DO 2993	73
52	53	<b>THE OUTLAWS</b> WAYLON, WILLIE, TOMPALL & JESSI/ RCA APL1 1312	167
53	54	<b>MARSHALL TUCKER BAND'S GREATEST HITS</b> /Capricorn CPN 0214	19
54	37	<b>YOU HAD TO BE THERE</b> JIMMY BUFFETT/ABC AK 1008/2	16
55	58	<b>DAYTIME FRIENDS</b> KENNY ROGERS/United Artists LA 754 G	85
56	60	<b>LOVE OR SOMETHING LIKE IT</b> KENNY ROGERS/ United Artists LA 903H	33
57	48	<b>RED WINE AND BLUE MEMORIES</b> JOE STAMPLEY/ Epic KE 35443	31
58	61	<b>EASTBOUND AND DOWN</b> JERRY REED/RCA APL1 2516	78
59	63	<b>HERE YOU COME AGAIN</b> DOLLY PARTON/RCA APL1 2544	71
60	56	<b>ELVIS—A CANADIAN TRIBUTE</b> ELVIS PRESLEY/RCA KKL1 7065	20
61	62	<b>OLD FASHIONED LOVE</b> THE KENDALLS/Ovation OV 1733	46
62	68	<b>REDHEADED STRANGER</b> WILLIE NELSON/Columbia KC 33482	179
63	65	<b>BEST OF DOLLY PARTON</b> /RCA APL1 1117	144
64	66	<b>ENTERTAINERS . . . ON AND OFF THE RECORD</b> THE STATLER BROTHERS/Mercury SRM 1 5007	48
65	69	<b>IT WAS ALMOST LIKE A SONG</b> RONNIE MILSAP/RCA APL1 2439	78
66	57	<b>GREATEST HITS, VOL. II</b> JOHNNY PAYCHECK/Epic KE 35623	17
67	64	<b>PLEASURE AND PAIN</b> DR. HOOK/Capitol SW 11859	14
68	46	<b>FALL IN LOVE WITH ME</b> RANDY BARLOW/Republic RLP 6023	19
69	50	<b>HUMAN EMOTIONS</b> DAVID ALLAN COE/Columbia KC 35536	15
70	67	<b>VOLUNTEER JAM III &amp; IV</b> THE CHARLIE DANIELS BAND/ Epic E2 35368	21
71	70	<b>MEL STREET</b> /Mercury SRM 1 5014	11
72	71	<b>MARTY ROBBINS' GREATEST HITS, VOL. IV</b> /Columbia KC 35629	9
73	72	<b>THAT'S THE WAY A COWBOY ROCKS AND ROLLS</b> JESSI COLTER/Capitol ST 11863	16
74	73	<b>CLASSIC RICH, VOL. II</b> CHARLIE RICH/Epic KC 53624	17
75	74	<b>SONNY JAMES' GREATEST HITS</b> /Columbia KC 35626	8

## BASICALLY A HIT!

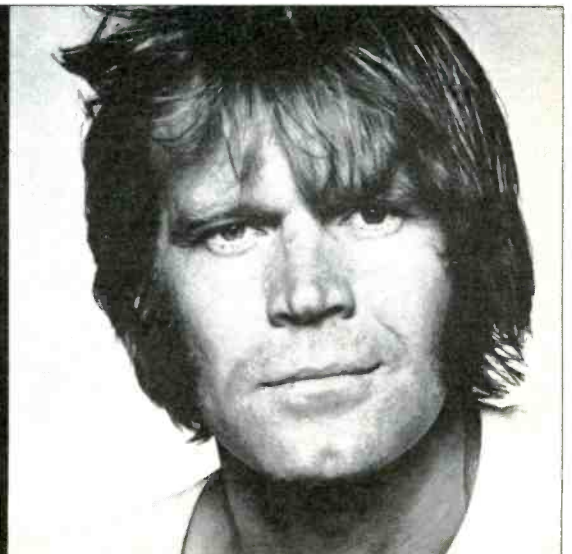
# GLEN CAMPBELL'S "I'M GONNA LOVE YOU" (4682)

From the best-selling album **BASIC** (SW-11722)

PRODUCED BY GLEN CAMPBELL AND TOM THACKER FOR OMNIBUS PRODUCTIONS, INC.

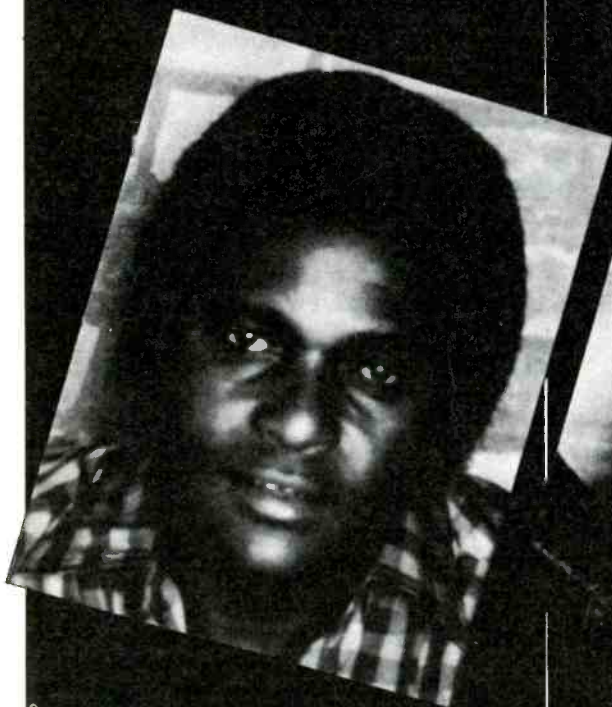


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# CHART MAKERS!

**CHARLEY  
PRIDE**



**“WHERE DO  
I PUT HER  
MEMORY”**

PB-11477

36  
BB

40  
CB

40  
RW

**JERRY  
REED**



**“SECOND-  
HAND  
SATIN LADY”**

PB-11472

67  
BB

63  
CB

60  
RW

**JEWEL  
BLANCH**



**“CAN  
I SEE YOU  
TONIGHT”**

PB-11464

62  
BB

61  
CB

64  
RW

**RCA**  
Records  
NASHVILLE





# Record World Country Singles

MARCH 3, 1979

TITLE, ARTIST, Label, Number

MAR. 3 FEB. 24

WKS. ON CHART

1	1	<b>BACK ON MY MIND AGAIN</b> RONNIE MILSAP RCA 11421 (2nd Week)		12
2	3	<b>I'LL WAKE YOU UP WHEN I GET HOME</b> CHARLIE RICH/ Elektra 45553		10
3	2	<b>EVERY WHICH WAY BUT LOOSE</b> EDDIE RABBITT/Elektra 45554		11
4	7	<b>IF I COULD WRITE A SONG AS BEAUTIFUL AS YOU</b> BILLY CRASH CRADDOCK/Capitol 4672		9
5	8	<b>SEND ME DOWN TO TUCSON/CHARLIE'S ANGELS</b> MEL TILLIS/MCA 40983		8
6	6	<b>TONIGHT SHE'S GONNA LOVE ME</b> RAZZY BAILEY/RCA 11446		11
7	9	<b>GOLDEN TEARS</b> DAVE & SUGAR/RCA 11427		7
8	10	<b>I HAD A LOVELY TIME</b> THE KENDALLS/Ovation 1119		8
9	4	<b>I JUST CAN'T STAY MARRIED TO YOU</b> CRISTY LANE/LS 169		14
10	17	<b>I JUST FALL IN LOVE AGAIN</b> ANNE MURRAY/Capitol 4675		6
11	15	<b>SOMEBODY SPECIAL</b> DONNA FARGO/Warner Bros. 8722		8
12	16	<b>STILL A WOMAN</b> MARGO SMITH/Warner Bros. 8726		7
13	13	<b>EVERLASTING LOVE</b> NARVEL FELTS/ABC 12441		10
14	14	<b>WHISKEY RIVER</b> WILLIE NELSON/Columbia 3 10877		11
15	19	<b>MY HEART HAS A MIND OF ITS OWN</b> DEBBY BOONE/ Warner Bros. 8739		7
16	20	<b>SON OF CLAYTON DELANEY</b> TOM T. HALL/RCA 11453		7
17	21	<b>IT'S A CHEATING SITUATION</b> MOE BANDY/Columbia 3 10889		6
18	23	<b>TRYIN' TO SATISFY YOU</b> DOTTSY/RCA 11448		7
19	22	<b>WORDS</b> SUSIE ALLANSON/Elektra/Curb 46009		5
20	24	<b>I'VE BEEN WAITING FOR YOU ALL OF MY LIFE</b> CON HUNLEY/Warner Bros. 8723		6
21	27	<b>HEALIN'</b> BOBBY BARE/Columbia 3 10891		6
22	28	<b>TOO FAR GONE</b> EMMYLOU HARRIS/Warner Bros. 8732		4
23	25	<b>I WILL ROCK AND ROLL WITH YOU</b> JOHNNY CASH/ Columbia 3 10888		8
24	31	<b>(IF LOVING YOU IS WRONG) I DON'T WANT TO BE RIGHT</b> BARBARA MANDRELL/ABC 12451		3
25	5	<b>HAPPY TOGETHER</b> T. G. SHEPPARD/Warner/Curb 8721		12
26	33	<b>I'M GONNA LOVE YOU</b> GLEN CAMPBELL/Capitol 4682		3
27	32	<b>TAKE ME BACK</b> CHARLY McCLAIN/Epic 8 50653		6
28	40	<b>ALL I EVER NEED IS YOU</b> KENNY ROGERS & DOTTIE WEST/ United Artists 1276		3
29	29	<b>LOVE SONGS JUST FOR YOU</b> GLENN BARBER/21st Century 101		10
30	39	<b>THEY CALL IT MAKING LOVE</b> TAMMY WYNETTE/Epic 8 5066		3
31	36	<b>THE OUTLAW'S PRAYER</b> JOHNNY PAYCHECK/Epic 8 50655		6
32	37	<b>SHADOWS OF LOVE</b> RAYBURN ANTHONY/Mercury 55053		5
33	38	<b>LOVING YOU IS A NATURAL HIGH</b> LARRY G. HUDSON/ Lone Star 706		6
34	43	<b>SWEET MEMORIES</b> WILLIE NELSON/RCA 11465		4
35	35	<b>DREAMIN'S ALL I DO</b> EARL THOMAS CONLEY/Warner Bros. 8717		10
36	47	<b>WISDOM OF A FOOL</b> JACKY WARD/Mercury 55055		3
37	42	<b>FANTASY ISLAND</b> FREDDY WELLER/Columbia 3 10890		5
38	12	<b>FALL IN LOVE WITH ME TONIGHT</b> RANDY BARLOW/ Republic 034		13
39	48	<b>TOUCH ME WITH MAGIC</b> MARTY ROBBINS/Columbia 3 10905		3
40	50	<b>WHERE DO I PUT HER MEMORY</b> CHARLEY PRIDE/RCA 11477		2
41	44	<b>IF YOU COULD SEE YOU THROUGH MY EYES</b> TOM GRANT/ Republic 036		6
42	52	<b>SLOW DANCING</b> JOHNNY DUNCAN/Columbia 3 10915		2
43	45	<b>SMOOTH SAILIN'</b> SONNY THROCKMORTON/Mercury 55051		6
44	11	<b>IF EVERYONE HAD SOMEONE LIKE YOU</b> EDDY ARNOLD/ RCA 11422		12
45	57	<b>FAREWELL PARTY</b> GENE WATSON/Capitol 4680		3
43	56	<b>LOVE IS SOMETIMES EASY</b> SANDY POSEY/Warner Bros. 8371		3
47	54	<b>I WANT TO THANK YOU</b> KIM CHARLES/MCA 40987		4
48	18	<b>COME ON IN</b> OAK RIDGE BOYS/ABC 12434		13

49	61	<b>SOMEONE IS LOOKING FOR SOMEONE LIKE YOU</b> GAIL DAVIES/Lifesong 1784 (CBS)	4
50	62	<b>THIS IS A LOVE SONG</b> BILL ANDERSON/MCA 40992	3

### CHARTMAKER OF THE WEEK

51	—	<b>BACK SIDE OF THIRTY</b> JOHN CONLEE ABC 12455		1
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52	59	<b>LET'S KEEP IT THAT WAY</b> JUICE NEWTON/Capitol 4679	4
53	63	<b>I'M BEING GOOD</b> DAVID WILLS/United Artists 1271	3
54	49	<b>GYPSY EYES</b> TERRI SUE NEWMAN/Texas Soul 71378	7
55	58	<b>SHOULDER TO SHOULDER (ARM IN ARM)</b> ROY CLARK/ ABC 12402	3
56	26	<b>ANY DAY NOW</b> DON GIBSON/ABC Hickory 54039	11
57	—	<b>I'LL LOVE AWAY YOUR TROUBLES FOR AWHILE</b> JANIE FRICKE/Columbia 3 10910	1
58	34	<b>WISHING I HAD LISTENED TO YOUR SONG</b> BOBBY BORCHERS/Epic/Playboy 8 50650	8
59	66	<b>WALKING PIECE OF HEAVEN</b> FREDDY FENDER/ABC 12453	3
60	81	<b>SECOND HAND SATIN LADY (AND A BARGAIN BASEMENT BOY)</b> JERRY REED/RCA 11472	2
61	68	<b>DOWNHILL STUFF</b> JOHN DENVER/RCA 11479	3
62	30	<b>PLAY ME A MEMORY</b> ZELLA LEHR/RCA 11433	10
63	41	<b>EYES BIG AS DALLAS</b> WYNN STEWART/WIN 126	10
64	73	<b>CAN I SEE YOU TONIGHT</b> JEWEL BLANCH/RCA 11464	3
65	88	<b>MY LADY</b> FREDDIE HART/Capitol 4684	2
66	—	<b>DARLIN'</b> DAVID ROGERS/Republic 038	1
67	82	<b>YESTERDAY</b> BILLIE JO SPEARS/United Artists 1274	2
68	69	<b>HEY, THERE</b> KENNY PRICE/MRC 1025	6
69	77	<b>FOREVER IN BLUE JEANS</b> NEIL DIAMOND/Columbia 3 10897	3
70	70	<b>I'M NOT IN THE MOOD</b> ANN J. MORTON/Prairie Dust 7629	6
71	72	<b>ALL THE TIME IN THE WORLD</b> DR. HOOK/Capitol 4677	4
72	—	<b>LOCK, STOCK &amp; BARREL</b> WOOD NEWTON/Elektra 46013	1
73	75	<b>IT'S HELL TO KNOW SHE'S HEAVEN</b> DALE McBRIDE/ Con Brio 145	5
74	84	<b>YOURS LOVE</b> JERRY WALLACE/4-Star 1036	2
75	—	<b>CHEATER'S KIT</b> TOMMY OVERSTREET/ABC 12456	1
76	46	<b>MABELLENE</b> GEORGE JONES & JOHNNY PAYCHECK/ Epic 8 50647	13
77	55	<b>WHY HAVE YOU LEFT THE ONE YOU LEFT ME FOR</b> CRYSTAL GAYLE/United Artists 1259	14
78	51	<b>ALIBIS</b> JOHNNY RODRIGUEZ/Mercury 55050	13
79	86	<b>GOING DOWN SLOW</b> THE CATES/Ovation 1123	2
80	80	<b>WE COULD HAVE BEEN THE CLOSEST OF FRIENDS</b> B. J. THOMAS/MCA 40986	4
81	53	<b>SAVE THE LAST DANCE FOR ME</b> JERRY LEE LEWIS/Sun 1139	12
82	83	<b>PLEASE BE GENTLE</b> AMY/Scorpion 0570	4
83	—	<b>LIVE ENTERTAINMENT</b> DON KING/Con Brio 149	1
84	76	<b>BABY I'M BURNIN'/I REALLY GOT THE FEELIN'</b> DOLLY PARTON/RCA 11421	15
85	—	<b>THERE'S ALWAYS ME</b> RAY PRICE/Monument 277	1
86	65	<b>TEXAS (WHEN I DIE)</b> TANYA TUCKER/MCA 40976	15
87	—	<b>I THOUGHT YOU'D NEVER ASK</b> LOUISE MANDRELL & R. C. BANNON/Epic 8 50668	1
88	97	<b>MUSIC BOX DANCER</b> FRANK MILLS/Polydor 14517	2
89	94	<b>SLOW TUNES AND PROMISES</b> BOBBY HOOD/Chute 0004	2
90	74	<b>YOU DON'T BRING ME FLOWERS</b> JIM ED BROWN & HELEN CORNELIUS/RCA 11436	14
91	64	<b>THE OFFICIAL HISTORIAN ON SHIRLEY JEAN BERRELL</b> STATLER BROTHERS/Mercury 55048	16
92	—	<b>MY GUNS ARE LOADED</b> BONNIE TYLER/RCA 11468	1
93	93	<b>THE BABY SONG</b> LEONA WILLIAMS/MCA 40988	3
94	71	<b>FOOLED AROUND AND FELL IN LOVE</b> MUNDO EARWOOD/ GMC 105	14
95	96	<b>DOWN ON THE CORNER AT A BAR CALLED KELLY'S</b> JOHNNY PAYCHECK/Little Darlin' 7808	3
96	60	<b>LOVE AIN'T MADE FOR FOOLS</b> JOHN WESLEY RYLES/ ABC 12432	11
97	100	<b>DANCE WITH ME MOLLY</b> HANK THOMPSON/ABC 12447	2
98	78	<b>IT'S TIME WE TALK THINGS OVER</b> REX ALLEN, JR./ Warner Bros. 8697	15
99	67	<b>I'LL CRY INSTEAD</b> RON SHAW/Pacific Challenger 1633	5
100	98	<b>YOU'RE GONNA MAKE A CHEATER OUT OF ME</b> BILL PHILLIPS/Soundwaves 4579	3

From Country Music's Hottest Independent Label

OV-1739

# THE KENDALLS

JUST LIKE REAL PEOPLE



Another Chart Buster From  
**JEANNIE & ROYCE KENDALL**  
The "Real People" of Country Music

Latest Smash Single  
I HAD A LOVELY TIME (OV 1119)

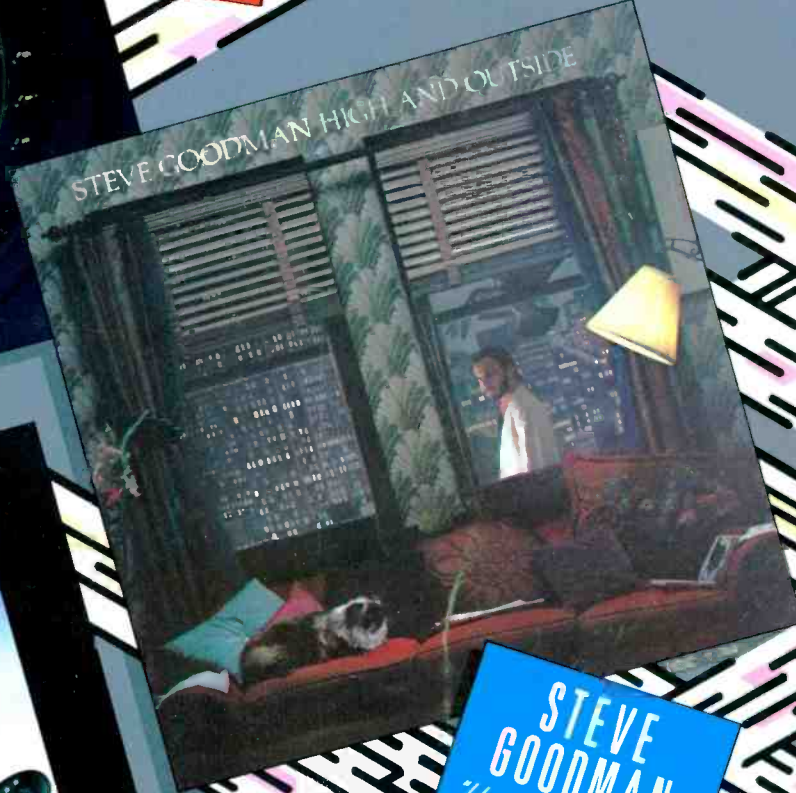


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THREAT



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*"Airwaves"*  
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*"High and Outside"*  
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PRODUCED BY STEVE GOODMAN



**HAMMER**  
*"Black Sheep"*  
Rock and roll... with no strings attached! The revolutionary synthesizers of Jan Hammer.  
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**POWER PLAYS FOR FEBRUARY**  
FROM ELEKTRA/ASYLUM RECORDS AND TAPES

  
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