

RECORD WORLD

CLASSICAL AWARDS

Barry Manilow

HITS OF THE WEEK

SINGLES

ALICIA BRIDGES, "BODY HEAT" (prod. by S. Buckingham) (writers: Bridges-Hutcheson) (Lowery, BMI) (2:59). "I Love the Night Life" established Bridges as a bright new disco star but this second single from her debut album shows off her pure rock roots and a beat you can still dance to. A strong follow-up. Polydor 14539.

ERIC CLAPTON & HIS BAND, "WATCH OUT FOR LUCY" (prod. by G. Johns) (writer: Clapton) (Stigwood, BMI) (3:15). Clapton's last single, "Promises," made both the pop and country charts and this easy-beat new release should garner the same action. It's already much played at the AOR level. RSO 910.

FOXY, "HOT NUMBER" (prod. by group-Master) (writer: Ish Ledesma) (Sherlyn/Linddeyenne/Buckaroo, BMI) (3:43). The group's "Get Off" was a chart-topper both pop and BOS and this new single has all the same moves. The dancin' rhythm is central, keyed by high flying vocals and full production. Dash 5050 (T.K.)

BOB WELCH, "PRECIOUS LOVE" (prod. by Carter) (writer: Welch) (Glenwood/Cigar, ASCAP) (3:12). Welch has well established himself over the past year as a major solo artist and this first single from the "Three Hearts" lp favors his past Top 40 performance with interest for adult programmers as well. Capitol 4685.

CURTIS MAYFIELD, "THIS YEAR" (prod. by Mayfield) (writer: same) (Mayfield, BMI) (3:18). Mayfield's first release through RSO Records has an easy jazz beat and the artists' distinctively smooth vocals as centerpiece. The lyrics guarantee adult action with BOS and Top 40 to follow. Curtom/RSO 919.

ELTON JOHN, "SONG FOR GUY" (prod. by John-Franks) (writer: John) (Jodrell, ASCAP) (5:01). This curious new release by John is guaranteed to surprise his long-time admirers. It's an instrumental with traditional orchestral arrangements and John's own semi-classical piano work. It aims at the adults first. MCA 40993.

WALTER EGAN, "UNLOVED" (prod. by L. Buckingham) (writer: Egan) (Melody Deluxe/Swell Sounds/Seldak, ASCAP) (3:17). A modified Caribbean beat gives strong Top 40 potential to this second single from the "Not Shy" lp. Egan made big impact this summer with "Magnet and Steel" and this could be as strong. Columbia 3-10916.

NEIL SEDAKA, "SAD, SAD STORY" (prod. by Sedaka-Butler) (writers: Sedaka-Greenfield) (Kiddio/Don Kirshner, BMI) (4:27). The veteran songman's easy going style works wonderfully on this very pop-ish disco entry with a toe tapping beat and a crystalline production. A particularly strong disc. Elektra 46017.

SLEEPERS

RAMONES, "NEEDLES & SIRENS" (prod. by Erdelyi-Stasium) (writers: Ramones-Nitzsche) (Metric, BMI) (2:20). The high energy rock group picked the early '60s hit for a fairly faithful re-make with the same jangly guitar sound at the core. Already in high rotation at the AORs and ready for pop. Sire 1045 (WB).

RANDY VANWARMER, "JUST WHEN I NEEDED YOU MOST" (prod. by D. Newman) (writer: Vanwarmer) (Fourth Floor, ASCAP) (3:58). A syncopated rhythm keys this pure pop rocker by the new artist. The hook is classically big and the lyrics harken cover records. A strong debut. For adults and teens. Bearsville 0334 (WB).

MAUREEN MCGOVERN, "CAN YOU READ MY MIND" (prod. not listed) (writers: Williams-Bricusse) (Warner-Tamerlane, BMI) (3:27). The theme from "Superman" has already been recorded a number of times but McGovern here gives it just the right female vocal treatment. It's perfect for a/c and pop. Warner/Curb 8750.

COOPER BROTHERS, "AWAY FROM YOU" (prod. by G. Cape) (writer: R. Cooper) (Oboe/Maestro, CAPAC/Tamoami, ASCAP) (3:17). The Brothers picked up top 40 fans with their last mid-charting single and this one has even wider appeal. The message is romantic with a perfectly expressive lead vocal. Capricorn 0315.

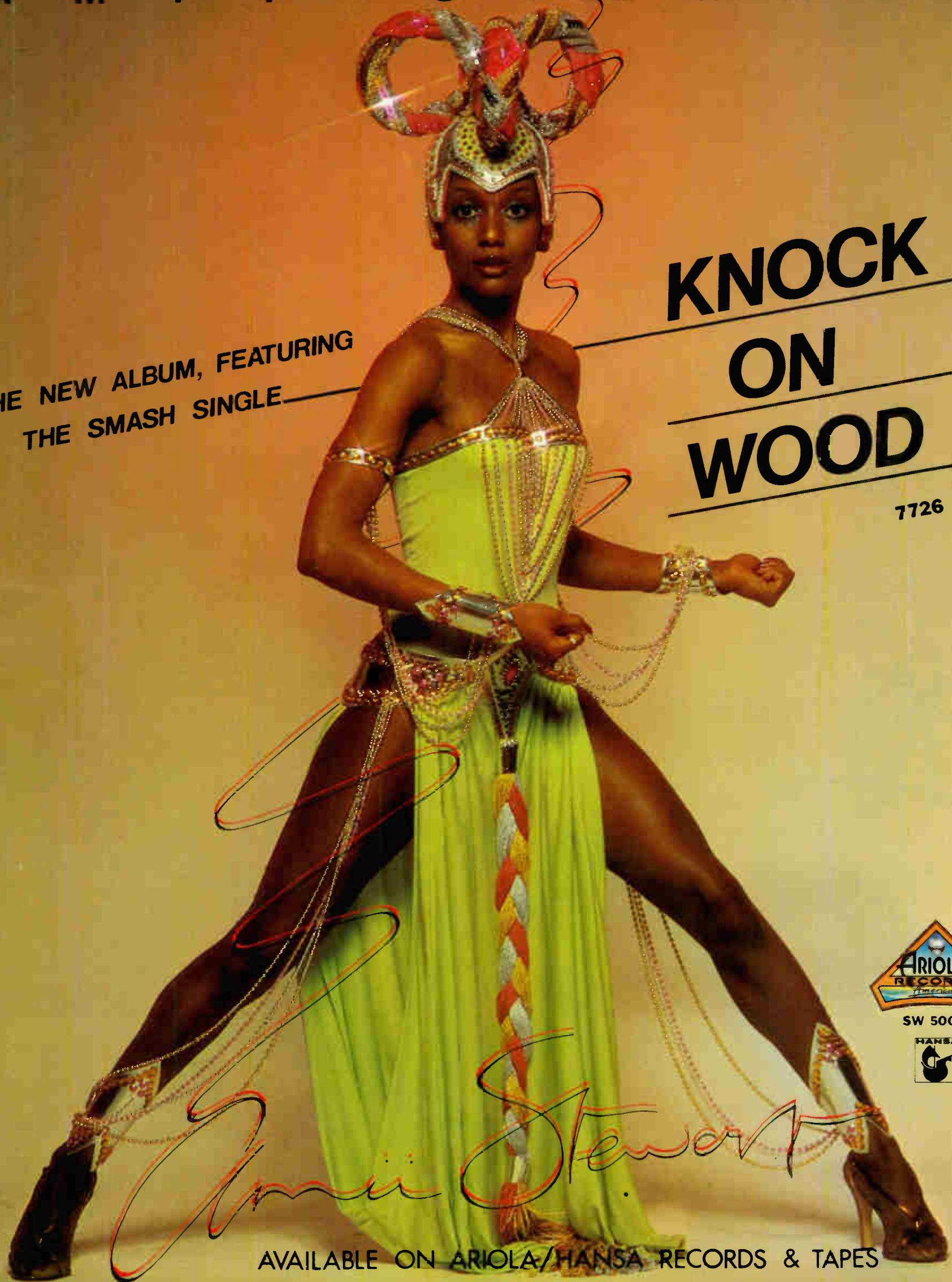
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RECORD WORLD

Simon Suits Settled

■ NEW YORK — Paul Simon gained his release from his Columbia Records contract last week by agreeing to pay the company \$1.5 million.

The settlement ends two of the suits Simon had filed against Columbia here last year. It ends his obligation to give Columbia the final album due under his contract, and resolves the question of the rights to "The Paul Simon Songbook," an earlier lp. Those will reportedly revert to Simon in 1982.

Simon is now free to go to Warner Brothers Records, with whom he signed early last year. He will retain ownership of all the unreleased material he recorded for Columbia.

Columbia also relinquished any claim to the soundtrack of a forthcoming album.

(Continued on page 70)

Capitol/EMI Buys UA Records for \$3M; Jim Mazza Will Head Renamed Division

By SAM SUTHERLAND

■ LOS ANGELES — Just nine months after concluding an agreement that brought United Artists Records under Capitol distribution, Capitol Industries-EMI, Inc. last week announced acquisition of the former Transamerica division from its most recent owners, Artie Mogull and Jerry Rubinstein.

Mogull and Rubinstein, whose M&R Music Corp. obtained U.S. ownership of the label in exchange for EMI's overseas control of the company, have both been signed to long-term consultancies with Capitol, and will remain on the board of the renamed firm, now called Liberty/United Records, Inc. But assuming top executive responsibility for the newly-

acquired division will be EMI America Records president Jim Mazza, who will retain that post while taking on the title of general manager and chief operating officer of Liberty/United.

Settlement

As a London-based publicly-owned corporation, EMI released basic settlement figures to the British stock market, with English financial press quickly reporting the cash settlement in the purchases as \$3 million. Offsetting that low figure were reported liabilities of \$32 million. However, reliable sources assert sums thus far reported in the U.K. financial community do not cover the full scope of the agreement; liabilities as released are said to include un-

paid revenues due the UA label's prior owners, Transamerica, while the settlement is believed to include additional terms of payment beyond the basic cash exchange and projected consultants salaries for Mogull and Rubinstein.

At the same time, impetus for the acquisition remains unclear, although it is believed EMI obtained an option to buy under last May's agreement with M&R and Transamerica.

Menon Comments

Said Capitol/EMI president Bhaskar Menon of the acquisition in an official statement released by Capitol, "Our objective is to improve the financial position and operational strengths of UA Records whilst retaining fully the distinctive style and image of the label. Both Capitol and Liberty/UA Records are Hollywood-based, each with enviable histories of marketing innovation and creative accomplishment.

"I am delighted to warmly welcome Artie Mogull, Jerry Rubinstein and the distinguished roster of UA artists and staff to the Capitol/EMI music family."

Separate Entity

Although local media initially asserted the Capitol purchase is prelude to an outright absorption of UA acts into the previous EMI label operations here, Capitol and EMI America, both Capitol/EMI execs and the former owners assert Liberty/United will be maintained as a separate company.

"As far as Jim Mazza and Bhaskar Menon are concerned, it will be left intact," Jerry Rubinstein, former co-chairman and one-time ABC Records president, told RW.

(Continued on page 35)

Diener Says ABC Artists, Staff View MCA Acquisition Positively

By SAM SUTHERLAND

■ LOS ANGELES — With MCA Distribution, Inc. set to begin distributing ABC Records product Monday (12), ABC label president Steve Diener asserts the resolution of long months of speculation over ABC's fate has enabled staffers to once again focus on breaking records.

Although field sales and promotion staff may be less optimistic than Diener about the eventual outcome of the MCA pur-

chase, which won't take effect for another month, pending government approval of the transfer, Diener says both staffers and key management of label acts are viewing the new MCA tie as a plus. "The initial reaction from most of the artist managers is very positive," he told RW last week. "It's the artist and the people on staff that sell the product, not the label, and they understand that.

"Also, the so-called major art-

ists on the label, almost to the artist, have seen dramatic gains in their sales over the past year."

Diener confirms that the ABC Records logo and title are indeed due to be phased out, once the deal is approved and sealed, and MCA begins setting policy on release. "The intention is for the ABC logo to remain intact until such time as MCA determines what name the product will be released under," says Diener.

The label's troubled financial performance during the mid-'70s, and subsequent trade speculation over ABC, Inc.'s long-term plans for its music operations, had already led to recurrent assertions

(Continued on page 70)

FCC Will Conduct Hearings On the Deregulation of Radio

By BILL HOLLAND

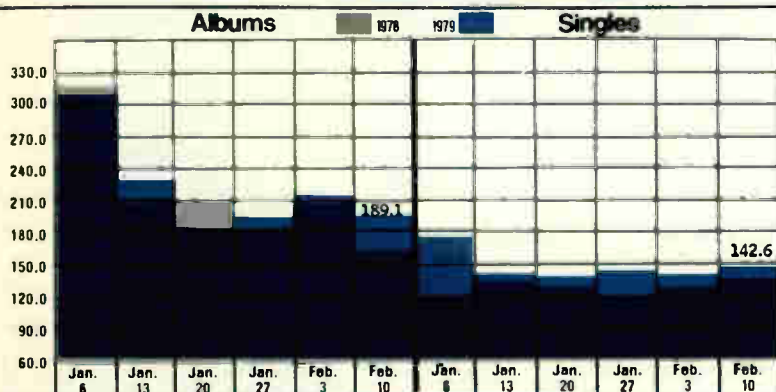
■ WASHINGTON—In what might become a major governmental effort toward the deregulation of broadcasting, the Federal Communications Commission will hold hearings concerning the deregulation of major market radio.

The announcement of the hearings, RW has learned, could come in less than two weeks, and the hearings might even be held before the end of the month.

Throughout last year, FCC chairman Charles Ferris and many of the commissioners made public their own dissatisfaction with many of the regulatory devices that broadcasters have found burdensome. In addition, the NAB has been consistently pushing for "immediate" deregulation, and is planning a "Broadcasters' Rally" in Washington on February 28.

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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.

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■ **Page 36.** After years as one of the leading rock music magazines, *Crawdaddy* is to expand its readership with a new name—*Feature*—and a new orientation. Rick Bard, publisher of the magazine, discusses his plans for holding the *Crawdaddy* audience while attracting a wider demographic in a music-press *Dialogue*.

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POWERHOUSE PICKS

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

Billy Joel (Columbia) "Big Shot."

The second single from "52nd Street" has all the credentials to go all the way—numerous new major adds, excellent jumps and breakout sales reports.

Little River Band (Harvest) "Lady."

Several primaries hit it this week to go with solid chart movement and breakout sales action. The record is coming on.

K-Mart Pulls Steve Martin LP

■ **NEW YORK**—K-Mart, the nation's second largest retailer, has removed all copies of Steve Martin's "A Wild and Crazy Guy" (WB) from its 1396 American stores because of customer complaints about profanity on the record.

K-Mart's record departments are racked exclusively by the Handleman Co. A spokesperson for K-Mart said that the chain had pulled records for content or cover art controversy on occasion in the past, but that the Martin

(Continued on page 35)

E/A Announces New Quality Control Plans

■ **LOS ANGELES** — Elektra/Asylum Records will place its own quality control technicians in all its pressing plants across the nation. This innovation, announced by Keith Holzman, E/A vice president/production, kicks off a major program reflecting the label's ongoing concern with ensuring and maintaining the highest standards for its pressings.

Holzman pointed out that the label already insisted on artist and producer approval of test pressings, and that two additional people would be added to the quality control staff at E/A headquarters in Los Angeles.

Edwards Named GRT President

■ **SUNNYVALE, CAL.**—Gordon R. Edwards has been named president and chief operating officer of GRT Corporation by Vinton D. Carver, who relinquishes the post of president but continues as chairman of the board and chief executive officer.



Gordon Edwards

Edwards was formerly president of GRT of Canada and prior to that was executive vice president of the company's Canadian subsidiary.

Prior to joining GRT over two years ago Edwards was vice president and general manager of the Handleman Company of Canada for a period of three years.

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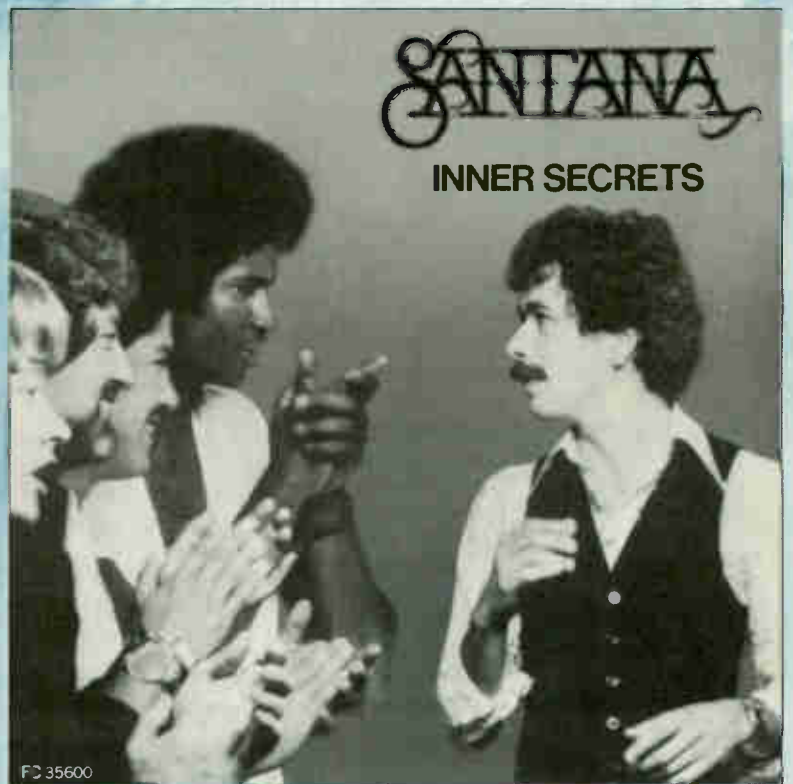
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2/11 Community Center, Tucson, AZ

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2/14* Sam Houston Coliseum, Houston, TX
2/16* Curtis Hixon Arena, Tampa, FL
2/17* Sportatorium, Miami, FL
2/19 The Capri, Atlanta, GA
2/28* The Public Auditorium, Cleveland, OH

3/1* Amphitheatre, Chicago, IL
3/2 Stanley Theatre, Pittsburgh, PA
3/3* The Spectrum, Philadelphia, PA
3/5* The Boston Gardens, Boston, MA
3/7* Memorial Auditorium, Buffalo, NY
3/8 Capitol Center, Largo, MD

3/9* Riverfront Coliseum, Cincinnati, OH
3/10* Market Square Arena, Indianapolis, IN
3/13* Forum, Montreal, CN
3/14* War Memorial Auditorium, Syracuse, NY
3/15* Madison Square Garden, New York, NY
3/17* Cobo Hall, Detroit, MI
3/18* Maple Leaf Gardens, Toronto, CN

**Appearing with Eddie Money.*



Produced by Dennis Lambert and Brian Potter. Direction: Bill Graham Management. Premier Talent Associates.

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Erim, Faraci Named Atlantic Promo VPs



Tunc Erim

■ NEW YORK — Atlantic Records president Jerry Greenberg and senior vice president/general manager Dave Glew have announced that Vince Faraci and Tunc Erim have been promoted to vice presidents of the company.

Vince Faraci, former national pop promotion director, has been named vice president, national promotion. Tunc Erim, former national pop album promotion director, has been named vice president, national AOR promotion.

Vince Faraci started with Atlantic as southwest regional pro-



Vince Faraci

motion representative, joining the national pop promotion department in 1969. He has been national pop promotion director since November 1974, prior to which he was assistant national pop promotion director.

Tunc Erim joined the Atlantic family in 1966 as assistant studio manager, following which he was studio manager until 1972. He then directed Atlantic's artist relations department; and in November of 1974, he moved to the promotion department as national special projects and album coordinator. He was named national pop album promotion director in January of 1977.

Midsong Records Announces Realignment

■ NEW YORK — Midsong Records has restructured its label organization as a result of its recent transition to independent status. In an announcement made by Bob Reno, president of the label, the new structure was described as follows:

Lou DeBiase, formerly controller of Midsong, has been named executive vice president. He reports directly to Reno. Sy Warner, who joined the company a few months ago following a 28-year tenure with London Records, has been named vice president of sales and marketing. Harry Spero becomes vice president of operations. His previous position was director of artist relations and cre-

ative services. Tom Finch, formerly with Private Stock Records, joins Midsong to fill a new position, production manager. Jenniene Leclercq, who had been a member of Midsong's international staff, was named manager of international administration. Scott Franzman (formerly of 20th Century Fox) and Tony Gioe were both appointed to new positions, regional marketing manager, and Diane Marelli, bookkeeper.

Midsong is in the process of filling the following positions: assistant to national disco manager, head accountant, national pop promotion manager, and domestic and international director of publishing.

Bernstein Set for Mexico Concert

■ NEW YORK—CBS Records International has announced that conductor-composer Leonard Bernstein has been invited by the First Ladies of the United States and Mexico to conduct a concert in Mexico City during President Carter's state visit there.

Bernstein will lead the newly formed Mexico City Philharmonic Orchestra at a February 15 con-

cert to be attended by both presidents and their wives, as well as by political, business and cultural leaders of Mexico. The program features works by Chavez (Symphonia India), Copland (El Salon Mexico), Beethoven (Fifth Symphony) and Barber (Adagio for Strings) and will be televised live throughout Mexico as well as delayed telecast on PBS.

Kreussling Named Shorewood Exec. VP

■ NEW YORK — Paul Shore, president of Shorewood Packaging Corp., has announced that Charles Kreussling has been promoted to the position of executive vice president, manufacturing.



Charles Kreussling

Kreussling joined Shorewood in 1962, as production manager, and was promoted to vice president, manufacturing in 1968.

In his new capacity, Kreussling will be responsible for Shorewood's total music and consumer packaging manufacturing operations.

Clapton Tour Set

■ LOS ANGELES — Eric Clapton will embark on a major concert tour of the United States in support of his platinum-certified RSO album, "Backless." Performing with Clapton will be Dick Sims, Jamie Oldaker, Carl Radle and Albert Lee.

Rose Will Book Front Line Acts

■ LOS ANGELES — Irving Azoff, president of Front Line Management Co. and Howard Rose, president of the Howard Rose Agency, Ltd. have announced Rose's appointment of an exclusive worldwide representative of Eagles, Boz Scaggs, Jimmy Buffett, J. D. Souther, Tim Weisberg, and the re-signing of Dan Fogelberg, whom Rose has represented for several years.

In this capacity the Rose Agency will be responsible for booking Front Line-managed artists.

Pointers Go Gold

■ LOS ANGELES—Richard Perry's Planet Records, a joint venture between Perry and Elektra/Asylum Records, achieved its first gold record last week as "Fire," the single from the Pointer Sisters' lp "Energy," was certified by the RIAA.

Ariola Names Bartlett

■ LOS ANGELES — Scott Shannon, senior vice president of Ariola Records, announced the promotion of Bill Bartlett to the position of vice president, album promotion.

ATV, Franklin Pact

■ LOS ANGELES — Jeff Franklin, president of ATI (American Talent International, Inc.), and Sam Trust, president, ATV Music Group, have jointly announced a new publishing affiliation. The worldwide co-publishing deal calls for a series of acts over the next few years.

First Act

The first act signed under the new ATV/Franklin company is a New York rock band recently signed to Chrysalis Records.

Infinity, Amherst Pact



Ron A. Alexenburg, president of Infinity Records, and Leonardi Silver, president of Amherst Records, formally announced the signing of a longterm, worldwide production agreement between the two companies at a special reception in Buffalo, New York last week. Numerous local dignitaries as well as executives from Infinity, Amherst and MCA Distributing Corp. were in attendance. The first three acts whose product will be released on the Infinity label under the terms of the production agreement are Spyro Gyra, Flyer and Solomon Burke. The reception was held at the Record Theatre record store and featured a special showcase performance by Spyro Gyra. Buffalo Mayor James Griffin welcomed Alexenburg and Infinity to Buffalo and presented the Infinity president with the key to the city. Shown above at the reception are, from left: Alexenburg, Jay Beckenstein of Spyro Gyra and Silver; Alexenburg, Mayor Griffin and Silver.

1. ANDRAÉ CROUCH

BEST SOUL GOSPEL
PERFORMANCE CONTEMPORARY
Nominated: LIVE IN LCNDON—Light

2. ANITA KERR

BEST INSPIRATIONAL
PERFORMANCE
Nominated: PRECIOUS MEMORIES—Word

3. BILLY PRESTON

BEST INSPIRATIONAL
PERFORMANCE
Nominated: BEHOLD—Myrrh

4. BOONES DEBBY, LINDY,
LAURY, CHERRY

BEST INSPIRATIONAL
PERFORMANCE
Nominated: FIRST CLASS—Lamb & Lion

5. B.J. THOMAS

BEST INSPIRATIONAL
PERFORMANCE
Nominated: HAPPY MAN—Myrrh

6. CATHEDRALS

BEST GOSPEL
PERFORMANCE TRADITIONAL
Nominated: SUNSHINE AND ROSES—Canaan

7. ERNIE FORD

BEST INSPIRATIONAL
PERFORMANCE
Nominated: HE TOUCHED ME—Word

8. EVIE

BEST GOSPEL PERFORMANCE
CONTEMPORARY OR INSPIRATIONAL
Nominated: COME ON RING THOSE BELLS—Word

9. GEORGE BEV SHEA

BEST GOSPEL
PERFORMANCE TRADITIONAL
Nominated: OLD RUGGED CROSS—Word

10. GOODMAN'S

BEST GOSPEL
PERFORMANCE TRADITIONAL
Nominated: REFRESHING—Canaan

11. IMPERIALS

BEST GOSPEL PERFORMANCE
CONTEMPORARY OR INSPIRATIONAL
Nominated: IMPERIALS LIVE—DaySpring

12. WALTER HAWKINS

BEST SOUL GOSPEL
PERFORMANCE CONTEMPORARY
Nominated: LOVE ALIVE II—Light

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RECORD WORLD CHART ANALYSIS

Stewart Disc Holds on to Top Single Spot; Pointers, Olivia, Gaynor Bullet in Top 5

By PAT BAIRD

■ Rod Stewart's multi-format hit (Warner Brothers) held onto the #1 bullet position on this week's RW Singles Chart and jumped 17 points to #10 bullet on the Black Oriented Singles Chart, selling well at both levels. The Pointer Sisters (Planet), bulleting at #21 BOS, captured the #2 bullet spot here, also selling big in both areas. Olivia Newton-John (MCA) moved to #4 bullet on strong sales figures and radio numbers and Gloria Gaynor (Polydor), #17 bullet BOS and #1 on WABC, jumped to #5 bullet.

The Bee Gees' first single release from the "Spirits Having Flown" album (RSO) moved back up to #7 bullet (after one week at #1 several weeks back) on a

big sales surge. The album debuts this week on the RW Album Chart at #3 bullet. Ian Matthews (Mushroom) moved into the Top 10 at #10 bullet on strong radio activity and sales.

Blondie (Chrysalis) is this week's Chartmaker at #81 bullet on immediate pop adds after several weeks of heavy AOR play.

Just under the top of the chart, Donna Summer with Brooklyn Dreams (Casablanca) took the #11 bullet spot on sales and strong radio movement and the Blues Brothers (Atlantic) came in at #12 bullet on another powerful sales week. Peaches & Herb (Polydor), #1 bullet BOS and an add this week at WLS, continued to show pop strength while Melissa Manchester (Arista) picked up adds at WRKO and WNOE among others and sold for #17 bullet.

Nigel Olsson (Bang) moved to #20 bullet on good upward

movement at the radio level and sales and Kenny Rogers (United Artists) took the #22 bullet slot on an add at WABC and KFRC and Top 10 moves in other markets. The Bee Gees (RSO), last week's Chartmaker and a Powerhouse Pick, continued to pick up airplay and started to sell for #23 bullet. The Doobie Brothers (Warner Bros.) already garnered Top 5 radio spots and received breakout sales reports for #25 bullet and The Babys (Chrysalis) also had a good sales/airplay combination for #29 bullet. Dire Straits (Warner Bros.), another Powerhouse Pick last week, continued to get new airplay at the primaries and secondaries and started to sell for #30 bullet.

Still moving well this week are: Little River Band (Harvest) #33 bullet; Poco (ABC), breaking out of the south, #35 bullet; Billy Joel (Col), continuing airplay momentum and starting sales breakouts for this week's Powerhouse Pick, #36 bullet; Anne Murray (Capitol), #20 bullet on the RW County Singles Chart, #39 bullet here; Suzi Quatro & Chris Nor-

man (RSO), picking up the L.A. market this week, #44 bullet; Frank Mills (Polydor), breaking out of the east and midwest, #45 bullet and Bell & James (A&M), #13 bullet BOS and added this week at WRKO, Y100, WNOE and WQXI, #49 bullet.

Chuck Brown & The Soul Searchers (Source), #3 bullet BOS, brought in solid pop airplay for #50 bullet, and Firefall (Atlantic) moved to #52 bullet on good adds. Gonzalez (Capitol), #50 bullet BOS, continued to add stations and take good playlist moves for #53 bullet and Eddie Money (Col), added at KHJ and KRTH among others, had midwest breakout sales reports for #54 bullet. Giorgio Moroder (Casablanca) also picked up good adds for #55 bullet and Amii Stewart (Ariola), #54 bullet BOS, had excellent activity for #57 bullet.

Records continuing to make solid chart moves on airplay strength include: Third World (Island), taking the week's biggest jump, up 20 spots to #60 bullet on play at most of the RKO sta-
(Continued on page 68)

Singles

Bee Gees Are Chartmaker at #3 Bullet As Rod Stewart Maintains Top Album Spot

By SAMUEL GRAHAM

■ The Bee Gees' new album, "Spirits Having Flown" (RSO), exploded onto The Album Chart this week, entering at #3 bullet on the basis of very strong action at at both rack (reports indicate that racks have made a great deal of this product available early) and retail levels. The group thus becomes the third highest Chartmaker in RW history, following Elton John's "Captain Fantastic and the Brown Dirt Cowboy," which came on at #1 in 1975, and Stevie Wonder's "Songs in the Key of Life," which entered at #2 the following year.

The rest of the top ten is much the same as it has been in recent weeks, with Rod Stewart (WB) maintaining the top spot for the third consecutive week, followed in the top five by the Blues Brothers (Atl), the Bee Gees, Billy Joel (Col) and Barbra Streisand (Col), the latter two having reversed their positions for the second week in a row.

The Doobie Brothers (WB) move into the top ten (at #10 bullet) in their ninth week on the chart, with the lp moving well at retail and steadily improving at racks. Much the same can be said for Dire Straits (WB), moving up to #14 bullet, and Elvis Costello (Col), at #19 bullet. Rack action on Costello is still considerably behind retail.

In the twenties, Gloria Gaynor (Polydor) jumps 23 spots to #22 bullet, with retail again the main story. The Pointer Sisters (Planet) also show impressive moves; now at #23 bullet, this album has combined pop and r&b retail with strong rack and one-stop action. Other bullets in the twenties include Kenny Rogers (UA) at #24 and Eddie Money (Col) at #25, both with racks leading the way, as well as Peaches and Herb (Polydor), up a hefty 34 places to #29 bullet based largely on retail and one-stop moves.

Also moving very well is Rick James (Gordy), up 42 spots to #30 bullet with strong retail and some racks. Other bullets in the thirties include John Denver (RCA), at #34 with stronger racks, Richard Pryor (WB), at #35 based

mainly on retail and one-stops, Bob James (Col/Tappan Zee) at #38 and Cheryl Lynn (Col) at #39.

There is only one bulleted album in the forties, Warners' "Superman" soundtrack at #49.

Bullets in the fifties include Poco (ABC) and George Thorogood (Rounder), at #51 and #52 respectively.

There are six consecutive bullets in the sixties, including: The
(Continued on page 68)

Albums

REGIONAL BREAKOUTS

Singles

East:

Nigel Olsson (Bang)
Bee Gees (RSO)
The Babys (Chrysalis)
Evelyn "Champagne" King (RCA)
Billy Joel (Columbia)
Frank Mills (Polydor)

South:

Bee Gees (RSO)
Doobie Brothers (Warner Bros.)
The Babys (Chrysalis)
LRB (Harvest)
Poco (ABC)
Billy Joel (Columbia)

Midwest:

Bee Gees (RSO)
Bobby Caldwell (Clouds)
Anne Murray (Capitol)
Frank Mills (Polydor)
Firefall (Atlantic)
Amii Stewart (Ariola)

West:

Bee Gees (RSO)
Dire Straits (Warner Bros.)
Quatro & Norman (RSO)

Albums

East:

Bee Gees (RSO)
Joe Sample (ABC)
Tavares (Capitol)
Patrice Rushen (Elektra)
Instant Funk (Salsoul)
Jefferson Starship (Grunt)

South:

Bee Gees (RSO)
Chuck Brown (Source)
Joe Sample (ABC)
Instant Funk (Salsoul)
Jefferson Starship (Grunt)
Anne Murray (Capitol)

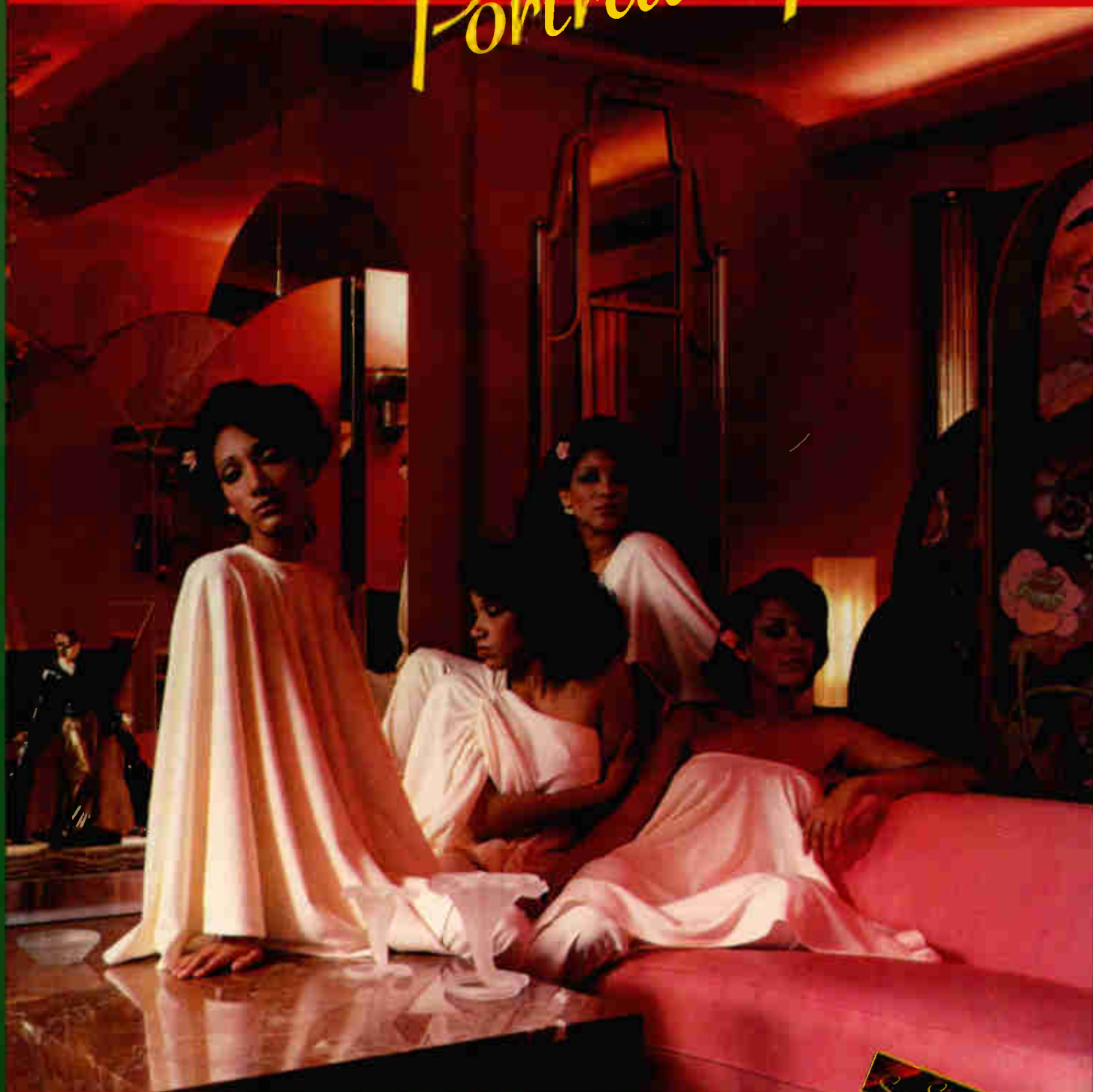
Midwest:

Bee Gees (RSO)
Chuck Brown (Source)
Joe Sample (ABC)
Patrice Rushen (Elektra)
Jefferson Starship (Grunt)
Head East (A&M)

West:

Bee Gees (RSO)
Joe Sample (ABC)
Tavares (Capitol)
Patrice Rushen (Elektra)
Instant Funk (Salsoul)
Jefferson Starship (Grunt)

Sister Sledge. Portrait of a hit.



Picture *this*. Four beautiful sisters with a powerful new album, "We Are Family."

And picture *this!* A blockbuster single, "He's The Greatest Dancer," exploding its way onto radio stations across the country. Most added R&B and Pop.

Now that's what we call a portrait of a hit. And *that's* what we call Sister Sledge. On Cotillion Records & Tapes. Also available on 12" disc.



CBS Holds Marketing Meetings in Dallas



CBS Records held a two-day marketing meeting at Dallas' Fairmont Hotel recently, where executives and key sales and promotion personnel exchanged ideas, received awards and were entertained by three nights of live performances by ten CBS artists. Pictured in these highlights from the meeting are, from top row, left: Bruce Lundvall, president, CBS Records Division, delivering the keynote address; Don Dempsey, Sr. VP and gen. mgr., E/P/A, Walter Yetnikoff, president, CBS/Records Group, Paul Smith, Sr. VP & general manager, marketing, CBS Records, Bruce Lundvall, president, CBS Records Division, Frank Mooney, VP, marketing branch distribution, CBS Records, and Jack Craig, Sr. VP & general manager, Columbia Records; pictured following Gladys Knight's performance, (bottom) Johnnie Taylor, Gladys Knight, Jack Gold, producer; (top) Mickey Eichner, VP, Columbia a&r, east coast, Jack Craig, senior VP & general manager, Columbia, Walter Yetnikoff, president, CBS/Records Group, Don Ellis, VP, a&r, Columbia, Bruce Lundvall, Paul Smith, senior VP & general manager, Joe Mansfield, VP, marketing, Columbia, LeBaron Taylor, VP, black music marketing, CBS Records, Paris Eley, VP, promotion, BMM, Vernon Slaughter, director jazz/progressive marketing, BMM, CBS Records; following performance by Epic's Molly Hatchet are from left: (top) Pat Armstrong, manager, Duane Roland, Steve Holland and Dave Hlubek from Molly Hatchet, Bruce Lundvall, Lennie Petze, VP, a&r, Epic Records

(Danny Joe Brown, of Molly Hatchet, Bob Feineigle, director, national album promotion, E/P/A; (bottom) Don Dempsey, Bruce Crump of Molly Hatchet, Stan Monteiro, VP, marketing, west coast, E/P/A) and Banner Thomas of Molly Hatchet. Pictured middle row, from left: Columbia recording artist Cheryl Lynn boogie-ing on stage with Bruce Lundvall; pictured following Nempser artist Steve Forbert's performance, are from left: Danny Fields, Coconut Management, Nat Weiss, president, Nempser, Tony Martell, VP and general manager, Association Labels, Linda Stein, Coconut Management, Forbert, Bruce Lundvall, Walter Yetnikoff, and Don Dempsey; having fun with Chinese finger puzzles, Jack Craig, Bob Geldof of the Boomtown Rats (Columbia), Bruce Lundvall and Johnnie Fingers of the Rats; Epic recording group The Fabulous Poodles. Pictured in bottom row, from left: Epic recording group Mother's Finest; pictured following the on-stage appearance by Columbia artist Lonnie Liston Smith are (from left) Paul Smith, Bruce Lundvall, Lonnie Liston Smith, Joe Mansfield, VP, marketing, Columbia Records, Vernon Slaughter, Joe Fontana, manager, LeBaron Taylor. Livingston Taylor is pictured backstage following his performance, (from left) Bruce Lundvall, Taylor, Walter Yetnikoff, Lennie Petze, Don Dempsey, Columbia recording artist Phoebe Snow.

CBS Names Meeting Southeastern Mktng. VP

■ NEW YORK — Bruce Lundvall, president, CBS Records Division, has announced the appointment of Roger Metting to vice president, marketing, southeastern region, CBS Records.



Roger Metting

In his new capacity, Metting will be responsible for the supervision of sales and promotion activities within the southeastern region.

Since May of last year, Metting has been Dallas branch manager, CBS Records. He joined the company in 1961 as operations manager in Houston, and in 1962 was named sales representative in the Dallas branch.

Nemperor Opens W. Coast Office

■ LOS ANGELES — Nemperor Records, the New York based label distributed through CBS, has opened a west coast office.

Bill Gerber will act as west coast director of operations and will be responsible for a&r as well as coordinating with CBS all aspects of promotion, marketing and merchandising for the Pacific regions.

Gerber will be assisted by Constance Weinschenk, formerly of ICM, Fun Productions and Avalon Attractions.

The offices are located at 1930 Century Park West, Century City, California; phone: (213) 556-4974.

Monaco To A&M

■ Mike Gormley, director of communications, A&M Records, has announced the appointment of Annette Monaco to the post of east coast tour coordinator.

Russ Shaw to MCA

■ LOS ANGELES—Russ Shaw has been appointed to the newly created position of vice president/artist development for MCA Records, according to Stan Layton, vice president of marketing.



Russ Shaw

Shaw began his career at Warner Bros., where he subsequently became director/national artist development, working with Jethro Tull, Alice Cooper, Fleetwood Mac and Rod Stewart, among others for five of the eight years he was with the label. He comes to MCA from Chrysalis.

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

NBLP 7133

Includes the hit single
"TAKE ME HOME"
Produced by Bob Esty NB 965

Cher's Debut Album
"TAKE ME HOME"
On Casablanca Record and FilmWorks
Produced By Bob Esty
And Additional Songs Produced By Ron Dante
Executive Producer: Charles Koppelman For The Entertainment Company



© 1979 Casablanca Record and FilmWorks

*A&M has always stood for
Artists & Music...*

A R T I S T S

A

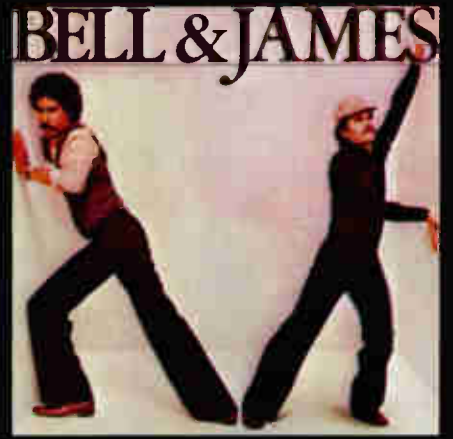


M M

S T S

Bell & James

Their songs have been done by The Spinners, The O'Jays, MFSB and Elton John... their single "Livin' It Up (Friday Night)" a Top 40 smash... added at WABC in New York at #13... executive producer Thom Bell's first A&M act.



Produced by LeRoy Bell & Casey James
Executive Producer: Thom Bell

Styx

The only act to have two albums in the Top 10 last year... worldwide record sales at the 9 million mark... their latest "Pieces Of Eight" album and "Sing For The Day" single are the latest reasons they're one of the country's biggest attractions.

Produced by Styx,
Production Assistant:
Barry Mraz



A&M's major breakthrough of the year... after 5 albums "Brother To Brother" went platinum... big reason was Top 5 single "I Just Wanna Stop"... next big reason the new single "Wheels of Life"... Gino's a Grammy contender for Best Pop Vocal Performance... one of the true rising stars.

Produced by Gino Vannelli, Joe Vannelli & Ross Vannelli

Gino Vannelli



Chuck Mangione



In the last 18 months Chuck Mangione has sold over 5 million records worldwide... "Feels So Good" the biggest instrumental single of the year... Chuck's up for 4 Grammy's including Record Of The Year... His "Children Of Sanchez" soundtrack is a hot contender for an Academy Award...

Produced by Chuck Mangione

U S I C



Quincy Jones

One of the true greats... artist, composer, arranger, producer, innovator... after 8 albums Quincy's platinum "Sounds... And Stuff Like That!!" comes in a year when he's also up for 4 Grammys including Producer of the Year... Quincy's in a class by himself.

Produced by Quincy Jones for Quincy Jones Productions

Rita Coolidge



Rita's "Anytime... Anywhere" album started her platinum explosion... her "Higher & Higher" single went to #1... "We're All Alone" single went Top 5... one of the all-time classic female vocalists. Produced by David Anderle with Booker T. Jones

A platinum duet... separately they're amazing... together they're incredible... their A&M duet debut "Full Moon" went gold and won a Grammy... now, their follow-up "Natural Act"... the "I Fought The Law" track being singled out as a smash...

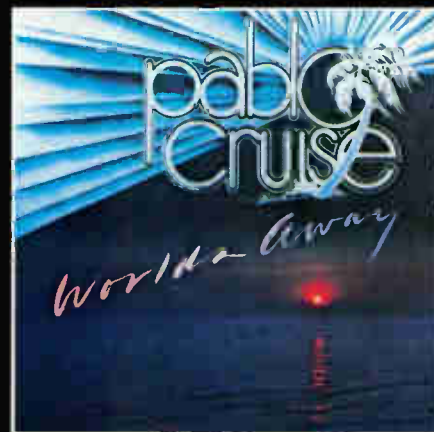
Kris &

Rita

Produced by David Anderle



Pablo



Pablo Cruise's mercurial ascent to platinum is astounding... their sales of 6 million records started with "Whatcha Gonna Do" from their classic "Pablo Cruise" album... the "Worlds Away" album brought us "Love Will Find A Way" and now it's the new single, "I Go To Rio"... and that's just for starters.

Produced by Bill Schnee

Cruise

Sad Café



"One of the premier English rock bands"... They're one of the fastest breaking acts in A&M's history... their first single "Run Home Girl" is a sure fire hit... their album "Misplaced Ideals" ... an AOR smash already on 300 stations! Watch for their tour!

Produced by John Punter



The Police

Forced to rush release the album "Outlandos D'Amour" based on demand for single "Roxanne" (also on "No Wave" sampler)... AOR smash... Melody Maker: "One great record is more than most bands manage in a lifetime, which puts Police ahead of the pack already."

Produced by The Police

Captain & Tennille



Multi-Platinum Grammy Award-winning duo... from their Record Of The Year "Love Will Keep Us Together" it's been one hit after another... Toni and Daryl continue with a Top 5 single "You Never Done It Like That" from the album "Dream"... and hot on its heels with "You Need A Woman Tonight."

Produced by Daryl Dragon

The Brothers Johnson



The Brothers Johnson don't know what it's like to have a gold album. They've only had platinum! All 3 of them. The Grammy-winning Brothers are up for another... Best R&B Instrumental Performance... with their producer Quincy Jones their future looks brighter than ever.

Produced by Quincy Jones for Quincy Jones Productions



Carpenters

Carpenters means mega-platinum... their worldwide sales would tilt any computer... their list of consecutive hit singles is staggering... their most recent album "Christmas Portrait" brightened the season with more gold.

Produced by Richard Carpenter
Associate Producer: Karen Carpenter

Frampton Comes Alive!



Peter Frampton

Peter Frampton makes records and breaks records. His "Frampton Comes Alive!" album sold over 12 million worldwide without being a movie soundtrack. It is still the biggest live album in the history of recorded music.

Produced by Peter Frampton



Nazareth

Nazareth, who brought us the all-time classic "Love Hurts" is a powerhouse of music and sales... one of the hardest hitting platinum acts... "No Mean City"... their strongest album yet... their massive new tour unleashes a new surge of power.

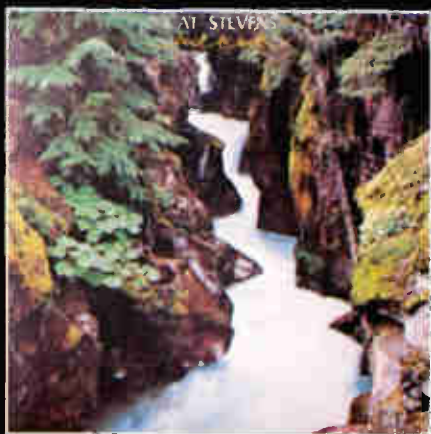
Produced by Manny Charlton



One of A&M's biggest worldwide platinum groups... their last album "Even In The Quietest Moments" prepared them for future platinum... Their long-awaited new album "Breakfast In America" will soon be served... The most unusual sound in rock & roll today.

Produced by Supertramp & Peter Menderson

Supertramp



Cat Stevens

His albums sold multi-platinum long before the term "Platinum"... one of classic acts in music... worldwide sales of more than 20 million records. His latest album "Back To Earth," co-produced with his early mentor Paul Samwell-Smith, rings of the true Cat Stevens mystique.

Produced by Paul Samwell-Smith & Cat Stevens

Watch for these Artists & their new Music coming soon:



HORIZON MUSIC

- The Raes
- Joe Jackson
- Granati Brothers
- Albert Lee
- The Tubes
- Burt Bacharach
- Arthur Adams
- Felix Pappalardi
- Peter Allen
- Magnet
- U.K. Squeeze
- The Dickies
- David Spinozza
- Gary Busey
- Lani Hall
- The Tarney/Spencer Band
- Chris de Burgh

- Seawind
- David Grisman
- Richard Evans



Chris Stewart Named Record Bar Vice Pres.

■ DURHAM, N.C. — Chris Stewart has been named vice president of retail sales for the Record Bar chain, it was announced by the firm's president, Barrie Bergman.

Stewart has moved up through the ranks of Record Bar, starting as a part time employee in a South Carolina store in 1972. After serving as a store manager and district supervisor, he was transferred to the Durham headquarters in 1975 to fill the position of administrative assistant to the director of operations. Since that time, he has held the positions of operations manager and director of operations.

Stewart will head the company's sales department, a unit which is responsible for store operations, merchandising, promotions, inventory control, construction and renovation.

MCA Releases Five

■ LOS ANGELES—MCA Records will release five lps in February, according to Stan Layton, VP marketing. The new releases include: "Down On the Drag," Joe Ely; "Lonely Dancer," Van McCoy; "Jeffree," "Midnight Hunter," Lane Caudell; and "Are You Sincere," Mel Tillis.

At The RFC Bash . . .



RFC Records, Warner Bros. disco custom label headed by Ray Caviano; recently celebrated its inauguration with a celebrity-studded party held at New York City's famed Studio 54. Shown above at the party are, from left (top row): Warner/RFC recording artists Gino Soccio and label president Ray Caviano; Bob Siegel, assistant to the president, Warner/RFC Records; Jim Thompson, midwest regional promotion, Warner/RFC; Tom Draper, vice president, black music marketing, Warner Bros.; Ed Rosenblatt, senior vice president, sales and promotion, Warner Bros.; Jerry Wexler, senior vice president of Warner Bros.; Vince Aletti, vice president, a&r, Warner/RFC; Veronica Brice, vice president and general manager of RFC; Caviano; David Horowitz, office of the presidency, Warner Communications; Bob Krasnow, vice president of talent, Warner Bros., New York (bottom row) Brice, Caviano, Warner/RFC recording artist Mighty Pope, and Siegel; 20th Century recording artist and star of Broadway's "The Wiz," Stephanie Mills, Warner Bros. recording artist Candi Staton, and Motown recording artist Diana Ross.

NMPA Announces Plans For Copyright Workshop

■ NEW YORK—The first session of the National Music Publishers' Association's "Copyright Workshop '79" has been scheduled for the Beverly Hilton Hotel in California on March 15, according to NMPA president Leonard Feist. Entitled "Copyright Revision Revisited," the all-day program will present Copyright Office authori-

ties and industry spokesmen to treat the practices and problems that have come with the 1976 statute.

After registration and coffee at 9:30 a.m., a panel led by chairperson Marybeth Peters will focus on "Copyright Office Procedures in Operation: an informal discussion of formalities affecting

publishers' copyright administration." Ms. Peters is Chief of the Information and Reference Division of The Copyright Office in Washington, and an authority on the workings of the new law. The morning session will begin at 10 a.m. and conclude at 12:30.

Second part of the program will be cocktails and lunch. The Honorable Jon Baumgarten, Counsel of The Copyright Office, will address the luncheon group on the first 15 months of the "life" of the statute that went into effect on January 1, 1978, and related matters concerning the music community.

From 2:30 to 5 p.m., a panel of prominent music publishing executives will analyze "How the Copyright Law is Affecting Business Decisions." John C. Taylor 3rd, general counsel for NMPA and partner in the New York City law firm of Paul, Weiss, Rifkind, Wharton & Garrison, will be the chairperson. The day's program will be followed by a reception.

The charge for members of NMPA or clients of The Harry Fox Agency, the licensing service of the association, will be \$20. Cost for others will be \$50. Checks with registration forms should reach NMPA at 110 East 59th Street, New York, N.Y. 10022 no later than March 9.

Scorpio Sues Surplus

■ NEW YORK — Scorpio Music Distributors filed suit against Surplus Record and Tape Distributors February 2, charging that Surplus had acquired a monopoly in the cutout merchandise market.

The suit, filed in U.S. District Court for the Eastern District of Pennsylvania, also charges Herbert A. Linsky with conspiring with Surplus in the matter, and names Deerfield Communications, Arista Records and Warner Communications as co-conspirators.

Scorpio seeks damages of at least \$30 million.

A suit filed last year by a collection agency representing Surplus is still seeking \$35,000 from Scorpio that Surplus says it is owed.

Harvey Reich, Surplus' lawyer, said his client "denies categorically that they're engaged in any activity that can be deemed a violation of any anti-trust laws."

Jerome Geller Dies

■ NEW YORK — Jerome Geller, owner of Peerless Vidronics, died of a heart attack in Houston, Texas Feb. 2. He was 48.

Geller is survived by his wife Renee and daughters Eileen, Tracy and Dana.

Funeral services were held in New Jersey Feb. 4.

Squigtones Cut Live LP



Casablanca recording artists Lenny & Squiggy, aka Lenny & The Squigtones, recently recorded a live album at the Roxy in Hollywood. Pictured backstage after the show were: (standing) Don Wasley, Casablanca vice president/artist development; Brian Interland, Casablanca vice president promotion/custom labels; Bruce Bird, Casablanca executive vice president; David Lander (Squiggy); Larry Harris, Casablanca senior vice president and managing director; Penny Marshall, of "Laverne & Shirley;" unidentified woman; Mike McKean (Lenny); and Rob Reiner; (seated) Joyce Bogart, co-manager of Donna Summer; T. J. Lambert, Casablanca director of national secondary promotion; and Paul Jabara, Casablanca recording artist; (foreground) Hank Medress, Lenny & Squiggy's producer; and Ivan Hoffman, Lenny & Squiggy's manager.



Linda Ronstadt
"Just One Look"

E-46011 A brand new single from
her triple platinum album

"Living in the U.S.A."

6E-155

Produced by Peter Asher
Engineered by Val Garay
On Asylum Records & Tapes.



RECORD WORLD SINGLE PICKS

BARRY MANN—Warner Bros. 8752



ALMOST GONE (prod. by G. Dudgeon) (writers: Mann-Weil) (Screen Gems-EMI/Summerhill, BMI) (3:59)

Mann is an eclectic performer and a legend as a songwriter. His recent collaboration with Dan Hill produced a #3 single and this new disc has some of the same romantic qualities and sentimentality in the lyrics. It's an adult natural with pop play to follow.

AL JARREAU—Warner Bros. 8751



ALL (prod. by A. Schmitt) (writers: Jarreau-Canning) (Aljarreau/Desperate, BMI) (3:33)

Jarreau has already made a place for himself in the jazz fusion market and this is the cut that could give him pop presence as well. His vocals are sultry and absolutely on the mark over a flowing arrangement that features some inspired piano work. A crossover must.

LISA DAL BELLO—Talisman US-2

PRETTY GIRLS (prod. by Monaco-Ciner) (writer: Dal Bello) (Neve Bianca, ASCAP) (3:08)

The artist is already getting recognition in her native Canada and this debut single should find favor with U.S. audiences as well. It's an interesting story line over an energetic rhythm track. Dal Bello's vocals are unusual enough to get quick attention at several formats.

MARVIN HAMLISCH—Arista 0392



THEME FROM "ICE CASTLES" (prod. by Hamlich-Brooks) (writers: Hamlich-Bayer Sager) (Gold Horizon, BMI/Golden Touch, ASCAP) (3:29)

Hamlich is quickly becoming one of the country's premiere theatrical composers and this lovely theme from the motion picture shows him in prime form. It's in the traditional film score vein with rich orchestration and Hamlich's piano out front.

Pop

BURTON CUMMINGS—Portrait 70024

TAKES A FOOL TO LOVE A FOOL (prod. by Cummings) (writer: Cummings) (Shillelagh, BMI) (3:02)

Cummings noses into country with a song that sounds a bit like Paul Simon. As always, it's his lyrics that are especially compelling, expressed by his soft vocal delivery.

B. J. THOMAS—MCA 40986

WE COULD HAVE BEEN THE CLOSEST OF FRIENDS (prod. by C. Moman) (writers: Pippin-Slate) (House of Gold, BMI) (2:49)

The record's already on the country charts but this mid-tempo ballad has as much pop potential. The lyrics are especially interesting and Thomas conveys the message with ease.

PETER McCANN—Columbia 10899

JUST ONE WOMAN (prod. by Yoergler) (writer: McCann) (ABC/Dunhill, BMI) (2:40)

McCann has scored in the past with his light ballads and this first single for the label is in the same mold. The vocals stand out and the lyrics are instantly memorable. You can sing along.

THE OUTLAWS—Arista 0397

IF DREAMS CAME TRUE (prod. by R.J. Lange) (writers: Jones-Lange) (Hustlers, BMI) (2:55)

This rock ballad is keyed by the group's characteristic guitar work and high vocal harmonies. It's right for both a/c and pop play and could be their biggest.

RONNIE JAMES—Phila. Intl. 3662

I MUST HAVE DONE IT RIGHT (prod. by R. James) (writers: James-Gugliuzza) (Famous, ASCAP) (3:53)

The first non-BOS artist for the label debuts with a light pop-rocker geared for the teens. The hook is radio right and the rhythm just hints at disco.

JIM MORRISON Music by The DOORS—Elektra 46005

ROADHOUSE BLUES (prod. by Hoeny-Doors) (writer: Morrison)

This live cut of one of the best selling group's most popular tunes is still timely and will well serve those who remember and those just being introduced to their music.

ROGER VOUDOURIS—Warner Bros. 8762

GET USED TO IT (prod. by Omartian) (writers: Imartiman-Voudouris) (See This House, ASCAP/Spikes, BMI) (3:00)

A syncopated rhythm keys this pure pop rocker by the new artist. The hook is big and perfect for Top 40 play. It's a strong debut by an artist to watch.

VAN DUNSON—Bicycle 1

INTRODUCTIONS (prod. by Rosner-Guryan) (writer: Dunson) (Kohaw/Audio Arts, ASCAP) (3:03)

This new artist gets some pretty prestigious background help on this airy ballad. His vocals are high and surrounded by a full-arranged track. It's breaking out of San Francisco.

SARAH BRIGHTMAN & HOT GOSSIP—Ariola 7738

(I LOST MY HEART TO A) STARSHIP TROOPER (prod. by S. Rowland) (writers: Calvert-Hughes) (Coconut Airwaves, BMI) (3:58)

The disc opens like "2001" and soars on its own from that point. The studio effects are perfect and Brightman's vocals are suitably energetic.

ELIZABETH BARRACLOUGH—Bearsville 0336

COVERED UP IN ACES (prod. not listed) (writer: Barraclough) (Fourth Floor/Chili Pepper, ASCAP) (3:54)

A Dylan-esque organ and lyrics key this tune by the new artist. Her vocals are throaty and provocative and the disc should do well at AORs first.

B.O.S./Pop

BOMBERS—West End 1215

(EVERYBODY) GET DANCIN' (prod. by Logios-Desario) (writers: Jones-Simon) (Mandingo, BMI) (3:22)

The record is already climbing the disco charts and aims now straight at the pop market. The beat thunders and the vocals float over the somewhat intricate arrangements.

GREGG DIAMOND BIONIC BOOGIE—Polydor 14536

CHAINS (prod. by G. & G. Diamond) (writer: Diamond) (Diamond Touch/Arista, ASCAP) (3:32)

Gregg Diamond's production is in the forefront on this sparkling disco offering. The track has all the right instrumentation and the high vocal interplay drives it along.

CHROME—Infinity 50,005

FLY ON UFO (prod. by T.C. Horn) (writers: Everitt-Horn) (Leeds, ASCAP) (3:47)

Space travel lyrics and eerie production techniques take the bows here. Full harmony vocals carry the message and it's guaranteed to hit on the dance floor and the airwaves.

CROWN HEIGHTS AFFAIR—De-Lit 912

DANCE LADY DANCE (prod. by group-Nerangus-Britton) (writers: Nerangus-Britton) (Delightful/Crown Heights/Cabrini, BMI) (3:55)

The group specializes in traditional BOS vocalizing over up-to-the-minute disco arrangements and this is an exceptional example. Prime crossover material.

PAPA JOHN CREACH—DJM 1102

SOUTHERN STRUT (prod. by P. Jones) (writers: Tilford-Brosler) (Misprisonort, BMI) (2:39)

The veteran blues-rock violinist tries out the disco waters here and the effect is stunning. It has a punchy beat that could find him a whole new audience.

LENNY WHITE—Elektra 46015

TIME (prod. by Dunn-White) (writer: Blackman) (Nadlew) (2:59)

White's sense of jazz phrasing adapts perfectly to this BOS/disco offering with a strong drum track as centerpiece. It should fit r&b first with pop a natural follower.

JOHN MITCHELL—Alston 3744 (T.K.)

LOVE ON THE PHONE (prod. by Bo Crane) (writer: Crane) (Brookside/Ceberg/Hombre del Mundo, ASCAP) (4:30)

The talk vocals haven't been heard much lately but Mitchell uses them to his best advantage. It has a classic BOS beat with beautiful hook and an easily understood message.

Country/Pop

KENNY ROGERS & DOTTIE WEST—United Artists 1276

ALL I EVER NEED IS YOU (prod. L. Butler) (writers: Holiday-Reeves) (United Artists/Racer, ASCAP) (3:07)

The 1971 Sonny & Cher hit gets an upbeat country treatment here. Rogers vocals are somewhat different and the perfect blend with West's traditional country soprano.

RED SOVINE—Gusto 4-9016

THE WAYLON AND WILLIE MACHINE (prod. by T. Hill) (writers: Roinwater-Barnes) (Screen Gems/Brave, BMI) (2:19)

Sovine's very tongue-in-cheek new single (with the greatest affection nonetheless) has enough novelty value to garner top country and pop play. It's a giggle.

BILLIE JO SPEARS—

United Artists 1274

YESTERDAY (prod. by L. Butler) (writers: McCartney-Lennon) (Maclen, BMI) (2:57)

Spears gives a modified country reading to this classic Beatles composition and makes it very much her own in the process. The track is light but fully arranged.

WASHINGTON EXPOSE!! NOW IT CAN BE TOLD!
THE FULL STORY BEHIND

“OPERATION OSIRIS”

...the scandal that rocked the nation's capital!



Yes, in the music biz, few scandals whisper more sinister or raise hair on necks quicker than “stock problems.”

Yet, that's precisely the position young Washington writer-singer-producer Osiris Marsh found himself in weeks ago! All the copies of the Osiris album Since Before Our Time he'd privately pressed were gone!

Enterprising programmers from D.C. to Baltimore to Philly had helped him move out more than 10,000 in a few weeks and there was no money to press more. That's when Warner Bros. Records stepped in, picking up the masterfully funky Osiris LP. Now there is enough Osiris to go around, to every programmer/retailer/consumer hungry for hot R&B from Capital city. Happily, Washington and Osiris will never be the same.

Since Before Our Time
The Osiris album (BSK 3311)

Featuring the single

“Consistency” (WBS 8758)

Produced by Osiris Marsh

Executive Producer: Tom Meyerhoff

On Warner Bros. records & tapes

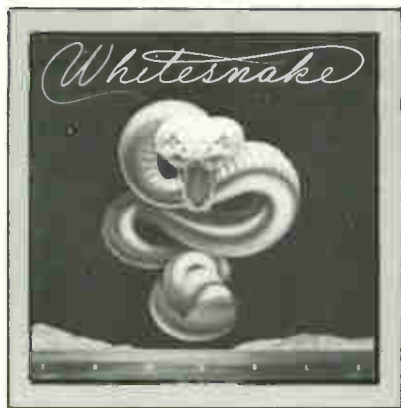


RECORD WORLD ALBUM PICKS



CHEAP TRICK AT BUDOKAN

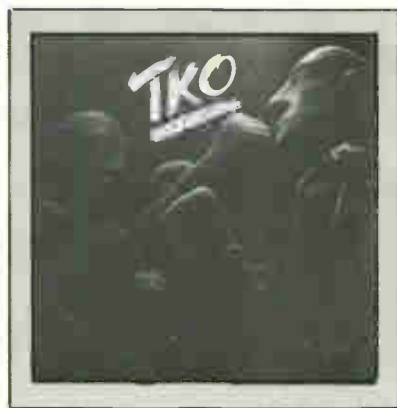
CHEAP TRICK—Epic FE 35795 (8.98)
The domestic release of this live album comes after the good response it has already garnered as an import. The group has taken Japan by storm and the audience goes wild over some of their better known songs including the inevitable "Surrender," "I Want You To Want Me" and "Big Eyes."



TROUBLE

WHITESNAKE—UA LA937-H (7.98)

Deep Purple keyboardist Jon Lord has joined his former group mate's band since its last album and his influence plays a decidedly integral part in the sound. The group crosses Deep Purple textures with Led Zeppelin dynamics in classic hard rock style. Coverdale's vocals are top notch.



LET IT ROLL

TKO—Infinity INF 9005 (7.98)

The group hails from the Seattle area and was produced by Mike Flicker, just like its neighbors, Heart. The group has a solid, mainstream rock sound with a singer who occasionally recalls the grittier side of Roger Daltrey on "Ain't No Way To Be" and "Let It Roll."



THE BERMUDA TRIANGLE

TOMITA—RCA Red Seal ARL1-2885 (8.98)
The sixth album by this imaginative Japanese composer puts his knowledge of electronics to the test with a concept he calls "Science Fiction in Sound." Sophisticated and yet accessible, it should find a broad based appeal covering pop and classical audiences with its excerpts of classic works.

SUSPENDED ANIMATION

EVIE SANDS—RCA AFL1-2943 (7.98)



The veteran songwriter, responsible for numerous hits through the years, continues to show a fine sense of melody, lyric and delivery. That combination takes hold on songs such as "You Can Do It" (recently covered by Dobie Gray and Dusty Springfield).

DREAMS OF TOMORROW

MARILYN SCOTT—Atco SD 38-109 (7.98)



A jazz singer at heart, Ms. Scott displays a wealth of talent as she glides through material ranging from rock to r&b. Her talents are not confined to singing only as she has penned two of the nine cuts featured, "The Beach" and "Let's Not Talk About Love."

STAIRWAY TO LOVE

THE WONDER BAND—Atco SD 38-111 (7.98)



An interesting production medley of Led Zeppelin's "Stairway To Heaven" and "Whole Lotta Love" comprises the first side of this disco effort. The hard rock classics are given a new perspective when the songs are put in this context.

MUDDY "MISSISSIPPI" WATERS LIVE

MUDDY WATERS—Blue Sky JZ 35712 (CBS) (7.98)



Johnny Winter and James Cotton among other notables joined Waters on this rousing live recording. Old favorites include "Mannish Boy," "Howling Wolf," and "Baby Please Don't Go." The audience spurs Waters on to a great performance.

THE JAN PARK BAND

Columbia JC 35484 (7.98)



Hailing from the midwest, which has spawned more than its share of capable rockers, the Jan Park Band's debut effort passes with flying colors. Ms. Park's strong vocal quality and good sense of rock makes this a group to watch.

L'INDIANA

ASHA—Dash 30011 (TK) (7.98)



The songstress has experienced some success in Europe over the past few years and now that she is working within a strict disco context, she should find an audience for her music here. "I'm Gonna Dance" and "Music Machine," a dedication to Studio 54, should fare well.

ME, MYSELF AN EYE

CHARLES MINGUS—Atlantic SD 8803 (7.98)



An impressive slate of musicians were assembled by Mingus on his last recording, made last January at Atlantic Studios. Side one's thirty minute epic, "Three Worlds Of Drums," is extraordinary in its conception and execution. His orchestra comprises three generations of jazz musicians.

DANCING IN THE CITY

MARSHALL HAIN—Harvest ST 11914 (Capitol) (7.98)



The duo of Kit Hain and Julian Marshall has already climbed the British charts with the pop sound of "Dancing In the City" and is poised to repeat that success here. Hain's pure vocal style gives the material a stylish sound.

DAMON

DAMON HARRIS—Fantasy F 9567 (7.98)



The former lead vocalist for the Temptations has cooked up an instantly appealing record for his first solo effort. The disc's most immediate cuts, "Silk" and "It's Music" should help him make his mark.

AWAKENING

MICHAEL NARADA WALDEN—Atlantic SD 19222 (7.98)



While he has had a couple of previous solo albums, this set marks the emergence of a major new talent who, with Patrick Adams, has formulated a contemporary sound based around his superb percussion technique and smooth vocals.

PRETTY GIRLS

LISA DAL BELLO—Talisman TALI-1000 (7.98)



Working closely with producers Bob Monaco (Chaka Khan) and Al Ciner, Dal Bello has cut a basically mainstream rock lp that showcases her vocal and songwriting talents very well. The title track and "Miracle Maker" especially shine.

UPTOWN SHAKEDOWN

SYL JOHNSON—Hi HLP 6010 (Cream) (7.98)



The veteran soul crooner has put together a well rounded collection of songs covering new material as well as a couple of older things. In the latter category is "Gimme Little Sign" and an eight minute medley of Otis Redding songs done up in a disco arrangement.

Angela Bofill. The Cinderella Story of 1979!

Black American

Angie



"Like a spiritual Goddess, Angela Bofill, the 24-year-old lark from the Bronx and Over the Sky" with strong vocals. This self-penned tune with its jazz overtones / latin undertones displayed Ms. Bofill's ability to grasp a lyric or a phrase and get under it, into it and belt it out.... The audience response was wild - 'All right, Angie!' 'I love it!' and aplauso, aplauso, aplauso."

The Washington Post

In Concert, and Mesmerizing
ANGELA BOFILL
"...A Remarkable Young Voice:"

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

- REORDER EXPLOSION IN MAJOR MARKETS:**
- Los Angeles initial order 400; first reorder 3600; brand new reorder 5000!
 - Washington, D.C. initial order 2600; first reorder 2600; second reorder 2600; brand new reorder 3600!
 - Philadelphia initial order 2500; 1300 more this week!
 - Detroit initial order 600; 1600 more this week!
 - Atlanta initial order 600; brand new reorder 1400!
 - Houston initial order 2600; first reorder 3000!
- PLUS 10,000 MORE THIS WEEK NATIONWIDE!**

TO BE CONTINUED...



VARIETY

ANGELA BOFILL
Bottom Line, N.Y.

"A singer with a voice and style that will carry her far. Bofill has a bright future."

DAILY NEWS

From the Bronx, a singer with the voice of an Angela

People

PICK of the WEEK

ANGIE
Angela Bofill



Angela Bofill's
"Angie"

Pop Album Chart:
RW: 78-62
Jazz Album Chart:
RW-9/BB-11

On Arista/GRP
Records and
Tapes.



GRP 3000

ARISTA

Radio Replay

By NEIL McINTYRE



■ The list of disco stations continue to grow, with the addition of WMHE/Toledo, KHFI-FM/Austin, KDUK and KPIG-FM/Honolulu and KTFM/San Antonio. The Miami area will add another disco station to the dial as of February 21, when WMJX(96X) changes to a Burkhart/Abrams disco format. 96X music director **Lou Meyer** said: "We were the only top 40 station that wasn't doing some disco programming at night, and we were murdered at night." Meyer was referring to the latest ARB in which the station slipped from a previous 6.3 to 2.5 in the plus ratings 7 p.m.-midnight.

MOVES: **Dan Mason** has resigned from WPGC/Washington, D.C. and his national PD position to become GM at KTSA/San Antonio. Mason's leadership for 'PGC has helped the radio station regain high ratings in the Washington, D.C. area. I wish Dan continued success with his new responsibilities as GM . . . **Monte Lang** leaves McGavren Guild after eight years to become VP in charge of FM operations for the Amature Group, which includes KMJQ/Houston and KKSS/St. Louis. Lang will be based in Houston . . . Shake-up at WTRW/Detroit as PD **Dave Watson**, his assistant **Debbie Stachel** and disco DJ **Steve Rhodes** resign. Watson can be contacted at (313) 264-2984.

Bill Garcia is very happy. "I'm getting back into rock 'n roll," he said, and he will become the new PD at WNDE/Indianapolis, from WISN/Milwaukee . . . **Steve Cooper** named PD at WIFE/Indianapolis . . . **Gary Guthrie** leaves WAKY/Louisville as PD. Guthrie said: "WAKY didn't bring me flowers." He can be reached at (502) 634-4882 . . . **Tom Richards** named MD at WLAP-AM/Lexington . . . Former Dallas Cowboy linebacker and radio personality **Dave Fonteno** joins WPLJ/New York doing overnights from KLOL/Houston . . . KKEZ/Fort Dodge has changed its format from beautiful music to adult contemporary . . . Portia at RW west reports: **John Driscoll** is named new PD at KPPL/Denver. Driscoll will also do afternoons . . . **Jimmy Christopher** to nighttimes at KNAC/Long Beach from KLOL/Houston . . . **Alvin G. Lawton** looking for on-air job from KUDL/Kansas City; contact (816) 795-8171 . . . Send your moves, changes, and radio station pictures to either Portia at RW west or in the east to Neil (Atlantis) McIntyre.

DISCO DJs: If you're thinking about a disco format for your radio station or are already in the middle of disco programming, you could find this bit of information interesting. When I was programming a night time disco format in New York, I found I was getting a lot of suggestions from local disco spinners. I didn't always take their advice because of what I felt were distinct differences in the audience that radio entertained and that of a disco club. As hind sight often provides a clear understanding, I believe now that we were a lot closer in appeal than I realized. One element that was foremost in the minds of the disco DJs was to keep them dancing; thus the reason for the importance of segueing or mixing the music to capture the beat. On the radio there are limitations because of not seeing the audience react to a piece of music, and the fact that commercials play a big part in the success of the radio station. The radio people need to rely on their judgment and the phone response or, at a later date, the sales of disco music to be sure that they're still dancing to the sound of the radio disco. I suggest that frequent visits to your area clubs, and reading up on what's working in different parts of the country through consumer and music trade publications. Much like the days of early rock radio, when local radio stations would test music at record hops, the disco music stations should work out arrangements with local discos to find out what the audience wants to hear. Those who are riding the crest of a winning programming format should keep in mind that it is not just the popularity of certain disco tracks, but the overall change in the attitude about disco music. If you're not aware of the trends it will catch many programmers in a worse position

(Continued on page 68)

WPIX-FM's New 'Elvis To Elvis' Format Tries To Rekindle a Rock and Roll Spirit

By BARRY TAYLOR

■ NEW YORK — The reverberations of WKTU's successful conversion to a disco format in New York have already been felt across the country as stations are either adding more disco records to their playlist or overhauling their entire format in favor of disco programming. With the sound of shattered vinyl and the familiar strains of rock and roll on the airwaves, a different kind of response to the success of disco radio in the city is being offered by WPIX-FM which has, since January 29, taken a top 40 approach to programming rock and roll. The station's new revised format includes album tracks by new and established artists, singles, and a lot of oldies from the '60s including many from the era of the British Invasion.

"We are playing the rock and roll version of disco radio which just means we're playing music to

dance to and people have been dancing to rock music for the last 25 years or so," explained Joe Piasek, WPIX's program director. Bad ratings and the resignation of George Taylor Morris necessitated the change of format according to Piasek who claims that WPIX is not only responding to the success of disco in New York, but to the lack of good rock and roll radio in the city in general. "There are other stations that play rock and roll and other stations that play disco music in New York, but there is only one that is playing disco as their total format and that is the successful one. There are no others playing rock music of any particular hybrid, but there are no others playing strictly rock and roll all the time. We're also playing a lot of old r&b, of which rock and roll is an offshot, but we're staying away from the syn-

(Continued on page 68)



"I'm a transfer student . . . I flunked out Top 40."

The Entertainers:

CKLW's Dick Purtan Keeps Detroit Laughing

By NEIL McINTYRE



Dick Purtan

Record World: Who were your heroes on the radio when you were starting out?

Dick Purtan: I was in New Jersey while serving in the Army in the early sixties, and I heard Klavan and Finch, William B. Williams, and Jack Lazar. I really enjoyed those guys, all of them for different reasons. I thought Klavan and Finch were so damn funny, the thing I realized that they did and I appreciated was their humor was always clean humor. I think it's a lot easier to be funny if it's dirty or obscene, or off color or any sensational type of humor. But Klavan and Finch were very consistent with a good quality of humor, and as a guy trying to break into the business that style has staying power. I've always tried to keep the humor in a clean vein.

■ NEW YORK — Personalities on the radio have become a vanishing breed. RW is presenting the second in a series on these entertainers, focusing on one of the most successful morning men, Dick Purtan who recently joined CKLW in Windsor. The Detroit area has been entertained in the mornings for over 13 years, with the last 10 years at WXYZ, by Purtan's special brand of humor. His morning program has been funny to the listening audience, but not to the competitors in the Detroit market.

RW: Being in the same market for over 13 years, do you feel you get stale?

Purtan: I think you're either fresh or you're not. There were many times when I was at WXYZ that I thought I was stale, then I would come out of it, and go into a period of time where I was really cookin'. I'm still a little kid about this business, I'm still fascinated by it, it's a big thrill to be on the radio, as big as it was when I started out. You may get a little stale when your creative processes don't work properly, but if you're never bored, then your audience isn't going to be bored.

RW: What is your main source of material?

Purtan: What's in the papers, what's happening, I think personally it's the only way, because you never have to worry about what tomorrow is going to bring, you know something is going to be there to talk about.

RW: Does the format that you work in make a difference to you as a performer?

Purtan: I think that all humor, I don't care what humor it is, should be in a structured format, whether you're entertaining on the radio, TV, or on the stage. Take Neil Simon plays: they're all structured, it's planned with a beginning, middle, and the ending, you don't hem and haw around. I have always run the morning show, as kind of a cross between a contemporary and adult contemporary type of format. I don't like rock 'n' roll radio. Even when I was a kid, I always listened to guys that were personalities, who were on adult radio stations. I have tried to analyze what seems to last, what's stuck around for a long time, that people don't get tired of. My radio pro-

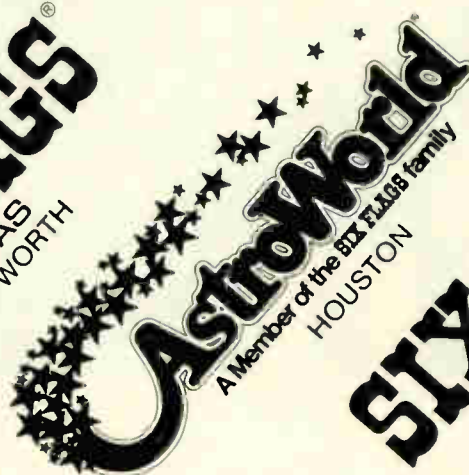
(Continued on page 82)

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Syndicated Shows Fill Religious Program Gap

By MARGIE BARNETT

■ NASHVILLE — At present the FCC still requires radio stations to include a certain percentage of non-entertainment programming as a public service. The regulation calls for eight percent non-entertainment for AM stations and six percent for FM. Religious programming, via syndicated shows or self-produced programs, can be used to fulfill a portion of this requirement without detracting from a station's sound or alienating its regular listening audience.

There is, however, a proposal before Congress to deregulate radio in the areas of ascertainment, commercialization and non-entertainment programming on a test basis in the top 50-75 markets. During the three-year test the FCC would examine broadcaster performance in the absence of these rules. (See separate story.)

The ramifications of such a proposal could spell disaster for many syndicated religious programs designed primarily for secular radio, which demand high quality production simply to survive. Whatever the FCC's decision may be, however, religious shows will undoubtedly be expected by certain audiences and therefore provided by various formats.

Several syndicated shows are considered by radio and their religious show peers to be some of the better programs available, both in music and talk/interview formats. The "Larry Black Show," originally the "Scott Ross Show," uses a 60/40 mix of contemporary Jesus rock and secular rock hits compatible for both Top 40 and AOR formats. The two hour show is presently aired on 79 stations throughout the country. "Artists Alive," a monthly live

concert series, is run with the Black show.

Jack Bailey handles "A Joyful Noise with Paul Baker and Street Level" with Mike Watson. Baker's show carries a subscription charge and appeals musically to adult contemporary and Top 40 radio. It is aired on 20 stations. "Street Level" is a half hour progressive rocker on about 38 stations. "The whole idea is to put on public service programming without alienating the standard audience," says Bailey. "Stations have to do it, so they should make it good and reduce the tune out factor. I've had people tell me they've tuned in to stations and didn't realize they weren't listening to standard format until they listened closer to the lyrics."

"Reality" and "Reality II" are produced by Rita and Alex Rowlands. The shows feature all Christian music with the 30-minute "Reality II" playing an easy listening style and the one-hour "Reality" a rock format. Approximately 200 stations air the shows, the bulk of which (190) use "Reality." Jerry Bryant of "Jesus, Solid Rock" (one hour, 90 stations)

says his show is "a bit more religious than some but done in a low key manner," featuring contemporary gospel and artist interviews.

The American Lutheran Church produces "Scan," a half hour secular music/interview format aired on 530 U.S. stations and the Armed Forces network. The interviews feature various personalities, professionals and ordinary people speaking from their experience and growth with the music tied in. "Rockin' Religion" with host Mary Neely involves the influence of religion on music/lifestyles and vice versa with documentary styled theme shows covering topics from punk rock to UFOs and artist interviews. The program is a half hour on 83 stations.

Other programs like "Sounds Of Joy," Bob Carlson; "Sounds Of Triumph," Gord Driver; and the Southern Baptist Radio & TV Commission's shows, "Power Line," "Master Control" and "Country Crossroads," are also mentioned among the more viable shows available for secular radio. "To get on secular radio

you have to be on a par with it," states Dave Wortman, On The Air promotions. "It comes down to your music, air talent and quality of production. There are more radio personnel out there than we realize who really want something for their listeners and would be glad to put it on if it was a quality show, something that will not interfere with the format and is dependable."

Another procedure, not uncommon in radio, is for stations to

(Continued on page 81)

MCA Names Sellers R&B Promo Director

■ NEW YORK — Earl Sellers has been promoted to national director of r&b promotion, MCA Records, according to Mike Abbott, vice president, r&b marketing and promotion.

Sellers has been with MCA since June, 1977, during which time he held the position of east coast regional marketing manager. Prior to joining MCA, he held similar positions at RCA and Polydor Records.

Famous Amos Promotes Rosica

■ NEW YORK — Wally Amos, founder/president of the Famous Amos Chocolate Chip Cookie Corporation, has announced that John F. Rosica, corporate vice-president, eastern operations, has been appointed chief operating officer of the corporation.

Rosica's responsibilities will encompass the company's two retail outlets in Hollywood and Santa Monica, California, plus the two baking and wholesale facilities in Van Nuys, California, and Nutley, New Jersey.

Elton Goes Mid-Line

■ LOS ANGELES—Four Elton John lps, "Here and There," "Rock of the Westies," "Empty Sky," and "11-17-70," have been incorporated into MCA's Mid-Line Series. The Mid-Line Series, with a manufacturers suggested retail price of \$3.49 for lp and \$3.99 for tape, was created in 1978 following the success of MCA's two-fer program which was instituted four years ago.

The first phase of Mid-Line Series, in effect over the past 10 months, is claimed by MCA to have produced an increased revenue amounting to six times the sales the same titles generated at the normal catalogue list price.

Also new in the Mid-Line Series are 29 8-track and 86 cassettes of existing catalogue already in the program.

FCC Will Conduct Hearings On Radio Deregulation

(Continued from page 3)

The advance notice of the public hearings, then, comes as no surprise. In addition, an FCC official suggested that since new Carter FCC commissioner appointee Ann Jones is due soon for confirmation hearings in front of the Senate Subcommittee on Communications, "we would like to hold the hearings while Commissioner (Margita) White (whose appointment officially ended last summer) is still here, since she is

instrumental in the decision to hold the hearings."

The topics to be discussed at the hearings will be specifically the same areas of concern mentioned in FCC self-critiques and those listed by the NAB in its petitions to the FCC: regulations concerning the amount of commercial time, "ascertainment" of community interests and problems and the need for each station to provide all such needs, the need for news or non-entertainment programs on every station, and the myriad regulations and legal paperwork involved in renewal applications.

The hearings will focus on major market radio, where there are more than five stations in a locale, and in which there can be, in theory, specialization and diversification of programming.

The hearings, according to FCC sources, follow a December memo from the chairman concerning the need for a public hearing on deregulation.

While no date has been set yet, it would be highly unlikely that the FCC would not take advantage of the February 28 NAB rally, which will also include representatives of the National Radio Broadcasters Association, the National Religious Broadcasters Association, and the Daytime Broadcasters Association.

DIR To Bow Klein Show



Bob Meyrowitz and Peter Kauff of DIR Broadcasting have announced the addition of a new syndicated radio show, "The Robert Klein Hour." The bi-weekly show, sponsored by Budweiser Beer, will be aimed at the 18-34 age group and will feature, in addition to interviews with rock superstars, a top twenty album countdown. The show will debut on February 28 and will be syndicated to approximately 200 FM stations. The format of the show incorporates an opening monologue, an informal interview with a top rock star, a countdown of the top twenty albums announced by WNEW-FM's Dennis Elsas, and another interview with an up-and-coming act in the AOR vein. Elsas will also serve as the show's announcer. Shown above from left are: Meyrowitz, Klein and Kauff.

Narada Michael Walden puts some body in your soul.

Narada Michael Walden's soul helped propel Jeff Beck, Weather Report and the Mahavishnu Orchestra to new musical heights. Now Narada gives you body as well as soul. One side of the lush, soulful melodies Narada's fans already love. Another side of stunning, sizzling disco savvy. Narada Michael Walden's "Awakening"—a rebirth of the body as well as the soul.

"Awakening," on Atlantic Records and Tapes. SD 19222

Includes hit single, "I Don't Want Nobody Else (To Dance With You)." 45 #1

Also available on 12" commercial disc.



Cover Story:

Barry Manilow Plans A Long Future

By SAM SUTHERLAND

■ LOS ANGELES—Barry Manilow speaking with RW from his west coast home, sounds relaxed enough. But for the New York-bred singer, songwriter, arranger and producer, his current platinum popularity translates into a brisk schedule spanning records, television, concerts and outside production work.

Rosy Future

"I'm in the middle of doing Dionne's album," he begins, alluding to Dionne Warwick's first for Arista, "and we'll be going into the studio to see how far we can go. I've also been working on my next television special, set for May 23rd, and that always seems to take a year." Even with the press of the recording and production deadlines, though, Manilow has to admit that his often guarded assessment of his own career has been undeniably rosy in recent months, beginning with the long radio and chart reign for his "Even Now" lp and its late '78 sales successor, Manilow's first "Greatest Hits" collection, which remains a fixture of RW's album top 10, this week at number eight.

Peer Approval

More crucial to Manilow, though, is recognition from his peers. Candidly noting that his success as a mainstream U. S. pop act has precluded some of his potential appeal for rock fans, he says his recent Grammy nomination has proven as gratifying as any chart bullet or RIAA award. "The biggest acknowledgement has been that Grammy nomination for album of the year," he comments. "I couldn't have been more surprised. Usually they reserve that slot for acts that have the FM credibility I've never seemed to be able to get."

Cites Teamwork

Manilow's surprise isn't a show of false modesty, though, and he's proud of both the nominee, "Even Now," and the hits anthology. "I like to try and look at it objectively," he says of the former, "but I've listened to this album and I'm impressed. A lot has to do with Clive [Davis], with the writers of the songs, with Ronnie [Dante] and Michael DeLugg. That teamwork has always been an integral part of my success." As for his high-charting "Greatest Hits," Manilow has been surprised by its performance during the final months of '78, when a number of similar packages by other acts were also being promoted. "We'd already put out a double live album with a lot of the same songs, but it

doesn't seem to have hurt this one."

That reaction isn't due to any professional naivete, given Manilow's broad entertainment background in the years before attaining success as a recording artist. Apart from an interest in music that has been almost literally life-long (his mother would later recall watching him dance in diapers), he has also accumulated varied songwriting and arranging credits spanning a multimedia array of projects. From the mailroom at CBS, where Manilow started after crossing the river from his native Brooklyn to Manhattan itself, he moved on to an original off-Broadway score ("The Drunkard," now a theatrical perennial), a gamut of television projects that cast him as musical director, conductor and producer, and commercials, where his skills as writer, producer and singer were all flexed (and later revived as a show-stopping stage medley of jingles he'd worked on for products like Band-Aids, Dr. Pepper, Kentucky Fried Chicken and McDonald's). After two years as part of a duo, in which he played his share of motels and out-of-the-way clubs, a stint as accompanist at the Continental Baths found him backing Bette Midler, a pairing that subsequently saw Manilow serving as musical director and record producer.

Keeps Control

When Ron Dante, then singing jingles himself, urged him to demo some of his songs for a possible contract, Manilow ap-

proached Bell Records, which would subsequently be reformed as the Arista label under Clive Davis' supervision. The rest— from Manilow's concert debut on Midler's first major U.S. tour, through the international success of his first number one hit, "Mandy," to his now solid-platinum album catalogue (including two double-platinum entries and three triple-platinum winners in his last three releases)—is pop history.

That odyssey helps explain Manilow's acute sense of how the music industry works, and his own concession that success hasn't led him to leave career decisions in the hands of others. "I'm one of those artists people hate," he laughs, "because they can blame everything that happens on me, in the sense that I stay involved. I do have bright, competent people working with me in my management, booking and recording, of course, and I rely on them. But while there are people who have to be indulged, even treated like children, there are a lot of artists who are professionals, and who want to be mature in handling their lives. I wish I could balance my checkbook, but other than that, I've been involved in every aspect of my career. Miles [Lourie], my manager, has been instrumental in this; he insists I study every contract I sign, and that I know precisely what I'm signing, and I've done that with every single one, beginning with recording con-

(Continued on page 52)

Epic Promotes Schnur To New A&R Post

■ NEW YORK—Lennie Petze, vice president, a&r, Epic Records, has announced the appointment of Larry Schnur to the position of director, talent acquisition, a&r Epic Records.



Larry Schnur

In his new capacity, Schnur will be responsible for seeking out, evaluating and acquiring new talent for the Epic label.

Background

Schnur began with CBS Records in 1974 and after holding several positions of increasing responsibility in the marketing finance area, joined the Epic a&r department in 1977.

E/A Shifts Two

■ LOS ANGELES—Robert Destocki has been named west coast artist development director for Elektra/Asylum Records, to be based in the label's Los Angeles headquarters, while John Galovich has been appointed to Destocki's former post as midwest director, it was announced by Mark Hammerman, E/A national artist development director.

MIDEM Highlights



Shown here at the recent MIDEM held in the Palais de Festival, Cannes, France are, top row at left: (Bud O'Shea, head of Infinity Records west coast operation; Ron Alexenburg, president of Infinity Records; RW publisher Bob Austin and Al Bergamo, head of MCA Distribution. Shown in center is the president of Columbia Records, Spain, with Austin and Mrs. Bonnie Bourne, president of Bourne Music. At right are M. Honda and Shoo Kaneko of Victor Musical Industries, Japan, and T. Yamamoto of RCA, Japan. Shown, bottom row, at left are Olavo Bianco, Paula Rocco, Jorge Gambier, Adiel da Carvalho, Herbert Csznik, Santiago Malnati and Antonio Santos, all of Copacabana Records headquartered in Brazil. Shown in center is the board of the Yamaha Popular Song Festival announcing plans for the 1979 Festival. Alan Livingston, president of Twentieth Century-Fox Records, is shown at right in the Record World MIDEM booth.

A Match Made In Heaven
Donna Summer
with **Brooklyn Dreams**

And
“HEAVEN KNOWS”...

It's A Hit!

NB 959



“Heaven Knows” the new hit single from the No.1 Double Platinum
Donna Summer - “Live and More” album.

NBLP 7119-2

Produced By Giorgio Moroder and Pete Bellote



THE COAST

By SAMUEL GRAHAM and SAM SUTHERLAND

■ **GRAFFITI:** After weathering months of rumors predicting ABC Records' imminent sale/distribution switch/demise/you-name-it, it wasn't surprising that label staffers reacted to confirmation of the MCA purchase with some levity. If some employees still faced another month of suspense in anticipation of government approval of the transfer, and the subsequent MCA takeover, at least the rumor had slowed its speed.

That may explain the sudden proliferation of **Elton Rule** caricatures, indicating obliquely the staffers' feelings about the ABC corporate president known to have advocated disposal of the label operations for some time.

Requiring less explanation was the sudden popularity of a current disco hit for another label, which began bouncing off the company's Beverly Blvd. hallways shortly after news of the sale: "YMCA."

WE ALWAYS KNEW THIS GUY WOULD COME TO NO GOOD: We have it on good authority that **Michael Lippman** will soon be anking his vice presidential slot at Arista to enter the management sphere. As it stands now, his roster is already an enviable one, what with the likes of **Eric Carmen**, **Melissa Manchester** and **Bernie Taupin**; and he will also continue as **Leo Sayer's** attorney. Not bad for a guy who's married to a short person, Michael—and we wish you only the best.

LET US PRAY: Oral Roberts University, we understand, has officially banned the on-campus sale or play of **Jim Morrison's** "An American Prayer" album, labeling it "obscene and immoral." To each his own, we say, but this next item is something else entirely: When Morrison was tried on obscenity charges in Miami some ten years ago, the Dade County d.a., who handled the prosecuting, was a guy named **Terry McWilliams**. McWilliams has since said that he liked Morrison, that he was merely doing his job, and so on; and now we hear that at the end of the trial, McWilliams handed Morrison a little note which contained some of the d.a.'s own poetry. The poem read as follows, limerick style: "There once was a group called the **Doors/Who sang in descent of the mores/To youth they protested/As witnesses attested/While their leader was dropping his drawers."** Mr. Pulitzer, where are you?

CHANGE OF PLANS: Regarding one of this column's shoe-ins, **Carlene Carter**, there's the proverbial good news/bad news crack at hand: the bad news is that **Denny Cordell** won't be producing her next WB longplayer after all, but the good news—which, to these ears at least, more than compensates—is that "close personal friend" **Nick Lowe** will now assume the reins. CC has meanwhile finished a month of woodshedding dates in the Bay Area, backed by **Clover**, who will record with her as originally reported here. Lowe should have little problem working with this veteran SF band—they provided uncredited backing on the Lowe-produced **Elvis Costello** debut, "My Air is True" . . . **CONFUSION REIGNED**, or at least raised its head, following recent news of **Stevie Nicks'** new separate recording deal with **Paul Fishkin** and **Danny Goldberg** via their new label. Although pacted, Nicks' first album won't be a solo studio outing, as presumed by readers of *RW's* January 27 issue; slated for that distinction will be her soundtrack set for "Rhiannon," now in development as a feature film, and reportedly being eyed by United Artists films.

SONG OF THE WEEK isn't on any chart, or even demo'd as far as we know. But a COAST confidant swears that **Harry Nilsson** is thinking of recording a new opus titled "The Death of The **Waltons**, One By One" . . . **BEST CO-OPTION OF FRONT PAGE NEWS**, on the other hand, was xeroxed to death, since it was a press release from former tradesters **Ian Dove** and **Eliot Sekuler**, which we reprint, without comment:

"The 110 **John Denver** albums requested by China's Vice Premier **Teng Hsiao-ping** means that Denver is the first Western singer to go jade. Or at least No. 1 with a chopstick. Some Western albums have infiltrated mainland China, but the Chinese considered this just accidental!"

PEOPLE AND PLACES: We were glad to hear that one **Cham-Ber Huang**, a designer/consultant for Hohner and a classical harmonica virtuoso—he's also a U.S. citizen—has been invited to China by the Chinese government to perform a series of official concerts for the Chinese people and the various diplomatic corps represented there. We're intrigued by Huang's concept of using the harp in small chamber ensembles, often substituting it for the flute, but personally, we can't wait for him and **Teng Hsiao-ping** to put together a duet on United flight #8 when it was hijacked between L.A. and N.Y. on
(Continued on page 52)

Getting The Hook



Capitol recording artists Dr. Hook recently performed at Radio City Music Hall. Congratulating the band on their show and gold lp, "Pleasure and Pain," are: (from left, kneeling) **Doreen D'Agostino**, CRI east coast press/artist relations coordinator; **Bettelynn McIlvain**, CRI east coast press coordinator; and **Maureen O'Connor**, CRI east coast press/artist relations manager; (first row, standing) **Jesse James Locorriere**; **Bobby Heller** and **Ron Haffkine**, co-managers of the group; **Jance Garfat & Dennis Locorriere**, Dr. Hook; **Ira Derfler**, CRI N.Y. district manager; **Ray Sawyer** of Dr. Hook and **Dennis White**, CRI vice president of marketing; (standing, second row) **John Walters**, Dr. Hook; **John Ogle**, WPIX-FM; **Billy Francis**, **Bob "Willard" Henke** and **Rik Elswit** from Dr. Hook.

RCA Taps Two For Promo Posts

■ **NEW YORK** — The appointment of **Ken Reuther** and **Vicki Leben** as field promotion representatives for San Francisco and Los Angeles, respectively, has been announced by **David Forman**, manager, regional promotion, western region, RCA Records.

Reuther joins RCA Records after having held a similar position in San Francisco with Mercury Records for the past year. From 1976 to 1978, he held a promotion position with Capricorn Records in the northwest.

Ms. Leben rejoins RCA Records after having held the position of west coast regional promotion representative for 20th Century Records in Los Angeles during 1978. She first joined RCA Records as a promotion secretary in Chicago in 1973.

Buddah Inks Scott

■ **NEW YORK** — Vocalist **Rena Scott** has been signed to Buddah Records, it was announced by **Art Kass**, president of the label. Scott is completing a new lp which will be released on Buddah and distributed by Arista.

Zimmerman Global VP

■ **NEW YORK** — **Alex Zimmerman** has been appointed vice president of the music division of Global Business Management, Inc.

Rundgren Plans Benefit Concert

■ **NEW YORK**—**Todd Rundgren** announced plans for two concerts which will be performed at New York's Palladium Theatre on Friday, February 16 for the benefit of the International Rescue Committee.

A press conference will take place on Wednesday, February 14 at 2:00 at the St. Regis Hotel, when Rundgren, along with other entertainment and political figures, will speak about involvement and commitment to the IRC.

Also performing at the concert will be **Patti Smith**, **Blue Oyster Cult**, the **David Johansen Group** and other artists, several of whom will be speaking at the press conference as well.

Passarelli To Champion



Tommy Mottola, president of Champion Entertainment Organization, has announced the signing of **Kenny Passarelli** to a long term management agreement. Passarelli has recorded and toured with **Joe Walsh**, **Stephen Stills**, **Elton John** and **Daryl Hall** and **John Oates**, and is currently preparing to go into the studio for a solo album. Seated from left are Mottola and Passarelli.

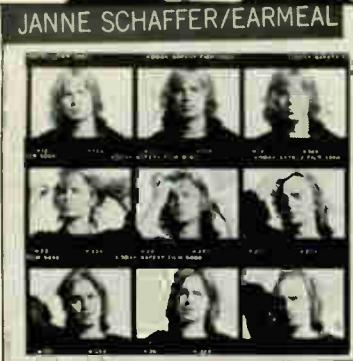
TAKE A DISCOVERY BREAK.



Discover Janne Schaffer:

Janne Schaffer is one guitarist who's not in danger of being "typecast." Apparently, he can do anything. He's played reggae with Bob Marley and the Wailers, and Johnny Nash. He's played on every single Abba record. He's recorded with symphony orchestras, and been on countless jazz sessions with the top players in the world. What more can you expect? Plenty, as his new solo album "Earmeal" will demonstrate. It's an album that succeeds in tearing down any remaining barriers that may still exist between rock and expressionistic jazz. On "Earmeal" Janne Schaffer is joined by the Porcaro brothers... members of the red-hot group, Toto. Tasty music that fits no category, and that Janne calls "rock without words."

Produced by Bruce Botnick.



JC 35508

Discover Gulliver:

There's a logical reason why Gulliver sounds so tight. The bass player and the drummer are identical twins, and they've played together in various bands since 1964. You don't get a more solid foundation than that. There's also a reason for the musical sparks that fly. British singer-songwriter-guitarist John Weider is a veteran of such well-respected aggregations as The Animals (four years) and Family (three years). American singer-songwriter-guitarist David Carron has deep-running folk/rock roots. He's been a part of various recording bands since 1968, his most recent being Shenandoah, accompanying Arlo Guthrie. All together, as Gulliver, magic happens. "Ridin' the Wind," their first album, has the sound of today...and the feel of one of those classic sixties albums that went on to influence just about everybody.

*Produced by Richie Wise for Outlook Records Productions.
Direction: John Baruck Management.*



JC 35767



JC 35602

Discover Michalski & Oosterveen.

"Discover them, I can't even pronounce them" you say. That's O.K., you are not alone. People have taken to calling them M. & O. And they are definitely worth discovering. "We love Led Zeppelin and we love Beethoven" say George Michalski and Niki Oosterveen. And so, as you might guess, anything goes in the music of M. & O.—as long as it's good. Michalski is a classically trained pianist—who was inspired to take up the instrument by seeing Fats Domino. Oosterveen is a renaissance man; in addition to being an accomplished singer and lyricist, he designed the murals in Bob Dylan's home. The M. & O. album is filled with new and refreshingly different music.

*Produced by KEN SCOTT for KoMoS Productions in association with The Entertainment Company. Executive Producers: Jon Peters and Charles Koppleman.
Management: J. P. Organization.*

COLUMBIA. WE BREAK DISCOVERIES.

Backer Blends Business, Innovation in Arista Jazz

By SOPHIA MIDAS

■ NEW YORK — Steve Backer, Arista Record's director of progressive jazz, has acquired a reputation for successfully wedding aesthetics and commerciality with Arista's roster of jazz artists. The key to this success, according to Backer, is balance, making possible the recording of the full spectrum of jazz, from re-issues of vintage jazz, to crossover, fusion and the avant garde.

"Arista has one of the widest commitments to the jazz spectrum that I know of," said Backer, "and we've been at it since the inception of the record company. This commitment is a moral and ethical decision based upon the love of this art form, but also an appreciation of the history and evolution of it." Maintaining Arista's high profile on both the fusion and "cutting edge of the avant garde," Backer was quick to add that adventurous music was explored within practical limits, and that the business of producing accessible and highly commercial sub-genres of jazz was a major priority of Arista. "We are not overly aesthetic," said Backer, "but rather intent upon maintaining a healthy balance of the full spectrum of jazz, on a consistent basis."

Arista's "healthy balance" included the recent formation of GRP Records, a subsidiary of Arista that is led by veteran producers Dave Grusin and Larry Rosen. With the present success of Angela Bofill's lp "Angie," which continues to climb both the Jazz and Black Oriented Charts, and jumps to #62 bullet on RW's pop chart, Backer said, "GRP is producing lps which are falling right into the pocket of what's occurring in fusion today." Discussing the emergence of fusion, Backer commented, "Many jazz purists frequently look down upon fusion, but if it weren't for the fusionists and the crossover artists, purists would not have the opportunity to record to the extent that they are today. Fusion has not only kicked open the door for pure jazz, but it has also given more credence to jazz in general."

Crossover artists Norman Connors, Harvey Mason, Gil Scott-Heron and Brian Jackson and the Brecker Brothers and Phyllis Hyman represent another indication of the diversity of Arista's jazz roster. "I've always had an interest in the entire spectrum of jazz," said Backer, "and the blending of rock, r&b and Latin styles is yet another market Arista caters to, a market which happens to be highly successful." Arista's most recent crossover release by Phyllis Hyman entered

RW's Black Oriented Album Chart in its second week of release at #30. Backer commented that a new Harvey Mason lp is scheduled for release in March.

"When it comes to exposing our adventurous, probing and innovative artists," stated Backer, "many of whom are on the cutting edge of the avant garde, we decided that we could deal with them better as a solely owned subsidiary, ergo Arista/Novus." Backer noted that artists such as Anthony Braxton (Arista) and the group Air (Arista/Novus) by no means yield the company great commercial success, and he explained, "We have taken on this innovative music more for the purpose of documentation rather than commercial success, and this is very unique to our company. Our approach has been to allow the artist to move the art form forward, if that's where it's going, and let them express themselves in terms of expressing the momentum of the music. As with any art form, the suppression

of creativity can effect its evolution." Expounding upon this, Backer commented, "I believe that one can effect the momentum of music by either suppressing or exposing the innovators; our moral and ethical responsibility is to expose them." Backer's efforts to consistently record the less commercial jazz releases have not gone without accolades. Time Magazine voted Charlie Parker's lp "Master Takes" the best lp of the year, and the record ranks as being one of the best selling re-issues of all time. The group Air also won the 1978 Grand Prix du Disque award.

New Releases

New jazz releases include two Montreux releases entitled "Blue Montreux" by Arista's All Stars, and "Live At Montreux," featuring Ben Sidran. Both lps are scheduled to be released in March. Arista has also recently released a box set of discs by Anthony Braxton, as well as another Charlie Parker package on the Savoy label.

North Lake Sound Opens



Designed and built by Ernie Rivellino, the North Lake Sound Studio located in White Plains, New York is a contemporary modern complex housing a complete twenty-four track studio with live-in accommodations. Rivellino, who has had thirteen years experience designing studios, is one of the partners in North Lake Sound with artist-composer-producer Chip Taylor, musician-producer Joe Renda, Alan Vinson and actor Jon Voight (Vinson, who handles the administrative functions of the studio, previously worked for the General Electric Corporation). The studio officially opened on January 10, 1979; artists currently making use of the facility are Kiss's Ace Frehley and Van Morrison's former lead guitarist John Platania and his group Formula 1. The first project completed at North Lake Sound was Chip Taylor's recently-released "St. Sebastian" album on Capitol Records. Shown above are Taylor, Voight (who stopped by the studio en route to receiving his New York Film Critics award for Best Actor for his performance in "Coming Home") and Renda.

Yamaha Music Foundation Hosts MIDEM Reception

■ TOKYO—On January 22, Yamaha Music Foundation of Tokyo, Japan, hosted a gala reception while participating in MIDEM 1979 at Cannes, France.

The two-hour reception at Hotel Majestic, attended by about 130 leaders of the world's music industry, was the occasion of the foundation's official announcement of the 10th anniversary World Popular Song Festival in Tokyo '79.

MIDEM, the first major event each year of the international music industry, was well represented at the Yamaha reception by com-

missaire general Bernard Chevy, FIDOF's (Festival Organizations International Federation) recently-appointed president Augusto Alguero, and FIDOF's secretary general Armando Moreno, as well as members of the trade and general press.

Attendees

Also attending were Bob Austin, publisher of *Record World*, BBC representatives, and the International Grand Prix winners of the 1978 World Popular Song Festival, Biddu (composer) and Tina Charles (singer), along with Los Machucambos, winners of the

Polydor Names McGathy Album Promo Manager

■ NEW YORK—Bill McGathy has been named as national album promotion manager, it was jointly announced by Jerry Jaffe, director, artist development, and Jim Collins, director, national promotion, Polydor Incorporated.

McGathy, who was most recently promotion manager in Houston, will work with Collins and report to Jaffe under the company's recent restructuring, which includes album promotion in the artist development department. Before joining Polydor in 1979, McGathy was program director of WORJ-FM, where he had worked for seven years. He will now be based at Polydor's office in New York.

CBS Intl. Begins Cheap Trick Promo

■ NEW YORK—CBS Records International is mounting a major international marketing and promo campaign in support of Epic recording group Cheap Trick's current concert tour of the U.K., Europe and Japan.

Cheap Trick traveled to Europe January 28 for more than 20 dates at concert halls and universities throughout England as well as numerous performances in the major cities of France, Germany, Holland, Denmark and Sweden. From Europe Cheap Trick moves on to Japan for a string of performances which were sold out hours after tickets first went on sale.

TV Shows

The band will also tape several major TV shows during the tour including the Spanish TV program "Aplausio," the French program "Chorus" and the U.K. special "Rock Goes to College."

Heavy promotional campaigns are planned in each country in conjunction with the Cheap Trick tour. Their live album, "Cheap Trick at the Budokan," is being rush released.

Outstanding Composition Award.

At the reception, Yamaha announced that the 10th World Popular Song Festival in Tokyo '79 will be held November 9-11 at the Nippon Budokan Hall in Tokyo. The deadline for entries is July 10, 1979. Anyone wishing to enter must supply a demo tape, music score and lyrics, biography and photo, and a complete application form which can be procured by contacting the World Festival Committee '79, Yamaha Music Foundation, 24-22 3-Chome, Shinomeguro, Meguro-ku, Tokyo, Japan.

BELL & JAMES HAVE A BIG RECORD!



When your songs are recorded by the Spinners, the O'Jays, MFSB, Elton John and L.T.D. before your own first single is released you know you've got something.

That something is the hit single "Livin' It Up (Friday Night)."

BELL & JAMES "LIVIN' IT UP"
(Friday Night)
ON A&M RECORDS & TAPES



From the album "Bell & James" SP 4728

Produced by LeRoy Bell & Casey James. Executive Producer: Thom Bell.

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WABC 14-7	WRKO	WTIX	WLCY	WBTR	WTSN	WISE	WKSP	WWKR	KIIS-FM	WNAP
KFRC	WING	WZYQ	Y100-29	WALG	WCAV	WORD	WSFL	WSAM	KRHC	WHLI
KOPA	KBIM	WQXI	WZZP	WBCF	WOLF	WKIX	WCUE	WBLI	WBGH	KSXO
99X 29-22	WANS	WHBQ	WFOM	WVLD	WIBR	WTOB	KTLK	WTAC	WWKX	KYJC
WLAC	WBBF	WNOE	WRFC	WBZ-FM	7Q	WCOS	KYLT	WSJM	WQTC	

RECORD WORLD DISCO

Disco File

(A weekly report on current and upcoming discotheque breakouts)

By BRIAN CHIN

■ There's a mixed bag of music in the Disco File this week and the pace is set by several likely hits. "Dance My Way to Your Heart" by **Romance** is producer **Simon Soussan's** latest project. As can be expected, Latin, European and older Motown influences are distilled into some of the most singlemindedly intense dance music imaginable. The title cut, done in medley with "Keep On Dancing" for a total 8:22, suggests Motown in the intro and then emulates the tambourine and snare drum rhythm of Holland-Dozier-Holland in a break. We're used to Soussan's style of writing and arrangement, but he always seems to capture an exotic, intriguing atmosphere that makes successive similar works (such as **Arpeggio** and the forthcoming **Charisma**) nonetheless hypnotic. "Glad I Met You" (8:06) and "Tower of Love" (8:02) don't work quite so well due to rather sparse hooks, but, on the finest cut, "Keep On Givin' Me Love/Love Suite (To Sabrina)" (8:57), Soussan achieves a heady, compulsive creation that fairly quivers with energy and ecstasy (literally so with respect to the lead soprano), as the orchestra provides filigree detail and that powerful hook seduces us. As long as he (and his stable of writers including his wife, **Sabrina**) can write so effectively, we'd no sooner complain about his uniformity of production than refuse a familiar lover.

Likewise, a gorgeous hook that we've heard before sounds as good as ever on **Chic's** "I Want Your Love" (6:53), reappearing in its album mix on a pink vinyl Atlantic disco disc. Since this already platinum cut needs no introduction, suffice it to say that "I Want Your Love" must be one of the most perfect pop songs ever heard. For a group whose first hit conveyed pure energy, it's a pleasure to hear them provide emotional variety on the dance floor with this sweet, wistful cut. Producers **Bernard Edwards** and **Nile Rodgers** provide a similar ethereal quality to **Sister Sledge's** "Lost in Music" (4:42), the third cut from their album, "We Are Family" (Cotillion), to attract major attention. The unison vocals (Sister Sledge joined by the five Chic vocalists) drift trancelike (as do dancers) through an impressionistic curtain of strings and scrubbing guitar. Not a surprise, but a treat just the same.

Ian Levine provides all kinds of surprises each time out, and **James Wells' AVI** disco disc confirms the uncanny ability of producer Levine, arranger **Fiachra Trench** and mix engineers **Rick Gianatos** and **Galen Senogles** to transform ordinary material. "That's the Way the Wind Blows," from Wells' current album, has been remixed by Gianatos to 9:43, adding simple percussion overdubs. The more elaborate breaks that lifted "My Claim to Fame" are absent, however, and I'd call attention instead to the flip, "All I Ever Need is Music" (8:45), which may well be Levine's best production. The song is im-

mediately likeable and catchy, with an active female chorus that provides a lovely "do-do-do" break near the end, following a wild timbales and conga break. This time, everything's perfect.

Now pretty, now sharp, **Brooklyn Dreams'** harmonies compete with **Bob Esty's** jittery synthesizer production for attention on their second album, "Sleepless Nights" (Casablanca). "That's Not the Way That Your Mama Taught You to Be" (4:47) captures the street-corner feel that the group likes so well, with sax fills and aggressive, calling vocals. And, as on last summer's "Street Man," included in a 5:28 version, Esty's percussive synthesizer settings give the song a nervous, off-balance edge that's really energizing. **Pete Van Waesberge, Jr.** of New Orleans' Parade picks it as a cut to watch.

PHILADELPHIA'S TRANSITION: Two of the week's releases focus attention on the evolution of Philadelphia's sound since the days of its primacy as the important music center. **Damon Harris**, formerly lead tenor with the **Temptations**, offers "Damon" on WMOT/Fantasy, which impresses first with Harris' highly accomplished vocal and then with its variety of production by **Budd Ellison**, who has played keyboards with **Labelle**. "It's Music" (7:40), the disco preceding the album (to be reserved, the label tells me), swirls buseily with phased keyboards and hot background vocals that reverberate in the choppy break. There's lots of barely contained energy here. "Dish it Out" (3:50) and "Ride On" (4:09) also merit attention for their twangy, badass sounds, featuring backup vocals arranged by **Patti Labelle**. **Barbara Ingram**, **Carla Benson** and **Yvette Benton** (vocalists on hundreds of Philly cuts) sound totally transformed in these funk-flavored cuts.

The George Bussey Experience takes a more orthodox tack, speeding recognizably Philly baroque arrangements to a charging tempo on "Disco Extravaganza Phase I" (Atlantic). Percussion and a dose of **P-Funk** swagger are added to the sweeping horn and string charts to produce a freneticism that has earned Bussey a madman's reputation. It works best for "Come On Over Tonight" (6:19), sung by Bussey and **Angie Graffin**, with jazzy sax bits supported by classic Philly rhythm work played almost entirely by Bussey. I wish that more of a

(Continued on page 34)

Amazing Grace



Grace Jones interrupted her recording and rehearsal schedule recently to fly to California and tape four television shows. Shown here during a break at the Midnight Special are (from left): booking agent Bob Caviano; Jean-Paul Goude, creator of Grace's show; Grace; Wolfman Jack; Marshall Blonstein, president Island Records, Inc.; (rear) Susan Fridgen, Warner Bros. Records; and Mike Papale, vice president, Island Records, Inc.

DISCOTHEQUE HIT PARADE

IPANEMA/NEW YORK

DJ: Ray Valasquez

AT MIDNIGHT/SATURDAY NIGHT—T-Connection—Dash (disco/lp cut)
DANCE IT (FREESTYLE RHYTHM)—Mantus—SMI
DANCIN'—Grey & Hanks—RCA
DA YA THINK I'M SEXY?—Rod Stewart—WB
DISCO NIGHTS—G.Q.—Arista
(EVERYBODY) GET DANCIN'—Bombers—West End
FIRE NIGHT DANCE—Peter Jacques Band—Prelude (disco discs)
FIRE UP—ADC Band—Cotillion
KEEP ON DANCIN'—Gary's Gang—Col
LOVE & DESIRE/SPELLBOUND—Arpeggio—Polydor (disco disc/lp cut)
STAIRWAY TO HEAVEN—Wonder Band—Atco (lp medley)
THERE BUT FOR THE GRACE OF GOD GO I—Machine—RCA
THRILL ME WITH YOUR LOVE—Wonderland Disco Band—RS International
WE ARE FAMILY/LOST IN MUSIC—Sister Sledge—Cotillion (disco disc/lp cut)
WEEKEND—Phreek—Atlantic

(Listings are in alphabetical order, by title)

HIS CO. DISCO/ATLANTA

DJ: Hubert Charles, Steve Golden
A FREAK A/CHANCE TO DANCE—Lemon—Prelude
AT MIDNIGHT—T-Connection—Dash
BRITISH HUSTLE—Hi-Tension—Island
DA YA THINK I'M SEXY?—Rod Stewart—WB
DISCO NIGHTS—G.Q.—Arista
FLY AWAY—Voyage—Marlin (entire lp)
HAVEN'T STOPPED DANCING YET—Gonzalez—Capitol
HE'S THE GREATEST DANCER/WE ARE FAMILY—Sister Sledge—Cotillion
KNOCK ON WOOD—Amii Stewart—Ariola
LOVE & DESIRE/LET THE MUSIC PLAY—Arpeggio—Polydor (disco disc/lp cut)
THRILL ME WITH YOUR LOVE—Wonderland Disco Band—RS International
TURN ME UP—Keith Barrow—Col
ULTIMATE—Ultimate—Casablanca (entire lp)
WEEKEND TWO STEP—THP Orchestra—Butterfly

TAKE ONE/CHICAGO

DJ: Paul Drake
AT MIDNIGHT—T-Connection—Dash
BOOGIE TOWN—FLB—Fantasy
CONTACT—Edwin Starr—20th Century Fox
DA YA THINK I'M SEXY?—Rod Stewart—WB
DISCO NIGHTS—G.Q.—Arista
HAVEN'T STOPPED DANCING YET—Gonzalez—Capitol
I GOT MY MIND MADE UP (YOU CAN GET IT GIRL)—Instant Funk—Salsoul
I WILL SURVIVE—Gloria Gaynor—Polydor
KEEP ON DANCIN'—Gary's Gang—Col
KNOCK ON WOOD—Amii Stewart—Ariola
LIVIN' IT UP (FRIDAY NIGHT)—Bell & James—A&M
LOTTA LOVE—Nicolette Larson—WB
OH HONEY—Delegation—Shadybrook
SHAKE YOUR GROOVE THING—Peaches & Herb—Polydor
THERE BUT FOR THE GRACE OF GOD GO I—Machine—RCA

ICE PALACE/NEW YORK

DJ: Roy Thode
AT MIDNIGHT—T-Connection—Dash
CONTACT—Edwin Starr—20th Century Fox
COUNTDOWN/THIS IS IT—Dan Hartman—Blue Sky
DA YA THINK I'M SEXY?—Rod Stewart—WB
(EVERYBODY) GET DANCIN'—Bombers—West End
FLY AWAY—Voyage—Marlin (entire lp)
HAVEN'T STOPPED DANCING YET—Gonzalez—Capitol
IF THERE'S LOVE—Amant—TK
I GOT MY MIND MADE UP (YOU CAN GET IT GIRL)—Instant Funk—Salsoul
I WILL SURVIVE—Gloria Gaynor—Polydor
KEEP ON DANCIN'—Gary's Gang—Col
MIDNIGHT RHYTHM—Midnight Rhythm—Atlantic (entire lp)
SHINE ON SILVER MOON—McCoo & Davis—Col
SUN AFTER THE RAIN—Silvetti—Sire
ULTIMATE—Ultimate—Casablanca (entire lp)

Where there's smoke there's fire.

Whether they're burnin' up the dance floors or blazin' on the charts, TK's disco hits are sizzling!

FLY AWAY – Voyage Marlin 2225

Produced by Marc Chantereau, Pierre-Alain Dahan, Slim Pezin & Roger Tokarz

Hit single: "Souvenirs" Marlin 3330

#1 Cashbox (2/3/79)

#1 Record World (2/10/79)

#1 Billboard (1/20/79)

FLY ME ON THE WINGS OF LOVE – Cell Bee

A.P.A. 77003

Produced by Pepe Luis Soto

Hit single: "Fly Me On the Wings of Love" A.P.A. 17007

Just released and bulletted!



T-CONNECTION

T-CONNECTION –

T-Connection Dash 30009

Produced by Cory Wade

Hit single: "At Midnight" Dash 5048

#4 Record World (2/3/79)

AMANT

AMANT –

Amant Marlin 2227

Produced by Ray Martinez

Hit single: "If There's Love" Marlin 3332

#5 Billboard (2/3/79)



RECORDS AND TAPES – The Company that keeps you on the dance floor!

DISCO

Disco File Top 30

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

Disco File (Continued from page 32)

departure had been attempted, as on the semi-European title cut, but for students of pure TSOP, like Bill Stooke, of Boston's Rendezvous, it's the joint.

SPACE RACE: New entrants in the science fiction category include Meco's inevitable adaptation of "Superman" movie themes, "Superman and Other Galactic Heroes" (Casablanca). Meticulously arranged and produced by Meco and Harold Wheeler, the cut to look for is Jim Burgess' remix version on disco disc, edited to 9:54, holding together very well indeed by frequent reprise of the main theme and the love song, "Can You Read My Mind." Don't ask me to choose between this and Krypton's vocal version on A&M; I'm beginning to like "Read My Mind" so much that I'd recommend both. (Special note is due for A&M's promotional "pop rocks" candy.)

Now, totally off the wall is another distinctive Hansa production (they gave us the now charting "Knock On Wood") out on Ariola for the U.S., "(I Lost My Heart to a) Starship Trooper" (4:30), by Sarah Brightman and Hot Gossip, just about the cutest, most frivolous thing

(Continued on page 35)



Station/Location/Host	Chart	Artist/Label
WBOS/Boston/Jane Dunklee	#1	I DON'T KNOW IF IT'S RIGHT —Evelyn "Champagne" King—RCA
	Prime Movers:	I GOT MY MIND MADE UP (YOU CAN GET IT GIRL) —Instant Funk—Salsoul LIVIN' IT UP (FRIDAY NIGHT) —Bell & James—A&M HE'S THE GREATEST DANCER —Sister Sledge—Cotillion
	Pick Hits:	(EVERYBODY) GET DANCIN' —Bombers—West End TAKE ME HOME —Cher—Casablanca IT MUST BE LOVE —Alton McClain & Destiny—Polydor
KFMX/Minneapolis/Gary De Maroney	#1	WE ARE FAMILY —Sister Sledge—Cotillion
	Prime Movers:	I DON'T WANT NOBODY ELSE (TO DANCE WITH YOU) —Narada Micheal Walden—Atlantic LOVE & DESIRE —Arpeggio—Polydor KNOCK ON WOOD —Amii Stewart—Ariola
	Pick Hits:	DANCE TO DANCE —Gino Soccio—Warner/RFC I WANT YOUR LOVE —Chic—Atlantic HOT NUMBER —Foxy—Dash
WKTU/New York/Matthew Clenoff	#1	I WILL SURVIVE —Gloria Gaynor—Polydor
	Prime Movers:	KNOCK ON WOOD —Amii Stewart—Ariola I GOT MY MIND MADE UP (YOU CAN GET IT GIRL) —Instant Funk—Salsoul OUR LOVE IS INSANE —Desmond Child & Rouge—Capitol
	Pick Hits:	KEEP YOUR BODY WORKIN' —Kleeer—Atlantic DISCO NIGHTS (ROCK FREAK) —G.Q.—Arista WE ARE FAMILY —Sister Sledge—Cotillion
WCAU-FM/Philadelphia/Roy Perry	#1	DA YA THINK I'M SEXY? —Rod Stewart—WB
	Prime Movers:	LOVE IS THE ULTIMATE —Ultimate—Casablanca (lp medley) I GOT MY MIND MADE UP (YOU CAN GET IT GIRL) —Instant Funk—Salsoul DISCO NIGHTS (ROCK FREAK) —G.Q.—Arista
	Pick Hits:	DANCE TO DANCE/DANCER —Gino Soccio—Warner/RFC (lp cuts) DISCO BREAK —Hemlock—Warner/Curb DO IT —Rena Mason—Portrait
STUDIO 13/Houston/Bart Taylor	#1	I WILL SURVIVE —Gloria Gaynor—Polydor
	Prime Movers:	LOVE & DESIRE —Arpeggio—Polydor DANCIN' —Grey & Hanks—RCA KNOCK ON WOOD —Amii Stewart—Ariola
	Pick Hits:	FIRE NIGHT DANCE —Peter Jacques Band—Prelude (EVERYBODY) GET DANCIN' —Bombers—West End STAIRWAY TO HEAVEN —Wonder Band (lp medley)
KIIS-FM/Los Angeles/Sherman Cohen	#1	DA YA THINK I'M SEXY? —Rod Stewart—WB
	Prime Movers:	AT MIDNIGHT —T-Connection—Dash LOVE IS THE ULTIMATE —Ultimate—Casablanca (lp medley) KNOCK ON WOOD —Amii Stewart—Ariola
	Pick Hits:	(EVERYBODY) GET DANCIN' —Bombers—West End I GOT MY MIND MADE UP (YOU CAN GET IT GIRL) —Instant Funk—Salsoul TAKE ME HOME —Cher—Casablanca

All records played are 12" discs unless otherwise indicate.

Capitol/EMI Buys UA Records

(Continued from page 3)

"I don't know why the rumors have been making the rounds, but it's Capitol's intent to keep the company together. That's what we've already told our staff, and that's what Capitol wanted us to tell them."

Mazza confirmed that his new niche will see him shuttling between the two companies' separate Sunset Boulevard office complexes. "Basically, the situation is simple," he reported when reached by RW. "It's obvious to assume there would be some consolidation between the two companies, but that is not the case here. It's intended to let them operate autonomously, and for the spirit of each to remain intact." Although Mazza notes the specific top level integration of the two divisions, via his office, is still being worked out, "They'll be totally separate. We really don't want to take away from what both labels are."

At least part of that strategy can be traced to EMI's interest in maximizing its potential a&r outlets, agrees Mazza, who notes that Liberty/United's previous successes in black music, country jazz will place the executive in charge of a much broader musical mix. "It makes [the combination] a total record company," he asserts.

Because Capitol's manufacturing and distribution network assumed handling of UA product here and abroad last May, Capitol/EMI's current strategy thus undercuts some industry projections that the EMI purchase would trigger extensive personnel cuts among the UA staffers inherited as part of Liberty/United.

Following that sale, a UA staff streamlining eliminated a number of sales and marketing posts, as well as some promo slots, duplicated under the new Capitol tie.

Apart from Mazza's direction, supervision for the company unveiled as part of last week's announcement. Comprising the board are Menon; Mazza; Mogull; Rubinstein; Capitol Records president Don Zimmerman; Charles Fitzgerald, VP, finance, Capitol Industries, Robert Carp, VP, general counsel, Capitol Industries-EMI, Inc.; Ken East, joint managing director, EMI Music Operations (London); Hal Posner, corporate director of business planning, Capitol Records; and Fred Williams, VP, business development and assistant to the president of Capitol Industries.

With the acquisition, United Artists' trademark, sold by Transamerica (as United Artists Records, not the original Music and Records Group designation, since Transamerica retained UA's music publishing operations), is be-

ing replaced by a new identification that actually revives one of UA's original parent labels, Liberty Records. Purchase also includes masters originally released on Blue Note, World Pacific and Imperial.

Artists currently signed to Liberty/United include Kenny Rogers, Gerry Rafferty, Chris Rea, Crystal Gayle, Ronnie Laws, Shirley Bassey, Charlie Rich and others here; overseas acts, signed originally to United Artists Records, Ltd., there, include The Strangles and Dr. Feelgood. Thus far, principals say here has been little dramatic reaction from roster acts, but it is known that Crystal Gayle is currently entertaining contract bids from two other labels, as well as a re-signing offer from Liberty/United.

As for Mogull and Rubinstein, their new deal as board members

and consultants will take them off the firing line of daily administrative chores, and additionally allows outside negotiations on other projects and properties. "We are under contract as consultants," explained Rubinstein, "but it's not an exclusive consultancy. It doesn't prohibit us from dealing with outside parties." Although he declined further detail on how he and his partner will be involved in future talent acquisitions and label policy, Capitol-EMI will reportedly have right of first refusal on any prospective packages tendered by the duo.

Rubinstein himself had started a new label venture, Xeti Records, months before forming the M&R partnership, with the Xeti label retired before any product could be released, owing to its chief exec's move to United Artists Records.

Who Raes?



A&M recording group The Raes whose 12" single, "A Little Lovin'" is culled from their forthcoming album, "Dancing Up A Storm," have begun a major television blitz for both the American and European markets. On the American scene, The Raes have just completed tapings for American Bandstand, Merv Griffin, Midnight Special, The Soap Factory and Dinah, with air dates February 17, February 23, March 2, March 17, and March 19, respectively. The Raes will fly to Switzerland where they will tape two television specials for the BBC/CBS and Australian Television Network along with Billy Joel and ABBA, to be aired in England, Canada and Australia. The Raes will serve as hosts when the special airs in Canada; ABBA will host for Australian viewers; and Billy Joel will be hosting for the U.K. The Raes' album will be released on A&M by mid-February. Pictured here are The Raes with Dick Clark while taping American Bandstand, which will air February 17.

Capitol Ups McIlvain

■ NEW YORK — Bettelynn McIlvain was promoted to east coast press coordinator for Capitol Records, Inc., according to Oscar Arslanian, director, press and artist relations for Capitol Records, Inc.

Background

Since joining Capitol in August, 1978 McIlvain was the departmental assistant for Capitol's east coast press and artist relations department in New York. In her new position she will be responsible for dealings with Capitol acts on tour east of the Mississippi. She will report to Maureen O'Connor, east coast press and artist relations manager in New York and Oscar Arslanian in Los Angeles.

Polygram Ups Sexauer

■ NEW YORK — Jon Peisinger, vice president of marketing development for Polygram Distribution, Inc., has announced the promotion of Amy Sexauer to the newly-created position of manager, communications, effective immediately.



Amy Sexauer

In her new capacity, Ms. Sexauer will be responsible for the creation and implementation of all Polygram Distribution informational aids.

Background

Sexauer has been with Polygram Distribution for the past three years. She will continue working out of Polygram Distribution's national office in New York and will report directly to Peisinger.

K-Mart Pulls Steve Martin LP

(Continued from page 4)

lp was the only recent case.

The album was "a good seller, but not all that big for us," according to the spokesperson, who added, "The only calls we've received on this have been from customers commending us for doing it."

Martin was quoted in the New York Daily News last week as saying, "I'm never going to shop in K-Mart again."

Disco File

(Continued from page 34)

you've ever heard. ABBA's female vocal sound is combined with overpowering synthesizer effects and outrageous, fleeting allusions to "2001," "Close Encounters" and "Star Wars." Britain went wild over it (they are prone to all sorts of unusual novelties); the sharpe, live mix and frantic energy might make this cartoon craziness good for the States.

Reappearing on Midsong disco disc is Wardell Piper's "Captain Boogie," now 8:15, with added break and percussion passages. The rough clarinet and guitar rhythms has added bass punch on Ed O'Loughlin and Tony Gioe's remix. A bit spare, but it swings. Also in the group of the less-than-reasoned, Kleer's "Keep Your Body Workin'" (5:10) in vocal and instrumental versions on Atlantic disco disc. I'm more and more taken by the half mechanical quality of the cut; it's at once flesh-and-blood jive and machine-driven. And totally crazy.

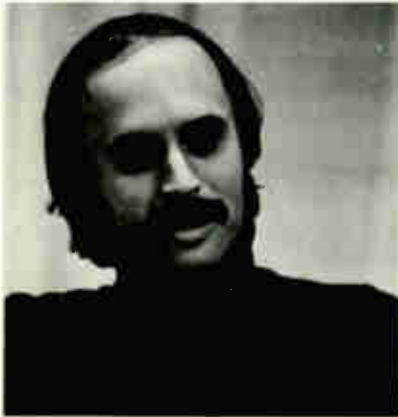
NEW AND RECENT DISCO DISCS: Two Polydor disco discs simply will not fade; scattered but consistent reporting suggest some potential. Roy Ayers and Wayne Henderson's "Heat of the Beat" (7:08)

(Continued on page 69)

Rick Bard on Crowdaddy Becoming Feature

By NOË GOLDWASSER

■ Since the earliest days of popular music as we now know it, *Crowdaddy* has been a fixture on the music culture scene. Though it has gone through many changes—in both format and staff composition—it was not until quite recently that its publishers decided to change the magazine's name. On the occasion of its re-christening, *Feature* magazine publisher Rick Bard talked with *Record World* about the changes the new name reflects. Before coming to *Crowdaddy*, he was publisher of *You*, a national subscription consumer magazine; he also headed a number of business consulting operations in the fields of magazines, motion pictures, television and music.



Rick Bard

Record World: *Crowdaddy* has always had a very loyal audience. How has this audience changed since it acquired the new name? Do you think you're still speaking to that audience?

Rick Bard: Yes. Very much. If anything, I think the magazine speaks more to that audience. The magazine started with music way back in 1966. And it tried to get to the very essence of what the music was about. "*Crowdaddy*" derived from the name of a club in England where major groups would jump off. The Yardbirds started there, the Rolling Stones played there very early in their career. And that's what the magazine initially really founded itself upon—that energy. Then, the music began to spread to all these different areas—films, books, TV. The magazine spread to cover these areas too. During the past year what we've done is to continue to cover all these areas but try to get more and more back to what the essence of the music is and the essence of what we started. That is, all the creative energy behind what the music is about. It's now on profiles of a music figure, a film figure and so on.

RW: Do you want to keep those people that were with the magazine back in the days of the '60s when it was on newsprint?

Bard: Yes.

RW: . . . or do you feel that they've probably grown up and have changed themselves so that you don't have to particularly think of the old *Crowdaddy* audience and the new *Feature* audience?

Bard: The old *Crowdaddy* audience is the new *Feature* audience.

RW: What about enlarging that audience? I heard that you might be looking into getting [the now-defunct] *New Times*' mailing list.

Bard: I did call the publisher of *New Times*, George Hirsch. I did talk to him about his mailing list and what he was intending to do with it, and so on, and we were thinking of picking up perhaps as many as 25,000 of those subscribers.

RW: Well, that question just leads to—more specifically—what do you think is the rival of *Feature*, what do you think is the competition? And I had asked about *New Times* because I thought that was one chunk of an audience that you seem to be relating to editorially.

Bard: Well, the *New Times* audience is late twenties, college educated. They're into music, they're into entertainment, so certainly we're dealing with that type of an audience. The *Rolling Stone* audience, for example, is 23, very much into music as well as social issues. The *Circus/Creem* audience is a bit younger—they're 20, late teens. What we do is hit that audience when they're about 27. So after the reader has been through *Circus*, *Creem* and *Rolling Stone*, he comes to us.

RW: Speaking about *Circus*, the publisher said in a recent *RW* dialogue that "*Crowdaddy* indicates it wants to be a junior *Esquire* rather than a music publication."

Bard: I don't know how he got that impression. I think maybe several years ago there was an intent to have some of the witticism of *Esquire* from the late '60s. Some of that witticism, and some of that humor. That doesn't mean topics covered. That just means the fun that you can have with the magazine. I would never describe

it as an *Esquire*. I don't want to be like that. We want to be *Feature* covering all the energy and passion behind music. We just ran an ad and we worked very hard to come out with three lines. And we talked about the name change on the first line. Then we said "For 12 years *Crowdaddy* has grown with the music. Now, issue after issue, *Feature* celebrates all that the music has become." A simple line but it really says a lot. What we're trying to say is that when *Crowdaddy* started, rock music was underground; was listened to by people who wore jeans; wore their hair long; danced crazy; smoked marijuana. And didn't trust anybody over 30, either. Now we are reaching an audience that is over 30, they wear jeans like everybody else—it's very fashionable. Rock music is now above ground. People go to discos to hear the driving beat, they're dance-crazy all the time. What we started out with as an underground group has now spread its values to become above-ground and the name *Crowdaddy* still has that underground connotation. So *Feature* simply celebrates what the music has become. The music has spread throughout the culture that was once underground and that is now the culture.

RW: What kind of deliberations did you have about coming up with the name *Feature*? For instance, what other names came up that you rejected; why is *Feature* the one that finally stuck?

Bard: We were trying to get a name that would characterize this essence of what the magazine is. But at the same time permit it to be broad enough so we weren't stereotyped. We were looking for a name that was descriptive. The name "*Feature*" says here's the key features of this personality. Music person. *Feature* performer. *Feature* presentation. *Big Feature*. So all those things will suggest the essence of what's happening. One title which said it nicely but was rejected for a variety of reasons was "*Breakthrough*." We did a musical instrument supplement last year and we simply called it "*Breakthrough*," where we asked a number of the major performers—Stevie Wonder, Stevie Nicks—we asked a number of these major performers and producers and so on to talk to us about the first time they really knew they could make music. Which again, is the essence of what we're talking about with the magazine. We called it "*Breakthrough*," the first real breakthrough. Okay, you could say that that process is a breakthrough. It goes to say that we're asking them to tell us about the key features about your making music. In a sense. This title was too long for a logo.

“ The music has spread throughout the culture that was once underground and that is now the culture. ”

RW: So that's why you rejected it.

Bard: Some of the titles were rejected simply because they wouldn't make sense graphically. They wouldn't look good on the magazine. They wouldn't hang together.

RW: Does *Feature* also imply that there's going to be some kind of a shift in the style of articles that you are going to have? I mean *Feature*, to me, what it brings to mind is "feature articles." That the emphasis would be more on the editorial than, let's say, the columns or the reviews. Or was that meaning in there at all?

Bard: No. We weren't looking at that. We weren't trying to suggest that. The record reviews have been a very stable part of the magazine and deliver every issue. They're very solid, they're fun to read, they give you good information and we cover 30-plus records in each issue. Records, albums, performers and so on. That's too strong a part of the book to tamper with. It just works so well. Practically all the letters we get mention the record review column. In fact the letters we get are solely about records that were reviewed. The up-front section, the music section up front, again, works perfectly. About 750 to 1000 words, smaller profiles which get you into the larger profiles. They get you to the essence of that performer. Generally, it's an up-and-coming group, an up-and-coming person. So there's

(Continued on page 51)

MCA Distribution Ups Rod Tremblay

■ LOS ANGELES—Al Bergamo, president, MCA Distributing Corporation, has announced the appointment of Rod Tremblay to the post of regional director, southwest region, MCA Distributing Corporation.

Tremblay will be responsible for MCA Distributing's fifth and newest region, based in Dallas, which includes branches based in Houston, St. Louis, Denver and Dallas.

Tremblay has worked with MCA for the past eight years, beginning in 1971 as a sales representative in MCA's Hartford, Connecticut branch, and moving on in 1974 to a similar position in Orlando, Florida. In November of 1975, Tremblay was named branch manager for MCA's Miami branch, and in July of 1976, he was made branch manager, Dallas branch, a position he has held until his current promotion.

Tremblay reports directly to Ron Douglas, vice president, branch distribution, MCA Distributing Corporation.

Butterfly Ups Three

■ LOS ANGELES—A. J. Cervantes, president of Butterfly Records, has announced the upping of three of his current key executives to higher level posts.



David Powell

Named vice president of finance is David Powell, formerly controller of the company. Judy Sakawye has been upped to director of international operations from international coordinator of the label, while Gail Mellow has been promoted to director of accounting from assistant director.

Powell, prior to joining Butterfly, was vice president and general manager of Calliope Records and earlier controller for Casablanca Records.

Ms. Sakawye formerly was associated with Trudy Green management and was Phil Spector's assistant at WB/Spector Records.

Ms. Mellow was formerly an executive and administrator for Dade County, Florida.

All three executives are officed at Butterfly Records in Los Angeles, 9000 Sunset Blvd., Suite 617, Los Angeles, 90069; phone: (213) 273-9600.

CLUB REVIEW

Thorogood Rocks Out At The Bottom Line

■ NEW YORK—It's ironic that in this supposed year of disco, the most energetic and audience-rousing live performances to come through New York have been from back-to-the-roots, balls-out rockers, and that the root most common to all of them is the one that harkens back to rhythm & blues. Dave Edmunds, the Blues Brothers and now George Thorogood — all have captured the attention of the white rock and roll audience, and all owe overt debts to Chuck Berry.

George Thorogood, in a particularly energetic and fascinating set at the Bottom Line recently, showed that he has not only absorbed the folk blues bedrock of Elmore James, Willie Dixon and Howlin' Wolf, or even the second-generation veneration of John Hammond, Jr. (to whom he dedicated the set, and called his idol), but that a 22-year-old white kid can embody the spirit and the moves of the living king of rock and roll—Chuck Berry.

Thorogood makes no bones about this adulation—in fact, his duckwalk is near-perfect. Backed by a spare but powerful combo of bass and drums, the young guitarist "walks the audience" admirably, aided by an extra-long cord for his ax. To the Chuck Berry mannerisms, Thorogood throws in his own high-kicking spastic walk and a vast number of splits, kneels and shakes.

Thorogood's material was equally classic, and his performance of it both an homage to Berry, Dixon, Hammond and John Lee Hooker—all gritty, growly performers in their own right. He opened the set with Berry's "Josephine" in an adapted Destroyer version, Johnny Cash's "Cocaine Blues," Elmore James' "Madison Blues" and a number of numbers in the same rock/blues root, getting off the second of two kudos to Hammond on "Who Do You Love" and finishing off with a rousing encore of his "alma mater," "Johnny B. Goode."

Noe Goldwasser

Entertainment Co. Signs Samantha Sang

■ NEW YORK — Charles Kopelman, president, and Martin Bandler, executive vice president of the Entertainment Company Music Group, have announced that Samantha Sang has signed a long-term exclusive recording and songwriter's contract with the firm. Her new single and lp, slated for release in March, will be issued on United Artists.

Casablanca Forms New R&B Promo Dept.

■ LOS ANGELES — Bruce Bird, executive vice president of Casablanca Record and FilmWorks, has announced the formation of a new r&b promotion department for the label. The new department will give Casablanca maximum visibility and efficiency on both the east and west coasts by creating two national directorships; one to operate from the label's Los Angeles headquarters, the other from its New York office.

Background

To head the new department, Bird has appointed Jheryl Busby as national r&b promotion direc-

tor, Los Angeles, and Ruben Rodriguez, associate director, national r&b promotion, New York.

Each man has previous experience with Casablanca in the promotion field. Busby comes to the label from CBS and prior positions held at Atlantic and Casablanca. Rodriguez was previously Casablanca's east coast promotion and marketing director. Under the new system, Busby will be responsible for promotion efforts in the west, midwest, and southwestern portions of the country; Rodriguez will direct the label's promotion in the east and southeast.



From left: Ruben Rodriguez, Bruce Bird, Jheryl Busby

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New York, N.Y.

By DAVID MCGEE & BARRY TAYLOR

■ **LONE STAR DEBACLE:** **Charlie Feathers** is one of the most illustrious and elusive figures in the history of rockabilly music. One of Sun Records' earliest signings, Feathers is regarded in some quarters as the father of rockabilly; unquestionably, his distinctive "hiccup" vocal style has been a major influence on many a rock and roll artist, not the least being **Elvis Presley**. But he has rarely been seen outside of Memphis, and even there he has apparently worked pretty hard at keeping a low profile. Because his records are among the rarest of all Sun releases, his legend, for many years, was based largely on hearsay. Eventually rock archivists combing the Sun vaults uncovered some of Feathers' work, re-released it and at once provided both proof of the artist's preeminence and justification for his name being spoken in sotto voce by rockabilly cognoscenti.

It was with a considerable amount of eager anticipation then that we went to the Lone Star Cafe one night last week hoping to see this mystery man in action, as advertised. But after a fine opening set by the **Memphis Rockabilly Band**, the leader of that contingent stepped up to the microphone to announce that the **Frogman Band** would be coming on next, "and I'm sure you're all as disappointed as we are that Charlie Feathers won't be here tonight." *Sacre bleu!* we thought. An entire evening and twenty dollars down the drain! No signs posted anywhere, no mention of the no-show made at the door, where customers were being charged \$4 cover.

The following day the Lone Star's owner, **Mort Cooperman**, told us over the phone that Feathers' manager, **Gus Nelson**, had called the club at six a.m. the day of the show and demanded \$700 over and above the price both parties agreed on for the act some three weeks previous. Cooperman, naturally enough, said he told Nelson "to go shove it.

"So there wasn't very much that I could do," Cooperman claimed. "Because basically they put a gun to my head the night before."

There is much to recommend the Lone Star. It is the only place in town, aside from one of your columnists' apartments, to offer bona-fide three-alarm chili; more importantly, the entertainment is rarely less than top-notch (Cooperman reportedly pays his acts well—some say better than any other club owner in town).

We have heard complaints regarding the Lone Star's treatment of customers over the years. Admittedly, dealing with the public is a difficult task at best, but it is the club's task nonetheless. A little more concern by the Lone Star for its clientele is in order.

(Mort Cooperman's response to these remarks will be printed here next week.)

UP IN SMOKE: The supposition was once put forth that where goes **The Who**, trouble follows. Although the antics of the late **Keith Moon** were in large part responsible for much of the mythical chaos that seemed to surround their every move, your columnists are happy to report that despite the loss of their drummer, the havoc around **The Who** persists. Witness last week's party at the Sundown Club in London where the celebration of the opening of a new West End stage version of "Tommy" was marked by six runaway snakes, a trick marksman who shot a disc jockey by mistake and the near burning of some female fire-eaters. **Cowboy Bill Coady** was the big attraction, a sharp shooter who was blasting balloons behind him with the use of a .22 rifle and a mirror. One shot managed to miss his target and connect with disc jockey **Gerry Collins** who was rushed to a hospital with a gunshot wound in his side. Later, a fire-eater's liquid was accidentally set off and as guests tried to douse the flames, the snakes used by **Dahil** the snake charmer escaped from their basket. There weren't too many volunteers eager to round them up, but things eventually returned to normal with no other incidents reported.

JOCKEY SHORTS: **The Kinks** jumped onto several bandwagons simultaneously last week in Britain with the release of their new single, "I Wish I Could Fly Like Superman" which reportedly takes in disco, the Superman theme, and social commentary—all in one song . . . **Lene Lovich's** "Lucky Number" has been re-mixed and released in 12" form by Stiff which is counting on sending it to the top of the U.K. chart behind **Ian Dury's** most recent triumph . . . Congratulations go out to **Mr. and Mrs. Steve Popovich** on the birth of **Stephen Frank** . . . **Sanford Sachs** has been appointed eastern regional factory sales rep for Miller and Kreisel . . . **10cc's Eric Stewart** suffered a fractured skull in a car accident last week, causing the cancellation of an Australia/Japanese tour, but Eric will be just fine . . . **Don Kirshner** has been named the music co-chairman for New York's Olympic Benefit to be

(Continued on page 52)

WEA Singles Specialists Meet In Nashville

By WALTER CAMPBELL

■ **NASHVILLE**—Singles action specialists from all of WEA's branches convened at the Spence Manor here Feb. 1-3 for a special meeting to coordinate their efforts for maximum effectiveness. The meeting, which included singles marketing specialists from Atlanta, Boston, Chicago, Cleveland, Dallas, Los Angeles, New York and Philadelphia, was the first of its kind for WEA, according to **Bob Moering**, WEA director of marketing services.

Moering chaired the meetings which dealt with all facets of WEA's singles specialists' operational duties and responsibilities in panel discussions, seminars and workshops. New techniques for increasing their effectiveness were reviewed and analyzed, with particular emphasis on black music, disco and country.

"This gives us a chance to get more in tune with each others' efforts," Moering told *RW*, "and meeting here allows us to become more familiar with the Nashville operations of Warner Bros. and Elektra/Asylum."

R&B Seminars

WEA's vice president of black music marketing, **Oscar Fields**, conducted seminars on r&b music, from its origins to the present state of the art. Included in his report was the statement that WEA as a whole increased its volume in black music 350 percent last year.

Following Fields' report, **Larry Yasgar**, Atlantic Records national singles sales manager, discussed the growth of disco over the past year with particular attention given to 12-inch disco singles. "The Rolling Stones' 'Miss You' started 12-inch single product really mov-

ing," Yasgar told the group. "Over-all disco sales are going up. We still don't know how far it's going to go at this point; it's just too early to tell." Yasgar also pointed that the rise of disco is still happening so fast that a national game plan is still not feasible until the situation stabilizes.

Country Presentation

Elektra/Asylum vice president of Nashville operations **Jimmy Bowen** led off the country presentation, asserting the importance of the single in the country field. "We're not so much in the crossover business as we are broadening the base of our artists here," Bowen said, adding that promotion and sales forces need to coordinate their efforts closely in order to make any significant gains in the marketplace. Bowen also drew attention to the musical changes happening in Nashville, citing "better, more competitive records coming out of here, both technically and lyrically. That problem is being solved; now we need to find new ways to get the product to the consumer," he said.

Stan Byrd, Warner Bros. national country promotion/sales director, then outlined a brief history of country music, concentrating on the development of country radio formats. Byrd also cited the changing demographics of the U.S. population with declining birth rates causing more concentrations in higher age groups, thus assuring a strong and changing future for the country field. Increasing strength of the ratings of country stations was cited as one example of the demographic shift taking place. Byrd also

(Continued on page 70)

Tasha Promo in L.A.



Atlantic recording artist **Tasha Thomas**, whose first single for the label is "Shoot Me (With Your Love)," recently made a week-long promotional visit to Los Angeles. She fielded a series of press interviews, visited a number of radio stations, and taped an appearance on the **Merv Griffin** TV show. Ms. Thomas' debut album, "Midnight Rendezvous," is set for late February release. Shown from left are: Ms. Thomas' manager **Vince Mauro** of the **Dee Anthony Organization**, **Tasha Thomas**, Atlantic west coast regional r&b promotion director **Marty Mack**, vice president/west coast general manager **Bob Greenberg**.

ALPHABETICAL LISTING SINGLES CHART PRODUCER, PUBLISHER, LICENSEE

101 THE SINGLES CHART 150

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

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FEB. 17	FEB. 10	
101	106	I'M NOT GONNA CRY ANYMORE NANCY BROOKS/Arista 0385 (Mandy, ASCAP)
102	120	HANG IT UP PATRICE RUSHEN/Elektra 45549 (Baby Fingers, ASCAP)
103	103	NANU NANU DADDY DEWDROP/Inphasion 7201 (TK) (Little Bear/Lynnal, BMI)
104	108	LET'S GO DANCIN' BOOKER T. JONES/A&M 2100 (Irving/House of Jones, BMI)
105	116	DANCIN' GREY & HANKS/RCA 11460 (Iceman/Unichappell, BMI)
106	104	BAD BREAKS CAT STEVENS/A&M 2109 (Ashtar/Colgems-EMI, ASCAP)
107	105	DARLIN' FRANKIE MILLER/Chrysalis 2255 (copyright control)
108	110	LAST NIGHT I WROTE A LETTER STARZ/Capitol 4671 (Maximum Warp/Rock Steady, ASCAP)
109	111	SEXY LADY FANTASTIC FOUR/Westbound 55417 (Atl) (Bridgeport, BMI)
110	114	THEME FROM TAXI (ANGELA) BOB JAMES/Columbia/Tappan Zee 3 10896 (Addax/Bob James & DeShuffin/Wayward, ASCAP)
111	112	THEME FROM SUPERMAN CHASE/Churchill 7730 (Bourne, ASCAP)
112	113	CALL OUT MY NAME ZWOL/EMI-America 8009 (Mother Tongue, ASCAP)
113	—	CAN YOU READ MY MIND MAUREEN McGOVERN/Warner/Curb 8750 (Warner Tamerlane, BMI)
114	115	RAVE ON JESSE COLIN YOUNG/Elektra 45530 (MPL, BMI)
115	—	STAY THE NIGHT FARAGHER BROS./Polydor 14533 (Faraflap, BMI)
116	122	THE MAN WITH THE CHILD IN HIS EYES KATE BUSH/EMI-America 8006 (Glenwood, ASCAP)
117	—	KEEP THE CHANGE KAYAK/Janus 278 (Heavy, BMI)
118	—	ELENA THE MARK TANNER BAND/Elektra 46003 (Likewise, ASCAP/WB, BMI)
119	121	DANCE THE NIGHT AWAY WITH YOU DR. JOHN/Horizon 117 (A&M) (Irving/Skull/Stazybo, BMI)
120	109	IF I SAW YOU AGAIN PAGES/Epic 8 50659 (PA-GIZ, ASCAP)
121	117	SHOOT ME (WITH YOUR LOVE) TASHA THOMAS/Atlantic 3542 (Velocity, BMI)
122	—	CIRCLE OF LOVE ROADMASTER/Mercury 74038 (Canal, BMI)
123	119	CHILDREN OF SANCHEZ CHUCK MANGIONE/A&M 2088 (Gates, BMI)
124	123	THE WEDDING SONG (THERE IS LOVE) MARY MacGREGOR/Ariola 7726 (Public Domain Foundation, ASCAP)
125	124	I WANT YOU AROUND ME GEORGE McCRAE/TK 1032 (Sherlyn/Harrick, BMI)
126	127	FANCY DANCER FRANKIE VALLI/Warner/Curb 8734 (Larbell/Hearts Delight, BMI)
127	134	SOMEWHERE IN MY LIFETIME PHYLLIS HYMAN/Arista 0380 (Mid-America/Wheel, ASCAP)
128	125	TAKE IT ANYWAY YOU WANT IT THE OUTLAWS/Ariola 0378 (Hustlers, BMI)
129	130	INSANE CAMEO/Chocolate City 016 (Casablanca) (Better Days, BMI)
130	—	NATALIA VAN MORRISON/Warner Bros. 8743 (Essential, BMI)
131	135	WHAT'S YOUR SIGN GIRL? MR. DANNY PEARSON/Unlimited Gold 14000 (CBS) (My Baby's/Wordsong/Sepe, ASCAP)
132	—	JUST THE WAY YOU ARE BARRY WHITE/20th Century Fox 2395 (RCA) (Joelsongs, BMI)
133	138	AT MIDNIGHT T-CONNECTION/Dash 5048 (TK) (Sherlyn/Decible, BMI)
134	137	OUR LOVE IS INSANE DESMOND CHILD & ROUGE/Capitol 4669 (Desmobile/Managed, ASCAP)
135	128	SHINE ON SILVER MOON MARILYN McCOO & BILLY DAVIS, JR./Columbia 10806 (Don Kirshner, BMI/Kirshner Songs, ASCAP)
136	129	DANCIN' SHOES FAITH BAND/Village 202 (Mercury) (Canal, BMI)
137	139	DON'T LOOK AWAY LEO SAYER/Warner Bros. 8738 (Longmanor/Chrysalis, ASCAP/Braintree/Snow, BMI)
138	—	I WANNA BE CLOSER SWITCH/Gordy 7163 (Motown) (Jobete, ASCAP)
139	131	EVERY NIGHT PHOEBE SNOW/Columbia 3 10856 (Maclen, BMI)
140	132	AIN'T THAT ENOUGH FOR YOU JOHN DAVIS & THE MONSTER ORCHESTRA/ Som 50111 (CBS) (Midsong/Mideb/John Davis, ASCAP)
141	—	DON'T IT MAKE IT BETTER BILL WITHERS/Columbia 3 10892 (Bleunig, ASCAP)
142	—	DISCO NIGHTS (ROCK FREAK) G.Q./Arista 0388 (G.Q./Arista, ASCAP)
143	133	WONDER WORM CAPTAIN SKY/AVI 225 (Upperlevel, BMI/Thom Thom, ASCAP)
144	136	TRANQUILLO (MELT MY HEART) CARLY SIMON/Elektra 45544 (C'est, ASCAP/Country Road, BMI)
145	140	I'M GONNA MAKE YOU LOVE ME THE BLEND/MCA 30961 (Overnight, BMI)
146	141	HOLY GHOST BAR-KAYS/Stax 3216 (Fantasy) (East Memphis, BMI)
147	147	CASABLANCA DANE DONAHUE/Columbia 3 10883 (Seldak, ASCAP)
148	142	LET'S DANCE TOGETHER WILTON FELDER/ABC 12433 (Four Knights, BMI)
149	146	MIDNIGHT GIRL LENNY WILLIAMS/ABC 12433 (Spec-O-Lite/Traco/Jobete/Stone Diamond, BMI)
150	149	I MIGHT AS WELL FORGET ABOUT LOVING YOU KINSMAN DAZZ/20th Century Fox (RCA) (Combine/Re Sac, BMI)

RSO Records
is proud to announce
the release of the new single
"THIS YEAR" 1979
from the legendary
CURTIS MAYFIELD



The first release under the new
RSO-Curtom Records Family



Record World Singles



FEBRUARY 17, 1979

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

FEB. 17	FEB. 10		WKS. ON CHART
1	1	DA YA THINK I'M SEXY? ROD STEWART Warner Bros. 8724 (2nd Week)	10
2	3	FIRE POINTER SISTERS /Planet 45901 (Elektra/Asylum)	14
3	2	LE FREAK CHIC /Atlantic 3519	19
4	5	A LITTLE MORE LOVE OLIVIA NEWTON-JOHN/MCA 40975	13
5	9	I WILL SURVIVE GLORIA GAYNOR/Polydor 14508	8
6	6	YMCA VILLAGE PEOPLE /Casablanca 945	18
7	10	TOO MUCH HEAVEN BEE GEES/RSO 913	14
8	8	LOTTA LOVE NICOLETTE LARSON/Warner Bros. 8664	13
9	4	SEPTEMBER EARTH, WIND & FIRE /ARC/Columbia 3 10854	14
10	11	SHAKE IT IAN MATTHEWS/Mushroom 7039	13
11	17	HEAVEN KNOWS DONNA SUMMER WITH BROOKLYN DREAMS/Casablanca 959	6
12	14	SOUL MAN BLUES BROTHERS /Atlantic 3545	11
13	15	SHAKE YOUR GROOVE THING PEACHES & HERB/Polydor 14514	10
14	12	GOT TO BE REAL CHERYL LYNN/Columbia 3 10808	15
15	16	SOMEWHERE IN THE NIGHT BARRY MANILOW/Arista 0382	10
16	7	EVERY 1'S A WINNER HOT CHOCOLATE/Infinity 50002	14
17	19	DON'T CRY OUT LOUD MELISSA MANCHESTER/Arista 0373	14
18	13	HOLD THE LINE TOTO/Columbia 3 10830	20
19	20	I WAS MADE FOR DANCIN' LEIF GARRETT/Scotti Bros. 403 (Atl)	16
20	22	DANCIN' SHOES NIGEL OLSSON/Bang 740	10
21	23	NO TELL LOVER CHICAGO/Columbia 3 10879	9
22	26	THE GAMBLER KENNY ROGERS/United Artists 1250	13
23	28	TRAGEDY BEE GEES/RSO 918	2
24	27	BLUE MORNING, BLUE DAY FOREIGNER/Atlantic 3543	9
25	29	WHAT A FOOL BELIEVES DOOBIE BROTHERS/Warner Bros. 8725	4
26	18	MY LIFE BILLY JOEL/Columbia 3 10853	16
27	30	WHAT YOU WON'T DO FOR LOVE BOBBY CALDWELL/Clouds 11 (TK)	12
28	24	HOME AND DRY GERRY RAFFERTY/United Artists 1266	11
29	32	EVERY TIME I THINK OF YOU THE BABYS/Chrysalis 2279	8
30	42	SULTANS OF SWING DIRE STRAITS/Warner Bros. 8736	2
31	35	I DON'T KNOW IF IT'S RIGHT EVELYN "CHAMPAGNE" KING/RCA 11386	11
32	21	NEW YORK GROOVE ACE FREHLEY/Casablanca 941	18
33	39	LADY LITTLE RIVER BAND /Harvest 4667 (Capitol)	6
34	38	FOREVER IN BLUE JEANS NEIL DIAMOND/Columbia 3 10897	4
35	41	CRAZY LOVE POCO/ABC 12439	6
36	49	BIG SHOT BILLY JOEL/Columbia 3 10913	2
37	25	LOVE DON'T LIVE HERE ANYMORE ROSE ROYCE/Whitfield 8712 (WB)	15
38	31	WE'VE GOT TONITE BOB SEGER AND THE SILVER BULLET BAND/Capitol 4653	16
39	51	I JUST FALL IN LOVE AGAIN ANNE MURRAY/Capitol 4676	5
40	45	SONG ON THE RADIO AL STEWART/Arista 0389	4
41	34	TAKE ME TO THE RIVER TALKING HEADS/Sire 1032 (WB)	12
42	44	SING FOR THE DAY STYX/A&M 2110	5
43	47	YOU STEPPED INTO MY LIFE MELBA MOORE/Epic 8 50600	10
44	53	STUMBLIN' IN SUZI QUATRO & CHRIS NORMAN/RSO 917	3
45	64	MUSIC BOX DANCING FRANK MILLS/Polydor 14517	4
46	46	BABY I'M BURNIN' DOLLY PARTON/RCA 11420	8
47	55	DOG & BUTTERFLY HEART /Portrait 6 70025	2
48	50	GET DOWN GENE CHANDLER/20th Century Fox/Chi-Sound 2386 (RCA)	12
49	63	LIVIN' IT UP (FRIDAY NIGHT) BELL & JAMES/A&M 2069	4
50	56	BUSTIN' LOOSE CHUCK BROWN & THE SOUL SEARCHERS/Source 40967 (MCA)	6



51	36	OUR LOVE (DON'T THROW IT ALL AWAY) ANDY GIBB/RSO 911	19
52	57	GOODBYE, I LOVE YOU FIREFALL/Atlantic 3544	4
53	61	HAVEN'T STOPPED DANCING YET GONZALEZ/Capitol 4647	4
54	66	MAYBE I'M A FOOL EDDIE MONEY/Columbia 3 10900	4
55	62	CHASE GIORGIO MORODER/Casablanca 956	4
56	58	STORMY SANTANA/Columbia 3 10873	6
57	73	KNOCK ON WOOD AMII STEWART/Ariola 7736	3
58	59	I GO TO RIO PABLO CRUISE/A&M 2112	6
59	54	TAKE THAT TO THE BANK SHALAMAR/Solar 11379 (RCA)	11
60	80	NOW THAT WE FOUND LOVE THIRD WORLD/Island 8663 (WB)	9
61	71	CONTACT EDWIN STARR/20th Century Fox 2396 (RCA)	4
62	68	SHAKE YOUR BODY (DOWN TO THE GROUND) JACKSONS/Epic 8 50656	5
63	67	BABY, I NEED YOUR LOVIN' ERIC CARMEN/Arista 0384	3
64	82	PRECIOUS LOVE BOB WELCH/Capitol 4685	2
65	74	I'LL SUPPLY THE LOVE TOTO/Columbia 3 10898	3
66	75	EVERY WHICH WAY BUT LOOSE EDDIE RABBITT/Elektra 45554	5
67	78	SUPERMAN HERBIE MANN/Atlantic 3547	5
68	77	AQUA BOOGIE PARLIAMENT/Casablanca 950	8
69	69	POPS, WE LOVE YOU ROSS, GAYE, ROBINSON & WONDER/Motown 1445	4
70	70	YOU CAN DO IT DOBIE GRAY/Infinity 50003	4
71	88	I WANT YOUR LOVE CHIC/Atlantic 3557	2
72	81	HE'S THE GREATEST DANCER SISTER SLEDGE/Cotillion 44245 (Atl)	3
73	86	KEEP ON DANCIN' GARY'S GANG/Columbia 3 10884	3
74	89	TAKE ME HOME CHER/Casablanca 965	2
75	83	SURVIVOR CINDY BULLENS/United Artists 1261	2
76	87	JUST ONE LOOK LINDA RONSTADT/Asylum 46011	2
77	85	FOUR STRONG WINDS NEIL YOUNG/Reprise 2266 (WB)	2
78	79	OH HONEY DELEGATION/Shadybrook 1048 (Janus/GRT)	4
79	84	RUN HOME GIRL SAD CAFE/A&M 2111	3
80	37	SHATTERED ROLLING STONES/Rolling Stones 19310 (Atl)	10

CHARTMAKER OF THE WEEK

81	—	HEART OF GLASS BLONDIE Chrysalis 2295	1
82	90	ALL THE TIME IN THE WORLD DR. HOOK/Capitol 4677	2
83	91	YOU CAN'T WIN MICHAEL JACKSON/Epic 8 50654	3
84	—	ROXANNE POLICE/A&M 2096	1
85	—	YOU MAKE ME FEEL (MIGHTY REAL) SYLVESTER/Fantasy 846	7
86	—	DON'T STOP ME NOW QUEEN/Elektra 46008	1
87	—	SINNER MAN SARAH DASH/Kirshner 8 4278 (CBS)	1
88	72	LONELY WIND KANSAS/Kirshner 8 4280 (CBS)	5
89	98	IT HURTS SO BAD KIM CARNES/EMI-America 8011	2
90	33	SHARING THE NIGHT TOGETHER DR. HOOK/Capitol 4621	23
91	43	I DON'T WANNA LOSE YOU DARYL HALL & JOHN OATES/RCA 11424	10
92	76	FOR YOU AND I 10cc/Polydor 14528	5
93	60	A LITTLE LOVIN' (KEEPS THE DOCTOR AWAY) THE RAES/A&M 2091	13
94	94	I'M SO INTO YOU PEABO BRYSON/Capitol 4656	9
95	95	SILVER LINING PLAYER/RSO 914	4
96	96	NEVER HAD A LOVE LIKE THIS BEFORE TAVARES/Capitol 4658	5
97	97	IT'S ALL THE WAY LIVE LAKESIDE/Solar 11380 (RCA)	3
98	—	WHEELS OF LIFE GINO VANNELLI/A&M 2114	1
99	—	LOVE STRUCK STONEBOLT/Parachute 522 (Casablanca)	1
100	—	I GOT MY MIND MADE UP (YOU CAN GET IT GIRL) INSTANT FUNK/Salsoul 2078 (RCA)	1





Record World Album Airplay

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

FEBRUARY 17, 1979

FLASHMAKER



OUTLANDOS D'AMOUR
THE POLICE
A&M

MOST ADDED:

- OUTLANDOS D'AMOUR**—The Police—A&M (20)
- McGUINN CLARK & HILLMAN**—Capitol (12)
- THE MAN WHO BUILT AMERICA**—Horslips—DJM (10)
- A TONIC FOR THE TROOPS**—Boomtown Rats—Col (9)
- NO ESCAPE**—Marc Tanner—Elektra (8)
- AMAZING RHYTHM ACES**—ABC (7)
- XII**—Barclay James Harvest (7)
- LET IT ROLL**—TKO—Infinity (7)
- ON THE CORNER**—Jimmie Mack—Big Tree (6)
- SPIRITS HAVING FLOWN**—Bee Gees—RSO (5)

WNEW-FM/NEW YORK

- ADDS:**
- AMAZING RHYTHM ACES**—ABC
 - BEST OF THE REST OF**—Be Bop Deluxe—Harvest
 - DIAMOND CUT**—Bonnie Tyler—RCA
 - OUTLANDOS D'AMOUR**—The Police—A&M
- HEAVY ACTION (airplay in descending order):**
- ARMED FORCES**—Elvis Costello—Col
 - McGUINN CLARK & HILLMAN**—Capitol
 - STRANGER IN TOWN**—Bab Seger—Capitol
 - SOME GIRLS**—Rolling Stones—Rolling Stones
 - HEARTS OF STONE**—Southside Johnny—Epic
 - PARALLEL LINES**—Blondie—Chrysalis
 - BIRTH COMES TO US ALL**—Good Rats—Passport
 - BLONDES HAVE MORE FUN**—Rod Stewart—WB
 - ALIVE ON ARRIVAL**—Steve Farbert—Nemperor
 - DIRE STRAITS**—WB

WBCN-FM/BOSTON

- ADDS:**
- A TONIC FOR THE TROOPS**—Boomtown Rats—Col
 - AMAZING RHYTHM ACES**—ABC
 - BEST OF THE REST OF**—Be Bop Deluxe—Harvest
 - DANCING IN THE CITY**—Marshall Hain—Harvest
 - FLASH & THE PAN**—Albert (import)
 - INSIDE STORY**—Robben Ford—Elektra
 - LIFE IN THE FOOD CHAIN**—Tonio K—Full Moon
 - McGUINN CLARK & HILLMAN**—Capitol
 - ON THE CORNER**—Jimmie Mack—Big Tree

PHANTOM OF THE NIGHT—Kayak—Janus

- HEAVY ACTION (airplay in descending order):**
- ARMED FORCES**—Elvis Costello—Col
 - SANCTUARY**—J Geils—EMI—America
 - OUTLANDOS D'AMOUR**—The Police—A&M
 - MIRROR STARS**—Fabulous Poodles—Epic
 - SYSTEMS OF ROMANCE**—Ultravox—Antilles
 - STATELESS**—Lene Lovich—Stiff (import)
 - LIFE FOR THE TAKING**—Eddie Money—Col
 - HEARTS OF STONE**—Southside Johnny—Epic
 - MINUTE BY MINUTE**—Doobie Brothers—WB
 - HEAD FIRST**—The Babys—Chrysalis

WLIR-FM/LONG ISLAND

- ADDS:**
- A LA CARTE**—Triumvirat—Capital
 - ALL MOD CONS**—The Jam—Polydor
 - A TONIC FOR THE TROOPS**—Boomtown Rats—Col
 - DIAMOND CUT**—Bonnie Tyler—RCA
 - GUITARIST**—Arlyn Rath—Rounder
 - LIFE IN THE FOOD CHAIN**—Tonio K—Full Moon
 - LIVE AT BUDOKAN**—Bob Dylan—CBS (import)
 - MUDDY MISSISSIPPI WATERS LIVE**—Blue Sky
 - OUTLANDOS D'AMOUR**—The Police—A&M
 - WEAVINGS**—Charles Lloyd—Pacific Arts

- HEAVY ACTION (airplay in descending order):**
- BIRTH COMES TO US ALL**—Good Rats—Passport
 - MIRROR STARS**—Fabulous Poodles—Epic
 - ARMED FORCES**—Elvis Costello—Col
 - McGUINN CLARK & HILLMAN**—Capitol
 - SOME GIRLS**—Rolling Stones—Rolling Stones
 - LIFE FOR THE TAKING**—Eddie Money—Col
 - THE CARS**—Elektra
 - ALIVE ON ARRIVAL**—Steve Farbert—Nemperor
 - DIRE STRAITS**—WB
 - SHAKEDOWN STREET**—Grateful Dead—Arista

WCOZ-FM/BOSTON

- ADDS:**
- OUTLANDOS D'AMOUR**—The Police—A&M
- HEAVY ACTION (airplay in descending order):**
- ARMED FORCES**—Elvis Costello—Col
 - SOME GIRLS**—Rolling Stones—Rolling Stones
 - DIRE STRAITS**—WB
 - SANCTUARY**—J Geils—EMI—America
 - THE CARS**—Elektra
 - 52ND STREET**—Silly Jael—Col
 - BACKLESS**—Eric Clapton—RSO
 - BRIEFCASE FULL OF BLUES**—Blues Brothers—Atlantic
 - BLONDES HAVE MORE FUN**—Rod Stewart—WB
 - MINUTE BY MINUTE**—Doobie Brothers—WB

WPLR-FM/NEW HAVEN

- ADDS:**
- A TONIC FOR THE TROOPS**—Boomtown Rats—Col
 - OUTLANDOS D'AMOUR**—The Police—A&M
- HEAVY ACTION (airplay, sales, phones in descending order):**
- BRIEFCASE FULL OF BLUES**—Blues Brothers—Atlantic
 - SHAKEDOWN STREET**—Grateful Dead—Arista
 - TOTO**—Col
 - DIRE STRAITS**—WB
 - MINUTE BY MINUTE**—Doobie Brothers—WB
 - INNER SECRETS**—Santana—Col
 - ARMED FORCES**—Elvis Costello—Col
 - NICOLETTE**—Nicolette Larson—WB
 - LEGEND**—Poco—ABC
 - PIECES OF EIGHT**—Styx—A&M

WOUR-FM/UTICA

- ADDS:**
- CRAZY ME**—Tim Krekel—Capricorn
 - HANDCRAFTED**—Kenny Burrell—Muse
 - ME MYSELF AN EYE**—Charles Mingus—Atlantic
 - OUTLANDOS D'AMOUR**—The Police—A&M
 - WEAVINGS**—Charles Lloyd—Pacific Arts

HEAVY ACTION (airplay in descending order):

- ARMED FORCES**—Elvis Costello—Col
- LIFE IN THE FOOD CHAIN**—Tonio K—Full Moon
- DIRE STRAITS**—WB
- BRIEFCASE FULL OF BLUES**—Blues Brothers—Atlantic
- ALIVE ON ARRIVAL**—Steve Farbert—Nemperor
- MISPLACED IDEALS**—Sad Cafe—A&M
- BLONDES HAVE MORE FUN**—Rod Stewart—WB
- HIGH & INSIDE**—The Yankee—Big Sound
- BLACK NOISE**—FM—Visa
- MINUTE BY MINUTE**—Doobie Brothers—WB

WIOQ-FM/PHILADELPHIA

- ADDS:**
- ALL MOD CONS**—The Jam—Polydor
 - AT BUDOKAN**—Cheap Trick—Epic
 - CLASSIC ROCK**—London Symphony Orchestra—RSO
 - LET IT ROLL**—TKO—Infinity
 - OUTLANDOS D'AMOUR**—The Police—A&M

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

- DIRE STRAITS**—WB
- ARMED FORCES**—Elvis Costello—Col
- THE MAN WHO BUILT AMERICA**—Horslips—DJM
- SOME GIRLS**—Rolling Stones—Rolling Stones
- ALIVE ON ARRIVAL**—Steve Farbert—Nemperor
- THE COARS**—Elektra
- DARKNESS ON THE EDGE OF TOWN**—Bruce Springsteen—Col
- MIRROR STARS**—Fabulous Poodles—Epic
- NO ESCAPE**—Marc Tanner—Elektra
- McGUINN CLARK & HILLMAN**—Capitol

WSAN-AM/ALLENTOWN

- ADDS:**
- BALLROOM STREETS**—Melanie—Tomato
 - HIGH & INSIDE**—The Yankees—Big Sound
 - NO ESCAPE**—Marc Tanner—Elektra
 - PRECIOUS LOVE (single)**—Bab Welch—Capital
 - SINFUL**—Angel—Casablanca
 - SONG FOR GUY (single)**—Eltan Jahn—MCA
 - THE MAN WHO BUILT AMERICA**—Horslips—DJM
 - TNT**—Tanya Tucker—MCA
- HEAVY ACTION (airplay in descending order):**
- 52ND STREET**—Billy Joel—Col
 - BACKLESS**—Eric Clapton—RSO
 - LIVING IN THE USA**—Linda Ronstadt—Asylum
 - NICOLETTE**—Nicolette Larson—WB
 - LEGEND**—Poco—ABC
 - MINUTE BY MINUTE**—Doobie Brothers—WB
 - LION HEART**—Kate Bush—EMI (import)
 - BRIEFCASE FULL OF BLUES**—Blues Brothers—Atlantic
 - MISPLACED IDEALS**—Sad Cafe—A&M
 - BACK TO EARTH**—Cat Stevens—A&M

WKLS-FM/ATLANTA

- ADDS:**
- PHANTOM OF THE NIGHT**—Kayak—Janus
 - SPIRITS HAVING FLOWN**—Bee Gees—RSO
 - TRILLION**—Epic
 - WAVELENGTH**—Van Morrison—WB
- HEAVY ACTION (airplay, sales, phones in descending order):**
- 52ND STREET**—Billy Joel—Col
 - LEGEND**—Poco—ABC
 - EVERY IT'S A WINNER**—Hot Chocolate—Infinity
 - SPIRITS HAVING FLOWN**—Bee Gees—RSO
 - BRIEFCASE FULL OF BLUES**—Blues Brothers—Atlantic
 - DIRE STRAITS**—WB
 - PIECES OF EIGHT**—Styx—A&M
 - TOTO**—Col
 - BLONDES HAVE MORE FUN**—Rod Stewart—WB

ZETA 7-FM/ORLANDO

- ADDS:**
- AMAZING RHYTHM ACES**—ABC
 - CARMEL**—Joe Sample—ABC
 - CIRCLE OF LOVE**—Roadmaster—Mercury
 - FIRST GLANCE**—April Wine—Capitol
 - PARTNERS IN CRIME**—Bandit—Ariola
 - POSITIVELY HUMAN**—Wireless—Mercury
 - PRECIOUS LOVE (single)**—Bab Welch—Capital
 - THE MAN WHO BUILT AMERICA**—Horslips—DJM
- HEAVY ACTION (airplay, sales, phones in descending order):**
- 52ND STREET**—Billy Joel—Col
 - DIRE STRAITS**—WB
 - ARMED FORCES**—Elvis Costello—Col
 - MINUTE BY MINUTE**—Doobie Brothers—WB
 - ELAN**—Firefall—Atlantic
 - NICOLETTE**—Nicolette Larson—WB
 - LIFE FOR THE TAKING**—Eddie Money—Col
 - LEGEND**—Poco—ABC

BLONDES HAVE MORE FUN—Rod Stewart—WB
TOTO—Col

WQSR-FM/TAMPA

- ADDS:**
- CARMEL**—Joe Sample—ABC
 - ECHOES**—Livingston Taylor—Capricorn
 - JOHN DENVER**—RCA
 - McGUINN CLARK & HILLMAN**—Capitol
 - MIRROR STARS**—Fabulous Poodles—Epic
 - NO ESCAPE**—Marc Tanner—Elektra
 - SPACE**—George Benson—CTI
 - WEAVINGS**—Charles Lloyd—Pacific Arts

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

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

WMMS-FM/CLEVELAND

- ADDS:**
- OUTLANDOS D'AMOUR**—The Police—A&M
 - PHANTOM OF THE NIGHT**—Kayak—Janus
 - THE MAN WHO BUILT AMERICA**—Horslips—DJM
- HEAVY ACTION (airplay, sales in descending order):**
- BLONDES HAVE MORE FUN**—Rod Stewart—WB
 - BRIEFCASE FULL OF BLUES**—Blues Brothers—Atlantic
 - LIFE FOR THE TAKING**—Eddie Money—Col
 - TOTO**—Col
 - 52ND STREET**—Billy Joel—Col
 - BACK TO THE BARS**—Todd Rundgren—Bearsville
 - SANCTUARY**—J Geils—EMI—America
 - SPIRITS HAVING FLOWN**—Bee Gees—RSO
 - THE CARS**—Elektra
 - DIRE STRAITS**—WB

WABX-FM/DETROIT

- ADDS:**
- AT BUDOKAN**—Cheap Trick—Epic
 - McGUINN CLARK & HILLMAN**—Capitol
- HEAVY ACTION (airplay in descending order):**
- BLONDES HAVE MORE FUN**—Rod Stewart—WB
 - BRIEFCASE FULL OF BLUES**—Blues Brothers—Atlantic
 - TOTO**—Col
 - DIRE STRAITS**—WB
 - SANCTUARY**—J Geils—EMI—America
 - THE CARS**—Elektra
 - LIFE FOR THE TAKING**—Eddie Money—Col
 - MINUTE BY MINUTE**—Doobie Brothers—WB
 - HEAD FIRST**—The Babys—Chrysalis
 - MORE SONGS ABOUT BUILDINGS**—Talking Heads—Sire

THE FACTS

THE QUOTES:

"The Police are not punk.
The Police are not disco.
The Police are not heavy metal.
The Police are just the best
rock and roll band I've seen
in years." John Pidgeon Melody Maker

"The Police is the #2
record in our playlist
and is the #1 import in
Boston." Tony Berardini WBCN

"Probably, the strongest
album to be released
from an import... 'Roxanne'
is a classic." Kate Ingram KSAN

"The Police with 'Roxanne'
is a great hit for any
album rock and/or Top 40
station in the country
and I'm not kidding--
it's got a great hook..."
Paul "Lobster" Wells KSJO

THE STATIONS:

HOT NEW AOR ADDS!
KZEW! KTXQ! WKDF!
dallas dallas nashville
WZMF WMMS KZOK! WCOZ!
milwaukee cleveland seattle boston
WAVA! WIOQ! KILT-FM! KDKB!
wash.d.c.phila. houston phoenix
KMEL! KHFI! KLBj! WMMR
s.f. austin austin phila.
WPLR! KMAC! KAZY!
new haven san antonio denver
KADI! KZOM! WFFX!
st. louis beaumont grand rapids
WWCK! WHCN! WCCC! WIYY!
flint hartford hartford baltimore
KWST! WBAB! KQFM!
los angeles long island portland
SMASH AT!
KSJO! KSAN! KLRB! KLOL!
WBCN! WPIX! WNEW-FM!

THE TOP 40 ACTION:

Most requested record at KRBE!
KRIO WBBQ KSLQ-36 WGNE KFRC
WTIX WZDQ WSFL WFMM WANS
KOLE KOPA KZ100 WANS WPHD
KATA KILE KNOE WHSY KAYC
JB105 KVOL

THE REASON:

RUSH RELEASE!

Incredible import sales!
Overwhelming demand for single
"Roxanne" which was a standout cut
on A&M's recent "No Wave" album!

HOT TIPS!

Goodphone's Upper of the Week chart
jump 47-24 with Roxanne debuting at
35 on Top Tracks.

THE TOUR:

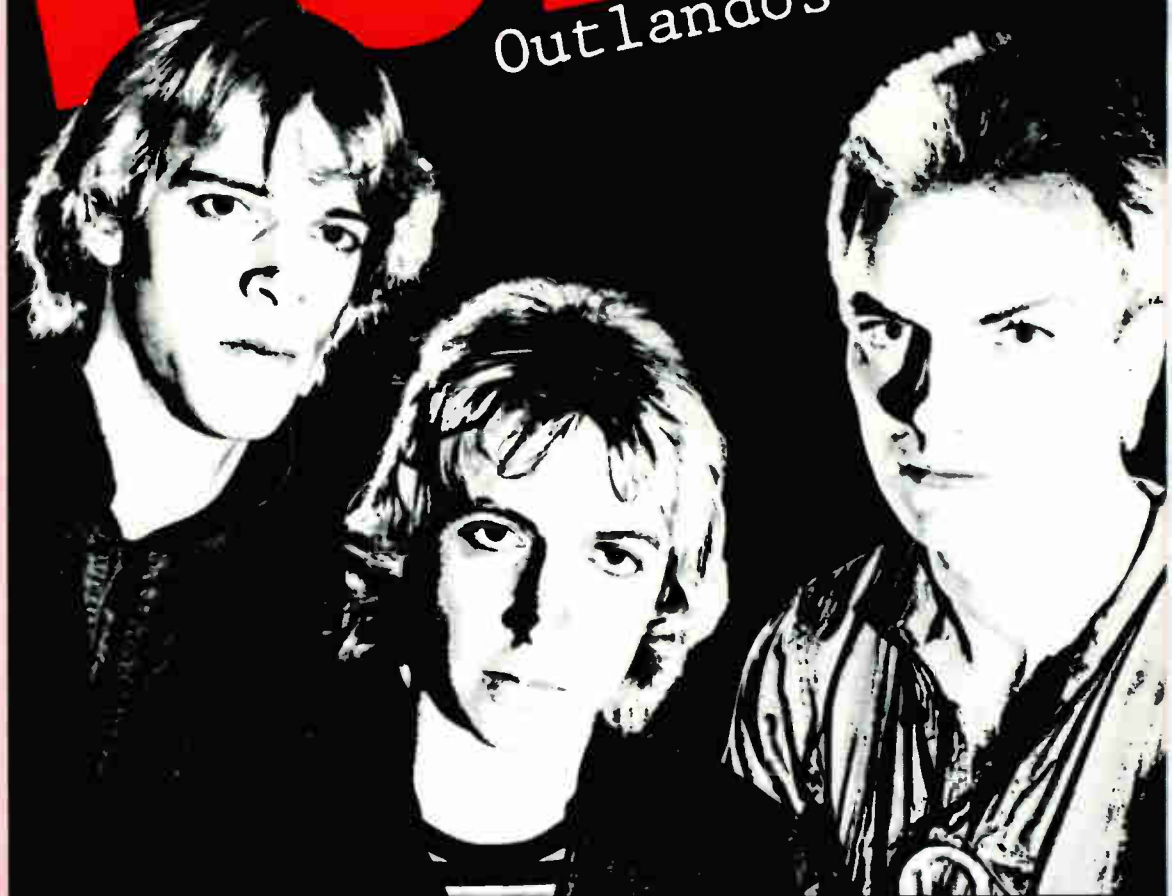
Starting March 1st
from L.A. to Boston!

THE POLICE!

... RECORD WORLD FLASHMAKER ...

THE POLICE

Outlandos d'Amour SP-1753



FEATURES THE HIT SINGLE
"ROXANNE" AM 2096

Produced by The Police

ON A&M RECORDS & TAPES



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Record World Album Airplay

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

FEBRUARY 17, 1979

TOP AIRPLAY



DIRE STRAITS
WB

MOST AIRPLAY:

- DIRE STRAITS—WB (35)
- BRIEFCASE FULL OF BLUES—Blues Brothers—Atlantic (32)
- BLONDES HAVE MORE FUN—Rod Stewart—WB (30)
- ARMED FORCES—Elvis Costello—Col (29)
- MINUTE BY MINUTE—Doobie Brothers—WB (26)
- 52ND STREET—Billy Joel—Col (22)
- LIFE FOR THE TAKING—Eddie Money—Col (21)
- TOTO—Col (19)
- LEGEND—Poco—ABC (12)
- NICOLETTE—Nicolette Larson—WB (10)

WXRT-FM/CHICAGO

- ADDS:**
- A TONIC FOR THE TROOPS—Boomtown Rats—Col
 - BEST OF THE REST OF—Be Bop Deluxe—Harvest
 - XII—Barclay James Harvest—Polydor
- HEAVY ACTION (airplay, sales, phones in descending order):**
- ARMED FORCES—Elvis Costello—Col
 - LIFE FOR THE TAKING—Eddie Money—Col
 - K-SCOPE—Phil Manzanera—Polydor
 - MINUTE BY MINUTE—Doobie Brothers—WB
 - WAVELENGTH—Van Morrison—WB
 - BLACK NOISE—FM—Visa
 - COMES A TIME—Neil Young—Reprise
 - BACKLESS—Eric Clapton—RSO
 - BRIEFCASE FULL OF BLUES—Blues Brothers—Atlantic
 - DIRE STRAITS—WB

KSHE-FM/ST. LOUIS

- ADDS:**
- HELLFIELD—Epic (import)
 - McGUINN CLARK & HILLMAN—Capitol
 - PHANTOM OF THE NIGHT—Kayak—Janus
 - THE MAN WHO BUILT AMERICA—Horslips—DJM
- HEAVY ACTION (airplay in descending order):**
- TOTO—Col
 - HEAD FIRST—The Babys—Chrysalis
 - LIFE FOR THE TAKING—Eddie Money—Col
 - BLONDES HAVE MORE FUN—Rod Stewart—WB
 - FIRST GLANCE—April Wine—Capitol
 - TRILLION—Epic

- MINUTE BY MINUTE—Doobie Brothers—WB
- I RESERVE THE RIGHT—Stillwater—Capricorn
- JAZZ—Queen—Elektra
- PARTNERS IN CRIME—Bandit—Ariola

WKDF-FM/NASHVILLE

- ADDS:**
- ANGIE—Angela Bofill—Arista/GRP
 - CARMEL—Joe Sample—ABC
 - EXOTIC MYSTERIES—Lonnie Liston Smith—Col
 - STAY (single)—Michael—Free Flight
 - ST VINCENTS COURT—Kim Carnes—EMI-America
 - SUPER MANN—Herbie Mann—Atlantic
 - THE MAN WHO BUILT AMERICA—Horslips—DJM

- HEAVY ACTION (airplay, sales, phones in descending order):**
- BLONDES HAVE MORE FUN—Rod Stewart—WB
 - 52ND STREET—Billy Joel—Col
 - MINUTE BY MINUTE—Doobie Brothers—WB
 - DIRE STRAITS—WB
 - TOTO—Col
 - ENERGY—Pointer Sisters—Planet
 - LIFE FOR THE TAKING—Eddie Money—Col
 - DOG & BUTTERFLY—Heart—Portrait
 - PIECES OF EIGHT—Styx—A&M
 - ARMED FORCES—Elvis Costello—Col

WQFM-FM/MILWAUKEE

- ADDS:**
- McGUINN CLARK & HILLMAN—Capitol
 - ON THE CORNER—Jimmie Mack—Big Tree
 - TAKE IT TO THE MAX—Max Demian—RCA
- HEAVY ACTION (airplay in descending order):**
- BRIEFCASE FULL OF BLUES—Blues Brothers—Atlantic
 - BLONDES HAVE MORE FUN—Rod Stewart—WB
 - PIECES OF EIGHT—Styx—A&M
 - TOTO—Col
 - HEAD EAST LIVE—A&M
 - 52ND STREET—Billy Joel—Col
 - ARMED FORCES—Elvis Costello—Col
 - DIRE STRAITS—WB
 - DOG & BUTTERFLY—Heart—Portrait
 - COMES A TIME—Neil Young—Reprise

K7EW-FM/DALLAS

- ADDS:**
- ALL MOD CONS—The Jam—Polydor
 - HIGH & INSIDE—The Yankees—Big Sound
 - LIFE IN THE FOOD CHAIN—Tonio K—Full Moon
 - OPEN YOUR EYES—Farragher Brothers—Polydor
 - OUTLANDOS D'AMOUR—The Police—A&M
 - ST VINCENT'S COURT—Kim Carnes—EMI-America
 - THE MAN WHO BUILT AMERICA—Horslips—DJM
 - XII—Barclay James Harvest—Polydor
- HEAVY ACTION (airplay, sales, phones in descending order):**
- NO ESCAPE—Marc Tanner—Elektra
 - DIRE STRAITS—WB
 - LIFE FOR THE TAKING—Eddie Money—Col
 - HEAD FIRST—The Babys—Chrysalis
 - BRIEFCASE FULL OF BLUES—Blues Brothers—Atlantic

- MISPLACED IDEALS—Sad Cafe—A&M
- CLOSE PERSONAL FRIENDS—Robert Johnson—Infinity
- DESIRE WIRE—Cindy Bullens—UA
- TOTO—Col
- NICOLETTE—Nicolette Larson—WB

KL0L-FM/HOUSTON

- ADDS:**
- CIRCLE OF LOVE—Roadmaster—Mercury
 - CLASSIC ROCK—London Symphony—RSO
 - EVERYTHINGS TURNING (single)—Rolling Stones—Rolling Stones
 - GOT NO BREEDING—Jules & The Polar Bears—Col
 - NO ESCAPE—Marc Tanner—Elektra
 - PRECIOUS LOVE (single)—Bob Welch—Capitol
 - LET IT ROLL—TKO—Infinity
 - SPIRITS HAVING FLOWN—Bee Gees—RSO
 - ST VINCENTS COURT—Kim Carnes—EMI-America

- HEAVY ACTION (airplay in descending order):**
- 52ND STREET—Billy Joel—Col
 - BLONDES HAVE MORE FUN—Rod Stewart—WB
 - BRIEFCASE FULL OF BLUES—Blues Brothers—Atlantic
 - ALIVE ON ARRIVAL—Steve Forbert—Nemperor
 - MINUTE BY MINUTE—Doobie Brothers—WB
 - LIVING IN THE USA—Linda Ronstadt—Asylum
 - LEGEND—Poco—ABC
 - NO MEAN CITY—Nazareth—A&M
 - DIRE STRAITS—WB
 - HEAD FIRST—The Babys—Chrysalis

KNAC-FM/LONG BEACH

- ADDS:**
- HEAD EAST LIVE—A&M
 - LET IT ROLL—TKO—Infinity
 - NO ESCAPE—Marc Tanner—Elektra
 - POSITIVELY HUMAN—Wireless—Mercury
 - XII—Barclay James Harvest—Polydor
- HEAVY ACTION (airplay, sales in descending order):**
- BRIEFCASE FULL OF BLUES—Blues Brothers—Atlantic
 - ARMED FORCES—Elvis Costello—Col
 - DIRE STRAITS—WB
 - MOVE IT ON OVER—George Thorogood—Rounder
 - LIVING IN THE USA—Linda Ronstadt—Asylum
 - TOTO—Col
 - 52ND STREET—Billy Joel—Col
 - THE CARS—Elektra
 - BLONDES HAVE MORE FUN—Rod Stewart—WB
 - JAZZ—Queen—Elektra

KWST-FM/LOS ANGELES

- ADDS:**
- A LA CARTE—Triumvirat—Capitol
 - A TONIC FOR THE TROOPS—Boomtown Rats—Col
 - JUNGLE FEVER—Neil Larsen—Horizon
 - LET IT ROLL—TKO—Infinity
 - ONE WAY LOVE (single)—Bandit—Ariola
 - OUTLANDOS D'AMOUR—The Police—A&M
 - STRANGERS IN THE NIGHT—UFO—Chrysalis
 - THE MAN WHO BUILT AMERICA—Horslips—DJM

- HEAVY ACTION (airplay in descending order):**
- BLONDES HAVE MORE FUN—Rod Stewart—WB
 - MINUTE BY MINUTE—Doobie Brothers—WB
 - 52ND STREET—Billy Joel—Col
 - LEGEND—Poco—ABC
 - TOTO—Col
 - ARMED FORCES—Elvis Costello—Col
 - LIFE FOR THE TAKING—Eddie Money—Col
 - DIRE STRAITS—WB
 - STEALIN HOME—Ian Matthews—Mushroom
 - NICOLETTE—Nicolette Larson—WB

K5JO-FM/SAN JOSE

- ADDS:**
- BCNNE POINTER—Motown
 - BEST OF THE REST OF—Be Bop Deluxe—Harvest
 - MUDDY MISSISSIPPI WATERS LIVE—Blue Sky
 - THE MAN WHO BUILT AMERICA—Horslips—DJM
 - CUTLANDOS D'AMOUR—The Police—A&M
 - THE FLIES—EMI-America
 - A TONIC FOR THE TROOPS—Boomtown Rats—Col
 - XII—Barclay James Harvest—Polydor
 - WIRELESS—Mercury

- HEAVY ACTION (airplay in descending order):**
- NO MEAN CITY—Nazareth—A&M
 - BRIEFCASE FULL OF BLUES—Blues Brothers—Atlantic
 - HEAD FIRST—The Babys—Chrysalis
 - ARMED FORCES—Elvis Costello—Col
 - LIFE FOR THE TAKING—Eddie Money—Col
 - JAZZ—Queen—Elektra
 - SANCTUARY—J Geils—EMI-America
 - GIVE EM ENOUGH ROPE—The Clash—Epic
 - BLONDES HAVE MORE FUN—Rod Stewart—WB

KGB-FM/SAN JOSE

- ADDS:**
- ALIVE ON ARRIVAL—Steve Forbert—Nemperor
 - CITY TO CITY—Gerry Rafferty—UA
 - DESIRE WIRE—Cindy Bullens—UA
 - HOT STREETS—Chicago—Col
 - LEGEND—Poco—ABC
 - MIRROR STARS—Fabulous Poodles—Epic
 - NO ESCAPE—Marc Tanner—Elektra
 - OUTLANDOS D'AMOUR—The Police
 - SLEEPER CATCHER—Little River Band—Harvest
 - TRILLION—Epic

- 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
 - 52ND STREET—Billy Joel—Col
 - MINUTE BY MINUTE—Doobie Brothers—WB
 - NICOLETTE—Nicolette Larson—WB
 - ARMED FORCES—Elvis Costello—Col
 - LIFE FOR THE TAKING—Eddie Money—Col
 - AT BUDOKAN—Cheap Trick—Epic
 - PIECES OF EIGHT—Styx—A&M

K7AP-FM/SACRAMENTO

- ADDS:**
- PHANTOM OF THE NIGHT—Kayak—Janus
 - NO ESCAPE—Marc Tanner—Elektra
 - TAKE IT TO THE MAX—Max Demian—RCA

- HEAVY ACTION (airplay in descending order):**
- BRIEFCASE FULL OF BLUES—Blues Brothers—Atlantic
 - BLONDES HAVE MORE FUN—Rod Stewart—WB
 - MINUTE BY MINUTE—Doobie Brothers—WB
 - 52ND STREET—Billy Joel—Col
 - BACKLESS—Eric Clapton—RSO
 - DIRE STRAITS—WB
 - NICOLETTE—Nicolette Larson—WB
 - PIECES OF EIGHT—Styx—A&M
 - JAZZ—Queen—Elektra
 - TIME PASSAGES—Al Stewart—Arista

KSAN-FM/SAN FRANCISCO

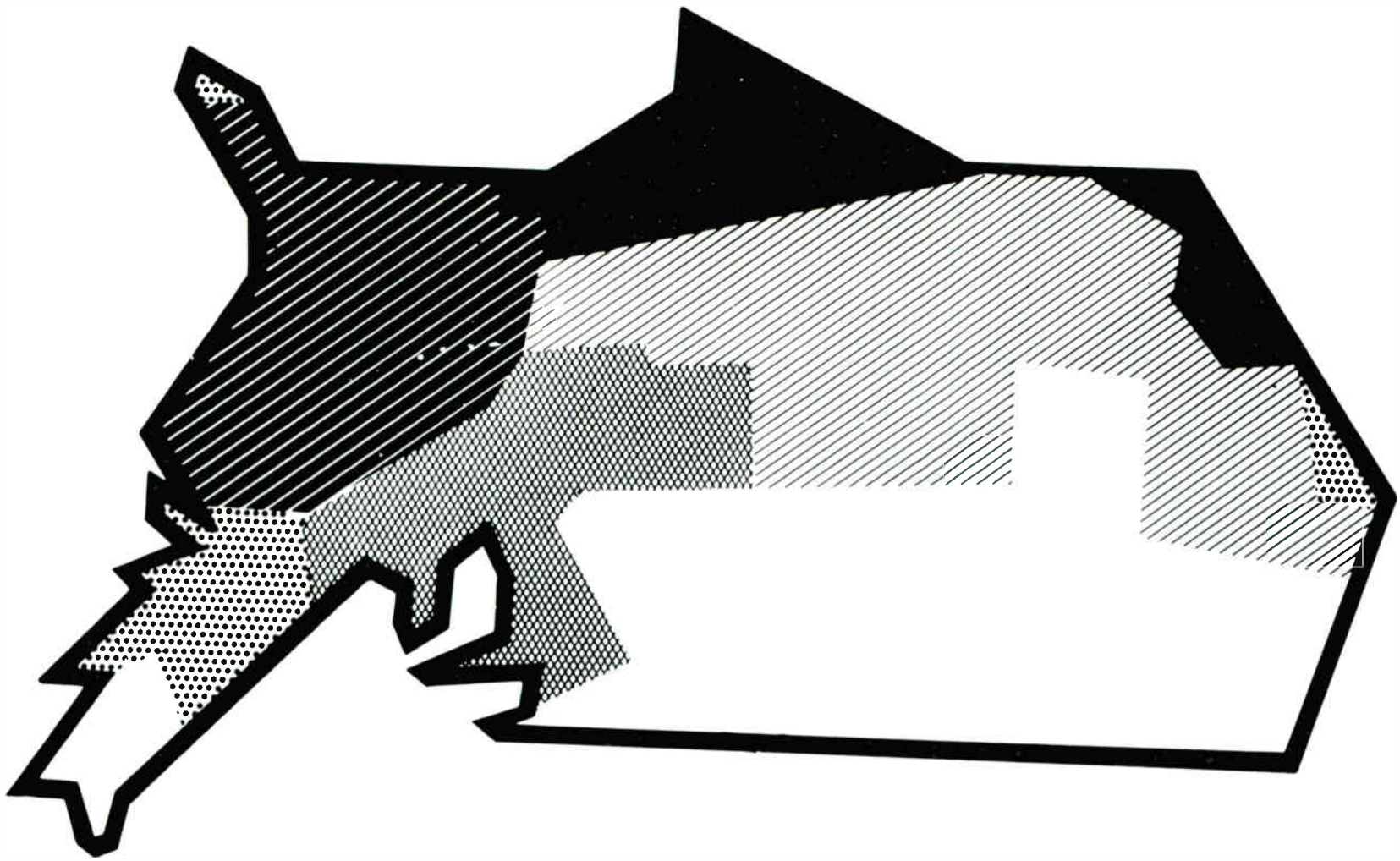
- ADDS:**
- BREATHLESS—Camel—Arista
 - FLASH & THE PAN—Albert (import)
 - OUTLANDOS D'AMOUR—The Police—A&M
- HEAVY ACTION:**
- ARMED FORCES—Elvis Costello—Col
 - CLOSE PERSONAL FRIENDS—Robert Johnson—Infinity
 - HEARTS OF STONE—Southside Johnny—Epic
 - LIFE FOR THE TAKING—Eddie Money—Col
 - MINUTE BY MINUTE—Doobie Brothers—WB
 - MOVE IT ON OVER—George Thorogood—Rounder
 - OUTLANDOS D'AMOUR—The Police
 - PARALLEL LINES—Blondie—Chrysalis
 - WAVELENGTH—Van Morrison—WB
 - WHO ARE YOU—The Who—MCA

KZAM-FM/SEATTLE

- ADDS:**
- ALL MOD CONS—The Jam—Polydor
 - BACK TO THE WALL—Peter Lang—Waterhouse
 - BALLROOM STREETS—Melanie—Tomato
 - INCANTATION—Mike Oldfield—Virgin (import)
 - JUST BEFORE AFTERHOURS—Hilary—Col
 - MAGICAL ELEMENT—Dry Jack—Inner City
 - MAMA ROOTS—Charles Earland—Muse
 - NEW ORLEANS HEAT—Albert King—Tomato
 - NUMBERS—Rufus—ABC
- HEAVY ACTION (airplay in descending order):**
- McGUINN CLARK & HILLMAN—Capitol
 - AMAZING RHYTHM ACES—ABC
 - ST VINCENTS COURT—Kim Carnes—EMI-America
 - ALIVE ON ARRIVAL—Steve Forbert—Nemperor
 - WAVELENGTH—Van Morrison—WB
 - LEGEND—Poco—ABC
 - DIRE STRAITS—WB
 - BLOODY TOURISTS—10cc—Polydor
 - MY OWN HOUSE—David Bromberg—Fantasy
 - ARMED FORCES—Elvis Costello—Col

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

- WBAB-FM WMMR-FM KQRS-FM
- WAAF-FM WQDR-FM KBPI-FM
- WBLM-FM KODR-FM KFML-AM
- WCMF-FM WWWW-FM KOME-FM
- WYDD-FM WZMF-FM KZEL-FM
- WHFS-FM CHUM-FM



Featuring Suggested Market Playlists

THE RADIO MARKETPLACE

RECORD WORLD

February 17, 1979
Pullout Section

THE RADIO MARKE

Record World Suggested Mar

Based on airplay and sales in similar behavioral a

Stations:

RW I

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

RW II

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

RW III

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

Tendency:

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

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

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

Last This Week: Week:

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

Adds: Dire Straits
Gonzalez
Poco
Frank Mills
Amii Stewart
Quatro & Norman

Extras: Neil Diamond
Eddie Money
Rose Royce
Al Stewart
Blondie

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

Also Possible: Talking Heads
Chuck Brown

Last This Week: Week:

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

Adds: Chic
Stonebolt
Linda Ronstadt

Extras: Bob Welch
Sarah Dash
Dobie Gray
Billy Joel

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

Also Possible: Dr. Hook
Chuck Brown
Heart
Sister Sledge
Cher
Blondie

Last This Week: Week:

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

Adds: Poco
Chic
Michael Jackson
Toto

Extras: Herbie Mann
Eric Carmen
Talking Heads
Eddie Money

LP Cuts: None

Also Possible: Eddie Rabbitt
Cher

Hottest:

Rock:

Al Stewart
Toto
Eddie Money

Adult:

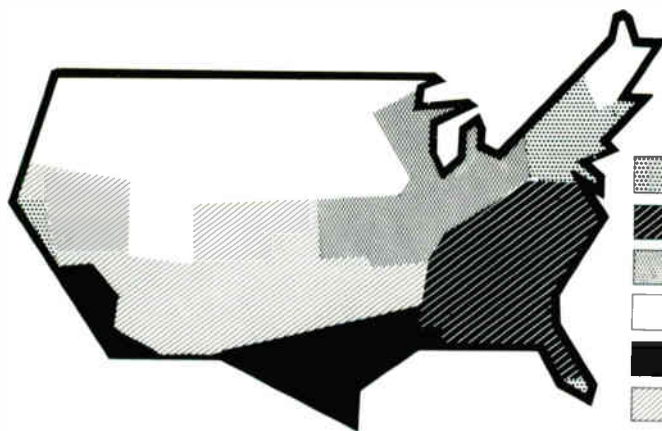
Anne Murray
Frank Mills

R & B Crossovers:

Sister Sledge

TPLACE ket Playlists

reas.



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

Stations:

RW IV

WEAQ WGUY WJBQ WJON WOW WSPT
KCPX KDWB KFYP KGW KING KJR KKLS
KKXL KKOAA KSTP KTOQ

RW V

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

RW VI

KAAY KAKC KIMN KIMN-FM KLIF KLUE
KOFM KNUS KVIL

Tendency:

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

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

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

Last Week: This Week:

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

Adds: Eddie Money
Anne Murray
Amii Stewart

Extras: Sad Cafe
Styx
Pablo Cruise
Santana
Peaches & Herb

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

Also Possible: Dr. Hook
Quatro & Norman
Toto

Last Week: This Week:

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

Adds: Anne Murray
Cher
Melissa Manchester
Frank Mills

Extras: Heart
Gino Vannelli
Pablo Cruise
Bobby Caldwell
Quatro & Norman

LP Cuts: Blues Brothers (Rubber Biscuit)

Also Possible: Linda Ronstadt
Gonzalez
Cindy Bullens
Daddy Dewdrop

Last Week: This Week:

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

Adds: Kenny Rogers
Neil Diamond
Billy Joel
Frank Mills
Anne Murray

Extras: Poco
Firefall
Dire Straits
Eddie Rabbitt

LP Cuts: None

Also Possible: Quatro & Norman
Herbie Mann
Dr. Hook

Hottest:

Country Crossovers:

Eddie Rabbitt

Disco:

Amii Stewart
Sister Sledge
Cher

LP Cuts:

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

HOT ADDS

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

Most Added Records at Major Markets:

Bee Gees (RSO)	55
Dire Straits (Warner Bros.)	19
Doobie Bros. (Warner Bros.)	19
Evelyn "Champagne" King (RCA)	11
Chicago (Columbia)	11
Amii Stewart (Ariola)	11
LRB (Harvest)	11
Frank Mills (Polydor)	9
Neil Diamond (Columbia)	9
Heart (Portrait)	9
Al Stewart (Arista)	9

Most Added Records at Secondary Markets:

Bee Gees (RSO)	25
Quatro & Norman (RSO)	13
Billy Joel (Columbia)	13
Frank Mills (Polydor)	12
Dire Straits (Warner Bros.)	11
Anne Murray (Capitol)	10

Most Added R&B:

Narada Michael Walden (Atlantic)	14
Rufus (ABC)	13
G.Q. (Arista)	12
Chic (Atlantic)	9
David Oliver (Mercury)	8
Amii Stewart (Ariola)	7
Bill Withers (Columbia)	7
Sister Sledge (Cotillion)	6
Fatback (Spring)	6
Dells (ABC)	6

Most Added Country:

Glen Campbell (Capitol)	54
Barbara Mandrell (ABC)	51
Emmylou Harris (Warner Bros.)	48
Willie Nelson (RCA)	47
Tammy Wynette (Epic)	42
Kenny Rogers & Dottie West (United Artists)	35
Jacky Ward (Mercury)	34
Marty Robbins (Columbia)	33
Bobby Bare (Columbia)	30

ACTION MUSIC

(Compiled by the RW research department)

■ **The Babys** (Chrysalis). New adds this week at KRBE and 13Q along with moves of 23-18 WQXI, 37-33 WLAC, 27-22 WZZP, 30-26 KSLQ, 26-22 Q102, 20-17 KJR, 23-22 WTIK, 11-10 WNOE, 23-20 B100, 26-24 WPEZ, 28-18 WKBW, ex-27 CKLW, 28-27 99X, 21-20 KFRC, 28-25 WMET, 25-24 KHJ, 23-21 KRTH, 21-18



Poco

KK106, HB-29 WCAO, 29-19 WPRO-FM, 27-24 WSGA, 19-15 WBBQ, HB-37 KBEQ, HB-24 KING and HB-30 KFI.

Dire Straits (Warner Bros.). Major action on this record continues with adds at 99X, KDBW, WLAC, WZZP, Q102, KJR, KLIF, WPEZ, WIFE, WCAO, WPRO-FM, WSGA and WLCY. Station jumps are excellent: WRKO 28-23, KFRC 30-25, KHJ, debut-25, KRTH 27-22, KRBE 26-18, on WHBQ, 94Q 21-14, Z93 ex-28, WMET 30-28, KSLQ 32-28, KXOK ex-28, WTIK ex-38, WNOE 30-28, B100 ex-27, WKBW ex-23, CKLW 26-24, WAYS debut-34, KXX106 27-21, KILT 36-31, 18-14 KBEQ and HB-29 KFI.

Poco (ABC). 99X, WMET, 96X, KXOK, Q102, WPEZ, KIMN, WIFI and WIFE went with it this week while the following stations moved it up: KSTP 28-24, KRTH debut-30, WFIL ex-HB, WQXI ex-28, 94Q 13-8, Z93 21-17, WLAC 38-36, WOKY 25-23, KSLQ 31-29, WTIK 36-33, WNOE ex-29, B100 27-26, KLIF 28-27, WKBW 23-16, CKLW 23-19 KGW 25-23, WAYS debut-35, KXX106 18-13, 14-6 WBBQ, HB-28 WCAO, 33-29 WSGA, on WZZU and KING.



Little River Band

LRB (Harvest). Reporters continue to hit it — WGCL, 13Q, 96X, WIFI and WAYS — and show good moves: KSLQ 19-16, KXOK 18-11, KJR ex-23, B100 19-14, KLIF 33-26, WPEZ 19-17, WKBW ex-30, WRKO 24-21, WMET 25-21, KDBW 25-22, KSTP 25-19, WVBF ex-30, KIMN 21-17, KGW 19-13, KXX106 23-20, 15-5 KBEQ, 29-25 WCAO, HB-30 F105, 26-16 WPRO-FM, 30-26 WSGA, 29-24 WBBQ, 23-22 WZUU, 25-22 KING and 17-15 KFI.

Billy Joel (Columbia). No signs of a let-up on this disc as KLIF, 96KX, WPEZ, WIFE, KILT, WIFI, WLCY and WZUU went with it. Moves of 27-23 KDWB, 17-16 WNBC, 23-18 99X, 26-23 Z93, 30-25 WOKY, 24-18 KSLQ, 23-21 KXOK, 30-21 Q102, 14-8 WNOE, 22-19 B100, 19-14 KXX106, HB-22 WCAO, 21-16 WSGA and lp cut WBBQ.

Anne Murray (Capitol). Adds on her latest continue to roll in as Z93, WCAO, F105, KING, WKBW, KIMN and KXX106 reported it this week. Jumps are as follows: 26-19 WRKO, 23-22 WFIL, LP-30 KSTP, 25-24 KRTH, ex-35 WLAC, 29-24 KXOK, 36-34 WTIK, 39-35 KLIF, 29-21 13Q, 21-17 CKLW, ex KGW and 24-21 WPRO-FM.

Suzi Quatro & Chris Norman (RSO). New additions this week at KRTH, KFI and KSTP to go with airplay at KFRC (27), WHBQ, WQXI (29), 94Q (LP), Z93 (27), WLAC (ex), WKBW (ex), KGW (ex), WAYS (31), KXX106 (30), KILT (ex), WSGA (28), WBBQ (28) and KING (on).

Bell & James (A&M). A move of 14-7 WABC leads the way as WRKO, WHBQ, WGCL and WQAM added it this week together with jumps of 29-22 99X, debut 30 KFRC, 29-22 WLAC. It was bulletted at 13 on the RW BOS chart this week.

Blondie "Heart Of Glass" (Chrysalis). Already a top ten record in New York, this week's chartmaker came on the chart with airplay at 99X (16-10), WRKO, KRTH, F105, WPRO-FM, WBBQ, WKBW and KXX106.

Record World Presents

Music Publishing:

The Foundation of the Industry

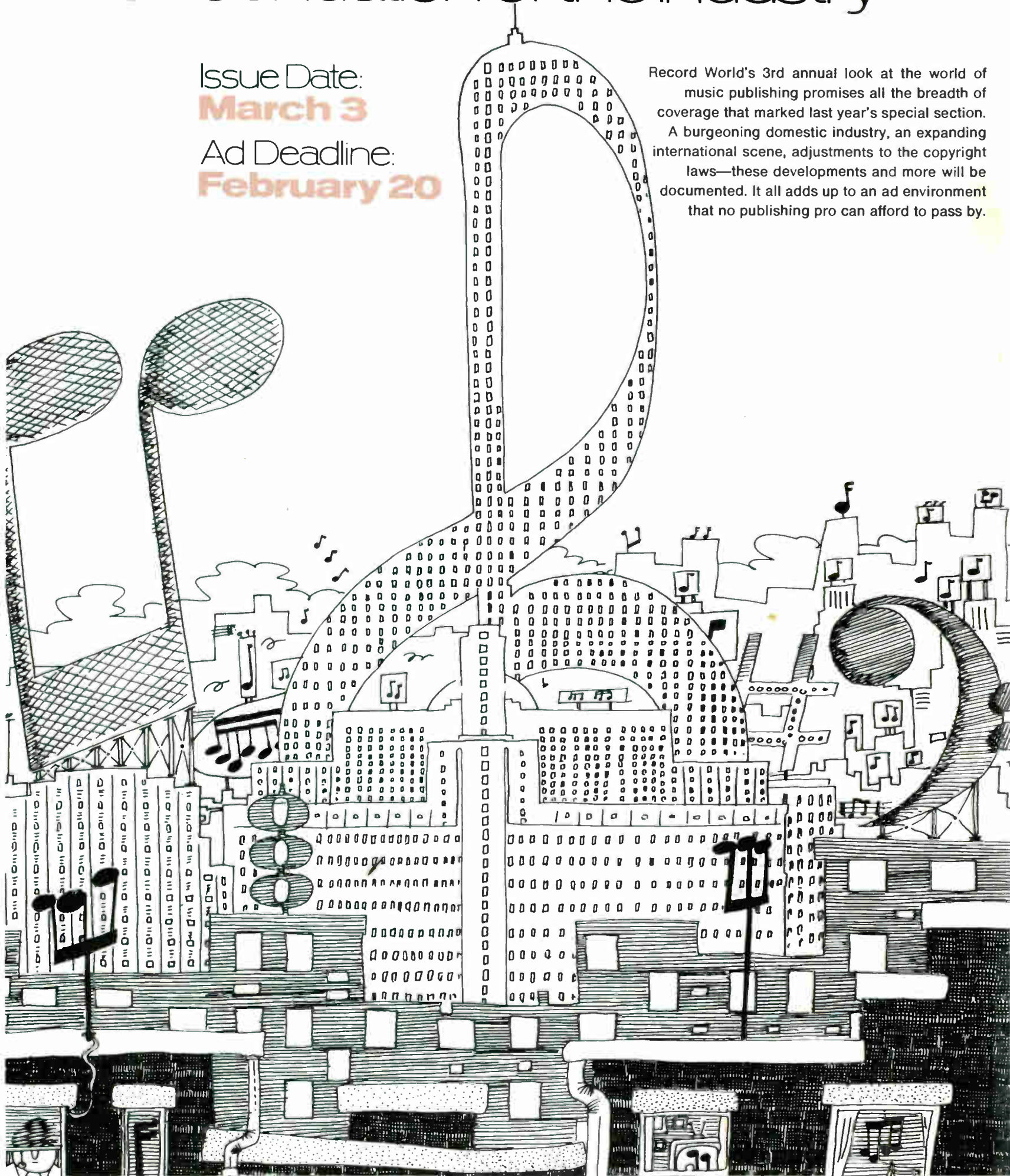
Issue Date:

March 3

Ad Deadline:

February 20

Record World's 3rd annual look at the world of music publishing promises all the breadth of coverage that marked last year's special section. A burgeoning domestic industry, an expanding international scene, adjustments to the copyright laws—these developments and more will be documented. It all adds up to an ad environment that no publishing pro can afford to pass by.



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12" Disco-Single (6:32): M00014D1

Limited Edition, Red Vinyl, Heart Shaped Single: M9-145F

On Motown Records



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Dialogue (Continued from page 36)

not that much information yet available about their career. And it really works. Those are just perfect as they are.

RW: If you look at the last issues of *Crawdaddy* and the new *Feature*, there doesn't seem to be . . . there's not much of a difference. Have you planned any substantial change?

Bard: No, no changes right now. What we have done is to focus the magazine over the course of the past year especially so the product . . . it's been leading up to this. And the name change was done more to say, hey, this is where we are now. This is what the magazine is now. It's big, it's bold, it's music and what music now is.

RW: So the *Feature* name is a recognition of where you had already been. What kind of personalities would *Feature* feature, as opposed to what *Crawdaddy* would feature?

Bard: There's a difference.

RW: What I'm trying to get at substantially is how is it different?

Bard: I think that the only difference that really is apparent is the focus. We are more focused on the creative energy behind the performer. So *Crawdaddy* covered the same people that *Feature* will cover, but *Feature* will simply be more focused on what makes this guy tick, what makes this woman tick? Why is Jerry Garcia still there, why is he still working, why is he still making it happen?

RW: Process.

Bard: Right, process, how he does it. Jane Fonda is on the cover after him. Obviously she's very political and very artistic and very creative. There's a lot of reasons why both *Crawdaddy* and *Feature* would have her on the cover.

RW: You still see your audience as mainly the same people who buy music and buy records.

Bard: Yes. I don't think any of our readers are not music purchasers. We just completed a study to that effect. They are all music purchasers. If we talk about films from our angle, we're definitely reaching a music person. For example, Lily Tomlin in that issue, she comes off with all the energy and dynamism of a rock performer. When you see her like that, you get the same kick the music-lover gets—the same kick with her jumping up and down on the pages—he gets into her in the same way he could be looking at Peter Frampton or something. The change that we had to go through in terms of making ourselves more accessible to a wider audience is something that probably everybody is considering, is something that I think that the enormous growth of music as a cultural force is forcing upon us all. I just want to get that out of there. In a way I guess what I'm saying too is those out there who don't change with the times in the music industry are going to have the times leave them behind.

RW: Including the *New York Times*.

Bard: Yes or a *New Times*. I think another important thing that ties in with that is as we are talking about the industry broadening and booming and as the general population gets older, the baby boom has long since past, the baby boom years are now right in our audience—27 years old. What happened is that the record-buying audience has gotten older, has gotten more sophisticated and that where just a short while ago the record market felt that beyond 24 doesn't make sense for me to advertise to this reader. From the Warner study to our study to the general population statistics everything indicates that in fact as people get older up to a certain age—which we have as about 39, 40—up to that age they buy more and more records if they are continually interested in music. And that with a magazine like with any music oriented magazine you know they are interested in music. That is, if the audience is older, chances are they buy more records per person. That's what the data seems to suggest. It's also very important in terms of how you reach the music buyers, how you deal with them, what you look for in terms of all your free store selling efforts. So your newspapers, your publications, your radio shows that you advertise on.

On the newsstands, we were trying to do two things. We were trying to get a magazine that looks like this away from the *Teen Beats* or the *Tiger Beats*. Away from the teen-age magazines. Don't forget, *Crawdaddy* was at once thought to be very young, underground music was then. But now music is no longer that way. So we no longer want to be put next to the younger magazine on the newsstands. Sure enough the new *Features* have been placed in very good positions. Near the city magazines.

RW: Was this a concerted effort on your part during the past few months? How did you go about doing it?

Bard: Yes. But we were not trying to really push it there so much as get it there, tell them where to put it and see what they would do with it. Because you can't really control the retail network. Distributors are all very independent guys. They're going to put it where

they want to put it. Put it where they think it should be put. So if they saw through the title that it should be over with the very young music books, perhaps, that's where they would put it. Through the title *Feature*, they would put the magazine near the more sophisticated magazines. And as I thumb through it, this is a pretty sophisticated-looking magazine. You wouldn't put this near a teen-age publication. By the text, by the graphics. So you as a retailer would see this. Go ahead, this should be near news weeklies up front somewhere.

RW: Would it ever be conceivable to see a feature in *Feature* which would be an expose of something in the music industry; would you bite the hand that feeds you in that respect?

Bard: We are so much a part of the industry that if we were to focus on something that was an injustice, if we had a well-documented story, if we had that information, it would almost behoove us to really consider publishing it. And we are in that situation, we are part of the industry. Obviously we can't go around scaring up stories that are just hype shock sensationalism about the industry. We would have to do it responsibly. Then again, we are part of the general society as a 12- or 13-year-old magazine. Anything we do in terms of a provocative article is well-researched, well thought-out and is a service. We have one article coming up now which should be a blockbuster on an Environmental Protection Agency coverup, scandal; some serious pollution problems that have been covered up, major water supplies around major cities. We have thorough documentation and a great deal of research, we have names, dates and places. We feel that as a part of the culture as a publication that we are, it behooves us to publish that article and that's a service to our readers.

RW: In the same light, though, if you discovered that, let's say, vinyl causes cancer, would you go with an article like that; or some record star being involved in some scandal. Would you think twice about running that?

Bard: A personality who got involved in a scandal which became a news story is more of an expose. There are enough publications doing that. We don't feel that is really our purpose and service. We're trying to get an informed, thoughtful, music-loving readership. Give them the energy behind the music, give them informed thoughtful pieces that they can get into. Our provocative controversial pieces will be more about issues and situations as opposed to gossip and scandal. If we found out that vinyl causes cancer, we'd have to research it pretty well—and I think we'd have to print something like that.

RW: How do you relate to the *Feature* readers and what are your plans for expanding on your readership?

Bard: Here's a marketing program which we are dealing with. This indicates the direction we're going in, and how we're going to expand the readership. We'll be sending out over a million pieces of direct mail over the course of the next six months. We'll be on radio stations, major ones in major cities, rotating them. We'll start TV in New York and depending on how it goes we'll do it in other places. We'll be in all the major music magazines in terms of ads plus the number of other magazines are dealing with the 18 to 34 groups. Some of these are regionals. We'll be in the major trades. We'll have an extensive public relations program, nation-wide tours, news releases, various promotions.

RW: Who are you trying to get that you don't have now?

(Continued on page 76)

Young at the Roxy



Elektra/Asylum's Jesse Colin Young performed for two nights at the Roxy in Los Angeles recently, and played the title suite of his "American Dreams" album, among other songs. Afterwards label execs gathered to say hello. Pictured from left: Bryn Eridenthal, E/A national publicity director; Mark Hammerman, national artist development director; Ken Buttice, vice president/promotion; Young; Burt Stein, national album promotion director; Jerry Sharell, vice president/creative services, and Mel Posner, vice chairman.

Prince in Minneapolis



Warner Bros. recording artist Prince, whose latest release for the label is titled "For You," was in Minneapolis recently to perform at a special benefit showcase for the Capri Theater. On hand to greet him backstage following the show were, from left to right; Cortez Thompson, national promotion director/black music marketing; Prince; Tom Draper, vice president black music marketing; Carl Scott, vice president, director of artist relations; Barry Gross, Warner Bros. product manager; (kneeling) Jim Wessels, WEA Minneapolis merchandising; Pat Ward, WEA sales/marketing, Minneapolis; Mark Biondich, Warner's regional promotion; Jim Larkin, Warner's regional promotion.

Columbia Ups Imala

■ NEW YORK — Ken Sasano, director of product management, west coast, Columbia Records, has announced the appointment of Orlando Imala to the position of associate product manager, west coast for Columbia Records. His most recent position

with CBS was the black music marketing LPM in Cincinnati.

Prior to that he was a merchandising specialist in the Chicago market and started with longevity of five years," he concedes the company as an inventory specialist in 1973.

The Coast (Continued from page 28)

January 27; Voudouris performed songs from his new "Radio Dream" album for the passengers, and also joined with Theo Bikel for a number or two . . . Las Vegas cab drivers were treated to a special show recently by **Kenny Rogers** and **Debby Boone** (now appearing together at the Riviera), an expression of thanks for the many referrals the hacks have supplied for Rogers; each driver got a copy of "The Gambler" . . . **Bonnie Raitt** headed to the Palomino last week to hear **Emmylou Harris**, but it was so crowded that she had to sit on the patio, where one can almost see who's on stage and maybe hear a note or two; Raitt says she finally got inside the place when she told them she was really **Bonnie Bramlett**. Emmylou, meanwhile, was sympathetic to those who were stuck out on the patio, and stepped out to play a couple of tunes for them . . . It didn't take the punks long: a mere day or so after **Sid Vicious** met his maker, legends along the lines of "Bring back Sid" were scrawled on the "Heaven Can Wait" billboard on the Strip, which we thought was a nice touch . . . SRS (Songwriters Resources and Services) will present a forum entitled "You Oughta Be in Pictures" on February 20 (7:30 p.m.) at the Hollywood Holiday Inn. The forum, designed to "provide an overview of doing music for film," will feature as panelists such heavyweights of scoring as **Carol Connors** ("Rocky," "Looking for Mr. Goodbar") and **Angela Morley** ("Watership Down"). **David Shire** ("All the President's Men," "Apocalypse Now") and agent **Stan Milander** (**Henry Mancini**, **Marilyn** and **Alan Bergman**) will also speak . . . Local AM-newser KNX will be airing interviews with various ASCAP writers and publishers over the next several months, all part of a salute to the licensing agency on its 65th anniversary. The interviews—which began with **John Mahan**, ASCAP's west regional director—will all be conducted by **Gay McBee**, whose regular KNX feature, we're happy to say, is called "Gay McBee's Record World."

VINYL UPDATE: **Frank Zappa** is in London, producing violinist **L. Shankar** (who's been heard with **John McLaughlin** lately, both in **Shakti** and **McLaughlin's** recent electric band) for his Zappa label. Frank's wife **Gail**, incidentally, is expecting their fourth child sometime in August. The Zappas' first three offspring are named **Moon Unit**, **Dweezil** and **Ahmet Rodan**; we suggest, oh, Shadrach, or maybe Betty, for the new baby . . . **Harvey Kubernik** tells us that he supplied "the energy and the concept" for a forthcoming double lp on Freeway Records called "Los Angeles Radio." All performers, who happen to include the K himself, are SoCal natives; others will include **Flo and Eddie**, **Kirk Henry** (ex-**Christopher Milk**), **Earle Mankey**, the **Stars in the Sky Band**, **Garth Evans** (who specializes in "Gucci rock") and **Ruben Guerva** (of "and the Jets" renown). **Phil Spector** reportedly produced a couple of tracks, as did **Kubernik**

Barry Manilow

(Continued from page 26)

tracts right up to the last special for TV."

Manilow's musical aspirations haven't conformed solely to his past work, despite the popular success earlier records have attained. Since broadening his repertoire of originals to cut outside material (a decision that paid off with "Mandy's" success), he has continued to mull potential new sources of both songs and style, from a long-standing interest in classic pop songs ("It's always in the back of my mind, but I'm still not sure what the point would be; I don't know whether my audience could connect") to a newer interest in films. In the latter case, he jokes that interest in his talents has already passed offers for title themes and soundtracks. "It's more than film scores, he says. "There's even been talk of putting my face up on the screen. Who knows?"

His return to production for other artists has also been gratifying, although Manilow doesn't expect to start lining up large

rosters of clients. Of the Warwick project, he notes, "Clive called me, and she's signed to Arista. I'd produced Phyllis Hyman, and that seems to be doing something on the r&b charts, so it seemed logical. I've always loved producing and arranging, but I haven't been doing it for anyone else in recent years, because I was so busy doing my own thing."

Today, Manilow finds himself living on two coasts, despite an earlier effort to maintain his Big Apple base. "It snuck up on me," he comments. "I tried to fight it for a few years, but finally I got sick of staying in hotels and got a home out here." Even with that new home, which led to a majority of sessions for the last studio collection in L.A. studios, and a professed "hatred" for the rigors of touring, Barry Manilow is clearly keeping in motion.

"I always hear this old adage that a popular singer has career longevity of five years," he concludes. "Do you think that's true? I sure hope it's wrong, because I plan to be around a long time."

Carmen at CKLW



With "Baby I Need Your Lovin'," the latest single from his "Change Of Heart" lp, currently charted, Arista recording artist Eric Carmen embarked on a promotional tour around the U.S. On his visit to Detroit, he stopped by the studios of CKLW. Pictured from left are: Michael LaBean, Arista promotion representative; Eric Carmen; Rosalie Trombley, music director, CKLW; Bill Gable, program director, CKLW.

New York, N.Y. (Continued from page 38)

held at New York, N.Y. on April 16 . . . The A's to Arista.

RUMORS REGARDLESS OF BOB 'CHUCK' DUNNE DEPT.: Has **City Boy** finally been pacted by a very hot major label? . . . Will **Rod Argent** produce the next album by his former **Zombies** group mate, **Colin Blunstone**? . . . Will **Graham Parker and the Rumour's** next be titled "Squeezing Out Sparks"?

SHORT TAKES: Seen jamming with the **Nighthawks** at the grand opening of Rosa's Rising Star (formerly Rosa's Cantina) in Atlanta last week: **Delbert McClinton** and **Eddie Hinton**, who joined in on "Rock Me Baby" and James Brown's "I Go Crazy." They were still going strong at 3:30 a.m., according to our source . . . seen at the recent CBS convention in Dallas: producer **Bob Johnston**, showing some interest in the final night's performance by Nempor recording artist **Steve Forbert** . . . **Freddy DeMann** of Weisner/DeMann Entertainment has signed TK/Drive recording artist **Peter Brown** as a management client. Weisner/DeMann will co-manage Brown with **Cory Wade**, Brown's producer . . . Capricorn artists **Dixie Dregs** and **Tim Krekel** are slated to perform at the NECAA convention in Kansas City, Kansas, February 15 and 16, respectively. The convention is a prime outlet for acts hoping to land some good college dates . . . TK-Cloud artist **Bobby Caldwell** has signed for personal management with Henry Marx Management.

Retail Report

Record World



FEBRUARY 17, 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
ARMED FORCES—Elvis Costello
—Col

CAMELOT/NATIONAL

ARMED FORCES—Elvis Costello—
Col
BALLROOM STREETS—Melanie—
Tomato
BUSTIN' OUT OF L SEVEN—
Rick James—Gordy
DIRE STRAITS—WB
JOHN DENVER—RCA
LIFE FOR THE TAKING—Eddie
Money—Col
MINUTE BY MINUTE—Doobie
Brothers—WB
NICOLETTE—Nicolette Larson—WB
SPIRITS HAVING FLOWN—
Bee Gees—RSO
SUPERMAN—WB (Soundtrack)

HANDLEMAN/NATIONAL

ARMED FORCES—Elvis Costello—
Col
BOBBY CALDWELL—Clouds
BRIEFCASE FULL OF BLUES—
Blues Brothers—Atlantic
HEAD FIRST—Babys—Chrysalis
JOHN DENVER—RCA
LIFE FOR THE TAKING—Eddie
Money—Col
LOVE TRACKS—Gloria Gaynor—
Polydor
SPIRITS HAVING FLOWN—
Bee Gees—RSO
STRANGERS IN THE NIGHT—UFO—
Chrysalis
THE GAMBLER—Kenny Rogers—
UA

KORVETTES/NATIONAL

ARMED FORCES—Elvis Costello—
Col
BELL & JAMES—A&M
DIRE STRAITS—WB
GET DOWN—Gene Chandler—
20th Century
HERE, MY DEAR—Marvin Gaye—
Tamla
LIFE FOR THE TAKING—Eddie
Money—Col
MISPLACED IDEALS—Sad Cafe—
A&M
TAKE IT TO THE MAX—Max
Demian Band—RCA
THE MAN—Barry White—20th
Century
2 HOT—Peaches & Herb—Polydor

MUSICLAND/NATIONAL

ARMED FORCES—Elvis Costello—
Col
BUSTIN' OUT OF L SEVEN—Rick
James—Gordy
DIRE STRAITS—WB
HEAD EAST LIVE—A&M
MINUTE BY MINUTE—Doobie
Brothers—WB
NICOLETTE—Nicolette Larson—WB
NO MEAN CITY—Nazareth—A&M
STRANGERS IN THE NIGHT—UFO
Chrysalis
THE GAMBLER—Kenny Rogers—UA
WANTED—Richard Pryor—WB

RECORD BAR/NATIONAL

AMAZING RHYTHM ACES—ABC
BELL & JAMES—A&M
BUSTIN' OUT OF L SEVEN—Rick
James—Gordy
BUSTING LOOSE—Chuck Brown &
the Soul Searchers—Source
CUT LOOSE—Bohannon—Mercury
GOLD—Jefferson Starship—Grunt
MIRROR STARS—Fabulous Poodles
—Col
NEW KIND OF FEELING—Anne
Murray—Capitol
NUMBERS—Rufus—ABC
SPIRITS HAVING FLOWN—
Bee Gees—RSO

SOUND UNLIMITED/ NATIONAL

HERE, MY DEAR—Marvin Gaye—
Tamla
JOHN DENVER—RCA
MAN WHO BUILT AMERICA—
Horslips—DJM
MOVE IT ON OVER—George
Thoragood & the Destroyers—
Rounder
NUMBERS—Rufus—ABC
RAINBOW VISIONS—Side Effect—
Fantasy
SPIRITS HAVING FLOWN—
Bee Gees—RSO
TAKE ME HOME—Cher—
Casablanca
TRILLION—Epic
2 HOT—Peaches & Herb—Polydor

DISC-O-MAT/NEW YORK

ARMED FORCES—Elvis Costello—
Col
BELL & JAMES—A&M
BLONDES HAVE MORE FUN—
Rod Stewart—WB
BOBBY CALDWELL—Clouds
BRIEFCASE FULL OF BLUES—Blues
Brothers—Atlantic
INSTANT FUNK—Salsoul
LOVE TRACKS—Gloria Gaynor—
Polydor
SPIRITS HAVING FLOWN—
Bee Gees—RSO
TAKE ME HOME—Cher—
Casablanca
ULTIMATE—Casablanca

KING KAROL/NEW YORK

ARMED FORCES—Elvis Costello—
Col
BLONDES HAVE MORE FUN—
Rod Stewart—WB
BRIEFCASE FULL OF BLUES—Blues
Brothers—Atlantic
C'EST CHIC—Atlantic
CROSSWINDS—Peabo Bryson—
Capitol
CRUISIN'—Village People—
Casablanca
EVERY 1'S A WINNER—Hot
Chocolate—Infinity
LIFE FOR THE TAKING—Eddie
Money—Col
LOVE TRACKS—Gloria Gaynor—
Polydor
NEW KIND OF FEELING—Anne
Murray—Capitol

CUTLER'S/NEW HAVEN

BUSTIN' OUT OF L SEVEN—Rick
James—Gordy
CARMEL—Joe Sample—ABC
CROSSWINDS—Peabo Bryson—
Capitol
INSTANT FUNK—Salsoul
JOHN DENVER—RCA
MADAM BUTTERFLY—Tavares—
Capitol
NUMBERS—Rufus—ABC
SOMEWHERE IN MY LIFETIME—
Phyllis Hyman—Arista
SPIRITS HAVING FLOWN—
Bee Gees—RSO
2 HOT—Peaches & Herb—Polydor

FOR THE RECORD/ BALTIMORE

BELL & JAMES—A&M
BOBBY CALDWELL—Clouds
BRIGHT LIGHTS/BIG CITY—
Fatback Band—Spring
CARMEL—Joe Sample—ABC
CUT LOOSE—Bohannon—Mercury
HAVEN'T STOPPED DANCING—
Gonzalez—Capitol

INSTANT FUNK—Salsoul
SOMEWHERE IN MY LIFETIME—
Phyllis Hyman—Arista
SPIRITS HAVING FLOWN—
Bee Gees—RSO
T CONNECTION—Dash

WAXIE MAXIE/ WASH., D.C.

BELL & JAMES—A&M
BOBBY CALDWELL—Clouds
BUSTIN' OUT OF L SEVEN—
Rick James—Gordy
INSTANT FUNK—Salsoul
LOVE TRACKS—Gloria Gaynor—
Polydor
MADAM BUTTERFLY—Tavares—
Capitol
SOMEWHERE IN MY LIFETIME—
Phyllis Hyman—Arista
SPIRITS HAVING FLOWN—
Bee Gees—RSO
SUPER MANN—Herbie Mann—
Atlantic
WE ARE FAMILY—Sister Sledge—
Cotillion

FATHERS & SONS/MIDWEST

ARMED FORCES—Elvis Costello—
Col
BUSTIN' OUT OF L SEVEN—
Rick James—Gordy
CARMEL—Joe Sample—ABC
HEAD EAST LIVE—A&M
LIFE FOR THE TAKING—Eddie
Money—Col
NEW KIND OF FEELING—Anne
Murray—Capitol
NO ESCAPE—Marc Tanner Band—
Elektra
PHANTOM OF THE NIGHT—Kayak
—Janus
SINFUL—Angel—Casablanca
SPIRITS HAVING FLOWN—
Bee Gees—RSO

NATL. RECORD MART/ MIDWEST

ARMED FORCES—Elvis Costello—
Col
BUSTIN' OUT OF L SEVEN—
Rick James—Gordy
EVERY 1'S A WINNER—Hot
Chocolate—Infinity
HEAD FIRST—Babys—Chrysalis
JOHN DENVER—RCA
LIFE FOR THE TAKING—Eddie
Money—Col
LOVE TRACKS—Gloria Gaynor—
Polydor
NEW KIND OF FEELING—Anne
Murray—Capitol
SPIRITS HAVING FLOWN—
Bee Gees—RSO
2 HOT—Peaches & Herb—Polydor

PLATTERS/PHILADELPHIA

ALL MOD CONS—Jam—Polydor
GOLD—Jefferson Starship—Grunt
LIVE—Return To Forever—Col
MAN WHO BUILT AMERICA—
Horslips—DJM
NUMBERS—Rufus—ABC
SPIRITS HAVING FLOWN—
Bee Gees—RSO
TAKE ME HOME—Cher—
Casablanca
THE KICK INSIDE—Kate Bush—
EMI America
TONIC FOR THE TROOPS—
Boomtown Rats—Col
XII—Borclay James Harvest—
Polydor

RECORD RENDEZVOUS/ CLEVELAND

DON'T CRY OUT LOUD—Melissa
Manchester—Arista
LEGEND—Poco—ABC
LIFE FOR THE TAKING—Eddie
Money—Col
LIFE IN THE FOOD CHAIN—Tonio
K—Epic
MINUTE BY MINUTE—Doobie
Brothers—WB
MIRROR STARS—Fabulous Poodles
—Col
NO MEAN CITY—Nazareth—A&M
NOTHING IS SACRED—Godz—
Cosablanca

STRANGERS IN THE NIGHT—UFO
—Chrysalis
TONIC FOR THE TROOPS—
Boomtown Rats—Col

RECORD REVOLUTION/ CLEVELAND

ALL MOD CONS—Jam—Polydor
ANGIE—Angela Bafill—Arista/GRP
ARMED FORCES—Elvis Costello—
Col
CARMEL—Joe Sample—ABC
EXOTIC MYSTERIES—Lonnie Liston
Smith—Col
GOLD—Jefferson Starship—Grunt
LIVE—Return To Forever—Col
SLEEP DIRT—Frank Zappa—
DiscReet
THE FUTURE NOW—Peter Hamill
—Charisma
TONIC FOR THE TROOPS—
Boomtown Rats—Col

RADIO DOCTORS/ MILWAUKEE

BARRY WHITE PRESENTS MR.
DANNY PEARSON—Unlimited
Gold
BEST OF AND REST OF BE BOP
DELUXE—Harvest
BUSTING LOOSE—Chuck Brown &
the Soul Searchers—Source
CUT LOOSE—Bohannon—Mercury
DIRE STRAITS—WB
MAN WHO BUILT AMERICA—
Horslips—DJM
NEW KIND OF FEELING—Anne
Murray—Capitol
SINFUL—Angel—Casablanca
SPIRITS HAVING FLOWN—
Bee Gees—RSO
SUPER MANN—Herbie Mann—
Atlantic

GREAT AMERICAN/ MINNEAPOLIS

BACK TO EARTH—Cat Stevens—
A&M
DANCING IN THE CITY—Marshall
Hain—Capitol
EVERY 1'S A WINNER—Hot
Chocolate—Infinity
MIRROR STARS—Fabulous Poodles
—Col
MOMENT BY MOMENT—Various
Artists—RSO (Soundtrack)
NUMBERS—Rufus—ABC
PARALLEL LINES—Blondie—
Chrysalis
SWEET MEMORIES—Willie Nelson
—RCA
TAKE ME HOME—Cher—
Casablanca
TONIC FOR THE TROOPS—
Boomtown Rats—Col

DISCOUNT RECORDS/ ST. LOUIS

A LA CARTE—Triumvirat—Capitol
BRIGHT LIGHTS/BIG CITY—
Fatback Band—Spring
CUT LOOSE—Bohannon—Mercury
MAN WHO BUILT AMERICA—
Horslips—DJM
NEW KIND OF FEELING—Anne
Murray—Capitol
SLEEP DIRT—Frank Zappa—
DiscReet
SPIRITS HAVING FLOWN—
Bee Gees—RSO
SUPERMAN—Meco—Casablanca
TAKE IT TO THE MAX—Max
Demian Band—RCA
XII—Borclay James Harvest—
Polydor

SPEC'S MUSIC/ATLANTA

BERMUDA TRIANGLE—Tomita—
RCA
BEST OF BARBARA MANDELL—
ABC
COMES A TIME—Neil Young—
Reprise
CUT LOOSE—Bohannon—Mercury
LEGEND—Poco—ABC
LOVE TRACKS—Gloria Gaynor—
Polydor
McGUINN, CLARK & HILLMAN—
Capitol
NEW KIND OF FEELING—Anne
Murray—Capitol
SINFUL—Angel—Casablanca
SPIRITS HAVING FLOWN—
Bee Gees—RSO

EAST-WEST RECORDS/ CENTRAL FLORIDA

BUSTING LOOSE—Chuck Brown &
the Soul Searchers—Source
CARMEL—Joe Sample—ABC
INSTANT FUNK—Salsoul
MAN WHO BUILT AMERICA—
Horslips—DJM
McGUINN, CLARK & HILLMAN—
Capitol
SANCTUARY—J. Geils Band—
EMI America
SINFUL—Angel—Casablanca
SPACE—George Benson—CTI
SPIRITS HAVING FLOWN—
Bee Gees—RSO
TOTO—Col

MUSHROOM/ NEW ORLEANS

ARMED FORCES—Elvis Costello—
Col
BREATHLESS—Camel—Arista
CARMEL—Joe Sample—ABC
DIRE STRAITS—WB
ENERGY—Pointer Sisters—Planet
EXOTIC MYSTERIES—Lonnie Liston
Smith—Col
HEAD FIRST—Babys—Chrysalis
NO WAVE—Various Artists—A&M
PARALLEL LINES—Blondie—
Chrysalis
SPIRITS HAVING FLOWN—
Bee Gees—RSO

SOUND WAREHOUSE/ COLORADO SPRINGS

CARMEL—Joe Sample—ABC
CHANSON—Ariola
CUT LOOSE—Bohannon—Mercury
DIRE STRAITS—WB
EVERY 1'S A WINNER—Hot
Chocolate—Infinity
GET DOWN—Gene Chandler—
20th Century
MADAM BUTTERFLY—Tavares—
Capitol
MOLLY HATCHETT—Epic
NUMBERS—Rufus—ABC
SPIRITS HAVING FLOWN—
Bee Gees—RSO

CIRCLES/ARIZONA

BRIGHT LIGHTS/BIG CITY—Fatback
Band—Spring
BUSTING LOOSE—Chuck Brown &
the Soul Searchers—Source
CUT LOOSE—Bohannon—Mercury
INSTANT FUNK—Salsoul
McGUINN, CLARK & HILLMAN—
Capitol
MIRROR STARS—Fabulous Poodles
—Col
NUMBERS—Rufus—ABC
SPIRITS HAVING FLOWN—
Bee Gees—RSO
ULTIMATE—Casablanca
WE ARE FAMILY—Sister Sledge—
Cotillion

LICORICE PIZZA/ LOS ANGELES

AMANT—Marlin
DESTINY—Jacksons—Epic
HEAD FIRST—Babys—Chrysalis
INSTANT FUNK—Salsoul
LEGEND—Poco—ABC
LIFE FOR THE TAKING—Eddie
Money—Col
MAN WHO BUILT AMERICA—
Horslips—DJM
STRANGERS IN THE NIGHT—UFO
—Chrysalis
TRUTH 'N' TIME—Al Green—Hi

EUCALYPTUS RECORDS/ WEST & NORTHWEST

BUSTIN' OUT OF L SEVEN—Rick
James—Gordy
GOLD—Jefferson Starship—Grunt
HEAD EAST LIVE—A&M
HEAD FIRST—Babys—Chrysalis
JOURNEY TO ADDIS—Third World
—Island
MILESTONE JAZZ STARS IN
CONCERT—Milestone
NEW KIND OF FEELING—Anne
Murray—Capitol
SPIRITS HAVING FLOWN—
Bee Gees—RSO
STRANGERS IN THE NIGHT—UFO
—Chrysalis
2 HOT—Peaches & Herb—Polydor



Record World Albums

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

FEBRUARY 17, 1979

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

FEB. 17 FEB. 10

WKS. ON CHART

1 1 BLONDES HAVE MORE FUN
 ROD STEWART
 Warner Bros. BSK 3261
 (3rd Week)



9 G

2 2 BRIEFCASE FULL OF BLUES BLUES BROTHERS/Atlantic SD 19217 9 G

CHARTMAKER OF THE WEEK

3 — SPIRITS HAVING FLOWN
 BEE GEES
 RSO RS 1 3041



1 H

- 4 4 **52ND STREET** BILLY JOEL/Columbia FC 35609 17 H
- 5 3 **BARBRA STREISAND'S GREATEST HITS, VOL.2**/Columbia FC 35679 12 H
- 6 6 **TOTALLY HOT** OLIVIA NEWTON-JOHN/MCA 3067 12 G
- 7 5 **THE BEST OF EARTH, WIND & FIRE, VOL. 1** ARC/Columbia FC 35647 12 H
- 8 7 **GREATEST HITS** BARRY MANILOW/Arista A2L 8601 12 K
- 9 8 **C'EST CHIC** CHIC/Atlantic SD 19209 12 G
- 10** 14 **MINUTE BY MINUTE** DOOBIE BROTHERS/Warner Bros. BSK 3193 9 G
- 11 10 **CRUISIN'** VILLAGE PEOPLE/Casablanca NBLP 7118 18 G
- 12 12 **DOUBLE VISION** FOREIGNER/Atlantic SD 19999 33 G
- 13 9 **TOTO**/Columbia JC 35317 15 G
- 14** 16 **DIRE STRAITS**/Warner Bros. BSK 3266 6 G
- 15 15 **PIECES OF EIGHT** STYX/A&M 4724 21 G
- 16 18 **GREASE (ORIGINAL SOUNDTRACK)**/RSO RS 2 4002 41 K
- 17 13 **A WILD AND CRAZY GUY** STEVE MARTIN/Warner Bros. HS 3228 16 H
- 18 17 **LIVE AND MORE** DONNA SUMMER/Casablanca NBLP 7119 22 K
- 19** 22 **ARMED FORCES** ELVIS COSTELLO AND THE ATTRACTIONS/Columbia JC 35709 4 G
- 20 11 **BACKLESS** ERIC CLAPTON/RSO RS 1 3039 13 G
- 21 21 **NICOLETTE** NICOLETTE LARSON/Warner Bros. BSK 3243 11 G
- 22** 45 **LOVE TRACKS** GLORIA GAYNOR/Polydor PD 1 6184 5 G
- 23** 37 **ENERGY** POINTER SISTERS/Planet P 1 (Elektra/Asylum) 5 G
- 24** 29 **THE GAMBLER** KENNY ROGERS/United Artists UA LA 934 H 8 G
- 25** 31 **LIFE FOR THE TAKING** EDDIE MONEY/Columbia JC 35598 4 G
- 26** 20 **YOU DON'T BRING ME FLOWERS** NEIL DIAMOND/Columbia FC 35625 10 H
- 27 23 **SOME GIRLS** ROLLING STONES/Rolling Stones COC 39109 (Atl) 35 G
- 28 30 **SATURDAY NIGHT FEVER** BEE GEES AND VARIOUS ARTISTS/RSO RS 2 4001 61 K
- 29** 63 **2 HOT!** PEACHES & HERB/Polydor PD 1 6172 3 G
- 30** 72 **BUSTIN' OUT OF L SEVEN** RICK JAMES/Gordy G7 984R1 (Motown) 3 G
- 31 32 **HERE, MY DEAR** MARVIN GAYE/Tamla T 364 LP2 (Motown) 7 X
- 32 19 **MOTOR BOOTY AFFAIR** PARLIAMENT/Casablanca NBLP 7125 10 G
- 33 33 **CROSSWINDS** PEABO BRYSON/Capitol ST 11875 11 G
- 34** 38 **JOHN DENVER**/RCA AQL1 3075 4 H
- 35** 40 **"WANTED"** RICHARD PRYOR **LIVE IN CONCERT**/Warner Bros. 2BSK 3264 8 X
- 36 24 **JAZZ QUEEN**/Elektra 6E 166 12 G
- 37 26 **STRANGER IN TOWN** BOB SEGER & THE SILVER BULLET BAND/Capitol SW 11698 39 G
- 38** 43 **TOUCH DOWN** BOB JAMES/Columbia/Tappan Zee JZ 35594 8 G
- 39** 47 **CHERYL LYNN**/Columbia JC 35486 10 G

- 40 28 **DOG & BUTTERFLY HEART**/Portrait FR 35555 21 H
- 41 27 **GREATEST HITS 1974-1978** STEVE MILLER/Capitol SOO 11872 11 H
- 42 25 **LIVING IN THE USA** LINDA RONSTADT/Asylum 6E 155 20 G
- 43 34 **THE STRANGER** BILLY JOEL/Columbia JC 35987 73 G
- 44 36 **GREATEST HITS** COMMODORES/Motown M7 912R1 12 G
- 45 35 **WINGS GREATEST**/Capitol SOO 11905 10 H
- 46 48 **THE MAN** BARRY WHITE/20th Century Fox T 571 (RCA) 19 G
- 47 41 **TNT** TANYA TUCKER/MCA 3066 11 G
- 48 44 **LIVE BOOTLEG** AEROSMITH/Columbia PC2 35564 14 X
- 49** 58 **SUPERMAN THE MOVIE (ORIGINAL SOUNDTRACK)**/Warner Bros. 2BSK 3257 5 X
- 50 42 **WEEKEND WARRIORS** TED NUGENT/Epic FE 35551 16 H
- 51** 62 **LEGEND** POCO/ABC AA 1099 7 G
- 52** 57 **MOVE IT ON OVER** GEORGE THOROGOOD & THE DESTROYERS/Rounder 3024 8 G
- 53 46 **WILLIE AND FAMILY LIVE** WILLIE NELSON/Columbia KC2 35652 10 J
- 54 54 **BAT OUT OF HELL** MEATLOAF/Epic/Cleveland Intl. PE 34974 62 G
- 55 59 **MISPLACED IDEALS** SAD CAFE/A&M SP 4737 6 G
- 56 49 **HOT STREETS** CHICAGO/Columbia FC 35512 19 H
- 57 39 **BACK TO EARTH** CAT STEVENS/A&M SP 4735 9 G
- 58 56 **INNER SECRETS** SANTANA/Columbia FC 35600 17 H
- 59 61 **LIGHT OF LIFE** BAR-KAYS/Mercury SRM 1 3732 9 G
- 60** 69 **THE CARS**/Elektra 6E 135 29 G
- 61** 68 **HEAD FIRST** BABYS/Chrysalis CHR 1195 4 G
- 62** 78 **ANGIE** ANGELA BOFILL/Arista GRP GRP 5000 4 G
- 63** 77 **BELL & JAMES**/A&M SP 4728 3 G
- 64** 70 **EVERY 1'S A WINNER** HOT CHOCOLATE/Infinity INF 9002 4 G
- 65** 75 **SHOT OF LOVE** LAKESIDE/Solar BXL1 2937 (RCA) 4 G
- 66 64 **IF YOU WANT BLOOD** AC/DC/Atlantic SD 19212 7 G
- 67 71 **BOBBY CALDWELL**/Clouds 8804 (TK) 8 G
- 68** 102 **JOURNEY TO ADDIS** THIRD WORLD/Island ILPS 9554 (WB) 1 G
- 69** 98 **BUSTIN' LOOSE** CHUCK BROWN AND THE SOUL SEARCHERS/Source SOR 3076 (MCA) 2 G
- 70** 126 **CARMEL JOE** SAMPLE/ABC AA 1126 1 G
- 71** 110 **MADAM BUTTERFLY** TAVARES/Capitol SW 11874 1 G
- 72 50 **GET DOWN** GENE CHANDLER/20th Century Fox/Chi-Sound T 578 (RCA) 8 G
- 73** 80 **STRANGERS IN THE NIGHT** UFO/Chrysalis CH2 1209 2 J
- 74** 134 **PATRICE** PATRICE RUSHEN/Elektra 6E 160 1 G
- 75** 139 **INSTANT FUNK**/Salsoul SA 8513 (RCA) 1 G
- 76 53 **TWIN SONS OF DIFFERENT MOTHERS** DAN FOGELBERG & TIM WEISBERG/Full Moon JE 35339 (CBS) 24 G
- 77 82 **BUSH DOCTOR** PETER TOSH/Rolling Stones COC 39109 (Atl) 4 G
- 78 51 **TWO FOR THE SHOW** KANSAS/Kirshner PZ2 35670 (CBS) 14 K
- 79 67 **ACE** FRELLEY/Casablanca NBLP 7121 20 G
- 80 86 **YOU FOOLED ME** GREY & HANKS/RCA AFL1 3069 4 G
- 81** — **GOLD** JEFFERSON STARSHIP/Grunt BZL1 3247 (RCA) 1 H
- 82** 84 **DESTINY** JACKSONS/Epic JE 35552 6 G
- 83** 105 **HEAD EAST LIVE!**/A&M SP 6007 1 I
- 84 85 **SHADOW DANCING** ANDY GIBB/RSO RS 1 3034 35 G
- 85 81 **REED SEED** GROVER WASHINGTON, JR./Motown M7 910R1 20 G
- 86 52 **TIME PASSAGES** AL STEWART/Arista AB 4190 21 G
- 87 88 **COMES A TIME** NEIL YOUNG/Reprise MSK 2266 (WB) 18 G
- 88 90 **SGT. PEPPER'S LONELY HEARTS CLUB BAND (ORIGINAL SOUNDTRACK)** VARIOUS ARTISTS/RSO RS 2 4100 28 X
- 89 87 **LONG STROKE** ADC BAND/Cotillion 5210 (Atl) 5 G
- 90** 99 **NO MEAN CITY** NAZARETH/A&M SP 4741 2 G
- 91 93 **GREATEST HITS** STEELY DAN/ABC AK 1107/2 13 J
- 92 96 **FLAME** RONNIE LAWS/United Artists UA LA 881 H 14 G
- 93 89 **FEEL THE NEED** LEIF GARRETT/Scotti Bros. SB 7100 (Atl) 11 G
- 94 55 **BROTHER TO BROTHER** GINO VANNELLI/A&M SP 4722 21 G
- 95 65 **BONNIE POINTER**/Motown M7 911R1 8 G
- 96 60 **SANCTUARY** J. GEILS BAND/EMI-America SO 17006 10 G
- 97 100 **MORE SONGS ABOUT BUILDINGS AND FOOD TALKING** HEADS/Sire SRK 6058 (WB) 10 G
- 98 66 **STEALIN' HOME** IAN MATTHEWS/MRS 5012 13 G
- 99** 108 **FLY AWAY** VOYAGE/Marlin 2225 (TK) 1 G
- 100 73 **DON'T LOOK BACK** BOSTON/Epic FE 35050 25 H

THE BABYS

RECORD WORLD

THE ALBUM: 61*

THE SINGLE: 29*

BILLBOARD

THE ALBUM: 70*

THE SINGLE: 24*

CASHBOX

THE ALBUM: 52*

THE SINGLE: 26*

Head First



A MAJOR TOUR

2/11 North Dakota Field House,
Grand Forks, ND.

2/13 Civic Arena,
Omaha, NB.

2/14 Dane County Coliseum,
Madison, WI.

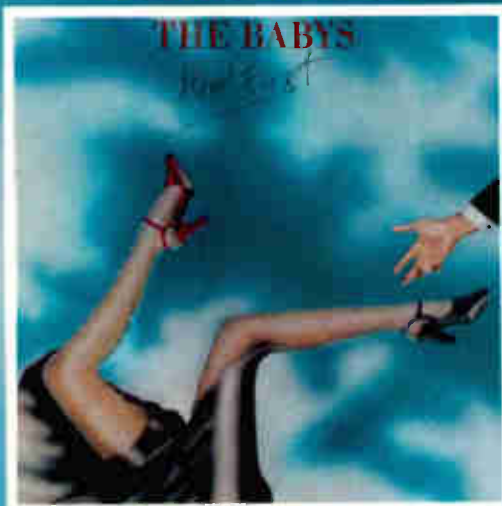
2/16 & 17 Cobo Hall,
Detroit, MI.

2/18 Robert's Stadium,
Evansville, IN.

2/19 Kemper Arena,
Kansas City, MO.

2/21 Richfield Coliseum,
Cleveland, OH.

2/26 Broome County Vets Aud.
Green Bay, WI.



2/27 Market Square Arena,
Indianapolis, IN.

2/28 Checkerdome Arena,
St. Louis, MO.

3/2 Riverfront Stadium,
Cincinnati, OH.

3/3 Freedom Hall,
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101 THE ALBUM CHART 150

FEBRUARY 17, 1979

FEB. 17	FEB. 10			
101	113	SOMEWHERE IN MY LIFETIME	PHYLLIS HYMAN/Arista AB 4602	
102	83	ELAN FIREFALL	Atlantic SD 19183	
103	125	NUMBERS RUFUS	ABC AA 1098	
104	76	STRIKES AGAIN	ROSE ROYCE/Whitfield WHK 3277 (WB)	
105	74	SHAKEDOWN STREET	GRATEFUL DEAD/Arista AB 4198	
106	114	SHIPWRECKED	GONZALEZ/Capitol SW 11855	
107	111	DON'T CRY OUT LOUD	MELISSA MANCHESTER/Arista AB 4186	
108	119	EVERY WHICH WAY BUT LOOSE (ORIGINAL SOUNDTRACK)	VARIOUS ARTISTS/Elektra 5E 503	
109	109	WORLDS AWAY	PABLO CRUISE/A&M SP 4697	
110	120	TRILLION	Epic JE 35460	
111	79	FOR THE SAKE OF LOVE	ISAAC HAYES/Polydor PD 1 6164	
112	—	NEW KIND OF FEELING	ANNE MURRAY/Capitol SW 11849	
113	92	EQUINOXE	JEAN-MICHEL JARRE/Polydor PD 1 6175	
114	107	HEARTS OF STONE	SOUTHSIDE JOHNNY & THE ASBURY JUKES/Epic JE 35488	
115	122	TEN YEARS OF GOLD	KENNY ROGERS/United UA LA 835 H	
116	116	LET'S KEEP IT THAT WAY	ANNE MURRAY/Capitol ST 11743	
117	97	GREATEST HITS	THE MARSHALL TUCKER BAND/Capricorn CPN 0124	
118	128	MACHO MAN VILLAGE PEOPLE	Casablanca NBLP 7096	
119	—	CUT LOOSE	HAMILTON BOHANNON/Mercury SRM 1 3762	
120	127	MOLLY HATCHET	Epic JE 35347	
121	—	THE MAN WHO BUILT AMERICA	HORSLIPS/DJM 20 (Mercury)	
122	95	CHAKA CHAKA KHAN	Warner Bros. BSK 3245	
123	94	HEMISPHERES	RUSH/Mercury SRM 1 3743	
124	91	FROM THE INSIDE	ALICE COOPER/Warner Bros. BSK 3263	
125	115	CHILDREN OF SANCHEZ	CHUCK MANGIONE/A&M SP 6700	
126	136	PARALLEL LINES	BLONDIE/Chrysalis CHR 1192	
127	137	EXOTIC MYSTERIES	LONNIE LISTON SMITH/Columbia JC 35654	
128	135	VAN HALEN	Warner Bros. BSK 3075	
129	141	MIRROR STARS	FABULOUS POODLES/Epic JE 35666	
130	138	TAKE IT TO THE MAX	THE MAX DEMIAN BAND/RCA AFL1 3273	
131	133	NATURAL ACT	KRIS & RITA/A&M SP 4690	
132	124	SECRET AGENT	CHICK COREA/Polydor PD 1 6170	
133	112	RUMOURS	FLEETWOOD MAC/Warner Bros. BSK 3010	
134	118	ALL FLY HOME	AL JARREAU/Warner Bros. BSK 3229	
135	130	CLOSE PERSONAL FRIENDS	ROBERT JOHNSON/Infinity INF 9000	
136	—	SINFUL ANGEL	Casablanca NBLP 7127	
137	132	STARDUST	WILLIE NELSON/Columbia JC 35305	
138	103	GENE SIMMONS	Casablanca NBLP 7120	
139	129	THE GRAND ILLUSION	STYX/A&M SP 4637	
140	144	PAT METHENY GROUP	ECM 1 1114 (WB)	
141	142	SESAME STREET FEVER	VARIOUS ARTISTS/Sesame Street CTW 79005	
142	146	INTIMATE STRANGERS	TOM SCOTT/Columbia JC 35557	
143	104	PAUL STANLEY	Casablanca NBLP 7123	
144	147	CLEAN	EDWIN STARR/20th Century Fox T 559 (RCA)	
145	145	LET THE MUSIC PLAY	ARPEGGIO/Polydor PD 1 6180	
146	123	EVEN NOW	BARRY MANILOW/Arista AB 4164	
147	106	PETER CRISS	Casablanca NBLP 7122	
148	149	WE ALL HAVE A STAR	WILTON FELDER/ABC AA 1109	
149	—	BREATHLESS	CAMEL/Arista AB 4206	
150	117	MR. GONE	WEATHER REPORT/ARC/Columbia JC 35358	

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151	CITY TO CITY	GERRY RAFFERTY/United Artists UA LA 840 G
152	SPACE	GEORGE BENSON/CTI 70B5
153	ADVENTURES OF CAPTAIN SKY	AVI 6042
154	MILESTONE JAZZ STARS IN CONCERT	Milestone M 55006 (Fantasy)
155	WAVELENGTH	VAN MORRISON/Worner Bros. BSK 3212
156	SMOOTH TALK	EVELYN "CHAMPAGNE" KING/RCA APL1 3466
157	RUNNING ON EMPTY	JACKSON BROWNE/Asylum 6E 113
158	LOVE VIBRATIONS	JOE SIMON/Spring 1 6720 (Polydor)
159	BRITE LITES/BIG CITY FATBACK	/Spring SP 1 6721 (Polydor)
160	PHANTOM OF THE NIGHT KAYAK	/Janus JXS 7039
161	TAKE ME HOME	CHER/Casablanca NBLP 7133
162	LIVE RETURN TO FOREVER	/Columbia JC 35281
163	A TONIC FOR THE TROOPS	BOOMTOWN RATS/Columbia JC 35750
164	XII BARCLAY JAMES HARVEST	/Polydor PD 1 6173
165	ULTIMATE	Casablanca NBLP 7128
166	T-CONNECTION	/Dash 30009 (TK)
167	SLEEP DIRT	FRANK ZAPPA/DiscReet DSK 2292 (WB)
168	A LA CARTE	TRUUMVIRAT/Capitol ST 11862
169	McGUINN, CLARK & HILLMAN	/Capitol SW 11910
170	MY OWN HOUSE	DAVID BROMBERG/Fantasy F 9572
171	NOTHING IS SACRED	THE GODZ/Casablanca NBLP 7134
172	DESIRE WIRE	CINDY BULLENS/United Artists UA LA 933 H
173	STEP II	SYLVESTER/Fantasy F 9556
174	TRUTH N' TIME	AL GREEN/Hi HLP 6009 (Cream)
175	WE ARE FAMILY	SISTER SLEDGE/Cotillion SD 5209 (Atl)
176	BREAKWATER	/Arista AB 4208
177	COLISEUM	ROCK STARZ/Capitol ST 11861
178	ALIVE ON ARRIVAL	STEVE FORBERT/Nemperor JZ 35538 (CBS)
179	MOTHER FACTOR	MOTHER'S FINEST/Epic JE 35546
180	GIVE 'EM ENOUGH ROPE	THE CLASH/Epic JE 35543
181	DESMOND CHILD AND ROUGE	/Capitol ST 11908
182	RAINBOW VISIONS	SIDE EFFECT/Fantasy F 9569
183	SPARK OF LOVE	LENNY WILLIAMS/ABC AA 1073
184	MIDNIGHT DIAMOND	DOBBIE GRAY/Infinity INF 9001
185	NOTHING SAYS I LOVE YOU	LIKE I LOVE YOU JERRY BUTLER/Philo. Intl. JZ 35510 (CBS)
186	FOREIGNER	/Atlantic SD 19109
187	MOMENT BY MOMENT (ORIGINAL SOUNDTRACK)	VARIOUS ARTISTS/RSO RS 1 3040
188	BOSTON	/Epic JE 34188
189	BIRTH COMES TO US	ALL GOOD RATS/Passport PB 9830 (Arista)
190	JUNGLE FEVER	NEIL LARSEN/Horizon SP 733 (A&M)
191	SINNER MAN	SARAH DASH/Kirshner JZ 35477 (CBS)
192	SMOKIN'	SMOKEY ROBINSON/Tamla T9 363A2 (Motown)
193	NIGHT GROOVES	BLACKBYRDS/Fantasy F 9570
194	PHYSICAL ATTRACTION	KEITH BARROW/Columbia JC 35597
195	HOT BUTTERFLY	GREGG DIAMOND/BIONIC BOOGIE/Polydor PD 1 6162
196	AMAZING RHYTHM ACES	/ABC AA 1123
197	NO ESCAPE	THE MARK TANNER BAND/Elektra 6E 168
198	THE BEST OF NORMAN CONNORS & FRIENDS	/Buddah BDS 5716
199	LARRY GATLIN'S GREATEST HITS	/Monument MG 7628
200	NEW WORLDS	MANDRILL/Arista AB 4195

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CLASSICAL

Record World Presents 1979 Classical Awards

By SPEIGHT JENKINS

■ NEW YORK — At RW's invitation, seven music critics and recordings editors met on December 27 at the Princeton Club to select the best classical records of 1978. Everyone suggested whatever record in each category he thought was a possible winner. Only those records that received at least one vote were considered nominated.

The seven who selected the winning records for RW this year were the same as last year: Peter G. Davis, recordings editor of the New York Times; John W. Freeman, recordings editor of Opera News; James Goodfriend, music editor of Stereo Review; David Hamilton, music critic of the Nation; Dale Harris, contributing editor of High Fidelity and New York correspondent for The Guardian; George Jellinek, music director of radio station WQXR; and this writer.

For the first time in several years no new categories were invented and one was lost in the aftermath of the Bicentennial year, Best Record of Americana. Another category, Best Historical Issue, was omitted with protest. The panel felt that in 1978 no one did a good job in the release of a historical product. Actually, the Club 99 recording of the French bass-baritone Vanni Marcoux did receive one vote and was nominated, but the overwhelming majority voted not to fill this category. When the voting was done, the results gave the largest number of awards to Angel (seven), with second place going to Deutsche Grammophon (four) and the rest split almost evenly among the major companies. Desmar, a small, New York-based company, won a surprising three awards. This is all the more unusual, because none of these records were piano music, and when Desmar began it was mainly an outlet for the International Piano Archives.

Voting, as always, began with the Best Recording of Contemporary Music, which is loosely defined as something composed in the last decade. For the first time Vanguard won a tie on this prize, with Ursula Oppens playing Rzewsky's "The People United Shall Never Be Defeated." An important piece with many ties to

Romanticism, it finds in Miss Oppens, as always, an inspired interpreter. Its co-winner, also with two votes, is a more popular, less serious work: John Corigliano's oboe concerto with Bert Lucarelli as soloist with the American Symphony Orchestra conducted by Kazuyoshi Akiyama, on RCA. Two other works were nominated, Charles Wuorinen's Percussion Symphony on Nonesuch and one of my own particular favorites, Lucia Dlugoszewski's "Tender Theater Flight Nageire" for brass and percussion. An aesthetically moving work, it can be found on CRI.

The Best Standard Orchestral area produced one of the two three-way ties, with two symphonies of Mahler fighting it out with Mozart. Each winner received two votes. Symphonies Nos. 25 and 29 of Mozart, as conducted by Benjamin Britten, show what a remarkable interpreter the late composer was of others' music, while the two Mahler symphonies indicate how seriously all companies treat recordings of Mahler. The first, the Mahler Fourth led by Claudio Abbado, repeats the Italian conductor's success with the Mahler Second last year. Again recording for DG, Abbado has as his soloist mezzo-soprano Frederica von Stade. The other winner, also on DG, is Herbert von Karajan's thoughtful and exciting version of the Mahler Sixth. This recording, to me one of the most interesting and rewarding of the whole year, shows enormous development of feeling for Mahler on Karajan's part since his first Mahler recording of a few years ago, the Fifth Symphony. Karajan was again involved in this section with one vote and nomination going to his recording of the Bruckner Fifth.

Last year the Non-Standard Orchestral selection was very fragmented. This year every record mentioned was nominated, three critics did not have a favorite recording and the winner had only two votes. It was Messiaen's Turangalila Symphony conducted by Andre Previn on Angel. Messiaen's wife Jeanne Loriod plays the Ondes Martino, and the young French piano virtuoso Michel Beroff is also heard. The other pieces nominated were Elgar's First Symphony, conducted

by Sir Adrian Boult on Angel, and a fine recording of Janacek's *Taras Bulba* with the Toronto Symphony led by Andrew Davis on Columbia. The Janacek album also included an interesting suite from the composer's animal opera *The Cunning Little Vixen*.

The Ballet area brought the inevitable discussion about what was appropriate. It was resolved that any work composed as a ballet would qualify here even if it is now better known as an orchestral piece. The winner with four votes was Stravinsky's *Pulcinella*, conducted by Pierre Boulez with the New York Philharmonic. The album also includes Symphonies of Wind Instruments and the Scherzo Fantastique, but it was the *Pulcinella* which won the award. The Angel recording of Milhaud's *La Creation du Monde*, conducted by Leonard Bernstein, garnered two votes, while Stravinsky's *Petrushka* led by Colin Davis with the Concertgebouw on Philips had one vote.

Though this year the Standard Opera area did not yield too many titles, all selections mentioned were nominated and there was a triple tie. What made the results particularly interesting was that two of the operas, *Otello* and Cilea's *Adriana Le couvreur*, had precisely the same principals and conductor even though they were on RCA and Columbia, respectively. The conductor in both cases was James Levine, and the artists were Renata Scotto, Placido Domingo and Sherrill Milnes, a combination which gives evidence of a new and important artistic grouping. The three artists are vocally and dramatically compatible, and all work well with Levine's foolings about Italian style and the operatic drama. The choice of these two recordings was not without incident on the panel, because although all the critics respect and indeed love *Otello* as a masterpiece, *Adriana* is a subject of intense controversy. Some of us like it unashamedly; others like it only because of optimum performance conditions, and others such as John W. Freeman find the opera secondary. Freeman indeed said we should call it the "Best Performance of a Sub-Standard Work." One thing about *Adriana*, however, is that as long as there are

prima donnas, they will plead with managements to do such a great acting piece, and certainly Miss Scotto is ideally suited for the part. The other opera tying with the two Italian works is the Angel recording of Strauss' *Salome*, conducted by Herbert von Karajan. This recording captures the live performances in Salzburg, in 1977, and presents to the American public for the first time on records the important young German Soprano Hildegard Behrens. She appeared at the Metropolitan this fall as Leonore in *Fidelio* and made a major success.

The three operas all received two votes; the seventh critic cast his ballot for Puccini's *La Fanciulla del West*, conducted by Zubin Mehta. On DG *Fanciulla* starred Carol Neblett as Minnie and had two of the familiar principals above, Domingo and Milnes. For whatever this means, all four operas mentioned are in some way records of stage performances and all four manage to eschew a studio feeling.

The Non-Standard Opera turned up a clear winner, Shostakovich's *The Nose*, with Bolshoi opera soloists conducted by Gennady Rozhdestvensky. In general, the panel perceived this as a subtle, clever and altogether brilliant recording of a major 20th-century opera. Out of a large number of works mentioned three were nominated: Haydn's *Il Mondo della Luna*, led by Antal Dorati as a part of Philips' Haydn cycle; the same company's *La Battaglia di Legnano*; a step in the Verdi cycle, and Carl Nielsen's *Maskerade* on Unicorn, with Scandinavian soloists and the Danish Radio Symphony conducted by John Frandsen.

At last year's conclave there were a lot of contestants in the operetta field; at this year's meeting only one was discussed, and it won the award: Louis Ganne's *Les Saltimbanques* on Connoisseur Society. As might be expected, it stars Mady Mesple who with Claude Cales is conducted by Jean-Pierre Marty. The orchestra is that of L'Association des Concerts Lamoureux. As has been said before, the panel would love to see more of the classic oper-

(Continued on page 60)

RECORD WORLD

1979

CLASSICAL MUSIC

AWARDS



BEST RECORD OF CONTEMPORARY MUSIC

Rzewsky: *The People United Shall Never Be Defeated*
Oppens (Vanguard)
Corigliano: *Oboe Concerto*/Lucarelli: *American Symphony*, Akiyama (RCA)

BEST STANDARD ORCHESTRAL RECORDING

Mozart: *Symphonies Nos. 25, 29*
English Chamber Orchestra, Britten (London)
Mahler: *Symphony No. 4*/Von Stade; Vienna Philharmonic, Abbado (DG)
Mahler: *Symphony No. 6*
Berlin Philharmonic, Karajan (DG)

BEST NON-STANDARD ORCHESTRAL RECORDING

Messiaen: *Turangalila Symphony*/London Symphony, Previn (Angel)

BEST BALLET RECORDING

Stravinsky: *Pulcinella*
New York Philharmonic, Boulez (Columbia)

BEST STANDARD OPERA

Cilea: *Adriana Lecouvreur*
Scotto, Domingo, Milnes: Levine (Columbia)
Strauss: *Salome*
Behrens, Van Dam; Karajan (Angel)
Verdi: *Otello*
Scotto, Domingo, Milnes: Levine (RCA)

BEST NON-STANDARD OPERA

Shostakovich: *The Nose*
Bolshoi Soloists: Rozhdestvensky (Columbia)

BEST OPERETTA RECORDING

Ganne: *Les Saltimbanques*
Mesple, Cales; Marty (Connoisseur Society)

BEST SONG RECITAL

Schubert, Wolf, Brahms, Mozart: *Lieder*
Valente, Goode (Desmar)

BEST ARIA RECITAL

Zarzuela Favorites
Berganza, Asensio (Zambra-Desmar)

BEST SONG WITH ORCHESTRA

Mussorgsky: *Songs & Dances Of Death*
Vishnevskaya, Rostropovich (Angel)

BEST CHORAL RECORDING

Mozart: *Betulia Liberata*
Finnila, Ahnsjo, Berlin Chamber, Negri (Philips)

BEST RECORDING OF A KEYBOARD CONCERTO

Prokofiev: *Piano Concerto No. 1*
Ravel: *Concerto For Left Hand*
Gavrilov: *London Symphony, Rattle* (Angel)

BEST RECORDING OF A STRING CONCERTO

Elgar: *Violin Concerto*
Kyung Wha Chung: *London Philharmonic, Solti* (London)
Vieuxtemps: *Violin Concertos Nos. 4, 5*
Perlman: *Orchestre De Paris, Barenboim* (Angel)

BEST RECORDING BY A KEYBOARD ARTIST

Debussy: *Preludes, Books I, II*
Jacobs (Nonesuch)
Beethoven: *Late Sonatas, Pollini* (DG)

BEST RECORDING BY A STRING ARTIST

Luca Plays *Czech Music* (Nonesuch)

BEST RECORDING BY A BRASS OR WOODWIND ARTIST

The Art of Richard Stoltzman (Desmar)

BEST RECORDING OF A STANDARD WORK BY A CHAMBER ENSEMBLE

Schubert: *String Quintet/Melos Quartet, Rostropovich* (DG)

BEST RECORDING OF A NON-STANDARD WORK BY A CHAMBER ENSEMBLE

Bartok: *Sonata For Two Pianos And Percussion*
Argerich, Bishop (Philips)

BEST RECORDING OF A BAROQUE WORK

Vivaldi: *Il Cimento Dell'Armonia E Dell'Inventione*
Concentus Musicus, Harnoncourt (Telefunken)

BEST RECORDING OF A PRE-1700 WORK

Monteverdi's *Contemporaries/Early Music Consort*, Munrow (Angel)

BEST REISSUE OF AN LP

Franck: *Symphony In D-Minor*
NBC Symphony, Cantelli (RCA)

BEST IMPORT

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Rossini: *The Barber Of Seville*
Netherlands Wind Ensemble (Philips)

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CLASSICAL

DG Offers Product for Varied Tastes

■ DG has started off 1979 strong with one of the more popular operas, *Carmen*, in a performance which captures what happened at the 1977 Edinburgh Festival. This, incidentally, is DG's second recorded *Carmen* in this decade, the first the 1972 Marilyn Horne-Leonard Bernstein version at the Metropolitan Opera.

Although more operas are surely in the offing, the German Company only reveals one: *Don Giovanni*. The cast is similar to those heard in the Salzburg festival in the last few summers and has the 84-year old Karl Boehm conducting. In the title role is Sherrill Milnes, who first sang the Don at the Metropolitan a few years ago and who has gone on to sing the role all over the world. Peter Schreier will be Don Ottavio, while the three loves of the Don whom we meet in the opera are Anna Tomova-Sintov, as Anna, Teresa Zylis-Gara as Elvira and

Edith Mathis as Zerlina. Dr. Boehm conducts the Vienna State Opera Chorus and the Philharmonic.

In the Lieder area the company will issue a large recording, consisting of six lps called "Anthology of Lieder." Dietrich Fischer-Dieskau is the soloist and Gerald Moore his distinguished accompanist. The recording will come from the two artists' enormous collection of every variety of Lieder imaginable; its interest lies not only in the two artists' level of accomplishment but in the variety they can discover among the different composers.

The Symphonic area find a major Schubert recording from Carlo Maria Giulini Symphonies Nos. 4 and 8. As in his successful pressing of the C-Major Symphony last year, Giulini again leads the Chicago Symphony. Daniel Barenboim will have at least three recordings, all of which should have

popular impact. With the Chicago Symphony he leads the Bruckner Sixth; then on another he puts together a series of short pieces including Smetana's well-loved "Moldau" and Dvorak's Slavonic Dances. As conductor of the Orchestre de Paris, the Israeli conductor will be appropriately leading two pieces of Debussy; *La Mer* and *Nocturnes*.

Deutsche Grammophon only releases news of one recording each from its other big-gun conductors: Herbert von Karajan, Claudio Abbado and Mstislav Rostropovich. The first leads Mozart's Violin Concertos Nos. 3 and 5, with a soloist at this point unknown to the United States named Anne-Sophie Mutter. She should be listened to with great interest because Karajan has often been the first to discover major young talent. Abbado's contribution, besides the *Carmen* mentioned above, will be the Lieutenant Kije

Suite and Scythian Suite of Prokofiev with the Chicago Symphony, while Rostropovich and his National Symphony will be heard in a Concerto on which Martha Argerich will be soloist in the Schumann Piano Concerto and Chopin's Second Piano Concerto.

On the Piano front, DG does not announce any new Pollini recordings, but it promises Lazar Berman playing *Pictures at an Exhibition*, which should be a big sales success. The Guitar field, always popular, will be explored by Narciso Yepes in Giuliani's Guitar Concerto and Rodrigo's familiar *Fantasy for a Gentleman*. Guitar fanciers should delight in comparing Yepes' new recording with his three previous pressings of Rodrigo's *Fantasy*.

And finally, DG, which has in the last decade served the cause of American Music diligently, offers an album called "American Choral Music."

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Best Recording by a
String Artist

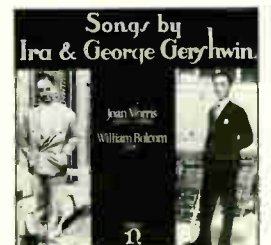
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CLASSICAL

Record World Presents 1979 Classical Awards

(Continued from page 57)

ettas, both German and French, given good modern recordings.

The Lieder singer, whose recording won the Best Song Recital this year, is a surprise only in her repertory. Benita Valente has been a mistress of baroque music for some time. On this recording for Desmar, however, she turned to the heart of the song repertory, not only recording Mozart, Schubert, Wolf and Brahms, but recording some of the composers' most familiar songs. She therefore laid herself open to the most severe comparative criticism and emerged enormously successful, displaying a direct charm and poetic sensibility rare for any artist. Miss Valente's recording garnered three votes; "Romantic Songs" by Elly Ameling on Philips was runner-up with two votes and two of Peter Schreier's albums won one vote each. Both on Deutsche Grammo-

phon, the two records offer the tenor singing Beethoven songs and Weber songs, the latter with some guitar accompaniment.

This year there was almost an absence of aria recitals; indeed this type of record is not nearly as popular as it once was, but four of the judges voted for a recording of Zarzuela Arias by Teresa Berganza on Zambra (imported to this country and distributed by Desmar). Miss Berganza sings under the baton of Enrique Garcia Asensio, who leads the English Chamber Orchestra. Though not available in all U.S. stores, the album shows the Spanish mezzo-soprano at the peak of her considerable lyric talents and includes selections from eight Zarzuela's, including two from Gimenez and three from Chapi. No other area recitals were nominated.

The Song With Orchestra category had several contestants with

three votes going to Shostakovich's orchestration of Mussorgsky's Songs and Dances of Death on Angel. The husband-and-wife collaboration of Galina Vishnevskaya and Mstislav Rostropovich perform this moving cycle with enormous power and conviction. That the soprano's voice is often hard does not in the least detract from her power of communication of the words and music. Two other works were nominated, each from one of the world's greatest Lieder singers. Dame Janet Baker was nominated for her songs of Duparc and Chausson on Angel, with the London Symphony conducted by Andre Previn, and Christa Ludwig received one vote for her memorable rendition of Brahms' Alto Rhapsody on DG, with Karl Boehm conducting the Vienna Philharmonic.

No category was more contested than that of the Choral, with the winning two votes going to Mozart's *Betulia Liberata*, which had Birgit Finnila and Klaus Ahnsjoe in the cast. The Berlin Chamber Orchestra, led by Vittorio Negri, was heard on this premiere recording of this rare Mozart work. Five other albums were nominated with one vote each: The New World recording of Carter's "To Music" and Virgil Thomson's "Americana," as sung by the University of Michigan Chorus, Falla's *Atlantida*, conducted by Rafael Fruhbech de Burgos, on Angel; Haydn's Lord Nelson Mass conducted by Leonard Bernstein on Columbia; Holst's Hymn of Jesus, conducted by Sir Charles Groves, on Angel and Prokofiev's *Ivan the Terrible*, conducted by Ricardo Muti, on Angel.

Nothing is more exciting in music than the discovery of a talent which seems more than surface, and the winning album in the keyboard concerto area disclosed two such artists. The pianist in a new Angel recording of both the Prokofiev First and Ravel's Concerto for the Left Hand is Andrei Gavrilov, a young Soviet citizen, while the conductor, Simon Rattle, is an Englishman also in his early twenties. The recording, a thrilling musical interpretation of both pieces, could be the most important recording of the year for what it suggests about the future. Indeed

Rattle, who has received extremely favorable reviews in the British Isles in the last few years, appears to be an English artist neither needing nor receiving the kind of chauvinistic hype that the British press has been known to give to its own. Two other concertos were nominated. Leonard Bernstein received a vote for playing and conducting Mozart's Piano Concerto No. 25 in C Major with the Israel Philharmonic on Columbia Records and the combination of Tedd Joselson and Eduardo Mata on RCA won a vote for their Prokofiev third.

The String Concerto area was split between the work of two young violinists, who make their home in the United States. Itzhak Perlman won an award for his performance of the Vieuxtemps' Fourth and Fifth Concertos, with Daniel Barenboim conducting the Orchestra de Paris on Angel, and Kyung Wha-Chung tied him with her performance of the Elgar Violin Concerto, led by Sir Georg Solti on London. The latest of several Dvorak Cello Concertos with Mstislav Rostropovich as soloist was nominated; on Angel, the London Symphony is conducted by Carlo Maria Giulini.

As usual, suggestions for the Best Recording by a Keyboard Artist were many; and the quality in this area is second to none. Two albums tied for first place: Maurizio Pollini's reading of Beethoven's Opus 109 and 110 Sonatas on DG and Paul Jacob's interpretation of the complete preludes of Claude Debussy on Nonesuch. Aldo Ciccolini's recording of Emanuel Chabrier on Angel, Emanuel Ax's brilliant performance of several works of Ravel on RCA and Russell Sherman's Beethoven Sonatas on Sine Qua Non were each nominated with one vote.

An album of Czech music, which includes Janacek's Sonata and interesting works by Dvorak and Smetana, won first place in the Solo String Category. Sergiu Luca was the violinist, and he recorded the album for Nonesuch. It is hard to imagine this category without at least one nomination for Itzhak Perlman, and the Israeli violinist won two votes for his playing of Beethoven Sonatas on London, with Vladmir Ash-

(Continued on page 66)

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CLASSICAL

1979 Holds Great Promise for Angel Records

■ According to *RW's* critics' panel, 1978 was a red letter year for Angel Records, and from this corner 1979 promises much as well. After the two unusual operas which opened the year—the long-awaited complete recordings of a Schubert opera, *Alfonso and Estrella*, and Massenet's *Jugger of Notre Dame*—the company goes into familiar terrain next month with Verdi's *Don Carlo*, led by Herbert von Karajan. His cast, which includes Mirella Freni, Agnes Baltsa, Jose Carreras and Nicolai Ghiaurov, has performed this opera for several years at Salzburg with Karajan and the Berlin Philharmonic and has been taped for television for UNITEL. With *Don Carlo* so much in the air this year and next in New York, it will be a good sales play to have a new recording, even if only Ghiaurov on the re-recording is in the Metropolitan's cast.

Angel will return to more unusual opera later on in the spring with a recording of Strauss' *Silent Woman* and Shostakovich's *Lady Macbeth of Misenk*. The former has Jeannette Scovotti, Peter Schreier and Theo Adam in the cast with the Orchestra of the Staatskapelle of Dresden. Shostakovich's opera, also known as *Katerina Ismailova*, has Galina Vishnevskaya in the title role with the men in her life Nicolai Gedda and Ivan Petko; the orchestra is the London Philharmonic and the conductor is Mstislav Rostropovich.

Both the Russian and the Strauss operas come up in repertory from time to time, but Angel plans another work that so far as I know has only been given in recent years in Houston, namely Ralph Vaughan-Williams' *Hugh the Drover*. The cast of English soloists will be conducted by Sir Charles Groves, and the Orches-

tra will be the Royal Philharmonic.

An important addition to the Angel catalogue has resulted from the appointment of Riccardo Muti as the heir in all but name to Eugene Ormandy at the Philadelphia Orchestra. Muti and the Philadelphia have now begun to record together for Angel and there will surely be more in the future. The company has now released two new recordings, the Beethoven Seventh and what should prove a popular combination, given Muti's instincts and the Philadelphia's capacities: Mussorgsky's *Pictures at an Exhibition* and Stravinsky's *Firebird*.

Two familiar Angel conductors, Andre Previn and Mstislav Rostropovich, will be represented, Previn with Berlioz' *Symphonie Fantastique* and Britten's *Spring Symphony* with Dame Janet Baker as one of the soloists. Besides the *Lady Macbeth* mentioned above,

Rostropovich will have three single versions of the Tchaikovsky Symphonies taken from his complete suite with the London Philharmonic, Nos. 4, 5 and 6. Carlo Maria Giulini has upcoming two Mozart Piano Concertos (Nos. 9 and 24) with Alexis Weissenberg as soloist. Though no solo piano records with Weissenberg are now announced, the company plans an album of Romantic Piano Music — Schubert, Chopin, Schumann and the like—played by Leonard Pennario, and the Fifth and Sixth Partitas of Bach played by Igor Kipnis.

After Itzhak Perlman's "Virtuoso Violinist" recording this month Angel plans a recording with Perlman and Pinchas Zukerman of Bartok's 44 duos. The highly respected young concert violinist Vladimir Spivakov will be heard in a solo recording of Schubert, Paganini and Brahms as well as an album of Mozart.

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CLASSICAL

Stern Series, Operas Head Columbia's List

■ Columbia Records likes to celebrate its long term artists by giving over a month to them, and March belongs in every way to Isaac Stern.

The Record of the Month, an idea of Masterworks director Marvin Saines which has paid off, will be Tchaikovsky's Violin Concerto led by Mstislav Rostropovich. Three other conductors lead concertos with Stern which will be released in the same month. Mehta is responsible for the Brahms, Previn for George Roch-

berg's and Skrowaczewski for Penderecki's. There will be six *Odyssey* releases this month, all with Stern, which include Bach, Prokofiev, and Hindemith sonatas.

Columbia has not only worked hard on developing its opera library since Saines took over Masterworks four years ago, but has had great success with the public and the critics on the products it has released. This year the company announces four new opera recordings. The most eagerly awaited will be the complete,

new *Lulu*, led by Pierre Boulez. It will be remembered that the first performance in history of the work's once-banned third act will take place under Boulez's baton this season in Paris and that the new complete version will receive its American premiere at the Santa Fe Festival this summer. Most of us will not get to hear either performance, and the Columbia recording will be very important. Another very unusual work adds a new link to the Massenet revival. This spring the

French master's version of *Cinderella*, called *Cendrillon*, will be released. Julius Rudel will conduct the cast.

The other two operas are familiar. Early in the fall comes *Don Giovanni*, conducted by Lorin Maazel, featuring Kiri Te Kanawa in her well remembered (at least in New York) interpretation of Donna Elvira. Jose Van Dam will sing the Don, with Kenneth Riegel Ottavio and Teresa Berganza as Zerlina, and, finally, *Hansel and Gretel*, conducted by John Pritchard. The title roles are cast predictably — Ileana Contrubus and Frederica von Stade — but the coup, at least on paper, that should make the recording memorable is the assigning of the great Swedish soprano Elisabeth Söderström as the Witch. At least Columbia seems to understand (as did RCA when Christa Ludwig played Rosina Dainty Mouth) that the Witch was created by Humperdinck as a real singing role. Other vocal records of interest include an Italian aria disc by Miss von Stade and a group of Strauss songs sung by Kiri Te Kanawa, with the London Symphony conducted by Andrew Davis.

Zubin Mehta's assumption of the duties of music director of the New York Philharmonic means that he will now be heard on Columbia in addition to London. The Brahms Violin Concerto with Stern was mentioned above; with Pinchas Zuckerman, Mehta records a Bartok Violin Concerto and later puts on vinyl not only the Ravel orchestration of Mussorgsky's *Pictures at an Exhibition* (which he has already played in subscription series with the orchestra) but Ravel's *La Valse*. He will also go into the studio for Brahms' Second Symphony with the Philharmonic. Other than the *Lulu* the only announced recording of Pierre Boulez will be Elliott Carter's Symphony of Three Orchestras.

Unfortunately these days, the great Soviet pianist Sviatoslav Richter records less, but Columbia will issue a Schubert disc from him this year, which includes the A-flat Impromptu. And finally Columbia will issue the ninth complete *Nutcracker* and the third in its own catalogue. It should be an interesting one, though, because it is the Toronto Symphony conducted by Andrew Davis.

Thank You, Record World for

MAHLER: *Symphony No. 6/Karajan/BPO*

MAHLER: *Symphony No. 4/von Stade; Abbado/VPO*

MOZART: *Betulia Liberata/Finnila, Ahnsjo/Negri*

BARTOK: *Music for 2 Pianos/Bishop; Argerich*

ROSSINI: *Barber of Seville/Netherlands Wind Ensemble*

BEETHOVEN: *Late Sonatas/Pollini*

SCHUBERT: *String Quintet/Rostropovich/Melos Qt.*



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CLASSICAL

London Offerings Feature Mehta, Solti, Maazel

■ London Records over the last quarter-century has developed one of the great opera libraries of all time. 1979 seems slated to be the biggest year yet, certainly in its staggering opera line-up.

The double bill of *Cav-Pag*, starring Luciano Pavarotti, has already appeared, and the eagerly anticipated *Tosca* with the tenor will be on its way in the spring. This recording will have Mirella Freni (not only a compatriot nationally of Pavarotti but locally because they were born in the same town) in the title role, and Sherrill Milner as Scarpia, with Nicola Rescigno conducting. Pavarotti, of course, was seen on TV and heard on national radio in the role from the Met.

Leontyne Price, who has recently expanded the number of record companies for whom she records, will be heard in the opera (and with the cast) she is singing this month at the Metropolitan:

Ariadne auf Naxos. Edita Gruberova, Tatyana Troyanos and Rene Kollo sing major roles; the conductor, here but not at the Metropolitan, is Sir Georg Solti. This is Miss Price's first German opera on records or at the Metropolitan. It will be broadcast and should be a big seller.

Dame Joan Sutherland was too quiet in 1978; fortunately in 1979 she has two releases: *The Merry Widow* and Donizetti's *Lucrezia Borgia*, both conducted by her husband, Richard Bonyngé. The *Borgia* boasts Marilyn Horne and Giacomo Aragall. Recently Dame Joan told me, "I am absolutely crazy about *Lucrezia*," a feeling which should auger well for this recording.

Herbert Von Karajan comes back to London for another opera, this time *Le Nozze di Figaro*. Jose Van Dam will sing the title role with Ileana Cotrubus, Frederica Von Stade and Tom Krause in the

cast. Two other vocal pieces sound particularly thrilling, the fourth and final volume of Rachmaninoff songs with Elisabeth Soederstroem and Vladimir Ashkenazy, as will Marilyn Horne's version of Mahler's "Songs of a Wayfarer."

Ashkenazy this year will give us more Beethoven Sonatas and Chopin, two more volumes of the complete set of Beethoven Violin sonatas with Itzhak Perlman and some Mozart Concertos which he will play and conduct. London's other star pianist, Alicia de Larrocha, will celebrate her golden jubilee with an Emperor Concerto and a disc of Schubert and Schumann.

Sir Georg Solti will lead three orchestras for London this year, the usual Chicago Symphony and London Philharmonic, plus the Vienna Philharmonic. The last ensemble will be heard in a performance of Strauss' *Ein Helden-*

leben. With the Chicago the Maestro will lead Brahms' Requiem and Verdi's Four Sacred Pieces, while with the London Philharmonic Holst's *The Planets* and the aforementioned *Ariadne*.

Zubin Mehta, like Solti, will also be heard on London with two familiar orchestras, the Israel and Los Angeles Philharmonic. Highlights include five of the Schubert Symphonies, the Brahms First, a complete Tchaikovsky and several Beethoven Concertos. Another conductor who frequently appears on the London label, Lorin Maazel, this year will be heard with the Cleveland Orchestra in three separate discs: Prokofiev's Fifth Symphony, Debussy's *Iberia* and Nocturnes and Bizet's first and second *L'Arlesienne* Suites. Richard Bonyngé's Ballet offerings continue with a complete *Sleeping Beauty*, and Bernard Haitink will conduct the London in Shostakovich's 15th Symphony.

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CLASSICAL

Solo Discs Highlight RCA's 1979

■ In 1979 RCA uses its many artists in wide and inventive variety. Metropolitan Opera music director James Levine forges the next link in his Mahler cycle, the Sixth Symphony, and then leads two more records from the Ravinia festival, of which he is music director. The first is Mozart's chamber music and the second Stravinsky's "Les Noces" and *L'Histoire du Soldat*. The conductor also conducts what appears to be the major opera offering of the year for RCA, *Cavalleria Rusticana*. The novelty of the performances, besides Levine's conducting, will

be the Santuzza of Renata Scottò, who has yet to sing the role on stage. Turiddu is Plácido Domingo, who has not recorded the opera before despite his many fine performances of Turiddu in the theater. The tenor will also be heard on an album of arias for RCA.

RCA seems particularly concerned this year with solo records of both singers and instrumentalists. From its Erato subsidiary will come an album of Wagner arias sung, surprisingly enough, by Monserrat Caballe, and there will be four more volumes of Caruso, all prepared by the Stockham Computer Sound Process. As may be recalled, this is the very successful method for removing static and extra noises inherent in acoustic recording while not tampering with the originality of the voice. There will also be an album by Leontyne Price, but the repertory at this time has not been released. In the instrumen-

tal area there will be at least three more volumes of the Horowitz collection, including his virtuosic *Pictures at an Exhibition*, while two of RCA's brightest young pianists will be well represented. Peter Serkin has a solo Chopin album, and his chamber group, Tashi, will be heard in three selections of Anton Webern. Additionally, Emanuel Ax adds another concerto record to his fine Chopin, this time by Mozart, with Eduardo Mata and the Dallas Symphony.

In three separate installments the Cleveland Quartet will offer the complete quartets of Beethoven; there will be 11 lps in all. Meanwhile, the Guarneri will not be silent. They will be heard on one disc of Beethoven and Mendelssohn Quintets, with Pinchas Zukerman, and another devoted to Brahms.

For more years than anyone can remember Eugene Ormandy and the Philadelphia Orchestra have

recorded for RCA. This year seems particularly rich with Tchaikovsky's First Symphony already out and the Second and Third scheduled to appear. There will also be a seventh Dvorak Symphony, several records not yet able to be identified and a special commemorative compilation in October of Ormandy's 80th Birthday.

There will be plenty of Gold Seal issues, which in the past few years have yielded treasures lost in RCA's vaults, and the third album featuring the talents of New York-tenor Robert White. Though White will have Samuel Sanders again as his piano partner, his subject will not be Irish songs. Instead there will be the folk songs of Beethoven, and violinist Ida Kafavian will join Sanders in accompaniment. The record is important because it shows that RCA continues to support artists whom it launches. Such loyalty creates a public favorite.

VOX NEW

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Britten Work Tops Strong Philips Schedule

■ This year Philips, the Dutch company, rectifies what almost seems an ancient wrong. After 12 years of waiting, Jon Vickers' interpretation of Benjamin Britten's *Peter Grimes* will finally appear on records. Acclaimed in New York, London, and wherever else he has sung the role, Vickers has changed the whole vocal and dramatic concept of the character. Though the role was written for the lyric tenor of Peter Pears, Vicker's heroic interpretation, full of heartbreak and severe neuro-

ses, has become the world standard. The opera will be conducted by Colin Davis, whose interpretation at the Met in 1967 has never been surpassed, and Heather Harper and Norman Bailey will sing the important roles of Ellen Orford and Balstrode. All in all, this recording should be one of the most exciting of the year.

There will be no new additions this year to the company's best-selling Verdi Cycle, but the Haydn opera cycle will have a newcomer that might make more of a sales

success. It is *Armida*, one of the better-known works of the master. Jessye Norman will take on the supposedly Wagnerian title role; also in the cast will be Klaus Ahnsjoe and the American bass-baritone Samuel Ramey. The last, incidentally, has now appeared in nine Philips' albums; I hope in the near future he can be featured in a role such as Mefistofele in which he can properly star.

Two of Philips' major vocal art-
(Continued on page 67)

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Speight Jenkins, New York Post

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THE WHOLE PERFORMANCE WAS
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John Rockwell, New York Times

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Yuri Egorov

at Carnegie Hall
December 16, 1978



CLASSICAL

Smaller Labels Offer a Variety of Sounds

■ The news from Nonesuch and its chief, Tracy Sterne is all good for 1979. She is far happier with the levels of quality control achieved by her line, and hopes to issue more records in 1979 than in the two previous years.

This month should be highlighted by a big seller, Joan Morris and William Bolcom in Gershwin Songs. The two now record for other companies as well, but Nonesuch is their home base and from that company has come some of their grandest albums. Paul Jacobs, who this year handily won the keyboard critics' prize in *RW*, will be heard in the six Sonatinas for piano of Ferruccio Busoni. Also this month will come Jan DeGaetani singing Ravel's haunting Chansons Madecasses. She will be accompanied by Paul Kalish and a chamber ensemble; there will be Ravel instrumental pieces on the album too.

Later in the year Miss De Gaetani will be heard in two important recordings: a combination of Rachmaninoff and Chausson Songs and a Schumann record. The latter, accompanied by Kalish, will be songs and duets, and baritone Leslie Guinn will sometimes join with the mezzo-soprano. Kalish will have his solo day in the issuance of the fourth volume of Haydn's Piano Music, and Paul Jacobs will return to Debussy for the familiar "Estampes" and *Images, Books I and II*, plus the more unusual *Images* from 1894.

Sergiu Luca, whose Czech Violin music was such a success last year, will be heard in an album of 18th century violin sonatas, including Tartini's "Devil's Trill," and a record of Schubert with Joseph Kalichstein at the piano.

Nonesuch has had great success over the years with early music and in 1979 there will be lutenist Paul O'Dett playing music of William Byrd and John Dowland as well as one disc perhaps set up for next Christmas called "Christemase in Anglia," with the ensemble for early music led by Frederick Renz.

Quintessence Records, a division of Pickwick which specializes in releasing albums from Europe either not released before in the U.S. or issued in minor distribu-

tion, comes out next week with four important albums.

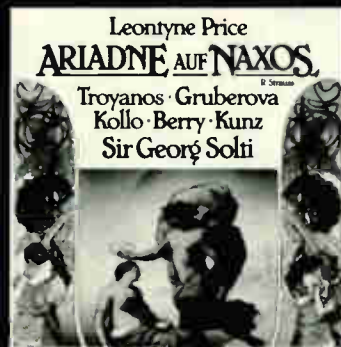
The first of three volumes of Flute Concertos which Jean-Pierre Rampal made for Seon Records in Germany will lead the list, followed by Gershwin's Rhapsody in Blue and Concerto in F played by Jerome Lowenthal, conducted by Oscar Dannon. The American trumpet virtuoso Don Smithers, whose work has not yet received sufficient play in this country as he makes his home in the British Isles, will be heard in concertos by Christoph Graupner and Franz Querfurth. There will also be an album of the Bach Orchestral Suites with the Collegium Aureum. In the spring Quintessence will come out with another in its original recordings of popular American pianists, Earl Wild. The first in this series, "Wild about Gershwin," was a big seller; now comes "Wild about Chopin" which will include among others the Fantasie-Impromptu and some familiar Polonaises. There will be a recording of Beethoven's First and Eighth symphonies under the leadership of Eugen Jochum, but the prospective big seller should be "Street Song." This Carl Orff piece, conducted by the composer in an arrangement he made with Gunild Keepman, features the Tolzer Boys Choir. This recording was released in the United States before through Harmonie Mundi, but Quintessence can give it a far better distribution.

Though plans for the fall are not now definite, Quintessence is delighted to announce that it will release some products from Melodia, including Kiril Kondrashin's recording of Mahler's Seventh Symphony.

Desmar Records made a significant imprint on *RW*'s 1978 Critics Awards. Planning for 1979 includes three pieces by the American pianist Richard Goode. Two Schubert records, the first with the A Major Sonata and the second the B-flat Sonata as major components, will be balanced by a Brahms recital. Nathaniel Rosen, the American Gold Medal winner in the cello division of

(Continued on page 67)

CLASSICAL GENIUS



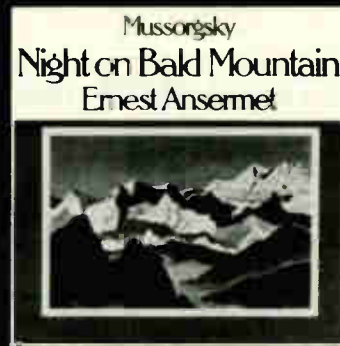
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Haydn: THE SEASONS—Cotrubas, Krenn, Sotin—Royal Philharmonic Orch.—Dorall OSA 13128

Beethoven: PIANO SONATA No. 21 (Waldstein); Schubert: FANTASY (Wanderer)—Ilana Vered SPC 21183

Stravinsky: PETRUSHKA—Vienna Philharmonic Orch.—Dohnányi CS 7106

Sullivan: THE ZOO; COX AND BOX—D'Oyly Carte Opera Company OSA 1171

THE STRAUSSSES—Vienna Philharmonic Orchestra—Boskovsky STS 15392

MENDELSSOHN QUARTETS—The Gabrieli Quartet STS 15397

MOZART SERENADES—Vol. 8—Vienna Mozart Ensemble—Boskovsky STS 15416

Haydn: PIANO SONATAS—Vol. 5—John McCabe STS 15428/31

Haydn: STRING QUARTETS—Vol. 7—Aeolian Quartet STS 15453/8

Schubert: SYMPHONIES Nos. 1 & 2—Vienna Philharmonic Orchestra—Kertesz STS 15473

Beethoven: SYMPHONY No. 7—Concertgebouw Orch. of Amsterdam—Kleiber STS 15474

Bach: CANTATAS—Vol. 20—Concentus Musicus Wien—Nikolaus Harmoncourt 26.35362

Handel: ALEXANDER'S FEAST—Concentus Musicus Wien—Nikolaus Harmoncourt 26.35440

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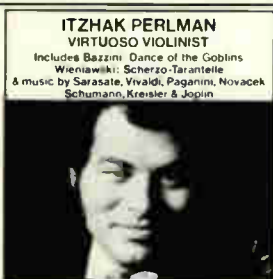


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4XS-37316 Stravinsky: Symphony of Psalms/Apollo (Abravanel)
4XS-37317 Milhaud: Protée/Les Songs (Abravanel)
4XS-37324 Romantic Piano Music (Pennario)
4XS-37456 Perlman-Virtuoso Violinist
4XS-37509 Glazunov: Peer Gynt (Blomstedt)
4XS-37523 Prokofiev: Classical Symphony (Previn)
4XS-37529 Beethoven: Symphony No. 4 (Jochum)
4XS-37530 Beethoven: Symphony No. 6 (Jochum)

4XS-37533 Tea for Two (Menuhin/Grappelli)
4XS-37535 Grieg: Peer Gynt (Blomstedt)
4XS-37547 Waidteufel: Waltzes, Al. 2 (Boskovsky)
4XS-37620 Koto Handel (New Koto Ensemble)

SERAPHIM
4X3G-6111 Saint-Saëns: Complete Music for Violin/Orchestra (Hoelscher)
4X3G-6112 Schubert: Complete Waltzes for Piano (Bordoni)
4XG-60249 Greensleeves-Folk Songs arranged by Vaughan Williams (Bishop)
4XG-60269 Gregorian Chant-Easter Liturgy/Christmas Cycle (Deiss)
4XG-60288 R. Strauss: Don Juan/Macbeth (Kempe)



CLASSICAL

Classical Awards (Continued from page 60)

kenazy as his piano partner. The other recording nominated, with one vote, was Schubert Sonatinas played by Arthur Grumiaux on Philips.

Since its inception two or three years ago the category of Best Recording for Brass or Woodwind artist has been severely contended. Desmar Records won its third award this year with the unusual disc called The Art of Richard Stoltzman, in which the young American clarinet virtuoso plays selections of Debussy, Honegger, Poulenc, and Saint-Saens, all with Irma Vallecillo at the piano. The rarely performed and exquisite Rhapsody for Clarinet and orchestra by Claude Debussy on Philips won a nomination; George Pieterston was soloist and Bernard Haitink conducted the Concertgebouw. Another wind player always present in any such voting is Heinz Holliger, who won a nomination this year for his recording of Telemann Sonatas and Partita on Philips.

Five Standard Chamber works were nominated this year with the winner the Schubert quintet in C on Deutsche Grammophon. The Melos String Quartet was joined on this recording by Mstislav Rostropovich, and their performance was not only ideally Romantic but also the only Schubert recording to win an award in a year in which so many concerts commemorated the 150th anniversary of the composer's death. Four other recordings were nominated: Bartok's Second and Sixth Quartets by the Tokyo String Quartet on DG, Dvorak's Quartet in E-flat and A-flat by the Gabriel Quartet on London, Haydn's Piano Trios by the Amadeo Trio on Titanic and Mendelssohn's Opus 18 and 87 on the Music from Marlboro Series on Columbia Records.

The Non-Standard Area found Philips' recording of Bartok's Sonata for Two Pianos and Percussion with Martha Argerich and Stephen Bishop as winner, while Berg's Chamber Concerto for Piano, Violin and 13 Winds on DG and Shostokovich's quartets Nos. 4 and 12 by the Fitzwilliam Quartet on L'Oiseau Lyre were nominated. The Berg Chamber Concerto, incidentally, had Pinchas Zukerman as violinist, Daniel Barenboim as pianist and employed the services of the newly

formed Ensemble InterContemporain of Paris under its director, Pierre Boulez.

For the Best Baroque work the panel chose what I think is the best recording available of Vivaldi's *Four Seasons*, found on Telefunken and played by the Concentus Musicus of Vienna, led by Nikolaus Harnoncourt. The recording is not just of the *Four Seasons* but of the complete Opus 8 called *Il Cimento dell'Armonia e dell'Invenzione*. Four other pieces were nominated, three by Handel. His *Acis and Galeten* on DG, with John Eliot Gardner conducting the English Baroque Soloists won a vote, as did the *Fireworks Music* conducted by Charles Mackerras on Angel and the *Water Music* conducted by Harnoncourt on Telefunken. Volume One of *Bach Organ Music* by Gustav Leonhardt on ABC also was nominated.

It is amazing how many new recordings still appear under the baton of David Munrow, whose tragic death took place almost three years ago. He must have spent his whole last year in the recording studio. At any rate we are the richer for his final burst of creative activity and this year for what we considered the Best Pre-1700 recording. His album Monteverdi's *Contemporaries* on Angel took the prize. Again four other albums were nominated, two of which are extremely unusual. The first was Charpentier's *Messe a La Minuit* on Desmar and the second Dufaille's *Mass and Motets* on ABC. The seventh book of Monteverdi's *Madrigals*, conducted by Raymond Leppard on Philips, and the recording of Purcell's *Dido and Aeneas*, also led by Leppard, were nominated.

In 1978 many fine lps were re-issued, our favorite being Guido Cantelli's recording of Franck's D Minor Symphony with the NBC Symphony on RCA. Philip's new Festivo series won two nominations, the Brahms Second conducted by Pierre Monteux and the Beethoven Violin Concerto, with Arthur Grumiaux as soloist. Philips records also received a nomination for its large set called *The Art of Eduard Van Beinum*, which traced the remarkable artistry of this conductor with the Concertgebouw. And one more album won a nomination, "Gold and

(Continued on page 67)

CLASSICAL

Classical Awards (Continued from page 66)

Silver—Music of Vienna" with Rudolf Kempe, conducting the Vienna Philharmonic.

EMI Set

Despite certain reservations on the technical work voiced by David Hamilton, there was a consensus that EMI's mammoth "Record of Singing" should receive the prize as Best Import. Despite the large number of records in this album and its high price, it is unfortunately now impossible to buy because every available copy disappeared soon after its appearance. It is to be hoped that EMI through Peters' International or through Angel, its own American outlet will make more of this amazing historical document available. The records allow us to hear many voices which have previously been only names on musty books and give a whole new perspective on the grand tradition of singing.

Netherland Ensemble

The final category, one originated last year, is called the Best Unclassifiable Recording. Five votes went to the Netherland Wind Ensemble realization of melodies from *The Barber of Seville*, on Philips, while Nonesuch's Christmas recording, "Sing We Noel," was nominated with one vote.

New World

As usual the critics panel gave some special citations. When the subject of New World Records came up, David Hamilton excused himself and left the room as he sits on the board of that organization. The six of us who remained, in appreciation of the wonderful work in the whole area of American music performed by New World, awarded the company a citation for "completing its 100-record project, thereby creating the basis for a history of American music in sound."

Small Companies

Other citations were discussed and rejected and finally one was adjusted, in good humor but not as a joke, for "all small recording companies for staying in existence for another year." With inflation in every area and the public firmly committed to familiar artists who most of the time record for big labels, it is remarkable how many small companies seem to make a cliff-hanging success with

unusual repertory and young artists. The seven of us wanted to show that we know how difficult such perseverance is.

Philips

(Continued from page 64)

The English mezzo-soprano will be heard in Italian opera arias with the Orchestra of the Academy of St. Martins-in-the-Fields, conducted by Neville Marriner, and the Spanish tenor has put together a recital of Zarzuela arias. One of Philips' most important artists, Chilean pianist Claudio Arrau, will be heard in Chopin's complete Nocturnes while violinist Arthur Grumiaux has recorded the Violin Sonata of Gabriel Faure.

Popular Conductors

A large number of the most recorded and popular conductors in the symphonic repertory appear almost exclusively for Philips. Neville Marriner, in addition to what was mentioned above, will be heard in three records of Haydn Symphonies and two Mozart Piano Concertos, with Alfred Brendel as soloist. Colin Davis conducts Tchaikovsky's ballet music for operas and also Beethoven's Mass in C; for both he uses his own Covent Garden Orchestra. The Mass has, among others, Christiane Eda-Pierre and Kurt Moll as soloists. The other major conductor on Philips' list is Bernard Haitink, who will be heard leading his own Concertgebouw orchestra in Debussy's *Images* and Tchaikovsky's Second Symphony, called "The Little Russian."

Known for its fidelity to the works of Antonio Vivaldi, Philips will issue four of his Motets, sung by Ely Ameling with the English Chamber Orchestra conducted by Vittorio Negri.

Smaller Labels

(Continued from page 65)

last summer's Tchaikovsky Competition in Moscow, will be heard in the Schumann's Complete works for Cello and Piano, with Doris Stevenson at the keyboard. From Ensayo, Desmar will import a recording of Carlo Bergonzi of Neapolitan songs, and the Boston Camerata, familiar from its "Sing We Noel" for Nonesuch, will be heard in a recording called "Roots of American Music."

Classical Retail Report

FEBRUARY 17, 1979
CLASSIC OF THE WEEK



TCHAIKOVSKY
1812 OVERTURE
DORATI
London

BEST SELLERS OF THE WEEK*

TCHAIKOVSKY: 1812 OVERTURE—Dorati—London
ANNIE'S SONG—Galway—RCA
BIZET: CARMEN—Berganza, Domingo, Abbado—DG
DONIZETTI: DON PASQUALE—Sills, Kraus, Caldwell—Angel
MASCAGNI, LEONCAVALLO: CAVALLERIA RUSTICANA, PAGLIACCI—Pavarotti—London
RENATA SCOTTO AND PLACIDO DOMINGO IN ROMANTIC LOVE DUETS—Columbia
FREDERICA VON STADE IN RECITAL—Columbia

SAM GOODY/EAST COAST

ANNIE'S SONG—RCA
BIZET: CARMEN—DG
MONTERRAT CABALLE SINGS SPANISH SONGS—London
MARIA CALLAS: THE LEGEND—Angel
DONIZETTI: DON PASQUALE—Angel
VON STADE: SONGS—Columbia
TCHAIKOVSKY: 1812 OVERTURE—London
TOMITA: THE BERMUDA TRIANGLE—RCA
VERDI: LA BATTAGLIA DI LEGNANO—Ricciarelli, Carreras, Gardelli—Philips
WELCOME SWEET PLEASURE: THE WAVERLY CONSORT—Columbia

KORVETTES/EAST COAST

ELLY AMELING: SOUVENIRS—Columbia
ANNIE'S SONG—RCA
DONIZETTI: DON PASQUALE—Angel
MASCAGNI, LEONCAVALLO: CAV & PAG—London
MOZART: CONCERT ARIAS—Blegen, Zukerman—Columbia
MUSSORGSKY: PICTURES AT AN EXHIBITION—Philip Jones Brass—Argo
SCOTTO & DOMINGO: DUETS—Columbia
VON STADE: SONGS—Columbia
TCHAIKOVSKY: 1812 OVERTURE—London
VERDI: OTELLO—Scotto, Domingo, Milnes, Levine—RCA

RECORD WORLD/TSS/NEW YORK

ANNIE'S SONG—RCA
BEETHOVEN: SYMPHONY NO. 5—Karajan—DG
BERNSTEIN: SONGFEST—DG
BOLLING: SUITE FOR VIOLIN AND JAZZ PIANO—Zukerman, Bolling—Columbia
MARIA CALLAS: THE LEGEND—Angel

MASCAGNI, LEONCAVALLO: CAV & PAG—London

BRAVO PAVAROTTI—London
LUCIANO PAVAROTTI: HITS FROM LINCOLN CENTER—London

TOMITA: THE BERMUDA TRIANGLE—RCA

UP IN CENTRAL PARK—Sills, Milnes, Rudel—Angel

SOUND WAREHOUSE/DALLAS

ELLY AMELING: SOUVENIRS—Columbia
MARIAN ANDERSON: SONG RECITAL—RCA

BIZET: CARMEN—DG

CHOPIN: WALTZES—Zimmermann—DG

DEBUSSY: PRELUDES, BOOKS, I, II—Jacobs—Nonesuch

DONIZETTI: DON PASQUALE—Angel

MASCAGNI, LEONCAVALLO: CAV & PAG—London

SCOTTO & DOMINGO: LOVE DUETS—Columbia

TCHAIKOVSKY: 1812 OVERTURE—London

VERDI: LA BATTAGLIA DI LEGNANO—Ricciarelli, Carreras, Gardelli—Philips

TOWER RECORDS/SAN DIEGO

BOLLING: SUITE FOR FLUTE AND JAZZ PIANO—Rampal, Bolling—Columbia
BOLLING: SUITE FOR VIOLIN AND JAZZ PIANO—Zukerman, Bolling—Columbia
PACHELBEL: KANON—Paillard—RCA
BRAVO PAVAROTTI—London
LUCIANO PAVAROTTI: HITS FROM LINCOLN CENTER—London
RAMPAL AND LASKINE PLAY JAPANESE MELODIES FOR FLUTE AND HARP—Columbia
SCOTTO & DOMINGO: LOVE DUETS—Columbia
TCHAIKOVSKY: 1812 OVERTURE—London
TOMITA: THE BERMUDA TRIANGLE—RCA
UP IN CENTRAL PARK—Sills, Milnes, Rudel—Angel

ODYSSEY RECORDS/ SAN FRANCISCO

BEETHOVEN: SYMPHONIES NOS. 1, 2—Karajan—DG
BRUCH: VIOLIN CONCERTO—Accardo—Philips
HUMPERDINCK: HANSEL AND GRETEL—Popp, Fassbinder, Solti—London
MOZART: LAST SYMPHONIES—Paillard—RCA
PUCCINI: MADAMA BUTTERFLY—Scotto, Domingo, Maazel—Columbia
RAMPAL AND LASKINE PLAY JAPANESE MELODIES FOR FLUTE AND HARP—Columbia
SCOTTO & DOMINGO: LOVE DUETS—Columbia
VON STADE: SONGS—Columbia
TCHAIKOVSKY: 1812 OVERTURE—London
WELCOME SWEET PLEASURES: THE WAVERLY CONSORT—Columbia

* Best Sellers of the Week are determined by the stores listed above and plus the following: King Karol/New York, Cutler's/New Haven, Discount Records/Washington, Record & Tape Collectors/Baltimore, Rose Discount/Chicago, Radio Doctors/Milwaukee, Cactus/Houston, Tower Records/San Francisco, Tower Records/Los Angeles, and Tower Records/Seattle.

WPIX

(Continued from page 22)

thetic kind of rock. The basic criteria is that you have to have the roll to go along with the rock because you need it to help the flow.

"We play a lot of oldies, but we do not sound like an oldee station because there is a pretty heavy current rotation that consists of proven artists, artists who are selling locally, and those that are hot with albums and singles in the top 50," Piasek continued. There are also a lot of songs we play by new rock and roll artists that have yet to make it on the fact that their music is tremendous."

Piasek refrains from using the term AOR, or what has become "all over the road" to define the sound of the station, but prefers to let the music imply an "Elvis to Elvis" approach, "kind of like top 40 in 1965 when most of the music, if not all of the music was rock and roll. Now at least one half of it is disco. We're a rock and roll station which means we play what is probably the lowest common denominator in music. Everybody between 15 and 40 has grown up with rock and roll music, so it's like a mainstay, a staple of a generation."

The response so far has been encouraging according to Piasek who has received both hate mail and love letters with the positive responses far greater than the negative. Most of the stronger hate letters have been concerned with the station's "record breaking weekends" where records by more pop-oriented artists are literally broken in the name of rock and roll.

"It may not happen every weekend, but more 'record breaking weekends' will probably pop up in the future," Piasek promised. As opposed to the "record breaking weekends," WPIX gives records away to listeners during the week with an hourly promo called the "Better Than Late Nite TV Offer." "We have been giving away real strong rock and roll records by artists we have been playing a lot of—The Rolling Stones, Elvis Costello, Dire Straits, Blondie and the Blues Brothers among others. The list of giveaways will match our current rotation."

No Major Record

Another of the station's new special programs is the "No Major Record Show" where tapes and privately pressed records by local groups are aired every Saturday morning. Another program which has already garnered a good response is the weekly New Rock and Roll Show where the best of the new records—both domestic and import—are played with listener reactions weighed for the

possibility of giving the song a chance to enter into a full rotation. "We have been playing a lot of imports," Piasek said, "because they sell well in New York. Proportionately, the Rachel Sweet album may sell as well as the Billy Joel album. The stores are sold out, even if they only had 25 copies to start with. The imports are sold out, and you just can't buy the record in New York right now. The velocity and proportion of the sales indicate it's a hot album, so even if it's not readily available to the public, we'll have it in a heavy rotation and play it as much as a Rod Stewart or Billy Joel."

The question of whether New York is ready for WPIX's rock and roll format will be answered later this year with the next ratings, but Piasek is already sure it has

caught up with New York's long standing progressive rocker, WNEW-FM, a station that likewise received disappointing ratings last time out. "I'm not programming against WNEW-FM," Piasek emphasized. "I don't need that 1.7 when I've already got a 1.4. I doubt we'll milk that 1.7 which could possibly leave them with nothing and us something like a 3.5. I do think a lot of people who listen to rock and roll music on NBC, ABC, 99X and WNEW-FM to an extent will appreciate a station that is totally dedicated to rock and roll. While those stations may play a synthesis of disco, rock and MOR in trying to please as many different factions of the audience at the same time, we'll continue to try to just hit the basic tastes of the people who grow up with rock and roll."

Radio Replay (Continued from page 22)

than knowing that it's started, and that's not knowing when it's over.

COME ON DOWN TO ATLANTIS: I can hear the bags packing, and some of the guys doing the same. On a sad note about the McIntyre music and radio convention on the island of Atlantis, Stan (Prelude) Hoffman won't be able to make it because of the height requirement. Another no show is the Big Apple Brass. Due to perform, their instruments, I'm told, would rust up before the first note was played. On the lighter side, the enthusiasm is running high for this industry get-together. A special coupon is being prepared for those wishing not to attend; a fair warning is that if you don't return the coupon, then you must attend. Since this is a business that has fallen prey to rumors in the past, let me clear a nasty one that's going around: the island of Atlantis is a surface island with very pleasant accommodations for a large convention. The island's biggest hotel is the Scuba Arms, and this will be convention headquarters. The nearby Marlin Inn will house the overflow crowd. The charm and the elegance has to be seen to be appreciated. There's no need for air conditioning, just air. August 32nd is the date, Atlantis is the place, so you have plenty of time to learn how to swim.

Atlantic Inks Henry Paul Band



The Henry Paul Band has been signed to a long-term, exclusive worldwide recording contract with Atlantic Records. The announcement was made by Atlantic president Jerry Greenberg and senior vice president Michael Klentfner. The six-man band is led by Henry Paul, former guitarist/vocalist with the Outlaws. Hailing from Florida, the complete line-up of the band is: Henry Paul, Jim Fish (lead guitar, vocals), Billy Crain (lead guitar, vocals), Barry Rapp (keyboards, vocals), Wally Dentz (bass, vocals) and Bill Hoffman (drums). The debut Henry Paul album, entitled "Grey Ghost," is planned for release in early spring 1979. Shown at the signing ceremonies at Atlantic Records' New York City headquarters are, from left: Atlantic senior vice president Michael Klentfner, Henry Paul Band manager Joe Sullivan, Henry Paul, and Atlantic president Jerry Greenberg.

Capitol Albums Set

■ LOS ANGELES—Capitol Records announced the release of six lps on February 19. Included among the releases are: "Three He arts," Bob Welch; "One Night Stands," Teaze; "'Til Tomorrow Comes," Raul de Souza; "Out of the Long Dark," Ian Carr; "Come Softly," Barooga Bandit; and "The Hitter (Music from the Motion Picture)."

Album Analysis

(Continued from page 8)

Cars (Elektra) at #60, picking up at both rack and retail; the Babys (Chrysalis) at #61 with retail; Angela Bofill (Arista/GRP) at #62, with initial sales on both coasts now spreading to the southeast and the midwest; Bell and James (A&M), at #63 with retail; Hot Chocolate (Infinity) at #64; and Lakeside (Solar) at #65. Also in the sixties, Third World (Island) moves 34 places to #68 bullet with retail strength, while Chuck Brown and the Soul Searchers (Source), with retail sales strong on the east coast and in the midwest and southwest, jumps to #69 bullet.

There are several more very strong moves in the seventies, including Joe Sample (ABC), up 56 places to #70 bullet, Tavares (Capitol), up 39 places to #71 bullet, Patrice Rushen (Elektra), up an enormous 60 places to #74 bullet, and Salsoul's "Instant Funk" collection, with a 64 point jump to #75 bullet. All four of these albums are doing well at retail; Sample combines jazz and pop, while Rushen combines jazz and r&b and Tavares combines pop and r&b.

Aside from the Bee Gees, the highest new chart entry this week belongs to the Jefferson Starship (RCA), at #81 bullet with early retail sales. Rounding out the bullets in the top 100 are Head East (A&M) at #83, Nazareth (A&M) at #90 and Voyage (Marlin) at #99.

Singles Analysis

(Continued from page 8)

tions and moves into the New Orleans and Miami markets this week; The Jacksons (Epic) #62 bullet; Bob Welch (Capitol) #64 bullet; Toto (Columbia) #65 bullet; Eddie Rabbitt (Elektra), still #1 country, #66 bullet here; Herbie Mann (Atlantic) #67 bullet; Parliament (Casablanca), strong in Cleveland and spreading, #68 bullet; Chic (Atlantic), #53 bullet BOS, and #71 bullet here; Gary's Gang (Col), #38 bullet BOS and #73 bullet here; Cher (Casablanca), added at Y100 and 96X, #74 bullet; Linda Ronstadt (Asylum) #76 bullet and Kim Carnes (EMI-America) #89 bullet.

Software Technology

By LEN FELDMAN

■ BEWARE OF HIGH VOLTAGE! Much has been written, in this column and elsewhere, about the importance of keeping records free of dirt and dust, and as a dealer, you probably carry one or more record cleaning products, not to mention record preservatives, stylus cleaning brushes, liquids and what-have-you. It may come as something of a surprise to you to learn that even when records are completely free of dirt and dust, they can still emit annoying pops, crackles and clicks when they are played. While often such pops and clicks are the result of permanent imperfections in the record grooves themselves (brought about through previous mis-handling or even pressed into the mint-condition records themselves) that is not always the reason for such noises.

Most modern lp discs are pressed from poly-vinyl chloride (PVC), a plastic material which happens to be an excellent electrical insulator. As you may remember from your high-school physics experiments, a good electrical insulator is also a good retainer of electrical or electrostatic charges. We are all familiar with what happens when you walk across a rug in the low-humidity conditions of your heated home in the winter-time and then touch a metal doorknob or any other object which is directly connected to "ground." The spark that occurs, besides providing you with an annoying shock, is often intense enough to be heard.

The same sort of charge builds up on vinyl records. What's more, the electrostatic charge built up on records can be quite large, often measuring thousands of volts! The mere act of pulling a record out of its paper or plastic coated sleeve can induce a charge of between 4000 and 8000 volts on the surface of a typical disc. What makes matters even worse is that this electrical charge is not uniformly distributed over the record. Some sectors of the disc may have higher voltage charges while others may have a lower charge distribution. Furthermore, depending upon what has caused the build-up of voltage, a disc may be positively charged, negatively charged or even charged with two polarities (at different points on the record) at the same time.

The presence of high-voltage charges on a disc has three deleterious effects upon record playing. If the charge is high enough at certain points on a disc, when the cartridge stylus comes along it may offer a path to ground for the high charge and the "spark" of the discharge will be heard through the loudspeakers resulting in those pops and ticks we were talking about. In addition, as you will recall from those school experiments, when you have a highly charged surface it will attract non-charged or oppositely charged lightweight particles—in this case dust and dirt particles which are present in the air around us. So, a highly charged disc is more susceptible to getting dust particles into the grooves which, in turn, leads to further groove damage as the stylus grinds those particles into the record groove.

Finally, if the charge is strong enough, it can even attract the cartridge/stylus assembly being used to play discs, effectively increasing the downward tracking force of the tonearm by a measurable amount and thereby further contributing to increased record wear.

NEUTRALIZING STATIC CHARGE: There are a variety of products on the market which are designed to neutralize, or at least substantially reduce the static charge which builds up on the surfaces of vinyl discs. At least three different categories of product come to mind. There are anti-static solutions which can be applied to the surface of the disc. Examples are Quietone, by Audio-Kare, Audio-Technica's anti-static record-cleaning fluid (Catalog AT-608), Fidelitone's Record Care Kit (which includes an anti-static fluid) and the C.E. Watts NF Anti-Static Formula Fluid. Many of the cleaning fluids intended primarily for record cleaning also contain small amounts of anti-static solutions which tend to reduce the disc's susceptibility to high voltage charges as well.

The second type of static neutralizer is one which attempts to discharge the voltage build-up by providing a conductive electrical path through which the charge can be dissipated. Nuclear Products 3C500 Static Master, for example, consists of a soft-hair retractable brush with a polonium element designed to both neutralize static and remove dust from records. Decca's Record Cleaner system includes an arm-

type dry cleaner with 20,000 conductive carbon fibre bristles with a ground wire connected to the associated audio amplifier of the system for a static "drain" or discharge path.

The third type of static charge reducer might best be described as an "ionic" destaticizer. Perhaps the best known of these is the Zero-stat, offered by Discwasher. Physically, the Zerostat resembles a futuristic hand-gun. When the trigger is squeezed, millions of positively charged ions are emitted. Aimed at the surface of the record, these positive ions neutralize what negative voltage build-up there is on a disc. When the trigger is released, an equal number of negatively charged ions is emitted and these take care of any positive charge that might be present on the surface of the record. More recently, Empire Scientific, the people best known for their line of phono cartridges, introduced a similar gun-shaped product which they call Audio-Groomee Static Eliminator that works on pretty much the same principle as the Zero-Stat from Discwasher.

Some companies have attacked the problem of static build-up on records in quite another way. Instead of providing a means for the static build-up to be neutralized, these products aim to reduce the static build-up while the record is on the turntable in the first place. 3M company, for example (makers of Scotch brand recording tape) have just introduced what they call a Dustguard Turntable Mat. This mat is made of a special foam that conducts static electricity. The pad's center hold brings it into contact with the center spindle (which is presumably connected to ground through the physical structure of the turntable system) thereby providing a ground surface beneath the record, reducing charge on the surface of the record and reducing dust attraction.

In a similar vein, Discwasher offers their D-Stat II Mat, a very thin fiber turntable mat which polarizes the record surface to reduce static buildup during record playback.

Shure Brothers, in their recently introduced V-15 Type IV cartridge, address the problem of static by incorporating a multi-purpose damped carbon-fibre brush-like affair right to the body of the cartridge. The conductive fibers ride a bit ahead of the stylus and not only help to damp out arm-resonance and improve tracking with warped records, but also serve as a conductive path through which static voltage charges can leak off to ground.

Ball Corporation, who make the record preservative Sound Guard, recently introduced a simple little device which can indicate the presence of a charge on the surface of a record quite effectively and sells for less than \$2.00. If nothing else, if you keep one of these handy Sound Guard Static Detectors handy at your service counter and demonstrate just how "charged up" your discs are (by pulling them from their sleeves before you sell them) you may not only sell one of these inexpensive charge detectors to your serious customers but will probably sell them one of the many de-staticizers we have been discussing in the bargain.



Disco File *(Continued from page 35)*

gaining disco disc fidelity for its album mix of horns, vibraphone and semi-falsetto male chorus. The tom-tom and tambourine hook returns frequently, with an undulating guitar figure and deft strings to keep energy levels peaking. **Ollie Baba's** "Stomp Your Feet" (6:45) is also sticking right in there with vibrant vocals and handclaps, tempering funk with a drive and flow not unlike "Contact." The concluding percussion passage suggests remix possibilities, but deejays like Better Days' **Toraine** "Tee" **Scott** like it as is.

"Shake Your Body (Down to the Ground)" (7:59) by the **Jacksons** is also transcribed as is from the "Destiny" album, for Epic disco disc, written and produced by the group and making reference to **Stevie Wonder's** synthesizer bass line and Ronald Isley's excited chokes and gasps in **Michael Jackson's** lead. **Wild Fantasy's** "Africa," remixed on Midsong, now timing 8:49, with a new edited break and tag that sends the cut off with lots more bottom. I'm still amazed by that percussion break.

COPY WRITES

(A Report on the Music Publishing Scene)

By PAT BAIRD

■ MORE NOTES FROM MIDEM: The ever gracious **Spencer Davis**, recording himself in L.A. for the first time in quite a while, signed to produce several artists he heard at MIDEM, among them **Melanie Johnson**. **Davis** also finished some publishing business on his older, and suddenly very active, publishing catalogue . . . **Stig Anderson's** Polar Records picked up the distribution rights for the soundtrack to **Jack Fishman's** "Just A Gigolo." **Anderson** also placed the Swedish group **Circle of Friends** with record companies in Canada and Japan and polished plans for **ABBA's** upcoming, and first, tour of Canada and the U.S. . . . **David Wilkes** of MLO Music, who was obviously negotiating too long, offered the following "Ode to the Subpublisher" . . . "Poor, poor pitiful me/I haven't made my guarantee/How about that fourth year free/poor, poor pitiful me." © No Cross Collateral Music. Take a break, David.



SIGNINGS: Well-known New York writer **Richard Supa** has resigned with Screen Gems-Colgems-EMI which continues his five-year tenure with the company. He's pictured here at the piano with (from left) professional manager **Bob Currie**, VP and director of professional activities **Paul Tannen** and assistant professional manager **Michele Kaplan** . . . **Dave Loggins** recently re-signed his exclusive agreement with MCA Music and is shown here (at left) with MCA/Nashville's **Jerry Crutchfield** . . . **L'il Queenie & The Perculators**, a big group in New Orleans, has signed with Almo Music vice president **Chuck Kaye** . . . **Billy Terrell**, writer and producer of **Gary Criss'** "Rio De Janeiro" lp and single, has signed a co-publishing deal with MCA Music . . . **Fred Mollin**, producer of **Dan Hill's** "Sometimes When We Touch," has signed a co-publishing deal with Chappell . . . The Bug Music Group will administer **James Williamson's** Strait James Music (he was with **The Stooges**) and Bug and **Leo Kottke's** Bilt Publishing have signed MCA recording artist **John Hiatt** to a songwriting agreement.

HAPPY: **Spencer Proffer's** Pasha Music House studios in Los Angeles, with Proffer as resident producer, is hopping. The new **Dave Lambert** lp (he was the lead guitarist of the **Strawbs**) was just completed with **John Entwistle** on bass and **Danny Seiwell** on drums. Proffer co-wrote seven of the songs. Also, work has just begun on the next **Affan Clarke** album for Atlantic . . . Chappell writer/artists **Mark** and **Alec Piskunov** will make their classical U.K. debuts Feb. 16 as feature soloists with the Royal Philharmonic, **Mstislav Rostropovich** conducting . . . The first album by April/Blackwood's **Trillion** (Epic) is bulleting this week at #110 on the RW Album Chart . . . **Kim Carnes**, a writer with a half-dozen covers over the past year, has signed with **Stan Blum's** Image Management Company. Her first album, "St. Vincent's Court," was just released on EMI-America . . . **Barry Mann** and **Cynthia Weil** contributed their writing skills to three Grammy nominated records: **George Benson's** "On Broadway" for best R&B Performance/Male; **Dan Hill's** "Sometimes When We Touch" for Best Pop Performance/Male, and **Dolly Parton's** "Here You Come Again" for Best Country Performance/Female. Mann's first single in some time, "Almost Gone," was released by Warner Brothers this week.

GOOD WORKS: **Michael Nesmith's** Pacific Arts Records will release an album to benefit the Greenpeace/Save the Whales Organization entitled "Don't Fight the Seas." Songs will be donated by Nesmith, **Tanya Tucker**, **Paul Winter**, **Celebration**, **Charles Lloyd** and a new
(Continued on page 83)

Diener on ABC Sale

(Continued from page 3)

of management and ownership changes prior to Diener's elevation to the presidency. With an apparent top level corporate struggle over whether the media giant should divest itself of its recording holdings, Diener now concedes the climate within the company has been an anxious one for much of the past year.

Gauntlet of Rumors

"These people have gone through a hellish seven months," he said of the recent gauntlet of ABC rumors. "By now, they're veterans. I think it's a credit to them from a personal point of view, not just a professional one, that they've continued to get the job done." Although he allows that MCA's role won't be clear until the end of the regulatory waiting period now in effect, Diener views ABC Records' country, r&b and jazz holdings as bringing added depth of repertoire to MCA's total music package, and further cites MCA's current aggressive growth as a new advantage for label acts.

"There's the feeling here that a logical decision has been made," he says of the response to the deal, "and now [the staff] are ready to return full-time to their job, without having to worry about the latest rumor." For the time being at least, any new speculations on administrative consolidation and the elimination of duplicate functions are premature, he reminds, pointing to the government requirement that MCA begin active supervision only after approval is conferred. Right now, "absolutely no" staff changes are contemplated by Diener himself.

Staff Activity

"The atmosphere here is very high right now," he continues. "Situations like this tend to do one of two things: they either disintegrate the organization, or the people band together. I think that's what's happened here." Although he declines any predictions of the eventual MCA takeover plan, and how it will affect existing ABC Records staff and structure, he points to new releases by Rufus, Poco, Joe Sample and other label acts as evidence of the staff's activity, noting early chart and airplay acceptance despite the pressure of the label sales.

Solidarity

"It's easier to work with something that you know the full extent of, than with a situation you don't really know anything about," he philosophizes, adding that the solidarity of key staffers

in the wake of the sale "is really a very special thing."

Absorption of Acts

Although Diener concurs that "An obvious speculation has been the thought that MCA will try to market the labels together around the world, to unify their market presence abroad, country by country," he feels assumptions that ABC acts will be directly absorbed into MCA and Infinity is premature, not only because of the regulatory wait, but because of MCA's current push to broaden its talent base and, in so doing, its share of market. Here in the U. S., a multiple label format generally assists signing strategy by providing a larger number of a&r portals. "While it may be logical to assume there will be changes, it's equally logical to note that it's better to have two strong labels competing," he concludes.

Settle Simon Suits

(Continued from page 3)

coming film written by and starring Simon.

Masters

The rights to the masters of Simon's four solo albums will revert to the artist under the settlement, reportedly after six years for all but "Greatest Hits, Etc.," Simon's most recent album, the rights to which will reportedly revert to him after eight years.

Simon's suit against Columbia alleging improper accounting of record sales and royalty payments is still pending.

WEA Nash. Meets

(Continued from page 38)

stressed the need for revised, up-to-date sales and marketing efforts with country product.

Other Personnel

In addition to the WEA personnel in attendance, Mark Maitland, national singles sales manager, Warner Bros.; Lou Maglia, Elektra/Asylum national singles sales manager; Norm Osborne, national country promotion director for Elektra/Asylum; Ewell Roussell, director of marketing and sales (country) for Elektra/Asylum; Henry Caldwell, national promotion marketing coordinator for Atlantic; Alan Young, E/A southeastern regional promo rep; and Teddy Acosta, Larry Yasgar's secretary, were also at the meeting. While in Nashville for the meetings, the group also went to an Elektra/Asylum country recording session, a showcase at the Exit/In, the Country Music Hall of Fame and Museum, and the Grand Ole Opry.

RECORD WORLD BLACK ORIENTED MUSIC

Soul Truth

By BASIL NIAS

■ NEW YORK—Personal Pick: "Love Ballad" **George Benson** (Warner Bros.). George's cover of this popular ballad is an excellent rendition of the old hit made famous by LTD. George has taken the song in another direction however: the tempo is speeded up and the Benson vocal touch has been applied. Even with the changes, the aesthetic value of the song is still there. Another monster for the Benson connection.

Rapp/Metz Management Ltd. is planning an international Disco Exposition in New York. The Exposition will be held at the N.Y. Coliseum June 21-24. It will feature displays and exhibits from all facets of the disco phenomenon. Internationally known disco stars will be appearing each night, and in addition there will be door prizes given away. Public admission will be \$5.00 a day, and there will be special tickets available at nights for \$15.00 for the entire four days. For further information contact **Stephen Metz** at 581-6162.

The legendary "Jocko" **Henderson** who, during the fifties and sixties, was one of the most important figures in the communications field, has resurfaced with a frontal assault on the record industry—this time as an artist. Henderson was a pioneer in the communica-



Gloria Gaynor and Roy Ayers, Polydor recording artists, recently shared the bill at New York's Beacon Theatre. Shown (from left) backstage are: (standing) Jim Collins, director, promotion; Sonny Taylor, vice president, special markets; Randy Roberts, national singles sales; Linwood Simon, Ms. Gaynor's manager; Roy Ayers; Gloria Gaynor; Harry Anger, senior vice president, marketing; Cynthia Cox, national secondaries promotion; David Steel, national disco promotion; Jim Del Balzo, national college promotion; Dr. Ekke Schnabel, senior vice president, business affairs; (kneeling) Freddie Perren, Ms. Gaynor's producer; Frankie Crocker, program director, WBL5; and Rowena Harris, eastern regional promotion, special markets.

tions field and was one of the first blacks to have his own television show during the **Alan Freed** era in N.Y. Jocko has incorporated his famous rap and interlaced it with contemporary jazz and disco rhythms to form what may be the biggest black novelty record since "Bertha Butt." The record is released on Jocko's own label and is one of the most requested records on WDAS in Philadelphia.

CHART ACTION

Ariola is enjoying one of the biggest single successes in the company's history with the smash single on **Amii Stewart's** version of "Knock On Wood," which debuted on our BOS chart as the Chart-maker of the Week last week. Arista is popping their buttons over the success of their new group, **G.Q.**, which debuted last week at 63 (bullet) and advanced to 51 (bullet) this week. Other records that are showing significant progress are: "I Got My Mind Made Up," by **Instant Funk**, 14 (bullet) (strong disco/black base); "Da Ya Think I'm Sexy," **Rod Stewart** (pop/disco/black base); "I Will Survive," **Gloria Gaynor**, 17 (bullet) (pop/black/disco); "Fire," **Pointer Sisters**, 21 (bullet) (pop/black base); "He's The Greatest Dancer," **Sister Sledge** 26 (bullet) (disco/black/pop); "Dancin'," **Grey and Hanks**, 32 (bullet)

(Continued on page 83)

Black Oriented Album Chart

FEBRUARY 17, 1979

- C'EST CHIC**
CHIC/Atlantic SD 19209
- THE BEST OF EARTH, WIND & FIRE, VOL. 1**
ARC/Columbia FC 35647
- MOTOR BOOTY AFFAIR**
PARLIAMENT/Casablanca NBLP 7125
- HERE, MY DEAR**
MARVIN GAYE/Tamla T 364 LP2 (Motown)
- 2 HOT!**
PEACHES & HERB/Polydor PD 1 6172
- CROSSWINDS**
PEABO BRYSON/Capitol ST 11875
- "WANTED" RICHARD PRYOR LIVE IN CONCERT**
Warner Bros. 2BSK 3264
- BUSTIN' OUT OF 7 SEVEN**
RICK JAMES/Gordy G7 984R1 (Motown)
- LOVE TRACKS**
GLORIA GAYNOR/Polydor PD 1 6184
- THE MAN**
BARRY WHITE/20th Century Fox T 571 (RCA)
- CHERYL LYNN**
Columbia JC 35486
- SHOT OF LOVE**
LAKESIDE/Solar BXL1 2937 (RCA)
- GET DOWN**
GENE CHANDLER/20th Century Fox/Chi Sound T 578 (RCA)
- LIVE AND MORE**
DONNA SUMMER/Casablanca NBLP 7119
- BUSTIN' LOOSE**
CHUCK BROWN AND THE SOUL SEARCHERS/Source SOR 3076 (MCA)
- DESTINY**
JACKSONS/Epic JE 35552
- ENERGY**
POINTER SISTERS/Planet P1 (Elektra/Asylum)
- BOBBY CALDWELL**
Clouds 8804 (TK)
- EVERY 1'S A WINNER**
HOT CHOCOLATE/Infinity INF 9002
- JOURNEY TO ADDIS**
THIRD WORLD/Island ILPS 9554 (WB)
- MADAM BUTTERFLY**
TAVARES/Capitol SW 11874
- LIGHT OF LIFE**
BAR-KAYS/Mercury SRM 1 3732
- INSTANT FUNK**
Salsoul SA 8513 (RCA)
- NUMBERS**
RUFUS/ABC AA 1098
- BLONDES HAVE MORE FUN**
ROD STEWART/Warner Bros. BSK 3261
- CRUISIN'**
VILLAGE PEOPLE/Casablanca NBLP 7118
- SMOOTH TALK**
EVELYN "CHAMPAGNE" KING/RCA APL1 3466
- BELL & JAMES**
A&M SP 4728
- CLEAN**
EDWIN STARR/20th Century Fox T 559 (RCA)
- SOMEWHERE IN MY LIFETIME**
PHYLLIS HYMAN/Arista AB 4602
- CUT LOOSE**
HAMILTON BOHANNON/Mercury SRM 1 3762
- PATRICE**
PATRICE RUSHEN/Elektra 6E 160
- BRITE LITES/BIG CITY**
FATBACK/Spring SP 1 6721 (Polydor)
- SPIRITS HAVING FLOWN**
BEE GEES/RSO RS 1 3041
- YOU FOOLED ME**
GREY & HANKS/RCA AFL1 3069
- ADVENTURES OF CAPTAIN SKY**
CAPTAIN SKY/AVI 6042
- ANGIE**
ANGELA BOFILL/Arista GRP GRP 5000
- SWITCH**
Gordy G7 980R1 (Motown)
- CHAKA**
CHAKA KHAN/Warner Bros. BSK 3245
- T-CONNECTION**
Dash 30009 (TK)

PICKS OF THE WEEK

ALTON McCLAIN & DESTINY

Polydor PD-1-6163



This is going to be one of the big surprises of '79. This talented female group has been honing its skills on the road with Millie Jackson and is now ready to show the world what it can do. Comparisons will be made between this group and the Supremes of the early '60s, and they won't be too far off.

LONELY DANCER

VAN McCOY
MCA-3071



Van has been at the forefront for quite some time as an innovator and talented conductor/arranger. This collaboration with Charles Kipps is probably his most significant contribution since the Hustle. Van has a track record that would make Secretariat blush, and this is another in that fine tradition.

SUPER MANN

HERBIE MANN—Atlantic SD19221



Herbie has always been a pioneer in music from his "Memphis Underground" to his "Push" albums. This venture into disco is nothing new to him; he was one of the first to do a fusion/disco venture with Barrabas' "High Kick." The true difference on this album is the production of Patrick Adams and the PA System. Listen to "Etagui."

DAMON

DAMON HARRIS—
Fantasy/WMOT F-9567



Damon is the former lead singer for the Temptations and Impact. This is his second album to date, and it looks like it could be the one that he's been looking for. Talent has never been one of Damon's weak points. The production on this album is a remarkable improvement over the debut's.

Record World

Black Oriented Singles

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

FEB. 17	FEB. 10		WKS. ON CHART
1	2	SHAKE YOUR GROOVE THING PEACHES & HERB Polydor 14514	15
2	1	I'M SO INTO YOU PEABO BRYSON/Capitol 4656	13
3	6	BUSTIN' LOOSE CHUCK BROWN & THE SOUL SEARCHERS/ Source 40967 (MCA)	10
4	4	AQUA BOOGIE PARLIAMENT/Casablanca 950	12
5	3	LE FREAK CHIC/Atlantic 3519	18
6	9	NEVER HAD A LOVE LIKE THIS BEFORE TAVARES/ Capitol 4658	12
7	5	GET DOWN GENE CHANDLER/20th Century Fox/ Chi-Sound 2386 (RCA)	17
8	7	I DON'T KNOW IF IT'S RIGHT EVELYN "CHAMPAGNE" KING/RCA 11386	16
9	12	IT'S ALL THE WAY LIVE LAKESIDE/Solar 11380 (RCA)	11
10	27	DA YA THINK I'M SEXY? ROD STEWART/Warner Bros. 8724	4
11	10	EVERY 1'S A WINNER HOT CHOCOLATE/Infinity 50002	13
12	11	TOO MUCH HEAVEN BEE GEES/RSO 913	12
13	15	LIVIN' IT UP (FRIDAY NIGHT) BELL & JAMES/A&M 2069	15
14	20	I GOT MY MIND MADE UP (YOU CAN GET IT GIRL) INSTANT FUNK/Salsoul 2078 (RCA)	8
15	8	WHAT YOU WON'T DO FOR LOVE BOBBY CALDWELL/ Clouds 11 (TK)	17
16	17	NOW THAT WE FOUND LOVE THIRD WORLD/Island 8663 (WB)	16
17	24	I WILL SURVIVE GLORIA GAYNOR/Polydor 14508	5
18	25	CONTACT EDWIN STARR/20th Century Fox 2396 (RCA)	6
19	22	HANG IT UP PATRICE RUSHEN/Elektra 45549	9
20	23	OH HONEY DELEGATION/Shadybrook 1048 (Janus/GRT)	8
21	26	FIRE POINTER SISTERS /Planet 45901 (Elektra/Asylum)	6
22	13	SEPTEMBER EARTH, WIND & FIRE/ARC/Columbia 3 10854	14
23	29	HEAVEN KNOWS DONNA SUMMER WITH BROOKLYN DREAMS/Casablanca 959	5
24	14	GOT TO BE REAL CHERYL LYNN/Columbia 3 10808	22
25	21	YMCA VILLAGE PEOPLE /Casablanca 945	15
26	36	HE'S THE GREATEST DANCER SISTER SLEDGE/Cotillion 44245 (Atl)	5
27	32	SOMEWHERE IN MY LIFETIME PHYLLIS HYMAN/Arista 0380	8
28	28	SHOOT ME (WITH YOUR LOVE) TASHA THOMAS/ Atlantic 3542	10
29	18	TAKE THAT TO THE BANK SHALAMAR/Solar 11379 (RCA)	20
30	16	FREE ME FROM MY FREEDOM BONNIE POINTER/Motown 1451	14
31	33	YOU MAKE ME FEEL (MIGHTY REAL) SYLVESTER/Fantasy 846	9
32	40	DANCIN' GREY & HANKS/RCA 11460	5
33	19	LOVE VIBRATION JOE SIMON/Spring 190 (Polydor)	12
34	38	WHAT'S YOUR SIGN GIRL? MR. DANNY PEARSON/ Unlimited Gold 14000 (CBS)	9
35	39	AT MIDNIGHT T-CONNECTION/Dash 5048 (TK)	5
36	42	KEEP IT TOGETHER (DECLARATION OF LOVE) RUFUS/ ABC 12444	3

37	31	I'M EVERY WOMAN CHAKA KHAN/Warner Bros. 8683	20
38	43	KEEP ON DANCIN' GARY'S GANG/Columbia 3 10884	5
39	44	POPS, WE LOVE YOU ROSS, GAYE, ROBINSON & WONDER/Motown 1455	5
40	47	SHAKE YOUR BODY (DOWN TO THE GROUND) JACKSONS/ Epic 8 50656	5
41	35	HOLY GHOST BAR-KAYS/Stax 3216 (Fantasy)	13
42	48	YOU CAN'T WIN MICHAEL JACKSON/Epic 8 50654	4
43	49	JUST THE WAY YOU ARE BARRY WHITE/20th Century Fox 2395 (RCA)	5
44	46	I'LL DANCE BAR-KAYS/Mercury 74039	8
45	37	TOO LATE MANDRILL/Arista 0375	9
46	52	I WANNA BE CLOSER SWITCH/Gordy 7163 (Motown)	4
47	54	A FUNKY SPACE REINCARNATION MARVIN GAYE/Tamla 54298 (Motown)	3
48	45	YOU CAN DO IT DOBIE GRAY/Infinity 50003	8
49	55	SPANK JIMMY "BO" HORNE/Sunshine Sound 1007 (TK)	4
50	56	HAVEN'T STOPPED DANCING YET GONZALEZ/Capitol 4674	3
51	63	DISCO NIGHTS (ROCK FREAK) G. Q./Arista 0388	2
52	58	DON'T IT MAKE IT BETTER BILL WITHERS/Columbia 3 10892	3
53	66	I WANT YOUR LOVE CHIC/Atlantic 3557	2
54	62	KNOCK ON WOOD AMII STEWART/Ariola 7736	2

CHARTMAKER OF THE WEEK

55	—	I DON'T WANT NOBODY ELSE (TO DANCE WITH YOU) NARADA MICHAEL WALDEN Atlantic 3541	1
56	51	HEAT OF THE BEAT ROY AYERS/WAYNE HENDERSON/ Polydor 14523	6
57	67	FREAK THE FREAK THE FUNK (ROCK) FATBACK BAND/ Spring 191 (Polydor)	2
58	59	HOLD YOUR HORSES FIRST CHOICE/Gold Mind 4017 (RCA)	3
59	65	SAY THAT YOU WILL GEORGE DUKE/Epic 8 50660	2
60	30	LOVE DON'T LIVE HERE ANYMORE ROSE ROYCE/ Whitfield 8712 (WB)	16
61	34	IS IT STILL GOOD TO YA ASHFORD & SIMPSON/ Warner Bros. 8710	13
62	60	WONDER WORM CAPTAIN SKY/AVI 225	13
63	—	I WANNA WRITE YOU A LOVE SONG DAVID OLIVER/ Mercury 74043	1
64	41	INSANE CAMEO /Chocolate City 016 (Casablanca)	9
65	—	(YOU BRING OUT) THE BEST IN ME DELLS/ABC 12440	1
66	72	IT MUST BE LOVE ALTON McCLAIN & DESTINY/Polydor 14532	2
67	—	LIFE IS A DANCE CHAKA KHAN/Warner Bros. 8740	1
68	—	WALKING THE LINE EMOTIONS/Columbia 3 10874	1
69	64	SINNER MAN SARAH DASH/Kirshner 8 4278 (CBS)	5
70	50	ZEKE THE FREAK ISAAC HAYES/Polydor 14521	9
71	69	LOVE CHANGES MOTHER'S FINEST/Epic 8 50641	13
72	73	IT'S MUSIC DAMON HARRIS/Fantasy-WMOT 848	3
73	—	TURN ME UP KEITH BARROW/Columbia 3 10901	1
74	68	EVER READY LOVE TEMPTATIONS/Atlantic 3538	12
75	57	LET'S DANCE TOGETHER WILTON FELDER/ABC 12433	10

PD-2446

ALTON McCLAIN & DESTINY
IT MUST BE LOVE



ALTON McCLAIN & DESTINY'S
FIRST SINGLE IS A HIT. JUST LISTEN.
ON POLYDOR RECORDS AND TAPES.

Produced by Frank Wilson
for Speedy Life Productions

PD 14532

**"IT MUST BE LOVE"
AT FIRST LISTEN.**

RECORD WORLD JAZZ

By ROBERT PALMER

■ Alto saxophonist Arthur Blythe is a special talent, and New York's jazz critics and discriminating listeners have been aware of that fact since he moved here from Los Angeles in the mid-seventies. But despite making several albums with Chico Hamilton and a record of his own for India Navigation, Blythe hasn't quite come across on records. It seemed to this writer for some time that he played better as a sideman. Certainly his live appearances with leaders as diverse as Hamilton, Lester Bowie and Jack DeJohnette were rarely less than brilliant, while with his own groups he tended to hold back.

Now, suddenly, Blythe is well-represented on records by not one but two new releases. "Lenox Avenue Breakdown" (Columbia), produced by Bob Thiele, is a tour-de-force. Working with a uniquely structured septet (alto sax, flute, tuba, guitar, bass, drums and percussion), Blythe lays down a program of four airy originals that is both inventive and accessible. James Newton, the phenomenal young flutist, shines on the album, as does drummer Jack DeJohnette. The second release by Blythe, "Bush Baby" (Adelphi), was recorded in 1977. He is accompanied only by tuba and congas so the focus is squarely on his liquid, virtuosic alto. This is a fine album, but "Lenox Avenue Breakdown" is a fresher and more mature piece of work.

Speaking of first-rank alto saxophonists, Marion Brown was at New York's Public Theater last week fronting a straight-ahead quartet and performing tunes associated with the late Johnny Hodges. On his recent album, "Passion Flower," dedicated to Hodges, he plays lyrical, creamy alto backed by Stanley Cowell, Reggie Workman and Roy Haynes. So far the album is only available in Japan, on the Baystate label; it would be a worthwhile item for an American label to pick up . . . Meanwhile, Sweet Earth Records (P.O. Box 821, Northampton, Mass. 01060), the company whose initial release was Brown's solo saxophone album, has released a second album, "Earthly Delights" by bassist David Wertman . . . Tenor saxophonist Frank Lowe leads an

eleven-piece orchestra on his latest release, "Lowe and Behold," available from Musicworks, P.O. Box 421, Andover, N.J. 07821. The music is in a bag Lowe refers to as out-traditionalist, and it features Joseph Bowie, Butch Morris, Phillip Wilson and Eugene Chadbourne, among others . . . In addition to the Arthur Blythe album, Adelphi (P.O. Box 288, Silver Spring, Maryland 20907) has also released "Fat Doggie" by saxophonist Greg Alper.

Joe Turner, the clarion-voiced blues shouter, shares his latest Pablo release, "Everyday I Have the Blues," with saxophonist Sonny Stitt and guitarist Pee Wee Crayton. The other new Pablo releases are "Jousts," an album of out-takes from Oscar Peterson's duet sessions with trumpeters Roy Eldridge, Harry Edison, Dizzy Gillespie, Jon Fad-dis and Clark Terry that nevertheless maintains an unflinchingly high standard; "My Mama Pinned a Rose on Me" by pianist Mary Lou Williams; and "All Blues" by pianist Ray Bryant's trio . . . ECM's three new releases are "Enrico Rava Quartet" by the Italian trumpeter, with Roswell Rudd being his blustery, marvelous self on trombone; "Three Day Moon" by bassist Barre Phillips; and "The Touchstone" by the English trio Azimuth (Kenny Wheeler, Norma Winstone and John Taylor).

Hardly a column passes without our reporting more new records from the folks at Inner City. The nicest one this time out is "Moods," a two-record set by pianist Mal Waldron. One record finds Mal working with Steve Lacy and Terumasa Hino in a sextet, the other is devoted to solo piano explorations of some of Waldron's most enduring themes, including "Duquility" and "Soul Eyes." The other new Inner City releases are "Effervescent" by the stride pianist Joe Turner; "Dune" by reedman Sam Morrison; and "Survival Themes" by ex-Miles Davis guitarist Reggie Lucas . . . New releases available through the New Music Distribution Service (6 West 95th Street, New York, N.Y. 10025) include "Tori," a sparkling Brazilian-flavored session by flutist Lloyd McNeill; "Bionic Saxophone" by the formidable Andrew White; "New York Collage" by the very fine violinist Billy Bang and his Survival Ensemble; and "School" by saxophonist John Zorn and guitarist Eugene Chadbourne . . . Concord Records (P.O. Box 845, Concord, California 94522) has released "Live at the Century Plaza" by the big band of drummer Frankie Capp and pianist Nat Pierce, featuring vocals by Joe Williams, and "Raincheck" by the Louis Bell-son quintet, featuring 19-year-old saxophone prodigy Ted Nash . . . Saxophonist Dennis Solee and trumpeter George Tidwell, two leading lights of the NJP label, 1108 17th Avenue South, Nashville, Tenn. 37212.

Tape Pirate Found Guilty

■ CHICAGO — David Heilman, president of E-C Tape, will be sentenced on March 21 after being found guilty on 18 counts of copyright infringement for willfully duplicating recordings of copyrighted musical compositions.

Eight additional infringement counts were dropped, as were five counts of mail fraud. Heilman faces a maximum jail sentence of

18 years and/or a fine of \$18,000.

The government had charged that Heilman continued to infringe on musical copyrights up to early 1976, although he had lost a previous court case in which he had attempted to restrain government prosecution, and although other courts in other cases had ruled such practices illegal.

ASCAP Signs Patrice Rushen



It's obviously one for all and all for one as ASCAP signs Elektra/Fusion recording artist Patrice Rushen. Shown at the offices of Tentmakers, Rushen's management company, just after concluding the deal are (from left) Michael Gorfaine, ASCAP membership representative; Ron Nadel, Tentmakers; Patrice Rushen; and John Mahan, western regional executive director, ASCAP.

The Jazz LP Chart

FEBRUARY 17, 1979

- TOUCH DOWN**
BOB JAMES/Columbia/Tappan Zee
JZ 35594
- REED SEED**
GROVER WASHINGTON, JR./Motown
M7 910R1
- FLAME**
RONNIE LAWS/United Artists UA
LA 881 H
- CHILDREN OF SANCHEZ**
CHUCK MANGIONE/A&M SP 6700
- PATRICE**
PATRICE RUSHEN/Elektra 6E 160
- WE ALL HAVE A STAR**
WILTON FELDER/ABC AA 1109
- ALL FLY HOME**
AL JARREAU/Warner Bros. BSK 3229
- CARMEL**
JOE SAMPLE/ABC AA 1126
- ANGIE**
ANGELA BOFILL/Arista GRP GRP 5000
- MILESTONE JAZZ STARS IN CONCERT**
Milestone M 55006 (Fantasy)
- EXOTIC MYSTERIES**
LONNIE LISTON SMITH/Columbia
JC 35654
- PAT METHENY GROUP**
ECM 1 1114 (WB)
- SECRET AGENT**
CHICK COREA/Polydor PD 1 6176
- MR. GONE**
WEATHER REPORT/ARC/Columbia
JC 35358
- INTIMATE STRANGERS**
TOM SCOTT/Columbia JC 35557
- JUNGLE FEVER**
NEIL LARSEN/Horion SP 733 (A&M)
- STEP INTO OUR LIFE**
ROY AYERS/WAYNE HENDERSON/
Polydor PD 1 6179
- LEGENDS**
DAVE VALENTIN/Arista GRP GRP 5001
- SPACE**
GEORGE BENSON/CTI 7085
- COSMIC MESSENGER**
JEAN-LUC PONTY/Atlantic SD 19189
- SECRETS**
GIL SCOTT-HERON & BRIAN JACKSON/
Arista AB 4189
- IMAGES**
THE CRUSADERS/ABC AA 6030
- FEELS SO GOOD**
CHUCK MANGIONE/A&M SP 4658
- LIVE**
RETURN TO FOREVER/Columbia JC 35281
- SUPER MANN**
HERBIE MANN/Atlantic SD 19221
- THE BEST OF NORMAN CONNORS
& FRIENDS**
Buddah BDS 5716 (Arista)
- SOFT SPACE**
THE JEFF LORBER FUSION/Inner City
IC 1056
- CHUCK, DONALD, WALTER &
WOODROW**
THE WOODY HERMAN BAND/Century
Cr 1110
- THANK YOU . . . FOR F.U.M.L.
(FUNKING UP MY LIFE)**
DONALD BYRD/Elektra 6E 144
- CARNIVAL**
MAYNARD FERGUSON/Columbia
JC 35480
- LEGACY**
RAMSEY LEWIS/Columbia JC 35483
- STREAMLINE**
LENNY WHITE/Elektra 6E 164
- YOU SEND ME**
ROY AYERS/Polydor PD 1 6159
- THE BLUE MAN**
STEVE KHAN/Columbia JC 35539
- ANIMATION**
CEDAR WALTON/Columbia JC 35572
- MIND MAGIC**
DAVID OLIVER/Mercury SRM 1 3747
- ME, MYSELF AN EYE**
CHARLES MINGUS/Atlantic SD 8803
- JOURNEY TO DAWN**
MILTON NASCIMENTO/A&M SP 4719
- THREE DAY MOON**
BARRE PHILLIPS/ECM 1 1123 (WB)
- CRY**
JOHN KLEMMER/ABC AA 1106

RECORD WORLD LATIN AMERICAN

Record World en Mexico

By VILO ARIAS SILVA

■ MEXICO—Ni en su propia tierra España, **José Domingo** ha tenido tanto éxito como autor e intérprete, como el que está teniendo en México. Una de sus más recientes creaciones "Motivos," lanzada por el sello Melody, se colocó arrolladoramente en el primer lugar de popularidad, y las ventas, llegan a cifras que lo ubican claramente entre los cantantes de mayor simpatía del consumidor en la actualidad. Este triunfo de **José Domingo**, viene a compensar la fé que desde el primer momento le tuvo **Nacho Morales**. Aún recuerdo lo que me dijo cuando llegó de España . . . "He firmado a un artista que debe de triunfar en México, y vamos a trabajar por lograrlo." Nacho no se equivocó y tanto **José Domingo** como Melody, están obteniendo lo que se merecen. El artista, por la calidad que derrocha y la compañía que dirigen **Nacho Morales** y **Enrique de Noriega**, por el brillante trabajo promocional. ¡Felicitaciones!

Barrera

"Solo la SACM—Sociedad de Autores y Compositores de México—unpuede recaudar los derechos de ejecución pública," así lo afirmó **Carlos Gómez Barrera**, Director General de la SACM, al tener respuesta de la Sub Dirección Jurídica del Derecho de Autor de la Sec. de Educación Pública, cuyo texto dice lo siguiente: Como lo solicita, desde luego se hace constar que esa Sociedad de Intrés Público, es la única Sociedad Autoral de autores y Compositores de obras musicales,

con letra ó sin ella en la República Mexicana, constituida conforme a la legislación nacional de la materia, que se encuentra registrada en el Registro Público del Derecho de Autor que lleva esta dependencia, bajo el número uno, a fojas uno del libro número catorce, correspondiente a la inscripción de las actas constitutivas, estatutos y asambleas de las sociedades de autores, intérpretes o ejecutantes, inscripción de fecha 25 de Julio de 1948; por ende, es la única sociedad autoral en su ramo con las atribuciones que establece el artículo 98 de la Ley Federal de Derechos de Autor.

Para estar en condiciones de atender los puntos de interpretación jurídica referidos en su escrito de cuenta, agradeceremos se sirvan remitirnos los ejemplares autorizados de los contratos a que alude en el segundo párrafo de dicho escrito y de todas las actuaciones que en su caso se hayan practicado respecto de los mismos. Firma, el Sub Director Jurídico, **Nicolás Pizarro Macías**. Por lo tanto, tomando como base esta contestación oficial, la SACH a enviado notificaciones a todas las compañías discográficas, con la finalidad de que actualicen los pagos de los derechos de ejecución pública que fueron al surgir la otra sociedad llamada SOMDI.

Ahora solo queda una interrogante, ¿Que hará SOMDI?, por que según sus dirigentes, todas las bases legales estaban a su favor.

Latin American Album Picks

TODO COMENZO

BETTY MISSIEGO—Alhambra ACS 45

Nueva producción de Betty Missiego a cargo de Fernando Moreno, en la cual se luce la genial interprete peruana con arreglos de R. Ferro y J. D. Navarro en "Todo comenzó" (J. J. Pericón), "Tu primera entrega" (Moreno-Fabbri), "Amiga mía" (Jimenez-Almla), "Amado mío" (Moreno-Fabbri) y "Tú me preguntaste" (Moreno-Fabbri).

■ Produced by Fernando Moreno, superb Peruvian singer Betty Missiego in a beautiful package of ballets. "Todo comenzó," "Oh! que solo estoy" (Pericón), "Yo quisiera" (Moreno-Navarro) and "Amado mío."

(Continued on page 76)

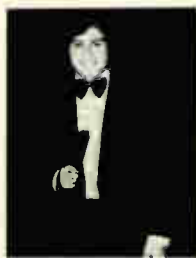
Desde Nuestro Rincon Internacional

By TOMAS FUNDORA

(This column appears first in Spanish, followed by an English translation)



Billy Pontoni



Estela Nunez



Willie Colon

■ Sin lugar a dudas, ha sido MIDEM este año (el evento que agrupa a la mayoría de la industria discográfica mundial cada año en Cannes, Francia) quizás el más exitoso de todos. Un emjambre de gente de nuestro mundillo colmaba los pasillos, salones, elevadores, escaleras y cuanto espacio existe en el Palacio de Convenciones de la bella ciudad Francesa, a orillas del Mediterraneo. Entre el ir y venir de gentes se distinguía cierta influencia del Español. España acudió, como siempre en masa. Latinoamérica se destacó, como siempre, pobremente. Vi amigos de Colombia, Argentina, Venezuela, Mexico y muy contados del resto. La emotividad principal resultaron las negociaciones en música "disco." Todo el mundo andaba vendiendo o comprando "disco." Fué el comentario general. Las reuniones en las cuales se trataron los problemas de piratería y derechos de autor fueron interesantes. No solo por los asuntos tratados, que se tocaron superficialmente y sin gran valentía, sino por la asistencia de algunas célebres personalidades presentes que daba pena verlas sentaditas, donde no debieran estar por la archi-conocida actuación que les identifica.

Pero bueno, eso es la industria discográfica. De tanto excusar conductas, sale todo el mundo excusado y en ello se comete el error primordial que da al traste con todos los planes y proyectos. Hay gente en los campos discográficos y editoriales, que merecen ser señalados con el dedo y echados de cualquier sitio, donde se practiquen, se comenten o se planeen prácticas de conducta moral, ética o profesional. Con una lluvia helada constante, que caracterizó este año todo el evento, con la mayoría de los hoteles ofreciendo solo "colchas adicionales" por lo cruento del frío y la mayoría de los cuartos de los célebres hoteles "helados hasta la médula" (el mío era una nevera en el Martín Hotel) y con la presencia de muchas gentes que uno a veces no quisiera ver, adornadas con sus intriguillas y chismecillos pseudo profesionales, este año me pregunté varias veces, alentado por el colmo de las desesperaciones: . . . ¿Qué hago aquí . . . Dios Mio?

Y entonces . . . el abrazo de viejos amigos, la oportunidad de disfrutar la alegría de los que lucen con probabilidades de cerrar buenos negocios (los que se cierran, cristalizan después pero casi nunca allí), los planes de confabularnos contra los malos, la inmensa satisfacción de oír producto nuevo, nuevos artistas, posibles éxitos y naturales fracasos, ver a los que están má "flacos" y a los que lucen "inflados." Los cuentos, las charlas interminables hasta altas horas de la noche. La oportunidad de estar entre los nuestros, con todos los defectos y las virtudes. La profunda alegría de los que "tienen el éxito seguro en la mano." Los nuevos proyectos, el chisme hiriente de unos y la verdad cruda de otros. Todo ello borra cada año la experiencia anterior y como figuras disciplinadas nos unimos al desfile MIDEM cada año, sin considerar las veces que nos juramos; "este será mi último." Porque así somos, todos locos y en nuestra locura, soportamos la terrible agonía de estar en Cannes (en invierno) toda una semana. Porque en toda familia hay buenos y malos, locos y loquísimos, tontos y vivos, mediocres

(Continued on page 75)

LATIN AMERICAN HIT PARADE

Popularidad (Popularity)

McFarland, Cal.

By KXEM (ELEAZAR GARCIA)

1. **SABOR AMOR**
JORGE VARGAS—Ariel
2. **LOS MANDADOS**
VICENTE FERNANDEZ—Caytronics
3. **MIS OJOS TRISTES**
JUAN GABRIEL—Pronto
4. **SIEMPRE MAS Y MAS**
MANDELLA TORRES—Caytronics
5. **Y LAS MARIPOSAS**
JOAN SEBASTIAN—Musart
6. **PIENSA EN MI**
LORENZO SANTAMARIA—Latin Intl.
7. **ME GUSTAS TU**
BANDA MACHO—Caytronics
8. **DEJAMELO**
MARIANA ROSALES—Caytronics
9. **LUZ MARIA**
RAMIRO LEIJA—Fama
10. **VENGO A VERTE**
MERCEDES CASTRO—Musart

Napa, Cal.

By KVYN (ROBERTO ROJAS)

1. **DESESPERADAMENTE ENAMORADA DE TI**
PUNTO CUATRO
2. **YO QUISIERA SR. LOCUTOR**
VERONICA CASTRO
3. **YA NO TE QUIERO**
SALVADOR'S
4. **NO LASTIMES MAS**
ROCIO DURCAL
5. **QUE COSA TAN LINDA**
OSCAR D'LEON Y SU SALSA MAYOR
6. **EL VIENTO, LA BRISA Y TU RECUERDO**
GRUPO VENUS
7. **COMO TU**
LUPITA D'ALESSIO
8. **OH, QUE GUSTO DE VOLVERTE A VER**
RIGO TOVAR
9. **LA DE LA MOCHILA AZUL**
PEDRITO FERNANDEZ
10. **RIOS DE BABILONIA**
LOS MATEMATICOS

Chicago

By WOJO (JUAN MONTENEGRO)

1. **SIN TU CARINO**
FANIA ALL STARS—Columbia
2. **CANTO AL AMOR**
SONORA PONCENA—Inca
3. **DULCE HABANERA**
CELIA CRUZ Y WILLIE COLON—Vaya
4. **SOY SALSERO**
MACHITO ORCHESTRA—Coco
5. **HAPPY TOGETHER**
PETE & SHEILA ESCOVEDO—Fantasy
6. **SALUD, DINERO Y AMOR**
ORQUESTA NOVEL—Fania
7. **SALUDO LOS PAPINES DE CUBA**
LOS PAPINES '77—GOL
8. **LA MANZANA (THE BIG APPLE)**
SOCIEDAD 76—Borinquen
9. **SI QUIERES VIVIR BIEN**
TIPICA IDEAL—Coco
10. **KRIOLA**
SAMBA SOUL—RCA

San Antonio

By KCOR (SALVADOR GARZA)

1. **EL PORRO DE JAIME**
CHALO CAMPOS—Latin
2. **YO QUISIERA SR. LOCUTOR**
VERONICA CASTRO—Peerless
3. **LAS CUENTAS CLARAS**
CHELO—Musart
4. **CORAZON HERIDO**
AREA 8—Atlas
5. **VIVIR ASI ES MORIR DE AMOR**
CAMILO SESTO—Pronto
6. **NO TE OLVIDES DE MI**
ROBERTO CARLOS—Caytronics
7. **DE VEZ EN VEZ**
VICTOR ITURBE—Atlas
8. **COMO TU**
LUPITA D'ALESSIO—Orfeon
LOLITA DE LA COLINA—RCA
9. **Y LAS MARIPOSAS**
JOAN SEBASTIAN—Musart
10. **ALMA DE NADIE**
VICTOR ITURBE—Atlas

Ventas (Sales)

New York

1. **NO TE OLVIDES DE MI**
ROBERTO CARLOS—Caytronics
2. **ESTE AMOR DE LOS DOS**
TOMMY OLIVENCIA—Inca
3. **LA JUMA NO. 2**
CONJUNTO QUISQUEYA—Liznel
4. **SIFMBRA**
RUBEN BLADES—Willie Colon—Fania
5. **POR MUCHAS RAZONES TE QUIERO**
PALITO ORTEGA—International
6. **VIVIR ASI ES MORIR DE AMOR**
CAMILO SESTO—Pronto
7. **FLOR DE MAYO**
CELIA CRUZ—Pacheco—Vaya
8. **LO SIENTO MUCHO**
SOPHY—Velvet
9. **LOS MELONES**
BONNY CON KENTON—Algar
10. **JULIANA**
CUCO VALOY Y LOS VIRTUOSOS—Discolor

Puerto Rico

1. **SILENCIO**
JOSE LUIS—TH
2. **PERDONAME**
JOHANNA ROSALY—Velvet
3. **VIVIR ASI ES MORIR DE AMOR**
CAMILO SESTO—Pronto
4. **SONGORO CONSONGO**
HECTOR LAVOE—Fania
5. **SIFMBRA**
RUBEN BLADES—W. Colon—Fania
6. **LA PODA DE ELLA**
BOBBY VALENTIN—Bronco
7. **NO HAY VUELTO ATRAS**
SALSA FEVER—TH
8. **MI FRACASO**
JUAN GABRIEL—Pronto
9. **EL PROGRFISO**
APOLLO SOUND—Fania
10. **LOS MELONES**
BONNY CON KENTON—JEB

Mexico

By VILO ARIAS SILVA

1. **COMO TU**
LUPITA D'ALESSIO—Orfeon
2. **MI FRACASO**
JUAN GABRIEL—Ariola
3. **MOTIVOS**
JOSE DOMINGO—Melody
4. **Y LAS MARIPOSAS**
JOAN SEBASTIAN—Musart
5. **YO QUISIERA SR. LOCUTOR**
VERONICA CASTRO—Peerless
6. **VIVIR ASI ES MORIR DE AMOR**
CAMILO SESTO—Ariola
7. **EL PEPDON DE LA HIJA DE NADIE**
YOLANDA DEL RIO—RCA
8. **LO PASADO, PASADO**
JOSE JOSE—Ariola
9. **PORRES NINOS**
JOSE BARETTE Y EL MIRAMAR—Accion
10. **AMOR SE ESCRIBE CON LLANTO**
ELIO ROCA—Polydor

Argentina

By CENTRO CULTURAL

1. **EL AÑO VIEJO**
GEORGIE DANN—Epic
2. **BRINDA CONMIGO**
VIOLETA RIVAS—Microfon
3. **POR TI**
SERGIO DENIS—Phonogram
4. **RASPUTIN**
BONEY M.—RCA
5. **HAY QUE VENIR AL SUR**
RAFFAELLA CARRA—Epic
6. **BAILANDO CON MI SOMBRA**
ANDY GIBB—Phonogram
7. **D'IME ABUELITO**
HEIDI—RCA
8. **PARA VIVIR UN GRAN AMOR**
CACHO CASTANA—Microfon
9. **GREASE**
FRANKIE VALLI—Phonogram
10. **TE EXTRANO**
ROLLING STONES—EMI

Nuestro Rincon *(Continued from page 74)*

y distinguidos y al igual que en todas las reuniones familiares, allá vamos cada año, a reunirnos con "nuestra familia" . . . que no es más que eso MIDEM . . . Pero, este año, me ha prometido solemnemente . . . ¡Este ha sido mi último año en la Marcha Internacional de las Industrias del Disco y la Música!

Me comunica **Artemisa Moreno Ayala** su designación como Gerente Internacional de Ariola, México. ¡Mis felicitaciones, Artemisa! . . . Se celebrará los días 23 y 24 de Febrero en el "Hotel El Tropicano," de San Antonio, Texas, una reunión entre Alarm West y Alarm East (las asociaciones que agrupan los fabricantes y distribuidores de discos en Estados Unidos) y los Sres. **Stanley Gortikov**, presidente y **Jules Yarnell**, abogado de la RIAA (Asociación de la Industria Discográfica de Estados Unidos) para tratar los grandes problemas y situaciones planteadas por la piratería del disco en Estados Unidos, dentro de las fronteras de Estados Unidos y México. Los problemas a tratar son todos graves y requieren soluciones inmediatas.

Lanzó Caytronics un nuevo long playing del cantante colombiano **Billy Pontoni** titulado "Ayer, hoy y siempre" y a **Estela Nuñez**, de México en "Para toda la vida," larga duración lanzado bajo el sello Pronto . . . **Ralph Mercado** y **Ray Avilés** presentarán su "Tercer Evento de Salsa" en el Radio City Music Hall de Nueva York, el día 10 de Febrero. Se presentará **Tito Puente** con su Orquesta en un "Tributo a Beny Moré," presentando las voces de **Cheo Feliciano**, **Santitos Colón**, **Ismael Quintana**, **Adalberto**, **Santiago**, **Hector Casanova**, **Nestor Sanchez**, **Junior Gonzalez** y **Luigi Texidor**. Se presentará también especialmente a la gran **Celia Cruz**. Otro de los grandes créditos en el evento será la presentación de **Willie Colón** y **Rubén Blades** y el "Ralph New and his Salsa Disco Revue," que abrirá el espectáculo.

Without the slightest doubt, MIDEM this year (the event that brings together the majority of the worlds' record industry each year in Cannes, France), has been the most successful one by far. A mass

of personalities from our world filled the halls, salons, elevators, stairways, and any existing space in the Convention Palace of the beautiful French city on the coast of the Mediterranean Sea. With the coming and going of people one could detect the Spanish influence. Masses of people, like always, came from Spain. Latin America, like always, stood out poorly. I saw friends from Colombia, Argentina, Venezuela, Mexico and very few from the rest of the Latin American countries. The principal emotional moment resulted from the negotiations of "disco" music. Everyone was selling or buying disco.

The meetings on the problems of piracy and on authors rights were quite interesting. Not so much for the points involved, which were touched superficially and without great courage, but by the assistance of some well known personalities who were sitting there, when they should not even have shown up at all due to their well known actions in the past. But that's the record industry. By forgiving actions, everyone ends up forgiven and through this the error is made of putting aside the original plans and projects. There are people in the recording and publishing fields that deserve to be pointed at and thrown out of anywhere where there are practices, comments or plans that involve moral conduct, whether they be ethical or professional.

Caytronics has released a new lp by Colombian singer **Billy Pontoni** entitled "Ayer, hoy y siempre" and a new lp released on Pronto by **Estela Nuñez**, "Para toda la vida" . . . **Ralph Mercado** and **Ray Aviles** will be presenting their "Tercer Evento de Salsa" at Radio City Music Hall in New York on February 10th. **Tito Puente** with his Orquesta will present "Tributo a Beny Moré," with the voices of **Cheo Feliciano**, **Santitos Colón**, **Ismael Quintana**, **Adalberto Santiago**, **Hector Casanova**, **Nestor Sanchez**, **Junior Gonzalez** and **Luigi Texidor**. There will also be a special presentation by the great **Celia Cruz**. Another great event will be the presentation of **Willie Colón** and **Rubén Blades** and "Ralph Lew and his Salsa Disco Review," which will open the show.

TMS Label Debuts

■ LOS ANGELES — Record producer and personal manager Thomas Schieno has formed TMS Records.

Schieno serves as president of the new label, and Barney Fields, a promotion executive for Capitol, Mercury, Famous, Paramount and Chappell Music, is executive vice president of the Los Angeles-based company.

Release

TMS Records' first artist release is Lee Farrell's "Hard Times" album, with two singles, "This Magic Moment" and "Cross Bar Hotel," in release. The company has also signed Jubilant Sykes, Mike Eachus, and Nick Nobel, a country artist, whose first single will be released at the end of February. TMS will have other product, both albums and singles ready for release in the spring.

TMS Records is headquartered at 8833 Sunset Blvd., Penthouse, Los Angeles 90069, and the phone number is (213) 855-0881. Schieno also plans to open a Nashville office.

George To RCA

■ NEW YORK — The appointment of Emanuel George as field promotion representative, black music, Los Angeles, RCA Records, has been announced by Ray Harris, division vice president, black music marketing.

Background

In 1978, George had moved to Los Angeles where he became Store Manager for Big Ben's Records at that company's La Brea/Rodeo outlet. Before that, he had been merchandising director for Integrity Entertainment in San Francisco, a position he had held after having been store manager for Warehouse Records in San Francisco.

EMI-America Inks Gambler



EMI-America Records has announced the signing of Gambler. The five piece band, out of the Chicago area, was formerly known as Buster. EMI-America has scheduled Gambler's first album for mid-March release. Pictured from left: (sitting) Andy De Falco (co-manager), Jeff Glixman (producer), Jim Mazza (EMI-America president), Doug Banker (manager), Don Grierson (VP of a&r, EMI-America), (standing) band members Bruce Breckenfeld, Nathan Schaffer, Del Breckenfeld, Warren Mays, Chuck Schwartz.

Electric Lady Studios Sets Expansion Plans

■ NEW YORK—Electric Lady Studios, opened a decade ago by guitarist Jimi Hendrix, has begun an extensive program of innovative modernization and expansion of its facilities. Director of operations Alan Selby stated that the program will make almost all of the three-story building available for client use.

Currently, Electric Lady Studios has two fully equipped recording facilities, located in the building's lower level. The control rooms of both Studios A and B are being completely redesigned and enlarged. New speakers for these studios will incorporate the Westlake Monitoring System, making Electric Lady the first studio outside of Westlake itself to utilize that product. Clients at Electric Lady will also be able to use a Sony digital tape machine, upon request.

A third fully-equipped studio, suitable for music recording and advertising/commercial work, will shortly be opened on the building's third floor.

As of March 1, a two-bedroom cottage located behind the studio building becomes available for client rental. The cottage has a working fireplace, an outside fountain with running water, and offers 24-hours-a-day maid service.

Electric Lady Studios are located at 52 West 8th Street in Greenwich Village, telephone: (212) 477-7500.

Savoy Re-Inks Summers

■ ELIZABETH, N.J.—Savoy Records has re-signed singer/songwriter Myrna Summers to an exclusive recording contract. Summers was recently presented a gold album for her lp "I Found Jesus And I'm Glad."

Dialogue (Continued from page 51)

Bard: I'm trying to get more of the people we do have. And our typical reader is 27 years old, been to college, professional, semi-professional. Sixty-two percent are men. And we have 200,000 circulation. There's a lot more people with that demographic picture who you can reach. Now one thing we told you about before, was the fact that music lovers buy more records as they get a little bit older and as they get more sophisticated with their incomes and educations. So some of the lists we are going to, on our direct mail, are very sophisticated magazines. Texas Monthly, New York, New West. But we'll be getting from them music-lovers. So although our audience will probably be increased in sophistication through this list campaign, say about the same age, we should get even more of a kick from music. So that's an interesting aspect in terms of the music industry. I see us getting more valuable because of the type of commercials we are doing.

RW: Expanding on what you already have, in other words.

Bard: Well, increasing the nature of our readership in ways that they're more sophisticated but in turn because they have such a strong music pitch in all our salesmen, we will be getting people who are better purchasers. Better consumers. They will be more influential among their peers in terms of music. They're just more sophisticated individuals. Even more than we currently have. So I think that we will be becoming increasingly more attractive as a publication to look at, to advertise in, and so on. The only reason I say this is based on all the results of the studies that we've done, these other groups have done. As a matter of fact just yesterday we went to a major record company and they said, "You are going to be mailing to, among others, Texas Monthly. Why Texas Monthly?" We talk about the regional points of it but also, from our data, the fact that the higher income, more sophisticated, buy more records, if they're interested in music. And by subscribing to Feature they are interested in music.

Latin American Album Picks

(Continued from page 74)

ROBERTO CARLOS

Caytronics CYS 1540

El altamente vendedor y popular cantante brasileño Roberto Carlos en un paquete de nuevas melodías en Español. "Fe" (Gandelman-B. M. McCluskey), "La primera vez" (H. Gandelman-B. Mary McCluskey), "Musica suave" (Gandelman-B. Buddy McCluskey) y "Por fin mañana" (Manzanero).



■ The very popular and top selling Brazilian singer Roberto Carlos in a package of mellow ballads that will see top sales. "Intenta olvidar" (Vers. Es. Buddy-Mary McCluskey), "Viviendo por vivir" (Vers. Esp. Buddy-Mary McCluskey) and "Una vez más" (Gandelman-Buddy-Mary McCluskey).

EN SU INTIMIDAD

YOLANDITA MONGE—Coco CLP 153X

Yolandita Monge de Puerto Rico en producción de Enrique Mendez. Excelente repertorio de baladas muy comerciales, entre las cuales se destacan "El mundo fué de dos" (E. Franco), "Me faltó tiempo" (R. Lotes), "Cuando te asomes al amor" (A. Cortez) y "Amnesia" (Dino Ramos-Ch. Navarro).



■ Yolandita Monge from Puerto Rico beautifully performs very commercial ballads in this new production by Enrique Mendez. Great orchestrations! "Tu cariño" (C. Castillo-A. Malerba), "Amnesia," "Amor de otro amor" (Lotes) and "Desagradecido" (Cabral).

COMO TU

LUPITA D'ALESSIO—Orfeon LP 16-026

Con su triunfo en Oti de este año incluído, Lupita D'Alessio está logrando buenas ventas de esta grabación en la cual se destaca "Como tú" (L. de la Colina), "Otros bellos la arena" (A. Rubin) y "Cuando te perdí" (D. R.). Arreglos de Mario Patrón, Bebu Silvetti y Jean Poll.



■ With "Como tú" winner at Festival Oti this year, Lupita D'Alessio is moving this package of ballads nicely. Also superb: "Ya lo sé que tú vas" (J. Gabriel), "Ya no me vuelvo a enamorar" (M. Alejandro) and "Cuando te perdí."

WEA Names Helfer Special Projects Coord.

■ LOS ANGELES—Vic Faraci, executive vice president of the Warner/Elektra/Atlantic Corp., has announced the appointment of Marv Helfer to the newly created position of national special projects coordinator.

Beginning January 29, 1979, Helfer will be headquartered at WEA's home office in Burbank, and report directly to Richard Lionetti, vice president/sales.

Helfer joined WEA in 1977 as a sales account executive, and in January, 1978, he was appointed to the newly created position of field sales manager (representing the Los Angeles and Phoenix markets).

Previously, Helfer had been national sales manager of Chrysalis Records; vice president/marketing, ABC/Dunhill Records (where he had spent eight years), and midwest sales and promotion manager at Roulette Records. In 1956, Helfer started with the Cleveland based King Records as branch manager, and then spent five years at Roulette before entering the independent record promotion and publicity field.

THEATER REVIEW

Grey Sustains 'The Grand Tour'

■ NEW YORK — "The Grand Tour" has all too much in common with this season's other Broadway musicals: a couple of fine performers try to pump some life into lines and songs which, like an old tire too often patched, just won't inflate.

Intermittently funny and sometimes poignant, "The Grand Tour" is far from the worst of the recent musical offerings. If Broadway had already produced a hit or two this season, this musical's future might be grim, but in comparison with the competition, an evening with Joel Grey and Ron Holgate, no matter what their surroundings, looks mighty appealing.

Broadway, in these drama-starved times, takes in even adaptations of adaptations. Michael Stewart and Mark Bramble's book is based upon S.N. Behrman's reworking of Franz Werfel's play, "Jacobowsky and the Colonel," and even someone (like me) who has not seen either earlier play must assume that something has been lost along the way.

The story of two Poles, an aristocratic officer and a poor Jew, who come to respect each other while fleeing the Nazis, seems to offer more than the plots of many musicals. Indeed, in Grey's Jacobowsky the interplay between sentiment and ironic humor might make for a

CONCERT REVIEW

A Success with Eddie Rabbitt

■ KNOXVILLE — Eddie Rabbitt (Elektra) performed a fast-moving set, easily switching from the role of classic country balladeer to pop-rock singer, complete with commanding, energetic stage movements. The audience of 6000 at the Civic Coliseum was easily caught up in the confident stage presence of this relative newcomer to the country scene.

Accompanying himself on guitar, along with his tight back-up band, Rabbitt's rich vocal style and smooth delivery combined to give him a full command of the audience—especially the female listeners, who screamed, swooned, and clamored for the lanky, good-looking performer. Although this performance was said to have aroused one of Rabbitt's milder audience reactions, the coliseum guards had a rough time keeping the stage area clear of the frenzied admirers.

Music-wise, the core of the set was a tight rundown of about ten Rabbitt singles, most of which have charted high (country) since he joined Elektra three years ago in his first recording pact. From

the honky-tonk "Two Dollars In The Jukebox" to the soulful ballads "I Can't Help Myself" and "You Don't Love Me Anymore" to the rousing "Rocky Mountain Music," Rabbitt proved to be a highly professional entertainer.

The show, billed as "The WIVK Country Shindig," also featured Tammy Wynette and Bobby Bare, each providing the East Tennessee audience with a healthy dose of country music. Wynette's show consisted of a classy set primarily of ballads and hit singles. Backed up by a nine piece band, Wynette's portion was highlighted by an exciting gospel medley

featuring a solo by Sue Richards, currently with the show as a backup singer. Bare's performance was nothing else but 100 percent Bare, and the audience loved it. Bare did everything from rousing redneck tunes to smooth ballads, including some salty between-numbers talk. The latter included Bare's own brand of country humor, down to a description of his necklace, made from "part of a raccoon—the part little coons come from." In its entirety, the evening was a commercial success—with Rabbitt taking the show (and a few female hearts as well).

Cindy Kent

Goodphone™ ROCK ALBUMS

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

LW	TW	NW	Album	Label
3	2	1	Dire Straits	Warner Bros.
1	1	2	The Blues Brothers	Atlantic
4	3	3	The Doobie Brothers	Warner Bros.
2	4	4	Rod Stewart	Warner Bros.
7	5	5	Eddie Money	Columbia
9	7	6	Elvis Costello	Columbia
10	8	7	Toto	Columbia
5	6	8	Billy Joel	Columbia
8	9	9	Eric Clapton	RSO
14	13	10	Poco	ABC
6	11	11	Queen	Elektra
13	12	12	Nicolette Larson	Warner Bros.
12	10	13	J. Geils Band	EMI-America
19	17	14	The Fabulous Poodles	Epic
17	16	15	The Babys	Chrysalis
18	18	16	Sad Cafe	A&M
11	14	17	The Grateful Dead	Arista
**	21	18	McGuinn, Clark & Hillman	Capitol
23	19	19	Steve Forbert	Nemperor
33	22	20	Marc Tanner Band	Elektra
16	20	21	George Thorogood	Rounder
27	25	22	Max Demian Band	RCA
15	23	23	Styx	A&M
**	47	24	Police	A&M
20	15	25	The Pointer Sisters	Planet
**	26	26	Kayak	Janus
29	28	27	Robert Johnson	Infinity
**	34	28	Horslips	DJM
26	29	29	Santana	Columbia
28	24	30	Nazareth	A&M
37	30	31	Camel	Arista
38	31	32	The Cars	Elektra
31	27	33	Firefall	Atlantic
**	40	34	The Bee Gees	RSO
40	35	35	Desmond Child & Rouge	Capitol
22	33	36	The Rolling Stones	Rolling Stones
42	39	37	Southside Johnny	Epic
**	**	38	Cindy Bullens	UA
25	37	39	Cat Stevens	A&M
22	44	40	Neil Young	Reprise
**	**	41	Tonio K	Full Moon/Epic
**	**	42	Boomtown Rats	Columbia
30	36	43	Heart	Portrait
32	41	44	Foreigner	Atlantic
35	38	45	Trillion	Epic
**	49	46	Robben Ford	Elektra
**	48	47	Amazing Rhythm Aces	ABC
**	**	48	The Jam	Polydor
21	50	49	Linda Ronstadt	Asylum
**	46	50	Jimmy Mack	Big Tree
			Briefcase Full Of Blues	Atlantic
			Minute By Minute	Warner Bros.
			Blondes Have More Fun	Warner Bros.
			Life For The Taking	Columbia
			Armed Forces	Columbia
			Toto	Columbia
			52nd Street	Columbia
			Backless	RSO
			Legend	ABC
			Jazz	Elektra
			Nicolette	Warner Bros.
			Sanctuary	EMI-America
			Mirror Stars	Epic
			Head First	Chrysalis
			Misplaced Ideals	A&M
			Shakedown Street	Arista
			Alive On Arrival	Nemperor
			No Escape	Elektra
			Move It On Over	Rounder
			Take It To The Max	RCA
			Pieces Of Eight	A&M
			Outlandos d'Amour	A&M
			Phantom Of The Night	Janus
			Close Personal Friends	Infinity
			The Man Who Built America	DJM
			Inner Secrets	Columbia
			No Mean City	A&M
			Breathless	Arista
			The Cars	Elektra
			Elan	Atlantic
			Spirits Having Flown	RSO
			Desmond Child & Rouge	Capitol
			Some Girls	Rolling Stones
			Hearts Of Stone	Epic
			Desire Wire	UA
			Back To Earth	A&M
			Comes A Time	Reprise
			Life In The Foodchain	Full Moon/Epic
			A Tonic For The Troops	Columbia
			Dog & Butterfly	Portrait
			Double Vision	Atlantic
			Trillion	Epic
			The Inside Story	Elektra
			Amazing Rhythm Aces	ABC
			All Mod Cons	Polydor
			Living In The U.S.A.	Asylum
			On The Corner	Big Tree

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Germany

By JIM SAMPSON

■ MUNICH—The biggest story of this year's MIDEM, from the German industry's perspective, was the agreement by four of the country's biggest music publishers to cooperate on publication of folios. **Trudy Meisel** of Intro in Berlin, **Johann Michel** of Melodie de Welt in Frankfurt, and the two Polygram pubberies in Hamburg, Chappell (**George Hildebrand**) and Intersong (**Horst Fuchs**), together controlled just under half of the singles on the German charts last year. Their new association will publish folios with hit singles, culled from copyrights of the four houses. Printing contract went to a Frankfurt printer, while Chappell is handling administrative organization.

All four publishers insist they are still opposed to the GEMA publication requirement in Germany. The move to expand the folio market is seen as a reaction to the growth of London-based Music Sales in Germany. That company has been taking an increasing share of sheet music and folio importation and distribution. Other publishers, including **Wolf Bruemmel** of Magazine Music in Hamburg, are expected to join forces with the Intro/MdW/Polygram combine. The two biggest German music printers until now were Gerig in Cologne and Sikorski in Hamburg. They'll still do a lot of printing, and might even work more closely together in joint ventures such as album folios. The two have already combined for some singles folios.

UFA GETS JOBETE: The one of the biggest publishing catalogue switches of the last year, **Dr. Joe Bamberger** of UFA has acquired rights to Jobete Music for Germany, Australia, and Switzerland. The deal, retroactive to Jan. 1, was concluded before MIDEM but made public in Cannes.

CROISSETTE CONFIDENTIAL, PT. 2: Ariola's **Nobby Varenholz** switches to Teldec, where he will handle international purchasing. **Dorus Sturm** assumes responsibility for all international pop operations at Ariola-Eurodisc while becoming VP of the company. Back at Teldec, **Guenther Braeunlich** becomes head of company public relations. **Gabor Szasz** named new Teldec promotion chief.

Bellaphon international a&r chief **Ingo Schantz** leaves the company to start his own firm . . . Publishing of **Udo Lindenberg**, Germany's most popular national rocker, switches to **Rolf Baierle's** Roba Music . . . **George Gluck** of the Meisel organization renewed **Eddie Rabbitt** and **Freddie Perren** sub-pub for United European Publishers . . . More Peter Kirsten Global pub deals involve music by **Joni Mitchell**, **Paul Williams**, **George Benson**, **Gary Benson** (through **Ron McCreight**), and the Rondor catalogue.

Heatwave Lays Down Tracks



Pictured is Johnny Wilder, Jr. of Epic recording group Heatwave at London's Utopia Studio with producer Phil Ramone, manager Budd Carr and Rod Temperton of Heatwave, laying down basic tracks for their third album for the label. Heatwave's success with Epic includes two platinum-plus albums, "Too Hot To Handle" and "Central Heating," plus gold and platinum singles. The third lp also marks a new management association with Budd Carr. Heatwave will subsequently be recording at Copenhagen's Soundtrack Studio and New York's A&R Studio and the album is scheduled for spring release. Upon completion of the album, Heatwave will immediately embark upon a European tour followed by a summer tour of the U.S.

Pointers Play London



The Pointer Sisters flew into London recently as part of a whirlwind trip for the U.K. launch of Richard Perry's Planet label, which he formed in association with Elektra/Asylum Records. During the reception, the girls performed a thirty minute set. After London they flew to MIDEM to perform at the Gala night concert, then returned to London to record "Top Of The Pops." Pictured from left: John Fruin, managing director WEA U.K.; Anita Pointer; Richard Perry; Nesuhi Ertegun, president, WEA International; June Pointer; George Steele, director of Elektra International; Joe Smith, chairman, Elektra/Asylum; Sal Bonafede, Pointer Sisters management; Ruth Pointer; Bob Krasnow, vice president, Warner Brothers, talent; Stuart Hornall, general manager, Elektra/Asylum U.K.

Canada

By ROBERT CHARLES-DUNNE

■ TORONTO — ACCIDENTS WILL HAPPEN: When **Elvis Costello** toured Canada with **Battered Wives** last November, some concertgoers expressed resentment over Costello's short sets. One hour of performance for eight bucks, went the reasoning, wasn't such great value for money. This column's Australian spies now confirm that when Costello appeared at Sydney's Regent Theatre in early December, the audience reaction was apparently the same. But the young diggers from Down Under chose to express their sentiments more directly than their Canadian counterparts. A crowd of 1200 fans, who had paid 5½ Aussie pounds for their seats, felt that our El' should deliver more than an hour. So, about 300 of the assembled faithful began tearing up seats and chucking them onstage, along with beer bottles and various other trash. The police arrived as the fans, who didn't get an encore out of El', decided to split, yelling "Costello is a capitalist." We, however, don't sympathize too much with the punters. After all, some acts play for three hours and only do three songs. Elvis may only play for an hour, but that's about 20 Costello-length tunes.

ONE HAND CLAPPING, PART 2: We made some references recently to **Paul Kobak** starting a company called The Teen Agency which will be devoted to new wave acts exclusively. To set the record straight, Kobak is not a booking agent, but works in conjunction with licensed agents to help guide the careers of the acts with whom he works. The acts are: **The Mods**, **Secrets**, **Cardboard Brains**, **Simply Saucer**, **Everglades**, **Drastic Measures**, **Forgotten Rebels**, **Demics**, **John Lovsin & Next**, **Ottawa's Action** and **Bureaucrats**, **Michigan's Destroy All Monsters**, **Chicago's Slingers** and **Vancouver's Subhumans**. Kobak is now involved in an attempt to organize a musical benefit for The Red Cross which, he hopes, will make people aware that "punters can give blood as well as shed blood." He can be reached at (416) 368-1679 if you have a spare pint handy.

FIRST THERE IS A MOUNTAIN, THEN THERE IS NO MOUNTAIN, THEN THERE IS: A few weeks back we informed you all that **Larry LaBlanc**, once dumped by Q107 at the height of his popularity, had been rehired by that station to do a streamlined one hour version of his Backstage Pass show. Well, after a grand total of two shows, Q107 and LeBlanc have parted company again. No, we don't know why and, quite frankly, we've ceased to care.

LET'S DO THE TIMEWARP AGAIN & AGAIN & . . . Concert Productions International, which has been rumored to do everything from buying chains of record stores to secretly running the country, is currently preparing a stage show of **The Rocky Horror Picture**

(Continued on page 80)

England

By VAL FALLOON

■ **FILM CLIPS:** Ronco, the TV merchandiser, has acquired the music rights to two current UK productions, both of which are expected to produce about six singles releases. Both being filmed at Pinewood, the movies are Jackie "Stud" Collins' "The World Is Full of Married Men" and "Yesterday's Heroes." Based on Collins' books, "Married Men" will, like "The Stud," contain original material as well as released titles. The six new songs are all by Bugatti and Musker while Phil Coulter, who has written the score, will act as musical director. Artists include Paul Nicholas and Bonnie Tyler, while disco names such as Heatwave, The Three Degrees and Raydio are other contenders. Yesterday's Heroes stars Ian McShane, Adam Faith and Leslie Ann Warren and UK Publishers have been asked to submit songs . . . Stig Anderson has signed the "Just a Gigolo" soundtrack for Polar Music, Sweden . . . New Virgin Music artists, Human League, about to announce a soundtrack deal following stablemate Tangerine Dream's clinching the "Sorcerer" score late last year . . . Not yet a movie, but DJM pleased to see "Dear Anyone," currently being cast for Broadway stage, scheduled for Easter Monday special on BBC radio starring Honor Blackman.

BRIGHT SPOT: Nick and Tim Heath launch Rialto records through Decca, with first product, by Corgis, out February 16. Good news, in a week of small-but-significant gloom, with WEA trimming its marketing department by scrapping the "What's Happening" mag, and
(Continued on page 80)

Chic on Belgian TV



Chic opened their European promo tour with an appearance on "Dolle Dinsdag," a Belgian television program. Pictured are (from left): Chic members Nile Rodgers, Tony Thompson, Luci Martin, Bernard Edwards, Alfa Anderson, Jean-Marie Sohie, sales & marketing manager; (seated) Francois De Kock, press officer; Claude Nobs, WEA European artist relations; Herman Schueremans, promotion manager.

Germany's Top 10

Singles

1. Y.M.C.A. VILLAGE PEOPLE—Metronome
2. BULLDOZER OLIVER ONIONS—Polydor
3. TROJAN HORSE LUV—Carrere
4. KREUZBERGER NAECHTE GEBRUEDER BLATTSCHUSS—Hansa
5. STUMBLIN' IN CHRIS NORMAN & SUZI QUATRO—RAK
6. BABY IT'S YOU PROMISES—EMI
7. NO TIME FOR A TANGO SNOOPY—CNR
8. KISS YOU ALL OVER EXILE—RAK
9. DA YA THINK I'M SEXY? ROD STEWART—Warner Bros.
10. DU, DIE WANNE IST VOLL FEDDERSEN & HALLERVORDEN—Phillips

Albums

1. CRUISIN' VILLAGE PEOPLE—Metronome
2. UND JETZT ALLE JAMES LAST—Polydor
3. GREASE SOUNDTRACK—RSO
4. NIGHTFLIGHT TO VENUS BONEY M.—Hansa Intl.
5. BALLADE POUR ADELINE RICHARD CLAYDERMAN—Telefunken
6. SEINE 20 SCHOENSTEN LIEDER ROGER WHITTAKER—K-Tel
7. DIRE STRAITS DIRE STRAITS—Vertigo
8. PYRAMID ALAN PARSONS PROJECT—Arista
9. WORLD OF TODAY SUPERMAX—Atlantic
10. BEST OF BARRY MANILOW BARRY MANILOW—Arista

(Courtesy: Der Musikmarkt)

England's Top 25

Singles

- 1 HEART OF GLASS BLONDIE/Chrysalis
- 2 HIT ME WITH YOUR RHYTHM STICK IAN DURY & THE BLOCKHEADS/Stiff
- 3 WOMAN IN LOVE THREE DEGREES/Ariola
- 4 CHIQUITITA ABBA/Epic
- 5 DON'T CRY FOR ME ARGENTINA SHADOWS/EMI
- 6 Y.M.C.A. VILLAGE PEOPLE/Mercury
- 7 A LITTLE MORE LOVE OLIVIA NEWTON-JOHN/EMI
- 8 CAR 67 DRIVER 67/Logo
- 9 SEPTEMBER EARTH, WIND & FIRE/CBS
- 10 MILK AND ALCOHOL DR. FEELGOOD/UA
- 11 LAY YOUR LOVE ON ME RACEY/RAK
- 12 HELLO THIS IS JOANNIE PAUL EVANS/Spring
- 13 LE FREAK CHIC/Atlantic
- 14 KING ROCKER GENERATION X/Chrysalis
- 15 CONTACT EDWIN STARR/20th Century
- 16 I WAS MADE FOR DANCIN' LEIF GARRETT/Scotti Brothers
- 17 JUST THE WAY YOU ARE BARRY WHITE/20th Century Fox
- 18 ONE NATION UNDER A GROOVE FUNKADELIC/Warner Bros.
- 19 THIS IS IT DAN HARTMAN/Blue Sky
- 20 MY LIFE BILLY JOEL/CBS
- 21 RAMA LAMA DING DONG ROCKY SHARPE AND THE REPLAYS/Chiswick
- 22 YOU NEEDED ME ANNE MURRAY/Capitol
- 23 COOL MEDITATION THIRD WORLD/Island
- 24 TAKE THAT TO THE BANK SHALAMAR/RCA
- 25 TAKE ON THE WORLD JUDAS PRIEST/CBS

Albums

- 1 ACTION REPLY VARIOUS/K-Tel
- 2 DON'T WALK BOOGIE VARIOUS/EMI
- 3 PARALLEL LINES BLONDIE/Chrysalis
- 4 ARMED FORCES ELVIS COSTELLO/Radar
- 5 NEW BOOTS AND PANTIES IAN DURY/Stiff
- 6 THE BEST OF EARTH, WIND & FIRE/CBS
- 7 WINGS GREATEST WINGS/EMI
- 8 BLONDES HAVE MORE FUN ROD STEWART/Riva
- 9 GREASE SOUNDTRACK VARIOUS ARTISTS/RSO
- 10 STRANGERS IN THE NIGHT UFO/Chrysalis
- 11 A SINGLE MAN ELTON JOHN/Rocket
- 12 NIGHT FLIGHT TO VENUS BONEY M./Atlantic/Hansa
- 13 THE SINGLES 1974-1978 CARPENTERS/A&M
- 14 EVEN NOW BARRY MANILOW/Arista
- 15 EQUINOXE JEAN MICHEL JARRE/Polydor
- 16 JEFF WAYNE'S THE WAR OF THE WORLDS VARIOUS/CBS
- 17 YOU DON'T BRING ME FLOWERS NEIL DIAMOND/CBS
- 18 GREATEST HITS 1976-79 SHOWADDYWADDY/Arista
- 19 INCANTATIONS MIKE OLDFIELD/Virgin
- 20 CRUISIN' VILLAGE PEOPLE/Mercury
- 21 OUT OF THE BLUE ELO/Jet
- 22 SATURDAY NIGHT FEVER SOUNDTRACK/RSO
- 23 20 GOLDEN GREATS DORIS DAY/Warwick
- 24 TOTALLY HOT OLIVIA NEWTON-JOHN/EMI
- 25 A TONIC FOR THE TROOPS BOOMTOWN RATS/Ensign

(Courtesy: Record Business)

Peter Tosh Tours

■ NEW YORK — Rolling Stones Records recording artist Peter Tosh has embarked on a major cross-country headlining tour of the United States. The six-week itinerary, which began in California on February 1, consists of auditorium, club and college dates; it will hit most major areas of the country (plus one date in Canada).

Current plans call for several live radio broadcasts of Tosh's show throughout the tour, with details to be announced. In support of the tour, Rolling Stones/Atlantic Records has mounted an extensive marketing campaign, including in-store / point-of-purchase displays, advertising tie-ins with the various media, plus special promotion and publicity campaigns.

Warners Names Two

■ LOS ANGELES — Lou Dennis, vice president/director of sales for Warner Bros. Records, has announced two new appointments within the sales department. Kent Crawford will become assistant to the vice president/director of sales, while Steve Taylor will assume the post of western regional sales manager.

Prior to his appointment, Crawford was the west coast regional marketing manager for Warner Bros., and before that New England regional marketing manager. He has been with the label for seven years.

Steve Taylor was previously district marketing coordinator in the San Francisco WEA branch office. Prior to that he was a WEA salesman in Seattle.

Ariola Taps Gutierrez

■ LOS ANGELES — Ed Tawil, vice president of finance and administration for Ariola Records, has announced the appointment of Isauro Gutierrez to the position of international licensee and royalty manager.

They're 'Golden'



Pickwick International managing director Monty Lewis presented two "Golden Pickwicks" to retailers for service to the company during a celebration at the Hotel Majestic in Cannes during MIDEM. Pictured are (from left) Mrs. Patti Egerton, Monty Lewis, Mrs. Molly Lewis, Bob Egerton of F. W. Woolworth U.K. Ltd. and Hans Puls of Vroom Dreemann of Holland (the two winners) and Willem Verbruggen.

Rod Stewart Sues To Lower LP Price

By VAL FALLOON

■ LONDON — A long-standing tussle between Rod Stewart and WEA Records U.K. over the price of an album came to a head last week with the news that Stewart is suing the major over the the issue.

The lp, "Blondes Have More Fun," is now platinum, despite the price which, as WEA had promised the trade, was upped to the normal level of £4.99 on January 7.

During Stewart's winter tour here, the lp was retailing at £4.49. He was recently quoted in the national press as saying that fans are paying too much for lps, and has claimed that this case is a matter of principle, not price.

An argument about the price reverting to the WEA "deluxe lp" norm of £4.99 once the tour had finished has been going on since before the lp's November 17 release. Stewart's lawyers say he expected the agreed lower level to be maintained at least until he had approved the deluxe price tag, and the lawsuit asks that the price revert to £4.49 until Stewart, who records for the Riva label, agrees to the increase.

WEA, after the statutory 14 days following the serving of the writ, has announced that it will reserve its rights, and this unique case should come to court in the next few months.

The court's decision ought to be interesting. How many other top artists are likely to demand that product prices go down? Will they take royalty cuts?

Mackay To Infinity

■ LOS ANGELES—Dave MacKay has been named Buffalo promotion manager at Infinity Records, according to Peter Gidion, the label's vice president of promotion.

England

(Continued from page 79)

other "Servicing Sophistications," which followed a sales department shuffle. Former national sales manager John Porter has now joined MCA as general sales manager. Freddie Noel of the now-defunct Private Stock UK, joins Hansa as international manager . . . Anchor back in the spotlight following MCA/ABC deal, The label is inactive while company concentrated on servicing ABC product here which MCA expected to take over. As Anchor and now MCA both distribute through CBS, Anchor's UK role is open to speculation . . . Beserkley Records refutes press claims here that Fred Cantrell's resignation leaves label future in doubt with statement backed by Polydor, its distributors, that the label will continue in UK, with two lps scheduled for release soon.

CLOCKING IN: Cliff Richard, this year celebrating 21 years with EMI, presented with a gold key to the mayor's Manchester Square HQ—and a gold clock. Presentation coincided with release of his Shadows reunion concert album titled "Thank You Very Much" . . . "Evita" stars Elaine Page and David Essex won prestige Variety Club of Great Britain award for Showbusiness Personalities of the Year—a double pleasure as last week the musical Annie pipped Evita to number one spot in a London evening paper theatre poll . . . Incidentally Essex, who has now left "Evita," (which put him back into the charts), sees his new Phonogram single "Imperial Wizard" out in blue vinyl. Essex also enjoyed success with single cuts from the "War of the Worlds" CBS package. It had to happen—the first 12-inch picture single is released by Electric Records this month. It is Gordon Giltrap's "Fear of the Dark." Dealers must order the seven-inch too to qualify for the picture single, which will sell at one pound ninety-nine pence. Coup for UA—political cartoonist Ralph Steadman illustrated his first lp sleeve for the label's "Remember Russia" by Fischer-Z.

BIG SPENDERS: TV spending is up by three million pounds last year, to pounds sterling 12.6 (including mail order firms) compared to previous pounds 9. Growth of mail-order by TV seen in two million pounds—plus worth of time bought. K-Tel, which last year hit out at majors on TV, topped the TV lp spend with EMI, Ronco, Warwick, CBS and Lotus (the K-Tel MOR label) A&M, Arcade and Polydor next, according to Meal Survey . . . And Revenue to independent local radio for the year is up to more than 29M. pounds, a massive six million over the 1977 figure, with more new stations planned for 1980 . . . Even the pop press is doing well with the four top titles enjoying increased circulation and two new titles to be launched in March . . . None of this helped album sales last year, which may explain EMI's decision to drop its experimental discount scheme with four major one-stops. As for other discounts, dealers at a recent convention admitted that re-sale price maintenance was a thing of the past and multiples' discounting would continue to aggravate the indies, despite one assurance that over 65 per cent of its business was with independent retailers. One-stops enjoyed a boom here last year but operate on small margins and buy imports, particularly gimmick discs. But the big four are still hoping for a new discount scheme with EMI.

SUPERGROUP: The London Symphony Orchestra, whose new "Classical Rock" lp K-Tel shipped gold on release date without the benefit of TV, played the Royal Albert Hall on January 30 and 31 with over 300 musicians performing orchestral versions of hits. The first such lp, "Classic Rock," was one of the top twenty of last year and sold double platinum. The new lp will be released in the U.S. on RSO in March and is titled "The Second Movement." It indicates that the LSO, though one of Britain's best-earning orchestras, is still happy to break down barriers which most classical ensembles accept. The orchestra also played on the "Star Wars" and "Superman" soundtracks.

Canada

(Continued from page 78)

Show. Considering that Meatloaf (who did the impeccable "Hot Patootie" in the film) has sold almost 1,000,000 copies of his album in Canada and the film itself can still fill five theatres (which it did recently, on the same night), this doesn't seem like such a monetary gamble. CPI, however, recently took a bath on a "Grease" roadshow tour, so this must be viewed as a giant act of faith.

RECORD WORLD GOSPEL

Syndie Gospel Shows (Continued from page 24)

secure gospel product and produce their own religious programs tailored to their locale and format. Dan Hickling, radio promotion for Word, Inc., sees it this way. "The pattern that emerges is the fact that stations are asking for whatever religious music fits their format," he said. "There are some stations that may have Christians on the staff or people who are familiar with Christian music and will program the show themselves. They may charge it off against their FCC time, but for all intents and purposes it will just be another air shift fitting right in with what they are doing."

Reasons for stations doing their own shows include personalizing the program to the market, blending show and station sound and format, generally producing a better show and station preference to produce most non-entertainment programs in-house. Bryan O'Neal and Jim Donovan of KGW in Portland produce a half hour show, "Perfect Peace." "We do get some response from non-Christians who say the show is produced well, they like the music and didn't know Christian music was like that," says O'Neal.

WIVY-FM Jacksonville station manager Gary Rodriguez tapes a 30-minute show for his market. Lyn Thackery of KWOD Sacramento fills the shift for a two-hour religious program, the response to which has prompted management to consider length-

Word Taps Beversluis

■ WACO, TEXAS—Dan Johnson, director of marketing and promotion for Word Inc., has announced the appointment of Linda A. Beversluis to the promotion staff as a public relations agent. Operating out of Washington, D.C., and Los Angeles, Beversluis will work closely with Karla Cox Worley, artist relations for Word's record marketing division, and will deal primarily with television and religious press.

Beversluis, former director of scheduling for Dr. Robert Schuller of the "Hour of Power," has also worked with the Billy Graham Evangelistic Association. In addition she was director of scheduling for former President Gerald R. Ford and personal secretary for Rep. John E. Hunt of New Jersey.

ening the time slot.

Larry Martin at KAFM Dallas and Wayne Osley of WORJ-FM Orlando produce shows for their respective stations, and Tom Dooly of WFIL in Philadelphia produces a show independently of the station which WFIL and three other stations run. KSON-FM San Diego has a country format and is planning to temper its in-house Christian rock show with a country flavored sound to try and maintain regular listeners through the gospel program.

All the stations report very favorable listener response to their programs as do the syndicated shows mentioned. Regardless of the style, do-it-yourself or syndicated, a secular station can program quality religious shows to blend with the overall sound and reduce audience alienation as well as satisfy FCC requirements.

Christian Artists Meet Planned for August

■ THOUSAND OAKS, CAL.—The Fifth Annual Christian Artists' Music Seminar in the Rockies is slated for July 29-August 4, 1979, according to Cam Floria, president of the sponsoring Christian Artists Corporation. The CAC expects over 1500 registrants and 350 artists from 45 states and some foreign countries.

The seminar will include six nightly concerts by the artists, daily seminars on a variety of music oriented subjects, share sessions among artists and registrants, exhibits, record / tape / book sales, and a specially designed Music Leadership Conference. Among the seminar topics will be performance coaching, arranging for choir and orchestra, vocal development, music publishing, recording, and sessions for music ministers including reading materials from 18 publishers.

Some of the featured artists include Pat Boone, Cynthia Clawson, Andrae Crouch, Don Francisco, Janny Grine, Larnelle Harris, Kathie Lee Johnson, Barry McGuire, Doug Oldham, Billy Preston, Reba, Sharalee, Truth and Merrill Womack.

Further information may be obtained by contacting the Christian Artists Corporation, P.O. Box 1984, Thousand Oaks, Ca. 91360; phone: (805) 497-9444.

Gospel Time

By MARGIE BARNETT

■ In the January 20 story on Swaggart Broadcasting we inadvertently omitted the tentative programming plan at WAME Charlotte, a 75 percent/25 percent program split, and the other stations owned by Swaggart Broadcasting, KMCV-FM Houston, KJIL-FM Oklahoma City and WLUX-FM Baton-Rouge, the chain's first station licensed in 1974.

In light of MCA, Inc.'s recent purchase of ABC Records, Inc., a few people may be wondering what effect if any that sales has on Word, Inc. Word is owned by ABC, Inc., and is an entirely separate entity from ABC Records; therefore, the sale has no impact on Word at all. Word, Inc. is listed under the ABC Publishing Division administered by Seth Baker.

Maranatha's Saturday Night Concerts are now available for nationwide television broadcast in a series of 13 one-hour programs. Each program features three or more artists with 40 minutes of music and a 12-15 minute message by youth evangelist Jimmy Kempner. The programs are made available to broadcast and cable stations at no (Continued on page 82)

Contemporary & Inspirational Gospel

FEBRUARY 17, 1979

FEB. 17	FEB. 3				
1	3	HAPPY MAN	B. J. THOMAS/Myrrh MSB 6593 (Word)	20	22 BULLFROGS AND BUTTERFLIES
2	1	NO COMPROMISE	KEITH GREEN/Sparrow SPR 1024	21	21 A TIME TO LAUGH, A TIME TO SING
3	4	MIRROR	EVIE TORNUQUIST/Word WSB 8735	22	24 COMMUNION
4	2	MANSION BUILDER	2ND CHAPTER OF ACTS/ Sparrow SPR 1020	23	23 FRESH SURRENDER
5	7	THE VERY BEST OF THE VERY BEST	THE BILL GAITHER TRIO/Word WSB 8804	24	35 DALLAS HOLM & PRAISE LIVE
6	9	GENTLE MOMENTS	EVIE TORNUQUIST/Word WST 8714	25	25 BRINGIN' THE MESSAGE
7	6	FOR HIM WHO HAS EARS TO HEAR	KEITH GREEN/Sparrow SPR 1015	26	28 SOMEWHERE LISTENIN'
8	5	HOME WHERE I BELONG	B. J. THOMAS/Myrrh MSB 6574 (Word)	27	29 PRAISE I
9	8	MUSIC MACHINE	CANDLE/Birdwing BWR 2004 (Sparrow)	28	— WOOD BETWEEN THE WORLDS
10	13	BLAME IT ON THE ONE	I LOVE	29	32 EMERGING
11	11	COSMIC COWBOY	BARRY MCGUIRE/Sparrow SPR 1023	30	30 CLASSICS
12	12	AMY GRANT	Myrrh MSB 6586 (Word)	31	31 THE LADY IS A CHILD
13	15	FORGIVEN	DON FRANCISCO/New Pax NP 33042 (Word)	32	38 HEY DOC!
14	10	A LITTLE SONG OF JOY FOR MY LITTLE FRIENDS	EVIE TORNUQUIST/Word WST 8769	33	19 COME ON RING THOSE BELLS
15	14	AWAITING YOUR REPLY	RESSURRECTION BAND/Star Song SSR 0011	34	34 LOVE EYES
16	16	PRAISE II	VARIOUS ARTISTS/Maranatha MM0026 (Word)	35	39 PRAISE STRINGS II
17	20	TELL 'EM AGAIN	DALLAS HOLM & PRAISE/ Greentree R 3480 (Benson)	36	26 GIFT OF PRAISE
18	17	LIVE IN LONDON	ANDRAE CROUCH & THE DISCIPLES/Light LSX 5717 (Word)	37	27 FIRST CLASS
19	18	HE MADE ME WORTHY	JANNY GRINE/Sparrow SPR 1021	38	33 COME BLESS THE LORD
				39	36 FUN IN THE SON
				40	37 PILGRIMS' PROGRESS

Gospel Album Picks

BREAKIN' THE ICE

SWEET COMFORT BAND—Light LS 5751 (Word)



The Sweet Comfort Band solidifies its Light debut with some strong rock material. The horns tend to lighten and mellow the tone, but the real rock feel comes shining through in "Searching For Love," "The Lord Is Calling" and "Melody/Harmony."

A DOTTIE RAMBO CHORAL CONCERT OF LOVE

DOTTIE RAMBO—HeartWarming R 3533 (Benson)



The simplistic beauty of Dottie Rambo's songs stands out as never before with the soft backing of a choir. From the slower selections, "Holy Spirit, Thou Art Welcome," "Is There Anything I Can Do For You?" and "If That Isn't Love," to an upbeat "I Go To The Rock" and the bluesy "Don't Life The Anchor," the lp's smooth, easy feel provides a relaxing yet moving listening experience.

SONGS FOR THE FLOCK

LAMB—Messianic LBA 1500



Lamb, the duo of Joel Chernoff and Rick "Levi" Coghill, has produced an excellent praise lp. Outstanding vocal and instrumental performances mixed with quality production techniques creates an enjoyable atmosphere. "Sing Hallelujah," "Break Forth In Joy," "He Is Coming" and "As The Mountains" are favorites.

Dick Purtan

(Continued from page 23)

gram is a combination of what I like to do, based on what I think is the professional way to go about it, and be entertaining. Something a little different that I do that might drive some program directors nuts is that I have always knocked the rock music if I didn't like it. But I don't do it in a real negative manner, I try to have fun with it.

I think dedication and desire can mean more than having a lot of talent. If you work harder than the others, I don't see how you can miss being successful.

RW: Why do you think the personalities are disappearing from the radio?

Purtan: During the early sixties when the tight formats began taking over radio, it helped the creative well dry up. I don't care what any program director tells you about how you can be a personality in 10 seconds. They told people to be funny, good, and be real charming in 10 seconds, and do it over the outro of a record and over the intro to the next one. I think that's a lot of bull, and maybe a number of those guys who would have gone into radio decided to become comics. There are a large number of young comics, working clubs and TV.

RW: Is there a difference in audience response at CKLW, after working over 10 years at WXYZ?

Purtan: Absolutely none, I get calls now from all over Ohio, Indiana, and the other day three people called me from a turnpike near Buffalo. The response is the same, but the signal on CKLW gets into areas that haven't heard me before. It's nice, but I know you've got to make it in the metro area.

Gospel Time

(Continued from page 81)

cost in either 3/4" or 2" quad. Individuals and organizations may also purchase tapes for a set fee.

The Imperials (DaySpring) were invited by the Kansas Fine Arts Commission to perform at the Kansas State Capitol, kicking off the state's annual concert series . . . **James Cleveland and the Salem Inspirational Choir** (Savoy) along with the Omaha Symphony Orchestra performed a special concert at the Orpheum Theater in Omaha to commemorate the 28th anniversary of the choir . . . **Eddie Burton** (3rd Day) makes his national television debut Feb. 22 on the "Today With Lester Sumrall" program.

The weekly syndicated **Larry Black** show has picked up 29 new stations, making a total of 79 stations presently airing the program.

The **Blackwood Brothers** have re-organized the National School of Music to be held at Murray State University, Murray, Ky., June 17-29. **Charles Novell** is the school's director . . . An autograph party for **Myrna Summers** (Savoy) was held at the Soul Shack in Washington, D.C. recently . . . **Sarah Jordan Powell** (Savoy) has returned from a tour in London and India.

Soul & Spiritual Gospel

FEBRUARY 17, 1979

FFB. 17	FEB. 3		20	20	
1	1	LOVE ALIVE II WALTER HAWKINS & THE LOVE CENTER CHOIR/Light LS 5735 (Word)	21	14	GOLDEN FLIGHT DIXIE HUMMINGBIRDS/ABC/Peacock PY 59237
2	2	I DON'T FEEL NOWAYS TIRED JAMES CLEVELAND & THE SALEM INSPIRATIONAL CHOIR/Savoy DBL 7024 (Arista)	22	31	VERY BEST OF THE MIGHTY CLOUDS OF JOY ABC/Peacock AA 1091/2
3	3	LIVE IN LONDON ANDRAE CROUCH & THE DISCIPLES/Light LSX 5717 (Word)	23	23	JACKSON SOUTHERNAIRES Malaco 4357 (TK)
4	5	FROM THE HEART SHIRLEY CAESAR/Hob HBL 501 B	24	28	THE COMFORTER EDWIN HAWKINS/Birthright BRS 4020
5	4	GOSPEL FIRE GOSPEL KEYNOTES/Nashboro 7202	25	30	AMAZING GRACE ARETHA FRANKLIN/Atlantic SD 2906
6	7	I'LL KEEP HOLDING ON MYRNA SUMMERS/Savoy 14483 (Arista)	26	34	THE FOUNTAIN OF LIFE JOY CHOIR Gospel Roots 5034 (TK)
7	6	(IS THERE ANY HOPE FOR) TOMORROW JAMES CLEVELAND & CHARLES FOLD SINGERS, Vol. III/Savoy DBL 7020 (Arista)	27	35	TONIGHT'S THE NIGHT THE GOSPEL KEYNOTES/Nashboro 7187
8	13	LOVE ALIVE WALTER HAWKINS & THE LOVE CENTER CHOIR/Light LS 5686 (Word)	28	39	EVERYTHING WILL BE ALRIGHT JAMES CLEVELAND & THE NEW JERUSALEM BAPTIST CHURCH CHOIR/Savoy 14499 (Arista)
9	8	SINNER MAN DONALD VAILS CHORALEERS/Savoy DBL 7019 (Arista)	29	36	JESUS IS COMING THE SENSATIONAL NIGHTINGALES/ABC/Peacock 29232
10	16	LIVE AT CARNEGIE HALL JAMES CLEVELAND/Savoy DBL 7014 (Arista)	30	32	NOW! THE KINGS TEMPLE CHOIR/Creed 3083 (Nashboro)
11	11	FOR THE WRONG I'VE DONE WILLIE BANKS & THE MESSENGERS/HSE 1521	31	24	DWELL IN ME REV. MACEO WOODS & THE CHRISTIAN TABERNACLE CHOIR/Savoy 14501 (Arista)
12	18	WHEN JESUS COMES TO STAY SARA JORDAN POWELL/Savoy 14465 (Arista)	32	22	MAMA PRAYED FOR ME THE SENSATIONAL WILLIAMS BROTHERS/Savoy 14462 (Arista)
13	10	REUNION!!! JAMES CLEVELAND & ALBERTINA WALKER/Savoy 14502 (Arista)	33	—	ALL TOGETHER FOR ONE THE ALVIN DARLING ENSEMBLE/Inspirational Sounds IS 1003
14	12	LIVE DOROTHY NORWOOD/LA DCP 1915	34	19	DR. JESUS THE SWANEE QUINTET/Creed 3088 (Nashboro)
15	9	HOW FAR IS HEAVEN REV. JULIUS CHEEKS & THE FOUR KNIGHTS/Savoy 14486 (Arista)	35	25	LIVE IN SWEDEN WITH CHORALERNA DANNIEBELLE/Sparrow SPR 1019
16	21	GOD'S GOODNESS WILLIE BANKS & THE MESSENGERS/HSE 1478	36	27	LOVE, PEACE, HAPPINESS TOMMY ELLISON & THE FIVE SINGING STARS/Nashboro 7203
17	26	FIRST LADY SHIRLEY CAESAR/Hob HBL 500 B	37	37	LIVE AND DIRECT THE MIGHTY CLOUDS OF JOY/ABC/Peacock AB 1038
18	17	FACE IT WITH A SMILE TESSIE HILL/ABC/Peacock PY 59233	38	38	JOY! REV. MILTON BRUNSON & THE THOMPSON COMMUNITY CHOIR/Creed 3078 (Nashboro)
19	15	SINGING IN THE STREET THE PILGRIM JUBILEE SINGERS/Nashboro 7198	39	29	A CITY BUILT FOUR SQUARE DOROTHY LOVE COATES/Savoy 14500 (Arista)
			40	33	BEHOLD BILLY PRESTON/Myrrh MSB 6605 (Word)

Soul Truth

(Continued from page 71)

(disco/black/pop); and this week's Chartmaker, "I Don't Want Nobody Else," **Michael Walden**, 55 (bullet) (black/disco.)

FYI: **Peabo Bryson's** was the first ballad to top RW's chart since August, 1978. The last ballad to reach #1 was the **Commodores** with "Three Times A Lady."

WAX TO WATCH

POWERHOUSE PROGRAMMERS' PICK: "Feel That You're Feelin'," **Maze** featuring **Frankie Beverly** (Capitol). This is an out-of-the-box smash. Probably the group's best single to date, it's a mid-tempo ballad with the typical Maze touch.

"DJ Devilish," **Davis Import** (AVI). This Chicago-based group might have a sleeper on their hands.

"Don't You Need," **Linda Evans** (Ariola). This should cause quite a stir. Produced by the brothers from **Chanson**, it has hit written all over it.

Copy Writes

(Continued from page 70)

song by the legendary **Jan and Dean**, produced by **Mike Love**.

NAMED: **George Pincus** has named **Jimmy Nichol** to professional manager at his Ambassador Music, London Office. Pincus is in London this week and invites all to an "open house" at his offices or his suite at the London Hilton . . . **Joan Robb** and **Gary D'Amato** to associate professional managers at Dick James Music.

FLIX: **Jerry Goldsmith** is currently at Paramount Pictures Studios, L.A. scoring the much anticipated "Star Trek" feature film. The score will be published by Famous Music and the film is scheduled for Christmas '79 opening . . . Capitol Records' **Desmond Child** and **Rouge** wrote and perform "Last of the Ancient Breed" in the new Paramount Film "Warriors." The tune was commissioned by musical producer **Kenny Vance** . . . TEEVEE: **Mark Snow** is scoring upcoming episodes of **Spelling/Goldberg's** "Vega\$" and "Family."

SCHEDULED: The first session of the NMPA "Copyright Workshop '79" will be held at L.A.'s Beverly Hilton Hotel, March 15.

NARAS Honors Lieberman

■ LOS ANGELES—The National Academy of Recording Arts & Sciences has announced that the late **Goddard Lieberman** has been selected by its National Trustees as the recipient of the Academy's Trustees Award. Previously presented only nine times during the Academy's 21-year history, and requiring approval of at least three-quarters of its National Trustees, the award was established to recognize individuals or contributions of such broad scope that they do not fall within the framework of the Academy's Grammy Awards categories.

Recognition of the selection of Lieberman for this prestigious award will be made during the Academy's annual television special, "The Grammy Awards Show" on February 15.

A&M Taps Cable

■ LOS ANGELES—Kip Cohen, vice president of a&r, A&M Records, has announced the appointment of **Robin Geoffrey Cable** as a staff producer.

Cable comes to A&M from England where he most recently acted as producer or engineer for **Bonnie Tyler**, **Queen**, **Jimmy Webb** and **Harry Nilsson**.

Country Radio

By CINDY KENT

■ RATINGS: KSON-AM, San Diego, shows an increase in the October/November Arbitron ratings, according to **Ron West**, MD, who reports the total 12+ fig share at 3.5 (over 3.0 of the April May book). The most important factor affecting the increase is the music, says Ron, who plays "modern, mellow country." Easy-going, friendly personalities and constant promotions are also key factors. Two current promotions at KSON are a Valentine's Day concert with **Freddie Hart** and **Rebecca Lynn**, and a "country weekend at Disneyland contest," which will take two busloads of winners to Disneyland for rides, dinner, and entertainment by **Billy "Crash" Craddock**. The large Navy audience in San Diego is showing interest in KSON-Country. Ron reports that the Naval training center, Marine Corps training center, North Island Naval air-station, and a submarine station are all within listening range. Consequently, the Navy Dispatch, a news weekly, has been featuring weekly personality profiles on KSON staffers, as well as printing the station's weekly top 20.

MOVES AND CHANGES: WMAQ, Chicago, has upped **Jim Kezios** to national sales manager from sales account executive. Originally from Greece, Kezios has been with the station since 1975. In his new capacity, he will develop sales in the national account area (outside Illinois), and overseas the national sales representatives of WMAQ at Eastman Radio.

WHK, Cleveland, welcomes **Frank Lee** as public affairs director and new member of the news department. Lee comes from WNYR and WEZO-FM, Rochester. Lee will be developing more informational features at WHK, including a 30-minute public affairs program, and short editorial commentaries to air daily . . . Here's more about **Donna Darling**, recently hired at KERE as copy writer. Donna most recently served as PR director for the Denver Stars Major League Rodeo team, and is editor of the bi-monthly publication, Colorado Country, as well as being staff writer for Proreodeo Sports News.

CONCERTS: The 30th Annual San Antonio Livestock Show and Rodeo has begun, and according to KBUC's **Don White**, country artists set to perform during the 10 day period are **Don Williams**, **Roy Head**, **Sammi Smith**, the **Oak Ridge Boys**, **Freddy Fender**, and **Barbara Mandrell** . . . **Waylon Jennings** raised over \$10,000 for FICAP in his recent benefit concert in Orlando.

Rabbitt Named to Country Walk of Fame



Eddie Rabbitt became the first artist named to the Country Music Walk Of Fame outside the Palomino Club in North Hollywood recently. The achievement was signified by a plaque with the Palomino horseshoe logo bearing Rabbitt's name impressed into the sidewalk. Pictured at the ceremony (top row, from left) are: **Sandra Locke**; **Rabbitt**; **Bill Boyd**, chairman of the board of directors, Academy of Country Music and **Tommy Thomas**, owner of the Palomino; **Olivia Newton-John** with **Rabbitt**; and E/A's **Susie Allanson** with **Rabbitt**. On the bottom row from left are **Tanya Tucker**, **Rabbitt**, **Locke**, **James Brolin** and **Clint Eastwood**; **Jack Reinstein**, E/A VP and treasurer; **Mark Hammerman**, national artist development director; **Rabbitt**; **David Malloy**, staff producer behind **Joe Smith**, chairman; **Mel Posner**, vice chairman; **Ken Buttice**, VP promotion and **Jerry Sharell**, VP/creative services.

RECORD WORLD COUNTRY

Efforts Mounting To Block FCC Clear-Channel Proposal

By WALTER CAMPBELL

■ NASHVILLE — U.S. Rep. Bill Boner of Nashville says he is introducing legislation into Congress to allow the continuance of clear-channel broadcasting on AM radio. Boner said the limitations imposed on the Grand Ole Opry by the proposal by the FCC to limit AM singles to a 100-mile radius is his main reason for the bill he is sponsoring in the House of Representatives.

Terming the FCC proposal "a raid on country music," Boner noted that over half of the Opry's ticket sales are made to visitors from outside the Middle Tennessee area and that "the impact of such a curtailment on WSM, the Grand Ole Opry and the country music industry as a whole could be devastating." WSM officials are meeting with Boner in Nashville

this week to coordinate efforts to block the FCC proposal. Public comment is being accepted by the FCC on the proposal through April 9.

Although Boner says his main concern in introducing the bill is WSM's Opry, the bill covers all of the 24 other clear channel stations that would be affected by the proposed regulation. "There are several legislative courses which could be taken," said Brad Woodward, an aide to Boner. "The bill we're introducing would block the entire plan proposed by the FCC," Woodward added that Boner is contracting members of the House Communications Subcommittee, as well as other members of Congress, asking their support.

In a related move an organization of Opry supporters and members have formed a group called "Friends of the Grand Ole Opry" to oppose implementation of the FCC proposal. The purpose of the group is mainly to inform people of the effect the proposal would have on the 53-year-old live radio show, according to Roy Acuff, who is chairman of the group. The group is in the process of mailing out 300,000 flyers to visitors and friends of the Opry, urging them to write their congressmen, the FCC or WSM in opposition to the signal cutback. Headquarters for the "Friends of the Grand Ole Opry" has been set up at the offices of Bill Hudson & Associates, (615) 244-0927, where Hudson is acting as information director.

Industry Forum Set for Exit/In

■ NASHVILLE—A music industry Forum dealing with performance rights will be held Tuesday, Feb. 13, at the Exit/In here. The presentation and discussion will feature a three-member panel consisting of Frances Preston, vice president of BMI's Nashville office; Ed Shea, southern regional director of ASCAP; and Brad McCuen, director of country music for SESAC. Attorney Bob Thompson will act as moderator for the group.

Entertainment

Following the discussion entertainment will be provided by BMI writer Rafe Van Hoy (Tree Publishing), ASCAP writer Bob Morrison (Music City Music), and SESAC writer Ted Harris (Harbot Music). The Forum is sponsored by all three of the performing rights organizations.

Nashville Report

By RED O'DONNELL



■ Minnie Pearl's dramatic debut on ABC's "Love Boat" episode has been rescheduled from mid-February to March 3.

"Do you know how you feel when no one's ever heard of you and you're out there on the stage?" ask Joe Bonsall and Duane Allen, half of the Oak Ridge Boys, the other day at Woodland Studio.

"You're scared to death," Joe answers his own question. The Oaks recently were in Monte Carlo

for a command performance for Princess Caroline on behalf of the UNICEF Year of the Child campaign.

It marked the first time country music had been performed on the Riviera. At the end of the quartet's first song they were showered with roses. The first was tossed to them by the princess. The audience took up the custom. Meanwhile the princess' husband, Philippe, was clapping and stomping his feet. After that, said Joe, "Everything we sang came up roses, or maybe I should say the roses came up."

The Oaks are finishing their third ABC album at Woodland. Ron Chancey is producing; Les Ladd is handling the all-important engineering duties.

Roni Stoneman has returned from Hollywood where she filmed a segment for the new CBS series, "Dukes of Hazard," which after two

(Continued on page 85)

Country Radio Seminar Deadline Extended

■ NASHVILLE—The deadline for "advance" registration for the 1979 Country Radio Seminar has been extended. However, in order to qualify for the reduced advance rate for the registration fee and for the group rate savings on rooms at the Hyatt Regency here, registrants must call Sandi Smith at (615) 329-4487 between the hours of 10 a.m. and 4 p.m. before Wed., Feb. 14.

After this time registrations will be \$100. Registrants may still mail their form in before Feb. 28 if they wish, or present them at the seminar registration desk at the hotel.

Rogers Purchases Possum Holler

■ NASHVILLE—UA artist Kenny Rogers has bought the site of George Jones' Possum Holler night club here, according to Alcy (Shug) Babbott, Jones' former manager and business partner. The club was sold for a reported \$250 thousand, following bankruptcy declarations by both Baggett and Jones several weeks ago.

A spokesman for Rogers said plans were being made to reopen the club, which has been frequently used in the past for Nashville music industry showcases as well as country music performances open to the public.

Columbia Studios Taps Charlie Bragg

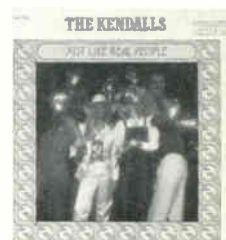
■ NASHVILLE—Norm Anderson, manager of Columbia Studios here, has announced the appointment of Charlie Bragg as staff engineer. Bragg returns to Columbia after several years at the House of Cash Studios.

PICKS OF THE WEEK

SINGLE JANIE FRICKE, "I'LL LOVE AWAY YOUR TROUBLES FOR AWHILE" (prod.: Billy Sherrill) (writers: J. Mac Rae/B. Morrison) (Music City, ASCAP) (2:37). Fricke gets a little more country with this release in terms of both material and sound. The mood is down-home and laid-back, and her performance is up to her usual high standards. Columbia 3-10910.

SLEEPER LORRIE MORGAN, "TWO PEOPLE IN LOVE" (prod.: Ronnie Gant) (writer: E. Raven) (Milene, ASCAP) (3:07). Morgan's debut release on ABC Hickory shows her to be a singer of considerable promise. The verse of this song moves smooth and easy, breaking into a soaring chorus to make an effective hook. ABC Hickory 54041.

ALBUM THE KENDALLS, "JUST LIKE REAL PEOPLE." The Kendalls continue to improve their product, from material to performance—even to their album covers. Produced by Brien Fisher, this lp includes a variety of material, all spotlighting Jeannie's distinctive vocals backed up with Royce's harmonies. "I Had A Lovely Time," "If You Don't Want The Fire" and the title cut stand out. Ovation 1739.



ET Honored By Fellow Artists



Pete Drake, Owen Bradley and Ernest Tubb pause a moment while completing work on a special double album honoring Tubb on his 65th birthday (Friday, Feb. 9). Produced by Drake, the lp features Tubb along with Bradley, Willie Nelson, Waylon Jennings, Johnny Cash, Loretta Lynn, Conway Twitty, Vern Gosdin, Merle Haggard, Charlie Rich, Cal Smith, George Jones, Marty Robbins, Charlie Daniels, Chet Atkins, Charlie McCoy, Ferlin Husky, the Wilburn Brothers, Justin Tubb, and Johnny Paycheck, to name a few.

Nashville Report *(Continued from page 84)*

outings is doing okay in the Neilson ratings (19 last week among 65 rated). "I played a sextop, what else?" deadpanned the "Hee Haw" comedienne who also picks a mean banjo. By the way, the show includes singing and narration by **Waylon Jennings**.

Larry Gatlin goes back to the Lone Star state March 1. He sings at Ft. Worth's annual Abe Lincoln Awards banquet. The event honors broadcasters nationwide. It is sponsored by the Southern Baptist Radio and Television Commission. **Bob Hope** is to be a guest of honor and will receive the Distinguished Communications Medal.

Locals characterized in this past Sunday's "Elvis" movie on ABC include **Hank Snow**, **B. J. Fontana** and the late **Jim Denny**. All are portrayed by actors. The picture, portions of which were filmed at the Ryman Auditorium with **Curt Russell** in the title role.

March 19 is **Crystal Gayle Day** in Indiana, so proclaimed by the Hoosier state's lieutenant governor **Robert D. Orr**. She'll receive keys to the city of Indianapolis and to the Hoosier state. (Has a political dignitary ever presented an honor guest with a lock instead of a key?)

A locally based entertainer's name is **Jimmy Carter**. He picks and sings with the aid of a four-member band, billed as The Jimmy Carter Show (not to be confused with the one featuring Little Amy, Brother Billy, Miss Lillian, and so forth).

One of the sets on next Wednesday's "Dolly and Carol in Nashville" CBS special features two patchwork quilts made by Dolly's mother who lives in Lebanon, Tenn. After the taping Dolly arranged to beg or buy the bed coverings, one for Carol and one for herself.

Peggy Sue Webb and her husband, **Sonny Wright**, were surprised at Bradley's Barn studio recently while doing a session for the Door Knob label. Peggy Sue's older sister walked in unannounced to listen. **Loretta Lynn's** appraisal to producer **Gene Kennedy** went something like this: "Release it for sale as is, no mixing or work is needed on what I heard. Don't sound like it needs nothing to improve it."

Nashville was hit by the worst snow of the winter this past weekend, yet pianist **Floyd Cramer** and sax specialist **Boots Randolph** took off on a four-night tour of the northwest. They and their back-up musicians were booked for Seattle, Portland, Vancouver and Spokane. What's the matter? Don't they like the local bad weather?

ASCAP's Nashville chief **Eddie Shea** and publicist **Jane Glasgow** have co-authored "Good Times Guide To Nashville" and introduced the book to the public in a party last Thursday. Shea describes it as "all new, outrageously original and indispensable."

While performing at the Civic Center in Lansing, Mich., recently, **Eddie Rabbitt** had \$10,000 worth of equipment stolen from his bus including a fiddle belonging to road manager **Bill Rehrig**.

Shorty Lavender says **George Jones** is booked to play in Macon, Ga., with The Killer, **Jerry Lee Lewis**. A classic combination if I ever heard one. George is one of the considerable number of country music greats appearing on a double album with **Ernest Tubb**. The album was presented at a birthday party for ET (65 years old) at the Exit/In Friday (9). Meanwhile, producer **Pete Drake** is negotiating with several major labels for distribution of what looks like will be a landmark album.

Country Hotline

By **MARIE RATLIFF**

John Denver — "Downhill Stuff"

Johnny Duncan — "Slow Dancing"

Charley Pride — "Where Do I Put Her Memory"

Jerry Wallace — "Yours Love"

Jerry Reed — "Second Hand Satin Lady"



Jerry Wallace

Based on a prison pardons scandal involving Tennessee's former governor, "Pardon Me Ray" is getting nationwide attention. The **Gitch Your Own Band**, fronted by Nashville TV weatherman **Brian Christie**, is now playing at WVOJ, WMC, KYNN, KFDI, WSDS.

Instrumental Action: Newcomer Frank Mills is piling up adds in southwestern markets on his "Music Box Dancer;" it's playing at WYDE, WPLO, WBAM, WIVK, WFAI, WDEN, WQQT.

It's their Ovation debut, and **The Cates** are starting rapidly on "Going Down Slow" at WUNI, KBUC, KCKN, WDEN, KFDI, KGA, KSOP, WSLC, KSSS, WFAI, KVOO. **Hank Thompson's** "Dance With Me Molly"



John Denver

moving strongly in southwestern markets; **Ralph Emery's** "Daddy Is She As Pretty as Mama," just picked up by Elektra, starting in the midwest.

Super Strong: Glen Campbell, Barbara Mandrell, Tammy Wynette, Kenny Rogers & Dottie West, Jacky Ward, Marty Robbins.

Jerry Wallace takes the classic "Yours Love," a hit by both Waylon Jennings and Porter & Dolly in 1969, and gives it new life with airplay reports from KNIX, KKYX, WSLC, WTMT, KWMT, KGA, KDJW, WPNX, KAYO, KVOO, KBUC.

Mentioned last week as album play, "Downhill Stuff" is now a **John Denver** single and added already at WBAM, KHEY, WFAI, WNYN, KERE, WINN, WVOJ, KLAC, WSLC, WIL, KTTS, KFDI, KSSS, WIRE. **Stan Hitchcock's** "Finders Keepers, Losers Weepers" playing in Tulsa, Wichita, Roanoke and Macon.

Album Action: Narvel Felts' cut "Stirrin' Up Feelin's" airing at KCKN and WSDS; **Anne Murray's** "You've Got What It Takes" playing at KWKH.

Crossover Action: Neil Young's remake of the classic "Four Strong Winds" showing at WFAI and KCKK; **Bonnie Tyler** added at WPLO, KERE, WOKO, KWKH with "My Guns are Loaded."

SURE SHOTS

Charley Pride — "Where Do I Put Her Memory"

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

John Conlee — "Back Side of Thirty"

LEFT FIELDERS

Tommy Overstreet — "Cheater's Kit"

Lorrie Morgan — "Two People in Love"

Brian Collins — "Hello Texas"

AREA ACTION

Billy Parker — "Thanks E.T., Thanks A Lot" (KFDI)

Red Sovine — "The Waylon and Willie Machine" (KERE)

Wood Newton — "Lock, Stock and Barrel" (WFAI, KRMD, KDJW)

Country Single Picks

COUNTRY SONG OF THE WEEK

JOHN CONLEE—ABC 12455

BACKSIDE OF THIRTY (Prod.: Bud Logan) (writer: J. Conlee) (House of Gold/Pommard, BMI) (2:33)

Conlee previously released this song in 1976, before he really hit as an artist, which may account for its lack of action. It shouldn't be overlooked this time, however, as Conlee has shown his hit-making ability with his last two singles.

JERRY REED—RCA PB-11472

SECOND-HAND SATIN LADY (AND A BARGAIN-BASEMENT BOY) (prod.: Jerry Reed & Chip Young) (writer: D. Feller) (Guitar Man, BMI) (2:59)

Reed continues to explore new sounds and styles with this single, a love song which is noticeably smoother and more mellow than his earlier efforts. A very pleasing direction for the artist to take.

DAVID ROGERS—Republic 038

DARLIN' (prod.: Dave Burgess) (writer: O.S. Blandemer) (September, ASCAP) (2:45)

Rogers' version of this song builds slowly in its sound an intensity throughout to easily hold the listener's attention. Production is full but simple for maximum effect.

CHARLEY PRIDE—RCA PB-11477

WHERE DO I PUT HER MEMORY (prod.: Jerry Bradley & Charley Pride) (writer: J. Weatherly) (Keca, ASCAP) (2:59)

Pride has had success lately with a mellow sound, and this love ballad should send him up the charts once again. The sound is a little more country than his last single and equally strong in appeal.

TOMMY OVERSTREET—ABC 12456

CHEATER'S KIT (prod.: Ron Chancey) (writers: R. Bourke/G.Dobbins/J. Wilson) (Chappell, ASCAP) (3:35)

A fairly quiet mood prevails on Overstreet's latest single effort. The chorus picks up the tempo slightly to add a little variety to the sound.

DON KING—Con Brio 149

LIVE ENTERTAINMENT (prod.: Bill Walker) (writer: D. King) (Wiljex, ASCAP) (2:52)

A simple, clear sound kicks the song off as King adds his straightforward style. Acoustic guitars on the verses and a steel on the chorus complement the lyrics nicely.

BILLIE JO SPEARS—United Artists X1274-Y

YESTERDAY (prod.: Larry Butler) (writers: P. McCartney/J. Lennon) (Maclen, BMI) (2:57)

Spears sings this Beatles classic slowly, adding a country sound with her distinctive vocal style. Instrumental accompaniment stays fairly simple with a piano and strings in the forefront.

BURTON CUMMINGS—Portrait 6-70024

TAKES A FOOL TO LOVE A FOOL (prod.: Burton Cummings) (writer: B. Cummings) (Shillelagh, BMI) (3:02)

Portrait's first single to be promoted country has plenty of hit potential, with quality material, production and performance. The sound is simple yet precise and polished to make this a success.

BRIAN COLLINS—RCA PB-11478

HELLO TEXAS (prod.: Pat Carter) (writers: B. Collins/R. Campbell) (Beef Baron/Lively, BMI) (2:52)

Collins uses a little good old fashioned rock and roll on this quick-moving tune about the Lone Star state. The mood is positive and energetic with a bit of nostalgia for good measure.

Country Album Picks



ARE YOU SINCERE

MEL TILLIS—MCA-3077

This package contains the best of everything, from production, choice material, and classy Tillis-style delivery to Nashville's finest musicians and backup singers, notably Janie Fricke and Sterling Whipple. Along with the latest singles, "Send Me Down To Tucson" and "Charlie's Angel," other outstanding cuts make this a success: "Are You Sincere," "Unchained Melody," "Every Now And Then" and "Good-bye Wheeling."



NATURAL ACT

KRIS & RITA—A&M SP-4690

Highly sellable material highlights this combination of tunes done in traditional Kris and Rita duo style, including Kristofferson favorites "Loving You Was Easier (Than Anything I'll Ever Do Again)," and "Please Don't Tell Me How The Story Ends." Standouts: "I Fought The Law," "Number One," "Back In My Baby's Arms."



DOWN ON THE DRAG

JOE ELY—MCA-3080

Pure Ely just gets better and better, and this lp launches his portrait-like style into a more commercial trend, with easy country tunes "Standin' At The Big Hotel" and "In Another World," and a touch of funky with "Crawdad Train" and "Down On The Drag."



C.W. McCALL & CO.

C.W. McCALL—Polydor 2391-389

C.W. eases into a variety of material on this lp, from hard core country "Outlaws And Lone Star Beer" (his recent single) to his truck drivin' and story songs, which remain C.W.'s forte: "Wheels Of Fortune," "Milton" and "I Wish There Was More That I Could Give."

Fulton Sets NSAI Week



Nashville Mayor Richard Fulton has declared Feb. 19-24 as Nashville Songwriters Association Week, coinciding with NSAI's "Songwriting A to Z Symposium" Feb. 23 and the 12th Annual Songwriter Achievement Awards Feb. 24 at the Hyatt Regency Hotel. Shown during ceremonies designating NSAI Week are (from left) Maggie Cavender, NSAI executive director; songwriter and Capitol artist Don Schlitz; Mayor Fulton; Bob Jennings, NSAI president; and songwriter Layng Martine Jr.

Record World Country Albums



FEBRUARY 17, 1979

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

FEB. 17 FEB. 10



WKS. ON CHART

1 **1** **THE GAMBLER**
KENNY ROGERS
United Artists LA 834 H
(4th Week) **10**

2	2	WILLIE & FAMILY LIVE	WILLIE NELSON/Columbia KC 2	35426	12
3	3	TNT TANYA TUCKER/MCA 3066			13
4	10	STARDUST	WILLIE NELSON/Columbia JC 35305		41
5	8	EVERY WHICH WAY BUT LOOSE (SOUNDTRACK)	VARIOUS ARTISTS/Elektra 5E 503		9
6	6	WHEN I DREAM	CRYSTAL GAYLE/United Artists LA 858 H		34
7	4	JOHN DENVER/RCA AQL1 3075			4
8	5	LET'S KEEP IT THAT WAY	ANNE MURRAY/Capitol ST 17743		53
9	9	LARRY GATLIN'S GREATEST HITS/Monument MG 7628			14

CHARTMAKER OF THE WEEK



10 — **NEW KIND OF FEELING**
ANNE MURRAY
Capitol SW 11849 **1**

11	7	I'VE ALWAYS BEEN CRAZY	WAYLON JENNINGS/ RCA AFL1 2979		19
12	12	ARMED AND CRAZY	JOHNNY PAYCHECK/Epic KE 35444		12
13	21	WE'VE COME A LONG WAY	BABY LORETTA LYNN/MCA 3073		2
14	11	TOTALLY HOT	OLIVIA NEWTON-JOHN/MCA 3067		11
15	15	PROFILES/BEST OF EMMYLOU HARRIS/Warner Bros. BSK 3258			12
16	14	HEARTBREAKER	DOLLY PARTON/RCA AFL1 2797		27
17	17	EXPRESSIONS	DON WILLIAMS/ABC AY 1069		23
18	43	SWEET MEMORIES	WILLIE NELSON/RCA AHL1 3243		2
19	25	THE BEST OF BARBARA MANDRELL/ABC AY 1119			2
20	44	THE FOOL STRIKES AGAIN	CHARLIE RICH/United Artists LA 925 H		2
21	13	ROSE COLORED GLASSES	JOHN CONLEE/ABC AY 1105		14
22	16	MOODS	BARBARA MANDRELL/ABC AY 1088		18
23	18	BEST OF THE STATLER BROTHERS/Mercury SRM 1 1037			159
24	19	BURGERS AND FRIES/WHEN I STOP LEAVING CHARLEY	PRIDE/RCA APL1 2983		14
25	20	BASIC	GLEN CAMPBELL/Capitol SW 11722		11
26	39	LADIES CHOICE	BILL ANDERSON/MCA 3075		2
27	27	ELVIS—A LEGENDARY PERFORMER, VOL. III	ELVIS PRESLEY/RCA CPL1 3078		10
28	24	YOU HAD TO BE THERE	JIMMY BUFFETT/ABC AK 1008/2		14
29	29	EVERY TIME TWO FOOLS COLLIDE	KENNY ROGERS & DOTTIE WEST/United Artists LA 861 H		45
30	26	VARIATIONS	EDDIE RABBITT/Elektra 6E 127		46
31	33	ROOM SERVICE	OAK RIDGE BOYS/ABC AY 1065		16

32	35	JERRY JEFF JERRY JEFF WALKER/Elektra 6E 163			10
33	34	THE AMAZING RHYTHM ACES/ABC AA 1123			2
34	32	DUETS	JERRY LEE LEWIS & FRIENDS/Sun 1011		7
35	22	WAYLON & WILLIE	WAYLON JENNINGS & WILLIE NELSON/RCA AFL1 2696		55
36	28	TEN YEARS OF GOLD	KENNY ROGERS/United Artists LA 835 H		57
37	—	NATURAL ACT	KRIS KRISTOFFERSON & RITA COOLIDGE/ A&M SP 4690		1
38	42	ONLY ONE LOVE IN MY LIFE	RONNIE MILSAP/RCA AFL1 2780		35
39	—	DIAMOND CUT	BONNIE TYLER/RCA AFL1 3072		1
40	40	NICOLETTE	NICOLETTE LARSON/Warner Bros. BSK 3243		2
41	48	TEAR TIME	DAVE & SUGAR/RCA APL1 2816		23
42	30	LIVING IN THE USA	LINDA RONSTADT/Asylum 6E 155		19
43	36	CONWAY CONWAY TWITTY/MCA 3063			16
44	45	RED WINE AND BLUE MEMORIES	JOE STAMPLEY/Epic KE 35443		29
45	23	HEAVEN'S JUST A SIN AWAY	THE KENDALLS/Ovation OV 1719		76
46	—	ONE RUN FOR THE ROSES	NARVEL FELTS/ABC AY 1115		1
47	41	HUMAN EMOTIONS	DAVID ALLAN COE/Columbia KC 35536		13
48	31	GREATEST HITS, VOL. II	JOHNNY PAYCHECK/Epic KE 35623		15
49	58	FALL IN LOVE WITH ME	RANDY BARLOW/Republic RLP 6023		17
50	54	Y'ALL COME BACK SALOON	OAK RIDGE BOYS/ABC DO 2993		71
51	38	MARSHALL TUCKER BAND'S GREATEST HITS/Capricorn			17
52	55	THE OUTLAWS	WAYLON, WILLIE, TOMPALL & JESSI/ RCA APL1 1312		165
53	51	ELVIS—A CANADIAN TRIBUTE	ELVIS PRESLEY/RCA KKL1 7065		18
54	56	PLEASURE AND PAIN	DR. HOOK/Capitol SW 11859		12
55	62	MEL STREET/Mercury SRM 1 5014			9
56	50	OLD FASHIONED LOVE	THE KENDALLS/Ovation OV 1733		44
57	59	EASTBOUND AND DOWN	JERRY REED/RCA APL1 2516		76
58	47	BEST OF DOLLY PARTON/RCA APL1 1117			142
59	46	TURNING UP AND TURNING ON	BILLY CRASH CRADDOCK/ Capitol SW 11853		20
60	69	DAVID ALLAN COE GREATEST HITS/Columbia KC 35627			15
61	61	HERE YOU COME AGAIN	DOLLY PARTON/RCA APL1 2544		69
62	67	DAYTIME FRIENDS	KENNY ROGERS/United Artists LA 754 G		83
63	68	VOLUNTEER JAM III & IV	CHARLIE DANIELS BAND/Epic E2 35368		19
64	52	LOVE OR SOMETHING LIKE IT	KENNY ROGERS/ United Artists LA 903 H		31
65	—	LOVE'S SWEET PAIN	JOHN WESLEY RYLES/ABC AY 1112		1
66	57	ENTERTAINERS . . . ON AND OFF THE RECORD	THE STATLER BROS./Mercury SRM 1 5007		46
67	71	MARTY ROBBINS' GREATEST HITS, VOL. IV/Columbia KC 35629			7
68	70	IT WAS ALMOST LIKE A SONG	RONNIE MILSAP/RCA APL1 2439		76
69	60	REDHEADED STRANGER	WILLIE NELSON/Columbia KC 33482		177
70	65	THAT'S THE WAY A COWBOY ROCKS AND ROLLS	JESSI COLTER/Capitol ST 11863		14
71	66	CLASSIC RICH, VOL. II	CHARLIE RICH/Epic KC 53624		15
72	72	LIVE AT THE FOX	RONNIE McDOWELL/Scorpion SCS 0010		7
73	49	SONNY JAMES' GREATEST HITS/Columbia KC 35626			6
74	63	DAYLIGHT	T. G. SHEPPARD/Warner Bros. BSK 3259		9
75	64	PLACES I'VE DONE TIME	TOM T. HALL/RCA APL1 3018		14



JIM ED BROWN & HELEN CORNELIUS

Their Newest Album Includes the Hit Singles:
"You Don't Bring Me Flowers"
"If The World Ran Out Of Love Tonight"
"Lying In Love With You"





Record World Country Singles

FEBRUARY 17, 1979


TITLE, ARTIST, Label, Number

FEB. 17
FEB. 10

WKS. ON
CHART

1	1	EVERY WHICH WAY BUT LOOSE EDDIE RABBITT Elektra 45554 (2nd Week)		10
2	2	BACK ON MY MIND AGAIN RONNIE MILSAP/RCA 11421		10
3	3	COME ON IN OAK RIDGE BOYS/ABC 12434		11
4	7	I JUST CAN'T STAY MARRIED TO YOU CRISTY LANE/ LS 169		12
5	8	HAPPY TOGETHER T.G. SHEPPARD/Warner/Curb 8721		10
6	6	MABELLENE GEORGE JONES & JOHNNY PAYCHECK/ Epic 8 50647		11
7	9	TONIGHT SHE'S GONNA LOVE ME RAZZY BAILEY/ RCA 11446		9
8	11	I'LL WAKE YOU UP WHEN I GET HOME CHARLIE RICH/ Elektra 45553		8
9	16	IF I COULD WRITE A SONG AS BEAUTIFUL AS YOU BILLY CRASH CRADDOCK/Capitol 4672		7
10	18	SEND ME DOWN TO TUCSON/CHARLIE'S ANGELS MEL TILLIS/MCA 40983		6
11	13	IF EVERYONE HAD SOMEONE LIKE YOU EDDY ARNOLD/ RCA 11422		10
12	12	ALIBIS JOHNNY RODRIGUEZ/Mercury 55050		11
13	14	FALL IN LOVE WITH ME TONIGHT RANDY BARLOW/ Republic 034		11
14	15	EVERLASTING LOVE NARVEL FELTS/ABC 12441		8
15	17	WHISKEY RIVER WILLIE NELSON/Columbia 3 10877		9
16	19	GOLDEN TEARS DAVE & SUGAR/RCA 11427		5
17	20	I HAD A LOVELY TIME KENDALLS/Ovation 1119		6
18	21	SOMEBODY SPECIAL DONNA FARGO/Warner Bros. 8722		6
19	23	STILL A WOMAN MARGO SMITH/Warner Bros. 8726		5
20	24	I JUST FALL IN LOVE AGAIN ANNE MURRAY/Capitol 4675		4
21	4	WHY HAVE YOU LEFT THE ONE YOU LEFT ME FOR CRYSTAL GAYLE/United Artists 1259		12
22	29	MY HEART HAS A MIND OF ITS OWN DEBBY BOONE/ Warner Bros. 8739		5
23	28	SON OF CLAYTON DELANEY TOM T. HALL/RCA 11453		5
24	26	PLAY ME A MEMORY ZELLA LEHR/RCA 11433		8
25	25	SAVE THE LAST DANCE FOR ME JERRY LEE LEWIS/Sun 1139		10
26	27	ANY DAY NOW DON GIBSON/ABC Hickory 54039		9
27	32	WORDS SUSIE ALLANSON/Elektra/Curb 46009		3
28	33	TRYIN' TO SATISFY YOU DOTTSY/RCA 11448		5
29	34	IT'S A CHEATING SITUATION MOE BANDY/Columbia 3 10889		4
30	30	LOVE SONGS JUST FOR YOU GLENN BARBER/21st Century 101		8
31	38	I WILL ROCK AND ROLL WITH YOU JOHNNY CASH/ Columbia 3 10883		6
32	39	I'VE BEEN WAITING FOR YOU ALL OF MY LIFE CON HUNLEY/Warner Bros. 8723		4
33	40	TOO FAR GONE EMMYLOU HARRIS/Warner Bros. 8732		2
34	41	HEALIN' BOBBY BARE/Columbia 3 10891		4
35	35	WISHING I HAD LISTENED TO YOUR SONG BOBBY BORCHERS/Epic/Playboy 8 50650		6
36	42	DREAMIN'S ALL I DO EARL THOMAS CONLEY/ Warner Bros. 8717		8
37	37	LOVE AIN'T MADE FOR FOOLS JOHN WESLEY RYLES/ ABC 12432		9
38	44	TAKE ME BACK CHARLY McCLAIN/Epic 8 50653		4

CHARTMAKER OF THE WEEK

39	—	I'M GONNA LOVE YOU GLEN CAMPBELL Capitol 4682		1
40	—	(IF LOVING YOU IS WRONG) I DON'T WANT TO BE RIGHT BARBARA MANDRELL/ABC 12451		1
41	43	EYES BIG AS DALLAS WYNN STEWART/WIN 126		8
42	49	THE OUTLAW'S PRAYER JOHNNY PAYCHECK/Epic 8 50655		4
43	50	LOVING YOU IS A NATURAL HIGH LARRY G. HUDSON/ Lone Star 706		4
44	51	SHADOWS OF LOVE RAYBURN ANTHONY/Mercury 55053		3
45	52	FANTASY ISLAND FREDDY WELLER/Columbia 3 10890		3

46	5	TEXAS (WHEN I DIE) TANYA TUCKER/MCA 40976		13
47	10	THE OFFICIAL HISTORIAN ON SHIRLEY JEAN BERRELL STATLER BROTHERS/Mercury 55048		14
48	55	IF YOU COULD SEE YOU THROUGH MY EYES TOM GRANT/ Republic 036		4
49	54	GYPSY EYES TERRI SUE NEWMAN/Texas Soul 71378		5
50	—	THEY CALL IT MAKING LOVE TAMMY WYNETTE/ Epic 8 50661		1
51	60	SWEET MEMORIES WILLIE NELSON/RCA 11465		2
52	59	SMOOTH SAILIN' SONNY THROCKMORTON/Mercury 55051		4
53	22	FOOLED AROUND AND FELL IN LOVE MUNDO EARWOOD/ GMC 105		12
54	31	YOU DON'T BRING ME FLOWERS JIM ED BROWN & HELEN CORNELIUS/RCA 11436		12
55	45	BABY I'M BURNIN'/I REALLY GOT THE FEELIN' DOLLY PARTON/RCA 11421		13
56	47	IT'S TIME WE TALK THINGS OVER REX ALLEN, JR./ Warner Bros. 8697		13
57	—	ALL I EVER NEED IS YOU KENNY ROGERS & DOTTIE WEST/ United Artists 1276		1
58	—	WISDOM OF A FOOL JACKY WARD/Mercury 55055		1
59	—	TOUCH ME WITH MAGIC MARTY ROBBINS/Columbia 3 10905		1
60	46	YOUR LOVE HAD TAKEN ME THAT HIGH CONWAY TWITTY/MCA 40963		14
61	53	LOVIN' ON BELLAMY BROTHERS/Warner/Curb 8692		14
62	71	LET'S KEEP IT THAT WAY JUICE NEWTON/Capitol 4679		2
63	36	THE FOOL STRIKES AGAIN CHARLIE RICH/United Artists 1269		8
64	—	FAREWELL PARTY GENE WATSON/Capitol 4680		1
65	—	SHOULDER TO SHOULDER (ARM IN ARM) ROY CLARK/ ABC 12402		1
66	82	I WANT TO THANK YOU KIM CHARLES/MCA 40987		2
67	68	I'LL CRY INSTEAD RON SHAW/Pacific Challenger 1633		3
68	81	SOMEONE IS LOOKING FOR SOMEONE LIKE YOU GAIL DAVIES/Lifesong 1784 (CBS)		2
69	—	I'M BEING GOOD DAVID WILLS/United Artists 1271		1
70	76	HEY, THERE KENNY PRICE/MRC 1025		4
71	—	LOVE IS SOMETIMES EASY SANDY POSEY/Warner Bros. 8371		1
72	77	I'M NOT IN THE MOOD ANN J. MORTON/Prairie Dust 7629		4
73	48	LADY LAY DOWN JOHN CONLEE/ABC 12420		16
74	—	THIS IS A LOVE SONG BILL ANDERSON/MCA 40992		1
75	56	MR. JONES BIG AL DOWNING/Warner Bros. 8716		12
76	84	IT'S HELL TO KNOW SHE'S HEAVEN DALE McBRIDE/ Con Brio 145		3
77	57	BUILDING MEMORIES SONNY JAMES/Columbia 3 10852		12
78	58	ANGELINE ED BRUCE/Epic 8 50645		10
79	—	CAN I SEE YOU TONIGHT JEWEL BLANCH/RCA 11464		1
80	—	WALKING PIECE OF HEAVEN FREDDY FENDER/ABC 12453		1
81	—	FOREVER IN BLUE JEANS NEIL DIAMOND/Columbia 3 10897		1
82	85	WE COULD HAVE BEEN THE CLOSEST OF FRIENDS B. J. THOMAS/MCA 40986		2
83	92	PLEASE BE GENTLE AMY/Scorpion 0570		2
84	86	ALL THE TIME IN THE WORLD DR. HOOK/Capitol 4677		2
85	87	FLIP SIDE OF TODAY SCOTT SUMMER/Con Brio 146		3
86	61	THE SONG WE MADE LOVE TO MICKEY GILLEY/Epic 8 50631		14
87	89	THIS MOMENT IN TIME ENGLEBERT HUMPERDINCK/ Epic 8 50632		2
88	66	TULSA TIME DON WILLIAMS/ABC 12425		16
89	94	I NEVER HAD THE ONE I WANTED CLAUDE GRAY/ Granny 10007		3
90	91	I'M LOVIN' THE LOVIN' OUT OF YOU GAYLE HARDING/ Robchris 1009		2
91	—	WHY DON'T WE LIE DOWN AND TALK IT OVER JERRY INMAN/Elektra 46006		1
92	—	MAMA MAKE UP MY ROOM CHESTER LESTER/Con Brio 148		1
93	62	ME TOUCHIN' YOU LINDA NAILE/Ridgetop 00178		11
94	—	THE BABY SONG LEONA WILLIAMS/MCA 40988		1
95	67	HOW DEEP IN LOVE AM I JOHNNY RUSSELL/Mercury 55045		13
96	—	DOWN ON THE CORNER AT A BAR CALLED KELLY'S JOHNNY PAYCHECK/Little Darlin' 7808		1
97	65	AS LONG AS I CAN WAKE UP IN YOUR ARMS KENNY O'DELL/Capricorn 0309		16
98	—	YOU'RE GONNA MAKE A CHEATER OUT OF ME BILL PHILLIPS/Soundwaves 4579		1
99	64	HOW I LOVE YOU IN THE MORNING PEGGY SUE/ Door Knob (WIG) 8 079		13
100	63	THE FOOTBALL CARD GLEN SUTTON/Mercury 55052		7

THE LADY HAS ARRIVED

CRISTY LANE

5 CONSECUTIVE TOP TEN HITS!

★ BB

4 RW

7 CB

THE SINGLE

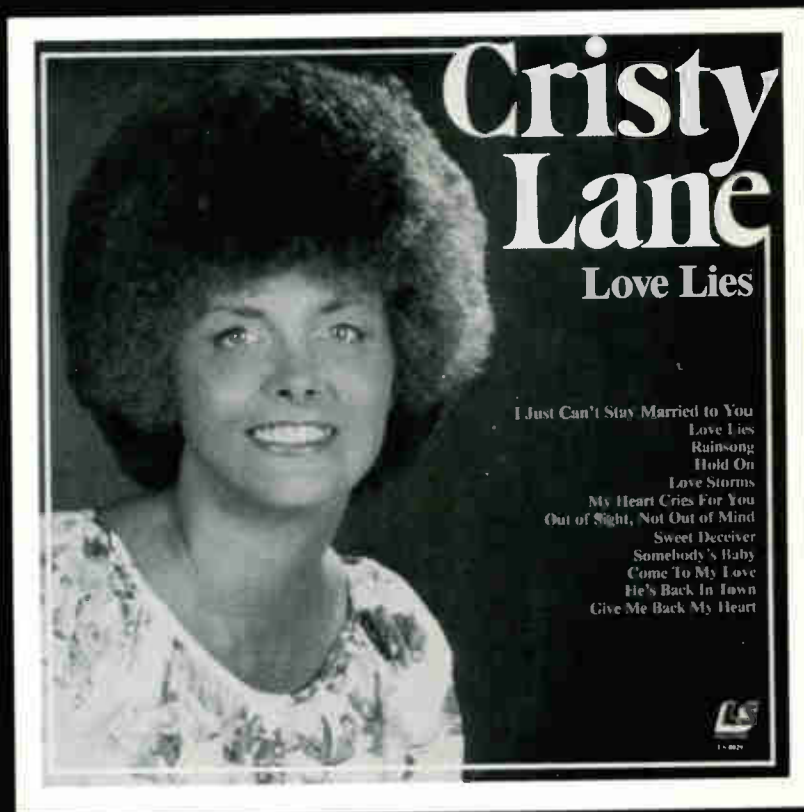
"I JUST CAN'T STAY MARRIED TO YOU"

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1978 Honors...
Grammy Awards,
Best Male Vocal, Jazz Al Jarreau
Best Jazz Vocalist,
Down Beat Critics' Poll Al Jarreau
Best Male Vocalist,
Down Beat Readers' Poll Al Jarreau
Number One,
Trend-Setting Jazz Artist,
Performance Al Jarreau
Top Jazz Vocalist,
Record World Al Jarreau

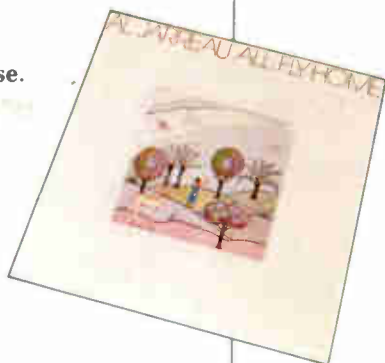
We've never doubted Al Jarreau's persuasive powers. Since the day he arrived in Burbank he's been piling up 'best vocalist' awards like Bjorn Borg wins tennis tournaments — in front of big crowds in half-a-dozen different countries. It's just that Al doesn't know when to stop.

Not content with all the honors, with being a 'critic's artist,' Jarreau got his message across to radio as never before with "Thinkin' About It Too."

Now he follows that up with the exciting new single, "All," which up till now has been an album favorite at stations across the nation.

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You'll have to admit,
it's another convincing case.

Al Jarreau. All Fly Home.
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Produced by Al Schmitt.
On Warner Bros. records and tapes.