

Dedicated to the Needs of the Music / Record Industry

Record World



MARCH 17, 1979 \$2.25

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54

Gloria Gaynor

Hits of the Week

SINGLES

VILLAGE PEOPLE, "IN THE NAVY" (prod. by J. Morali) (writers: Morali-Belolo-Willis) (Can't Stop, BMI) (3:35). The crafty collective here releases another pounding disco number with a chuckle in the lyrics. Their track records superb and this could go to the top. Casablanca 973.

PEACHES & HERB, "REUNITED" (prod. by Perren) (writers: Fakaris-Perren) (Perren-Vibes, ASCAP) (3:58). "Shake Your Groove Thing" went Top 3 pop/BOS and disco and this more traditional ballad could have as wide an appeal. The vocals are outstanding. Polydor 14547.

BARBRA STREISAND, "SUPERMAN" (prod. by Klein) (writer: Snyder) (Emanuel / Koppelman-Bandier/Megusta, ASCAP) (2:39). The song has nothing to do with the film but is one of the best cuts from her lp by the same title. The strength of her vocals is awesome. Columbia 3-10931.

WAR, "GOOD, GOOD FEELIN'" (prod. by Goldstein) (writers: group/Goldstein) (Far Out / Milwaukee, ASCAP) (3:59). The group is known for their high energy rock / jazz / BOS expertise and this first release from their new album has the same spirit. It's modified funk. MCA 40995.

SLEEPERS

THE KINKS, "I WISH I COULD FLY (LIKE SUPERMAN)" (prod. by R. Davies) (writer: same) (Davray, PRS) (3:26). The veteran English ultra-rockers try out their disco shoes here without losing any of Ray Davies' esoterica. It's unusual and worthy of multi-format play. Arista 0409.

LINDA CLIFFORD, "BRIDGE OVER TROUBLED WATER" (prod. by Askey) (writer: Simon) (Paul Simon, BMI) (3:18). The disco artist's first release via RSO is a well-balanced new treatment of the '60s classic. It works wonderfully, keyed by Clifford's bright vocals. Curtom/RSO 921.

SUPERTRAMP, "THE LOGICAL SONG" (prod. by group / Henderson) (writers: Davies/Hodgson) (Almo/Delicate, ASCAP) (3:45). The jazz/rock group gains followers with each release and this taste of their upcoming lp should hit the AORs first with Top 40 likely to follow. A&M 2128.

RAYDIO, "YOU CAN'T CHANGE THAT" (prod. by Parker) (writer: same) (Raydiola, ASCAP) (3:17). The group's last few singles were BOS/pop crossovers and this new one, with a bit of a Spinners feel, should do the same. Ray Parker Jr.'s vocals are the key here. Arista 0399.

ALBUMS

BAD COMPANY, "DESOLATION ANGELS." The group's first album in over two years is a happy return to its no frills style of rock. Paul Rodgers' vocals and Mick Ralphs' cutting guitar style lead the way on songs like "Rock and Roll Fantasy" and "Early In the Morning." Swan Song SS 8506 (Atl) (7.98).

U.K., "DANGER MONEY." The second album by this group features a slimmed down line-up and a new drummer. The music remains faithful to the progressive roots of the trio, but John Wetton's smooth vocal and the insistent hook of "Nothing To Lose" could make that song a hit. Polydor PD-1-6194 (7.98).

ROXY MUSIC, "MANIFESTO." The group's first album since 1975's "Siren" is a well crafted amalgam of pop melodies ("Dance Away," "Ain't That So") and electronics ("Manifesto"). The West Side, or side two, is geared for AOR play while the East Side is more esoteric. Alco SD 38-114 (7.98).

STUFF, "STUFF IT." With their third album, Stuff should shed the "session players" tag and be accepted as a group in its own right. The Steve Cropper produced album covers originals and some familiar tunes like "Mighty Love," "Love Having You Around" and "Dance With Me." WB BSK 3262 (7.98).



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Record World



MARCH 17, 1979

Britain's Sales Rose 5 Percent in 1978

By VAL FALLOON

■ LONDON — For the first time in four years, the British record market showed real growth in 1978.

Singles

Although the increase is small—five percent, and this figure includes the growing TV lp and mail-order markets—it does indicate that the concentrated promotional efforts of record companies have paid off, particularly in single sales.

Figures released last week by the BPI show that singles, as predicted earlier in the year, showed a massive increase. Unit sales were 89.9 million (up 41.5 percent) with trade value at £42.5 million (up 61.3 percent). Retail

(Continued on page 57)

A New Look For Record World

■ Record World, like many magazines, looks a lot different today than it did last year, or five years ago. Tastes change, and so do the demands of an industry as design-conscious as the record business.

This week, we are unveiling an extensive redesign that will bring a new look to most of our regular features. We think it makes RW easier to read, in keeping with the editorial additions and changes we are continually making.

You'll still find our regular sections and features in their usual places.

MCA Absorbs ABC Records, Publishing; Several Hundred Dismissed; Distributors Sue

By SAM SUTHERLAND

■ LOS ANGELES — MCA, Inc.'s purchase of ABC Records became official last week as the label's owners unveiled plans to fold the former ABC, Inc. recording and music publishing operations into existing MCA divisions.

As several hundred former ABC staffers found themselves jobless, further controversy was generated by a coalition of the now-defunct label's former indie distributors, who filed suit against both ABC Records and MCA Distributing Corp., charging anti-trust violations in connection with the takeover (see separate story).

Actual consummation of the sale, first announced on Jan. 30 (RW, Feb. 10, 1979), came Sunday (4) afternoon, ending the month-long regulatory waiting period required by the government in a transaction of such scope between two publicly-owned corporations.

The next day saw Sid Sheinberg, president and chief operating officer of MCA, Inc.

(NYSE), verifying the acquisition from American Broadcasting Companies, Inc. (NYSE), via an official press release. Although some observers had previously speculated MCA might create a third label division for product obtained through the purchase, Sheinberg confirmed that ABC's label operations were being merged into MCA Records, under label president Bob Siner, while music publishing interests were now folded into MCA Music, headed by president Sal Chiantia.

Even as Sheinberg's terse statement was released, ABC Record staffers — totaling an estimated 300 employees, including its music publishing staff, studio operations, branch offices and local and regional reps — were being told the label was no more. That news came from different sources, though: although home office employees here received formal news of the merging, as late as Wednesday ABC staffers in the label's New York offices

(Continued on page 40)

■ LOS ANGELES—Even as MCA and ABC corporate officers confirmed completion of the sale of ABC Records to MCA, Inc. (see separate story), nine former ABC distributors initiated legal action here, charging both the ABC label and its new distribution outlet, MCA Distributing Corp., with anti-trust infringements stemming from the MCA takeover.

While the indies' action makes no effort to challenge the legality of the actual purchase, charges included in the suit filed Monday (5) in U. S. District Court, Northern District of Texas, invoked the Sherman Anti-Trust Law and the Clayton Act, alleging unfair competition, breach of contract and inducement to breach among its multiple counts.

Named as plaintiffs were Big State Distributors, H. W. Daly, Inc., Music City Record Distributors, Hot Line Distributors, Western Merchandisers, Progress Record Distributing Co., Universal Record Distributing, Music Trend, Inc., and All-South Distributors.

Focal point for the suit is the question of liability for ABC product in the wake of the original January 30 notification of the proposed label sale. The suit asserts that standard business procedure within the industry places liability for product with the new distribution operation

(Continued on page 40)

Havana Jam:

CBS Hosts Successful Cuban Concerts

By MARC KIRKEBY

■ HAVANA — Cuban audiences got their first taste of live American jazz, pop and rock music in almost 20 years here last weekend, and while they seemed to like all they heard, it is the rock 'n' roll, Billy Joel's in specific, that they will remember longest.

The "Havana Jam," sponsored

by CBS Records and the Cuban government, went about as smoothly as any concert series that involves dozens of performers, a wary if not hostile government, and a language barrier is ever likely to go.

Three concerts, each featuring two American acts and two from Cuba, took place March 2-4 at the 5000-seat Karl Marx Theatre here. Each of the shows ran (and ran, and ran) over five hours.

Billy Joel's set was the last one on the final night, but throughout the series it had become apparent that it was his show the Cubans, particularly the younger members of the audience, wanted to see.

By the time he took the stage at one a.m., Cuban teenagers had lined the front of the stage and were beginning to move down in the aisles. They shouted their approval of every song, and called out the names of favorites they had heard on Miami AM radio stations, which

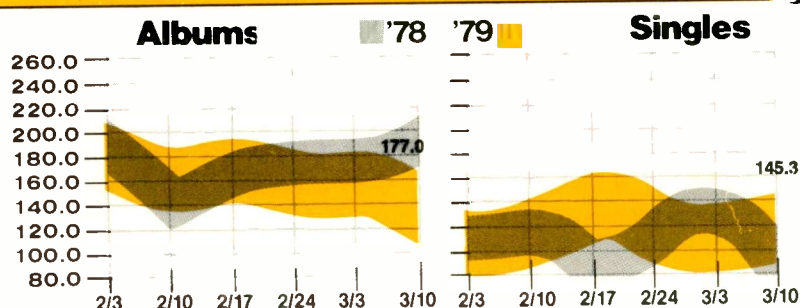
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Justice Dept. Expands Probe

■ Record World learned last week that Justice Department investigators have interviewed a number of leading independent record distributors in the past two weeks. The interviews are apparently an expansion of the ongoing Justice investigation of the record industry.

One distributor told RW that he was questioned extensively about his view of the recent RCA-A&M and MCA-ABC deals, and that he had been told the investigation would also be expanded to include independent labels and retailers.

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 9.** After several years of inactivity, the Atlantic-owned Atco label returned last week with a group of strong releases. The label that provided a sixties home for such groups as the Bee Gees, Cream and Buffalo Springfield has a new outlook, Record World learned, that is part of a general revamping of Atlantic's custom label operations.



■ **Page 61.** The latest Clint Eastwood movie, "Every Which Way But Loose," has been a predictable box office success, but the reception given the Elektra soundtrack lp has been equally spectacular. The album is beginning to look like the "Saturday Night Fever" of country, spawning hit after hit, as RW reports.

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Powerhouse Picks

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

Jacksons (Epic) "Shake Your Body (Down To The Ground)."

A proven hit in Miami, the same reaction is being recorded in other markets. Numerous major adds were reported along with crossover sales and strong BOS chart action.

RCA Parent Co. Praises Record Div. In Annual Report

■ **NEW YORK**—In its 1978 annual report, issued last week, RCA Records was commended for its fourth consecutive year of new highs in sales and earnings by the parent company.

In his report to shareholders, Edgar H. Griffiths, president and chief executive officer, noted that RCA should maintain its advance in 1979. He further stated that the record division has taken a "quantum leap" over the past few years with earnings almost quadrupled since 1975. "This division has begun expanding aggressively in a rapidly growing worldwide industry that passed \$6 billion in sales in 1978," he said. "By the yardstick of competitive performance, RCA Records has the potential of improving its annual earnings by many millions of dollars."

According to the report, RCA Records domestic commercial operations achieved sales in 1978 that approached the unprecedented high level of 1977 when the death of Elvis Presley accounted for an extraordinary demand for his records. It was noted that profits in 1978 were lower than the preceding year due to "increased advertising, promotion, selling expenses and other costs associated with devel-

(Continued on page 37)

Yetnikoff Addresses Securities Analysts

By MARC KIRKEBY

■ **NEW YORK**—Walter Yetnikoff, president of the CBS Records Group, told a gathering of securities analysts here last week that pressing-capacity shortages, the copyright royalty hike, the Pitman, N.J. strike and rising artist development costs all contributed to CBS Records' profits rising at a slower rate than the company's revenues.

Yetnikoff called 1978 "the most competitive market we have seen in years."

"It's fair to say that we have been somewhat victims of our own success," he continued. "The very fast growth of the business created a real problem in terms of lack of manufacturing capacity at the end of 1978 . . . At the times when there wasn't enough capacity in 1978, it hurt us in terms of our ability to press on a cost-efficient basis.

"Currently, things seem to be a bit different in terms of industry versus industry demand. For the moment, there seems to be some excess capacity as overall business is a little soft due to

(Continued on page 37)

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| MAR. 23 | CAROLINA COLISEUM | COLUMBIA, SC |
| MAR. 24 | THE OMNI CENTER (BARRY WHITE TOUR) | ATLANTA, GA |
| MAR. 25 | FREEDOM HALL | LOUISVILLE, KY |
| MAR. 31 | MEMORIAL HALL | BUFFALO, NY |
| MAR. 31 | SOUL TRAIN (AIRING) | LOS ANGELES, CA |
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Retail Training Programs Multiply As Business Sophistication Mounts

By FRANN ALTMAN

■ LOS ANGELES—Just as major manufacturers and distribution nets have moved to develop more extensive internal training programs, the growth in size and coverage for record and tape retailers is leading to the implementation of formal educational methods for store personnel.

Increasing Supervision

An RW survey of ten retailers shows the stores, like their label counterparts, providing increasing supervision via seminars, special handbooks and other management training aids that go beyond traditional on-the-job guidance.

While a consolidated effort is being made towards better in-store skills, customer sales and communication between the sales and management staff, a rising interest in personal career development as well as company philosophy is being stressed, the survey showed.

Promotion From Within

Of the ten retail executives contacted, the majority already have implemented or else expressed an interest in implementing more formal training methods, while roughly half cited an interest in bringing in outside specialists or encouraging their employees to pursue outside training, including formal schooling. Promotion from within the company is stressed by all.

Gene Armond Named Windsong Vice Pres.

■ LOS ANGELES—Al Teller, president of Windsong Records, Inc., has announced the appointment of Gene Armond as vice president, promotion and sales, east coast, for the label.



Gene Armond

Armond most recently served as general manager for the New York office of United Artists Records. He was with UA for nine years.

Background

Prior to his tenure at UA, Armond was national promotion director for Kapp Records.

Armond will be headquartered in Windsong's New York office, located at 1345 Avenue of the Americas, New York, New York.

Licorice Pizza (24 stores) has a formal training program which, according to personnel director Deborah Curran, "augments the in-store level training and the training manuals we use. We have a new employee orientation (headed by Curran), a buyers orientation (led by Jana Brooks), a manager trainee program (led by two district managers who "team teach") and a 'continuing education' seminar for managers with deals with new insights on everything from interviewing to personal improvement." She added, "The manager trainee program can be requested by any employee (after evaluation) and consists of 24 hours of classroom instruction during a three-month training period." A P.A.C.E. (personal and company effectiveness) seminar is planned, as well as a management transition seminar to facilitate better communication in-store.

King Karol

Ben Karol of King Karol (seven stores) reports the chain has "no formal training programs; it's on-the-job instead." Karol stresses that "if someone comes in unexperienced, but they are enthusiastic and have a genuine pleasure for working with records, they can be trained." His new employees are "teamed up with an experienced employee who likes to teach, and knows his job. For our purposes, this system is fine."

Formal Sessions

Pickwick's Scott Young, vice president/general manager/director of retailing (including 340 Musicland and 28 Sam Goody's outlets among its retail operations) said, "We have developed a more formal training and development series," qualifying the

training sessions as "how-to" techniques for staff, "which we expect to bring into effect in the future. Bill Lambert works as the training and development manager, and once employees have passed the point of commitment, including an evaluation for both sides, a basic 18-month program a — series of step progression courses — becomes effective." With some 4200 employees, Young asserts, "Once we get our locations and our product, it's all people. We are working toward everyone getting the attention they need." And in reference to the training programs, he added, "We work from the top down as well as from the bottom up."

Camelot Program

Larry Mundorf, vice president of operations for Stark (Camelot 80/Grapevine 3), cited a "basic training program which has been in operation since March '77. It is broken into ten phases, which range from four to six weeks each, gearing for a nine to 12 month total program for managers in training (MIT). A new dimension which we are moving into is that of 'campus recruiting' bringing in people who have been trained on campuses that offer courses in music management."

While there is no formal training for sales personnel, they are "requested to read and use the operations manual," Mundorf added. "We focus on understanding the company's logic as well as industry logic. We stress awareness. There is an operations manual in every store for all employees."

Record Bar's (89 stores) Chris Stewart, vice president of retail sales, said that their local promo-

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R&B Awards Show Using RW BOM Awards

By BASIL NIAS

■ NEW YORK—Daadi Maa Productions in conjunction with Syndicast Services Inc. recently taped their second annual r&b awards in Los Angeles. The proceedings were held at the Merv Griffin Theatre and were video taped for national syndication starting later this month. The awards presented were based on the annual awards given by *Record World*. The hosts for the show were Patti Labelle, Lawrence-Hilton Jacobs and Janet DuBois.

Among those who received awards were: Linda Clifford, Most Promising Female Vocalist; Ashford and Simpson, Most Promising Duo; The Floaters, Top New Male Group (album); Chaka Khan, Top Featured Female Vocalist; Chic, Top Vocal Combo; Rose Royce, Top Vocal Combo (album); Barry White, Top Record (solo male artist); Stargard, Most Promising Female Group; The Commodores, Top Male Group (album); The Emotions, Top Female Group (album); and Earth Wind and Fire, Top Album By a Group.

The awards ceremony drew a galaxy of top name stars. Among them, serving as presenters of the awards, were Marvin Gaye, Eddie Kendricks, Betty Wright, Van McCoy, Millie Jackson, Johnny "Guitar" Watson, Patrice

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Abkco Reports Loss

■ NEW YORK—Abkco Industries, Inc. has announced the results of its operations for the first quarter ended December 31, 1978 with revenues of \$2,287,794 and a loss of \$14,647 or 1¢ per share. This compares to revenues of \$2,826,986 and a profit of \$186,012 or 13¢ per share for the corresponding period in 1977.

Motown Makes Magic



Following Motown Records' recent meeting with their distributors and sales staff at the Century Plaza Hotel, the label hosted a Magic of Motown Party at Tony Duquette's Studios for the visitors to hear new product and meet some of the artists. Pictured at left (from left) are Stevie Wonder; Michael Roshkind, vice chairman and chief operating officer of Motown Industries; Marvin Gaye; and Spence Berland, Record World Sr. VP. Pictured on the right are Mike Lushka; Stevie Wonder; Jack Forsythe, RW marketing dir.; Marvin Gaye, and producer Art Stewart.



Livin' Inside Your Love 2 BSK 3277

The new George Benson two-record set

Featuring the single "Love **B**allad" WBS 8759

Produced by Tommy LiPuma

On Warner Bros. records & tapes

Ken Fritz Management
Ken Fritz, Connie Pappas, Dennis Turner



Chart Analysis

Bee Gees Register Another #1 Single; Mills, Jacksons, Harrison Move Strongly

By PAT BAIRD

■ The top 5 records on this week's *Record World* Singles Chart continued to sell in large quantities, far more than even those records listed in the bottom half of the Top 10.

The Bee Gees (RSO) moved to #1 bullet (and continued to hold the #1 spot of the RW Album Chart) on strong rack and retail sales as well as #1 radio spots across the country. Rod Stewart (WB) held at #2 on good sales and Gloria Gaynor (Polydor), bulletted at #3 on the Black Oriented Singles Chart, continued to sell pop for #3 here. The Village People (Casablanca) at #4 and The Pointer Sisters (Planet) at #5 also registered big sales figures.

Peaches & Herb (Polydor), still Top 5 BOS, lost some radio play this week but continued to sell

for #7 bullet and The Doobie Brothers (WB) bulletted at #8 on a solid airplay/sales combination.

Filling out the Top 10 are Donna Summer (Casablanca) holding at #6; Chic (Atlantic) #9 and Olivia Newton-John (MCA) #10. There were no new entries on the top of the chart.

The Village People's "In The Navy" (Casablanca) is this week's Chartmaker at #65 bullet on out-of-the-box adds at the majors across the country, including WABC.

Little River Band (Harvest) garnered strong sales and good radio movement for #11 bullet and Frank Mills (Polydor) took the biggest jump on the top half of the chart, up 13 spots to #15 bullet on continuing radio action and an "instant" sales to airplay ratio. Dire Straits (WB) filled in remaining airplay holes this week and took good radio moves for #16 bullet and Amii Stewart (Ariola), #18 bullet BOS and #7 on the Disco File Top 40, was

added at WABC and sold well for #17 bullet. The Babys (Chrysalis), which sold well at both rack and retail accounts, moved here to #18 bullet.

Poco (MCA), another WABC add, maintained sales strength for #21 bullet while Billy Joel (Col) was added at KRTH with movement elsewhere and good sales reports for #22 bullet. Anne Murray (Capitol), #4 bullet on the RW Country Singles Chart, picked up WZUU, WOKY and others for #23 bullet and Chic (Atlantic), #16 bullet BOS and an add this week at WABC and WLS, continued its neck-and-neck power on both charts for #28 bullet. Blondie (Chrysalis) continued to fill in holes and sold for #30 bullet.

The Jacksons (Epic), #8 bullet BOS and this week's Powerhouse Pick, broke out of the Miami market and made strong playlist moves for #33 bullet. Sister Sledge (Cotillion), #6 bullet BOS and one of last week's Powerhouse Picks, picked up more major adds this week with good retail sales for #35 bullet, and George Benson (WB), #27 bullet BOS and another Powerhouse

Pick last week, continued strong airplay growth for #36 bullet. Gary's Gang (Col) re-gained a
(Continued on page 52)

Polygram Hot On RW Charts

■ Polygram Dist., the multi-label distribution network, this week garnered the #1 and Chartmaker spots on both the RW Singles Chart and Album Chart. Additionally, Polygram-distributed records hold five spots on the singles Top 10 and four on the album Top 10. The Network also claims the #1 Black Oriented Album and Black Oriented Singles Chartmaker.

The Bee Gees (RSO) have the #1 pop single and album this week while the singles Chartmaker is Village People (Casablanca). The album Chartmaker in the Allman Brothers Band (Capricorn).

Peaches and Herb (Polydor/MVP) continued to hold the #1 BOA spot and came in as this week's BOS Chartmaker.

Singles

Albums

Bee Gees Tighten Hold on Top Album Spot; Welch, Allmans Make Significant Inroads

By SAMUEL GRAHAM

■ The Bee Gees (RSO), now in their fourth consecutive week at the #1 position, continue to widen the margin between themselves and their pursuers. "Spirits Having Flown" is #1 across-the-board at major retail accounts, and is the biggest rack item by far; and album sales certainly haven't been hurt by

the ascent of the "Tragedy" single to the top spot on its respective chart.

#2 Rod Stewart (WB), #3 Blues Brothers (Atlantic) and #4 Doobie Brothers (WB) also held their positions this week; Stewart does not appear to be in any danger of being overtaken by the Blues Brothers, while the Blues and Doobies are running fairly close together.

Elsewhere in the top 10, Dire Straits (WB) continues its remarkable success story, moving this week into the top 5 for the first time at #5 bullet. The album, which contains the bulletting

"Sultans of Swing" single, is showing excellent sales momentum on all levels.

The top eight albums—which also include #6 Billy Joel (Col), #7 Olivia Newton-John (MCA) and #8 Village People (Casablanca)—are clustered well ahead of the rest of the pack. However, both #9 bullet Gloria Gaynor (Polydor) and #10 bullet Peaches and Herb (Polydor/MVP) continue to move up. Both are doing very well at the rack level, and also at retail, where reported.

Elsewhere in the top 20, Cheap Trick (Epic) continues strong movement, now at #17 bullet, a jump of 12 spots. While this album has done well at retail all along, this week it also showed well at the rack level, even without a single providing major exposure. George Harrison (Dark Horse), this week up from #39 to #18 bullet, is also showing excellent moves. Retail strength for this record, with the single, "Blow Away," gaining momentum, is especially good in the midwest, the southwest and New York.

In the twenties, last week's

Chartmaker, Bob Welch (Capitol) completely exploded this week, jumping a huge 50 spots to #24 bullet. The story at this point for the album is retail, where it is a monster. Meanwhile, this week's Chartmaker status belongs to the

newly reformed Allman Brothers (Capricorn), bulletting at #33. The excellent initial impact can in part be explained by way of the high anticipation for the Allmans' reappearance, and the album is
(Continued on page 52)

Regional Breakouts

Singles

East:

Chic (Atlantic)
Quatro & Norman (RSO)
Sister Sledge (Cotillion)
George Benson (Warner Bros.)
Cher (Casablanca)

South:

Blondie (Chrysalis)
Jacksons (Epic)
Bob Welch (Capitol)
Eddie Rabbitt (Elektra)

Midwest:

Quatro & Norman (RSO)
Blondie (Chrysalis)
Bob Welch (Capitol)
George Benson (Warner Bros.)
Cher (Casablanca)
Police (A&M)

West:

Chic (Atlantic)
George Benson (Warner Bros.)
Instant Funk (Salsoul)
Police (A&M)
Blues Bros. (Atlantic)
Village People (Casablanca)

Albums

East:

Allman Bros. (Capricorn)
George Benson (Warner Bros.)
Herbie Hancock (Columbia)
Judy Collins (Elektra)
Amii Stewart (Ariola)
Patti Labelle (Epic)

South:

Allman Bros. (Capricorn)
George Benson (Warner Bros.)
Herbie Hancock (Columbia)
Judy Collins (Elektra)
Michael Franks (Warner Bros.)
Amii Stewart (Ariola)

Midwest:

Allman Bros. (Capricorn)
George Benson (Warner Bros.)
Herbie Hancock (Columbia)
Judy Collins (Elektra)
Michael Franks (Warner Bros.)
Amii Stewart (Ariola)

West:

Allman Bros. (Capricorn)
George Benson (Warner Bros.)
Herbie Hancock (Columbia)
Judy Collins (Elektra)
Michael Franks (Warner Bros.)

Buddah Names Walz Vice Pres./Gen. Mgr.

■ NEW YORK—Chuck Walz has been named vice president/general manager of Buddah Records, it was announced by Art Kass, president of the label, to whom Walz will report.

Walz, who has been with the company for the past four years, will continue his responsibilities in international operations and also act as liaison for the marketing and promotion of Buddah Records with Arista.

In addition, he will actively participate in the activities of the a&r department and artist relations.

Knesz, Rosengard, Lifson Join MCA

■ NEW YORK—Record World has learned that Margo Knesz, Beth Rosengard and Sandy Lifson will be joining the MCA Records promotion department based in Los Angeles.

Knesz' title will be national pop promotion director while Rosengard will take over the national album promotion director post. Lifson has been named national promotion coordinator.

All three will report directly to Larry King.

Revived Atco Releases First LPs

By SAMUEL GRAHAM

■ LOS ANGELES — With the February issue of what label spokespersons are calling "our first major release," Atco Records—Atlantic's sister label, formed in the 1960s as a repository for "contemporary rock acts"—has ended a long period of virtual dormancy. According to Mardi Nehrbass, general manager, west coast operations, for Atco/Customs labels, Atco is now "in full swing."

"When Atco first began in the 1960s," Nehrbass told RW re-

cently, "all of the contemporary rock acts were placed here" so as not to detract from Atlantic's "strong r&b aspect." There were exceptions—such as Crosby, Stills and Nash or Led Zeppelin, who were signed to Atlantic—but Atco had a significant rock base with such acts as Iron Butterfly, Cream, the Buffalo Springfield, the Vanilla Fudge and the Bee Gees.

"About five years ago," Nehrbass said. (Continued on page 37)

Tosh Sells Out Roxy



Rolling Stones Records artist Peter Tosh recently played a series of sold-out shows at L.A.'s Roxy club. Tosh's current album, "Bush Doctor," is the artist's first album to appear on the Rolling Stones Records label; it was produced by Tosh & Robert Shakespeare, with Mick Jagger and Keith Richards serving as executive producers. Shown backstage at L.A.'s Roxy are, from left: Theresa Del Pozzo of Peter Tosh's management, Mardi Nehrbass of Atco Records, Rolling Stones Records president Earl McGrath, Peter Tosh, Harrison Ford, Atlantic Vice President/west coast general manager Bob Greenberg, Atco promotion rep/Tosh associate Earl Chin, Tosh's manager Herbie Miller.

BMI, Radio Group Set License Pact

■ NEW YORK — A new five-year blanket license form has been agreed upon by BMI (Broadcast Music, Inc.) and the All-Industry Radio Music License Committee. The agreement, retroactive to January 1, 1979, is currently being mailed to the nation's radio stations and has only a few significant differences from the one it replaces.

The new contract rate is 1.7 percent of net receipts, the same as the rate used during the previous contract until its final year when, under an experimental formula, it was changed to 1.64 percent. Offsetting this rate change in the new agreement, the optional standard deduction has increased from a full 15 percent to 17 percent (18 percent in the final contract year of 1983) and the annual report form has been revised to give stations advantage of a 15 percent deduction for advertising agency fees.

McFadden to Capitol At Minneapolis Branch

■ LOS ANGELES—Joe McFadden has been named district manager, Minneapolis Sales Branch, Capitol Records, Inc.

BONNIE TYLER Cuts Another Flawless Gem.

Last year's debut album, "It's a Heartache," brought Bonnie Tyler the dual titles of "Outstanding New Female Singer '78" and "Best New Female Country Vocalist '78." Expanding on that award winning foundation, Bonnie's aptly titled second album, "Diamond Cut," is a masterwork of 10 gleaming facets. Each cut flashes with Bonnie's distinctive vocal precision, catching both ear and heart with brilliant reflections of love and life. In a setting of potential gold, "Diamond Cut" can be summed up in one word—dazzling.

DIAMOND CUT

AFL1-3072

Includes her latest single:
"MY GUNS ARE LOADED"

BONNIE TYLER
DIAMOND CUT



Produced by Robin Geoffrey Cable, Ronnie Scott, and Steve Wolfe for Soundbarrier Ltd.



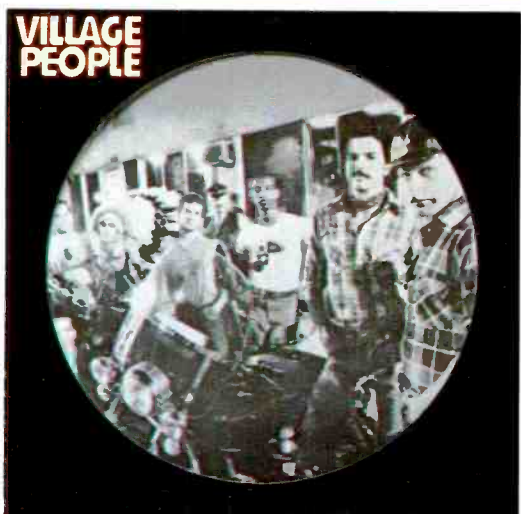
Picture Special Collector's



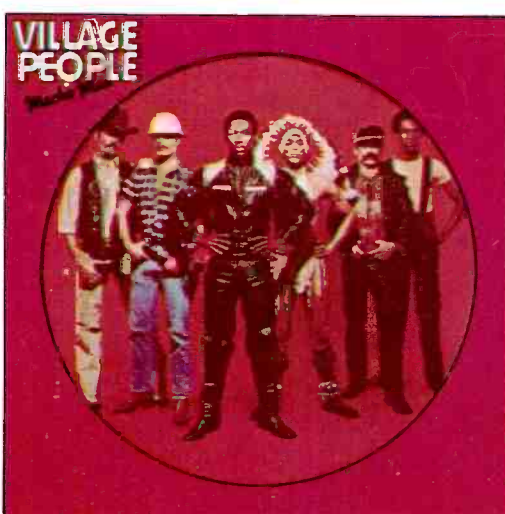
DONNA SUMMER
LIVE AND MORE
NB PIX 7119
Produced by Giorgio Moroder and Pete Bellotte



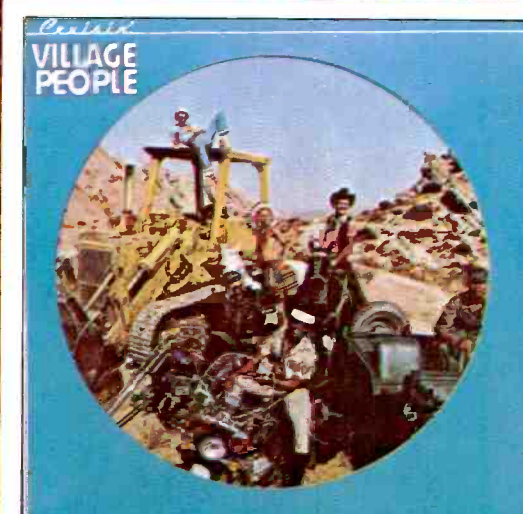
PARLIAMENT
MOTOR BOOTY AFFAIR
NB PIX 7125
Produced and Conceived by: George Clinton for Thang, Inc.



VILLAGE PEOPLE
VILLAGE PEOPLE
NB PIX 7064
Composed and Produced by JACQUES MORALI for CAN'T STOP PRODUCTIONS.
Executive Producer: Henri Belolo



VILLAGE PEOPLE
MACHO MAN
NB PIX 7096
Composed and Produced by JACQUES MORALI for CAN'T STOP PRODUCTIONS.
Executive Producer: Henri Belolo

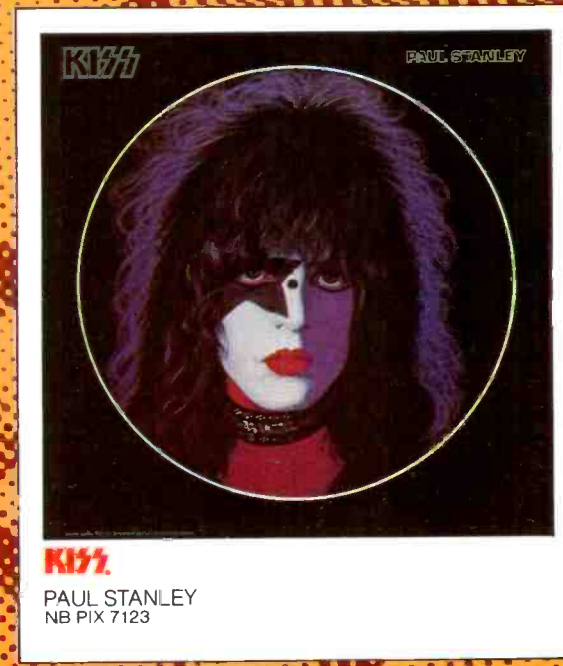
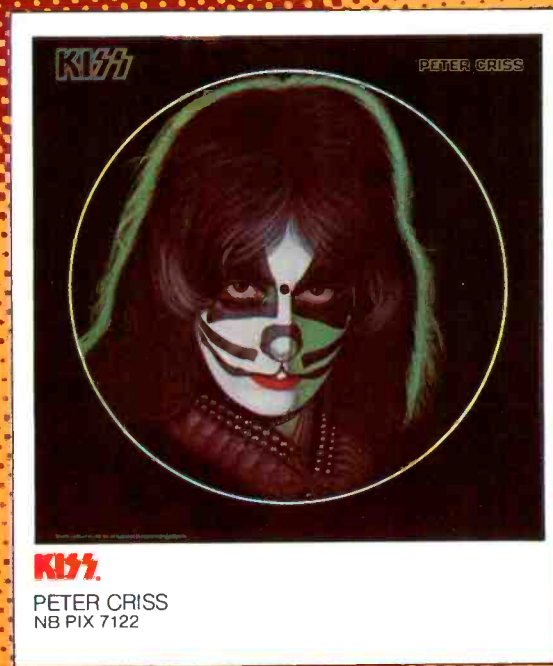


VILLAGE PEOPLE
CRUISIN'
NB PIX 7118
Composed and Produced by JACQUES MORALI for CAN'T STOP PRODUCTIONS.
Executive Producer: Henri Belolo

from Casablanca Record and FilmWorks



This... Limited Edition!



Charities Turn To Disco Fundraisers

City of Hope

By STEVEN BLAUNER

■ NEW YORK—The International Children's Appeal, an independent, non-profit foundation, is organizing a national contest to find the most glamorous disco couple, with a first prize of \$50,000 and the proceeds going to various children's charities.

Contestants would be judged on the basis of dance, beauty, and clothes, the finalists appearing on national television, dancing to music played by their favorite acts, live.

International Children's Appeal set up during the UN's Year of the Child, celebrating the 20th anniversary of the recognition of the rights of children, is a foundation made up of businessmen working full-time to raise money and awareness to the needs of children all around the world. Project director Rod Harrod, who is assisted by Debbie Backus, said he hoped the project would benefit both the child in Brooklyn and the child in Bolivia.

As the project is run by businessmen, more money will hopefully be raised than is typical of charity events. Figures are anticipated to be as high as \$3,500,000 to \$5,000,000. 75¢ of each dollar raised is to be turned over to children's charities, such as UNICEF, WAIF, and Save The Child.

Couples Only

The contest will be made up of couples sponsored by groups, clubs, and discos (which may hold their own contests, or have voting for a favorite couple). The winning couples will be sent to regional finals, that will be broadcast on local television. The winners of these contests, approximately 50 couples, will go, expenses paid, to the national finals. At the national finals, to be shown on national television, the regional finalist couples will compete for the \$50,000 first prize. The winners, dancing to the performances of their favorite acts, would be determined by best appearance, including dancing, beauty, and style.

The International Children's Appeal, which is independent of the UN's Year of the Child, has already sponsored a televised concert for the purpose of raising awareness of children's needs.

The deadline for local involvement-sponsorship of couples by discos, clubs, groups, and individuals is April 30th. A registration fee of \$25 plus the sponsorship fee of \$200 is required. All inquiries should be directed to Rod Harrod or Debbie Backus, 16 West 56th St., fifth floor, New York, N.Y. 10019 or by calling 212-489-0086 and 800-223-0206.

Children's Appeal

By TINA BAER

■ NEW YORK — Disco '79, a dance contest in which finalists from discos, dance schools, and colleges throughout the U.S.A. will compete, is to take place in Las Vegas July 25th thru July 29th, for the benefit of the City of Hope.

"Dance, Dance, Dance, so they can hope" is the theme of this tournament of champions. Up to 5,000 pairs of finalists, flown to and housed in Las Vegas, will be competing in the 5-day danceoff for the crown of Disco Champion Couple. Professional dancers, flown in from all over the country, will be the judges.

Site

The huge Imperial Ballroom at the Aladdin Hotel, in Las Vegas, will be transformed into a colossal, colorful disco with three 40 by 40 foot dance floors, 18 foot waterfalls, and dancing waters... all under the supervision of Russell Gerstein, executive producer.

It is Gerstein's contention that the City of Hope needed a more exciting way of presenting its cause to the public. "We feel disco is the right medium," he said, "to spotlight the wonderful work done by the City of Hope."

Films on TV

The finals will be nationally televised. Five lucky winners will receive \$25,000.00 to \$50,000.00 in cash or merchandise of equal value. The TV show will include a potpourri of well-known stars, original dance numbers, as well as productions highlighting fashion and jewelry. The theme song, "Disco Dream," written by Bill Reedi, will be the focus of an elaborate, twelve minute dance
(Continued on page 52)

Polygram Names Lusk To Regional VP Post

■ NEW YORK — Jack Kiernan, vice president of sales for Polygram Distribution, Inc., and Lou Simon, Phonogram senior VP and director of marketing have announced the appointment of Harry Lusk to the position of regional vice president, midwest, and national accounts.



Harry Lusk

In his new capacity, Lusk will be responsible for the administration and supervision of the midwestern sales region, covering the Chicago, Cleveland, Detroit and St. Louis sales.

Lusk joined the Polygram Group in 1975 first as Phonogram's national sales manager and most recently as Phonogram's vice president of national sales based out of Chicago. Prior to joining Phonogram, Inc., Lusk served as regional vice president for Transcontinental Distributors for one year. From 1964 to 1973, Lusk was with Lieberman Enterprises based in Chicago.

Hush Promo Campaign

■ MINNEAPOLIS — Wes Hayne, vice president and national promotion director at ASI Records, has announced that the label will be embarking on a major marketing/promotion campaign to support the release of the debut album by Hush.

Record Bar Sets Three New Stores

■ LOS ANGELES—The month of March is one of expansion as Record Bar opens three new stores, bringing the chain's total to 89, each consistent with the company's new store image, according to Ralph King, Record Bar's marketing director.

The Record Bar Store which opened March 6 in LaGrange, Georgia utilizes the stained glass and wooded front with display window as does the Spartanburg, S.C. store, located in the Hillcrest Shopping Center opening March 21 and the Lafayette, LA store which opens its doors on March 28 in the Acadiana Mall.

Located in the West Georgia Common, the LaGrange store will be managed by Mike Wheeler. Lana Toore will manage Record Bar's second store in Spartanburg and Bob Leary will manage the Lafayette store.

Specia To MCA Dist.

■ LOS ANGELES—Al Bergamo, president, MCA Distributing Corp., has announced the appointment of Bob Specia to the position of regional director, northeast region for the company.

Specia first came to MCA in 1960 as a sales representative in Philadelphia. In 1968 he was appointed Philadelphia branch manager, a position he has held until his current promotion.

Background

Specia, in his new regional director post will be based in New York and will have branches in New York, Boston, Hartford, Philadelphia and Baltimore/Washington reporting to him.

Specia will report directly to Ron Douglas, vice president, branch distribution, MCA Distributing Corporation.

Gloria, Peaches & Herb Get Gold



Polydor recording artists Gloria Gaynor and Peaches and Herb were awarded gold albums and singles for their respective hits "I Will Survive" from Gaynor's "Love Tracks" lp and "Shake Your Groove Thing" from Peaches and Herb's "2 Hot." Admiring the gold from left (left photo) are: Rick Stevens, VP a&r; Steven Salmonson, VP, finance; Fred Haayen, president, Polydor; Gloria Gaynor; Leon Simon, American Worldwide Sound and Music Service; Linwood Simon, Gaynor's manager; Sonny Taylor, VP, special markets; Harry Anger, Sr. VP, marketing; and David Steel, disco promo manager. Seated from left are: Dick Kline, executive VP; producers Dino Fekaris and Freddie Perren; Norby Walters; and Christine Perren, executive VP, MVP. Pictured in right photo from left are: Stevens; Ekke Schnabel, Sr. VP, business affairs; Christine Perren; Sonny Gordon and Paul Cohen, management, Peaches and Herb; Fekaris; Anger; Walters; James Kirk, legal counsel, MVP; and Salmonson. Seated from left are: Freddie Perren and Peaches and Herb holding their gold records.




Welcome to Lynn Anderson's arms.

"Outlaw Is Just a State of Mind"^{KC35776}
is a killer from start to finish.

It's loaded with great songs, including
Lynn's new hit "Isn't It Always Love!"
3-10909

On Columbia Records and Tapes.

Produced by David Wolfert for the Entertainment Company.
Executive Producer: Charles Koppelman.

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The Coast

By SAMUEL GRAHAM and SAM SUTHERLAND

■ DO IT AGAIN: Even before the **Beach Boys** took the stage at Radio City Music Hall for their series of four concerts (March 1-4) at that historic venue, there were several indications of just what the shows would be like. The stylized white set—white keyboards, white amps, roadies in white uniforms that made them look more like health club attendants—the gentle Strauss waltzes on the p.a. system, the dozens of beach balls soaring from the third balcony down to the orchestra level: all suggested the harmony, purity and youthful optimism inherent in the Beach Boys' music itself.

There were people at these gigs—bourgeois types in their thirties and forties, some of them decked out in three-piece Brooks Brothers suits or glamorous minks, some of them with hordes of preteen kiddies in tow—who looked as if they very, very rarely went out to a rock and roll concert. Quite obviously, these folks had come to hear the golden oldies that had first warmed their hearts when they themselves were teenagers, and they weren't disappointed. In fact, with the exception of four numbers from their excellent new Caribou lp, "The Beach Boys L.A. (Light Album)," the band played only one song that they've recorded in the last ten years, and that one, **Chuck Berry's** "Rock and Roll Music," is not exactly a new offering, either.

There's nothing wrong with that approach, even if it is a mite predictable. After 18 years together, the Beach Boys know what their fans want, and they delivered in style. The night's repertoire was a procession of classics, from the opening "California Girls" to the final encore, "Fun, Fun, Fun," with everything from "In My Room," "Be True to Your School" and a few "Pet Sounds" masterpieces like "God Only Knows" and "Caroline, No" in between. The warmth and ingenuousness of this music seemed a bit incongruous in cynical old New York City, but the Apple has always loved the Beach Boys (perhaps because they represent an outlook so foreign to many New Yorkers), and the quartet of songs that ended the regular part of the show, including "Help Me Rhonda," "Wouldn't It Be Nice," "I Get Around" and "Surfin' U.S.A.," had the entire place dancing and cheering. For once, the crowd's demands for an encore seemed less perfunctory than genuine and affectionate.

There were, in fact, some surprises amidst all of this familiarity, some good and some not so good. **Bruce Johnston**, the former Beach Boy who co-produced the "Light Album," was on hand; but while his keyboard and vocal support helped fill out the sound, his solo rendition of "I Write the Songs" could easily have been eliminated. And then there was **Dennis Wilson**, the maverick Beach Boy. Dennis did a bit of everything—some drumming, some singing, some schtick (a personal favorite was his elephant impersonation—his two trouser pockets comprised the ears, while the trunk was, ah, left to the imagination), some wandering about, and a curious few bars of "You Are So Beautiful" as an encore—and the audience loved his every move. Dennis' spontaneous mischief—at times he seemed like a naughty little boy coveting attention—was a nice contrast to **Mike Love's** charming antics, which have been choreographed and cultivated throughout their many years of touring. Clearly, when Dennis wants to make a contribution, in terms of both musicianship and showmanship, he can easily do so.

The new material, including the stunning "Good Timin'" and the disco-inflected "Here Comes The Night" (which probably would have been much better received had the group not apologized for it in advance), met with a polite, if hardly overwhelming, response. We can draw one simple conclusion: in concert, the Beach Boys are a very different cup of karma than they are on record. Their albums are the place for new songs and new ideas; their concerts obviously are not. They seem comfortable with this disparity, and well they should, after so many years. As a live attraction, they know on which side their bread is buttered—and although that side may be old, it is certainly not stale.

GOING STRAIGHT—Homebound rockers who caught ABC-TV's SLA biopic, "The Ordeal of **Patty Hearst**," may have caught a familiar face during an early scene between FBI agents. Featured in a bit part was singer-songwriter **David Blue** who resumed his earlier thespian inclinations a few years back with film projects overseas, most notably **Wim Wenders'** "The American Friend" and one of the few bearable stretches in **Dylan's** "Renaldo and Clara." For the Hearst walk-on, though, Blue must have suppressed a smile—one of his biggest pop splashes came as writer of "Outlaw Man," later included as part of the

(Continued on page 42)

Two Videodisc Projects Underway At Rundgren's Utopia Video Studio

By SOPHIA MIDAS

■ NEW YORK — Committed to the belief that video is the wave of the future, **Todd Rundgren** has recently completed the design and construction of a state of the art video recording and broadcast studio. Located in Woodstock, N.Y., the multi-million dollar facility is making possible the first project specifically produced for videodisc, that being MCA's video version of Rundgren's new Utopia lp.

Researched for the past four years, the elaborate studio was designed with the capabilities of beaming live concerts on cable TV and creating a highly technical science fiction TV series, as well as producing commercial videodiscs.

Discussing the commercial videodisc deal with MCA, Rundgren's manager, **Eric Gardner**, stated, "There are a number of videodiscs for sale now, many of which are movies and documentaries, but the unique thing about the MCA deal is that it represents the first time a project was produced for video disc at the outset. There is the **Elton John** videodisc, but that was derived from a BBC television special."

Rundgren's company, which goes by the name of Utopia Video, is also producing a videodisc for RCA which involves a visual interpretation of **Tomita's** lp "The Planets."

Gardner noted that the video disc players of MCA and RCA are incompatible with each other, and explained, "MCA utilizes a laser, whereas RCA uses a stylus. Time will tell which system is most effective."

By means of leasing a satellite channel and setting up a satellite ground station next to the Woodstock studio, Rundgren's company is also planning to beam live concerts by major recording and performing artists on cable TV, beginning this June. "What we want to do," said **Gardner**, "is have the major acts come up to the studio, enjoy the Wood-

stock splendor, and perform in a controlled environment before an invited audience. The show, which already has a national sponsor, will be beamed every two weeks to five million homes which have cable TV." **Gardner** also commented that negotiations were underway with a major radio syndicator to have the shows simulcast in stereo.

According to **Gardner**, the new video facility was originally conceived to bring to life a concept of Rundgren. "Todd has wanted to produce a highly technical TV series, with its roots in fantasy, philosophy and science fiction, for a long time. The system had to be designed because the scope of this idea was beyond anything technology has to offer today, particularly in the special effects realm." The science fiction television series is currently in pre-production.

Explaining the vested financial and emotional commitment Rundgren has made with Utopia Video, **Gardner** commented, "As long as four years ago, Todd started experimenting with video. During his various tours, he started showing his ideas to **Sony** in Japan and **Philips** in Holland, and he began to make some inroads as a video experimentalist on a fairly high level. When it became evident that his ideas about video would materialize on a world-wide basis, he decided to build the present facility."

Gardner noted that record companies have expressed concern regarding the advent of videodiscs, fearing the possibility of new competition, but he also emphasized that he thought records and videodiscs could harmoniously co-exist. "Todd is a **Bearsville** recording artist, and is distributed by **Warners**; however, we have worked out a way where a recording artist from one label can release a videodisc for another. Although it's complicated, record companies can be interfaced into the video business," said **Gardner**.

Philips & DG Form Classics International

■ NEW YORK — **Classics International**, a new operating division of **PolyGram Corp.**, combining the **Philips** and **Deutsche Grammophon (DG)** administrative organizations in the United States has been formed according to **Irwin H. Steinberg**, **PolyGram Corp.** executive vice president.

Steinberg said the autonomous division will be directed by **James J. Frey**, vice president and general manager, and **M. Scott Mampe**, vice president.

Frey previously headed the U. S. DG operation within the **Polydor, Inc.**, organization, while **Mampe** led **Philips**, as part of **Phonogram Inc./Mercury**. **Steven Salmonsohn** will serve as financial administrator for the division, in addition to his duties as vice president, finance, for **Polydor, Inc.**

Headquarters

The new division is headquartered at 810 Seventh Ave., New York City.

NARM Index Released

■ CHERRY HILL, N.J. — Patrick Gorlick, director of special projects of the National Association of Recording Merchandisers (NARM), has announced the release of the recording industry's first index to periodical literature. The NARM Recording Industry Index, compiled by Jeff Ray, a former trade publication journalist, lists, with extensive cross-referencing, all significant articles pertaining to the record industry that have appeared in *Cash Box*, *Billboard*, *Record World*, *Music Retailer*, *Variety* and other non-trade periodicals. Over 3000 industry-related articles are listed alphabetically by subject headings in the 150-page periodical index.

To overcome the inherent impracticality of libraries, industry companies and individuals having to stock back issues of all industry trades to take full advantage of this new publication, NARM developed a new service. The components of this new service are: a recording industry library which carries every issue of every magazine listed in the Recording Industry Index; release of copyright from all the trade publications, allowing NARM to photostat and disseminate specific magazine articles. One only has to locate the article or articles of interest in the index, copy out the listing information, and mail it to NARM. NARM will then send the interested party a photostated copy of each article requested at no charge.

With the shipment of the 1977 and 1978 indices in full swing, Gorlick estimates that as university, college, public and private library circulation and awareness increases, coupled with individual and company usage, the total readership/usage level for the NARM indices will soon exceed the 500,000 mark.

The 1978 index has been shipped free of charge to all NARM members. Both the 1977 and 1978 indices are also available for purchase. To obtain a copy of the 1977 or the 1978 Recording Industry Index, send \$20.00 each or \$30.00 for the set (if ordered before July 1, 1979) to: Recording Industry Index, NARM, 1060 Kings Highway North, Suite 200, Cherry Hill, N.J. 08034.

Leaner Joins Atlantic

■ NEW YORK — Tony Leaner has been appointed Atlantic midwest regional r&b promotion director. The announcement was made by vice president/director of special markets Eddie Holland, to whom Leaner will report. Leaner will direct and oversee all Atlantic r&b promotional activities covering the entire midwest.

Celebration For A B'way Hit



Casablanca Records & FilmWorks recently held a post-opening party for the cast and crew of the Broadway show "They're Playing Our Song." Shown here at New York, New York are, at left: Brooks Arthur, producer of the original cast album on Casablanca; Neil Bogart, president of Casablanca; Marvin Hamlisch, composer of the score; Carole Bayer Sager, lyricist and Lucie Arnaz, star of the play along with Robert Klein. Shown at right are, from left: Bogart, RW Sr. vice president/managing editor Mike Sigman; Roberta Skopp, vice president of press & artist relations; Bruce Bird, executive vice president of Casablanca, and Cecil Holmes, Sr. VP of Casablanca and president of Chocolate City Records.

James Rule Dies

■ NEW YORK — James S. Rule, consultant on public affairs for ASCAP, died Saturday, March 3 at St. Francis Hospital in Manhasset, Long Island after a brief illness.

Rule — composer, pianist and singer—was born in Brooklyn in 1896. He began his career in the entertainment world at an early age, and became associated with numerous music publishing houses as a demonstrator of songs. He moonlighted for many years as a headline performer in vaudeville. From 1960 to 1977 he served as director of public affairs with the American Society of Composers, Authors and Publishers (ASCAP) and was most active in Washington, D.C. particularly in the long-term fight of music people to have the Copyright Law of 1909 updated.

As a composer, Rule joined ASCAP in 1944. Among his many songs were "Goodbye, Sue," "All Over Nothing At All" — introduced by Perry Como—and the American Legion Preamble "For God And Country."

Rule is survived by his widow, Marie, his three daughters, Beatrice, Marie Tierney and Muriel, several grandchildren and great grandchildren. Services will be announced at a later date.

WEA Ups Porter

■ BOSTON — WEA's Boston branch manager has announced the appointment of Ron Porter as a sales representative in the Boston regional market.

Porter began his career in the record business three and one-half years ago by joining WEA in the warehouse. After two years, he was promoted to a position in the promotion mailroom, and six months later he was elevated to field merchandiser, a position he held for one year prior to his present appointment.

Disco LP Through TV

■ NEW YORK—Sunrise Music, Ltd. has released the first disco album recorded exclusively for marketing through television advertising and mail-order sales.

The 2-record set is entitled "Disco Italiano," and features twenty Italian standards done with a disco beat.

Sunrise Music, Ltd. plans to release a follow-up album in the spring, featuring more Italian standards, but with a greater emphasis on original material.

Frank Weber Named Home Run GM

■ NEW YORK—Elizabeth Joel, executive director of Home Run Systems Corporation, has announced the appointment of Frank Weber to the position of general manager.

Clients

Home Run manages Billy Joel and Phoebe Snow in addition to various sports figures.

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RECORD WORLD

Record World Disco

Disco File

(A weekly report on current and upcoming discotheque breakouts)

By BRIAN CHIN

■ Lest the European school of disco be mistaken for anything other than alive and well (if not the prevailing trendsetter at the moment), these new releases appear with solid production and dance floor credentials. Ferrara's "Wuthering Heights" (Midsong International) isn't a European production at all, but, as with "Ultimate," producer John Ferrara has the style down so well that it's hard to tell the difference between this New York production and, say, one of Alec Costandinos' semi-epic creations. This is especially true in that the "Wuthering Heights" medley (14:41) takes so strongly after last year's "Romeo and Juliet," sandwiching choral narrative with orchestral development. Ferrara is careful to give the music extra push by providing percussion and jagged wah-wah and synthesizer breaks; with thoughtful programming, Frank Hullivan of New York's Ice Palace tells me, it works well. Look on the other side for "Shake It Baby Love" (6:51), a nice cross between sixties girl group bleating and Silver Convention droning. A German remake of Richie Valens' "La Bamba," by Antonia Rodriguez, has been receiving significant play as a Canadian import; it's now available on a Buddah disco disc (9:49). The track's hard-edged sparkle points up the particular urban Latin influence that's making a strong impression about now: like "Get Dancin'" and "Cuba," "La Bamba" comes on aggressively and is

likely to connect in the streets as well as in the clubs. Heavily edited, in a mix by Wally McDonald, the concluding breaks pack a heavy one-two punch. Silvetti's newest offering appears on a Sire disco disc; "Concert From the Stars" and "Sun After the Rain" (9:40) are both remixed by Ice Palace's Roy Thode. "Concert" (9:17) alternates strings and guitar in the lead, as active, near-military snare drumming supports from beneath. The syncopation of "Sun After the Rain" suggests Van McCoy's early hits and there's a lovely set of lyrics to the song, as well as a nice percussion edit towards the end.

Reappearances: Bumblebee Unlimited's "Lady Bug," picked up from Red Greg for an RCA disco disc; the original version is now backed by a shorter (6:37) remix by Paradise Garage's Larry Levan. The compressed surge of the original is loosened up considerably through edited breaks that change the mood and prove that "Lady Bug's" steaming rhythm track does indeed make for a credible entry. Progressive in its own way . . . Cher's "Take Me Home" (Casablanca) is remixed for disco disc, slightly lengthened to 7:30, now including a conventional but very important break passage that does quite a bit for the track, providing contrast that gives the tag much more zing. This one sounds better and better to me and the remix makes it near-perfect. Two tracks from Phyllis Hyman's "Somewhere in My Lifetime" album (Arista) are now available in disco length versions; "So Strange" (8:50), with an easy-stepping handclap and bass groove and "Kiss You All Over" (6:18), which manages to have more dignity, power and heat than Exile's #1 original. Hyman again proves herself capable of bringing style and expressiveness to a variety of forms—don't miss the album.

R&B oriented releases this week sound generally like long shots, but deserve attention: Crown Heights Affair's "Dance Lady Dance" (6:25) and "The Rock Is Hot" (7:14) on a Delite disco disc are as sharp as ever, with bright falsetto and horn arrangements. The group has kept to a high level of proficiency and polish all along and deserve more recognition for consistent quality. Eugene Record has also been a reliable soul standby, as lead singer for the Chi-Lites and as a solo

(Continued on page 20)

Discotheque Hit Parade

PARADE/NEW ORLEANS

DJ: Nathan Faulk

BANG A GONG—Witch Queen—Roadshow
BY THE WAY YOU DANCE—Bunny Sigler—Gold Mind (lp cut)
CLIMB/RUSHIN' TO MEET YOU—Midnight Rhythm—Atlantic (lp cut)
DANCER/DANCE TO DANCE—Gino Soccio—Warner/RFC (lp cuts)
DISCO NIGHTS (ROCK FREAK)—G.Q.—Arista
(EVERYBODY) GET DANCIN'—Bombers—West End
FIRE NIGHT DANCE—Peter Jacques Band—Prelude (entire lp)
FORBIDDEN LOVE—Madleen Kane—WB
GREAT EXPECTATIONS/LET ME DOWN EASY/GOOD MORNING MIDNIGHT—First Choice Gold Mind (lp cuts)
HERE COMES THE NIGHT—Beach Boys—Caribou
HE'S THE GREATEST DANCER/WE ARE FAMILY—Sister Sledge—Cotillion
I GOT MY MIND MADE UP (YOU CAN GET IT GIRL)—Instant Funk—Salsoul
LOVE IS THE ULTIMATE—Ultimate—Casablanca (lp medley)
MAKIN' IT—David Naughton—RSO
STAIRWAY TO LOVE—Wonder Band—Atco (entire lp)

(Listings are in alphabetical order, by title)

I-BEAM/SAN FRANCISCO

DJ: Michael Garrett

BANG A GONG/WITCH QUEEN—Witch Queen—Roadshow
BODY TALKIN'—Kathy Barnes—Republic
DANCER/DANCE TO DANCE—Gino Soccio—Warner/RFC (lp cuts)
DANCE WITH YOU—Carrie Lucas—Solar
FILL MY LIFE WITH LOVE—St. Tropez—Butterfly
FIRE UP—ADC Band—Cotillion
FORBIDDEN LOVE—Madleen Kane—WB
FOR YOUR LOVE—Chilly—Polydor (lp cut)
I DON'T WANT NOBODY ELSE (TO DANCE WITH YOU)/LOVE ME ONLY—Narada Michael Walden—Atlantic (lp cuts)
I GOT MY MIND MADE UP (YOU CAN GET IT GIRL)—Instant Funk—Salsoul
IT MUST BE LOVE—Alton McClain & Destiny—Polydor
STAR LOVE/YOU SAVED MY DAY—Cheryl Lynn—Col (disco disc/lp cut)
SUNSHINE HOTEL—Richard T. Bear—RCA
TRY LOVE—Tony Wilson—Bearsville
WE ARE FAMILY/LOST IN MUSIC—Sister Sledge—Cotillion (disco disc/lp cut)

THE RITZ/HOUSTON

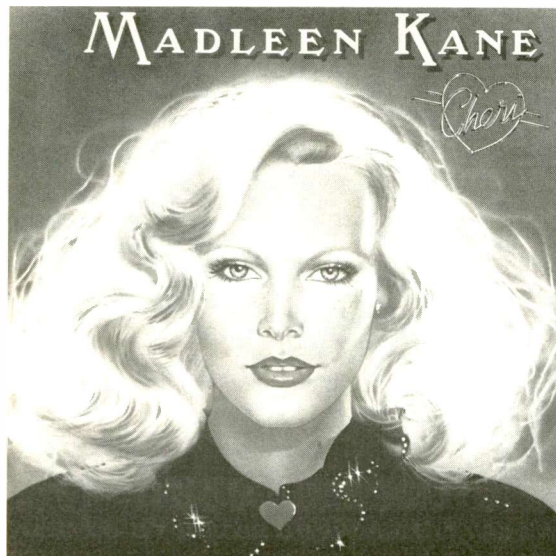
DJ: Ken Smith

CRAZY—Glass Family—JDC
DANCER/DANCE TO DANCE—Gino Soccio—Warner/RFC (lp cuts)
DANCE WITH YOU—Carrie Lucas—Solar
DISCO NIGHTS (ROCK FREAK)—G.Q.—Arista
FIRE NIGHT DANCE/WALKING ON MUSIC—Peter Jacques Band—Prelude
FORBIDDEN LOVE—Madleen Kane—WB
HERE COMES THE NIGHT—Beach Boys—Caribou
HE'S THE GREATEST DANCER/WE ARE FAMILY—Sister Sledge—Cotillion
HOT NUMBER—Foxy—Dash
I DON'T KNOW IF IT'S RIGHT—Evelyn "Champagne" King—RCA
I GOT MY MIND MADE UP (YOU CAN GET IT GIRL)—Instant Funk—Salsoul
IT MUST BE LOVE—Alton McClain & Destiny—Polydor
KNOCK ON WOOD—Amii Stewart—Ariola
MAKIN' IT—David Naughton—RSO
SHAKE YOUR BODY (DOWN TO THE GROUND)—Jacksons—Epic

SOMEPLACE ELSE/PHILADELPHIA

DJ: Carmen Nataro

ALL RIGHT NOW—Witch Queen—Roadshow (lp cut)
DANCER/DANCE TO DANCE—Gino Soccio—Warner/RFC (lp cuts)
(EVERYBODY) GET DANCIN'—Bombers—West End
FIRE UP—ADC Band—Cotillion
FOR YOUR LOVE—Chilly—Polydor (lp cut)
FREAK THE FREAK THE FUNK (ROCK)—Fatback Band—Spring
HE'S THE GREATEST DANCER/WE ARE FAMILY/LOST IN MUSIC—Sister Sledge—Cotillion (disco disc/lp cuts)
HOLD YOUR HORSES—First Choice—Gold Mind (entire lp)
I GOT MY MIND MADE UP (YOU CAN GET IT GIRL)—Instant Funk—Salsoul
IT MUST BE LOVE—Alton McClain & Destiny—Polydor
MIDNIGHT RENDEZVOUS/HOT BUTTERED BOOGIE—Tasha Thomas—Atlantic (lp cuts)
ROCK IT TO THE TOP—Mantus—SMI
SATURDAY NIGHT, SUNDAY MORNING—Thehla Houston—Tamla
SHAKE YOUR BODY (DOWN TO THE GROUND)—Jacksons—Epic
TAKE ME HOME—Cher—Casablanca



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Radio World

Radio Replay

By NEIL MCINTYRE



■ The results from the latest Jan./Feb. ARBs are starting to roll in, but most programmers have their eye on the April/May since that rating will represent a more critical buying period on the part of potential advertisers. The but in this case is whether a programmer with a bad Jan./Feb. can last till the start of the next book.

Group W (Westinghouse Broadcasting Co.) has finalized its purchase of KODA-FM in Houston, pending FCC approval. The purchase price is close to \$6 mililon, being paid to Taft Broadcasting. The president, radio station group, **Richard H. Harris**, said "This transaction represents our first radio station purchase in more than 10 years. More significantly, it also represents our interest in FM, and we look forward to further acquisitions in this area."

WABC in New York has increased the amount of disco music being programmed at night. PD **Glenn Morgan** confirmed the increase, but reminds us that a great amount of the station's playlist at the present time is made up of disco hits.

MOVES: **Colleen Cassidy**, MD & music research at Y100/Miami, moves to sister station WWOK as PD . . . **Bob Grant**, recently of WMCA/New York, to host talk show for WWDB/Philadelphia . . . **Steve O'Brien** joins WYNY/New York doing afternoon drive, from WABC . . . Management changes in Pittsburgh at WWSW and WPEZ, as president **John Gibbs**, GM **James Hankins** and sales manager **Mike Henderson** leave the stations . . . WCAR has changed its call letters in Detroit as the station goes country. The new call letters are WCXI . . . **Joel Sebastian** now doing mornings at WKQX/Chicago . . . **Chuck Jackson** returns to WAKY/ Louisville to do overnights . . . **Matt McCann** now doing weekends at WCIL-FM/Carbondale . . . **Catherine Smith** joins WNBC/New York doing news, from WCAU/Philadelphia . . . **Johnny Holliday**, formerly morning man at WJMD/Washington joins WMAL/Washington . . . **Bill Cochran** to on-air at WXRT/Chicago from WZOK/Rockford . . . Portia at RW west reports: **John Sebastian** is the new operations manager for KUPD & KKKQ FM/Phoenix. Sebastian was formerly PD at KHJ/Los Angeles . . . **Bill Todd** new PD at KPRI/San Diego . . . **Greg Johnson** to on-air at KROY/Sacramento from KHOW/Denver . . . Send your moves, changes and station picture to either Portia at RW west or in the east to Neil (Shamrock'n' Roll) McIntyre.

RATINGS AT A GLANCE: Los Angeles ARB advances are out and the 12 plus shares showed KABC still on top in the market, moving from Oct./Nov. 6.5 to the Jan./Feb. rating of 6.8. KBIG moved from 6.0 to 6.2 and KJOI was up from 5.3 to 5.8, giving the good music and talk stations a solid hold on the market. The news stations, with KFWB moving up from 4.2 to 4.7 and KNX up from 4.3 to 4.6, add up to a book that didn't leave much room for the contemporaries and rock stations. KMET was steady from 4.9 to 4.8, KRTH up from 3.0 to 3.5, KLOS up from 2.4 to 2.8. The music format that seems to have benefitted from this book is disco. KUTE was up a point from 2.6 to 3.6 while the new disco format at KIIS-FM showed an increase from 2.1 to 2.6. KLAC was off from 3.9 to 2.7, KFI from 2.6 to 2.5, KNX-FM down from 3.1 to 2.2, KMPC down from 3.1 to 2.0, KHJ off from 2.7 to 2.3. KDAY was up from 2.5 to 2.7, KTNQ moved from 2.1 to 2.3, KRLA was off from 2.6 to 2.2. KZLA slipped from 2.0 to 1.8, KWST steady from 1.3 to 1.4, and KROQ stayed at 1.4.

The Philadelphia book, has WIP and KYA changing positions in a very close rating race for the top spot. KYW moved from 7.8 to 8.3, while WIP was down from 8.2 to 7.9 WDVN made a sharp increase from 4.9 to 7.7, WDAS-FM was steady from 6.6 to 6.5 WMMR led the way for the album rock stations, moving up from 3.1 to 4.7, and WYSP was off from 4.1 to 3.2. WIOQ was down from 4.2 to 3.0, WFIL moved up strong from 3.6 to 4.5, WCAU-FM increased from 3.2 to 4.2, and WIFI was off from 3.9 to 3.6. WMGK was up from 3.1 to 3.5 and WZZD

(Continued on page 19)

WBCN Strike Continues

By STEVEN BLAUNER

■ NEW YORK — The strike of the employees of WBCN-FM Boston remains in effect after three weeks, with little progress being made towards a settlement between the employees, their union, United Electrical and Machine Workers, and the new management of the station, Hemisphere Broadcasting.

WBCN continues to broadcast, staffed, for the most part, by management* personnel and outside disc jockeys, some from out of state. Reports on the amount of participation in the strike and the state of negotiations differ widely. Management expects a return to work within a week, but the striking employees are prepared to continue their action indefinitely.

Staff Reductions

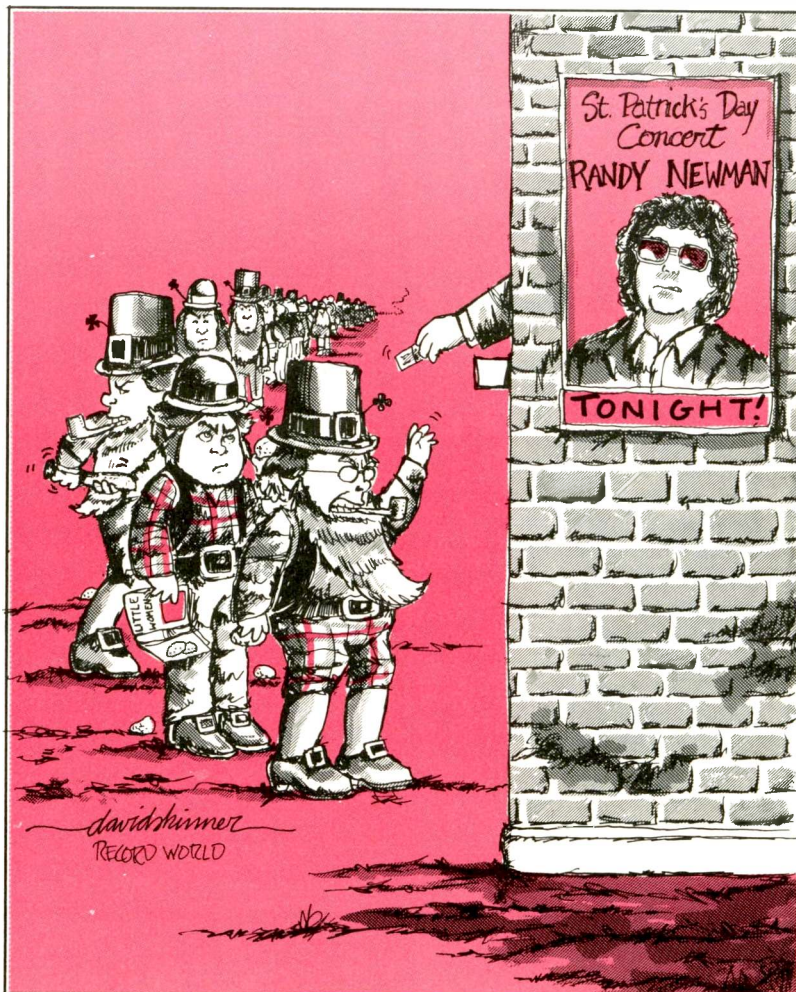
The strike, which began on February 16th, was precipitated when Hemisphere Broadcasting, in taking over the station, attempted to reduce the staff at WBCN from 36 persons. According to Tony Berardini, music director and full-time announcer, who was not among those

trimmed from the staff, on Friday February 16th, 18 members of the station staff, including disc jockeys, announcers, news and front office personnel, some of whom had been with the station for 10 years, were released and given one week's severance pay. Hemisphere Broadcasting would not recognize the union of the employees, United Electrical and Machine Workers, and the staff went out on strike.

Hemisphere Broadcasting maintained that the station was over-staffed by FM standards, and could function with a smaller number of people. Hemisphere, having acquired the station on February 16th, did not feel obligated to recognize the union, as they were new ownership, and were not bound by the arrangements made by the previous station management regarding union representation.

Hemisphere Broadcasting and the union met to discuss solutions on March 5th, 6th, and 7th. Management felt that progress

(Continued on page 19)



Disco Syndicators, Consultants Fill Radio's Needs

By NEIL McINTYRE

■ NEW YORK—The popularity of disco music on many types of radio stations continues to grow, and so does the number of companies in the music and syndication business who are investing their time and money in disco projects.

Radio syndicators and consultants are gearing up for the demand from radio stations for more specialized disco programs and overall conversion to disco music.

The size of the companies varies with approaches on a grand scale or as simple as one- and two-hour specials with disco music a week. Programs are getting set for automated stations and overall consulting with Burkhart/Abrams leading the way, in con-

WBCN Strike

(Continued from page 18)

had been made, and that an end might be in sight, but the strikers felt an impasse had been reached, and no future meetings were scheduled.

The union has made appeals to the National Labor Relations Board, citing a Supreme Court ruling that a successor employer must deal with the union arrangements of the previous owners. Benefits for the strikers have been planned, including the participation of Aerosmith, J. Geils, and The Cars.

As to the continuing strike action, Berardini, acting as spokesman for the employees, said he hoped the situation would not go on for long, but that the employees were prepared to stay "out" if necessary.

Radio Replay

(Continued from page 18)

was down from 2.4 to 1.0. WPEN was up from 1.9 to 2.4, WSCI was off from 3.3 to 2.8, WDAS-AM was up from 2.1 to 2.3, WCAU-AM moved from 4.6 to 4.3.

CONVENTION UPDATE: Waterproofing made easy is just one of the courses being offered at the McIntyre Atlantis convention. I know that's not a big subject in the music and radio business, but it's part of the fun and local entertainment that will be provided to make your stay more comfortable. Fashions will be part of the total nighttime festivities, with the finest in wet-suits on display, including this year's Buster The C suit, featuring the unique color patches: "The Buck Stops Here." Every conventioneer will receive an album of the hits of the island, not by the original artists but the island's own group, Waterwings. Such hits as "Sea of Love," "Watertown," "Downtown," "Love Is Like Oxygen," "Rescue Me," just to name a few will be featured. Radio and music won't be the only topics that will be covered during our brief one-day convention; the problem of getting home from Atlantis is bound to receive most of our undivided attention. Make your plans now: August 2nd is the date, Atlantis is the place.

junction with TM Programming as the marketing agent for the service.

Although the main ingredient is the disco music, the way in which it's presented is different, depending upon the syndication company's objective in serving the radio community.

Ernie Winn, vice president of TM programming, explained his company's disco format. "TM represents Burkhart/Abrams for live consultation of the format 'Pure Disco,'" Winn said. "The company is developing a pretaped version of Pure Disco for automated stations, the same format that is being used by the consulted stations. We are working with Kent Burkhart and Wanda Ramos Charres. They are the music consultants of the format. This is not to say that we are doing the WKTU format. I would say that it is virtually the same music, since Wanda is the music director of WKTU. This consultation is being offered in every configuration—total live consultation, total live using tape, semi-automated/using tape, and totally automated."

"This format is designed for FM radio stations only," he continued. "I could sign as many AM stations as my pen could hold. At this moment we are interested in placing the Pure Disco format on FM stations."

Disco programming is available for radio without full format conversion. Most of the disco programming is playback on the weekends, with radio stations wanting to have a taste of disco without making a permanent commitment to all-disco.

Westwood One is one of the

companies providing a three hour weekly disco show, in this case the "American Disco Network," with Kris Erik Stevens. Westwood One president Norm Pattiz said, "Other companies are interested in specific formats. Our approach has been we're interested in radio. We have nine radio programs on the radio right now. We don't limit ourselves to one format, so when we saw the disco explosion start to happen, we felt this should be an area that we should be involved in. The program had been on armed forces radio exclusively for about a year prior to going on the air in October '78. Once we started marketing it, we cleared 40 stations immediately within the first two weeks. We now have 85 stations."

Drake-Chenault Enterprises, like Westwood One, has had a great deal of success with the syndication of radio programs. "Night Fever" is a program produced by Drake-Chenault that is available on a weekly basis, providing six hours of disco programming. As the success of disco music on radio progressed, Drake-Chenault began preparation for an all-disco format for radio.

"We've been watching disco for a long time, and began full-fledged research into the possibilities of doing disco as a format last summer," commented Buddy Scott, vice president and general manager of program services division of Drake-Chenault. "We actually tested disco prior to creating D-C Disco as a format. The way we did that was to construct 'Night Fever' as specialized programming for weekends on radio

on a variety of different kinds of stations, in different markets with a mixture of entertainment values and ethnic compositions, and received feedback on the results. The correlation of this information helped us to create D-C Disco. We wanted to provide a source of ongoing research, so we wanted a disco reporting network, which is comprised of reporters in 50 different markets across the country. We also have a blue ribbon advisory panel from 10 key markets that represent over 250 disco clubs."

The first radio station to program this totally disco format will be WKLR-FM in Toledo, starting on March 15th. Research seems to be the key in the projection of success for the new D-C Disco format. Scott continued, "There has to be certain things available in the market place, it should be entertainment oriented. We look very closely at a market before we recommend doing disco there. We want to make sure we have the proper elements in the market to maximize the disco format's success."

Making sure that radio is ready for disco is an important part of the planning for disco programmers in the syndication business. Larry Yurkin, representing Golden Egg, is developing a specialized disco "Steppin Out." Yurkin said, "We want to go on the air with a full network of stations, and be in measurable ARB market, having all the spots sold. We will start the week of May 19th. The difference between what we're doing and other disco programs, is we're the only one with an image enhancer for disco radio stations. This show will utilize the top disco djs from around the country, introing the hottest records in their club."

The music business has geared up its production of disco music, and the consultants and radio syndicators have done the same. The importance of the disco movement in radio, reflects a bit of history. In the fifties, top 40 radio was created from the observation of people playing a certain number of songs on a jukebox, and the disco format and its programming has sprung from seeing reaction to the music in discos.

Winn concluded, "Our disco is pure disco. If you listen to the radio station, you can visualize yourself in a disco."

Beach Boys in N.Y.



Caribou recording group The Beach Boys recently gave four sold out shows at New York's Radio City Music Hall. The group's new disco single is "Here Comes The Night," taken from their new album, "L.A. (Light Album)." Caribou is a CBS Associated label. Pictured backstage is Beach Boy Carl Wilson, with Tony Martell, vice president and general manager, CBS Associated Labels.

Disco File

Top 40

MARCH 17, 1979

TW LW

- 1 1 **DA YA THINK I'M SEXY?**—ROD STEWART—Warner Bros. (disco disc)
- 2 10 **DANCER/DANCE TO DANCE**—GINO SOCCIO—Warner/RFC (lp cuts)
- 3 5 **I GOT MY MIND MADE UP (YOU CAN GET IT GIRL)**—INSTANT FUNK—Salsoul (disco disc)
- 4 4 **HE'S THE GREATEST DANCER/WE ARE FAMILY**—SISTER SLEDGE—Cotillion (disco disc)
- 5 6 **(EVERYBODY) GET DANCIN'**—BOMBERS—West End (disco disc)
- 6 3 **KEEP ON DANCIN'/DO IT AT THE DISCO**—GARY'S GANG—Columbia (disco disc)
- 7 7 **KNOCK ON WOOD**—AMII STEWART—Ariola (disco disc)
- 8 8 **FIRE NIGHT DANCE**—PETER JACQUES BAND—Prelude (disco discs)
- 9 2 **AT MIDNIGHT**—T-CONNECTION—Dash (disco disc)
- 10 9 **ULTIMATE**—ULTIMATE—Casablanca (entire lp)
- 11 13 **DISCO NIGHTS (ROCK FREAK)**—G.Q.—Arista (disco disc)
- 12 12 **THERE BUT FOR THE GRACE OF GOD GO I**—MACHINE—Hologram/RCA (disco disc)
- 13 19 **HOLD YOUR HORSES**—FIRST CHOICE—Gold Mind (entire lp)
- 14 17 **MIDNIGHT RHYTHM**—MIDNIGHT RHYTHM—Atlantic (entire lp)
- 15 11 **LOVE AND DESIRE**—Arpeggio—Polydor (disco disc)
- 16 16 **FILL MY LIFE WITH LOVE/ONE MORE MINUTE**—ST. TROPEZ—Butterfly (disco disc/lp cut)
- 17 40 **FORBIDDEN LOVE**—Madleen Kane—Warner Bros. (disco disc)
- 18 14 **FLY AWAY**—VOYAGE—Marlin (entire lp)
- 19 24 **TAKE ME HOME**—CHER—Casablanca (disco disc)
- 20 15 **HAVEN'T STOPPED DANCING YET**—GONZALEZ—Capitol (disco disc)
- 21 18 **I WILL SURVIVE/ANYBODY WANNA PARTY**—GLORIA GAYNOR—Polydor (disco disc/lp cut)
- 22 34 **DANCE WITH YOU**—CARRIE LUCAS—Solar (disco disc)
- 23 38 **BANG A GONG**—WITCH QUEEN—Roadshow (disco disc)
- 24 — **MAKIN' IT**—DAVID NAUGHTON—RSO (disco disc)
- 25 39 **BY THE WAY YOU DANCE**—BUNNY SIGLER—Gold Mind (lp cut)
- 26 21 **TURN ME UP**—Keith Barrow—Columbia (disco disc)
- 27 26 **TRAGEDY**—BEE GEES—RSO (disco disc)
- 28 30 **SHAKE YOUR BODY (DOWN TO THE GROUND)**—JACKSONS—Epic (disco disc)
- 29 29 **SATURDAY NIGHT, SUNDAY MORNING**—THELMA HOUSTON—Tamla (disco disc)
- 30 36 **WASTIN' MY LOVE/NIGHT TIME**—STICKY FINGERS—Prelude (lp cut)
- 31 28 **STAR LOVE**—CHERYL LYNN—Columbia (disco disc)
- 32 32 **DON'T YOU NEED**—LINDA EVANS—Ariola (disco disc)
- 33 20 **DANCE**—PARADISE EXPRESS—Fantasy (disco disc)
- 34 22 **I DON'T KNOW IF IT'S RIGHT**—EVELYN "CHAMPAGNE" KING—RCA (disco disc)
- 35 35 **CRAZY**—GLASS FAMILY—JDC (disco disc)
- 26 — **STAIRWAY TO LOVE**—WONDER BAND—Atco (entire lp)
- 27 23 **DANCIN'**—GREY & HANKS—RCA (disco disc)
- 28 — **HERE COMES THE NIGHT**—BEACH BOYS—Caribou (disco disc)
- 29 31 **TURN THE MUSIC UP**—PLAYERS ASSOCIATION—Vanguard (disco disc)
- 40 — **IT MUST BE LOVE**—ALTON McCLAIN & DESTINY—Polydor (disco disc)

Disco File

(Continued from page 16)

artist; his "Magnetism," the "A" side of a Warner Bros. disco disc, doesn't quite click as a song, although Jimmy Simpson's mix gives the cut its best shot in a mid-track breakdown. Frank Hullihan makes note of the flip, however, "I Don't Mind" and "Take Everything," an 11:45 medley that takes off (gets down, actually) immediately with tambourine and cymbals mixed hot, up front. Smooth vocal passages eventually give way to a heavily swinging talking drum and bongo break. By the last half of the song, the slowish tempo begins to drag a bit, but it's a good six minutes before that happens. An early morning crowd might last through the entire cut, though.

Since January, when Richie Rivera tipped me off to the "Witch Queen" album as a Canadian Unison import, word of mouth on it has been very enthusiastic; its premier track, "Bang a Gong," is already halfway up the chart as a Roadshow/Nature's Music (RCA) disco disc. Don't forget the album, though—a 10:06 remake of "All Right" (Continued on page 55)



WBOS/Boston / Jane Dunklee

#1 **THERE BUT FOR THE GRACE OF GOD GO I**—Machine—Hologram/RCA

Prime Movers: **MAKIN' IT**—David Naughton—RSO
WEEKEND—Mick Jackson—Atlantic
IT MUST BE LOVE—Alton McClain & Destiny—Polydor

Pick Hits: **MUSIC IS MY WAY OF LIFE**—Patti Labelle—Epic (lp cut)
IN THE NAVY—Village People—Casablanca (single)
BRIDGE OVER TROUBLED WATER—Linda Clifford—RSO

WKUW/New York / Matthew Clenott

#1 **I GOT MY MIND MADE UP (YOU CAN GET IT GIRL)**—Instant Funk—Salsoul

Prime Movers: **DANCER**—Gino Soccio—Warner/RFC (lp cut)
THERE BUT FOR THE GRACE OF GOD GO I—Machine—Hologram/RCA
KEEP YOUR BODY WORKIN'—Kleeer—Atlantic

Pick Hits: **IN THE NAVY**—Village People—Casablanca
I WHO HAVE NOTHING—Sylvester—Fantasy
BRIDGE OVER TROUBLED WATER—Linda Clifford—RSO

STUDIO 13/Orlando / Steve Crumbley

#1 **SHAKE YOUR BODY (DOWN TO THE GROUND)**—Jacksons—Epic

Prime Movers: **LOVE & DESIRE**—Arpeggio—Polydor
DISCO NIGHTS (ROCK FREAK)—G.Q.—Arista
HE'S THE GREATEST DANCER/WE ARE FAMILY—Sister Sledge—Cotillion

Pick Hits: **DANCE WITH YOU**—Carrie Lucas—Solar
DO YOU WANNA GO PARTY—K.C. & The Sunshine Band—TK
B.Y.O.F. (BRING YOUR OWN FUNK)—Fantastic 4—Westbound

KFMX/Minneapolis / Gary De Maroney

#1 **WE ARE FAMILY**—Sister Sledge—Cotillion

Prime Movers: **I DON'T NOBODY ELSE (TO DANCE WITH YOU)**—Narada Michael Walden—Atlantic

TO LOVE SOMEBODY—Moulin Rouge—MCA (lp cut)
WITCH QUEEN—Witch Queen—Roadshow (lp cut)

Pick Hits: **DON'T YOU WANNA MAKE LOVE**—Shotgun—MCA
WASTIN' MY LOVE—Sticky Fingers—Prelude (lp cut)
PICK ME UP I'LL DANCE—Melba Moore—Epic

KHFI/Austin / Jack Starr

#1 **REUNITED**—Peaches & Herb—Polydor

Prime Movers: **KNOCK ON WOOD**—Amii Stewart—Ariola
KEEP YOUR BODY WORKIN'—Kleeer—Atlantic
DA YA THINK I'M SEXY?—Rod Stewart—WB

Pick Hits: **DANCER**—Gino Soccio—Warner/RFC (lp cut)
CLIMB/RUSHIN' TO MEET YOU—Midnight Rhythm—Atlantic (lp cut)
FORBIDDEN LOVE—Madleen Kane—WB

KIIS-FM/Los Angeles / Sherman Cohen

#1 **STAR LOVE**—Cheryl Lynn—Col

Prime Movers: **KNOCK ON WOOD**—Amii Stewart—Ariola
I GOT MY MIND MADE UP (YOU CAN GET IT GIRL)—Instant Funk—Salsoul
HE'S THE GREATEST DANCER/WE ARE FAMILY—Sister Sledge—Cotillion

Pick Hits: **DANCE WITH YOU**—Carrie Lucas—Solar
FORBIDDEN LOVE—Madleen Kane—WB
IN THE NAVY—Village People—Casablanca

All records played are 12" discs unless otherwise indicated.

New York, N.Y.

By DAVID MCGEE & BARRY TAYLOR

■ ON THE TOWN: Once in the proverbial blue moon a band comes along that is so stunning in so many respects that it seems to reduce all else around it to rubble. Case in point: **Dire Straits**, the British quartet whose debut album on Warner Brothers has become the surprise hit of the new year. Evidence: four long-since sold-out shows at the Bottom Line last weekend, marked by the intensity, commitment and great spirit that are the hallmarks of distinguished rock and roll.

Mark Knopfler, lead guitarist-lead singer-song writer of Dire Straits, writes music that the government might label "Ears Only." Every tasty but perfunctory lick, every mumbled lyric has a surreptitious feel, as if you were an average joe being accosted in an alley by a stranger whispering, "Psst, ever seen anything like this before?" as he opens his coat to reveal a collection of the world's rarest gems. Knopfler so dominates the stage that one is almost unaware of the solid support being lent by rhythm guitarist **David Knopfler**, bassist **John Illsley** and drummer **Pick Withers**. On reflection, however, it seems the true measure of these musicians' talent is their ability to play with confidence and yet allow Knopfler all the room he needs or wants, as the case may be.

Knopfler's genius guides the group and gives it its distinct personality; his tantalizingly obscure vocals lend intrigue; his guitar playing—in essence a combination of rock, blues and neo-classical stylings usually finger-picked in minimalist fashion—both comments on the action of the music and is a story in itself.

That Knopfler is a man with a compelling notion of how the world works and how people treat (or, more properly, mistreat) one another is beyond dispute. If the new songs debuted at the Bottom Line are any indication, he might just as well go ahead and take his place alongside **Bruce Springsteen** and **Graham Parker** as a rock artist of the '70s whose vision will not be denied in this or any other decade.

Speaking of rock artists whose vision will not be denied, **Brian Wilson** was very much in evidence last week when the Beach Boys opened a four-night stand at Radio City Music Hall. After accompanying the group on piano during the set's opening number, he quickly retreated to a stool behind the curtain, from where he would peek out at the audience every so often. After much prodding from **Mike Love** (who was in exceptional voice throughout the night), **Bruce Johnston** and a very loose **Dennis Wilson**, the so-called "mad genius of rock" returned to the ivories as the opening chord of "Good Vibrations" was struck. For the remainder of the show he appeared to enjoy himself as he directed the band via hand signals, thrust a fist into the air when the spirit moved him, urged the audience to clap along and sang on most of the choruses. Suffice it to say that the grand, old songs sound better every year, and some new songs from the group's first Caribou album, "L.A. Light," (particularly "Good Timin'") were the finest we've heard from the Beach Boys in ages.

The **Lamont Cranston Blues Band** also made an appearance in New York City, opening for **Albert King** at the Lone Star Cafe. This octet from Minnesota plays hard-edged urban blues in the style of the genre's masters, and does so capably. Lackluster material and a so-so lead singer are certainly problems that will have to be dealt with if this band is to prosper, but right now it serves everything up in such rollicking fashion that one would be foolish not to join in on the fun.

SHORT STUFF (AND WE DON'T MEAN IRA MAYER): **Jane Olivor** and **Johnny Mathis** to continue their dueting ways on this year's Academy Awards show. It is not known if the **Average Joe** will be in attendance . . . **Jim Halsey** has signed **Michael Murphey** and is holding a VIP showcase for the singer-songwriter on March 16 at the Gilcrease Museum Auditorium in Tulsa. Murphey is due in the next night at Cain's Ballroom. Tune in here to see if he lives to tell the tale . . . The members of **Stillwater** received special guest lecturer certificates from Georgia State University following their two hour question and answer session at the college's seminar on the music business, March 5 . . . **Sylvia Sims** will be paying tribute to **Cy Coleman** for one month beginning April 3 at Michael's Pub. Mixed in with familiar Coleman material will be songs from his new Broadway show, "Home Again" . . . **Queen's** "We Are The Champions" has become the theme song of the University of Southern California football team which, thanks to a blind referee, tied Alabama for the mythical national championship, and, thanks to the schedulmakers, never had to play the Oklahoma Sooners, who would've run their Trojan behinds back to Tijuana

(Continued on page 42)

Feyline, Columbia Pact



Jack Craig, senior vice president and general manager, Columbia Records, has announced that the Columbia label has signed a production arrangement with Feyline Records, headed up by Barry Fey. Under the agreement, Feyline Records will bring new artists to Columbia with record to be released under the Columbia/Feyline logo. Pictured are, from left: Ron Oberman, VP, merchandising, west coast, Columbia; Don Ellis, VP, national a&r, Columbia; Barry Fey; Mike Dilbeck, VP, a&r, west coast, Columbia; Jack Craig, Sr. VP and general manager, Columbia; and Ron McCarrell, VP, merchandising, Columbia.

A&M Restructures Sales Department

■ LOS ANGELES — Ernie Campagna, A&M vice president of sales, has announced a reorganization of the company's national sales department.

David Steffen

In the post of national sales manager and reporting directly to Campagna will be David Steffen,

formerly west coast regional marketing director for A&M. He will be responsible for the sales of singles, albums and tapes and for overseeing the regional sales staff.

Bernie Grossman has been promoted to director of national accounts. He previously held the position of national singles sales manager. J. Robert Elliot, formerly director of A&M's tape division, was promoted to the newly created position of director of sales research and communication. He will liaison between the A&M sales staff and the newly formed RCA and A&M and Associated Labels distribution network. Derry Johnson, formerly southern regional special projects director for the promotion department, moved to Los Angeles last fall to assume the post of national manager of black music marketing. John Powell, formerly the local retail promotion manager in the Baltimore/Washington, D.C. area, has taken the post of national manager of retail promotion with the responsibility of overseeing the local retail promotion staff.

Jayne Neches has moved into the position David Steffen held before his promotion of western regional marketing director. Z Zimmerman has been appointed to the post of special projects coordinator.

The reorganization of the department has extended to the local retail promotion staff. Chuck Gullo, formerly a branch manager for ABC Records, has joined A&M as retail promotion manager for the Cleveland, Cincinnati, Pittsburgh area. Michael Gaffney has left the retail promotion post in Minneapolis to assume the same position in Houston. Rich Girod, formerly radio promotion man in Milwaukee, will be the new retail promotion person in Chicago. Greg Steffen has been transferred from the retail promotion post in Buffalo to the one in Atlanta.

Goldwasser Joins Jeffrey Richard

■ NEW YORK—Noe Goldwasser has been appointed director of editorial development at Jeffrey Richard Associates, Inc. a newly-formed full-service marketing company for the magazine publishing and music industries. Goldwasser will be responsible for preparing the editorial content and developing the prototype issues of new magazines launched by his clients. In addition to specializing in general subscription and youth oriented magazines, the firm will undertake publicity organs for record companies and one-shot publications.

Jeffrey Richard Associates was formed by Jeffrey Roberts (formerly of RW) and Larry Smuckler (formerly of Feature) to provide marketing, advertising, sales, promotion and now editorial consultation.

Goldwasser joins Jeffrey Richard from *Record World*, where he was assistant editor.

Sills To Receive RIAA Cultural Award

■ NEW YORK — Beverly Sills, leading soprano with the Metropolitan Opera Company and the New York City Opera, will receive the Recording Industry Association of America's 11th Annual Cultural Award at a dinner to be held the evening of March 20 in the International Ballroom Center of the Washington Hilton.



Single Picks

TARNEY/SPENCER BAND—A&M
2124



NO TIME TO LOSE
(prod. by Kerstenbaum
(writers: Tarney-
Spencer) [ATV, BMI]
(3:45)

Layered guitar work opens this pop/rock offering from the English duo. They're already established as writers and sidemen and as artists have here come up with a disc pitched for AOR and top 40 play. This is a group ripe and ready to break in 1979.

EUCLID BEACH BAND—Epic/
Cleve. Intl. 8-50676



I NEED YOU (prod. by
E. Carmen) (writer:
same) [C.A.M.-U.S.A.,
Inc., BMI] (3:30)

The group once backed Eric Carmen and he here contributes the song and the production. Harmonies are central on this romantic ballad and string parts are sweet accent. This is perfect adult / contemporary material with pop no doubt to follow.

ASHFORD & SIMPSON—Warner
Bros. 8775



FLASHBACK (prod. by
artists) (writers: same)
(Nick-O-Val, ASCAP)
(3:39)

The duo has made hit records for other artists over the years but made their first big recording impact with the "Is It Still Good To Ya" lp. This third single is a bit sweeter than the others but still shows off their silky vocals and prodigious production talents.

THE BECK FAMILY—Le Joint
34003 (London)



**CAN'T SHAKE THE
FEELING** (prod. by
T. Life-Greene) (writers:
Greene-T. Life-Sokolow)
(Mills & Mills, BMI)
(3:30)

This new group perfectly captures the slickest aspect of funk/disco. Hand claps, crowd noises and a thundering track set off some inspired vocalizing. The mood is right to dance to with plenty of interest for radio as well. A strong debut.

Pop

BARRY DE VORZON—A&M 2129
THEME FROM "THE WARRIORS" (prod.

by De Vorzon) (writer: same)
(Ensign, BMI) (3:41)

The controversial gang film gets an untypically heavy theme from the writer of "Nadia's Theme." The synthesizer parts are ominous and it should be heard at the discos first.

ROBERT KLEIN—Casablanca 972

FALLIN' (prod. by Arthur-Sager-
Hamlisch) (writers: Sager-Hamlisch)
(Chappell/Red Bullet/Unichappell/
Begonia, ASCAP/BMI) (2:46)

Klein is known for his comedy but shows he can sing with style on this cut from "They're Playing Our Song." A piano is central and this should get a/c adds.

MICHAEL NESMITH—Pacific Arts
104

RIO (prod. by Nesmith) (writers: same)
(Peaceful/Warner-Tamerlane, BMI)
(3:22)

The song is one of Nesmith's best known, here re-mixed to coincide with his Home Boy Office film. The Latin beat is strong enough to dance to and it's absolutely right for a/c as well.

KRIS KRISTOFFERSON & RITA

COOLIDGE—A&M 2121
NOT EVERYONE KNOWS (prod. by
Aderle) (writers: Swan-Morrison)
(Combine/Music City, ASCAP) (3:06)

This first duet single by the artists is a big ballad with piano parts at the core. It's romantic and right for adult/contemporary programming.

THE RUBINOOS—Beserkley 5750

HOLD ME (prod. by Kaufman-Phillips)
(writers: Little-Oppenheimer-Schuster)
(Anne-Rachel/Robbins/World, ASCAP)
(2:34)

The Bay Area group is known for their early '60s sound but here go to a harder rock-a-billy beat. It's reminiscent of a number of records and should find friends among teen listeners.

TRILLION—Epic 8-50670

HOLD OUT (prod. by Lyons) (writers:
Leonard-Barbalace-Frederiksen)
(Little John/Twogether/Blackwood,
BMI) (3:05)

The new group already has a bulleting album and this debut single is about as heavy as they get. Multi-guitar parts drive it at AOR and Top 40 listeners.

JACQUE—Monument 45-276

KEEP ON JOGGIN' (prod. by Kondo)
(writers: Linde-MacRae) (Combine,
BMI/Music City, ASCAP) (2:53)

The label is starting to make pop impact and this rocker with a giggle in the lyrics and a semi-disco production, has something for every format. It's curious and catchy.

B.O.S./Pop

PEABO BRYSON—Capitol 4694

CROSSWINDS (prod. by Bryson-Pate)
(writer: Bryson) (WB/Peabo, ASCAP)
(4:20)

His "So Into You" went #1 BOS and got lots of pop play along the way. This new up-tempo ballad, featuring his brilliant vocals, should do at least as well. The production is the perfect accent.

THE GLASS FAMILY—JDC 429

CRAZY (prod. not listed) (writers:
Callon-Lamont) (Callon-Love, BMI/
Dacie, ASCAP) (3:08)

This inventive disco disc jumps off the very first grooves. It's one of the most energetic records around with instrumentation and vocals given equal presence.

BREAKWATER—Arista 0404

WORK IT OUT (prod. by Chertoff)
(writer: Williams) (Breaksongs) (3:38)

This group is the latest in Arista's growing roster of strong new BOS artists. The vocals are compelling and the Latin inspired track is right for the dance floor.

STICKY FINGERS—Prelude 71115

WASTIN' MY LOVE (prod. by Pedersen)
(writers: Ley-Morrison) (Ample
Parking/Phylmar) (3:55)

A punchy beat drives this disco disc with horn lines standing out. It's a must add at the discos and perfectly produced for radio as well. This is an outstanding debut.

DONALD BYRD—Elektra 46019

LOVING YOU (prod. by Byrd) (writer:
J. Hall) (D.B., ASCAP/Blackbyrd, BMI)
(4:48)

Byrd is one of the inventors of disco music and here shows off up-to-the-minute techniques. The beat flows and is inspired by a sweet female harmony chorus. Byrd contributes horn parts and vocals.

BEVERLY & DUANE—Ariola 7741

LIVING IN A WORLD (prod. by Hatcher)
(writers: Williams-Wheeler-Hatcher)
(Woodsongs/Hattress/Arabella, BMI)
(3:55)

The duo debuts with an easy beat BOS offering featuring some ultra-smooth vocalizing over a lush track. It's radio bound with special interest for crossover play.

THE MIAMI DISCO BAND—

Salsoul 2084 (RCA)
(I WANNA) GO HOME WITH YOU
(prod. by Collins-Saca) (writers: same)
(pub. not listed) (3:12)

The big horn parts drive this pure disco offering from the new group, featuring the sparkling vocals of Beverly Barclay. The track is fast paced and slick.

JAMES BRADLEY—Malaco 1056
(T.K.)

I'M IN TOO DEEP (prod. by F. Knight)
(writer: same) (Two-Knight, BMI)
(3:55)

The lyrics are simple here and give full rein to Bradley's high expressive vocals. The track is sophisticated and filled with the latest disco energizers.

KC & THE SUNSHINE BAND—
TK 1033

DO YOU WANNA GO PARTY (prod. by
Casey-Finch) (writers: same)
(Sherlyn/Harrick, BMI) (3:44)

The band has developed their own disco/BOS sound that's been imitated dozens of times. This new release proves, once again, that nobody does it better.

BERNIE WORRELL—Arista 0407

INSURANCE MAN FOR THE FUNK
(prod. by Worrell-Clinton) (writers:
Worrell-Clinton-Collins) (Rubber
Band, BMI) (3:51)

This member of the Parliament collective has learned well from the George Clinton school of funk. The vocals are sly and the beat's as funky as you'd ever want.

Country/Pop

BELLAMY BROTHERS—Warner/
Curb 8790

**IF I SAID YOU HAD A BEAUTIFUL BODY
WOULD YOU HOLD IT AGAINST ME**
(prod. by M. Lloyd) (writer: Bellamy)
(Bellamy Bros., ASCAP) (3:16)

The group has successfully established themselves in country and pop and this new disc with a slightly Latin beat has potential for both markets.

JOHNNY RODRIGUEZ—Epic
8-50671

DOWN ON THE RIO GRANDE (prod. by
B. Sherrill) (writers: Rodriguez-
Boling-Teasley) (Hallnote/House of
Gold/Dark Stream, BMI) (3:31)

Rodriguez combines the best elements of country and Texas style country here. His vocals are smooth and this should pick up pop play.

CHIP TAYLOR—Capitol 4692

ONE NIGHT OUT WITH THE BOYS
(prod. by Taylor-Renda) (writer:
Taylor) (Back Road, BMI) (3:15)

Taylor's throaty baritone vocals display this story-song perfectly. The tempo is slow and should get quick country attention with adult play a certainty.



LINDA CLIFFORD

JUST RELEASED THE FIRST SINGLE "BRIDGE OVER TROUBLED WATER" RS 921 . . . FROM HER SOON TO BE RELEASED ALBUM "LET ME BE YOUR WOMAN" . . . ON RSO/CURTOM RECORDS.



RS-2-3972

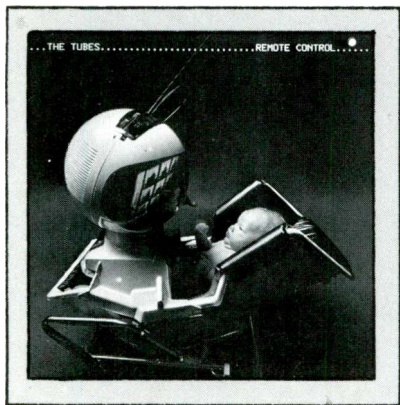
SPECIALY PRICED TWC-RECORD SET

PRODUCED BY GIL ASKEY
MANAGEMENT: MARV STUART



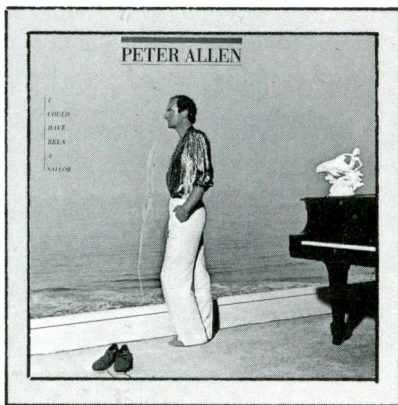


Album Picks



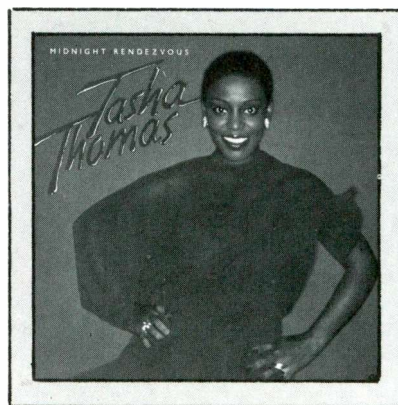
REMOTE CONTROL
THE TUBES—A&M SP 4751 (7.98)

With Todd Rundgren taking over production and engineering, the group has taken a more song oriented approach than on recent lps. The lyrics are plugged into an electronic sensibility and the music, in most cases, follows suit. The single, "Prime Time," could be a national hit.



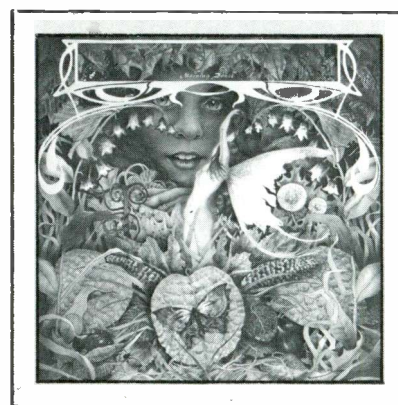
I COULD HAVE BEEN A SAILOR
PETER ALLEN—A&M SP 4739 (7.98)

Allen has emerged as a renowned singer in his own right while he continues to pen hits for others. His latest album points to his engaging style in addition to featuring some songs written with Carole Bayer Sager. "Don't Cry Out Loud" and "I'd Rather Leave While I'm In Love" are a couple of the most notable featured.



MIDNIGHT RENDEZVOUS
TASHA THOMAS—Atlantic SD N 19223 (7.98)

As a session singer, Thomas has appeared on albums by artists ranging from Stevie Wonder to Kiss. With her first solo album, she utilizes that well rounded talent on numbers such as "Shoot Me (With Your Love)," her disco hit, and Dinah Washington's "Drinking Again." This should be the lp to launch her career.

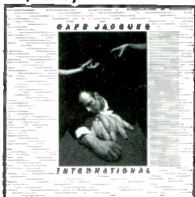


MORNING DANCE
SPYRO GYRA—Infinity INF 9004 (7.98)

The group, considered by most as the top new jazz outfit of last year, follows its promising debut with another tasteful set. The bright instrumental work of the ensemble is highlighted by strong melodies that should take them to pop as well as jazz formats with songs such as the opening "Morning Dance."

INTERNATIONAL

CAFE JACQUES—Columbia JC 35697 (7.98)



The group is basically a trio, but with the help of guest musicians and Rupert Hine's thoughtful production, they manage a full sound. The imaginative arrangements and strong lyrical orientation result in an esoteric approach with interesting twists.

DANCING UP A STORM
THE RAES—A&M SP 4754 (7.98)



The Canadian group has already climbed the pop and disco charts with its single, "A Little Lovin' (Keeps the Doctor Away)" and stands poised to repeat that success with "I Only Wanna Get Up and Dance." The rhythmic version of Supertramp's "School" is an unlikely choice, but it works well.

THE WILD PLACES

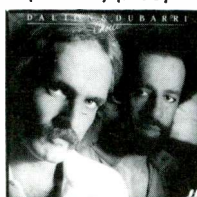
DUNCAN BROWNE—Sire SRK 6065 (WB) (7.98)



Browne is a poetic tunesmith and a writer of moving melodies of shifting textures. He has refined his style over several solo lps in the past 11 years and most recently through the group, Metro. This is his most convincing musical statement to date.

CHOICE

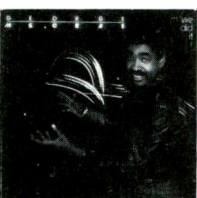
DALTON & DUBARRI—Hilltak HT 19226 (Atlantic) (7.98)



The team of Dalton and Dubbari have been writing, performing and producing for 10 years so it is not surprising that their debut effort is as inviting as it is. Their material is pop oriented with disco and BOS crossovers very likely.

WE DID IT!

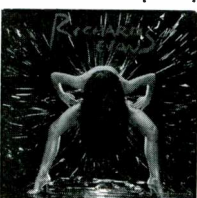
GEORGE McCRAE—TK 610 (7.98)



McCrae shows a knack for writing strong pop melodies within a disco context on his latest album produced by the team of Casey and Finch. "Are You Looking For Love" and "You Don't Know" should find a crossover path to the top.

RICHARD EVANS

Horizon SP 735 (A&M) (7.98)



The first Horizon album for this talented arranger/composer/producer should go a long way in establishing him as a major new talent. Like Quincy Jones, Evans draws on the talents of numerous people to create a vibrant sound.

HIDING

ALBERT LEE—A&M SP 4750 (7.98)



Lee is a noted British session guitarist who, since moving to the U.S., has toured with Emmylou Harris and Eric Clapton among others. His roots are in American country and rhythm and blues and his fluent and impressive picking is striking on his first solo lp.

LINER

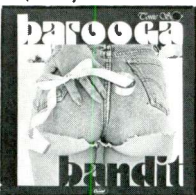
Atco SD 38-113 (7.98)



The first British group to be produced by Arif Mardin since AWB and the Bee Gees, Liner has a vocal polish and a songwriting depth as evidenced by "You and Me" and "Strange Fascination." Comparisons could be made to Hall and Oates for their solid pop/r&b hooks.

COME SOFTLY

BAROOGA BANDIT—Capitol ST 11924 (7.98)



With the production help of Alto Reed and Punch (of Bob Seger fame) and the added support of other members of the Silver Bullet Band, this album is headed straight for AOR play with songs like "Marianne" and a remake of "Come Softly" leading the way.

BIG CITY ROCK

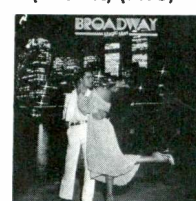
THE ATLANTICS—ABC AA 1134 (7.98)



Despite their appearance, the Atlantics are not punks. They play a simple, uncluttered brand of rock that displays a musical as well as a lyrical sensibility on songs such as "Modern Times Girl" and "So Long."

MAGIC MAN

BROADWAY—Hilltak HT 19225 (Atlantic) (7.98)



Conceived by Hilltak president Hillery Johnson and Willie Henderson, Broadway's debut is an instantly appealing disco record that should pick up action immediately. Lead vocalist Patti Williams displays a powerful voice on "Take Me In Your Arms."

WORLDWIDE ATTRACTION

MAGNET—A&M SP 4740 (7.98)



The first album by this newly formed quintet that includes Jerry Shirley (Humble Pie) and Peter Wood (Al Stewart, Quiver) among others is a melodic collection of rock songs. Strong vocals and solid musicianship should key AOR acceptance.

(Continued on page 57)

Record World Singles

Alphabetical Listing

Producer, Publisher, Licensee

| | | |
|--------------------------------------|-----------------------------------------------------------------------------|-----|
| A LITTLE MORE LOVE | John Farrar (John Farrar/Irving, BMI) | 10 |
| ALL THE TIME IN THE WORLD | Haffkine (Debdave/Evil Eye, BMI) | 92 |
| BIG SHOT | Phil Ramone (Impulsive/April, ASCAP) | 22 |
| BLOW AWAY G. | Harrison/R. Titelman (Ganga, BMI) | 48 |
| BLUE MORNING, BLUE DAY | Olsen/Jones/McDonald (Somerset/Evansong/WB, BMI) | 61 |
| BUSTIN' LOOSE | Purdie (Nouveau/Ascent, BMI) | 38 |
| CAN YOU READ MY MIND | M. Lloyd (Warner-Tamerlane, BMI) | 84 |
| CHASE G. | Moroder (Gold Horizon, BMI) | 40 |
| CONTACT E. | Starr (ATV/Zonal, BMI) | 62 |
| CRAZY LOVE | R. Sanford Orshoff (Pirooting, ASCAP) | 21 |
| DANCIN' GRAY & HANKS | (Iceman/Unichappell, BMI) | 96 |
| DANCIN' SHOES | Paul Davis (Canal, BMI) | 3 |
| DA YA THINK I'M SEXY? | T. Dowd (Riva/WB/Nile Streak, ASCAP) | 2 |
| DOG & BUTTERFLY | Group/Flicker/Fisher (Wilsongs/Know, ASCAP) | 31 |
| DON'T CRY OUT LOUD | H. Maslin (Irving/Woolnough/Jemava/Unichappell/Begonia, BMI) | 12 |
| ELENA | Nat Jeffrey (Likewise, ASCAP/WB, BMI) | 85 |
| EVERY 1'S A WINNER | M. Most (Finchley, ASCAP) | 100 |
| EVERY TIME I THINK OF YOU | Ron Nevison (X-Ray/Jacon, BMI) | 18 |
| EVERY WHICH WAY BUT LOOSE | S. Garrett (Peso/Warner/Malkyle, BMI) | 60 |
| FIRE | Richard Perry (Bruce Springsteen, ASCAP) | 5 |
| FOREVER IN BLUE JEANS | Bob Gaudio (Stonebridge, ASCAP) | 29 |
| GOT TO BE REAL | Marty & David Paich (Butterfly/Gong, BMI/Hudmar/Cotaba, ASCAP) | 51 |
| HAPPINESS | Richard Perry (Warner-Tamerlane/Marsaint, BMI) | 86 |
| HAVEN'T STOPPED DANCING YET | Richard & Gloria Jones (Old "Eye"/Buckwheat, ASCAP) | 45 |
| HEARTACHES | J. Vallance (Turnup, PRO) | 76 |
| HEART OF GLASS | Mike Chapman (Rare Blue/Monster Island, ASCAP) | 30 |
| HEAVEN KNOWS G. | Moroder/P. Belotte (Rick's/Say Yes, BMI) | 6 |
| HERE COMES THE NIGHT | Johnston/Becher (Irving, BMI) | 72 |
| HE'S THE GREATEST DANCER | Edwards/Rodgers (Chic, BMI) | 35 |
| HOLD THE LINE | Group (Hedmar, ASCAP) | 94 |
| I DON'T KNOW IF IT'S RIGHT | T. Life (Six Continents/Mills & Mills, BMI) | 20 |
| I GO TO RIO | B. Schnee (Irving/Woolnough/Jemava, BMI) | 91 |
| I GOT MY MIND MADE UP | (YOU CAN GET IT GIRL) B. Sigler (Lucky Three/Henry Suemay/Six Strings, BMI) | 49 |
| I JUST FALL IN LOVE AGAIN | Norman (Peso/Hobby Horse/Cotton Pickin'/Bill, ASCAP) | 23 |
| I'LL SUPPLY THE LOVE | Group (Hudmar, ASCAP) | 46 |
| IF LOVING YOU IS WRONG | (I DON'T WANT TO BE RIGHT) Tom Collins (East Memphis/Klondike, BMI) | 88 |
| I WANT YOUR LOVE | Rodgers/Edwards (Chic/Cotillion, BMI) | 28 |
| I'M NOT GONNA CRY ANYMORE | Ernie Winfrey (Mandy, ASCAP) | 70 |
| IN THE NAVY | Jacques Morali (Can't Stop, BMI) | 65 |
| IT HURTS SO BAD | Moore/Ellington/Carnes (Almo/Brown Shoe/Quixotic, ASCAP) | 71 |
| IT'S ALL THE WAY LIVE | D. Griffey/Sylvers/Group (Spectrum VI, ASCAP) | 98 |
| I WAS MADE FOR DANCIN' | M. Lloyd (Michaels/Scot Tune, ASCAP) | 64 |
| I WILL SURVIVE | Dino Fekaris (Perren-Vibes, ASCAP) | 3 |
| JUST ONE LOOK | Peter Asher (Premier, BMI) | 54 |
| JUST THE SAME WAY | Roy Thomas Baker (Weed High & Nightmare, BMI) | 95 |
| KEEP ON DANCIN' | Not listed (Mideb/Eric Matthew, ASCAP) | 43 |
| KNOCK ON WOOD | B. Leng (Warner Bros., ASCAP) | 17 |
| LADY J. | Boylan & Group (Screen Gems-EMI, BMI) | 11 |
| LE FREAK | Nile Rodgers & Bernard Edwards (Chic, BMI) | 9 |
| LIVIN' IT UP (FRIDAY NIGHT) | Bell & James (Mighty Three, BMI) | 24 |
| LOTTA LOVE | Ted Templeton (Silver-Fiddle, BMI) | 47 |
| LOVE BALLAD | Tommy Lipuma (Unichappell, BMI) | 36 |
| LOVE AND DESIRE | S. Soussan (Aliza Thorah, ASCAP/On Beat, BMI) | 89 |
| MAKE IT LAST | Bob Esty (Starrin/Rick's, BMI) | 77 |
| LOVE IS THE ANSWER | Kyle Lehning (Earmark/Fiction, BMI) | 75 |
| MAYBE I'M A FOOL | Bruce Botnick (Grajonca/Island, BMI) | 32 |
| MUSIC BOX DANCING | Frank Mills (Unichappell, BMI) | 15 |
| MY LIFE | Phil Ramone (Impulsive/April, ASCAP) | 67 |
| NANU NANU | P. Jones (Little Bear/Lynal, BMI) | 93 |
| NO TELL LOVER | Phil Ramone & Group (Com/Street Sense/Polish Prince, ASCAP) | 42 |
| NOW THAT WE FOUND LOVE | A. Sadkin & Group (Mighty Three, BMI) | 37 |
| OH HONEY | Ken Gold (Screen Gems, EMI, BMI) | 63 |
| OUR LOVE IS INSANE | Landis (Desmobile/Managed, ASCAP) | 68 |
| PRECIOUS LOVE | Carter (Glenwood/Cigar, ASCAP) | 34 |
| RENEGADE | Group (Almo/Stygian) | 73 |
| REUNITED | Dino Fekaris & Freddie Perren (Perren-Vibes, ASCAP) | 74 |
| ROCK N' ROLL FANTASY | group (Badco, ASCAP) | 81 |
| ROLLER | Myles Goodwyn (Goody Two Tunes, BMI) | 82 |
| ROXANNE | Group (Virgin, ASCAP) | 55 |
| RUBBER BISCUIT | Tischler/Shaffer (Adam Levy & Father, BMI) | 57 |
| RUN HOME GIRL | J. Punter (Man-Ken, BMI) | 90 |
| SATURDAY NIGHT, SUNDAY MORNING | H. Davis (Colgems-EMI/Jobete, ASCAP) | 79 |
| SEPTEMBER | Maurice White (Saggire/Irving/Charleyville, BMI/Steelchest, ASCAP) | 39 |
| SHAKE IT | Robertson & Matthews (Steamed Clam, BMI) | 19 |
| SHAKE YOUR BODY (DOWN TO THE GROUND) | Group (Peacock, BMI) | 33 |
| SHAKE YOUR GROOVE THING | F. Perren (Perren-Vibes, ASCAP) | 7 |
| SING FOR THE DAY | Group (Stygian, ASCAP) | 73 |
| SOMEWHERE IN THE NIGHT | Manilow & Dante (Irving/Rondon, BMI) | 52 |
| SONG ON THE RADIO | Alan Parsons (DJM/Frabisjous/Approximate) | 50 |
| SOUL MAN | Bob Tishler (Walder/Birdess, ASCAP) | 41 |
| SOUVENIRS | R. Tokarz (Sirocco/Radmus, ASCAP) | 69 |
| STAY THE NIGHT | V. Poncia (Fanaflap, BMI) | 66 |
| STORMY | Lambert & Potter (Low-Sal, BMI) | 56 |
| STUMBLIN' | IN Chapman (Chinnichap/Careers, BMI) | 27 |
| SUCH A WOMAN | Robert John Lange (Cee-Note, BMI) | 78 |
| SULTANS OF SWING | Muff Winwood (Straightjacket/Almo, ASCAP) | 16 |
| SUPERMAN | Adams & Morris (Peer, BMI) | 53 |
| SURVIVOR | Bongiovi/Quinn (Goose/neck/Fleur, BMI) | 58 |
| SWEET LUI-LOUIS | Randy Bachman (Survivor, PRO/Uskids, BMI) | 87 |
| TAKE IT BACK | J. Wissert (Center City, ASCAP) | 97 |
| TAKE ME HOME | Bob Esty (Rick's, BMI) | 44 |
| THE GAMBLER | L. Butler (Writers Night, ASCAP) | 25 |
| THEME FROM TAXI (ANGELA) | B. James (Addax/Bob James & De Shuffin/Wayward, ASCAP) | 83 |
| THIS IS IT | D. Hartman (Silver Steed, BMI) | 99 |
| TOO MUCH HEAVEN | Group/Richardson/Galuten (Music For UNICEF, BMI) | 26 |
| TRAGEDY | Group/Richardson/Galuten (Stigwood/Unichappell, BMI) | 1 |
| WATCH OUT FOR LUCY | G. Johns (Stigwood, BMI) | 59 |
| WHAT A FOOL BELIEVES | Ted Templeman (Snug, BMI/Milkmoney, ASCAP) | 8 |
| WHAT YOU WON'T DO FOR LOVE | Halloway (Sherlyn/Lindseyanne, BMI) | 14 |
| WHEELS OF LIFE | G., J. & R. Vannelli (Almo/Giva, ASCAP) | 80 |
| YMCA | Jacques Morali (Green Light, ASCAP) | 4 |

Record World Singles

101-150

MARCH 17, 1979

| MAR. 17 | MAR. 10 | |
|---------|---------|------------------------------------------------------------------------------------------------------------------|
| 101 | 124 | JUST WHEN I NEEDED YOU MOST RANDY VANWARMER/Bearsville 0334 (WB) (Fourth Floor, ASCAP) |
| 102 | 116 | LIPSTICK TRACES (ON A CIGARETTE) Amazing Rhythm Aces/MCA 12454 (Unart, BMI) |
| 103 | 119 | DISCO NIGHTS (ROCK FREAK) G.Q./Arista 0388 (G.Q./Arista, ASCAP) |
| 104 | 105 | WALKIN' THE FENCE COUCHOIS/Warner Bros. 8749 (World Song, ASCAP) |
| 105 | 101 | CALL OUT MY NAME ZWOL/EMI-America 8009 (Mother Tongue, ASCAP) |
| 106 | 113 | SHINE BAR-KAYS/Mercury 74048 (Bar-Kays/Warner-Tamerlane, BMI) |
| 107 | 107 | SHOOT ME (WITH YOUR LOVE) TASHA THOMAS/Atlantic 3542 (Velocity, BMI) |
| 108 | 115 | THE TREES RUSH/Mercury 74051 (Care, ASCAP) |
| 109 | 112 | SHINE ON SILVER MOON MARILYN MCCOO & BILLY DAVIS, JR./Columbia 3 10806 (Don Kirshner, BMI/Kirshner Songs, ASCAP) |
| 110 | — | DON'T YOU WRITE HER OFF McGUINN CLARK & HILLMAN/Capitol 4693 (Little Bear/Red Shift, BMI) |
| 111 | 111 | STAR LOVE CHERYL LYNN/Columbia 3 10907 (Colgems-EMI-Spec-O-Lite, ASCAP, Screen Gems-EMI/Traco, BMI) |
| 112 | 110 | KEEP THE CHANGE KAYAK/Janus 278 (Heavy, BMI) |
| 113 | 108 | WHO DO YOU LOVE GEORGE THOROGOOD & THE DESTROYERS/Rounder 4519 (ARC, BMI) |
| 114 | 118 | WOMAN IN LOVE THREE DEGREES/Ariola 7742 (Chappell, ASCAP) |
| 115 | — | THE LOGICAL SONG SUPERTRAMP/A&M 2128 (Almo/Delicate, ASCAP) |
| 116 | 109 | UNLOVED WALTER EGAN/Columbia 3 10916 (Melody Deluxe/Swell Sounds, Seldak, ASCAP) |
| 117 | — | HOLD OUT TRILLION/Epic 8 50670 (Little Johno/Together/Blackwood, BMI) |
| 118 | 120 | LOVE HAS COME MY WAY TONY VALOR/Paula 432 (Listie, BMI) |
| 119 | 106 | SEXY LADY FANTASTIC FOUR/Westbound 55417 (Atl) (Bridgeport, BMI) |
| 120 | 121 | THERE BUT FOR THE GRACE OF GOD GO I MACHINE/Hologram/RCA 11456 (Nance/Hologram, ASCAP/ITC, BMI) |
| 121 | 122 | SUNSHINE HOTEL (JUST WALK ON IN) RICHARD T. BEAR/RCA 11470 (Lucky Bear/Billy Hoher, ASCAP) |
| 122 | 123 | JUST ONE WOMAN PETER McCANN/Columbia 3 10899 (ABC/Dunhill, BMI) |
| 123 | 126 | WHOLE LOTTA LOVE WONDER BAND/ATCO 7099 (Superhype, ASCAP) |
| 124 | — | ACCIDENTS WILL HAPPEN ELVIS COSTELLO/Columbia 3 10919 (Plangent Visions, ASCAP) |
| 125 | 136 | I DON'T WANT NOBODY ELSE (TO DANCE WITH YOU) NARADA MICHAEL WALDEN/Atlantic 3541 (Screen Gems-EMI, BMI) |
| 126 | 139 | IT MUST BE LOVE ALTON McCLAIN & DESTINY/Polydor 14532 (Specolite, ASCAP/Traco, BMI) |
| 127 | — | PARADISE THE MAX DEMIAN BAND/RCA 11525 (Songs of Bandier-Koppelman/Clonesound, ASCAP) |
| 128 | 104 | HANG IT UP PATRICE RUSHEN/Elektra 45549 (Baby Fingers, ASCAP) |
| 129 | 130 | KEEP IT TOGETHER (DECLARATION OF LOVE) RUFUS/MCA 12444 (Marsaint/Warner-Tamerlane, BMI) |
| 130 | 131 | DON'T IT MAKE IT BETTER BILL WITHERS/Columbia 3 10892 (Bleunig, ASCAP) |
| 131 | 133 | MAKIN' IT DAVID NAUGHTON/RSO 916 (Perren-Vibes, ASCAP) |
| 132 | 125 | RAVE ON JESSE COLIN YOUNG/Elektra 45530 (MPL, BMI) |
| 133 | — | HIGH ON YOUR LOVE SUITE RICK JAMES/Gordy 7164 (Motown) (Jobete, ASCAP) |
| 134 | 129 | DANCE THE NIGHT AWAY WITH YOU DR. JOHN/Horizon 117 (A&M) (Irving/Skull/Stazybo, BMI) |
| 135 | — | FEEL THAT YOU'RE FEELIN' MAZE/Capitol 4686 (Amazement, BMI) |
| 136 | 137 | FREAK THE FREAK THE FUNK (ROCK) FATBACK BAND/Spring 191 (Polydor) (Clita, BMI) |
| 137 | 127 | THEME FROM "SUPERMAN" MECO/Casablanca 946 (Warner-Tamerlane, BMI) |
| 138 | 140 | I WANNA WRITE YOU A LOVE SONG DAVID OLIVER/Mercury 74043 (Daleo/Grand Niogo, BMI/At Home, ASCAP) |
| 139 | 128 | LAST NIGHT I WROTE A LETTER STARZ/Capitol 4671 (Maximum Warp/Rock Steady, ASCAP) |
| 140 | 135 | SOMEWHERE IN MY LIFETIME PHYLLIS HYMAN/Arista 0380 (Mid-America/Wheel, ASCAP) |
| 141 | 141 | MY GUNS ARE LOADED BONNIE TYLER/RCA 11468 (Scott-Wolfe/Prince of Wales, ASCAP) |
| 142 | 138 | DON'T LOOK AWAY LEO SAYER/Warner Bros. 8738 (Longmanor/Chrysalis, ASCAP/Braintree/Snow, BMI) |
| 143 | 144 | FOLD OUT GIRL PAT TAYLOR/Mercury 74050 (Stafree/Quarter Moon, BMI) |
| 144 | 145 | RUNNING AFTER LOVE MELANIE/Tomato 102 (April Blackwood/Neighborhood, ASCAP) |
| 145 | 132 | CIRCLE OF LOVE ROADMASTER/Mercury 74038 (Canal, BMI) |
| 146 | 134 | THE MAN WITH THE CHILD IN HIS EYES KATE BUSH/EMI-America 8006 (Glenwood, ASCAP) |
| 147 | 143 | NATALIA VAN MORRISON/Warner Bros. 8743 (Essential, BMI) |
| 148 | 146 | THEME FROM SUPERMAN CHASE/Churchill 7730 (Bourne, ASCAP) |
| 149 | 142 | WHAT'S YOUR SIGN GIRL? MR. DANNY PEARSON/Unlimited Gold 14000 (CBS) (My Baby's Wordsong/Sepe, ASCAP) |
| 150 | 147 | IF I SAW YOU AGAIN PAGES/Epic 8 50659 (PA-GIZ, ASCAP) |

LOOK OUT IT'S DELEGATION



"OH HONEY"
(SB-1048)

A solid R&B
smash single—
and crossing pop fast!

From their album
The Promise Of Love
(SB-010)



Shadybrook's out front. Believe it!
Distributed by Janus Records,
a division of GRT Corporation

Record World Singles



MARCH 17, 1979

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

| MAR. 17 | MAR. 10 | | WKS. ON CHART |
|---------|---------|------------------------------------------------------------------------------------|---------------|
| 1 | 4 | TRAGEDY BEE GEES RSO 918 | 6 |
| 2 | 2 | DA YA THINK I'M SEXY? ROD STEWART/Warner Bros. 8724 | 14 |
| 3 | 1 | I WILL SURVIVE GLORIA GAYNOR/Polydor 14508 | 12 |
| 4 | 3 | YMCA VILLAGE PEOPLE/Casablanca 945 | 22 |
| 5 | 5 | FIRE POINTER SISTERS /Planet 45901 (Elektra/Asylum) | 18 |
| 6 | 6 | HEAVEN KNOWS DONNA SUMMER WITH BROOKLYN DREAMS/Casablanca 959 | 10 |
| 7 | 8 | SHAKE YOUR GROOVE THING PEACHES & HERB/Polydor/MVP 14514 | 14 |
| 8 | 10 | WHAT A FOOL BELIEVES DOOBIE BROTHERS/Warner Bros. 8725 | 8 |
| 9 | 7 | LE FREAK CHIC/Atlantic 3519 | 23 |
| 10 | 9 | A LITTLE MORE LOVE OLIVIA NEWTON-JOHN/MCA 40975 | 17 |
| 11 | 17 | LADY LITTLE RIVER BAND/Harvest 4667 (Capitol) | 10 |
| 12 | 13 | DON'T CRY OUT LOUD MELISSA MANCHESTER/Arista 0373 | 18 |
| 13 | 14 | DANCIN' SHOES NIGEL OLSSON/Bang 740 (CBS) | 14 |
| 14 | 15 | WHAT YOU WON'T DO FOR LOVE BOBBY CALDWELL/Clouds 11 (TK) | 16 |
| 15 | 28 | MUSIC BOX DANCER FRANK MILLS/Polydor 14517 | 8 |
| 16 | 20 | SULTANS OF SWING DIRE STRAITS/Warner Bros. 8736 | 6 |
| 17 | 23 | KNOCK ON WOOD AMII STEWART/Ariola 7736 | 7 |
| 18 | 21 | EVERY TIME I THINK OF YOU THE BABYS/Chrysalis 2279 | 12 |
| 19 | 12 | SHAKE IT IAN MATTHEWS/Mushroom 7039 | 17 |
| 20 | 22 | I DON'T KNOW IF IT'S RIGHT EVELYN "CHAMPAGNE" KING/RCA 11386 | 15 |
| 21 | 24 | CRAZY LOVE POCO/MCA 12439 | 10 |
| 22 | 25 | BIG SHOT BILLY JOEL/Columbia 3 10913 | 6 |
| 23 | 26 | I JUST FALL IN LOVE AGAIN ANNE MURRAY/Capitol 4676 | 9 |
| 24 | 27 | LIVIN' IT UP (FRIDAY NIGHT) BELL & JAMES/A&M 2069 | 8 |
| 25 | 18 | THE GAMBLER KENNY ROGERS/United Artists 1250 | 17 |
| 26 | 11 | TOO MUCH HEAVEN BEE GEES/RSO 913 | 18 |
| 27 | 30 | STUMBLIN' IN SUZI QUATRO & CHRIS NORMAN/RSO 917 | 7 |
| 28 | 34 | I WANT YOUR LOVE CHIC/Atlantic 3557 | 6 |
| 29 | 31 | FOREVER IN BLUE JEANS NEIL DIAMOND/Columbia 3 10897 | 8 |
| 30 | 36 | HEART OF GLASS BLONDIE/Chrysalis 2295 | 5 |
| 31 | 33 | DOG & BUTTERFLY HEART/Portrait 6 70025 | 6 |
| 32 | 35 | MAYBE I'M A FOOL EDDIE MONEY/Columbia 3 10900 | 8 |
| 33 | 43 | SHAKE YOUR BODY (DOWN TO THE GROUND) JACKSONS/Epic 8 50656 | 9 |
| 34 | 39 | PRECIOUS LOVE BOB WELCH/Capitol 4685 | 6 |
| 35 | 42 | HE'S THE GREATEST DANCER SISTER SLEDGE/Cotillion 44245 (Atl) | 7 |
| 36 | 44 | LOVE BALLAD GEORGE BENSON/Warner Bros. 8759 | 4 |
| 37 | 37 | NOW THAT WE FOUND LOVE THIRD WORLD/Island 8663 (WB) | 13 |
| 38 | 38 | BUSTIN' LOOSE CHUCK BROWN & THE SOUL SEARCHERS/Source 40967 (MCA) | 10 |
| 39 | 16 | SEPTEMBER EARTH, WIND & FIRE/ARC/Columbia 3 10854 | 18 |
| 40 | 40 | CHASE GIORGIO MORODER/Casablanca 956 | 8 |
| 41 | 19 | SOUL MAN BLUES BROTHERS/Atlantic 3545 | 15 |
| 42 | 29 | NO TELL LOVER CHICAGO/Columbia 3 10879 | 13 |
| 43 | 50 | KEEP ON DANCIN' GARY'S GANG/Columbia 3 10884 | 7 |
| 44 | 49 | TAKE ME HOME CHER/Casablanca 965 | 6 |
| 45 | 45 | HAVEN'T STOPPED DANCING YET GONZALEZ/Capitol 4647 | 8 |
| 46 | 48 | I'LL SUPPLY THE LOVE TOTO/Columbia 3 10898 | 7 |
| 47 | 32 | LOTTA LOVE NICOLETTE LARSON/Warner Bros. 8664 | 17 |
| 48 | 63 | BLOW AWAY GEORGE HARRISON/Dark Horse 8763 (WB) | 3 |
| 49 | 59 | I GOT MY MIND MADE UP (YOU CAN GET IT GIRL) INSTANT FUNK/Salsoul 2078 (RCA) | 5 |
| 50 | 41 | SONG ON THE RADIO AL STEWART/Arista 0389 | 8 |



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|----|----|-------------------------------------------------------------------|----|
| 51 | 46 | GOT TO BE REAL CHERYL LYNN/Columbia 3 10808 | 19 |
| 52 | 51 | SOMEWHERE IN THE NIGHT BARRY MANILOW/Arista 0382 | 14 |
| 53 | 58 | SUPERMAN HERBIE MANN/Atlantic 3547 | 9 |
| 54 | 57 | JUST ONE LOOK LINDA RONSTADT/Asylum 46011 | 6 |
| 55 | 60 | ROXANNE POLICE/A&M 2096 | 5 |
| 56 | 47 | STORMY SANTANA/Columbia 3 10873 | 10 |
| 57 | 66 | RUBBER BISCUIT BLUES BROTHERS/Atlantic 3564 | 2 |
| 58 | 61 | SURVIVOR CINDY BULLENS/United Artists 1261 | 6 |
| 59 | 64 | WATCH OUT FOR LUCY ERIC CLAPTON & HIS BAND/RSO 910 | 4 |
| 60 | 65 | EVERY WHICH WAY BUT LOOSE EDDIE RABBITT/Elektra 45554 | 9 |
| 61 | 52 | BLUE MORNING, BLUE DAY FOREIGNER/Atlantic 3543 | 13 |
| 62 | 56 | CONTACT EDWIN STARR/20th Century Fox 2396 (RCA) | 8 |
| 63 | 67 | OH HONEY DELEGATION/Shadybrook 1048 (Janus/GRT) | 8 |
| 64 | 54 | I WAS MADE FOR DANCIN' LEIF GARRETT/Scotti Bros. 403 (Atl) | 20 |

CHARTMAKER OF THE WEEK

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|----|---|--------------------------------------------------------|---|
| 65 | — | IN THE NAVY VILLAGE PEOPLE Casablanca 973 | 1 |
|----|---|--------------------------------------------------------|---|



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|-----|----|-------------------------------------------------------------------------------------|----|
| 66 | 72 | STAY THE NIGHT FARAGHER BROS./Polydor 14533 | 4 |
| 67 | 68 | MY LIFE BILLY JOEL/Columbia 3 10853 | 20 |
| 68 | 75 | OUR LOVE IS INSANE DESMOND CHILD & ROUGE/Capitol 4669 | 3 |
| 69 | 73 | SOUVENIRS VOYAGE/Marlin 3330 (TK) | 4 |
| 70 | 74 | I'M NOT GONNA CRY ANYMORE NANCY BROOKS/Arista 0385 | 4 |
| 71 | 78 | IT HURTS SO BAD KIM CARNES/EMI-America 8011 | 6 |
| 72 | 79 | HERE COMES THE NIGHT THE BEACH BOYS/Caribou 9026 (CBS) | 2 |
| 73 | — | RENEGADE/SING FOR THE DAY STYX/A&M 2110 | 1 |
| 74 | — | REUNITED PEACHES & HERB/Polydor/MVP 14547 | 1 |
| 75 | — | LOVE IS THE ANSWER ENGLAND DAN & JOHN FORD COLEY/Big Tree 16131 (Atl) | 1 |
| 76 | 88 | HEARTACHES BTO/Mercury 7 4046 | 2 |
| 77 | 82 | MAKE IT LAST BROOKLYN DREAMS/Casablanca 962 | 3 |
| 78 | — | SUCH A WOMAN TYCOON/Arista 0398 | 1 |
| 79 | 87 | SATURDAY NIGHT, SUNDAY MORNING THELMA HOUSTON/Tamla 5429 (Motown) | 2 |
| 80 | 81 | WHEELS OF LIFE GINO VANNELLI/A&M 2114 | 5 |
| 81 | — | ROCK 'N ROLL FANTASY BAD COMPANY/Swan Song 70119 (Atl) | 1 |
| 82 | 89 | ROLLER APRIL WINE/Capitol 4660 | 3 |
| 83 | 86 | THEME FROM "TAXI" (ANGELA) BOB JAMES/Columbia/Tappan Zee 3 10896 | 4 |
| 84 | 92 | CAN YOU READ MY MIND MAUREEN McGOVERN/Warner/Curb 8750 | 4 |
| 85 | — | ELENA THE MARC TANNER BAND/Elektra 56003 | 1 |
| 86 | — | HAPPINESS POINTER SISTERS/Planet 45902 (Elektra/Asylum) | 1 |
| 87 | — | SWEET LUI-LOUIS IRONHORSE/Scotti Bros. 406 (Atl) | 1 |
| 88 | — | IF LOVING YOU IS WRONG (I DON'T WANT TO BE RIGHT) BARBARA MANDRELL/MCA 12451 | 1 |
| 89 | — | LOVE & DESIRE ARPEGGIO/Polydor 14535 | 1 |
| 90 | 83 | RUN HOME GIRL SAD CAFE/A&M 2111 | 7 |
| 91 | 55 | I GO TO RIO PABLO CRUISE/A&M 2112 | 10 |
| 92 | 70 | ALL THE TIME IN THE WORLD DR. HOOK/Capitol 4677 | 6 |
| 93 | 94 | NANU NANU DADDY DEWDROP/Inphasion 7261 (TK) | 4 |
| 94 | 62 | HOLD THE LINE TOTO/Columbia 3 10830 | 24 |
| 95 | 99 | JUST THE SAME WAY JOURNEY/Columbia 3 10928 | 2 |
| 96 | 98 | DANCIN' GREY & HANKS/RCA 11460 | 2 |
| 97 | — | TAKE IT BACK J. GEILS BAND/EMI-America 8012 | 1 |
| 98 | 96 | IT'S ALL THE WAY LIVE LAKESIDE/Solar 11380 (RCA) | 7 |
| 99 | 97 | THIS IS IT DAN HARTMAN/Blue Sky 2775 (CBS) | 4 |
| 100 | 53 | EVERY 1'S A WINNER HOT CHOCOLATE/Infynity 50002 | 18 |

PRODUCERS AND PUBLISHERS ON PAGE 25

Record World Album Airplay

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

MARCH 17, 1979

FLASHMAKER



DESOLATION ANGELS
BAD COMPANY
Swan Song

MOST ADDED:

DESOLATION ANGELS—Bad Company—Swan Song (39)
DANGER MONEY—UK—Polydor (28)
MANIFESTO—Roxy Music—Atco (14)
TYCOON—Arista (13)
LOGICAL SONG (single)—Supertramp—A&M (11)
ONENESS—Devadip Carlos Santana—Col (11)
JUST THE SAME WAY (single)—Journey—Col (9)
LOOK SHARP—Joe Jackson—A&M (9)
I WISH I COULD FLY LIKE SUPERMAN (single)—Kinks—Arista (9)
AIRWAVES—Badfinger—Elektra (8)

WNEW-FM/NEW YORK

ADDS:
BE STIFF—Various Artists—Stiff (EP import)
DANGER MONEY—UK—Polydor
DESOLATION ANGELS—Bad Company—Swan Song
FROGS, SPROUTS, CLOGS, & KRAUTS—The Rumour—Stiff (import)
IRONHORSE—Scotti Brothers
MANIFESTO—Roxy Music—Atco
MERCURY POISONING—Graham Parker & The Rumour (12" promotional single)
ONENESS—Devadip Carlos Santana—Col
STRIKES—Blackfoot—Atco
THE GREAT ROCK & ROLL SWINDLE (soundtrack) Sex Pistols—Virgin (import)
HEAVY ACTION (airplay in descending order):
ARMED FORCES—Elvis Costello—Col
DIRE STRAITS—WB
ENLIGHTENED ROGUES—Allman Brothers—Capricorn
GEORGE HARRISON—Dark Horse
MCGUINN, CLARK & HILLMAN—Capitol
LOOK SHARP—Joe Jackson—A&M
I WISH I COULD FLY LIKE SUPERMAN (single)—Kinks—Arista
PARALLEL LINES—Blondie—Chrysalis
ROCK BILLY BOOGIE—Robert Gordon—RCA
BIRTH COMES TO US ALL—Good Rats—Passport

WBCN-FM/BOSTON

ADDS:
B. STIFF—Devo—Stiff (EP import)
BIG CITY ROCK—Atlantics—MCA
DANGER MONEY—UK—Polydor
DESOLATION ANGELS—Bad Company—Swan Song
JUST THE SAME WAY (single)—Journey—Col
MANIFESTO—Roxy Music—Atco
ROCK & ROLL NIGHTS—BTO—Mercury

ROCK BILLY BOOGIE—Robert Gordon—RCA
TWILLEY—Dwight Twilley—Arista
SHEIK YERBOUTI—Frank Zappa—Zappa

HEAVY ACTION (airplay in descending order):

DIRE STRAITS—WB
MINUTE BY MINUTE—Doobie Brothers—WB
52ND STREET—Billy Joel—Col
TOTO—Col
SHAKEDOWN STREET—Grateful Dead—Arista
ENLIGHTENED ROGUES—Allman Brothers—Capricorn
OUTLANDOS D'AMOUR—Police—A&M
LIFE FOR THE TAKING—Eddie Money—Col
ARMED FORCES—Elvis Costello—Col
SANCTUARY—J. Geils—EMI—America

WLIR-FM/LONG ISLAND

ADDS:
BLACK SHEEP—Hammer—Asylum
DANGER MONEY—UK—Polydor
DESOLATION ANGELS—Bad Company—Swan Song
G-FORCE—Granati Brothers—A&M
LOGICAL SONG (single)—Supertramp—A&M
MANIFESTO—Roxy Music—Atco
NO TIME TO LOSE (single)—Tarney/Spencer—A&M
ONENESS—Devadip Carlos Santana—Col
THREE HEARTS—Bob Welch—Capitol
TWILLEY—Dwight Twilley—Arista

HEAVY ACTION (airplay in descending order):

ENLIGHTENED ROGUES—Allman Brothers—Capricorn
ROCK BILLY BOOGIE—Robert Gordon—RCA
MCGUINN, CLARK & HILLMAN—Capitol
LOOK SHARP—Joe Jackson—A&M
THE CARS—Elektra
BUSH DOCTOR—Peter Tosh—Rolling Stones
ALIVE ON ARRIVAL—Steve Forbert—Nemperor
SOME GIRLS—Rolling Stones—Rolling Stones
BIRTH COMES TO US ALL—Good Rats—Passport
MIRROR STARS—Fabulous Poodles—Epic

WCOZ-FM/BOSTON

ADDS:
DANGER MONEY—UK—Polydor
DESOLATION ANGELS—Bad Company—Swan Song
HEADIN' HOME—Gary Wright—WB
LOGICAL SONG (single)—Supertramp—A&M
LOOK SHARP—Joe Jackson—A&M
NOW THAT WE FOUND LOVE (single)—Third World—Island
PHANTOM OF THE NIGHT—Kayak—Janus
PRIME TIME (single)—Tubes—A&M
SHEIK YERBOUTI—Frank Zappa—Zappa

HEAVY ACTION (airplay in descending order):

ARMED FORCES—Elvis Costello—Col
MINUTE BY MINUTE—Doobie Brothers—WB
SOME GIRLS—Rolling Stones—Rolling Stones
52ND STREET—Billy Joel—Col

BRIEFCASE FULL OF BLUES—Blues Brothers—Atlantic
BLONDES HAVE MORE FUN—Rod Stewart—WB
THREE HEARTS—Bob Welch—Capitol
ENLIGHTENED ROGUES—Allman Brothers—Capricorn
GEORGE HARRISON—Dark Horse
PARALLEL LINES—Blondie—Chrysalis

WPLR-FM/NEW HAVEN

ADDS:
DANGER MONEY—UK—Polydor
DESOLATION ANGELS—Bad Company—Swan Song
I WISH I COULD FLY LIKE SUPERMAN (single)—Kinks—Arista
LOOK SHARP—Joe Jackson—A&M

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

BRIEFCASE FULL OF BLUES—Blues Brothers—Atlantic
ARMED FORCES—Elvis Costello—Col
DIRE STRAITS—WB
GEORGE HARRISON—Dark Horse
TOTO—Col
ENLIGHTENED ROGUES—Allman Brothers—Capricorn
MINUTE BY MINUTE—Doobie Brothers—WB
LIFE IN THE FOODCHAIN—Tonio K—Full Moon
NICOLETTE—Nicolette Larson—WB
BRING EM BACK ALIVE—Outlaws—Arista

WIOQ-FM/PHILADELPHIA

ADDS:
DANGER MONEY—UK—Polydor
DESOLATION ANGELS—Bad Company—Swan Song
HUSH—ASI
INTERNATIONAL—Cafe Jacques—Col
LOGICAL SONG (single)—Supertramp—A&M
I WISH I COULD FLY LIKE SUPERMAN (single)—Kinks—Arista
MANIFESTO—Roxy Music—Atco
NO TIME TO LOSE (single)—Tarney/Spencer—A&M
WILD PLACES—Duncan Browne—Sire

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

DIRE STRAITS—WB
ARMED FORCES—Elvis Costello—Col
THE CARS—Elektra
ALL MOD CONS—Jam—Polydor
OUTLANDOS D'AMOUR—Police—A&M
BLONDES HAVE MORE FUN—Rod Stewart—WB
LIFE IN THE FOODCHAIN—Tonio K—Full Moon
THE MAN WHO BUILT AMERICA—Horslips—DJM
LEGEND—Poco—MCA
ALIVE ON ARRIVAL—Steve Forbert—Nemperor

WSAN-AM/ALLENTOWN

ADDS:
DANGER MONEY—UK—Polydor
HEADIN' HOME—Gary Wright—WB
ROCK & ROLL NIGHTS—BTO—Mercury

HEAVY ACTION (airplay in descending order):

DIRE STRAITS—WB
THREE HEARTS—Bob Welch—Capitol
GEORGE HARRISON—Dark Horse
MCGUINN, CLARK & HILLMAN—Capitol
NICOLETTE—Nicolette Larson—WB

ENLIGHTENED ROGUES—Allman Brothers—Capricorn
LEGEND—Poco—MCA
LIFE FOR THE TAKING—Eddie Money—Col
MINUTE BY MINUTE—Doobie Brothers—WB
SPIRITS HAVING FLOWN—Bee Gees—RSO

WHFS-FM/WASHINGTON

ADDS:
DANGER MONEY—UK—Polydor
DESOLATION ANGELS—Bad Company—Swan Song
LIVIN' INSIDE YOUR LOVE—George Benson—WB
MANIFESTO—Roxy Music—Atco
ONENESS—Devadip Carlos Santana—Col
PRIME TIME (single)—Tubes—A&M
SO FAR—Downchild—Adelphi

HEAVY ACTION (airplay in descending order):

ARMED FORCES—Elvis Costello—Col
DIRE STRAITS—WB
AMAZING RHYTHM ACES—MCA
LIFE IN THE FOODCHAIN—Tonio K—Full Moon
OUTLANDOS D'AMOUR—Police—A&M
SHEIK YERBOUTI—Frank Zappa—Zappa
ROCK BILLY BOOGIE—Robert Gordon—RCA
ENLIGHTENED ROGUES—Allman Brothers—Capricorn
MCGUINN, CLARK & HILLMAN—Capitol
HOT DAWG—David Grisman—Horizon

ZETA 7-FM/ORLANDO

ADDS:
AIR SPECIAL—Brownsville—Epic
DANGER MONEY—UK—Polydor
PRIME TIME (single)—Tubes—A&M
ROCK & ROLL FANTASY (single)—Bad Company—Swan Song
ST. VINCENT'S COURT—Kim Carnes—EMI—America

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

ENLIGHTENED ROGUES—Allman Brothers—Capricorn
DIRE STRAITS—WB
MINUTE BY MINUTE—Doobie Brothers—WB
ARMED FORCES—Elvis Costello—Col
GEORGE HARRISON—Dark Horse
LIFE FOR THE TAKING—Eddie Money—Col
BLONDES HAVE MORE FUN—Rod Stewart—WB
THREE HEARTS—Bob Welch—Capitol
HEADIN' HOME—Gary Wright—WB
POSITIVELY HUMAN, RELATIVELY SANE—Wireless—Mercury

WQSR-FM/TAMPA

ADDS:
AIRWAVES—Badfinger—Elektra
ENLIGHTENED ROGUES—Allman Brothers—Capricorn
HEADIN' HOME—Gary Wright—WB
HIGH AND OUTSIDE—Steve Goodman—Asylum
JUST THE SAME WAY (single)—Journey—Col
LIVIN' INSIDE YOUR LOVE—George Benson—WB
ROCK BILLY BOOGIE—Robert Gordon—RCA

ROCK & ROLL FANTASY (single)—Bad Company—Swan Song
TIGER IN THE RAIN—Michael Franks—WB
TWILLEY—Dwight Twilley—Arista

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

ENLIGHTENED ROGUES—Allman Brothers—Capricorn
MINUTE BY MINUTE—Doobie Brothers—WB
DIRE STRAITS—WB
BLONDES HAVE MORE FUN—Rod Stewart—WB
NICOLETTE—Nicolette Larson—WB
GEORGE HARRISON—Dark Horse
BRIEFCASE FULL OF BLUES—Blues Brothers—Atlantic
THREE HEARTS—Bob Welch—Capitol
INNER SECRETS—Santana—Col
ARMED FORCES—Elvis Costello—Col

WKDF-FM/NASHVILLE

ADDS:
DANGER MONEY—UK—Polydor
DESOLATION ANGELS—Bad Company—Swan Song
LIVIN' INSIDE YOUR LOVE—George Benson—WB
LOGICAL SONG (single)—Supertramp—A&M
MANIFESTO—Roxy Music—Atco
ONENESS—Devadip Carlos Santana—Col

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

MINUTE BY MINUTE—Doobie Brothers—WB
DIRE STRAITS—WB
BLONDES HAVE MORE FUN—Rod Stewart—WB
TOTO—Col
LIFE FOR THE TAKING—Eddie Money—Col
52ND STREET—Billy Joel—Col
LEGEND—Poco—MCA
ENLIGHTENED ROGUES—Allman Brothers—Capricorn
PIECES OF EIGHT—Styx—A&M
ARMED FORCES—Elvis Costello—Col

WMMS-FM/CLEVELAND

ADDS:
CLASSIC ROCK VOL. I—London Symphony Orchestra—RSO
DANGER MONEY—UK—Polydor
DESOLATION ANGELS—Bad Company—Swan Song
FIREPOWER—Legs Diamond—Cream
GRAND RIVER LULLABY—Alex Bevan—Springboard
IRONHORSE—Scotti Brothers
LOOK SHARP—Joe Jackson—A&M
MANIFESTO—Roxy Music—Atco
NIGEL—Nigel Olsson—Bang
TYCOON—Arista

HEAVY ACTION (airplay, sales in descending order):

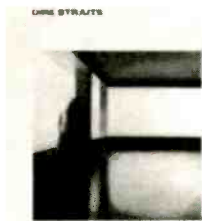
BLONDES HAVE MORE FUN—Rod Stewart—WB
DIRE STRAITS—WB
LIFE FOR THE TAKING—Eddie Money—Col
SPIRITS HAVING FLOWN—Bee Gees—RSO
ENLIGHTENED ROGUES—Allman Brothers—Capricorn
THREE HEARTS—Bob Welch—Capitol
MINUTE BY MINUTE—Doobie Brothers—WB
HEAD FIRST—Babys—Chrysalis
AT BUDOKAN—Cheap Trick—Epic
BRIEFCASE FULL OF BLUES—Blues Brothers—Atlantic

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

Record World Album Airplay

MARCH 17, 1979

TOP AIRPLAY



DIRE STRAITS
WB

MOST AIRPLAY:

DIRE STRAITS—WB (33)
ARMED FORCES—Elvis Costello—Col (29)
MINUTE BY MINUTE—Doobie Brothers—WB (29)
BLONDES HAVE MORE FUN—Rod Stewart—WB (25)
LIFE FOR THE TAKING—Eddie Money—Col (25)
GEORGE HARRISON—Dark Horse (24)
ENLIGHTENED ROGUES—Allman Brothers—Capricorn (23)
BRIEFCASE FULL OF BLUES—Blues Brothers—Atlantic (16)
THREE HEARTS—Bob Welch—Capitol (16)
52ND STREET—Billy Joel—Col (15)

WWW-FM/DETROIT

ADDS:
DESOLATION ANGELS—Bad Company—Swan Song
ENLIGHTENED ROGUES—Allman Brothers—Capricorn
JUST THE SAME WAY (single)—Journey—Col
LOGICAL SONG (single)—Supertramp—A&M
MANIFESTO—Roxy Music—Atco
HEAVY ACTION (airplay, sales in descending order):
BLONDES HAVE MORE FUN—Rod Stewart—WB
MINUTE BY MINUTE—Doobie Brothers—WB
DIRE STRAITS—WB
BRIEFCASE FULL OF BLUES—Blues Brothers—Atlantic
AT BUDOKAN—Cheap Trick—Epic
ARMED FORCES—Elvis Costello—Col
SANCTUARY—J. Geils—EMI—America
TOTO—Col
FIRST GLANCE—April Wine—Capitol
52ND STREET—Billy Joel—Col

WBX-FM/DETROIT

ADDS:
DESOLATION ANGELS—Bad Company—Swan Song
MANIFESTO—Roxy Music—Atco
HEAVY ACTION (airplay, sales in descending order):
MINUTE BY MINUTE—Doobie Brothers—WB
DIRE STRAITS—WB
52ND STREET—Billy Joel—Col
BRIEFCASE FULL OF BLUES—Blues Brothers—Atlantic
AT BUDOKAN—Cheap Trick—Epic
BLONDES HAVE MORE FUN—Rod Stewart—WB
GEORGE HARRISON—Dark Horse
PIECES OF EIGHT—Styx—A&M
THREE HEARTS—Bob Welch—Capitol
LEGEND—Poco—MCA

TOTO—Col
LEGEND—Poco—MCA
NO ESCAPE—Marc Tanner—Elektra

WXRT-FM/CHICAGO

ADDS:
AN EVENING WITH CHICK COREA & HERBIE HANCOCK—Col
BETTER THAN FIRE—Coryell/Brubeck Bros.—Direct Disc
DANGER MONEY—UK—Polydor
JUST THE SAME WAY (single)—Journey—Col
LIVING CHICAGO BLUES VOLS. 1-2-3—Alligator
ONENESS—Devadip Carlos Santana—Col
PEAKS, VALLEYS, HONKY TONKS—Michael Murphey—Epic
ROCK & ROLL FANTASY (single)—Bad Company—Swan Song
TYCOON—Arista

HEAVY ACTION (airplay, sales phones in descending order):
ARMED FORCES—Elvis Costello—Col
MINUTE BY MINUTE—Doobie Brothers—WB
BUSH DOCTOR—Peter Tosh—Rolling Stones
THE MAN WHO BUILT AMERICA—Horslips—DJM
LIFE IN THE FOODCHAIN—Tonio K—Full Moon
SHEIK YERBOUTI—Frank Zappa—Zappa
LIFE FOR THE TAKING—Eddie Money—Col
AT BUDOKAN—Cheap Trick—Epic
GEORGE HARRISON—Dark Horse
FM—Black Noise—Visa

KSHE-FM/ST. LOUIS

ADDS:
DANGER MONEY—UK—Polydor
DESOLATION ANGELS—Bad Company—Swan Song
RIDIN THE WIND—Gulliver—Col
ROCK & ROLL NIGHTS—BTO—Mercury
TWILLEY—Dwight Twilley—Arista
HEAVY ACTION (airplay, sales in descending order):
ENLIGHTENED ROGUES—Allman Brothers—Capricorn
HEAD FIRST—Babys—Chrysalis
GEORGE HARRISON—Dark Horse
HEADIN HOME—Gary Wright—WB
LIFE FOR THE TAKING—Eddie Money—Col
BLONDES HAVE MORE FUN—Rod Stewart—WB
PHANTOM OF THE NIGHT—Kayak—Janus
TOTO—Col
SANCTUARY—J. Geils—EMI—America
MINUTE BY MINUTE—Doobie Brothers—WB

WQFM-FM/MILWAUKEE

ADDS:
COME SOFTLY—Borooga Bandit—Capitol
DESOLATION ANGELS—Bad Company—Swan Song
HEAVY ACTION (airplay in descending order):
MINUTE BY MINUTE—Doobie Brothers—WB
DIRE STRAITS—WB
52ND STREET—Billy Joel—Col
BRIEFCASE FULL OF BLUES—Blues Brothers—Atlantic
AT BUDOKAN—Cheap Trick—Epic
BLONDES HAVE MORE FUN—Rod Stewart—WB
GEORGE HARRISON—Dark Horse
PIECES OF EIGHT—Styx—A&M
THREE HEARTS—Bob Welch—Capitol
LEGEND—Poco—MCA

KQRS-FM/MINNEAPOLIS

ADDS:
DESOLATION ANGELS—Bad Company—Swan Song
LOGICAL SONG (single)—Supertramp—A&M
HEAVY ACTION (airplay in descending order):
BRIEFCASE FULL OF BLUES—Blues Brothers—Atlantic
MINUTE BY MINUTE—Doobie Brothers—WB
BLONDES HAVE MORE FUN—Rod Stewart—WB
THE CARS—Elektra
LIFE FOR THE TAKING—Eddie Money—Col
DIRE STRAITS—WB
ARMED FORCES—Elvis Costello—Col
MOLLY HATCHET—Epic
GEORGE HARRISON—Dark Horse
MORE SONGS—Talking Heads—Sire

KLOL-FM/HOUSTON

ADDS:
AT BUDOKAN—Cheap Trick—Epic
DANGER MONEY—UK—Polydor
DESOLATION ANGELS—Bad Company—Swan Song
HEADIN HOME—Gary Wright—WB
HELL BENT FOR LEATHER—Judas Priest—Col
I WISH I COULD FLY LIKE SUPERMAN (single)—Kinks—Arista
JUST THE SAME WAY (single)—Journey—Col
LAY YOUR LOVE ON ME (single)—Racey—Infinity
NIGEL—Nigel Olsson—Bang
TYCOON—Arista

HEAVY ACTION (airplay in descending order):
ALIVE ON ARRIVAL—Steve Forbert—Nemperor
BLONDES HAVE MORE FUN—Rod Stewart—WB
52ND STREET—Billy Joel—Col
LIFE FOR THE TAKING—Eddie Money—Col
GEORGE HARRISON—Dark Horse
MINUTE BY MINUTE—Doobie Brothers—WB
DIRE STRAITS—WB
OUTLANDOS D'AMOUR—Police—A&M
MIRROR STARS—Fabulous Poodles—Epic
TOTO—Col

KZEW-FM/DALLAS

ADDS:
DANGER MONEY—UK—Polydor
DESOLATION ANGELS—Bad Company—Swan Song
HELL BENT FOR LEATHER—Judas Priest—Col
HIGH AND OUTSIDE—Steve Goodman—Asylum
RICKIE LEE JONES—WB
MANIFESTO—Roxy Music—Atco
PEAKS, VALLEYS, HONKY TONKS—Michael Murphey—Epic
TWILLEY—Dwight Twilley—Arista

HEAVY ACTION (airplay, sales, phones in descending order):
ENLIGHTENED ROGUES—Allman Brothers—Capricorn
DIRE STRAITS—WB
OUTLANDOS D'AMOUR—Police—A&M
ARMED FORCES—Elvis Costello—Col
SANCTUARY—J. Geils—EMI—America
MIRROR STARS—Fabulous Poodles—Epic
LIFE FOR THE TAKING—Eddie Money—Col
AIRWAVES—Badfinger—Elektra
TOTO—Col
RIDIN THE WIND—Gulliver—Col

KGB-FM/SAN DIEGO

ADDS:
DESOLATION ANGELS—Bad Company—Swan Song
I WISH I COULD FLY LIKE SUPERMAN (single)—Kinks—Arista
LOGICAL SONG (single)—Supertramp—A&M
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
MOVE IT ON OVER—George Thorogood—Rounder
MINUTE BY MINUTE—Doobie Brothers—WB
HEAD FIRST—Babys—Chrysalis
AT BUDOKAN—Cheap Trick—Epic
DOG & BUTTERFLY—Heart—Portrait
ARMED FORCES—Elvis Costello—Col

KWST-FM/LOS ANGELES

ADDS:
G-FORCE—Granati Brothers—A&M
LOOK SHARP—Joe Jackson—A&M
ROCK & ROLL FANTASY (single)—Bad Company—Swan Song
WALK ON BY (single)—AWB—Atlantic
HEAVY ACTION (airplay, sales in descending order):
GEORGE HARRISON—Dark Horse
BLONDES HAVE MORE FUN—Rod Stewart—WB
ARMED FORCES—Elvis Costello—Col
AT BUDOKAN—Cheap Trick—Epic
MINUTE BY MINUTE—Doobie Brothers—WB
LIFE FOR THE TAKING—Eddie Money—Col
McGUINN, CLARK & HILLMAN—Capitol
ENLIGHTENED ROGUES—Allman Brothers—Capricorn
LEGEND—Poco—MCA
THREE HEARTS—Bob Welch—Capitol

KZAM-FM/SEATTLE

ADDS:
AIRWAVES—Badfinger—Elektra
DESOLATION ANGELS—Bad Company—Swan Song
G-FORCE—Granati Brothers—A&M
HER FATHER DIDN'T LIKE ME—Raphael Ravenscroft—Portrait
HOT DAWG—David Grisman—Horizon
INTERNATIONAL—Cafe Jacques—Col
ONENESS—Devadip Carlos Santana—Col
OUT OF THE LONG DARK—Ian Carr—Capitol
TASTE THE NIGHT—Duke Jupiter—Mercury
HEAVY ACTION (airplay in descending order):
ALIVE ON ARRIVAL—Steve Forbert—Nemperor
GEORGE HARRISON—Dark Horse
McGUINN, CLARK & HILLMAN—Capitol
DIRE STRAITS—WB
52ND STREET—Billy Joel—Col
ST. VINCENT'S COURT—Kim Carnes—EMI—America
TIGER IN THE RAIN—Michael Franks—WB
ENLIGHTENED ROGUES—Allman Brothers—Capricorn
AMAZING RHYTHM ACES—MCA
WILD CHILD—Valerie Carter—ARC/Col

KZAP-FM/SACRAMENTO

ADDS:
DANGER MONEY—UK—Polydor
DESOLATION ANGELS—Bad Company—Swan Song
TYCOON—Arista

HEAVY ACTION (airplay in descending order):

LIFE FOR THE TAKING—Eddie Money—Col
BLONDES HAVE MORE FUN—Rod Stewart—WB
THREE HEARTS—Bob Welch—Capitol
52ND STREET—Billy Joel—Col
OUTLANDOS D'AMOUR—Police—A&M
MINUTE BY MINUTE—Doobie Brothers—WB
BRIEFCASE FULL OF BLUES—Blues Brothers—Atlantic
DIRE STRAITS—WB
MOLLY HATCHET—Epic
AT BUDOKAN—Cheap Trick—Epic

KSJO-FM/SAN JOSE

ADDS:
AIRWAVES—Badfinger—Elektra
DANGER MONEY—UK—Polydor
ENLIGHTENED ROGUES—Allman Brothers—Capricorn
HELL BENT FOR LEATHER—Judas Priest—Col
IF YOU CAN'T TAKE THE HEAT . . . —Status Quo—Phonogram (import)
LOOK SHARP—Joe Jackson—A&M
SOUND ON SOUND—Bill Nelson's Red Noise—EMI
25 YEARS ON—Hawklords—Charisma
TWILLEY—Dwight Twilley—Arista
TYCOON—Arista

HEAVY ACTION (airplay in descending order):

OUTLANDOS D'AMOUR—Police—A&M
HEAD FIRST—Babys—Chrysalis
STRANGERS IN THE NIGHT—UFO—Chrysalis
ARMED FORCES—Elvis Costello—Col
A TONIC FOR THE TROOPS—Boomtownt Rats—Col
LIFE FOR THE TAKING—Eddie Money—Col
GOT NO BREEDING—Jules & The Polar Bears—Col
MIRROR STARS—Fabulous Poodles—Epic
AT BUDOKAN—Cheap Trick—Epic
TAKE IT TO THE MAX—Max Demian—RCA

KNAC-FM/LONG BEACH

ADDS:
DANGER MONEY—UK—Polydor
DESOLATION ANGELS—Bad Company—Swan Song
LOGICAL SONG (single)—Supertramp—A&M
MANIFESTO—Roxy Music—Atco
TYCOON—Arista
HEAVY ACTION (airplay, sales in descending order):
ARMED FORCES—Elvis Costello—Col
DIRE STRAITS—WB
STRANGERS IN THE NIGHT—UFO—Chrysalis
HEAD FIRST—Babys—Chrysalis
THE BEST OF THE REST OF—Be Bop Deluxe—Harvest
ENLIGHTENED ROGUES—Allman Brothers—Capricorn
THREE HEARTS—Bob Welch—Capitol
JUST THE SAME WAY (single)—Journey—Col
OUTLANDOS D'AMOUR—Police—A&M
A TONIC FOR THE TROOPS—Boomtownt Rats—Col

43 stations reporting this week.

In addition to those printed are:

WBAB-FM WZMF-FM KZEL-FM
WAAF-FM WQDR-FM KFML-AM
WBLM-FM ZETA-4-FM KOME-FM
WMMR-FM WCMF-FM KSN-FM
WYDD-FM WKLS-FM KSJO-FM
WOUR-FM KBPI-FM

Polygram Adv. Meet Keyed To Systems, Training

■ NEW YORK—Under the direction of national advertising manager Leslie Clifford, Polygram Distribution's first national advertising meeting held at the Drake Hotel March 1-2 unveiled standardized procedures and systems for administering advertising in 1979, as well as a comprehensive internal training program.

In attendance were all advertising coordinators, all market coordinators and all branch marketing managers from each of the 14 branch locations. Presentations were made by Polygram Distribution staffers Leslie Clifford, Jon Peisinger (vice president of marketing development) and Art Nathan (assistant controller), and special comments were made by Joel Borowka, executive vice president of The Music Agency, Polygram Distribution's advertising consultant, and Lou Parisi from DAF Control. The purpose of the first national advertising meeting was two-fold: firstly, to standardize procedures and systems for all the branches; and secondly, to train new employees and increase the professionalism of existing personnel.

Following the introduction of several new employees to the group by Clifford, Peisinger opened Thursday morning, March 1, with an address emphasizing the importance of each advertising related branch position to the overall scope of Polygram Distribution's operations.

Clifford spent the majority of Thursday's session reviewing the basic aspect in the administration of advertising dollars authorized by Polygram Distribution's associated labels, including the use of specific advertising forms used day-to-day in the branches. She

Mushroom Ups Gershon

■ LOS ANGELES — Wink Vogel, president and general manager of Mushroom Records, has announced that Susie Gershon has assumed the position of director of national promotion at the label. The announcement was made after the recent resignation of Liam Mullan from that post.



Susie Gershon

established standard filing systems and introduced specific procedures to be utilized. A glossary of terms relating to advertising.

During the afternoon sessions, Clifford discussed each of the monthly computer reports received from DAF Control and reviewed their relevance and specific usage in the day-to-day branch operations.

Lou Parisi from DAF Control closed Thursday's meetings by detailing step-by-step how DAF Control audits Polygram Distribution advertising claims.

Co-chaired by Clifford and Joel Borowka from The Music Agency, Friday, March 2, was dedicated to an extensive discussion of professional media buying. Each attendee was called upon to review the options available to him for radio and print in his specific market and to give a general over-

RCA To Record 'Sweeney Todd'

■ NEW YORK — RCA Records will record the original cast album of the new Broadway Stephen Sondheim musical, "Sweeney Todd," starring Angela Lansbury and Len Cariou.

The announcement was made by Thomas Z. Shepard, division vice president, Red Seal artists and repertoire, who will personally produce the two-record album in sessions to take place in RCA's New York Studio A March 12 and 13.

The Harold Prince-directed musical thriller opened March 1 at the Uris Theatre. It is based on the Christopher Bond play, "Sweeney Todd, the Demon Barber of Fleet Street."

In addition to music and lyrics by Sondheim, the show has a book by Hugh Wheeler and orchestration by Jonathan Tunick.

Columbia Signs Rock Rose



Columbia Records has announced the signing of Rock Rose, a west coast rock and roll band, that was brought to the label by Palmer/Roswell Management. The group's soon-to-be shipped debut album was produced by Lambert and Potter. Shown at Columbia's west coast headquarters (from left) are: (standing) Michael Dilbeck, VP, west coast a&r, Columbia Records; co-producer Dennis Lambert; Don Ellis, VP, a&r, Columbia Records; Jack Craig, Sr. VP and gen. mgr., Columbia Records; band member Chris Barr; manager Mark Roswell; co-producer Brian Potter; (seated) Paul Palmer (partially obscured); and band members Carl Johnson, Jack D'Amore and Frank Demme.

view of his local marketplace.

In the latter part of the afternoon, Art Nathan from Polygram Distribution's finance department discussed the processing of advertising claims through the national accounts payable office.

The two-day session closed with Clifford distributing an advertising policy and procedure manual that she developed, which will be used as both a reference book for current employees and as a training manual for future local advertising personnel.

The first national advertising meeting for Polygram Distribution is the latest facet of a continual program to upgrade and train all field personnel.

WB Promotes Brazier

■ LOS ANGELES — Clyde Bak-kemo, vice president of product management for Warner Bros. Records has announced the appointment of Benite Brazier to the post of product manager.

Prior to her appointment, Brazier was west coast special projects coordinator for Warner's artist development department. Prior to that she was director of r&b artist development department. She has been with the company for eight years. Her appointment is effective immediately.

Horizon Ups Basich

■ LOS ANGELES — Tommy Li-Puma, vice president of Horizon Records, has announced that he has named Eileen Basich Horizon's product manager. Her duties will include liaison between Horizon and its artists and between Horizon and A&M Records.

Previously, Ms. Basich was project manager at Shelter Records, a post she achieved after serving in various capacities during her eight years with that company.

U.K. Vinyl Price May Rise 40 Percent

By VAL FALLOON

■ LONDON—British record companies were faced with the news last week that the price of vinyl could soon skyrocket as much as 40 percent above the 1978 price.

ICI, the giant U.K. raw materials manufacturer, notified the trade of increases of 18 percent. Although the rise is nothing like the post-Middle East crisis increases of 400 to 500 percent, it still means vinyl could hit £700 a ton or more compared to £525 in 1977.

The cause is the cost of naphtha, and the Iran oil crisis is pinpointed as a contributory factor. It was hoped that the costs would be spread out over the year, but manufacturers are already talking about a 20 percent increase in production costs—about 2 pence an lp.

Record companies will first have to absorb this cost, but if, as expected, the price of naphtha and thus vinyl rise further, part of the increase will have to be passed on to the consumer.

The last resort would be to manufacture only sure sellers, which would mean another blow to declining catalogue sales.

E/A Names Edwards Merc./Adv. Director

■ LOS ANGELES—Randy Edwards has been named director of merchandising and advertising for Elektra/Asylum Records, it was announced by Jerry Sharell, vice president/creative services.



Randy Edwards

In his new post Edwards will oversee the development of all E/A sales and merchandising tools and will liaise with WEA merchandising reps and branch marketing coordinators on display implementation at the retail level. He will also supervise

Edwards had been WEA branch marketing coordinator in Chicago, joining the distribution network in February, 1977.

Capitol Ups Lazauskus

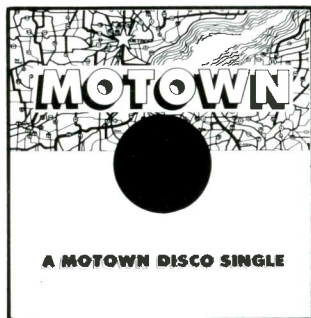
■ LOS ANGELES — Vyto Lazauskus has been promoted to district manager, Miami Sales Branch, Capitol Records, Inc., announced Walter Lee, vice president, sales, CRI.

HIT DISCO!

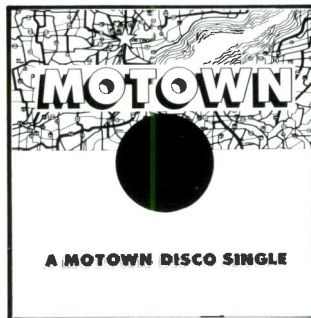


FROM THE COMPANY
THAT GOT YOU DANCING FIRST!

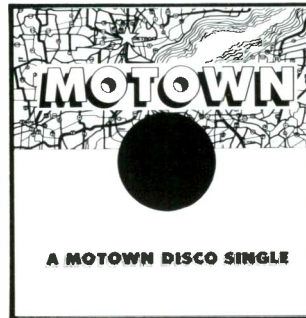
12" DISCO SINGLES:



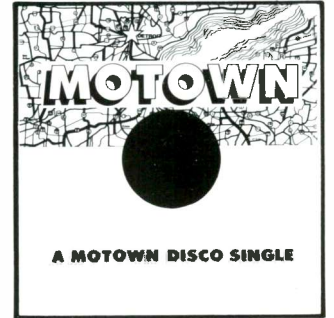
"GO FOR IT" M-00016D1
Billy Preston & Syreeta
From the album "Fast Break"
M7-915R1A



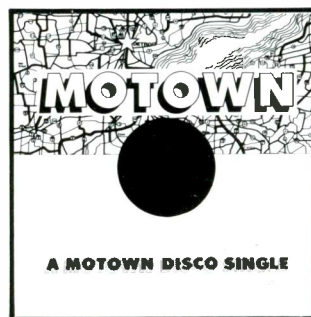
"POPS, WE LOVE YOU"
M-00015D1
Diana Ross, Marvin Gaye, Smokey
Robinson & Stevie Wonder!



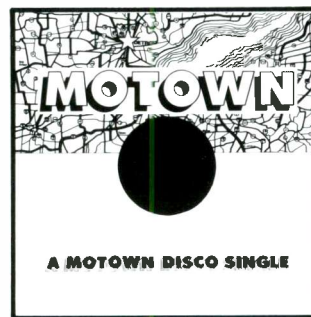
**"A FUNKY SPACE
REINCARNATION"** M-00014D1
Marvin Gaye
From the album "Here, My Dear"
T-364LP2



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



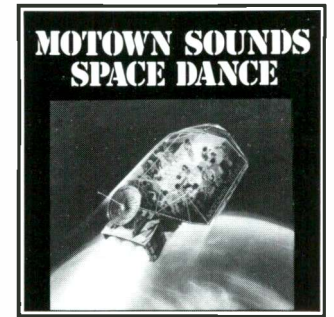
**"HIGH ON YOUR LOVE
SUITE"/"YOU AND I"**
M-00012D1 Rick James
From the albums "Come Get It"
G7-981R1 & "Bustin' Out of L
Seven" G7-984R1



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

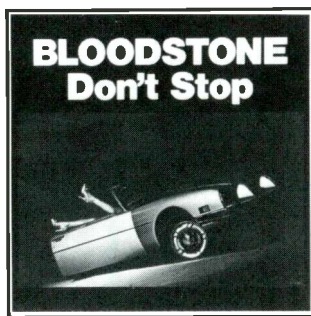


"SPIRIT GROOVE"
Mandre
From the album "M3000" M7-917R1



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

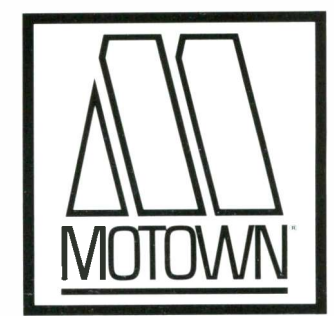
HIT DISCO!



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



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

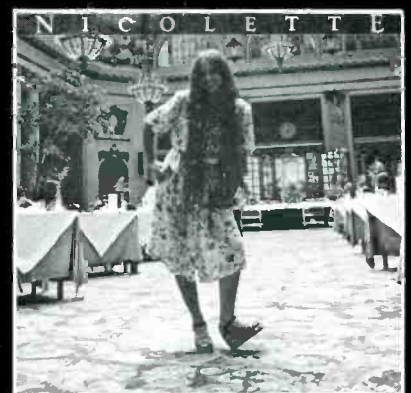
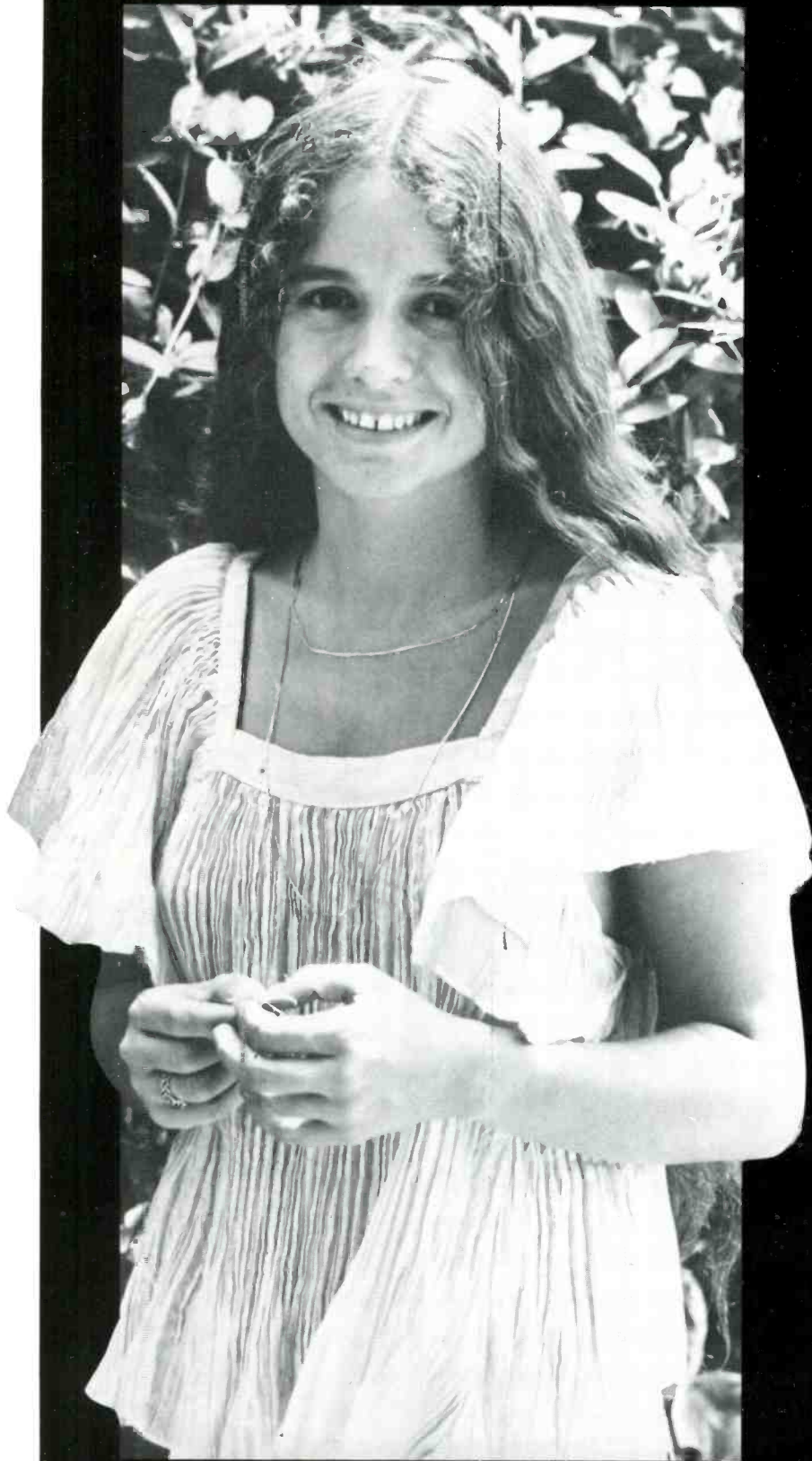


© 1979 Motown Record Corporation

"RHUMBA GIRL"

The new single by Nicolette Larson.
Radio's most requested song.

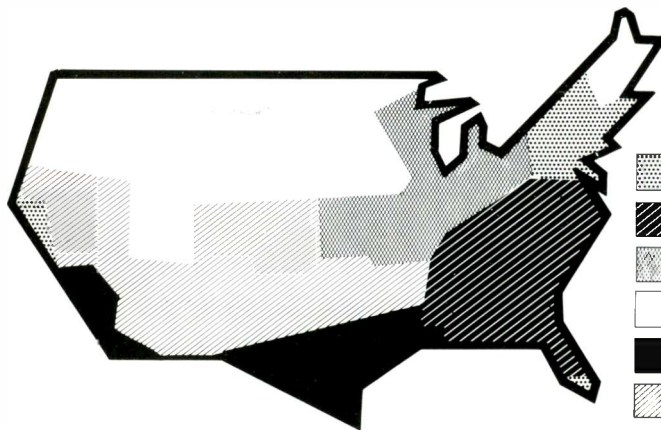
"Rhumba Girl" (WBS 8664)
Nicolette Larson
From the album *Nicolette*.



Produced by Ted Templeman
On Warner Bros. records and tapes (BSK 3243)
A Warner Communications Company 

TOP PLACE Market Playlists

areas.



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

Stations:

RW IV

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

RW V

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

RW VI

KAAY KIMN KIMN-FM KLIF KOFM KNUS
KVIL Z97

Tendency:

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

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

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

Last This Week: Week:

| | | |
|----|----|--------------------|
| 6 | 1 | LRB |
| 4 | 2 | Bee Gees |
| 1 | 3 | Rod Stewart |
| 2 | 4 | Pointer Sisters |
| 3 | 5 | Earth, Wind & Fire |
| 5 | 6 | Donna Summer |
| 7 | 7 | Doobie Bros. |
| 9 | 8 | Gloria Gaynor |
| 7 | 7 | Doobie Bros. |
| 9 | 8 | Gloria Gaynor |
| 10 | 9 | Poco |
| 12 | 10 | Frank Mills |
| 14 | 11 | Dire Straits |
| 15 | 12 | Babys |
| 8 | 13 | Melissa Manchester |
| 20 | 14 | Anne Murray |
| 16 | 15 | Billy Joel |
| 17 | 16 | Eddie Money |
| 19 | 17 | Amii Stewart |
| 24 | 18 | Quatro & Norman |
| 25 | 19 | Heart |
| 22 | 20 | Blondie |
| 21 | 21 | Peaches & Herb |
| 23 | 22 | Bob Welch |
| 30 | 23 | Bobby Caldwell |
| 29 | 24 | Neil Diamond |
| 28 | 25 | Faragher Bros. |
| 31 | 26 | George Harrison |
| 18 | 27 | Al Stewart |
| 13 | 28 | Kenny Rogers |
| 32 | 29 | Randy VanWarmer |
| 11 | 30 | Blues Bros. |

Adds: Village People
England Dan & John
Ford Coley
Cher

Extras: George Benson
Blues Bros.

LP Cuts: Bee Gees (Love You Inside)

Also Possible: Eric Clapton
Santana
Bob James
Beach Boys

Last This Week: Week:

| | | |
|-----|----|--------------------|
| 2 | 1 | Bee Gees |
| 1 | 2 | Gloria Gaynor |
| 3 | 3 | Rod Stewart |
| 5 | 4 | Peaches & Herb |
| 6 | 5 | Doobie Bros. |
| 7 | 6 | LRB |
| 4 | 7 | Donna Summer |
| 11 | 8 | Billy Joel |
| 9 | 9 | Nigel Olsson |
| 12 | 10 | Poco |
| 13 | 11 | Dire Straits |
| 16 | 12 | Babys |
| 14 | 13 | Eddie Money |
| 8 | 14 | Blues Bros. |
| 20 | 15 | Frank Mills |
| 17 | 16 | Melissa Manchester |
| 21 | 17 | Anne Murray |
| 10 | 18 | Pointer Sisters |
| 19 | 19 | Al Stewart |
| 23 | 20 | Bell & James |
| 24 | 21 | Blues Bros. |
| 26 | 22 | Amii Stewart |
| 27 | 23 | Chuck Brown |
| 25 | 24 | Quatro & Norman |
| 28 | 25 | Bobby Caldwell |
| 29 | 26 | Third World |
| 31 | 27 | Heart |
| 30 | 28 | Cher |
| Add | 29 | George Benson |
| Ex | 30 | Linda Ronstadt |
| Ex | 31 | Chic |

Adds: George Harrison
Marc Tanner
Barbara Mandrell
Bad Company
Peaches & Herb
Village People

Extras: Tycoon
Beach Boys
Eric Clapton
Sister Sledge
Giorgio
Moroder

LP Cuts: None

Also Possible: Herbie Mann
Jacksons
Arpeggio

Last This Week: Week:

| | | |
|-----|----|-------------------------|
| 2 | 1 | Gloria Gaynor |
| 3 | 2 | Bee Gees |
| 1 | 3 | Rod Stewart |
| 7 | 4 | Nigel Olsson |
| 5 | 5 | Donna Summer |
| 6 | 6 | Melissa Manchester |
| 11 | 7 | Doobie Bros. |
| 12 | 8 | LRB |
| 4 | 9 | Olivia Newton-John |
| 8 | 10 | Chicago |
| 14 | 11 | Peaches & Herb |
| 17 | 12 | Billy Joel |
| 13 | 13 | Foreigner |
| 18 | 14 | Dire Straits |
| 19 | 15 | Babys |
| 24 | 16 | Frank Mills |
| 22 | 17 | Neil Diamond |
| 27 | 18 | Poco |
| 9 | 19 | Blues Bros. |
| 10 | 20 | Pointer Sisters |
| 30 | 21 | Anne Murray |
| 15 | 22 | Cheryl Lynn |
| — | 23 | Amii Stewart |
| 20 | 24 | Kenny Rogers |
| 25 | 25 | Al Stewart |
| — | 26 | Bobby Caldwell |
| 28 | 27 | Sister Sledge |
| Add | 28 | Blues Bros. |
| 29 | 29 | Giorgio Moroder |
| Ex | 30 | Blondie |
| Ex | 31 | Evelyn "Champagne" King |
| AP | 32 | Bell & James |

Adds: Bob Welch
Jacksons
Chic

Extras: George Benson
Cher
Eddie Rabbitt
Herbie Mann

LP Cuts: None

Also Possible: Quatro & Norman
Eddie Money
Instant Funk
Desmond Child & Rouge

Hottest:

Country Crossovers:

Barbara Mandrell

Disco:

Village People (Navy)

LP Cuts:

Bee Gees (Love You Inside & Various Cuts)

Hot Adds



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

Most Added Records at Major Markets:

| | |
|------------------------------|----|
| George Benson (Warner Bros.) | 20 |
| Village People (Casablanca) | 18 |
| Blondie (Chrysalis) | 18 |
| George Harrison (Dark Horse) | 18 |
| Bob Welch (Capitol) | 16 |
| Frank Mills (Polydor) | 15 |
| Jacksons (Epic) | 15 |
| Chic (Atlantic) | 14 |

Most Added Records at Secondary Markets:

| | |
|------------------------------------------|----|
| George Benson (Warner Bros.) | 10 |
| George Harrison (Dark Horse) | 8 |
| England Dan & John Ford Coley (Big Tree) | 8 |
| Village People (Casablanca) | 7 |
| Jacksons (Epic) | 5 |
| Faragher Brothers (Polydor) | 5 |
| Chic (Atlantic) | 5 |

Most Added Country:

| | |
|--------------------------|----|
| Johnny Rodriguez (Epic) | 48 |
| Conway Twitty (MCA) | 44 |
| Don Williams (MCA) | 39 |
| John Conlee (MCA) | 35 |
| Vern Gosdin (Elektra) | 32 |
| Lynn Anderson (Columbia) | 30 |
| Janie Fricke (Columbia) | 29 |
| Mary K. Miller (Inergi) | 28 |
| Mel McDaniel (Capitol) | 27 |
| Jewel Blanch (RCA) | 26 |

Most Added at Black Oriented Stations:

| | |
|--------------------------------|----|
| George Benson (Warner Bros.) | 14 |
| Natalie Cole (Capitol) | 12 |
| Crown Heights Affair (De-Lite) | 10 |
| Foxy (Dash) | 9 |
| Tyrone Davis (Columbia) | 9 |
| Raydio (Arista) | 9 |
| Cheryl Lynn (Columbia) | 8 |
| Patti Labelle (Epic) | 8 |

Action Music



(Compiled by the Record World research department)

■ **Blondie** (Chrysalis). Adds this week are WAYS, WZUU, KGW, WOKY, Q102, B100, WGCL. Moves this week are 13-7 WPRO-FM, 8-6 WTIX, 6-4 99X, HB-34 WCAO, 23-16 F105, 28-26 WSGA, 28-24 KXX/106, 19-16 WBBQ, 34-30 KBEQ, HB-28 KFI, HB-25 KIMN, HB-29



Sister Sledge

KOPA, HB-24 WQXI, 21-14 94Q, 29-25 KSLQ, HB-35 KLIF, 22-16 WKBW, 23-17 KFRC, 25-21 KRTH, 30-23 WZZP, 26-22 Z93, 30-27 13Q, 33-28 KILT.

Bob Welch (Capitol). Adds this week are WPRO-FM, F105, KBEQ, KING, KFI, WLAC, KLIF, WRKO, KFRC, Y100, KILT. Moves this week are 24-22 WSGA, 29-25 KXX/106, 29-25 WBBQ, 34-32

WAYS, HB-25 WZUU, 33-31 WIFE, HB-28 KIMN, 30-27 KOPA, 27-24 94Q, 29-26 WOKY, 26-23 KSLQ, 38-32 Q102, HB-23 KJR, 40-35 WNOE, 21-15 B100, HB-30 WKBW, 30-26 CKLW, HB-30 KRTH, 28-24 KRBE, 17-14 Z93.

Sister Sledge (Cotillion). Adds this week are WLCY, WIFE, KOPA, WQAM, WRKO, WPGC, Z93.



Jacksons

Moves this week are 5-3 WQXI, 26-23 WCAO, 29-23 WSGA, 27-24 WAYS, 29-17 WLAC, 30-23 KRTH, 34-30 WZZP, 27-24 13Q.

Jacksons (Epic). Adds this week are WCAO, WBBQ, WQXI, WLAC, KFRC, WHBQ, KRBE, KILT. Moves this week are 12-5 WSGA, 7-6 WQAM, 28-26 WLCY, HB-26 WAYS, 33-23 WNOE, 28-25 KRTH, HB-20 WZZP, 17-13 WGCL. This week's Powerhouse Pick.

George Benson (Warner Brothers). Adds this week are KBEQ, WZUU, WIFE, KGW, WQAM, 13Q, Y100. Moves this week are HB-33 WCAO, HB-33 WAYS, 25-19 WQXI, 25-21 94Q, 34-30 KSLQ, 29-21 B100, 27-22 CKLW, 26-23 KHJ, 29-26 KRTH, HB-29 Z93, 40-37 KILT. Also on KXX/106, WLCY, WBBQ, KING, KOPA, KJR, KFRC, WHBQ.

Gary's Gang (Columbia). Adds this week are WLCY, WNOE, KHJ. Moves this week are 10-6 CKLW, HB-25 WPRO-FM, 21-16 WQXI, 14-12 WABC, 33-19 99X, 31-25 WZZP.

Village People "In The Navy" (Casablanca). The singles chartmaker's adds this week are WABC, WPRO-FM, WSGA, WLCY, WBBQ, KBEQ, KING, WQXI, WLAC, KSLQ, WNOE, WRKO, WZZP. Also on KFI, KRTH.

WB Fetes Dire Straits



Warner Bros. Records held a party at the Covent Garden in honor of Dire Straits' first New York visit as well as their achieving gold record status with their first WB album, "Dire Straits." On hand were (from left) band members John Illsley, Mark Knopfler, Warner Bros. Records senior vice president Jerry Wexler, Pick Withers, Dire Straits manager Ed Bicknell and David Knopfler. The band is currently touring across the country.

THE RADIO MARKE

Record World Suggested Ma

Based on airplay and sales in similar behavioral

Stations:

RW I

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

RW II

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

RW III

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

Tendency:

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

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

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

Last This Week: Week:

| | | |
|-----|----|-------------------------|
| 1 | 1 | Gloria Gaynor |
| 2 | 2 | Rod Stewart |
| 3 | 3 | Bee Gees |
| 4 | 4 | Peaches & Herb |
| 5 | 5 | Donna Summer |
| 6 | 6 | Melissa Manchester |
| 8 | 7 | Doobie Bros. |
| 12 | 8 | Evelyn "Champagne" King |
| 11 | 9 | LRB |
| 14 | 10 | Anne Murray |
| 15 | 11 | Billy Joel |
| 19 | 12 | Babys |
| 13 | 13 | Nigel Olsson |
| 20 | 14 | Dire Straits |
| 7 | 15 | Olivia Newton-John |
| 17 | 16 | Poco |
| 18 | 17 | Bell & James |
| 9 | 18 | Blues Bros. |
| 10 | 19 | Pointer Sisters |
| 26 | 20 | Blondie |
| 35 | 21 | Frank Mills |
| 23 | 22 | Gary's Gang |
| 27 | 23 | Amii Stewart |
| 24 | 24 | Gonzalez |
| 22 | 25 | Neil Diamond |
| 28 | 26 | Pointer Sisters |
| 29 | 27 | Bobby Caldwell |
| 31 | 28 | Quatro & Norman |
| 34 | 29 | Chic |
| 30 | 30 | Police |
| 32 | 31 | Al Stewart |
| 33 | 32 | Sister Sledge |
| Add | 33 | Instant Funk |
| Add | 34 | Blues Bros. |
| Add | 35 | George Harrison |

Adds: Village People
Tycoon

Extras: Cher

LP Cuts: Bee Gees (Various Cuts)

Also Possible: Toto
Eddie Money
Maureen McGovern
April Wine
George Benson
Arpeggio

Last This Week: Week:

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

Adds: Instant Funk
Village People
Allman Bros.
Ironhorse
Peaches & Herb

Extras: George Benson
George Harrison
ETO
England Dan & John
Ford Coley
Styx

LP Cuts: Bee Gees (Love You Inside)

Also Possible: Bandit
Heart
Kim Carnes
April Wine
Bob James

Last This Week: Week:

| | | |
|-----|----|--------------------|
| 1 | 1 | Gloria Gaynor |
| 4 | 2 | Bee Gees |
| 2 | 3 | Rod Stewart |
| 5 | 4 | Peaches & Herb |
| 6 | 5 | Donna Summer |
| 7 | 6 | Doobie Bros. |
| 3 | 7 | Pointer Sisters |
| 12 | 8 | Dire Straits |
| 9 | 9 | Chicago |
| 10 | 10 | Melissa Manchester |
| 11 | 11 | Nigel Olsson |
| 13 | 12 | Billy Joel |
| 14 | 13 | Babys |
| 17 | 14 | Anne Murray |
| 18 | 15 | Poco |
| 24 | 16 | LRB |
| 20 | 17 | Amii Stewart |
| 8 | 18 | Blues Bros. |
| 19 | 19 | Al Stewart |
| 23 | 20 | Toto |
| 26 | 21 | Eddie Money |
| 22 | 22 | Herbie Mann |
| 25 | 23 | Chic |
| 29 | 24 | Bob Welch |
| 30 | 25 | Blondie |
| 28 | 26 | Heart |
| 27 | 27 | Firefall |
| Add | 28 | Frank Mills |
| 15 | 29 | Foreigner |
| Ex | 30 | Bobby Caldwell |
| Ex | 31 | Quatro & Norman |

Adds: Village People
Blues Bros.

Extras: George Harrison
Santana
Cher
Eddie Rabbitt

LP Cuts: None

Also Possible: Desmond Child & Rouge
Instant Funk

Hottest:

Rock:

Tycoon
Bad Company

Adult:

Marc Tanner
England Dan & John Ford Coley

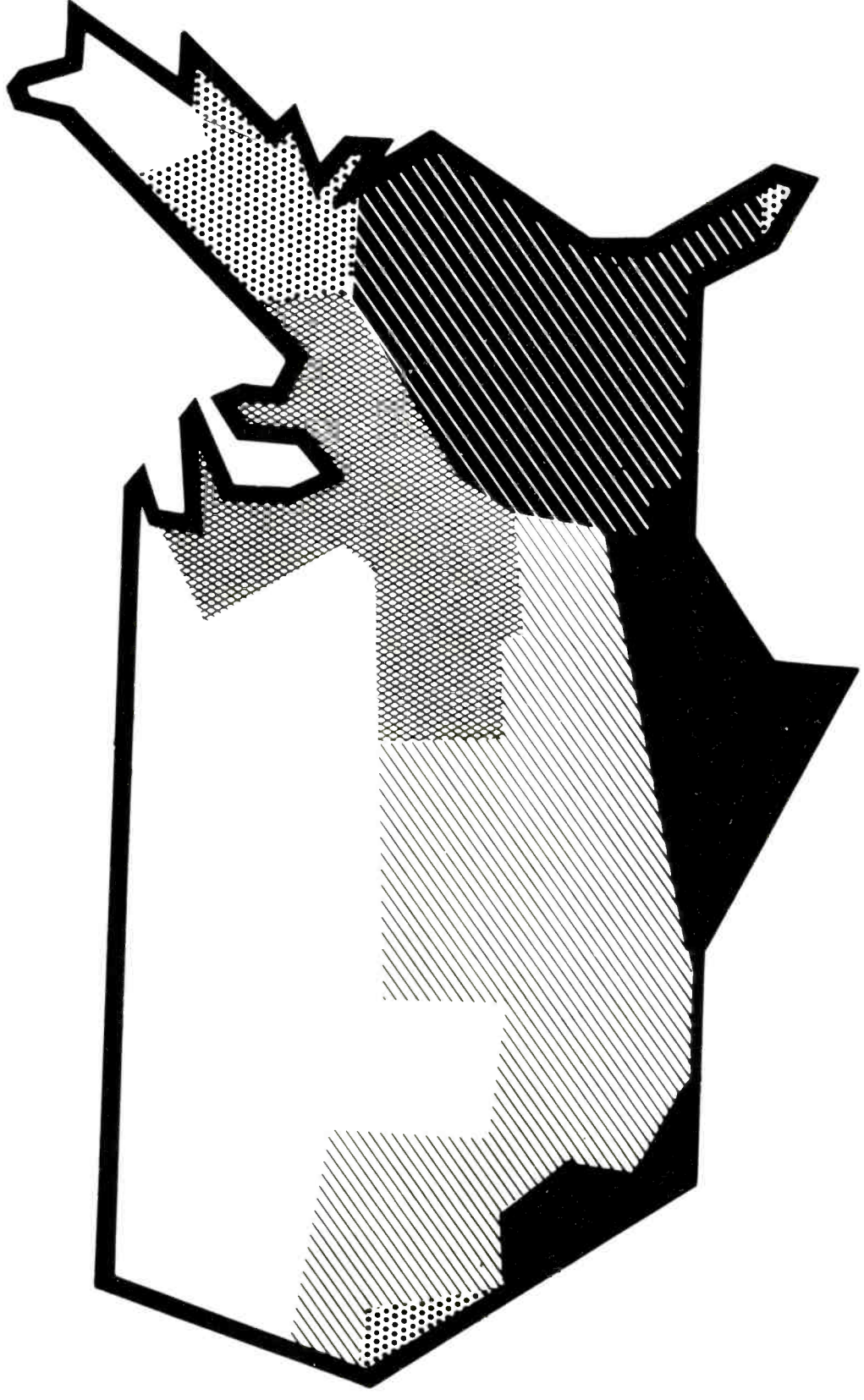
R & B Crossovers:

Arpeggio

March 17, 1979
Pullout Section

RECORD WORLD THE RADIO MARKETPLACE

Featuring Suggested Market Playlists



Atco Revival (Continued from page 9)

bass continued, "as some acts, like Alice Cooper, were leaving to go to other labels, there was room on the Atlantic roster to absorb the Atco acts; and there was no one to administer Atco separately. The attitude was 'Why have a separate label if Atlantic is really running it?' So Atco was absorbed." As of last year, due both to absorption (Emerson, Lake and Palmer, for instance, moved from Cotillion to Manticores to Atlantic) and natural attrition (many of the Atco groups simply disbanded), only Donny Hathaway remained on Atco.

New Staff

It was July 1978, said Nehrass, that "the powers that be decided to reactivate Atco, in order to get twice the value out of the marketplace and expose more acts." The Atco administrative staff was assembled in that same month, shortly after the Big Tree label was sold to Atlantic. Dick Vanderbilt, one of Big Tree's two original owners, became president of Big Tree in its new custom label status, while the other co-principal, Doug Morris, became Atco's president. In addition, Big Tree's Reen Nalli became national promotion director for Atco and the custom labels, while Kyle Lehning, Big Tree's a&r director (and producer of Big Tree's England Dan and John Ford Coley) also moved to Atco. "As of now," Nehrass added, "they're starting to build the promotion department to the fullest—that's our strongest area—while I'm doing publicity and handling the west coast acts."

Roster

The roster for Atco proper currently includes Chuck Berry, Marilyn Scott, the Wonder Band, Blackfoot, Liner, TMG, Lindisfarne, Rare Essence, Mick Jackson, the Wilson Brothers and Roxy Music, who "came back to us" from Atlantic. "We're not locked into any specific kind of music," Nehrass said, "but in some ways we're trying to carry on the rock and roll heritage of the '60s into the '80s. Liner is from England, and produced by Arif Mardin, so we're kind of pulling the old Bee Gees concept into the new company, and the Wonder Band does Led Zeppelin material. But we're certainly not locked into that—Marilyn Scott, for instance, is a very stylish, Phoebe Snow type of singer."

February Release

Nehrass described the recent Atco/Custom label release period as "the most active period Atco has ever had. Of the 15 albums released in February by Atco and Atlantic, 12 of them are under Atco's jurisdiction," including

Roxy Music, the Wonder Band, Blackfoot and Liner, as well as a TMG single. Current custom label releases include Hilltak's Guess Who, Dalton and Dubarri and Broadway; Cotillion's Mass Production and Sister Sledge; Swan Song's Bad Company; Big Tree's Jimmy Mack (and an England Dan/John Ford Coley single), and Westbound's Carlis Munro and the Crowd Pleasers. Among the other custom labels are Pacific (run by Ed Silvers and Mel Bly of Warner Bros. Music), with Alan O'Day; Rolling Stones, with Peter Tosh as well as that veteran English group; and She, with Faze-O.

Autonomy

Atco "utilizes Atlantic's people constantly," Nehrass said, "but we handle as much as we possibly can. We're starting our own art and marketing departments, as well as publicity, so we're taking strides towards independence. Our eventual goal is to be virtually separate, but there'll never be a real separation with Atlantic—we'll always work closely with them."

Yetnikoff Addresses Securities Analysts

(Continued from page 4)

slow release schedules and the bad weather. This will undoubtedly change later in the year, but the manufacturing situation also will be impacted by some of the recent changes in the industry affecting some of our 1978 manufacturing customers. I'm referring, of course, to the ABC/MCA relationship and the A&M/RCA relationship."

Pressing Changes

Both ABC and A&M Records formerly placed pressing business with Columbia Record Productions that will now go to MCA and RCA respectively.

RCA Annual Report

(Continued from page 4)

oping new talent, acquiring established artists and broadening distribution arrangements."

It was further noted that while emphasis was placed on contemporary pop music, the company moved into the field of disco, enjoyed a sales gain of 34% in country music and 43% in the field of classical music. The company was awarded gold or platinum discs for 16 albums and four singles.

Sales by RCA's foreign record operations increased 19% while profit rose 33% in 1978, both of them new highs. New sales peaks were attained by RCA companies in the U.K., France, Germany, Italy, Mexico and Brazil.

Copy Writes

By PAT BAIRD

■ . . . WHERE CREDITS ARE EVERYTHING: Alan Gordon, writer of "Happy Together" and "She'd Rather Be With Me" for **The Turtles**, "Celebrate" for **Three Dog Night** and "My Heart Belongs to Me" for **Barbra Streisand**, among dozens, and currently published by The Entertainment Company, was in his hometown of N.Y.C. recently to promo his Capitol album, "Alley & The Soul Sneakers." Gordon wrote all 11 tunes on the album (he co-wrote one with **Carole Bayer Sager**) and trades lead vocals with the remarkable **Carl Hall**, Broadway's **Wiz**. The album's already getting lots of play on the BOS stations around town. Meanwhile Streisand and her very good friend **Jon Peters** have acquired the rights to his first Broadway musical "The Man Who Never Left for Work" for development. He also has a song in the soundtrack of "When You Coming Back Red Ryder?" Whew!

ERIN GO BRAGH: It may not have anything to do with music publishing but St. Patrick's Day is nearly here so the RW staff would like to tip our shillelaghs to: **Dick Broderick**, **Glen Campbell**, **George Carlin**, **Budd Carr**, **Shaun & David Cassidy**, **The Chieftains**, **The Clancy Brothers**, **Art Collins**, **Charles Comer**, **Elvis Costello**, **Sean Delaney**, **Dane Donohue**, **Mike Finnigan**, **John & Tom Fogerty**, **Jack Forsythe**, **Bill Gallagher**, **Rory Gallagher**, **Colleen Heather**, **Horslips**, **The Irish Rovers**, **Jack Kiernan**, **Ian Matthews**, **Billy Joe McAllister**, **Maryanne McCarthy**, **Paul McCartney**, **Delbert McClinton**, **Hugh McCracken**, **Susan McCusker**, **Ian McDonald**, **Ronnie McDowell**, **Anna & Kate McGarrigle**, **David McGee**, **Travis McGee**, **Neil McIntyre**, **Don McLean**, **Andy Masters**, **Jimmy & Kristy McNichol**, **Carol McNichol**, **Van Morrison**, **Jack Elliot**, **Michael & Ralph Murph(e)y**, **Walter O'Brien**, **Maureen O'Connor**, **Red O'Donnell**, **Tom O'Hair**, **Fachtna O'Kelly**, **Danny O'Keefe**, **Eddie & Jim O'Loughlin**, **Bud O'Shea**, **Gilbert O'Sullivan**, **Dennis Quinn**, **Eddie Rabbitt**, **Nick Reynolds**, **Dave Robinson**, **Doreen Reilly**, **Charles Scully**, **Bob Shane**, **Ed Shea**, **Sham '69**, **Stiff Little Fingers**, **Them**, **Thin Lizzy** and, of course, **Turner & Kirwan of Wexford**. Sure we know they're not all true children of Eire but isn't everyone a little Irish this week? If you are Irish, and proud of it, please contact Neil McIntyre or **Pat Baird** at RW to hear about an interesting Gallic scheme.

SCHEDULED: **Tommy LiPuma** of Horizon Records will be the guest at L.A.'s Alternative Chorus Songwriter's Showcase March 14, beginning at 7:30. Other guests set to speak at the showcases are: **Don Grierson** of EMI-America, March 21; **Tony Brown**, **Louis Newman** and **Carson Schreiber** of RCA's country division, March 28th, and **B. Mitchell Reed** of KMET, April 4. Performances by new writer/artists will follow each session . . . ASCAP will hold a reception March 15 at 3:30 for the winners of the Foundation's Grants to Young Composers at the N.Y. headquarters . . . **Carole Hall**, composer/lyricist of Broadway's "The Best Little Whorehouse In Texas," will be the guest speaker at AGAC's ASKAPRO lecture series, Thursday March 22 at Guild headquarters, N.Y. beginning at 12:30.

HAPPY: **Linda Wortman** of Fourth Flour Music reports that **Waylon Jennings** has recorded Jesse Winchester's "Brand New Tennessee Waltz" and **Jennifer Warnes** picked Winchester's "You Remember Me." . . . "Excusez Moi Mon Cherie," the B side of **The Blues Brothers'** "Soul Man," was recently acquired by Intersong. **John Belushi** and **Dan Aykroyd** heard the tune being performed by a local N.Y. group and recorded it. It does not, however, appear on their debut album . . . Also at Intersong, writer **Steve Nelson's** "Living Without Your Love" has been cut by **Dusty Springfield** and **O.C. Smith** while his "Starbright" was picked by **Cheryl Ladd**.

TEEVEE: **Mark Snow** has been set to score three more episodes of "Starsky & Hutch" . . . FLIX: **Norman Gimbel** has written the lyrics to the **Elmer Bernstein** theme for the new Universal film "Gangs" (which will probably go through a name change thanks to controversy surrounding "Warriors"). The main theme, "You Start A Feeling," has been recorded by **Jimmy Gilstrap**. Gimbel is also set to collaborate with Bernstein on four songs for the upcoming "Meatballs" film, and three of his tunes, written with **Fred Karlin** for the film "Cloud Dancer," have already been recorded by **Gene Cotton** and **Mary McGregor** . . . **Charles Fox**, meanwhile, is currently composing the score to the **Michael Smuin** ballet "A Song for Dead Warriors" . . . **Carlos Franzetti** has finished his score to the theatrical/TV film "Ten Days of Discovery," a documentary about Costa Rica.

SIGNED: **Trillion** to April/Blackwood . . . **Sue Sheridan**, writer of **Lynn Anderson's** "Outlaw's Just A State of Mind," to the Entertainment Company.

For your eyes, ears and whole head!



The rock motion picture soundtrack of '79 is here.

Arriving right on time to captivate a whole new generation, the all-new motion picture soundtrack, "Hair," will grow to platinum ranks just as the original cast recording did (now past the 3 million mark).

United Artists Pictures and RCA Records will be working closely on a major promotion that will include:

Movie Trailer For In-Store Use · Movie One-Sheets · Screenings · Trade Advertising
 Television Spots · Radio Spots · Consumer Print · Display Contests · Marketing Kits
 3 x 3 Posters · Deluxe Light & Motion Display

It's Here!

New York Premiere 3/12

It's There!

Los Angeles Premiere 3/14

It's Everywhere!

Atlanta Area

Atlanta 3/30
 Athens 3/30
 Nashville 4/13
 Knoxville 4/6

Boston Area

Boston 3/23
 Danvers 3/23
 Dedham 3/23
 Natick 3/23
 Woburn 3/23
 Hartford 3/23
 Brockton 3/28
 New Haven 3/28
 Westport 3/28
 Lawrence 3/28
 Seekonk 3/28
 Worcester 3/28

Albany Area

Colonie 3/28
 Rotterdam 3/28

Buffalo Area

Buffalo 3/28
 Lackawanna 3/28
 Ithaca 3/28
 Johnson City 3/28

Elmira Area

Elmira 3/28
 De Witt 3/28
 Rochester 3/28

Charlotte Area

Charlotte 3/30
 Raleigh 3/30
 Winston-Salem 3/30
 Greensboro 3/30
 Fayetteville 3/30
 Chapel Hill 3/30

Chicago Area

Chicago 3/21
 Champaign 3/30
 South Bend 3/30
 St. Charles 3/30
 La Salle 3/30
 Hoffman Est. 3/30

Homewood Area

Homewood 3/30
 Merrillville 3/30

Cincinnati Area

Lexington 3/30

Dallas Area

Dallas 3/30
 Houston 3/30
 San Antonio 3/30
 Ft. Worth 3/30
 Arlington 3/30
 Austin 3/30
 El Paso 3/30
 Albuquerque 3/30

Denver Area

Denver 3/30
 Colorado Springs 3/30
 Salt Lake City 3/28

Des Moines Area

Des Moines 3/30
 Omaha 3/30
 Milan 3/28
 Cedar Falls 3/28

Detroit Area

Detroit 3/28
 Flint 3/30
 Ann Arbor 3/30
 East Lansing 3/30
 Grand Rapids 3/30
 Kalamazoo 3/28
 Saginaw 3/28

Indianapolis Area

Indianapolis 3/30
 Louisville 3/28
 Evansville 3/30

Jacksonville Area

Miami 3/30
 Pompano 3/30
 W. Palm Beach 3/30
 Orlando 3/30
 Tampa 3/30
 St. Petersburg 3/30
 Daytona 3/30
 Jacksonville 3/30
 Gainesville 3/30

W A S H I N G T O N



Kansas City Area

Kansas City 3/28

Memphis Area

Memphis 3/30

Little Rock 3/30

Jackson 3/30

Milwaukee Area

Milwaukee 4/6

Minneapolis Area

Minneapolis 3/30

St. Paul 3/30

Maplewood 3/30

Duluth 3/30

Bismarck 3/30

Oklahoma City Area

Oklahoma City 3/28

Lubbock 3/28

Tulsa 3/28

Philadelphia Area

Philadelphia 3/28

Harrisburg 3/28

Camp Hill 3/28

Ventnor 3/28

Lancaster 3/28

Vineland 4/11

Williamsport 3/28

Scranton 3/28

Wilkes-Barre 3/28

Pottsville 4/11

Moorestown 3/28

Lawrenceville 3/28

Fairless Hills 3/28

King of Prussia 3/28

Claymont 3/28

Allentown 3/28

Reading 3/28

Pittsburgh Area

Pittsburgh 3/28

Monroeville 3/28

Greensburg 3/28

Eric 3/28

Monaca 3/28

Morgantown 3/28

Johnstown 3/28

St. Louis Area

St. Louis 3/30

Springfield 3/28

Granite City 3/28

San Francisco Area

San Francisco 3/28

Visalia 3/28

San Jose 3/28

Fresno 3/28

Santa Rosa 3/28

Modesto 3/28

Carmel 3/28

Reno/Sparks 3/28

Sacramento 3/28

Santa Cruz 3/28

Stockton 3/28

Berkeley 3/28

Seattle Area

Seattle 3/28

Portland 3/28

Eugene 3/28

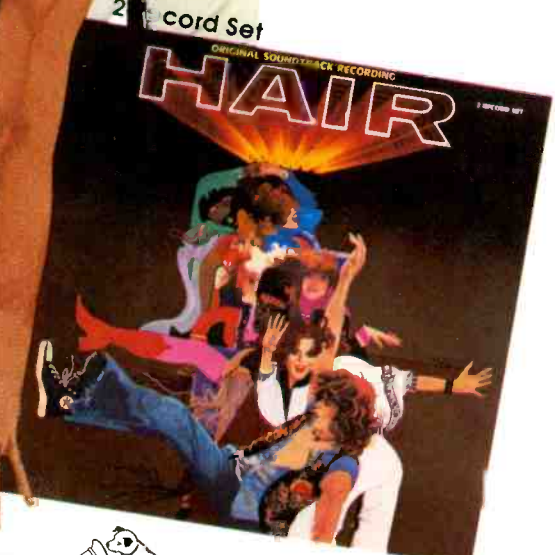
Washington, D.C. Area

Baltimore 3/28

Hagerstown 4/4

Washington, D.C. 3/28

2nd Record Set



CBL2-3274

MCA Absorbs ABC; Several Hundred Staffers Out of Work

(Continued from page 3)

had yet to be told they were out of work.

Initial reports circulating through the company, and picked up on the west coast by daily entertainment trades, claimed a virtual elimination of all prior ABC staff, asserting only a half dozen employees were to be retained. Among those were business affairs VP Don Beidemann and two legal aides, international VP Helen Pine, r&b promotion chief John Smith, a&r administrator Cynthia Sissle and Jim Fogelson, president of ABC's Nashville operations.

In fact, though, initial "firings" were somewhat premature. According to Bob Siner, Fogelson's new position within the MCA Records structure will be as president of MCA's Nashville operations, with that office alone to retain some 13 former ABC staffers and four regional country promo reps; yet to be determined is the fate of MCA's own Nashville staff, including a&r chief Eddie Kilroy, promotion chief Nick Hunter, and sales manager Chick Daugherty, with Siner noting that final disposition of the realigned Nashville office will be directed by Fogelson and Siner.

"I don't think anyone really understood that we didn't fire anybody ourselves," Siner told RW on Wednesday (7) morning. "ABC corporate made its decision as of 2:30 Sunday afternoon, and at that point, ABC Records ceased to exist; at that point, its staff was, in effect, let go." Thus, he added, label employees were dismissed before Siner and his executive team began interviewing the staff to determine which members could be reabsorbed into MCA. Those interviews, conducted Monday and Tuesday, were expected to find new positions for about 24 staffers, said Siner.

Also to be determined was the status of several ABC production agreements, including two deals unveiled during the months just prior to the MCA purchase. Asked whether David Chackler's Montage roster would now be part of MCA, Siner admitted that he was still mulling actual terms of that contract, which he had yet to see. Similarly, a new label announced late last year as a joint venture between ABC and one of its recent best sellers, The Crusaders, was also a "question mark" being investigated by MCA staffers.

Both Siner and various ABC staffers had earlier pointed out that active supervision of the company's operations and artists by MCA's management team

could not begin until the sale was actually approved.

A third deal, via ABC's Nashville operations, covers the Hickory Records association, which Siner also said was just now being explored.

Meanwhile, some departing ABC Records top execs, including president Steve Diener, were expected to assume new positions within other ABC, Inc. divisions, but even with MCA's somewhat larger crew of surviving staffers, over 250 employees were back in the job market.

Siner's timetable for completion of the takeover was brief, despite the need to investigate fully MCA's new holdings as a result of the purchase. "I must say the staff here has approached it with great enthusiasm," he said of his own division's reaction to news of the completed sale. "They're working around the clock to see that nothing gets lost during the transition."

Even so, some managers were reportedly critical during the last days of the waiting period, claiming problems in delivery of ABC product to accounts on current hit titles. Siner himself said a current top priority is meeting with all associated management and personnel to clarify the transfer and expedite

an efficient changing of the guard. He concluded by saying he hoped to have all new staff in place, and all artists and management formally briefed on the transfer, by this Friday (9).

ABC's departing executive team reportedly heightened tension further by posting security guards throughout the ABC Records office complex on Beverly Boulevard. According to staffers laid off during the Monday morning sweep, the guards had been brought in prior to completion of the meeting in which employees were instructed of the label's demise; staff also reportedly received memos telling them offices were to be vacated within a matter of hours.

Some employees, understandably upset by the move, also asserted guards were armed.

Reaction from various managers representing ABC acts ranged from relief to outrage. Front Line Management head Irv Azoff, who now represents Steely Dan (signed to Warner Bros., but represented by both current and catalogue product via ABC) and Jimmy Buffett, said, "We're going to wait and see, because anything's better than ABC. MCA had been both vigorous and enthusiastic in our initial talks."

Similarly, George Grief of Grief-Garris Management reported he was ready to cooperate with the new label home for The Crusaders, whose members have also initiated solo careers during the past year. Alluding to an upcoming briefing on those acts, and presumably on the proposed label venture originally planned via ABC, Grief told RW, "I've got meetings with them today, and I'm going to encourage them, and do everything I can to work with them, not against them."

"The bad guys are the ABC company that did this to them," he continued, referring to Monday's firings, which he described as a "bloodbath," adding, "it was up to ABC to protect these people, not MCA. I had a great team working for me at ABC for The Crusaders. The point is, I have to take an intelligent point of view."

Although still awaiting that formal planning session, Grief also said he had been "very impressed" by MCA label chief Siner, and added that Siner, Don Beidemann and MCA corporate exec Gene Froelich, appointed by Sheinberg to coordinate the transition, "were in my office within hours of the firings. They

(Continued on page 57)

Distributors Sue MCA and ABC

(Continued from page 3)

immediately upon transfer of the distribution rights, but while MCA Distributing assumed exclusive distribution and manufacturing rights on February 12, the plaintiffs claim ABC and MCA Distributing have forced all returns to be routed through the indies, rather than accept returned product direct from the dealers.

Liability

MCA Distributing's liability for product is being tied to that February 12 date and enactment of the distribution deal, rather than the ABC Records sale itself, according to a spokesperson for the plaintiffs.

According to Billy Emerson of Big State, "When ABC closed its branches, we assumed liability for product, which obligated us to accept returns from dealers at dealer cost. That was the price we paid for taking on the line, but now when we accept returns and pass them on to MCA, we were entitled only to the distributor cost."

The monetary gap, which Emerson estimates as ranging between 50 and 75 cents a unit depending upon title, became the spur to the current action. "They're trying to force us to

take that loss all over again," he told RW. "By doing that, they're attempting to drive the independent distributors out of business."

If compelled to process all returns at that price disadvantage, he added, the total loss to distributors could be especially crucial in view of the attrition in volume now being channeled through indies.

Regarding ABC's formal statement in early February that it would honor returns, Emerson further noted, "They're not refusing to take the product back from us . . . But they are trying to force dealers to return it to us, rather than direct to them, so that we'll take on that additional loss."

In contrast to MCA's alleged returns processing, Emerson noted that the recent RCA/A&M distribution pact saw liability for returns transferred immediately to the new distributor, and further noted that ABC's own first switch from indies to branch outlets saw ABC itself assuming liability with the opening of the branches.

The indies' suit also alleges that the defendants' stance on liability for product has damaged relations with the distributors'

retail, rack and one-stop customers. "We can't afford to lose 50 to 75 cents on each piece of product," Emerson explained, "which makes it hard for us to take back all that material. And the dealers are getting hostile about the problems they're facing in handling returns."

Customers are reportedly holding receivables owed to the plaintiffs in retaliation for the returns problem, further inhibiting the distributors' business through the cutoff in income.

The distributors' action seeks a temporary restraining order, enjoining the defendants from failing or refusing to accept returns, and seeks total damages of \$1.3 million, including both punitive damages and actual damages claimed to be \$440,000.

When reached by RW for comment, MCA Distributing Corp. president Al Bergamo confirmed receipt of the suit, but declined further commentary on any reciprocal legal action, pending study of the charges by MCA's legal staff.

Meanwhile, RW verified that a number of other ABC Records' former indie outlets had been approached last week to join the plaintiffs, including Pickwick and MS Distributing.

CBS Hosts Successful Cuban Music Festival

(Continued from page 3)
come in clearly in Cuba.

At a Billy Joel concert in America, their actions would hardly be noteworthy, let alone cause for alarm. Cuban officials, however, were apparently seeing such behavior for the first time and were never quite able to control it, although security guards in plain clothing repeatedly tried to return the youngsters to their seats.

At the close of Joel's set, more guards tried to hustle him and his band off stage before the crowd's adulation got out of hand. The attempt drew a typically pugnacious response from Joel.

"I hadn't planned to do an encore," he said later, "but when I saw those security guards waving us off, it was just like waving a red flag in front of me." He and his band came back for one more song, and left with the crowd on its feet.

The Cuban government had apparently done its best to keep the show tranquil. According to Bruce Lundvall, the president of the CBS Records Division and the prime mover behind the shows, Cuban officials had rejected proposed performances by Santana and Barry White, whom they considered too provocative, and would not accept any of CBS' hard-rock artists, such as Aerosmith and Ted Nugent, for the series. Somehow they managed to let Billy Joel slip by.

If he provided the most exciting moments of the Havana Jam, Joel did not account for all of its excitement. The performer who seemed to earn second place in the hearts of the young Cuban audience, bassist Jaco Pastorius of Weather Report, put on quite a show himself in the very first set on Friday (2) night. Borrowing a few turns from Jimi Hendrix, Pastorius quickly won the crowd and remained the focal point of Weather Report's performance. When Pastorius returned the second night, as part of a jazz trio that also included John McLaughlin and Tony Williams, the crowd cheered him when he came on stage and called him by name.

Kris Kristofferson and Rita Coolidge, who preceded Joel on the final night, were also well received by an audience that seemed already to be familiar with them and their music.

"I was shocked," Coolidge said of their reception. "They were applauding the first eight bars of every song." She also appeared to be one of the few American artists whose records are played on Cuban radio. Several of the American contingent heard "We're All Alone" in a Havana gift shop Friday

afternoon.

Stephen Stills, whose Saturday night show was the Cubans' first taste of rock during the series, received a standing ovation from his audience for a song, in Spanish, about Cuba, which he wrote especially for the concert. Later, however, Stills angered the Cuban deputy minister of culture, Julio Espinosa, for letting his set run 10 minutes over its allotted time. Espinosa's backstage outburst was, however, the only notable unpleasantness by a Cuban official during the three nights of concerts.

The CBS Jazz All-Stars, a loose collection of artists who record for the CBS labels, opened the Saturday night concert with a well-received if rather meandering set. An acoustic group led by Jimmy Heath that included Dexter Gordon, Stan Getz, Percy Heath, Tony Williams, Cedar Walton, Arthur Blythe, Woody Shaw, Willie Bobo and Bobby Hutcherson began the show; the Pastorius - McLaughlin - Williams trio followed, and a fusion group that included Hubert Laws, John Lee, Gerry Brown, Rodney Franklin, Richard Tee and Eric Gale concluded the performance.

The only one of the American groups to get a less-than-enthusiastic reception was the Fania All-Stars, playing without several of its biggest-name performers, including Willie Colon and Celio Cruz. The All-Stars came on well after midnight the first night, and many Cubans in the audience walked out on them, perhaps because their sound was so similar to much of the Cuban music performed, and perhaps because their lack of pre-concert rehearsal time showed on stage.

Of the Cuban artists, Irakere, a jazz-rock group whose debut album was recently released by Columbia, and Sara Gonzalez, a folk singer who is part of the "new song" movement popular in

some Communist countries, were best received by the audience and made the greatest impression on the Americans. The other Cuban artists—Orquesta Aragon, Yaguarimo, Elena Burke and a percussion ensemble — had moments of excitement in their sets, but the audience gave the impression they had heard it all before.

Most of the Cuban artists seemed to appeal primarily to an adult audience, and indeed adults outnumbered teenagers in each night's crowd. Those adults may have been more accustomed to hearing those artists in a ballroom setting, where the audience can dance, or Cuban adults may simply be unaccustomed to applauding loudly for their favorites. In any case, much of the crowd was quite subdued throughout the series, and sat in virtual silence between sets, leaving to the young minority the most vocal response to the performers.

Fidel Castro, rumored again and again to be on his way to each night's show, never appeared. The Cuban officials who did show up, while remaining militant about Cuban-American relations in general, seemed willing to continue the musical exchange that has already brought Irakere to New York for a concert and will now send them out on tour with Stephen Stills.

"If they send bombs, we'll send bombs," Armando Hart, the Cuban minister of culture, told CBS executives. "If they send music, we'll send music."

Ticket distribution for the concerts was tightly controlled. Most of the tickets were not actually put on sale, but were distributed through various government agencies "by invitation" to select citizens, for free or for a small price.

About 500 tickets for each night were set aside and sold to tourists in Havana hotels for 10

pesos—about \$13—and although Cuban citizens said the shows had been sold out for weeks, there were tickets available in those hotels during the concert weekend.

A group of about 40 Americans from Key West wired ahead for tickets for all three nights, obtained Cuban government permission to sail over on six yachts, and created, in a few rows of the theater, something like the atmosphere of an American rock show, to the apparent disapproval of some Cubans and of some CBS staffers.

Most of the contact the Americans had with Cuban citizens was pleasant. Cuban authorities seldom interfered with the comings and goings of the CBS group, and reporters and photographers were allowed to wander about Havana as they pleased. Guides and interpreters were on hand much of the time, but whether through intention or inefficiency, they were easy to elude.

Once the show ended, however, it seemed that the American group might not get out of Havana's Jose Marti Airport. Cuban authorities refused to check the Americans through customs or to load the group's baggage, and the entire CBS contingent spent over six hours in the airport before being allowed to take off. Even then, the group's departure was made possible only because a dozen or so of the Americans, including several of Billy Joel's crew members, personally loaded all the baggage onto a waiting TWA jet.

The expedition cost CBS Records about \$300,000, according to Lundvall. More than 200 Americans, including performers, technical crews, reporters and CBS staffers, made the trip. Two cargo planes made a total of six trips to Havana to transport 140,000 pounds of equipment, under the supervision of Jock McLean, director of artist development for CBS.

CBS Records recorded and videotaped the performances for possible albums and television programs, although Joel's refusal to have his show taped probably killed the company's hopes for a network special.

Record albums — also minus Joel's performance — should be forthcoming, however. The recording was supervised by Bert DeCoteaux and Mike Berniker.

The stage show and lighting were handled smoothly and remarkably speedily by Showco and Studio Instrumental Rentals. The American party was supervised by Roz Blanch, managing director, marketing administration for CBS Records.

Boomtown Rats in L.A.



Columbia recording artists the Boomtown Rats recently premiered *SRO* at the Coconut Grove in Los Angeles. Pictured from left after the show are: (back row): Jack Craig, senior vice president and general manager, Columbia Records; saxophone player aka "Irish"; Bob Geldof, lead singer, Rats; Gary Roberts, Rats; Paul Rappaport, associate director, album promotion, west coast, Columbia Records; (front row) Ron Oberman, vice president merchandising, west coast, Columbia Records; Simon Crowe, Rats; Fred Humphrey, national director, promotion, Columbia Records; Pete Briquette, Rats; Johnny Fingers, Rats; Gerry Cott, Rats; Jonathan Coffino, director, artist development, east coast, Columbia Records.

By BARRY TAYLOR

■ GONE BUT NOT FORGOTTEN (YET): Only a group like the **Sex Pistols** whose calling card was to outrage could get away with an album like the two record soundtrack, "The Great Rock 'N' Roll Swindle" (Virgin). Besides the more obvious instances of calculated outrage (such as a symphony orchestra playing "God Save the Queen" or a choir doing a medley of Pistols singles), the group's playing, for the most part, is just atrocious. Johnny Rotten himself is heard to beg them to stop at several points mid-song because he doesn't remember the words or to accuse them of sounding awful. Through the course of the album, the group fails to do justice to either its own material or songs by **The Who** ("Substitute"), **Jonathan Richman** ("Road Runner") and the **Monkees** ("Steppin' Stone").

On a brighter note, there are new live albums by the **Stranglers** ("Live X Cert"—UA) and **Steve Hillage** ("Live Herald"—Virgin). The Stranglers have always been considered one of the best live bands to emerge from the new wave and this album of mostly previously released singles and album tracks shows why. Hillage's album is three sides of live material and a studio side. Aside from his unique interpretations of "Hurdy Gurdy Man" and "It's All Too Much," the new studio side is the most interesting with its shifting electronic textures and for contrast, "1988 Aktivator," Hillage's attempt at a new wave sound . . . Also attempting to update his sound, and doing so successfully, is Be Bop Deluxe founder **Bill Nelson**, whose new group, **Red Noise**, and debut album, "Sound On Sound" (Harvest), points to a new direction. Nelson's lyrics concern themselves with alienation and he paints cold, futuristic scenarios which are shaded with staccato guitars, synthesizers, saxophone riffs, devices and treatments. It's an intelligent and sophisticated album that does not hold mass market appeal, but deserves to be listened to . . . **Chris Spedding's** latest solo effort, "Guitar Graffiti" (RAK), was recorded before his association with **Robert Gordon** and one can only hope that new partnership will inspire more than these half-hearted performances, leaving Spedding to sound like the title of one of his new songs, "Bored, Bored."

UP NORTH: Bob "Chuck" Dunne, our man north of the border, has spent the better part of two years swearing to us on his igloo that Canadian musicians do more with their time than rub noses, but with few exceptions we have remained unimpressed. Lately, however, we have come across several groups worthy of mention here. **FM** and **Aerial** have had fine debut albums released by Visa and Capitol respectively while other notable albums have arrived via import by groups like **Zon**, **Hellfield**, **Battered Wives**, **Segarini**, **Streethart**, **Maneige**, **Cano**, **Dale Jacobs Cobra**, **Saga** and **Aquarelle**.

Battered Wives (Bomb) was recently the subject of an over publicized protest by some irate feminist groups when they opened for **Elvis Costello** on his Canadian tour and have since shortened their name to the **Wives**. That aside, the quartet rocks with determination on its debut lp. The ten self-penned songs are well structured, never exceeding four minutes and solid enough to make one look forward to their next effort . . . **Streethart's** "Meanwhile Back In Paris" (Atlantic) is another impressive debut. It was recently certified gold in Canada and made enough noise to warrant a domestic release for its follow-up, due here in a couple of weeks through Atlantic.

SINGLES: The best single we've heard in a month of exceptionally fine British releases is from the veteran of the group, **Roy Wood**. His "Keep Your Hands On the Wheel (Said Marie To the Driver)" (Warner Bros.) is simply the catchiest song he has written in about five years. It's got a hook that takes hold after one listen and a dense, textured sound that works perfectly with the spirit of the tune. The flip side, "Giant Footsteps," is one of Wood's patented throwaway instrumentals. "Keep Your Hands On the Wheel" could be Wood's breakthrough record in the U.S. if and when it is released here." At #4 in the U.K. this week, **Lene Lovich** has made believers out of those who considered her the least commercial artist of the Be Stiff Tour '78 with "Lucky Number" (Stiff). While her voice retains a quirky intensity, the song has been re-mixed from her "Stateless" album and improved immeasurably. The flip side is a likewise re-mixed and improved "Home" which is better suited to American radio . . . **Roxy Music** is apparently so infatuated with "Trash," (Polydor) they have released it in two versions as their British single. "Trash 2" is slow and insistent while "Trash" differs slightly from

the domestic album track . . . "Girl Of My Dreams," (Radar) **Bram Tchaikovsky's** second single since leaving the **Motors**, is not as memorable as his "Sara Smiles," but it has an engaging sound and a Byrds-like twang to his guitars. Production is by the Motors team of **Pete Ker** and **Nick Garvey**. Also new from Radar is "The Captain Of Your Ship" by **Bette Bright and the Illuminations**. The former **Deaf School** singer is in fine voice on this re-make of the 1968 **Reparata and the Delrons** song but sounds stifled in the midst of a muddy production . . . **The Pretenders** (Real) are more successful with the girl group sound on their re-make of the **Kinks'** "Stop Your Sobbing." **Nick Lowe's** production is just short of a wall of sound and gives the song an irresistible pop edge.

ALSO OF NOTE: "Media Messiahs" the first single from the new **Eddie and the Hot Rods** album (Island); "The Sound Of the Suburbs," a good song in an imaginative picture sleeve by the **Members** (Virgin); "Modern Times" by **Straight Eight** (Eel Pie) and "It's the New Thing" by the **Fall** (Step Forward). . . In 12" format are the **Police's** "Roxanne" (A&M) and "Wide Open," a four track ep from the **Skids** (Virgin).

New York, N.Y. (Continued from page 21)

where they belong. Right **Billy Sims**? Right **Thomas Lott**? Right **Barry Switzer**? . . . The **Fabulous Poodles**, continuing their first American tour, played "Anarchy In the U.K." during the request segment of their show in Nashville last week. In order to gain admittance to the group's shows at the Whiskey March 22-24, it has been requested that each member of the audience wear a pink article of clothing. Just let 'em try that gimmick in da Bronx . . . Eye Radio will be a half hour of music, comedy, and whatever on Cable channel C every Tuesday at midnight. Featured on the first show are **George Gerdes**, **John Simon** and **Carolyne Mas** . . . Elektra has signed the much acclaimed Illinois group, the **Shoes**.

WXKS Goes Disco with Dash



Kirshner recording artist Sarah Dash was the first artist to visit WXKS in Boston since the station changed to its new disco format. Dash also performed at the station's party celebrating the new format. Pictured are, from left; Sonny Joe White, program director; Sarah Dash; and Rich Balsbaugh, general manager.

The Coast (Continued from page 14)

Eagles' "Desperado" concept elpee.

MISCELLANY: The stars came out in force for a couple of recent local gigs. When A&M's **The Police** played the Whisky, members of the **Cars**, the **Boomtown Rats**, the **Jefferson Starship**, the **Dickies** and **Van Halen** were all there, along with **Britt Ekland**, **Joan Jett** and the ubiquitous **Kim Fowley**. Meanwhile, **Jan and Dean** caught a few waves at the Roxy, and the likes of **Barbra Streisand** (you explain it—we can't), **Ryan** and **Tatum O'Neal** and **Johnny Rivers** showed up for that one. What's more, actors **Richard Hatch** and **Bruce Davison**, who portrayed J&D for the TV movie "Dead Man's Curve," joined the original duo onstage for a rendition of—you guessed it—"Dead Man's Curve" . . . **Frank Zappa**, who once was pictured sitting on the john in a poster labeled "Phi Zappa Crappa," has apparently been having problems with his own toilet: the damn thing has exploded no less than four times, the latest being last week, when the explosion ruined much equipment in his house, some master tapes, some prints of his "Baby Snakes" film, some footage of his Halloween gig in New York, and so on. Well, at least he's gotten a song out of it—check out "Flakes" on the new "Sheik Yerbouti" album . . . Currently recording: At Devonshire in North Hollywood—**Ronnie Foster**, **Sylvie Vartan**, **Randy Meisner**, **Bobby Vinton**, **Stanley Clarke**, **Weather Report** (mixing their new live lp); at Westlake Audio—**Terence Boylan**, with **Jeff Baxter**, **Chevy Chase** (?), **Jay Graydon** and several **Eagles** helping out; at the new Salty Dog facility in Van Nuys—**Sanford and Townsend**, **John Hiatt** (mixing) at Cherokee—**Pockets**, **Crimson Tide** and **Jimmy Webb**.

Retail Report Record World



MARCH 17, 1979

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

SALESMAKER OF THE WEEK



THREE HEARTS
BOB WELCH
Capitol

TOP SALES

- THREE HEARTS—Bob Welch—Capitol
- ENLIGHTENED ROGUES—Allman Brothers—Capricorn
- LIVIN' INSIDE YOUR LOVE—George Benson—WB

CAMELOT/NATIONAL

- BOBBY CALDWELL—Clouds
- DON'T CRY OUT LOUD—Melissa Manchester—Arista
- GOLD—Jefferson Starship—Grunt
- INSTANT FUNK—Salsoul
- McGUINN, CLARK & HILLMAN—Capitol
- MINUTE BY MINUTE—Doobie Brothers—WB
- SPIRITS HAVING FLOWN—Bee Gees—RSO
- SUPER MANN—Herbie Mann—Atlantic
- THREE HEARTS—Bob Welch—Capitol
- 2 HOT—Peaches & Herb—Polydor

HANDLEMAN/NATIONAL

- BUSTIN' OUT OF L SEVEN—Rick James—Gordy
- CHEAP TRICK AT BUDOKAN—Epic
- DIRE STRAITS—WB
- DON'T CRY OUT LOUD—Melissa Manchester—Arista
- GEORGE HARRISON—Dark Horse
- INSTANT FUNK—Salsoul
- JUST LIKE REAL PEOPLE—Kendalls—Ovation
- LOVE TRACKS—Gloria Gaynor—Polydor
- SPIRITS HAVING FLOWN—Bee Gees—RSO
- 2 HOT—Peaches & Herb—Polydor

KORVETTES/NATIONAL

- DON'T CRY OUT LOUD—Melissa Manchester—Arista
- ENLIGHTENED ROGUES—Allman Brothers—Capricorn
- HARD TIMES FOR LOVERS—Judy Collins—Elektra
- LIVIN' INSIDE YOUR LOVE—George Benson—WB
- McGUINN, CLARK & HILLMAN—Capitol
- MOVE IT ON OVER—George Thorogood & the Destroyers—Rounder
- NEW KIND OF FEELING—Anne Murray—Capitol
- OUTLANDOS D'AMOUR—Police—A&M
- THREE HEARTS—Bob Welch—Capitol
- TYCOON—Arista

MUSICLAND/NATIONAL

- CHEAP TRICK AT BUDOKAN—Epic
- FEETS DON'T FAIL ME NOW—Herbie Hancock—Col
- FOLLOW THE RAINBOW—George Duke—Epic
- GEORGE HARRISON—Dark Horse
- HAVEN'T STOPPED DANCIN'—Gonzalez—Capitol
- HEADIN' HOME—Gary Wright—WB
- OUTLANDOS D'AMOUR—Police—A&M
- SHOT OF LOVE—Lakeside—Solar
- THREE HEARTS—Bob Welch—Capitol
- TIGER IN THE RAIN—Michael Franks—WB

RECORD BAR/NATIONAL

- ENLIGHTENED ROGUES—Allman Brothers—Capricorn

- GEORGE HARRISON—Dark Horse
- HARD TIMES FOR LOVERS—Judy Collins—Elektra
- IF YOU KNEW SUZI—Suzi Quatro—RSO
- LEGEND—Poco—MCA
- LIVIN' INSIDE YOUR LOVE—George Benson—WB
- OUTLANDOS D'AMOUR—Police—A&M
- TAKE ME HOME—Cher—Casablanca
- THREE HEARTS—Bob Welch—Capitol
- ULTIMATE—Casablanca

SOUND UNLIMITED/NATIONAL

- BILL SUMMERS—Prestige
- CHEAP TRICK AT BUDOKAN—Epic
- ENERGY—Pointer Sisters—Planet
- HEAD FIRST—Babys—Chrysalis
- JOHN DENVER—RCA
- LEGEND—Poco—MCA
- LOVE TRACKS—Gloria Gaynor—Polydor
- OUTLANDOS D'AMOUR—Police—A&M
- ROCK & ROLL NIGHTS—BTO—Mercury
- 2 HOT—Peaches & Herb—Polydor

DISC-O-MAT/NEW YORK

- DON'T CRY OUT LOUD—Melissa Manchester—Arista
- DREAMS OF TOMORROW—Marilyn Scott—Atco
- ENLIGHTENED ROGUES—Allman Brothers—Capricorn
- GEORGE HARRISON—Dark Horse
- IF YOU KNEW SUZI—Suzi Quatro—RSO
- INSTANT FUNK—Salsoul
- McGUINN, CLARK & HILLMAN—Capitol
- OUTLANDOS D'AMOUR—Police—A&M
- SPIRITS HAVING FLOWN—Bee Gees—RSO
- THEY'RE PLAYING OUR SONG—Casablanca (Original Cast)

CUTLER'S/NEW HAVEN

- BACKLESS—Eric Clapton—RSO
- BLONDES HAVE MORE FUN—Rod Stewart—WB
- DON'T CRY OUT LOUD—Melissa Manchester—Arista
- ENLIGHTENED ROGUES—Allman Brothers—Capricorn
- KNOCK ON WOOD—Amii Stewart—Ariola
- LOVE TRACKS—Gloria Gaynor—Polydor
- NUMBERS—Rufus—MCA
- SPIRITS HAVING FLOWN—Bee Gees—RSO
- THREE HEARTS—Bob Welch—Capitol
- TYCOON—Arista

FOR THE RECORD/BALTIMORE

- ANGIE—Angela Bofill—Arista/GRP
- BELL & JAMES—A&M
- DIRE STRAITS—WB
- DON'T CRY OUT LOUD—Melissa Manchester—Arista
- FEETS DON'T FAIL ME NOW—Herbie Hancock—Col
- FOLLOW THE RAINBOW—George Duke—Epic
- INSTANT FUNK—Salsoul
- IT'S ALRIGHT WITH ME—Patti Labelle—Epic
- KNOCK ON WOOD—Amii Stewart—Ariola
- LET THE MUSIC PLAY—Arpeggio—Polydor

RECORD & TAPE COLLECTOR/BALTIMORE

- AIRWAVES—Badfinger—Elektra
- DANGER MONEY—UK—Polydor
- DON'T CRY OUT LOUD—Melissa Manchester—Arista
- ENLIGHTENED ROGUES—Allman Brothers—Capricorn
- HELL BENT FOR LEATHER—Judas Priest—Col
- IT'S ALRIGHT WITH ME—Patti Labelle—Epic
- KNOCK ON WOOD—Amii Stewart—Ariola
- LIVIN' INSIDE YOUR LOVE—George Benson—WB
- SHEIK YERBOUTI—Frank Zappa—Zappa

- THREE HEARTS—Bob Welch—Capitol

WAXIE MAXIE/WASH., D.C.

- AWAKENING—Michael Narada Walden—Atlantic
- DESTINY—Jacksons—Epic
- DIRE STRAITS—WB
- DON'T CRY OUT LOUD—Melissa Manchester—Arista
- LIVIN' INSIDE YOUR LOVE—George Benson—WB
- M3000—Mandre—Motown
- MILKY WAY—Chocolate Milk—RCA
- PARALLEL LINES—Blondie—Chrysalis
- TYCOON—Arista
- WE ARE FAMILY—Sister Sledge—Cotillion

RADIO 437/PHILADELPHIA

- AN EVENING WITH HERBIE HANCOCK & CHICK COREA—Col
- 'BOUT LOVE—Bill Withers—Col
- DANGER MONEY—UK—Polydor
- DAWN—Double Image—ECM
- DREAMS OF TOMORROW—Marilyn Scott—Atco
- IT'S ALRIGHT WITH ME—Patti Labelle—Epic
- LIVIN' INSIDE YOUR LOVE—George Benson—WB
- M3000—Mandre—Motown
- THREE HEARTS—Bob Welch—Capitol
- TIGER IN THE RAIN—Michael Franks—WB

FATHERS & SONS/MIDWEST

- AN EVENING WITH HERBIE HANCOCK & CHICK COREA—Col
- DANGER MONEY—UK—Polydor
- ENLIGHTENED ROGUES—Allman Brothers—Capricorn
- HARD TIMES FOR LOVERS—Judy Collins—Elektra
- KNOCK ON WOOD—Amii Stewart—Ariola
- LIGHT THE LIGHT—Seawind—Horizon
- LIVIN' INSIDE YOUR LOVE—George Benson—WB
- ONENESS/SILVER DREAMS, GOLDEN REALITY—Devadip Carlos Santana—Col
- THREE HEARTS—Bob Welch—Capitol
- TYCOON—Arista

RECORD REVOLUTION/DELAWARE VALLEY

- DANCE LADY DANCE—Crown Heights Affair—De-Lite
- DANGER MONEY—UK—Polydor
- DESTINY—Jacksons—Epic
- ENLIGHTENED ROGUES—Allman Brothers—Capricorn
- K-SCOPE—Manzanera—Polydor
- MOLLY HATCHETT—Epic
- OUTLANDOS D'AMOUR—Police—A&M
- SHEIK YERBOUTI—Frank Zappa—Zappa
- SLEEPLESS NIGHTS—Brooklyn Dreams—Casablanca
- THREE HEARTS—Bob Welch—Capitol

RECORD RENDEZVOUS/CLEVELAND

- DANGER MONEY—UK—Polydor
- HARD TIMES FOR LOVERS—Judy Collins—Elektra
- HOT DAWG—David Grisman—Horizon
- LET IT ROLL—TKO—Infinity
- OUTLANDOS D'AMOUR—Police—A&M
- ROCK BILLY BOOGIE—Robert Gordon—RCA
- SHEIK YERBOUTI—Frank Zappa—Zappa
- TAKE ME HOME—Cher—Casablanca
- THREE HEARTS—Bob Welch—Capitol
- TWILLEY—Dwight Twilley—Arista

RADIO DOCTORS/MILWAUKEE

- AIRWAVES—Badfinger—Elektra
- AN EVENING WITH HERBIE HANCOCK & CHICK COREA—Col
- BLACK SHEEP—Hammer—Elektra
- HARD TIMES FOR LOVERS—Judy Collins—Elektra

- HELL BENT FOR LEATHER—Judas Priest—Col
- HIGH & OUTSIDE—Steve Goodman—Asylum
- JOURNEY TO THE LAND OF ENCHANTMENT—Enchantment—Roadshow
- KNOCK ON WOOD—Amii Stewart—Ariola
- LIVIN' INSIDE YOUR LOVE—George Benson—WB
- ONENESS/SILVER DREAMS, GOLDEN REALITY—Devadip Carlos Santana—Col

LIEBERMANN/MINNEAPOLIS

- ENLIGHTENED ROGUES—Allman Brothers—Capricorn
- HARD TIME FOR LOVERS—Judy Collins—Elektra
- HIGH & OUTSIDE—Steve Goodman—Asylum
- HOT DAWG—David Grisman—Horizon
- MOLLY HATCHETT—Epic
- MOVE IT ON OVER—George Thorogood & the Destroyers—Rounder
- OUTLANDOS D'AMOUR—Police—A&M
- ROCK BILLY BOOGIE—Robert Gordon—RCA
- ROCK & ROLL NIGHTS—BTO—Mercury
- THREE HEARTS—Bob Welch—Capitol

SPEC'S MUSIC/ATLANTA

- DON'T CRY OUT LOUD—Melissa Manchester—Arista
- ENLIGHTENED ROGUES—Allman Brothers—Capricorn
- HEADIN' HOME—Gary Wright—WB
- HERE, MY DEAR—Marvin Gaye—Tamla
- IF YOU KNEW SUZI—Suzi Quatro—RSO
- NO ESCAPE—Marc Tanner Band—Elektra
- OUTLANDOS D'AMOUR—Police—A&M
- ROCK BILLY BOOGIE—Robert Gordon—RCA
- TONIC FOR THE TROOPS—Boamtown Rats—Col
- WE ARE FAMILY—Sister Sledge—Cotillion

EAST-WEST RECORDS/CENTRAL FLORIDA

- AWAKENING—Michael Narada Walden—Atlantic
- BLACK SHEEP—Hammer—Asylum
- DON'T CRY OUT LOUD—Melissa Manchester—Arista
- GEORGE HARRISON—Dark Horse
- KNOCK ON WOOD—Amii Stewart—Ariola
- LIVIN' INSIDE YOUR LOVE—George Benson—WB
- MAN WHO BUILT AMERICA—Horslips—DJM
- McGUINN, CLARK & HILLMAN—Capitol
- MIRROR STARS—Fabulous Poodles—Col
- SHEIK YERBOUTI—Frank Zappa—Zappa

POPLAR TUNES/MEMPHIS

- CARS—Elektra
- CHEAP TRICK AT BUDOKAN—Epic
- ENLIGHTENED ROGUES—Allman Brothers—Capricorn
- HAVEN'T STOPPED DANCING—Gonzalez—Capitol
- LEGEND—Poco—MCA
- LIVIN' INSIDE YOUR LOVE—George Benson—WB
- McGUINN, CLARK & HILLMAN—Capitol
- NO ESCAPE—Marc Tanner Band—Elektra
- PROMISE OF LOVE—Delegation—Shadybrook
- THREE HEARTS—Bob Welch—Capitol

MUSIC BOX/NEW ORLEANS

- AMAZING RHYTHM ACES—MCA
- ANGIE—Angela Bofill—Arista/GRP
- BUSH DOCTOR—Peter Tosh—Rolling Stones
- DIAMOND CUT—Bonnie Tyler—RCA
- EVERY WHICH WAY BUT LOOSE—Various Artists—Elektra (Soundtrack)

- EXOTIC MYSTERIES—Lonnie Liston Smith—Col
- LET IT ROLL—TKO—Infinity
- NATURAL ACT—Kris & Rita—A&M
- SHEIK YERBOUTI—Frank Zappa—Zappa
- THREE HEARTS—Bob Welch—Capitol

TAPE CITY/NEW ORLEANS

- DIRE STRAITS—WB
- ENLIGHTENED ROGUES—Allman Brothers—Capricorn
- HAVEN'T STOPPED DANCIN'—Gonzalez—Capitol
- HEAD FIRST—Babys—Chrysalis
- INSTANT FUNK—Salsoul
- LET THE MUSIC PLAY—Arpeggio—Polydor
- LIVIN' INSIDE YOUR LOVE—George Benson—WB
- MARILYN McCOO & BILLY DAVIS JR.—Col
- MINUTE BY MINUTE—Doobie Brothers—WB
- SUPER MANN—Herbie Mann—Atlantic

SOUND TOWN/DALLAS

- ALIVE ON ARRIVAL—Steve Forbert—Nemperor
- ENLIGHTENED ROGUES—Allman Brothers—Capricorn
- INSTANT FUNK—Salsoul
- LIVIN' INSIDE YOUR LOVE—George Benson—WB
- McGUINN, CLARK & HILLMAN—Capitol
- OUTLANDOS D'AMOUR—Police—A&M
- PARALLEL LINES—Blondie—Chrysalis
- STRANGERS IN THE NIGHT—UFO—Chrysalis
- THREE HEARTS—Bob Welch—Capitol
- WE ARE FAMILY—Sister Sledge—Cotillion

INDEPENDENT RECORDS/COLORADO

- BREAKWATER—Arista
- KEEP ON DANCIN'—Gary's Gang—Col
- LIVIN' INSIDE YOUR LOVE—George Benson—WB
- MILKY WAY—Chocolate Milk—RCA
- ONENESS/SILVER DREAMS, GOLDEN REALITY—Devadip Carlos Santana—Col
- OUTLINE—Gino Soccio—Warner/RFC
- ROCK SOLID—Chi-Chi Favelas & the Black & White Band—Prism
- SHEIK YERBOUTI—Frank Zappa—Zappa
- THELMA HOUSTON—Tamla
- TONIC FOR THE TROOPS—Boamtown Rats—Col

MUSIC PLUS/LOS ANGELES

- DON'T CRY OUT LOUD—Melissa Manchester—Arista
- DOWN THE DRAG—Joe Ely—MCA
- ENLIGHTENED ROGUES—Allman Brothers—Capricorn
- LEGEND—Poco—MCA
- LIVIN' INSIDE YOUR LOVE—George Benson—WB
- NEW KIND OF FEELING—Anne Murray—Capitol
- ONENESS/SILVER DREAMS, GOLDEN REALITY—Devadip Carlos Santana—Col
- THEY'RE PLAYING OUR SONG—Casablanca (Original Cast)
- TRY MY LOVE—Tota Vega—Tamla
- VALLEY OF THE DOLLS—Generation X—Chrysalis

EVERYBODY'S RECORDS/NORTHWEST

- CLOSE PERSONAL FRIEND—Robert Johnson—Infinity
- DON'T CRY OUT LOUD—Melissa Manchester—Arista
- GEORGE HARRISON—Dark Horse
- K-SCOPE—Manzanera—Polydor
- McGUINN, CLARK & HILLMAN—Capitol
- MIRROR STARS—Fabulous Poodles—Col
- PAT METHENY GROUP—ECM
- SOFT SPACE—Jeff Lorber Fusion—Inner City
- THREE HEARTS—Bob Welch—Capitol
- TIGER IN THE RAIN—Michael Franks—WB

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

MARCH 17, 1979

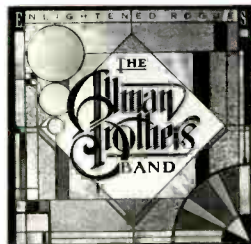
TITLE, ARTIST, Label, Number, (Distributing Label)

| MAR. 17 | MAR. 10 | | | | WKS. ON CHART |
|---------|---------|---------------------------------------------------|------------------------------------------------|------------------|---------------|
| 1 | 1 | SPIRITS HAVING FLOWN | BEE GEES | RSO RS 1 3041 | 5 H |
| | | | | (4th Week) | |
| 2 | 2 | BLONDES HAVE MORE FUN | ROD STEWART/Warner Bros. | BSK 3261 | 13 H |
| 3 | 3 | BRIEFCASE FULL OF BLUES | BLUES BROTHERS/Atlantic SD | 19217 | 13 G |
| 4 | 4 | MINUTE BY MINUTE | DOOBIE BROTHERS/Warner Bros. | BSK 3193 | 13 G |
| 5 | 6 | DIRE STRAITS | /Warner Bros. | BSK 3266 | 10 G |
| 6 | 5 | 52ND STREET | BILLY JOEL/Columbia FC | 35609 | 21 H |
| 7 | 7 | TOTALLY HOT | OLIVIA NEWTON-JOHN/MCA | 3067 | 16 G |
| 8 | 8 | CRUISIN' | VILLAGE PEOPLE/Casablanca NBLP | 7118 | 22 G |
| 9 | 10 | LOVE TRACKS | GLORIA GAYNOR/Polydor PD | 1 6184 | 9 G |
| 10 | 14 | 2 HOT! | PEACHES & HERB/Polydor/MVP PD | 1 6172 | 7 G |
| 11 | 9 | C'EST CHIC | CHIC/Atlantic SD | 19209 | 16 G |
| 12 | 11 | LIVE AND MORE | DONNA SUMMER/Casablanca NBLP | 7119 | 26 K |
| 13 | 13 | GREATEST HITS | BARRY MANILOW/Arista A2L | 8601 | 16 K |
| 14 | 15 | THE BEST OF EARTH, WIND & FIRE, VOL. 1 | ARC/Columbia FC | 35647 | 16 H |
| 15 | 18 | BUSTIN' OUT OF L SEVEN | RICK JAMES/Gordy G7 | 984R1 (Motown) | 7 G |
| 16 | 21 | TOTO | /Columbia JC | 35317 | 19 G |
| 17 | 29 | CHEAP TRICK AT BUDOKAN | /Epic FE | 35795 | 4 H |
| 18 | 39 | GEORGE HARRISON | /Dark Horse DHK | 3255 (WB) | 3 G |
| 19 | 16 | THE GAMBLER | KENNY ROGERS/United Artists UA | LA 934 H | 12 G |
| 20 | 20 | DOUBLE VISION | FOREIGNER/Atlantic SD | 19999 | 37 G |
| 21 | 19 | GREASE (ORIGINAL SOUNDTRACK) | /RSO RS 2 | 4002 | 45 K |
| 22 | 22 | YOU DON'T BRING ME FLOWERS | NEIL DIAMOND/Columbia FC | 35625 | 14 H |
| 23 | 23 | LIFE FOR THE TAKING | EDDIE MONEY/Columbia JC | 35598 | 8 G |
| 24 | 74 | THREE HEARTS | BOB WELCH/Capitol SO | 11907 | 2 H |
| 25 | 17 | ARMED FORCES | ELVIS COSTELLO AND THE ATTRACTIONS/Columbia JC | 35709 | 8 G |
| 26 | 25 | PIECES OF EIGHT | STYX/A&M | 4724 | 25 G |
| 27 | 12 | BARBRA STREISAND'S GREATEST HITS, VOL. 2 | /Columbia FC | 35679 | 16 H |
| 28 | 28 | SATURDAY NIGHT FEVER | BEE GEES AND VARIOUS ARTISTS/RSO RS 2 | 4001 | 65 K |
| 29 | 32 | GOLD | JEFFERSON STARSHIP/Grunt BZL1 | 3247 (RCA) | 5 H |
| 30 | 31 | A WILD AND CRAZY GUY | STEVE MARTIN/Warner Bros. | HS 3228 | 20 H |
| 31 | 26 | HERE, MY DEAR | MARVIN GAYE/Tamla T | 364 LP2 (Motown) | 11 X |
| 32 | 37 | THE CARS | /Elektra 6E | 135 | 33 G |



CHARTMAKER OF THE WEEK

33 — **ENLIGHTENED ROGUES**
THE ALLMAN BROTHERS BAND
Capricorn CPN 0218



| | | | | | |
|----|----|-----------------------|-----------------------------------------------|------------------|------|
| 34 | 56 | DESTINY | JACKSONS/Epic JE | 35552 | 10 G |
| 35 | 34 | BACKLESS | ERIC CLAPTON/RSO RS 1 | 3039 | 17 G |
| 36 | 27 | NICOLETTE | NICOLETTE LARSON/Warner Bros. | BSK 3243 | 15 G |
| 37 | 36 | SOME GIRLS | ROLLING STONES/Rolling Stones COC | 39109 (Atl) | 39 G |
| 38 | 38 | THE STRANGER | BILLY JOEL/Columbia JC | 35987 | 77 G |
| 39 | 47 | INSTANT FUNK | /Salsoul SA | 8513 (RCA) | 5 G |
| 40 | 42 | BUSTIN' LOOSE | CHUCK BROWN AND THE SOUL SEARCHERS/Source SOR | 3076 (MCA) | 6 G |
| 41 | 41 | BOBBY CALDWELL | /Clouds | 8804 (TK) | 12 G |
| 42 | 24 | ENERGY | POINTER SISTERS/Planet P 1 | (Elektra/Asylum) | 9 G |
| 43 | 44 | CARMEL | JOE SAMPLE/MCA AA | 1126 | 5 G |

| | | | | | |
|-----|-----|--------------------------------------------------------|-----------------------------------------------|-----------------|------|
| 44 | 45 | ANGIE ANGELA | BOFILL/Arista GRP | GRP 5000 | 8 G |
| 45 | 46 | LEGEND | POCO/MCA AA | 1099 | 11 G |
| 46 | 51 | NEW KIND OF FEELING | ANNE MURRAY/Capitol SW | 11849 | 4 G |
| 47 | 49 | HEAD FIRST | BABYS/Chrysalis CHR | 1195 | 8 G |
| 48 | — | LIVIN' INSIDE YOUR LOVE | GEORGE BENSON/Warner Bros. | 2BSK 3277 | 1 X |
| 49 | 52 | STRANGER IN TOWN | BOB SEGER & THE SILVER BULLET BAND/Capitol SW | 11698 | 43 G |
| 50 | 43 | MOTOR BOOTY AFFAIR | PARLIAMENT/Casablanca NBLP | 7125 | 14 G |
| 51 | 40 | CROSSWINDS | PEABO BRYSON/Capitol ST | 11875 | 15 G |
| 52 | 33 | JOHN DENVER | /RCA AQL1 | 3075 | 8 H |
| 53 | 59 | PATRICE | PATRICE RUSHEN/Elektra 6E | 160 | 5 G |
| 54 | 35 | TOUCH DOWN | BOB JAMES/Columbia/Tappan Zee JZ | 35594 | 12 G |
| 55 | 53 | DOG & BUTTERFLY HEART | /Portrait FR | 35555 | 25 H |
| 56 | 66 | McGUINN, CLARK & HILLMAN | /Capitol SW | 11910 | 3 G |
| 57 | 54 | MADAM BUTTERFLY | TAVARES/Capitol SW | 11874 | 5 G |
| 58 | 61 | JAZZ QUEEN | /Elektra 6E | 166 | 16 G |
| 59 | 89 | DON'T CRY OUT LOUD | MELISSA MANCHESTER/Arista AB | 4186 | 4 G |
| 60 | 72 | MACHO MAN | VILLAGE PEOPLE/Casablanca NBLP | 7096 | 38 G |
| 61 | 48 | BELL & JAMES | /A&M SP | 4728 | 7 G |
| 62 | 63 | LIVING IN THE USA | LINDA RONSTADT/Asylum 6E | 155 | 24 G |
| 63 | 116 | SLEEPER CATCHER | LITTLE RIVER BAND/Harvest SW | 11783 (Capitol) | 25 G |
| 64 | 30 | CHERLY LYNN | /Columbia JC | 35486 | 14 G |
| 65 | 100 | FOLLOW THE RAINBOW | GEORGE DUKE/Epic JE | 35701 | 2 G |
| 66 | 78 | SHOT OF LOVE | LAKESIDE/Solar BXL1 | 2937 (RCA) | 8 G |
| 67 | 79 | WE ARE FAMILY | SISTER SLEDGE/Cotillion SD | 5209 (Atl) | 2 G |
| 68 | 58 | INNER SECRETS | SANTANA/Columbia FC | 35600 | 21 H |
| 69 | 57 | STRANGERS IN THE NIGHT | UFO/Chrysalis CH2 | 1209 | 6 J |
| 70 | 71 | CUT LOOSE | HAMILTON BOHANNON/Mercury SRM | 1 3762 | 4 G |
| 71 | 50 | "WANTED" RICHARD PRYOR LIVE IN CONCERT | /Warner Bros. | 2BSK 3264 | 12 X |
| 72 | 73 | SOMEWHERE IN MY LIFETIME | PHYLLIS HYMAN/Arista AB | 4602 | 4 G |
| 73 | 91 | OUTLANDOS D'AMOUR | THE POLICE/A&M | 4753 | 2 G |
| 74 | 80 | PARALLEL LINES | BLONDIE/Chrysalis CHR | 1192 | 2 G |
| 75 | 76 | NUMBERS | RUFUS/MCA AA | 1098 | 4 G |
| 76 | 97 | SUPER MANN | HERBIE MANN/Atlantic SD | 19221 | 2 G |
| 77 | 75 | SHADOW DANCING | ANDY GIBB/RSO RS 1 | 3034 | 39 G |
| 78 | 65 | WINGS GREATEST | /Capitol SOO | 11905 | 14 H |
| 79 | 55 | JOURNEY TO ADDIS | THIRD WORLD/Island ILPS | 9554 (WB) | 5 G |
| 80 | 81 | THE MAN WHO BUILT AMERICA | HORSLIPS/DJM | 20 (Mercury) | 3 G |
| 81 | 86 | VAN HALEN | /Warner Bros. | BSK 3075 | 41 G |
| 82 | 85 | EVERY WHICH WAY BUT LOOSE (ORIGINAL SOUNDTRACK) | /VARIOUS ARTISTS/Elektra | 5E 502 | 4 G |
| 83 | 104 | FEETS DON'T FAIL ME NOW | HERBIE HANCOCK/Columbia JC | 35764 | 1 G |
| 84 | 93 | EXOTIC MYSTERIES | LONNIE LISTON SMITH/Columbia JC | 35654 | 3 G |
| 85 | 87 | COMES A TIME | NEIL YOUNG/Reprise MSK | 2266 (WB) | 22 G |
| 86 | 60 | GREATEST HITS 1974-1978 | STEVE MILLER/Capitol SOO | 11872 | 15 H |
| 87 | 96 | TAKE ME HOME | CHER/Casablanca NBLP | 7133 | 2 G |
| 88 | 83 | BAT OUT OF HELL | MEATLOAF/Epic/Cleveland Intl. | PE 34974 | 66 G |
| 89 | 98 | A TONIC FOR THE TROOPS | BOOMTOWN RATS/Columbia JC | 35750 | 2 G |
| 90 | 67 | GREATEST HITS | COMMODORES/Motown M7 | 912R1 | 16 G |
| 91 | 68 | MOVE IT ON OVER | GEORGE THOROGOOD & THE DESTROYERS/Rounder | 3024 | 12 G |
| 92 | 131 | HARD TIMES FOR LOVERS | JUDY COLLINS/Elektra 6E | 171 | 1 G |
| 93 | 103 | MIRROR STARS | FABULOUS POODLES/Epic JE | 35666 | 1 G |
| 94 | 88 | REED SEED | GROVER WASHINGTON, JR./Motown M7 | 910R1 | 24 G |
| 95 | 105 | TIGER IN THE RAIN | MICHAEL FRANKS/Warner Bros. | BSK 3294 | 1 G |
| 96 | 70 | HOT STREETS | CHICAGO/Columbia FC | 35512 | 23 H |
| 97 | 62 | SUPERMAN THE MOVIE (ORIGINAL SOUNDTRACK) | /Warner Bros. | 2BSK 3257 | 9 X |
| 98 | 82 | WEEKEND WARRIORS | TED NUGENT/Epic FE | 35551 | 20 H |
| 99 | 64 | EVERY 1'S A WINNER | HOT CHOCOLATE/Infinity INF | 9002 | 8 G |
| 100 | 101 | DESMOND CHILD AND ROUGE | /Capitol ST | 11908 | 1 G |

ALBUM CROSS REFERENCE ON PAGE 46

They're Playing Our Song

"Hamlisch has done a first rate job with the music, which is modern, lively, sometimes revealing an insistent disco influence, while Miss Sager's lyrics seem neat, sometimes witty and frequently poignant...the opulent razzmatazz of the show's title song...(is)...dazzlingly contrived...it provides the comic momentum that pushes the show on triumphantly to the end."

—CLIVE BARNES—NEW YORK POST

"...Pop chart songs...What more do you want? 'They're Playing Our Song' is a walloping wonderful hit!"

—GENE SHALIT—"TODAY" NBC-TV



"Marvin Hamlisch's score...is intelligent and often exhilarating. Two of his songs 'Fallin' and 'If He Really Knew Me,' are tuneful and elegant. 'They're Playing Our Song,' the title number, has a rousing exuberance."

—RICHARD EDER—NEW YORK TIMES

"'They're Playing Our Song' is a razz-ma-tazz number that reminds the audience of what musical theatre is all about"

—EDWIN WILSON—WALL STREET JOURNAL

"...first rate score by composer Marvin Hamlisch and lyricist Carole Bayer Sager."

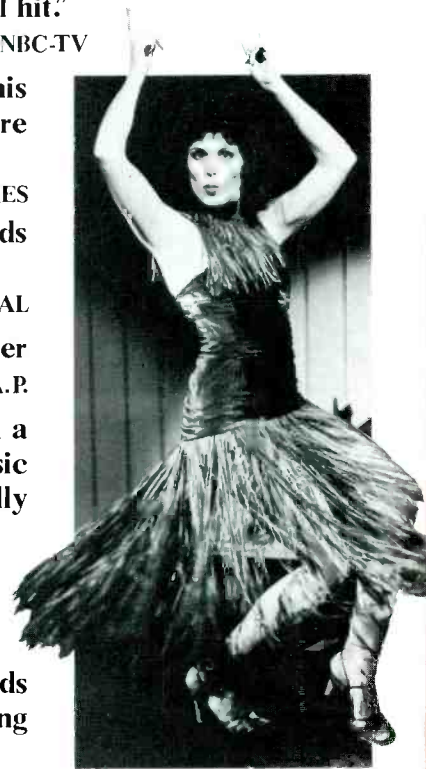
—JAY SHARBUTT—A.P.

"It is easily the best musical of the season. This is his finest score, with a variety of styles including the disco beat. Sager's lyrics match his music with a bright and unhackneyed breeziness. 'Fill In The Words,' 'If He Really Knew Me' and 'Just For Tonight' are first rate contemporary poems."

—EMORY LEWIS—BERGEN RECORD

"The first unqualified, certifiable musical hit of the season, with tunes that can make the pop charts by Marvin Hamlisch and Carole Bayer Sager. You go to a musical to laugh and nudge your neighbor and clap your hands and that's just what the show will make you do. Especially the title song number, a great Broadway moment."

—JOEL SIEGEL—WABC-TV "EYEWITNESS NEWS"



"'They're Playing Our Song' has got hit written all over it and who better to brighten up the Broadway season than Neil Simon and Marvin Hamlisch...Marvin Hamlisch in top form. 'They're Playing Our Song' moves to the top of the Broadway charts."

—PIA LINDSTROM—WNBC-TV

"When a musical written by Neil Simon, composed by Marvin Hamlisch, and with lyrics by Carole Bayer Sager opens on Broadway, it's an event...and the songs of course are wonderful. Like the title number which is...along with 'I Still Believe In Love,' perhaps destined to become a standard."

—JEFFREY LYONS—WPIX-TV & CBS RADIO

"'They're Playing Our Song,' starring Robert Klein and Lucie Arnaz, looks to be a certified hit musical that could run forever... and there's a knockout score by Marvin Hamlisch and delightful lyrics by Carole Bayer Sager."

—CHARLES RYWECK—HOLLYWOOD REPORTER

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and Marvin Hamlisch



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Music by
MARVIN HAMLISCH

Lyrics by
CAROLE BAYER SAGER

STARRING
ROBERT KLEIN and LUCIE ARNAZ

Scenery and Properties by
DOUGLAS W. SCHMIDT Costumes by
ANN ROTH Lighting by
THARON MUSSER

Musical Direction
LARRY BLANK Orchestration by
RALPH BURNS, RICHARD HAZARD, GENE PAGE

Musical Numbers Staged by
PATRICIA BIRCH

Directed by
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MARCH 17, 1979

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Record World Classical

Classical Retail Report

MARCH 17, 1979

CLASSIC OF THE WEEK



MASCAGNI, LEONCAVALLO CAVALLERIA RUSTICANA, PAGLIACCI

FRENI, PAVAROTTI, GAVAZZENI,
PATANE

London

BEST SELLERS OF THE WEEK*

MASCAGNI, LEONCAVALLO:
CAVALLERIA RUSTICANA
PAGLIACCI—Pavarotti—London
ANNIE'S SONG—Galway—RCA
BIZET: CARMEN—Berganza,
Domingo, Abbado—DG
GERSHWIN: SONGS—Morris,
Bolcom—Nonesuch
ITZHAK PERLMAN: VIRTUOSO
VIOLINIST—Angel
RESPHIGHI: PINES, FOUNTAINS OF
ROME—Karajan—DG
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
BEETHOVEN: COMPLETE SYMPHONIES—
Karajan—DG
BOLLING: SUITE FOR FLUTE AND JAZZ
PIANO—Rampal, Bolling—Columbia
BRAHMS: VIOLIN CONCERTO—Perlman,
Giulini—Angel
GERSHWIN: SONGS—Nonesuch
MASCAGNI, LEONCAVALLO: CAV &
PAG—London
BRAVO PAVAROTTI—London
PERLMAN: VIRTUOSO VIOLINIST—Angel
VON STADE: SONGS—Columbia

KING KAROL/NEW YORK

ANNIE'S SONG—RCA
GERSHWIN: SONGS—Nonesuch
MASSENET: LE JONGLEUR DE NOTRE
DAME—Vanzo—Angel
MOZART: DON GIOVANNI—Milnes,
Boehm—DG
PERLMAN: VIRTUOSO VIOLINIST—Angel
SCOTTO & DOMINGO: DUETS—Columbia
VON STADE: SONGS—Columbia
STRAUSS: ARIADNE AUF NAXOS—
Price, Gruberova, Kollo, Solti—London
TCHAIKOVSKY: IOLANTA—Bolshoi
Opera Soloists—Columbia
TCHAIKOVSKY: 1812 OVERTURE—
Dorati—London

DISCOUNT RECORDS/ WASHINGTON, D.C.

ANNIE'S SONG—RCA

BOLLING: SUITE FOR FLUTE AND JAZZ
PIANO—Rampal, Bolling—Columbia
GERSHWIN: SONGS—Nonesuch
MASCAGNI, LEONCAVALLO: CAV & PAG
—London
MENUHIN AND GRAPPELLI: TEA FOR TWO
—Angel
PACHELBEL: KANON—Paillard—RCA
PERLMAN: VIRTUOSO VIOLINIST—Angel
RENAISSANCE OF CELTIC HARP—
Stivell—Philips (French Import)
RESPHIGHI: PINES, FOUNTAINS OF
ROME—DG
TELEMANN: SUITE FOR TWO FLUTES—
Galway, Debost—Seraphim

SOUND WAREHOUSE/DALLAS

ANNIE'S SONG—RCA
DONIZETTI: DON PASQUALE—Sills,
Kraus, Gramm, Caldwell—Angel
GERSHWIN: SONGS—Nonesuch
MASCAGNI, LEONCAVALLO: CAV & PAG
—London
MOZART: LIEDER—Ameling—Philips
MUSSORGSKY: PICTURES AT AN
EXHIBITION—Philip Jones Brass
Ensemble—Argo
PERLMAN: VIRTUOSO VIOLINIST—Angel
RESPHIGHI: PINES, FOUNTAINS OF ROME
—DG
SCOTTO & DOMINGO: DUETS—Columbia
TCHAIKOVSKY: 1812 OVERTURE—
Dorati—London

ODYSSEY RECORDS/ SAN FRANCISCO

ELLY AMELING: SOUVENIRS—Columbia
BIZET: CARMEN—DG
BERLIN: GIRL ON MAGAZINE COVER—
Morris, Bolcom—RCA
MASCAGNI, LEONCAVALLO: CAV & PAG
—London
MOZART: CONCERT ARIAS—Blegen,
Zukerman—Columbia
BRAVO PAVAROTTI—London
SCOTTO & DOMINGO: DUETS—Columbia
VON STADE: SONGS—Columbia
TCHAIKOVSKY: 1812 OVERTURE—
Dorati—London
TOMITA: BERMUDA TRIANGLE—RCA

TOWER RECORDS/SEATTLE

ELLY AMELING: SOUVENIRS—Columbia
BACH: MUSIC FOR TWO HARPSICHORDS
—Nonesuch
BIZET: CARMEN—DG
JULIAN BREAM AND JOHN WILLIAMS
LIVE—RCA
MASCAGNI, LEONCAVALLO: CAV & PAG
—London
MASSENET: LE JONGLEUR DE NOTRE
DAME—Vanzo—Angel
PERLMAN: VIOLIN VIRTUOSO—Angel
RAMPAL AND LASKINE PLAY JAPANESE
MELODIES FOR FLUTE AND HARP—
Columbia
RESPHIGHI: PINES, FOUNTAINS OF ROME
—DG
SMETAINA: MA VLAST—Sawallisch—
RCA

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

Scotto at Barnes & Noble

By SPEIGHT JENKINS

■ NEW YORK—On Friday, March 2, the somewhat low-ceilinged second floor of the large Barnes & Noble Record Store on Fifth Avenue was filled with fans of Renata Scotto who lined up to see the soprano and to have her autograph a large assortment of albums, programs and other memorabilia. Miss Scotto, clad in gray blouse and skirt, sat at a table 2/3rds of the way into the room and spoke warmly to the more than 700 who came through.

In most such signings the crowd talks generally about liking the artist or about a recent record. Instead, every person who passed through made some comment about Miss Scotto onstage. Admittedly, in New York they have a chance to hear her, but in every other signing I have attended the same has been true. Again and again, someone would say, "I have seen lots of *Don Carlo's* but I never heard such a beautiful Elisabeth," or, "I saw you in *Luisa* and you sold me on the opera and the character." Also almost everyone made some comment on how Miss Scotto had moved them in the theater by her acting as well as her voice.

Their comments seemed to me to be not only a compliment to Miss Scotto but to the present Metropolitan management which favors in her an opera singer who is an interpreter before she is a vocalist. In the past American opera directors have usually attached themselves to huge, voluptuous voices even if the singers did nothing with the words. But Met music director James Levine perceives Miss Scotto as the embodiment of the best tradition of Italian music in which the words and the emotions contained within the words receive first importance. He cares that she makes her characters live and so does the audience. Of course her lyric soprano is also a lovely instrument to hear, but its expressiveness—as clear on disc as in performance — makes her unique today.

None of this seemed lost on the crowd. After about an hour one woman came by and leaned over the table almost whispering. She told the soprano that she was an emigrant from Russia who had heard Miss Scotto when she had toured Russia and had given several broadcasts over the radio in

Moscow. She had brought a present, a book called *Italian Drawings of the Renaissance*, and she was so thrilled to hear the soprano now at the Metropolitan.

Some of course were shy, but Miss Scotto spoke to all easily invariably gratified and seemingly surprised at their compliments. The usual age was between 20 and 30, with a smattering of the very young with their parents and a few older people. Questioning on the line revealed that everyone had become a fan within the last five years, since Miss Scotto has become the major Italian soprano at the Metropolitan. No one dated from the period when she first sang *Madama Butterfly* there, in 1965.

For two hours they filed by, each with a different group of records or programs, some with flowers, others with special words in Italian. The soprano handled all with ease, and Barnes & Noble sold lots of records.

The signing, incidentally, was a project of Columbia, specifically Ernest Gilbert, the Masterworks publicity director.

Classical Retail Tips

■ Philips seems to be issuing its February release in mid-March, but retailers will be delighted at any time to receive a new disc from Dame Janet Baker. The British mezzo-soprano will be heard in an album of romantic Italian songs by Pergolesi, Paisiello, Martin, Scarlatti and others, and she will be accompanied by Neville Marriner, who is conducting the Orchestra of the Academy of St. Martin's-in-the-Field. Miss Baker has a way of making short, intimate songs particularly memorable, and this record unites her with one of the conductors who has worked best with her in the past.

Another record that should not pass unnoticed is a new one from the Concertgebouw, led by its music director Bernard Haitink. The all-Debussy disc will include "Trois Images Pour Orchestre," "Danse Sacree" and "Danse Profane," and it should disclose anew the strong coloristic possibility and the superior ensemble of the Dutch orchestra.

Germany

By JIM SAMPSON

■ **MUNICH**—Following a press conference here celebrating the 30th anniversary of Germany's first FM broadcast (on Feb. 28, 1949), Bavarian Radio technical director **Frank Mueller-Roemer** revealed that his station expects to start a fourth radio program in one to three years. This fourth program, to feature primarily classical music, is being held up only by a lack of available FM frequencies. No other German station has announced a plan for a fourth program.

GRISSEMANN HEADS AUSTRIAN RADIO: The director of Austrian Broadcasting's extremely popular third radio program, **Ernst Grisse-mann**, has been elected overall head of Austrian radio. Grisse-mann, a 25 year veteran of the station, was widely praised for his leadership of Austria 3. **Rudi Klausnitzer** is expected to take over Austria 3 shortly.

SHAKE-UP AT BLACK ROCK: In the wake of **Gerhard L. Maurer's** resignation as marketing and sales director of CBS Germany, managing director **Rudi Wolpert** has reorganized those departments under **Uwe S. Fendt** (marketing) and **Michael Anders** (sales). The three promotion departments, TV/tours, radio/disco press, have been taken out of the marketing department and placed directly under Wolpert. CBS will also start an international a&r department. Until now, product managers had handled international a&r for CBS.

TEUTONIC TELEP: **Promises** has broken out in Germany: **Jed** and **Ben Knauer** plus sister **Leslie**, Canadian citizens who've been living in southern California for ten years, have a top ten single hit and a climbing lp, produced by **Steve Verroca** in L.A. and mixed at Criteria in Miami. Promises is now being released throughout Europe by EMI, coordinated by **Roel Kruize** and his EMI-E.A.R. team (they're looking for a North American label) . . . Another predominantly Canadian group, **Deliverance**, came to Munich to record for **Peter Kirsten** and **Horst Mueller** of G.M.C. Records; the eight-man group has been touring, supporting their new Atlantic album and getting good reaction for their unique blend of smooth inspirational vocals backed by a funky rock beat.

KLASSIK KURIER: **Claude Abbado** has signed a long-term exclusive contract with Polydor International. The conductor, who just completed recording the Mahler 6th Symphony in Chicago, is set to tape the La Scala production of Verdi's "Un Bello In Maschera," plus Stravinsky ballets in London, several oratorios and standard orchestral works, and the rest of his Mahler cycle . . . With **Seiji Ozawa** ill, DG turned to rising Italian conductor **Riccardo Chailly**, 26, to conduct
(Continued on page 49)

WEA New Zealand Honors Stewart



Tim Murdoch, managing director of WEA New Zealand, recently presented Rod Stewart and The Rod Stewart Tour Band with triple platinum albums for "Blondes Have More Fun," gold singles for "Da Ya Think I'm Sexy?" and quadruple platinum albums for "Footloose And Fancy Free," on the occasion of the press conference at the start of Stewart's late February tour of New Zealand. Pictured from left: (standing) Kevin Savigar, Jim Cregan, Gary Grainger, Rod Stewart, Phil Chen, Tim Murdoch; (front) Billy Peek, Carmine Appice.

England

By VAL FALLOON

■ **LONDON**—Decca has pipped the western world by releasing the first album from a major using the digital recording process. The Japanese were the world leaders but so far only specialist labels have attempted commercial release.

Decca has a second release lined up for May, and the company's ability to scoop the opposition has been brought about by solving the editing problem which has caused years of setbacks. The digital technique works by converting sound waves to pulses which are electronically taken back to sound via a process that eliminates the need for noise reduction techniques at the master stage. There is no lessening of quality regardless of how many masters are produced. Decca's first release is the New Year's Day concert by Willli Boskovsky and the **Vienna Philharmonic Orchestra**. Priced at £8.95, it is still cheaper than direct cut discs available here. And of course, unlike the direct to disc process, digital recording has no limit to the number produced.

IN STORE FEES: Following the High Court judgment in favor of the performing rights society over the payment of a fee for in-store play, the PRS and the music trades association have reached an agreement which will resolve the long standing dispute. The MTA will now advise members to take out a PRS license for their premises (sound-proof booths are exempt) retroactive to January, 1976. The MTA has now agreed not to appeal against the High Court decision. The PRS's part of the agreement includes a grant of £3,000 to the MTA towards its retail staff training program and the PRS will allow reimbursement of legal fees to be spread over five years. The case, which was against the Harlequin chain of shops, will cost the MTA £10,000.

KING ON TV: **Jonathan King's** UK Records label is being reactivated with a licensing deal with EMI. And King has made a deal with Warwick, the TV merchandiser, for a hits compilation album. UK Records will release three singles through EMI this month, one of which is by King, while the TV lp, titled "Hit Millionaire," will be out by Easter . . . Pickwick, the budget giant, launches a new budget label, Star Trax, following a licensing deal for 900 titles, including "Surfin' USA,"
(Continued on page 49)

Canada

By ROBERT CHARLES-DUNNE

■ **TORONTO** — **MAIL CALL:** We recently ran an item about **Elvis Costello** being pelted with rubbish Down Under when Aussie fans were upset with his short set and refusal to perform an encore. We received the following note as a result: "I noticed in your column in RW (Feb. 17) that you noted some resentment on the part of Elvis Costello's fans at his short sets. I recently attended his Santa Cruz concert and was bitterly disappointed at his exactly one hour long show, with one encore. The San Francisco Chronicle reviewed one of his Berkeley concerts and noted that it was 45 minutes long and contained no encore. You attempt to excuse his set by saying they contain 20 songs, but I feel that this cannot compensate his rabid fans who really deserve more for their money. Did you go to his show and get all worked up waiting for his big hits only to be given short-shrift? I think not. It only served to point up the weakness of his newer material. All those in attendance in Santa Cruz felt as I do, so this is no isolated incident. Respectfully, **Douglas Frost**, Manager, Warehouse Records, San Jose." Thanks for the letter, Douglas. It's always nice to know that Eskimos aren't the only ones reading our northern reports. However, we don't attempt to defend or excuse anyone; at this point that would be a job for Messrs. **Riviera & Frey**. Until they do, it might help to remember El's own warning, in which he sang "I want to bite the hand that feeds me, I want to bite that hand so badly." **Jake? Allen? Your turn.**

TIME FOR A SPELLING BEE?: Everyone knows that all rockers are completely illiterate, but the disease seems to have hit promoters,
(Continued on page 49)

Amii Gets Gold



Ariola Records artist Amii Stewart appeared at her label's recent "Disco Week" party, held at the Copacabana club. Amii received a gold record for her debut album, "Knock on Wood." Pictured celebrating with Stewart are Trudi Meisel, president of Hansa Music Productions, Ltd., and Ariola America president Jay Lasker.

Germany *(Continued from page 48)*

their new "Werther" with the **WDR Symphony, Placido Domingo, and Elena Obraztsova** . . . In memory of the 10th anniversary of **Ernest Ansermeth's** death, Teldec adding 5 new releases to its extensive Ansermeth discography . . . Ariola continues to release major recordings not available from U.S. labels: symphonies 1-3 by Bruckner from **Kurt Masur** and the **Gewandhaus Orchestra**, the Mahler 6th and 9th from **Kyryl Kondrashin** . . . Telefunken issuing three discs including all chamber music by Weber which includes clarinet, performed by the **Consortium Classicum**.

England *(Continued from page 48)*

"Heartbreakers" and "15 Mersey Hits." Pickwick's sales last year were over L16 million . . . Mike Oldfield releases a disco single on March 30 titled "Guilty," a departure from his usual style of album material. Oldfield is also touring next month in the U.K. and then Europe with a 46 piece band and schoolgirl choir . . . Promoter Derek Rawden plans to bring the Jacksons back to Britain following capacity business for the group's U.K. tour, their first for several years. **Michael Jackson** is meanwhile considering several film offers, including a role in "A Chorus Line."

SABBATH DEAL: **Don Arden** has signed **Black Sabbath** for management worldwide for three years. The heavy metal kids have been without management for some time . . . **Peter** and **Trudi Meisel** of Hansa have formed a new company with **Simon Napier Bell** and the MDS of his publishing and management firms, **Danny Morgan** and **Richard Chadwick**. The new outfit, Nomis, will release product independently on different labels worldwide, though in the U.K. and Germany product will go through Hansa.

Canada *(Continued from page 48)*

retailers and writers as well. Recent examples from our neck of the woods: The Toronto Star TV guide supplement carried a half page ad for **Streethart's** recent El Mocambo appearance/simulcast. Right next to it was the rag's description of the event, "Sweetheart Live." CPI advertised an upcoming date by **Eddy Money**. Buffalo's fiesta has taken TV advertising to hype an appearance by **Sod Cafe**. Finally, Honest Ed's has been advertising sale prices on a number of albums, including one by some guy named **Bruce Springstein**. You can't tell the players even with a program.

BITS-N'-PIECES: Former CFTR promotion man and CBS Maritime promo rep **Peter Budge** has been elevated to Ontario promo rep for the EPA labels. Former TPC rep and Calgary operations manager for CBS **Bill Neily** has been named EPA promo rep for Alberta and Saskatchewan. **Jac Chenier** has left his job as WEA French product development director with no replacement named as yet. GRT's **Nancy Oldman** has been named the label's national press officer. **Anna McGarrigle** has given birth to daughter **Lily Lanken**, her second child. **Meatloaf** has officially joined the ranks of **Fleetwood Mac**, **The Bee Gees** and "Grease" by becoming the fourth artist to sell over 1,000,000 copies of the same title in Canada. While a mill may not sound like much, that represents platinum times ten.

England's Top 25

Singles

- 1 TRAGEDY BEE GEES/RSO
- 2 OLIVER'S ARMY ELVIS COSTELLO AND THE ATTRACTIONS/Radar
- 3 HEART OF GLASS BLONDIE/Chrysalis
- 4 I WILL SURVIVE GLORIA GAYNOR/Polydor
- 5 LUCKY NUMBER LENE LOVICH/Stiff
- 6 SOMETHING ELSE SEX PISTOLS/Virgin
- 7 CAN YOU FEEL THE FORCE THE REAL THING/Pye
- 8 CHIQUITITA ABBA/Epic
- 9 CONTACT EDWIN STARR/20th Century
- 10 I WAS MADE FOR DANCIN' LEIF GARRETT/Scotti Brothers
- 11 INTO THE VALLEY SKIDS/Virgin
- 12 THE SOUND OF THE SUBURBS MEMBERS/Virgin
- 13 GET DOWN GENE CHANDLER/20th Century Fox
- 14 WOMAN IN LOVE THREE DEGREES/Ariola
- 15 KEEP ON DANCIN' GARY'S GANG/CBS
- 16 ENGLISH CIVIL WAR (JOHNNY COMES MARCHING HOME) CLASH/CBS
- 17 GET IT DARTS/Magnet
- 18 PAINTER MAN BONEY M/Atlantic Hansa
- 19 I WANT YOUR LOVE CHIC/Atlantic
- 20 AIN'T LOVE A BITCH ROD STEWART/Riva
- 21 MILK AND ALCOHOL DR. FEELGOOD/UA
- 22 TAKE ON THE WORLD JUDAS PRIEST/CBS
- 23 KING ROCKER GENERATION X/Chrysalis
- 24 SHAKE YOUR GROOVE THING PEACHES AND HERB/Polydor
- 25 DON'T CRY FOR ME ARGENTINA SHADOWS/EMI

Albums

- 1 PARALLEL LINES BLONDIE/Chrysalis
- 2 SPIRITS HAVING FLOWN BEE GEES/RSO
- 3 ARMED FORCES ELVIS COSTELLO/Radar
- 4 THANK YOU VERY MUCH CLIFF RICHARD & THE SHADOWS/EMI
- 5 MANILOW MAGIC BARRY MANILOW/Arista
- 6 C'EST CHIC CHIC/Atlantic
- 7 ACTION REPLY VARIOUS/K-Tel
- 8 NEW BOOTS AND PANTIES IAN DURY/Stiff
- 9 BLONDES HAVE MORE FUN ROD STEWART/Riva
- 10 STRANGLERS LIVE THE STRANGLERS/X-Cert/UA
- 11 DON'T WALK BOOGIE VARIOUS/EMI
- 12 THE GREAT ROCK & ROLL SWINDLE SEX PISTOLS/Virgin
- 13 THE BEST OF EARTH, WIND & FIRE/CBS
- 14 STRANGERS IN THE NIGHT UFO/Chrysalis
- 15 WINGS GREATEST WINGS/EMI
- 16 THE INCREDIBLE SHRINKING DICKIES THE DICKIES/A&M
- 17 52ND STREET BILLY JOEL/CBS
- 18 BAT OUT OF HELL MEATLOAF/Epic
- 19 GOLDEN COLLECTION MARTY ROBBINS/Lotus
- 20 A COLLECTION OF THEIR 20 GREATEST THREE DEGREES/CBS
- 21 OUT OF THE BLUE ELO/Jet
- 22 INFLAMMABLE MATERIAL STIFF LITTLE FINGERS/Rough Trade
- 23 EQUINOXE JEAN MICHEL JARRE/Polydor
- 24 20 GOLDEN GREATS NEIL DIAMOND/MCA
- 25 JEFF WAYNE'S THE WAR OF THE WORLDS VARIOUS/CBS

(Courtesy: Record Business)

Record World en España

By JOSE CLIMENT

■ Muchas cosas han sucedido en estos últimos días, dignas de mención. Una de ellas es que Televisión Española ya tiene representante para el Festival de Eurovisión, la elección del jurado ha recaído en **Betty Missiego** con un tema de **Fernando Moreno**, manager de la intérprete y ligado a ella sentimentalmente, que no dudamos ocupará uno de los lugares del triunfo; nuestra sincera enhorabuena a los dos.

También felicitación es la que desde aquí dirigimos a **Manolo Alejandro** que ha sido premiado, acaparando los premios de los medios ultimamente, con el "Long Playing de Oro," por su labor en conjunto, del cuarto trimestre del pasado año que otorga la firma Long Play, nuestra felicitación se hace extensiva a **Francisco Santos** creador y alma del prestigiosa trofeo.

Nos ha visitado, haciendo su presentación a los medios de difusión y promocionando su última L.P. la bella intérprete mexicana **Yolanda del Río**. La presentación tuvo lugar en una fiesta organizada a tal efecto por RCA España, en uno de los salones del Hotel Melia Castilla de la capital española. La madrina del acto fué **Rocio Jurado** y la sala estuvo concurridísima, la total dirección de la compañía en España, **Rocio** y su marido **Pedro Carrasco**, todos los medios de difusión, también vimos a **Arturo Vega** y **Ma Elena Leal**, de Televisa Europa, **Manuel Alejandro** y

Señora; de México se desplazaron a Madrid ejecutivos de RCA México entre los que vimos a **Guillermo Infante, Rey**, Gerente de Ventas RCA en México, **Delgado** productor cinematográfico, y Director Editorial RCA México. Nos dieron la noticia de que **Emilio Santamaría** y su organización serán quienes muevan la contratación de la artista en España. Le auguramos un fuerte éxito y le damos la bienvenida.

Desde aquí quiero agradecer todas las felicitaciones que, personalmente y como corresponsal, me han llovido por la Gala de entrega de Trofeos del año a toda la prensa que ha reflejado el acto, gracias, a la radio a la SER, a **Paco Galindo, Pepe Fernández, Anabel Padilla**, como presentadores y amigos, a **Fernando Carrasco de Radio España** que me ha enviado una preciosa tarjeta. ¡Gracias a todos por su colaboración y asistencia!

Ariola ha sacado a promoción el tema "Me gustas mucho," del segundo L.P. de **Rocio Durcal**, nos gusta, gracias y adelante.

Ya dentro de las listas **José Luis** con el tema de Manuel Alejandro "Voy a perder la cabeza por tu amor." No dudamos que llegará a ser número uno en España... Nuevo disco de **Cat Stevens** que anteriormente, y con su música había estado paseando por otra galaxia y ahora vuelve a la realidad, a su tierra y a sus gentes con este "Back to Earth."

Latin American Album Picks



QUERER COMO DIOS MANDA

SANDRO—CBS 1985

En producción de Sanchez-Anderle y con arreglos de R. Lew, E. Valle y Jorge Leone, Sandro de Argentina interpreta aquí algunos temas movidos y baladas de corte romántico entre los cuales se destacan "Cuidado corazón... cuidado" (Sandro-Anderle), "No pareces la misma" (L. J. Mauro-J. Mandiottis), "Querer como Dios manda" (Sandro-Anderle) y "Esperame que un día volveré" (Salako). Lanzado en Argentina.

■ Produced by Sanchez-Anderle and with arrangements by Lew, Valle and Leone, Sandro from Argentina performs several rhythmical tunes and romantic ballads. Superb performances and arrangements. "Querer como Dios manda," "Cuidado corazón... cuidado," "Esperame que un día volveré," more.

(Continued on page 52)

Desde Nuestro Rincon Internacional

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

By TOMAS FUNDORA



Heinz Klinckwort



Luis Bastón



Guillermo Acosta

■ Se celebró la semana pasada en el Hotel El Tropicana, de San Antonio, Texas, una reunión entre miembros de la industria latina de Estados Unidos, miembros de Amprofon de México, E-mac de México y la RIAA de Estados Unidos, en una gestión iniciada por la Federación Internacional de Productores de Fonogramas, que puso su presión sobre los miembros de la industria mexicana, quienes a su vez ejercieron sus influencias en ciertos miembros de la industria latina de Estados Unidos y de la Asociación de la Industria Norteamericana de Fabricantes de Discos (RIAA), para tratar de erradicar la piratería monstruosamente fuerte que existe en Estados Unidos de las grabaciones latinas, que ya comienzan a afectar a los sellos foraneos que dan su producto a ser distribuido en Estados Unidos por terceros, que a más de ponerse al borde de la quiebra por el costo prohibitivo de la promoción, cuando resultan discretamente exitosos en la colocación de un número, ponen su cabeza en la "picota" comercial, en la cual los piratas tienen siempre en alto la cimitarra que les cortará la cabeza.

Asistieron por Estados Unidos, **Gustavo Silva** de Pan American Records, Chicago, **Tony Mendez** de Marsal Productions de Texas, **Ruben Espinosa** de Musart de Texas, **Carlos Gonzalez** de Sunshine Records de Miami, **Eliseo Valdés** de Musical Records, Miami, **Miguel Estivill** de Alhambra Records, **José Vias** de RCA, E.U.A., **Juan Radilla**, abogado de Amprofón, México, **Rogelio Brambilla**, presidente de EMMAC, México, **Efraín Huerta**, abogado de E-mac, México, **Tony Moreno** de TH Records, E.U.A., **Carlos Santacruz** de TH, Texas, **Heinz Klinckwort** de la FLAPF, **Angel Tamargo** de Musical Tapes, Florida, **Luis Bastón**, Presidente del Consejo contra la piratería de Amprofón, México, **Joe Cayre** de Caytronics Corp., **Isaac Baly** de Arriba Records, Calif., **Vicente Rodriguez** de Viromex, **Guillermo Acosta** de Amprofón, México, **Edmundo Pedroza** y **Conrado Gonzalez Jr.** de Taurus Sound, N.Y., **David Last** de Seeco, **José García** de Latin International, **A. Ramirez** de Falcoó Records, **André Toffell** de Philips Polydor, **C. Gonzalez** de Discos Velvet, Texas, **Pepito García** y algún que otro nombre que se me puede haber escapado de la grabación que **Tony Moreno** de T.H. Records, tuvo a bien de entregarme con todo el evento en cinta. Es lindo esto de escuchar de lejos como reacciona la gente cuando se reúne para cualquier cosa importante. De las citadas cintas, salgo a la conclusión que **Heinz Klinckwort** de Peerless, México, fué la figura central que trató de lograr que las denominadas Asociaciones de Disqueros de Estados Unidos en su característica latina, como ALARM East, West y Puerto Rico, se reunieran para tratar de lograr su incorporación o ayuda de la RIAA de Estados Unidos, para poder lograr una batalla frontal que destruyera la organización de piratas en los Estados Unidos, en su producto latino.

En junta celebrada el día anterior de la que se celebró con los personeros de la RIAA, **Stanley Gortikov**, Presidente y **Jules Yarnell**, Abogado, quedó en claro que las ALARM son casi un cuento de hadas. La de la costa oeste, a veces la más agresiva en el pasado, luce como una entidad no totalmente legalizada. La de Miami, legali-

(Continued on page 51)

LATIN AMERICAN HIT PARADE

Popularidad (Popularity)

Connecticut

By WRYM (OMAR AGUILERA and WALTER MARTINEZ)

1. NO TE OLVIDES DE MI
ROBERTO CARLOS—Caytronics
2. FILETE
JOHNNY VENTURA—Combo
3. LA CAMINANTE
RALPHY SANTI—TR
4. LOS MELONES
BONNY CON KENTON—Algar
5. MALA MUJER
SONORA MATANCERA—Orfeon
6. EL POBRE Y EL RICO
JOE RODRIGUEZ—Fuentes
7. SIN REMEDIO
LEONARDO PANIAGUA—Discolor
8. UNA VEZ YO TE QUISE
RAFAGA—Ortoma
9. DE QUE ME SIRVE
EVA TORRES—Audio Latino
10. ME LAS PAGARAS
LOUIE COLON—El Sonido

Los Angeles

By KWKW (HERNAN QUEZADA ESCANDON)

1. MIS OJOS TRISTES
JUAN GABRIEL—Pronto
2. VENGO A VERTE
MERCEDES CASTRO—Musart
3. QUIEN ES LA DAMA, QUE TE VI
ROSALBA—Melody
4. AMOR PARRANDERO
LOS MELODICOS—Discolando
5. VERTE UNA VEZ MAS
LUCIA MENDEZ—Arcano
6. EL GALLO NEGRO
VICENTE FERNANDEZ—CBS
7. TODO SIGUE IGUAL
VICTOR ITURBE—Atlas
8. SOY CELOSA
VERONICA CASTRO—Peerless
9. AMOR DE AMANTES
SANTIAGO—Pega
10. MARISELA
LOS TERRICOLAS—Discolando

Miami

By WQBA (MARIO RUIZ)

1. COMO TU
LUPITA D'ALESSIO
2. ME OLVIDE DE VIVIR
JULIO IGLESIAS
3. AMANTE AMIGO
ROCIO JURADO
4. CALLADOS
ANGELA CARRASCO
5. EL SOL SE FUE
ROBERTO JORDAN
6. TODO COMENZO
BETTY MISSIEGO
7. PORQUE HAS DICHO QUE ME AMAS
MARCO ANTONIO MUNIZ
8. YA NO TE QUIERO MAS
SOPHY
9. COMO PODRE OLVIDARTE
LOS TIGRES
10. ABRIGAME EN TU PIEL
MANOELLA TORRES

Mexico

By VILO ARIAS SILVA

1. MOTIVOS
JOSE DOMINGO—Melody
2. LO PASADO, PASADO
JOSE JOSE—Ariola
3. AMIGO
ESTUDIANTINA MIGUEL ANGEL—Musart
4. COMO TU
LUPITA D'ALESSIO—Orfeon
5. EL AMOR ESTA EN EL AIRE
ENRIQUE GUZMAN—Orfeon
6. NOCHES DE VERANO
ANGELICA MARIA Y RAUL VALE—
Melody
7. HOY TE VAS
JOSE BARETTE Y EL MIRAMAR—Accion
8. CALLADOS
ANGELA CARRASCO Y CAMILO SESTO—
Ariola
9. CAMAS SEPARADAS
YOLANDA DEL RIO—RCA
10. RECUERDO APAGADO
NAPOLEON—Cisne RAFF

Ventas (Sales)

Los Angeles

1. NO LASTIMES MAS
ROCIO DURCAL—Pronto
2. CELOS DE TI
LA MIGRA—Mar
3. LA DE LA MOCHILA AZUL
PEDRITO FERNANDEZ—Caytronics
4. MOTIVOS
JOSE DOMINGO—Pronto
5. EL GALLO NEGRO
VICENTE FERNANDEZ—Caytronics
6. SOY YO
LOS YONICS—Mercurio
7. MIS OJOS TRIESTES
JUAN GABRIEL—Pronto
8. VENGO A VERTE
MERCEDES CASTRO—Musart
9. MI ADIOS Y MI OLVIDO
SALVADOR'S—Arriba
10. UN DIA TU. UN DIA YO
JULIO IGLESIAS—Alhambra

San Antonio

1. CARINO SI TE VAS
PERLA DEL MAR—Joyey
2. NO LASTIMES MAS
ROCIO DURCAL—Pronto
3. OH, QUE GUSTO DE VOLVERTE A VER
RIGO TOVAR—Mericana
4. EL PORRO DE JAIME
CHALO CAMPOS—Latin
5. QUE ME LLEVE EL DIABLO
RAMON AYALA—Freddie
6. LA DE LA MOCHILA AZUL
PEDRITO FERNANDEZ—Caytronics
7. LOS MANDADOS
VICENTE FERNANDEZ—Caytronics
8. JURO QUE NUNCA VOLVERE
LUPITA D'ALESSIO—Orfeon
9. EL VIAJECITO
RENACIMIENTO—Ramex
10. COMO TU
LUPITA D'ALESSIO

Mexico

By VILO ARIAS SILVA

1. LO PASADO, PASADO
JOSE JOSE—Ariola
2. MOTIVOS
JOSE DOMINGO—Melody
3. AMIGO
ESTUDIANTINA MIGUEL ANGEL—Musart
4. COMO TU
LUPITA D'ALESSIO—Orfeon
5. CALLADOS
ANGELA CARRASCO Y CAMILO SESTO—
Ariola
6. NOCHE DE VERANO
ANGELICA MARIA Y RAUL VALE—
Melody
7. EL AMOR ESTA EN EL AIRE
ENRIQUE GUZMAN—Orfeon
8. CAMAS SEPARADAS
YOLANDA DEL RIO—RCA
9. TENGO SED
LUCIA MENDEZ—RCA
10. CENTINELA DE LA PLAZA DE ROMA
TEHUA—Polydor

Spain

By JOSE CLIMENT

1. ACORDES
PECOS—Epic
2. CALLADOS
ANGELA CARRASCO—Ariola
3. SALDRE A BUSCAR EL AMOR
MIGUEL GALLARDO—EMI
4. BESO A BESO . . . DULCEMENTE
PALOMA SAN BASILIO—Hispavox
5. TERCIOPELO Y FUEGO
FALCONS—Fonogram
6. LO SIENTO MI AMOR
ROCIO JURADO—RCA
7. VIVIR ASI ES MORIR DE AMOR
CAMILO SESTO—Ariola
8. SOLO PIENSO EN TI
VICTOR MANUEL—CBS
9. ROCK AND ROLL EN LA PLAZA DEL
PUEBLO
TEQUILA—Zafiro
10. VOY A PERDER LA CABEZA POR TU
AMOR
JOSE LUIS—RCA

Nuestro Rincon (Continued from page 50)

zada como corporación, no ha hecho nunca nada que sirva para algo y la de Puerto Rico, legalizada y con gran fuerza al principio, quedó como sombra paralítica de una palmera en una playa seca. He participado en muchísimas juntas, en todas partes de Estados Unidos, para proyectos tales como estos, y por la gran diferencia de mentalidades, culturas, conceptos, éticas y preparación educacional, nunca se ha podido lograr la más mínima unidad de criterios entre los señores de la industria latina en Estados Unidos, porque fallan en el principio elemental basado en la buena fe y la protección mutua de los intereses de todos. ¡Ahora no va a ser diferente!

Bueno, se nombraron representantes en casi una de las zonas latinas de Estados Unidos, que se ocuparán de organizar una ALARM Nacional, con núcleos en cada una de las zonas. Se depositaron como donación \$100.00 cada empresa (o promesa de hacerlo) para hacerle frente a los gastos originales, para reunirse dentro de tres meses y poner en activo una organización discográfica poderosa latina, lo cual es un hermoso sueño patético de un masturbado mental únicamente. En la grabación se insistía constantemente en lograr acuerdos básicos antes de reunirse con los personeros de RIAA. Al fin se concretó el sueño de verano de una ALARM existente. Y llegó la RIAA al otro día.

El abogado Yarnell conferenció sobre cómo proteger los intereses, de los piratas. Charla interesante, pero que ya todo el mundo conoce. El presidente dió la bienvenida y celebró el espíritu agresivo y dinámico de ALARM y sus miembros latinos y ofreció la mayor colaboración con ellos, para lograr los objetivos, por los cuales se gastó la reunión. Aclaró que ninguna Asociación puede formar parte de RIAA, a no ser individualmente cada uno de sus miembros y no como núcleo. Consideró que RIAA debía colaborar con ALARM, pero sugirió que siguieran luchando dentro de su "cosa latina." Los nort-

americanos nunca entienden nada de lo que pasa con los latinos, dentro de su propio país y les margina, por incompreensión y por apatía, a un problema que se torna cada vez más grave. La RIAA no iba a reaccionar diferente. Jos Cayre expresó que a su entendimiento el "negocio latino desaparecería en dos o tres años, de no lograrse unidad de propósitos entre todos los involucrados." Heinz Klincworth dijo que "Uds., antes que nada tienen que tener dinero, porque sin dinero no se mueve absolutamente nada." Que yo sepa, la industria latina en Estados Unidos, tiene de todo, menos dinero. Por otra parte, Memo Acosta de Gas y los amigos de Peerless ofrecieron artistas de sus repertorios, para formar una grabación, conjuntamente con la aportación de otros sellos mexicanos, para poner a la venta esta recopilación y con los dineros resultantes ayudar a los gastos de ALARM. ¿Y qué hubo de todos los otros intereses, que no son mexicanos y son representados en Estados Unidos? ¿A esos no les afecta la piratería acaso?

Yo creo que la industria latina de Estados Unidos tiene que integrarse a la RIAA individualmente y ya adentro, crear núcleos de trabajo, protesta y reclamo, con los cuales se puedan lograr objetivos, tales como la erradicación de la piratería del producto de sus miembros, sean latinos, anglos o asiáticos. Que para eso la industria latina también es norteamericana. ¿O es que no lo es acaso? . . . Como se puede estar en un país existiendo y no ser parte de él. Por otra parte, también serviría para lograr una verdadera representación general en el espectáculo anual de los Grammys, eliminación y erradicación de elementos bastardos, sean latinos o anglos, o de cualquier grupo étnico. Que la industria discográfica en Estados Unidos es una sola. ¿O es que la expresión latina es acaso marciana? . . . No, señores, vivimos dentro del monstruo y el único modo de lograr que defeque,

(Continued on page 52)

Col Promotes Garland

■ NEW YORK — Ed Hynes, vice president, national promotion, Columbia Records, has announced the appointment of Bob Garland to the position of regional promotion marketing manager, west coast, Columbia Records. He will be based in Los Angeles, and will report to Fred Humphrey, director, national promotion/albums, Columbia Records.

Prior to joining CBS, Garland worked for Almar Music in Denver. He then worked for Arista Records in Los Angeles, both in local and regional promotion spots. In April of 1977 he became the local promotion manager for Columbia Records in Los Angeles, a position he held until the current move.

HBO Ups Smith

■ NEW YORK — Ellen Smith has been promoted to the position of tour publicist at The Howard Bloom Organization, Ltd. Smith joined the firm in 1978 as an administrative assistant.

Children's Appeal

(Continued from page 12)

production.

Profits from this event, as well as funds received from participation fees, and souvenirs, which include cassettes of the high-points of the TV show, will all raise additional revenue for the City of Hope.

Album Analysis

(Continued from page 8)

showing extremely well in such markets as New York, Los Angeles, Memphis, Atlanta, Washington and midwestern cities.

The Jacksons (Epic), now at #34 bullet, has also been helped by a bulleting single; there are still some gaps in the activity on this record, but it is doing very well where reported. Also in the thirties, Salsoul's "Instant Funk" collection is now at #39 bullet.

In the forties, bullets include Anne Murray (Capitol) at #46, a record that continues to show more movement at racks than at retail. Elsewhere, George Benson (WB) enters the chart at #48 bullet.

McGuinn, Clark and Hillman (Capitol) moves this week to #56 bullet on the basis of growing retail response, which is particularly good in New York and L.A. Melissa Manchester (Arista), now at #59 bullet, took off at the retail level this week, with racks also improving.

The Village People (Casablanca) continue their hot streak this week. The group's "Cruisin'" lp is at #8, while their "Macho Man" album this week is bulleting at #60, largely on the basis

Singles Analysis

(Continued from page 8)

bullet at #43 on a move at WABC and other majors and George Harrison (Dark Horse) took the Chart's biggest jump, up 15 spots to #48 bullet on major adds. Instant Funk (Salsoul) #1 bullet BOS, got strong pop crossover activity for #49 bullet.

Significant Gains

Still making significant chart gains are: The Blues Brothers (Atlantic), last week's Chartmaker, picking up new adds for #57 bullet; Delegation (Shadybrook) #7 bullet BOS, #63 bullet; Farragher Bros. (Polydor) #66 bullet; Kim Carnes (EMI-America) re-gaining a bullet at #71 on new airplay; The Beach Boys (Caribou) #72 bullet, and BTO (Mercury) #76 bullet.

New On Chart

Also new on the chart this week are: Styx (A&M) with a double-sided add, #73 bullet; Peaches & Herb (Polydor), BOS Chartmaker at #53 bullet, on here at #74 bullet; England Dan & John Ford Coley (Big Tree) #75 bullet; Tycoon (Arista) #78 bullet; Bad Company (Swan Song) #81 bullet; The Marc Tanner Band (Elektra) #85 bullet; Ironhorse (Scotti Bros.) #87 bullet; Barbara Mandrell (MCA), #14 bullet country and picking up pop play for #88 bullet; Arpeggio (Polydor) #89 bullet and J. Geils (EMI-America) #97.

of rack action. The Little River Band (Harvest/Capitol) is also extremely hot, moving a remarkable 53 places to #63 bullet. Their "Lady" single, now at #11, continues to draw attention to the lp, which is strong at racks and coming on at retail. Also bulleting in the sixties are George Duke (Epic), at #65 with fine retail and one-stop action in Washington, N.Y., Arizona, Dallas and other locations; Lakeside (Solar), at #66 with excellent retail reports this week; and Sister Sledge (Cotillion), at #67 with growing retail action throughout the country.

In the seventies, Police (A&M) is bulleting at #73 with retail, while Herbie Mann (Atlantic) has a bullet at #76, also with retail strength. In the eighties, Herbie Hancock (Col) is showing movement similar to that of George Duke, moving to #83 bullet with excellent numbers in the northeast corridor in particular. In the nineties, Judy Collins (Elektra) moves a significant 39 spots to #92 bullet, followed by the Fabulous Poodles (Epic) at #93 bullet and Michael Franks (WB) at #95 bullet.

Nuestro Rincon

(Continued from page 51)

es pudriendo a golpes sus entrañas. Integremonos en RIAA y ya verán que el cuentecito de ALARM, fué producto de una ilusamente superflua mente veraniega . . . ¡Hasta pronto!

This past week at the Hotel El Tropicano in San Antonio, Texas, a meeting took place among members of the Latin record industry in the United States, Amprofon from Mexico, Emmac from Mexico and RIAA from the States, in an initiative taken by the International Federation of Record Producers, by putting pressure among the members of the Mexican industry, who in turn exercised their influences among certain members of the Latin industry in the United States and the Recording Industry Association of America (RIAA), to try to abolish completely the strong piracy of Latin recordings in the United States.

Those attending from the United States are listed in the Spanish part of this column. **Tony Moreno** of TH Records gave me a series of tapes with the recording of the event. It's nice to listen from afar to how people react when they get together to discuss anything of importance. From the tapes, I reached the conclusion that **Heinz Klincwort** of Peerless, Mexico, was the central figure who tried to gather associations from the recording industry in the United States, such as ALARM East, West and Puerto Rico, and convince them to get together and try to incorporate themselves or get help from RIAA in the States so that unitedly they could fight a battle to destroy the organization of pirates of Latin products in the United States.

In a meeting which took place a day prior to the get-together with personalities from RIAA, including **Stanley Gortikov**, president, and **Jules Yarnell**, legal advisor, it was made clear that ALARM is almost a fairy tale. I have participated in a lot of assemblies throughout the United States where projects similar to these were brought up but due to great differences in mentalities, cultures, concepts, ethics and educational preparations, they were never able to come to an agreement on the different criterias presented by the Latin industry in the United States because they failed in the elementary principle which is based on good faith and a mutual protection of everyone's interests.

Latin American Album Picks

(Continued from page 50)

ERNIE'S JOURNEY

ERNIE AGOSTO—Vaya JMW5 0698

Con grandes arreglistas a su favor, excelente labor de buenos músicos y coros, Ernie Agosto logra una soberbia grabación salsera. "Con los pies camino" (E. Agosto), "El Manicerito" (D. R.), "Candela Pa ti" (J. Sedeño) y "Ni pito ni flauta" (R. Rodríguez) entre otras.

■ With superb arrangements, musicians and chorus, Ernie Agosto offers an outstanding package of salsa.



CON MUCHO AMOR

WILKINS—Velvet PRS 8017

Grandes orquestaciones respaldan al puertorriqueño Wilkins en un bello repertorio de baladas románticas. Se destacan "Amigos míos me enamoré" (G.F. Pagliaro), "Como se puede querer tanto sin ser nada" (Wilkins), "Hasta tí llegaré" (F. Jaen) y "Como es duro trabajar" (Toquiño-Vinicius-Wilkins).

■ Superb orchestrations back the mellow voice of Puerto Rican singer Wilkins in a package of romantic ballads such as "Que será de mí mañana" (Manzano) and "Ella es como" (Wilkins).



ALBERT LOUIS HAMMOND

Caytronics CYS 1527.

Con arreglos de Richard Hewson, Tony Hymas y Daryl Runswick, Albert Louis Hammond interpreta aquí temas de corte muy popular con arreglos tropicaloides modernos. "Espinita" (J. Jimenez), "Solamente una vez" (A. Lara), "Volver" (Gardel-Lepera) y "Aunque me cuesta la vida" (L. Kalaff). Producido por Hammond y Oscar Gómez.

■ With arrangements by R. Hewson, T. Hymas and Daryl Runswick, Albert Louis Hammond performs standards with very commercial and modern arrangements. Spicy and danceable.



Record World Black Oriented Music

Soul Truth

By BASIL NIAS

NEW YORK—Personal Pick: "Reunited," **Peaches and Herb** (Polydor/M.V.P.). **Freddie Perren** has produced another monster on this talented duo, currently holding down the #1 album spot. This ballad is different from the disco success that they achieved with "Shake Your Groove Thing," but is strong enough to stand on its own.

International funk/rock group **Funkadelic** presented a petition to the United Nations General Assembly last week (March 1) to request that the United Nations recognize the "One Nation Under A Groove" as a "viable global force." The petition was presented to **Jack Ling**, worldwide director of information for UNICEF. The song, "One Nation Under A Groove," will be donated to the Music For UNICEF Program in recognition of the International Year of the Child.

The second annual R&B Awards show, produced by Daadi Maa Productions and syndicated by Syndicast Services, Inc., will be televised on a national basis beginning March 16, 1979. The award winners were selected from RW's black oriented charts for 1978. For more information on this show, see story elsewhere in this issue.

The National Father's Day Committee has chosen Motown's smash success "Pops, We Love You" as the Father's Day Song Of The Year. The song features superstars **Diana Ross**, **Stevie Wonder**, **Marvin Gaye** and **Smokey Robinson**.

Bernard Edwards and **Nile Rogers** of **Chic**, who are hot on the charts with their own album and the **Sister Sledge** album, have been contracted and **Mtume** ("The Closer I Get To You") are busy producing **Stephanie Mills** and a debut solo album by **Rena Scott**.

Patrick Adams and **Kenny Morris** have produced the smash albums by **Musique**, **Herbie Mann** and **Narada Michael Walden**, have just finished a new album by the **Kay Gees**, and are set to enter the studio with **Eddie Kendricks**. **Jimmy Simpson**, who co-produced the debut album by **GO** with **Beau Ray Flemming**, is near completion on **Candi Staton** and **Deodato**.

Dennis Gordon has been appointed to the position of national director of promotions for Prelude Records. Previous to this, Gordon has worked in the promotion depts. of ABC and 20th Century.

The Detroit-based group **Brainstorm** (Tabu) has a sensational single that will hit the market in the very near future. The song is entitled "Hot For You," and it is just that. This should finally establish this group as the superstars that they are. Also look out for a solo album by **Richard Tee** (Tappan Zee) that should be a delight to all of his fans from **Stuff**. Speaking of **Stuff**, their new album, "Stuff It" (Warner Bros.), has just been released and contains a funk/jazz version of "Mighty Love." Two very interesting contemporary gospel albums have just been released on ALA Records: "God Is Big Enough" by **The Family Tree** and "Praise Him" by the **Julius Brockington Ensemble**.

(Continued on page 56)

Caldwell To Marx Mgmt.



Henry Stone, president of TK Productions, has announced the management signing of TK/Clouds recording artist Bobby Caldwell to Henry Marx Management. Pictured from left: Henry Marx, Bobby Caldwell and Henry Stone.

Black Oriented Album Chart

MARCH 17, 1979

- 2 HOT!**
PEACHES & HERB/Polydor/MVP PD 1 6172
- BUSTIN' OUT OF L SEVEN**
RICK JAMES/Gordy G7 984R1 (Motown)
- LOVE TRACKS**
GLORIA GAYNOR/Polydor PD 1 6184
- C'EST CHIC**
CHIC/Atlantic SD 19209
- DESTINY**
JACKSONS/Epic JB 35552
- HERE, MY DEAR**
MARVIN GAYE/Tamla T 364 LP2 (Motown)
- INSTANT FUNK**
Salsoul SA 8513 (RCA)
- BUSTIN' LOOSE**
CHUCK BROWN AND THE SOUL SEARCHERS/Source SOR 3076 (MCA)
- SPIRITS HAVING FLOWN**
BEE GEES/RSO RS 1 3041
- MOTOR BOOTY AFFAIR**
PARLIAMENT/Casablanca NBLP 7125
- CROSSWINDS**
PEABO BRYSON/Capitol ST 11875
- SHOT OF LOVE**
LAKESIDE/Solar BXL1 2937 (RCA)
- THE BEST OF EARTH, WIND & FIRE, VOL. I**
ARC/Columbia FC 35647
- MADAM BUTTERFLY**
TAVARES/Capitol SW 11874
- ENERGY**
POINTER SISTERS/Planet P1 (Elektra/Asylum)
- LIVIN' INSIDE YOUR LOVE**
GEORGE BENSON/Warner Bros. 2BSK 3277
- WE ARE FAMILY**
SISTER SLEDGE/Cotillion SD 5209 (Atl)
- NUMBERS**
RUFUS/MCA AA 1098
- "WANTED" RICHARD PRYOR LIVE IN CONCERT**
Warner Bros. 2BSK 3264
- SOMEWHERE IN MY LIFETIME**
PHYLLIS HYMAN/Arista AB 4602
- BLONDES HAVE MORE FUN**
ROD STEWART/Warner Bros. BSK 3261
- LIVE AND MORE**
DONNA SUMMER/Casablanca NBLP 7119
- KNOCK ON WOOD**
AMII STEWART/Ariola SW 50054
- CUT LOOSE**
HAMILTON BOHANNON/Mercury SRM 1 3762
- BELL & JAMES**
A&W SP 4728
- ANGIE**
ANGELA BOFILL/Arista GRP GRP 5000
- CRUISIN'**
VILLAGE PEOPLE/Casablanca NBLP 7118
- JOURNEY TO ADDIS**
THIRD WORLD/Island ILPS 9554 (WB)
- BOBBY CALDWELL**
Clouds 8804 (TK)
- CHERYL LYNN**
Columbia JC 35486
- FOLLOW THE RAINBOW**
GEORGE DUKE/Epic JE 35701
- PROMISE OF LOVE**
DELEGATION/Shadybrook SB 010 (Janus/GRT)
- YOU FOOLED ME**
GREY & HANKS/RCA AFL1 3069
- FEETS DON'T FAIL ME NOW**
HERBIE HANCOCK/Columbia JC 35764
- PATRICE**
PATRICE RUSHEN/Elektra 6E 160
- AWAKENING**
NARADA MICHAEL WALDEN/Atlantic SD 19222
- IT'S ALRIGHT WITH ME**
PATTI LABELLE/Epic JE 35772
- 'BOUT LOVE**
BILL WITHERS/Columbia JC 35596
- THE MAN**
BARRY WHITE/20th Century Fox T 571 (RCA)
- T-CONNECTION**
Dash 30009 (TK)

PICKS OF THE WEEK

IT'S ALRIGHT WITH ME

PATTI LABELLE—Epic JE 35772



This is without a doubt Patti's best solo album to date. The collaboration of Ms. LaBelle and producer Skip Scarborough is a wonder to behold. Patti seems to take to Skip's tunes like a duck to water. The exposure that she received from last year's tour with Richard Pryor exposed her to a whole new audience. Look out for "Deliver The Funk."

STICKY FINGERS

Prelude PRL12164



This company has had great success in the disco marketplace and this should be no exception. The tracks are extremely hot, and are already beginning to make great headway in the disco circuit. The album was recorded in Canada but it was mixed at Sigma Sound in N.Y. by Andy Abrams, one of the hottest engineers in the business.

DISCO NIGHTS

GQ—Arista AB4225



This is going to be one of the hottest records of the year. The single is skyrocketing up the charts and I would have to rate the single in the second half of the album. This multi-talented group was produced by Jimmy Simpson and Beau Ray Fleming and the collaboration is a monster. Look out for "Wonderful," "Reality" and "Happy Feeling" all originals.

MORNING DANCE

SPYRO-GYRA—Infinity INF9004



This group was the fusion success of the year last season. They have followed up their successful debut album with one that is even better. The album is alive with vibrant melodies and rhythms that can mellow you out or take you racing through a tropical forest, lush and sensuous. This could be the hottest record yet for this fledgling company.



Record World Black Oriented Singles

MARCH 17, 1979

| TITLE, ARTIST, Label, Number, (Distributing Label) | MAR. 17 | MAR. 10 | WKS. ON CHART |
|-----------------------------------------------------------------------------------------------|---------|---------|---------------|
| 1 4 I GOT MY MIND MADE UP (YOU CAN GET IT GIRL) INSTANT FUNK Salsoul 2073 (RCA) | | | 12 |
| 2 1 DA YA THINK I'M SEXY? ROD STEWART/Warner Bros. 8724 | | | 8 |
| 3 5 I WILL SURVIVE GLORIA GAYNOR/Polydor 14508 | | | 9 |
| 4 2 BUSTIN' LOOSE CHUCK BROWN & THE SOUL SEARCHERS/Source 40967 (MCA) | | | 14 |
| 5 3 SHAKE YOUR GROOVE THING PEACHES & HERB/Polydor/MVP 14514 | | | 19 |
| 6 11 HE'S THE GREATEST DANCER SISTER SLEDGE/Cotillion 44245 (Atl) | | | 9 |
| 7 10 OH HONEY DELEGATION/Shadybrook 1048 (Janus GRT) | | | 12 |
| 8 17 SHAKE YOUR BODY (DOWN TO THE GROUND) JACKSONS/Epic 8 50656 | | | 9 |
| 9 8 LIVIN' IT UP (FRIDAY NIGHT) BELL & JAMES/A&M 2069 | | | 19 |
| 10 15 HEAVEN KNOWS DONNA SUMMER WITH BROOKLYN DREAMS/Casablanca 959 | | | 9 |
| 11 6 NEVER HAD A LOVE LIKE THIS BEFORE TAVARES/Capitol 4568 | | | 16 |
| 12 12 FIRE POINTER SISTERS/Planet 45901 (Elektra/Asylum) | | | 10 |
| 13 7 IT'S ALL THE WAY LIVE LAKESIDE/Solar 11380 (RCA) | | | 15 |
| 14 18 DANCIN' GREY & HANKS/RCA 11460 | | | 9 |
| 15 9 I'M SO INTO YOU PEABO BRYSON/Capitol 4656 | | | 17 |
| 16 20 I WANT YOUR LOVE CHIC/Atlantic 3557 | | | 6 |
| 17 21 DISCO NIGHTS (ROCK FREAK) G.Q./Arista 0388 | | | 6 |
| 18 25 KNOCK ON WOOD AMII STEWART/Ariola 7736 | | | 6 |
| 19 16 CONTACT EDWIN STARR/20th Century Fox 2396 (RCA) | | | 10 |
| 20 13 LE FREAK CHIC/Atlantic 3519 | | | 22 |
| 21 14 AQUA BOOGIE PARLIAMENT/Casablanca 950 | | | 16 |
| 22 19 GET DOWN GENE CHANDLER/20th Century Fox/Chi-Sound 2386 (RCA) | | | 21 |
| 23 22 I DON'T KNOW IF IT'S RIGHT EVELYN "CHAMPAGNE" KING/RCA 11386 | | | 20 |
| 24 23 SOMEWHERE IN MY LIFETIME PHYLLIS HYMAN/Arista 0380 | | | 12 |
| 25 27 KEEP ON DANCIN' GARY'S GANG/Columbia 3 10884 | | | 9 |
| 26 26 KEEP IT TOGETHER (DECLARATION OF LOVE) RUFUS/MCA 12444 | | | 7 |
| 27 37 LOVE BALLAD GEORGE BENSON/Warner Bros. 8759 | | | 3 |
| 28 30 DON'T IT MAKE IT BETTER BILL WITHERS/Columbia 3 10892 | | | 7 |
| 29 33 I DON'T WANT NOBODY ELSE (TO DANCE WITH YOU) NARADA MICHAEL WALDEN/Atlantic 3541 | | | 5 |
| 30 31 A FUNKY SPACE REINCARNATION MARVIN GAYE/Tamla 54298 (Motown) | | | 7 |
| 31 36 IT MUST BE LOVE ALTON McCLAIN & DESTINY/Polydor 14532 | | | 6 |
| 32 29 TOO MUCH HEAVEN BEE GEES/RSO 913 | | | 16 |
| 33 39 HOT NUMBER FOXY/Dash 5050 (TK) | | | 4 |
| 34 24 HANG IT UP PATRICE RUSHEN/Elektra 45549 | | | 13 |
| 35 32 WHAT YOU WON'T DO FOR LOVE BOBBY CALDWELL/Clouds 11 (TK) | | | 21 |

| | | | |
|---------------------------------------------------------------------------|--|--|----|
| 36 28 NOW THAT WE FOUND LOVE THIRD WORLD/Island 8663 (WB) | | | 20 |
| 37 40 I WANNA WRITE YOU A LOVE SONG DAVID OLIVER/Mercury 74043 | | | 5 |
| 38 35 WHAT'S YOUR SIGN GIRL? MR. DANNY PEARSON/Unlimited Gold 14000 (CBS) | | | 13 |
| 39 41 FREAK THE FREAK THE FUNK (ROCK) FATBACK BAND/Spring 191 (Polydor) | | | 6 |
| 40 38 HAVEN'T STOPPED DANCING YET GONZALEZ/Capitol 4674 | | | 7 |
| 41 44 SAY THAT YOU WILL GEORGE DUKE/Epic 8 50660 | | | 6 |
| 42 45 (YOU BRING OUT) THE BEST IN ME DELLS/MCA 12440 | | | 5 |
| 43 43 I WANNA BE CLOSER SWITCH/Gordy 7163 (Motown) | | | 8 |
| 44 57 IN THE MOOD TYRONE DAVIS/Columbia 3 10904 | | | 3 |
| 45 53 LOVE AND DESIRE ARPEGGIO/Polydor 14535 | | | 4 |
| 46 52 TRAGEDY BEE GEES/RSO 918 | | | 3 |
| 47 55 BOOGIE TOWN FLB/Fantasy-WMOT 849 | | | 4 |
| 48 51 SOUVENIRS VOYAGE/Marlin 3330 (TK) | | | 4 |
| 49 56 HIGH ON YOUR LOVE SUITE RICK JAMES/Gordy 7164 (Motown) | | | 3 |
| 50 60 STAND BY NATALIE COLE/Capitol 4960 | | | 2 |
| 51 54 CAPTAIN BOOGIE WARDELL PIPER/Midsong Intl. 1001 | | | 4 |
| 52 62 STAR LOVE CHERYL LYNN/Columbia 3 10907 | | | 2 |

CHARTMAKER OF THE WEEK

| | | | |
|--------------------------------------------------------------------------------|--|--|----|
| 53 — REUNITED PEACHES & HERB Polydor/MVP 14547 | | | 1 |
| 54 34 AT MIDNIGHT T-CONNECTION/Dash 5048 (TK) | | | 9 |
| 55 49 LIFE IS A DANCE CHAKA KHAN/Warner Bros. 8740 | | | 5 |
| 56 59 DON'T YOU WANNA MAKE LOVE SHOTGUN/MCA 12452 | | | 4 |
| 57 63 SHINE BAR-KAYS/Mercury 74048 | | | 2 |
| 58 64 FEEL THAT YOU'RE FEELIN' MAZE/Capitol 4686 | | | 2 |
| 59 — DANCE LADY DANCE CROWN HEIGHTS AFFAIR/De-Lite 912 (Mercury) | | | 1 |
| 60 66 TAKE ME HOME CHER/Casablanca 965 | | | 2 |
| 61 67 SATURDAY NIGHT, SUNDAY MORNING THELMA HOUSTON/Tamla 5429 (Motown) | | | 2 |
| 62 68 BRIGHTER DAYS VERNON BURCH/Chocolate City 017 (Casablanca) | | | 2 |
| 63 — IT'S ALRIGHT WITH ME PATTI LABELLE/Epic 8 50659 | | | 1 |
| 64 42 POPS, WE LOVE YOU ROSS, GAYE, ROBINSON & WONDER/Motown 1455 | | | 9 |
| 65 65 CHOLLY (FUNK GETTING READY TO ROLL) FUNKADELIC/Warner Bros. 8735 | | | 3 |
| 66 — YOU CAN'T CHANGE THAT RAYDIO/Arista 0399 | | | 1 |
| 67 — I BELONG TO YOU THE RANCE ALLEN GROUP/Stax 3217 (Fantasy) | | | 1 |
| 68 72 (EVERYBODY) GET DANCIN' BOMBERS/West End 1215 | | | 2 |
| 69 — WOMAN IN LOVE THREE DEGREES/Ariola 7742 | | | 1 |
| 70 70 IF THERE'S LOVE AMANT/Marlin 332 (TK) | | | 4 |
| 71 46 GOT TO BE REAL CHERYL LYNN/Columbia 3 10808 | | | 26 |
| 72 47 YMCA VILLAGE PEOPLE/Casablanca 945 | | | 19 |
| 73 58 HOLY GHOST BAR-KAYS/Stax 3216 (Fantasy) | | | 17 |
| 74 48 YOU CAN'T WIN MICHAEL JACKSON/Epic 8 50654 | | | 8 |
| 75 75 TURN ME UP KEITH BARROW/Columbia 3 10901 | | | 5 |

POLYDOR INCORPORATED
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SP 192
"NEVER CHANGE LOVERS IN THE MIDDLE OF THE NIGHT." ADVICE FROM THE EXPERT, MILLIE JACKSON. The new single from her forthcoming album, "A Moment's Pleasure." SP-16722
On Spring Records and Tapes.



Cover Story:

Gloria Gaynor Survives . . . and Thrives

By BRIAN CHIN

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

Undoubtedly, *I Will Survive* is a landmark in three careers: Gaynor's as well as those of Freddie Perren and Dino Fekaris. In Feb-

ruary of 1978, Perren signed Fekaris to his three-year-old Grand Slam Production, as a producer and singer. Both had shared tenure at Motown as staff producers and writers. At the same time, Polydor Records had been approaching Perren with the suggestion that he produce Gaynor, but

R&B Awards TVer

(Continued from page 6)

Rushen, Bobby Womack, Jimmy "Bo" Horne, Ron Townsend, Lonnie Smith and Dee Dee Bridgewater.

The special will be aired both in prime time and late night spots, and will be staggered through the months of March and April. At press time, the ABC affiliates in New York and Los Angeles had just agreed to syndicate the program in those markets.

other commitments forced its shelving. In August last year, Gaynor visited Perren in the studio with a project in mind: a cover version of the worldwide hit, *Substitute*. When he suggested Fekaris as a possible producer, Perren says, Gaynor and Polydor "stuck their necks out" to go with him. "I was thrilled," recalls Perren; "I know what he can do, but in this business you have to prove it with a hit record." The version of *Substitute* turned out to be less than a hit, but the "B" side, to which Fekaris applied similar "meticulous care," began to break out from New York's Studio 54, with the personal interest of deejay Richie Kaczor, as east coast radio and clubs followed closely.

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

Fekaris

Is *Survive* necessarily a woman's song? Fekaris, who wrote lyrics in the direction of the drama that Perren's music suggested, reflects that personally, "last year was sort of a comeback for me . . . I was thinking of survival and I ex-

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

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

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

Disco File

(Continued from page 20)

Now" is just as good a possibility with the same unusual touches of arrangement and an almost lazy rhythm. It turns out to be convenient that one may speed up the cut without noticeable further distortion of the already strange vocals and strings. (Free's original version should be a staple with mobile jocks who may find themselves obliged to include a straight rock number or two—it was one of the first of the bass vamp songs and fits in rather well with slower R&B.)

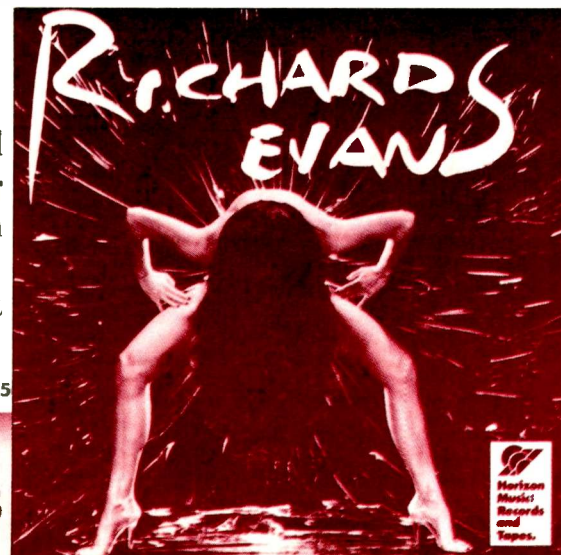
I've been meaning for a while to mention some of the recent offerings from *Disconet*, Mike Wilkinson's pre-mix programming supplement. Aside from getting out a significant number of tracks before official label release, a couple of special edits are especially noteworthy. **Bob Viteritti**, of San Francisco's Trocadero Transfer, molded *Sylvester's* "You Make Me Feel (Mighty Real)" and "Dance (Disco Heat)" into a thirteen-minute medley that took advantage of "(Disco Heat)"'s false endings to insert flashes of numerous other hits; wisely, "(Mighty Real)" was left intact to conclude the track. **John Benitez**, of New York's Heat, created a startling and hysterically funny medley of *Musique's* "In the Bush" and *Montreal Sound's* "Music" which included a bit of an Alka Seltzer commercial and a loop that deserves the status of a legend: repeating the scream following the midtrack mixdown on *Francois K.'s* original remix (do you follow?), birdcalls and talking drum were overdubbed in a delightfully apt moment of humor. There will be continuing debate over the implications of offering subscription music programming, but the "Dance and Feel" and "In the Bush" medleys are perfect combinations of flash, creativity, and with that merit praise in any case.

AT LAST, RICHARD EVANS TAKES CENTER STAGE.

He's co-produced three platinum albums for Natalie Cole, the current gold one for Peabo Bryson, and worked with people like Ramsey Lewis, John Klemmer, and Jerry Butler.

Now, with 15 voices, 13 horns, 12 strings, and a very tight rhythm section, Richard **"RICHARD EVANS"** Evans does it for himself. SP 735

HIS SOULFUL SOLO DEBUT ON HORIZON RECORDS & TAPES
Produced by Richard Evans ©1979 A&M Records, Inc. All Rights Reserved.



Record World Jazz

By ROBERT PALMER

■ **Irakere**, the Cuban group signed last year by Columbia Records, recorded its new album, "Irakere," live at the Montreux and Newport-New York Jazz Festivals. If the album proves anything, it's that jazz is truly an international language and can be spoken with any number of regional accents. Irakere's music is very Cuban and, because African roots are still so close to the surface in Cuba, very African. The music's rhythmic underpinnings are basically Yoruba in derivation, and the use the band makes of African chants and percussion instruments is also striking. But Irakere is also a blowing band with three exceptional soloists in trumpeter Arturo Sandoval, alto saxophonist Paquito D'Rivera, and, especially, pianist, composer and arranger Chucho Valdes. The group's and the album's tour-de-force is Valdes' "The Black Mass," a 17½-minute kaleidoscope of old and new ideas that includes pure African percussion, solo piano with classical overtones, a Mingus-like feature section for D'Rivera's saxophone, call-and-response singing, and some rock guitar from Carlos Emilio Morales. Ambitious stuff, and perhaps more importantly, Irakere cooks its head off.

Coltrane freaks, and they are legion, will find the new ABC/Impulse release "The Mastery of John Coltrane Vol. IV: Trane's Modes" particularly exciting. It includes three more sides of music from the celebrated Village Vanguard sessions of late 1961, most of them featuring solos by **Eric Dolphy** that match Coltrane's in terms of both invention and energy. The fourth side is derived from the "Africa/Brass" sessions and features a composition never heard before, "The Damned Don't Cry" by the late **Cal Massey**. Coltrane is heard on both tenor and soprano, the writing is complex and adventuresome, and the late **Booker Little** takes the lead on part of the melody. This album is not to be missed. Now when are we going to get a legitimate reissue of the remarkable performances Coltrane's quintet, with Dolphy, cut in Europe after their Vanguard engagement? The bootlegs released a few years ago on the Historical Productions label of Holland were pressed in small quantities and are now impossible to find; the music was

some of the best of Coltrane's and Dolphy's careers, and the recording balance and clarity were much superior to what one hears on the new Impulse album. One wonders who is in possession of the original tapes, which came from radio broadcasts; certainly the music deserves to be heard.

It seems that in our enthusiasm for **Arthur Blythe's** Columbia album "Lenox Avenue Breakdown" we jumped the gun a few weeks ago. Columbia reports that it will not be out until late March. It's worth waiting for . . . Another upcoming goodie, due to be released around the same time, is **McCoy Tyner's** latest Milestone date, "Together." This one is special. Joining the pianist are **Freddie Hubbard**, **Hubert Laws**, **Bennie Maupin**, **Bobby Hutcherson**, **Stanley Clarke**, **Jack DeJohnette**, and **Bill Summers**, making a very heavy octet. Laws, DeJohnette, Hubbard and Hutcherson each contributed a tune to the date and there are two by Tyner, including "Nubia," which was introduced on the Milestone Jazzstars tour. In all, this is one of Tyner's strongest recordings, and a rare example of an all-star personnel working together toward a common goal.

New releases from ECM include "December Poems," a striking almost-solo album by bassist **Gary Peacock** with saxophones on two cuts by **Jan Garbarek**; "Terje Rypdal/Miroslav Vitous/Jack DeJohnette," featuring sensitive trio playing; and "Dawn" by the two-mallet group **Double Image** . . . It's been out some time, but I just received a copy of "Kundalini" on the Improvising Artists Inc. label, by clarinetist **Perry Robinson** with percussionists **Badal Roy** and **Nana Vasconcelos**. It's an excellent lp, featuring some unbelievable work on the unjustly neglected clarinet from Robinson.

"Moon and Mind," the last of the group **Oregon's** albums on Vanguard since they are now with Elektra, is a series of duets between various members of the quartet . . . **Lee Konitz** works in an exposed trio setting on "Oleo," new in the Giants of Jazz series from Sonet, and he turns in some very strong work. The accompanists are pianist **Dick Katz** and bassist **Wilbur Little** . . . The Musicworks label (Box 421, Andover, N.J. 07821) has released an unusual album by the Japanese jazz poetess **Kazuko Shiraishi**, featuring the sympathetic backup of **Sam Rivers**, **Buster Williams**, **Abdul Wadud** and **Andrei Srobert** . . . Drummer **Jerry Granelli's** new album "Visions," a thoughtful date with some relatively unknown but extremely competent sidemen and the use of unusual instruments like peddle steel guitar, cello, and amplified bass clarinet, is available on Excalibur Records, 1135 Pearl Street, Boulder, Colorado 80302 . . . Discovery/Trend Records' latest releases are "Chicago Jazz" by trumpeter **Ray Linn**, recorded for Trend via the Direct-to-Disc process; and, on Discovery, "With All My Love" by the **Bruce Cameron** jazz ensemble and "In the Blue of the Evening" by vocalist **David Allyn**, with orchestra arranged and conducted by **Johnny Mandel** . . . New from the Pacific Arts label is "New Moon in Zytron" by the west coast drummer **James Zitto** with **Dave Liebman** on tenor saxophone.

The Jazz LP Chart

MARCH 17, 1979

- | | |
|-----------------------------------------------------------------------------------|--------------------------------------------------------------------------------------|
| 1. CARMEL JOE SAMPLE/MCA AA 1126 | 20. ME, MYSELF AN EYE CHARLES MINGUS/Atlantic SD 8803 |
| 2. TOUCH DOWN BOB JAMES/Columbia/Tappan Zee JZ 35594 | 21. SPACE GEORGE BENSON/CTI 7085 |
| 3. PATRICE PATRICE RUSHEN/Elektra 6E 160 | 22. MR. GONE WEATHER REPORT/ARC/Columbia JC 35358 |
| 4. ANGIE ANGELA BOFILL/Arista GRP GRP 5000 | 23. INTIMATE STRANGERS TOM SCOTT/Columbia JC 35557 |
| 5. REED SEED GROVER WASHINGTON, JR./Motown M7 910R1 | 24. JUNGLE FEVER NEIL LARSEN/Horizon SP 733 (A&M) |
| 6. EXOTIC MYSTERIES LONNIE LISTON SMITH/Columbia JC 35654 | 25. LIVE RETURN TO FOREVER/Columbia JC 35281 |
| 7. MILESTONE JAZZ STARS IN CONCERT Milestone M 55006 (Fantasy) | 26. LEGENDS DAVE VALENTIN/Arista GRP GRP 5001 |
| 8. FLAME RONNIE LAWS/United Artists UA LA 881 H | 27. THE INSIDE STORY ROBBEN FORD/Elektra 6E 169 |
| 9. CHILDREN OF SANCHEZ CHUCK MANGIONE/A&M SP 6700 | 28. RED HOT MONGO SANTAMARIA/Columbia JC 35696 |
| 10. PAT METHENY GROUP ECM 1 1114 (WB) | 29. FEELS SO GOOD CHUCK MANGIONE/A&M SP 4658 |
| 11. SUPER MANN HERBIE MANN/Atlantic SD 19221 | 30. SECRET AGENT CHICK COREA/Polydor PD 1 6176 |
| 12. FOLLOW THE RAINBOW GEORGE DUKE/Epic JE 35701 | 31. COSMIC MESSENGER JEAN-LUC PONTY/Atlantic SD 19189 |
| 13. FEETS DON'T FAIL ME NOW HERBIE HANCOCK/Columbia JC 35764 | 32. STEP INTO OUR LIFE ROY AYERS/WAYNE HENDERSON/ Polydor PD 1 6179 |
| 14. LIVIN' INSIDE YOUR LOVE GEORGE BENSON/Warner Bros. 2BSK 3277 | 33. SOFT SPACE THE JEFF LORBER FUSION/Inner City IC 1056 |
| 15. TIGER IN THE RAIN MICHAEL FRANKS/Warner Bros. BSK 3294 | 34. MIND MAGIC DAVID OLIVER/Mercury SRM 1 3747 |
| 16. ALL FLY HOME AL JARREAU/Warner Bros. BSK 3229 | 35. WEAVINGS CHARLES LLOYD/Pacific Arts PAC7 123 |
| 17. AWAKENING NARADA MICHAEL WALDEN/Atlantic SD 19222 | 36. LIGHT THE LIGHT SEAWIND/Horizon SP 734 (A&M) |
| 18. WE ALL HAVE A STAR WILTON FELDER/MCA AA 1109 | 37. THE GIFTED ONES COUNT BASIE & DIZZY GILLESPIE/ Pablo 2310 833 (RCA) |
| 19. AN EVENING WITH HERBIE HANCOCK & CHICK COREA Columbia PC2 35663 | 38. SECRETS GIL SCOTT-HERON & BRIAN JACKSON/ Arista AB 4189 |
| | 39. ANIMATION CEDAR WALTON/Columbia JC 35572 |
| | 40. JOURNEY TO DAWN MILTON NASCIMENTO/A&M SP 4719 |

Soul Truth

(Continued from page 53)

WAX TO WATCH

POWERHOUSE PROGRAMMERS PICK: "Good Good Feelin'" **War** (MCA). This record feels too good to be held down. War is back and rockin' with the beat. Look for a simultaneous breakout on this one. "In The Navy," **Village People** (Casablanca). This group of macho men have been drafted from the YMCA to the Navy and the result is the same: a smash hit that will be a big hit.

"Everything is Great," **Inner Circle** (Island). This is a little more Americanized than **Third World** but should have the same effect.

E/A Signs Grover Washington



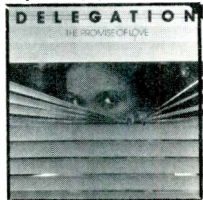
Elektra/Asylum Records has signed to its jazz/fusion division Grover Washington Jr., whose first E/A album "Paradise" is set for an early April release. Pictured from left: Murry Swartz and Larry Magid of Great Eastern Management; Joe Smith, E/A chairman; Grover Washington Jr.; Don Mizell, E/A Jazz/Fusion general manager and Lloyd Remick, Washington's attorney.

Album Picks

(Continued from page 24)

THE PROMISE OF LOVE

DELEGATION—Shadybrook SB 010
(Janus) (7.98)



With the single, "Oh Honey," already bulleting into the top 10 on the BOS chart, this album shows that Delegation has many more successes in store for them. Their soulful blend of English funk and r&b is right for dancing or listening or whatever.

WITCH QUEEN

Roadshow BXL1-3312 (RCA) (7.98)

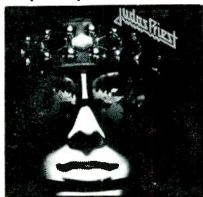


The disco production team of Peter Alves and Gino Soccio has combined with the Muscle Shoals

Swampers for these two extended medleys that include "All Right Now," "Witch Queen" and "Bang A Gong." This unusual pairing is already enjoying some success on the disco level.

HELL BENT FOR LEATHER

JUDAS PRIEST—Columbia JC 35706
(7.98)



The Priest's brand of heavy metal rock has been virtually overlooked by many in this country but if their success in Europe and Japan is any indication, this is the album that will bring them prominence.

DANCING AND SINGING FOR YOU

STARFIRE—Dynamic Artists DA 1002
(7.98)



These five talented musicians have crafted an album that is divided into two moods.

Side one contains four fast paced numbers made for dancing and side two is comprised of four love songs that are perfect for just listening.

LE JAZZ GRAND

MICHEL LEGRAND & CO.—
Cannon G-786 (7.98)



A side of big band music led by Legrand and a side of a small group with Legrand on piano and

Gerry Mulligan on baritone sax marks the debut for the new label. Legrand's expertise as a composer and arranger helps to make this a successful fusion of jazz and classical styles.

Gordon at the Lone Star



RCA Records artist Robert Gordon's new single, the Conway Twitty tune "It's Only Make Believe," is getting lots of notice from country radio stations, including New York's WHN, who recently broadcast a live Gordon performance from New York's Lone Star Cafe. WHN's show was part of a midnight broadcast series that has also included Carl Perkins, Doug Sahm and the Flying Burrito Brothers. Pictured backstage at the Lone Star are (from left): Dee Pienack, field promotion representative for RCA Records; Robert Gordon; Ed Salamon, program director of WHN; Laurie Spoon, promotion person for Champion Entertainment; and Joshua Blardo, director of national albums promotion for RCA Records.

Retail Training Program

(Continued from page 6)

tions planning directory (compiled and edited by RB's Ralph King and Melina Clark) is "only part of the training we use. Since our turnover has slowed down and our store growth has also slowed, the training relies on the buddy system, where one employee works with another." He added that "while there was a rapid rate of growth, the job was for filling needs, filling holes. Now it is trying to determine those needs before they become critical. Our managers start as sales people, as we feel there is a need to understand the store before you can be in management of the company."

Peter Schliwen, principal of Record Revolution (2 stores), has had a training system for over six years that introduces new employees in the basics of working in retail sales. They are trained in various areas, and once an employee knows the basics, he is reviewed by the managers as to "their particular potential area" of specialization. There is a bi-annual questionnaire each employee fills out which probes "current product, basically what's happening... his awareness. This is also done when he starts out in the job."

Music Plus' (18 stores) Lou Fogelman, president, said that "every year our training program becomes more formalized, more structured. We have seminars held for the management staff every other week for approximately three hours each, there is, of course, on-the-job training, and we try to teach our people how to become sales people. The seminars cover everything from operations, to selling and merchandising and on and on." He

added, "We are also looking to participate in the campus recruiting program."

"It is so important to learn the philosophies of management," said Neil Heiman, senior executive vice-president of Peaches (36 stores). "The mechanics are the same anywhere—We look for people with talent and then give them the tools." Training their employees through use of company manuals by managers, Heiman stressed that "we encourage our people to go to seminars, lectures, schooling which will benefit their jobs."

Everybody's

Michael Reff, vice president of Everybody's (6 stores) said they are "in the process of developing a training manual for all employees. That annual will be for all employees from sales personnel to managers. The managers will assume the responsibility for training the sales people. The new program will last about one month." At present, Everybody's works or an evaluation system which determines each month the best employee, best manager, and best store, as well as individual evaluations for sales people every two months."

David Deines, operations manager for Eucalyptus Records (13 stores) stresses "the delegation of responsibility for personnel from merchandising, product flow to peer training for the floor level. Our training was developed through blood, sweat and tears. Over the past eight or nine years we have learned from our mistakes, learned the areas to focus in on and developed them in-house." When questioned about outside training, Deines said "We would like more of it happening."

MCA Absorbs ABC

(Continued from page 40)

didn't call me up to get me over, they came to me to tell me they were really excited about working with us."

One ABC act said to be less enthusiastic was Tom Petty and The Heartbreakers, pacted to the label via Shelter Records, which earlier had a distribution pact with MCA. Although Look-out Management principals, which manage the act, were unavailable for comment at press time, Petty was widely rumored to be mulling possible deals with new labels. But at least one industry observer asserted that Petty's grievances might go beyond the actual takeover.

Anchor Records, the U.K. label set up in 1974 by ABC and Ian Ralfini, also closed its doors last week, giving "redundancy notices" to all of its small staff. Whether the Anchor line would be distributed through MCA or independent means was not clear last week.

Anchor staffers were expecting ABC International VP Jay Morganstern in London today (12) to oversee the closing of their operation, but Morganstern's resignation from ABC Records last Wednesday would appear to preclude such a trip.

UK Sales Up

(Continued from page 3)

value was up 44.7 percent at £53.4 million, which suggests a certain amount of discounting or selling off at high street level.

LPs showed a small increase of 4.6 percent, and although this includes TV lps and other non-retail sales, it is the first rise since 1975. TV lps made up an estimated 25 percent of the total. Trade value was up 23.2 percent at £161.6 million, and retail value up 21.3 percent at £222.6 million.

Cassette figures were also up strongly with a 10.5 percent increase (20.5 million units) reflecting a trade value of £42.7 million (up 21.7 percent) and a retail figure of £57.5 million (up 18.6 percent). Midprice tapes enjoyed buoyant sales last year.

The total value of the British market last year was up 25.6 percent, and higher than earlier estimates, at £247.8 million, an increase of £69.7 million.

Although disc prices have increased slightly more than the U.K. retail price index, there has been little or no resistance at the consumer level, particularly with singles, despite higher tags for 12-inch and novelty discs. Companies are now likely to question the value of catalogue discounting schemes.

Rusty LP Breaks New Ground for Canaan

By MARGIE BARNETT

■ WACO, TEXAS—Canaan Records, a division of Word, Inc., has released the album "You Make It Rain For Me" by Rusty Goodman, and in terms of both label and artist, this is no ordinary lp. Canaan Records, built primarily around southern gospel groups, and Goodman, bass singer with the Happy Goodman Family, are exploring new ground with this solo effort.

"Recognizing the varied talents of Rusty, we felt that his voice could be expanded into other areas of gospel music," states Canaan's president and the lp's producer Marvin Norcross. "While he's not departing from southern gospel music by any stretch of the imagination, we felt that he was a more versatile singer than many southern gospel singers, and therefore felt that we could produce an album by him that would also fit in other marketplaces."

The album was recorded "live" in a studio setting. "We felt confident in the abilities of Rusty and the musicians, so everybody went in and did their thing all at once," explains Norcross. "That gets a little bit of additional adrenalin moving for the singer and therefore more excitement in the recording."

Brainstorming sessions with Word's marketing department produced campaigns aimed at retail and radio involving advertising support, in-store displays and various promotional devices for radio. "Every two weeks the radio

stations have been hit with something," says Johnny Lowrance, Canaan's assistant director of a&r.

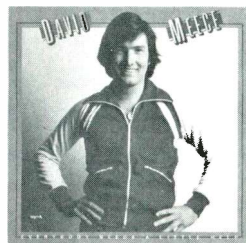
The first step was to send 50 test pressings of the album to major gospel stations. A special interview for radio was conducted by Jim Black, director of gospel for SESAC's Nashville office. The 30-minute interview features discussions with Goodman, Norcross and Aaron Brown, general manager of Canaanland Music, giving insight to the uniqueness of the lp and the artist, and three songs from the new album. The interview was placed on discs and initially serviced to southern gospel stations for use in its entirety as a special or to pull the songs off as singles.

The official single release sent to MOR stations, both secular and gospel, is "You Changed My Life" backed with "Remember Me." A separate brochure was mailed to all stations emphasizing again the special qualities of the album marking a departure for Goodman. The album mailing was accompanied by an offer to MOR stations for the radio interview if desired. Lowrance made a promotional swing through Georgia, Alabama and Tennessee visiting stations and dropping off album copies.

A planned radio blitz set aside for one day this month will involve numerous telephone calls to stations by various Word, Inc., executives that radio normally would never talk to, including Aaron Brown, Marvin Norcross, marketing vice president Stan Moser, marketing director Dan

(Continued on page 59)

Gospel Album Picks



EVERYBODY NEEDS A LITTLE HELP DAVID MEECE—Myrrh MSB 6619 (Word)

Meece's exceptional vocal range is the main feature of his new lp, strengthened by his equally adept musicianship and songwriting ability. On a couple of tunes he backs himself to create a high harmony sound similar to the famed brothers Gibb. A well-done, consistent package.



TOGETHER 34 YEARS THE ANGELIC GOSPEL SINGERS—Nashboro 7207

A sterling example of old time gospel guaranteed to freshen the spirit; the blues never sounded so good. Standouts include "Tell The Angels," "We Shall Meet" and "I Hope It Won't Always Be This Way."

(Continued on page 59)

Contemporary & Inspirational Gospel

| MARCH 17, 1979 | MAR. 17 | MAR. 3 | | | | |
|----------------|---------|--------|------------------------------------------------------------------------------------|----|----|------------------------------------------------------------------------------|
| 1 | 1 | 1 | HAPPY MAN B. J. THOMAS/Myrrh MSB 6593 (Word) | 20 | 14 | AMY GRANT Myrrh MSB 6586 (Word) |
| 2 | 2 | 2 | NO COMPROMISE KEITH GREEN/Sparrow SPR 1024 | 21 | 21 | HE MADE ME WORTHY JANNY GRINE/Sparrow SPR 1021 |
| 3 | 3 | 3 | MIRROR EVIE TORNUQUIST/Word WSB 8735 | 22 | 23 | WOOD BETWEEN THE WORLDS BOB AYALA—Myrrh MSB 6608 (Word) |
| 4 | 7 | 7 | THE VERY BEST OF THE VERY BEST THE BILL GAITHER TRIO/Word WSB 8804 | 23 | 19 | TELL 'EM AGAIN DALLAS HOLM & PRAISE/Greentree R 3480 (Benson) |
| 5 | 8 | 8 | HOME WHERE I BELONG B. J. THOMAS/Myrrh MSB 6574 (Word) | 24 | 24 | COMMUNION Birdwing BWR 2009 (Sparrow) |
| 6 | 4 | 4 | MANSION BUILDER 2nd CHAPTER OF ACTS/Sparrow SPR 1020 | 25 | 18 | LIVE IN LONDON ANDRAE CROUCH & THE DISCIPLES/Light LSX 5717 (Word) |
| 7 | 22 | 22 | BREAKIN' THE ICE SWEET COMFORT BAND/Light LS 5751 (Word) | 26 | 25 | HEY DOC! MIKE WARNKE/Myrrh MSA 6599 (Word) |
| 8 | 5 | 5 | FOR HIM WHO HAS EARS TO HEAR KEITH GREEN/Sparrow PRS 1015 | 27 | 28 | FRESH SURRENDER THE ARCHERS/Light LS 5707 (Word) |
| 9 | 6 | 6 | GENTLE MOMENTS EVIE TORNUQUIST/Word WST 8714 | 28 | 27 | PRAISE I VARIOUS ARTISTS/Maranatha MM0008 (Word) |
| 10 | 9 | 9 | MUSIC MACHINE CANDLE/Birdwing BWR 2004 (Sparrow) | 29 | 29 | BRINGIN' THE MESSAGE MESSENGER/Light LS 5738 (Word) |
| 11 | 11 | 11 | BLAME IT ON THE ONE I LOVE KELLY WILLARD/Maranatha MM0047 (Word) | 30 | 34 | CLASSICS THE BILL GAITHER TRIO/Impact 2R 3532 (Benson) |
| 12 | 10 | 10 | COSMIC COWBOY BARRY MCGUIRE/Sparrow SPR 1023 | 31 | 39 | COME BLESS THE LORD CONTINENTALS/New Life NL 77-7-6 |
| 13 | 12 | 12 | FORGIVEN DON FRANCISCO/New Pax NP 33042 (Word) | 32 | — | FOLLOWING YOU ANDRUS/BLACKWOOD & CO./Greentree 2R 3515 (Benson) |
| 14 | 20 | 20 | DALLAS HOLM & PRAISE LIVE Greentree R 3441 (Benson) | 33 | 35 | GIFT OF PRAISE VARIOUS ARTISTS/Maranatha MM0046 (Word) |
| 15 | 17 | 17 | A TIME TO LAUGH, A TIME TO SING TERRY TALBOT/Sparrow SPR 1022 | 34 | 26 | PRAISE II VARIOUS ARTISTS/Maranatha MM0026 (Word) |
| 16 | 13 | 13 | A LITTLE SONG OF JOY FOR MY LITTLE FRIENDS EVIE TORNUQUIST/Word WST 8769 | 35 | 30 | SOMEWHERE LISTENIN' JIMMY SWAGGART/Jim R 3628 (Benson) |
| 17 | 15 | 15 | BULLFROGS AND BUTTERFLIES CANDLE/Birdwing BWR 2010 (Sparrow) | 36 | 31 | EMERGING PHIL KAEGGY BAND/New Song NS 004 (Word) |
| 18 | 16 | 16 | AWAITING YOUR REPLY RESSURRECTION BAND/Star Song SSR 0011 | 37 | 32 | LOVE EYES JAMIE OWENS/Collins/Light LS 5736 (Word) |
| 19 | — | — | BENNY HESTER Spirit NDR 3001 (Sparrow) | 38 | 33 | PILGRIMS' PROGRESS THE BILL GAITHER TRIO/Impact R 3495 (Benson) |
| | | | | 39 | 36 | PRAISE STRINGS II VARIOUS ARTISTS/Maranatha MM0039 (Word) |
| | | | | 40 | 37 | THE LADY IS A CHILD REBA/Greentree R 3486 (Benson) |

Gospel Spectacular Set for Silverdome

■ PONTIAC, MICH. — The first annual Gospel Singing Spectacular will be held here at the Silverdome March 25, starting at 1:00 p.m. Fourteen gospel acts will be featured, including the Happy Goodman Family, the Kingsmen, the Blackwood Brothers, the Hinsons, the Thrasher Brothers, the Cathedral Quartet, Hovie Lister and the Statesmen, Teddy Huffam and the Gems, the Dixie Echoes, the Scenic Land Boys, Wendy Bagwell and the Sunliters, the Hemphills, Doug Oldham and Don Butler.

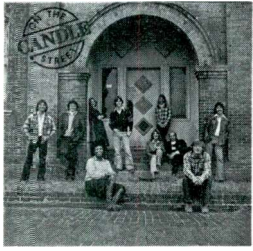
Mini-dome seating has been arranged providing improved sound and visibility for the 41,000 reserved seating capacity.

Word Inks Douglas



Word Records has announced the signing of TV host Mike Douglas to a recording contract. His first album release will be "I'll Sing This Song For You." Pictured at the signing (from left) are Jarrell McCracken, president of Word, Inc.; Douglas; and Buddy Huey, vice president of a&r.

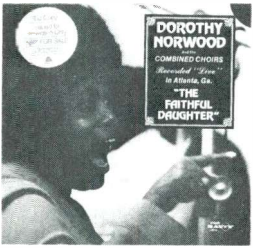
Gospel Album Picks (Continued from page 58)



ON THE STREET

CANDLE—Sparrow SPR 1027

Two prior Candle albums, "Music Machine" and "Bullfrogs and Butterflies," both rank in the top half of RW's Contemporary & Inspirational gospel chart. No doubt the solid following this group has will place this lp in a rival position. "All Your Love" and "I Need To Tell You" typify the sound.



THE FAITHFUL DAUGHTER

DOROTHY NORWOOD—Savoy 14515 (Arista)

The collection of older material captures the excitement and emotion of Norwood's live performance. Backed with the Combined Choirs of Atlanta, Ga., Norwood bursts forth in the title cut, "Run On And On" and "Touch Me Lord Jesus."

Soul & Spiritual Gospel

MARCH 17, 1979

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|----|----|---------------------------------------------------------------------------------------------------------------------|----|----|----------------------------------------------------------------------------------------------|
| 1 | 1 | LOVE ALIVE II WALTER HAWKINS & THE LOVE CENTER CHOIR/Light LS 5735 (Word) | 19 | 11 | WHEN JESUS COMES TO STAY SARA JORDAN POWELL/Savoy 14465 (Arista) |
| 2 | 2 | I DON'T FEEL NOWAYS TIRED JAMES CLEVELAND & THE SALEM INSPIRATIONAL CHOIR/Savoy DBL 7024 (Arista) | 20 | 23 | JESUS IS COMING THE SENSATIONAL NIGHTINGALES/MCA PY 29232 |
| 3 | 3 | GOSPEL FIRE GOSPEL KEYNOTES/Nashboro 7202 | 21 | 28 | DWELL IN ME REV. MACEO WOODS & THE CHRISTIAN TABERNACLE CHOIR/Savoy 14501 (Arista) |
| 4 | 6 | LIVE IN LONDON ANDRAE CROUCH & THE DISCIPLES/Light LSX 5717 (Word) | 22 | 15 | GOD'S GOODNESS WILLIE BANKS & THE MESSENGERS/HSE 1478 |
| 5 | 5 | LOVE ALIVE WALTER HAWKINS & THE LOVE CENTER CHOIR/Light LS 5686 (Word) | 23 | 14 | LIVE AT CARNEGIE HALL JAMES CLEVELAND/Savoy DBL 7014 (Arista) |
| 6 | 7 | I'LL KEEP HOLDING ON MYRNA SUMMERS/Savoy 14483 (Arista) | 24 | 32 | CHAPTER 5 INEZ ANDREWS/MCA SB 269 |
| 7 | 10 | REUNION!!! JAMES CLEVELAND & ALBERTINA WALKER/Savoy 14502 (Arista) | 25 | 33 | LIVE IN SWEDEN WITH CHORALERNA DANNIELBELLE/Sparrow SPR 1019 |
| 8 | 4 | FROM THE HEART SHIRLEY CAESAR/Hob HBL 501 B | 26 | 16 | FACE IT WITH A SMILE TESSIE HILL/MCA PY 59233 |
| 9 | 9 | (IS THERE ANY HOPE FOR) TOMORROW JAMES CLEVELAND & CHARLES FOLD SINGERS, Vol. III/Savoy DBL 7020 (Arista) | 27 | 17 | FIRST LADY SHIRLEY CAESAR/Hob HBL 500 B |
| 10 | 18 | AMAZING GRACE ARETHA FRANKLIN/Atlantic SD 2906 | 28 | 27 | DR. JESUS THE SWANEE QUINTET/Creed 3088 (Nashboro) |
| 11 | 13 | LIVE DOROTHY NORWOOD/LA DCP 1915 | 29 | 36 | A CITY BUILT FOUR SQUARE DOROTHY LOVE COATES/Savoy 14500 (Arista) |
| 12 | 8 | SINNER MAN DONALD VAILS CHORALEERS/Savoy DBL 7019 (Arista) | 30 | 35 | MEETING OVER YONDER THE SOUL STIRRERS/Savoy 14992 (Arista) |
| 13 | 22 | HOW FAR IS HEAVEN REV. JULIUS CHEEKS & THE FOUR KNIGHTS/Savoy 14486 (Arista) | 31 | 20 | THE COMFORTER EDWIN HAWKINS/Birthright BRS 4020 |
| 14 | 24 | GOLDEN FLIGHT DIXIE HUMMINGBIRDS/MCA PY 59237 | 32 | — | PUT GOD IN YOUR HEART CASSIETTA GEORGE/Audio Arts 7004 |
| 15 | 21 | EVERYTHING WILL BE ALRIGHT JAMES CLEVELAND & THE NEW JERUSALEM BAPTIST CHURCH CHOIR/Savoy 14499 (Arista) | 33 | — | FAMILY REUNION REV. JULIUS CHEEKS/Savoy 14504 (Arista) |
| 16 | 26 | THE FOUNTAIN OF LIFE JOY CHOIR Gospel Roots 5034 (TK) | 34 | 37 | COME ALIVE FOR JESUS THE J. C. WHITE SINGERS/Savoy 14498 (Arista) |
| 17 | 19 | JACKSON SOUTHERNAIRES Malaco 4357 (TK) | 35 | 30 | SINGING IN THE STREET THE PILGRIM JUBILEE SINGERS/Nashboro 7198 |
| 18 | 12 | FOR THE WRONG I'VE DONE WILLIE BANKS & THE MESSENGERS/HSE 1521 | 36 | 25 | TONIGHT'S THE NIGHT THE GOSPEL KEYNOTES/Nashboro 7187 |
| | | | 37 | 31 | NOW! THE KINGS TEMPLE CHOIR/Creed 3083 (Nashboro) |
| | | | 38 | 29 | MAMA PRAYED FOR ME THE SENSATIONAL WILLIAMS BROTHERS/Savoy 14462 (Arista) |
| | | | 39 | 40 | BEHOLD BILLY PRESTON/Myrrh MSB 6605 (Word) |
| | | | 40 | 34 | ALL TOGETHER FOR ONE THE ALVIN DARLING ENSEMBLE/Inspirational Sounds IS 1003 |

Rusty LP

(Continued from page 58)

Johnson, Canaan producer Ken Harding and Goodman as well.

Print advertising for the secular and gospel trade publications and consumer religious periodicals are being augmented with national radio spots on key stations March 5-15. Retail plans include supply accounts with many empty record jackets for various in-store display uses and four-color posters of the lp's back cover photo. Promotional sampler albums of evatone vinyl for store giveaways feature a cut from Goodman's album along with selections from other artists.

The emphasis on the album itself and in all promotional support is on the name Rusty, sans Goodman, another ploy designed to stress the departure this album release represents. "Everybody has felt good about this album from its conception," says Lowrance. "We think it's going to be one of the strongest albums we'll put out this year."

Word Names Cason To A&R/Pub. Post

■ WACO, TEXAS — Don Cason has been named assistant director for a&r/music publishing at Word, Inc., according to Buddy Huey, vice president, a&r.

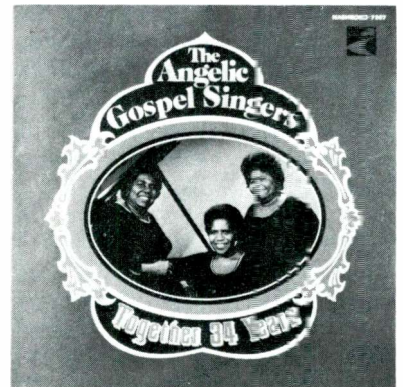
In his new position, Cason will work on the coordination of the various repertoire needs of the a&r staff, artists and producers. He will also promote the copyrights of Word, Myrrh and Day-Spring Music to major artists and producers in both the religious and secular music field.

Gospel Music Hall Exec Committee Meets

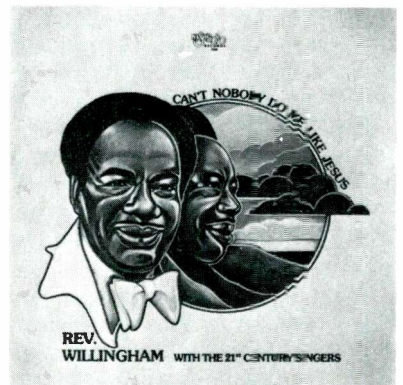
■ BAKERSFIELD, CA.—The national executive committee for the Gospel Music Hall of Fame Research Library and Museum met here February 19-20 to lay the ground work for a national fund raising campaign. Gathering at the home of committee chairperson Louise Camp, committee members reviewed drafts of the fund raising plan being drawn up by the counsel firm Mayes International based in Dallas, Texas.

The committee also reviewed nominations of individuals to serve on the hall of fame advisory counsel which will be composed of various business, civic, educational leaders from across the nation. The national executive committee will continue its review of proposed advisory counsel members at the Gospel Music Association's quarterly board meeting to be held in Washington, D.C., March 19-20.

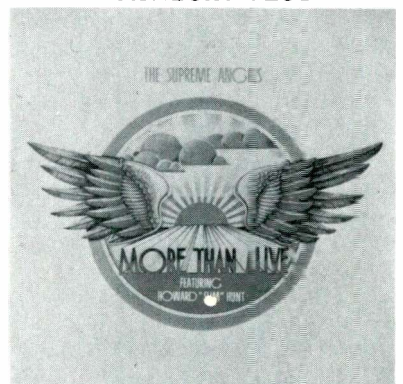
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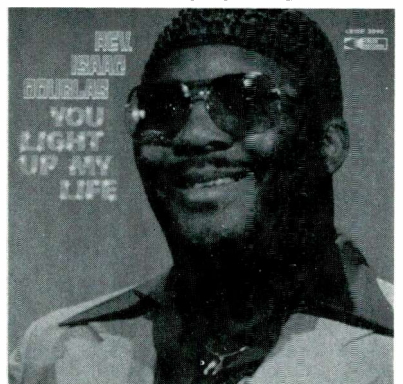
NASHBORO 7207



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Chick Corea Bows Intl. Mgmt. Firm

■ LOS ANGELES — Chick Corea has formed a new management company which has assumed management of his career and that of several other new and established music artists. Principals in the organization in addition to Corea are Martin Samuels, who will act as president of the new company, and Paolo Lionni, vice president in charge of artist management and special projects.

In addition to Corea, Artists International is managing singer-songwriter Gayle Moran, Columbia Records group Return to Forever, arranger-producer David Campbell, Atlantic Records jazz guitarist Gabor Szabo, composer-pianist Mike Garson and classical pianists Cyprien Katsaris and Istvan Nadas. Corea and Campbell have just completed co-producing Gayle Moran's debut album for Warner Bros. to be released in May. Mike Garson, formerly the musical director for David Bowie, will be the musical director and pianist for Jane Olivor's spring concert tour, and Gabor Szabo is going into the studio next month record his first album for Atlantic Records.

Other key appointments in the new company include Bruce Wiseman, secretary-treasurer and director of business affairs; Diana Samuels, artist relations director; Shelly Bauer, director of artist development; Sue Garson, creative services director; and Janet Tucker, assistant in the area of personal management.

Artists International is headquartered at 2214 Canyon Drive, Hollywood, CA 90068. The telephone number is 213-463-2303.

Grunt To Release Starship Pic Disc

■ NEW YORK — Grunt Records, manufactured and distributed by RCA Records, is about to release its first picture disc as part of the continuing campaign for the album "Jefferson Starship Gold." The disc employs the full-color photo of the group that appears on the back cover of the "Gold" album, which is the first "hits" compilation to be issued by the Starship.

Other facets of the marketing campaign for this album, which has stressed catalogue sales as well as consumer and trade exposure to the new lp, include major national and local print buys, extensive AOR and Top 40 radio time buys, and merchandising materials such as pocket calendars, catalogue posters and album-artwork posters.

Gettin' the Hook



When the globetrotting Capitol recording group Dr. Hook recently passed through Philadelphia for a concert appearance in support of the band's current lp, "Pleasure & Pain," co-lead singers Ray Sawyer and Dennis Locorriere stopped by radio station WFIL's studios to talk about Dr. Hook's current single, "All The Time In The World," and Dennis' new solo single, "You Heard It All Before." Pictured at the station are (from left): Jay Cook, WFIL program director; Sawyer; Locorriere; and Michael Lessner, Capitol promotion manager for the Philadelphia area.

Monarch Ups Moran

■ WEST ORANGE, N.J. — Bruce Moran has been named director of special projects for Monarch Entertainment Bureau, according to John Scher, president of the concert promotion and talent management complex.

Moran, who has been with Monarch for two years, was formerly in charge of Monarch/Noteworthy, the film distribution wing of the company.

Atlantic Names Philpot Southeast Promo Dir.

■ NEW YORK — Andy Philpot has been promoted to the position of southeast regional pop promotion director for Atlantic Records, it has been announced by vice president, national promotion Vince Faraci. In his new capacity, Philpot reports directly to Atlantic director of field operations Sam Kaiser.

Prior to his new appointment, Philpot has been Atlantic's local promotion representative in Memphis for the past year and a half. He previously handled promotion for United Artists Records and Pickwick distributors.

RFC's Disco Delights



As part of a special showcase to present new Warner and RFC disco product to WEA regional marketing managers, promotion and sales personnel, Ed Rosenblatt, senior vice president and director of sales and promotion, and members of the Warner/RFC Records staff, recently visited various east coast WEA offices, including Atlanta, Philadelphia, Boston, New York and Washington. Pictured during their stop at WEA's Cherry Hill Philadelphia branch are (from left): Joey Carvello, N.E. & southern regional disco representative; Veronica Brice, vice president and general manager, Warner/RFC Records; Ray Caviano, president Warner/RFC Records and executive director, Warner Bros. disco department; Pete Stocke, Philadelphia branch manager; Rosenblatt; Craig Kostich, national promotion director, Warner/RFC.

Polydor Names Davis Production Manager

■ NEW YORK — Harry Anger, senior vice president, marketing, Polydor Incorporated, has announced that Diana Davis has been promoted to the position of manager, production.

For the past two years Davis has held the position of supervisor, production. Prior to her career with Polydor, she was a&r production coordinator for MGM Records in Los Angeles from 1970 to 1974. She held similar positions with Co-Burt Records, Green Gras Productions, and Capitol Records from 1964 through 1969. Davis will report directly to Harry Anger.

Drosins

Anger also announced at this time that Patricia Drosins has been appointed to the position of customer service administrator. Prior to this appointment, Drosins was copyright supervisor for London Records. Drosins began her career originally at Polydor in 1075 in the position of copyright coordinator. She will report to Davis.

Finkelstein Named Mgmt. III Pres.

■ LOS ANGELES — Robert A. Finkelstein has been named president of Management III Ltd., it was announced by Jerry Weintraub, chairman of the board. Finkelstein leaves a partnership in Mickey Rudin's law firm to assume his new position.

Finkelstein became a Universal tour guide at 17 when the company first instituted the tour in 1965.

Finkelstein will also assume the presidency of Concerts West, Inc. a Seattle-based international concert promotion organization, which has been the promotional arm of Jerry Weintraub's enterprises. Concerts West will shift a major portion of its activities to Beverly Hills. Tom Hulett, a major principal and co-chairman of the board of Concerts West, will continue to maintain an office in Seattle but will also have offices in Beverly Hills.

Col Ups Rappaport

■ NEW YORK — Ed Hynes, vice president, national promotion, Columbia Records, has announced the appointment of Paul Rappaport to the position of associate director, national promotion/special projects, Columbia Records. Rappaport will be based in Los Angeles and will report to Fred Humphrey, director national promotion/albums, Columbia Records.

Arista Names Weinstein Sales Admin. Director

■ NEW YORK — Leonard Scheer, vice president of sales and distribution, Arista Records, has announced the appointment of Beverly Weinstein to the newly created position of director of sales administration for the label.

Prior to joining Arista, Weinstein served for four years as Private Stock Records' vice president, production and creative services, a position she also held at Bell Records from 1964 to 1974.

Atlantic Names Brier Pkging./Prod. Director

■ NEW YORK — Arline Brier has been promoted to the position of director of packaging & production for Atlantic Records. The announcement was made jointly by Atlantic senior vice president/general manager Dave Glew and executive vice president Sheldon Vogel.

Brier was most recently Atlantic's album product coordinator, a position she has held since February, 1976.

Record World Country

Rodriguez Raises Funds For Enrichment Center

■ CORPUS CHRISTIE—Epic artist Johnny Rodriguez and some 33 name entertainers (including Columbia artists Willie Nelson and Janie Fricke along with Leon Russell, Waylon Jennings, Charley Pride and Tom T. Hall and football celebrities Earl Campbell and Walt Garrison) joined talent forces to raise more than \$250 thousand for the Johnny Rodriguez Life Enrichment Center for handicapped young adults under construction in Corpus Christie, Texas. Spearheading the five-year-old telethon that bears his name, Rodriguez and more than 150 charitable participants appeared on Corpus Christie NBC affiliate KRIS for 14 hours Sunday, March 4. Beginning at 6 a.m. and running well over its scheduled 12-hour telecast, over \$230 thousand was pledged through phone calls with an additional \$30,000 plus collected from the "Life Raft"—a large raft in the studio for walk-in donations.

CMF Promotes Three

■ NASHVILLE—In a restructuring move, the Country Music Foundation recently announced promotions of several of its top management positions.

Following a recent board of trustees meeting — and the release of figures showing a banner year for attendance at its Hall of Fame and Museum in 1978—the foundation has advanced its top three executives.

William Ivey assumes the position of director of the CMF. Danny R. Hatcher and Diana Johnson both are promoted to deputy directors of the Country Music Foundation. Johnson will continue to administer the Country Music Hall of Fame and Museum, and Hatcher will supervise the Country Music Foundation Library and Media Center.

'Every Which Way But Loose':

Soundtrack Album Finds Country Home

By WALTER CAMPBELL

■ NASHVILLE—Since the release last December by Warner Bros. Films of the Clint Eastwood movie "Every Which Way But Loose," along with the Elektra soundtrack album, the project has proven to be one of the most successful movie-related efforts in country music. The title song, done by Eddie Rabbitt, went to number one on the Country Singles Chart and then crossed over to the pop chart, where it is bulletted at 60 this week.

That release was followed several weeks later by Charlie Rich's "I'll Wake You Up When I Get Home," also on the soundtrack. That single hit the top spot on the country chart several weeks ago, and a third single, "Send Me Down To Tucson" by Mel Tillis on MCA, moves to number one this week. The soundtrack album itself is currently at number six

with a bullet on the Country Album Chart.

In addition, the film itself is expected to be Warner Films' third highest grosser in history, behind "Superman" and "The Exorcist." The success of both the film and soundtrack is the result of extensive promotional and marketing efforts backed primarily by Warner Films, and the record campaign was the largest one ever done in country by Elektra.

Heading up the independent promotion efforts was Peter Svendsen. "Then I in turn hired Bruce Hinton to split the promotion territories with, and Macy Lipman and Jan Rhees for marketing," he said. Following the premiere of the movie in Dallas Nov. 19, attended by 150 radio and press representatives, the largest radio time buy in the history of a country album was undertaken. "Plus we did screen-

ings of the film in conjunction with the country radio stations in the major and medium markets," Svendsen added.

Shortly afterwards, the title
(Continued on page 64)

Fan Fair Registration Shows Strong Increase

■ NASHVILLE — As time draws nearer for 1979's 8th Annual International Country Music Fan Fair, June 4-10 in Nashville, the number of registrants for the event has already exceeded 8500, according to Jerry Strobel of the Grand Ole Opry. This figure marks an approximate 13 percent increase in registrations over last year at this time. In addition, more than 300 booth requests have been received.

As in previous years, Fan Fair events will be preceded by a Celebrity Softball Tournament. Held at Cedar Hills Park in Nashville, the tournament will feature recording artists and music industry people, and will be free to the public. An orientation meeting of representatives of teams wishing to play in the tournament will be scheduled for late March. Anyone wishing to attend should call the CMA offices for information. Teams must be made up of people employed in the music business.

Persons wishing to register for Fan Fair should send a check for \$30 (per person) along with their names and addresses to Fan Fair, 2804 Opryland Drive, Nashville, Tennessee 37214. Booth requests go to the Fan Fair booth coordinator, c/o CMA, 7 Music Circle North, Nashville, Tennessee 37203.

Fan Fair is co-sponsored by the Country Music Association and the Grand Ole Opry.

Nashville Report

By RED O'DONNELL



■ "Ladies Night," starring Grammy winner Anne Murray, an hour television special produced recently by Nashville's Show Biz Inc., is to be syndicated nationally in May by White-Westinghouse. Guest stars include Phoebe Snow, Marilyn McCoo and Salome Bey. It was taped before an all-female audience, a premise that should knock the Men Libbers off their reserved seats.

Inflation is everywhere! The same production firm (Show Biz, Inc.) also is producing "The \$128,000 Question," a game show that was known as "The \$64,000 Question."

Atlanta songwriter Harris Taft is recovering from brain surgery . . . Tree International's versatile president Buddy Killen talking: "The biggest change in music-making in Nashville since I came here in 1951 is that it takes longer to produce a session. I can recall," elaborated Killen, "when two or three records could be cut in one 3-hour session. Now it takes about three or four (or more) days to complete a single."

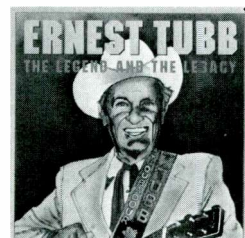
The Kendalls are being honored at a "Coming Home" celebration
(Continued on page 64)

PICKS OF THE WEEK

SINGLE
JIM ED BROWN/HELEN CORNELIUS, "LYING IN LOVE WITH YOU" (prod.: Tom Collins) (writers: D. Rutherford/G. Harrison) (Pigem, BMI) (2:47). The duo follows its last hit single with what sounds like another, using country lyrics and a polished sound. Helen Cornelius' vocals are especially nice on the chorus as Jim Ed provides harmonies. RCA PB-11532.

SLEEPER
DENNIS, "YOU HEARD IT ALL BEFORE" (prod.: Ron Haffkine) (writer: S. Weedman) (Horse Hairs, BMI) (3:20). Dennis Locorriere of Dr. Hook sings a catchy tune, backed by steel drums, guitars and keyboards. The sound has a tropical flavor which works well with Dennis' characteristic smooth vocal style. Capitol P-4687.

ALBUM
ERNEST TUBB, "THE LEGEND AND THE LEGACY." This is Tubb's much heralded double album in which he sings with a considerable number of different artists. The list reads like a who's who of country music, and the result is a fitting tribute to one of the true living legends in country. Under Pete Drake's production, Tubb sounds as good as ever, as do the other contributors. First Generation 0002.



Country Hotline

By MARIE RATLIFF

MOST ADDED CHART CONTENDERS

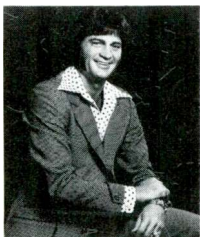
Joe Sun — "I Came On Business For The King"

Roy Head — "Kiss You and Make It Better"

Bellamy Brothers — "If I Said You Had A Beautiful Body Would You Hold It Against Me"

John Anderson — "My Pledge of Love"

Jerry Naylor — "But For Love"



Roy Head

Strong initial interest in Joe Sun's new Ovation release. "I Came On Business For The King" added at WINN, WKKN, WIRK, KLLL, KYNN, WITL, WTMT, KKYX, KVOO, KFDI, KERE, KRMD, WQQT and WJQS are going with "Blue Ribbon Blues," while WGTO, WTSO, KWMT are playing both.

Roy Head's treatment of the Mac Davis song "Kiss You and Make It Better" starting solidly at KENR, KIKK, KKYX, KTTS, WBAM, KRAK, WFAI, WPNX, WUNI, KMPS, KVOO, KFDI, WTOP, KBUC.

Mickey Newbury looks good with "Looking For The Sunshine" at WPLO, KNEW, WGTO, WFAI, KVOO, WPNX, KFDI, KSSS, WDEN.



Don Schlitz

Grammy award winning songwriter Don Schlitz takes the spotlight with "You're The One Who Rewrote My Life Story" in St. Louis, Nashville, Tulsa, Wichita, Roanoke. Doc & Merle Watson are getting attention in the southwest with "All I Have To Do Is Dream;" ditto for Billy Walker.

Sterling Whipple is making inroads with Love Is Hours In The Making" at KERE, KRAK, WFAI, KGA, KDJW, WSLC, KTTS, WBAM, KBUC, WDEN. John Anderson's treatment of the pop hit "My Pledge of Love" new this week at KBUC, WQQT, KSOP, WBAM, KTTS, KYNN, WIVK, KERE, WDEN, WWVA.

Super Strong: Conway Twitty, Don Williams, Vern Gosdin, Mickey Gilley.

Peggy Sue is getting action at KXLR, KKYX, KAYO, WDEN, WFAI, KVOO, WPNX, WXCL, KFDI, WJQS on "I Want To See Me In Your Eyes." Lipstick Traces" by the Amazing Rhythm Aces added at WPLO, KSO, WHOO, WUNI, WFAI; playing at an LP cut on WPNX.

Jimmie Rodgers' "Easy To Love" spinning at WVOJ, KLLL, WHOO, WFAI, KVOO, WSLC, WJQS.

LP Interest: John Denver — "Garden Song" (WSUN); Don Williams — "You've Got A Hold on Me" (WMC); Charlie McCoy — "Cripple Creek" (WXCL); Johnny Rodriguez — "Goodbye Marie" (WSDS).

SURE SHOTS

Jim Ed Brown & Helen Cornelius — "Lying In Love With You"

LEFT FIELDERS

Bobby Smith — "Speak To Me"

Jerry Lee Lewis — "Cold Cold Heart"

Dennis — "You Heard It All Before"

Jerry Naylor — "But For Love"

AREA ACTION

Brian Shaw — "All The Time" (KVOO, WSLC, KFDI)

Keith Bradford — "Lonely Coming Down" (KSOP, KLLL, KSSS)

Tiny Wellman — "Giving Her The State of West Virginia" (WMNI)

Freddy's 'Fantasy'



Columbia artist Freddy Weller, whose latest single is entitled "Fantasy Island," recently made a guest appearance on the ABC television show of the same name. Weller performed the song on the show, and later joined "Fantasy Island" star Ricardo Montalban during a playback of the episode. From left are Woody Bowles, president of the Berry Hill Group; Buzz Cason, head of Southern Writers Group and co-writer of the song with Weller; Montalban; and Weller.

Country Radio

By CINDY KENT

■ CHANGES AT KLAK: There's some big changes taking place at Denver's KLAK. The station was sold to the Des Moines Register and Tribune News, Des Moines, Iowa. Station general manager Ev Ren, acting as intermediary for the new owner, hired new PD Larry Watts (from KFVY, Arroyo Grande, Calif.), and put Con Schader back in the MD post. Schader at one time was MD at the station, but most recently worked in the news department. Other air personalities are Jeff Pidgeon from KSTP, Minneapolis, Jim W.W. Travis, from KVET, Austin, Katy Bee, and Green Daniel (the latter two are continuing on with the station). According to Watts, the station sale is pending FCC approval, so the official takeover won't be until June or July. Watts maintains his format will be "basic country, with not too many cross-overs," and holds that country music should try to keep its own identity.

WWOK-WJOK GOES: WJOK-FM, sister station to WWOK-AM, Miami, has undergone format change and call letter change. Under its new ownership, Susquehanna Broadcasting, the station switched from country (simulcast with the AM) to its new format. Don't have all details yet, but the station is bi-lingual and bi-cultural, according to Herb Levin, station vice president and general manager. New call letters are WQBA. As for WWOK, a new station manager has been hired: Bob Cooper, who has an extensive radio background, including a stint at the Dallas rocker KVIL. According to Dave Ross, spokesman for Metroplex Communications (WWOK's new owner), the financial closing will take place April 3.

MOVES: Hank O'Neil returns to WDEE in the 10 a.m.-2 slot. O'Neil, a Detroit personality for many years, has worked at WOMC-FM, WCAR, and CKLW-AM. According to Tricia Jacobs, promotion director, O'Neil comes back to the station "at a time when the competition in the country radio market will really be taking off." "The Big D" line-up is now as follows: Dale Reeves, 6-10 a.m.; O'Neil, 10-2; Tom Allen, 2-6; Ron Ferris, 6-10; Jimmy Bare, 10 p.m.-2; and Paul Russell, 2-6 a.m.

Now that Rick Warren has settled in as PD at KXLR, Little Rock (formerly with WBHP, Huntsville), a new line-up has been announced: Warren and Jennifer James (from WHBP), 6-9 a.m.; John Gray, 9-noon; Larry Dean, noon-3; Tony George, 3-7; Dallas Nite, 7-midnight; and Eddie Allen, midnight-6 a.m.

KNEW has announced the promotion of Rick Radford to sales manager from account executive. Radford previously worked at RKO Radio Sales and at two CPA firms in Los Angeles.

Jenny Jamison is back at the turntables of KSTL, St. Louis, after a series of knee operations which kept her out for several months. . . . Speaking of operations, KWMT afternoon jock Bob Wood is hospitalized for surgery and will be absent for about a month. Roger Cadogan from sister station KKEZ-FM will fill in.

ETC.: Dave Donahue, recently appointed PD-MD at WBHP, Huntsville, reports that station recently moved to new facilities, complete with new transmitter. Donahue is looking for a morning air person at Huntsville station.

KCCW, San Antonio, recently sponsored at sell-out Charley Pride concert in the local convention center arena. The show had to be rescheduled earlier, after the original concert site was destroyed by fire.

Country Single Picks

COUNTRY SONG OF THE WEEK

HANK WILLIAMS, JR.—Elektra/Curb 46018
TO LOVE SOMEBODY (prod.: Ray Ruff) (writers: B. Gibb/R. Gibb/M. Gibb)
 (Casserole, BMI) (3:07)
 Williams adds a whole new dimension to this early Bee Gees hit. The progression and tempo are the same, but his solid, distinctive vocals make this a fine country record.

BOBBY SMITH—United Artists X1279-Y
SPEAK TO ME (prod.: Glen Pace & James Pritchett) (writer: J. Fuller)
 (Blackwood/Fullness, BMI) (3:20)
 Smith sings smooth and steady, backed by plenty of strings, soft guitars and a piano for a soothing sound. There is potential here for a/c formats as well as country.

JOE SUN—Ovation 1122
I CAME ON BUSINESS FOR THE KING (prod.: Brien Fisher) (writers: J. Hemphill/J. Sun) (Hemphill, BMI) (2:52)
 Sun continues his progress as a relatively new and very promising artist, this time with a touch of gospel mixed with a little blues. Production stays fairly simple to spotlight his expressive voice.

SONNY JAMES—Monument 280
HOLD ON TO WHAT YOU'VE GOT (prod.: Fred Foster) (writer: J. Tex)
 (Tree, BMI) (2:46)
 James' new label affiliation is accompanied by a slight change in musical direction with this Joe Tex song. A country sound is given to what was once an r&b hit, with unique sounding recitations on some verses.

JERRY LEE LEWIS and Friends—Sun 1141
COLD, COLD HEART (prod.: not listed) (writer: H. Williams) (Fred Rose, BMI)
 (2:23)
 Whoever he is, The Killer's friend starts off this Hank Williams standard accompanied by Jerry Lee's unmistakable piano. Shelby Singleton has already had considerable success with these early Memphis tracks, and this one is as good as any of them. "Hello Josephine" on the flip side is also a classic.

BELLAMY BROTHERS—Warner Bros. 8790
IF I SAID YOU HAD A BEAUTIFUL BODY WOULD YOU HOLD IT AGAINST ME
 (prod.: Michael Lloyd) (writer: D. Bellamy) (Bellamy Brothers, ASCAP)
 (3:16)
 The title alone could carry this single up the country chart, but the Bellamy's back it up with a smooth, pleasing sound which should see a favorable reaction from both country and pop listeners.

JERRY NAYLOR—Warner/Curb 8767
BUT FOR LOVE (prod.: Ray Ruff) (writers: G. Pistilli/T. Cashman/T. P. West)
 (Ampco, ASCAP) (2:48)
 Naylor kicks this one off on a quiet note and builds the sound for a strong effect. Drums get a little heavy handed, but the strong, smooth vocals prevail.

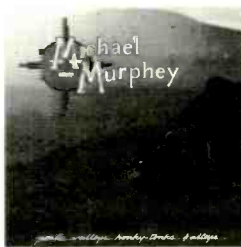
BILL GREEN—NSD 15
FREE BORN MAN (prod.: Joe Gibson) (writer: Allison/Lindsay) (Boom, BMI)
 (2:56)
 A honky tonk sound prevails on this lively southern style song. Some fancy electric guitar work complements Green's husky vocals.

FIRST NASHVILLE GUITAR QUARTET—RCA PB-11523
LOVE SONG OF PEPE SANCHEZ (prod.: Chet Atkins) (writer: J. Pell)
 (Big Bloke, ASCAP) (2:15)
 Under the direction of guitar master Chet Atkins, this unique quartet performs a very pleasing instrumental with a very pleasing progression. Suitable for a/c and beautiful formats and more.

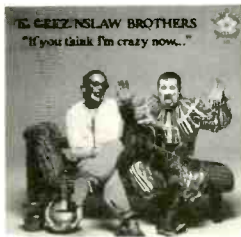
Country Album Picks



TEX-MEX
FREDDY FENDER—ABC AY 1132
 There's no mistaking the sound of Freddy Fender and in the package he lends his distinctive styling to a couple of memorable tunes—"Just Because" and "I Really Don't Want To Know." The relaxed mood flows smoothly through each cut, highlighted in "Sweet Summer Day," "I'm A Fool To Care" and "You're Turning Down The Flame Of Love Too Low."



PEAKS VALLEYS HONKEY-TONKS & ALLEYS
MICHAEL MURPHEY—Epic JE 35742
 The first side was recorded live at the Palomino Club in N. Hollywood and features a couple of Murphey's earlier success—"Geronimo's Cadillac" and "Cosmic Cowboy." New material on side two displays Murphey's songwriting talents in "Once A Drifter" and his interpretive abilities with Sam Cooke's "Chain Gang."



IF YOU THINK I'M CRAZY NOW ...
THE GEEZINSLAW BROTHERS—Lone Star L 4606
 The image presented on the cover is augmented by such catchy little ditties as "All American Redneck," "The Diet Song" and the title cut. A few forlorn tunes like "When I'm Under The Table (I'll Be Over You)" and "The Last Thing I Needed" are more serious.



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Country Music Academy Announces Awards Nominees

■ LOS ANGELES — The Academy of Country Music has mailed to its 2000 members final ballots in the Academy's 14th annual poll to determine recipients of "The Hat" awards, to be presented during ceremonies at the Hollywood Palladium, aired live on NBC Television, Wednesday, May 2, 9-11 p.m.

The special telecast will be produced by The Dick Clark Company.

The ballot includes the names of the top five nominees in 18 performing categories. (In some categories more than five names appear due to ties for fifth place.)

Nine of the performing awards will be presented during the television special, as will three spe-

cial awards voted by the Academy's board of directors — The Pioneer Award, The Jim Reeves Memorial Award and The Humanitarian Award.

The remaining performing awards will be presented in off-camera ceremonies prior to the telecast. Also presented at that time will be awards to the Radio Station of the Year, the Disc Jockey of the Year, and the Country Night Club of the Year, selected via a poll of music industry trade publications and record companies.

Ballots must be returned by April 2 to the Sherman Oaks, Calif., accounting firm of Dwight V. Call, which will tabulate and guard the final results until the

awards ceremony.

The final nominees in performing categories are as follows:

TOP MALE VOCALIST—Kenny Rogers, Larry Gatlin, Merle Haggard, Eddie Rabbitt, Don Williams;

TOP FEMALE VOCALIST — Dolly Parton, Crystal Gayle, Loretta Lynn, Barbara Mandrell, Anne Murray;

VOCAL GROUP OF THE YEAR—Oak Ridge Boys, Statler Brothers, Dave and Sugar, Kenny Rogers & Dottie West, Conway Twitty & Loretta Lynn;

SONG OF THE YEAR—"Mamas Don't Let Your Babies Grow Up To Be Cowboys" (Jennings/Nelson), "The Gambler" (Kenny Rogers), "Burgers and Fries" (Charley Pride), "You Needed Me" (Anne Murray), "I'm Always On A Mountain When I Fall" (Merle Haggard);

TOP SINGLE OF THE YEAR—"Mamas Don't Let Your Babies Grow Up To Be Cowboys" (Jennings/Nelson), "Georgia On My Mind" (Willie Nelson), "Talking In Your Sleep" (Crystal Gayle), "Tulsa Time" (Don Williams), "Out Of My Head And Back In My Bed" (Loretta Lynn);

ALBUM OF THE YEAR—"Star Dust" (Willie Nelson), "Y'all Come Back Saloon" (Oak Ridge Boys), "Almost Like A Song" (Ronnie Milsap), "Every Time Two Fools Collide" (Rogers/West), "Let's Keep It That Way" (Anne Murray);

TOP NEW MALE VOCALIST—John Conlee, Kenny O'Dell, Ronnie McDowell, Con Hunley, Lee Dresser;

TOP NEW FEMALE VOCALIST—Susie Allanson, Christy Lane, Zella Lehr, Bonnie Tyler, Charly McClain;

ENTERTAINER OF THE YEAR—Dolly Parton, Kenny Rogers, Roy Clark, Willie Nelson, Loretta Lynn.

Initial ballots were mailed to the Academy's members in January. Each category contained ten names selected by a committee appointed by the Academy's chair-man, Bill Boyd. A space was also left in each category for write-in votes. Members voted for one in each category, and the top five vote-getters in each category appear on the final ballot.

This year's telecast of the Academy of Country Music Awards will mark the first time it has been done "live," and its first airing in prime time. In previous years the ceremonies have been taped then aired late-night on ABC-TV (1974-79) or in syndication (1972-Metromedia).

Executive producer of the telecast is Dick Clark, producers are Al Schwartz and Gene Weed, director is Tim Kiley. Ron Weed is associate producer, and Ray Klausen is art director.

Anderson Showcase Set

■ NASHVILLE—A five-city showcase tour by Columbia's Lynn Anderson in support of her soon-to-be-released lp, "Outlaw Is Just A State of Mind," has been announced.

Beginning in Los Angeles at the Palomino March 16, the tour itinerary includes performances at the Palomino in Los Angeles, The Park West in Chicago, The Palladium in Dallas, The Capri in Atlanta and the Bottom Line in New York.

'... Loose' S'track Hits

(Continued from page 61)

song made its debut on RW's Country Singles Chart at 32. "The purpose of that wasn't so much the ego trip of the high debut because Eddie Rabbitt has had a lot of number ones," he explained, "but when you consider the week that it did debut which was the week of December 18, the 20th of December the movie opened up in over 1,200 places throughout the U.S. which is one of the biggest openings ever."

"I would think it's easily the most successful campaign I've ever been a part of," Hinton said. "The product was good, and just every element that had to happen in the chain came through at the right time."

Svendson and Hinton correlated their efforts with Elektra/Asylum. "I did careful correlation with Norm Osborne (head of national country promotion) at Elektra. The people at Elektra were very valuable in everything that we did," said Svendson, "and when you're working on an independent basis, it's really important. Some record companies tune you out, and the country division in Nashville should be commended for their effort."

Osborne also emphasized the team aspect as the main key to project. "We have 33 people in the field," he said, "and if they're not promoting country records, they're not doing their job."

"From the start, the real help for us was Eddie Rabbitt on the title song, and the fact that Steve Dorff and Milton Brown just wrote a smash song," Svendson concluded. "and Snuff Garrett came up with a hit album. The product was there, and so everybody went with it."

"One thing from this whole thing that shouldn't be overlooked," Hinton added. "There's no way advertising agencies will be able to look at this entire project and not look at country radio with a new awareness in terms of how they can deliver people to the theatre. I have said to program directors all over the nation, you've got the greatest sales tool you could possibly have, or your sales manager does. And when he wants to go talk to a theatre chain about time buys for up and coming movies, he can point right to the Clint Eastwood movie and what kind of success has come down with that."

RCA Re-Signs Waylon

■ NASHVILLE—RCA Records division vice president, Nashville operations Jerry O. Bradley has announced the re-signing of singer/songwriter Waylon Jennings to the label in a long-term arrangement.

Nashville Report (Continued from page 61)

March 18 in St. Louis, centering around benefit performances they are giving for St. Louis University Hospitals. Father Royce once worked as a barber in St. Louis, and Jeannie in the hat and wig department of a St. Louis department store when they went to Nashville to cut their first record. Jeannie's boss made her choose between her job and Nashville and the rest is history.

RCA artist **Tom T. Hall** was the featured artist at the annual Heart Gala at the Opryland Hotel . . . **Kenny Rodgers, Dottie West** and the **Oak Ridge Boys** performed before a sold-out house at the Grand Ole Opry last Wednesday (7).

Hank Williams, Jr. is a singing guest star and **Susie Allanson** and **Merle Kilgore** are featured singers on the "Wala" movie to air next Saturday (17) on CBS-TV. (A story about a woman who wants to be a truck driver. Actress **Deborah Raffin** has the title role.)

Donna Fargo was a multiple sclerosis victim in June, 1978—but you couldn't tell it by her public appearance. She looks good. However, Donna, who now does about six or seven concerts monthly, looks better than she feels. "The pain is still there," she says, "but I've learned to cope with it."

Big **John Tate**, a top-rated contender for the heavyweight boxing title, is a **Con Hunley** fan and friend. When Hunley performed recently in Nashville's Exit In, Tate drove down from Knoxville to watch Con's show from a ringside seat.

Willie Nelson, living proof that life often begins for some folks in the 40s, appears on the March 31st NBC "Saturday Night Live."

"Hee Haw's" **Roni Stoneman's** new (and first) single on the Spinchek label, is "Tomorrow's Child," written by her husband **George Hemrick**.

Ridin' High with Rex



Working on Rex Allen Jr.'s forthcoming Warner Bros. lp, "Me And My Broken Heart," in Nashville's Sound Shop are (from left) Ernie Winfrey, Sound Shop engineer; Judy Allen, Rex's wife; Rex; and his new producer, Buddy Killen, who is president of Tree International. Allen releases the album's title song as his next single March 14.

Record World Country Albums



MARCH 17, 1979

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

| MAR. 17 | MAR. 10 | | WKS. ON CHART |
|---------|---------|---------------------------------------------------------------------------------|---------------|
| 1 | 1 | THE GAMBLER KENNY ROGERS United Artists LA 834 H (8th Week) | 14 |
| 2 | 2 | NEW KIND OF FEELING ANNE MURRAY/Capitol SW 18849 | 5 |
| 3 | 3 | WILLIE & FAMILY LIVE WILLIE NELSON/Columbia KC 2 35426 | 16 |
| 4 | 6 | TNT TANYA TUCKER/MCA 3066 | 17 |
| 5 | 7 | WHEN I DREAM CRYSTAL GAYLE/United Artists LA 858 H | 38 |
| 6 | 8 | EVERY WHICH WAY BUT LOOSE (SOUNDTRACK) VARIOUS ARTISTS/Elektra 5E 503 | 13 |
| 7 | 9 | STARDUST WILLIE NELSON/Columbia JC 35305 | 45 |
| 8 | 5 | SWEET MEMORIES WILLIE NELSON/RCA AHL1 3243 | 6 |
| 9 | 4 | JOHN DENVER /RCA AQL1 3075 | 8 |
| 10 | 10 | HEARTBREAKER DOLLY PARTON/RCA AFL1 2797 | 31 |
| 11 | 13 | JUST LIKE REAL PEOPLE THE KENDALLS/Ovation OV 1739 | 4 |
| 12 | 11 | I'VE ALWAYS BEEN CRAZY WAYLON JENNINGS/RCA AFL1 2979 | 23 |
| 13 | 25 | DOWN ON THE DRAG JOE ELY/MCA 3080 | 2 |
| 14 | 12 | EXPRESSIONS DON WILLIAMS/MCA AY 1069 | 27 |
| 15 | 17 | THE BEST OF BARBARA MANDRELL /MCA AY 1119 | 6 |
| 16 | 30 | A WOMAN MARGO SMITH/Warner Bros. BSK 3286 | 2 |
| 17 | 15 | LARRY GATLIN'S GREATEST HITS /Monument MG 7628 | 18 |
| 18 | 18 | TOTALLY HOT OLIVIA NEWTON-JOHN/MCA 3067 | 15 |
| 19 | 16 | ARMED AND CRAZY JOHNNY PAYCHECK/Epic KE 35444 | 16 |
| 20 | 20 | ROSE COLORED GLASSES JOHN CONLEE/MCA AY 1105 | 18 |
| 21 | 24 | BEST OF THE STATLER BROTHERS /Mercury SRM 1 1037 | 163 |
| 22 | 22 | ARE YOU SINCERE MEL TILLIS/MCA 3077 | 3 |
| 23 | 27 | TEN YEARS OF GOLD KENNY ROGERS/United Artists LA 835 H | 61 |
| 24 | 19 | WE'VE COME A LONG WAY BABY LORETTA LYNN/ MCA 3073 | 6 |



CHARTMAKER OF THE WEEK

| | | | |
|----|----|-----------------------------------------------------------------------------|----|
| 25 | — | OUR MEMORIES OF ELVIS ELVIS PRESLEY RCA AQL1 3279 | 1 |
| 26 | 26 | LOVE OR SOMETHING LIKE IT KENNY ROGERS/ United Artists LA 903 H | 35 |
| 27 | 21 | LET'S KEEP IT THAT WAY ANNE MURRAY/Capitol ST 17743 | 57 |
| 28 | 28 | LADIES CHOICE BILL ANDERSON/MCA 3075 | 6 |
| 29 | 31 | BURGERS AND FRIES/WHEN I STOP LEAVING CHARLEY PRIDE/RCA APL1 2983 | 18 |
| 30 | 23 | PROFILES/BEST OF EMMYLOU HARRIS /Warner Bros. BSK 3258 | 16 |
| 31 | 35 | VARIATIONS EDDIE RABBITT/Elektra 6E 127 | 50 |
| 32 | — | JIM ED AND HELEN JIM ED BROWN & HELEN CORNELIUS/ RCA AHL1 3258 | 1 |



| | | | |
|----|----|--------------------------------------------------------------------------------------------|-----|
| 33 | 47 | ENTERTAINERS . . . ON AND OFF THE RECORD THE STATLER BROTHERS/Mercury SRM 1 5007 | 50 |
| 34 | 32 | THE AMAZING RHYTHM ACES /MCA AA 1123 | 6 |
| 35 | 38 | ONLY ONE LOVE IN MY LIFE RONNIE MILSAP/RCA AFL1 2780 | 39 |
| 36 | 14 | BASIC GLEN CAMPBELL/Capitol SW 11722 | 15 |
| 37 | 36 | NATURAL ACT KRIS & RITA/A&M SP 4690 | 5 |
| 38 | 29 | C. W. McCALL & CO. /Polydor PD 1 6190 | 4 |
| 39 | 33 | DUETS JERRY LEE LEWIS & FRIENDS/Sun 1011 | 11 |
| 40 | 45 | TEAR TIME DAVE & SUGAR/RCA APL1 2816 | 27 |
| 41 | 44 | Y'ALL COME BACK SALOON OAK RIDGE BOYS/MCA DO 2993 | 75 |
| 42 | 37 | ONE RUN FOR THE ROSES NARVEL FELTS/MCA AY 1115 | 5 |
| 43 | 34 | MOODS BARBARA MANDRELL/MCA AY 1088 | 22 |
| 44 | 40 | LIVING IN THE USA LINDA RONSTADT/Asylum 6E 155 | 23 |
| 45 | 54 | ELVIS—A LEGENDARY PERFORMER, VOL. III ELVIS PRESLEY/RCA APL1 3078 | 14 |
| 46 | — | GARY GARY STEWART /RCA AHL1 3288 | 1 |
| 47 | 41 | HEAVEN'S JUST A SIN AWAY THE KENDALLS/Ovation OV 1719 | 80 |
| 48 | 52 | WAYLON & WILLIE WAYLON JENNINGS & WILLIE NELSON/RCA AFL1 2696 | 59 |
| 49 | 62 | REDHEADED STRANGER WILLIE NELSON/Columbia KC 33482 | 181 |
| 50 | 39 | DIAMOND CUT BONNIE TYLER/RCA AFL1 3072 | 5 |
| 51 | 50 | ROOM SERVICE OAK RIDGE BOYS/MCA AY 1065 | 20 |
| 52 | 57 | OLD FASHIONED LOVE THE KENDALLS/Ovation OV 1733 | 48 |
| 53 | 58 | EASTBOUND AND DOWN JERRY REED/RCA APL1 2516 | 80 |
| 54 | 42 | TURNING UP AND TURNING ON BILLY CRASH CRADDOCK/ Capitol SW 11853 | 24 |
| 55 | 55 | THE OUTLAWS WAYLON, WILLIE, TOMPALL & JESSI/ RCA APL1 1312 | 169 |
| 56 | 64 | DAYTIME FRIENDS KENNY ROGERS/United Artists LA 754 G | 87 |
| 57 | 65 | BEST OF DOLLY PARTON /RCA APL1 1117 | 146 |
| 58 | 61 | PLEASURE AND PAIN DR. HOOK/Capitol SW 11859 | 16 |
| 59 | 67 | GREATEST HITS, VOL. II JOHNNY PAYCHECK/Epic KE 35623 | 19 |
| 60 | 48 | CONWAY CONWAY TWITTY /MCA 3063 | 20 |
| 61 | 43 | THE FOOL STRIKES AGAIN CHARLIE RICH/United Artists LA 925 H | 6 |
| 62 | 53 | EVERY TIME TWO FOOLS COLLIDE KENNY ROGERS & DOTTIE WEST/United Artists LA 861 H | 49 |
| 63 | 71 | RED WINE AND BLUE MEMORIES JOE STAMPLEY/Epic KE 35443 | 33 |
| 64 | 49 | DAVID ALLAN COE GREATEST HITS /Columbia KC 35627 | 19 |
| 65 | 59 | HERE YOU COME AGAIN DOLLY PARTON/RCA APL1 2544 | 73 |
| 66 | 46 | LOVE'S SWEET PAIN JOHN WESLEY RYLES/MCA AY 1112 | 5 |
| 67 | 56 | MARSHALL TUCKER BAND'S GREATEST HITS /Capricorn CPN 0214 | 21 |
| 68 | 70 | YOU HAD TO BE THERE JIMMY BUFFETT/MCA AK 1008/2 | 18 |
| 69 | 63 | NICOLETTE NICOLETTE LARSON/Warner Bros. BSK 3243 | 6 |
| 70 | 51 | JERRY JEFF JERRY JEFF WALKER/Elektra 6E 163 | 14 |
| 71 | 60 | FALL IN LOVE WITH ME RANDY BARLOW/Republic RLP 6023 | 21 |
| 72 | 66 | HUMAN EMOTIONS DAVID ALLAN COE/Columbia KC 35536 | 18 |
| 73 | 68 | IT WAS ALMOST LIKE A SONG RONNIE MILSAP/RCA APL1 2439 | 80 |
| 74 | 69 | VOLUNTEER JAM III & IV THE CHARLIE DANIELS BAND/ Epic E2 35368 | 23 |
| 75 | 72 | ELVIS—A CANADIAN TRIBUTE ELVIS PRESLEY/RCA KKL1 7065 | 22 |



Janie Fricke "A Noteable Difference"

Her new single
**"I'll Love Away Your Troubles
 For Awhile"** (3-10910)
 From the album
"Love Notes" (KL 35774)



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Record World Country Singles

MARCH 17, 1979

TITLE, ARTIST, Label, Number
MAR. 17 MAR. 10

WKS. ON CHART

| | | | | |
|----|----|-----------------------------------------------------------------------------------------|-----------------------------------------------------------------------------------|----|
| 1 | 4 | SEND ME DOWN TO TUCSON/CHARLIE'S ANGELS MEL TILLIS MCA 40983 |  | 10 |
| 2 | 2 | GOLDEN TEARS DAVE & SUGAR/RCA 11427 | | 9 |
| 3 | 3 | IF I COULD WRITE A SONG AS BEAUTIFUL AS YOU BILLY CRASH CRADDOCK/Capitol 4672 | | 11 |
| 4 | 5 | I JUST FALL IN LOVE AGAIN ANNE MURRAY/Capitol 4675 | | 8 |
| 5 | 6 | I HAD A LOVELY TIME THE KENDALLS/Ovation 1119 | | 10 |
| 6 | 10 | STILL A WOMAN MARGO SMITH/Warner Bros. 8726 | | 9 |
| 7 | 9 | SOMEBODY SPECIAL DONNA FARGO/Warner Bros. 8722 | | 10 |
| 8 | 1 | I'LL WAKE YOU UP WHEN I GET HOME CHARLIE RICH/ Elektra 45553 | | 12 |
| 9 | 12 | IT'S A CHEATING SITUATION MOE BANDY/Columbia 3 10889 | | 8 |
| 10 | 11 | MY HEART HAS A MIND OF ITS OWN DEBBY BOONE/ Warner Bros. 8739 | | 9 |
| 11 | 15 | TRYIN' TO SATISFY YOU DOTTSY/RCA 11448 | | 9 |
| 12 | 13 | SON OF CLAYTON DELANEY TOM T. HALL/RCA 11453 | | 9 |
| 13 | 16 | I'VE BEEN WAITING FOR YOU ALL OF MY LIFE CON HUNLEY/Warner Bros. 8723 | | 8 |
| 14 | 19 | (IF LOVING YOU IS WRONG) I DON'T WANT TO BE RIGHT BARBARA MANDRELL/MCA 12451 | | 5 |
| 15 | 18 | TOO FAR GONE EMMYLOU HARRIS/Warner Bros. 8732 | | 6 |
| 16 | 17 | WORDS SUSIE ALLANSON/Elektra/Curb 46009 | | 7 |
| 17 | 24 | ALL I EVER NEED IS YOU KENNY ROGERS & DOTTIE WEST/ United Artists 1276 | | 5 |
| 18 | 21 | I'M GONNA LOVE YOU GLEN CAMPBELL/Capitol 4682 | | 5 |
| 19 | 25 | THEY CALL IT MAKING LOVE TAMMY WYNETTE/Epic 8 50661 | | 5 |
| 20 | 20 | HEALIN' BOBBY BARE/Columbia 3 10891 | | 8 |
| 21 | 26 | SWEET MEMORIES WILLIE NELSON/RCA 11465 | | 6 |
| 22 | 22 | TAKE ME BACK CHARLY McCLAIN/Epic 8 50653 | | 8 |
| 23 | 29 | WISDOM OF A FOOL JACKY WARD/Mercury 55055 | | 5 |
| 24 | 27 | SHADOWS OF LOVE RAYBURN ANTHONY/Mercury 55053 | | 7 |
| 25 | 31 | WHERE DO I PUT HER MEMORY CHARLEY PRIDE/RCA 11477 | | 4 |
| 26 | 32 | TOUCH ME WITH MAGIC MARTY ROBBINS/Columbia 3 10905 | | 5 |
| 27 | 33 | SLOW DANCING JOHNNY DUNCAN/Columbia 3 10915 | | 4 |
| 28 | 28 | LOVING YOU IS A NATURAL HIGH LARRY G. HUDSON/ Lone Star 706 | | 8 |
| 29 | 34 | FANTASY ISLAND FREDDY WELLER/Columbia 3 10890 | | 7 |
| 30 | 30 | THE OUTLAW'S PRAYER JOHNNY PAYCHECK/Epic 8 50655 | | 8 |
| 31 | 36 | FAREWELL PARTY GENE WATSON/Capitol 4680 | | 5 |
| 32 | 37 | LOVE IS SOMETIMES EASY SANDY POSEY/Warner Bros. 8371 | | 5 |
| 33 | 38 | BACK SIDE OF THIRTY JOHN CONLEE/MCA 12455 | | 3 |
| 34 | 40 | SOMEONE IS LOOKING FOR SOMEONE LIKE YOU GAIL DAVIES/Lifesong 1784 (CBS) | | 6 |
| 35 | 39 | I WANT TO THANK YOU KIM CHARLES/MCA 40987 | | 6 |
| 36 | 23 | I WILL ROCK AND ROLL WITH YOU JOHNNY CASH Columbia 3 10888 | | 10 |
| 37 | 42 | THIS IS A LOVE SONG BILL ANDERSON/MCA 40992 | | 5 |
| 38 | 44 | I'LL LOVE AWAY YOUR TROUBLES FOR AWHILE JANIE FRICKE/Columbia 3 10910 | | 3 |
| 39 | 48 | SECOND HAND SATIN LADY (AND A BARGAIN BASEMENT BOY) JERRY REED/RCA 11472 | | 4 |
| 40 | 47 | SHOULDER TO SHOULDER (ARM IN ARM) ROY CLARK/ MCA 12402 | | 5 |
| 41 | 8 | EVERY WHICH WAY BUT LOOSE EDDIE RABBITT/Elektra 45554 | | 13 |
| 42 | 49 | WALKING PIECE OF HEAVEN FREDDY FENDER/MCA 12453 | | 5 |
| 43 | 50 | LET'S KEEP IT THAT WAY JUICE NEWTON/Capitol 4679 | | 6 |
| 44 | 53 | CAN I SEE YOU TONIGHT JEWEL BLANCH/RCA 11464 | | 5 |
| 45 | 46 | I'M BEING GOOD DAVID WILLS/United Artists 1271 | | 5 |
| 46 | 54 | ISN'T IT ALWAYS LOVE LYNN ANDERSON/Columbia 3 10909 | | 2 |

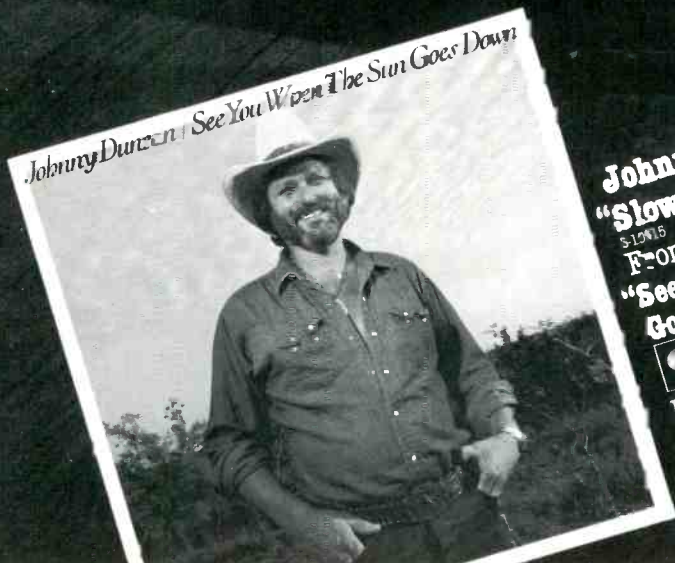
47 14 TONIGHT SHE'S GONNA LOVE ME RAZZY BAILEY/RCA
11446 13

CHARTMAKER OF THE WEEK

48 — **DON'T TAKE IT AWAY**
CONWAY TWITTY
MCA 41002 

| | | | | |
|-----|-----|---------------------------------------------------------------------------------|--|----|
| 49 | 56 | MY LADY FREDDIE HART/Capitol 4684 | | 4 |
| 50 | 67 | DOWN ON THE RIO GRANDE JOHNNY RODRIGUEZ/ Epic 8 50671 | | 2 |
| 51 | 7 | BACK ON MY MIND AGAIN RONNIE MILSAP/RCA 11421 | | 14 |
| 52 | 55 | DARLIN' DAVID ROGERS/Republic 138 | | 3 |
| 53 | — | LAY DOWN BESIDE ME DON WILLIAMS/MCA 12458 | | 1 |
| 54 | 66 | THERE'S ALWAYS ME RAY PRICE/Monument 277 | | 3 |
| 55 | 63 | LOCK, STOCK & BARREL WOOD NEWTON/Elektra 46013 | | 3 |
| 56 | 65 | LIVE ENTERTAINMENT DON KING/Con Brio 149 | | 3 |
| 57 | — | YOU'VE GOT SOMEBODY, I'VE GOT SOMEBODY VERN GOSDIN/Elektra 46021 | | 1 |
| 58 | 61 | CHEATER'S KIT TOMMY OVERSTREET/MCA 12456 | | 3 |
| 59 | 59 | DOWNHILL STUFF JOHN DENVER/RCA 11479 | | 5 |
| 60 | 62 | FOREVER IN BLUE JEANS NEIL DIAMOND/Columbia 3 10897 | | 5 |
| 61 | 69 | WHAT A LIE SAMMI SMITH/Cyclone 100 | | 2 |
| 62 | 64 | YESTERDAY BILLIE JO SPEARS/United Artists 1274 | | 4 |
| 63 | 76 | LOVE LIES MEL McDANIEL/Capitol 4691 | | 2 |
| 64 | 78 | NEXT BEST FEELING MARY K. MILLER/Inergi 312 | | 2 |
| 65 | 82 | I LOST MY HEAD CHARLIE RICH/United Artists 1280 | | 2 |
| 66 | 70 | I THOUGHT YOU'D NEVER ASK LOUISE MANDRELL & R. C. BANNON/Epic 8 50668 | | 3 |
| 67 | 71 | YOURS LOVE JERRY WALLACE/4-Star 1036 | | 4 |
| 68 | 79 | LOVE ME TENDER LINDA RONSTADT/Asylum 46001 | | 2 |
| 69 | — | I WANT TO WALK YOU HOME PORTER WAGONER/ RCA 11491 | | 1 |
| 70 | 72 | MUSIC BOX DANCER FRANK MILLS/Polydor 14517 | | 4 |
| 71 | 43 | SMOOTH SAILIN' SONNY THROCKMORTON/Mercury 55051 | | 8 |
| 72 | — | JUST LONG ENOUGH TO SAY GOODBYE MICKEY GILLEY/ Epic 8 50672 | | 1 |
| 73 | — | MEDICINE WOMAN KENNY O'DELL/Capricorn 0317 | | 1 |
| 74 | 74 | GOING DOWN SLOW THE CATES/Ovation 1123 | | 4 |
| 75 | 35 | I JUST CAN'T STAY MARRIED TO YOU CRISTY LANE/ LS 169 | | 16 |
| 76 | 41 | IF YOU COULD SEE YOU THROUGH MY EYES TOM GRANT/ Republic 036 | | 18 |
| 77 | 52 | WHISKEY RIVER WILLIE NELSON/Columbia 3 10877 | | 13 |
| 78 | 51 | EVERLASTING LOVE NARVEL FELTS/MCA 12441 | | 12 |
| 79 | 87 | MAKIN' LOVE PAUL SCHMUCHER/Star Fox (NSD) 578 | | 2 |
| 80 | 57 | HAPPY TOGETHER T. G. SHEPPARD/Warner/Curb 8721 | | 14 |
| 81 | 45 | DREAMIN'S ALL I DO EARL THOMAS CONLEY/ Warner Bros. 8717 | | 12 |
| 82 | 58 | LOVE SONGS JUST FOR YOU GLENN BARBER/21st Century 101 | | 12 |
| 83 | 91 | JACK DANIELS, IF YOU PLEASE DAVID ALLAN COE/ Columbia 3 10911 | | 2 |
| 84 | 68 | IF EVERYONE HAD SOMEONE LIKE YOU EDDY ARNOLD/ RCA 11422 | | 14 |
| 85 | 85 | MY GUNS ARE LOADED BONNIE TYLER/RCA 11468 | | 3 |
| 86 | 93 | TWO PEOPLE IN LOVE LORRIE MORGAN/MCA 54041 | | 2 |
| 87 | 96 | TAKES A FOOL TO LOVES A FOOL BURTON CUMMINGS/ Portrait 6 70024 | | 2 |
| 88 | 88 | SLOW TUNES AND PROMISES BOBBY HOOD/Chute 0004 | | 4 |
| 89 | 94 | GOODY GOODY REBECCA LYNN/Scorpion 0573 | | 2 |
| 90 | 95 | FRECKLES SHYLO/Columbia 3 10919 | | 2 |
| 91 | 92 | HELLO TEXAS BRIAN COLLINS/RCA 11478 | | 2 |
| 92 | 73 | IT'S HELL TO KNOW SHE'S HEAVEN DALE McBRIDE/ Con Brio 145 | | 7 |
| 93 | 77 | COME ON IN OAK RIDGE BOYS /MCA 12434 | | 14 |
| 94 | 75 | HEY, THERE KENNY PRICE/MRC 1025 | | 8 |
| 95 | 60 | FALL IN LOVE WITH ME TONIGHT RANDY BARLOW/ Republic 034 | | 15 |
| 96 | — | I'VE SEEN IT ALL SANDRA KAYE/Door Knob 8 093 | | 1 |
| 97 | 99 | FINDERS KEEPERS LOSERS WEEPERS STAN HITCHCOCK/ MMI 1028 | | 2 |
| 98 | 100 | THERE HANGS HIS HAT LINDA NAILE/Ridgetop 00279 | | 2 |
| 99 | 97 | DANCE WITH ME MOLLY HANK THOMPSON/MCA 12447 | | 4 |
| 100 | — | MAMA'S SUGAR ERNEST REY/MCA 40991 | | 1 |

JOHNNY DUNCAN · SLOW DANCING



Johnny Duncan / See You When The Sun Goes Down

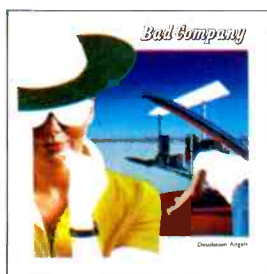
Johnny Duncan
"Slow Dancing"
5-19415
From the album
"See You When The Sun
Goes Down" KC 35775

On Columbia Records
Produced by Billy Sherrill

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Desolation Angels



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