

Record World

MARCH 24, 1979 \$2.25

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Blondie

A Salute to Western Merchandisers
Plus NARM Preview

Hits of the Week

SINGLES

WINGS, "GOODNIGHT TONIGHT" (prod. by P. McCartney) (writer: same) (MPL Comm., ASCAP) (4:18). Wings' first single for Columbia is a semi-serious disco tune featuring every conceivable studio technique and a hook you can boogie (or sing) along with. Columbia 3-10939.

THE ALLMAN BROTHERS BAND, "CRAZY LOVE" (prod. by T. Dowd) (writer: Betts) (Pongola/Careers, BMI) (3:07). The group's long awaited reformation disc will disappoint no one. The beat is good timey rock & roll with multiple guitars at the core. AOR and Top 40 material. Capricorn 0320.

SYLVESTER, "I WHO HAVE NOTHING" (prod. by Fuqua-Sylvester) (writers: Lieber-Stoller) (Yellow Dog/Walden/S.D.R.M., ASCAP) (3:59). The artist is quickly becoming a major disco star and this new disc should continue his surge. His wide-ranged vocals are the key here. Fantasy 855.

ROSE ROYCE, "FIRST COME, FIRST SERVE" (prod. by Whitfield) (writer: same) (May Twelfth/Warner-Tamerlane, BMI) (3:30). Their last two singles were both BOS and pop hits and this modified disco/funk tune should do the same. The production is outstanding. Whitfield 8789 (WB).

SLEEPERS

ORLEANS, "LOVE TAKES TIME" (prod. by group/Cicala) (writers: Mason-Hoppen) (Orleansongs, ASCAP) (3:57). The group's had a number of hits in the past and this slight-changed line-up debuts with a slick pop rocker right in the same mold. A fast add at AORs and top 40. Infinity 50.006 (MCA).

ROXY MUSIC, "DANCE AWAY" (prod. by group) (writer: Ferry) (E.G., BMI) (3:45). This taste of the new "Manifesto" album has a light cha-cha beat and a prime pop hook. Bryan Ferry's instantly familiar vocals make it right for AOR and pop play. Atco 7100 (Atlantic).

CHEAP TRICK, "I WANT YOU TO WANT ME" (prod. by group) (writer: Nielsen) (Screen Gems-EMI/Adult, BMI) (3:38). Their "live" album is already a top charter and this first single from the disc has a catchy hook over a powerful rock rhythm line. Top 40 bound, Epic 8-50680.

IRONHORSE, "SWEET LUI-LOUISE" (prod. by Bachman) (writer: same) (Survivor, PRO/Uskids, BMI) (3:12). The new group, fronted by Randy Bachman, has picked up lots of AOR play and is charting on the Top 100. It has much the same feel as his hits with BTO. Scotti Bros. 406 (Atlantic).

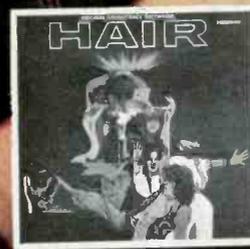
ALBUMS

SUPERTRAMP, "BREAKFAST IN AMERICA." Since their last album, Supertramp's works have grown in stature and this thoughtfully conceived and meticulously executed album should be their biggest yet. The group manages to combine the best of progressivism with a mass appeal vision. A&M SP 3708 (7.98).

"HAIR (ORIGINAL SOUNDTRACK RECORDING)." Most of the songs from this score are already familiar and intimately connected with a '60s sensibility. This two record soundtrack from the new movie adaptation, however, breathes new life into the material, especially "Easy To Be Hard" RCA CBL2-3274 (14.98).

THE BEACH BOYS, "L.A. (LIGHT ALBUM)." The group's first album for the label was produced by former group member Bruce Johnston and features their most sophisticated use of harmony and melody in years. "Good Timin'" and "Lady Lonca" shows a spirit missing from their last lps. Caribou JZ 35752 (7.98).

AVERAGE WHITE BAND, "FEEL NO FRET." The group has been making great dance music for the better part of the '70s and never have their smooth vocals and rhythmic pulse sounded better. An excellent version of "Walk On By" should help steer the album to the top. Atlantic SD 19207 (7.98).



IN JUST ONE WEEK
A DREAM WILL COME TRUE.



Record World



MARCH 24, 1979

2100 Booked For NARM Meet

■ NEW YORK—The 1979 Annual NARM Convention, which begins this Friday (23) in Hollywood, Florida, is predicted to be the largest recording industry convention ever, with more than 2100 industry member pre-registered.

While all business sessions and social functions will be held at the Diplomat hotel in Hollywood, persons attending the convention will also be housed at the Attache and Holiday Inn in Hollywood, the Riviera in Hallendale, and the Marco Polo and Newport in Miami Beach.

Among the topics to be covered at the convention will be the future of record retailers and

(Continued on page 89)

Ron McCarrell Named E/P/A Marketing VP As Jim Tyrrell Resigns

■ NEW YORK—Bruce Lundvall, president, CBS Records Division has announced the appointment of Ron McCarrell to the position of vice president, marketing, Epic/Portrait/Associated Labels.



Ron McCarrell

In his new capacity, McCarrell will be responsible for supervising the development of a com-

(Continued on page 93)

EMI Restructures American Operations; Zimmermann Heads New Exec Hierarchy

By SAM SUTHERLAND

■ LOS ANGELES — The industry trend toward consolidation of companies and cutbacks in staff was fueled yet again last week. EMI, Ltd., has restructured its North American music operations here with a new executive hierarchy unveiled last week by Bhaskar Menon, chairman and chief executive of EMI Music—Worldwide Operations. Central to the new management blueprint is further consolidation between Capitol, EMI America and United Artists Records, which will now be overseen by Don Zimmermann, named president of the Capitol / EMI America/United Artists Records Group created under the plan.

Zimmermann will continue in his present post as president of



Don Zimmermann

Capitol, and succeeds Menon as chairman of the board of EMI America Records, Inc., Liberty/United Records, Inc., and Capitol Records-EMI of Canada, Ltd.

Meanwhile, EMI America/United Artists president Jim Mazza will now head up those labels from United Artists' office complex on Sunset Boulevard here, reflecting further consolidation of those two label opera-

tions in the wake of EMI's purchase of the remaining interests in the UA label, formerly co-owned with Artie Mogull and Jerry Rubinstein's M&R Music.

Separate Staffs

Even as EMI Music made its new and extensive corporate game plan public, the recent wave of major distribution changes and corporate purchases spurred a flurry of reports that variously promised a virtual housecleaning at EMI America/United Artists. But contrary to early reports, those two labels will retain separate identities and rosters.

All told, between 35 and 50 United Artists staff were reportedly given their walking papers, considerably below the "90 percent" cutback first reported, but still adding to the hundreds of experienced record people who have been put out of work this year.

Zimmermann, when reached by RW for comment, confirmed that the Records Group will maintain all three labels, despite the additional consolidation signified by EMI America's move to the United Artists complex. "We felt it extremely important that under the new structure the three divisions retain separate

(Continued on page 87)

Labels Report Soft 1st Quarter; Overordering Blamed for Returns

By SAM SUTHERLAND and MARC KIRKEBY

■ LOS ANGELES — One major topic likely to emerge during this year's NARM Convention isn't listed on any agenda, and is unlikely to pop up in label presentations: the generally soft record and tape sales that have paced the first quarter of '79.

Those sales have scuttled earlier hopes that the industry would see a repeat of last year's unbroken sales momentum, which carried beyond the holidays and

well into the first months of '78.

In contrast to the first quarter of '77 and the subsequent sales boom that continued throughout the first quarter last year, the anticipated holiday sales surge arrived late in '78 (RW, January 6, 1979), and lasted weeks, not months. By mid-January, RW's Sales Index described generally flat album sales growth—in most weeks, just matching the previous year's tallies, and, more recently, falling below '78 figures for the comparable periods.

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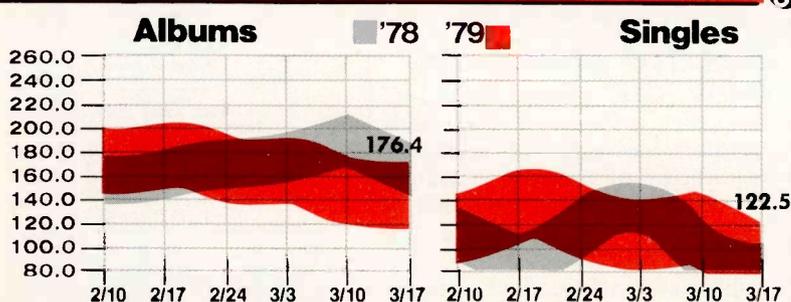
DIR's Klein Hour Blends Music, Comedy

By NEIL McINTYRE

■ NEW YORK—If Robert Klein wasn't busy enough with being the star of a new Broadway hit, "They're Playing Our Song," and

(Continued on page 82)

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.

12-Inch Single Sales Are Soaring But Label, Retail Questions Remain

By SOPHIA MIDAS

■ NEW YORK—Sales of the 12" have skyrocketed, accounting for as much as 50 per cent of the sales of certain singles in some retail outlets and showing a dramatic weekly increase, according to retailers. The sudden manner in which the 12" has exploded has been a pleasant surprise to retailers, forcing them to submit rush re-orders to record manufacturers and to quickly devise

new merchandising campaigns. As with any new phenomenon that generates a new venue for sales, there are many unsettled questions regarding the marketing and repercussions of the 12". Will the 12" become "the single of the future," and if so, what impact will this have on the 45? Will the commercial 12" continue to be manufactured on a

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■ **Opposite Page 46.** From its Texas base, Western Merchandisers has grown into one of the Southwest's biggest multi-service record operations, encompassing distribution, rack jobbing and retailing. Record World's special salute to Western focuses on key personalities in the company, including founder Sam Marmaduke, and on the company's blueprint for future growth.



■ **Page 44.** Mike Chapman had two of 1978's biggest hits with Exile's "Kiss You All Over" and Nick Gilder's "Hot Child in the City." Top 40 success isn't a new thing for the Australian-born producer, however, and in his Dialogue Chapman talks about his musical philosophy and how he gears his records for a teenage audience.

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Carters Will Host Industry Executives

■ **WASHINGTON** — President and Mrs. Carter will host executives of the recording industry this Tuesday (20) at an afternoon reception at the White House.

The reception, which will be held from 3:00 p.m. to 4:00 p.m. on the same day as the RIAA's Annual Cultural Awards Dinner at the International Ballroom at the Washington Hilton, is seen as an expression of the same enthusiasm Carter has shown during his term of office to musical artists and members of the music community as diverse as Vladimir Horowitz, jazz artists of wide-ranging styles, and Conway Twitty and Loretta Lynn.

Bill Holland

Wherehouse Reports 31% Profit Increase

■ **LOS ANGELES**—Integrity Entertainment Corp., which operates the Wherehouse and Big Ben retail chains, last week reported its net income for the second quarter of fiscal 1979 ended Dec. 31, 1978 was up 31 percent, from \$707,391 in the second quarter of fiscal 1978 to \$931,825 in the quarter recently completed.

Sales for the second quarter were up 25 percent, from \$19,393-267 last year to \$24,277,153. Fully diluted earnings per share for the second quarter of fiscal '79 were \$.30, up from \$.23 for the same period a year ago.

The company reported a total of 123 stores in operation as of Dec. 31. That total has now climbed to 130.

Forecast Revised

In a message to shareholders, Lee Hartstone, president of Integrity, revised downwards his predictions for the company's sales and net income for the current fiscal year. Predictions of \$85,000,000 in sales and \$2,000,000 in net income have been lowered by 10 percent and 20 percent respectively.

Goldfarb Joins Record Shack Inc.

■ **NEW YORK**—Record Shack Inc. last week announced that Herb Goldfarb had joined the company as director of national accounts.

Goldfarb, who will be based in New York, will coordinate the national business of the one-stop's six branches. Most recently, Goldfarb operated his own consulting and sales firm, Herb Goldfarb Associates, and prior to that was vice president of sales and marketing at London Records.

Record World

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Powerhouse Picks

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

Peaches & Herb (Polydor) "Reunited."

Pop and black-oriented radio stations have shown immediate acceptance. Looks like a smash!

Village People (Casablanca) "In The Navy."

Newest single is riding the coattails of the hot selling "Y.M.C.A." disc as several majors went with it. A major sales breakout.

卍

Actually, "boffo" is an understatement. Because "Cheap Trick at Budokan" is the album that's producing all the intense devotion we knew Cheap Trick could evoke.

And evoke it they have. Witness the fact that it debuted as both "Flashmaker" and "Chartmaker" in Record World. This week, it's 15* in Record World, 14* in Cash Box and 14* in Billboard.

Radio has picked up on four, count them, four cuts. Hundreds of stations are giving heavy airplay to "Ain't That a Shame" and "Need Your Love," and they're actually making "Surrender" a hit all over again. Not only that, after forcing us to release the album, now they're forcing us to rush release "I Want You to Want Me" as the single. And, they're forcing us to hold back once again on the new studio album "Dream Police."

What about the reorder pattern, you ask? Well, to help us keep up with this already gold record, we may need to purchase a new computer system. Made in Japan, of course.

Cheap Trick, sad to say, isn't here to see any of this. They're too busy continuing their triumphant tour of foreign shores.

But on behalf of them and us, that's all for now. So, until the next installment of The Cheap Trick Success Story, sayonara.

"Cheap Trick at Budokan."
The biggest thing since transistors.
On Epic Records and Tapes.

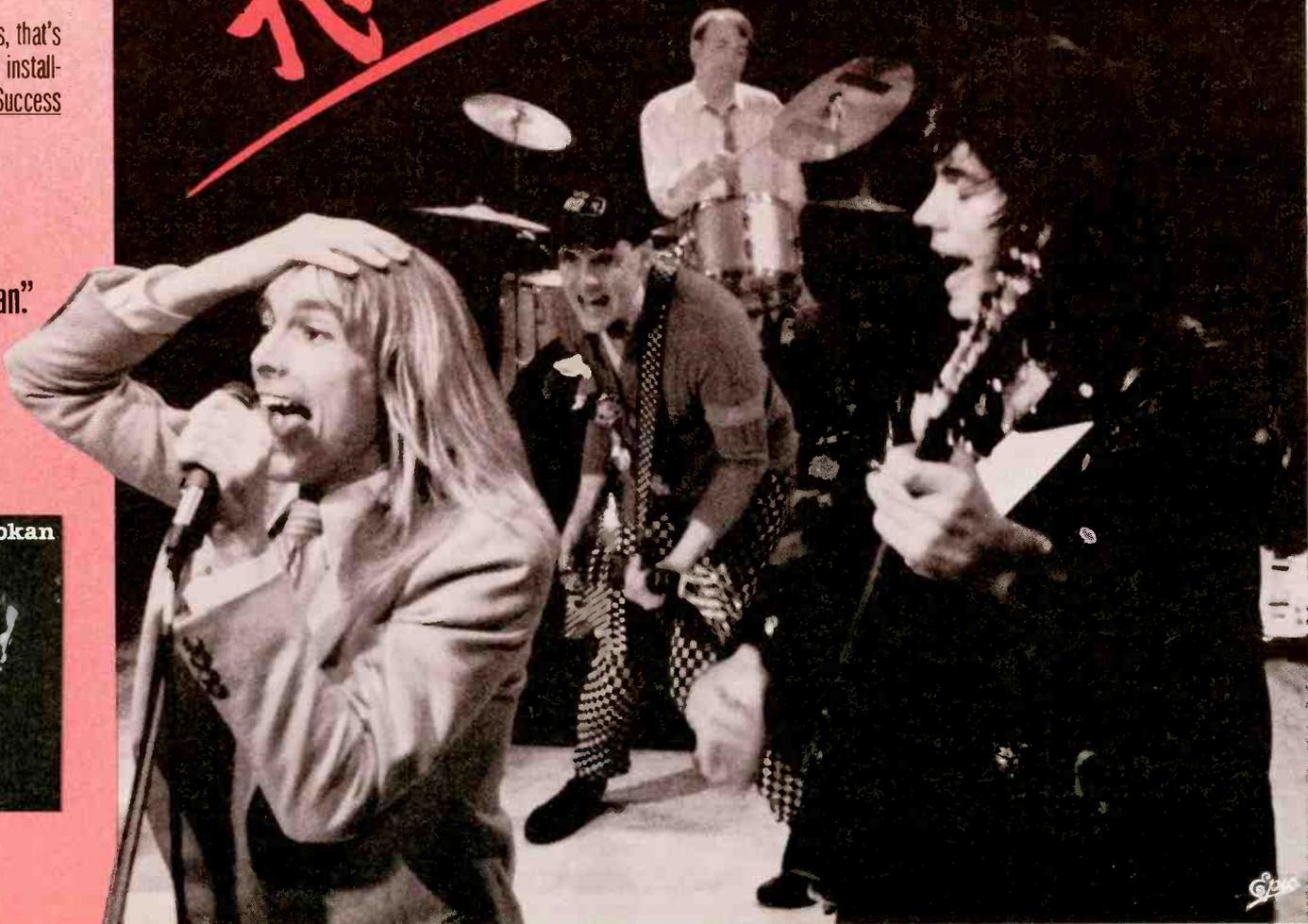
Cheap Trick At Budokan



FE 35795 † 8-50680

THE CHEAP TRICK SUCCESS STORY:

BOFFO
卍 BUDOKAN!



Retailers Satisfied by 1st Qtr. Sales

By DAVID McGEE

■ NEW YORK—Despite the Record World Sales Index having taken a rather dramatic downturn recently, the nation's record retailers, are on the whole, satisfied with the amount of business being rung up of late. A poll conducted last week of key accounts in different areas of the country found sales in most cases on a par with last year's or only slightly off those totals, but not alarmingly so. Practically to a man, the retailers contacted expressed confidence in the ability of forthcoming releases to boost sales up to 1978's level. At the moment, however, the word of the majority is dollars up, units down, no complaints.

This is not to suggest the absence of a retail slump. West Coast and Pacific Northwest accounts confirm business has indeed slipped; their comments are as grim as the others are pleasant. In the wake of the slump rumors have surfaced that record company credit managers are becoming abnormally concerned about accounts' ability to make payments within a reasonable amount of time. The most frightening rumor, from the retailers' standpoint, concerns a directive issued by one of the industry's largest manufacturers ordering credit lines to be cut by as much as one-half until business improves.

Lou Fogelman of Music Plus and John Houghton of Licorice (Los Angeles-based) said business is flat, with Fogelman adding that despite opening new stores "we are selling less units. And units are the name of the game." According to Houghton, expansion, "not the vitality in the marketplace or the industry," accounts for Licorice Pizza's increases over 1978's figures.

To which Tom Keenan of Everybody's Records (Portland-based) added: "Generally speaking, business has sucked bananas lately." Keenan said Everybody's felt the first effects of the slump as far back as last October, when sales dropped slightly and continued declining during the fourth quarter. Disaster struck in January when sales, in dollars, were down 22 percent. February was down only one percent from a year ago, or, what we expected," according to Keenan.

These retailers feel the culprit is the much-touted dearth of strong hit product (see RW, March 3). "That's the biggest

single cause for lack of business," Fogelman asserted. "We're hoping by June it will turn the corner."

"We have three, four or five releases that are really cooking," remarked Keenan. But the hit product — except for Bee Gees and Bob Welch—has been out six months. We need a Fleetwood Mac or Eagles album to bring consumers back in here. We can't use weather as an excuse anymore; in February and March that's not the problem here. We've been trying all kinds of promotions to pick up things, but nothing's going to happen until we get product from the major artists."

Houghton too appealed for stronger product. "We are looking forward to the Fleetwood Mac album in June," he said. "We would like to see product of this

caliber. If, in fact, the industry cannot provide itself with good hit product, then I think it's imperative to examine its pricing structure, because developing artists' product and hit catalogue start to become more important to the mix. And that means pricing becomes more important."

On the other side of the coin, a number of retailers feel their cohorts have been spoiled by "Saturday Night Fever's" sales figures, to the point where, except in cases such as Everybody's, it becomes difficult to discern the true strength of business. Fred Traub of Record Bar pointed out that the difference in sales generated by "Saturday Night Fever" and by the current number one album amounts to about six percent of Record Bar's annual volume.

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Three Coast Distributors Merge

By FRANN ALTMAN

■ LOS ANGELES—Aiming to establish what one spokesman called "the strongest regional distribution in the western United States," three California-based, independent distribution firms—Record Merchandising, California Record Distributors, Inc., and Record Rack Service—have revealed plans for an imminent merger. The three companies will be joined under the Record Merchandising banner.

In interviews last week with RW, both George Hocutt, president of California Record Distributors, and Sid Talmadge, president of both Record Merchandising and Record Rack Service, spoke of the proposed consolidation. "It looks like we're in the process of a merger," Hocutt said. "We are aiming to be together in one location by or on May 1, 1979—we signed the let-

(Continued on page 91)

'No-Weekend-Gas' Plan Imperils Touring Artists and Execs

By BILL HOLLAND

■ WASHINGTON — For more than a month now, newspaper and television reporters have been speaking about government plans to close gas stations on weekends if the fuel crunch continues.

Such a plan could quite possibly wreak havoc on the lives and the livelihood of not only national and regional performers

who must tour to make a living, but people such as those in light, sound and equipment professions whose business activities are inextricably bound with performers' tour schedules.

Such a plan would also severely damage the activities of promoters and agents in just about every city in America, and certainly would be a roundhouse right to the record industry.

But from the newspaper and television accounts of the proposed plan, very little information can be extracted. Exactly whose plan is it, anyway?

The most obvious place to start to find the answer to the question was the Energy Department, especially so since the Senate Subcommittee on Energy and National Resources was raking Energy Chief James R. Schlesinger over the coals this past week.

From the Department of Energy RW learned that the plan originated elsewhere, certainly not an untypical Washington discovery. It was, they said, over at the Economic Regulatory Administration, or ERA.

ERA officials told us that while they are separate from the Energy Department, they are also under it, and, yes, the plan did come from them, though it went back to the Energy Department (or rather, up), where it was then passed on to Congress.

Congress must act on the plan within 60 days or else it will be passed along to President Carter's stand-by plan.

(Continued on page 67)

MCA Pacts Butterfly Records



MCA Records and Butterfly Records have announced a long-term marketing and distribution agreement. At the ceremony were (from left) Russ Shaw, vice president, artist development, MCA; Arnold Stone, vice president, administration, MCA; Denny Rosenkrantz, vice president, a&r, MCA; Bob Siner, president, MCA; A. J. Cervantes, president, Butterfly; Stan Layton, vice president marketing, MCA; Sam Passamano, Jr., director of marketing, MCA; David Jackson, vice president, business affairs, MCA; Santo Russo, vice president, product development, MCA.

Klenfner Exits Atl.

■ NEW YORK — Michael Klenfner left his position as senior vice president of Atlantic Records Friday, March 9.

Dick Clark Leases Westchester Theater

■ NEW YORK — Dick Clark last week leased the Westchester Theater, and will reopen the troubled facility in June as the Dick Clark Westchester Theater.

Under its former name, the Westchester Premier Theater, the facility is still the subject of criminal indictments and bankruptcy proceedings involving its former owners. Those owners were declared bankrupt in April 1978, and the property was acquired by the Lincoln Savings Bank, from which Clark has now leased it.

Lineup

According to an announcement from Clark's office, the theater will still present the popular entertainers it has featured in the past, as well as classical and jazz artists. It will also hold industrial shows and conventions.

Clark is a Westchester native.

Ohio Players to Arista

■ NEW YORK — Clive Davis, president of Arista Records, has announced the signing of The Ohio Players to an exclusive, long-term recording agreement. The band's first album for the label, "Everybody Up," is being released this month.

The Ohio Players, over the past five years, have recorded a series of gold and platinum albums, including such hits as "Jive Turkey," "Fire," "Honey" and "Contradiction."

There are
many ways to say it,
but Natalie says it best...

I Love You So



Natalie Cole's New Album,
***I Love You So*,⁵⁰¹¹²³⁹**
features the hit single "Stand By"⁴⁶⁹⁰



Produced By Martin Yancy, Chuck Jackson & Gene Earge

Management: Kevin Hunter

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Chart Analysis

Stewart #1 Behind New Sales Surge: Mills, Amii Stewart Hot; GQ Chartmaker

By PAT BAIRD

■ Rod Stewart (Warner Bros.), who previously held the #1 spot for three weeks, this week re-emerged into that bulleting position on the RW Singles Chart due to a renewed sales surge.

Singles

The Doobie Bros. (WB), whose album is #3 bullet on the RW Album Chart, moved to #3 bullet here on both

sales and strong airplay action, picking up #1 spots on a number of majors. Also in the Top 8 are The Bee Gees (RSO) #2, Gloria Gaynor (Polydor), holding at #3; Village People (Casablanca) remaining at #4; Donna Summer with Brooklyn Dreams (Casablanca) moving up one spot to #5 on a sales increase; Peaches & Herb (Polydor) holding at #7 and The Pointer Sisters

(Planet) at #8.

The Little River Band (Harvest) entered the Top 10 at #9 bullet on good sales and increased airplay and Frank Mills (Polydor) bulleted to #10 on an add at WLS and an excellent sales pattern.

G.Q. (Arista) is this week's Chartmaker at #74 bullet. The record was added at WABC and other majors and is working off a good disco base. It's listed at #9 bullet on the Black Oriented Singles Chart.

The records on the next part of the chart are also moving on sales and airplay increases. Amii Stewart (Ariola), added at WLS and #18 bullet BOS, came in here at #11 bullet with sales breaking open this week and Dire Straits (WB), with an album at #4 bullet, took over the #12 bullet spot on solid upward movement at the stations and steady sales picture. The Babys (Chrysalis) reg-

istered strong sales for the second week to move to #16 bullet and Bell & James (A&M) scored numerous pop adds and continued to sell BOS and pop for #17 bullet. Billy Joel (Col), added at WRKO, continued to pick up airplay off a solid sales base for #18 bullet and Anne Murray (Capitol), #1 bullet on the Country Singles Chart, combined new airplay with sales for #19 bullet.

Quatro and Norman

Suzi Quatro & Chris Norman (RSO) continued to add majors with sales reports starting for #23 bullet and Chic (Atlantic), #11 bullet BOS, also picked up some majors with crossover sales reported for #25 bullet. Blondie (Chrysalis) continued to spread on a radio level with sales picking up this week for #26 bullet and The Jacksons (Epic), last week's Powerhouse Pick and #5 bullet BOS, continued to gain pop airplay with crossover sales reports beginning to come in for #28 bullet. Sister Sledge (Cotillion), still Top 10 BOS and #2 on the Disco File Top 40, continued to gain strong pop airplay with sales

action increasing for #29 bullet.

Still making good chart moves on radio action are: George Benson (WB), #17 bullet BOS, #33 bullet here; Instant Funk (Salsoul), still #1 BOS and gaining good picks and jumps pop, #42 bullet; Herbie Mann (Atlantic), with more sales than airplay reported, #49 bullet; The Blues Brothers (Atlantic) #51; Peaches and Herb (Polydor), #25 bullet BOS and one of this week's Powerhouse Pick, picking up simultaneous pop and BOS action for #52 bullet; Village People (Casablanca), last week's Chartmaker, and another Powerhouse Pick this week, gaining strong adds on the "A" side and some action reported on the "B" side, #53 bullet and Delegation (Shadybrook), top 10 BOS, gaining on the pop side for #58 bullet.

The records on the next part of the chart are moving on new radio additions. They include: Tycoon (Arista) #61 bullet; Bad Company (Swan Song) #70 bullet; Thelma Houston (Tamla), #54 bullet BOS, #71 bullet here; (Continued on page 86)

Bee Gees, Stewart Still 1 and 2

By SAMUEL GRAHAM

■ For the fifth consecutive week, the top two positions on The Album Chart are held down by the Bee Gees (RSO) and Rod Stewart (WB) respectively. The Bee Gees continue to far outsell the rest of the field; Stewart continues to show particular strength at racks.

Elsewhere in the top five, the

Doobie Brothers (WB) at #3, Dire Straits (WB) at #4 and the Village People (Casa) at #5 are all bulleting.

The Doobies is a smash at retail, with racks showing continued upward movement; Dire Straits, always strong at retail, has lately been moving very well at racks and is helped by a hit single; and the Village People is a big hit at racks as well, with retail strong where reported.

As was the case last week, there is a noticeable drop-off after the top seven records (which also include the Blues Brothers (Atlantic) at #6 and Billy Joel (Col) at #7. Topping the next level is Peaches and Herb (Polydor/MVP), now bulleting at #8. Other bullets in the top twenty include Rick James (Gordy) at #13; Cheap Trick (Epic) at #15; George Benson

(WB) at #17; Bob Welch (Capitol) at #19; and Eddie Money (Col) at #20. Benson shows a jump of 31 spots, with initial retail action at jazz, r&b and pop levels continuing unabated, while Welch picks up at racks this week and is also showing well at retail where reported.

In the twenties, last week's Chartmaker, the newly-reformed Allman Brothers (Capricorn), move to #25 bullet, with retail action at a majority of accounts throughout the country (not much rack at this stage). The Jacksons (Epic), at #28 bullet, has a strong single in "Shake Your Body (Down to the Ground)," good rack action and good retail in several areas.

This week's Chartmaker, Bad Company (Swan Song), checks in at #32 bullet with retail action in such locations as Washington, Cleveland, Memphis, Los Angeles, New York, Minneapolis and the Pacific northwest. Also hot in the thirties is Blondie (Chrysalis), jumping a mammoth 41 places to #33 bullet. The group has a hot single, and although the album does not appear at every account reporting to RW, it is selling in substantial quantities at those accounts that do report it. Poco (MCA) also picks up a bullet this week, now at #35 with good re-

tail and increasing racks in Washington, Milwaukee, Indianapolis, the southeast and the midwest.

Bullets in the forties include the Babys (Chrysalis) at #41, with solid retail action in NY, Detroit, Dallas and other locations, and

Bob James (Tappan Zee/Col) at #46. In the fifties, Melissa Manchester (Arista) is bulleting at #54, the Village People's "Macho Man" is at #55 bullet with impressive racks; Sister Sledge (Cotillion) is (Continued on page 86)

Regional Breakouts

Singles

East:

Chic (Atlantic)
Jacksons (Epic)
Sister Sledge (Cotillion)
Bob Welch (Capitol)
Village People (Casablanca)
Blues Brothers (Atlantic)

South:

Bob Welch (Capitol)
Peaches & Herb (Polydor)
Village People (Casablanca)
Bad Company (Swan Song)
Arpeggio (Polydor)

Midwest:

Jacksons (Epic)
Sister Sledge (Cotillion)
Bob Welch (Capitol)
George Benson (Warner Bros.)
Blues Brothers (Atlantic)
Village People (Casablanca)

West:

Quatro & Norman (RSO)

Albums

East:

Bad Company (Swan Song)
Patti Labelle (Epic)
Amii Stewart (Ariola)
Devadip Carlos Santana (Columbia)
Roxy Music (Atco)
Robert Gordon (RCA)

South:

Bad Company (Swan Song)
Patti Labelle (Epic)
Amii Stewart (Ariola)
Devadip Carlos Santana (Columbia)
Frank Zappa (Zappa Records)
Roxy Music (Atco)

Midwest:

Bad Company (Swan Song)
Amii Stewart (Ariola)
Devadip Carlos Santana (Columbia)
Frank Zappa (Zappa Records)
Roxy Music (Atco)
Robert Gordon (RCA)

West:

Bad Company (Swan Song)
Frank Zappa (Zappa Records)
Roxy Music (Atco)
Tycoon (Arista)

A brand new image...a new single

"DON'T TAKE IT AWAY" (MCA-41002)

CONWAY TWITTY



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MCA RECORDS

Produced by Conway Twitty & David Barnes for Twitty Bird Productions

Retail Ads: More Radio, Less Print

By JEFFREY PEISCH

■ NEW YORK—Plagued by rising costs like everyone else, retail record sellers have become more selective in placing their advertising dollars. While an advertising campaign once meant blanket coverage of every medium in an area, now retailers are careful, paying close attention to demographics.

The medium that advertisers turn to more and more today is radio. Although radio has always been used more than print, as retailers become more discerning, radio is dominating over print to a greater degree.

Record World talked with several retail outlets throughout the country about the advantages and disadvantages of print and radio advertising. Most retailers said that they spend at least 75 percent of their advertising budget on radio spots. Several stores listed an even larger percentage for radio.

"Our philosophy is that people listen to radio to hear music; it's as simple as that," said Debby Flanagan of Everybody's Records.

Others interviewed were more philosophical, yet no less enthusiastic about the merits of radio. "We feel that there is a certain excitement about radio," said Kenny Dobin of Waxie Maxie in Washington, D.C. "The effect of a captured audience is greater on radio (than it is with print). We pay close attention to production and try to make a real presentation," he said.

"Radio is a reactive medium, unlike TV, which is a passive medium," said Rick May, of the Odyssey chain in the southwest. Indeed, those retailers who are using TV to advertise use the programs that are most like radio in their content: "Midnight Special" or "Rock Concert."

In cities large enough to support specialized radio stations, a retailer will direct nearly all of his advertising towards the specific station that plays the product he is trying to sell. It is in the smaller cities and the less-populated regions — areas that cannot support a radio station for every type of music — that retailers have to be more selective in their advertising.

Odyssey Records has stores in many towns in the West that don't have a strong radio station. In these towns, according to Rick May, Odyssey will use newspapers. But this can be risky too: A large-circulation daily may not be as effective as a smaller college weekly, for certain products.

Circles record stores in Arizona spend over 70 percent of their budget on radio for the Phoenix outlets yet only 50 percent for the Flagstaff outlet. Ac-

ording to Chris Beckley, "Flagstaff has a good paper that people read." Bruce Bayer, of Independent Records in Colorado, said the same thing. "We do almost all radio ads except in the college towns, because these towns have good papers that our prospective audiences read."

Retailers in smaller markets also have the problem of getting support from manufacturers through co-op ads. Although the labels will usually respect a retailer's wishes as far as advertising medium is concerned, it's a give-and-take relationship.

"Often a manufacturer approaches us with a very specific campaign for an artist," said Circles' Chris Beckley. "If we don't accept the co-op offer, they may take their offer to someone else." On the other hand, manufacturers are almost always receptive to ideas from the retailer. "The labels love it when we approach them with a good idea for breaking one or their artists," said one retailer.

In Los Angeles, the Music Plus chain has been using an interesting method (for record retailers) of advertising: buses. "L.A. is very spread out," said advertising director Alan Schwartz. "We have to sort through all the space and find out the most effective ways of reaching people. L.A. is a car-oriented city; you must drive. So we've been doing large-scale bus campaign as co-ops with the labels. And it's worked."

Another factor retailers must

consider when placing ads is the nature of the product they're selling. For the Record, a retailer in Baltimore that specializes in black music, does 100 percent of their ads on the radio. "Our customers listen to the radio," said Bill Blankenship. "They don't look in the paper for records."

Retailers that sell a lot of classical music do a lot of print advertising. King Karol, a New York City store that sells a lot of classical records, uses print and radio ads equally. Another New York City store, Disc-O-Mat, that has the same mediums available as King Karol but sells a lot of rock and disco, uses radio for over 80 percent of their ads.

While TV is being used more and more, its high cost makes it prohibitive for most retailers. Practically all the TV spots done now are done as co-ops with manufacturers. The most successful way to use TV advertising is in turning a semi-popular record into a very popular record. "Once a record is already big, you can greatly expand its audience with TV," said Atlantic Records' Mark Shullman. "But to capture the initial audience, you can do it much cheaper."

Chic's latest record, "C'est Chic," proves this philosophy well. The record was doing well, but had started to drop very fast. Atlantic ran a large TV campaign (and released another single) and the record climbed back up the charts and has stayed there. "It paid off," said Shullman.

MCA Names Natl. Promo Staff

■ LOS ANGELES — Larry King, VP, promotion, MCA Records, announced the appointments of Margo Knesz to national pop promotion director and Beth Rosengard to national album promotion director as well as the promotion of Sandi Lifson to national promotion coordinator last week (See RW, 3/17).

Knesz will be responsible for all pop single campaigns on a national basis. She recently completed one year at RCA Records as national director of singles promotion. Prior to that, she spent five years at Atlantic as director of national secondary promotion.

Rosengard will be responsible for all MCA rock oriented albums on a national basis. She will work closely with Rob Senn, director of field operations and the entire promotion staff in the planning and execution of all national album promotion campaigns. Before joining MCA, Rosengard held the position of radio promotion coordinator at Sir Productions.

Special Projects

In her new position, Lifson will work closely with the field in the areas of special projects and special promotions and will be responsible for the department's record service to stations.



Margo Knesz, Beth Rosengard, Sandi Lifson

Masucci to Island

■ NEW YORK—Chris Blackwell, chairman of Island Records, has announced the appointment of Alex Masucci as director of special projects.



Alex Masucci

A fifteen year veteran of the industry, Masucci started at Fania Records as one of the company's first employees, working under his brother, Fania's president Jerry Masucci. After receiving his B.A. in business at the University of the Americas, Mexico City, Masucci formed A&R Film Distributors with Ray Aviles, negotiating and supervising distribution of "Our Latin Thing" throughout the world. Later that year, he formed Salsa Productions, which set up tours and promotions for the Fania All Stars in Puerto Rico, Africa and South and Central Americas.

In 1973, Masucci returned to Fania as national promotion director and a&r director. He was later upped to vice president, a position he retained until joining Island Records.

As Director of Special Projects at Island, Masucci will handle a wide variety of responsibilities, including nationwide r&b and disco promotion, artist relations, a&r, and the development of promotional films.

Spector To New York For A&M Natl. A&R

■ LOS ANGELES — Kip Cohen, A&M vice president of a&r, has named Mark Spector as the label's national director, a&r. Spector, who will be working out of A&M's New York office, has been serving as west coast director of a&r for two years, and is in the process of moving to New York.



Mark Spector

Prior to coming to A&M, Spector served for over five years as contemporary music director at Columbia Records.

FIRST CHOICE - A WINNER! Hold Your Horses.

That elegant trio that won all bets with "Dr. Love," "Newsey Neighbors" and "Arranged and Extremely Dangerous," are entering the home stretch with their latest sure thing, "HOLD YOUR HORSES." First the charted hit single (G7 4017, G 3 401), and now the album (GA 9502), their greatest achievement to date, will keep them in the winners' circle. Prime cuts include "DOUBLE CROSS," "LOVE THANG" and a totally danceable medley of "LET ME DOWN EASY," "GOOD MORNING MIDNIGHT" and "GREAT EXPECTATIONS." Produced by TOM MOULTON and THOR BALDURSSON, NORMAN HARRIS and MCKINLEY JACKSON, this album gets ROCHELLE FLEMING, ANNETTE GUEST and DEBBIE MARTIN off at the gate. Their latest record, plus their exciting new stage act are the cream of the pop. You can bet on it.

Distributed by



Personal management:
Berlin-Carmen International Artist Management, Inc.



1979 NARM Convention Agenda

MARCH 23-28
DIPLOMAT HOTEL HOLLYWOOD, FLORIDA

FRIDAY MARCH 23

- 9:00 a.m.-5:00 p.m. Registration—Tower Lobby
- 10:00 a.m.-12:00 Noon Retailers Meeting—Regency Room North
A Retail Executive Problem Solving Clinic: "Auditing More Than Your Money"
Chairman: Dr. David Rachman, Professor of Marketing, Baruch University
Panelists: Jerry Adams, Harmony House Records & Tapes
Leon Hartstone, The Wherehouse
Russell Solomon, Tower Record Stores
Scott Young, Pickwick International
- 10:00-12:00 Noon Rack Jobbers Meeting—Regency Room South
"How I Learned to Stop Worrying About My Gross Profit and Learned to Love the Rack Jobber"
Chairman: Sydney Silverman, United Record & Tape Industries
Speakers: Albert Geigle, Montgomery Ward
David Siebert, Sieberts, Subsidiary of Handleman Company
- 12:00 Noon-2:00 p.m. Board of Directors Luncheon—Les Ambassadeurs
For NOVA members and people attending their first NARM Convention
Chairman: David Crockett, Father's & Sun's, Inc.
- 2:00 p.m.-4:00 p.m. Independent Distributors Meeting—Regency Room East
"Swan Song or Rebirth?"
Chairman: Mike Lushka, Motown Records
Speakers: Joseph Simone, Progress Record Distributors
Elliot Goldman, Arista Records
- 2:00 p.m.-4:00 p.m. One Stop Meeting—Regency Room North
Chairman: Ernest Leaner, Ernie's One Stop
Panelists: Noel Gimbel, Sound Unlimited
Evan Lasky, Danjay Music
Jerry Richman, Richman Brothers
Leonard Silver, Transcontinent Record Sales
- 7:30 p.m.-9:00 p.m. Welcoming Cocktail Reception and Dinner Buffet—Regency Ballroom
Host: Warner/Elektra/Atlantic Corporation
- 9:00 p.m. Entertainment: George Benson, courtesy of Warner Bros. Records—Convention Hall

SATURDAY, MARCH 24

- 8:00 a.m.-9:00 a.m. Breakfast—Regency Room
- 9:30 a.m. Opening Business Session—Convention Hall
"Today's Success: Tomorrow's Opportunity"
Opening Remarks: Convention Chairman, David Lieberman, Lieberman Enterprises
President's Welcome: John Cohen, Disc Records, NARM President
Keynote Speaker: Stan Cornyn, Executive Vice President, Warner Bros. Records
"Take a Little, Leave a Little"
Presentation, 1978 Merchandiser of the Year Awards
Rack Jobber of the Year Awards
Retailer of the Year Awards
- 12:00 Noon Luncheon—Regency Ballroom
Husbands and wives, as well as all registrants, are invited to attend
Dr. Art Ulene
Star of NBC's *Today* Show, and author of "Feeling Fine"
"How to Cope With Stress—Is Medicine Always the Best Medicine?"
- 2:00 p.m.-5:00 p.m. Poolside Exhibition Center Visiting
Refreshments during all poolside exhibition center hours throughout the Convention—courtesy: Motown Record Corp.
- 2:30 p.m.-3:30 p.m. Warner/Elektra/Atlantic—Audio/Visual Presentation—Cafe Cristal
- 4:00 p.m.-5:00 p.m. Capitol Records Audio/Visual Presentation—Cafe Cristal
- 7:30 p.m. NARM Scholarship Foundation Dinner—Regency Ballroom
Entertainment: Andy Gibb, courtesy of RSO Records

SUNDAY, MARCH 25

- 7:00 a.m.-8:00 a.m. Jogging Clinic—Poolside, East Building
Conducted by James D. Richardson, "Marathon Running" Coach, Miami-Dade Community College
- 8:00 a.m.-10:00 a.m. Breakfast Meeting—Regency Room
"Opportunities for Merchandising Home Video Entertainment"
Chairman: David Grossman
Participants: Andre Blay, Magnetic Video
Stuart Mintz, Record Rendezvous
Jeff Tuckman, Video Unlimited/Sound Unlimited
- 10:00 a.m.-12:30 p.m. General Business Session—Convention Hall
"Today's Success: Tomorrow's Opportunity"
Tuning Radio Advertising to Record Profits
Co-Chairmen: John Marmaduke, Western Merchandisers, Inc.
James Tyrrell, Epic, Portrait, and Associated Labels
- I. Radio Advertising: A Multi-Media Audio Visual Presentation
 - II. "Radio Advertising: The Professional Creative Approach"
Chuck Blore, Chuck Blore Associates
 - III. Presentation of First Annual NARM Radio Advertising Awards
Miles David, President, Radio Advertising Bureau
 - IV. "Money Music: Back to the New Technology—Ears"
Kal Rudman, Publisher/Editor, Friday Morning Quarterback

SPOUSE ACTIVITIES

- 9:30 a.m.-12:00 Noon Spouse Tennis Clinic—Diplomat Country Club
Featuring Gardner Mulloy and Bunny Smith
Host: Queens Lithographing
- 12:00 Noon Tennis Luncheon—Nassau Room
- 12:00 Noon Spouse Luncheon at East Pool
Joy Shaw—"An Hour of Fitness"
- 12:30 p.m. Luncheon Meeting—Regency Room
Host: Cashbox
"The Video Disc: Its Opportunities and Potential"
Norman Glenn, Sr. Vice President-Programs and Marketing, MCA Discovision, Inc.
- 2:30 p.m.-5:00 p.m. Poolside Exhibition Center Visiting
- 3:00 p.m.-4:00 p.m. Polygram Corp. Audio/Visual Presentation—Cafe Cristal
- 4:30 p.m.-5:30 p.m. CBS Records Audio/Visual Presentation—Cafe Cristal
- 10:00 p.m. Disco—Convention Hall
Courtesy of Casablanca Record and FilmWorks, Inc.

MONDAY, MARCH 26

- 7:00 a.m.-8:00 a.m. Jogging Clinic—Poolside, East Building
- 8:00 a.m.-9:00 a.m. Breakfast—Cafe Cristal
- 9:30 a.m. General Business Session—Convention Hall
Chairman of the Day: Jay Jacobs, Knox Record Rack Co.
"Today's Success: Tomorrow's Opportunity: Partnership Creates Opportunity"
An Audio/Visual Presentation on Creative In-Store Merchandising
"Tape Buyers: What We Know Today; What We Expect In The Future"
A CBS Records Presentation of Tape Consumer Research
Jerry Shulman, Director, Market Research and Planning
"Off The Record"—A Presentation on Security
Lincoln Zonn
- 9:00 a.m.-12:00 Noon Second Round, Spouse Tennis Tournament—Diplomat Country Club
- 12:00 Noon Country Music Luncheon—Regency Ballroom
Installation of NARM Board of Directors and Officers
Entertainment: Willie Nelson
Courtesy: Columbia Records
- 3:00 p.m.-6:00 p.m. Poolside Exhibition Center Visiting
- 3:30 p.m.-4:30 p.m. MCA Distributing Corp. Audio/Visual Presentation—Cafe Cristal
- 7:00 p.m.-8:30 p.m. Cocktail Reception—Convention Hall
Host: Polygram Corp.
- 8:30 p.m. Dinner and Entertainment—Regency Ballroom
NARM Salute to Black Music
Lou Rawls: Philadelphia International Records
Courtesy: CBS Records

TUESDAY, MARCH 27

- 7:00 a.m.-8:00 a.m. Jogging Clinic—Poolside, East Building
- 8:00 a.m.-10:00 a.m. Breakfast Meeting—Regency Room South
"Computers are Easy to Understand"
Featured Speaker: John Nuzzolo, IBM
- 9:00 a.m.-12:00 Noon Final Round, Spouse Tennis Tournament—Diplomat Country Club
- 10:00 a.m. Business Session—Cafe Cristal
Chairman of the Day: George Souvall, Alta Distributing Co.
"Tomorrow's Opportunities"
1. "Implications of Bar Coding to the Recording Industry"
Audio/Visual Presentation
Chairman: NARM Bar Code Committee: Louis Kwiker, Music Stop, Inc.
Speaker: Lee Humphrey, Boston Associates
Panelists: David Crockett, Father's and Sun's, Inc.
Lee Hartstone, The Wherehouse
Harold Okinow, Lieberman Enterprises
C. Charles Smith, Pickwick International
Paul Smith, CBS Records
 - II. "An Open Case for Tape Profits"
A GRT Corp. Update Market Research Presentation into Alternative Methods of Tape Merchandising
Biruta McShane, Vice President, Marketing
- 12:00 Noon Special Spouse Luncheon—Mezzanine Theatre
Featuring Edith Head, World Renowned Fashion Designer
Host: MCA Distributing Corp.
- 1:00 p.m.-5:00 p.m. Poolside Exhibition Center Visiting
- 3:00 p.m.-4:00 p.m. Casablanca Audio/Visual Presentation—Cafe Cristal
- 6:30 p.m.-8:00 p.m. NARM Awards Reception—Convention Hall
Host: MCA Distributing Corp.
- 8:00 p.m. NARM Awards Banquet—Regency Ballroom
Presentation of 1979 NARM Awards for Best Selling Recorded Product
Mistress of Ceremonies—Cher
Casablanca Record and FilmWorks, Inc.
Entertainment: Natalie Cole
Courtesy: Capitol Records

W H I S P E R I N Y O U R E A R

The Whispers



BXL1-3-05

PSSSSSSSSST!

The word is spreading

“WHISPER IN YOUR EAR”

is the hottest WHISPERS album yet.

When The Whispers sing, people listen. And listen, and listen. Consistency is their magic. And they're doing it again. The inside tip on "Whisper in Your Ear" is that it's hot. Oh so very hot.



Manufactured and Distributed by RCA Records
Produced by Dick Griffey & The Whispers

'Havana Jam' Highlights



The Havana Jam, three concerts featuring Cuban and American artists March 2-4 at the Karl Marx Theater in Havana, was the most dramatic cultural exchange between the two countries in 20 years. Bruce Lundvall, president of the CBS Records Division, led CBS' efforts to organize the event, aided by Fania Records president Jerry Masucci. Lundvall and Masucci made several trips to Cuba to develop plans for the festival. Bill Freston, executive assistant to the president, CBS Records, was chief coordinator of the event. Among the Havana Jam's highlights were: (top row, from left) Billy Joel;

Rita Coolidge and Kris Kristofferson; Stephen Stills and Weather Report; (second row) Lundvall toasting Julio Garcia Espinosa, chief assistant to the vice minister of culture, Cuba, another Cuban official and Jerry Masucci; Irakere; Freston (right) greeting Stan Getz and other members of the CBS party; (bottom row) the Fania All Stars; a featured soloist with the Cuban group Tata Guines; part of one night's crowd of 5000 people; Jaco Pastorius, John McLaughlin and Tony Williams, who performed as part of the CBS Jazz All-Stars.

WEA Holds Natl. Advertising Meetings

■ LOS ANGELES — WEA ad and press chief Skid Weiss reports that a three-day advertising campaign for WEA's branch Media Specialists was held February 21-23 at the company's national headquarters in Burbank.

The meetings were planned, directed and co-chaired by national advertising manager Alan Perper and national advertising coordinator Barbara Burns.

Speakers

Guest speakers, according to Weiss, were chosen by Perper and Burns to represent different facets of broadcasting, explain the methodology and impact of radio audience ratings, review media planning and buying techniques (do's and don'ts), provide professional behind-the-scenes insights to the traditional buyer-seller adversary relationships in broadcastings, and to reveal the operational mechanics for using the WCI Market Research Survey data to most effectively preplan customized advertising for new and

established artists.

The guest speakers included: Mike Harrison, director of Good-phone Weekly; Paul Cassidy, sales manager of Century Broadcasting (representing KWST-FM); Simon T, sales manager of KLOS-

FM; Michael Kapp, president of Warner Special Projects; Max Goldberg, West Coast Sales Manager, Arbitron; Jim Carnegie, general sales manager, Media-trend; Carolyn Posa, west coast sales, Media trend; Doug Spell-

man, president/chairman; Douglas T. Spellman, Inc. (TV advertising consultants); Sallee Sells, vice president, Douglas T. Spellman, Inc.; Dave Weisen-taner, sales manager, KATZ radio; and Kathy Crawford, sales rep, Telerep.

The eight WEA Media Specialists who attended the seminar are (in alphabetical order); Clare Conlin (Cleveland), Trisha Doucette (Boston), Geri Kaufman (Chicago), Don Kegley (Dallas), Gwendolyn Morris (New York), Pam Moss (Los Angeles), Rosemary Pierce (Philadelphia), Valerie Seymour (Atlanta).

Representing Atlantic Records were Mark Shulman, national advertising director; Marsha Green, media buyer; Shelly Roth, assistant to natl. dir. sales/adv. Representing Warner Bros. were Shelly Cooper, national advertising director; Sophia Beauvy, broadcast planner; Jean Lamb, print planner; representing Warner Special Projects, Holly Franke, research assistant.

MCA Distrib. Meetings



Al Bergamo, president, MCA Distributing Corporation last week conducted meetings at the Sportsmans Lodge in Los Angeles for both National MCA Distributing staff and regional directors. Shown here during a break, the team includes: standing, back row (from left) Des Moines Green, west coast regional director; Yvonne Hodgins, assistant to Al Bergamo; Neil Hartley, vice president national accounts; Al Bergamo, president, MCA Distributing Corporation; John Burns, midwest regional director; George Lee, vice president, credit; Rod Tremblay, southwest regional director; Vaughn Thomas, national director of sales; front row (from left) Sam Passamano Sr., executive vice president; Ron Douglas, vice president branch distribution; Bob Speca, northeast regional director; Glenn Hornor, southeast regional director.

*Welcome
to Miami.*

Where our music is as hot as the sun!

tk

TK Records and Tapes and its sizzling lineup of artists welcome all distributors and retailers to our hometown—and the NARM convention. Thanks for your support in another record breaking year. And watch us shine in '79!

 **TK** Records
and Tapes

Record World Single Picks

BOSTON—Epic 8-50677



FEELIN' SATISFIED (prod. by Scholz) (writer: same) (Pure, ASCAP) (3:30)

This third single from the "Don't Look Back" album is also one of the disc's most powerful rockers. Once again, the guitar work stands out and the multi-track vocal hook makes it a major AOR and Top 40 contender. Brad Delp's lead lays a strong foundation.

RAY STEVENS—Warner Bros. 8785



I NEED YOUR HELP BARRY MANILOW (prod. by Stevens) (writer: Gonyea) (Ray Stevens, BMI) (3:44)

Stevens' sense of whimsy is in full swing on this eerily reminiscent new single. His plea for assistance from Manilow includes near exact duplications of his melodies and production tricks. This is, nonetheless, far more than a novelty and right for pop and adult play.

ART GARFUNKEL—Columbia 3-10933



IN A LITTLE WHILE (I'LL BE ON MY WAY) (prod. by Shelton) (writer: Belfield) (Dennis Earl/Mother Pearl, ASCAP) (3:27)

Garfunkel is known for his big pop/folk ballads but here, with the help of producer Louie Shelton, debuts his new album with a dramatic r&b flavored offering. There's more than just a hint of Bee Gees in the vocals and it should get multi format play.

DANTE'S INFERNO—Infinity 50,008



AIN'T MISBEHAVIN' (ONE NEVER KNOWS DO ONE) (prod. by Dante-Wheeler) (writers: Waller-Brook-Razaf) (Chappell, ASCAP) (3:24)

Dante's reputation as a pop producer/writer is well established and here steps strongly into the disco field. The tune's from the Fats Waller musical and with some obvious tempo changes, and vocals, is perfect.

Pop

JOHN DENVER—RCA 11535

WHAT'S ON YOUR MIND (prod. by Okun) (writer: Denver) (Cherry Lane, ASCAP) (3:45)

This second single from his self-titled lp was heavily requested at the stations. It shows off the best of Denver's balladry with the inspired accompaniment of his superstar band.

BADFINGER—Elektra 46025

LOVE IS GONNA COME AT LAST (prod. by Malloy) (writer: Molland) (Joekat, ASCAP) (3:27)

The re-formed English band still relies on an eerie 12-string electric guitar sound as their base on this first single in some time. Pop and adult programmers will find something to like.

AKA THE MAX DEMIAN BAND—RCA 11525

PARADISE (prod. by Kornfeld-D'Augusta) (writer: Rose) (Bandier-Koppleman/Clonesounds, ASCAP) (3:55)

The Florida band debuts with a crafty rock tune with both electric and acoustic guitar at the base. The rhythm has but a hint of Latin and it's a strong debut.

CHRIS REA—United Artists 1285

DIAMONDS (prod. by Dudgeon) (writer: Rea) (Magnet/Interworld, ASCAP) (3:49)

Rea was one of the surprise breakout artists of 1978. This new tune, considerably different from his others, is a pop rocker of the first order. Gud Dudgeon's production adds life.

TANYA TUCKER—MCA 1807

I'M THE SINGER, YOUR THE SONG (prod. by Goldstein) (writers: Tucker-Goldstein) (Milwaukee/Tanya Tucker/Far Out/L.A.I.M., BMI/ASCAP) (3:25)

Featured in a recent tele-drama, this new ballad has but the barest hint of country in the vocals and could easily go all the way on the pop side. Tucker is becoming an artist to reckon with.

RICK NELSON—Epic 8-50674

DREAM LOVER (prod. by Rogers) (writer: Darin) (Hudson Bay/Rightsong/Screengems-EMI, BMI)

Nelson gives a faithful reading to this 1959 Bobby Darin hit with some '70s updating in the phrasing. The mood is light and right for pop and country consideration.

JIMMIE MACK—Big Tree 16132 (Atlantic)

GIVE IT AWAY (prod. by Scheiner) (writer: Mack) (ABC/Dunhill, BMI) (3:10)

The Staten Islander made lots of AOR and Top 40 fans off his last album and this new release could continue the trend. The rhythm is jazzy with a rock feeling and the lyrics thoughtful.

CAT STEVENS—A&M 2126

RANDY (prod. by Samwell-Smith & Stevens) (writer: Stevens) (Ashtar/Colgems-EMI, BMI) (3:18)

Stevens' unique vocals key this light ballad with sparse instrumentation and a lilting melody. He's the best interpreter of this kind of tune and adult programmers should take note.

LIQUID GOLD—Parachute 524

(Casablanca)

MY BABY'S BABY (prod. by Baker) (writers: Baker-Seago) (ATV, BMI) (3:17)

Densely layered vocals kick off this driving disco tune with a pure pop feel. It came on the disco chart this week and the Top 100 can't be far behind. It's a strong debut.

PETER ALLEN—A&M 2125

I COULD HAVE BEEN A SAILOR (prod. by Hamlisch) (writer: Allen) (Irving/Woolnough/Jemava, BMI) (3:52)

Allen's audience borders on the fanatical and this new ballad, produced by Marvin Hamlisch, should disappoint none of them. The message and track gear it for adult first.

ISH—Clouds 13 (T.K.)

FASTER THAN A SPEEDING BULLET (prod. by Ledesma-Driggs) (WB/Warner-Tamerlane, ASCAP/BMI) (3:05)

The lead singer of Foxy debuts as a soloist with this disco track with a light vocal and acoustic guitar work. It's an unusual new recording and should appeal to several formats.

GEORGE DEFFET—GRR 103

STAR CROSSED LOVERS (prod. by de Lory) (writers: Rocap-Sherwood) (Big Apple/John Davis) (3:50)

Deffet is gaining ground in the adult markets and this sentimental ballad with a story is sure to get plenty of play there. The orchestration is full and the vocals rich.

JAMES CANNINGS + FAITH—Empire 1003

WE'RE GETTING BETTER ALL THE TIME (prod. by Cannings-Ehrich) (writer: Cannings) (J.C., ASCAP) (3:30)

Cannings plays all but one instrument on this modified Caribbean offering with appeal for pop as well. There's a positive message in the lyrics.

B.O.S./Pop

GINO SOCCIO—Warner Bros./RFC 8757

DANCER (prod. by Mix Machine) (writer: Soccio) (Sons Celestes/Shediac, ASCAP) (3:30)

This first single release on the RFC label is already #1 disco and adapts perfectly to pop play. The bass line is compelling and strong. A BOS/pop crossover, no doubt.

THE RANCE ALLEN GROUP—Stax 3217 (Fantasy)

I BELONG TO YOU (prod. by Cosby) (writer: Allen) (Stora/Doctor Jack, ASCAP) (3:29)

The disc is already on the BOS chart and shows pop potential as well. It's a somewhat traditional r&b ballad with harmony vocals at the core. Horns add interest.

THE McCRARYS—Portrait 6-70028

LOST IN LOVING YOU (prod. by Lawrence) (writers: L. & A. McCrary-Tucker) (Island, BMI) (3:21)

The family group scored pop and BOS play on their last two singles and this one can expect the same. The arrangements are brilliant accompaniment and the vocals are, of course, central.

SEAWIND—Horizon 120 (A&M)

HOLD ON TO LOVE (prod. by LiPuma) (writer: Wilson) (Seawind/Sojourn, BMI) (3:25)

The group's intelligent blending of jazz/BOS sound with a dance feel works especially well here. The instrumentation is central and a female vocals drives it at cross-over markets.

Country/Pop

HANK WILLIAMS JR.—Elektra 46018

TO LOVE SOMEBODY (prod. by Ruff) (writers: B., R. & M. Gibb) (Casseroles, BMI) (3:07)

Williams picked one of the Bee Gees early hits for his own country/rock interpretation. It works well enough for the pop and AOR consideration Williams is ripe for.

JERRY LEE LEWIS—Elektra 46030

ROCKIN' MY LIFE AWAY (prod. by Howe) (writer: Vickery) (Tree, BMI) (3:25)

The Killer shows off his classic rock and roll style on this solid boogie tune. He's made his mark on country but this pure rock offering should get multi-format attention.

BOBBY DAY—Sleeping Giant 601

HER WHEELS BROKE DOWN (prod. by S. Prosen) (writer: same) (Hometown, ASCAP) (2:58)

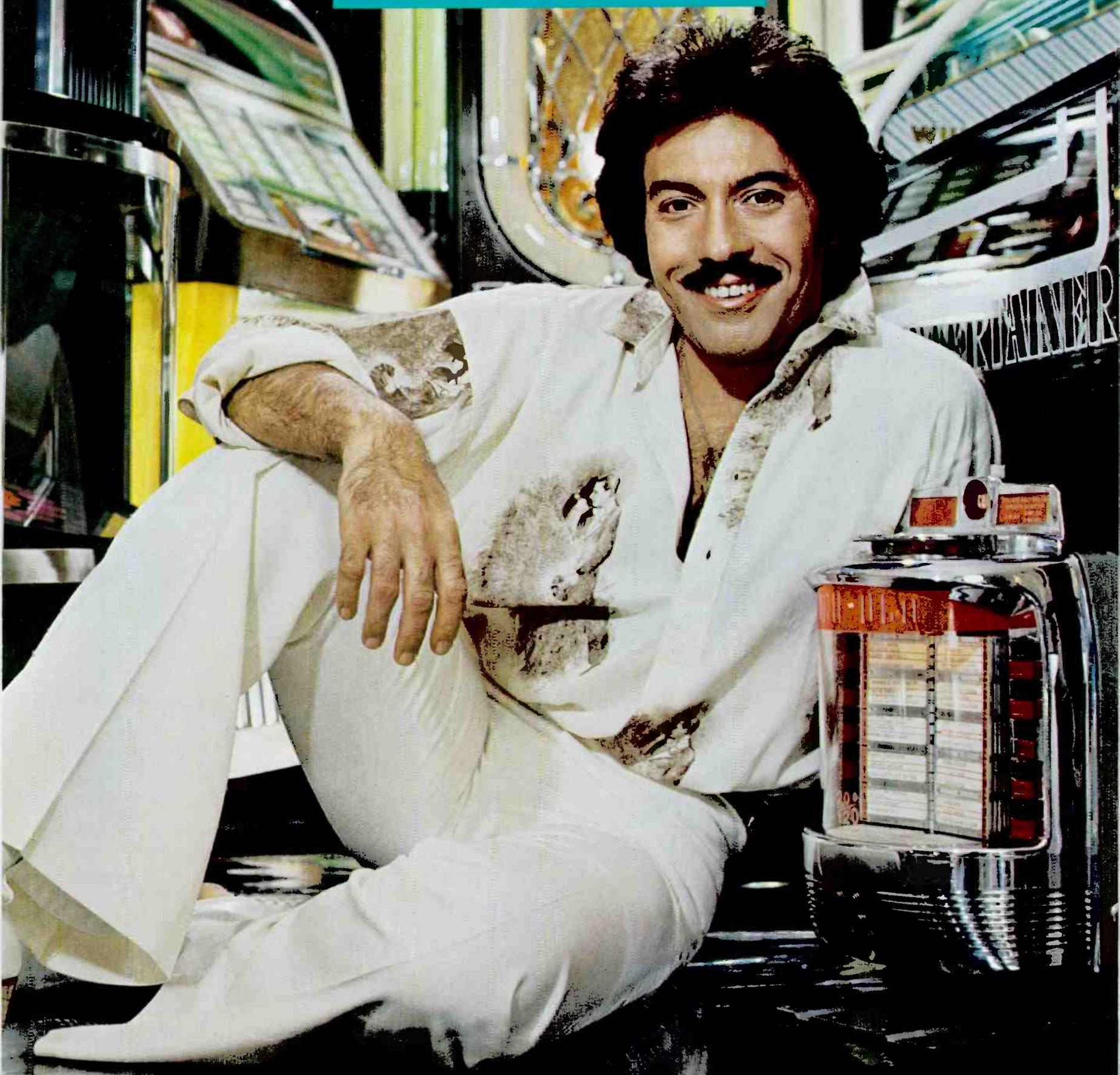
This cleverly lyricized new tune gets a light-hearted production. Country play is a certainty but vocals and strings give it pop accessibility.

Special Delivery!

"They're Playing Our Song"
NB 967
Tony Orlando

delivers the Hit title song from the Hot
Neil Simon, Marvin Hamlisch, Carole Bayer Sager
new Broadway Play

They're Playing Our Song



Watch for Tony Orlando's new album "I've Got Rhythm" coming soon
on Casablanca Record and FilmWorks

Produced by Hank Medress and Dave Apoll



Record World Album Picks



FATE FOR BREAKFAST
ART GARFUNKEL—Columbia JC 35780 (7.98)

With his fourth solo album, Garfunkel has foresaken the lush productions and strings in favor of a trimmed down, tight rhythm section. His version of the Skyliners' "Since I Don't Have You" and Cliff Richards' often recorded "Miss You Nights" are a couple of the highlights.



NIGHT RIDER!
TIM WEISBERG—MCA 3084 (7.98)

Weisberg broke new ground with his last album, recorded with Dan Fogelberg. Here he repeats that successful formula of classically influenced and percolating rhythmic material, but in a completely instrumental vein. The title track and "Westchester Faire" are a couple of the immediate stand-outs.



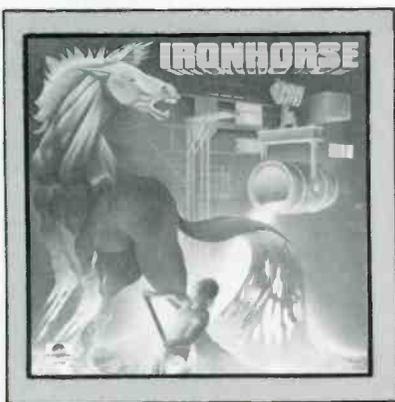
DR. HECKLE AND MR. JIVE
ENGLAND DAN & JOHN FORD COLEY—Big Tree BT 76015 (Atlantic) (7.98)

A decided change in musical direction for this duo as they add electricity and a punch to their material as evidenced by the title track. Todd Rundgren's "Love Is the Answer" is the current single and should be the thing to re-establish the duo on the charts.



DISCO NIGHTS
GQ—Arista AB 4225 (7.98)

This young group has already made its mark on the disco and pop listings with its fast breaking "Disco Nights (Rock Freak)" and is poised to take off from there with a fine debut lp. "This Happy Feeling" and their cover version of "Boogie Oogie Oogie" shows this new and talented foursome at its best.



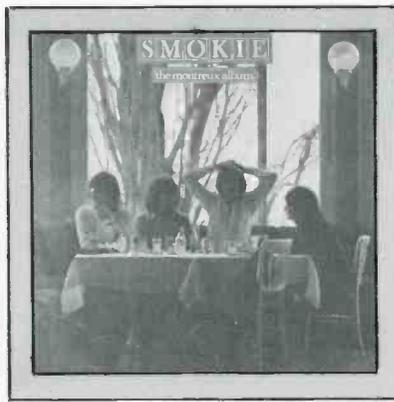
IRONHORSE
Scotti Bros. SB 7103 (Atlantic) (7.98)

Randy Bachman, the former Guess Who/BTO frontman has assembled a new quartet with an energetic sound that should put him back on the track. The single, "Sweet Lui-Louise" has a "You Ain't Seen Nothing Yet" sound and is already climbing the chart. "Old Fashioned" is a song dedicated to Eric Clapton.



RICKIE LEE JONES
Warner Bros. BSK 3296 (7.98)

In just a week since its release, Jones' debut album has already spurred much interest on the AOR level. The singer/songwriter was produced by Lenny Waronker and Russ Titelman and shows an eclectic style of blues, jazz and folk flavorings to her polished and passionate lyrics.



THE MONTREUX ALBUM
SMOKIE—RSO RS-1-3045 (7.98)

The group has had occasional singles successes here ("Living Next Door To Alice," "If You Think You Know How To Love Me") and lead singer Chris Norman is already on the chart with his duo single. Songs like "The Girl Can't Help It" and "For A Few Dollars More" should further establish them.



CHILDREN OF THE SUN
BILLY THORPE—Capricorn CPN 0221 (7.98)

Thorpe is a popular Australian singer whose vocals have the raspy sound of Steve Marriott at times. Side two of this lyrically adventurous album is a concept work with a science fiction theme while side one shows off some hard rock with a rhythm section of Leland Sklar and Alvin Taylor.

ROCKETS
RSO RS-1-3047 (7.98)



The group led by former Mitch Ryder/Buddy Miles guitarist Jim McCarty employs a mainstream rock sound that is just right for AOR play. Cover versions of Peter Green's "Oh Well" and Bob Seger's "Long Gone" spearheaded the group's second album (first for the label).

LOVE TALK
MANHATTANS
Columbia JC 35693 (7.98)



The group's time honored sound embraces slick, soulful ballad productions and classics. "After You" and "The Right Feeling At the Wrong Time" shows their strength with slower material while their version of "The Way We Were" is an excellent treatment of that much covered tune.

STRIKES
BLACKFOOT
Atco SD 38 112 (7.98)



With the able assistance of H-Bomb Weck and Cub Koda from Brownsville, this quartet plays a brand of hard-edged rock that is not heard much these days. Their electrifying covers of "Wishing Well," "I Got A Line On You" and "Pay My Dues" should gain them many fans.

CITY SLICKER
AURACLE
Chrysalis CHR 1210 (7.98)



The second album from this outstanding jazz group fulfills the promise that their debut only hinted at. Their solid fusion of jazz and r&b is among the best being played today as "Little City Slickers" and "City of Penetrating Light" easily prove.

(Continued on page 92)

Their name is Tycoon.



And the reaction is electrifying.

In just two weeks reorders have totalled more than 100,000 albums—^{AB 4215} unprecedented for a brand new group!

**#4 Most Added-RW/#4 Most Added-CB
RW-106*/CB-173*-147*!**

**The single ^{AS 0398} “Such A Woman” explodes onto the charts!
RW-78*-61*/CB-80*-67*/BB-82*-69***

Tycoon. Their hot debut album.
On Arista Records and Tapes.

ARISTA™

Produced by Robert John Lange

Radio World

Radio Replay

By NEIL McINTYRE



■ The WBCN strike is over, and their ratings are up in Boston. **Elvis Costello** plays and sings for KSHE/St. Louis, but praises KADI on stage and deals what is termed a low blow to KSHE by VP/GM **Shelley Grafman**. His station was the co-sponsor of the concert. Hal Neal resigns as president of ABC radio and is replaced by VP/GM of KABC/Los Angeles **Ben Hoberman**, whose station has been on the top of the ratings with a news and talk format. This could lead to a change in direction for the company's AM rockers, since their ratings have been slipping. In Miami, Super QFM-108 throws the switch on a format designed to blend Spanish contemporary music and American pop. Station is aiming at the young adult Latins in the south Florida area.

MOVES . . . Eric Margolis is named new PD at WYSP/Philadelphia . . . **Kevin Metheny** resigns at 96KX/Pittsburgh and is replaced by **Bobby Christian** from WMET/Chicago. Metheny goes to Chicago as PD at WEFM, replacing **Brian White**. Back in Pittsburgh, **Diane Sutter** is the new GM at WPEZ, from 96KX. **Jim Quinn** has resigned as MD at 13Q, and will remain on the air . . . **Arlene Wukits** joins Y100/Miami as research director and assistant to **Bill Tanner** . . . **Tom Bell** to co-host morning at WXYZ/Detroit for newstalk, drive time show . . . **Tim (Byrdman) Byrd** moves across town to WZZP-FM/Cleveland as PD, from WGCL . . . Portia at RW west reports . . . **Scott Burton** leaves KNBR/San Francisco as PD . . . **Mike Novak** new PD at KYNO/Fresno . . . **Mark Christopher** has resigned as PD at KZEW-FM/Dallas, the station's new PD is **Ken Rundel** . . . **Steve Casey** leaves KHJ/Los Angeles to join **John Sebastian** in Phoenix as PD at KKKQ . . . Send your moves, changes and station pictures to either Portia at RW west or in the east to **Neil (Atlantis) McIntyre**.

MORE RATINGS . . . Chicago ARB book puts WGN at number one again, but with a healthy increase, from 10.1 to 12.0. WBBM was up from 7.1 to 7.3, WMAQ moved from 6.5 to 6.2, WLS continued their downward trend from 6.3 to 5.9. WBMX was down from 4.9 to 4.6, WIND moved up sharply from 3.0 to 4.6, WVON was up from 3.3 to 3.6, WLUP increased from 2.8 to 3.1. WEFM was off from 2.6 to 2.4, WBBM-FM down from 2.6 to 2.1, WKQX was off from 2.5 to 2.0. WMET moved from 2.1 to 2.0, WDAI moved from 1.3 to 1.2.

Houston book in the 12 plus shares has KMIQ slipping, but still a strong number one moving from 11.8 to 10.7. KRBE was down from 11.8 to 10.7. KRBE was down from 9.5 to 7.9, KILT-FM was up from 4.1 to 6.7, KILT-AM moved from 5.8 to 5.7, KTRH was up from 6.7 to 7.9, KIKK-FM was up strong from 2.9 to 4.9. KAUM had a strong increase from 2.9 to 4.1, KLOL was up from 2.0 to 3.4.

KNUZ was up from 1.3 to 2.0, KNER was down from 5.3 to 3.3, KRLY was off from 2.6 to 1.8. In San Francisco KGO remained on top moving from 8.4 to 8.8, KFRC was steady from 6.9 to 6.8, as KCBS was down from 6.7 to 5.9. KOIT was up from 2.6 to 4.1, KABL off from 4.2 to 3.7, KABL-FM was up from 2.3 to 2.8, KNBR was up from 2.5 to 3.2, KIOI was off from 4.0 to 3.1. The country sound of KNEW moved up from 2.3 to 3.4, KSFX was steady from 3.7 to 3.8, KSFO was up from 3.7 to 4.1. KMEL stayed at 2.2, KSAN moved from 1.8 to 1.9, KYA-FM was up from 1.7 to 2.4 as KYA-AM was off from 2.3 to 2.1, KOMC was up from 0.8 to 1.6.

In the Boston area WHDH remains on top moving from 11.2 to 11.9, but WJIB has come on with a sharp increase from 6.8 to 10.8, WBZ moved up from 8.0 to 9.4. WEEI was off from 8.2 to 7.5, WVBF was steady from 6.0 to 6.1. WRKO fell again in this book from 6.8 to 4.7, as WBCN moved up from 4.1 to 4.7, WCOZ was off from 4.8 to 4.3, WBOS was up from 3.5 to 4.1, WEEI-FM stayed at 3.4, WROR-FM was up from 3.0 to 3.5, WXKS (Formerly WWEL) was down with their disco

(Continued on page 83)

WBCN Strike Ends; Union Is Recognized

By STEVEN BLAUNER

■ NEW YORK—The three week-old strike at WBCN-FM in Boston was resolved on March 10, with the 19 employees of the station who had been fired on February 16 returning to work, at least temporarily.

The employees, 32 of whom had gone out on strike when the station's new ownership, Hemisphere Broadcasting, fired 19 of the 37 member staff, were satisfied with the settlement, which included the recognition of their union, a major issue during the strike.

For the strikers, the agreement signified a major victory. Reaction to the firings of the station personnel had been swift and widespread, with extensive coverage in print, and rock groups such as J. Geils and Aerosmith taking ads in the local newspapers supporting the strike. Several of the station's regular sponsors had withdrawn their spots during the strike.

The station had continued to broadcast while the 32 employees were on strike, staffed by management personnel and disc

jockeys from other stations in the Hemisphere Broadcasting chain. The striking employees were unmistakably happy to be back on the air, and members of management were equally relieved by the end of the strike. Michael Wiener, new president of WBCN, claimed he was also pleased with the agreement, although he had originally trimmed the 19 employees in an economy move.

The settlement essentially reflected the strikers' demands: recognition of their union, reinstatement of the fired employees, and the assurance that the new ownership would bargain in good faith. Guidelines were also drawn up regarding termination of employment, with adequate notice being required, and, in the words of one shop steward, "just and fair" severance arrangements, being set down such that another "massacre" could not occur.

(Continued on page 82)

More radio news on pages 82-83.



"POWER"

An alternative source of rock energy
from John Hall.

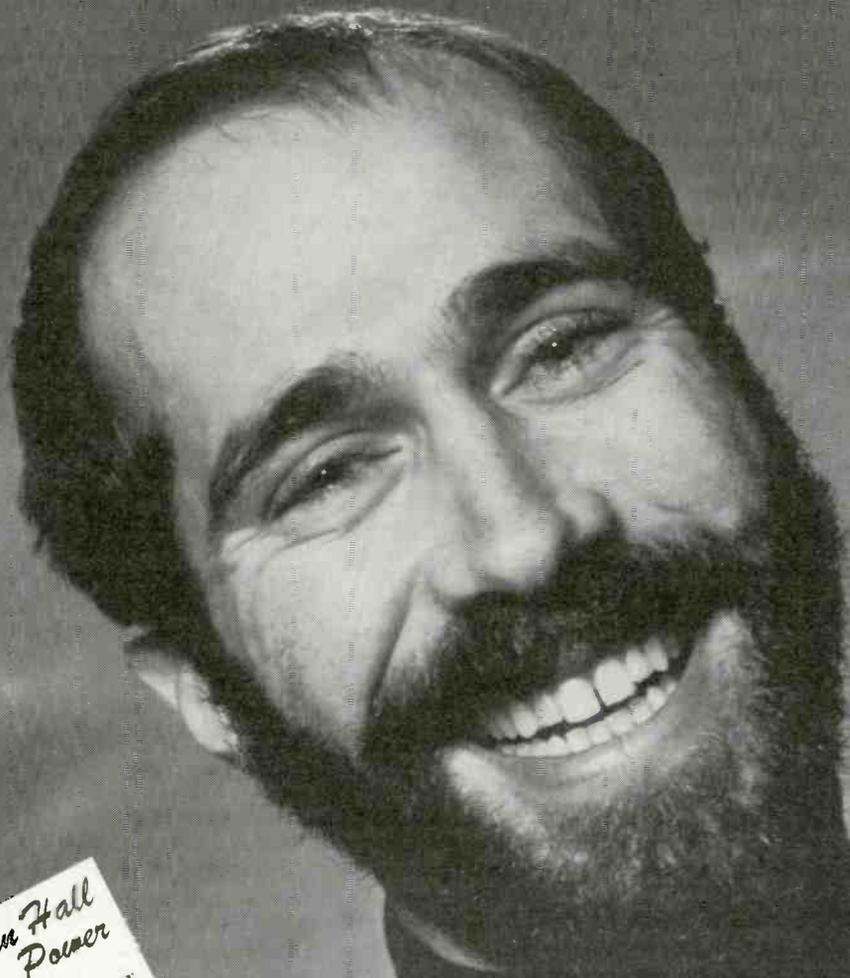
You might not realize it,
but you've already been
energized by John Hall.

He was the driving force
behind Orleans who wrote
and sang "Dance with Me"
and "Still the One."

Now solo, John Hall is
producing his own best
brand of natural power.

Featuring the distinctive
John Hall trademarks:
sparkling vocals and

guitar work, lyrical insight,
and melodies that draw
you in and keep you singing.



*John Hall
Power*

including:

Heartbreaker

Firefly Lover

Home At Last

Half Moon

Arms
JC 35700

"power."
John Hall generates it.
On ARC Records and Tapes.

 "Columbia,"  are trade marks of CBS Inc.

Produced and Arranged by John Hall. Management: Cavallo/Ruffalo. 

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THE DISEASE YOU CAN'T SEE.

THE COMMITMENT YOU CAN.

Leukemia, the invisible problem.

You can't see cancer of the blood on the outside. But it usually looks like a killer on the inside. It can appear at almost any time, at virtually any age. But tragically, it's most likely to strike the same demographic group that buys the records and tapes we sell.

The Foundation, the visible solution.

(The Music Business Charity.)

Today, the leukemia fight is at the very fore-front of all cancer research. And today, The T.J. Martell Memorial Foundation For Leukemia Research is THE music business charity. The only such organization totally supported by our own contributions.

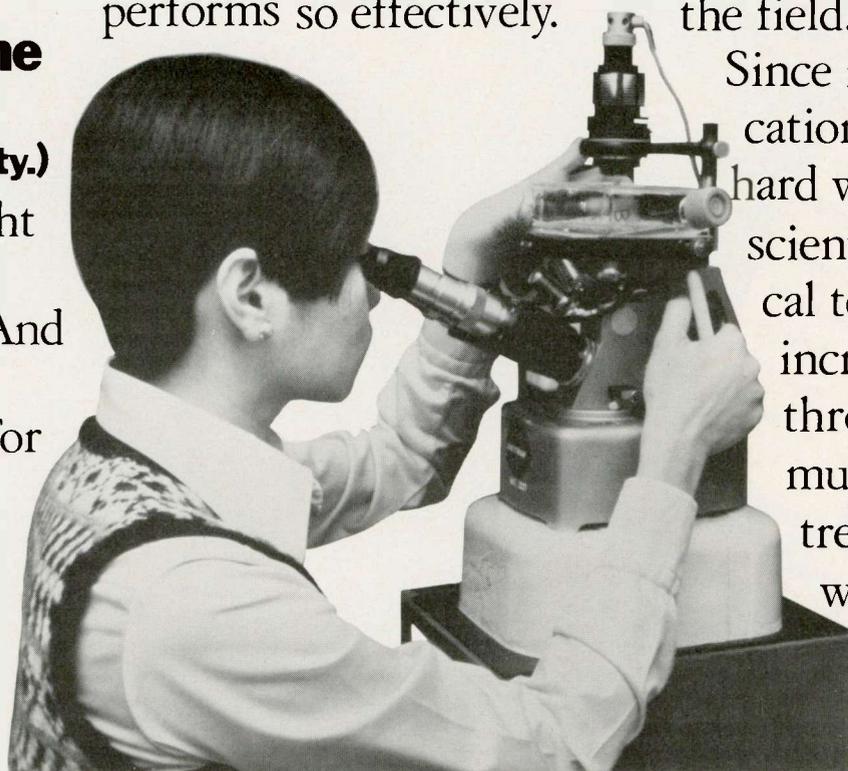
A visible return on the donated dollar.

The money we raise to support The Foundation goes right to the fight. Through the generosity of industry-donated services—and the efficiency of Foundation-run solicitation—total fund raising costs are held to 3%. No other national charity performs so effectively.

A visibly-dedicated research staff.

Based in New York's Mt. Sinai Medical Center, the Foundation fight is led by Dr. James F. Holland—one of the nation's leading leukemia specialists. His staff of cancer research pioneers includes several internationally-recognized authorities in the field.

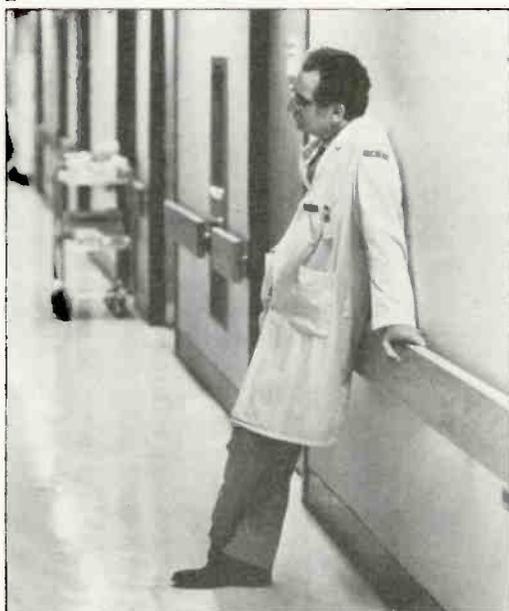
Since its opening dedication in 1976, this hard working medical/scientific/technological team has made incredible strides through chemoimmunotherapy—treating leukemia with experimental drugs in a germ-free environment.





A visible investment in the hardware of hope.

The Foundation's fight continues with the development and deployment of state-of-the-science equipment. Cell-growth incubators and centrifuges. Microscopes in the lab that look up instead of down. The laminar air-flow room (an ultra-sterile "bubble" chamber). Examples as expensive to operate as to plan for and purchase.

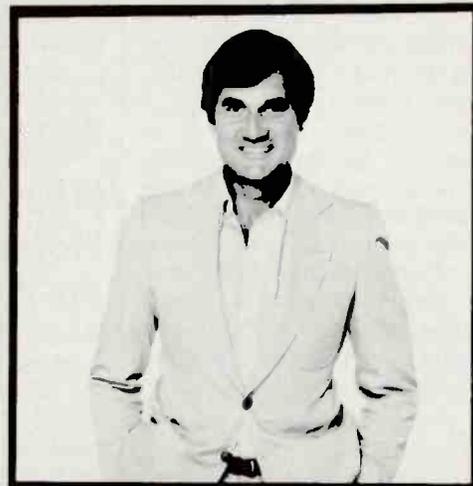


The commitment and the hope continues...

With your help. For The Foundation's fight is our fight. The fight against leukemia.

PLEDGE YOUR SUPPORT FOR OUR ANNUAL CHARITY DINNER:

A&M Records President Gil Friesen will receive The Foundation's annual honor at this year's Humanitarian Awards Dinner, the organization's fund-raising focal-point. He joins past Award-winners — CBS Records President Bruce Lundvall and Atlantic Recording Corp. Chairman of the Board Ahmet Ertegun — in soliciting your much-needed and much appreciated support.



PLEDGE YOUR SUPPORT WITH A GIL FRIESEN RESEARCH FELLOWSHIP

A donation category earmarked for new research personnel makes its Foundation bow this year.

The Gil Friesen Fellowships will support The Foundation's efforts to train new specialists in all related fields, enabling a growing staff to meet the expanding demands of its continuing work.

Each \$5,000 contribution helps bring a new mind to work on an old problem—the conquering of leukemia.

And each and every donation will bring The Foundation's combined fund-raising totals to its first million-dollar plateau.



Gil Friesen

Dr. James F. Holland

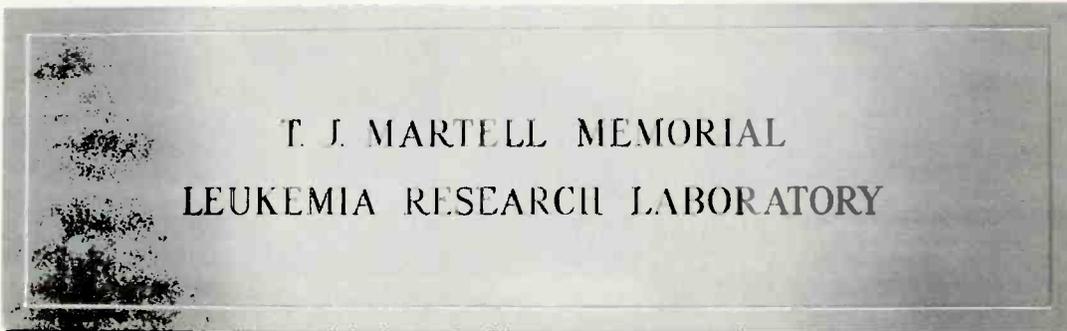
So please mark down the date:

**Saturday evening,
April 21, 1979
New York's
Waldorf Astoria**

And call The Foundation for all the details:

Muriel Max,
Director Of Development
T.J. Martell Memorial
Foundation For
Leukemia Research
1370 Ave. Of The Americas
New York, N.Y. 10019
(212) 245-1818

HELP THE FOUNDATION GO GOLD.



PLEDGE YOUR SUPPORT NOW.

Music Industry Notables and Others To Benefit U.S. Olympic Cause

■ NEW YORK—The first involvement between the United States Olympic Committee and the entertainment community will take place on April 16 at the New York, N.Y. disco with a fund raising event to benefit the U.S. Olympic Team.

Don Kirshner will serve as chairperson for the music division while personalities in the field of sports, media and fashion will also participate in the event. It is expected that much of the anticipated \$200,000 to be raised from the evening's auctions and festivities will emanate from the music industry.

Items

Among the items that will be up for auction are an all expense paid trip for two to Hawaii to see Billy Joel in concert, courtesy of Columbia Records and Home Run Management, a trip to see Donna Summer perform in Las Vegas and the Village People in San Francisco courtesy of Casablanca Records who are also donating four limited edition lithographs of Kiss signed by the individual members of the group, and tickets to Ardee Concert Productions in New York donated by Ron Delsener. "Substantial" commitments have also been offered by Atlantic, Arista and Kirshner Records. The cast of Saturday Night Live will donate six pairs of tickets for the May 12 show for auction.

Other chairpersons for the event will include Christopher Reeve, Cliff Robertson, Jo Jo

Goldman To Windsong

■ LOS ANGELES — Al Teller, president of Windsong Records, has announced the appointment of Randee Goldman to the post of label coordinator for the company. In this capacity, Randee will function as administrative liaison with RCA, Windsong's distribution company.



Randee Goldman

Prior to joining Windsong, Randee spent the past four years at Casablanca Record and Film-Works. Most recently, she was involved in TV, public and artists relations, and special projects.

Starbuck and Terry Bradshaw. Others who have agreed to take part in the festivities include Cheryl Tiegs, Warren Beatty, Shirley MacLaine, Ali MacGraw, Robert Klein, Joey Heatherton, Edward Villela, Billy Joel, Donna Summer, the Village People, and Melba Moore. **Barry Taylor**

Neal Out, Hoberman In At ABC Radio

■ NEW YORK—Harold L. Neal Jr. resigned as president of ABC Radio last Monday (12) and was replaced Wednesday by Ben Hoberman, who had been vice president and general manager of KABC-AM in Los Angeles.

No reason was given for Neal's resignation after almost seven years in the post. He had spent the last 35 years with ABC in a number of jobs. Neal was said to be preparing his own broadcasting company.

Hoberman has been with ABC for 29 years, and he has worked at KABC since 1960. Under his leadership, the station adopted the all-talk format it still employs, with ratings that have consistently been at or near the top of the market. He was general manager for WABC-AM in New York for two years prior to joining KABC.

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.

Weber will be directly involved with the development of Home Run and its clients. Home Run manages Billy Joel and Phoebe Snow in addition to various sports figures.

Nightengale to Windsong



Al Teller, president of Windsong Records, has announced the acquisition of U.S. and Canadian distribution for Maxine Nightengale product. Windsong has just released its first single under this new deal, "Lead Me On," produced by Denny Diante, vice president of a&r for Windsong. Pictured from left: Craig Baumgarten, Nightengale's manager; Al Teller; Maxine Nightengale and Denny Diante.

RSO Signs Rockets



The Rockets have recently been signed to a long-term recording contract with RSO Records, it was announced by Al Coury, president of the label. The group's self-titled lp was released March 12. Pictured celebrating the signing of the Rockets are from left, rear: John Badanek, Jim McCarty, Rockets' manager Gary Lazar, Dan Keyton, Dennis Robbins, RSO vice president, promotion, Rich Fitzgerald, Donny Backus and Greg McCutcheon; and, front: Mike Hutson, vice president and managing director of RSO Records International, management assistant Chris Tepper, Dave Gilbert, Julie Sheer, RSO promotional Detroit, Al Coury, Punch Andrews and Georgia Keiffer, attorney.

MPF Meeting Set

■ NEW YORK — The Music Publishers Forum will hold an open meeting Wednesday, March 21 at the Barbizon Plaza Hotel 2 to 5 p.m. with special guest speakers scheduled to speak on the growing problems of piracy and bootlegging.

Scheduled to address the meeting are Julian Perez, F.B.I. supervisor, and Laurence Kaplan, R.I.A.A. special counsel on anti-piracy.

This is the first time a Forum meeting has been opened to all the members of the music industry. Since seating is limited, those planning to attend must contact Arthur Braun at Dick James Music, (212) 581-3420.

Wong Bows Design Firm

■ LOS ANGELES — Ron Wong has announced the formation of The Wong Design Company, a multi-faceted graphic and advertising design service.

Wong will be based out of the offices of Norman Winter Associates (6255 Sunset Bl. #714, Hollywood, CA.), where he is also supervising the art department of latter firm's recently announced creative services division, helmed by VP Ron Baron.

CTI Appoints Three

■ NEW YORK — CTI Records chairman of the board Creed Taylor and president Jerald Wagner have announced three new appointments. Robert S. "Bob" Riley, Jr. has been named CTI's national promotion director. Riley is handling national radio airplay, among other duties. Thomas J. Rogan, named national accounts director, comes from a background of sales, promotion and merchandising with 20th Century, Motown, Scepter, Crewe, Liberty and Angel/Capitol Records. Arnold Jay Smith, CTI's new director of creative services, is handling press, public information, artist development and advertising duties.

New Promo Firm

■ NEW YORK—A new record marketing and promotional firm, Music Marketing Associates, has been established. The company is headed by Jaye Howard, a 16-year music industry veteran. Howard has worked for Capitol, Polydor, Stax and Casablanca record companies. Operations manager will be Janice Burley, a five-year music industry veteran.

Music Marketing Associates will offer record companies specialized and in-depth record marketing, promotion and merchandising services. Based in Atlanta (230 Houston St., Suite 600; (404) 525-9983).

PR!PR Firm Established

■ LOS ANGELES—PR!PR, a Los Angeles-based public relations firm specializing in the entertainment industry, has been established by Reina Siciliano. PR!PR is currently involved with EMI America as its first account.

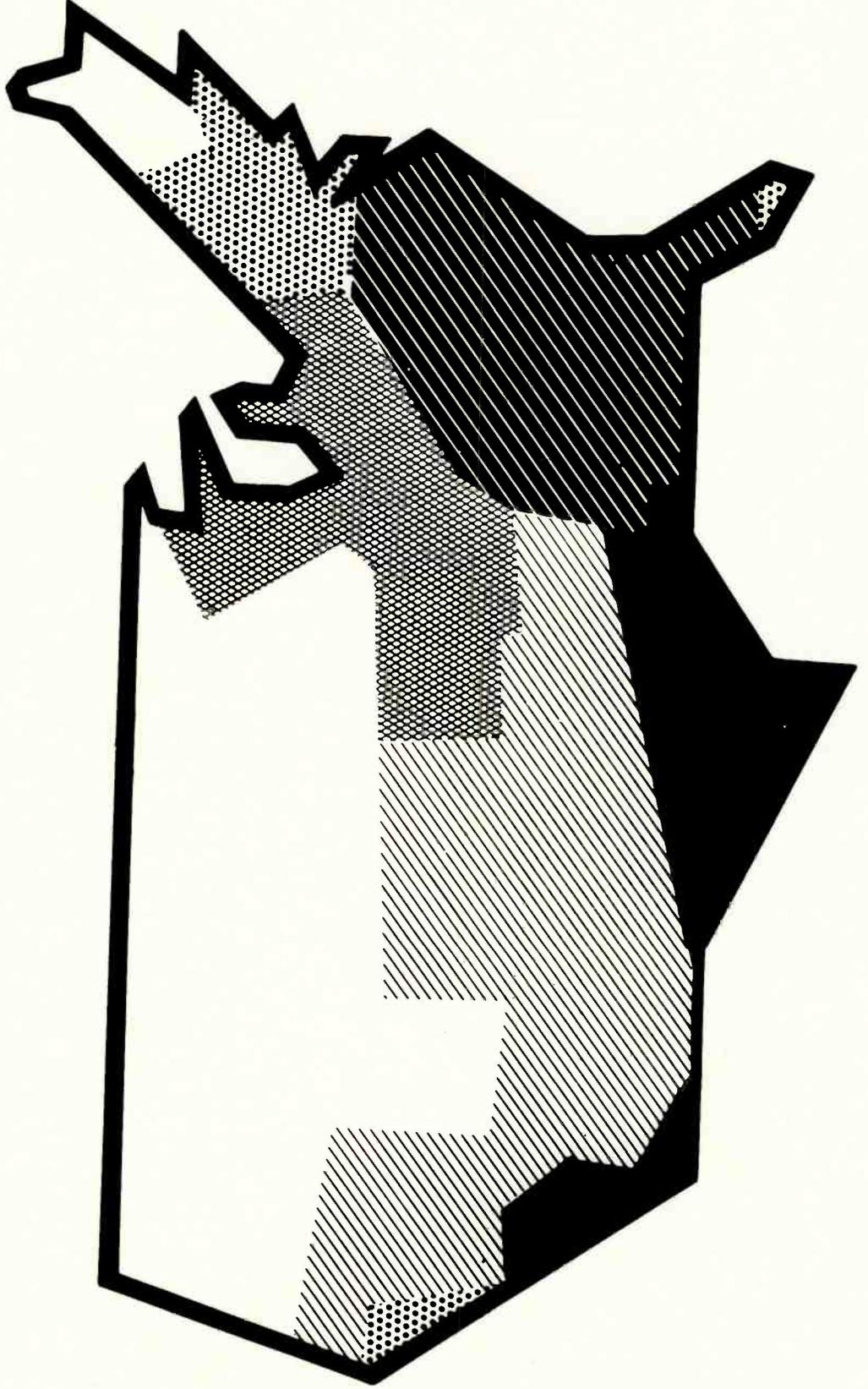
Roxy Music Touring

■ NEW YORK — Atco recording group Roxy Music is set to embark on their first U.S. tour in three years, a four-week coast-to-coast headlining itinerary.

March 24, 1979
Pullout Section

RECORD WORLD THE RADIO MARKETPLACE

Featuring Suggested Market Playlists



THE RADIO MARKET

Record World Suggested Market

Based on airplay and sales in similar behavior

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:

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

Adds: Village People
Ironhorse
Peaches & Herb
G.Q.
Wings

Extras: Tycoon
Jacksons

LP Cuts: Bee Gees (Various Cuts)

Also Possible: Maureen McGovern
April Wine
Arpeggio
England Dan & John
Ford Coley
J. Geils Band

Last This Week: Week:

1	1	Bee Gees
2	2	Rod Stewart
5	3	Doobie Bros.
10	4	Dire Straits
6	5	Donna Summer
3	6	Peaches & Herb
7	7	LRB
9	8	Frank Mills
4	9	Gloria Gaynor
14	10	Amii Stewart
8	11	Poco
17	12	Quatro & Norman
13	13	Eddie Rabbitt
15	14	Billy Joel
19	15	Evelyn "Champagne" King
21	16	Bell & James
12	17	Eddie Money
22	18	Bob Welch
20	19	Anne Murray
23	20	Chic
24	21	Sister Sledge
27	22	Blondie
26	23	Chuck Brown
31	24	Jacksons
25	25	Blues Bros.
28	26	Bobby Caldwell
11	27	Babys
30	28	Faragher Bros.
29	29	Eric Clapton
18	30	Neil Diamond
32	31	Cher
Add	32	Instant Funk
Ex	33	George Benson
Ex	34	George Harrison

Adds: Allman Bros.
Peaches & Herb
Orleans
Tycoon

Extras: Village People
Ironhorse
England Dan & John
Ford Coley
Styx
Randy VanWarmer
Roger Voudouris

LP Cuts: Bee Gees (Love You Inside)

Also Possible: Kim Carnes
April Wine
Nicolette Larson
Art Garfunkel
Barbara Mandrell

Last This Week: Week:

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

Adds: Tycoon
Linda Clifford
Peaches & Herb
Desmond Child & Rouge

Extras: Blues Bros.
Cher

LP Cuts: None

Also Possible: Santana
Allman Bros.
Instant Funk
Supertramp
Orleans

Hottest:

Rock:

Allman Bros.
Ironhorse

Adult:

England Dan & John Ford Coley

R & B Crossovers:

Arpeggio
G.Q.

"Elena" is taking off on the charts...
and there's **NO ESCAPE** from the Marc Tanner Band!



"Elena", the smashing single from
Marc Tanner's debut album, **NO ESCAPE**
Produced by Nat Jeffrey • Co-produced by Glen Spreen
On Elektra Records and Tapes.



© 1979 Elektra/Asylum Records • A Warner Communications Co

The single:

Record World **85**
Billboard **70**
Cashbox **77**

The album:

Record World **113**
Billboard **140**
Cashbox **129**

Record World Singles 101-150

MARCH 24, 1979

MAR. 24	MAR. 17		
101	115	THE LOGICAL SONG	SUPERTRAMP/A&M 2128 (Almo/Delicate, ASCAP)
102	125	I DON'T WANT NOBODY ELSE (TO DANCE WITH YOU)	NARADA MICHAEL WALDEN/Atlantic 3541 (Screen Gems-EMI, BMI)
103	102	LIPSTICK TRACES (ON A CIGARETTE)	AMAZING RHYTHM ACES/MCA 12454 (Unart, BMI)
104	104	WALKIN' ON THE FENCE	COUCHOIS/Warner Bros. 8749 (World Song, ASCAP)
105	106	SHINE	BAR-KAYS/Mercury 74048 (Warner-Tamerlane, BMI)
106	108	THE TREES	RUSH/Mercury 74051 (Care, ASCAP)
107	—	HOT NUMBER	FOXY/Dash 5050 (TK) (Sherlyn/Lindseyanne/Buckaroo, BMI)
108	—	YOU AND ME	LINER/Atco 7097 (Desert Songs, PRS)
109	114	WOMAN IN LOVE	THREE DEGREES/Ariola 7742 (Chappell, ASCAP)
110	—	CALIFORNIA DREAMIN'	AMERICA/American Intl. 700 (Casablanca) (ABC, ASCAP)
111	111	STAR LOVE	CHERYL LYNN/Columbia 3 10907 (Colgems-EMI/Spec-O-Lite, ASCAP/Screen Gems-EMI/Traco, BMI)
112	—	I WISH I COULD FLY (LIKE SUPERMAN)	KINKS/Arista 0409 (Davray, PRS)
113	107	SHOOT ME (WITH YOUR LOVE)	TASHA THOMAS/Atlantic 3542 (Velocity, BMI)
114	117	HOLD OUT	TRILLION/Epic 8 50670 (Little Johno/Twogether/Blackwood, BMI)
115	—	(EVERYBODY) GET DANCIN'	BOMBERS/West End 1215 (Mandingo, BMI)
116	105	CALL OUT MY NAME	ZWOL/EMI-America 8009 (Mother Tongue, ASCAP)
117	—	DISTURBING THE PEACE	T.M.G./Atco 7096 (E. B. Marks, ASCAP)
118	127	PARADISE	THE MAX DEMIAN BAND/RCA 11525 (Songs of Bandier-Koppelman/Clonesound, ASCAP)
119	124	ACCIDENTS WILL HAPPEN	ELVIS COSTELLO/Columbia 3 10919 (Plangent Visions, ASCAP)
120	120	THERE BUT FOR THE GRACE OF GOD GO I	MACHINE/Hologram/RCA 11456 (Nance/Hologram, ASCAP/ITC, BMI)
121	112	KEEP THE CHANGE	KAYAK/Janus 278 (Heavy, BMI)
122	123	WHOLE LOTTA LOVE	WONDER BAND/Atco 7099 (Superhype, ASCAP)
123	121	SUNSHINE HOTEL (JUST WALK ON IN)	RICHARD T. BEAR/RCA 11470 (Lucky Bear/Billy Hochoer, ASCAP)
124	109	SHINE ON SILVER MOON	MARILYN MCCOO & BILLY DAVIS, JR./Columbia 3 10806 (Don Kirshner, Songs, ASCAP)
125	116	UNLOVED	WALTER EGAN/Columbia 3 10916 (Melody Deluxe/Swell Sounds/Seldak, ASCAP)
126	—	(YOU GOTTA WALK AND) DON'T LOOK BACK	PETER TOSH/Rolling Stones 19308 (Atl) (Jobete, ASCAP)
127	118	LOVE HAS COME MY WAY	TONY VALOR/Paula 432 (Listie, BMI)
128	133	HIGH ON YOUR LOVE SUITE	RICK JAMES/Gordy 7164 (Motown) (Jobete, ASCAP)
129	122	JUST ONE WOMAN	PETER McCANN/Columbia 3 10899 (ABC/Dunhill, BMI)
130	130	DON'T IT MAKE IT BETTER	BILL WITHERS/Columbia 3 10892 (Bleunig, ASCAP)
131	131	MAKIN' IT	DAVID NAUGHTON/RSO 916 (Perren-Vibes, ASCAP)
132	119	SEXY LADY	FANTASTIC FOUR/Westbound 55417 (Atl) (Bridgeport, BMI)
133	135	FEEL THAT YOU'RE FEELIN'	MAZE/Capitol 4686 (Amazement, BMI)
134	128	HANG IT UP	PATRICE RUSHEN/Elektra 45549 (Baby Fingers, ASCAP)
135	136	FREAK THE FREAK THE FUNK (ROCK)	FATBACK BAND/Spring 191 (Polydor) (Clita, BMI)
136	138	I WANNA WRITE YOU A LOVE SONG	DAVID OLIVER/Mercury 74043 (Daleo/Grand Niego, BMI/At Home, ASCAP)
137	134	DANCE THE NIGHT AWAY WITH YOU	DR. JOHN/Horizon 117 (A&M) (Irving/Skull/Stazybo, BMI)
138	137	THEME FROM "SUPERMAN"	MECO/Casablanca 946 (Warner-Tamerlane, BMI)
139	139	LAST NIGHT I WROTE A LETTER	STARZ/Capitol 4671 (Maximum Warp/Rock Steady, ASCAP)
140	143	FOLD OUT GIRL	PAT TAYLOR/Mercury 74050 (Stafree/Quarter Moon, BMI)
141	140	SOMEWHERE IN MY LIFETIME	PHYLLIS HYMAN/Arista 0380 (Mid-America/Wheel, ASCAP)
142	141	MY GUNS ARE LOADED	BONNIE TYLER/RCA 11468 (Scott-Wolfe/Prince of Wales, ASCAP)
143	142	DON'T LOOK AWAY	LEO SAYER/Warner Bros. 8738 (Longmanor/Chrysalis, ASCAP/Braintree/Snow, BMI)
144	144	RUNNING AFTER LOVE	MELANIE/Tomato 102 (April Blackwood/Neighborhood, ASCAP)
145	145	CIRCLE OF LOVE	ROADMASTER/Mercury 74038 (Canal, BMI)
146	146	THE MAN WITH THE CHILD IN HIS EYES	KATE BUSH/EMI-America 8006 (Glenwood, ASCAP)
147	147	NATALIA	VAN MORRISON/Warner Bros. 8743 (Essential, BMI)
148	129	KEEP IT TOGETHER (DECLARATION OF LOVE)	RUFUS/MCA 12444 (Marsaint/Warner-Tamerlane, BMI)
149	—	HEART TO HEART	ERROL SOBER/The Number One Record Company 215 (Atl) (ATV/Mann & Wiel, BMI)
150	132	RAVE ON	JESSE COLIN YOUNG/Elektra 45530 (MPL, BMI)

Record World Singles Alphabetical Listing

Producer, Publisher, Licensee

A LITTLE MORE LOVE	John Farrar (John Farrar/Irving, BMI)	24	KNOCK ON WOOD	B. Leng (Warner Bros., ASCAP)	11
BIG SHOT	Phil Ramone (Impulsive/April, ASCAP)	18	LADY J.	Boylan & Group (Screen Gems-EMI, BMI)	9
BLOW AWAY	G. Harrison/R. Titelman (Ganga, BMI)	41	LE FREAK	Nile Rodgers & Bernard Edwards (Chic, BMI)	15
BRIDGE OVER TROUBLED WATER	Askey (Paul Simon, BMI)	90	LIVIN' IT UP (FRIDAY NIGHT)	Bell & James (Mighty Three, BMI)	17
BUSTIN' LOOSE	Purdie (Nouveau/Ascent, BMI)	36	LOTTA LOVE	Ted Templeton (Silver-Fiddle, BMI)	48
CAN YOU READ MY MIND	M. Lloyd (Warner-Tamerlane, BMI)	82	LOVE BALLAD	Tommy Lipuma (Unichappell, BMI)	33
CHASE G.	Moroder (Gold Horizon, BMI)	37	LOVE AND DESIRE	S. Soussan (Aliza-Thorah, ASCAP/On Beat, BMI)	79
CRAZY LOVE	R. Sanford Orshoff (Pirooting, ASCAP)	21	LOVE IS THE ANSWER	Kyle Lehning (Earmark/Fiction, BMI)	68
CRAZY LOVE	Tom Dowd (Pangola/Careers, BMI)	88	LOVE TAKES TIME	Orleans (Orleansongs, ASCAP)	83
DANCIN'	Gray & Hanks (Iceeman/Unichappell, BMI)	94	MAKE IT LAST	Bob Esty (Starrin/Rick's, BMI)	100
DANCIN'	SHOES Paul Davis (Canal, BMI)	13	MAYBE I'M A FOOL	Bruce Botnick (Grajonca/Island, BMI)	32
DA YA THINK I'M SEXY?	T. Dowd (Riva/WB/Nile Streak, ASCAP)	1	MUSIC BOX DANCER	Frank Mills (Unichappell, BMI)	10
DISCO NIGHTS	Simpson/Fleming (GQ/Arista, ASCAP)	74	NO TELL LOVER	Phil Ramone & Group (Com/Street Sense/Polish Prince, ASCAP)	59
DOG & BUTTERFLY	Group/Flicker/Fisher (Wilson/Know, ASCAP)	30	NOW THAT WE FOUND LOVE	A. Sadkin & Group (Mighty Three, BMI)	43
DON'T CRY OUT LOUD	H. Maslin (Irving/Woolnough/Jemava/Unichappell/Begonia, BMI)	14	OH HONEY	Ken Gold (Screen Gems, EMI, BMI)	58
DON'T YOU WRITE HER OFF	R. & H. Alpert (Little Bear/Red Shift, BMI)	81	OUR LOVE IS INSANE	Landis (Desmobile/Managed, ASCAP)	63
ELENA	Nat Jeffrey (Likewise, ASCAP/WB, BMI)	75	PRECIOUS LOVE	Carter (Glenwood/Cigar, ASCAP)	31
EVERY TIME I THINK OF YOU	Ron Nevison (X-Ray/Jacon, BMI)	16	RENEGADE	Group (Almo/Stygian)	60
EVERY WHICH WAY BUT LOOSE	S. Garrett (Peso/Warner/Malkyle, BMI)	57	REUNITED	Dino Fekaris & Freddie Perren (Perren-Vibes, ASCAP)	52
FEELIN' SATISFIED	Tom Scholz (Pure Songs, ASCAP)	89	ROCK N' ROLL FANTASY	Group (Badco, ASCAP)	70
FIRE	Richard Perry (Bruce Springsteen, ASCAP)	8	ROLLER Myles	Goodwyn (Goody Two Tunes, BMI)	72
FOREVER IN BLUE JEANS	Bob Gaudio (Stonebridge, ASCAP)	27	ROXANNE	Group (Virgin, ASCAP)	50
GET USED TO IT	Omarian (See This House, ASCAP/Spikes, BMI)	86	RUBBER BISCUIT	Tischler/Shaffer (Adam Levy & Father, BMI)	51
GOOD TIMES	ROLL Roy Thomas Baker (Lido, BMI)	84	SATURDAY NIGHT, SUNDAY MORNING	H. Davis (Colgems-EMI/Jobete, ASCAP)	71
GOT TO BE REAL	Marty & David Paich (Butterfly/Gong, BMI/Hudmar/Cotaba, ASCAP)	55	SEPTEMBER	Maurice White (Saggire/Irving/Charleyville, BMI/Steelchest, ASCAP)	44
HAPPINESS	Richard Perry (Warner-Tamerlane/Marsaint, BMI)	73	SHAKE IT	Robertston & Matthews (Steamed Clam, BMI)	38
HARD TIMES FOR LOVERS	G. Klein (Careers, BMI)	95	SHAKE YOUR BODY (DOWN TO THE GROUND)	Group (Peacock, BMI)	28
HAVEN'T STOPPED DANCING YET	Richard & Gloria Jones (Old "Eye"/Buckwheat, ASCAP)	47	SHAKE YOUR GROOVE THING	F. Perren (Perren-Vibes, ASCAP)	7
HEARTACHES	J. Vallance (Turnup, PRO)	69	SING FOR THE DAY	Group (Stygian, ASCAP)	60
HEART OF GLASS	Mike Chapman (Rare Blue/Monster Island, ASCAP)	26	SONG ON THE RADIO	Alan Parsons (DJM/Frabisious/Approximate)	91
HEAVEN KNOWS	G. Moroder/P. Belotte (Rick's/Say Yes, BMI)	5	SOUL MAN	Bob Tishler (Walder/Birdess, ASCAP)	46
HERE COMES THE NIGHT	Johnston/Becher (Irving, BMI)	67	SOUVENIRS	R. Tokarz (Sirocco/Radmus, ASCAP)	64
HE'S THE GREATEST DANCER	Edwards/Rodgers (Chic, BMI)	29	STAY THE NIGHT	V. Ponia (Fanaflap, BMI)	62
I DON'T KNOW IF IT'S RIGHT	T. Life (Six Continents/Mills & Mills, BMI)	20	STORMY	Lambert & Potter (Low-Sal, BMI)	95
I GOT MY MIND MADE UP (YOU CAN GET IT GIRL)	B. Sigler (Lucky Three/Henry Suemay/Six Strings, BMI)	42	STUMBLIN' IN	Chapman (Chinnichap/Careers, BMI)	23
I JUST FALL IN LOVE AGAIN	Norman (Peso/Hobby Horse/Cotton Pickin'/Bill, ASCAP)	19	SUCH A WOMAN	Robert John Lange (Cee-Note, BMI)	61
I'LL SUPPLY THE LOVE	Group (Hudmar, ASCAP)	45	SULTANS OF SWING	Muff Winwood (Straitjacket/Almo, ASCAP)	12
IF LOVING YOU IS WRONG (I DON'T WANT TO BE RIGHT)	Tom Collins (East Memphis/Klondike, BMI)	77	SUPERMAN	Adams & Morris (Peer, BMI)	49
I WANT YOUR LOVE	Rodgers/Edwards (Chic/Cotillion, BMI)	25	SURVIVOR	Bongiovi/Quinn (Gooserock/Fleur, BMI)	97
I'M NOT GONNA CRY ANYMORE	Ernie Winfrey (Mandy, ASCAP)	65	SWEET LUI-LOUIS	Randy Bachman (Survivor, PRO/Uskids, BMI)	76
I NEED YOUR HELP	BARRY MANILOW R. Stevens (Ray Stevens, BMI)	80	TAKE IT BACK	J. Wissert (Center City, ASCAP)	87
IN THE NAVY	Jacques Morali (Can't Stop, BMI)	53	TAKE ME HOME	Bob Esty (Rick's BMI)	39
IT HURTS SO BAD	Moore/Ellington/Carnes (Almo/Brown Shoe/Quixotic, ASCAP)	66	THE GAMBLER	L. Butler (Writers Night, ASCAP)	34
IT MUST BE LOVE	F. Wilson (Specolite, ASCAP/Traco, BMI)	85	THEME FROM TAXI (ANGELA)	B. James (Addax/Bob James & De Shuffin/Wayward, ASCAP)	92
I WILL SURVIVE	Dino Fekaris (Perren-Vibes, ASCAP)	3	TOO MUCH HEAVEN	Group/Richardson/Galuten (Music For UNICEF, BMI)	35
JUST ONE LOOK	Peter Asher (Premier, BMI)	54	TRAGEDY	Group/Richardson/Galuten (Stigwood/Unichappell, BMI)	2
JUST THE SAME WAY	Roy Thomas Baker (Weed High & Nightmare, BMI)	93	WATCH OUT FOR LUCY	G. Johns (Stigwood, BMI)	56
JUST WHEN I NEEDED YOU MOST	D. Newman (Fourth Floor, ASCAP)	78	WHAT A FOOL BELIEVES	Ted Templeton (Snug, BMI/Milkmoney, ASCAP)	6
KEEP ON DANCIN'	Not listed (Mideb/Eric Matthew, ASCAP)	40	WHAT YOU WON'T DO FOR LOVE	Halloway (Sherlyn/Lindseyanne, BMI)	22
			WHEELS OF LIFE	G., J. & R. Vannelli (Almo/Giva, ASCAP)	96
			WHO DO YOU LOVE	E. McDaniel (ARC, BMI)	99
			YMCA	Jaques Morali (Green Light, ASCAP)	4

Disco File

(A weekly report on current and upcoming discotheque breakouts)

By BRIAN CHIN

■ **AIN'T NO STOPPIN'**: This week's key releases are offerings from familiar names; several are successful follow-ups to initial hits.

Linda Clifford's third Curtom album (now distributed through RSO) is called "Let Me Be Your Woman;" like its immediate predecessor, it's produced by **Gil Askey** and this double album's highlights are perfectly straight-faced and overwhelmingly effective versions of songs which one previously would have assumed to be disco-resistant. "Bridge Over Troubled Water," in a side-long version mixed by **Jimmy Simpson**, throws all caution to the wind and comes at you in such an overpowering rush that 10:20 seems to cut the song short. Clifford wails and calls with gospelly back-ups through Askey's Spectroscopic curtain of strings and kickdrum, and the sheer intensity just dares you to take it less than seriously. By all signs, "Bridge" looks like a solid pop single crossover. "One of Those Songs" (11:46) mixed by **Jim Burgess**, takes "If My Friends Could See Me Now" a positive step further by slight lyrical alterations that inject dance motif: "What is the name of that song that makes me get down, down, down?" And, as in "If My Friends," the vamping passages are almost desperately urgent—peak-time material, no doubt about it. So it is a bit

strange to hear these particular songs in this particular form; still, in the pound and swirl of it, oh, you've got to surrender: "It's movin', ain't it—I don't care, it makes you wanna get into it." Elsewhere on the album: "Don't Give it Up," patterned lyrically and rhythmically after "Runaway Love," with the difference that here, the monologue takes over entirely, making it a bit harder to relate emotionally to the cut. The boogie potential, needless to say, remains high. Two other cuts on this very generous album are likely to go over: "Sweet Melodies" (7:55) and "Hold Me Close" (4:48), both of them midtempo soul songs that are the sort of versatile cut that can either build up or let off steam. The best aspects of "Let Me Be Your Woman" are formidable—namely, Clifford's performance, which is extremely, consistently, exciting, and Askey's production, which is just flawless. One has a nagging feeling, nonetheless, that Clifford is less than best presented in remakes that don't have much point to them.

Village People preview their fourth album, "Go West," this week on a Casablanca disco disc, containing two cuts: "In the Navy" (6:21), already streaking up the pop charts as a single, and "Manhattan Woman" (6:35). "In the Navy," like "YMCA," is an ode to macho male bonding; there's a strong handclap hook and, inevitably, a line that just vibrates with irony: "They want you as a new recruit." "Manhattan Woman" may be a stronger club cut, however, since it introduces a phased guitar sound that's the newest of infrequent changes in **Jacques Morali's** production.

ROCK IT TO THE TOP: Three self-contained bands offer new material: **G.Q.** and **Mantus** follow disco disc hits with their first albums; **Brainstorm** returns with a scorching Tabu/CBS disco disc, "Hot For You." Like 1977's "Lovin' is Really My Game," "Hot For You" comes on at a tempo that nearly runs away with itself, with a jamming, gutsy thrust that resists formula. In a 10:39 mix by **Rick Gianatos**, the hooks just keep coming: a solid, singalong refrain, vocal and handclap breaks and, finally, a string overlay, all lead by a refreshing, young-

(Continued on page 81)

Discotheque Hit Parade

(Listings are in alphabetical order, by title)

McNIGHT/PITTSBURGH

DJ: Jim Kolich
AT MIDNIGHT—T-Connection—Dash
BANG A GONG/ALL RIGHT NOW—Witch Queen—Roadshow (disco disc/lp cut)
CLIMB/RUSHIN' TO MEET YOU—Midnight Rhythm—Atlantic
DANCER—Gino Soccio—Warner/RFC
DANCE WITH YOU—Carrie Lucas—Solar
DA YA THINK I'M SEXY?—Rod Stewart—WB
(EVERYBODY) GET DANCIN'—Bombers—West End
FILL MY LIFE WITH LOVE/ONE MORE MINUTE—St. Tropez—Butterfly (disco disc/lp cut)
FIRE NIGHT DANCE—Peter Jacques Band—Prelude (entire lp)
HE'S THE GREATEST DANCER/WE ARE FAMILY—Sister Sledge—Cotillion
KNOCK ON WOOD—Amii Stewart—Ariola
MAKIN' IT—David Naughton—RSO
MY BABY'S BABY—Liquid Gold—Parachute
MUSIC ARE YOU READY/HOOODOO VOODOO—C.D. Band—Casablanca (lp cuts)
NIGHT TIME—Sticky Fingers—Prelude

NEW GALAXY/CHICAGO

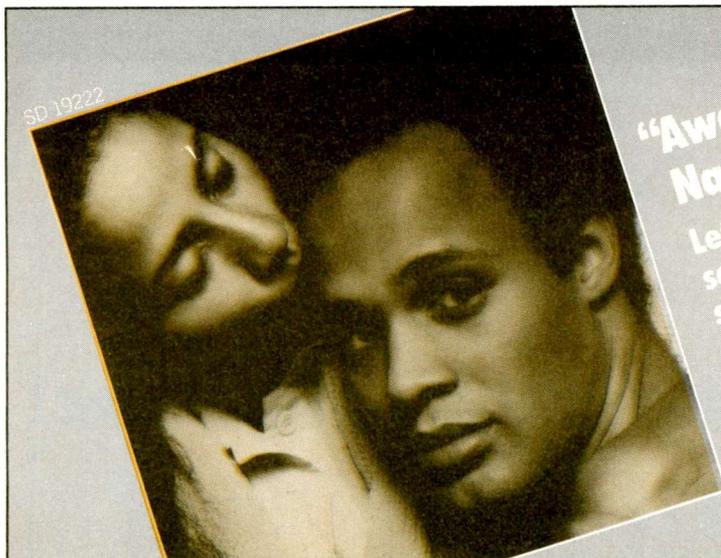
DJ: Scott Adams
DANCER—Gino Soccio—Warner/RFC
DANCE WITH YOU—Carrie Lucas—Solar
DA YA THINK I'M SEXY?—Rod Stewart—WB
DISCO NIGHTS (ROCK FREAK)—G.Q.—Arista
(EVERYBODY) GET DANCIN'—Bombers—West End
HE'S THE GREATEST DANCER/WE ARE FAMILY—Sister Sledge—Cotillion
HOT NUMBER—Foxy—Dash
I GOT MY MIND MADE UP (YOU CAN GET IT GIRL)—Instant Funk—Salsoul
KEEP ON DANCIN'/LET'S LOVE DANCE TONIGHT—Gary's Gang—Col (disco disc/lp cut)
KNOCK ON WOOD—Amii Stewart—Ariola
MY BABY'S BABY—Liquid Gold—Parachute
NIGHT TIME FANTASY—Vicki Sue Robinson—RCA
PICK ME UP I'LL DANCE—Melba Moore—Epic
STAR LOVE—Cheryl Lynn—Col
THERE BUT FOR THE GRACE OF GOD GO I—Machine—Hologram/RCA

POINTE OF VIEW/PHOENIX

DJ: Tom Koranda
BANG A GONG/ALL RIGHT NOW—Witch Queen—Roadshow
CRAZY—Glass Family—JDC
DANCER/DANCE TO DANCE—Gino Soccio—Warner/RFC (disco disc/lp cut)
DON'T YOU NEED—Linda Evans—Ariola
FIRE NIGHT DANCE—Peter Jacques Band—Prelude (entire lp)
FILL MY LIFE WITH LOVE/ONE MORE MINUTE—St. Tropez—Butterfly (disco disc/lp cut)
FORBIDDEN LOVE—Madleen Kane—WB
HERE COMES THE NIGHT—Beach Boys—Caribou
HOLD YOUR HORSES—First Choice—Gold Mind (entire lp)
I (WHO HAVE NOTHING)—Sylvester—Fantasy
KNOCK ON WOOD—Amii Stewart—Ariola (disco disc/entire lp)
MAKIN' IT—David Naughton—RSO
NIGHT TIME FANTASY—Vicki Sue Robinson—RCA
STICKY FINGERS—Sticky Fingers—Prelude (entire lp)
TAKE ME HOME—Cher—Casablanca

RAFTERS ROOM/SEATTLE

DJ: George Adams
DANCER—Gino Soccio—Warner/RFC
DA YA THINK I'M SEXY?—Rod Stewart—WB
(EVERYBODY) GET DANCIN'—Bombers—West End
FORBIDDEN LOVE—Madleen Kane—WB
FOR YOUR LOVE—Chilly—Polydor (lp cut)
HE'S THE GREATEST DANCER/WE ARE FAMILY/SOMEBODY LOVES ME—Sister Sledge—Cotillion (disco disc/lp cut)
I DON'T KNOW IF IT'S RIGHT—Evelyn "Champagne" King—RCA
KEEP ON DANCIN'—Gary's Gang—Col
KNOCK ON WOOD/LIGHT MY FIRE—Amii Stewart—Ariola (disco disc/lp cut)
MY BABY'S BABY—Liquid Gold—Parachute
SATURDAY NIGHT, SUNDAY MORNING—Thelma Houston—Tamla
SHAKE YOUR BODY (DOWN TO THE GROUND) BLAME IT ON THE BOOGIE/THINGS I DO FOR YOU—Jacksons—Epic
STICKY FINGERS—Sticky Fingers—Prelude (entire lp)
TRAGEDY—Bee Gees—RSO
WHAT A FOOL BELIEVES—Doobies Bros.—WB



"Awakening"
Narada Michael Walden
 Let Narada Michael Walden put some body in your soul with his sizzling new album, "Awakening." One side of soulful melodies. The other side, disco dynamite!
 On Atlantic Records and Tapes.
 Includes hit single, "I Don't Want Nobody Else (To Dance With You)."
 Also available on 12" commercial disc.



Produced by Narada Michael Walden, Patrick Adams, Sonny Burke & Wayne Henderson.
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Solar Hosts Disco Contest



Solar records president Dick Griffey last week presented the Shalamar "Tossing, Turning & Swinging" disco dance finals at New York's Copacabana. The dance finalists, seventeen couples from all over the U.S., vied for \$6,000 in prizes. Pictured, from left, are: standing, WBL's Vaughn Harper, emcee at the gala; \$2,000 second prize winners Tony Lodge and Bonnie Anderson; the first prizers; Solar president Dick Griffey; \$1,000 third prize winners Donna Gamble and Brad Heaverlo. Kneeling are Shalamar's Howard Hewett, Jody Watley and Jeffrey Daniels; Bill Stanton, RCA records, director, national Black music promotion; Tony King, director of disco marketing, who served as one of the contest's judges.

'Superdisco' Program Set By Polygram Dist.

■ NEW YORK—In recognition of the current strength and mass appeal of disco music in general and Polygram Distribution's market share specifically, Jon Peisinger, vice president of marketing development, has announced Polygram Distribution's first disco sales and marketing program, running March 26 through April 30, 1979.

The program's theme, "Superdisco," keys in on 44 current and catalogue titles on Polygram Distribution distributed labels Casablanca, Parachute, Polydor, BGO, Harem, MVP, Spring, RSO and RSO/Curtom. All configurations of the 44 titles will be eligible for the program and several additional titles from the April release will also become eligible as release dates approach.

The program boasts a cash discount on each order, special advertising funds, advertising materials and merchandising aids. Program order forms, ad mats and radio spots highlighting the "Superdisco" theme will be available. Merchandising materials featuring the "Superdisco" logo will include four-color posters, mobiles and header cards. The

special "Superdisco" merchandising materials will be used to unify label aids that promote specific product and to tie in all eligible Polygram-distributed product at the retail level.

Though the program officially commences on March 26, Polygram Distribution sales representatives will be visiting accounts starting on March 19 to hold initial discussions with buyers. Customers who would like complete information about the program prior to a visit by a Polygram Distribution sales representative are requested to call their local Polygram Distribution sales branch. All program orders must be written by a Polygram Distribution sales representative and no telephone orders will be accepted.

Sclavos to S.M.I.

■ S.M.I. records has announced the appointment of Ted Sclavos as national disco coordinator. Sclavos can be reached at 212-757-7111.

More disco coverage, including the Disco File Top 40, on pages 80-81.



WBOS/Boston/Jane Dunklee

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

Prime Movers: DANCER/DANCE TO DANCE—Gino Soccio—Warner/RFC
DISCO NIGHTS (ROCK FREAK)—G.Q.—Arista
NIGHT TIME FANTASY—Vicki Sue Robinson—RCA

Pick Hits: I (WHO HAVE NOTHING)—Sylvester—Fantasy
ROCK IT TO THE TOP—Mantus—SMI
WORK THAT BODY—Taana Gardner—West End

WKTU/New York/Matthew Clenott

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

Prime Movers: TAKE ME HOME—Cher—Casablanca
GREAT EXPECTATIONS/DOUBLE CROSS—First Choice—Gold Mind (lp cuts)
KEEP YOUR BODY WORKIN'—Kleer—Atlantic
STAR LOVE—Cheryl Lynn—Col
IT'S OVER—Alma Faye—Casablanca
I ONLY WANNA GET UP AND DANCE—The Raes—A&M (lp cut)

WCAU-FM/Philadelphia/Roy Perry

#1 HE'S THE GREATEST DANCER/WE ARE FAMILY—Sister Sledge—Cotillion

Prime Movers: DANCER/DANCE TO DANCE—Gino Soccio—Warner/RFC
TAKE ME HOME—Cher—Casablanca
HIGH ON YOUR LOVE SUITE—Rick James—Gordy

Pick Hits: DO YOU WANNA GO PARTY—K.C. & The Sunshine Band—TK (single)
EVERYTHING IS GREAT—Inner Circle—Island
ROCK YOUR BABY—The Force—Phila. Intl.

WRMZ-FM/COLUMBUS/Bill McCullry

#1 DA YA THINK I'M SEXY?—Rod Stewart—WB

Prime Movers: KNOCK ON WOOD—Ariola
TAKE ME HOME—Cher—Casablanca
HERE COMES THE NIGHT—Beach Boys—Caribou

Pick Hits: DANCER/DANCE TO DANCE—Gino Soccio—Warner/RFC
I LOST MY HEART (TO A STARSHIP TROOPER)—Sarah Brightman—Ariola
DON'T YOU NEED—Linda Evans—Ariola

KSET/EL PASO/Chuck Gross

#1 KNOCK ON WOOD—Ariola
Stewart—Ariola

Prime Movers: HE'S THE GREATEST DANCER—Sister Sledge—Cotillion
HIGH ON YOUR LOVE SUITE—Rick James—Gordy
I GOT MY MIND MADE UP (YOU CAN GET IT GIRL)—Instant Funk—Salsoul

Pick Hits: BRIDGE OVER TROUBLED WATER—Linda Clifford—Curtom
STAR LOVE—Cheryl Lynn—Col
IN THE NAVY—Village People—Casablanca

KIIS-FM/Los Angeles/Sherman Cohen

#1 STAR LOVE—Cheryl Lynn—Col

Prime Movers: HE'S THE GREATEST DANCER/WE ARE FAMILY—Sister Sledge—Cotillion
DISCO NIGHTS (ROCK FREAK)—G.Q.—Arista
DANCER/DANCE TO DANCE—Gino Soccio—Warner/RFC

Pick Hits: BANG A GONG—Witch Queen—Roadshow
ONE MORE MINUTE—St. Tropez—Butterfly (lp cut)
NIGHT TIME FANTASY—Vicki Sue Robinson—RCA

All records played are 12" discs unless otherwise indicated.



"BAD FOR ME"... is good to you!

(E-46031)

The sizzling new 12-inch single, coming soon from

DEE DEE BRIDGEWATER

Produced by George Duke Remixed by Larry Levan and Billy Kessler

on Elektra Records.

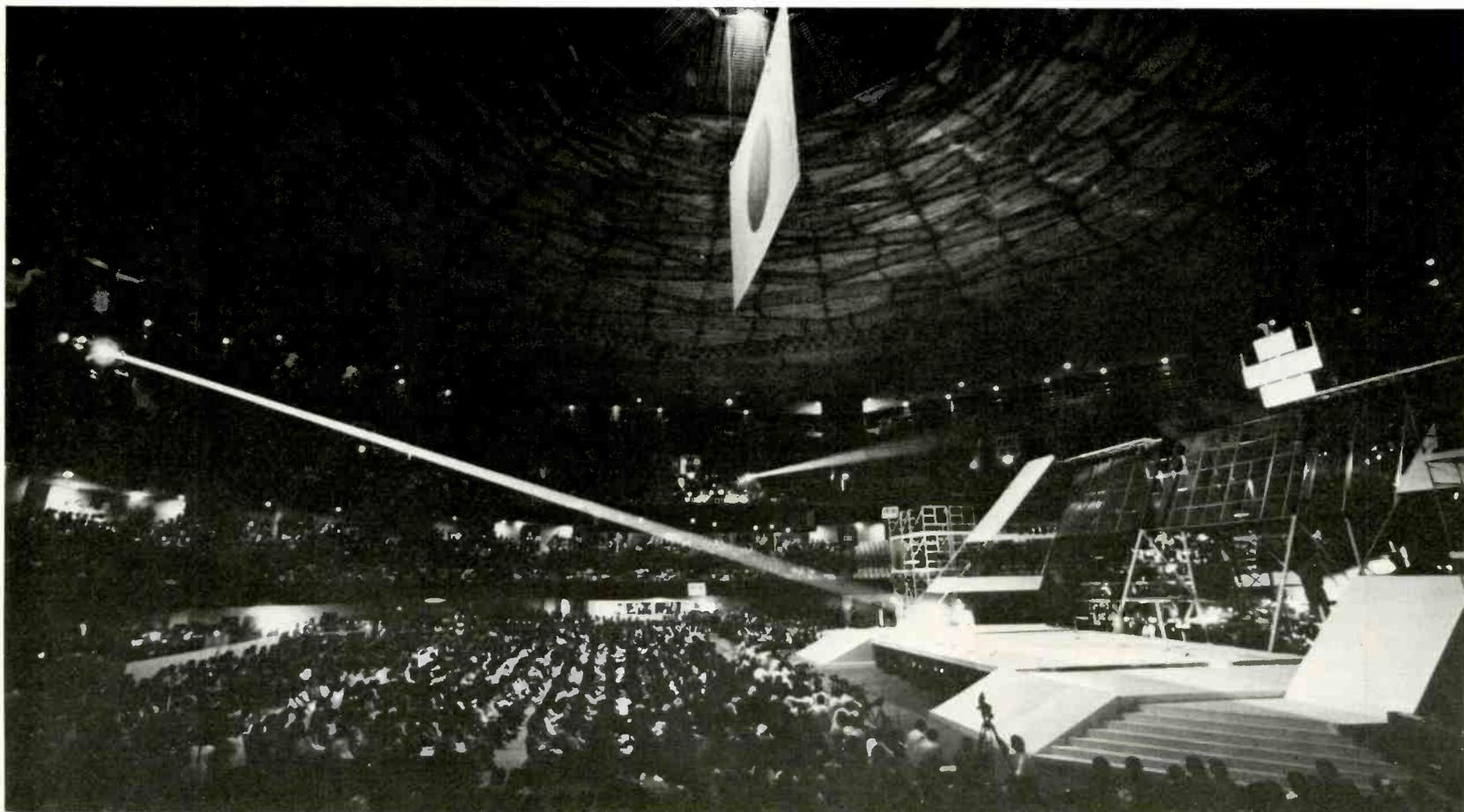


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World
Popular Song
Festival
in Tokyo
'79

WE THANK YOU!

On November 9, 10 and 11, 1979, the World Popular Song Festival in Tokyo proudly celebrates its 10th anniversary.



Thank you —

For 10 years of chart-busting new hits.

For 10 years of unique, stimulating new sounds in pop music.

For 10 years of entries from almost every country in the world.

For 10 years of leadership in bringing new pop music sounds to Japan.

For 10 years of constantly increasing recognition and prestige.

And thank you for helping us to make the Festival the grandest, most spectacular, and widest in scope pop music festival in Japan.



FESTIVAL COMMITTEE '79
YAMAHA MUSIC FOUNDATION

24-22, 3-chome, Shimomeguro, Meguro-ku, Tokyo, Japan
PHONE: Tokyo (03) 719-3101
CABLE: WORLD FESTIVAL TOKYO TELEX: 2466571 YAMAHA J

The entry deadline is July 10th for receipt of your demo tape, music score and lyrics, bio and photo, and completed application form. Write to us today and we'll get the entry form and regulations to you right away.

Record World Singles



MARCH 24, 1979

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

MAR. 24	MAR. 17		WKS. ON CHART
1	2	DA YA THINK I'M SEXY? ROD STEWART Warner Bros. 8724 (5th Week)	15
2	1	TRAGEDY BEE GEES/RSO 918	7
3	3	I WILL SURVIVE GLORIA GAYNOR/Polydor 14508	13
4	4	YMCA VILLAGE PEOPLE/Casablanca 945	23
5	6	HEAVEN KNOWS DONNA SUMMER WITH BROOKLYN DREAMS/Casablanca 959	11
6	8	WHAT A FOOL BELIEVES DOOBIE BROTHERS/Warner Bros. 8725	9
7	7	SHAKE YOUR GROOVE THING PEACHES & HERB/Polydor/ MVP 14514	15
8	5	FIRE POINTER SISTERS/Planet 45901 (Elektra/Asylum)	19
9	11	LADY LITTLE RIVER BAND/Harvest 4667 (Capitol)	11
10	15	MUSIC BOX DANCER FRANK MILLS/Polydor 14517	9
11	17	KNOCK ON WOOD AMII STEWART/Ariola 7736	8
12	16	SULTANS OF SWING DIRE STRAITS/Warner Bros. 8736	7
13	13	DANCIN' SHOES NIGEL OLSSON/Bang 740 (CBS)	15
14	12	DON'T CRY OUT LOUD MELISSA MANCHESTER/Arista 0373	19
15	9	LE FREAK CHIC/Atlantic 3519	24
16	18	EVERY TIME I THINK OF YOU THE BABYS/Chrysalis 2279	13
17	24	LIVIN' IT UP (FRIDAY NIGHT) BELL & JAMES/A&M 2069	9
18	22	BIG SHOT BILLY JOEL/Columbia 3 10913	7
19	23	I JUST FALL IN LOVE AGAIN ANNE MURRAY/Capitol 4676	10
20	20	I DON'T KNOW IF IT'S RIGHT EVELYN "CHAMPAGNE" KING/RCA 11386	16
21	21	CRAZY LOVE POCO/MCA 12439	11
22	14	WHAT YOU WON'T DO FOR LOVE BOBBY CALDWELL/ Clouds 11 (TK)	17
23	27	STUMBLIN' IN SUZI QUATRO & CHRIS NORMAN/RSO 917	8
24	10	A LITTLE MORE LOVE OLIVIA NEWTON-JOHN/MCA 40975	18
25	28	I WANT YOUR LOVE CHIC/Atlantic 3557	7
26	30	HEART OF GLASS BLONDIE/Chrysalis 2295	6
27	29	FOREVER IN BLUE JEANS NEIL DIAMOND/Columbia 3 10897	9
28	33	SHAKE YOUR BODY (DOWN TO THE GROUND) JACKSONS/ Epic 8 50656	10
29	35	HE'S THE GREATEST DANCER SISTER SLEDGE/Cotillion 44245 (Atl)	8
30	31	DOG & BUTTERFLY HEART/Portrait 6 70025	7
31	34	PRECIOUS LOVE BOB WELCH/Capitol 4685	7
32	32	MAYBE I'M A FOOL EDDIE MONEY/Columbia 3 10900	9
33	36	LOVE BALLAD GEORGE BENSON/Warner Bros. 8759	5
34	25	THE GAMBLER KENNY ROGERS/United Artists 1250	18
35	26	TOO MUCH HEAVEN BEE GEES/RSO 913	19
36	38	BUSTIN' LOOSE CHUCK BROWN & THE SOUL SEARCHERS/ Source 40967 (MCA)	11
37	40	CHASE GIORGIO MORODER/Casablanca 956	9
38	19	SHAKE IT IAN MATTHEWS/Mushroom 7039	18
39	44	TAKE ME HOME CHER/Casablanca 965	7
40	43	KEEP ON DANCIN' GARY'S GANG/Columbia 3 10884	8
41	48	BLOW AWAY GEORGE HARRISON/Dark Horse 8763 (WB)	4
42	49	I GOT MY MIND MADE UP (YOU CAN GET IT GIRL) INSTANT FUNK/Salsoul 2078 (RCA)	6
43	37	NOW THAT WE FOUND LOVE THIRD WORLD/Island 8663 (WB)	14
44	39	SEPTEMBER EARTH, WIND & FIRE/ARC/Columbia 3 10854	19
45	46	I'LL SUPPLY THE LOVE TOTO/Columbia 3 10898	8
46	41	SOUL MAN BLUES BROTHERS/Atlantic 3545	16
47	45	HAVEN'T STOPPED DANCING YET GONZALEZ/Capitol 4647	9
48	47	LOTTA LOVE NICOLETTE LARSON/Warner Bros. 8664	18
49	53	SUPERMAN HERBIE MANN/Atlantic 3547	10
50	55	ROXANNE THE POLICE/A&M 2096	6
51	57	RUBBER BISCUIT BLUES BROTHERS/Atlantic 3564	3
52	74	REUNITED PEACHES & HERB/Polydor/MVP 14547	2
53	65	IN THE NAVY VILLAGE PEOPLE/Casablanca 973	2



54	54	JUST ONE LOOK LINDA RONSTADT/Asylum 46011	7
55	51	GOT TO BE REAL CHERYL LYNN/Columbia 3 10808	20
56	59	WATCH OUT FOR LUCY ERIC CLAPTON & HIS BAND/RSO 910	5
57	60	EVERY WHICH WAY BUT LOOSE EDDIE RABBITT/Elektra 45554	10
58	63	OH HONEY DELEGATION/Shadybrook 1048 (Janus/GRT)	9
59	42	NO TELL LOVER CHICAGO/Columbia 3 10879	14
60	73	RENEGADE/SING FOR THE DAY STYX/A&M 2110	2
61	78	SUCH A WOMAN TYCOON/Arista 0398	2
62	66	STAY THE NIGHT FARAGHER BROS./Polydor 14533	5
63	68	OUR LOVE IS INSANE DESMOND CHILD & ROUGE/Capitol 4669	4
64	69	SOUVENIRS VOYAGE/Marlin 3330 (TK)	5
65	70	I'M NOT GONNA CRY ANYMORE NANCY BROOKS/Arista 0385	5
66	71	IT HURTS SO BAD KIM CARNES/EMI-America 8011	7
67	72	HERE COMES THE NIGHT THE BEACH BOYS/Caribou 9026 (CBS)	3
68	75	LOVE IS THE ANSWER ENGLAND DAN & JOHN FORD COLEY/Big Tree 16131 (Atl)	2
69	76	HEARTACHES BTO/Mercury 74046	3
70	81	ROCK 'N ROLL FANTASY BAD COMPANY/Swan Song 70119 (Atl)	2
71	79	SATURDAY NIGHT, SUNDAY MORNING THELMA HOUSTON/Tamla 5429 (Motown)	3
72	82	ROLLER APRIL WINE/Capitol 4660	4
73	86	HAPPINESS POINTER SISTERS/Planet 45902 (Elektra/ Asylum)	2

CHARTMAKER OF THE WEEK

74	—	DISCO NIGHTS (ROCK FREAK) G.Q. Arista 0388	1
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75	85	ELENA THE MARC TANNER BAND/Elektra 56003	2
76	87	SWEET LUI-LOUIS IRONHORSE/Scotti Bros. 406 (Atl)	2
77	88	IF LOVING YOU IS WRONG (I DON'T WANT TO BE RIGHT) BARBARA MANDRELL/MCA 12451	2
78	—	JUST WHEN I NEEDED YOU MOST RANDY VANWARMER/ Bearsville 0334 (WB)	1
79	89	LOVE & DESIRE ARPEGGIO/Polydor 14535	2
80	—	I NEED YOUR HELP BARRY MANILOW RAY STEVENS/ Warner Bros. 8785	1
81	—	DON'T YOU WRITE HER OFF McGUINN CLARK & HILLMAN/ Capitol 4693	1
82	84	CAN YOU READ MY MIND MAUREEN McGOVERN/ Warner/Curb 8750	5
83	—	LOVE TAKES TIME ORLEANS/Infinity 50006	1
84	—	GOOD TIMES ROLL CARS/Elektra 46014	1
85	—	IT MUST BE LOVE ALTON McCLAIN & DESTINY/Polydor 14532	1
86	—	GET USED TO IT ROGER VOUDOURIS/Warner Bros. 8762	1
87	97	TAKE IT BACK J. GEILS BAND/EMI-America 8012	2
88	—	CRAZY LOVE THE ALLMAN BROTHERS BAND/Capricorn 0320	1
89	—	FEELIN' SATISFIED BOSTON/Epic 8 50677	1
90	—	BRIDGE OVER TROUBLED WATER LINDA CLIFFORD/ Curtom/RSO 921	1
91	50	SONG ON THE RADIO AL STEWART/Arista 0389	9
92	83	THEME FROM "TAXI" (ANGELA) BOB JAMES/Columbia/ Tappan Zee 3 10896	5
93	95	JUST THE SAME WAY JOURNEY/Columbia 3 10928	3
94	96	DANCIN' GREY & HANKS/RCA 11460	3
95	56	STORMY SANTANA/Columbia 3 10873	11
96	80	WHEELS OF LIFE GINO VANNELLI/A&M 2114	6
97	58	SURVIVOR CINDY BULLENS/United Artists 1261	7
98	—	HARD TIMES FOR LOVERS JUDY COLLINS/Elektra 46020	1
99	—	WHO DO YOU LOVE GEORGE THOROGOOD & THE DESTROYERS/Rounder 4519	1
100	77	MAKE IT LAST BROOKLYN DREAMS/Casablanca 962	4

PRODUCERS AND PUBLISHERS ON PAGE 32



Record World Album Airplay

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

MARCH 24, 1979

FLASHMAKER



BREAKFAST IN AMERICA
SUPERTRAMP
A&M

MOST ADDED:

- BREAKFAST IN AMERICA**—Supertramp—A&M (32)
- ROCKETS**—RSO (14)
- L.A. (LIGHT ALBUM)**—Beach Boys—Caribou (12)
- MANIFESTO**—Roxy Music—Atco (11)
- REMOTE CONTROL**—Tubes—A&M (11)
- RICKIE LEE JONES**—WB (11)
- TYCOON**—Arista (8)
- IRONHORSE**—Scotti Bros. (7)
- AIRWAVES**—Badfinger—Elektra (6)
- LOOK SHARP**—Joe Jackson—A&M (6)

WNEW-FM/NEW YORK

- ADDS:**
- BREAKFAST IN AMERICA**—Supertramp—A&M
 - CONTENTS DISLOGGED DURING SHIPMENT**—Tin Huey—WB
 - EL CEE NOTES**—Lamont Cranston Band—Waterhouse
 - FEEL NO FRET**—AWB—Atlantic
 - INTERNATIONAL**—Cafe Jacques—Col
 - L.A. (LIGHT ALBUM)**—Beach Boys—Caribou
 - REMOTE CONTROL**—Tubes—A&M
- HEAVY ACTION (airplay in descending order):**
- DIRE STRAITS**—WB
 - ENLIGHTENED ROGUES**—Allman Brothers—Capricorn
 - ARMED FORCES**—Elvis Costello—Col
 - GEORGE HARRISON**—Dark Horse
 - LOOK SHARP**—Joe Jackson—A&M
 - AIRWAVES**—Badfinger—Elektra
 - MANIFESTO**—Roxy Music—Atco
 - OUTLANDOS D'AMOUR**—Police—A&M
 - MERCURY POISONING**—Graham Parker & The Rumour (12" promotional single)
 - PARALLEL LINES**—Blondie—Chrysalis

WBCN-FM/BOSTON

- ADDS:**
- BACK TO THE DRAWING BOARD**—Rubinoos—Beserkley
 - BODY HEAT** (single)—Alicia Bridges—Polydor
 - BREAKFAST IN AMERICA**—Supertramp—A&M
 - CARMEL**—Joe Sample—MCA
 - COME SOFTLY**—Barooga Bandit—Capitol
 - IRONHORSE**—Scotti Bros.
 - RICKIE LEE JONES**—WB
 - LIVIN INSIDE YOUR LOVE**—George Benson—WB
 - MERCURY POISONING**—Graham Parker & The Rumour (12" promotional single)
 - ROCKETS**—RSO

WLIR-FM/LONG ISLAND

- ADDS:**
- AS THE TIME FLIES**—Frank Weber—RCA

- BREAKFAST IN AMERICA**—Supertramp—A&M
- FRAMED**—Dave Lambert—Polydor
- INTERNATIONAL**—Cafe Jacques—Col
- RICKIE LEE JONES**—WB
- L.A. (LIGHT ALBUM)**—Beach Boys—Caribou
- LOVE TAKES TIME** (single)—Orleans—Infinity
- MERCURY POISONING**—Graham Parker & The Rumour (12" promotional single)
- REMOTE CONTROL**—Tubes—A&M
- TYCOON**—Arista

HEAVY ACTION (airplay in descending order):

- ENLIGHTENED ROGUES**—Allman Brothers—Capricorn
- ROCK BILLY BOOGIE**—Robert Gordon—RCA
- DESOLATION ANGELS**—Bad Company—Swan Song
- MIRROR STARS**—Fabulous Poodles—Epic
- ARMED FORCES**—Elvis Costello—Col
- LOOK SHARP**—Joe Jackson—A&M
- OUTLANDOS D'AMOUR**—Police—A&M
- CARS**—Elektra
- MCGUINN, CLARK & HILLMAN**—Capitol
- DIRE STRAITS**—WB

WBAB-FM/LONG ISLAND

- ADDS:**
- BREAKFAST IN AMERICA**—Supertramp—A&M
 - CHINESE HONEYMOON**—David James Holster—Col
 - FATE FOR BREAKFAST**—Art Garfunkel—Col
 - I COULD HAVE BEEN A SAILOR**—Peter Allen—A&M
 - IRONHORSE**—Scotti Bros.
 - RICKIE LEE JONES**—WB
 - L.A. (LIGHT ALBUM)**—Beach Boys—Caribou
 - MERCURY POISONING**—Graham Parker & The Rumour (12" promotional single)
 - MORNING DANCE**—Spyro Gyra—Infinity
 - ROCKETS**—RSO
- HEAVY ACTION (airplay in descending order):**
- GEORGE HARRISON**—Dark Horse
 - ENLIGHTENED ROGUES**—Allman Brothers—Capricorn
 - MCGUINN, CLARK & HILLMAN**—Capitol
 - 52ND STREET**—Billy Joel—Col
 - DIRE STRAITS**—WB
 - DESOLATION ANGELS**—Bad Company—Swan Song
 - DANGER MONEY**—UK—Polydor
 - LIFE FOR THE TAKING**—Eddie Money—Col
 - MINUTE BY MINUTE**—Doobie Brothers—WB
 - ARMED FORCES**—Elvis Costello—Col

WAAF-FM/WORCESTER

- ADDS:**
- BREAKFAST IN AMERICA**—Supertramp—A&M
 - BIG CITY ROCK**—Atlantics—MCA
 - COUCHOIS**—WB
 - STARRY EYES** (single)—Records—Records (import)
 - TWILLEY**—Dwight Twilley—Arista
 - TYCOON**—Arista
- HEAVY ACTION (airplay, sales, phones in descending order):**
- ENLIGHTENED ROGUES**—Allman Brothers—Capricorn
 - PARALLEL LINES**—Blondie—Chrysalis
 - GEORGE HARRISON**—Dark Horse
 - AT BUDOKAN**—Cheap Trick—Epic
 - ARMED FORCES**—Elvis Costello—Col
 - DIRE STRAITS**—WB
 - MINUTE BY MINUTE**—Doobie Brothers—WB

- 52ND STREET**—Billy Joel—Col
- LIFE FOR THE TAKING**—Eddie Money—Col
- BLONDES HAVE MORE FUN**—Rod Stewart—WB

WBLM-FM/MAINE

- ADDS:**
- ALL MOD CONS**—Jam—Polydor
 - BREAKFAST IN AMERICA**—Supertramp—A&M
 - HOT DAWG**—David Grisman—Horizon
 - RICKIE LEE JONES**—WB
 - LIVIN INSIDE YOUR LOVE**—George Benson—WB
 - LOVE TAKES TIME** (single)—Orleans—Infinity
 - REMOTE CONTROL**—Tubes—A&M
 - ROCK & ROLL NIGHTS**—BTO—Mercury
 - ROCKETS**—RSO

HEAVY ACTION (airplay in descending order):

- DESOLATION ANGELS**—Bad Company—Swan Song
- NO ESCAPE**—Marc Tanner Band—Elektra
- MCGUINN, CLARK & HILLMAN**—Capitol
- CARS**—Elektra
- ARMED FORCES**—Elvis Costello—Col
- OUTLANDOS D'AMOUR**—Police—A&M
- GEORGE HARRISON**—Dark Horse
- THREE HEARTS**—Bob Welch—Capitol
- HEAD FIRST**—Babys—Chrysalis
- LIFE FOR THE TAKING**—Eddie Money—Col

WCMF-FM/ROCHESTER

- ADDS:**
- BREAKFAST IN AMERICA**—Supertramp—A&M
 - MANIFESTO**—Roxy Music—Atco
 - ROCKETS**—RSO
 - STRIKES**—Blackfoot—Atco
 - TYCOON**—Arista

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

- PARALLEL LINES**—Blondie—Chrysalis
- LEGEND**—Poco—MCA
- ARMED FORCES**—Elvis Costello—Col
- GEORGE HARRISON**—Dark Horse
- TASTE THE NIGHT**—Duke Jupiter—Mercury
- DOG & BUTTERFLY**—Heart—Portrait
- TOTO**—Col
- LIFE FOR THE TAKING**—Eddie Money—Col
- HEAD FIRST**—Babys—Chrysalis
- OUTLANDOS D'AMOUR**—Police—A&M

WIOQ-FM/PHILADELPHIA

- ADDS:**
- BREAKFAST IN AMERICA**—Supertramp—A&M
 - EL CEE NOTES**—Lamont Cranston Band—Waterhouse
 - IRONHORSE**—Scotti Bros.
 - RICKIE LEE JONES**—WB
 - L.A. (LIGHT ALBUM)**—Beach Boys—Caribou
 - LOOK SHARP**—Joe Jackson—A&M
 - LOVE TAKES TIME** (single)—Orleans—Infinity
 - MERCURY POISONING**—Graham Parker & The Rumour (12" promotional single)
 - REMOTE CONTROL**—Tubes—A&M
 - SHEIK YERBOUTI**—Frank Zappa—Zappa

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

- DIRE STRAITS**—WB
- CARS**—Elektra
- ARMED FORCES**—Elvis Costello—Col

- DESOLATION ANGELS**—Bad Company—Swan Song
- OUTLANDOS D'AMOUR**—Police—A&M
- INTERNATIONAL**—Cafe Jacques—Col
- ALIVE ON ARRIVAL**—Steve Forbert—Nemperor
- DANGER MONEY**—UK—Polydor
- LIFE IN THE FOODCHAIN**—Tonio K—Full Moon
- ALL MOD CONS**—Jam—Polydor

WYDD-FM/PITTSBURGH

- ADDS:**
- BREAKFAST IN AMERICA**—Supertramp—A&M
 - FRAMED**—Dave Lambert—Polydor
 - IF YOU KNEW SUZI**—Suzi Quatro—RSO
 - INTERNATIONAL**—Cafe Jacques—Col
 - IRONHORSE**—Scotti Bros.
 - L.A. (LIGHT ALBUM)**—Beach Boys—Caribou
 - ROCKETS**—RSO
 - TWILLEY**—Dwight Twilley—Arista
 - TYCOON**—Arista

HEAVY ACTION (airplay in descending order):

- ENLIGHTENED ROGUES**—Allman Brothers—Capricorn
- LIFE FOR THE TAKING**—Eddie Money—Col
- THREE HEARTS**—Bob Welch—Capitol
- DESOLATION ANGELS**—Bad Company—Swan Song
- MCGUINN, CLARK & HILLMAN**—Capitol
- LEGEND**—Poco—MCA
- MINUTE BY MINUTE**—Doobie Brothers—WB
- HEAD FIRST**—Babys—Chrysalis
- NO ESCAPE**—Marc Tanner Band—Elektra
- AT BUDOKAN**—Cheap Trick—Epic

WHFS-FM/WASHINGTON

- ADDS:**
- AIRWAVES**—Badfinger—Elektra
 - BREAKFAST IN AMERICA**—Supertramp—A&M
 - EL CEE NOTES**—Lamont Cranston Band—Waterhouse
 - L.A. (LIGHT ALBUM)**—Beach Boys—Caribou
 - MORNING DANCE**—Spyro Gyra—Infinity
 - ROCKETS**—RSO
 - SUSAN**—Champion

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
- AIR SPECIAL**—Brownsville—Epic
- ALL MOD CONS**—Jam—Polydor
- OUTLANDOS D'AMOUR**—Police—A&M
- RICKIE LEE JONES**—WB
- LOOK SHARP**—Joe Jackson—A&M
- HOT DAWG**—David Grisman—Horizon

WQDR-FM/RALEIGH

- ADDS:**
- DESOLATION ANGELS**—Bad Company—Swan Song
 - RICKIE LEE JONES**—WB
 - HEAVY ACTION (airplay, sales, phones in descending order):**
 - LEGEND**—Poco—MCA
 - TOTO**—Col
 - DIRE STRAITS**—WB
 - HEAD FIRST**—Babys—Chrysalis
 - DESIRE WIRE**—Cindy Bullens—United Artists
 - MINUTE BY MINUTE**—Doobie Brothers—WB

- THREE HEARTS**—Bob Welch—Capitol
- LIVIN INSIDE YOUR LOVE**—George Benson—WB
- MCGUINN, CLARK & HILLMAN**—Capitol
- LIFE FOR THE TAKING**—Eddie Money—Col

WMMS-FM/CLEVELAND

- ADDS:**
- BREAKFAST IN AMERICA**—Supertramp—A&M
 - RICKIE LEE JONES**—WB
 - L.A. (LIGHT ALBUM)**—Beach Boys—Caribou
 - REMOTE CONTROL**—Tubes—A&M
 - ROCKETS**—RSO
 - STRIKES**—Blackfoot—Atco

HEAVY ACTION (airplay, sales in descending order):

- DIRE STRAITS**—WB
- BLONDES HAVE MORE FUN**—Rod Stewart—WB
- LIFE FOR THE TAKING**—Eddie Money—Col
- SPIRITS HAVING FLOWN**—Bee Gees—RSO
- THREE HEARTS**—Bob Welch—Capitol
- ENLIGHTENED ROGUES**—Allman Brothers—Capricorn
- MINUTE BY MINUTE**—Doobie Brothers—WB
- HEAD FIRST**—Babys—Chrysalis
- AT BUDOKAN**—Cheap Trick—Epic
- MANIFESTO**—Roxy Music—Atco

WABX-FM/DETROIT

- ADDS:**
- BREAKFAST IN AMERICA**—Supertramp—A&M
 - ROCKETS**—RSO
 - TYCOON**—Arista

HEAVY ACTION (airplay, sales in descending order):

- BLONDES HAVE MORE FUN**—Rod Stewart—WB
- AT BUDOKAN**—Cheap Trick—Epic
- MINUTE BY MINUTE**—Doobie Brothers—WB
- DIRE STRAITS**—WB
- GEORGE HARRISON**—Dark Horse
- BRIEFCASE FULL OF BLUES**—Blues Brothers—Atlantic
- SANCTUARY**—J. Geils—EMI—America
- HEAD FIRST**—Babys—Chrysalis
- TOTO**—Col
- THREE HEARTS**—Bob Welch—Capitol

WWW-FM/DETROIT

- ADDS:**
- AIRWAVES**—Badfinger—Elektra
 - BREAKFAST IN AMERICA**—Supertramp—A&M
 - COME SOFTLY**—Barooga Bandit—Capitol
 - DESOLATION ANGELS**—Bad Company—Swan Song
 - ENLIGHTENED ROGUES**—Allman Brothers—Capricorn
 - JUST THE SAME WAY** (single)—Journey—Col
 - MANIFESTO**—Roxy Music—Atco
 - TWILLEY**—Dwight Twilley—Arista
- HEAVY ACTION (airplay, sales in descending order):**
- MINUTE BY MINUTE**—Doobie Brothers—WB
 - BLONDES HAVE MORE FUN**—Rod Stewart—WB
 - AT BUDOKAN**—Cheap Trick—Epic
 - DIRE STRAITS**—WB
 - BRIEFCASE FULL OF BLUES**—Blues Brothers—Atlantic
 - 52ND STREET**—Billy Joel—Col
 - HEAD FIRST**—Babys—Chrysalis
 - TOTO**—Col
 - ARMED FORCES**—Elvis Costello—Col
 - THREE HEARTS**—Bob Welch—Capitol

TALK ABOUT THE TOUR:

"Blessed with outstanding singing, material and musicianship, the British/American trio has a chance to become one of rock's biggest... An arresting force on stage... The Police's music builds to fierce intensity."

Robert Hilburn
L.A. Times

TALK ABOUT THE SINGLE:

"Roxanne"... A single with a magnetic chorus. Making an assault upon American charts."

Ken Tucker
L.A. Herald Examiner

"The Police have an amazing single, 'Roxanne.'"

Music Notes
Figaro New Orleans

"Here's an English/American band with new wave affiliation that has, perhaps, the most thorough understanding of what an American radio hit record should sound like."

Wayne Robins
Newsday

THE ACTION:

BILL HARD: Mar 9 Airplay Index

19-15

Song index- Roxanne #10

GOODPHONE: Mar 12

Rock Albums 12-10

Top Tracks - "Roxanne" 13-10

R&R

AOR Top 40 18-17

WALRUS: Mar 26

Centerfold Top 40 #9

BILLBOARD Mar 17

#4 Most requested nationally

CASHBOX Mar 17

Top 30 FM Airplay 14-13

Album Network

#4 Most Progress

Hottest: 17-14

THE MARKETS:

BOSTON - NY - LONG ISLAND -
LEWISTON - PORTLAND - PHILA.
HOUSTON - DALLAS - BEAUMONT -
TULSA - AUSTIN - ATLANTA -
WASH D.C. - NORFOLK - WORCESTER -
HARTFORD - PITTSBURGH - BUFFALO -
PROVIDENCE - ROCKFORD - GRAND
RAPIDS - ALBUQUERQUE - LARAMIE -
OKLAHOMA CITY - SAN ANTONIO -
S.F. - SAN JOSE - MONTEREY -
SACRAMENTO - LOS ANGELES -
SYRACUSE - ALBANY - TOLEDO -
UTICA - TAMPA - SHREVEPORT -
EUGENE - GREAT FALLS - SAN LUIS
OBISPO - SANTA MARIA - EL PASO -
ST. LOUIS - KANSAS CITY -

THE TOUR:

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Stewart Copeland - drums
Andy Summers - guitar

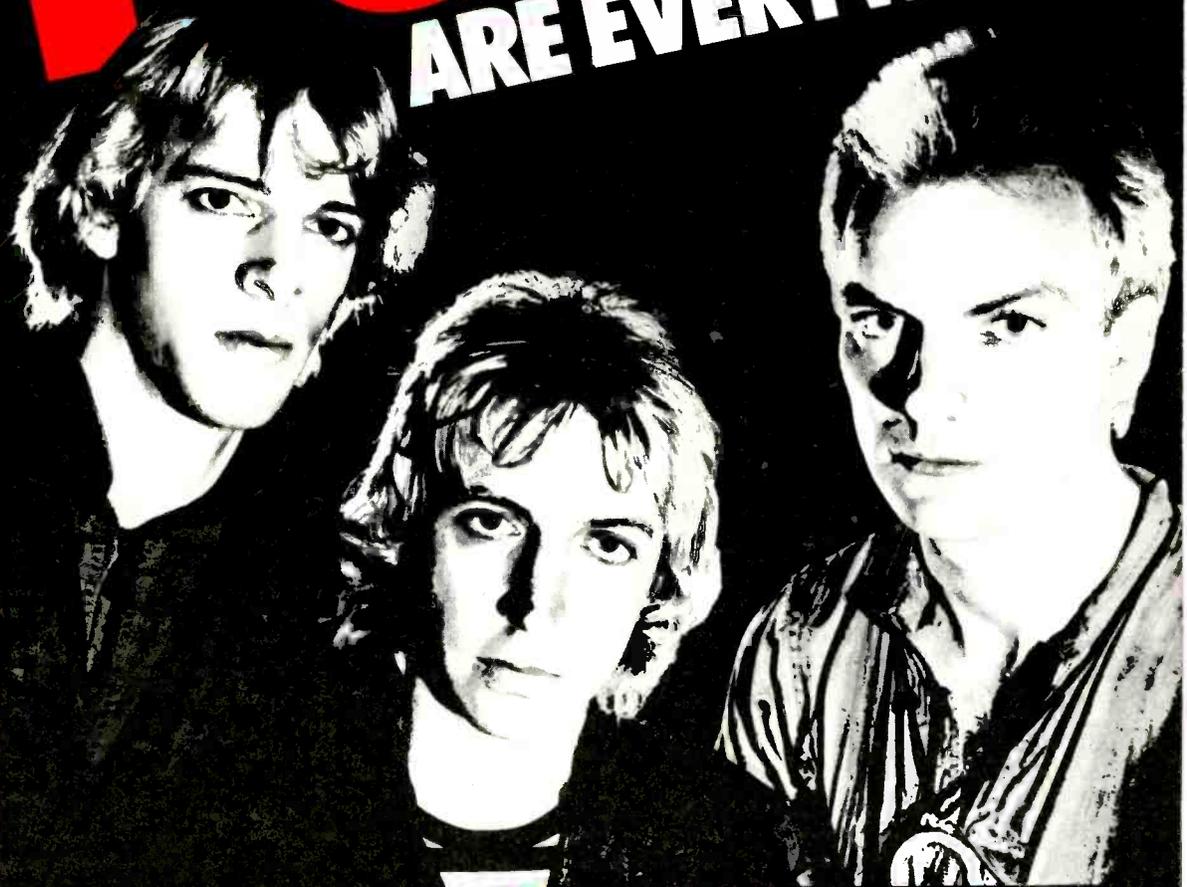
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THE POLICE

ARE EVERYWHERE!



The Hit Single **"ROXANNE"**
From the album **"Outlandos d'Amour"**
ON A&M RECORDS & TAPES

Produced by The Police

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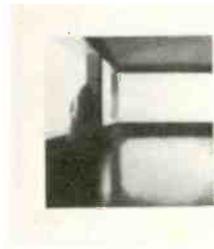


Record World Album Airplay

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

MARCH 24, 1979

TOP AIRPLAY



DIRE STRAITS WB

MOST AIRPLAY:

- DIRE STRAITS—WB (32)
- MINUTE BY MINUTE—Doobie Brothers—WB (28)
- ARMED FORCES—Elvis Costello—Col (25)
- GEORGE HARRISON—Dark Horse (23)
- THREE HEARTS—Bob Welch—Capitol (21)
- ENLIGHTENED ROGUES—Allman Brothers—Capricorn (19)
- LIFE FOR THE TAKING—Eddie Money—Col (19)
- BLONDES HAVE MORE FUN—Rod Stewart—WB (18)
- DESOLATION ANGELS—Bad Company—Swan Song (14)
- HEAD FIRST—Babys—Chrysalis (14)

WXRT-FM/CHICAGO

ADDS:

- BREAKFAST IN AMERICA—Supertramp—A&M
- CHIEFTAINS 8—Col
- DESOLATION ANGELS—Bad Company—Swan Song
- FRAMED—Dave Lambert—Polydor
- HOT DAWG—Dave Grisman—Horizon
- INTERNATIONAL—Cafe Jacques—Col
- LOOK SHARP—Joe Jackson—A&M
- MANIFESTO—Roxy Music—Manifesto
- OUTLANDOS D'AMOUR—Police—A&M
- HEAVY ACTION (airplay, sales phones in descending order):**
- ARMED FORCES—Elvis Costello—Col
- MINUTE BY MINUTE—Doobie Brothers—WB
- LIFE FOR THE TAKING—Eddie Money—Col
- GEORGE HARRISON—Dark Horse FM—Black Noise—Visa
- MOVE IT ON OVER—George Thorogood—Rounder
- THE MAN WHO BUILT AMERICA—Horslips—DJM
- PHANTOM OF THE NIGHT—Kayak—Janus
- SHEIK YERBOUTI—Frank Zappa—Zappa
- 52ND STREET—Billy Joel—Col

KSHE-FM/ST. LOUIS

ADDS:

- BREAKFAST IN AMERICA—Supertramp—A&M
- IRONHORSE—Scotti Bros.
- MANIFESTO—Roxy Music—Atco
- ONENESS—Devadip Carlos Santana—Col

ROCKETS—RSO

WILD PLACES—Duncan Browne—Sire

HEAVY ACTION (airplay, sales in descending order):

- ENLIGHTENED ROGUES—Allman Brothers—Capricorn
- HEAD FIRST—Babys—Chrysalis
- HEADIN HOME—Gary Wright—WB
- GEORGE HARRISON—Dark Horse
- LIFE FOR THE TAKING—Eddie Money—Col
- BLONDES HAVE MORE FUN—Rod Stewart—WB
- PHANTOM OF THE NIGHT—Kayak—Janus
- DESOLATION ANGELS—Bad Company—Swan Song
- SANCTUARY—J. Geils—EMI—America
- MINUTE BY MINUTE—Doobie Brothers—WB

WZMF-FM/MILWAUKEE

ADDS:

- ALL MOD CONS—Jam—Polydor
- FIRE POWER—Legs Diamond—Cream
- HEADIN HOME—Gary Wright—WB
- HELL BENT FOR LEATHER—Judas Priest—Col
- I WISH I COULD FLY LIKE SUPERMAN (single)—Kinks—Arista
- IN A LITTLE WHILE (single)—Art Garfunkel—Col
- INTERNATIONAL—Cafe Jacques—Col
- L.A. (LIGHT ALBUM)—Beach Boys—Caribou
- LOGICAL SONG (single)—Supertramp—A&M
- PRIME TIME (single)—Tubes—A&M
- HEAVY ACTION (airplay, sales phones in descending order):**
- DIRE STRAITS—WB
- PARALLEL LINES—Blondie—Chrysalis
- DESOLATION ANGELS—Bad Company—Swan Song
- THE MAN WHO BUILT AMERICA—Horslips—DJM
- ENLIGHTENED ROGUES—Allman Brothers—Capricorn
- THREE HEARTS—Bob Welch—Capitol
- LEGEND—Poco—MCA
- MINUTE BY MINUTE—Doobie Brothers—WB
- LOGICAL SONG (single)—Supertramp—A&M
- ARMED FORCES—Elvis Costello—Col

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

- DIRE STRAITS—WB
- PARALLEL LINES—Blondie—Chrysalis
- DESOLATION ANGELS—Bad Company—Swan Song
- THE MAN WHO BUILT AMERICA—Horslips—DJM
- ENLIGHTENED ROGUES—Allman Brothers—Capricorn
- THREE HEARTS—Bob Welch—Capitol
- LEGEND—Poco—MCA
- MINUTE BY MINUTE—Doobie Brothers—WB
- LOGICAL SONG (single)—Supertramp—A&M
- ARMED FORCES—Elvis Costello—Col

KQRS-FM/MINNEAPOLIS

ADDS:

- BREAKFAST IN AMERICA—Supertramp—A&M
- TYCOON—Arista
- HEAVY ACTION (airplay in descending order):**
- MINUTE BY MINUTE—Doobie Brothers—WB
- DESOLATION ANGELS—Bad Company—Swan Song
- ENLIGHTENED ROGUES—Allman Brothers—Capricorn
- BLONDES HAVE MORE FUN—Rod Stewart—WB
- CARS—Elektra
- LIFE FOR THE TAKING—Eddie Money—Col
- GEORGE HARRISON—Dark Horse
- DIRE STRAITS—WB
- ARMED FORCES—Elvis Costello—Col
- MOVE IT ON OVER—George Thorogood—Rounder

KBPI-FM/DENVER

ADDS:

- BREAKFAST IN AMERICA—Supertramp—A&M
- HEAVY ACTION (airplay, sales, phones in descending order):**
- MINUTE BY MINUTE—Doobie Brothers—WB
- DIRE STRAITS—WB
- BLONDES HAVE MORE FUN—Rod Stewart—WB
- THREE HEARTS—Bob Welch—Capitol
- LEGEND—Poco—MCA
- GEORGE HARRISON—Dark Horse
- 52ND STREET—Billy Joel—Col
- MCGUINN, CLARK & HILLMAN—Capitol
- LIFE FOR THE TAKING—Eddie Money—Col
- BRIEFCASE FULL OF BLUES—Blues Brothers—Atlantic

KFML-AM/DENVER

ADDS:

- AIRWAVES—Badfinger—Elektra
- BREAKFAST IN AMERICA—Supertramp—A&M
- DESOLATION ANGELS—Bad Company—Swan Song
- RICKIE LEE JONES—WB
- LIVIN' INSIDE YOUR LOVE—George Benson—WB
- LOOK SHARP—Joe Jackson—A&M
- LOVE TAKES TIME (single)—Orleans—Infinity

HEAVY ACTION (airplay in descending order):

- ALIVE ON ARRIVAL—Steve Forbert—Nemperor
- HEAD FIRST—Babys—Chrysalis
- GEORGE HARRISON—Dark Horse
- AMAZING RHYTHM ACES—MCA
- MCGUINN, CLARK & HILLMAN—Capitol
- LIFE FOR THE TAKING—Eddie Money—Capitol
- ARMED FORCES—Elvis Costello—Col
- MINUTE BY MINUTE—Doobie Brothers—WB
- BLONDES HAVE MORE FUN—Rod Stewart—WB
- DIRE STRAITS—WB

KAWY-FM/WYOMING

ADDS:

- BREAKFAST IN AMERICA—Supertramp—A&M
- DANGER MONEY—UK—Polydor
- DOWN ON THE DRAG—Joe Ely—MCA
- RICKIE LEE JONES—WB
- L.A. (LIGHT ALBUM)—Beach Boys—Caribou
- ONENESS—Devadip Carlos Santana—Col
- REMOTE CONTROL—Tubes—A&M
- STRIKES—Blackfoot—Atco
- TASTE THE NIGHT—Duke Jupiter—Mercury
- WILD PLACES—Duncan Browne—Sire
- HEAVY ACTION (airplay in descending order):**
- DESOLATION ANGELS—Bad Company—Swan Song
- ENLIGHTENED ROGUES—Allman Brothers—Capricorn
- THREE HEARTS—Bob Welch—Capitol
- CARMEL—Joe Sample—MCA
- BREATHLESS—Camel—Arista
- MCGUINN, CLARK & HILLMAN—Capitol
- ST. VINCENT'S COURT—Kim Carnes—EMI—America
- THE INSIDE STORY—Robben Ford—Elektra
- THE MAN WHO BUILT AMERICA—Horslips—DJM
- LEGEND—Poco—MCA

KOME-FM/SAN JOSE

ADDS:

- HIGH AND OUTSIDE—Steve Goodman—Asylum
- LOOK SHARP—Joe Jackson—A&M
- MANIFESTO—Roxy Music—Atco
- REMOTE CONTROL—Tubes—A&M
- SHEIK YERBOUTI—Frank Zappa—Zappa
- TYCOON—Arista
- HEAVY ACTION (airplay in descending order):**
- HEAD FIRST—Babys—Chrysalis
- BRIEFCASE FULL OF BLUES—Blues Brothers—Atlantic
- AT BUDOKAN—Cheap Trick—Epic
- ARMED FORCES—Elvis Costello—Col
- DIRE STRAITS—WB
- MINUTE BY MINUTE—Doobie Brothers—WB
- LIFE FOR THE TAKING—Eddie Money—Col
- OUTLANDOS D'AMOUR—Police—A&M
- BLONDES HAVE MORE FUN—Rod Stewart—WB
- STRANGERS IN THE NIGHT—UFO—Chrysalis

KWST-FM/LOS ANGELES

ADDS:

- BREAKFAST IN AMERICA—Supertramp—A&M
- COUCHOIS—WB
- DANGER MONEY—UK—Polydor
- IRONHORSE—Scotti Bros.
- RICKIE LEE JONES—WB
- MANIFESTO—Roxy Music—Atco
- ROCKETS—RSO
- TYCOON—Arista
- WILD PLACES (single)—Duncan Browne—Sire
- HEAVY ACTION (airplay, sales in descending order):**
- GEORGE HARRISON—Dark Horse
- BLONDES HAVE MORE FUN—Rod Stewart—WB
- LIFE FOR THE TAKING—Eddie Money—Col
- ENLIGHTENED ROGUES—Allman Brothers—Capricorn
- THREE HEARTS—Bob Welch—Capitol
- MCGUINN, CLARK & HILLMAN—Capitol
- AT BUDOKAN—Cheap Trick—Epic
- DESOLATION ANGELS—Bad Company—Swan Song
- DIRE STRAITS—WB
- I WISH I COULD FLY LIKE SUPERMAN (single)—Kinks—Arista

KSAN-FM/SAN FRANCISCO

ADDS:

- COME ON LET'S GO (single)—Paley Bros. & Ramones—Sire
- FEETS DON'T FAIL ME NOW—Herbie Hancock—Col
- HOLD ME (single)—Rubinoos—Beserkley
- HOT DAWG—David Grisman—Horizon
- LOOK SHARP—Joe Jackson—A&M
- MANIFESTO—Roxy Music—Atco
- MCGUINN, CLARK & HILLMAN—Capitol
- ONENESS—Devadip Carlos Santana—Col
- STOP YOUR SOBBING (single)—Pretenders (import)—Real
- WILD PLACES—Duncan Browne—Sire
- HEAVY ACTION:**
- ARMED FORCES—Elvis Costello—Col
- AT BUDOKAN—Cheap Trick—Epic
- BRIEFCASE FULL OF BLUES—Blues Brothers—Atlantic

- CLOSE PERSONAL FRIEND—Robert Johnson—Infinity
- DIRE STRAITS—WB
- IF YOU KNEW SUZI—Suzi Quatro—RSO
- MINUTE BY MINUTE—Doobie Brothers—WB
- MIRROR STARS—Fabulous Poodles—Epic
- OUTLANDOS D'AMOUR—Police—A&M
- THREE HEARTS—Bob Welch—Capitol

KZEL-FM/EUGENE

ADDS:

- BREAKFAST IN AMERICA—Supertramp—A&M
- CHINESE HONEYMOON—David James Holster—Col
- G-FORCE—Granati Bros.—A&M
- HELL BENT FOR LEATHER—Judas Priest—Col
- IRONHORSE—Scotti Bros.
- MANIFESTO—Roxy Music—Atco
- PEAKS, VALLEYS, HONKY TONKS—Michael Murphey—Epic
- REMOTE CONTROL—Tubes—A&M
- ROCKETS—RSO
- STRIKES—Blackfoot—Atco
- HEAVY ACTION (airplay, sales, phones in descending order):**
- DIRE STRAITS—WB
- MISPLACED IDEALS—Sad Cafe—A&M
- ENLIGHTENED ROGUES—Allman Brothers—Capricorn
- DESOLATION ANGELS—Swan Song
- THE INSIDE STORY—Robben Ford—Elektra
- LEGEND—Poco—MCA
- BRIEFCASE FULL OF BLUES—Blues Brothers—Atlantic
- THREE HEARTS—Bob Welch—Capitol
- OUTLANDOS D'AMOUR—Police—A&M
- GEORGE HARRISON—Dark Horse

KZAM-FM/SEATTLE

ADDS:

- ARCADE—John Abercrombie Quartet—ECM
- BREAKFAST IN AMERICA—Supertramp—A&M
- HIDING—Albert Lee—A&M
- FATE FOR BREAKFAST—Art Garfunkel—Col
- RICKIE LEE JONES—WB
- L.A. (LIGHT ALBUM)—Beach Boys—Caribou
- MANIFESTO—Roxy Music—Atco
- MORNING DANCE—Spyro Gyra—Infinity
- TWILLEY—Dwight Twilley—Arista
- LOVE TAKES TIME (single)—Orleans—Infinity
- HEAVY ACTION:**
- AMAZING RHYTHM ACES—MCA
- BLOODY TOURISTS—10cc—Polydor
- DIRE STRAITS—WB
- ENLIGHTENED ROGUES—Allman Brothers—Capricorn
- 52ND STREET—Billy Joel—Col
- GEORGE HARRISON—Dark Horse
- MCGUINN, CLARK & HILLMAN—Capitol
- MINUTE BY MINUTE—Doobie Brothers—WB
- TIGER IN THE RAIN—Michael Franks—WB
- WILD CHILD—Valerie Carter—ARC/Col

38 stations reporting this week. In addition to those printed are:
WPLR-FM WQSR-FM KLOL-FM
WMMR-FM WKDF-FM KGB-FM
WSAN-AM WQFM-FM KNAC-FM
ZETA 7-FM CHUM-FM KZAP-FM

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"TOO MUCH HEAVEN" RS-913

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"TRAGEDY" RS-918

Gold, headed for platinum



21st
ANNUAL
GRAMMY
AWARDS
RSO
WINNERS

ALBUM OF THE YEAR

"Saturday Night Fever" (motion picture soundtrack)
RSO; Bee Gees & Cast

ALBUM OF THE YEAR

"Saturday Night Fever" (motion picture soundtrack)
RSO; Bee Gees, Karl Richardson &
Albhy Galuten, producers, and others

POP VOCAL PERFORMANCE by a Duo, Group or Chorus

"Saturday Night Fever" The Bee Gees RSO; album

PRODUCER OF THE YEAR

The Bee Gees, Karl Richardson & Albhy Galuten

ARRANGEMENT FOR VOICES

"Stayin' Alive" The Bee Gees
RSO; The Bee Gees, arrangers



Mike Chapman on 'Teenage Records'

By PAT BAIRD

■ Mike Chapman, in association with his co-writer Nicky Chinn, has amassed more than 50 gold records from around the world. However, it has only been in the past year that his personal brand of "rock and roll records" has made a major impact on the U.S. market. Chapman, as a producer, had two consecutive gold records last year with Exile's "Kiss You All Over" and Nick Gilder's "Hot Child In The City." He is currently represented on the RW Singles Chart with the Suzi Quatro/Chris Norman duet "Stumblin' In" and Blondie's "Heart of Glass." A native Australian, Chapman moved to England during the '60s and there started the highly successful publishing/production company Chinnichap Music with Nicky Chinn. He now makes his home in Los Angeles where he's just finished production work on the debut album of Thieves (Arista). He is scheduled to begin work on the next Blondie album later this month. In the following Dialogue, Chapman discusses his philosophy about "teenage records" and the production techniques he uses to create them.



Mike Chapman

Record World: You've had a number of hit records but only recently become known in the U.S. What was your first hit as a writer?

Mike Chapman: The first hit was a song called "Honey Funny" by Sweet. It started off as a blatant rip-off of "Sugar, Sugar." I had always been pretty keen about borrowing other people's ideas. Writing songs, I figured there was no point in trying to do something completely original. Because I listen to the radio more than I do anything else in my life, I'm constantly influenced by what I'm listening to and always stealing people's ideas. I figure too many people have great ideas and don't put them to use well enough. So I take a great idea and put them to better use than they do. Cover them up with a little icing. What the hell. It's a technique. That's the way I work when I'm writing songs. Not every time but probably fifty percent of the time. I start off with an idea that's subconsciously influenced by somebody else's. Probably most writers do that. It's very hard to write.

RW: In other words, there's no such thing as creative music anymore?

Chapman: Oh yes there is. I'm being totally creative in what I'm doing. I believe what I'm doing is a new form of art and whatever every other rock and roller is doing. There's many ways to paint somebody's face. But if it's going to look like a face, it's going to have a nose and a mouth and a couple of eyes. You can make it look a little weird but it's going to look like a face. So I'm just borrowing somebody else's nose, or eyes or mouth.

RW: Did you start producing at that point as well?

Chapman: I started producing before that. I started producing in 1968. I had a couple of groups together. That's the reason I was washing dishes. The job that you can get when you're in a rock and roll band. Something that you can leave at a given point in time to go on the road. The bands that I had were pretty unsuccessful. One of the groups I had, a group called Tangerine Peel, I was trying very hard to make records. I had a couple of record producers working with me in the studio who really, I don't think they knew what they were doing. I didn't know how to produce a record. I'd never done it before. But I started taking over. They were waving the red flag at me and I was like the full charger. "Get out of my way, I'm going to do this. You guys don't know what you're doing." So through sheer necessity started producing my own records in 1968, '69, but they were horrendous. They were bad records. I didn't know what I was doing but I started learning. Production to me is a natural progression of songwriting and now production is far more important to me than songwriting anyway. But I always figured that if I was writing a song

it seems pretty stupid to me to take a song when I know what the song sounds like. It seems stupid to give it to somebody else who is going to make it sound wrong. So I always figured that I should produce it myself. The only other guy who has ever produced our songs and done it the way I saw the songs being made was Mickey Most.

RW: How did you create the atmosphere in "Kiss You All Over?"

Chapman: It's very difficult for me to talk about the things that I've done because it takes so long to do that. I can't really pinpoint any particular event that happened along the line in making a record. The only thing I'll say about "Kiss You All Over" is that we were cutting the track in Kentucky, when I put the track down I got the feeling that without any voices on it and just four pieces, just a piano, bass, drums and guitar, there was something already starting to happen. The atmosphere was there to me. You see I always have, in the back of my mind, the finished record. When I'm starting to make the record. I can't go in the studio unless I know what it's going to end up sounding like. It often sounds different when it's finished because I keep changing things along the line, but "Kiss You All Over" could only ever have sounded that way to me. Because the whole theme of the song . . . and I wrote the song on a ARP Omni which is a little string machine. Because I wrote the song on that machine, I had all those string lines already built in. You can actually combine the piano sound and the string sound on that thing. It certainly wasn't one of the most difficult records ever made. It's certainly a record that I'm very proud of because I know that a lot of people like it and that makes me happy. Not just the public, I'm talking about the business. I'd like to think I can make a lot of original sounding records.

I take great ideas and put them to better use . . . cover them up with a little icing.

RW: The Nick Gilder single is in an entirely different but also had a very unique quality.

Chapman: Well that wasn't much my fault. It was and it wasn't. That's the way the demo sounded. They only had four musicians in the band it came out sounding that open and had that much atmosphere. When we went in the studio he wanted to change it, and I said, "Nick, you're out of your mind." What we should do is copy the demo. The demo sounds so good let's make the record just like that." He said, "But Mike there's nothing on it." And I said, "Yeah, that's the secret." Basically all we did was we took his original concept and kept it the way it was without developing it at all, much to his dissatisfaction. When we finished the record he said, "Mike it doesn't sound like it's finished." And I said, "Wait and see." It is finished." Part of the job of being a record producer is being a psychoanalyst. You have to understand your artists. I have to work with artists closely because if I don't understand them, they don't understand me, there's no way great records can come out right. Through that understanding and being able to say to somebody "No, you're wrong." And for them to say "I don't think I'm wrong, but he knows more than I do." It's a sort of mutual respect which you have to have. And because of that respect, Nick Gilder and myself built up very quickly, because we didn't know each other that well, very long before we cut those tracks, he was able to say to me "Okay, I don't agree with you but you know what you're talking about. And then when I mixed the record I made it even more open by putting certain echoes and certain instruments which just started to pull each instrument further away from the other. And it worked. It had an atmosphere to it. I'm very proud of both records. I'm glad I didn't write one of them because it's nice for me as a writer who has normally written all the songs that he's produced, to produce somebody else's song and get a #1 with it. That's a real thrill. It's an achievement actually. A step in the right direction because I was beginning to think for years and years that I would never be able to take somebody else's song and make the right record with it. But as it's turned

(Continued on page 78)

The Music and Record Industry Joins Television and Opens It's Heart to The 1979 Easter Seal Telethon

**Jack Klugman and Don Kirshner
will co-host twenty hours of Great Entertainment
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**Jack Klugman, Toby Savers, Orange
County Poster Child, and Don Kirshner**

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**New York, Saturday, March 24th,
11:00 PM to Sunday, March 25th,
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In other cities, please check your local listings.

**The Easter Seal Society is the world's oldest and largest
rehabilitation agency for the physically disabled.**

L.A. Festival Combines Music, Midway

By SAMUEL GRAHAM

■ LOS ANGELES — While this spring's California (sic) World Music Festival, scheduled for April 7-8 in and around the Los Angeles Coliseum and Sports Arena, will feature the requisite line-up of top name talent (headed by Ted Nugent, Aerosmith, Cheap Trick and Van Halen), it is the ancillary aspects of the event—including a "rock and roll supermarket" displaying various musical wares and related merchandise, a "rock and roll midway" designed to bring the state fair/carnival atmosphere to the rock audience, a theater showing music films and an "international food fair"—that lend considerable support to the promoters' claims that this will be both "the ultimate rock and roll event" and the prototype for "the music festivals of the 80s."

In a recent interview, producer/promoter Jim Rismiller of Wolf and Rismiller Concerts told *RW* that his firm has put on 13 shows—"strictly your typical rock concerts"—at Anaheim Stadium in Orange County since 1975, grossing some \$6.8 million. "Some people would look at that figure and say, 'Why try something else? Leave well enough alone,'" said Rismiller. "But you have to experiment. You can't rest on your laurels. We want to show that safe, orderly concerts can be held in the Los Angeles community itself, not just in Anaheim or wherever, and the Coliseum offers all the facilities we need. In fact, we're laying a foundation for the future—we hope we can do this concept, the idea of a state or Renaissance fair geared to the youth market, every year."

Plans for an event of this scope—total attendance is expected to reach 180,000—were said to have been inspired by the Texas World Music Festival (held last July 4), for which Wolf and Rismiller acted as "consultants." The aforementioned "auxiliary entertainments" also played a significant role in the Texas festival; "but they already had fairgrounds, a midway and so on," said Rismiller. "We have to bring all of that in."

"All of that" includes the "rock and roll supermarket," a collection of booths for record companies to provide audio and/or video presentations of new product, stereo shops to display their hardware, and so forth. "Merchandise and concessions didn't use to generate much revenue," said Rismiller. "But kids are really spending now, and merchandising for the groups has become huge. That made us think that this idea could work. It will

be only top quality stuff—T-shirts, posters, programs, etc.—no schlock. If we break even on it, we'll really be ahead of the game." Records and stereo equipment will not actually be sold on the premises, however; "I felt that wouldn't be fair to retailers. We want to encourage kids to go to the stores."

Consulting on the "supermarket" concept is R. G. Canning Productions, Inc., who have produced numerous "swap meets," according to Rismiller. Canning's involvement extends to the "midway" as well, where there will be 14-18 rides ("everything except a roller coaster") and various diversions—such as shooting galleries, ring toss booths and other standard carnival fare—for which "music-oriented" items will be awarded as prizes. Entry to both the "midway" and the "supermarket" will be included in the overall ticket price, but all rides and purchases will be extra.

The list of "auxiliary entertainments" further includes the "food fair," the inspiration for which was also attributed by Rismiller to "the idea of a Renaissance fair," as well as what is being called "the world's largest movie theater" in the Sports Arena, where a series of as-yet-undetermined films will be shown throughout the two days of the event. "All in all," Rismiller said, "we'd like to give people something to really remember, like Woodstock."

Equally important, he added, is the fact that "this event gives us a chance to show that the music industry really cares. For one thing, hundreds of Vietnam veterans and Junior Blind will be our guests. We also have a blood drive, with the first 1000 kids who donate a pint of blood getting a free ticket" (prices otherwise include \$15 for one day or \$25 for both days in advance, or \$20 on the day of the show). What's more, "there will be a

geodesic dome-shaped house on the grounds to teach people about solar energy. And we've created a board of directors that includes State Assemblyman Mel Levine, myself, Nugent and Aerosmith, to circulate an anti-scalping petition during the show that will be sent to Sacramento. I think it's very important to do something within the community on every level—political, social and ecological."

Rismiller also pointed with particular satisfaction to the involvement of the Southern California Rapid Transit District, whose buses will provide round-trip transportation throughout the RTD system, at a cost of just one dollar per fare. "We've involved the RTD in all of our advertising—radio, TV, posters, newspapers—and we've also spent \$25,000 for ads on the buses themselves," said Rismiller, who credited local councilman Zev Yaroslavsky with helping finalize plans for the special rate. "So far, the kids seem to be bewildered or amazed by the offer, but they are responding. Most of these people haven't ridden a bus in years, if ever, but if this works, we'll introduce a whole new audience to the bus system. And nothing could be more of a hassle than taking a car to a festival where there'll be 90,000 people each day."

Rismiller anticipates no crowd-control or security problems, in part because "we know what to expect and we know what not to do, and that eliminates 70% of the potential problems. The press tends to underestimate our audiences, but we've found that the kids really can be very cooperative." He also expressed his preference for the "controlled situation" offered by the Coliseum. "The problem with an event like the California Jam is that it's a very difficult situation to control—there's no way to anticipate the amount of people that will come. But here you've got walls around

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Forbert Arrives



Steve Forbert recently made his first Los Angeles concert appearance in support of "Alive On Arrival," his debut album on Nemperor Records. Shown backstage at the Whisky, from left: Stan Monteiro, vice president, west coast marketing, artist development, promotion and publicity, E/P/A; Bonnie Raitt; Steve Forbert; Linda Stein, Forbert's co-manager; Bill Gerber, west coast director, Nemperor Records; and Nat Weiss, president, Nemperor Records.

Southern Taps Lacker

■ MEMPHIS — Southern Record Promotion, a leading promotion and marketing firm in the South, has announced the addition of Marty Lacker to their company as director of special projects.

Lacker has been involved with the Memphis music industry for many years and has a background in radio. Lacker was also personal bookkeeper and chief personal aide to Elvis Presley. Lacker's book on his 24 years with Presley will be published on June 1st, 1979.

Lacker was administrative vice president for Chips-Moman's American Studios in Memphis, before he started his own company, Nempro, Inc. Lacker was one of the founders of Memphis Music, Inc. and wrote, produced and directed the first three Memphis Music Awards. He also served as chairman of the Memphis and Shelby County Music Commission.

ECM Re-release Set

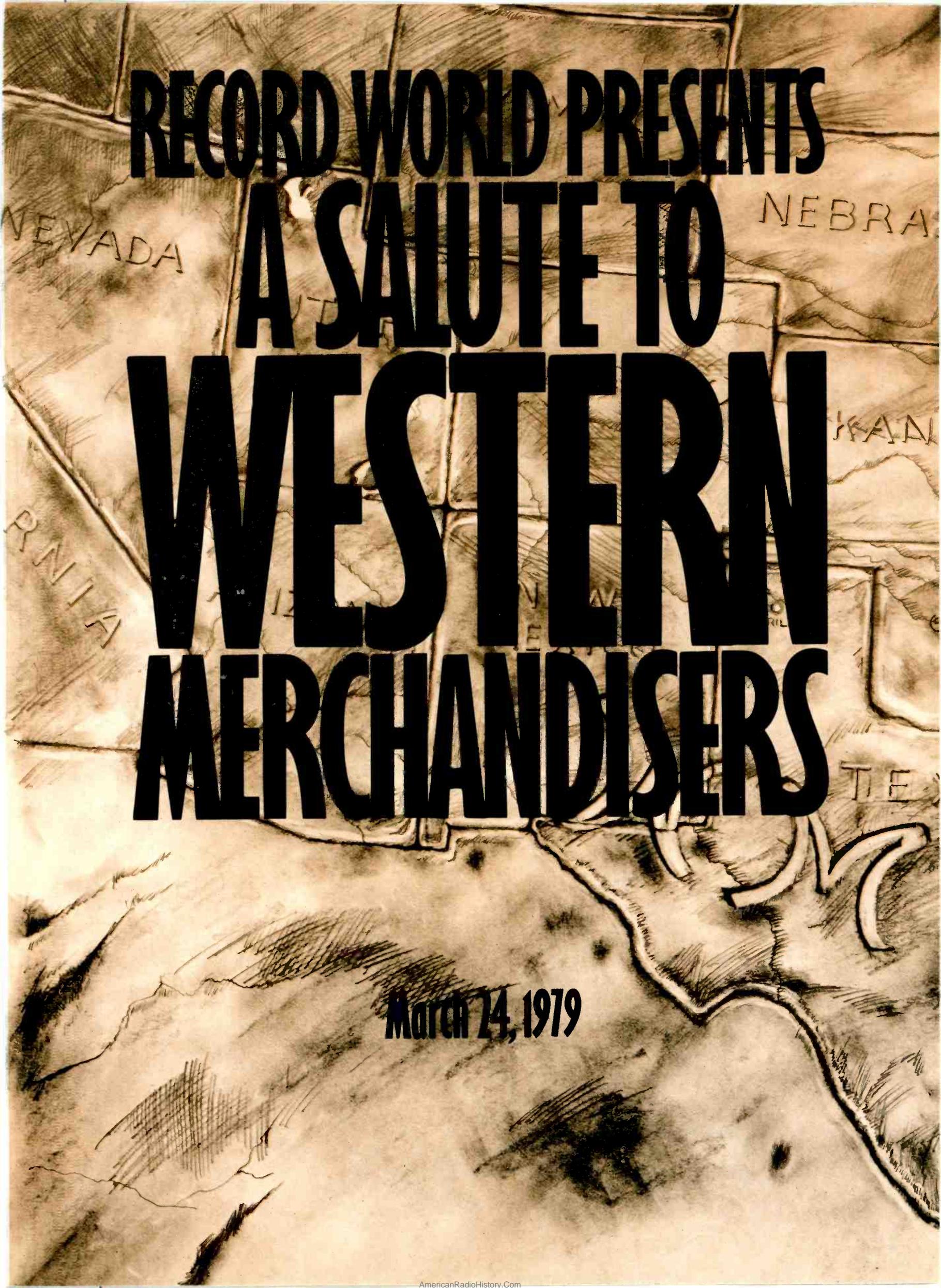
■ LOS ANGELES — ECM and Warner Bros. Records will re-release 63 albums from ECM's jazz catalogue. The re-release, scheduled in two parts, the first in April and the second in June, will make available again material which had been domestically released through ECM's previous distribution pact with Polydor.

Among the 63 scheduled albums is the entire ECM output of Keith Jarrett, Chick Corea, Gary Burton, Ralph Towner and Pat Metheny. In April, the complete Jarrett catalogue will become available including the award-winning "Koln Concert" and "Solo Concerts," as well as "Facing You," "Arbour Zena" and the "Survivors Suite." The complete works of Ralph Towner—including the first domestic release of his first ECM recording, "Trios/Solos" — will also be made available. Other artists whose recordings will become released are Pat Metheny ("Watercolors" and "Bright Size Life"), Jack DeJohnette, Terje Rypdal, Art Lande, and Steve Kuhn.

Scheduled for June is material by Chick Corea (Return to Forever, Piano Improvisations, Crystal Silence, with Gary Burton, John Abercrombie, Eberhard Weber, Bill Connors, Dave Holland and others).

Tepper Joins Infinity Music

■ NEW YORK — Lou Ragusa, director of creative operations at Infinity music, has announced the appointment of Allan Tepper to the newly-created position of director of creative operations.



RECORD WORLD PRESENTS

A SALUTE TO

WESTERN

MERCHANDISERS

March 24, 1979

CBS Records extends its congratulations to Sam Marmaduke and Western Merchandisers on their twentieth anniversary, with best wishes for their continued success at the top of the music marketplace.



Now in its 20th year, Western Merchandisers has grown from an offshoot of the West Texas News Agency into one of the largest rack operations in the country. During those years a distribution/one stop operation and Hastings, an 18-store retail chain, have also been established and are still growing, diversifying the company and widening its commitment to the record business.

President and chairman of the board Sam Marmaduke, who founded the company, has deliberately kept Western Merchandisers a regional operation based in Amarillo and concentrating on the fast-growing Southwest, the region he knows best. With warehouses and sales operations now in Amarillo, Houston, Dallas and Denver, the company now services more accounts in the Southwest than any other pre-recorded music distributor. Yet with marketing concepts and product purchasing philosophies based on local and regional data, the company is able to tailor its services to the individual account for maximum effectiveness in both major and small markets.

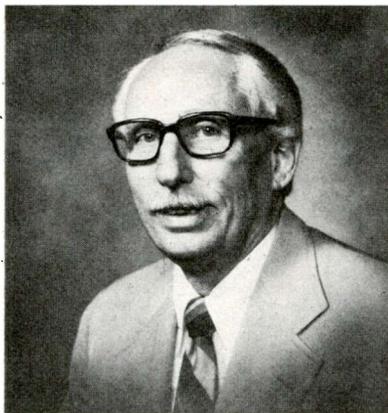
Western Merchandisers has come a long way and through the years has come to be known as a company which shows its commitment with the high standards it maintains and the service it provides. With this in mind and in conjunction with Sam Marmaduke's 20th anniversary in the record business, Record World is proud to salute Western Merchandisers. 



Sam Marmaduke and the Western Merchandisers Story

By WALTER CAMPBELL

■ *Beginning as an extra operation of the West Texas News Agency 20 years ago, Western Merchandisers has grown through the years to become one of the top five rack operations in the country, with prospering retail and distribution/one stop operations also on the rise. All this progress has happened under the leadership of founder Sam Marmaduke, now president and chairman of the board.*



Sam Marmaduke

The company now sells more pre-recorded music in Kansas, Oklahoma, New Mexico, Texas and Colorado than any other distributor in the Southwest. During its formative years, as well as the more recent growth years, the company has built a reputation for service and integrity with sales volume increasing more than 25 per cent each year. In this dialogue, Marmaduke discusses the evolution of his company to the thriving multi-faceted operation it is today along with recent developments in music distribution as they relate to his company.

Record World: Briefly, how did Western Merchandisers evolve into the operation it is today?

Sam Marmaduke: Briefly, how did Western Merchandisers evolve into the operation it is today? It was part of another company I owned, and it kept growing until 1960 when I incorporated it as a separate corporation. That's when Dick Williamson joined the company; he was general manager at the time. Ed Perry was also one of the originals. So there are two of the people still here from that day in 1960. Back in those days it was a pretty hectic industry. There were an awful lot of wheeler-dealers, sort of like the retail business has been the last couple of years, and it was a business you sort of sat back and waited on. There were too many guys out with wild prices and big movements and big plans to do all these things, so we didn't really do much large growth until about 1968 when most of these guys went under or were bought out. That's when we started expanding. Then a year and a half ago we got into the distribution business, and we've had retail stores for ten years. But there again we didn't do much with them for a long while. We tried to grow on a conservative basis of trying to have the cash before we did it instead of working on a high leverage basis. We're in retail. We're in rack, which is still the largest division we have. And then distribution and one stop, located in Denver. It's strictly rack here in Amarillo, and retail. And we're strictly rack in Dallas and Houston. So we cover almost all the gamuts of the distribution of music.

RW: And what was the company that all of this grew out of?

Marmaduke: That was the West Texas News Agency. It was started by my father in 1937, and he died quite soon after he started it. I took over when I got out of the service in 1946. So I ran that company for about 12 years, and I had a manager for that, and Dick Williamson came in and managed the other, and I sort of oversaw both of them. So it came out of the West Texas News Agency which was a periodical and book distributing business. I sold it in 1976.

RW: So what made you get into the record business?

Marmaduke: I just got into it because it was similar to the book and periodical business. It's a very similar kind of business—and I'm speaking now of rack. It's a business that has a short shelf life, number one. It's fast-moving because of that. It's a returnable business. You sort of buy that product, particularly in the books, by the author or the artist, like we do in records. I mean you don't listen to the record before you buy it to see whether you like it no more than you read a book before you buy it. So it's very similar; and in fact we're still in the book business. And that's the reason I got onto it, because I had been in this other business which was not this kind of a business. It was an electronics parts business, and I frankly just didn't like it; that's why I sold it. It was a dull business, really.

RW: Did you ever have any real critical times when you really thought you might have to get out of the record business?

Marmaduke: Oh, way back there was a time when all those people were running all over the country and offering prices in the rack business just to show figures. Of course they finally got caught up by the scale of mathematics and economics or they sold out and somebody else had to pay for it. So there was a period in there when it didn't look like a very good thing to be in. We weren't really losing any money, but we weren't making very much either.

RW: When was that?

Marmaduke: About '63 or '64. It was a crazy business then. The retail business was practically gone, and there were about 15 or 20 national or larger rack jobbers who were all expanding crazily and offering every kind of deal in the world to all the national chains and everybody else. It was a tough business then, to make any money out of it. And of course the business itself wasn't as big as it is now.

RW: You now have 16 retail stores. Why the move into that area?

Marmaduke: Well, you just have to stay on your toes in this business, I think, and move with the times and adjust to the changes. I think it's just the nature of the beast in distribution of any type that there's going to be constant changes in the patterns and you have to move with that right or wrong.

RW: And the distribution operation; how did you get into that?

Marmaduke: Again, it was a natural thing to do because it gives us a power base up there in Denver. It gives them a stepping stone, so to speak, to have the main company as a customer. So many distributors have a real problem because they don't have any guarantees to sell anybody, and so you could sit up there and lose all your main

“ If anybody survives in the distribution business right now, it's almost going to have to be those who have the support of a guaranteed supply line, either a large retail chain or a large rack. ”

customers. You've got a big investment and inventory, so it really works out, particularly with all the convulsions that we've had in the last six months. That really proves it out because it gives them a power base up there to be able to survive this situation of all these major independent lines being bought out. So we still have a definite justification for being there as a distributor because we still have these one thousand retail accounts that we have where we can buy all our product from that distributor; where some other distributor who is selling to whomever he can is put in a real bind. So I think it will allow us to survive through this cataclysmic '79 that's going to be a bad year, and that's just for the independent distributor. It's going to be a terrible year, and we can survive because of that situation. I think if anybody survives in the distributing business right now, it's almost going to have to be those who have the support of a guaranteed supply line, either a large retail chain or a large rack. It's symptomatic of the fact that 1978, in my opinion, was not on a broad spectrum a good year.

RW: And that's why all this has happened with the independents?

Marmaduke: Yes. I think that a lot of these companies were already at a point where they were having a real tough time making it, and you've got an inflationary cost factor. And if you don't have an inflationary sales factor, you've got a real profit squeeze or a loss squeeze.

RW: Some people have said that the reason is because the independents were not really doing their job.

Marmaduke: I don't agree with that. Of course I would naturally say that, but I don't agree. In the first place, there's no evidence that proves that at all. Certainly A&M doesn't look like they did that much of a better job after they took it over than they did before, than we did when we had it. The only thing we probably didn't

(Continued on page 18)

“WE
SHOULD LOOK
SO GOOD
WHEN WE’RE
TWENTY.”

Warner Bros. Records

Elektra/Asylum Records

Atlantic Records

Warner-Elektra-Atlantic Corp.

WARNER COMMUNICATIONS, INC.



Hastings Stores Open New Markets

By MARGIE BARNETT

■ Western Merchandisers' retail store chain, Hastings Books and Records, overseen by the two-man team of president John Marmaduke and vice president Walter McNeer, offers a product mix designed for success in small market locations (average 30-50,000 pop.).

From the one store beginning in 1969, the chain now boasts 16 outlets primarily in Texas, a few in New Mexico, with six more leases already signed for this year; and according to McNeer plans are to have 25 by year's end.

"We feel the exciting thing about the Hastings concept for the music industry is that we're creating an entirely new market that was not being serviced before," states Marmaduke, who in addition to being Hastings' president is also a director of Western Merchandisers and NARM secretary. "So many retail chains that go into major markets are basically just reshuffling the same old business," he continues. "We know for a fact that we're increasing penetration of our products to people who normally weren't purchasing. The common phrase used by customers when we have a grand opening is 'this town always needed this kind of store.'"

Product stock includes records, tapes, hardbacks, paperbacks, magazines and a whole line of record accessories. While many bookstores carry some records McNeer asserts that Hastings carries a full line with discount prices and good atmosphere. "We promote and discount books as well as music," he adds.

"We step a lot of our customers over to books and over to music," says Marmaduke. "We feel that's the one thing we can offer, trying to cross merchandise to get that additional dollar. With some media events like "Grease," it's quite easy. Two years ago with the Streisand/Kristofferson movie remake, "A Star Is Born," the book was also very hot, and we had the sheet music to boot. So we had many configurations of the same entertainment.

"We have a standard book selection that any bookstore would have. Your average book customer is a little older, and occasionally a lot of your record customers decline their purchasing in music as they grow older

and increase their purchasing of books."

McNeer states that books comprise about 30-35 percent of the business depending on the store and the town, with some better in books, some in records. The square footage separation is approximately 50/50. "Few stores do both (records and books) well," continues Marmaduke. "It's hard to balance out. We were possibly a little weaker in books until recently, but we've pretty well got that under control."

"I think the reason we have been able to grow so much in the smaller markets is because of our concept," explains McNeer, "the mixture of books and records. We do not end up with just kids or rock and rollers as customers, we have got all age groups. We've got parents buying the books and their kids shopping with them buying the records."

The book and record sections are usually separated left and right running the length of the store. The ceiling is higher in the record section and store speakers are placed there to prevent the music from going directly into the book section. All but two of the older stores carry the new look which features more square footage, carpeting, cedar paneling and standard acoustical ceiling without strip lighting to create a comfortable atmosphere. One special convenience for record customers is the listening booths.

"All the stores have at least one stereo system and some have three," explains McNeer. "The newer stores have separate listening rooms which are glassed off, one for classical music and the other for whatever fits the market—rock and roll, soul, jazz, disco. The customers operate them themselves." Fifty promo albums are kept in the booths and are rotated.

"Our stereo expense is high," continues McNeer. "We lose a lot of cartridges and blow a lot of speakers, but it is worth it to the people to be able to do it themselves and hear what they want to hear and to be able to separate that particular music. A lot of our book customers do not want to hear Van Halen or Judas Priest at high volume, and the classical music buyers want to be by themselves."

The store size varies from 2,000

to 7-8,000 square feet depending on the market, and most are located in strip centers. "We're putting our stores in prime shopping centers," says Marmaduke, "so that we get the average customer as well as your high frequency purchaser which you would get into any location if you have selection and price, but it's a little harder to get the housewife or the valentine gift buyer and all these other kinds of people."

So far the chain has one mall location, and according to McNeer they will probably not have any more. "We stay away from malls," he says, "because we think we've developed the store to draw our own customers without mall traffic. The trend in retail is large stores, and there is no way you can have a large store in a mall. Half the towns we are in, there isn't a mall."

While there are not other record stores in the same shopping center with a Hastings store, there will often be a Western Merchandisers rack account. "Quite frankly," states Marmaduke, "rack and retail are not in competition, and most of our accounts have realized this. It's two different kinds of merchandising, like a department store and a discount store.

"The case in many markets is we both seem to do quite well. In fact we've had a few large chains recommend us to landlords, so we obviously can't be hurting their business overall.

"We feel our competitor primarily is the large market that people in small towns were going to previously. They weren't being offered the selection and service in the small town, so they were on an infrequent basis driving to a larger city to do their music and book purchasing. We just increased those purchases in frequency because now they

don't have to drive."

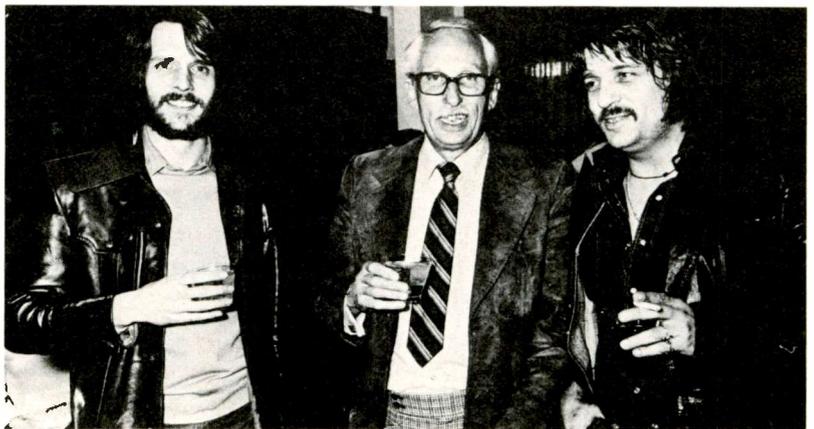
The competition of other retail chains or local record shops is quite real in some small markets. "It's pretty tough in a small town when there's not enough business for two people," continues Marmaduke, "but so far we've always persevered, survived, and come out on top. I think in the last three years we've either purchased or been an indirect cause of 12 record stores' demise. Most of them put themselves out. We just sort of pushed them over the fence, but they were sitting there to begin with."

Though the tie is not a close one, Hastings does offer input to the Western Merchandisers rack operation. "We give them a lot of leads on hits, what's selling," offers Marmaduke. "It's very valuable for the rack to have that immediate retail input of what's breaking out and looking like its going to become a standard item that they could do well with. There's a lot of product that sells but does not belong in a rack department and will only result in returns; and we can sort of tell the difference."

Marmaduke averaged Hastings' growth rate at 40 percent a year; it was 30 percent last year and 55 percent the year before. "You never can gear your openings to a real steady stream; they always seem to cluster," he said. "Then you have a drought, making growth a little erratic." For Hastings, of the 11 openings that occurred between 1971 and 1979, most were within the past 18 months.

At present there are 75 employees throughout the chain. There are two supervisors, Marvin Howell and Greg Felts, who are also store managers. McNeer and Marmaduke share the executive

(Continued on page 12)



Steve Marmaduke, Sam Marmaduke, Waylon Jennings

WARMEST CONGRATULATIONS TO
WESTERN MERCHANDISERS, INC.
ON YOUR 20TH ANNIVERSARY,
FROM YOUR FRIENDS AT CAPITOL.



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Steve Marmaduke's Purchasing Philosophy

By WALTER CAMPBELL

■ In many respects one of the most critical aspects of an operation such as Western Merchandisers is the function of the buyer. Wise moves in this department, once handled by Sam Marmaduke himself, have resulted in the company's steady growth over the years into one of the nation's largest rack operations. At Western Merchandisers, that responsibility now rests with Steve Marmaduke, who joined the company at the age of 13 in 1963, working part-time. He began working full time in 1969 as an order puller in the tape department for about two and a half years, then moved into the art and advertising department.

From there he went into sales on the road for a year and was then brought back inside as a buyer and gradually over a year's time took over all the buying functions from Sam. Last June he became a vice president of Western Merchandisers.

"I control all the purchasing at the rack level, from accessories through new releases through reorder patterns, etc.," he explains. "I look at new lines, also handle returns, which of course is involved in that, and I work with

payables."

Western Merchandisers' computer system is Marmaduke's primary tool in doing his job, and lately it has evolved into a very valuable one. "We've been computerized for 12 years now, completely," he said. "Our purchasing, accounting, credit, everything has been computerized since 1967. We have just kind of gradually stepped up as you do in the computer field, from one machine to a little better machine, now to on-line capabilities. In that we are beginning our own in-house bar coding system."

His job is greatly simplified by

the system because it indicates to a great extent how much product is needed, according to Marmaduke. "It forces the buyer to really have to pay attention to the problem and pay attention to radio play and artists and to just general reaction to an artist and market place. If you don't do that, you're in lots of trouble." Herein the regional emphasis takes on special importance. "Most people do not sell more than half their sales in eight tracks," he says "We do. And most people do not sell as much country as we do. Most people sell more disco than we do. But we can fit it to the

region. We can fit it to the airplay that product is getting in the region, and that's how we have to pick our new releases. There's a lot of product that is big in the northeast, say Detroit or the New York area, that we never touch because it doesn't have the airplay. So I do my job by watching radio stations, by seeing what previous records have done by the same artist, by seeing what we can accomplish and how we can accomplish it best by putting the proper product into our racks."

Purchasing is also an integral part of promotions and advertising efforts. Marmaduke says about six major promotions are undertaken each year along with four to six smaller promotions. "In these we try not to overload the accounts with merchandise. We try to stylize the merchandise to our accounts, and we try to come up with the ideas sometimes and then approach the distributors with them." In the advertising efforts, Marmaduke meets with the advertising and sales departments to determine what product will be used and how the advertising will be used. "That's deciding what are you trying to do with

(Continued on page 16)



Roy Clark visits an outlet

Western's Advertising Touches All Bases

■ Western Merchandisers has been active in advertising for nearly all of its history, but with the progress the company has made as a rack, distributor and retailer, coupled with the flourishing of the advertising industry in general, the role of its advertising department has taken on added importance.

As head of the department, Diane Brack has a number of responsibilities. "We do everything here that a regular agency would do," she explains. "We produce spots, buy time, do everything for a dealer so that he does not have to do anything." Brack and her staff also handle all the public relations for Western Merchandisers, including "all the sales meetings, visits by artists, cocktail parties, civic functions, press releases and photos. We have the stationery printed, business cards printed, everything."

In addition to a liaison staff member based in Denver, Brack

works with a staff of three key people in her department. "Nancy Barrett is the media buyer," she said. "She buys all the radio time for the rack. Larry Williams does all the layouts for the rack, and Paul Allen does all the Hastings (retail) advertising."

Much of the advertising centers around radio spots, the production of which is handled by the department itself. "We are trying to do more and more radio because we think it's more effective," she says, "but I think last year we were doing about 56 per cent radio. This year will probably show a larger proportion. But with certain chains, I'll never get them away from print. They like it, and it fits into their format."

The advertising department is capable of doing all the print layouts for store chains serviced by the rack operation as well as the Hastings retail stores. "We have a new Polaroid camera that will now make a velox, so now we no

longer have to depend on the manufacturer for minis or slicks to put in our lab," she said.

Of course different approaches must be taken in ad campaigns for rack accounts and Western Merchandisers' own retail stores. "The ads for a mass merchandise store say that there is a record department, that they have a particular artist's record, and it's on sale," she explains. "On an ad for Hastings everybody already knows Hastings is a record store, so a little more emphasis can be put on the product itself."

Like every other facet of Western Merchandisers, the ad staff makes a point to keep in touch with the region it serves. "Our advertising is very effective in the smaller secondary markets," Brack points out. "For instance when we get into a country promotion, I try to spend the ad money in those markets because I get more of a reaction."

In a radio ad for records in a mentioned at least three times,

department store, the store is the record three times and the label three times.

Personal Touch

Brack emphasizes the importance of staying in touch with accounts: "I travel quite a bit. I try to go to major chains at least four times a year, and we sit down and discuss their market area. They are doing very good for me about keeping advertising results so they can tell me one artist sells here or another didn't. Of course then we try to work on it. If we had advertised that second artist, would it have sold more? So we kind of play with it, especially with Hastings. If Hastings sales are way down in some category, then usually we try to advertise in that area to try to get some response."

Follow-through is as important as the ad efforts themselves, she emphasizes. "The worst thing you could do is run an ad without the store having any product.

(Continued on page 10)

All the best.

**To the best
in the west.**



Motown Records

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Progress Is Bob Schneider's Business

By SAM SUTHERLAND

■ With an earlier career background that brought him in contact with non-entertainment products, Bob Schneider, now executive vice president of Western Merchandisers' corporate division, offers a perspective that underscores the company's evolution through controlled diversification, aided by an increasing reliance on more sophisticated operational methods.

When Schneider joined Western Merchandisers eight years ago, he was a ten-year veteran of Union Carbide's consumer products division and former partner of a west coast-based executive placement firm. Since then, he's helped implement many of the changes resulting in Western Merchandisers' enviable growth. "Since I've been with the company, growth here has been seven-fold," Schneider told *RW* from his Amarillo offices. "The bulk of that growth has been with the heart of the company, in the rack division, but in the last two years, we've seen a strong injection into our sales from our retail operations."

While describing his executive mandate as covering virtually every area but actual sales, he agrees that the growth curve attests to a variety of ongoing refinements in the company's operations. Thus, while overall share of the recorded music market for the nation's rack jobbers has remained relatively stable in recent years, owing to the rapid increase in retail saturation, Western Merchandisers has posted steady gains for its rack division performance.

"That process has really been two-fold," he says of the rack arm. "We've pushed our business out regionally, so that we're now spread across a wider area, which has contributed new sales. We've also been sitting on one of the fastest-growing areas in the entire country, the Sunbelt: I believe the four major U.S. cities generally targeted for the fastest growth over the coming years are Miami, Houston, Denver and Phoenix, and of those, three are in the west, and Miami itself is, in a sense, part of the same Sunbelt."

At the same time, though, Schneider and his colleagues aren't translating that timetable for growth into a fixed curve. Despite his own company's gains,

Schneider is still monitoring each market, looking for potential problems as well as evidence of the projected boom. "I do wonder whether Denver can keep pace with those forecasts," he comments, "because of tax and business restraints that we're now seeing in that area as a result of the city's rapid growth and some new problems tied to that growth, particularly in terms of environmental issues."

Even the rosier regional sales growth can't fully explain recent gains for Western Merchandisers, and Schneider cites the company's expansion of its operations beyond rack service into retailing and distribution as obvious factors. "We started evolving the retail end before entering distribution," he recalls. "We'd had a desire to get involved in distribution as well, but the right chance to enter distribution—in Denver—didn't come until August of '77."

If Schneider is a proponent of pure marketing, he still views Western Merchandisers' entry into distribution as affording a less tangible, but no less valuable, tool for all its operations. "You really get a lot of feel for the music business as a whole from that distributorship," he observes. "You're dealing with a much broader spectrum of customers, and a much broader range of product, than you normally do as a rack operation. Racks are obviously best equipped to move the fastest sellers; you don't have the room, physically, that a full-blown retailer has to work with."

In independent distribution, as in rack jobbing, prevailing trends don't guarantee success, though, and Schneider again cites the company's diversification as a stabilizing influence. "We also

have a one-stop operation in Denver," he explains, again noting that division's opportunities for dealing with a wider range of customers, "and we're particularly happy with that aspect of our diversification in view of some of the changes in that end of the business right now."

Schneider, in alluding to recent shifts by some labels from independent to major branch distributors, does support a forecast boding a reduction in the number of indies remaining, but asserts Western Merchandisers' Denver site, along with the level of local competition, offset the trend somewhat. Moreover, drawing from his general business experience, he refuses to couch the trend toward majors as a trade tragedy. "As we see this particular business mature—and that's what we're down to now, with six major manufacturers exerting more equal market shares—that's just typical of growth," he says of the reduction in the number of distributors.

"There were a hell of a lot more car manufacturers than there are now in 1925," he continues. "We feel, as far as our operations are concerned, that with this diversification, it lets us touch all parts of this business outside actual manufacturing, and enables us to remain a viable operation."

Apart from diversification, Western Merchandisers, like a number of aggressive firms in the manufacturing and distributing end, has extended its marketing effort while streamlining its internal operations. "We always told ourselves that our product reached the market so fast that we thought we didn't have time for research," he recalls of the trade's one-time indifference to market research.

"But I think that's all changed. The RSO people, to give one example, have taught us all some very valuable lessons on how effective marketing can work.

"But we've been involved with data processing here from very early on. Sam Marmaduke always believed in that aspect of the business, and when I arrived eight years ago, we were certainly very heavily into computers. But everything was handled on a batch process. Over the past year or so, we've installed our own online system, whereby all the plants are now directly tied into the system."

Bar coding, another relative technological novelty for manufacturers, is also a familiar system to Western Merchandisers, notes Schneider, who reports that the company has been supplying and affixing its own bar codes to product to facilitate tracking.

With sophistication and diversification providing keys to recent growth, Schneider's forecast for Western Merchandisers accordingly considers how the music business itself will change in the coming years. "As far as futures are concerned, we're excited by videotapes and videodisks, even

Diane Brack

(Continued from page 8)

Advertising does ship all of its own product, so if we run an ad in Lubbock, then we'll ship the product to cover that ad."

Promotions, store openings and artists' personal appearances also fall under Brack's range of public relations responsibilities. "When we open a new Hastings store we do a record run-off, usually in conjunction with a radio station. If it's 92 on the dial, then we give the contest winner 92 seconds in the store. One time a guy got \$1,800 worth of records.

"When an artist comes and does an in-store, I like him to have a lot of publicity, interviews; and we have had television stations out there. I have a lot of respect for the artist because that is a hard thing to do, especially when they come back to the warehouse. They have got instantly 150 excited people, and they are always very nice. I think it gives people in the warehouse an incentive to work here more than just whatever they make per hour. We had Ted Nugent here recently. When he walks in the building, that's fun."



From left: Bob Schneider, Sam Marmaduke, Bobby Bare, Diane Brack, Steve Marmaduke.

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Williamson Heads Rack Division

■ Although Western Merchandisers has diversified and expanded the scope of its operations in recent years with a growing chain of retail stores and a distribution and one stop operation in Denver, its rack division is the foundation of its activity and growth. Servicing music and books in approximately 1,200 stores in the Southwest, the division constitutes approximately 80 percent of Western Merchandisers' total volume, according to Dick Williamson, president of the rack sales division.

Williamson has been with Sam Marmaduke since the formation of Western Merchandisers. "We didn't have these divisions then," he explains. "I just started off as vice president of marketing. The first two years the record business was connected with the news agency. Sam had the news agency and consequently handled records in that agency. Then we spun it off and merged it with the record business of another news agency in Midland-Odessa, Texas. That one also covered New Mexico, and we spun that off and merged the two together and formed Western Merchandisers, primarily servicing West Texas, Oklahoma, New Mexico and parts of Colorado."

From that the rack has grown to one of the top five operations in the United States. "We started off with about \$650,000 a year the first year," he said, "and we've grown at the rate of approximately 25 to 30 percent a year ever since—fairly constant growth."

A total of 43 salesmen under the direction of seven district managers comprise the sales force under Williamson and Jerry Hopkins, vice president of sales for the division. The district managers are located in Amarillo, Midland-Odessa, Houston, Dallas, Austin, Tulsa and Denver. And the sales representatives are stationed in at least 20 markets. In addition to the general office, sales office and warehouse in Amarillo, there are sales offices and warehouses located in Houston, Dallas and Denver.

"Our philosophy in regional warehouses within our region is pretty much going along with our basic philosophy of regional distribution for this kind of product," Williamson explained. "We feel quite strongly that as perish-

able a product as we have in the record business, it is very important that we get the product in our house and out into the dealer's house as quickly as possible, and of course off the dealer's shelves when it dies. By having regional warehouses in the area that we cover, which is approximately a million square miles, operating out of four warehouses gives us the ability theoretically to ship overnight—to get the product in to our dealers overnight. You just can't do that if you warehouse only in one place. So we're committed to regional warehousing, and it has worked. We get the product out into the dealer's house very rapidly."

Williamson's main responsibility in the rack operation is in the sales end and marketing. "We have an operations man in Bob Schneider (executive vice president)," he said. "He takes care of the running of the business, so to speak—the warehouses, the inside personnel. The outside personnel, sales and marketing is my responsibility. The inside of the operation and making us a profit and keeping us going is Bob Schneider."

With the use of computers for information storage and organization by many of the major racks today, Williamson feels the main difference is not so much the system employed. "It really boils down to a situation today of the service rendered, whether our service is better than someone else's, which is really the name of the game to start off with," he said. With that in mind, the regional concept and careful attention to secondary markets as well as larger ones take on extra importance.

"We feel very strongly about

the supervision of our people in the field," he said. "We try to have a supervisor or district manager over every five salesmen, so that the commitments we make to a chain buyer or a store buyer are followed through in the field. This is a very critical thing to us because he has turned over part of his buying function to an outsider, so to speak, when he accepts our service."

Part of the individualized attention the people at Western Merchandisers emphasize so strongly involves literally staying in tune with the individual markets, large and small. Singles are handled in a unique way in that each of the warehouses puts out its own singles list based on the playlists for the coming week of the dominant radio stations in the area. "Of course on our order form we do list the national charts, but the dominant factor is that strong radio station," Williamson explained. "It's a service that a good strong regional company can offer that a national company cannot do."

This is especially important for a rack jobber, he asserts. "In a mass merchandise kind of store we have a built-in traffic that a retail store doesn't have, just a constant heavy flow of traffic passing through our department. So it's extremely important to us that we have the product that's getting the airplay which is in a sense free advertising that we've got going for us 24 hours a day, and we have to market our departments to take advantage of that impulse buyer who's in the store, not necessarily to buy records. They're in that store to buy their daily needs and whatever. Our job is to merchandise and market the product to catch that

impulse buyer who passes our department.

"Many of our stores are sitting way out in small towns and small secondary market areas where they don't have the large retail stores, and it is very important that records are exposed in these places, and again that's where we come in. But at the same time," he adds, "in a heavy metropolitan area where we do have large retail chains, our business is up."

So, Williamson concludes, the two main priorities for the rack operation are time and individualized attention. "And they evidence themselves in the way we merchandise our singles and our handling of Mexican-American product as a completely separate entity. It's not handled as an alphan. It's a specialized division of ours, and we have a separate buyer for Spanish merchandise. We try to stay on top of it as best we can, which is the key to the whole thing—staying in touch with the markets and acting promptly on the information you have."

Retail Chain

(Continued from page 6)

decisions and have basically identical responsibilities, though McNeer handles more of the store layout and design. Marmaduke and McNeer have occupied their present positions about four and three years respectively.

As for the name Hastings, "It's just a nice all-American name, like McDonald's," states Marmaduke. "If you use a name like Musicland, it pretty well defines your horizons and limits them by definition, whereas Hastings can be a lot more things. There are some weaknesses to that, too."

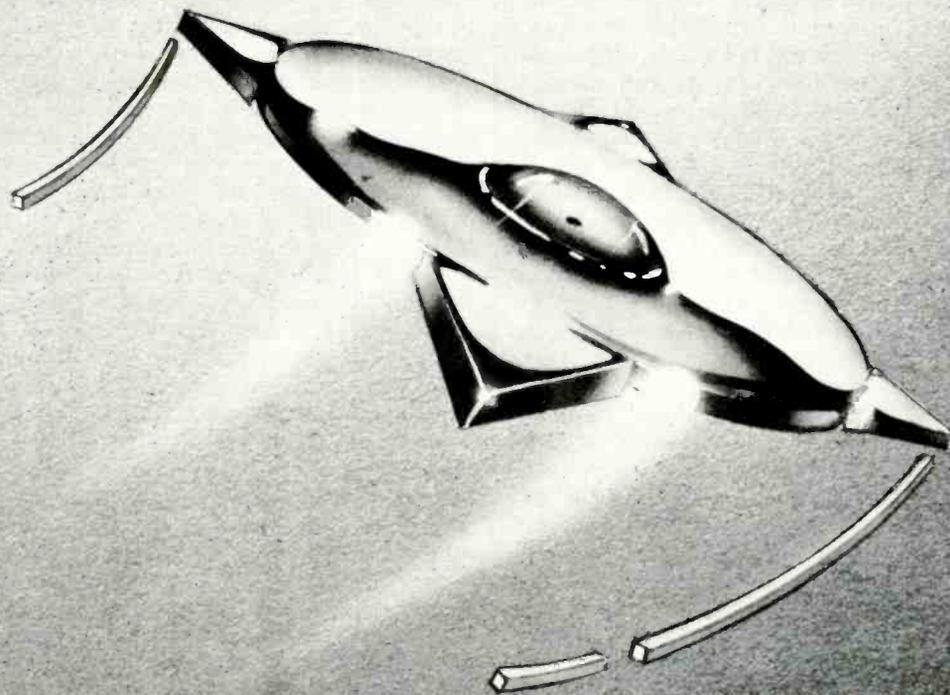
Commenting on the future Marmaduke sees clear skies for the chain. "I imagine it will continue to get larger," he said. "It seems to be an easier formula these days. The consumer seems to be demanding increased selection, and so retail stores are flourishing." A few weeks ago a new 7,200 square foot store opened in College Station—Texas A&M University.

McNeer's view of the chain sums its character. "Our stores are not typical record stores," he concludes. "With the product mix we have, the atmosphere we create and our customers, I don't think there's any store like them."



From left: Dick Williamson, Mrs. Williamson, Marmaduke, Mo Bandy, Mrs. Marmaduke.

Congratulations

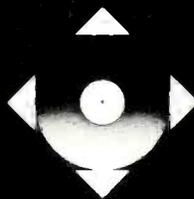


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Western One-Stop/Distributorship Gives Service-Plus

By DAVID McGEE

■ Approximately 10 percent of Western Merchandisers' total annual business comes from its one-stop/distributorship located in Denver. Housed in a huge warehouse complex, the operation services a multi-state area in the west and midwest, including New Mexico, Wyoming, Nebraska, parts of Kansas and Utah and Texas. General manager Jim Reymann is the major domo here and to him falls the demanding task of solidifying and strengthening Western's position in a highly competitive market.

A former furniture salesman in Ohio, Reymann came to Denver in 1975 seeking a job in radio. When that job failed to materialize, Reymann's brother, a CBS promotion man in the area, steered him to Record Sales of Colorado, where he was hired as an order puller. The distributorship was bought by MS Distributing of Chicago in 1976, but Reymann was asked to stay on and

subsequently promoted to warehouse manager and, later, buyer. A year and a half ago Western Merchandisers bought the MS operation, kept Reymann on as a buyer, and in January of this year appointed him general manager of the one-stop.

To set the record straight, Reymann quickly points out that he is not alone. Ken Haughey is the operations manager, and Bob Krug, who hired Reymann four years ago at Record Sales, is currently the sales manager of the distributorship. ("We kind of consider ourselves like the Three Stooges here," quips Reymann.)

Recently reorganized for better efficiency, the one-stop is now, in Reymann's words, "very, very, competitive in the market. We now have people who are specialized in their own field and who work together to make the one-stop more retail oriented for our customers, just making it more accessible by enlarging our catalogue."

The change was made necessary by the demands of competition. Western is across town from Mile High, Lieberman Enterprises is due to open a one-stop in Denver shortly, and a few out-of-state one-stops ship into the area. "Pretty soon there'll be three one-stops in Denver," Reymann says, "which means I've got to hold up my sales and make my people a little bit sharper. The market's going to be a bit tighter, so we've got to be a little bit sharper. But that's what makes it interesting: knowing your competition, appreciating their attitudes and how they go about business and then going after it yourself."

Service is the one-stop's stock in trade. With some pride, Reymann remarks that he spends time on the road, "pioneering" as he calls it, enlisting new accounts and seeing for himself that existing accounts are properly serviced. "You find very, very few one-stops that have sales people on the road," Reymann states. "It's done mostly by phone. The personal touch—going in and sitting down with a customer, talking about his problems, seeing the size of his store, helping him out with promotions, displays, inventory problems—means an awful lot to these people."

"I've been in stores where salesmen haven't visited in over seven years. If Jim Reymann walks in there and says he wants the owner to start buying records from Western, he can't guarantee to that customer that he's going to be there every other week, but the customer knows that if there's a problem, just get ahold of the bald guy here in Denver. The hairless one calls 'em back."

Reymann mentions that he will take it upon himself to advise a customer of potential inventory problems, particularly over- and improper stock situations. A reporter wonders if this practice is common among those in Reymann's position. "It doesn't help me when the customer says, 'Hey look, I bought too much, I'm going to have trouble this month,'" he replies. "If I can help a customer increase his sales, give him a price he can work with, tell him, Okay, let's work on this kind of markup, or, You don't want to go deep in catalogue until you build a clientele, then I'll do that. No one makes any mon-

ey by having just one of everything in stock. You help a customer by suggesting, if he's in Kimball, Nebraska, that he's not going to sell a lot of disco: thin yourself out a little bit; maybe you should be more pop and top country; don't worry about r&b product.

"It's easy as hell to go into a guy and say, Hiya, hiya, hiya, buy this. If the guy doesn't know, he buys it; but when that guy goes under because you've overstocked him you've hurt him and yourself. The theory is that if you help a person he's going to tell another person; but if you hurt a person he's going to tell ten other people that you hurt him. That's what I'm trying to eliminate."

Although the recent consolidation of independent labels with branch distributed companies has caused some problems for Reymann—misshipments and delayed shipments, primarily—he feels these inconveniences cannot be construed as harbingers of doom for either one-stops or independent distributors. "One-stops are never really burnt by consolidation. I no longer buy ABC product from my own distributorship, I buy it from MCA. So I've still got ABC. Of course if a label goes under and I'm overstocked, there could be a problem. Most of the time you can see the handwriting on the wall—your shipments tend to be very spotty, the company can't fill its own product—and realize it's time to start working returns. Thin yourself out and protect your inventory."

"Independent distribution is always going to be independent distribution, in my opinion. You're always going to have labels, you're always going to have hits. You might lose a few lines, but you gain a few others. There'll always be hits."

Bob Schneider

(Continued from page 10)
though they remain question marks with respect to particular format. But I'm happy to see Phillips/MCA and RCA making definite commitments, and I hope video software will be a part of our operation. I can't conceive of keeping distribution of that software through the franchised hardware dealers that currently carry it."

Hopkins Directs Sales Staff Activities

By WALTER CAMPBELL

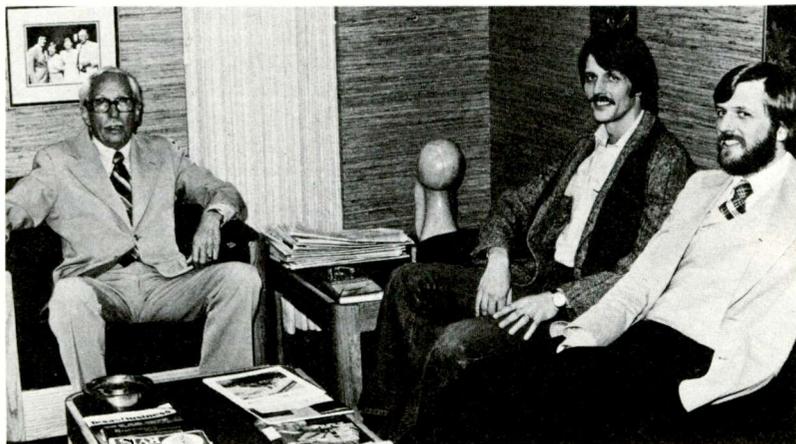
■ As vice president of sales and general manager for the rack division of Western Merchandisers, Jerry Hopkins works closely with Dick Williamson in taking care of the company's numerous accounts "with my concentration being with our sales people and his with the overall scope of marketing," he says. "It's my responsibility to control the sales staff in their field activities, supplement and make sure procedures are being followed. Under me there are eight district sales managers. Each of these district sales managers have anywhere from five to seven salesmen."

Hopkins has first hand experi-

ence in dealing with the salesmen, having joined Western Merchandisers nine years ago. "I've been here in my current capacity for a little over a year," he said. "I managed our Houston branch for about a year and a half, and prior to that I was our Houston district sales manager for five years. And before that I was a salesman in numerous territories—Amarillo, Houston and mid-central Texas."

Not surprisingly, Hopkins emphasizes the importance of the salesman's role for Western Merchandisers. "Our people actually are the extension of the custom-

(Continued on page 16)

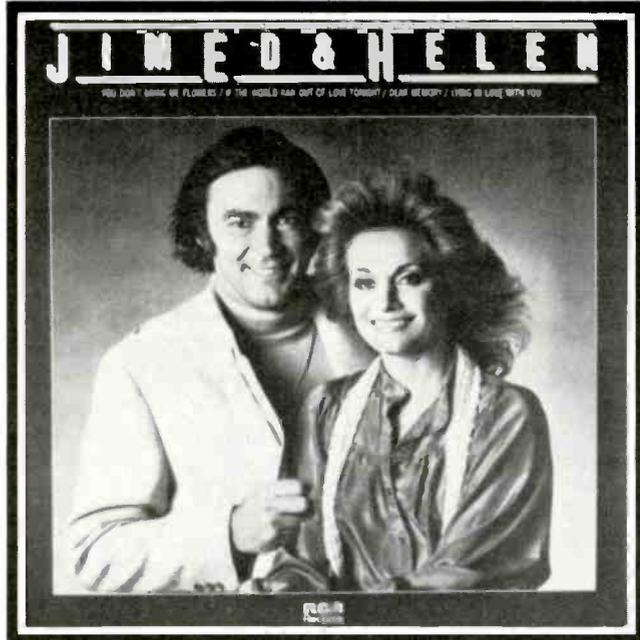


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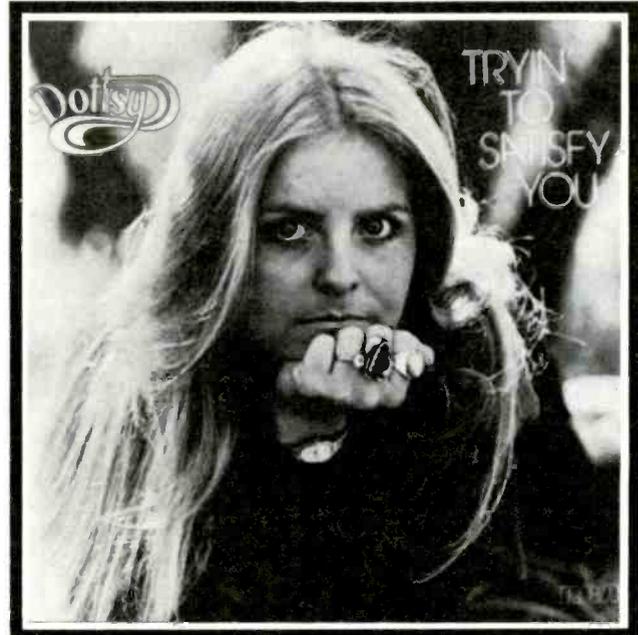
Burgers And Fries • Where Do I Put Her Memory
When I Stop Leaving (I'll Be Gone) APL1-2983

JERRY REED



Second Hand Satin Lady • Nervous Breakdown
Gimme Back My Blues AHL1-3359

DOTTSY



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I Just Had You On My Mind AHL1-3380

FROM ALL OF US





Ed Perry Makes Sure The Work Gets Done

■ As vice president of warehouse operations, Ed Perry has a number of responsibilities, many of which are difficult to define. Starting with Western Merchandisers from its inception in 1960 as an outgrowth of West Texas News, Perry now keeps the warehouse organizational machinery running as smoothly as possible.

"My duties are hard to explain," he states, "but I do run all this warehouse (in Amarillo). It's under my wing, and I'm a troubleshooter for all the other branches. If they've got problems, then they'll call me."

Taking care of the warehouse operations and making sure the job gets done includes supervising the personnel there, Perry says, including the cabinet shop operations. "We have our own fixture shop back there. Last November we hired a manager who has been a cabinet maker all his life, and he's doing a great job. We furnish all displays to our ac-

counts and to all the Hastings stores, so that in itself is a substantial operation."

Perry started as a route man in Marmaduke's magazine business and quickly gravitated to the record operation when it was begun. "When we got into the record business, we were handling records on the side," he explains. "I was just a route man in the magazine business, and we got into records, and I just loved it. I am then picked me to come into records full time. I guess it was because I was enthused with records." From there Perry worked in sales and as a buyer.

"Now I don't have anything to do with buying or anything to make sure that the merchandise comes in, but it is my responsibility that it goes out," he said. "It's a brand new world every day for me. I never know what I'll be doing when I come in to work in the morning. It's definitely not boring. But my main job is to keep

employees in the right departments, and I do all the firing. And tracing shipments down. Freight lines are always losing shipments, so I have to run those down."

In the Amarillo warehouse alone there are at least 60 people for Perry to keep track of. They include 13 order pullers, six to eight people in the receiving department, six people in receiving, 15 in the fixture shop, and 13 in music returns. That does not include the book operation in the warehouse, also under Perry's charge.

"You would really have to follow me around for a couple of days to pinpoint what I actually do," he concludes. "Like for instance this afternoon if I get a phone call from Dallas saying they're out of price labels for the Best Products stores, I'll go back to have someone make the labels, and if he or she can't do it for one reason or another, those labels still have to go out. If I don't have anybody back there that knows how to run the machine, I'll make the labels myself. I'm the guy that makes sure what has to be done is actually done."



Two computer terminals in the Amarillo offices.

Steve Marmaduke

(Continued from page 8)

the product and also situating how much merchandise you want to ship in."

Because of the nature of the record business, the buyer is naturally placed in the somewhat precarious situation of almost

having to predict the future. "I'm the guy that takes the gamble," Marmaduke concludes. "That's a real good way of putting it. I do the purchasing, and I have to handle the returns also. So I don't get out of it one way or the other."

Jerry Hopkins

(Continued from page 14)

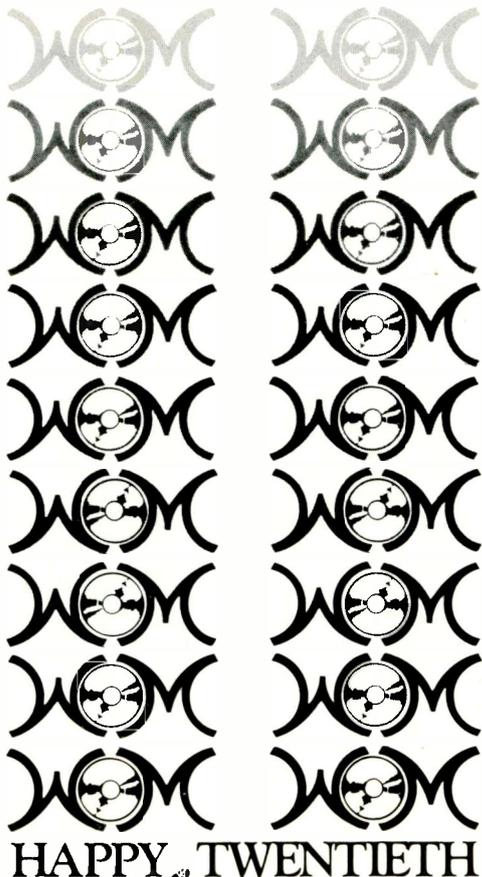
ers that we serve," he explains. "Not only is it their responsibility to order and delete product, but also to maintain the merchandising effects such as signing, the artist divider cards, the visual impact aids, and maintaining cleanliness of the department. It's our responsibility to perform a function that the store doesn't have the knowledge or expertise to do."

Merchandising

Product and service are the two basic entities offered, according to Hopkins. Although it is not as easy to utilize merchandising aids such as posters and mobiles in a mass merchandise store as it may be in a retail record store, it is extremely important, nevertheless, he says, especially because of the impulse situation which often leads to record sales in record departments in such a facility.

With what Hopkins describes

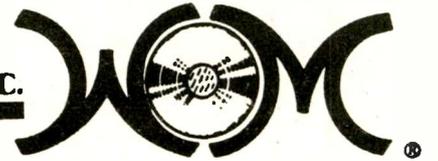
as "a business base which is a very healthy balance between the major and secondary markets," he makes a concerted effort in the smaller market areas. "Some of our competitors have a tendency to work out of only major cities, so consequently the service they extend to secondary markets doesn't have the same emphasis as that offered in major cities. We not only try to extend the best possible service we can to our major market areas, but also to the secondary market areas. That's where a lot of our strength comes from. No one else has the people located as intensely in those areas. Our whole regional concept of marketing is to have warehouses and sales people located totally throughout all our areas, because we are here not to serve just some of our accounts, but each and every one of them with the attention they deserve."



HAPPY TWENTIETH



Chrysalis
Records and Tapes



Sam Marmaduke and the Western Merchandisers Story

(Continued from page 4)

do that some of them have already found out why is we didn't pay as well as some of the majors do. But the majors only paid the front money coming out of their other areas. They're not paying them because of the fact that they get paid so well themselves.

RW: No matter what business they're in, everybody is going to say they do the best job they can for their customers, but is there anything that would distinguish your operation from someone else's?

Marmaduke: I think we have two things. Number one is that we're strong regionally. We're basically selling a nine-state market area. We stay in it. We don't try to overlap too much. If we do make a growth pattern in any direction at all, it will be a solid growth pattern. It won't be by jumping pell-mell. And the second thing, which I think is the most important one, is our personnel. I think we have the best people, and again that's another thing that everyone will say, but I do think that's our strength. Our systems and our methods we use I think yes, are very good, and I think they're better than most, but I think it's basically the fact that we have good, strong people, here and in the field, our salesmen. And being regional, we of course have strengths because we are only in this area. It's the only area we know. I feel sure we know the demographics of our area and the feel of the people, the consumers, in our area better than anybody else.

RW: What about the future of the kind of outlets you serve?

Marmaduke: I think it's definitely gone through this bloodbath and come out, I think in many ways, much stronger. I think there's been an awful lot of premature death notices of the rack jobber and of the retail chains selling records about two or three years ago. You know, the retailer's going to take it all over and this type of thing. I think that's subsided now, and most of the good large chains, mass merchandisers, are very safely established in the record business. In fact, I think they'll get stronger now.

I think that the reason the mass merchandiser's going to get stronger and the record retailer, though he may grow, his growth is going to decelerate considerably, is I think that the demographics are against them. The basic record retailer, unless he changes his ways, right now is aimed at a decreasing market, and that is the 14 to 24 year old avid record buyer who has in the past been leaning almost entirely toward rock, or the headshop atmosphere. And I think the whole demographic thing's against it because that age group is not growing. The age group that we're selling to in the mass merchandisers are 24 and up, many of whom now are still and were the big record buyers of just a few years ago. But they now have some children, and they've got a house to worry about. They're both working. They're busy as hell, and they don't have time to hang around in a retail store browsing for a couple of hours like the young kids can. Nor do they want to sit around and talk very learnedly about so-and-so who went from one rock group to another rock group and now he has this record. In fact what they do is they run into a drug store, into the supermarket, the K-Mart, or the Gibson's, and they see one that they like, and they grab it. That's just about their shopping experience in records. And this has got to grow because these are the people . . . that's the wavelength.

I don't mean the record stores are going out of business, but I mean they're not going to have the strength that they had. John Marmaduke. He's 31 years old. He's the first of it. And every year these people are getting more and more involved in other things. I'm not saying they're going to quit music because they're not. I'm not trying to say a death knell to music, but I don't think that it's going to be that paramount importance to them that it was of the 19 and 20 year old kid who was probably living off an allowance from Daddy and didn't have anything else to be concerned with, other than that maybe his motorcycle. So all of a sudden you've got other interests. You've got children. You've got PTA. You got all those accouterments that you can't get away from, and so you just don't have time to go to a record store and spend two or three hours. You're still going to have that, and it's a good market, and they're going to last, and it's a good thing for the business, but I think the day of the fast growth of that is over with. It may be another two

The basic record retailer is aimed at a decreasing market. The age group that we're selling to in the mass merchandisers is 24 and up.

years. I'm talking about maybe by '80—the bloom will be over. So I think the mass merchandisers definitely have got a definite edge. They've gone through the bloodbath of getting hurt a little bit.

Another point I wanted to bring up was when they came up with the extra discount for the rack, it helped us as much as anything else, too. And this thing has been a great help. In fact of the matter, I think it should be more because it's cut out a little bit of the silliness of having a little retailer being able to sell at a better price than a multi-billion dollar company up the street. And that's what we had there for a while.

RW: It looks like if anything is going to suffer from this demographic shift, it would be the free-standing store, rather than say a mall record store.

Marmaduke: He will if he doesn't move. Like anything else in business. The reason he got hurt when the rack jobbers came in 1958 and 55 and 60 was he didn't move. So when the retailers finally figured out how to move and to operate against the mass merchandiser, they survived, and now they're doing extremely well. Yes, there were some price changes that helped them, too, but generally speaking it's that. Everybody says well somebody came up with a better idea. Well there always is someone coming up with a better idea. And that's just the way it's going to be, always.

If video discs come in—I'm not saying it's necessarily going to happen—and supplant the plain record, and somebody insists on staying with the old configuration, he's going to go out of business. And you can't blame the video disc for it. I'm just using it as an example. And a lot of people blame the rack jobber for hurting the retailer. Well it didn't happen at all . . . no more than we can now say that the retailer is going to put the rack jobber out of business. It's just a part of the industry, and it's going to happen.

RW: About the video disc, do you think you may have an edge on the market for that?

Marmaduke: Oh sure. We have an edge. I think we definitely have the edge. I think we'll watch it a while longer before we ever worry about going into it, but it's just one of those things. The timing on this thing is very important. You don't want to get in too early, and of course conversely you don't want to get in too late. It's an exciting thing. I just don't know yet what the consumer is going to do. I think the consumer now is just gradually breaking into the video tape, and of course that's an awfully good sign because it's really the same thing. I mean if you become a customer and an avid user of video tapes for various reasons, you're going to have a natural interest in owning the video disc thing, too. Even though it's more money, not more money than the tape, but I mean it's additional money, but it allows you a lot of freedoms. The question is the marketing methods that are going to be used. That's what I don't know. Is it going to be rental? Is it going to be a direct sale? There are a lot of ways we'll have to look at that.

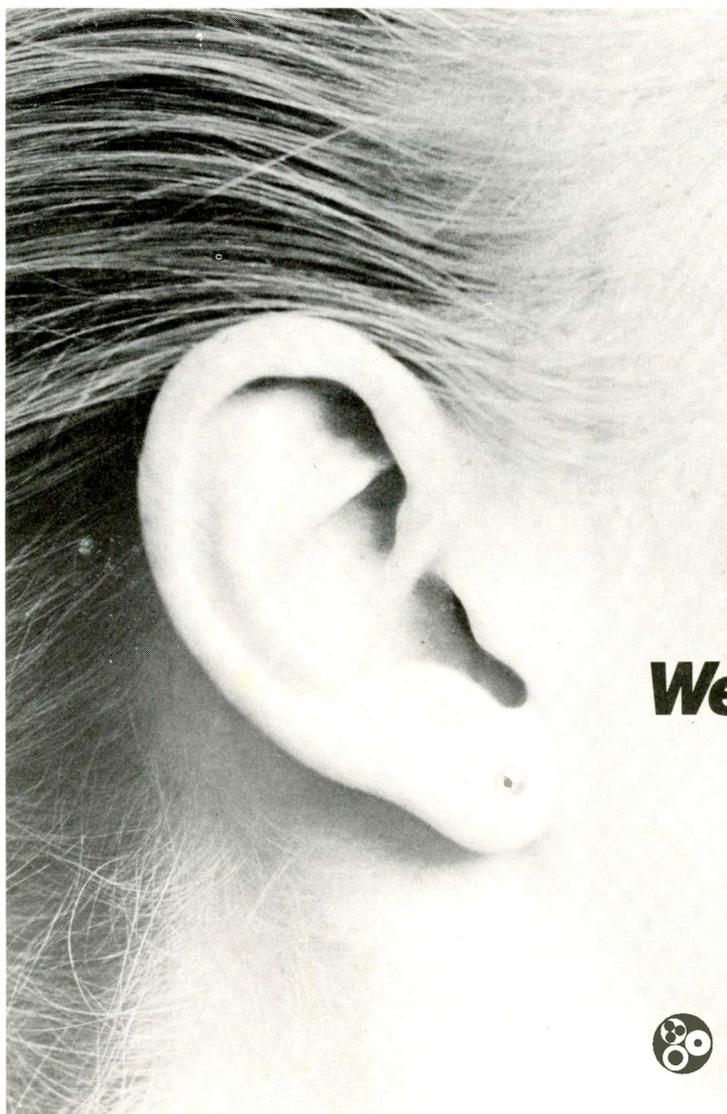
RW: If a consumer is in a mass merchandise type store, and they have a video disc reproduction equipment there for sale, then all you have to do is say, 'Hey I got this new video disc player; let me go buy one.' All you have to do is walk over to the other side of the store to get a video disco disc.

Marmaduke: Yeah. I think we've got a natural spot. I just don't know yet where we're going to stand in the thing. I'm not sure if RCA or MCA or anybody like that has even come up with any marketing patterns. I think it's too early yet. I think it's going to happen, though.

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Cover Story:

Blondie's U.S. Breakthrough

■ With their "Heart of Glass" single currently bulleted at #26 on the pop Singles Chart (and receiving exposure on the disco, AOR and adult contemporary levels as well), and with the "Parallel Lines" album from which it was culled now bulleted at #33 — a jump of 41 spots in just one week—it appears that Chrysalis' Blondie is at last matching their success abroad with a similar acceptance in the United States.

'Heart of Glass'

The group's long-established appeal on the international front has been underscored with "Heart of Glass." The single has achieved #1 status in England, France and Germany, having sold over a million copies in England alone, while Austria, Switzerland, Ireland, Holland, Belgium and others all chart "Heart of Glass" in the top 15 or higher. But what is even more significant is the fact that the release of "Heart of Glass"—the third single from "Parallel Lines" following "I'm Gonna Love You Too" and "Hangin' on the Telephone"—has helped triple album sales for the group in the U.S. What's more, response to the label's release of a 12-inch pressing of the song has been such that Chrysalis is now using it to replace the shorter version that first appeared on "Parallel Lines."

Blondie Month

In keeping with the success of both "Heart of Glass" and "Parallel Lines," Chrysalis tabbed March as "Blondie Month" (RW 3/10/79), an extensive marketing campaign involving both actual materials—posters, album jackets and streamers, and so on—and contests, including one that would send the winner to Europe to hear the group. In addition, Blondie's January hosting spot on "The Midnight Special" was so well received that it was re-broadcast not two months later. All in all, it seems clear that Blondie has easily managed to quell the punk/new wave tag that some feared would severely limit their success.

Blondie was formed some four years ago by lead singer and focal point Deborah Harry and guitarist Chris Stein (other members include Frank Infante, guitar; Jimmy Destri, keyboards; Nigel Harrison, bass; and Clem

Dmytryszyn to CBS

■ NEW YORK—Jane Friedmann, director, a&r administration, CBS Records, has announced the appointment of Steve Dmytryszyn as manager of the copyright department of a&r administration.

Burke, drums). The New York based band was signed by producer Richard Gottehrer in August, 1976, and after having pacted with Private Stock in October of that year, they released their first album in December on that label. Their first national concert tour, when Blondie opened for Iggy Pop and David Bowie in March and April of 1977, played a crucial role in spreading the word.

New Album

Blondie went to Chrysalis in October, 1977, and their second album, "Plastic Letters," was released in February of the following year. The fourth album, to be called "Eat to the Beat," will be produced by Mike Chapman, who also handled "Parallel Lines."

'No Weekend Gas'

(Continued from page 6)

The plan that Congress has now does not exactly include exceptions for motor vehicles connected with performer or equipment transportation, they told RW, but it doesn't exactly exclude them either.

The formal plan gives exceptions to "emergency vehicles, common carriers, taxis, limos, buses and other commercial passenger carriers for hire." That leaves out, of course, vehicles owned by individuals, and companies.

Exceptions

The plan further makes exceptions for trucks of six tires or more, semis, and those of a gross vehicle weight of more than 10,000 lbs. "In other words," the ERA official explained, "they have to be big trucks."

ERA, to their credit, pointed out that before the plan is passed by the Congress—if it gets that far—there will be "considerable changes throughout—it'll probably come back to us for revisions."

Reading between the lines, it is obvious that the closer the plan comes to being law, the more pressure constituents all over the country who might be caught in the bind will put on their Congressmen in the weeks ahead.

It is difficult at this point to determine what changes might be suggested. It depends, for one thing, on the seriousness of the upcoming shortages and the alternatives Congress wishes to pursue.

But it is important for those in the music business to realize that there is indeed a no-weekend—gas plan, and a possibly restrictive one at that.

New York, N.Y.

By DAVID MCGEE & BARRY TAYLOR

■ CAROLYN MAS: Two weeks ago she was opening for the **Persuasions** at the Other End. Last week **Carolyn Mas**, an unsigned New York artist, returned to the same venue a headliner playing before packed houses. That's how quick things can happen for an artist who has been praised from here to Kalamazoo by some of the most respected critics around, including **Robert Palmer** in the New York Times, whose imprimateure lended credibility to Mas's efforts and made her something of a buzz in the industry.

Mas is everything the critics say she is, and possibly a little bit more. Unfortunately she has been labeled by one as "the female **Bruce Springsteen**." That she is most certainly not, although Springsteen is the appropriate reference point. Like Springsteen "in his younger days," Mas acts out her songs by assuming the role of a character on the outside looking in and commenting on the action; her songs are equal parts American and British rock, passionately delivered, professionally executed, bristling with insight. A strong r&b underpinning makes her music all the more intriguing.

The waif-like Mas cuts an engaging figure onstage in her black and white attire, and sports a hat that would make **Tom Waits** proud. Despite her sunny disposition and the ebullience of her music, she sings most compellingly about broken hearts, faithless love and the absolute necessity of trusting your own instincts. To her credit she maintains an engaging, somewhat macabre, sense of humor, no matter the circumstance. Near the end of her set she sings a song "about the guy who went around the corner to make a phone call and never came back"—a situation rife with comic possibilities to be sure, but one with a dark side too; the sort of situation the late **Paul Kossoff** once told us "you have to laugh at or else you get screwed up."

Word has it that Mas is soon to embark on a tour as an opening act for the **Atlanta Rhythm Section**; before that she will probably be signed to a label, given the interest stirred up by these most recent shows. Here's hoping she is not unduly burdened by being compared to a great, fully matured artist. Mas has greatness in her too, but she needs room and time to develop at her own pace.

ALBERT LEE: Albums by noted sessionmen are not eagerly anticipated in these quarters, mainly because they seem to have proven over the years that some people are born stars, others merely players. **Albert Lee** is a player of note, having toiled for **Joe Cocker**, **Jackson Browne**, and **Emmylou Harris** in addition to fronting his own band, **Heads, Hands and Feet**. It was with some trepidation then that we approached his new A&M solo outing, "Hiding." Whether or not Lee is a born star we can't say; but he has made a most enjoyable album. Singing in a hoarse, grainy voice that recalls both **Dylan** in his "John Wesley Harding" era and **Dire Straits' Mark Knopfler** (whose song "Setting Me Up" is on "Hiding"), Lee applies his voice well to a variety of finely-chosen country-rock material. The accompaniment is tastefully understated; the production, by **Brian Ahern**, seamless. "Hiding" sounds like an album made by people aware of their limits, secure in their artistry and in the knowledge that barriers need not be always broken, risks need not always be taken: good music is its own calling card.

FLASH: The **Young Bavarians** is the name of **Ron Wood's** new touring band, which we hear on good authority, will include **Keith Richards**, **Neil Young**, **Ian MacLagan** and **Ringo Starr**. Could this also be the line-up to play Keith's Toronto benefit show?

JOCKEY SHORTS: **Major Bill Smith** is following up his release of "Very Early **Delbert McClinton**" with "Very Early **Delbert McClinton**, Vol. II," which will feature more of our main man's blues tracks than did the first volume. Among the titles: "She's So Fine," "Twist and Shout," "Hey Baby" (the **Bruce Chamel** hit **Delbert** played harmonica, on), "Jenny Jenny," and more. Trivia fans will be pleased to know that the Major confirmed for us **Delbert's** presence on harmonica on the **Paul and Paula** Christmas album, "Holiday for Teens." The albums go for \$6 sent directly to Major Bill Smith, P.O. Box 11152, Fort Worth, Texas 76110 . . . **Jon Tiven** and the **Yankees** have left Big Sound Records and are "going to the highest bidder," Tiven said last week. DMA booking agency is representing the group. Big Sound will keep the first album . . . with the benefit of a single ad on WNEW last week, tickets for the **Allman Brothers** shows on April 20 at the Capitol Theatre and on April 24 at the Palladium sold out within an hour and half after going on sale . . . **Elliot Goldman** to discuss whether and how independent distribution can work at NARM . . .

(Continued on page 80)

Record World Albums 101-150

MARCH 24, 1979

MAR. 24	MAR. 17		
101	122	FLAME	RONNIE LAWS/United Artists UA LA 881 H
102	111	LET'S KEEP IT THAT WAY	ANNE MURRAY/Capitol ST 11743
103	120	MOLLY HATCHET	Epic JE 35347
104	—	TNT	TANYA TUCKER/MCA 3066
105	70	CUT LOOSE	HAMILTON BOHANNON/Mercury SRM 1 3762
106	117	TYCOON	Arista AB 4215
107	98	WEEKEND WARRIORS	TED NUGENT/Epic FE 35551
108	96	HOT STREETS	CHICAGO/Columbia FC 35512
109	102	MORE SONGS ABOUT BUILDINGS AND FOOD	TALKING HEADS/Sire SRK 6058 (WB)
110	91	MOVE IT ON OVER	GEORGE THOROGOOD & THE DESTROYERS/Rounder 3024
111	114	TEN YEARS OF GOLD	KENNY ROGERS/United Artists UA LA 835 H
112	113	NO ESCAPE	THE MARC TANNER BAND/Elektra 6E 168
113	127	IF YOU KNEW SUZI	SUZI QUATRO/RSO RS 1 3044
114	118	BRITE LITES/BIG CITY	FATBACK BAND/Spring SP 1 6721 (Polydor)
115	125	AWAKENING	NARADA MICHAEL WALDEN/Atlantic SD 19222
116	126	LET THE MUSIC PLAY	ARPEGGIO/Polydor PD 1 6180
117	—	ALIVE ON ARRIVAL	STEVE FORBERT/Nemperor JZ 35538 (CBS)
118	128	PROMISE OF LOVE	DELEGATION/Shadybrook SB 010 (Janus/GRT)
119	132	DANGER MONEY	U.K./Polydor PD 1 6194
120	124	PAT METHENY GROUP	ECM 1 1114 (WB)
121	139	AN EVENING WITH HERBIE HANCOCK & CHICK COREA/	Columbia PC 2 35663
122	123	AMERICAN GRAFFITI (ORIGINAL SOUNDTRACK)/	MCA 2 8001
123	131	ALL FLY HOME	AL JARREAU/Warner Bros. BSK 3229
124	—	KEEP ON DANCIN'	GARY'S GANG/Columbia JC 35793
125	141	MUSIC BOX DANCER	FRANK MILLS/Polydor PD 1 6192
126	—	TWILLEY	DWIGHT TWILLEY/Shelter/Arista AB 4214
127	—	HELL BENT FOR LEATHER	JUDAS PRIEST/Columbia JC 35706
128	75	NUMBERS	RUFUS/MCA AA 1098
129	119	WILLIE AND FAMILY LIVE	WILLIE NELSON/Columbia KC2 35652
130	79	JOURNEY TO ADDIS	THIRD WORLD/Island ILPS 9554 (WB)
131	99	EVERY 1'S A WINNER	HOT CHOCOLATE/Infinity INF 9002
132	97	SUPERMAN THE MOVIE (ORIGINAL SOUNDTRACK)/	Warner Bros. 2BSK 3257
133	104	PHANTOM OF THE NIGHT	KAYAK/Janus JXS 7039
145	115	SGT. PEPPER'S LONELY HEARTS CLUB BAND (ORIGINAL	
135	121	THE MAN	BARRY WHITE/20th Century Fox T 571 (RCA)
136	—	THEY'RE PLAYING OUR SONG (ORIGINAL CAST RECORDING)/	Casablanca NBLP 7141
137	103	HEAD EAST LIVE!	A&M SP 6007
138	106	BUSH DOCTOR	PETER TOSH/Rolling Stones COC 39109 (AtI)
139	105	TAKE IT TO THE MAX	THE MAX DEMIAN BAND/RCA AFL1 3273
140	144	MILESTONE JAZZ STARS IN CONCERT (ORIGINAL SOUNDTRACK)/	Milestone M 55006 (Fantasy)
141	148	SANCTUARY	J. GEILS BAND/EMI-America SO 17006
142	147	SMOOTH TALK	EVELYN "CHAMPAGNE" KING/RCA APL1 3466
143	143	BROTHER TO BROTHER	GINO VANNELLI/A&M SP 4722
144	150	T-CONNECTION	Dash 30009 (TK)
145	115	SGT. PEPPER'S LONELY HEARTS CLUB BAND (ORIGINAL	SOUNDTRACK) VARIOUS ARTISTS/RSO RS 2 4100
146	135	TIME PASSAGES	AL STEWART/Arista AB 4190
147	142	MIDNIGHT EXPRESS (ORIGINAL SOUNDTRACK)/	Casablanca NBLP 7114
148	—	'BOUT LOVE	BILL WITHERS/Columbia JC 35596
149	101	NO MEAN CITY	NAZARETH/A&M SP 4741
150	—	JOURNEY TO THE LAND OF ENCHANTMENT	ENCHANTMENT/Roadshow BXL1 3269 (RCA)

Albums 151-200

151	177	LOOK SHARP	JOE JACKSON/A&M SP 4743
152	178	HERE AT LAST—BEE GEES LIVE/	RSO RS 2 3901
153	179	ANNIE'S SONG	JAMES GALWAY/RCA Red Seal ARL1 3061
154	180	JUNGLE FEVER	NEIL LARSEN/Horizon SP 733 (A&M)
155	181	BLACK SHEEP	HAMMER/Asylum 6E 173
156	182	DREAMS OF TOMORROW	MARILYN SCOTT/Atco SD 38 109
157	183	XII BARCLAY JAMES HARVEST/	Polydor PD 1 6173
158	184	INDECENT EXPOSURE	GEORGE CARLIN/Little David LD 1076 (AtI)
159	185	SLEEP DIRT	FRANK ZAPPA/DiscReet DSK 2292 (WB)
160	186	LIGHT THE LIGHT	SEAWIND/Horizon SP 734 (A&M)
161	187	REMOTE CONTROL	THE TUBES/A&M SP 4751
162	188	FIRE NIGHT DANCE	PETER JACQUES BAND/Prelude PRL 12163
163	189	VILLAGE PEOPLE/Casablanca	NBLP 7064
164	190	STICKY FINGERS/Prelude	PRL 12164
165	191	RICKIE LEE JONES/Warner Bros.	BSK 3296
166	192	SHADOW DANCING	CORNELL DURPREE/Versatile MSG 6004
167	193	FOREIGNER/Atlantic	SD 19109
168	194	HOT DAWG	DAVE GRISMAN/Horizon SP 731 (A&M)
169	195	DIAMOND CUT	BONNIE TYLER/RCA AFL1 3072
170	196	DANCING UP A STORM	RAES/A&M SP 4754
171	197	MUDDY MISSISSIPPI	WATERS LIVE/Blue Sky JZ 35712 (CBS)
172	198	DISCO NIGHTS	G.Q./Arista AB 4225
173	199	DESIRE WIRE	CINDY BULLENS/United Artists UA LA 933 H
174	200	WAVELENGTH	VAN MORRISON/Warner Bros. BSK 3212

Album Cross Reference

ALLMAN BROTHERS	25	MEATLOAF	85
ARPEGGIO	116	PAT METHENY	120
BABY'S	41	MILESTONE JAZZ STARS	140
BAD COMPANY	32	STEVE MILLER	81
BEE GEES	1	FRANK MILLS	125
BELL & JAMES	76	MOLLY HATCHET	103
GEORGE BENSON	17	EDDIE MONEY	20
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ANGELA BOFILL	44	WILLIE NELSON	129
HAMILTON BOHANNON	105	OLIVIA NEWTON-JOHN	10
BOOMTOWN RATS	88	TED NUGENT	107
CHUCK BROWN	38	ORIGINAL SOUNDTRACK:	
PEABO BRYSON	47	AMERICAN GRAFFITI	122
BOBBY CALDWELL	93	EVERY WHICH WAY BUT LOOSE	99
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CHEAP TRICK	15	MIDNIGHT EXPRESS	147
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CHICAGO	108	CLUB BAND	145
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JUDY COLLINS	82	THEY'RE PLAYING OUR SONG	136
COMMODORES	95	PARLIAMENT	98
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JOHN DENVER	66	POLICE	58
DESMOND CHILD & ROUGE	94	JUDAS PRIEST	127
NEIL DIAMOND	27	RICHARD PRYOR	91
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ENCHANTMENT	150	LINDA RONSTADT	80
FABULOUS POODLES	92	ROXY MUSIC	78
FATBACK	114	RUFUS	128
STEVE FORBERT	117	PATRICE RUSHEN	52
FOREIGNER	37	JOE SAMPLE	39
MICHAEL FRANKS	83	SANTANA	97
GARY'S GANG	124	DEVADIP CARLOS SANTANA	74
MARVIN GAYE	42	BOB SEGER	49
GLORIA GAYNOR	9	SISTER SLEDGE	57
ANDY GIBB	73	LONNIE LISTON SMITH	69
GONZALEZ	134	AL STEWART	146
ROBERT GORDON	100	AMII STEWART	64
CHICK COREA & HERBIE HANCOCK	121	ROD STEWART	2
HERBIE HANCOCK	71	BARBRA STREISAND	22
GEORGE HARRISON	18	STYX	26
HEAD EAST	137	DONNA SUMMER	12
HEART	62	TALKING HEADS	109
HORSLIPS	60	MARC TANNER BAND	112
HOT CHOCOLATE	131	TAYARS	84
PHYLLIS HYMAN	72	T-CONNECTION	144
INSTANT FUNK	36	THIRD WORLD	130
JACKSONS	28	GEORGE THOROGOOD & THE DESTROYERS	110
BOB JAMES	46	PETER TOSH	138
RICK JAMES	13	TOTO	16
AL JARREAU	123	TANYA TUCKER	104
JEFFERSON STARSHIP	29	DWIGHT TWILLEY	126
J. GEILS	141	TYCOON	106
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EVELYN CHAMPAGNE KING	142	VAN HALEN	70
PATTI LABELLE	61	GINO VANNELLI	143
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MCGUINN, CLARK & HILLMAN	53	BARRY WHITE	135
MELISSA MANCHESTER	54	BILL WITHERS	148
CHUCK MANGIONE	59	WINGS	86
BARRY MANILOW	14	NEIL YOUNG	96
HERBIE MANN	68	FRANK ZAPPA	75
STEVE MARTIN	50		

Retail Report Record World



MARCH 24, 1979

SALESMAKER OF THE WEEK



LIVIN' INSIDE YOUR LOVE
GEORGE BENSON
WB

TOP SALES

LIVIN' INSIDE YOUR LOVE—George Benson—WB
ENLIGHTENED ROGUES—Allman Brothers—Capricorn

CAMELOT/NATIONAL

BELL & JAMES—A&M
ENLIGHTENED ROGUES—Allman Brothers—Capricorn
INSTANT FUNK—Salsoul
JUNGLE FEVER—Neil Larsen—A&M
KNOCK ON WOOD—Amii Stewart—Ariola
LIVIN' INSIDE YOUR LOVE—George Benson—WB
MUSIC BOX DANCING—Frank Mills—Polydor
PARALLEL LINES—Blondie—Chrysalis
ROCK & ROLL MACHINE—Triumph—RCA
THREE HEARTS—Bob Welch—Capitol

HANDLEMAN/NATIONAL

ARMED FORCES—Elvis Costello—Col
BUSTIN' OUT OF L SEVEN—Rick James—Gordy
DIRE STRAITS—WB
HARD TIMES FOR LOVERS—Judy Collins—Elektra
LOVE TRACKS—Gloria Gaynor—Polydor
MUSIC BOX DANCING—Frank Mills—Polydor
OUR MEMORIES OF ELVIS—Elvis Presley—RCA
SPIRITS HAVING FLOWN—Bee Gees—RSO
THREE HEARTS—Bob Welch—Capitol
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
IF YOU KNEW SUZI—Suzi Quatro—RSO
KNOCK ON WOOD—Amii Stewart—Ariola
LIVIN' INSIDE YOUR LOVE—George Benson—WB
MCGUINN, CLARK & HILLMAN—Capitol
TAKE ME HOME—Cher—Casablanca
THEY'RE PLAYING OUR SONG—Casablanca (Original Cast)
TYCOON—Arista

RECORD BAR/NATIONAL

BREAKWATER—Arista
DESOLATION ANGELS—Bad Company—Swan Song
ENLIGHTENED ROGUES—Allman Brothers—Capricorn
HARD TIMES FOR LOVERS—Judy Collins—Elektra
INSTANT FUNK—Salsoul
LET IT ROLL—TKO—Infinity
LIVIN' INSIDE YOUR LOVE—George Benson—WB
M3000—Mandre—Motown
OUTLANDOS D'AMOUR—Police—A&M
WE ARE FAMILY—Sister Sledge—Cotillion

PICKWICK/NATIONAL

BOBBY CALDWELL—Clouds
GEORGE HARRISON—Dark Horse
INSTANT FUNK—Salsoul
KNOCK ON WOOD—Amii Stewart—Ariola
LIVIN' INSIDE YOUR LOVE—George Benson—WB
NIGEL—Nigel Olsson—Bang
OUR MEMORIES OF ELVIS—Elvis Presley—RCA
PARALLEL LINES—Blondie—Chrysalis
TAKE ME HOME—Cher—Casablanca
THREE HEARTS—Bob Welch—Capitol

SOUND UNLIMITED/NATIONAL

BILL SUMMERS—Prestige
LEGEND—Poco—MCA
LIFE FOR THE TAKING—Eddie Money—Col
LIVIN' INSIDE YOUR LOVE—George Benson—WB
LOVE TRACKS—Gloria Gaynor—Polydor
OUTLANDOS D'AMOUR—Police—A&M
PROMISE OF LOVE—Delegation—Shadybrook
ROCK & ROLL NIGHTS—BTO—Mercury
TRILLION—Epic
2 HOT—Peaches & Herb—Polydor

KING KAROL/NEW YORK

DESOLATION ANGELS—Bad Company—Swan Song
DON'T CRY OUT LOUD—Melissa Manchester—Arista
HAVEN'T STOPPED DANCIN'—Gonzalez—Capitol
INSTANT FUNK—Salsoul
LIVIN' INSIDE YOUR LOVE—George Benson—WB
LOOK SHARP—Joe Jackson—A&M
OUTLANDOS D'AMOUR—Police—A&M
PARALLEL LIES—Blondie—Chrysalis
THREE HEARTS—Bob Welch—Capitol
WE ARE FAMILY—Sister Sledge—Cotillion

RECORD WORLD-TSS STORES/NEW YORK

ALIVE ON ARRIVAL—Steve Forbert—Nemperor
BUSTING LOOSE—Chuck Brown & the Soul Searchers—Source
DESOLATION ANGELS—Bad Company—Swan Song
DON'T CRY OUT LOUD—Melissa Manchester—Arista
ENLIGHTENED ROGUES—Allman Brothers—Capricorn
LIVIN' INSIDE YOUR LOVE—George Benson—WB
OUTLANDOS D'AMOUR—Police—A&M
ROCK BILLY BOOGIE—Robert Gordon—RCA
THREE HEARTS—Bob Welch—Capitol
TONIC FOR THE TROOPS—Boomtown Rats—Col

SAM GOODY/EAST COAST

DESMOND CHILD & ROUGE—Capitol
DESTINY—Jacksons—Epic
ENLIGHTENED ROGUES—Allman Brothers—Capricorn
IF YOU KNEW SUZI—Suzi Quatro—RSO
JOHN DENVER—RCA
MCGUINN, CLARK & HILLMAN—Capitol
ON THE CORNER—Jimmie Mack—Big Tree
OUTLANDOS D'AMOUR—Police—A&M
TOTO—Col
TWILLEY—Dwight Twilley—Arista

FOR THE RECORD/BALTIMORE

ANGIE—Angela Bofill—Arista/GRP
AWAKENING—Michael Narada—Walden—Atlantic

CARMEL—Joe Sample—ABC
FEETS DON'T FAIL ME NOW—Herbie Hancock—Col
FOLLOW THE RAINBOW—George Duke—Epic
LET THE MUSIC PLAY—Arpeggio—Polydor
LIVIN' INSIDE YOUR LOVE—George Benson—WB
M3000—Mandre—Motown
PROMISE OF LOVE—Delegation—Shadybrook
2 HOT—Peaches & Herb—Polydor

KEMP MILL/WASH., D.C.

AWAKENING—Michael Narada—Walden—Atlantic
DESOLATION ANGELS—Bad Company—Swan Song
ENLIGHTENED ROGUES—Allman Brothers—Capricorn
IT'S ALRIGHT WITH ME—Patti Labelle—Epic
I'VE ALWAYS WANTED TO SING—Bunny Sigler—Gold Mind
MANIFESTO—Roxy Music—Atco
MILKY WAY—Chocolate Milk—RCA
M3000—Mandre—Motown
PIECES OF EIGHT—Styx—A&M
TYCOON—Arista

WAXIE MAXIE/WASH., D.C.

AWAKENING—Michael Narada—Walden—Atlantic
IT'S ALRIGHT WITH ME—Patti Labelle—Epic
KNOCK ON WOOD—Amii Stewart—Ariola
LEGEND—Poco—MCA
LIVIN' INSIDE YOUR LOVE—George Benson—WB
MILKY WAY—Chocolate Milk—RCA
M3000—Mandre—Motown
THREE HEARTS—Bob Welch—Capitol
TYCOON—Arista
WE ARE FAMILY—Sister Sledge—Cotillion

GARY'S/RICHMOND

BLONDES HAVE MORE FUN—Rod Stewart—WB
BOBBY CALDWELL—Clouds
DIRE STRAITS—WB
JOHN DENVER—RCA
LEGEND—Poco—MCA
LIVE & MORE—Donna Summer—Casablanca
MADAM BUTTERFLY—Tavares—Capitol
SPIRITS HAVING FLOWN—Bee Gees—RSO
ST. VINCENT'S COURT—Kim Carnes—EMI-America
2 HOT—Peaches & Herb—Polydor

PLATTERS/PHILADELPHIA

AN EVENING WITH HERBIE HANCOCK & CHICK COREA—Col
DANGER MONEY—UK—Polydor
DESOLATION ANGELS—Bad Company—Swan Song
ENLIGHTENED ROGUES—Allman Brothers—Capricorn
GO—Arista
MANIFESTO—Roxy Music—Atco
MIRROR STARS—Fabulous Poodles—Col
ONENESS/SILVER DREAMS GOLDEN REALITY—Devadip Carlos—Santana—Col
OUTLANDOS D'AMOUR—Police—A&M
TAKE ME HOME—Cher—Casablanca

WEBB/PHILADELPHIA

BREAKWATER—Arista
FACE TO FACE—Dells—MCA
GAP BAND—Mercury
GLADYS KNIGHT—Col
INTIMATELY—Randy Brown—Parachute
IT'S ALRIGHT WITH ME—Patti Labelle—Epic
I'VE ALWAYS WANTED TO SING—Bunny Sigler—Gold Mind
JOURNEY TO THE LAND OF ENCHANTMENT—Enchantment—Roadshow
KEEP ON DANCIN'—Gary's Gang—Col
LIVIN' INSIDE YOUR LOVE—George Benson—WB

RECORD REVOLUTION/CLEVELAND

DANGER MONEY—UK—Polydor
DESOLATION ANGELS—Bad Company—Swan Song
FOLLOW THE RAINBOW—George Duke—Epic
GRAND RIVER LULLABY—Alex Bevan—Springboard
LIVIN' INSIDE YOUR LOVE—George Benson—WB
LOOK SHARP—Joe Jackson—A&M
MANIFESTO—Roxy Music—Atco
REMOTE CONTROL—Tubes—A&M
TWILLEY—Dwight Twilley—Arista
TYCOON—Arista

MUSIC STOP/DETROIT

CHEAP TRICK AT BUDOKAN—Epic
FIRST GLANCE—April Wine—Capitol
FOLLOW THE RAINBOW—George Duke—Epic
GEORGE HARRISON—Dark Horse
KNOCK ON WOOD—Amii Stewart—Ariola
LIVIN' INSIDE YOUR LOVE—George Benson—WB
LOVE TRACKS—Gloria Gaynor—Polydor
MINUTE BY MINUTE—Doobie Brothers—WB
SOMEWHERE IN MY LIFETIME—Phyllis Hyman—Arista
THREE HEARTS—Bob Welch—Capitol

ROSE RECORDS/CHICAGO

CHEAP TRICK AT BUDOKAN—Epic
ENLIGHTENED ROGUES—Allman Brothers—Capricorn
GEORGE HARRISON—Dark Horse
HARD TIMES FOR LOVERS—Judy Collins—Elektra
HEAD FIRST—Babys—Chrysalis
LIVIN' INSIDE YOUR LOVE—George Benson—WB
OUTLANDOS D'AMOUR—Police—A&M
STRANGERS IN THE NIGHT—UFO—Chrysalis
THREE HEARTS—Bob Welch—Capitol
TYCOON—Arista

1812 OVERTURE/MILWAUKEE

ANGIE—Angela Bofill—Arista/GRP
BREATHLESS—Camel—Arista
DESOLATION ANGELS—Bad Company—Swan Song
ENLIGHTENED ROGUES—Allman Brothers—Capricorn
HELL BENT FOR LEATHER—Judas Priest—Col
LOOK SHARP—Joe Jackson—A&M
NO ESCAPE—Marc Tanner Band—Elektra
ROCK & ROLL NIGHTS—BTO—Mercury
SINFUL—Angel—Casablanca
TONIC FOR THE TROOPS—Boomtown Rats—Col

SPEC'S MUSIC/FLORIDA

CHEAP TRICK AT BUDOKAN—Epic
ENLIGHTENED ROGUES—Allman Brothers—Capricorn
HARD TIMES FOR LOVERS—Judy Collins—Elektra
INSTANT FUNK—Salsoul
KEEP ON DANCIN'—Gary's Gang—Col
KNOCK ON WOOD—Amii Stewart—Ariola
LEGEND—Poco—MCA
LIVIN' INSIDE YOUR LOVE—George Benson—WB
TAKE ME HOME—Cher—Casablanca
THREE HEARTS—Bob Welch—Capitol

MUSHROOM/NEW ORLEANS

AWAKENING—Michael Narada—Walden—Atlantic
FEETS DON'T FAIL ME NOW—Herbie Hancock—Col
GEORGE HARRISON—Dark Horse
KNOCK ON WOOD—Amii Stewart—Ariola
LIVIN' INSIDE YOUR LOVE—George Benson—WB
OUTLANDOS D'AMOUR—Police—A&M
PHANTOM OF THE NIGHT—Kayak—Janus

ROCK BILLY BOOGIE—Robert Gordon—RCA
TIGER IN THE RAIN—Michael Franks—WB
TWILLEY—Dwight Twilley—Arista

DAVEY'S LOCKER/SOUTH

BLONDES HAVE MORE FUN—Rod Stewart—WB
EVENINGS EAST—Doug Owens—Hickory
GEORGE HARRISON—Dark Horse
HEAD FIRST—Babys—Chrysalis
LIFE FOR THE TAKING—Eddie Money—Col
LIVIN' INSIDE YOUR LOVE—George Benson—WB
NIGEL—Nigel Olsson—Bang
SPIRITS HAVING FLOWN—Bee Gees—RSO
STRANGERS IN THE NIGHT—UFO—Chrysalis
THREE HEARTS—Bob Welch—Capitol

SOUND WAREHOUSE/COLORADO SPRINGS

DIRE STRAITS—WB
ENLIGHTENED ROGUES—Allman Brothers—Capricorn
FEETS DON'T FAIL ME NOW—Herbie Hancock—Col
FOLLOW THE RAINBOW—George Duke—Epic
INSTANT FUNK—Salsoul
LIVIN' INSIDE YOUR LOVE—George Benson—WB
LOVE TRACKS—Gloria Gaynor—Polydor
MCGUINN, CLARK & HILLMAN—Capitol
MUSIC BOX DANCING—Frank Mills—Polydor
THREE HEARTS—Bob Welch—Capitol

CIRCLES/ARIZONA

CRAZY—Glass Family—JDC
ENLIGHTENED ROGUES—Allman Brothers—Capricorn
HARD TIMES FOR LOVERS—Judy Collins—Elektra
IF YOU KNEW SUZI—Suzi Quatro—RSO
MANIFESTO—Roxy Music—Atco
MUSIC BOX DANCING—Frank Mills—Polydor
REMOTE CONTROL—Tubes—A&M
SHEIK YERBOUTI—Frank Zappa—Zappa
TWILLEY—Dwight Twilley—Arista
TYCOON—Arista

LICORICE PIZZA/LOS ANGELES

ALIVE ON ARRIVAL—Steve Forbert—Nemperor
DESOLATION ANGELS—Bad Company—Swan Song
ENLIGHTENED ROGUES—Allman Brothers—Capricorn
GEORGE HARRISON—Dark Horse
HELL BENT FOR LEATHER—Judas Priest—Col
MANIFESTO—Roxy Music—Atco
MIRROR STARS—Fabulous Poodles—Col
OUTLANDOS D'AMOUR—Police—A&M
SHEIK YERBOUTI—Frank Zappa—Zappa
WE ARE FAMILY—Sister Sledge—Cotillion

EUCALYPTUS RECORDS/WEST & NORTHWEST

BELL & JAMES—A&M
DESTINY—Jacksons—Epic
DON'T CRY OUT LOUD—Melissa Manchester—Arista
ENLIGHTENED ROGUES—Allman Brothers—Capricorn
GEORGE HARRISON—Dark Horse
HARD TIMES FOR LOVERS—Judy Collins—Elektra
LIVIN' INSIDE YOUR LOVE—George Benson—WB
SHEIK YERBOUTI—Frank Zappa—Zappa
THREE HEARTS—Bob Welch—Capitol
WE ARE FAMILY—Sister Sledge—Cotillion



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 24, 1979

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

MAR. 24	MAR. 17				WKS. ON CHART
1	1	SPIRITS HAVING FLOWN	BEE GEES	RSO RS 1 3041	6 H
				(5th Week)	
2	2	BLONDES HAVE MORE FUN	ROD STEWART/Warner Bros.	BSK 3261	14 H
3	4	MINUTE BY MINUTE	DOOBIE BROTHERS/Warner Bros.	BSK 3193	14 G
4	5	DIRE STRAITS	Warner Bros.	BSK 3266	11 G
5	8	CRUISIN'	VILLAGE PEOPLE/Casablanca	NBLP 7118	23 G
6	3	BRIEFCASE FULL OF BLUES	BLUES BROTHERS/Atlantic	SD 19217	14 G
7	6	52ND STREET	BILLY JOEL/Columbia	FC 35609	22 H
8	10	2 HOT! PEACHES & HERB	Polydor/MVP	PD 1 6172	8 G
9	9	LOVE TRACKS	GLORIA GAYNOR/Polydor	PD 1 6184	10 G
10	7	TOTALLY HOT	OLIVIA NEWTON-JOHN/MCA	3067	17 G
11	11	C'EST CHIC	CHIC/Atlantic	SD 19209	17 G
12	12	LIVE AND MORE	DONNA SUMMER/Casablanca	NBLP 7119	27 K
13	15	BUSTIN' OUT OF L SEVEN	RICK JAMES/Gordy	G7 984R1 (Motown)	8 G
14	13	GREATEST HITS	BARRY MANILOW/Arista	A2L 8601	17 K
15	17	CHEAP TRICK AT BUDOKAN	Epic	FE 35795	5 H
16	16	TOTO	Columbia	JC 35317	20 G
17	48	LIVIN' INSIDE YOUR LOVE	GEORGE BENSON/Warner Bros.	2BSK 3277	2 X
18	18	GEORGE HARRISON	Dark Horse	DHK 3255 (WB)	4 G
19	24	THREE HEARTS	BOB WELCH/Capitol	SO 11907	3 H
20	23	LIFE FOR THE TAKING	EDDIE MONEY/Columbia	JC 35598	9 G
21	19	THE GAMBLER	KENNY ROGERS/United Artists	UA LA 934 H	13 G
22	27	BARBRA STREISAND'S GREATEST HITS, VOL. 2	Columbia	FC 35679	17 H
23	25	ARMED FORCES	ELVIS COSTELLO AND THE ATTRACTIONS/Columbia	JC 35709	9 G
24	21	GREASE (ORIGINAL SOUNDTRACK)	RSO RS 2 4002		46 K
25	33	ENLIGHTENED ROGUES	THE ALLMAN BROTHERS BAND/Capricorn	CPN 0218	2 H
26	26	PIECES OF EIGHT	STYX/A&M	4724	26 G
27	22	YOU DON'T BRING ME FLOWERS	NEIL DIAMOND/Columbia	FC 35625	15 H
28	34	DESTINY JACKSONS	Epic	JE 35552	11 G
29	29	GOLD JEFFERSON STARSHIP	Grunt	BZL1 3247 (RCA)	6 H
30	28	SATURDAY NIGHT FEVER	BEE GEES AND VARIOUS ARTISTS/RSO	RS 2 4001	66 K
31	32	THE CARS	Elektra	6E 135	34 G



CHARTMAKER OF THE WEEK

32	—	DESOLATION ANGELS	BAD COMPANY	Swan Song	SS 8506 (Atl)	1 G
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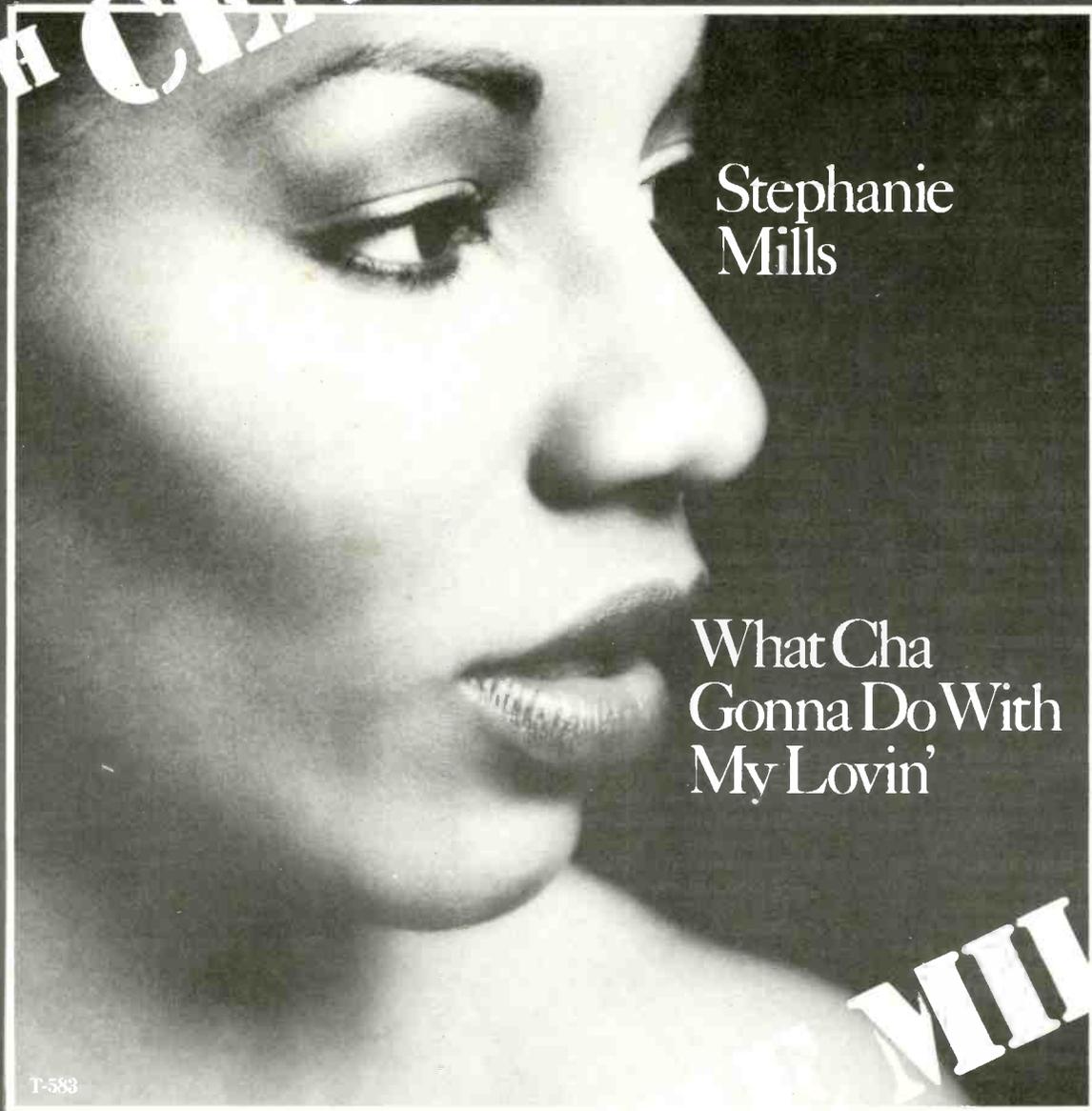


33	74	PARALLEL LINES	BLONDIE/Chrysalis	CHR 1192	5 G
34	14	THE BEST OF EARTH, WIND & FIRE, VOL. 1	ARC/Columbia	FC 35647	17 H
35	45	LEGEND	POCO/MCA	AA 1099	12 G
36	39	INSTANT FUNK	Salsoul	SA 8513 (RCA)	6 G
37	20	DOUBLE VISION	FOREIGNER/Atlantic	SD 19999	38 G
38	40	BUSTIN' LOOSE	CHUCK BROWN AND THE SOUL SEARCHERS/Source	SOR 3076 (MCA)	7 G
39	43	CARMEL JOE SAMPLE	MCA	AA 1126	6 G
40	42	ENERGY	POINTER SISTERS/Planet	P 1 (Elektra/Asylum)	10 G
41	47	HEAD FIRST	BABYS/Chrysalis	CHR 1195	9 G
42	31	HERE, MY DEAR	MARVIN GAYE/Tamla	T 364 LP2 (Motown)	12 X

43	46	NEW KIND OF FEELING	ANNE MURRAY/Capitol	SW 11849	5 G
44	44	ANGIE	ANGELA BOFILL/Arista	GRP GRP 5000	9 G
45	38	THE STRANGER	BILLY JOEL/Columbia	JC 35987	78 G
46	54	TOUCH DOWN	BOB JAMES/Columbia/Tappan	Zee JZ 35594	13 G
47	51	CROSSWINDS	PEABO BRYSON/Capitol	ST 11875	16 G
48	35	BACKLESS	ERIC CLAPTON/RSO	RS 1 3039	18 G
49	49	STRANGER IN TOWN	BOB SEGER & THE SILVER BULLET BAND/Capitol	SW 11698	44 G
50	30	A WILD AND CRAZY GUY	STEVE MARTIN/Warner Bros.	HS 3228	21 H
51	37	SOME GIRLS	ROLLING STONES/Rolling Stones	COC 39109 (Atl)	40 G
52	53	PATRICE	PATRICE RUSHEN/Elektra	6E 160	6 G
53	56	McGUINN, CLARK & HILLMAN	Capitol	SW 11910	4 G
54	59	DON'T CRY OUT LOUD	MELISSA MANCHESTER/Arista	AB 4186	5 G
55	60	MACHO MAN	VILLAGE PEOPLE/Casablanca	NBLP 7096	39 G
56	36	NICOLETTE	NICOLETTE LARSON/Warner Bros.	BSK 3243	16 G
57	67	WE ARE FAMILY	SISTER SLEDGE/Cotillion	SD 5209 (Atl)	3 G
58	73	OUTLANDOS D'AMOUR	THE POLICE/A&M	SP 4753	3 G
59	109	CHILDREN OF SANCHEZ	CHUCK MANGIONE/A&M	SP 6700	14 K
60	65	FOLLOW THE RAINBOW	GEORGE DUKE/Epic	JE 35701	3 G
61	110	IT'S ALRIGHT WITH ME	PATTI LABELLE/Epic	JE 35772	1 G
62	55	DOG & BUTTERFLY HEART	Portrait	FR 35555	26 H
63	63	SLEEPER CATCHER	LITTLE RIVER BAND/Harvest	SW 11783 (Capitol)	26 G
64	107	KNOCK ON WOOD	AMII STEWART/Ariola	SW 50054	1 G
65	66	SHOT OF LOVE	LAKESIDE/Solar	BXL1 2937 (RCA)	9 G
66	52	JOHN DENVER	RCA	AQL1 3075	9 H
67	69	STRANGERS IN THE NIGHT	UFO/Chrysalis	CH2 1209	7 J
68	76	SUPER MANN	HERBIE MANN/Atlantic	SD 19221	3 G
69	84	EXOTIC MYSTERIES	LONNIE LISTON SMITH/Columbia	JC 35654	4 G
70	81	VAN HALEN	Warner Bros.	BSK 3075	42 G
71	83	FEETS DON'T FAIL ME NOW	HERBIE HANCOCK/Columbia	JC 35764	2 G
72	72	SOMEWHERE IN MY LIFETIME	PHYLLIS HYMAN/Arista	AB 4602	5 G
73	77	SHADOW DANCING	ANDY GIBB/RSO	RS 1 3034	40 G
74	136	ONENESS	DEVADIP CARLOS SANTANA/Columbia	JC 35686	1 G
75	130	SHEIK YERBOUTI	FRANK ZAPPA/Zappa	SRZ 2 1501 (Mercury)	1 L
76	61	BELL & JAMES	A&M	SP 4728	8 G
77	58	JAZZ QUEEN	Elektra	6E 166	17 G
78	—	MANIFESTO	ROXY MUSIC/Atco	SD 38 114	1 G
79	87	TAKE ME HOME	CHER/Casablanca	NBLP 7133	3 G
80	62	LIVING IN THE USA	LINDA RONSTADT/Asylum	6E 155	25 G
81	86	GREATEST HITS 1974-1978	STEVE MILLER/Capitol	SOO 11872	16 H
82	92	HARD TIMES FOR LOVERS	JUDY COLLINS/Elektra	6E 171	2 G
83	95	TIGER IN THE RAIN	MICHAEL FRANKS/Warner Bros.	BSK 3294	2 G
84	57	MADAM BUTTERFLY	TAVARES/Capitol	SW 11874	6 G
85	88	BAT OUT OF HELL	MEATLOAF/Epic/Cleveland Intl.	PE 34974	67 G
86	78	WINGS GREATEST	Capitol	SOO 11905	15 H
87	64	CHERYL LYNN	Columbia	JC 35486	15 G
88	89	A TONIC FOR THE TROOPS	BOOMTOWN RATS/Columbia	JC 35750	3 G
89	94	REED SEED	GROVER WASHINGTON, JR./Motown	M7 910R1	25 G
90	80	THE MAN WHO BUILT AMERICA	HORSLIPS/DJM	20 (Mercury)	4 G
91	71	"WANTED"	RICHARD PRYOR LIVE IN CONCERT/Warner Bros.	2BSK 3264	13 X
92	93	MIRROR STARS	FABULOUS POODLES/Epic	JE 35666	2 G
93	41	BOBBY CALDWELL	Clouds	8804 (TK)	13 G
94	100	DESMOND CHILD AND ROUGE	Capitol	ST 11908	2 G
95	90	GREATEST HITS	COMMODORES/Motown	M7 912R1	17 G
96	85	COMES A TIME	NEIL YOUNG/Reprise	MSK 2266 (WB)	23 G
97	68	INNER SECRETS	SANTANA/Columbia	FC 35600	22 H
98	50	MOTOR BOOTY AFFAIR	PARLIAMENT/Casablanca	NBLP 7125	15 G
99	82	EVERY WHICH WAY BUT LOOSE	(ORIGINAL SOUNDTRACK) VARIOUS ARTISTS/Elektra	5E 502	5 G
100	112	ROCK BILLY BOOGIE	ROBERT GORDON/RCA	AFL1 3294	1 G

ALBUM CROSS REFERENCE ON PAGE 68

MEET A
20TH CENTURY FOX



Stephanie
Mills

What Cha
Gonna Do With
My Lovin'

T-588

STEPHANIE MILLS

Meet Stephanie Mills, the sensational star of the original Broadway hit "The Wiz". Already a veteran performer at age 22, Stephanie now unveils a debut album on 20th Century which superbly showcases her incredible vocal ability. Ranging from cry blues to red hot disco, Stephanie colors a world where the music never ends.

Produced by James Mtume
Management: North American Talent Corp.
Manufactured and distributed by RCA Records



The A/C Report

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

Most Adds

BLOW AWAY—George Harrison—DarkHorse (10)
HARD TIMES FOR LOVERS—Judy Collins—Elektra (8)
LOVE BALLAD—George Benson—WB (7)
LOVE IS THE ANSWER—Dan & Coley—Big Tree (7)
SUPERMAN—Barbra Streisand—Col (6)
JUST WHEN I NEEDED YOU MOST—Randy Vanwarmer—Bearsville (6)
HEART OF GLASS—Blondie—Chrysalis (5)
SULTANS OF SWING—Dire Straits—WB (5)
I'LL COME RUNNING—Livingston Taylor—Epic (5)
TAKE ME HOME—Cher—Casablanca (5)
I NEVER SAID I LOVE YOU—Orsa Lia—Infinity (5)
REUNITED—Peaches & Herb—Polydor (4)
GIVE AN INCH—Ian Matthews—Mushroom (4)
STUMBLIN' IN—Quatro/Norman—RSO (4)
WHAT'S ON YOUR MIND—John Denver—RCA (4)
EVERY WHICH WAY BUT LOOSE—Eddie Rabbitt—Elektra (4)

WBZ/BOSTON

JUST WHEN I NEEDED YOU MOST—Randy Vanwarmer—Bearsville
RHUMBA GIRL—Nicolette Larson—WB

WNEW/NEW YORK

HARD TIMES FOR LOVERS—Judy Collins—Elektra
SINCE I DON'T HAVE YOU—Art Garfunkel—Col
WHAT'S ON YOUR MIND—John Denver—RCA

WIP/PHILADELPHIA

LOVE BALLAD—George Benson—WB

WBAL/BALTIMORE

AIN'T MISBEHAVIN'—Dante's Inferno—Infinity
PRECIOUS LOVE—Bob Welch—Capitol
SUPERMAN—Barbra Streisand—Col

WQUD-FM/MEMPHIS

EVERY WHICH WAY BUT LOOSE—Eddie Rabbitt—Elektra
HEART OF GLASS—Blondie—Chrysalis
LOVE IS THE ANSWER—Dan & Coley—Big Tree

WIOD/MIAMI

ANNIE'S SONG—James Galway—RCA
THEME FROM ICE CASTLES—Melissa Manchester—Arista
WHAT'S ON YOUR MIND—John Denver—RCA

WLW/CINCINNATI

BLOW AWAY—George Harrison—Dark Horse
IF LOVING YOU IS WRONG (I DON'T WANT TO BE RIGHT)—Barbra Mandrell—MCA
I'LL COME RUNNING—Livingston Taylor—Epic
PRECIOUS LOVE—Bob Welch—Capitol

WGAR/CLEVELAND

EVERY WHICH WAY BUT LOOSE—Eddie Rabbitt—Elektra
STUMBLIN' IN—Quatro/Norman—RSO
TAKE ME HOME—Cher—Casablanca

WCCO-FM/MINNEAPOLIS

DON'T YOU WRITE HER OFF—McGuinn Clark & Hillman—Capitol
IN A LITTLE WHILE—Art Garfunkel—Col
RHUMBA GIRL—Nicolette Larson—WB
SUPERMAN—Barbra Streisand—Col
WATCH OUT FOR LUCY—Eric Clapton—RSO

KMOX-FM/ST. LOUIS

DREAM LOVER—Rick Nelson—Epic
I JUST WANT TO BE WITH YOU—Player—RSO
IN A LITTLE WHILE—Art Garfunkel—Col

SOMETIMES LOVE SONGS MAKE

ME CRY—Bill LaBounty—Warner/Curb
SUPERMAN—Barbra Streisand—Col

THEME FROM ICE CASTLES

Melissa Manchester—Arista
YOU & ME—Liner—Atco
YOU'VE HEARD IT ALL BEFORE—Dennis—Capitol
WHAT'S ON YOUR MIND—John Denver—RCA

KULF/HOUSTON

EVERY TIME I THINK OF YOU—Baby's—Chrysalis
ROXANNE—Police—A&M

KIIS/LOS ANGELES

BLOW AWAY—George Harrison—Dark Horse
HARD TIMES FOR LOVERS—Judy Collins—Elektra
JUST ONE LOOK—Linda Ronstadt—Asylum

LOVE BALLAD

George Benson—WB
SONG FOR GUY—Elton John—MCA

STUMBLIN' IN

Quatro/Norman—RSO
WHAT A FOOL BELIEVES—Doobies Bros.—WB

KSFO/SAN FRANCISCO

BLOW AWAY—George Harrison—Dark Horse
DOG AND BUTTERFLY—Heart—Portrait
THE CHASE—Giorgio Moroder—Casablanca

WATCH OUT FOR LUCY

Eric Clapton—RSO

KVI/SEATTLE

BLOW AWAY—George Harrison—Dark Horse
I NEVER SAID I LOVE YOU—Orsa Lia—Infinity
JUST WHEN I NEEDED YOU MOST—Randy Vanwarmer—Bearsville

LOVE BALLAD

George Benson—WB
SULTANS OF SWING—Dire Straits—WB

SUPERMAN

Barbra Streisand—Col
TAKE ME HOME—Cher—Casablanca

Also reporting this week: WHDH, WSAR, WKBC-FM, WSB, WJBO, WTMJ, WCCO-AM, KMBZ, KOY, KPNW.
 23 stations reporting.

Retail Rap

By FRANN ALTMAN

■ HAWAIIYA? JUST FINE THANKS . . . If you happen to go into Portland, Oregon's Longhair Music Store anytime from March 15 through the end of the month, you may notice that those helping you find your fave discs will be decked out in Hawaiian shirts with buttons pinned to their garb reading "holo, holo" which in Hawaiian means "let's go, let's go." While this may seem to be out of line with the current disco craze, the "holo" chant is part of Longhair's "Hawaiian inventory clearance sale"—a promotion designed to not only offer customers \$1 off all albums and tapes above and beyond any sale price already in force but to also warm their winter by sending two very lucky winners to the "Islands" for a week's vacation on Waikiki, transportation and accommodations included. This contest, via a drawing, is backed by an extensive television and radio (KQFM & KYTE-AM) campaign. RR once again mentions to Longhair's Tom Modica how nice we'd look with a deep Hawaiian tan . . .

H'EARS WHAT WE HEARD . . . From Frank DiLeo of CBS that the label is behind a "great western hears campaign" (regionally) to break Trillion, Fabulous Poodles, Clash and Steve Forbert (who we hear is getting good reaction). BUT I WASN'T EVEN HERE THEN . . . RR would like to note that the picture which ran in this column 2/24/79, playing off the Elvis Costello album cover, was taken in the Licorice Pizza store on Sunset Boulevard, Los Angeles, California. Thank you, Greg Diller of Licorice Pizza for bringing this to our attention.

NUMBER NINE, NUMBER NINE . . . Happy birthday greetings are in order to Alan Dulberger's 1812 Overture store(s) celebrating their ninth birthday(s). In conjunction with radio stations WZUU and WLPX, 1812 Overture is offering as a first prize the use of a Cougar XR7 for three months, along with insurance and unlimited mileage. All that need be done is to register at any of their six stores. Second, third and fourth prizes will be awarded.

Dulberger has also planned a "turn back the clock super sale" which will feature substantial album savings but only from the hours of 6 PM through 10 PM. This promotion will tie in with WLPX who will broadcast live from a remote vehicle traveling to each of the five stores in Milwaukee. Various other special promotions such as the Elvis Costello lookalike and the "win a clone kit" contest were run. In line with these special promotions Dulberger said, "We (retailers) must stimulate excitement ourselves. We can't just look to the record companies. Those who are aggressive will survive or come through."

PLANNING AHEAD . . . Steve Salsberg, vice president of marketing for Lieberman Enterprises reports that '79's convention dates and site location have been set. Employees, label people and guests will meet at Lake Geneva, Wisconsin's Playboy Club Resort from September 24 through September 28. More to follow as the date draws nearer.

BUENA SUERTE DEPARTMENT . . . sends our best to Larry Cohen, UA's vice president of merchandising, who moves out on his own into an independent merchandising and marketing venture . . . Also good wishes to Cylstine Wilson, PR for Lieberman Enterprises, Minneapolis who leaves the company this week.

DANCE, DANCE, DANCE . . . A Seattle Musicland (formerly Wide World of Music store) opened its doors March 9 during the daytime to disco dancers for a contest which drew an audience of between "400 to 500 people," said assistant store manager, Edward Clark. "The contest drew 46 couples. We cleared an area of the store, about 50 feet by 50 feet, for dancing." The contest, supported by radio station KYAC, was judged by three disc jockeys from the station along with Sandy Siler of Atlantic/Atco and store manager Ken Onstab. The first prize winners received \$200 cash; second and third prize winners received albums. "The contest was wild," added Clark. "There was mild damage in the store (a few fixtures were pulled out), but we plan on remodeling the store. All in all, it was pretty successful." Displays on Atlantic/Atco artists covered the entire store. The label helped sponsor the disco display and dance contest.

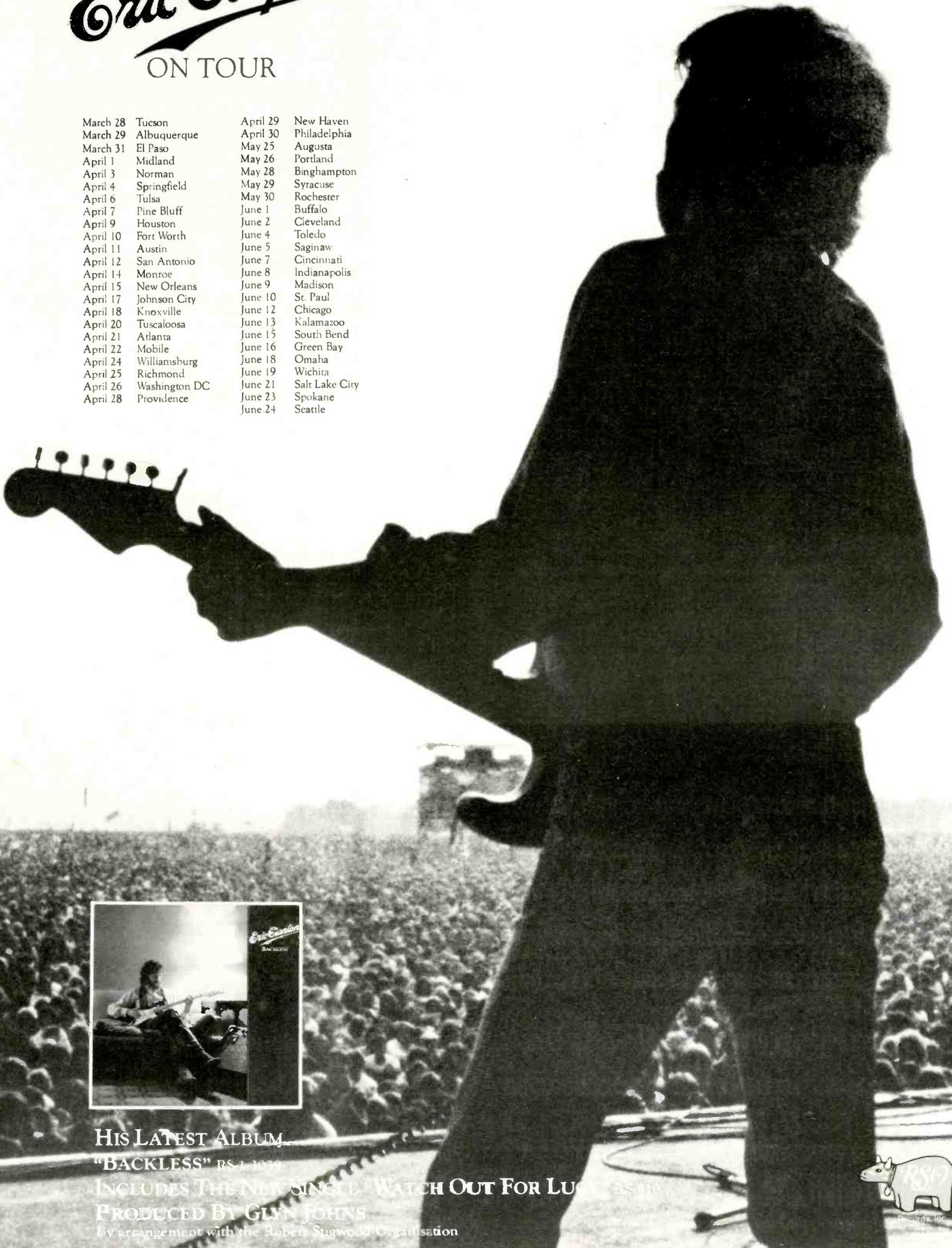
PROMOTION IN MOTION . . . Hale Milgrim, national director of merchandising the Warner Brothers, has made RR aware of Rickie Lee Jones, a new artist who Milgrim say "we (WB) strongly believe in." Merchandising aids (24"x36") are available. Good response is starting to come in from the retail level . . . And Casablanca's Pete Jones, vice president of marketing, has alerted RR to the fourth Village People album due out March 26. Supported by a merchandising cam-

(Continued on page 80)

Eric Clapton

ON TOUR

March 28	Tucson	April 29	New Haven
March 29	Albuquerque	April 30	Philadelphia
March 31	El Paso	May 25	Augusta
April 1	Midland	May 26	Portland
April 3	Norman	May 28	Binghamton
April 4	Springfield	May 29	Syracuse
April 6	Tulsa	May 30	Rochester
April 7	Pine Bluff	June 1	Buffalo
April 9	Houston	June 2	Cleveland
April 10	Fort Worth	June 4	Toledo
April 11	Austin	June 5	Saginaw
April 12	San Antonio	June 7	Cincinnati
April 14	Monroe	June 8	Indianapolis
April 15	New Orleans	June 9	Madison
April 17	Johnson City	June 10	St. Paul
April 18	Knoxville	June 12	Chicago
April 20	Tuscaloosa	June 13	Kalamazoo
April 21	Atlanta	June 15	South Bend
April 22	Mobile	June 16	Green Bay
April 24	Williamsburg	June 18	Omaha
April 25	Richmond	June 19	Wichita
April 26	Washington DC	June 21	Salt Lake City
April 28	Providence	June 23	Spokane
		June 24	Seattle



HIS LATEST ALBUM

"BACKLESS" RS 1 1030

INCLUDES THE NEW SINGLE "WATCH OUT FOR LUCY" RS 116

PRODUCED BY GLEN JOHNS

By arrangement with the Robert Strivens Organisation



Record World Black Oriented Music

Soul Truth

By BASIL NIAS

■ NEW YORK: Personal Pick: "Dancer" **Gino Soccio** (RFC/Warner Bros.). This uptempo disco tune is the debut single for the RFC label. The mixture is Euro-Canadian disco and funk and the beat is infectious and should have little problem cracking contemporary playlists.

There was a superstar basketball game between celebrities and air personalities held here recently. This year the event was held at N.Y.'s Hunter College. The benefiting charity was The Institute for Urban Affairs. The challenging National Entertainers League was represented by **Johnny Allen** (WKTU), **Ken Webb** (WBLS), **Ruben Rodriguez** (Casablanca), Hologram recording artist **Machine**, **Hank Spann** (producer), and **Noro Healy** (Best Of Friends). The coaches for the NATS were **David Davenport** and **Martha Buckner**. The defending champs The American Entertainers League fielded a team consisting of **Gerry Bledsoe** (WWRL & Soul Alive, WPIX TV), **G. Keith Alexander** (WKTU), **Don "Early" Allen** (WWRL), **M. Morton Hall** (promoter), **Jimmy Simpson** (producer) and myself. The team was coached by **Matt Parson** to a resounding victory, especially for the Institute. The announcer for the game was **Bob Law** (WWRL/PD) and coordinated by **Chris Curry** and **Martha Buckner**.

Quincy Jones productions has a very busy year planned for '79. **The Brothers Johnson** are currently in the studio working on their new album for A&M. The album is due for a June release with the advance single being dropped in May. The group is also scheduled for a Japanese tour in May with a possible European tour this summer and a U.S. tour this fall. Meanwhile, Quincy is busy producing the new **Michael Jackson** solo album, with a mid-summer release date and the next **Rufus** album featuring **Chaka Khan** for MCA with a late summer release date. As if that's not enough, **Q** plans to celebrate his 10th anniversary with A&M (longer than any artist on the label except **Herb Alpert**), by following up his last platinum album with a double set of all new material.

Diana Ross is in the process of finishing her new album at Sigma Sound Studio in New York. The album is being produced by **Ashford** and **Simpson** and promises to be the best album that this lady has produced since she decided to go solo. The new **Candi Staton** album is scheduled for an April release and will present Ms. Staton in a brand new light. For the first time in her career, Candi will be adding her own touch to the production along with producer **Jimmy Simpson**.

Brenda Hill, formerly of Brenda and the Tabulations, will be singing lead vocals for Family recording artist **East Coast**. The group's first single, "The Rock," is being rush released by RSO. Speaking of RSO, they are making a serious bid to develop a strong foothold in the black music marketplace. The acquisition of Curtom might have been a

result of the effect that "Saturday Night Fever" had in the black community. Congratulations are in order to **Richard Pryor** who has just been certified gold by the RIAA for his "Wanted: Live In Concert" album on Warner Bros. Richard is also doing well with his new film, which is a visual presentation of his album with some new material like "Macho Man," that has to be seen to be appreciated.

Ralph Kaffel, president of Fantasy Records will preview the new album by **Pleasure** at the NARM convention later this month. The new album is entitled "Future Now," and is probably the best work by this talented group yet.

MCA, with the acquisition of the ABC catalogue, has made a strong thrust into the black music field. It was just a matter of time before this move was made, with the rest of the industry already in high gear in that direction. MCA recording artists, War, have a monstrous new album due shortly. The album features a new bass player and vocalist, **Luther Rabb** and **Twee Smith**. Rabb, who is also signed as a solo artist on MCA is the former leader of Ball in' Jack and was a touring member of **Santana**. Rabb's new album is entitled "Street Angel."

FROM LAURA PALMER IN L.A.: Fantasy disco artist **Sylvester**
(Continued on page 80)

Black Oriented Album Chart

MARCH 24, 1979

- 2 HOT!**
PEACHES & HERB/Polydor/MVP PD 1 6172
- BUSTIN' OUT OF 1 SEVEN**
RICK JAMES/Gordy G7 984R1 (Motown)
- DESTINY**
JACKSONS/Epic JE 35552
- LOVE TRACKS**
GLORIA GAYNOR/Polydor PD 1 6184
- INSTANT FUNK**
Salsoul SA 8513 (RCA)
- C'EST CHIC**
CHIC/Atlantic SD 19209
- LIVIN' INSIDE YOUR LOVE**
GEORGE BENSON/Warner Bros. 2BSK 3277
- BUSTIN' LOOSE**
CHUCK BROWN AND THE SOUL SEARCHERS/Source SOR 3076 (MCA)
- HERE, MY DEAR**
MARVIN GAYE/Tamla T 364 LP2 (Motown)
- SPIRITS HAVING FLOWN**
BEE GEES/RSO RS 1 3041
- WE ARE FAMILY**
SISTER SLEDGE/Cotillion SD 5209 (Atl)
- CROSSWINDS**
PEABO BRYSON/Capitol ST 11875
- SHOT OF LOVE**
LAKESIDE/Solar BXL1 2937 (RCA)
- MADAM BUTTERFLY**
TAVARES/Capitol SW 11874
- ENERGY**
POINTER SISTERS/Planet P1 (Elektra/Asylum)
- THE BEST OF EARTH, WIND & FIRE, VOL. 1**
ARC/Columbia FC 35647
- KNOCK ON WOOD**
AMII STEWART/Ariola SW 50054
- SOMEWHERE IN MY LIFETIME**
PHYLLIS HYMAN/Arista AB 4602
- NUMBERS**
RUFUS/MCA AA 1098
- LIVE AND MORE**
DONNA SUMMER/Casablanca NBLP 7119
- MOTOR BOOTY AFFAIR**
PARLIAMENT/Casablanca NBLP 7125
- BELL & JAMES**
A&M SP 4728
- CUT LOOSE**
HAMILTON BOHANNON/Mercury SRM 1 3762
- BLONDES HAVE MORE FUN**
ROD STEWART/Warner Bros. BSK 3261
- CRUISIN'**
VILLAGE PEOPLE/Casablanca NBLP 7118
- ANGIE**
ANGELA BOFILL/Arista GRP GRP 5000
- FOLLOW THE RAINBOW**
GEORGE DUKE/Epic JE 35701
- "WANTED" RICHARD PRYOR LIVE IN CONCERT**
Warner Bros. 2BSK 3264
- PROMISE OF LOVE**
DELEGATION/Shadybrook SB 010 (Janus/GRT)
- CHERYL LYNN**
Columbia JC 35486
- AWAKENING**
NARADA MICHAEL WALDEN/Atlantic SD 19222
- JOURNEY TO ADDIS**
THIRD WORLD/Island ILPS 9554 (WB)
- IT'S ALRIGHT WITH ME**
PATTI LABELLE/Epic JE 35772
- FEETS DON'T FAIL ME NOW**
HERBIE HANCOCK/Columbia JC 35764
- T-CONNECTION**
Dash 30009 (TK)
- 'BOUT LOVE**
BILL WITHERS/Columbia/JC 35596
- JOURNEY TO THE LAND OF ENCHANTMENT**
ENCHANTMENT/Roadshow BXL1 3269 (RCA)
- BOBBY CALDWELL**
Clouds 8804 (TK)
- BRITE LITES/BLACK CITY**
FATBACK/Spring SP 1 6721 (Polydor)
- PATRICE**
PATRICE RUSHEN/Elektra 6E 160

PICKS OF THE WEEK

MUSIC BOX

EVELYN "CHAMPAGNE" KING—RCA
AFL1-3033



Evelyn is too hot to stop. Her second album is an excellent follow up to her smash debut that garnered her mucho gold. T. Life has spun his magic once again, and she is backed by one of the hottest bands in the country right now, Instant Funk. There are a host of possible singles.

THE NEED TO BE

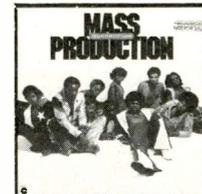
SANDA FEVA—Venture VL 1002



This could be a sleeper. Disco is not all this talented lady can do. There is a wealth of material on this album that could be a hallmark for the new label. The production on the album is excellent, Feva is a star on the rise and this could be her time to break loose. It's hard to judge an artist without a track record, but Sandra could be a Secretariat in disguise.

IN THE PUREST FORM

MASS PRODUCTION—Cotillion SD 5211



This is probably the best album yet from this talented group. The group has sold over 300,000 on all their previous albums and have been standing on the brink of stardom for some time now. This album is a fusion of several musical ideas, and is extremely interesting to the ear. "Can't You See I'm Fired Up" is one of the more interesting cuts in its unedited version.

KEEP ON DANCIN'

GARY'S GANG—Columbia JC 5793



Disco is the by-word of the day and Gary's Gang gives it to you right down front. This is a success story that is typical of the disco phenomena. From obscurity to superstardom overnight, a producer's dream. There is a cut on this album entitled "Do It At The Disco" that was the flip side of the 12 inch that deserves some listening to.

Record World Black Oriented Singles



MARCH 24, 1979

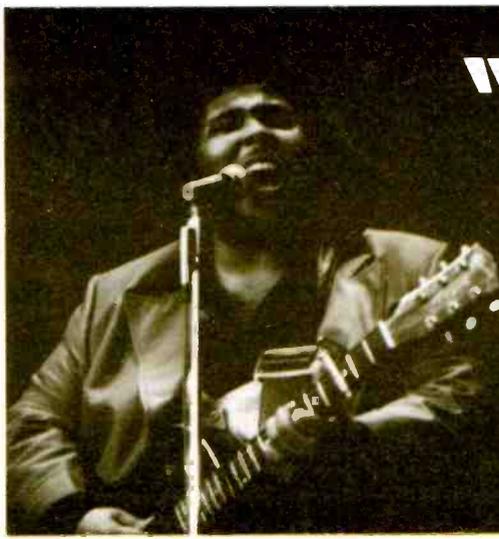
TITLE, ARTIST, Label, Number, (Distributing Label)

MAR. 24	MAR. 17			WKS. ON CHART
1	1	I GOT MY MIND MADE UP (YOU CAN GET IT GIRL) INSTANT FUNK Salsoul 2073 (RCA) (2nd Week)		13
2	2	DA YA THINK I'M SEXY? ROD STEWART/Warner Bros. 8724		9
3	3	I WILL SURVIVE GLORIA GAYNOR/Polydor 14508		10
4	4	BUSTIN' LOOSE CHUCK BROWN & THE SOUL SEARCHERS/ Source 40967 (MCA)		15
5	8	SHAKE YOUR BODY (DOWN TO THE GROUND) JACKSONS/ Epic 8 50656		10
6	6	HE'S THE GREATEST DANCER SISTER SLEDGE/Cotillion 44245 (Atl)		10
7	7	OH HONEY DELEGATION/Shadybrook 1048 (Janus/GRT)		13
8	5	SHAKE YOUR GROOVE THING PEACHES & HERB/Polydor/ MVP 14514		20
9	17	DISCO NIGHTS (ROCK FREAK) G.Q./Arista 0388		7
10	10	HEAVEN KNOWS DONNA SUMMER WITH BROOKLYN DREAMS/Casablanca 959		10
11	16	I WANT YOUR LOVE CHIC/Atlantic 3557		7
12	9	LIVIN' IT UP (FRIDAY NIGHT) BELL & JAMES/A&M 2069		20
13	18	KNOCK ON WOOD AMII STEWART/Ariola 7736		7
14	14	DANCIN' GREY & HANKS /RCA 11460		10
15	12	FIRE POINTER SISTERS/Planet 45901 (Elektra/Asylum)		11
16	11	NEVER HAD A LOVE LIKE THIS BEFORE TAVARES/Capitol 4568		17
17	27	LOVE BALLAD GEORGE BENSON/Warner Bros. 8759		4
18	13	IT'S ALL THE WAY LIVE LAKESIDE/Solar 11380 (RCA)		16
19	15	I'M SO INTO YOU PEABO BRYSON/Capitol 4656		18
20	29	I DON'T WANT NOBODY ELSE (TO DANCE WITH YOU) NARADA MICHAEL WALDEN/Atlantic 3541		6
21	19	CONTACT EDWIN STARR/20th Century Fox 2396 (RCA)		11
22	20	LE FREAK CHIC/Atlantic 3519		23
23	25	KEEP ON DANCIN' GARY'S GANG/Columbia 3 10884		10
24	31	IT MUST BE LOVE ALTON McCLAIN & DESTINY/Polydor 14532		7
25	53	REUNITED PEACHES & HERB/Polydor/MVP 14547		2
26	33	HOT NUMBER FOXY/Dash 5050 (TK)		5
27	22	GET DOWN GENE CHANDLER/20th Century Fox/Chi-Sound 2386 (RCA)		22
28	28	DON'T IT MAKE IT BETTER BILL WITHERS/Columbia 3 10892		8
29	23	I DON'T KNOW IF IT'S RIGHT EVELYN "CHAMPAGNE" KING/RCA 11386		21
30	30	A FUNKY SPACE REINCARNATION MARVIN GAYE/Tamla 54298 (Motown)		8
31	26	KEEP IT TOGETHER (DECLARATION OF LOVE) RUFUS/ MCA 12444		8
32	21	AQUA BOOGIE PARLIAMENT/Casablanca 950		17
33	24	SOMEWHERE IN MY LIFETIME PHYLLIS HYMAN/Arista 0380		13
34	32	TOO MUCH HEAVEN BEE GEES/RSO 913		17
35	37	I WANNA WRITE YOU A LOVE SONG DAVID OLIVER/ Mercury 74043		6
36	34	HANG IT UP PATRICE RUSHEN/Elektra 45549		14

37	44	IN THE MOOD TYRONE DAVIS/Columbia 3 10904		4
38	39	FREAK THE FREAK THE FUNK (ROCK) FATBACK BAND/ Spring 191 (Polydor)		7
39	50	STAND BY NATALIE COLE/Capitol 4960		3
40	52	STAR LOVE CHERYL LYNN/Columbia 3 10907		3
41	42	(YOU BRING OUT) THE BEST IN ME DELLS/MCA 12440		6
42	45	LOVE AND DESIRE ARPEGGIO/Polydor 14535		5
43	49	HIGH ON YOUR LOVE SUITE RICK JAMES/Gordy 7164 (Motown)		4
44	41	SAY THAT YOU WILL GEORGE DUKE/Epic 8 50660		7
45	57	SHINE BAR-KAYS/Mercury 74048		3
46	46	TRAGEDY BEE GEES/RSO 918		4
47	47	BOOGIE TOWN FLB/Fantasy-WMOT 849		5
48	48	SOUVENIRS VOYAGE /Marlin 3330 (TK)		5
49	58	FEEL THAT YOU'RE FEELIN' MAZE/Capitol 4686		3
50	51	CAPTAIN BOOGIE WARDELL PIPER/Midsong Intl. 1001		5
51	59	DANCE LADY DANCE CROWN HEIGHTS AFFAIR/De-Lite 912 (Mercury)		2
52	60	TAKE ME HOME CHER/Casablanca 965		3
53	56	DON'T YOU WANNA MAKE LOVE SHOTGUN/MCA 12452		5
54	61	SATURDAY NIGHT, SUNDAY MORNING THELMA HOUSTON/Tamla 5429 (Motown)		3
55	55	LIFE IS A DANCE CHAKA KHAN/Warner Bros. 8740		6
56	62	BRIGHTER DAYS VERNON BURCH/Chocolate 017 (Casablanca)		3
57	63	IT'S ALRIGHT WITH ME PATTI LABELLE/Epic 8 50659		2
58	66	YOU CAN'T CHANGE THAT RAYDIO/Arista 0399		2
59	43	I WANNA BE CLOSER SWITCH/Gordy 7163 (Motown)		9

CHARTMAKER OF THE WEEK

60	—	THIS TIME I'LL BE SWEETER ANGELA BOFILL Arista/GRP 2500		1
61	69	WOMAN IN LOVE THREE DEGREES/Ariola 7742		2
62	68	(EVERYBODY) GET DANCIN' BOMBERS/West End 1215		3
63	67	I BELONG TO YOU THE RANCE ALLEN GROUP/Stax 3217 (Fantasy)		2
64	—	BY THE WAY YOU DANCE (I KNEW IT WAS YOU) BUNNY SIGLER/Gold Mind 4018 (RCA)		1
65	—	HERE COMES THE HURT AGAIN MANHATTANS/Columbia 3 10921		1
66	—	ARE YOU READY FOR LOVE SPINNERS/Atlantic 3546		1
67	—	ANYWAY YOU WANT IT ENCHANTMENT/Roadshow 11481 (RCA)		1
68	—	THIS YEAR CURTIS MAYFIELD/Curtom/RSO 919		1
69	35	WHAT YOU WON'T DO FOR LOVE BOBBY CALDWELL/ Clouds 11 (TK)		22
70	40	HAVEN'T STOPPED DANCING YET GONZALEZ/Capitol 4674		8
71	54	AT MIDNIGHT T-CONNECTION/Dash 5048 (TK)		10
72	38	WHAT'S YOUR SIGN GIRL? MR. DANNY PEARSON/ Unlimited Gold 14000 (CBS)		14
73	65	CHOLLY (FUNK GETTING READY TO ROLL) FUNKADELIC/ Warner Bros. 8735		4
74	70	IF THERE'S LOVE AMANT/Marlin 3332 (TK)		5
75	73	HOLY GHOST BAR-KAYS/Stax 3216 (Fantasy)		18



"I Belong to You"

(STX-3217)

the smash single from Rance Allen's
"Straight from the Heart"

(STX-4109)

Produced by Henry Cosby

 On Stax Records, Distributed by Fantasy Records



Record World Jazz

By ROBERT PALMER

■ "Living Chicago Blues," a new three-record series from Alligator, is a conscious update on the celebrated "Chicago/The Blues/today!" series produced for Vanguard by Sam Charters in the mid-sixties. As such, it's a conspicuous success, and really a considerable improvement over the Charters albums in terms of recording quality and overall consistency. As on the Vanguard sets, each album includes four or five selections each by three groups, and it is an indication of the depth of Chicago's blues talent pool that while several previously recorded artists are featured, almost all the high points come from musicians who have recorded very little or nothing at all. On Volume One, guitarists Jimmy Johnson and Left Hand Frank are simply superb, the former in a modern, soul-tinged style, the second in a more traditional down-home idiom. Saxophonist Eddie Shaw, who plays tenor with a big Ben Websterish sound, is the strong third artist, making this the best of the three albums. Volume Two is more traditional in style, with Carey Bell and Johnny "Big Moose" Walker (who have made albums of their own) and an exciting unknown, Magic Slim. The highlight of Volume Three is a scorching performance by Lonnie Brooks (known as Guitar Jr. when he recorded for Goldband), though Muddy Waters's veteran pianist Pinetop Perkins turns in a fine, relaxed set and The Sons of the Blues demonstrate that striking young bluesmen are still coming up (guitarist Lurrie Bell is just 19). Congratulations to Alligator for a set of recordings that should stand as definitive for years to come.

The latest release from the Muse family of labels introduces a new logo, Timeless Muse. The new Timeless Muses are "In My Prime, Vol. 1" by the current edition of Art Blakey's Jazz Messengers; "Catalonian Folksongs," a lovely solo piano disc from Tete Montoliu; "Aft" by pianist Joanne Brackeen; "Modal Soul" by the Rein De Graaff-Dick Vennik quartet from Holland; "Lionel Hampton and his Giants Live in Emmen, Holland," with Wild Bill Davis, Joe Newman, and tenor saxophone solos from Eddie Chamblee; and under the Deluxe logo, "Fine Arabian Stuff" by Fats Waller, piano and organ solos with vocals from 1939 . . . Inner City's new releases include "The Three" by west coast jazz and studio stalwarts Joe Sample, Ray Brown, and Shelly Manne; "People in Me," by the great jazz vocalist Abbey Lincoln, recorded in Japan in 1973 with Dave Liebman and Al Foster among the supporting players; "Gliss Me Again" by pianist Johnny Guarnieri; Japanese saxophonist "Sadao Watanabe with the Great Jazz Trio," which is Hank Jones, Ron Carter, and Tony Williams; and "Winter Love, April Joy" by vibraphonist David Friedman.

Marion Brown first alerted me to the stirring work of gospel saxophonist Vernard Johnson, who has a new release, "Vernard Johnson Live," on Glori records (246 Richmond Avenue, Staten Island, New York 10302). This is his rawest, most powerful lp and features both uninhibited blowing and testifying and tender lyricism. It's time Vernard Johnson was heard and appreciated outside the gospel field; he is a talent . . . "Herbie Hancock and Chick Corea in concert" is two records of pure acoustic jazz piano duets. Hancock's "Feets Don't Fail Me Now," also on Columbia, is unadulterated funk with little jazz content. So is George Duke's Epic album "Follow the Rain-

bow" . . . New jazz-fusion releases from Capitol include "Til Tomorrow Comes" by trombonist Raul De Souza and "Out of the Long Dark" by Ian Carr's Nucleus . . . Guitarist Karl Ratzer has a new release, "Street Talk," on Vanguard.

England's Spotlite label (103 London Road, Sawbridgeworth, Herts, England) recently released "No Fool, No Fun," featuring Ben Webster with Denmark Radio's big band in a no-holds-barred "rehearsal" tape that was actually aired and became one of Webster's favorite tapes during the last years of his life. Along with this worthwhile album came a Spotlite catalogue, and for anyone who hasn't looked into the matter, especially anyone interested in modern jazz of the bebop period, Spotlite is essential. Among the gems in the catalogue are the complete Dial Charlie Parkers (as reissued by Warner Brothers in an expensive boxed set limited edition); "The Chase" by Dexter Gordon, a collection of Dexter's not-to-be-missed Dial masters including "the Chase" with Wardell Gray, immortalized by Jack Kerouac; some superb rare Parker, including "Lullaby in Rhythm" (the 1947 WOR broadcasts with Dizzy and Tristano), "Anthropology" (more from the WOR series, with Fats Navarro and Allen Eager), and "Early Bird," featuring Bird with Jay McShann and his orchestra 1940-43. Nor should one overlook "Al Haig Meets the Master Saxes" or "Good Bait" by the Dizzy Gillespie big band of 1948-49.

The Jazz LP Chart

MARCH 24, 1979

- CARMEL**
JOE SAMPLE/MCA AA 1126
- TOUCH DOWN**
BOB JAMES/Columbia/Tappan Zee JZ 35594
- ANGIE**
ANGELA BOFILL/Arista GRP GRP 5000
- PATRICE**
PATRICE RUSHEN/Elektra 6E 160
- LIVIN' INSIDE YOUR LOVE**
GEORGE BENSON/Warner Bros. 2BSK 3277
- REED SEED**
GROVER WASHINGTON, JR./Motown M7 910R1
- EXOTIC MYSTERIES**
LONNIE LISTON SMITH/Columbia JC 35654
- MILESTONE JAZZ STARS IN CONCERT**
Milestone M 55006 (Fantasy)
- FOLLOW THE RAINBOW**
GEORGE DUKE/Epic JE 35701
- SUPER MANN**
HERBIE MANN/Atlantic SD 19221
- FLAME**
RONNIE LAWS/United Artists UA LA 881 H
- FEETS DON'T FAIL ME NOW**
HERBIE HANCOCK/Columbia JC 35764
- CHILDREN OF SANCHEZ**
CHUCK MANGIONE/A&M SP 6700
- TIGER IN THE RAIN**
MICHAEL FRANKS/Warner Bros. BSK 3294
- PAT METHENY GROUP**
ECM 1 1114 (WB)
- AWAKENING**
NARADA MICHAEL WALDEN/Atlantic SD 19222
- ALL FLY HOME**
AL JARREAU/Warner Bros. BSK 3229
- AN EVENING WITH HERBIE HANCOCK & CHICK COREA**
Columbia PC2 35663
- ME, MYSELF AN EYE**
CHARLES MINGUS/Atlantic SD 8803
- WE ALL HAVE A STAR**
WILTON FELDER/MCA AA 1109
- SPACE**
GEORGE BENSON/CTI 7085
- LIVE**
RETURN TO FOREVER/Columbia JC 35281
- INTIMATE STRANGERS**
TOM SCOTT/Columbia JC 35557
- RED HOT**
MONGO SANTAMARIA/Columbia JC 35696
- JUNGLE FEVER**
NEIL LARSEN/Horizon SP 733 (A&M)
- MR. GONE**
WEATHER REPORT/ARC/Columbia JC 35358
- LEGENDS**
DAVE VALENTIN/Arista GRP GRP 5001
- THE INSIDE STORY**
ROBBEN FORD/Elektra 6E 169
- FEELS SO GOOD**
CHUCK MANGIONE/A&M SP 4658
- LIGHT THE LIGHT**
SEAWIND/Horizon SP 734 (A&M)
- COSMIC MESSENGER**
JEAN-LUC PONTY/Atlantic SD 19189
- STUFF IT**
STUFF/Warner Bros. BSK 3262
- STEP INTO OUR LIFE**
ROY AYERS/WAYNE HENDERSON/Polydor PD 1 6179
- WEAVINGS**
CHARLES LLOYD/Pacific Arts PAC7 123
- MIND MAGIC**
DAVID OLIVER/Mercury SRM 1 3747
- THE GIFTED ONES**
COUNT BASIE & DIZZY GILLESPIE/Pablo 2310 833 (RCA)
- SOFT SPACE**
THE JEFF LORBER FUSION/Inner City IC 1056
- SECRETS**
GIL SCOTT-HERON & BRIAN JACKSON/Arista AB 4189
- SECRET AGENT**
CHICK COREA/Polydor PD 1 6176
- JOURNEY TO DAWN**
MILTON NASCIMENTO/A&M SP 4719

Galaxy ... 100%
PURE JAZZ

IRA SULLIVAN/Peace

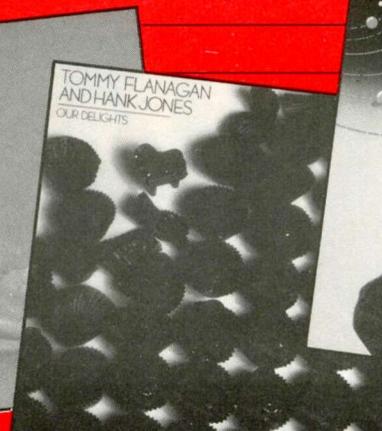
Galaxy debut from a jazz legend. GXY-5114

TOMMY FLANAGAN & HANK JONES/Our Delights

A unique two-piano album. GXY-5113

RED GARLAND TRIO/Equinox

With Roy Haynes and Richard Davis. GXY-5115



On Galaxy® Records.

Distributed by Fantasy® Records.

The Coast

By SAMUEL GRAHAM and SAM SUTHERLAND

■ **MASTER PIECES**—Admirers of the usually feisty, and often resolutely anti-showbiz **George Thorogood** will likely be baffled by news that MCA Records has acquired rights to 20 Thorogood masters, just purchased by the label.

Those tapes were reportedly cut at about the same time as the current Thorogood and The Destroyers "Move It On Over" lp, released by Rounder late last year. We're told MCA is assembling the first package of ten titles for shipment during the next month, with the working title "Better Than The Rest."

MCA sources admitted the project is being marketed without Thorogood's approval or participation, and stressed that the planned two albums don't signify a new MCA contract for the rocker, whose allegiance to Rounder remains unchanged.

YOUR EAGER BEAVER BABY: That's roving reporter **Art Fein**, lately in England, who has sent us several detailed missives dealing with the rockabilly scene over there. Fein's conclusion: "Get ready for the rock and roll/rockabilly invasion from England. It will happen." The evidence: a weekend festival at Yarmouth with "2500 Teddy Boys, bikers and rockabilly rebels;" "hundreds of male teenagers with flat-top haircuts and long sideburns;" **Mac Curtis** bands forming everywhere and playing obscure and original rockabilly"; bands like **Gina and the Rockin' Rebels**, "whose bass player imitates **Colin Winski** of **Ray Campi and the Rockabilly Rebels**"; and of course Campi himself, who "is treated like a god—bands play his songs, he is besieged for autographs, and everyone in rock and roll circles knows his name." And all of this comes courtesy of a guy who mere weeks ago was writing **Village People** and **Brooklyn Dreams** press releases . . . Meanwhile, some other friends of this column have gone into merchandising, and no, we're not talking non-inflatable stand up displays, point-of-purchase mobiles, new wave belt buckles or battery-operated stick pins. This is the real thing: The Thinking Cap Company, headed up by **Jeff Walker**, wife **Kim Gottlieb** and **Steven Liebman**, is selling hats with names like Sartre, Camus, Kierkegaard, Tolkien and Confucius emblazoned on them (the biggest sellers so far are Kafka, Kerouac, Einstein and Marx). "This is basically just a fun idea," Walker told the L.A. Times a couple of weeks ago, while Liebman added that "it gives us a chance to shamelessly exploit and demean some of the world's best minds," which is an outlook we can appreciate. The Thinking Cap Co. does business mostly by mail—one of the two retailers selling them so far is Rhino Records in Westwood, which should come as no surprise, since the Rhino folks have always had, um, a flair for the unusual . . . While we're at it, how about a tip of the thinking cap to WIOQ/Philadelphia's **Harvey**, whose "first annual Harvey awards" include some interesting items, such as: "most expressive use of a single word," given to **Steve Forbert** for the word "bore" in his song "Going Down to Laurel"; "best adaptation of a popular song," given to the fabulous **Temple City Kazoo Orchestra** for their mind-bending rendition of "Miss You"; "best continuous guitar solo," given to **Mark Knopfler** and **Dire Straits** for "Sultans of Swing"; "best use of glasses by a new artist," given to **Elvis Costello**, of course; and on and on. Nice goin', Harv—we could have thought of a couple more (like **Gino Vannelli** for "best use of chest hair by an adult contemporary artist"), but you about covered it.

THERE'S MORE WHERE THAT CAME FROM: Sources at Solters and Roskin are looking for a champion quarter horse named Skoal to be the first horse to be signed to a record contract. His first release? Look for "Mr. Ed is Dead," set to the music of **Curtis Mayfield's** "Freddie's Dead" . . . Stateline, Nevada, will change its name to Loveline for three days (March 30-31, April 1) in honor of **Eddie Rabbitt**, whose first headlining gig in that state will be at the Sahara Tahoe. Eddie's new album will be called . . . well, you figure it out . . . Will local rockers 20/20 soon be signed to Portrait? . . . **Martin Mull's** March 6 gig at the Roxy will be shown on Home Box Office eventually. The performance was attended by the likes of **Robin Williams** and **Pam Dawber** from "Mork and Mindy," as well as **Chevy Chase**, **Tom Waits**, **Libby Titus** and **Robert Hegyes** from "Welcome Back, Kotter," but we were partial to Mull's response to a persistent heckler: "Isn't it sad when cousins marry?" said Martin . . . News from **John Reid's** office in London indicates that **Elton John's** European tour has been a smashing success. "Elton has completely changed from the flamboyant clothes of latter years," we're told, "and has been wearing a fairly conservative pair of pink trousers, with black boots and a

(Continued on page 88)

Collins Kickoff



Manhattan's Tavern On The Green was the scene of a fete for Elektra artist **Judy Collins**, celebrating her first national tour in two years and the release of her seventeenth Elektra album, "Hard Times For Lovers," produced by Gary Klein for the Entertainment Company. Pictured from left: **Charles Koppelman**, executive producer of "Hard Times For Lovers" and head of the Entertainment Company; **Susan Goldman**, Entertainment Company; **Marty Bandier**, partner, Entertainment Company; **Judy Collins**; **Stan Marshall**, Elektra/Asylum vice president/sales and **Keith Holzman**, E/A vice president/production.

ACTION MUSIC

(Compiled by the RW research department)

■ **Peaches and Herb** (Polydor). Adds this week are WPRO-FM, WSGA, KXX/106, WBBQ, WIFE, KING, KGW, KNUS, KOPA, WQAM, WQXI, 94Q, WLAC, WZZP, WOKY, WNOE, 13Q, KFRC, WPGC, KSTP, WZZP. Moves this week are HB-28, KRTH. Also on WLCY, KFI, WFIL, WRKO, CKLW.

Village People (Casablanca). Adds this week are WCAO, WIFE, WIFE, Y100, KJR, 96KX, WFIL, WPGC. Moves this week are HB-23 WPRO-FM, 28-24 WSGA, 39-36 KBEQ, HB-23 KING, 24-14 KFI, HB-25 WQXI, HB-23 WZZP, 35-33 KSLQ, HB-43 WABC. Also on WLCY, WBBQ, WLAC, KRTH, WGCL, WRKO.

Bob Welch (Capitol). Adds this week are WCAO, WPGC, KHJ, KXOK. Moves this week are HB-24 WPRO-FM, HB-29 F-105, 22-20 WSGA, 25-20 WBBQ, 32-29 WAYS, 35-32 KBEQ, 25-20 WZUU, 31-28 WIFE, HB-24 KGW, 28-25 KIMN, HB-30 Y100, 24-20 94Q, 26-21 WOKY, 32-26 Q102, 23-20 KJR, HB-37, WTIK, 35-25 WNOE, 15-14 B100, HB-27 KLIF, 30-25 WKBW, 30-28 99X, HB-29 WRKO, 26-24 CKLW, 24-22 KRBE.

Chic (Atlantic). Adds this week are KJR, 96KX, WNBC, WHBQ, WBBQ. Moves this week are 10-6 94Q, 10-8 WNOE, 20-15 WCAO, 26-20 WIFE, 17-12 WPRO-FM, 23-20 F-105, 18-13 WSGA, 20-15 WLCY, 34-28 WAYS, 36-26 KBEQ, 24-19 WIFE, HB-26 KFI, 32-17 WLAC, 21-17 WZZP, HB-37 WLS, 18-15 KSLQ, HB-25 13Q, 17-14 99X, 17-13 WRKO, 30-14 WPGC, 28-25 KRTH, 16-12 WGCL, 30-22 KXOK, HB-26 KVIL.

Jacksons (Epic). Adds this week are F-105 WZUU, KFI, KSLQ, KHJ. Moves this week are 5-1 WSGA, 9-9 Y100, 11-6 WTIK, 13-7 WGCL, 35-28 WCAO, 26-23 WLCY, 26-22 WAYS, HB-23 WQXI, HB-18 WLAC, 20-14 WZZP, 23-13 WNOE, HB-25 KFRC, HB-20 WPGC, 20-12 WHBQ, 25-21 KRTH, 25-17 KRBE.

Blues Brothers (Atlantic). Adds this week are WIFE, WLCY, KRBE, KDWB. Moves this week are 11-10 WSGA, 10-9 KFI, 7-5 Q102, 10-8 KRTH, HB-30 WZZP, 28-26 F-105, 34-23 WIFE, 25-20 B100, 24-21 WKBW. Also on WPRO-FM, WBBQ, 99X.

GQ "Disco Nights (Rock Freak)" (Arista). The singles chartmaker adds this week are WABC, WRKO, WQXI, WTIK, WNOE and 99X.

out now I proved it to myself that I can do it and I intend to do it a lot more.

RW: Those two records particularly had a more "teen" sound than others on the radio at that time.

Chapman: Yes. Well you see I've invented a sort of new music. I've invented what I call "modern rock." And it's the only way I can term it because I'm not a believer in the past. I'm not a believer, I don't care what I did in the past, I'm only conscious of what I'm going to do in the future. I'm a very enthusiastic person, I'm a dreamer. I love to dream but I bring my dreams to reality, so many times and that's thrilling for me. I get lucky a lot. You know a lot of people have the talent and just don't have the breakthrough. I just seem to be able to get the breaks now and again. My "modern rock" is going to be part of tomorrow's music, I hope. There are a lot of other bands around who are making "modern rock" records. The Exile record is like an MOR modern rock record. The Nick Gilder record is a definite teen modern rock record. Blondie, another act that I'm working with, is going to break wide open this coming year. I'm going to do it with the next album and that's modern rock music. It's not punk rock, it's not new wave, it's not MOR, I can't define it any other way other than just modern rock and roll music. And it's oriented to the teenagers. The teenagers do not have anything to buy. That's why disco music is so big. Because it's the only thing that teenagers can relate to, now, musically. I mean that's a shame because rock and roll music was developed from teenagers. That's where it came from. Well, I wasn't even a teenager, but all the people who were making rock and roll music in the fifties were teenagers. That's the great thrill with making records with new artists because you can actually introduce new sounds. There's not enough people who are prepared to do it anyways. Both the "Kiss You All Over" and "Hot Child" was certainly oriented to the teenage market. And "Kiss You All Over" . . . today's teenagers are much more liberated than they were years ago, so you can say things you couldn't say years ago. You can be a little naughty, you can be a little rude, you can't be dirty but you can be very suggestive these days. And that's part of people's lives.

RW: Do you produce records for radio?

Chapman: Oh yes. That's all I intend to do. Well, I don't produce them for radio, I produce them for radio's listeners. I produce singles. I'm a singles record producer. I will never be accused of making Alan Parsons type albums. Alan and I know each other well and Alan is a fabulous producer but we're very different producers. We have very different attitudes. When I talk to Alan about producing records, it's like I'm talking to another world. Because he makes, he and a lot of other people like him, make records for one market and I make records for another market. I'm not interested in his market. He's not that interested in my market. I will sell just as many albums to everybody else except that my albums will sound a lot more commercial, a lot more teen oriented, more AM oriented than his albums will. That suits me because I don't care to listen to too much Pink Floyd and that sort of thing.

RW: Are your records electronically hotter?

Chapman: There's a lot of things you don't inject into a teen record. Teenage ears are a lot more responsive than adult ears. Teenagers want to be excited a lot more than adults do. Well there's a few old females around this country who want to be excited and got off on "Kiss You All Over," but basically teenagers, all they have these days outside of disco, is Kiss and that's a pretty sorry state of affairs. I happen to think that music is very boring. And I like the people. I've met a couple of guys, they are nice guys but I don't care for the music because it doesn't go anywhere. It seems like a monotonous drone to me. But kids love it so I gotta say to myself "that's pretty good for me." If that's the state of the business, the door is wide open. "Here I go, feet first, I'm going to take all my artists with me and take all those teen oriented people and I'm going to swamp this business this year or next year with teen hit records. I want to see Blondie and there's a new group in town called The Knack. Who you'll be hearing a lot of in the future. They just signed with Capitol Records. They're very exciting, incredibly exciting. They are tomorrow's super group. They're pop songs, they're mid-twenties these kids, they're good looking, energetic, tight great band. We're talking about the possibility of me producing them at the moment. I hope I do because I think they're great. And everybody is starting to get the buzz again. I can feel it. The record companies are starting to come alive again. They're starting to say to each other "rock and roll

is coming back." I've been trying to tell them that for the last eight years, but nobody wanted to listen. If you listened to some of the old Sweet and Suzi Quatro records, that we were having hits with in Europe, in the early '70s. What's happening now is not that much different from then. So I don't have to do much. All I have to do is make records, the way I've been making them all these years, and with a new style of artist, with a new attitude. Blondie and the Knack and The Cars and Nick Gilder and one or two other people are going to set this business right. They are going to take it right around to the kids. I'll be the happiest person in the world to see that happen. There's too much Linda Ronstadt and too much Fleetwood Mac. Although those groups are all very good and the music is wonderful, it's not teen-age music. It's for people who are over the age of twenty-one. I want to make records for kids between the ages of eight and twenty-one because they're the ones that need teen-age music. They're the ones that go to discos now and they're the ones who are buying disco music because there's absolutely nothing else to buy. The only alternative is Kiss. And the rock and roll bands around these days like Van Halen . . . that's just heavy, boring rock and roll. To me it really has no substance. There's no electricity in it, there's no excitement for teen-agers. There's no lyrical content. Kids want to be turned on lyrically and they want to be turned on musically. "Hot Child In The City" had a great lyric and Nick Gilder is a superb teen-age songwriter. Nick and I were talking just last week about his next album and he's starting to write it now. And I said "Nick, just remember the lyrical content of 'Hot Child In The City' it's just gone platinum." You know the record is over two million now. There are a lot of kids out there that want to hear songs about kids. The Knack have this attitude. Their songs are all about teenagers, about girls, all about falling in love. And these days it's not just falling in love, it's falling in love and getting laid. So if you want to make a record about falling in love and getting laid, as long as you don't offend people by saying it, why not? You know back in the fifties they used to write songs about kissing. They used to kiss you in the mouth in those days, and now you get kissed all over and nobody minds. You see I don't make records to make money. I make records because I love making records. I get luckier each time I make a lot of money off of it. So I don't think about that. I'm thinking about the kids.

RW: Is there anyone else that you're working with now?

Chapman: Suzi Quatro for ever and ever. Suzie is one of my best friends, she's just a super artist. We've made so many hits together with 20th a million records together. It's something that we both have to do together. It's as simple as that. Since I do work with her, I am responsible for her career, I intend to break her in America. We have a record coming out on RSO on January 8th which will be a hit. A duet she sang with the lead singer in Smokie. It's currently a big hit in Europe a thing called "Stumblin' In." It will be a hit because it's a hit record. (Al) Coury believes in it. He believes in it to the point where he said I have told too many times that I can break Suzie Quatro and this time is the last time I'm going to tell you. I'm going to do it. If he breaks that single, he has Suzie Quatro as an artist on the label. I think RSO is a good label for Suzie, she's a movie star now, she's doing the "Happy Days" bit, off on a series

(Continued on page 93)

Intersong Pacts with SMI



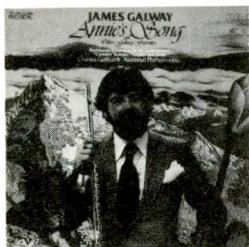
Intersong Music-U.S.A. has entered into a co-publishing agreement with the disco label SMI Records headed by Will Crittendon. The agreement covers the SMI publishing companies Satellite Music (ASCAP) and Willamco Music (BMI). The first product under the new deal is "[Dance It] Free Style Rhythm" by Mantus. SMI Records is a four-year old company distributed by Audio Fidelity in the U.S. and other companies around the world. Label artists include Fay Hauser, Puff and Novella Edmonds. Shown here in Chappell's 16-track studio in N.Y. are, from left: Will Crittendon; Intersong vice president and general manager Don Oriolo and Chappell's studio engineer Julian McBrown.

Record World Classical

Classical Retail Report

MARCH 24, 1979

CLASSIC OF THE WEEK



ANNIE'S SONG

GALWAY

RCA

BEST SELLERS OF THE WEEK*

- ANNIE'S SONG—Galway—RCA
- BIZET: CARMEN—Berganza, Domingo, Milnes, Abbado—DG
- GERSHWIN: SONGS—Morris, Bolcom—Nonesuch
- MASCAGNI, LEONCAVALLO: CAVALLERIA RUSTICANA, PAGLIACCI—Pavarotti—London
- NYIRGEYHAZI PLAYS ROMANTIC COMPOSERS—Columbia
- ITZHAK PERLMAN: VIRTUOSO VIOLINIST—Angel
- RENATA SCOTTO AND PLACIDO DOMINGO IN ROMANTIC LOVE DUETS—Columbia
- STRAUSS: ARIADNE AUF NAXOS—Price, Gruberova, Kollo, Solti—London
- TCHAIKOVSKY: 1812 OVERTURE—Dorati—London

KORVETTES/EAST COAST

- ANNIE'S SONG—RCA
- BERLIOZ: BEATRICE ET BENEDICT—Baker, Davis—Philips
- BIZET: CARMEN—DG
- YOURI EGEROV PLAYS FANTASIES—Peters International
- GERSHWIN: SONGS—Nonesuch
- MASCAGNI, LEONCAVALLO: CAV & PAG—London
- MOZART: FLUTE CONCERTOS—Rampal, Stern—RCA
- SCOTTO, DOMINGO: DUETS—Columbia
- FREDERICA VON STADE IN RECITAL—Columbia
- TCHAIKOVSKY: 1812—London

RECORD WORLD/TSS/

NEW YORK

- ANNIE'S SONG—RCA
- JULIAN BREAM AND JOHN WILLIAMS LIVE—RCA
- MASCAGNI, LEONCAVALLO: CAV & PAG—London
- MENUHIN, GRAPPPELLI: TEA FOR TWO—Angel
- NYIRGEYHAZI—Columbia
- BRAVO PAVAROTTI—London
- PERLMAN: VIRTUOSO—Angel

- RESPIGHI: PINES AND FOUNTAINS OF ROME—Karajan—DG
- SCOTTO, DOMINGO: DUETS—Columbia
- TOMITA: BERMUDA TRIANGLE—RCA

KING KAROL/NEW YORK

- ANNIE'S SONG—RCA
- YOURI EGEROV PLAYS FANTASIES—Peters International
- GERSHWIN: SONGS—Nonesuch
- MASSENET: LE JONGLEUR DE NOTRE DAME—Vanzo—Angel
- PERLMAN: VIRTUOSO—Angel
- SCHUBERT: ALFONSO AND ESTRELLA—Frey, Fischer-Dieskau, Suitner—Angel
- SCOTTO, DOMINGO: DUETS—Columbia
- STRAUSS: ARIADNE—London
- SULLIVAN: THE ZOO, COX AND BOX—London
- TCHAIKOVSKY: IOLANTA—Bolshoi Theater Soloists and Orchestra—Columbia

ROSE DISCOUNT/CHICAGO

- ANNIE'S SONG—RCA
- BACH: ORCHESTRAL SUITES—Marriner—Philips
- BRUCKNER: SYMPHONY NO. 6—Barenboim—DG
- GERSHWIN: SONGS—Nonesuch
- HUNGARIAN MUSIC—Barenboim—DG
- MASCAGNI, LEONCAVALLO: CAV & PAG—London
- MOZART: DON GIOVANNI—Milnes, Boehm—DG
- SCHUBERT: COMPLETE SYMPHONIES—Karajan—Angel
- TCHAIKOVSKY: 1812—London

TOWER RECORDS/ SAN FRANCISCO

- BACH: ORCHESTRAL SUITES—Marriner—Philips
- BERLIOZ: BEATRICE ET BENEDICT—Baker, Davis—Philips
- MASCAGNI, LEONCAVALLO: CAV & PAG—London
- MOZART: FLUTE CONCERTOS—Rampal, Stern—RCA
- NYIRGEYHAZI—Columbia
- PERLMAN: VIRTUOSO—Angel
- SCHUBERT: ALFONSO AND ESTRELLA—Frey, Fischer-Dieskau, Suitner—Angel
- SCOTTO AND DOMINGO: DUETS—Angel
- STRAUSS: ARIADNE AUF NAXOS—London
- VIVALDI: FOUR SEASONS—Harnoncourt—London

* Best Sellers of the Week are determined from the stores listed above, plus the following: Sam Goody/East Coast, Cutler's/New Haven, Discount Records/Washington, D.C., Record & Tape Collector's/Baltimore, Specs/Miami, Radio Doctors/Milwaukee, Cactus/Houston, Sound Warehouse/Dallas, Odyssey Records/San Francisco, Tower Records/Los Angeles, Tower/San Diego, Tower Records/Seattle.

New Releases from Moss Group

By SPEIGHT JENKINS

■ NEW YORK — The Moss Record Group issues records under a whole variety of titles, including Vox Box, Turnabout, Candide and Opera Live. The last brings to opera lovers the chance to hear some of the most important of the performances by Maria Callas and others in the 50s, previously available only to those who could buy pirated recordings. Though there has been some complaint about the Italian government's decision to permit the commercial pressing of these records, some, such as the 1955 *Lucia di Lammermoor* and *La Sonnambula* and the 1953 *Medea* are treasures without peer. Another album in that group that should not be overlooked is a *Forza del Destino*, conducted by Dmitri Mitropoulos from La Scala in 1953. It

has Mario del Monaco as Alvaro and Cesare Siepi as Guardiano, but best one can hear on it the young Renata Tebaldi as Leonora. For all Miss Tebaldi's considerable output on London Records, the particular sound of her young voice, which the New York audience heard in the mid-50s, is very hard to find.

The Moss Music Group is currently issuing a series of interesting records, including Rosario Mariciano playing the music of women composers. Though there have been concerts in New York of the work of women composers only and other specific events to celebrate the importance of women as composers, this record is a particularly novel one. It includes a piece by Elizabeth Jacquet de la Guerre, composed in 1707, supposedly the earliest piece known to be by a woman, as well as an example of the work of Clara Wieck Schumann, the composer's wife and confidant of Brahms, and Maria Szymanowska, who was a great influence on Chopin. There is something by Mendelssohn's sister—who has always existed in fiction as a great pianist—and from Germaine Tailleferre, important in Paris in the 20s. Miss Tailleferre, born in 1892, is still alive in Paris. American

(Continued on page 86)

Classical Retail Tips

■ From Columbia this month comes a major package: an eight-record set of the complete Beethoven Symphonies with Lorin Maazel conducting the Cleveland Orchestra. Maazel has consistently grown in stature as a symphonic conductor in the United States, and it is generally accepted that the Cleveland Orchestra under his baton has maintained the high level it attained under George Szell.

The complete set was recorded in Cleveland's Masonic Auditorium (Paul Myers produced the set for Columbia) and includes a Ninth Symphony with a particularly arresting group of soloists. Lucia Popp, one of the most satisfying lyric sopranos in the world, sings the soprano part, with Elena Obraztsova in the comparatively small mezzo-soprano role. Jon Vickers sings tenor and Martti Talvela bass. The quartet therefore should be intriguing, particularly on the ground that each singer has an individual voice. Not that they will not unite, but that it should be a unity of very personal, distinct talents.

The boxed-set will be specially priced, offering the eight records for the price of six. Columbia promises particularly major promotion.

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CANDIDE QCE 31099 RACHMANINOFF
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Slatkin/Saint Louis Symphony Orch.

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Write for catalog, Dept.

THE MOSS MUSIC GROUP, INC.
211 E. 43 St., New York, N.Y. 10017
(212) 867-9360

Sales of 12" Discs Soaring; Questions Remain

(Continued from page 3)

limited basis as a promotional tool to ignite the sales of lps, or will it become an entity unto itself, taking its place along with the 45 and lp? Until record manufacturers evaluate and determine the most advantageous way to market the 12", retailers will be beset with the problem of obtaining adequate stock.

Commenting on the soaring sales of the 12", Jerry Warren, buyer for the New England-based Strawberries chain said, "We've experienced a 90 percent increase in sales of the 12". For instance, last week we sold 500 pieces of RCA's Machine 12", as compared to 200 pieces of the 45." Jim Jones, buyer for the Cleveland-based Record Rendezvous, reported, "One third of our singles business has gone to the 12". We first noticed the increase about six months ago, and it seems to be growing."

Impact

The recent success of the 12" has instigated mixed feelings regarding its impact both on the 45 and lp among retailers and record manufacturers. According to Don Simpson, buyer for the retail outlet Father's & Sun's, the 12" can have a negative effect upon a brand new act. "I welcome anything that brings traffic into our stores, and the 12" has definitely done this, but when a new act comes out with a very popular 12", I believe that a great majority of people will not be willing to spend between \$6 and \$7 on an unknown lp when they can get the 12" for less. I

also think that the 12" can hurt lp sales if the lp does not include the 12" version of the cut that was responsible for drawing attraction to the lp in the first place. I know of one company that was forced to pull their lp because it didn't include the 12" version."

Effective Promo Tool

Regarding the effect of the 12" on established artists or lps that have a consistent quality, most retailers concurred that the 12" has been an extremely effective promotional device. Record Rendezvous' Jim Jones stated, "I think that the 12" has been very healthy for business at large, and especially for the sale of lps. Record companies use the 12" as a teaser. As soon as the 12" becomes really popular, it's pulled, and it's at this time that one begins to see the lp peaking." Simpson added, "Lp sales are definitely ignited after the 12" is pulled; groups like Chic and Village People gained a definite advantage on the sales of their lps by the 12", but it's important to emphasize that their lps reflected the high quality of their 12"s."

Record executives Larry Harris, senior VP/managing director, Casablanca, and David Steel, manager of disco promotion, Polydor, both commented that although the 12" was still in a state of infancy, the impact of the commercial 12" was largely dependent upon three factors, the artist, the record and marketing. Harris said, "We don't know if the 12" hurts the sales of lps; we're still doing a lot of experimenting. For in-

stance, we released a 12" with Village People's 'Macho Man' and 'YMCA,' and we have enjoyed tremendous success with it. We'll keep sending producers into the studios to make longer dance versions of cuts, if they're popular." Harris also said that Casablanca would not put out a 12" before the lp was out.

Steel said, "I don't think any record manufacturer knows what to do about the 12" yet, but it's quite clear that the specific artist and record are major factors in determining our policy. Record companies do not make a lot of money on the 12", so if they're going to release one, marketing becomes a key factor." Unlike Harris, Steel argued that the most advantageous time to release a 12" was before the lp was released. "If the lp isn't out yet," said Steel, "it's a great way to promote the album."

Although most industry spokesmen believe that the 12" has had a generally positive effect upon the sale of lps, as long as it's marketed properly, the impact of the 12" on the 45 elicits widely varying views. Some retailers report that the 12" has stimulated the sales of 45s. According to Lynn Rothman, director of merchandise for Music Stop, "The 12" is great because it's exactly what the

disco customer wants. The disco buyer is an entirely different buyer than the 45 buyer—he's the person who goes to the discos, is 21 and over, and can afford to buy the 45 if he wants to as well. The 45 buyer is younger, and is still buying the 45, so I don't think the 12" and the 45 should be viewed as competing with each other." Sound Town's Harvey Hoffner stated, "The 12" isn't hurting anything. It's stimulating the sales of both the 45 and the lp." Strawberries' Jerry Warren said, however, that the 12" was "definitely hurting the sales of 45s." "We are selling," commented Warren, "12"s over 45s 12 to 1. Teens are buying the 12" too." Other retailers said that it was too soon to assess whether the 12" has cut into the sales of the 45.

Single of the Future

Disco manager Steel stated, "I think that the 12" is the single of the future," but Casablanca VP Harris said, "I don't believe that the 45 is being hurt by the 12" because both products are geared to different buyers." Harris also added, "We have to take into consideration the increasing costs of pressing vinyl. What impact this will have in the 12" is difficult to determine at this time."

Retail Rap

(Continued from page 70)

paign to include the "cube," the group's past three albums, along with their soon to be released "Go West" album will be incorporated into the display.

AIN'T IT TRUE DEPARTMENT . . . And finally, a line from Max Silverman, owner of Waxie Maxie's in the Washington D.C. area, a 40 year plus veteran of the music business who said, "Other businesses have fall or spring clearance sales to get rid of left over merchandise. This is the only business where your sale merchandise is your hottest merchandise. You give it away to bring people in." (See you at NARM).

Soul Truth

(Continued from page 74)

sparked the fancies of an SRO "Feeling Real" crowd at San Francisco's Opera House, March 11. The largely gay audience received special attention from the artist, who dedicated tunes to their situation. Tangled in his microphone cord, Sylvester quipped, ". . . untangle this thing, so I can dance around and be gay." Midway through the show Sylvester was presented with the Key to the City of San Francisco, and a proclamation of March 11 slated to be "Sylvester Day" by Mayor Diane Feinstein . . . THE MAESTRO OF LOVE, Barry White, president of UGR, recently held a listening party luncheon at Chasens in Beverly Hills, March 7. The affair promoting the release of "The Message Is Love" proved to bring just that to a crowd all ears. Unlimited Gold Records staff members Frank Wilson, assistant to the president; Glodean White, special projects (and White's wife); Paul Politi, executive VP general manager of international affairs; Tony Sepe, tour coordinator VP of production; Elmer Hill, VP of promotions; Hosea Wilson, promotional consultant; Larry Thompson, attorney; Laurie Fernandez, controller; Sandra White, executive secretary; Brenda Harris, assistant to VP of promotion; Dee Liebowitz, secretary; and Shannon Boyd, director of publicity, helped to make this affair a joy . . . A&M ROCKETS . . . Watch for A&M's Rockie Robbins debut lp, a blend of mellow and funk tunes sure to soar high on the charts.

New York, N.Y.

(Continued from page 67)

Editorial development firm Jeffrey Richard Assoc. is located at 310 E. 44 St. (212) 687-6036 in case you were wondering . . . Artist rep Joe Petralia can be reached at (213) 506-6123 . . . The Beatles' "Hard Days Night" and "Let It Be" will now carry the Capitol logo . . . LRB's George McArdle has left the group after finding religion in L.A. . . . At Music Farm Studios, located downstairs at Studio 54: Peter Criss, Marlana Shaw, Bootsy's Rubber Band and Brass Construction—working on separate projects.

THIS IS NOT A JOKE: On April 3 Bloomingdale's will introduce the Ralph Lauren collection of western wear. In honor of the occasion a "stick by stick (according to our source) recreation of the Lone Star Cafe will be mounted on the store and will check in at a cool 3200 square feet. Proceeds from an opening night dinner and concert featuring Eddie Rabbitt will benefit the National Committee Arts For the Handicapped, an organization the Kennedy family is said to be vitally interested in. Among those on the guest list: Debbie Boone, Carol Channing, Paddy Chayevsky, Betty Comden, Tammy Grimes, Celeste Holm, Ted Kennedy, Mrs. Robert F. Kennedy, Mrs. Pat Kennedy Lawford, Sidney Lumet, Phyllis Newman, Gordon Parks, Mr. and Mrs. Sargent Shriver, Mr. and Mrs. Stephen Smith. Rumor has it that the Kennedys are thinking of dropping in on the real Lone Star Cafe while they're in town. He will withhold comment, much to Neil McIntyre's dismay.

CONGRATULATIONS to Fred Michaels of Sound Unlimited, who got hitched on March 10.

Disco File

Top 40

MARCH 24, 1979

TW LW

- | | | |
|----|----|---|
| 1 | 2 | DANCER/DANCE TO DANCE —GINO SOCCIO—Warner/RFC (disco disc/lp cut) |
| 2 | 4 | HE'S THE GREATEST DANCER/WE ARE FAMILY —SISTER SLEDGE—Cotillion (disco disc) |
| 3 | 3 | I GOT MY MIND MADE UP (YOU CAN GET IT GIRL) —INSTANT FUNK—Salsoul (disco disc) |
| 4 | 5 | (EVERYBODY) GET DANCIN' —BOMBERS—West End (disco disc) |
| 5 | 1 | DA YA THINK I'M SEXY? —ROD STEWART—Warner Bros. (disco disc) |
| 6 | 7 | KNOCK ON WOOD —AMII STEWART—Ariola (disco disc) |
| 7 | 8 | FIRE NIGHT DANCE —PETER JACQUES BAND—Prelude (disco discs) |
| 8 | 11 | DISCO NIGHTS (ROCK FREAK) —G.Q.—Arista (disco disc) |
| 9 | 12 | THERE BUT FOR THE GRACE OF GOD GO I —MACHINE—Hologram/RCA (disco disc) |
| 10 | 6 | KEEP ON DANCIN' —GARY'S GANG—Columbia (disco disc) |
| 11 | 13 | HOLD YOUR HORSES —FIRST CHOICE—Gold Mind (entire lp) |
| 12 | 9 | AT MIDNIGHT —T-CONNECTION—Dash (disco disc) |
| 13 | 17 | FORBIDDEN LOVE —MADLEEN KANE—Warner Bros. (disco disc) |
| 14 | 14 | MIDNIGHT RHYTHM —MIDNIGHT RHYTHM—Atlantic (entire lp) |
| 15 | 10 | ULTIMATE —ULTIMATE—Casablanca (entire lp) |
| 16 | 19 | TAKE ME HOME —CHER—Casablanca (disco disc) |
| 17 | 16 | FILL MY LIFE WITH LOVE/ONE MORE MINUTE —ST. TROPEZ—Butterfly (disco disc/lp cut) |
| 18 | 24 | MAKIN' IT —DAVID NAUGHTON—RSO (disco disc) |
| 19 | 22 | DANCE WITH YOU —CARRIE LUCAS—Solar (disco disc) |
| 20 | 23 | BANG A GONG —WITCH QUEEN—Roadshow (disco disc) |
| 21 | 25 | BY THE WAY YOU DANCE —BUNNY SIGLER—Gold Mind (lp cut) |
| 22 | 15 | LOVE AND DESIRE —ARPEGGIO—Polydor (disco disc) |
| 23 | 38 | HERE COMES THE NIGHT —BEACH BOYS—Caribou (disco disc) |
| 24 | — | PICK ME UP, I'LL DANCE —MELBA MOORE—Epic (disco disc) |
| 25 | — | MY BABY'S BABY —LIQUID GOLD—Parachute (disco disc) |
| 26 | — | I (WHO HAVE NOTHING) —SYLVESTER—Fantasy (disco disc) |
| 27 | 28 | SHAKE YOUR BODY (DOWN TO THE GROUND) —JACKSONS—Epic (disco disc) |
| 28 | 30 | WASTIN' MY LOVE/NIGHT TIME —STICKY FINGERS—Prelude (lp cut) |
| 29 | — | NIGHT TIME FANTASY —VICKI SUE ROBINSON—RCA (disco disc) |
| 30 | 29 | SATURDAY NIGHT, SUNDAY MORNING —THELMA HOUSTON—Tamla (disco disc) |
| 31 | 34 | I DON'T KNOW IF IT'S RIGHT —EVELYN "CHAMPAGNE" KING—RCA (disco disc) |
| 32 | 18 | FLY AWAY —VOYAGE—Marlin (entire lp) |
| 33 | 40 | IT MUST BE LOVE —ALTON McCLAIN & DESTINY—Polydor (disco disc) |
| 34 | 36 | STAIRWAY TO LOVE —WONDER BAND—Atco (entire lp) |
| 35 | — | WORK THAT BODY —TAANA GARDNER—West End (disco disc) |
| 36 | 32 | DON'T YOU NEED —LINDA EVANS—Ariola (disco disc) |
| 37 | 20 | HAVEN'T STOPPED DANCING YET —GONZALEZ—Capitol (disco disc) |
| 38 | — | KEEP YOUR BODY WORKIN' —KLEER—Atlantic (disco disc) |
| 39 | 21 | I WILL SURVIVE/ANYBODY WANNA PARTY —GLORIA GAYNOR—Polydor (disco disc/lp cut) |
| 40 | 31 | STAR LOVE —CHERYL LYNN—Columbia (disco disc) |

Disco File

(Continued from page 34)

sounding female vocalist who takes every risk and carries it off wonderfully. Pull this one out when you're ready to be worked over and drained. **G.Q.'s** "Disco Nights" album (Arista) is an admirably well-rounded debut, displaying soul, funk and disco influences molded together with the inevitable freshness and enthusiasm of a group that knows that its time has come. "Happy Feeling" (5:22) and "Wonderful" (5:08) both run on solid, finessed playing, sharing the firm soul rooting of Crown Heights Affair and Earth, Wind and Fire, but set apart with the biting hum of string synthesizer. (Note: their version of **Billy Stewart's** "I Do Love You" is almost too exquisite.) **Mantus'** "(Dance it) Freestyle Rhythm" turned out to be a bigger "street" hit than club hit, selling on the strength of heavy radio play, but their new album, "Midnight Energy" (SMI), sounds like an across-the-board success, smoothing out the rough edges with strings and cooing harmony in the title track (5:28), but retaining a hard core of percussion in the break and almost unstoppable forward movement throughout. "Rock It to the Top" (9:30), also sweetens the mix with female harmony and chant, before it suddenly turns into something frightfully insistent at the midtrack break, as bass and drums advance through the mix and the synthesizer howls. Rock solid for sure. Also: "I'm So in Love With You," combining percussive attack with soul-style writing and singing for a good radio possibility. New York DJ **John Benitez** mixed, with producer **Will Crittendon**; their touches are most apparent on "Rock it" and "So in Love."

Deejays whose tastes venture further into R&B will be interested in some recent releases that share a funky approach and, coincidentally, have interesting "live" ambiances. **Direct Current's** "Everybody Here Must Party" (6:58) is a local Philadelphia production, on the TEC label, mixed by **Billy Kennedy**, of the Second Story. It begins at a deceptively laid-back pace, building on handclaps and tambourine. The guitar and clavinet rhythm pushes shoobydoo-ing female harmony—simple, genuine, and all the more appealing for its raw edge. "Can't Shake the Feeling," by the **Beck Family** (Lejoint/London) is produced by **T. Life**, in rather erratic style, leading with rather outdated whoops, but sustaining a compact 4:50 with jabbing horns and a nasal vocal and handclap refrain. **Chuck Jackson** reprises an early seventies dance hit (originally by Executive Suite) on a Channel disco disc: "When the Fuel Runs Out" (7:28). Drummer **Alan Schwartzberg** and arranger **Horace Ott** helped produce; the track has the pace and feel of old Al Downing hits, updated with choppy percussion breaks and a lovely, shimmering synthesizer effect at the intro. Scattered response so far; would a remix help? **Sandra Feva's** "If You Want it, You Got it" (7:36) has a most pronounced "live" quality, with unusual, snapping percussion, a highflying performance by Feva, and an unpredictable synthesizer-percussion break. Produced by **Tony Camillo** for Venture, a California label, and talked up by our Detroit correspondents, **Claude Dunn** and **Karl Uruski**. Maybe a sleeper . . .

SING IT, GIRL: Two of this week's most accomplished and appealing albums are **Tasha Thomas'** Atlantic debut, "Midnight Rendezvous" and **Patti LaBelle's** "It's Alright With Me" (Epic), her third solo. Thomas' album adds arranger **Don Sebesky** to several cuts, toning down "Shoot Me" 's craziness only a bit on the title track (7:49), taken at a racer's pace with a thick overlay of triangle, windchime and finger cymbals. I suppose we're to be reminded of the film "Casablanca" by the juxtaposition of Arab-sounding oboe bits and Thomas' French sweet nothings—in any case, the cut turns into American jive talk in a "couchez avec moi" chant later on. Really interesting changes of pace: "Street Fever" (4:13), with a near-Andrews Sisters flavor in the talking horns and Thoms' multitrack harmony, and "Hot Buttered Boogie" (5:13), a synthesizer funk with some sly wordplay. Patti LaBelle's album has one disco track, a steamy, near-funk winner with three strong suits: affirmative lyrics, well-timed and arranged cowbell and timbales breaks and LaBelle's performance, which, always convincing, is here absolutely transcendent: "I'm alive and I'm living now . . . I've gott-t-ta dance . . ." She could tell me to do just about anything, I think. (Note also **John Luongo's** appearance here on whistle. For after the disco: "Love and Learn," a ballad that one could easily come to treasure.

Record World Hosts Cincinnati Seminar

By NEIL McINTYRE

■ CINCINNATI — *Record World's* 18th Radio/Retail seminar was held March 10 at the Terrace Hilton in Cincinnati, Ohio.

In attendance representing radio from Columbus were, among others, Brian McIntyre WCOL/92X, David Bishop WCOL, and Mike Perkins 92X, from Cincinnati Denton Marr WEBN, John Marks WSAI, Tom Owens WSAI-FM, and from the Louisville area former WAKY PD Gary Guthrie.

Radio station personnel were included from WCNW, WPBF, WAXU, WCLU, WIOI, WMOH, WKFI, WCIN, WPFB, Q102 and WCYN.

On the retail side, Don Simpson of Father's and Sun's, Wally Buzz of Buzzards Nest, plus representatives from Action Music, Piks, Disc Records, and P&G Records attended.

This presentation of the preparation of the *RW* charts was aided by slides, to show the audience the different steps taken in arriving at the magazine's chart positions. Research director Mike Vallone explained the factors of airplay and sales that create the movement on The Singles Chart.

"When single records reach the top 20, we begin to rely more on the sales, since the airplay by this time begins to decline, while the sales are on the upswing," Vallone said. The album charts are compiled strictly on sales. This quantitative research is based on piece counts of product sold—each retail account that reports to *RW* must give total pieces purchased by customers.

Panelists

Record World panelists included senior vice president and managing editor Mike Sigman, senior vice president and west coast manager Spence Berland and marketing director Jack Forsythe. In the audience were radio director Neil McIntyre and associate research director Doree Berg.

A number of promotion people were in the audience representing Arista, Atco, Epic, Infinity,

WBCN Strike Ends

(Continued from page 22)

cur. Wiener feels that cutbacks in staff may still be necessary, but the employees will have a chance to show how many people are required at the station.

The management will evaluate the situation at WBCN in the next three months before any cutbacks are made. The employees are hopeful that the agreement will guarantee fair dealings with management in the future.

MCA, WEA, and Lowery Music.

With the increase in disco music air play and sales, *RW* has responded with the addition of Disco Dial to better serve the radio stations that have segmented disco programs or total disco music formats. The *Record World* disco charts have been expanded to reflect the sales gains in disco music. Vallone said, "Radio is watching the programming at disco clubs a lot closer and so is *RW*. Our disco charts are made up from disco clubs and disco radio airplay. The influence on the charts of disco music has crossed over to the pop charts, with the rotation of disco music receiving a lot more airplay in different formats." The panel said honesty in reporting sales figures for the charts is *RW's* first goal. Sigman said, "We will drop the account from our system if we find their information to be inaccurate."

DIR Robert Klein Show

(Continued from page 3)

doing guest shots on television, he's now the host of his own radio show, once a week for D.I.R. Broadcasting.

All this action doesn't seem to have slowed him down: his wit and quickness as the host on the Robert Klein Hour gives you the feeling that it's scripted, but it's not. Klein is in full control of the entertainment, and the live studio audience loves it. If the reaction during the taping can be duplicated on the other end of the radio, then the 250 stations that carry the show should feel the same.

Concept

Bob Meyrowitz and Peter Kauff of DIR Broadcasting have received immediate response to the program and believe in the concept of giving radio a show that will be different and still appeal to the 18-34 age group. "We're programming to a group of people, as opposed to a market place, and that group of people have gotten older and more sophisticated. The medium that those people work with is radio; television is not about to cater to that group, that's the FM radio market," Meyrowitz said. "Great rock 'n' roll acts are not going to be on the Johnny Carson Show. We have someone like Robert Klein who rock acts can relate to, in a relaxing setting with a studio audience."

The program features music presented by the show's announcer, Dennis Elsas from WNEW-FM in New York. DIR would like to see, in time, Elsas and Klein develop a rapport much

Costello Slams KSHE-FM

By STEVEN BLAUNER

■ NEW YORK — At a concert in St. Louis on March 6th, Elvis Costello made two dedications that surprised the audience at the Kiel Opera House, and shocked the radio station that was co-sponsoring the event, KSHE-FM.

He first sent out his song "Accidents Will Happen" to "all the boys at radio station KADI," KSHE's rival in the progressive FM market.

Dedication

He then dismissed all thoughts that he might have confused the call letters of the concert's co-promoter with those of its major competitor by dedicating his song "Radio, Radio" to "all the local (expletive deleted) radio stations that don't play our songs . . . and to KSHE!" As a result, none of Costello's records are being played on KSHE, the highest-rated FM rocker in St. Louis.

On the day of the concert, Costello and his management

were apparently told that KSHE, which had been contacted by Columbia Records and Contemporary Productions to help promote the show, was giving his record, "Armed Forces," only light airplay. Allen Frey from Costello's management, A.R.S.E., said KSHE was playing the record three times a day, and he did not feel that the station was living up to its part of the co-promotion agreement.

Shelley Grafman, executive vice president at KSHE, said his station had been playing Costello's records starting with the earliest releases, and that "Armed Forces" had been in heavy rotation. Numerous advertisements for the concert were made, he said, encouraging listeners to attend. The station did not have a financial interest in the show.

Costello's management said they considered the arrangement
(Continued on page 83)

like television interview shows have, being able to play off of each other.

"We use the *Record World* charts for our top 20 album countdown, since we feel it has the most validity in the industry," Meyrowitz added.

"The Robert Klein Hour is a tremendous vehicle for the record companies," Kauff continued, "being able to put an artist in one spot and cover 250 radio stations. It makes it easier for the artist on the road because they've been on the radio in those markets. For a national interview it's the only game in town."

One of the important ingredients in the show is Robert Klein's knowledge of popular music. Many have seen his take-offs on old New York doo-wop groups; on his show, his liking for popu-

lar music encourages his guest to be interesting.

"There are few people who could fit the category of both entertainer and interviewer," Kauff said. "Robert felt that a show like this would help him continue to keep close contact with the public."

One Liners

The "Tonight Show" format of the Robert Klein Hour is new for radio: Klein's ability to cut through an interview, with one liners that help change the subject, and at the same time make the audience laugh, is a refreshing approach that should keep the radio audience guessing as to what he'll say next. Meyrowitz concluded, "When an act does this show, they'll want to do it again, because they've had a great time doing it."



At the taping of the Robert Klein Hour (DIR Broadcasting's new syndicated radio show), Klein (center) poses with Deborah Harry from Blondie (third from left) and Judy Collins (second from right); also pictured from left are Mike Sigman (managing editor, *Record World*), DIR's Peter Kauff, Dennis Elsas, (the show's announcer) and DIR's Bob Meyrowitz.

GuestWord

By JERRY RODGERS



■ (Jerry Rodgers is program director of WSGA-AM in Savannah, Georgia, a key secondary-market top 40 station.)

Radio and records are married . . . We need each other. Radio would be awfully dull without records and it would be very tough to sell records without radio airplay. The people involved in the radio and records marriage are the music or program director and the promotion person. The effectiveness of this marriage is solely determined by the ability of the promotion person and

radio person to live together.

In my years in Savannah, I've seen some of the absolute best promotion people come through my doors. I've also seen some of the worst. With that in mind, I hope the following will be of interest.

A quality that stands out, and all the good ones have it and all the bad ones don't, is honesty. You could also call it integrity, credibility . . . But it boils down to a plain simple statement . . . tell the truth. It doesn't mean "don't hype radio stations" because hype, whether it's in the record and radio business, the car business or whatever, is what makes the world go 'round. Type, but don't lie. Also, don't spread lies. We're really a bunch of fish wives. The surest way to spread a story is, "This is just between you and me." You can bet, within 24 hours every radio station and record company in the country will know all about it.

Don't forget about a record once it's on a radio station. Call to say "thanks for the add" or take the time to send a note. Make sure the stores are covered. Get the product in as soon as you can. If the station deserves it, recognize them in trade ads and when the gold records are passed out. This part is tough . . . but if need be, tell a station when to get off a record.

Don't just drop in. Always call first . . . and only call when you know calls are welcome. A sure way to reduce your effectiveness at a station is to call every week during the music meeting when you know the station does not take calls during their meetings. If it's really important . . . for example, you just got a key add on a record . . . sure, go ahead and make the call, but don't cry "wolf" every week.

When you make your weekly promotion call on Mondays or Tuesdays, keep it brief and to the point. Wednesdays, Thursdays, and Fridays are for developing friendships . . . Mondays and Tuesdays are business days. An active reporting station will take up to 50 phone calls on Monday and Tuesday. It's impossible to spend 30 minutes on each one.

When your radio stations support you, try and support them. Trade ads are effective; newspaper ads are wonderful; and TV ads are exciting . . . but support your radio stations, too, with time buys and with promotions. They, in turn, will support you.

Don't browbeat. There's always another record. Let your radio station know that a record's important to you . . . maybe more important than all of the others, but state your case and let it go. I don't know of any radio people that enjoy saying "No." If there were no other factors to consider, I'd love to play every record for every promotion person. Obviously, we can't: but don't make a difficult job impossible. If the answer is "No," no amount of yelling, screaming or remonstrance will change it. Record promotion in many cases is a difficult task. I hope this has made it just a little bit easier.

Supertramp Tour Set

■ Supertramp, whose latest album, "Breakfast in America," has just been released, begins its first U.S. tour in 18 months on March 16th. The 58-date tour will continue through June and will be highlighted by a concert at Madison Square Garden in New York on May 31st and two dates at the Forum in Los Angeles in April.

Sayles to Infinity

■ NEW YORK — Peter Gidion, vice president of promotion for Infinity Records, has announced the appointment of Roger Sayles to the position of Atlanta promotion manager.

Worked for ABC

Sayles has worked previously for ABC Records and Phonogram Records.

Costello Slams KSHE

(Continued from page 82)

ments with KSHE to have been a mistake. KSHE had been selected to "welcome" Costello because Arbitron figures had seemed to indicate that it could reach the largest number of listeners. In retrospect, Allen Frey said KADI might have been more supportive of Costello. A spokesman at KADI said his station had been giving Costello's records exposure even when others were considering them "new wave" and unsuitable for FM progressive airplay.

Grafman, from KSHE, said that the issue of how much airplay Costello was receiving was beside the point. He felt Costello's

in-concert remarks were a great insult to his station, which had been acting as a host. He considered charges that KSHE had only recently picked up on the record a "low blow" and a "cheap shot."

KSHE Bans Costello

Grafman said he regretted the incident, and that Contemporary Productions, the local promoters, and Columbia had expressed their surprise, but that he and the station could not "feel comfortable" playing Costello's records at this time. He said that at sometime in the future the situation might change, but for the present, Elvis Costello will not be heard on KSHE in St. Louis.

Radio Replay

(Continued from page 22)

programming from 4.2 to 1.3.

LABELS AND I DON'T MEAN RECORDS . . . If you're a radio station at the top of your category in the market, that's wonderful, but if you don't have a category that can be a big problem. What does adult contemporary radio mean? To some it's the mere fact of trying to get contemporary adults to listen to the radio station. Many conceive this type of label as being MOR, which stands for middle of the road, I guess the musical road is what the term is referring to. Last but not least are Top 40 stations with an adult appeal. The key to it all is programming a radio station, which might be a lot easier than describing it to the advertiser. I had always figured that the radio stations that I programmed were good-music stations if a lot of people listened to them; if they didn't, they were bad-music stations. The public never gets as involved with all the labeling, of what they listen to. The most popular of the new labels for radio is Mass Appeal, I like that one since it sounds like everyone likes the station, not just adults. The best of all labels would be SOR (Success-Oriented Radio).

ABOVE AND BEYOND: Three program directors win Radio Replay's coveted "Carry That Weight" award this week for being part of the dozen or so Havana Jam attendees who, as the 200-person CBS Records party prepared to board their plane out of Havana, loaded all the Americans' baggage after some Cuban airport workers refused to do so. (They loaded the bags for a waiting Russian plane, too.) Without the help of John Platt (WXRT-FM Chicago), Denton Marr (WEBN-FM Cincinnati) and Mark Christopher (KZEW-FM Dallas), all those might still be hanging around Havana airport.

Super-Mann



In support of the release of his "Superman" album, Atlantic Records artist Herbie Mann recently completed a promotion trip through a number of major cities including Miami, Denver, Los Angeles and Dallas. Mann is pictured here (in hat) at Miami's 96X. Shown from left are: 96X music director Louis Meyer; Atlantic national disco promotion director and a&r coordinator Issy Sanchez; artist relations manager Paula Dorf; 96X program director Beau Raines, and Atlantic local pop promotion rep Mike Preger.

Latin American Album Picks



DEMASIADO TARDE

YOSHIO—CBS DCS 848

Bajo la dirección artística de Pablo Ramírez y con arreglos orquestales de Pocho Pérez, Chucho Ferrer y Dominguez, Toshio salta al plano internacional con grandes posibilidades de crear gran impacto. Bella y melodiosa voz. "Hueles a noche de amor," (P. Revuelta) "Demasiado tarde," (Navarro-Toré) "Porque aun te amo" (J. A. Wong) y "Aunque tú no lo areas." (A. Jaen).

■ Under the artistic direction of Pablo Ramirez and with arrangements by Pocho Perez, Chucho Ferrer and Dominguez, Toshio has great possibilities in the international market with this package. A mellow and beautiful voice that could make it real big. "Porque aun te amo," (J.A. Wong) "No dudes y vuelve por mí," (de Mingo-Ramirez) "Cuerpo sin alma" (Cocciante-Cosselli-Luberti) and "Gitana." (Armenteros-Herrero).



YACARE DEL PANTANO

LOS POLIFACETICOS—Latin Int. DLIS 5074

Bajo licencia EMI Capitol de Mexico, Latin International acaba de lanzar este nuevo paquete de música popular en la voz de Los Polifacéticos. Muy comercial! "Te dejé," (Figueroa) "Cancionero del mar," (J. Narvaez) "Yacaré del Pantano" (V. Gonzalez) y "Amor de la calle." (F. Z. Maldonado).

■ Under license from EMI Capitol of Mexico, Latin International released this new package in the states by the popular group Los Polifacéticos. Very commercial. "Un juguete más," (Cruz Leyva) "Dime," (M. Alberto) "Un triste adios" (J. Amaro) more.



POPEYE EL MARINO

ADALBERTO SANTIAGO—Fania JM 11536

Adalberto Santiago une su talento interpretativo grandes músicos y arreglistas, trayendo un muy comercial repertorio salsero al mercado. Muy buenos "Popeye el Marino," (J. Vega) "La tierra da," (M. Guerra) "Ay Caray," (J. Vega) y "Fuego de amor." (W. Rodríguez).

■ Adalberto Santiago renders here a very commercial and contagious salsa package backed by superb musicians and arrangements. Superb tunes are "Popeye el Marino," "Mucho Corazón," (E. Elena Valdellamar) "Mujer Celosa," (A. Santiago) and "P. R. Brindo por tí." (O. Farrés).



PATRICIA MALDONADO

RCA XXPL1-065

■ La muy talentosa bolerista chilena Patricia Maldonado en un repertorio muy bien logrado con arreglos y dirección de Guillermo Rifo. Bellas interpretaciones de "Irresponsable," (J. Rebel) "No me dejes no," (J. Breil) "Apenas si soy cantor" (F. Luna) "Atrevete conmigo" (R. Donoso) y "No me canso nunca de besar tu piel." (Maldonado-Azua).

■ Very talented Chilean bolero singer Patricia Maldonado in a very well balanced package of boleros, such as "No me dejes no," "Cambalache," (S. Discepolo) "Cuando estoy contigo" (Manzanero) and "En un rincón del alma." (Cortez).

Desde Nuestro Rincon Internacional

By TOMAS FUNDORA



■ Durante la celebración de MIDEM, en Cannes, Francia, **Adolfo Pino**, Presidente de RCA Brasil y Argentina y Gerente de la Regional RCA, entregó un "Golden Nipper" a **Henri Belolo** de Can't Stop Productions por la venta de dos millones de copias en Latinoamérica del "Macho Man" de **Village People**. Al mismo tiempo, fué extendido este mismo premio a los ejecutivos de Hansa Musik Productions por ventas de dos y medio millones de copias del tema "Rivers of Babylon" por **Boney M.**,

en Latinoamérica . . . RCA ofrecerá su Convención Latinoamericana este año del 23 al 28 de Abril en el Hotel Doral de Miami Beach, Fla., con la asistencia de todos sus ejecutivos de Latinoamérica y representaciones de Francia, Italia, Alemanis, Inglaterra, España y Canada . . . Lamento el incendio que afectó las instalaciones de "Salsoul 98," popular emisora puertorriqueña, que ha seguido transmitiendo gracias a la ayuda recibida de otras plantas radiales del área . . . WCMQ de Miami, Florida, ha aumentado notablemente su programación de música disco, de su programación en Español, con producciones realizadas en ambos idiomas. El objetivo es no perder la radioudiencia juvenil que se ha lanzado a las emisoras radiando música disco en Ingles . . . Por otra parte, WQBA Radio, la emisora número uno de Miami, lanza al aire su hermana Super Q, radiando en FM 108, cuyo formato también llevará las características de música de la juventud, tanto en Inglés como en Español. Y con el lanzamiento de esta planta radial, se convierte Miami en el área estadounidense donde más estaciones radiando en Español están en el aire (6), seguida por Los Angeles, San Antonio y Nueva York . . . Fué un éxito rotundo el "Primer Carnaval del Merengue" que **Ralph Mercado** y **Ray Aviles**, celebraron en el Radio City Music Hall de Nueva York con **Wilfredo Vargas**, **Cuco Valoy**, **Los Kenton**, **Fausto Rey**, **Sonia Silvestri**, **Millie Quzada**, **Joseito Mateo**, **Primtivo Santos** y **Johnny Pacheco**. La presencia dominicana en Neva York, se hace sentir en todo espectáculo, haciendo presente la alta población dominicana de la Babel de Hierro.



Billy Frometa

Es importante que toda la industria latina de Estados Unidos se haga miembro urgentemente de la R.I.A.A. (Recording Industry Association of America) para hacer patente sus inquietudes dentro de la asociación americana, sentar causa y precedente en la lucha contra la piratería de las grabaciones latinas, bajo la protección de la única sociedad que debe protegerlos, lograr certificaciones para la concesión de Discos de Oro a los intérpretes latinos, así como poder integrarse totalmente en la lucha por las clasificaciones latinas en los premios "Grammy" cada año . . . El grupo Velvet de Venezuela firmó la **Billo's Caracas Boys** por 5 años como artistas exclusivos. **Billo Frometa**, Director de la agrupación musical firmó contrato con **Joseito Pagés** en Venezuela, anunciando el lanzamiento del primer long playing en el próximo Julio . . . Lanzó Fuentes de Colombia el primer sencillo de su recientemente firmada artista exclusiva **Noni Ray** con los temas "Nuestro Mundo Feliz" (F. Cervantes) y "Olvidemos." (R. Rosero).



Noni Ray



Johnny Zamot

Ya comenzaron los preparativos para la celebración de "Musexpo 79," del 4 a 10 de noviembre en el Hotel Konover de Miami Beach, según nos anuncia **Roddy Shashoua**. El año pasado participaron 951 compañías de 41 países, resultando en un aumento de un 29% del

(Continued on page 85)

LATIN AMERICAN HIT PARADE

Popularidad (Popularity)

San Antonio, Tex.

By KCOR (Salvador Garza)

1. **AMIGO**
ROBERTO CARLOS—Caytronics
2. **LAS CUENTAS CLARAS**
CHELO—Musart
3. **PEQUENA Y FRAGIL**
TROPICAL DEL BRAVO—Joey
4. **REGRESSA**
ROSA BLANCA—Orfeon
5. **AYER Y HOY**
6. **ME ENAMORE—YO NO SOY MALO**
GRUPO MAZZ—Santos
7. **ALMA DE NADIE**
VICTOR ITURBE—Atlas
8. **NO LASTIMES MAS**
ROCIO DURCAL—Pronto y Ariola
9. **PARA QUE ME RECUERDES**
FLIO ROCA—Atlas
10. **TE TICO JI PARA MI**
PUNTO 4—OB

Ontario, Cal.

By KINSE (Bardo Sanchez)

1. **LA DE LA MOCHILA AZUL**
PEDRITO FERNANDEZ—Caytronics
2. **JACINTO PEREZ DE LA O**
EL PODER—Fama
3. **NO LASTIMES MAS**
ROCIO DURCAL—Pronto
4. **VENGO A VERTE**
MERCEDES CASTRO—Musart
5. **RUMORES**
RUBEN RODRIGUEZ—Gas
6. **SE BUSCA**
JOSE LUIS—Top Hits
7. **DE SED**
FERNANDO ALLENDE—Orfeon
8. **AMOR DE AMANTES**
SANTIAGO—Pega
9. **LA CUENTA**
LOS TREMENDOS GAVILANES—Falcon
10. **ADIOS, ADIOS, ADIOS**
SANJUANA—Arriba

Tacoma, Wash.

By KPEC FM (Mario Briones)

1. **OH QUE GUSTO DE VOLVERTE A VER**
RIGO TOVAR—Mericana/Melody
2. **CALLADOS**
ANGELA CARRASCO/Camilo Sesto—Pronto
3. **CUANDO VUELVAS**
WILKINS—Coco
4. **DE QUE ME SIRVE**
EVA TORRES—Audio Latino
5. **MI AMIGO AMANTE**
ROCIO JURADO—Arcano
6. **EL CARA PARCHADA**
FEDERICO VILLA—Arcano
7. **COMO TU**
LOLITA DE LA COLNA—Arco
8. **VIVIR, VIVIR**
SIMON PEDRO—Pega
9. **MI COMPADRE MANUEL**
ROSENDA BERNAL—Latin International
10. **DESOLACION**
LOS CORAZONES SOLITARIOS—Lorena

Santa Barbara, Cal.

By KCSB-FM (Ray Ramos)

1. **COMO TU**
LUPITA D'ALESSIO—Orfeon
2. **TIEMPO DE LLORAR**
B.J. BROTHERS—Linda
3. **CONFESION DE BORRACHA**
RUBEN RODRIGUEZ—Luna
4. **LAMPARA SIN LUZ**
SALVADOR HUERTA—Peerless
5. **HISTORIA DE AMOR**
LA TROPA LOCA—Gas
6. **SUFRO POR TU AUSENCIA**
LA TROPA CHICANA—Latin International
7. **CUANDO TU LO DECIDAS**
LOS CHICANOS—Orfeon
8. **TU MALA ENTRANA**
ROBERTO PULIDO—ARV International
9. **NO LO PUEDO EVITAR**
LUCIANA—Latin International
10. **SERE FELIZ**
LA PLAGA—Epsilon

Ventas (Sales)

Puerto Rico

1. **LA BODA DE ELLA**
BOBBY VALENTIN—Bronco
2. **WILFRIDO DAME UN CONSEJO**
WILFRIDO VARGAS—Karen
3. **SONGRO COSONGO**
HECTOR LAVOE—Fania
4. **SIEMBRA**
RUBEN BLADES—Fania
5. **DEL MONTON**
TOMMY OLIVENCIA—TH
6. **EL PROGRESO**
ROBERTO ROENA—Fania
7. **PERDONAME**
JOHANNA ROSALY—Velvet
8. **VIVIR ASI ES MORIR DE AMOR**
CAMILO SESTO—Pronto
9. **LA COSQUILLITA**
RALPHY LEAVITT—Borinquen
10. **SILENCIO**
JOSE LUIS—TH

Chicago

1. **LAS CUENTAS CLARAS**
CHELO—Musart
2. **Y LAS MARPOSAS**
JOAN SEBASTIAN—Musart
3. **YO QUISIERA SENOR LOCUTOR**
VERONICA CASTRO—Peerless
4. **NO LASTIMES MAS**
ROCIO DURCAL—Pronto ?
5. **YA NO TE QUIERO**
SALVADOR—Arriba
6. **CALLADOS**
ANGELA CARRASCO/Camilo Sesto—Pronto
7. **VOLANDO TE ME VAS**
LORENZO DE MONTECLARO—Caytronics
8. **AGUA DE DOS RIOS**
CAMILO SESTO—Pronto
9. **EL MICA CHUECA**
JORGE LERMA—Gas
10. **LO VAS A PAGAR**
LOS GRILLOS—Musart

Albuquerque, N.M.

1. **EL POTRO NOVORRATEADO**
LITTLE JOE—LIC
2. **JURO QUE NUNCA VOLVERE**
LUPITA D'ALESSIO—Orfeon
3. **LOS MANDADOS**
VICENTE FERNANDEZ—Caytronics
4. **VENGO A VERTE**
MERCEDES CASTRO—Musart
5. **COMO TU DECIDAS**
CHELO—Musart
6. **TE QUIERO MUCHO**
RUBEN RAMOS—Freddy
7. **JUNTA TUS GARRAS**
CARLOS MIRANDA—Freddy
8. **ADIOS AMOR TE VAS**
JUAN GABRIEL—Pronto
9. **LLORANDO A GRITOS**
ANDREA GALLEGOS—Galan
10. **TE VAS ANGEL MIO**
CORNELIO REYNA—CR

Rio de Janeiro, Brazil

By ASSOCIACAO BRASILEIRA

1. **LE FREAK**
CHIC—WEA
2. **TOO MUCH HEAVEN**
BEE GEES—Polygram
3. **SABADO QUE VEM**
BRENDA—RCA
4. **ELE MEXE COMINGO**
BABY CONSUELO—WEA
5. **QUE HAY QUE HACER PARA OLVIDAR**
DANNY—RCA
6. **SUN IS HERE**
SUN—Capitol
7. **SOU REBELDE**
LILIAN—RCA
8. **PERTINHO DE VOCE**
ELIZANGELA—RCA
9. **GOSTO DE MACA**
WANDO—Copacabana
10. **HOT SHOT**
KAREN YOUNG—Cid

Nuestro Rincon (Continued from page 84)

año anterior. La participación latina se hizo manifiesta y se espera que este año se brinden lecturas bilingües y se brinden reuniones para considerar situaciones críticas dentro de la industria latina . . . Sergio Roseblatz acaba de ser nombrado Director de Prensa de Fania Records, con base en Nueva York. ¡Felicitaciones Sergio! . . . Celia Cruz, presentándose actualmente en el Caracas Hilton Hotel, permanecerá en Venezuela hasta Marzo 18, desde donde volará a Puerto Rico para filmar un "special" para Eastern Airlines . . . Bobby Rodriguez y La Compañía acaban de terminar su cuarto album para Records . . . Fania Records firmó al grupo Sociedad 76, liderada por Johnny Zamot como artistas exclusivos del sello. Firmaron Jerry Masucci, Johnny Zamot y Freddy Concepción, vocalista del grupo . . . Y ahora . . . ¡Hasta la próxima!

During the MIDEM Convention held at Cannes, France, Adolfo Pino, President of RCA Brazil and Argentina & RCA Regional Manager extended a "Golden Nipper Award" to Henri Belolo from Can't Stop Productions for sales in Latin America exceeding two million of "Macho Man" by Village People. The same award was extended to Hansa Musick Productions' executives for sales in Latin America exceeding 2½ million of "Rivers of Babylon" by Boney M. RCA will hold its Latin American Convention this year at the Doral Hotel in Miami Beach, Fla., from April 23 to 28 with the assistance of all of its Latin American executives and representatives from France, Italy, Germany, England, Spain and Canada . . . I was sorry to hear that a fire affected the popular Puerto Rican station "Salsoul 98," which has kept broadcasting through the efforts and help of other radio stations in the area . . . WCMQ in Miami, Fla., has increased considerably the disco music programming into the Spanish community with bilingual productions. The main purpose is to try to catch the teen audience which is looking heavily for disco music . . . On the other hand, WQBA Radio, Miami's top Latin station is going on the air with the

new Super Q-FM 108, whose format is also addressed to the young people, with programming in English as well as in Spanish. With this, Miami becomes the U.S. city with the most Latin stations programming in Spanish (a total of six), followed by Los Angeles, San Antonio and New York . . . "The First Merengue Carnival" held at the Radio City Music Hall, New York, was a complete success. Organized by Ralph Mercado and Ray Aviles, the carnival featured Wilfrido Vargas, Cuco Valoy, Los Kenton, Fausto Rey, Sonia Silvestri, Millie Quezada, Joseito Mateo, Primitivo Santos and Johnny Pacheco. The heavy influx of Dominican people in the audience was felt through the whole event . . . Velvet from Venezuela signed an exclusive five year contract with Billo's Caracas Boys. Billo Frometa, the musical group's director signed along with Joseito Pages from Venezuela announcing the first release by the group next July . . . Fuentes from Colombia released a 45 of their new exclusive artist Nori Ray with "Nuestro Mundo Feliz" (F. Cervantes) b/w "Olvidemos" (R. Rosero) . . . Roddy Shashoua from Musexpo announced that he just started organizing the new Musexpo '79 which will be held at the Konover Hotel, Miami Beach, Fla., from November 4 to 10. Last year the event was attended by 951 companies from 41 countries, resulting in an 29% increase from the year before. The Latin influence was noticeable and it is expected it will increase this year. Musexpo will present bilingual lectures and meetings to consider critical aspects within the Latin industry . . . Sergio Roseblatz has just been appointed Press Director of Fania Records, New York. Congratulations, Sergio . . . Celia Cruz, performing at the moment at the Caracas Hilton Hotel will stay in Venezuela until March 18. From there she will fly to Puerto Rico in order to tape a TV special for Eastern Airlines . . . Bobby Rodriguez and La Compañía have just recorded their 4th album for Vaya Records . . . Fania Records signed the group Sociedad 76 with Johnny Zamot as their exclusive artists. The contract was signed by Jerry Massucci, Johnny Zamot and Freddy Concepcion, the group's vocalist . . . And that's it.

Record World en Mexico

By VILO ARIAS SILVA

■ MEXICO — Otro hitazo de **José Jose**. Ahora, con el tema "Lo pasado" del autor de moda **Juan Gabriel**. La difusión que se generó en la Capital, se ha extendido violentamente al interior, convirtiéndose en un hit nacional de enormes proporciones. Esta nueva etapa dorada en la vida discográfica de José, se inició desde su ingreso al sello Ariola, habiendo recuperado la imagen y popularidad que tuvo cuando logró sus primeros éxitos con "La nave del olvido" y "El triste." En la actualidad, es un profesional ejemplar, que cuida celosamente su carrera artística, lo que ha dado como resultado—en virtud de sus excepcionales cualidades—, que esté ubicado entre los favoritos del consumidor. ¡Que sigan los éxitos Pepe! . . . El sello Microfón de Argentina reaparece en el mercado con dos producciones que se vislumbran como futuros hits. Se trata de "Yo soy millonario de amor" con el grupo **Katunga** y "Que sea yá" con **Aldo Monges**, ambos temas contando con el apoyo de las emisoras de mayor rating . . . Elogios de todos los sectores, en favor de la producción que realizó **Tomás Fundora** con el tema "El Sol se fué" que interpreta **Roberto Jordán**. Los comentarios, coinciden en que es la mejor producción que ha tenido Roberto desde que se hizo cantante . . . Inexplicablemente y sin tener un diálogo formal con el Presidente de la compañía, **Bertha Solorio** dejó la dirección de Safari Records de Los Angeles, Cal. El proceder de Bertha luce bastante extraño, y un misterio rodea su determinación . . . Inusitado impacto del grupo **Kiwa 7** con "Los males de Micaela." Esta producción, que fué realizada por **Beco Rota** y **Guillermo Santiso**, está gustando y puede convertirse en una de las sorpresas del año . . . Derrochando sencillez y buen humor, **José Domingo** dejó agradable recuerdo en su corta visita, revitalizando la promoción de su ya cañonazo nacional "Motivos." La simpatía, que normalmente no caracteriza a los artistas españoles, es en **José Domingo** su arma personal, siendo muchos los amigos de los diferentes medios de difusión que aún recuerdan su estancia. ¡Saludos José! . . . Después de un esfuerzo tremendo, Cisne RAFF logra que **Napoleón** recupere su popularidad. Su más reciente lanzamiento "Reuerdo apagado" agarra fuerza en ventas . . . Paulatinamente **Yolanda del Rio** (RCA) va colocándose con el tema "Cammas separadas" . . . Muy bien **Elio Roca** y mejor Polydor, tratando de que la canción "Amor

se escribe con llanto" llegue al gusto del público . . . Varias compañías estrenan gerente de publicidad. Entre estas están, Polydor que le dió la responsabilidad a **Herbé Pompeyo**, RCA a **Bernardo Garza**, Méloody a **Juan Jaime Larios** y Cisne RARFF a **José Luis de Velásco**. ¡Que tengan suerte! . . . Y ahora ¡Hasta la próxima desde México!

Moss Group

(Continued from page 79)

composers are represented by Mrs. H.H.A. Beach, some of whose chamber music recently received performance in New York by the Lincoln Center Chamber Music Society and is generally one of our earliest and best-known female composers. Contemporary women might well ask why almost everyone on the record is dead; no doubt Moss Music intends to follow this disc up with the works of such promising American composers as Barbara Kolb and Lucia Dlugoswski.

"America Sings"

Another disc set to appear is the next installment of "America Sings," one of the most arresting choral series of American music. The Gregg Smith Singers, who are the singers on the disc, have contributed a lot to the current American scene in their widely varied approach to many American songs. The current disc contains music composed after 1950, including music by Elliot Carter, William Schuman, Lou Harrison, Jacob Druckman and Ned Rorem. All of these incidentally have won Pulitzer Prizes for their compositions. Smith's changing group of young men and women always exhibit fine ensemble playing and good musicianship and will no doubt not disappoint on this disc.

Barrueco

Another records that should delight the growing guitar audience is one by Manuel Barrueco who has arranged the Spanish Dance of Enrique Granados and Albeniz' First Suite Espanola (Opus 47). Barrueco, a Cuban-born artist, was enthusiastically welcomed in his first recording which was of works of Villa-Lobos.

Arista Ups Mastropaolo

■ NEW YORK—Fred Sussmann, personnel and office services, Arista Records, has announced the promotion of Mary Ann Mastropaolo to the position of associate director, personnel and office services for the label.

Singles Analysis

(Continued from page 8)

April Wine (Capitol) #72 bullet; Pointer Sisters (Planet) #73 bullet; The Marc Tanner Band (Elektra) #75 bullet; Ironhorse (Scotti Bros.) #76 bullet; Barbara Mandrell (MCA), #8 bullet country with crossover sales reports, #77 bullet here; Arpeggio (Polydor) working off a disco foundation for #79 bullet and J. Geils Band (EMI-America) #87 bullet.

New on Charts

Also new on the chart this week are: Randy Vanwarmer (Bearsville) #78 bullet; Ray Stevens (WB) #80 bullet; McGuinn, Clark & Hillman (Capitol) #81 bullet; Orleans (Infinity) #83 bullet; Cars (Elektra) #84 bullet; Alton, McClain & Destiny (Polydor), #24 bullet BOS, on here at #85 bullet; Roger Voudouris (WB) #86 bullet; The Allman Bros. Band (Capricorn) #88 bullet; Boston (Epic) #89 bullet; Linda Clifford (Curtom/RSO) #90 bullet; Judy Collins (Elektra) #98 and George Thorogood & The Destroyers (Rounder) #99.

Hofberg Joins Moss

■ NEW YORK—The Moss Music Group has announced the appointment of Leo H. Hofberg to director of classical marketing.

Oreman Joins Columbia

■ NEW YORK—Ed Hynes, vice president, national promotion, Columbia Records has announced the appointment of Alan Oreman to the position of regional promotion marketing manager, southeast, Columbia Records. He will be based in Atlanta. He will report to Fred Humphrey, director national promotion, albums, Columbia Records.

Worked for Korvettes

Prior to joining CBS Oreman worked for Korvettes in the record department, Franklin Music, WEA as an Inventory Clerk, and did local promotion in the Carolinas for London Records.

Paul Case Dies

■ NEW YORK—Paul Case (72), who was the professional manager of Hill and Range Songs for a number of years, died in New York last week.

Signed Bacharach

During his many years with Hill & Range he signed and helped in the development of such writers as Doc Pomus, Mort Shuman, Bert Bacharach, Hal David and Phil Spector. He stayed with the company until its sale to Chappell Music in 1975.

Funeral services were held at the Riverside Chapel, N.Y.C. Tuesday March 14.

Costa to Capricorn

■ LOS ANGELES—Jon Scott, vice president of special projects for Capricorn Records, has announced the appointment of Marsha Costa to the newly created position of special projects assistant and trade liaison. Costa joins Capricorn after two years in the promotion department at ABC Records.

Album Analysis

(Continued from page 8)

at #57 bullet with retail action in LA, Boston, Philadelphia, Phoenix, Washington and the northwest; the Police (A&M) are at #58 bullet with retail strength in NY, Boston and elsewhere; and Chuck Mangione (A&M) moves an impressive 50 spots to #59 bullet. Mangione picked up especially well at racks, with sales in New York very strong.

Labelle Jumps

Several records in the sixties and seventies show startling moves this week. Patti Labelle (Epic) jumps 49 places to #61 bullet, with retail in Philadelphia, NY and Washington; Amii Stewart (Ariola) moves 43 spots to #64 bullet, with retail breakouts in NY, the midwest and the northwest; and Lonnie Liston-Smith (Col) is at #69 bullet with good retail at jazz and pop levels. Van Halen (WB), a new act with a debut album released some months ago that has maintained consistent sales despite the lack of a strong single, leads off the seventies with a bullet at #70. Herbie Hancock (Col) has a bullet at #71, followed by Devadip Carlos Santana (Col) at #74 bullet, a jump of a massive 62 spots, more than any other record on the chart. Santana shows retail action in the northwest, NY, Baltimore and other places. Frank Zappa (Zappa/Mercury), at #75 bullet, is also strong at retail, having moved up 55 spots. Roxy Music (Atco) is yet another good retail album, now at #78 bullet.

Cher

Other bullets in the top 100 include Cher (Casablanca) at #79; Judy Collins (Elektra) at #82; Michael Franks (WB) at #83; and Robert Gordon (RCA) at #100.

CBS Names Brack College Program Mgr.

■ NEW YORK—Mike Martinovich, vice president, merchandising, CBS Records, has announced the appointment of Steve Brack to manager, college program, CBS Records.

Since 1978, Brack has been supervisor, college program, CBS Records. He began his career with CBS Records in 1976 as the college representative at the University of Texas in Austin.

THEATER REVIEW

'Sweeney Todd' Is a Brilliant, Bloody Hit

■ NEW YORK — Will the Broadway audience balk at something truly original? The brilliant "Sweeney Todd," which offers wit, fine acting and challenging music—but not comfort—on its menu of virtues, should make an ideal test case.

No musical of this caliber has reached Broadway since "A Chorus Line," and "Sweeney Todd" boldly goes where not even Michael Bennett has gone before. It boasts superb performances by Angela Lansbury, Len Cariou and a half-dozen supporting players; an operetta-like book that never drags; a set that makes proper use of the cavernous (or is it carnivorous?) Uris Theater; and most significantly, a willingness to take chances.

"Sweeney Todd, the Demon Barber of Fleet Street" is a comic horror story, but not a sexy one, like "Dracula," or a coy one, like "Arsenic and Old Lace." This is authentic, blood-and-guts Grand Guignol, the tale of a throat-slitting barber whose female accomplice disposes of the victims by baking them into meat pies.

The primary source of the musical, according to the program notes, is an 1847 British melodrama of the "bloodbath" school, itself based upon "penny dreadful" news sheets. More immediately, the musical draws upon a 1973 adaptation by Christopher Bond that was staged by the Theatre Royal.

New York audiences will surely detect hints here of the Joseph Papp "Threepenny Opera" of two seasons ago, particularly in the omnipresent—and grotesque—beggars who lurk about the periphery of every scene. At various times, the story also seems to bear traces of influences ranging from "Titus Andronicus" to "Enoch Arden" to the Roger Corman horror movies of the sixties.

Cariou, as Todd, and Lansbury, as his companion, Mrs. Lovett, give funny, scary, wholly satisfying performances. Cariou's singing voice may also be the greatest ally Stephen Sondheim's songs have. Joaquin Romaguera's rival barber is a brief, marvelous turn, and Victor Garber, Merle Louise, Edmund Lyndeck, Ken Jennings and Jack Eric Williams sing and act inspiredly. Broadway casts are occasionally this good; much less often do they have material this good to work with.

Sondheim's music and lyrics (there is little dialogue) make the story simultaneously funny and ghastly. We squirm in our seats as we laugh, flinch at the screeching whistle which punctuates the

action. The characters are sketched quickly but precisely.

The team of Sondheim, Hugh Wheeler, who wrote the book, and Harold Prince, who directed, has its first pure triumph here. The cool detachment of "A Little Night Music" and "Pacific Overtures" has been discarded for "Sweeney Todd"'s intensity, and yet the adventurous spirit of the two earlier musicals remains.

Eugene Lee's set, which suggests the Industrial Revolution with a demented touch, does what I had thought impossible—it makes the huge Uris stage hospitable for a cast not made up of elephants. The brief opening sequence, a boat coming up the Thames, shows especial talent.

Most of the music in "Sweeney Todd" is narrative, and divides into songs only now and then. Sondheim's "Pretty Women" stands on its own the best of his compositions, but there is no "Send in the Clowns" here. The cast album, to which RCA has the rights, should nonetheless be a record to treasure, primarily for "A Little Priest," a black-humor classic.

Pacing, important to any show, is vital here, and "Sweeney Todd"'s tempo contributes much to its success. The subject here, remember, is murder, and stylized, bloody murder at that. While the plot gives Todd reason to be angry at the world, and offers the insight that life may be just man eating man after all, there are moral questions raised nonetheless that it would not be well for us to dwell on. Prince never gives us the chance, pushing the show along at a breathless speed that makes the horror seem simple entertainment, and not really food for thought.

How Broadway audiences react to the subject matter of "Sweeney Todd," and not the quality of the production, will almost surely determine its fate. My guess is that anything this good—and it is far and away better than any musical now playing—will draw crowds, even if some go away vegetarians.

Marc Kirkeby

Angie, Anson and Dinah



Arista GRP recording artist Angela Bofill recently appeared on "Dinah!," where she sang her newly released single, "This Time I'll Be Sweeter," and chatted with host Dinah Shore (left) and Anson Williams of "Happy Days."

Capitol Restructures

(Continued from page 3)

presences and function as such," said Zimmermann, noting that the creation of the EMI America division and the subsequent United Artists purchase have substantially broadened EMI Music's access to recording talent.

Additional staff trimming past last week's cutbacks won't follow. "There won't be any further cutbacks," he said. "This is it."

As for last week's cuts, Zimmermann confirmed that the key goal was to eliminate duplicated functions. "There are economies involved, of course," said Zimmermann, "and I think both Artie [Mogull] and Jerry [Rubinstein], at the time of that acquisition, agreed that it wasn't very economical at this time, and in this marketplace."

Under the new deal, Zimmermann says the three labels will remain "completely separate in terms of their a&r base, and will retain separate identities at the key executive levels." Consolidation, he continued, is focusing on those sales and marketing functions "that represent the final delivery system to the market."

Even so, there is no current intention of further folding in marketing functions between the Capitol Tower and the EMI America/United Artists complexes. "With two fully-staffed, highly aggressive record and tape marketing divisions here, we never even considered merging EMI or UA into Capitol," he observed.

In the wake of the reorganization, the most dramatic changes remain those at United Artists. While the label identity and roster for the most recent of the EMI labels will remain, EMI America VP Don Grierson will now handle a&r for both labels, in place of departing a&r VP Mark Lindsay and Eddie Levine, former general manager at UA's Blue Note label and national r&b promotion head.

In addition, other key EMI America/United Artists executives who will now report to Mazza are Mark Levinson, VP, business affairs, promotion VP

Charlie Minor, and Joe Petrone, VP, marketing.

Mazza himself will report to Zimmermann, as will key Capitol execs Capitol-EMI of Canada president J. David Evans, Peter Goyak, vice president, administration, for the Capitol/EMI America/United Artists Records group; and Hal Posner, VP and assistant to the president.

Zimmermann is also expected to appoint a new vice president of international operations for the records group, who will oversee all overseas exploitation for talent acquired through the three labels.

Other music operations essentially unchanged with respect to top management, and continuing to report directly to Menon, include the Capitol Magnetic Products and U. S. Music Retail Group, headed by Edward C. Khoury, now appointed president of that division in addition to his responsibilities as president of Musicden, Inc.; Technical Resources & Manufacturing Operations Group, headed by Dave Lawhon, who has likewise been appointed divisional president of that sector of Capitol; and the Music Publishing Group, comprising Screen Gems/Colgems, Beechwood, Glenwood and Central Songs, under president Lester Sill.

At press time, it was also learned that J. J. Jordan, EMI America national promotion chief, had resigned his post.

WB Jazz Div. Ups 3

■ LOS ANGELES — Ron Goldstein, director of jazz and progressive music for Warner Bros. Records, has announced three new appointments within the department. They are as follows: Ricky Schultz, national promotion manager; Greta Valenzuela, promotion coordinator; and Merle Pouliot, administrative assistant.

Schultz, formerly special projects coordinator, will now oversee all jazz and AOR radio promotion nationally in coordination with national, regional and local Warner's promotion staff.

Formerly a secretary/assistant, Valenzuela's new duties include college radio and secondary promotion, marketing coordination of tours as well as department liaison with field staff.

MCA Dist. Taps Burns

■ LOS ANGELES — Al Bergamo, president, MCA Distributing Corporation, has announced the appointment of John Burns to the position of regional director, midwest region, for MCA Distributing Corporation, based in Chicago.

Label Execs on Current Market Conditions

(Continued from page 3)

In polling retailers (see separate story) and label executives, *RW* has reviewed this period to test recent industry assertions that the current sales picture is darkened further by heavy product returns, cash flow problems among manufacturers and major retailers, and the spectre of an industry recession amplified by the climate of uncertainty that has prevailed in the U.S. economy over recent months.

What emerges from the sample of official comment and off-the-record assertions, though, are a number of clear problems that surfaced during the last quarter of '78. Yet, equally prominent, few executives attempted to shift responsibility for the current soft business and the elusive returns factor by citing national economic hurdles. At minimum, the prospect of a record and tape business recession is viewed as premature by a majority of those polled.

Among the most common factors cited in regard to both first quarter '79 business and overall returns processing since fourth quarter '78 is the crucial holiday buying season, and the phenomenal '77-'78 period on which many labels and retailers based their projections. Throughout, executives pointed to the unusually high inventory levels amassed during the fall, sharp competition between the majors (leading to aggressive incentive programs designed to further boost those inventory orders), and massive label spending based on those projections, as components of late '78 marketing that may be haunting the first months of '79.

Friesen Candid

A&M president Gil Friesen was among the more candid. Alluding to early fears that another manufacturing crunch would stanch the flow of available goods, and the subsequent increase in product orders, Friesen commented, "I remember reading these stories in the trades, and my first thought was, 'Uh-oh, here it comes: everybody's getting ready to do their thing.' I was concerned about our fall stocking program. Everybody, of course, had such a program, at a discount, and the experience that occurred was that we had Christmas, and we didn't have Christmas.

"Christmas never really happened, because all those records didn't sell, and there weren't any monsters out there . . . So now all those records are coming back at the higher price, not the discounted prices, everybody has spent their advertising dollars, and I have yet to speak to anyone who had a really successful Christmas."

While few executives volunteered as pithy an assessment of the process, many confided that Friesen's scenario was accurate. Several predicted that the current quarter could well mark one of the industry's heaviest with respect to product returns, and added that their accounts were running into their own cash flow problems as a result of overbuying during '78.

Yet even Friesen was quick to caution against translating current levels into a trade panic. A&M's widely-covered switch to its new distribution pact with RCA didn't constitute a major problem, and Friesen suggests the same trend toward exaggeration that led to bullish optimism last year may already be swinging too far in the opposite direction. "First of all," he said, "what you have to do is look at the actual figures. There may have been some growth there, but it could have been obscured by expectations."

Major record companies and retailers have been revising those expectations downward in recent weeks as sales failed to take off, "Saturday Night Fever"-style, to help business.

CBS Inc. released a statement from company president John D. Backe last week in which he predicted first quarter earnings for the corporation would be off "between 40 and 50 percent from (1978's first quarter) \$1.22 per share."

Backe said the likely drop was caused by "a marked deterioration" in CBS Records' performance "due to sluggish conditions throughout the industry."

"Our record manufacturing operations particularly have been adversely affected by the small number of new releases by our own labels and by other record labels for which we manufacture, resulting in a significant profit decline."

Backe went on to predict that strong releases scheduled for the second quarter should help CBS Records rebound.

Meanwhile, in southern California, Leon Hartstone, president of Integrity Entertainment Corp., warned shareholders in a statement that revenues and earnings for the record retail giant, which operates the Warehouse and Big Ben's stores, would be 10 percent below predictions respectively.

Integrity had previously forecast sales of \$85,000,000 and earnings of \$2,000,000 for fiscal 1979.

Some record executives claim they saw the slump coming, and revised their planning months ago in anticipation of it. "I've been

telling people since last September that business would and should level off," said Elliot Goldman, executive vice president of Arista Records. "No industry can continue to grow at the rate the record business has in the last two years."

Goldman, who will deliver a generally bullish talk on the future of independent distribution at the NARM convention this Friday (23), told Arista's independents "not to overorder, even on Manilow." As a result, he said, Arista will emerge in reasonable shape from a comparatively poor quarter.

"Hearing the quantities of records that are being shipped back to the major companies has been frightening," he said, "and ours are just a fraction of that."

Chrysalis senior VP of marketing Sal Licata also reported tales of woe from his accounts. "I think it was just poor judgment with respect to how much product was put out," he said.

Beyond the superstar shortage that has been a major retail complaint is the more delicate issue of fourth quarter selling. Some respondents traced the problem back to early fall and even late summer, pointing to trade anxiety over a possible production crunch as a culprit. With the late '77 crunch looming in the industry's memory, the trade papers also picked up this theme, tracking the near-saturation in business from August forward — a trend some execs said may have heightened nervousness over product shortages.

"One of the major suppliers of phonograph records — a record company, a distributing company, and a presser—scared the shit out of everybody in September," charged one executive who asked anonymity. "They said, 'Look, there's no way you're going to get everything you need; we can't ship you the entire cata-

logue, only a few pieces. And there could be a problem getting hits.' And then their presses didn't press a damn thing from November on."

Whether that less-than-subtle jab at CBS, the largest presser, verifies those supposed scare tactics, or merely points up a broader level of trade anxiety, a number of execs suggested that many labels and retailers overcompensated for a pressing crunch which, like the holiday sales boom, never approached the proportions once forecast. Those labels and accounts fearing shortages were said to place much larger orders, working on the assumption that they would actually receive only a partial fulfillment closer to actual software needs; when no crunch materialized and orders were filled, distributors and retailers found themselves overstocked.

According to the majority of label execs polled, catalogue titles were the most prominently affected—a trend tied by several to both general economic gloom and its impact on all consumer purchases, and specifically to the music retailer's practice of offsetting deep discounts on hits by marketing catalogue closer to full list price.

Capitol's marketing VP Dennis White sees that theme as one of the more ironic aspects of the current soft trade. While agreeing that recent weeks have seen fewer titles from the largest selling acts, he notes, "You have more hit product today than you've ever had. It's no longer a field in which perhaps 10 artists sell a million records, with everybody else selling way below that. We have a consumer out there who only has a limited amount of money to spend, and he's no longer as likely to pick up on a Bob Seger and then buy up everything else in the artist's catalogue; instead, he may be choos-

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The Coast (Continued from page 77)

green jacket, and a selection of hats." That may be conservative by Elton's standards, but we can hardly imagine, say, a member of Parliament (that's the governing body, not **George Clinton** and co.) decked out in pink, black and green.

TRACKS: At Dawnbreaker—**Cerrone, Seals and Crofts** and **Norman Sallitt** . . . At **Richard Perry's Studio 55—Blow-Up**, an L.A.-based band produced by **Alan Douglas** . . . At Secret Sound—**Rock Bottom**, with help from **Jaroslav, Jerry Goodman** and **Ula Hedwig**; also RCA group **Station Break, Jane Dupont, Makoto Yano** and **Michael Simmons**.

OTHER NEWS: **George Johnson** of the **Brothers Johnson** and wife **Deborah** are celebrating the birth of their daughter **Selena Anis**, born March 11, only six days before the birthday of brother **Louis'** son **Cody**, who was born last year. Meanwhile, **Quincy Jones** celebrated his birthday March 14 . . . On a sad note, Polish-born jazz violinist **Zbigniew Siefert** died February 15 in Munich at age 33. Siefert, who recorded here for Capitol and wore the influence of **John Coltrane** on his sleeve, had been suffering from cancer.

Retailers Satisfied by Current Sales Trend

(Continued from page 6)

"Last year we had a record-setting, precedent-shattering disc," Traub stated. "This year we don't but we're doing well anyway. The difference is we're working harder to get what we get. There's more competition, units are down, it's not all pleasure like it was a year ago. There's a profit squeeze going on: the sales curve has flattened out but the expense curve hasn't. We're doing alright, though; no complaints. We just have to remind ourselves that last year we become accustomed to some very severe figures."

Dollars up, units down "would be slightly true," said Joe Bressi of Camelot Records, "but it's not that much of a factor. Our business has been very close to last year's, maybe a percent or two up at best. Flat compared to '78, but we're pretty pleased about everything. Last year was a heck of a year." Has Camelot been spoiled by "Fever's" success? "No," answered Bressi, "and that's why we've been thrilled

NARM Books 2100

(Continued from page 3)

mass merchandisers, radio and advertising, and a program on video-discs and reproduction equipment. Featured events include the first annual NARM Radio Advertising Awards, and the presentation of the 1979 NARM awards for best selling recorded product, hosted by Cher.

There will be 100 booths set up for the Poolside Exhibition Center, with record manufacturers and distributors, accessory dealers, audio and video hardware companies participating. Entertainers including Andy Gibb and Willie Nelson are scheduled to appear.

Regarding the standing-room-only status of the Convention, Joseph A. Cohen, NARM executive vice president, commented, "the excellent response to the convention is certainly a reflection of the increased activity and services to the NARM membership throughout the year."

Schwartz Joins RCA

■ NEW YORK — Dorothy A. Schwartz has been appointed manager, international contract administration at RCA Records, it was announced by Kelli G. Ross, division vice president, international creative affairs at the company.

Schwartz comes to RCA with an extensive background in artists and repertoire, international activity, music publishing and contract administration. Prior to joining RCA Records, she was with Chess/Janus Records.

about what's happening now, that we're matching those kind of figures. Going into the year we were mentally prepared for a drop in business. But it didn't happen, at least for us."

Ira Rothstein of Record World-TSS Stores in the New York area said the chain has shown "no decline at all" thus far. "Since the first of the year we've improved our Oceanside store and its business has been up 100 percent. We can't find fault in the business at all at present. The hits have been pretty good and we've capitalized on them with our promotions. In some areas our stores are down a little bit, but I know that for the last five weeks we've been up over last year; we have maintained percentage increases."

In stores trading heavily in black product, the response was decidedly mixed. March has traditionally been the second best sales month of the year for For The Record stores in Baltimore, but a lack of "super product," according to Bill Blankenship, has cut into sales. Nevertheless, For the Record shows "good numbers" over the last few weeks, but Blankenship was quick to add, "they're not what they should be at this time. The dollars are out there if we get the product."

Ken Dobin of Waxie Maxie in Washington, D.C. said the chain was simply "not satisfied" with sales currently. A recent change in shelf price has boosted

tallies up to last year's, "but we're now selling more units at less profit. It's not what I would call quiet, because there's exciting product out right now. And I hear that in the next 30 or 60 days there'll be a lot of good new black product coming out—Natalie Cole, Maze, Earth, Wind & Fire, Teddy Pendergrass, a big Arista r&b release. We're looking forward to that."

Another retailer who deals primarily in black product, Bruce Webb of the Webb stores in Philadelphia, described his business of the last two months as "out of sight, fantastic" with only one bad day since the first of the year. Webb is bullish on the product out right now, and feels if the releases come with some regularity he is in for a banner year. "But if we have to go 16, 18, 23 weeks without new product, it's trouble," he warned. "And if the big dollar albums—like Benson's new one—hang on for a long time we'll be hurt because customers won't be able to afford the extra purchase. I'll be fine if the manufacturers keep sending me hits every 10 weeks or so."

"I don't understand the Sales Index at all," remarked Jason Cutler of Cutler's in New Haven. "Business has been super as far as I'm concerned. Our numbers are about even with last year's and I'm satisfied. My biggest complaint is that my oil price went up two cents a gallon last week."

Taking It To The Max



RCA Records has recently sponsored a nation-wide series of listening parties to promote "Take It To The Max," the debut album by the Max Demian Band. Joshua Blardo, national albums promotion director for RCA, organized sessions such as this one held in the announcing booth of Texas Stadium, home of the Dallas Cowboys. Top row, from left, Jim Yates, RCA Records Dallas branch sales manager; Al Privett, regional promotion manager for RCA; Bobby Sorrell, KNUS, music director; Daryl Crum, Dallas promotion manager for RCA; Mike Rey, KVIL, music director; Pat Bullock, regional promotion manager for RCA's Free Flight Records. Bottom row, from left: Tim Spencer, KTXQ, program director; Becky Rhea, KTXQ, music director; Harry Nelson, KLIF, music director; Pug Pagliara, regional sales manager for RCA; and Mrs. Pagliara. Kneeling: Wayne Edwards, RCA's regional promotion manager, country music.

Col Taps Denonovich

■ NEW YORK—Ed Hynes, vice president, national promotion, Columbia Records has announced the appointment of Gene Denonovich to regional promotion marketing manager, southwest, Columbia Records. He will be based in St. Louis.

Capitol Ups Ingersoll

■ LOS ANGELES—Amy Ingersoll has been promoted to the post of national promotion coordinator—smaller markets for Capitol Records, Inc., announced Bruce Wendell, vice president of promotion, CRI. Ingersoll will be based in Hollywood.

Atlantic Promotes Metz

■ NEW YORK — Pat Metz has been promoted to the position of national promotion & marketing coordinator/special markets for Atlantic Records. The announcement was made by vice president/director of special markets Eddie Holland, to whom Metz will report.

Metz began her career in the music industry in June '74 as music librarian at WNEW-AM, following her graduation from City College of New York with a B.A. in Communications. She joined Atlantic Records in September '75 as a secretary in the promotion department, following which she was executive secretary to the director of special markets.

Label Execs

(Continued from page 88)

ing from 10 or 20 hot records that are current."

When the act's older lps are selling at shelf prices as high as seven dollars, he adds, the consumer will be further motivated to focus on more competitively priced current hits. That trend is borne out by White's returns picture, much as it is by most of the labels willing to discuss first quarter returns.

More than any single problem, though, a number of respondents stressed that the current level of sales reflects a complex of factors that combined to yield volume below expectations. "There is no one factor," said Stan Marshall, VP, sales, at Elektra/Asylum, summarizing the prevailing view. Marshall was also among those citing the trade's tendency to overdramatize both successes and failures; noting how the previous year's business offered a bullish precedent, he commented, "We're a business of generalities, and the generality is if 'Saturday Night Fever' can sell 15 million, anything can. The fact is that 'Fever' is an exception, not necessarily a rule, and should be dealt with accordingly."

The old cry that "the record business is recession-proof" has been notably muted in recent weeks. The record business is much bigger than it was during the last economic slump, in 1974, executives say, and companies are feeling the downward pull.

"We're so big an industry at this point that it's unlikely we could be unaffected by economic uncertainty," Goldman said.

"The economic situation is definitely affecting the total sales picture," added Dick Kline, executive vice president of Polydor Records. "Business, from what I can see, is definitely in a poor cycle. In a poor cycle you sell only the hits. We're fortunate to have some hits."

Anchor Records UK Closes

By VAL FALLOON

■ LONDON — The closure of Anchor Records was finally confirmed this week after months of speculation. Former ABC International president Jay Morgenstern was in London to announce that the ABC-backed company ceased operations on March 13. The suddenness of the closure would have shocked the industry here had it not been for events in the U.S. last week. A core of people, including MD Ken Evans are expected to remain for winding down operations.

Label In Profit

Morgenstern, who stressed that the decision to sink Anchor was made by ABC Inc., paid tribute to the UK company's operation—Anchor is in profit and has a current hit with Steeley Dan's "Rikki Don't Lose That Number." But as the Anchor label has been dormant for some months and the outfit's only income source was ABC Records product, there was no need to maintain the British operation as MCA now owns ABC Records. All artist contracts have expired and there are no outstanding European arrangements. Anchor's only asset now is the West End building on long lease, which may turn out to be a liability as there are other sub-

lets in the building. The lease runs until 1990.

The real loser is Ken Evans who was appointed MD on January 12 and had, like everyone else, been expecting the ABC operation to continue. Tours and releases had been arranged for weeks ahead. None of the executives have announced future plans and it is too early to say if MCA here will offer employment to them. The company has no obligation to do as it does not now own Anchor.

ABC distribution will continue through CBS and after six months ABC product will appear on the MCA label. Though MCA is still being distributed through EMI until July, the Infinity product is distributed by CBS as MCA will be in July.

Bright Future

The closing of Anchor has saddened the industry but from MCA's point of view the future here looks very bright. Its new independent status was given added weight with the Infinity deal and the surprise purchase of the ABC Records product means MCA has a formidable roster of artists. Country in particular should be an immediate winner as the UK is now warming up to its annual country fever.

England

By VAL FALLOON

■ LONDON—More new labels are in the pipeline this month, no doubt encouraged by last week's 1978 figures which showed that for the first time in ten years singles sold more than albums, and the fact that companies do make money on seven-inchers these days. This has not gone unnoticed in Parliament. Last week the deputy prices and consumer secretary was asked if he could investigate the increases in singles prices of late to 99 pence . . . **Pete Townshend's** Propellor label, formed late last year, is expected to announce a worldwide distribution deal this week with WEA. The label, and production company, with ex-Track and ex-Arista international chief Mafalda Hall as MD has three artists: **The Movies** (ex-GTO), **Rikke Sylvan** (ex-DJM), and, for production only, **Straight Eight**. Townshend, who has been producing other people for years has always wanted his own label. Propellor will be launched with appropriate helicopter trips from a North London airfield on March 28 . . . and another new indie, Hurricane, will be launched by **Phil Presky**, also via WEA, which is backing the project . . . And March 23 sees the first LP from ex-EMI a&r chief Nick Mobbs' Automatic records label: "Remember," by **Doll**; the single was out February 23.

FRIENDS AGAIN: Though **Joan Armatrading** is suing A&M over a contract detail it looks as though the problem may be amicably settled. The artist has a single out this week on A&M, and many of the London company's staffers were in attendance at the star's concerts last week, as was Jerry Moss, who had flown in especially for the dates at the prestigious Wembley stadium, the last two on the

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Bertelsmann Group Reports Sales Increase

By JIM SAMPSON

■ GUETERSLOH — The Bertelsmann Group, Germany's largest media conglomerate, reports a 20.4 percent increase in sales to Dm 3,472,000,000 (approx. 1.7 billion dollars) for the fiscal year that ended on June 30, 1978. Without including business from newly acquired companies, sales rose 12.4 percent over 1976/77. After a period of ambitious expansion outside of West Germany, Bertelsmann head Reinhard Mohn says the firm has entered a period of consolidation, to last at least two years.

Ariola Increase

The music, film, and television division of Bertelsmann, under Egmont Lueftner, showed a sales jump of 32.4 percent to Dm 322 million, representing nearly ten percent of group revenues. The biggest money maker in the division was Ariola records, the Munich-based International Production Company whose German branch reported a 51 percent hike in sales during the first half of 1978. Further sales jumps were achieved in Austria, Spain, France, and the Benelux. The Swiss and English affiliates showed "positive results," while Discolibero in Mexico, in its first year, assembled a roster of top artists. Ariola America did not reach its goals for this fiscal year, though a "series of measures" has been taken to strengthen Ariola's position in the U.S. The Bertelsmann-owned Interworld Music Group is expanding according to expectations.

The largest share of Bertels-

mann's sales (34 percent) came from the book and record clubs, a division which has targeted South America for further expansions. The biggest sales increase over the previous fiscal year was in the book publishing division, through acquisition of U.S. paperback giant Bantam Books. Book publishing represented 13 percent of group revenues in 1977/78. Also increasingly active in the United States is the Gruner & Jahr magazine division (27 percent of total group sales). G&J, 75 percent controlled by Bertelsmann has taken over Parents Magazine Enterprises, and is about to launch its popular monthly geo in the U.S. The Bertelsmann printing and industrial services division accounted for the remaining 16 percent of annual sales net after tax revenues for the fiscal year 77/78 decreased slightly from the previous year to 58 million marks, or 1.7 percent of total sales. This year, Mohn expects a real growth rate of 8.5 to 9 percent, stimulated mostly from their foreign operation.

Bertelsmann's moves outside West Germany were not entirely voluntary. Both the German Cartel Office and the Monopoly Commission have indicated their disapproval of large domestic takeovers. Mohn admits, however, that the management capacity of Bertelsmann has now been reached. The current period of consolidation will also provide an opportunity to build up capital for future expansion efforts.

Bee Gees Get More Awards



The Bee Gees were presented with several awards recently at the Miami home of Barry Gibb. From left are: Dieter Radecki, Polygram, holding awards presented by the Canadian Radio Programmers for top international group in both top 40 and AOR sectors; Barry Gibb, holding CRIA Diamond Awards for "Saturday Night Fever" and "Grease;" Robin Gibb, holding CRIA Diamond Award for "Saturday Night Fever;" Tim Harold, holding awards from Canadian Association of Professional DJs.

Germany

By JIM SAMPSON

■ MUNICH — Several German record companies have joined with the performing/mechanical right society GEMA in a two-fronted attack on parallel imports. Polydor and Phonogram have won court decisions validating a German record company's right to exclusive domestic distribution of its product, except when an import comes from a Common Market country. Meanwhile, GEMA is taking importers of Common Market product to court for non-payment of mechanical royalty.

In both cases, parallel imports are the target of the law suits. In recent years, the import problem has grown in proportion to the strength of the German mark. Ray Schmidt-Walk, DGG/Polydor's international director, estimates that 18 months ago up to 25% of some hit releases sold in this market was imported. The industry association Phonoverband puts the overall import share closer to 45%, including recordings not manufactured locally.

Protecting German manufacturers from the flood of foreign product are sections 17, 85, and 97 of the copyright law, which give local record companies the exclusive right to both manufacture and distribute their recordings. The only exceptions to the law are imports from Common Market countries. In lower court rulings over the last 12 months, DGG/Polydor and Phonogram have succeeded in stopping Israeli imports of albums by ABBA, The Who, Status Quo, and Jethro Tull, plus American recordings featuring the Marshall Tucker Band and 10cc. Canada and Spain also developed into major sources of imported issues. In each case, the court noted that it is accepted practice for the rights to copyrighted product to be issued separately on a country-by-country basis, a procedure necessary if the licensee is to receive adequate compensation for his efforts.

Importers have claimed that once copyrighted material is released for sale on the open market, the copyright holder loses control over distribution. This principle also has a basis in international law. The German courts, however, have been ruling in favor of the record companies.

Three Distributors Merge

(Continued from page 6)

ters of intent early this month, and now our future lies in the hands of our attorneys and accountants. Right now they're going through everything to make sure it can be done—we have to obtain permission from the state of California to merge, and, of course, we have to make sure that there are no tax liabilities." He added that "we don't foresee any problems."

According to Hocutt, all record labels represented by the three firms will be joined under one roof.

"We hope to be picking up quite a few labels," he continued. "At present, Record Merchandising has a branch in San Francisco and Denver. I'll be taking my labels into those branches where I'm not now represented and we'll be opening up a branch in Seattle."

Hocutt, in speaking with many of the labels involved, cited a strong feeling of optimism among everyone concerned. In terms of their continued support and association, he believes those relationships will be maintained. He added, "They already see it coming in other areas; large blocks of states are being covered by one distributor. We will, hopefully, be covering all the western states

with branch operations in each of the majors; Denver, Seattle, San Francisco and Los Angeles . . . possibly Phoenix."

He continued, "We're bringing a couple of different strengths to the merger. One of California's main strengths has been catalogue business. And Record Merch over the years has been very strong, not only in catalogue, but very strong in the hits with major label distribution. So we hope to combine the two to effectively offer the type of distribution geared to any label that comes to us."

Sid Talmadge will assume responsibility as president of the new organization, George Hocutt will become executive vice president, and Sam Ricklin will become secretary/treasurer. Ricklin will be joining the organization independent of his association with California Music One Stop. According to Hocutt, he is already a partner in Record Merchandising.

New facilities in the Los Angeles area are presently being negotiated, as their current locations are reportedly not feasible. A building on La Cienega Boulevard is being considered.

A consolidation of each company's staff is planned.

England's Top 25

Singles

- 1 TRAGEDY BEE GEES/RSO
- 2 OLIVER'S ARMY ELVIS COSTELLO AND THE ATTRACTIONS/Radar
- 3 I WILL SURVIVE GLORIA GAYNOR/Polydor
- 4 LUCKY NUMBER LENE LOVICH/Stiff
- 5 SOMETHING ELSE SEX PISTOLS/Virgin
- 6 HEART OF GLASS BLONDIE/Chrysalis
- 7 CAN YOU FEEL THE FORCE THE REAL THING/Pye
- 8 KEEP ON DANCIN' GARY'S GANG/CBS
- 9 INTO THE VALLEY SKIDS/Virgin
- 10 CONTACT EDWIN STARR/20th Century
- 11 PAINTER MAN BONEY M/Atlantic/Hansa
- 12 I WANT YOUR LOVE CHIC/Atlantic
- 13 CHIQUITITA ABBA/Epic
- 14 WAITING FOR AN ALIBI THIN LIZZY/Vertigo
- 15 ENGLISH CIVIL WAR (JOHNNY COMES MARCHING HOME) CLASH/CBS
- 16 GET IT DARTS/Magnet
- 17 THE SOUND OF THE SUBURBS MEMBERS/Virgin
- 18 GET DOWN GENE CHANDLER/20th Century
- 19 EVERYBODY'S HAPPY NOWADAYS BUZZCOCKS/UA
- 20 DON'T STOP ME NOW QUEEN/EMI
- 21 CLOG DANCE VIOLINSKI/Jet
- 22 I WAS MADE FOR DANCIN' LEIF GARRETT/Scotti Brothers
- 23 WOMAN IN LOVE THREE DEGREES/Ariola
- 24 MONEY IN MY POCKET DENNIS BROWN/Lightning
- 25 WHAT A FOOL BELIEVES DOOBIE BROTHERS/Warner Bros.

Albums

- 1 SPIRITS HAVING FLOWN BEE GEES/RSO
- 2 PARALLEL LINES BLONDIE/Chrysalis
- 3 ARMED FORCES ELVIS COSTELLO/Radar
- 4 MANILOW MAGIC BARRY MANILOW/Arista
- 5 C'EST CHIC CHIC/Atlantic
- 6 THANK YOU VERY MUCH CLIFF RICHARD & THE SHADOWS/EMI
- 7 STRANGLERS LIVE THE STRANGLERS/X-Cert/UA
- 8 52ND STREET BILLY JOEL/CBS
- 9 THE GREAT ROCK & ROLL SWINDLE SEX PISTOLS/Virgin
- 10 NEW BOOTS AND PANTIES IAN DURY/Stiff
- 11 BLONDES HAVE MORE FUN ROD STEWART/Riva
- 12 GOLDEN COLLECTION MARTY ROBBINS/Lotus
- 13 GREATEST HITS VOL. 2 BARBRA STREISAND/CBS
- 14 A COLLECTION OF THEIR 20 GREATEST THREE DEGREES/CBS
- 15 BAT OUT OF HELL MEATLOAF/Epic
- 16 SCARED TO DANCE SKIDS/Virgin
- 17 ACTION REPLAY VARIOUS/K-Tel
- 18 THE BEST OF EARTH, WIND & FIRE/CBS
- 19 DIRE STRAITS DIRE STRAITS/Vertigo
- 20 INFLAMMABLE MATERIAL STIFF LITTLE FINGERS/Rough Trade
- 21 OUT OF THE BLUE ELO/Jet
- 22 EQUINOXE JEAN MICHEL JARRE/Polydor
- 23 STRANGERS IN THE NIGHT UFO/Chrysalis
- 24 WINGS GREATEST WINGS/EMI
- 25 FEEL NO FRET AVERAGE WHITE BAND/RCA

(Courtesy: Record Business)

Album Picks

(Continued from page 18)

THE JOY OF FLYING

TONY WILLIAMS
Columbia JC 35705 (7.98)

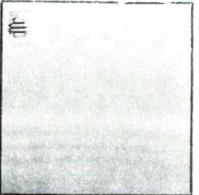


Williams utilizes the talents of Clarke, Benson, Montrose, Hancock, Auger and Scott among others

for one of the most eclectic albums he has ever recorded. The emphasis is on high energy jazz, but there are enough textural contrasts to keep it interesting.

ARCADE

JOHN ABERCROMBIE QUARTET
ECM-1-1133 (8.98)



Abercrombie allows his talented group, especially pianist Richie Beirach, ample opportunity to

solo on this lp recorded last December in Oslo. The five selections are mostly slow and moody with Abercrombie showing his usual fine dexterity on guitar.

CONTENTS DISLODGED DURING SHIPMENT

TIN HUEY
Warner Bros. BSK 3297 (7.98)



The group is the latest to emerge from Akron, Ohio and was discovered after an appearance

on Stiff's Akron compilation lp last year. Musically the sextet is solid and backs up an unusual lyrical slant with fine playing. Their one cover is Neil Diamond's "I'm A Believer."

EL-CEE NOTES

THE LAMONT CRANSTON BAND
Waterhouse 6 (7.98)



The opening instrumental, "12 Swing," sets the tone for the group's eclectic blend of jazz, blues and

swing. The septet is very much adept at these particular styles and their performances are top notch. Side two was recorded live last December.

STROKIN'

RICHARD TEE
Columbia JC 35695 (7.98)



As a session-man, Tee has played piano for numerous people and continues to be much in demand. He is also a member of

Stuff and has employed several of his group mates for this solo set. The material is wide-ranging but his jazz/r&b influences prevail.

TASTE THE NIGHT

DUKE JUPITER
Mercury SRM-1-3756 (7.98)



The latest offering from Jupiter is a very tastefully produced album of mostly main-stream rock

with pop and funk influences. There is plenty to sink one's teeth into, with "Like Our First Night" and "Poppy" being among the most appealing cuts.

CHANGES

1-BOY ROSS
Motown M7-913R1 (7.98)

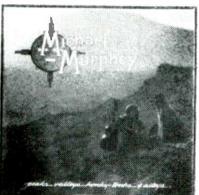


Ross' lush production and a percolating rhythm track make for a strong first outing. Excellent

vocal and writing abilities make "Somebody's Sneaking and Peeking" and "Slow Down" the most immediate cuts.

PEAKS, VALLEYS, HONKY TONKS & ALLEYS

MICHAEL MURPHEY
Epic JE 35742 (7.98)



Murphey is in fine form here as he combines old and new on this appealing lp that is already picking

up AOR play. Five live tracks and five studio tracks, especially "Geronimo's Cadillac" and "Chain Gang," could make for a left field hit.

DON'T WORRY MA

FELIX PAPPALARDI
A&M SP 4729 (7.98)



Pappalardi has been laying low for the past few years and it would appear that it has been in preparation

for this solo disc. Assisted by some noted session men including Bernard Purdie, who produced, watch for "Sunshine of Your Love" to start seeing action again.

TRY MY LOVE

TATA VEGA
Tamla 17-360R1 (7.98)



The songstress' third album is another moving display of her vocal talents. With material contributed by

Will Jennings, Ned Doheny, Brian and Brenda Russell and Brian Holland among others, she covers a wide range of music and all of it is done exceptionally well.

England (Continued from page 90)

current U.K. tour. Ms. Armatrading may be touring the U.S. again this summer . . . In the high courts last week CBS Inc. and CBS International South Africa were given an undertaking by a film production firm not to sell or distribute the Mike Lecherbusch production "Billy Joel Special." Huskcroft Ltd., trading at Interprom and run by Clive Weeds, agreed not to make any use of the film or master tape. CBS was suing the British firm over alleged infringement of copyright . . . GTO London staff delighted with Epic U.S.'s reaction to the new Dana LP. Single here will be "Something's Cooking in the Kitchen; "U.S. cut has not been decided . . . Cleo Laine's new U.S. and U.K. single—rush released on RCA—is the theme song from "The Deer Hunter" titled "He Was so Beautiful." Ms. Laine wrote the lyrics and the song was featured on an LP she made last year with classical guitarist John Williams, who is also featured on the 45 single . . . It's been a slow haul, but Polydor "punk" artist John Otway has finally been given a national date for his TV special "Stardust Man," a 45 minute documentary shown last year in his home region. He also has a new single out, "Frightened and Scared," and an LP set for April titled "Where Did I Go Right." A U.S. deal is expected soon.

POP DEAL: Arista has signed Iggy Pop worldwide outside the U.S. with first product, an LP titled "Lust for Life" cut to coincide with the artist's U.K. tour in April . . . Claude Carrere wrapped up his Carrere records distribution deal in Paris with WEA for the U.K. in one morning by WEA executives using his private jet . . . First releases will be singles by Dollar and French disco star Sheila B. Devotion, of "Singin' in the Rain" fame . . . EMI has signed Britain's Eurovision contenders Black Lace and rushed the title "Mary Ann" . . . BBC TV technicians' strike prevented screening of the contest and the audience was locked out of the Albert Hall . . . Gimmick disc of the week is MCA's double-groove "single," a U.K. first, titled "Pop Music," by M. A. and B. titles will be on one side in adjacent tracks and the disc, which retails at £1.40, has a third title on the flip . . . the first EMI 7-inch picture disc will be released on April 20, titled "Come Dancing," by No Dice and priced at 99 pence. Single will be pressed in the company's new picture disc plant at its Hayes factory . . . more picture singles are promised later in the year . . . it doesn't stop here: the U.K.'s first tartan vinyl LP is due out from Damont this month, and is a compilation of Scottish traditional favorites . . . Driver 67's new "Headlights" single will be on appropriate luminous vinyl . . . Devo's debut LP on Virgin "Are We Not Men? We are Devo" will be a picture disc and include a flexi-disc. The band is in L.A. finishing the next album . . . The Three Degrees' new single will also appear as a twelve-inch in clear vinyl with a color label on Ariola and is a track from their hit LP "New Dimensions" . . . Special red vinyl twelve-inch edition of "The Adventures of a Love Crusader" is set from Hansa. Title is by Gold Disc winners Sarah Brightman and the Starship Troopers.

WHAT A CIRCUS: Though Evita's London star Elaine Paige is reportedly very upset by American Equity's decision last week not to allow her to appear in the New York stage version, her co-star here, David Essex, says he is not worried. Essex, who left the cast in October, has a new LP out on Phonogram, with a hit single, "Imperial Wizard." His first major U.K. tour for some years started last week and he has three movies lined up, with filming beginning in May—his first movie ventures since "Stardust" and "That'll be the Day" five years ago . . . Johnny Cash's first U.K. tour in four years has been a sell out, though European fans will be disappointed that the artist's commitments at home prevented dates there. His last concerts in Prague were seen by 44,000 people . . . Slim Whitman, who has recorded "Ghost Riders in the Sky" is in London now and wants to try the song with Cash, whose own version of the country standard will be his next single. He's been wanting to record it for years . . . Cash said he is one-third of his way through his book about St. Paul's travels, which he hopes will be made into a movie titled "Reborn Man."

World Music Festival (Continued from page 46)

the facility, and only so many people can get in. I think it's terribly dangerous and unhealthy to have 300,000 people at a concert—you only need one incident to completely blow your credibility."

The complete line-up for the California World Music Festival includes the Fabulous Poodles,

Mahogany Rush, Toto, Reo Speedwagon, the Outlaws, Cheap Trick, Cheech and Chong, Nugent and Head East on April 7; and the Boomtown Rats, Mother's Finest, April Wine, Toto, Eddie Money, UFO, Van Halen, Cheech and Chong, Aerosmith and Brownsville on April 8.

Dialogue (Continued from page 78)

of her own. It looks like she is going to have a big future in that area. But I'm going to take her right back to rock and roll again. She'll enjoy that, I'll enjoy it. It just means I've got to find a lot of good rock and roll songs. I've got to rely on a lot of good people to write them because I can't write that many. I can write maybe one or two songs for each album. Then I have to find songs like "Fire" and "Breakdown," etc. So there's Suzie Quatro. Smokie that's come to an end. Smokie we've sold somewhere around 30 million records in five or six years around the world. They've been enormous, the biggest group that existed in Germany I think. They've broken all standing records there. All around Europe just enormous. They never broke here. The wrong records I guess, but I was getting bored with Smokie. I was getting bored with Smokie's attitude. They're nice guys, but they're not ambitious. Blondie, I've dedicated myself to that one. If I don't break them I'll be more embarrassed than anything. Because I've told them it's easy. It's like the force is with you when you're talking to them. So violent and everything about them. From the streets in New Jersey and one or two other places around New York and they've got that sort of grind. They'll succeed this year. They're going to be very, very big. They're huge in Europe. And so I'm committed to that one. Nick Gilder, well I'm sort of acting . . . I'm not actually producing Nick anymore, Peter Coleman my ex-engineer is now producing Nick. And Peter will be producing a few other things for me in the near future. I'll be just watching over it, making sure that the songs are right. I don't need to be in the studio to get the performance but I do need to be around to make sure that the right songs are being chosen and that the arrangements are right, etc., and Peter can do that job very well. I hope I'll be producing the Knack. I don't know at the moment, it's . . . all we've done is talk about it. And they need a producer. I'm their first choice which I'm very flattered about. It makes sense because the music they're making is very much in line with the music I have in my head. And I think together we could make a very fine album. And they have some great songs. So I'm hoping that will be one thing that I'm doing. Exile is for keeps. I'm working with them. Another totally different area of music, which is r&b, MOR music, which I find very inspiring to write and produce. I enjoy records like Nicolette Larson, "Lotta Love." It's an r&b MOR record which I like records like that. We'll play the record, "Baby Come Back." That's another side of radio that I enjoy so I like to make those sort of records.

Well you know I got a feeling that this year is going to see an awful lot of changes in the business. Because I think that program directors and music directors along with promotion men that seem to have a hold of the throat of the business, are changing their attitudes. I think they're beginning to believe in rock and roll. I think they're beginning to believe that disco is where music begins and ends. They're beginning to believe that there are other groups in the world besides the Eagles, Linda Ronstadt, Fleetwood Mac and the Bee Gees. And I think that with a little bit of patience from radio, with a little bit of courage and daring from radio, the kids will buy it. I know there are records that come out every week that don't get played that the kids would love to hear on radio. And they'll buy them. If they would just stick with the new records the way they'll stick with a new Bee Gees or a new . . . I mean that Bee Gees situation is silly now. In that when "Too Much Heaven" came out, and

ninety percent of American radio went on it the first week. That That doesn't make any sense to me. They go on it because of their listeners, their advertisers, because of their courage. If that's the case they have no courage. They should say, well it's a Bee Gees record and the Bee Gees are very popular, very big, but let's give it a week or two like they do with every record, let so many stations go on it. It's a shame to see that happen.

RW: How do you feel your success will affect other record producers?

Chapman: Well I'll tell you something, I'm glad that I got lucky enough to have two number one records in a row this year. It has given me a little bit of weight. I've gone from 140 pounds to 440 pounds in five minutes. That to me is very encouraging because all of a sudden people want to know about me. That's fine. It makes me very happy because I can throw my weight around. I'm going to help put rock and roll back where it started. And I just wish, I hope that Jimmy Iovine gets the same breaks. I hope he has a couple of monster records and everybody starts saying Jimmy Iovine is an incredible record producer. I think he is anyway and if he gets the breaks that I've got, then Jimmy and myself and maybe one or two other people who we probably don't even know about yet can take a hold of this business or put it back where it should be. Back with a little bit of energy. I don't mind fifty percent of the records on the radio, the MOR. I just object to ninety percent of the MOR. At least we deserve that fifty percent teenage records and fifty percent old age records. And Jimmy and myself can put some teenage records back on the charts. He'll do a great job with Tom Petty. He'll do a sensational job. Tom Petty needs somebody like him. And one or two other artists who are around. If Nick Lowe keeps his sensitivity and keeps his direction he'll make some tremendous teenage records as well. I'd like to sit Nick Lowe down actually and have a talk with him because he's a fine producer. And I'd like to tell him what America needs because at the moment he's working too much for the other side of the Atlantic. And he should be thinking about American teenagers. And if the Cars really do break through this year and if Nick Gilder continues to have hits, that's up to him to write them, then fifty percent of the business will be possessed by more rock and rollers. And I'm very happy. I happen to have a name for myself after eight years of success. I'm really thrilled at the prospect of being able to take a few padlocks off the business. And you have to have a little weight to do that. You can't be a lightweight to make an impression on this business. Blondie will be part of that avalanche, Nick Gilder and The Cars, Tom Petty and look out, what's next? With the 800 thousand new rock and roll bands running around. You wait and see. And nobody is going to take anything away from Linda, Fleetwood Mac and Jackson Browne and all those people. They've got their market, they've got their fans and they're welcome to them. Because when I go to concerts these days and see twenty-five year old dopeheads sitting there and listening to boring rock and roll music and convincing themselves they're excited or excited people, then I get very depressed. I want to go to concerts and see and feel that tension and that energy of teenage kids buzzing with the excitement of those kids that are about to walk out on the stage. Not a bunch of old men with bald heads coming on the stage and doing sleeping pill music to a bunch of kids that are so stoned they don't know what they're doing. Teenage music it's coming back and this year is going to see the beginning of it. And next year 1980 it's going to be like the bomb dropped.

Salsoul Signs Skyy



Joe Cayre, president of Salsoul records, announced the signing of Skyy to a long-term contract with the Salsoul label, and the release of their debut album, "Skyy." A personal appearance promotional tour is being planned for the next three months. Pictured (from left) are: Bonnie Dunning, Delores Dunning, Gerald Lebon, Butch Serria, Ken Cayre, director, a&r, Salsoul; Steven Rand, attorney-at-law; Joe Cayre, president, Salsoul; Randy Muller, leader of Brass Construction and producer of Skyy; Solomon Roberts, leader of Skyy and co-producer; David Rodriguez, disco promotions, Salsoul; Larry McConnel, Larry Greenberg and Deniece Crawford.

McCarrell Named Epic Marketing VP

(Continued from page 3)

plete marketing strategy for all records released on the Epic, Portrait, and CBS Associated Labels. He will direct the activities of E/P/A promotion, advertising, merchandising, publicity, product management and artist development departments. He will report directly to Don Dempsey, senior vice president and general manager, Epic/Portrait/Associated Labels.

He replaces Jim Tyrrell, who resigned last week.

In 1978 Ron McCarrell was appointed vice president of merchandising for the Columbia label. In 1977 he was named

national director of merchandising of Columbia and one year earlier he was named director, east coast product management. Between 1972 and 1976 McCarrell held various marketing and product management positions with Columbia Records.

McCarrell began his career with CBS Records as a college rep at the Long Beach campus of California State University, where he received a B.A. degree in journalism. He joined the company upon graduation in 1972 as a writer in the New York publicity office.

Record World Country

Country Radio Seminar Draws 400

By CINDY KENT

■ NASHVILLE—The 10th Annual Country Radio Seminar, held at the Hyatt-Regency Hotel March 9-10, was called the most successful seminar ever by committee chairmen. With a record turnout of over 400 registrants (a substantial increase over last year), agenda chairman Bob Young, music industry chairman Roy Wunsch, and seminar president Frank Mull predict another jump in attendance for 1980.

Keynote speaker Curt Gowdy, noted NBC sportscaster, kicked off seminar activities March 9 with the opening address. This was followed by an outstanding session on social changes in American lifestyles and their implications on marketing strategy. Conducted by Roger D. Blackwell, Ph.D., Ohio State University, the two part, multi-media presentation showed how to utilize focus research groups so broadcasters can more effectively analyze the listening habits of their audience.

Highly effective and entertaining were the implementation of skits and actual call-outs during several sessions. During "Teamwork is a Tune-In," moderated by Al Greenfield, Bill Figenshu and Dean Hardy of KIKK, Houston, various radio personalities acted out broadcasting roles which cause internal problems at a station. These skits were later critiqued by the panel. During the "Music Research for Anyone in any Market" session, call outs were made (using speaker-phones) to random homes in Nashville. Later, both answers and questions were analyzed by panelists Chris Collier, KCKN; Jerry Groner, KRZY; Larry Daniels, KNIX; Susanne Benson, WMAQ; and Ellen Hulleberg, McGavern Guild.

Other seminar session topics included new broadcasting, rat-

ings, compelling selling, records as a business, engineering: sound ideas, automation, FCC regulation, radio promotions, and VTR presentations. Questionnaires on the effectiveness of each session were filled out by attendees for consideration by next year's agenda committee.

"This was one of the most educational seminars yet," said chairman Roy Wunsch, director of marketing, CBS, Nashville. "We geared up to bringing in speakers from outside the music industry."

"This seminar was a continuation of the spirit of wanting to discuss subjects like lifestyles," said chairman Bob Young, program director, KNEW, Oakland, Calif. "Only in the last few years have we gotten into these areas. Last year, we had Morris Massey from the University of Colorado talk about value processing—when you were born determines what is important to you later in life. (For instance — people (Continued on page 98)

RCA Signs Mary K Miller



RCA Records Nashville and Inergi Productions have signed an agreement providing for the signing of singer Mary K Miller through Inergi Productions. Pictured at the signing are (standing, from left) Jerry O. Bradley, RCA division vice president, Nashville operations; RCA director of national country sales Dave Wheeler; and producer Vince Kickerillo. Seated are Joe Galante, RCA division vice president, marketing, Nashville, and Mary K Miller.

William Morris Representing Show Biz

■ NASHVILLE — Show Biz, Inc., the Nashville-based television production company has signed an agreement for worldwide representation by the William Morris Agency. The announcement was made in conjunction with the announcement of the purchase of the company from Holiday Inns, Inc., by three Show Biz execu-

tives.

The new owners of the company are William S. Graham, board chairman and founder of the business in 1964; Reg Dunlap, president of the company; and Elise Stewart, executive vice president. The purchase includes all assets of the company, Graham said, and the company will continue to operate with the same staff, producing 11 weekly syndicated television programs which run on 327 stations throughout the country.

In making the announcement about the William Morris affiliation, Dunlap and Ron Yatter, New York television head of William Morris, said that new projects now under consideration include network variety shows, sitcoms and specials.

Show Biz presently is the world's largest producer of television music variety shows including "Anne Murray's Ladies' Night," a new pop music special; Ralph Emery's "Pop! Goes The Country," "Nashville On The Road," "Tony Brown's Journal," "The Porter Wagoner Show,"

(Continued on page 97)

Elektra Signs Hank Williams, Jr.



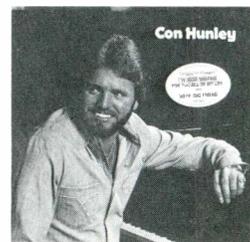
Jimmy Bowen, vice president and general manager of Elektra/Asylum Nashville, has announced the signing of Hank Williams, Jr. to the Elektra label, under an agreement with Curb Productions. Pictured from left (seated) Hank Williams, Jr. and guitarist Reggie Young. Standing from left: Jimmy Bowen, vice president and general manager E/A Nashville; J. R. Smith, Williams' manager; Norm Osborne, E/A's national country promotion director; and Ewell Roussel, E/A Nashville's director of sales and marketing.

PICKS OF THE WEEK

SINGLE **OAK RIDGE BOYS, "SAIL AWAY"** (prod. Ron Chancey) (writer: R. Van-Hoy) (Tree, BMI) (3:24). The Oaks mellow out a little with this single which, by the way, is the last single to go out with an ABC label. Production is especially nice to complement the quality of one of the hottest groups in country today. ABC 12468.

SLEEPER **KAREN WHEELER, "AIN'T NO MOUNTAIN HIGH ENOUGH"** (prod.: David Barnes) (writers: N. Ashford/V. Simpson) (Jobete, ASCAP) (2:38). Wheeler gives this Ashford-Simpson hit song a new treatment which should win over country listeners. The approach is simple and direct to highlight her strong, clear vocals. Capitol P-4697.

ALBUM **CON HUNLEY, "CON HUNLEY."** As shown on this debut album, Hunley has the kind of voice which really defies classification because of its range, versatility and quality. His smooth, warm style incorporates country, r&b and more. Produced by Norro Wilson, standouts include "Week-End Friend," "Livin' On The Funky Side" and "Since I Fell For You." Warner Bros. BSK 3285.



He learned how to make a song glow through the smoke and clatter of small Southern clubs. Four consecutive hit singles have spread the talk on Con Hunley from Tennessee to the world. Con Hunley is the soulful album debut of a major star.



PRODUCED BY NORRO WILSON.

REPRESENTATION:
AGENCY FOR THE PERFORMING ARTS, INC.
120 W 57th St.
New York, New York 10019.

9000 Sunset Blvd.
Los Angeles, California 90069.

Country Hotline

By MARIE RATLIFF

Jim Ed Brown & Helen Cornelius — "Lyn' In Love With You"

Statler Brothers — "How To Be A Country Star"

Hank Williams, Jr. — "To Love Somebody"

Amazing Rhythm Aces — "Lipstick Traces"

Hank Snow — "The Mysterious Lady from St. Martinique"



Bellamy Brothers

The Bellamy Brothers score heavily their first week out with "If I Said You Had A Beautiful Body Would You Hold It Against Me." Initial adds in from WHK, WPLO, WHOO, WEMP, WINN, KCKC, KKYX, WUBE, WTMT, KGA, KNIX, KJJJ, KVOO, WTSO, WBAM, KHEY, WTOD, WFAI, KRMD, WDEN, KD JW, WJQS, WVOJ, KWKH, KYNN, WKKN, WRRD, KERE, WPNX, KFDI, WIVK, KCKN, WSLC, KSOP, KSSS.

John Anderson updates "My Pledge of Love" and meets with immediate acceptance at KYNN, KERE, WIVK, WDEN, WWVA, WPLO, WHOO, KGA, WIRK, KFDI, WSLC, KSOP, WQQT, KBUC, WBAM, KTTS, WPNX. Chester



John Anderson

Lester's "High On Love" starting in the southwest, ditto for Hoot Hester's "I Still Have Her Memory."

Hank Snow shows early interest in "The Mysterious Lady from St. Martinique" at KNIX, KTTS, KRAK, WDEN, KHEY, KERE, KFDI, KVOO. Bobby Wright's "Same Old Song" airing at KBUC, KVOO, WDEN, KFDI, KRAK.

Jerry Naylor looks strong this time out! "But For Love" currently added at KRMD, WTOD, KSO, KERE, WPNX, KGA, WRRD, WVOJ, WJQS, KD JW, KSOP, KVOO, KKYX, WFAI, WSLC. Bobby Smith's "Speak To Me" beginning to move in southern markets.

Terri Hollowell sparks early attention to "May I" at KLZ, WGTO, KTTS, WESC, WVOJ, WFAI, WSLR, WXCL, KVOO, KD JW, WHK, WTOD, WDEN, KSOP.

Monster Movers: Johnny Rodriguez, Charlie Rich (UA), John Conlee, Burton Cummings.

Mickey Newbury, long a household word in song-writing circles, moves into the ranks of hot chart artists with "Looking for the Sunshine." Early believers are KSSS, WPLO, WFAI, WDEN, KRAK, KKYX, WHOO, KNEW, KFDI, WPNX, KVOO, WGTO. Chip Taylor's "One Night Out With The Boys" added in Tulsa and Shreveport.

Newcomer Jess Garron grabs an early following for "Lo Que Sea (Whatever May The Future Be)" at KAYO, WXCL, KMPS, KFDI, WFAI, WVOJ, KLAK.

SURE SHOTS

Statler Brothers — "How To Be A Country Star"

Hank Williams, Jr. — "To Love Somebody"

Oak Ridge Boys — "Sail Away"

LEFT FIELDERS

Jessi Colter — "Love Me Back to Sleep"

Karen Wheeler — "Ain't No Mountain High Enough"

Ray Stevens — "I Need Your Help Barry Manilow"

AREA ACTION

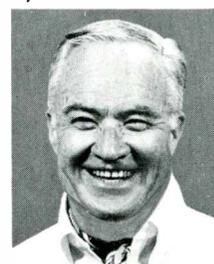
Linda Hargrove — "You're The Only One Of You I've Got" (KVOO, WFAI)

Allan David — "Get Your Love Right" (WIVK)

Ray Pillow — "Hungry Man's Dream" (WHOO)

Nashville Report

By RED O'DONNELL



■ An unloaded question: Isn't UA star Crystal Gayle signed to host and perform in a network special for first time? From what I can eavesdrop, it'll air this fall on CBS and is tentatively scheduled to be taped next September in Nashville or Hollywood. (A pproject of Crystal's own production company, it'll be produced by Hollywood's Bob Precht with Nashville's Tree International Music and the William Morris Agency involved.)

Congratulations to RCA's Jerry Flowers and his wife Sharon, parents of a girl, Megan Elizabeth, as of Wednesday, March 14.

Top Billing's president, Tandy Rice, threw a surprise party honoring senior VP Andrea Smith, who celebrates her tenth anniversary with the company next month. Among the guests congratulating here were The Kendalls, Crystal Gayle, Kitty Wells, Johnny Wright, Jim Ed Brown, Helen Cornelius, Johnny Carver and Wendy Holcombe.

Ernest Tubb and the Texas Troubadours have been signed to appear in two scenes of the Universal motion picture "The Coal Miner's Daughter" Loretta Lynn's film biog.) However, some of E. T.'s musicians aren't too happy because their locks must be trimmed to fit the scenes set in the early 1960s—when short hair was in . . . "Anything for art," avers Ernest.

Ray Stevens, who generally doesn't get excited, is excited about his newest novelty-comedy single, "I Need Your Help Barry Manilow" (Warner Bros.) "It's nutty, but it's not zany," he says of the lyrics. You take it from that point.

On-the-Go—Chet Atkins booked for a concert at Carnegie Hall, which is a 'fur piece' from his most recent personal appearance, when and where he showed up at the local jail to bail out a picker friend who had been over-celebrating in a public place.

The Kendalls are the subject of special promotions by Pickwick and Handleman, the two largest rack jobbers in the world. They are being featured as "Artists of the Month" by Pickwick and "Superstars of the Month" by Handleman, both for the month of March.

Faron Young stories abound, but maybe you haven't heard about the time that Faron, after attending a Music Row party, couldn't find his parked car. Along came a tour bus—the type that visits the homes of the country music stars. Faron hopped aboard and when the guide announced, "We are now passing the home of Faron Young," Faron got off—after thanking the driver for the ride, of course.

He found his car the next day. (That Perrier water will do it every time?) The 14th annual Academy of Country Music Awards ceremonies will be televised live this year for the first time. NBC is the network and May 2 is the date. (Dick Clark is producing) . . . Mel Tillis visits the Tonight TVer Wednesday, March 28.

Reversing the field to Ray Stevens: his 14-year-old daughter Susie Stevens is quite a singer according to all who have heard her. Susie's now a sophomore in high school and Daddy and Mom (Penny) won't even discuss her becoming a professional until she gets an education.

The University Press of Memphis State U., as part of its "Famous Tennesseans" series, is going to publish Archie Campbell's biography. The books honor noteworthy citizens of the Volunteer State who have made significant contributions to the state and the union.

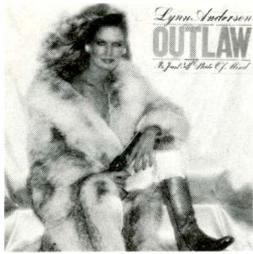
Patsy Bruce elected president of Nashville Songwriters Association International. Isn't Patsy—who co-writes with her husband Ed—the first woman to head up the organization? . . . Roy Clark was named "Picker of the Year" for the third time by Playboy magazine's annual readers' poll. (What next, Roy, the centerfold?)

Glad to hear that New York's WHN, (sold recently by Storer to Mutual), plans to retain its country format . . . Lester Flatt and The Nashville Grass signed for bookings with Smiley Wilson's agency. Smiley says Lester, who suffered stroke the past mid-November, is going to resume performing in early May.

Ronnie Prophet, star of the Canadian network show, "Grand Old Country," nominated for the country male vocalist of year prize in Canada's annual Juno Awards voting. Winners will be announced Wednesday. If Ronnie wins it'll be his second Juno.

I heard the other day from Bobby Helms, who scored heavily in the late 1950s (early 1960s) with such hits as "Fraulein," "You Are My Special Angel" and "Jingle Bell Rock." Sadly I report, Bobby has virtually lost the sight of his right eye; now wears a patch over it . . . Bobby says he is planning to headline a fund-raising music festival July 2-3-4 in Indianapolis. Profits will go to that city's campaign against child abuse. (Bobby now resides in Martinsville, Ind.)

Country Album Picks



OUTLAW IS JUST A STATE OF MIND

LYNN ANDERSON—Columbia KC 35776
With a new producer, David Wolfert, Anderson takes on a new polished sound along with a more uptown image. Material has changed, too, with songs by writers like Van Morrison and Karla Bonoff. The result is a fresh new direction, especially evident on "Say You Will," "Sea Of Heartbreak," "This Night Won't Last Forever" and the title cut.



THE OAK RIDGE BOYS HAVE ARRIVED

THE OAK RIDGE BOYS—ABC AY-1135
The Oak Ridge Boys have arrived indeed and are now one of the hottest country groups around. This lp shows much of the enthusiasm and energy which have brought them so far. Produced by Ron Chancey, there is plenty of variety along with consistent quality. Standouts: "Sail Away," "Dream On" and "I Gotta Get Over This."



LOVE NOTES

JANIE FRICKE—Columbia KC 35774
Fricke continues to emerge as a major artist in her own right in addition to her studio success. Her clear, expressive vocals have plenty of strength and potential for any musical field, as shown on songs like "I'll Love Away Your Troubles For Awhile," "Playin' Hard To Get" and "Stirrin' Up Feelin's."

A TRIBUTE TO THE KING IN MEMORY

RONNIE McDOWELL AND THE JORDANAIREs—Scorpion 0015
Without resorting to impersonation, McDowell is the most authentic Elvis sound-alike. The similarity is hauntingly close with the backing of the Jordanaires on this live recording, especially on "Teddy Bear," "Don't Be Cruel," "Burning Love," and the song which launched his own career, "The King Is Gone."

SEE YOU WHEN THE SUN GOES DOWN

JOHNNY DUNCAN—Columbia KC 35775
Duncan uses a little Mexican influence on this lp which features mainly country ballads. Produced by Billy Sherrill, cuts show variety but keep Duncan's distinct styling. "Slow Dancing," "Oh, Maria" and the title cut are among the standouts.

Wm. Morris Show Biz Pact

(Continued from page 94)

"Dolly," "Gospel Singing Jubilee," and "Marty Robbins' Spotlight." A major new entry in the fall 1979 lineup is a prime access game show, "The \$128,000 Question."

2 to Little Darlin'

■ NASHVILLE—Hollan Sudderth, former sales account director for Little Darlin', has been promoted to national sales executive. Sarah Webb has joined Little Darlin' as national public relations executive.



Show Biz president Reg Dunlap signs a contract with Ron Yatter, New York television head of the William Morris Agency, for worldwide representation for Show Biz by William Morris in the field of television. Pictured from left are Stanley Sellers, Show Biz vice president; Dunlap; Bill Turner, Show Biz vice president; and Yatter.

Country Single Picks

COUNTRY SONG OF THE WEEK

JESSI COLTER—Capitol P-4696

LOVE ME BACK TO SLEEP (prod.: Richie Albright & Waylon Jennings) (writer: Z. Van Arsdale) (Denny, ASCAP) (2:26)
Colter sings a quiet, easy-moving love song sounding as good as ever. Production is simple and subdued with a piano and steel guitar providing the main support.

RANDY BARLOW—Republic 039

SWEET MELINDA (prod.: Fred Kelly) (writers: R. Barlow/F. Kelly) (Frebar, BMI) (2:38)

A quick, energetic beat kicks this single off, building in intensity and breaking into the chorus. Should be another success for Barlow.

THE STATLER BROTHERS—Mercury 55057

HOW TO BE A COUNTRY STAR (prod.: Jerry Kennedy) (writers: H. Reid/D. Reid) (American Cowboy, BMI) (3:26)

The title of this song is self-explanatory as the Statlers include everyone from Waylon Jennings and Jerry Lee Lewis to Minnie Pearl and Jimmy Dickens. Both melody and lyrics are simple with a little surprise at the end.

JODY MILLER—Epic 8-50673

I DON'T WANT NOBODY (TO LEAD ME ON) (prod.: Bob Morgan & Larry Baunach) (writers: H. Thomas/L. W. Jones Jr.) (Screen Gems-EMI, BMI) (2:52)

Miller's new single uses a touch of rock and roll using simple lyrics and a fairly strong, steady beat. The sound is a slightly new direction for her which should create interest.

RAY STEVENS—Warner Bros. 8785

I NEED YOUR HELP BARRY MANILOW (prod.: Ray Stevens) (writer: D. Gonyea) (Ray Stevens, BMI) (3:44)

Only Ray Stevens could get away with a song like this which must be heard to be believed. The sound is very similar to Manilow's and is therefore not very country, but Stevens has always appealed to country fans as well as pop.

GLENN SUTTON—Mercury 55056

SHOULD OLD ACQUAINTANCE BE FORGOTTEN (prod.: Glenn Sutton) (writer: G. Sutton) (Flagship, BMI) (2:17)

Here's another one of Nashville's free spirits with a song that is pure fun. Following the success of "The Football Card," Sutton touches on another universal theme with a style all his own.

CONNIE SMITH—Monument 281

LOVIN' YOU, LOVIN' ME (prod.: Ray Baker) (writer: S. Throckmorton) (Tree, BMI) (3:20)

Smith follows her last single with another one by the same songwriter, and the result is equally pleasing. "Ten Thousand And One" on the flip side also has plenty of appeal.

SHANNON—Bar-Co 16014

A SONG FOR ME (prod.: not listed) (writer: M.K. Jones) (Conroy, BMI) (2:14)
This new artist shows plenty of talent and potential on this single with strong, clear vocals. The material is easy-moving and uncomplicated with a pleasant sound.

JOHN DENVER—RCA PB-11535

WHAT'S ON YOUR MIND (prod.: Milton Okun) (writer: J. Denver) (Cherry Lane, ASCAP) (3:45)

Denver continues with his proven style on this easy-going song. The sound is jazzed up slightly with a touch of saxophone, but it remains within his basic style.

RAY PILLOW—MCA 40994

HUNGRY MAN'S DREAM (prod.: Eddie Kilroy) (writer: S. Throckmorton) (Tree, BMI) (2:59)

Pillow uses a traditional country sound complete with twanging guitar and dobro on his latest single. Material, performance and production all add up to move him back up the charts.

Country Radio Seminar (Continued from page 94)

born in the Depression perhaps are more conservative and job oriented.) We were scared to put that on last year, but it was the hit of the seminar. This year, 98 or 99 percent of returned questionnaires on the lifestyle changes session indicated a learning experience was obtained. It's encouraging that the people want to hear that type thing."

According to Wunsch and Young, several other factors contributed to the success of the seminar. A change in location to a hotel with large convention facilities accommodated the record attendance. Also, 25-page seminar history booklet, complete with photos and label advertising, was instigated this year, mainly to commemorate the seminar's 10th anniversary. However, instead of record companies contributing operating expenses for the seminar (as in previous years), they contributed to the cost of the booklet. The Country Radio Seminar is a non-profit organization which directs revenue (over and above costs of the actual seminar) to college scholarships in broadcasting and mass communications. According to Wunsch, along with seminar originator Tom McEntee (national promotion director, Ovation Records), the seminar is close to self sufficiency financially, with revenue from registrations covering most operating expenses. Also adding to the seminar's success was the number of new attendees from medium and small markets. "There were many new faces this year from smaller markets," said Young. "And this is important, because someday these

CMF Hall & Museum Enjoys Best Year Ever

■ NASHVILLE — The Country Music Foundation's Hall of Fame and Museum enjoyed a banner year in 1978, as paid attendance for the attraction broke the half-million mark for the first time in its 11 year history. The facility drew 556,095 sightseers in the calendar year 1978, up 15 percent from 1977's total of 483,895.

N'ville NARAS Chapter Sets Scholarship Fund

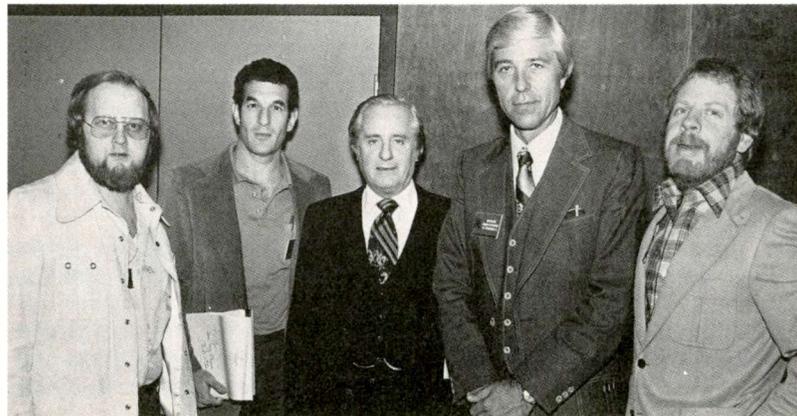
■ NASHVILLE — The Nashville chapter of NARAS has initiated a scholarship fund for promising students presently studying the music business. This year's recipients are: Merrill Farnsworth of Belmont College, Michael Ellis and Richard Hudson, both of Middle Tennessee State University.

people will be working in major markets."

Culminating the seminar was the banquet and new faces show, with over 700 attending. MC Charlie Monk introduced Cristy Lane, Mundo Earwood, Gail Davies, Razy Bailey, Mary K. Miller, Randy Barlow, John Anderson, Susie Allanson, and John Conlee, each performing several numbers. The show was produced by Norro Wilson,

director of a&r, Nashville, Warner Bros. Records, who performed on the first new faces show in 1970.

Plans are already underway for the 1980 seminar. Don Boyles, general manager, WSUN, St. Petersburg, was appointed chairman of the 1980 agenda committee, and Joe Galante, division vice president, marketing, RCA Records, Nashville, was appointed chairman, 1980 music industry committee.



From left, seminar president Frank Mull, agenda chairman Bob Young, keynote speaker Curt Gowdy, Don Boyles and industry chairman Roy Wunsch gather together at the Country Radio Seminar held last weekend in Nashville.

FICAP Schedules Radio Mini-Clinic

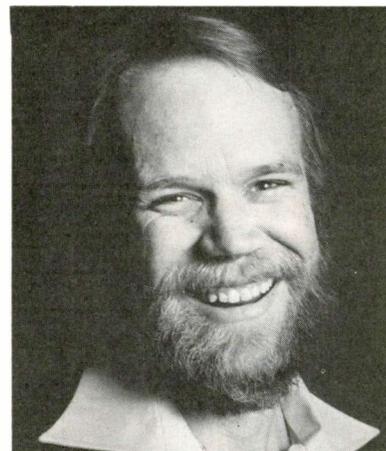
■ NASHVILLE—The First Annual FICAP Radio Mini-Clinic will be held June 23, 1979 at the Holiday Inn Airport in Roanoke, Va., hosted by WSLC Radio. King Edward IV is acting as host chairman. Bob Cole, KOKE, is the agenda chairman.

The purpose of this regional clinic is to help the individual radio personality to further his career in country radio. FICAP feels that a great deal of interest has been centered on the country radio market in connection with station promotions and other subjects related to the management and operation of country radio, but helping young radio personalities and smaller market jocks grow in the radio industry is definitely a project for the FICAP Radio Mini-Clinic. A complete agenda with guest speakers will be announced later.

Friday afternoon (June 22), FICAP will host its annual summer board meeting. Friday evening's entertainment, for the board of directors of FICAP and those early arrivers for the clinic, will be hosted by Elektra/Asylum Records. The morning general meeting will start at 9:00 a.m., and at noon a luncheon will be hosted by Warner Bros. Records. Entertainment for the luncheon show will be provided by Mercury Records. The afternoon will be divided into small groups for individual consultation with well-known radio personalities.

CBS Nashville Taps Jim Carlson

■ NASHVILLE — Roy Wunsch, director, marketing, CBS Records, Nashville has announced the appointment of Jim Carlson to the position of product manager, Columbia Records, Nashville.



Jim Carlson

In his new capacity Carlson will be responsible for the coordination of album packaging, advertising and intra-company information flow on Nashville-based Columbia artists and their albums.

Country Radio

By CINDY KENT

■ NETWORK AFFILIATION: Dan Halyburton, program director at WDGY, Minneapolis, reports NBC signed the station as a network radio affiliate March 12. Halyburton cites high ratings and coverage (WDGY is 50,000 watts) as NBC's main reason for the new affiliation. WDGY, in the latest Arbitron ratings, was the number two station in Minneapolis adults 25-49, Halyburton says, Storz Broadcasting, owner of the station, has not been a network affiliate for some time, although included in its history is the Liberty network. With the new agreement, NBC has consequently dropped its affiliation with WWTC, an all news format. Halyburton says this isn't the only network switch in Minneapolis lately: KMPS-TV was dropped by ABC for KSTP-TV, formerly an NBC station. NBC has moved over to WTCN-TV, formerly an independent station.

MOVES: Don't be surprised if you call WTSO, Madison, and hear Andy Witt take music calls . . . he's back at the station, helping Pat Martin do music after a short stint at WSAI, Cincinnati. Andy was MD at WTSO several months ago . . . KSO, Des Moines, has put Jim Stewart on as mid-day man (10-2). Stewart was general manager at KCBC, Des Moines, an AOR station, reports Jarrett Day, KSO operations manager . . . Bill Ashford has joined the airstaff of KERE, Denver, in the 10 a.m. to 3 p.m. slot. Ashford was most recently employed at KLAK, Denver, Denver, as MD and air personality . . . KCKN welcomes Martha Stokes as new office manager.

NEWS: Mike Edwards of WFAI, Fayetteville, N.C., reports that station helped raise \$3,000 for local school athletics recently. The fund-raiser was a one mile run, won by Danny "McGuire in the Morning." Also, WFAI plans a skate-a-thon April 7 to benefit the American Cancer Society.

KSSS, Colorado Springs, and the Pikes Peak Civitan Club expect to net about \$10,000 in a Dave and Sugar benefit show March 24. Profits from the shows will go to the Giles Institute and Silver Key groups. Last year's benefit by the Oak Ridge Boys raised \$3,500.

WDAF, Kansas City, reports its morning man, "The Late Jim Tyler," garnered number one ratings in all critical audience measurement measurement categories, as per the October/November Arbitron book. These categories include adults 18 +, adults 18-34, and adults 25-54. Tyler's show runs from 6-10 a.m. Tyler, who previously worked at WPLO, Atlanta, says the show's success can be attributed to good country music, thorough, professional news broadcasting, and credible traffic coverage.

Record World Country Albums

MARCH 24, 1979

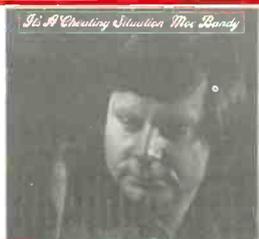
TITLE, ARTIST, Label, Number, (Distributing Label)

MAR. 24	MAR. 17				WKS. ON CHART
1	1	THE GAMBLER	KENNY ROGERS	United Artists LA 834 H	15
				(9th Week)	
2	3	WILLIE & FAMILY LIVE	WILLIE NELSON/Columbia KC 2	35426	17
3	2	NEW KIND OF FEELING	ANNE MURRAY/Capitol SW 18849		6
4	4	TNT	TANYA TUCKER/MCA 3066		18
5	5	WHEN I DREAM	CRYSTAL GAYLE/United Artists LA 858 H		39
6	6	EVERY WHICH WAY BUT LOOSE (SOUNDTRACK)	VARIOUS ARTISTS/Elektra 5E 503		14
7	7	STARDUST	WILLIE NELSON/Columbia JC 35305		46
8	8	SWEET MEMORIES	WILLIE NELSON/RCA AHL1 3243		7
9	12	I'VE ALWAYS BEEN CRAZY	WAYLON JENNINGS/ RCA AFL1 2979		24
10	10	HEARTBREAKER	DOLLY PARTON/RCA AFL1 2797		32
11	9	JOHN DENVER	RCA AQL1 3075		9
12	13	DOWN ON THE DRAG	JOE ELY/MCA 3080		3
13	15	THE BEST OF BARBARA MANDRELL	MCA AY 1119		7
14	11	JUST LIKE REAL PEOPLE	THE KENDALLS/Ovation OV 1739		5
15	14	EXPRESSIONS	DON WILLIAMS/MCA AY 1069		28
16	16	A WOMAN	MARGO SMITH/Warner Bros. BSK 3286		3
17	25	OUR MEMORIES OF ELVIS	ELVIS PRESLEY/RCA AQL1 3279		2
18	19	ARMED AND CRAZY	JOHNNY PAYCHECK/Epic KE 35444		17
19	17	LARRY GATLIN'S GREATEST HITS	Monument MG 7628		19
20	28	LADIES CHOICE	BILL ANDERSON/MCA 3075		7
21	46	GARY GARY STEWART	RCA AHL1 3288		2
22	21	BEST OF THE STATLER BROTHERS	Mercury SRM 1 1037	164	
23	24	WE'VE COME A LONG WAY	BABY LORETTA LYNN/ MCA 3073	7	
24	22	ARE YOU SINCERE	MEL TILLIS/MCA 3077	4	
25	20	ROSE COLORED GLASSES	JOHN CONLEE/MCA AY 1105	19	
26	27	LET'S KEEP IT THAT WAY	ANNE MURRAY/Capitol ST 17743	58	
27	23	TEN YEARS OF GOLD	KENNY ROGERS/United Artists LA 835 H	62	
28	36	BASIC	GLEN CAMPBELL/Capitol SW 11722		16



CHARTMAKER OF THE WEEK

29	—	IT'S A CHEATING SITUATION	MOE BANDY	Columbia KC 35779	1
30	18	TOTALLY HOT	OLIVIA NEWTON JOHN/MCA 3067		16
31	32	JIM ED AND HELEN	JIM ED BROWN & HELEN CORNELIUS/RCA AHL1 3258	2	
32	—	RODRIGUEZ WAS HERE	JOHNNY RODRIGUEZ/Mercury SRM 1 5015	1	
33	33	ENTERTAINERS . . . ON AND OFF THE RECORD	THE STATLER BROTHERS/Mercury SRM 1 5007	51	



34	—	THE PERFORMER	MARTY ROBBINS/Columbia KC 35446	1	
35	30	PROFILES/BEST OF EMMYLOU HARRIS	Warner Bros. BSK 3258	17	
36	—	THE SONGS WE MADE LOVE TO	MICKEY GILLEY/ Epic KE 35714	1	
37	35	ONLY ONE LOVE IN MY LIFE	RONNIE MILSAP/RCA AFL1 2780	40	
38	31	VARIATIONS	EDDIE RABBITT/Elektra 6E 127	51	
39	34	THE AMAZING RHYTHM ACES	MCA AA 1123	7	
40	40	TEAR TIME	DAVE & SUGAR/RCA APL1 2816	28	
41	29	BURGERS AND FRIES/WHEN I STOP LEAVING	CHARLEY PRIDE/RCA APL1 2983	19	
42	51	RIDGE BOYS	OAK RIDGE BOYS/MCA AY 1065	21	
43	—	LIVE AND PICKIN'	DOC & MERLE WATSON/United Artists LA 943 H	1	
44	43	MOODS	BARBARA MANDRELL/MCA AY 1088	23	
45	48	WAYLON & WILLIE	WAYLON JENNINGS & WILLIE NELSON/ RCA AFL1 2696	60	
46	41	Y'ALL COME BACK SALOON	OAK RIDGE BOYS/ MCA DO 2993	76	
47	44	LIVING IN THE USA	LINDA RONSTADT/Asylum 6E 155	24	
48	37	NATURAL ACT	KRIS & RITA/A&M SP 4690	6	
49	49	REDHEADED STRANGER	WILLIE NELSON/Columbia KC 33482	182	
50	—	THE FIRST NASHVILLE GUITAR QUARTET	CHET ATKINS/ RCA AHL1 3288	1	
51	38	C. W. McCALL & CO.	Polydor PD1 6190	5	
52	45	ELVIS—A LEGENDARY PERFORMER, VOL. III	ELVIS PRESLEY/ RCA APL1 3078	15	
53	42	ONE RUN FOR THE ROSES	NARVEL FELTS/MCA AY 1115	6	
54	39	DUETS	JERRY LEE LEWIS & FRIENDS/Sun 1011	12	
55	47	HEAVEN'S JUST A SIN AWAY	THE KENDALLS/Ovation OV 1719	81	
56	61	THE FOOL STRIKES AGAIN	CHARLIE RICH/United Artists LA 925 H	7	
57	63	RED WINE AND BLUE MEMORIES	JOE STAMPLEY/ Epic KE 35443	34	
58	62	EVERY TIME TWO FOOLS COLLIDE	KENNY ROGERS & DOTTIE WEST/United Artists LA 861 H	50	
59	55	THE OUTLAWS	WAYLON, WILLIE, TOMPALL & JESSI/ RCA APL1 1312	170	
60	52	OLD FASHIONED LOVE	THE KENDALLS/Ovation OV 1733	49	
61	—	LOVE LIES	CRISTY LANE/LS 8029	1	
62	57	BEST OF DOLLY PARTON	RCA APL1 1117	147	
63	65	HERE YOU COME AGAIN	DOLLY PARTON/RCA APL1 2544	74	
64	53	EASTBOUND AND DOWN	JERRY REED/RCA APL1 2516	81	
65	73	IT WAS ALMOST LIKE A SONG	RONNIE MILSAP/RCA APL1 2439	81	
66	66	LOVE'S SWEET PAIN	JOHN WESLEY RYLES/MCA AY 1112	6	
67	50	DIAMOND CUT	BONNIE TYLER/RCA AFL1 3072	6	
68	60	CONWAY CONWAY	TWITTY/MCA 3063	21	
69	54	TURNING UP AND TURNING ON	BILLY CRASH CRADDOCK/ Capitol SW 11853	25	
70	56	DAYTIME FRIENDS	KENNY ROGERS/United Artists LA 754 G	88	
71	68	YOU HAD TO BE THERE	JIMMY BUFFETT/MCA AK 1008/2	19	
72	59	GREATEST HITS, VOL. II	JOHNNY PAYCHECK/Epic KE 35623	20	
73	72	HUMAN EMOTIONS	DAVID ALLAN COE/Columbia KC 35536	19	
74	67	MARSHALL TUCKER BAND'S GREATEST HITS	Capricorn CPN 0214	22	
75	26	LOVE OR SOMETHING LIKE IT	KENNY ROGERS/ United Artists LA 903 H	36	



Gary Stewart

His Latest Album

Featuring the new single: "Shady Streets"
And, "Everything a Good Girl Needs," "Mazelle."

RCA
Records





Record World Country Singles

MARCH 24, 1979

TITLE, ARTIST, Label, Number
MAR. 24 MAR. 17

WKS. ON CHART

1	4	I JUST FALL IN LOVE AGAIN ANNE MURRAY Capitol 4675	
2	1	SEND ME DOWN TO TUCSON/CHARLIE'S ANGELS MEL TILLIS/MCA 40983	11
3	2	GOLDEN TEARS DAVE & SUGAR/RCA 11427	10
4	7	SOMEBODY SPECIAL DONNA FARGO/Warner Bros. 8722	11
5	5	I HAD A LOVELY TIME THE KENDALLS/Ovation 1119	11
6	6	STILL A WOMAN MARGO SMITH/Warner Bros. 8726	10
7	9	IT'S A CHEATING SITUATION MOE BANDY/Columbia 3 10889	9
8	14	(IF LOVING YOU IS WRONG) I DON'T WANT TO BE RIGHT BARBARA MANDRELL/MCA 12451	6
9	11	TRYIN' TO SATISFY YOU DOTTSY/RCA 11448	10
10	13	I'VE BEEN WAITING FOR YOU ALL OF MY LIFE CON HUNLEY/Warner Bros. 8723	9
11	15	TOO FAR GONE EMMYLOU HARRIS/Warner Bros. 8732	7
12	12	SON OF CLAYTON DELANEY TOM T. HALL/RCA 11453	10
13	16	WORDS SUSIE ALLANSON/Elektra/Curb 46009	8
14	17	ALL I EVER NEED IS YOU KENNY ROGERS & DOTTIE WEST/United Artists 1276	6
15	18	I'M GONNA LOVE YOU GLEN CAMPBELL/Capitol 4682	6
16	19	THEY CALL IT MAKING LOVE TAMMY WYNETTE/Epic 8 50661	6
17	21	SWEET MEMORIES WILLIE NELSON/RCA 11465	7
18	25	WHERE DO I PUT HER MEMORY CHARLEY PRIDE/RCA 11477	5
19	23	WISDOM OF A FOOL JACKY WARD/Mercury 55055	6
20	20	HEALIN' BOBBY BARE/Columbia 3 10891	9
21	22	TAKE ME BACK CHARLY McCLAIN/Epic 8 50653	9
22	26	TOUCH ME WITH MAGIC MARTY ROBBINS/Columbia 3 10905	6
23	27	SLOW DANCING JOHNNY DUNCAN/Columbia 3 10915	5
24	24	SHADOWS OF LOVE RAYBURN ANTHONY/Mercury 55053	8
25	33	BACK SIDE OF THIRTY JOHN CONLEE/MCA 12455	4
26	31	FAREWELL PARTY GENE WATSON/Capitol 4680	6
27	32	LOVE IS SOMETIMES EASY SANDY POSEY/Warner Bros. 8371	6
28	34	SOMEONE IS LOOKING FOR SOMEONE LIKE YOU GAIL DAVIES/Lifesong 1784 (CBS)	7
29	29	FANTASY ISLAND FREDDY WELLER/Columbia 3 10890	8
30	38	I'LL LOVE AWAY YOUR TROUBLES FOR AWHILE JANIE FRICKE/Columbia 3 10910	4
31	3	IF I COULD WRITE A SONG AS BEAUTIFUL AS YOU BILLY CRASH CRADDOCK/Capitol 4672	12
32	37	THIS IS A LOVE SONG BILL ANDERSON/MCA 40992	6
33	39	SECOND HAND SATIN LADY (AND A BARGAIN BASEMENT BOY) JERRY REED/RCA 11472	5
34	42	WALKING PIECE OF HEAVEN FREDDY FENDER/MCA 12453	6
35	35	I WANT TO THANK YOU KIM CHARLES/MCA 40987	7
36	46	ISN'T IT ALWAYS LOVE LYNN ANDERSON/Columbia 3 10909	3
37	44	CAN I SEE YOU TONIGHT JEWEL BLANCH/RCA 11464	6
38	43	LET'S KEEP IT THAT WAY JUICE NEWTON/Capitol 4679	7
39	40	SHOULDER TO SHOULDER (ARM IN ARM) ROY CLARK/MCA 12402	6
40	10	MY HEART HAS A MIND OF ITS OWN DEBBY BOONE/Warner Bros. 8739	10
41	48	DON'T TAKE IT AWAY CONWAY TWITTY/MCA 41002	2
42	50	DOWN ON THE RIO GRANDE JOHNNY RODRIGUEZ/Epic 8 50671	3
43	49	MY LADY FREDDIE HART/Capitol 4684	5
44	53	LAY DOWN BESIDE ME DON WILLIAMS/MCA 12458	2
45	52	DARLIN' DAVID ROGERS/Republic 138	4
46	8	I'LL WAKE YOU UP WHEN I GET HOME CHARLIE RICH/Elektra 45553	13
47	54	THERE'S ALWAYS ME RAY PRICE/Monument 277	4
48	55	LOCK, STOCK & BARREL WOOD NEWTON/Elektra 46013	4
49	56	LIVE ENTERTAINMENT DON KING/Con Brio 149	4



50	57	YOU'VE GOT SOMEBODY, I'VE GOT SOMEBODY VERN GOSDIN/Elektra 46021	2
51	58	CHEATER'S KIT TOMMY OVERSTREET/MCA 12456	4
52	36	I WILL ROCK AND ROLL WITH YOU JOHNNY CASH/Columbia 3 10888	11
53	45	I'M BEING GOOD DAVID WILLS/United Artists 1271	6
54	61	WHAT A LIE SAMMI SMITH/Cyclone 100	3
55	65	I LOST MY HEAD CHARLIE RICH/United Artists 1280	3
56	63	LOVE LIES MEL McDANIEL/Capitol 4691	3
57	64	NEXT BEST FEELING MARY K. MILLER/Inergi 312	3
58	68	LOVE ME TENDER LINDA RONSTADT/Asylum 46001	3
59	72	JUST LONG ENOUGH TO SAY GOODBYE MICKEY GILLEY/Epic 8 50672	2
60	60	FOREVER IN BLUE JEANS NEIL DIAMOND/Columbia 3 10897	6
61	69	I WANT TO WALK YOU HOME PORTER WAGONER/RCA 11491	2
62	62	YESTERDAY BILLIE JO SPEARS/United Artists 1274	5
63	73	MEDICINE WOMAN KENNY O'DELL/Capricorn 0317	2
64	66	I THOUGHT YOU'D NEVER ASK LOUISE MANDRELL & R. C. BANNON/Epic 8 50668	4
65	67	YOURS LOVE JERRY WALLACE/4 Star 1036	5

CHARTMAKER OF THE WEEK

66	—	IF I SAID YOU HAD A BEAUTIFUL BODY WOULD YOU HOLD IT AGAINST ME BELLAMY BROS. Warner Bros. 8790	1
67	28	LOVING YOU IS A NATURAL HIGH LARRY G. HUDSON/Lone Star 706	9
68	70	MUSIC BOX DANCER FRANK MILLS/Polydor 14517	5
69	87	TAKES A FOOL TO LOVE A FOOL BURTON CUMMINGS/Portrait 6 70024	3
70	—	ON BUSINESS FOR THE KING/BLUE RIBBON BLUES JOE SUN/Ovation OV 1122	1
71	—	I WANT TO SEE ME IN YOUR EYES PEGGY SUE/Door Knob 9-094	1
72	90	FRECKLES SHYLO/Columbia 3 10918	3
73	79	MAKIN' LOVE PAUL SCHMUCHER/Star Fox (NSD) 578	3
74	83	JACK DANIELS, IF YOU PLEASE DAVID ALLAN COE/Columbia 3 10911	3
75	30	THE OUTLAW'S PRAYER JOHNNY PAYCHECK/Epic 8 50655	9
76	41	EVERY WHICH WAY BUT LOOSE EDDIE RABBITT/Elektra 45554	14
77	47	TONIGHT SHE'S GONNA LOVE ME RAZZY BAILEY/RCA 11446	14
78	86	TWO PEOPLE IN LOVE LORRIE MORGAN/Hickory 54041	3
79	—	KISS YOU AND MAKE IT BETTER ROY HEAD/MCA 12462	1
80	—	MY PLEDGE OF LOVE JOHN ANDERSON/Warner Bros. 8770	1
81	51	BACK ON MY MIND AGAIN RONNIE MILSAP/RCA 11421	15
82	74	GOING DOWN SLOW THE CATES/Ovation 1123	5
83	59	DOWNHILL STUFF JOHN DENVER/RCA 11479	6
84	77	WHISKEY RIVER WILLIE NELSON/Columbia 3 10877	14
85	71	SMOOTH SAILIN' SONNY THROCKMORTON/Mercury 55051	9
86	—	BUT FOR LOVE JERRY NAYLOR/Warner/Curb 8767	1
87	96	I'VE SEEN IT ALL SANDRA KAYE/Door Knob 8 093	2
88	—	LOVE IS HOURS IN THE MAKING STERLING WHIPPLE/Warner Bros. 8747	1
89	89	GOODY GOODY REBECCA LYNN/Scorpion 0573	3
90	—	MAY I TERRI HOLLOWELL/Con Brio 150	1
91	91	HELLO TEXAS BRIAN COLLINS/RCA 11478	3
92	—	LOOKING FOR THE SUNSHINE MICKEY NEWBURY/Hickory 54042	1
93	76	IF YOU COULD SEE YOU THROUGH MY EYES TOM GRANT/Republic 036	19
94	80	HAPPY TOGETHER T. G. SHEPPARD/Warner Curb 8721	15
95	98	THERE HANGS HIS HAT LINDA NAILE/Ridgetop 00279	3
96	78	EVERLASTING LOVE NARVEL FELTS/MCA 12441	13
97	97	FINDERS KEEPERS LOSERS WEEPERS STAN HITCHCOCK/MMI 1028	3
98	75	I JUST CAN'T STAY MARRIED TO YOU CRISTY LANE/LS 169	17
99	82	LOVE SONGS JUST FOR YOU GLENN BARBER/21st Century 101	13
100	81	DREAMIN'S ALL I DO EARL THOMAS CONLEY/Warner Bros. 8717	13



JANIE FRICKE DELIVERS "LOVE NOTES."

NOTES SHE LOVES TO SING, NOTES EVERYONE LOVES TO HEAR.

JANIE FRICKE LOVE NOTES

Including: For Awhile
I'll Love Away Your Troubles
Playin' Hard To Get
Let Me Love You Goodbye
Love Is Worth It All
Let's Try Again



"I'll Love Away Your Troubles for Awhile"
is the new Janie Fricke single,
from her new album "Love Notes."
On Columbia Records and Tapes.

3-10910

KC 35774

Produced by Billy Sherrill.

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Experience Janie Fricke's "Love Notes."

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|--|--|--|---|
| March 23 Braun Civic Center
Huntsville, AL | April 6 Municipal Auditorium
Greenville, SC | April 21 Celebrity Theatre
Phoenix, AZ | April 27 Convention Center
Anaheim, CA |
| March 24 Civic Center
Asheville, NC | April 7 Coliseum
Greensboro, NC | April 22 Civic Center
Yuma, AZ | April 28 City Auditorium
Bakersfield, CA |
| March 25 Fox Theatre
Atlanta, GA | April 8 Cumberland County
Coliseum
Fayetteville, NC | April 24 Downtown Theatre
Eureka, CA | April 29 Convention Ctr. Arena
Fresno, CA |
| March 30 Opera House
Nashville, IN | April 20 Swing Auditorium
San Bernadino, CA | April 25 Auditorium
Redding, CA | May 1 Golden Stallion
San Antonio, TX |

AVERAGE WHITE BAND

feel no pret

SD 19207

Includes AWB's new single, "WALK ON BY"
On Atlantic Records and Tapes ³⁵⁶³

Produced by Average White Band and Gene Paul



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