Elton John

HITS OF THE WEEK

SINGLES

PABLO CRUISE, "I GO TO RIO" (prod. by B. Schnee) (writers: Allen-Andersen) (Columbia/Compass, BMI) (3:39). This second single from the Peter Allen song "I go to Rio" is a catchy, upbeat pop number that should be a hit. It features a strong vocal performance and a catchy melody.

ELTON JOHN, "DON'T LET THE SUN GO DOWN ON ME" (prod. by Chris Thomas) (writers: Elton John, Bernie Taupin). This classic Elton John song was originally released in 1974 and has been a hit on multiple occasions since then.

SLEEPERS

THE BABIES, "EVERY TIME I THINK OF YOU" (prod. by R. Nevison) (writers: Kennedy-Conrad) (X-Ray-Caffeine, BMI) (3:45). The track is a classic rock number with a strong guitar riff and a memorable chorus.

LITTLE RIVER BAND, "LADY" (prod. by J. Eby) (Screen Gems-EMI, BMI) (3:31). This song became a hit in 1977 and has since become a classic of the soft rock genre.

POCO, "CRAZY LOVE" (prod. by R. Sanford-Orshoff) (writer: R. Young) (Pilgrim-Parking, ASCAP) (2:55). This song is a classic of the country rock genre and features a strong vocal performance.

JOHN WILLIAMS, "THEME FROM SUPERMAN" (prod. by Williams) (Warner Records, BMI) (2:58). The theme from the iconic Superman movie has become a classic and has been covered by many artists.

O'JAYS, "CRY TOGETHER" (prod. by Gamble-Huff) (writers: same) (Mighty Three, BMI) (3:43). This song is a classic of the Motown genre and features a strong vocal performance.

EMOTIONS, "WALKING THE LINE" (prod. by Maurice White) (writers: M. White-C. Scarburgh) (Saggarfire-Alexstar, BMI) (3:50). This song is a classic of the soul genre and features a strong vocal performance.

ALBUMS

HOT CHOCOLATE, "EVERY 'S A WINNER." With the title track climbing steadily up the chart, the group is enjoying its biggest success since "You Sexy thing." Songs like "So You Win Again" and "Sometimes It Hurts To Be A Friend" finds this album poised to go a long way. Infinity 9022 (7.39).

LULU, "DON'T AKE LOVE FOR GRANTED." The songstress, who had the original hit with "To Sir With Love" is back with a sophisticated pop of material penned by people like Russ Ballard, Elton John and Alan Tartney. The title song in particular shows hit potential. Rocket BXL-3073 (RCA-3).95.

GIOVAN MEGOZZ, "MUSIC FROM BATTLEGARRALACTICA." The renowned electronic disco composer uses the theme from the popular TV show as a base and takes off from there with his characteristic percolating music. The disc should be the first to pick up on it. Casablanca NBLP 7159-7.98.

FABULOUS POODLES, "MIRROR STARS." The first release on Brian Lane's Park Lane label is by this British quartet whose tongue in cheek lyrical approach is bolstered by fine rock musicianship. Production by John Erskine and Muff Winwood holds it together. Epic JE 50666 (7.98).
Rod Stewart's
Blondes Have More Fun
Featuring
'Da Ya Think I'm Sexy?'
(WBS 8724)
Produced by Tom Dowd
On Warner Bros.
records & tapes
(BSK 3261)
UA Sues CBS Over ELO As Legal Fight Continues
By SAM SUTHERLAND

LOS ANGELES — The legal battle between CBS Records, the CBS-distributed Jet label and United Artists Records over disputed Electric Light Orchestra product has escalated with the latest volley fired by the UA label and its current owners, Artie Mogull and Jerry Rubinstein. They filed separate federal and state actions here December 21. The federal action, filed in U.S. (Continued on page 44)

Singles Charts Frozen

Singles playlists at major pop, rock and BOS stations were virtually frozen across the board last week as stations programmers spent the last week of the year in automatic pilot, at least in terms of station adds. According to the RW research department, there was a virtual handful of total adds on all of the above formats, coast-to-coast, with the resulting alteration in activity too insignificant to measure.

All Record World album charts, which are totally sales-based, have been compiled for this week as usual.

Also as a result of the lack of airplay activity around the country, there will be no Radio Marketplace, Hot Adds or Action Music this week.

Hits Dominate Holiday Sales Activity As Late Buying Brightens Xmas Season
By DAVID McGEE and SOPHIA MIDAS

NEW YORK — More than two months of sluggish retail activity came to an abrupt halt last week as a late surge of consumer buying helped boost sales 10 to 15 percent over last year's Christmas season. And unlike the holiday periods of 1976 and 1977 when records of all types and categories sold equally well, the hits—the known quantities—dominated this year's sales picture.

In a Record World poll conducted last week, retailers and rack jobbers cited numerous factors for the decline in catalogue sales, including: the loss of valuable shopping time that comes with waiting until the last minute to buy, a practice that always favors the tried and true in recorded product; the lagging economy; and the escalating price of records.

As always, however, there are exceptions, this year's being the retail chains which have reputations as catalogue 'houses.' King Karol in New York City is a prime example of such an operation: Ben Karol reported sales 40 percent ahead of last year's, and pointed to catalogue activity as the most significant factor in that increase. "We're selling catalogue like crazy," said Karol. "So many customers come in here looking for catalogue and we cash in on it. The records are just flying out of here. From Thanksgiving until about the twentieth of December we figured that the recession had set in for real; from the twentieth of December until now we've not only forgotten about the recession but we've rung up the biggest year in our history. We're very happy with the whole situation."

Record and Tape Collector in Baltimore also reported an increase in catalogue sales over last year. "We're known as a catalogue cabin," explained buyer Wayne Steinberg, "so we have the advantage of having people come to us when they're looking for older product because they know we'll have it." Bill Miller of Discount Records in St. Louis also attributed that store's strong catalogue showing to its reputation for having this product in stock through the year.

However, few retailers were as enthusiastic about catalogue sales as Karol, Steinberg and Miller. Skip Lawson, manager of the Chicago-based Rainbow chain, places the blame for the store's poor showing in older product squarely on the nation's economy and on the higher price of new records. "The new releases, with their higher prices, have drastically cut into our sales.

High Court To Hear Blanket License Case
By BILL HOLLAND

WASHINGTON — The U.S. Supreme Court has announced it will hear the controversial blanket license complaint case between CBS and ASCAP and BMI on January 15.

Final written replies are due by January 10.

The controversial case, possibly involving anti-trust activity, goes back to an initial 1969 complaint by CBS in which it refused to accept the blanket license method offered by ASCAP and BMI.

A U.S. District Court ruling did not find either organization engaged in price-fixing by offering blanket licenses, but in 1977 a U.S. Court of Appeals ruling overturned that decision.

The current case has been up for possible review by the Supreme Court for more than a year. The court decided it would hear the case this past October, after both sides had filed a series (Continued on page 44)

CPME Grant to Martell Foundation

The T. J. Martell Memorial Fund for Leukemia Research was recently given a check for $5,000 by the Conference of Personal Managers East. The contribution was made on behalf of Bruce Lundvall, president, CBS Records Division, who was recently honored by the CPME as Man of The Year at a luncheon attended by industry artists and executives. Lundvall designated the T. J. Martell Memorial Foundation, of which he is a charter member and trustee, to be recipient of part of the proceeds from the luncheon. Pictured at CBS Records' New York offices are: from left; Tony Martell; Gerard Purcell, president, CPME; Lundvall and Floyd Gillett, board of directors, T. J. Martell Memorial Foundation.

www.americanradiohistory.com
RCA Hosting Sales, Promotion Meetings

NEW YORK—RCA Records will launch 1979 with regional sales and promotion meetings in Nashville beginning January 2 for the eastern half of the nation, and in Dallas beginning January 5 for the western region.

More than 250 members of its field sales and promotion staff, and home office, Nashville and Hollywood executives will attend. The Nashville meeting will be at the Opryland Hotel and the Dallas meeting will be conducted at the Airport Motor Hotel.

Robert D. Summer, president, RCA Records, will make the keynote address at each meeting, and Dick Carter, division vice president, field marketing, will deliver the marketing address and chair the meetings.

Product presentations will be made by Warren Schatz, division vice president, pop a&r; popular; Jerry Bradley, division vice president, Nashville operations; country; and Tom Sheehan, division vice president, Red Seal a&r; classical.

There will be marketing strategy meetings to discuss delivery of first quarter product, with specific plans to launch January releases. A major feature of the promotions meetings will be sales and promotion seminars.

AJC Honors George Levy

NEW YORK — George Levy, president of Sam Goody, Inc., will be honored at a testimonial dinner, tendered by the American Jewish Committee Appeal for Human Relations, on Thursday, February 3, 1979, at The Americana Hotel. Cocktails are at 7 p.m., dinner at 8 p.m.

At the dinner, co-chaired by S. David Feir, vice president of BSR (USA) Ltd., and C. Charles Smith, president of Pickwick International, Inc., Levy will receive AJC's Human Relations Award for 1979.

Record World Wins Printing Ind. Award

NEW YORK—For the fourth consecutive year, Record World has been awarded a certificate of special merit for outstanding printing by the Printing Industries of Metropolitan New York, the largest printing trade organization in the country. RW has now received the award for each of the four years it has entered the competition. The award is given jointly to RW and Dispatch Press, our printer.
NICK GILDER
HE'S THE KIND
OF ARTIST YOU'LL
NEVER FORGET

The Record World Awards
Pop Singles
Top New Male Vocalist
#1 Nick Gilder
Top Solo Artist
#3 "Hot Child In The City"/Nick Gilder
Top Male Vocalist
#7 Nick Gilder
"Hot Child In The City"
has never stopped growing.
Now platinum.
Over Two Million Sold
New Inhouse Computer System Centerpiece Of Independent Firm's Expanded Regional Service

By SAM SUTHERLAND

SAN FRANCISCO — Augie Blume & Associates, the independent regional promotion service based on San Rafael, is taking a page from the majors' marketing by adding an in-house computer system as the basis for an expanded marketing and promotion profile.

An industry veteran who opened the indie firm in 1978 with Nancy after a series of label posts, Blume already services an estimated 350 stations in 11 western states. With the recent delivery of the computer, he's eyeing the young but growing field of independent marketing consultants, with his company's new data system viewed as the most crucial link in establishing an efficient regional point-of-purchase service for its clients.

"It's an $8,000 system with a variety of uses," Blume explains, adding that the system capacity underscores the greatest in-house control now available in data systems. "It's got a good printer and a disc storage system that's got a huge data capacity for a system of this size." Apart from providing such basic aids as computerized service lists and retail contacts, for example, a primary goal will be to develop detailed station programming profiles, with the system's reference line providing up to 127 categories of data for each station profile. "We're working with a local computer programmer now," Blume adds, "but we hope to begin writing programs in-house during the coming year."

Behind the projected development of a new marketing clientele and the purchase of the computer is Blume's assertion that regional and local programming and sales now require an extended research base. Like many promotion men, both independent and salaried by labels, Blume sees the rise of his own company and other indies as reflective of that need, as well as indicative of the reduced role national listings play in local market behavior.

"Over the years, particularly during the last two or three, I've heard some very heavy people, recognized industry leaders, admit that they're still trying to figure out what's really going on out there in the marketplace. National charts aren't enough; regional and local concentration is really what we're after. Even so, the tug-of-war between national trends and local sales and airplay remains central. "A lot of times, the big problem radio faces today is its unwillingness to take chances. Stations are all looking for those top 15 records; they're not as interested as taking a shot with something that moved from 28 to 22."

Thus, Blume argues stronger local and regional research will furnish added leverage in convincing stations to add a record.

By building a data base tracing both individual artists and records by market, as well as station preferences, Blume is creating a clearer understanding of programming needs. "The base will be used to study individual station programming trends, not only with respect to the types of music and artists, but frequency of plays and time of day. We also want to find out how the station views its audience."

Although he notes that the marketing service is comparatively new, and only in the building stages, Blume projects handling specialty product as well as hits. Since forming his company five years ago, he has worked on labels of a label-wide basis for such labels including RCA, CBS, Warner Bros., 20th Century-Fox, Epic and Tomato Music, along with direct artist clients like Willie Nelson and Waylon Jennings. Yet Blume remains an outspoken advocate of smaller labels specializing in jazz, blues and folk artists, and points to his promotions for labels like Rounder and Kaleidoscope with equal fervor.

"It's great to work for an A&M Records," he notes, "because they're a great company, one I feel privileged to represent. But they are now also a big company. It's working on a George Thorogood and The Destroyers or a David Grisman Quintet that brings a special psychic income."

That attitude can be traced partially to Blume's years as national promo chief for the RCA-distributed Grunt label, which he and Nancy, who was national sales chief, helped form after earlier posts with both RCA and Columbia. From the small staff of Grunt, the Blumes sought an equally compact format for their current company: with the arrival of Carole Lee Keller, who is in charge of the new marketing service, the total staff numbers seven, including Rosemary lee DeDe Whiteside.

Right now, his first marketing client is Mushroom Records, which has utilized Blume's promotion service since opening their U.S. operation. While the company is soliciting other marketing clients, Blume characterizes the growth process as a careful one. "We're just trying to get better at what we do, and grow while holding down the number of accounts to a reasonable minimum. For an operation like ours, stability rests with performing efficiently, which means learning Grunt; the Blumes sought an equally compact format for their current company: with the arrival of Carole Lee Keller, who is in charge of the new marketing service, the total staff numbers seven, including Rosemary lee DeDe Whiteside.

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ABC To Hold Regional Meetings

LOS ANGELES—ABC Records will hold its first series of regional meetings during the week of January 8-15, which will involve all field personnel. A total of four regional meetings are scheduled with executives from the Los Angeles home office set to travel to all meetings.

Those executives from the L.A. office include: Steve Diener, president; Arnie Orleans, vice president, sales and merchandising; John Barbi, vice president, promotion; John Smith, vice president, & promotion; B. J. McElwee, vice president, sales; Elaine Corlett, vice president, artist development and publicity; John Conner, director of national accounts; Eric Doctorow, director of product management; Herb Wood, director of advertising, and Peter Starr, national director of publicity.

The meetings are being coordinated by ABC's regional managers and will begin January 8 in New York for the northeast region, continue January 10 in Chicago with midwest meetings, stop in Atlanta on January 12 for south and southwest regional meetings, and conclude in Los Angeles January 15 with the west coast regional meetings.

Hale Joins Capitol

LOS ANGELES—Dr. Cecil Hale has been named vice president of a&n, soul division, at Capitol Records, Inc.

Cecil Hale

Hale comes to Capitol from Phonogram, where he has been national director of album promotion since June 1977. Between 1971 and 1977, he was assistant program and music director at radio station WVON in Chicago. Between 1973-75, Hale was National President for the National Association of Television and Radio Artists.

Funkadelic Platinum

NEW YORK — "One Nation Under A Groove," the most recent album by Warner Bros. recording group Funkadelic, has been certified platinum by the RIAA.

Lotta Love for Nicolette

By TIM WOOLLEY

LOS ANGELES—"Lotta Love," the debut album by Rewind, has been certified platinum by the RIAA. The album, produced by Nickolas Ashford and Valerie Simpson, features the hit single "Lotta Love."
L.T.D. INVADERS THE WORLD.

"TOGETHERNESS" ON A&M RECORDS AND TAPES

Platinum.

Their concerts have electrified hundreds of thousands from coast to coast. Their latest album "Togetherness" is platinum and beyond. Welcome to the world of L.T.D.
American Music Awards Nominees Set

LOS ANGELES — Nominees for the sixth annual American Music Awards have been disclosed. The 20 awards will be presented during a two-hour “live” special on the ABC Television Network, Friday, January 12, 1979, 9-11 p.m. The special will emanate from the Santa Monica (California) Civic Auditorium, hosted by Glen Campbell, Helen Reddy and Donna Summer.

Nominations are in four categories, pop/rock, country, soul and disco, with five awards in each category. The nominees are:

Pop/Rock:
Favorite Male Vocalist: Andy Gibb, Billy Joel, Barry Manilow; Favorite Female Vocalist: Linda Ronstadt, Barbra Streisand, Donna Summer;Favorite Duo, Group or Chorus: Bee Gees, Fleetwood Mac, Foreigner;Favorite Single: “Stayin’ Alive” (Bee Gees), “Three Times A Lady” (Commodores), “You Light Up My Life” (Debby Boone);Favorite Album: “Grease” (soundtrack), “Rumours” (Fleetwood Mac), “Saturday Night Fever” (soundtrack).

Country:
Favorite Male Vocalist: Merle Haggard, Ronnie Milsap, Kenny Rogers;Favorite Female Vocalist: Crystal Gayle, Loretta Lynn, Linda Ronstadt;Favorite Duo, Group or Chorus: Oak Ridge Boys, Statler Brothers, Waylon & Willie;Favorite Single: “Blue Bayou” (Linda Ronstadt), “Here You Come Again” (Dolly Parton), “Take This Job and Shove It!” (Johnny Paycheck);Favorite Album: “Here You Come Again” (Dolly Parton), “Simple Dreams” (Linda Ronstadt), “Ten Years Of Gold” (Kenny Rogers).

Soul:

Duo:

Selection:
Winners of the annual American Music Awards are selected by the public. A national sampling of 30,000 record buyers, taking into account geographic location, age, sex and ethnic origin, have been sent ballots by the Herbert Alman Communications Research, Inc. firm. Names of the nominees on the ballots were compiled from the year-end sales charts of the major music industry publications. Results of the voting, tabulated by the Peat, Marwick and Mitchell accounting firm, are kept secret until envelopes are opened during the live presentation ceremonies.

Merit Award:
In addition to the 20 awards winners, there will be a special Distinguished Merit Award. Previous winners of the special award have been Bing Crosby, Barry Gibb, Johnny Cash and Ella Fitzgerald. “American Music Awards” is a Dick Clark Teleshows, Inc. production, produced by Al Schwartz and directed by Tim Kiley. Dick (Continued on page 43)

Kay Exec VP
At Welk Music

LOS ANGELES — Lawrence Welk, president of the Welk Music Group, has announced that Dean Kay has been upped to the post of executive vice president/general manager with the firm.

KAY EXEC VP

Dean Kay

Kay, a 20-year industry veteran, has been with the Welk organization for seven years.

Wb Plans Campaign
For ‘Superman’ S’track

LOS ANGELES—A two record set of the soundtrack music to the Alexander and Ilya Salkind production of the Richard Donner film “Superman” will be the subject of a major national merchandising, advertising and promotional campaign by Warner Bros. Records. The musical score to “Superman” was composed by Academy Award winning composer John Williams and performed by The London Symphony Orchestra. The special two album set will include sixteen musical pieces, highlighted by “Theme From Superman” and “Love Theme From Superman.”

Radio Blitz

As a part of the comprehensive sales push for the “Superman” package, Warner Bros. Records will be working in conjunction with Warner Communications’ ongoing promotion effort on behalf of the film. While the film division’s advertising campaign will focus primarily on television and print mediums, Warner Bros. Records will undertake a saturation radio advertising blitz on 583 stations nationwide, backed by color ads in trade publications.

Aids

Additionally, Warner Bros. Records has planned a widespread, reaching merchandising effort to feature a variety of retail and promotional aids. They include Superman patches, buttons, T-shirts, life-size stand-ups, and posters, both of the “Superman” star Christopher Reeve and of the “Superman” logo. A special motorized retail display, involving a phone booth and a revolving Superman mobile is also being prepared. Special contests, on both consumer and display levels, are being planned for key accounts and radio stations.
TRIBUTE TO A FATHER

"Pops, We Love You"

A Very Special Single

Sung by:

Diana Ross

Marvin Gaye

Smokey Robinson

Stevie Wonder

From Motown Records

© 1978 Motown Record Corporation
Radio Replay

By NEIL McINTYRE

As the year begins, with the news of ratings in different markets, the prognosticators of change start to go about the business of guessing who's going where, and what stations will be switching formats. The one thing that will occur in most of the markets that have been surveyed by the ARB is that what works in some cities will bomb in others. The music stations are discovering that the public is becoming more interested in listening to album product, and in many markets disco and black music is on the increase. The audience that radio has been paying the least attention to in recent years are the teenagers. That audience, which was the foundation for the beginnings of rock music and the top 40 formats, has been abandoned by the advertisers, and in turn radio programmers have cut back on teen-oriented music. The results of the concentration on the 18-34 group of listeners has put the teenagers on the move and in the New York area they have stopped at one type of format, showing over a 30 percent share at WKTU-FM with disco. The music of the fancy clothing and fashion set, has become a favorite with the young, who can't get enough of what they want to hear on the 40s or AOR stations.

The question for the radio people throughout the country is: how long will the popularity of disco music last? The person with the answer could make a lot of money and friends. But who would believe him?

THE POWER PLAY BEGINS: Limiting the clear channel power stations across the country, to make room for 125 new local radio stations, will be debated for some time before approval is granted. Most of the emphasis in discussions will be on the size of the small market station. My opinion on the subject of which would be better for the public is mixed. This problem has existed for radio stations that are forced to be daytime broadcasters, because the frequency was the same as the power station. I believe the current 50,000 watt clear channel stations serve more of a purpose than just a reliable companion for truck drivers as they travel from state to state, but serve the sparsely populated areas of rural America. Small towns that can't financially support a local radio station because of the lack of business and population will be hurt by the cutting back of the voice from the large city.

The owners of 50,000 watt clear channel stations are trying to hold on to the prestige that the power brings, not the financial rewards, since their commercial rate card is based upon the radio stations' performance in the ratings for the market they're broadcasting from. The big signals that beam across the country provide entertainment that might not be matchable on the smaller budgets of small town radio. The best professionals find their way to the major markets and the power stations pay a high price for the talent and the services that are dispensed free of charge to small towns. It's easy and popular to attack the big station, but the service provided in entertainment and national and international news will be tough to duplicate for the new station on the power frequency.

On the side of the small stations is a very big function, one that the biggest can't match: being in touch with the people and the problems of the small radio station's community. This will be the point driven home the most by the supporters who are in favor of adding 125 more AM stations throughout the country.

The ability of the local station to know what's important to the people it serves is the reason the FCC grants licenses to broadcast to the owners of radio stations who only own the land and the equipment; the air waves belong to the public, and are leased by the qualified licensee.

I'm sure that the main concentration of programming people at power stations is in providing entertainment and service to the area they reside in, since if they don't make it at home, they're out of business no matter how popular they might be hundreds of miles away.

FM Stations Make Inroads In L.A. and Chicago ARBs

By NEIL McINTYRE

NEW YORK—The results of the Oct./Nov. Arbitron radio survey for Los Angeles and Chicago are being looked over by programmers in both markets. The two radio markets have one thing in common with each other: the AM radio stations are having their shares picked apart by the variety of FM stations. The added competition of different types of FM radio formats is diluting and causing overall erosion in the metro 12 plus shares.

In Chicago, WGN remains on top, but is down from the summer book. WGN is 10.1 from 12.0, WLOO is up from 7.1 to 7.3, WBBM-AM is up from 6.7 to 7.1. One of the hardest hit in this latest ARB is WLS; the station experienced its lowest book in the last year, WLS dropped from a summer 12 plus metro share of 8.3 to 6.3 in the October/November. WMAQ was up from 5.6 to 6.5, WIND was down from 4.6 to 3.0, WVON was steady from 3.4 to 3.3. The FM stations that moved up were, WLUP from 2.0 to 2.8, WCOR-FM from 2.9 to 3.8, WBBM-FM from 2.0 to 2.6, WFYR up from 3.0 to 3.5, WGCI from 1.5 to 1.9, WXRT up from 1.7 to 2.0. WBXM-FM was off from a 5.6 to 4.9, and WMET was steady from 2.2 to 2.1, but off from a 3.9 a year ago. WDAI was down from 1.7 to 1.3 with its AOR format; they switched last week to all disco music.

The Los Angeles market still showed KABC on top with a 6.5 down, from the summer baseball book of 10.4. The FM leader with a beautiful music format is KBIG up from 3.6 to 6.0. KMET was steady from 4.8 to 4.9. Both KRLA and KHJ dropped from a 3.1 with KHJ at 2.7 and KRLA at 2.6. KUTE dropped over a full point from 3.7 to 2.6. KMPC was down from 4.0 to 3.1, KNX-FM remained at 3.1, KIQQ was up from 1.3 to 1.8, KIIS-FM was up from 1.7 to 2.1, KTNQ was steady from 2.0 to 2.1, KLOS from 2.3 to 2.4. KLAC, with country, was up over a point from 2.6 to 3.9. KFI was off from 3.1 to 2.6, KRTH from 3.2 to 3.0, KWST down from 1.6 to 1.3. KDAY was up from 2.2 to 2.5, while KJIT was down from 1.1 to 1.6. On the increase, doubling their ratings from the previous book, is KFAC-FM, from 0.8 to 1.6.
Record World January 6, 1979

Disco File

(Continued from page 14)

find favor in the clubs through the above records. There were various jazz, gospel, blues and pop tunes to them, but the force and subtlety of the performance said: soul, soul, soul.

8. “Cruisin’” lp, Village People, “Last Dance,” “Live and More” lp, Donna Summer (Casablanca). Media promotion and extensive touring helped push these records and artists to platinum status— but was it music even worth it? Village People’s carefully wrought character acting gained ever more irony as America took the group to their hearts, and the gay sensibility was impressed by the wit and sensitivity of lead singer/lyricist Victor Willis’ writing. Special PSA honors for “Ups and Downs,” a startling and disarming song to a pill habit. Donna Summer’s development as a singer and writer has been dazzling, fulfilling the highest hopes sparked by her versatility and depth revealed on “I Remember Yesterday” and “Once Upon a Time . . .”. Summer and producers Giorgio Moroder and Pete Bellotte can only be expected to continue progressing from strength to strength, carrying disco along to new standards of imagination and excellence.

9. The collected works of producers Patrick Adams, Jesse Boyce and Moses Dillard, Peter Brown, Gregg Diamond and Dan Hartman, all of which were important writer/performer debuts for prolific and capable composers with assured pop sensibilities that yielded instantly memorable hits. Watch all of them, along with such newer lights as Bernard Edwards and Nile Rodgers, the Chic group; Kenny

(Continued on page 50)

Disco File

Top 30

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<th>LW</th>
<th>RECORD</th>
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<tr>
<td>1</td>
<td>3</td>
<td>CONTACT—EDWIN STARR—20th Century Fox (disco disc)</td>
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<td>2</td>
<td>5</td>
<td>I WILL SURVIVE—GLORIA GAYNOR—Polydor (disco disc)</td>
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<td>SHAKE YOUR GROOVE THING—PEACHES &amp; HERB (disco disc)</td>
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<td>4</td>
<td>4</td>
<td>FLY AWAY—VYNYL—Marlin (entire lp)</td>
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<td>5</td>
<td>6</td>
<td>CHAINS/CREAM (ALWAYS RISES TO THE TOP)—GREG DIAMOND/BIONIC BOOGIE—Polydor (disco disc)</td>
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<td>LE FREAK—CHIC—Atlantic (disco disc)</td>
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<td>YMCA—VILLAGE PEOPLE—Casablanca (disco disc)</td>
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<td>HOLD YOUR HORSES—FIRST CHOICE—Gold Mind (disco disc)</td>
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<td>10</td>
<td>SHOOT ME (WITH YOUR LOVE)—TASHA THOMAS (Atlantic (disco disc)</td>
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<td>10</td>
<td>9</td>
<td>FEED THE FLAME/I'M LEARNING TO DANCE ALL OVER AGAIN—LORRAINE JOHNSON—Prelude (lp cuts)</td>
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<td>JE SUIS MUSIC/LOOK FOR LOVE—CERRONE—Cotillion (lp cuts)</td>
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<td>12</td>
<td>14</td>
<td>COUNTDOWN/THIS IS IT—DAN HARTMAN—Blue Sky (disco disc)</td>
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<td>13</td>
<td>12</td>
<td>A LITTLE LOVIN'—THE RAES—A&amp;M (disco disc)</td>
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<td>14</td>
<td>15</td>
<td>GET DOWN—GENE CHANDLER—20th Century Fox (disco disc)</td>
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<td>19</td>
<td>KEEP ON DANCIN'—GARY'S GANG—Sam (disco disc)</td>
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<td>16</td>
<td>IF THERE'S LOVE/HAZY SHADIES OF LOVE—Amant—TK (disco disc)</td>
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<td>18</td>
<td>DANCE—PARADISE EXPRESS—Fantasy (disco disc)</td>
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<td>18</td>
<td>26</td>
<td>LET THE MUSIC PLAY/LOVE AND DESIRE—ARPEGGIO—Capitol (lp disc)</td>
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<td>19</td>
<td>17</td>
<td>WEEKEND TWO STEP/MUSIC IS ALL YOU NEED—THP ORCHESTRA—Butterfly (lp cuts)</td>
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<td>20</td>
<td>21</td>
<td>SINNER MAN—SARAH DASH—Kirshner (disco disc)</td>
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<td>21</td>
<td>13</td>
<td>YOU STEPPED INTO MY LIFE—MELBA MOORE—Epic (disco disc)</td>
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<td>22</td>
<td>20</td>
<td>MAC ARTHUR PARK SUITE—DONNA SUMMER—Casablanca (lp medley)</td>
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<td>23</td>
<td>23</td>
<td>AT MIDNIGHT/SATURDAY NIGHT—T-CONNECTION—Dash (disco disc/lp cut)</td>
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<td>24</td>
<td>22</td>
<td>MY CLAIM TO FAME/TRUE LOVE IS MY DESTINY—JAMES WELLS—AVI (disco disc)</td>
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<td>25</td>
<td>24</td>
<td>AIN'T THAT ENOUGH FOR YOU—JOHN DAVIS—Sam (disco disc)</td>
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<td>26</td>
<td>29</td>
<td>GOT TO BE REAL—CHERYL LYNN—Columbia (disco disc)</td>
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<td>27</td>
<td>30</td>
<td>I DON'T KNOW IF IT'S RIGHT—EVELYN &quot;CHAMPAGNE&quot; KING—RCA (disco disc)</td>
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<td>28</td>
<td>28</td>
<td>HAVEN'T STOPPED DANCING YET—GONZALEZ—Capitol (disco disc)</td>
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<td>29</td>
<td>29</td>
<td>BLAME IT ON THE BOOGIE—JACKSONS—Epic (disco disc)</td>
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<td>30</td>
<td>30</td>
<td>A FREAK/A CHANCE TO DANCE—LEMON—Prelude (lp cuts)</td>
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</tbody>
</table>

Disco Fashion Show

Capital recording artists Freda Payne and Janice Johnson and Hazel Payne of A Taste Of Money recently graced a benefit disco fashion show at Saks Fifth Avenue when they modeled creations by designer Fernando Sanchez. The gala event was hosted by Hal Jackson, vice president of New York station WBL, and proceeds went to the National Conference of Christians and Jews and the Boy Scouts of Harlem. Pictured at the Saks affair are, from left: Peppe Sutton; Fernando Sanchez; Hal Jackson; Freda Payne; Hazel Payne; and Janice Johnson.
AEROSMITH—Columbia 3-10880


Taken from their “live Bootleg” album, Aerosmith rocks out with a vengeance on one of their biggest crowd pleasers. The bass line is, of course, thunderous and Steve Tyler’s vocals are throaty and hard rock perfect. Sure to get AOR and pop attention.

JOHNNY CASH—Columbia 3-10888

I WILL ROCK AND ROLL WITH YOU (prod. by L. Butler) (writer: Cash) (House of Cash, BMI) (2:50)

Cash’s classic style is spotlighted on this autobiographical tune with a giggle in the lyrics. It should pick up equal amounts of pop and country play.

DONNA FARGO—Warner Bros. 8722

SOMEBODY SPECIAL (prod. by S. Silver) (writer: Fargo) (Prima Donna, BMI) (1:52)

Fargo’s first single in some time has lots of crossover potential with a lively hook and story-lyrics that gear it for pop/adult play.

C.W. McCall—Polydor 14527

OUTLAWS AND LONE STAR BEER (prod. by Sears-Davis) (writer: Duncan-Dorrill) (Richgsons/Sheiner-Poe, BMI) (1:52)

McCall’s story-songs have made impact in both country and pop and this descriptive new tune should sure adult interest first. Watch out Waylon and Willie!

THE STYLISTICS—H & L 4702

THE LION SLEEPS TONIGHT (prod. by Hugo & Luigi) (writers: Hugo & Luigi-Weiss-Stanton) (Folkways, BMI) (3:24)

The veteran r&b group takes a decided step into the pop market with this crafty re-make of The Tokens/Robert John hit. The beat has but a touch of disco and their renowned vocal harmonies are stunning here. The record has something for everyone.

JOHN DAVIS & THE MONSTER ORCHESTRA—Sam 3-10886 (Col)

AIN’T THAT ENOUGH FOR YOU (prod. by Davis) (writer: some) (Midsong/Mibel/John Davis, ASCAP) (2:28)

The label recently signed a distribution deal with CBS and this is the first release. The Monster Orchestra has scored big in the past at the discos and this new disc is off-heard there. It’s a full production with powerful bass line and soaring female vocals.

MICHAEL CLARK—Capitol 4670

DANCIN’ SHOES (prod. by Dain Erich) (writer: Erich) (Carol, BMI) (3:49)

The song is already out by other artists but Clark’s country-flavored version deserves attention as well. His easy-going delivery is just right.

CRACK THE SKY—Lifesong 1792 (CBS)

I AM THE WAILURS (prod. by Cashman-West-Stevens) (writers: Lennon-McCartney) (pub. nor listed) (3:30)

The group picked the classic Beatles tune for a faithful reworking with a few instrumental changes. It’s a curious new release worthy of pop attention.

BOBBY HOOD—Chute 103

I HURT ENOUGH (FOR BOTH OF US) (prod. by G. Lomb) (writer: Hood) (Stercor, ASCAP) (2:32)

The record has an early rock feel with a tad of country overtones in the lyrics. Hood’s vocals are backed by a sparse but compelling arrangement.

JEAN CARN—Phila. Intl. 3667

THERE’S A SHORTAGE OF GOOD MEN (prod. by Gamble-Huff) (writers: some) (Mighty Three, BMI) (3:03)

Carn’s semi-serious indictment of the male of the species is a disco offering with very sophisticated arrangements and Carn’s gospel touch in the vocals.

STONY ISLAND BAND—Glades 1751 (TK)

STONY ISLAND BAND (prod. by Davis-Borgel) (writer: Simon-Robinson) (Cinder Brother, BMI) (3:58)

A punchy disco beat keys this new cut from the “Stony Island” soundtrack. It’s funk at its finest with suitably placed hand claps and a stirring male-female vocal.

MANHATTAN ‘Playoffs’ Reach Final Stages

NEW YORK — Finalists in the Manhattan Music Playoffs, a borough-wide competition for contemporary amateur groups will perform before a panel of music industry representatives on January 6 for the final determination of the winners of several musical opportunities.

Eleven groups chosen in the preliminaries, held December 2 and 9 will compete for a singles contract with Infinity Records, a week’s engagement at The Riverboat, with DIR taping a set for broadcast by the King Biscuit Flower Hour. The first runner-up will be offered a showcase at Trax, and the second runner-up a showcase at MCL Club.

Hal Jackson, VP and program director of WRLS, and Alison Steele, WNEW FM’s “Nighthawk,” will act as hosts for the finals, which will be held at Hunter College Auditorium. A panel of judges representing a cross-section of the music industry and consumers, will decide the winners, based on a graduating scale of points awarded for musicality, material and stage presence.

Manhattan Borough President Andrew Stein, whose office developed the concept of the Playoffs, and implemented the event through the creation of the Music Task Force, a group of industry volunteers, will make the presentation of the first prize.

LP of Music From Esoteric Instruments

WASHINGTON — SRI Records and Tapes has released an album of songs featuring the unique and esoteric handcrafted musical instruments on view at the Smithsonian Institution’s Renwick Gallery.

The lp, entitled “Crystal Rainbows: The Sounds of Musical Craft,” SR 7801, features compositions by William Penn, and uses such diverse instruments as the Glass Harmonica (originally designed by Benjamin Franklin), the Programmable Electronic Jawbone, the Single String Stainless Steel Cello, and Cloud Chamber Bowls.

The disc offers 33 minutes of music, including selections titled “Gossamer Loops,” “Moonshine” and “Reflections in a Pastel Vase.” List price is $8.98, and is on sale at the Renwick, Washington area record stores or through SRI, 2000 P St. N.W., Washington, D.C.
WHO DOESN'T NEED MONEY?

Ever heard that old cliché? Unfortunately, the people who really need money don't have the money to secure a loan of the type they need, nor do they know where to go to get that much-needed financing.

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NEED CAPITAL FOR FIRST AND SECOND MORTGAGES, SALE LEASE-BACKS, REFINANCING OR JOINT VENTURES AND PARTNERSHIPS?

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Names and addresses of over 300 firms that will loan or invest in proposed ventures or present businesses, including several that specialize in loans to minorities.

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Names and addresses of 400 firms that will buy your equipment for you and lease it to you with the option to buy for as little as one dollar at the end of lease term.

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We'll share our sources with you for less than 5¢ each. Not only will we give you their names, addresses and telephone numbers; we'll include the person to contact. We will even introduce you personally if you need it. All you have to do is fill in the coupon below and mail it today, we'll do the rest. Hurry! Our lenders already have over 50 billion dollars on their books.

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Account No. ____________________________ Expiration date ____________________________  (Master-Charge only)

Interbank No. ____________________________ Name ____________________________

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City ____________________________ State ____________________________ Zip code ____________
GRT Sets Plans For Sales Meet

LOS ANGELES — Plans have been finalized for the GRT Records Annual Sales Meeting to be held January 3-5 at the Canyon Country Club in Palm Springs. In attendance will be the entire promotion staff, sales force and all record group executives and directors.

Vin Carver, GRT Corporate president; Larry Welk, president of the GRT Record Group; Christaine Hamilton, VP, administration of record group; Ed Deloy, president of Janus Records; Budd Dolinger, general manager of Ranwood Records; Howard Silvers, VP, sales of the GRT Corp.; and Jack Woodman, VP, marketing for the GRT Corp. are among the individuals who will preside over an agenda that will cover sales and upcoming product.

A Moving Certainty That Tomorrow Can Be Now

MY OWN HOUSE
DAVID BROMBERG—Fantasy F-9572 (7.98)

This totally acoustic set of songs, Bromberg feels, lend themselves easily to a folk treatment and display the imagination and ingenuity that is his trademark. From the beginning to the end, this record deserves a serious listen.

GREAT HITS OF THE NATIONAL LAMPOON

LEGENDS
DAVE VALENTIN—GRP 5001 (Arista) (7.98)

The debut lp from this veteran flautist showcases his broad musical background as he fuses jazz, Latin and classical styles. An altogether appealing record, it has a wide appeal with many crossover possibilities.

GREATEST HITS OF THE NATIONAL LAMPOON

Vise 7008 (Jem) (7.98)

This greatest hits package contains some of the most memorable routines from the six Lam-poon albums. From "Deteriorata" to "Kung-fu Christmas" to "Magical Misery Tour," this could become a very popular item with personalities like John Belushi involved.

MIND MAGIC

HOW I SPENT MY VACATION

DAVID OLIVER—Mercury 821004 (7.98)

After a long hiatus from recording, Ryder is back with an lp that sounds as if he never left. His vocals retain their keen edge and he proves he can still rock and roll with "Dance Ourselves to Death" and "Nice 'n Easy" being standouts.

DOCTOR BOOGIE

DON DOWNING—RS International RSL 700-A (7.98)

The debut record from this talented vocalist is a well rounded disc with a disco undercurrent. The Bongiovi-Quinn produced set should find little trouble establishing a following. "Sugar & Spice" is one of the most immediate cuts.

SHOT OF LOVE

LAKE SIDE—Solar 8031 (RCA) (7.98)

With the single already bulleting on the RW BOS chart, this funky set is beginning to gain strength throughout the nation. The finely crafted r&b rhythms that dominate make this an attractive record.
Salsoul Sets Campaign For Charo, Funk LPs

NEW YORK—Joe Cayre, president of the Salsoul Record Corporation, has announced the immediate release of Charo’s second album, “Olé, Olé,” and a debut LP from Instant Funk to be distributed by RCA Records. The announcement was confirmed at RCA’s regional meetings held in Nashville and Dallas this January 2-6.

In an effort to launch the two new albums, a promotional, merchandising and publicity campaign has been put into effect. To coordinate with the Charo project, four-color posters and life-size, cut-out stand-ups are being shipped to key dealers across the country. Initial pressings of both the twelve-inch and the album are in a limited edition on pink vinyl. Four-color posters and mobiles are also available for Instant Funk. For both projects, radio and television time is being reserved across the country, as is national consumer print advertising. A trade ad campaign should break mid-January, with dealer co-op advertising beginning shortly thereafter. A personal appearance promotional tour is being planned for both artists, and Charo will be performing and talking up her record on national television for the next three months.

First American Signs Ibbotson

LOS ANGELES—Jimmy Ibbotson, formerly the lead singer of The Nitty Gritty Dirt Band, has signed to do an album for Seattle’s First American Record Group, announced chairman of the board, Jerry Dennon.

Title of the new package is “Nitty Gritty Jimmy” and it will be issued on the First American Records label after the first of the year.

New York, N.Y.

By DAVID McGEE & BARRY TAYLOR

ADDENDUM TO 1978’s NEAR HITS: It occurred to us last week that several notable examples of records that fell into this category were omitted from last week’s story. Principal among them is “Approved by the Motors” by the Motors (Virgin/CBS). This album contains two former British top ten hits in “Airport” and “Forget About You” and what is quite simply some of the best pop music to be produced from the U.K. in years. Many reasons have been offered why neither song failed to make an impact with top 40 radio despite their obvious strengths (Leif Garrett has already covered “Forget About You”), while the label is attempting to break the group again with a third offering, “Today.” Meanwhile, market researchers in the U.K. have investigated the low sales of the LP there and have come up with these comments regarding its sleeve: “They (the Motors) look old, pasty, ugly, aggressive, convict and dumb.” As a recourse, the cover has been redesigned without the facial close-ups.

Other notable omissions include Ian Dury’s “New Boots and Panties” (Arista/Stiff), with its good songs including “Wake Up and Make Love” and considerable excitement about the artist during his tour here; Paul Brett’s “Interlife” (RCA), an exquisite album of instrumental music with several strong melodic themes running through it; Tom Robinson’s Band’s “Rising Free” (Harvest), with songs like “2-4-6-8 Motorway” and the bargain of two LPs for the price of one it is surprising that ’78 wasn’t the year for TRB; Boomtown Rats’ “Tonic For the Troops” (Ensign import), the LP was on the Columbia release schedule and then off and is now on again for the end of January. Despite the work it will take to initiate them to an American audience, the LP was one of the most acclaimed albums of the year in the U.K. and it spawned three top ten singles including a recent

(Continued on page 48)
Janus Names Yahm Natl. Promo Dir.

LOS ANGELES—Ed DeJoy, president of Janus Records, has announced the appointment of Stu Yahm to the national promotion director's position.

Yahm has been with Janus for six months as the national secondary promotion coordinator.

Prior to joining Janus, Yahm's activities included managing James Talley and serving as director of artist relations for Capitol Records.

The Coast

BY SAMUEL GRAHAM and SAM SUTHERLAND

NORTHERN COMFORT—Stage door Johnnies and Janes wandering into The Roxy's dressing room were likely a bit baffled on a recent Wednesday night when confronted by musicians and management types sporting tour T-shirts for a hitherto unsung outfit known as Northside Neon and The Seattle Nukes. Was this the latest stroke in clone rock?

Hardly. As the marquee outside explained, the star in question was really Ian Matthews, displaying his traditionally askew sense of humor, and in town to finish the final dates of his recent U.S. tour. If most of the patrons had been drawn there by the news of Matthews' single, "Shake It," and his first Mushroom album, "Steenin' Home," there was also a minority ripple of appreciative applause and fond requests for Matthews' latest hits as much as a decade old. Like many other "new" stars, Matthews is really a seasoned rock journeyman, with a large body of previous work; unlike many of those peers, his success can't be attributed to a major shift in musical direction or an infusion of dollars and clout from a major. Less obvious, but at least as significant to the labels he's cut for in the past, Matthews' music has sustained a level of quality that seldom reflected his checkered commercial acceptance.

The fact is underscored by several ironies reflected in "Steenin' Home." In a sense, the project is a multiple reunion, for it marked Matthews' return to England for recording, a renewed instrumental partnership with Mark Griffiths, bassist in Matthews' Southern Comfort, and, most crucially, a reunion with producer Sandy Robertson. Robertson had produced the underrated but exquisite Plainsong album, Matthews' second group effort after leaving Fairport Convention in the late '60s, as well as "Journeys From Gospel Oake," a subdued but likewise tasteful country-rock collection released overseas by Mooncrest in the mid-'70s. After moving from MCA (with Southern Comfort) to Vertigo (solo) to Elektra (Plainsong and solo) to Columbia, Matthews had yet to find a calling card as effective as "Woodstock," which had proven a huge single hit for Matthews Southern Comfort. By now, the majors underestimated Matthews' ability to deliver, but Robertson, in the process of setting up his own Rockburgh label, was willing to take another chance.

"When Sandy called me up to make this record, the thing that was in the back of my mind was that the Plainsong album had caught the best vocal sound I'd ever gotten," Matthews told us. "I think I tend to judge my albums a lot by how I perform, rather than the material or production, and there's a few of my records, like 'Valley Hi,' that people think are my best work, but that I'll say are thread-

Where the majors saw a cult artist in decline, Robertson, who co-produced with Matthews, saw another chance at framing Matthews' delicate tenor and balancing his original songs with the singer's customary gourmet taste in covers. Often misinterpreted as a folk-rocker because of his first, short-lived tenor with Fairport, Matthews is a really a cosmopolitan writer and interpreter whose work reflects a broad range of tastes. A manic record collector, his early solo lps now read like prophecies of the '70s most important writers, from Randy Newman and Mickey Newbury to Tom Waits, Jackson Browne, Van Morrison and Jesse Winchester.

The difference now seems one of attitude. Finishing his Roxy set with Winchester's "Payday," Matthews looked happier onstage than at any point during his first few years as a U.S. performer—despite some problems within the set that would have triggered visible discomfit a few years earlier. Now living in Seattle, and fronting a strong live band which includes Griffiths, Mick Weaver, slide guitarist and mouth harp player Joel Tepp and guitarist Bob Metzger, Matthews is clearly happy with his new label, his new management (John Straw of Beaux Arts Associates, also in Seattle) and his new popularity.

Better late than never is our prognosis.

NOTES AND COMMENT: Hollywood isn't the classiest place to celebrate the holidays. That is, unless cheesy plastic Santa Claus decorations hanging over Hollywood Boulevard's countless porn bookstores and sleazy lingerie shops are your idea of Christmas cheer. But if you think that's tasteless, you should check out the December issue of a sheet called "Between the Ears, " written and published by Sire Records' Marc Nathan. Now this guy takes the subtle approach: the very first line of the ish modestly tells us that "this issue is funny!" (Continued on page 60)

THE WEREWOLVES

in SHIP OF FOOLS

(Summer Weekends and No More Blues)

A MOVING CERTAINTY THAT
TOMORROW CAN BE NOW

PRODUCED and DIRECTED by ANDREW LOGG OLDHAM

Available Now at a Record Store Near You.
Waylon in Anaheim

RCA artist Waylon Jennings recently appeared before a sell-out crowd at the Anaheim Convention Center in a concert promoted by Metromedia's Los Angeles country music outlet, KLAC. Pictured backstage after the show are (from left) Don Longford, KLAC operations director; Waylon; Cathy Hahn, KLAC music director; Carson Schreiber, RCA regional promotion manager; and Clive Carson, K100 air personality.

WIG Pacts with Sand Mountain

NASHVILLE — Sand Mountain Records has signed a promotion/distribution contract with World International Group (WIG). Gene Kennedy, president of WIG said his promotion and distribution team will be working the new single by Corky Sauls.

PMA Meet Set

NASHVILLE — The Progressive Music Association is holding its third organizational meeting Mon., Jan. 8, at the BMI building here. Among the topics to be discussed is the PMA's first show, tentatively scheduled for Jan. 31 at the Exit/In.

Cover Story:

Elton John's Success Story Continues

The platinum certification of Elton John's latest album, "A Single Man," is only the latest chapter in a success story that spans the last decade. Elton John's ascension to superstardom since the release of his first album, "Empty Sky" in 1969 has already been well documented. Through his 15 albums he has firmly established himself as one of the world's premier songwriters and concert attractions.

The songwriting team of Elton John and Bernie Taupin, responsible for most of Elton's numerous hits got its first real break while the duo was working as professional songwriters for Dick James Music in 1968. After being encouraged to write the type of material that appealed to them most, they began to collaborate on a long string of hits beginning with "Your Song" and a debut lp produced by Gus Dudgeon that proved to be a worldwide success.

From that point onward, Elton and Bernie Taupin enjoyed successes in various musical idioms that at once demonstrated the depth of their talent and expanded their audience through hits in rock, MOR and r&b styles. By 1973 Elton formed his own label, Rocket Records, co-owned by his manager, John Reid and launched the careers of artists like Neil Sedaka, Kiki Dee and Cliff Richard. Two years later he (Continued on page 48)

Allen LeWinter Named Kirshner Promo Director

NEW YORK — Allen LeWinter has joined the staff of Kirshner Records as director of national promotion.

Allen LeWinter

LeWinter, previously with Millennium Records for the past two years, where he did national album and single promotion, began his record career at Jem/Passport Records as national promotion director.
### Record World Singles Chart

**January 6, 1979**

<table>
<thead>
<tr>
<th>Title</th>
<th>Artist</th>
<th>Label, Number, (Distributing Label)</th>
<th>Jan. 6</th>
<th>Dec. 23</th>
<th>Wks. On Chart</th>
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<tbody>
<tr>
<td><strong>1</strong></td>
<td><strong>LE FREAK</strong></td>
<td>CHIC / Atlantic 3519 (3rd Week)</td>
<td>10</td>
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<td><strong>2</strong></td>
<td>TOO MUCH HEAVEN</td>
<td>BEE GEES / RSO 913</td>
<td>7</td>
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<td><strong>3</strong></td>
<td>MY LIFE</td>
<td>BILLY JOEL / Columbia 3 10853</td>
<td>9</td>
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<tr>
<td><strong>4</strong></td>
<td>YOU DON'T BRING ME FLOWERS</td>
<td>BARBRA STREISAND &amp; NEIL DIAMOND / Columbia 3 10840</td>
<td>10</td>
<td></td>
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<td><strong>5</strong></td>
<td>VILLAGE PEOPLE</td>
<td>CASABLANCA 945</td>
<td>12</td>
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<tr>
<td><strong>6</strong></td>
<td>SHARING THE NIGHT TOGETHER</td>
<td>DR. HOOK / Capitol 4621</td>
<td>16</td>
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<td><strong>7</strong></td>
<td>SEPTEMBER</td>
<td>EARTH, CLINTON &amp; FIRE /ARC / Columbia 3 10854</td>
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<td><strong>8</strong></td>
<td>HOLD THE LINE</td>
<td>TOTO / Columbia 3 10830</td>
<td>13</td>
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<td><strong>9</strong></td>
<td>OUR LOVE (DON'T THROW IT ALL AWAY)</td>
<td>ANDY GIBB / RSO 911</td>
<td>12</td>
<td></td>
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<tr>
<td><strong>10</strong></td>
<td>I LOVE THE NIGHT LIFE (DISCO ROUND)</td>
<td>ALICIA BRIDGES / Polydor 14483</td>
<td>24</td>
<td></td>
<td></td>
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<tr>
<td><strong>11</strong></td>
<td>MAC ARTHUR PARK</td>
<td>DONNA SUMMER / Casablanca 939</td>
<td>17</td>
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<td><strong>12</strong></td>
<td>TIME PASSEGS</td>
<td>AL STEWART / Arista 0362</td>
<td>13</td>
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<td><strong>13</strong></td>
<td>GON'T BE TOO REAL</td>
<td>CHERYL LYN / Columbia 3 10808</td>
<td>8</td>
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<td><strong>14</strong></td>
<td>WE'VE GON'T TONIE BOB SEGGER AND THE SILVER BULLET BAND / Capitol 4653</td>
<td>9</td>
<td></td>
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<td><strong>15</strong></td>
<td>SWEET LIFE</td>
<td>PAUL DAVIS / Bang 738</td>
<td>21</td>
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<tr>
<td><strong>16</strong></td>
<td>BABY BABY BABY</td>
<td>LINDA RONSTEDT / Asylum 45546</td>
<td>8</td>
<td></td>
<td></td>
</tr>
<tr>
<td><strong>17</strong></td>
<td>STRANGE WAY</td>
<td>FIREBALL / Atlantic 3518</td>
<td>14</td>
<td></td>
<td></td>
</tr>
<tr>
<td><strong>18</strong></td>
<td>PROMISES</td>
<td>ERIC CLAPTON &amp; HIS BAND / RSO 910</td>
<td>14</td>
<td></td>
<td></td>
</tr>
<tr>
<td><strong>19</strong></td>
<td>15'S A WINNER HOT CHOCOLATE / Infinity 50002 (MCA)</td>
<td>7</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td><strong>20</strong></td>
<td>LOTTI LOVE</td>
<td>NICOLETTE LAROSI / Warner Bros 8654</td>
<td>6</td>
<td></td>
<td></td>
</tr>
<tr>
<td><strong>21</strong></td>
<td>FIRE POINTER SISTERS</td>
<td>PLANET 45901 (Elektra / Asylum)</td>
<td>6</td>
<td></td>
<td></td>
</tr>
<tr>
<td><strong>22</strong></td>
<td>HOW YOU GONNA SEE ME ALICE COOPER / Warner Bros 8695</td>
<td>11</td>
<td></td>
<td></td>
<td></td>
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<tr>
<td><strong>23</strong></td>
<td>NEW YORK GROOVE</td>
<td>ACE FREHLEY / Casablanca 941</td>
<td>11</td>
<td></td>
<td></td>
</tr>
<tr>
<td><strong>24</strong></td>
<td>A LITTLE MORE LOVE</td>
<td>OLIVIA NEWTON-JOHN / MCA 40975</td>
<td>6</td>
<td></td>
<td></td>
</tr>
<tr>
<td><strong>25</strong></td>
<td>LOVE DON'T LIVE HERE ANYMORE</td>
<td>ROSE ROYCE / Whitfield 8712 (WB)</td>
<td>8</td>
<td></td>
<td></td>
</tr>
<tr>
<td><strong>26</strong></td>
<td>I'M EVERY WOMAN</td>
<td>CHAKA KHAN &amp; Warner Bros 8683</td>
<td>13</td>
<td></td>
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<tr>
<td><strong>27</strong></td>
<td>SHAVE IT IAN MATTHEWS / Mushroom 7039</td>
<td>6</td>
<td></td>
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<tr>
<td><strong>28</strong></td>
<td>PART-TIME LOVE</td>
<td>ELTON JOHN / MCA 40973</td>
<td>7</td>
<td></td>
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</tr>
<tr>
<td><strong>29</strong></td>
<td>DON'T HOLD BACK</td>
<td>CHANSIN / Ariola 7717</td>
<td>8</td>
<td></td>
<td></td>
</tr>
<tr>
<td><strong>30</strong></td>
<td>DA YA THINK I'M SLY?</td>
<td>ROB STEWART / Warner Bros 8724</td>
<td>3</td>
<td></td>
<td></td>
</tr>
<tr>
<td><strong>31</strong></td>
<td>BICYCLE RACE</td>
<td>FAT BOTTOMED GIRLS / Elektra 45541</td>
<td>8</td>
<td></td>
<td></td>
</tr>
<tr>
<td><strong>32</strong></td>
<td>PLEASE COME HOME FOR CHRISTMAS</td>
<td>EAGLES / Asylum 45555</td>
<td>5</td>
<td></td>
<td></td>
</tr>
<tr>
<td><strong>33</strong></td>
<td>SOUL MAN BLUES BROTHERS</td>
<td>Atlantic 3545</td>
<td>4</td>
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<td></td>
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<tr>
<td><strong>34</strong></td>
<td>I WAS MADE FOR DANCIN'</td>
<td>LEF GARRETT &amp; Scotti Bros 403 (AT)</td>
<td>9</td>
<td></td>
<td></td>
</tr>
<tr>
<td><strong>35</strong></td>
<td>DON'T CRY OUT LOUD</td>
<td>MELISSA MANCHESTER / Arista 0373</td>
<td>7</td>
<td></td>
<td></td>
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<tr>
<td><strong>36</strong></td>
<td>INSTANT PLAY</td>
<td>VAN HAMART / Blue Sky 2772 (CBS)</td>
<td>12</td>
<td></td>
<td></td>
</tr>
<tr>
<td><strong>37</strong></td>
<td>HOME AND DRY</td>
<td>GERRY RAPPERT / United Artists 1266</td>
<td>7</td>
<td></td>
<td></td>
</tr>
<tr>
<td><strong>38</strong></td>
<td>I JUST WANNA STOP</td>
<td>GINO VANNELLI / A&amp;M 2072</td>
<td>17</td>
<td></td>
<td></td>
</tr>
<tr>
<td><strong>39</strong></td>
<td>YOU NEEDED ANNE MURRAY / Capitol 4574</td>
<td>26</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td><strong>40</strong></td>
<td>YOUR SWEETNESS IS MY WEAKNESS</td>
<td>BARRY WHITE / 20th Century Fox</td>
<td>2380</td>
<td>10</td>
<td></td>
</tr>
<tr>
<td><strong>41</strong></td>
<td>A MAN I'NEVER BE BOSTON / Epic 8 50638</td>
<td>7</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td><strong>42</strong></td>
<td>HOLD ME</td>
<td>PAUL STANLEY / Casablanca 940</td>
<td>9</td>
<td></td>
<td></td>
</tr>
<tr>
<td><strong>43</strong></td>
<td>SOMEWHERE IN THE NIGHT</td>
<td>BARRY MANILOW / Arista 0382</td>
<td>3</td>
<td></td>
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<tr>
<td><strong>44</strong></td>
<td>SHATTERED STONES</td>
<td>ROLLING STONES / Rolling Stones 19310 (AT)</td>
<td>3</td>
<td></td>
<td></td>
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<tr>
<td><strong>45</strong></td>
<td>TAKE ME TO THE RIVER</td>
<td>TALKING HEADS / Sire 1032 (WB)</td>
<td>5</td>
<td></td>
<td></td>
</tr>
<tr>
<td><strong>46</strong></td>
<td>THE GAMBLER</td>
<td>KENNY ROGERS / United Artists 1250</td>
<td>6</td>
<td></td>
<td></td>
</tr>
<tr>
<td><strong>47</strong></td>
<td>MARY JANE RICH JAMES STONE CITY BAND</td>
<td>GORDY 7162</td>
<td>10</td>
<td></td>
<td></td>
</tr>
<tr>
<td><strong>48</strong></td>
<td>I WILL BE IN LOVE WITH YOU</td>
<td>LIVINGSTON / Epic 8 50604</td>
<td>12</td>
<td></td>
<td></td>
</tr>
<tr>
<td><strong>49</strong></td>
<td>CHANGE OF HEART</td>
<td>ERIC CARMEN / Arista 0386</td>
<td>16</td>
<td></td>
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<tr>
<td><strong>50</strong></td>
<td>RADIOACTIVE</td>
<td>GENE SIMMONS / Casablanca 951</td>
<td>5</td>
<td></td>
<td></td>
</tr>
<tr>
<td><strong>51</strong></td>
<td>HOW MUCH I FEEL AMBROSIA / Warner Bros 8640</td>
<td>18</td>
<td></td>
<td></td>
<td></td>
</tr>
</tbody>
</table>

| 52 | HOT CHILD IN THE CITY | NICK GILDER / Chrysalis 2226 | 28 |        |               |
| 53 | RUN FOR HOME | LINDISFARNE / Arto 7093 | 12 |        |               |
| 54 | ONE LAST KISS | THE J. GEILS BAND / EMI America 8007 | 7 |        |               |
| 55 | MY BEST FRIEND'S GIRL | THE CARS / Elektra 45537 | 11 |        |               |
| 56 | ALIVE AGAIN | CHICAGO / Columbia 3 10845 | 11 |        |               |
| 57 | YOU TOOK THE WORDS RIGHT OUT OF MY MOUTH | MEATLOAF / Epic / Cleveland Intl. 8 50634 | 7 |        |               |
| 58 | SHAKE YOUR GROOVE THING | PEACHES & HERB | Polydor 14514 | 3 |        |               |
| 59 | DANCIN' SHOES | NIGEL OLSSON / Bang 740 | 3 |        |               |
| 60 | I DON'T WANNA loose YOU | DARYL HALL & JOHN OATES / RCA 11424 | 3 |        |               |
| 61 | DOUBLE VISION | FOREIGNER / Atlantic 3514 | 15 |        |               |
| 62 | READY TO TAKE A CHANGE AGAIN | BARRY MANILOW / Arista 0357 | 16 |        |               |
| 63 | NO TELL LOVER | CHICAGO / Columbia 3 10879 | 2 |        |               |
| 64 | CAN YOU FOOL | GLEN CAMPBELL / Capitol 5638 | 11 |        |               |
| 65 | BLUE MORNING | BLUE DAY / FOREIGNER / Atlantic 3542 | 3 |        |               |
| 66 | LOVE IS HERE | RONNIE LAWS / United Artists 1264 | 4 |        |               |
| 67 | I DON'T KNOW IF IT'S RIGHT | EVELYN "CHAMPAGNE" KING / RCA 11386 | 7 |        |               |
| 68 | THE DREAM NEVER DIES | COOPER BROS. / Capitol 8308 | 7 |        |               |

**Chartmaker of the Week**

69 | BABY I'M BURNIN' | DOLLY PARTON / RCA 11420 | 1 |        |               |

---

Due to the lack of airplay activity last week, this chart is frozen.

**Producers and Publishers on Page 22**

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WOR-FM/ORLANDO

**ADDs:**
- **FOCK N' ROMANCE** - Faith Band - Atlantic
- **HEAVY ACTION** (airplay, sales, phones in descending order): 
  - **BACK TO THE FUTURE** - Cat Stevens - CBS
- **SHAKEDOWN STREET** - Grateful Dead - Arista
- **BRIEFCASE FULL OF BLUES** - Blues Brothers - Atlantic
- **52ND STREET** - Billy Joel - WB

**STELLAHOME** - Ian Matthews - Mushroom

**HOUSE 1'S OF THE ROPE** - Bullens - WB

**MARCH IN THE CITY** - Marshall Hall - EMI America

**DIRTY EDDIE IS MY BEST FRIEND** - Willie Alexander - Somer

**HEART OF GLASS** (single) - Blondie - Chrysalis

**DIRTY EDDIE ACTION** (airplay in descending order):
- **THE CARS** - Elektra
- **SANCTUARY** - J Geils - MCA America

**BRIEFCASE FULL OF BLUES** - Blues Brothers - Atlantic

**DIRE STRAITS** - WB

**SYSTEMS OF ROMANCE** - Ultravox - Arista

**DESIRE WIRE** - Cindy Bullens - UA

**RACHEL SWEET** - Stiff

**HEARTS OF STONE** - Southside Johnny - Epic

**STATELESS** - Lene Lovich - Stiff

**WBZ** - FM/BOSTON

**ADDs:**
- **ANIMAL HOUSE** (single) - Bob Stewart - ABC
- **A WILD AND CRAZY GUY** - Martin Stuart - WB
- **CHIP AWAY THE STONE** (single) - AC/DC - Atlantic
- **DANCING IN THE CITY** (single) - Marshall Hall - EMI America
- **DIRTY EDDIE IS MY BEST FRIEND** (single) - Willie Alexander - Somer
- **HEART OF GLASS** (single) - Blondie - Chrysalis
- **DIRTY EDDIE ACTION** (airplay in descending order):
  - **THE CARS** - Elektra
  - **SANCTUARY** - J Geils - MCA America
- **BRIEFCASE FULL OF BLUES** - Blues Brothers - Atlantic
- **DIRE STRAITS** - WB
- **SYSTEMS OF ROMANCE** - Ultravox - Arista
- **DESIRE WIRE** - Cindy Bullens - UA
- **RACHEL SWEET** - Stiff
- **HEARTS OF STONE** - Southside Johnny - Epic
- **STATELESS** - Lene Lovich - Stiff

**WJBK-FM/Detroit**

**ADDs:**
- **EQUINOXE-Jean-Michel**
- **STATELESS-Lene**
- **A WILD**
- **HOT**

**INNER SECRETS** - Sontano - Col

**WBZ** - FM/BOSTON

**ADDs:**
- **PLEASURE & PAIN** - Dr. Hook - Capitol
- **HEAVY ACTION** (airplay in descending order):
  - **SOME GIRLS** - Rolling Stones - Elektra
- **SANCTUARY** - J Geils - MCA America
- **LIVING IN THE USA** - Linda Ronstadt - Asylum
- **WHO ARE YOU** - The Who - MCA
- **STRANGER IN THE TOWN** - Bob Seger - Capitola
- **THE CARS** - Elektra
- **TOTO** - WB
- **52ND STREET** - Billy Joel - Col

**WJR-FM/Detroit**

**ADDs:**
- **MY Own HOUSE** - David Bromberg - Fantasy
- **EQUINOXE-Jean-Michel Jarre** - Polydor

**GIVE EM ENOUGH ROPE** - The Clash - Epic

**GOT BLOOD IF YOU WANT IT** - AC/DC - Atlantic

**PATIENCE** - Patrice Rushen - Elektra

**PATRICK MORAZ** - Charisma

**RETURN TO FOREVER** - Live Col

**SECRET AGENT** - Chick Corea - Polydor

**25 YEARS ON** - Hawklands - Charisma (import)

**UP IN SMOKE** - Cheech & Chong - WB

**HEAVY ACTION** (airplay in descending order):
- **BRIEFCASE FULL OF BLUES** - Blues Brothers - Atlantic
- **ANCIENT MEDICINE** - Baby Grand - Arista

**PETER GABRIEL** - Atlantic

**SHAKEDOWN STREET** - Grateful Dead - Arista

**JAZZ** - Queen - Elektra

**LIVING IN THE USA** - Linda Ronstadt - Asylum

**WHO ARE YOU** - The Who - MCA

**TIME PASSAGES** - Al Stewart - Atlantic

**BRIEFCASE FULL OF BLUES** - Blues Brothers - Atlantic

**COME A TIME** - Neil Young - Reprise

**SHAKEDOWN STREET** - Grateful Dead - Arista

**TOTOL** - Col

**MINUTE BY MINUTE** - Doobie Brothers - WB

**52ND STREET** - Billy Joel - Col

**DOUG & BUTTERFLY** - Heart - Portrait

**TWO FOR THE SHOW** - Kansas - Kirshner

**INNER SECRETS** - Sontano - Col

**DIRE STRAITS** - WB

**WCMF-FM/ROCHESTER**

**ADDs:**
- **PLEASURE & PAIN** - Dr. Hook - Capitol
- **HEAVY ACTION** (airplay in descending order):
  - **SOME GIRLS** - Rolling Stones - Elektra
  - **SANCTUARY** - J Geils - MCA America
  - **LIVING IN THE USA** - Linda Ronstadt - Asylum
  - **WHO ARE YOU** - The Who - MCA
  - **STRANGER IN THE TOWN** - Bob Seger - Capitola
  - **THE CARS** - Elektra
  - **TOTO** - WB
  - **52ND STREET** - Billy Joel - Col

**BRIEFCASE FULL OF BLUES** - Blues Brothers - Atlantic

**DIRE STRAITS** - WB

**WOR-FM/UTICA**

**ADDs:**
- **HEAVY ACTION** (airplay in descending order):
  - **MINUTE BY MINUTE** - Doobie Brothers - WB
  - **BLONDES HAVE MORE FUN** - Red Stewart - WB
  - **BLACK NOISE** - FM - Visa
  - **BRIEFCASE FULL OF BLUES** - Blues Brothers - Atlantic

**YOU HAD** - Linda Ronstadt - Asylum

**HEAVY ACTION** (airplay, phones in descending order):
- **SOME GIRLS** - Rolling Stones - Rolling Stones

**DIRE STRAITS** - WB

**TOTOL** - Col

**BRIEFCASE FULL OF BLUES** - Blues Brothers - Atlantic

**YOU HAD** - Linda Ronstadt - Asylum

**BLOODY MARY** - Live - Infinity

**YOU HAD** - Linda Ronstadt - Asylum

**HEAVY ACTION** (airplay, sales, phones in descending order):
- **RED ROCK AND ROLL** - AC/DC - Atlantic

**MERRY CHRISTMAS** - Eddy Arnold - ABC

**YOU HAD** - Linda Ronstadt - Asylum

**WHAT A TEENAGE WASTELAND** - Linda Ronstadt - Asylum

**WHY** - Eddy Arnold - ABC
NEW SINGLE!
"I WANNA BE CLOSER"

FROM MOTOWN'S NEW SUPER GROUP
SWITCH
FROM THE ALBUM THAT'S OVER 750,000 AND GROWING!!

SWITCH
G 7980
ON MOTOWN RECORDS
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INDEX PAGE

RECORD WORLD FM AIRPLAY REPORT

JANUARY 6, 1979

TOP AIRPLAY

52ND STREET
BILLY JOEL
Col

WAVELIGHTEN—Van Morrison—WB
SOME GIRLS—Rolling Stones—Rolling Stones
BLONDES HAVE MORE FUN—Rod Stewart—WB

WKFDF-FM/NASHVILLE

ADDs:
ACE FREHLEY—Casablanca
BLACK NOISE—FM-Via
BRIEFCASE FULL OF BLUES—Blues Brothers—Atlantic
DIRE STRAITS—WB
ENERGY—Pointer Sisters—Planet
LEGEND—Dave Valentin—Arista
ROCK N ROMANCE—Fairand—Village
THE KICK INSIDE—Kate Bush—EMI America
HEAVY ACTION (airplay, sales, phones in descending order):
LIVING IN THE USA—Linda Ronstadt—Asylum
52ND STREET—Billy Joel—Col
BACKLESS—Eric Clapton—RSO
JAZZ—Queen—Elektra
COMES A TIME—Neil Young—Reprise
WEEKEND WARRIORS—Ted Nugent—Epic
DOG & BUTTERFLY—Heart—Portrait
TWIN SONGS—Fogelberg/Weir—Full Moon
PIECES OF EIGHT—Styx—A&M
BLONDES HAVE MORE FUN—Rod Stewart—WB

WWW.FM/Detroit

HEAVY ACTION (airplay, sales in descending order):
JAZZ—Queen—Elektra
THE CARS—Elektra
52ND STREET—Billy Joel—Col
SOME GIRLS—Rolling Stones—Rolling Stones
PIECES OF EIGHT—Styx—A&M
BLONDES HAVE MORE FUN—Rod Stewart—WB
BEST OF EARTH WIND & FIRE—ARC/Col
SANCTUARY—J Geils—EMI America
TOTO—Col
LIVING IN THE USA—Linda Ronstadt—Asylum

WXRT-FM/CHICAGO

ADDs:
MOVE IT ON OVER—George Thorogood—Rounder
HEAVY ACTION (airplay, sales, phones in descending order):
BRIEFCASE FULL OF BLUES—Blues Brothers—Atlantic
BACKLESS—Eric Clapton—RSO
MINUTE BY MINUTE—Doobie Brothers—WB
JAZZ—Queen—Elektra
Q: ARE WE NOT MEN—Devo—WB
MORE SONGS ABOUT BUILDINGS—Talking Heads—Sire
52ND STREET—Billy Joel—Col

SHAKEDOWN STREET—Grateful Dead—Arista
MOVE IT ON OVER—George Thorogood—Rounder
RUN KIDULAH RUN (single)—Keith Richards—Rolling Stones
BLONDES HAVE MORE FUN—Rod Stewart—WB

KOME-FM/SAN JOSE

ADDs:
BACK TO EARTH—Cal Stevens—A&M
EVERY 1'S A WINNER—Hot Chocolate—Infinity
HEAVY ACTION (airplay in descending order):
GOT BLOOD IF YOU WANT IT—AC/DC—Atlantic
LIVE BOOTLEG—Aerosmith—Col
PARALLEL LINES—Blondie—Chrysalis
BRIEFCASE FULL OF BLUES—Blues Brothers—Atlantic
HOT STREETS—Chicago—Col
BACKLESS—Eric Clapton—RSO
MINUTE BY MINUTE—Doobie Brothers—WB
SHAKEDOWN STREET—Grateful Dead—Arista
DOG & BUTTERFLY—Heart—Portrait
TOTO—Col

KZEW-FM/DALLAS

HEAVY ACTION (airplay, sales in descending order):
BACKLESS—Eric Clapton—RSO
BLONDES HAVE MORE FUN—Rod Stewart—WB
BRIEFCASE FULL OF BLUES—Blues Brothers—Atlantic
A SINGLE MAN—Elton John—MCA
DOG & BUTTERFLY—Heart—Portrait
BEST OF EARTH WIND & FIRE—ARC/Col
HOT STREETS—Chicago—Col
MINUTE BY MINUTE—Doobie Brothers—WB

KSJO-FM/SAN JOSE

ADDs:
ALL MOD CONS—The Jam—Polydor (import)
CRASH LANDING—Bettina—Phonogram
EVERY DAY EVERY NIGHT—Flora Purim—WB
EVERY TIME I THINK OF YOU (single)—The Babys—Chrysalis
LEGEND—Paco—ABC
LIVE AT HOLLYWOOD HIGH (ep)—Elvis Costello—Col
ON THE OTHER HAND THERE'S A FIST—Jona Lewin—Stiff
OUTLANDS D'AMOUR—The Police—A&M (import)
YOU HAD TO BE THERE—Jimmy Buffett—ABC
HEAVY ACTION (airplay in descending order):
PARALLEL LINES—Blondie—Chrysalis
SOME GIRLS—Rolling Stones—Rolling Stones
ALONG THE RED LEDGE—Hall & Oates—BDA
LIVE AT HOLLYWOOD HIGH (ep)—Elvis Costello—Col
MATRX—WB
NO WAVE SAMPLER—A&M
WAVEWALKERS—Charles Lloyd—Pacific Arts
HEAVY ACTION (airplay in descending order):
MOVIE OF THE YEAR—Cal Stevens—A&M
LIVE AT HOLLYWOOD HIGH (ep)—Elvis Costello—Col
MINUTE BY MINUTE—Doobie Brothers—WB

KSFQ-FM/SAN FRANCISCO

ADDs:
FOOL—Jimi Hendrix—WB
CHERRY—Donna Summer—Atlantic
EVERY TIME I THINK OF YOU—The Babys—Chrysalis
EVERYDAY I HAVE THE BLUES—John Lee Hooker—Columbia
GAS—Myth—CBS
HEAVY ACTION (airplay in descending order):
ITS ONLY A PAPERHEART—Heart—Atlantic
THE WAY WE WERE—Barbra Streisand—Columbia
BADger—Air Supply—Columbia
EVERY YEAR IN YOUR LIFE—Elvis Costello—A&M
WEIGHT—Elvis Presley—Stax
THE SPIDER AND THE FLY—The Rolling Stones—A&M
THE RED ROVER—The Rolling Stones—A&M
WINNER—Elvis Presley—Stax
THE PARTY—Mama Cass—Columbia

KAZP-FM/SACRAMENTO

ADDs:
GREATEST HITS—National Lampoon—Visa
STREET ALIVE—Jefferson Airplane—RCA
CLOSE PERSONAL FRIEND—Robert Johnson—Infinity
HEAR ME DEAR—Marvin Gaye—Tamla
MATRX—WB
ROAD TO RUN—Jonna Lewin—Stiff
MINUTE BY MINUTE—Doobie Brothers—WB

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Velvet Records' 20th Anniversary
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20 años de triunfos, 20 años impulsando los valores artísticos nacionales y nuestra música, uno de los avales para decir que la Velvet en Venezuela se ha convertido en una de las industrias disqueras más poderosas del país y con más arribo pop.

Fundada en el año de 1958 en La Habana, Cuba, por hermanos José y Roberto Pagés, con el apoyo humano de Gumersindo Rodríguez, se inició en el mundo disquero grabando los temas interpretados por verdaderas luminarias de la canción, como son Blanca Rosa Gil, Nico Membíela, Lino Borges, Luis Bravo, Chepino y su Orquesta y otras tantas figuras.

Sin duda, la era Venezolana, especialmente por la cosecha de valores nacionales que sólo estaban en la espera de una firma disquera que los impulsara y los diera a conocer, no sólo en el mercado nacional, sino también en el exterior.

Así fue como la Velvet instaló sus oficinas en Caracas, en 1960, precisamente en el lugar donde ha permanecido durante estos primeros 20 años. Desde el momento a establecer nuevas y modernas dependencias en un amplio y visto edificio ubicado también en el centro de la ciudad.

A partir de esa fecha numerosos han sido los artistas nacionales que han dejado grabadas sus voces para la poderosa e importante industria disquera venezolana, tal fue el logro reunir a los mejores intérpretes de la canción, llevándolos a triunfo en triunfo.

José Pagés, motor principal de la industria, al hacer el recuento de los 20 años de actividades de la Velvet, señala con emoción las primeras grabaciones lanzadas al mercado nacional con artistas venezolanos, indicando que fueron Héctor Cabrera, Mario Suárez, Rafael Montaño, Juan Vicente Torrealba, Los Tucúsitos, Miria Castellanos y Lila Morillo, los iniciadores de toda una época de oro del disco en nuestro país.

Posteriormente se fueron incorporando otras voces, todas de gran calidad, ahora consagradas como figuras de primer orden, algunas de prestigio internacional como el recordado Felipe Pirela, quien ha sido mejor vocador de discos de todos los tiempos, pese a tener varios años de haber desaparecido físicamente.

De esta nueva etapa, se recuerda a Rudy Hernández, Trio Venezuela, Los Naipes, con Mirtha Pérez, Porfi Jiménez, Cherry Navarro, Chelique Sarabia, José Luis Rodríguez, Miguel Iriago, Rincón Morales, Mayra Martí, Henry Stephen, Los Impala, Los Dancornes, Héctor Murga, Estelita del Llano, Luis D’Ubaldo, Nancy Ramos, Mirna Rios, Los Imperiales, María Teresa Chacín, Oswaldo Oropeza, Aldemaro Romero, América Alonso, Tania, Los Pájaros, Gimeno, Gloria Martí, El Indio Figueredo, Pablo Canela, y otros tantos cuyos nombres han quedado escritos en el libro de oro de Velvet.

Pero no sólo el artista nacional ha tenido la oportunidad de formar parte de esa gran familia, también en el renglón extranjero la poderosa y poderosa firma disquera ha tenido artistas de nombre internacional, como son Danny Rivera, quien junto con venezolano Felipe Pirela ha sido el dúo de los grandes vendedores de discos de la industria venezolana; Sophie, Wilkins, Donna Summers, Eydie Gormé, el Gran Combo de Puerto Rico, Cortijo y su Combo, Eddy y Charlie Palmer, Ismael Rivera, la Orquesta Broadway, José Fajardo y su Orquesta, Rolando Lasarre, Roberto Ledesma, Bobby Valentin, Puerto Rico All Stars, Machito y su Orquesta, la Banda del Barrio, Alvarez Guevée, etc.

Entre las nuevas adquisiciones que ya están grandemente compartidas con la Velvet y José Pagés figuran Andy Montañez, Pelin Rodríguez, La Dimensión Latina, La Salsa Mayor, Pocos Kanwas, Oswald Rey y con gran relieve el grupo Punto Sur, ampliamente internacionalizado; Nelson Henríquez, Hernán Mirán, Pancho Prim, Guillermo Carcisco, Grupo Standard, Los Blancos de Maracaibo, Luis Gerardo Tovar, el internacional Simón, la Rondalla Laurens, Los Guarios, el Grupo Bota, el conjunto Pas- teles Verdes, La Combinación, Grupo Chicles, Raía y sus Diamantes, y otros de buena fama en el mundo del disco.

José Pagés, motor principal de la firma disquera, ha logrado reunir un conjunto de personas que él considera que han sido sus principales colaboradores en estos primeros 20 años de actividades. Con estimaición menciona a Raúl Rogers, Antonio Valle-
La Organización Velvet en U.S. y Puerto Rico

Comenzó sus operaciones en Estados Unidos y Puerto Rico la empresa Velvet en Junio del 1965, bajo la presidencia y dirección de Roberto Pagés, quien dinámicamente sometió el producto a una enérgica promoción, convirtiendo en éxitos espectaculares a artistas que desde ese momento alcanzaron su fama y popularidad a través de los años y bajo la tutela del sello de terciopelo.

Las ventas obtenidas por artistas del calibre de Feliche Pirela, de Venezuela, y Blanca Rosa Gil, de Cuba, en los primeros años de función de la empresa, aún han sido difíciles de igualar. Los medios de promoción cambiaron de hecho todos los sistemas previamente establecidos, catapultando a la etiqueta a niveles espectaculares.

En poco tiempo se situó Velvet a la cabeza de la industria latina en Estados Unidos. Una vez alcanzada su meta, cambió su residencia, algunos años más tarde, Roberto Pagés a Puerto Rico, desde Miami, donde originalmente dirigía la operación Velvet.

La labor desplegada en Puerto Rico situó a la etiqueta también en posición privilegiada, donde se ha mantenido todo el tiempo. El cuerpo ejecutivo de Velvet Records, Inc., y Velvet de Puerto Rico, Inc. está integrado de la siguiente manera: Roberto Pagés, presidente; José Pagés, vicepresidente; Marcelo Rey, asistente del gerente de Puerto Rico, Ramón Castellanos, manager de las oficinas y almacenes de Hialeah, Florida; Tony Fernández, gerente de la sucursal de Los Ángeles; Stanley Steinhauss, gerente comercial con base en las oficinas Velvet de Los Angeles y Manolo González gerente de la sucursal de San Antonio, Texas.

Durante este año, Velvet obtuvo la distribución nacional en Estados Unidos y Puerto Rico, del producto latino Polydor y Philips, incluyendo República Dominicana. Las grabaciones están siendo lanzadas a través de las etiquetas Atlas y Mercurio. De acuerdo con estos nuevos compromisos, Velvet amplió sus facilidades promocionales y de distribución, abriendo oficinas y almacenes en las ciudades de Los Ángeles, California y de San Antonio, Texas, con lo cual ha cubierto totalmente todo el territorio continental norteamericano.


La política y característica de la empresa se reflejan en trabajo árduo y continuo a favor de sus artistas lo cual ha hecho de Velvet, una de las pioneras actualmente líder en la promoción y distribución de producto latino en Estados Unidos y Puerto Rico.

Velvet Records Inc. was established in the United States and Puerto Rico on June 1965, under the direction of Roberto Pagés, who dynamically exposed their product to a very energetic promotion which drove all their artists to fame and popularity.

Sales obtained by artists of the caliber of Feliche Pirela of Venezuela and Blanca Rosa Gil of Cuba since the beginning of the company are still difficult to surpass. Velvet's means of promoting artists changed all the previously established systems, lifting the label to spectacular levels.

In a short time Velvet became a leader of the Latin industry in the United States. Once they reached their goal, Roberto Pagés went to Puerto Rico from Miami, where he had originally directed Velvet.

Their accomplishment in Puerto Rico placed the label in a privileged situation which they have maintained through the years. The executive staff of Velvet Records Inc. and Velvet of Puerto Rico, Inc. is established as follows: Roberto Pagés, president, (Continued on page 14)
BIENVENIDOS A
velvet

LA DIMENSIÓN LATINA
con Andy Montañez
y Rodrigo Mendoza

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LA SALSA MAYOR
con Leo Pacheco
Pellin Rodríguez
Carlos Ferrer
(EL GRANDE DE PANAMA)

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- GRUPO CHICLE
- RAFA y sus Diamantes
- LAS DINAMICAS
- LOS GUACOS
- NELSON HENRIQUEZ
- DORIS HERNANDEZ
- RONDALLA LARENSE
- RUDY HERNANDEZ
- HERNAN MARIN
- RINCON MORALES
- MIRTHA PEREZ
- Grupo SIETECUERO
- PUNTO SUR
- LUIS GERARDO TOVAR
- LOS TUCUSITOS

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del grupo velvet
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Luis Rivero Bruzual

La producción de artistas Venezolanos y la comercialización de este material con países de habla hispana han sido los distintivos de trabajo del también conocido por el remoquete de "El Tucuso."

Sus comienzos se remontan a unos 10 años atrás cuando bajo las labores de promoción y publicidad, prestó sus servicios a la EMI en Venezuela. En 1974 pasa a formar parte de la familia Velvet donde inicialmente es considerado el "one man band," ya que era fácil verlo desempeñando funciones de producción, promoción, mercadeo y supervisión en las ventas.

Pero la especificación ha sido la característica distintiva de Velvet en sus éxitos y es así como Bruzual se dedica a la producción, obteniendo éxitos como Punto Sur, grupo que ha logrado ventas superiores en toda Latino-america.

Luego le dió curso a una idea que pocos se atreven a desarrollar: "Un narrador en la industria del discos!" Así aparece Luis Gerardo Tovar, quien poco tiempo después alcanza niveles de venta equiparables a los de un artista de música contemporánea pero sólo con sus opuestas narradas con un fondo melódico.

Los Blanco, un grupo ya conocido pero que conquista nuevas fronteras en las manos del "Tucuso." "En cuestión de mercado," alima Bruzual, "necesito en un país, creces en ese país y finalmente tienes la facilidad de trabajar en el negocio de la música. Aprendes técnicas y luego, tal vez por el destino mismo, apareces en el sitio correcto y en el momento correcto y todo comienza a salir bien.

Como compositor, "Juguete Caro" ha dado todas las satisfacciones que se puedan desear (interpretado por el Grupo Punto Sur). Y todavía hoy en día, a veces, no resistes la tentación y sale a la calle a reforzar la promoción del producto.

The production of Venezuelan artists and their promotion in other Spanish-speaking countries have been the outstanding accomplishments of the well-known Luis Rivero Bruzual, also known as "El Tucuso."

He began 10 years ago while working in the field of promotion and publicity for EMI of Venezuela. In the year 1974, he became part of the Velvet family where he was initially considered a "one man band," because he would work at production, promotion, marketing and sales supervision. But in Velvet he has been characterized specifically by his success, and this is how Bruzual works with production, obtaining success with artists like (Continued on page 14)

Carlos Raybans

Inicialmente su inclusión en la industria del disco es meramente circunstancial. Iniciado como hombre de radio, desarrolla estudios en los Estados Unidos en el campo del mercado y sicología. "El campo más cercano a la radio," comenta Carlos y continúa, "y cuando por circunstancias que prefiero no recordar tuve que salir del medio, la mano que salió en mi ayuda fue la del negocio discográfico."

Es así como Raybans se encarga de los asuntos internacionales de Velvet. Su conocimiento de la producción sajona y europea hacen que maneje con cierto tino los catálogos foráneos y que artistas ya conocidos en el exterior como Donna Summer rompan todos los records de ventas en el país.

"El mantener relaciones con gente de otros países que también se desenvuelven en la industria del disco, conocer nuevas técnicas y desarrollar artistas que han logrado fama o no en el exterior. Aprender lo que sobre mercado y publicidad se sabe en otras fronteras."

Carlos Raybans' beginnings in the record industry are merely circumstantial. He began in radio, and he studied marketing and psychology in the United States. "It's the field closest to radio," Carlos comments and then adds, "and when circumstances which I'd rather not comment on made me reach out for a helping hand, the record business was there to help me."

Raybans is in charge of Velvet's international matters. His knowledge of the Anglo-Saxon and European way of being helps him to work the foreign catalogues with good judgment and makes him able to help inter-

(Continued on page 14)
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COMO

STRO REPERTORIO
Velvet en Sus 20 Años de Éxitos

(Continued from page 3) values and music, are reasons to say that Velvet in Venezuela has become one of the most powerful and popular record companies in the country.

Founded in the year 1958 in La Habana, Cuba, by José and Roberto Pagés with the human support of Gumerisindo Rodríguez, it began in the record world, recording songs interpreted by such singers as Blanca Rosa Gil, Nico Membíela, Lino Borges, Luis Bravo, Chepino y su Orquesta, and other great performers.

Nevertheless, their goal was Venezuela, especially due to the national values that were only waiting for a record company that would promote and make them known, not only in the national market, but also in the international market.

That's how Velvet installed its offices in Caracas, in 1960, precisely at the same place where they've been for these first 20 years, and soon they are going to establish new and modern offices in a large and beautiful building also located in the center of the city.

Since then, many national artists have recorded their voices for the powerful and important Venezuelan recording company which was able to bring together the best interpreters of songs, leading them from success to success.

José Pagés, head of the company, when speaking of the first 20 years of activity at Velvet, points out with emotion the first recordings released to the national market by Venezuelan artists, including Héctor Cabrera, Mario Suárez, Rafael Moañiño, Juan Vicente Torrealba, Los Tucúsitos, Mira Castellaros, and Lila Morillo, the leaders of record's golden epoch in Venezuela.

Soon after that, other voices began to join in, all with great quality, devoted performers, some internationally recognized, such as Felipí Pirela, who has been the top record seller of all times in Venezuela, even though he passed away years ago.

From those times, we recall Rudy Hernández, Trio Venezue- la, Los Naipos with Mirtha Pérez, Porfi Jiménez, Cherry Navarro, Chélique Sarabia, José Luis Rodríguez, Miguel Hriago, Rincón Morales, Mayra Martí, Henry Ste- phen, Los Impala, Los Dancers, Héctor Murga, Estelita del Llano, Luis D'Ubaldo, Nancy Ramos, Mima Rios, Los Imperiales, María Teresa Chacin, Oswaldo Oropeza, Alfonso, Tania, Los Pájaros, Gimeño, Gloria Martí, El Indio Figueroa, Pablo Canela, and many more whose names have been written on Velvet's gold book.

But not only national artists have had the opportunity of becoming part of this great family. This company has carried internationally acclaimed artists like Danny Rivera, who along with the Venezuelan Felipí Pirela has been the top duet of the great record sellers of the Venezuelan industry; also inclu-

Fabrica de Discos Dark

La fábrica de Discos Dark, recently inaugurated in Caracas, Venezuela, and occupying the production of the conglomerado Velvet, is one of the most modern facilities established in Venezuela. Bill Westerman, President of SMT, attended the celebration of their inauguration in Caracas and his comments were: “I have visited record pressing plants in the major record production centers of the world where SMT equipment is in operation and have found Fabrica de Discos Dark on the same level as the most advanced ones.”

Amenino Angelino, director general, Edi- tura Musical Velvet C.A.

Donna Summer obtiene el Disco de Oro por ventas superiores a los marcos estable- cidos en Venezuela. En la gráfica recibe el premio de manos de Plácido Garrido (Dirección de Radio Capítol), derecho, y Carlos Raybans, gerente de asuntos internacionales de Velvet.

Isabel De Pulgar, secretario de la divi- sión de producción artística.

(Continued on page 14)
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Francisco Mendoza: La Calidad de el Producto

"Melly" Mendoza tiene a su cargo la producción de gente como Pecos Kanvas en el campo de los baladistas y a La Dimensión Latina y la Salsa Mayor en lo que a salsa se refiere. En todos los casos los discos han estado con él y no es nada nuevo en su vida.

Cuando comenzó en la industria del disco en la Polydor de Venezuela, hace diez años, produjo al grupo Bota con similares resultados.

Mendoza pasó dos años en Nueva York estudiando administración y conociendo la industria disquera del país del norte. Hoy en día con herramientas novedosas, en nuestro país se hace ese trabajo de los discos en estado sólido más sencillo.

El negocio del disco es para Mendoza una eventualidad: llegó a Venezuela como jugador de fútbol, desde Colombia. "Tuve un accidente de tránsito mientras jugaba aquí en Caracas y mientras convalecía, amigos que se desarrollan en este campo me motivaron a cambiar de profesión." Más adelante comenta Francisco "Melly": "Hoy por hoy vuelvo loco la producción y dudo mucho que pueda desempeñarme en alguna otra cosa en lo que me resta de vida." Es evidente que con sólo 30 años de edad, tiene todo el tiempo del mundo por delante.

Respondiendo a una pregunta sobre su concepto de Velvet de Venezuela, Mendoza dice: "Es talvez el sello que reúne los mejores condicionamientos para ascender a un artista en estos momentos. El concepto de equipo y la agresividad de éste, hacen que sea la gran compañía de los últimos cuatro años.

Y no es una casualidad el hecho de que Mendoza haya trabajado en Velvet en estos últimos años. Su participación ha sido completa y desinteresada, pensando sólo en la calidad de su producto y en el cuidado de sus artistas.

"Melly" Mendoza es el productor en charge of successful artists like Pecos Kanvas, who's a ballad singer, and La Dimensión Latina and La Salsa Mayor, in the salsa field. In any case, the gods have been on his side since the beginning. He started in the record industry in Polydor of Venezuela 10 years ago as producer of a group known as Bota. Mendoza studied business administration in New York for two years where he gained knowledge of the record industry in the United States. The record business came to Mendoza by accident: He arrived in Venezuela as a soccer player from Colombia. "I had a car accident while playing in Caracas and during my recovery, friends that were in the business motivated me to change my profession." Later, Francisco "Messy" comments, "Today, I'm crazy about producing and I doubt if I could work at any other job for the rest of my life." Only 30 years of age, he has all the time in the world ahead of him.

His concept of Velvet of Venezuela is the following: "It's the label that I consider maintains the best conditions in order to bring forth the image of an artist at the present time. Its team work, effort and aggressiveness makes it become the greatest company for the last four years." It's not just coincidence that Mendoza has been working in Velvet for the last four years. His participation has been complete and impartial, thinking only of the quality of his products and of the devoted care of his artists.
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La Organizacion Velvet en U.S. y Puerto Rico

(Continued from page 4)

José Pagés, vice president; Marcelo Rey, assistant manager in Puerto Rico; Ramón Castellanos, manager of the office and warehouse in Hialeah, Florida; Tony Fernández, branch manager in Los Angeles, Stanley Steinhauss, commercial manager with offices in Los Angeles and Manolo Gonzalez, branch manager in San Antonio, Texas.

National Distribution

During this year, Velvet has obtained national distribution by Polydor and Philips in the United States and Puerto Rico including the Dominican Republic. All these materials are being leased through the labels Atlas and Mercury. In view of these new goals, Velvet has expanded their distribution and warehouse facilities opening new premises in the cities of Los Angeles and San Antonio, covering in this manner the North American territory.

Among Velvet's productions in the United States the following artists stand out: Sophy, Tony Croatto, Odilio Gonzalez, Joa- hanna Rosaly, Nilo Mendez, Antonio Dominguez, Danny Rivera, Wilkins, Sandra Zalter, Conjointo Universal, Orlando Contreras and other artists that are being added to the list. Among their productions in Venezuela are: Dimension Latina, Salsa Mayor, Pecos Kansas, Luis Gerardo Tovar, Felipe Pirela, Hector Cabrera, Mirtha, Blanca Rosa Gil, Estelita Munro, Trio Venezuela, Juan Le- gido and others. From Aruba and Mercurio they are now promoting and distributing: Victor Yur- be, Denis Roussos, Hermans.

Carlos Raybans

(Continued from page 6)

national artists, such as Donna Summer, smash all record sales in the country.

Raybans sums up his work as "maintaining good relations with people from other countries that also work in the record industry, getting to know new techniques and developing artists that have reached international fame and those that have not, learning about marketing and publicity from other countries."

Velvet

(Continued from page 10)

veteran in the national record business, Armando Rojas, another veteran of the record world, along with his efficient secretary, Mrs. Isabel de Pulgar and the nice group of secretaries in their different departments.

But Velvet has not only worked as the company originally born 20 years ago. It has grown in a prestigious manner and at present it counts with affiliated record companies such as Discouras Unidos, whose manager and producer is Francisco Contreras; Corpodisco, under Manuel Pulido; and Sonoven, under Pedro J. Gonzalez, another veteran in the field.

Discos Dark

In addition to this, they have now a record manufacturing company known as Discos Dark, with Julio Gonzalez as manager; Lider Multicassette C.A., under Ligua Diaz, and their cutting department, Audio Matrices de Ve- nezuela C.A., under the direction of Carlos Eduardo Torres.

And if you think that's not enough, Velvet has its own rec- ord shops which are: Yarilys Mu- sical C.A., under Jose Valenzue- la; Centro Musical Petare C.A., under Gonzalo Alvarez; Musical Mirandisco C.A., with Gumersin- do Miranda, and Sonodiscos C.A. and Discoteque Ritmo C.A.

Velvet now has offices in impor- tant cities such as Los An- geles, Miami and Puerto Rico, from which they control the contacts for distribution, representation and contracts of their national or international artists.
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Tobias to Angel

LOS ANGELES—Pat A. Tobias joined the Angel staff December 1 as the new regional classical sales and promotion manager for the west coast, announced Raoul Montano, general manager, classics.

A native of Cincinnati, Tobias has worked primarily in the Canadian record industry. For three years she managed Target Records and Tapes, a Toronto store owned by Quality Records. She has also been a sales representative for A&M Records Limited of Canada.

American Pop

Coming From Bakshi

LOS ANGELES—Ralph Bakshi, who directed "Lord of the Rings," has entered into an agreement with Martin Ransohoff Productions and Columbia Pictures to produce and direct "American Pop," a multi-million budgeted animated full-length feature.

The announcement was made by Frank Price, president of Columbia Pictures Productions, who pointed out that the new film will be one many to be delivered to Columbia under the Ransohoff Productions banner. Richard St. Johns will be executive producer.

The screenplay for "American Pop" was written by Ronni Kern.

The production will feature a minimum of 17 musical numbers that will highlight the history of American music as told through the eyes and ears of a 10-year-old boy who arrives in this country in 1910 and lives through four generations of his family until 1980.

ABC Albums Set

LOS ANGELES—ABC Records' January releases will feature albums by major pop, r&b, jazz, and country artists as well as debut performances by several new label artists.

Artists with January releases include: Rufus, "Numbers;" Jon Sample, "Carmel;" Amazing Rhythm Aces; John Wesley Ryles, "Love's Sweet Pain;" Barbara Mandrell, "The Best of Barbara Mandrell;" Narvel Felts, "One Run For The Roses;" The Dells, "Face To Face;" and Saska and Serge, "I Believe In Love."

Debut albums in January will feature groups Pipedream, "Pipe dream;" Moulin Rouge, "Moulin Rouge;" and the Keane Brothers, "Takin' Off," in their first releases on ABC Records.

ABC Albums Set

Holiday Sales Activity

Capricorn Signs Krekel

(Continued from page 3)

catalogue sales. People just don't have enough money anymore to buy both a new album and an old one. The new releases have kept the money in the register, so I have to say we've had a very successful Christmas. It's just that the success was in a different area."

"One thing that is unique to the record industry is the fact that old product is more expensive than new product," said Don Simpson, purchasing director of lips and tapes at the Father's and Sun chain. "You don't find the car industry making the price of last year's model more expensive than this year's model; but in the record industry the consumer frequently find that new product is on sale and is therefore more expensive than the old product, especially since the price of catalogue items has gone up."

For others the sales surge of the week before Christmas was an unexpected blessing, and one they found few faults in. Although

RCA Names McCassy

Seattle Branch Manager

ALGAE — RCA Records has announced the appointment of Bonnie McCassy to the position of manager, Seattle branch. The announcement was made by William Graham, director western region, field marketing. RCA Records said:

Ms. McCassy began her career in the record business with National Tape and joined RCA Records in 1971 when the company first went into direct distribution. She has worked as advertising co-ordinator, field sales representative and, most recently, as manager, branch sales, Los Angeles.

American Music Awards

Nominees Are Named

(Continued from page 10)

Clark is executive producer.

As well as hosting the special, Campbell, Ms. Reddy and Ms. Summer will also sing. Other performers on the special will be Crystal Gayle, Heatwave and Frankie Valli.

Among the many other stars appearing on the special are Debby Boone, Peter Brown, Lynda Carter, Linda Clifford, Natalie Cole, Judy Collins, Dave & Sugar, Mac Davis, Larry Gatlin, Marvin Gaye, Isaac Hayes, Evelyn "Champagne" King and Cheryl Ladd among others.

Mangione Wows Atlanta

A&M super star Chuck Mangione recently performed to a sold-out house at the Fox Theatre in Atlanta. Shown at a reception backstage, from left, Johnny Shuler, A&M local promotion manager for Atlanta; Betty Meeder, "the horn;" Chuck; Dick Meeder, general manager of WKLS-FM and Don Tolle, A&M regional promotion for the South.

at the Record Bar by press time, head buyer Fred Traub said the chain had an "exceptional" Friday and Saturday before Christmas—"the best two days in the history of the world" is how he put it—and wound up with 40 percent ahead of last year. "The quantities on the hits were extraordinary," exclaimed Traub. "The Blues Brothers and Rod Stewart in particular. And the 'Grease' soundtrack is all of a sudden selling like a new release."

Martin Gary of Gary's in Richmond, Virginia, said his stores had a "very, very good" last week marked by a "super strong" weekend. "It looks like we'll end up considering a percentage well ahead of last year," said Gary. "In years past we've usually had two or three albums that we could count on selling 500 to 1000 copies of; this year we had ten or twelve albums in that category, including records such as the Blues Brothers, Toto and Molly Hatchett that broke in and held their own with the major releases."

A good weekend before Christmas—thanks to the hits—turned the trick for Rose Records in Chicago, too, according to Jim Rose. On December 22, each Rose store had its biggest sales day in history, with some chalking up 20 and 25 percent increases. "The hits were there," Rose remarked. "The tonnage was in the hits. But we also sold a great deal of classical and soundtrack recordings."

Although none equaled King Karo's 40 percent increase, New York City retailers found the pre-Christmas week to their liking. George Levy, president of Sam Goody, Inc., estimated that his chain would wind up with about 10 percent ahead of last year's figures for the Christmas season; and Eliot Mauro of Disc-O-Mat said that despite the late start the chain would wind up with a good increase over last year's business.
Lieberman Portland Opening

Helping to celebrate the opening of Lieberman Enterprises' new one-stop operation in Portland Dec. 5 are: (kneeling, from left) Doug Ackerman, LE national one-stop general manager-Minneapolis; Jerry Bix, Jet Records national sales director-Los Angeles; standing, from left) Don Wetleusk, MCA Northwest branch manager-Seattle; Bob Felleur, LE Portland one-stop manager; Joe Lewis, RSO west coast marketing-Los Angeles; David Lieberman, LE chairman of the board; Aubrey Moore, A&M Records branch manager-Los Angeles; and Bryan Blatt, Jet Records national marketing director-Los Angeles.

First American Sets Tape Plans

■ LOS ANGELES—Jerry Dennon, chairman of the board of the First American Record Group, has announced the immediate manufacture and marketing, by the label, of its own tape products. In the past, all tape configurations have been manufactured and marketed via CRT Corporation.

New Releases

Effective with the new release, comprised of Spirit and Potato; Tom Austin and Danny Johnson on First American, and John D. Loudermilk on Music Is Medicine, all tape will be handled directly by First American.

First American's network of independent distributors will distribute the 8-track and cassette tape on all of First Americans labels.

A&M Taps Snyder

■ LOS ANGELES—Mike Gormley, director of communications, A&M Records, announced the appointment of Patrick Snyder to the position of staff writer in A&M's publicity department. Snyder was previously an associate editor at Rolling Stone Magazine, heading its Los Angeles Bureau.

Dozier To Tour

■ LOS ANGELES — Singer/songwriter Lamont Dozier will begin a national tour in late February, to be organized by Alex Hodges and the Paragon Agency.

Bloom Taps Salidor

■ NEW YORK — David Salidor has been appointed to the post of account executive at the Howard Bloom Organization, Ltd.

Salidor—who has held similar posts at Apple Records, London Records and Nemperor Records—had most recently fronted his own publicity firm, OGE Communications. In addition, Salidor has written for Good Times, Billboard, Phonograph Record Magazine and Club Magazine.

Blanket License Case Before Supreme Court

(Continued from page 3) of scathing briefs accusing the other of price-fixing. (RW, Oct. 14).

CBS, in the suit, wanted a breakdown and a price level for each type of use of a composition in the BMI repertory, a so-called "user license." Agreement ASCAP and BMI have stated such a method would result in thousands of individual licenses, a marketplace impracticality, they say.

Branding Out

The CBS Records Dallas branch recently held a reception honoring the Lieberman-Dallas branch for exceeding $1 million dollars in billing. Pictured is CBS branch manager Roger Melting presenting a framed picture disc to Jim Sinclair, Lieberman branch manager.

UA-CBS-Jet Legal Battle

(Continued from page 3) of anti-trust laws, invoking the Cartwright and Lanham Acts, and additionally asserts the complaint's defendants, CBS, Inc., CBS/Records Group president Walter Yetnikoff, Jet and its principals, Don Arden, David Arden and Sharon Arden, as well as ELO members Jeff Lynne and Bev Bevan, variously resorted to unfair competition, breach of contract, fraud, and libel, among other charges. The Mogull/Rubinstein complaint seeks a jury trial and damages between $100 million and $420 million, as well as injunctive relief.

Plaintiffs' separate state filing is a cross-complaint appended to Jet and ELO's earlier action against Mogull, Rubinstein and both UA Records and its former owners, Transamerica Corp. and United Artists Corp., a Transamerica division, as initiated by Jet in Superior Court here. Mogull and Rubinstein's cross-complaint likewise charges anti-trust violations, unfair competition, breach of contract, fraud and libel. Damages sought are listed as between $60 million and $280 million. The controversy centered over the disputed 1.2 million units of the ELO "Out of the Blue" package, sold by UA to the New Jersey-based Promo Records distributorship headed by Morris Levy. In the current filings, Mogull, Rubinstein and UA trace ownership of that product back to the early stages of their talks with several corporations regarding the purchase of the UA label Transamerica; they further assert that the disputed inventory had been awarded to the new UA management team as part of the final amended transfer negotiation between Transamerica, Mogull and Rubinstein's M&R Music Company and BMI. Ining that Jet's buy-out agreement with Transamerica provided specifically for floor inventory, manufacturing parts, and jackets, but not returns of ELO product to UA credited after March 31 of this year.

The actions' alleged anti-trust violations center around Mogull and Rubinstein's charges that CBS, Yetnikoff, Jet and Arden and ELO attempted an unlawful restraint of trade evidenced by a conspiratorial course of "illegal and predatory conduct," and efforts to monopolize international sales on "Out of The Blue."

Breach of contract, conversion and fraud are separately charged against CBS and Yetnikoff, while Yetnikoff and some of the Jet Records defendants' subsequent efforts to exclude Jet from any sale to Mogull and Rubinstein are characterized as coercive, citing the Jet owner's statements at that time to the press, opposing any inclusion of Jet, as factors in the realignment of the sale, which reduced the proposed sale price as a result of Jet's exclusion.

Also cited is an alleged agreement by CBS to buy back the disputed returns, originally sold to distributors at $5.50 per unit, for $3.00 per unit, with any defective product to be rejected in the transfer. Mogull and Rubinstein's concurrent negotiations with other buyers varying for the product were, they further assert, known to CBS; CBS and Yetnikoff are characterized as having falsely informed the negotiations with UA in order to keep the disputed product off the market during the last two sales quarters, in order to move CBS' own ELO product, both newly-manufactured and received in the original inventory negotiation.

Regarding CBS' earlier claims that the disputed records and tapes were defective, the current UA record actions argue the CBS' rejection of the product was "spurious," in that the objections pertained to cosmetic appearance, not playback performance.

Other Charges

Other prominent charges include the claim that CBS and Yetnikoff breached United Artists Records' record club agreement with Columbia House division in order to withhold substantial funds claimed due to Mogull and Rubinstein's company, with Yetnikoff reportedly threatening to terminate not only Columbia House's licenses for CBS product, but also the firm's dealing agreement with CBS' CRP plan, in order to obtain the breach.

Also cited are the defendant's full-page ad campaign in trade papers and news dailies encouraging a boycott of the disputed discs and tapes, as well as efforts to induce other artists still under contract to Mogull and Rubinstein to breach their contracts.
<table>
<thead>
<tr>
<th>WKS ON CHART</th>
<th>TITLE</th>
<th>ARTIST, Label, Number, (Distribution Label)</th>
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<tbody>
<tr>
<td>52</td>
<td>FLAME</td>
<td>RONNIE LAWS/United Artists UA LA 881 H</td>
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<tr>
<td>53</td>
<td>STRIKES AGAIN</td>
<td>ROSE ROYCE/Whitfield WHK 3277 (WB)</td>
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<td>54</td>
<td>SANCTUARY</td>
<td>J. GEILS/EMI-America SD 17006</td>
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<td>66</td>
<td>WOOLIE AND FAMILY LIVE</td>
<td>NELSON/Columbia KC2</td>
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<td>68</td>
<td>T.N.T</td>
<td>TANYA TUCKER/MCA 3066</td>
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<td>69</td>
<td>STEALIN' HOME</td>
<td>IAN MATTHEWS/Mushroom MRS 5017 G</td>
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<td>76</td>
<td>THE GAMBLER</td>
<td>KEVIN ROGERS/United Artists UA LA 934 H</td>
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<td>74</td>
<td>AC/DC</td>
<td>FREELIGHT/Casablanca NBLP 7121</td>
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<tr>
<td>55</td>
<td>FEEL THE NEED LEIF GARRETT/Scotti Bros. SB 7100 (Atl)</td>
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<td>61</td>
<td>CHASINO</td>
<td>Arista SW 50039</td>
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<td>62</td>
<td>PETER CRIS/Sasablanca NBLP 7122</td>
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<td>64</td>
<td>CHELLY</td>
<td>LYNN/Columbia JC 35486</td>
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<td>65</td>
<td>CHERYL</td>
<td>EMERSON, LAKE &amp; PAUL 1974-1978</td>
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<td>67</td>
<td>TWIN</td>
<td>PLAYIN' TO WIN OUTS/Arista AB 4205</td>
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<td>71</td>
<td>INNER SPECTRUM</td>
<td>SANTA/Columbia FC 35640</td>
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<td>69</td>
<td>LORD OF THE RINGS</td>
<td>(ORIGINAL SOUNDTRACK)/Fantasy LOR 1</td>
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<td>74</td>
<td>GET DOWN GENE CHANDLER/20th Century Fox/Chi Sound T 578</td>
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<td>72</td>
<td>THE GOLDEN TOUCH</td>
<td>CERRONE/Ceilion SD 5209 (Atl)</td>
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<td>75</td>
<td>REED SEED GROVER WASHINGTON, JR./Motown M7 91014</td>
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<td>76</td>
<td>IS IT STILL GOOD TO YA</td>
<td>ASHFORD &amp; SIMPSON/Warner Bros. BS 3219 18 G</td>
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<td>74</td>
<td>&quot;WANTED&quot;</td>
<td>RICHARD PRIOR LIVE IN CONCERT/Warner Bros. BS 2852 6 X</td>
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<td>SHE'S</td>
<td>CRISS/Casablanca 55492</td>
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<td>68</td>
<td>TOUCH DOWN BOB JAMES/Columba/Tappan Zee JZ 35594 2</td>
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<td>70</td>
<td>AN AMERICAN PRAYER</td>
<td>JIM MORRISON AND THE DOORS/ Elektra 6E 502 3 H</td>
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<td>86</td>
<td>ALCIA BRIDGES/Polydor PD 1 6158</td>
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<td>89</td>
<td>FROM THE INSIDE</td>
<td>ALICE COOPER/Warner Bros. BS 3263 G</td>
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<td>90</td>
<td>SESAME STREET FEVER</td>
<td>VARIOUS ARTISTS/Sesame Street CTW 79005 2</td>
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<td>84</td>
<td>BONNIE POINTER/Motown M7 9113 R</td>
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<td>81</td>
<td>TOUCH BACK THE BARS</td>
<td>TODD RUNDGREN/Bearsville 28X</td>
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<td>85</td>
<td>GREAT HITS THE MARSHALL TUCKER BAND/Capricorn CPN 0124 10 G</td>
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<td>80</td>
<td>SWITCH</td>
<td>Gordy G7 9801 (Motown)</td>
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<td>87</td>
<td>BOBBY CALDWELL/Clouds 8804 (TI)</td>
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<td>88</td>
<td>MR. GONE</td>
<td>WEATHER REPORT/ARC/Columbia JC 35358 13 G</td>
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<td>88</td>
<td>LET'S KEEP IT THAT WAY</td>
<td>ANNE MURRAY/Capitol ST 11743 15 G</td>
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**CHARTMAKER OF THE WEEK**

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**HERE, MY DEAR**

MARVIN GAYE

Tamla T 364 (Motown)
England's Top 25

Singles
1. MARY'S BOY CHILD—OH MY LORD / BONEY M./Atlantic/Hansa
2. Y.M.C.A. / VILLAGE PEOPLE/Mercury
3. A TASTE OF AGGRO / BARRON KNIGHTS/Epic
4. LAY YOUR LOVE ON ME / RACEY/RAK
5. SONG FOR GUY / ELTON JOHN/Rocket
6. TOO MUCH HEAVEN / BEE GEES/RSO
7. YOU DON'T BRING ME FLOWERS / BARBRA & NEIL/CBS
8. HIT ME WITH YOUR RHYTHM STICK / IAN DURY & THE BLOCKHEADS/ Stiff
9. LE FREAK / CHIC/Atlantic
10. I LOST MY HEART TO A STARSHIP TROOPER / SARAH BRIGHTMAN/ Ariola/Hansa

Always and Forever—Mind Blowing Decisions
15. GREASED LIGHTNIN' / JOHN TRAVOLTA/Midson/Polydor
16. I'LL PUT YOU TOGETHER AGAIN / HOT CHOCOLATE/RAK
17. DON'T CRY OUT LOUD / ELKIE BROOKS/A&M
18. SEPTEMBER EARTH / WIND & FIRE/CBS
19. A LITTLE MORE LOVE / OLIVIA NEWTON-JOHN/EMI
20. HANGING ON THE TELEPHONE / BLONDIE/Chrysalis

Please come home for Christmas
22. IN THE BUSH MUSIC/Chrysalis
23. I'M EVERY WOMAN / CHAKA KHAN/Warner Bros.
24. PRETTY LITTLE ANGEL EYES / SHOWADDYWADDY/Arista

Albums
1. GREATEST HITS 1976-79 / SHOWADDYWADDY/Arista
2. THE SINGLES 1974-1978 / CARPENTERS/A&M
3. GREASE SOUNDTRACK / VARIOUS ARTISTS/RSO
4. NIGHT FLIGHT TO VENUS / BONEY M./Atlantic/Hansa
5. BLONDIE HAVE MORE FUN / ROD STEWART/Riva
6. MIDNIGHT DANCE / VARIOUS/K-Tel
7. 20 GOLDEN GREATS / NEIL DIAMOND/MCA
8. BLESS THIS HOUSE / HARRY SECOMBE/Warwick
9. A SINGLE MAN / ELTON JOHN/Rocket
10. THE AMAZING DARTS / DARTS/K-Tel
11. A TONIC FOR THE TROOPS / BOOMTOWN RATS/Ensign
12. NIGHT GALLERY / BARRON KNIGHTS/Epic
13. EMOTIONS / VARIOUS/K-Tel
14. JAZZ QUEEN/EMI
15. WINGS GREATEST / WINGS/EMI
16. YOU DON'T BRING ME FLOWERS / NEIL DIAMOND/CBS
17. JEFF WATNEY'S THE WAR OF THE WORLDS / VARIOUS/CBS
18. PARALLEL LINES / BLONDIE/Chrysalis
19. INCANTATIONS / MIKE OLDFIELD/Virgin
20. 25TH ANNIVERSARY ALBUM / SHIRLEY BASSEY/United Artists
21. IMAGES / DON WILLIAMS/K-Tel
22. EVEN NOW / BARRY MANILOW/Arista
23. FATHER ABRAHAM IN SMURFLAND / FATHER ABRAHAM & THE SMURFS/ Decca
24. EQUINOXE / JEAN MICHEL JARRE/Polydor
25. LIONHEART / KATE BUSH/EMI

(Courtesy: Record Business)
VERDI
OTELLO
SCOTTO, DOMINGO, MILNES, LEVINE
RCA

RECORD WORLD JANUARY 6, 1979

CLASSICAL

Best Sellers of the Week

VERDI: OTELLO-Scotto, Domingo, Milnes, Levine—RCA

Discount Records

WASHINGTON, D.C.

BEETHOVEN: Missa Solemnis—Davis-Philips
MARIA CALLAS: La Divina—Angel
HANDEL: Water Music—Harmscourt—London
MOZART: Piano Concertos—De Los Angeles, Salvi—London
PACHELBEL: Canon—Paillard—RCA
BRAVO PAVAROTTI—London
O HOLY NIGHT—London
PUCCHINI: Madama Butterfly—Columbia
RAMPAL AND LASKINE PLAY JAPANESE MELODIES FOR FLUTE AND HARP—Columbia

Radio Doctors/Milwaukee

James Galway plays Bach—RCA
Bach: Mass in B Minor—Marinoni—Philips
DeBUSSY: Preludes—Michelangeli—DG
Donizetti: Don Pasquale—Angel
HANDEL: Water Music—Harmscourt—Telefunken
MOZART: Piano Concertos—De Los Angeles, Salvi—London
O HOLY NIGHT—London
SING WE NOEL—Nonesuch
Tchaikovsky: Nutcracker—Columbia
Verdi: Otello—RCA

Sound Warehouse/Dallas

Beethoven: Symphony No. 5—Karajan—DG
Berg: Chamber Music—Boulez—DG
Debussy: Preludes—Jacobs—Nonesuch
Donizetti: Don Pasquale—Angel
Puccini: Madama Butterfly—Columbia
Pacini: Manon Lescaut—Callas—Angel
Puccini: Didio and Aeneas—Tayronos, Swell, Leppard—RCA
Tchaikovsky: Nutcracker—Columbia
Up in Central Park—Angel
Verdi: Otello—RCA

Tower Records/San Diego

Boiling: Suite for Flute and Jazz Piano—Rampal, Boiling—Columbia
Boiling: Suite for Violin and Jazz Piano—Zukerman, Boiling—Columbia
Donizetti: Don Pasquale—Angel
Bravo Pavarotti—London
Rampal and Laskine play J.S. Bach—Rampal—Columbia
Rodrigo, Others: Guitar Music—Ramiro—Angel
Tchaikovsky: Nutcracker—Columbia
Up in Central Park—Angel
Vivaldi: Four Seasons—Biren—Columbia
Verdi: Otello—RCA

Best Sellers of the Week

VERDI: STABAT MATER—von Stade, Cleto, James Kirby—RCA
DONIZETTI: DON PASQUALE—Sills, Kraus, London, Caldwell—Angel
BRAVO PAVAROTTI—London
LUCIANO PAVAROTTI SINGS O HOLY NIGHT—London
Puccini: Madama Butterfly—Scotto, Domingo, Mezot—Columbia
Tchaikovsky: Nutcracker—Scherhersohn—Columbia
Up in Central Park—Sills, Milnes, Rudel—Angel
Verdi: La Battaglia di Legnano—Ricciarelli, Carreras, Gerdali—Philips

CORVETTES/EAST COAST

Jose Carreras Sings Granada—Philips
Donizetti: Don Pasquale—Angel
Herbert Songs—Sills, Kostelanetz—Angel
BRAVO PAVAROTTI—London
O HOLY NIGHT—London
Rachmaninoff: Piano Concerto No. 3—Horowitz, Ormandy—RCA
Tchaikovsky: Nutcracker—Rachmaninoff—Columbia
Up in Central Park—Sills, Milnes, Rudel—Angel
Verdi: La Battaglia di Legnano—Philips
Verdi: Otello—RCA

King Karol/New York

Boiling: Suite for Violin and Jazz Piano—Zukerman, Boilling—Columbia
Jose Carreras Sings Granada—Philips
Palla: La Vida Breve—Berganza—DG
Humperdinck: Hansel and Gretel—Popp, Fasbindner, Solti—London
O HOLY NIGHT—London
Herbmann Frey and Vienna Choir Boys—RCA
Up in Central Park—Angel
Verdi: La Battaglia di Legnano—Philips
Verdi: Otello—RCA

Peters’ New Discovery: Egorov

By SPiEGEJ EN KINOns

New York—On December 16 at Carnegie Hall I had one of those pleasant shocks that make life as a New York newspaper critic worthwhile. The name Youri Egorov had been brouht about because of what had happened in the fall of 1977 in Texas. The young Soviet emigre, who now lives in Brussels, had made it to the semifinals in the Cliburn Competition. When he was not announced as a finalist, the audience was enraged, and several really furious members walked out of the competition. The protesters rallied and raised $10,000 to send Egorov to New York for a recital debut at Alice Tully Hall last January. Though his reviews were good, there were no records or tapes available afterwards and somehow it all seemed a little far fetched.

On that Saturday night in December he played a fascinating program: four Fantasies including the Chromatic of Bach, and those of Mozart, Chopin and Schumann, ending with two Chopin Etudes and Liszt’s “La Campanella.” The young man, still 24, is slight, dark and handsome. When he sat down to play, it was clear almost instantly that his is a major talent. The Bach was straightforward with a slightly hard tone and lots of expression. The fugue was as clear as crystal and pedalling was properly almost non-existent.

When he came to Mozart, his tone immediately warmed up, and he showed what a marvelous phaser he is. The clarity of his playing, the passion and above all the musicianship made one grasp at his maturity and understanding. Then he turned to Chopin and really came home. He has all the needed virtuosity and a compelling lyricism and sense of mood which makes everything he touches sing. His dynamics are most of the time the composers; when he varies what is written, it is for a clearly obvious, effective dramatic point. The Schumann Fantasy in C (Opus 17) is always tricky. It was obvious beforehand that Egorov could present both the lyrical, Eusebius side of the composer’s nature and the fiery Florestan as well. But could he pull the whole piece together? He succeeded admirably, although he was a little slow in the slow passages and had to undergo an attack on his concentration when a moved member of the audience shouted out encouragement in the midst of the piece at a sectional break. The yells was so loud and the silence and concentration of both Egorov and the audience had been so striking that it had a negative effect.

The young pianist then turned and showed how much poetry he could create in the two short Chopin Etudes. His finale, Liszt’s “La Campanella,” had drama and fleet-fingered virtuosity coupled with a sure sense of (Continued on page 54)
Disco File (Continued from page 15)

Lehman, their former partner, now with his own Aria Productions; Cory Robbins and Eric Matthew; Tom Moulton and Thor Baldurson; Ian Levine; of course, Jacques Morali, Freddie Perren and Dino Fekaris, Normann Harris and Cory Wade can be expected to surprise and delight us in the coming year.

10. Remixes of the year: John Davis’ “ Ain’t That Enough For You,” remixed by Sam Weiss and Daniel Glass; Alicia Bridges’ “I Love the Nightlife,” by Jim Burgess; Musician’s “ In the Bush,” by Francois K., “Kebekelektifik” lp, by Tom Moulton (who’s been doing wonderful things since the days of B.T. Express); Committee’s “Law and Order” and Bettye LaVette’s “Don’t the Best That I Can.” By Walter Gibbons and Candi Staton’s “Victim,” by Jimmy Simpson. All made major changes in the cuts’ original formats, exercising imagination and sense that gave all of them the final push into wide acceptance and success in the clubs. Also: “Thank God It’s Friday,” the collection of cut disc extensions of cuts from the soundtrack. Especially the title track by Love and Kisses and Donna Summer’s “With Your Love.”

In this year of the disco, there has been much sobering writing about the one-hitters who may never again propel dancers into the state of euphoria and release achieved by that one magic cut. It might be worth your perspective by way of contrast, a disc of material that has materialized in the wake of mass popularity. Quite simply, nothing less than top-notch will hold attention on the dance floor, and it’s more than one can ask of anyone to expect compulsive, essential listening every time out. This disco partisan stands on the long, long rundown, not meant at all to be exhaustive, as proof of the continuing progress and diversification of disc as a genre that’s here to stay.

AUDIENCE PARTICIPATION: In what I hope, will become a DISCO FILE tradition, readers, especially disc jockeys, are invited to send in lists of their top 25 disco cuts for compilation in a list that will appear about a month or so from now. Please send your lists to the attention of Disco File, Record World Magazine, 1700 Broadway, New York, N.Y. 10019, within the next three weeks. If you are a disc jockey, you’re especially welcome to include a bit about the clubs where you play. Looking forward to hearing from you; best wishes for the New Year to all.

The Jazz LP Chart

JANUARY 6, 1979

1. TOUCH DOWN BOB JAMES/Columbia/Tappan Zee 31074
2. REED SEED DAVE WYTO BRANDENBURG, JR./Motown MG 91081
3. CHILDREN OF SANCHU CHANCE/Atlantic SP 6700
4. FLAME CHANGE IN THE AIR, USA LA 881 H
5. SECRET AGENT CHICK COREA/Polydor LP 1676
6. ALL MY HOME AL JARRAEU/Brother Bros. BSK 3292
7. MR. GONE WEATHER REPORT/ARC/Columbia JC 3538
8. IMPEK STRANGERS TOM SCOTT/Columbia JC 35557
9. PAT METHENY PATRICE RUSHEN/Elektra E 60 160
10. COSMIC MESSENGER JACQUES PONTI/Atlantic SD 19189
11. WE ALL HAVE A STAR WILTON FELIX/ARC AA 1109
12. PAT METHENY GROUP JIMI HENDRIX/Release SP 1134
13. STEP INTO OUR LIFE ROY AYERS/Wayne Henderson/ Polydor LP 16179
14. SECRETS BILL HUNTER/BILL HUNTER/Atlantic SP 4044
15. THE CRUSADERS/ARC AA 6030
16. THANK YOU... FOR A LITTLE FUNKING UP MY LIFE DONALD BYRD/Elektra LP 1644
17. FLYING JOHN KLEMMER/ARC AA 1106
18. A NEW MAN TO DOOOD CHANCE/Atlantic SP 4658
19. SCOTT JAZZ STARS IN CONCERT Milestone M 50060 (Fantasy)
20. RETURN TO FOREVER LIVE Columbia CAC 35520

21. HEAVY METAL BE-BOP THE BROTHERS ARIA AB 4185
22. JUNGLE FEVER NEW JERSEY/Horizon SP 733 (A&M)
23. CARNIVAL MISSION/FERGUSON/Columbia JC 35460
24. SOUL JAPAN THE JERSEY FUSION/Inner City 1056
25. LEGACY RANSFORD LEWIS/Columbia JC 35483

26. THE BEST OF NORMAN CONNORS & FRIENDS

27. YOU AIN’T NO FRIEND OF MINE ISRAEL MUHAMMAD/Fantasy 9566

28. STREAMLINE LENNY WHITE/Elektra E 60 164

29. CHUCK DONALD/WALTER & WOODROW THE WOOD WOOD BAND/Columbia

30. YOU SEND ME ROY AYERS/Polydor PD 1 6159

31. ANNIE ANGELA ROUFFI/ALISTA/GP GP 5000

32. THE BLUE MAN BAND MILES DAVIS/Columbia JC 35509

33. MANHATTAN SYMPHONIC DEXTER GORDON QUARTET/Columbia JC 35608

34. MIND MAGIC DAVE & JUDE/ERC/Mercury SBM 1 3747

35. ANGELS OF THE DEEP SWEET SOUTHER/Elektra E 60 156

36. MILES DAVIS HIS FOURSOME MONTAGE/zh. Productions MQN 01/7B

37. WIZARD MARK MINOR/Brother Bros. BSK 3260

38. EUROPEAN IMPRESSIONS LARRY CORTLY/AlISTA Novus AN 3005

39. EQUINOX JIM MARRIE-JO RAYNER/Polydor PD 1 6175

40. LARRY CARLTON Warner Bros. BSK 3221

Record World January 6, 1979


Germany

By JIM SAMPSON

MUNICH—"Muscovites had never seen anything like it," gushed Time magazine about Boney M.'s eight day, 10 concert tour of the Soviet Union. Scalpers were charging up to $300 for the few tickets sold to the public (Vips reportedly got 90 percent of the seats). Boney M. was asked producer Frank Faran to include the recent Boney hit "Rasputin" in the show. One line goes "he's Russia's greatest love machine." Meanwhile, back in Western Europe, the music industry hasn't seen anything like the Hansa group's seasonal single "Mary's Boy Child." In the U.K., WEA has sold a record 2.5 million copies, while Ariola here reports over one million units in three weeks. Ariola's Raimund Wagner expects sales to continue after Christmas because the flip side "Dancing In The Streets" (not the oldie) is so strong.

GIMMICKS, CONT.: Picture discs, colored vinyl and super singles seem to be doing a healthy business lately, though record companies aren't sure about the longevity of the trend. In some major cities (Frankfurt, Berlin), retailers are importing picture discs directly from the U.S. because industry suppliers either cannot or will not distribute in Germany.

Teldec's Manfred Peter has limited his use of gimmicks recently to the Stiff catalogue, imported from the U.S. though there have been Salsoul issues in the past and there will be new Lollipop super singles in '79. John F. Schubach of Teldec's Nortorf plant is investigating licensing U.S. pixdisc technology. Bellaphon pioneered the super single in Germany. That label's Ekkehard Ploetz has released several dozen 12" 45s with more planned in '79. In Munich, Albert Czapski of Ariola, with an exceptionally strong domestic roster, is not very interested in imported picture discs. Colored vinyl is occasionally imported. But maxi singles are moving very well. With over 40,000 12" singles of "Rasputin," Ariola has the biggest single sale yet in Germany. Killy Kumberger plans a "SuperMaxiSound" promotion for WEA in January; six or eight super singles on colored vinyl. A Cars pixdisc is selling well, Rod Stewart pix lp due this week on strong advance orders. WEA is using gimmicks to push Supermax's "World Of Today" set to platinum; blue vinyl, golden sleeve. At CBS, Gerhard L. Maurer, lacking a European source, will import some picture discs in '79, but remains skeptical about the long range viability of these gimmicks. The first CBS/Epic/A&M maxi singles were just released; no colored vinyl is planned by CBS.

TEUTONIC TELEX: WEA's Klaus Ollmann has named Rainer Voigt, 34, as new distribution chief of the company, effective this week . . . CBS counting a major campaign for Supertramp in '79; the new album, "Breakfast In America," due Jan. 17 with heavy promotion and

Summers in San Fran

Prestige recording artist Bill Summers recently appeared at San Francisco's Great American Music Hall with his band Summers Heat, which featured percussionist Sheila Escovedo (currently a member of the George Duke Band). Summers and company performed selections from Bill's latest Prestige album, "Straight to the Bank." Pictured backstage after the show, from left: Quincy McCoy, national jazz promotion director for the Fantasy labels; Sheila Escovedo; Bill Summers; Orrin Keepnews, VP director of jazz a&r at Fantasy.

Canada

By ROBERT CHARLES-DUNNE

TORONTO—WALK SOFTLY AND CARRY A BIG PEN: Capitol Records' Canadian a&r operation has a strange history. Prior to the adoption of the 30 percent Canadian content regulations, Capitol had scored quite nicely with Anne Murray's "Snowbird," so when the regulations went into effect, every label in Canada signed acts left, right and center. Capitol was in the vanguard, signing Aarons & Ackley, Truck, Edward Bear, Chris Kearney, Sylvia Tyson, Peter Foldy, Conspiracy, Coyote and several others with little sales success. As the years passed, it became obvious that Capitol's commitment to Cancon artists declined rapidly. When Paul White resigned his a&r position with the label earlier this year, some observers speculated that this was the end of Capitol's a&r office here. However, White's assistant, Deane Cameron, was given a mandate to give Cancon another whirl. Cameron's first move was to sign distribution deals with the major domestic independent labels Anthem (Rush, Max Webster, Aerial, Wireless), Aquarius (Wallie Wine, Guess Who, Walter Rossi, Lewis Farey) and Daffodil (Klaatu). Using the income from these lucrative signings as a base, Cameron then began signing acts directly to the Capitol roster. Simultaneously, Capitol concluded a production deal with Daffodil label prez Frank Davies, a deal which requires him to deliver two acts per year. The result of all this activity is that Capitol now has five acts in the studio at the same time, probably the strongest commitment of any Canadian label since Capitol's early '70s push. Davies has contracted Surrender and ex-FOOT In COLDWATER bassist Hughie Leggat's new band Thunder Road. Other artists signed and now recording are Long John Baldry, Red Ryder and Domenic Troiano. Product by all five is expected for world release early in the new year.

THEY'VE GOT EVERYTHING THEY NEED (ALMOST): Almost a decade ago, Don and Rick Walsh put together Downchild Blues Band. They recorded their first album in the basement studio of the then-hippie mecca Rochdale, an album which sold so well it was immediately picked up by RCA. The band then signed with CFT in Canada and delivered a couple of hit singles. Personnel changes happened with great regularity and the band finally ended up dropping its blues image and released a "Best Of" album on the Posterity label. A popular touring attraction in Canada, Downchild continued to pack houses coast to coast but found it almost impossible to attract attention from other labels for recording. Now that The Blues Brothers have recorded two Downchild tunes (and one which Downchild popularized here—"Flip, Flop & Fly"), suddenly the Canadian pressing of the Blues Brothers album bears a sticker "Featuring 3 Downchild hits" and U.S. labels are showing great interest. There is, however, no truth to the rumour that Downchild has purchased the state of New York as a tax shelter. Yet.

BALLS: For the past ten years everyone in the Canadian industry has enjoyed tearing a strip off Peter Goddard's back whenever they've disagreed with one of his Toronto Star reviews. Now they get the chance to do it in person. Goddard is planning, at press time, to perform with local new wavers The Deserters as guest synthesizer player. He has urged all musicians and record company minions to show up and heckle. We can't wait to see the reviews . . .

RUMORS REGARDLESS OF ACCURACY: Is it true that a Toronto concert promoter went visiting booking agents in New York and ended up throwing up in one of the more well known agent's office? Furthermore, is it true that the same promotor was asked if he'd like to become the opening act for The Ramones as a result? Is it true that the ever enigmatic Max Webster plans to call their new album "A Million Vacations"? Is it true that Ottawa's Treble Clef is planning to open the largest record/stereo store in the world in Toronto? Is it true that, in light of the Battered Wives vs. WAWA fiasco, a single called "Let's Kill Santa Claus" has been recorded by Battered Elves? Furthermore, is it true this band is already prepared for trouble from Women Against Violence Against Santa? (They say they are.)
**Record World in Mexico**

By VILO ARIAS SILVA

**Latin American Album Picks**

**JUMA NO. 2**

**CONJUNTO QUIQUEYEA—Izel 1386**

En producción de Nelson Velazquez y con arreglos de Chucky Acosta el Conjunto Quisqueyaa está vendiendo fuerte en la costa este su éxito “Juma No. 2” contenido aquí. También muy bailables “Que buena ta’ esa comita” (Ch. Acosta), “La Mecedora” (Ch. Acosta), “Maratón de San Blas” (L. Alberti) y “La Mucura” (D.R.).

** Produced by Nelson Velazquez and with arrangements by Chucky Acosta, Conjunto Quisqueyaa is selling nicely on the east coast with their current hit, “Juma No. 2.,” contained in this package. Also good and very danceable: “A pesar de todo” (N. Ned), “Hava Nagila” (D.R.), “Marató de San Blas,” others.**

**PUNTO CUATRO—OR BLP 5503**

Nuevo grupo de la costa oeste que está vendiendo bien esta producción en la cual se han incluido “Vaselina” (R. Gibb-Lany-Friedman), “Siempre unidos” (Jacobs-Casey-Schindler) y “El amor es algo esplendoroso” (Fain-Webster).

**New group from the west coast that is selling nicely with this package, in which are included some American tunes in their version in Spanish, “Siempre unidos,” “El Bajo” (Jacobs-Casey-Schindler), “Grease” and “Sandys” (St. Louis-Simons-Marti).**

(Continued on page 54)

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**Desde Nuestro Rincon Internacional**

By TOMAS FUNDORA

**Coco perjudicados en este proceso han sido Fania, TH, Coco y Cationics. Los establecimientos que se investigaron han sido Marrero Records and Variety Shop, Casa Borinquen, San Germán Record Shop y Mary Lou Records. Las investigaciones han tomado una fuerza extraordinaria en las últimas horas, encontrándose integrados en las gestiones más de 200 agentes del FBI. El “raid” de los establecimientos se realizó el 13 de Diciembre de este año. Seguiré informando y a medida que se van infiltrando nombres sujetos a investigaciones, a cualquiera “se le caen las quijadas.” Seguiré informando!**

Se celebrará el Congreso de la Federación Latinoamericana de Productores de Discos (FLAPF) este año en el Hotel Sheraton, de Rio de Janeiro, Brasil, durante el mes de Septiembre del 1979... El Licenciado Renato López ha sido nombrado Director del Departamento Internacional de RCA, Mexico. ¡Felicitades y éxitos! ... Jorge A. Pino ha sido nombrado Gerente del Depto. de Desarrollo del Producto Internacional de RCA, con base en Nueva York. El nombramiento de Jorge a esta posición ha sido anunciado por Kelli G. Ross, Vicepresidente de la División Internacional de Asuntos Creativos, a quien reportará el amigo Pino, hijo del Presidente de RCA Brasil y Argentina, Adolfo Pino. Desde esta nueva poderosa posición, podrá el joven ejecutivo acelerar y cooperar activamente en el futuro de artistas y producciones latinoamericanas, sometidas a RCA para su desarrollo. ¡Éxitos y buena suerte en tales empeños! ... La popular revista musical del área de Miami, “Mundosomal” del amigo Justo Nuñez, comenzará a ser también distribuida en el área de Nueva York. ... El por largo tiempo grato amigo y colega Eduardo Luján, ha quedado a cargo de las páginas relacionadas con el mundo del disco, del Diario Las Américas de Miami.**

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**Record World January 6, 1979**

www.americanradiohistory.com
Nuestro Rincon (Continued from page 52) facilidades de la Auburn Correctional. Es la primera vez que un grupo femenino recibe autorización para actuar en esta prisión. Harán su presentación el día 20 de Diciembre... TR Records acaba de lanzar un nuevo "sencillo" de Ralph Santi conteniendo "La Primavera" y "La Comivante". El próximo álbum de Ralph será titulado "Salsa on Ice". Este sencillo está recibiendo buena promoción en las áreas de Nueva York, Puerto Rico y Nueva Inglaterra... Daniel Magal dejó grabados varios programas de televisión (Siempre en Domingo) antes de partir hacia su Argentina. Daniel permanecerá en Argentina por varios días, desde donde partirá a España, donde actuará en "300 Million Boys" y "Lazar". El programa de televisión fue recibido con mucho éxito... Hurricane Records lanzó en la costa este el single "Que bonita Navidad" y "Ride, Santa, Ride" en interpretación de Al Hurricane. Al y su hermano Tiny Morrie, son asociados con Bennie L. Sanchez, madre de ambos, en Hurricane Enterprises, que adicionalmente al sello "Far West"... My warmest regards to you... Jorge Ortiz Pino has been appointed manager, international product development at RCA, based in New York. The appointment of Jorge to this position was announced by Kelli G. Ross, vice president, international division, creative affairs, to whom Pino will be reporting. Jorge is the son of the president of RCA Brazil and Argentina, Adolfo Pino. From this new powerful position the young executive will be able to speed up and cooperate actively with the artists and Latin American productions, given to RCA for its development. I wish him all the success and good luck in the task... The popular musical magazine in the Miami area, "Mundiflaco" of Justo Nuñez, will begin distribution in the New York area... My colleague and friend Eduardo Luján is now in charge of the section on Record World of the newspaper Diario Las Americas in Miami, Success Luján... The party given for the inauguration of the division Capitol Argentina, where Roberto "Chacho" Ruiz directed, was a great success. My warmest regards to the talented Chacho! The presentation of Celia Cruz and Pete "El Conde" Rodríguez in Holland was extremely...
Nuestro Rincon (Continued from page 53)

successful, opening the possibility for Mojo Productions and Freddy Martina to continue presenting “salsa” shows in March and April of this coming year . . . Willie Colon and Ruben Blades will be performing at the Hollywood Palladium in Los Angeles during the Christmas Festivities . . . The “Phil Peters Annual Christmas Salsa Dance and Show” was held at the famous Roseland in Manhattan, N.Y., on Monday, December 25th, starring Hector Lavoe and his Orchestra and special guest star, Yomo Toro. Also appearing was one of New York’s favorite Charanga orchestras, Charanga 76, Casanova y su Montuno, Millie y sus Vecinos and Tipica ‘73. Topping off the evening were Ralph Lew and his Salsa Disco Revue . . . Salsa’s all female orchestra, Latin Fever, performed for the inmates of Auburn Correctional Facility. It was the first time a group of women has been allowed to perform in a maximum security prison made up of men. Latin Fever made their appearance on December 20th . . . TR Records has just released a new single from Ralph Santi’s new album, which is titled “Salsa on Ice.” The single is “La Primavera” b/w “La Comivante.” Both sides are getting heavy airplay in New York, Puerto Rico and in New England . . . Daniel Magal recorded various television programs (Siempre en Domingo) before returning to Argentina. Daniel Magal will stay in Argentina a couple of days and then fly to Spain where he will be performing for the popular television program “300 Milones” and “Lazarso.” The song which Magal is receiving most promotion since his international smash hit, “Cara de Gitana,” is “Donde Andarás” . . . The success of Rocio Jurado (RCA) with “Lo siento mi amor,” by Manuel Alejandro and Ana Magdalena, is beginning to be felt strongly. It’s a great song and an excellent interpretation by the Spanish singer, who sings with all she has, and that’s plenty . . . Hurricane Records released on the west coast the single “Que Bonita Navidad” and “Ride, Santa, Ride” interpreted by Al Hurricane. Al and his brother Tiny Morrie are associated with Bennie L. Sanchez, their mother, in Hurricane Enterprises, and in addition to the recording label, they are owners of the very popular Chicano night club, “Far West” in the New Mexico area.

Latin American Album Picks
(Continued from page 52)

PARA CANTARLE A MI GENTE
TONY CROATTO—Discos Sur TC 1003

DE AHORA EN ADELANTE
ROCIO JURADO—Arcole DELI 3429
En produccion de Manuel Diaz Pallarés y con temas compuestos por Manuel Alejandro, Rocio Jurado está comenzando a arayar con “Lo siento, mi amor” contenido en este paquete de grandes temas. Entre ellos se destacan “Quisiera morir contigo” (No cierres los ojos, niña), “Si te habla de mi” y “Mi amante amigo.” Una de las mejores producciones del año.


En Mexico (Continued from page 52)

PARA CANTARLE A MI GENTE
TONY CROATTO—Discos Sur TC 1003


Varios intérpretes y grupos extranjeros van alcanzando su consolidación, como el grupo Trigo Lim- pio que logró dos hits de enormes proporciones (“Rompeme, má- tame” y “Cinco canas más”), Pablo Abrina (“Pólvora mojada”), Daniel Magal (“Cara de gitana”) y José Domingo (“Viste pantalón vaquero” y “Motivos”). En el gé- nero tropical, los más sobresalientes extranjeros son Héctor Lavoe del sello Fania que alcanzó un hito con su creación “Mentira” y Los Virtuosos de la Salsa de GAS con el tema “El Negro José.” Esto es, lo que sucedió en la tem- porada de 1978 en México. Y ahora ¡Hasta la próxima! . . . De- saltándose un feliz fin de año, en especial a la pujante industria mexicana.

Peters’ New Discovery: Egorov
(Continued from page 49)

musicality that characterized the whole recital.

In thinking back on Egorov the important point is musical: there are other pianists with greater accuracy and much more astonishing flashiness. But to be only 24 and to have the musical grasp that he manifested plus the ability to de- liver accurate presentations of styles at the varied heart of the piano literature makes him a signif- icant and imposing talent.

Fortunately the very concert discussed was recorded by Ego- rov’s producer, Klaus Pochtmann, for release on the Peters label. Egorov does not want to include the Schumann disc on the disc, as the performance did not meet his own standards, but all else will be there. It should be released by Peters in mid-January. It is not easy to sell yet another pianist, but the effect of this performance was extraordinary. At the moment there is an EMI-Holland import of Schumann’s “Kreisler- ana” and two novelties which is available through Peter as an im- port. It will generally be distrib- uted by Peters in U.S.A. in March and is a fine, sensitive recording, showing the width of emotional response of the pianist and his sure sense of romantic style.

For now though Peters should hurry with this Carnegie concept, and when it appears, dealers should order it and push it. Your customers will be thrilled to be in on the ground level of a great young performer. This is only his first step.

Germany (Continued from page 51)

advertising . . . Barry Manilow used to sell about 5000 copies of each album in Germany. But after recent touring and TV, the “Best Of” album is past 100,000, with Helmut Fest of EMI preparing concen- trated support for the new “Mandy” single . . . Ariola signs singer Michael Schanze to a long-term, first new product to be produced by Michael Kunze. “Sgt. Pepper’s” Europremiere in Munich at- tracted none of the film’s principals and about that many good reviews; heavy broadcast ads trying to salvage and film and disc, which is off the lp chart here.

Betting on Gatlin

“You Can Bet On Larry Gatlin” was the theme when Phonogram/ Mercury, Inc., in conjunction with Monument Records, had a Larry Gatlin weekend in Las Vegas at the Aladdin Hotel, where the singer/songwriter appeared for two weeks. Pictured, at a cocktail party held in Gatlin’s honor, opening night, are, from left: (back row) Rudy Gatlin; Monument VP/marketing, Terry Fletcher; VP/Enance, John Davis; front row: David Excal, VP/promotion: and the label’s Jim Bryan, head of promotion; also püb- lished ones: Ron Bennett, Gatlin Enterprises: Phonogram/Mercury’s west coast promo- tion person, Patti Rosencrantz; Charles Koch, VP/general manager; Eileen Bradley, the label’s national publicity director; Larry Gatlin; D.J. “Country Chuck” of KRAM Radio; Steve Gatlin; Marty Gaidt, artist relations & trades, Phonogram/Mercury.
Soul Truth
By BASIL NIAS

PERSONAL PICK: "The Rock" East Coast (Family). This first release by this fledgling label may start a national trend. The new dance on the block is called "The Rock" and this Philadelphia-based group really laid this in the pocket. The lead vocal is interesting and the rhythm tracks are sizzling. The new year is off and running and this group should be there in full stride.

1979 should be a banner year for Black Oriented Music. If '78 was any indication, this should be a year when this art form matures and flowers. In '78 there was a tendency for barriers to drop and general overall acceptance or crossover existed. This trend will blossom and expand in '79 because of the general overall quality of the material. Disco will continue to play a major role as a transient vehicle for across the board acceptance. There will be a profusion of new artists who are waiting to take their place in the gold and platinum sun. These artists will challenge the standard old guard to "funk or walk." Most importantly, current trend will be more towards the school of funk. This rise was very much in evidence in the fourth quarter as George Clinton raised his banner and declared us one nation under a groove. This trend is not limited to the Parifunkadelic experience. However, imitation is the highest form of flattery and George should hold his head up high and be proud of the phenomena that he has created.

Our deepest condolences go out to John Smith, VP, special markets, ABC whose mother, Ms. Viola Pitwell, passed away on Christmas Day.

Donna Summer and Earth Wind and Fire join a cast of musical superstars appearing on "A Gift of Song," the music for UNICEF concert. The show will be airing as a 90 minute special on NBC-TV 1/10/79 at 8 p.m. The show will also include the Bee Gees, Andy Gibb, Elton John and others.

ARISTA REVAMP

There will be some extensive changes in Arista's organizational structure of the jazz and progressive music division, Soul Truth learned last week. According to a reliable source, Andre Perry will be assuming the post of director of artist development for jazz and progressive music. Andre is currently national marketing manager for Warners. Joining Andre at Arista will be Sandra Greene as his executive assistant. Andre comes to this position with excellent credentials as a former program director at WHUR and east coast marketing manager for CTI. Perry should be joining the team sometime in early January.

It was also learned that one of the first groups signed by Larkin Arnold and his assistant Vernon Gibbs is a group from the Bronx, N.Y. who are called G.Q. (Good Quality). The group consists of four young men, Emmanuel Rahim Le Blanc (guitar & lead vocals), Paul Service (drums), Keith "Sabu" Crier (bass) and Herb Lane (keyboards). The group is managed by Tony Lopez for Tony Productions, and recorded the single and album at the Sound Palace and Sigma Studio in N.Y. The group was produced by Jimmy Simpson and Bo Ray Flemming. G.Q.'s initial release should drop around the 10th of January.

SNEAK PREVIEW

"We Are Family"—Sister Sledge (Atlantic/Cotillion). This fine female vocal group from Philadelphia has reached fully matured peak. The whole concept and image has been changed and the results are very entertaining. This album was produced by Nile Rodgers and Bernard Edwards (Chic) and promises to be one of the early stellar attractions of '79.

"Alton McClain and Destiny"—Alton McClain and Destiny (Polydor). Polydor enters the arena in '79 with all guns blazing. This new (Continued on page 60)

Black Oriented Album Chart

JANUARY 6, 1979

1. GET STUFF CHIC/Atlantic SD 19209
2. THE BEST OF EARTH, WIND & FIRE AR/Columbia FC 35647
3. MOTOR BOAT BOOY AFFAIR/Peacock/Cassabelle NBLP 7125

THE MAN

BARRY WHITE/20th Century Fox 1 571
CHAKA

CHAKA KHAN/Warner Bros. BSK 2345
LIVE AND MORE

DONNA SUMMER/Cassabelle NBLP 7119

CHERYL LYNN

Columbia JC 35466
CROSSWINDS

PEABO BRYSON/Capitol ST 11875

IS IT STILL GOOD TO YA

ASHFORD & SIMPSON/Warner Bros. BSK 2319

GET DOWN

GENE CHANDLER/20th Century Fox/Ch-Sue Sound 1 571

LIGHT OF LIFE

BAR-KAYS/Mercury SMR 1 3732

HERE, MY DEAR

MARVIN GAYE/Tamla T 864 (Motown)

FOR THE SAKE OF LOVE

ISAAC HAYES/Polydor PD 1 6164

CRUSIN'

HERB ADAMS PEOPLE/Cassabelle NBLP 7118

2. HOT

JAY AND HIPE/HERB/Polydor PD 1 6172

STRIKES AGAIN

GAYLE ROYCE/Whitfield/Merk PD 2227 (WB)

SWITCH

GORDY G7 9081 (Motown)

"ENTERED" RICHARD PRYOR LIVES IN CONCERT

Warner Bros. 2855, 2264

BOBBY CALDWELL

Clouds 8804 (Tk)

LONG STROKE

ABC BAND/Cassabelle SD 5210 (Ari)

ONE NATION UNDER A GROOVE

KUNKADELIC/Warner Bros. BSK 2009

PICKS OF THE WEEK

OVERSEAS CALL
PAUL MURIAT PLUS—Mercury SMR-3746

Paul Muriat Plus

This is a sleeper if there ever was one. The "plus" in the group includes some of the finest studio musicians that N.Y. has to offer. Will Lee, John Tropea, the Brecker Brothers and Jon Faddis comprise part of this amazing group that not only can rock you, but ease you down gently. There's a Euro-disco feel; this hot.

FLY ME ON THE WINGS OF LOVE
CELIE BEE—A.P.A./TK 77003

Celie Bee

This talented artist has made a very interesting musical statement in this, her third album for TK.

She is actively competing for a spot as one of the premier disco queens. The first side is a musical adventure that is bound to be one of the classics on the disco circuit in no time at all. Look out, Donna, here comes Celie.

CLEAN
EDWIN STARR—20th Century-Fox T-559

It's been more than a long time for this former Motown performer. Edwin has been in Europe for some time, where he has established himself as an international star. Time has not changed him because he has changed with time. This new album, with the hit single "Contact," should shoot him back to the top in America and also in Europe.

DON'T TAKE MY LOVE FOR GRANTED
LUU-Lee/Rocket/RCA BCL-13072

This is a very interesting album for several reasons; there hasn't been anything of significance from this young lady in quite a while, and there seems to be an air of maturity that was missing from her earlier recordings. This possesses tremendous crossover potential on several cuts, especially the ballads.
**Jazz Fusion**

Marvin Gaye

Add: **Al Green**

**Prime Cuts**


Earth, Wind & Fire — (Love) — WADK-FM, WADY (Love Vibration) — WADY, WADY (I Want Your Love) — WADK-FM, WADY, (My Happy Man) — WADY

Parliament — (Liquid) — WADK-FM, WADY, (Mr. Wiggles) — WADK-FM, WADY, (Rump of Swirl) — WADK-FM, WADY, (Somebody) — WADK-FM, WADY

Bar-Kays — (Love) — WADK-FM, WADY, (Love) — WADK-FM, WADY, (WOW), WADY

**Sales Breakouts**

Marvin Gaye (Tamla)

Hot Chocolate (Infinity)

**Jazz Fusion**

Add: **Al Green**

Prime Cuts


Earth, Wind & Fire — (Love) — WADK-FM, WADY (Love Vibration) — WADY, WADY (I Want Your Love) — WADK-FM, WADY, (My Happy Man) — WADY

Parliament — (Liquid) — WADK-FM, WADY, (Mr. Wiggles) — WADK-FM, WADY, (Rump of Swirl) — WADK-FM, WADY, (Somebody) — WADK-FM, WADY

Bar-Kays — (Love) — WADK-FM, WADY, (Love) — WADK-FM, WADY, (WOW), WADY

**Sales Breakouts**

Marvin Gaye (Tamla)

Hot Chocolate (Infinity)

**Jazz Fusion**

Add: **Al Green**

Prime Cuts


Earth, Wind & Fire — (Love) — WADK-FM, WADY (Love Vibration) — WADY, WADY (I Want Your Love) — WADK-FM, WADY, (My Happy Man) — WADY

Parliament — (Liquid) — WADK-FM, WADY, (Mr. Wiggles) — WADK-FM, WADY, (Rump of Swirl) — WADK-FM, WADY, (Somebody) — WADK-FM, WADY

Bar-Kays — (Love) — WADK-FM, WADY, (Love) — WADK-FM, WADY, (WOW), WADY

**Sales Breakouts**

Marvin Gaye (Tamla)

Hot Chocolate (Infinity)

**Jazz Fusion**

Add: **Al Green**

Prime Cuts


Earth, Wind & Fire — (Love) — WADK-FM, WADY (Love Vibration) — WADY, WADY (I Want Your Love) — WADK-FM, WADY, (My Happy Man) — WADY

Parliament — (Liquid) — WADK-FM, WADY, (Mr. Wiggles) — WADK-FM, WADY, (Rump of Swirl) — WADK-FM, WADY, (Somebody) — WADK-FM, WADY

Bar-Kays — (Love) — WADK-FM, WADY, (Love) — WADK-FM, WADY, (WOW), WADY

**Sales Breakouts**

Marvin Gaye (Tamla)

Hot Chocolate (Infinity)

**Jazz Fusion**

Add: **Al Green**

Prime Cuts


Earth, Wind & Fire — (Love) — WADK-FM, WADY (Love Vibration) — WADY, WADY (I Want Your Love) — WADK-FM, WADY, (My Happy Man) — WADY

Parliament — (Liquid) — WADK-FM, WADY, (Mr. Wiggles) — WADK-FM, WADY, (Rump of Swirl) — WADK-FM, WADY, (Somebody) — WADK-FM, WADY

Bar-Kays — (Love) — WADK-FM, WADY, (Love) — WADK-FM, WADY, (WOW), WADY

**Sales Breakouts**

Marvin Gaye (Tamla)

Hot Chocolate (Infinity)
Soul & Spiritual Gospel

Lexicon/Light: Seeking a Strong Corporate Identity

By MARGIE BARNETT

LOS ANGELES—In view of the tremendous growth Lexicon Music and Light Records have experienced in terms of company expansion and increased sales, the company is excitedly gearing up for an equally explosive year in 1979. Lexicon/Light’s main objectives are to establish a strong corporate identity and put more emphasis on artist development. In 1978 the company had a joint increase in sales of nearly 50 percent in the U.S.; Canadian sales rose 100 percent, and the United Kingdom was up 400 percent. The staff grew from 15 to 25 during the year with an additional increase of ten people planned in the next two years.

“On a cumulative basis,” says the executive vice president, finance, Larry Jordan, “our sales are equal to some of the other independent companies, especially in our recording division, but the Lexicon/Light name has been almost synonymous with Word, Inc., since the very beginning, because as our distributor all of our product is sold through them. We want to establish that Light/Light as more than just an affiliate of Word, Inc., to develop an identity for our company apart from Word. We want people to know that we are a strong part of the gospel music industry.”

Lexicon/Light has just recently signed a new distribution agreement with Word, but now plans to bring in-house the areas of advertising, promotion and artist development formerly covered by Word. The philosophy Lexicon/Light plans to develop is promoting an artist and not necessarily specific projects. “We have a lot of artists who deserve recognition for what they are doing in the gospel music field,” asserts Jordan. “A lot of times when you only emphasize individual projects you lose sight of some of the real strong statements that can be made about ministries that are happening across the country because they come at a time when maybe there’s not a new project out.

“So we feel that the emphasis should be on the artist, and we’re going to use our advertising in that direction and also begin an internal publicity/public relations department. We want our artists so well in front of the press that they’ve expanded and they are able to get into areas where they heretofore couldn’t both nationally and internationally.”

Special plans for the publishing arm, Lexicon Music, look for a record breaking year in ’79. “We are going to create a staff position this year specifically for copyright development,” says Jordan, “to be actively involved in promoting Lexicon copyrights. Another of our efforts is to be as close as possible to the churches to know what gospel music they need and supply them with it through our composers like Jimmy Owens, Dan Burgess, John Fischer and Ralph Carmichael (president of Lexicon/Light).”

Upcoming works for Lexicon include the musicals “Celebrate His Love” by Dan Burgess and “Share A Little Sunshine” by Clark Gassman, a choral book for Walter Hawkins’ “Love Alive II,” a Jamie Owens-Collins solo song book, “Hallelujah” featuring 100 songs for soloists, “Scripture Praise” containing 101 scripture choruses, and “Inspirational Soul” containing 90 songs by today’s leading black composers. Lexicon has also moved into the Spanish market with two projects “The New Church Hymnal” and “Nuestra Musica” (Our Ministries of Alabama) and “The Best of Andrae” (“Lo Mejor de Andrae”).

The recent acquisitions of the Sweet Comfort Band, Jon Byron (both contemporary), and Tramaine Hawkins (soul) will boost Light Records already star-studded roster. First quarter product will include new releases by

(Continued on page 59)

Record World January 6, 1979

JANUARY 6, 1979

JANUARY 6, 1979

1 1 LOVE ALIVE ii

2 4 FROM THE HEART

3 2 GOSPEL FIRE

3 4 DON’T FEEL NOWAYS TIRED

5 5 I’LL KEEP HOLDING ON

6 6 IS THERE ANY HOPE FOR

7 7 DONALD VAIL CHORALEERS

9 10 WHEN JESUS COMES

10 13 LOVE ALIVE

11 15 FOR THE WIND I’VE DONE

12 12 DOROTHY NORWOOD/LA

13 18 SINGING IN THE STREET

14 9 LIVE AT CARNEGIE HALL

15 21 REUNION

16 16 GOD’S GOOD

17 19 LIVE IN SWEDEN

18 17 FACE IT WITH A SMILE

19 14 MAMA PRAYED FOR ME

20 23 HOW FAR IS HEAVEN

21 20 GOLDEN FLIGHT

22 23 FIRST LADY

23 11 VERY BEST OF THE MIGHTY

24 24 TONIGHT’S THE NIGHT

25 33 DR. JESUS

26 26 JACQUES SOUTHERN

28 30 DWELL IN ME

29 29 TRY BEING BORN AGAIN

30 31 CHAPTER 5

31 32 JOY

32 35 LIVE IN DETROIT

33 39 LIVE AND DIRECT

34 34 NOWI

35 38 THE COMPANY

36 39 SAY SOMETHING FOR THE

37 40 EVERYTHING WILL BE

38 40 DOTTIE RAMBO

39 — NOBODY CAN TURN ME

40 —— A DOTTIE RAMBO

Ralph Carmichael (center), president of Lexicon Music and Light Records, has announced the promotion of three employees to vice president. Pictured are Bill Cole (left), vice president, Light Records; Carl Seal (center), vice president, publications, for Lexicon Music and Light Records; and executive vice president, finance, with overall responsibility for both companies. In addition to the promotions Carmichael announced that Billy Maxwell will join Light Records in January as director of A&R in charge of contemporary soul and gospel artists. Maxwell, former director for Andrae Crouch, has produced albums for Crouch, Jessy Dixon, Keith Green and Danniebelle Hall.

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The National Black College Gospel Workshop

CREED 23084

Various choirs from colleges throughout the country pool their talents for this two record set. These youthful choirs easily compete with any of the more established choirs in soul gospel whether singing popular songs of the day or standard hymns and spirituals from the past.

DOUG SINGS GAITHER

DOUG OLDHAM—Impact 28 3529

One of gospel's most successful songwriters today is Bill Gaither. Put his tremendous writing ability together with the warm, inspiring vocal interpretations of Doug Oldham and you have the makings of a powerful gospel album.

Nobody Can Turn Me Around

The Bethel Pentecostal Choir-Savoy 14478

This lp contains many stirring selections each performed in a way to best present the message. Selected soloists share the spotlight and make the title cut, “Just Another Day” and “He Looked Beyond My Fault” just three of the album's top cuts.

Gospel Album Picks

WOOD BETWEEN THE WORLDS

ROB AYALA—Myrrh MSB 6608

Ayala's intricate yet easily understood lyric talent is surpassed only by his melodic feeling. A well-crafted album that should catch the attention of any contemporary listener. Top tunes include the title cut, “Red Letter Edition” and “Empty Cup.”

THE NATIONAL BLACK COLLEGE GOSPEL WORKSHOP

The Bethel Pentecostal Choir

"Nobody Can Turn Me Around"

Gospel Time

By MARCIE BARNETT

Triune Music has signed Ragan Courtney and Cynthia Clawson to a long term writer's contract . . . Matt Roddin has joined WNYG in New York as production manager. He will also be on the air weekdays as Chris MacIntosh . . . Glad (Myrrh) and Adrian Snell (Mara Natha) recently visited with WNYG.

KQLH-FM in San Bernardino is looking for a sales manager. Resumes may be sent to Rick Painter, P.O. Box 5640, 92412. The station also executed two successful holiday promotions with the Christmas Crossword Card Contest, giving away two AM/FM stereo car radios with 8-track/cassettes, albums and T-shirts, and the Agape Club Special, providing 50 needy families with food baskets.

Jimmy Swaggart hosted his first prime-time television special, "Jimmy Swaggart at Opryland, Nashville Tennessee," viewed in 120 markets between December 26 and 29 . . . "The Paragon Family Christmas Show," a one hour radio special hosted by Larry Black, was aired nationwide on 427 stations featuring interviews with Roger Bredlan of Truth, Don Francisco, Ronn Huff, Gary McPadden and Danny Taylor.

The Blackwood Brothers just returned from touring China, Japan and other areas in the Orient. Approximately 60,000 people attended their concert in Seoul, Korea . . . Henry and Hazel Slaughter (Heart-Warming) recently recorded a live double album at the Benson Company's studio, Great Circle Sound. Over 200 people attended the concert.

About 15,000 are expected for the New Year's Eve concert at San Bernardino's Swing Auditorium featuring the Sweet Comfort Band (Light) and Daniel Amos (Mara Natha) . . . Chalice, a contemporary Christian group, completed negotiations with Solo Gratas, the publishing arm of Bee Jay Recording Studios.

Tomato To Release Daniels Gospel Series

NEW YORK—A John Daniels Gospel Series will be an upcoming addition to the Tomato Music Co., according to Kevin Eggers, president of the label. First scheduled release of the series, whose theme reads “Taking Gospel Higher Through Reaching Minds and Touching Hearts,” selective signing and proper attention through extensive promotion, sales and publicity, of this February. It will be followed by a release of at least four records every three or four months.

Daniels, at one time the owner of Glori Records, spent the last five years as a&r director of Savoy Records, where amongst others, he produced James Cleveland.

The first release of the John Daniels Gospel Series is comprised of “The Reverend Lawrence Roberts and the Angelic Choir;” “The International Mass Choir of the Churches of God in Christ;”

Lexicon/Light

(Continued from page 58)

Byron, Sweet Comfort, Jeremiah People, John Fischer, Tami Chere and Dan Burger.

Several of Light's present releases are doing quite well as reflected on WV's gospel album charts. "Love Alive II" by Walter Hawkins is maintaining the number one position on the Soul & Spiritual gospel chart while Hawkins' "Love Alive I" remains in the top ten. Jamie Owens-Collins "Love Eyes," Messenger's "Bringin' The Message" and The Archer's "Fresh Surrender" are on the Contemporary & Inspirational chart while Andrae Crouch's "Live In London" is showing strongly on both charts.

The talented artists and dedicated energy of the staff will enhance all company plans.

Light Signs Byron

LOS ANGELES—Light Records has just signed folk/rock singer Jon Byron. Byron's first album, "Portrait," is scheduled for release in March.

Contemporary & Inspirational Gospel

January 6, 1979

20 25 FIRST CLASS ROYAL GALL GLOBE/Lamb & Lion 11 1038 (Word)
21 21 TELL TM AGAIN DALLAS GOSPEL & PRAISE/Embrado 11 1850 (Word)
22 27 BULLFROGS AND BUTTERFLIES CANDLINGS/birdwind BWB 2010 (Sparrow)
23 26 AM/PM HARRY GRANT/Mysr 6586 (Word)
24 30 FORGIVEN DON FRANCISCO/New Pac NP 3204 (Word)
25 23 BRINGIN' THE MESSAGE MESSNER/LS 5714 (Word)
26 34 COMMUNION Birdwind BWB 2009 (Sparrow)
27 31 PRAYER I VARIOUS ARTISTS/Mara Natha 5710 (Word)
28 28 SOMEWHERE LISTENIN' JIMMY SWAGGART/Jim R 3628 (Benson)
29 29 LOVE EYES JAMIE OWENS-COLLINS/Light 5715 (Word)
30 20 A TIME TO LAUGH, A TIME TO SING JERRY TATE/Sparrow SP 3273 (Word)
31 23 COME BLISS THE LORD CONTINENTIAL/New Life 9172 (Word)
32 35 FRESH SURRENDER THEOLOGY/LSB 5707 (Word)
33 33 DALLAS HOM & PRAISE LADY BLESSING/LSB 5707 (Word)
34 24 WHY DO! NELSON BARNETT/Mysr 6595 (Word)
35 29 I'M STILL ON HIS SIDE II VARIOUS ARTISTS/Mara Natha 5709 (Word)
36 33 PILGRIM'S PROGRESS BILL TAYLOR/Impact 11 346 (Word)
37 37 BETHLEHEM Maranatha 77-004 (Word)
38 32 TERMINALLY SICK BUT GODLY RIGHT GARY P. FAXON/Fax 2406 (Word)
39 38 THE LADY IS A-child RBC/MSB 6567 (Word)
40 39 FUN IN THE SON ISAAC AIR FRIGHT/Mara Natha 77-642 (Word)
Soul Truth (Continued from page 55)
female trio has the possibility of becoming one of the pleasant surprises of the new year. Currently they are on tour with Millie Jackson’s review, but with the release of this album, they might have a review of their own.

“Super Mann”—Herbie Mann (Atlantic). This is without a doubt Herbie’s most profound album in quite some time. Patrick Adams and Ken Morley have collaborated to bring out the best in this artist in a very contemporary mold. This is the fusion of jazz and disco that should garner wide appeal for this avant-garde flautist.

“Carmel”—Joe Sample (ABC). This is Sample’s second solo venture, and if the success of “Rainbow Seeker!” is any indication of acceptance, then Joe is definitely in. The contributions that are painted in this musical portrait are rich and lush. The material is a little more jazz-oriented but the overall concept is just good music.

WAX TO WATCH

SINGLES:

“Don’t Look At Me That Way”—Alex Taylor (Bang). This record is one of the sleepers of the new year. This ballad should garner PD’s ears across the country.

“Stargazer”—Ray Barretto (Atlantic). Probably one of the strongest cuts off Ray’s new album, this has a fusion flair and some exciting breaks.

“Sarasvati”—Original Cast (Roadshow). This theme from a new Broadway play has a definite South American feel to it. The disc jockey possibilities here are enormous, but the major thrust will be in the area of FM good music formats.

“Freestyle Rhythm”—Manus (SML). This record is already starting to take off in the disco crowd. The breaks are refreshing and this could be the “Hot Shot” of ’79.

Radio Replay (Continued from page 12)

away. The local radio station can provide the personal approach, even if its funds are limited. Their knowledge of the local audience’s likes and dislikes on a daily basis is superior to those in distant cities trying to guess at the community needs. The pros and cons on this issue of coverage will continue for some time; the end results will be determined in part by you. Who deserves the power?

YOUR MOVE: I wish I had the bag-packing and moving concessions in the music and radio industry from the start of the year to mid-March. Many will ask to leave, and many will be asked to leave. It’s turnover time, that time of the year when those employees re-evaluate promises—some kept, some not.

The employers question their earlier hiring decisions, and delayed firings. The seriousness of success and failure come to the forefront, as budgets are formed and plans are made for the year ahead. It’s much easier to handle both for you and your company—finding out what kind of help or prescription you need. I will share with you a few thoughts that have worked for me; maybe they’ll work for you: “If they don’t want you, you don’t want them”. . . “When you’re not controlling your own destiny, to your own satisfaction, you’re out of control”. . . “The toughest decisions have the simplest solutions”. And finally, from the old philosopher of Radio Replay is: “You’re in big trouble if the people you work for need a seeing-eye dog to find their thoughts.”

MOVES: George Taylor Morris leaves WPX-FM as PD to join RCA promotion on the west coast. Joe [from Chicago] Plasek is the acting PD . . . Mike Collins returns to WMAL/Washington, D.C. as MD, and on-air weekends . . . Mike Sheridan joins WQAM/Miami from WCBS, doing weekends . . . NBC stations appoint general managers: Richard Penn at WKQX-FM/Chicago, John P. Hayes at KYU-FM/San Francisco, Raymond A. Yorke at WKYS-FM/Philadelphia, D.C. . . . John Bell has been named PD at WDEK/DeKalb from WXRT/Chicago; Shelly Hustig is the new production director at WXRT-FM, replacing Bell . . . Jimmy Waldon leaves KUZ/Monroe as PD; station’s new PD is Tommy Thompson . . . WBBF/Rochester is looking for a major market morning person, who’s warm, friendly, and funny. Send tapes and resume to 95/BFV selection committee, 850 Midtown Tower, Rochester, N.Y. 14604 . . . Portia at WW west reports: KWST-FM/Los Angeles has made some program changes, hiring Phil Hendrie from WSHE/Miami, Steve Downes, former PD at WYDD/Pittsburgh, Frank Bennett from KNAC/Long Beach, Digby Welsh from KGB/GB/San Diego. Commenting on the changes, program consultant Tom Yates said: “The changes in the air staff are the final major components in assembling a totally unique sound in Southern California radio”. . . Send your moves, changes and station’s pictures to either Portia WW west or in the east to Neil (I’m saving Cleveland two at a time) McIntyre.

The Boyzz Are In Town

Epic/Cleveland International recording group The Boyzz recently appeared at New York’s Kent’s Knick Glowes, president of Tom’s has been touring support of its debut lp, “Too Wild To Tame.” Picture backstage are, from left (bottom) Frank Bank, dir., indep. productions, Epic a&b; Gil Pini, Boyzz; [center] Sam Lederman, Cleveland Interna- tional, exec. VP; [top] Art Bongar, VP Consumer Affairs; Phil Colant, Marketing; E/P/A; Karl DeVito, Meat Loaf’s band, Dirty Don Buck, Boyzz; John Poulos, manager; Giselle Minoli, dir., cust. merch.; CBS Records; Don Dempsey, Sr. VP and general manager, Epic/Portrait/Associated Labels; David Angel, Boyzz; [top] Mike Trafalga, Ken Cooper, Boyzz; Lenie Perette, VP, a&b, Epic; Anatole Holminkelov, Boyzz; Jim Tyrell, VP, marketing, E/P/A; and Steve DeSousa, product manager, E/P/A.

They then get into a series of Guyana jokes, for Chrissake (“Future gold in Guyana this week: Bungle in the jungle, immediate phones!!!”), Tommy Wynette jokes (“her new single will be ‘K-T-D-N-A-P’”), and even sexist jokes (“New format: GOR . . . Gynecology Oriented Rock. Records in power rotation: ‘Soon Come’ from the album ‘Bush Doctor’ by Peter Tosh . . .”). That’s not to mention some inane sports like “an imaginary hockey team” with players like Remy Martin, Yves St. Laurent and “Potatoes” A. Gratin. Oh yeah, you might learn a thing or two about Sire artists, too (Keep it up, Marc, you’re keepin’ ’em in stitches). . . . Playboy Enterprises sent us an interesting little missive not long ago which lists some of the pop tunes that have mentioned Hugh Helm, his bunnies and magazines in their lyrics. Bet you didn’t know, or at least have forgotten, that Bob Dylan wrote a tune called “Playboys and Playgirls,” or that Phil Ochs mentions the mag in his classic “Outside a Small Circle of Friends.” But they can’t top a song called “Playboy, Sex is Not a Toy,” which is charitably described as “not a threat to sweep songwriting awards;” with a lyric like “Oh dear Playboy, Oh dear Playboy, you were meant for all the men folk to enjoy, but their wives will berate you, and the censors they will hate you, ‘cause in this fair country Sex is Not a Toy,” we can’t imagine why.

MORE: Aynsley Dunbar will be replacing John Barbata in the Jefferson Starship, with Barbata apparently too banged up from his recent car crash to even consider playing for a while . . . Six Hooper of the Crusaders was married to Marcy Dockery on December 2 in Chicago; ceremony performed by Rev. Jesse Jackson . . . Helen Reddy and Glen Campbell, Capitol artists both, will host Dick Clark’s American Music Awards on January 12 (the TV show will be on NBC). Natalie Cole has been nominated for three awards in the soul category; best female artist, best soul single for “Our Love”) and best album (For ‘Thankful’). . . . Recording: Evelyn “Champagne” King, Lemon, Robert Guillaume (from “Soap”) and Bahama Mama at Secret Sound in N.Y.; Timmy Dalinae at the Record Plant in L.A., produced by ELO’s Richard Tandy.

Hassell to CAM, Tomato

pictured at the signing of artist Jon Hassell to CAM Productions and Tomato Records January 13 by (from left) Jon Hassell, Victor Benedicta, general manager, and vice president of CAM; and Jon Hassell, musician/comp/arranger. Hassell’s first lp with the companies, “Earthquake Island,” is out now on the Tomato label, with CAM handling all the publishing.
UA Music Names Gilmer N’ville VP

By WALTER CAMPBELL

NASHVILLE—If there is anything in common among the six newly appointed Nashville operations label heads, it is an emphasis on continuity and steady progress, rather than any dramatic shifts in direction. Autonomy was a key word being discussed in Nashville going into 1978, but in many instances talk has shifted to working to build what is already set up and simply sell more records.

“There has been so much said about autonomy in Nashville, but not matter who is calling the shots, the main objective is to sell phonograph records,” said Lynn Shults, newly appointed divisional vice president of Nashville operations for Capitol Records.

By RED O’DONNELL

Production of the “Carol and Dolly in Nashville” CBS special—starring Carol Burnett and Dolly Parton—underway at Grand Ole Opry House (scheduled to air Feb. 14). .. “Murder in Music City,” locally produced NBC-TV 2-hour movie (with Sonny Bono and Lee Purcell—in main roles) scheduled for telecast Tuesday, Jan. 16. Charlie Daniels, Larry Gallin, Barbara Mandrell, Ronnie Milsap, Boots Randolph and Mel Tillis make special guest appearances in the mystery, as themselves.

In another NBC film feature, “Amateur Night,” slated next Monday night, Tanya Tucker makes her acting debut. Tanya plays a singer named Sharon who is overcome by stage fright when it comes time for her to perform—an experience that has never happened to the 20-year-old Tanya in her more than 20-year professional career. (Tanya once appeared in a real life amateur night contest, and her sister LaCosta won first prize!)

RCA artist Dotty was with her producer Roy Dea recently when Waylon Jennings dropped by. Waylon heard them discussing material for her upcoming session in the studio, and told them he had written a song that she might want to hear. The result is Dotty’s newest single.

New Heads of Country Operations Plan Steady Growth, Continuity in ’79

By RED O’DONNELL

UA Music Names Gilmer N’ville VP

NASHVILLE — Jimmy Gilmer, United Artists Music publishing’s professional staffer, has been named vice president/Nashville operations. Gilmer’s promotion to vice president of the publishing organization was announced from the company’s Los Angeles headquarters by Harold Seider, president of United Artists Music.

Gilmer is a former musician who headed his own band. He originally joined the UA staff in Nashville in 1970, left briefly to serve with Tree International, and returned as the Nashville professional manager of UA Music in 1974. Under his direction, a regional songwriter development program has been implemented with a number of major successes.

New Offices

Gilmer and the UA Nashville staff are now located at 1013 Sixth Avenue South, and these new premises were recently acquired on a long-term lease basis.

__PICKS OF THE WEEK__

**SINGLE**
MEL TILLIS, "SEND ME DOWN TO TUCSON" (prod. Jimmy Bowen) (writers: C. Crofford/T. Garrett) [Peso/Malky, BMI] (3:35). Another release from the Clint Eastwood film "Every Which Way But Loose" comes from Tillis this time, and on MCA. The feel is relaxed and smooth, continuing his slightly MOR-flavored style. The flip side, "Charlie’s Angel," is worth a listen. MCA 40983.

**SINGLE**
SCOTT SUMMER, "FLIP SIDE OF TODAY" (prod. Bill Walker) (writer: S. Summer) (Con Brio, BMI) (2:52). Summer employs an "Outlaw" style tempo to provide momentum and punch to this self-penned story of independence. A steel guitar kicks in after the first verse, joined by a horn and some electric guitar picking for a strong, full sound. Con Brio 146.

**ALBUM**
JERRY LEE LEWIS AND FRIENDS, "DUETS." It doesn’t say who The Killer’s "friends" are in this collection of duets, so the identity of that regal voice accompanying Jerry Lee on the Sun label remains a question. Whoever that is with him, these old tracks are quality renditions of several genuine classics, including "Sweet Little Sixteen," "C. C. Rider," "What’d I Say" and "Good Golly Miss Molly." Sun 1011.
Country Hotline

By MARIE RATLIFF

MOST ADDED CHART CONTENDERS

Mel Tillis — "Send Me Down To Tucson" / "Charlie's Angel"
Donna Fargo — "Somebody Special"
Bobby Bare — "Wishing I Had Listened To Your Song"
The Kendalls — "I Had A Lovely Time"
Ronnie McDowell — "He's A Cowboy From Texas"

The new Mel Tillis double-sided single issued by MCA with no A/B designation is starting off with "Send Me Down To Tucson" in the lead. It's playing at WTOD, WBAM, KYNN, KEEN, KGA, KDJW, KSSS, KCKN, WPNX, WUNI, KMMD and WEN. KLAC, KWHH, WWOI and WINN are on "Charlie's Angel," and both sides are getting play at KFPI, KSON, KSOP and WITL.

A second-round tally on "Everlasting Love" shows Marvin Films (ABC) pulling in new adds at WIRE, KRAK, KCKN, WKDA, WKKN, KDMT, WMT, WEN, KCKC, WSLE, WIVK, WITL, KIKK, KKKY, WWOI and KCBY, while Louise Mandrell (Epic) racks up WUNI, WKDA, WKKN, KRAK, KJJJ, KYNN, WDEE, WIRK and KTTS.

Billy Crash Crockett's "If I Could Write A Song As Beautiful As You" is showing significant strength with adds at WUNI, WXCL, KSSS, WTOD, WNY, WIRE, KMP9, WWVA, Win, WVOJ, WKDA, WPAL, KWHH, WKKN, KRAK, KJJJ, WRAM, WDEE, KYNN, WIRK, WFLQ, KTTS, WUMP, WURE, KCKC, WRRD, WIVK, WJQS, WSDE, WQQT, WYDE, WGTQ, WIL, KKKY, WWOI, KFPI, KVQ0, KSOP, KGA, WITL, WWOI, KOSO, WSGO, WEN and WFPH.

Right Out Of The Box: Two new singles garnering quick response are The Kendalls "I Had A Lovely Time" — KWJJ, WIRE, WTOD, KLLL, WVOJ, WEN, WPNX, WINN, WKKN, KWHH, KRAK, WRAM, KYNN, KSOP (both sides) and KJJJ; and Debby Boone's "My Heart Has A Mind Of Its Own" — KSOP, KGA, KSSS, WVOJ, KRAK, KYNN and KJJJ.

Johnny Cash is getting early play with "I Will Rock And Roll With You" at KFPI, KSOP, WTOD, WMMI, WFPH, WFLQ, KTTS, WKKN, KRAK and KJJJ. A December 23 "Fielder," Terry Sue Newman's "Gypsy Eyes" is showing up at WGTQ, KGA, WDEN, KTTS, KSOP, KAYO, KLLL, KFPI and KSOS.

Kenny Price is moving west in Wichita, Seattle, Tulsa and Springfield, Mo. with "Hey There." Engelbert Humperdinck's "This Moment In Time" is getting play at KiKK, WEMP, WDEE, WKKN and KSOP.

SURE SHOTS

Margo Smith — "Still A Woman"
Dave & Sugar — "Golden Tears"

LEFT FIELDERS

Dale McBride — "It's Hell To Know She's In Heaven"
Tom Grant — "If You Could See You Through My Eyes"
Barbara Walker — "The Least You Could Have Done"

AREA ACTION

Merrill Lane — "You Send Me" (KIKK, KENR)
Nicole Larson — "Lotta Love" (WDEE)
Bill Phillips — "You're Gonna Make A Cheater Out Of Me" (WAME, KVQ0)

Steve Wariner — "Marie" (KAYO, WSLC)

MCA Signs Kim Charles

MCA Records in Nashville has announced the acquisition of its newest roster member, Kim Charles (third from left), who is shown above after signing ceremonies with national promotional manager Nick Hunter, VP of air Ed Kilroy; and Grant Smith, legal counsel for Charles. A January release is planned for the artist's first single, entitled "I Want To Thank You," written by Ray Bourque and produced by Kilroy.

Music City Song Festival Set

■ NASHVILLE — Mick Lloyd, president of Mick Lloyd Music and Mick Lloyd Productions, has announced the formation of Music City Songs, Ltd., created to operate a country music song competition known as "Music City Song Festival" (MCSF). The MCSF will solicit amateur songwriters, lyricists and vocal performers to compete annually in their respective categories.

PBS To B'cast Live Opry Show

■ NASHVILLE — The Grand Ole Opry will be offered to public broadcasting stations around the country via the Public Broadcasting Service (PBS) on March 3, it was announced by WDCN-TV/8, the public television station in Nashville, and WSM, Inc., producer of the 53-year-old Grand Ole Opry radio show.

The live broadcast, which will encompass two full Grand Ole Opry shows beginning at 7 p.m. that Saturday night, will kick off public television's Festival '79, 16 days of special programming.

The broadcast will be the second live coverage of the Opry. The first broadcast, in March '78, drew one of public television's largest single audiences and brought letters asking for more music fans around the country.

"Live From The Grand Ole Opry" will be produced by WSM, Inc., and presented through the Public Broadcasting Service by WDCN-TV. The Nashville station will coordinate broadcast arrangements with PBS and public television stations around the country, and produce a series of background pieces on the Opry and its performers.

Based in Nashville, headquarters for the MCSF will be at 1014 16th Ave. S., with offices to officially open Jan. 15. A national advertising program utilizing leading country music publications and radio stations is scheduled to begin this week.

The Music City Song Festival will award competition winners in the categories of song competition, in which the grand prize winner will receive $10,000 and the opportunity of having the winning song recorded for a record release; lyric competition, in which the winner will receive $7,500; and vocal performance competition, in which the winner will receive $1,500.

Awards will also go to a second, third and 25th place prize winners in each category, and 100 "honorable mention" winners in each of the three categories will receive a certificate of merit.

Entries to the competition will be accepted no later than Aug. 15. Final judges will consist of ten FICAP disc jockeys, including Mike Burger, current FICAP president and WHOO Orlando program director, as well as Merlin Littlefield, deputy director of the Nashville office of ASCAP; Vincent Candidora, director of writer affiliation at SESAC, New York; Maggie Cavender, executive director of Nashville Songwriters Association International; and Georgia Twitty, executive director of FICAP. Preliminary judges, all from the Nashville music community, will include publishers, producers, writers, artists, session musicians and record company personnel, as well as radio directors.

The directors of MCSF are Lloyd, Scott Spinke and Roy Sinkovich. Allison Brockman will serve as administrative assistant.

MCA
**Country Single Picks**

**COUNTRY SONG OF THE WEEK**

**MARGO SMITH**—Warner Bros. 8726


Smith and producer Norro Wilson try a new approach with a modified disco beat, although the lyrics are very much in the country vein. Her vocal performance also remains consistent, sounding especially strong on the chorus.

**DAVE & SUGAR**—RCA PB-11427

**GOLDEN TEARS** (prod.: Jerry Bradley & Dave Rowland) (writer: J. Schweers) (Chess, ASCAP) (2:28)

Dave & Sugar continue their style of recent past releases utilizing harmonics and tradin verses and lines. The sound is a little more polished, though, with precisely placed strings and a solid rhythm track.

**JOHNNY CASH**—Columbia 3-10888

**I WILL ROCK AND ROLL WITH YOU** (prod.: Larry Butler) (writer: R. C. Cash) (House of Cash, BMI) (2:50)

Cash's latest release delves into some of the earlier developments of rock and roll, specifically the days of Sun Records in Memphis. The progression is lively with some classic guitar licks illustrating the story.

**TOM T. HALL**—RCA PB-11453

**SON OF CLAYTON DELANEY** (prod.: Roy Dea & Tom T. Hall) (writer: T. T. Hall) (Hallnote, BMI) (2:52)

Hall weaves another story in his distinctive style, this time using a brisk style with a touch of rock and roll to go with the lyrics and singing with a more animated, slightly higher pitched sound.

**RONNIE McDOWELL**—Scorpion 0569

**HE'S A COWBOY FROM TEXAS** (prod.: Slim Williamson) (writer R. McDowell) (Brim, SESAC) (2:29)

McDowell takes on a new sound with this single, picking up the pace and changing the subject. Well-produced strings accentuate the melody as a steady bass maintains momentum.

**TOM GRANT**—Republic 036

**IF YOU COULD SEE YOU THROUGH MY EYES** (prod.: Dave Burgess) (writers: L. Henley/J. Hurt) (House of Gold, BMI) (3:45)

Grant's debut single on Republic is a mellow love ballad sung with plenty of feeling. Accompaniment is full but simple with background singers, strings and a piano lending support.

**BARBARA WALKER**—Silver Wheels 1002

**THE LEAST YOU COULD HAVE DONE** (prod.: Al Delory) (writers: F. Coffey/B Walker) (Esenet, BMI) (2:54)

Walker sings this haunting tune with a clear, almost delicate sound to effectively convey the lyrics of lost love. Vocals are out front with a steel guitar adding a subtle touch.

**DALE McBRIDE**—Con Bro 145

**IT'S HELL TO KNOW SHE'S HEAVEN** (prod.: Bill Walker) (writers: M. Kosser/J. Hsieh) (Con Bro, BMI) (2:39)

McBride's latest single is a solid country cry-in-your-beer song the title of which is self-explanatory. All the elements are there, including a steel guitar and lonesome-sounding harmonica, to make this a success.

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**Country Radio**

**By CINDY KENT**

**SALE TALK:** There's lots of big station sale talk going around this week—or should it be phrased "station sale big talk?" Some details aren't available yet—but here's what we've got: one station has agreed to sell, one station goes up for bid this week, and one station has not been sold.

Bluegrass Broadcasting has agreed in principal to sell WINN, Louisville, according to Max Rein, station general manager, who will be leaving that post when the sale is approved. "An agreement in principal has been reached between Kentucky Central Broadcasting (which is WINN, a subsidiary of Bluegrass Broadcasting, a subsidiary of Kentucky Central Life Insurance), and Whatever's Fair, Inc. for the purchase of WINN. Whatever's Fair, Inc. is WQH-FM, Louisville, an automated Q format. No format or personnel changes are on table except for me—I will remain with Bluegrass Broadcasting after the Whatever's approved by the FCC and is final."

Nothing new yet on the sale of WHN, New York, by Storer Broadcasting. According to Nick Verbitsky, station vice president and general manager, the station isn't technically up for sale until Jan. 5, so no reports on bids at this time would be premature.

Word was out that KAYO, Seattle, was possibly being sold, but no sale has been made, according to Jessica Longston, station manager and principal stockholder. Longston reports the station will continue to operate as is. Meanwhile, here's an update on the executive staff. Chris Carpenter moved up to PD in addition to the MD post, since Ben Peytes left to take over programming responsibilities at WJEZ-FM as reported in this column last week. Production manager is Gary Mitchell.

**MOVES:** Jerry Coleman has left KLLL, Lubbock, after ten years with the station, according to MD Mike Corbin. Coleman was most recently KLLL's morning man. Reason for the departure is to pursue other business interests . . . KCKN, Kansas City, welcomes new sales manager Neil Maberry from WUBE, Cincinnati . . . Fred Sanders returns to the overnight trucker show (midnight-6 a.m.) at WMAQ, Chicago, after a six month absence.

**ETC.:** WDEN-FM air personality Danny Tallent was arrested on the air recently "for being a nuisance to the public airwaves"—as part of a publicity stunt to raise funds for charity. And here's the stunt part—the listening audience was not told of the joke for an hour after it happened. According to station PD/MD Aaron Bowers, a local sheriff came in during Danny's afternoon shift, arrested him, and escorted him out of the studio, leaving ten seconds of dead air. Then different announcers filled in for the rest of Danny's show, asking listeners to call in with 'bail money.' Later, listeners were told of the hoax and that the funds would go to charity. According to Bowers, the stunt was a success as a fund raiser—anyone care to do call outs for listener reaction to that one?

**Jay Hoffer,** PD at KERE, Denver, reports a successful turnaround for the recent station "Record Reject Party." Among record industry folks attending were Don Peterson, MCA, and Jerry Grady, Mercury.

**KVWO,** Cheyenne, plans to start taping more phone interviews with recording artists, according to night-time DJ Paula Kelly, Paula recently did an interview with Freddy Weller, which received outstanding response and was aired twice in one week.

Here's a new line-up at WWOK: Mike Phillips, midnight-6 a.m.; George Means, 6-10 a.m.; Bob Abel, 10-3 p.m.; PD/MD Jim Richards, 3-7; Randy Daniels, 7-midnight; and part-timers J. P. Slater, Steve Morgan, Tim Watts, Toni Crabtree (programming assistant).

**Chris Taylor,** PD, KYNN, Omaha, is beginning to put together a country airstaff for KYNN's FM station.

**Plans for '79**

(Continued from page 61)

director who will be reporting to this office, but we'll be going a lot slower than we were at MCA," he said. "It's a matter of building, not correcting or fixing. We have a fairly small operation here, and we're going to gradually build it. We're listening to all kinds of music here, but our main focus here is country."

**RECORDING STUDIO FOR SALE**

**EQUIPPED INCLUDES SOME MASTERS AND CATALOGUE**

**Call**

Harvey Kirkpatrick

(615) 251-9353

Art Willard (615) 251-9422
**Record World Country Chart, January 6, 1979**

<table>
<thead>
<tr>
<th>Title, Artist</th>
<th>Label, Number, (Distributing Label)</th>
</tr>
</thead>
<tbody>
<tr>
<td>1  WILLIE &amp; FAMILY LIVE</td>
<td>Columbia KC 235462 (4th Week)</td>
</tr>
<tr>
<td>2  THE GAMBLER KENNY ROGERS/United Artists LA 834 H</td>
<td></td>
</tr>
<tr>
<td>3  I'VE ALWAYS BEEN CRAZY WAYLON JENNINGS/ RCA APL1 2979</td>
<td></td>
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<tr>
<td>4  LET'S KEEP IT THAT WAY ANNE MURRAY/Capitol ST 11743</td>
<td></td>
</tr>
<tr>
<td>5  LARRY GATLIN'S GREATEST HITS/Monument MG 7628</td>
<td></td>
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<tr>
<td>6  MODG BARBARA MANDRELL/ABC AY 1088</td>
<td></td>
</tr>
<tr>
<td>7  PROFILES/Best of Emmylou HARRIS/Warner Bros. BSK 2358</td>
<td></td>
</tr>
<tr>
<td>8  STARDUST KENNY NELSON/Columbia JC 35505</td>
<td></td>
</tr>
<tr>
<td>9  WHEN I DREAM CRYSTAL GAYLE/United Artists LA 858 H</td>
<td></td>
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<tr>
<td>10 EXPRESSIONS DON WILLIAMS/ABC AY 1069</td>
<td></td>
</tr>
<tr>
<td>11 ELVIS A Legendary Performer, Vol. III ELVIS PRESLEY/RCA CPL 3082</td>
<td></td>
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<tr>
<td>12 HEARTBREAKER DOLLY PARTON/RCA APL1 2797</td>
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<tr>
<td>13 CHRISTMAS CARD STROLLER BROTHERS/Mercury SRM 1 5012</td>
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<tr>
<td>14 BURGERS AND FRIES/WHEN WE STOP LEAVING CHARLEY PRIDE/RCA APL1 2983</td>
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<tr>
<td>15 EVERY WHICH WAY BUT LOOSE (Original Soundtrack)/Various Artists/Elektra SE 503</td>
<td></td>
</tr>
<tr>
<td>16 BASIC GLEN CAMPBELL/Capitol SW 11772</td>
<td></td>
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<tr>
<td>17 ARMED AND CRAZY JOHNNY PAYCHECK/Epic KE 54444</td>
<td></td>
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<tr>
<td>18 BEST OF THE STATLER BROTHERS/Mercury SRM 1 1037</td>
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<tr>
<td>19 TOTALLY HOT WILLIE NELSON/Mercury SG 3067</td>
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<tr>
<td>20 TEN YEARS OF GOLD KENNY ROGERS/United Artists LA B35 H 51</td>
<td></td>
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<tr>
<td>21 OH! BROTHER LARRY GATLIN/ Monument MG 7630</td>
<td></td>
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<tr>
<td>22 JERRY JEFF WALKER/Elektra SE 163</td>
<td></td>
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<tr>
<td>23 LIVING IN THE LAND OF RONSTADT/Asylum SE 150</td>
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<tr>
<td>24 VARIATIONS EDDIE RABBIT/Elektra SE 124</td>
<td></td>
</tr>
<tr>
<td>25 LOVE OR SOMETHING LIKE IT KENNY ROGERS/ United Artists LA 903 H 25</td>
<td></td>
</tr>
<tr>
<td>26 WAYLON &amp; WILLIE WAYLON JENNINGS &amp; WILLIE NELSON/ RCA APL1 2966</td>
<td></td>
</tr>
<tr>
<td>27 HOLY BIBLE STROLLER BROTHERS/Mercury SRM 2 101</td>
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<tr>
<td>28 ONE LOVE OR SOMETHING LIKE IT KENNY ROGERS/RCA APL1 2780</td>
<td></td>
</tr>
<tr>
<td>29 CLASSIC RICH, VOL II CHARLIE RICH/Epic KC 3524</td>
<td></td>
</tr>
<tr>
<td>30 MARTY ROBBINS' GREATEST Hits, Vol. 4</td>
<td>Columbia KC 35629</td>
</tr>
</tbody>
</table>

**Chartmaker of the Week**

- MARTY ROBBINS' GREATEST HITS, Vol. 4
  - Columbia KC 35629

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**Nashville Report (Continued from page 61)**

"Tryin' To Satisfy You," in which O! Waylon plays guitar and sings along with Dotty. Her very first single, by the way, was "Storm Never Last," written by Jessi Colter, Waylon's wife.

**Delbert McClinton**, main man for New York, N.Y., scribes as well as a number of other RW personnel, is scheduled for an appearance on NBC Saturday Night Live in 1979. Nashville Report's nominee for "most eye-catching" Christmas card: The one from **Louise Mandrell**. Such legs! ... Actor James Caan purchased motion picture rights to **Bobby Goldsboro's** "The Cowboy and the Dandy" song and plans to star in and produce a movie based on the song. (Bobby once rewrote the lyrics so that Dolly Parton could record it as "The Cowgirl and the Dandy" for RCA, and there has been some scuttlebutt that Dolly will play the Cowgirl in the Caan film. I doubt it.)

**Kenny Rogers**, who has worn a beard for 12 years, shaved it off at Christmas, so that his wife, "Hee Haw" regular **Marianne Gordon**, could see what he looked like without whiskers. The clean-shaven look isn't for long. Kenny already is letting the beard sprout again.

Larry Gatlin, whose recent two-weeker (with Anne Murray) at Las Vegas' Aliland Hotel drew rave reviews, sang the National Anthem Jan. 1 before the Cotton Bowl game between Notre Dame and Houston. (Gatlin is an alumnus of U. of Houston—and no doubt was sitting on the bench with the varisty?)

Meanwhile Larry, who enjoyed his best year ever in 1978, will appear on CBS-TV's "Entertainer of the Year" 2-hour special (promoted by AVGA) Wednesday, Jan. 10. (Dolly Parton won the award as entertainer in the country music category). ... In listing country music's most well-adjusted married couples pencil in Ronnie and Joyce Milasap near the top. Joyce explains secret of their obvious happiness: "Ronnie and I both maintain our sense of humor about life and situations—and that can be a real lifesaver in any marriage." (Georgia-born Joyce has been wed to Ronnie since the lean days when she helped him haul his musical equipment to and from shows in their battered VW.)

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**RECORD WORLD JANUARY 6, 1979**
Which Nobody Can Deny

Our first hits of the New Year:

Moe Bandy — “It’s A Cheatin’ Situation”
Bobby Bare — “Healin’”
Bobby Borchers — “Wishin’ I Had Listened To Your Song”
Ed Bruce — “Angeline”
Johnny Cash — “I Will Rock And Roll With You”
Corbin and Hanner — “America’s Sweetheart”
Gail Davies — “Someone Is Looking For Someone Like You”
Mickey Gilley — “The Song We Made Love To”
George Jones and Johnny Paycheck — “Mabellene”
Louise Mandrell — “Everlasting Love”
Charly McClain — “Take Me Back”
Willie Nelson — “Whiskey River”
Freddy Weller — “Fantasy Island”

The CBS Nashville Family of Music Wishes You a Smashing New Year!
### Record World Country Singles Chart - January 6, 1979

<table>
<thead>
<tr>
<th>Title</th>
<th>Artist</th>
<th>Label</th>
<th>Number</th>
</tr>
</thead>
<tbody>
<tr>
<td><strong>11 TULSA TIME</strong></td>
<td>DON WILLIAMS</td>
<td>ABC 12425</td>
<td>(2nd Week)</td>
</tr>
<tr>
<td><strong>24 IF YOU THINK IT'S DONE GOUT OF HAND</strong></td>
<td>WAYLON JENNINGS/ABC 11390</td>
<td>RCA 11390</td>
<td>11</td>
</tr>
<tr>
<td><strong>42 YOU MIGHT NOT BE LISTENING</strong></td>
<td>JESSE COLTER/ Capitol 4464</td>
<td>Warner Bros.</td>
<td>10</td>
</tr>
<tr>
<td><strong>55 I'LL WAKE YOU UP</strong></td>
<td>CHARLIE RICH/United Artists 1259</td>
<td>Columbia 3</td>
<td>11</td>
</tr>
<tr>
<td><strong>59 COME ON IN BABY</strong></td>
<td>SAM LEFOND/ABC 11453</td>
<td>ABC 11453</td>
<td>10</td>
</tr>
<tr>
<td><strong>63cook ME OUT</strong></td>
<td>BILL CONNERY/United Artists 1259</td>
<td>Columbia 3</td>
<td>11</td>
</tr>
<tr>
<td><strong>72 DON'T YOU THINK THIS OUTLAW BIT'S DONE GOUT</strong></td>
<td>WAYLON JENNINGS/ABC 11390</td>
<td>RCA 11390</td>
<td>11</td>
</tr>
<tr>
<td><strong>82 I GUESS I'M JUST A HOLE</strong></td>
<td>GEORGE MORGAN/United Artists 1259</td>
<td>Columbia 3</td>
<td>11</td>
</tr>
<tr>
<td><strong>91 I'LL BE MORNIN' WHEN THE BULL</strong></td>
<td>DON WILLIAMS/ABC 1242</td>
<td>ABC 1242</td>
<td>10</td>
</tr>
<tr>
<td><strong>99 I WANT TO CRY</strong></td>
<td>JOHNNY CASH/United Artists 1259</td>
<td>Columbia 3</td>
<td>11</td>
</tr>
<tr>
<td><strong>105 THE MAN WITH THE HORN</strong></td>
<td>JIMMY DURANTE/United Artists 1259</td>
<td>Columbia 3</td>
<td>11</td>
</tr>
<tr>
<td><strong>110 I WANT TO BE WCSM</strong></td>
<td>DON WILLIAMS/ABC 1242</td>
<td>ABC 1242</td>
<td>10</td>
</tr>
<tr>
<td><strong>116 I'LL BE MORNIN'</strong></td>
<td>DON WILLIAMS/ABC 1242</td>
<td>ABC 1242</td>
<td>10</td>
</tr>
</tbody>
</table>

### Chartmaker of the Week

| **42 MAVERICK** | **59 JAMES BROWN** | **63 WALTER RUSSELL** |

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For more information on these artists and their chart positions, visit [www.americanradiohistory.com](http://www.americanradiohistory.com).