 Hits of the Week

**SINGLES**


Wings' first single for Columbia is a semi-serious disco tune featuring every conceivable studio technique and a hook you can boogie (or sing) along with. Columbia 3-00939.

**THE ALLMAN BROTHERS BAND, "CRAZY LOVE"** (prod. by T. Cowd) (writer: Betts) (A.T. Records, BMI) (3:07). The group's long awaited reformation disc will disappoint no one. The beat is good time rock & roll with multiple guitars at the core. AOR and Top 40 material. Capricorn 0928.


The artist is quickly becoming a major disco star and this new disc should continue his surge. His wide-ranged vocals are the key here. Fantasy 955.

**ROSE ROYCE, "FIRST COME, FIRST SERVE"** (prod. by Whitfield) (writer: same) (May Twelfth/Warner-Tamerlane, BMI) (3:30).

Their last two singles were both B.O.S. and pop hits and this modified disco/funk tune should do the same. The production is outstanding. Whitfield 8788 (WE).

**ORLEANS, "LOVE TAKES TIME"** (prod. by group/Cicala) (writers: Mason-Hoppen) (Orleansongs, ASCAP) (3:32). The group's had a number of hits in the past and this slight-changed line-up debuts with a slick pop rocker right in the same mold. A fast add at AORs and Top 40. Infinity 50.956 (MCA) 3-50956.


**CHEAP TRICK, "I WANT YOU TO WANT ME"** (prod. by group) (writer: Nielsn) (Screen Gems-EMI/Adult, BMI) (3:38). Their "live" album is already a top charter and this first single from the disc has a catchy hook over a powerful rock rhythm line. Top 40 bound. Epic 8-50860.

**IRONHORSE, "SWEET LUI-LOUISE"** (prod. by Bachman) (writer: same) (Survivor PRO/Uskids, BMI) (3:12).

The new group, fronted by Randy Bachman, has picked up lots of AOR play and is charting on the Top 100. It has much the same feel as his hits with BTO. Scotti Bros. 406 (Atlantic).

**AVERAGE WHITE BAND, "FEEL NO FRET."** The group has been making great dance music for the better part of the '70s and never have their smooth vocals and rhythmic pulse sounded better. An excellent version of "Walk On By" should help steer the album to the top. Atlantic ED 13207 (7.98).

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

**HAIR (ORIGINAL SOUNDTRACK RECORDING).** Most of the songs from this score are already familiar and intimately connected with a '60s sensibility. This two record soundtrack from the new movie adaptation however, breathes new life into the material, especially "Easy To Be Hard." RCA CBL 2-3274 (34.98).

**THE BEECH BOYS, "L.A. (LIGHT ALBUM)."** The group's first album for the label was produced by former group member Bruce Johnston and features their most sophisticated use of harmonies and melody in years. "Good Times" and "Lady Dance" shows a spirit missing from their last four, Caribou DJ 35752 (7.98).

**AVENUE WHITE BAND, "FEEL NO FRET."** A Salute to Western Merchandisers Plus NARM Preview
In just one week a dream will come true.
EMI Restructures American Operations; Zimmermann Heads New Exec Hierarchy

By SAM SUTHERLAND

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

Labels Report Soft 1st Quarter; Overordering Blamed for Returns

By SAM SUTHERLAND and MARC KIRKBEY

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

Those sales have scuttled earlier hopes that the industry would see a repeat of last year's unbroken sales momentum, which carried beyond the holidays and well into the first months of '78. In contrast to the first quarter of '77 and the subsequent sales boom that continued throughout the first quarter last year, the anticipated holiday sales surge arrived late in '78 (RW, January 6, 1979), and lasted weeks, not months. By mid-January, RW's Sales Index described generally flat album sales growth—in most weeks, just matching the previous year's tallies, and, more recently, falling below '78 figures for the comparable periods.

DIR's Klein Hour Blends Music, Comedy

By NEIL McINTYRE

NEW YORK—If Robert Klein wasn't busy enough with being the star of a new Broadway hit, "They're Playing Our Song," and new merchandising campaigns. As with any new phenomenon that generates a new venue for sales, there are many unsettled questions regarding the marketing and repercussions of the 12". Will the 12" become "the single of the future," and if so, what impact will this have on the 45? Will the commercial 12" continue to be manufactured on a...
Powerhouse Picks

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

Peaches & Herb (Polydor) "Reunited." Pop and black-oriented radio stations have shown immediate acceptance. Looks like a smash.

Village People (Casablanca) "In The Navy," newest single is riding the coattails of the hot selling "Y.M.C.A." disc as several majors went with it. A major sales breakout.

Wherehouse Reports 31% Profit Increase

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

Sales for the second quarter were up 25 percent, from $19,393,267 last year to $24,277,153. Fully diluted earnings per share for the second quarter of fiscal '79 were $1.30, up from $1.23 for the same period a year ago.

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

Forecast Revised

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

Goldfarb Joins Record Shack Inc.

NEW YORK—Record Shack Inc., last week announced that Herb Goldfarb had joined the company as director of national accounts. Goldfarb, who will be based in New York, will coordinate the national business of the one-stop's six branches. Most recently, Goldfarb operated his own consulting and sales firm, Herb Goldfarb Associates, and prior to that was vice president of sales and marketing at London Records.
Actually, "boffo" is an understatement. Because "Cheap Trick at Budokan" is the album that's producing all the intense devotion we knew Cheap Trick could evoke.

And evoke it they have. Witness the fact that it debuted as both "Flashmaker" and "Chartmaker" in Record World. This week, it's #1 in Record World, #14 in Cash Box and #14 in Billboard.

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

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

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

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

"Cheap Trick at Budokan," The biggest thing since transistors.

On Epic Records and Tapes.

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Retailers Satisfied by 1st Qtr. Sales

By DAVID McGEE

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

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

Lou Fogelman of Music Plus and John Houghton of Licorice (Los Angeles-based) said business is flat, with Fogelman adding that despite opening new stores "we are selling less units. And until we start to make money, you're really losing money." According to Houghton, expansion, "not the vitality in the marketplace or the industry," accounts for Licorice Pizza's incursion over the past 18 months.

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

These retailers feel the culprit is the much-talked about of strong hit product (see RW, March 3). "That's the biggest single cause for lack of business," Fogelman asserted. "We're hoping by June it will turn the corner."

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

Houghton too appealed for stronger product. "We are looking forward to the Fleetwood Mac album in June," he said. "We would like to see product of this caliber. If, in fact, the industry cannot provide itself with good hit product, then I think it's imperative to examine its pricing structure, because developing artists' product and hit catalogue start to become more important to the mix. And that means pricing becomes more important."

On the other side of the coin, a number of retailers feel their cohorts have been spoiled by "Saturday Night Fever's" sales figures, to the point where, except in cases such as Everybody's, it becomes difficult to discern the true strength of business. Fred Traub of Record Bar pointed out that the difference in sales generated by "Saturday Night Fever" and by the current number one album amounts to about six percent of Record Bar's annual volume. (Continued on page 89)

Three Coast Distributors Merge

By FRANN ALTMAN

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

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

(Continued on page 91)

Dick Clark Leases Westchester Theater

NEW YORK—Dick Clark last week leased the Westchester Theater, and will reopen the troubled facility in June as the Dick Clark Westchester Theater. Under its former name, the Westchester Premier Theater, the facility is still the subject of criminal indictments and bankruptcy proceedings involving its former owners. Those owners were declared bankrupt in April 1978, and property and equipment acquired by the Lincoln Savings Bank, from which Clark has now leased it.

Lineup

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

Ohio Players to Aristax

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

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

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

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

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

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

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

(Continued on page 67)

Klenfner Exits Atl.

NEW YORK—Michael Klenfner, three senior vice president of Atlantic Records Friday, March 9.

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

By BILL HOLLAND

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

Such a plan could quite possibly wreak havoc on the lives and livelihood of not only national and regional performers who must tour to make a living, but people such as those in light, sound and equipment professions whose business activities are extrinsically bound with performers' tour schedules.

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

MCA Pacts Butterfly Records

MCA and Butterfly Records have announced a long-term marketing and distribution agreement. At the ceremony were (from left) Russ Show, vice president, artist development, MCA; Arnold Cohen, vice president, administration, MCA; Danny Rosenblum, vice president, A&R, MCA; Bob Stier, president, MCA; A. J. Cervantes, president, Butterfly; Stan Layton, vice president, marketing, MCA; Sam Passaman, Jr., director of marketing, MCA; David Jackson, vice president, business affairs, MCA; Santo Russo, vice president, product development, MCA.

MCA Records and Butterfly Records have announced a long-term marketing and distribution agreement. At the ceremony were (from left) Russ Show, vice president, artist development, MCA; Arnold Cohen, vice president, administration, MCA; Danny Rosenblum, vice president, A&R, MCA; Bob Stier, president, MCA; A. J. Cervantes, president, Butterfly; Stan Layton, vice president, marketing, MCA; Sam Passaman, Jr., director of marketing, MCA; David Jackson, vice president, business affairs, MCA; Santo Russo, vice president, product development, MCA.

(Continued on page 67)
There are many ways to say it, but Natalie says it best...

I Love You So

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

Produced By Marvin Yancy, Chuck Jackson & Gene Farge
Management: Kevin Hunter

© 1980 CAPITOL RECORDS, INC.
Stewart #1 Behind New Sales Surge:
Mills, Amil Stewart Hot; GQ Chartmaker

By PAT BAIRD

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

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

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

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

The records on the next part of the chart are also moving on sales and airplay increases. Amil Stewart (Ariola), added at WLS and #18 bullet BOS, came in here at #11 bullet with sales breaking open this week and Dire Straits (WB), with an album at #4 bullet, took over the #12 bullet spot on solid upward movement at the stations and steady sales picture. The Babys (Chrysalis) registered strong sales for the second week to move to #16 bullet and Bell & James (A&M) scored numerous pop adds and continued to sell BOS and pop for #17 bullet. Billy Joel (Col), added at WRKO, continued to pick up airplay off a solid sales base for #18 bullet and Anne Murray (Capitol), #1 bullet on the Country Singles Chart, combined new airplay with sales for #19 bullet.

Quatro and Norman

Suzi Quatro & Chris Norman (RSO) continued to add majors with sales reports starting for #21 bullet and Chic (Atlantic), #11 bullet BOS, also picked up some majors with crossover sales reported for #25 bullet. Blondie (Chrysalis) continued to spread on a radio level with sales picking up this week for #26 bullet and The Jacksons (Epic), last week's Powerhouse Pick and #5 bullet BOS, continued to gain pop airplay with crossover sales reports beginning to come in for #28 bullet. Sister Sledge (Cotillion), still Top 10 BOS and #2 on the Disco File Top 40, continued to gain strong pop airplay with sales action increasing for #29 bullet.

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

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

Bee Gees, Stewart Still 1 and 2

By SAMUEL GRAHAM

- For the fifth consecutive week, the top two positions on The Album Chart are held down by the Bee Gees (RSO) and Rod Stewart (WB) respectively. The Bee Gees continue to far outsell the rest of the field; Stewart continues to show particular strength at racks. Elsewhere in the top five, the Doobie Brothers (WB) at #3, Dire Straits (WB) at #4 and the Village People (Casablanca) at #5 are all bulleting. The Doobie's is a smash at retail, with racks showing continued upward movement; Dire Straits, always strong at retail, has lately been moving very well at racks and is helped by a hit single; and the Village People is a big hit at racks as well, with retail strong where reported.

- As was the case last week, there is a noticeable drop-off after the top seven records (which also include the Blues Brothers (Atlantic) at #6 and Billy Joel (Col) at #7). Topping the next level is Peaches and Herb (Polydor/MVP) now bulleting at #8. Other bullets in the top twenty include Rick James (Gordy) at #13; Cheap Trick (Epic) at #15; George Benson (WB) at #17; Bob Welch (Capitol) at #19; and Eddie Money (Col) at #20. Benson shows a jump of 31 spots, with initial retail action at jazz, r&b and pop levels continuing unabated, while Welch picks up at racks this week and is also showing well at retail where reported.

In the twenty, last week's Chartmaker, the newly-reformed Allman Brothers (Capricorn), move to #25 bullet, with retail action at a majority of accounts throughout the country (not much rack at this stage). The Jacksons (Epic), at #28 bullet, has a strong single in "Shake Your Body (Down to the Ground)," good rack action and good retail in several areas. This week's Chartmaker, Bad Company (Swan Song), checks in at #32 bullet with retail action in such locations as Washington, Cleveland, Memphis, Los Angeles, New York, Minneapolis and the Pacific northwest. Also hot in the thirties is Blondie (Chrysalis), jumping a mammoth 41 places to #33 bullet. The group has a hot single, and although the album does not appear at every account reporting to RW, it is selling in substantial quantities at those accounts that do report it. Poco (MCA) also picks up a bullet this week, now at #35 with good retail and increasing racks in Washington, Milwaukee, Indianapolis, the southeast and the midwest.

Bullet in the forties include The Babys (Chrysalis) at #47, with solid retail action in NY, Detroit, Dallas and other locations, and Bob James (Tappan Zee/Col) at #46. In the fifties, Melissa Manchester (Arista) is bulleting at #54, the Village People's "Macho Man" is at #55 bullet with impressive racks; Sister Sledge (Cotillion) is (Continued on page 86)

Regional Breakouts

Singles

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

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

Midwest:
- Jacksons (Epic)
- Sister Sledge (Cotillion)
- Bob Welch (Capitol)
- George Benson (Warner Bros.)
- Blues Brothers (Atlantic)

West:
- Quatro & Norman (RSO)

Albums

East:
- Bad Company (Swan Song)
- Patti LaBelle (Epic)
- Amil Stewart (Ariola)
- Devadip Carlos Santana (Columbia)
- Roxy Music (Ato)
- Robert Gordon (RCA)

South:
- Bad Company (Swan Song)
- Patti LaBelle (Epic)
- Amil Stewart (Ariola)
- Devadip Carlos Santana (Columbia)
- Frank Zappa (Zappa Records)
- Roxy Music (Ato)

Midwest:
- Bad Company (Swan Song)
- Amil Stewart (Ariola)
- Devadip Carlos Santana (Columbia)
- Frank Zappa (Zappa Records)
- Roxy Music (Ato)
- Robert Gordon (RCA)

West:
- Bad Company (Swan Song)
- Frank Zappa (Zappa Records)
- Roxy Music (Ato)
- Tycoen (Arista)

(Continued on page 86)
A brand new image... a new single
"DON'T TAKE IT AWAY"
CONWAY TWITTY

Produced by Conway Twitty & David Barnes for Twitty Bird Productions

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MCA RECORDS
Retail Ads: More Radio, Less Print

By JEFFREY PEISCH

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

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

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

“Our philosophy is that people listen to radio to hear music; it’s as simple as that,” said Debby Flanagan of Everybody’s Records in Los Angeles.

Other interviewed were more philosophical, yet no less enthusiastic about the merits of radio. “We feel that there is a certain exclusiveness in our market,” said Kenny Dobin of Waxie Maxie in Washington, D.C. “The effect of a captured audience is greater on radio than it is with print.

We pay close attention to production and try to make a real presentation,” he said.

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

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

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

Citizens in Arizona spend over 70 percent of their budget on radio for the Phoenix outlets yet only 50 percent for the Flagstaff outlet. According to Chris Beckley, “Flagstaff has a good paper that people read.”

Bruce Bayer, of In-Between Records in Colorado, said the same thing. “We do almost all radio ads except in the college towns, because these towns have good papers that our prospective audiences read.

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

“Often a manufacturer approaches us with a very specific campaign for an artist,” said Chris Beckley. “If we don’t accept the co-op offer, they may take their offer to someone else.” On the other hand, manufacturers are almost always receptive to ideas from the retailer.

“The labels love it when we approach them with a good idea for breaking one or their artists,” said one retailer.

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

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

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

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

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

Masucci to Island

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

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

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

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

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

LOS ANGELES — Kip Cohen, A&M vice president of a&r, has named Mark Spector as the label’s national director, a&r. Spector, who will be working out of A&M’s New York office, has been serving as west coast director of a&r for two years, and is in the process of moving to New York.
That dream trio that won it all with "Dr. Love," "Neverley Remembered," and "Arnold the Extremely Dangerous," are entering the record store with their latest sure thing - "HOLD YOUR HORSES." First the charted hit single (07-4017; G 3411), and now the album (KGA 9500), their greatest achievement to date, will keep them in the winners' circle. Prize cuts include "DOUBLE CROSS," "LOVE THANG" and a totally danceable medley of "LET ME DOWN EASY," "GOOD MORNING MIDNIGHT" and "GRELE EXPECTATIONS." Produced by TOM MOULTON and THOR BALDURSSON, NORMAN HARRIS and McKinley Jackson, this album gets ROCHELLE FLEMING, ANNETTE GUEST and DEBBIE MARTIN off at the gate. Their latest record, plus their exciting new stage act are the cream of the pop. You can bet on it.

Personal management:
Berlin-Carmen International Artist Management, Inc.
1979 NARM Convention Agenda

MARCH 23-26
DIPLOMAT HOTEL HOLLYWOOD, FLORIDA

SPICE ACTIVITIES

FRIDAY, MARCH 23
9:00 a.m.-5:00 p.m. Registration—Tower Lobby
10:00 a.m.-12:00 Noon Retailers Meeting—Regency Room North
A Retail Executive Problem Solving Clinic: “Auditing More Than Your Money”
Chairman: Dr. David Rachman, Professor of Marketing, Baruch University
10:00-12:00 Noon Rack Jobbers Meeting—Regency Room South
“How I Learned to Stop Worrying About My Gross Profit and Learned to Love the Rack Jobber”
Chairman: Sydney Silverman, United Record & Tape Industries
Speakers: Albert Gellie, Montgomery Ward—David Siebert, Sieberts, Subsidiary of Händelman Company
12:00 Noon-2:00 p.m. Board of Directors Luncheon—Les Ambassadeurs
For NARV members and people attending their first NARM Convention
Chairman: David Crockett, Father’s & Sun’s, Inc.
2:00 p.m.-4:00 p.m. Independent Distrributors Meeting—Regency Room East
“Swan Song or Rebirth?”
Chairman: Mike Luchka, Motown Records
Speakers: Joseph Simone, Progress Record Distributors—Eliot Goldman, Arista Records
2:00-4:00 p.m. One Stop Meeting—Regency Room North
Chair: Ernest Leimer, Enmore’s One Stop
Panelists: Noel Gimbel, Sound Unlimited—Evans Laske, Danway Music—Jerry Richman, Richman Brothers—Leonard Silver, Transcontinent Record Sales
7:30 p.m.-9:00 p.m. Welcoming Cocktail Reception and Dinner Buffet—Regency Ballroom
Host: Warner Elektro/Atlantic Corporation—David Benson, courtesy of Warner Bros. Records—Convention Hall

SATURDAY, MARCH 24
8:00 a.m.-9:00 a.m. Breakfast—Regency Room
9:30 a.m. Opening Business Session—Convention Hall
“Today’s Success: Tomorrow’s Opportunity”
Opening Remarks: Conventions Chairman, David Lieberman, Lieberman Enterprises
President’s Welcome: John Cohn, Disc Records—NARM President Keynote Speaker: Stan Croman, Executive Vice President, Warner Bros. Records
“Take a Little, Leave a Little”
Presentation, 1978 Merchandiser of the Year Awards
Rack Jobber of the Year Awards
Retailer of the Year Awards
12:00 Noon Luncheon—Regency Ballroom
Husbands and wives, as well as all registrants, are invited to attend
Dr. Art Uline
Star of NBC’s Today Show, and author of “Feeling Fine”
“How to Go to Bed With Stress—Is Medicine Always the Best Medicine?”
2:00-5:00 p.m. Poolside Exhibition Center Visiting
Refreshments during all poolside exhibitions center hours throughout the Convention—courtesy: Motown Record Corp.
2:30 p.m.-3:30 p.m. Warner/Eleka/Atlantic—Audio/Visual Presentation—Cafe Cristal
4:00-5:00 p.m. Capitol Records Audio/Visual Presentation—Cafe Cristal
7:30 p.m. NARM Scholarship Foundation Dinner—Regency Ballroom
Entertainment: Andy Gibb, courtesy of RSO Records

SUNDAY, MARCH 25
7:00 a.m.-8:00 a.m. Jogging Clinic—Poolside, East Building
Conducted by James D. Richardson, “Marathon Running” Coach, Miami-Dade Community College
8:00 a.m.-10:00 a.m. Breakfast Meeting—Regency Room
“Opportunities for Merchandising Home Video Entertainment”
Chairman: David Grossman
Participants: Andre Blay, Magnetic Video—Stuart Mintz, Record Rendezvous—Jeff Tuckman, Video Unlimited/Sound Unlimited
10:00 a.m.-12:30 p.m. General Business Session—Convention Hall
“Today’s Success: Tomorrow’s Opportunity”
Tuning Radio Advertising to Record Profits
Co-Chairman: John Marmaduke, Western Merchandisers, Inc.
Participants: Kent Harris, Lollapalooza—Maurice Lebihan, Station Chief—Rich Weinberg, Recorded Music Association
1. Radio Advertising: A Multi-Media Audio Visual Presentation
II. “Radio Advertising: The Professional Creative Approach”
Chuck Blonn, Chuck Blonn Associates
III. Presentation of First Annual NARM Radio Advertising Awards
Miles David, President, Radio Advertising Bureau
IV. “Money Music: Back to the New Technology—Ears”
Kai Rudman, Publisher/Editor, Friday Morning Quarterback
9:00 a.m.-12:00 Noon Spouse Tennis Clinic—Diplomat Country Club
Featuring Gardner Malloy and Bunny Smith
Host: Queens Lithographing
12:00 Noon Tennis Luncheon—Nassau Room
12:00 Noon Spouse Luncheon at East Pool
Joy Shaw—“An Hour of Fitness”
12:30 p.m. Luncheon Meeting—Regency Room
Host: Cashbox
“The Video Disc: Its Opportunities and Potential”
Norman Glenn, Sr. Vice President—Programs and Marketing, MCA Discivision, Inc.
2:30 p.m.-5:00 p.m. Poolside Exhibition Center Visiting
3:00 p.m.-4:00 p.m. Polygram Corp. Audio/Visual Presentation—Cafe Cristal
4:30 p.m.-5:30 p.m. CBS Records Audio/Visual Presentation—Cafe Cristal
10:00 p.m. Disco—Convention Hall
Courtesy of Casablanca Record and FilmWorks, Inc.

MONDAY, MARCH 26
7:00 a.m.-8:00 a.m. Jogging Clinic—Poolside, East Building
8:00 a.m.-9:00 a.m. Breakfast—Cafe Cristal
9:30 a.m. General Business Session—Convention Hall
Chairman of the Day: Jay Jacobs, Knox Record Rack Co.
“Today’s Success: Tomorrow’s Opportunity: Partnership Creates Opportunity”
An Audio/Visual Presentation on Creative In-Store Merchandising
“Tape Buyers: What We Know Today, What We Expect In The Future”
A CBS Records Presentation of Tape Consumer Research
Jerry Shulman, Director, Market Research and Planning
“A Retailer’s View—The Best of Both Worlds”
Lincoln Zinn
9:00 a.m.-12:00 Noon Round Second Round, Spouse Tennis Tournament—Diplomat Country Club
12:00 Noon Country Music Luncheon—Regency Ballroom
Installation of NARM Board of Directors and Officers Entertainment: Willie Nelson
Cortesy: Columbia Records
3:00 p.m.-6:00 p.m. Poolside Exhibition Center Visiting
3:30 p.m.-4:30 p.m. MCA Distributing Corp. Audio/Visual Presentation—Cafe Cristal
7:00 p.m.-8:30 p.m. Cocktail Reception—Convention Hall
Host: Polygram Corp.
8:30 p.m. Dinner and Entertainment—Regency Ballroom
NARM Salute to Black Music Entertainment: Lou Rawls: Philadelphia International Records
Cortesy: CBS Records

TUESDAY, MARCH 27
7:00 a.m.-8:00 a.m. Jogging Clinic—Poolside, East Building
8:00 a.m.-10:00 a.m. Breakfast Meeting—Regency Room South
“Computers Are Easy to Understand”
Featured Speaker: John Nuzzullo, IBM
9:00 a.m.-12:00 Noon Final Round, Spouse Tennis Tournament—Diplomat Country Club
10:00 a.m. Business Session—Cafe Cristal
Chairman of the Day: George Souvall, Alta Distributing Co.
“Tomorrow’s Opportunities”
1. “Implications of Bar Coding to the Recording Industry”
Audio/Visual Presentation
Chairman: NARM Bar Code Committee: Louis Kwiwer, Music Stop, Inc.
Speaker: Lee Humphrey, Boston Associates
Panelists: David Crockett, Father’s and Sun’s, Inc.
Lee Hartstone, The Wherehouse
Hiro Okinawa, Lieberman Enterprises
C. Charles Smith, Pickwick International
Paul Smith, CBS Records
II. “An Open Case for Tape Profits”
A GRT Corp. Update Market Research Presentation into Alternative Methods of Tape Merchandising
Burta McShane, Vice President, Marketing
12:00 Noon Spouse Luncheon—Mezzanine Theatre
Featuring Erth Head, World Renowned Fashion Designer
Host: MCA Distributing Corp.
1:00 p.m.-5:00 p.m. Poolside Exhibition Center Visiting
3:00 p.m.-4:00 p.m. Casablanca Audio/Visual Presentation—Cafe Cristal
6:30 p.m.-8:00 p.m. NARM Awards Reception—Convention Hall
Host: MCA Distributing Corp.
8:00 p.m. NARM Awards Banquet—Regency Ballroom
Presentation of 1979 NARM Awards for Best Selling Recorded Product
Host: Casablanca Record and FilmWorks, Inc.
Entertainment: Natalie Cole
Courtesy: Capitol Records
"WHISPER IN YOUR EAR" is the hottest WHISPERS album yet.

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

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

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

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

The guest speakers included: Mike Harrison, director of Goodphone Weekly; Paul Cassidy, sales manager of Century Broadcasting (representing KWST-FM); Simon T., sales manager of KLOS-FM; Michael Kapp, president of Warner Special Projects; Max Goldberg, West Coast Sales Manager, Arbitron; Jim Carnegie, general sales manager, Media trend; Carolyn Posa, west coast sales, Media trend; Doug Spellman, president/chairman; Douglas T. Spellman, Inc. (TV advertising consultants); Sallee Sells, vice president, Douglas T. Spellman, Inc.; Dave Weissenthaler, sales manager, KATZ radio; and Kathy Crawford, sales rep, Telerex.

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

Representing Atlantic Records were Mark Shulman, national advertising director; Marsha Green, media buyer; Shelly Roth, assistant to natl. dir. sales/adv. Representing Warner Bros. were Shelly Cooper, national advertising director; Sophia Beavy, broadcast planner; Jean Lamb, print planner; representing Warner Special Projects, Holly Franke, research assistant.
Welcome to Miami
Where our music is as hot as the sun!

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

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

**JAMIE CANNINGS + FAITH—Empire 1003**

*We're Getting Better All the Time* (prod. by Deffett) (writers: Baker-Seago) (ATV, BMI) (3:30)

The group’s intelligent blending of jazz/R&B sound with a dance feel works especially well here. The instrumentation is central and a female vocal drives it across over-market.
Special Delivery!

“They’re Playing Our Song”

Neil Simon, Marvin Hamlisch, Carole Bayer Sager
new Broadway Play

Tony Orlando delivers the Hit title song from the Hot
new Broadway Play

They’re Playing Our Song

Watch for Tony Orlando’s new album “I’ve Got Rhythm” coming soon
on Casablanca Record and FilmWorks
Produced by Hank Medress and Dave Appell
FATE FOR BREAKFAST
ART GARFUNKEL—Columbia JC 35780 (7.98)
With his fourth solo album, Garfunkel has forsaken the lush productions and strings in favor of a trimmed down, tight rhythm section. His version of the Skyliners' "Since I Don't Have You" and Cliff Richard's "Miss You Nights" are a couple of the highlights.

IRONHORSE
Scotti Bros. SB 7103 (Atlantic) (7.98)
Randy Bachman, the former Guess Who/ BTO frontman has assembled a new quartet with an energetic sound that should put him back on the track. The single, "Sweet Lui-Louise" has a "You Ain't Seen Nothing Yet" sound and is already climbing the chart. "Old Fashioned" is a song dedicated to Eric Clapton.

LOVE TALK
MANHATTANS
Columbia JC 35693 (7.98)
The group's time honored sound embraces slick, soulful ballad productions and classics. "After You" and "The Right Feeling At The Wrong Time" shows their strength with slower material while their version of "The Way We Were" is an excellent treatment of that much covered tune.

STRIKES
BLACKFOOT
Atco 50 38 112 (7.98)
With the able assistance of H-Bomb Weck and Cub Koda from Brownsville, this quartet plays a brand of hard-edged rock that is not heard much these days. Their electrifying covers of "Wishing Well," "I Got A Line On You" and "Pay My Dues" should gain them many fans.

CHILDREN OF THE SUN
BILLY THORPE—Capricorn CPN 0221 (7.98)
Thorpe is a popular Australian singer whose vocals have the raspy sound of Steve Marriott at times. Side two of this lyrically adventurous album is a concept work with a science fiction theme while side one shows off some hard rock with a rhythm section of Leland Sklar and Alvin Taylor.

(Continued on page 92)
Their name is Tycoon.

And the reaction is electrifying.

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

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

The single
"Such A Woman" explodes onto the charts!
RW-78*-61*/CB-80*-67*/BB-82*-69*

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

Produced by Robert John Lange
Radio World

Radio Replay

By NEIL McINTYRE

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

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

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

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

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

In the Boston area WHDH remains on top moving from 11.2 to 11.9, but WJIB has come on with a sharp increase from 6.8 to 10.8, WBZ moved up from 8.0 to 9.4, WEEI was off from 8.2 to 7.5, WWBF was steady from 6.0 to 6.1. WRKO fell again in this book from 6.8 to 4.7, as WBCN moved up from 4.1 to 4.7, WCOZ was off from 4.8 to 4.3, WBOS was up from 4.5 to 4.7, WEEI-FM stayed at 3.4, WOR-FM was up from 3.0 to 3.5, WRKS (Formerly WWL) was down with their disco jockeys from other stations in the Hemisphere Broadcasting chain. The striking employees were unmistakably happy to be back on the air, and members of management were equally relieved by the end of the strike. Michael Wiener, new president of WBCN, claimed he was also pleased with the agreement, although he had originally trimmed the 19 employees in a economy move.

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

(Continued on page 82)
"POWER."

An alternative source of rock energy from John Hall.

You might not realize it, but you've already been energized by John Hall. He was the driving force behind Orleans, who wrote and sang "Up Where We Belong," and "Still the One.

Now solo, John Hall is producing his own best brand of rock with power, featuring the distinctive John Hall trademark: sparkling vocals and lyrical insight, guitar work, and melodies that draw you in and keep you singing.


"Colunmica," a trademark of CBS Inc.

"ARC," "ARC" are trademarks of the American Recording Company Distributed by CBS Records. © 1979 CBS Inc.
THE DISEASE YOU CAN'T SEE.

THE COMMITMENT YOU CAN.

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

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

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

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

The Foundation, the visible solution.
(The Music Business Charity.)
Today, the leukemia fight is at the very fore-front of all cancer research. And today, The T.J. Martell Memorial Foundation For Leukemia Research is THE music business charity. The only such organization totally supported by our own contributions.
A visible investment in the hardware of hope.
The Foundation's fight continues with the development and deployment of state-of-the-science equipment. Cell-growth incubators and centrifuges. Microscopes in the lab that look up instead of down. The laminar airflow room (an ultra-sterile “bubble” chamber). Examples as expensive to operate as to plan for and purchase.

The commitment and the hope continues...
With your help. For The Foundation’s fight is our fight. The fight against leukemia.

PLEDGE YOUR SUPPORT FOR OUR ANNUAL CHARITY DINNER:

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

So please mark down the date:
Saturday evening,
April 21, 1979
New York’s
Waldorf Astoria
And call The Foundation for all the details:
Muriel Max,
Director Of Development
T.J. Martell Memorial
Foundation For
Leukemia Research
1370 Ave. Of The Americas
New York, N.Y. 10019
(212) 245-1818

PLEDGE YOUR SUPPORT WITH A GIL FRIESEN RESEARCH FELLOWSHIP
A donation category earmarked for new research personnel makes its Foundation bow this year. The Gil Friesen Fellowships will support The Foundation’s efforts to train new specialists in all related fields, enabling a growing staff to meet the expanding demands of its continuing work.

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

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

HELP THE FOUNDATION GO GOLD.

PLEDGE YOUR SUPPORT NOW.

T. J. MARTELL MEMORIAL LEUKEMIA RESEARCH LABORATORY
Music Industry Notables and Others To Benefit U.S. Olympic Cause

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

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

Items

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

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

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

Goldman was at Windsong for four years at Casablanca Record and Film Works. Most recently, she was involved in TV, public and artists relations, and special projects.

Nightengale to Windsong

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

RSO Signs Rockets

The Rockets have recently signed to a long-term recording contract with RSO Records. It was announced by Al Coury, president of the label. The group's self-titled LP won, "Cameo of Love," produced by Ron Delsener, remains on the format.

Wong Bows Design Firm

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

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

CTI Appoints Three

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

New Promo Firm

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

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

PRIPR Firm Established

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

Roxy Music Touring

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

Barry Taylor

Neal Out, Hoberman In At ABC Radio

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

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

Hoberman had been with ABC for 29 years, and he has worked at KABC since 1960. Under his leadership, the station adopted the all-talk format it still employs, under his leadership, the format it still employs. Since seating is limited, those planning to attend must contact Arthur Braun at Dick James Music, (212) 581-3420.
THE RADIO MARKETPLACE

Featuring Suggested Market Playlists

March 24, 1979
Pullout Section

AmericanRadioHistory.Com
### Stations:

#### RW I
- WABC
- WAVZ
- WBFF
- WCAO
- F105
- WFIL
- WCC
- WFIL
- WIFI
- WKBC
- WNBC
- WPGC
- WPFO
- FM
- WQAM
- WRKO
- WTIC-FM
- KFRC
- MCC

#### RW II
- WANS-FM
- WAUW
- WCQ
- WBQ
- WBMB
- WGB
- WHBY
- WISE
- WFL
- WSAM
- WRKO
- WTIC-FM
- KFRC

#### RW III
- WEFM
- WGCL
- WIFE
- WMET
- WNDE
- WOKY
- WZUS
- WZZP
- KBEQ
- KSLQ
- KXOK
- CKLW

### Tendency:

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

### Last This Week: Week:

<table>
<thead>
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### Early on product, strong sales influence from both R & B and Country records.

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

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### Additions:

- Allman Bros.
- Peaches & Herb
- Orleans
- Tycoon

### Extras:

- Village People
- Ironhorse
- England Dan & John Ford Coley
- Sting
- Randy VanWarmer
- Roger Voudouris

### LP Cuts:

- Bee Gees (Love You Inside)
- Kim Carnes
- April Wine
- Nicolette Larson
- Art Garfunkel
- Barbara Mandrell
- Santana
- Allman Bros.
- Instant Funk
- Supertramp
- Orleans

### R&B Crossovers:

- Arpeggio
- G.Q.

### Hottest:

**Rock:**
- Allman Bros.
- Ironhorse

**Adult:**
- England Dan & John Ford Coley

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

**Extras:**
- Blues Bros.
- Cherry

**Add:**
- Tycoon

**Also Possible:**
- Allman Bros.
- Instant Funk
- Supertramp
- Orleans
"Elena" is taking off on the charts... and there's NO ESCAPE from the Marc Tanner Band!

The single:
- Record World 85
- Billboard 70
- Cashbox 77

The album:
- Record World 113
- Billboard 104
- Cashbox 129
WEEK ENDING MARCH 16, 1979

To: The Entire Polygram Distribution Family
From: John Frisoli
Subject: A GREAT JOB

The magic moments we all helped create in '78 are with us again in '79 - only bigger and better!

The new chart positions of our distributed products are overwhelming!

- **Pop Singles**
  - Billboard & Cashbox - 4 of the top 5 (80%)
  - Record World - 5 of the top 10 (50%)
- **Pop Albums**
  - Record World - 4 of the top 10 (40%)
  - (BEE GEES, VILLAGE PEOPLE, GLORIA GAYNOR, PEACHES & HERB)
- **R&B Albums**
  - Record World - 4 of the top 10 (40%)
  - (PEACHES & HERB, GLORIA GAYNOR, BEE GEES, PARLIAMENT)
- **R&B Singles**
  - Record World - 3 of the top 10 (30%)
  - (GLORIA GAYNOR, PEACHES & HERB, DONNA SUMMER)
- **#1 Pop Album**
  - Billboard, Record World, Cashbox!!
- **#1 Pop Single**
  - Billboard, Record World, Cashbox!!
- **#1 R&B Album**
  - Billboard, Record World, Cashbox!!
- **Pop Album “Chartmakers” Record World**
  - ALLMAN BROTHERS BAND
- **Pop Single “Chartmakers” Record World**
  - VILLAGE PEOPLE
- **R&B Single “Chartmakers” Record World**
  - PEACHES & HERB

Unbelievable chart positions!

A heartfelt thanks from all of us at Polygram Distribution to our friends at Capricorn, Casablanca, Phonogram, Polydor and RSO for giving us such great products and my personal congratulations to all of you for your part in helping take us all the way. We are indeed, second to none!

Sincerely,

John Frisoli,
President
strange to hear these particular songs in this particular form; still, in the pound and swirl of it, oh, you've got to surrender: "It's movin', ain't it—'I don't care, it makes you wanna get into it." Elsewhere on the album: "Don't Give It Up," patterned lyrically and rhythmically after "Runaway Love," with the difference that here, the monologue takes over entirely, making it a bit harder to relate emotionally to the cut. The boogie potential, needless to say, remains high. Two other cuts on this very generous album are likely to go over: "Sweet Melodies" (7:35) and "Hold Me Close" (4:48), both of them midtempo soul songs that are sort of versatile cut that can either build up or let off steam. The best aspects of "Let Me Be Your Woman" are formidable—namely, Clifford's performance, which is extremely, consistently, exciting, and Askey's production, which is just flawless. One has a nagging feeling, nonetheless, that Clifford is less than best presented in reminakes that don't have much point to them.

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

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

(Continued on page 81)
Solar Hosts Disco Contest

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

'Superdisco' Program Set By Polygram Dist.

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

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

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

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WE THANK YOU!

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

Thank you —
For 10 years of chart-busting new hits.
For 10 years of unique, stimulating new sounds in pop music.
For 10 years of entries from almost every country in the world.
For 10 years of leadership in bringing new pop music sounds to Japan.
For 10 years of constantly increasing recognition and prestige.

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

FESTIVAL COMMITTEE '79
YAMAHA MUSIC FOUNDATION
24-22, 3-chome, Shimomeguro, Meguro-ku, Tokyo, Japan
PHONE: Tokyo (03) 719-3101
CABLE: WORLDFESTIVAL TOKYO TELEX: 2466571 YAMAHA J

The entry deadline is July 10th for receipt of your demo tape, music score and lyrics, bio and photo, and completed application form. Write to us today and we’ll get the entry form and regulations to you right away.
MARCH 24, 1979

PRODUCERS AND PUBLISHERS ON PAGE 32

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TALK ABOUT THE TOUR:
"Blessed with outstanding singing, material and musicianship, the British/American trio has a chance to become one of rock's biggest. An arresting force on stage. The Police's music builds to fierce intensity."
Robert Hilburn
L.A. Times

TALK ABOUT THE SINGLE:
"Roxanne". A single with a magnetic chorus. Making an assault upon American charts."
Ken Tucker
L.A. Herald Examiner

"The Police have an amazing single. "Roxanne."
Music Notes
Figaro New Orleans
"Here's an English/American band with new wave affiliation that has, perhaps, the most thorough understanding of what an American radio hit record should sound like."
Wayne Robbins
Downbeat

THE ACTION:
BILL HARD: Mar 9 Airplay Index
19-15
Song index - Roxanne #10
GOODPHONE: Mar 12
Rock Albums 12-10
Top Tracks - "Roxanne" 13-10
R&R
AGR Top 40 18-17
WALRUS: Mar 26
Centerfold Top 40 #9
BILLBOARD Mar 17
#6 Most requested nationally
CASHBOX Mar 17
Top 30 FM Airplay 14-13
Album Network
#6 Most Progress
Hottest: 17-14

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

THE TOUR:
EVERY DATE IS SOLD OUT!

THE GROUP:
Sting - bass and vocals
Stewart Copeland - drums
Andy Summers - guitar

THE CONSENSUS:
The Police album and the single "Roxanne" are the hottest records on the street!

THE POLICE!!
Get ready for a stunning departure. The uplifting melodies and alluring arrangements of the new Enchantment LP are just about to transport this country into a land of mesmerizing funk. The appeal is across-the-boards. The sound is worlds away from anything that's been heard before.

featuring the single
“ANYWAY YOU WANT IT”

PRODUCED AND ARRANGED BY MICHAEL STOKES
for Sky Tower Productions Ltd.
RSO SALUTES THE

THE ALBUM
“SPIRITS HAVING FLOWN” RS-1-3041
Number one just three weeks after release.
Triple Platinum and still going strong.

THE FIRST NUMBER ONE SINGLE FROM THE ALBUM
“TOO MUCH HEAVEN” RS-913
Certified Platinum

THE SECOND NUMBER ONE SINGLE FROM THE ALBUM
“TRAGEDY” RS-918
Gold, headed for platinum
21st ANNUAL GRAMMY AWARDS

RSO WINNERS

ALBUM OF THE YEAR
"Saturday Night Fever" (motion picture soundtrack)
RSO; Bee Gees & Cast

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

POP VOCAL PERFORMANCE by a Duo, Group or Choir
"Saturday Night Fever" The Bee Gees RSO; album

PRODUCER OF THE YEAR
The Bee Gees, Karl Richardson & Albhy Galuten

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

In the following Dialogue, Chapman discusses his philosophy about “teenage records” and the production techniques he uses to create them.

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

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

Record World: In other words, there’s no such thing as creative music anymore?

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

Record World: Did you start producing at that point as well?

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

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

Record World: How did you create the atmosphere in “Kiss You All Over?” Chapman: Well that wasn’t much my fault. It was and it wasn’t. That’s the way the demo sounded. They only had four musicians in the band it came out sounding that open and had that much dissatisfaction. When we finished the recording, the engineer said, “Mike it doesn’t sound like it’s finished.” And I said, “Wait and see.” It is finished.” Part of the job of being a record producer is being a psychoanalyst. You have to understand your artists. I have to work with artists closely because if I don’t understand them, they don’t understand me, there’s no way great records can come out right. Through that understanding and being able to say to somebody else’s song and get a #1 with it. That’s a real thrill. It’s an achievement. Actually, it’s a step in the right direction because I was beginning to think for years and years that I would never be able to take somebody else’s song and make the right record with it. But as it’s turned

(Continued on page 78)
The Music and Record Industry Joins Television and Opens Its Heart to The 1979 Easter Seal Telethon

Jack Klugman and Don Kirshner will co-host twenty hours of Great Entertainment featuring the Superstars of Music, TV, Film and Broadway.

Please join us and 55 million viewers for the biggest and best Easter Seal Telethon ever!

New York, Saturday, March 24th, 11:00 PM to Sunday, March 25th, 7:00 PM on WPIX, Channel 11.

Los Angeles, Saturday, March 24th, 11:00 PM to Sunday, March 25th, 5:00 PM on KTLA, Channel 5.

In other cities, please check your local listings.

The Easter Seal Society is the world’s oldest and largest rehabilitation agency for the physically disabled.
L.A. Festival Combines Music, Midway

By SAMUEL GRAHAM

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

In a recent interview, producer/promoter Jim Rismiller of Wolf and Rissmiller Concerts told RW that his firm has put on 13 shows—"strictly your typical rock concerts"—at Anaheim Stadium in Orange County since 1975, grossing some $5.8 million. "Some people would look at that figure and say, 'Why try something else? Leave well enough alone,'" said Rismiller. "But you have to experiment. You can't rest on your laurels. We want to show that safe, orderly concerts can be held in the Los Angeles community itself, not just in Anaheim or wherever, and the Coliseum offers all the facilities we need. In fact, we're laying a foundation for the future—we hope we can do this concept, the idea of a state or Renaissance fair geared to the youth market, every year."

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

"All of that" includes the "rock and roll supermarket," a collection of booths for record companies to provide audio and/or video presentations of new product, stereo shops to display their hardware, and so forth. "Merchandise and concessions didn't use to generate much revenue," said Rismiller. "But kids are really looking for it. And the merchandising for the groups has become huge. That made us think that this idea could work. It will be only top quality stuff—T-shirts, posters, programs, etc.—no schlock. If we break even on it, we'll really be ahead of the game."

"Records and stereo equipment will not actually be sold on the premises, however; "I felt that wouldn't be fair to retailers. We want to encourage kids to go to the stores."

Consulting on the "supermarket" concept is R. G. Canning Productions, Inc., who have produced numerous "swap meets," "Swap Meets of the 80s," where an involvement extends to the "midway" as well, where there will be 14-18 rides ("everything except a roller coaster") and various diversions—such as shooting galleries, ring toss booths and other standard carnival fare—for which "music-oriented" items will be awarded as prizes. Entry to both the "midway" and the "supermarket" will be included in the overall ticket price, but all rides and purchases will be extra.

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

Equally important, he added, is the fact that "this event gives us a chance to show that the music industry really cares. For one thing, hundreds of Vietnam veterans and Junior Blind will be our guests. We also have a blood drive, with the first 1000 kids who donate a pint of blood getting a free ticket" (prices otherwise include $15 for one day or $25 for both days in advance, or $20 on the day of the show). What's more, "there will be a geodesic dome-shaped house on the grounds to teach people about solar energy. And we've got a board of directors that includes State Assembyman Mel Levine, myself, Nugent and Aerosmith, to circulate an anti-scaping petition during the show that will be sent to Sacramento. In, I think it's important to do something within the community on every level—political, social and ecological."

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

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

L.A. Festival Combines Music, Midway (Continued on page 92)

Forbert Arrives

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

Southern Taps Lacker

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

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

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

ECM Re-release Set

LOS ANGELES — ECM and Warner Bros. Records will re-release 63 albums from ECM's jazz catalogue. The re-release, scheduled in two parts, the first in April and the second in June, will mark the 20th anniversary of the ECM label and the release of its first LP, "Kol Nidre," by Chick Corea (Return to Forever), who in 1971 recorded the first ECM album, "Winds of Change." Keith Jarrett, Chick Corea, Gary Burton, Ralph Towner and Pat Metheny. In April, the complete Jarrett catalogue will become available for the first time; the album award-winning "Koln Concert" and "Solo Concerts," as well as "Facing You," "Arbour Zena" and the "Survivors Suite." The complete works of Ralph Towner—including the first domestic release of his first ECM recording, "Trio/Solos"—will also be made available. Other artists whose recordings will become available are Pat Metheny ("Watercolors" and "Bright Size Life"), Jack DeJohnette, Terje Rypdal, Art Lande, and Steve Kuhn.

ECM Re-release Set (Continued on page 92)

Tepper Joins Infinity Music

NEW YORK — Lou Ragusa, director of creative operations at Infinity music, has announced the appointment of Allan Tepper to the newly-created position of director of creative operations.
RECORD WORLD PRESENTS
A SALUTE TO
WESTERN MERCHANDISERS

March 24, 1979
CBS Records extends its congratulations to Sam Marmaduke and Western Merchandisers on their twentieth anniversary, with best wishes for their continued success at the top of the music marketplace.
Now in its 20th year, Western Merchandisers has grown from an offshoot of the West Texas News Agency into one of the largest rack operations in the country. During those years a distribution/one stop operation and Hastings, an 18-store retail chain, have also been established and are still growing, diversifying the company and widening its commitment to the record business.

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

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

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

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

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

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

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

RW: When was that?

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

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

Marmaduke: Well, you just have to stay on your toes in this business, I think, and move with the times and adjust to the changes. It was a dull business, really. You sort of buy that product, particularly in the books, by the author or the artist, like we do in records. I mean you don't listen to the record before you buy it to see whether you like it no more than you read a book before you buy it. So it's very similar; and in fact we're still in the book business. And that's the reason I got onto it, because there had been other business which was not this kind of business. It was an electronics parts business, and I frankly just didn't like it; that's why I sold it. It was a dull business, really.

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

Marmaduke: Yes. I think that a lot of these companies were already having a good time, and some of them were doing bigger business right now, it's almost going to have to be those who have the support of a guaranteed supply line, either a large retail chain or a large rack.

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

customers. You've got a big investment and inventory, so it really works out, particularly with all the convulsions that we've had in the last six months. That really proves it out because it gives them a power base up there to be able to survive this situation of all these major independent lines being bought out. So we still have a definite justification for being there as a distributor because we still have these one thousand retail accounts that we have where we can buy all our product from that distributor; where some other distributor who is selling to whomever he can is put in a real bind. So I think it will allow us to survive through this catalytic '79 that's going to be a bad year, and that's just for the independent distributor. It's going to be a terrible year, and we can survive because of that situation. I think if anybody survives in the distributing business right now, it's almost going to have to be those who have the support of a guaranteed supply line, either a large retail chain or a large rack. It's symptomatic of the fact that '78, in my opinion, was not on a broad spectrum a good year.

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

Marmaduke: Yes. I think that a lot of these companies were already at a point where they were having a real tough time making it, and you've got an inflationary cost factor. And if you don't have an inflationary sales factor, you've got a real profit squeeze or a loss squeeze. RW: Some people have said that the reason is because the independents were not really doing their job.

Marmaduke: I don't agree with that. Of course I would naturally say that, but I don't agree. In the first place, there's no evidence that proves that at all. Certainly A&M doesn't look like they did that much of a better job after they took it over than we did before, than we did when we had it. The only thing we probably didn't (Continued on page 18)
"WE SHOULD LOOK SO GOOD WHEN WE'RE TWENTY."

Warner Bros. Records
Elektra/Asylum Records
Atlantic Records
Warner-Elektra-Atlantic Corp.

WARNER COMMUNICATIONS, INC.
Hastings Stores Open New Markets

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

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

"We feel the exciting thing about the Hastings concept for the market that we were creating an entirely new market that was not being serviced before," states Marmandu, who in addition to being Hastings' president is also a director of Western Merchandisers and NARM secretary.

"So many retail chains that go into major markets are basically just reshuffling the same old business," he continues. "We know for a fact that we're increasing the penetration of our products to people who normally weren't purchasing. The common phrase used by customers when we have a grand opening is 'this town always needed this kind of store'."

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

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

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

One special convenience for record customers is the listening booths.

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

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

The store size varies from 2,000 to 7,800 square feet depending on the market, and most are located in strip centers. "We're putting our stores in some shopping centers," says Marmandu, "so that we get the average customer as well as your high frequency purchaser which you would get into any location if you have selection and price, but it's a little harder to get the housewife or the valentine gift buyer and all these other kinds of people."

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

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

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

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

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

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

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

At present there are 75 employees throughout the chain. There are two supervisors, Marvin Howell and Greg Felt, who are also store managers. McNeer and Marmadude share the executive (Continued on page 12)
Warmest Congratulations to Western Merchandisers, Inc.
On Your 20th Anniversary,
From Your Friends At Capitol.
By WALTER CAMPBELL

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

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

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

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

His job is greatly simplified by the system because it indicates to a great extent how much product is needed, according to Marmaduke. "It forces the buyer to really have to pay attention to the problem and pay attention to radio play and artists and to just general reaction to an artist and market place. If you don't do that, you're in lots of trouble." Herein the regional emphasis takes on special importance. "Most people do not sell more than half their sales in eight tracks," he says "We do. And most people do not sell as much country as we do. Most people sell more disco than we do. But we can fit it to the region. We can fit it to the airplay that product is getting in the region, and that's how we have to pick our new releases. There's a lot of product that is big in the northeast, say Detroit or the New York area, that we never touch because it doesn't have the airplay. So I do my job by watching radio stations, by seeing what previous records have done by the same artist, by seeing what we can accomplish and how we can accomplish it best by putting the proper product into our racks."

Purchasing is also an integral part of promotions and advertising efforts. Marmaduke says about six major promotions are undertaken each year along with four to six smaller promotions. "In those we try not to overload the accounts with merchandise. We try to stylize the merchandise to our accounts, and we try to come up with the ideas sometimes and then approach the distributors with them." In advertising efforts, Marmaduke meets with the advertising and sales departments to determine what product will be used and how the advertising will be budgeted. That's deciding what are you trying to do with (Continued on page 16)

Western's Advertising Touches All Bases

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

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

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

Much of the advertising centers around radio spots, the production of which is handled by the department itself. "We are trying to do more and more radio because we think it's more effective," she says, "but I think last year we were doing about 36 per cent radio. This year will probably show a larger proportion. But with certain chains, I'll never get them away from print. They like it, and it fits into their format."

The advertising department is capable of doing all the print layouts for store chains serviced by the rack operation as well as the Hastings retail stores. "We have a new Polaroid camera that will now make a velox, so now we no longer have to depend on the manufacturer for minis or slicks to put in our lab," she said.

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

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

In a radio ad for records in a mentioned at least three times, department store, the store is the record three times and the label three more.

Personal Touch

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

Follow-through is as important as the ad efforts themselves, she emphasizes. "The worst thing you could do is run an ad without the store having any product. (Continued on page 10)
All the best.

To the best in the west.

Motown Records

© 1979 Motown Record Corporation
Progress Is Bob Schneider's Business

By SAM SUTHERLAND

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

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

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

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

At the same time, though, Schneider and his colleagues aren't translating that timetable for growth into a fixed curve. Despite his own company's gains, Schneider is still monitoring each market, looking for potential problems as well as evidence of the projected boom. "I do wonder whether Denver can keep pace with those forecasts," he comments, "because of tax and business restraints that we're now seeing in that area as a result of the city's rapid growth and some new problems tied to that growth, particularly in terms of environmental issues."

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

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

In independent distribution, as in rack jobbing, prevailing trends don't guarantee success, though, and Schneider again cites the company's diversification as a stabilizing influence. "We also have a one-stop operation in Denver," he explains, again noting that the company's opportunities for dealing with a wider range of customers, "and we're particularly happy with that aspect of our diversification in view of some of the changes in that end of the business right now."

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

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

Apart from diversification, Western Merchandisers, like a number of aggressive firms in the manufacturing and distributing end, has extended its marketing effort while streamlining its internal operations. "We always told ourselves that what we've done is something of the business right now."

As far as futures are concerned, we're excited by videocassettes and videodisks, even at this point."

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

Progress is Bob Schneider's Business

Western Merchandisers, Inc.

RECORD WORLD MARCH 24, 1979 SECTION II

Diane Brack (Continued from page 8)

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

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

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

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

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

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

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

"Our philosophy in regional warehouses within our region is pretty much going along with our basis, which is the size and concentration of distribution for this kind of product," Williamson explained. "We feel quite strongly that as perishable a product as we have in the record business, it is very important that we get the product in our house and out into the dealer's house as quickly as possible, and of course off the dealer's shelves when it dies. By having regional warehouses in the area that we cover, which is approximately a million square miles, operating out of four warehouses gives us the ability theoretically to ship overnight—to get the product in to our dealers overnight. You just can't do that if you warehouse only in one place. So we're committed to regional warehousing, and it has worked. We get the product out into the dealer's house very rapidly."

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

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

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

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

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

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

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

Retail Chain (Continued from page 6)

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

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

Commenting on the future Marmaduke sees clear skies for the chain: "I imagine it will continue to get larger," he said. "It seems to be bigger and bigger these days. The consumer seems to be demanding increased selection, and so retail stores are flourishing."

A few weeks ago a new 7,200 square foot store opened in College Station—Texas A&M University. McNee's view of the chain sums its character. "Our stores are not typical record stores," he concludes. "With a strong product mix we have, the atmosphere we create and our customers, I don't think there's any store like them."
Congratulations

20th Anniversary

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Western One-Stop/Distributorship Gives Service-Plus

By DAVID McGEE

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

A former furniture salesman in Ohio, Reymann came to Denver in 1975 seeking a job in radio. When that job failed to materialize, Reymann’s brother, a CBS promotion man in the area, steered him to Record Sales of Colorado, where he was hired as an order puller. The distributorship was bought by MS Distributing of Chicago in 1976, but Reymann was asked to stay on and subsequently promoted to warehouse manager and, later, buyer. A year and a half ago Western Merchandisers bought the MS operation, kept Reymann on as a buyer, and in January of this year appointed him general manager of the one-stop.

To set the record straight, Reymann quickly points out that he is not alone. Ken Haughhey is the operations manager, and Bob Krug, who hired Reymann four years ago at Record Sales, is currently the sales manager of the distributorship. (“We kind of consider ourselves like the Three Stooges here,” quips Reymann.) Recently reorganized for better efficiency, the one-stop is now, in Reymann’s words, “very, very, competitive in the market. We now have people who are specialized in their own field and who work together to make the one-stop more retail oriented for our customers, just making it more accessible by enlarging our catalogue.”

Hopkins Directs Sales Staff Activities

By WALTER CAMPBELL

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

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

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

(Continued on page 16)

The change was made necessary by the demands of competition. Western is across town from Mile High, Lieberman Enterprises is due to open a one-stop in Denver shortly, and a few out-of-state one-stops ship into the area. “It’s easy as hell to go into a guy and say, ‘Hey, I wanna buy this. If the guy doesn’t know, he buys it; but when that guy goes under because you’ve overstocked him you’ve hurt him and yourself. The theory is that if you help a person he’s going to tell another person; but if you hurt a person he’s going to tell ten other people that you hurt him. That’s what I’m trying to eliminate.”

Although the recent consolidation of independent labels with branch distributed companies has caused some problems for Reymann—misshipments and delayed shipments, primarily—he feels these inconveniences cannot be ascribed as harbingers of doom for either one-stops or independent distributors. “One-stops are never really burnt by consolidation. I no longer buy ABC product from my own distributorship, I buy it from MCA.”

So I’ve still got ABC. Of course if a label goes under and I’m overstocked, there could be a problem. Most of the time you can see the handwriting on the wall —your shipments tend to be very spotty, the company can’t fill its own product —and realize it’s time to start working returns. This you sort out and protect your inventory.

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

Bob Schneider

(Continued from page 10) though they remain question marks with respect to particular format. But I’m happy to see Phillips/MCA and RCA making definite commitments, and hope video software will be a part of our operation. I can’t conceive of keeping distribution of that software through the franchised hardware dealers that currently carry it.”
Congratulations,
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JIM ED & HELEN
You Don't Bring Me Flowers • Lying In Love With You
Let's Take The Long Way Around The World  AHL1 - 3258

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

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

DOTTSY
Trying To Satisfy You • It Should Have Been Easy
I Just Had You On My Mind  AHL1 - 3380

FROM ALL OF US

AmericanRadioHistory.Com
Ed Perry Makes Sure The Work Gets Done

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

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

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

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

"Now I don't have anything to do with buying or anything to make sure that the merchandise comes in, but it is my responsibility that it goes out," he said. "It's a brand new world every day for me. I never know what I'll be doing when I come in to work in the morning. It's definitely not boring. But my main job is to keep employees in the right departments, and I do all the firing. And tracing shipments down. Freight lines are always losing shipments, so I have to run those down."

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

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

"I'm the guy that makes sure what has to be done is actually done."
To our friends at Western Merchandisers...
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From your friends at
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FROM YOUR VERY FIRST RACK, WE KNEW YOU'D DO THE JOB.

Congratulations to everyone at Western Merchandising from all of your friends at United Artists Records.
Sam Marmaduke and the Western Merchandisers Story

(Continued from page 4)

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

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

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

Marmaduke: I think it's definitely gone through this bloodbath and come out, I think in many ways, much stronger. I think there's been an awful lot of prematurity in direction at all, it will be a solid growth pattern. It'll just be slow and steady. And the second thing, which I think is the most important one, is our personnel. I think we have the best people, and again that's another thing that everyone will say, but I do think that's our strength. Our systems and our methods we use I think yes, are very good, and I think they're better than most, but I think it's basically the fact that we have good, strong people, here and in the field, our salesmen. And being regional, we of course have strengths because we are only in this area. It's the only area we know. I feel sure we know the demographics of our area and the feel of the people, the consumers, in our area better than anybody else.

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

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

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

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

The basic record retailer is aimed at a decreasing market. The age group that we're selling to in the mass merchandisers is 24 and up.
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We salute your
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thank you for making this a record year
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Cover Story:
Blondie’s U.S. Breakthrough

With their “Heart of Glass” single currently bulleted at #26 on the pop Singles Chart (and reaching top 40 on the disco, AOR and adult contemporary levels as well), and with the “Parallel Lines” album from which it was culled now bulleted at No. 21 on the album chart, all 41 spots in just one week— it appears that Chrysalis’ Blondie is at last matching their success abroad with a similar acceptance in the United States.

Jane Friedmann, manager of the copyright department at Chrysalis, has noted that the release of “Heart of Glass” in the United States has been hampered by the lack of promotion, with the band’s January hosting of the American Rock Festival in Canada the only promotional activity thus far. But what is even more significant is the fact that the release of “Heart of Glass”— the third single from “Parallel Lines,” Chrysalis tabbed the new album as another one at that.

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

‘No Weekend Gas’
(Continued from page 6)

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

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

Exceptions

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

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

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

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

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

New York, N.Y.

By DAVID McGEE & BARRY TAYLOR

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

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

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

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

ALBERT LEE: Albums by noted sessionmen are not eagerly anticipated in these quarters, mainly because they seem to have proven over the years that some people are born stars, others merely players. Albert Lee is a player of note, having toured for Joe Cocker, Jackson Browne, and Emmylou Harris in addition to fronting his own band, Heads Hands and Feet. It was in some desperation that the albums we approached his new A&M solo outing, “Hiding.” Whether or not Lee is a born star we can’t say; but he has made a most enjoyable album. Singing in a hoarse, grainy voice that recalls both Dylan in his “John Wesley Harding” era and Dire Straits’ Mark Knopfler (whose song “Setting Me Up” is on “Hiding”), Lee applies his voice well to a variety of songs, mostly originals. The album is tastefully understated; the production, by Brian Ahern, seamless.

“Hiding” sounds like an album made by people aware of their limits, secure in their artistry and in the knowledge that barriers need not be always broken, risks need not always be taken: good music is its own calling card.

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

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

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<td>JUST LIKE REAL PEOPLE THE KENDALLS/Ovation</td>
<td>Ovation</td>
<td>ZL 32545</td>
</tr>
<tr>
<td>141</td>
<td>BOOMTOWN CATS/Chuck Brown/</td>
<td>Chuck Brown</td>
<td>ZL 32545</td>
</tr>
<tr>
<td>142</td>
<td>PEACH BAYTON/</td>
<td>Bayton</td>
<td>ZL 32545</td>
</tr>
<tr>
<td>143</td>
<td>CARS CHUCK BROWN</td>
<td>Chuck Brown</td>
<td>ZL 32545</td>
</tr>
<tr>
<td>144</td>
<td>CHEE CHEE/</td>
<td>CHEE CHEE</td>
<td>ZL 32545</td>
</tr>
<tr>
<td>145</td>
<td>ERIC CLAPTON</td>
<td>Eric Clapton</td>
<td>ZL 32545</td>
</tr>
<tr>
<td>146</td>
<td>CREATION/Commodores</td>
<td>Commodores</td>
<td>ZL 32545</td>
</tr>
<tr>
<td>147</td>
<td>EIGHT TO FIFTEEN/</td>
<td>EIGHT TO FIFTEEN</td>
<td>ZL 32545</td>
</tr>
<tr>
<td>148</td>
<td>ENCHANTMENT/</td>
<td>ENCHANTMENT</td>
<td>ZL 32545</td>
</tr>
<tr>
<td>149</td>
<td>GUARDIAN PIGS/</td>
<td>GUARDIAN PIGS</td>
<td>ZL 32545</td>
</tr>
<tr>
<td>150</td>
<td>GEORGE DUDE/</td>
<td>GEORGE DUDE</td>
<td>ZL 32545</td>
</tr>
<tr>
<td>151</td>
<td>FIRE AND ENCHANTMENT/</td>
<td>FIRE AND ENCHANTMENT</td>
<td>ZL 32545</td>
</tr>
<tr>
<td>152</td>
<td>ENCHANTMENT FISTICOS</td>
<td>ENCHANTMENT FISTICOS</td>
<td>ZL 32545</td>
</tr>
<tr>
<td>153</td>
<td>BAGUETTE/</td>
<td>BAGUETTE</td>
<td>ZL 32545</td>
</tr>
<tr>
<td>154</td>
<td>MESEN/POLYDOR</td>
<td>MESEN/POLYDOR</td>
<td>ZL 32545</td>
</tr>
<tr>
<td>155</td>
<td>SGT. PEPPER'S LONELY HEARTS CLUB BAND/</td>
<td>SGT. PEPPER'S LONELY HEARTS CLUB</td>
<td>ZL 32545</td>
</tr>
<tr>
<td>156</td>
<td>THE MAN BARRY WHITE/20th Century Fox T 571 (RCA)</td>
<td>BARRY WHITE</td>
<td>ZL 32545</td>
</tr>
<tr>
<td>157</td>
<td>THEY'RE PLAYING OUR SONG (ORIGINAL CAST RECORDING)</td>
<td>THE MAN BARRY WHITE</td>
<td>ZL 32545</td>
</tr>
<tr>
<td>158</td>
<td>MILESTONE JAZZ STARS IN CONCERT/Milestone</td>
<td>MILESTONE JAZZ STARS IN CONCERT</td>
<td>ZL 32545</td>
</tr>
<tr>
<td>159</td>
<td>SANKTJURON J. GEELS Band/EMI-Americo</td>
<td>SANKTJURON J. GEELS Band/EMI-Americo</td>
<td>ZL 32545</td>
</tr>
<tr>
<td>160</td>
<td>SMOOTH TALK EVELYN &quot;CHAMPAGNE&quot; KING/RCA APL 3466</td>
<td>EVELYN &quot;CHAMPAGNE&quot; KING/RCA</td>
<td>ZL 32545</td>
</tr>
<tr>
<td>161</td>
<td>BROTHER TO BROTHER MOON DELGADO</td>
<td>BROTHER TO BROTHER MOON DELGADO</td>
<td>ZL 32545</td>
</tr>
<tr>
<td>162</td>
<td>T-SHIRT/</td>
<td>T-SHIRT</td>
<td>ZL 32545</td>
</tr>
<tr>
<td>163</td>
<td>MILESTONE JAZZ STARS IN CONCERT/Milestone</td>
<td>MILESTONE JAZZ STARS IN CONCERT</td>
<td>ZL 32545</td>
</tr>
<tr>
<td>164</td>
<td>&quot;BUT LOVE BILL WITHERS/Columbia Jc 3599</td>
<td>&quot;BUT LOVE BILL WITHERS/Columbia Jc 3599</td>
<td>ZL 32545</td>
</tr>
<tr>
<td>165</td>
<td>NO MEAN CITY NAZARETH/A&amp;M SP 4741</td>
<td>NO MEAN CITY NAZARETH/A&amp;M SP 4741</td>
<td>ZL 32545</td>
</tr>
<tr>
<td>166</td>
<td>JOURNEY TO THE LAND OF ENCHANTMENT/</td>
<td>JOURNEY TO THE LAND OF ENCHANTMENT/</td>
<td>ZL 32545</td>
</tr>
</tbody>
</table>

**Click on the link above to view the full list of albums and their details.**
SALESMAKER OF THE WEEK

LIVIN' INSIDE YOUR LOVE—George Benson—WB

TOP SALES

LIVIN' INSIDE YOUR LOVE—George Benson—WB

CAMELOT/NATIONAL

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

HANDELMAN/NATIONAL

ARMED FORCES—Blondie—A&M
BUSTIN' OUT OF L' SEVEN—Rick James—Geffen
DIRE STRAITS—WB
HARD TIMES FOR LOVERS—Bob Welch—Capitol
LOVE TRACKS—Gloria Gaynor—A&M
MUSIC BOX DANCING—Bad Company—Capricorn
OSCAR—weave—A&M
SPIRITS HAVING FLOWN—Bob Welch—Capitol
THREE HEARTS—Bob Welch—Capitol

KORVETTES/NATIONAL

THREE HEARTS—Bob Welch—Capitol

SOUND UNLIMITED/NATIONAL

BILL SUMMERS—Prestige
LIVIN' INSIDE YOUR LOVE—George Benson—WB
LOVE TRACKS—Gloria Gaynor—A&M
OUTLANDOS D'AMOUR—Police—A&M
Ò Pledge of Love--Delightful-Stanwyck
RICK & ROLL NIGHTS—Menudo
THREE HEARTS—Bob Welch—Capitol

KORVETTES/NATIONAL

THREE HEARTS—Bob Welch—Capitol

POLYDOR

JUNGLE FEVER—Neil Larsen—Capitol
SPIRITS HAVING FLOWN—Bee Gees—RSO

THREE HEARTS—Bob Welch—Capitol

RECORD BAR/NATIONAL

KORVETTES/NATIONAL

THREE HEARTS—Bob Welch—Capitol

THREE HEARTS—Bob Welch—Capitol

RECORD REVOLUTION ROAD

CLEVELAND

DANGER MONEY—UK—Polydor
DESTRUCTION ANGELS—Bad Company—Swan Song
FOLLOW THE RAINBOW—George Duke—Epic
GEORGE HARRISON—Dark Horse
GRAND RIVER LULLABY—Alex Bevan—Springfield
LIVIN' INSIDE YOUR LOVE—George Benson—WB
MUSIC BOX DANCING—Bad Company—Capricorn
REMOTE CONTROL—Tubbs—A&M
TWILLEY—Dwight Twilley—Arista

TWILLEY—Dwight Twilley—Arista

ROCK & ROLL NIGHTS—Menudo
THREE HEARTS—Bob Welch—Capitol

SOUND WAREHOUSE/COLORADO SPRINGS

DIRE STRAITS—WB
ENLIGHTENED ROGUES—Allman Brothers—Capricorn
FEETS DON'T FAIL ME NOW—Herbie Hancock—Columbia
FOLLOW THE RAINBOW—George Duke—Epic
IN' STANCE—Soulju
JUNGLE FEVER—Neil Larsen—Capitol
LIVIN' INSIDE YOUR LOVE—George Benson—WB
LOVE TRACKS—Gloria Gaynor—A&M
MINUTE BY MINUTE—Dodie Stevens—Capitol
SOMEBODY IN MY LIFE—Joe Jackson—A&M
THREE HEARTS—Bob Welch—Capitol

CIRCLES/ARIZONA

CRAZY—Glass Family—IJC
ENLIGHTENED ROGUES—Allman Brothers—Capricorn
HARD TIMES FOR LOVERS—Judith Collins—Elektra
IF YOU KNEW SUEZ—Suzi Quatro—RSO
INSTANT FUNK—Soulju
KNOCK ON WOOD—Amii Stewart—Capitol
THE DANCERS—George Benson—WB
THREE HEARTS—Bob Welch—Capitol

LICORICE PIZZA/LOS ANGELES

ALIVE ON ARRIVAL—Steve Forbert—Capitol
DESTRUCTION ANGELS—Bad Company—Capricorn
ENLIGHTENED ROGUES—Allman Brothers—Capricorn
GEORGE HARRISON—Dark Horse
HARD TIMES FOR LOVERS—Judith Collins—Elektra
INSTANT FUNK—Soulju
KNOCK ON WOOD—Amii Stewart—Capitol
LIVIN' INSIDE YOUR LOVE—George Benson—WB
MINUTE BY MINUTE—Dodie Stevens—Capitol

EUCALYPTUS RECORDS/FLORIDA

SPEC'S MUSIC/FLORIDA

CHEAP TRICK AT BUDOKAN—Epic
ENLIGHTENED ROGUES—Allman Brothers—Capricorn
HARD TIMES FOR LOVERS—Judith Collins—Elektra
INSTANT FUNK—Soulju
KNOCK ON WOOD—Amii Stewart—Capitol

MUSHROOM/NEW ORLEANS

A WAKENING—Michael Narada—Atlantic
BOBBY CALDWELL—Clouds
DON'T CRY OUT LOUD—Melissa Manchester—A&M
GEORGE HARRISON—Dark Horse
HARD TIMES FOR LOVERS—Judith Collins—Elektra
LIVIN' INSIDE YOUR LOVE—George Benson—WB
LOVE TRACKS—Gloria Gaynor—A&M

ROCK & ROLL NIGHTS—Menudo
THREE HEARTS—Bob Welch—Capitol

EUCALYPTUS RECORDS/FLORIDA

BELL & JAMES—A&M
DESTRUCTION ANGELS—Bad Company—Capricorn
ENLIGHTENED ROGUES—Allman Brothers—Capricorn
GEORGE HARRISON—Dark Horse
HARD TIMES FOR LOVERS—Judith Collins—Elektra
LIVIN' INSIDE YOUR LOVE—George Benson—WB
MINUTE BY MINUTE—Dodie Stevens—Capitol
THREE HEARTS—Bob Welch—Capitol

LIVIN' INSIDE YOUR LOVE—George Benson—WB

RECORD WORLD

MARCH 24, 1979

CARMEL—Joe Spano—ASCAP
FEETS DON'T FAIL ME NOW—Herbie Hancock—Columbia
FOLLOW THE RAINBOW—George Duke—Epic
GEORGE HARRISON—Dark Horse
JULIET, FARRAH AND THE JERSEY BOYS—Buddy Clove—Capitol
KNOCK ON WOOD—Amii Stewart—Capitol
LIVIN' INSIDE YOUR LOVE—George Benson—WB
MICHAEL NARADA—Atlantic
MUSIC BOX DANCING—Bad Company—Capricorn
OUTLANDOS D'AMOUR—Police—A&M
PROMISE OF LOVE—Delightful-Stanwyck
2 HOT—Peaches & Herb—Polydor
KEMP MILL/WASH., D.C.
AWAKENING—Michael Narada—Atlantic
DESTRUCTION ANGELS—Bad Company—Swan Song
FOLLOW THE RAINBOW—George Duke—Epic
GRAND RIVER LULLABY—Alex Bevan—Springfield
LIVIN' INSIDE YOUR LOVE—George Benson—WB
MUSIC BOX DANCING—Bad Company—Capricorn
REMOTE CONTROL—Tubbs—A&M
TWILLEY—Dwight Twilley—Arista

TWILLEY—Dwight Twilley—Arista

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

PICKwick/NATIONAL

BOBBY CASSIDY—Clouds
GEORGE HARRISON—Dark Horse
INSTANT FUNK—Soulju
KNOCK ON WOOD—Amii Stewart—Arista
LIVIN' INSIDE YOUR LOVE—George Benson—WB
NIGEL—Nigel Olsson—Bang
OUR MEMORIES OF ELVIS—Elvis Presley—PARMA
PARALLEL LINES—Blondie—A&M
ROCK & ROLL MACHINE—Blondie—A&M
THREE HEARTS—Bob Welch—Capitol

KING OF NEW YORK

DESTRUCTION ANGELS—Bad Company—Capricorn
DON'T CRY OUT LOUD—Melissa Manchester—A&M
HARD TIMES FOR LOVERS—Judith Collins—Elektra
IN' STANCE—Soulju
KNOCK ON WOOD—Amii Stewart—Capitol
LIVIN' INSIDE YOUR LOVE—George Benson—WB
LOVE TRACKS—Gloria Gaynor—A&M
MINUTE BY MINUTE—Dodie Stevens—Capitol
SOMEBODY IN MY LIFE—Joe Jackson—A&M
THREE HEARTS—Bob Welch—Capitol

ROSE RECORDS/CHICAGO

CHEAP TRICK AT BUDOKAN—Epic
ENLIGHTENED ROGUES—Allman Brothers—Capricorn
GEORGE HARRISON—Dark Horse
HARD TIMES FOR LOVERS—Judith Collins—Elektra
HEAD FIRST—George Benson—WB
LIVIN' INSIDE YOUR LOVE—George Benson—WB
OUTLANDOS D'AMOUR—Police—A&M
TWILLEY—Dwight Twilley—Arista

TWILLEY—Dwight Twilley—Arista

SHEIK YERBOUTI—Frank Zappa
LIVIN' INSIDE YOUR LOVE—George Benson—WB
MINUTE BY MINUTE—Dodie Stevens—Capitol
SOMEBODY IN MY LIFE—Joe Jackson—A&M
THREE HEARTS—Bob Welch—Capitol

TAKE ME HOME—Cher—Capitol
THREE HEARTS—Bob Welch—Capitol

WE ARE FAMILY—Sister Sledge—Cotillion

COWGIRL/NEW YORK

ECD SENCER—Atlantic
HARD TIMES FOR LOVERS—Judith Collins—Elektra
IF YOU KNEW SUEZ—Suzi Quatro—RSO
KNOCK ON WOOD—Amii Stewart—Capitol
LIVIN' INSIDE YOUR LOVE—George Benson—WB
MINUTE BY MINUTE—Dodie Stevens—Capitol
SOMEBODY IN MY LIFE—Joe Jackson—A&M
THREE HEARTS—Bob Welch—Capitol

LIVIN' INSIDE YOUR LOVE—George Benson—WB

LICORICE PIZZA—LOS ANGELES

ALIVE ON ARRIVAL—Steve Forbert—Capitol
DESTRUCTION ANGELS—Bad Company—Capricorn
ENLIGHTENED ROGUES—Allman Brothers—Capricorn
GEORGE HARRISON—Dark Horse
HARD TIMES FOR LOVERS—Judith Collins—Elektra
INSTANT FUNK—Soulju
KNOCK ON WOOD—Amii Stewart—Capitol
LIVIN' INSIDE YOUR LOVE—George Benson—WB
MINUTE BY MINUTE—Dodie Stevens—Capitol
THREE HEARTS—Bob Welch—Capitol

WE ARE FAMILY—Sister Sledge—Cotillion

LIVIN' INSIDE YOUR LOVE—George Benson—WB

RECORD WORLD
**CHARTMAKER OF THE WEEK**

**MARCH 24, 1979**

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

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

1. **SPIRITS HAVING FLOWN**
   - BEE GEES
   - RSO RS 1 3041
   - (5th Week)

2. **BLONDES HAVE MORE FUN**
   - ROD STEWART/Warner Bros.
   - BSK 3261

3. **MINUTE BY MINUTE**
   - DOOBIE BROTHERS/Warner Bros.
   - BSK 3193

4. **DIRE STRAITS**
   - Warner Bros. BSK 3266

5. **CRUSIN'**
   - VILLAGE PEOPLE/Casablanca NBLP 7118

6. **BRIEFCASE FULL OF BLUES**
   - BLUES BROTHERS/Atlantic SD 19217

7. **32ND STREET**
   - BILLY JOEL/Columbia FC 35609

8. **2 HOT PEACHES & HERB/Polydor/MVP PD 1 6172**

9. **LOVE TRACKS**
   - GLORIA GAYNOR/Polydor PD 1 6184

10. **TOTA LLY HOT**
    - OLIVIA NEWTON-JOHN/MCA 3067

11. **C'EST CHIC**
    - CHIC/Atlantic SD 19209

12. **LIVE AND MORE DONNA SUMMER/Casablanca NBLP 7119**

13. **BUSTIN' OUT OF L**
    - SEVEN RICK JAMES/Gordy G7 984R1

14. **GREATEST HITS**
    - BARRY MANILOW/Arista A2L 8601

15. **TOTALLY HOT**
    - OLIVIA NEWTON-JOHN/MCA 3067

16. **52ND STREET**
    - BILLY JOEL/Columbia FC 35609

17. **BRIEFCASE FULL OF BLUES**
    - BLUES BROTHERS/Atlantic SD 19217

18. **LIVIN' INSIDE YOUR LOVE**
    - GEORGE BENSON/Warner Bros.
    - BSK 3277

19. **GEORGE HARRISON**
    - Dark Horse DHK 3255 [WB]

20. **THREE HEARTS**
    - BOB WELCH/Capitol SD 11907

21. **LIFE FOR THE TAKING**
    - EDDIE MONEY/Columbia JC 35598

22. **BARBRA STREISAND'S GREATEST HITS, VOL. 2**
    - Columbia FC 35679

23. **ARMED FORCES**
    - ELVIS COSTELLO AND THE ATTRACTIONS/Capitol SD 15011

24. **GREASE**
    - ORIGINAL SOUNDTRACK/RSO RS 1 3041

25. **ENLIGHTENED ROUGHS**
    - THE ALLMAN BROTHERS BAND/Capricorn CPN 0218

26. **PIECES OF EIGHT**
    - STYX/A&M 4724

27. **YOU DON'T BRING ME FLOWERS**
    - NEIL DIAMOND/Reprise RPL 1 3579

28. **DESTINY JACKSONS**
    - Epic JE 35552

29. **GOLD JEFFERSON STARSHIP/Grunt BZL1 3247 [RCA]

30. **SATURDAY NIGHT FEVER**
    - BEE GEES AND VARIOUS ARTISTS/RSO RS 2 4001

31. **THE CARS**
    - Elektra 6E 135

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**CHARTMAKER OF THE WEEK**

**DESOPTION ANGELS**

- BAD COMPANY
- Swan Song SS 8506 (All)

---

**ALBUMS CROSS REFERENCE ON PAGE 68**

**ALBUM RECORD WORLD**

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

1. **SPIRITS HAVING FLOWN**
   - BEE GEES
   - RSO RS 1 3041

2. **BLONDES HAVE MORE FUN**
   - ROD STEWART/Warner Bros.
   - BSK 3261

3. **MINUTE BY MINUTE**
   - DOOBIE BROTHERS/Warner Bros.
   - BSK 3193

4. **DIRE STRAITS**
   - Warner Bros. BSK 3266

5. **CRUSIN'**
   - VILLAGE PEOPLE/Casablanca NBLP 7118

6. **BRIEFCASE FULL OF BLUES**
   - BLUES BROTHERS/Atlantic SD 19217

7. **32ND STREET**
   - BILLY JOEL/Columbia FC 35609

8. **2 HOT PEACHES & HERB/Polydor/MVP PD 1 6172**

9. **LOVE TRACKS**
   - GLORIA GAYNOR/Polydor PD 1 6184

10. **TOTA LLY HOT**
    - OLIVIA NEWTON-JOHN/MCA 3067

11. **C'EST CHIC**
    - CHIC/Atlantic SD 19209

12. **LIVE AND MORE DONNA SUMMER/Casablanca NBLP 7119**

13. **BUSTIN' OUT OF L**
    - SEVEN RICK JAMES/Gordy G7 984R1

14. **GREATEST HITS**
    - BARRY MANILOW/Arista A2L 8601

15. **TOTALLY HOT**
    - OLIVIA NEWTON-JOHN/MCA 3067

16. **52ND STREET**
    - BILLY JOEL/Columbia FC 35609

17. **BRIEFCASE FULL OF BLUES**
    - BLUES BROTHERS/Atlantic SD 19217

18. **LIVIN' INSIDE YOUR LOVE**
    - GEORGE BENSON/Warner Bros.
    - BSK 3277

19. **GEORGE HARRISON**
    - Dark Horse DHK 3255 [WB]

20. **THREE HEARTS**
    - BOB WELCH/Capitol SD 11907

21. **LIFE FOR THE TAKING**
    - EDDIE MONEY/Columbia JC 35764

22. **BARBRA STREISAND'S GREATEST HITS, VOL. 2**
    - Columbia FC 35679

23. **ARMED FORCES**
    - ELVIS COSTELLO AND THE ATTRACTIONS/Capitol SD 15011

24. **GREASE**
    - ORIGINAL SOUNDTRACK/RSO RS 1 3041

25. **ENLIGHTENED ROUGHS**
    - THE ALLMAN BROTHERS BAND/Capricorn CPN 0218

26. **PIECES OF EIGHT**
    - STYX/A&M 4724

27. **YOU DON'T BRING ME FLOWERS**
    - NEIL DIAMOND/Reprise RPL 1 3579

28. **DESTINY JACKSONS**
    - Epic JE 35552

29. **GOLD JEFFERSON STARSHIP/Grunt BZL1 3247 [RCA]

30. **SATURDAY NIGHT FEVER**
    - BEE GEES AND VARIOUS ARTISTS/RSO RS 2 4001

31. **THE CARS**
    - Elektra 6E 135

---

**CHARTMAKER OF THE WEEK**

**DESOPTION ANGELS**

- BAD COMPANY
- Swan Song SS 8506 (All)

---

**ALBUMS CROSS REFERENCE ON PAGE 68**
Meet Stephanie Mills, the sensational star of the original Broadway hit "The Wiz". Already a veteran performer at age 22, Stephanie now unveils a debut album on 20th Century which superbly showcases her incredible vocal ability. Ranging from cry blues to red hot disco, Stephanie colors a world where the music never ends.

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

BLOW AWAY—George Harrison—Dark Horse (10)
HARD TIMES FOR LOVERS—Judy Collins—Elektra (8)
LOVE BALLAD—George Benson—WB (7)
LOVE IS THE ANSWER—Don & Colley—Big Tree (7)
SUPERMAN—Barbra Streisand—WB (6)
JUST WHEN I NEED YOU MOST—Randy Vanwarmer—Bearsville (6)
HEART OF GLASS—Blondie—Chrysalis (5)
SULTANS OF SWING—Dire Straits—WB (5)
TAKE ME HOME—Cher—Cassablanca (6)
I NEVER SAID I LOVE YOU—Gray Line—Infinity (5)
REUNITED—Peaches & Herb—Polydor (4)
GIVE AN INCH—Ian Matthews—Mushroom (4)
STUMBLIN’ IN—Quatro/Norman—RSO (4)
WHAT’S ON YOUR MIND—John Denver—RCA (5)
EVERY WHICH WAY BUT LOOSE—Olive—RSO (5)
SUPERMAN—Barbra Streisand—WB

WBZ/BOSTON
JUST WHEN I NEED YOU MOST—Randy Vanwarmer—Bearsville
Rumba Girl—Nicolette Larson—WB

WTEN/NEW YORK
HARD TIMES FOR LOVERS—Judy Collins—Elektra
SOMETIMES LOVE SONGS MAKE ME CRY—Bill LaBounty—Wamer/Curb

WRAL/BURLINGTON
AIN’T MISBEHAVIN’—Dante’s Inferno—Infinity
PRECIOUS LOVE—Bob Welch—Capitol
SUPERMAN—Barbra Streisand—Cal

WQON/PHILADELPHIA
LOVE BALLAD—George Benson—WB

WJR/DETROIT
BLOW AWAY—George Harrison—Dark Horse
HARD TIMES FOR LOVERS—Judy Collins—Elektra
JUST ONE LOOK—Linda Ronstadt—Asylum
SOMETIMES LOVE SONGS MAKE ME CRY—Bill LaBounty—Wamer/Curb

WBBM/CHICAGO
THEME FROM ICE CASTLES—Melissa Manchester—Arista
YOU’RE LINEAR—Atco
YOU’VE HEARD IT ALL BEFORE—Dark Horse—Capitol
WHAT’S ON YOUR MIND—John Denver—RCA

KULF/HOUSTON
EVERY TIME I THINK OF YOU—Baby’s Chrysalis
ROXANNE—Police—A&M

KLOS/SAN FRANCISCO
BLOW AWAY—George Harrison—Dark Horse
DOG AND BUTTERFLY—Heart—Parrot
THE CHASE—Giorgio Moroder—Casablanca

KMOX/ST. LOUIS
THEME FROM ICE CASTLES—Melissa Manchester—Arista
YOU’RE LINEAR—Atco
YOU’VE HEARD IT ALL BEFORE—Dark Horse—Capitol

KXIV/EL PASO
EVERY WHICH WAY BUT LOOSE—Olive—RSO
SUPERMAN—Barbra Streisand—WB

WQON/PHILADELPHIA
LOVE BALLAD—George Benson—WB

WQON/PHILADELPHIA
LOVE BALLAD—George Benson—WB

WQON/PHILADELPHIA
LOVE BALLAD—George Benson—WB

WQON/PHILADELPHIA
LOVE BALLAD—George Benson—WB

WQON/PHILADELPHIA
LOVE BALLAD—George Benson—WB

WQON/PHILADELPHIA
LOVE BALLAD—George Benson—WB
March 28 Tucson
March 29 Albuquerque
March 31 El Paso
April 1 Midland
April 3 Norman
April 4 Springfield
April 6 Tulsa
April 7 Free Bluff
April 9 Houston
April 10 Rio Vista
April 11 Austin
April 12 San Antonio
April 14 Monroe
April 15 New Orleans
April 17 Jackson City
April 18 Knoxville
April 20 Tucorona
April 21 Atlanta
April 22 Mobile
April 24 Williamsburg
April 25 Richmond
April 26 Washington, DC
April 28 Providence

April 29 New Haven
April 30 Philadelphia
May 25 Augusta
May 26 Portland
May 28 Bangor
May 29 Syracuse
May 30 Rochester
June 1 Buffalo
June 2 Cleveland
June 4 Toledo
June 5 Saginaw
June 7 Cincinnati
June 8 Indianapolis
June 9 Madison
June 10 St. Paul
June 12 Chicago
June 13 Kalamazoo
June 15 South Bend
June 16 Green Bay
June 18 Omaha
June 19 Wichita
June 21 Salt Lake City
June 23 Spokane
June 24 Seattle

His Latest Album
"BACKLESS" Release Date: 1982
Includes the Norah Young Single "Watch Out For Lulu"
Produced By Glyn Johns
By arrangement with the Robert Stax/Organization
MARCH 24, 1979

1. 2 HOTI
   HITS & HEAVY Polydor/MVP PD 1 6722

2. BRINGING OUT OF L SEVEN
   RICK JAMES/Gordy G7 9841 (Motown)

3. DESTINY
   JACKSONS/Epic JE 35552

4. LOVE TRACKS
   GLORIA GAYNOR/Polydor/PD 1 6184

5. INSTANT FUNK
   FUNKSTAR 810 (RC)

6. C'EST CHIC
   CHIC/Atlantic SD 19209

7. LIVIN' INSIDE YOUR LOVE
   GEORGE BENSON/Warner Bros. 285K

8. BUSTIN' LOOSE
   CHUCK BROWN AND THE SOUL SEARCHERS/Source SRC 3076 (MCA)

9. HERE, MY DEAR
   MARVIN GAYE/Tamla 1364 LP2 (Motown)

10. I CAN'T STOP LOVING
    BEE GEES/RSO RS 1 3041

11. WE ARE FAMILY
    SISTER SLEDGE/Contioli SD 5206 (AR)

12. CROSSWINDS
    PEARO BRYDON/Capitol ST 11875

13. SHOT OF LOVE
    REGGIE DE/South BX1 2907 (RCA)

14. MADAM BUTTERFLY
    HANNAH/Atlantic SW 11874

15. ENERGY
    POINTER SISTERS/Planet P1 3277

16. THE BEST OF EARTH, WIND & FIRE, VOLUME 1
   ABC/Clinti-mba IC 35647

17. ROCK ON WOOD
    AMELI WATKISS/Arista SW 5004

18. SOMEWHERE IN MY LIFETIME
    PHIL IPHANY/Atlantic AB 4602

19. NUMBERS
    RUNUS/MCA 1A 1098

20. LIVE AND MORE
    DONNA SUMMER/Casablanca NBLP 7119

21. MOTOR BOODY AFFAIR
    PUBLICATION/Casablanca NBLP 7125

22. BELL & JAMES
    JAMES SD 4728

23. CUT LOOSE
    HAMILTON BOKAN/ION/Mercury SM 3742

24. BLONDES HAVE MORE FUN
    RICK STERNBERG/Warner Bros. IC 2361

25. CRUISIN'
    VINTAGE PEOPLE/Casablanca NBLP 7119

26. ANGIE
    ANGELA BOFIL/Arista GRP GRP 5000

27. FOLLOW THE RAINBOW
    GEORGE DUKE/Epic JE 35701

28. "WANTED" RICHARD PRYOR LIVE IN CONCERT
    Warner Bros. 285K 3254

29. PROMISE OF LOVE
    BLACK/DeShadybrook SB 010

30. CHERYL LYNNE
    LISA/4486

31. A WAKENING
    NASBA MICHAEL MALDEN/Afriatlantic SD 19222

32. JOURNEY TO ADDIS
    THIRD WORLD/label LP5 9554 (WB)

33. IT'S ALLRIGHT WITH ME
    PATI LABELLE/Epic JE 35772

34. FEETS DONT FAIL ME NOW
    NATURE/Hamburg Columbia IC 35764

35. T-CONNECT
    JAY/Arkay (Arkay/A & R)

36. BOUT LOVE
    BILL WITHERS/Columbia IC 35596

37. JOURNEY TO THE LAND OF ENCANTMENT
    ENCHANTMENT/Readhead BX1 3269 (RC)

38. BOBBY CALDWELL
    AMERICAN STRAND/Atlantic AB 4602

39. BRIT FITE/.Big City
    FATSQU/Spinn SP 1 6721 (Polydor)

40. PATRICE
    PATRICK RUSHER/Elektra 0 180

PICKS OF THE WEEK

MUSIC BOX
EVELYN "CHAMPAGNE" KING—RCA
APR-3033

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

THE NEED TO BE
SANDA FEVA—Venture VL 1002

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

IN THE PURTEST FORM
MARRIAGE—Fontillon SD 5211

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

KEEP ON DANCIN'
GART'S GANG—Columbia IC 5793

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

AmericanRadioHistory.com
# Black Oriented Singles

**March 24, 1979**

<table>
<thead>
<tr>
<th>Chart Position</th>
<th>Title</th>
<th>Artist</th>
<th>Label</th>
<th>Catalog Number</th>
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</thead>
<tbody>
<tr>
<td>1</td>
<td>I GOT MY MIND MADE UP (YOU CAN GET IT GIRL)</td>
<td>INSTANT FUNK</td>
<td>Salsoul 2073 (RCA)</td>
<td>(2nd Week)</td>
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<td>2</td>
<td>DA YA THINK I'M SEXY?</td>
<td>ROD STEWART</td>
<td>Warner Bros.</td>
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<td>I WILL SURVIVE</td>
<td>GLORIA GAYNOR</td>
<td>Polydor</td>
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<td>4</td>
<td>BUSTIN' LOOSE</td>
<td>CHUCK BROWN &amp; THE SOUL SEARCHERS</td>
<td>Source</td>
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<td>5</td>
<td>SHAKE YOUR BODY (DOWN TO THE GROUP)</td>
<td>JACKSONS</td>
<td>Epic</td>
<td>8 50665</td>
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<td>6</td>
<td>HE'S THE GREATEST DANCER</td>
<td>SISTER SLEDGE</td>
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<td>Shadybrook</td>
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<td>DISCO NIGHTS (ROCK FREAK)</td>
<td>G.Q.</td>
<td>Arista</td>
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<td>HEAVEN KNOWS</td>
<td>DONNA SUMMER</td>
<td>WITH BROOKLYN</td>
<td>DREAMS/Casablanca 959</td>
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<td>DANCIN' GREY &amp; HANKS</td>
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<td>FIRE POINTERS SISTERS</td>
<td>Planet</td>
<td>45901 (Elektra/Asylum)</td>
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<td>NEVER HAD A LOVE LIKE THIS</td>
<td>TAVARES</td>
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<td>I'M SO INTO YOU</td>
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<td>20</td>
<td>I DON'T WANT NOBODY ELSE (TO DANCE WITH YOU)</td>
<td>NARADA MICHAEL WALDEN</td>
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<td>CONTACT</td>
<td>EDWIN STARR</td>
<td>20th Century Fox</td>
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<td>KEEP ON DANCIN'</td>
<td>GARY'S GANG</td>
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<td>I MUST BE LOVE</td>
<td>ALTON McCLAIN &amp; DESTINY</td>
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<td>HOT NUMBER FOXY</td>
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<td>GET DOWN</td>
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<td>DON'T IT MAKE IT BETTER</td>
<td>BILL WITHERS</td>
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<td>DON'T I KNOW IT'S RIGHT</td>
<td>EVELYN 'CHAMPAGNE' KING</td>
<td>RCA</td>
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<td>A FUNKY SPACE REINCARNATION</td>
<td>MARVIN GAYE</td>
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<td>KEEP IT TOGETHER (DECLARATION OF LOVE)</td>
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<td>PARLIAMENT/Casablanca</td>
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<td>RSO</td>
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<td>HANG IT UP</td>
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<td>IN THE MOOD</td>
<td>TYRONE DAVIS</td>
<td>Columbia</td>
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<td>38</td>
<td>FREAK THE FREAK THE FUNK (ROCK)</td>
<td>FATBACK BAND</td>
<td>Spring</td>
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<td>HIGH ON YOUR LOVE SUITE</td>
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<td>SAY THAT YOU WILL</td>
<td>GEORGE DUKE</td>
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<td>SHINE BAR-KAYS</td>
<td>Mercury</td>
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<td>BOOGIE TOWN</td>
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<td>NMOT</td>
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<td>SOUVENIRS</td>
<td>VOYAGE/Marlin</td>
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<td>FEEL THAT YOU'RE FEELIN' MAZE</td>
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<td>WARDELL PIPER</td>
<td>Midsong Int'l</td>
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<td>DANCE LADY DANCE</td>
<td>CROWN HEIGHTS AFFAIR</td>
<td>De-Lite</td>
<td>912 (Mercury)</td>
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<td>TAKE ME HOME</td>
<td>CHER</td>
<td>Casablanca</td>
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<td>53</td>
<td>DON'T YOU WANNA MAKE LOVE</td>
<td>SHOTGUN/MCA</td>
<td>12452</td>
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<td>54</td>
<td>SATURDAY NIGHT</td>
<td>SUNNIST DAY</td>
<td>MELHIA</td>
<td>HOU TON/Tamla</td>
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<td>LIFE IS A DANCE</td>
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<td>BRIGHTER DAYS</td>
<td>VERNON BURCH</td>
<td>Chocolate</td>
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<td>IT'S ALRIGHT WITH ME</td>
<td>PATTI LA BELLE</td>
<td>Epic</td>
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<td>YOU CAN'T CHANGE THAT</td>
<td>RAYDIO</td>
<td>Arista</td>
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<td>59</td>
<td>I WANNA BE CLOSER</td>
<td>SWITCH/Gordy</td>
<td>77163 (Motown)</td>
<td></td>
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</tbody>
</table>

## Chartmaker of the Week

**THIS TIME I'LL BE SWEETER**

ANGELA BOFILL

Arista/GRP | 2500

## Highlights

- **61** WOMAN IN LOVE | THREE DEGREES | Arista | 7742 |
- **62** EVERYBODY GET DANCIN' BOMBERS | West End | 1215 |
- **63** I BELONG TO YOU | RANCE ALLEN GROUP | Stax | 3217 (Fantasy) |
- **64** BY THE WAY YOU DANCE | I KNEW IT WAS YOU | BUNNY SIGLER | Gold Mind | 4018 (RCA) |
- **65** HERE COMES THE HURT AGAIN | MANHATTANS | Columbia | 3 10921 |
- **66** ARE YOU READY FOR LOVE | SPINNERS | Atlantic | 3546 |
- **67** ANYWAY YOU WANT IT | ENCHANTMENT | Roadshow | 11481 (RCA) |
- **68** THIS YEAR | CURTIS MAYFIELD | Custom | RSO | 919 |
- **69** WHAT YOU WON'T DO FOR LOVE | BOBBY COLDWELL | Unlimited Gold | 14000 (CBS) |
- **70** HAVEN'T STOPPED DANCING | GONZALEZ | Capitol | 4674 |
- **71** AT MIDNIGHT | T-CONNECTION | Dash | 5048 (TK) |
- **72** WHAT'S YOUR SIGN GIRL | MR. DANNY PEARSON | Fantasy | |
- **73** CHOLLY (FUNK GETTING READY TO ROLL) | Funkadelic | Warner Bros. | 8735 |
- **74** IF THERE'S LOVE | AMANT | Marlin | 3302 (TK) |
- **75** HOLY GHOST | BAR-KAYS | Stax | 3216 (Fantasy) |
- **37** I BELONG TO YOU | RANCE ALLEN | Stax | 3217 (Fantasy) |

Produced by Henry Cosby
By ROBERT PALMER

"Living Chicago Blues," a new three-record series from Alligator, is a conscious update on the celebrated "Chicago/The Blues/Today!" series produced for Vanguard by Sam Charters in the mid-sixties. As such, it's a conscious success, and really a considerable improvement over the Charters albums in terms of recording quality and overall consistency. As on the Vanguard sets, each album includes four or five selections each by three groups, and it is an indication of the depth of Chicago's blues talent pool that while several previously recorded artists are featured, almost all the high points come from musicians who have recorded very little or nothing at all. On Volume One, guitarists Jimmy Johnson and Left Hand Frank are simply superb, the former in a modern, soul-tinted style, the second in a more traditional down-home idiom. Saxophonist Eddie Shaw, who plays tenor with a big Ben Websterish sound, is the strong third artist, making this the best of the three albums. Volume Two is more traditional in style, with Carey Bell and Johnny "Big Moose" Walker (who have made albums of their own) and an exciting Vernard Johnson was heard and appreciated outside the gospel field; York 10302). This is his rawest, most powerful 1p and features both Live," on Glori records (246 Richmond Avenue, Staten Island, New phonist Vernard Johnson, who has a new release, "Vernard Johnson Love, April Joy" by vibraphonist David Friedman.

The Jazz LP Chart

<table>
<thead>
<tr>
<th>#</th>
<th>Artist</th>
<th>Label</th>
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<tbody>
<tr>
<td>1</td>
<td>CARMEL</td>
<td>JOE SAMPLE/MCA</td>
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<tr>
<td>2</td>
<td>TOUCH DOWN</td>
<td>Columbia/Tappan Zee</td>
</tr>
<tr>
<td>3</td>
<td>ANGIE</td>
<td>JZ 3595</td>
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</tbody>
</table>
| 4 | PATRICE                         | PATRICK BUSHEN/Elektra
| 5 | LIVING INSIDE YOUR LOVE         | GEORGE BENSON/Warner Bros.
| 6 | RED SEED                        | Stern 60/701 |
| 7 | EXOTIC MYSTERIES                | LONNIE LISTON SMITH/Columbia |
| 8 | MILESTONE JAZZ STARS IN CONCERT | Dexter M 5506 |
| 9 | FOLLOW THE RAINBOW             | HERBIE MANN/Atlantic SD |
| 10| SUPER MANN                      | HERBIE MANN/Atlantic SD 19221 |
| 11| FEETS DON'T FAIL ME NOW         | HERBIE HANCOCK/Detroit M 5506 |
| 12| CHILDREN OF SANCHEZ             | CHUCK MANGIONE/A&M SP 6700 |
| 13| TIGER IN THE RAIN               | MICHAEL FRANKS/Warner Bros. BSK 3294 |
| 14| PAT METHENY GROUP               | ECM 1 1114 (WY) |
| 15| ALL FLY HOME                    | HERBIE HANCOCK & CHICK COREA |
| 16| ME, MYSELF & I                  | CLARK BENSON/Atlantic SD |
| 17| FEETS DON'T FAIL ME NOW         | HERBIE HANCOCK/Columbia M 5506 |
| 18| CHILDREN OF SANCHEZ             | CHUCK MANGIONE/A&M SP |
| 19| TIGER IN THE RAIN               | MICHAEL FRANKS/Warner Bros. BSK 3294 |
| 20| PAT METHENY GROUP               | ECM 1 1114 (WY) |
| 21| ALL FLY HOME                    | HERBIE HANCOCK & CHICK COREA |
| 22| ME, MYSELF & I                  | HERBIE HANCOCK/Columbia PC 35462 |
| 23| FEETS DON'T FAIL ME NOW         | HERBIE HANCOCK/Detroit M 5506 |
| 24| CHILDREN OF SANCHEZ             | CHUCK MANGIONE/A&M SP 6700 |
| 25| TIGER IN THE RAIN               | MICHAEL FRANKS/Warner Bros. BSK 3294 |
| 26| PAT METHENY GROUP               | ECM 1 1114 (WY) |
| 27| ALL FLY HOME                    | HERBIE HANCOCK & CHICK COREA |
| 28| ME, MYSELF & I                  | HERBIE HANCOCK/Columbia M 5506 |
| 29| FEETS DON'T FAIL ME NOW         | HERBIE HANCOCK/Detroit M 5506 |
| 30| CHILDREN OF SANCHEZ             | CHUCK MANGIONE/A&M SP |
| 31| TIGER IN THE RAIN               | MICHAEL FRANKS/Warner Bros. BSK 3294 |
| 32| PAT METHENY GROUP               | ECM 1 1114 (WY) |
| 33| ALL FLY HOME                    | HERBIE HANCOCK & CHICK COREA |
| 34| ME, MYSELF & I                  | HERBIE HANCOCK/Columbia M 5506 |
| 35| FEETS DON'T FAIL ME NOW         | HERBIE HANCOCK/Detroit M 5506 |
| 36| CHILDREN OF SANCHEZ             | CHUCK MANGIONE/A&M SP |
| 37| TIGER IN THE RAIN               | MICHAEL FRANKS/Warner Bros. BSK 3294 |
| 38| PAT METHENY GROUP               | ECM 1 1114 (WY) |
| 39| ALL FLY HOME                    | HERBIE HANCOCK & CHICK COREA |
| 40| ME, MYSELF & I                  | HERBIE HANCOCK/Columbia M 5506 |
By SAMUEL GRAHAM and SAM SUTHERLAND

MASTERS PIECES—Admirers of the usually feisty, and often reluctantly anti-showbiz George Thorogood will likely be baffled by news that MCA Records has acquired rights to 20 Thorogood masters, just purchased by the label. Those tapes were reportedly cut at about the same time as the current Thorogood and The Destroyers “Move It On Over” LP, released by Rounder late last year. We’re told MCA is assembling the first package of ten titles for shipment during the next month, with the working title “Better Than The Rest.”

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

YOUR EAGER BEAVER BABY: That’s roving reporter Art Fein, lately in England, who has sent us several detailed missives dealing with the rockabilly scene over there. Fein’s conclusion: “Get ready for the rock and roll/rockabilly invasion from England. It will happen.”

The Eagles look set to headline at tomorrow night’s all-night festival at Earl’s Court under the theme of “2500 Teddy Boys, bikers and rockabilly rebels”: “hundreds of male teenagers with flat-top haircuts and long sideburns”; Mac Curtis bands forming everywhere and playing obscure and original rockabilly”; bands like Gina and the Rockin’ Rebels, “whose bass player imitates Colin Winkin of Ray Campi and the Rockabilly Rebels”; and of course Campi himself, who is to be treated like a god—bands play his songs, he’s besieged for autographs, and everyone in rock and roll circles knows his name.”

And all of this comes courtesy of a guy who mere weeks ago was writing Village People and Brooklyn Dreams press releases ... Meanwhile, some other friends of this column have gone into merchandising, and no, we’re not talking non-inflatable stand up displays, point-of-purchase mobiles, new wave belt buckles or battery-operated stick pans. This is the real thing: The Thinking Cap Company, headed up by Jeff Walker, wife Kim Gottlieb and Steven Liebman, is selling hats with names like Sartre, Camus, Kierkegaard, Tolkien and Confucius emblazoned on them (the biggest sellers so far are Kafka, Kerouac, Einstein and Marx). “This is basically just a fun idea,” Walker told the L.A. Times a couple of weeks ago, while Liebman added that “it gives us a chance to shamelessly exploit and demean some of the world’s best minds,” which is an outlook we can appreciate.

The Thinking Cap Co. does business mostly by mail—one of the two retailers selling them so far is Rhino Records in Westwood, which should come as no surprise, since the Rhino folks have always had, um, a flair for the unusual. While we’re at it, how about a tip of the hat to the thinking cap into WIOQ/Philadelphia’s Harvey, whose “first annual Harvey awards” include some interesting items, such as: “most expressive use of a single word,” given to Steve Forbert for the word “bore” in his song “Going Down to Laurel”; “best adaptation of a popular song,” given to the fabulous Temple City Kazoo Orchestra for their rendition rendition of “You Don’t Say”; “best continuous performance,” given to Mark Knopfler and Dire Straits for “Sultans of Swing”; “best use of glasses by a new artist,” given to Elvis Costello, “best guitar solo,” given to Mark Knopfler and Dire Straits for “Sultans of Swing”; “best use of glasses by a new artist,” given to Elvis Costello, of course; and on and on. Nice goin’, Harv—we could have thought of a couple more (like Gino Vannelli for “best use of chest hair by an adult contemporary artist”), but you about covered it.

THERE’S MORE WHERE THAT CAME FROM: Sources at Solters and Remick are looking for a champion quarter horse named Skoal to be the first horse to be signed to a record contract. His first release? Look for “Mr. Ed is Dead,” set to the music of Curtis Mayfield’s “Freddie’s Dead” . . . Stateline, Nevada, will change its name to Loveline for three days (March 30-31, April 1) in honor of Eddie Rabbit, whose first headlining gig in that state will be at the Sahara Tahoe. Eddie’s new album will be called . . . well, you figure it out . . . Will local rockers 20/20 soon be signed to Portrait? . . . Martin Mull’s March 6 gig at the Roxy will be shown on Home Box Office eventually. The performance was attended by the likes of Robin Williams and Pam Dawber from “Mork and Mindy,” as well as Chevy Chase, Tom Waits, Libby Titus and Robert Hegyes from “Welcome Back, Kotter,” but we didn’t have a report on his subsequent hero “Isn’t It Sad When Cousins Marry?” said Martin . . . News from John Reid’s office in London indicates that Elton John’s European tour has been a smashing success. “Elton has completely changed from the flamboyant clothes of latter years,” we’re told, “and has been wearing a fairly conservative pair of pink trousers, with black boots and a (Continued on page 88)

Collins Kickoff

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

ACTION MUSIC

(Compiled by the RW research department)

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

Village People (Cassablanca). Adds this week are WCAO, WIFIP, WIFE, Y100, KJR, 96KX, WFIL, WPFC. Moves this week are HB-23 WPRO-FM, 20-24 WSGA, 39-36 KBQQ, HB-23 KING, 24-14 KFI, HB-25 WQXI, HB-23 WZZP, 35-33 KSLQ, HB-43 WABC. Also on WLCY, WBBQ, WLAC, KRTH, WQCL, WRKO.


The Coast

Peaches and Herb


Jacksons ( Epic). Adds this week are F-105 WZUU, KFI, KSLQ, KJJX. Moves this week are 5-1 WSGA, 9-9 Y100, 11-6 WTIX, 13-7 WQCL, 35-28 WCAO, 26-23 WLCY, 26-22 WAYS, HB-23 WQXI, HB-18 WLAC, 20-14 WZZP, 23-13 WNOE, HB-26 WPFC, HB-20 WPFC, 20-12 WBBQ, 25-21 KRTH, 25-17 KREE.

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

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

RECORD WORLD MARCH 24, 1979
out now I proved it to myself that I can do it and I intend to do it a lot more.

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

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

**RW:** Do you produce records for radio?

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

**RW:** Are your records electronically hotter?

**Chapman:** There’s a lot of things you don’t inject into a teen record. Teenage ears are a lot more responsive than adult ears. Teenagers want to be excited a lot more than adults do. Well there’s a few old females around this country who want to be excited and got off of Kiss and the Ace and the Kiss Yazz and any teenagers, all they have these days outside of disco, is Kiss and that’s a pretty sorry state of affairs. I happen to think that music is very boring. And I like the people. I’ve met a couple of guys, they are nice guys but I don’t care for the music because it doesn’t go anywhere. It seems like a monotonous drone to me. But kids love it so I gotta say to myself “that’s pretty good for me.” And if I talk to Alan about producing records, I would like I’m talking to another world. When I talk to Alan about producing records, I would like I’m talking to another world. Because he makes, he and a lot of other people like him, make records for one market and I make records for another market. I’m not interested in his market. He’s not that interested in my market. I will sell just as many albums to everybody as any other producer will sell a lot more commercial, a lot more teen oriented, more AM oriented than his albums will. That suits me because I don’t care to listen to too much Pink Floyd and that sort of thing. **(Continued from page 44)**

**Intersong Pacts with SMI**

Intersong Music U.S.A. has entered into a co-publishing agreement with the disco label SMI Records headed by Will Crittendon. The agreement covers the SMI publishing company. Pamela Satellite Music (ASCAP) and Willison Music (BMI). The first product under the new deal is "(Dance It) Free Style Rhythm" by Mantus. SMI Records is a four-year-old company distributed by Audio Fidelity in the U.S. and other companies around the world. Labels Artists include Tay Hesser, Puff and Novella Edmonds. Shown here in Chappell’s 16-track studio in N.Y. are, from left: Will Crittendon; Intersong vice president and general manager Dan Oriole and Chappell’s studio engineer Julian McBarron.

(Continued on page 93)
MARCH 24, 1979
CLASSIC OF THE WEEK

FREDERICA VON STADE IN RECITAL-
YOURI EGEROV PLAYS FANTASIES-Peters
BERLIOZ: BEATRICE ET BENEDICT-Baker,
ANNIE'S SONG-RCA

DORAN-LONDON

E- STRAUSS: ARIADNE AUF NAXOS-
GALWAY

ANNIE'S SONG

CLASSIC OF THE WEEK

PERLMAN: VIRTUOSO-Angel
BRAVO PAVAROTTI-London
NYIRGEHAZI-Columbia

MASCAGNI, LEONCAVALLO: CAV & PAG
GERSHWIN: SONGS-Nonesuch
BRUCKNER: SYMPHONY NO. 6-
London

SCHUBERT: ALFONSO AND ESTRELLA-
Moscow, Conducted by Barenboim-DG
SCOTTO, DOMINGO: DUETS-DG

Best Sellers of the Week

ANNIE'S SONG-Galway-RCA

TOWERS RECORDS/ SAN FRANCISCO

KORVETTES/EAST COAST

NEW YORK

ANNIE'S SONG-RCA
BERLIOZ: BEATRICE ET BENEDICT-Baker, Davis-Phillips
BIZET: CARMEN-DG
YOURI EGEROV PLAYS FANTASIES-Peters
International
GERSHWIN: SONGS-Nonesuch
MASCAGNI, LEONCAVALLO: CAV & PAG
London

Mozart: Flute Concertos-Rampal, Stern-RCA
NYIRGEHAZI-Columbia
PERLMAN: VIRTUOSO—Angel
SCOTTO, DOMINGO: DUETS-Columbia
STRAUSS: ARIADNE AUF NAXOS—London
VIVALDI: FOUR SEASONS—Hammond court
London

New Releases from Moss Group

By SPEIGHT JENKINS

■ NEW YORK — The Moss Rec- cord Group issues records under a whole variety of titles, including the Vox Box, Turnabout, Candid and Opera Live. The last brings to opera lovers the chance to hear some of the most important of the performances by Maria Callas and others in the 50s, previously available only to those who could buy pirated recordings. Though there has been some complaint about the Italian government's decision to permit the commercial pressing of these performances, some of these records are of very high quality, and the work of many of the most important singers of the past. The company will continue to release these recordings, and plans to issue records of other great singers and operatic performances from the mid-50s, which will be a major package: an eight-record set of the complete Beethoven Symphonies with Lorin Maazel conducting the Cleveland Orchestra. Maazel has consistently grown in stature as a symphonic conductor, and this is particularly major promotion.

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

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

Classical Retail Tips

■ From Columbia this month comes a major package: an eight-record set of the complete Beethoven Symphonies with Lorin Maazel conducting the Cleveland Orchestra. Maazel has consistently grown in stature as a symphonic conductor, and this is particularly major promotion.

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AmericanRadioHistory.Com
Sales of 12" Disc Soaring; Questions Remain

(Continued from page 3)
limited basis as a promotional tool to ignite the sales of 45s, or will it become an entity unto itself, taking its place along with the 45 and lp. Until record manufacturers evaluate and determine the most advantageous way to market the 12", retailers will be beset with the problem of obtaining adequate stock.

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

Impact
The recent success of the 12" has instigated mixed feelings regarding its impact both on the 45 and lp among retailers and record manufacturers. According to Don Simpson, buyer for the retail outlet Farber's & Sun's, the 12" can have a negative effect upon a brand new act. "I welcome anything that brings traffic into our stores, and the 12" has definitely done this, but when a new act comes out with a very popular 12", I believe that a great majority of people will not be willing to spend between $6 and $7 on an unknown lp when they can get the 12" for less. I also think that the 12" can hurt lp sales if the lp does not include the 12" version of the cut that was responsible for drawing attraction to the lp in the first place. I know of one company that was forced to pull their lp because it didn't include the 12" version."

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

Record executives Larry Harris, senior vp/managing director, Casablanca, and David Steel, manager of disco promotion, Polydor, both commented that although the 12" was still in a state of fancy, the impact of the commercial 12" was largely dependent upon three factors, the artist, the record and marketing. Harris said, "We don't know if the 12" hurts the sales of lps; we're still doing a lot of experimenting. For instance, we released a 12" with Village People's 'Macho Man' and 'YMCA,' and we have enjoyed tremendous success with it. We'll keep sending producers into the studios to make longer dance versions of cuts, if they're popular. We also said that Casablanca would not put out a 12" before the lp was out.

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

Although most industry spokesmen believe that the 12" has had a generally positive effect upon the sale of lps, as long as it's marketed properly, the impact of the 12" on the 45 elicits widely varying views. Some retailers report that the 12" has stimulated the sales of 45s. According to Lynn Sablanca, vp/director of promotion at Paradise for Music Stop, "The 12" is great because it's exactly what the disco customer wants. The disco buyer is an entirely different buyer than the 45 buyer—he's the person who goes to the disco, is 21 and over, and can afford to buy the 45 if he wants to as well. The 45 buyer is younger, and is still buying the 45, so I don't think the 12" and the 45 should be viewed as competing with each other." Sound Town's Harvey Hofner stated, "The 12" isn't hurting anything. It's stimulating the sales of both the 45 and the lp." Strawberries' Jerry Warren said, however, that the 12" was "definitely hurting the sales of 45s." "We are selling," commented Warren, "12"s over 45s 12 to 1. Teens are buying the 12" too." Other retailers said that it was too soon to assess whether the 12" has cut into the sales of the 45.

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

New York, N.Y.
(Continued from page 67)

Editorial development firm Jeffrey Richard Assoc. is located at 310 E. 44 St. (212) 687-6036 in case you were wondering.

Sales of 12" Disc Soaring; Questions Remain

(Continued from page 70)

Retail Rap
(Continued from page 74)

Sparked the fancies of an SRO "feeling Real" crowd at San Francisco's Opera House, March 11. The largely gay audience received special attention from the artist, who dedicated tunes to their situation. Tangled in his microphone cord, Sylvester quipped, "... untangle this thing, so I can dance around and be gay." Midway through the show Sylvester was presented with the Key to the City of San Francisco, and a proclamation of March 11 slated to be "Sylvester Day" by Mayor Diane Feinstein... The MAESTRO OF LOVE, Barry White, president of UGR, recently held a listening party luncheon at Chasens in Beverly Hills, March 7. The affair promoting the release of "The Message Is Love" proved to bring in a crowd to a capacity of 400.

Records staff members Frank Wilson, assistant to the president; Glodean White, special projects (and White's wife); Paul Politi, executive vp/general manager of international affairs; Tony Sepe, tour manager and London office; Larry Thompson, attorney; Laurie Fernandez, controller; Sandra White, executive secretary; Paul Politi, vp/promotion; Dee Liebowitz, secretary; and Shannon Boyd, director of publicity, helped to make this affair a joy... A&M ROCKETS... Watch for A&M's Rockie Robbins debut lp, a blend of mellon and funk tunes sure to soar high on the charts.
MARCH 24, 1979

WORK THAT BODY—TANNA GARDNER—West End [disco disc]

I (WHO HAVE NOTHING)—SYLVESTER—Fantasy [disco disc]

NIGHT TIME FANTASY—VICKI SUE ROBINSON—RCA [disco disc]

I (WHO HAVE NOTHING)—SYLVESTER—Fantasy [disco disc]

MIDNIGHT RHYTHM—MIDNIGHT RHYTHM—Atlantic [disco disc]

THERE BUT FOR THE GRACE OF GOD GO I—MACHINE—Fire Night Dance—Prelude (Ip cut) [disco disc]

KNOCK ON WOOD—AMII STEWART—Ariola (disco disc)

AT MIDNIGHT—T-CONNECTION—Dash (disco disc)

DON'T YOU NEED—LINDA EVANS—Ariola (disco disc)

FLY AWAY—VOYAGE—Marlin (entire Ip) [disco disc]

I DON'T KNOW IF IT'S RIGHT—EVELYN "CHAMPAGNE" KING—Steppin Out (Ip cut) [disco disc]

BY THE WAY YOU DANCE—BUNNY SIGLER—Gold Mind (entire lp) [disco disc]

HOLD YOUR HORSES—FIRST CHOICE—Gold Mind (entire lp) [disco disc]

ULTIMATE—ULTIMATE—Casablanca (entire lp) [disco disc]

TAKE ME HOME—CHER—Casablanca (entire lp) [disco disc]

DISCO NIGHTS (ROCK FREAK)—G.Q.—Arista (disco disc)

(EVERYBODY) GET DANCIN'—BOMBERS—West End [disco disc]

SLEDGE—Cotillion (disco disc)

STAIRWAY TO LOVE—WONDER BAND—Atco (entire lp) [disco disc]

DON'T YOU NEED—LINDA EVANS—Ariola (disco disc)

HOLD YOUR HORSES—FIRST CHOICE—Gold Mind (entire lp) [disco disc]

THE GROOVE MACHINE—THE GROOVE MACHINE—Motown (entire lp) [disco disc]

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THE GROOVE MACHINE—THE GROOVE MACHINE—Motown (entire lp) [disco disc]
Record World Hosts Cincinnati Seminar

By NEIL MCINTYRE

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

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

Radio station personnel were included from WCNW, WPBF, WAXU, WCUC, WCIT, WJJO, WKFI, WCIN, WPBF, Q102 and WCYN.

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

This presentation of the preparation of the RW charts was aided by slides, to show the audience the steps taken in arriving at the magazine's chart positions.

Research director Mike Vallone explained the factors of airplay and sales that create the movement on The Singles Chart. When single records reach the top 20, we begin to rely more on the sales, since the airplay by this time begins to decline, while the sales are on the upswing.

Vallone said, The album charts are compiled strictly on sales. This quantitative research is based on piece counts of product sold—each retail account that reports to RW must give total pieces purchased by customers.

Panelists

Record World panelists included senior vice president and manager, Allen Sigman, senior vice president and west coast manager Spencer Belrand and marketing director Jack Forsythe. In the audience were radio director Neil McIntyre and associate research director Doree Berg.

A number of promotion people were in the audience representing Arista, Atco, Epic, Infinity, MCA, WEA, and Lowery Music.

With the increase in disco music air play and sales, RW has responded with the addition of disco to better serve the radio stations that have segmented disco programs or total disco music formats. The Record World Disco charts have been expanded to reflect the sales gains in disco music.

Vallone said, "Radio is watching the programming at disco clubs a lot closer and so is RW. Our disco charts are made up from disco clubs and disco radio airplay. The influence on the charts of disco music has crossed over to the pop charts, with the rotation of disco music receiving a lot more airplay in different formats." The panel consisted of a variety in reporting sales figures for the charts is RW's first goal.

Sigman said, "We will drop the account from our system if we find their information to be inaccurate."

DIR Robert Klein Show

(Continued from page 3)

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

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

Concept

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

The program features music presented by the show's announcer, Dennis Elsas from WNEW-FM in New York. DIR would like to see, in time, Elsas and Klein develop a rapport much like television interview shows have, being able to play off of each other.

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

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

One of the important ingredients in the show is Robert Klein's knowledge of popular music. Many have seen his take-offs on old New York doo-wop groups; on his show, his liking for popular music encourages his guest to be interesting.

"There are few people who could fit the category of both entertainer and interviewer," Kaufl said. "Robert felt that a show like this would help him continue to keep close contact with the public."

One Liners

The "Tonight Show" format of the Robert Klein Hour is new for radio; Klein's ability to cut through an interview, with one liners that help change the subject, and at the same time make the audience laugh, is a refreshing approach that should keep the radio audience guessing as to what he'll say next. Meyrowitz concluded, "When an act does this show, they'll want to do it again, because they've had a great time doing it."
supertramp tour set

Supertramp, whose latest album, "Breakfast in America," has just been released, begins its first U.S. tour in 18 months on March 16th. The 58-date tour will continue through June and will be highlighted by a concert at Madison Square Garden in New York on May 31st and two dates at the Forum in Los Angeles in April.

sayles to infinity

\(\text{Continued from page 82}\)

In support of the release of his "Superman" album, Atlantic Records artist Herbie Mann recently completed a promotion trip through a number of major cities, including Miami, Los Angeles and Dallas. Mann is pictured here (in hat) at Miami’s 96X.

Super-Mann

In support of the release of his "Superman" album, Atlantic Records artist Herbie Mann recently completed a promotion trip through a number of major cities, including Miami, Los Angeles and Dallas. Mann is pictured here (in hat) at Miami’s 96X.
Latin American

Album Picks

DEMASIADO TARDE
TOSHIO—CBS 053 848


Under the artistic direction of Pablo Ramirez and with arrangements by Pocho Perez, Chucho Ferrer and Dominguez, Toshio has great possibilities in the international market with this package. A mellower and beautiful voice that could make it real big. “Porque aun te amo,” (J. A. Wong) “No dude vuelve por mí,” (de Mingo-Ramirez) “Cuerpo sin alma” (Coccianti-Cosselli-Luberti) and “Gitanita.” (Armenteros-Herrero).

LOS POLIFACETICOS


Under license from EMI Capitol of Mexico, Latin International released this new package in the states by the popular group Los Polifacéticos. Very commercial. “Un juguete más,” (Cruz Leyva) “Dime,” (M. Alberto) “Un triste adios” (J. Amaro) more.

POPEYE EL MARINO

ADALBERTO SANTIAGO—Fania JM 11536


Adalberto Santiago renders here a very commercial and contagious salsa package backed by superb musicians and arrangements. Superb tunes are “Popeye el Marino,” “Mucho Corazon,” (E. Elena Valdelamar) “Mujer Celosa,” (A. Santiago) and “P. R. Brindo por ti.” (O. Farrés).

PATRICIA MALDONADO

RCA XXPL1-065


Very talented Chilean bolero singer Patricia Maldonado in a very well balanced package of boleros, such as “No me dejes no,” “Cambalache,” (S. Dicsepolo) “Cuando estoy contigo” (Manzanaro) and “En un rincón del alma.” (Cortez).

Desde Nuestro Rincon

By TOMAS FUNDORA

Durante la celebración de MIDEM, en Cannes, Francia, Adolfo Fino, Presidente de RCA Brasil y Argentina y Gerente de la Regional RCA, entregó un “Golden Nipper” a Henri Belolo de Can’t Stop Productions por la venta de dos millones de copias en Latinoamérica del “Macho Man” de Village People. Al mismo tiempo, fué extendido este mismo premio a los ejecutivos de Hansa Musik Produktion por ventas de dos y medio millones de copias del tema “Rivers of Babylon” por Boney M., en Latinoamérica. RCA ofrecerá su Convención Latinoamericana este año del 23 al 28 de Abril en el Hotel Doral de Miami Beach, Fla., con la asistencia de todos sus ejecutivos de Latinoamérica y representaciones de Francia, Italia, Alemania, Inglaterra, España y Canadá. Lamento el incendio que afectó las instalaciones de “Salsoul 98,” popular emisora puertorriqueña, que ha sido destruida y actualmente se ha convertido en el área estadounidense donde más estaciones radian en español están en el aire (6), seguida por Los Angeles, San Antonio y Nueva York. Fué un éxito rotundo el “Primer Carnaval del Merengue” que Ralph Mercado y Ray Ayelles celebraron en el Radio City Music Hall de Nueva York con Wilfredo Vargas, Cuco Valoy, Los Kenton, Fausto Rey, Sonia Silvestri, Millie Quizada, Joseito Mateo, Primitivo Santoyo y Johnny Dateco. La presencia dominicana en Nueva York, se hace sentir en todo espectáculo, haciendo presente la alta población dominicana de la Babel de Hierro.

Es importante que toda la industria latina de Estados Unidos se haga miembro urgentemente de la R.I.A.A. (Recording Industry Association of America) para hacer patente sus inquietudes dentro de la asociación americana, sentar causa y predecir en la lucha contra la pirateria de las grabaciones latinas, bajo la protección de la única sociedad que debe protegerlos, lograr certificaciones para la concesión de Discos de Oro a los intérpretes latinos, así como poder integrarse totalmente en la lucha por las clasificaciones latinas en los premios “Grammy” cada año. El grupo Velvet de Venezuela firmó la Billo’s Caracas Boys por 5 años como artistas exclusivos. Billo Frometa, Director de la agrupación musical firmó contrato con Joseito Pagès en Venezuela, anunciando el lanzamiento del primer long playing en el próximo Julio. Lanzó Fuentes de Colombia el primer sencillo de su recientemente firmada artista exclusiva Noni Ray con los temas “Nuestro Mundo Feliz” (F. Cervantes) y “Olvidemos.” (R. Rosero).

Ya comenzaron los preparativos para la celebración de “Musexo 79,” del 4 al 10 de noviembre en el Hotel Konover de Miami Beach, según nos anuncia Roddy Shashoua. El año pasado, participaron 951 compañías de 41 países, resultando en un aumento de un 29% del (Continued on page 85)
**Latin American Hit Parade**

**Popularidad (Popularity)**

**San Antonio, Tex.**
- By KCOR (Salvador Garzo)
  - AMIGO
  - ROBERTO CARLOS-Cayronics
  - LAS CUENTAS CLARAS
    - CHELO—Musart
  - PEQUENA Y FRAGIL
    - VICTOR TURBE—Atlas
  - PARA MI
    - ROSA BLANCA—Orfeon
  - TE TICO TI PARA MI
    - PUNTO 4—DB

**Ontario, Cal.**
- By KINSE (Bunda Sanchez)
  - 1. LA DE LA MOCHILA AZUL
    - PEDRO FERNANDEZ—Cayronics
  - 2. VENTO PEREZ DE LA O
    - EL PODER—Fama
  - 3. NO LASTIMES MAS
    - ROCIO DURCAL—Pronto y Arcila
  - 4. VENGO A VERTE
    - MERCEDES CASTRO—Musart
  - 5. AYER Y HOY
    - JOSE LUIS—Top Hits
  - 6. SE BUSCA
    - JOSE LUIS—Top Hits
  - 7. DESED
    - FERNANDO ALLENDE—Orfeon
  - 8. AMOR DE AMANTES
    - SANTIAGO—Pepa
  - 9. LA CUENTA
    - LORENDA Y SUS GAYLANES—Falcon
  - 10. ADIOS, ADIOS, ADIOS
    - SANTUANA—Arriba

**Tacoma, Wash.**
- By KPEZ FM (Mario Briones)
  - 1. OH QUE GUSTO DE VOLVERTE A VER
    - PEDRO TOVAR—Mexican/Modesty
  - 2. CALLADOS
    - ANGELA CARRASCO/Camilo Sesto—Orfeon
  - 3. CUANDO VUELVAS
    - EVA TORMO—Audio Latino
  - 4. DE QUE ME SIRVE
    - WILSON—Coca
  - 5. AMIGO AMANTE
    - ROCIO JURADO—Artano
  - 6. EL CARA PARCHADA
    - FEDERICO VILLA—Arcono
  - 7. COMO FLORENTINA
    - LOLITA DE LA COLINA—Arcono
  - 8. VIVIR, VIVIR
    - SIMON PEDRO—Pepa
  - 9. MI COMPADE MANUEL
    - LORENDA REINAL—Latin International
  - 10. DESOLACION
    - LOS CORAZONES SOLITARIOS—Lorena

**Santa Barbara, Cal.**
- By KCBB-FM (Ray Ramos)
  - 1. COMO TU
    - YO QUIERO MEXICO—Orfeon
  - 2. TIEMPO DE LLORAR
    - B.J. BROTHERS—Linda
  - 3. CONFESION DE BORRACHA
    - ROCIO RODRIGUEZ—Luna
  - 4. LAMPAÑA SIN LUZ
    - SALVADOR HUERTA—Peerless
  - 5. HISTORIA DE AMOR
    - LA TRIPA LOCA—Gala
  - 6. SUFRO POR TU Ausencia
    - LA TRIPA CHICANA—Latin International
  - 7. CUANDO TU LO DECIDES
    - LOS CHICANOS—Orfeon
  - 8. TU MALA ENTRADA
    - ROBERTO SIERRA—ASV International
  - 9. NO LO PUEDE EVITAR
    - ROSA BLANCA—Orfeon
  - 10. SERE FEZI
    - LA PLAGA—Epislon

**Ventas (Sales)**

**Puerto Rico**
- 1. LA BODA DE ELLA
  - BOBBY VALENTIN—Bronco
- 2. WILFRIDO DAME UN CONSEJO
  - WILLIAM VARGAS—Lancma
- 3. SONORO CONSONGO
  - HECTOR LAVOE—Fana
- 4. SIEMBRA
  - RUBEN BLADES—Fana
- 5. DEL MONTON
  - TOMMY OLIVENCIA—TH
- 6. EL PROGRESO
  - ROBERTO ROJEA—Fana
- 7. PERDONAME
  - JOHANA SOLAS—Fyvel
- 8. VIVIR ASI ES MORIRE DE AMOR
  - CAMELO SESTO—Pronto
- 9. LA COSQUILLITA
  - JOSE LUÍS—Top Hits
- 10. SILENCIO
  - ROSA BLANCA—Orfeon

**Chicago**
- 1. LAS CUENTAS CLARAS
  - CHELO—Musart
- 2. Y LAS MARPOSAS
  - WILLIAM VARGAS—Lancma
- 3. JOY QUISEIRA SENOR LOCUTOR
  - VENANCIO CASTRO—Peerless
- 4. NO LASTIMES MAS
  - ROCIO DURCAL—Pronto
- 5. YA NO TE QUIERO
  - SALVADOR—Arriba
- 6. CALANDAS
  - ANGELA CARRASCO/Camilo Sesto—Orfeon
- 7. VOLANDO TE ME VAS
  - LORENZO DE MONTECALDO—Cayronics
- 8. AGUA DE DOS RIOS
  - CAMILIO SESTO—Pronto
- 9. EL MICA CHUECA
  - JORGE LEMA—Gas
- 10. LO VAS A Pagar
  - LOS GRIJOS—Musart

**Albuquerque, N.M.**
- By ASSOCIACAO BRASILEIRA
  - 1. LE FREAK
    - CHIC—WEA
  - 2. TANTA MULHER
    - BEE GEES—Polygram
  - 3. SABADO QUE VEM
    - BRENDA—RCA
  - 4. ELE ME RECONHECE
    - BABY CONSELHO—WEA
  - 5. QUE HAY QUE HACER PARA OLVIDAR
    - CHICA MUNOA—RCA
  - 6. SUN IS NEVER
    - JIMI HENDRIX
  - 7. SOU REBELDE
    - LILIAN—RCA
  - 8. ESPERANÇA DE VOCE
    - ELIZANGELA—RCA
  - 9. GOSTO DE MACA
    - WANDO—Cobacabana
  - 10. HOT SHOT
    - KAREN YOUNG—Cid

**Rio de Janeiro, Brazil**
- By ASSOCIACAO BRASILEIRA
  - 1. MI AMIGO AMANTE
    - RUBEN RIOS—Bronco
  - 2. MI COMPADRE MANUEL
    - BOBBY VALENTIN—Top Hits
  - 3. DE SED
    - SALVADOR—Arriba
  - 4. VENGO A VERTE
    - MERCEDES CASTRO—Musart
  - 5. COMO TU DECIDAS
    - ANGELA CARRASCO/Camilo Sesto—Orfeon
  - 6. TE QUIERO MUCHO
    - RUBEN RIOS—Bronco
  - 7. JUNTA TUS GARRAS
    - CARLOS MIRANDA—Freddy
  - 8. ADIOS AMOR TE VAS
    - SANTUANA—Arriba
  - 9. LLORANDO A Gritos
    - ANDREA GALLEGO—Gala
  - 10. TE VAS ANGEL MIO
    - CORNELIO REYNA—CR

**Nuestro Rincon**

(Continued from page 84)

Año anterior. La participación latina se hizo manifiesta y se espera que este año se brinde lecturas bilingües y se brinde reuniones para considerar situaciones críticas dentro de la industria latina.

**Sergio Rosemblat** acaba de ser nombrado Director de Prensa de Fania Records, con base en Nueva York. ¡Felicitaciones Sergio! Celia Cruz, presentándose actualmente en el Caracas Hilton Hotel, permanecerá en Venezuela hasta marzo 18, desde donde volará a Puerto Rico para filmar un “special” para Eastern Airlines. Bobby Rodrí-

**guez y La Compañía** acaban de terminar su cuarto álbum para Records... Fania Records firmó al grupo Sociedad 76, liderada por Johnny Zamot como artistas exclusivos del sello. Firmaron Jerry Masucci, Johnny Zamot y Freddy Concepcción, vocalista del grupo... Y ahora... ¡Hasta la próxima!

During the MIDEM Convention held at Cannes, France, Adolfo Pino, President of RCA Brazil and Argentina & RCA Regional Manager extended a “Golden Nipper Award” to Henri Belolo from Can’t Stop Productions for sales in Latin America exceeding two million of Macho Man by Village People. The same award was extended to Hansa Musik Prod.”’s exclusives for sales in Latin America exceeding 2% million of Rivers of Babylon by Boney M. RCA will hold its Latin American Convention this year at the Doral Hotel in Miami Beach, Fla., from April 23 to 28 with the assistance of all of its Latin American executives and representatives from France, Italy, Germany, England, Spain and Canada. I was sorry to hear that a fire affected the popular Puerto Rican station of “Salsoul 98,” which has kept broadcasting through the efforts and help of other radio stations in the area. WQBA Radio, Miami’s top Latin station is going on the air with the new Super Q-FM 108, whose format is also addressed to the young people, with programming in English as well as in Spanish. With this, Miami becomes the U.S. city with the most Latin stations programming in Spanish (a total of six), followed by Los Angeles, San Antonio and New York... “The First Merengue Carnival” held at the Radio City Music Hall, New York, was a complete success. Organized by Ralph Mercado and Ray Aviles, the carnival featured Wilfrido Vargas, Cuco Valoy, Los Kenton, Fausto Rey, Sonia Silva, Millie Quezada, Joseito Mateo, Primitivo Santos and Johnny Pacheco. The heavy influx of Dominican people in the audience was felt through the whole event. Velvert from Venezuela signed an exclusive five year contract with Billo’s Caracas Boys. Billo Frometa, the musical group’s director signed along with Joseito Pages from Venezuela announcing the first release by the group next July... Fuentes from Colombia released a 45 of their new exclusive artist Nori Ray with “Nuestro Mundo Feliz” (F. Cervantes) b/w “Olvidemos” (R. Rosero)... Roddy Shashoua from Musexo announced that he just started organizing the new Musexo ‘79 which will be held at the Konover Hotel, Miami Beach, Fla., from November 4 to 10. The last year, the event was attended by 95 companies from 41 countries, resulting in a 29% increase from the year before. The Latin influence was noticeable and it is expected it will increase this year. Musexo will present bilingual lectures and meetings to consider critical aspects within the Latin industry... Sergio Rosemblat has just been appointed Press Director of Fania Records, New York. Congratulations, Sergio... Celia Cruz, performing at the moment at the Caracas Hilton Hotel will stay in Venezuela until March 18. From there she will fly to Puerto Rico in order to tape a TV special for Eastern Airlines... Bobby Rodriguez and La Compañía have just recorded their 4th album for Vaya Records... Fania Records signed the group Sociedad 76 with Johnny Zamot as their exclusive artist. The contract was signed by Jerry Masucci, Johnny Zamot and Freddy Concepcción, the group’s vocalist... And that’s it.

**RECORD WORLD** MARCH 24, 1979
Record World en Mexico

By VILO ARIAS SILVA

■ MEXICO — Otra hito de José Jose, con una canción "Lo pasamos" del autor de moda Juan Gabriel. La difusión que se generó en la Capital, se ha extendido violentamente al interno, convirtiéndose en un hit nacional de enormes proporciones. Esta nueva etapa que en la vida discográfica de José se inició desde su ingreso al sello Ariola, habiendo recuperado la imagen y popularidad que tuvo cuando logró sus primeros éxitos con "La nave del olvido" y "El triste." En la actualidad, es un profesional de la música, que cuenta con una carrera artística, la que da como resultado—en virtud de sus excepcionales cualidades,— que está ubicado entre los favoritos del consumidor. ¡Que sigan los éxitos Pepe!... El sello Micolón de Argentina reaparece en el mercado con dos producciones que se vislumbran como futuros hitos en el mercado de "México, el mundo de amor," con el grupo Katun ya y "Que sea vá" con Aldo Monges, ambos temas contando con el apoyo de las emisoras de mayor rating... El grupo de todos los sectores, donde se realiza la producción que realizó Tomás Fontnora con el tema "E l Sol se fue" que interpreta Roberto Jordán. Los comentarios, coinciden en que es la mejor producción que ha tenido Roberto desde que se hizo cantante... Inexplicablemente y sin tener un diálogo formal con el Presidente de la compañía, Bertha Solorió dejó la dirección de Safari Records de Los Ángeles. El fenómeno de Bertha luce bastante extraño, y un misterio rodea su determinación... Inusitado impacto del grupo Kiwa ?c "Los males de Micaela" la banda de éxito de año pasado re- alizada por Beco Rola y Guiller- mo Santos, está gustando y pue- de convertirse en una de las sorpresas del año... Derrochan do sencillez y buen humor, José Domingo dejó agradable recuer- do en su corta visita, revitalizando la promoción de su ya cañonazo nacional "Motivos." La simpatía, que normalmente no caracteriza a los artistas españoles, es en José Domingo su artillo personal, siendo muchos los amigos de los diferentes medios de difusión que su recuerdan su estancia... ¡Saludos José!... Después de un esfuerzo temerario por la compañía, se logra que Napoleón recupere su popularidad. Su más reciente lan- zamiento "Recuerdo apagado" agara fuerza en ventas... Paula- tinamente Yolanda del Río (RCA) va en la actualidad con "Ca- mas separadas"... Muy bien Elió Roca y mejor Polydor, tra- tando de que la canción "Amor se escribe con llanto" llegue al gusto del público... Varias cá- pañías estrenan gerente de púb- licidad. Entre estas, Polydor que le dió la responsabilidad a Herbe Pompeo, RCA a Bernardo Garza, Mélody a Juan Jaime La- rio y RAREF a José Luis de Velasco. ¡Que tengan suerte!... Y ahora ¡Hasta la próxima desde México!

Moss Group

(Continued from page 79) compositores son representados por Mrs. H.H.A. Beach, some of whom have recently received performance in New York by the Lincoln Center Cham- ber Music Society and is generally one of our earliest and best known female composers. Contemporary women might well ask why almost everyone on the record is dead; no doubt Moss Mus- ic intends to follow this disc with the works of promising American composers as Barbara Kolb and Lucia Długosiewski.

"America Sings"

Another disc set to appear is the next installment of "America Sings," one of the most arresting choral series of American music. The Gregg Smith Singers, who are the singers on the disc, have con- tributed a lot to the current American scene in their widely varied approach to many American songs. The current disc con- tains music composed after 1950, including music by Elliott Carter, William Schuman, Lou Harrison, Jacob Druckman and Ned Rorem. All of these incidentally have won Pulitzer Prizes for their compositions. Smith's changing group of performers and women always exhibit fine ensemble playing and good musicianship and will no doubt not disappoint on this disc.

Barrueco

Another records that should delight the growing guitar audi- ence is one by Manuel Barrueco who has arranged the Spanish Dance of Enrique Granados and Albeniz' First Suite Espanola (Ojo). Barrueco, a Cuban-born artist, was enthusiastically welcomed in his first recording which was of works of Villa-Lobos.

Singles Analysis

(Continued from page 8)

April Wine (Capitol) #72 bullet; Pointer Sisters (Planet) #73 bul- let; The Marc Tanner Band (Elek- tra) #75 bullet; Ironhorse (Scotti Bros.) #76 bullet; Barbara Man- dra (A&M) #8 bullet; Henderson with crossover sales reports, #77 bullet here; Arpeggio (Polydor) working off a disco foundation for #79 bullet and J. Geils Band (EMI-America) #87 bullet.

New on Charts

Also new on the chart this week are: Randy Vanwarner (Bearsville) #78 bullet; Ray Ste- vens (WB) #80 bullet; McCuinn, Clark & Hillman (Capitol) #81 bullet; Orleans (Infinity) #83 bullet; Bar- ton, McClain & Destiny (Polydor), #24 bullet BOS, on here at #85 bullet; Roger Voudouris (WB) #86 bullet; The Allman Bros. (Arista) #87 bullet; Tomato (Boston) #89 bullet; Linda Clifford (Curton/ROSO) #90 bullet; Judy Collins (Elektra) #98 bullet; and George Thorogood & The Destroyers (Rounder) #99.

Hofberg Joins Moss

■ NEW YORK — The Moss Music Group has announced the appointment of Leo H. Hofberg to director of classical marketing.

Oremann Joins Columbia

■ NEW YORK — Ed Hynes, president, national promotion, Columbia Records has an- nounced the appointment of Alan Oremann to the position of regional promotion marketing manager, southeast, Columbia Records. He will be based in At- lanta. He will report to Fred Humphrey, director national promotion, albums, Columbia Records.

Worked for Korvettes

Prior to joining CBS Oremann worked for Korvettes in the record department, Franklin Music, WEA as an Inventory Clerk, and did local promotion in the Carolinas for London Records.

Paul Case Dies

■ NEW YORK — Paul Case (72), who was the professional man-ager of Hill and Range Songs for many years, died in New York last week.

Signed Bacharach

During his many years with Hill & Range he signed and helped in the development of such writers as Doc Pomus, Mort Shuman, Bert Bacharach, Hal David and Phil Spector. He stayed with the company until its sale to Chappell Music in 1975.

Funeral services were held at the Riverside Chapel, N.Y.C. Tuesday March 14.

Costa to Capricorn

■ LOS ANGELES—Jon Scott, vice president of special projects for Capricorn Records, has an- nounced the appointment of Marsha Costa to the newly created position of special proj- ects assistant and trade liaison. Costa joins Capricorn after two years in the promotion depart- ment at ABC Records.

Album Analysis

(Continued from page 8) at #57 bullet; Guy Clark (Capitol) #65 bullet; Los Lobos (Elektra) #67 bullet; a new act with a disco foundation with retail album, now at #67 bullet. Herbie Hancock (Col) has a bullet at #24, followed by Devadip Mangione (A&M) moves an impresive 50 spots to #59 bullet. Mangione picked up especially well at racks, with sales in New York very strong.

Barrelle Jumps

Several records in the sixties and seventies show starting the week. Patti Labelle (Epic) jumps 49 places to #61 bullet, with retail in Philadelphia, NY and Washington; Amii Stewart (Ariola) moves 43 spots to #64 bullet, with retail breaks in NY, the midwest and the north- west; and Lonnie Liston-Smith (Col) is at #69 bullet with good retail at jazz, and pop levels. Van Halen (WB), a new act with a debut album released some months ago that has maintained consistent sales despite the lack of a strong single, leads off the seventies with a bullet at #70. Herbie Hancock (Col) has a bullet at #71, followed by Devadip Mangione (A&M) moves an impressive 50 spots, more than any other record on the chart. Santana shows retail action in the northwest, NY, Balti- more and other places. Frank Zappa (Zappa/Mercury), at #75 bullet, is an act with a debuting album moved up 55 spots. Roxy Mus- sic (Atco) is yet another good re- tail album, now at #78 bullet.

Cher

Other bullet's in the top 100 in- clude Cher (Casablanca) at #79; Judy Collins (Elektra) at #82; Michael Franks (WB) at #83; and Robert Gordon (RCA) at #100.

CBS Names Brick

College Program Mgr.

■ NEW YORK—Mike Martinovich, vice president, merchandising, CBS Records, has announced the appointment of Steve Black to manage college program, CBS Records.

Since 1978, Black has been supervisor, college program, CBS Records. He began his career with CBS as the college representative at the Univer- sity of Texas in Austin.
Capitol Restructures

(Continued from page 3)

presences and function as such," said Zimmermann, noting that the creation of the EMI America division and the subsequent United Artists purchase have substantially broadened EMI Music's access to recording talent.

Additional staff trimming past last week's cutbacks won't follow. "There won't be any further cutbacks," he said. "This is it." As for last week's cuts, Zimmermann confirmed that the key goal was to eliminate duplicated functions. "There are economies involved, of course," said Zimmermann, and I think both tape marketing and Jerry [Rubinstein], at the time of that acquisition, agreed that it wasn't very economical at this time, and in this marketplace." Under the new deal, Zimmermann said, the three labels will remain "completely separate in terms of their a&r base, and will retain separate identities at the key executive levels." Consolidation, he continued, is focused on those sales and marketing functions "that represent the final delivery system to the market."

Even so, there is no current intention of further folding in marketing functions between the Capitol Tower and the EMI America/United Artists complexes. "With two fully-staffed, highly aggressive record and tape marketing divisions here, we never even considered merging EMI or UA into Capitol," he observed.

In the wake of the reorganization, the most dramatic changes remain those at United Artists. While the label identity and roster for the most recent of the EMI labels will remain, EMI America VP Don Griessner will now handle a&r for both labels; in place of departing a&r VP Mark Lindsay and Eddie Levin, former general manager at UA's Blue Note label and national r+b promotion head.

In addition, other key EMI America/United Artists executives who will now report to Mazza are Mark Levinson, VP, business affairs, promotion VP Charlie Minor, and Joe Petrone, VP, marketing.

Mazza himself will report to Zimmermann, as will key Capitol executes. Zimmermann will report to the president, with the new appointment of John Burns to the position of regional director, midwest region, for EMI America/United Artists Records group; and Hal Posner, VP and assistant to the president.

Zimmermann is also expected to name a new vice president of international marketing and new responsibilities for the records group, who will oversee all overseas exploitation for talent acquired through the three labels.

Other music operations essentially unchanged with respect to top management, and continuing to report directly to Menon, include the Capitol Magnetic Products and U.S. Music Retail Group, headed by Edward C. Khoury, now appointed president of that division in addition to his responsibilities as president of Musicmen, Inc.; Technical Resources & Manufacturing Operations Group, headed by Dave Lawhon, who has likewise been appointed divisional president of that sector of Capitol; and the Music Publishing Group, comprising Screen Gems/Colgems, Beechwood, Glenwood and Central Songs, under president Lester Sill.

At press time, it was also learned that J. J. Jordan, EMI America national promotion chief, had resigned his post .

WB Jazz Div. Ups 3

LOS ANGELES — Ron Goldstein, director of jazz and progressive music for Warner Bros. Records, has announced three new appointments within the department. They are as follows:

Schultz, formerly special projects coordinator, will now oversee all jazz and AOR radio promotion nationally in coordination with national, regional and local Warner's promotion staff.

The team of Sondheim, Hugh Wheeler, who wrote the book, and Harold Prince, who directed, has its first pure triumph here. The cool detachment of "A Little Night Music" and "Pacific Overtures" has been discarded for "Sweeney Todd"'s intensity, and yet the adventurous spirit of the two earlier musicals remains.

Eugene Lee's set, which suggests the Industrial Revolution with a demented touch, does what I had thought impossible—it makes the huge Urish stage hospitable for a cast not made up of elephants. The brief opening sequence, a boat coming up the Thames, shows special talent.

Most of the music in "Sweeney Todd" is narrative, and divides into songs only now and then. Sondheim's "Pretty Women" stands on its own the best of his compositions, but there is no "Send in the Clowns" here. The cast album, to which RCA has the rights, should nonetheless be a record to treasure, primarily for "A Little Priest," a black-humor classic.

Pacing, important to any show, is vital here, and "Sweeney Todd"'s tempo contributes much to its success. The subject here,remember, is murder, and stylized, bloody murder at that. While the plot gives Todd reason to be angry at the world, and offers the insight that life may be just man eating man after all, there are moral questions raised nonetheless that it would not be well for us to dwell on. Prince never gives us the chance, pushing the show along at a breathless speed that makes the happy ending seem simple entertainment, and not really food for thought.

How Broadway audiences react to the subject matter of "Sweeney Todd," and not the quality of the production, will almost surely determine its fate. My guess is that anything this good—and it is far and away better than any musical now playing—will draw crowds, even if some go away vegetarians.

Marc Kirkeby

Angie, Anson and Dinah

Arista GRP recording artist Angela Bofill recently appeared on "Dinah," where she sang her newly released single, "This Time I'll Be Sweeter," and chatted with host Dinah Shore (left) and Anson Williams of "Happy Days."

Record World March 24, 1979
Label Execs on Current Market Conditions

(Continued from page 3)

In polling retailers (see separate story, page 89), RW has reviewed this period to test recent industry assertions that the current sales picture is darkened further by heavy product returns, cash flow problems among manufacturers and record retailers, and the spectre of an industry recession amplified by the climate of uncertainty that has prevailed in the U.S. economy over recent months.

What emerges from the sample of official comment and off-record assertions, though, are a number of clear problems that surfaced during the last quarter of '78. Yet, equally prominent, few executives attempted to shift responsibility for the current soft business and the elusive returns factor by citing national economic hurdles. At minimum, the prospect of a record and tape business recession is viewed as pre-mature by a majority of those polled.

Among the most common factors cited in regard to both first quarter '79 business and overall returns processing since fourth quarter '78 is the crucial holiday buying season, and the phenom- enal '77-'78 period on which many labels and retailers based their projections. Throughout, execs pointed to the unusually high inventory levels amassed during the fall, sharp competition between the majors (leading to aggressive incentive programs designed to further boost those inventory orders), and massive label spending on new projec- tions, as components of late '78 marketing that may be haunting the first months of '79.

Friesen Candid

A&M president Gil Friesen was among the more candid, alluding to early fears that another manufacturing crunch would stanch the flow of available goods, and the subsequent increase in product orders. Friesen commented, "I re- member reading these stories in the trades, and my first thought was, 'Uh-oh, here it comes: everybody's getting ready to do their Christmas, and we didn't have any Christmas." Where few executives volunteered an assessment of the process, many confirmed that Friesen's scenario was accurate. Several predicted that the current quarter could well mark one of the industry's heaviest with respect to product returns, and that added that their accounts were running into their own cash flow problems as a result of overbuy- ing during '78.

Yet even Friesen was quick to caution against translating current levels into a trade panic. A&M's widely-covered switch to its new distribution pact with RCA didn't constitute a major problem, and Friesen suggests the same trend toward exaggeration that led to bullish optimism last year may already be swinging too far in the opposite direction. "First of all," he said, "you want to take a look at the actual figures. There may have been some growth there, but it could have been ob- scured by expectations."

Major record companies and retailers have been revising those expectations downward in recent weeks as sales failed to take off, "Saturday Night Fever"-style, to help business.

CBS Inc. released a statement from company president John D. Backe last week in which he predicted first quarter earnings for the corporation would be off "between 40 and 50 percent from '78's first quarter $1.22 per share."

Backe said the likely drop was caused by "a marked deterioration in CBS Records' perform- ance due to sluggish conditions throughout the industry."

"Our record manufacturing op- erations particularly have been ad- versely affected by the small number of releases by our own labels and by other record labels for which we manufacture, re- sulting in a significant profit de-cline."

Backe went on to predict that strong releases scheduled for the second quarter should help CBS Records rebound.

Meanwhile, in southern Califor- nia, Leon Hartstone, president of Integrity Entertainment Corp., warned shareholders in a state- ment that revenues and earnings for the record retail giant, which operates the Wherehouse and Big Ben's stores, would be 10 per- cent below predictions respectiv- ely.

Integrity had previously fore- cast sales of $85,000,000 and earnings of $2,000,000 for fiscal 1979.

Some record executives claim they saw the slump coming, and revised their planning months ago in anticipation of it. "I've been telling people since last Septem- ber that business would and should level off," said Elliot Gold- man, executive vice president of Arista Records. "No industry can continue to grow at the rate the record business has in the last two years."

Goldman, who will deliver a generally bullish talk on the fu- ture of independent distribution at the NARM convention this Fri- day (23), told Arista's independ- ents "not to overorder, even on Manilow." As a result, he said, Arista will emerge in reasonable shape from a comparatively poor quarter.

"Hearing the quantities of rec- ords that are being shipped back to the major companies has been frightening," he said, "and ours are just a fraction of that."

Chrysalis senior VP of market- ing Sal Licata also reported tales from his company. "I think it was just poor judgment with respect to how much product was put out," he said.

Beyond the superstar shortage that has been a major retail com- plaint is the more delicate issue of fourth quarter selling. Some respondents traced the problem back to early fall and even late summer, pointing to trade anxiety over a possible production crunch as a culprit. With the late '77 crunch looming in the industry's memory, the trade papers also picked up this theme, tracking the near-saturation in business from August forward—a trend some execs said may have height- ened nervousness over product shortages.

"One of the major suppliers of every- phonograph records—a record company, a distributing company, and a presser—scared the shit out of everybody in September," charged one executive who asked anonymity. "They said, 'Look, there's no way you're going to get everything you need; we can't ship you the entire cata-logue, only a few pieces. And there could be a problem getting hits.' And then their presses didn't press a damn thing from Novem- ber on."

Whether that less-than-subtle jab at CBS, the largest presser, verifies those supposed scare tact- ics, or merely points out a broader level of trade anxiety, a number of execs suggested that many la- bels and retailers overcompens- ated for a pressing crunch which, like the holiday sales boom, never approached the proportions once forecast. Those labels and ac- counts fearing shortages were said to place much larger orders, work- ing on the assumption that they would actually receive only a partial fulfillment closer to actual software needs; when no crunch materialized and orders were filled, distributors and retailers found themselves overstocked.

According to the majority of label execs polled, catalogue titles were the most prominently af- fected—a trend tied by several to both general economic gloom and its impact on all consumer pur- chases, and specifically to the music retailer's practice of of- setting deep discounts on hits by marketing catalogue closer to full list price.

Capitol's marketing VP Dennis White sees that theme as one of the more ironic aspects of the current soft trade. While agreeing that recent weeks have seen fewer titles from the largest selling acts, he notes, "You have more hit product today than you've ever had. It's no longer a field in which perhaps 10 artists sell a million records, with every- body else selling way below that. We have a consumer out there who only has a limited amount of money to spend, and he's not longer as likely to pick up on a Bob Seger and then buy up ev- erything else in the artist's cata- logue; instead, he may be choos- ing..."

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The Coast

(Continued from page 77)

green jacket, and a selection of hats." That may be conservative by Elton's standards, but we can hardly imagine, say, a member of Par- liament (that's the governing body, not George Clinton and co.) decked out in pink, black and green.

TRACKS: At Dawnbreaker—Cerrone, Seals and Crofts and Norman Sallitt . . . At Richard Perry's Studio 55—Blow-Up, an L.A.-based band composed of a group influenced by Alan Douglas . . . At Secret Sound-Rock Bottom, with help from Jaroslav, Jerry Goodman and Ula Hedwig; also RCA group Station Break, Jane Dupont, Makoto Yano and Michael Simmons. OTHER NEWS: George Johnson of the Brothers Johnson and wife Deborah are celebrating the birth of their daughter Selena Anis, born March 11, only six days before the birth of brother Louis' son. Also celebrating was Bob Seger, who was born on March 20 . . . CELEBRATIONS: Zbigniew Siefert died February 15 in Munich at age 33. Siefert, who recorded here for Capitol and wore the influence of John Coltrane on his sleeve, had been suffering from cancer.
Retailers Satisfied by Current Sales Trend (Continued from page 6)

"Last year we had a record-setting, precedent-shattering disc," Traub stated. "This year we don't have the same level of competition. We're not dropping units as fast. The difference is we're working harder to get what we get. There's more competition, units are down, it's not all pleasure like it was a year ago. There's a profit squeeze going on: the sales curve has flattened out but the expense curve hasn't. We're doing alright, though; no complaints. We just have to remind ourselves that last year we became accustomed to some very severe figures."

Dollars up, units down "would be slightly true," said Joe Bressi of Camelot Records, "but it's not that much of a factor. Our business has been very close to last year's, maybe a percent or two up at best. Flat compared to '78, but we're pretty pleased about everything. That's a heck of a year." Has Camelot been spoiled by "Fever's" success? "No," answered Bressi, and that's why we've been thrilled.

NARM Books 2100 (Continued from page 3)

mass merchandisers, radio and advertising, and a program on videodiscs and reproduction equipment. Featured events include the first annual NARM Radio Advertising Awards, and the presentation of the 1979 NARM awards for best selling recorded product, hosted by Cher.

There will be 100 booths set up for the Poolside Exhibition Center, with record manufacturers and distributors, accessory dealers, audio and video hardware companies participating. Entertainers including Andy Gibb and Willie Nelson are scheduled to appear.

Regarding the standing-room-only status of the Convention, Joseph A. Cohen, NARM executive vice president, commented, "the excellent response to the convention is certainly a reflection of the increased activity and services to the NARM membership throughout the year."

Schwartz Joins RCA

■ NEW YORK — Dorothy A. Schwartz has been appointed manager, international contract administration at RCA Records, it was announced by Kelli G. Ross, division vice president, international creative affairs at the company.

Schwartz comes to RCA with an extensive background in artists and repertoire, international activity, music publishing and contract administration. Prior to joining RCA Records, she was with Chess/Janus Records.

Col Taps Denovich

■ NEW YORK—Ed Hynes, vice president, national promotion, Columbia Records has announced the appointment of Gene Denovich to regional promotion marketing manager, southwest, Columbia Records. He will be based in St. Louis.

Capitol Ups Ingersoll

■ LOS ANGELES—Amy Ingersoll has been promoted to the post of national promotion coordinator—smaller markets for Capitol Records, Inc., announced Bruce Wendell, vice president of promotion, CRI. Ingersoll will be based in Hollywood.

Atlantic Promotes Metz ■ NEW YORK — Pat Metz has been promoted to the position of national promotion coordinator/special markets for Atlantic Records. The announcement was made by vice president/director of special markets Eddie Holand, to whom Metz will report.

Metz began her career in the music industry in June '74 as music librarian at WN.EW-AM, following her graduation from City College of New York with a B.A. in Communications. She joined Atlantic Records in September '75 as a secretary in the promotion department, following which she was executive secretary to the director of special markets.

Label Execs (Continued from page 88) ing from 10 or 20 hot records that are currently..." When the act's older ips are selling at shelf prices as high as seven dollars, he adds, the consumer will be further motivated to focus on more competitively priced current hits. That trend is borne out by White's returns picture, much as it is by most of the labels willing to discuss first quarter returns.

More than any single problem, though, a number of respondents stressed that the current level of sales reflects a complex of factors that combined to yield volume below expectations. "There is no one factor," said Stan Marshall, VP, sales, at Elektra/Asylum, summarizing the prevailing view. Marshall was also among those citing the trade's tendency to over dramatize both successes and failures, noting how the previous year's business offered a bullish precedent, he commented, "We're a business of generalities, and the generality is if 'Saturday Night Fever' can sell 15 million, anything can. The fact is that 'Fever' is an exception, not necessarily a rule, and should be dealt with accordingly."

The old idea that "the record business is recession-proof" has been notably muted in recent weeks. The record business is much bigger than it was during the last economic slump, in 1974, executives say, and companies are feeling the downward pull.

"We've been an industry at this point that it's unlikely we could be unaffected by economic uncertainties," one said.

"The economic situation is definitely affecting the total sales picture," added Dick Kline, executive vice president of Polydor Records. "Business, from what I can see, is definitely in a poor cycle. In a poor cycle you sell only the hits. We're fortunate to have some hits."
Anchor Records UK Closes
By VAL FALLOON

LONDON — The closure of Anchor Records was finally confirmed this week after months of speculation. Former ABC International president Jay Morgenstern was in London to announce that the ABC-backed company ceased operations on March 13.

The suddenness of the closure would have shocked the industry here had it not been for events in the U.S. last week. A core of people, including MD Ken Evans are expected to remain for winding down operations.

Label In Profit

Morgenstern, who stressed that the decision to sink Anchor was made by ABC Inc., paid tribute to the UK company's staffers were in attendance at the star's concerts last week, as was Jerry Moss, who had flown in especially for the dates at the prestigious Wembley stadium, the last two on the tour.

Bright Future

The closing of Anchor has saddened the industry but from MCA's point of view the future here looks very bright. Its new MD, Harold Morgenstern, who stressed that Anchor's only asset now is its worldwide distribution deal and the surprise purchase of the ABC Records product meaning MCA has a formidable roster of artists. Country in particular should be an immediate winner as the UK is now warming up to its annual country fever.

England

By VAL FALLOON

LONDON—More new labels are in the pipeline this month, no doubt encouraged by last week's 1978 figures which showed that for the first time in ten years, singles sold more than albums, and the fact that companies do make money on seven-inches these days. This has not gone unnoticed in Parliament. Last week the deputy prime minister has been advised that the management can consider the increases in singles prices of late to 99 pence . . .

Pete Townsend's Propellor label, formed late last year, is expected to announce a worldwide distribution deal this week with WEA. The label, and production company, with ex-Track and ex-Arista international chief Mafalda Hall as MD has three artists: The Movies (ex-GTO), Rikke Sylvan (ex-DIM), and, for production only, Straight Eight. Townsend, who has been producing other people for years has always wanted his own label. Propellor will be launched with appropriate helicopter trips from a North London airfield on March 28 . . .

And another new indie, Hurricane, will be launched by Phil Presky, also via WEA, which is backing the project . . . And March 23 sees the first LP from ex-EMI a&c chief Nick Mobbs' Automatic records label: "Remember," by Doll; the single was out February 23.

Bertelsmann Group Reports Sales Increase
By JIM SAMPSON

GUETERSLOH — The Bertelsmann Group, Germany's largest media conglomerate, reports a 20.4 percent increase in sales to Dm 3,472,000,000 (approx. 1.7 billion dollars) for the fiscal year that ended on June 30, 1978.

The biggest money maker in the division was Ariola records, the Munich-based International Production Company whose German branch reported a 51 percent increase in sales during the first half of 1978. Further sales jumps were achieved in Austria, Spain, France, and the Benelux. The Swiss and English affiliates showed "positive results," while Disco from Mexico, in its first year, assembled a roster of top artists.

Ariola's position in the U.S. The Bertelsmann-owned Interver Music Group is expanding according to expectations. The largest share of Bertelsmann's sales (34 percent) came from the book and record clubs, a division which has targeted South America for further expansions.

Bertelsmann's moves outside West Germany were not entirely voluntary. Both the German Parent Office and the Monopoly Commission have indicated their disapproval of large domestic takeovers. Mohn admits, however, that the management capacity of Bertelsmann has now been reached. The current period of consolidation will also provide an opportunity to build up capital for future expansion efforts.

Bee Gees Get More Awards

The Bee Gees were presented with several awards recently at the Miami home of Barry Gibb. From left were: Dieter Radecki, Polygram, holding awards presented by the Canadian Radio Programmers for top international group in both top 40 and AOR sectors; Barry Gibb, holding CRIA Diamond Awards for "Saturday Night Fever;" and "Grease;" Robin Gibb, holding CRIA Diamond Awards for "Saturday Night Fever;" Tim Harald, holding awards from Canadian Association of Professional DJs.
Three Distributors Merge
(Continued from page 6)

letters of intent early this month, and now our future lies in the
hands of our attorneys and accountants. Right now they’re going
through everything to make sure it can be done—we have to
take permission from the state of California to merge, and, of
course, we have to make sure that there are no tax liabilities.” He
added that “we don’t foresee any problems.”

According to Hocutt, all record labels represented by the three
firms will be joined under one roof.

“We hope to be picking up quite a few labels,” he continued.
“At present, Record Merchandising has a branch in San Francisco
and Denver. I’ll be taking my labels into those branches where I’m
not now represented and we’ll be opening up a branch in
Seattle.”

Hocutt, in speaking with many of the labels involved, cited a
strong feeling of optimism among everyone concerned. In terms of
their continued support and association, he believes those rela-
tionships will be maintained. He added, “They’re coming in other areas; large blocks of
states are being covered by one distributor. We will, hopefully,
be covering all the western states with branch operations in each
of the majors, Denver, Seattle, San Francisco and Los Angeles
—possibly Phoenix.”

He continued, “We’re bringing a couple of different strengths to
the merger. One of California’s main strengths has been cata-
logue business. And Record Merchandising has a strong market over the years has been
very strong, not only in catalogue, but very strong in the hits with
major label distribution. So we hope to combine the two to ef-
fectively offer the type of distribution geared to any label that
comes to us.”

Sid Tallmadge will assume re-
sponsibility as president of the
new organization, George Hocutt
will become executive vice presi-
dent, and Sam Ricklin will be
become secretary/treasurer. Ricklin
will be joining the organization independent of his association with California Music One Stop. According to Hocutt, he is already a partner in Record Merchandising.

New facilities in the Los An-
geles area are presently being negotiated, as their current loca-
tions are reportedly not feasible. A building on La Cienega Boule-
vard is being considered.

A consolidation of each com-
pany’s staff is planned.

Three Distribs Merge

BY JIM SAMPSON

■ MUNICH — Several German record companies have joined with
the performing/mechanical right society GEMA in a two-fronted
attack on parallel imports. Polydor and Phonogram have won court
decisions validating a German record company’s right to exclusive
domestic distribution of its product, except when an import comes
from a Common Market country. Meanwhile, GEMA is taking im-
porters of Common Market product to court for non-payment of
mechanical royalty.

In both cases, parallel imports are the target of the law suits. In
recent years, the import problem has grown in proportion to the
strength of the German mark. Ray Schmidt-Walk, DGG/Polydor’s
international director, estimates that 18 months ago up to 25% of
some hit releases sold in this market was imported. The industry asso-
ciation Phonoverband puts the overall import share closer to 45%,
including recordings not manufactured locally.

Protecting German manufacturers from the flood of foreign product
are sections 17, 85, and 97 of the copyright law, which give local rec-
order companies the exclusive right to both manufacture and distribute
their recordings. The only exceptions to the law are imports from
Common Market countries. In lower court rulings over the last 12
months, DGG/Polydor and Phonogram have succeeded in stopping
imports into those branches where Tull, plus American recordings featuring the Marshall Tucker Band and
10cc. Canada and Spain also developed major sources of im-
ported issues. In each case, the court noted that it is accepted practice
for the rights to copyrighted product to be issued separately on a
country-by-country basis, a procedure necessary if the licensee is to
receive adequate compensation for his efforts.

Importers have claimed that once copyrighted material is released
for sale on the open market, the copyright holder loses control over
distribution. This principle also has a basis in international law. The
German courts, however, have been ruling in favor of the record
companies.

Three Distribs Merge

(Continued from page 6)


**Album Picks**

**THE JOY OF FLYING**

TONY WILLIAMS

Columbia JC 35705 (7.98)

Williams utilizes the talents of Clarke, Benson, Montrose, Hancock, Auger and Scott among others for one of the most eclectic albums he has ever recorded. The emphasis is on high energy jazz, but there are enough textual contrasts to keep it interesting.

**ARCADE**

JOHN ABERCROMBIE QUARTET

ECM-1-1133 (6.98)

Abercrombie allows his talented group, especially pianist Richie Beirach, ample opportunity to solo on this lp recorded last December in Oslo. The five selections are mostly slow and moody with Abercrombie showing his usual fine dexterity on guitar.

**CONTENTS DISLODGED DURING SHIPMENT**

TIN HUEY

Warner Bros. BSX 3297 (7.98)

The group is the latest to emerge from Akron, Ohio and was discovered after an appearance on Stiff's Akron compilation lp last year. Musically the sextet is solid and backing up an original lyrical slant with fine playing. Their one cover is Neil Diamond's "I'm A Believer."

**EL-CEE NOTES**

THE LAMONT CRANSTON BAND

Waterhouse 6 (7.98)

The opening instrumental, "12 Swing," sets the tone for the group's eclectic blend of jazz, blues and swing. The sextet is very much adept at these particular styles and their performances are top notch. Side two was recorded last December.

**STROKIN'**

RICHARD TEE

Columbia JC 35695 (7.98)

As a sessionman, Tee has played piano for numerous people and continues to be much in demand. He is also a member of Stuff and has employed several of his group mates for this solo set. The material is wide-ranging but his jazz/r&b influences prevail.

**TASTE THE NIGHT**

DUKE JUPITER

Mercury SRM-1-3756 (7.98)

The latest offering from Jupiter is a very tastefully produced album, mostly mainstream rock with pop and funk influences. There is plenty to sink one's teeth into, with "Like Our First Night" and "Posy" being among the most appealing cuts.

**CHANGES**

T-BOY ROSS

Motown MT-9138I (7.98)

Ross' lush production and a porcolating rhythm track make for a strong first outing. Excellent vocal and writing abilities make "Somebody's Sneaking and Peeping" and "Slow Down" the most immediate cuts.

**PEAKS, VALLEYS, HONKY TONKS & ALLEYS**

MICHAEL MURPHY

Epic JE 35742 (7.98)

Murphy is in fine form here as he combines old and new on this appealing lp that is already picking up AOR play. Five live tracks and five studio tracks, especially "Ceremonio's Cadillac" and "Chain Gang," could make for a left field hit.

**DON'T WORRY MA**

FELIX PAPPALARADI

A&M SP 4739 (7.98)

Pappalaradi has been laying low for the past few years and it would appear that it has been in preparation for this solo disc. Assisted by some noted session men including Bernard Purdie, who produced, watch for "Sunshine of Your Love" to start seeing action again.

**TRY MY LOVE**

TATA VEGA

Tamla 17-36081 (7.98)

The songstress' third album is another moving display of her vocal talents. With material contributed by Will Jennings, Ned Doheny, Brian Holland among others, she covers a wide range of music and all of it is done exceptionally well.

**England**

(Continued from page 90)

current U.K. tour. Ms. Armatrading may be touring the U.S. again this summer ... In the high courts last week CBS Inc. and CBS International South Africa were given an undertaking by a film production firm not to sell or distribute the Mike Lecherbusch production "Billy Joel Special." Huskercroft Ltd., trading at Interprom and run by Clive Weeds, agreed not to make any use of the film or master tape. CBS was suing the British firm over alleged infringement of copyright ... GTO London staff delighted with Epic U.K.'s reaction to the new Dana LP. Single here will be "Something's Cooking in the Kitchen;" U.S. cut has not been decided ... Cleo Laine's new U.S. and U.K. single—rush released on RCA—is the theme song from "The Deer Hunter." titled "He Was so Beautiful." Ms. Laine wrote the music and the words and the song comes on an LP later this year with classical guitarist John Williams, who is also featured on the title track of the film. She has written some 45 single ... It's been a slow haul, but Polydor "punk" artist John Otway has finally been given a national date for his tv special "Star dust Man," a 45 minute documentary shown last year in his home region. He also has a new single out, "Frightened and Scared," and an LP set for April titled "Where Did I Go Right." A U.S. deal is expected soon.

**World Music Festival**

The facility, and only so many people can get in. I think it's terribly dangerous and unhealthy to have 300,000 people at a concert . . . you need one insect to completely blow your credibility.

The complete line-up for the California World Music Festival includes the Fabulous Poodles, Mahogany Rush, Toto, Reo Speedwagon, the Outlaws, Cheap Trick, Cheech and Chong, Nugent and Earl East on April 7; and the Boomtown Rats, Mother's Finest, April Wine, Toto, Eddie Money, UFO, Van Halen, Cheech and Chong, Aerosmith and Browntown on April 8.

**World Music Festival**

(Continued from page 46)
Dialogue (Continued from page 78)

of her own. It looks like she is going to have a big future in that area. But I'm going to take her right back to rock and roll again. She'll enjoy that, I'll enjoy it. It just means I've got to find a lot of good rock and roll songs. I've got to rely on a lot of good people to write them because I can't write that many. I can write maybe one or two songs for each album. Then I have to find songs like "Fire" and "Breakdown," etc. So there's Suzie Quatro. Smokie that's come to an end. Smokie we've sold somewhere around 30 million records in five or six years around the world. They've been enormous, the biggest group that existed in Germany I think. They've broken all standing records there. All around Europe just enormous. They never broke here. The wrong records I guess, but I was getting bored with Smokie. I was getting bored with Smokie's attitude. They're nice guys, but they're not ambitious. Blondie, I've dedicated myself to that one. If I don't break them I'll be more embarrassed than anything. Because I've told them it's easy. It's like the force is with you when you're talking to them. So violent and everything about them. From the streets in New Jersey and one or two other places around New York and they've got that sort of grind. They'll succeed this year. They're going to be very, very big. They're huge in Europe. And so I'm committed to that one. Nick Gilder, well I'm sort of acting . . .

I'm not actually producing Nick anymore, Peter Coleman my ex-engineer is now producing Nick. And Peter will be producing a few other things for me in the near future. I'll be just watching over it, making sure that the songs are right. I don't need to be in the studio to get the performance but I do need to be around to make sure that the right songs are being chosen and that the arrangements are right, etc., and Peter can do that job very well. I hope I'll be producing the Knack. I don't know at the moment, it's . . . all we've done is talk about it. And they need a producer. They're the first choice which I'm very flattered about. It makes sense because the music they're making is very much in line with the music I have in my head. And I think together we could make a very fine album. And they have some great songs. So I'm hoping that will be one thing that I'm doing. Exile is for keeps. I'm working with them. Another totally different area of music, which is r&b, MOR music, which I find very inspiring to write and produce. I enjoy records like Nicolette Larson, "Lotta Love." It's an r&b MOR record which I like records like that. We'll play the record, "Baby Come Back." That's another side of radio that I enjoy so I like to make those sort of records.

Well you know I got a feeling that this year is going to see an awful lot of changes in the business. Because I think that the record directors and music directors along with promotion men that seem to have a hold of the throat of the business, are changing their attitudes. I think they're beginning to believe in rock and roll. I think they're beginning to believe that disco is where music begins and ends. They're beginning to believe that there are other groups in the world besides the Eagles, Linda Ronstadt, Fleetwood Mac and the Bee Gees. And I think that with a little bit of patience from radio, with a little bit of courage and daring from radio, the kids will buy it. I know there are records that come out every week that don't get played that the kids would love to hear on radio. And they'll buy them. If they would just stick with the new records the way they'll stick with a new Bee Gees or a new ..

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Salsoul Signs Skyy

Joe Coyre, president of Salsoul records, announced the signing of Skyy to a long-term contract with the Salsoul label, and the release of their debut album, "Fire." A personal appearance promotional tour is being planned for the next three months. Pictured (from left) are: Bonnie Dunning, Delores Dunning, Gerald Leban, Butch Serrin, Ken Coyre, director, A&R, Salsoul; Steven Rond, attorney-at-law; Joe Coyre, president, Salsoul; Randy Muller, leader of Brass Construction and producer of Skyy; Solomon Roberts, leader of Skyy and co-producer; David Rodriguez, disco promotions, Salsoul; Larry McConnel, Larry Greenberg and Deniece Crawford.

McCarrell Named Epic Marketing VP

(Continued from page 3)

plete marketing strategy for all records released on the Epic, Portrait, and CBS Associated Labels. He will direct the marketing and EP/P/A promotion, advertising, merchandising, publicity, product management and artist development departments. He will report directly to Don Dempsey, senior vice president and general manager, Epic/Portrait/Associated Labels.

He replaces Jim Tyrrle, who resigned last week. In 1978 Ron McCarrell was appointed vice president of merchandising for the Columbia label. In 1977 he was named national director of merchandising of Columbia and one year earlier he was named director, east coast management. Between 1972 and 1976 McCarrell held various marketing and product management positions with Columbia Records. McCarrell began his career with CBS Records as a college rep at the Long Beach campus of California State University, where he received a B.A. degree in journalism. He joined the company upon graduation in 1972 as a writer in the New York publicity office.
Country Radio Seminar Draws 400

By CINDY KENT

NASHVILLE—The 10th Annual Country Radio Seminar, held at the Hyatt-Regency Hotel March 9-10, was called the most successful seminar ever by committee chairman. With a record turnout of over 400 registrants (a substantial increase over last year), agenda chairman Bob Young, music industry chairman Roy Wunsch, and seminar president, radio consultant Reggie Young, announced several new innovations and a jump in attendance for 1980.

Keynote speaker Curt Cowdy, noted NBC sportscaster, kicked off seminar activities March 9 with the opening address. This was followed by an outstanding presentation by Al Greenfield, Bill Figenshur and Dean Hardy of KIKK, Houston, various radio personalities acted out broadcasting roles which cause internal problems at a station. These skits were later analyzed by attendees for consideration by next year's agenda committee.

"This was one of the most educational seminars yet," said chairman Roy Wunsch, director of marketing, CBS, Nashville. "We geared up to bringing in speakers from outside the music industry.

"This seminar was a continuation of the spirit of wanting to discuss subjects like lifestyles," said chairman Bob Young, program director, KNEW, Oakland, Calif. "Only in the last few years have we gotten into these areas. Last year, we had Morris Massey from the University of Colorado talk about value processing—what you were born determines what is important to you later in life. (For instance — people...

(Continued on page 98)

Elektra Signs Hank Williams, Jr.

Jimmy Bowen, vice president and general manager of Elektra/Asylum Nashville, has announced the signing of Hank Williams, Jr. to the Elektra label, under an agreement with Curb Productions. Pictured from left (seated) Hank Williams, Jr. and guitarist Reggie Young. Standing from left: Jimmy Bowen, vice president and general manager, E/A Nashville; J. R. Smith, Williams' manager; Norm Osborne, E/A's national country promotion director; and Ewell Russell, E/A Nashville's director of sales and marketing.

RCA Signs Mary K Miller

RCA Records Nashville and Inergi Productions have signed an agreement providing for the signing of singer Mary K Miller through Inergi Productions. Pictured at the signing are (standing, from left) Jerry O. Bradley, RCA division vice president, Nashville operations; RCA director of national country sales Dave Wheeler; and producer Vince Kieckhefer. Seated are Joe Galante, RCA division vice president, marketing, Nashville, and Mary K Miller.

William Morris Representing Show Biz

NASHVILLE — Show Biz, Inc., the Nashville-based television production company has signed an agreement for worldwide representation by the William Morris Agency. The announcement was made in conjunction with the announcement of the purchase of the company from Holiday Inns, Inc., by three Show Biz executives.

(Continued on page 97)

PICKS OF THE WEEK

Oak Ridge Boys, "Sail Away" (prod. Ron Chancey) (writer: R. VonHoyl) (Tree, BMI) (3:31). The Oaks mellow out a little with this single which, by the way, is the last single to go out with on ABC label. Production is especially nice to complement the quality of one of the hottest groups in country today. ABC 12468.

Karen Wheeler, "Ain't No Mountain High Enough" (prod: David Barnes) (writers: N. Ashford/ V. Simpson) (Jobete, ASCAP) (2:38). Wheeler gives this Ashford-Simpson hit song a new treatment which should win over country listeners. The approach is simple and direct to highlight her strong, clear vocals. Capitol P-4697.

Con Hunley, "Con Hunley". As shown on this debut album, Hunley has the kind of voice which really defies classification because of its range, versatility and quality. His smooth, warm style incorporates country, R&B and more. Produced by Norro Wilson, standout tracks include "Week-End Friend," "Livin' On The Funky Side" and "Since I Fell For You." Warner Bros. BSK 3285.

AmericanRadioHistory.com
He learned how to make a song glow through the smoke and clatter of small Southern clubs. Four consecutive hit singles have spread the talk on Con Hunley from Tennessee to the world. Con Hunley is the soulful album debut of a major star.
Country Hotline

By MARIE RATLIFF

Jim Ed Brown & Helen Cornelius — "Lynin' In Love With You"

Statler Brothers — "How To Be A Country Star"

Hank Williams, Jr. — "To Love Somebody"

Amazing Rhythm Aces — "Lipstick Traces"

Hank Snow — "The Mysterious Lady from St. Martinique"

The Bellamy Brothers score heavily their first week out with "If I Said You Had A Beautiful Body Would You Hold It Against Me." Initial adds in from WHK, WPLO, WHOO, WEMP, WINN, KCKC, KKKX, WUBE, WTMT, KGA, KKNX, KJJJ, KV00, WTSO, WBAJ, KHEY, WTD0, WFAI, KRMD, WDEN, KDJW, WQJS, WVOJ, KWKR, KYNN, WKKX, WREJ, KERE, WPNX, KFDI, WIVK, KKKX, WSLC, KSSP, KSOP.

The Bellamy Brothers score heavily their first week out with "If I Said You Had A Beautiful Body Would You Hold It Against Me." Initial adds in from WHK, WPLO, WHOO, WEMP, WINN, KCKC, KKKX, WUBE, WTMT, KGA, KKNX, KJJJ, KV00, WTSO, WBAJ, KHEY, WTD0, WFAI, KRMD, WDEN, KDJW, WQJS, WVOJ, KWKR, KYNN, WKKX, WREJ, KERE, WPNX, KFDI, WIVK, KKKX, WSLC, KSSP, KSOP.

Early "Me" beginning to move in southern markets. KVOO, KKYX, WFAI, WSLC. Bobby Smith's "Speak To Me" starting in the southwest, ditto for Hoot Hest- ter's "I Still Have Her Memory." Hank Snow shows early interest in "The Mysterious Lady from St. Martinique" at KNIX, KTTX, KRAK, WDEN, KHEY, KERE, KFDI, KV00. Bobby Wright's "Same Old Song" airing at KBUC, KV00, WDEN, KFDI, KRAK.

Jerry Naylor looks strong this time out! "But For Love" currently adding at KRMD, WTD0, KSO, KERE, WPNX, KGA, WERD, WVOJ, WQJS, KDJW, KSOP, KV00, KKKX, WFAI, WSLC. Bobby Smith's "Speak To Me" beginning to move in southern markets.

Terri Hellowell sparks early interest to "May I" at KLZ, WQTO, KTTX, WESC, WVOJ, WFAI, WSLR, WXCL, KV00, KDJW, WHK, WTD0, WDEN, KFDI.

Monster Movers: Johnny Rodriguez, Charlie Rich (UA), John Conlee, Burton Cummings, Mickey Newbury, long a household word in song-writing circles, moves into the ranks of hot chart artists with "Looking for the Sunshine." Early believers are KSSP, WPLO, WFAI, WDEN, KRAK, KKKX, WHO0, KNEW, KFDI, WPNX, KV00, WQTO. Chips Taylor's "One Night Out With The Boys" added in Tulsa and Shreveport.

Newcomer Jess Garnon grabs an early following for "Io Que Sea (Whatever May The Future Be)" at KAYO, WXCL, KMP5, KFDI, WFAI, WVOJ, KLAK.

SURE SHOTS

Statler Brothers — "How To Be A Country Star"

Hank Williams, Jr. — "To Love Somebody"

Oak Ridge Boys — "Sail Away"

LEFT FIELDERS

Jess Colter — "Love Me Back To Sleep"

Karen Wheeler — "Ain't No Mountain High Enough"

Ray Stevens — "I Need Your Help Barry Manilow"

AREA ACTION

Linda Hargrove — "You're The Only One Of You I've Got" (KV00, WFAI)

Allan David — "Get Your Love Right" (WIVK)

Ray Pillow — "Hungry Man's Dream" (WHO0)

Nashville Report

By RED O'DONNELL

An unloaded question: Isn't UA star Crystal Gayle signed to host and perform in a network special for first time? From what I can eavesdrop, it'll air this fall on CBS and is tentatively sched- uled to be taped next September in Nashville or Hollywood. (A project of Crystal's own production company, it'll be produced by Hollywood's Bob Precht with Nashville's Tree International Music and the William Morris Agency involved.) Congratulations to RCA's Jerry Flowers and his wife Sharon, parents of a girl, Megan Elizabeth, as of Wednesday, March 28.

Top Billing's president, Tandy Rice, threw a surprise party honoring senior VP Andrea Smith, who celebrates her tenth anniversary with the company next month. Among the guests congratulating here were The Kendalls, Crystal Gayle, Kitty Wells, Johnny Wright, Jim Ed Brown, Helen Cornelius, Johnny Carver and Wendy Holcombe.

Ernest Tubb and the Texas Troubadours have been signed to appear in two scenes of the Universal movie picture "The Coal Miner's Daughter" (Loretta Lynn's film biog.) However, some of E. T.'s musicians aren't too happy because their locks must be trimmed to fit the scenes set in the early 1960s—when short hair was in . . . "Anything for art," avers Ernest.

Ray Stevens, who generally doesn't get excited, is excited about his newest novelty-comedy single, "I Need You Help Barry Manilow" (Warner Bros.) "It's nutty, but it's not zany," he says of the lyrics. You take it from that point.

On-the-go—Chet Atkins booked for a concert at Carnegie Hall, which is a 'fur piece' from his most recent personal appearance, when and where he showed up at the local jail to bail out a picker friend who had been over-celebrating in a public place.

The Kendalls are the subject of special promotions by Pickwick and Handelman, the two largest rack jobbers in the world. They are being featured as "Artists of the Month" by Pickwick and "Superstars of the Month" by Handelman, both for the month of March.

Faron Young stories abound, but maybe you haven't heard about the time that Faron, after attending a Music Row party, couldn't find his parked car. Along came a tour bus—the type that visits the homes of the country music stars. Faron hopped aboard and when the guide announced, "We are now passing the home of Faron Young," Faron got off—after thanking the driver for the ride, of course.

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Loretta Lynn, who co-writes with her husband Ed-the "flirtation" is going to resume performing in early May.

Patsy Bruce elected president of Nashville Songwriters Association International. Isn't Patsy—who co-writes with her husband Ed—the "flirtation" is going to resume performing in early May.

Mel Tills is the host of "Top Billing's "One Night Out With The Boys" added in Tulsa and Shreveport.

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NASHVILLE—Hollan Sudderth,2 to Little Man’.

With a new producer, David Wolfert, Anderson takes on a new polished sound along with a more uptown image. Material has changed, too, with songs by writers like Van Morrison and Karla Bonoff. The result is a fresh new direction, especially evident on “Say You Will,” “Sea Of Heartbreak,” “This Night Won’t Last Forever” and the title cut.

THE OAK RIDGE BOYS HAVE ARRIVED THE OAK RIDGE BOYS—ARC AY-1135

The Oak Ridge Boys have arrived indeed and are now one of the hottest country groups around. This lp shows much of the enthusiasm and energy which have brought them so far. Produced by Ron Chancey, there is plenty of variety along with consistent quality. Standouts: “Sail Away,” “Dream On” and “I Gotta Get Over This.”

LOVE NOTES JANIE FRIEZE—Columbia KC 35774

Fricke continues to emerge as a major artist in her own right in addition to her studio success. Her clear, expressive vocals have plenty of strength and potential for any musical field, as shown on songs like “I’ll Love Away Your Troubles For Awhile,” “Playin’ Hard To Get” and “Stirrin’ Up Feelin’s.”

A TRIBUTE TO THE KING IN MEMORY RONNIE McDOUGELL AND THE JORDANAIRES—Scorpion 0015

Without resorting to impersonation, McDowell is the most authentic Elvis soundalike. The similarity is hauntingly close with the backing of the Jordanaires on this live recording, especially on “Teddy Bear,” “Don’t Be Cruel,” “Burning Love,” and the song which launched his own career, “The King Is Gone.”

THE OAK RIDGE BOYS—ABC AY 1135

Startling, these Oak Ridge Boys’ vocals are very much like Manilow’s and are now one of the hottest country acts around. This lp shows much of the enthusiasm and energy which have brought them so far. Produced by Ron Chancey, there is plenty of variety along with consistent quality. Standouts: “Sail Away,” “Dream On” and “I Gotta Get Over This.”

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Country Radio Seminar (Continued from page 94)

people will be working in major markets.”

Culminating the seminar was the banquet and new faces show, with over 700 attending. MC Charlie Monk introduced Crissy Lane, Mundo Earwood, Gail Davies, Razzi Bailey, Mary K. Miller, Randy Barlow, John Anderson, Susie Allanson, and John Conlee, each performing several numbers. The show was produced by Norro Wilson, director of a&r, Nashville, Warner Bros. Records, who performed on the first new faces show in 1970. Plans are already underway for the 1980 seminar. Don Boyles, general manager, WSUN, St. Petersburg, was appointed chair-
man of the 1980 agenda committee, and Joe Galante, division vice president, marketing, RCA Records, Nashville, was appoint-
ed chairman, 1980 music industry committee.

From left, seminar president Frank Mull, agenda chairman Bob Young, keynote speaker Curt Gowdy, Dan Bayles and industry chairman Roy Wunsch gather together at the Country Radio Seminar held last weekend in Nashville.

FICAP Schedules Radio Mini-Clinic

NASHVILLE—The First Annual FICAP Radio Mini-Clinic will be held June 23, 1979 at the Holiday Inn Airport in Roanoke, Va., hosted by WSRC Radio. King Edward IV is acting as host chairman. Bob Cole, KOKO, is the agenda chairman.

The purpose of this regional clinic is to help the individual radio personality to further his career in country radio. FICAP feels that a great deal of interest has been centered on the country radio market in connection with station promotions and other subjects related to the management and operation of country radio, but helping young radio personalities and smaller market jocks grow in the radio industry is definitely a project for the FICAP Radio Mini-Clinic. A complete agenda with guest speakers will be announced later.

Friday afternoon (June 22), FICAP will host its annual summer board meeting. Friday evening’s entertainment, for the board of directors of FICAP and those early arrivers for the clinic, will be hosted by Elektra/Asylum Records. The morning general meeting will start at 9:00 a.m., and at noon a luncheon will be hosted by Warner Brothers Records. Entertainment for the luncheon show will be provided by Mercury Records. The afternoon will be divided into small groups for individual consultation with well-known radio personalities.

CBS Nashville Taps Jim Carlson

NASHVILLE — Roy Wunsch, director, marketing, CBS Records, Nashville has announced the appointment of Jim Carlson to the position of album packaging, advertising and in-company information flow on Nashville-based Columbia artists and their albums.

In his new capacity Carlson will be responsible for the coodination of album packaging, advertising and in-company information flow on Nashville-based Columbia artists and their albums.

Country Radio

By CINDY KENT

NETWORK AFFILIATION: Dan Halyburton, program director at WDGY, Minneapolis, reports NBC signed the station as a network radio affiliate March 12. Halyburton cites high ratings and coverage (WDGY is 50,000 watts) as NBC’s main reason for the new affiliation. WDGY, in the latest Arbitron ratings, was the number two station in Minneapolis adults 25-49, Halyburton says, Storz Broadcasting, owner of the station, has not been a network affiliate for some time, although included in its history is the Liberty network. With the new agreement, NBC has consequently dropped its affiliation with WWTC, an all news format. Halyburton says this isn’t the only network switch in Minneapolis lately: KMPF-TV was dropped by ABC for KSTP-TV, formerly an NBC station. NBC has moved over to WTCN-TV, formerly an independent station.

MOVES: Don’t be surprised if you call WTSO, Madison, and hear Andy Witt take music calls . . . he’s back at the station, helping Pat Martin do music after a short stint at WSAI, Cincinnati. Andy was MD at WTSO several months ago . . . KSO, Des Moines, has put Jim Stewart on as mid-day man (10-2). Stewart was general manager at KBCC, Des Moines, an ADR station, reports Jarrett Day, KSO operations manager . . . Bill Ashford has joined the airstaff of KERE, Denver, in the 10 a.m. to 3 p.m. slot. Ashford was most recently employed at KLAK, Denver, Denver, as MD and air personality . . . KCKN welcomes Martha Stokes as new office manager.

NEWS: Mike Edwards of WFAI, Fayetteville, N.C., reports that station helped raise $3,000 for local school athletics recently. The fund-raiser was a one mile run, won by Danny “McGuire in the Morning.” Also, WFAI plans a skate-a-thon April 7 to benefit the American Cancer Society.

KSSS, Colorado Springs, and the Pikes Peak Civican Club expect to net about $10,000 in a Dave and Sugar benefit show March 24. Profits from the shows will go to the Giles Institute and Silver Key groups. Last year’s benefit by the Oak Ridge Boys raised $3,500.

WDAF, Kansas City, reports its morning man, “The Late Jim Tyler,” garnered number one ratings in all critical audience measurement measurement categories, as per the October/November Arbitron book. These categories include adults 18+, adults 18-34, and adults 25-54. Tyler’s show runs from 6-10 a.m. Tyler, who previously worked at WPLO, Atlanta, says the show’s success can be attributed to good country music, thorough, professional news broadcasting, and credible traffic coverage.

Nashville enjoys best year ever

The Nashville calendar year 1978, up 15 percent—or 99 percent of returned questionnaires—on its history is the Liberty network. With the new agreement, NBC has consequently dropped its affiliation with WWTC, an all news format. Halyburton says this isn’t the only network switch in Minneapolis lately: KMPF-TV was dropped by ABC for KSTP-TV, formerly an NBC station. NBC has moved over to WTCN-TV, formerly an independent station.

CMF Hall & Museum

Nashville enjoys best year ever

The Country Music Foundation’s Hall of Fame and Museum enjoyed a banner year in 1978, as paid attendance for the attraction broke the half-million mark for the first time in its 11 year history. The facility drew 556,095 sightseers in the calendar year 1978, up 15 percent from 1977’s total of 483,895.

Nashville NARAS chapter

The Nashville chapter of NARAS has initiated a scholarship fund for promising students presently studying the music business. This year’s recipients are: Merrill Farnsworth of Beloit College, Michael Ellis and Richard Hudson, both of Middle Tennessee State University.

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MARCH 24, 1979

CHARTMAKER OF THE WEEK

<table>
<thead>
<tr>
<th>WEEK ON CHART</th>
<th>TITLE, ARTIST, Label, Number, (Distributing Label)</th>
</tr>
</thead>
<tbody>
<tr>
<td>1</td>
<td>THE GAMBLER, KENNY ROGERS, United Artists LA 834 H</td>
</tr>
<tr>
<td>2</td>
<td>WILLIE &amp; FAMILY LIVE, WILLIE NELSON/Columbia KC 35426</td>
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<tr>
<td>3</td>
<td>NEW KIND OF FEELING, ANNE MURRAY/Capitol SW 18849</td>
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<td>4</td>
<td>INT JUNIOR &amp; THE NEWS, Mercury/MCA 3066</td>
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<td>5</td>
<td>WHEN I DREAM, CRYSTAL GAYLE/United Artists LA 858 H</td>
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<tr>
<td>6</td>
<td>EVERY WHICH WAY BUT LOOSE (SOUNDTRACK), VARIOUS ARTISTS/Reprise/ Frankfurt 5030</td>
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<tr>
<td>7</td>
<td>STARDUST, WILLIE NELSON/Columbia JC 35305</td>
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<tr>
<td>8</td>
<td>SWEET MEMORIES, WILLIE NELSON/RCA APL1 '3243</td>
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<tr>
<td>9</td>
<td>I'VE ALWAYS BEEN CRAZY, WAYLON JENNINGS/RCA APL1 2979</td>
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<tr>
<td>10</td>
<td>HEARTBREAKER, DOLLY PARTON/RCA APL1 2797</td>
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<td>11</td>
<td>JOHN DENVER/RCA APL1 3075</td>
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<td>12</td>
<td>DOWN ON THE DRAG, JOE ELY/MCA 3080</td>
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<td>13</td>
<td>THE BEST OF BARBARA MANDELL, MCA AY 1119</td>
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<tr>
<td>14</td>
<td>JUST LIKE REAL PEOPLE, THE KENDALLS/Ovation OV 1739</td>
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<tr>
<td>15</td>
<td>EXPRESSIONS, DON WILLIAMS/MCA AY 1069</td>
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<td>16</td>
<td>THE Cabinets, THE CABINETS/RCA APL1 3279</td>
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<td>17</td>
<td>ARMED AND CRAZY, JOHNNY PAYCHECK/Epic KE 35444</td>
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<tr>
<td>18</td>
<td>LARRY GATLIN'S GREATEST HITS, Monument MG 7628</td>
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<tr>
<td>19</td>
<td>LADIES CHOICE, BILL ANDERSON/MCA 3075</td>
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<td>20</td>
<td>GARY GARY STEWART/RCA APL1 3288</td>
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<tr>
<td>21</td>
<td>BEST OF THE STATLER BROTHERS/Reprise/SMV 1 1037</td>
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<tr>
<td>22</td>
<td>WE'VE COME A LONG WAY BABY, LORETTA LYNCH/MCA 3073</td>
</tr>
<tr>
<td>23</td>
<td>ARE YOU SINCERE, THE TIGERS/MCA 3077</td>
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<tr>
<td>24</td>
<td>ROSS COLORED GLASSES, JOHN CONLEE/MCA AY 1105</td>
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<tr>
<td>25</td>
<td>IN THE年輕, THE KENDALLS/Ovation OV 17743</td>
</tr>
<tr>
<td>26</td>
<td>TEN YEARS OF GOLD, KENNY ROGERS/United Artists LA 835 H</td>
</tr>
<tr>
<td>27</td>
<td>BASIC GLEN CAMPBELL/Capitol SW 11722</td>
</tr>
</tbody>
</table>

CHARTMAKER OF THE WEEK

— IT'S A CHEATING SITUATION
MOE BANDY

Columbia KC 35779

— THE PERFORMER MARTY ROBBINS/Columbia KC 35446 |
— PROFILES/BEST OF EMYLOU HARRIS, Warner Bros. |
— THE SONGS WE MADE LOVE TO, MICKEY GILLEY/Epic KE 35714 |
— ONLY ONE LOVE IN MY LIFE, RONNIE MILSAP/RCA APL1 2780 |
— VARIATIONS EDDIE RABBITT/Eleka AE 127 |
— THE AMAZING RHYTHM ACES/MCA AA 1123 |
— TEAR TIME DAVEY & SUGAR/RCA APL1 2933 |
— BURGERS AND FRIES/WHEN I STOP LEAVING, CHARLEY PRIDE/RCA APL1 2983 |
— "SERVICE OAK RIDGE BOYS/MCA AY 1045 |
— LIVE AND PICKIN' DOC & MERLE WATSON/United Artists |
— LEAVING THE USA, LINDA RONSTADT/Asylum AE 155 |
— "AND "EVERYTHING I HAVE'," EDIE BAKER/United Artists |
— MURPHY'S GREATEST HITS, WAYLON JENNINGS/RCA APL1 2983 |
— T'M ALL COME BACK SALOON, OAK RIDGE BOYS/MCA DO 2993 |
— LIVING IN THE USA, LINDA RONSTADT/Asylum AE 155 |
— NATURAL ACT KRIS & RITA/A&M SP 4690 |
— REDHEADED STRANGER, WILLIE NELSON/Columbia |
— "THE FIRST NASHVILLE GUITAR QUARTET, CHEL ATKINS/RCA APL1 3288 |
— "C. W. McCABE & CO., Polydor PD 1 019 |
— "ELVIS - A LEGENDARY PERFORMER, VOL III ELVIS PRESLEY/RCA APL1 3076 |
— ONE RUN FOR THE ROSES, NARVEL FELTS/MCA AY 1115 |
— "DUETS JERRY LEE LEWIS & FRIENDS/Univ. 1011 APL1 1011 |
— "HEAVEN'S JUST A SIN AWAY THE KENDALLS/Ovation OV 1710 |
— THE FOOL STRIKES AGAIN, CHARLIE RICH/United Artists |
— "RED WINE AND BLUE MEMORIES, JOE STAPLEY/Epic KE 35443 |
— "EVERY TIME TWO FOOLS COLLIDE, KENNY ROGERS & DOTTIE WEST/United Artists LA 861 H |
— "THE OUTLAWS WAYLON, WILLIE, TOMPAUL & JESUS/RCA APL1 1312 |
— OLD FASHIONED LOVE, THE KENDALLS/Ovation OV 1733 |
— "LOVE LIES CRYSTY LANE/LS 8029 |
— "BEST OF DOLLY PARTON/RCA APL1 1117 |
— "HERE YOU COME AGAIN, DOLLY PARTON/RCA APL1 2544 |
— "EBRDOWN AND DOWN JERRY REED/RCA APL1 2516 |
— "IT WAS ALMOST LIKE A SONG, RONNIE MILSAP/RCA APL1 2439 |
— "LOVE'S SWEET PAIN, JOHN WESLEY RYLES/MCA AY 1112 |
— DIAMOND CUT BONNIE TYLER/RCA APL1 3072 |
— "CONWAY CONWAY TWIN/TWIN/MCA 3063 |
— TURNING UP AND TURNING ON, BILLY CRASH CRADDOCK/Capitol SW 11853 |
— "DAYTIME FRIENDS KENNY ROGERS/United Artists LA 754 G |
— "YOU HAD TO BE THERE JIMMY BUFFETT/MCA AY 1008 |
— "GREATEST HITS, VOL II JOHNNY PAYCHECK/Epic KE 35623 |
— "HUMAN EMOTIONS, DAVID ALLAN COE/Columbia KC |
— MARSHALL TUCKER BAND'S GREATEST HITS/Capitol LA 903 H |
— "LOVE OR SOMETHING LIKE IT, KENNY ROGERS/United Artists LA 903 H |

His Latest Album

<table>
<thead>
<tr>
<th>TITLE, ARTIST, Label, Number</th>
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<th>WRK.</th>
<th>ON CHART</th>
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<tr>
<td>1</td>
<td>I JUST FALL IN LOVE AGAIN</td>
<td>Anne Murray</td>
<td>Capitol 4675</td>
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<td>2</td>
<td>SEND ME DOWN TO TUCSON/CHARLIE'S ANGELS</td>
<td>Mel Tillis/MCA 40983</td>
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<td>3</td>
<td>GOLDEN TEARS</td>
<td>DAVE &amp; SUGAR/RCA 11427</td>
<td>10</td>
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<td>4</td>
<td>SOMEBODY SPECIAL</td>
<td>DONNA FARGO/Warner Bros. 8722</td>
<td>11</td>
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<td>5</td>
<td>I HAD A LOVELY TIME</td>
<td>THE KENDALLS/Ovation 11199</td>
<td>11</td>
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<td>6</td>
<td>STILL A WOMAN</td>
<td>MARGO SMITH/Warner Bros. 8726</td>
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<td>7</td>
<td>IT'S A CHEATING SITUATION</td>
<td>MOE BANDY/Columbia</td>
<td>3 10889</td>
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<tr>
<td>8</td>
<td>IF LOVING YOU IS WRONG</td>
<td>I DON'T WANT TO BE RIGHT</td>
<td>BARBARA MANDELL/MCA 12451</td>
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<td>9</td>
<td>TRYIN' TO SATISFY YOU</td>
<td>DOTTYS/RCA 11448</td>
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<td>10</td>
<td>I'VE BEEN WAITING FOR YOU</td>
<td>ALL OF MY LIFE</td>
<td>CON</td>
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<td>11</td>
<td>TOO FAR GONE</td>
<td>EMMYLOU HARRIS/Warner Bros. 8732</td>
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<td>12</td>
<td>SON OF CLAYTON DELANEY</td>
<td>TOM T. HALL/RCA 11452</td>
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<td>13</td>
<td>WORDS</td>
<td>SUSIE ALLANSON/Elektra/Curb 46099</td>
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<td>14</td>
<td>ALL I EVER NEED IS YOU</td>
<td>KENNY ROGERS &amp; DOTTIE WEST/United Artists 1276</td>
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<td>15</td>
<td>I'M GONNA LOVE YOU</td>
<td>GLEN CAMPBELL/Capitol 4682</td>
<td>6</td>
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<td>16</td>
<td>THEY CALL IT MAKING LOVE</td>
<td>TAMMY WYNETTE/Epic</td>
<td>8 50661</td>
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<td>17</td>
<td>SWEET MEMORIES</td>
<td>WILLIE NELSON/RCA 11465</td>
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<td>18</td>
<td>WHERE DO I PUT HER MEMORY</td>
<td>CHARLEY PRIDE/RCA</td>
<td>11477</td>
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<td>19</td>
<td>WISDOM OF A FOOL</td>
<td>JACKY WARD/Mercury 55055</td>
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<td>20</td>
<td>HEALIN' BOBBY BARE/Columbia 3 10891</td>
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<td>21</td>
<td>TAKE ME BACK</td>
<td>CHARLY McCCLAIN/Epic 8 50653</td>
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<tr>
<td>22</td>
<td>TOUCH ME WITH MAGIC</td>
<td>MARY ROBBINS/Columbia</td>
<td>3 10905</td>
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<td>23</td>
<td>SLOW DANCING</td>
<td>JOHNNY DUNCAN/Columbia 3 10915</td>
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<td>24</td>
<td>SHADOWS OF LOVE</td>
<td>RAYBURN ANTHONY/Mercury 55053</td>
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<td>25</td>
<td>BACK SIDE OF THIRTY</td>
<td>JOHN CONLEE/MCA 12455</td>
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<td>26</td>
<td>FARRELL PARTY</td>
<td>GENE WATSON/Capitol 4680</td>
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<td>27</td>
<td>LOVE IS SOMETIMES EASY</td>
<td>SANDY POSEY/Warner Bros. 8371</td>
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<td>28</td>
<td>SOMEONE IS LOOKING FOR SOMEONE LIKE YOU</td>
<td>DAVID DAVIES/Lifesong 1784 (CBS)</td>
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<td>29</td>
<td>FANTASY ISLAND</td>
<td>FREDDY WELLER/Columbia 3 10890</td>
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<td>30</td>
<td>I'LL LOSE YOUR AWWH</td>
<td>JANIE FRIEZE/Columbia 3 10910</td>
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<tr>
<td>31</td>
<td>IF I COULD WRITE A SONG</td>
<td>AS BEAUTIFUL AS YOU BILLY</td>
<td>CRASH CRADDOCK/Capitol 4672</td>
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<td>32</td>
<td>THIS IS A LOVE SONG</td>
<td>BILLY ANDERSON/MCA 40992</td>
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<td>33</td>
<td>SECOND HAND SATIN LADY</td>
<td>(AND A BASEMENT BOY)</td>
<td>JERRY REED/RCA 11472</td>
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<td>34</td>
<td>WALKING PIECE OF HEAVEN</td>
<td>FREDDY FENDER/MCA 12455</td>
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<td>35</td>
<td>I WANT TO THANK YOU</td>
<td>KIM CHARLES/MCA 40987</td>
<td>7</td>
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<td>36</td>
<td>I CAN'T ALWAYS LOVE</td>
<td>LYNN ANDERSON/Columbia 3 10909</td>
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<td>37</td>
<td>CAN I SEE YOU TONIGHT</td>
<td>JEWEL BLANCH/RCA 11464</td>
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<td>38</td>
<td>LET'S KEEP IT THAT WAY</td>
<td>JUICE NEWTON/Capitol 4579</td>
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<td>39</td>
<td>SHOULDER TO SHOULDER</td>
<td>ARMS</td>
<td>ROY CLARK/Capitol 4579</td>
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<td>40</td>
<td>MY HEART HAS A MIND OF ITS OWN</td>
<td>DEBBY BOONE/Warner Bros. 8739</td>
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<td>41</td>
<td>DON'T TAKE IT AWAY</td>
<td>CONWAY TWITTY/Capitol</td>
<td>41002</td>
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<td>42</td>
<td>DOWN ON THE RIO GRANDE</td>
<td>JOHNNY RODRIGUEZ/</td>
<td>Epic</td>
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<td>43</td>
<td>I'M GARY HART/</td>
<td>Capital</td>
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<td>44</td>
<td>LAY DOWN BESIDE ME</td>
<td>DON WILLIAMS/MCA 12458</td>
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<td>DARLIN' DAVID ROGERS/Republic</td>
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<td>46</td>
<td>I'LL WAKE YOU UP WHEN I GET HOME</td>
<td>CHARLY RICH/</td>
<td>Elektra 45553</td>
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<td>THERE'S ALWAYS</td>
<td>ME RAY PRICE/</td>
<td>Monument 277</td>
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<td>LOCK, STOCK &amp; BURLINGTON</td>
<td>WOOD NEWTON/Elektra</td>
<td>46013</td>
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<td>49</td>
<td>LIVE ENTERTAINMENT</td>
<td>DON KING/Con Brio</td>
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</table>

**Country Chartmaker of the Week**

- IF I SAID YOU HAD A BEAUTIFUL BODY
  - WOULD YOU HOLD IT AGAINST ME
  - BELLAMY BROTHERS
  - Warner Bros. 8790

**Country Singles**

- MARCH 24, 1979

- **57** YOU'VE GOT SOMEBODY, I'VE GOT SOMEBODY
  - VERN GOSDIN/Elektra 46021
  - **58** CHEATER'S KIT TOMMY OVERSTREET/MCA 12456
  - **59** I WILL ROCK AND ROLL WITH YOU
  - JOHNNY CASH/Columbia 3 10888
  - **60** I'M BEING GOOD
  - DAVID WILLS/United Artists 1271
  - **61** WHAT A LIE SAMMI SMITH/Cyclone 100
  - **62** I LOST MY HEAD
  - CHARLIE RICH/United Artists 1280
  - **63** LOVE LIES MEL McDaniel/Capitol 4691
  - **64** NEXT BEST FEELING
  - MARY K. MILLER/Inergi 312
  - **65** LOVE ME TENDER
  - LINDA RONSTADT/Asylum 46001
  - **66** JUST LONG ENOUGH TO SAY GOODBYE
  - MICKEY GILLEY/Epic 8 50672
  - **67** FOREVER IN BLUE JEANS
  - NEIL DIAMOND/Columbia 9 10897
  - **68** I WANT TO WALK YOU HOME PORTER WAGONER/
  - RCA 11491
  - **69** YESTERDAY
  - BILLIE JO SPEARS/United Artists 1275
  - **70** MEDICINE WOMAN
  - KENNY O'DELL/Capricorn 0317
  - **71** I THOUGHT YOU'D NEVER ASK LOUISE BELLE/DEL
  - R. C. BANNON/Epic 8 50668

**Record World**

- CHARTMAKER OF THE WEEK
- AMERICAN RADIO HISTORY
JANIE FRICKE DELIVERS "LOVE NOTES."
NOTES SHE LOVES TO SING, NOTES EVERYONE LOVES TO HEAR.

"I'll Love Away Your Troubles for Awhile" is the new Janie Fricke single, from her new album "Love Notes."
On Columbia Records and Tapes.

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<thead>
<tr>
<th>Date</th>
<th>Location</th>
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<tbody>
<tr>
<td>March 23</td>
<td>Braun Civic Center Huntsville, AL</td>
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<tr>
<td>March 24</td>
<td>Civic Center Asheville, NC</td>
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<td>March 25</td>
<td>Fox Theatre Atlanta, GA</td>
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<td>March 30</td>
<td>Opera House Nashville, TN</td>
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<td>April 6</td>
<td>Municipal Auditorium Greenville, SC</td>
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<td>April 7</td>
<td>Coliseum Greensboro, NC</td>
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<td>April 8</td>
<td>Cumberland County Coliseum Fayetteville, NC</td>
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<td>April 20</td>
<td>Swing Auditorium San Bernadino, CA</td>
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<td>April 21</td>
<td>Celebrity Theatre Phoenix, AZ</td>
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<td>April 22</td>
<td>Civic Center Yuma, AZ</td>
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<td>April 24</td>
<td>Downtown Theatre Eureka, CA</td>
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<td>April 25</td>
<td>Auditorium Redding, CA</td>
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<td>April 27</td>
<td>Convention Center Anaheim, CA</td>
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<td>April 28</td>
<td>Civic Auditorium Bakersfield, CA</td>
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<td>April 29</td>
<td>Convention Ctr. Arena Fresno, CA</td>
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<tr>
<td>May 1</td>
<td>Golden Stallion San Antonio, TX</td>
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</table>
Includes AWB's new single, "WALK ON BY"
On Atlantic Records and Tapes
Produced by Average White Band and Gene Paul