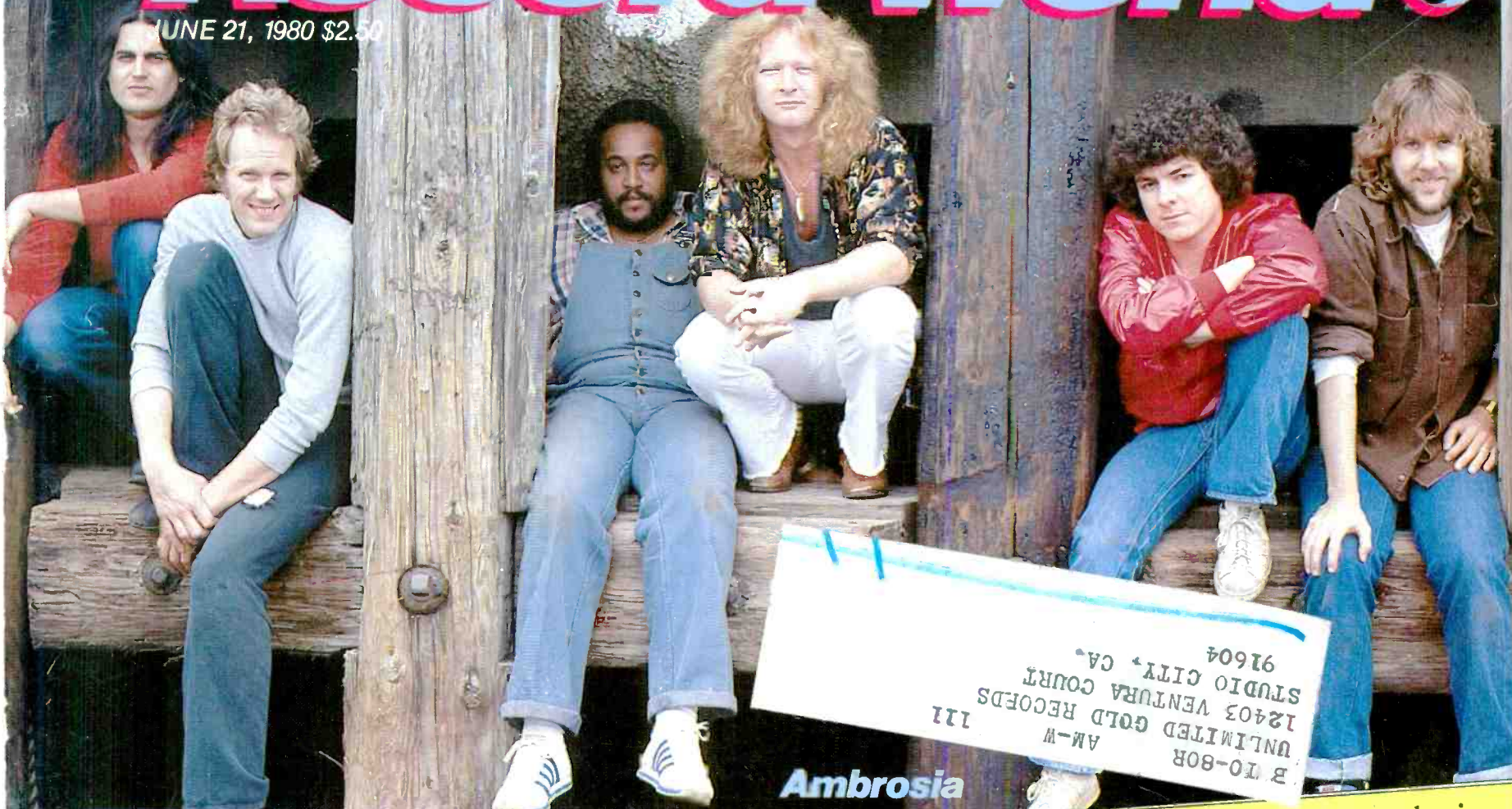


Record World

JUNE 21, 1980 \$2.50



Ambrosia

Hits of the Week

SPECIAL SECTION: Direct Marketing

SINGLES

COMMODORES, "OLD-FASHION LOVE" (prod. by Carmichael - group) (writer: Williams) (Jobete/Commodores, ASCAP) (3:24). Multi-octave vocal carousing and a funky percussion backdrop provide the setting on this plea for some premium love. Play it across-the-board. Motown 1489.

DR. HOOK, "YEARS FROM NOW" (prod. by Haffkine) (writers: Cook-Cochran) (Roger Cook/Cookhouse, BMI) (2:57). Enduring love is the theme on this follow-up to the top 5 "Sexy Eyes" and it's treated with dramatic vocals and delicate harpsichord lines. An immediate pop-A/C add. Capitol 4885.

GEORGE BENSON, "GIVE ME THE NIGHT" (prod. by Jones) (writer: Temperon) (Rodsongs, ASCAP) (3:52). This title cut from his forthcoming LP is produced by Quincy Jones with a crisp, funky-dance edge. Benson's Sly-flavored vocal & a boss bass line are in the spotlight. Qwest/WB 49505.

EDDIE RABBITT, "DRIVIN' MY LIFE AWAY" (prod. by Malloy) (writers: Rabbitt-Stevens-Malloy) (DebDave/Briarpatch, BMI) (3:13). From the "Roadie" soundtrack comes this smooth rocker with cool chorus harmonies & lyrical guitar slices adorning Rabbitt's slick vocal. Elektra 46656.

ALBUMS

"THE BLUES BROTHERS" (Original Motion Picture Soundtrack). Their debut was multi-platinum, and this set, with Aretha, James Brown, Cab Calloway and Jake & Elwood's satire, breathes the fun of the film. Atlantic SD 16017 (8.98).

THE S.O.S. BAND, "S.O.S." The BOS chart-topping single debut, "Take Your Time..." is here in a long version. Detailed percussion, ensemble vocals and studied accents create their identifiable style. Tabu NJZ 36332 (CBS) (7.98).

ROXY MUSIC, "FLESH AND BLOOD." The '70s' most influential rock band penetrates the new decade. Ferry's nonpareil readings of classics or originals and the stirring guitar/sax interplay are what it's all about. Atco SD 32-102 (8.98).

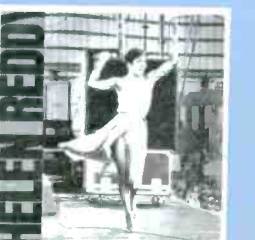
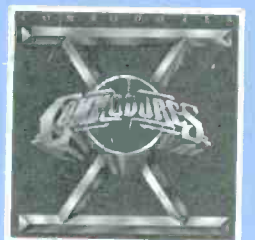
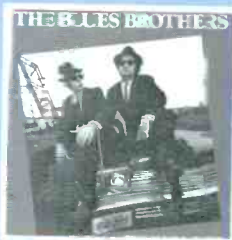
"NERVUS REX." Lonely for the pony, listless for the twist? This Chapman-produced quartet doesn't live in the '60s, but the spirit of the age abounds in "Go-Go Girl," and a revival of "Venus." Dreamland DL 1-5002 (RSO) (7.98).

COMMODORES, "HEROES." This ensemble's seven-figure sales can be attributed to their ease with various styles. A balance of rock, funk, gospel and ballads simply has to hit with a broad audience. Motown M8 939 M1 (8.98).

KISS, "UNMASKED." Kiss haven't uncovered their faces, but they do reveal some inner thoughts. Stanley pop like "Shandi" and "Easy As It Seems" is offset by Simmons humor, e.g. "She's So European." Casablanca NBLP 7225 (8.98).

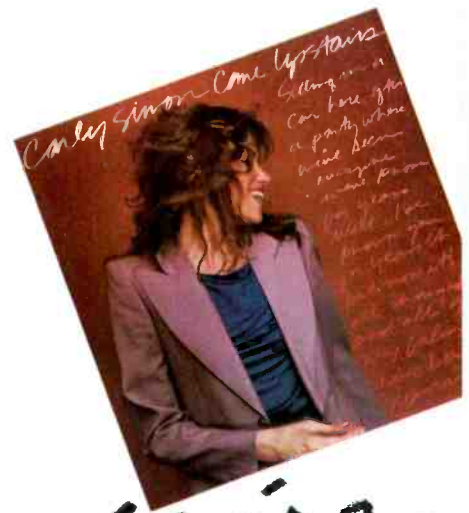
KIM CARNES, "ROMANCE DANCE." This lady has songwriting talent, an unmistakable voice, and the imagination to interpret songs, evidenced by her bulleting "More Love," and "Cry Like A Baby." EMI-Americo SW 1-7030 (7.98).

HELEN REDDY, "TAKE WHAT YOU FIND." Reddy basks in production by Ron Haffkine at Muscle Shoals and in Nashville, and with songs by Shel Silverstein, members of Dr. Hook and one by Kristofferson. Capitol SOO 12068 (8.98).



WARNER BROS. RECORDS IS PROUD TO PRESENT THE NEW ALBUM

Carly Simon



Come Upstairs

Produced by Mike Mainieri (BSK 3443)
On Warner Bros. Records & Tapes 



Record World



JUNE 21, 1980

New JVC/Matsushita Videodisc Format Seen As Key to Tri-Continental Alliance

By SAM SUTHERLAND

■ LOS ANGELES — JVC/Matsushita's entry in the videodisc race, the Video High Density (VHD) format, became the centerpiece of a major international business alliance last week as General Electric Co. and Thorn/EMI, Ltd. unveiled plans to team with the Japanese electronics giant in a joint venture to produce both hardware and software for the U.S. market.

As originally developed by Victor Co. of Japan (JVC), the new disc format, third to be launched as an eventual consumer market contender, received its first major assist earlier this year when the allied Matsushita Electric Indus-

trial Co., which controls 51 percent of JVC, formally committed to the system and signalled plans to enter the U.S. market.

With true nationwide rollout of any consumer videodisc format still months off, the addition of GE and Thorn/EMI brings together major electronics firms from three continents, underscoring the prospect of a heated battle for domination of this much-anticipated home entertainment sector.

Thursday's (5) announcement also moved up the projected U.S. introduction for VHD, now slated for late 1981.

Principals are still in the discussion stage, but initial plans call for the creation of three separate companies. Players would be manufactured by a hardware

(Continued on page 50)

Michael Jackson: 4th Top Ten Single from 'Off The Wall'

■ Michael Jackson (Epic) becomes the first artist since Fleetwood Mac to place four singles from the same album package in the top ten on RW's Singles Chart.

"She's Out of My Life," the fourth single pulled from Jackson's multi-platinum "Off The Wall" LP, reaches a bulleted seven this week, following in the footsteps of "Don't Stop 'Til You Get Enough," which reached the number one slot; "Rock With You," which peaked at number two; and "Off The Wall," which reached number ten.

CBS, MCA Increase Wholesale Prices; CBS Bows Anti-Blank Tape Ad Policy

By DAVID MCGEE

■ NEW YORK—CBS Records and MCA Records last week became the latest major manufacturers to hike wholesale prices. In a letter dated June 16, CBS notified its customers of a three percent increase, effective June 30, in dealer and base prices on all product lines, excluding seven- and 12-inch singles, 10-inch albums, limited edition product, \$4.98 series, promotional two-fers and digital and half-speed mastered product. Also, the suggested list price of Y-prefixed Odyssey product will be increased to \$5.98 from \$4.98. Multiple record Odyssey sets will be increased proportionately.

MCA announced a 3.5 percent increase "at all price levels" of its seven-tiered pricing structure. The increase was effective June 13.

Accompanying the CBS letter

was an additional letter, dated June 6, in which the company informed customers that it "does not wish to support with its advertising moneys any efforts which encourage the unrecompensed personal recording of CBS product" via the "widespread use" of blank recording tape to record performances. Consequently, the letter continues, "CBS shall not authorize payment for the whole or any part of a printed or broadcast advertisement of CBS distributed product which includes an advertisement for blank recording tape or which appears in the same printed advertisement spread, or in the same radio or television copy, as an advertisement for blank recording tape."

Dealers Unsurprised

A spot check of key accounts reporting to *Record World's* Retail Report found dealers unsurprised by the latest hikes, which follow by only two weeks similar increases by WEA and Capitol. Most feel, however, that the new wholesale prices are coming at

(Continued on page 50)

Major Broadcasters Side with FCC In Appeal of Format Change Decision

By BILL HOLLAND

■ WASHINGTON — Eight major broadcasting organizations have filed briefs with the Supreme Court siding with the Federal Communications Commission in its attempt to overturn an appeals court decision requiring the FCC to hold format change hearings.

The organizations which filed briefs with the court this past week are ABC, Inc., CBS, Inc. NBC, Inc. and the NAB, along with the National Radio Broad-

casters Association, Radiohio, Inc. and WBNS-TV, Inc.

Last March the Supreme Court decided it would hear the case requiring the FCC to hold hearings whenever a unique program format is changed. The FCC maintains it is not in the business of telling broadcasters how and what to program. The Listener's Guild of WNCN in New York, however, in its initial court case, felt it was the responsibility of the Commission to intervene.

In July, 1979, the U.S. Appeals (Continued on page 22)

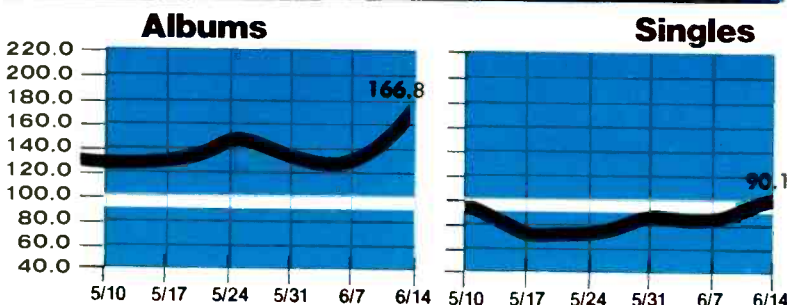
German Music Industry Posts Modest Gains During First Quarter

By JIM SAMPSON

■ MUNICH—In contrast to the American and English markets, Germany registered a modest three percent increase in unit record and tape sales during the first quarter of 1980. The German industry association Phono-

(Continued on page 55)

Record World Sales Index



* The Record World Sales Index is based on a broad cross-section of quantitative sales data reported to Record World from retailers, rack jobbers and one-stops across the country. The base figure for both the singles and album indices is a smoothed average of these quantitative reports during periods in June, 1979, with each weekly figure being a percentage increase or decrease on the base. The base figure for both singles and albums is 100.0.

RCA Pacts with Germany's Beta/Taurus For SelectaVision Programming & Mktng.

By SAM SUTHERLAND

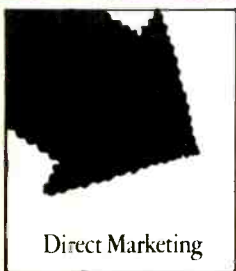
■ NEW YORK — RCA has unveiled its first overseas partnership for its SelectaVision videodisc effort via a joint programming and marketing venture with the Beta and Taurus Film companies of Munich, a German conglomerate with an extensive cache of existing video rights to German language properties.

The agreement was an-

nounced Tuesday (10) by RCA executive vice president and SelectaVision chief Herb Schlosser and Leo Kirch, chief executive officer of Beta/Taurus, and reportedly governs acquisition of video properties for catalogue development and supervision of product marketing.

Actual software manufacture (Continued on page 52)

Contents



Direct Marketing



■ **Page 8.** In its search for new and better ways to sell records, the music industry is becoming increasingly aware of a group of specialized firms whose sophisticated marketing techniques — employed mostly with mail order merchandise — have proven highly profitable. Direct Marketing is the name of this game, and it is the focus of a special section in this week's issue.

■ **Pages 30-41.** With the release of a videocassette featuring the Kinks in concert, Time-Life Video will formally enter the home video retail market. Coinciding with the release of the videocassette will be the release of the group's new live album for Arista Records. In this week's RW, Time-Life's Jon Peisinger and Rick Schilling (shown at left) discuss the unique cross-marketing campaign being planned.

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Powerhouse Picks

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

Charlie Daniels Band (Epic) "In America."

A strong week of breakout sales action backs up fantastic moves at all levels of radio.

Goody Motions Argued; Judge Sets Trial Date

By JEFFREY PEISCH

■ **NEW YORK**—While holding decisions on several motions filed by lawyers for Sam Goody Inc., charged by the government with buying and selling illegal counterfeit tapes and albums, U.S. District Court Judge Thomas C. Platt set September 2 as the tentative date for the actual trial to begin. Referring to the various motions that have been argued for several weeks, Platt ended the proceedings last Thursday (12) by saying, "Gentlemen we've got to stop all this soon."

Although Platt didn't rule on two important motions brought by lawyers for Sam Goody Inc., he did dismiss certain arguments and narrowed the motions down to key issues in each case. Concerning a motion by Goody's lawyers to dismiss four felony counts charging racketeering and interstate transportation of stolen property, Platt said that the issue is whether or not one has to be in possession of a stolen property (in this case a copyright) and deny former ownership in order to be charged with the felony counts. Platt called the distinction made by Goody's lawyer between physical and mental possession of stolen goods a "distinction without a difference." Platt will

(Continued on page 51)

'Evita' Takes Top Tony Award Honors

■ **NEW YORK** — "Evita," the Broadway musical about Argentina's Eva Peron, was the major winner at the 34th annual Tony Awards, pulling in seven awards in the category of musicals. The Broadway elite gathered at the Mark Hellinger Theater on June 8 for the two hour annual theater awards ceremony which was televised nationally by CBS. "Evita" grabbed the Tony for best actress in a musical with Patti Lupone in the title role, while Harold Prince garnered his 14th Tony (a record) for best direction. "Evita" also received kudos for best book by Tim Rice, and best score by Andrew Lloyd Webber (music) and Rice (lyrics), who had previously collaborated on the Broadway smash "Jesus Christ Superstar." Also receiving Tonys for their work on "Evita" were Mandy Patinkin for best performance by a featured actor in a musical and David Hersey for out-

(Continued on page 61)

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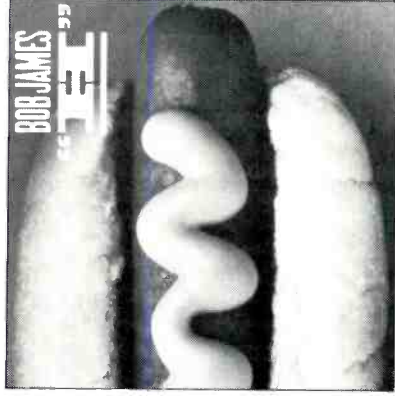
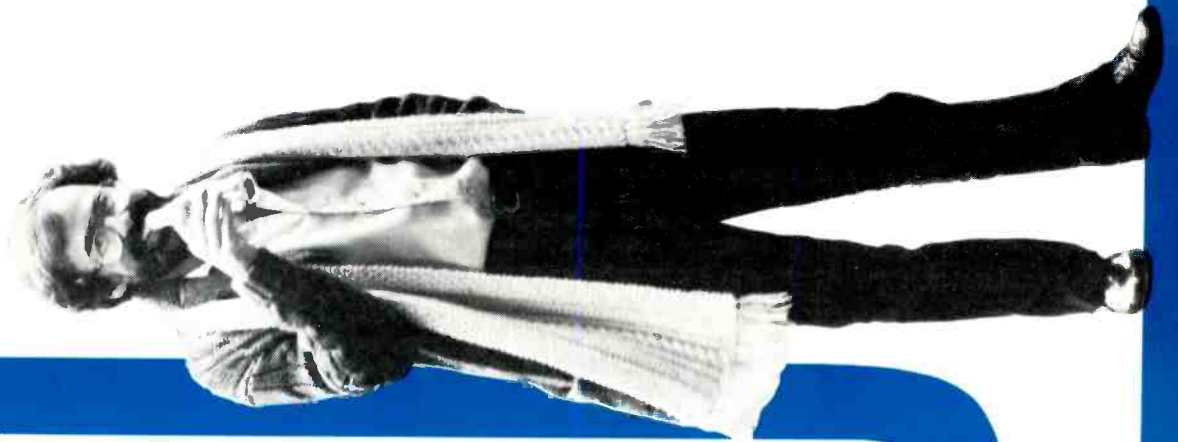
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VOL. 37, NO. 1717

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A&M Names Minor Promo Vice President

■ LOS ANGELES — Gil Friesen, president of A&M Records, has announced the appointment of Charlie Minor to the position of vice president and executive director of promotion. Minor will report to Harold Childs, A&M's senior vice president of promotion and sales.



Charlie Minor

The acceptance of this post marks a return to A&M for Minor. He left his first job with Lowery Music to become A&M's local promotion representative in Atlanta in 1969. He moved through a series of important positions with the company: first, regional promotion director for the southeast and southwest, then national singles promotion director and, finally, national promotion director. Minor left A&M in 1977 to become a vice president at ABC Records. He comes to A&M from the position of vice president of EMI/United Artists Records.

BMI Honors 136 Writers, 84 Publishers; Edwards and Rodgers Top Award Winners

■ NEW YORK — The 136 writers and 84 publishers of 92 songs licensed for public performance by BMI (Broadcast Music, Inc.) have received Citations of Achievement as the most performed songs in the BMI repertoire for the calendar year 1979. In addition, special engraved glass plaques were presented to Barry Gibb, Maurice Gibb and Robin Gibb (PRS), writers, and Music for UNICEF, publishers of "Too Much Heaven," the most performed BMI song during 1979. The awards were given June 10 at New York's Plaza Hotel by BMI president Edward M. Cramer, with the assistance of Theodora Zavin, senior vice president, Performing Rights.

"Too Much Heaven" is unique among the songs that have been awarded BMI Most Performed honors through the years. It was the song chosen by the Bee Gees as their gift when the Founder Composers of Music for UNICEF was conceived to provide a continuing source of financial assistance to the needy children of the world. Through this organization, participating composers donate the publishing, performing and recording rights to one of their songs.

To mark this event, Cramer called upon Claudia Granville, 6, and Ernest Clayton, 6, to present the glass plaques and to represent symbolically the world's children to be aided by the song's performance income. Claudia is

the daughter of Elizabeth Granville, BMI assistant vice president, publisher relations. Ernest is the son of Linda Booker of BMI's writer relations department.

At the BMI ceremonies, the top writer-award winners with four citations each were Bernard Edwards and Nile Rodgers. Barry Gibb, Maurice Gibb, Robin Gibb (PRS), Bob McDill, Carole Bayer Sager, Even Stevens and Allee Willis each received three awards. Double award winners were Peter Bellotte (GEMA), Stephen Dorff, Bob Esty, David Foster, Paul Jabara, Michael Jackson, Will Jennings, Richard Kerr (PRS), Jeff Lynne (PRS), David Malloy, Eddie Rabbitt and Bruce Roberts.

Winners included writers whose works are represented here by BMI through reciprocal agreements with performing rights societies in such countries as Australia (APRA), Germany (GEMA), Canada (PRO Canada), United Kingdom (PRS), France (SACEM) and Switzerland (SUISA).

Multiple publisher-award recipients were the Polygram Group with 11 awards; Irving Music, Inc. with nine awards; Chic Music, Inc. and Screen Gems-EMI Music, Inc., four awards; Begonia Melodies, Inc., Debdave Music, Inc., Ninth Music, Stigwood Music, Inc., and Vogue Music/Hall-Clement Publications, three awards each. Winners of two awards were Briarpatch Music, Careers Music, Inc., Diana Music Corp., East/Memphis Music Corp., Foster Frees Music, Inc., Management Three Music, Mighty Three Music, Peso Music, Pi-Gem Music Publishing Co., Inc., Sherlyn Publishing Co., Inc., Tree Publishing Company, Inc. and Warner-

(Continued on page 51)

Dick Williams Named EMIA/UA Promo VP

■ LOS ANGELES — Jim Mazza, president of EMI America/United Artists Records, has announced the appointment of Dick Williams to the position of vice president, promotion for the company.



Dick Williams

Williams, who was most recently national singles promotion director for EMI/UA, began his career at United Artists Records as local promotion manager for the Memphis area in 1970. He subsequently was local promotion manager, Detroit for MCA Records in 1972 and, a year later was promoted by the label to director of special projects for the east and midwest. In 1974, Williams joined ABC Records as midwest regional album promotion director. In 1976 he assumed the same position at Casablanca Records and was named national album promotion director by the label one year after joining it. In 1978, Williams became national album promotion director at United Artists and has been with the company since then. He will report directly to Mazza.

In related developments Williams has announced that Jack

(Continued on page 51)

Regional Breakouts

Singles

East:

Kim Carnes (EMI-America)
Blues Brothers (Atlantic)
Joe Walsh (Full Moon/Asylum)
Genesis (Atlantic)
Carole King (Capitol)
Charlie Daniels Band (Epic)

South:

Blues Brothers (Atlantic)
Kenny Rogers (United Artists)
Carole King (Capitol)
Charlie Daniels Band (Epic)
Mickey Gilley (Full Moon/Asylum)
Cheap Trick (Epic)

Midwest:

Olivia Newton-John (MCA)
Kim Carnes (EMI-America)
Blues Brothers (Atlantic)
Genesis (Atlantic)
Carole King (Capitol)
Charlie Daniels Band (Epic)

West:

Kim Carnes (EMI-America)
Joe Walsh (Full Moon/Asylum)
Cheap Trick (Epic)

Albums

East:

Chaka Khan (Warner Bros.)
Kiss (Casablanca)
Al Jarreau (Warner Bros.)
Peter Gabriel (Mercury)
Blackfoot (Atco)
Stanley Clarke (Epic)

South:

Chaka Khan (Warner Bros.)
Kiss (Casablanca)
Al Jarreau (Warner Bros.)
Waylon Jennings (RCA)
Blackfoot (Atco)
Carole King (Capitol)

Midwest:

Chaka Khan (Warner Bros.)
Kiss (Casablanca)
Al Jarreau (Warner Bros.)
Waylon Jennings (RCA)
Peter Gabriel (Mercury)
Blackfoot (Atco)

West:

Chaka Khan (Warner Bros.)
Al Jarreau (Warner Bros.)
Peter Gabriel (Mercury)
Blackfoot (Atco)

Mirage Signs Whitesnake



The British rock group Whitesnake has become the first artist to be signed to Mirage Records, the new label founded by Jerry Greenberg and Bob Greenberg and distributed by Atlantic Records. Whitesnake includes three former members of Deep Purple: lead vocalist David Coverdale, keyboardist Jon Lord and drummer Ian Paice. Completing the line-up are three other experienced musicians: guitarists Micky Moody & Bernie Marsden, and bassist Neil Murray. Whitesnake's new album, "Ready An' Willing," was produced by Martin Birch, and it is planned for U.S. release in early July 1980. Whitesnake is managed by John Coletta, president of Sunburst Records, the group's management-production company. Bud Prager of ESP Inc. is American vice president of Sunburst. Shown at the Whitesnake signing ceremonies are, from left: Bob Greenberg, John Coletta, Bud Prager, Jerry Greenberg, and attorney Skip Chaum.

KISS UNMASKED



PRODUCED BY VINI PONCA FOR MAD VINCENT PRODUCTIONS



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Time-Life Video, Arista Set Campaign For Kinks' Videocassette, LP Releases

By JOSEPH IANELLO

NEW YORK—Time-Life Video, a division of Time-Life Films, will release "One For The Road," a videocassette of a live concert by the Kinks, next week (25) to coincide with the release of the new Kinks Arista album of the same name. This precedent-setting videocassette-record album project marks Time-Life Video's entry into the home videocassette retail market, and is the first time that an entertainment event has been made available in both forms simultaneously.

"This project was conceived and created specifically with the home video market in mind," said Jon Peisinger, vice president, director of retail for Time-Life Video. "The program is uniquely adaptable to the stereo capabilities of the various disc systems and we plan to take full advantage of this," he added. Time-Life Video is currently completing plans to make the concert available on all existing video disk formats in the near future.

Kinks leader Ray Davies conceived and produced the "One For The Road" project as a result of his unhappiness over the

Hurrah Video Bows

NEW YORK—Barbara Lackey and Robert Boykin, owners of Hurrah, the Manhattan rock club, have announced the formation of Hurrah Video Music, a video production company. The new company will work closely with Intake Productions, which is headed by Charles Libin, curator of Hurrah's 400-hour video library.

Hurrah and Libin have been producing video tapes at the club for several months; the formation of the company makes the venture more "official," according to Boykin, and documents the club's intention of involving itself more in the video field.

According to Boykin and Lackey Hurrah Video Music and Intake Productions will work on video projects contracted in several ways. The club may tape performances of shows and play the tapes only at the club. Or the club may be hired, by a label or band directly, to do a video project. Hurrah is negotiating with "over 100" clubs throughout the country to develop a licensing arrangement for its tapes. Boykin also said that he was negotiating with Time-Life about the possibility of making HVM tapes available to the consumer as videocassettes.

new rock music being presented on broadcast television. According to Rick Schilling, vice president, director of programming for Time-Life Video, "The Kinks were very happy to have an opportunity to expand the idea of a 'live' album into a video project, and we were excited to work with them on this groundbreaking project. We feel that the 'One For The Road' concept is a new idea in home entertainment and one that is here to stay." The videocassette project coincided with the group's plan to release a live double record set of their most recent United States tour.

Time-Life is working closely with Arista in putting together a major market radio promotion campaign. Spots will run on key FM stations in over 20 markets throughout the country promoting the album and videocassette. The promotions will involve contests in which listeners will be eligible to win copies of the videocassette, albums, and invitations to special premiere screening parties to be held in participating cities.

Arista is including a promotional flyer for the videocassette in all Kinks "One For The Road" albums which, according to Peisinger, is "promotion in advance of the actual availability of the product since the album has already shipped this week and the video cassette won't be out until next week.

"Basically, with the album insert and the radio promotions, we are first going after those hardcore Kinks fans," Peisinger reacted. "We're initially trying to hit our two biggest audiences, the Kinks fans and the people who

(Continued on page 59)

Toasting Kenny & Kim



United Artists' Kenny Rogers and EMI America's Kim Carnes had reason to celebrate last week. The duo was toasting the success of "Don't Fall In Love With A Dreamer," the platinum "Gideon" LP by Rogers (which Carnes co-wrote) and Kim's new hit single, "More Love," from her "Romance Dance" LP. Pictured at an informal dinner are (from left) Dave Sholin, national programming director for the RKO Radio chain; Kenny Rogers; Jim Mazza, president, EMI America/United Artists Records; Kim Carnes, and Don Grierson, VP, A&R, EMI/UA.

Sony To Distribute CBS Mastersound

NEW YORK — CBS Records' Mastersound line of audiophile records and tapes will be distributed by Sony Industries' Hi Fi Division to its nationwide network of audio dealers. The marketing effort will be inaugurated at the Summer Consumer Electronics Show in Chicago, June 15-18.

The Mastersound series, whose initial releases shipped the first week of June, offers a comprehensive line of audiophile products covering all areas of music including pop, classical and jazz. The product line incorporates digitally recorded and mastered discs, half-speed mastered discs, and chromium dioxide extended range cassettes. All three formats carry a suggested list price of \$14.98.

The July Mastersound release schedule features digital recording.

(Continued on page 59)

Sargent Plans Comb. Boxing/Rock Package

NEW YORK—Bill Sargent, the promoter and co-owner of Special Events, has indicated he will stage a press conference in the near future announcing five consecutive Monday nights of entertainment (August 11-September 18) which will include championship professional boxing headlined by two Muhammad Ali bouts and two superstar rock concerts.

The package, which could gross in excess of \$300 million from a planned network of four million closed-circuit television seats, would pit Ali against World Council Heavyweight Champion Larry Holmes as the main event. Ali would also fight a tune-up bout as part of several championship cards in other weight divisions.

Sargent will present the rock concerts on the nights of Aug. 18 and Sept. 1 and has already indicated that he has the Los Angeles Sports Arena and Madison Square Garden set aside for the event. Reliable sources from Special Events have disclosed that the concerts will include acts on the level of the Rolling Stones or the Eagles and one high level official said the shows are, "going to be a monster."

Merrill Lynch Rates Industry

NEW YORK — The record industry is in a state of flux that is likely to last for several more years, according to a report prepared by Merrill Lynch, Pierce, Fenner & Smith Inc., the investment company.

(Continued on page 52)

Heading for the 'Top'



A&M executives met with Collins & Collins during the duo's recent visit to Los Angeles from hometown Philadelphia. Their single is titled "Top of the Stairs." Pictured from left: Harold Childs, A&M's senior vice president of sales & promotion; Herb Alpert, vice chairman; Bill and Tonee Collins, and Jerry Moss, A&M chairman.



Give the gift
of music.

It looks like a "Runaway" hit for Walter Egan. "Baby Let's Runaway" is the brand-new single from the creator of the million-selling "Magnet and Steel." It's one of ten songs on his new album, "The Last Stroll." And it's on the loose at radio everywhere. Walter Egan. On Columbia Records and Tapes.



"Columbia" is a trademark of CBS Inc. © 1980 CBS Inc.

Produced by Earle Mankey for Mankey Business Productions with Walter Egan for Swell Sounds, Inc. & Contemporary Communications Corporation Productions.

Mendelsohn Named Marketing Vice Pres., CBS Video Enterprises

■ NEW YORK—Cy Leslie, president, CBS Video Enterprises, has announced the appointment of Herbert J. Mendelsohn to the newly created position of vice president, marketing, CBS Video Enterprises.



Herbert Mendelsohn

In his new position, which is effective June 23, Mendelsohn will be responsible for the marketing, sales and merchandising activities of the CBS Video Enterprises Division. He will report directly to Leslie.

Since August 1979, Mendelsohn has served as vice president, marketing services, ABC Video Enterprises. From 1975 through 1978, he was president, ABC Record and Tape Sales Corp., and in 1978 he assumed primary responsibility for developing and supervising ABC Merchandising in the ABC Leisure Attractions division. Prior to joining ABC Record and Tape Sales Corp. in 1974 as vice president, marketing, Mendelsohn held several executive positions in the broadcasting field, including general sales manager of WABC Radio in New York City, vice president and general manager of Capital Cities' WKBW Radio in Buffalo, and vice president and general manager of WMCA Radio in New York City. He was also president of Bartell Broadcasters, Inc., owners of radio and television stations and several CATV operations. From 1969 to 1972, he served as president of his own company, Herb Mendelsohn Associates, a firm specializing in the production of commercials and audio-visual sales presentations.

Joel Tour Set

■ NEW YORK — Columbia recording artist Billy Joel has announced a major three-month tour of North America this summer, set to open Saturday, June 14, at the Providence (R.I.) Civic Center. Special performances along the tour, as well as final shows in September, will be announced soon.

Organizational Meeting Held by RIAA/Video

■ NEW YORK—More than two dozen charter members were expected at the June 14 Chicago invitational organization meeting of RIAA/Video, the new division of the Recording Industry Association of America, according to Stanley Gortikov, president.

Members include companies or divisions of firms who are manufacturers, or licensed to market, prerecorded videograms—tape or disc—solely in the family entertainment home market.

The charter group was to discuss priority goals, elect a 15-member video council, with a chairman and two other representatives to serve on the RIAA board of directors, and decide on a dues structure to fund the first year's activities.

Gortikov and Stephen Traiman, RIAA executive director, will have parallel responsibility with RIAA/Video. They were to join the new video council chairman at a June 15 press conference in McCormick Place, site of the Summer Consumer Electronics Show.

Charter members of RIAA/Video include ABC Video Enterprises, Allied Artists Video Corp., Blackhawk Films, CBS Video Enterprises, Columbia Pictures Home Entertainment, Digital Video Systems, EMI Videograms, Fotomat Video Operations, Home Theatre/VCI, Magnetic Video, MCA DiscoVision, MCA Videocassette Inc., Music Image, Nostalgia Merchant, Pioneer Artists, Paramount Home Video, RCA Records, RCA SelectaVision Videodiscs, Sony Video Products, Time Life Video, The Video Society, Panacea/Utopia Video, Video Communications Inc. (VCI), Video Tape Network, Visual Records and WCI Home Video, Films Inc., Instant Replay Goodhue Productions, Video Corp. of America.

Making a 'Sacrifice'



Mercury recording artists Southside Johnny and the Asbury Jukes, who recently released their "Love Is A Sacrifice" LP, recently played the Greek Theatre in Los Angeles. Pictured (from left) are: (top) John Stainze, director of A&R, Phonogram; manager Al Delantash of the group's management company, Amundo Enterprises; (bottom) Larry Smith, salesman with Polygram; Bob Sherwood, president of Polygram; Southside Johnny; Carolyn Broner, national promotion, west coast, Phonogram Mercury; Emiel Petrone, western regional vice president of Polygram; Billy Rush of the Jukes.

RSO Holds Mktng. Meet



RSO Records recently held a marketing meeting in Los Angeles for Polygram Distribution, Inc., to familiarize members with promotional in-store material currently being used in marketing the motion picture soundtrack albums, "The Empire Strikes Back" and "Fame." Promotional items on display included color in-store mobiles, posters, special bin header cards, photo boosted sets from "Empire" and "Fame" and self shipper displays. Pictured from left are: Jack Kiernan, vice president of sales, PDI; Al Coury, president of RSO Records; John Frisoli, president of Polygram Distribution, Inc.; Mitch Huffman, vice president of sales, RSO Records.

CES Underway

■ CHICAGO — As RW went to press, exhibitors and electronics trade delegates were converging on this year's Summer Consumer Electronics Show (CES), due to open Sunday (15) at McCormick Place here. Pre-registration figures indicated neither inflation nor higher travel fees had placed any damper on attendance, with pre-convention registration already exceeding 40,000, representing a jump of nearly 3,000 from the Winter CES.

Total attendance is conservatively projected to top 60,000, for the most populous CES yet.

Exhibits will be housed in McCormick Place itself, as well as the McCormick Inn and the Pick Congress Hotel.

CES seminar programming begins Sunday morning, but many attendees are expected to attend receptions and informal meetings beginning Saturday evening. Seminar topics will include auto sound equipment and accessories, featured in Sunday's morning presentation; video, including both hardware development and software programming; consumer audio products; and personal communications.

Mottola Launches Champion Ent. Films

■ NEW YORK—Tommy Mottola, president of Champion Entertainment Organization, has announced the formation of Champion Entertainment Films and revealed that he has three motion picture properties in the pre-production stage.

Working closely with Mottola will be Jeb Brien, executive in charge of production and production coordinator Susan Danzig, who performed similar services for Woody Allen.

The first three Mottola films are "Our Father," the story of an urban priest; "The Kid," the life of Bobby Darin and "Off The Coast Of Me," a fantasy that will star August Darnell and Kid Creole & The Coconuts.

Record Plant Builds New Studio, Stage

■ LOS ANGELES — Chris Stone, president of L.A.-based Record Plant, has announced that demolition of the former Studio D has been completed to make way for a new multi-purpose facility which will consist of a scoring stage with options for complete television, video and motion picture scoring, equipped with 35mm projection.

The new Studio D, designed by Tom Hidley with consultation by Lee DeCarlo (chief engineer at Record Plant), will have the same basic dimensions in terms of ceiling heights as Studio C, which most recently recorded Chicago, Rod Stewart, and Eddie Money.

The new room houses three iso-booths with a private lounge, and will be technically equipped with a 3M, 32 track digital mastering system and a 48 x 32 SSL Series E Console. Lighting director Chip Monck will have installed a fly system with counter weights for easy conversion of any visual lighting requirements.

THE WORLD'S GREATEST



FROM "THE KING OF THE RING" ALBUM
PRODUCED BY TROY DAVIS
CAPQUARIUS RECORDS / 7514 BOLANOS COURT, TAMPA, FLORIDA 33615 / (813) 885-7080

Record World Single Picks

TERI DeSARIO with K.C.—
Casablanca 2278



DANCIN' IN THE STREETS (prod. by Casey) (writers: Stevenson-Gaye-Hunter) (Jobete, ASCAP) (3:10)

The last time this charming duo released a single we got the chart-topping "Yes I'm Ready." Here they re-work another classic with equally pleasing results. The hot summer dance tune is given a pop slant that's sure to give it a long and happy life on pop-A/C radio.

RUSS BALLARD—Epic 9-50883



ON THE REBOUND (prod. by Ballard-Stanley) (writer: Ballard) (April/Russell Ballard, ASCAP) (3:20)

A seasoned songwriter and former lead vocalist for Argent, Ballard culls this first single from his solid "Barnet Dogs" LP. Backed by a basic rhythm trio, Ballard lets go with a stinging vocal and guitar lead over the contagious rhythm thump that should attract heavy club reaction. It's primed for AOR-pop formats.

SORROWS—Pavillion 9-6406
(CBS)



TEENAGE HEARTBREAK (prod. by Luongo-Apter-Milchman) (writer: Alexander) (Mixed Up, ASCAP) (2:35)

A storm of adolescent energy comes roaring out of this N.Y.-based quartet's first single, and title-cut from the new LP. Writer, lead vocalist and guitarist, Arthur Alexander, fronts the teenage passion play with conviction while explosive rhythm guitar assaults & cute chorus harmony swells give pop appeal.

SYMBA—Venture 127



HOLD ON (prod. by Williams) (writers: Lewis-Holland) (Barcam, BMI/Keaca) (4:27)

Symba is a eight-piece group from D.C. and this initial release off a forthcoming LP should get them widespread airplay. A percussion churn and keyboard glide back Gerald Hollan's soulful lead vocal that trades with Cheryl Hawkin's response, backed by a very catchy chorus chant.

Pop

SQUEEZE—A&M 2247

PULLING MUSSELS (FROM THE SHELL) (prod. by Wood-group) (writers: Tilbrook-Difford) (Deptford/Almo, ASCAP) (3:57)

Squeeze continues to offer challenging yet totally consumable pop-rock tunes that are yet to achieve the commercial acceptance they deserve. Here's another jewel from "Argybargy" with stunning guitar/keyboard breaks.

THE MARSHALL TUCKER BAND—
Warner Bros. 49259

WITHOUT YOU (prod. by Levine) (writer: Caldwell) (Marshall Tucker, BMI) (3:32)

Written by the late Tommy Caldwell, this sad, sentimental ballad gets an effective reading by Doug Gray. A gentle guitar adds lonesome shades to the relaxed pace.

FRANKIE VALLI—MCA/Curb
41253

WHERE DID WE GO WRONG (prod. by Gaudio) (writers: Kerr-Panzer) (Irving/Swanee Bravo!/BMI) (3:34)

Valli's poignant vocal gets a simple piano backing and impressive vocal accompaniment from newcomer Chris Forde. A tender ballad for pop-A/C.

LIVINGSTON TAYLOR—Epic
9-50894

FIRST TIME LOVE (prod. by Baxter-Boylan) (writer: Alger) (Bait & Beer, ASCAP) (2:41)

Sounding young and vibrant in the smooth Boylan-Baxter production, Taylor offers this upbeat ballad of innocent romance from his upcoming "Man's Best Friend" LP.

MAX—Chrysalis 2432

ROCKIN' CHAIR (prod. by Fraboni) (writer: Gronenthal) (3:33)

Culled from his new, self-titled LP, this energized rocker has a driving, ominous bass line & the "rock, rock" refrain will make it stick on radio & clubs.

DEF LEPPARD—Mercury 76064

ROCK BRIGADE (prod. by Allom) (writers: Savage-Clark-Elliott) (Def Lepp/Marksman) (3:07)

It's hard to believe this British quintet has an average age of less-than 20. They lead the latest resurgence of heavy metal but actually offer much more, with inventive guitar leads and pulsating dance rhythms. Vocalist Joe Elliott gives a frenzied reading to match the pace.

STEVE FORBERT—Nemperor
9-7532 (CBS)

THE SWEET LOVE THAT YOU GIVE (SURE GOES A LONG, LONG WAY) (prod. by Simon) (writer: Forbert) (Rolling Tide, ASCAP) (3:25)

Forbert is pop music's premiere minstrel romancer. Here's another sincere love ballad from the "Jackrabbitt Slim" LP. Brassy horns & a cheery rhythm give immediate radio appeal.

TOBY BEAU—RCA 11964

IF I WERE YOU (prod. by Fuller-Moonchild) (writers: Fuller-Hobbs) (Fullness/Blackwood, BMI) (3:24)

After several personnel changes, the group maintains its pretty melodic sensibilities with this side from the forthcoming "If You Believe" LP. Baldy Silva's sterling tenor makes it a pop-perfect ballad.

RED RIDER—Capitol 4868

DON'T FIGHT IT (prod. by Jackson) (writer: Cochrane) (Rumphy-boobah, CAPAC) (3:42)

Desperate vocals, both in lead and harmony, show plenty of power and passion on this moving AOR-pop rocker from the talented Canadian band.

RAY KENNEDY—ARC/Columbia
1-11298

STARLIGHT (prod. by Foster) (writers: Kennedy-Conrad) (X-Ray/Darnoc, BMI) (3:43)

Kennedy sings and writes with a flair for tasty pop programming and this single from his self-titled LP will attract loads of radio attention. The production sparkles.

B.O.S./Pop

PEABO BRYSON—Capitol 4887

I LOVE THE WAY YOU LOVE (prod. by Bryson-Pate) (writer: Bryson) (WB/Peabo, ASCAP) (4:40)

Bryson has a soul full of love on this cut from his latest "Paradise" LP. The big orchestra arrangement cushions his full tenor, giving strong multi-format appeal.

JACKIE MOORE—Columbia
1-11288

HELPLESS (prod. by Eli) (writers: Holland-Dozier-Holland) (Stone Agate, BMI) (3:23)

Moore captures all the spirit and rhythm that's made so many Holland-Dozier-Holland songs hits. From her forthcoming "With Your Love" LP, it's hot and ready for crossover action.

CHUCK JACKSON—EMI-America
8042

I WANNA GIVE YOU SOME LOVE (prod. by Dixon) (writer: Marley) (Bob Marley/Almo, ASCAP) (3:58)

Jackson covers Marley on this title-cut from his latest LP. Toasty sax lines compliment Chuck's warm, loving vocal, while a mid-tempo pace strolls in the pop arrangement.

BOOKER T. JONES—A&M 2234

THE BEST OF YOU (prod. by Anderle-Jones) (writer: Jones) (Irving/House Of Jones, BMI) (3:57)

Booker is in rare form here with his vocal shimmers alongside a prominent rhythm guitar riff. Strong crossover potential on this title cut from his new LP.

MASS PRODUCTION—Cotillion
45018 (AtI)

SHANTE (prod. by group) (writer: Williams) (Two Pepper, ASCAP) (3:45)

The quintet specializes in funky motion music and this disc from its "Masterpiece" LP is a tasty instrumental dose that's right for clubs & radio.

RONNIE LAWS—UA 1354

LOVE'S VICTORY (prod. by Laws) (writer: Laws) (Fizz/At Home, ASCAP) (3:27)

The popular reedman issues this sensuous ballad from the "Every Generation" LP with his tantalizing vocals in the spotlight. Great sounds for easy evening romancing.

WATSON BEASLEY—Warner
Bros. 49267

DON'T LET YOUR CHANCE GO BY (prod. by Alves) (writers: Watson-Beasley) (Clear Sailing, BMI) (3:20)

Gina Watson and Alfred Beasley are young, multi-talented & a perfect team. This first single from their self-titled LP is an effervescent dance tune featuring Gina's lovely soprano.

THE PLAYERS ASSOCIATION—
Vanguard 35215

WE'RE ALMOST THERE (prod. by Weiss) (writer: Hills) (Silkie/Chris Hills, BMI) (4:09)

Fronted by Chris Hills' vocals (he also co-wrote) this group of N.Y. studio sharpies spins a comfortable, funky and highly infectious dance song that should be a standard at clubs & radio.

BOBBIE WALKER—Casablanca
2274

SOMETHING ABOUT YOU (prod. by Love-Blumberg) (writers: Parker-Willis-Wright) (ATV/Irving/Charleville/Patmos, BMI) (3:49)

The young vocalist makes a sparkling debut with this bouncy, mid-tempo piece. Showing plenty of power and sincerity in the upper ranges, Walker is likely to get crossover action with this hook-filled song.

MICHAEL HENDERSON—Buddah
622 (Arista)

WIDE RECEIVER (Part I) (prod. by Henderson) (writers: Henderson-Jacobs) (Electrocord, ASCAP) (3:46)

From his forthcoming LP comes this bold and funky dance tune. Henderson's sweaty vocal croon rides over his buxom bass lead. Kinetic sounds for club formats.



Record World

Album Picks



HAVE A GOOD TIME (BUT GET OUT ALIVE)

IRON CITY HOUSEROCKERS—MCA 5111 (8.98)

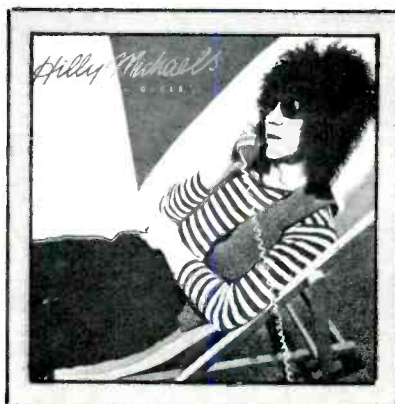
This Pittsburgh-based sextet's second album springs alive with the feeling of performance in the studio, a rarity in times when production is too often an end in itself. Joe Gruschenky sings with a desperate urgency, while the band surges and subsides in sympathy.



AMY HOLLAND

Capitol ST-12071 (7.98)

Ms. Holland's voice is a pleasantly fragile instrument, and it's handled with tender loving care by the production team of (the Doobies') Michael McDonald and Patrick Henderson. McDonald's stamp is in the tracks and the backing vocals, most effective on his original "Here In The Light." Stevie Wonder's "Wondering" is covered with harmonica frills.



CALLING ALL GIRLS

HILLY MICHAELS—Warner Bros. BSK 3431 (7.98)

Michaels' debut, produced by Roy Baker, reveals a strong sensitivity to pop appeal in writing, instrumental arrangements and vocal harmonies, often in a Beach Boys tradition. One of the best all-star casts ever assembled includes Liza Minnelli, Dan Hartman, Karla De Vito and Ellen Foley. Rare success for a drummer/leader.



NO HEROES

JAMIE SHERIFF—Polydor PD-1-6280 (7.98)

An artist debut and the first release in a new venture by the original ears behind the Dunhill label. Sheriff's pen drips pure pop, brought to life with tricky rhythms, myriad synthesizer textures and the production of Ken Scott. The chugging works on "My Car," while "Soldier" features Ronnie Montrose.

IT'S ABOUT TIME

BILL HOLLAND & THE RENT'S DUE BAND—Dutch Treat DTR 1001 (7.98)

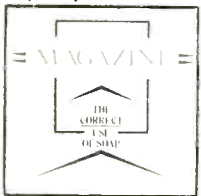


Keyboardist/vocalist Holland blends pop lyrics and jazz musicianship in a debut that will appeal to a variety of formats.

The jaunty "Talk That Talk" and the steady chant of "Hamburger Heaven" are magnetized for airplay.

THE CORRECT USE OF SOAP

MAGAZINE—Virgin VA 13144 (Atlantic) (7.98)



Rock expressionists Magazine, led by ex-Buzzcock Howard DeVoto, combine penetrating lyrics, wincing guitars and foreboding keyboards in their third album. "I'm A Party" is catchy while Sly's "Thank You" undergoes reconstruction.

DANCE (Nos. 1 & 3)

PHILIP GLASS—Tomato TOM-8029 (8.98)



Not your normal "dance music." Glass is classed as an experimental composer by some, but this intricate tapestry of winds, voices and synthesizers has a melodic, entrancing appeal that could cross to a wider audience.

THIS TIME

AL JARREAU—Warner Bros. BSK 3434 (7.98)



Jarreau has always stuck close to his jazz roots, and he's now enjoying BOS chart success on his own terms with a bulleting single, "Never Giving Up." The LP should introduce a new audience to this onomatopoeic voice.

SPLENDIDO HOTEL

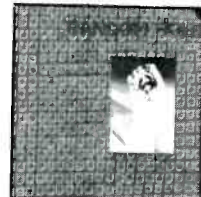
AL DI MEOLA—Columbia C2X 36270 (11.98)



The master six-string technician's double LP major opus is redolent with Latin and Moorish overtones. There's a composition by Chick Corea, a duet with Les Paul on "Spanish Eyes" and a wealthy display of DiMeola's incredible acoustic playing.

ETCETERAVILLE

RANDOM HOLD—Passport PB 9847 (7.98)



Art-rock with that "impending doom" appeal in the first U.S. release by an English band led by singer/guitarist David Rhodes, who played on Peter Gabriel's recent album. The band will be opening Gabriel dates this summer.

COOL FOOL

BRUCE ROBERTS—Elektra 6E-262 (7.98)



Roberts' second LP for the label is heavy on lyrics exploring the many sides of love, in the piano/ballad format and in up-tempo settings with rock arrangements. The grandiose "All Through The Night" was co-written with Donna Summer.

AMERIKA

TONIO K.—Arista AB 4271 (7.98)



Mr. K., who's subtitled his second LP (first for the label) "Cars, Guitars and Teenage Violence," seems intent on saying it all on one 33 rpm disc. Copious lyrics, AOR-palatable music—sit down with it some night.

AMERICAN GLUE

THE MIX—Word Of Mouth WOM 101 (Rouner) (4.98)



Ex-Mountain drummer Corky Laing and Stu Daye (Nils Lofgren, Peter Gabriel) have a new group and a freewheeling album, produced by Felix Pappalardi, that's won the hearts of AOR programmers. Includes a tough "Chain Of Fools."

CHANGES

ETTA JAMES—T-Electric/MCA 3244 (7.98)



Etta has arrived in style on a new label! Her sassy vocals, Allen Toussaint's New Orleans-flavored production, and songs by Toussaint and Willie Hutch are a combination that black-oriented and other formats usually only dream about.

MAX

CHRYSALIS CHR 1278 (7.98)



Max Gronenthal writes and sings from the heart on his second album, and his piano playing often reaches the same emotional pitch. "Rocking Chair," "Shana" and Paul Simon's "Have A Good Time" are airplay naturals.

PRIME TIME

ROY AYERS/WAYNE HENDERSON—Polydor PD-1-6276 (7.98)



Ayers has a solid legion of fans out there, and they should be interested in the variety offered by this collaboration with trombonist Wayne Henderson. Jazz-oriented pop music for dancing and listening, with both session leaders singing.

The Coast

By SAM SUTHERLAND and SAMUEL GRAHAM

■ NOTICE: It's been more than six months now, but a lot of mailing lists, especially record companies', have not yet been adjusted to the new address of *Record World's* west coast offices. As a result, fairly often we don't even find out about some events until after the fact, which does no one any good. So please—the post office is having a hard enough time doing an efficient job without the extra complication of having to forward half of our mail from the old addresses. The current one is 6255 Sunset Blvd., Suite 814, L.A. 90028—if all mail is sent to this address, both you and we will be much happier.

SPELLING IT OUT: Rock's more serious subject matter has invited a lot of scrutiny since the '60s, with pundits pointing to the subconscious, poetic allusions and political tirades as evidence of the form's transcendence. Until now, COAST has spared its readers windy pronouncements on Ultimate and Profound Statements, but our mail brought a new album that forces us to take a stand.

If, as the Bard observed, life is "a tale told by an idiot, full of sound and fury, signifying nothing," then rock'n'roll may be the most eloquent contemporary demonstration of that sentiment yet. That fact is brilliantly brought home by a new direct marketed two-record set, "Alphabet Rock," just completed by Warner Special Products for Tee Vee Records.

Launched by **Barry Mann's** comprehensive summation of the genre at hand, "Who Put The Bomp," the collection provides a vast overview of the ultimate rock poetry: consider a single LP side that offers **Brenton Wood's** "The Oogum Boogum Song," **Lee Dorsey's** "Ya Ya," "Fa-Fa-Fa-Fa-Fa" by the immortal **Otis Redding**, The Dixie Cups' "Iko Iko," "Yakety Yak" by **The Coasters**, **LaVern Baker's** "Tweedlee Dee" and, inevitably, "Um, Um, Um, Um, Um" by **Major Lance**, and you know you're in the presence of greatness.

Further validating the genre are such giants as **Roy Orbison** ("Ooby Dooby"), **Gene Vincent** ("Be Bop A Lula"), **Sam The Sham and The Pharoahs** ("Woolly Boolly"), **Little Richard** ("Tutti Frutti") and **Larry Williams** ("Bony Maronie"). In all, the set features 30 deathless performances that make most contemporary rock musings seem self-conscious at best.

Those interested in the mastermind behind the set might guess **Marshall McLuhan** or **Alvin Toffler**, but won't be surprised to learn it's actually hep publicity chief **Bob Merlis** of Warner Bros., the man who returned "beverage" to active duty as a socially acceptable noun.

A COMIC'S TRAGEDY: As this column went to press, **Richard Pryor** remained in "critical, but stable" condition at Sherman Oaks Community Hospital's Burn Center. That prognosis was an understatement: although hospital sources had revised an earlier forecast giving Pryor only one chance in three of surviving, even the rosier predictions suggest he will face a long and painful convalescence.

By now, most readers are familiar with the circumstances of Pryor's injuries, received late Monday (9) night in his Northridge home. Police sources reported that he had confessed to his doctor that he'd been using "freebase," a form of cocaine intensified and rendered flammable through the use of ether, and then smoked, when he was himself set aflame. (Pryor's lawyer has since claimed he was drinking rum, which somehow caught fire.)

Because "freebasing" users end up consuming far more of the drug, cost alone would seem to limit the practice; yet if there's any clear benefit in Pryor's plight, it's his accident's effectiveness in underscoring the spread of the technique. As graphically demonstrated last week, this is one recreational activity nobody can rationalize, given the danger involved.

OFFICIAL DAZE: Official proclamations aren't exactly rare in Los Angeles. Witness a just-concluded "Roller Disco Week," solemnized by **Mayor Tom Bradley** in honor of Friday's (13) world championship (you mean they do this in Lapland?) at The Forum. Participants were to include **Tai Babilonia** and **Randy Gardner**, "Roller Boogie" star **Jim Bray** and a roomful of network TV celebs.

Meanwhile, Mayor Bradley has scheduled "Roadie Day" for this Tuesday (17), allegedly at the suggestion of **Alice Cooper**, among the performers featured in the UA film, "Roadie." Not very coincidentally, that's the day of Coop's appearance at the Greek Theatre.

Confidential to the Mayor's Office: let us know when "Groupie Day" rolls around, and we'll actually attend the press conference.

GETTING MURRAYED: Rollers and roadies aren't the only ones with days or weeks named after themselves. Capitol's **Anne Murray** will
(Continued on page 49)

Cook Retires from RCA After Thirty Seven Years

By PHIL DIMAURO

■ NEW YORK—Robert F. Cook, most recently managing director of RCA Records, Ltd. in Australia and vice president of RCA Records International for Asia and the South Pacific region, has retired after 37 years with RCA. After living and working on five continents, and observing the music industry undergo dramatic changes in many international markets, Cook, in an interview with *RW*, pointed to one guiding executive principle; "I always felt that a recording contract is a sacred obligation to the artist on the part of the record company," he stated. "I still do."

Cook joined RCA in 1943, and was named manager of manufacturing in Indianapolis ten years later. He worked in Europe, Latin America and other markets with RCA International from 1955 to 1964, and was named president of RCA Records Argentina in 1964. In 1971, he was appointed vice president and general manager of RCA Records Canada, taking over in Australia in 1975. Cook's Asian vice presidency ran concurrently with his Australian post beginning in 1978.

The challenge of making a record label work for its artists has posed a different problem in every market. In Asia and

E/P/A Names Smith To Prod. Mgmt. Post

■ NEW YORK—Robert Smith has been appointed product manager, east coast, Epic/Portrait/CBS Associated Labels, as announced by Dan Beck, director, product management, east coast, E/P/A.



Robert Smith

Earlier this year, Smith was named associate director, publicity, E/P/A. He joined E/P/A in 1978 as manager, writing service, press and public information. From 1976 to 1978 he served as senior editor of *Circus Magazine* and has also held the position of managing editor for *Crawdaddy Magazine*. In addition, he headed up his own graphic arts company, *Graphic Traffic*.

Australia, the arch enemy is piracy. "Take Malaysia," Cook explained. "Their cassette business is about \$80 million a year illegal, and five million dollars legal. And the government attitude, though they would never admit it, is that the poverty there is so great that they would rather have people buy a cassette for one dollar than have an international company sell them at five dollars each."

Cook doesn't foresee changes in such markets for at least a decade, but he notes that improvements have been made in Hong Kong, where police efforts have turned the business from 90 percent illegal to 90 percent legal in the last few years. In Australia, Cook faced the problem of illegal cassettes imported from Singapore, but he reported that record companies there were pooling their resources to curb the flow of pirate product.

Cook faced other obstacles in Australia and Canada, where "there is no great acceptance of an artist unless they've made it in America . . . It's a very sad thing for a record company executive to say to an artist who you believe in, and who you've worked very hard promoting, that his record has sold only five hundred copies." Cook, who once foiled the prejudices of Canadian programmers by servicing a new Canadian artist's record with a white label, feels the difficulties of local artists in these markets won't be solved until national attitudes change.

Cook is relocating to El Paso, where he will lecture at the University of Texas.

Henry LoConti Forms Agora Records & Video

■ CLEVELAND—Henry LoConti, president of the Agora Ballroom chain, today announced that his company is forming a record and videodisc division. The first act signed to Agora Records is the Washington, D.C. group, *Artful Dodger*. The group formerly recorded on Columbia Records where they had three albums released. *Artful Dodger* is producing their new album with the help of engineer **Bob Dawson**. **Walt Masky** will serve as general manager of *Agora Records and Video*. Masky says, "We are close to making a worldwide deal with *Ariola Records* for release of the *Dodger* product, and we will be videotaping the group in the near future for videodisc release."

Cover Story:

Ambrosia Makes a '180' Degree Shift

■ Many bands make their names on the basis of a few hit singles, singles that suggest one particular style and no other. That can be misleading, however, for as we know, the tight playlists of most radio stations don't always make room for everything a musician can do.

Such is certainly the case with the Warner Bros. group Ambrosia. To hear this band's recent hits, 1978's "How Much I Feel" and the current "Biggest Part of Me" (now at #11 on the Singles Chart after having peaked at #2), one might think that Ambrosia is nothing but a trio of blue-eyed balladeers. They do have a way with a ballad, to be sure, but their albums ("Biggest Part of Me" appears on the LP "One Eighty," now bulleted at #23 on the Album Chart) reveal a versatility only hinted at by the hits. Hard, melodic rock and a progressive brew well represented by a much earlier hit, "Holdin' On To Yesterday," are as easily within Ambrosia's reach as the ballads with which they've attracted many of their fans.

Kudos from Mehta

The Los Angeles-based trio (Burleigh Drummond, drums and vocals; David Pack, guitar and vocals; Joe Puerta, bass and vocals) has been at it for nearly ten years, with one of their earliest kudos coming from classical conductor Zubin Mehta, who used Ambrosia in his 1971 "All American Dream Concert." Following a hiatus during which the three pursued separate projects, they reformed and were signed to the

20th Century label. Two albums came from that tenure: a self-titled debut (with "Holdin' On To Yesterday") and "Somewhere I've Never Traveled," both of which earned Grammy nominations. Ambrosia also made an appearance on 20th's "All This and World War II," applying themselves to the Lennon and McCartney classic "Magical Mystery Tour."

Three new members (Royce Jones, vocals and percussion; David Cutler Lewis, keyboards; Christopher North, keyboards) joined in late 1978 on the heels of "How Much I Feel's" success. Work on "One Eighty," produced by the group and Freddie Piro, began in August of last year.

Live Influence

"'One Eighty,'" says Joe Puerta "was heavily influenced by playing live," which may well account for its harder-edged sound. Adds David Pack, the title is no coincidence: "'One Eighty' is exactly that," he says, "a one hundred end eighty degree shift."

MCA Distrib.

Ups De Marino

■ LOS ANGELES—Ron De Marino has been named regional director for the northeast region, according to Al Bergamo, president of MCA Distributing Corporation. Based in the Philadelphia area (Collingswood, New Jersey), De Marino will oversee New York City, Boston, Hartford, Philadelphia, Baltimore, Washington, D.C. and Virginia.

Darrell Mansfield Band to Polydor



Polydor Records has inked Southern California songwriter Darrell Mansfield to an exclusive recording contract, it was announced by Fred Haayen, the label's president. The first release under the agreement will be the Darrell Mansfield Band's debut album, "Get Ready," due later this month. The album was produced by Skip Conte at his own IAM Studios. From left, sitting: Jerry Jaffe, vice president, artist development, Polydor Records; Fred Haayen, president, Polydor Records; Darrell Mansfield; Vic Perrotti, manager, the Darrell Mansfield Band; Harry Anger, senior vice president, marketing, Polydor Records; Bill Cataldo, national promotion director, Polydor. Standing from left: Dick Kline, executive vice president, Polydor; Stu Fine, director of east coast A&R, Polydor; and Skip Conte, producer, "Get Ready."

Nashville Report

By AL CUNIFF

■ You think album prices in our country are high? If so, check out what they're paying for "black market" albums in Russia. A recent Associated Press story says underground LPs in Leningrad are going for as much as 90 rubles each, or \$136! . . . **Tony Joe White's** self-produced sessions at Combine Music's R.A.T. Hole studio will be a milestone of sorts for that studio. His "I Get Off On It" will be the first track cut there to chart pop. By the way, Tony Joe is proceeding with work on a Casablanca album . . . "Bronco Billy" premiered at 1350 theaters across the country on June 11. That's the biggest opening in the history of motion pictures, according to a spokesman at Snuff Garrett's office in L.A. (they produced the soundtrack).

Hot Picalic music has the next **Dr. Hook** single, "Years From Now" . . . Grand Ole Opry announcer **Grant Turner** recently celebrated his 36th anniversary with WSM radio here . . . Producer **Allen Reynolds** is busy mixing **Crystal Gayle's** next album, which is due for release around the end of summer. Speaking of Reynolds, two more of his productions are due out soon: "Catfish Bates," from **George Hamilton IV's** "Forever Young" album, and "I've Come a Long Way," from **Richard Leigh's** debut LP. Both cuts are on United Artists.

Did you know there's a book on **Mickey Gilley's** Texas nightclub? It's called "Saturday Night at Gilley's Club," and it's written by "Houston Post" music critic Bob Claypool. The book, to be published by Grove Press, should be available soon . . . Nashville WSM radio personality **Chuck Morgan** was among the 18 disc jockeys from around the country nominated for the Country Music Association's "major market" award on a recent CMA ballot.

Columbia artist **Marty Robbins** went all the way with the design of his Fan Fair booth. It was shaped like a western fort—complete with flaming arrows. **Carol Hutson** of Marty's office designed Fort Robbins.

Cedarwood Publishing Co. president **Bill Denny** has co-authored "Great Expectations: The Music Publisher/Songwriter Relationship," an article in the current issue of the NARAS Institute Journal. Written with the help of music attorney Mike Milom, the article presents a clear, brass tacks view of what can be a murky subject even for some published writers . . . The **Oak Ridge Boys** were pleased to be given red carpet treatment from New York Yankees owner **George Steinbrenner** on a recent visit to the Big Apple. But they were downright surprised when, in the dugout before the Yankee game, they were treated to **Reggie Jackson** singing "Up Against the Wall Redneck Mother." The Oaks say that really threw them a curve.

NOW THAT'S REAL COUNTRY: If you like your country good and pure, listen to the new **Vernon Oxford** album, "His and Hers," on Rounder Records. Crank up his version of "Bad Moon Rising," and if it doesn't blow you away, listen to such tracks as "Letters Have No Arms," "His and Hers," and "They'll Never Ever Take Her Love From Me." Vernon's in great voice, and he's backed by some of the best session men in town, including Lloyd Green, Bob Moore, Pig Robbins, Buddy Spicher, Charlie McCoy, and others.

CMH Records has released two excellent albums in its "Bluegrass Classics" series: "The **Jim and Jesse** Story," a two-record set featuring 24 songs; and "'Live' & On Stage! The **Bluegrass Cardinals**," a two-record set that also spotlights **Don Reno & The Tennessee Cut-Ups**, **Buddy Spicher**, and **Chubby Anthony & Big Timber** . . . Columbia Records has released a greatest hits album on **Larry Gatlin** and the Gatlin Brothers Band. The package was formerly available on Monument, Gatlin's previous label.

CAUGHT LIVE: The **Bellamy Brothers** recently packed Atlanta's new country showcase club, Mama's . . . **George Hamilton IV** was master of ceremonies at the recent First International Festival of Country Music in Paris, France. Earlier this year, the artist also hosted festivals in Zurich, Rotterdam, and Frankfurt. All the shows were promoted by Mervyn Conn . . . **Freddy Weller and Spurzz** recently wrapped up a one-week engagement at the Shy Clown in Reno, Nevada.

CONCERT NEWS: the 1980 Georgia Jam is set for July 4 at Road Atlanta, six miles west of Atlanta's 85 North Braselton exit. The outdoor festival is to feature **Z Z Top**, **Molly Hatchet**, the **Pat Travers Band**, **Point Blank**, and others. Tickets range from \$10 to \$14, depending on when you buy. Call (404) 881-1300 for more details . . . English rockers **Foghat** appear at Nashville's Municipal Auditorium Wednesday (18)—special guest is the **Pat Travers Band** . . . Four

(Continued on page 63)

Radio World

Radio Replay

By PHIL DIMAURO

■ IRREVERENCE AND TOTAL DISBELIEF: Those are the programming principles of **Steve Dahl**, the rock DJ whose anti-disco campaign gained him notoriety last year. He's now involved in plans to have his WLUP/Chicago morning show, "The Steve Dahl Breakfast Club," simulcast over several AOR stations, first in the midwest, and possibly to markets across the nation.

Dahl just began simulcasting over WABX-FM in Detroit every morning. He's a familiar figure there, since he started on 'ABX five years ago, but Dahl is confident that the show can break ground in markets where he's a relatively new voice. "We're talking to several other stations right now," said Dahl, "and we hope to be putting the show on satellite by early fall (the Detroit simulcast is over-ground lines). AOR doesn't have much happening in the morning in terms of personality. It's a void we can fill."

The Dahl show runs in 14 minute segments, with three six minute breaks per hour for local news, weather information and advertising. When the show is ready to begin selling "national" ad spots, the Dahl segments will be expanded to 15 minutes, which means they'll sell three spots per hour.

An "800" telephone number has already been installed so Detroit listeners can call in, and similar arrangements could be made in other markets. "The essential morning experience is shared by everyone, no matter where they live," said Dahl, who reported that the first days of call-ins were very successful.

The DJ describes the show as "a cross between the 'Today' show and 'Saturday Night Live'—information presented in a satirical light." Asked to explain further, Dahl gave an example of a story, that, frankly, would never be heard on "Today". He calls it "dog eating." It seems that a family of refugees in Kansas have sent a town into a total uproar by intercepting animals marked for destruction by the local pound, and putting them to more practical use on the dinner table. Dahl and his listeners have found this bit of culture shock an endless source of jokes. One suggestion Dahl made was the possibility of a new line of products from the people who make "Hamburger Helper."

"That's tasteless," commented Radio Replay.

"Oh yeah," said Dahl, "Always."

MOVES: **Tom Barsanti** has been named operations manager of WTIC in Hartford, filling the spot vacated by **Jay Clark**, now at WABC in New York . . . **Dick Grogg** is the new PD at KLO in Ogden, Utah . . . KCBQ/San Diego's new PD is **Bob Christy**, from WHDH in Boston . . . KJET/KWIC-FM in Beaumont, Texas, has acquired **Joe Abernathy** as vice president and GM . . . **Bruce Kramer** has been appointed assistant PD/MD of WNOE-AM by **Captain Humble**, operations manager. Kramer comes from WWL in New Orleans. . . WMMR-FM in Philadelphia extends a hearty "Welcome aboard!" to promotion director **Margaret LoCicero** and production director **Steve Lushbaugh**, both of whom are described as by PD **Marc Goodman** as people with that "go for the throat instinct that's so important in the Philadelphia market today." . . . Goodman also made mention of 'MMR's 10 p.m. to 2 a.m. personality **Michael Pearson**, who recently celebrated 32 years on earth and ten years in radio (all in Philly, practically all on 'MMR) with a live broadcast from the club Stars of Pearson's current musical venture, the **Deftones**, backed by Philadelphia's own John Cadillac band . . . **Les Cook** is reportedly exiting WWWW-FM Detroit, to be replaced by **Chip Hobart** from KDWB-FM in Minneapolis . . . WXLO in New York has acquired WBLI's **Randi Bachman** for the 11pm-4am shift.

SOME THINGS NEVER CHANGE: Drake-Chenault's "The Weekly Top 30" show for July 4th weekend will feature a worldwide listeners poll, culled from the opinions of listeners from over 200 stations in the U.S., Australia, New Zealand, Canada, Guam, Italy and the Phillipines, where the weekly countdown show is broadcast. The number one all-time hit was—you guessed it—**Led Zeppelin's** "Stairway To Heaven," followed by **Manilow's** "Mandy," **Blondie's** "Call (Continued on page 52)

FCC Appeal of Format Change Decision

(Continued from page 3)

Court of the District of Columbia chastized the FCC for its "deep seated aversion" towards format change hearings and for misrepresenting the "law of the land." In December, 1979, the FCC, through the U.S. Solicitor General, filed briefs for a Supreme Court review of the matter.

The networks and the other broadcasting organizations at that time filed "friend of the court" briefs supporting the constitutional right of radio station owners to determine format changes themselves through marketplace forces rather than through governmental hearings.

Now that the Supreme Court has decided to hear the case—probably in the fall—the organizations were asked to file additional briefs.

In one of the briefs, the NAB charged that the appeals court decision had ignored "important statutory and constitutional restraints on government intrusion into broadcast programming."

The court ruled that the broad "public interest" standard of the Communications Act requires the FCC to rule on format changes, but the appellants maintain that the legislative history of the Act and numerous decisions of the Supreme Court "make clear that the definition of the public interest is primarily a matter for the regulatory agency and not for the reviewing court."

NCCB Request

In related FCC-broadcaster matters, the NAB has asked the FCC to deny a motion by the National Citizens Committee for Broadcasting (NCCB) requesting an extension for the "Comment" dates in the agency's upcoming radio deregulation hearings.

The broadcast group said such an extension would slow down deregulation, which is just what the citizen's group hopes to accomplish. The FCC is faced with broadcasters who want deregulation, and public interest groups who want the FCC to keep some regulatory power.



"Oh, and while you're at it . . . gimme a catchy title for a hit single . . ."

RSO Strikes Back

79 **MY MISTAKE KINGBEES**/RSO 1032—From The Album **KINGBEES**/
RSO RS 1 3075

82 **FAME IRENE CARA**/RSO 1034—From The Original Motion Picture
Soundtrack **FAME**/RSO RX 1 3080

56 **EMPIRE STRIKES BACK (MEDLEY)** MECO/Darth Vader/Yoda's
Theme/RSO 1038

69 **TULSA TIME/COCAINE** ERIC CLAPTON/RSO 1039—From The
Album **JUST ONE NIGHT**/RSO RS 2 4202



Give the gift
of music.



Record World Singles 101-150

JUNE 21, 1980	JUNE 21	JUNE 14		
101	105		GOOD TO HAVE LOVE BACK FELIX CAVALIERE/Epic 9 50880 (KI, ASCAP)	
102	106		COULD THIS BE HEAVEN ORIGINAL MIRRORS/Arista 0509 (Warner Bros., ASCAP)	
103	108		WHEN THINGS GO WRONG ROBIN LANE & THE CHARTBUSTERS/Warner Bros. 49246 (Leeds/MCA, ASCAP)	
104	109		ROCK BRIGADE DEF LEPPARD/Mercury 76064 (Def Lepp/Marksman, no licensee)	
105	—		SITTING IN THE PARK G.Q./Arista 0510 (Chevis, BMI)	
106	110		ALL THE WAY BRICK/Bang 9 4810 (CBS) (Web IV, BMI)	
107	114		NEVER GIVIN' UP AL JARREAU/Warner Bros. 49234 (Al Jarreau/Desperate, BMI)	
108	103		LET THIS MOMENT BE FOREVER KWICK/EMI-America 8037 (Cessess, BMI)	
109	112		REBEL GIRL SURVIVOR /Scotti Bros. 517 (Atl) (Sabertooth, BMI/WB, ASCAP)	
110	—		SHIVER AND SHAKE SILENCERS/Precision 9 9800 (CBS) (Cactus, ASCAP)	
111	—		BONEY MORONIE CHEEKS/Capitol 4883 (Venice, BMI)	
112	117		MARSEILLES ANGEL CITY/Epic 9 50881 (Albert/Marks, BMI)	
113	115		TAKING SOMEBODY WITH ME WHEN I FALL LARRY GATLIN/Columbia 1 11219 (Larry Gatlin, BMI)	
114	101		SPELLBOUND RACHEL SWEET/Stiff/Columbia 1 11272 (Oval/Almo, ASCAP)	
115	—		IF I WERE YOU TOBY BEAU/RCA 11964 (Fullness/Blackwood, BMI)	
116	118		THE GROOVE RODNEY FRANKLIN/Columbia 1 11251 (Maicaboom, BMI)	
117	104		ONLY THE LONELY LA FLAVOUR/Sweet City 7377 (Bema, ASCAP)	
118	132		THE BLUE SIDE CRYSTAL GAYLE/Columbia 1 11270 (Almo, ASCAP/Irving, BMI)	
119	120		WALKING ON A CLOUD B. J. THOMAS/MCA 41207 (Home Sweet Home, BMI)	
120	—		HONEY, HONEY DAVID HUDSON/Alston 3750 (TK) (Sherlyn/Lindseyanne, BMI)	
121	107		DANCING GIRLS CHRIS REA/Columbia 1 11243 (Magnet/Interworld, ASCAP)	
122	—		DANCING WITH THE MOUNTAINS JOHN DENVER/RCA 12017 (Cherry Lane, ASCAP)	
123	119		OVERNIGHT SENSATION JERRY KNIGHT/A&M 2215 (Almo/Crimasco, ASCAP)	
124	125		FUN AND GAMES CHUCK MANGIONE/A&M 2236 (Gates, BMI)	
125	111		MANDOLAY LA FLAVOUR/Sweet City 7376 (Bema, ASCAP)	
126	127		DANCIN' LIKE LOVERS MARY MacGREGOR/RSO 1025 (Special, ASCAP)	
127	128		THIS TIME (I'M GIVING ALL I GOT) FRANCE JOLI/Prelude 8013 (Cicada, PRO/Trumar, BMI)	
128	116		WOMAN REX SMITH/Columbia 1 11271 (Big Hill, ASCAP)	
129	129		TRYING TO LOVE TWO WOMEN OAK RIDGE BOYS/MCA 41217 (Cross Keys, ASCAP)	
130	—		REGRETS KENNY RANKIN/Atlantic 3663 (Intersong, ASCAP)	
131	122		THE LONELY SHEPHERD ZAMFIR/Mercury 76045 (Happy Music Verlag)	
132	134		COLD BLOODED RED HOT LOVE HOTEL/MCA 41248 (Irving/Down 'N' Dixie/Sun Disc, BMI)	
133	131		POLITICAL SCIENCE (LET'S DROP THE BIG ONE) RANDY NEWMAN/Warner Bros. 49223 (January, BMI)	
134	126		CAN'T YOU FEEL MY LOVE MATTHEW FISHER/A&M 2226 (Black Caviar, ASCAP)	
135	124		LET THE MUSIC DO THE TALKING JOE PERRY PROJECT/Columbia 1 11250 (Vindallo/Daskel, BMI)	
136	137		IF IT TAKES ALL NIGHT DAKOTA/Columbia 1 11195 (Skidrow, ASCAP)	
137	138		CHEAP SUNGLASSES ZZ TOP/Warner Bros. 49220 (Hamstein, BMI)	
138	145		YOU'RE GOOD FOR ME EXILE/Warner/Curb 49245 (Down 'n Dixie/Irving/World Song, BMI)	
139	140		FEEL ALRIGHT TAZMANIAN DEVILS/Warner Bros. 49231 (Oh Boy, ASCAP)	
140	141		HOW CAN I LOVE YOU COUCHOIS/Warner Bros. 49229 (World Song, ASCAP)	
141	146		BURNING DESIRE ARROGANCE/Warner/Curb 49232 (Ensign/Notorious, BMI)	
142	147		IT DOESN'T MATTER AT ALL 10CC/Warner Bros. 49266 (Man-Ken, BMI)	
143	149		WITHOUT YOU MARSHALL TUCKER BAND/Warner Bros. 49259 (Marshall Tucker, BMI)	
144	113		GONE TOO FAR EDDIE RABBITT/Elektra 46613 (Debdave/Briar Patch, BMI)	
145	139		MIDNIGHT RIDER WILLIE NELSON/Columbia 1 11257 (No Exit, BMI)	
146	142		DEAD OF THE NIGHT BREATHLESS/EMI-America 8028 (G. Jonah Koslen/Bema, ASCAP)	
147	135		GIMME LOVE/GIMME PAIN SUE SAAD AND THE NEXT/Planet 45912 (Elektra/Asylum) (WB, ASCAP)	
148	133		MINUTE BY MINUTE PEABO BRYSON/Capitol 4844 (Snug/Loresta, BMI/ASCAP)	
149	136		A LESSON IN LEAVIN' DOTTIE WEST/United Artists 1339 (Chappell/Sailmaker/Welbeck/Blue Quill, ASCAP)	
150	148		DALLAS FLOYD CRAMER/RCA 11916 (Railram, BMI)	

Record World Singles Alphabetical Listing

	Producer, Publisher, Licensee	
AGAINST THE WIND Szymczyk (Gear, ASCAP)	9	LOST IN LOVE Chertoff-Porter (Arista/BRM, ASCAP/Riva, PRS)
ALABAMA GETAWAY Lyons (Ice Nine, ASCAP)	75	LOVE THE WORLD AWAY Butler (Southern Nights, ASCAP)
ALL NIGHT LONG Walsh (Wow & Flutter, ASCAP)	28	MAGIC Farrar (John Farrar, BMI)
ALL NIGHT THING Burke-Masucci (Ackee, ASCAP)	53	MAKE A LITTLE MAGIC Hanna-Edwards (De-Bone-Aire/Vicious Circle, ASCAP)
ALL OUT OF LOVE Porter (Arista/BRM, ASCAP/Riva, PRS)	68	MESSAGE IN A BOTTLE Gray-Group (Virgin, ASCAP)
A LOVER'S HOLIDAY Petrus (Little Macho, ASCAP)	61	MISUNDERSTANDING Hentschel-Group (Hit Run/Pun, ASCAP)
AND THE CRADLE WILL ROCK Templeman (Van Halen, ASCAP)	57	MORE LOVE Tobin (Jobete, ASCAP)
ANGEL SAY NO Thacker (Tutone Keller)	41	MY MISTAKE Holman-Fitzgerald (Short Fuse, BMI)
ANOTHER BRICK IN THE WALL (Part II) Ezrin-Gilmour-Waters (Pink Floyd/Unichappell, BMI)	18	NEW ROMANCE (IT'S A MYSTERY) Coleman (Land of Dreams/Arista, ASCAP)
ANSWERING MACHINE Holmes-Boyer (WB/Holmes Line, ASCAP)	44	OLD FASHIONED LOVE Carmichael-Group (Jobete, ASCAP)
ASHES BY NOW Leon-Crowell (Jolly Cheeks, BMI)	45	ONE FINE DAY Hallman-King (Screen Gems-EMI, BMI)
ATOMIC Chapman (Rare Blue/Monster Island, ASCAP)	49	ONE IN A MILLION YOU Graham (Irving/Medad, BMI)
BACK TOGETHER AGAIN Flack-Mercury (Scarab, BMI)	72	ONE MORE TIME FOR LOVE Peters (Golden Cornflake, BMI)
BEYOND Alpert-Badazz-Armer (Chappell, ASCAP)	99	ON THE REBOUND Ballard-Stanley (April/Russ Ballard, ASCAP)
BIGGEST PART OF ME Piro-Group (Rubicon, BMI)	13	PILOT OF THE AIRWAYS Welch-Tarney (Ackee, ASCAP)
BRASS IN POCKET (I'M SPECIAL) Thomas (Modern/Hynde House of Hits/ATV/U.K.)	29	RIDE LIKE THE WIND Omartian (Pop 'n' Roll, ASCAP)
BREAKDOWN DEAD AHEAD Schnee (Boz Scaggs, ASCAP/Foster Frees/Irving, BMI)	67	SAILING Omartian (Pop 'n' Roll, ASCAP)
CALL ME Moroder (Ensign, BMI/Rare Blue, ASCAP)	14	SEXY EYES Haffkine (April, ASCAP/Blackwood, BMI)
CARS Numan (Beggars Banquet/Andrew Heat, PRS)	6	SHANDI Ponce (Group, ASCAP/Mad Vincent, BMI)
CLONES (WE'RE ALL) Baker (Mount Hope, ASCAP)	54	SHE'S OUT OF MY LIFE Jones (Fiddleback/Kidada, BMI)
CLOUDS Mardin (Nick-O-Val, ASCAP)	95	SHINING STAR Graham (Content, BMI)
COMING UP McCartney (MLP, ASCAP)	3	SHOTGUN RIDER Fisher (House of Gold, BMI)
CUPID/I'VE LOVED YOU FOR A LONG TIME (MEDLEY) Zager (Kags/Sumac, BMI)	11	SHOULD'VE NEVER LET YOU GO Appere-Sedaka (Kirshner/April, ASCAP/Kiddo, BMI)
DANCIN' IN THE STREETS Casey (Jobete, ASCAP)	89	SOMETHIN' 'BOUT YOU BABY I LIKE Klein (Colgems-EMI, ASCAP)
DON'T FALL IN LOVE WITH A DREAMER Butler-Rogers (Appian/Almo/Quixotic, ASCAP)	10	STAND BY ME Norman (Rightsong/Trio/ADT, BMI)
DRIVIN' MY LIFE AWAY Malloy (Debdave/Briarpatch, BMI)	85	STEAL AWAY Banetta-Chudacoff (Big Ears/Chrome Willie/Gouda/Oozlefinch, ASCAP)
EMPIRE STRIKES BACK Monardo-Bongioli-Quinn (Fox Fanfare/Bantha, BMI)	56	STOMP Jones (State of the Arts/Brojay, ASCAP)
EVERYTHING WORKS IF YOU LET IT Martin (Adult, BMI)	60	STOP YOUR SOBBING Lowe (Jay Boy, BMI)
FAME Gore (MGM, BMI)	82	SWEET SENSATION Mtume-Lucas (Frozen Butterfly, BWJ)
FUNKYTOWN Greenberg (Rick's/Rightsong/Steven Greenberg, BMI)	1	TAKE A LITTLE RHYTHM Thomson-Kelly (Rondor/Almo, ASCAP)
GIMME SOME LOVIN' Tischler (Island, BMI)	27	TAKE YOU TONIGHT Boylan (Lost Cabin, BMI)
GOTTA GET MY HANDS ON SOME MONEY Curtis-Thomas (Clita, BMI/Sign of the Twins, ASCAP)	94	TAKE YOUR TIME (DO IT RIGHT) PART I Sigidis (Avante Garde, ASCAP/Interior/Sigidis, BMI)
HURT SO BAD Asher (Vogue, BMI)	36	THEME FROM NEW YORK, NEW YORK Burke (Unart, BMI)
I GET OFF ON IT White (Tennessee Swamp Fox, ASCAP)	87	THE ROSE Rothchild
I'M ALIVE Lynne (Jet/Unart/Blackwood, BMI)	23	THE SEDUCTION (LOVE THEME) Last (Ensign, BMI)
IN AMERICA Boylan (Hat Band, BMI)	39	THE VERY LAST TIME Rundgren (Unearthly/Fiction, BMI)
INTO THE NIGHT Mraz (Papa Jack, BMI)	55	TIME FOR ME TO FLY Cronin-Richrath-Grupp (Fate, ASCAP)
IS THIS LOVE Mackay-Travers (Bob Marley/Almo, ASCAP)	90	TIRE OF TOEIN' THE LINE Seiter-House (Tro-Cheshire, BMI)
IT'S FOR YOU Peluso-Beckett (Big Stick, BMI)	80	TRAIN IN VAIN (STAND BY ME) Stevens (Riva, ASCAP)
IT'S HARD TO BE HUMBLE Butler (Songpainter, BMI)	40	TULSA TIME Astley (Bibo, ASCAP)
IT'S STILL ROCK AND ROLL TO ME Ramone (Impulsive/April, ASCAP)	8	TWILIGHT ZONE/TWILIGHT TONE Graydon (April, ASCAP/Garden Rake, BMI/Heen, ASCAP)
JOJO Schnee (Scraggs/Almo, ASCAP/Foster Frees/Irving, BMI)	65	TWO PLACES AT THE SAME TIME (Parker Raydiola, ASCAP)
KING OF THE HILL Raphael (Critique, BMI)	78	WALKS LIKE A LADY Workman-Elson (Weed High Nightmare, BMI)
LADY Griffey-Group (Spectrum VII/Yours, Mine & Ours, ASCAP)	38	WE LIVE FOR LOVE Coleman (Rare Blue/Neil Geraldo, ASCAP)
LANDLORD Ashford-Simpson (Nick-O-Val, ASCAP)	62	WE'RE GOIN' OUT TONIGHT Blackmon (Better Nights, ASCAP/Better Days, BMI)
LET ME LOVE YOU TONIGHT Ryan (Kentucky Wonder, BMI/Pure Prairie League, ASCAP)	12	WE WERE MEANT TO BE LOVERS Neary (20th Century/Nearly Tunes, ASCAP)
LET'S GET SERIOUS Wonder (Jobete/Black Bull, ASCAP)	22	WHO SHOT J.R.? Vanover (Locity, BMI)
LET'S GO 'ROUND AGAIN Foster (Average, ASCAP)	83	WONDERING WHERE THE LIONS ARE Martynec (Golden Mountain/PROC)
LET MY LOVE OPEN THE DOOR Thomas (Eelpie, BMI)	48	YOU AND ME Martin (Chinnichap/Careers, BMI)
LITTLE JEANNIE Frank-John (Jolrell, ASCAP)	4	YOU MAY BE RIGHT Ramone (Impulsive/April, ASCAP)

NOT LOST IN SPACE.

It's never been easier for a group, with no past history, no famous members and no advance hype to get lost in the ozone.

Jo Jo Zep and The Falcons didn't.

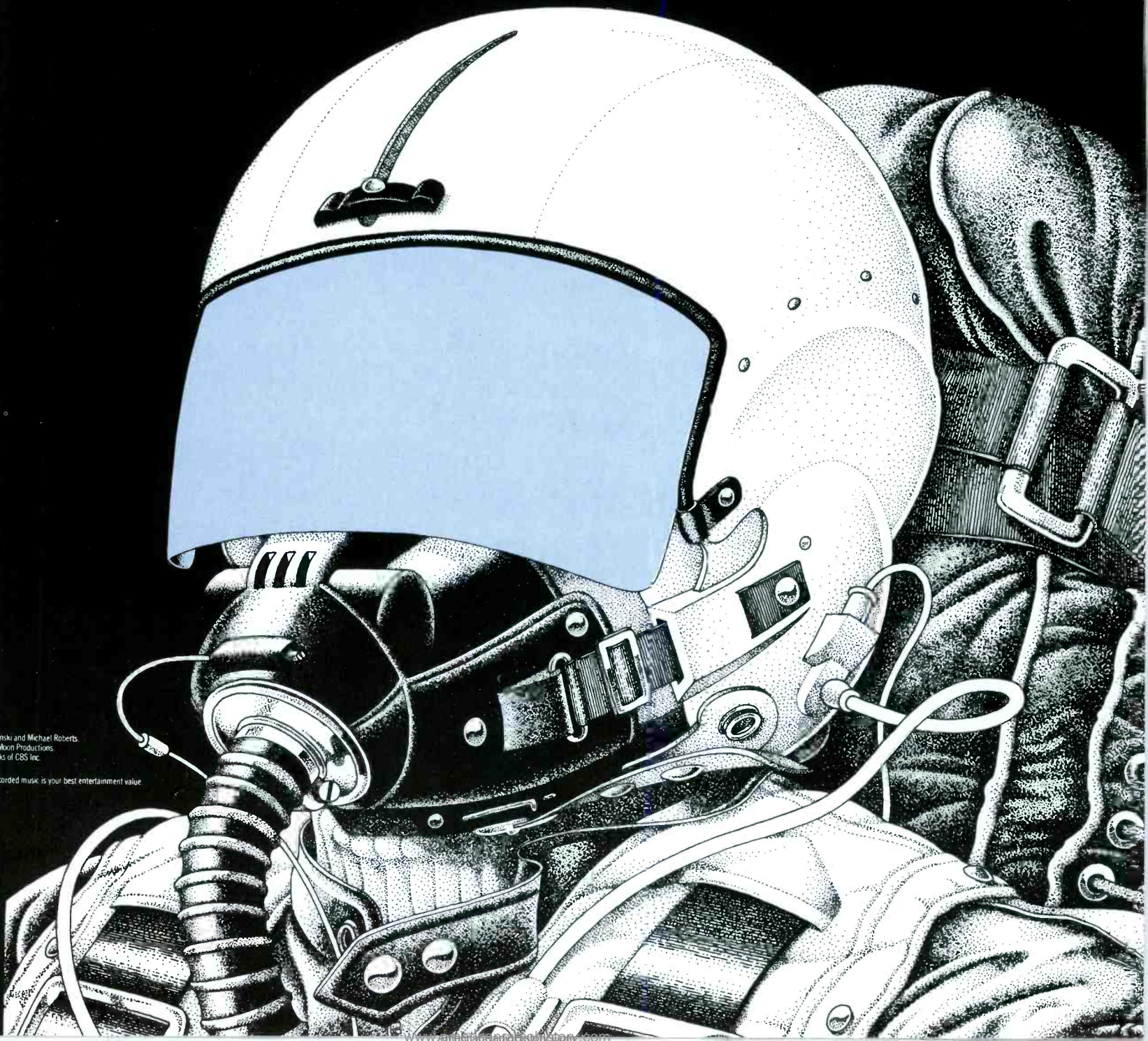
One month after the release of "Screaming Targets" you can hear Jo Jo Zep on WNEW-FM, WLIR, WBAB, WRNW, WZZO, WCOZ, WBCN, WCAS, WAAF, WBRU, WBLM, WGIR, WPDH, WQBK, WOUR, WAVA, WIYY, WRXL, WRAS, WHFS, WRKK, WXML, WQDR, WKTM, WXQR, WZLD, WSHE, WGVF, WJAX, WXRT, WYFE, M105, WWWW, WYSP, WJKL, WEBN, WVUD, WKQQ, WFBQ, WLRS, KEZO, KFMH, KBLE, KTXQ, KZEW, KATT, KMOD, KYTX, WLYX, WZZQ, KLLO, KILT, KLBK, KZOM, KSMB, KYYS, KMET, KXFM, KTYD, KMGH, KWFM, KPAS, KSN, KOME, KSJO, KTIM, KKDJ, KZAM, KQFM, KREM, KZEL, KFML, KTCL, KBCD, KAWY and KILO.

Which just goes to show you. The good ones still scream through.

**Jo Jo Zep and The Falcons, "Screaming Targets,"
on Columbia Records and Tapes.**

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LIVE EVERYTHING! See the guys on their whirlwind "Around the World in 30 Days" Tour. Including stops in Boston, New York, New Haven, Toronto, San Francisco and Los Angeles.



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...so who's counting?!

1 **FUNKYTOWN** NB 2233 **LIPPS, INC.**
Produced and Written by Steven Greenberg
from the album **MOUTH TO MOUTH** NBLP 7197

12 **LET ME LOVE YOU TONIGHT** NB 2266 by **PURE PRAIRIE LEAGUE**
Produced by John Ryan for Chicago Kid Productions
from the album **FIRIN' UP** NBLP 7212

77 **SHANDI** NB 2282 by **KIZZ**
Produced by Vini Poncia for Mad Vincent Productions
from the album **UNMASKED** NBLP 7225

80 **IT'S FOR YOU** NB 2265 by **PLAYER**
Produced by Tony Pelluso & Peter Beckett
from the album **ROOM WITH A VIEW** NBLP 7217

87 **I GET OFF ON IT** NB 2279 by **TONY JOE WHITE**
Produced by Tony Joe White

89 **DANCIN' IN THE STREETS** NB 2278 by **TERI DESARIO** with **K.C.**
Produced by H.W. Casey for Sunshine Sound Ent. Inc.
from the album **MOONLIGHT MADNESS** NBLP 7178

1 **FUNKYTOWN** NB 2233 **LIPPS, INC.**

89 **DANCIN' IN THE STREETS** NB 2278 by **TERI DESARIO** with **K.C.**
Produced by H.W. Casey for Sunshine Sound Ent. Inc.
from the album **MOONLIGHT MADNESS** NBLP 7178

1 **FUNKYTOWN** NB 2233 **LIPPS, INC.**

1 **FUNKYTOWN** NB 2233 **LIPPS, INC.**

Give the gift
of music.



Record World Singles



JUNE 21, 1980

TITLE, ARTIST, Label Number, (Distributing Label)

JUNE 21	JUNE 14		WKS. ON CHART
1	1	FUNKYTOWN LIPPS, INC. Casablanca 2233 (4th Week)	13
2	2	THE ROSE BETTE MIDLER/ Atlantic 3656	13
3	3	COMING UP PAUL McCARTNEY/Columbia 1 11263	9
4	7	LITTLE JEANNIE ELTON JOHN/MCA 41236	8
5	10	STEAL AWAY ROBBIE DUPREE/Elektra 46621	11
6	5	CARS GARY NUMAN/Atco 7211	18
7	12	SHE'S OUT OF MY LIFE MICHAEL JACKSON/Epic 9 50871	11
8	13	IT'S STILL ROCK AND ROLL TO ME BILLY JOEL/Columbia 1 11276	5
9	9	AGAINST THE WIND BOB SEGER/Capitol 4863	8
10	6	DON'T FALL IN LOVE WITH A DREAMER KENNY ROGERS WITH KIM CARNES/United Artists 1345	13
11	16	CUPID/I'VE LOVED YOU FOR A LONG TIME (MEDLEY) SPINNERS/Atlantic 3664	6
12	15	LET ME LOVE YOU TONIGHT PURE PRAIRIE LEAGUE/Casablanca 2266	7
13	4	BIGGEST PART OF ME AMBROSIA/Warner Bros. 49225	12
14	8	CALL ME BLONDIE/Chrysalis 2414	23
15	18	TIRED OF TOEIN' THE LINE ROCKY BURNETTE/EMI-America 8043	7
16	11	SEXY EYES DR. HOOK/Capitol 4831	19
17	23	SHINING STAR MANHATTANS/Columbia 1 11222	9
18	14	ANOTHER BRICK IN THE WALL (PART II) PINK FLOYD/Columbia 1 11187	23
19	19	SHOULD'VE NEVER LET YOU GO NEIL SEDAKA & DARA SEDAKA/Elektra 46615	12
20	24	MAGIC OLIVIA NEWTON-JOHN/MCA 41247	5
21	17	LOST IN LOVE AIR SUPPLY/Arista 0479	19
22	25	LET'S GET SERIOUS JERMAINE JACKSON/Motown 1469	13
23	27	I'M ALIVE ELO/MCA 41246	5
24	20	STOMP! BROTHERS JOHNSON/A&M 2216	16
25	38	MORE LOVE KIM CARNES/EMI-America 8045	4
26	26	WE LIVE FOR LOVE PAT BENATAR/Chrysalis 2419	12
27	32	GIMME SOME LOVIN' THE BLUES BROTHERS/Atlantic 3666	4
28	31	ALL NIGHT LONG JOE WALSH/Full Moon/Asylum 46639	6
29	21	BRASS IN POCKET (I'M SPECIAL) PRETENDERS/Sire 49181 (WB)	18
30	39	MISUNDERSTANDING GENESIS/Atlantic 3662	6
31	37	LOVE THE WORLD AWAY KENNY ROGERS/United Artists 1359	2
32	33	TWO PLACES AT THE SAME TIME RAY PARKER, JR. & RAYDIO/Arista 0494	10
33	40	ONE FINE DAY CAROLE KING/Capitol 4864	6
34	22	PILOT OF THE AIRWAVES CHARLIE DORE/Island 49166 (WB)	18
35	36	THEME FROM NEW YORK, NEW YORK FRANK SINATRA/Reprise 49233 (WB)	9
36	29	HURT SO BAD LINDA RONSTADT/Asylum 46624	12
37	28	YOU MAY BE RIGHT BILLY JOEL/Columbia 1 11231	15
38	34	LADY WHISPERS /Solar 11928 (RCA)	11
39	51	IN AMERICA* CHARLIE DANIELS BAND/Epic 9 50888	4
40	41	IT'S HARD TO BE HUMBLE MAC DAVIS/Casablanca 2244	14
41	43	ANGEL SAY NO TOMMY TUTONE/Columbia 1 11278	6
42	44	TWILIGHT ZONE/TWILIGHT TONE MANHATTAN TRANSFER/Atlantic 3649	11
43	48	STOND BY ME MICKEY GILLEY/Full Moon/Asylum 46640	6
44	45	ANSWERING MACHINE RUPERT HOLMES/MCA 41235	7
45	57	ASHES BY NOW RODNEY CROWELL/Warner Bros. 49224	8
46	62	TAKE YOUR TIME (DO IT RIGHT) PART I THE S.O.S. BAND/Tabu 9 5522 (CBS)	5
47	35	NEW ROMANCE (IT'S A MYSTERY) SPIDER/Dreamland 100 (RSO)	10
48	63	LET MY LOVE OPEN THE DOOR PETE TOWNSHEND/Atco 7217	2
49	52	ATOMIC BLONDIE/Chrysalis 2410	6
50	46	TRAIN IN VAIN (STAND BY ME) CLASH/Epic 9 50851	14
51	60	WALKS LIKE A LADY JOURNEY/Columbia 1 11275	5



52	30	RIDE LIKE THE WIND CHRISTOPHER CROSS/Warner Bros. 49184	19
53	56	ALL NIGHT THING INVISIBLE MAN'S BAND/Mango 103	8
54	59	CLONES (WE'RE ALL) ALICE COOPER/Warner Bros. 49204	6
55	74	INTO THE NIGHT BENNY MARDONES/Polydor 2091	3
56	65	EMPIRE STRIKES BACK (MEDLEY) MECO/RSO 1038	2
57	58	AND THE CRADLE WILL ROCK VAN HALEN/Warner Bros. 49501	5
58	75	TAKE A LITTLE RHYTHM ALI THOMSON/A&M 2243	3
59	42	WONDERING WHERE THE LIONS ARE BRUCE COCKBURN/Millennium 11786 (RCA)	17
60	68	EVERYTHING WORKS IF YOU LET IT CHEAP TRICK/Epic 50887	4
61	64	A LOVER'S HOLIDAY CHANGE/Warner/RFC 49208	5
62	70	LANDLORD GLADYS KNIGHT & THE PIPS/Columbia 1 11239	5
63	67	TIME FOR ME TO FLY REO SPEEDWAGON/Epic 9 50858	6
64	69	SOMETHIN' 'BOUT YOU BABY I LIKE GLEN CAMPBELL & RITA COOLIDGE/Capitol 4865	5
65	78	JOJO BOZ SCAGGS/Columbia 1 11281	2
66	79	MAKE A LITTLE MAGIC DIRT BAND/United Artists 1356	2
67	47	BREAKDOWN DEAD AHEAD BOZ SCAGGS/Columbia 1 11241	13
68	77	ALL OUT OF LOVE AIR SUPPLY/Arista 0520	3
69	76	TULSA TIME/COCAINE ERIC CLAPTON AND HIS BAND/RSO 1039	2
70	83	SAILING CHRISTOPHER CROSS/Warner Bros. 49507	2
71	71	TAKE YOU TONIGHT OZARK MOUNTAIN DAREDEVILS/Columbia 1 11247	5
72	73	BACK TOGETHER AGAIN ROBERTA FLACK WITH DONNY HATHAWAY/Atlantic 3661	4
73	82	SWEET SENSATION STEPHANIE MILLS/20th Century Fox 2449 (RCA)	7
74	85	STOP YOUR SOBBING PRETENDERS/Sire 49506 (WB)	2
75	84	ALABAMA GETAWAY GRATEFUL DEAD/Arista 0519	2
76	86	ONE MORE TIME FOR LOVE BILLY PRESTON & SYREETA/Tamla 54312 (Motown)	2

CHARTMAKER OF THE WEEK

77	—	SHANDI KISS Casablanca 2282	1
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78	88	KING OF THE HILL RICK PINETTE AND OAK/Mercury 76049	2
79	87	MY MISTAKE KINGBEES/RSO 1032	2
80	89	IT'S FOR YOU PLAYER/Casablanca 2265	2
81	81	THE VERY LAST TIME UTOPIA/Bearsville 49247 (WB)	3
82	90	FAME IRENE CARA/RSO 1034	2
83	—	LET'S GO 'ROUND AGAIN AVERAGE WHITE BAND/Arista 0515	1
84	94	WHO SHOT J. R.? GARY BURBANK/Ovation 1150	2
85	—	DRIVIN' MY LIFE AWAY EDDIE RABBITT/Elektra 46656	1
86	—	ONE IN A MILLION YOU LARRY GRAHAM/Warner Bros. 49221	1
87	—	I GET OFF ON IT TONY JOE WHITE/Casablanca 2279	1
88	—	OLD FASHION LOVE COMMODORES/Motown 1489	1
89	—	DANCIN' IN THE STREETS TERI DeSARIO WITH KC/Casablanca 2278	1
90	49	IS THIS LOVE PAT TRAVERS/Polydor 2080	7
91	80	MESSAGE IN A BOTTLE POLICE/A&M 2190	5
92	55	WE WERE MEANT TO BE LOVERS PHOTOGLO/20th Century Fox 2446 (RCA)	12
93	97	YOU AND ME ROCKIE ROBBINS/A&M 2231	3
94	96	GOTTA GET MY HANDS ON SOME MONEY FATBACK/Spring 3008 (Polydor)	5
95	98	CLOUDS CHAKA KHAN/Warner Bros. 49216	4
96	53	THE SEDUCTION (LOVE THEME) JAMES LAST BAND/Polydor 2071	14
97	99	SHOTGUN RIDER JOE SUN/Ovation 1141	2
98	—	WE'RE GOIN' OUT TONIGHT CAMEO/Chocolate City 3206 (Casablanca)	1
99	—	BEYOND HERB ALPERT/A&M 2246	1
100	—	ON THE REBOUND RUSS BALLARD/Epic 9 50883	1

* Denotes Powerhouse Pick.

PRODUCERS & PUBLISHERS ON PAGE 24

A Direct Marketing Glossary

■ Consider the following, imaginary conversation between a record company executive and a rep from a direct marketing fulfillment house. Our major label friend is embarking on his first project to be handled via this approach.

"Hi, this is Bill from Monster Records. I need a price to ship 10 thousand double albums to mail order customers."

"Fine. Do you do your own computer work?"

"Huh?"

"Then we can arrange for computer processing and label preparation, but this would be through another company. Do you want us to clean your mail and cage the money?"

"What?"

"We also need to know whether this is a wet test or a rollout. And we need a rough projection of weekly processing volume. There's also an additional charge for bounceback insertions, so we'll need to know how many you're using."

If our imaginary label executive is, by now, utterly confused, it might be just the opposite were he to shift the topic to his own hits: "losing his bullets," pondering "heavy rotation," or agonizing over a single "played as an LP cut," the Monster Records man might just as easily bewilder the direct marketer.

Clearly, each field has its own terminology, useful within its own boundaries but initially confusing to the newcomer. Thus, it's important to review some of the most common direct marketing terms, and the concepts they describe:

Direct Response: In this marketing strategy, the consumer responds to a television or radio commercial by calling a toll-free telephone number or writing in care of a post office box. Such offers will be either prepaid or sent C.O.D. for an added charge.

Direct Mail: Here, the customer responds to print advertising or a mailing piece. Such offers are normally sold either prepaid or

via installment credit.

Bounce-backs: These are offers included in a package already ordered by the consumer. Since there is no added advertising or postal charge, beyond the basic cost of the insert itself, bounce-backs usually prove very profitable. Volume rarely exceeds two percent of the inserts returned, or bounced back.

Negative Option: A technique used for both record clubs and continuity series, in which products are automatically mailed to customers unless they exercise the appropriate option. In a record club, the customer will receive each new mailing unless he sends back a form declining the selection (hence, the negative option) or requesting an alternate product; with a continuity series, products are periodically sent in this fashion as units in a complete collection, like an encyclopedia.

■ Record World would like to thank Tom Bonetti for his help in preparing this section.

Door to Door: The Jury's Still Out

■ A host of other products and services have been effectively marketed door to door, but al-

though there have been several tests of this approach for recorded product, no company has

successfully and profitably sold records and tapes through this solicitation method.

One of the more interesting attempts was made in the early '70s by Bill Pine, now president of Modern Album of California. In the earlier venture, he formed a company known as "Wheeler Dealer," which operated a fleet of specially designed Econoline vans, having secured the necessary leases and licenses to operate in all California cities and municipalities.

The original plan called for the "Wheeler Dealer" vans to park adjacent to high schools and colleges, selling stock directly to students. Special orders were also solicited, with product delivered to the particular site a week later. Ultimately, the vans were to expand into door-to-door sales, but the venture was liquidated after a year due to lack of profitability.

Pine feels the venture would have proven successful had the company not concentrated initially on Southern California, where students proved too mobile in their after-school hours for the vans to prove effective. The market also undercut the potential of the strategy because of its very competitiveness in the mainstream music retail end: with a high saturation of record retailers, Southern California is among the most heavily discounted markets, frustrating "Wheeler Dealer's" attempts to compete price-wise.

Key Outlet Marketing: Unlike other direct marketing techniques, the actual sale in a key marketed campaign occurs at retail, although the marketing approach is still derived from the same array of techniques. The consumer is motivated by special advertising on TV, radio or print media to visit designated mass merchandising outlets where the special record or tape offer is available. Product may be isolated from the record department and placed in a higher traffic location; in many cases, the offer may be the only record package handled by the particular retailer.

Most packages marketed through the above channels are first tested before a national campaign ("rollout") is undertaken. In "dry testing" research is conducted without the actual product being made available, while "wet testing" involves marketing the product on a local or regional basis, utilizing the same techniques that will be used in a national campaign, assuming the test is successful.

Among other direct marketing options that *Record World* will be covering in future regular issues are those adopted by marketers to achieve broader, or less risky, distribution, among them P. I. advertising, syndication and barter ventures.

Concept Marketing: Beyond Music

■ One company whose recorded product has expanded beyond the music marketplace is Concept Marketing, the oldest brokerage/packaging firm not involved in marketing. Formed in 1974 by Irv Wasserman, former head of the Capitol Record Club, and Bob Dempster, former director of special markets for MCA, Concept first entered the field by producing over 50 record packages for direct response and mail order.

Not content with their future as a brokerage house, the firm then acquired the Audio Book Club, and then was itself acquired by the Direct Marketing Corp. of America.

Today, Concept Marketing's business is nearly all outside conventional musical disc and tape packages, although the company is currently purchasing selected music offers to supplement their extensive non-musical recording offers.

Dempster foresees a difficult road ahead for TV marketing due to the lack of viable packages and the rising advertising costs involved, but asserts that direct mail will continue to grow.

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Direct Marketing: A Bullish Business

By SAM SUTHERLAND

■ The music industry's mainstream, traditionally retail-oriented, has only begun to explore the business climate for direct marketing techniques during the past two decades, and as record and tape marketers learn the field, they find themselves confronted by a virtual titan in the realm of product sales.

Only newspaper advertising and television revenues outpace U.S. business' investment in direct marketing as a means of offering goods and services to industry and consumer alike. Long before recorded music was first sold via record clubs and mail order, housewares, machinery, luxury items and a broad spectrum of special services were generating a booming trade encompassing a variety of different but related methods for selling directly to the end customer.

According to the New York-based Direct Mail Marketing Association, advertising and merchandising expenditures for the direct marketing field—excluding over-the-counter sales triggered

by such marketing hybrids as the key outlet approach widely used for music—totalled approximately \$17 billion during 1978, with about \$5.9 billion of that sum accounting for direct mail expenditures.

Sales to consumers of goods and services marketed through different direct market channels reached approximately \$30 billion, while industrial customers brought the complete volume of direct marketed sales to \$87 billion.

\$453 Million

Within records and tapes, '78 tallies reached \$453 million, again exclusive of key outlet sales made at retail—in short, over 15 percent of the volume generated by the mainstream retail trade of records and tapes.

According to the Bureau of Industrial Economics, at the U.S. Department of Commerce, direct marketing has kept pace with competing sales avenues throughout the '70s, reporting a steady rise in the field's annual marketing expenses.

Sources at the Direct Mail Mar-

keting Association are even more bullish, citing shifting demographics and consumer purchasing patterns, as well as the energy crisis, as factors reinforcing this sector. One major influence, the rising number of working women with less time free for retail purchases, is minimized for record and tape buyers, however; according to the Association, available profiles for direct marketing customers buying recorded music indicate a stronger emphasis on both younger teen buyers and

older adults, rather than young adult women seen as the core of the growing female work force.

Higher energy costs, a continued competition for consumers' leisure time, and the spread of electronic media as a direct marketing tool are likely to boost record and tape sales as they will other products. Concludes a Direct Mail Marketing Association source, "Our outlook for the next decade is that it will prove even more significant as a marketing method than it has in the past."

Print Mail Order

■ **Readers Digest** was the first major company outside the record club field to become involved in mail order marketing of records and later tapes primarily through print. The firm pioneered the development of multiple-source packages, drawing in some instances from literally dozens of record labels to assemble six to 12-disc anthologies, and continues today to specialize in "concept" or theme packages, often with an emphasis on nostalgia, aimed at an older group of buyers generally over 45 years. **Readers Digest** recently marked its 20th year in music sales.

Time-Life Records was created in the late '60s as a division of Time-Life Books, and has since carried its specialized recording series into jazz as well as classical and big band music. Time-Life continues to emphasize those projects where the combine's publishing resources can yield extensive educational enclosures, including essays and discographical indices; the line has also stressed careful restoration of audio quality for older material covered. Market exposure has seen the company utilize most mail order media, including mailing pieces, magazine bill inserts, radio promotion and television buys.

Book of the Month Club, another Time-Life division, channels the bulk of its music sales through its book club membership of over one million con-

sumers, augmented by non-member mailing lists. Club members, however, purchase albums at an added 30 percent discount. The Club's packages include illustrated 12" by 12" booklets with extensively researched liner copy, and features a number of exclusive collections unavailable either at retail or through other mail order channels. Between 10 and 20 new packages are offered each year.

Candlelite Music Services, one of the earliest TV direct response marketers, first entered the music marketplace as Juke Box Records through compilations of '50s hits. Today, Candlelite utilizes print mail order and syndication almost exclusively, specializing in multiple record sets sold at an average list of \$30. The company also promotes a continuity series through *Country Music* magazine, with consumers using the service averaging \$55 in purchases every 18 months. Credit options are stressed by Candlelite as keys to high volume.

J. C. Penney launched its special markets division in 1967 through a self-liquidating record offer, marketed through Penney's stores. Today, that division has 34 current mail order record offers, all of which are supplied by CBS, RCA or Capitol Records. All new product additions are first researched via questionnaire mailers, and then wet tested before national roll-out.

(Continued on page 40)

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Record Labels Involved in Direct Marketing

■ **Capitol Special Markets**, under the direction of Renny Martini, designs record/tape packages for other TV marketers in addition to conducting its own TV direct response campaigns, having handled five national campaigns in the last 18 months, all focusing on its own packages. The company plans greater future involvement in print direct mail campaigns, its only prior projects in this area being two packages prepared for J. C. Penney. Capitol also views radio as playing an increasingly important role in supplementing television buys, and plans to advertise in that field as well.

Album Stuffer

Cited as one very effective selling tool is the album stuffer, used in their TV packages to promote the respective artist's entire catalogue. The company reports that stuffers were particularly effective in the marketing of a Glen Campbell package, although the overall TV marketing push undoubtedly contributed to the package's impact. That package stuffer was not a bounceback offer.

Martini sees the outlook for this market sector as strong, despite the current soft economy,

noting that as major consumer advertisers cut back on their TV schedules, television stations are more receptive to allowing record marketers to buy into prime time or prime access. He notes some time sellers have even started polling music marketers on future campaign plans, opening that door even wider.

PolyGram

PolyGram Special Projects was formed recently as a separate operation, supervised by Artie Fischer, a 10-year veteran of the direct marketing field owing to his previous involvement with the special market divisions of Roulette, Columbia and RCA. The operation was previously part of PolyGram Direct Marketing.

Fischer plans to move the Special Projects arm into the development of finished products for independent TV marketers. Those packages would draw from the growing PolyGram family of labels, which today includes Polydor, Phonogram/Mercury, Casablanca, London and DGG/Philips Classics.

Fischer's office also oversees all routine leasing inquiries for that combined catalogue.

Warner Special Products (WSP), under the supervision of presi-

dent Mickey Kapp, was established in 1973 as licensing agent and direct marketing representative for the Warner Communications stable of labels, including Warner Bros. Records, Elektra/Asylum and Atlantic Records and their respective label affiliates.

Packager

The division initially manufactured and distributed its own products, but in recent years has shifted to the role of album packager, exclusively assembling finished products for other TV and mail order marketers. WSP also packages material from catalogue sources outside the WCI fold, but does not handle fulfillment for its clients.

The firm has also recently initiated a premium sales operation, serviced by John Leffler Associates and an outside rep organization.

RCA Special Markets, headed by Tom Kraus, handles all inquiries for leasing and packaging of material culled from RCA and its affiliated labels.

Columbia Special Products, under the direction of Al Schulman, independently packages both CBS and outside repertoire for the direct marketing industry.

MCA

MCA Special Products, supervised by Gail Sparling, handles outside licensing requests on its product, but is not currently involved in active solicitation of actual package assignments, apart from special requests.

Walt Disney Music, under the direction of Steve DeWindt, is very active in direct marketing via inserts, co-ops, syndication

offers and catalogue sales, as well as licensing. Arguably the most active direct marketer of seven-inch product, the company sells those goods in combination record/book packages featuring 24-page storybooks; Disney Music markets these in 10-title series.

More recently, the company has reaped one of its most successful TV direct response success stories with "Mickey Mouse Disco," leased through Vista Marketing.

A&M

A&M Records formerly had a direct mail service enabling consumers to buy albums directly from the label at full suggested list price, but that operation was discontinued some years ago for a variety of reasons. Today, all inquiries for A&M packages or individual performance masters destined for the domestic market are screened by the office of Ken Powell, vice president of business affairs.

Despite the company's lower profile as an active marketer, Powell, too, sees direct marketing as a growing segment of the overall music market, especially with regard to older buyers who are increasingly frustrated in their efforts to locate their musical favorites in the current retail product mix.

All other major U.S. labels handle any special market affiliations in the same way that A&M does, channeling inquiries through either business affairs sectors, or, in the case of smaller labels, the office of the president. Formal direct marketing or special products divisions have not been set up at these companies.

Tailor-Made Music:

New Recordings for Direct Marketing

By SAM SUTHERLAND

■ Although direct marketed recording packages have traditionally utilized previously released material, the market for individual artist collections has led at least one producer to take established artists into the studio for new recordings of their previous hits.

Independent producer Bob Morgan has used this approach with Don Ho ("Thirty Hawaiian Hits"), Bobby Vinton ("100 Memories") and Al Hirt ("Thirty Trumpet Hits"), but such projects are as yet uncommon, since virtually all marketers of TV packages and print mail order products require test results before initiating a national campaign. Where those marketers face a lower product cost during testing, typically li-

censing material for only 10,000 pieces before undertaking the complete run, the project involving new recordings requires financing of the complete run, in addition to any master production costs.

For those willing to assume the added initial risk, there are significant monetary rewards, however. The royalty rate is obviously smaller, since this method eliminates the share normally claimed by the record company owner; in some instances, the artist will record the package for a flat fee in lieu of any royalty. Another important advantage is the elimination of production delays and red tape usually encountered when obtaining clearances for previously released material.

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Key Outlet Marketing: Varied Viewpoints

■ Key outlet marketing, supported by massive television advertising campaigns, is not direct marketing in the classic sense, but all key outlet marketers have an involvement in TV direct response mail order business, and their marketing techniques and target customers underscore that source, whether purchasing direct or over the counter is the mode.

The three companies currently active in key outlet record marketing have varied viewpoints regarding both future growth and present emphasis in the field, but there is a general consensus that the potential sales via key outlet campaigns can represent several times the unit sales for comparable packages sold via direct response. They also agree that the major successes in recent years have involved multiple artist hit compilations, usually compiled from as many as a dozen or more labels. Direct response tallies for such anthologies may typically reach from 200,000 to 300,000 for a successful compilation, as compared to sales from 500,000 to 1,000,000 units for key outlet packages.

If such figures attest to an invisible platinum business, the massive commitment in advertis-

ing buys, coupled with the manufacturing costs for product destined for more than 20,000 key outlets, mean any package failing to near that 500,000 unit mark will be a "stiff," not a hit.

K-tel

K-tel International, founded in Canada in 1962, first entered the U.S. market with its initial album compilation in 1970. While most of its competitors from that decade have since left the business, K-tel has grown to become the largest key outlet marketer for broadcast TV packages.

In the years since it entered the field, K-tel has undertaken continual and extensive upgrading of its commercial spots, which now utilize far more live action footage than was once typical of the sector, and reach far greater network exposure, including prime time airings. Of the more than 70 campaigns mounted by K-tel in the U.S., most have centered on hits compilations, rather than single artist anthologies, although a current project is a Seals & Crofts collection.

Executive vice president Mickey Elfenbein believes that key outlet business here may be maintained, but is not very expandable; accordingly, the publicly-owned

K-tel combine, which is traded on the Toronto and American Stock Exchanges, is now diversifying for new growth via ventures in oil and gas exploration, real estate development and TV production of live concerts.

K-tel currently operates in 19 foreign countries in Europe, the Americas, Japan, Australia and New Zealand, and via franchises in Africa, Argentina, Venezuela and the Near East. The company also has a financial interest in another U.S. direct response TV marketer, Imperial House. All commercials are produced and written in-house, and audited with regard to both program quality and cost effectiveness. Print and radio buys are also part of K-tel's overall marketing mix, used in support of the television buys.

K-tel was founded by Philip Kives, and like a number of major firms, first tested the field with non-musical products, in this instance a non-stick Teflon frying pan. Its introduction to the U.S. marketing came via a "miracle brush," launched two years before K-tel's first U.S. record package; K-tel's subsequent and ongoing push to upgrade and consolidate its quality image has since led to the exclusion of any products other than records and tapes under the company's aegis. Any housewares and other products are no longer marketed under the K-tel logo.

Worldwide operations are divided into western and eastern hemispheres, overseen by Elfenbein and Kives respectively.

Ronco Teleproducts has been in the record business since 1973, marketing an average of six compilation albums each year. Direct response is used to test both their commercial spots and the product itself before Ronco rolls out campaigns nationally to key outlets.

Ronco

Ronco also produces its own commercials, and handles fulfillment internally. Where other firms may be targeted toward older buyers, Ronco's audience is

predominantly teen, owing to the company's emphasis on hits compilations. To Ronco vice president Jerry Epstein, compilation packages may be "the wave of the future" as more and more consumers opt for the proven hits of such albums, rather than risk their dollars on an artist's new album on the strength of the one recognizable song.

Ronco has recently undergone an internal restructuring whereby Barry Collier, head of its U.K. company, is slated to move to the U.S. to oversee both divisions.

Adam VIII, formed seven years ago as a joint venture between Morris Levy (the company was named for Levy's son, Adam) and John Huntsman (who had eight kids of his own, thus completing the title). Levy has since bought out Huntsman.

To date, Adam VIII has marketed over 40 different packages, utilizing both key outlet and direct response marketing. During its earlier years, the company assembled packages for both K-tel and Ronco before becoming a direct competitor.

To Levy, the most important key outlet remains the record store itself, and much of the success of his recent "A Night At Studio 54" anthology was attributed to the push given the package by major U.S. retail chains. Thus, Adam VIII's marketing strategy places lesser emphasis on those outlets who do not regularly handle records and tapes as part of their product mix. Levy, too, is very bullish about the potential for these packages, especially as the current economy shakes out marginal operators.

Levy, too, stresses higher quality commercial production as a traffic builder, noting a recent upswing in consumer mail commenting on the spots themselves, not just the product sold.

Adam VIII also holds a financial interest in I+M Teleproducts, a direct response marketer whose own activities bring the combined annual advertising budget of the two companies to reportedly well over a million dollars.

Overview (Continued from page 30)

generally range from \$9.95 to \$29.95. If the package proves successful, part of it may then also be utilized as a TV broadcast package. These packages also use "bounce-backs" for extra sales. The type of recordings that seem to do well on these packages are M.O.R. (or mass appeal) artists, Broadway show tunes, classical themes, polkas, children's songs and the spoken words of famous people. Not every package mar-

keted succeeds, however, and the cost of the unsuccessful packages has to be amortized with the successful packages by the marketers.

Special Marketing

There are a good number of companies involved in the special marketing of records. Many companies entered this business from the advertising field, others from the mail order business, (Continued on page 40)

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with insert capability
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for UPS, USPS — COD's and prepaids
- COMPUTERIZED RECEIVABLES ANALYSIS
COD collectibility with aging
- MARKET ANALYSIS
by media, product and SCF
- WAREHOUSING & RETURNS PROCESSING

LEAP AHEAD OF YOUR PROBLEMS AND COMPETITORS

CALL ROB FINNERTY, GENERAL MANAGER
AT 312/882-4626

A/C Chart

JUNE 21, 1980

JUNE 21	JUNE 14		WKS. ON CHART
1	1	THE ROSE BETTE MIDLER Atlantic 3656 (3rd Week)	13
2	4	STEAL AWAY ROBBIE DUPREE/Elektra 46621	8
3	3	SHE'S OUT OF MY LIFE MICHAEL JACKSON/Epic 9 50871	10
4	5	LITTLE JEANNIE ELTON JOHN/MCA 41236	8
5	7	CUPID/I'VE LOVED YOU FOR A LONG TIME (MEDLEY) SPINNERS/Atlantic 3664	6
6	2	BIGGEST PART OF ME AMBROSIA/Warner Bros. 49225	12
7	13	LET ME LOVE YOU TONIGHT PURE PRAIRIE LEAGUE/ Casablanca 2266	5
8	11	AGAINST THE WIND BOB SEGER/Capitol 4863	8
9	9	SHOULD'VE NEVER LET YOU GO NEIL SEDAKA & DARA SEDAKA/Elektra 46615	11
10	10	THEME FROM NEW YORK, NEW YORK FRANK SINATRA/ Reprise 49233 (WB)	8
11	6	DON'T FALL IN LOVE WITH A DREAMER KENNY ROGERS WITH KIM CARNES/United Artists 1345	13
12	15	MAGIC OLIVIA NEWTON-JOHN/MCA 41247	5
13	8	LOST IN LOVE AIR SUPPLY/Arista 0479	19
14	19	LOVE THE WORLD AWAY KENNY ROGERS/United Artists 1359	2
15	17	ONE FINE DAY CAROLE KING/Capitol 4864	5
16	12	SEXY EYES DR. HOOK/Capitol 4831	18
17	23	MORE LOVE KIM CARNES/EMI-America 8045	4
18	22	SHINING STAR MANHATTANS/Columbia 1 11222	5
19	20	ANSWERING MACHINE RUPERT HOLMES/MCA 41235	7
20	24	IT'S STILL ROCK AND ROLL TO ME BILLY JOEL/Columbia 1 11276	4
21	26	STAND BY ME MICKEY GILLEY/Full Moon/Asylum 46640	4
22	25	THE BLUE SIDE CRYSTAL GAYLE/Columbia 1 11270	5
23	29	COMING UP PAUL McCARTNEY/Columbia 1 11263	5
24	30	TIRED OF TOEIN' THE LINE ROCKY BURNETTE/EMI- America 8043	5
25	14	I DON'T WANT TO WALK WITHOUT YOU BARRY MANILOW/Arista 0501	11
26	21	WONDERING WHERE THE LIONS ARE BRUCE COCKBURN/ Millennium 11786 (RCA)	9
27	31	TWO PLACES AT THE SAME TIME RAY PARKER, JR. AND RAYDIO/Arista 0494	4
28	28	HAPPY TOGETHER (A FANTASY) CAPTAIN & TENNILLE/ Casablanca 2264	5



CHARTMAKER OF THE WEEK

29	—	I'M HAPPY JUST TO DANCE WITH YOU ANNE MURRAY Capitol 4878	1
30	—	MAKE A LITTLE MAGIC DIRT BAND/United Artists 1356	1
31	18	GEE WHIZ BERNADETTE PETERS/MCA 41210	12
32	16	I CAN'T HELP IT ANDY GIBB & OLIVIA NEWTON-JOHN/ RSO 1026	13
33	35	SOMETHIN' 'BOUT YOU BABY I LIKE GLEN CAMPBELL & RITA COOLIDGE/Capitol 4865	5
34	27	WE WERE MEANT TO BE LOVERS PHOTOGLO/20th Century Fox 3446 (RCA)	11
35	33	DO RIGHT PAUL DAVIS/Bang 9 4808 (CBS)	15
36	32	HURT SO BAD LINDA RONSTADT/Asylum 46624	12
37	39	DREAM STREET ROSE GORDON LIGHTFOOT/Warner Bros. 49230	4
38	34	PILOT OF THE AIRWAVES CHARLIE DORE/Island 49167 (WB)	17
39	—	ALL OUT OF LOVE AIR SUPPLY/Arista 0520	1
40	38	FUNKYTOWN LIPPS, INC./Casablanca 2233	6
41	42	ARE YOU ON THE ROAD TO LOVIN' ME AGAIN DEBBY BOONE/Warner/Curb 49176	4
42	—	ONE MORE TIME FOR LOVE BILLY PRESTON AND SYREETA/ Tamla 54312 (Motown)	1
43	—	EMPIRE STRIKES BACK (MEDLEY) MECO/RSO 1038	1
44	41	I CAN'T TELL YOU WHY EAGLES/Asylum 46608	18
45	—	SAILING CHRISTOPHER CROSS/Warner Bros. 49507	1
46	—	TAKE A LITTLE RHYTHM ALI THOMSON/A&M 2243	1
47	46	HEART HOTELS DAN FOGELBERG/Full Moon/Epic 9 50862	13
48	—	SOMEONE THAT I USED TO LOVE NATALIE COLE/Capitol 4869	1
49	—	JOJO BOZ SCAGGS/Columbia 1 11281	1
50	—	GOOD TO HAVE LOVE BACK FELIX CAVALIERE/Epic 9 50880	1



Retail Rap

By SOPHIA MIDAS

■ IT'S NATURE'S WAY OF TELLING YOU SOMETHING'S WRONG: With all due respect to **Cybele**, **Isis** or your favorite weather forecaster, retailers are feeling a bit leery about Mother Nature. The Detroit-based Music Stop retail outlet is just recuperating from a tornado which hit their warehouse last week. According to Music Stop's **Gloria Smith**, the swirling, black funnel destroyed all of the stock in their warehouse, and the outlet was unable to receive product for several days as there was no place to store it. No one was seriously hurt during the incident, and the warehouse has been repaired . . . As this columnist writes this column (6/12), the Spokane-based Eucalyptus stores are once again in trepidation of Mt. St. Helens. Spokane television newscasters reported (6/11) that the force of gravity will be particularly strong on Friday the 13th and could very well trigger off another eruption from Mt. St. Helens.

THE CURSE OF TUT: The legendary rock club Quiet Night (which showcased many punk groups before consumers took any real interest in them and which also featured such recording artists as the **Velvet Underground**, **Talking Heads** and **David Bowie**) has opened its doors after being closed for two years and is now going by the name of Tuts. The new name of the club, however, is causing some problems for Chicago retailers, especially since the first three acts that the club booked all ran into one disaster or another. One retailer, who was actively involved with promoting the appearance of **Joy Division** at Tuts, found himself in the unfortunate position of selling many tickets to the concert, only to discover that the lead singer of the group killed himself. The concert, obviously, was cancelled. **Mitch Ryder** had a heart attack just before he was to perform at the club (the singer has recovered) and the **Cramps** cancelled their concert at the club. It is rumored that lead singer for the group, **Lux Interior**, has joined a satanic group and is now interested in voodoo rockabilly.

AS IF WE DIDN'T HAVE ENOUGH HOT AIR: After their recent concert in Buffalo, the **Beach Boys** made an in-store appearance at the Record Theater retail outlet. According to **Don Scalice**, 5,000 fans showed up to see the recording group at the record store and the event had live television coverage from channels 2, 4 and 7. Highlighting the in-store appearance of the group, Columbia label representatives arrived at the Record Theater store in a hot air balloon and distributed flyers announcing the group's visit. Although the retail outlet could only allow 2,000 fans into the store, the crowd stayed under control . . . ZE recording artist **Cristina** was in Boston recently and made an in-store appearance at Stairway To Heaven. The singer autographed copies of exotic Cristina posters for customers . . . Mercury recording stars **Southside Johnny** and **The Asbury Jukes** stopped at the home office/warehouse complex of Stark Record and Tape Service. Southside and the Jukes signed autographed copies of their latest release "Love Is A Sacrifice" for



Stark employees and enjoyed a pizza party for lunch . . . Country-rock songstress **Emmylou Harris** recently visited Turtle's Records' flagship store to promote her latest Warner Bros. release with an album-signing session . . . Chrysalis recording group **Selecter** surprised **Jim Nash** of Chicago's Wax Trax when they pulled up in front of his store in a big bus and purchased a couple hundred dollars' worth of albums. "English bands frequently stop by the store," explained Nash, "because we carry a very obscure line of product—product which is not easily found in typical record stores in this country. For example, we move quite a bit of mod product. Our hottest selling mod acts are **Purple Heart** (Fiction), **Secret Affair** (I-Spy) and **Chords** (Polydor)."

PROMOTION, AN ENDLESS AFFAIR: How were your sales during Father's Day Weekend? According to NARM's **Pat Gorlick**, who stopped by Record World's office, if a retailer did not experience increased sales during Father's Day, then he was not implementing "The Gift Of Music" campaign. "Record merchandisers," said Gorlick, "are missing the boat with holidays. Christmas is not the only holiday when records should be promoted as gifts." Gorlick noted that one retail chain sold a huge quantity of **Frank Sinatra's** recent album by

(Continued on page 50)

Retail Record World Report

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

FOUND ALL THE PARTS—Cheap Trick—Epic (10")
HEROES—Commodores—Motown
ME MYSELF I—Joan Armatrading—A&M
NAUGHTY—Chaka Khan—WB
ONE FOR THE ROAD—Kinks—Arista
PETER GABRIEL—Mercury
21 AT 33—Elton John—MCA
UNMASKED—Kiss—Casablanca

WHEREHOUSE/NATIONAL

HANG TOGETHER—Odyssey—RCA
INVISIBLE MAN'S BAND—Mango
LET ME BE YOUR ANGEL—Stacy Lattisaw—Cotillion
NAUGHTY—Chaka Khan—WB
ROMANCE DANCE—Kim Carnes—EMI-America
SNAKES & LADDERS—Gerry Rafferty—UA
SON OF ROCK 'N' ROLL—Rocky Burnette—EMI-America
TIGHT SHOES—Foghat—Bearsville
UNMASKED—Kiss—Casablanca
UP ESCALATOR—Graham Parker—Arista

ALEXANDER'S/NEW YORK

AND ONCE AGAIN—Isaac Hayes—Polydor
ARGYBARGY—Squeeze—A&M
DIANA—Diana Ross—Motown
FAME—RSO (Soundtrack)
GLOW OF LOVE—Change—RFC
LET'S GET SERIOUS—Jermaine Jackson—Motown
MCCARTNEY II—Paul McCartney—Col
ME MYSELF I—Joan Armatrading—A&M
MOUTH TO MOUTH—Lipps, Inc.—Casablanca
TRILOGY—Frank Sinatra—Reprise

RECORD WORLD-TSS/NEW YORK

EMPIRE STRIKES BACK—RSO (Soundtrack)
EMPTY GLASS—Pete Townshend—Atco
MCCARTNEY II—Paul McCartney—Col
ME MYSELF I—Joan Armatrading—A&M
OLD CREST ON A NEW WAVE—Dave Mason—Col
PEARLS—Carole King—Capitol
SWEET SENSATION—Stephanie Mills—20th Century-Fox
TOMMY TUTONE—Col
UP ESCALATOR—Graham Parker—Arista

SAM GOODY/EAST COAST

GLASS HOUSES—Billy Joel—Col
HEAVEN & HELL—Black Sabbath—WB
JUST ONE NIGHT—Eric Clapton—RSO
LOVE IS A SACRIFICE—Southside Johnny & the Asbury Jukes—Mercury
LOVE TRIPPIN'—Spinners—Atlantic
MCCARTNEY II—Paul McCartney—Col
ME MYSELF I—Joan Armatrading—A&M
PEARLS—Carole King—Capitol
SWEET SENSATION—Stephanie Mills—20th Century-Fox
URBAN COWBOY—Asylum (Soundtrack)

RECORD & TAPE COLLECTOR/BALTIMORE

DIANA—Diana Ross—Motown
HEROES—Commodores—Motown
ME MYSELF I—Joan Armatrading—A&M
NAUGHTY—Chaka Khan—WB
ONE IN A MILLION YOU—Larry Graham—WB
PETER GABRIEL—Mercury

ROCKS, PEBBLES & SAND—Stanley Clarke—Epic
THIS TIME—Al Jarreau—WB
TOMCATTIN'—Blackfoot—Atco
UNMASKED—Kiss—Casablanca

KEMP MILL/WASH., D.C.

'80—Gene Chandler—20th Century-Fox
FOR MEN ONLY—Millie Jackson—Spring
HEROES—Commodores—Motown
LOVE TRIPPIN'—Spinners—Atlantic
NAUGHTY—Chaka Khan—WB
ONE IN A MILLION YOU—Larry Graham—WB
PETER GABRIEL—Mercury
RIGHT COMBINATION—Linda Clifford/Curtis Mayfield—Curton/RSO
THIS TIME—Al Jarreau—WB
TOMCATTIN'—Blackfoot—Atco

GARY'S/RICHMOND

AGAINST THE WIND—Bob Seger & the Silver Bullet Band—Capitol
BRITISH STEEL—Judas Priest—Col
HOT BOX—Fatback Band—Spring
MCCARTNEY II—Paul McCartney—Col
MOUTH TO MOUTH—Lipps, Inc.—Casablanca
THE WALL—Pink Floyd—Col
TOMCATTIN'—Blackfoot—Atco
21 AT 33—Elton John—MCA
UNMASKED—Kiss—Casablanca

PENGUIN FEATHER/NO. VIRGINIA

DIANA—Diana Ross—Motown
FOUND ALL THE PARTS—Cheap Trick—Epic (10")
HABITS OLD & NEW—Hank Williams Jr.—Elektra
NAUGHTY—Chaka Khan—WB
PETER GABRIEL—Mercury
SON OF ROCK 'N' ROLL—Rocky Burnette—EMI-America
TOMCATTIN'—Blackfoot—Atco
TWO B'S PLEASE—Robbin Thompson—Short Pump
UNMASKED—Kiss—Casablanca
WHITE MUSIC—Crack the Sky—Lifesong

WEBB/PHILADELPHIA

DIANA—Diana Ross—Motown
DON'T LOOK BACK—Natalie Cole—Capitol
HEROES—Commodores—Motown
LOVE JONES—Johnny Guitar Watson—DJM
LOVE TRIPPIN'—Spinners—Atlantic
NAUGHTY—Chaka Khan—WB
ONE IN A MILLION YOU—Larry Graham—WB
ROCKS, PEBBLES & SAND—Stanley Clarke—Epic
SOS BAND—Tabu
THIS TIME—Al Jarreau—WB

FATHERS & SONS/MIDWEST

FOUND ALL THE PARTS—Cheap Trick—Epic (10")
HEROES—Commodores—Motown
LOVE IS A SACRIFICE—Southside Johnny & the Asbury Jukes—Mercury
MCCARTNEY II—Paul McCartney—Col
ME MYSELF I—Joan Armatrading—A&M
OLD CREST ON A NEW WAVE—Dave Mason—Col
ONE IN A MILLION YOU—Larry Graham—WB
TIGHT SHOES—Foghat—Bearsville
TOMCATTIN'—Blackfoot—Atco
UNMASKED—Kiss—Casablanca

RECORD REVOLUTION/CLEVELAND

BLUES BROTHERS—Atlantic (Soundtrack)

CORRECT USE OF SOAP—Magazine—Virgin
CRAZY RHYTHM—Feelies—Stiff
FLESH & BLOOD—Roxy Music—Atco
LOVE IS A SACRIFICE—Southside Johnny & the Asbury Jukes—Mercury
ME MYSELF I—Joan Armatrading—A&M
ONE FOR THE ROAD—Kinks—Arista
PETER GABRIEL—Mercury
THIS TIME—Al Jarreau—WB
UP ESCALATOR—Graham Parker—Arista

ROSE RECORDS/CHICAGO

DIANA—Diana Ross—Motown
HEROES—Commodores—Motown
MCCARTNEY II—Paul McCartney—Col
ME MYSELF I—Joan Armatrading—A&M
NAUGHTY—Chaka Khan—WB
PETER GABRIEL—Mercury
ROSES IN THE SNOW—Emmylou Harris—WB
THIS TIME—Al Jarreau—WB
21 AT 33—Elton John—MCA
UP ESCALATOR—Graham Parker—Arista

1812 OVERTURE/MILWAUKEE

AND ONCE AGAIN—Isaac Hayes—Polydor
DETENTE—Brecker Brothers—Arista
DIANA—Diana Ross—Motown
PEARLS—Carole King—Capitol
SHANDI—Dreamland
SOS BAND—Tabu
TOMCATTIN'—Blackfoot—Atco
THIS TIME—Al Jarreau—WB
UNMASKED—Kiss—Casablanca
UP ESCALATOR—Graham Parker—Arista

GREAT AMERICAN/MINNEAPOLIS

CAN'T STOP THE MUSIC—Village People—Casablanca (Soundtrack)
GLASS MOON—Radio
HARD WAY—Point Blank—MCA
LET'S GET SERIOUS—Jermaine Jackson—Motown
LOVE IS A SACRIFICE—Southside Johnny & the Asbury Jukes—Mercury
MUSIC MAN—Waylon Jennings—RCA
SHINE—Average White Band—Arista
SNAKES & LADDERS—Gerry Rafferty—UA
TRILOGY—Frank Sinatra—Reprise
YOU & ME—Rockie Robbins—A&M

DISCOUNT RECORDS/ST. LOUIS

CAN'T STOP THE MUSIC—Village People—Casablanca (Soundtrack)
DON'T LOOK BACK—Natalie Cole—Capitol
FOR MEN ONLY—Millie Jackson—Spring
LET'S MAKE A NEW DOPE DEAL—Cheech & Chong—WB
LOVE TRIPPIN'—Spinners—Atlantic
MARY BURNS—MCA
NAUGHTY—Chaka Khan—WB
ONE IN A MILLION YOU—Larry Graham—WB
UNMASKED—Kiss—Casablanca
UP ESCALATOR—Graham Parker—Arista

EAST-WEST RECORDS/CENTRAL FLORIDA

DIANA—Diana Ross—Motown
GO TO HEAVEN—Grateful Dead—Arista
HABITS OLD & NEW—Hank Williams Jr.—Elektra
HARD WAY—Point Blank—MCA
NAUGHTY—Chaka Khan—WB

THIS TIME—Al Jarreau—WB
TOMCATTIN'—Blackfoot—Atco
TOMMY TUTONE—Col
VAUGHAN MASON & CREW—Brunswick
VOLUME—Ray Gomez—Col

SOUND WAREHOUSE/COLORADO

AFTER THE ROSES—Kenny Rankin—Atlantic
DANGER ZONE—Sammy Hagar—Capitol
'80—Gene Chandler—20th Century-Fox
EMPTY GLASS—Pete Townshend—Atco
FOR MEN ONLY—Millie Jackson—Spring
ROADIE—WB (Soundtrack)
SAN ANTONIO ROSE—Willie Nelson & Ray Price—Col
THIS TIME—Al Jarreau—WB
TIGHT SHOES—Foghat—Bearsville
UP ESCALATOR—Graham Parker—Arista

CIRCLES/ARIZONA

DETENTE—Brecker Brothers—Arista
FOR MEN ONLY—Millie Jackson—Spring
FREEDOM OF CHOICE—Devo—WB
GIRL'S ALL RIGHT WITH ME—Masterpiece—Whitfield
HEROES—Commodores—Motown
MANU DIBANGO—Mango
NAUGHTY—Chaka Khan—WB
TIGHT SHOES—Foghat—Bearsville
TONIGHT YOU'RE MINE—Eric Carmen—Arista
UP ESCALATOR—Graham Parker—Arista

TOWER/PHOENIX

AFTER THE ROSES—Kenny Rankin—Atlantic
DANGER ZONE—Sammy Hagar—Capitol
DIANA—Diana Ross—Motown
FACE TO FACE—Angel City—Epic
LOVE IS A SACRIFICE—Southside Johnny & the Asbury Jukes—Mercury
MCCARTNEY II—Paul McCartney—Col
NAUGHTY—Chaka Khan—WB
PETER GABRIEL—Mercury
ROBBIE DUPREE—Elektra
THIS TIME—Al Jarreau—WB

MUSIC PLUS/LOS ANGELES

AFTER THE ROSES—Kenny Rankin—Atlantic
BLACK STALLION—UA (Soundtrack)
CAREFUL—Motels—Capitol
FOUND ALL THE PARTS—Cheap Trick—Epic (10")
GREGG ARRELL—MCA
HEROES—Commodores—Motown
NAUGHTY—Chaka Khan—MCA
SAN ANTONIO ROSE—Willie Nelson & Ray Price—Col
SCREAM DREAM—Ted Nugent—Epic
YOU & ME—Rocky Robbins—A&M

EUCALYPTUS RECORDS/WEST & NORTHWEST

DANGER ZONE—Sammy Hagar—Capitol
DIANA—Diana Ross—Motown
DON'T FIGHT IT—Red Rider—Capitol
HEROES—Commodores—Motown
MCCARTNEY II—Paul McCartney—Col
ME MYSELF I—Joan Armatrading—A&M
MUSIC MAN—Waylon Jennings—RCA
NAUGHTY—Chaka Khan—WB
ROBERTA FLACK FEATURING DONNY HATHAWAY—Atlantic
SCREAM DREAM—Ted Nugent—Epic

Record World Albums 101-150

JUNE 21, 1980

JUNE 21	JUNE 14	
101	102	FLIRTIN' WITH DISASTER MOLLY HATCHET/Epic JE 36110
102	104	RELEASED PATTI LABELLE/Epic JE 36381
103	113	SHINE AVERAGE WHITE BAND/Arista AL 9523
104	105	KEEP THE FIRE KENNY LOGGINS/Columbia JC 36172
105	110	FACE TO FACE ANGEL CITY/Epic NJE 36344
106	108	VAN HALEN/Warner Bros. BSK 3075
107	—	TOMCATTIN' BLACKFOOT/Atco SD 32 101
108	111	SYREETA/Tamla T7 372R1 (Motown)
109	115	NOW WE MAY BEGIN RANDY CRAWFORD/Warner Bros. BSK 3421
110	129	ROCKS, PEBBLES AND SAND STANLEY CLARKE/Epic JE 36506
111	97	WINNERS KLEER/Atlantic SD 19262
112	79	ONE BAD HABIT MICHAEL FRANKS/Warner Bros. BSK 3427
113	88	LONDON CALLING CLASH/Epic E2 36328
114	122	ONE VOICE BARRY MANILOW/Arista AL 9505
115	118	GLASS MOON/Radio RR 2003
116	126	OLD CREST ON A NEW WAVE DAVE MASON/Columbia JC 36144
117	127	TOMMY TUTONE/Columbia NJC 36372
118	130	LOVE IS A SACRIFICE SOUTHSIDE JOHNNY & THE ASBURY JUKES/Mercury SRM 1 3836
119	120	ARGYBARGY SQUEEZE/A&M SP 4802
120	123	TWO TONS O' FUN/Fantasy/Honey F 9584
121	136	PEARLS—SONGS OF GOFFIN AND KING CAROLE KING/Capitol SOO 12073
122	78	WELCOME TO THE CLUB IAN HUNTER/Chrysalis CH2 1296
123	81	RAY, GOODMAN & BROWN/Polydor PD 1 6240
124	134	LET ME BE YOUR ANGEL STACY LATTISAW/Cotillion SD 5219 (AtI)
125	135	LIVE BULLET BOB SEGER & THE SILVER BULLET BAND/Capitol SKBB 11523
126	131	THE BLUE ALBUM HAROLD MELVIN & THE BLUE NOTES/Source SOR 3197 (MCA)
127	96	SKYYWAY SKYY/Salsoul SA 8532 (RCA)
128	138	'80 GENE CHANDLER/20th Century Fox/Chi-Sound T 605 (RCA)
129	—	FOR MEN ONLY MILLIE JACKSON/Spring SP 1 6727 (Polydor)
130	—	FOUND ALL THE PARTS CHEAP TRICK/Epic/Nu-Disk E4 36453
131	112	SPLASHDOWN BREAKWATER/Arista AB 4264
132	109	DREGS OF THE EARTH DIXIE DREGS/Arista AL 9528
133	95	WARM THOUGHTS SMOKEY ROBINSON/Tamla T8 367M1 (Motown)
134	—	DANGER ZONE SAMMY HAGAR/Capitol ST 12069
135	—	LOVE TRIPPIN' SPINNERS/Atlantic SD 19270
136	—	TIGHT SHOES FOGHAT/Bearsville BHS 6999 (WB)
137	—	ONE IN A MILLION YOU LARRY GRAHAM/Warner Bros. BSK 3447
138	—	FAME (ORIGINAL SOUNDTRACK)/RSO RX 1 3080
139	—	PRIME TIME ROY AYERS/WAYNE HENDERSON/Polydor PD 1 6276
140	116	1980 B.T. EXPRESS/Columbia JC 36333
141	94	TWO G.Q./Arista AL 9511
142	146	BERNADETTE PETERS/MCA 3230
143	100	REACHING FOR TOMORROW SWITCH/Gordy G8 993M1 (Motown)
144	114	THE HARD WAY POINT BLANK/MCA 5114
145	148	PERMANENT WAVES RUSH/Mercury SRM 1 4001
146	106	SOMEBODY'S WAITING ANNE MURRAY/Capitol SOO 12064
147	137	LADIES NIGHT KOOL & THE GANG/De-Lite DSR 9513 (Mercury)
148	124	UNDERTOW FIREFALL/Atlantic SD 16006
149	132	THE TALE OF THE TAPE BILLY SQUIER/Capitol ST 12062
150	117	MASSTERPIECE MASS PRODUCTION/Cotillion SD 5218 (AtI)

Albums 151-200

JUNE 21, 1980

151	BOUNCE, ROCK, SKATE, ROLL VAUGHAN MASON AND CREW/Brunswick BL 754221
152	HANG TOGETHER ODYSSEY/RCA AFL1 3526
153	THE RIGHT COMBINATION LINDA CLIFFORD/CURTIS MAYFIELD/Curtom/RSO RS 1 3084
154	THE SON OF ROCK AND ROLL ROCKY BURNETTE/EMI-America SW 17033
155	INFLATION STANLEY TURRENTINE/Elektra 6E 269
156	BARNET DOGS RUSS BALLARD/Epic NJE 36186
157	YOU'VE GOT WHAT IT TAKES BOBBY THURSTON/Prelude PRL 12174
158	OZARK MOUNTAIN DAREDEVILS/Columbia JC 36375
159	ROBIN LANE & THE CHARTBUSTERS/Warner Bros. BSK 3424
160	NEVER RUN NEVER HIDE BENNY MARDONES/Polydor PD 1 6263
161	MUSIC TRANCE BEN E. KING/Atlantic SD 19269
162	IN THE POCKET NEIL SEDAKA/Elektra 6E 259
163	DETENTE BRECKER BROTHERS/Arista AB 4272
164	SHORT STORIES JON & VANGELIS/Polydor PD 1 6272
165	THIN RED LINE CRETONES/Planet P5 (Elektra/Asylum)
166	AFTER THE ROSES KENNY RANKIN/Atlantic SD 19271
167	LOVE JONES JOHNNY GUITAR WATSON/DJM 31 (Mercury)
168	PAVAROTTI'S GREATEST HITS LUCIANO PAVAROTTI/London PAV 2003-4
169	KINGBEES/RSO RS 1 3075
170	TOO MUCH PRESSURE SELECTER/Chrysalis CHR 1274
171	BARTZ GARY BARTZ/Arista AB 4263
172	KITTYHAWK/EMI-America SW 17029
173	S.O.S. S.O.S. BAND/Tabu NJZ 36332 (CBS)
174	SEDUCTION JAMES LAST BAND/Polydor PD 1 6283
175	WHITE MUSIC CRACK THE SKY/Lifesong LS 8028
176	LED ZEPPELIN IV/Atlantic SD 19129
177	NOMAD CHICO HAMILTON/Elektra 6E 257
178	ANNIE (ORIGINAL CAST ALBUM)/Columbia PS 34712
179	SOLD OUT FOOLS/EMI-America SW 17024
180	HORIZON McCOY TYNER/Milestone M 9094 (Fantasy)
181	DO THEY HURT? BRAND X/Passport PB 9845 (Jem)
182	PRIVATE LIGHTING/A&M SP 4791
183	ZAMFIR/Mercury SRM 1 3817
184	NUDE ANTS KEITH JARRETT/ECM 2 1171 (WB)
185	ARISE IN HARMONY THIRD WORLD/Island ILPS 9574 (WB)
186	NIGHT MOVES BOB SEGER & THE SILVER BULLET BAND/Capitol SW 11557
187	LOVE'S ONLY LOVE ENGELBERT HUMPERDINCK/Epic JE 36431
188	ORIGINAL MIRRORS/Arista AB 4269
189	TENEMENT STEPS MOTORS/Virgin VA 13139 (AtI)
190	DIONNE DIONNE WARWICK/Arista AB 4230
191	BUT WHAT WILL THE NEIGHBORS THINK RODNEY CROWELL/Warner Bros. BSK 3407
192	SPIDER/Dreamland DL 1 5000 (RSO)
193	SLOWHAND ERIC CLAPTON/RSO RS 1 3030
194	GROWING UP IN PUBLIC LOU REED/Arista AL 9522
195	METAL RENDEZ-VOUS KROKUS/Ariola-America OL 1502 (Arista)
196	BEST OF THE DOOBIES DOOBIE BROTHERS/Warner Bros. BSK 3112
197	ROBBIE DUPREE/Elektra 6E 273
198	THE MESSAGE IS STILL THE SAME D.J. ROGERS/ARC/Columbia JC 36376
199	COLLINS & COLLINS/A&M SP 4806
200	KWICK/EMI-America SW 17025

(The 151-200 chart indicates movement on new lps or older lps whose sales have shown renewed activity)

Album Cross Reference

AIR SUPPLY	51	EARL KLUGH	83
AMBROSIA	26	GLADYS KNIGHT & THE PIPS	58
ANGEL CITY	105	KOOL & THE GANG	147
JOAN ARMATRADING	55	PATTI LABELLE	102
AWB	103	STACY LATTISAW	124
ROY AYERS/WAYNE HENDERSON	139	LIPPS, INC.	12
BEATLES	75	KENNY LOGGINS	104
PAT BENATAR	53	JEFF LORBER	77
BLACKFOOT	107	LYNYRD SKYNYRD	78
BLACK SABBATH	107	MANHATTANS	37
BLONDIE	96	MANHATTAN TRANSFER	86
BREAKWATER	131	BARRY MANILOW	114
BROTHERS JOHNSON	36	TEENA MARIE	69
PEABO BRYSON	79	MASS PRODUCTION	150
BT EXPRESS	140	DAVE MASON	116
CAMEO	30	PAUL McCARTNEY	4
CARS	88	HAROLD MELVIN	126
GENE CHANDLER	128	STEPHANIE MILLS	10
CHANGE	35	MOLLY HATCHET	101
CHEAP TRICK	130	MICKEY MOUSE DISCO	16
ERIC CLAPTON	7	ANNE MURRAY	146
STANLEY CLARKE	110	WILLIE NELSON	81
CLASH	113	TED NUGENT	22
NATALIE COLE	73	GARY NUMAN	47
CON FUNK SHUN	44	ORIGINAL SOUNDTRACK:	
BRUCE COCKBURN	91	ALL THAT JAZZ	71
ALICE COOPER	66	AMERICAN GIGOLO	46
RANDY CRAWFORD	109	COAL MINER'S DAUGHTER	61
CHRISTOPHER CROSS	18	ELECTRIC HORSEMAN	76
MAC DAVIS	87	EMPIRE STRIKES BACK	6
DEF LEPPARD	85	FAME	138
DEVO	67	ROSE	19
DIXIE DREGS	132	URBAN COWBOY	32
GEORGE DUKE	92	GRAHAM PARKER	31
EAGLES	23	RAY PARKER JR. & RAYDIO	41
FATBACK	40	BERNADETTE PETERS	192
FIREFALL	148	TOM PETTY	29
ROBERTA FLACK FEATURING DONNY HATHAWAY	24	PINK FLOYD	3, 82
DAN FOGELBERG	49	POINT BLANK	14
FOGHAT	136	PRETENDERS	144
RODNEY FRANKLIN	60	PURE PRAIRIE LEAGUE	84
MICHAEL FRANKS	112	RAY, GOODMAN & BROWN	123
PETER GABRIEL	100	REO SPEEDWAGON	80
LARRY GATLIN	72	ROCKIE ROBBINS	98
J. GEILS	34	SMOKEY ROBINSON	133
GENESIS	21	KENNY ROGERS	20, 42, 43, 54
GLASS MOON	115	LINDA RONSTADT	17
LARRY GRAHAM	137	DIANA ROSS	38
GRATEFUL DEAD	27	RUSH	145
G.Q.	141	DAVID SANBORN	93
SAMMY HAGAR	134	BOZ SCAGGS	11
HERBIE HANCOCK	65	SCORPIONS	64
EMMYLOU HARRIS	39	BOB SEGER	2, 99, 125
ISAAC HAYES	74	FRANK SINATRA	33
HEART	94	SKYY	127
IAN HUNTER	122	SOUTHSIDE JOHNNY	118
INVISIBLE MAN'S BAND	89	SPINNERS	135
ISLEY BROTHERS	15	SPYRO GYRA	56
JERMAINE JACKSON	9	SQUEEZE	119
MICHAEL JACKSON	5	BILLY SQUIER	149
MILLIE JACKSON	129	STYX	90
WAYLON JENNINGS	45, 97	DONNA SUMMER	63
BILLY JOEL	1	SWITCH	143
ELTON JOHN	25	SYREETA	108
JOURNEY	28	TEMPTATIONS	52
JUDAS PRIEST	62	PETE TOWNSHEND	13
AL JARREAU	95	PAT TRAVERS	57
CHAKA KHAN	59	TOMMY TUTONE	117
CAROLE KING	121	TWO TONS O'FUN	120
KISS	68	VAN HALEN	8, 106
KLEER	111	GROVER WASHINGTON, JR.	70
		WHISPERS	50

Record World Black Oriented Music

Black Music Report

By KEN SMIKLE

■ NEW YORK—Highly acclaimed Japanese composer/arranger Yutaka Yokokura made his American performing debut last week at the Grand Finale. Accompanied by a seven-piece rhythm section, three vocalists, and the **Universal Symphony Orchestra**, Yutaka performed material from his "Love Light" album, which is so far only available in Los Angeles (pending a U.S. distribution deal) at a cost of \$13.00. His popularity in this city has been spearheaded by WWRL, which has been playing the title track and other selections for months now. The hastily put together performance came off beautifully with few hitches. He deserves high marks for picking New York of all places to make his first public appearance and for making the good showing that he did.

Lionel Job, creative director of R&B music at Famous Music has resigned that post to devote more time to independent producing and writing. His first two projects in the new venture will be **Southroad Connection** on United Artists and **Starpoint** on Casablanca. Job has also made an agreement with Famous to handle administration of his Harrindur Publishing Co. He will continue to work as a freelancer on production projects for Famous.

Jay Johnson, the former program and music director for WYLD-AM in New Orleans is headed to Biloxi, Miss. to assume the role of WTAM-FM's operation manager. Joining him will be **Calvin Booker**, the former operations manager of YLD-FM, who will become TAM-FM's general manager.

"The Last of the Blue Devils," a film by **Bruce Ricker**, is a tribute to the legendary Kansas City alumni of jazz greats. Three of the last remaining musicians from that town, **Count Basie**, **Jay McShann** and **Big Joe Turner**, are the focus of the 90 minute documentary. Having received acclaim abroad, the film will make its U.S. debut June 18th at Cinema Five's Art Theatre.

The Third Annual R&B Awards Special is being aired nationally this month. The awards are based on RW's top black oriented chartmakers of last year. The program, hosted by **Rick James**, **Jan'et Dubois** and **Lawrence Hilton-Jacobs**, will be televised in 65 markets between now and July. Check your local listings for exact time and date.

Congratulations to **Basil Nias**, who will be married to Brenda Harrigan on Sun., July 6 at 2:00 p.m. at Our Lady of Lourdes Church in New York. Best happiness.

The Mississippi-based Juana Records has announced the signing of **True Image** and the rush-release of their single, "Roller Dancing," from their forthcoming LP.

Roberta Flack, whose ninth Atlantic album has been certified gold, has embarked on a tour that will run through mid-September.

Entertainment for this year's Black Music Assoc. conference in Washington, D.C. will be provided by **Cameo**, **Etta James** and **Lou Rawls**.

Watch for a hot forthcoming single on **Teddy Pendergrass** entitled "Can't We Try." The song, which Pendergrass also produced, is the initial release from his next LP, that will also contain tracks written and produced by **Ashford & Simpson**. The song is also one of the tunes from the soundtrack of the film "Roadie."

Black Oriented Album Chart

JUNE 21, 1980

- LET'S GET SERIOUS**
JERMAINE JACKSON/Motown M7 928R1
- SWEET SENSATION**
STEPHANIE MILLS/20th Century Fox T 603 (RCA)
- GO ALL THE WAY**
THE ISLEY BROTHERS/T-Neck FZ 36305 (CBS)
- MOUTH TO MOUTH**
LIPPS, INC./Casablanca NBLP 7197
- CAMEOSIS**
CAMEO/Chocolate City CCLP 2011 (Casablanca)
- ROBERTA FLACK FEATURING DONNY HATHAWAY**
Atlantic SD 16013
- AFTER MIDNIGHT**
MANHATTANS/Columbia JC 36411
- THE GLOW OF LOVE**
CHANGE/Warner/RFC RFC 3438
- TWO PLACES AT THE SAME TIME**
RAY PARKER, JR. AND RAYDIO/Arista AL 9515
- ABOUT LOVE**
GLADYS KNIGHT & THE PIPS/Columbia JC 36387
- SPIRIT OF LOVE**
CON FUNK SHUN/Mercury SRM 1 3806
- HOT BOX**
FATBACK/Spring SP 1 6726 (Polydor)
- POWER**
TEMPTATIONS/Gordy G8 994M1 (Motown)
- DIANA**
DIANA ROSS/Motown M8 936M1
- LIGHT UP THE NIGHT**
BROTHERS JOHNSON/A&M SP 3716
- NAUGHTY**
CHAKA KHAN/Warner Bros. BSK 3385
- INVISIBLE MAN'S BAND**
Mango MLPS 9537
- TWO**
G.Q./Arista AL 9511
- LADY T**
TEENA MARIE/Gordy G7 992R1 (Motown)
- PARADISE**
PEABO BRYSON/Capitol SOO 12063
- THE WHISPERS**
Solar BXL1 3521 (RCA)
- THE BLUE ALBUM**
HAROLD MELVIN & THE BLUE NOTES/Source SOR 3197 (MCA)
- MONSTER**
HERBIE HANCOCK/Columbia JC 36415
- AND ONCE AGAIN**
ISAAC HAYES/Polydor PD 1 6269
- OFF THE WALL**
MICHAEL JACKSON/Epic FE 35745
- DON'T LOOK BACK**
NATALIE COLE/Capitol ST 12079
- ONE IN A MILLION YOU**
LARRY GRAHAM/Warner Bros. BSK 3447
- RELEASED**
PATTI LABELLE/Epic JE 36381
- WARM THOUGHTS**
SMOKEY ROBINSON/Tamla T8 367M1 (Motown)
- 1980**
B.T. EXPRESS/Columbia JC 36333
- REACHING FOR TOMORROW**
SWITCH/Gordy G8 993M1 (Motown)
- '80**
GENE CHANDLER/20th Century Fox/Chi-Sound T 605 (RCA)
- THIS TIME**
AL JARREAU/Warner Bros. BSK 3434
- TWO TONS O' FUN**
Fantasy/Honey F 9584
- LOVE TRIPPIN'**
SPINNERS/Arista SD 19270
- LET ME BE YOUR ANGEL**
STACY LATTISAW/Cotillion SD 5219 (A&I)
- YOU AND ME**
ROCKIE ROBBINS/A&M SP 4805
- FOR MEN ONLY**
MILLIE JACKSON/Spring SP 1 6727 (Polydor)
- NOW WE MAY BEGIN**
RANDY CRAWFORD/Warner Bros. BSK 3421
- WINNERS**
KLEER/Atlantic SD 19262
- YOU'LL NEVER KNOW**
RODNEY FRANKLIN/Columbia NJC 36122
- SYREETA**
Tamla T7 372R1 (Motown)
- ROCKS, PEBBLES AND SAND**
STANLEY CLARKE/Epic JE 36506
- SHINE**
AVERAGE WHITE BAND/Arista AL 9523
- SPLASHDOWN**
BREAKWATER/Arista AB 4264
- BOUNCE, ROCK, SKATE, ROLL**
VAUGHAN MASON AND CREW/Brunswick BL 754221
- SKYYWAY**
SKYY/Salsoul SA 8532 (RCA)
- A BRAZILIAN LOVE AFFAIR**
GEORGE DUKE/Epic FE 36483
- NATURALLY**
LEON HAYWOOD/20th Century Fox T 613 (RCA)
- HANG TOGETHER**
ODYSSEY/RCA AFL1 3526

PICKS OF THE WEEK

NAUGHTY

CHAKA KHAN—Warner Bros. BSK 3385



For her second album as a soloist, Chaka maintains the musical variety that marked her debut.

Working once again with the magical producer, Arif Mardin, she bursts forth into the style that is uniquely her own. Among the ten tunes here are selections by Ashford & Simpson, Gregg Diamond, and Chaka herself. Most outstanding are "Clouds" and "Too Much Love."

LOVE TRIPPIN'

SPINNERS—Arista SD 19270



This veteran quintet just keeps on turning them out. Their latest effort, one of their best,

contains a variety of musical settings. The Love-Zager produced package also includes compositions from Zager, Deniece Williams, Ed Fox and others. In addition to their already popular single medley of "Cupid" and "I've Loved You For A Long Time," watch "Heavy On The Sunshine" with Ullanda McCullough.

MY TURN TO LOVE YOU

EDDY GRANT—Epic JE 36522



The multi-talented Grant returns with his second LP for this label and this time has gone further into his perfect blending of reggae and R&B. The results are best heard on the irresistible title track. His considerable skills as a composer are obvious throughout this entire album and best displayed on "Use It Or Lose It," "Feel The Rhythm (Of You And I)," which are airplay hits.

DELEGATION

Mercury SRM 1-3821



On their debut for this label, this male trio comes up with a winning collection of mostly up-tempo and moderate dance tunes which are instantly catchy. While the group members composed two of the numbers, most of the writing comes from Ken Gold and Micky Denne, with Gold also in the role of producer. Their "Welcome To My World" track is already a climbing single. Watch for "Heartache No. 9."

Black Oriented Singles

JUNE 21, 1980

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

JUNE 21	JUNE 14		WKS. ON CHART
1	1	TAKE YOUR TIME (DO IT RIGHT) PART I THE S.O.S. BAND Tabu 9 5522 (CBS) (2nd Week)	10
2	4	SHINING STAR MANHATTANS/Columbia 1 11222	15
3	2	LET'S GET SERIOUS JERMAINE JACKSON/Motown 1469	14
4	5	LANDLORD GLADYS KNIGHT & THE PIPS/Columbia 1 11239	10
5	3	FUNKYTOWN LIPPS, INC./Casablanca 2233	14
6	7	A LOVER'S HOLIDAY CHANGE/Warner/RFC 49208	10
7	6	SWEET SENSATION STEPHANIE MILLS/20th Century Fox 2449 (RCA)	12
8	8	GOTTA GET MY HANDS ON SOME MONEY FATBACK/ Spring 3008 (Polydor)	13
9	9	BACK TOGETHER AGAIN ROBERTA FLACK WITH DONNY HATHAWAY/Atlantic 3361	9
10	17	ONE IN A MILLION LARRY GRAHAM/Warner Bros. 49221	7
11	10	CLOUDS CHAKA KHAN/Warner Bros. 49216	9
12	12	POWER TEMPTATIONS /Gordy 7183 (Motown)	9
13	11	ALL-NIGHT THING INVISIBLE MAN'S BAND/Mango 103	15
14	16	WE'RE GOING OUT TONIGHT CAMEO/Chocolate City 3206 (Casablanca)	8
15	20	CUPID/I'VE LOVED YOU FOR A LONG TIME (MEDLEY) SPINNERS/Atlantic 3664	5
16	19	YOU AND ME ROCKIE ROBBINS/A&M 2213	8
17	14	OVERNIGHT SENSATION JERRY KNIGHT/A&M 2215	11
18	18	GIVE UP THE FUNK (LET'S DANCE) B. T. EXPRESS/Columbia 1 11249	10
19	24	SITTING IN THE PARK G.Q./Arista 0510	6
20	13	DON'T SAY GOODNIGHT (IT'S TIME FOR LOVE) ISLEY BROTHERS/T-Neck 9 2290 (CBS)	17
21	15	LADY WHISPERS /Solar 11928 (RCA)	15
22	21	TWO PLACES AT THE SAME TIME RAY PARKER, JR. & RAYDIO/Arista 0494	15
23	27	DOES SHE HAVE A FRIEND? GENE CHANDLER/20th Century Fox 2451 (RCA)	7
24	26	I DON'T GO SHOPPING PATTI LABELLE/Epic 9 50872	7
25	25	STARS IN YOUR EYES HERBIE HANCOCK/Columbia 1 11236	9
26	29	BEHIND THE GROOVE TEENA MARIE/Gordy 7184 (Motown)	7
27	33	DYNAMITE STACY LATTISAW/Cotillion 45015 (Atl)	6
28	22	LET THIS MOMENT BE FOREVER KWICK/EMI-America 8037	10
29	36	LIGHT UP THE NIGHT BROTHERS JOHNSON/A&M 2238	4
30	23	GOT TO BE ENOUGH CON FUNK SHUN/Mercury 76051	15
31	40	SOMEONE THAT I USED TO LOVE NATALIE COLE/Capitol 4869	4
32	30	LOVE CYCLES D. J. ROGERS/ARC/Columbia 1 11254	7
33	41	I SHOULD BE YOUR LOVER HAROLD MELVIN & THE BLUE NOTES/Source 41231 (MCA)	5
34	31	SAME OLD SONG (SAME OLD STORY) RANDY CRAWFORD/ Warner Bros. 49222	8
35	39	WELCOME TO MY WORLD DELEGATION/Mercury 76056	5
36	38	DON'T TELL ME, TELL HER ODYSSEY/RCA 11962	7
37	37	HANGING OUT KOOL & THE GANG/De-Lite 804 (Mercury)	6
38	42	LOVE'S SWEET SENSATION CURTIS MAYFIELD & LINDA CLIFFORD/RSO/Curtom 1029	5



39	44	DON'T TAKE MY LOVE AWAY SWITCH/Gordy 7181 (Motown)	6
40	45	SPACER SHEILA & B. DEVOTION /Carrere 7209 (Atl)	5
41	47	SKYYZOO SKYY/Salsoul 72121 (RCA)	4
42	49	NEVER GIVIN' UP AL JARREAU/Warner Bros. 49234	5
43	50	I AIN'T NEVER ISAAC HAYES/Polydor 2090	5
44	51	JAM (LET'S TAKE IT TO THE STREETS) FIVE SPECIAL/ Elektra 46620	4
45	55	HERE WE GO AGAIN (PART I) ISLEY BROTHERS/T-Neck 9 2291 (CBS)	2
46	48	I'M DANCING FOR YOUR LOVE RUFUS & CHAKA KHAN/ MCA 41230	5
47	53	ALL THE WAY BRICK/Bang 9 4810 (CBS)	4
48	46	BIGGEST PART OF ME AMBROSIA/Warner Bros. 49225	8
49	54	HONEY, HONEY DAVID HUDSON/Alston 3450 (TK)	5
50	28	LET ME BE THE CLOCK SMOKEY ROBINSON/Tamla 54311 (Motown)	15
51	32	COMING DOWN FROM LOVE BOBBY CALDWELL/Clouds 21 (TK)	11
52	57	DO YOUR THANG ONE WAY FEATURING AL HUDSON/ MCA 41238	4

CHARTMAKER OF THE WEEK

53	JOJO BOZ SCAGGS Columbia 1 11281	1
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54	60	WE SUPPLY STANLEY CLARKE/Epic 9 50890	3
55	61	I WANNA KNOW YOUR NAME FRANK HOOKER & POSITIVE PEOPLE/Panorama 11984 (RCA)	2
56	35	STOMP! BROTHERS JOHNSON/A&M 2216	20
57	63	FIGURES CAN'T CALCULATE WILLIAM DeVAUGHN/TEC 767	2
58	64	ROLLER SKATE VAUGHAN MASON AND CREW/Brunswick 754221	2
59	65	PARTY LIGHTS GAP BAND/Mercury 76062	2
60	66	WOLF TICKETS PARLET (FEATURING JEANETTE WASHINGTON)/Casablanca 2260	2
61	67	LOVE JONES JOHNNY GUITAR WATSON/DJM 1304 (Mercury)	2
62	34	DON'T PUSH IT, DON'T FORCE IT LEON HAYWOOD/ 20th Century Fox 2443 (RCA)	18
63	69	GEE WHIZ INTERLUDE/Star Vision Int'l. 1103	2
64	43	THE GROOVE RODNEY FRANKLIN/Columbia 1 11251	9
65	68	CAN'T BE LOVE—DO IT TO ME ANYWAY PETER BROWN/ Drive 6286 (TK)	2
66	52	WINNERS KLEER/Atlantic 3650	11
67	—	LITTLE RUNAWAY STONE CITY BAND/Gordy 7182 (Motown)	1
68	—	THE BREAKS (PART I) KURTIS BLOW/Mercury 566	1
69	56	SHE'S OUT OF MY LIFE MICHAEL JACKSON/Epic 9 50871	8
70	58	SHEET MUSIC BARRY WHITE/Unlimited Gold 9 1415 (CBS)	9
71	72	E-FLAT BOOGIE TROUBLE/Al & the Kidd 1001	2
72	59	MINUTE BY MINUTE PEABO BRYSON/Capitol 4844	13
73	62	SNAKE EYES GROVER WASHINGTON, JR./Motown 1486	5
74	70	THE GIRL'S ALRIGHT WITH ME MASTERPIECE/Whitfield 49218 (WB)	4
75	71	HIGH SKYY /Salsoul 2113 (RCA)	17

Have you ever heard an Isaac Hayes hit this hot?

"I Ain't Never."

"And Once Again." PD-1-6269
Featuring "I Ain't Never." PD 2090

BB 50* CB 44* RW 43*

On Polydor Records and Tapes.

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New York, N.Y.

(Continued from page 12)

was the dumbest thing I've ever done in the music business."

Pomus, in speaking with New York, N.Y. about the affair, was critical of some of his fellow writers who were to be cited by BMI for their work. Of the 20 or so honored, only four or five, by Pomus's account, were there in person, the others having sent agents, managers or publishers in their stead. Recalling a time of personal financial crisis in his life and how BMI had been quick to come to his aid, Pomus scolded young songwriters for what he feels is their misplaced allegiance. "BMI is absolutely the nicest group of people I've ever met in the music business," he said. "Their attitude towards songwriters is incredible. They're always ready to help, but no one seems to recognize this. Songwriters nowadays pledge allegiance to publishers instead of to performing rights societies, and as far as I'm concerned that's just silly."

CONGRATULATIONS to Lone Star Cafe co-owner **Mort Cooperman** and his wife Ingrid, who became the parents of a baby girl, **Jessica**, on June 11. The Cooperman's third child weighed in at six pounds.

CONDOLENCES to **M. Richard Asher**, deputy president and chief operating office, CBS/Records Group, whose father, **George Joseph Asher**, died on June 5 in New York City at the age of 77. The family has requested that in lieu of flowers, donations be made to the charity of your choice.

SOFTBALL NEWS IS GOOD NEWS: The Record World Flashmakers improved their league record to 4-1 last week with two big wins over the New Jersey Gems and Madison Square Garden, and in the process discovered a new weapon in **Stan Mieses**, heretofore known as the team's oft-injured but heavy-hitting and dependable first baseman. In the absence of ace hurler "Easy Ed" "The Goose" **Levine**, Mieses took the mound against the Gems (featuring the Dannon Yogurt twins, **Faye** and **Kaye**—they of the nice legs and accurate jump shots) and pitched shutout ball for three innings before being touched up for two runs. The Gems added two more in the fifth to take a 4-2 lead and set the stage for the Flashmakers' rousing finish. In the bottom of the seventh, Flashmaker **Steve Carroll** doubled to lead off the inning. The **Coach** drove him in with a single. **Howie "Ol' Ragarm" Levitt**, out of retirement once again to assist the team in its hour of need, followed with a scorching ground ball that the Gems' shortstop found too hot to handle. With runners on first and second, RW's **Mike "Ol' Leadfoot" Vallone** got a bad hop infield hit to load the bases for the wily veteran, WB's **Steve Baker**. Baker took two strikes across the eyes, then leaned into a pitch and was struck in the head. Dazed and confused, Baker promptly lined the next pitch into left-center, plating the tying and winning runs.

Mieses' second start of the season came against the Garden team. After being touched up for a run in the first, the crafty southpaw shut down MSG, allowing only a harmless run in the top of the seventh. In the interim, RW's offensive machine warmed up to the deliberate hurling of the Garden's **Lynn Marshky** and sent eight runners across home plate. Levine (who introduced an avant-garde style of base running that failed to stave off an RW victory), **John Kostick** and Mieses were the prime movers of the offense. CAM's **Corky Abdo** received a game ball for his superior defensive work at second base for the Flashmakers.

Dunbar Sues Journey

(Continued from page 12)

fore several months premature, and also because Dunbar was innocent of the "willful default," etc. described above.

The statement issued by Nightmare Productions says: "The services of Aynsley Dunbar as drummer in Journey and as an employee of Nightmare Productions, Inc., were terminated in October, 1978. After that termination, negotiations with him were successful in resolving his claims to an ongoing interest in the publishing rights in the music of Journey. He is receiving substantial payments as a result of that settlement.

"Mr. Dunbar has made de-

mands, which Journey believes to be unfounded and unreasonable, to other payments from the group. Negotiations were conducted in good faith with him and his counsel for over a year, before it became apparent that it was not possible to resolve his claims.

"On April 4, 1980, Nightmare filed a lawsuit against Dunbar in the San Francisco Superior Court to obtain a declaration of the legal rights of the parties in the matters that were in dispute. Nightmare believes that all the claims for payments made by Dunbar were properly presented for determination by the court in that lawsuit."

Arista Promotes Gross-Marino

■ NEW YORK—Clive Davis, president of Arista Records, has announced the promotion of Rose Gross-Marino to the position of administrative assistant, responsible for the day-to-day operations of Davis' office.

Marino has been with Arista Records since its inception in 1975. She has also been a personal assistant for Albert Grossman's management company.

The Coast (Continued from page 16)

receive a star on Hollywood's Walk of Fame on June 25—a mayoral proclamation will declare it "Anne Murray Day," with Hizzoner himself in attendance. That ceremony comes just two days after her appearance on "The Tonight Show," with **Burt Reynolds** hosting, and the very next day Ms. Murray opens a four-night stint at the Greek Theater. Oh yeah—she also has a birthday around that time, on June 20.

SHORT STUFF: One of the truly, um, unusual musical pairings of the year has to be producer **Creed Taylor's** putting singer **Patti Austin** together with the Muscle Shoals rhythm section—and covering a tune by the English band **Squeeze**, not to mention **Bob Seger**. It seems to work, though . . . Nothing strange about putting songwriter-turned-producer **Allee Willis** with singer **Lani Hall**, on the other hand. The two are currently working on a new Hall LP for A&M which will include the Willis-produced single "I Don't Want You To Go." The single, which is apparently currently making some waves, hasn't been on a Hall album before.

THE QUEEN RETURNS: One of Atlantic Records' not-so-secret weapons in its success with classic rhythm & blues during the '50s was **Ruth Brown**, who helped propel the evolution of rock and soul through such chestnuts as "Mama, He Treats Your Daughter Mean," "Teardrops From My Eyes" and other early Atlantic hits. In the mid-'60s, she retired from performing and recording to raise a family, but recent successes onstage (notably in a version of "Guys And Dolls" mounted at Las Vegas' Aladdin Center) and television (a recurring role on "Hello, Larry") have led to a string of summer performances focusing on Miss Rhythm's original metier.

Scheduled during this month and next are concerts in Sweden, Norway and Finland, with the songstress headlining a package called "Los Angeles R&B Caravan, 1980." There's talk of a similar junket to Japan, where an anthology of her early hits has just been newly released, along with various U.S. dates. Local fans can catch her at the Parisian Room here during her upcoming engagement, July 15 through 21.

The Jazz LP Chart

JUNE 21, 1980

1. **SKYLARKIN'**
GROVER WASHINGTON, JR./Motown M7 933R1
2. **CATCHING THE SUN**
SPYRO GYRA/MCA 5108
3. **HIDEAWAY**
DAVID SANBORN/Warner Bros. BSK 3379
4. **A BRAZILIAN LOVE AFFAIR**
GEORGE DUKE/Epic FE 36483
5. **MONSTER**
HERBIE HANCOCK/Columbia JC 36415
6. **ROCKS, PEBBLES AND SAND**
STANLEY CLARKE/Epic JE 36506
7. **WIZARD ISLAND**
JEFF LORBER FUSION/Arista AL 9516
8. **ONE BAD HABIT**
MICHAEL FRANKS/Warner Bros. BSK 3427
9. **YOU'LL NEVER KNOW**
RODNEY FRANKLIN/Columbia NJC 36122
10. **THIS TIME**
ALL JARREAU/Warner Bros. BSK 3434
11. **LIVE IN NEW YORK**
STUFF/Warner Bros. BSK 3417
12. **DREAM COME TRUE**
EARL KLUGH/United Artists LT 1026
13. **1980**
GIL SCOTT-HERON & BRIAN JACKSON/
Arista AL 9514
14. **EVERY GENERATION**
RONNIE LAWS/United Artists LT 1001
15. **BARTZ**
GARY BARTZ/Arista AB 4263
16. **LOVE IS THE ANSWER**
LONNIE LISTON SMITH/Columbia JC 36373
17. **ANGEL OF THE NIGHT**
ANGELA BOFILL/Arista/GRP GRP 5501
18. **HIROSHIMA**
Arista AB 4252
19. **INFLATION**
STANLEY TURRENTINE/Elektra 6E 269
20. **HORIZON**
McCOY TYNER/Milestone M 9094
(Fantasy)
21. **TAP STEP**
CHICK COREA/Warner Bros. BSK 3425
22. **SKAGLY**
FREDDIE HUBBARD/Columbia FC 36418
23. **DETENTE**
BRECKER BROTHERS/Arista AB 4272
24. **PRIME TIME**
ROY AYERS/WAYNE HENDERSON/
Polydor PD 1 6276
25. **FUN AND GAMES**
CHUCK MANGIONE/A&M SP 3715
26. **NOMAD**
CHICO HAMILTON/Elektra 6E 257
27. **JN POCO LOCO**
BOBBY HUTCHERSON/Columbia FC 36402
28. **ONE ON ONE**
BOB JAMES & EARL KLUGH/Columbia/
Tappan Zee FC 36241
29. **KITTYHAWK**
EMI-America SW 17029
30. **NOW WE MAY BEGIN**
RANDY CRAWFORD/Warner Bros. BSK 3421

CBS, MCA Increase Prices

(Continued from page 3)

an inopportune time, given the state of the economy and the fact that this particular increase, rather than being absorbed by the account, will have to be passed on to customers.

At the same time, RW found increasing support among retailers for the elimination of manufacturers' suggested list prices. Martin Gary, of Gary's in Richmond, Virginia, decried the latest hikes as "putting the burden on the retailers or the one-stop.

"Most of the retailers in this area have a \$5.00 or \$6.99 price structure," explained Gary. "When costs go up it makes it even harder to hold this line. If the manufacturers would increase the list price or do away with it entirely, it'd give the retailers much more flexibility. One of the main things it would do is allow us to go to an \$8.98 price, say, on what is now \$7.98 list product, if we knew we could get the higher price. I think manufacturers ought to leave it to retailers to make such a judgement."

King Karol's Ben Karol declared he was "very much in favor" of the elimination of list prices. "As a matter of fact," said Karol, "we were one of the first companies to suggest to the manufacturers that they really had no right to put suggested list prices on records. The reason for that was that their suggested list price was so unreasonable in relation to what you could really buy the records for that it just didn't look right for somebody to say to us that a certain record lists at \$8.98 and then we see it around town for \$3.99 or \$4.99.

Otherwise, Karol accepted the news from CBS and MCA with his usual aplomb. "From a business standpoint I feel they have a perfect right to raise the prices, because the marketplace takes care of situations like that," he explained. "If they feel they need higher prices because of the economics of the industry these

days, they can't say to us, 'We're going to raise your price, pass it along to the customer.' That's taken for granted.

"Based on everything else that goes on in our economy, I think that the record industry has been behaving very well and has kept prices down. So if the manufacturers want to raise my prices by three percent, I'll simply have to see whether or not I'll have to pass some of it along to the consumer. If I have to I will. Three percent of six or seven dollars isn't so terrible."

Other Opinions

"I hate to see it," said National Record Mart's Jimmy Grimes. "I don't think it's going to be good for business. A lot of people absorbed the increase last time, but now I don't think there's any way dealers can afford not to pass this on to consumers. Psychologically it's probably bad for everybody in the country when records go up to the next dollar range. I especially hate to see it from CBS because the \$5.98 series had been so successful. That showed how much business you could bring in if you offered something at a good price. It was phenomenal how well the \$5.98 product did."

"It makes retail operations sweat" is how Waxie Maxie's Ken Dobin assessed the hikes' impact. "This solidifies the need to review shelf price, but I can't say right now what we'll end up doing. I imagine as with the last increase that we cannot afford to absorb this one. It's been less than a year now since the last wave of increases, and I have to say that this one borders on outrageous. You can't go changing prices every year. But it seems like a cyclical thing where one company follows the other, and when the last company's done, the first company starts over with a new round of price changes. Overall, though, it's a big negative factor for retailers."

Intersong Signs Lucas



Don Oriolo, vice president and general manager of Intersong Music, U.S.A., has announced the signing of an exclusive publishing agreement with writer/arranger/musician Stan Lucas through his 3 Tees Music (ASCAP). Pictured from left are: Lucas; Jane Yusko, Intersong Music coordinator; Oriolo; and Mark Bauman, Intersong professional manager.

JVC Matsushita Videodisc Format

(Continued from page 3)

company jointly owned by GE, Matsushita and JVC, while discs would be manufactured by a separate firm owned by GE, Matsushita, JVC and Thorn/EMI.

A third company, also owned by all three corporate partners, would develop programming for the format. Thorn/EMI, Ltd., already operates its own EMI Videogram division, and has previously announced plans for marketing of titles on videocassette.

With that blueprint calling for eventual manufacture of hardware here, early marketing may start with Japanese-produced units made by JVC and Matsushita.

Although financial analysts have been unanimous in their projections of a bullish format for videodiscs, uncertainties over how rapidly this market will emerge and which market factors will prove most crucial to success have made such alliances integral to all three videodisc contenders planning consumer sales.

RCA Pact

RCA SelectaVision also announced its first major overseas pact last week, with Tuesday's (10) news of a software pact with the Munich-based Beta/Taurus Films (see separate story), which indicated RCA was also mulling with European hardware manufacturing concerns. In March of this year, RCA had gained a prominent SelectaVision ally in Zenith, which committed to the format.

The first videodisc format to reach consumers, MCA/Philips' DiscoVision, has traded on an even more extensive array of partnerships. Using laser-scanning technology developed by

N. V. Philips of Holland, DiscoVision had initially been nurtured here through a linkup between MCA, which was to oversee program development and disc manufacturing, and Philips' U.S. subsidiary, Magnavox.

Delays in delivery of hardware and reported snags in disc production led to a major reorganization last year, however. For DiscoVision, the apparent solution has been a separate company, somewhat similar to the VHD partnership venture in that it teams major firms in three different continents in a joint venture: DiscoVision Associates, now based in Costa Mesa, California, has been jointly financed by MCA, IBM and Philips, and has since spawned a second joint venture in Universal-Pioneer, the Japanese hardware manufacturing concern parented by DiscoVision Associates (DVA) and Pioneer Electric.

The JVC/Matsushita format, VHD, is incompatible with either of the other two formats. While RCA's mechanical stylus design and DVA's optical scanning player both use LP-sized discs, VHD discs will be smaller, measuring about 10 inches in diameter, and reportedly offering a lower cost-per-unit in manufacturing as a result, and uses a contact-capacitance pickup similar to the RCA technology but enhanced by added program access feature.

VHD, like DiscoVision, affords stereo capability, while RCA's initial players will be monaural, enabling that firm to sell its units at a lower suggested price. Subsequent RCA designs will offer stereo sound.

Retail Rap (Continued from page 42)

promoting it as a Father's Day gift . . . Macy Lipman Marketing kicked off a retail "Roadie" tour which is coinciding with the premiere of the United Artists movie and the release of the Warner Brothers double album soundtrack to the film. If you're a record retailer and a Roadie representative drops in to your store and sees a "Roadie" exhibit prominently displayed, you will win \$50. If the album is being played, the Roadie representative will give you a grand prize of \$150 in cash and on the spot . . . **Russell Cooper** of L&R Records is adding a personal touch to the promotion of the label's first release by **Jamie Sheriff** by sending letters to retailers which state that they will receive \$10 if they are playing Sheriff's album when Cooper walks into their stores. According to Cooper, he lost \$120 in one weekend . . . This week the Pennsylvania/Delaware-based Record Revolution will have a "funny car" displayed in its store window to promote the U.S. Funny Car National Race which is going to take place at Maple Grove Dragway in Pennsylvania. Highlighting the event, a Miss Record Revolution will be selected . . . 1812 Overture is giving away a waterbed to promote **Grace Slick's** album "Dream." The promotion is being co-sponsored by RCA, and the drawing will take place at the end of the month . . . Fathers & Sons is giving one of its customers a Pioneer cassette deck if they order TDK tape. Every time a customer orders 10 units of any TDK sixty or ninety minute cassettes, he automatically becomes a contestant for winning the cassette deck.

MOVERS: **Bill Joyner** has been named director of operations for the Record Bar, Inc. Joyner joined the organization in 1969.

BMI Awards (Continued from page 6)

Tamerlane Publishing Corp.

Five of the songs honored by BMI were presented with citations marking previous awards. Cited for the second time were "Heartbreak Hotel" (BMI Pop Award, 1956), written by Mae Boren Axton, Tommy Durden and Elvis Presley, published by Tree Publishing Company, Inc.; "Just One Look" (BMI Pop Award, 1963), written by Doris Payne and Gregory Carroll, published by Premier Albums Music Publishing; "Save the Last Dance for Me" (BMI Pop Award, 1960), written by Doc Pomus and Mort Shuman, published by Rightsong Music, Inc. and Trio Music Company, Inc.; "Somewhere in the Night" (BMI Pop Award, 1976), written by Richard Kerr (PRS) and Will Jennings, published by Irving Music, Inc. and "Up on the Roof" (BMI Pop Award, 1963), written by Gerry Goffin and Carole King, published by Screen Gems-EMI Music, Inc.

The BMI songs, writers and publishers to whom awards were presented are:

"After The Love Has Gone"—David Foster, Jay Graydon, Foster Frees Music, Inc., Garden Rake Music, Irving Music, Inc., Ninth Music;

"Ain't No Stoppin' Us Now"—Jerry Cohen, Gene McFadden, John Whitehead, Mighty Three Music;

"Amanda"—Bob McDill, Vogue Music;

"Baby I'm Burning"—Dolly Parton, Velvet Apple Music;

"Backside Of Thirty"—John Conlee, House of Gold Music, Inc., Pommard Publishing Company;

"Bad Girls"—Joseph Esposito, Edward Hokenson, Bruce Sudano, Rick's Music, Inc.;

"Better Love Next Time"—Larry Keith, Steve Pippin, Johnny Slate, House of Gold Music, Inc.;

"Blow Away"—George Harrison (PRS), Zero Productions, Inc.;

"Boogie Wonderland"—Jonathan Lind, Allee Willis, Charleville Music, Deertrack Music, Irving Music, Inc., Ninth Music;

"Burgers And Fries"—Ben Peters, Pi-Gem Music Publishing Company, Inc.;

"Can You Read My Mind"—Leslie Bricusse, John Williams, Warner-Tamerlane Publishing Corporation;

"Change Of Heart"—Eric Carmen, Camex Music, Inc.;

"Come On In"—Michael Clark, Beechwood Music Corporation, Window Music Publishing Company, Inc.;

"Cruel To Be Kind"—Robert Ian Gomm (PRS), Nicholas Lowe (PRS), Anglo Rock, Inc., Koppelman-Bandier Music;

"Dancin' Shoes"—Carl Storie, Canal Publishing, Inc.;

"Deeper Than The Night"—Tom Snow, John Vastano, Braintree Music, Snow Music;

"The Devil Went Down To Georgia"—Tom Crain, Charlie Daniels, Taz DiGregorio, Fred Edwards, Charlie Hayward, Jim Marshall, Hat Band Music;

"Different Worlds"—Charles Fox, Norman Gimbel, Bruin Music Company;

"Do It Or Die"—Buddy Buie, J.R. Cobb, Ronnie Hammond, Low-Sal, Inc.;

"Don't Bring Me Down"—Jeff Lynne (PRS);

"Don't Cry Out Loud"—Peter Allen, Carole Bayer Sager, Begonia Melodies, Inc., Irving Music, Inc., Unichappell Music, Inc.;

"Don't Stop 'Til You Get Enough"—Michael Jackson, Miran Publishing, Inc.;

"Don't Want To Live Without It"—David Jenkins, Cory Lerios, Irving Music, Inc., Pablo Cruise Music;

"Every Which Way But Loose"—Milton

Brown, Stephen Dorff, Snuff Garrett, Mal-kyle Music Company, Peso Music, Warner-Tamerlane Publishing Corporation;

"Fight"—Bob Esty, Paul Jabara, Diana Music Corporation, Management Three Music, Rick's Music, Inc.;

"Fooled By A Feeling"—Kye Fleming, Dennis Morgan, Pi-Gem Music Publishing Company, Inc.;

"Get Used To It"—Roger Voudouris, Spike's Music;

"Gold"—John Stewart, Stigwood Music, Inc.;

"Good Times"—Bernard Edwards, Nile Rodgers, Chic Music, Inc.;

"Good Timin'"—Brian Wilson, Brother Publishing Company, New Executive Music;

"Got To Be Real"—David Foster, Cheryl Lynn, Butterfly Gong Music, Foster Frees Music, Inc.;

"Half The Way"—Bobby Wood, Chris-wood Music;

"Heartbreak Hotel" (Second Award)—Mae Boren Axton, Tommy Durden, Elvis Presley, Tree Publishing Company, Inc.;

"Heaven Knows"—Peter Belotte (GEMA) Giorgio Moroder (SUISA), Rick's Music, Inc.;

"Heaven Must Have Sent You"—Lamont Dozier, Brian Holland, Eddie Holland, Stone Agate Music Corporation;

"Home And Dry"—Gerry Rafferty (PRS), The Hudson Bay Music Company;

"Hot Stuff"—Peter Belotte (GEMA), Harold Faltermeier (GEMA), Keith Forsey (GEMA), Rick's Music, Inc.;

"How You Gonna See Me Now"—Alice Cooper, Dick Wagner, Candlewood Mountain Music Publishing, Inc., Ezra Music Corporation;

"(If Loving You Is Wrong) I Don't Want To Be Right"—Homer Banks, Carl Hampton, Raymond Jackson, East/Memphis Music Corporation, Klondike Enterprises, Ltd.;

"I Just Fall In Love Again"—Stephen Dorff, Larry Herbstritt, Harry Lloyd, Gloria Sklerov, Hobby Horse Music, Peso Music;

"I Just Want To Love You"—David Malloy, Eddie Rabbitt, Even Stevens, Debdave Music, Inc., Briarpatch Music;

"I Know A Heartache When I See One"—Kerry Chater, Unichappell Music, Inc.;

"I Want You To Want Me"—Richard A. Nielsen, Adult Music, Screen Gems-EMI Music, Inc.;

"I Want Your Love"—Bernard Edwards, Nile Rodgers, Chic Music, Inc.;

"If You Remember Me"—Carole Bayer Sager, Begonia Melodies, Inc., Unichappell Music, Inc.;

"I'll Never Love This Way Again"—Will Jennings, Richard Kerr (PRS), Irving Music, Inc.;

"It Must Be Love"—Bob McDill, Hall-Clement Publications;

"Just One Look" (Second Award)—Gregory Carroll, Doris Payne, Premier Albums Music Publishing;

"Knock On Wood"—Steve Cropper, Eddie Floyd, East/Memphis Music Corporation;

"Lady"—Graham Goble (APRA), Screen Gems-EMI Music, Inc.;

"Le Freak"—Bernard Edwards, Nile Rodgers, Chic Music, Inc.;

"Lead Me On"—Allee Willis, Irving Music, Inc.;

"A Little Bit Of Soap"—Bert Russell,

Robert Mellin Music Publishing Corpora-tion;

"Little More Love"—John Farrar, John Farrar Music, Irving Music, Inc.;

"Lonesome Loser"—David Briggs (APRA), Screen Gems-EMI Music, Inc.;

"Love Ballad"—Skip Scarborough, Unichappell Music, Inc.;

"Love Is The Answer"—Todd Rundgren, Earmark Music, Inc., Fiction Music, Inc.;

"Love Takes Time"—Marilyn Mason, Lucid Music;

"Love You Inside And Out"—Barry Gibb, Maurice Gibb, Robin Gibb (PRS), Stigwood Music, Inc.;

"Lovin', Touchin', Squeezin'"—Stephen Perry, Weed High Nightmare Music;

"Main Event"—Paul Jabara, Bruce Roberts, Diana Music Corporation, Management Three Music;

"Mama Can't Buy You Love"—Leroy Bell, James Casey, Mighty Three Music;

"Morning Dance"—Jay Beckenstein, Cross-eyed Bear Music, Harlem Music;

"Music Box Dancer"—Frank Mills (PRO Canada), Unichappell Music, Inc.;

"Nobody Likes Sad Songs"—Wayland Holyfield, Bob McDill, Hall-Clement Publications, Vogue Music;

"On My Knees"—Charlie Rich, Hi-Lo Music, Inc.;

"Please Don't Go"—Harry Casey, Richard Finch, Harrick Music, Inc., Sherlyn Publishing Company, Inc.;

"Promises"—Richard Feldman, Roger Linn, Narwhal Music;

"Ring My Bell"—Frederick Knight, Two Knight Publishing Company;

"Sad Eyes"—Robert John, Careers Music, Inc., Six Continents Music Publishing, Inc.;

"Sail Away"—Rafe Van Hoy, Tree Publishing Company, Inc.;

"Save The Last Dance For Me" (Second Award)—Doc Pomus, Mort Shuman, Rightsong Music, Inc., Trio Music Company, Inc.;

"September"—Allee Willis, Irving Music, Inc., Ninth Music;

"Shake It"—Terence Boylan, Steamed Clam Music;

"Shake Your Body" (Down To The Ground)—Marlon Jackson, Michael Jackson, Sigmund Jackson, Steven Jackson, Tariano Jackson, Peacock Music Publishing Company;

"Shine A Little Love"—Jeff Lynne (PRS);

"Somewhere In The Night" (Second Award)—Will Jennings, Richard Kerr (PRS), Irving Music, Inc.;

"Song On The Radio"—Al Stewart, Approximate Music, Dick James Music, Inc., Frabjous Music;

"Stumblin' In"—Mike Chapman (PRS), Nicky Chinn (PRS), Careers Music, Inc., Chinnichap Publishing, Inc.;

"Suspicious"—David Malloy, Randy McCormick, Eddie Rabbitt, Even Stevens, Briarpatch Music, Debdave Music, Inc.;

"Take Me Home"—Michele Aller, Bob Esty, Rick's Music, Inc.;

"This Night Won't Last Forever"—Roy Fireich, Bill La Bounty, Captain Crystal Music;

"Too Much Heaven"—Barry Gibb, Maurice Gibb, Robin Gibb (PRS), Music for UNICEF;

"Tragedy"—Barry Gibb, Maurice Gibb,

Robin Gibb (PRS), Stigwood Music, Inc.;

"Tusk"—Lindsey Buckingham, Fleetwood Mac Music;

"Up On The Roof" (Second Award)—Gerry Goffin, Carole King, Screen Gems-EMI Music, Inc.;

"We Are Family"—Bernard Edwards, Nile Rodgers, Chic Music, Inc.;

"What You Won't Do For Love"—Robert Caldwell, Alfons Kettner, Lindseyanne Music Company, Inc., Sherlyn Publishing Company, Inc.;

"When You're In Love With A Beautiful Woman"—Even Stevens, Debdave Music, Inc.;

"Where Were You When I Was Falling In Love"—Steve Jobe, House of Gold Music, Inc.;

"Y.M.C.A."—Henri Belolo (SACEM), Jacques Morali (SACEM), Victor Willis, Can't Stop Music;

"You're The Only One"—Bruce Roberts, Carole Bayer Sager, Begonia Melodies, Inc., Fedora Music, Unichappell Music, Inc.

Robin Gibb (PRS), Stigwood Music, Inc.;

"Tusk"—Lindsey Buckingham, Fleetwood Mac Music;

"Up On The Roof" (Second Award)—Gerry Goffin, Carole King, Screen Gems-EMI Music, Inc.;

"We Are Family"—Bernard Edwards, Nile Rodgers, Chic Music, Inc.;

"What You Won't Do For Love"—Robert Caldwell, Alfons Kettner, Lindseyanne Music Company, Inc., Sherlyn Publishing Company, Inc.;

"When You're In Love With A Beautiful Woman"—Even Stevens, Debdave Music, Inc.;

"Where Were You When I Was Falling In Love"—Steve Jobe, House of Gold Music, Inc.;

"Y.M.C.A."—Henri Belolo (SACEM), Jacques Morali (SACEM), Victor Willis, Can't Stop Music;

"You're The Only One"—Bruce Roberts, Carole Bayer Sager, Begonia Melodies, Inc., Fedora Music, Unichappell Music, Inc.

Dick Williams UA VP

(Continued from page 6)

Satter has been named to the position of national singles promotion director for EMI/UA and Chris Hensley has been appointed co-national album promotion director, east coast.

Satter, most recently EMI/UA promotion manager for the southwest region, began his career in 1966 working at Heilicher Brothers in the warehouse. In 1968 he was promoted to junior buyer for the firm and stayed till he joined United Artists Records in 1970 as local promotion manager in Minneapolis. Satter moved to Dallas in 1975 and will now re-locate in Los Angeles at EMI/UA's headquarters.

Hensley, prior to his appointment, was local promotion manager for EMI/UA in the Atlanta market. Prior to joining EMI/UA, Hensley served as local promotion manager for Elektra/Asylum Records. Both Satter and Hensley will report directly to Williams.

Goody Motions Argued

(Continued from page 4)

receive more information from defense and prosecution lawyers within two weeks (26) and will make a final ruling on the motion a month after that.

Another motion, in which lawyers for Sam Goody Inc., are attempting to dismiss all charges because of prosecutorial misconduct, was narrowed down to two points by Platt. Although defense has, in the past, alleged collusion between the FBI and RIAA, Platt said that the substantial points to be determined are whether FBI agents filed for copyrights of certain product prior to the indictments, as Goody's lawyer alleges, and whether or not the conversation between Sam Stolon, VP of the retail chain and Murray Kaplan, a government informer, was a "breach of ethics." Platt will also rule on this motion within six weeks.

'Roadie' of the Year



Mike Sherrill (left), a real life roadie associated with the Styx music group, proudly holds his Roadie-of-the-Year statuette, which was presented by Performance magazine. Sharing his triumph are Jim Cowen, bureau chief, east coast of Performance, and the stars of "Roadie": Art Carney, Deborah Harry, lead singer of Blondie, Meat Loaf, who plays Travis Redfish, the film's roadie, and Chris Stein, a member of Blondie. The film, released by United Artists, opens in more than 500 theatres on June 13.

RCA Video Pacts Germany's Beta/Taurus

(Continued from page 3)

isn't part of the deal, since Beta/Taurus is primarily a program supplier. RCA is said to be talking with several manufacturers before setting either a software or hardware manufacturing pact.

Through the partnership with Beta/Taurus, RCA thus becomes the first videodisc force to signal its entry into the largest and most affluent home entertainment market in Europe, comprising West Germany, Austria, Switzerland and Luxembourg. According to Kirch, that territory offer a population of 75 million, with 25 million households owning televisions; 70 percent of these own one or more color sets.

The German-speaking market also boasts the highest per capita income, and has the highest leisure time availability profile.

Beta/Taurus is a major programming source for German-speaking television with existing home video rights to several thousand motion pictures, including classic and recent German films as well as dubbed versions of features originally produced in the U.S., Great Britain, France, Italy and Japan. The combine also controls video rights to television programs developed for various European territories, as well as a collection of children's programs, instructional films and documentaries.

Beta/Taurus and its affiliated company, Unitel, have already received U.S. exposure through more than 50 operas and concerts telecast here over PBS.

Plans call for RCA to expand this catalogue further through the addition of selected titles from its current SelectaVision base of between 500 and 600 properties, with these titles to be culled from those RCA has already obtained German home video rights for.

The pact is said to be particularly beneficial to both parties in that some of the German-language properties RCA already holds rights for are already controlled for the TV or film markets by Beta/Taurus.

Schlosser, who estimates Beta/Taurus' total catalogue at some 3,000 titles, said activation of the new venture awaits finalization of separate player and disc manufacturing plans. As for Beta/Taurus, "They bring to the venture a vast library of first-rate programs of all kinds . . . The joint venture will have access to the best and largest library available for the German

videodisc market."

As for development of any Beta/Taurus properties for the U.S. market, Schlosser told RW, "the principal thrust was to establish a large existing catalogue for the German-speaking market. We just did the deal, and we now have a working relationship; out of that, a number of things can arise, including acquisition of titles for here, although we don't as yet know whether there are appropriate properties."

Schlosser added that SelectaVision has already secured other European features, including several Ingmar Bergman films and various British titles such as those secured from the Rank Organization, via separate deals.

Beta/Taurus' Kirch touted RCA's format by alluding to the system's primary emphasis on building a mass market for the new medium, a goal SelectaVision executives have linked to their format's lower software and hardware prices. Said Kirch, "We examined all the various video disc systems and then decided to make our programs available to the RCA SelectaVision system through this joint venture with RCA. We were very impressed with the technology of the RCA system, both in the player and the disc."

The new alignment comes in the wake of earlier RCA ties to Zenith, governing player production, and CBS, which has made its initial videodisc commitment to SelectaVision. Both RCA and CBS have since announced major programming acquisitions.

As for RCA's plans for other territories, Schlosser confirmed discussions with possible software and hardware suppliers and manufacturers are underway, but declined specifics. "We're holding to our previous decision not to announce any deals until they're signed when we say something is going to happen, it will." As for the scope of those discussions and the markets involved, Schlosser said, "Literally on a world-wide basis — we're seeking to make our technology dominant in the field."

A projected rollout date for the German-speaking market is also being withheld until the corresponding manufacturing deals are finalized, with the SelectaVision chief indicating startup is unlikely during the coming year. "It will lag," he said. "I know what the plans are, but I don't want to divulge those until the appropriate time."

DiMeola Session



Columbia executives recently hosted a listening reception in New York for Al DiMeola's 2-disc set, "Splendido Hotel." The single, "Roller Jubilee," was just released and DiMeola is about to embark on an extensive international tour in support of the LP. Pictured are, from left: Bob Willcox, assoc. dir., product management, Columbia; Jim Fishel, assoc. dir., east coast A&R, Columbia; Arma Andon, VP, artist development, Columbia; Mickey Eichner, VP east coast A&R, Columbia; Bruce Lundvall, president, CBS Records Division; Al DiMeola; Ed Hynes, VP national promotion, Columbia, and Philip Roberge, manager.

Merrill Lynch Rates Industry

(Continued from page 8)

Titled, "Entertainment Industry Commentary: The Recorded Music Business—Life in the Fast Lane," the report was prepared to educate Merrill Lynch as to the worth of investing in record companies. Harold Vogel, vice president of Merrill Lynch, who wrote the report, concluded by saying, "from an investment strategy viewpoint, the only reasonable approach, is to concentrate on the large distributor/producers such as WCI and CBS."

Vogel's report reached several conclusions about the present state of and the future of the record industry. "The structure of the industry will be altered by the fact that the movie business is becoming a part of the record business . . . thus, current pricing and returns policy trends and their implications must be examined in the context of longer-run structural shifts in the distribution of related products and services."

Vogel suggested that technological advances and new financial policies, which may be profitable in the long-run, may pose

problems in the immediate future. New playback systems employing laser beams will cost labels a lot to develop; when consumers begin buying new systems they will have less money to buy records. Similarly, record companies have been investing heavily in video ventures and aren't likely to see returns for some time.

Vogel's report said that "changes in returns policies could actually reduce new product development as retailers may remain cautious on ordering new artist product as they now bear more of the inventory risk than heretofore."

Other problems facing the industry, according to the report are: a decrease in the size of the record buying age group (14-24) from 45 million in 1979 to 38 million in 1990; the sale of blank tape, which will "likely continue to grow exponentially as higher record prices combine with the enhanced consumers' technical capability of making high-quality home recordings encourages such growth."

Radio Replay

(Continued from page 22)

Me," the Beatles' "Hey Jude," and "Another Brick In The Wall, Part II" by Pink Floyd . . . WIOQ-FM in Philadelphia recently gave listeners a chance to bathe in the Concord Hot Tubs of Wilmington, Delaware with their favorite air personalities. Since this interesting prize was offered on the east coast, bathing suits were worn . . . Peyton Mays, PD of KZEL in Eugene, Oregon, recently decided that his favorite station would make the perfect background music for the tedious task of moving out of his apartment. It seems his neighbors didn't agree, at least with the volume Mays felt was necessary, so they called the police in and Mays was cited by the courts "Unreasonable and raucous noise—Prohibited." Mays seized the opportunity to turn the incident into a station promotion, inviting KZEL/96.1's listeners to contribute 96¢ to his legal defense fund. Mays was fined \$75 and threatened with jail if he turned up the noise again.

Classical Retail Report

JUNE 21, 1980

CLASSIC OF THE WEEK

Pavarotti's Greatest Hits



PAVAROTTI'S GREATEST HITS
London

BEST SELLERS OF THE WEEK*

PAVAROTTI'S GREATEST HITS—London
BEETHOVEN: FIDELIO—Behrens, Hoffmann, Solti—London Digital
BERLIOZ: SYMPHONIE FANTASTIQUE—Mehta—London Digital
NEVILLE MARRINER: ORCHESTRAL SELECTIONS—Angel Digital
ITZHAK PERLMAN: THE SPANISH ALBUM—Angel
LEONTYNE PRICE: PRIMA DONNA, VOL. V—RCA
VERDI: LUISA MILLER—Ricciarelli, Domingo, Maazel—DG

SAM GOODY/EAST COAST

BACH: TRIO SONATAS—Rompal—RCA
BEETHOVEN: FIDELIO—London Digital
BERLIOZ: SYMPHONIE FANTASTIQUE—London Digital
MASCAGNI, LEONCAVALLO: CAV & PAG—Scotto, Cabolle, Carreras, Muti—Angel
JOAN SUTHERLAND SINGS MOZART—London
MUSSORGSKY: PICTURES AT AN EXHIBITION—Mehta—Columbia
PAVAROTTI'S GREATEST HITS—London
PERLMAN: SPANISH ALBUM—Angel
SAINT-SAENS: SYMPHONY NO. 3—Ormandy—Telarc
VERDI: LUISA MILLER—DG

KING KAROL/NEW YORK

BERLIOZ: SYMPHONIE FANTASTIQUE—London Digital
RCA DIGITAL SAMPLER
MASCAGNI, LEONCAVALLO: CAV & PAG—Scotto, Cabolle, Carreras, Muti—Angel
MENUHIN, GRAPELLI: STRICTLY FOR THE BIRDS—Angel Digital
PRICE: PRIMA DONNA, VOL. V—RCA
PURCELL, VIVALDI: KRAMER VS. KRAMER SOUNDTRACK—Columbia
ROREM: MISS JULIE (HIGHLIGHTS)—Painted Smiles
THE WORKS OF CHARLES RUGGLES—Thomas—Columbia
SAINT-SAENS: SYMPHONY NO. 3—Ormandy—Telarc
WALTON: FACADE 2—Bedford—Peters International

SPECS/MIAMI

BACH: BRANDENBURG CONCERTOS—Schwarz—Angel Digital
BEETHOVEN: FIDELIO—London Digital
BEETHOVEN: COMPLETE SYMPHONIES—Bernstein—DG

BERLIOZ: SYMPHONIE FANTASTIQUE—London Digital
MONSERRAT CABALLE: ARIE ANTICHE—London
LISZT: TRANSCRIPTIONS—Bolet—L'Oiseau Lyre
MASCAGNI, CAVALLERIA: CAV & PAG—Cabolle, Scotta, Carreras, Muti—Angel
PAVAROTTI'S GREATEST HITS—London
LUCIANO PAVAROTTI: O SOLE MIO—London
TCHAIKOVSKY: THE ENCHANTRESS—Columbia

LAURY'S/CHICAGO

BEETHOVEN: COMPLETE SYMPHONIES—Bernstein—DG
BEETHOVEN: FIDELIO—London Digital
BOLLING: SUITE FOR CLASSICAL GUITAR AND JAZZ PIANO—Angel Digital
BRUCKNER: SYMPHONY NO. 6—Solti—London
EASY WINNERS—Philip Jones Brass Ensemble—Argo
PERLMAN: SPANISH ALBUM—Angel
ITZHAK PERLMAN AND PINCHAS ZUKERMAN: DUETS—Angel
PAVAROTTI'S GREATEST HITS—London
SAINT-SAENS: SYMPHONY NO. 3—Ormandy—Telarc
VERDI: LUISA MILLER—DG

SOUND WAREHOUSE/DALLAS

BACH: BRANDENBURG CONCERTOS—Schwarz—Angel Digital
BARTOK, HINDEMITH: VIOLA MUSIC—Beniamino—DG
BEETHOVEN: COMPLETE SYMPHONIES—Bernstein—DG
BRAHMS: VARIATIONS—Serkin—Columbia
ELGAR: ENIGMA VARIATIONS—Previn—Angel
MARTINU: SYMPHONIES NOS. 2, 6—Supraphon
PETTERSON: SYMPHONY NO. 8—Comissiona—DG
PRICE: PRIMA DONNA, VOL. V—RCA
PROKOFIEV: ALEXANDER NEVSKY—Obraztsova, Abbado—DG
FREDERICA VON STADE SINGS OPERA ARIAS—Philips

TOWER RECORDS/SEATTLE

BACH: BRANDENBURG CONCERTOS—Schwarz—Angel Digital
BEETHOVEN: FIDELIO—London Digital
CHOPIN: NOCTURNES—Arrau—Philips
HANDEL: WATER MUSIC—Morriner—Philips
NEVILLE MARRNER: ORCHESTRAL SELECTIONS—Angel Digital
BRAVO PAVAROTTI—London
PAVAROTTI: O SOLE MIO—London
PAVAROTTI'S GREATEST HITS—London
ITZHAK PERLMAN AND PINCHAS ZUKERMAN: DUETS—Angel
TCHAIKOVSKY: 1812 OVERTURE—Telarc

*Best Sellers are determined from the retail lists of the stores listed above, plus those of the following: Korvettes/Northeast, J&R Music World/New York, Record World/TSS/Northeast, Cutler's/New Haven, Record & Tape, Ltd./Washington, Record & Tape Collectors/Baltimore, Harmony House/Baltimore, Rose Discount/Chicago, Radio Doctors/Milwaukee, Street-side/St. Louis, Jeff's Classical/Tucson, Tower Records/Los Angeles, Discount Records/San Francisco and Tower Records/San Francisco.

Mahler Songs & a Different Saint-Saens

By SPEIGHT JENKINS

NEW YORK — Andrew Davis, the British conductor, last fall led Kiri Te Kanawa in an album of Strauss songs which proved a formidable best seller—about five months on the list and an occasional report even today — and now comes, also from Columbia, a new Davis-led disc with Frederica von Stade singing Mahler Songs. My guess is that this will be one of the best sellers to last through the summer, because it involves a well-loved artist singing superb repertory extraordinarily well.

Miss von Stade's light, slightly dusky mezzo soprano suits Mahler and its very sound plus her taste, help avoid the extreme of feeling into which some interpreters of Mahler fall. On this disc she sings the "Songs of a Wayfarer" with the intensity and freshness of youth. These are sad songs, but they certainly are no *Winterreise* and should not be treated as such. She suggests the vigor lurking behind them and musically handles them with a true grasp both of Mahler and of the Werther-like mood in which these songs were written. On the same side she offers two of the *Wunderhorn* song, "Rheinlegendchen," which has the easy lilt it demands and "Wer hat dies Liedlein erdacht?," a favorite song of Elisabeth Schumann. Miss

Schumann, of course, was a light lyric soprano, but the approach to the song, given the basic difference of voices, is not dissimilar. This is the Mahler song that is almost a yodel in its carefree, impossibly difficult coloratura. Miss von Stade sings it easily and, as is ideally required, manages each of the long runs in one breath.

'Rueckert' Lieder

On the record's flip side are the "Rueckert" Lieder, Mahler's most serious and mature songs. As would be expected, some of these need more singing to reach their peak of expression, but none fail. The best, I believe, is "Liebst du um Schoenheit," which is a love song composed by Mahler for his wife and the only one of the Rueckert group composed to piano accompaniment and later orchestrated. Here the American mezzo soprano is wonderfully expressive, sweet without becoming saccharine. Another memorable one is the most difficult song in the group: "Ich bin der Welt abhanden gekommen." This song is so difficult because of its depth of meaning and the number of interpreters who have given their considerable all to this song. Miss von Stade sings it simply and eloquently: the world seems to slip away as she caresses the line. In

(Continued on page 59)

Classical Retail Tips

Angel Records' June release has five items on it, but the one sure seller is Puccini's *La Boheme*. When confronted with the 14th recording of the Puccini favorite currently available, one is apt to exclaim why? One reason is that last summer Angel very cleverly picked up the option on several artists who had been contracted to record another opera for another company which cancelled its project, and an acceptable opera had to be chosen fast. An even better reason is that it gives the opportunity to hear Renata Scotto in one of her greatest roles at the time of her vocal and dramatic development when she has most to say about Mimi and Puccini generally. True, she can be heard on a DG release of the opera, but this was recorded before she had scaled the interpretive heights that are hers today. Additionally, this gives the

public a chance to hear James Levine's reading of an opera for which he has proved in the opera to have a special affinity. He led *La Boheme* successfully on a national televised performance of the opera, with Miss Scotto and Luciano Pavarotti, which launched the Met's TV series, in 1976, and his reading is one that should be on records. The Rodolfo will be sung by Alfredo Kraus, a singer not associated with the role but one who should bring to it the finesse and feeling for which he is so celebrated, while Sherrill Milnes will add uncommon vocal weight to Marcello. Carol Neblett will sing Musetta, Paul Plishka, Colline, Matteo Manuguerra, Schaunard and the two old men, Benoit and Alcindoro, are the province of two of the great Italian character actors of this era, Italo Tajo and Renato Capecchio.

German Mkt. Research Study Helps Fuel Drive for Blank Videocassette Royalty

By JIM SAMPSON

■ MUNICH—A market research survey on the use of home video recorders, believed to be the first of its kind, shows that most German video recorder owners use their equipment exclusively to record copyrighted material off the air. GVL, the German Performance Rights Society which commissioned the survey, is using the findings to lobby for a royalty levy on blank video tape cassettes.

The survey was conducted late last year by GFM, a professional research firm which two years ago provided GVL with a detailed report on home cassette use. 500 video recorder owners were questioned. More than half of the respondents purchased their machines last year, and eight percent owned a video camera (half of those were color cameras).

With pre-recorded video software still in the developing stages in Germany (through video hardware dealers in most cases), only one fifth of the video users owned a pre-recorded tape. But the average video household had six blank cassette tapes. With an average cassette playing time of just over two hours, this means that each household could record approximately 12 hours of program material. At the time of the survey, 70 percent of this capacity was expended. Only 43 percent of these recordings were not destined for long-term inclusion in a home tape library.

Of the already used capacity, 48 percent were movies, 23 percent musical programs, 11 percent sports and only two percent was recorded with a camera at home. GVL points out that 98 percent of all programming recorded at home is protected by copyright or performance right. 95 percent of all recordings were taken off the air.

While movies remained popular on the pre-recorded tapes in homes surveyed (57 percent of pre-recorded cassettes), X-rated material in second place accounted for 14.4 percent, followed by music shows (nine percent), scientific material (eight percent) and sports (four percent). When asked about these findings, two video program distributors told RW that sex and pornography actually have a 70 to 90 percent share of the central European pre-recorded video market.

82 percent of the pre-recorded tapes had been purchased outright, five percent had been loaned from friends, and 13 percent of the tapes had been rented from agencies. The average program cassette had been played five times. 56 percent of those surveyed said they would buy more program cassettes if they were less expensive. The average program cassette cost DM 129 (approximately 70 dollars). 26 percent attributed disinterest in pre-recorded tape to a lack of

(Continued on page 55)

Royal Occasion



On a recent visit to Aylesbury in Buckinghamshire, H.R.H. Princess Anne stopped in at the CBS Manufacturing stand at the Civic Centre exhibition. She met Johnny Logan, recent winner of the Eurovision song contest, a UK and European number one chart artist with "What's Another Year" (Epic). With Logan (left) and Princess Anne is Ian Hindle of CBS Manufacturing.

England

By VAL FALLOON

■ LONDON—The BMRB, whose chart is used by the BBC and is the official BPI chart here, has been told that the contract will not be renewed this year. Currently, ten research organisations—including Record Business—are pitching for the chart. The BMRB, which has supplied the nation's sales guides for ten years, is also pitching for the new contract. The reason for the change is largely cost, about a quarter of a million a year contributed by the BPI, the BBC and Music Week. Said **Tony Morris**, Polydor U.K. MD and charts committee chairman, "The matter is wide open" . . . no sign of an end to the musicians' union strike. "Top of the Pops" is off the air and "The Old Grey Whistle Test" is surviving until its summer recess with repeats. Curiously, BBC Records chose this week to announce a double box set commemorating fifty years of the BBC Symphony Orchestra. (The strike is over musician redundancies following BBC cutbacks.) The organisation is anxious to break into the consumer video market with its programs via a deal with 3M, but this is held up by lack of agreement over royalty rates with the entertainers' unions, including the MU. Deals have been set with one independent TV station already and negotiations with the BEEB have been going on for three years . . . But the proms may go on! Traditionally dependent on BBC staff orchestras and due to start in four weeks, the Annual Festival may possibly appear under the guise of an independent broadcasting organisation if the MU has its way. It has met with indies and in the event of the strike going on long enough to black out the proms, the MU wants the BBC to transfer its contracts. The BBC doesn't think very much of this idea.

VIDEO NEWS: A new London company, TCR, has signed a deal to distribute video cassettes made by the German firm Videoring—including product by **Boney M**, **Eruption**, **Donna Summer** and **Jimi Hendrix** . . . **Brent Walker**, the film company that produced "The Stud" has set up a video distribution and production division. But it may hand back music videos to the record industry and concentrate on other outlets . . . Intervision, the only U.K. video firm to take a stand at the Cannes Film Festival, clinched several deals there including the **Bob Marley/Peter Tosh** movie "Sunsplash" for release here co-inciding with cinemas . . . Boots, the multiple that discounts top 20 LPs, will now stock videocassettes, and discount them of course . . . Video producers—not only music specialists—awaiting news of the formation of the BPI's video association, due to be set up this month . . . The EMI-owned HMV chain, whose Oxford Street store has rapidly become a barometer of video sales, has another reshuffle following last month's staff moves. Control of the 41-strong chain now moves to Thorn's retail arm. The group now includes stores in Europe and the Rumbelows shops here. **James Tyrell**, MD of HMV retail, will now report to **David Johnson**, executive chief of Rumbelows. The link with EMI Records is maintained though as various record men remain on the board including EMI MD **John Bush**. Tyrell remains a director of EMIR, Music for Pleasure and World Records . . . Over at another Thorn-EMI Company, United Artists Music, general manager **Robin Taylor** has quit after 14 months, following staff reorganisation earlier this year. The publishing arm will now reportedly have an administrative function rather than a creative one.

EDGING IN—Heath Levy Music this week confirmed plans for its Edge label with the announcement of a U.K. P & D and sales deal with WEA. As predicted, there is a partner—**Roland Kluger** of the Belgian-based RKM Records, a highly successful company in Europe. Both British and Belgian product is scheduled. Meanwhile another Heath Levy sideline, Andrew Heath Music, has been extended to form Heathwave Music. Two associate companies are Ronnie Bond Music and Taylorade Music. Product on Mercury, A&M and Arcade is scheduled . . . So as the majors talk gloom and doom and still don't want to take risks, the men in the street are steadily setting up labels and production companies and the gap between the two areas grows wider and wider.

German Industry Gains in First Quarter

(Continued from page 3)

verband notes, however, that this does not necessarily reflect higher retail sales. Dealers were sitting on abnormally large inventories following the slow year-end holiday season in 1978. During the 1979 Christmas season, German dealers ordered very conservatively, resulting in larger first quarter wholesale orders than in the previous year and giving the Phonoverband sales statistics an artificial boost.

The Phonoverband says first quarter singles sales were down two percent, albums climbed eight percent and cassettes held steady compared to one year ago. Classical demand fell 11 percent, down 50 percent in pre-recorded cassettes but up 50 percent in full-price records. The pop album market remained

strong, as full-price album turnover jumped eight percent to 31.4 million records and tapes. Overall cassette sales, which dropped only one percent, still present cause for alarm, according to the Phonoverband. Cassette turnover fell for the first time ever during the first quarter of 1979. A further decline, even a slight one, seems to show the impact of home taping, since blank tape manufacturers reported a 30 percent increase in 1979 sales.

The savior of the first quarter was again the TV-merchandised album, whose share of record/tape album sales rose to 18 percent. While cassettes represent only 27 percent of all German album sales, they contribute 40 percent of TV-merchandised turnover.

German Videocassette Royalty

(Cont. from page 54)

adequate interesting programming.

On the average, a German video owner uses his recorder for 14.2 hours of recording monthly and 15.7 hours of playback. 81 percent of respondents had used blank cassettes for multiple recordings, recording and viewing a program, then erasing it to record another program.

Although only two percent of those questioned owned more than one recorder, 10 percent say they have dubbed video cassettes from one machine to another.

With the Philips/Grundig VCR/SVR video system now being phased out, the dominant format is VHS, with 31.2 percent of all recorders. Betamax accounts for 20.6 percent. The New Philips/Grundig 'Video 2000' system was too new to have an impact on this survey. (Last week, chemical giant BASF announced it had shelved plans for introduction of

its new LVR home tape system later this year.)

Philips is the foremost blank tape manufacturer (21 percent) followed by BASF (17 percent), Grundig and Sony. 70 percent of all tape was bought in radio-TV stores.

Particularly interesting are the demographics of the German video market. Most users are male, one third are under 30 (36 percent in their 30s, 21 percent in their 40s).

GVL will now present this survey to the lawmakers in Bonn, for their consideration during debate over the proposed revision of the German copyright law. The Society has mustered broad support for a royalty levy on blank audio cassettes, and hopes to have videotape included in any royalty provision. Although such a royalty is expected in Austria later this year, the Germans probably will not act on their copyright revision until 1981.

Germany's Top 10

Singles

1. **DER NIPPEL** MIKE KRUEGER—EMI
2. **WHAT'S ANOTHER YEAR** JOHNNY LOGAN—Epic
3. **D.I.S.C.O.** OTTAWAN—Carrere
4. **TAKE THAT LOOK OFF YOUR FACE** MARTI WEBB—Polydor
5. **SEXY EYES** DR. HOOK—Capitol
6. **FUNKYTOWN** LIPPS, INC.—Casablanca
7. **WEEKEND** EARTH, WIND & FIRE—Vertigo
8. **GO JOHNNIE GO** ERUPTION—Hansa Intl.
9. **SUN OF JAMAICA** GOOMBAY DANCE BAND—CBS
10. **ALOHA-OE** GOOMBAY DANCE BAND—CBS

(Courtesy: Der Musikmarkt)

Albums

1. **DIE SCHOENSTEN MELODIEN DER WELT** ANTHONY VENTURA—Arcade
2. **TRAEUMEREIEN** RICHARD CLAYDERMAN—Telefunken
3. **THE MAGIC OF BONEY M.** Boney M.—Hansa Intl.
4. **DER NIPPEL** MIKE KRUEGER—EMI
5. **THE WALL** PINK FLOYD—Harvest
6. **ZAUBER DER KARIBIK** GOOMBAY DANCE BAND—CBS
7. **VIVA ITALIA** ADRIANO CELENTANO—Ariola
8. **HIGHWAY TO HELL** AC/DC—Atlantic
9. **CORNERSTONE** STYX—A&M
10. **NOCH EINMAL MIT GEFUEHL** RUDI SCHURICKE—Polystar

England's Top 25

Singles

1. **THEME FROM MASH** MASH/CBS
2. **CRYING DON** McLEAN/EMI
3. **FUNKYTOWN** LIPPS, INC./Casablanca
4. **NO DOUBT ABOUT IT** HOT CHOCOLATE/Rak
5. **WE ARE GLASS** GARY NUMAN/Beggars Banquet
6. **OVER YOU ROXY** ROXY MUSIC/Polydor
7. **RAT RACE SPECIALS**/2 Tone
8. **SHE'S OUT OF MY LIFE** MICHAEL JACKSON/Epic
9. **LET'S GET SERIOUS** JERMAINE JACKSON/Motown
10. **BREAKING THE LAW** JUDAS PRIEST/CBS
11. **BACK TOGETHER AGAIN** ROBERTA & DONNY/Atlantic
12. **MIRROR IN THE BATHROOM** THE BEAT/Go Feet
13. **D-A-A-ANCE** LAMBRETTAS/Rocket
14. **YOU GAVE ME LOVE** CROWN HEIGHTS AFFAIR/De-Lite
15. **CHRISTINE** SIOUXSIE & THE BANSHEES/Polydor
16. **EVERYBODY'S GOT TO LEARN SOMETIME** KORGIS/Rialto
17. **MIDNIGHT DYNAMOS** MATCHBOX/Magnet
18. **WHAT ANOTHER YEAR** JOHNNY LOGAN/Epic
19. **GENO DEXY'S** MIDNIGHT RUNNERS/Parlophone
20. **HOLD ON TO MY LOVE** JIMMY RUFFIN/RSO
21. **MESSAGES** ORCHESTRAL MANOEUVRES IN THE DARK/Dindisc
22. **I'M ALIVE** ELO/Jet
23. **YOU'LL ALWAYS FIND ME IN THE KITCHEN AT PARTIES** JONA LEWIE/Stiff
24. **LET'S GO ROUND AGAIN** AWB/RCA
25. **FOOL FOR YOUR LOVING** WHITESNAKE/United Artists

Albums

1. **FLESH & BLOOD** ROXY MUSIC/Polydor
2. **PETER GABRIEL** PETER GABRIEL/Charisma
3. **McCARTNEY II** PAUL McCARTNEY/Parlophone
4. **I JUST CAN'T STOP THE BEAT**/Go Feet
5. **SKY 2** SKY/Ariola
6. **ME MYSELF I** JOAN ARMATRADING/A&M
7. **READY AND WILLING** WHITESNAKE/UA
8. **OFF THE WALL** MICHAEL JACKSON/Epic
9. **THE MAGIC OF BONEY M.**/Atlantic/Hansa
10. **21 AT 33** ELTON JOHN/Rocket
11. **DUKE** GENESIS/Charisma
12. **SOMETIMES WHEN WE TOUCH** JAMES GALWAY & CLEO LAINE/RCA
13. **TRAVELOGUE** HUMAN LEAGUE/Virgin
14. **CHAMPAGNE & ROSES** VARIOUS/Polydor
15. **JUST ONE NIGHT** ERIC CLAPTON/RSO
16. **12 GOLD BARS** STATUS QUO/Verigo
17. **HEAVEN & HELL** BLACK SABBATH/Vertigo
18. **REGGATTA DE BLANC** POLICE/A&M
19. **THE UP ESCALATOR** GRAHAM PARKER/Stiff
20. **GREATEST HITS** ROSE ROYCE/Whitfield
21. **ONE STEP BEYOND** MADNESS/Stiff
22. **THEMES FOR DREAMS** VARIOUS/K-Tel
23. **TELL ME ON A SUNDAY** MARTI WEBB/Polydor
24. **GOOD MORNING AMERICA** VARIOUS/K-Tel
25. **MAGIC REGGAE** VARIOUS/K-Tel

(Courtesy: Record Business)

Record World en España

By JAVIER ALONSO

■ Según informa el sello discográfico de **Rocio Jurado**, nuestra querida cantante ha vendido nada menos que 100,000 elepés de su "Señora," el tema más promocionado fué "Como yo te amo." La Jurado no cabe duda de que está en su mejor momento ya que 100,000 discos en nuestros país son muchos discos.

En cuanto regrese de su estancia por tierras americanas, **Rocio Durcal** tiene previsto una película y en junio recitales en Madrid acompañada del autor de la mayoría de sus canciones **Juan Gabriel**, al que veremos en directo por vez primera en España. También actuará en el programa "Aplauso" y "300 millones," además de la retransmisión en directo del Festival de Mallorca a finales de mayo.

Entre los cantantes rubios y guapos que en este año las casas discográficas han lanzado está **Pedro Marin**. Pedro lleva un buen camino, a donda va arrastra miles de entusiastas fans y es que el chico además de altura está cantando canciones bastante buenas. Su tema "Aire" se oye por todas las emisoras del país y está pagando fuerte.

El gran **Demis Roussos** nos tiene ya acostumbrados a cantar en español, es un idioma que encaja bien en su voz y las canciones que hemos oída en años anteriores siempre han despertado gran expectación. Hoy con su "Canción de boda" vuelve a ser noticia. Es un tema de calidad y estará en las listas de éxitos como todas sus canciones.

Se ha puesto ya a la venta el último LP de **Triana**, su título "En-

cuentro" está dentro del estilo de música que este grupo lleva haciendo desde que empezó hace siete años.

Discos Columbia ha firmado contrato con Rockburgh Records de Inglaterra para la distribución del nuevo single de **Wilko Johnson** (ex Doctor FeelGood) titulado "Down by the Waterside." Wilko realizará una gira España a mediados de mayo.

Carlos Lombardi, el genial intérprete de Tangos, afincado en Brasil, se encuentra estos días en Benidorm actuando en un importante hotel. En breve viajará a la capital para promocionar su LP dedicado a **Carlos Gardel**. Le acompañan **Cacho Viera** (guitarra) y **Hugo Arbelo** (bandoneón).

Presentaron su último disco el conjunto **Bloque** bajo el título "El hijo del alba" su rock sinfónico está considerado como uno de los mejores que se hace actualmente en nuestro país y podrían competir con cualquier conjunto americano o inglés. Sus discos se venden muy bien.

Moris y su **Mundo moderno**, de nuevo entre los discos recién salidos de música rock, esperamos que tenga éxito.

Nuevo LP de **Hernaldo**, como canciones que merecen escucharse destacamos, "Nena," "Amor de tantas veces" y "Procura olvidarte," éstas con la marca de **Manuel Alejandro** y **A. Magdalena**.

El pasado día 22 de Mayo se celebró en el Palacio de los Deportes de Madrid la Gala Benéfica a beneficio de los minusválidos y presidida por **S.M. la Reina Da Sofía**.

Desde Nuestro Rincon Internacional

By TOMAS FUNDORA

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



■ Presentará **Jerry Masucci** su espectáculo "Fania All Star Concert" en el Madison Square Garden el próximo día 21 de Junio, (sábado) a las 8 p.m. En esta ocasión, como ha sido siempre el caso en el pasado, los más destacados e importantes intérpretes de lamodalidad salsa estarán presentes. **Celia Cruz** será nuevamente una invitada especial, con **Johnny Pacheco**, actuando como Director Musical. Estarán presentes **Hector LaVoe**, **Cheo Feliciano**, **Ruben Blades**, **Pete "El Conde"**

Rodríguez, **Ismael Quintana**, **Santos Colon**, **Adalberto Santiago**, **Roberto Roena**, **Papo Lucca**, **Nicky Marrero**, **Yomo Toro**, **Sal Cuevas** y **Eddie Montalvo**. Una atracción especial será presentada con la actuación de **Bobby Rodriguez** y **La Compañía**. Se presentará material que nunca se ha presentado previamente en el Madison Square Garden, así como brillante vestuario de los "Fania All Stars" y un nuevo show de luces. Promete ser otro espectáculo impresionante para los amantes de la salsa en la metrópoli neo yorkina . . . Recibo de **Ele Juárez**, Director Asociado de Desarrollo Artístico de Producto Inglés, con base en Coral Gables, Fla. (CBS) un "cassette" conteniendo la grabación de **Johnny Logan**, ganador del reciente festival de Eurovisión, del tema "What's another year," realizada en Español, la semana pasada en Londres. Este tema será lanzado con gran fuerza en los Estados Unidos y Latinoamérica en los primeros días de Junio, con fuerte apoyo promocional. Es indiscutible que se ha logrado la grabación a plenitud en Español y no dudo que CBS logre sus empeños promocionales. ¡Muy bien Ele!



Jerry Masucci

José Manuel Reyes, de FABU Stereo, 4a. Ave., 2-07, Zona 9, Ciudad Guatemala, C.A. Director del programa "Ritmo y Sabor," dedicado a la promoción de música de salsa en el área, visitó nuestras oficinas en Hialeah, Fla., con el especial deseo de que todos los sellos especializados en este tipo de música, les hagan llegar muestras, que están dispuestos a pagar, si ello fuese necesario. La popular emisora, radia música baladística, en lo cual es muy fuerte, y también apreciará muestras de esta especialidad. El programa "Ritmo y Sabor" sale al aire los domingos de 2:30 a 6:00 y tienen el teléfono 316526 . . . Ante la apertura del mercado de Chile para la música



Roberto Roena

salsera, **Adalberto Santiago** e **Ismael Quintana** salieron para ese país, para efectuar una semana de presentaciones en televisión y clubes nocturnos . . . Los rumores relacionados con la



Raul Santi

posibilidad de que **Hector Lavoe** desbandara su orquesta han sido desvirtuados, ante sus presentaciones anunciadas para Junio 13 y 14 en Bridgeport, Providence y Springfield, Mass., así como que llevo a **Celia Cruz** e **Ismael Miranda** a Europa hace algunos meses, está planeando llevar a **Eddie Palmieri** e **Ismael Quintana** a Francia y Holanda, a finales de este mes de Junio.

Recibo copia de una CBS Memorandum de **A. Vogel** a **A. Ribeiro** (Brazil) en el cual leo: "Esto es para informarle que CBS (España) le ha concedido un Disco de Oro Doble a su artista **Roberto Carlos** y su long playing "Mi querido, mi viejo, mi amigo" por haber excedido la cantidad de cien mil ejemplares vendidos, durante la primera semana de su "release." Es indiscutible que **Roberto Carlos** está en pleno apogeo triunfal. ¡Me alegro! . . . Me visita el amigo **Humberto Moreno** de FM, Colombia, y me hace notar los extensos planes de la empresa, así como la presentación de muestras de sus nuevas grabaciones. Entre los long playings se destaca el de **Raúl Santi**, producido por **Ricardo Acosta** y **Humberto Moreno**, con

(Continued on page 58)

Latin American Album Picks



PEDRO MARIN

West Side WSLA 4129H

En producción de Danilo Vaona y Gian Pietro Felisatti, Pedro Marin, figura juvenil de España interpreta sus éxitos "Aire" (L. G. Escolar-D. Vaona) y "Que no" (Vaona-Felisatti) dentro de un paqueteailable y muy moderno. Otros temas son "Sha la la la Animate!" (Escolar), "Todos setán menos tú" (Escolar-Vaona) y "Por eso me voy" (Escolar).

■ Produced by Danilo Vaona and Gian Pietro Felisatti, Pedro Marin, from Spain, performs his very popular tunes "Aire" and "Que no." Other very commercial and modern tunes are "Sha la la la animate," "El nido del Gorrión" (Escolar).

(Continued on page 59)

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Mamma Mía
Hasta Mañana
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DISCOS CBS INTERNATIONAL

LATIN AMERICAN HIT PARADE

Popularidad (Popularity)

Tacoma

By KTOY-FM (MARIO BRIONES)

1. **TE VOLASTE LA BARDA**
HERMANAS HUERTA—CBS
2. **CUANDO YO OIGA 'AH'**
TROPICAL DEL BRAVO—Cara
3. **EL SON DEL BOHIO**
DIMENSIONS LATINA—Velvet
4. **BA**
CHENCHO LOPEZ—Joey
5. **TRISTE DESPEDIDA**
SALVADOR'S—Arriba
6. **FIESTA DE ROCK**
GRUPO EKO—Fiesta
7. **LISTOS PARA AMAR**
TERI DESARIO—Casablanca
8. **LE SERENATA**
LOS STRWCK—Profono
9. **AMOR SIN MEDIDA**
EL JEFE Y SU GRUPO—Cronos
10. **PA' TODO EL AÑO**
LOS DRAGONES DINAMICOS—Monti

Chicago

By WOJO (MARIA TERESA ESCOBAR)

1. **NO QUIERO BAJAR DE MI NUBE**
ANGELA CARRASCO
2. **ANAME UNA VEZ MAS**
CAPTAIN & TENNILLE
3. **UN SENTIMENTAL**
JULIO IGLESIAS
4. **TERNURA**
CLAUDIA
5. **VEN A MI**
GRUPO ALMA
6. **SE TE FUE VIVA LA PALOMA**
MANOELLA TORRES
7. **LAURA YA NO VIVE AQUI**
GRUPO MAZZ
8. **TUS OJOS CASTANOS**
NELSON NED
9. **HACE UN AÑO YA**
CANDELA
10. **LA PAZ DE TU SONRISA**
ROBERTO CARLOS

New York

By WJIT (MIKE CASINO)

1. **HEY**
JULIO IGLESIAS
2. **DE PATITAS**
LUIS "PERICO" ORTIZ
3. **VAS POR AHI**
SONORA PONCENA
4. **MENEAME LA CUNA**
PETE "CONDE" RODRIGUEZ
5. **MI SON CUBANO**
ROBERTO TORRES
6. **DESAHOGO**
ROBERTO CARLOS
7. **PONLE UN SE VENDE**
TONY YANZ
8. **INCONSOLABLE**
GILBERTO MONROIG
9. **DERECHO A SONAR**
CHIVIRICO DAVILA
10. **PERDONAME**
JOHANNA ROSALY

Puerto Rico

By KQ 105 (HECTOR MARCANO)

1. **FUNKY TOWN**
LIPPS
2. **AL SON DE LA LATA**
MARVIN SANTIAGO
3. **TE QUIERO DE VERDAD**
BASILIO
4. **SAINT TROPEZ**
DAVID GRAY OYSTER
5. **HEY**
JULIO IGLESIAS
6. **RAP/O/CLAP-O**
JOE BATAAN
7. **RELIGHT MY FIRE**
DAN HARTMAN
8. **DESAHOGO**
ROBERTO CARLOS
9. **DE PATITAS**
LUIS "PERICO" ORTIZ
10. **QUERERTE A TI**
ANGELA CARRASCO

Ventas (Sales)

Phoenix

1. **HE VENIDO A PEDIRTE PERDON**
JUAN GABRIEL—Pronto
2. **ENSENAME A OLVIDAR**
RAMON AYALA—Freddie
3. **MAS DE LO QUE MERECIAS**
LOS HUMILDES—Fama
4. **PERDONA CARINO**
GRUPO AMISTAD—Profono
5. **YA ME VOY**
CHELO—Musart
6. **EN MI PROPIA CAMA**
LAS POTRANQUITAS DEL NORTE—Luna
7. **CONSEJOS**
LOS TIGRES DEL NORTE—Fama
8. **ALBUR PERDIDO**
MERCEDES CASTRO—Musart
9. **EN LA PLAZA GARIBALDI**
LOS TIGRES DEL NORTE—Fama
10. **QUERERTE A TI**
ANGELA CARRASCO—Pronto

Houston

1. **EL GORRION Y YO**
MANOELLA TORRES—CBS
2. **EL NOA NOA**
JUAN GABRIEL—Pronto
3. **HEY**
JULIO IGLESIAS—CBS
4. **VENGO A VERTE**
MERCEDES CASTRO—Musart
5. **DESAHOGO**
ROBERTO CARLOS—CBS
6. **TABACO Y RON**
RODOLFO—Fuentes
7. **SEÑORITA CANTINERA**
ROBERTO PULIDO—ARV
8. **CONSEJOS**
LOS TIGRES DEL NORTE—Fama
9. **TUS OJOS CASTANOS**
NELSON NED—Alhambra
10. **POR UN CARINO**
GRUPO BAGDAD—Novavox

San Jose

1. **HE VENIDO A PEDIRTE PERDON**
JUAN GABRIEL—Pronto
2. **EL GORRION Y YO**
MANOELLA TORRES—CBS
3. **AMARGO DOLOR**
LA MIGRA—Mar
4. **HEY**
JULIO IGLESIAS—CBS
5. **LA PIEDRECITA**
LOS HAPPY'S CRONOS
6. **ENSENAME A OLVIDAR**
RAMON AYALA—Freddie
7. **ADIOS Y BIENVENIDA**
BEATRIZ ADRIANA—Peerless
8. **MELODIA PARA DOS**
JOAN SEBASTIAN—Musart
9. **QUE NO**
PEDRO MARIN—Gamma
10. **HOY TE QUIERO TANTO**
GRUPO VENUS—Arriba

Sao Paulo

By GRANDE PARADA NACIONAL

1. **PLEASE DON'T GO**
KC & THE SUNSHINE BAND—CBS
2. **FREAK LE BOOM BOOM**
GRETCHEN—Copacabana
3. **JUST WHEN I NEEDED YOU MOST**
PETER GRIFFIN—Aquarius
4. **MENINO DO RIO**
BABY CONSUELO—WEA
5. **BANDOLINS**
OSVELDO MONTENEGRO—WEA
6. **EU VOU SONHAR**
JUANITA—RCA
7. **ME ESQUECI DE VIVER**
JOSE AUGUSTO—Odeon
8. **BALLADE POUR ADELINE**
RICHARD CLAYDERMAN—Copacabana
9. **I HAVE DREAMS**
ABBA—RCA
10. **PULSTAR**
VANGELIS—RCA

Nuestro Rincon (Continued from page 56)

Orquestación y dirección musical de **Enrique Fernández** y **Diego Rodríguez**. Los temas de **Santi** son de corte baladístico y en extremo comerciales. Todo ello recibe el apoyo de las facilidades vocales del intérprete, que le auguran éxito en el inmediato futuro, si FM intensifica su promoción internacional. ¡Buen talento! Entre los temas se destacan *No cumpliste nuestra cita*, *"Del brazo de otro amor"*, *"Un amor en cada esquina"* y *"Me cansé de buscarte."*

Parece que Amprofón de México está tomando muy en serio el problema del "transhipping" de sus producciones a través de la frontera de estados Unidos, ya sea de un lado hacia el otro, como viceversa. Importantes reuniones se están efectuando en estos momentos entre los intereses involucrados . . . Parece ser definitivo el traslado del energético y dedicado ejecutivo español **Tomás Muñoz**, de la Dirección de CBS Española a la Dirección de la CBS, Brasil, cargo que ocupará dentro de los próximos días . . . Y ahora . . . ¡Hasta la próxima!

Jerry Masucci will present another Fania All Star Concert at Madison Square Garden in New York City June 21st. As usual, the most important "salsa" performers will be present at this event. **Celia Cruz** will be an honored guest and **Johnny Pacheco** will be the musical director. Also at the show will be: **Hector Lavoe**, **Cheo Feliciano**, **Ruben Blades**, **Pete "El Conde" Rodriguez**, **Ismael Quintana**, **Santos Colon**, **Adalberto Santiago**, **Roberto Roena**, **Papo Lucca**, **Nicky Marrero**, **Yomo Toro**, **Sal Cuevas** and **Eddie Montalvo**. A special attraction will be **Bobby Rodriguez & La Compañía** . . . I just received a cassette from **Ele Juarez**, associate director for English product at CBS in Coral Gables, Fla., containing the tune "What's Another Year" by **Johnny Logan**, winner at the Eurovision Festival. The tune was recorded in Spanish in London last week and will be given to very heavy promotion in the States and Latina America.

I received a visit in my offices from **Jose Manuel Reyes** of FABU Stereo, 4a.Ave., 2-07, Zona 9, Guatemala, C.A., and director for "Ritmo

y Sabor" program, which is dedicated to "salsa" music promotion in that area. He would appreciate record samples and promotional material sent to his address. He is also interested in "ballad"-type music for the general programming of the station. The program is aired every Sunday from 2:30 till 6:00 p.m. in the evening . . . With the opening of salsa market in Chile, **Adalberto Santiago** and **Ismael Quintana** left for that country May 22nd for a week of television and night club appearances . . . **Freddy Martina**, the promoter who brought **Celia Cruz** and **Ismael Miranda** to Europe a couple of months ago, is planning to bring **Eddie Palmieri** and **Ismael Quintana** to Paris and Holland at the end of June . . . I received a copy of a telegram from **A. Vogel** to **A. Ribeiro** (Brasil), both from CBS Records, which reads: "This is to inform you that CBS Spain has granted a double gold record to your artist **Roberto Carlos** and his LP, 'Mi Querido, Mi Viejo, Mi Amigo,' for exceeding the figure of 100,000 LPs sold in his first week." Congratulations, Roberto! . . . **Humberto Moreno** from the FM label in Colombia visited my offices last week, and informed me of his new plans for the company, as well as its new releases, among them

(Continued on page 59)

Radio Action

Most Added Latin Record

(Tema más programado)

(International)	(Regional)
"Señora"	"Se Te Fue Viva La Paloma"
(M. Alejandro-A. Magdalena)	(Homero Aguilar)
ROCIO JURADO	MANOLLE TORRES
(RCA-Arcano)	(CBS)

Isleys at MSG



T-Neck recording artists the Isley Brothers recently played at Madison Square Garden. The Isleys have garnered their latest platinum certification with the album "Go All The Way," and their single, "Don't Say Goodnight," is climbing the charts. Pictured backstage are the Isley's with E/P/A executives: Jerome Gasper, dir., progressive A&R, Epic; Rudolph Isley; Al DeMarino, VP, artist development, E/P/A; Chris Jasper; Tony Martell, VP and general manager, CBS Associated Labels; Frankie Crocker, program director, WBLS; Marvin Isley; Don Dempsey, senior VP and general manager, E/P/A; Ernie Isley; Dan Beck, dir., product mgmt., east coast, E/P/A; Kelly Isley and Ronnie Isley.

Kinks Videocassette

(Continued from page 8) have VTRs, and hopefully there will be some mutuality of interest there." In keeping with this initial strategy, Time-Life Video will provide all appropriate retailers with a range of merchandising materials including banners, coverslips, and posters. "We'll be dealing with our entire customer base including electronic, television and record stores.

"I don't think that retailers who are not currently stocking video software will start to stock the Kinks alone. I would be pleasantly surprised if they did. But, there are still a sizeable number of record retailers who have gotten involved in video software very early in the game and they will certainly be involved which will start to stimulate further inroads into the record retail level for video software," Peisinger added.

Perfect Document

Time-Life Video is currently finalizing a distribution deal which should be announced next week. The one-hour videocassette has a suggested retail price of \$39.95. It is available in both Beta and VHS cassette formats.

With tape clips from the early '60s TV show, "Shindig," and concert footage of the Kinks performing many of their hits, "One For The Road" promises to be the perfect document of the Kinks circa 1980 and an appropriate groundbreaker for Time-Life Video. "This is certainly the type of programming that Time-Life video is going to be committed to, and not specifically the simultaneously album video release, but specifically programming that is original for the video medium," Peisinger concluded.

OCMP Seminar Set

■ LOS ANGELES — The Organization of Creative Music Publishers (OCMP) has scheduled a seminar for Thursday, June 19, 6:30 p.m., CBS Records, lobby level conference room, 1801 Century Park West. Speaking on the topic of the seminar, "The Craft of Songwriting and the Exploitation of the Song," will be songwriter artists Peter McCann and Leon Weir, songwriter/producer Allee Willis and BMI's director of performing rights west, Marvin Mattis.

Opening remarks will be by OCMP steering committee members Steve Bedell (Music Concepts International), Irwin Mazur (April/Blackwood Music) and Billy Meshel (Arista Music). Non-members of OCMP will be asked to contribute five dollars at the door.

Mastersound Pact

(Continued from page 8)

ings on disc and cassette of "Haydn's 'Theresien' Mass (Leonard Bernstein conducting the London Symphony Orchestra); "Music Of The Galaxies (Ettore Stratta conducting the London Symphony Orchestra); and Prokofiev's Symphony No. 5 (Leonard Bernstein conducting the Israeli Philharmonic); and "Lazar Berman at Carnegie Hall" (a 2-disc set not available in cassette form). Also included are half-speed mastered discs of Neil Diamond's "You Don't Bring Me Flowers," Barbra Streisand's Greatest Hits Volume II; Boz Scaggs' "Silk Degrees;" and Electric Light Orchestra's "Discovery."

Seven of the eight digitally-recorded Mastersound releases were recorded and edited with Sony PCM equipment.

Mahler, Saint-Saens (Continued from page 53)

all the songs Davis gives subtle and thoughtful accompaniment, while the London Philharmonic is responsive to the singer's needs and the conductor's desires. Davis, on the basis of his work with Mahler and Strauss on record and Wagner in person here in New York (Act I of *Die Walkure* a few weeks ago at Carnegie Hall), is laying claim to be one of the outstanding young interpreters of the late German romantics. I hope he gets to record a complete Wagner or Strauss opera or maybe one of the more complex Mahler symphonies.

From Telarc comes an audiophile's delight: a new recording of the Saint-Saens Symphony No. 3, with Eugene Ormaly conducting the Philadelphia Orchestra. There are quite a few recordings of this work, called the "Organ" Symphony, but with Telarc sound the whole room reverberates with the combination of organ and orchestra that Saint-Saens imagined. It is a spectacular reading, giving full weight to the Philadelphia sound and exploring the color and sensuous possibilities of this very French, very Romantic symphony.

Nuestro Rincon (Continued from page 58)

the one by Raul Santi produced by Ricardo Acosta and Humberto Moreno, with orchestra direction and arrangements by Enrique Fernandez and Diego Rodriguez. If FM intensifies its promotion campaign on Raul Santi, I'm sure of his success due in great part to his talent. Among the tunes included in his LP are: "No Cumplistes Nuestra Cita," "Del Brazo de Otro Amor," "Un Amor en cada Esquina" and "Me Cansé de buscarte."

It seems that Amprofon in México is seriously taking into consideration the "transshipping" problem through the border. Due to this, important meetings are being held among its executives. The transfer of Tomas Muñoz, dynamic Spanish executive from CBS Spain to the position of director of CBS Brasil looks definite.

Latin American Album Picks

(Continued from page 56)

ADIOS Y BIENVENIDA

BEATRIZ ADRIANA—Peerless MC 2145

Con arreglos de Roberto Pinzón y José Martínez Barajas y con los mariachis América y Los Vargas, Beatriz Adriana interpreta aquí su éxito actual "Adiós y bienvenida" (Figueroa). Otros temas comerciales son "Amandote" (J. L. Gómez), "Contigo a la buena" (J. L. Gómez) y "Ya te diste cuenta" (G. Tapia-L. Muñoz).

■ With arrangements by Roberto Pinzón and José Martínez Barajas and backed by mariachis América and Los Vargas, Beatriz Adriana performs her hit tune "Adios y Bienvenida." Others are "Vale más que lo creas" (R. Martínez) and "Ay Amor" (J. D. Almada).



EL SONIDO DE LA BESTIA

RICHIE RAY AND BOBBY CRUZ—Vaya JMVS 88

Motivados por sus conceptos religiosos, Richie Ray y Bobby Cruz ofrecen un repertorio salsero de temas de corte moral e inquietud actual. Con mezcla de Ray Barrero interpretan "El Relajo" (Ray-Cruz), "Eres tú" (Ray-Cruz) y "Salvalo" (Ray-Cruz) entre otros.

■ Moved by their religious concepts, Richie Ray and Bobby Cruz offers a very moral and commercial repertoire. "El sonido de la bestia" (Ray-Cruz), "Eres tú," "Pa'tra y pa'tra" (Ray Cruz), more.



SABROSURA

COMBO CANDELA—FM LP 2031

Con arreglos de Enrique Aguilar, el Combo Candela interpreta aquí cumbias de corte muy comercial y bailables. Resaltan "El Pavo Real" (J. Viloria), "El saludo" (J. Viloria), "Temblor de tierra" (K. Bonfante) y "La Fiesta" (A. del Villar) Danzado en Colombia.

■ With arrangements by Enrique Aguilar, Combo Candela from Colombia offers a very danceable package of cumbias that could mean top sales. "La castigadora" (J. Bedoya-M. Montoya), "Entre ceja y ceja" (J. Viloria) and "El Saludo."



Daviticus Awards Honor Top Black Gospel Artists

■ DETROIT—The Gospel Academy of Recording Arts and Sciences (GARAS) held its Second Annual Daviticus Awards Presentation here at the Masonic Temple June 2. Multiple awards went to the Mighty Clouds of Joy for Group Contemporary and Traditional and Quartet Contemporary and Traditional, and Andrae Crouch for Album of the Year, "I'll Be Thinking Of You," Male Contemporary Artist and Contemporary Producer of the Year along with Bill Maxwell.

Other winners included Albertina Walker, Female Artist, Traditional; Genobia Jeter, Female Artist, Contemporary; The Ship with Rev. Clay Evans, Choir, Traditional; the Charles Fold Singers, Choir, Contemporary; Voice of Unity, Promising Choir, Contemporary; World Wonders, Promising Quartet; Donald Vails, Promising Male, Traditional; Genobia Jeter, Promising Female, Contemporary; Twinkie Clark, Promising Female, Traditional; Milton Biggham, Producer, Tra-

ditional; Albertina Walker, Song of the Year, "Please Be Patient With Me;" Mattie Moss Clark, Hymn of the Year, "Because He Lives;" and Donald Vails and the Voices of Deliverance, Spiritual Song of the Year, "Keep Your Light Trimmed And Burning."

Thomas Dorsey won the C. L. Franklin Distinguished Person Award, and Mahalia Jackson was named to the Memorial Hall of Fame. Hosts for the evening were Brother Al Hobbs and Vashti McKenzie.

Rainbow Promotions Taps Rick Painter

■ PHOENIX—Vic Perrotti, head of Rainbow Promotions, has announced the appointment of Rick Painter as national promotion and A&R director for the firm. Painter, who served as operations manager for KQHL in San Bernardino for the past five years, will remain a program consultant for the station.

Gospel Album Picks



WITH MY SONG . . .

DEBBY BOONE—Lamb & Lion LL 1046 (Word)
The industry is well acquainted with Debby Boone's vocal mastery, which is brilliantly captured in this beautiful worship/praise album. A decidedly classical overtone coupled with a few more contemporary tunes offers broad-based appeal. "I Am Stone" is the ultimate in praise.



FINALLY HIM, FINALLY ME

SHARALEE—Greentree R3567 (Great Circle)
With her second LP, Sharalee delivers a sound representative of her talents. The adult/contemporary tone crosses age barriers offering something for everyone. "Don't Give In," "Open Up My Eyes," "Resurrection Power" and "Lead Me Home" are prime.



YOUR LIFE IS NOT BEYOND REPAIR

REV. RICHARD WHITE & THE SOUTHERN CALIFORNIA CHOIR—Savoy SL 14563 (Arista)
The gravelly vocals of Rev. Richard "Mr. Clean" White, heard during the Gospel Music Workshop of America, is spotlighted here with the S. California Community Choir. "Accept What God Allows," "His Coming Is Nearer" and the title cut are standouts.

(Continued on page 61)

Gospel Time

By MARGIE BARNETT

■ WZZD in Philadelphia has changed format from disco to contemporary Christian music. Communicom Corp. of America took over the 24-hour station, which blends local and national broadcasts with the music . . . **Bro. Shelby** of WTHB Radio in Augusta, Ga. received the 1980 Golden Voice Award as the most talented male announcer in soul radio in the state. The award was presented by the Academy of Professional Broadcasters. Shelby has been in religious broadcasting for 16 years and is the religious program director for WTHB with his program "The Gospel Caravan" . . . Star Song Records has begun printing the "Star Song Informer," an artist/recording/product-oriented newspaper designed for consumers and media. The quarterly publication is available free in unlimited quantities to interested stores.

Singspiration Records' Milk & Honey label has signed **Wayne Watson** and the group **Sapphire**, with product on each due shortly . . . **Dick Curd**, president of Joy Productions, has announced the ap-

(Continued on page 61)

Contemporary & Inspirational Gospel

JUNE 21, 1980

JUNE 21	JUNE 7		
1	3	MY FATHER'S EYES AMY GRANT/Myrrh MSB 6625 (Word)	20 17 BULLFROGS AND BUTTERFLIES CANDLE/Birdwing BWR 2010 (Sparrow)
2	1	ONE MORE SONG FOR YOU IMPERIALS/DaySpring DST 4015 (Word)	21 22 ALL THAT MATTERS DALLAS HOLM & PRAISE/Greentree R 3558 (Great Circle)
3	4	GOT TO TELL SOMEBODY DON FRANCISCO/New Pax NP 33071 (Word)	22 31 WINDBORNE BOB & JOY CULL/Chalice CRT 1030
4	2	ROAR OF LOVE 2ND CHAPTER OF ACTS/Sparrow SPR 1033	23 26 TOWARD ETERNITY MATTHEW WARD/Sparrow SPR 1014
5	6	NEVER THE SAME EVIE TORNGUIST/Word WSB 8806	24 25 FIRST THINGS FIRST BOB BENNETT/Maranatha MM0061 (Word)
6	5	IN HIS TIME, PRAISE IV MARANATHA SINGERS/Maranatha MM0064 (Word)	25 21 HOLD ON TIGHT SWEET COMFORT BAND/Light LS 5762 (Word)
7	8	YOU GAVE ME LOVE B. J. THOMAS/Myrrh MSB 6633 (Word)	26 20 SIR OLIVER'S SONG CANDLE/Birdwing BWR 2017 (Sparrow)
8	7	FOR THE BEST B. J. THOMAS/MCA/Songbird 3231	27 27 TRAMINE TRAMINE HAWKINS/Light LS 5760 (Word)
9	9	FORGIVEN DON FRANCISCO/NewPax NP 33042 (Word)	28 37 THE LORD'S SUPPER JOHN MICHAEL TALBOT/Birdwing BWR 2013 (Sparrow)
10	12	COME TO THE QUIET JOHN MICHAEL TALBOT/Birdwing BWR 2019 (Sparrow)	29 — THE SKY IS FALLING RANDY STONEHILL/Solid Rock 2005 (Word)
11	10	HEED THE CALL IMPERIALS/DaySpring DST 4011 (Word)	30 33 PRAISE III MARANATHA SINGERS/Maranatha MM0048 (Word)
12	14	DALLAS HOLM AND PRAISE LIVE Greentree R 3441 (Great Circle)	31 35 SHALLOW WATER SERVANT/Tunesmith TS 6000 (Praise)
13	11	I'LL BE THINKING OF YOU ANDRAE CROUCH/Light LS 5763 (Word)	32 34 MANSION BUILDER 2ND CHAPTER OF ACTS/Sparrow SPR 1020
14	15	SLOW TRAIN COMING BOB DYLAN/Columbia FC 36120 (CBS)	33 23 START BELIEVIN' STEVE CAMP/Myrrh MSB 6621 (Word)
15	16	MUSIC MACHINE CANDLE/Birdwing BWR 2004 (Sparrow)	34 30 A PORTRAIT OF US ALL FARRELL & FARRELL/NewPax NP 33076 (Word)
16	18	NO COMPROMISE KEITH GREEN/Sparrow SPR 1024	35 38 AMY GRANT Myrrh MSB 6586 (Word)
17	24	THE PAINTER JOHN MICHAEL TALBOT & TERRY TALBOT/Sparrow SPR 1037	37 36 DOWN BY THE CREEKBANK Messianic 1004
18	13	THE VERY BEST OF THE VERY BEST FOR KIDS BILL GAITHER TRIO/Word WSB 8835	37 36 DOWN BY THE CREEKBANK DOTTIE RAMBO/Impact R 3484 (Great Circle)
19	19	THE BUILDER MICHAEL & STORMIE OMARTIAN/Myrrh MSB 6636 (Word)	38 39 GENTLE MOMENTS EVIE TORNGUIST/Word WSB 8714
			39 32 STAND UP ARCHERS/Light LS 5755 (Word)
			40 29 FOR HIM WHO HAS EARS TO HEAR KEITH GREEN/Sparrow SPR 1015

Gospel Album Picks

(Continued from page 60)



SINCE I MET JESUS
TOMMY ELLISON & THE FIVE SINGING STARS—
Nashboro 7224

In the traditional quartet style, Ellison and his group offer several prime hymns old and new. "Further Along (We'll Understand)," "Heavenly Home" and the title track are most representative.



JESUS WILL NEVER SAY NO
FLORIDA MASS CHOIR—Savoy SGL 7045 (Arista)

A collection of several choirs throughout the state of Florida, the Mass Choir, under the direction of Arthur Jones, presents an exciting two album set. "Christ Is Coming Back Again," "We're Crossing Over" and the title tune are favorites.

Soul & Spiritual Gospel

JUNE 21, 1980

- | JUNE 21 | JUNE 7 | |
|---------|--------|--|
| 1 | 3 | PLEASE BE PATIENT WITH ME
ALBERTINA WALKER/Savoy
SL 14527 (Arista) |
| 2 | 1 | I'LL BE THINKING OF YOU
ANDRAE CROUCH/Light LS
5763 (Word) |
| 3 | 5 | IT'S A NEW DAY
JAMES CLEVELAND & THE
SOUTHERN CALIFORNIA
COMMUNITY CHOIR/Savoy
SGL 7035 (Arista) |
| 4 | 2 | LOVE ALIVE II
WALTER HAWKINS & THE LOVE
CENTER CHOIR/Light LS
5735 (Word) |
| 5 | 4 | AIN'T NO STOPPING US NOW
WILLIE NEAL JOHNSON & THE
GOSPEL KEYNOTES/
Nashboro 27217 |
| 6 | 6 | TRAMINE
TRAMINE HAWKINS/Light
LS 5760 (Word) |
| 7 | 7 | WE'LL LAY DOWN OUR LIVES
FOR THE LORD
JULIUS CHEEKS & THE YOUNG
ADULT CHOIR/Savoy SGL
7040 (Arista) |
| 8 | 9 | IT STARTED AT HOME
JACKSON SOUTHERNAIRES/
Malaco 4366 |
| 9 | 8 | CHANGING TIMES
MIGHTY CLOUDS OF JOY/City
Lights/Epic JE 35971 (CBS) |
| 10 | 10 | TRY JESUS
TROY RAMEY & THE SOUL
SEARCHERS/Nashboro 7213 |
| 11 | 13 | HEAVEN
GENOBIA JETER/Savoy SL 14547
(Arista) |
| 12 | 12 | LORD, LET ME BE AN
INSTRUMENT
JAMES CLEVELAND & THE
CHARLES FOLD SINGERS,
VOL. IV/Savoy SGL 7037
(Arista) |
| 13 | 26 | IF YOU CAN MOVE YOURSELF,
THEN GOD CAN HAVE HIS
WAY
DONALD VAILS CHORALEERS/
Savoy SGL 7039 (Arista) |
| 14 | 15 | LEGENDARY GENTLEMEN
JACKSON SOUTHERNAIRES/
Malaco 4362 |
| 15 | 19 | MORE THAN ALIVE
SLIM & THE SUPREME ANGELS/
Nashboro 7209 |
| 16 | 20 | IN GOD'S OWN TIME, MY
CHANGE WILL COME
JAMES CLEVELAND & THE
TRIBORO MASS CHOIR/Savoy
SL 14525 (Arista) |
| 17 | 11 | AT THE MEETING
ERNEST FRANKLIN/Jewel 0151 |
| 18 | 21 | TOGETHER 34 YEARS
ANGELIC GOSPEL SINGERS/
Nashboro 7207 |
| 19 | 24 | VICTORY SHALL BE MINE
JAMES CLEVELAND & THE
SALEM INSPIRATIONAL
CHOIR/Savoy SL 14541
(Arista) |
| 20 | 14 | FIRST CLASS GOSPEL
WILLIAMS BROTHERS/Tomato
TOM 7036G |
| 21 | — | JESUS WILL NEVER SAY NO
FLORIDA MASS CHOIR/Savoy
SGL 7045 (Arista) |
| 22 | 25 | I NEED YOU
ISAAC DOUGLAS/Creed 3097
(Nashboro) |
| 23 | 18 | OH LORD, YOU SAID SO
REV. CLEOPHUS ROBINSON &
THE ST. LOUIS COMMUNITY
CHOIR/Savoy SL 14532
(Arista) |
| 24 | 16 | THE FOUNTAIN OF LIFE YOU
CHOIR
Gospel Roots 5034 (TK) |
| 25 | 29 | DR. JESUS
SWANEE QUINTET/Creed 3088
(Nashboro) |
| 26 | — | YOU OUGHT TO TAKE TIME
OUT TO PRAISE THE LORD
REV. CLAY EVANS AND THE
SHIP/Jewel 0150 |
| 27 | 22 | WITHOUT YOU WHAT WOULD
I DO
TESSIE HILL/MCA 3204 |
| 28 | 28 | LOVE ALIVE
WALTER HAWKINS & THE LOVE
CENTER CHOIR/Light LS
5686 (Word) |
| 29 | 17 | LIFE IS FRAGILE . . . HANDLE
WITH PRAYER
MYRNA SUMMERS/Savoy SL
14509 (Arista) |
| 30 | 23 | SHOW ME THE WAY
WILLIE BANKS & THE
MESSENGERS/HSE 1532 |
| 31 | — | YOUR LIFE IS NOT BEYOND
REPAIR
REV. RICHARD WHITE &
SOUTHERN CALIFORNIA
COMMUNITY CHOIR/Savoy
SL 14563 (Arista) |
| 32 | 33 | I DON'T FEEL NOWAYS TIRED
JAMES CLEVELAND & THE
SALEM INSPIRATIONAL
CHOIR/Savoy DBL 7024
(Arista) |
| 33 | 32 | AMAZING GRACE
ARETHA FRANKLIN/Atlantic
SD 2906 |
| 34 | — | SAVE THE LOST
GOSPEL MUSIC WORKSHOP
MASS CHOIR/Savoy SGL
7043 (Arista) |
| 35 | 34 | STAYIN' STRONG
BRIGHT STARS/Nashboro 7221 |
| 36 | 27 | WHAT A WONDERFUL SAVIOR
I'VE FOUND
DONALD VAILS & THE VOICES
OF DELIVERANCE/Savoy
SGL 7025 (Arista) |
| 37 | 35 | I'VE BEEN TOUCHED
JOHNSON ENSEMBLE/Tomato
TOM 7027G |
| 38 | 38 | DON'T FORGET TO PRAY
VIOLINAIRES/Jewel 0152 |
| 39 | 30 | THERE IS HOPE FOR THIS
WORLD
BOBBY JONES & NEW LIFE/
Creed 3095 (Nashboro) |
| 40 | 31 | BECAUSE HE LIVES
INTERNATIONAL MASS CHOIR/
Tomato TOM 2 9005G |

Gospel Song Festival Winners Announced

■ NASHVILLE—Music City Song Festival (MCSF) has completed its first gospel competition awarding over \$30 thousand in cash and recording prizes according to festival directors Mick Lloyd and Roy Sinkovich.

Winners

Grand prize winner in the professional songwriters division is Myrrh recording artist David Meece. Other grand prize winners are David Capron and Lynn Edward Keesecker (tie), amateur songwriters; Rev. Thomas E. Risk, professional lyric; Janice J. Baker, amateur lyric; Clyde Vaughn, solo vocal; and Daystar, group vocal.

Grand prize lyrics will be set to music by a professional songwriter. Grand prize solo and group vocal winners will record one of the winning songs, and all will be recorded for an album release on Street Song Records with Lloyd as producer. A single of the amateur grand prize winning songs will be released nationally.

Judges for the gospel competition were artist James Blackwood, composer/producer Paul Johnson, Lem Kinslow of the National Quartet Convention, composer Mosie Lister, Gospel Music Association president Jim Myers, and composer Otis Skillings.

Gospel Time (Continued from page 60)

pointment of **Bob Angelotti** as director of media relations for the Christian press, public relations and advertising firm . . . Dunamis Music writer **Chuck Girard** has just signed with ASCAP . . . The Malcolm Greenwood Agency has signed **Patti Roberts** to a booking and management agreement.

MCA/Songbird artist **Dan Peek** will be sponsoring "Praisefest," a festival of praise music for the Christian community, in his hometown of Farmington, Mo. It is scheduled for July 26, and plans call for a number of such concerts.

'Evita' Tops Tonys (Continued from page 4)

standing lighting.

Jim Dale won a Tony for his role as a 19th century circus man in "Barnum" (outstanding) performance by an actor in a musical) and Priscilla Lopez was rewarded for her role in the Marx Brothers revival "A Day in Hollywood/A Night in the Ukraine." "A Day in Hollywood/A Night in the Ukraine" also received awards for choreography by Tommy Tune and Thommie Walsh, while "Barnum" tied with "Talley's Folly" for winners in outstanding scenic

design (David Mitchell and John Lee Beatty respectively). Theoni V. Aldredge also received an award for costume design for his work in "Barnum."

Special awards announced before the program cited The Goodspeed Opera House of East Had-dam, Conn. for their dedication preserving the American musical heritage and for developing new musical works. Also honored was Richard Fitzgerald of Sound Associates, who was named for the Theater Award '80.

Columbia To Release 'Barnum' LP



Jim Dale, star of the hit Broadway musical "Barnum," was recently at CBS Records' 30th Street Studio recording the show's original cast album for Columbia Records. The LP is being co-produced by Cy Coleman and Mike Berniker. "Barnum" recently garnered three Tony Awards, including Best Performance by an Actor in a Musical. Pictured at the studio are, from left: Mike Berniker, producer; Jim Dale; Mickey Eichner, vice president, east coast A&R, Columbia; and Cy Coleman, producer.

Attendance Up at Country-Related Attractions

By AL CUNNIFF

■ NASHVILLE—Despite high gas prices, the toll of inflation, and an uncertain economic future, operators of Nashville-area country music-related attractions say 1980 attendance has been up in recent months, and (with familiar guarded optimism) things look good for the remainder of the year.

The Country Music Hall of Fame and Museum said attendance for the months of April and May was ahead of the pace set in 1978, its banner year, when it drew over 560,000 people. Fan Fair, the annual June gathering of the country music faithful to Music City, this year reported its highest-ever attendance, well over 14,000.

The Grand Ole Opry, noting that its year-to-date attendance is "about the same" as last year, said its May mail requests for tickets are running more than 14 percent over last year's comparable period. Opryland said that despite some serious drops in attendance due to rain days earlier

Norman Opens N'ville Offices

■ NASHVILLE — Independent producer Jim Ed Norman has announced the opening of offices in Nashville as part of his record production company, JEN Productions, and music publishing operations, Jensing Music (BMI) and Jensing Music (ASCAP).

Under the direction of Walter Campbell, formerly southeastern editor of *Record World*, the new offices are located at 1009 17th Ave. S., Nashville, Tenn. 37212. Telephone is (615) 320-7277.

Artists working with Norman and JEN Productions include Anne Murray, Mickey Gilley, Charlie Rich, Albert Hammond, Jim Weatherly, Tim Weisberg, Janie Fricke, Cynthia Clawson, Johnny Lee and John Waggoner.

this year, it is running almost even with its 1979 pace, and that attendance at some of its special events has been up significantly.

"The most interesting figures to me are those from April and May of 1980," said Bill Ivey, director of the Country Music Foundation, the nonprofit educational organization that operates the Country Music Hall of Fame and Museum.

"We ran about even in 1978, 1979, and 1980 for the months of January through March, but April and May of this year are ahead of the previous years' paces." Ivey

Country Outsell Pop, Says NARM Survey

■ NASHVILLE — Country music is now the second largest selling category of recorded music in the United States, having moved ahead of pop, and continuing to outsell disco and black-oriented music, according to the latest recording industry sales figures released by the National Association of Recording Merchandisers (NARM) for 1979.

Based on total sales figures compiled by the Recording Industry Association of America, the NARM study surveys record merchandisers throughout the United States. The current NARM report shows country has surpassed pop, which was second in sales to rock last year.

The NARM study showed that while industry gross sales slumped last year to \$3.67 billion from 1978's \$4.18 billion, country gross sales jumped over \$10 million, from 1978's \$426 million to \$437 million. Country music accounted for 11.9 percent of all recorded product sold in 1979, second only to rock's 37.4 percent, and ahead of pop's 11.3 percent. The "soul" category accounted for 10.2 percent of sales, and disco, 9.2 percent.

said the museum drew 35,506 people in April of this year, compared with 35,440 in 1979, and 35,460 in 1978. The museum drew 43,604 in May of 1980, well ahead of 1979's 36,440 (during a month when the gas scare was coming into full strength), and 1978's 41,250.

"We're looking at a very substantial increase over 1979, which is most apparent in May, and a surprisingly significant increase over 1978, which was the biggest year we have ever had," Ivey stated. He said he expected the museum's attendance to "come back higher than 1979, but what we didn't expect is that it would be higher than 1978."

Ivey noted that the museum's store sales were above 1979's rate, but "not as good as 1978. This is probably the main area that inflation and recession's combined toll shows up." He said items that continue to sell well are "the things related to the collection in our museum, items people can't buy anywhere else, such as T-shirts we designed and have manufactured, our 'History of Country Music' calendars, and similar pieces."

Jerry Strobel, the Opryhouse public relations manager, said attendance at his live attraction is "about like it was last year at this time." But he added that "our mail count—the number of people who write in for Opry tickets—has picked up substantially. If that's any indication, then we're looking for a pretty good summer." Strobel said he has noticed a 14½ percent increase in May's mail count over the 1979 rate.

"I don't know what you can read into that, but it's encouraging," he said. He said that actual attendance at the Opryhouse, which has a 4400 capacity, "is off maybe by 2 percent. But that's not bad, when you consider that can mean a couple of snow days (Continued on page 64)

ACM Will Limit Corp. Voting Members

■ LOS ANGELES — In a move designed to prevent controversy over its future televised awards shows, the Academy of Country Music has moved to limit corporate voting memberships to 10 percent of its total voting membership.

A recent (June 11) story in the *Nashville Tennessean* reported that ACM president Bill Boyd said his board of directors decided to begin monitoring corporate memberships and alert companies whose enrollments meet or exceed 10 percent of the total ACM voting body.

After CBS swept the awards in this year's ACM televised presentations, a number of industry and media figures raised allegations of bloc voting. Boyd denied that bloc voting took place this year, and was reported as saying the 10 percent limit was imposed to head off possible future controversy.

Record World was unable to reach Boyd at press time. An ACM receptionist said the officer was "out of town somewhere" and couldn't be reached.

Acuff Honored



Roy Acuff is shown accepting the Nashville chapter of NARAS Board of Governors' Award, presented to him at a surprise cocktail reception recently at the Opryland Hotel in Nashville. At right is chapter vice president Don Butler.

PICKS OF THE WEEK

SINGLE LYNN ANDERSON, "EVEN COWGIRLS GET THE BLUES" (prod.: Steve Gibson) (writer: R. Crowell) (Visa, ASCAP) (2:57). Anderson has saddled a fine tune that may help her rope in a hit. She's in great voice on this Rodney Crowell song that's performed country through-and-through. Columbia 1-11296.

SINGLE MARGO SMITH, "MY GUY" (prod.: David Barnes) (writer: W. Robinson) (Jobete, ASCAP) (2:50). This slick remake of the Mary Wells hit from the early 1960s could be a cool, refreshing summer hit. This is a hint of the direction Margo and her new producer are taking. Warner Bros. 49250.

ALBUM DAVID ALLAN COE, "I'VE GOT SOMETHING TO SAY." Never one to mince words, Coe wraps his messages in perhaps his most commercial sound to date. As he says, this is "for the radio guys." Standout cuts are the title track, "I Could Never Give You Up," "Hank Williams Junior-Junior," and "Get A Little Dirt on Your Hands," done with Bill Anderson. Columbia JC 36489.



Country Hotline

By MARIE RATLIFF

MOST ADDED CHART CONTENDERS

Kenny Rogers — "Love The World Away"
Tommy Overstreet — "Sue"
Gail Davies — "Good Lovin' Man"
Jeanne Pruett — "It's Too Late"
Joe Stampley — "Haven't I Loved You Somewhere Before"



Jeanne Pruett

WQQT, KTTS, WIRK, WSDS, KNIX.

Porter & Dolly's first outing together in several years, "Making Plans," is making noise at KEEN, WSUN, WMC, WDEN, KSO, WSLC, WIRK, KCUB, KNEW, KRAK, KHEY, WGTO, KSOP, WPLO, WPNX, WWOK, WIVK, KMPS, KIKK, WESC, KGA, WWVA, WSLR, WSM, KFDI, WUNI, KSSS, KRMD.



Tommy Overstreet

After weeks of on again, off again plans to release separate songs by Anne Murray to country and pop markets, Capitol has decided to go with the same cut for both audiences. "Happy Just To Dance With You" is now playing at WDEN, WIVK, WWNC, KEEN, WIRK, WTMT, WPLO, WJQS, KRMD, KWJJ.

Keith Stegall is moving with "Goodbyes Don't Come Easy" at WESC, KRAK, KBUC, KFDI, KVOO, KRMD, KKYX, KSOP, WDEN. Likewise, Kenny Dale's "Thank You, Ever Lovin'" is playing at WXCL, KRMD, WUBE, WSDS, KIKK, KHEY, WTMT, KEBC, KSOP, WDEN, KVOO, KKYX, KSSS, KFDI.

More on the "Dallas" craze: Peggy Sue has "Why Don't You Go To Dallas" playing at KSO, KVOO, KDJW. Gary Burbank's "Who Shot J.R.?" getting spins at WJQS, WQQT, WMAQ, WONE.

Kin Vassy has adds on "Nobody Like You" at KEBC, WDEN, KVOO, KDJW, KXLR, WSDS, KFDI, KENR, KWKH, WTMT. Byron Gallimore's "No Ordinary Woman" playing at KXLR, WPNX, KRAK, WSDS, WIVK.

Super Strong: Willie Nelson, John Conlee, Mickey Gilley (Elektra), Eddie Rabbitt, Ronnie Milsap (both sides), Barbara Mandrell.

SURE SHOTS

Anne Murray — "Happy Just To Dance With You"
Conway Twitty — "I've Never Seen The Likes of You"

LEFT FIELDERS

Steve Wariner — "The Easy Part's Over"
Wayne Kemp — "Love Goes To Hell When It Dies"
Louise Mandrell — "Beggin' For Mercy"

AREA ACTION

Pat Boone — "Love's Got A Way of Hangin' On" (KFDI, KVOO, KSOP)

BMI Makes Orbison 'Million-Air'



Recording artist/writer Roy Orbison (right) became an official BMI "million-air" during a recent visit to Broadcast Music, Inc.'s Nashville office. Orbison received a special citation of achievement for his song "Blue Bayou" (co-written with Joe Melson), which has been performed over one million times on American radio and television. Shown presenting Orbison with the award are Del Bryant, BMI director of performing rights relations, and Frances Preston, BMI vice president.

Music City News Presents Awards

■ NASHVILLE—The Statler Brothers won three awards, and Loretta Lynn and Marty Robbins won two each in Monday's (9) 14th annual "Music City News" awards show.

The show, televised live from the Grand Ole Opry House, bestowed honors voted by subscribers to the monthly country music publication. The production included performances by Ray Stevens, Lynn Anderson, Dave and Sugar, Wendy Holcombe, Charly McClain, Larry Gatlin and the Gatlin Brothers, Buck Trent, 3. J. Thomas, Moe Bandy, Joe Stampley, and others.

The 1980 Music City News awards went to: male artist, Marty Robbins; female artist, Loretta Lynn; most promising male artist, Hank Williams, Jr.; most promising female artist, Charly McClain; songwriter: Marty Robbins; duet: Conway Twitty and Loretta Lynn; vocal group: Statler Brothers; musician: Roy Clark.

Also, band: Charlie Daniels Band; comedy act: Statler Brothers; TV program: the PBS "Live From the Grand Ole Opry;" bluegrass group: Bill Monroe; gospel

act: Carter Family; best single record: "Coward of the County," by Kenny Rogers; and best album: "The Original," by the Statler Brothers.

Axton Distribution To Young Blood

■ NASHVILLE — Jan Olofsson, owner of Young Blood Records, has announced an agreement with Nashville-based Jeremiah Records to distribute all Hoyt Axton product in the United Kingdom, with options on other European territories.

The distribution deal begins with Axton's "Della and the Dealer" single, which will be followed by the artist's "Rusty Old Halo" LP. Based in the U.K., Young Blood is distributed by Polygram Record Services. Olofsson's publishing company, Olofsson Music, has also acquired the right to represent Axton's Lady Jane Music.

Olofsson reached the distribution agreement with Hoyt's mother, Mae Boren Axton, who directs Jeremiah.

Nashville Report

(Continued from page 17)

Former Lynyrd Skynyrd members, now in the **Rossington Collins Band**, play the Municipal Auditorium Tuesday (17) . . . Wheeling, W. Va.'s "Jamboree in the Hills" is gearing up for its July 19-20 shows. The concerts will feature such stars as Alabama, Hoyt Axton, Bill Anderson, Moe Bandy, Donna Fargo, Cristy Lane, Loretta Lynn, Mel Tillis, Billy "Crash Craddock, Ray Stevens, Larry Gatlin, Jerry Lee Lewis, Tammy Wynette, and others. Call 800-624-5456 toll free for more details.

TV NOTES: watch for CBS artist **Lacy J. Dalton** on Tom Snyder's "Tomorrow" show Thursday (19) . . . Slated to tape "Hee Haw" are **Porter Wagoner**, **Tom T. Hall**, the **Bellamy Brothers**, and the **Kendalls** . . .

STUDIO NEWS: Casablanca artist **Carol Chase** is working on an album at Quadraphonic, with **Norbert Putnam** producing . . . Also at that studio were Epic artist **Jimmy Hall**, CBS's **Johnny Cash** and **Lynn Anderson**, and Word's **Shirley Caesar** . . . Working at Woodland Sound Studios were **Charlie Daniels**, **John Wesley Ryles** (with producer **Ron Chancey**), **Brenda Lee**, **O. B. McClinton** (for Sunbird Records), **Con Hunley** (with new producer **Tom Collins**), **Faron Young**, and **Billy "Crash" Craddock**.

Country Single Picks

COUNTRY SONG OF THE WEEK

CONWAY TWITTY—MCA 41271

I'VE NEVER SEEN THE LIKES OF YOU (prod.: Conway Twitty & David Barnes) (writers: B. McDill, W. Holyfield) (Hall-Clement/Maplehill/Vogue, BMI) (2:50)

Twitty's intimate vocal is backed by a mellow electric piano and a tight rhythm section on this ballad that compliments a one-of-a-kind woman.

JERRY REED—RCA JH-12034

THE FRIENDLY FAMILY INN (prod.: Jerry Reed) (writers: L. G. Likes, B. G. Marsh) (Guitar Man, BMI) (2:38)

You'll find a lot more than just black and white TV at this out-of-the-way motel. Reed has fun with this saucy, uptempo song about a low-rent rendezvous. It features great fiddle and guitar breaks.

ANNE MURRAY—Capitol P-4878

I'M HAPPY JUST TO DANCE WITH YOU (prod.: Jim Ed Norman) (writers: J. Lennon, P. McCartney) (Maclen, BMI) (3:51)

Anne once again draws on the Beatles for a crisp remake that should be a strong chart mover. Norman's production highlights an easy, lush orchestral sound.

WAYNE KEMP—Mercury 1-55479

LOVE GOES TO HELL WHEN IT DIES (prod.: Danny Walls & Wayne Kemp) (writers: W. Kemp, S. Lyons) (Tree, BMI) (2:02)

This veteran singer/writer gives us a well-crafted song with a foot-stompin', singalong feeling. Kemp's gritty vocal and some fine steel guitar work are high points here.

STEVE WARINER—RCA JH-12029

THE EASY PART'S OVER (prod.: Tom Collins) (writers: J. Foster, B. Rice) (Jack and Bill, ASCAP) (3:03)

The easy part's over, now it's time to cry, we're told in this slow, sad ballad by a pair of proven writers. Wariner continues to show a whole lotta vocal talent.

LOUISE MANDRELL—Epic 9-50896

BEGGIN' FOR MERCY (prod.: Buddy Killen) (writers: C. Putman, M. Kossler) (Tree, BMI/Cross Keys, ASCAP) (2:56)

Louise is beggin' for mercy, beggin' for more in the dynamite chorus of this lively song, which is reminiscent of "Knee Deep in Lovin' You" in its spirit. One of this performer's better cuts.

ED BRUCE—MCA 41273

THE LAST COWBOY SONG (prod.: Tommy West) (writers: E. Bruce, R. Peterson) (Tree/Gingham, BMI) (4:47)

Bruce is effective in singing and recitation in this touching story-song about a "piece of America lost."

HANK COCHRAN—Elektra 46596

MAKE THE WORLD GO AWAY (prod.: Hank Cochran, Chuck Howard & Rock Killough) (writer: H. Cochran) (Tree, BMI) (3:23)

Cochran has penned some country classics, and here he presents a cut of one of his finest works. This has a special appeal that only a writer's version of his own song can have.

NANCY SINATRA—Elektra 46659

LET'S KEEP IT THAT WAY (prod.: Jimmy Bowen & Billy Strange) (writers: C. Putman, R. VanHoy) (Tree, BMI) (3:12)

Nancy has picked a great tune in her bid to return to the charts. This song has been recorded a number of times, but has yet to realize its chart potential.

MEL McDANIEL—Capitol P-4886

HELLO DADDY, GOOD MORNING DARLING (prod.: Larry Rogers) (writers: Anders, Dunn, Linard, Murrah, Stegall) (Blackwood/Magic Castle/Con Brio/Wiljex, BMI & ASCAP) (3:25)

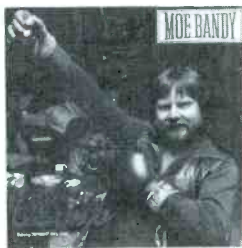
The singer regrets the happy domestic scene he left behind in this slow-paced number.

MAC WISEMAN & OSBORNE BROTHERS—CMH 1528

MOTHER MAYBELLE (prod.: Sonny Osborne) (writers: J. Maphis, R. L. Maphis) (Silverhill, BMI) (2:55)

These pros unite for a musical tribute to one of the most respected influences from country music's formative days.

Country Album Picks



THE CHAMP

MOE BANDY—Columbia JC 36487

Bandy's attachment to pure country music is once again evident, as he stays "close to the source" with such smoothly done tracks as "Wild Side of Life," "Yesterday Once More," "I Just Can't Leave Those Honky Tonks Alone," and the title track.



FRIDAY NIGHT BLUES

JOHN CONLEE—MCA 3246

This is Conlee's "blue" album, a collection of laid-back tunes that bring his commanding vocal to the fore. Conlee taps some of Nashville's finest tunesmiths for such selections as "What I Had With You," "Let's Get Married Again," "Old Fashioned Love," and the title cut.



YOURS FOR THE TAKING

JACK GREENE—Firstline 7012

This master balladeer is in fine voice on his first new album in four years. Most of the tunes are slow; highlights include "I Still Own the Garden," "It's Not the End of the World," "The Rock I'm Leaning On," and the classy title song.

Attendance Up at Country Events

(Continued from page 62)

in January or February.

"The people who come to the Opry come from an average distance of 1,000 miles round-trip, whereas with Opryland, they're coming from a closer distance," Strobel explained. "Right now, the trend for us is up a little bit, and the signs for the summer are positive."

Ed Stone, Opryland's director of marketing and public relations, said, "What we are looking at is a good year so far. Back in April and May, which we consider our spring season, we had about four rain days that really hurt. They cost us about 22,000 to 23,000 people. But in spite of this our attendance has been pretty much the same as last year. This is about what we expected, as last year we had to contend with the gas shortage and gas scare, and this year we have the cost of gas and the cost of living.

"We're excited about this year. Our gospel music show has done about 30 percent better in drawing crowds than our dixieland show of last year, which it replaced. And Country Music U.S.A., one of our strongest shows, has done so well that we've moved it into our Acuff Theater."

Stone noted that Memorial Day weekend, which included special events such as a gospel jubilee, drew "almost 19 percent better

than the same weekend last year."

A Grand Ole Opry employee who helped handle registration for this year's Fan Fair (June 9-14) said attendance at this year's event is "at an all-time high," despite no special additional promotion. "In the past, with limited Nashville hotel space, people were staying as far away as Lebanon, Clarksville, and other towns," said Lynn Davis. "But we have a few more downtown hotels this year.

"A lot of Fan Fair attendants are repeats, but we've got a lot of new people this year, too. We've got a steady flow, and it keeps growing."

Blue Island Label Formed by Owens

■ NASHVILLE — John Owens, founder and general manager of the Blue Island Music Group, has announced the formation of the Blue Island record label. The label's first release is "You Still Know the Way to My Heart," by Isaac Payton Sweat.

Blue Island is headquartered in Nashville, with offices on Galveston. Artists include Sweat and the Silent Thunder Band. Promotion director is Brenda Ray, and finance director is Robert Yeargin.



**Willie Nelson & Ray Price together,
making music. On their new album - "San Antonio Rose."**

JC 36476

**Celebrate the 4th with Willie
and a few thousand close friends.**


WILLIE NELSON • CHARLIE DANIELS BAND
ASLEEP AT THE WHEEL • JOHNNY PAYCHECK • HANK COCHRAN
FIDDLIN' FRENCHIE BURKE • GEEZENSLAW BROTHERS
FARON YOUNG • ERNEST TUBB • RAY PRICE • MERLE HAGGARD
DON BOWMAN • LEON RUSSELL & NEW GRASS REVIVAL

They'll all be there. July 4th. Willie's Pedernales Country Club. Austin, Texas.

FOR TICKET INFORMATION PLEASE CALL: 512/264-1231. Advance Tickets \$12.50. Day of Show \$15.00.

Willie Nelson Management/Booking information: Mark Rothbaum, 225 Main Street, Danbury, Connecticut 06810, 203/792-2400

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of music.





Record World Country Singles

JUNE 21, 1980

TITLE, ARTIST, Label, Number

JUNE 21	JUNE 14		WKS. ON CHART
1	2	TRYING TO LOVE TWO WOMEN OAK RIDGE BOYS MCA 41217	10
2	6	ONE DAY AT A TIME CRISTY LANE/United Artists 1342	13
3	5	HE STOPPED LOVING HER TODAY GEORGE JONES/ Epic 9 50867	11
4	1	MY HEART/SILENT NIGHT (AFTER THE FIGHT) RONNIE MILSAP/RCA 11952	11
5	10	YOUR BODY IS AN OUTLAW MEL TILLIS/Elektra 46628	9
6	7	SMOOTH SAILIN' T. G. SHEPPARD/Warner/Curb 49214	12
7	15	MIDNIGHT RIDER WILLIE NELSON/Columbia 1 11257	8
8	9	TELL OLE I AIN'T HERE HE BETTER GET ON HOME MOE & JOE/Columbia 1 11244	11
9	17	FRIDAY NIGHT BLUES JOHN CONLEE/MCA 41233	8
10	12	HE WAS THERE (WHEN I NEEDED YOU) TAMMY WYNETTE/ Epic 9 50868	10
11	11	TAKE ME IN YOUR ARMS AND HOLD ME JIM REEVES & DEBORAH ALLEN/RCA 11946	11
12	14	TOO OLD TO PLAY COWBOY RAZZY BAILEY/RCA 11954	10
13	13	BEDROOM BALLAD GENE WATSON/Capitol 4854	11
14	18	TRUE LOVE WAYS MICKEY GILLEY/Epic 9 50876	7
15	19	YOU WIN AGAIN CHARLEY PRIDE/RCA 12002	7
16	20	IT'S TRUE LOVE CONWAY TWITTY & LORETTA LYNN/ MCA 41232	7
17	21	BAR ROOM BUDDIES MERLE HAGGARD & CLINT EASTWOOD/Elektra 46634	6
18	23	THE BLUE SIDE CRYSTAL GAYLE/Columbia 1 11270	7
19	25	DANCIN' COWBOYS BELLAMY BROTHERS/Warner/Curb 49241	5
20	22	LOSING KIND OF LOVE LACY J. DALTON/Columbia 1 11253	9
21	24	THE CHAMP MOE BANDY/Columbia 1 11255	9
22	26	LET'S PUT OUR LOVE IN MOTION CHARLY McCLAIN/Epic 9 50873	8
23	27	KAW-LIGA HANK WILLIAMS, JR./Elektra/Curb 46636	6
24	31	TENNESSEE RIVER ALABAMA/RCA 12018	4
25	29	CLYDE WAYLON JENNINGS/RCA 12007	4
26	3	DON'T FALL IN LOVE WITH A DREAMER KENNY ROGERS & KIM CARNES/United Artists 1345	12
27	34	IT'S OVER REX ALLEN, JR./Warner Bros. 49128	5
28	42	STAND BY ME MICKEY GILLEY/Full Moon/Asylum 46640	4
29	33	WAYFARING STRANGER EMMYLOU HARRIS/Warner Bros. 49239	4
30	30	TEQUILA SHEILA BOBBY BARE/Columbia 1 11259	8
31	35	SAVE YOUR HEART FOR ME JACKY WARD/Mercury 57022	5
32	32	COAL MINER'S DAUGHTER/HONKY TONK GIRL SISSY SPACEK/MCA 41221	9
33	41	IN AMERICA CHARLIE DANIELS BAND/Epic 9 50888	3
34	4	LUCKY ME ANNE MURRAY/Capitol 4848	12
35	44	LEAVIN'S FOR UNBELIEVERS DOTTIE WEST/United Artists 1352	3
36	8	I'M ALREADY BLUE THE KENDALLS/Ovation 1143	13
37	43	HONKY TONK STUFF JERRY LEE LEWIS/Elektra 46642	5
38	46	TAKE ME, TAKE ME ROSANNE CASH/Columbia 1 11268	4
39	51	I'M GONNA LOVE YOU TONIGHT (IN MY DREAMS) JOHNNY DUNCAN/Columbia 1 11280	3
40	40	IT DON'T HURT TO DREAM SYLVIA/RCA 11958	9
41	52	SURE THING FREDDIE HART/Sunbird 110	3
42	45	FUNNY HOW TIME SLIPS AWAY DANNY DAVIS & WILLIE NELSON/RCA 11999	6
43	55	NAKED IN THE RAIN LORETTA LYNN/MCA 41250	3
44	49	HERE COMES THAT FEELING AGAIN DON KING/Epic 9 50877	5
45	47	J.R. B. J. WRIGHT /Soundwaves 4604	7
46	48	LOST IN AUSTIN FREDDY WELLER/Columbia 1 11266	6
47	62	WE'RE NUMBER ONE LARRY GATLIN & THE GATLIN BROTHERS BAND/Columbia 1 11282	2
48	61	(YOU LIFT ME) UP TO HEAVEN REBA McENTIRE/Mercury 57025	2
49	54	OVER LEON EVERETT/Orlando 107	4



50	56	WHAT GOOD IS A HEART DEAN DILLON/RCA 12003	4
51	58	SOLDIER OF FORTUNE TOM T. HALL/RCA 12005	5

CHARTMAKER OF THE WEEK

52	—	DRIVIN' MY LIFE AWAY EDDIE RABBITT Elektra 46656	1
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53	—	COWBOYS AND CLOWNS/MISERY LOVES COMPANY RONNIE MILSAP/RCA 12006	1
54	59	THE ROCK I'M LEANING ON JACK GREENE/Frontline 706	6
55	16	GOOD OLE BOYS LIKE ME DON WILLIAMS/MCA 41205	13
56	36	RODEO EYES ZELLA LEHR/RCA 11953	11
57	57	DIM THE LIGHTS AND POUR THE WINE RED STEAGALL/ Elektra 46633	7
58	28	STARTING OVER AGAIN DOLLY PARTON/RCA 11926	14
59	—	CRACKERS BARBARA MANDRELL/MCA 41263	1
60	64	IF YOU'RE SERIOUS ABOUT CHEATIN' R. C. BANNON/ Columbia 1 11267	5
61	69	SONG OF THE PATRIOT JOHNNY CASH/Columbia 1 11283	3
62	73	YOU'VE GOT THOSE EYES EDDY RAVEN/Dimension 1007	3
63	63	SOMETHIN' 'BOUT YOU BABY I LIKE GLEN CAMPBELL & RITA COOLIDGE/Capitol 4865	5
64	68	NO WAY TO DROWN A MEMORY STONEY EDWARDS/ Music America 107	5
65	37	I CAN SEE FOREVER LOVING YOU FOXFIRE/Elektra 46625	9
66	83	SEA CRUISE BILLY "CRASH" CRADDOCK/Capitol 4875	2
67	—	TRY IT ON STEPHANIE WINSLOW/Warner/Curb 49257	1
68	—	WHEN YOU'RE UGLY LIKE US (YOU JUST NATURALLY GOT TO BE COOL) GEORGE JONES/JOHNNY PAYCHECK/ Epic 9 50891	1
69	39	YOU'RE IN LOVE WITH THE WRONG MAN MUNDO EARWOOD/GMC 109	11
70	38	THE WAY I AM MERLE HAGGARD/MCA 41200	15
71	79	JUST GIVE ME WHAT YOU THINK IS FAIR REX GOSDIN & TOMMY JENNINGS/Sabre 4520	4
72	88	GET A LITTLE DIRT ON YOUR HANDS DAVID ALLAN COE & BILL ANDERSON/Columbia 1 11277	2
73	85	FALLING TOGETHER NIGHTSTREETS/Epic 9 50886	3
74	87	CACTUS AND A ROSE GARY STEWART/RCA 11960	2
75	50	YOU FILL MY LIFE JUICE NEWTON/Capitol 4856	9
76	—	MAKING PLANS PORTER WAGONER & DOLLY PARTON/ RCA 11983	1
77	—	A HEART'S BEEN BROKEN DANNY WOOD/RCA 11968	1
78	86	I WANNA DO IT AGAIN BILL WENCE/Rustic 1009	3
79	66	CHANGING ALL THE TIME LaCOSTA/Capitol 4830	6
80	65	ROSES AIN'T RED DIANE PFIEMER/Capitol 4858	7
81	67	SATURDAY NIGHT IN DALLAS KENNY SERRATT/MDJ 1003	7
82	53	NEW YORK WINE AND TENNESSEE SHINE DAVE & SUGAR/ RCA 11947	12
83	90	DO THAT TO ME ONE MORE TIME STEPHANY SAMONE/ MDJ 1004	3
84	60	GONE TOO FAR EDDIE RABBITT/Elektra 46613	15
85	93	YOU'RE THE PERFECT REASON DAVID HOUSTON/ Country International 145	3
86	70	THE MAN WHO TAKES YOU HOME BOBBY G. RICE/ Sunbird 108	8
87	—	WE'RE BACK IN LOVE AGAIN JOHNNY RUSSELL/Mercury 57026	1
88	74	TEMPORARILY YOURS JEANNE PRUETT/IBC 0008	15
89	72	EVANGELINA HOYT AXTON/Jeremiah 1005	11
90	—	NATURAL ATTRACTION BILLIE JO SPEARS/United Artists 1358	1
91	97	GOODBYE EYES PEBBLE DANIEL/Elektra 46643	2
92	92	DREAM STREET ROSE GORDON LIGHTFOOT/Warner Bros. 49230	4
93	96	THIS IS TRUE STEVE DOUGLAS/Demon 1954	2
94	71	IT'S HARD TO BE HUMBLE MAC DAVIS/Casablanca 2244	14
95	95	THE DIPLOMAT ROGER BOWLING/NSD 46	3
96	—	THAT LOVIN' YOU FEELIN' AGAIN ROY ORBISON/ EMMYLOU HARRIS/Warner Bros. 49262	1
97	—	THE STORES ARE FULL OF ROSES JACK GRAYSON/ Hitbound 4503	1
98	89	SHE'S HANGIN' IN THERE DAVID WILLS/United Artists 1350	4
99	75	LOVE LOOK AT US NOW JOHNNY RODRIGUEZ/Epic 9 50859	12
100	84	GONNA GET ALONG WITHOUT YOU NOW THE CATES/ Ovation 1144	4

The Oak Ridge Boys

HIT MAKERS EVERYTIME!



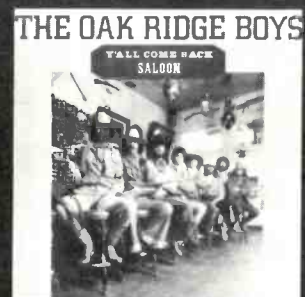
TOGETHER—MCA-3220



HAVE ARRIVED—AY-1135



ROOM SERVICE—AY-1065



Y'ALL COME BACK SALOON—DO-2093

The Oak Ridge Boys have done it again. Congratulations for another in a long line of winners. Their new number one single "Trying To Love Two Women" (MCA-41217) from their latest accomplishment "Together" (MCA-3220).

The Oak Ridge Boys, and Oak Ridge Band are one of America's most talented and versatile groups, and have something for everybody: "Have Arrived," (AY-1135), "Room Service," (AY-1065), and "Y'all Come Back Saloon," (DO-2093). Their music always speaks for itself.

They sing "Together"
Like nobody else...
The Oak Ridge Boys.
On MCA Records & Tapes.

MCA RECORDS



Record World Country Albums

JUNE 21, 1980

TITLE, ARTIST, Label, Number, (Distributing Label)
JUNE 21 JUNE 14

JUNE 21	JUNE 14	TITLE, ARTIST, Label, Number, (Distributing Label)	WKS. ON CHART
1	1	GIDEON KENNY ROGERS United Artists LOO 1035 (9th Week)	10
2	2	THE GAMBLER KENNY ROGERS/United Artists LA 834 H	79
3	15	MUSIC MAN WAYLON JENNINGS/RCA AHL1 3602	3
4	4	URBAN COWBOY (ORIGINAL SOUNDTRACK)/Asylum DP 90002	6
5	5	GREATEST HITS WAYLON JENNINGS/RCA AHL1 3378	59
6	9	ROSES IN THE SNOW EMMYLOU HARRIS/Warner Bros. BSK 3422	5
7	3	KENNY KENNY ROGERS/United Artists LWAK 979	40
8	7	COAL MINER'S DAUGHTER (ORIGINAL SOUNDTRACK)/MCA 5107	13
9	6	STRAIGHT AHEAD LARRY GATLIN/Columbia KC 36250	36
10	10	DOLLY, DOLLY, DOLLY DOLLY PARTON/RCA AHL1 3546	8
11	8	ELECTRIC HORSEMAN FEATURING WILLIE NELSON /Columbia JS 36327	23
12	12	IT'S HARD TO BE HUMBLE MAC DAVIS/Casablanca NBLP 7207	12
13	14	SOMEBODY'S WAITING ANNE MURRAY/Capitol SOO 12064	7
14	13	TEN YEARS OF GOLD KENNY ROGERS/United Artists LA 835 H	126
15	17	MILSAP MAGIC RONNIE MILSAP/RCA AHL1 3563	12
16	11	STARDUST WILLIE NELSON/Columbia KC 35305	110
17	18	THERE'S A LITTLE BIT OF HANK IN ME CHARLEY PRIDE/RCA AHL1 3548	16



CHARTMAKER OF THE WEEK

18 — **SAN ANTONIO ROSE**
WILLIE NELSON & RAY PRICE
Columbia JC 36476



19	16	TOGETHER OAK RIDGE BOYS/MCA 3220	16
20	20	DALLAS FLOYD CRAMER/RCA AHL1 3613	5
21	46	HABITS OLD AND NEW HANK WILLIAMS, JR./Elektra/Curb 6E 278	2
22	23	THE OAK RIDGE BOYS HAVE ARRIVED /MCA AY 1135	63
23	21	WILLIE AND FAMILY LIVE WILLIE NELSON/Columbia KC 34326	81
24	22	CLASSIC CRYSTAL CRYSTAL GAYLE/United Artists LOO 982	33
25	25	AUTOGRAPH JOHN DENVER/RCA AHL1 3449	16
26	47	BRONCO BILLY (ORIGINAL SOUNDTRACK)/Elektra 5E 512	4
27	26	LET'S KEEP IT THAT WAY ANNE MURRAY/Capitol ST 11743	122
28	24	HEART & SOUL CONWAY TWITTY/MCA 3210	16
29	19	THE WAY I AM MERLE HAGGARD/MCA 3229	9
30	45	FAVORITES CRYSTAL GAYLE/United Artists LOO 1034	11
31	28	SPECIAL DELIVERY DOTTIE WEST/United Artists LT 1000	27

32	30	THE BEST OF THE STATLER BROTHERS RIDES AGAIN, VOL. II /Mercury SRM 1 5024	22
33	33	SHRINER'S CONVENTION RAY STEVENS/RCA AHL1 3574	16
34	34	BEST OF THE STATLER BROTHERS /Mercury SRM 1 1037	228
35	39	WHISKEY BENT AND HELL BOUND HANK WILLIAMS, JR./Elektra/Curb 6E 237	31
36	29	JUST GOOD OL' BOYS MOE BANDY & JOE STAMPLEY/Columbia JC 36202	36
37	31	CLASSICS KENNY ROGERS & DOTTIE WEST/United Artists LA 946 H	62
38	35	WILLIE NELSON SINGS KRISTOFFERSON /Columbia JC 36188	31
39	37	LACY J. DALTON /Columbia JC 36322	12
40	27	MISS THE MISSISSIPPI CRYSTAL GAYLE/Columbia JC 36203	38
41	44	ONE MAN, ONE WOMAN JIM ED BROWN & HELEN CORNELIUS/RCA AHL1 3562	2
42	38	BEST OF EDDIE RABBITT /Elektra 6E 235	32
43	42	HANK WILLIAMS, SR. 24 GREATEST HITS /MGM SE 4755	3
44	49	YOUR BODY IS AN OUTLAW MEL TILLIS/Elektra 6E 271	3
45	54	THE BEST OF DON WILLIAMS, VOL. II /MCA 3096	56
46	62	DOWN & DIRTY BOBBY BARE/Columbia JC 36323	18
47	32	LORETTA LORETTA LYNN/MCA 3217	13
48	53	BLUE KENTUCKY GIRL EMMYLOU HARRIS/Warner Bros. BSK 3318	58
49	74	ED BRUCE /MCA 3242	2
50	41	LOVE HAS NO REASON DEBBY BOONE/Warner/Curb BSK 3419	13
51	58	I'LL ALWAYS LOVE YOU ANNE MURRAY/Capitol SOO 12012	33
52	50	I WISH I WAS EIGHTEEN AGAIN GEORGE BURNS/Mercury SRM 1 5025	21
53	60	ONE FOR THE ROAD WILLIE NELSON & LEON RUSSELL/Columbia KC 36064	52
54	48	AMERICAN SON LEVON HELM/MCA 5120	3
55	55	Y'ALL COME BACK SALOON OAK RIDGE BOYS/MCA DO 2993	140
56	65	A RUSTY OLD HALO HOYT AXTON/Jeremiah JG 5000	47
57	63	MILLION MILE REFLECTIONS CHARLIE DANIELS BAND/Epic KE 35751	58
58	56	FAMILY TRADITION HANK WILLIAMS, JR./Elektra/Curb 6E 194	56
59	—	NEW YORK WINE, TENNESSEE SHINE DAVID ROWLAND & SUGAR/RCA AHL1 3623	1
60	61	BEST OF BARBARA MANDRELL /MCA AY 1119	71
61	67	LOVELINE EDDIE RABBITT/Elektra 6E 181	55
62	72	A LEGEND AND HIS LADY EDDY ARNOLD/RCA AHL1 3606	2
63	57	PORTRAIT DON WILLIAMS/MCA 3192	31
64	70	BUT WHAT WILL THE NEIGHBORS THINK RODNEY CROWELL/Warner Bros. BSK 3407	5
65	66	A COUNTRY COLLECTION ANNE MURRAY/Capitol ST 12039	20
66	64	WHAT GOES AROUND COMES AROUND WAYLON JENNINGS/RCA AHL1 3493	31
67	69	EVERYBODY'S GOT A FAMILY JOHNNY PAYCHECK/Epic JE 36200	28
68	75	MY HOME'S IN ALABAMA ALABAMA/RCA AHL1 3644	2
69	68	M-M-MEL MEL TILLIS & THE STATESIDERS/MCA 3208	20
70	—	RIGHT OR WRONG ROSANNE CASH/Columbia JC 36155	36
71	51	JERRY REED SINGS JIM CROCE /RCA AHL1 3604	6
72	71	JUST FOR THE RECORD BARBARA MANDRELL/MCA 3165	40
73	73	WOMEN GET LONELY CHARLY McCLAIN/Epic JE 36408	8
74	36	WAYLON & WILLIE WAYLON JENNINGS & WILLIE NELSON/RCA AFL1 2686	115
75	52	ENCORE JEANNE PRUETT/IBC 1001	17

STONEY EDWARDS



A New Stone Smash Country Sound...

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#MA 107
STONEY EDWARDS

&
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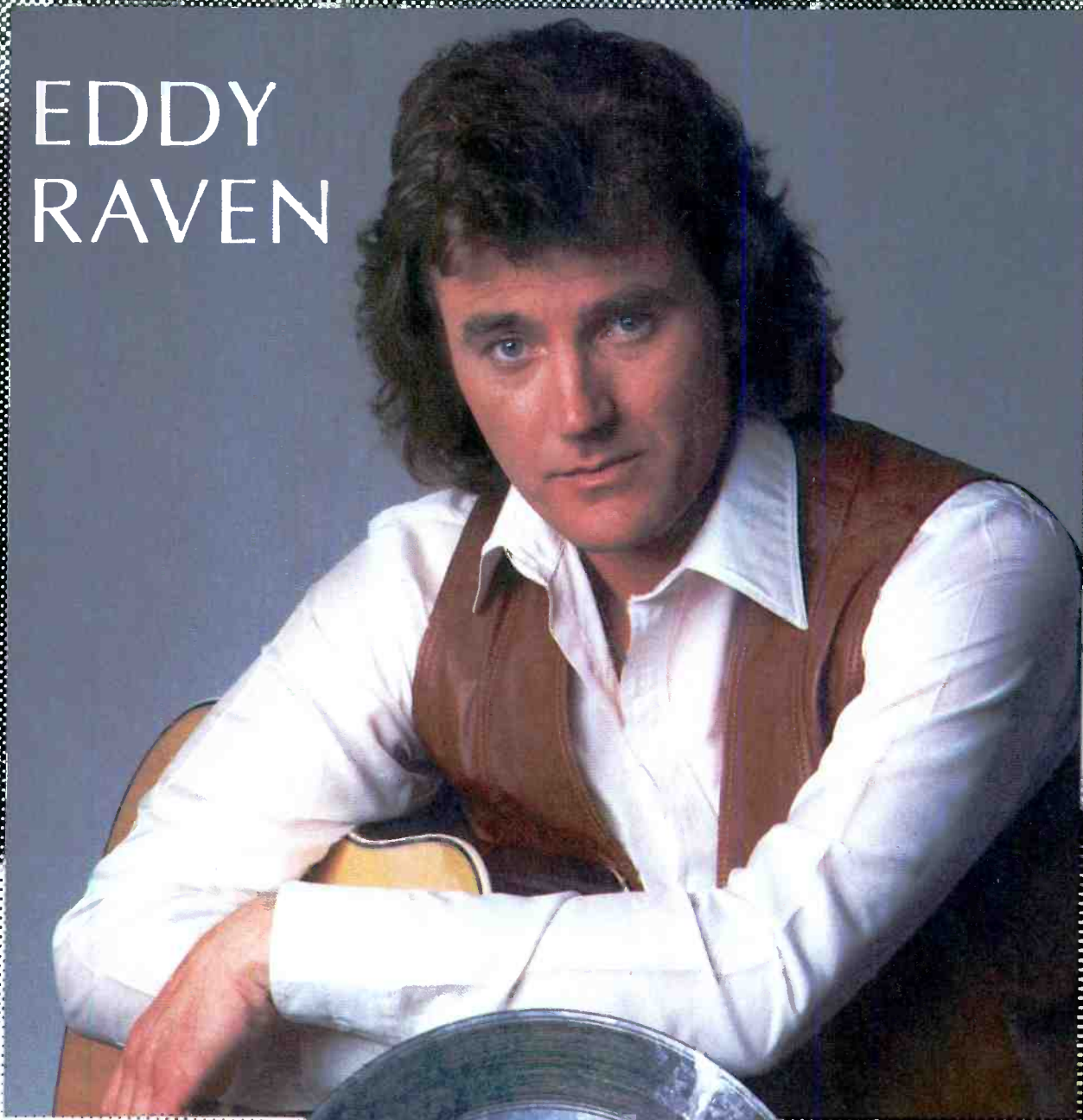
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EDDY RAVEN



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Record World 62

Cashbox 58

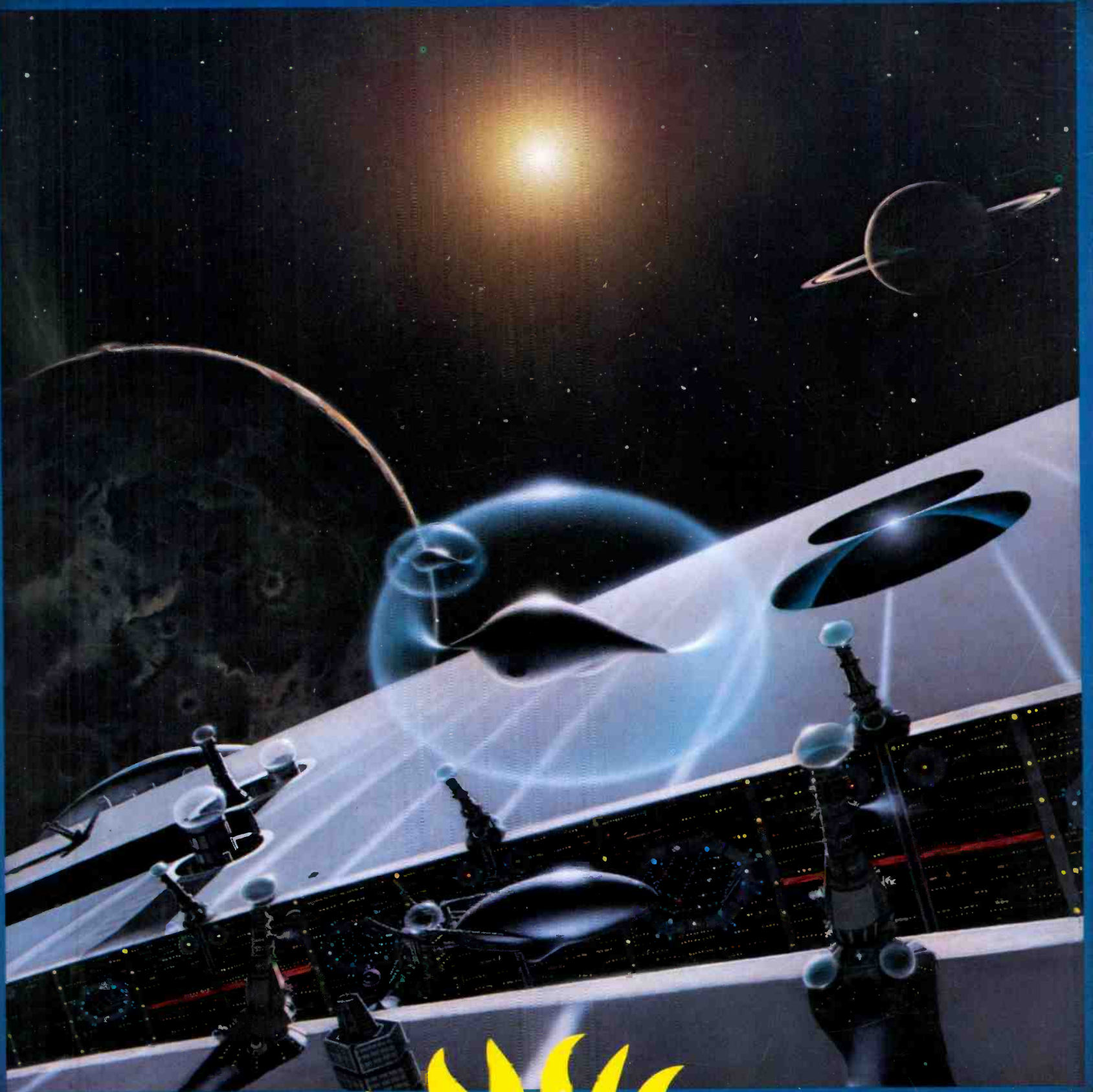
Billboard 57

DIMENSION RECORDS AND EDDY RAVEN



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ST-12058



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that has risen
to complete mastery
across the galaxy, now
achieves the ultimate objective,
SUN OVER THE UNIVERSE!



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(Majic's In The Air)"**
4873

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Management: Royal Gentlemen Productions
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of music.



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