

Record World

JUNE 28, 1980 \$2.50

Anne Murray

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Hits of the Week

Special: **Black oriented Music**

SINGLES

LINDA RONSTADT, "I CAN'T LET GO" (prod. by Asher) (writers: Taylor-Gorgoni) (Blackwood, BMI) (2:41). This passionate rocker should earn Linda her third top 10 hit from the multi-platinum "Mad Love" LP. Her double-tracked vocals & a powerful hook are supreme. Asylum 46654.

JACKSON BROWNE, "BOULEVARD" (prod. by Browne-Ladanyi) (writer: Browne) (Swallow Turn, ASCAP) (3:15). A razor-edged guitar whips up an irresistible melody line on this initial cut from Jackson's new "Hold Out" LP. A fervent chorus backs his distinctive vocal. Asylum 47003.

VILLAGE PEOPLE, "CAN'T STOP THE MUSIC" (prod. by Morali) (writers: Morali-Belolo-Hurt-Whitehead) (Can't Stop, BMI / Op Scorpio, SACEM) (3:35). The title cut from the film soundtrack LP, this joyous dancer reaches epic proportions via strings & a full chorus. Casablanca 2261.

TEDDY PENDERGRASS, "CAN'T WE TRY" (prod. by Pendergrass-Faith) (writers: Miller-Hirsch) (Stone Diamond, BMI) (3:40). Teddy's contribution to the "Roadie" soundtrack is a significant one, as this moving ballad proves. A grand performance for multi-format. Phila. Intl. 9-3107 (CBS).

QUEEN, "PLAY THE GAME" (prod. by Queen) (writer: Mercury) (Beechwood/Queen, BMI) (3:23). Freddy Mercury leads a celestial choir of pretty falsettos juxtaposed with soaring guitars. From the forthcoming "The Game" LP, it will score on AOR-pop. Elektra 46652.

CHIC, "REBELS ARE WE" (prod. by Rodgers-Edwards) (writers: Edwards-Rodgers) (Chic, BMI) (3:19). If you haven't fallen in love with the Chic sound already, this single from the upcoming "Real People" LP will do the trick. Luci Martin's vocal is superb. Atlantic 3665.

GRAHAM PARKER, "STUPEFACTION" (prod. by Iovine) (writer: Parker) (Carbert, BMI) (3:24). Critics and AOR radio have been hip to the Parker genius for the past few years. This cut from his new "The Up Escalator" LP has the big hook & ringing guitars for pop audiences. Arista 0523.

RICK JAMES, "BIG TIME" (prod. by James) (writers: Burgess-Calloway - Davenport) (Stone City, ASCAP) (3:35). James puts forth one of his finest vocal efforts on this first single from the upcoming "Garden Of Love" LP. It's exciting funky - party music. Gordy 7185 (Motown).

ALBUMS

BOB DYLAN, "SAVED." The ever-controversial, born-again Dylan continues his message to old and new fans in this Wexler/Beckett production. He sings his guts out and the musicians have incredible fire — well, isn't church where it all started, anyway? Columbia FC 36553 (8.98).

CARLY SIMON, "COME UPSTAIRS." A new label, producer and perspective for the woman who expresses essential emotions with every word and note she writes and sings, ranging from the gentle comfort of "James" to the knock-down, drag-out fury of "In Pain." Warner Bros. BSK 3443 (7.98).

"XANADU" (Original Motion Picture Soundtrack). The film promises the ultimate flight of fantasy, and with singles by star Olivia Newton-John and ELO already beginning to churn, and ONJ duets with Cliff Richard, the Tubes and Gene Kelly, this collection is a shoe-in. MCA 6100 (8.98).

BLUE OYSTER CULT, "CULTOSAURUS ERECTUS." Satiric, instrumentally relentless, and a little scary, BOC spins a heavy-rocking legend full of surprises like the bebopping sax in "Monsters" and sci-fi writer Michael Moorcock's lyrics for the threatening "Black Blade." Columbia JC 36550 (7.98).



MUSIC MONTH



Stephanie Mills

EDWIN STARR



GENE CHANDLER



LEON HAYWOOD



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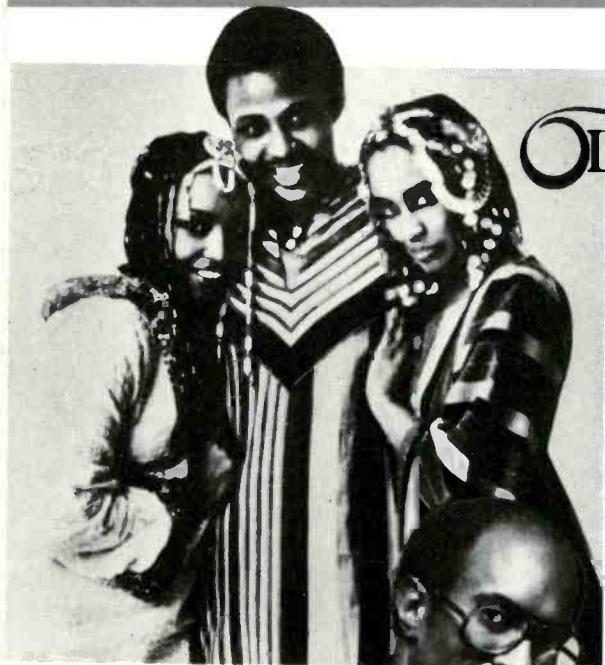
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Record World



JUNE 28, 1980

New Geffen Label Signs Donna Summer

■ LOS ANGELES — Donna Summer has become the first artist to sign a long term, exclusive recording contract with David Geffen's newly formed recording company, marketed and distributed by Warner Brothers Records, for the territories of North America. She will soon begin recording her new album with long-time producers Giorgio Moroder and Pete Bellotte; it will be released this fall.

David Geffen commented, (Continued on page 29)

Mini-Concert Film Ads Proposed to Labels By Production Company

By JEFFREY PEISCH

■ NEW YORK—Double Doubleyew Productions Inc., a Nashville-based film and TV production firm, is attempting to sell its "Mini-Concerts," one-to-three minute movie clips made especially for pre-movie showing in theatres, to record companies as a marketing device. Double Doubleyew recently signed an agreement with Screenvision, a New York-based distributor of made-for-theatre advertisements, whereby Screenvision will distribute the "Mini-Concerts" to more than 4000 theatres.

Several major labels are interested in the idea of marketing recording artists at movie theatres, according to Bob Russo, VP, sales and marketing for Double Doubleyew. Although no contracts have yet been signed, label executives contacted were very enthusiastic about the concept. Pa-

(Continued on page 29)

CES Sessions Center on Home Video As Other Sectors Feel Recession's Effect

By SAM SUTHERLAND

■ CHICAGO — Home video emerged as the only clear bull in an otherwise bearish home entertainment market during the Summer Consumer Electronics Show (CES), which ended Wednesday (18) at McCormick Place here.

While interest in the growing field of personal computers and the continuing diversification of automotive audio products offered other focal points for current and future sales growth, the most visible market clout was exerted by the expanding home video field, which saw both VCR and videodisc hardware and software interests commanding the greatest traffic on the exhibition floors and in business sessions.

Otherwise, the deepening re-

cession cast a pall on business and undercut earlier predictions that this summer's show would outdraw 1979's Chicago meet, largest in the history of the shows mounted twice each year by the Electronic Industries Association's (EIA) Consumer Electronics Group.

Fewer Buyers

Although updated pre-registrations reached 41,535, representing nearly 3,000 more early registrants, total attendance fell short of EIA/CEG expectations as the mid-show influx of sales reps, buyers and distributors was curtailed by economy-induced caution. More tellingly, exhibitors in earlier CES strongholds such as audio, personal communications and their suppliers complained that fewer buyers were on hand,

and in many instances were tight-fisted in their sales plans.

This compares with the 1979 Summer CES attendance of 60,824.

Exhibitors

Whatever market uncertainties plagued other sectors had little effect on home video firms, which mirrored the growth of the field in terms of both companies represented and products offered. With this CES representing a record 946 exhibitors, spread out over three major sites—McCormick Place itself, the adjacent McCormick Inn, and the Pick-Congress Hotel—home video accounted for its largest share yet.

The field's dominance was underscored at Monday's (16) morning business session (see separate story), held on the second day of the show. Attendance for this session was by far the greatest for any of the four morning programs presented, accounting for a capacity crowd of about 880

(Continued on page 94)

'Empire Strikes Back' with Full Force; Hit Movie Fuels RSO Promotion Campaign

By SAM SUTHERLAND

■ LOS ANGELES—A global legion of "Star Wars" fans made producer/director George Lucas' original 1977 movie the biggest moneymaker in film history. Now its sequel, "The Empire Strikes Back," is arguing that The Force isn't just with hero Luke Skywalker—it's with Lucas himself, and with RSO Records and its various "Empire" album and single projects as well.

The original "Star Wars" soundtrack on 20th Century-Fox Records overturned conventional pop wisdom to recap multiple-platinum success for its two-disc presentation of the movie's lush orchestral

score. If anyone was skeptical that such a success could be repeated with the second pop classical package from the series, RSO's experience to date suggests otherwise: like the movie sequel, RSO's two-disc, \$13.98 soundtrack is outpacing the original in its first weeks in release.

"In the period of time it's been out, the album has been outselling the first one by as much as two or three to one," reports Al Coury, RSO president, who discussed the five "Empire" record projects now underway.

That performance is consistent with the film, which has virtually

(Continued on page 83)

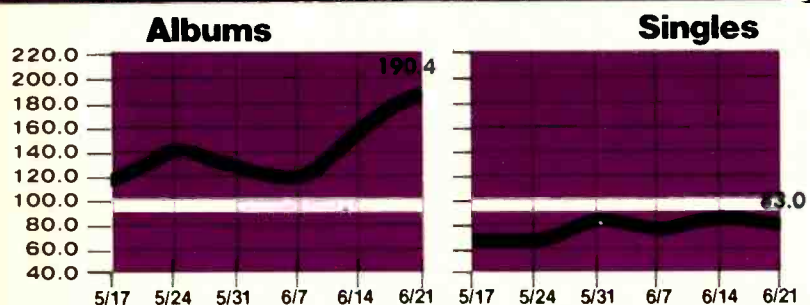
NMPA Royalty Proposal Criticized by RIAA

By BILL HOLLAND

■ WASHINGTON — The legal staff for the Recording Industry Association of America (RIAA) responded this week at the Copyright Royalty Tribunal to the recent proposal of the National Music Publishers Association (NMPA) for a mechanical royalty fee of six percent of the suggested list retail price of a record or tape by calling the components of the proposal arbi-

(Continued on page 83)

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.

MCA Launches Videocassette Division, Unveils Management Team, Mkt. Strategy

By SAM SUTHERLAND

■ CHICAGO—MCA launched its new MCA Videocassette, Inc., division Monday (16) during a press conference held on the floor of the Summer CES, which concluded two days later at McCormick Place. In addition to soliciting initial orders for its opening catalogue of 24 titles, the new video software effort unveiled its management team, sales policy

and overall market strategy for the coming year.

Named president of the division was Gene Giaquinto, a 21-year veteran of MCA/Universal who will continue in his current post as president of Universal Pay Television and director of non-theatrical sales for Universal Pictures, MCA's motion picture

(Continued on page 29)

Contents

Sixty Years

Black Recorded Music



■ **Opposite Page 34.** Nowhere is the growth of black music more evident than on the sales charts, where figures show an increasing number of black artists finding broad-based crossover acceptance. This week, in a special section, RW looks at the shakers and movers in this field, and details labels' renewed emphasis on the marketing and merchandising of black product.

■ **Page 103.** Record-breaking attendance, over 30 hours of live entertainment, and national TV coverage were among the highlights of the ninth annual Country Music Fan Fair held in Nashville June 9-15. As always, Record World was there with a hospitality booth, meeting and greeting the various notables who dropped by. Photo coverage of the event is provided in this week's issue.

departments

A/C Chart	Page 84	Cover Story	Page 22
Album Airplay Report	Pages 32-33	Disco	Pages 88-89
Album Chart	Page 86	Disco File	Page 88
Album Picks	Page 16	Disco File Top 50	Page 89
Black Oriented Music	Section II	Discotheque Hit Parade	Page 88
Picks of the Week	Page 44	International	Pages 96-97
Black Oriented Singles Chart	Page 45	England	Page 96
Black Oriented Album Chart	Page 46	England's Top 25	Page 97
Black Music Report	Page 44	Germany	Page 97
		Germany's Top 10	Page 97
Classical	Page 93	Jazz	Page 92
Coast	Page 25	Jazz LP Chart	Page 92
Country	Pages 101-107	Latin American	Pages 98-99
Country Album Chart	Page 105	Album Picks	Page 99
Country Album Picks	Page 104	Hit Parade	Page 99
Country Hot Line	Page 102	Radio Action	Page 99
Country Picks of the Week	Page 101	Nashville Report	Page 102
Country Singles Chart	Page 106	New York, N.Y.	Page 24
Country Singles Picks	Page 104	Radio Marketplace	Pages 90-91
		Radio World	Page 34
		Retail Report	Page 85
		Singles Picks	Page 14
		Singles Chart	Page 31

Powerhouse Picks

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

Pete Townshend (Atco) "Let My Love Open The Door."

A large group of radio additions and impressive sales breakouts in the east and midwest were instrumental in solidifying the national picture on this single.

Friesen and Marshall On Martell Board

■ **NEW YORK** — Gil Friesen, president, A&M Records, and Paul Marshall, senior partner in the law firm of Marshall, Morris, Powell, Silfen and Cinque, were appointed to the board of directors of the T.J. Martell Foundation for Leukemia Research. The announcement was made at a recent board of directors meeting by Tony Martell, president of the Foundation.

Friesen was the 1979 recipient of the T.J. Martell Humanitarian Award. Marshall is a founding attorney of the Foundation.

Through the support of the music industry, over two million dollars has been raised for the T.J. Martell Memorial Foundation Leukemia Research Laboratory facility at Mt. Sinai Hospital in New York. The unit, under the direction of Dr. James Holland, serves as an international bank of information for the care, treatment and cure of leukemia.



Gil Friesen



Paul Marshall

RCA Corporation Dismisses Pres.

■ **NEW YORK** — Maurice R. Valente, president and chief operating officer of the RCA Corporation, was dismissed last week (18) by Edgar H. Griffiths, chairman of RCA. Valente had only been in the position since January 1.

In a prepared statement Griffiths said, "It was the board's unanimous decision that Mr. Valente's performance over nearly six months did not meet expectations in terms of the company's long-range needs and objectives."

No replacement for Valente will be named. Instead, RCA will abolish the office of president and the company will be run by an office of the chairman, made up of Griffiths and five executive VPs.

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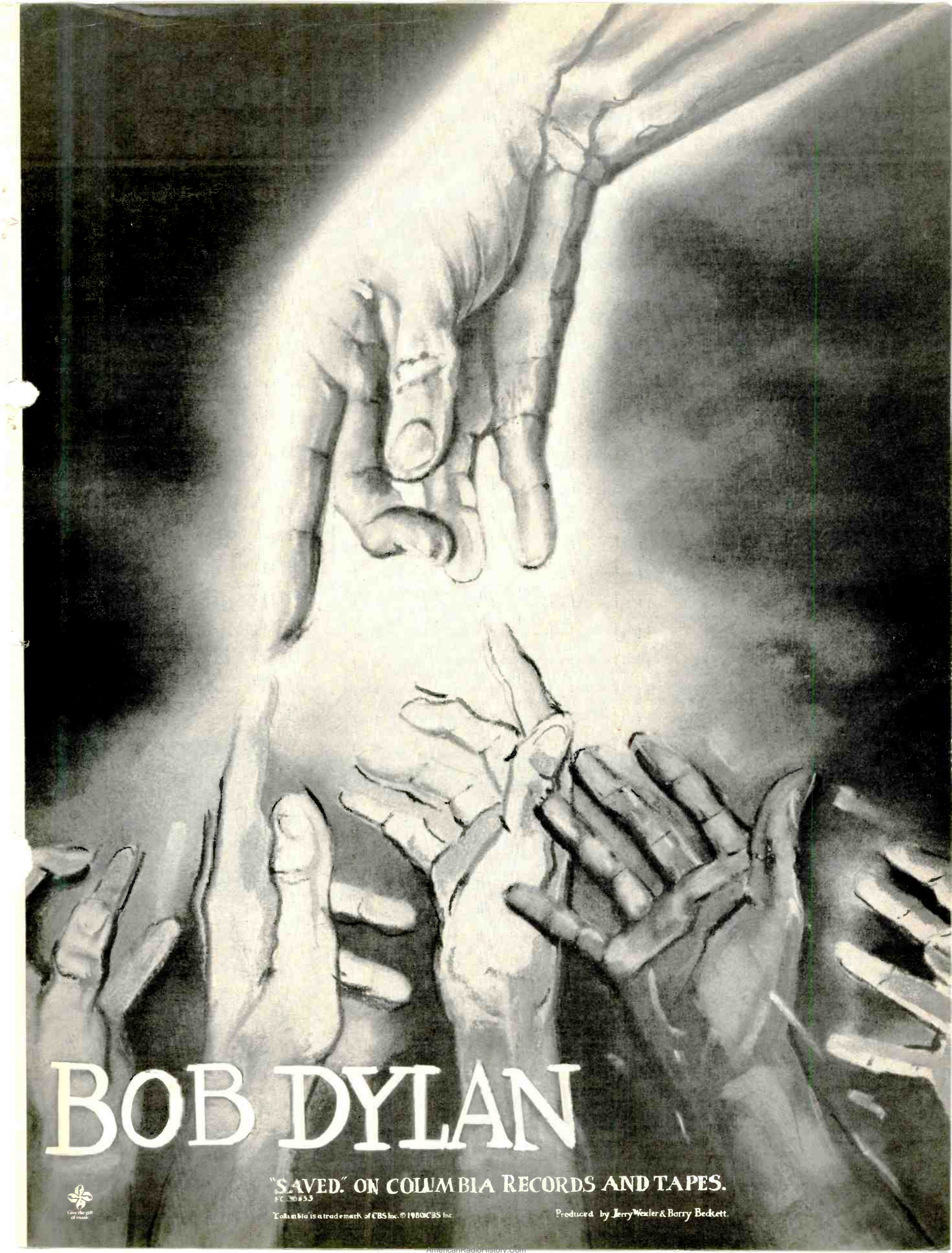
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BOB DYLAN

"SAVED." ON COLUMBIA RECORDS AND TAPES.
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Produced by Jerry Wexler & Barry Beckett.



Give the gift of music.

Rifkind, Spitalsky Bow Posse Label; Joe Simon Indie Label's 1st Release



Roy Rifkind, treasurer, Bill Spitalsky, president, Joe Simon, and Julie Rifkind, vice president, Posse Records.

■ NEW YORK — Spring Records principals Julie Rifkind, Bill Spitalsky and Roy Rifkind have announced the formation of a new, independently distributed label, called Posse Records. An LP by Joe Simon will be the label's first release.

Roy Rifkind, the treasurer of both Posse and Spring labels, described the new label as interested in "broad-based music: pop, R&B, disco, and whatever else we feel is in the grooves." Rifkind added that, "A major part of Posse's thrust will be in the management and guidance of the careers of our acts. We believe, and always will, in working very closely with our artists from helping them find the right material to the right booking agency and venue."

Julie Rifkind, VP of Posse and president of Spring, said "(We are) looking forward to once again working with the many independent distributors who have been our close friends for many years. We feel that independent distributors have always been, and will continue to be, one of the vital backbones of the recording industry."

Intl. Distrib.

Spitalsky, the president of the new label, said that he is currently negotiating with overseas companies about the international distribution of Posse Records.

While he has had offers from major labels wishing to pick up complete international distribution for Posse, Spitalsky said that he would like the label to be a separate entity in each country.

Aside from Simon, Posse has also signed the group Ritz, who will release a 12" single soon, "Glory and the Jones."

Simon recorded Spring Records' first hit, "Your Time to Cry," nearly ten years ago. The

singer has had numerous gold records; his "Chokin' Kind" was a 1969 R&B Grammy Award winner.

One of the founders of Spring Records, Bill Spitalsky began his career in the record industry with Atlantic Records in 1949. In the '60s he formed an independent promotion firm, working with Sam Cooke, Bobby Darin, and several labels, including Motown, Atlantic, Reprise, Scepter, Laurie, and Vee Jay.

Julie Rifkind has worked in management, and has worked for MGM Records, Bang Records and Boom Records. Roy Rifkind has managed such artists as Flip Wilson, the Shirelles, Charo, Xavier Cugat, Chuck Jackson and Little Eva.

RIAA/VIDEO Division Meets at CES, Elects Cy Leslie Council Chairman

By SAM SUTHERLAND

■ CHICAGO — Foundations for the Recording Industry Association of America's new RIAA/VIDEO division were laid Saturday (14) as the project's charter members appointed a 15-member governing council and elected officers. Preliminary discussion of key programs and issues for the new home video effort were held at McCormick Place, site of the Summer Consumer Electronics Show (CES) which officially kicked off the next day (see separate stories).

Named chairman of the RIAA/VIDEO council was CBS Video Enterprises president Cy Leslie. As previously announced (RW, June 21, 1980), RIAA president Stanley Gortikov and executive director Stephen Traiman will have parallel responsibility with Leslie in overseeing the project.

All three were on hand Sunday (15) at a McCormick Place press conference, where they outlined the structure of the group and announced other key appointments.

Directors

Elected to serve with Leslie on the regular RIAA board of directors were Magnetic Video Corp. president Andre Blay and Bruce Barnet, senior vice president of Time-Life Video, also members of the RIAA/VIDEO council. Other council members named included RCA SelectaVision's Gordon Bricker; Richard "Reg" Childs of Paramount Home Video; EMI

Videograms' Gary Dartnall; Nostalgia Merchant's Nick Draklich; Jim Fiedler, MCA DiscoVision; WCI Home Video's Mort Fink; David Grossman of NFL Films; David Geshwind, Digital Video Systems; ABC Enterprises' Jack Healy; Video Tape Network's John Lollos; Steve Schiffer of Columbia Pictures Home Entertainment; and K. T. Tsunoda of Sony Video Products.

In introducing Leslie, RIAA chief Gortikov summarized the genesis of the new association sector by noting, "In the past, our association's 55 members have been solely involved in the audio field. But recently, we've sensed a change in our member companies' interest in this field . . . We took a look at our very name—the Recording Industry Association—and decided it was already an all-encompassing title."

Thus, he noted, the new arm will serve as the springboard for the RIAA's expansion into the coming field of audio and video recordings, with the RIAA/VIDEO

(Continued on page 26)

ASCAP Names Shea Public Affairs Coord.

■ NEW YORK — ASCAP southern regional executive director Ed Shea has been appointed national coordinator of public affairs, it was announced by ASCAP president Hal David.



Hal David, Ed Shea

In his new and expanded duties, Shea will be commuting between Nashville and Washington, D.C. where he will represent ASCAP.

Shea has headed the Society's Nashville operation for the past 12 years. Prior to joining ASCAP, he was executive vice president for the Nashville Area Chamber of Commerce, and until that time was director of development and alumni affairs at Vanderbilt University.

Shea will remain at his post until a search committee, consisting of David, Shea, ASCAP managing director Paul Marks and director of membership Paul Adler, selects a new director.

Regional Breakouts

Singles

East:

Kenny Rogers (United Artists)
Pete Townshend (Atco)
Larry Graham (Warner Bros.)

South:

Olivia Newton-John (MCA)
Genesis (Atlantic)
Charlie Daniels Band (Epic)
Ali Thomson (A&M)

Midwest:

Joe Walsh (Full Moon/Asylum)
Carole King (Capitol)
Pete Townshend (Atco)
Benny Mardones (Polydor)
Boyz Scaggs (Columbia)
Cheap Trick (Epic)

West:

Blues Brothers (Atlantic)
Kenny Rogers (United Artists)
Mickey Gilley (Full Moon/Asylum)

Albums

East:

Commodores (Motown)
S.O.S. Band (Tabu)
Kinks (Arista)
Blues Brothers (Atlantic)
Roxy Music (Atco)
Spinners (Atlantic)

South:

Commodores (Motown)
S.O.S. Band (Tabu)
Cheap Trick (Epic)
Roxy Music (Atco)
Spinners (Atlantic)

Midwest:

Commodores (Motown)
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Kinks (Arista)
Blues Brothers (Atlantic)
Cheap Trick (Epic)
Roxy Music (Atco)

West:

Commodores (Motown)
S.O.S. Band (Tabu)
Kinks (Arista)
Blues Brothers (Atlantic)
Roxy Music (Atco)
Spinners (Atlantic)



Summer is always the best time for love.

"Love Trippin'." The beautiful new album from the Spinners.
Guaranteed to make your summer sizzle.

Featuring the single,
"Cupid/I've Loved You For A Long Time."
3664

Produced by Michael Zager for Love-Zager Productions, Inc.
Executive Producer: Jerry Love "A Product Of Love"
Management: Buddy Allen Management

On Atlantic Records and Tapes



AFM Passes One Percent Dues Proposal

By JEFFREY PEISCH

■ NEW YORK—With surprising ease, delegates to the 83rd annual convention of the American Federation of Musicians (AFM) held in Portland, Maine, adapted an amended version of a work dues proposal last week (18) whereby members will pay one percent of earnings to the union, half going to local chapters, and half going to the federation.

The proposal, originally calling for a two percent payment, was accepted by the close-to 2000 delegates by a voice vote. Advocates of the proposal had expected intense debate and were even predicting a roll call vote. Apparently realizing the union's grave financial troubles, delegates rallied behind AFM president Victor Fuentelba, who pleaded for passage of the levy earlier in the week, and passed the proposal with no debate.

Sire Restructures, Names Dan Kelley

■ NEW YORK — Seymour Stein, managing/director of Sire Records, has announced a major restructuring of Sire Records' promotion and marketing departments.



Daniel Kelley

Effective immediately, Daniel J. Kelley becomes the new vice president of promotion & marketing, as well as director of west coast operations.

Kelley, most recently a national promotion director with Warner Bros., is a 12-year veteran of the radio and record business, having started his career at KQV and WDVE in Pittsburgh in 1968 and later as local promotion manager for WEA in that same city.

Stein also appointed John Montgomery, who has been vice president, special projects for the past year, as vice president, album promotion. Suzanne Emil has been named national promotion coordinator and Kenny Ostin, national promotion director of secondary markets. Montgomery and Emil will work out of Sire headquarters in New York City, while Ostin is currently working out of Sire's Burbank office.

Speaking after the vote, Fuentelba said, "Your action in adapting (the proposal) without a roll call vote caught me by surprise. But I want you (delegates) to know that your actions were a clear demonstration to the world, and to our enemies, that for the first time in many years, this federation is unified."

One of Fuentelba's opponents is Jerry Spain, president of San Francisco Local 6 of the AFM. Spain ran against Fuentelba in his bid for reelection to the presidency of the union. Fuentelba was elected in a Thursday morning vote by a two to one margin.

Among the issues detractors of the one percent levy point to is the difficulty locals will have in collecting the dues.

The Thursday morning election at the convention returned to office virtually all the officers who were up for reelection. Vice president David Winstein defeated challenger Tom Kenny by a vote of 1101 to 868. J. Alan Wood, VP of Canada, was re-elected by acclamation, as was J. Martin Emerson, secretary/treasurer.

The five members of the executive board, who faced challenges from an additional six people, were also reelected. The board members are Mark Tully Massagli, Robert Jones, Max Herman, Eugene V. Frey and Max Arons.

Robert Knight Named DiscoVision Mktng. VP

■ LOS ANGELES — Robert T. Knight, has been appointed vice president of marketing for Costa Mesa-based DiscoVision Associates.

Knight was formerly western region manager for IBM's Data Processing division.

DiscoVision Associates is a joint venture in the form of a partnership between IBM Corp. and MCA Inc. The company develops, manufactures and markets videodiscs and players.

Beach Boys July 4 Show Set for Washington, D.C.

By SOPHIA MIDAS

■ NEW YORK — Dennis Arfa, president of Home Run Agency, has announced that the Beach Boys will be performing a free concert on July 4th at Washington Monument in Washington, D.C.

Entitled "Beach Boys For The Spirit of America," the concert is expected to draw 500,000 fans. "This event will undoubtedly be the biggest happening in America on July 4th," Arfa told RW. "It will also represent the largest group of people attending a musical event for one act at any one time."

The concert will be sponsored and broadcast live by radio station Q107. According to Arfa, broadcasters in other major cities have also expressed an interest in simulcasting the event, but "plans are still in the works." Q107 was one of three Washington radio stations which bid for the sponsorship of the concert.

The musical extravaganza, which will run about \$100,000 in stage costs, has been coordinated by Beach Boys' manager Jerry Schilling and Arfa. "We were looking to create an event which would show people how popular the Beach Boys are, and how this group is really one of America's greatest rock and roll bands. How fitting to have them perform at the nation's capitol on the fourth of July; the event is going to be pure American apple pie," stated Arfa.

The concert will also be filmed for a future television presentation, according to Arfa, and this film footage may be mixed with the footage of the Beach Boys' performance at the Knebworth Festival in England this week. "It is a tribute to the Beach Boys that they were invited to headline the prestigious Knebworth Festival this year," said Arfa. "Last year Led Zeppelin headlined the festival and attracted over 225,000 fans. A European company will film both concerts, and I think that they will blend very nicely together."

Arfa commented that it was unlikely that a record would result from the concert as the event was not planned for that purpose.

Because of the magnitude of the show, Arfa does not believe the concert will require extensive advertising. Q107, however, will begin heavy sponsorship of the event this week. Arfa said he anticipated major television network coverage of the concert. "What network wouldn't want to have their cameras there? It's a natural, especially since the concert is taking place in the nation's capitol."

After the concert, Arfa, Schilling and the Beach Boys will watch the fourth of July fireworks at the White House with President Carter and Vice President Mondale. "We're very excited about the invitation from the White House," said Arfa, "and the truth of the matter is that we've received great support from politicians. We were even granted a permit to stop traffic around the surrounding concert area five days prior to the concert so that we could properly erect the stage for the show."

Security for the concert will be provided by the Parks Department and also by the Beach Boys.

Mayor Koch Names Rickman as Industry Special Liaison

■ NEW YORK — Herbert P. Rickman, Special Assistant to the Mayor, will serve as special liaison to the music industry, Mayor Edward I. Koch has announced.

"This appointment acknowledges the importance of the multi-billion dollar music industry to New York City's economic and cultural life. The industry helps make New York the world's entertainment and cultural capital, employs thousands of people, and is a major element in our tourist industry," said Koch. Rickman will continue with his other responsibilities.

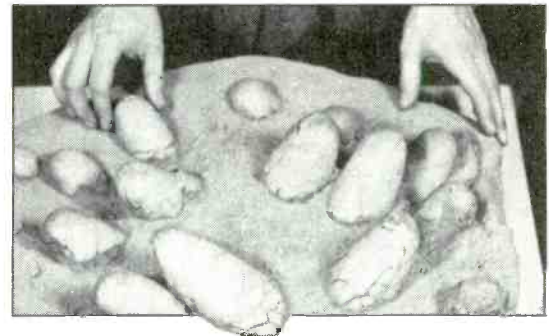
B'nai B'rith Honors Rogers, Whittaker



The Music and Performing Arts Lodge of B'nai B'rith recently held its Annual Dinner Dance at New York City's Sheraton Centre where Kenny Rogers and Roger Whittaker were honored. Pictured at the June 7 festivities are (from left): Laurence Kramer, dinner chairman, and Kenny Rogers receiving the Creative Achievement Award; Kramer; Roger Whittaker receiving the Humanitarian Award; Summer, president, RCA Records; Rogers with Henry Rosenberg, president of the lodge.

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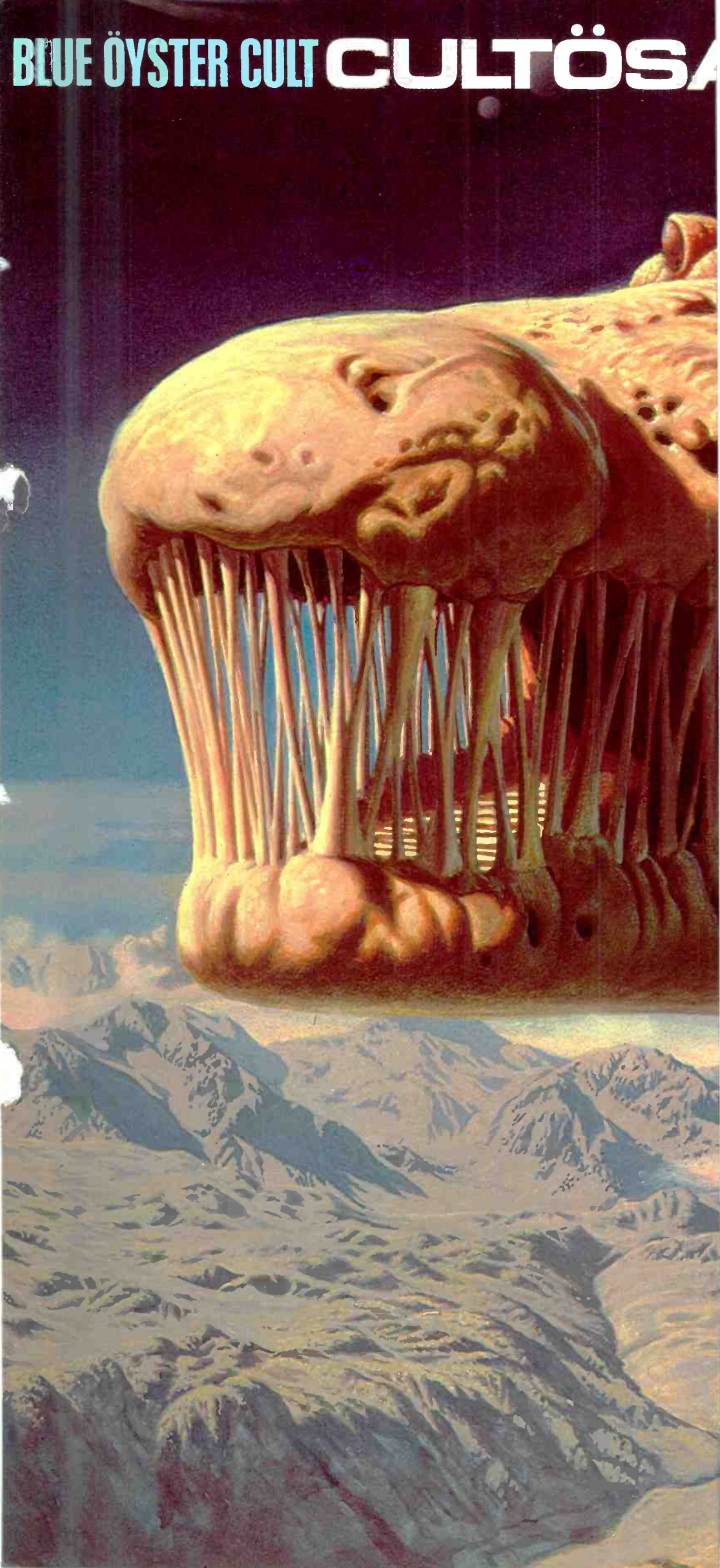
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BMI Presents Achievement Citations



Broadcast Music, Inc. (BMI) recently presented Citations of Achievement to the 136 writers and 84 publishers of 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, writers, and to Founder Composers of Music for UNICEF, publishers of "Too Much Heaven," the most performed BMI song during 1979. The awards were presented 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. Shown above at the awards presentation are, from left: (top row) Mrs. Bob Austin, Theodora Zavin, Ralph Murphy and Record World publisher Bob Austin; Zavin, James Grant (executive director of UNICEF), Edward M. Cramer, Claudia

Granville, Ernest Clayton, Robin Gibb; Stanley Catron, Bob Crewe, Dan Crewe and Ron Anton; Bob Montgomery, Cramer and Steve Jobe; (middle row) Don Oriolo, Sharyn and Geoffrey Felder (Doc Pomus's children), Stanley Catron and (sitting) Doc Pomus; Bruce Roberts, Frank Military, Irwin Robinson, Cramer, Irwin Schuster; Buddy Killen, Mae Boren Axton, Cramer; Ira Jaffee, Gerry Goffin, Cramer, Lester Sill and Paul Tannen; (bottom row) Rick Riccobono, Mike Stewart, Stanley Catron, Johnny Wonderling, Robert John, Cramer and Billy Meshel; Bernard Edwards, Cramer and Nile Rodgers; Lance Freed, Evan Medow, Richard Kerr, Chuck Kay, Will Jennings, Brenda Andrews, Cramer; Robin Gibb, Eileen Rothschild, Cramer, Fred Gershon.



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Record World Single Picks

ERIC CARMEN—Arista 0506



IT HURTS TOO MUCH
(prod. by Maslin)
(writer: Carmen)
(Camex, BMI) (3:53)

From his new "Tonight You're Mine" LP comes this initial release with a bold and buxom production treatment that recalls Phil Spector's work at its best. A crack studio team works the rhythm while a divine string arrangement gives extra drama to this supple power ballad. Carmen's vocal is the focal point that ties it all together.

DYNASTY—Solar 12021 (RCA)



I'VE JUST BEGUN TO LOVE YOU (prod. by Sylvers III) (writers: Shelby-Smith)
(Spectrum VII/Mykinda, ASCAP) (3:34)

The combination of joyous multi-vocal lead and harmony interaction, a melodic keyboard glide, and the crisp, bouncy rhythm track makes this single a can't-miss delight. The trio (Nidra Beard, Linda Carriere and Kevin Spencer) sing with tight-knit power and authority, for a sound that has no format restrictions.

PATTI AUSTIN—CTI 9-9600 (CBS)



BODY LANGUAGE (prod. by Taylor) (writer: Haves) (Duchess/MCA, BMI) (3:52)

Austin covers Isaac Hayes on this title-cut from her new LP with a sensuous vocal that's underscored by a menacing rhythm track courtesy of the Muscle Shoals boys. Michael Brecker adds his tenor to the nocturnal sound that's bound to make inroads on pop-A/C, as well as with black audiences.

KENNY RANKIN—Atlantic 3663



REGRETS (prod. by Mardin) (writer: Wyrick) (Intersong, ASCAP) (3:30)

Rankin's soft tenor has a way of reaching the most intimate emotions with the subtlest vocal inflection. On this first release from his new "After The Roses" LP, he gets Arif Mardin's sparkling production and simple bass, drum & keyboard backing for a sterling effort that's great for pop-A/C programming.

Pop

BRAM TCHAIKOVSKY—Polydor 2101

LET'S DANCE (prod. by group) (writer: Broadbent) (WB, ASCAP) (4:12)

Tchaikovsky gave us last year's classic "Girl Of My Dreams." This emotional rocker from the new "Pressure" LP has the same sweet, soaring, Byrdesque harmonies and ringing guitars that make it ready for AOR-pop hit status.

JUDAS PRIEST—Columbia 1-11308

LIVING AFTER MIDNIGHT (prod. by Allom) (writers: Tipton-Halford-Downing) (Amakata/World Artist, BMI) (3:30)

Any discussion about the current heavy metal resurgence must revolve around this British quintet as a prototype of the genre. First from the "British Steel" LP is this driving rocker starring K. K. Downing's blistering lead guitar & Bob Halford's vocal front.

FLASH AND THE PAN—Epic 9-50882

MEDIA MAN (prod. by Vanda-Young) (writers: Vanda-Young) (Edward B. Marks, BMI) (3:39)

Here's more crafty, intelligent, pop-rock from the talented Australian duo. The lyrics are sly social commentary and the music is bright, catchy dance-oriented rock. Wonderful stuff.

SUSAN COLLINS—Millennium 11789 (RCA)

(GIVING ME) SAD EYES (prod. by Kent) (writers: Collins-Kent) (April/Big Winner, ASCAP/Blackwood/Mitzvah, BMI) (3:26)

Collins sports a powerful, rangy vocal that evokes plenty of passion and sincerity on this initial single from her forthcoming "The First Time" LP. It's a spirited pop-rocker for several formats.

PHILIP LYNOTT—WB 49272

KING'S CALL (prod. by Lynott-Woolven) (writer: Lynott) (Pippin' The Friendly Ranger/Chappell, ASCAP) (3:37)

Thin Lizzy's lead vocalist gets Mark Knopfler's (Dire Straits) distinctive lead guitar help on this initial single from his "Solo In Soho" LP. An ominous-sounding pop-rocker that will catch AOR attention.

HOTEL—MCA 41277

HALF MOON SILVER (prod. by Eric-group) (writers: Phillips-Calton-Bargeron) (Blair/Bellhop, BMI) (3:48)

The Alabama-based sextet plays pretty, soft, acoustic music that's indebted to the Crosby, Stills & Nash sound. Soaring harmonies are balanced by the lyrical guitar picking for a refreshing pop-A/C approach on this title cut from their latest LP.

JANA—Polydor 2086
YOUR BOYFRIEND'S GOT HIS EYE ON ME (prod. by Oriolo) (writers: Chavin-Erokan) (Intersong, ASCAP) (3:25)

Jana hails from New Jersey with rock'n'roll in her blood and a strong sense for the teen pop sounds of the early '60s. Cute fun for pop radio.

CATHERINE HOWE—Ariola 803 (Arista)

WHEN THE NIGHT COMES (prod. by Williams) (writer: Merrill) (ATV, BMI) (3:25)

The British singer/songwriter has had several European successes and this pretty pop-rock ballad should spread the word on these shores.

CHEEKS—Capitol 4883
BONEY MORONIE (prod. by Makar) (writer: Williams) (Venice, BMI) (3:00)

Culled from the "Mad" magazine film comedy soundtrack, "Up The Academy" this cover of the '57 hit is a punchy rocker by the Buffalo-based quartet. Jungle drum breaks and concise guitar lines back sweet pop vocals.

RCR—Radio 712

GIVE IT TO YOU (prod. by Ron & Howard Albert-Chalmers-Weaver) (writer: Rhodes) (Backwoods/Sounds Good, BMI) (3:45)

The trio moves together like one elegant cat on this seductive rocker. The flexible bass line is for dancing while the two ladies give pop radio appeal with their shimmering coos.

SAD CAFE—A&M 2245

MY OH MY (prod. by group) (writers: Emerson-Young) (Manken, BMI) (3:56)
Lead vocalist Paul Young is in the spotlight on this bluesy side from the "Facades" LP. The contemplative verses explode into full-tilt rock choruses.

B.O.S./Pop

STARPOINT—Chocolate City 3208 (Casablanca)

I JUST WANNA DANCE WITH YOU (prod. by Job) (writers: Phillips-Adeyemo) (Harrindur, BMI) (3:57)

The nucleus of this multi-talented sextet is the four Phillips brothers who've played in numerous Baltimore-D.C. bands. Here, they're joined by vocalist Renee Diggs for a jubilant vocal bash over an attractive funky dance track.

RANDY CRAWFORD—WB 98276

LAST DANCE AT DANCELAND (prod. by Felder-Hooper-Sample) (writers: Sample-Jennings) (Four Knights/Irving, BM) (3:25)

Backed by ace fusion studio artists, Crawford is equal to the support with her sassy, soulful confession of unfulfilled romance. A real pleasure for several formats.

CAMERON—Salsoul 2124 (RCA)

MAGIC OF YOU (Like The Way) (prod. by Muller) (writer: Muller) (One To One, ASCAP) (3:24)

The first single from his self-titled LP is a knockout that's certain to garner crossover play. A light pop-funk rhythm is perfect for dancing while the equally fine vocals give strong radio appeal.

JOHNNY GUITAR WATSON—

DJM 1304 (Mercury)

LOVE JONES (prod. by Watson) (writer: Watson) (Vir-Jon, BMI) (3:58)

Turn down the lights and get next to someone special. This title track from his new LP is a soulful love ballad that's already exploding on the black side, and right for pop, too.

NDUGU & THE CHOCOLATE JAM CO.—Epic 9-50901

TAKE SOME TIME (prod. by Chancler) (writer: Chancler) (Hey Skimo, BMI) (4:05)

This lush ballad glides with a glossy elegance thanks to Ndugu Chancler's convincing vocals & crisp percussion. From the "Do I Make You Feel Better?" LP, it's an instant radio add.

ADC BAND—Cotillion 45019 (AtI)

HANGIN' OUT (prod. by Mass Production) (writer: Williams) (Two Pepper, ASCAP) (3:40)

Mark Patterson digs a deep, funky bass groove on this care-free dancer from the 10-member collective's "Renaissance" LP. The cute falsetto vocals work especially well on the chorus refrain.

G.D. & THE BIG J—Good 00337

MOVIN' ON (prod. by Dorsey) (writers: Agustus & G. Dorsey) (GlennRose, BMI) (4:15)

Glenn Dorsey is the principal here and his smooth, rich vocal interacts perfectly with the vibrant female chorus on this upbeat dance spin.

JOHN LEE AND GERRY BROWN—Columbia 1-11295

WILL IT LAST? (prod. by Lee-Brown) (writer: Brown) (Real To Real, BMI) (3:38)

Lee and Brown play spirited fusion that's comfortable on any format. This cut from the "Chaser" LP has a wealth of inventive horn solos cruising over the hot rhythm push.

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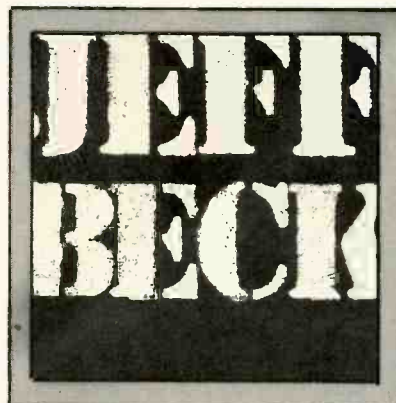
Record World Album Picks



ANYTIME-ANYPLACE-ANYWHERE

ROSSINGTON COLLINS BAND—MCA 5130 (8.98)

The long-awaited debut of the ex-Lynyrd Skynyrd guitarists' new venture is a healthy serving of blues and boogie, featuring a female lead vocalist, Dale Krantz, who lashes out over heavy instrumentation with Joplinesque power. "Don't Misunderstand Me" is a grabber.



HERE & BACK

JEFF BECK—Epic FE 35684 (8.98)

Beck charges back with an instrumental collection that features his imaginative guitar in a raging rhythmic environment created by keyboardist Jan Hammer, drummer Simon Phillips, and other musicians schooled in the jazz and rock traditions. In addition to the thunder and lightning, Beck's melodic gift ("Too Much To Lose") makes him special.



YACHTS WITHOUT RADAR

YACHTS—Polydor PD-1-6270 (7.98)

This British foursome debuted last year with a mixture of classic rock progressions, sophisticated turns of the word in their lyrics, and a full-blown vocal/keyboard dominated sound to bring it across with distinction. Their second U.S. LP continues the tradition with songs like "Out Of Touch," "Revelry" and "March Of The Moderates."



SHEILA AND B. DEVOTION

CARRERE CAR 38-124 (Atco) (7.98)

A new label, originating in Europe, debuts with one of France's most durable female popstars and the songwriting, playing and production of Chic's Edwards and Rodgers. The single "Spacer" is a bulleting number on the BOS chart, and the album continues the pace with love lyrics and timely subjects like "Charge Plates And Credit Cards."

CAMERON

Salsoul SA-8535 (RCA) (7.98)



Born in the tropics, Cameron is a vocalist whose debut is produced and written with

the exception of his "Can't Live Without Ya") by Randy Muller of Brass Construction fame. Hand-clapping, foottapping music geared to the dance market.

NATIONAL LAMPOON WHITE ALBUM

Label 21 IMP-2002 (JEM) (7.98)



There are two ways to achieve complete equality: either don't insult anybody, or insult every-

body! National Lampoon, is a firm believer in the latter philosophy, and they do it here with skits and music.

GIVE ME A BREAK

THE RITCHIE FAMILY—Casablanca NBLP 7223 (7.98)



This trio was among the first to be heard in clubs when "disco" became a household word, and they're still putting out sinewy music for dancing and listening.

The title cut, tough and lyrically thoughtful, also appears on "Can't Stop The Music."

LOVE JONES

JOHNNY GUITAR WATSON—DJM DJM-31 (Mercury) (7.98)

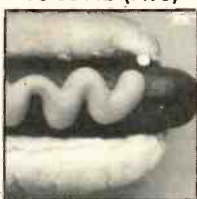


Watson can tackle any form of music, from blues to scat to a humorous rap

("Telephone Bill"). The title cut, a ballad duet, is currently catching on, and there'll be room for LP on a variety of formats.

"H"

BOB JAMES—Columbia/Tappan Zee JC 36442 (7.98)



Opening with an acoustic interlude and easing into electric sounds, James' new album explores

the full expressive range of keyboard instruments, balancing contributions from Grover Washington, Airto and others.

SHEER GREED

GIRL—Jet NJZ 36490 (CBS) (7.98)



They're young and kinda pretty, so girls would seem to be their target. Their heavy metal riffs,

however, studded with flash guitar solos, seem designed to attract the adolescent male. Can perfect musical androgyny be achieved?

CAREFUL

THE MOTELS—Capitol ST-12070 (7.98)



The Motels are quirky enough to maintain originality (the group's personality is lead vocalist

Martha Davis) while they write enough hooks to appeal to pop audiences. On their second album, "Days Are O.K." and "Careful" warrant attention.

MY TURN TO LOVE YOU

EDDY GRANT—Epic JE 36522 (7.98)



Grant interprets his West Indian roots in many tempos, but he's most at home with a

slow-swaying reggae beat, decorated with effects like the full chorus of "Preachin' Genocide" or the syncopated strings of "Exiled From The Love I Know."

HEGEL

ROB HEGEL—RCA AFL1-3605 (7.98)



Hegel's heart is in pop love songs, but the instrumentation, arrangements and vocal style are

influenced by the work of British bands like Genesis, creating a synthesis that will find a home on AOR and Top 40 formats.

VOLUNTEER JAM VI

VARIOUS ARTISTS—Epic KE 2 36438 (11.95)



Hosted by Charlie Daniels, whose "In America" single is currently beaming

over several formats, this double live set features performances by Wet Willie, the Henry Paul Band, Crystal Gayle, and none other than Ted Nugent.

UP FROM THE ALLEY

LAMONT CRANSTON BAND—Waterhouse 10 (7.98)



In and around Minneapolis, this septet packs them in at clubs and concert halls.

They started as a blues band, and still cover writers like Sonny Boy Williamson, but their original rockers are now garnering airplay.

THE NIGHTHAWKS

Mercury—SRM 1-3833 (7.98)



This quartet has been rabble-rousing in eastern seaboard clubs and recording on small

labels for several years, and their first LP for a major label contains best shots by time tested writers like Willie Dixon, Al Green and Doc Pomus.

ANNE MURRAY

BONNIE RAITT

LINDA RONSTADT/
J. D. SOUTHER

KENNY ROGERS

BOZ SCAGGS

BOB SEGER AND
THE SILVER BULLET BAND

JOE WALSH



URBAN COWBOY

**Original Motion
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JOHNNY LEE



DP-90002



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Capitol Signs Jay Ferguson



Singer/songwriter/pianist Jay Ferguson has signed an exclusive worldwide recording agreement with Capitol Records, Inc., according to Rupert Perry, vice president, A&R, CRI. The artist is an alumnus of Spirit and Jo Jo Gunne and recorded three solo albums before joining Capitol. "Terms And Conditions," his fourth solo LP and the first for Capitol, ships in mid-July. Pictured after the agreement was signed (from left): Budd Carr of The Carr Company, Ferguson's management firm; Bruce Ravid, west coast manager, talent acquisition; Rupert Perry; Jay Ferguson; Bobby Colomby, divisional vice president, A&R, pop music; and Bruce E. Garfield, national director, talent acquisition.

ASCAP Names Bradley Southern Reg. Director

■ NEW YORK — Connie Bradley has been appointed southern executive regional director of ASCAP, according to Hal David, president of ASCAP.

In her new capacity, Bradley moves into the post formerly filled by Ed Shea, who was just named ASCAP's national coordinator of public affairs. She will be reporting directly to Paul S. Adler, director of membership.

Bradley has been assistant regional director of ASCAP for the past four years. Her experience working in the music industry also includes positions with RCA Records, Famous Music, Dot Records and the firm of music attorneys Thompson and Harris.

Mann, Berg Named To Top ICM Posts

■ LOS ANGELES — Ralph Mann has been named chairman and Jeffrey Berg was named president of International Creative Management, according to Marvin Josephson, chairman of Marvin Josephson Associates, Inc.

Mann joined a predecessor company of ICM in 1960 and had been chairman of ICM's executive committee; he is also vice chairman of Marvin Josephson Associates, Inc. Mann had previously been with NBC and MCA.

Berg joined a predecessor company of ICM in 1969 and has been a senior agent in ICM's Los Angeles Motion Picture Department.

Virgin Dismisses Seven

■ NEW YORK — Virgin Records has dismissed seven people from its staff, leaving only five people working for the label. Given notice last week were Sue Byrom, director of publicity; Marilyn Agrelo, publicity assistant; Phil Page, national AOR promotion; Karyn Kaplan, promotion assistant; Christin Chestis, A&R administrator; and two others.

Songwriters Contest Sets Finals, Prizes

■ NEW YORK—The finals for the second annual New York Songwriters' Contest, presented by the New York Music Task Force in association with the American Guild of Authors and Composers and sponsored by Chappell Music Company, will be held at New York's Grand Finale, Monday, June 23rd, at 8:00 p.m.

In conjunction with this city-wide free songwriting contest, the Mayor's office will proclaim Monday, June 23rd New York Songwriters' Day. Songwriters Sammy Cahn, Jule Styne, and "The Fantasticks" writers Tom Jones and Harvey Schmidt will perform at the City Hall event (noon), at which time the New York Music Task Force, AGAC, and Chappell Music will receive a proclamation saluting the lyricists, composers, and publishers of New York City.

This year's New York Songwriters' Contest, which was open to residents of the five boroughs, will conclude with a gala event at New York's Grand Finale (210 W. 70th Street) during which the 10 finalists will perform their compositions. These will be judged by a panel of 23 prominent music industry members.

The first prize winner will receive an AGAC song contract with Chappell Music Co., plus a cash award of \$250. Second prize will be a cash award of \$150, and third prize, a cash award of \$100.

Blues Bros. Tour

■ LOS ANGELES—"Jake and Elwood Blues," Atlantic recording artists and stars of the Universal picture "The Blues Brothers," will be embarking on their first concert tour in nearly two years in conjunction with the release of the soundtrack album "The Blues Brothers." The cross-country tour will take them to 13 cities, performing 20 concerts.

George Ware:

Working for the Betterment of Black Radio

By PHIL DIMAURO

■ NEW YORK—The second annual conference of the Black Music Association (BMA) scheduled for June 25-29 in Washington, D.C., will devote much of its time to the issues facing black radio in the new decade. In a recent interview with *Record World*, George Ware, a member of BMA's board of directors and director of the Association's communications division, outlined some of the specific areas to be covered at the conference, and explained some of the methods the BMA could use to effect change.

"When I took responsibility for the communications division in September," explained Ware, "I got the impression that the development from NATRA to BMA caused some confusion among disc jockeys. There was no question that NATRA was strictly a disc jockey organization, and there certainly was no question that BMA was more than a DJ organization, but I'm not so sure that it went over that well with the jocks at first. I think that many of them are now beginning to realize that it's hard for any element to function as an isolated group. In fact, one of the primary factors in NATRA's collapse about four years ago was that everybody went to the convention, but only the disc jockeys could participate in decision-making. The need for a broad-based trade organization focused on black music became obvious."

Ware said that his original role seemed to be one of recruiting broadcasting personalities into BMA, but it soon developed into a chance to hear disc jockeys' problems and concerns, and develop panels at the conference to deal with these issues. "Take the historic problems of jocks in the south," said Ware. "They still

have little job security, their rate of pay is deficient, and they don't have the voice they do in northern markets. We've got to get stations in the south to recognize the value of these guys and try to work out a formula for paying them."

The second annual BMA Conference has also scheduled a closed work session entitled "FCC, Black Radio and The Black Community," which Ware says will "explore the changes that will take place with new technology and alteration of the frequency bands. If they're going to go from 10 to nine khz spacing, we're concerned that the new stations which are generated won't all be picked up by black entrepreneurs . . . We'd like to see if the FCC could carve out ways for human services and community development organizations to gain access to those stations." The session, which will include

(Continued on page 34)

Time-Life, WCI Pact For Kinks Video Set

■ LOS ANGELES—Jon Peisinger, vice president and director of retail marketing of Time-Life Video and Mort Fink, president of WCI Home Video have announced that a distribution arrangement has been reached between the two companies regarding the video cassette "One For The Road," a live performance by the Kinks.

The distribution will be handled by WCI Home Video through the WEA distribution branch system and their network of independent electronics representatives. Discussions are currently being held regarding the possibility of a more comprehensive distribution agreement involving future Time-Life video product.



Can Music Really Charm Your Soul?...

The Answer Lies in The Music of

Leon Huff

Coming On Philadelphia International Records & Tapes



Judas Priest:

Heavy Metal Music Makes Box Office Magic

By SAMUEL GRAHAM

■ LOS ANGELES—While horror stories of half-filled halls, cancelled dates and disappointing paydays are common along the live concert trail these days, there are exceptions to that bleak rule. According to several spokesmen, one of those exceptions is the Columbia Records heavy metal band Judas Priest, who—through a combination of increased airplay and sales and what some industry viewers see as the continuing emergence of the heavy metal genre as a commercial force—have moved into both new markets and bigger venues in repeat markets during their current tour.

Steady Growth

According to American Talent International agent Peter Russo, who books western dates for the group, one of the most dramatic examples of Judas Priest's growth as a concert attraction is the Los Angeles area. Their first visit here, Russo said, the band played the Starwood, a nightclub with a capacity of well under one thousand, while in 1979 they "just sold out" the 3000-seat Santa Monica Civic Auditorium. This year, on June 13, Judas Priest sold about 7000 tickets at the Long Beach Arena, a hall with a capacity of about 9500 for that show. 4900 of those tickets were pre-sold, Russo said, but "Long Beach is a walk-up town," accounting for the 7000 figure.

According to Arma Andon, Columbia vice president, artist development, the Long Beach show "would have been a sell-out last year. As it is, we consider it an overwhelming success, with the economy the way it is and the amount of discretionary money that's available to kids these days."

WCI Home Video Adds Ten Titles

■ NEW YORK — WCI Home Video, a division of Warner Communications Inc., will release ten new major motion pictures on pre-recorded cassettes this month, making a total of 32 films which will now be available in the marketplace, it was announced by Mort Fink, president of WCI Home Video.

The new titles are "A Star Is Born," "Exorcist II: The Heretic," "Bonnie & Clyde," "Bullitt," "The Candidate," "Dog Day Afternoon," "Executive Action," "Going In Style," "The Life of Brian," and "The Main Event."

Other new markets for Judas Priest this time around include Phoenix and Salt Lake City, added Russo, in addition to more traditional areas of strength like New York and San Antonio. Venues booked for the group in those two new markets are in the 5000-6000 capacity range.

"This has been a building process," said Andon. "They've always had a cult following, but now, with the AOR play their new album ("British Steel," Judas Priest's fifth)) is getting, we're introducing them to the general audience. The public is much more aware of them than before." The new album is "definitely their biggest seller."

At the same time as Judas Priest's audience is expanding, Andon continued, "they've remained loyal to their whole philosophy: they're loud, colorful and exciting, playing heavy metal and making no bones about it. This music is dependable—people know what to expect from Judas Priest, Ted Nugent, Blue Oyster Cult and the rest."

CBS' history with acts like Nugent, Journey and Blue Oyster Cult, Andon said, has been that "they've usually sold (records) solidly through touring—near gold, if not over it—so the sales base grow in proportion to the live concert business. But in each case, there was one record that eventually stood out. With Journey, it was their third album, when they added a lead singer; for Blue Oyster Cult, it was the album ("Agents of Fortune") with the 'Don't Fear the Reaper' single. Those records took the bands from selling three or four hundred thousand albums to a million and a half,

and we could be seeing the same thing with Judas Priest."

Andon added that "Judas Priest was going to happen at the box office whether radio dependent on this record or not. Live, heavy metal has always been strong, for at least the last ten years." Yet, according to ATI's Russo, heavy metal acts like the Scorpions, Def Leppard, Aerosmith and Van Halen, as well as those mentioned above, are enjoying an especially good year in 1980. "I think this looks like the year for this music," Russo said, "and Judas Priest's time is due, that's all. They've been around for four or five tours, and they've built a following."

SESAC Taps Willett

■ NEW YORK — A. H. Prager, chairman of SESAC Inc., has announced the appointment of John F. Willett to the post of regional manager, southeastern area.

In this capacity, Willett will represent the licensing firm in Delaware, Maryland, Kentucky, North and South Carolina, Tennessee, West Virginia, Virginia and Washington, D.C. He replaces George Chernault, who earlier this year was elected a vice president and is currently based in the firm's world headquarters at 10 Columbus Circle, New York City.

Prior to joining SESAC, Willett served as executive vice president of Mel Wheeler Inc., owner-operator of WSLQ-FM in Roanoke and KDNT and KDNT-FM in Denton, Texas. In addition to his duties as executive vice president of the parent company, Mr. Willett served as general manager of WSLQ-FM. Previous broadcast experience includes serving as operations manager of WSLC-AM and of WSLS-AM/FM, all Roanoke broadcast facilities.

ASCAP Holds N'ville Membership Meeting

■ NEW YORK—ASCAP president Hal David chaired the ASCAP general membership meeting held in Nashville on June 12 at the Maxwell House Hotel. The occasion marked David's first formal meeting for ASCAP since his election in April. The meeting was attended by over 300 composer, lyricist, and publisher members of the Society representing over 20 states. David delivered the opening remarks and summarized the accomplishments of ASCAP Nashville members who swept a variety of this year's top industry awards.

Workshop

David announced plans for the Society's first Nashville Songwriters' Workshop, to be headed by Jerry Foster, Bill Rice and Buzz Cason. The line-up of guest panelists includes Bob Beckham, Rory Bourke, Larry Butler, Tom Collins, Dick Frank, Steve Gibb, Randy Goodrum, Bill Hall, Henry Hurt, Archie Jordan, Buddy Killen, Richard Leigh, Bob Mackenzie, Ronnie Milsap, Bob Montgomery, Bob Morrison, Mickey Newberry, Wesley Rose, John Schweers, Bob Thompson and Billy Ed Weeler — and others to be announced. The workshop is slated to begin in September and details for participation will be released shortly.

Rosenblatt Bows Wavelength

■ NEW YORK—Entertainment attorney Ted Rosenblatt has announced the formation of Wavelength Management for representation of artists in the entertainment business in business and personal management.

The new firm will be located at 111 West 57th Street, Suite 1204, New York, New York 10019. The new phone number is 581-5860.

'Roadie Day' in L.A.



Mayor Tom Bradley proclaimed June 17th as "Roadie Day" in Los Angeles, and Alice Cooper celebrated it in his typically bizarre fashion by appearing in concert at the Greek Theatre to promote his new movie "Roadie" and new album "Flush The Fashion." Alice imported two members of the Meriden-Cleghorn High school Marching Band to flash their new band uniforms on stage—uniforms which were originally designed by President Nixon for his White House guards. Partying after the concert are from left (left photo): Ex-Cooper drummer Davey Johnston; producer of "Flush The Fashion," Roy Thomas Baker; party guest; Mrs. Marcy Gordon; and president of Alive Enterprises Shep Gordon. Pictured in right photo are: Kent Smythe, roadie for the Runaways and the Dead Boys; Henry Castro (Moon Martin); and Alice.

The praise for Ray Gomez is loud and clear!

"I love the Ray Gomez. 'West Side Boogie' got instant response?"

— Ron Nenni, WPDH

"Everything you wanted in a rock record but no one would record is found on the new Ray Gomez. Start to finish, it's a winner?"

— Charlie West, KMOD

"Ray Gomez has himself an excellent record... (It) erupts like Mt. St. Helens spewing volcanic rock licks..."

— Peyton Mays, KZEL

"Ray Gomez is a smoker!"

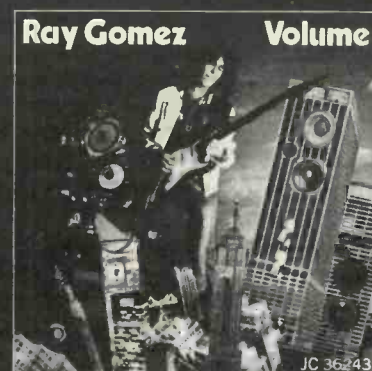
— Ed O'Connell, WHCN

"Ray Gomez definitely is a contender for flash guitarist of the year?"

— Eddie Wazoo, WPLR

"In a year when the marketplace is glutted with one-tune wonders, the Ray Gomez album stands out as a consummate work?"

— Dave Logan, WLAV-FM



On Columbia Records and Tapes.

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New York, N.Y.

By DAVID McGEE

■ Prior to **Merle Haggard's** first New York City appearance in some four years, his manager was wondering if he'd done the right thing in bringing the Hag to the Lone Star Cafe in an effort to showcase the tunes from the artist's latest MCA LP (one show was broadcast live over WHN). He needn't have worried. Merle Haggard is an authentic American musical treasure, and any time he shows up it's an event in and of itself, quite apart from whatever music he chooses to play for the occasion. Nevertheless it's still intriguing to see him mesmerize an audience wild-eyed at the thought of hearing nothing more than "Okie from Muskogee" and "Fightin' Side of Me" by both the sheer force of his personality and the rich backlog of material—original or otherwise—at his command.

Typically, Haggard gave the customers all they wanted and more. He is only nominally a country artist; while his music is firmly rooted in country, strains of other exotic genres—including jazz and rock 'n' roll—abound in his compositions. At the same time, he evinces an admirable dedication to the country tradition as defined by such artists as Jimmy Rodgers and Bob Wills. It's this overriding concern for history that helps make Haggard unique among his peers.

Who is the finest male country singer of this age? The arguments continue, but on balance Haggard would seem to have little competition when it comes to injecting a lyric with personality and feeling. His warm, fluid vocal style—the precise, almost deliberate intonation and the delicate turns of phrase—marks him as an outstanding singer by any standard.

Certainly no discussion of Merle Haggard would be complete without due respect being accorded his superlative band, the **Strangers**. Many of these musicians have been with Haggard for several years, and his songs are second nature to them by now. Yet they display remarkable control, versatility and youthful vitality at every turn. The best summation came from the New York Times' **Robert Palmer**, who correctly ascribed three qualities to the group: dignity, class and utter assurance. That's right on the mark, and the same could be said of Haggard too.

RUNNING NEWS: The First Annual **Willie Nelson** Runner's Classic was held June 14 at the Pedernales Country Club in Spicewood, Texas. **Mark Rothbaum**, Nelson's manager, ran the 6.2 miles of the course in 48 minutes; Nelson himself clocked in at one hour, seven minutes. Playboy's **David Standish**, who was in town completing a Playboy Interview with Nelson, finished in one hour, four seconds. The winning time was 33 minutes. Over 1000 runners participated. Columbia Records' publicist **Paula Batson** was also on hand for the festivities, but declined to participate in the race. Why? "Because," she told New York, N.Y. One supposes the remainder of her excuse will come at a later date.

The night of the race Nelson played a concert at the Austin Opry House in which he debuted three new songs he's written for the film "Honeysuckle Rose." Among the concertgoers was **Guy Clark**, who's currently recording in Austin with producer **Craig Leon**.

The Pedernales Country Club will also play host to Willie Nelson's Annual July 4 Picnic this year. Featured artists include Nelson, **Merle Haggard**, **Ernest Tubb**, **Delbert McClinton**, **Johnny Paycheck**, **Ray Price** and the **Charlie Daniels Band**.

ROBBERY NEWS: Following a session at the Power Station on June 13, **Parliament-Funkadelic** members **Bernie Worrell** and **Tyrone Lampkin** discovered that their van, which had been parked in front of the studio, had been burglarized. The missing equipment included one blue road case, OB1 synthesizer; one white road case, Mini-Moog; and one Sanyo tape deck. Anyone having information concerning the burglary and/or the whereabouts of the missing goods is asked to contact **Dee Allen** of Maywood Music Carlos Productions at (212) 695-0324.

BITS AND PIECES: **Ervin Drake**, president of the American Guild of Authors and Composers (AGAC), has announced that the guild will offer a four-week July workshop in lyric writing tailored specifically for college students. The 20-hour course will begin on July 7 and will be held twice a week, Monday and Wednesday, for two and a half hours per session, beginning at 5:00 p.m. **Sheila Davis**, a member of the advisory board of the music department of New York University, will teach the course. Applications are available at AGAC's New York headquarters, 40 West 57 Street, Suite 410, or by phoning (212) 757-8833. The course is limited to 12 students.

Jason Darrow has stepped down as **Jane Oliver's** manager, and
(Continued on page 84)

Pirates Sentenced; L.I. Man Indicted

■ NEW YORK — Alton Bembrick Sutton, Jr. and his son Alton Sutton III were convicted and sentenced in Alabama on nine counts of copyright infringement, and Michael Rascio was arraigned on Long Island on a 75-count indictment alleging manufacture and distribution of unauthorized recordings.

The Suttons had been indicted on charges of distributing and offering for sale nine copyrighted sound recordings in pirate 8-track format, and were found guilty June 17 on all counts after a jury trial in U.S. District Court for the Middle District of Alabama, Eastern Division, in Montgomery. Prosecution was supervised by U.S. Attorney Barry Teague, with FBI Special Agent James Neal Jr. in charge of the investigation.

Alton Sutton Jr. was given a two-year sentence in federal prison and fined \$5,000 by Judge Robert Varner, who noted he had been convicted of a previous offense two years before and was still on probation when he went back into the same illegal business.

Judge Varner sentenced Alton Sutton III to three years on pro-

bation under Section 5010(a) of the Federal Youth Corrections Act. He noted Sutton had been convicted at age 16 of breaking and entering in North Carolina, for which offense he might still be on probation.

Rascio was arraigned June 19 in Suffolk County Criminal Court, Hauppauge, N.Y., on the 75-count indictment handed up earlier by a Suffolk County grand jury. Indicted with him were M&R Records, Inc., Best Record Pressing Corp. and International Picture Disc Corp.

The indictment includes 25 felony counts of manufacturing unauthorized recordings, including the first felony count of a bootleg recording (Blondie's "Headlines"); 25 misdemeanor counts of possession for sale and/or sale of unauthorized recordings, and 25 misdemeanor counts of possession for sale and/or sale of recordings failing to disclose the true name and address of the manufacturer.

The Rackets Bureau of the Suffolk County District Attorney's Office is handling the case, with Assistant District Attorney Marv Werner prosecuting.

Cretones in N.Y.



On tour to support their debut release, "Thin Red Line," on Planef Records, distributed by E/A, Cretones made a stop at the Bottom Line in New York. Pictured backstage after the show are (from left): Jim Monahan, air personality, WNEW-FM; Willis Damait, E/A local promo rep/New York; Richard Neer, assistant program director, WNEW-FM; Steve Beers and Peter Bernstein, Cretones and Ralph Ebler, E/A east coast artist development director. In front are Mark Goldenberg (left) and Steve Leonard, Cretones.

EMI Names Anderson To Mfct./Distrib. Post

■ LONDON — Tad Anderson has been named director of manufacturing and distribution operations, EMI Music Europe, effective July 1.

Anderson, who joined Capitol in 1966, moved to EMI Europe as project manager (construction) and returned to Capitol as plant manager in L.A. In his new post Anderson will report to David Lawhon and will control manufacturing and distribution plus studios throughout Europe.

Stearns Bows Firm

■ LOS ANGELES—Judy Stearns has bowed Judy Stearns Promotions, independent promotion specializing in national adult/contemporary format, with offices at 8544 Sunset Blvd., Los Angeles, Ca. 90069; phone: 213/657-8210.

Stearns' eight-year industry experience includes posts at Blue Thumb Records, Island Records and Casablanca Records. Most recently, she was national secondary and adult/contemporary promo director for 20th Century Fox Records.

The Coast

By SAM SUTHERLAND and SAMUEL GRAHAM

■ **HOW SOON THEY FORGET:** If they ever remembered, that is. There was a mighty interesting ad in the "Calendar" section of last Sunday's (15) Los Angeles Times. It was a two-page spread placed by the Pacific Stereo chain, and opposite several large pictures of blank tape was an announcement of a Pacific Stereo-sponsored radio program called "The Greatest Hits of Our Time," "our time" being the 60s and 70s. Underneath the little blurb about the show ("the music, stars and events that made the era so magical . . .") was this notice: "Tune to this station and get your tape deck ready." Pacific Stereo is a subsidiary of CBS, Inc., you understand, a company which recently took a stand on the blank taping issue; nevertheless, what you have here is one CBS division urging people to tape a musical broadcast, theoretically hurting sales of another CBS division, Columbia/Epic Records. Makes a lot of sense, doesn't it?

R.I.P.: **Bob Nolan**, who wrote the classics "Tumbling Tumbleweeds" and "Cool Water," died last Monday (16) in the L.A. area. He was 72.

It was about 50 years ago that Nolan, **Tim Spencer** and **Roy Rogers** formed the Pioneer trio, later to become the **Sons of the Pioneers**. Rogers and Nolan had first worked together in 1930, and when the former was contacted by the L.A. Times last week for some remembrances, he said that Nolan "was a guy who did a lot of tall thinking . . . Bob was way ahead of his time as a songwriter. He started a whole lot of people writing Western music." He wrote a lot of it himself, too—some 1000 songs, by one estimate.

Rogers left the Sons of the Pioneers in 1937, but the association didn't end there. In fact, Nolan and the Sons appeared in 153 Rogers movies. But even after all 153 of 'em are forgotten, "Tumbling Tumbleweeds" won't be—it turned up within the last couple of years in fact, on a Pacific Arts album by a group called **Rank Strangers**. And what a song: "See them tumbling down/Pledging their love to the ground/Lonely, but free I'll be found/Drifting along with the tumbling tumbleweeds." Quite a legacy for any man to leave behind.

RALLY 'ROUND THE FLAG: For those who haven't forgotten **Victor Lundberg's** immortal "Open Letter to My Teenage Son" ("If you burn your draft card, then you can burn your birth certificate, too . . .") or **Sgt. Barry Sadler's** equally memorable "Ballad of the Green Berets," there is new hope in the form of **Michael Brogan's** "Let's Make America the Beautiful Again." But Brogan's Arista single, actually, is less a statement of blind allegiance to the stars and stripes—none of this "my country, right or wrong" stuff—than a level-headed suggestion that we in America improve our home-grown wares, like automobiles, before we complain about foreign interests taking our money and stealing our thunder. Rational patriotism, you might call it.

Brogan, a San Francisco area writer, singer and performer, originally intended to press a few copies of his own single and sell them at his gigs. He went to see some businessmen with the idea, and they agreed to help—but only if Brogan would assist them in the writing of what he calls "an American tune, a patriotic protest song but nothing sappy." He recalls, "I knew that 10 thousand people were already writing songs about the Ayatollah, but I kept thinking about it and realized that I still really loved my country, and wanted people to know why they were disgruntled and disappointed. No one else had done anything but jump on the bandwagon."

Brogan decided to focus on "some of the generalities that are wrong at home, too, like half-assed work that nobody's proud of," instead of international issues. In the song, he suggests that "we make our own stuff better and buy it from ourselves"; in person, he'll admit that the Chevy Vega he once owned was "a lousy goddam car" and that he himself "won't buy another American car until they make 'em better." So there, Chrysler Corp.—this guy means what he says.

Brogan hopes that an album for Arista will be the by-product of "Let's Make America the Beautiful Again," but it won't be a gung-ho, flag-waving record by any means. Actually, he says, it will be a chance for him to showcase his own "folk-country-rock, with a bit of bluegrass," perhaps even enabling him to develop the kind of "orchestral country feel" (a la **Ray Stevens'** "Misty") he eventually hopes to perfect.

In the meantime, the single seems to be doing OK, which is fine by Brogan. "I didn't go into this thing with the idea of 'making it,'"

(Continued on page 100)

WCI Awards Thirteen Scholarships

■ **LOS ANGELES**—Henry Droz, president of the Warner/Elektra/Atlantic Corp., has announced 13 Warner Communications, Inc. scholarships have been awarded to WEA employees who have children planning to enter college by fall of 1980 or who are currently enrolled in a post-high school program.

Recipients

The following thirteen youngsters have been selected as recipients of the coveted WCI scholarships: Eric Banks, son of Maryanne Banks, Philadelphia branch; Melissa Carlson, daughter of Carol Carlson, Boston branch; Michael Dougherty, son of Johanna Dougherty, Philadelphia branch; Eric Edwards, son of Jennie Edwards, New York branch; William Henning, son of Ginny Henning, Cleveland branch; Irasema Cortes, daughter of Leobarda Maceda, central returns; James Paolucci, son of William Paolucci, Cleveland branch; Gregory Piatek, son of Anthony Natiello, Philadelphia branch; Walter John Radomski, son of Walter C. Radomski, Cleveland branch; Julie Rusnak, daughter of Raymond Rusnak, Cleveland branch; Scott Sklaver, son of Harry Sklaver, New York branch; Donna Wimberly, daughter of Ruth Wimberly, Philadelphia branch;

Lisa Wood, daughter of James Wood, Atlanta branch.

WCI scholarship awards are made in amounts up to a maximum of \$1,000, and are allocated on the basis of the applicant's general character, academic achievement, and financial need.

To be eligible for an award, one must be a full time employee who has been with the WCI organization for at least one year and the employee's annual base income cannot exceed \$35,000. To qualify, a child must be planning to enter college, or be currently enrolled, in a post high school program by the fall of 1980.

20th Ups Beringer

■ **LOS ANGELES**—Sharon Beringer has been named to the newly-created position of coordinator, administration, 20th Century-Fox Records, it was announced by Bill Bursdal, director of administration, to whom she will report.

In her new position, Beringer will be responsible for art and production coordination as well as various administrative functions.

Prior to this appointment Beringer had worked as production assistant and production clerk. She joined 20th six years ago.

Penguin Power



When Fleetwood Mac was in Cleveland two years ago they donated a penguin, in cooperation with station WMMS, to the Cleveland Metroparks Zoo. Well, as it turned out, the gift threw the penguin balance at the zoo completely out of kilter, causing a lot of tension in the penguin pool. Seems the gift was a male and the other two resident fowls were of the female persuasion. The Mac has recently made things right again by donating another male penguin, George, to the zoo. Pictured from left: Ted Cohen, Warner Bros. artist development; Larry Boyle, Warner Bros. promotion; Fleetwood Mac's John McVie; George; Chuck Vorcheck, Cleveland zoo director; John Gorman, WMMS program director; Rhonda Kniefer, WMMS research director.

Browne To Tour

■ **LOS ANGELES**—Elektra/Asylum's Jackson Browne begins a summer-long tour in late June coinciding with the release of his new album "Hold Out."

Musicians

Browne will travel with musicians Russ Kunkel, Bob Glaub, Craig Doerge, David Lindley, Bill Payne, backup singers Rosemary Butler and Doug Haywood.

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Execs Discuss Future at N.Y. Video Seminar

By JEFFREY PEISCH

■ NEW YORK — Videodiscs will be like hardcover books; commercial TV will be like newspapers; and cable TV will be like magazines, according to Mal Albaum, production director, Home Box Office. Albaum's comments were aired at a program ambitiously titled "The Video Explosion" held last week (18) at New York's Hilton Hotel.

The program was part of a two-day conference called "Audio Recording for Video Seminar," attended by over 200 studio owners, producers, programmers and engineers involved in or contemplating involvement in video.

Besides HBO's Albaum, the panelists were James Fiedler, president MCA DiscoVision, and Seth M. Willenson, VP programming, RCA SelectaVision. Todd Rundgren, representing Utopia Video, moderated the discussion.

Although Albaum voiced his scenario with confidence, the dominant opinion of the panelists was that the future of video is entirely unpredictable. Rundgren drew nods of approval when he said, "Nobody knows if the product that is coming out now will be the standard equipment in ten years. The standard may be one of the designs currently or soon to be available; it may be a hybrid; it may be something completely new. The important thing is that we are seeing the development of technology."

While no new innovations or concepts were unveiled, the seminar was noteworthy for its open debate on the merits of differing videodisc systems soon to be available to the consumer. Spokesmen from MCA DiscoVision and RCA SelectaVision, representing two of the three videodisc player designs (the other is the VHD system to be marketed by JVC), confidently praised their systems and outlined their programs to be available soon.

While the difference in the various videodisc systems has been well documented (Magnavox and Pioneer players, which will play product made by MCA DiscoVision, will feature stereo sound and will sell for \$750; RCA SelectaVision, a capacitance system, will offer mono sound and sell for under \$500), the rivalry between the systems has heated up in recent months. This was evident at the seminar.

Criticizing the RCA mono system, a questioner from the audience demanded of Willenson, "Are you saying, after a billion-dollar company has done years of research, that the American consumer doesn't care about state-of-the-art sound? We've been spending millions on this

assumption. Are you telling us we're wrong? Will there be, or will there not be a video/audio marriage?"

Willenson responded by saying that "RCA sees the videodisc as an extension of the television," and that there are 75 million color sets in the country with mono sound. "We made our decision based on our understanding of what the American consumer wants to buy."

Both Willenson and Fiedler outlined the breakdown in their videodisc programming more specifically than they have in the past. Fiedler divided MCA DiscoVision programming into four categories: theatrical films, which will account for 50 to 60 percent of programming (Fiedler said major films will be available by the end of the summer); adult programming, which Fiedler described as "films shown in first-class theatres," will make up 10 percent of the programming; "how to" shows will account for another 10 percent of programs. Among upcoming titles is "How to watch pro football." The fourth segment of programming is music programs. Within a few weeks, programs of ABBA, Olivia Newton-John and Loretta Lynn will be available, according to Fiedler; 15 such programs will be ready by the end of the year. Fiedler said that Magnavox and Pioneer Players, now available in 16 markets, will be marketed in 40 cities by the end of the year. He also announced the initiation of a toll-free 800 phone number that hardware owners can call from any city and receive software in 48 hours.

Willenson divided programs available to future owners of RCA hardware into three categories: shows licensed from existing TV and film programs; music programs; and programs that RCA will develop with other mediums, such as cable. "How to" programs will fall in this third category.

Outlining future HBO programming, Albaum said that the first multi-city stereo simulcast of a music concert will soon be shown over cable. The concert, featuring Linda Ronstadt, will be available on stereo in 10 cities.

Other oft-debated issues were argued enthusiastically at the seminar. Rundgren brought up the issue of the development of software that is indigenous to the form and not available in other media. "In order for the system to be successful, a unique kind of software must be developed that will convince people to buy the machine. There has to be a whole other area that doesn't exist now."

RIAA/VIDEO

(Continued from page 8)

division to open its services to outside independent firms as well as charter members.

With the charter membership drawing equally from video and music business interests, and the council itself showing the high profile of theatrical film companies now gearing up for videocassette and videodisc sales for their features, Gortikov characterized the prominence of movie interests involved as "mirror[ing] the current state of the industry—right now, existing feature films dominate that market."

As the type of prerecorded video product available diversifies with non-feature and original video titles, the new division is expected to change in its membership composition, he added.

Leslie also signalled the future evolution of RIAA/VIDEO by noting, "The way I see this new division is much the way one would see a newborn child: There will be a need to nurture it, to guide it toward its eventual activities."

Those activities, still being mulled from individual "laundry lists" Gortikov said were assembled during the Saturday meeting, will likely be channelled through separate committees. Where the RIAA has previously addressed such issues as bar coding, counterfeiting and anti-piracy, labor relations and postal fees and statutes through corresponding committees, RIAA/VIDEO is expected to establish action groups in each area identified by its council and general membership.

Where Gold and Platinum sales awards represent a major industry service to the RIAA's audio recording membership, Gortikov suggested equivalent certification programs probably won't be an early goal. Although formal determination on that topic awaits review by the association's executives, "It seems premature to create awards for excellence in sales performance when that universe is so small," Gortikov said.

The International Tape/Disc Association (ITA), which launched



Cy Leslie

such an award designation earlier this year, has thus far only certified a handful of prerecorded videocassette titles.

Also discussed was eligibility for the new division, which Traiman said was open to "any U.S. company or division of such a company devoted to the manufacturing or licensing of video programs for family entertainment."

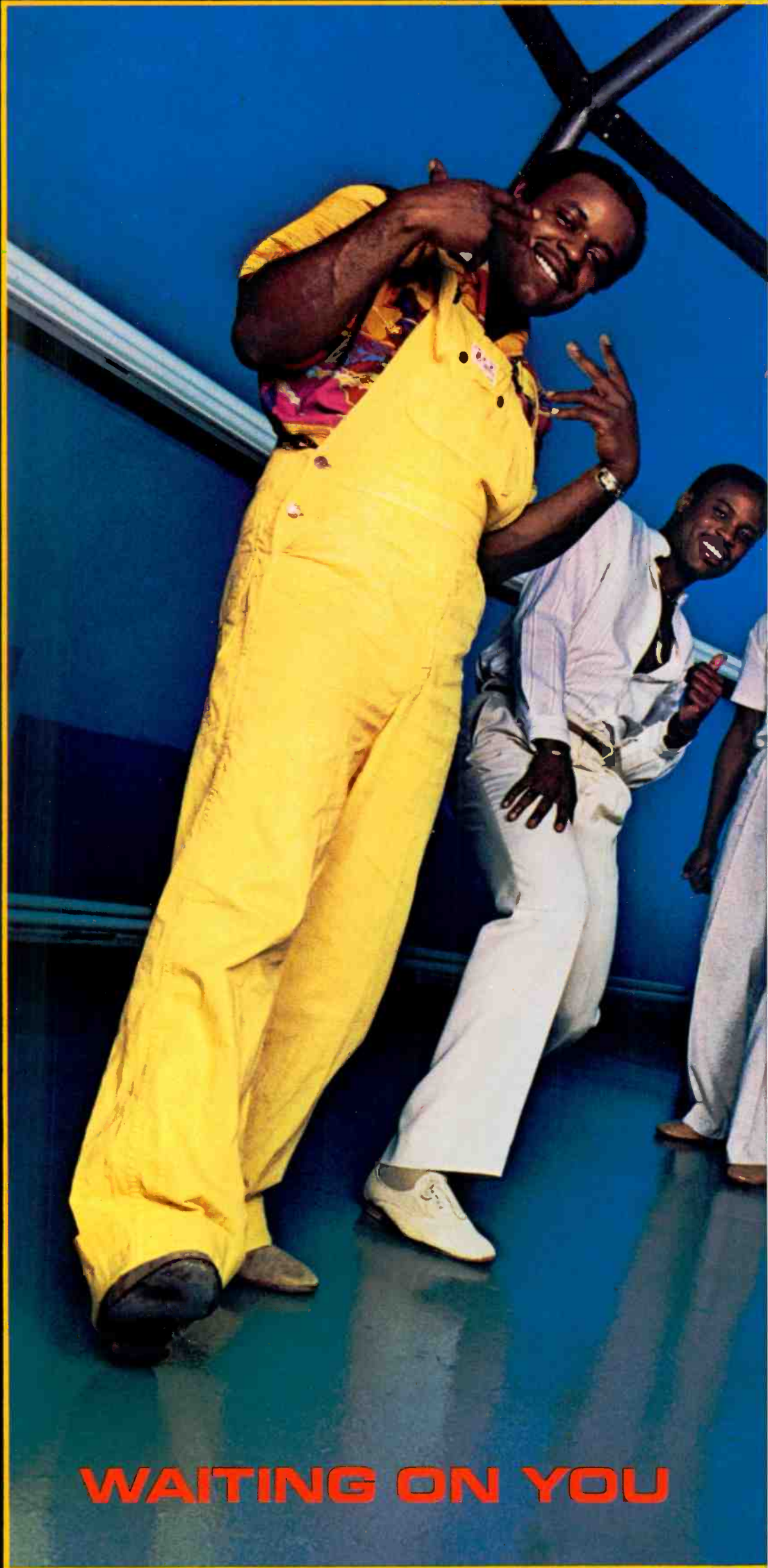
As a result, videocassette firms specializing in X-rated titles, the predominant force in the field's earliest days, aren't being admitted. Even without those firms to swell the ranks of RIAA/VIDEO, Traiman said initial response has been strong. "The enthusiasm at the meeting yesterday was excellent, with 27 of the 30 charter members well-represented," he reported.

Initial dues levels have been set to range from annual fees of \$250 to \$3,000, based on the prospective member's sales volume, but Gortikov said that these figures would yield only a modest operating budget. Long-term funding and any revision of the dues structure will be planned according to the specific projects and priorities determined over the coming months of the division council.

EMI/UA Signs Susie Allanson



Jim Mazza, president of EMI America/United Artists Records has announced that singer Susie Allanson has signed with UA. The Nashville based artist's label debut LP, "Susie," is scheduled for July release. Pictured after the signing are (from left): Jim Mazza, Susie Allanson and Don Grierson, vice president, A&R, EMI/UA.



WAITING ON YOU

Your listeners are
“Waiting on You”
JZ 36262
to play it!

Your customers are
“Waiting on You”
to stock it!

They know that the new album by the multi-million selling group, Brick, features a single that's an **“All the Way”***hit!
ZS9 04810

This song is guaranteed to take Brick to the top of the pile.

It's climbing up the charts in all three trades and is already gaining mass acceptance on R&B, Top-40 and A/C stations nationally.

But wait! This is only the beginning. There'll be a lot more smash singles off this album!

And there'll be a major Brick tour this summer. Keep posted for further details.

“Waiting On You.”
The new Brick album
with the **“All the Way”** hit!
On Bang Records and Tapes.

Distributed by CBS Records.

Executive Producer: Ilene Berns.
Produced by Brick and Phil Benton except “All the Way” produced by James Stroud and Phil Benton.
Exclusive Representation: Cavallo / Ruffalo Management.
*Song written by Paul Davis.



Give the gift of music.



MCA Bows Videocassette Division

(Continued from page 5)
and television operation.

Other key appointments include director of advertising Gary Bordzuk, who will similarly retain a position as advertising and promotion for Universal's non-theatrical arm; and Theodore Schmitt, director of feature acquisition for MCA Videocassette, who will likewise continue in his role as national sales manager for Universal Pay Television.

Distribution of product in both Beta and VHS formats is being channeled through MCA Distributing Corp., headed by Al Bergamo, who fielded questions on the new venture with Giaquinto.

Initial titles and a second release slated for July will focus on recent box office hits and several musically-oriented programs, as well as selected film classics. Like the majority of other studio-owned software firms already in the marketplace, MCA is adding much more current feature hits, including several yet to reach pay and cable exhibition, with an eye toward establishing sequential market "windows"—theatrical release will be followed by videotape versions first, then sold to pay television, and finally to commercial TV.

Thus, MCA Videocassette's opening catalogue includes a number of 1979 theatrical releases, among them "Dracula," "1941," "The Electric Horseman," "The Jerk" and "The Seduction of Joe Tynan." Other box office blockbusters include both "Jaws" and "Jaws 2," "Smokey and The Bandit," "The Sting," "American Grafitti" and "Animal House." Also included are "Battlestar Galactica," "Same Time, Next Year," "Slap Shot," "Jesus Christ Superstar" and "Which Way is Up."

Older classics featured are "State of the Union," "My Little Chickadee," "Animal Crackers," "Psycho," "Scarface," "Frankenstein" and the original 1931 version of "Dracula."

July releases will include the debut of a "Double Feature" series as well as the divisions' first foray into musical video, with both concepts combined in a special release coupling "Coal Miner's Daughter" with a concert by that feature's title inspiration, Loretta Lynn. In addition to "Duck Soup" and two more Alfred Hitchcock films, "The Birds," and "Frenzy," the company will also market four original video concerts, featuring Lou Rawls, Bernadette Peters, Merle Haggard and a twin bill of Mel Torme and Della Reese.

Asked to detail MCA's sales terms for the new product, Bergamo reported, "We have the

toughest policy in the street. We did this on purpose: we feel that by rolling out slowly and conservatively, we'll build this business in an orderly fashion."

Bergamo agreed that the stance—which includes a minimum order requirement, permits no returns, and requires 30-day net payment with no dating—will incur initial opposition from some music dealers accustomed to far more liberal terms on records and tapes, and uncomfortable with the steeper inventory investment required to enter. Accordingly, he expects his initial accounts to be dominated by video specialist outlets, camera stores and electronics hardware retailers, with only some record/tape outlets likewise to buy in at first.

Retail prices will range from about \$50 to \$99, depending on title, and point-of-purchase materials, principally in poster formats, have been prepared. Giaquinto said future releases may include properties from outside the MCA/Universal sphere, and added that tapes will also be direct-marketed through MCA's Spencer Gifts direct mail subsidiary. MCA won't consider any rental program at this time, however, and, according to Bergamo, is prepared to monitor accounts to insure that they don't attempt to locally rent goods purchased from MCA for retail sales.

With some accounts already selling MCA's videocassettes, the MCA Distributing chief reported that this area has already been tested: one of the first accounts, when caught renting, had its inventory retrieved by MCA. Bergamo said that all accounts are being asked to sign a legal agreement specifically prohibiting rental, thus sanctioning such seizures.

MCA's formal entry into the VCR software field offers irony in its apparent capitulation to the

establishment of this market, which Universal and co-plaintiff sought to block in its unauthorized, off-air vein via the controversial Betamax suit, still pending an appeal against the initial federal decision upholding Sony's right to sell its video recording devices. Bergamo allowed that final determination of the issue is at least several years off.

With Giaquinto and his core marketing staff based in MCA's New York offices, MCA Videocassette will initially operate from there, but he added that current plans call for the division to relocate to the corporation's national headquarters in Universal City.

Summer to Geffen Label

(Continued from page 5)

"By any standards in the entertainment industry, Donna Summer is one of the premier performers of our time and there certainly is no better way to launch a new record company than by inaugurating it with her." Summer is the first female artist to ever have three number one singles and two number one albums on the charts in the same year. She has sold over twenty million records, including two triple-platinum double LPs, two platinum double LPs, and five gold albums, two platinum and eight gold singles.

Radio Names Conger Singles Promo Dir.

■ FT. LAUDERDALE—Radio Records vice-president of promotion John Schoenberger has announced the appointment of Dan Conger to the national singles promotion director.

Prior to joining the label, Conger was involved with a Dallas-based, Radio-TV Syndication Co.

Dreamland Fetes Nervus Rex



Dreamland Records recently hosted a party at N.Y.'s Danceteria to celebrate the release of the debut album by Nervus Rex. Pictured following the group's performance are (from left): Mike Chapman, Dreamland Records VP and producer of the LP; Nervus Rex members Shaun Brighton, Lauren Agnelli and Dianne Athey; Dan Neer, WNEW-FM; Nervus Rex drummer Jonathan Lee Gildersleeve; Dave Herman, WNEW-FM; Bernie Bernard, WNEW-FM; Larry Kleinman, WLIR-FM and Rick Swig, VP, promotion and marketing, Dreamland Records.

Mini-Concert Film Ads

(Continued from page 5)

trick Clifford, GM of Nemperor Records, said that the idea is "right on the money. With all the movie/album tie-ins going on right now, the time couldn't be better. The success (of the idea) could be immeasurable."

According to Russo, a label can contract with Double Doublyew to have an already-finished film distributed, or Double Doublyew can produce the "Mini Concert" itself. Double Doublyew produced "Mini Concerts" will be done by Fanta Productions, which has a mobile, 24-track recording unit. Russo stressed that the "Mini Concerts" will be "entertainment, and not commercials."

Initial contracts between labels and Double Doublyew will probably cover a specific market. Screenvision, which is owned by the European company Mediavision, has exclusive distribution rights for short-subjects with over 4000 theatres, in every major city. In Atlanta, for example, Screenvision has pacts with 100 theatres. A contract solely for distribution for four weeks (the length of initial contracts) would cost a label approximately \$10,000 in Atlanta, depending on the attendance at the theatres during the period. For Double Doublyew to produce the "Mini-Concert" an additional \$10-14 thousand would be charged.

Although Double Doublyew's venture into film marketing of recording artists is the most extensive attempted, it's not the first. Several isolated campaigns, most notably one of Meatloaf, have been run in the past several years.

Russo and Screenvision executive VP Zachary H. Smith outlined the advantages of movie-screen marketing, and pointed out that the concept is very popular in Europe. Zachary cited studies claiming that the next-day recall of a 30-second commercial in a movie theatre is 86 percent, while the next-day recall factor for a 30-second television commercial is only 25 percent. "People go to movies prepared to watch," said Zachary. "The missing element, up until now, has been the lack of made-for-cinema advertising that is primarily entertaining. In the past year Screenvision has distributed theatre advertising for several large corporations including Sony, Yamaha, General Motors, Ford, and Dr. Pepper.

'Rose' Platinum

■ NEW YORK—"The Rose," the original soundtrack recording starring Atlantic artist Bette Midler has been certified platinum by the RIAA.

Record World Singles



JUNE 28, 1980

TITLE, ARTIST, Label Number, (Distributing Label)

JUNE 28	JUNE 21		WKS. ON CHART
1	2	THE ROSE BETTE MIDLER Atlantic 3656	14
2	1	FUNKYTOWN LIPPS, INC./Casablanca 2233	14
3	3	COMING UP PAUL McCARTNEY/Columbia 1 11263	10
4	4	LITTLE JEANNIE ELTON JOHN/MCA 41236	9
5	5	STEAL AWAY ROBBIE DUPREE/Elektra 46621	12
6	8	IT'S STILL ROCK AND ROLL TO ME BILLY JOEL/Columbia 1 11276	6
7	7	SHE'S OUT OF MY LIFE MICHAEL JACKSON/Epic 9 50871	12
8	11	CUPID/I'VE LOVED YOU FOR A LONG TIME (MEDLEY) SPINNERS/Atlantic 3664	7
9	9	AGAINST THE WIND BOB SEGER/Capitol 4863	9
10	12	LET ME LOVE YOU TONIGHT PURE PRAIRIE LEAGUE/ Casablanca 2266	8
11	6	CARS GARY NUMAN/Atco 7211	19
12	15	TIRED OF TOEIN' THE LINE ROCKY BURNETTE/EMI- America 8043	8
13	17	SHINING STAR MANHATTANS/Columbia 1 11222	10
14	13	BIGGEST PART OF ME AMBROSIA/Warner Bros. 49225	13
15	10	DON'T FALL IN LOVE WITH A DREAMER KENNY ROGERS WITH KIM CARNES/United Artists 1345	14
16	14	CALL ME BLONDIE/Chrysalis 2414	24
17	20	MAGIC OLIVIA NEWTON-JOHN/MCA 41247	6
18	22	LET'S GET SERIOUS JERMAINE JACKSON/Motown 1469	14
19	16	SEXY EYES DR. HOOK/Capitol 4831	20
20	23	I'M ALIVE ELO/MCA 41246	6
21	25	MORE LOVE KIM CARNES/EMI-America 8045	5
22	19	SHOULD'VE NEVER LET YOU GO NEIL SEDAKA & DARA SEDAKA/Elektra 46615	13
23	18	ANOTHER BRICK IN THE WALL (PART II) PINK FLOYD/ Columbia 1 11187	24
24	27	GIMME SOME LOVIN' THE BLUES BROTHERS/Atlantic 3666	5
25	28	ALL NIGHT LONG JOE WALSH/Full Moon/Asylum 46639	7
26	30	MISUNDERSTANDING GENESIS/Atlantic 3662	7
27	31	LOVE THE WORLD AWAY KENNY ROGERS/United Artists 1359	3
28	24	STOMP! BROTHERS JOHNSON/A&M 2216	17
29	39	IN AMERICA CHARLIE DANIELS BAND/Epic 9 50888	5
30	33	ONE FINE DAY CAROLE KING/Capitol 4864	7
31	32	TWO PLACES AT THE SAME TIME RAY PARKER, JR. & RAYDIO/Arista 0494	11
32	21	LOST IN LOVE AIR SUPPLY/Arista 0479	20
33	26	WE LIVE FOR LOVE PAT BENATAR/Chrysalis 2419	13
34	35	THEME FROM NEW YORK, NEW YORK FRANK SINATRA/ Reprise 49233 (WB)	10
35	29	BRASS IN POCKET (I'M SPECIAL) PRETENDERS/Sire 49181 (WB)	19
36	34	PILOT OF THE AIRWAVES CHARLIE DORE/Island 49166 (WB)	19
37	43	STAND BY ME MICKEY GILLEY/Full Moon/Asylum 46640	7
38	45	ASHES BY NOW RODNEY CROWELL/Warner Bros. 49224	9
39	48	LET MY LOVE OPEN THE DOOR* PETE TOWNSHEND/Atco 7217	3
40	40	IT'S HARD TO BE HUMBLE MAC DAVIS/Casablanca 2244	15
41	46	TAKE YOUR TIME (DO IT RIGHT) PART I THE S.O.S. BAND/ Tabu 9 5522 (CBS)	6
42	41	ANGEL SAY NO TOMMY TUTONE/Columbia 1 11278	7
43	44	ANSWERING MACHINE RUPERT HOLMES/MCA 41235	8
44	36	HURT SO BAD LINDA RONSTADT/Asylum 46624	13
45	51	WALKS LIKE A LADY JOURNEY/Columbia 1 11275	6
46	55	INTO THE NIGHT BENNY MARDONES/Polydor 2091	4
47	58	TAKE A LITTLE RHYTHM ALI THOMSON/A&M 2243	4
48	56	EMPIRE STRIKES BACK (MEDLEY) MECO/RSO 1038	3
49	49	ATOMIC BLONDIE/Chrysalis 2410	7
50	65	JOJO BOZ SCAGGS/Columbia 1 11281	3
51	42	TWILIGHT ZONE/TWILIGHT TONE MANHATTAN TRANSFER/ Atlantic 3649	12



52	54	CLONES (WE'RE ALL) ALICE COOPER/Warner Bros. 49204	7
53	70	SAILING CHRISTOPHER CROSS/Warner Bros. 49507	3
54	66	MAKE A LITTLE MAGIC DIRT BAND/United Artists 1356	3
55	60	EVERYTHING WORKS IF YOU LET IT CHEAP TRICK/Epic 9 50887	5
56	57	AND THE CRADLE WILL ROCK VAN HALEN/Warner Bros. 49501	6
57	61	A LOVER'S HOLIDAY CHANGE/Warner/RFC 49208	6
58	62	LANDLORD GLADYS KNIGHT & THE PIPS/Columbia 1 11239	6
59	63	TIME FOR ME TO FLY REO SPEEDWAGON/Epic 9 50858	7

CHARTMAKER OF THE WEEK

60	—	I CAN'T LET GO LINDA RONSTADT Asylum 46654	1
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61	68	ALL OUT OF LOVE AIR SUPPLY/Arista 0520	4
62	64	SOMETHIN' 'BOUT YOU BABY I LIKE GLEN CAMPBELL & RITA COOLIDGE/Capitol 4865	6
63	69	TULSA TIME/COCAINE ERIC CLAPTON AND HIS BAND/ RSO 1039	3
64	85	DRIVIN' MY LIFE AWAY EDDIE RABBITT/Elektra 46656	2
65	73	SWEET SENSATION STEPHANIE MILLS/20th Century Fox 2449 (RCA)	8
66	76	ONE MORE TIME FOR LOVE BILLY PRESTON & SYREETA/ Tamla 54312 (Motown)	3
67	74	STOP YOUR SOBBING PRETENDERS/Sire 49506 (WB)	3
68	75	ALABAMA GETAWAY GRATEFUL DEAD/Arista 0519	3
69	77	SHANDI KISS/Casablanca 2282	2
70	78	KING OF THE HILL RICK PINETTE AND OAK/Mercury 76049	3
71	79	MY MISTAKE KINGBEEES/RSO 1032	3
72	80	IT'S FOR YOU PLAYER/Casablanca 2265	3
73	83	LET'S GO 'ROUND AGAIN AVERAGE WHITE BAND/Arista 0515	2
74	86	ONE IN A MILLION YOU LARRY GRAHAM/Warner Bros. 49221	2
75	82	FAME IRENE CARA/RSO 1034	3
76	—	PLAY THE GAME QUEEN/Elektra 46652	1
77	84	WHO SHOT J.R.? GARY BURBANK/Ovation 1150	3
78	88	OLD FASHION LOVE COMMODORES/Motown 1489	2
79	87	I GET OFF ON IT TONY JOE WHITE/Casablanca 2279	2
80	89	DANCIN' IN THE STREETS TERI DESARIO WITH KC/ Casablanca 2278	2
81	99	BEYOND HERB ALPERT/A&M 2246	2
82	—	IT HURTS TOO MUCH ERIC CARMEN/Arista 0506	1
83	100	ON THE REBOUND RUSS BALLARD/Epic 9 50883	2
84	—	THAT LOVIN' YOU FEELIN' AGAIN ROY ORBISON & EMMYLOU HARRIS/Warner Bros. 49262	1
85	93	YOU AND ME ROCKIE ROBBINS/A&M 2231	4
86	—	LOVE THAT GOT AWAY FIREFALL/Atlantic 3670	1
87	—	WHY NOT ME FRED KNOBLOCK/Scotti Brothers 600 (Atl)	1
88	—	CHEAP SUNGLASSES ZZ TOP/Warner Bros. 49220	1
89	—	SITTING IN THE PARK G.Q./Arista 0510	1
90	—	GIVE ME THE NIGHT GEORGE BENSON/Qwest/WB 49506	1
91	53	ALL NIGHT THING INVISIBLE MAN'S BAND/Mango 103	9
92	38	LADY WHISPERS/Solar 11928 (RCA)	12
93	37	YOU MAY BE RIGHT BILLY JOEL/Columbia 1 11231	16
94	72	BACK TOGETHER AGAIN ROBERTA FLACK WITH DONNY HATHAWAY/Atlantic 3661	5
95	97	SHOTGUN RIDER JOE SUN/Ovation 1141	3
96	98	WE'RE GOIN' OUT TONIGHT CAMEO/Chocolate City 3206 (Casablanca)	2
97	—	BONEY MORONE CHEEKS/Capitol 4883	1
98	—	WHEN THINGS GO WRONG ROBIN LANE & THE CHARTBUSTERS/Warner Bros. 49246	1
99	—	ROCK BRIGADE DEF LEPPARD/Mercury 76064	1
100	—	GOOD TO HAVE LOVE BACK FELIX CAVALIERE/Epic 9 50880	1

* Denotes Powerhouse Pick.

PRODUCERS & PUBLISHERS ON PAGE 30

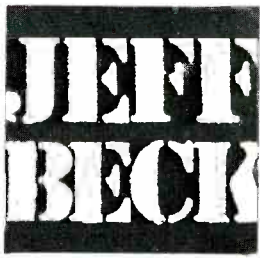


Record World Album Airplay

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

JUNE 28, 1980

FLASHMAKER



THERE & BACK JEFF BECK Epic

MOST ADDED

THERE & BACK—Jeff Beck—Epic (31)
ANYTIME ANYPLACE ANYWHERE—Rossington Collins—MCA (30)
SAVED—Bob Dylan—Col (11)
COME UPSTAIRS—Carly Simon—WB (9)
FLESH AND BLOOD—Roxy Music—Atco (8)
VOLUNTEER JAM VI—Various Artists—Epic (8)
BLUES BROTHERS—Original Soundtrack—Atlantic (6)
XANADU—Original Soundtrack—MCA (5)

WNEW-FM/NEW YORK

ADDS:
ANYTIME ANYPLACE ANYWHERE—Rossington Collins—MCA
CALLING ALL GIRLS—Hilly Michaels—WB
CAREFUL—Motels—Capitol
COME UPSTAIRS—Carly Simon—WB
EASY MONEY—Frankie Miller—Chrysalis
SAVED—Bob Dylan—Col
THE LAST STIFF COMPILATION—Various Artists—Stiff
THERE & BACK—Jeff Beck—Epic
WARM LEATHERETTE—Grace Jones—Island
WHITE MUSIC—Crack the Sky—Lifesong

HEAVY ACTION:

EMPTY GLASS—Pete Townshend—Atco
ONE FOR THE ROAD—Kinks—Arista
THE SON OF ROCK AND ROLL—Rocky Burnette—EMI-America
THE UP ESCALATOR—Graham Parker—Arista
LONDON CALLING—Clash—Epic
LOVE IS A SACRIFICE—Southside Johnny & the Asbury Jukes—Mercury
PRETENDERS—Sire
URBAN COWBOY—Original Soundtrack—Full Moon/Asylum
GO TO HEAVEN—Grateful Dead—Arista
AGAINST THE WIND—Bob Seger—Capitol

WBCN-FM/BOSTON

ADDS:
ANYTIME ANYPLACE ANYWHERE—Rossington Collins—MCA
BLUES BROTHERS—Original Soundtrack—Atlantic
HAVE A GOOD TIME—Iron City Houserockers—MCA
HEAVEN AND HELL—Black Sabbath—WB
JUST LIKE THAT—Toots & the Maytals—Mango
NEW CLEAR DAYS (import)—Vapors—UA

OLD CREST ON A NEW WAVE—Dave Mason—Col
ROBBIE DUPREE—Elektra
THERE & BACK—Jeff Beck—Epic
VOLUME—Ray Gomez—Col

HEAVY ACTION:

FLESH AND BLOOD—Roxy Music—Atco
PRETENDERS—Sire
ONE FOR THE ROAD—Kinks—Arista
CAREFUL—Motels—Capitol
THE SON OF ROCK AND ROLL—Rocky Burnette—EMI-America
EMPTY GLASS—Pete Townshend—Atco
LOVE STINKS—J. Geils—EMI-America
NEW CLEAR DAYS (import)—Vapors—UA
LONDON CALLING—Clash—Epic
WARM LEATHERETTE—Grace Jones—Island

WLIR-FM/LONG ISLAND

ADDS:
ANYTIME ANYPLACE ANYWHERE—Rossington Collins—MCA
COME UPSTAIRS—Carly Simon—WB
FRANTIC CITY—Teenage Head—Atco
GOING HOME—Candy Band—Folkways
HOT PICKUP—Arlyn Roth—Rounder
LIVE BOOTLEG—The Fools—EMI-America
PART OF THE PROBLEM—Weeden, Finkle & Fay—MCA
THE LAST STIFF COMPILATION—Various Artists—Stiff
AMERICAN GLUE—The Mix—Ward of Mouth
THERE & BACK—Jeff Beck—Epic

HEAVY ACTION:

ANYTIME ANYPLACE ANYWHERE—Rossington Collins—MCA
THERE & BACK—Jeff Beck—Epic
FIRIN' UP—Pure Prairie League—Casablanca
DIRTY LOOKS—Stiff/Epic
GLASS HOUSES—Billy Joel—Col
EMPTY GLASS—Pete Townshend—Atco
THE WALL—Pink Floyd—Col
ARGYBARGY—Squeeze—A&M
BLUES BROTHERS—Original Soundtrack—Atlantic
LOVE IS A SACRIFICE—Southside Johnny & the Asbury Jukes—Mercury

WCOZ-FM/BOSTON

ADDS:
CULTOSAURUS ERECTUS—Blue Oyster Cult—Col
HAVE A GOOD TIME—Iron City Houserockers—MCA
LYN TODD—Vanguard
ROADIE—Original Soundtrack—WB
RONIN—Mercury
SAVED—Bob Dylan—Col
THERE & BACK—Jeff Beck—Epic
VOLUME—Ray Gomez—Col

HEAVY ACTION:

ROBIN LANE & THE CHARTBUSTERS—WB
URBAN COWBOY—Original Soundtrack—Full Moon/Asylum
LOVE STINKS—J. Geils—EMI-America
AGAINST THE WIND—Bob Seger—Capitol
CRASH AND BURN—Pat Travers—Polydor
PRETENDERS—Sire
EMPTY GLASS—Pete Townshend—Atco
DUKE—Genesis—Atlantic
WOMEN AND CHILDREN FIRST—Van Halen—WB
EMPTY GLASS—Billy Joel—Col

WAAF-FM/WORCESTER

ADDS:
ANYTIME ANYPLACE ANYWHERE—Rossington Collins—MCA

CULTOSAURUS ERECTUS—Blue Oyster Cult—Col
MULTIPLY—Rivets—Antilles

HEAVY ACTION:

AGAINST THE WIND—Bob Seger—Capitol
GLASS HOUSES—Billy Joel—Col
LOVE STINKS—J. Geils—EMI-America
EMPTY GLASS—Pete Townshend—Atco
ROBIN LANE & THE CHARTBUSTERS—WB
WOMEN AND CHILDREN FIRST—Van Halen—WB
PRETENDERS—Sire
GO TO HEAVEN—Grateful Dead—Arista
THE WALL—Pink Floyd—Col
DUKE—Genesis—Atlantic

WPLR-FM/NEW HAVEN

ADDS:
ANYTIME ANYPLACE ANYWHERE—Rossington Collins—MCA
THERE AND BACK—Jeff Beck—Epic
XANADU—Original Soundtrack—MCA
HEAVY ACTION:
GO TO HEAVEN—Grateful Dead—Arista
LOVE IS A SACRIFICE—Southside Johnny & the Asbury Jukes—Mercury
EMPTY GLASS—Pete Townshend—Atco
MIDDLE MAN—Boz Scaggs—Col
TIGHT SHOES—Foghat—Bearsville
SHORT STORIES—Jon & Vangelis—Polydor
ONE FOR THE ROAD—Kinks—Arista
TOMCATTIN'—Blackfoot—Atco
IN AMERICA (single)—Charlie Daniels Band—Epic
ROADIE—Original Soundtrack—WB

WOBK-FM/ALBANY

ADDS:
BOYS ARE NOT PROUD—Anemic Boyfriends—Red Sweater
ANYTIME ANYPLACE ANYWHERE—Rossington Collins—MCA
COME UPSTAIRS—Carly Simon—WB
LIVE BOOTLEG—The Fools—EMI-America
ROBBIE DUPREE—Elektra
SAVED—Bob Dylan—Col
THERE & BACK—Jeff Beck—Epic
UP FROM THE ALLEY—Lamont Cranston—Waterhouse
UP THE ACADEMY—Original Soundtrack—Capitol
XANADU—Original Soundtrack—MCA

HEAVY ACTION:

ONE FOR THE ROAD—Kinks—Arista
FLESH AND BLOOD—Roxy Music—Atco
PETER GABRIEL—Mercury
WILLIE NILE—Arista
PRETENDERS—Sire
EMPTY GLASS—Pete Townshend—Atco
DREGS OF THE EARTH—Dixie Dregs—Arista
BEBE LE STRANGE—Heart—Epic
ARGYBARGY—Squeeze—A&M
LOVE STINKS—J. Geils—EMI-America

WOUR-FM/UTICA

ADDS:
ANYTIME ANYPLACE ANYWHERE—Rossington Collins—MCA
CULTOSAURUS ERECTUS—Blue Oyster Cult—Col
SAVED—Bob Dylan—Col
THERE & BACK—Jeff Beck—Epic

HEAVY ACTION:

EMPTY GLASS—Pete Townshend—Atco
WOMEN AND CHILDREN FIRST—Van Halen—WB

AGAINST THE WIND—Bob Seger—Capitol
DUKE—Genesis—Atlantic
JUST ONE NIGHT—Eric Clapton—RSO
ROBIN LANE & THE CHARTBUSTERS—WB
WELCOME TO THE CLUB—Ian Hunter—Chrysalis
PETER GABRIEL—Mercury
GLASS MOON—Radio Records
ONE FOR THE ROAD—Kinks—Arista

WMJQ-FM/ROCHESTER

ADDS:
ANYTIME ANYPLACE ANYWHERE—Rossington Collins—MCA
BONY MORONIE (single)—Cheeks—Capitol
CULTOSAURUS ERECTUS—Blue Oyster Cult—Col
NERVUS REX—Dreamland
PLAY THE GAME (single)—Queen—Elektra
REBEL GIRL (single)—Survivor—A&M
THERE & BACK—Jeff Beck—Epic

HEAVY ACTION:

DAKOTA—Col
ONE FOR THE ROAD—Kinks—Arista
ROMANCE DANCE—Kim Carnes—EMI-America
TOMCATTIN'—Blackfoot—Atco
EMPTY GLASS—Pete Townshend—Atco
URBAN COWBOY—Original Soundtrack—Full Moon/Asylum
METAL RENDEZ-VOUS—Krokus—Ariola-America
SCREAM DREAM—Ted Nugent—Epic
THE HARD WAY—Point Blank—MCA
DUKE—Genesis—Atlantic

WIOQ-FM/PHILADELPHIA

ADDS:
AIRBORN—Mike Oldfield—Virgin
BOB DYLAN (EP)—Col
CATS—Elektra
COME UPSTAIRS—Carly Simon—WB
FIRST TIME LOVE (single)—Livingston Taylor—Epic
MAKE A LITTLE MAGIC (single)—Dirt Band—UA
TAKE A LITTLE RHYTHM—Ali Thompson—A&M

HEAVY ACTION:

GLASS HOUSES—Billy Joel—Col
DUKE—Genesis—Atlantic
GO TO HEAVEN—Grateful Dead—Arista
AGAINST THE WIND—Bob Seger—Capitol
21 AT 33—Elton John—MCA
PHOENIX—Dan Fogelberg—Full Moon
UNDERTOW—Firefall—Atlantic
MAD LOVE—Linda Ronstadt—Asylum
URBAN COWBOY—Original Soundtrack—Full Moon/Asylum
CHRISTOPHER CROSS—WB

WMMR-FM/PHILADELPHIA

ADDS:
ANYTIME ANYPLACE ANYWHERE—Rossington Collins—MCA
CULTOSAURUS ERECTUS—Blue Oyster Cult—Col
NIGHTHAWKS—Mercury
RONIN—Mercury
AMERICAN GLUE—The Mix—Word of Mouth
THERE & BACK—Jeff Beck—Epic
VOLUNTEER JAM VI—Various Artists—Epic

HEAVY ACTION:

GLASS HOUSES—Billy Joel—Col
DUKE—Genesis—Atlantic
AGAINST THE WIND—Bob Seger—Capitol
ONE FOR THE ROAD—Kinks—Arista
EMPTY GLASS—Pete Townshend—Atco
THE UP ESCALATOR—Graham Parker—Arista
CATS—Elektra
JUST ONE NIGHT—Eric Clapton—RSO
GO TO HEAVEN—Grateful Dead—Arista
FIRIN' UP—Pure Prairie League—Casablanca

WYDD-FM/PITTSBURGH

ADDS:
ANYTIME ANYPLACE ANYWHERE—Rossington Collins—MCA
COME UPSTAIRS—Carly Simon—WB
CULTOSAURUS ERECTUS—Blue Oyster Cult—Col
PETER GABRIEL—Mercury
TAKE A LITTLE RHYTHM—Ali Thompson—A&M
THERE & BACK—Jeff Beck—Epic
VOLUME—Ray Gomez—Col
VOLUNTEER JAM VI—Various Artists—Epic

HEAVY ACTION:

AGAINST THE WIND—Bob Seger—Capitol
DUKE—Genesis—Atlantic
LOVE STINKS—J. Geils—EMI-America
HAVE A GOOD TIME—Iron City Houserockers—MCA
EMPTY GLASS—Pete Townshend—Atco
WOMEN AND CHILDREN FIRST—Van Halen—Atco
JUST ONE NIGHT—Eric Clapton—RSO
IN AMERICA (single)—Charlie Daniels Band—Epic
WHITE MUSIC—Crack the Sky—Lifesong
PRETENDERS—Sire

WQDR-FM/RALEIGH

ADDS:
AFTER THE ROSES—Kenny Rankin—Atlantic
AMY HOLLAND—Capitol
BLUES BROTHERS—Original Soundtrack—Atlantic
FLESH AND BLOOD—Roxy Music—Atco
ONE FOR THE ROAD—Kinks—Arista
ROADIE—Original Soundtrack—WB
ROBBIE DUPREE—Elektra
TIGHT SHOES—Foghat—Bearsville

HEAVY ACTION:

AGAINST THE WIND—Bob Seger—Capitol
EMPTY GLASS—Pete Townshend
MIDDLE MAN—Boz Scaggs—Col
URBAN COWBOY—Original Soundtrack—Full Moon/Asylum
THE UP ESCALATOR—Graham Parker—Arista
LOVE IS A SACRIFICE—Southside Johnny & the Asbury Jukes—Mercury
JUST ONE NIGHT—Eric Clapton—RSO
SOLO IN SOHO—Philip Lynott—WB
UNDERTOW—Firefall—Atlantic
21 AT 33—Elton John—MCA

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

Record World Album Airplay



JUNE 28, 1980

TOP AIRPLAY



EMPTY GLASS
PETE TOWNSHEND
Atco

MOST AIRPLAY

EMPTY GLASS—Pete Townshend—Atco (37)
AGAINST THE WIND—Bob Seger—Capitol (26)
DUKE—Genesis—Atlantic (22)
WOMEN AND CHILDREN FIRST—Van Halen—WB (19)
URBAN COWBOY—Original Soundtrack—Full Moon/Asylum (18)
GLASS HOUSES—Billy Joel—Col (17)
JUST ONE NIGHT—Eric Clapton—RSO (16)
ONE FOR THE ROAD—Kinks—Arista (14)
GO TO HEAVEN—Grateful Dead—Arista (13)
TOMCATTIN'—Blackfoot—Atco (12)

WYMX-FM/AUGUSTA

ADDS:
ANYTIME ANYPLACE ANYWHERE—Rossington Collins—MCA
BOB DYLAN (EP)—Col
LOUISIANA'S LEROUX (EP)—Capitol
THERE & BACK—Jeff Beck—Epic
WHITE ALBUM—National Lampoon—Label 21
21 AT 33—Elton John—MCA
HEAVY ACTION:
TOMCATTIN'—Blackfoot—Atco
WOMEN AND CHILDREN FIRST—Van Halen—WB
EMPTY GLASS—Pete Townshend—Atco
SCREAM DREAM—Ted Nugent—Epic
IN AMERICA (single)—Charlie Daniels Band—Epic
URBAN COWBOY—Original Soundtrack—Full Moon/Asylum
BLUES BROTHERS—Original Soundtrack—Atlantic
FOUND ALL THE PARTS—Cheap Trick—Epic/Nu-Disk
DREGS OF THE EARTH—Dixie Dregs—Arista
DUKE—Genesis—Atlantic

ZETA-7-FM/ORLANDO

ADDS:
ANYTIME ANYPLACE ANYWHERE—Rossington Collins—MCA
BLUES BROTHERS—Original Soundtrack—Atlantic
BOB DYLAN (EP)—Col
FLESH AND BLOOD—Roxy Music—Atco
PLAY THE GAME (single)—Queen—Elektra
THERE & BACK—Jeff Beck—Epic
VOLUME—Ray Gomez—Col

HEAVY ACTION:

EMPTY GLASS—Pete Townshend—Atco
WOMEN AND CHILDREN FIRST—Van Halen—WB
TOMCATTIN'—Blackfoot—Atco
HEAVEN AND HELL—Black Sabbath—WB
DEPARTURE—Journey—Col
JUST ONE NIGHT—Eric Clapton—RSO
THE HARD WAY—Point Blank—MCA
URBAN COWBOY—Original Soundtrack—Full Moon/Asylum
GO TO HEAVEN—Grateful Dead—Arista
TIGHT SHOES—Foghat—Bearsville

WSHE-FM/FT. LAUDERDALE

ADDS:
ANYTIME ANYPLACE ANYWHERE—Rossington Collins—MCA
FREEDOM OF CHOICE—Devo—WB
NO HEROES—Jamie Sheriff—Polydor
THERE & BACK—Jeff Beck—Epic
HEAVY ACTION:
ROADIE—Original Soundtrack—WB
URBAN COWBOY—Original Soundtrack—Full Moon/Asylum
EMPTY GLASS—Pete Townshend—Atco
SCREAM DREAM—Ted Nugent—Epic
HEAVEN AND HELL—Black Sabbath—WB
GLASS HOUSES—Billy Joel—Col
DUKE—Genesis—Atlantic
TOMMY TUTONE—Col
JUST ONE NIGHT—Eric Clapton—RSO
ONE FOR THE ROAD—Kinks—Arista

WMMS-FM/CLEVELAND

ADDS:
ANYTIME ANYPLACE ANYWHERE—Rossington Collins—MCA
COME UPSTAIRS—Carly Simon—WB
CULTOSAURUS ERECTUS—Blue Oyster Cult—Col
NEW MUSIK—Epic/Nu-Disk
ROBBIE DUPREE—Elektra
TAKE A LITTLE RHYTHM—Ali Thompson—A&M
THERE & BACK—Jeff Beck—Epic
HEAVY ACTION:
LOVE IS A SACRIFICE—Southside Johnny & the Asbury Jukes—Mercury
AGAINST THE WIND—Bob Seger—Capitol
FLESH AND BLOOD—Roxy Music—Atco
MIDDLE MAN—Boz Scaggs—Col
DEPARTURE—Journey—Col
GLASS HOUSES—Billy Joel—Col
DAMN THE TORPEDOES—Tom Petty—Backstreet/MCA
WELCOME TO THE CLUB—Ian Hunter—Chrysalis
PRETENDERS—Sire
WOMEN AND CHILDREN FIRST—Van Halen—WB

WABX-FM/DETROIT

ADDS:
CULTOSAURUS ERECTUS—Blue Oyster Cult—Col
ROCK 'N' ROLL ENFORCERS—The Silencers—Precision
VOLUNTEER JAM VI—Various Artists—Epic
HEAVY ACTION:
AGAINST THE WIND—Bob Seger—Capitol
EMPTY GLASS—Pete Townshend—Atco

FLUSH THE FASHION—Alice Cooper—WB
NAKED BUT NOT DEAD—Mitch Ryder—Seeds and Stems
KINGBEEES—RSO
WELCOME TO THE CLUB—Ian Hunter—Chrysalis
ROADIE—Original Soundtrack—WB
PLAY THE GAME (single)—Queen—Elektra
FLESH AND BLOOD—Roxy Music—Atco
NEW MUSIK—Epic/Nu-Disk

Y95-FM/ROCKFORD

ADDS:
CULTOSAURUS ERECTUS—Blue Oyster Cult—Col
FLESH AND BLOOD—Roxy Music—Atco
PLAY THE GAME (single)—Queen—Elektra
ANYTIME ANYPLACE ANYWHERE—Rossington Collins—MCA
HEAVY ACTION:

FOUND ALL THE PARTS—Cheap Trick—Epic/Nu-Disk
GLASS HOUSES—Billy Joel—Col
AGAINST THE WIND—Bob Seger—Capitol
DUKE—Genesis—Atlantic
EMPTY GLASS—Pete Townshend—Atco
WOMEN AND CHILDREN FIRST—Van Halen—WB
BRITISH STEEL—Judas Priest—Col
ANIMAL MAGNETISM—Scorpions—Mercury
HEAVEN AND HELL—Black Sabbath—WB
SCREAM DREAM—Ted Nugent—Epic

WXRT-FM/CHICAGO

ADDS:
CHANGES—Etta James—T.Electric/MCA
CHICAGO FIRE—Son Seals—Alligator
COME UPSTAIRS—Carly Simon—WB
CULTOSAURUS ERECTUS—Blue Oyster Cult—Col
SAVED—Bob Dylan—Col
THE LAST STROLL—Walter Egan—Col
THERE & BACK—Jeff Beck—Epic
TWO BIT MONSTERS—John Hiatt—MCA

HEAVY ACTION:
AGAINST THE WIND—Bob Seger—Capitol
ONE FOR THE ROAD—Kinks—Arista
EMPTY GLASS—Pete Townshend—Atco
FLESH AND BLOOD—Roxy Music—Atco
PETER GABRIEL—Mercury
INTERVIEW—Virgin
LOVE IS A SACRIFICE—Southside Johnny & the Asbury Jukes—Mercury
DUKE—Genesis—Atlantic
GO TO HEAVEN—Grateful Dead—Arista
THE UP ESCALATOR—Graham Parker—Arista

KSHE-FM/ST. LOUIS

ADDS:
ANYTIME ANYPLACE ANYWHERE—Rossington Collins—MCA
BLUES BROTHERS—Original Soundtrack—Atlantic
NIGHT FLIGHT—Justin Hayward—Deram
ONE FOR THE ROAD—Kinks—Arista

ROADIE—Original Soundtrack—WB
SCREAMING TARGETS—Jo Jo Zep & the Falcons—Col
THERE & BACK—Jeff Beck—Epic
VOLUNTEER JAM VI—Various Artists—Epic

HEAVY ACTION:

AGAINST THE WIND—Bob Seger—Capitol
DUKE—Genesis—Atlantic
JUST ONE NIGHT—Eric Clapton—RSO
DANGER ZONE—Sammy Hagar—Capitol
EMPTY GLASS—Pete Townshend—Atco
OLD CREST ON A NEW WAVE—Dave Mason—Col
OZARK MOUNTAIN DAREDEVILS—Col
GO TO HEAVEN—Grateful Dead—Arista
TOMCATTIN'—Blackfoot—Atco
SPIDER—Dreamland

WQFM-FM/MILWAUKEE

ADDS:
ANYTIME ANYPLACE ANYWHERE—Rossington Collins—MCA
BLUES BROTHERS—Original Soundtrack—Atlantic
FLESH AND BLOOD—Roxy Music—Atco
GO NUTZ—Herman Brood—Ariola-America
KINGBEEES—RSO
PLAY THE GAME (single)—Queen—Elektra
SAVED—Bob Dylan—Col
SHANDI—Dreamland
THERE & BACK—Jeff Beck
HEAVY ACTION:
EMPTY GLASS—Pete Townshend—Atco
AGAINST THE WIND—Bob Seger—Capitol
DUKE—Genesis—Atlantic
MCCARTNEY II—Paul McCartney—Col
URBAN COWBOY—Original Soundtrack—Full Moon/Asylum
JUST ONE NIGHT—Eric Clapton—RSO
GO TO HEAVEN—Grateful Dead—Arista
GLASS HOUSES—Billy Joel—Col
WOMEN AND CHILDREN FIRST—Van Halen—WB
BRITISH STEEL—Judas Priest—Col

KSJO-FM/SAN JOSE

ADDS:
ANYTIME ANYPLACE ANYWHERE—Rossington Collins—MCA
CULTOSAURUS ERECTUS—Blue Oyster Cult—Col
MUSIC MAN—Waylon Jennings—RCA
SAVED—Bob Dylan—Col
THERE & BACK—Jeff Beck—Epic
VOLUNTEER JAM VI—Various Artists—Epic
HEAVY ACTION:
THE WALL—Pink Floyd—Col
ONE FOR THE ROAD—Kinks—Arista
FLESH AND BLOOD—Roxy Music—Atco
EMPTY GLASS—Pete Townshend—Atco
ANIMAL MAGNETISM—Scorpions—Mercury
THE UP ESCALATOR—Graham Parker—Arista
DANGER ZONE—Sammy Hagar—Capitol
PETER GABRIEL—Mercury
SOLO IN SOHO—Philip Lynott—WB
DUKE—Genesis—Atlantic

KZOK-FM/SEATTLE

ADDS:
ANYTIME ANYPLACE ANYWHERE—Rossington Collins—MCA
CULTOSAURUS ERECTUS—Blue Oyster Cult—Col
THERE & BACK—Jeff Beck—Epic
HEAVY ACTION:
AGAINST THE WIND—Bob Seger—Capitol
FACE TO FACE—Angel City—Epic
ANIMAL MAGNETISM—Scorpions—Mercury
GLASS HOUSES—Billy Joel—Col
EMPTY GLASS—Pete Townshend—Atco
BRITISH STEEL—Judas Priest—Col
DUKE—Genesis—Atlantic
WOMEN AND CHILDREN FIRST—Van Halen—WB
JUST ONE NIGHT—Eric Clapton—RSO
BUY AMERICAN—D. B. Cooper—WB

KZAM-AM/SEATTLE

ADDS:
CAREFUL—Motels—Capitol
PROPAGANDA—Epic/Nu-Disk
THE CORRECT USE OF SOAP—Magazine—Virgin
TWO BIT MONSTERS—John Hiatt—MCA
415 MUSIC—415
HEAVY ACTION:
THE UP ESCALATOR—Graham Parker—Arista
ONE FOR THE ROAD—Kinks—Arista
FREEDOM OF CHOICE—Devo—WB
ARGYBARGY—Squeeze—A&M
BIG SMASH—Wreckless Eric—Sire/Epic
FLUSH THE FASHION—Alice Cooper—WB
EMPTY GLASS—Pete Townshend—Atco
EVENING STANDARDS—The Jags—Island
TEENAGE HEARTBREAK—The Sorrows—Pavillion
LIGHTS IN THE NIGHT—Flash and the Pan—Epic

KZEL-FM/EUGENE

ADDS:
ANYTIME ANYPLACE ANYWHERE—Rossington Collins—MCA
BOB DYLAN (EP)—Col
ENDANGERED SPECIES—Klaatu—Capitol
FLESH AND BLOOD—Roxy Music—Atco
MULTIPLY—Rivets—Antilles
NEW ADVENTURES—Polydor
NIGHTHAWKS—Mercury
THERE & BACK—Jeff Beck—Epic
TRUTH DECAY—T. Bone Burnette—Takoma
HEAVY ACTION:
TOMCATTIN'—Blackfoot—Atco
EMPTY GLASS—Pete Townshend—Atco
TIGHT SHOES—Foghat—Bearsville
BARNET DOGS—Russ Ballard—Epic
ONE FOR THE ROAD—Kinks—Arista
DANGER ZONE—Sammy Hagar—Capitol
LOVE IS A SACRIFICE—Southside Johnny & the Asbury Jukes—Mercury
THE UP ESCALATOR—Graham Parker—Arista
BLUES BROTHERS—Original Soundtrack—Atlantic
INTERVIEW—Virgin

41 Stations reporting this week. In addition to those printed are:

WBAB-FM WKLS-FM KBPI-FM
WBLM-FM WWWW-FM KOME-FM
WCMF-FM KQRS-FM KWST-FM
WAQX-FM KZEW-FM KNAC-FM
WHFS-FM KFML-AM KMEL-FM

Radio World

Radio Replay

By PHIL DIMAURO

■ TO BE (A) OR NOT TO BE: Most New Yorkers probably haven't heard half the 40 stations on their radio dial, but they should be thankful for the abundance—It's one of the few advantages of over-population. (Of course, microwave bombardment from the World Trade Center antenna makes sightseeing a little risky.) They could be living in Casper, Wyoming, a booming town which has doubled its population in the last three years, and which boasts the highest per capita percentage of millionaires in the U.S., most of whom have struck it rich through oil, uranium or other mineral deposits. As of June 28, Casper's KAWY-FM, will switch to an automated country format after a hard-fought three year try with AOR radio. PD **John Logan**, who will be leaving, realizes that the management decision was based strictly on business considerations, but he can't help feeling a bit sorry to see the last AOR station in the state of Wyoming disappear. Now the only AOR service in the area comes over a paid cable subscription service from KAZY-FM Denver.

Logan feels the format might have worked with a different sales philosophy. "With a station of this type, you're selling a concept, not numbers," he argued. "You can't deal with it as if it's a 50,000 watt clear channel station playing MOR music that's been around for 50 years."

On the other hand, it's tough to argue with GM **Frank Barrett**, who pointed out that he'd been through eight sales people in the past three years, many of whom had been hired on the basis of their enthusiasm for the format. Barrett cited the population (a small, albeit expanding 73,000), competition with the cable stations, the conservatism of area merchants, and the strict by-the-numbers policies of national accounts as reasons for KAWY's inability to stay above the profit line. The market has been rated 7th best in the nation for country music, and only one of its four local signals, KVOC-AM, plays country. It's been drawing a 35 share in the ratings, and KAWY wants to steal a bit of the thunder.

It's a difficult question. At this point, it's up to KAWY's hard-core audience to organize and let the market know their presence. Otherwise, a whole generation could grow old without learning about "De-evolution."

MOVES: **Jim Maddox**, senior vice president of the Amatro group and originator of the black music format at KMJQ in Houston, resigned last week, along with the station's PD **Jack Patterson** who will join TM Productions to take charge of the company's new "Alpha One" syndicated black music format. Maddox did not reveal any specific plans. He is scheduled to lead a programming panel at the BMA conference in Washington, D.C. at the end of June . . . **Dick Weinstein** has resigned as Arbitron's vice president/marketing . . . WJR-FM Detroit's new GM is **Bob Longwell**, from WRIF in that city . . . Realignment at King: with the appointment of **Jim Kime** as president/radio for King Broadcasting, **Fred Schumacher** now replaces Kime at KYA/San Francisco. **Larry Campbell** moves to KING/Seattle as GM, while **Jim Woodyard** takes his place as GM at KGW/Portland . . . **Bruce Kelly** named PD at 96X in Miami . . . **Nils Von Veh** replaces the exiting **Armand Chianti** as PD at KZOK/Seattle. Von Veh was national promotion and marketing director for ECM Records . . . As predicted several weeks ago, the morning team of **Jim Elliott** and **Scott Woodside**, regulars on WPGC/Washington, D.C., are now being heard in the same time slot at First Media's KFMK in Houston. Normally, the Houston show is taped, though they will make live appearances there . . . **Darrell Taylor** has left KTUF in St. Antonio, and is looking for an opportunity to apply his eight years of major market experience in programming and/or on the air. Contact him (512) 732-9313.

GRADUATION: Thirsty Ear, a syndicated concert/interview program on college radio for many years, will now be heard on 80 to 100 AOR stations with the recently acquired national sponsorship of Dannon Yogurt. According to the show's originator, **Peter Gordon**, Dannon felt that the show would appeal to their buyers, and the yogurt company was also taken with the adaptability of Thirsty Ear's logo—

(Continued on page 84)

George Ware on Black Radio

(Continued from page 19)

members of the FCC, will give the BMA an opportunity to assess the legal possibilities of such action.

There will also be an open conference on minority ownership, which Ware feels could be effective in two ways: to provide potential owners with information about new frequencies that become available; and secondly, to "open up a dialogue with owners," according to Ware, especially in the event of radio deregulation by the FCC to "extract from them a commitment for more community service."

Ware listed "Programming Black Music in the '80s," led by **Jim Maddox** (recently vice president of KMJQ in Houston) as another important panel. "We'll discuss expanding technology in terms of the new areas in broadcasting that blacks will be able to move into," said Ware. At the same time, he expressed hope that the panel would establish guidelines for professional training of the broadcasters of tomorrow.

"We've got to encourage black

colleges to take a bigger role in preparing people than a simple six month course in how to be a disc jockey," asserted Ware. He called for "solid" educational programs in communications, and suggested that successful programmers and broadcasters in black music could play a bigger role in bringing practical knowledge to university programs, through lectures and curriculum consultation.

Effecting Change

Asked how the BMA might actually go about effecting change, Ware said that lobbying in Washington is of primary importance. He also felt that BMA could play a crucial role in organizing groups that are already interested in reform, and helping these groups to solicit large corporations for grants and other types of funding. Ultimately, Ware sees BMA's job as an educational one. "We can't own radio stations and we can't enter legal relationships with them," explained Ware. "What we can do is make sure that the information is there and call for responsible action."



"Well Elwood, looks like we better trade 'er in for a bandwagon . . ."

RECORD WORLD PRESENTS



**Sixty
Years**



**Black
Recorded
Music**

IN CONJUNCTION WITH
BLACK MUSIC MONTH, JUNE 1980

June 28, 1980

5 STAR



R&B ALBUMS

- #1 Top Female Vocalist
- #1 Top Crossover Artist/Female

R&B SINGLES

- #1 Top Female Singer
- #1 Top Crossover Artist/Female

SPECIAL ACHIEVEMENT

Don't a Summer — R&B Albums, R&B Singles

Thanks, Love,

Donna



Photography: Harry Langdon

XXX

SUMMER NIGHTS, INC.

SUSAN MUNAO
MANAGEMENT CO., INC.

Record World Salutes Black Music Month

In the sixty years that have passed since Mamie Smith's "Crazy Blues" became the first "hit" recording by a black artist, the creative and economic importance of black music has been recognized by those both in and out of the record industry. And with the first six months of this new decade already behind us, it isn't difficult to see the vital role that this music will play in the future.



The Black Music Association, though less than two years old, is making significant strides in the perpetuation of black music. Last year BMA brought together in Philadelphia more than 1,000 people, who work in various black music areas, for its first annual conference. It also was able to obtain a Presidential declaration for the observance of Black Music Month, which was initiated with a reception on the White House lawn.

This week, with a membership of over 2,000, the BMA returns to the nation's capital for its second annual conference. With black music currently enjoying a position of strength in the industry, the participants for this year's gathering have much to be optimistic about, as they discuss and plan for the further growth and development of black music in this decade.

Record World offers BMA our best wishes and support in undertaking the task of bringing black music to the world. Here, in our annual review of this music, all indications are that the next decade—indeed, the next sixty years—are as promising as those behind us.



Second Annual Conference Agenda

Sheraton Washington Hotel, Washington, D.C. June 25-June 30

WEDNESDAY, JUNE 25

2:00 p.m., Sales Office

Hotel Tie-Down Meeting
Convention Hotel Support Service
Management Meeting

4:00 p.m., Colorado Room

BMA Staff Office Meeting

THURSDAY, JUNE 26

10:00 a.m., Colorado Room

Orientation and Key Preparatory Meeting
BMA Staff

2:00 p.m.-4:00 p.m. Wilmington Rm.

Orientation and Key Preparatory Meetings
BMA Board of Directors
Conference Committee

3:00 p.m.-8:00 p.m., Convention Registration Area

Early Bird Registration

4:00 p.m.-8:00 p.m., Wilmington Rm.

Board of Directors' Meeting for Election
of Second Term BMA Corporate
Government

6:00 p.m.-7:00 p.m., Holmes, Warren, Kansas, Vermont, Rms.

Committee Meetings (as requested)

FRIDAY JUNE 27

9:00 a.m.-6:00 p.m., Convention Registration Area

Registration Continues

10:00 a.m., Delaware Rm.

Continental Breakfast
Advisory Board Meeting with Board
of Directors for Conference Orientation
and BMA Status Reports

2:00 p.m.-5:00 p.m., Cotillion Rm.

General Session—Host: RCA RECORDS
a. BMA President's Welcome: KENNETH
GAMBLE

b. Keynote Address by WALTER R.
YETNIKOFF, President, CBS RECORDS
GROUP

c. What is BMA?: An Audio Visual
Presentation—Courtesy of RCA
RECORDS

d. A NARM Audio Visual Presentation:
"Give The Gift of Music"

e. Panel: What is Black Music?

7:00 p.m., Washington Rm.

Cocktail Reception—Host: A&M RECORDS
Light Buffet

8:30 p.m., Sheraton Rm.

Entertainment—CAMEO and ETTA JAMES

SATURDAY JUNE 28

8:30 a.m., Washington Rm.

Continental Breakfast

9:00 a.m.-6:00 p.m., Convention Registration Area

Registration Continues

9:30 a.m.-4:30 p.m., Exhibit Room— To Be Determined

Technologies of the 80's: An Exhibit of
Video, and Digital Audio Hardware and
Software

9:30 a.m.-1:30 p.m., Delaware, Virginia, Maryland Rms.

Seminars and Workshops

9:30 a.m.-1:30 p.m., Holmes, Warren, Kansas, Vermont, Marshall Rms.

Panels of Resolve

1:30 p.m.-3:30 p.m., Washington Rms.

BMA AWARDS LUNCHEON
Guest Speaker—EWART ABNER/Music
Industry Consultant

3:30 p.m.-5:30 p.m., Delaware, Virginia, Maryland Rms.

Seminars and Workshops Reconvene

3:30 p.m.-5:30 p.m., Holmes, Warren, Kansas, Vermont, Marshall Rms.

Panels of Resolve Reconvene

7:00 p.m., Washington Rm.

Firing Line:

Open Forum for Industry Remarks not
Covered in Conference Seminars and
Workshops

SUNDAY JUNE 29

9:00 a.m.-6:00 p.m., Convention Registration Area

Registration Continues

9:30 a.m.-5:00 p.m., Exhibit Room— To Be Determined

Technologies of the 80's; An Exhibit of
Video and Digital Audio Hardware
and Software

9:45 a.m.-12:30 p.m., Sheraton Rm.

General Session/Brunch
Host: PHILADELPHIA INTERNATIONAL
RECORDS

a. Opening Remarks—KENNETH GAMBLE,
Chairman of the Board, PHILADELPHIA
INTERNATIONAL RECORDS

b. Tribute to Gospel by the GOSPEL
KEYNOTES, Courtesy of NASHBORO
RECORDS

c. Performance Rights Bill HR 997: An
Update by RIAA and NAB

1:00 p.m.-5:00 p.m., Delaware, Virginia, Maryland Rms.

Seminars and Workshops

1:00 p.m.-5:00 p.m., Holmes, Warren, Vermont, Marshall Rms.

Panels of Resolve

5:00 p.m.-7:00 p.m., Cotillion Rm.

General Session
Reports from Panels of Resolve

8:30 p.m., Sheraton/Washington Rm.

BMA Salute to PRESIDENT and
MRS. CARTER for their Cultural
Contributions—
Host: CBS RECORDS
Entertainment—LOU RAWLS
Black Tie Banquet

MONDAY JUNE 30

1:00 p.m.

Check Out

*WE GIVE OUR REGARDS FROM
BROADWAY AND CELEBRATE
A YOUNG SIXTY YEARS OF
BLACK MUSIC.....*

*CHIC, ULLANDA, MAIN INGREDIENT,
MERRY CLAYTON, MICHAEL WYCOFF,
and FLOYD BECK.*

*HERE'S TO ALL OF US BEING
A PART OF THE NEXT SIXTY*

*MAYE JAMES—TOM COSSIE
and the Promotion and Marketing
staffs of
NOUVEAU MONDE
PROMOTIONS, RECORD
LOGIC, and PRECISION
RECORDS*

1500 Broadway, New York, New York 10036

From the time that Thomas Edison's phonograph was introduced and manufactured in quantity in 1888 until the year 1920 there were next to no recordings available on black performers. The few things that were issued were minstrels and spirituals that were recorded with orchestras and intended for white consumers. Those blacks who owned phonographs bought recordings by white artists of the day because that's all that was sold. A change was inevitable.

Before the turn of this century, black music was already making an incredible impact on America's musical and cultural tastes. Wherever black people migrated they took with them and further developed their music, bending and shaping it with the influences of their immediate environment. The blues was a common folk music among blacks in the south that the rest of the nation latched onto when W.C. Handy composed and published "Memphis Blues" and the even more popular "St. Louis Blues" in 1912. Those songs traveled from his home in Tennessee northward to the big cities. It was from the blues that all of what is called American music derived its major characteristics. And it was the blues that gave birth to a new era in recorded music—"race records."

Perry Bradford was in Chicago when the blues arrived there. He was a pianist and composer and had a dream that one day he would actually produce a blues record. He left the Windy City in 1919 for New York City with that specific purpose in mind. Peddling the concept to one record company after another without finding any takers, Bradford was finally able to get Fred Hager of the General Phonograph Company to agree to record two of his tunes. Hager, however, wanted Sophie Tucker to be the vocalist. After learning that she was under contract to another label, Bradford recommended Mamie Smith who was performing uptown in the stage show, "Made In Harlem."

Hager was not all that anxious about Bradford's suggestion because many of the label's retail accounts had threatened not to carry any of the company's products if they started issuing records by blacks. He decided to risk it. So exactly sixty years ago, on the second Saturday in February, Mamie Smith recorded "That Thing Called Love" using an all-white studio band for the Okeh label. When one hears that same recording today it's clear why Hager felt comfortable with the release. The arrangement was made palatable for whites' tastes

and was not really what Bradford had been hoping for. Nonetheless, once the black press found out that the first black artist had been recorded, their stories made sales soar.

One month after her debut, Mamie Smith returned to the studio in August to record Bradford's second tune, "Crazy Blues." For this date Bradford supervised the session himself and brought in all black musicians. The arrangements were like those that were heard from bands in the clubs and night spots in black neighborhoods. It was hot! The record was released in November, 1920. This time

With the first half of 1980 behind us, it is evident that R&B and other black musical forms have a strong future ahead. Not only are black artists creating new music that is proving popular with all tastes, but songs that were recorded by black artists over the last two decades continue to appear on today's charts, this time being done by both white and black artists. It's proof that good music knows no boundaries, no categories.

The popularity of black dance music was at the heart of disco's success, and the industry, instead of further promoting and developing the black artists already on

Rodney Franklin's "The Groove" has perhaps kicked the door further open to allow fusion instrumentalists to get more exposure in dance clubs as well as on radio, while still playing music that appeals to a growing audience of "jazz fans." Traditional or pure jazz continues to be recorded by the major labels, while the availability of reissues increases. Hopefully there will be some concentrated effort on the part of the industry to find a way to increase appreciation for those more traditional artists.

There is also evidence that this decade will see the rise of reggae in popularity to the point of not just influencing other forms of black and pop music, but will ultimately be accepted on its own terms. The success of Matumbi's "Point of View" and other material should create new opportunities in radio for exposure.

While pop radio is still slow on accepting R&B artists, they have become inclined to play songs that are performed by black artists that are more rock oriented. Artists such as Prince and Jerry Knight have an appeal that has gotten acceptance because they are playing what is essentially pop music. They are the living legacy of a tradition that began with artists like Little Richard, Chuck Berry and Bo Diddley, the founders of rock n' roll. While pop radio seems ready to play these artists, R&B acts must still first gain some unknown measure of fame with black radio before getting airplay on pop formats.

Well, if pop radio shows no signs of changing, black radio is doing just the opposite. This decade will find many, if not most of the programming innovations coming from black radio, where already there is a long track record for things yet untried. Not only are black stations emphasizing a mixture of all forms of black music, they are finding that they can increase their overall audience by interjecting occasional songs by white artists. Black radio is also moving with other ideas, such as MOR formats tailored for yet another type of black listenership. These moves indicate that there is a willingness on the part of these stations to move with the changes taking place in the music itself.

With the music industry still recovering from last year's downturn, and now taking a hard look at the economic realities of the current recession, it is time that the strength and profitability of black music be given even more serious consideration. Fred Hager took a gamble sixty years ago and won. Today black music is no gamble, it's a sure winner.

Ken Smikle

**Sixty
Years
of
Black
Recorded
Music**

**Black
Music:
A Sure
Winner**

Hager advertised it widely in the black communities around the country and it was an instant hit. "Crazy Blues" sold tens of thousands of copies at \$1 each and pointed the way for all the other record companies that immediately jumped on the band wagon to cash in on this untapped market.

Growth

In a period of sixty years black music has grown into a billion dollar industry and has helped to sustain the music business not only economically but creatively as well. Perhaps more easily than at any other time in history, one can see today that black music is the inspirational power behind America's musical energy.

tap, in some cases plunged head on into the task of introducing and oversaturating the market with "disco newcomers." A key opportunity to maximize black artists and their music was not taken full advantage of. Even as the influence of European-styled disco declines in favor, R&B is steadily growing in club play. Black music is also influencing the tempo of club music, as more and more jocks become inclined to kick in a ballad every now and then. And that ballad is usually by a black artist.

Jazz fusion continues to strengthen its base of support, with artists playing in this idiom becoming more and more open in their musical explorations.

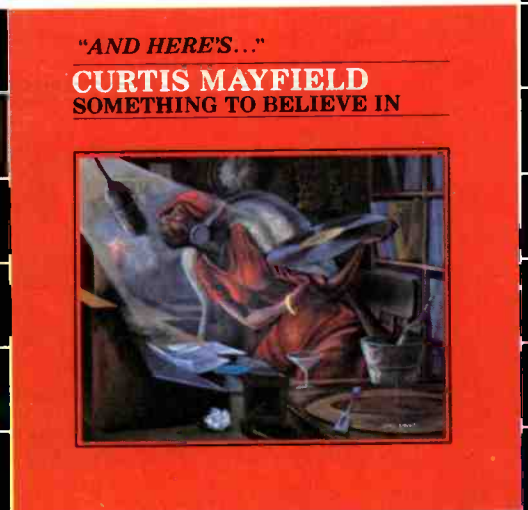
LISTEN TO RSO...

Linda Clifford/Curtis Mayfield
"The Right Combination" RS-1-3084



CONTAINS THE SINGLE,
"LOVE'S SWEET SENSATION!" RS-1029

Curtis Mayfield
"Something To Believe In" RS-1-3077



INCLUDES THE SINGLE,
"LOVE ME, LOVE ME NOW." RS-1036
Produced by Gil Askey & Curtis Mayfield.

Jimmy Ruffin "Sunrise" RS-1-3078



FEATURES THE HIT SINGLE,
"NIGHT OF LOVE." RS-1042
Produced by Robin Gibb & Blue Weaver.

Fame RX-1-3080



INCLUDES THE SINGLE, "FAME" BY
IRENE CARA. RS-1034
Produced by Michael Gore.



RSO RECORDS...

An important part of Black Music's past,
present and future.

The 1980 Record World Black Oriented Music Awards SINGLES



TOP SINGLE

1. **DON'T STOP 'TIL YOU GET ENOUGH**/Michael Jackson/Epic
2. **Good Times**/Chic/Atlantic
3. **Rock With You**/Michael Jackson/Epic
4. **Ladies Night**/Kool & The Gang/De-Lite
5. **Don't Say Goodnight (It's Time For Love)**/Isley Bros./T-Neck
6. **I Wanna Be Your Lover**/Prince/Warner Bros.
7. **And The Beat Goes On**/Whispers/Solar
8. **Do You Love What You Feel**/Rufus & Chaka Khan/MCA
9. **Stomp!**/Brothers Johnson/A&M
10. **Special Lady**/Ray, Goodman & Brown/Polydor
11. **Rapper's Delight**/Sugarhill Gang/Sugarhill
12. **Second Time Around**/Shalamar/Solar
13. **Bad Girls**/Donna Summer/Casablanca
14. **(not just) Knee Deep Part 1**/Funkadelic/Warner Bros.
15. **Cruisin'**/Smokey Robinson/Tamla
16. **Turn Off The Lights**/Teddy Pendergrass/Phila. Intl.
17. **Firecracker**/Mass Production/Cotillion
18. **Found A Cure**/Ashford & Simpson/Warner Bros.
19. **Ring My Bell**/Anita Ward/Juana
20. **Whatcha Gonna Do With My Lovin'**/Stephanie Mills/20th Century Fox
21. **I Just Want To Be**/Cameo/Chocolate City
22. **You're Gonna Make Me Love Somebody Else**/Jones Girls/Phila. Intl.
23. **Bounce, Rock, Skate, Roll, Pt. 1**/Vaughan Mason & Crew/Brunswick
24. **Still**/Commodores/Motown
25. **I Do Love You/Make My Dreams**/G.Q./Arista
26. **Lady**/Whispers/Solar
27. **Funkytown**/Lipps, Inc./Casablanca
28. **Rise**/Herb Alpert/A&M
28. **I Don't Believe You Want To Get Up & Dance**/Gap Band/Mercury
29. **Peanutbutter**/Twennynine Featuring Lenny White/Elektra
30. **Too Hot**/Kool & The Gang/De-Lite
30. **After the Love Has Gone**/Earth, Wind & Fire/ARC/Columbia



TOP SINGLE (GROUP)

1. **GOOD TIMES**/Chic/Atlantic
2. **Ladies Night**/Kool & The Gang/De-Lite
3. **Don't Say Goodnight (It's Time For Love)**/Isley Brothers/T-Neck
4. **And The Beat Goes On**/Whispers/Solar
5. **Do You Love What You Feel**/Rufus and Chaka Khan/MCA
6. **Stomp!**/Brothers Johnson/A&M
7. **Special Lady**/Ray, Goodman & Brown/Polydor
8. **Rapper's Delight**/Sugarhill Gang/Sugarhill
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18. **Funkytown**/Lipps, Inc./Casablanca
19. **I Don't Believe You Want To Get Up & Dance**/Gap Band/Mercury
20. **Peanut Butter**/Twennynine Featuring Lenny White/Elektra
21. **After the Love Has Gone**/Earth, Wind & Fire/ARC/Columbia
21. **Too Hot**/Kool & The Gang/De-Lite
22. **Move Your Boogie Body**/Bar-Kays/Mercury
23. **Just A Touch Of Love**/Slave/Cotillion
24. **Two Places At The Same Time**/Ray Parker Jr. & Raydio/Arista
25. **Sail On**/Commodores/Motown
26. **Got To Be Enough**/Con Funk Shun/Mercury



THANK YOU.

**The 1980
Record World
Black
Oriented
Music
Awards**

SINGLES

TOP SINGLE (SOLO ARTIST)

- 1. DON'T STOP 'TIL YOU GET ENOUGH/Michael Jackson/Epic**
- 2. Rock With You/Michael Jackson/Epic**
- 3. I Wanna Be Your Lover/Prince/Warner Bros.**
- 4. Bad Girls/Donna Summer/Casablanca**
- 5. Cruisin'/Smokey Robinson/Tamla**
- 6. Turn Off The Lights/Teddy Pendergrass/Phila. Intl.**
- 7. Ring My Bell/Anita Ward/Juana**
- 8. Whatcha Gonna Do With My Lovin'/Stephanie Mills/20th Century Fox**
- 9. Rise/Herb Alpert/A&M**
- 10. Don't Push It, Don't Force It/Leon Haywood/20th Century Fox**
- 11. Let's Get Serious/Jermaine Jackson/Motown**
- 12. Haven't You Heard/Patrice Rushen/Elektra**
- 13. Let Me Be The Clock/Smokey Robinson/Tamla**
- 14. I Shoulda Loved Ya/Narada Michael Walden/Atlantic**
- 15. Sweet Sensation/Stephanie Mills/20th Century Fox**
- 16. The Boss/Diana Ross/Motown**
- 17. You Know How To Love Me/Phyllis Hyman/Arista**
- 18. Send One Your Love/Stevie Wonder/Tamla**
- 19. Crank It Up (Funktown) Pt. 1/Peter Brown/Drive**
- 20. Don't Let Go/Isaac Hayes/Polydor**
- 21. I'm A Sucker For Your Love/Teena Marie/Gordy**
- 22. Let Me Be Good To You/Lou Rawls/Phila. Intl.**
- 23. Break My Heart/David Ruffin/Warner Bros.**
- 24. Hot Stuff/Donna Summer/Casablanca**
- 25. Memory Lane/Minnie Riperton/Capitol**



TOP SINGLE (DUO)

- 1. FOUND A CURE/Ashford & Simpson/Warner Bros.**
- 2. Ain't No Stoppin' Us Now/McFadden & Whitehead/Phila. Intl.**
- 3. You Are My Heaven/Roberta Flack featuring Donny Hathaway/Atlantic**
- 4. Between You Baby & Me/Curtis Mayfield & Linda Clifford/RSO/Curtom**
- 5. Back Together Again/Roberta Flack featuring Donny Hathaway/Atlantic**
- 6. Reunited/Peaches & Herb/Polydor/MVP**



TOP MALE GROUP

- 1. KOOL & THE GANG/De-Lite**
- 2. Whispers/Solar**
- 3. Isley Brothers/T-Neck**
- 4. Commodores/Motown**
- 5. Ray, Goodman & Brown/Polydor**
- 6. Cameo/Chocolate City**
- 7. G.Q./Arista**
- 8. Brothers Johnson/A&M**
- 9. Sugarhill Gang/Sugarhill**
- 10. Funkadelic/Warner Bros.**
- 11. Gap Band/Mercury**
- 12. Con Funk Shun/Mercury**
- 13. Vaughan Mason & Crew/Brunswick**
- 14. O'Jays/Phila. Intl.**
- 15. Twennynine Featuring Lenny White/Elektra**
- 16. Earth, Wind & Fire/ARC/Columbia**
- 17. Bar Kays/Mercury**
- 18. Ray Parker Jr. & Raydio/Arista**
- 19. Slave/Cotillion**
- 20. Spinners/Atlantic**



TOP NEW MALE GROUP

- 1. RAY GOODMAN & BROWN/Polydor**
- 2. Sugarhill Gang/Sugarhill**



MOST PROMISING MALE GROUP

- 1. VAUGHAN MASON & CREW/Brunswick**
- 2. Twennynine Featuring Lenny White/Elektra**
- 3. Invisible Man's Band/Mango**



TOP FEMALE GROUP

- 1. SISTER SLEDGE/Cotillion**
- 2. Jones Girls/Phila. Intl.**

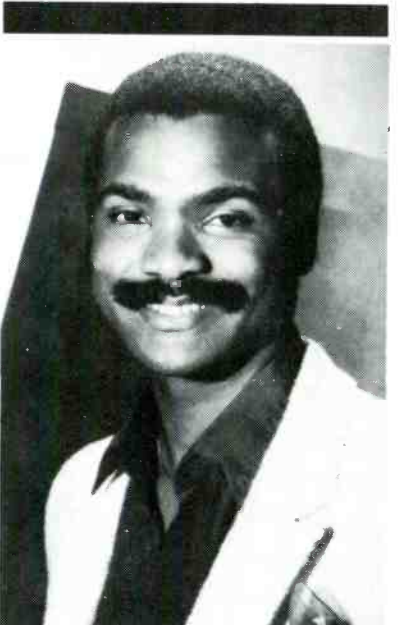
TOP MALE VOCALIST

- 1. MICHAEL JACKSON/Epic**
- 2. Smokey Robinson/Tamla**
- 3. Prince/Warner Bros.**
- 4. Teddy Pendergrass/Phila. Intl.**
- 5. Leon Haywood/20th Century Fox**
- 6. Jermaine Jackson/Motown**
- 7. Narada Michael Walden/Atlantic**
- 8. Stevie Wonder/Tamla**
- 9. Peter Brown/Drive**
- 10. Isaac Hayes/Polydor**



TOP NEW MALE VOCALIST

- 1. JERRY KNIGHT/A&M**



MOST PROMISING MALE VOCALIST

- 1. RONNIE LAWS/United Artists**
- 2. Randy Brown/Chocolate City**

At Elektra, the future of
Black Music sounds bright...
thanks to



PATRICE
RUSHEN

and
TWENNYNINE
FEATURING
LENNY
WHITE!



R & B SINGLES

- #1 Patrice Rushen
- #2 Twennynine Featuring Lenny White
- #4 Patrice Rushen
- #4 Patrice Rushen

- Top New Female Singer
- Most Promising Male Group
- Top Female Singer
- Top Crossover Artist/Female

R & B ALBUMS

- #1 Twennynine Featuring Lenny White
- #1 Patrice Rushen
- #8 Patrice Rushen
- #8 Patrice Rushen

- Most Promising Male Group
- Top New Female Vocalist
- Top Female Vocalist
- Top Crossover Artist/Female



Give the gift
of music.

ELEKTRA RECORDS



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**The 1980
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Music
Awards
SINGLES**



TOP FEMALE VOCALIST

1. DONNA SUMMER/Casablanca
2. Stephanie Mills/20th Century Fox
3. Anita Ward/Juana
4. Patrice Rushen/Elektra
5. Diana Ross/Motown
6. Phyllis Hyman/Arista
7. Teena Marie/Gordy
8. Minnie Riperton/Capitol
9. Chaka Khan/Warner Bros./MCA
10. Brenda Russell/A&M



TOP NEW FEMALE VOCALIST
1. PATRICE RUSHEN/Elektra



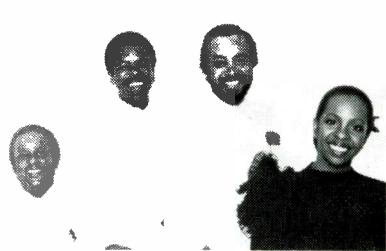
MOST PROMISING FEMALE VOCALIST
1. ANGELA BOFILL/Arista/GRP

TOP VOCAL COMBINATION

1. CHIC/Atlantic
2. Rufus With Chaka Khan/MCA
3. Shalamar/Solar
4. Mass Production/Cotillion
5. Lipps, Inc./Casablanca
7. Nature's Divine/MCA
6. Earth, Wind & Fire with The Emotions/ARC/Columbia
8. Gladys Knight & The Pips/Columbia

TOP NEW VOCAL COMBINATION

1. LIPPS, INC./Casablanca



MOST PROMISING VOCAL COMBINATION

1. GLADYS KNIGHT & THE PIPS/Columbia

TOP DUO

1. ASHFORD & SIMPSON/Warner Bros.
2. Roberta Flack Featuring Donny Hathaway/Atlantic
3. McFadden & Whitehead/Phila. Intl.
4. Curtis Mayfield & Linda Clifford/RSO/Curtom
5. Peaches & Herb/Polydor/MVP
6. Natalie Cole & Peabo Bryson/Capitol
7. Al Johnson with Jean Carn/Columbia



TOP NEW DUO
1. NATALIE COLE & PEABO BRYSON/Capitol



MOST PROMISING DUO
1. AL JOHNSON WITH JEAN CARN/Columbia



TOP FEATURED VOCALIST (FEMALE)

1. CHAKA KHAN (RUFUS)/MCA
2. Randy Crawford (Crusaders)/MCA



TOP FEATURED VOCALIST (MALE)

1. RAY PARKER (RAYDIO)/Arista



TOP INSTRUMENTALIST
1. HERB ALPERT/A&M

TOP INSTRUMENTAL RECORD
1. RISE/Herb Alpert/A&M

TOP NOVELTY
1. SUGARHILL GANG/Sugarhill

TOP CROSSOVER GROUP

1. KOOL & THE GANG/De-Lite
2. Whispers/Solar
3. Isley Brothers/T-Neck
4. Chic/Atlantic
5. Commodores/Motown

TOP CROSSOVER ARTIST

1. MICHAEL JACKSON/Epic
2. Smokey Robinson/Tamla
3. Donna Summer/Casablanca
4. Prince/Warner Bros.
5. Stephanie Mills/20th Century Fox

TOP CROSSOVER ARTIST (MALE)

1. MICHAEL JACKSON/Epic
2. Smokey Robinson/Tamla
3. Prince/Warner Bros.
4. Teddy Pendergrass/Phila. Intl.
5. Herb Alpert/A&M

TOP CROSSOVER ARTIST (FEMALE)

1. DONNA SUMMER/Casablanca
2. Stephanie Mills/20th Century Fox
3. Anita Ward/Juana
4. Patrice Rushen/Elektra
5. Diana Ross/Motown

TOP CROSSOVER DUO

1. ASHFORD & SIMPSON/Warner Bros.
2. Roberta Flack Featuring Donny Hathaway/Atlantic
3. McFadden & Whitehead/Phila. Intl.

TOP DISCO CROSSOVER

1. MICHAEL JACKSON/Epic
2. Donna Summer/Casablanca
3. Chic/Atlantic
4. Kool & The Gang/De-Lite
5. Prince/Warner Bros.
6. Whispers/Solar
8. Brothers Johnson/A&M
7. Rufus & Chaka Khan/MCA
9. Sugarhill Gang/Sugarhill
10. Shalamar/Solar

TOP PRODUCERS

- Quincy Jones
James Mtume & Reggie Lucas
Bernard Edwards & Nile Rodgers
Kenny Gamble & Leon Huff
Leon Sylvers

SPECIAL ACHIEVEMENT

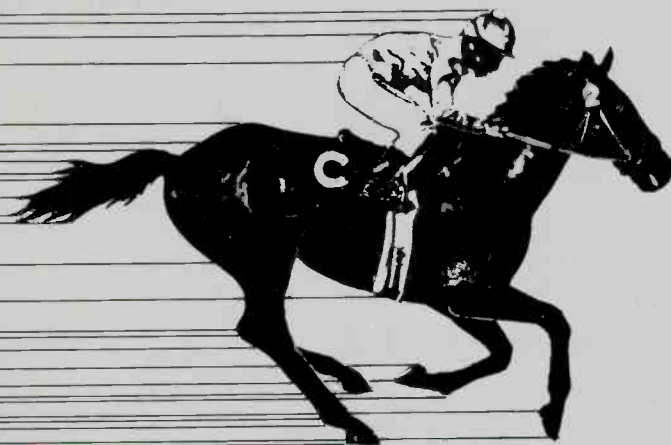
- Michael Jackson
Kool & The Gang
Whispers
Donna Summer

ENCORE AWARD

- Kool & The Gang
Smokey Robinson

MAJOR LABEL OF THE YEAR
EPIC

ASSOCIATED LABEL OF THE YEAR
SOLAR



CASABLANCA'S TRIPLE CROWN

RANDY BROWN

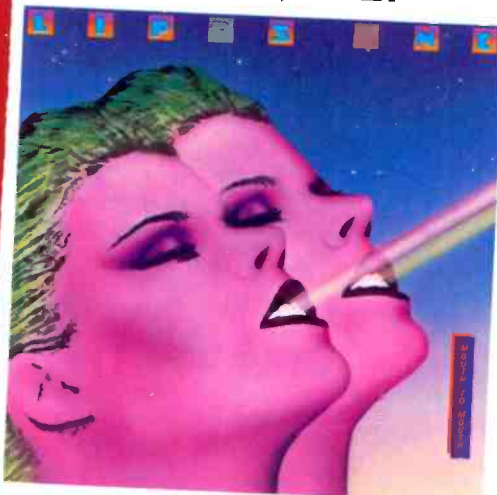
RANDY BROWN



CCLP 2010

#2 Most Promising
Male Vocalist
(R&B) Albums

LIPPS, INC.



NBLP 7197

#1 Top New Vocal
Combination
(R&B) Albums
#1 Top Disco Crossover
(R&B) Albums
#1 Top New Vocal
Combination
(R&B) Singles

DONNA SUMMER

Donna
Summer
Carnival



NBLP 2-7150

#1 Top Female Vocalist
(R&B) Albums
#1 Top Crossover
Artist/Female
(R&B) Albums
#1 Top Female Singer
(R&B) Singles
#1 Top Crossover
Artist/Female
(R&B) Singles



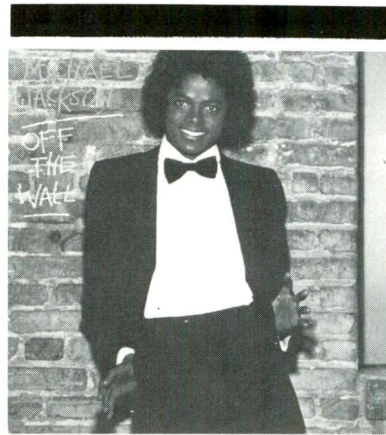
Give the gift
of music.

YOU CAN ALWAYS BET ON US

Casablanca
Record and Film Works

AmericanRadioHistory.com

The 1980 Record World Black Oriented Music Awards ALBUMS



TOP ALBUM

1. **OFF THE WALL**/Michael Jackson/Epic
2. **The Whispers**/Whispers/Solar
3. **Midnight Magic**/Commodores/Motown
4. **Teddy**/Teddy Pendergrass/Phila. Intl.
5. **I Am**/Earth, Wind & Fire/ARC/Columbia
6. **Ladies Night**/Kool & The Gang/De-Lite
7. **Light Up The Night**/Brothers Johnson/A&M
8. **Prince**/Prince/Warner Bros.
9. **Identify Yourself**/O'Jays/Phila. Intl.
10. **Masterjam**/Rufus with Chaka Khan/MCA
11. **Whatcha Gonna Do With My Lovin'**/Stephanie Mills/20th Century Fox
12. **Go All The Way**/Isley Bros./T-Neck
13. **Ray, Goodman & Brown**/Ray, Goodman & Brown/Polydor
14. **Bad Girls**/Donna Summer/Casablanca
15. **Street Life**/Crusaders/MCA
16. **Stay Free**/Ashford & Simpson/Warner Bros.
17. **The Gap Band II**/Gap Band/Mercury
18. **Where There's Smoke**/Smokey Robinson/Tamla
19. **Secret Omen**/Cameo/Chocolate City
20. **Gloryhallastoopid**/Parliament/Casablanca
21. **Risque**/Chic/Atlantic
22. **Winner Takes All**/Isley Brothers/T-Neck
23. **Roberta Flack Featuring Donny Hathaway**/Atlantic
24. **Warm Thoughts**/Smokey Robinson/Tamla
25. **Let's Get Serious**/Jermaine Jackson/Motown
26. **Journey Through The Secret Life Of Plants**/Stevie Wonder/Tamla
27. **Big Fun**/Shalamar/Solar
27. **The Boss**/Diana Ross/Motown
28. **Uncle Jam Wants You**/Funkadelic/Warner Bros.
29. **Angel Of The Night**/Angela Bofill/Arista/GRP
30. **Candy**/Con Funk Shun/Mercury
30. **You know How To Love Me**/Phyllis Hyman/Arista

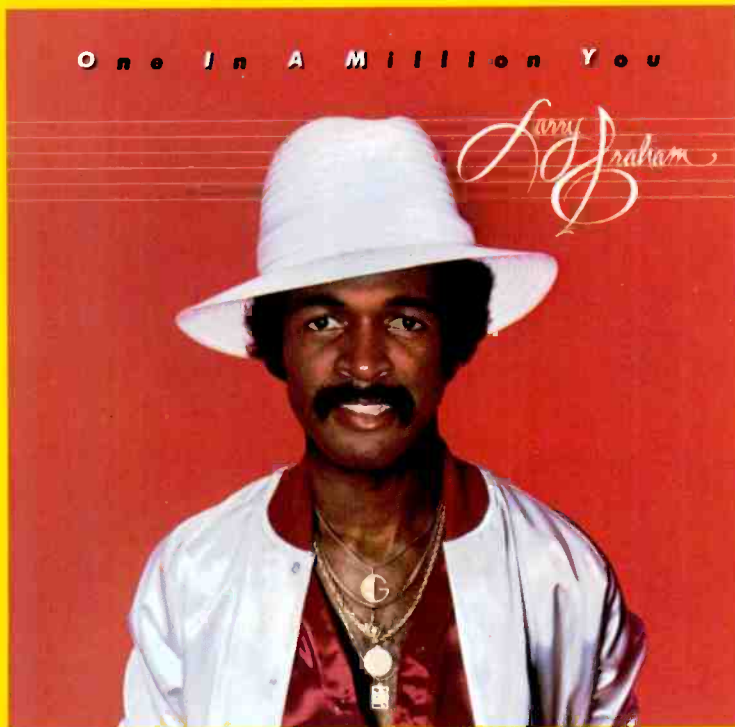


TOP ALBUM (GROUP)

1. **THE WHISPERS**/Whispers/Solar
1. **MIDNIGHT MAGIC**/Commodores/Motown
2. **I Am**/Earth, Wind & Fire/ARC/Columbia
3. **Ladies Night**/Kool & The Gang/De-Lite
4. **Light Up The Night**/Brothers Johnson/A&M
5. **Identify Yourself**/O'Jays/Phila. Intl.
6. **Masterjam**/Rufus with Chaka Khan/MCA
7. **Go All The Way**/Isley Brothers/T-Neck
8. **Ray, Goodman & Brown**/Ray, Goodman & Brown/Polydor
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10. **The Gap Band II**/Gap Band/Mercury
11. **Secret Omen**/Cameo/Chocolate City
12. **Gloryhallastoopid**/Parliament/Casablanca
13. **Risque**/Chic/Atlantic
14. **Winner Takes All**/Isley Bros./T-Neck
15. **Big Fun**/Shalamar/Solar
16. **Uncle Jam Wants You**/Funkadelic/Warner Bros.
17. **Candy**/Con Funk Shun/Mercury
18. **Injoy**/Bar-Kays/Mercury
19. **Mouth To Mouth**/Lipps, Inc./Casablanca
20. **Devotion**/L.T.D./A&M
21. **Switch II**/Switch/Gordy
22. **Spirit Of Love**/Con Funk Shun/Mercury
23. **Two**/G.Q./Arista
24. **Love Somebody Today**/Sister Sledge/Cotillion
25. **Just A Touch of Love**/Slave/Cotillion

The Secret Of Larry Graham.

To most people, he's the brains and bass behind Graham Central Station. But now, the mild-mannered musician emerges as a righteous superpower all his own, with a new solo album featuring his smash single "One In A Million You" and a whole new, very public career.



Larry Graham One In A Million You

Featuring the hit "One In A Million You" (WBS 49221)
Produced by Larry Graham for Maui Music Productions
Executive Producer: Ron Nadel
On Warner Bros. Records & Tapes BSK 3447
Personal Management: Tentmakers





He didn't miss one.

ALBUMS:

Top record overall
Top solo artist
Top male vocalist
Top male crossover artist
Special achievement award
Top producer, Quincy Jones

SINGLES:

Top single -
"Don't Stop 'Til You Get Enough" (1st place)
"Rock with You" (3rd place)
Top single, solo artist -
"Don't Stop 'Til You Get Enough" (1st place)
"Rock with You" (2nd place)
Top male vocalist
Top crossover artist
Top crossover artist/male
Top disco crossover
Special achievement award
Top producer, Quincy Jones

**Congratulations, Michael,
on your greatest year yet.**

Epic Records.

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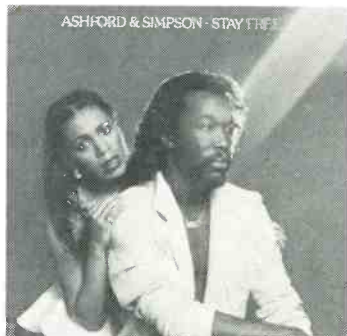
Produced by Quincy Jones for Quincy Jones Productions,
Management: Welsner/DeMann Entertainment, Inc. and Joe Jackson.

 Give the gift of music.

**The 1980
Record World
Black
Oriented
Music
Awards
ALBUMS**

TOP ALBUM (SOLO ARTIST)

1. **OFF THE WALL**/Michael Jackson/Epic
2. **Teddy**/Teddy Pendergrass/Phila. Intl.
3. **Prince**/Prince/Warner Bros.
4. **Whatcha Gonna Do With My Lovin'**/Stephanie Mills/20th Century Fox
5. **Bad Girls**/Donna Summer /Casablanca
6. **Where There's Smoke**/Smokey Robinson/Tamla
7. **Warm Thoughts**/Smokey Robinson/Tamla
8. **Let's Get Serious**/Jermaine Jackson/Motown
9. **Journey Through The Secret Life Of Plants**/Stevie Wonder/Tamla
10. **The Boss**/Diana Ross/Motown
11. **Angel Of The Night**/Angela Bofill/Arista/GRP
12. **You Know How To Love Me**/Phyllis Hyman/Arista
13. **Minnie**/Minnie Riperton/Capitol
14. **Dionne**/Dionne Warwick/Arista
14. **On The Radio-Greatest Hits**/Donna Summer/Casablanca
14. **Live! Coast To Coast**/Teddy Pendergrass/Phila. Intl.
15. **Songs Of Love**/Anita Ward/Juana
15. **Every Generation**/Ronnie Laws/United Artists
16. **Don't Let Go**/Isaac Hayes/Polydor
17. **Sweet Sensation**/Stephanie Mills/20th Century Fox
18. **Pizzazz**/Patrice Rushen/Elektra
19. **Fire It Up**/Rick James/Gordy
20. **Let Me Be Good To You**/Lou Rawls/Phila. Intl.
21. **Skylarkin'**/Grover Washington, Jr./Motown
22. **Heartbeat**/Curtis Mayfield/RSO/Curtom
23. **Rise**/Herb Alpert/A&M
24. **Do It All**/Michael Henderson/Arista
25. **No Stranger To Love**/Roy Ayers/Polydor



TOP ALBUM (DUO)

1. **STAY FREE**/Ashford & Simpson/Warner Bros.
2. **Roberta Flack Featuring Donny Hathaway**/Atlantic
3. **McFadden & Whitehead**/Phila. Intl.
4. **We're The Best Of Friends**/Natalie Cole & Peabo Bryson/Capitol
5. **2 Hot!**/Peaches & Herb/Polydor/MVP



TOP MALE GROUP

1. **WHISPERS**/Solar
1. **COMMODORES**/Motown
2. **Isley Bros.**/T-Neck
3. **Earth, Wind & Fire**/ARC/Columbia
4. **Kool & The Gang**/De-Lite
5. **Brothers Johnson**/A&M
6. **O'Jays**/Phila. Intl.
7. **Gap Band**/Mercury
8. **Ray, Goodman & Brown**/Polydor
9. **Con Funk Shun**/Mercury
9. **Crusaders**/MCA
10. **Cameo**/Chocolate City
11. **Parliament**/Casablanca
12. **G.Q.**/Arista
13. **Funkadelic**/Warner Bros.
14. **Bar-Kays**/Mercury
15. **L.T.D.**/A&M
16. **Switch**/Gordy
17. **Raydio**/Arista
18. **Slave**/Cotillion
19. **Fatback Band**/Spring



TOP NEW MALE GROUP

1. **RAY, GOODMAN & BROWN**/Polydor



MOST PROMISING MALE GROUP

1. **TWENNYNINE**/Featuring Lenny White/Elektra
2. **Sugarhill Gang**/Sugarhill



TOP FEMALE GROUP

1. **SISTER SLEDGE**/Cotillion
2. **Jones Girls**/Phila. Intl.

TOP MALE VOCALIST

1. **MICHAEL JACKSON**/Epic Intl.
2. **Teddy Pendergrass**/Phila. Intl.
3. **Smokey Robinson**/Tamla
4. **Prince**/Warner Bros.
5. **Jermaine Jackson**/Motown
6. **Stevie Wonder**/Tamla
7. **Isaac Hayes**/Polydor
8. **Rick James**/Gordy
9. **Lou Rawls**/Phila. Intl.
10. **Curtis Mayfield**/RSO/Curtom



TOP NEW MALE VOCALIST

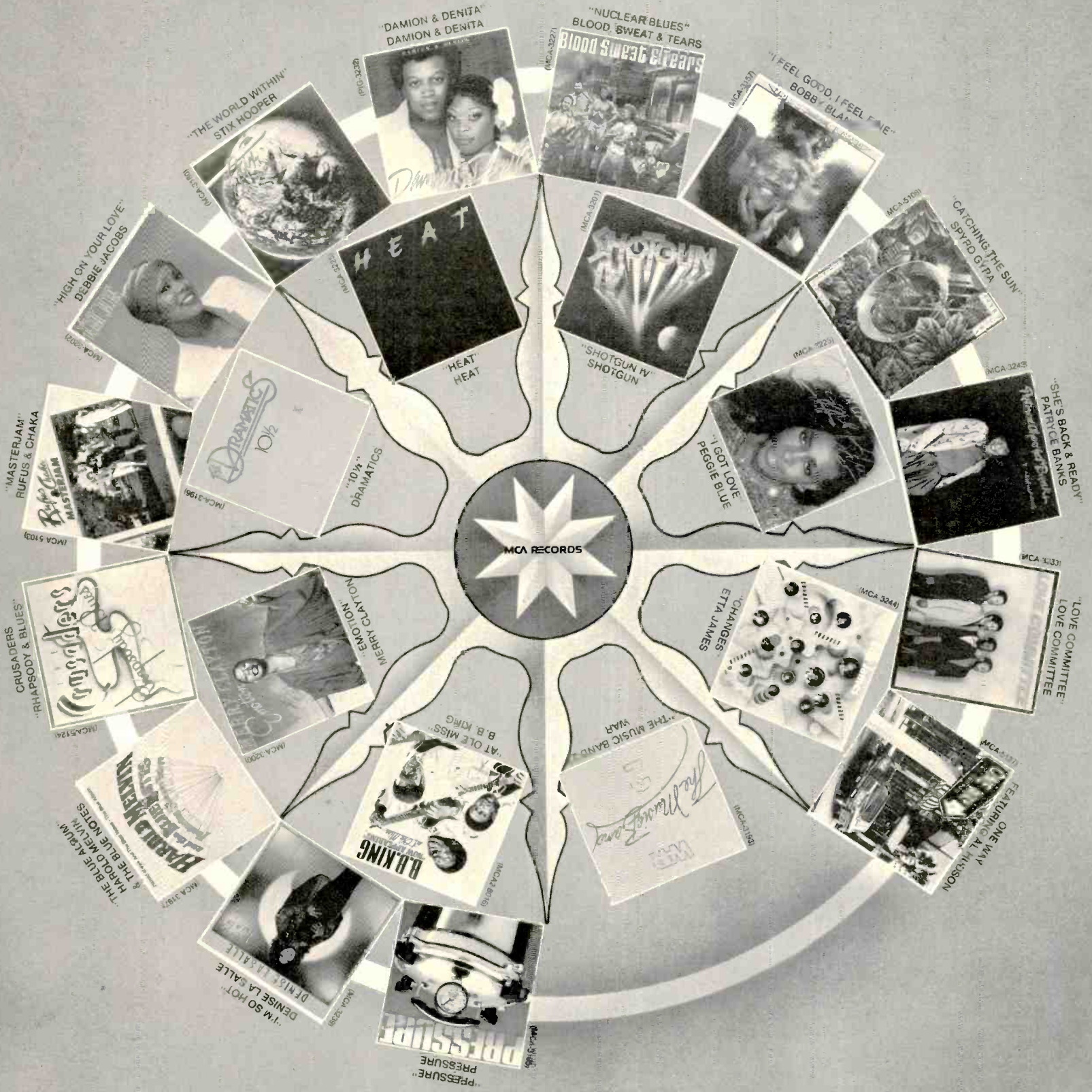
1. **NARADA MICHAEL WALDEN**/Atlantic



TOP FEMALE VOCALIST

1. **DONNA SUMMER**/Casablanca
1. **STEPHANIE MILLS**/20th Century Fox
2. **Diana Ross**/Motown
3. **Angela Bofill**/Arista/GRP
4. **Phyllis Hyman**/Arista
5. **Minnie Riperton**/Capitol
6. **Dionne Warwick**/Arista
7. **Anita Ward**/Juana
8. **Patrice Rushen**/Elektra
9. **Teena Marie**/Gordy

MCA RECORDS SALUTES BLACK MUSIC ASSOCIATION AND BLACK MUSIC MONTH



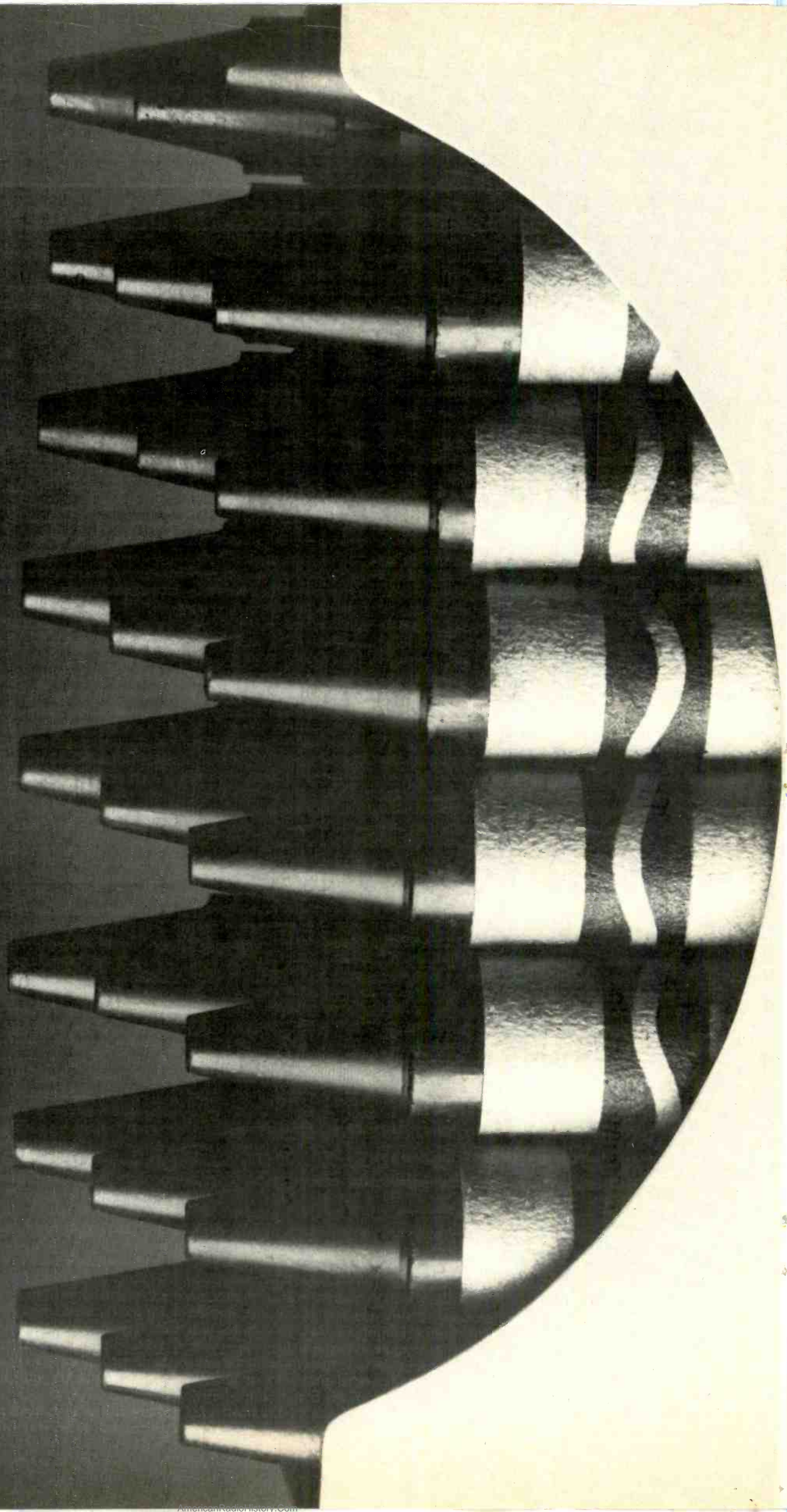
LITTLE ANTHONY—DAVID AXELROD—PATRYCE BANKS—ROSE BANKS—
 BOBBY BLAND—PEGGIE BLUE—CHUCK BROWN—MERRY CLAYTON—
 DAMION & DENITA—WILTON FELDER—TESSIE HILL—STIX HOOPER—
 ETTA JAMES—DEBBIE JACOBS—B.B. KING—DENISE LA SALLE—
 RUFUS & CHAKA—JOE SAMPLE—BLOOD, SWEAT & TEARS—CRUSADE—
 DRAMATICS—HEAT—LOVE COMMITTEE—HAROLD MELVIN &
 THE BLUE NOTES—ONE WAY FEATURING AL HUDSON—PRESSURE—
 SHOTGUN—SPYRO GYRA—ALFONSO SURRETT—WAR



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The many shades of black...

From R&B and disco to spirituals and jazz, Black Music comes in a vivid assortment of hues and tones. As you can see from our artists, we support the entire spectrum. Earth, Wind & Fire, Gladys Knight & The Pips, The Emotions and Al Johnson (with Jean Carn) are big winners in this year's Black Music Awards. We congratulate them. Columbia, ARC and Tappan Zee Records.



Columbia

BLACK MUSIC

54

Brilliant Artists ♪

Arthur Blythe
B. T. Express
JoAnne Brackeen
Google and Tom Coppola
Clifford Coultter
Miles Davis
Tyrone Davis
Al Di Meola
Adaritha Dyer
Charles Earland
Earth, Wind & Fire
The Emotions
Maynard Ferguson
Rodney Franklin
Eric Gale
Dexter Gordon
Herbie Hancock
The Heath Brothers

Cissy Houston
Freddie Hubbard
Alberta Hunter
Bobby Hutcherson
Irakere
Bob James
Al Johnson
Gladys Knight & The Pips
Hubert Laws
John Lee and Gerry Brown
Ramsey Lewis
Wilbert Longmire
Cheryl Lynn
Marilyn McCoo & Billy Davis Jr.
Manhattans
Johnny Mathis
Jackie Moore
Mutiny

Pockets
Return To Forever
D. J. Rogers
Santana
Tom Scott
Woody Shaw
Wayne Shorter
Lonnie Liston Smith
Starship Orchestra
Johnnie Taylor
Richard Tee
Greg Walker
Weather Report
Deniece Williams
Bill Withers
Ren Woods
Michael Zager Band
Joe Zawinul



**The 1980
Record World
Black
Oriented
Music
Awards**

ALBUMS



TOP NEW FEMALE VOCALIST
1. PATRICE RUSHEN/Elektra



MOST PROMISING FEMALE VOCALIST
1. TEENA MARIE/Gordy

- TOP DUO**
1. ASHFORD & SIMPSON/Warner Bros.
 2. Roberta Flack Featuring Donny Hathaway/Atlantic
 3. McFadden & Whitehead/Phila. Intl.
 4. Natalie Cole & Peabo Bryson/Capitol
 5. Peaches & Herb/Polydor/MVP
 6. Millie Jackson & Isaac Hayes/Polydor/Spring



TOP NEW DUO
1. NATALIE COLE & PEABO BRYSON/Capitol



TOP VOCAL COMBINATION

1. RUFUS & CHAKA KHAN/MCA
2. Chic/Atlantic
3. Shalamar/Solar
4. Lipps, Inc./Casablanca
5. Mass Production/Cotillion

TOP NEW VOCAL COMBINATION
1. LIPPS, INC./Casablanca

MOST PROMISING VOCAL COMBINATION
1. CHANGE/Warner/RFC



TOP FEATURED VOCALIST (FEMALE)
1. CHAKA KHAN/Warner Bros./MCA



TOP FEATURED VOCALIST (MALE)
1. RAY PARKER/Arista



TOP CROSSOVER ARTIST (MALE)

1. MICHAEL JACKSON/Epic
2. TEDDY PENDERGRASS/Phila. Intl.
3. Smokey Robinson/Tamla
4. Prince/Warner Bros.
5. Jermaine Jackson/Motown
6. Stevie Wonder/Tamla
7. Ronnie Laws/United Artists
8. Isaac Hayes/Polydor

TOP CROSSOVER ARTIST (FEMALE)

1. DONNA SUMMER/Casablanca
2. STEPHANIE MILLS/20th Century Fox
3. Diana Ross/Motown
4. Angela Bofill/Arista/GRP
5. Phyllis Hymen/Arista
6. Minnie Riperton/Capitol
7. Dionne Warwick/Arista
8. Anita Ward/Juana
9. Patrice Rushen/Elektra

TOP CROSSOVER ARTIST (GROUP)

1. WHISPERS/Solar
2. Commodores/Motown
3. Isley Brothers/T-Neck
4. Earth, Wind & Fire/ARC/Columbia
5. Kool & The Gang/De-Lite
6. Brothers Johnson/A&M

TOP CROSSOVER (DUO)

1. ASHFORD & SIMPSON/Warner Bros.
2. Roberta Flack Featuring Donny Hathaway/Atlantic
3. McFadden & Whitehead/Phila. Intl.
4. Natalie Cole & Peabo Bryson/Capitol
5. Millie Jackson & Isaac Hayes/Polydor/Spring

TOP DISCO CROSSOVER

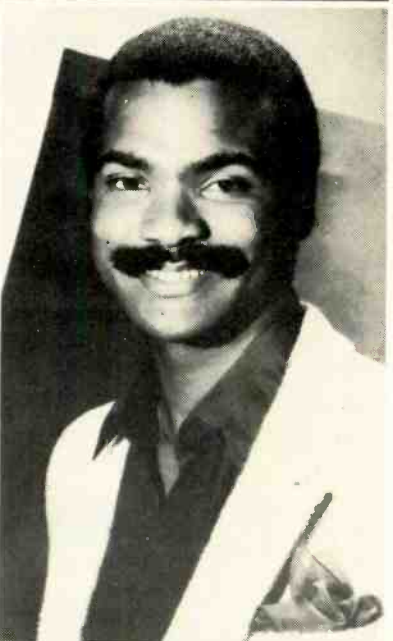
1. LIPPS, INC./Casablanca
2. CHIC/Atlantic
3. Shalamar/Solar



TOP JAZZ CROSSOVER
1. CRUSADERS/MCA

TOP LIVE RECORDING

1. TEDDY PENDERGRASS/Phila. Intl.
2. Millie Jackson/Spring



TOP INSTRUMENTALIST

1. RONNIE LAWS/United Artists
2. Grover Washington/Motown
3. Herb Alpert/A&M

TOP PRODUCERS

Quincy Jones
James Mtume & Reggie Lucas
Bernard Edwards & Nile Rodgers
Kenny Gamble & Leon Huff
Leon Sylvers

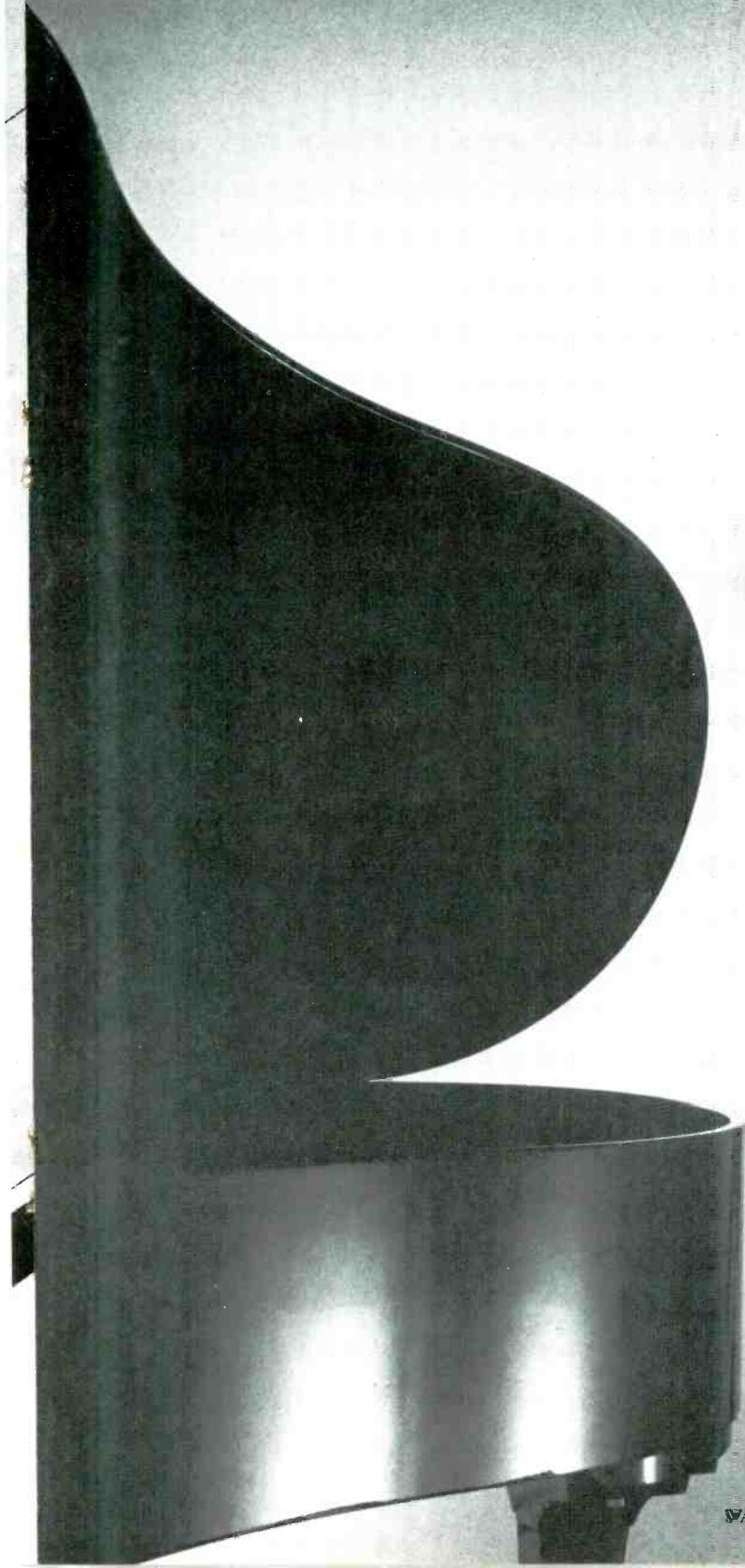
ENCORE AWARD

Stephanie Mills
Smokey Robinson
Dionne Warwick

SPECIAL ACHIEVEMENT

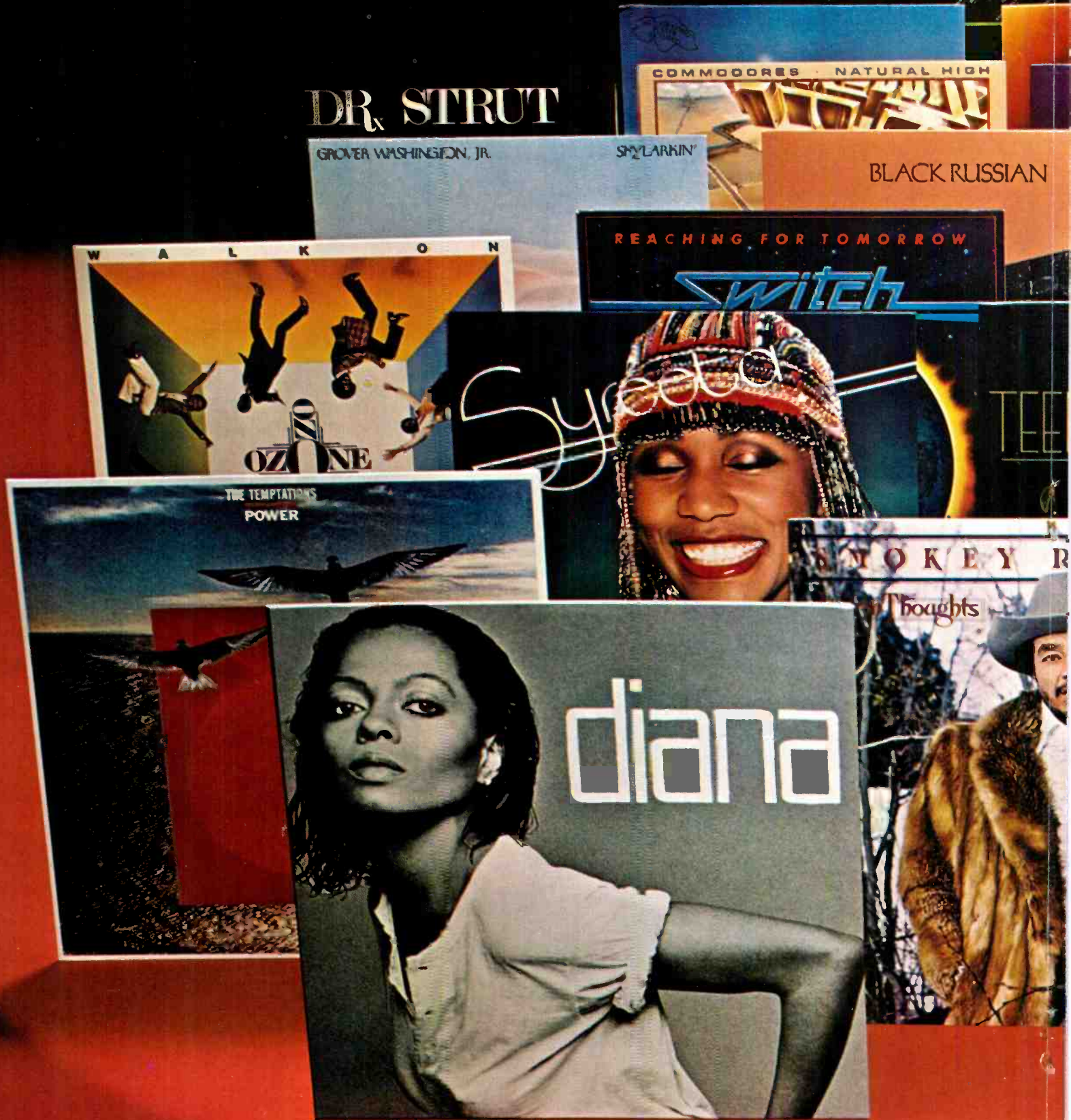
Michael Jackson
Whispers
Isley Bros.
Kool & The Gang
Donna Summer

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OF 60 UNINTERRUPTED YEARS OF
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Labels Report an Exciting Year for Black Music

■ The following is a label-by-label report on the recent developments and the future prospects of black-oriented music.

A & M

"Black radio, retailers and consumers are all receptive and open and not so categorized and locked into preconceptions as are their white counterparts. It's indeed a pleasure to promote and build a black-oriented roster of artists. They represent a plethora of talent and are making some of the most exciting and vital music around today," so says Gil Friesen, president of A&M Records.

Herb Alpert, the "A" of A&M, started the label a little over seventeen years ago with Jerry Moss. In the beginning, the company's growth paralleled Alpert's phenomenal success with the Tijuana Brass. The 1979 success of "Rise" began at black radio and Alpert is back in 1980 with "Beyond," a new album he has co-produced with his "Rise" collaborator, Randy Badazz.

The Brothers Johnson started their soulful summer a little early: this spring, they enjoyed the success of "Stomp" from their fourth hit album in a row, "Light Up the Night." Their first three LPs, "Look Out for #1," "Right on Time," and "Blam!" all achieved well over platinum status under the guidance of producer Quincy Jones.

Later this year, Quincy Jones will begin recording a new album for A&M.

One of the major highlights of A&M's spring release schedule is Joan Armatrading's new album "Me-Myself-I."

Brenda Russell came out-of-the-box with the hit single "So Good, So Right," from her debut solo album, "Brenda Russell." Brenda has written hit singles for artists beside herself, having penned Cheryl Ladd's "Think It Over" and Rufus' "Please Pardon Me." When it came time to strike out on her own, she and producer Andre Fischer put A&M on the top of their list of potential labels and the company was completely willing to oblige.

The first single Jerry Knight ever sang would surely have been number one in the country if it weren't for the Bee-Gees. They had numbers one, two and three locked down with singles from "Saturday Night Fever" when Raydio's "Jack and Jill" stood at number four. Jerry co-founded that group with Ray Parker and he was rehearsing for Raydio's

first big tour when he met David Kershenbaum, A&M's vice-president of A&R. Kershenbaum had liked his bass playing and used him in the studio which led to a solo contract. The album was released to a positive response and at this writing, it's first single, "Overnight Sensation," is charging up the charts.

Another relative newcomer who holds a proud place in A&M's roster is Rockie Robbins. There has always been a Cinderella aspect to Rockie's career. A last-ditch demo tape paid for by a second mortgage on his house won him an A&M contract when he simply mailed it, unannounced, to A&M's A&R department. He debuted with "Rocky Robbins" on A&M in 1979. Rockie's second album builds on the accomplishments of his first and shows considerable growth in sophistication and craft. "You and Me," as he titled the album, was produced by ex-Philadelphia International master, Bobby Martin.

Soulful Debuts

With Rockie's album released, Bobby Martin is currently producing his fourth album with another A&M act, L.T.D. The album is tentatively titled "Shine On." Since their inception a dozen years ago in North Carolina this seven-man group has been committed to making the funkier music in town. Two years later, they had a contract with A&M and recorded their first album, "Love, Togetherness and Devotion." A series of tours saw them as supporting acts for the likes of Bobby Womack, The O'Jays, and Harold Melvin and the Bluenotes. "Love Ballad," from their third LP bolted to the top of the R&B charts (and #19 in the pop charts) to set up the massive success they would achieve with their next release, their first album with Bobby Martin behind the board, "Something to Love," "Back in Love Again" and "Party Hearty" were its hit singles. The second album of what the group came to call its trilogy, was "Togetherness" and it came armed with three hit singles, "Jam," "We Both Deserve Each Other," and "Holding On." Last year's release completed the trilogy. Titled "Devotion," it more than equaled the artistic standard they set for themselves in the past.

Among the crop of soulful debuts that A&M is harvesting this spring and summer, Collins & Collins offer truly double-barreled talent. Tonee Collins and her younger brother Bill have made, under the tutelage of John Davis, a revelation of their superb gifts

with "Collins & Collins." Their first single is "Top of the Stairs" by Ashford and Simpson.

1979 was the first big year of another A&M duo, Bell and James. During that year, their first single, "Livin' It Up (Friday Night)," became the label's first gold disc of the year and their album "Bell & James" went top-five on the R&B charts and top-forty on the pop listings.

Casey and Leroy played all the instruments on their first album themselves, but invited a few "freelancers" in to help on their second, "Only Make Believe."

"We are the experimental people. We come from Tokyo, the technopolis. We call the music of the Yellow Magic Orchestra, tech-pops." So proclaims Haroumi Hosono, the founder and animating genius of the Yellow Magic Orchestra, one of the most unusual groups on A&M and one whose challenging, innovative music captured the interest of a considerable number of black listeners when it was first released in the United States. The single, "Computer Games," was the year's most unusual R&B hit.

The last artist we're going to mention started playing sessions at the Stax studios in his hometown of Memphis when he was sixteen years old. Booker T. Jones was the regular keyboardist in the days when Stax was inventing soul music. He backed all of that label's legends: Wilson Pickett, Otis Redding, Sam and Dave, and became one himself with Booker T. and the MGs' string of top 10 hits.

And now, with the release of his new solo album on A&M, "The Best of You," he establishes himself as a singer of unusual intelligence and sensitivity. Moreover, he has written all but one of the songs on his LP.

Arista

Arista Records' long-standing commitment to the many forms of black music—R&B and jazz artists were among the first signed to the new label's roster five years ago—has been a continuing source of critical and commercial success. In its attempt to draw on the very best of all the music's creative facets, Arista has garnered platinum records from acts as new as GQ and as established as Dionne Warwick; has engineered Gil Scott-Heron's breakthrough and discovered Ray Parker Jr.'s Raydio and Angela Bofill; has gone into the past for the roots of rock and roll and into the future for the sound of Air.

This year will bring such genuine R&B events as the label debuts of Aretha Franklin and Average White Band, the first album by Locksmith (formerly Grover Washington's back-up band), and such discoveries as GRP's piano prodigy Bernard Wright and L.A.'s new black rock band The Bush-boys.

The greatest triumphs for the label have come from various directions, from both coasts, from artists who are involved in all aspects of their recording projects and from those whose albums are specifically tailored for their musical personalities. No record is a more exciting demonstration of the latter approach than last year's million-selling rejuvenation of Dionne Warwick on "Dionne." Brought together with producer-writer Barry Manilow by Arista president Clive Davis, Warwick proceeded to have her biggest hit of the '70s, winning two Grammy Awards for "I'll Never Love This Way Again" and "Deja Vu." The anxiously-awaited follow-up, "No Night So Long," was produced by Steve Buckingham and will be released in a few weeks.

On the other side of the spectrum are such groups at GQ, Ray Parker Jr. & Raydio and Hiroshima, all of whom began their recording careers on Arista. Discovered in a Bronx basement by the company's senior vice president Larkin Arnold, GQ clicked with two gold singles ("Disco Nights" and "I Do Love You") and a platinum debut LP, "Disco Nights." Their new hit is "GQ Two," with the singles "Sitting In The Park" and "Standing Ovation." Under the leadership of singer-writer-instrumentalist-producer-arranger Ray Parker Jr., Raydio has scored three gold albums in a row, including their latest, "Two Places At The Same Time." And another Arnold signing, Hiroshima, an innovative band that combines modern electric and traditional Japanese instruments, won national acclaim for their self-titled Arista premiere, produced by Wayne Henderson.

Gil Scott-Heron won a great number of new admirers in 1979 through his efforts to combat angel dust and nuclear power, and has begun the new decade with "1980." Scott-Heron was one of Arista's initial signings, and a number of other R&B and jazz-oriented artists from the label's beginnings have continued to show musical growth and commercial strength: The Brecker Brothers, currently scoring with "Detente," percussionist Harvey

(Continued on page 28)

Label Wrap-Up

(Continued from page 27)

Mason, and jazz great Anthony Braxton. As time went on, Arista's dedication to the music intensified, and through a distribution arrangement with Buddah, Michael Henderson came to the label and instantly received a gold album. Phyllis Hyman, first with "Somewhere In My Lifetime" and then with "You Know How To Love Me," became one of the brightest new female singing stars, and Norman Connors kept up his string of successes.

In addition to taking well-known artists—Arista's signings have included Mandrill, arranger Gene Page (whose latest LP, "Love Starts After Dark," is his first to feature lead vocalists), back-up singing sensations The Waters (soon to appear in the Neil Diamond film "The Jazz Singer"), and legendary sax player Gary Bartz—to new levels of public appeal, Arista has spotted new talents such as the group Breakwater, who have followed their hit debut with "Splash-down," singer Chuck Cissel, and Linda Williams, noted as an accompanist-arranger for Natalie Cole.

Angela Bofill's achievement with two consecutive hit albums, "Angie" and "Angel of the Night," is just one instance in which an Arista-distributed or subsidiary label has made a significant impact in the field of black-oriented music. Besides Angela, the production team of Dave Grusin and Larry Rosen has brought to attention on the Arista/GRP label such talents as trumpet player Tom Browne and flautist Dave Valentin, and GRP is about to introduce Bernard Wright, a teenaged pianist who recently toured Japan with Grusin's GRP all-stars. On Ariola-America now distributed by Arista, the roster includes consistent hit-makers the Three Degrees (their upcoming "3D" album was co-produced by Georgio Moroder), and two new groups already causing a stir: Chapter 8 and Niteflyte. Arista/Novus exposes such artists as Air, whose recent "Air Lore" was a highly-acclaimed approach to ragtime, and Michael Gregory Jackson, an up-and-coming guitarist-composer, Savoy Records is the repository of many years of jazz heritage that Arista makes available on a regular basis: its (to date) nine volume "Roots of Rock and Roll" series re-releases the work of such R&B pioneers as Johnny Otis, Joe Turner, The Ravens and Big Maybelle.

Perhaps the most exciting development in Arista's black music profile is the recently-announced signing of Aretha Franklin who has more than twenty certified

gold and platinum records and ten Grammy Awards. She has begun recording, and her Arista debut is scheduled for this summer. Average White Band are back as well, with an Arista album "Shine" (featuring "Let's Go 'Round Again") and due soon on the label is the debut of Locksmith. These additions to Arista's already-impressive roster of jazz-and-R&B-oriented artists make it clear that the label will continue, as it has over the past half-decade, to grow as a major force in today's and tomorrow's black music.

Atlantic/Cotillion

"I think the most exciting development in black music today," notes Cotillion Records president Henry Allen, "is the dramatic resurgence of great straight-ahead R&B music, a classical sound updated for the 1980's . . . We're seeing a new, wide-ranging acceptance for pure soul. This is music which knows no categories, which appeals equally to music listeners of many tastes—to pop, R&B and dance music fans alike."

As the president of Cotillion Records, a division of Atlantic Records, Allen is responsible not only for overseeing the artists signed directly to Cotillion, but he also supervises the R&B promotion activities in support of any black music released via Atlantic and its affiliated labels. This unified, coordinated effort is under the direction of Atlantic/Cotillion vice president of promotion Everett Smith, who comments: "By putting all R&B promotion under one roof, so to speak, we are able to carefully plan our activities, to see the whole picture at once, and to give each artist and each record the proper attention it deserves."

Throughout its 33-year history, Atlantic Records has remained a preeminent force in black music—the music which formed the company's foundation in the early years.

Spearheading Atlantic's R&B line-up at the moment is the great "re-birth" of the Spinners as a major chart force. The single "Working My Way Back To You," which was recently certified RIAA gold, topped the pop as well as R&B charts for many weeks. The veteran group's new single, "Cupid/I've Loved You For A Long Time," has literally exploded onto the R&B and pop listings. "We haven't seen such an incredible reaction to a new single in a long time," Everett Smith notes. "The Spinners' ongoing success, year after year, simply proves that great black

music is just great music, period, for all generations and musical tastes." Following on the immediate success of the "Cupid Medley," Atlantic has just released the new Spinners LP, "Love Trip-pin'," their second album in only seven months. Production was handled once again by Michael Zager, with Jerry Love serving as executive producer.

Another long-standing Atlantic artist, Roberta Flack (with eleven RIAA gold records to her credit since joining the label in 1969) has returned to the top of the charts once again with her album "Roberta Flack Featuring Donny Hathaway," another R&B/pop crossover hit. The LP has yielded a pair of hit singles to date, "You Are My Heaven" and "Back Together Again." Ms. Flack is about to embark on her first major U.S. tour in several years.

Other top-selling Atlantic black artists who are enjoying current chart success include Narada Michael Walden, whose fourth album for the label, "The Dance Of Life," includes a pair of hit 45's, "I Shoulda Loved Ya" and "Tonight I'm Alright." Ben E. King's new album, "Music Trance," has just brought this veteran singer/songwriter back onto both the R&B and pop charts. And relative newcomers Kleer are scoring big with their second album, "Winners."

Moving into the summer season, will be the much-anticipated new album from the multi-platinum-selling Chic, entitled "Real People." Their fifth album in 2½ years, Chic continues to be the brainchild of producers / songwriters/arrangers/musicians Nile Rodgers (guitar) and Bernard Edwards (bass, vocals). The group is rounded out by Tony Thompson (drums) and vocalists Alfa Anderson and Luci Martin. A strong R&B/rock feel characterizes much of the new Chic music, which finds the group stretching into new musical territory. Coinciding with the release of "Real People," Chic has embarked on a major headlining cross-country summer tour.

Bernard Edwards and Nile Rodgers, have also become much in demand for the use of their expert skills with other artists. Their recent work within the Atlantic/Atco Cotillion family has included Sister Sledge's chart-topping Cotillion smash "We Are Family" and their new LP, "Love Somebody Today." Rodgers and Edwards also handled the songwriting/production duties on the first major U.S. LP release from French superstar Sheila, "Sheila And B. Devotion," which appears on the Atco-distributed Carrere label.

Stacy Lattisaw, Cotillion's barely-teenaged protégée, has just released her second album, "Let Me Be Your Angel," with Atlantic artist Narada Michael Walden handling production/songwriting and playing on the sessions.

Mass Production's self-produced fifth Cotillion album, "Massterpiece," has become another R&B success for this nine-man band. Significantly, this highly-talented group has branched into outside production/songwriting work for other artists on the Atlantic/Cotillion roster. The group produced, wrote and played on one side of Ben E. King's new Atlantic "Music Trance" LP, as well as handling all the writing and production work on Cotillion group the ADC Band's latest effort, "Renaissance."

Among the brand-new Cotillion album releases are label debuts from two veteran R&B singers: Wee Gee (aka William F. Howard II), whose LP is entitled "Hold On (To Your Dreams)," with production by Vernon Bullock; and C.L. Blast, whose "I Wanna Get Down" album was produced by Frederick Knight.

A number of artists, while not represented by current national chart activity, are important figures in Atlantic/Cotillion's black music thrust. These include the likes of Ray Charles, the Brides of Funkenstein and the Tramps—all recording for the Atlantic label. Appearing on the Cotillion label are such performers as Faze-O, Slave and Dee Edwards (who is currently in the studio with the production team of Michael Zager-Jerry Love).

In commenting on the ongoing strength of Atlantic/Cotillion's role in contemporary black music, Henry Allen notes: "Certainly one key development in increasing the depth of our commitment to black music as we move into the 1980's is the great cooperation which exists among our artists. Thus, we are not only witnessing tremendous individual successes on the part of our many talented performers, we are also seeing a fantastic cross-fertilization of this talent. So many of our artists are multi-talented members of the musical community, such as Chic's Nile Rodgers and Bernard Edwards, Narada Michael Walden and Mass Production, that they have expanded beyond their own performance careers into producing, songwriting and playing for some of our other artists. It is just this sort of free exchange of energy which contributes so much to the growing power and continuing quality of our musical output."

Ray Harris on RCA's Commitment to Black Music

By KEN SMIKLE

■ Ray Harris, who has been with RCA Records for six years, is currently the label's division vice president/black music marketing. Harris joined RCA in May 1974 as a product manager where he was responsible for developing successful marketing programs for such artists as Daryl Hall & John Oates, the Savannah Band, Odyssey, the Whispers, Carrie Lucas, Vickie Sue Robinson and Chocolate Milk. Over the last five years he has moved up from national R&B promotion manager to director of R&B promotion, then director of black music marketing. It was under Harris that the company recently effected a major expansion of its black music merchandising and promotion activities that emphasized RCA's commitment to black music. In this Dialogue, he talks about the success of those efforts.



Ray Harris

Record World: To what do you attribute most of RCA's recent success in black music?

Ray Harris: Well, the continuity of black music has been fantastic. That's the first thing I would attribute it to. The second thing would be the marketing division that we have been able to develop here at RCA, primarily meaning the black music marketing department. I would have to say, in fact, that we've developed the finest team in the business. Some of the best people out there in the streets today are our people. The promotion area is headed up by the best, Bill Staton. He's been very key to our success here. All in all though, it's a team effort that's brought us to this place. As far as the music is concerned, as I've said, we have a very good and consistent flow of it to work with.

RW: Given the decentralization of other major black music marketing divisions, are you still a firm believer in a black music department as a separate entity to handle black product, or is there something to be said for dividing black music responsibilities throughout the label?

Harris: Well, I can only speak for RCA Records, and I don't think black music could have achieved the level of success that it has at this company had we not centralized the marketing areas into one marketing center; that's what we basically call this. We work very, very well with other departments, i.e.—sales, creative, etc. We consider ourselves the vanguard to stimulate the first, the initial excitement on a piece of black music. One of our fine points has been our ability to identify good music and disseminate information to various other departments in the company. Again, I think it is essential to have a separate department, it has worked beautifully for us.

RW: Is there a basic philosophy that guides what you do here?

Harris: Yes. One, that we as marketing people have an obligation to our artists. It's not our job, per se, to prove that a record is not a hit. As far as we're concerned, the records we release are hits until proven otherwise. I like to feel that any artist being distributed by RCA has an opportunity after release of a record to prove himself viable. I strongly believe in that. No one here can really sit back and play A&R; it all happens out on the streets. The only way to find out if you have a record or not is to put it out there and diligently work it. I think we try to do that with each and every piece of product that is released. Secondly, the philosophy that I have believed in for a long time in terms of marketing is that I like to let all my people know what their counterparts are doing. And to understand the basic guideline of that job function. We have a very tightly-knit communications system here. Each person knows what our priorities are, what kinds of promotions we're doing in different parts of the country.

RW: How much does black product actually contribute to the total overall sales of RCA Records, and how does RCA Records view your department?

Harris: Well, first of all, I don't have any figures for you. But I can say that the contribution is significant. Black music is now a major

strength in the overall product mix at RCA. We are enjoying a very good profit contribution to the company. I think that began last year when we started to break our artists . . . Evelyn "Champagne" King, The Whispers, Shalamar, Stephanie Mills, Instant Funk, Lakeside, Skyy. We're doing pretty well.

RW: Has there been a problem of establishing an identity for RCA in connection with all of its associated labels?

Harris: It's no secret that heretofore RCA Records was never recognized as a major company that was heavily committed to the area of black music. I've been here approximately six years and I think I can say that of those six years we have been heavily committed for the last two and a half. And that is when Bob Summer came on board and accepted a proposal from me which formulated this black music marketing department. From there, it's been a building process for us, with our accounts, with radio and in the community. One of the most difficult times that we have had up to this point was convincing retail accounts, radio stations, artists and community people that RCA is definitely committed to the music. At this point, I don't think anyone can deny that RCA is committed to this music. Speaking of the associated labels, they have been an avenue for us to quickly get into the business, so to speak. If you look around the industry there have been other companies that have gone into distributing associated labels for the same reasons. We have been very fortunate and probably one of the first to activate that type of situation. As far as our involvement, obviously the success of black music has really come from our associated labels at this point. But we have no ego problems with that because we realize who distributes that product, who promotes that product; we know who sells that product in the stores, we know who develops the marketing and merchandising plans for that product. That's us, and we get our pride from that. We treat product from the associated labels like any RCA product.

Solar started with RCA around the same time that we started building our marketing department. And I think that you can say that from a creative standpoint, Solar has made a tremendous contribution to this company as well as to the industry. From a marketing perspective, RCA Records, through the auspices of the black music marketing department, has developed Solar Records. And if I talk about Solar's success, I have to also point out what's happening with 20th Century-Fox Records, where we achieved a near-platinum first album on Stephanie Mills and we're close to gold on her second. We also have a Leon Haywood record that's riding high on the charts. We have a Skyy album on Salsoul that's jumping up the charts. Then there's Gene Chandler on Chi-Sound. All of these are our records. They're on different labels, but they're still our records. We've proven our capability. We're talking about 15 pieces of product currently or recently on the charts. That gives you some indication of what we've developed here as a marketing machine.

No one here can really sit back and play A&R; it all happens out on the streets. The only way to find out if you have a record or not is to put it out there and diligently work it.

RW: There is an ever present concern that once a label is developed here, they can go shopping elsewhere. How do you handle such a concern?

Harris: From where I sit, anybody can go anywhere at any time. They have a right to that choice. I think it's based on the relationship that you have with the people that you are involved with. And I like to think that our relationship with our labels is a good one. Right now, at this particular point in time, I don't think that another company can offer the kind of success that we're currently enjoying, and delivering to our associated labels. There's a good team here, and I would think that anybody who is considering moving would have to take the kind of people that we have here into account. We work

(Continued on page 43)

Capitol

"Over the last year," begins Dr. Cecil Hale, Capitol's divisional vice president of A&R, black music, "our strategy has been to maintain the successes of our premiere acts in a somewhat troubled marketplace. More than before, the old saying that you're only as good as your last record is true. We felt it imperative to insure that the product of artists and groups such as Maze Featuring Frankie Beverly, Natalie Cole, Peabo Bryson, A Taste Of Honey, Tavares and Sun not only matched the quality of their previous efforts but exceeded them — in production, in choice of material and in performance.

"After we felt that aspect of our strategy was understood by all, we brought in new acts to fill any gaps we had in the musical spectrum so that we'd have an artist or group covering as many of the diverse styles of black music possible.

"We took special care to insure that each of our new signings added something to Capitol's overall potential in the black music marketplace. Mystic Merlin is one example — the New York-based group works in a vein that can be likened in some ways to an Earth, Wind & Fire, a direction that previously didn't exist among our roster of artists.

"René & Angela is a male-female duo unlike any we previously had. The success of male-female duets such as Ashford & Simpson, Peaches & Herb and Roberta Flack and Donny Hathaway, not to mention Capitol's success last year with the Natalie Cole/Peabo Bryson 'We're The Best Of Friends' LP, has paved the way for René & Angela's early success with their new debut LP.

"Donna Washington is a new artist whose vocals are more in the direction of a gospel-influenced, very soulful singer. Her first album, set for release late in June, was co-produced by Don Daniels, whose work with Diana Ross, Thelma Houston and Eddie Kendricks is pretty well-known. We're introducing her via her single, 'First Things First,' which was released early in June.

"Perry & Sanlin are a new male duo, covering yet another style of black music. Perry & Sanlin's talent calls to mind the classic male duets performed in the past by Sam & Dave or McFadden & Whitehead. We expect their first album later in the summer.

"And last but not far from least, we've signed Pyrymyd, a ten-piece band working in the soul-rock-funk-fusion vein, Keith Bar-

row, Cold Fire and Kitty & The Haywoods. Pyrymyd's first album for the label has just been released, and we expect to have product from Barrow, Cold Fire and Kitty & The Haywoods before the year is out.

"With our established acts, we tried new and different combinations to keep the best of the old and inject the best of what's new. On Natalie Cole's new 'Don't Look Back' album, the song 'Someone That I Used To Love' was produced by Michael Masser, while the other tracks were produced by her longtime collaborators Marvin Yancy and Gene Barge. Natalie really shows us how diverse her talent is with an album covering everything from pop ballads to pure funk to jazz to rock 'n' roll.

"Maze Featuring Frankie Beverly has continued to show enormous growth from album to album. The new album, due to be released in July, is the group's fourth, and the three previous albums have all gone gold. This one could move them to the platinum level.

"Peabo Bryson's new 'Paradise' album, which includes his version of 'Minute By Minute,' is high on the R&B charts and has made considerable impact on the pop charts. It's his third album, and though both his previous two have achieved gold, we feel his great crossover potential is just beginning to be realized. The man is extremely talented and is one of the few artists these days who consistently works on his craft. The production combination of Peabo and Johnny Pate is outstanding. Peabo knows just what he wants, and Pate's track record goes back at least fifteen years to the time he worked with the Impressions.

"Sun, a multi-piece band from Dayton, Ohio, with three solid Capitol LPs to its credit, is just beginning to make headway with its new 'Sun Over The Universe' album. Producer Beau Ray Fleming's work with Sun is excellent, giving the band the same kind of dynamics that went into GQ's 'Disco Nights,' which he also produced.

"Tavares came back strong a few months ago with its 'Supercharged' album, which included the 'Bad Times' hit. Part of the album was produced by Benjamin Wright, whose past successes as an arranger include EWF's 'Boogie Wonderland' and Michael Jackson's 'Don't Stop Till You Get Enough.' The next Tavares album is in pre-production right now, and to continue the groove started on 'Supercharged,' Wright

is producing the new album, due later in the year.

"I have some highly talented and effective people working with me in the division, and between them, they have well-developed understandings of not only A&R, but promotion, radio and marketing. To have people with more than one area of expertise is definitely a plus factor. Varnell Johnson, national director of talent acquisition, came to us following the recent merger of Capitol's and EMI America/United Artists' black music executive structures under me. Working with him is Cheryl Bickerson, who's been with Varnell for many years, since he worked for a Philadelphia record distributor. Don Mac, our national director of promotion, got his start in radio, and what could be more logical than his move from radio to promotion?"

CBS

Last year was a banner year for the entire black music roster at CBS Records, and the first half of 1980 has demonstrated an intensification of that success. CBS Records firmly holds a leading market share of black popular music and jazz/progressive music, and that share shows every sign of increasing. Over the past 18 months, 15 black and black-oriented artists on the Columbia, ARC, Epic, Portrait and CBS Associated Labels accumulated an impressive total of 33 Platinum and Gold records. These artists represent the full spectrum of established superstars and developing acts, as well as a record number of new artists.

CBS Records' strength in the black music field is a clear reflection of the company's wealth of black executive talent. Earlier this year, LeBaron Taylor was promoted to the position of vice president and general manager, divisional affairs, CBS Records. Taylor's appointment fortifies CBS Records' ongoing commitment to black artists, community relations and minority career development. In his expanded role, Taylor serves in a senior policy making role representing all of the minority development interests of CBS Records with an additional broad-based overview responsibility for the black artists signed to and marketed by the company. Other top CBS Records black executives such as Paris Eley, vice president, black music promotion, CBS Records; Vernon Slaughter, vice president, jazz/progressive marketing, CBS Records; Dr. George Butler, vice president, jazz/progressive A&R, Columbia Records, and their respective staffs all pro-

vide invaluable managerial talent to the effort behind every CBS black music release.

Columbia Records captured a huge portion of the black music market over the past year. Outstanding success was achieved by Earth, Wind & Fire on the ARC label (distributed by Columbia), who garnered double platinum sales with its album, "I Am;" the group also had three gold singles, "Boogie Wonderland" (featuring ARC trio The Emotions), "After the Love is Gone" and "September." E W & F just recorded their tenth album for the label, to be entitled "Faces."

Columbia Records' new production arrangement with Norman Connors has already generated a great amount of excitement with Al Johnson's hit single, "Back For More." "I'm Back" features Johnson paired with Philadelphia International artist Jean Carn. The Connors production agreement also offers albums by Starship Orchestra (just released) and Adaritha Dyer (due later this summer).

Among the most important musical events of the year was the release of "Enough Is Enough" by superstar Barbra Streisand and Donna Summer. The record made a tremendous showing on the R&B and disco charts. Another unusual pairing is Johnny Mathis with songstress Paulette on Mathis' new album, "Different Kinda Different."

Veteran R&B artists The Manhattanans are destined for another huge Columbia classic with their latest single, "Shining Star" from the album, "After Midnight." Popular consensus compares the single to the group's mammoth hit of the '70s, "Kiss and Say Goodbye." Another classic artist on the Columbia roster, Gladys Knight, recently released her much-awaited recording reunion with the Pips, "In Love" and the single, "Landlord," produced by Nick Ashford and Valerie Simpson. Carlos Santana has continued his strong track record at Columbia with the release of the LP "Marathon," which enhances the guitarist's unique rock/Latin/R&B/jazz fusion flavor.

In addition to supergroup Earth, Wind & Fire, the ARC label's roster of black artists includes the Emotions, whose single, "Where Is Your Love" and LP, "Come Into Our World" dominated the R&B charts; Weather Report, with the 2-disc set "8:30," the first live recording from this premier fusion band; D.J. Rogers, who just completed a new LP; Deniece Williams, whose latest hit was "I Found

(Continued on page 32)

**YOU'VE GOT
OUR SOUL
FOR A SONG!**



Label Wrap-Up

(Continued from page 30)

Love Late;" and the debut recording by Ren Woods. Joe Zawinul and Wayne Shorter of Weather Report also plan to go into the studio to cut solo albums.

Columbia artists who will have releases out in the near future include Tyrone Davis, Jackie Moore, Mutiny, Johnny Taylor, Bill Withers, and a new artist, Walter "Junie" Morrison. Other R&B artists who promise great things for the balance of 1980 with current releases include B.T. Express, Googie & Tom Coppola, Clifford Coulter, Cheryl Lynn, and Michael Zager.

On the jazz/progressive front, CBS Records has been enjoying its greatest success to date. Columbia is in the process of breaking singles by several key fusion instrumental artists: "The Groove" by Rodney Franklin; "Chaser" by John Lee and Gerry Brown; "For The Public" by the Heath Brothers; and "Stars In Your Eyes" from Herbie Hancock's new album, "Monster." Hancock's last album, "Feets Don't Fail Me Now" is approaching gold status.

The multi-faceted Bob James has a number of top selling albums in the stores now: "Touchdown," which has sold beyond gold status; "Lucky Seven," "One On One" with Earl Klugh, and James' latest, "H." Richard Tee's new LP, "Natural Ingredients" was produced by Bob James as was Joanne Brackeen's soon-to-be-released album.

Guitarist Al DiMeola has just released his much-awaited double studio album, "Splendido Hotel." Other jazz/progressive artists who will be coming out with albums in the near future include Arthur Blythe, Miles Davis, Maynard Ferguson, Eric Gale, Freddie Hubbard, Irakere, Hubert Laws, Ramsey Lewis, and Tom Scott. Rounding out Columbia's outstanding jazz/progressive roster are current albums by Dexter Gordon, Alberta Hunter, Bobby Hutcherson, and Woody Shaw.

Epic Records' formidable success in black music during the past year includes the launching of Michael Jackson's superstar career. Jackson's first solo album "Off The Wall" has sold in excess of 4 million units, and his singles, "Don't Stop Till You Get Enough" and "Rock With You" have each sold beyond 1 million copies. Meanwhile, the worldwide preeminence of The Jacksons has continued to grow with sales of their album, "Destiny" still mushrooming.

"Hot Property," the latest gold LP from Epic recording group Heatwave, spurred on the success of the group's smash single, "Eye-ballin'." Patti Labelle's most re-

cent album, "Release," marks the reknowned singer's first recording project with producer Alan Toussaint. Epic also released the first American recordings of Guyanese star Eddy Grant. Writer/producer Mtume, who has worked with artists such as Stephanie Mills, Phyllis Hyman and Roberta Flack, is currently recording his upcoming Epic album. New releases are also in the works from Epic artists D.J. Hollywood, Mighty Clouds of Joy, and Premium.

Epic's jazz/progressive artists have come through with a host strong releases in recent months. Stanley Clarke just released another powerhouse album, entitled, "Rocks, Pebbles and Sand" on the heels of his tour with the New Barbarians. George Duke's "Brazilian Love Affair" is a becoming follow-up to Duke's Top 20 hit, "I Want You For Myself." Webster Lewis' single, "Give Me Some Emotion" is making striking inroads in airplay and sales.

Philadelphia International has continued its platinum streak with a number of blockbuster releases. Teddy Pendergrass recently garnered two platinum albums "Teddy" and "Live/Coast to Coast." The O'Jays' latest LP, "Identify Yourself," has reached sales far beyond 1 million units. McFadden and Whitehead's album and single, "Ain't No Stoppin' Us Now" each went platinum, while sales of the 12" version alone surpassed gold. Another outstanding debut recording on PIR was the Jones Girls' gold tune, "You Gonna Make Me Love Somebody Else."

In addition to collaborating with artist Al Johnson, PIR's Jean Carn had a top single with "My Love Don't Come Easy." Lou Rawls scored another hit with "Ain't That Loving You," and Jerry Butler's "The Best Love I Ever Had" was strong on the charts. Recent releases by Archie Bell and the Drells, The Futures, The Force, D.D. Sharp Gamble, The Stylistics, Dexter Wansel, Edwin Birdsong, Ronnie James, MFSB, Frantique, Silk, Billy Paul and Bobby Rush all reaffirm PIR's towering stature in the area of Black music. New releases by Leon Huff and Karen Young are also expected for later this year. Huff debut single as solo artist is "Tight Money" from his "Here To Create" LP is expected for late June.

Platinum superstars The Isley Brothers continue to explode with their latest million-selling album, "Winner Takes All" and "Go All The Way." The latter album has produced the single, "Don't Say Goodnight" which is firmly entrenched in the Top 10.

"The Message Is Love," Barry White's first LP since his Unlimited Gold Records joined the CBS family of Associated Labels, sold through to gold, while his latest single and album, "Sheet Music" are already moving up the charts. Love Unlimited and Marty Cooper are each in the studio complete their respective albums for UGR.

The latest addition to the CBS family of Associated Labels is Uncle Jam Records headed up by "the king of funk" George Clinton. Another newcomer to the Associated Label roster is CTI. Founded and directed by producer Creed Taylor, CTI's first release in its new association with CBS Records is Patti Austin's album and single, "Body Language." John Luongo's Pavillion Records just put out "Beats Workin'" by percussionist Jimmy Maelen.

One of the hottest new bands on the charts is Tabu's S.O.S. Band, whose "Take Your Time" single from their debut album is bulletting up the charts. Tabu artist Lamont Johnson has just completed an LP which is scheduled for release later this year. Bang Records' Masqueraders had great success in recent months, and Brick has another smash album, "Waitin' On You."

Last year Kirshner Records' Sarah Dash released what soon became a disco anthem, "Sinner Man," and Dash is in the studio now laying down tracks for a new LP. Grammy-award-winner Muddy Waters has had a tremendous year with his latest album, "Muddy 'Mississippi' Waters Live," on Blue Sky Records.

Elektra/Asylum

"Black music is the cornerstone of American music culture," notes Elektra/Asylum vice president of special markets Oscar Fields. "Black music will have more artistic and commercial influence in the 80's than in any previous decade. All research indicates that in spite of the current economic conditions, the core of the black music audience remains intact, while the increasing occurrence of crossover acceptance continues to broaden the market base."

Fields, who came to Elektra/Asylum last December after serving as vice president of black music for WEA, is a founding member of the Board of Directors of the Black Music Association, and the primary force behind E/A's increased emphasis toward the R&B renaissance and black radio.

1979-80 has been Elektra/Asylum's most successful year to date in black music. Leading the company's inroads into the mar-

ketplace, artists Sergio Mendes, with his LP "Magic Lady" and Chico Hamilton's "Nomad" were both Top Ten contenders in R&B and Jazz, respectively. Patrice Rushen's album "Pizzazz" which featured the single "Haven't You Heard," and Lenny White, with his band Twennynine, both scored heavily in the R&B arena. White's hit single "Peanut Butter" was a Top Ten R&B/disco charter. "Peanut Butter" sold in excess of one-half million units, making it E/A's largest selling R&B hit to date.

E/A's current releases are continuing the company's chart records. Five Special, who's debut LP spawned the successful singles "Why Leave Us Alone" and "You're Something Special" is now enjoying triple-bullethead action on the singles charts with "Jam," the first single from the newly released "Special Edition" eight-piece ensemble, scored a LP. Trussel, the classically trained Top 15 R&B/disco hit with "Love Injection," E/A's largest selling 12", causing the group's LP "Love Injection" to be rush released. Additionally, Sylvia St. James' LP "Magic" and the current Side Effect album "After The Rain" are both receiving immediate reaction, with Side Effect's "Superwoman" single currently bulleted.

"We have been making some very exciting deals with noted artists and producers in the R&B field, and we have several new artists currently in the pre-production stages," explains Fields.

Slated for July release are new LPs from Lee Oskar, John Klemmer and Ernie Watts, as well as debuts from Debra Laws, who is being produced by her brothers Ronnie and Hubert, and Shadow, comprised of three former Ohio Players, and produced by Leon Ware. Upcoming in September are new works from Dee Dee Bridgewater, currently in the studio with veteran Thom Bell, and LPs from Lee Ritenour, Grover Washington Jr., and Donald Byrd.

"Elektra/Asylum will not release anything we do not firmly believe in," states Fields. "Each artist is considered as a unique talent, and the corresponding campaign areas of marketing, promotion, publicity and advertising are geared to each of their special needs."

"Our present staff consists of Primus Robinson, national special markets promotion director; Jalila Larsuel, national promotion coordinator and Joe Morrow, West Coast regional promotion director, all of whom work out of the E/A headquarters in Los Angeles.

(Continued on page 34)

“BMI struck the mother lode when it brought black music, one of the true idioms of American root culture, into the mainstream of popular appreciation”..

Paul Ackerman, the late and esteemed observer of the music scene, said in 1973 in assessing the role BMI has played in the development of American popular music.

From the start in 1940, BMI opened its doors to new writers, those yet unheard, and through it has come a continuing stream of extraordinary people, many of them black. The first hit songs we licensed in 1940 included many written by black songwriters who had taken advantage of their first opportunity to share in the rewards of musical creativity.

Through the years, as BMI has gradually become the dominant force in music licensing around the world, many black writers and publishers have made this success possible.

We and America are in their eternal debt.



What the world expects from the world's largest music licensing organization.

Label Wrap-Up

(Continued from page 32)

Out of New York, our East Coast regional promotion director is Sylvia Rhone, promotion/dance music coordinator Harriette Gilstrap, with Midwest director Carter Russell in Chicago and southern director Waymon Johnson in Atlanta. These directors are assisted by our local promotion representatives Chuck Offutt in Detroit, Doug Daniels in Baltimore, Ray Wright in Philadelphia, Roy Emery in Cincinnati, Darrell Powe in Charlotte and Rene Esquibel out of Houston.

EMIA/UA

To say that EMI America/United Artists has a long tradition of success in black music is a definite understatement. Before the merger of the two labels by Capitol Industries in 1979, UA had been responsible for the development of the prestigious Blue Note and Pacific Jazz labels as well as a host of major stars.

EMI/UA President Jim Mazza promoted Varnell Johnson to the position of general manager, A&R, director, black music division for the label (he performs similar duties for Capitol Records) earlier this year to add increased support and more concentrated focus on black product. EMI/UA has adopted an aggressive approach to the acquisition of new black talent to compliment the success of established acts such as Brass Construction, Ronnie Laws and Earl Klugh.

Not only have artists like the three mentioned above achieved new plateaus of sales and chart accomplishment, but recently-signed acts such as Wilson Pickett, Kwick and Matumbi have had considerable success out of the box. Commenting on the rise to prominence of EMI/UA black music division, Jim Mazza stated, "We have experienced phenomenal growth in the past year and our 300% net sales increase reflects our concentrated effort to make excellent records available to consumers with a wide variety of musical tastes. UA Records has always had success with black product and it is our intention to make EMI/UA even more successful."

The active ingredients that have led to the establishment of a powerful black music division at EMI/UA are musical and executive talent operating within the highly sophisticated Capitol Records Sales and Distribution System. Varnell Johnson, a five year veteran of the company, feels the environment at EMI/UA is quite conducive to both new and established talent. "Because we are able to give in-depth, individual attention to each of our projects,

we have a distinct advantage in competing for new talent. The black artist community knows that we can deliver for them and they appreciate it. Artists like Brass Construction, Ronnie Laws and Earl Klugh have sold well to a large cross section of the record buying public as evidenced by their strong showings on the pop as well as R&B and jazz charts. These successes help us secure future stars such as Kwick, Dayton, Southroad Connection and Unity. A key factor in all this success is the work of our national director of black music promotion, Don Mac."

Horace Silver, who this year celebrates his 30th anniversary with Blue Note Records, puts the various changes into perspective. "I've seen a lot happen in the record industry during my career and I consider it a stroke of good fortune to be affiliated with a company that has so much enthusiasm for its artists."

Similar sentiments have been echoed by veterans such as Wilson Pickett and Chuck Jackson, who have found a home at EMI/UA after long careers with other companies. Violin virtuoso Noel Pointer, who has just completed his fourth United Artists LP (set for July release) with Richard Evans (of Natalie Cole production/arrangement fame), feels that EMI/UA's black division is at the threshold of industry domination: "The best way to tell if a company is hot is to listen to what people in the street are saying about it. I've always felt at home at UA Records, and now I think the company is on the verge of a number of major breakthroughs."

With new product due from Southroad Connection and newly packed artists such as Eloise Laws and Ray Munnings to add to the label's current hit black product and strong catalog, EMI America/United Artists Records is indeed poised on the doorstep of destiny. Joe Petrone, vice-president of marketing for EMI/UA phrased it best: "We are fortunate to have a staff of dedicated professionals who know what it takes to get the most out of a hit record. Our black music division has grown and become an integral part of this company."

Fantasy

Fantasy Records' unwavering commitment to black music is evident from the riches contained in the Fantasy / Prestige / Milestone/Stax catalog, as well as the current black artist roster.

"Our current roster is fully competitive and quality-oriented," states Quincy McCoy,

head of promotion at Fantasy. "We're making progressive music to keep in tempo with black radio.

"With the success of artists like Sylvester, Two Tons O'Fun, Pleasure, Fat Larry's Band, Fever, and Rance Allen, Fantasy has gained acceptance in the black marketplace. While working to maintain this, we're also moving toward our place in the pop spotlight."

Likely to facilitate that goal is the Blackbyrds' return to recording activity after a hiatus of more than two years. The group, which earned three gold albums with producer Donald Byrd during the 70s, re-signed with Fantasy this year and will be entering the recording studios next month.

Pleasure is another group whose time has come. Their recent single, "Glide," proved to be a breakthrough record for this nine-man Portland-based band, which is now well established as a major R&B attraction. Their sixth album, "Special Things," will undoubtedly be responsible for their first big taste of pop success."

As everyone knows by now, the Two Tons o' Fun are the two hefty women who've worked for some time as Sylvester's backup singers. Their self-titled album debut for Fantasy/Honey Records, produced by Harvey Fuqua, has proven to be an R&B smash as well as a top disco record.

Sylvester himself recently enjoyed a hit single—the Labelle ballad "You Are My Friend," taken from his live double-album set "Living Proof" and is presently wrapping up work with producer Fuqua on his next LP, "J'Accuse." The new album, slated for July release, contains ballads, funk, and not a little rock and roll, and shows the continuing growth of this artist.

"I Feel Like Going On" is the just-released Stax album from the amazing Rance Allen. Definitely his finest LP to date, the new LP was recorded earlier this year in Detroit, and produced by Rance with composer/arranger Ronnie McNair.

Fever is the group which hit the top of the disco charts last fall with their very first album, and also generated R&B action on a single. They're back with the distinctly R&B-oriented "Dreams and Desire" and a single of the same name.

Fat Larry's Band, out of Philadelphia, has consistently produced best-sellers. FLB's current LP, "Lookin' for Love," has yielded no less than three singles.

Slick, a female vocal trio, is an FLB spinoff which includes Doris James, the wife and songwriting partner of FLB leader Larry James.

In fact, several tracks on Slick's new Fantasy album, "Go For It," were produced by Larry.

Another strong contender for R&B and progressive action is Mark Soskin's "Rhythm Vision," the Prestige debut by the young keyboardist who's worked with Sonny Rollins and Billy Cobham.

In addition, Azymuth, the Brazilian fusion trio who scored a surprise success with their first American release, "Light as a Feather," are working on a new album.

Idris Muhammad's new Fantasy album, "Make It Count," finds the drummer in a solid R&B groove. Vocals—by the Waters sisters, Claytoven, and Idris himself—are prominently featured; sidemen include bassist Nathaniel Phillips (of Pleasure) and guitarist Roland Bautista. The album, due in late June, was produced by Herb Jimmerson (of the Fantasy group Paradise Express) and engineer Phil Kaffel.

Sonny Rollins has just completed a remarkable new album with George Duke, Stanley Clarke, and Al Foster, described by producer Orrin Keepnews as "a very strong blowing date." Duke and Clarke each contributed one tune to the LP, and Rollins plays lyricon on one track.

McCoy Tyner's newest LP is "Horizon," essentially a working-band album featuring violinist John Blake and drummer Al Foster. Tyner has also been working with producer Orrin Keepnews on a double album of quartets.

Peerless bassist Ron Carter has a new album due for July release entitled "New York Slick."

Galaxy, the label devoted to mainstream jazz, will be issuing five new LPs this summer: "Landscape," a live-in-Tokyo recording from alto saxophonist Art Pepper; "Stepping Out" by Red Garland; "Soundsigns" by Dewey Redman; "New World" by Stanley Cowell; and "NYC Underground" by the Johnny Griffin Quartet.

A deluxe 12-record boxed set of Miles Davis's complete Prestige recordings will be out by August.

The Stax vaults continue to yield treasures. A two-record set of Isaac Hayes's best-loved hits in full-length album versions ("Enterprise: His Greatest Hits") has just been released.

On Gospel Truth, there's a Walter Hawkins reissue called "Do Your Best," and—due in July—a superb two-record compilation ("Our Best to You") featuring artists such as the Staple Singers, the Chambers Brothers, and Henry Jackson.

Stanley Turrentine's newly-recorded Fantasy album will be released in October.

Phonogram/Mercury congratulates

KOOL & THE GANG



#1 Male Group (singles)
 #4 Single: "Ladies' Night"
 #2 Single (group): "Ladies' Night"
 #1 Crossover Group (singles)
 #4 Disco Crossover (singles)
 Special Achievement (singles)

Encore Award
 #6 Album: "Ladies' Night"
 #3 Album (group): "Ladies' Night"
 #4 Male Group (albums)
 #5 Crossover Group (albums)
 Special Achievement (albums)

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MCA

MCA Records moves into 1980 with a diverse and dynamic lineup in the important and trend-setting field of black music. Built around a roster of both established and new performing artists, the label's black product department is striving to expand the musical prowess of its artists with a mass appeal audience, cutting across formats and tastes.

MCA Records is: The Dramatics, the Crusaders, B. B. King, Rufus and Chaka, War, One Way, Heat, Bobby Bland, Rose Banks, Merry Clayton, Denise LaSalle, Little Anthony, Garrett Morris, yes, of "Saturday Night Live," Lenny Williams, Peggie Blue, Alfonzo Surret, Shotgun and the many fine artists on associated labels Source and T-Electric, including Harold Melvin & The Bluenotes, Chuck Brown, Love Committee and Patryce "Choc-let" Banks.

Jan Barnes, executive director of black product for MCA Records notes that in the coming year, the aim of the label will be to continue emphasizing the popularity of such acts as The Crusaders, The Dramatics, War and Rufus and Chaka, especially spreading their current success to other formats while building and establishing a strong identity for such up-and-coming artists as One Way, Heat and Shotgun. And then there are such individuals as the talented Garrett Morris who is debuting on the label as a singer, Alfonzo Surret, a talented young Chicagoan with immense depth, and one of the most popular singers of all time, Little Anthony, who is debuting on MCA/Songbird, the contemporary Christian label, with a blend of ballads and upbeat inspirational music.

One Way, with one of the most appealing, and often sensuous sounds in popular music, was out of a musical meeting between lead vocalist Al Hudson and a rhythmic unit in search of a singer. Off their new "One Way" album is the currently popular single "Do Your Thang."

Heat, under the production guidance of Tom Saviano, is another major recording act to watch. The New York-based duo offers a relentless and pulsating style displayed on their debut album, "Heat." While Heat isn't established yet, Little Anthony is. World-renown, with four songs such as "Goin' Out Of My Head," "It Hurts So Bad," "Take Me Back" and "Tears on My Pillow," "Daylight" is his debut album for MCA. It features songs by a number of well-known writers in contemporary Christian music including Andre Crouch, Milton

Blackford, Chris Christian and Little Anthony's own "Reach Up."

Another potential recording group is Shotgun, whose fourth album, "Shotgun IV," is already showing wide appeal. The individual members of the band maintain low profiles while projecting a solid group image and making stirring music evident on their three previous releases.

But much of the success and dynamism of the label in black music must be credited to such musical giants as The Dramatics, The Crusaders, Rufus and Chaka, B. B. King and War. The Dramatics direction is always up. Seemingly, they can do no wrong as proven with their new album "10½," an appealing blend of infectious R&B. The same can be said of Stix Hooper, Joe Sample and Wilton Felder, better known as The Crusaders. Individually, as proven with various solo efforts, or together, they have time and time again shown their remarkable attribute for staying ahead of the times, changing styles, not following them. Their last release, "Street Life," was the number one jazz album in the nation longer than any previous LP. Upcoming is "Rhapsody and Blues" proving there is only one Crusaders.

Chaka Khan and Rufus, under the guidance of Quincy Jones, offered one of the major hits of 1979, "Masterjam." Shortly the band will release a major new album, minus Chaka, but followed thereafter with another joint musical venture.

War is currently in their second decade together. Developing out of the rock 'n' roll era of the late '60s, the band sings an irresistible sound melding rock, R&B and Latino, especially evident on their two MCA releases.

MCA Records is definitely not one musical sound, just as it isn't just one label. Two major companies in the MCA family are Source and T-Electric Records. The still quite-young Source label has already made a name for itself with a roster including Harold Melvin & The Bluenotes featuring Sharon Paige as a vocalist with the group, and as a solo singer along with Chuck Brown, Opus 7 and Travis Biggs.

T-Electric Records features Love Committee, Patryce "Choc-let" Banks with her current "She's Back and Ready," Karen Jones and the timeless Etta James with her blazing new release "Changes."

Motown

Motown Record Company celebrates Black Music Month by maintaining the position of not only being the number one black

entertainment company but also by harnessing its stronghold as the number one black owned corporation in the world. In doing so, Motown becomes the perfect role model boasting a legendary success record.

The distinctive Motown sound grew out of urban angst. In Detroit it began as a family, then evolved into a community organization and developed to the giant entertainment company it is today. And under the astute leadership of Berry Gordy, Motown has maintained a personal touch, that sense of family and that sense of community that has made them unsurpassed in the area of artist-development. The net result rewarded the world with a plethora of cultural contributions to popular music.

In these troubled times, Motown has proven that black music sales are the traditional mainstays of the music business. Their humanistic approach to business has encouraged more feeling, emotion and excitement in their music. This emotion coupled with quality product gives Motown an instant credibility. This is evidenced by tremendous pop and R&B sales of such artists as Smokey Robinson, Jermaine Jackson, Stevie Wonder, Billy Preston & Syreeta and Teena Marie. Motown Record Company proudly celebrates Black Music Month with their 20th Anniversary as a champion of black music.

Retail account manager, Miller London, Jr., sums up Motown's feelings on Black Music Month. "Every month is black music month at Motown. Every June we increase our activity via retail and distributors. Chicago and Detroit are two of the cities that will employ special programs. We'll be working with distributors in Detroit like Calvin Simpson. We'll be working special marketing techniques through his Bad Records Retail Shops and Simpson's One Stop. These two shops have used bumper stickers and T-shirts to promote the event. In Chicago the initial program will be handled by Willy Barney of Barney's One Stop. He'll be coordinating for the other black retailers in the market. There will also be a parade in Chicago.

"We know what Black Music Month is all about. It concerns national awareness of black music. The idea is to make June as synonymous with Black Music Month as December 25th is associated with Christmas. In June all of the record manufacturers, artists, writers and producers are putting their best foot forward.

"In June we'll really push the 'gift of music' concept created

by NARM this year," London continued. "We're trying to take that to the streets. We'll take it to the people. With dollars being as sparse as they are these days, we're letting people know black music records make better gifts than candy and flowers because black music is long-lasting. We'll try to emphasize this at the retail level with black dealers. We want to expose more black dealers to the community during Black Music Month."

In his 11 year career at Motown from regional singles to national sales and accounts manager, London has seen Motown go from a singles-oriented label to an album-oriented label. Among the current albums released which will be featured during Black Music Month at record stores include new albums by Diana Ross, Switch, Syreeta, Commodores, Mary Wilson, The Planets, Black Russian, Dr. Strut, Ozone, The Temptations, Billy Preston, Bonnie Pointer, Rick James, Smokey Robinson, Stone City Band, Teena Marie, Jermaine Jackson and Grover Washington.

As one of Motown's most efficient and most respected executives, vice president of promotion Alvin "Skip" Miller puts Motown in perspective with Black Music Month. Miller was recently awarded at Los Angeles' Black Radio Exclusive Convention "Executive of the year." He states, "we're really happy that 20 years of labor has gotten Black music a month of attention . . . We're trying in our 20th Anniversary with Black Music Month with give-away programs in support of Black Music Month. Though the focus is on black music this month, Motown brings black music to the public 12 months a year.

"We're doing give-aways at radio stations. We're giving away the special Motown "20/20" album that celebrates 20 years of Motown hits. We're working through our new releases like Diana Ross' 'Friend to Friend,' The Commodores' 'Heroes' and 'Walk On' by Ozone."

Miller and London agreed that Motown created a lot of revenue for black dealers in the early days so they could be as big today. Now, because of competition, Motown has to do bigger and better things to maintain dollar loyalty. "I think it's good that we aren't the only game in town, says Miller. "Black music is 25% of a 4 billion dollar business and its continually growing. I attribute that success to quality product. Good product sells itself. The public in this aspect is not wrong; they are the consumers."

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MICHAEL JACKSON "Off The Wall" EPIC

Don't Stop Till You Get Enough
Rock With You
Off The Wall
She's Out Of My Life

RUFUS & CHAKA "Masterjam" MCA

Do You Love What You Feel
Any Love
Dancin' For Your Love

THE BROTHERS JOHNSON "Light Up The Night" A&M

Stomp
Light Up The Night

Produced by Quincy Jones
for Quincy Jones Productions Inc.



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A LABEL WHOSE TIME HAS COME

The Debut Single is
"Give Me The Night"
by George Benson

Phonogram/Mercury

A combination of new, building, and established artists catapulted the black music division of Phonogram, Inc./Mercury Records to the most successful 12-month period in its history, stated Bill Haywood, vp/R&B product for the firm.

"We were very fortunate in that we had a near perfect mix of brand new artists to go along with the rest of our successful roster," stated Haywood. "This of course was aided by the phenomenal sales on Kool & The Gang's 'Ladies Night' album."

Haywood stressed that part of the reason for Phonogram/Mercury's success story this year in black music has been his staff. Aiding Haywood in the firm's home office is Tommy Young, national promotion manager/R&B, who deals both with singles-oriented and album-oriented black music stations. Both Haywood and Young maintain daily contact with their six-man regional promotion staff as well as dealing directly with PolyGram Distribution, Inc., which distributed Phonogram/Mercury and its associated labels.

Haywood cited the L.A. Boppers, Kurtis Blow, and Delegation as artists who have already enjoyed success with their debut records on Mercury this year. The Gap Band, a new act last year, has already had one gold album and the group has joined Mercury's steady-hit makers such as the Bar-Kays and Con Funk Shun, as well as De-Lite Records' Kool & The Gang, in the top of Mercury's sales plateau.

The re-emergence of Kool & The Gang is perhaps one of the most startling stories in the record business in the past year. After a strong period during the mid-1970's the group, in September of last year, released the "Ladies Night" LP. The title track single was an instant No. 1 R&B record and soon crossed over to the top of the pop charts earning itself a gold single. The album also went gold and then platinum following the release of the second single from the album, "Too Hot." A new album is scheduled for release in September on De-Lite Records, produced by Eumir Deodato, who also produced the "Ladies Night" album.

Both Con Funk Shun and the Bar-Kays kept pace with Kool & The Gang. The latest Con Funk Shun album, "Spirit Of Love," was approaching the gold mark at press time. The album has already spawned one R&B hit single, "Got To Be Enough," and the new single, "By Your Side," is currently

climbing the charts. Incidentally, Con Funk Shun's last four Mercury albums have been certified gold. The Bar-Kays earned their second gold album of their career earlier this year with "Injoy." In addition to a steady barrage of hit singles, the Bar-Kays are respected as one of the finest live acts on the touring circuit.

Achieving a major breakthrough this year was the Gap Band, whose "The Gap Band II" album recently was certified gold. Two top 5 R&B singles, "Steppin' Out" and "I Don't Believe You Want To Get Up And Dance (Oops)" have already emerged from the album with a third single, "Party Light" currently climbing the charts. The group is currently on a nationwide tour as special guest star with acts such as Kool & The Gang, Con Funk Shun, and Isley Brothers. Haywood also pointed out that acts such as Crown Heights Affair (De-Lite Records) and Johnny Guitar Watson (DJM Records) have both released recently the strongest albums of their careers. The Crown Heights Affair album, "Sure Shot," is being lead by the title track single as is the latest Watson album, "Love Jones."

Of the newer acts through Phonogram/Mercury, the L.A. Boppers with their self-titled debut album are already making inroads with their unique R&B bop music. Although he has no album released yet, Kurtis Blow astounded much of the music world with a Christmas single entitled "Christmas Rappin'" which sold twice as many copies following the holiday season as it did during the season. And this, strictly as a 12-inch single. His latest single, "The Breaks" has also been issued just as a 12-inch. The recently acquired Delegation, who enjoyed a hit single last year on another label, has just had their Mercury debut released entitled "Delegation." A single, "Welcome To My World," is climbing the charts.

Haywood also has high hopes for the David Oliver album, released in June, entitled "Here's To You" featuring his strongest single to-date, "Love TKO." Also recently released was the debut album by the respected R&B producers Dillard & Boyce, entitled "We're In This Thing Together."

Polydor

Over the past twelve months, Polydor Records has continued to be a vital force in the field of black music and R&B. With president Fred Haayen's arrival at Polydor in April, 1978, came the beginning of an executive, staff

and artist roster realignment which has paid off in terms of hit records and increased market share. Artists such as Isaac Hayes and Ray, Goodman & Brown have achieved remarkable comebacks, spurring American and international chart-topping successes in the pop field by building on a solid foundation of R&B sales and airplay.

Polydor has traditionally been a home for R&B artists with the legendary James Brown, Gloria Gaynor, Roy Ayers, Wayne Henderson, Peaches & Herb, Fatback, Millie Jackson, Joe Simon, Jessica Williams, Arpeggio and Alton McClain & Destiny rounding out the label's strong roster. A number of recent signings and releases have further boosted the company's R&B standing. In the coming months, Polydor will continue its large scale commitment to black music with albums by Peaches & Herb, James Brown, Millie Jackson, Roy Ayers and Ray, Goodman & Brown. An agreement just completed with Joe Jackson Productions and Wally Roker will result in albums by Latoya Jackson (produced by brother Michael), Leda Grace, Windstorm and Randy Jackson. Long-time soul star Joe Tex has also been inked as well as the chart-topping Hues Corporation, through the Mike Curb Organization. Another major new signing is Cheryl Barnes, whose first Polydor album will be released in August.

Presently, Ray, Goodman & Brown's first album for Polydor is certified gold, as is their initial single, "Special Lady." The new release, "Inside Of You," looks headed in the same direction. Isaac Hayes' newest effort, "And Once Again," is slated for sales similar to his gold album of last year, "Don't Let Go," which marked the Memphis soulster's return to the front ranks of black artists. MVP Records recording artists Peaches & Herb's acclaimed follow-up to last year's multi-platinum "2 Hot!!," "Twice The Fire," garnered gold and produced the hit ballad, "I Pledge My Love." Spring Records recording artists Fatback are bulleting up the charts with their latest album, "Hot Box," and single, "Gotta Get My Hands On Some (Money)." New, eagerly-awaited releases like Spring Records' Millie Jackson and her new "For Men Only" LP, Roy Ayers and Wayne Henderson's collaborative "Prime Time" and Grammy Award winner Gloria Gaynor's "Stories" all promise to be hot sellers for the summertime. Henderson has already achieved gold status as a producer, while Ayers (who recently celebrated his record-

breaking tenth anniversary with Polydor Records) has proven he is a major crossover artist with his last album, "No Stranger To Love," which appeared on the pop, jazz, R&B and disco charts.

Spring Records is currently in its tenth year of association with Polydor. The label has always done extremely well in the R&B market. Millie Jackson is on her way to being recognized as one of the leading soul singers in the country, thanks to her critically-praised live album, "Live And Uncensored," and her amazing concert performances. Veteran performer and former Grammy Award winner Joe Simon is always a consistent seller, while Fatback, one of the pioneer funk bands in the land, have their biggest-selling album yet in "Hot Box." Future Spring releases include albums by bassist Busta Jones and Millie Jackson.

Previously serving as managing director of Polydor operations in England and the Netherlands, as well as heading up his own successful Red Bullet/Dayglow management / production company, Haayen also remains as a Polydor International vice president. With his wide expertise in the international arena, Haayen is able to utilize this expertise to enable Polydor to have hits with U.S. R&B acts in the international market. For example, both Isaac Hayes and Ray, Goodman & Brown are now exploding on a world-wide basis.

When Dick Kline first came to Polydor, he could look back proudly over two decades in the music business, including stints with both King and Atlantic Records, where he took a special interest in R&B artists and product. Kline recalls, "When I first came to Polydor, I discovered a strong artist roster, but it needed proper promotion, marketing and overall direction. I then proceeded to develop a promotion machine, which, in turn, developed the product that resulted in hit records. With the current popularity of R&B, we are really starting to take off. 90% of the product we've released since then has had crossover potential starting from an R&B base.

"My roots are with artists like James Brown and Isaac Hayes. They are both cornerstones in the history of this business. The very first record I ever worked was James Brown's 'Try Me.' I've always managed to form strong friendships in this business based on mutual respect. My arrival here put Isaac more at ease, as did his new management, and this has resulted in Isaac getting into a more creative area, which resulted in two hit albums."

BLACKBUSTERS!



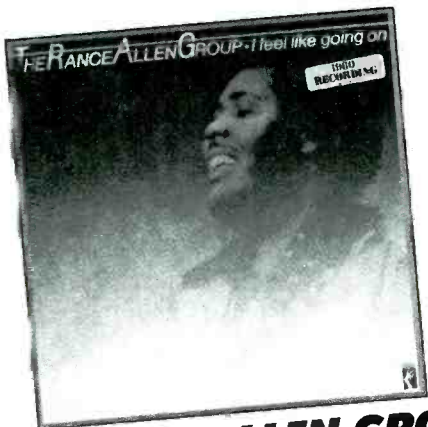
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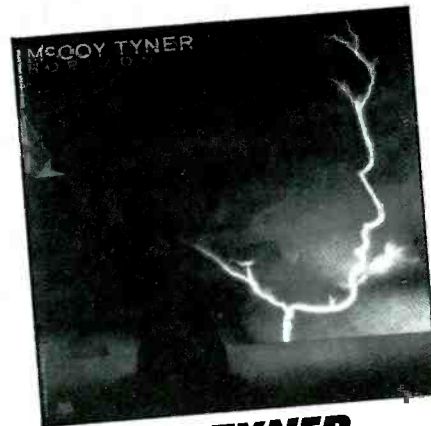
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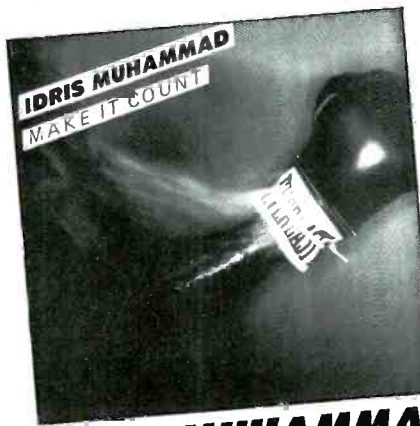
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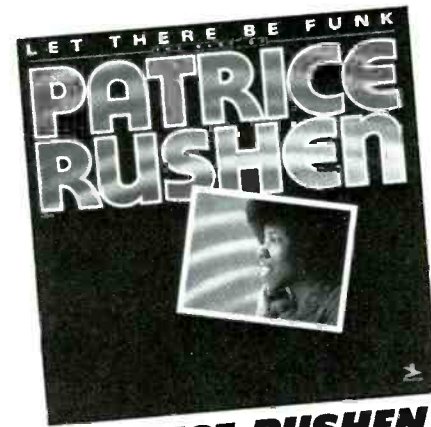
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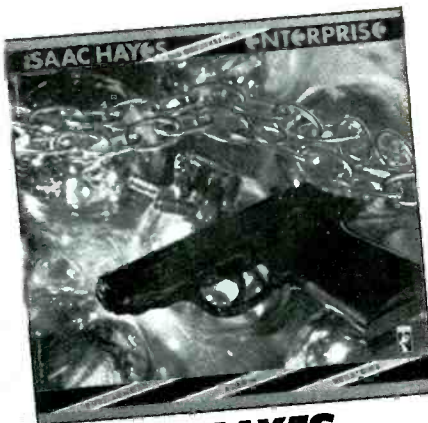
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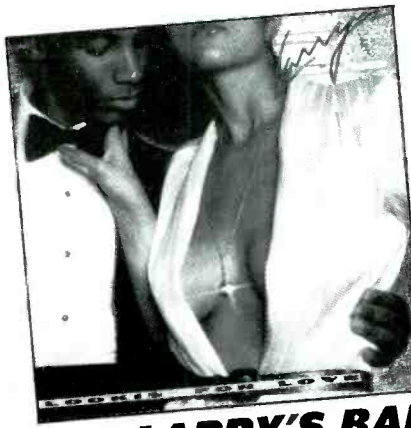
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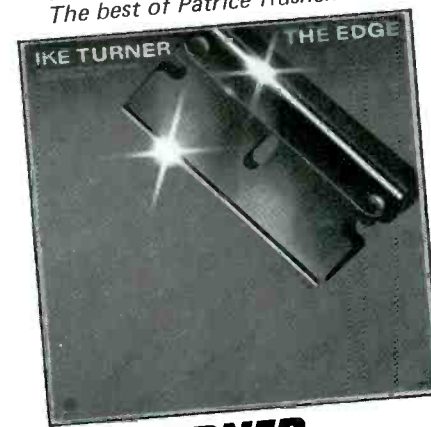
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**NEW ALBUMS BY THE BLACKBYRDS AND SYLVESTER
COMING THIS SUMMER**



RCA

President Carter made it official last year when he proclaimed June as "Black Music Month."

At RCA Records, it's been black music month, month after month, for a number of years now. To the point where black music is now a solid and major strength of the company, one that contributes a significant share of its volume and profits on a most consistent basis.

In addition to the RCA Records label itself, which lists such black artists as Evelyn "Champagne" King, Odyssey, Grey & Hanks, Cleo Laine, Chocolate Milk, Thelma Houston, Wax and the recently re-signed Main Ingredient, overall black music activity at the company encompasses the manufacturing and distributing of the eminently successful Solar Records, Salsoul Records, 20th Century Fox/Chi-Sound Records, Hologram Records and Panorama Records. Artists included in the flow of recordings, singles and albums, from these associated labels are The Whispers, Shalamar, Lakeside, Dynasty, Carrie Lucas, Midnight Star, Stephanie Mills, Gene Chandler, Skyy, Leon Haywood, Edwin Starr, Instant Funk, The Salsoul Orchestra, Bunny Sigler, Loleatta Holloway, The Impressions, The Dells, Machine and Frank Hooker, among others.

According to Ray Harris, division vice president, black music marketing, RCA Records, the surge of black music popularity at the company began with the stated commitment to the music by president Bob Summer, approximately two and a half years ago. "He supplied the impetus that set the whole black music marketing thrust in serious motion," said Harris. "From then to now, it's been a matter of promoting, advertising, merchandising and publicizing our product; doing our jobs."

The payoff has been the acceptance on the street, radio and retail levels of RCA Records as one of the most consistently hot purveyors of black music.

Certainly a highlight of the RCA & Associated Labels black music picture has been the tremendous growth and impact of Dick Griffey's Solar Records. "The success story of the year in black popular music has been the rise of Solar Records," said the New York Times in a leading article under the headline: Solar Could Be The Motown Of The 80's. From Solar, during the first quarter of 1980, came a platinum Whispers album ("The Whispers"), a gold

Shalamar album ("Big Fun") and gold singles ("And The Beat Goes On," "The Second Time Around") from both. The label proved so successful that Griffey, who also produced much of Solar's output, was able to mount and put on a 70-city tour, "The Solar Galaxy of Stars," that introduced the Whispers, Shalamar, Lakeside and Dynasty to hundreds of thousands of new fans and potential record buyers.

The Solar bonanza followed a 20th Century Fox success with Stephanie Mills, whose first album for them was the Gold "Whatcha Gonna Do With My Lovin'?" Now, the former star of "The Wiz" has another winner with her current "Sweet Sensation" single and LP.

The black music drive at RCA Records has covered all charts — pop, soul, singles and disco — and crossover has occurred often enough to deepen the company's already solid commitment to the music. Recent chart singles have included Mills' "Sweet Sensation," The Whispers' "Lady," Leon Haywood's "Don't Push It, Don't Force It," Gene Chandler's "Does She Have A Friend?," Skyy's "Skyyzoo," Odyssey's "Don't Tell Me, Tell Her," Skyy's "High," Shalamar's "Right In The Socket" and Lakeside's "From 9 Until." Some of the current chart-breakers in the disco area are Cut Glass' "Without Your Love," Frank Hooker & The Positive People's "I Wanna Know Your Name," Machine's "Is It Love," Aurra's "In The Mood (To Groove)," and Grey & Hanks' "Now I'm Fine."

Norman Granz' classic Pablo Records jazz line completes the black music lineup at RCA Records. Distributed by RCA in the United States and Canada, Pablo contributes a steady stream of mainstream jazz to RCA's product flow that includes recordings from Dizzy Gillespie, Ella Fitzgerald, Count Basie, Joe Pass, Sarah Vaughan, Milt Jackson, Zoot Sims, Oscar Peterson and Roy Eldridge, among many others. These Pablo releases all move at a respectable sales clip and serve to continue the tradition of great jazz from RCA.

Underlining RCA Records' resolve in the black music area is the company's recently launched extensive, nationwide marketing campaign in behalf of seventeen albums by black artists. Theme for this June campaign is "Celebrate Black Music Month, Give The Gift of Music." Also being utilized is the Black Music Association's specially created logo,

"Black Music Month Celebration!" . . . "And The Beat Goes On."

RSO

RSO Records' black music department — including RSO/Curtom Records—continues to flourish as a highly versatile member of this record family. The year has brought important additions to the staff and artist roster, beginning with the appointment of RSO's new director of black music/R&B, Bob Ursery.

One of the most exciting additions to the black roster is recording artist Irene Cara. Ms. Cara is currently starring in MGM's motion picture, "Fame," and she sings several songs in the movie, including the film's title song which was recently released as the first single from the RSO soundtrack album to the motion picture.

Also featured in "Fame" is the dynamic voice of RSO/Curtom artist, Linda Clifford. Ms. Clifford sings one of the infectious dance numbers in the motion picture entitled "Red Light." Both "Fame" and "Red Light" were written by the movie's music coordinator Michael Gore and lyricist Dean Pitchford.

Linda Clifford has also teamed with fellow RSO/Curtom artist, Curtis Mayfield to release their first duet album, appropriately entitled "The Right Combination." There was such an excellent response to the pair's first duet single, "Between You Baby and Me," that a dual album seemed inevitable. Scheduled for a summer release is Linda Clifford's next solo album, which is currently being co-produced by Isaac Hayes.

Curtis Mayfield's forthcoming solo album, "Something To Believe In," will also be released in June and it includes his recently released single, "Love Me, Love Me Now."

Another outstanding addition to RSO Records is Jimmy Ruffin. Ruffin gained recognition in the sixties with such hits as "What Becomes Of The Broken Hearted" and he is once more making an impressive contribution to black/pop music with his debut album, "Sunrise." The album contains Ruffin's top 10 hit single, "Hold On To My Love" which was written by Bee Gee Robin Gibb and Blue Weaver. "Sunrise" is a collection of nine original songs written by Bee Gees Barry, Robin and Maurice Gibb, Andy Gibb and Blue Weaver.

In January, RSO/Curtom Records signed Ava Cherry to the label and she gained excellent exposure from her debut album,

"Ava Cherry/Ripe!"

RSO / Curtom's exceptional teenage recording group, TTF, has just released a new single, "(Baby) I Can't Get Over Losing You." The single is flavored with the rich harmonies and high-energy music that has made this seven-member group popular.

RSO's black music department is entering still another category with an extremely unique "Progressive Jazz" version of John Williams' score from "The Empire Jazz" album that is scheduled for release in June and features a number of notable jazz musicians including Ron Carter, Bob James, Billy Cobham, Hubert Laws and Ralph McDonald. The album was produced and arranged by Ron Carter.

RSO/Curtom Records recently signed two new black artists to the label—LaRon Dionne and Fred Wesley. Wesley's debut single, "House Party," will be released in June and was produced, arranged and written by this talented musician. He is a well established horn player who first gained recognition while arranging horn sections and playing with James Brown and Jean Collins. "House Party" is Wesley's first effort as a solo recording artist.

As 1980 progresses, RSO Records' black music department is achieving phenomenal success in a number of categories from R&B to dance music to soundtracks and jazz. Our superbly talented artists and our high-quality releases will continue to contribute to RSO's present and future accomplishments in black music.

20th Century-Fox

Bunky Sheppard, vice president of 20th Century Fox Records, looks back on the transition the label has taken with their black acts. "When I came to 20th in June of '78, the roster of black acts was not a large one. I brought Carl Davis' production company to the attention of Alan Livingston, then acting president. Mr. Davis was responsible for bringing Gene Chandler, Walter Jackson and the Impressions to 20th through a production agreement. Over the next six months we started to make some noise with our acts which all hit the national trade charts; groups like Kinsman Dazz, Faith, Hope & Charity, Edwin Starr, Barry White, Ahmad Jamal, Gene Chandler and Denise Kelly & Fame. Stephanie Mills proved to be a gigantic artist for us with her first album, 'Whatcha Gonna Do With My Lovin',' reaching gold and now

(Continued on page 42)

ASCAP AND THE ROOTS OF AMERICAN MUSIC

Black Music is uniquely a product of the American experience, but its influence has been universal.

From it have sprung Gospel, Blues, Jazz, Soul, and Rock. Popular music has been completely reshaped by it.

Over the years, ASCAP has numbered Black Music's greatest creative forces—composers, writers, artists—as members.

Louis Armstrong, Duke Ellington, W. C. Handy, Fletcher Henderson, James B. Johnson, Jelly Roll Morton, Andy Razaf, and Noble Sissle all belonged to ASCAP.

Today, Patrick Adams, Ashford & Simpson, Roy Ayers, Count Basie, Larry Blackmon, Eubie Blake, Hamilton Bohannon, Peabo Bryson, Jerry Butler, Donald Byrd, Chanson, Paul Service, Ornette Coleman, The Commodores, Chief Crier, Andrae Crouch, George Duke, Earth, Wind & Fire, Enchantment, Ella Fitzgerald, Five Special, Roberta Flack, Marvin Gaye, Dizzie Gillespie, Edwin Hawkins, Michael Henderson, Gil Scot-Heron, Earl Hines, Bobbi Humphrey, The Isley Brothers, Chuck Jackson, The Brothers Johnson, Quincy Jones, Thad Jones, Chaka Khan, Earl Klugh, Gladys Knight,

Ronnie Laws, LTD, Ralph Macdonald, Bob Marley, Mass Production, Ray Parker, Jr., Freddie Perren, Noel Pointer, Raydio, Smokey Robinson, Patrice Rushen, Paul Service, William Shelby, Stephen Shockly, Leon Sylvers, Donna Summer, Sun, Tavares, Billy Taylor, Leon Thomas, Narada Michael Walden, War, Grover Washington, Jr., and Stevie Wonder all call ASCAP home.

ASCAP's status as America's most prestigious performing rights licensing organization is due in no small part to the contributions of America's native music form—Black Music.

Label Wrap-Up

(Continued from page 40)

its way to platinum. Stephanie's current album "Sweet Sensation," from all indications, will do equally as well.

"I refer to the black division as 'the Geritol label' meaning we can rejuvenate any act. Artists like Edwin Starr, Gene Chandler and Leon Haywood. New artists that have made a name for themselves within the last year are Triple 'S' Connection and Cut Glass. We feel very confident in the product still to come with names like the Dells and the original Chi-Lites, both produced by Carl Davis, Carl Carlton who is being produced by Leon Haywood, and Betty Everett produced by Calvin Carter. As you can see, the 'Geritol label' still has a lot more up its sleeve.

"The greatest satisfaction I get is when an artist like Leon Haywood returns to the label and comes out with a top three record, proving once again you're never old if you don't get cold! Our promotion staff, helmed by Donny Brooks, consists of E. Rodney Jones, Carol L. King, Willie Bean and Harold Thomas. Our promotion staff may be a small one, but we've made our presence known. At this point I feel we have an effective and well rounded roster.

"One thing that makes the whole thing work is having a young president like Neil Portnow who thinks young, is aggressive and who will listen. I think the record industry is taking a new look at 20th. Our artists are popping up all the time in the trades as well as before the public. The demand for personal appearances has increased 100 percent. We are still in the growing stage, but the ingredients are at hand to make 20th Century Fox Records a viable entity, able to hold its own and to lead others who are shrewd enough to follow."

TK

Long before there was a T.K. Productions and long before there was an R&B category of music or soul music or music that was labeled black, Henry Stone, the president and founder of T.K. Productions was deeply involved in promoting and selling this music. He never thought about it as being black music or soul music or categorizing it to be anything but music. Through his Miami-based Tone Distributors, he represented all of the significant then-developing record companies including Stax, Motown, Atlantic, Chess-Checker-King, Savoy, Vee Jay, Roulette and a host of others.

The growth and success of his distributorship was clearly linked to growth of these independent manufacturers. When Henry Stone began seeking out talent and masters to start his own fledgling labels to be distributed through Atlantic it was again through this music that he found success. From these roots grew T.K. Productions and from the outset, the multi-label production company gained recognition with such artists as Betty Wright, George McCrae, Timmy Thomas, and Gwen McCrae. When K.C. and the Sunshine Band exploded it was again ignited through the black radio stations and music stores.

What followed was a string of unbroken successes from K.C. and the Sunshine Band, T-Connection, Foxy, Dorothy Moore, the Ritchie Family, Jimmy "Bo" Horne, Jackie Moore, Latimore, the Controllers, Anita Ward to the blue-eyed soul of Bobby Caldwell.

Today, the thrust of the T.K. operation continues along the same directions. The music is aimed at all the consumers, but it is rooted still in rhythm and blues or whatever label those who need to label it care to call this music. So, too, is the company's promotion and merchandising efforts. First to gain a foothold in the rhythm and blues market, the company has built from there and gained acceptance from many segments of the marketplace.

From a creative standpoint the T.K. owned studios in Hialeah are the constant center of recording activity. A staff of writers and producers are turning out material, putting down rhythm tracks, experimenting with new ideas, new sounds and new artists. Sessions that don't work are worked over again and again or discarded for a new approach until it comes out right. There is a free-flow of ideas and interplay between the various writers and producers and their assignments.

The T.K. recording mill is, most days and nights, always in full operation. Currently T.K. is working on a number of key projects. The K.C. and the Sunshine Band "Greatest Hits" album continues to sell across the country and currently K.C. is in the studio recording new material; T.K. anticipates a single release from K.C. shortly.

The Bobby Caldwell album, "Cat In The Hat," contains a single, "Coming Down From Love," that has been charted on every key R&B radio station throughout the country. The label's efforts are now being directed at crossing the single into the pop market.

The Caldwell LP has been continually backed by radio time buys in key markets and a special in-store display poster is being shipped shortly along with album cover fronts.

One left-field monster LP for T.K. is "Blowfly's Party" an x-rated, not-for-air play party album which includes a 12" rap single record that is well over 170,000 units. A special "Blowfly's Rapp Instrumental" for air-play has just been shipped to meet the radio station demand for a Blowfly track that is playable.

Another key artist, Peter Brown, has both a single and 12" of "It Can't Be Love—Do It To Me Anyway" that is a priority target for the company's promotion department. Just released is a new "Live Foxy" album. The LP includes a number of Foxy's top selling chart hits as well as five new songs that are potential single releases.

A new Latimore album, "Getting Down to Brass Tacks" recently shipped and includes the new single release "Take Me To The Mountain Top." Osiris, the Washington, D.C.-based group, will have a second single release "Say You Will" from their first album for T.K. entitled "O-Zone."

Another of T.K.'s primary objectives this year is to crack through with new artists. Leading the way is David Hudson, a Miami-based vocalist whose first single "Honey Honey" is gaining significant new adds each week on key R&B stations around the country. The single is well over 7,000 units in Florida and Hudson is currently in the midst of readying a new album for immediate release.

New artists debuting with single releases also include Charles Johnson, "Baby I Cried Cried," Total Unity with "Rock Your Box," Tempest Trio with "Starlight," Rocky Mizell with "Let's Go Dancing," Wizdom with "Love Was Really Meant For You" and Wanda "Star" Williams with "Mr. U.F.O.". T.K. will be scheduling album releases on these artists based on the sales and promotion action of their singles. One new artists with an immediate LP release is Miami-based drummer turned vocalist, Bobby Bushe. The album "Hot Bush" has just shipped.

T.K. indicated that the flow of product will continue as will a full-scale promotion and merchandising effort throughout the rest of this year. One major factor in T.K. Productions' continued success in the black music field is the product's international acceptance. T.K., distributed through

CBS licensees throughout the world, has shown an uninterrupted growth pattern in every major country. Currently, the hottest selling item is K.C. and the Sunshine Band's "Greatest Hits" Album, Peter Brown's "Stargazer," Bobby Caldwell's "Cat In The Hat" and Jimmy "Bo" Horne's "Goin' Home For Love."

It remains only to point out that Henry Stone's T.K. commitment continues to be to, as it has been from the very beginning, the growth and acceptance of black music by everyone, everywhere.

Warner Bros.

Warner Bros.' black music perspective for 1980 is one that consolidates successes garnered over past musical seasons by artists with proven track records and an ongoing effort to break and establish a whole new generation of performers. A look at the label's roster bears out the fact that equal emphasis is being placed on both these categories, as well as indicating a variety of fresh and innovative music making itself heard in the black marketplace.

Undoubtedly, one of the biggest success stories of this year for black music was the emergence of Prince as a major musical presence. A writer / producer / arranger/multi-instrumentalist, the young Minneapolis native delivered one of the biggest LP's of the year, "Prince," featuring the smash single "I Wanna Be Your Lover." Through a concerted marketing and promotional effort by the company, Prince went from rookie to superstar status over the course of only two LP's. Prince continues to occupy a priority position in the company's overall black music gameplan.

Nick Ashford and Valerie Simpson continue to be a vital, highly respected asset for the company. While the singing / producing / songwriting duo has seen a steady sales increase over the course of their last three LP's—the most substantial being 1979's "Stay Free" they have also expanded across a broad creative front that includes producing and writing all the material for the latest Gladys Knight & The Pips LP, as well as having their material covered by a multitude of artists in as many musical formats. Ashford and Simpson's eighth Warner's LP is tentatively scheduled for August release.

Another major black music event occurred earlier this year when renowned composer and producer Quincy Jones formed Qwest Records, a label distrib-

(Continued on page 46)

very closely with our artists and their people and I think that relationship is pretty strong.

RW: What new artists do you foresee developing in the near future?

Harris: Well you've probably heard that we've just re-signed the original Main Ingredient with Cuba Gooding, Tony Sylvester and Luther Simmons. With the success RCA had with the Main Ingredient in their earlier years, we're looking forward to that association. I have this theory that chances go 'round. For every individual, every artist, every company, if you hang in there long enough, if you try hard enough, if you diligently work every day and try to make a better mouse trap, eventually your turn is going to come. I think it's RCA's turn. We've been out there scrapping for a long time, trying to get this together. And we've got it together and I think we're going to have a real long run. There's one thing that's unquestionable and that is RCA Records can sell and distribute black product. Now I don't sit here and fool myself, because I was the guy getting thrown out of radio stations when I walked in there a few years back, telling them I was from RCA Records. Today, when I walk in there, it's a different ball game. We enjoy a real good relationship with radio.

We've been building. We had some good success last year. When the industry in general had a down turn, our black music department was doing relatively well with the artists that we represented. We came out of last year with quite a few gold records on acts that were virtually unknown up until that point. And we ventured into 1980 with some gold and platinum. So we feel good about what's going on.

RW: For the coming year, what do you think the real challenges are for black music in general?

Harris: The challenge will come from the economic conditions being what they are. There's a term that's been used in describing where this business is going and that's cautious optimism. And I do have cautious optimism. If any music is going to go this year, and have an opportunity to grow and develop it's black music. I think the market is such that black people—and it's been proven—are going to buy music whether it's an up economy or a down economy. That's something that we enjoy. If anything black music is in a very prominent position at this point. I think the record company recognizes the value of black music from a profit standpoint. And any company that intends to be in the music business has to deal with black music.

RW: How will your black music department and the pop music departments interface?

Harris: One of the things I pointed out earlier is that one of black music marketing's finer points is that we do communicate. We are enjoying an excellent relationship with our counterparts in both pop promotion and sales. Without these two areas, we could only achieve but so much. Our association and our credibility with them has developed to the point where they really take a lot of assistance and guidance from us as it pertains to our music. If you take a guy in sales who never really had to sell that much black product, he had a tendency not to deal with it that much because he didn't have to. He had other things to do. Now with the consistent flow of black music that we have, and our successful track record, we're getting those guys into the music and they've been selling it. Now we have a

full marketing machine, and a company that can put black music out as well as anyone else, maybe better. John Betancourt, division vice president, pop promotion, has been doing a fantastic job in getting his pop promotion staff to respond to black music, as has Larry Gallagher, division vice president, national sales, in his area of sales. We all communicate well with each other and that's how we're able to do the job that we have done thus far. All of us working together as a team has been the key to our success.

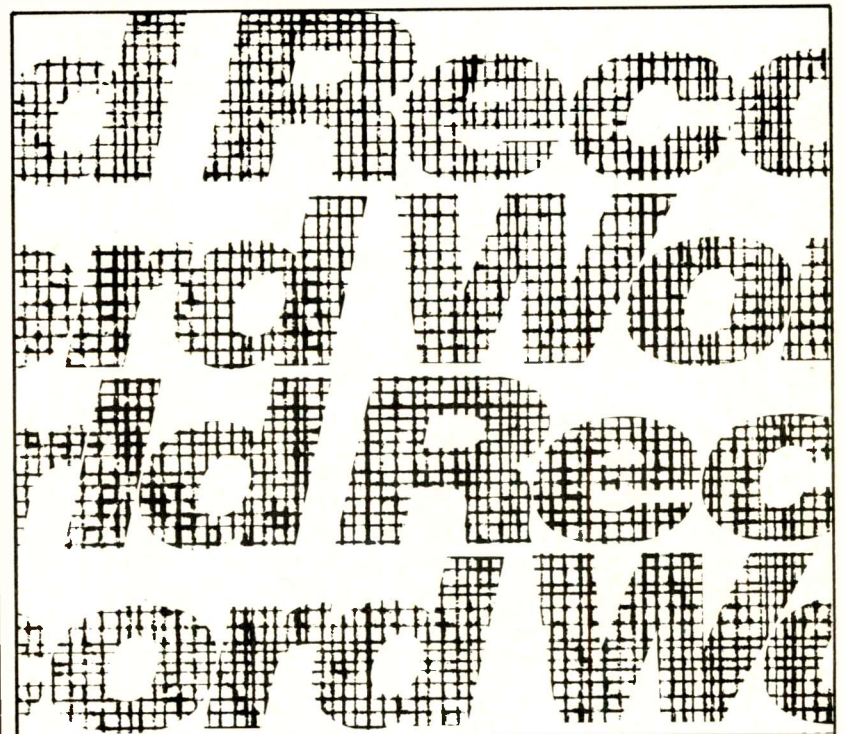
RW: As head of black music marketing at RCA do you perceive any changes in techniques of merchandising black music?

Harris: Well, records are still sold when people go into their local record store and put their money down for the artist of their choice: an artist they've heard, an artist they've seen. Maybe an artist they've read about. So, the process is basically the same. To successfully market our product, we've got to reach those people. All our marketing plans are devised to achieve that connection, eventually. We use radio, most often in support of action on a record in the action area; discos and roller discos are another avenue of our concern; we'll use tip sheets to communicate quickly information we want radio to be aware of; trade journal ads are another valuable tool for us; consumer ads and publicity figure prominently in the mix. We'll tour artists when we feel that's necessary; we'll showcase artists when that fits our marketing concept. One area of our marketing thrust that I find most gratifying is the effort we've made to build and strengthen our position in the community via the momma and poppa stores throughout the country; we're now communicating on a much more direct basis with these neighborhood operations and personalizing our services to them. In this regard, we have also made judicious use of local black publications and periodicals that are read by these customers and the community. This, of course, is the base of our marketing efforts. However, there is a vast area of non-black record buyers who are enjoying and purchasing black music at a very early stage in the development of a piece of black product. I foresee pop accounts and major racks buying in on black music at an earlier stage. This will force pop radio to react earlier. In closing, I think we all must recognize the influence and strength that black radio has shown in developing artists and the music. I applaud their efforts.

Smokey's Hot in New Zealand



Lee Armstrong, director of Motown International, recently presented Smokey Robinson with a plaque commemorating "Cruisin'" being the number one record in New Zealand for three consecutive weeks. Pictured from left are: Armstrong, Robinson, and Karen Spencer, Motown foreign service agent.



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Record World

Record World Black Oriented Music

Black Music Report

By KEN SMIKLE

■ NEW YORK — If you take a look at the Black Music Awards, located elsewhere in this week's issue, you may notice that the one area that offers less competition for new and emerging acts is that of duos. The team of **Collins & Collins** who recently made their debut on A&M, are hoping to be the latest addition to that category of successful artists. Bill and Tonee, who are brother and sister, come from a musical family, and their talents ultimately came to the attention of the label where they were placed in the hands of producer **John Davis**. Together they worked to turn out a debut LP that is a very good indication of what the future holds for the pair. Not only can they hold their own with catchy dance material, but make an even more solid showing with ballads.

The reaction to their first single, **Ashford & Simpson's** "Top of the Stairs," has been good. What do they think will set them apart from the other duos? "The ballads," says Bill "because there are a lot of duets, but there are not that many nice, pretty things being performed." Tonee adds, "we'd also like to be known for our pop things. I think we have the potential to do that, if we get the chance. We've already been characterized as sounding like Nick and Val, or Marilyn McCoo and Billy Davis, but we're trying to build a pop identity. Our working background has been in pop and we're capable of doing it all." The proof lies in their album. Give it a listen.

The artists at RCA and its affiliated labels are busier than ever these days. First, as everyone must surely know by now, **Stephanie Mills** and **Shalamar's Jeffrey Daniels** eloped last weekend. Apparently this event comes as a surprise only to the uninformed, as sources claim the two have been seeing each other for a while now. Best wishes to you both.

For all those attending this week's BMA conference, be on the look out for the **Main Ingredient**, who will be among those in attendance. The group recently re-signed with RCA, the label where they first got their start almost ten years ago. Their album, being produced by group member **Tony Sylvester**, will be released in August.

RCA's **Keith Jackson** says that **Midnight Star**, the newly signed group on Solar label, will be presented in a special showcase at RCA's New York studios on July 1.

Dick Griffey, Solar's president, has pledged to have **Shalamar** and the **Whispers** make an appearance at the July 15th PUSH gathering in New Orleans.

Look for the Chi-Sound's **Gene Chandler** to make an appearance at New York's Garage in mid-July.

Other RCA acts, **Frank Hooker**, **Chocolate Milk** and **Wax**, will be performing in the Washington D.C. area during this week's BMA

conference.

P.O.V. will be sponsoring a showcase of new talent this Monday, June 23 at the McKeena Theatre in San Francisco. On the bill are **Clique**, a rock and funk band featuring lead vocalist **Carmen**, and **Romona**, a jazz and pop vocalist. For more information contact Grand Bush at (213) 855-1010.

Eddy Grant, whose second album, "My Turn To Love You" has just been released on Epic, will be making his first promotion rounds in the U.S. this week. Scheduled stops include New York, Atlanta, Philly, Washington D.C. (at the BMA conference), Detroit and Los Angeles.

SOS at the Garden



Tabu recording group the S.O.S. Band recently played at New York's Madison Square Garden. The group's single, "Take Your Time (Do It Right)" has been certified gold by the RIAA. Pictured backstage are, from left: (top) Jerome Gasper, director, progressive A&R, Epic; Bunny Ransom, manager; Jason Bryant and Billy Ellis, band; Don Dempsey, senior vice president and general manager, E/P/A; John Alexander and Mary Davis, band; Frankie Crocker, program director, WBL; Tony Martell, VP and general manager CBS Associated Labels; Sonny Killebrew, band; (bottom) James Earl Jones III; Abdul Raouf, and Bruno Speight, band.

RCA Adds Support To Black Music Push

■ NEW YORK — RCA Records has added support to its nationwide "Black Music Month" marketing campaign running throughout June with a new scheduling of promotions.

In Detroit, RCA Records will collaborate with the Black Music Association and Motor City radio stations in presenting a seminar on the record business, June 20th. Attending for RCA, along with BMA executives, program directors, music directors, radio personalities and local dealers, will be Keith Jackson, manager, black music product merchandising; Wilber "Jun" Mhoon, manager, black music promotion, Chicago; and Mike Duggan, RCA branch manager in Detroit.

In Los Angeles, RCA's sales branch together with Johns Music has launched "The Lucky Teen

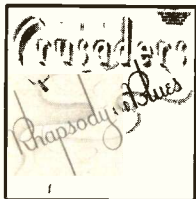
Earn and Learn Bonanza" contest, a community service and merchandising plan that offers cash prizes and the opportunity for three teenagers to learn the record business and to be paid \$150 a week while receiving their on-the-job training. The "Lucky Teen" contest, created by Jim Bego, branch manager, Los Angeles, and sales coordinator Dickey Zwinn, will be supported by print and radio advertising from John's Music that includes all 17 artists and albums in RCA's "Black Music Month" program.

In St. Louis, RCA branch manager Fred Love has introduced an RCA and A&M and Associated Labels month-long special program highlighted by a huge black-on-white calendar bearing the BMA's "Black Music Month Celebration!" logo and spotlighting 21 recordings.

PICKS OF THE WEEK

THE CRUSADERS

RHAPSODY AND BLUES—MCA-5124



One of the most popular instrumental groups in music today follows up their successful

"Street Life" LP with a six tune package that leans to a mellower side. Guest artists include Bill Withers, who provides vocals on "Soul Shadows," a nostalgic selection, the words of which reflect back on jazz greats of the past.

LARRY GRAHAM

ONE IN A MILLION YOU—Warner Bros. BSK 3447



On his first solo outing Graham proves himself to be, in addition to a talented bassist, a multi-faceted musician. Here he plays keyboards, drums and guitar and is the principle writer on nine of the ten selections. The package contains variety and has plenty to offer in the way of a follow up to his current title track single.

BARRY WHITE

SHEET MUSIC—Unlimited Gold FZ 36208 (CBS)



The maestro is back with the music that his fans love, and there's plenty of it. With compositions coming from White, as well as others, the tempo here is mostly moderate to up-tempo. The arrangements are as lush as ever and were penned by Barry and Gene Page. Watch for "Ghetto Letto" and "Love Makin' Music" as future singles.

PATTI AUSTIN

BODY LANGUAGE—CTI JZ 36503



Ms. Austin is one of the strongest and most versatile vocalists working today. On this latest LP, under the direction of Creed Taylor, she tackles a variety of styles with ease. The title track, a cover of an Isaac Hayes tune, is a nice, mellow groove that is certain to draw to the attention of more fans.

Record World Black Oriented Singles



JUNE 28, 1980

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

JUNE 28 JUNE 21

WKS. ON CHART

JUNE 28	JUNE 21	TITLE, ARTIST, Label, Number, (Distributing Label)	WKS. ON CHART
1	1	TAKE YOUR TIME (DO IT RIGHT) PART I THE S.O.S. BAND Tabu 9 5522 (CBS) (3rd Week)	11
2	2	SHINING STAR MANHATTANS/Columbia 1 11222	16
3	4	LANDLORD GLADYS KNIGHT & THE PIPS/Columbia 1 11239	11
4	3	LET'S GET SERIOUS JERMAINE JACKSON/Motown 1469	15
5	6	A LOVER'S HOLIDAY CHANGE/Warner/RFC 49208	11
6	5	FUNKYTOWN LIPPS, INC./Casablanca 2233	15
7	7	SWEET SENSATION STEPHANIE MILLS/20th Century Fox 2449 (RCA)	13
8	10	ONE IN A MILLION LARRY GRAHAM/Warner Bros. 49221	8
9	8	GOTTA GET MY HANDS ON SOME MONEY FATBACK/ Spring 3008 (Polydor)	14
10	15	CUPID/I'VE LOVED YOU FOR A LONG TIME (MEDLEY) SPINNERS/Atlantic 3664	6
11	9	BACK TOGETHER AGAIN ROBERTA FLACK WITH DONNYY HATHAWAY/Atlantic 3361	10
12	14	WE'RE GOING OUT TONIGHT CAMEO/Chocolate City 3206 (Casablanca)	9
13	16	YOU AND ME ROCKIE ROBBINS/A&M 2213	9
14	13	ALL-NIGHT THING INVISIBLE MAN'S BAND/Mango 103	16
15	11	CLOUDS CHAKA KHAN/Warner Bros. 49216	10
16	19	SITTING IN THE PARK G.Q./Arista 0510	7
17	12	POWER TEMPTATIONS /Gordy 7183 (Motown)	10
18	17	OVERNIGHT SENSATION JERRY KNIGHT/A&M 2215	12
19	18	GIVE UP THE FUNK (LET'S DANCE) B. T. EXPRESS/Columbia 1 11249	11
20	20	DON'T SAY GOODNIGHT (IT'S TIME FOR LOVE) ISLEY BROTHERS/T-Neck 9 2290 (CBS)	18
21	23	DOES SHE HAVE A FRIEND? GENE CHANDLER/20th Century Fox 2451 (RCA)	8
22	24	I DON'T GO SHOPPING PATTI LABELLE/Epic 9 50872	8
23	27	DYNAMITE STACY LATTISAW/Cotillion 45015 (Atl)	7
24	21	LADY WHISPERS /Solar 11928 (RCA)	16
25	26	BEHIND THE GROOVE TEENA MARIE/Gordy 7184 (Motown)	8
26	29	LIGHT UP THE NIGHT BROTHERS JOHNSON/A&M 2238	5
27	31	SOMEONE THAT I USED TO LOVE NATALIE COLE/Capitol 4869	5
28	22	TWO PLACES AT THE SAME TIME RAY PARKER, JR. & RAYDIO/Arista 0494	16
29	25	STARS IN YOUR EYES HERBIE HANCOCK/Columbia 1 11236	10
30	33	I SHOULD BE YOUR LOVER HAROLD MELVIN & THE BLUE NOTES/Source 41231 (MCA)	6
31	28	LET THIS MOMENT BE FOREVER KWICK/EMI-America 8037	11
32	42	NEVER GIVIN' UP AL JARREAU/Warner Bros. 49234	6
33	43	I AIN'T NEVER ISAAC HAYES/Polydor 2090	6
34	39	DON'T TAKE MY LOVE AWAY SWITCH/Gordy 7181 (Motown)	7
35	35	WELCOME TO MY WORLD DELEGATION/Mercury 76056	6
36	44	JAM (LET'S TAKE IT TO THE STREETS) FIVE SPECIAL/ Elektra 46620	5
37	38	LOVE'S SWEET SENSATION CURTIS MAYFIELD & LINDA CLIFFORD/RSO/Curtom 1029	6



38	40	SPACER SHEILA & B. DEVOTION/Carrere 7209 (Atl)	6
39	41	SKYYZOO SKYY/Salsoul 72121 (RCA)	5
40	45	HERE WE GO AGAIN (PART I) ISLEY BROTHERS/T-Neck 9 2291 (CBS)	3
41	47	ALL THE WAY BRICK/Bang 9 4810 (CBS)	5

CHARTMAKER OF THE WEEK

42	—	GIVE ME THE NIGHT GEORGE BENSON Qwest/WB 49506	1
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43	36	DON'T TELL ME, TELL HER ODYSSEY/RCA 11962	8
44	37	HANGING OUT KOOL & THE GANG/De-Lite 804 (Mercury)	7
45	55	I WANNA KNOW YOUR NAME FRANK HOOKER & POSITIVE PEOPLE/Panorama 11984 (RCA)	3
46	57	FIGURES CAN'T CALCULATE WILLIAM DEVAUGHN/TEC 767	3
47	53	JOJO BOZ SCAGGS/Columbia 1 11281	2
48	54	WE SUPPLY STANLEY CLARKE/Epic 9 50890	4
49	49	HONEY, HONEY DAVID HUDSON/Alston 3450 (TK)	6
50	68	THE BREAKS (PART I) KURTIS BLOW/Mercury 566	2
51	52	DO YOUR THANG ONE WAY FEATURING AL HUDSON/ MCA 41238	5
52	59	PARTY LIGHTS GAP BAND/Mercury 76062	3
53	58	ROLLER SKATE VAUGHAN MASON AND CREW/Brunswick 754221	3
54	—	OLD-FASHION LOVE COMMODORES/Motown 1489	1
55	46	I'M DANCING FOR YOUR LOVE RUFUS & CHAKA KHAN/ MCA 41230	6
56	61	LOVE JONES JOHNNY GUITAR WATSON/DJM 1304 (Mercury)	3
57	—	FOR THOSE WHO LIKE TO GROOVE RAY PARKER, JR. & RAYDIO/Arista 0522	1
58	60	WOLF TICKETS PARLET (FEATURING JEANETTE WASHINGTON)/Casablanca 2260	3
59	30	GOT TO BE ENOUGH CON FUNK SHUN/Mercury 76051	16
60	34	SAME OLD SONG (SAME OLD STORY) RANDY CRAWFORD/ Warner Bros. 49222	9
61	—	(BABY) I CAN'T GET OVER LOSING YOU TTF/RSO/Curtom 1035	1
62	63	GEE WHIZ INTERLUDE/Star Vision Int'l. 1103	3
63	—	BACKSTROKIN' FATBACK/Spring 3012 (Polydor)	1
64	—	HEAVY ON PRIDE (LIGHT ON LOVE) SMOKEY ROBINSON/ Tamla 54313 (Motown)	1
65	67	LITTLE RUNAWAY STONE CITY BAND/Gordy 7182 (Motown)	2
66	—	BY YOUR SIDE CON FUNK SHUN/Mercury 76006	1
67	—	DO YOU REALLY LOVE ME RENE & ANGELA/Capitol 4851	1
68	—	I ENJOY YA 7TH WONDER/Chocolate City 3207 (Casablanca)	1
69	—	YEARNIN' BURNIN' PLEASURE/Fantasy 893	1
70	—	STEAL AWAY ROBBIE DUPREE/Elektra 46621	1
71	71	E-FLAT BOOGIE TROUBLE/Al & the Kidd 1001	3
72	32	LOVE CYCLES D.J. ROGERS/ARC/Columbia 1 11254	8
73	48	BIGGEST PART OF ME AMBROSIA/Warner Bros. 49225	9
74	51	COMING DOWN FROM LOVE BOBBY CALDWELL/Clouds 21 (TK)	12
75	69	SHE'S OUT OF MY LIFE MICHAEL JACKSON/Epic 9 50871	9

Ruffin in the U.K.



RSO recording artist Jimmy Ruffin recently returned from a May promotional tour of the United Kingdom in support of his current album "Sunrise." Pictured from left are: Ashley Newton, creative services manager, RSO London; Arthur Sheriff, head of promotion, RSO London; Jimmy Ruffin; Alexander Sirdair, director of publishing, RSO London.

Klugh-ed In



United Artists Records artist Earl Klugh recently played a concert at New York's Avery Fisher Hall featuring material from his new album, "Dream Come True," including his just-released single, "Doc." Pictured backstage are (from left) Rusty Moody, regional R&B promotion manager, Capitol/EMI/UA; Jesse Fax, program director, WHUR (Washington, D.C.); Earl Klugh; Les Davis, WRVR; Milton Allen, local promotion manager EMI/UA, New York; Fred Kewley, Klugh's manager.

Label Wrap-Up

(Continued from page 42)

uted exclusively by Warner Bros. and which promises to yield some of the most exciting new recordings of the coming decade. The first artist to record under the Q-West/Warner Bros. deal, is not a newcomer at all, however, but another in the company's roster of established artists. George Benson's fifth LP, scheduled for shipment on mid-July, is produced by Quincy Jones. Titled "Give Me The Night" it will be released on the Warner Bros. label which will include a Q-West logo. While the famed guitarist and vocalist remains a Warner's artist, the creative association with Jones marks not only a high point in his career, but an exciting kick-off for the Q-West project.

Another artist growing from strength to strength is sultry songstress Chaka Khan. Chaka's latest Warner Bros. offering is titled "Naughty" and is produced by pop legend Arif Mardin. It features "Clouds," already a substantial hit for the Rufus front woman; it's a tune written by labelmates Ashford and Simpson, who incidentally penned Chaka's first Warner Bros. hit "I'm Every Woman."

Other Warner Bros. artists making black music soundwaves are vocalists Candi Staton and Randy Crawford. Ms. Staton's last LP, "Chance" acquainted a whole new audience to this expressive singer's distinctive style, and her newest, titled simply "Candi Staton" is certain to bring her even more favorable response. Produced by Valerie Simpson's brother Jimmy and Candi herself, "Candi Staton" is scheduled for release in late June. Randy Crawford's vocal prowess, which was a major factor in the Crusaders' 1979/80 smash hit "Street Life," is superbly showcased in her just released fourth LP, "Now We May Begin," which features production by the Crusaders as well as singing and instrumental assistance. Crawford, often called the "female Crusader," is currently on tour with that renowned ensemble both as an opening act and special guest on "Street Life."

The Funkadelic camp has been yielding a substantial number of funk hits since last year, most notably "One Nation Under A Groove" featuring the single of the same name. The album was the Funksters' biggest to date, sending the group soaring into the Funkisphere and pointing up the fact that mastermind George Clinton's progressive R&B continues to hit home with a huge number of black music fans. The same is also true of Bootsy Collins whose next album project is

scheduled for release late this summer. The as yet untitled album is being produced by Bootsy and George Clinton.

Another artist who has taken up a solo career, at least for the time being, is bassist/vocalist and songwriter, Larry Graham. Larry's latest LP, "One In A Million You," featuring the smooth and sultry ballad of the same name, a substantial hit for this long-respected artist, and an indication of his future direction as a solo performer. While Graham Central Station is in no way disbanded, Larry Graham has ably proved that he can produce stunning music on his own, and 1980 marks one of the most exciting years for this long standing Warners artist.

Al Jarreau's across-the-board smash, "Never Givin' Up," from his just released fifth LP, "This Time" marks a creative high water mark for this Grammy award-winning vocalist. Highly accessible and one of his most commercial efforts to date, "This Time" produced by Jay Graydon is an impressive achievement from an artist who reaches beyond jazz and pop categories to create a style completely his own.

Other artists of note in Warner Bros.' black music frontline include the dance music smash Change, on R.F.C. Records. The single, "The Glow of Love" is a crossover of major proportions, finding fans in black, dance and pop formats, thanks largely to a concerted effort of the combined Warners/RFC promotion staffs. "Gentleman Ruffin," the second Warner Bros. LP by the famed tenor David Ruffin and a second Sly Stone effort are also certain to find widespread acceptance both within and outside black music formats.

Warner Bros.' affiliate labels—Island, Whitfield and Bearsville—are also making substantial contributions to black music's vitality. New Island releases include avant gardiste Grace Jones' "Warm Leatherette," Third World's latest "Arise In Harmony," featuring the single "Bridge of Life" and fresh product from reggae master Bob Marley, scheduled for August release. Norman Whitfield's Whitfield Records is releasing "Rose Royce's Greatest Hits," also set for August, while a concerted promotional effort is underway for the highly promising ensemble masterpiece, whose debut LP was just released. Finally, Bearsville has scored with an evocative and accomplished debut effort from singer Kenny Dore, "Where To Now," produced by Willie Mitchell, who himself will be releasing a Bearsville LP later this summer.

BMA Honoring Ewart Abner

PHILADELPHIA, Pa. — Ewart Abner will be the recipient of the Black Music Association's (BMA) First Annual Award for Excellence and Leadership in the Entertainment Arts Industry at a luncheon to be held at the BMA's Second Annual Conference June 26-30 at the Sheraton Washington Hotel in Washington, D.C.

"Abner was selected for his lifelong contributions to the entertainment arts industry. He was the founder and president of the American Record Manufacturing and Distributing Association (ARMADA), the recording industry's first all-industry organization—a forerunner to today's NARM Association," stated Jules Malamud, senior vice president of the BMA.

At VeeJay Records in Chicago in 1954, where he served as general manager and later president, he helped develop such artists as The Staple Singers, Dee Clark, Jerry Butler & Impressions, Gene Chandler, the Dells, Freddie Hubbard, the Four Seasons, Cannonball Adderly, The Beatles (the first U.S. label to have a hit with The Beatles) and others.

Presently, Abner is a consultant and advisor to Stevie Wonder.

Prior to becoming a consultant in 1975, he was the first president of Motown Records Corporation—from 1971 to 1973. He began working at Motown in 1967 without a portfolio, and in 1968 he was appointed to Vice President of Motown's International Talent Management Company, which in those days managed artists such as Diana Ross and the Supremes, The Temptations, Smokey Robinson & The Miracles, The Four Tops, Stevie Wonder, Marvin Gaye, Gladys Knight & the Pips, Martha Reeves & the Vandellas, the Marvellettes, the Isley Brothers, Spinners and Jackson Five.

Charlene Re-Inks With Motown

LOS ANGELES—Charlene Duncan, aka Charlene, has been resigned to an exclusive worldwide recording pact with Motown Records, according to Lee Young, Sr., vice president of the label's creative division.

Motown will be releasing a single, "Hungry," from the Broadway musical "Daddy Goodness," to be followed by an album, which has tentatively been scheduled for release this summer.

Black Oriented Album Chart

JUNE 28, 1980

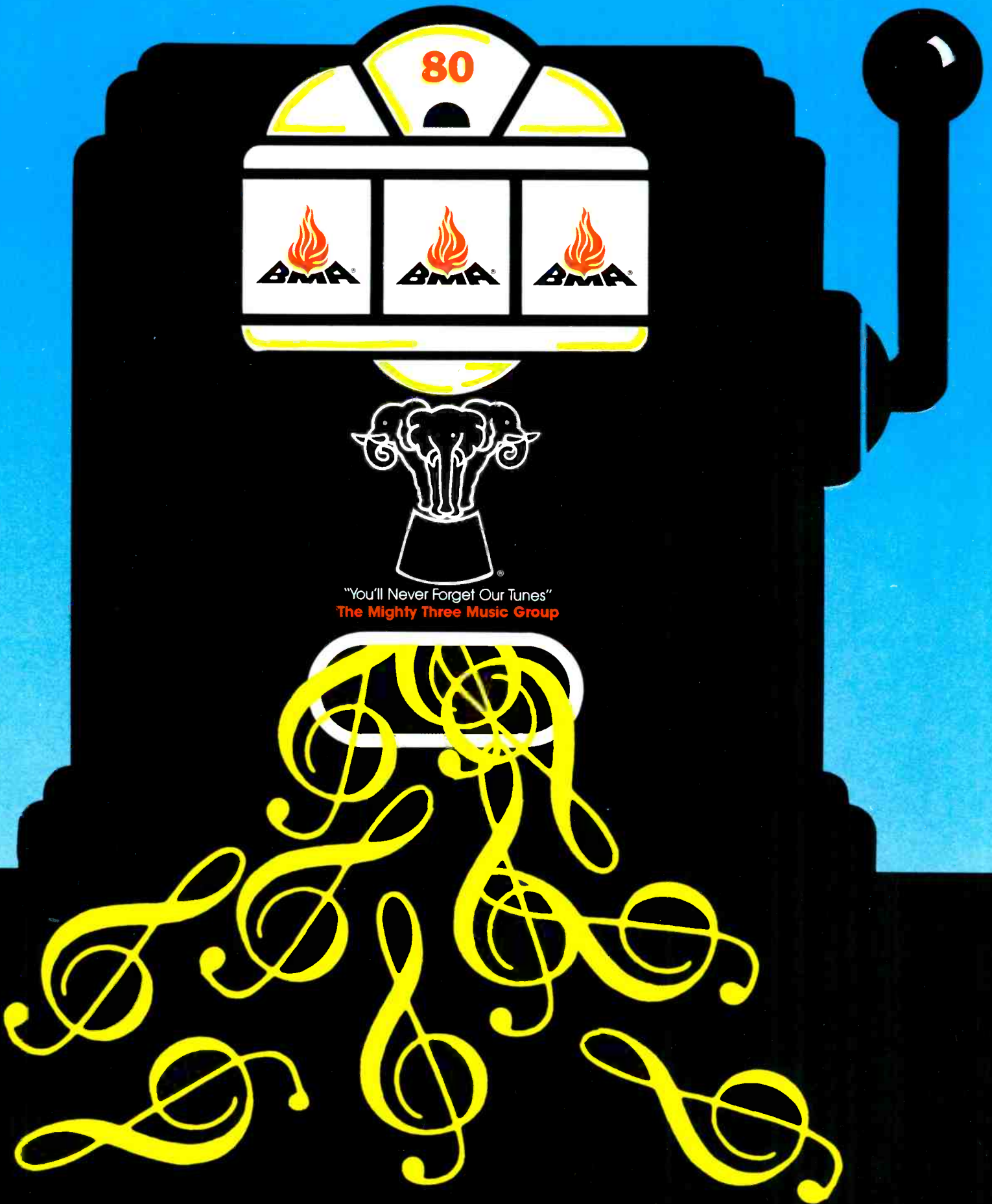
- LET'S GET SERIOUS**
JERMAINE JACKSON/Motown M7 928R1
- SWEET SENSATION**
STEPHANIE MILLS/20th Century Fox T 603 (RCA)
- GO ALL THE WAY**
THE ISLEY BROTHERS/T-Neck FZ 36305 (CBS)
- CAMEOSIS**
CAMEO/Chocolate City CCLP 2011 (Casablanca)
- MOUTH TO MOUTH**
LIPPS, INC./Casablanca NBLP 7197
- DIANA**
DIANA ROSS/Motown M8 936M1
- ABOUT LOVE**
GLADYS KNIGHT & THE PIPS/Columbia JC 36387
- ROBERTA FLACK FEATURING DONNY HATHAWAY**
Atlantic SD 16013
- THE GLOW OF LOVE**
CHANGE/Warner/RFC RFC 3438
- AFTER MIDNIGHT**
MANHATTANS/Columbia JC 36411
- TWO PLACES AT THE SAME TIME**
RAY PARKER, JR. AND RAYDIO/Arista AL 9515
- NAUGHTY**
CHAKA KHAN/Warner Bros. BSK 3385
- HOT BOX**
FATBACK/Spring SP 1 6726 (Polydor)
- POWER**
TEMPTATIONS/Gordy G8 994M1 (Motown)
- HEROES**
COMMODORES/Motown M8 939M1
- SPIRIT OF LOVE**
CON FUNK SHUN/Mercury SRM 1 3806
- INVISIBLE MAN'S BAND**
Mango MLP5 9537
- ONE IN A MILLION YOU**
LARRY GRAHAM/Warner Bros. BSK 3447
- S.O.S.**
S.O.S. BAND/Tabu NJZ 36332 (CBS)
- PARADISE**
PEABO BRYSON/Capitol SOO 12063
- TWO**
G.Q./Arista AL 9511
- DON'T LOOK BACK**
NATALIE COLE/Capitol ST 12079
- LADY T**
TEENA MARIE/Gordy G7 992R1 (Motown)
- THIS TIME**
AL JARREAU/Warner Bros. BSK 3434
- OFF THE WALL**
MICHAEL JACKSON/Epic FE 35745
- LOVE TRIPPIN'**
SPINNERS/Atlantic SD 19270
- LIGHT UP THE NIGHT**
BROTHERS JOHNSON/A&M SP 3716
- THE BLUE ALBUM**
HAROLD MELVIN & THE BLUE NOTES/Source SOR 3197 (MCA)
- AND ONCE AGAIN**
ISAAC HAYES/Polydor PD 1 6269
- MONSTER**
HERBIE HANCOCK/Columbia JC 36415
- RELEASED**
PATTI LABELLE/Epic JE 36381
- LET ME BE YOUR ANGEL**
STACY LATTISAW/Cotillion SD 5219 (Atl)
- FOR MEN ONLY**
MILLIE JACKSON/Spring SP 1 6727 (Polydor)
- 1980**
B.T. EXPRESS/Columbia JC 36333
- NOW WE MAY BEGIN**
RANDY CRAWFORD/Warner Bros. BSK 3421
- '80**
GENE CHANDLER/20th Century Fox/Chi-Sound T 605 (RCA)
- YOU AND ME**
ROCKIE ROBBINS/A&M SP 4805
- THE WHISPERS**
Solar BXL1 3521 (RCA)
- WARM THOUGHTS**
SMOKEY ROBINSON/Tamla T8 367M1 (Motown)
- WINNERS**
KLEER/Atlantic SD 19262
- REACHING FOR TOMORROW**
SWITCH/Gordy G8 993M1 (Motown)
- ROCKS, PEBBLES AND SAND**
STANLEY CLARKE/Epic JE 36506
- SHINE**
AVERAGE WHITE BAND/Arista AL 9523
- SPLASHDOWN**
BREAKWATER/Arista AB 4264
- YOU'LL NEVER KNOW**
RODNEY FRANKLIN/Columbia NJC 36122
- BOUNCE, ROCK, SKATE, ROLL**
VAUGHAN MASON AND CREW/Brunswick BL 754221
- SYREETA**
Tamla T7 372R1 (Motown)
- ONE WAY FEATURING AL HUDSON**
MCA 5127
- LOVE JONES**
JOHNNY GUITAR WATSON/DJM DJM 31 (Mercury)
- TWO TONS O' FUN**
Fantasy/Honey F 9584

ANNUAL EVENT

The 1980 Record World Annual Directory and Awards Issue

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Empire Strikes Back

(Continued from page 5)
doubled the box office dollar volume of its famous predecessor since its first week in release. RW's Album Chart bears this out, showing "The Empire Strikes Back" to have jumped up the charts and into the top ten in nearly half the time of the "Star Wars" soundtrack. The original Fox LP, released during the first week of June, 1977, took eleven weeks to reach a bulleted nine, while "Empire" took just six weeks to achieve that feat, entering at a bulleted seven.

This week the album holds steady at number six, while Meco's RSO single treatment of an "Empire" medley, coupling the Darth Vader theme ("Imperial March") that serves as the new movie's main title, with a theme used for Yoda, a major new character introduced in the new movie, has moved eight slots up to a bulleted 48 on the Singles Chart.

The Meco record, one of two separate dance music treatments, is part of an array of complementary "Empire" projects that RSO hopes will capture even more sales. Unlike "Star Wars," the new film's various record tie-ins are all on the same label.

RSO's Coury evinces little surprise at the early acceptance for music from the second "Star Wars" title, tracing his confidence to both the quality of the new film and the music partnership with the merchandising-oriented Lucasfilm, Ltd., an association both RSO and Lucasfilm executives say has been both smooth and unusually cooperative. Then, too, there's the music-movie sequence that worked so well for RSO with "Saturday Night Fever," as big a phenomenon in the record business as "Star Wars" was for the film trade.

"We had history to fall back on," explained Coury. "With all due respect to 20th Century-Fox, I don't think they realized at first just what they had in 'Star Wars' this far into the project. That could be one reason they weren't quite as prepared in front as we were. That's not to take away from what RSO's marketing and promotion efforts have achieved."

A key to the label's commitment, says Coury, was its early exposure to Lucasfilm's style of operation. "I was convinced that Lucas and his people would make a strong, commercial film long before we saw anything from the actual movie. It wasn't your typical Hollywood scene, where you get a smash movie and a year later you're rushing out a sequel, Lucas was striving to make a movie as good or better than the original," asserts the RSO label chief.

Coury also believes the enormous audience identification with characters from the first film has been a marketing asset. Hence, in readying a campaign for the soundtrack, which would precede the film's release by a month, the visual impact of the package was considered at least as important as the actual score.

With "literally hundreds of thousands of dollars" committed by RSO for the soundtrack alone, Coury admits some observers saw the lavish album package, featuring a full-color photo booklet and plot synopsis, as a major risk. Yet the booklet itself, as well as the dominating album and movie poster art graphic—the head of villainous Darth Vader, Dark Lord of the Sith—was deemed an essential investment from the outset.

"We designed a whole mass of marketing material, utilizing what we knew would be the major piece of art for the whole film campaign," he recalls. And with distributor 20th Century-Fox committing a reported \$10 million for movie advertising and promotion, RSO and Lucasfilm were in agreement that such a unified approach would work.

Advance "Empire" trailers, screened in movie theaters months before the film was due, carried a prominent tag announcing that RSO would release a soundtrack—a cross-merchandising tie that continues in all advertising for both movie and album. Merchandising pre-packs were sent out with initial orders for 25 LPs or more, with all instore materials underscoring the album's booklet. Coury agrees that the booklet itself may have sold the record, giving fans their first glimpse of the new film.

"I aimed the package at those fans, and the freaks went out and bought that album, just to see those shots, independent of the music," says Coury, who attributes the booklet format to RSO combine founder Robert Stigwood. Recalling an early tour of the "Empire" sets in England with Stigwood and Lucas, Coury says Stigwood had strong ideas about how a booklet could sell the film and record alike. "He said, 'What we've got to do here is make a "photo-novella,"' which was the first time I'd ever head the phrase.

Coury had hoped to sell as much as 700,000 albums prior to the film's opening when initially mapping out the project. Amid the current economic climate, he's at least as excited that RSO was able to sell 600,000. With "Empire" opening in an additional run of about 650 theatres last week, swelling its total playing situa-

tions to 794 houses, and further runs to be added in July (1500 theaters) and August (1000 theaters), Coury feels the soundtrack can reach number one and match or exceed the first "Star Wars" soundtrack in total unit sales.

That's not the complete sales plan, however, for Coury and RSO have additional projects now in the market, including the Meco single, a Boris Midney dance music album, "Empire Jazz," arranged by Ron Carter and featuring a lineup of recognized jazz artists, and the newest "Empire" package, "The Adventures of Luke Skywalker," which Coury likens to the old Lux Radio Theater.

The strength of Meco's single has also led to the forthcoming release of a 10-inch album, set to list for \$5.98, which Coury says couldn't have been developed without Lucasfilm assistance: when Meco asked whether RSO could obtain appropriate sound effects for his medley single, Lucasfilm waived the licensing fees for the effects from the original film—developed by the film company's Industrial Light & Magic arm, and copyrighted—and allowed him to dub them onto the record.

Similarly, the "Adventures" package, which tells the film story in a single disc, is listing for \$7.98, which Coury says would have been "impossible" without Lucasfilm's ongoing involvement and willingness to assist in creating an authentic package.

That album will be marketed with special emphasis in certain international territories where it's felt a two-disc package would be less competitive because of its higher cost.

Overall, Coury praises the Lucasfilm association as one he expects to foster future hits, including non-"Star Wars" titles where the company retains music rights. At Lucasfilm, senior vice president Sidney Ganis, architect for the film's marketing plan, returns the compliments.

"I've worked with a lot of film studios, and on a number of soundtracks that involved teaming with record companies," says Ganis. "I've never had an association with a label that is as professional as RSO is."

Should both film and album rack up higher grosses than "Star Wars" itself, it's likely both executives will be ecstatic: the combined retail and box office clout of the original, including sales of records, toys, clothing and other licensed products, exceeded one billion dollars world-wide, making George Lucas' outer space fantasy its own industry.

NMPA Proposal Criticized by RIAA

(Continued from page 5)
trary and questionable.

The section concerning regulations for the adjustment of the royalties—how much of the six percent royalty would be allocated to songs of different time lengths—came under the heaviest criticism from the RIAA's attorneys.

The NMPA royalty adjustment plan proposes that each song on a record or tape receives a portion of the six percent based on "units" per work, the units then determined by the length of the work divided by the total number of units on the record.

Each song between one and five minutes in length would be allocated one unit. Songs less than a minute in length would receive a one-third unit; those over five minutes long would get the initial unit plus an extra one-fifth share for each minute or fraction of a minute over five minutes.

James Fitzpatrick, the principal RIAA Attorney, called the plan arbitrary and unfair, and questioned the purpose for the time cut-offs in the unit allocation scheme and its fairness.

Fitzpatrick also pointed out the inherent accounting red tape involved if such a plan were approved, with the possibility of even multiple accounts necessary to deal with tunes of different percentages.

The RIAA lawyers also criticized the section of the proposal which has as its center the present concept of "suggested retail list price," a concept which record companies, wholesalers and retailers have been giving a lot of thought to changing or even possibly abolishing in the future.

Chastising the NMPA for the section in the proposal which would require the filing of a notice of change in such suggested retail list price with the CRT (with much the same information required for the filing of the compulsory mechanical license), the RIAA lawyers called the section "hastily prepared" and lacking in alternative plans for a possible industry-wide decision to stop using the suggested retail list price as a marketplace guideline.

The NMPA proposal, if adopted by the Tribunal, would change the mechanical royalty fee from the present 2.75 cents per song to six percent of the suggested retail list price.

The CRT must reach a decision on the matter before the year ends, and will be reviewing the matter again in seven years, according to the Copyright laws.

A/C Chart

JUNE 28, 1980

JUNE 28	JUNE 21		WKS. ON CHART
1	1	THE ROSE BETTE MIDLER Atlantic 3656 (4th Week)	14
2	2	STEAL AWAY ROBBIE DUPREE/Elektra 46621	9
3	4	LITTLE JEANNIE ELTON JOHN/MCA 41236	9
4	5	CUPID/I'VE LOVED YOU FOR A LONG TIME (MEDLEY) SPINNERS/Atlantic 3664	7
5	7	LET ME LOVE YOU TONIGHT PURE PRAIRIE LEAGUE/ Casablanca 2266	6
6	8	AGAINST THE WIND BOB SEGER/Capitol 4863	9
7	3	SHE'S OUT OF MY LIFE MICHAEL JACKSON/Epic 9 50871	11
8	12	MAGIC OLIVIA NEWTON-JOHN/MCA 41247	6
9	6	BIGGEST PART OF ME AMBROSIA/Warner Bros. 49225	13
10	9	SHOULD'VE NEVER LET YOU GO NEIL SEDAKA & DARA SEDAKA/Elektra 46615	12
11	14	LOVE THE WORLD AWAY KENNY ROGERS/United Artists 1359	3
12	17	MORE LOVE KIM CARNES/EMI-America 8045	5
13	15	ONE FINE DAY CAROLE KING/Capitol 4864	6
14	10	THEME FROM NEW YORK, NEW YORK FRANK SINATRA/ Reprise 49233 (WB)	9
15	18	SHINING STAR MANHATTANS/Columbia 1 11222	6
16	20	IT'S STILL ROCK AND ROLL TO ME BILLY JOEL/Columbia 1 11276	5
17	21	STAND BY ME MICKEY GILLEY/Full Moon/Asylum 46640	5
18	11	DON'T FALL IN LOVE WITH A DREAMER KENNY ROGERS WITH KIM CARNES/United Artists 1345	14
19	24	TIRED OF TOEIN' THE LINE ROCKY BURNETTE/EMI-America 8043	6
20	22	THE BLUE SIDE CRYSTAL GAYLE/Columbia 1 11270	6
21	13	LOST IN LOVE AIR SUPPLY/Arista 0479	20
22	23	COMING UP PAUL McCARTNEY/Columbia 1 11263	6
23	16	SEXY EYES DR. HOOK/Capitol 4831	19
24	29	I'M HAPPY JUST TO DANCE WITH YOU ANNE MURRAY/ Capitol 4878	2
25	27	TWO PLACES AT THE SAME TIME RAY PARKER, JR. AND RAYDIO/Arista 0494	5
26	30	MAKE A LITTLE MAGIC DIRT BAND/United Artists 1356	2
27	19	ANSWERING MACHINE RUPERT HOLMES/MCA 41235	8
28	25	I DON'T WANT TO WALK WITHOUT YOU BARRY MANILOW/Arista 0501	12
29	26	WONDERING WHERE THE LIONS ARE BRUCE COCKBURN/ Millennium 11786 (RCA)	10

CHARTMAKER OF THE WEEK

30	—	MISUNDERSTANDING GENESIS Atlantic 3662	1
31	33	SOMETHIN' 'BOUT YOU BABY I LIKE GLEN CAMPBELL & RITA COOLIDGE/Capitol 4865	6
32	39	ALL OUT OF LOVE AIR SUPPLY/Arista 0520	2
33	37	DREAM STREET ROSE GORDON LIGHTFOOT/Warner Bros. 49230	5
34	42	ONE MORE TIME FOR LOVE BILLY PRESTON AND SYREETA/ Tamla 54312 (Motown)	2
35	43	EMPIRE STRIKES BACK (MEDLEY) MECO/RSO 1038	2
36	45	SAILING CHRISTOPHER CROSS/Warner Bros. 49507	2
37	46	TAKE A LITTLE RHYTHM ALI THOMSON/A&M 2243	2
38	49	JOJO BOZ SCAGGS /Columbia 1 11281	2
39	—	ASHES BY NOW RODNEY CROWELL/Warner Bros. 49224	1
40	41	ARE YOU ON THE ROAD TO LOVIN' ME AGAIN DEBBY BOONE/Warner/Curb 49176	5
41	28	HAPPY TOGETHER (A FANTASY) CAPTAIN & TENNILLE/ Casablanca 2264	6
42	—	IN AMERICA CHARLIE DANIELS BAND/Epic 9 50888	1
43	—	LOVE THAT GOT AWAY FIREFALL/Atlantic 3670	1
44	—	KING OF THE HILL RICK PINETTE AND OAK/Mercury 76049	1
45	—	DRIVIN' MY LIFE AWAY EDDIE RABBITT/Elektra 46656	1
46	—	DOC EARL KLUGH /United Artists 1355	1
47	48	SOMEONE THAT I USED TO LOVE NATALIE COLE/Capitol 4869	2
48	50	GOOD TO HAVE LOVE BACK FELIX CAVALIERE/Epic 9 50880	2
49	—	WHERE DID WE GO WRONG FRANKIE VALLI/MCA/Curb 41253	1
50	—	I DON'T WANT YOU TO GO LANI HALL/A&M 2232	1

New York, N.Y. (Continued from page 24)

will concentrate on production and songwriting. Darrow has written many of Olivor's best numbers, and, with **Gilbert Becaud**, wrote a musical, "Gabrielle," which was directed by **Jose Quintero** and starred **Tammy Grimes**. He will continue to work with Olivor on her stage show and on her albums.

Louis St. Louis recently finished writing and recording two songs with **Lauren Bacall** for the latter's movie, "The Fan." St. Louis, who was nominated for a Grammy for his work as producer of the "Grease" soundtrack, has also scored original music for a **Robert Klein** NBC-TV special set to air this fall. He also served as the production's musical director.

Ray Caviano will be featured on CBS-TV's "To Life" show on July 15 at 7:30. He will be seen escorting the show's host, **Ellen Sherman**, to some local rock dance clubs.

Al DiMeola's new Columbia LP, "Splendido Hotel," features **Les Paul** on the cut "Spanish Eyes." This is reported to be Paul's final recording before he goes into retirement. According to a source, Paul agreed to do the session "because he thinks Al has got the best technique of any young player."

HAPPY BIRTHDAY to Epic Records' chief **Don Dempsey**, who celebrated the occasion on June 10 with a party at Black Rock. Among those attending: Cheap Trick's **Rick Nielsen** and **Jimmy Hall** of the late **Wet Willie**. Hall is currently recording a solo album for release by Epic in late July.

Birthday greetings also go out to one of the industry's reigning legends and nicest fellows, **Doc Pomus**, who celebrated on June 21 by hosting his annual I Dare You To Move Two Steps in Any Direction After 10 O'Clock Mob Scene/Birthday Party. (For accuracy's sake, Doc's daughter, who was mentioned here last week, spells her name S-h-a-r-y-n. The "y" is, according to pere Pomus, "Sharyn's own invention.")

JOCKEY SHORTS: Following his appearance at the Lone Star Cafe last week, **Delbert McClinton** took off for Muscle Shoals, where he will begin recording his new album for **Barry Beckett's** Muscle Shoals Ltd. label, distributed by Capitol. McClinton reportedly nixed an offer from Epic, preferring instead to work with Beckett, whose records he admires and who also, according to reliable sources, offers fewer "business hassles" as a small label . . . **Billy Joe Royal** has a new LP due out on July 20 on Mercury, his first in some five years. Produced by **Robert Nix**, former drummer for the **Atlanta Rhythm Section**, the self-titled album includes cover versions of **Jim Reeves'** hit "He'll Have To Go" and **Joe South's** "Home and Homesick" (from South's extraordinary and woefully overlooked "Midnight Rainbows" album). A single, "Let's Talk It Over," has already been released . . . Cleveland Intl. has signed **Slim Whitman** . . . Mayor **Ed Koch** has designated June 23 as "Songwriter's Day" in New York City. That evening, the New York Music Task Force, in conjunction with AGAC and Chappell Music Company, will hold the finals of the "New York Songwriter's Contest" . . . **Millie Jackson's** 10-day Broadway engagement, scheduled to open July 17, has been postponed until early September. No reason given.

Radio Replay (Continued from page 34)

a person holding a paper cup to his ear. For promotional purposes, the cup will now be replaced by—you called it—a Dannon Yogurt container! Gordon assures fans that this move to the "real world" doesn't mean a pinstriped suit, since Thirsty Ear will maintain its commitment to "emerging acts" . . . At a recent screening of "Roadie" held for 500 KMET/Los Angeles listeners who were lucky enough to win a promotional drawing, news personality **Paraquat Kelley**, host of the event, was joined by surprise guest/film star **Alice Cooper**. Both treated the audience to a few minutes of schtick before the film. Mr. Kelley, born **Pat**, acquired his nickname during the poison pot scare and the station's "Stop the spray" campaign.

YES MAN: WYSP-FM/Philadelphia's **Denny Somach** recently travelled to England to do an exhaustive series of interviews a three-hour "Yespecial" to be broadcast over NBC's "The Source" network. The special is perfectly timed, since the group **Yes** recently underwent major personnel changes with the departure of **Jon Anderson** and **Rick Wakeman**, who were replaced by **Geoff Downes** and **Trevor Horn**, who have recorded in England under the name **The Buggles**. Somach reports that the group maintains its identity despite the changes. Some working titles from their new album: "I Am A Camera" and "Machine Messiah." Somach's special will include interviews with the recently departed members (Anderson has been working with **Jack Bruce**, he says), and also with industry figures involved with the group such as Atlantic chairman **Ahmet Ertegun**, **Frank Barsalona** of the group's booking agency, **Premiere Talent**, and promoter **Larry Magid**.

Record World DISCO

Disco File

By BRIAN CHIN

(A weekly report on current and upcoming discotheque breakouts)

■ **SURE SHOTS:** Advance word on our two headliners was flying around for some weeks preceding their release, all of it highly enthusiastic. We may be looking at a couple of the summer's biggest hits.

"Shake it Up (Do the Boogaloo)" by **Rod** comes to America from **Charles Ibgui's** Atoll Music company, based in France; Prelude picked it up for domestic distribution, on a commercial disco disc. Available for barely a week as of his writing, it was an out-of-the-box add on New York's radio heavies, WKTU and WBSL, and DJs reported immediate dance floor reaction. What's all the excitement about Rod? It's a simple record, actually, just a guitar groove with a lead voice. But it's some voice . . . Rod sings in such a heavy African accent that it's a challenge to even attempt to understand him (I hear him saying something about "Let's make everybody feel high, right!") but a raucous female chorus beats in the title, and, really, that's all we need to know. The foreign meter of Rod's talk-singing totally obscures the cut's influence by—what else?—the rap record, and the effect is refreshing, unique, outrageously catchy. "Shake it Up" hits a perfect balance between tough and sweet, merging the fashionable freestyle rhythm with just enough strings to emphasize the raw edge—the strings also provide a mid-track peak in a sudden, lifting "Double Cross" spiral. In all, you couldn't ask for more, except maybe a libretto. A 7:58 American mix is supplied on the flip of the original 6:50 Jonathan import version, of which I much prefer the newer. There are pretty string outtakes on the American version, and instrumental passages that relieve any repetitiousness—especially good editing and layering at the close. But at any length, this is one Rod that everyone will be talking about this summer.

Dynasty is a Solar act that's just been missing their first widespread success with their last couple of releases: "I Don't Wanna Be a Freak" and the double-sided "Satisfied" and "It's Still a Thrill" were nonetheless fairly long-standing regional breakouts. This time, though, Dynasty has a bead right on the top ten, with "I've Just Begun to Love You," out this week on disco disc. It's done in the now-familiar Solar mold, midtempo but very infectious, and produced (by **Leon Sylvers III**) with utmost style and precision. Best points are the guitar (or as it a synthesizer?) lines running in and out of the rhythm and lovely washes of counterpointing harmony, creating a cool, groovy slice of summertime boogie that's a fast pick with many of our reporting jocks. Unquestionably, Solar is setting the production standard for today's R&B-disco.

If Solar is setting a sophisticated production level, **Chic** is just as

surely dictating the basic style. Their latest, previewing "Real People," is called "Rebels are We" (4:55), and a Atlantic disco disc non-commercially this week. The cl subtle, but no one can say that masterminds **Nile Rodgers** and **Edward Edwards** aren't moving on, at least a little bit. For time, a strong voice stands out in front, and the always guitar work is particularly tricky and hypnotic here. **Wi are We,**" Chic is one more step into carving out their and—you can tell on the first listen—it's a song that will grow on you until you can't shake it. A left-fielder, but favorite this week, is **Gene Chandler's** ballad, "Does S Friend?" which is now available in a 6:05 disco disc on 20th Century Fox/Chi-Sound. **Rick Gianatos** did the ren cago's Universal Studios (and really should have been c the label), adding two minutes of instrumental in the mid ing down the break twice and making lots of sonic imp in sharpness and detail throughout. Sure it's slow—so we en Rose" and "Love to Love You, Baby"—but, by Go rhythm. Could be an after-peak hit to keep them up an Another bulleting pop/R&B smash is now available in r the **Spinners'** "Cupid"/"I've Loved You for a Long Tim now 6:19 on a limited Atlantic pressing. The group itself with the remix, which deletes a couple of verses (especi back the bass vocal) and toughens up the percussion. T yet to establish a club base comparable to its radio st the distinction of an unavailable instrumental mix should interest.

Some other re-releases: "Fame" and "Red Light" are able, along with "Hot Lunch Jam" on a non-commercial disc. Not remixed, but even cleaner sounding for a set clean album tracks. **Ben E. King's** fabulous tip of the ha Brown, "Touched By Your Love," from the "Music Tran is now on a limited Atlantic disco disc, backed with the duction-produced "Hired Gun"; on Cotillion, **Mass Produ instrumental, "Shante,"** has been transferred to disco enjoy the sleeper success of our other current jazz-funk tals. Other releases to come: **Loleatta Holloway's** "Love album, on Gold Mind, which will include productions by **man, Norman Harris** and **Bobby Womack**, due June 3 of **Gayle Adams'** "Lifesaver" and "Stretchin' Out" on I new Larry Levan mix of **Aurra's** "When I Come Home" disco disc repressings of **Jimmy Maelen's** "Sympathy For **Chaka Khan's** "Papillon (Hot Butterfly)" and **Gino Soccio** and "I Wanna Take You There (Now)." Also: new music **Royce** and **Ashford and Simpson**. Roller skate buffs will be to learn that **Frank Sinatra's** version of "New York, New roller rink hit here in the city: Warner's dance departme ages interested DJs to call for a copy.

Briefly, we'd like to point out the new albums by thi artists who we've all seen the top five on the disco cha been away lately, but from the sound of their new musi good a time as any to get reacquainted. "**Pattie Brooks**" (i is her fourth album; she's produced by **Michael L. Smith,** several Motown staff projects with Thelma Houston ar lamented Dynamic Superiors, among others. Smith finds new sound for Brooks, double tracking her voice to gi

(Continued)

Discotheque Hit Parade

(Listings are in alphabetical order, by title)

THE COPA/FT. LAUDERDALE

DJ: BILL KELLY

BEHIND THE GROOVE—Teena Marie—Gordy
CAN'T BE LOVE (DO IT TO ME ANYWAY)—Peter Brown—Drive
DON'T TELL ME, TELL HER/USE IT UP, WEAR IT OUT—Odyssey—RCA
DYNAMITE—Stacy Lattisaw—Cotillion
FEEL LIKE DANCING/THE HEART TO BREAK THE HEART—France Joli—Prelude
THE GLOW OF LOVE—Change—WB/RFC (LP)
THE GROOVE—Rodney Franklin—Columbia
I LOVE YOU DANCER—Voyage—Marlin
I'M READY—Kano—Emergency
IN THE FOREST—Baby'O—Baby'O
SWEET SENSATION—Stephanie Mills—20th Century Fox
TAKE YOUR TIME (DO IT RIGHT)—S.O.S. Band—Tabu
TRY MY LOVE/I'M SO HOT—Denise LaSalle—MCA
WATSON BEASLEY—Watson Beasley—WB (LP)
YOU'RE THE FIRE/GONNA TAKE THE EASY WAY OUT—Cissy Houston—Columbia

BETTER DAYS/NEW YORK

DJ: TEE SCOTT

BACK TOGETHER AGAIN—Roberta Flack with Donny Hathaway—Atlantic
CLOUDS—Chaka Khan—WB
FOR THOSE WHO LIKE TO GROOVE—Ray Parker Jr. & Raydio—Arista
I LOVE YOU DANCER—Voyage—Marlin
I WANNA TAKE YOU THERE (NOW)—Gino Soccio—WB/RFC
I'M COMING OUT—Diana Ross—Motown
I'M READY—Kano—Emergency
JUST HOW SWEET IS YOUR LOVE—Rhyze
LET'S GET IT OFF—Cameron—Salsoul
SEARCHING/LOVER'S HOLIDAY—Change—WB/RFC
SHAKE IT UP (DO THE BOOGALOO)—Rod—Prelude
SKYYZOO—Skyy—Salsoul
STRETCHIN' OUT YOUR LOVE IS A LIFESAVER—Gayle Adams—Prelude
TAKE YOUR TIME (DO IT RIGHT)—S.O.S. Band—Tabu
WHEN I COME HOME—Aurra—Dream

OIL CAN HARRY'S/LOS ANGELES

DJ: LOU LACOSTE

BREAKAWAY/WHAT'S ON MY MIND—Watson Beasley—WB
CAN'T BE LOVE (DO IT TO ME ANYWAY)—Peter Brown—Drive
GIVE ME A BREAK—Ritchie Family—Casablanca
THE GLOW OF LOVE—Change—WB/RFC (LP)
HIDIN' FROM LOVE—Bryan Adams—A&M
I'LL CRY FOR YOU—Kumano—Prelude
I'M READY—Kano—Emergency
IN THE FOREST—Baby'O—Baby'O
KEEP SMILIN'—Carrie Lucas—Solar
1-2-3—Sajazar—City
RED LIGHT/FAME/HOT LUNCH JAM—Linda Clifford/Irene Cara—RSO
STARS IN YOUR EYES/GO FOR IT—Herbie Hancock—Columbia
TOUCH ME WHERE IT'S HOT—Erotic Drum Band—Prism
USE IT UP, WEAR IT OUT—Odyssey—RCA
WITHOUT YOUR LOVE—Cut Glass—20th

KISSES/CHICAGO

DJ: PAUL DRAKE

BREAKAWAY—Watson Beasley
DOES IT FEEL GOOD—B. T. Ex
DYNAMITE—Stacy Lattisaw—Cr
FEEL LIKE DANCING—France J
GO ALL THE WAY—Isley Broth
GOT TO BE ENOUGH—Con Fu
Mercury
I AIN'T NEVER—Isaac Hayes—
JUST HOW SWEET IS YOUR LO
LET'S GET SERIOUS/BURNIN'
Jackson—Motown
LOVER'S HOLIDAY—Change—A
PARTY ON—Pure Energy—Pris
RED LIGHT/FAME—Linda Cliff
RSO
TAKE YOUR TIME (DO IT RIGH
Band—Tabu
TRY MY LOVE/I'M SO HOT—De
MCA
YOU MADE ME DO IT AGAIN—Ellen—Ovation

Record World Disco File Top 50

JUNE 28, 1980

JUNE 28	JUNE 21		WKS. ON CHART
1	2	TAKE YOUR TIME (DO IT RIGHT) S.O.S. BAND/Tabu (12") 4Z8 5523 (CBS)	11
2	1	LOVER'S HOLIDAY/SEARCHING CHANGE/Warner Bros./ RFC (12"★/LP cut) 3438	14
3	4	DYNAMITE/JUMP TO THE BEAT STACY LATTISAW/ Cotillion (12"★/LP cut) SD 5219 (Atl)	7
4	3	IN THE FOREST BABY'O/Baby'O (12") BO 1003	10
5	7	WHAT'S ON MY MIND/DON'T LET YOUR CHANCE GO BYE WATSON BEASLEY/Warner Bros. (12"★) BSK 3445	7
6	6	BEHIND THE GROOVE/YOU'RE ALL THE BOOGIE I NEED TEENA MARIE/Gordy (12"★/LP cut) G7 992R1 (Motown)	14
7	11	PLAIN OUT OF LUCK/STRETCHIN' OUT/YOUR LOVE IS A LIFESAVER GAYLE ADAMS/Prelude (LP cuts) PRL 12178	6
8	15	FEEL LIKE DANCING/THE HEART TO BREAK THE HEART FRANCE JOLI/Prelude (12"★) PRL 12179	3
9	12	CAN'T BE LOVE (DO IT TO ME ANYWAY) PETER BROWN/ Drive (12") 441 (TK)	7
10	10	USE IT UP, WEAR IT OUT ODYSSEY/RCA (12") PD 11963	12
11	5	LET'S GET SERIOUS/BURNIN' HOT JERMAINE JACKSON/ Motown (12"★/LP cut) M7 928 R1	12
12	13	JUST HOW SWEET IS YOUR LOVE RHYZE/Sam (12") S 12332	8
13	8	POP POP SHOO WAH/TOUCH ME WHERE IT'S HOT EROTIC DRUM BAND/Prism (12"/LP cut) PDS 402/PLP 1005	16
14	21	I AIN'T NEVER ISAAC HAYES/Polydor (12"★) PD 1 6269	4
15	9	SWEET SENSATION STEPHANIE MILLS/20th Century Fox (12") TCD 107 (RCA)	12
16	17	I'M READY KANO/Emergency (12") EMDS 6504	6
17	30	I'M COMING OUT/UPSIDE DOWN DIANA ROSS/Motown (LP cuts) M8 936 M1	2
8	20	RED LIGHT/FAME LINDA CLIFFORD/IRENE CARA "FAME" ORIGINAL SOUNDTRACK/RSO (12★) RX 13080	4
19	18	I LOVE YOU DANCER/MUSIC, MUSIC/DO IT AGAIN VOYAGE/Marlin (LP cuts) 2235 (TK)	7
20	19	EARTH CAN BE JUST LIKE HEAVEN/DO YOU WANNA BOOGIE, HUNH?/I GOT THE FEELING TWO TONS O'FUN/Honey/Fantasy (12"★) F 9584	17
21	31	I WANNA TAKE YOU THERE (NOW)/RHYTHM OF THE WORLD GINO SOCCIO/Warner Bros./RFC (LP cuts) RFC 3430	2
22	24	GIVE ME A BREAK RITCHIE FAMILY/Casablanca (12"★) 7223	5
23	25	STARS IN YOUR EYES/GO FOR IT HERBIE HANCOCK/ Columbia (12"★) JC 36415	8
24	14	BACK TOGETHER AGAIN/DON'T MAKE ME WAIT TOO LONG ROBERTA FLACK WITH DONNY HATHAWAY/ Atlantic (12"★/LP cut) SD 16013	13
25	22	HOOKED ON YOUR LOVE FANTASTIC ALEEMS FEATURING CALEBUR/Panorama (12") YD 12025 (RCA)	11
26	16	I'M O.K., YOU'RE O.K. AMERICAN GYPSY/Importe 12 (12") MP 305	10
27	32	FOR THOSE WHO LIKE TO GROOVE/IT'S TIME TO PARTY NOW RAYDIO/Arista (12"★/LP cut) AL 9515	4
28	35	SYMPATHY FOR THE DEVIL/SQUEEZE PLAY JIMMY MAELEN/Pavillion (LP cuts) NJZ 36319 (CBS)	3
29	33	I'M SO HOT/TRY MY LOVE DENISE LaSALLE/MCA (LP cuts) 3239	4
30	47	PARTY ON PURE ENERGY/Prism (12") PDS 404	2
31	44	I LIKE (WHAT YOU'RE DOIN' TO ME) YOUNG AND COMPANY/Brunswick (12") D 213	2
32	38	CLOUDS CHAKA KHAN/Warner Bros. (12"★) 49216	8
33	37	I'LL CRY FOR YOU/I HEARD IT/YOU GOT IT KUMANO/ Prelude (LP cuts) PRL 12177	7
34	36	SKYYZOO SKYY/Salsoul (12") SG 329 (RCA)	3
35	—	GET IT OFF CAMERON/Salsoul (LP cut) SA 8535 (RCA)	1
36	28	IT DOESN'T ALWAYS HAPPEN AT NIGHT/GONNA TAKE THE EASY WAY OUT CISSY HOUSTON/Columbia (LP cut/12"★) JC 36193	8
37	26	OVERNIGHT SENSATION JERRY KNIGHT/A&M (12") SP 12033	11
38	29	POWER TEMPTATIONS/Gordy (12"★) G8 994 M1 (Motown)	5
39	45	KEEP SMILIN' CARRIE LUCAS/Solar (12") YD 12015 (RCA)	2
40	39	DON'T STOP, KEEP MOVIN' POUSSEZ/Vanguard (12"★) VSD 79433	3
41	40	TASTE OF BITTER LOVE GLADYS KNIGHT AND THE PIPS/ Columbia (LP cut) JC 36387	3
42	49	THE BREAKS KURTIS BLOW/Mercury (12") MDS 4010	2
43	43	PARTY BOYS FOXY/Dash (Disconet 12" remix★) 30015 (TK)	5
44	27	GIVE UP THE FUNK (LET'S DANCE) B.T. EXPRESS/Columbia (12"★) JC 36333	9
45	48	WITHOUT YOUR LOVE CUT GLASS/20th Century Fox (12") TCD 103 (RCA)	15
46	34	THIS FEELIN' FRANK HOOKER AND POSITIVE PEOPLE/ Panorama (12") YD 11985 (RCA)	6
47	23	THE GROOVE RODNEY FRANKLIN/Columbia (12"★) JC 36122	7
48	42	GOT TO BE ENOUGH CON FUNK SHUN/Mercury (12"★) 49216	8
49	46	STOMP!/LIGHT UP THE NIGHT BROTHERS JOHNSON/ A&M (12"★) SP 3716	19
50	50	WE OUGHT TO BE DANCING KWICK/EMI-America (LP cut) SW 17025	3

(★ non-commercial 12", • discontinued)

Disco File (Continued from page 88)

bite against his full-orchestra arrangements and making her sound pretty gutsy, especially in light of her fragile earlier performances. A twelve-inch mix is yet to be chosen and executed; my own favorites are the spunky "Change Your Style of Love," draped in velvety male vocals, and a swirling neo-Motown "Is This a Set-Up." Sometimes you really have to strain to hear her across the music, but it's clear enough that Brooks has more of a belt than ever. Barry White's new album, "Sheet Music" (Unlimited Gold), brings White back together with Gene Page, who collaborated on the arrangements of all his early hits. The sound is lighter, more immediate than in years: check in particular, the lighthearted "Lady Sweet Lady," which brings back memories of "Love Theme," and easy-going "I Believe in Love," disco-length at 8:03, which really gets going in its last half, with a handclapping answering chorus. Atlanta's Brick, who smashed into the pop charts with "Dazz" three years back, is still into hard disco-funk that occasionally suggests the JB's or early Crown Heights Affair. "Waiting on You" (Bang) is their latest album; the cuts to note are "Push Push," a hearty "Sweet Lips," and especially a great Paul Davis cover, "All the Way."

Salsoul Signs Cameron



Joe Cayre, president of Salsoul Records, has announced the signing of Raphael Cameron to the label. His debut LP, "Cameron," couples him with the writing and producing talents of Randy Muller. The album features ballads, disco and reggae flavored tunes. Shown at the signing are (from left): Raphael Cameron, Salsoul executive vice president Ken Cayre and producer Randy Muller.

Radio Marketplace

Queen: e WBBQ, a WCIR, a WERC, e WFLB, e WISE, a WLAC, e KJ-100, a KX-104, e KXX-106, e 94Q.

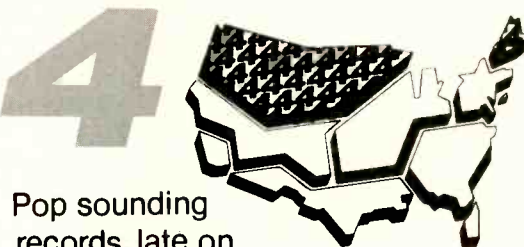
K. Rogers: 22-20 WAKY, 28-25 WAYS, 13-9 WBBQ, 6-5 WBSR, 3-10 WCGQ, 30-25 WCIR, 16-8 WERC, d32 WFLB, d24 WGH, 9-6 WGSV, e WHBQ, 9-6 WHHY, 9-9 WISE, a38 WIVY, d22 WKIX, 26-22 WLAC, 24-18 WLCY, 17-11 WRFC, 23-20 WRJZ, 9-7 WSGA, 26-21 KJ-100, 25-22 KX-104, a V100, 20-18 Q105, 21-18 92Q.

L. Ronstadt: a WCGQ, a WCIR, a WHHY, d36 WISE, e WLCY, a WQXI, 33-31 WSGA, e KJ-100, a KX-104, a BJ-105, e V100.

B. Scaggs: e WAYS, a WBBQ, a WBSR, a WERC, a WFLB, d25 WGH, d28 WHHY, d36 WIVY, a WKIX, a WLAC, 17-12 WQXI, a WRJZ, 32-30 WSGA, a KX-104, d25 KXX-106, a BJ-105, e V100, a Q105, 25-20 Z93, 29-25 94Q.

T. J. White: a WBBQ, a WLAC, e WRJZ, 27-25 WSGA, e Q105, e 92Q.

K. Rogers: a CKLW, on WDRQ, 14-14 WFFM, 21-21 WGCL, a24 WHB, 18-10 WNDE, 20-16 WOKY, 26-24 WSKS-FM, 18-16 WZUU, 7-6 WZZP, d20 KSLQ, a30 KXOK, a31 Q102, 25-21 92X.



Pop sounding records, late on R&B crossovers, consider country crossovers, react to influence of racks and juke boxes.

K. Carnes: 26-23 WEAQ, 16-12 WGUY, d22 WJBQ, 21-21 WOW, 20-18 WSPT, d27 KCPX, 11-8 KDWB, 28-21 KGW, 24-20 KJR, 24-22 KKLS, 26-22 KLEO, 32-29 KMJK.

C. Cross: a26 WEAQ, a KGW, 26-23 KJR, a KKO, a34 KLEO, e KMJK, a KS95-FM.

Genesis: a29 WGUY, a WJBQ, a WOW, 27-22 WSPT, 16-11 KCPX, 20-15 KDWB, a KGW, e KJR, 22-17 KKLS, e KKO, a33 KLEO.

M. Gilley: 17-14 KDWB, d27 KGW, 11-10 KJR, a KS95-FM.

Manhattans: 17-14 WGUY, 12-8 WOW, 11-10 KCPX, a16 KDWB, 23-15 KGW, 25-21 KJR, 15-12 KLEO, 17-14 KMJK, d18 KS95-FM.

B. Mardones: e WGUY, a WOW, e KCPX, a KGW, d24 KJR, a KMJK.

Pure Prairie League: 9-5 WEAQ, 12-8 WGUY, 9-7 WJBQ, 9-7 WOW, 11-9 WSPT, 12-9 KCPX, 3-1 KDWB, 11-9 KGW, 22-19 KJR, 7-6 KKLS, 19-15 KKO, 9-9 KLEO, 13-12 KMJK, 5-2 KS95-FM.

K. Rogers: 20-18 WEAQ, a WGUY, a WJBQ, 20-17 WOW, a KCPX, 25-20 KGW, 23-21 KKLS, 12-11 KLEO, 16-12 KS95-FM.

B. Scaggs: d27 WGUY, d28 WSPT, 29-23 KGW, 12-11 KJR, a30 KMJK, a KS95-FM.

A. Thomson: e WGUY, d21 WJBQ, a WOW, d29 WSPT, a KCPX, a KGW, d25 KJR, a KMJK.



R&B and country influences, will test records early. Good retail coverage.

R. Burnette: 16-12 WQUE, 21-18 WTX, 18-15 KGB, 28-20 KILT, d19 KNOE-FM, 7-6 KROY-FM, 19-16 KTSA, 12-6 KUHL, 23-21 B97.

K. Carnes: 23-17 WQUE, 33-20 WTX, 28-28 KFMK, d25 KGB, 38-32 KILT, d27 KNOE-FM, 22-18 KRBE, d30 KTSA, 24-16 KUHL, 29-23 B97.

C. Daniels Band: 29-27 WQUE, 17-14 WTX, d30 KFMK, a KGB, 24-12 KILT, d30 KRBE, 28-21 KROY-FM, d26 KUHL, d30 B97.

Dirt Band: a KFMK, on KRBE, a KROY-FM, on KUHL.

ELO: 21-18 WQUE, 18-15 WTX, 13-12 KNOE-FM, a27 KTSA.

Genesis: d30 WQUE, 36-30 WTX, on KGB, 27-25 KNOE-FM, 25-16 KROY-FM, d29 KTSA, on KUHL, a B97.

C. King: d26 WQUE, d37 WTX, 29-26 KFMK, on KGB, 23-17 KILT, d28 KNOE-FM, 26-23 KRBE, a KTSA, on KUHL, a B97.

B. Mardones: a WQUE, a WTX, on KTSA, on KUHL.

S. Mills: a WQUE, 37-34 WTX, on KTSA.

O. Newton-John: 19-14 WQUE, a39 WTX, 22-19 KFMK, 28-24 KGB, 31-27 KILT, d26 KNOE-FM, a KRBE, d25 KTSA, 15-10 KUHL, 24-20 B97.

K. Rogers: on WQUE, a WTX, 14-10 KFMK, on KGB, d-30 KILT, 18-12 KNOE-FM d29 KRBE, 20-17 KTSA, on KUHL, 22-16 B97.

SOS Band: a WQUE, 19-16 WTX, 30-20 KFMK, 20-14 KGB, 14-13 KRBE, d29 B97.



Racked area, reacts to strong R&B/disco product, strong MOR influences

Blues Brothers: 28-26 KIMN, 40-32 KNUS, d28 KOPA, 23-22 KUPD, e KYGO, 21-21 KZZP.

K. Carnes: 24-20 KIMN, 39-31 KNUS, d30 KOPA, 19-14 KZZP.

C. Daniels Band: d24 KIMN, d38 KNUS, a KOFM, 30-11 KOPA, 22-14 KUPD, 29-24 KYGO, 11-8 KZZP.

Dirt Band: e KIMN, a KNUS, a KOPA, d29 KYGO.

E.L.O.: 19-17 KIMN, d39 KNUS, 16-13 KOPA, a KVIL, a19 Z97.

Genesis: 28-19 KNUS, d29 KOPA, 24-21 KUPD, a KYGO, 10-9 KZZP.

C. King: 15-12 KIMN, a KNUS, a KOFM, 26-22 KOPA, d27 KYGO, 22-19 KZZP, a24 Z97.

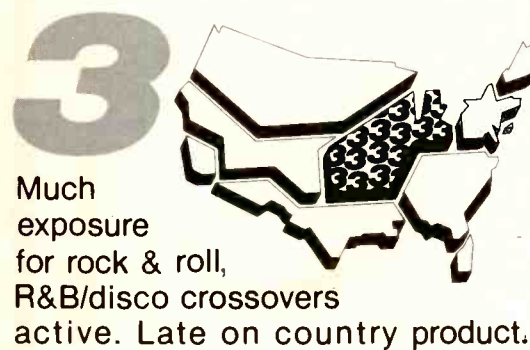
O. Newton-John: 18-13 KIMN, d35 KNUS, 24-18 KOFM, 19-10 KOPA, 30-25 KYGO, 13-10 KZZP.

Pure Prairie League: 3-1 KIMN, 29-20 KNUS, 20-20 KOFM, 18-12 KOPA, 17-15 KYGO, 4-3 KZZP, 18-17 Z97.

E. Rabbitt: a KIMN, e KOPA.

B. Scaggs: a KIMN, a KNUS, a KOFM, a KOPA.

P. Townshend: a KIMN, a KNUS, 20-18 KUPD, 27-23 KZZP.



Much exposure for rock & roll, R&B/disco crossovers active. Late on country product.

Blues Brothers: 14-12 WDRQ, 19-16 WEFM, on WGCL, a39 WLS, on WOKY, 23-17 WPEZ, 27-25 WSKS-FM, 21-20 KBEQ, 23-16 Q102, 24-20 92X, 15-10 96KX.

R. Burnette: 7-4 CKLW, 5-5 WDRQ, d26 WEFM, 21-13 WFFM, 17-8 WGCL, 8-7 WHB, 31-27 WLS, 17-14 WOKY, 16-11 WPEZ, 19-16 WSKS-FM, 20-19 WZZP, 4-4 KBEQ, 14-13 KSLQ, 22-18 Q102, 16-15 92X.

K. Carnes: 29-25 CKLW, 28-25 WDRQ, 22-17 WFFM, 29-28 WKCL, 25-23 WHB, 20-14 WNDE, 23-21 WOKY, d28 WPEZ, 19-15 WZUU, 21-15 WZZP, 29-26 KSLQ, a29 KXOK, 30-27 Q102.

C. Cross: 29-27 WDRQ, a WEFM, a WGCL, d29 WOKY, on WSKS-FM, d19 WZUU, a WZZP.

Dirt Band: a WDRQ, 29-25 WFFM, 27-23 WOKY, on WSKS-FM, a WZUU, 26-22 KBEQ.

Charlie Daniels Band: on WDRQ, a28 WEFM, 16-2 WFFM, a23 WGCL, a27 WOKY, 6-3 WPEZ, 21-15 WSKS-FM, a WZUU, 8-6 KBEQ, on KSLQ, 24-20 KXOK, a30 Q102, 14-10 92X, 1-1 96KX.

ELO: 21-21 CKLW, 19-19 WDRQ, a27 WEFM, 26-25 WGCL, 21-17 WOKY, a WPEZ, 22-19 KSLQ, 30-28 KXOK, 15-13 92X, 11-7 96KX.

Genesis: 20-13 CKLW, 21-11 WDRQ, 8-6 WEFM, 15-12 WFFM, 27-13 WGCL, 44-25 WLS, 16-12 WOKY, d29 WPEZ, 24-19 WSKS-FM, d-25 WZZP, 14-7 KBEQ, 15-11 KSLQ, a-24 92X, 24-18 96KX.

C. King: d27 CKLW, 30-23 WDRQ, on WEFM, 26-19 WFFM, on WGCL, 14-8 WNDE, 25-22 WOKY, d27 WPEZ, on WSKS-FM, 12-7 WZUU, 8-4 WZZP, 28-21 KSLQ, 11-8 KXOK.

O. Newton-John: 28-20 CKLW, d28 WDRQ, 8-6 WFFM, a27 WGCL, 17-13 WHB, 12-7 WNDE, 26-20 WOKY, 26-25 WPEZ, 6-5 WZUU, 19-13 WZZP, 18-18 KBEQ, 19-15 KSLQ, 29-27 KXOK, 20-17 922X, 20-17 96KX.

B.O.S.

None

Country

Charlie Daniels Band, Eddie Rabbitt

A/C

Christopher Cross, Dirt Band, Ali Thomson

LP Cuts

None

CES Focuses on Home Video (Continued from page 5)

according to EIA/CEG senior vice president Jack Wayman. Wayman himself opened that session by noting the once audio-dominated event was clearly shifting its gaze to video as the dominant force for the '80s.

With only one videodisc system, MCA/Philips' optical-scan format now marketed by Magnavox in its Magnavision players, and by Universal-Pioneer in its compatible "Laser Disc" system, current business was dominated by videocassette formats. At the same time, interest in the coming disc business was piqued not only by floor exhibits by Magnavox, Pioneer and JVC, which gave its first CES preview of its VHD/AHD capacitance disc format, but by private huddles held by RCA SelectaVision executives and their chief software ally, CBS Video Enterprises, represented by division president Cy Leslie, who conferred with potential accounts at a nearby hotel suite.

In the VCR field, the growth of major software efforts mounted by film companies and entertainment combines continued to capture a greater share of the business dominated by smaller independents in its early days. Paramount, WCI, Columbia, Time-Life, Allied Artists, 20th Century-Fox's Magnetic Video Corp., VidAmerica, The Nostalgia Merchant, MCA Videocassette and other major firms offered the widest array of catalogue entries to date; while the adult feature area again prompted its own section of the exhibition floor, the rise of other programming draws seemed to bear out trade figures indicating X-rated product has dwindled in market share from its early majority standing to about 10 percent of current sales.

Likely to spur that process were refinements of the two leading VCR formats, Beta and VHS, now expected by observers to dominate the field against rival formats, notably in Longitudinal Video Recording (LVR) technology, once touted as heirs to the VCR throne. BASF, which recently confirmed plans to sell its facility originally destined for LVR production here, announced no new video hardware plans at a press conference Monday, called largely to tout its blank audio tape. Although Toshiba expanded its lineup of LVR models to include four different designs, most companies present keyed efforts to Beta and VHS units.

Among those, a trend toward smaller, portable units built in separate recorder/player and timer/programmer modules, was visible. More significant for the music industry was the appearance of the first commercially

available VCR to offer two-channel sound, suitable for either bilingual instructional applications or stereophonic audio.

Audio hardware manufacturers faced a more sobering response at this CES. With most audio exhibits separately housed in the McCormick Inn, and high-end audiophile products shown at the Pick-Congress, the contrast in floor traffic was dramatic. Tuesday's (17) morning business session further demonstrated the sluggish sales picture with a meager turnout that prompted a frustrated session chairman, Technics vice president Jeff Berkowitz, to pointedly note the paucity of dealers present and bemoan the damaging impact of deep discounting on consumer confidence.

In his opening comments, Berkowitz noted that while unit sales during 1979 were up about 20 percent, dollar volume was flat or even slightly depressed, indicating a vanishing profit margin. Future survival will require a more sensitive marketing approach, but Berkowitz pointed to the advent of digital audio as a possible savior, predicting, "Digital technology will have more of an impact on the audio industry than it has already had on the video field."

JVC's new capacitance videodisc, initially previewed last year under the Video High Density (VHD) designation, was being groomed for its audio-only applications under a twin Audio High Density (AHD) description. That technology is expected to be available to the consumer market in a digital adapter that would bring the cost of digital sound to around \$500, as compared to the far steeper price spectrum seen in existing digital encoding units that currently cost thousands of dollars, not including the necessary investment in companion VCRs for actual playback and recording.

Custom software vendors were

likewise much in evidence, with digitally recorded conventional LPs showing a growing consumer catalogue. Also experiencing growth were other audiophile product, including the first announcements of projected audiophile cassettes, such as those being offered by CBS's new Masterasound operation and a line of metal tape cassettes expected from Mobile Fidelity Sound Labs later this year.

The latter company, along with other premium software firms like Nautilus Records, was among those touting half-speed mastered product. Both labels announced new releases from major established acts, such as MFSL's forthcoming version of Steely Dan's "Aja" and its first classical releases, and Nautilus' half-speed versions of Joni Mitchell, Spyro Gyra and Joan Baez album hits.

One clue to the confidence of the premium labels in the potential for a high-end prerecorded tape business, which would set list prices of about \$16 due to the much slower duplicating time and premium tape used, came from another area where apparent dealer interest was more resilient: blank audio tape. Blank tape manufacturers represented another sector largely unaffected by the recession blues, with the recent growth of auto sound systems leading firms like BASF to slow their marketing of certain tape formulations specifically for this market.

A new tape market for music is also emerging, based on the first consumer decks, both automotive and home, designed to record or playback stereophonic micro-cassettes. Like its predecessor, the compact cassette now dominating the prerecorded tape market, micro-cassettes began their product life as a configuration restricted primarily to dictation, upgraded electronics and better tape performance have led several firms to tout the format as ideal for auto

applications, and the general consumer audio trend toward more compact "micro" component systems is reinforcing the view that micro-cassette technology may be ready for the demands of music recording.

Another upbeat message, delivered during the Tuesday audio session, came from Jerry LeBow of Frank Barth, Inc., who recapped the "long, uphill fight" for AM Stereo, and demonstrated the Magnavox technology recently approved by the FCC. Noting that such a system was first considered as far back as 1957, LeBow attributed the delay to earlier federal desires to assist the then-struggling FM field, for which stereo was seen as "shot in the arm." LeBow warned that appeals from other manufacturers unhappy with adoption of a sole system could overturn Magnavox's victory.

The number of existing AM stations, should the system survive such a challenge, would create a potential market for sales of 10 to 20 million units during the first year of product availability, about half of those in automotive installations, LeBow said. AM Stereo could be in the marketplace by the end of this year, which has led a number of semiconductor suppliers to begin manufacture of the necessary in-ker by providing its technology tegrated circuit chips, and Magnavox is seeking to fuel the market by providing its technology to professional broadcasting equipment manufacturers free of charge.

That meeting also suggested a possible future trend for CES itself in the first inclusion of software as a show topic. Fuji Film executive John Dale restricted his comments to blank audio tape, keying his address to marketing and merchandising techniques, but his assertion that current blank tape sales are running 30 percent of last year, as well as his general emphasis on blank software as an increasingly important, if not always profit-maximized product for hardware dealers, underscored the greater overlap between hardware and software at retail.

As for music retailers, there was a slight shift in visibility as compared with the Winter CES held this January in Las Vegas, which saw a large number of major retail and rack firms on hand to mull the growing video market and review audiophile product and blank tape. Exhibitors polled indicated the fewer numbers were less a measurement of reduced interest than of the less dramatic array of technological advances on display; the Las Vegas meet was also seen as a better draw for major west coast accounts.

Paramount Receives ITA Awards



Seen receiving three ITA awards for videocassette sales on behalf of Paramount Pictures is Richard B. Childs, vice president and chief operating officer of Paramount Home Video (left). Henry Brief (right), executive director of ITA, makes it official. Paramount Pictures qualifies with over \$1 million retail list price sales for "Saturday Night Fever," "The Godfather" and "The Godfather, Part II."

Mfrs., Analysts Say:

'Video Is The Place To Be in The '80s'

By SAM SUTHERLAND

■ CHICAGO — Manufacturing executives and industry analysts touted the swing to video as the dominant home entertainment force in the coming decade during Monday (16) morning's Summer CES business session devoted to the field, held at McCormick Place here.

In introducing the morning's panelists, Electronic Industries Association (EIA) Consumer Electronics Group senior vice president Jack Wayman told attendees, "Audio had its decade, and is still with us. But we're coming into a video era now."

Buttressing that remark were session chairman Ludwig Huck, marketing manager of General Electronic Television, and panelists including Ken Winslow of Videoplay Reports, Ted Anderson of Argus Research Corp., Bob Reed of National Video Clearinghouse, Inc., and Ray Kassar of Atari.

Keynote speaker for the session was Henry Geller, assistant secretary of communications and information, U. S. Department of Commerce.

With the range of products and programming aimed at the emerging home video marketplace, session speakers generally echoed the bullish demographic forecast and comparatively resilient growth potential that led GE's Huck to conclude, "In total, video is the place to be in the '80s."

"The 1980s consumer will have more money, in good part brought about by the large increase in working wives," he continued. "Of the 12.8 million families with incomes above \$25,000, nearly five million, or 39 percent, were carried there by wives' earnings." That trend will continue, Huck predicted, with women to account for an even larger share of family income, exerting greater influence over the spending discretionary income as a result.

"The choice for many households today, according to a recent Fortune article, is 'jobs, not kids,' and instant gratification: people won't wait around and make sacrifices for someone else," said Huck, adding that this attitude among buyers increasingly manifests itself in a "scrimp and splurge" posture in spending their discretionary dollars. That trend finds consumers sharply reducing expenses in areas they consider unimportant, and then overextending themselves financially "for products with an individualized im-

portance to them, both in a service and in a quality sense."

Sales of color television sets—the "bedrock" for the entire sector as the central playback device for home video — attests to the market's potential. Huck projected sales will top 12 million units by mid-decade, with the total spectrum of video hardware, software, accessories and services by then representing a \$12 billion annual retail tally.

Achieving those figures will demand a shift in marketing techniques, however — a shift subsequently supported by other panelists, who shared Huck's conviction that this older target customer will be more sophisticated and represent a more diversified array of individual interests.

Keynote Geller summarized the roles of various government agencies whose policies will impact on the field by noting the conflict between broadcast regulation and a tradition of unrestrained trade. "My job is to let the marketplace work," he began. "The government should allow all this technology to have a fair chance in the marketplace."

Toward that end, federal agencies should neither limit nor protect an individual entrepreneur's efforts, or skew competition between products. To Geller, that imperative draws criticism for FCC policies enacted in the broadcast field, specifically in the realm of intermixed UHF and VHF frequency allocations as a result of FCC policy in the late '40s.

More recently, however, cable and satellite delivery have witnessed a reversal of this trend. Still to be assessed, however, is whether current broadcast deregulation in the pay/cable/satellite realm will merely transfer bureaucratic intervention from the FCC to the Copyright Tribunal as product right holders lose control over those rights as electronic distribution spreads.

Software is a far simpler field, he noted. "They're fighting it out in the marketplace," he said, alluding to both VCR and videodisc format rivalries now underway.

Earlier assertions that videocassettes and videodiscs would wage a war to the death in the video marketplace continue to decline, replaced by a prevailing view that the different product functions and features of each will allow both to grow.

That stance was taken by Ken Winslow, whose review of current home video configurations updated current and prototypical tape and disc formats and their market outlook.

Where some observers have previously argued that current half-inch Beta and VHS videocassette formats had reached their peak, Winslow took the opposite position, dismissing newer VCR formats as lacking sufficient product improvement, and hailing the continued advances being made with the earlier formats.

Citing Beta and VHS as the "clear winners," he predicted half-inch Longitudinal Video Recording formats (LVR) would not establish a major market share, although smaller width tape configurations using that technology might eventually gain a foothold. Funai's quarter-inch Compact Video Cassette (CVC) is likewise challenged by smaller, lighter half-inch Beta and VHS designs, he added.

Stereophonic capability, praised as an early advantage for videodisc systems like MCA/Philips' optical-scan system and the JVC/Matsushita capacitance system, is already designed into the basic Beta and VHS technology, and available on professional and institutional versions of these machines. With Akai showing the first stereo VHS consumer unit at this CES, Winslow predicted more manufacturers would add two-channel audio to their units, further reinforcing VCR designs against the incursion of disc systems.

As prices for players and software come down, the number of VCR households will continue to grow, he predicted, after recapping a Time magazine consumer profile of VCR owners first presented earlier this year at the

International Tape/Disc Association (ITA) Seminar (RW, March 15, 1980).

Securities analyst Ted Ferguson of Argus Research Corp. focused on the emerging marketplace for videodisc systems, arguing in support of player and disc interests hailing their products as a major market force by the decade's end.

Citing an observation by science and science-fiction author Arthur C. Clarke, Ferguson warned trend watchers that excessive conservatism in assessing technological futures was perhaps the greatest danger facing the coming videodisc boom.

Stressing the superior image quality and potentially better audio of discs, lower price points, and special effects, Ferguson forecast videodisc players would gain entry to 11 percent of all television households in the U.S. by 1985, representing a universe of 9,130,000 units.

Although the economic outlook for the next 18 months is even bleaker than some analysts had previously predicted, Ferguson asserted the initial videodisc market would be relatively unaffected. While forecasting a continued decline in consumer spending for durable goods, a reduction of real Gross National Product by as much as seven in the coming year, and an increase in unemployment to as much as 10 percent by the second quarter of 1981, the upscale characteristics of today's video customer will permit videodisc to establish and increase its market.

Ferguson said at least one format would likely fail as a result of incompatibility. Noting the differing features, technology and price points of RCA's SelectaVision, MCA/Philips Magnavision/DiscoVision, and IVC/Matsushita's WVHD/AHD, he noted recent corporate alliances behind each and stressed available programming as a major factor.

Moss/Record Bar Promo



The Moss Music Group and Record Bar collaborated on a comprehensive cassette promotion involving most of Record Bar's 96 stores, and featuring 120 Vox/Turnabout single cassettes, plus the entire new Home Library Vox-Box Cassette line. Pictured at the Record Bar music store in Chapel Hill, N.C. are (from left); Marydale Abernathy and Tim Rogers, Record Bar; and Tom DiVita, vice president of sales, Moss Music.

German Gold for Fleetwood Mac



During their European tour, Fleetwood Mac was seen by over 80,000 fans at four performances in Germany. The double-album "Tusk" sold over 370,000 units in Germany, earning gold disc awards, which were presented at a dinner reception held at Strassburger House restaurant in Frankfurt. Pictured from left: Claude Nobs (WEA International), Stefan Michel (product manager, WEA MUSIK GMBH), Christine McVie, Mick Fleetwood, John McVie, Stevie Nicks, Siegfried E. Loch (managing director, WEA Musik GMBH), John Courage (group's manager).

Germany

By JIM SAMPSON

■ MUNICH—105 leading German artists have signed a resolution supporting the proposed royalty levy on blank cassette tape. The statement, drafted by performing rights society GVL, has been presented to the German minister of justice on behalf of the 20,000 artist and producers represented by GVL. Co-signers include Eugene Jochum, James Last, Dietrich Fischer-Dieskau, Bert Kaempfert and the group Kraftwerk. They protest that despite a hearing one year ago, the justice ministry has been slow in processing a new copyright revision law providing for a tape royalty.

IFPI FORMS VIDEO GROUP: Estimating the percentage of German households equipped with home video records at two percent and growing rapidly, the German IFPI has started a specialized video section to represent the interests of videogram producers. The video piracy situation reportedly is becoming particularly critical here. Since program distributors cannot fully meet consumer demand, pirates have entered the pre-recorded program market, even with fist-run movie material otherwise not available. One company has been peddling James Bond films on video cassette, although a United Artists spokesman confirms that video rights have not been assigned. The IFPI wants to get involved in similar cases.

TELDEC IMPORT OPENS NEW OFFICES: The Teldec import service (TIS), Germany's largest with '79 sales of 1.5 million recording, has moved to new office and warehouse space at Borsteler Chaussee 85-99, Haus 12, 2000 Hamburg 61, Tel.: (040) 5110055. Rolf Baehnk's firm represents 250 labels, and handles all imports for RCA and WEA, among others. TIS also boasts the largest selection of audiophile recordings in Germany, or perhaps in the world: 75 direct-to-disc and 150 digital releases, most pressed at Teledec's own Nortorf plant.

TEUTONIC TELEX: Wolf Brummel, for many years head of Magazine Music, has joined RCA's Cyclus Music as Peter A. Ingwersen's publishing operations manager . . . Teldec is suing Peter Maffay, Germany's most popular German-language artist in 1979, who next week switches from Teldec to Polygram's Metronome Records. Teldec claims Maffay owes product. The case is about to come before a Munich court . . . Stephen James was in Munich to attend the premiere of Peter Kirsten's new Global Records German-version (lyrics by Michael Kunze) of the Andrew Lloyd Webber/Don Black album "Tell Me on a Sunday," sung by Gitta. This ambitious production could mark a new direction for Gitta's career, away from the "Schlager" variety of simplistic pop songs toward more sophisticated material. Many German artists are trying to make this transition at the moment, but few have been given material this good to work with.

England

By VAL FALLOON

■ LONDON—With the BPI's video association still to be officially launched, a rival group has been set up by producers anxious that the BPIVA would be naturally biased towards music. It is being set up by EMI Videograms to ensure the wide ranging needs for various types of producers will be met . . . Meanwhile, the mechanical copyright protection society is sticking to its videograms royalty rate despite opposition from BPI members, though a meeting to discuss the topic has yet to be arranged. The MCPS rate is just over six percent of retail but rises to nine percent for videodiscs, the subject of argument. Some publishers are doing individual deals to get the product into the shops but the MCPS feels these publishers will eventually realize the MCPS rate is the lowest practicable one . . . The EMI-Thorn group of companies is heavily committed to video. One example of merged companies' joint resources is a new idea to promote music and eventually video product. Thorn's radio rentals will lease videocassette players to record dealers for a special rate and EMI Records will supply a thirty-minute promo clip with various artists and products highlighted for in-store use. Eventually the equipment will smooth the path for EMI as more dealers stock video software. The cassettes can also be used in Thorn TV stores and in European retail outlets . . .

TAKEOVER TALKS: The trade and consumer press still full of reports—of varying accuracy—on the RCA-PRT merger plans. One report suggests possible MDs for the new company: Pye's Derek Honey, RCA's Jack Craigo or Magnet's Michael Levy, and a nonexecutive chairman role for Pye (Precision Records) chairman Louis Benjamin. One paper states that high ranking RCA execs flew in Friday 13 for talks. Though RCA confirms that negotiations are in progress, a spokesman for the company said there is no confirmation of any final decision . . . Following the gradual abandonment of recommended resale price (RRP) the MCPS is now talking to the BPI about a new base for royalty calculation (currently six and a quarter percent of RRP) . . . Despite gloom as the summer slack period approaches, companies are now worrying that once discs take off again later this year, pressing capacity will be well below requirements, especially for singles, which continue to be released in alarming proportions. The closure of the Decca factory, recent industrial action at EMI's, and production difficulties elsewhere are blamed for the concern, along with doubts about a possibly merged RCA/PRT retaining two factories. Though CBS opens its new factory this week, it is not expected to be a hundred percent efficient yet. One indie distributor with over sixty labels to worry about said singles pressing was harder to get than at anytime in the past year . . . WEA's pound-off three-month-old catalogue scheme seems to be working very well and imports of product is well down, but Decca this week deleted over a thousand albums titles. High rates for TV are keeping all but a few record companies off the small screen and EMI is cautiously test marketing a Deep Purple compilation in two regions . . . The bad news: The BPI reports that not one LP released this year has had platinum sales (300,000) while EMI expects the Rolling Stones LP in the shops next week and has the Queen LP, Kate Bush's new set is back to September.

IN TOWN: Oscar Peterson and Ella Fitzgerald, together for the first time in 25 years at the Grosvenor House Hotel. Tickets for the concerts a massive thirty to fifty pounds (including dinner). Down the other end of the scale, renegade Polydor artist John Otway staying in tents and using boy scouts as crew for his U.K. tour, a cost-cutting exercise, he claims . . . EMI Music publishing signs Geoff Morrow of Arnold/Martin/Morrow fame . . . Rockbush signs Chuck Fowler band, a fifties revival outfit . . . Gem label pens heavy band Praying Mantis while Phonogram clinches Blue Meanies . . . And MCA continues to build its heavy metal roster with White Spirit, its third such signing in as many weeks.

Supertramp Gets 'Diamond' Award



Supertramp has sold so many records in Canada they had to invent the "Diamond" award, equivalent to 10 platinum albums. To celebrate, A&M Canadian executives flew to Los Angeles to present the awards at the home of the group's manager, Dave Margerson. Seen at the presentation are, from left: Gerry Lacoursiere, president, A&M Canada; Dougie Thomson, Supertramp; Doug Chappell, vice president, promotion, A&M Canada; Dave Margerson; Bill Ott, vice president, sales, A&M Canada; (middle) Roger Hodgson, Supertramp; J. P. Guilbert, national promotion manager, A&M Canada; Rick Davies, Supertramp; Bob C. Benberg, Supertramp; John L. Helliwell, Supertramp; Jim Monoco, publicity, A&M Canada; (kneeling) Joe Summers, senior vice president & general manager, A&M Canada, and Lorna Richards, national publicity coordinator, A&M Canada.

CBS Canada Announces A&A, ARS Revamping

■ NEW YORK — Brian T. Josling, senior vice president, CBS Records Canada Ltd., has announced a major reorganization of the structure and management of the A&A and ARS Divisions of CBS Records Canada Ltd. Effective July 1, 1980, the two divisions will be consolidated and merged into one operating division, with Josling assuming the senior management responsibility for the combined division.

Reporting to Josling will be Jacques Gagne, vice president, divisional planning; Dick Moody, vice president and general manager, eastern region; David Redgers, vice president, administration; and Jerry Wipf, vice president and general manager, western region.

Moody will have full responsibility for the ARS and A&A operations in Ontario, Quebec, and the

Maritimes. Redgers, who will be joining the A&A/ARS Division, will be responsible for all administrative aspects of the consolidated division. Gagne will assume senior responsibility for the head office liaison with major rack customers and in addition, he will be coordinating the many aspects involved with the merger, and will be implementing new field procedures to greatly improve the service to franchised stores and department store customers. Wipf, formerly vice president, marketing for ARS, will assume operating responsibility for A&A and ARS branches in Manitoba, Saskatchewan, Alberta and British Columbia. He will be located in Calgary.

Redgers comes to CBS/Canada after spending seven years with another major record retailer in Canada.

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 SINGLES SIX PACK POLICE/A&M
- 6 OVER YOU ROXY MUSIC/Polydor
- 7 RAT RACE SPECIALS/2 Tone
- 8 LET'S GET SERIOUS JERMAINE JACKSON/Motown
- 9 BACK TOGETHER AGAIN ROBERTA & DONNY/Atlantic
- 10 BREAKING THE LAW JUDAS PRIEST/CBS
- 11 CHRISTINE SIOUXSIE & THE BANSHEES/Polydor
- 12 WE ARE GLASS GARY NUMAN/Beggars Banquet
- 13 PLAY THE GAME QUEEN/EMI
- 14 BEHIND THE GROOVE TEENA MARIE/Tamla
- 15 SHE'S OUT OF MY LIFE MICHAEL JACKSON/Epic
- 16 EVERYBODY'S GOT TO LEARN SOMETIME KORGIS/Rialto
- 17 MESSAGES ORCHESTRAL MANOEUVRES IN THE DARK/Dindisc
- 18 YOU GAVE ME LOVE CROWN HEIGHTS AFFAIR/De-Lite
- 19 D-A-A-ANCE LAMBRETTAS/Rocket
- 20 SANCTUARY IRON MAIDEN/EMI
- 21 WHO WANTS THE WORLD STRANGLERS/UA
- 22 SUBSTITUTE LIQUID GOLD/Polo
- 23 MIDNIGHT DYNAMOS MATCHBOX/Magnet
- 24 I'M NOT YOUR STEPPING STONE SEX PISTOLS/Virgin
- 25 MIRROR IN THE BATHROOM THE BEAT/Go Feet

Albums

- 1 PETER GABRIEL PETER GABRIEL/Charisma
- 2 FLESH & BLOOD ROXY MUSIC/Polydor
- 3 McARTNEY II PAUL McARTNEY/Parlophone
- 4 I JUST CAN'T STOP THE BEAT/Go Feet
- 5 READY AND WILLING WHITESNAKE/UA
- 6 ME MYSELF I JOAN ARMATRADING/A&M
- 7 SKY 2 SKY/Ariola
- 8 OFF THE WALL MICHAEL JACKSON/Epic
- 9 THE UP ESCALATOR GRAHAM PARKER/Stiff
- 10 21 AT 33 ELTON JOHN/Rocket
- 11 CHAMPAGNE & ROSES VARIOUS/Polydor
- 12 ROCK & ROLL SWINDLE (SOUNDTRACK)/Virgin
- 13 THE MAGIC OF BONEY M/Atlantic/Hansa
- 14 THEMES FOR DREAMS VARIOUS/K-Tel
- 15 SOMETIMES WHEN WE TOUCH JAMES GALWAY & CLEO LAINE/RCA
- 16 HOT WAX VARIOUS/K-Tel
- 17 DUKE GENESIS/Charisma
- 18 LET'S GET SERIOUS JERMAINE JACKSON/Motown
- 19 DANGER ZONE SAMMY HAGAR/Capitol
- 20 REGGATA DE BLANC POLICE/A&M
- 21 JUST ONE NIGHT ERIC CLAPTON/RSO
- 22 MAGIC REGGAE VARIOUS/K-Tel
- 23 TELL ME ON A SUNDAY MARTI WEBB/Polydor
- 24 12 GOLD BARS STATUS QUO/Vertigo
- 25 GREATEST HITS ROSE ROYCE/Whitfield

(Courtesy: Record Business)

Germany's Top 10

Singles

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

Albums

1. DIE SCHOENSTEN MELODIEN DER WELT
ANTHONY VENTURA—Arcade
2. DER NIPPEL
MIKE KRUEGER—EMI
3. THE WALL
PINK FLOYD—Harvest
4. VIVA ITALIA
ADRIANO CELENTANO—Ariola
5. HIT SOMMER '80
RICKY COSTA—Polystar
6. ZAUBER DER KARIBIK
GOOMBAY DANCE BAND—CBS
7. THE MAGIC OF BONEY M.
BONEY M.—Hansa Intl.
8. TRAEUMEREIEN
RICHARD CLAYDERMAN—Telefunken
9. CORNERSTONE
STYX—A&M
10. HIGHWAY TO HELL
AC/DC—Atlantic

(Courtesy: Der Musikmarkt)

Record World en España

By JAVIER ALONSO

■ Ya se empieza a sentir el calor del verano por estas latitudes y nuestros cantantes se preparan para actuar por toda España. Desde luego, los que más cotizados están, tienen un calendario muy apretado, podríamos citar a **Rocío Jurado, María Jiménez, Raphael, Camilo Sesto, Mickey, Tequila, Pecos, Miguel Bosé** y, por supuesto, un largo etc., pues no creemos que haya ninguno que este verano no tenga alguna gala en algún rincón de nuestra extensa geografía.

Miguel Ríos después de su aparición hace algunos meses con "Los viejos rockeros nunca mueren" vuelve ahora con un elepe titulado "Rockanrol Boomerang". Es una buena canción rockera y en ella demuestra **Miguel Ríos** que los años le han madurado musicalmente. Miguel actuará como final de fiesta en el concurso de rock que se celebrará, Dios mediante, en la plaza de Toros de las Ventas. El sencillo se promociona con la can-

ción del mismo título.

Se vé que el mercado español atrae y produce buenas ventas; el dúo **Captain & Tenille** ha grabado en español el éxito "Házmelo una vez más." Estuvieron la semana pasada en Madrid y actuaron en televisión. Windsor de su cantante. **Mari Trini** no ha escatimado en nada para la actuación en la discoteca Windson de su cantante. **Mari Trini** se entregó de lleno a su público que coreó sus canciones y la obligó a cantar temas fuera de repertorio. Fue un triunfo total, **Mari Trini** sigue gustando.

Julio Iglesias, después del caluroso éxito en sendos recitales de Madrid y Barcelona con motivo de recaudar fondos a beneficio de los minusválidos y con asistencia de la Reina Doña Sofía ha conseguido que su LP "Hey" sea uno de los discos más oídos y más vendidos en esta semana.

Se están preparando los ensayos en Madrid de la comedia
(Continued on page 100)

Desde Nuestro Rincon Internacional

By TOMAS FUNDORA

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



■ Estas dos semanas pasadas han sido eternamente largas! . . . Cuando el primer "cocktail Molotov" fué lanzado contra mi residencia en Hialeah, Florida, el hecho me lució casual, accidental, fortuito. El impacto del segundo "cocktail Molotov" me llenó de inquietudes. Reforcé la vigilancia de mi propiedad y creció mi inquietud. Estos largos años de periodista me han dado la experiencia necesaria para contrarrestar los riesgos que conlleva el emitir una opinión, si no siempre

exacta, al menos en completa armonía con mis conceptos de honestidad profesional. He sufrido casi todo tipo de ataque, pero siempre he conocido o reconocido al atacante casi desde el primer instante. En este caso no ha sido así. El ataque ha sido artero, bajo, repugnante y muy poco profesional. (entre los conceptos de los delincuentes y su modo de operar)

Volcar sobre mi automóvil toda la fuerza e ira de una mente enferma, hasta verlo consumir por las llamas, me partió el corazón. Era un bonito automóvil y una de las pocas cosas que realmente poseía por entero, según los bienes materiales. De todas maneras, los elementos materiales son reponibles. Se compran, se venden, se obtienen. ¡Era un bonito automóvil, pero hay muchos así!

El ataque a las oficinas de Record World (División Latinoamericana) situadas en Hialeah, Fla., primero retirando vilmente las más valiosas propiedades de la revista y más personales, por medio del vil robo fué más allá de lo que podía imaginar. La quema y destrucción absoluta de modo inmediato de todas nuestras instalaciones, oficinas y facilidades, en la madrugada del pasado lunes, quedó sin nombre, dentro de mi más hiriente léxico. Allí se quemaron años de trabajo, de investigación, de archivo, de esfuerzo, de sueños, de esperanzas y de fe. Largos años de insoslayables conceptos y confianza en la bondad humana. Los amigos, de todas partes, se han hecho presente. Los editoriales de radio y prensa me han conmovido. La brillante alocución de FM92, Radio Ocean, CMQ, y otras emisoras del área me han movido. Nunca pensé que una emisora, como FM92, lanzara una programación de cuatro horas con música de este redactor. Es que no sabía que la tenían casi toda grabada. Las llamadas de los amigos y de los casi amigos y de los que creía disgustados amigos, me han llenado de fe. Y sigue la vigilia. No sé hasta donde llegará este ataque. Los cantantes y compositores que me ayudan en la vigilia nocturna para cuidar a mi casa y a mi madre del terrible ataque, me hacen sentir con el mundo en el corazón.

No sé de donde viene el ataque, aunque a veces me lo imagino de mil maneras distintas. Ojalá termine pronto, ya que esta tortura de no saber la guarida o madriguera de las bestias que sólo dejan sus nefastas huellas de destrucción, me inquieta. Siempre he sido un hombre de siembra. Me preocupan los que destruyen, cuando queda tanto por construir.

De todas maneras, podrán los hombres destruir todo cuanto queda a su paso y a mano de su odio y sentimientos satánicos, pero nunca podrán destruir imagen, honra, idealismo y profesionalismo y eso es Record World. Una idea, una ejección profesional, un ideal cristalizado, una pequeña revista norteamericana con una más pequeña aún sección latina, que creció a la altura necesaria para resistir ataque de malsanos, corrompidos, maleantes y deleznales individuos. Aquí seguiremos, desde el garage donde se han instalado provisionalmente nuestras oficinas, hasta que las nuevas, que brillarán con la misma honra, estén listas. De momento, por favor, no me quemen a esta pobre viejecita, que me dió la vida. Ella siempre ha creído que su hijo es genial, pero un poco loco. Su único defecto es armarme. Para los demás amigos: Nuestro total agradecimiento en estas horas negras de nuestra ejecutoria . . . ¡Hasta la próxima! . . . ¡Si Dios quiere!

These past two weeks have been extremely painful for me. After the
(Continued on page 99)



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Popularidad (Popularity)

Tucson

By KXEW (RAUL AGUIRRE)

1. EL NOA NOA
JUAN GABRIEL
2. PARA QUE
LITTLE JOE
3. ENSENAME A OLVIDAR
RAMON AYALA
4. Y SURGIO EL AMOR
J. RODRIGUEZ
5. MENTIRA
MARCO ANTONIO VAZQUEZ
6. ELLA ES ASI
JOSE JOSE
7. DE MUJER A MUJER
CARMEN DEL VALLE
8. ESTOY SONANDO
ABBA
9. AMAME UNA VEZ MAS
CAPTAIN & TENNILLE
10. LA RUEDA
SUNNY OZUNA

El Paso

By KAMA (ERNESTO QUINONES)

1. SOLO CON LA SOLEDAD
IAN SIMMONS—Profono
2. MAS DE LO QUE MERECIAS
LOS HUMILDES—Fama
3. HE VENIDO A PEDIRTE PERDON
JUAN GABRIEL—Pronto
4. COMO YO TE AMO
RAPHAEL—Alhambra
5. PIEL A PIEL
PRISMA—Peerless
6. LA MOJADA
CHARO—Pronto
7. PARA QUE
LITTLE JOE Y LA FAMILIA—Leona
8. DISCO CUMBIA
GRUPO MESQUITE—Odeon
9. TODA UNA VIDA
JIMMY EDWARD—SRP
10. DE MUJER A MUJER
CARMEN DEL VALLE—Atlas

Redlands, Cal.

By KCAL (FABIO RODRIGUEZ)

1. HE VENIDO A PEDIRTE PERDON
JUAN GABRIEL—Pronto
2. NO VOLVERNOS A VER
LOS BUKIS—Profono
3. INOCENTE POBRE AMIGA
LUCHA VILLA—Musart
4. COMO YO TE AMO
RAPHAEL—Alhambra
5. ANGEL DE MIS ANHELOS
MEMO LUGO—Fama
6. NO ES PECADO
LOS TERRICOLAS—Discolor
7. TUS OJOS CASTANOS
NELSON NED—Alhambra
8. ESTA SED QUE TENGO
ROCIO JURADO—Arcano
9. DOS ALMAS
JOSE BARETE—Nocion
10. CORAZONCITO QUERENDON
ANA MARIA—Anahuac

Mexico

By VILO ARIAS SILVA

1. HE VENIDO A PEDIRTE PERDON
JUAN GABRIEL—Ariola
2. SIN AMOR
IVAN—Melody
3. COMO YO TE AMO
RAPHAEL—Gamma
4. POR SI VOLVIERAS
JOSE LUIS RODRIGUEZ—Musart
5. ERES
NAPOLEON—Cisne RAFF
6. LA ROCANROLERA
LA TROPA LOCA—Orfeon
7. QUIEN
LOS STRWCK—Melody
8. SENORA
ROCIO JUARDO—RCA
9. MELODIA PARA DOS
JOAN SEBASTIAN—Musart
10. INOCENTE POBRE AMIGA
LUPITA D' ALESSIO—Orfeon

Ventas (Sales)

Hartford

1. NIDO DE AMOR
EL GRAN COMBO—Combo
2. ADIVINALO
CHAMACO RAMIREZ—Inca
3. CALLATE CORAZON
BOBBY VALENTIN—Bronco
4. YO SOY UN BARCO
ORLANDO CONTRERAS—Teca
5. LA NAVE DEL OLVIDO
JULIO IGLESIAS—CBS
6. ME PRENDISTE VELAS
OSCAR D'LEON—T.H.
7. DE CARNE Y HUESO
LEONARDO PANIAGUA—Discolor
8. AHORA SI
SONORA PONCENA—Inca
9. CONTESTACION AL BARBARAZO
JOSE ORTIZ—Tizor
10. MENEAME LA CUNA
FANIA ALL STARS—Fania

Mexico

By VILO ARIAS SILVA

1. HE VENIDO A PEDIRTE PERDON
JUAN GABRIEL—Ariola
2. POR SI VOLVIERAS
JOSE LUIS RODRIGUEZ—Musart
3. COMO YO TE AMO
RAPHAEL—Gamma
4. SIN AMOR
IVAN—Melody
5. QUIEN
LOS STRWCK—Melody
6. SI TU YA NO ME QUIERES
LUPITA D' ALESSIO—Orfeon
7. NO PONGAS ESE DISCO
JAVIER SANTOS—Orfeon
8. SENORA
ROCIO JURADO—RCA
9. SE TE FUE VIVA LA PALOMA
MANOELLA TORRES—CBS
10. ME GUSTAS MUCHO
ROCIO DURCAL—Ariola

Spain

By JAVIER ALONSO

1. LA QUIERO A MORIR
FRANCIS CABREL—CBS
2. AIRE
PEDRO MARIN—Hispavox
3. MORIR DE AMOR
MIGUEL BOSE—CBS
4. HEY
JULIO IGLESIAS—CBS
5. ENAMORADO DE LA MODA JUVENIL
RADIO MUTURA—Hispavox
6. EL HOMBRE DE GOMA
MICKEY—Marfer
7. TEMO QUE ME ARRASTRES
TEBEO—Zafiro
8. CUANDO EL DESTINO
ROCIO DURCAL—Ariola
9. QUIEN PIUSO MAS
VICTOR MANUEL—CBS
10. IRRESISTIBLE
ALMANZORA—Columbia

Denver

1. EL NOA NOA
JUAN GABRIEL—Pronto
2. EL ASESINO
TINY MORRIE—Gas
3. HEY
JULIO IGLESIAS—CBS
4. TRES TUMBAS
HERMANOS PRADO—Arriba
5. EL TELEPHONE
RENE & RENE—ARV
6. SENORA DE TAL
VICENTE FERNANDEZ—CBS
7. QUERERTE A TI
ANGELA CARRASCO—Pronto
8. RECORDANDO A MI CHAPARRA
JOSE ALFREDO CASTILLO—Zimmerman
9. SE TE FUE VIVA LA PALOMA
MANOELLA TORRES—CBS
10. LA MUSQUERA
LOS HURACANES DEL NORTE—Luna

Nuestro Rincon

(Continued from page 98)

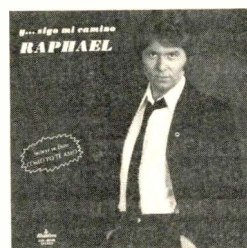
first Molotov Cocktail was thrown against my home, I thought it was accidental, but right after the second one was thrown, I got really worried. I started a night-watch at my home, helped by close friends. In all my years as a journalist, I have been experienced enough to face all kinds of problems related to my profession. I have suffered all kinds of attacks but I have always recognized the ones who committed it. This time this is not the case. What has been done to me is a low, vicious and unprofessional attack.

The burning of my automobile could have only been done by a sick mind and it also affected me a lot, but all material losses can be replaced. With the burning of the Latin American Record World offices in Hialeah, Fla., last Monday, the situation has gone beyond description. After the robbery of our offices, fire was ignited by unknown individuals. The destruction by flames has consumed years of work, creation and dedication—years of hope, faith and optimism. I really thank all my friends who, in these hours of anguish, have offered me their help, especially my friends from radio and the press who through their editorials have really touched my feelings. Thanks to all

my friends at WCMQ, FM 92, WOCN and WQBA, who broadcast these incidents and aired strong editorials against these actions.

From our temporary offices located at 3120 West 8th Avenue, Hialeah, Fla. 33012, our ideals and principles will remain the same and our image will keep growing as big as our ideals have been during all these hard years, in which from a very tiny section at the beginning we have become the number one Latin American division of one of the strongest trade magazines in America.

Latin American Album Picks



Y SIGO MI CAMINO

RAPHAEL—Alhambra AHS 60149

Está moviendo muy bien el cantante español Raphael este nuevo larga duración, en el cual se ha incluido su éxito actual "Como yo te amo" (M. Alejandro-Magdalena). Excelentes arreglos orquestales le dan marco apropiado a otros temas de gran fuerza como "Se fué" (J.L. Perales), "Si no estuvieras tú" (Perales) y "Más allá" (Ballesteros-Silvetti).

■ Raphael from Spain is selling nicely with this new album in which his smash success, "Como Yo Te Amo," is included. Superb orchestrations back other superb tunes such as "Ahora" (Malgiolio-Felisatti), "No Me Comprendo" (Don Backy) and "Me Venderia" (Bracardi-Boncompagni-Patri).

(Continued on page 100)

Radio Action

Most Added Latin Record
(Tema más programado)

(International)
"El Noa Noa"
(Juan Gabriel)
JUAN GABRIEL
(Ariola-Pronto)



(Salsa)
"Al Son de la Lata"
(Rafael Cortijo)
MARVIN SANTIAGO
(T.H.)

The Coast (Continued from page 25)

he says. "I just wanted to do a good job. And anyway, it's not primary to make a killing—it's primary to make a living."

IN THE STUDIO: At the Record Plant in L.A.: **Charlie Daniels**, produced by **John Boylan**; **Bonnie Pointer**, produced by **Jeffrey Bowman**, and **Motion Pictures**, produced by **Andy Johns**. Remotes by the Plant have included **Nazareth** on tour, a **Steve Stills** video, **Tanya Tucker** in Lake Tahoe and **Kenny Loggins** at the Universal Amphitheater . . . At Kendun Recorders in Burbank: Overdubs and mixing for **George Benson's** new one; **Poco**, mastering their new album, "Under the Gun;" vocal overdubs by Motown's **High Energy**, and another mastering project by Arista's **Norman Connors** . . . Kramer/Rocklen Studios has been retained to film a spot for **Larry Graham's** new single, "One in a Million You" . . . At Artisan Sound Recorders: overdubs and mixing for **Shotgun**; basic tracks for **Lee Oskar**; mixing for **Alisabette Jergens**, and mastering for such acts as **Ray Anthony**, **Mark O'Connor**, **Benny Medina**, **Sons of the Pioneers** and **Cobra** (with producer **Kim Fowley**) . . . **Peaches and Herb** just finished two weeks at **Freddie Perren's** Mom and Pop's studio in Studio City. They also just finished an appearance at Disneyland . . . At Salty Dog Studios in Van Nuys: Mexico's **Juan Gabriel**; **Douglas Alan Davis**; **Artac**, and **Chuck Girard** . . . Kramer/Rocklen's other video activities, we should have mentioned, include films for **Lazy Racer** and **Rockie Robbins**, as well as commercials for **Natalie Cole** and **Sammy Hagar** . . . At Quadrafonic in Nashville: **Jimmy Hall**, with producer **Norbert Putnam**; **Shirley Caesar**, **Johnny Cash** and **Lynn Anderson** . . . At Fidelity in Studio City: **Papa John Creach**, singer/writer **Gino Cunico**, comedian **Joey Camen**, **Bugs Tomorrow** and **Barrelhouse**.

NAMES IN THE NEWS: We seem to recall this happening before, but someone around the L.A. area has been impersonating **Dennis DeYoung** of **Styx** (not a bad choice, really—after all, how many people at the Polo Lounge are going to recognize Dennis DeYoung?). A&M just wants you to know that the guy ordering triple margaritas and extra thick sirloins at the Ginger Man isn't really a member of Styx . . . **Randy Hansen**, now doing original material instead of his Hendrix clone number, will be at the Greek Theater here on July 1, San Francisco's Old Waldorf on July 2 and at an Oakland Coliseum "Day on the Green" Concert on July 4 (with **Sammy Hagar**, **Triumph**, **Blue Oyster Cult** and others) . . . Best wishes to **Brona Stockton**, a production assistant in Capitol Records' merchandising/advertising department, who married **Terry Fountain**, an audio engineer for ABC-TV, on May 31 in Oklahoma City . . . MCA Music has moved. Their new address is 70 Universal City Plaza, Universal City, Calif. 91608 (phone: 213-508-4550).

Women In Music Sets Publisher Panel

■ LOS ANGELES — Women In Music will have a general meeting and special panel to discuss "The Practical and Business Aspects of Music Publishing" this Tuesday, June 24 at Wally Heider Recording Studio, 1510 N. Ivar (at Sunset & Ivar) in Studio 7. The general meeting will begin at 7:30 and the panel discussion at 8:30 p.m.

Panelists include Jay Lowy, vice president/general manager of Jobete Music and president of NARAS; Clif Stone, ATV Music; Michael Siteman, director of BMI's west coast writer/publisher relations office; Irwin Pincus, April/Blackwood Music; Molly Hyman, Harrison Music Corp., and Randy Talmadge, Chappell Music. Gelsa Paladino will serve as panel moderator.

SOS Single Gold

■ NEW YORK—Tabu recording artists the S.O.S. Band have had their single, "Take Your Time (Do It Right)," certified gold by the RIAA.

Takemitsu

(Continued from page 93)

Peter Serkin on piano and Richard Stolzman on clarinet, is completely committed to his work and gives a brilliant performance. As Max Wilcox says in his interesting liner notes, our age is "in need of gentleness and delicacy." Takemitsu has the knack of composing in such a way as to bring out both qualities and still create music of great character, personality and temperament.

En Espana

(Continued from page 98)

musical "Lovy" de **Oscar Gómez** que se estrenará en otoño. Parece ser que hay un gran elenco de artistas previsto para participar en esta comedia musical, esperamos que en próximas semanas podremos informar más a fondo.

Tal vez el elepé más vendido en la actualidad en España sea el disco de **Triana**, "Un encuentro." Cuarto elepé de este grupo que se le podría definir como los fundadores de la música rockera-andaluza.

Sciuto Scores at Guildersleeves



Epic artist Tony Sciuto recently appeared at New York's Great Guildersleeves. Sciuto has been touring in support of his first LP for the label, "Island Nights." Pictured backstage are, from left: Bruce Lundvall, president, CBS Records Division; Frank Serio, manager; Tony Sciuto; Don Dempsey, senior VP and general manager, E/P/A; and Lennie Petze, VP, national A&R, Epic.

Publishers Session Set by 20th Century

■ LOS ANGELES — A second open house for industry music publishers will be held at 20th Century-Fox Records' Hollywood offices on June 26, 1980. It will follow the same approach as the initial informal

conference, according to Neil Portnow, president of 20th Century-Fox Records.

A&R producer Michael Stewart and A&R manager Paula Jeffries will serve as hosts for the open session.

Latin American Album Picks

(Continued from page 99)



SIEMPRE ROMANTICO

ALTEMAR DUTRA—RCA 1030344

Brinda aquí la gran e inolvidable voz del brasileño Altamar Dutra, 25 boleros de los más destacados y populares a través del tiempo. Bellos arreglos de Pepe Avila y un sonido espectacular realzan el encanto. "Regálame esta noche" (Cantoral), "Solamente una vez" (Lara), "Sabrás que te quiero" (T. Fregoso) e "Y..." (M. de Jesús).

■ Popular bolero singer Altamar Dutra, from Brazil, offers a terrific package of 25 perennial boleros. Great orchestrations and sound. "Tú Me Acostumbraste" (F. Domínguez), "La Barca" (Cantoral), "Perfidia" (Domínguez), "Perdón" (P. Flores) and a lot more.



PERSONALIDAD Y RECUERDOS

LAS VOCES BLANCAS—EMI 6998

Ciertamente nunca mejor nombre para un grupo. Las Voces Blancas de Argentina le dan toque brillante y hermoso al folklore argentino y paraguayo. "Llorando estoy" (V. Chayera), "El encuentro" (Alvarez-Rodríguez), "A tus trenzas" (Luque-Mesa) y "Tonada de un viejo amor" (Falú-Davalos).

■ Argentinian folklore by one of their finest vocal and musical groups. Las Voces Blancas are enchanting. "El Encuentro," "Llorando Estoy" (V. Chayera-Albarracin), "Galopera" (Cardozo Ocampo), more.



RODOLFO AICARDI

Fuentes 201279

Acompañado por Los Líricos, Rodolfo Aicardi de Colombia brinda aquí un collar de ritmos y expresiones románticas tales como "La otra" (D. Aranda), "Cinco Ases" (Aranda), "Angel perdido" (D. Gómez) y "Amor manchado" (V. Estéves).

■ Backed by Los Líricos, Rodolfo Aicardi from Colombia offers rhythmic and romantic performances. Very commercial repertoire. "No Quiero Verte Más" (M. Hiyashiro), "No Volverfis," "Sufrimiento" (L. de la Roca) and "Sólo Cenizas Quedaron" (D. Aranca).

ists Inducted IF Walkway

LE — The Country of Fame and Museum five artists into its members include d during the recent Music Fan Fair. New members include Ronvell, Doyle Holly, Ran- e, Sonny Day, and the y Magness.

ill first gained fame lvis Presley tribute re- "The King Is Gone." Bethune have earned as solo artists, and been members of country bands—Holly : Owens' Buckaroos, ie with Bill Anderson's Magness and Day, with Roy Acuff's ountain Boys, were ed.

rd of trustees of the Music Foundation, the organization which ie Hall of Fame and considers artists for nduction at the CMF's meeting.

Hold Mini-Clinic

LE — The Federation onal Country Air Per- (FICAP) will hold its ual Radio Mini-Clinic at the Southern hotel is, Ohio.

c, designed "to help personalities and more l radio industry peonaller markets" to im- on-air performances, e panel discussions, y FICAP officials, and es by recording artists. resident King Edward :time member Sonny deliver special talks, y artist Larry G. Hud- A artist Steve Wariner r at the clinic.

1980 Fan Fair Breaks Attendance Record

By AL CUNNIFF

■ NASHVILLE — Record-breaking attendance, outstanding live shows, and coverage by all three national television networks were just some of the highlights of the ninth annual Country Music Fan Fair, which drew over 15,000 people to Nashville for events held June 9-15.

Sponsored by the Country Music Association and the Grand Ole Opry, Fan Fair took place

Cleveland Intl./CBS Sign Whitman

■ NASHVILLE — Spurred by the success of a recent Slim Whitman TV album-marketing campaign and strong attendance at Whitman concerts in such cities as Boston, Cleveland and Pittsburgh, Cleveland International and CBS Records Nashville have announced the signing of the international country-western recording legend.

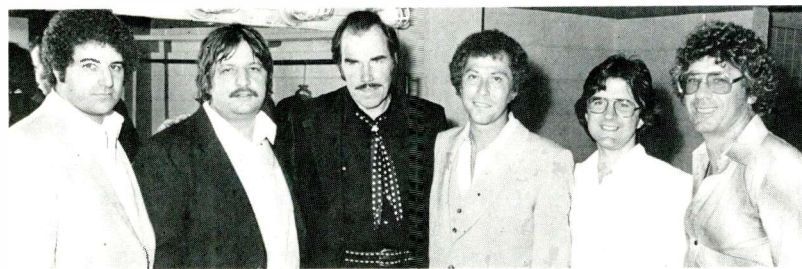
A 40-year music veteran, Whitman first received U.S. acclaim in the 1940s and '50s with such hits as "Rose Marie" and "Indian Love Call," and has since built a massive international following. Domestic industry support eluded Whitman until a TV marketing campaign by Suffolk of a "best of" Whitman album package reportedly sold well over one million units in less than a year.

Whitman drew attention from Steve Popovich, president, Cleveland International, who signed

primarily at Municipal Auditorium, events also being held at Cedar Hill Park and Opryland. Fan Fair attendants were offered over 30 hours of live entertainment in the form of label shows, plus shows featuring songwriters, cajun music, international artists, bluegrass artists, and reunion musicians, as well as many other events, such as a square dance, celebrity softball, and a fiddling

the artist, noting Whitman's ability to appeal to younger audience as well as buyers in older demographics. With past product on the Liberty and United Artists labels, Whitman has recorded over 40 albums in his career. He is now at work on a new album, to be coproduced by Pete Drake and Popovich.

"The album will contain some familiar songs, such as 'Red River Valley' and 'I Remember You,' as well as some new material," Rick Blackburn, vice president and general manager of CBS Nashville, told RW. "Slim told me that since the TV campaign he's getting calls from all over the place. He's starting to pack some houses, and half the crowd is older people who remember him from the 1940s and '50s, while the other half is very young people who look on Slim as a new phenomenon."



Celebrating the recent signing of Slim Whitman are (from left) Bill Catino, director, promotion, Cleveland International; Steve Popovich, president, Cleveland International; Whitman; Rick Blackburn, vice president and general manager, CBS Nashville; Al Cuniff, southeastern editor, Record World; and Tom Rodden, southeastern manager and vice president, Record World.

championship.

Fans out to take pictures and get autographs from their favorite stars could choose from among 282 exhibition booths at the auditorium. Stars such as Dolly Parton (making her first Fan Fair appearance in four years), Marty Robbins, Grandpa Jones, Don King, Gene Watson, and many others turned out to sign programs, napkins, album jackets, and other items for their loyal followers.

While they were in Nashville, many Fan Fair attendants also visited other country music-related attractions in the area, a welcome sight for ticket-takers. The Country Music Hall of Fame and Museum reported a total attendance of 20,062 for Fan Fair week, including 9,996 Fan Fair registrants. Opryland's attendance was up by about 3,400 people over the same week in 1979, representing an increase of about three percent. This year, as last year, the Grand Ole Opry was sold out. Nashville's Chamber of Commerce estimated that Fan Fair visitors poured over \$2.77 million into the city's economy during their stay.

Fan Fair week began Monday, June 9 with the traditional Celebrity Slow-pitch Softball Tournament, which concluded Tuesday at Cedar Hill Park. Nineteen teams sponsored by artists and industry organizations competed in double elimination play that saw Warner Bros.' Crazy Wabbits win the men's division and RCA win the women's division. An all-star game featuring over 50 artists followed the championship games.

Fan Fair activities moved back in the auditorium Tuesday evening, with a square dance featuring the Tennessee Travelers, Gary Kincade, and Russ and
(Continued on page 102)

IS OF THE WEEK

AGGARD, "MISERY AND GIN" (prod.: Snuff Garrett) (writers: J. Durrill, S. Garrett) (Peso/Bronco, BMI) (2:49). Haggard is at his best on this slick ballad pulled from the "Bronco Billy" soundtrack. Merle's emotion-packed vocal gives this cut guaranteed heavy chart impact. MCA 41255.

SLEEPER



BIG AL DOWNING, "BRING IT ON HOME" (prod.: Tony Bongiovi & Lance Quinn) (writers: A. Downing, W. Burdette, J. Martin) (Al Gallico/Metaphor, BMI) (3:39). Downing adds his special soulful touch to this pure country ballad, which is highlighted by a solid chorus and good guitar work. Warner Bros. 49270.

ALBUM EDDIE RABBITT, "HORIZON." An interesting blend of modern rockabilly (side one) and strong country ballads (side two), this will please Rabbit's country audience and promote his sound to pop fans as well. All cuts are excellent, but standouts are "Drivin' My Life Away," "So Deep in Your Love," and "I Love a Rainy Night." Elektra 6E-276.



By AL CUNIFF

■ **Louise Mandrell** is hard at work on a book about her family. The book's working title is "The Mandrell Family: Album I," and Louise hopes to have it on the stands in 1981. "I got the idea for the book when I did the TV Christmas special with Barbara," said Louise, who explained that she, Barbara, and sister Irlene used to put on Christmas "specials" of their own at home every year for parents Irby and Mary. "When we were taping the TV show, I was standing next to Barbara in tears, because it started bringing back all these memories," Louise said.

Bob Nolan, who helped found the **Sons of the Pioneers**, died Sunday (15) in Los Angeles of a heart attack. A native of New Brunswick, Canada, Nolan wrote the western classics "Cool Water" and "Tumbling Tumbleweeds," among many other songs. He and fellow Pioneer **Roy Rogers** played in concert, made western films, and recorded together until 1949, when Nolan retired from the group. Nolan continued to record until 1957, and even managed to slip into the studio to sing a duet with **Marty Robbins** in 1979. Nolan was 72.

Nashville's House of Gold publishers took home three BMI pop awards in recent ceremonies in New York. The pop radio airplay awards went to "Better Love Next Time," "Back Side of Thirty," and "Where Were You When I Was Falling in Love." The **Bob Montgomery**-run operation may have more "gold" in its coffers soon: **Kenny Rogers** recorded two more House of Gold songs in a session last weekend (13-15): "A Day in the Life of a Fool" and "Starting Today, Starting Over."

Warner Bros. Records hosted a screening Wednesday (18) of "Roadie," which features such country acts as **Jerry Lee Lewis**, **Eddie Rabbitt**, **Hank Williams, Jr.**, and **Roy Orbison & Emmylou Harris**.

Hank Williams, Jr. is negotiating with film producers who want to put his "Living Proof" book on the screen. Hank will perform July 4 at the annual picnic tour in his honor in Montgomery, Ala., hosted by WLWI-FM. **Joe Sun** will also perform.

Elektra Records is issuing a song that should be familiar to a lot of you: it's "Love Is All Around," the Mary Tyler Moore TV show theme, which was written and sung by **Sonny Curtis**. . . UA artist **Jim Chesnut's** "Outrun the Sun" is slated for July 22 release. . . **John Conlee** will debut on the Grand Ole Opry on July 5. Chicago's WMAQ radio will broadcast Conlee's Aug. 9 concert at the Illinois State Fair. . . **Cabin Fever** was named Country Music Star of the Future by a panel of judges representing the music industry at the recent Wild Turkey Jamboree in Columbus, Tenn. The Boston-based group won \$10,000 for the three original songs they performed.

Seven MCA acts have a chilly future: they'll be performing in Canada. By month's end **Bill Anderson** will play Vancouver, and Ontario will be visited by **John Conlee**, **Roy Clark**, **Levon Helm**, **Brenda Lee**, **Barbara Mandrell**, and the **Oak Ridge Boys**. That's not cold enough for **Merle Haggard**, though. He'll play Alaska July 17-20. By the way, at the June 9-15 Fan Fair here, Merle made his first-ever appearance at his fan club's booth to sign autographs. . . Music industry promoter **Charlie Lamb** has announced his candidacy for a Davidson County district seat in the local Republican primary.

There's a lot of excitement over the new **Janie Fricke/Johnny Duncan** duet, a cover of Michael Jackson's beautiful "She's Out of My Life." DJs grabbed copies of the song even before its official release. . . **Paul Richey** had a great line at the June 15 NARAS roast of producer **Larry Butler**. "Kenny (Rogers) and Larry were in a plane recently and they almost had a crash," Richey said. "Kenny's entire life flashed before Larry's eyes." At the roast Larry was awarded with a gold single and LP for sales in Holland of **Don McLean's** version of "Crying," which Butler produced.

Fan Fair organizers sold so many admission badges to this year's event that they ran out, and had to issue 1976 badges to satisfy the demand. . . **Ted Nugent** has been added to the roster of acts who will perform at the July 4 Georgia Jam. Call (404) 881-1300 for more details. . . Nashville radio WKDF-FM's fourth annual "One for the Sun" concert reportedly drew the largest crowd (over 10,000) in the history of the Hermitage Landing site here, and raised over \$200,000 for the Hank Snow Foundation for the Prevention of Child Abuse. Surprise guests included **Charlie Daniels** and band, members of **Wet Willie**, and **Bonnie Bramlett**.

Country Hotline

By MARIE RAILIFF

MOST ADDED CHART CONTENDERS

Lynn Anderson — "Even Cowgirls Get The Blues"

Ed Bruce — "Last Cowboy Song"

Mel McDaniel — "Hello Daddy, Good Morning Darling"

Merle Haggard — "Misery and Gin"



Wayne Kemp

Mac Davis has a super follow-up to his recent comdey outing. "Let's Keep It That Way" looks like a blockbuster! Already on WPL0, KEBC, KKYX, WTMT, WSLR.

PUTTING THE WESTERN BACK INTO "COUNTRY AND . . .": **Lynn Anderson** has a fine rendition of the familiar "Even Cowgirls Get The Blues," already added at KWMT, KRAK, KIKK, KSOP, KBUC, KSSS, KKYX, KWKH, WSDS, KSO, KRMD, WXCL, WUNI, WSM, WTMT, KTTS, KVOO, KFDI, KEBC. **Ed Bruce** does "The Last Cowboy Song" at KD JW, KNEW, KWMT, KRAK, WQIK, WPNX, KRMD, WSDS, KVOO, WJQS, KFDI, KEBC, KSSS, KKYX, WTMT, WIVK.

Wayne Kemp is back, now on Mercury Records, and has a strong debut single in "Love Goes To Hell When It Dies," added at WTOD, KMPS, WSDS, KEBC, WTMT, WIVK, KVOO, KRMD, KSOP, KFDI, WWOK.



Louise Mandrell

Chuck Woolery has a strong start with "The Greatest Love Affair" at WPL0, WWOK, KMPS, KD JW, KFDI, KSOP, WUBE.

Louise Mandrell is moving with "Beggin' For Mercy" at WTMT, KTTS, KD JW, WSDS, KRMD, KSOP, KSO, KFDI, WBAM, WSM. **Mel McDaniel** has play at WUNI, KMPS, KRMD, KRAK, WSDS, KVOO, WXCL, KBUC, KFDI, KSSS, WSM, KWKH, WIVK, WSLR.

Super Strong: **Eddie Rabbitt**, **Ronnie Milsap**, **Kenny Rogers**, **Roy Orbison & Emmylou Harris**, **Conway Twitty**.

Dick Feller's re-release of "The Credit Card Song" playing at KXLR, WSLC, WUNI, KFDI. **Jimmy Tucker** has adds on "It's Not Easy Lovin' You" at KWMT, KSO, KFDI, WSDS, KD JW.

Roy Head has "Long Drop" playing at WWVA, WWOK, KXLR, KRMD, KEBC, WTMT, KMPS, WMZQ, WSDS, KVOO, KSOP, KBUC, WBAM, KENR, KHEY, KKYX, KWKH, WWOK.

SURE SHOTS

Merle Haggard — "Misery and Gin"

Mac Davis — "Let's Keep It That Way"

LEFT FIELDERS

Dickey Lee — "Workin' My Way To Your Heart"

Big Al Downing — "Bring It On Home"

AREA ACTION

Orion — "Texas Tea" (KOKE, KEBC, WDEN)

Fan Fair (Continued from page 101)

Mountain Serenade.

The exhibit area opened on Wednesday, and one of the week's most exciting moments came when RCA artist Dolly Parton, in town to work on a new album, stopped by to sign autographs. The first Fan Fair show was held by Plantation/Sun Records, and spotlighted Charlie Walker, Roy Drusky, Dave Dudley, Rodney Law and the Wild West, and Orion. Next on the bill was the Monument Records show, featuring Boots

Randolph and others from the label.

Wednesday afternoon continued with a bluegrass show, which offered the talents of Bill Monroe and the Bluegrass Boys, James Monroe, Lonzo and Oscar, Wilma Lee Cooper, Jim & Jesse, Mac Wiseman, Ralph Stanley, the Sullivan Family, Lili Mae and the Gospelaires, the Promenadors, Wynn Osborne and the Bluegrass Playboys, Al Wood and the Smoky Ridge Boys, the Dry
(Continued on page 103)

RW Hospitality Booth Brings Out the Stars



Record World's hospitality booth was once again a welcome oasis for recording artists and music industry officials, as the 1980 Country Music Fan Fair drew record-breaking crowds to Nashville June 9-15. Shown in and near the RW booth are, from top left: (top row) MCA artists Merle Haggard and Bill Anderson; RCA artist Dolly Parton signs autographs at an exhibit booth; Marie Ratliff, RW research editor; Elektra artist Eddie Rabbitt; RW VP and southeastern manager Tom Rodden; RW assistant editor Margie Barnett, Mercury artist Jacky Ward, and Ratliff; (second row) in front are Cleveland Int./CBS artist Slim Whitman; Epic artist Ronnie McDowell; Joe Casey, director, promotion, CBS Nashville; Rick Blackburn, VP and general manager, CBS Nashville; Columbia artist Lynn Anderson; Epic artist Johnny Rodriguez; Columbia artist Janie Fricke; Epic artist Louise Mandrell; Epic artist Pam Rose; Roy Wunsch, director, marketing, CBS Nashville; Mary Ann McCreedy, director, artist development, CBS Nashville; in back are, Columbia artist R. C. Bannon; Jim Kemp, Epic product manager, CBS Nashville; Bill Johnson, art director, CBS Nashville; Rich Schwan, manager, Epic promotion, CBS Nashville; Jeff Lyman, manager, Columbia promotions, CBS Nashville; and Jim Carlson, Columbia product manager, CBS Nashville; Epic artist Charlie Daniels signs autographs at the CBS Fair booth; Jerry Seabolt, Capitol/UA national country promotion director; UA artist Cristy Lane; Rodden; Warner Bros. artist Con Hunley; Norma Ories, promotion assistant, WB Nashville;

Al Cuniff, Record World southeastern editor; Barnett; (third row) gold album presentation for Oak Ridge Boys' "Y'all Come Back Saloon" on Fan Fair stage, with Jim Foglesong, MCA/Nashville president; Bob Siner, president, MCA Records; Duane Allen, Joe Bonsall, and Bill Golden of the Oaks; Al Bergamo, president, MCA Distributing; and Richard Sterban of the Oaks; Rodden and RCA artist Ronnie Milsap chat in the RW hospitality booth; Rodden; Epic artist George Jones; Ratliff and Jones's manager Paul Richey; (fourth row) RCA artists and executives at a Fan Fair-week luncheon, in front are Jack Chudnoff, VP marketing, RCA; John Betancourt, VP pop promotion, RCA; Dave Wheeler, director marketing development, RCA Nashville; Joe Galante, VP marketing, RCA Nashville; standing are Mel Ilberman, VP business affairs and associated labels, RCA; Chet Atkins, RCA artist and executive; Pat Carter, A&R, RCA Nashville; RCA artists Janis Carnes and Steve Wariner; Jerry Bradley, VP Nashville operations, RCA; Larry Gallagher, VP national sales, RCA; RCA artist Sylvia; Bob Beranato, manager, artist development, pop division, RCA; Annie Orleans, VP sales and distribution, RCA; RCA artist Dean Dillon; and Charlie Hall, southeast regional director, RCA; RCA artist Jim Ed Brown; Wayne Edwards, RCA southwest regional promotion manager; RCA artist Helen Cornelius; Rodden; and Carson Schreiber, RCA western regional country promotion manager; Ratliff; Mike Kelly, IBC Records national promotion director; and IBC artist Jeanne Pruett.

Fan Fair (Continued from page 102)

Becky Jeffers with the Smoky Ranch Fire Squad, and Waldemar Matuska and KTO, from Czechoslovakia.

Intl. Show

Wednesday evening the International Fan Club Organization held a show that included appearances by T. G. Sheppard, J. D. Sumner and the Stamps, the Atlas Artists Cowboy Rhythm

Band, Kelli Warren, and Randy Barlow.

Thursday's activities included an induction ceremony for the Country Music Hall of Fame and Museum's Walkway of Stars, which added stars for Epic artist Ronnie McDowell, Doyle Holly of the Buckaroos, Randy Bethune of the Po' Folks, and two of Roy Acuff's Smokey Mountain

Boys, Sonny Day and the late Tommy Magness. Back at the auditorium, the RCA Records show featured Dean Dillon, Sylvia, Steve Wariner, Alabama, and Ronnie Milsap. Prior to the Milsap show, emcee Ralph Emery "discovered" a few amateur vocalists in the audience by offering them the microphone to sing Milsap hits.

Following the RCA show, these international acts performed on the plaza deck at the auditorium: Norway's Teddy Nelson, Japan's Kelly Teramoto and Kenji Nagatomi, and Australia's Reg Lindsay, Graeme Shiels, John McSweeney, and Heather Lindsay. Jerry Clower emceed the MCA Records show, which

(Continued on page 104)

Country Single Picks

COUNTRY SONG OF THE WEEK

MAC DAVIS—Casablanca 2286

LET'S KEEP IT THAT WAY (prod.: Larry Butler) (writers: C. Putman, R. VanHoy) (Tree, BMI) (3:33)

Mac has rendered to set your toes tapping the most commercial recording of this terrific country song. A strong combination of Davis' sensitive vocal and Butler's production magic.

BRENDA LEE—MCA 41270

DON'T PROMISE ME ANYTHING (DO IT) (prod.: Ron Chancey) (writer: J. Hinson) (Goldline, ASCAP) (2:26)

Brenda lays it on the line in this lively cut with a happy rhythm, telling her man that that action speaks louder than words.

JIM ED BROWN AND HELEN CORNELIUS—RCA JH-12037

THE BEDROOM (prod.: Tom Collins) (writers: R. Allison, R. Muir) (Raindance, BMI/Ron Muir, ASCAP) (2:28)

Pulled from the "One Man, One Woman" album, this song recounts the many memories a couple share from this special room.

DICKEY LEE—Mercury 57027

WORKIN' MY WAY TO YOUR HEART (prod.: Dickey Lee & Roy Dea) (writer: L. Martine, Jr.) (Ray Stevens, BMI) (2:43)

Lee is guaranteed to set your toes tapping to the happy beat of this uptempo tune, which features a distinctive bass backup vocal and catchy chorus.

JOHN TRAVOLTA—Midsong 72007

YOU SET MY DREAMS TO MUSIC (prod.: Jeff Barry) (writers: Dorff, Leikin) (Almo, ASCAP/Peso, BMI) (2:55)

The "Urban Cowboy" offers us a classy ballad, with soft, subtle production to back his quiet vocal.

EARL SCRUGGS REVUE—Columbia 1-11306

COUNTRY COMFORT (prod.: Larry Butler) (writers: E. John, B. Taupin) (Dick James, BMI) (3:24)

Banjo licks, steel guitar, and a down-home vocal lend a new twist to this Elton John composition.

JERRI KELLY—Little Giant 026

FALLIN' FOR YOU (prod.: Mick Lloyd) (writer: K. Freeman) (Kelly & Lloyd, ASCAP) (3:13)

Jerri shows us a strong, sure vocal performance in this tune about the "magical moment when love becomes real." The well-produced cut is an all-round good song.

JOHNNY LOGAN—Columbia 1-1301

WHAT'S ANOTHER YEAR (prod.: Bill Whelan) (writer: S. Healy) (Countless, Ivann Mogull Music Corp.) (3:08)

Logan's light, airy vocal is couched in a smooth rhythm and lush instrumental backup.

JERIAN—Phoenix 142

HEAVENLY WEEKEND (prod.: not listed) (writer: L. Wilkerson) (publisher: not listed, BMI) (2:40)

The gutsy lady stands her ground in this catchy tune, telling her guy she's not ready for a "touch and go" lover.

J. C. CUNNINGHAM—Scotti Brothers 601 (Atl)

THE PYRAMID SONG (prod.: not listed) (writer: J. C. Cunningham) (Flowering Stone, Lockhill-Selma, ASCAP) (3:30)

This sung-and-recited timely novelty tune is geared to "cash in" on the well-publicized get rich quick ripoff scheme.

STAN RATLIFF—Satisfied Productions 100

SATISFIED (prod.: John Hooper, Stan Ratliff & Frank Andrews) (writer: S. Ratliff) (Autumn Leaves, ASCAP) (3:19)

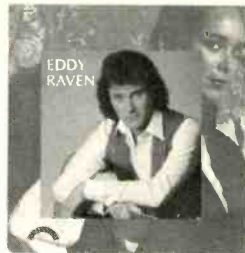
This pleasant, light rocker with a lively kick to the bridge matches a bright lyric with a happy vocal.

MARVIN RAY—Boyd 593

WE MISS YOU RED SOVINE (prod.: Bobby Boyd) (writers: P. M. Hendrix, M. Dawson) (Catalpa, BMI) (3:05)

This tribute to the late, great Sovine is done in Red's distinctive recitation style.

Country Album Picks



EYES

EDDY RAVEN—Dimension 5001

A true singer's singer, Raven presents us with a diverse collection of well-crafted tunes that span a wide range of styles. Raven wrote or co-wrote all the songs, which show the real depth of his vocal skills. Best cuts are "Dealin' With the Devil," "You've Got Those Eyes," and "First Few Days of Love."



THAT'S ALL THAT MATTERS TO ME

MICKEY GILLEY—Epic JE 36492

This smooth, straight country album is Mickey at his best. His first teaming with producer Jim Ed Norman has yielded a package of classy country songs, including such excellent cuts as "That's All That Matters," "Jukebox Argument," and "True Love Ways."

Fan Fair (Continued from page 103)

included performances by the Oak Ridge Boys, John Conlee, Brenda Lee, Conway Twitty, and Barbara Mandrell.

Also on Thursday, a few major acts hosted large-scale parties for their fans, including MCA acts Barbara Mandrell and the Oak Ridge Boys, and RCA's Ronnie Milsap. Elektra Records hosted a Thursday evening show including Sherry Curtis, the Glaser Brothers, and Eddie Rabbitt.

The Nashville Songwriters Assn. Int. hosted a show late Thursday evening which scheduled such writers as Steve Gibb, Rory Bourke, Sonny Throckmorton, Sandy Mason, Charlie Black, Rafe VanHoy, Milton Brown, Billy Edd Wheeler, and others.

Friday began with the CBS Records show, featuring performances by Lynn Anderson, Janie Fricke, Johnny Rodriguez, Katy Moffatt, Pam Rose, and newly-signed Slim Whitman. The CMA Mixed Label Show I featured Carol Chase (Casablanca), David Wills (United Artists), Ruby Falls (50 States), Billy Edd Wheeler (Radio Cinema), Jerri Kelly (Little Giant), Mundo Earwood (GMC), Ann J. Morton (Prairie Dust), David Rogers (Kari), Tammi Jo (Ridgetop), Jacky Ward (Mercury), Kelli Warren (Jeremiah), Eddy Raven (Dimension), John Anderson (Warner Bros.), and the Cates (Ovation).

The CMA's second Mixed Label Show included Hoyt Axton (Jeremiah).

The Cajun show capped the evening Friday, featuring such acts as Jimmy C. Newman and Cajun Country, Joel Sonnier, Joe Manuel, Allen Fontenot and

band, Duliss Landry and Wade Benson Landry, Mona McCall, and humorist Justin Wilson.

Saturday opened with the CMA's International show, emceed by Charlie Daniels and Ronnie Prophet. Acts included Marie Bottrell, Canada; Roly Daniels, Ireland; Marie Gibson, South Africa; Waldemar Matuska and KTO, Czechoslovakia; and Dave Travis, England.

Later that day the CMA presented its Reunion show, featuring performances by such country music legends and pioneers as Patsy Montana, Smokey Dawson, Hardrock Gunter, Tom Perryman, Hank "Sugarfoot" Garland, Laura Lee McBride, Jimmy Revard, Lulu Belle and Scotty Wiseman, Fiddlin' Sid Harkreader, Boxcar Willie, Paul Howard, Shorty Shehan and Juanita, Zeke Clements, Jean Chapel, Betty Foley, Doc and Chickie Williams, the Stonemans (Donna, Patsy, Roni, Van, and Jimmy), and a tribute to Ernest Tubb and the Texas Troubadors (Billy Byrd, Steve Chapman, Pete Mitchell, Noel Stanley, Junior Pruneda, Ronnie Dale, Lynn Owsley, Johnny Cox, Bun Wilson, Wayne Jernigan, Jerry Don Borden, and Rusty Adams). The Reunion show was emceed by DJ Hall of Fame members Biff Collie, Hugh Cherry, Grant Turner, and "Uncle Joe" Allison.

On Sunday Opryland's Gaslight Theater was the site of Fan Fair's final event, the Grand Masters Fiddling Championship. Won by 18-year-old Mark O'Connor of Mount Lake, Wash., who also won in 1975, the event was emceed by Grant Turner and Hairl Hensley.

Record World Country Albums



JUNE 28, 1980

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

JUNE 28
JUNE 21

1 **1** **GIDEON**
KENNY ROGERS
United Artists
LOO 1035
(10th Week)



WKS. ON
CHART

11

2	4	URBAN COWBOY (ORIGINAL SOUNDTRACK) /Full Moon/ Asylum DP 90002	7
3	3	MUSIC MAN WAYLON JENNINGS/RCA AHL1 3602	4
4	2	THE GAMBLER KENNY ROGERS/United Artists LA 834 H	80
5	5	GREATEST HITS WAYLON JENNINGS/RCA AHL1 3378	60
6	6	ROSES IN THE SNOW EMMYLOU HARRIS/Warner Bros. BSK 3422	6
7	8	COAL MINER'S DAUGHTER (ORIGINAL SOUNDTRACK) / MCA 5107	14
8	9	STRAIGHT AHEAD LARRY GATLIN/Columbia KC 36250	37
9	11	ELECTRIC HORSEMAN FEATURING WILLIE NELSON / Columbia JS 36327	24
10	13	SOMEBODY'S WAITING ANNE MURRAY/Capitol SOO 12064	8
11	12	IT'S HARD TO BE HUMBLE MAC DAVIS/Casablanca NBLP 7207	13
12	14	TEN YEARS OF GOLD KENNY ROGERS/United Artists LA 835 H	127
13	18	SAN ANTONIO ROSE WILLIE NELSON & RAY PRICE/ Columbia JC 36476	2
14	16	STARDUST WILLIE NELSON/Columbia KC 35305	111
15	17	THERE'S A LITTLE BIT OF HANK IN ME CHARLEY PRIDE/ RCA AHL1 3548	17
16	15	MILSAP MAGIC RONNIE MILSAP/RCA AHL1 3563	13
17	19	TOGETHER OAK RIDGE BOYS/MCA 3220	17
18	22	THE OAK RIDGE BOYS HAVE ARRIVED /MCA AY 1135	64
19	21	HABITS OLD AND NEW HANK WILLIAMS, JR./Elektra/ Curb 6E 278	3
20	23	WILLIE AND FAMILY LIVE WILLIE NELSON/Columbia KC 34326	82
21	24	CLASSIC CRYSTAL CRYSTAL GAYLE/United Artists LOO 982	34
22	26	BRONCO BILLY (ORIGINAL SOUNDTRACK) /Elektra 5E 512	5
23	10	DOLLY, DOLLY, DOLLY DOLLY PARTON/RCA AHL1 3546	9
24	27	LET'S KEEP IT THAT WAY ANNE MURRAY/Capitol ST 11743	123
25	20	DALLAS FLOYD CRAMER/RCA AHL1 3613	6
26	29	THE WAY I AM MERLE HAGGARD/MCA 3229	10
27	25	AUTOGRAPH JOHN DENVER/RCA AHL1 3449	17
28	68	MY HOME'S IN ALABAMA ALABAMA/RCA AHL1 3644	3
29	31	SPECIAL DELIVERY DOTTIE WEST/United Artists LT 1000	28
30	30	FAVORITES CRYSTAL GAYLE/United Artists LOO 1034	12
31	32	THE BEST OF THE STATLER BROTHERS RIDES AGAIN, VOL. II/Mercury SRM 1 5024	23

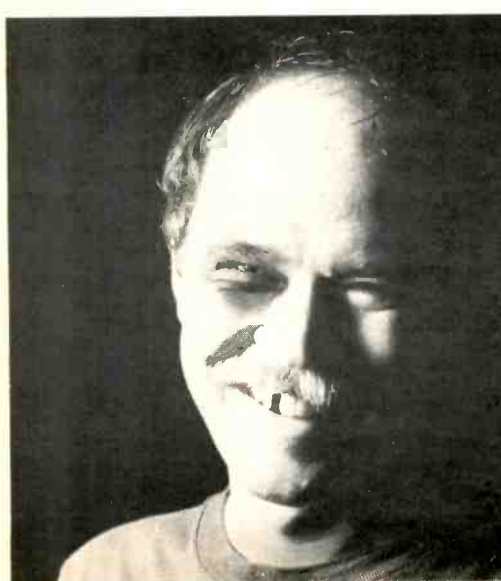
CHARTMAKER OF THE WEEK

32 — **ASK ME TO DANCE**
CRISTY LANE
United Artists LT 1023




6

33	37	CLASSICS KENNY ROGERS & DOTTIE WEST/United Artists LA 946 H	63
34	36	JUST GOOD OL' BOYS MOE BANDY & JOE STAMPLEY/ Columbia JC 36202	37
35	38	WILLIE NELSON SINGS KRISTOFFERSON /Columbia JC 36188	32
36	40	MISS THE MISSISSIPPI CRYSTAL GAYLE/Columbia JC 36203	39
37	34	BEST OF THE STATLER BROTHERS /Mercury SRM 1 1037	229
38	42	BEST OF EDDIE RABBITT /Elektra 6E 235	33
39	33	SHRINER'S CONVENTION RAY STEVENS/RCA AHL1 3574	17
40	28	HEART & SOUL CONWAY TWITTY/MCA 3210	17
41	45	THE BEST OF DON WILLIAMS, VOL. II /MCA 3096	57
42	43	HANK WILLIAMS, SR. 24 GREATEST HITS /MGM SE 4755	4
43	39	LACY J. DALTON /Columbia JC 36322	13
44	51	I'LL ALWAYS LOVE YOU ANNE MURRAY/Capitol SOO 12012	34
45	—	VOLUNTEER JAM VI HOSTED BY CHARLIE DANIELS BAND / Epic KE2 36438	1
46	46	DOWN & DIRTY BOBBY BARE/Columbia JC 36323	19
47	52	I WISH I WAS EIGHTEEN AGAIN GEORGE BURNS/ Mercury SRM 1 5025	22
48	48	BLUE KENTUCKY GIRL EMMYLOU HARRIS/Warner Bros. BSK 3318	59
49	49	ED BRUCE /MCA 3242	3
50	55	Y'ALL COME BACK SALOON OAK RIDGE BOYS/MCA DO 2993	141
51	60	BEST OF BARBARA MANDRELL /MCA AY 1119	72
52	7	KENNY KENNY ROGERS /United Artists LWAK 979	41
53	59	NEW YORK WINE, TENNESSEE SHINE DAVE ROWLAND & SUGAR/RCA AHL1 3623	2
54	57	MILLION MILE REFLECTIONS CHARLIE DANIELS BAND/ Epic KE 35751	59
55	35	WHISKEY BENT AND HELL BOUND HANK WILLIAMS, JR./ Elektra/Curb 6E 237	32
56	58	FAMILY TRADITION HANK WILLIAMS, JR./Elektra/Curb 6E 194	57
57	56	A RUSTY OLD HALO HOYT AXTON/Jeremiah JG 5000	48
58	—	THE CHAMP MOE BANDY/Columbia JC 36487	1
59	47	LORETTA LORETTA LYNN/MCA 3217	14
60	53	ONE FOR THE ROAD WILLIE NELSON & LEON RUSSELL/ Columbia KC 36064	53
61	63	PORTRAIT DON WILLIAMS/MCA 3192	32
62	62	A LEGEND AND HIS LADY EDDY ARNOLD/RCA AHL1 3606	3
63	61	LOVELINE EDDIE RABBITT/Elektra 6E 181	56
64	54	AMERICAN SON LEVON HELM/MCA 5120	4
65	74	WAYLON & WILLIE WAYLON JENNINGS & WILLIE NELSON/ RCA AFL1 2686	116
66	—	LARRY GATLIN AND THE GATLIN BROTHERS BAND GREATEST HITS/Columbia JC 36488	1
67	44	YOUR BODY IS AN OUTLAW MEL TILLIS/Elektra 6E 271	4
68	67	EVERYBODY'S GOT A FAMILY JOHNNY PAYCHECK/Epic JE 36200	29
69	—	ONLY LONELY SOMETIMES TAMMY WYNETTE/Epic JE 36485	1
70	64	BUT WHAT WILL THE NEIGHBORS THINK RODNEY CROWELL/Warner Bros. BSK 3407	6
71	—	AFTER HOURS JOE STAMPLEY/Epic JE 36484	1
72	71	JERRY REED SINGS JIM CROCE /RCA AHL1 3604	7
73	41	ONE MAN, ONE WOMAN JIM ED BROWN & HELEN CORNELIUS/RCA AHL1 3562	3
74	70	RIGHT OR WRONG ROSANNE CASH/Columbia JC 36155	37
75	50	LOVE HAS NO REASON DEBBY BOONE/Warner/Curb BSK 3419	14




“Moe just convinced me his new album ‘The Champ’ is the greatest.”

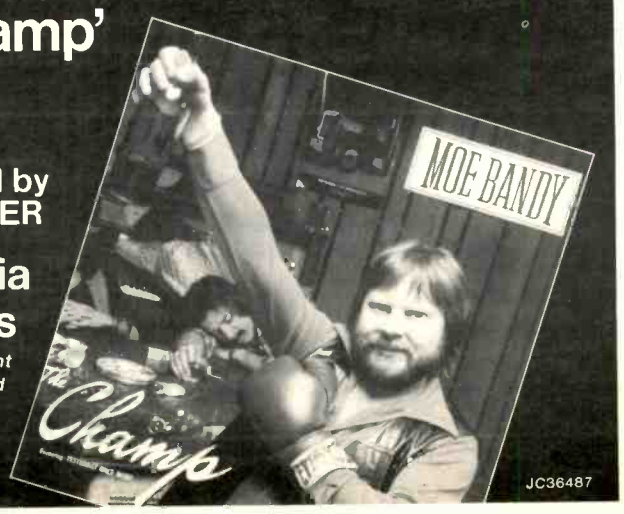
Produced by
RAY BAKER

On  **Columbia**
Records & Tapes

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San Antonio, Texas 78209
512/822-2655

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JC36487

Record World Country Singles

JUNE 28, 1980

TITLE, ARTIST, Label, Number

JUNE 28	JUNE 21		WKS. ON CHART
1	3	HE STOPPED LOVING HER TODAY GEORGE JONES Epic 9 50867	12
2	2	ONE DAY AT A TIME CRISTY LANE/United Artists 1342	14
3	5	YOUR BODY IS AN OUTLAW MEL TILLIS/Elektra 46628	10
4	9	FRIDAY NIGHT BLUES JOHN CONLEE/MCA 41233	9
5	7	MIDNIGHT RIDER WILLIE NELSON/Columbia 1 11257	9
6	1	TRYING TO LOVE TWO WOMEN OAK RIDGE BOYS/MCA 41217	11
7	4	MY HEART/SILENT NIGHT (AFTER THE FIGHT) RONNIE MILSAP/RCA 11952	12
8	8	TELL OLE I AIN'T HERE HE BETTER GET ON HOME MOE & JOE/Columbia 1 11244	12
9	15	YOU WIN AGAIN CHARLEY PRIDE/RCA 12002	8
10	10	HE WAS THERE (WHEN I NEEDED YOU) TAMMY WYNETTE/ Epic 9 50868	11
11	14	TRUE LOVE WAYS MICKEY GILLEY/Epic 9 50876	8
12	12	TOO OLD TO PLAY COWBOY RAZZY BAILEY/RCA 11954	11
13	16	IT'S TRUE LOVE CONWAY TWITTY & LORETTA LYNN/ MCA 41232	8
14	17	BAR ROOM BUDDIES MERLE HAGGARD & CLINT EASTWOOD/ Elektra 46634	7
15	18	THE BLUE SIDE CRYSTAL GAYLE/Columbia 1 11270	8
16	19	DANCIN' COWBOYS BELLAMY BROTHERS/Warner/Curb 49241	6
17	22	LET'S PUT OUR LOVE IN MOTION CHARLY McCLAIN/Epic 9 50873	9
18	20	LOSING KIND OF LOVE LACY J. DALTON/Columbia 1 11253	10
19	23	KAW-LIGA HANK WILLIAMS, JR./Elektra/Curb 46636	7
20	24	TENNESSEE RIVER ALABAMA/RCA 12018	5
21	25	CLYDE WAYLON JENNINGS/RCA 12007	5
22	33	IN AMERICA CHARLIE DANIELS BAND/Epic 9 50888	4
23	28	STAND BY ME MICKEY GILLEY/Full Moon/Asylum 46640	5
24	27	IT'S OVER REX ALLEN, JR./Warner Bros. 49128	6
25	29	WAYFARING STRANGER EMMYLOU HARRIS/Warner Bros. 49239	5
26	21	THE CHAMP MOE BANDY/Columbia 1 11255	10
27	31	SAVE YOUR HEART FOR ME JACKY WARD/Mercury 57022	6
28	6	SMOOTH SAILIN' T. G. SHEPPARD/Warner/Curb 49214	13
29	35	LEAVIN'S FOR UNBELIEVERS DOTTIE WEST/United Artists 1352	4
30	52	DRIVIN' MY LIFE AWAY EDDIE RABBITT/Elektra 46656	2
31	37	HONKY TONK STUFF JERRY LEE LEWIS/Elektra 46642	6
32	38	TAKE ME, TAKE ME ROSANNE CASH/Columbia 1 11268	5
33	53	COWBOYS AND CLOWNS/MISERY LOVES COMPANY RONNIE MILSAP/RCA 12006	2
34	39	I'M GONNA LOVE YOU TONIGHT (IN MY DREAMS) JOHNNY DUNCAN/Columbia 1 11280	4
35	47	WE'RE NUMBER ONE LARRY GATLIN & THE GATLIN BROTHERS BAND/Columbia 1 11282	3
36	41	SURE THING FREDDIE HART/Sunbird 110	4
37	48	(YOU LIFT ME) UP TO HEAVEN REBA McENTIRE/Mercury 57025	3
38	43	NAKED IN THE RAIN LORETTA LYNN/MCA 41250	4
39	44	HERE COMES THAT FEELING AGAIN DON KING/Epic 9 50877	6
40	59	CRACKERS BARBARA MANDRELL/MCA 41263	2
41	49	OVER LEON EVERETT/Orlando 107	5
42	42	FUNNY HOW TIME SLIPS AWAY DANNY DAVIS & WILLIE NELSON/RCA 11999	7

CHARTMAKER OF THE WEEK

43 — **LOVE THE WORLD AWAY**
KENNY ROGERS
United Artists 1359



44 50 **WHAT GOOD IS A HEART** DEAN DILLON/RCA 12003 5
45 45 **J.R. B. J. WRIGHT**/Soundwaves 4604 8
46 46 **LOST IN AUSTIN** FREDDY WELLER/Columbia 1 11266 7

47	11	TAKE ME IN YOUR ARMS AND HOLD ME JIM REEVES & DEBORAH ALLEN/RCA 11946	12
48	30	TEQUILA SHEILA BOBBY BARE/Columbia 1 11259	9
49	13	BEDROOM BALLAD GENE WATSON/Capitol 4854	12
50	26	DON'T FALL IN LOVE WITH A DREAMER KENNY ROGERS & KIM CARNES/United Artists 1345	13
51	51	SOLDIER OF FORTUNE TOM T. HALL/RCA 12005	6
52	32	COAL MINER'S DAUGHTER/HONKY TONK GIRL SISSY SPACEK/MCA 41221	10
53	76	MAKING PLANS PORTER WAGONER & DOLLY PARTON/ RCA 11983	2
54	54	THE ROCK I'M LEANING ON JACK GREENE/Frontline 706	7
55	62	YOU'VE GOT THOSE EYES EDDY RAVEN/Dimension 1007	4
56	40	IT DON'T HURT TO DREAM SYLVIA/RCA 11958	10
57	67	TRY IT ON STEPHANIE WINSLOW/Warner/Curb 49257	2
58	61	SONG OF THE PATRIOT JOHNNY CASH/Columbia 1 11283	4
59	66	SEA CRUISE BILLY "CRASH" CRADDOCK/Capitol 4875	3
60	60	IF YOU'RE SERIOUS ABOUT CHEATIN' R. C. BANNON/ Columbia 1 11267	6
61	68	WHEN YOU'RE UGLY LIKE US (YOU NATURALLY GOT TO BE COOL) GEORGE JONES/JOHNNY PAYCHECK/Epic 9 50891	2
62	64	NO WAY TO DROWN A MEMORY STONEY EDWARDS/ Music America 107	6
63	96	THAT LOVIN' YOU FEELIN' AGAIN ROY ORBISON & EMMYLOU HARRIS/Warner Bros. 49262	2
64	74	CACTUS AND A ROSE GARY STEWART/RCA 11960	3
65	72	GET A LITTLE DIRT ON YOUR HANDS DAVID ALLAN COE & BILL ANDERSON/Columbia 1 11277	3
66	—	I'VE NEVER SEEN THE LIKES OF YOU CONWAY TWITTY/ MCA 41271	1
67	71	JUST GIVE ME WHAT YOU THINK IS FAIR REX GOSDIN & TOMMY JENNINGS/Sabre 4520	5
68	90	NATURAL ATTRACTION BILLIE JO SPEARS/United Artists 1358	2
69	77	A HEART'S BEEN BROKEN DANNY WOOD/RCA 11968	2
70	—	GOOD LOVIN' MAN GAIL DAVIES/Warner Bros. 49263	1
71	—	IT'S TOO LATE JEANNE PRUETT/IBC 00010	1
72	73	FALLING TOGETHER NIGHTSTREETS/Epic 9 50886	4
73	87	WE'RE BACK IN LOVE AGAIN JOHNNY RUSSELL/Mercury 57026	2
74	78	I WANNA DO IT AGAIN BILL WENCE/Rustic 1009	4
75	—	SUE TOMMY OVERSTREET/Elektra 46658	1
76	—	HAVEN'T I LOVED YOU SOMEWHERE BEFORE JOE STAMPLEY/Epic 9 50893	1
77	36	I'M ALREADY BLUE THE KENDALLS/Ovation 1143	14
78	34	LUCKY ME ANNE MURRAY/Capitol 4848	13
79	83	DO THAT TO ME ONE MORE TIME STEPHANY SAMONE/ MDJ 1004	4
80	57	DIM THE LIGHTS AND POUR THE WINE RED STEAGALL/ Elektra 46633	8
81	—	THANK YOU, EVER LOVIN' KENNY DALE/Capitol 4882	1
82	55	GOOD OLE BOYS LIKE ME DON WILLIAMS/MCA 41205	14
83	56	RODEO EYES ZELLA LEHR/RCA 11953	12
84	85	YOU'RE THE PERFECT REASON DAVID HOUSTON/ Country International 145	4
85	91	GOODBYE EYES PEBBLE DANIEL/Elektra 46643	3
86	—	THAT'S WHAT I GET FOR LOVING YOU EDDY ARNOLD/ RCA 12039	1
87	—	HOW FAR DO YOU WANT TO GO RONNIE McDOWELL/ Epic 9 50895	1
88	—	I'M HAPPY JUST TO DANCE WITH YOU ANNE MURRAY/ Capitol 4878	1
89	93	THIS IS TRUE STEVE DOUGLAS/Demon 1954	3
90	58	STARTING OVER AGAIN DOLLY PARTON/RCA 11926	15
91	63	SOMETHIN' 'BOUT YOU BABY I LIKE GLEN CAMPBELL & RITA COOLIDGE/Capitol 4865	6
92	70	THE WAY I AM MERLE HAGGARD/MCA 41200	16
93	65	I CAN SEE FOREVER LOVING YOU FOXFIRE/Elektra/Curb 46625	10
94	97	THE STORES ARE FULL OF ROSES JACK GRAYSON/Hitbound 4503	2
95	—	GOODBYES DON'T COME EASY KEITH STEGALL/Capitol 4874	1
96	69	YOU'RE IN LOVE WITH THE WRONG MAN MUNDO EARWOOD/GMC 109	12
97	75	YOU FILL MY LIFE JUICE NEWTON/Capitol 4856	10
98	—	BAYOU LULLABY PENNY DeHAVEN/Elektra 46645	1
99	—	THERE'S NOBODY LIKE YOU KIN VASSY/IA 505	1
100	—	LONG DROP ROY HEAD/Elektra 46653	1

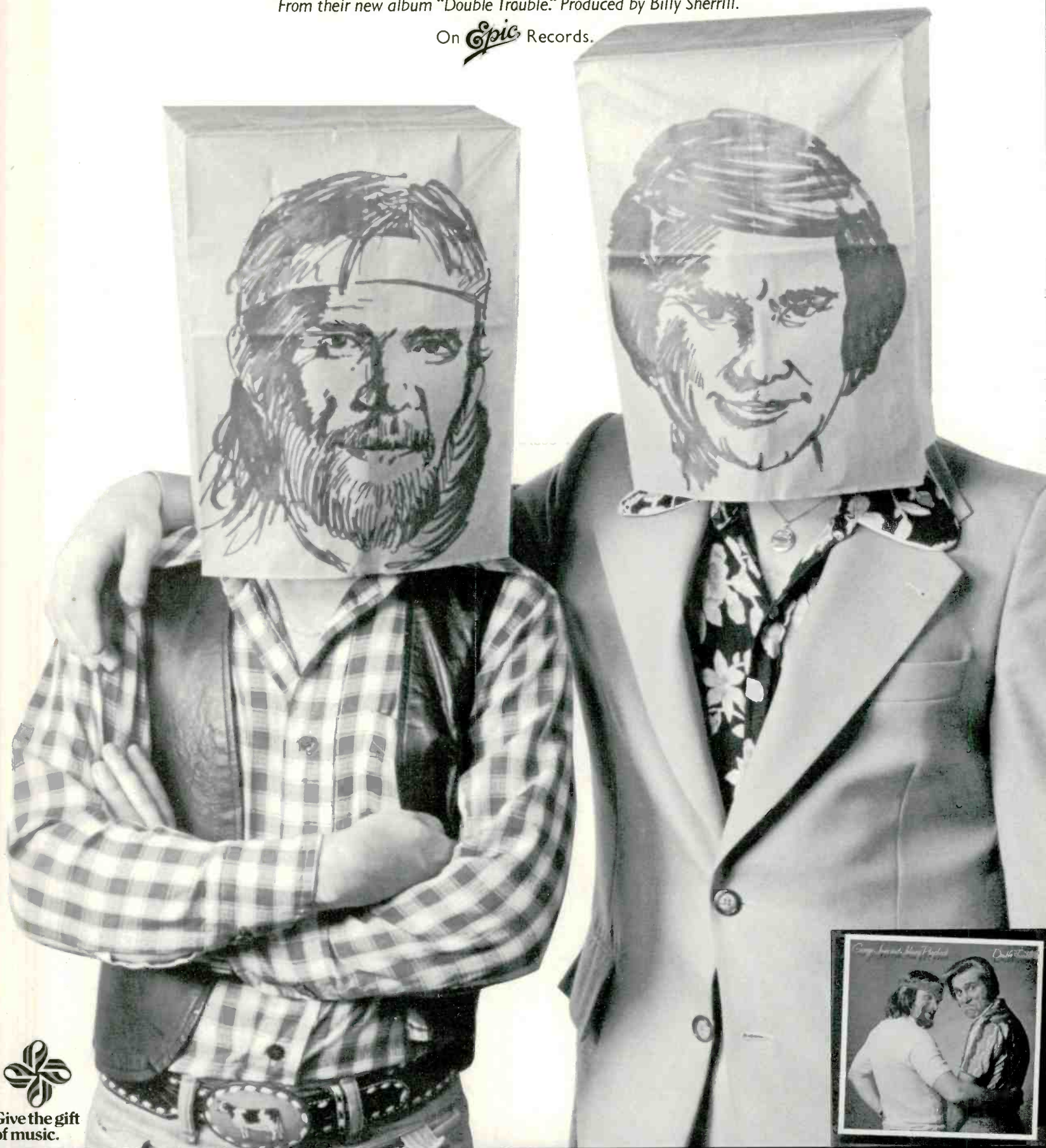
When you're ugly like us, you just naturally got to be cool.

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PRODUCED BY JAI WINDING



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