

Record World

SEPTEMBER 13, 1980 \$2.50



Hits of the Week

M 12-81
MR. GENE BRUNDELL
3626 BENJAMIN ST. N.E.
MINNEAPOLIS, MN. 55418
C-18243

SINGLES

THE S.O.S. BAND, "S.O.S. (DIT DIT DIT DASH DASH DASH DIT DIT DIT)" (prod. by Sigidi) (writers: group-Sigidi) (Interior, BMI) (4:01). The success of "Take Your Time . . ." gave the age-old distress call new meaning. Syndrums, vocal chants & piercing guitars add definition. Tabu 9-5526 (CBS).



JACKSON BROWNE, "THAT GIRL COULD SING" (prod. by Browne-Ladanyi) (writer: Browne) (Swallow Turn, ASCAP) (4:34). Browne's ballad-into-rocker arrangements are as endearing as they are distinctive and this spin from the platinum "Hold Out" LP is a prime example. Asylum 47036.



COMMODORES, "HEROES" (prod. by Carmichael-group) (writers: Richie-Jones) (Jobete / Commodores Entertainment, ASCAP) (3:56). Lionel Richie sings with loving sincerity on this title cut from their latest LP and the role fits the dramatic mood perfectly. Motown 1495.



ALI THOMSON, "LIVE EVERY MINUTE" (prod. by Thomson-Kelly) (writer: Thomson) (Rondor/Almo, ASCAP) (3:45). "Take A Little Rhythm" made Thomson's debut a top 20 one. This follow-up single is every bit as cute and catchy as its successor. A&M 2260.



SLEEPERS

GARY NUMAN, "I DIE: YOU DIE" (prod. by Numan) (writer: Numan) (Stigwood/Unichappell, BMI) (3:42). Swirling, space-age keyboards surround Numan's icy, futuristic vocals on this initial single from the forthcoming "Telekon" LP. For AOR, clubs & adventurous pop formats. Atco 7308.



ROBERT PALMER, "JOHNNY AND MARY" (prod. by Palmer) (writer: Palmer) (Bungalow/Ackee, ASCAP) (3:59). Vocals and subtle synthesizer undercurrents merge into one totally fascinating sound on this track from Palmer's soon-to-be-released "Clues" LP. Island 49554 (WB).



KISS, "TOMORROW" (prod. by Poncia) (writers: Stanley-Poncia) (Kiss, ASCAP/Mad Vincent, BMI) (3:12). Tight harmony vocals and power-laden, throbbing guitars deliver a triumphant hook on this slice from the "Unmasked" LP. Paul Stanley's lead vocal is top 40-right. Casablanca 2299.



MELISSA MANCHESTER, "IF THIS IS LOVE" (prod. by Buckingham) (writers: Chater-Patton) (Unichappell/Rocket, BMI) (3:30). A stunning chorus hook soars on this initial side from her "For The Working Girl" LP. Melissa's vocal makes this a sureshot for pop and A/C. Arista 0551.



ALBUMS

"TIMES SQUARE" (Original Motion Picture Soundtrack). New rock's first exposure via a major film release is heralded by this double album that covers everything from Lou Reed's classic "Walk On The Wild Side" to Patti Smith, the Pretenders, Talking Heads and more. RSO RS-2-4203 (13.98).



MOLLY HATCHET, "BEATIN' THE ODDS." Hatchet is the paragon example of the new breed of Southern rock band that barely stays off the road long enough to record albums. The triple guitar attack has worked all over the nation, and their third LP seems to be platinum-bound. Epic FE 35672 (8.98).

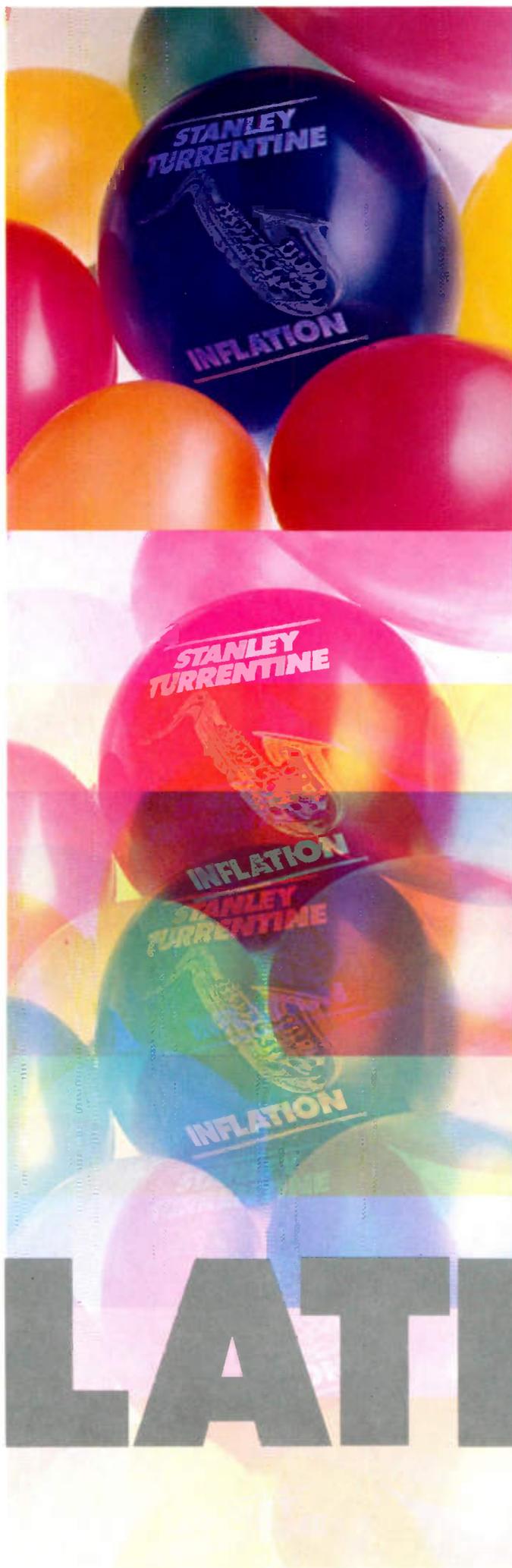


"ROCK JUSTICE." This is something new—a soundtrack to a commercially available video musical. It's about a rock star who dozes off in the studio and dreams that his band is putting him on trial for not having a hit record. Most of the songs are co-written by Marty Balin. EMI-America SWAK 17036 (7.98).



"JUST TELL ME YOU LOVE ME." (Original Motion Picture Soundtrack). The writing and singing of England Dan and John Ford Coley infuse this LP with appeal for pop-A/C formats. The harmonies of "Part Of Me Part Of You" and shuffle of "Movin' On Down The Line" highlight. MCA 3255 (7.98).





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Stanley Turrentine, containing
the single, "Inflation." (E-47008)

Produced by Stanley Turrentine

On Elektra Records and Tapes

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(6E-269)

Record World



SEPTEMBER 13, 1980

FCC Sets Panel To Discuss Deregulation

By BILL HOLLAND

■ WASHINGTON—Most of the issues of keen interest to the record and broadcasting industries have been in limbo during this past month of record-breaking heat here, but the FCC has scheduled a panel discussion for Sept. 15 and 16 that might set the temperature soaring again.

The two-day panel discussion at the FCC is being conducted to air the viewpoints of advocates and critics of such broadcast deregulation issues as non-entertainment programming, advertising requirements and programing ascertainment.

The split in points of view is quite clear: broadcasters, overburdened with myriad forms and rules, want as much freedom as possible to conduct their affairs;

CMA Study Reflects Rise of Country TV

■ NASHVILLE—The Country Music Association has announced the results of its recent survey of approximately 750 TV stations across the country to determine the extent and success of local country music television programing.

An important point revealed by the survey was that in nearly all region and market sizes, the number of country programs carried by representative stations has increased markedly in the past three years. Well over half of the stations responding to the CMA survey described country as more popular in their area than
(Continued on page 119)

public media access groups, on the other hand, want to make sure that the public interest is upheld and that deregulation does not simply become a code word for radio programming devoid of public-interest or minority input.

Those groups invited to participate in the Sept. 15 panel include the National Association of Broadcasters, the National Citizens Committee for Broadcasting, National Public Radio, the National Telecommunications Information Administration, the WNCN Listeners Guild, the National Black Media Coalition, the U.S. Catholic Conference, the Departments of Commerce and Justice, and the American Broadcasting Company.

Those invited to the next day's panel discussion include the National Association of Black-Owned Broadcasting, the Citizens Communication Center, the Office of Communications of the United Church of Christ, the National Radio Broadcasters' Association
(Continued on page 109)

WEA Unveils Marketing Plans at Convention

■ LOS ANGELES—More than forty key executives from the Warner / Elektra / Atlantic Corp. and its family of labels unveiled future marketing plans to more than 650 attendees at two meetings held last week at the Fairmont Hotels in Dallas (1-3) and Philadelphia (4-6).

In his welcoming address, WEA president Henry Droz stressed the

George Tucker Perjury Trial Starts; RIAA's Schoenfeld Unveiled as Agent

By JEFFREY PEISCH

■ NEW YORK—Convicted tape counterfeiter George Tucker, who boasted several months ago that his product was in the best "(record) stores in the country, from Sam Goody to Korvettes," was brought to trial last Tuesday (2) for three counts of perjury—false declarations before a grand jury, influencing a witness and obstruction of justice. A fourth count, extortion, was dropped by government prosecutor John Jacobs at the start of the trial.

During the first day of the proceedings it was revealed that Joel Schoenfeld, assistant council to Jules Yarnell, the RIAA's special council, anti-piracy, had acted as an undercover agent and had worked with FBI undercover agent Robert Levey in the FBI's Modsound operation. This was revealed when prosecutor Jacobs asked Levey, who had opened a retail store in Long Island under an assumed name, how he had met Tucker. Levey replied that Schoenfeld, then an undercover agent, had introduced the two. When contacted, Yarnell would

not say how long Schoenfeld had been working undercover, nor would he comment on whether or not the FBI had approached the RIAA with the idea of using an RIAA employee as an agent. He did say, however, that Schoenfeld was no longer working as an agent.

The charges against Tucker stem from testimony Tucker gave before a grand jury last December. After pleading guilty to charges of counterfeiting, prior to sentencing, Tucker agreed to cooperate with the government in their continuing investigation of counterfeiting activities. When he was asked about his relationship with Norton Verner, who the government believes was a middleman between Tucker and the Sam Goody Inc. retail chain, Tucker replied that he had no business relationship with Verner. Days before the government's questioning of Tucker, the government had learned of a Tucker/Verner connection, and therefore
(Continued on page 20)

Radio Support Grows For N.Y. Music Week

■ NEW YORK—New York's radio stations have come out in a strong show of support for the New York Music Task Force's efforts to coordinate the second annual New York Music Week (September 29-October 4). Several stations are planning special programming, while many are providing air personalities to host the growing list of scheduled concerts. A number of stations will be hosting their own concerts as well.

According to Al Steckler, New York Music Task Force chairman, Mayor Ed Koch has continued his solid support for Music Week by recording a series of public service announcements.
(Continued on page 70)

firm's contributions to the dealer base with hit product at a critical period in the record industry's history. He also discussed what the company must do to insure continuing growth in the '80s.

"We have entered our tenth year as a national company," Droz said in his speech. "In a year of so many significant events, it's difficult to pick out several to acknowledge. But there is one that I have just got to talk about. It took place in seven WEA warehouses on June 27. That day was a record breaker. That was the day which included initial shipments of the Rolling Stones, Queen and Jackson Browne, among others. On that day, our
(Continued on page 26)

Benson Company & Paragon Join Forces

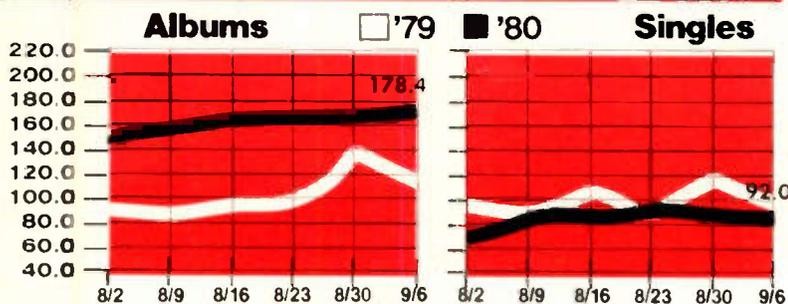
By MARGIE BARNETT

■ NASHVILLE—The Zondervan Corp. of Grand Rapids, Mich. has announced the formation of a joint venture between its newly acquired Benson Company holdings and Paragon Associates, both located here. Tentatively titled

the Benson Group, the new company will be headed by Bob MacKenzie, president of Paragon.

According to Zondervan president Peter Kladder, Zondervan recently finalized the purchase of
(Continued on page 116)

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.

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■ **Opposite page 30.** If WBLS in New York is the prestige address among black radio stations, then that's due in no small part to the vision of one Frankie Crocker, who had an idea of what black radio could be and made it reality. This week RW salutes Crocker's achievements by honoring him with a special issue.



■ **Opposite page 70.** The burgeoning Mexican music industry is spotlighted in Record World's annual special issue on the record business south of the border. Included are features on key labels, executives and artists, as well as RW's annual Mexico awards in a variety of categories.

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Epic/Portrait Signs Goudreau



Lennie Petze, vice president and general manager of the newly formed Epic/Portrait label, has announced that Barry Goudreau, guitarist with the multi-platinum group Boston, has been signed as a solo artist. The label has released Goudreau's single, "Dreams," and self-titled album, produced by John Boylan. Pictured at CBS Records' New York offices celebrating the release of Goudreau's LP are, from left: Don Dempsey, senior VP and general manager, Epic/Portrait; Goudreau; Bruce Lundvall, president, CBS Records Division; and Paul Ahern, manager.

W. German Sales Drop

By JIM SAMPSON

■ HAMBURG—Stagnation turned into recession in the second quarter as unit sales of records and tapes in West Germany slipped seven percent compared with the already unsatisfactory results of 1979. Low-price albums and singles were especially hard hit, and cassettes remained soft. Only full-price pop album sales improved significantly. Despite the drop, most senior managers believe the market's mark value turnover has risen, perhaps as much as six percent.

The first-half report by the industry association Phonoverband actually looks satisfactory at first glance. Phonoverband member firms, representing 90 percent of West German sales (most of the rest are imports), tallied 80.8 million units sold to retail dealers between January and June, just one percent below the previous year. But after a three percent overall gain in the first quarter, the statistics revealed an alarming three-month sales total for April-June.

Singles turnover declined 13 percent in the second quarter. The budget share of the German music market has slipped from 49 percent in 1978 to barely 38 percent in the first half of 1980. Classical budget record sales plummeted in the first half to 58 percent of 1979 levels.

Cassettes continue to lose market share, too, in the face of increasing home taping. One million fewer pre-recorded tapes were sold in the first half.

German marketers still rely on TV merchandising as a sales stimulus, despite an apparent oversupply of such product. Thirty-eight percent of albums and 66 percent of full-price cassettes were TV-promoted. Thus, full-price pop record and tape sales jumped 16 and nine percent respectively, though there was little profit made in the gain. There

(Continued on page 115)

Korvettes, Lenders Announce Settlement; Chain May Be Sold

■ NEW YORK — Korvettes, Inc. announced last week that it had struck an agreement under which it would repay \$28 million of the \$57.2 million owed to its institutional creditors. The remaining \$29.2 million in debt reportedly will be forgiven. Announcement of the agreement came one day after Agache-Willot, the French concern that brought Korvettes in 1979, revealed its intent to sell the department store chain in an effort to alleviate its own financial difficulties. Some of the

(Continued on page 118)

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KHJ Announces Move to 'Country-Oriented Rock'

By PHIL DIMAURO

■ LOS ANGELES—KHJ in Los Angeles will switch to a country music format sometime near the end of October, according to the station's general manager, Neil Rockoff. Rumors of a change to country at the once-predominant top 40 station had been circulating in the market and among radio industry observers around the nation for several weeks.

"We've made a decision to go country," Rockoff told *Record World*, adding that "crossover rock artists" and other "contemporary artists" would also be integral to the station's new sound. The new format has been labelled "country oriented rock" (COR), but Rockoff explained that the initials simply serve as a "byword or catch-all phrase to call attention to the format." The general manager stated that "rock oriented country" would actually be a more accurate term of reference, but COR, because of its similarity to radio terms like AOR and MOR, works much better as a slogan.

Rockoff feels that the shift to country is a natural move for a station like KHJ. "Contemporary stations today are getting many of their most powerful artists from country music," he asserted. "Take Ken-

Roberta Skopp Named Boardwalk Vice Pres.

■ LOS ANGELES—Neil Bogart, president of the Boardwalk Entertainment Company, has announced the appointment of Roberta Skopp as vice president of publicity and development.



Roberta Skopp

Skopp, a former VP of press for Casablanca Records and FilmWorks, has been a long-time Bogart associate. Prior to her affiliation with Casablanca, she served as an account executive in the press office of Aucoin Management, and was director of public relations for Don Kirshner. She has also worked as an assistant editor at *Record World*.

ny Rogers, Willie Nelson, Dolly Parton and Crystal Gayle — they're all country artists. Three years ago, there wasn't a contemporary station in the country that would have played any of them, with the possible exception of Kenny Rogers. Now, they're five of the biggest artists around . . . That, more than anything else, tells the story." Other "crossover" artists who will be heard on the station include the Eagles, Poco, Linda Ronstadt and Eddie Rabbitt.

The station will be targeted at listeners aged 25 to 49, and will have a new "contemporary sound," according to Rockoff. "We're not really doing a format, we're going after a lifestyle," the general manager continued, adding that the decision to go country was made after extensive research into "how listeners spend their leisure hours, and how they listen to the radio. We got the (Continued on page 70)

Starship Gold at 'Point Zero'



RCA Records recently presented Jefferson Starship with RIAA gold album plaques for "Freedom at Point Zero," signifying sales of over 500,000 units of the Grunt Records LP (manufactured and distributed by RCA). The presentation took place backstage at Los Angeles' Universal Amphitheater following three nights of sold-out concerts there. Pictured are, from left: Hal Lazareff, ICM; Craig Chaquico, David Freiberg, Mickey Thomas, Pete Sears, and Aynsley Dunbar of Starship; Bill Thompson, the group's manager; Tyrone Thompson; Mel Ilberman, division vice president, business affairs, RCA; Bud Dain, division vice president, pop A&R, west coast; Paul Kantner of Starship; Ed DeJoy, division vice president, pop A&R; Barry Hennessey; Tom Ross, vice president, ICM; and Glen Miskel, attorney for Aynsley Dunbar.

PolyGram East Names Jaffe To Head New Rock Music Department

■ NEW YORK—Dick Kline, executive vice president, PolyGram Records East, has announced the creation of a rock music department and has named Jerry Jaffe

vice president in charge of it. Jaffe, who had been vice president of artist development at Polydor, said that the purpose of the department would be to "market the (album-oriented rock) groups so that they are palatable to a mass audience by calling on all support functions to maximize airplay and go beyond (Continued on page 99)

WEA Germany's Siegfried Loch Urges Price Reduction for Cassettes

By JIM SAMPSON

■ TIMMENDORFER STRAND — Reducing pre-recorded cassette prices to 75 percent of LP list could stop or even reverse the current slippage in tape sales in many markets. That new approach to cassette marketing has been suggested by Siegfried E. Loch, MD of WEA Germany and VP, WEA International. In a wide-ranging interview during WEA's annual sales conference here, Loch also revealed plans for WEA

to become the first German record distributor to enter the video software field, and he announced a move by WEA's European companies to compete more aggressively in the MOR market.

As home taping continues to impact on cassette turnover in most markets, Loch feels there should be a change in the cassette's relationship to the LP, closer to the paperback's relationship to hardcover books. If the price of cassettes were reduced

somewhat, consumers would be less likely to go to the trouble of dubbing their own tapes, and more likely to buy a second copy of the album, on cassette, for their car or portable tape player.

To make a price reduction possible, everyone involved, from artist to producer to publisher to record company, would have to settle for less income from tape sales. But Loch thinks this proposal could aid in bargaining for a blank tape royalty.

"There must be give and take," he explains. "We need the tape royalty, but we are willing to make concessions elsewhere. The important thing is that artists and authors all understand that something has to happen. We're not going to get any further just by talking, and certainly not by raising prices. Of course, we must do everything possible not just to keep the LP attractive, but to make it even more attractive if possible. And it is possible."

There would be many details to be worked out, obviously, and all record companies, authors and artists would have to join the discussion. Loch has raised his proposal with WEA International, which is studying its viability.

Turning to video, Loch confirmed that WCI has given video marketing responsibility in Germany to WEA Musik, and that the (Continued on page 115)

Regional Breakouts

Singles

East:

Doobie Bros. (Warner Bros.)
Barbra Streisand (Columbia)
Al Stewart (Arista)
O'Jays (ITSOP)

South:

Olivia Newton-John/ELO (MCA)
Doobie Bros. (Warner Bros.)
Al Stewart (Arista)

Midwest:

Pointer Sisters (Planet)
Barbra Streisand (Columbia)
Kings (Elektra)

West:

Doobie Bros. (Warner Bros.)

Albums

East:

Al Stewart (Arista)
Jethro Tull (Chrysalis)
Teena Marie (Gordy)

South:

Al Stewart (Arista)
Barry Goudreau (Portrait/Epic)

Midwest:

Al Stewart (Arista)
Jethro Tull (Chrysalis)
Michael Schenker Group (Chrysalis)

West:

Al Stewart (Arista)
Teena Marie (Gordy)



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all
about
you
are
losing
their
heads...**



**Molly Hatchet's
"Beatin' The Odds."**

FE 36572

**The third album.
On Epic Records
and Tapes.**

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Produced by Tom Werman for Julia's Music, Inc.
Management and Direction: Pat Armstrong and Associates, Inc.





Columbia Fetes Loggins



Columbia recording artist Kenny Loggins was recently feted in New York by label executives. Loggins was in town for a concert appearance in Central Park, featuring his hit single, "I'm Alright" from the movie "Caddyshack." Pictured are, from left: (bottom) Ed Hynes, VP national promotion, Columbia; Loggins; Walter Yetnikoff, president, CBS/Records Group; Larry Larson, management; (top) Mike Martinovich, VP merchandising, CBS Records; Eva Ein Loggins; Bruce Lundvall, president, CBS Records Division; Jim Recor, management; Arma Andon, VP artist development, Columbia; and Steve Pritchitt, director, product management, CBS Records.

BMA Announces Major New Projects

■ PHILADELPHIA—LeBaron Taylor, the newly elected president and chief executive officer of the Black Music Association, has outlined some major projects for the coming year.

Through the BMA Foundation, a series of programs will be developed to dramatize the historical role played by black musicians and entertainers in the origin and growth of American music. These programs will include scholarly research, audio-visual materials on the history of black music, and special documentaries and media programs emphasizing black America's past and present contributions to musical arts in America. The BMA Foundation, as a non-profit corporation, will allow the Association to receive public and private funds.

The BMA Minority Development Program will provide assistance, direction and consultation to the BMA membership body in increasing record industry awareness of training and advancement programs benefiting minority employees. It will include college rep, summer internship and apprenticeship programs. Through the BMA, Foundation scholarships will be awarded to minorities and major institutions. Participating record companies will be asked to contribute \$6,000 per year.

A Women's Steering Committee will examine the problems facing black women in business. Lecture presentations and workshop activities will be held on the east and west coasts. The first of these seminars will be conducted in New York by Elaine Dowe Carter, who heads a consulting firm providing services in affirmative action organization and career development to private industry and public sector organizations.

A program has been designed

to analyze the Association's ability to successfully develop and conduct local chapters throughout the country. The first BMA pilot local chapters will be established in New York and Los Angeles. Administration of these chapters will be coordinated through BMA's national office in Philadelphia.

New \$5.98 Titles Announced by Capitol

■ LOS ANGELES — As reported earlier in RW (Aug. 30, 1980), Capitol Records is expanding its \$5.98 Greenline series in its forthcoming fall release plans, according to label vice president, marketing, Dennis White. A total of 191 titles will be included, representing 134 Capitol titles, 35 United Artists selections and three Sunbird albums all previously unavailable in this price category.

Also included are 19 Capitol packages previously introduced in the series, beginning with the initial September, 1979, release of 14 titles and five more added last March.

Artists now represented with Greenline product include Capitol acts Bob Seger, Steve Miller, The Beatles, Natalie Cole, Peabo Bryson, Maze Featuring Frankie Beverly, A Taste of Honey, Lou Rawls, Nancy Wilson and Cannonball Adderley. United Artists catalogue now included among Greenline release covers such label acts as Paul Anka, Willie Nelson, Crystal Gayle, Enchantment, Shirley Bassey and Vivian Reed, while Sunbird acts include Stonewall Jackson.

Capitol will begin pre-selling the titles Monday (8), with shipments to start on October 6. A major advertising campaign launching the expanded line is also planned.

'Times Square,' 'Shogun' Soundtracks Previewed at RSO National Convention

■ LOS ANGELES—Al Coury, president of RSO Records, in conjunction with Dreamland Records president Nicky Chinn and vice president Mike Chapman, recently hosted a weekend convention in Los Angeles for the national RSO field sales and promotion team. Products scheduled for release in the remainder of 1980 were presented at the meeting.

The meetings featured audio-visual presentations as well as discussions of promotion and sales plans for RSO and Dreamland in the coming months.

Following introductory remarks by Coury, RSO's executive team, including Rich Fitzgerald, senior vice president and general manager; Bob Smith, vice president of promotion; Mitch Huffman, vice president of sales; Mel DaKroob, national sales manager; Jason Minkler, national promotion director; Robin Wren, national album promotion director; Vic Ginnocchio, national singles director, sales and Bob Usery, director of black music/R&B, introduced the music to be released in the coming months. Huffman and DaKroob also held a seminar, at which they detailed merchandising and sales strategy for RSO

and Dreamland.

Among the records included in the presentation were Irene Cara's current hit single, "Out Here On My Own," from the best-selling RSO soundtrack album of the Alan Parker motion picture, "Fame." Cara's future projects were also discussed. In addition, selected cuts from the Robert Stigwood motion picture "Times Square" were played, including the Dreamland single, "Rock Hard," performed by Suzi Quatro and written by Chinn and Chapman. A forty-minute video presentation highlighting key scenes and music from the motion picture was shown. Also introduced was a sixty-minute video presentation of film and music excerpts from the highly anticipated mini-series "Shogun," from which RSO is releasing a soundtrack album. Oscar-winning composer Maurice Jarre wrote the music for the production. "Shogun" marks RSO's first association with a television production.

Selected cuts from Del Shannon's RSO debut album, produced by Tom Petty, and several songs from Linda Clifford's new album "I'm Yours," produced by

(Continued on page 118)

THE TRADITION CONTINUES... CONCORDE RECORDING CENTER

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...FOR SOUND ADVICE.

Songbird, MCA's Gospel Label, Moving Its H.Q. from L.A. to Nashville

By MARGIE BARNETT and SAM SUTHERLAND

■ LOS ANGELES—MCA Records is realigning its MCA/Songbird division, placing the 14-month-old Christian music venture under the supervision of MCA Records Nashville division president Jim Foglesong.

Label president Bob Siner confirmed the move when reached by *RW* last week, reporting, "It's taking place right now. Internally, everyone is now fully aware of the switch, and we began putting it together formally about a week ago."

Siner confirmed that the original decision to base the MCA/Songbird arm in Southern California had been influenced by the growth of Christian merchandisers in that region, as well as the presence of viable talent. In the months since, however, the label has seen the need to involve its Nashville arm. "We needed relationships in both areas, really," explained Siner, citing the high profile Nashville studios, musicians and producers have in contemporary gospel.

L.A. Office Stays Open

MCA/Songbird's offices here won't be phased out, despite the new Nashville thrust. Siner said the division's director of distribution and marketing, Charlie Shaw, will continue to operate out of the Los Angeles offices.

MCA Nashville division chief Foglesong responded to the new arrangement by commenting, "I'm really excited about the prospect—it's a big challenge. It's a very different market, and we know that and need to learn a lot more about it."

Although Siner noted that many of the same accounts and radio stations already visited by MCA's Nashville staff will be targets for MCA/Songbird product, Foglesong said the initial thrust will be to study the Christian market very carefully. "We are going to put whatever promotional muscle we have in Nashville behind Songbird," he remarked. "We're not planning to overtake the world in the next two months, though. We're going to learn about it, and see how to get in there and where we can fit best."

The first project to be handled under Nashville's supervision is Willie Nelson's first gospel LP, "Family Bible," which shipped last week. Foglesong sees similar ventures by established artists as a likely focal point for Songbird's catalogue development, noting, "We have some Nashville artists who are very interested in recording an album for Songbird, people who have a very sincere

religious commitment, such as Barbara Mandrell, for one."

At the same time, emphasis on new and emerging Christian talent will also continue. Chris Christian, the producer who helped assemble the division's initial roster, will continue his involvement in a consulting capacity, according to Foglesong, who added, "We will try to work with the whole community. I've long been intrigued by the gospel market, which I think is growing. I think there is a big religious resurgence out there, and music and religion have gone hand in hand since way, way back."

As for how his division will handle Songbird product, Foglesong asserts, "What I think we're going to be able to offer is a lot more support for the label than it's had up to this point . . . As far as real specifics go, we don't plan to change anything at the moment. We're there to enhance. We're going to promote the records as extensively as we can, using the MCA secular distribution system as much as possible to try and tie it all together."

Foglesong does note that he plans to be directly involved at every level, along with other Nashville division staffers like Chic Doherty and Erv Woolsey. "One thing you learn when you've been in this business as long as I have—I started out in the classical field, and I've done just about everything but this—no matter which area you go into, whether it's country, jazz, classical or whatever, you've really got to get into it. You can't just sit on the outside, listen to a couple of records, and say, 'Oh yeah, I can do that.' There are always a lot of little details and fine points that are very important."

Columbia Signs Billy Burnette



Columbia Records has announced the signing of Billy Burnette to the label. Burnette, son of famed rocker Dorsey Burnette, has just released his self-titled debut Columbia LP, produced by Barry Seidel. Pictured at a reception in New York celebrating its release are, from left: (seated) Ed Hynes, VP, national promotion, Columbia; Bruce Lundvall, president, CBS Records Division; Burnette; Michael Dilbeck, VP, west coast A&R, Columbia; Joe Mansfield, VP, marketing, Columbia; Suzy Frank, manager; Barry Seidel, manager and producer; and Warren Williams, associate director, talent acquisition, Columbia A&R, west coast.

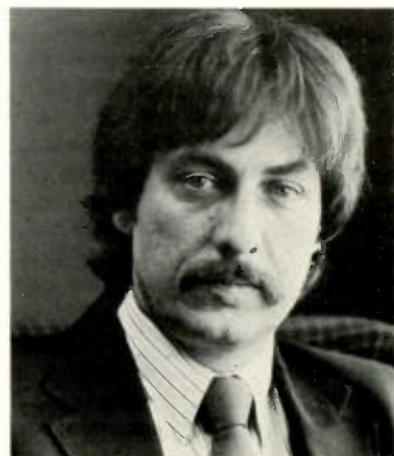
Boardwalk Signs Harry Chapin



Neil Bogart, president of The Boardwalk Entertainment Company, has announced the signing of Harry Chapin to an exclusive recording contract with the firm's record division. Chapin's first release on the Boardwalk label, slated for this October, is entitled "Sequel," and contains a new chapter in the story made famous by his hit "Taxi." Shown greeting Chapin (third from left) after a recent concert at the Greek Theater in Los Angeles are (from left) Boardwalk's partners Peter Guber, Jon Peters and Bogart, and Chapin's manager Ken Kragen.

MCA Distributing Promotes John Burns

■ LOS ANGELES — John Burns has been named vice president for branch distribution, announced Al Bergamo, president of MCA Distributing Corporation.



John Burns

Burns previously was director of national sales. From January to December 1979, he was regional director for the midwest. Prior to that he was branch manager in St. Louis for three years. Burns started with MCA in 1973 as a sales representative.

NARM Sets Agenda For Rack Jobber Meet

■ CHERRY HILL, N.J.—The NARM Rack Jobber Conference—theme-tagged "The Rack Is Back"—opens on October 1 in San Diego, California, with a program emphasizing the role of the chain store executive (who is the rack jobber customer) in the merchandising of records and tapes.

The opening audio-visual presentation, which kicks off the first general session on Thursday morning, October 2, is built around interviews with five of the country's most important chain store merchandising executives whose direct responsibility is the record and tape departments in their multi-outlet organizations. Charles Staley of Woolworth/Woolco; Calvin Allen of Sears; Harry Suttmillier of Gold Circle stores; and the Montgomery Ward team of Richard Birkett and Al Geigle give their views on the recorded music industry, in general, and on their relationships with the rack jobbers with whom they all do business, in particular. The interviews cover a wide range of topics including their own companies' projection of future growth, and what implications and opportunities that growth has for the recorded entertainment industry.

Macke Keynotes

Keynoting the Rack Jobber Conference will be Kenneth A. Macke, chairman and chief executive officer of the Target Stores, and senior vice president of Dayton Hudson Corporation. Target Stores, the largest and fastest-growing division of the Minneapolis-based Dayton Hudson Corporation, operates 72 stores in ten states and projects 153 stores by 1983.

Registration forms for the Rack Jobber Conference may be secured by calling the NARM office at (609) 795-5555.

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Give the gift
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Record World Single Picks

THE ALLMAN BROTHERS BAND —Arista 0555



ANGELINE (prod. by Band-Lawler & Cobb) (writers: Betts-Lawler-Cobb) (Careers/Pangola/Milene, BMI) (3:15)

The progenitors of a fine southern tradition are back and in high gear with this first release from the "Reach For The Sky" LP. The multi-guitar assault reaches awesome proportions when teamed with the dual drum rhythm tandem. Gregg's vocals are tough and gritty and the pace is kept at breakneck levels.

PHILLY CREAM—WMOT 7-5350 (CBS)



COWBOYS TO GIRLS (prod. by Ingram) (writers: Gamble-Huff) (Razor Sharp/Double Diamond, BMI) (3:47)

This is a bright attractive re-working of the Intruders' '68 top 10 smash. The quartet features Valarie Lipford and Samuel Tompkins sharing the magical lead, with simple unobtrusive instrumental backing. The contemporary arrangement places an emphasis on the vocals and rhythm bounce. A multi-format sleeper.

RENE & ANGELA—Capitol 4925



EVERYTHING WE DO (prod. by Drinkwater-Watson) (writers: Moore-Winbush) (Moore and Moore, BMI) (3:32)

Exquisite production spotlights the refined vocal interaction on this delicate ballad. The duo soars and sparkles with breathtaking ease and restrained instrumental backing. From the L.A.-based team's latest, self-titled LP, it has plenty of pop and A/C appeal aside from its instant black-oriented radio acceptance.

FRANK LUCAS—Highland 1301



YOUR LOVE GOT ME HIGH—Part 1 (prod. by Briske-Francis) (writer: Lucas) (Interworld/Banana Lady, BMI) (4:25)

Lucas had a black music hit with his "Good Thing Man" in '76. He returns with this absolutely marvelous single that's bound to make waves with several audiences. Backed by a gospel-inflected chorus, Lucas tantalizes with his relaxed matter-of-fact vocal style that alternately soothes and erupts. String tension and a bass/drum throb mesmerize.

Pop

YELLOW MAGIC ORCHESTRA— A&M 2261

BEHIND THE MASK (prod. by Hosono) (writers: Mosdel-Ryuichi-Takahashi) (Alfa/Almo, ASCAP) (3:35)

This is computer-age dance music at its finest. Creamy synthesizer lines flow over an upbeat rhythm track that demands movement. It's guaranteed to score on several formats.

GAMMA—Elektra 47034

SOMETHING IN THE AIR (prod. by Lyons-Montrose) (writer: Kaene) (Towser, BMI) (3:16)

The Ronnie Montrose-led quintet offers this first single from the new "2" LP and it should be an AOR mainstay. A cover of the Thunderclap Newman gem, it showcases Ronnie's raging guitar.

MICHAEL FRANKS—WB 49556

BASEBALL (prod. by LiPuma-Fischer) (writer: Franks) (Warner-Tamerlane/Mississippi Mud, BMI) (3:48)

Pop's prince of cool gets ready for the fall classic with this aptly-titled single from his "One Bad Habit" LP. Relaxed keyboard and horn garnishes fall into place like autumn leaves.

RONI GRIFFITH—Vanguard 35218

MONDO MAN (prod. by Orlando) (writer: Orlando) (Jackaroo/Bobby "O", ASCAP) (3:15)

We may all be doing the Mondo Man if this record catches on and it just may with its recurring hook and some equally irresistible keyboard wizardry. Dance-pop-rock for radio & clubs.

MAYNARD FERGUSON— Columbia 1-11367

IT'S MY TIME (prod. by B. deCoteaux) (writer: N. deCoteaux) (Music Montage, BMI) (3:43)

The venerable horn master offers this fashionable fusion-dance-funk concoction with an emphasis on the pop side. His rangy trumpet gets percussion/choral help.

ROBBIN THOMPSON BAND— Ovation 1157

BRITE EYES (prod. by Brown) (writer: Thompson) (Out There/Creative, ASCAP) (3:48)

Thompson, backed by an outstanding quartet, makes his label debut with this slick AOR-pop rocker. The vocals are excellent, especially in the harmony chorus break, and cool confident keyboard work hits the mark.

SEA LEVEL—Arista 0559

SCHOOL TEACHER (prod. by group-Whiteside) (writers: Bramblett-Pridgen) (Stoned Individual/Hungry Child, BMI) (3:19)

The septet gets better and better and one reason is the full-time membership status of Randall Bramblett. Here, he sings of school dazed lust backed by Chuck Leavell's crazed piano runs.

THE SILENCERS—Precision 9-9802 (CBS)

MODERN LOVE (prod. by Clearmountain) (writers: King-Capiolo) (Cactus Industries, ASCAP) (3:18)

A slam-bang rhythm section plows along under a memorable, recurring keyboard riff while the vocal hook rings loud and clear on this crafty single from the Pittsburgh-based outfit.

LEO SAYER—Warner Bros. 49565

MORE THAN I CAN SAY (prod. by Tarney) (writers: Curtis-Allison) (Warner-Tamerlane, BMI) (3:30)

Sayer deserves special accolades for his expressive vocal performance on this impressive cut from the forthcoming "Living In A Fantasy" LP. A loping guitar works as the counterpoint and aids in giving multi-format appeal.

THE SCOOTERS—EMI-America 8055

LET ME IN (prod. by Wainman) (writer: Lee) (Scot Tunes, ASCAP) (3:40)

The L.A. rockers use the power ballad approach on this latest single from the "Young Girls" LP. The grandiose arrangement and production emphasizes a blockbuster rhythm.

B.O.S./Pop

JUNIE—Columbia 1-11362

LOVE HAS TAKEN ME OVER (BE MY BABY) (prod. by Morrison) (writers: Morrison-Singleton-Tinsley) (Bridgeport/Jun-Trac/Fat Quail, BMI) (3:49)

A founding member of Ohio Players and once a part of the P-Funk family, Junie shows his roots on this debut single from the forthcoming "Bread Alone" LP. The funky groove is there with soft pop vocals pointing at cross-over radio accessibility.

VERNON BURCH—Chocolate City 3211 (Casablanca)

FUN CITY (prod. by Gadsen) (writers: Burch-Redmond, Jr.-Rey) (Rick's/Sand B/Rightsong, BMI) (3:54)

An agile bass cavorts under Burch's cool vocal trade with a light, happy chorus. As the title says, it's good-time music for dancers and black-oriented radio.

BELINDA WEST—Panorama 12094 (RCA)

SEABISCUIT IN THE FIFTH (prod. by Galbraith-Dees) (writer: Galbraith) (Mad Lad/ATV, BMI) (3:59)

Based in Nashville with numerous studio sessions to her credit, West debuts with this sassy, soulful dancer. The production is superb and the energy contagious.

MIRA WATERS—Gordy 7186

ROCK AND ROLL ME (prod. by Jackson) (writer: Waters) (Jobete, ASCAP) (3:38)

Waters takes a funk-drenched, rhythm track and drives it hard with some sexy vocal inflections. The hook is right for radio and the rest is a dancer's delight.

RANDY CRAWFORD—WB 49576

ONE DAY I'LL FLY AWAY (prod. by Felder-Hooper-Sample) (writers: Sample-Jennings) (Four Knights/Irving, BMI) (3:40)

With the Crusaders providing a stylish instrumental backdrop, Crawford gives one of her finest dramatic ballad readings. Joe Sample's keyboards co-star.

GENE CHANDLER—20th Century- Fox 2468 (RCA)

LAY ME GENTLY (prod. by Davis-Chandler) (writers: Acklin-Thompson) (Cachand/Gaetana, BMI) (3:46)

Chandler's robust vocal sets new standards for a convincing romantic proposition. He gets yeoman support from satiny strings and backing vocals.

NATIVE—RCA 12074

LONELINESS (prod. by group-Ziadie) (writers: W. & B. Jobson) (Deep Canyon/Brian Morrison, ASCAP) (2:45)

The initial release from their self-titled debut LP shows the Jamaican septet possessing plenty of multi-vocal finesse. It's interesting reggae-pop with smartly arranged percussion, guitar and harmony vocal choruses.

JACKIE MOORE—Col 1-11363

LOVE WON'T LET ME WAIT (prod. by Eli) (writers: Eli-Barrett) (Friday's Child/Mighty Three, BMI) (3:54)

Responding to an inviting macho intro, Moore's delicious vocal is totally sensuous on this loving ballad from the forthcoming "With Your Love" LP.

Country/Pop

CRYSTAL GAYLE—Col 1-11359

IF YOU EVER CHANGE YOUR MIND (prod. by Reynolds) (writers: McGee-Gundry) (Dawnbreaker, BMI/Silver Nightengale, ASCAP) (3:16)

Culled from her new "These Days" LP this gorgeous ballad will be an automatic country charttopper but the emphasis here is strictly pop-A/C.

TANYA TUCKER AND GLEN CAMPBELL—MCA 41323

DREAM LOVER (prod. by Crutchfield) (writer: Darin) (Screen-Gems-EMI/Hudson Bay, BMI) (2:56)

The hot little lady has a perfect mate on this single from her forthcoming "Dreamlovers" LP. Campbell harmonizes and gets into some spirited call and response trades with the country lass.

THE LAUGHING DOGS

Produced by Peter Ker.
Management and Direction: Frank Breuer.



MEET THEIR MAKERS.

*They're a little
crazy, but they're
nice boys.*



*Featuring "Don't Bring Me Down!"
ON COLUMBIA RECORDS AND TAPES.*

NATIONAL BREAKOUT!

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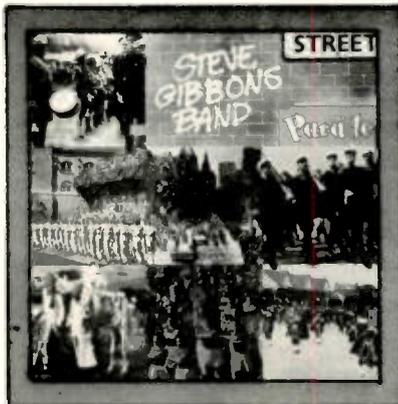
Record World Album Picks



MUSICAL SHAPES

CARLENE CARTER—Warner Bros. BSK 3465 (7.98)

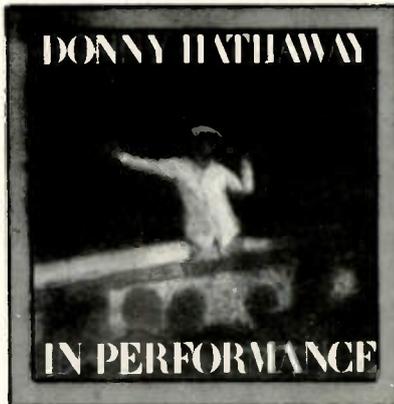
Carlene successfully blends British pop with southern sensibilities and, what's more, she keeps it all in the family. Produced by hubby Nick Lowe, the LP is backed by his Rockpile cronies (in particular Dave Edmunds on "Baby Ride Easy"). She also covers her mother's "Ring of Fire" and her great uncle's "Foggy Mountain Top."



STREET PARADE

THE STEVE GIBBONS BAND—Polydor PD-1-6293 (7.98)

Gibbons can kick off his latest release with "British Rock and Roll" if he wants to, but it's obvious that his heart is back in the old U.S.A. with rockabilly-influenced cuts like "Give It Back," or "I'm A Man," a new twist on the blues. "A To Z" is the perfect rhythmic alphabet for neurotics.



DONNY HATHAWAY IN PERFORMANCE

Atlantic SD 19278 (7.98)
Recorded live at the Troubadour in Los Angeles and at the Bitter End and Carnegie Hall in New York, this set of unreleased performances captures all the energy of the late Hathaway on stage. With Leon Russell and Al Kooper classics & production by Arif Mardin & Jerry Wexler, this package has everything going for it.



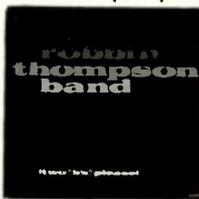
CODE BLUE

Warner Bros. BSK 3461 (7.98)

Led by former Motels guitarist Dean Chamberlain, this trio sticks to the basics—classic rock hooks and plenty of guitar-fueled energy. The other members have interesting histories: British bassist Gary Tibbs has played with Roxy Music, while drummer Randell Marsh is a Florida native who once giggered with Tom Petty.

(TWO "B'S" PLEASE)

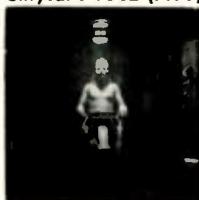
ROBBIN THOMPSON BAND—Ovation OV1759 (7.98)



After a stint with Bruce Springsteen's Steel Mill band in the early '70s and a subsequent solo album, Thompson has assembled a band to compliment his songwriting. Features are "Barroom Romance" and "Candy Apple Red."

THE MICHAEL SCHENKER GROUP

Chrysalis 1302 (7.98)



Schenker is the infamous guitarist who disappeared from the group UFO without a trace, and whatever extraterrestrial journeys he was on didn't dampen his liking for overdriven guitars. A must for metal-munchers.

ROCK AND ROLL AND LOVE AND DEATH

THE ROMEOS—Columbia NJC 36544 (7.98)



The sinister "Tell Me, What Can I Do" sets the mood for this impressive debut, produced by

Toto's David Paich. A Stones influence prevails in "Desire" while "Sidekick/Angel 65" has a catchy riff AOR programmers will find hard to resist.

IRONS IN THE FIRE

TEENA MARIE—Gordy G8-997M1 (Motown) (8.98)



From the easy shuffle of "Tune In Tomorrow" to the big-city disco beat of "I Need Your Lovin'" to the rapid, intricate riffing of "Chains," it's obvious that this young singer/writer simply lives rhythm.

VOOBAHA

BARNES & BARNES—Rhino RNLP 013 (7.98)



Dr. Demento freaks will recall this duo's delightfully diseased tune, "Fish Heads," while Beatle fans probably won't even recognize their disfigured cover of "Please Please Me." And we haven't even gotten to the sickest stuff yet!

SHADOW

Elektra—6E-293 (7.98)



Crisply produced by Leon Ware, this trio's debut LP sets a hand-clapping pace with the rubbery bass intro of "Mystery Dance." Their rich ensemble vocals are prominent on "Village Destiny" and "I Can't Keep Holding Back (My Love)."

ILLUSIONS

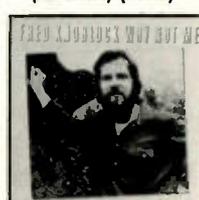
ARTHUR BLYTHE—Columbia JC 36583 (7.98)



On his third LP for the label, the alto saxophonist creates aural "illusions" by alternating groups—one with piano, bass and drums, the other utilizing tuba, cello, drums and the unusual electric guitar of James "Blood" Ulmer.

WHY NOT ME

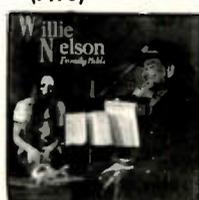
FRED KNOBLOCK—Scotti Bros. SB 7109 (Atlantic) (7.98)



The success of the title cut as a top 40 hit underscores Knoblock's effectiveness at building songs around his mellow voice. Other songs in the same A/C style are "It's Over" and a touching tribute to his father.

FAMILY BIBLE

WILLIE NELSON—Songbird/MCA-3258 (7.98)



Willie bares his gospel roots on this one. Joined by his sister Bobbie on the piano, he picks and sings such old-time favorites as "Revive Us Again" and "There Shall Be Showers of Blessing."

HOW THE HELL DO YOU SPELL RYTHUM?

AMAZING RHYTHM ACES—Warner Bros. BSK 3476 (7.98)



Whether it's the tongue-in-cheek western swing of "I Musta Died and Gone to Texas" or the sweet country simplicity of "Give Me Flowers While I'm Living," this album has something for everyone.

TOUCH YOU

JIMMY HALL—Epic NJE 36516 (7.98)



Best known for his role as Wet Willie's lead vocalist, Hall's solo album features an excellent cover of "634-5789" along with a vocal collaboration with Bonnie Bramlett on "Private Number."

GREGG CLEMONS

Nemperor—NJZ 36536 (CBS) (7.98)



Former insurance salesman Gregg Clemmons' debut album runs the rock 'n' roll gamut with tunes such as the soulful "I Feel You Near" and the catchy "Nightbirds," both of which are naturals for AOR.

"MY PRAYER" EXPLODING FOR "RAY, GOODMAN & BROWN II" FROM THEIR LIPS TO EVERYONE'S EARS.

Ray, Goodman & Brown created a gilt-edged rainbow with their debut Polydor album and their multi-format Gold smash, "Special Lady." So it's not surprising that they were proclaimed Best New Group of 1980.

Fueled by the incredible success of "My Prayer," their new album, "Ray, Goodman & Brown II" is catapulting them even higher into the lists of this decade's greatest achievements. Their secret? Great voices. Great harmonies. Great songs.

**"RAY, GOODMAN & BROWN II" FEATURING "MY PRAYER!"
THEIR SEQUEL TO SUCCESS. ON POLYDOR RECORDS & TAPES.**

RAY, GOODMAN & BROWN
Ray, Goodman & Brown II



A 'Special' Publishing Firm: Small, Young, But Very Active

By SAMUEL GRAHAM

■ LOS ANGELES—On the basis of current and imminent copyright activity that includes five singles, several album tracks and even one of the themes for ABC-TV's fall programming schedule, Special Music is demonstrating that a publishing company that is both small—i.e., a staff of two—and young—less than two years in existence—can still function realistically as a "full-service" operation, with capabilities in both publishing and production.

Special Music copyrights now in release include Michael Johnson's EMI-America single "You Can Call Me Blue" and Collins and Collins' A&M single "You Made Me Believe," the latter written by Special Music staff writer Geoffrey Leib; a single written and performed by another staff writer, Chris Montan (and produced by Special Music president Evan Archerd), is due September 5 on the 20th Century-Fox label. Planned for the near future are singles by Lani Hall (written by Allee Willis and staff writer Lauren Wood) on A&M and Maxine Nightingale ("All Night With Me," written by Montan) on RCA.

The firm is or will be further represented with a track on the Collins and Collins LP written by ex-staff writer Kenny Lee Lewis; two Leib compositions on an upcoming Capitol album by Tavaras; a Maxine Nightingale album track penned by Lauren Wood; Montan's album, scheduled for a September 15 release and written entirely by the artist, with the exception of one tune co-written with Leib; two Leib songs on a Chuck Cissell album on Arista, and two Wood songs on Nicolette Larson's third album for Warner Bros., due in early 1981. In addition, Wood's "Hollywood" has been adopted by ABC-TV for its fall promotional campaign.

Located in the West Los Angeles building that also houses producer/manager Peter Asher's offices, and not even identified by so much as a name on the door, Special Music appears to be an unassuming little operation. Yet, said Archerd in a recent interview, "There are only a handful of (other) small independent publishers functioning as full-service publishers—getting covers, negotiating print deals, arranging foreign administration and so on. We perform the same functions as a Chappell or a Warner Bros. or an Almo/Irving.

"I don't know of many other

small companies that aren't oriented towards a specific artist, representing one person or one group mainly for their own recordings or a cover here and there. The difference is in the term 'full-service.' A writer can submit a song to us, and we can get it covered—like the Michael Johnson record, for instance. We didn't know the writers (Dave Morgan and Larry Brown) from Adam, but they called us up, we took the song to EMI and it was cut."

Archerd had previously supervised the operation of Special Songs, a "cooperative publishing venture" owned by such writer/performers as Karla Bonoff, Andrew Gold, Kenny Edwards and Rick Nelson (the Bonoff and Gold catalogues are now administered by Special Music). In that capacity and through his experience with two other publishers, Archerd said, "I built up a pretty good reputation," and with the assistance of attorney Lee Phillips "I gathered a supply of some foreign publishers who advanced me enough money to start this company, along with my own savings." Archerd owns Special Music, which he runs with the help of professional manager Brendan Okrent; an independent accounting firm handles their financial matters.

With Special Music, Archerd added, the idea was "to continue with what we'd started at Special Songs. The intent was to become both a publishing and production company, because basically, I didn't feel there were many alternatives available to songwriters. They could either sign with one of the big companies or maintain their own. I wanted to do it better."

The key, he contended, lies in "giving 100 percent" to every project once it's been taken on. "With Chris Motan, we had trouble getting him covers—very few people listened to his songs, so the alternative was to get him his own (record) deal, which is what we did." That wasn't the original intention, he noted: "We just loved his songs."

Archerd's role as producer of the Montan album is the fulfillment of "something I've worked towards for a long time. Now, after doing that one project, I'd like to continue. For one thing, it creates the optimum situation for a publisher, which is to be both the user and the servicer of your own copyrights."

A recently-formed group, the Organization of Creative Music Publishers, has made known its

opposition to what its members regard as the insidious and growing incursion of "non-creative" administrators — lawyers, accountants, managers and so on—into the field. While Special Music, which is not an OCMF member, hasn't had such problems, Archerd said, "Publishers have gotten a bad name, simply because of the prevalent attitude that you buy something and simply sit back and wait to collect the money." Right now, he added, "People are more conscious of songs than they've ever been. The climate for writers and publishers is good, because the industry downturn has caused a more careful analysis of records before they're finished," which leads to greater attention to material and thus more use of covers.

By that same token, Archerd feels that one of Special Music's principal contributions to a writer can be in its role as an editor—a role, as he pointed out, that's less common to music than other forms of publishing. "We make sure a song is finished, edited, before it ever sees the light of day, and songwriters get very little of that kind of feedback."

A record deal for staff writer Leib is a possibility for the future, perhaps with Archerd producing; Archerd may also produce artists who are not signed to Special Music, although in those cases "I'd like to get my writers involved." All in all, he concluded, Special Music's set-up will ideally parallel that of Michael Zager and Jerry Love: "a small company representing a select group of writers that also functions as a production company."

Meier to Polydor

■ NEW YORK — George Meier, formerly publisher and founder of the tip-sheet *Walrus*, has been appointed to the post of national album promotion manager, PolyGram Records east, it was announced by Jerry Jaffe, vice president, rock music department, PolyGram Records East. Meier, a graduate of the Annenberg School of Communications at the University of Pennsylvania, helped pioneer the concept of album radio during his stint as program director at WIBG-FM in Philadelphia in the '60s. In 1969, he founded the *Walrus*, a publication which served the needs of the burgeoning AOR market.



George Meier

E/P/A Names Sellner

■ NEW YORK—Ricki Sellner has been named tour publicist/artist functions, east coast, Epic/Portrait/CBS Associated Labels, announced Susan Blond, vice president, national press and public information, E/P/A.

Since 1979 Sellner has worked with the E/P/A promotion department, where she was involved in adult contemporary radio and dance club promotion. Prior to that she was coordinator, art packaging design, CBS Records.

Boz at Universal Amphitheatre



Columbia recording artist Boz Scaggs recently performed a five-night engagement at the Universal Amphitheatre in Los Angeles where he performed music from his latest album "Middle Man." Greeting him backstage are, from left: Peter Philbin, associate director, Columbia A&R; Myron Roth, vice president & general manager west coast, CBS Records; Scaggs; Ron Oberman, vice president, Columbia merchandising; Tony Zetland, associate director, product management, Columbia Records; and Terry Powell, vice president A&R, Columbia Records.

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McFADDEN & WHITEHEAD. TAKIN' OFF AGAIN.



Last year Gene McFadden and John Whitehead were flying high with a platinum single ("Ain't No Stoppin' Us Now") and a gold debut album.

Like their song said, there was no stoppin' them.

Now that incredible momentum continues with "I Heard It In A Love Song." The new album and single* that get an extra push ^{JZ 36773} from The Jones Girls on back-up vocals.

So if you thought McFadden and Whitehead were unstoppable last year, remember this: there ain't no stoppin' them this year either.

**McFADDEN & WHITEHEAD,
"I HEARD IT IN A LOVE SONG."
THEIR NEW ALBUM AND SINGLE.
ON TSOP[®] RECORDS AND TAPES.**

Produced by Gene McFadden, John Whitehead and Jerry Cohen for Gamble/Huff Productions.
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Give the gift of music.

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JZ 36773
McFADDEN & WHITEHEAD / I HEARD IT IN A LOVE SONG

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TSOP STEREO
Inc. /
City

Record World Singles 101-150

SEPTEMBER 13, 1980

SEPT. 13	SEPT. 5		
101	101	HOW GLAD I AM	JOYCE COBB/Cream 8040 (Screen Gems-EMI, BMI)
102	125	SOUTHERN GIRL	MAZE/Capitol 4891 (Amazement, BMI)
103	103	STARLIGHT	RAY KENNEDY/ARC/Columbia 1 11298 (X-Roy/Dornoc, BMI)
104	105	TREASURE BROTHERS	JOHNSON/A&M 2254 (Rodsongs, no licensee listed)
105	104	WANGO TANGO	TED NUGENT/Epic 9 50907 (Magicland, ASCAP)
106	106	THEME FROM THE DUKES OF HAZARD (GOOD OL' BOYS)	WAYLON JENNINGS/RCA 12067 (Warner-Tamerlane/Rich Way, BMI)
107	108	IF YOU SHOULD SAIL	NIELSEN/PEARSON/Capitol 4910 (Third Story/Poorhouse, BMI)
108	111	THE REST OF THE NIGHT	CLIFF NEWTON/Scotti Bros. 602 (Atl) (Flowering Stone, ASCAP)
109	119	ONLY HIS NAME	HOLLY PENFIELD/Dreamland 102 (RSO) (Chinnichap/Careers, BMI)
110	—	GIVIN' IT ALL PLAYER	Casablanca 2295 (Big Stick, BMI)
111	112	MAKE ME A STAR	KC/TK 1038 (Sherlyn/Harrick & Fedora, BMI)
112	113	TAKE ME TO THE MOON	MARGARET REYNOLDS & KC/Seventy First 5004 (TK) (Capraqua/Harrick, BMI)
113	114	TURNING JAPANESE	VAPORS/United Artists 1364 (Glenwood, ASCAP)
114	117	LEAVIN' TONIGHT	BARRY GOURDEAU/Portrait/Epic 2 70041 (Jessi Ann/Pure, ASCAP)
115	115	SOME LOVIN' TONIGHT	ELEKTRICS/Capitol 4905 (Android Pop/Colgems-EMI, ASCAP)
116	—	I BELIEVE IN YOU	DON WILLIAMS/MCA 41304 (Roger Cook/Cook House, BMI)
117	—	YOU COULD'VE BEEN THE ONE	AMERICA/Capitol 4915 (Koppelman-Bandier, BMI)
118	118	OCEAN OF LOVE	JOHN O'BANION/Arista 0531 (Sixty-Ninth Street, BMI)
119	120	(BABY) I CAN'T GET OVER LOSING YOU	TTF/RSO/Curtam 1035 (Mayfield, BMI)
120	—	HARDEN MY HEART	SEAFOOD MAMA/Whitefire 804-60 (Marvross, no licensee)
121	122	THE TRAVELLER	CHRIS deBURGH/A&M 2259 (Crusty/Red Head, ASCAP)
122	110	MAMA SEZ	LOVE AFFAIR/Radio Records 421 (Solarium/Diode, ASCAP)
123	124	HOLD TIGHT	JIMMY SPHEERIS/Warner/Curb 49527 (Blue Grass, BMI)
124	102	I JUST WANNA DANCE WITH YOU	STARPOINT/Chocolate City 3208 (Casablanca) (Harrindur, BMI)
125	123	SPENDIN' CABBAGE	BLACKFOOT/Atco 7303 (Bobnal, BMI)
126	107	DIFFERENT KINDA DIFFERENT	JOHNNY MATHIS/Columbia 1 11313 (Jobete, ASCAP)
127	129	DANGER MOTELS	Capitol 4896 (Clean Sheets/Clams Casino, BMI/ASCAP)
128	116	JAILHOUSE ROCK	THE BLUES BROTHERS/Atlantic 3758 (Gladys, ASCAP)
129	109	YOUR PRECIOUS LOVE	STEPHEN BISHOP & YVONNE ELLIMAN/Warner Bros. 49513 (Jobete, ASCAP)
130	126	FIRST LOVE	SEALS & CROFTS/Warner Bros. 49522 (Dawnbreaker/Favor, BMI)
131	133	PERCOLATOR	SPYRO GYRA/MCA 41275 (Harlem/Crosseyed Bear, BMI)
132	135	RESCUE ME	A TASTE OF HONEY/Capitol 4888 (Rhythm Planet/Conductive/Big One, BMI/ASCAP)
133	134	I'M GONNA LOVE YOU TONIGHT (IN MY DREAMS)	JOHNNY DUNCAN/Columbia 1 11280 (Maplehill/Vogue, BMI)
134	121	EVERYTHING IS ALRIGHT	SPIDER/Dreamland 103 (RSO) (Land of Dreams/Arista, ASCAP)
135	130	EVEN THE SCORE	TORONTO/A&M 2255 (Solid Gold, ASCAP)
136	—	TAKE A LOOK AT ME	PORAZZO/Polydor 2111 (Lolligagg/Razz/Boro, BMI)
137	—	HERE WE GO	MINNIE RIPERTON/Capitol 4902 (Dickie Bird/Art Phillips, BMI)
138	141	BACK IN MY ARMS	NICOLETTE LARSON/Warner Bros. 49520 (Jobete, ASCAP)
139	132	YOU MAY BE RIGHT	CHIPMUNKS/Excelsior 1001 (Impulsive/April, ASCAP)
140	131	WHAT'S ANOTHER YEAR	JOHNNY LOGAN/Columbia 1 11301 (Countless/Mogull, no licensee listed)
141	140	ON THE BEACH	SOUTHSIDE JOHNNY & THE ASBURY JUKES/Mercury 76074 (Armando/Dangerous, ASCAP)
142	143	HEART OF MINE	OAK RIDGE BOYS/MCA 41280 (Silverline, BMI)
143	136	IF YOU DON'T WANT MY LOVE	J. D. SOUTHER/Columbia 1 11302 (Ice Age, ASCAP)
144	144	ROCK 'N ROLL SOLDIER	POINT BLANK/MCA 41268 (Down 'n Dixie/Irving, BMI)
145	—	I TOUCHED A DREAM	DELLS/20th Century Fox 2463 (RCA) (Angelshell/Six Continents, BMI)
146	—	TASTE OF BITTER LOVE	GLADYS KNIGHT & THE PIPS/Columbia 1 11330 (Nick-O-Val, ASCAP)
147	—	THAT BURNING LOVE	EDMUND SYLVERS/Casablanca 2270 (Algre/Moore & Moore, BMI)
148	145	THE OTHER SIDE OF THE SUN	JANIS IAN/Columbia 1 11327 (Mine/Albert Hammond, ASCAP)
149	127	LOVE MAKING MUSIC	BARRY WHITE/Unlimited Gold 9 1418 (CBS) (Dandy Dittys/Me-Benish, ASCAP)
150	139	GIVE IT TO YOU	RCR/Radio 712 (Backwoods/Sounds Good, BMI)

Record World Singles Alphabetical Listing

Producer, Publisher, Licensee

ALL OUT OF LOVE	Porter (Careers/BRM, BMI/Riva, PRS)	1	LOLA	Davies (Davray, PRS)	84
ALL OVER THE WORLD	Lynne (Jet/Unart, BMI)	14	LOOKIN' FOR LOVE	Boylan (Southern Nights, ASCAP)	8
ANOTHER ONE BITES THE DUST	Group (Queen/Beechwood, BMI)	19	LOOK WHAT YOU'VE DONE TO ME	Schnee-Foster (Boz Scaggs, ASCAP/Foster Frees/Irving, BMI)	31
BACKSTROKIN'	Curtis-Thomas (Clita, BMI)	95	LOVE DON'T MAKE IT RIGHT	Ashford-Simpson (Nick-O-Val, ASCAP)	82
BOULEVARD	Browne-Ladanyi (Swallow Turn, ASCAP)	34	LOVE THE WORLD AWAY	Butler (Southern Nights, ASCAP)	45
CAN'T WE TRY	Pendergrass-Faith (Stone Diamond, BMI)	46	MAGIC	Farrar (John Farrar, BMI)	7
COULD I HAVE THIS DANCE	Norman (Vogue & Maple Hill c/o Welk/Onhisown, BMI)	73	MIDNIGHT ROCKS	Stewart-Desmond (Frabjous/Approximate/Lobster, BMI)	53
CUPID I'VE LOVED YOU FOR A LONG TIME (MEDLEY)	Zager (Kags/Sumac, BMI)	44	MISUNDERSTANDING	Hentschel-Group (Hit Run/Pun, ASCAP)	51
DON'T ASK ME WHY	Ramone (Impulsive/April, ASCAP)	18	MORE LOVE	Tobin (Jobete, ASCAP)	41
DON'T MISUNDERSTAND ME	Rossington-Collins-Harwood (Moonpie, BMI)	97	MY GUY/MY GIRL	Leng-May (Jobete, ASCAP)	69
DON'T YA WANNA PLAY THIS GAME NO MORE	Franks-John (Jodrell/Beechwood, ASCAP/BMI)	59	MY PRAYER	Castellano (Shapiro, Bernstein & Co./Peter Maurice, ASCAP)	67
DREAMING	Tarney (ATV/Rare Blue, BMI/ASCAP)	76	NEVER KNEW LOVE LIKE THIS BEFORE	Mtume-Lucas (Frozen Butterfly, BMI)	36
DRIVIN' MY LIFE AWAY	Malloy (DebDave/Briarpatch, BMI)	11	NO NIGHT SO LONG	Buckingham (Irving, BMI)	30
EMOTIONAL RESCUE	Glimmer Twins (Colgems-EMI, ASCAP)	9	OLD FASHION LOVE	Carmichael-Group (Jobete, ASCAP)	40
EMPIRE STRIKES BACK	Monardo-Bongiovi-Quinn (Fox Fanfare/Bantha, BMI)	29	ONE IN A MILLION YOU	Graham (Irving/Medad, BMI)	16
FAME	Gore (MGM, BMI)	3	ON THE ROAD AGAIN	Nelson (Willie Nelson, BMI)	64
FIRST . . . BE A WOMAN	M.L.P. Sebastian (Seacoast, BMI)	99	OUT HERE ON MY OWN	Gore (MGM, BMI/Variety, ASCAP)	61
FIRST TIME LOVE	Baxter-Boylan (Bait & Beer/Songs of Bandier-Koppelman, ASCAP)	42	REAL LOVE	Templeman (Tauripin Tunes/Monasteri/April, ASCAP)	24
FOOL FOR YOUR LOVING	Birch (Sunburst-Whitesnake/Dump-Eaton, ASCAP)	57	REBELS ARE WE	Rodgers-Edwards (Chic, BMI)	74
FUNKIN' FOR JAMAICA (N.Y.)	Grusin-Rosen (Thomas Browne/Roaring Fork, BMI)	100	RED LIGHT	Gore-Askey (MGM, BMI)	54
FUNKYTOWN	Greenberg (Rick's/Rightsong/Steven Greenberg, BMI)	35	RUNNING BACK	Nevison (B&C/Mooncrest/Davalex, ASCAP)	96
GAMES WITHOUT FRONTIERS	Lillywhite (Clifline/Hidden, BMI)	56	SAILING	Omaritan (Pop 'n' Roll, ASCAP)	4
GIRL, DON'T LET IT GET YOU DOWN	Gamble-Huff (Mighty Three, BMI)	60	SHAKE YOUR PANTS	Blackman (Better Nights, ASCAP)	93
GIVE ME THE NIGHT	Jones (Rodsongs, ASCAP)	6	SHINING STAR	Graham (Content, BMI)	25
GOOD MORNING GIRL/STAY AWHILE	Workman-Elson (Weed High Nightmare, BMI)	63	SOMEONE THAT I USED TO LOVE	Masser (Screen Gems-EMI, BMI/Prince Street/Arista, ASCAP)	33
HE'S SO SHY	Perry (ATV/Mann & Weill/Braintree & Snow, BMI)	23	STAND BY ME	Norman (Rightsong/Trio/ADT, BMI)	38
HEY THERE LONELY GGIRL	Tobin (Famous, ASCAP)	37	STEAL AWAY	Banetta-Chudacoff (Big Ears/Chrome Willie/Gouda/Oozlefinch, ASCAP)	98
HOT ROD HEARTS	Chudacoff-Banetta (Captain Crystal/Blackwood/Dar-Jan, BMI)	12	SWITCHIN' TO GLIDE	Ezrin (Diamond-Zero, BMI)	65
HOW DOES IT FEEL TO BE BACK	Hall-Oates (Hot-Cha/Six Continents, BMI)	39	TAKE A LITTLE RHYTHM	Thomson-Kelly (Rondor/Almo, ASCAP)	48
HOW DO I SURVIVE	McDonald-Henderson (April/Paul Bliss, ASCAP)	43	TAKE YOUR TIME (DO IT RIGHT) PART I	Sigidi (Avante Garde, ASCAP/Interior/Sigidi, BMI)	5
I GOT YOU	Tickle (Enz)	66	THE BREAKS (PART I)	Ford (Neutral Gray/Funkgroove, ASCAP)	58
I HEAR YOU NOW	Vangelis (WB/Spheric B.V., ASCAP)	72	THE LEGEND OF WOOLEY SWAMP	Boylan (Hat Band, BMI)	47
I'M ALMOST READY	Ryan (Kentucky Wonder/Vince Gill, BMI)	49	THUNDER AND LIGHTNING	Dowd (Little Sacha/Street Sense, ASCAP)	86
I'M ALRIGHT (THEME FROM CADDYSHACK)	Loggins-Botnick (Milk Money, ASCAP)	20	TOUCH AND GO	Baker (Lido, BMI)	78
I'M COMING OUT	Edwards-Rodgers (Chic, BMI)	70	TRUE LOVE WAYS	Norman (Wren, BMI/MPL, ASCAP)	88
IN AMERICA	Boylan (Hat Band, BMI)	92	TURN IT ON AGAIN	Hentschel-Group (Pun, ASCAP)	71
INTO THE NIGHT	Maraz (Papa Jack, BMI)	13	UNDER THE GUN	Flicker (Tarantula, ASCAP)	91
IT'S STILL ROCK AND ROLL TO ME	Ramone (Impulsive/April, ASCAP)	15	UPSIDE DOWN	Edwards-Rodgers (Chic, BMI)	2
I'VE JUST BEGUN TO LOVE YOU	Sylvers (Spectrum VII/Mykinda, ASCAP)	87	WALK AWAY	Moroder-Bellote (Rick's, BMI)	75
JESSE	Mainieri (Quackenbush/Redeye, ASCAP)	28	WHIP IT	Margouloff-Group (Deve/Nymph/Unichappell, BMI)	68
JOJO	Schnee (Scaggs/Almo, ASCAP/Foster Frees/Irving, BMI)	85	WHO'LL BE THE FOOL TONIGHT	Lipuma (Buzz Feiten, BMI)	32
LATE AT NIGHT	Lehning (Pink Pig-First Concourse/Van Hoy/Unichappell, BMI)	62	WHY NOT ME	Knoblock-Whitsett (Flowering Stone/United Artists, ASCAP/Whitsett Churchill, BMI)	80
LATE IN THE EVENING	Ramone-Simon (Paul Simon, BMI)	10	WIDE RECEIVER	Henderson (Electrocord, ASCAP)	94
LEAVING L.A.	Group-Kirsten (Global, ASCAP)	81	WITHOUT YOUR LOVE	Wayne (H. G. ASCAP)	89
LET ME BE YOUR ANGEL	Walden (Walden/Gratitude Sky, ASCAP/Cotillion/Brass Heart, BMI)	52	WOMAN IN LOVE	Gibb-Galuten-Richardson (Stigwood/Unichappell, BMI)	26
LET MY LOVE OPEN THE DOOR	Thomas (Towser Tunes, BMI)	27	XANADU	Lynne (Jet/Unart, BMI)	22
LITTLE JEANNIE	Frank-John (Jodrell, ASCAP)	50	YOU BETTER RUN	Olsen (Downtown, ASCAP)	55
LIVE EVERY MINUTE	Thomson-Kelly (Rondor/Almo, ASCAP)	77	YOU CAN CALL ME BLUE	Maher-Gibson (Special, ASCAP)	90
			YOU'LL ACCOMP'NY ME	Seeger-Punch (Gear, ASCAP)	21
			YOU'RE SUPPOSED TO KEEP YOUR LOVE FOR ME	Wonder (Jobete/Black Bull, ASCAP)	83
			YOU'RE THE ONLY WOMAN (YOU & I)	Piro-Group (Rubicon, BMI)	17
			YOU SHOOK ME ALL NIGHT LONG	Lange (J. Albert/Marks, BMI)	79

Record World presents The Second Annual New York Music Special

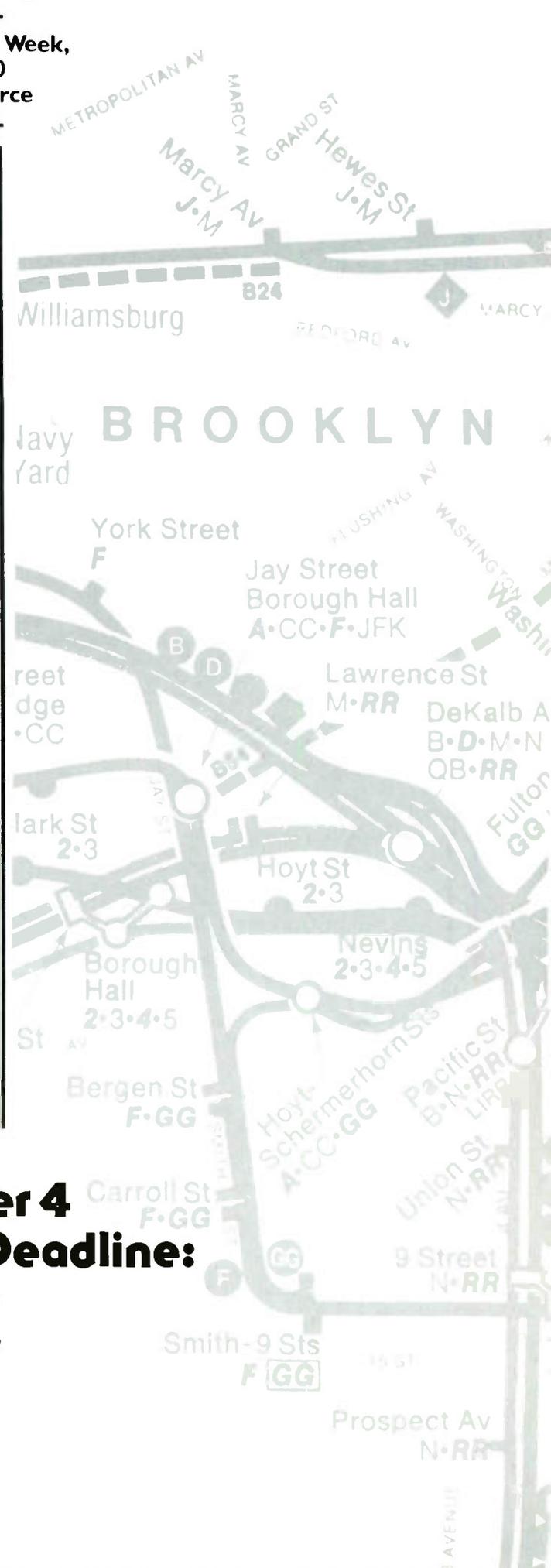
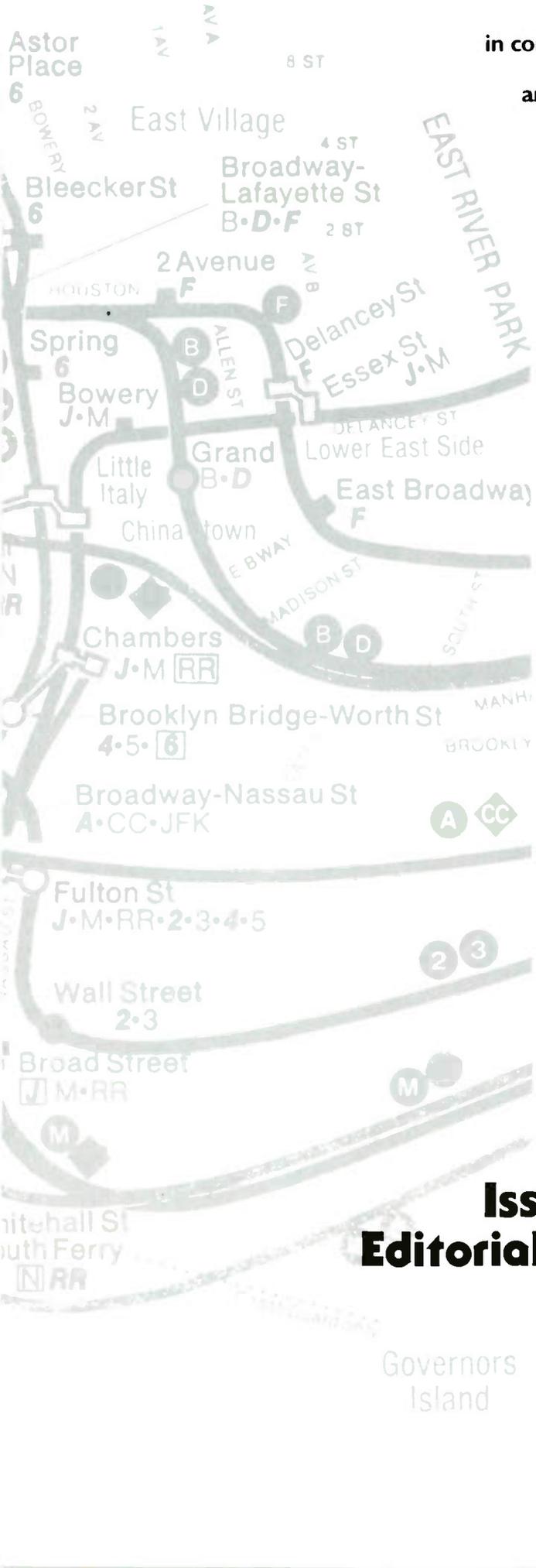
in conjunction with New York Music Week,
September 29–October 4, 1980
and the New York Music Task Force

New York's second annual Music Week promises to be an exciting week-long affair, and Record World will be joining the festivities with an in-depth special issue. We'll examine the trends and trendsetters all across New York's diverse music spectrum: Rock, Classical, Broadway, Jazz, Ethnic and Street music, as well as a complete rundown on the behind-the-scenes people that have made the Scene what it is, and what it will be.

Join us in this information-packed special issue, a showcase for one of New York's showcase industries.

Issue date: October 4
Editorial & Advertising Deadline:
September 10

For further information, contact our marketing specialists: New York: Stan Soifer (212) 765-5020 • Los Angeles: Spence Berland (213) 465-6126 • Nashville: Tom Rodden (615) 329-1111



QUINCY

**Quincy is turning
people's heads around.**

"Simultaneously sweet and tough. An impressive feat."
—*Aquarian*

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"Oddball delight."
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"This South Jersey band might knock out every pop chart in the country."
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Quincy's summer tour with the Yachts and Records brought their name — and their sound — to the attention of rock and roll markets all over the country. And the retail and radio response is one only Quincy could've provoked.

"^{JC 36471} Quincy. The debut album from the quintessential rock and roll band. Featuring "Turn The Other Way Around." On Columbia Records and Tapes.

**Don't miss Quincy on tour with
the Vapors:**

- 9/4 The Whisky, Los Angeles, CA**
- 9/5 The Stone, San Francisco, CA**
- 9/6 The Stone, Palo Alto, CA**
- 9/7 The Stone, Berkeley, CA**
- 9/9 The Bayou, Washington, D.C.**
- 9/10 Emerald City, Cherry Hill, NJ**
(WMMR Broadcast)
- 9/11 Concerts At 15 Lansdown Street,
Boston, MA**
- 9/13 Trax, New York City, NY**
- 9/14 Malibu Beach Club, Lido Beach, NY**

Produced by Tim Friese-Greene.
Management: David Possick.

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Record Bar Convention Highlights



Record Bar, the nation's second-largest retail record store chain, held its annual convention of store managers, supervisors and key warehouse and store personnel at Hilton Head, South Carolina, August 17-20. Shown above are highlights from the four-day gathering. Top row, from left, are recipients of Record Bar's in-house awards, presented each year during the closing night's banquet: Jackie Brown, first recipient of the Bertha Bergman Memorial Award honoring Record Bar's outstanding businesswoman; Jim Wilson, new manager of the year; Gail McCaskill and Guy Thibout, manager and past manager of Record Bar store of the year in Mobile, Ala-

bama; Robb Houser, manager of the year. Bottom row, from left: Record Bar president Barrie Bergman and his sister Lane Golden, Record Bar corporate secretary, are presented with the refurbished original door from the first Record Bar location in Durham, North Carolina. A Record Bar employee rescued it from a salvage company and restored it; the Commodores, who performed at the convention, display a platinum album presented to the group by Record Bar; Bergman presents NARM's Pat Gorlick with a stained-glass version of the trade organization's Give the Gift of Music logo; Mike Cross, a Record Bar favorite, performs for the convention.

WEA Convention *(Continued from page 3)*

seven warehouses shipped more units than any other day in our history.

"At the moment," Droz continued, "We are sizzling . . . our product base has never been more solid or healthier. Our product successes include soundtracks, country, rock, black music, jazz, dance music—you name it. We have taken the summer by storm . . . I do not recall any period when one company has dominated so much of the total business . . . and with that dominance came genuine support to our customers . . . that support could not have been better timed."

On the second day of the meetings in each city, Richard G. Lionetti, WEA vice president/marketing and sales, unveiled the WEA 1980 fall sales program. In addition to the new release presentations from Warner Bros., Elektra/Asylum and Atlantic Records, Marvin Helfer, WEA national sales manager, and Alan Perper, WEA national advertising director, presented a slide show (co-produced by WEA national director / communications Skid Weiss) recapping the success story of WEA's new \$5.98 series. The announcement by Lionetti of the addition of 38 titles of the \$5.98 series, including sev-

eral jazz classics, received a standing ovation from the audience.

The three labels presented their new releases scheduled for the final third of 1980. Mo Ostin, chairman of the board/president, Warner Bros. Records, chaired one presentation. Sheldon Vogel, vice chairman; Doug Morris, president; and Dave Glew, executive vice president, chaired the Atlantic Records presentation. Elektra/Asylum Records was presented by Vic Faraci, vice president/marketing. The label product presentations and seminars were all organized and coordinated by George Rossi, WEA vice president/sales and promotion administration.

A WCI Home Video presentation, chaired by Russ Bach, WEA vice president/management development, highlighted new video releases, recent triumphs, and upcoming developments. Rand Bleimeister, WCI Home Video's national sales manager, unveiled a video catalog program to run from September 8 to October 17, 1980.

During the first day of meetings, each label's promotion department held private sessions devoted to upcoming releases, shipping schedules, artist tours, projected campaigns and the changes taking place in radio.

The sessions were chaired by Burt Stein, national promotion director, Elektra/Asylum; Vince Faraci, vice president/pop promotion, Atlantic; and Russ Thyret, vice president / promotion, Warner Bros.

Key management, marketing and operations executives from WEA and its labels conducted seminars and workshops devoted to all facets of marketing (sales,

promotion, merchandising, advertising), customer service, credit, data, processing, inventory control, warehousing, buying, personnel training/development, operations and administrative procedures and policies, and financial controls and planning.

In the sales seminar, Lionetti stressed that a piece of product need not do well nationally to be *(Continued on page 109)*

WEA's Droz Announces Sales, Warehouse Changes

■ In his welcoming address delivered in Dallas and Philadelphia at WEA's Fall 1980 Marketing Road Show, WEA president Henry Droz explained the company's recent sales office and warehouse consolidations as follows:

"During the very challenging years of 1979 and 1980, there has been considerable speculation regarding a pullback, or retrenchment, of facilities and/or services on the part of various distribution organizations. I cannot speak for the others; I can only speak for ourselves. We have closed our St. Louis sales office. The reason for closing St. Louis was a very dramatic change in our customer base, with major customers moving their base operations else-

where. The effect was that it became important to place greater marketing emphasis elsewhere rather than in St. Louis. I might add that the net result was to reduce only one person from our employment. I would not construe the closing of St. Louis as an indication of retrenchment, but more of a shift of marketing responsibility to react to the needs of our customers. We do not anticipate the closing of any present sales offices.

"Additionally, we are presently constructing a super kind of a branch and distribution facility in New Jersey. It will be super in size, with emphasis on cubic size. *(Continued on page 109)*

MUSEXPO

PARTIAL LIST OF PARTICIPANTS (As of July 30, 1980)

ASCAP (USA)
 ATV Music (Canada)
 AWA Radio Network (Australia)
 Actual Music (USA)
 Adventure/Touchdown Music (USA)
 Allans Music (Australia)
 Amphonic Music (UK)
 Arista Music Publishing Group (USA)
 Arrow, Edelstein, Gross & Margolis (USA)
 Ars Polana (Poland)
 Arts & Music Organization (Nigeria)
 ATC Producciones (Argentina)
 Atoll Music (France)
 Aucoin Management, Inc. (USA)
 Audio Latino Recording Co. (USA)
 B K Music (UK)
 BBC Radioplay (UK)
 BMI (USA)
 BRT & Assoc. Studios (USA)
 Bagatelle S.A. (France)
 Barber & Ross Co. (USA)
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 Belgian Music Publishers Association (Belgium)
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 The Cannon Group (USA)
 CRC Records (USA)
 Cameo Records (Canada)
 Cantabria Music (Germany)
 Capitol Magnetic Products (USA)
 Capital Video (USA)
 Carrere Records (UK)
 Casablanca Records & Filmworks (USA)
 Cash Box (USA)
 Century Broadcasting Inc. (USA)
 Chappell Music (UK)
 Chopper Records (UK)
 Cinevox Records (Italy)
 Coal Miners Music (USA)
 Collector's Classics (USA)
 Columbia Pictures Home Entertainment (USA)
 Columbia Pictures Publications (USA)
 Continental Consult A/S (Norway)
 COPRODISA (Ecuador)
 Country Music Association (USA)
 Crossover Promotions (USA)
 Edizioni Curci (Italy)
 D.I. Music (UK)
 Decca Record Co. Ltd. (UK)
 Delite Records (USA)
 Denim & Lace Productions (USA)
 Der Musikmarkt (Germany)
 Dig It Int'l Records (Italy)
 Disc Disk Joint Records (USA)
 Disconet (USA)
 Dist. Sonografica Venezolana (Venezuela)

Double Doublewey Productions (USA)
 Drake Chenault Inc. (USA)
 Edimusic (Colombia)
 Eleven Music (Italy)
 Emergency Records (USA)
 The Entertainment Company (USA)
 Esmond Industries Inc. (USA)
 F.L.L.I. de Angelis (Italy)
 Falcon Records (Canada)
 Festival Music (Australia)
 Fabrica de Discos Fuentes Ltda. (Colombia)
 50/50 Records Inc. (USA)
 GMG Records (Germany)
 GPR Pty. Ltd. (Australia)
 G.R.A.F. Records (Canada)
 Gelfand, Breslauer, Rennert & Feldman (USA)
 Ginnert & Lipson (Attorneys) (Canada)
 Global Music Group (Germany)
 Goller, Gillin & Menes (Attorneys) (USA)
 Gopher Music (UK)
 David Gresham Productions (South Africa)
 Hansa Productions Inc. (USA)
 Happy Face Music (UK)
 Harrison Music Corp. (USA)
 Hiilversum Music B.V. (Netherlands)
 Hooker Enterprises (USA)
 IBC Records (USA)
 IFESA (Ecuador)
 Image Records Pty. Ltd. (Australia)
 Industrias Famoso (Ecuador)
 Inflight Services (USA)
 Insight Production and Management Co. (USA)
 Int'l Book & Record Distributors (USA)
 Intersong/Basant Publishing Group (Netherlands)
 Intersong (UK)
 Irell & Manella (Attorneys) (USA)
 Irving/Almo Music (USA)
 J&R Music World (USA)
 JDC Records (USA)
 JMH Records (USA)
 Jeremiah Records (USA)
 Jonathan Records (France)
 Jupiter Records (Germany)
 Just Friends Distribution (USA)
 KBKA AM Radio (USA)
 KFWB AM Radio (USA)
 KMEL FM Radio (USA)
 KOAX FM Radio (USA)
 KODA FM Radio (USA)
 KSHE FM Radio (USA)
 KWEST FM Radio (USA)
 KYW AM Radio (USA)
 Kenmar Music (UK)
 Kenron Productions (USA)
 Kensington Sound (Canada)
 Roland Kluger Music (Belgium)
 Leradean Ltd. (UK)
 Lollipop Music Corp. (USA)
 Love Records (Venezuela)
 Lin Broadcasting Corp. (USA)

MCA Discovision (USA)
 MCA Records (USA)
 Magnex S.p.A. (Italy)
 Marcus Music (UK)
 Margaret Brace Copyright Bureau (UK)
 Mark Cain Music (Canada)
 Martin Coulter Music (UK)
 Media Communications (USA)
 Media 92 (Canada)
 Mento Music Group (Germany)
 Met Richmond Seeco Records (USA)
 Millennium Records (USA)
 Missing Link Records Pty. Ltd. (Australia)
 Monash Records (Australia)
 Morning Music (USA)
 Motown Records (USA)
 Music Box Record Co. (Greece)
 Music Labo (Japan)
 Music Publishing Consultants (USA)
 Music Resources Int'l Corp. (USA)
 Music Retailer (USA)
 Music Week (UK/USA)
 Musica E. Dischi (Italy)
 Musicos (Argentina)
 MusiCues (USA)
 Musikverlag Oktave (Germany)
 Musikverlage Hans Gerig (Germany)
 Mutual Broadcasting Network (Canada)
 Muzak (USA)
 National TV (USA)
 National Black Network (USA)
 Nessandra Promotions & Productions (UK)
 New On The Charts (USA)
 Niocua Merchandising Ltd. (USA)
 Nova Entertainment (Australia)
 Orion Master Recording (USA)
 Oshungbure Music Promotions (Nigeria)
 Paramount Pictures Home Entertainment (USA)
 Peer Southern Organization (USA)
 Pegasus International Records (USA)
 Penjane Music Pty. Ltd. (Australia)
 Perren Vibes Music (USA)
 Philadelphia International Records (USA)
 Phonogram B.V. (Holland)
 Polydor Records (USA)
 Poplight Records (Switzerland)
 David Porter Productions (UK)
 Prensario (Argentina)
 Quantum Records (Canada)
 RCA Records (Canada)
 RCA Electronica Ltda. (Brazil)
 RCA Records (Australia)
 RCA Records (USA)
 RCA SA de CV (Mexico)
 RPM Publications (Canada)
 Radio CHIN AM & FM (Canada)
 Radio Records (USA)

Record World (USA)
 Remipa (France)
 Rhox Productions (Canada)
 Rimpo Tontrager (Germany)
 Rio Records of Canada (Canada)
 Roads of Music (USA)
 Rock Steady Promotions (USA)
 Rockoko Productions (Germany/USA)
 RokBlok (USA)
 Ron Hays Music-Image (USA)
 SMV Schacht Musik Verlage (Germany)
 SWS Organization (USA/Sweden)
 Salsoul Records (USA)
 San Juan Records & Tapes (USA)
 Sanborn Productions (USA)
 Schlesinger & Guggenheim (Attorneys) (USA)
 Schulte Radio Productions (USA)
 Screen Gems-EMI (USA)
 SESAC (USA)
 7 Records Pty. Ltd. (Australia)
 Show Business (USA)
 SHOWpress (Spain)
 Siegel Music Companies (Germany)
 Skyfield Productions (USA)
 Sogedi (Belgium)
 Southern Broadcasting (USA)
 Sparta Florida Music Group (UK)
 Spector Records Int'l (USA)
 Starborne Productions (USA)
 State Records (UK)
 Sting Records (USA)
 Sunrise Theatrical Enterprises (USA)
 Swedish Radio Co. (Sweden)
 T.P. Productions (USA)
 Tamro Consultants Inc. (Canada)
 Tracatal Productions Ltd. (UK)
 Trema Disques (France)
 Tumbleweed Music Pty. Ltd. (Australia)
 20th Century Fox Music Publishing (USA)
 Ultra Records (Canada)
 Valentine Music (UK)
 Viacom International (USA)
 Michel Vicino Co. (Italy)
 Video Marketing (USA)
 Video Store (USA)
 Westinghouse Broadcasting Corp. (USA)
 WABX FM Radio (USA)
 WBLS FM Radio (USA)
 WBZ AM Radio (USA)
 WGPW AM Radio (USA)
 WIND AM Radio (USA)
 WINS AM Radio (USA)
 WPNT FM Radio (USA)
 WOWO AM Radio (USA)
 Walter Hale Enterprises (USA)
 Warner Bros. Music (Australia)
 Watanabe Music (USA)
 West Edizioni Musicali (Italy)
 Weyman Productions (Italy)
 Wilson Editions (UK)
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Record World Disco File Top 50

SEPTEMBER 13, 1980

SEPT. 13	SEPT. 6		WKS. ON CHART
1	2	LOVE SENSATION LOLEATTA HOLLOWAY/Gold Mind (12") GG 505 (Salsoul)	9
2	5	ANOTHER ONE BITES THE DUST QUEEN/Elektra (12"★) 5E 513	6
3	1	RED LIGHT/FAME LINDA CLIFFORD/IRENE CARA ("FAME" ORIGINAL SOUNDTRACK)/RSO (12") RX 13080	15
4	3	I'M COMING OUT/UPSIDE DOWN DIANA ROSS/Motown (LP cut/12"★) M8 936 M1	13
5	7	CAN'T FAKE THE FEELING GERALDINE HUNT/Prism (12") PDS 405	6
6	4	GIVE ME THE NIGHT GEORGE BENSON/Qwest/WB (12"★) HS 3453	10
7	6	I'VE JUST BEGUN TO LOVE YOU DYNASTY/Solar (12") YD 12027 (RCA)	11
8	10	QUE SERA MI VIDA (IF YOU SHOULD GO) GIBSON BROTHERS/Mango (12") MPLS 7783	9
9	11	LOVE DON'T MAKE IT RIGHT ASHFORD & SIMPSON/Warner Bros. (12"★) HS 3458	9
10	9	EMOTIONAL RESCUE/DANCE PART I ROLLING STONES/Rolling Stones (12"★/LP cut) COC 16015 (Atlantic)	8
11	8	I WANNA TAKE YOU THERE (NOW)/RHYTHM OF THE WORLD GINO SOCCIO/Warner Bros./RFC (12"★/LP cut) RFC 3430	13
12	12	FEEL LIKE DANCING/THE HEART TO BREAK THE HEART FRANCE JOLI/Prelude (12"★) PRL 12179	14
13	13	SHAKE IT UP (DO THE BOOGALOO) ROD/Prelude (12") PRLD 601	11
14	15	PARTY ON PURE ENERGY/Prism (12") PDS 404	13
15	14	STRETCHIN' OUT/YOUR LOVE IS A LIFESAVER/PLAIN OUT OF LUCK GAYLE ADAMS/Prelude (12"★/LP cut) PRL 12178	17
16	17	GET IT OFF CAMERON/Salsoul (12") SG 334 (RCA)	12
17	20	SEARCHING/LOVER'S HOLIDAY CHANGE/Warner Bros./RFC (12"★) RFC 3438	25
18	16	THE BREAKS KURTIS BLOW/Mercury (12") MDS 4010	13
19	22	I'M READY KANO/Emergency (12") EMDS 6504	17
20	23	DOES IT FEEL GOOD B.T. EXPRESS/Columbia (12"★) JC 36333	6
21	26	WHAT'S ON MY MIND/DON'T LET YOUR CHANCE GO BYE/BREAKAWAY WATSON BEASLEY/Warner Bros. (12"★)BSK 3445	18
22	21	LET'S GO 'ROUND AGAIN AVERAGE WHITE BAND/Arista (12"★) AL 9523	7
23	25	FUNKIN' FOR JAMAICA (N.Y.) TOM BROWNE/Arista/GRP (12"★) GRP 5008	4
24	24	LADY OF THE NIGHT RAY MARTINEZ AND FRIENDS/Importe 12 (12") MP 306	6
25	18	I LIKE (WHAT YOU'RE DOIN' TO ME) YOUNG AND COMPANY/Brunswick (12") D 213	13
26	19	I JUST WANNA DANCE WITH YOU STARPOINT/Chocolate City (12"★) 3208 (Casablanca)	7
27	27	I WANNA GET WITH YOU RITZ/Posse (12") POS 1201	5
28	29	SATURDAY NIGHT/STARS IN YOUR EYES HERBIE HANCOCK/Columbia (12"★) JC 36415	19
29	30	WHIP IT/GATES OF STEEL DEVO/Warner Bros. (12"★) BSK 3435	3
30	31	IS IT ALL OVER MY FACE? LOOSE JOINTS/West End (12") WES 22129	4
31	38	I NEED YOUR LOVIN' TEENA MARIE/Gordy (12"★) G8 997M1 (Motown)	2
32	37	FOR YOUR LOVE IDRIS MUHAMMAD/Fantasy (12"★) F 9598	3
33	35	UNDERWATER HARRY THUMANN/Uniwave (LP cut) WLP 1007 (Import Canada)	2
34	—	CHERCHEZ PAS/BOOGIE TALK/MUSIC MAKES MY NIGHT MADLEEN KANE/Chalet (LP cuts) CH 0701 (Prelude)	1
35	—	NIGHT CRUISER/GROOVITATION DEODATO/Warner Bros. (12"★) BSK 3467	1
36	44	JUST LET ME DANCE SCANDAL/Sam (12") 1 12333	2
37	28	LOVE IS THE DRUG/BULLSHIT/WARM LEATHERETTE GRACE JONES/Island (12"★) ILPS 9592 (WB)	10
38	34	BIG TIME RICK JAMES/Gordy (12"★) G8 995M1 (Motown)	3
39	—	DREAMS AND DESIRE/THE ONE TONIGHT FEVER/Fantasy (12"★) 897	1
40	—	EVERYTHING SO GOOD ABOUT YOU MELBA MOORE/Epic (12"★) JE 36412 (CBS)	1
41	40	EARTH CAN BE JUST LIKE HEAVEN/DO YOU WANNA BOOGIE, HUNH?/I GOT THE FEELING TWO TONS O'FUN/Honey/Fantasy (12"★) F 9584	28
42	36	SLIP AND DIP COFFEE/De-Lite (12"★) DSR 9520 (Mercury)	3
43	—	IT'S NOT WHAT YOU GOT (IT'S HOW YOU USE IT) CARRIE LUCAS/Solar (12") YD 12086 (RCA)	1
44	46	UNLOCK THE FUNK LOCKSMITH/Arista (12"★) AB 4274	2
45	42	CAN'T BE LOVE (DO IT TO ME ANYWAY) PETER BROWN/Drive (12") 441 (TK)	18
46	33	TASTE OF BITTER LOVE GLADYS KNIGHT & THE PIPS/Columbia (12"★) JC 36387	14
47	32	TAKE YOUR TIME (DO IT RIGHT) S.O.S. BAND/Tabu (12"★) NJZ 36332 (CBS)	22
48	48	PARTY BOYS FOXY/TK (12") 442	16
49	49	IN THE FOREST/YOUR EYES BABY'O/Baby'O (12"★) BO 1000	21
50	45	ALL ABOUT THE PAPER DELLS/20th Century Fox (12") TCD 112 (RCA)	3

(★ non-commercial 12", • discontinued)

Disco File *(Continued from page 22)*

synthesizer line hanging in the background too. Available regionally.

Briefly: A few of the independent releases that have been making some noise around the country lately. "Ladies of the 80's" by 80's Ladies, on Roy Ayers' Uno Melodic label (390 Riverside Drive, New York 10019) is the first Ayers/Edwin Birdsong collaboration we can recall in some time; it's a good, clean driving piece with a good hook ("come on, let's use our minds") and two nice piano breaks, which has been heard a lot around New York. Full Force is a Brooklyn

band appearing on Dazz (phone: 212-856-8641) who sound rough but promising on "Turn You On," a simple guitar-plus-horns workout that suggests GQ or Crown Heights Affair. On the flip, a lovely version of the Rascals' "Groovin'." Pure pop for discophiles: the Alberici Sisters' "We're Gonna Love" (5:22), produced by John Davis on Chicago's MSR label. It's one of Davis' subtler productions: a mix somewhere between pop, rock and soul that really gets going at the break and subsequent changes.

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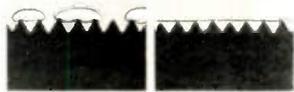
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3M

Record World DISCO

Disco File

By BRIAN CHIN

(A weekly report on current and upcoming discotheque breakouts)

■ SURPRISE! "Just thought we'd drop by . . . What's in the ice box?" is the hysterical, loutish opening to the second **B-52's** album, "Wild Planet" (WB). It's a fitting one, too, as the group invades the senses and conquers the sense of otherwise normal people with the sound of a come-as-you-are-party. The songs on "Wild Planet" fall into four categories of danceability or craziness. Perhaps the title is meant to suggest a cross between a horror picture and an old beach blanket movie: cheap but fun. First and foremost, one recognizes that the B-52's are a hot little dance band, in solid grooves like "Dirty Back Road" (3:21) and "53 Miles West of Venus" (4:53). More often, though, they're more than that: either sharp social satirists or wasted victims of junk culture. "Runnin' Around" (3:09) and a socking, driving "Give Me Back My Man" (4:00) yearn for the goofy innocence of sixties adolescence ("I'll give you fish, I'll give you candy" are our favorite lines from the latter), but in "Quiche Lorraine" (3:58) and the single, "Private Idaho," the words are connected in the free-form logic of the irretrievably insane: "Quiche" a song to a dog in punk drag and "Idaho" describing womb-like isolation—"underground like a wild potato." For the dance floor, "Dirty Back Road" seems a particularly workable cut—the album is finished in bonafide disco-mix by engineer/co-producer **Rhett Davies**, who gives the whole affair a strange gloss of respectability—but as most disco DJs use rock as a sudden high-energy jolt in the middle of the night, the very fastest of this uptempo bunch seem like the winners. "Party Out of Bounds" (3:21) is the opener quoted above, much better with the words intact, at once nightmarish and festive; and "Strobe Light" (3:59) is a hilarious stop-start cut that shows where young love has ended up in the eighties. Can't quite explain why "Wild Planet" seems so likeable—so downright agreeable—but it for damn sure moves, and we, who've danced to disco versions of "Baby Face" and "I Love Lucy," shouldn't be afraid to be silly enough to enjoy.

OTHER NEW ALBUMS: Left fielders all, but worth checking, especially **Shotgun's** impressive "Kingdom Come," their fifth on MCA. The group has been capable of good grooves in the past, but this time around, they've acquired an unmistakable panache that's more convincing than ever. Overall, "Kingdom Come" compares very favorably with recent albums by the Brothers Johnson and 7th Wonder, with several loose, danceable (and too-short) cuts on side one: "Inspiration," "Bad Babe" (the 3:35 disco disc) and "Party Right Here" (4:05). The album really hits its stride away from the dance floor on side two:

six—count 'em—finely distilled, classy hookish songs all knit together in a suite. A long shot, but a winner.

Also note: **Mike Oldfield's** "Airborn" (Virgin), a collection of material recorded in the last two years, during which time multi-instrumentalist Oldfield obviously discovered the sequenced synthesizer. The side-long "Platinum" medley has numerous interesting moments: even more noticeably than on Gino Soccio's or Yellow Magic's latest albums, Oldfield's rock-disco fusion makes compositional complexity accessible with a good beat and bass line. Listen to: "Charleston" (3:11), done to a Van McCoy off-beat, a fascinating mesh of melody lines and textures, and "North Star/Charleston Finale" a three-minute rock opera. **Richie Rome**, liner note readers will remember, gave the Ritchie Family a name and arranged their first international hit, "Brazil." Rome's first solo album, "Deep" (Elektra), lands in a different area of pop: it's mostly middle-of-the-road with synthesizer accenting. One cut does stand out as a dance possibility, with a definite beat and a haunting sound: "Busy Body" (5:58), where Rome scats and raps through a vocoder amid a haze of very pretty synthesizer humming. Low-key, attractive late evening music.

DON'T STOP US WHEN WE'RE GROOVING (NEW DISCO DISCS): An interesting bunch this week, from a variety of major and independent labels. **Viola Wills'** second release, on Ariola commercially, is a remake of Gordon Lightfoot's "If You Could Read My Mind" (6:50), which, as we noted last time, was hurriedly negotiated for American release of underground import interest (you know what that can lead to). This version is a no-nonsense run-through with sparse piano and horn parts that preserve the modesty of the lyric very well, and in this case, the words are indeed important to the sentimental gay crowds that have taken the cut to their hearts in the past couple of months. One unpretentious, pingponging cymbal break builds back into the rhythm late in the cut; but again, it's the words and Wills' serious, unembellished reading that make the song. Already top five in some locations. One that'll catch you off-guard: **Billy Frazier's** "Billy Who?" on New York's Biljuma label (6:31; their phone (212) 773-6952). The cut will coax a smile immediately from all of us who fondly remember "Love in 'C' Minor," with its answering croons and moans ("Who's that guy?" "Billy . . ." "Billy who?"); the tempo is much slower and weightier, however, with an enveloping bass range and right-in-your-head percussion. There's not a lot of arrangement, but there's concept to spare, and the rhythm meanders from change to change with a delicious ebb and flow. The mix (by "Talking Fish"; compare the remixed "First Time Around") shows off a modest production very effectively. Strange but right.

Back in the groove: **Peaches and Herb**, relaxed and moving at just the right tempo on "Funtime" (Polydor/MVP), which has been re-issued in a non-commercial 6:32 mix prepared by producer **Freddie Perren**. We got favorable response early on from our west coast correspondents for this cool, lazy, late summer song for adolescent pleasures. **Daybreak** is debuting their first on Prelude this week, coproduced by the group and **Patrick Adams**: their "Everybody Get Off" is also a basic groove song, mixed with a raw, pleasing street sound: "everybody get off, don't stop us while we're groovin'." Great guitar work (out of "Bounce, Rock"?), and there's a nice

(Continued on page 24)

Discotheque Hit Parade

NAVARONE/CHICAGO

DJ: SCOTT ADAMS
ALL ABOUT THE PAPER—Dells—20th Century-Fox
ANOTHER ONE BITES THE DUST—Queen—Elektra
THE BREAKS—Kurtis Blow—Mercury
CAN'T FAKE THE FEELING—Geraldine Hunt—Prism
EMOTIONAL RESCUE—Rolling Stones—Rolling Stones
DANCE ALL NIGHT—Bobby'O—Baby'O
EMOTIONAL RESCUE—Rolling Stones—Rolling Stones
GIVE ME THE NIGHT—George Benson—Qwest/WB
I WANNA TAKE YOU THERE (NOW)/RHYTHM OF THE WORLD—Gino Soccio—WB/RFC
I'M COMING OUT/UPSIDE DOWN—Diana Ross—Motown
I'VE JUST BEGUN TO LOVE YOU—Dynasty—Solar
LET'S GO 'ROUND AGAIN—Average White Band—Arista
LOVE DON'T MAKE IT RIGHT—Ashford & Simpson—WB
NIGHT CRUISER—Deodato—WB
SHAKE IT UP (DO THE BOOGALOO)—Rod—Prelude
TAKE YOUR TIME (DO IT RIGHT)—S.O.S. Band—Tabu

(Listings are in alphabetical order, by title)

SOMEPLACE ELSE/PHILADELPHIA

DJ: FRANK SESTITO
ANOTHER ONE BITES THE DUST—Queen—Elektra
CAN'T FAKE THE FEELING—Geraldine Hunt—Prism
EMOTIONAL RESCUE—Rolling Stones—Rolling Stones
GIVE ME THE NIGHT—George Benson—Qwest/WB (LP)
I'M COMING OUT/UPSIDE DOWN—Diana Ross—Motown
I'VE JUST BEGUN TO LOVE YOU—Dynasty—Solar
LET'S GO 'ROUND AGAIN—Average White Band—Arista
LOVE CHILD—Jeree Palmer—Reflecion
LOVE DON'T MAKE IT RIGHT—Ashford and Simpson—WB
LOVE SENSATION—Loleatta Holloway—Gold Mind
MORE BOUNCE TO THE OUNCE—Zapp—WB
SEARCHING—Change—WB/RFC
SLIP AND DIP—Coffee—De-Lite
TASTE OF BITTER LOVE—Gladys Knight & the Pips—Columbia
UNLOCK THE FUNK—Locksmith—Arista

TROCADERO TRANSFER/ SAN FRANCISCO

DJ: BOB VITERITTI
BREAKAWAY—Watson Beasley—WB
CAN'T BE LOVE—Peter Brown—Drive
EARTH CAN BE JUST LIKE HEAVEN—Two Tons O' Fun—Fantasy/Honey
FAME/RED LIGHT—Irene Cara/Linda Clifford—RSO
HILLS OF KATMANDU/WISHBONE—Tantra-Philips (Import Italy)
I WANNA TAKE YOU THERE (NOW)/RHYTHM OF THE WORLD—Gino Soccio—WB/RFC
I'M COMING OUT/UPSIDE DOWN—Diana Ross—Motown
I'M READY—Kano—Emergency
IF YOU COULD READ MY MIND—Viola Wills—Ariola
LADY OF THE NIGHT—Ray Martinez and Friends—Importe 12
LOVE SENSATION—Loleatta Holloway—Gold Mind
QUE SERA MI VIDA—Gibson Brothers—Mango
SATURDAY NIGHT—Herbie Hancock—Columbia
SEARCHING—Change—WB/RFC
UNDERWATER—Harry Thumann—Uniwave (Import Canada)

LEGZ/LONG ISLAND, N.Y.

DJ: HOWIE OSHRIN
BOOTHS FOR DANCING—Booths for Dancing—Pop Aural (Import UK)
DAMAGED GOODS—Gang of Four—WB
DON'T STOP 'TIL YOU GET ENOUGH—Derek Larro and Trinity—Joe Gibbs (Import Jamaica)
ECHO BEACH—Martha and the Muffins—DinDisc/Virgin
EMOTIONAL RESCUE—Rolling Stones—Rolling Stones
ONE OF THE BOYS—Joan Jett—Ariola (Import Germany)
PRIVATE IDAHO—B-52's—WB
ROCK AND ROLL—Human League—Virgin (Import UK)
SLEEPWALKING—Ultravox—Chrysalis
TURNING JAPANESE—Vapors—UA
TWIST AND CRAWL—English Beat—Sire
WE GOT THE BEAT—Go-Gos—Stiff (Import UK)
WHIP IT—Devo—WB
YOU—Delta 5—Rough Trade (Import UK)
YOU REALLY GOT ME—Silicon Teens—Sire

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RW

The Coast

By SAMUEL GRAHAM and SAM SUITHEKLAND

■ **GIGS:** Fleetwood Mac played two nights at the Hollywood Bowl last week (Aug. 31-Sept. 1), amid speculation that those dates were not only the last of their latest, nearly year-long tour, but the last, period. After the Bowl, one can only hope that those rumors, so to speak, are idle, for this riveting, passionate show may have been the best they have ever played.

Lindsey Buckingham in particular was brilliant from start to finish, putting on an inspired, possessed display of playing, singing and simply performing. The man has long since shown that he knows his way around a recording studio, but by now his onstage prowess has more than matched that talent. He constantly challenged and explored riffs that he used to play pretty much as they appeared on record, adding inflections to nearly every tune—"Don't Stop," "Never Going Back Again," even old warhorses like "Rhiannon"—that gave them all a welcome new flavor. And Buckingham's ferocity was clearly contagious, as all four other Macs were far more animated than usual—especially John McVie, whose sheer joy at just being there was hard to miss, as he and Mick Fleetwood anchored the massive rhythm section.

Worth special mention were Fleetwood Mac's renditions of half a dozen or so tunes from "Tusk," that most unusual album (and one that has now sold about two and a half million copies—not bad for a supposed "failure"). By playing things like Lindsey's raucously infectious "What Makes You Think You're the One" and "Not That Funny," Stevie Nicks' thunderous "Sisters of the Moon" and Christine McVie's lovely "Over and Over," the band showed that all the other hits notwithstanding, "Tusk" is their new music, the stuff we can expect to hear more of. Far from resting on their laurels, they are obviously proud of "Tusk," and are giving that material exposure right in the middle of their set. That takes the kind of balls and commitment that are mighty rare in this adult contemporary world of ours.

By way of contrast—not so much in the matter of talent but in the success of a concert as a concert—one need look no further than Ray Charles' appearance at the Dorothy Chandler Pavilion on August 30. It's a good thing this man is so great, for this night he had a lot to overcome. First, Irene Cara's set started late, and for some reason it featured no less than three, count 'em, versions of her hit tunes from "Fame"—in a film clip that preceded her appearance, in the set itself and over the p.a. system as the stage was set for Charles. Catchy songs, sure, but this was overkill. After that, "The Genius" set was fraught with problems: a poor instrumental mix, frequent off-microphone remarks by Ray to his young band about blown cues and so on, a broken mike when he switched from grand to electric piano, a little too much solo space for the five-woman Raelettes, and several other interruptions and distractions. It was simply a badly-produced, ill-organized show, redeemed only by Charles' transcendent singing and presence—and even then not often enough.

It's a matter of preparation, really, a lesson morning talk show host David Letterman apparently has yet to learn. When Al DiMeola appeared on his TV show last week, Letterman obviously barely knew who he was. His opening question, bound to put anyone ill at ease, was along the lines of "Al, you're the best at what you do, right?" DiMeola neither acknowledged nor denied that fatuous remark, replying, "I've been told that." To his credit, this very awkward start was saved by a very deft little performance on acoustic guitar, with DiMeola accompanied by an equally fleet-fingered marimba player.

NATIVE SON: Nils Von Veh, now settled at KZOK-FM in Seattle, has alerted us to a drive underway at the station that strikes us as honorable indeed. Station manager Norm Gregory unveiled plans to launch a fund-raising campaign aimed at creating a Jimi Hendrix memorial in the city, with initial plans setting a goal of \$15,000 for the project, which is to provide a recreation area for the guitarist's home town.

KZOK is picking up expenses for the drive itself, and contributors sending two dollars or more to the fund will receive a commemorative button prepared by the station. The organizers of the effort are stressing that this year marks the tenth anniversary of Hendrix's death, and asserting that such a memorial to the seminal guitarist is long overdue. While the primary function of the projected area—now being sought, with several potential sites already under review—will be recreational, a statue of Hendrix is also planned.

SECOND THOUGHTS: Most people who aspire to careers in the

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Tucker Trial

(Continued from page 3)

charged Tucker with perjury.

It is the alleged relationship between Tucker and Verner, and Verner and the Goody chain, that gives the current trial much of its significance. In his opening statement to the jury, Jacobs said, "If Tucker had told the truth on December 6 (1979), the Department of Justice could have then prosecuted Norton Verner and Sam Goody." Although the government ultimately did indict Goody Inc., Jacobs implied that the government's case against Goody was impaired because of Tucker's perjury and that the government could have had an additional case against Verner if Tucker had told the truth. As it turned out, Verner has agreed to cooperate with the government in both the Tucker and Goody cases in return for immunity.

The key to the government's charges of obstruction of justice against Tucker is whether or not Tucker's alleged lies have made a difference in the government's proceedings. Jacobs, in his opening statements, stated repeatedly that Tucker's lies had hampered the government's investigations. Tucker recanted his lies to the grand jury in January of this year, and his lawyer, Richard Abrahamson, is attempting to prove that Tucker's lies did not obstruct the government's investigation at all,

E/A Names Tanner Southeast Promo Dir.

■ LOS ANGELES — Geary Tanner has been named southeast regional promotion director for Elektra/Asylum Records, it was announced by Burt Stein, national promotion director.

Prior to joining E/A, Tanner had been MCA Records' Atlanta-based promotion director since September '79. He started his record industry career in the mailroom of Southland Records, a large independent distributor, and then joined Polydor, handling local promotion out of Atlanta. Between 1973-77, he was an Atlanta-based WEA promotion representative.

Polygram Distribution Launches 'Gold Rush'

■ NEW YORK — Polygram Distribution, Inc. has launched its fall program, announced Rick Bleiweiss, vice president of product management. The campaign, called "Gold Rush," runs from September 15 through the end of 1980.

Over 260 best-selling popular selections, plus all the Polygram classical catalogues, will be included in the discount and dating segment of the program.

and that if the government had wanted to, it could have indicted Norton Verner long ago.

In arguing his point, Abrahamson filed as evidence a deportation notice directed at Verner, from the Department of Immigration. Verner is Canadian, and, at the time of his illegal goings-on, was living illegally in the U.S. Abrahamson suggested that, even though the government had known about Verner's involvement in counterfeiting for some time, it had chosen not to prosecute him and had even gone so far as to clear up his illegal alien status.

When Verner, whose name has come up repeatedly in discussions of both the Tucker and Goody cases, finally appeared in the flesh on Tuesday to testify against Tucker, the trial took on the aura of a high-drama television show. Tucker, who had socialized with Verner during the time the two had worked together, stared blankly at Verner. Tucker's wife, who had been nervously fumbling with a rosary from the start of the day, made a sound of disgust as Verner walked towards the witness stand. Mrs. Tucker repeatedly shook her head and sighed while Verner answered questions.

In a nonchalant manner, Tucker responded to questions about his involvement in counterfeiting. Asked how much money he had made in the first year he was involved in counterfeiting, he replied, "Oh, \$300,000." He went on to tell the jury of four women and eight men how he had bought with cash a house on Long Island.

Testimony was also heard from Tucker and from Jean Aqualino, a former girlfriend of Verner. Verner kicked Aqualino out of their shared house when she threatened to turn Verner in for his activities. When asked by Abrahamson if he had also threatened to kill Aqualino, Verner replied, "no."

The trial is expected to conclude sometime this week.

3M Audio Creates Home Products Dept.

■ ST. PAUL—A new home entertainment products department, designed to concentrate on consumer marketing, has been created by 3M's magnetic audio/video products division.

John E. Povolny, division vice president, said the new department will be made up of the division's former retail sales and marketing teams, with a consumer-oriented laboratory and a manufacturing control organization to be added over the next few months. The manager of the new department is Donald E. Rushin, former retail products manager of the parent division.

Cover Story:

Maze Keeps the Hits Coming

■ Maze Featuring Frankie Beverly had been up to bat three times prior to the release of their new LP, "Joy and Pain," and each time they came up with a hit. All three of the group's previous albums quickly went gold, and "Joy and Pain" is well on its way to the same status.

A great deal of credit for Maze's success is due Frankie Beverly, the band's lead singer, rhythm guitarist, writer, arranger and producer. Born and raised in Philadelphia, Beverly formed the precursor to Maze, Frankie Beverly's Raw Soul, in 1971. Raw Soul recorded three singles and toured with Isaac Hayes and Kool & the Gang.

Beverly, however, didn't want to be part of the re-emerging Philadelphia sound, so he and the Maze nucleus, percussionists Roame Lowry and McKinley Williams and keyboardist Sam Porter, headed for San Francisco in a bus. They soon developed a unique style, integrating Philadelphia vocal arrangements and San Francisco instrumental funk, and Capitol Records, sensing something exciting, signed them in 1977.

"Maze Featuring Frankie Beverly," released later that year, yielded two strong singles, "While I'm Alone" and "Lady of Magic." The flip side of "Lady," "Time Is On My Side," became a sizeable disco hit.

The follow-up album, "Golden Time of Day," fared just as well, spawning a Top 10 single, "Workin' Together." More significantly, the album got to num-

ber 27 on the pop charts, indicating that a whole new audience had joined the Maze fold.

"Inspiration," released in 1979, continued the band's hit streak, scoring high on the pop charts and reaching number five on the soul lists. "Feel That You're Feelin'" was a Top 10 soul single.

The past year has been an experimental period for Maze, as the band has been breaking in new drummer Billy Johnson and new lead guitarist Ron Smith, both veterans of Patti LaBelle's touring band. But Maze's momentum has not been impeded. "Joy and Pain" and the new single, "Southern Girl," are bulleting up both the pop and soul charts.

Maze has recently been the recipient of two important honors. The city of Los Angeles awarded them a certificate of appreciation "in recognition of outstanding citizenship and actions enhancing community betterment" and for "exemplary efforts and accomplishments which have been of great value to the community and the city of Los Angeles."

And the Harry Mair Center for Crippled Children gave Maze a certificate "in recognition of outstanding devotion and service on behalf of the Crippled Children's Society and the handicapped whom we serve." On the day the band received the award, Maze entertained the youths at the center.

New York, N.Y.

By DAVID McGEE

■ "It's strange to me," the visitor said slowly in a husky, modified Southern drawl that is peculiar, it seems, to Memphis musicians, "but all of a sudden it's apparent that I could do well just off my writing alone, just by sittin' at home turning out the songs. But that's not what I want to do at all: I want to play."

The visitor is **Billy Burnette**, son of **Dorsey**, nephew of **Johnny** and, at age 27, a 20-year veteran of the music industry if you count as his first professional project a Christmas single he cut in 1960 at age seven. "Hey Daddy" b/w "Santa's Coffee" on the Dot Records label featured Burnette backed by **Rick Nelson's** band (including **James Burton** on guitar); the producer was Dorsey Burnette. It was about that time that **Col. Tom Parker** took young Billy on his knee at **Brenda Lee's** sixteenth birthday party and told him he was bound for stardom.

Burnette is now making a bold step towards fulfilling the Colonel's prophecy, after recording two solo albums for Polydor that hardly raised a fuss anywhere, but served the purpose of introducing a singer and writer of considerable promise. That there was an abundance of good material on those LPs (and more where that came from) is borne out by the interest in Burnette's songs of late: at the moment more artists than Burnette can keep track of are cutting his tunes. A partial list would include: **Gary Stewart** ("Are We Dreamin' the Same Dream"), **Charlie Rich**, **Conway Twitty** and **Loretta Lynn**, **Linda Carter** ("What's A Little Love Between Friends" will be featured on her next television special), **Waylon Jennings**, **Glen Campbell**, **Johnny Duncan** and **Razzy Bailey**.

What's a well-mannered Memphis lad to do, though, if his ambition is "to play"? What he does is land a recording contract with Columbia, and then release "Billy Burnette," a first-rate work of rock and roll that recalls the glory of the rockabilly era Burnette is so close to without sounding dated in the least. It's raw and sizzling guitar-dominated rock that begins and ends at full tilt. Aside from Burnette's own songs, he pays a debt to the past via dynamic versions of two Burnette Trio classics, "Honey Hush" (the B side of the Trio's "Train Kept A-Rollin'" single from 1956) and "Tear It Up" (the Trio's first single for Coral in 1956) and a heavily reverbed reinterpretation of Elvis' interpretation of "One Night." The precision of Burnette's smoke-and-grit vocals betrays the singer's sophistication.

Sonically the LP favors the lean sound of Burnette's first Polydor album. On closer inspection, however, this one has an immediacy that's missing not only from the artist's previous efforts but from a lot of records one hears nowadays. In an interview with New York, N.Y. recently, Burnette said he and his producer-manager **Barry Seidel** made a conscious decision to "cut as close as we could to live. We didn't want to do anything we couldn't do live."

At Seidel's urging, Burnette moved from Memphis to Los Angeles a year ago in an effort to get nearer to the music he wanted to record. "I felt good about the other two albums," he said, "but they weren't me all the time. I got sort of Nashville-ized during that period. Then Barry called and told me that I could do some damage out there playing rock and roll. So I made the move."

When it came time to record, Burnette and his band (**Chris Brosius**, lead guitar and backup vocals; **Kimme Gardner**, bass; **Ian Wallace**, drums) went into the studio prepared: they had, after all, been performing all the new songs before L.A. audiences for some three or four months. Total recording time was "about a week," with all the tracks being cut in two days. "By the time we got into the studio we knew what we wanted to do. So we'd go in and record the tracks, listen back, then record some more. But we'd never get it any better than we got it the first time. So the whole thing was done pretty fast."

Philosophically, you might say, Burnette's main concern was to have a group of songs, all tight, fast, punchy and memorable. "There's something missing in today's rock and roll," he explained, "but it's starting to come back. I hear it every now and then on some records. People are singing songs again. I think of a record like the new **Eddie Rabbitt** single, 'Drivin' My Life Away,' and how the tracks in there have that vibrato guitar, that old rock and roll guitar. My cousin's (**Rocky Burnette** of "Toein' the Line" fame) record has that feeling, of course. It's nice to hear people singing that way again, too."

Finally, Burnette said what he really wanted to do was to make a concept album. His explanation is perhaps the best review one could give "Billy Burnette": "I wanted to do a pure rock and roll album with a four-piece band. The other albums didn't have a concept really as far as I was concerned. There was a country song here, some rock

(Continued on page 109)

Ambrosia at the Greek



Warner Bros. recording artists Ambrosia recently performed for a capacity crowd at the Greek Theatre in Los Angeles. Shown backstage are, from left: Christopher North and Royce Jones of Ambrosia; Lou Dennis, vice president and director of sales, Warner Bros; Burly Drummond of Ambrosia; Bill Pordresher, Ambrosia management; Robin Rothman, WB product manager; David Cutler Lewis of Ambrosia; Russ Thyret, vice president and director of promotion, WB; Freddie Piro, Ambrosia's co-producer/manager, and Joe Puerto of Ambrosia.

September 13, 1980

Record World presents



FRANKIE CROCKER

**CONGRATULATIONS
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CASABLANCA RECORD AND FILMWORKS, INC.
YOUR FRIENDS AT



Record World: Your first highly-visible radio post was as a disc jockey at WMCA in New York, but we're interested in learning more about your earliest radio jobs, and what initially drew you into broadcasting.

Frankie Crocker: It was a part-time job, actually. I was attending the University of Buffalo and a radio station called WUFO opened up there. I'd met a jock named Eddie O'Jay, and he seemed to be having success. It also seemed to be a pretty easy job, since I was already into music—I was a musician myself, playing clarinet and saxophone and singing with my own group.

So I thought that radio would be easy. I could play records and talk about them, because that was something I did anyway; when I wasn't studying, all I did was sit around listening to music.

RW: What kind of music were you playing?

Crocker: Jazz, mostly. When I first went out to the station, I tried to sound like a pop jock, and it didn't work. I'd made a tape, too. Then, later, after meeting the jazz DJ—his name was Joe Ricco—he let me make a jazz tape and he liked it, so he hired me part-time, covering weekends and two days during the week when I had my lunch hour at school. I did that throughout the rest of my stay at the University.

From there, I went to Pittsburgh, where I worked at WZUM for a few weeks. I happened to go to a NATRA convention in Chicago, and noticed that the guys from New York stood out more than anybody else. I thought, "These guys look like they're really doing well, they all have beautiful women or wives with them—I think maybe I should go and try it in New York."

RW: Had you decided to make radio a full-time career?

Crocker: No. I just wanted to try it out because Joe Ricco had told me I might have a future in it. I'd decided it was either this or law school, so I decided I'd go and see what was happening in New York if I could. I did know I wanted to live in New York.

I just had a fascination about New York, because that's where the music was, and I knew that was what I wanted to do: even if I went into law, somehow I was going to be into music. So I went to New York, got a job, and found

CONVERSATION WITH FRANKIE CROCKER



There have been many great disc jockeys over the years, and many creative and innovative radio programmers. But there is only one Frankie Crocker.

From his earliest days on the New York airwaves, Frankie has been a force to be reckoned with. As a D.J., he is the epitome of style and excitement. As a programmer, he has consistently kept on top of what the people want to hear and how they want to hear it. The fact that, in the year since his return to WBLS, he has made it the number-one station in the number-one market, is in itself a tribute to his skill.

But we at Record World would like to do something ourselves by way of tribute. So herewith, RW presents a conversation with Frankie Crocker.

out that all those guys I'd seen in Chicago had divorced all their beautiful wives and had new ones.

Anyway, I remember that was the first impression I had of those disc jockeys. They were also making more money than the guys I had seen, and had much more prestige.

RW: What about radio itself? Did you hear any difference in what was coming over the airwaves there?

Crocker: No, that didn't do anything for me. It was just being in New York, and while there was a bigger audience, the music was the

same to me. I didn't know about regional things, because I'd been playing jazz. The first job I'd had doing a regular slot had been in Pittsburgh, but by doing part-time in Buffalo I had learned how to imitate everybody else. If I came in and worked for Eddie O'Jay during his slot, I'd do an Eddie O'Jay show. If I worked for a Sunny Jim Kelsey, then I'd do his show, and if I took over for the gospel guy, I would imitate him.

I was also the news director, and so I'd do the news and put it on tape. I'd turn the station on in the morning, turn it off at night, and

if anybody got sick, I was the guy that filled in. So when I went to Pittsburgh, I began getting my own style, something I'd stolen from all the other jocks because I was really a jazz DJ. When I came to New York I was still doing the same thing, and that developed into my own style.

RW: Your first New York post was WWRL. How long were you there, and what was the format like at that point?

Crocker: I worked there for two or three years before I went over to WMCA. At WWRL, the format was basically r&b.

RW: Did that allow you to still play jazz?

Crocker: Yeah, I got to do some at night, and even played a little rock, but it was an r&b format that was for New York—that meant we got to play Latin, some jazz, some blues, some rock. But 90 percent of it was r&b, and anything that fit into that.

RW: At 'MCA you would later be known as "Fast Frankie." Did you have a title at WWRL yet?

Crocker: I wasn't "Fast Frankie" until I got to WMCA. When I was at WWRL, I was known as the "Love Man," which is crazy. But that's where the whole "Sock it to me" thing came from, in the rap. The phrase was actually born on the stage of the Apollo Theater, and then I started doing it on the air and we changed it from "Sock it to me, Mama," to just "Sock it to me," making it more concise.

We started it there, and all the other jocks would say it when a record was coming up: they'd say, "Otis Redding, come on in and sock it to me."

RW: You didn't go straight from WWRL to WMCA, though, did you?

Crocker: No, after I left WWRL I came out here (Los Angeles) and worked at KGFJ for awhile. That was around '68. Then I went back to WWRL later that year, and left that station at the end of the year to start at WMCA. I stayed there until early '71.

RW: That was the beginning for what would become 'BLS wasn't it?

Crocker: Yeah. '71 was when I started WLIB-FM in New York, which changed into WBLS.

RW: Today, you've become synonymous with an approach to radio that sidesteps much of the format thinking and inherent musical barriers associated with both black

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CONVERSATION WITH FRANKIE CROCKER

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and white radio. In reaching the top of the ratings, you've demonstrated how mass appeal radio can draw from some pretty disparate formats. Do you feel the elements of that approach can be traced back to some of these earlier stations and your work there?

Crocker: Yeah, I think it's a result of working at different stations and meeting a lot of different artists in the process. I think that if you segregate radio, then you tend to fester in your own surroundings, and you'll never get out of that. But if you hear about someone who's having success in another area, you owe it to yourself to go and see that artist, because they mean something to those people you're trying to communicate with.

It was really selfish in a way, I guess. I could see before I started at WMCA that they were trying to beat me to the Smokey Robinsons, the Aretha Franklins, the Wilson Picketts, the Otis Reddings—they were trying to get them on their station quicker than I could get them where I was. And I could see that to the record companies, it meant more to have a record on an 'MCA or an 'ABC than on WWRL because of the size of the market and the sales volume. So I thought to myself at that time, "If this is going to be the deal, where am I going to be? As soon as 'MCA and 'ABC open up their doors to this kind of music, plus the other stuff that I'm not playing, then I'm going to be lost." But I couldn't really do anything about it at that time.

RW: At that time, major market pop stations were a little more open to strong black product, though, weren't they? There was no way you could keep an Aretha Franklin or a Marvin Gaye off those playlists.

Crocker: That was only with the big artists. Another problem I ran into came when I would be in a music meeting and they'd have four records that were by black artists. Now, I always separate what black music is from what the black artist is: it can be very different. Charlie Pride is a black artist, but his mu-

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Frankie Crocker

**Number #1 in New York!
You're Number #1 with us...**

**Congratulations from your friends
at RSO/Curtoin Records**



WBLS

CONVERSATION WITH FRANKIE CROCKER

continued from page 4

sic is country. Stevie Wonder is a black artist, but a lot of his music comes out as pop. It's the same way with Diana Ross. I just don't think along those lines. When I see Diana Ross is coming, I know I've got to fight the next guy, black, white or brown, to get a ticket.

So there are those artists where the music just transcends the color of the skin. There are clearly those artists that just do black music, just as there are artists, white artists, that just do white pop. But when you have artists that do music that can be successful in three or four different markets, black, Spanish, and so on, it's just a hit.

RW: In that respect, hasn't the key to 'BLS and its success really been that you haven't been programming to any one population, but rather trying to mold the station's sound to the whole urban mix as it exists in New York?

Crocker: Well, what I did mostly was to go through my bases. My existing base was primarily the black market, so I've gone through that market to others. One of the things I didn't want to get into was the situation where I could be in charge of this big New York station and have it suddenly turn into a pop station. That's not my roots, and what I had seen in that market was that there was a lack of really sophisticated radio.

I go back quite a way with a lot of my white listeners, some of them to WWRL. They'd listen to me there, and then turn somebody else on to me. I was the kind of jock that rapped a lot, and had a schtick going on, and they liked that. But there were some other things that I knew might turn them off: the ministers came on, or something like that, nobody would be listening. The same applied to certain commercials that were insulting or demeaning to blacks, because I knew how I felt when I heard somebody try to sell me three rooms of furniture for \$350, or \$17 a week for the next 10 years. I didn't need a calculator to know that was a rip-off.

I knew a lot of people like myself, who were getting out of college and no longer responded to

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Frankie with Stephanie Mills

You will
always be a star
in our galaxy
of stars.

Solar Records salutes Frankie Crocker—
a humanitarian, a trendsetter
and most of all, a friend.

The logo for Solar Records, featuring the word "Solar" in a stylized, rounded font. The letters "S" and "O" are connected, and the "L" is also connected to the "A". The "R" is separate. Below the word "Solar" is the text "SOUND OF LOS ANGELES RECORDS" in a smaller, sans-serif font, following the curve of the bottom of the "Solar" text.
SOUND OF LOS ANGELES RECORDS

CONVERSATION WITH FRANKIE CROCKER

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that kind of thing. You just didn't sell to people like that.

RW: Did you apply that thinking to spot submissions when you moved into programming?

Crocker: Sure, but only after I came to WLIB, because then I had the control. So, when they asked me to do it, I could set guidelines. I said I would not deal with these ministers that were on the air selling prayer cloths, and I wouldn't deal with those Amos 'n' Andy-type commercial that are selling black products for the blacks. I think blacks are sophisticated enough to be talked to intelligently, just like any other portion of the market. And that's the way it started off.

Commercials had turned a lot of people off, and so did the way some jocks handled themselves. If a DJ could talk to everybody, on a level they could understand, then people would start to say, "This guy has something on the ball."

Now, all of a sudden, when I turn on 'BLS in New York, blacks are very proud of what I've put there, and it's palatable for the whites and Spanish people. They're hearing new music, and they're not embarrassed or irritated by anything on or around it. That's what I wanted to do.

RW: Apart from commercials, jingles and DJ comments, there's the more general question of air style and professionalism. For years, the mainstream of broadcasters tended to dismiss a lot of black stations on the grounds of "professionalism" — how slick the station sounded. There wasn't very much dialogue between mass appeal white pop stations and black outlets, and the differences in pay, training and ownership were seldom addressed. And those top-rated AM pop outlets were able to view their dominance as another dividend of their overall sound, not just their playlist or lineup. You've been able to turn those complaints around, though, with 'LIB and 'BLS, upgrading the production across the board without imitating those old guard competitors.

Crocker: That's something I learned at WWRL under Frank
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***Congratulations FRANKIE CROCKER
on being the heart 'n' soul of American Radio***



WBLS #1



CONVERSATION WITH FRANKIE CROCKER

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Ward, and I think that station was, at the time, the best r&b station in the country—I was very proud to work at that radio station. I was number two in the market when I had the 7:00 to 11:00 P.M. show there; this was when Gary Stevens was around, and Cousin Brucie was over at 'ABC. I'd always be in there, sometimes at two, sometimes three, but I was there.

What Frank taught me was good production. To make local spots sound like national spots, so when it came through the station had an identity. After you do that, you begin building a trust so people can start tuning you in, and they'll stay tuned in. They'd know if I say I've got a new record that I'm not going to give them a dud. And if there's a spot they're listening to, they know it's not going to be demeaning.

RW: You're taking much of this summer off, though, aren't you?

Crocker: Yeah. Sometimes you have to watch what's going on closely, because maybe you'll get new sales people that need monitoring, or something might slip through that doesn't work. Not that when I'm gone people are reading the riot act, though. But this summer, I'm a little more lax, because the people at the station are on top, and with listeners on vacation summer time really doesn't sell.

When September comes and the audience is back again, you have to be ready to weed out any of those problems, though, to make sure that every set, everything you do, doesn't turn anybody off.

RW: Given the success you've had in carrying 'LIB forward, and then taking WBLS to the top, how do you view the more rigidly programmed station's emphasis on extensive research? The past decade has increasingly emphasized various research formulae in station programming — there are even programmers who brag about their indifference, or even their dislike, of music on a personal level. How do you, as a radio professional, view research?

Crocker: Research I can kill every time. I don't say our research isn't good, because if you do re-

search and you have an ear as well, then why not arm yourself with everything you can use to get it done. But you can do research all day long, and if another guy comes in, does research, and has an ear as well, he's going to beat you—because the researcher has to wait for the research to come in.

When a record comes across my desk, when I listen to it I know immediately if it fits into my format. And if a radio station can just keep putting better music on before the other ones do, then it's in the vanguard, rather than being a follower.

RW: Then you'd agree that over-reliance on research can cripple a station because it inhibits taking chances on new artists and records?

Crocker: Yeah, because that way

could put a record out and in one week you knew from every club report what was happening, so you'd have an edge on somebody else who was just trying to find out what's selling.

RW: Didn't 'KTU overly emphasize disco by comparison to your own mix over at 'BLS, though?

Crocker: They jumped on it, but at that time you still had to find hit records, because there was a lot of junk out there. There were a lot of people jumping on the disco bandwagon—which was probably what killed it.

RW: Didn't that overkill help you in a sense, because while you had a feel for it, you weren't confining the station to just that?

Crocker: It helped me out great, because disco came right into my

because they'd made a commitment to everything being fast and upbeat.

RW: Do you feel there may have been another factor to the burnout in all-disco ratings? I'm thinking of the view held by some that a key fallacy with that trend was to assume that someone who'd just spent an entire evening and a lot of money in a club necessarily would want to hear more of the same over the radio.

Crocker: When a fad hits, they want to do it all the time. We tend to overkill everything that way: when they leave the club, they want to hear more music. In a club, and people are drinking or smoking or snorting—I'm not saying everybody does that, but one of the above, they're doing—and as long as the music is pulsating, they don't really care what you play, as long as the beat keeps going. And remember, what the DJ in club was doing was keeping that stimulation up as far as the beat is concerned. If you came into a Diana Ross, a Stevie Wonder, and the beat was gone, the hits still made it. So if you could intersperse hits and new stuff, they wouldn't know the difference.

In a club, though, they might say, "Oh, we don't like that," but they're not going to push the button—they're not going to go to another club. They're there already, so they'll go have a drink. And that helped the club owner, who had it coming both ways. That's because the business of the club was to sell alcohol, not the music.

On the radio, however, when people are listening to you—and in New York, they listen to us on the average of about six hours at a time, playing it at work in their office or boutique—you just can't keep pounding them like that. Once in a while, you can put in a nice love song and give them a break. You'll notice that some research into video and cable shows that when they play a four-hour movie without commercials or a break, you don't give the guy at home a chance to get up and go to the bathroom, or go get a beer and a sandwich. Even in a movie theater, they'll put in an intermission when they have a really long movie, because they have to sell something else too.



Frankie arrives at Studio 54 on white horse for WBLS party. Hal Jackson at far right.

you can't find something new as fast. Where's the excitement? I like to have a radio station with excitement — you hear something new, and you hear a whole other thing. People just go, "Oh, wow."

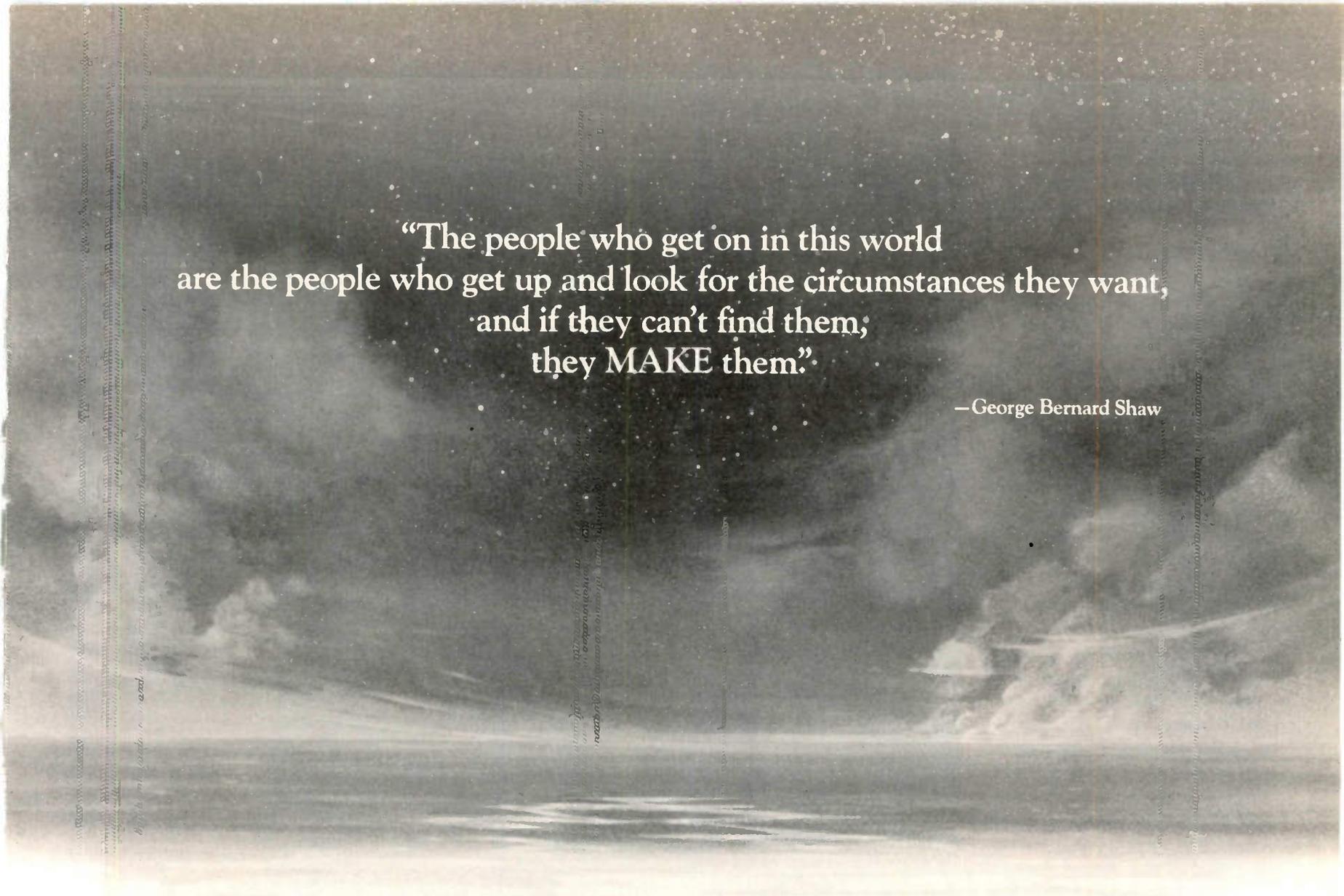
That's what I think happened to 'ABC. They did research, and they waited on records because they were picking up records that were apparent hits to me from the outset a month after I would. When you have that mentality in the market, you can take over. We got 'ABC first—when I came back into the market, we knocked 'ABC off right away, and then we went after WKTU and after five months, we knocked them off.

They were a monster then, but they, too, were heavily into research. One of the things about New York at that time, when 'KTU was number one, was that you now had a lot of clubs, and their research was more instantaneous when disco was at its height. They were number one, because you

ballpark. Dance music was always my forte, and when I first started working on r&b stations, I didn't know anything slow—I didn't know anything about the blues, because I was a happy kid, I was in college, and I was making \$500 to \$600 a week in my part-time work. When I was going through school, I was a kid with a new Corvette every year, I was playing gigs, I was on the radio, I had dates — I didn't know anything about blues or slow records. And when I got to New York, and they'd say, "Can't you hear this record—it's something about unrequited love," I'd say, "No, I can't." But anything fast and happy I liked.

But when they told me what was happening with disco in New York, I thought, "Wait a minute, I know this music, so let's go back and find some things." And I started finding other music, which sort of probably helped kill disco a little bit, because I slowed it down. I beat 'em with one record an hour: one

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**“The people who get on in this world
are the people who get up and look for the circumstances they want,
and if they can’t find them;
they MAKE them.”**

—George Bernard Shaw

**Frankie Crocker is one of those people.
From the challenges he sought, he created great success.
May he always keep looking!**



**Congratulations
from
Neil Bogart
and
The Folks On The Boardwalk.**

CONVERSATION WITH FRANKIE CROCKER

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That's the way I see radio. You take it through different changes. Give them what they want, and if they're there for dance music, I'm going to give them dance music, but I'm going to play other things to give your ears a rest. I couldn't feed you steak every night: you might like steak, but you can't eat it every night, and after a while you're going to say, 'Give me a break, I don't want that again. Give me something else—I'll eat pasta, or whatever else you want.'

RW: That approach underscores something we discussed at RW prior to this interview: trying to apply conventional format tags to what WBLS does. One comment made, that I'd like to hear your reaction to, is that the station's listenership, not its original music base, is the key: when you look at 'BLS today, you're no longer looking at an r&b station that crosses over, or even some hyphenated mix of formats: in the purest sense, it's just mass appeal radio.

Crocker: I call it contemporary Top 40. It's contemporary dance music—it is what's happening now, in that market, and that's what I'm doing.

RW: Given that market's special needs, I'd like to turn to your experiences over the last year or so and your efforts to transplant some of that programming thinking to other cities, such as Los Angeles. Have you been satisfied with the results?

Crocker: Remember, I've had eight years in New York to do what I'm doing now. After all those years, my ratings have continued to go up; when I started out, they were low. And you have to be consistent, consistently good in what you're doing.

When I was out in Los Angeles, there was a problem of economics. We could not wait long enough. The company could not wait to groom an audience properly, but I do think the time is right out there for that audience to be groomed. People have to sort of grow up with a station, though, hear it and know it's there. I don't think anybody listens to just one station, all the time, if there's another good one



Frankie, Chaka Khan, Al Green

someplace on the dial, so you may listen to one jock most of the time, but you may turn elsewhere in the morning because you like another one. And if that other station you're listening to becomes better, and the station gets better jocks, after awhile you'll switch: after awhile, you may stop listening to station A, because they're monotonous, and you start listening to B as you get to know what it's all about.

That's what I had in New York: they still knew that I was B, but

they'd listen, and come back, and as they started hearing my name more and more, I started doing better and better.

Los Angeles is a hard market, a different market, but there is a market there for the kind of music and kind of format that we have in New York. It just needs more time, because I know it can work.

RW: What about making that regional adjustment to the city itself? Do you think that aspect of L. A. is important?

Crocker: You have to reflect a local life-style, which is something that you learn only after getting into it. When I came into L. A., the format was going so great in New York that we thought maybe this market was primed for that, and we took a shot—I took a shot. That's the only way you're going to knock the ball over the fence. You can play by hitting it safely, but I'm the kind of guy that wants to take a full cut at the ball: I want

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**FRANKIE,
THANKS
FOR
MAKING
NEWYORK
SOUND SO
GOOD.**

FROM ALL YOUR FRIENDS AT
PHONOGRAM/MERCURY AND POLYDOR RECORDS.



polyGram Companies



CONVERSATION WITH FRANKIE CROCKER

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to knock it all the way over, and I thought that it would happen.

We were showing steady success as far as people responding to what we were doing. But they needed a chance to adjust, and I needed a chance to adjust, to find out what was happening, what I could play, and what was lacking. Like I said, it takes time, and I wanted to go on my ear.

Most of the things I do in New York are based on my life-style, on what I'm doing, where I'm going, what I'm listening to. I try to go to all different types of clubs: if somebody's good, I'll go and see them, and it might be that one song that you can play by them that will turn everything around.

But I'll get my chance in Los Angeles again, I know. Maybe I wasn't ready this time.

RW: Or maybe you were ready, but the market wasn't. Because I think it can be argued that L. A.'s population is different in one important respect, the physical segregation of its various sub-cultures.

Crocker: Yeah, you can go out and get in your car, go to wherever you live, and you never have to meet anybody on the street except the guy that brings you the car.

In New York, you've got to walk out on the streets because you have to meet people. Somehow, you're going to meet people just walking in the street, because the average New Yorker is still going to be walking a block or two, even if he's going to catch a cab. Whatever's going on in the street, everybody's going to get. And when you go into a club, even with the different sections of the city, it isn't that polarized.

In Los Angeles, if you go to a club it's either all-gay, or all-freak, or all-black. In New York, when you went to Studio 54 it would be all of the above: rich, poor, black, white, Spanish, freak, gay, they're all together, so you can see all that and get to like the different people that you see. You'll find talented people in all of that, and there's more respect between you when you see these things happen. You'll see a big designer whose clothes

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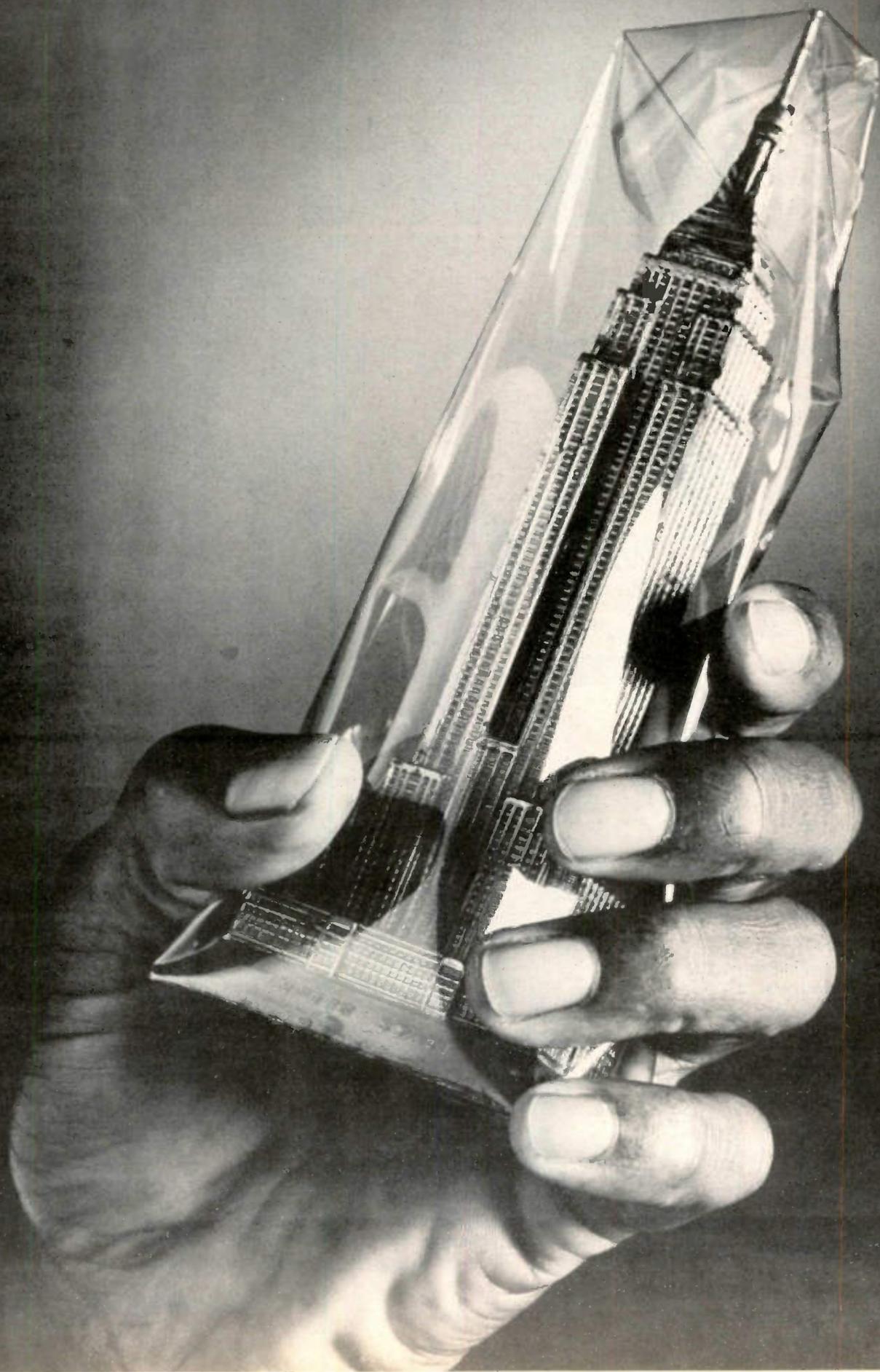


Top: Left to right, Vaughn Harper of WBLS, Curtis Mayfield, Frankie, and Linda Clifford

Bottom: Stevie Wonder, Lola Falana, Frankie and Johnny Bristol

New York's Hottest Rap.

Motown Salutes Frankie Crocker.



CONVERSATION WITH FRANKIE CROCKER

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you've seen, and discover he's black, or that he's gay, but you know what he's done, who he is and how big he is. You see a gangster, or a politician, or a hat-check girl. You see stars, and all kinds of other people, and that doesn't really happen in L. A.

When I try to go to Studio One there, I know it's mostly going to be gay, and I can't get a girl in unless she has covered shoes. I've got nothing against that—in fact, I like to go to gay clubs to see what's going on—but I like to go to where everybody is welcome. Out there, they'll tell you women aren't welcome, and that they have their own little culture. That happens in New York, but in the big clubs you can see anybody.

RW: What about other markets in general? Are there other cities where you feel the 'BLS approach can be tailored to find the same sort of mass appeal you've achieved in New York?

Crocker: I guess my dream when I got into radio was to have a network show, whether it would be radio or TV, because I think that people are ready for that, and I see that beginning to happen across the country. I see it happening with Queen and Boz Scaggs; I saw it happening, to a lesser extent, with Elton John and the Stones. It happens with people just listening, developing their listening habits. And you see it happen on college campuses, because when you go away to school, you leave the community you're from and all those other people there, from other communities, affect you. You listen to what turns other people on, and you may turn them on to somebody. Even if you don't like something at first, because it's different, not bad, after awhile you get to sort of like it.

RW: In that respect, you yourself have prompted those sort of meetings between different styles in terms of your willingness to break from a particular genre on the air.

Crocker: Well, all of us went through the Beatles, and not everybody was into it at first. I wasn't really into it, but after I'd been lis-

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Top: Crocker, Yoko Ono, Stevie Wonder, John Lennon, Eddie Kendricks, Andy Williams

Bottom: Frankie with the Pointer Sisters

**New York is the world's
toughest market.**

**If you're on the air at all,
you've made it.**

**Frankie Crocker
has made it...
to Number One!**



**Congratulations
from CBS Records.**

CONVERSATION WITH FRANKIE CROCKER

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tening to those songs I started liking it. There would be some other guy, from another area, who'd never known about Otis Redding. And all of a sudden, he's listening to Otis, and now both of you are listening to Otis and the Beatles, or Otis and the Rolling Stones, and that same thing is happening.

I have no qualms about playing Queen and what they're doing, because I went to a concert, saw that, and I said, "Wow, this is great." And I went back and put it on the air. People would wonder where that came from: "Never heard of them," they'd say, and you'd say, "Yeah, you did, when I played 'Crazy Little Thing Called Love,' which you didn't really know about."

It's the same thing with the Stones. They come on, and everybody knows them, and people want to know they're listening to the Stones. It's that mentality that came from the days of civil rights activism, when everybody who was anybody wanted to be associated with that cause, because it was the American thing to do. Now there are the people who are in "No Nukes," because that is the right thing to do—for whatever reason, they get into it and want to be associated with it. Or anti-draft, because kids at that age don't want the draft even though there's no war, so they don't even know why.

I want my radio station to allow those things to happen. I'm reflecting what they're doing. If I don't play the Stones, I can't be what's really happening, so I've got to find some good Stones music. And now the Stones know I'm playing their music, and think, "Let's do some more like this, and see what else happens." I just bounces back and forth.

RW: Did you ever meet with resistance for that approach?

Crocker: When I first started 'LIB, and I was playing those kind of records, a lot of people told me I was crazy. They said, "Hey, there's no money in the black community for buying albums. They don't buy albums, and most of the time black

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Frankie Crocker with Miles Davis

**RCA and Associated Labels
thank Frankie Crocker
for the many contributions
he has made
to our industry.**

RCA



CONVERSATION WITH FRANKIE CROCKER

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artists themselves only have one or two good cuts on an album." But that's why they didn't sell. Then Marvin Gaye came out with "What's Goin' On," which I think was a milestone as far as the black album market goes. He had two whole sides that were just great, and it got played everywhere. If that record was released now, I think it would be as big as "Saturday Night Fever," but then that, too, shows you how a certain time can come. When that album came out two years ago, it was the biggest-selling album ever because the market was right for it.

It was a mixture of everybody's music, which is what I try to do: "Saturday Night Fever" was what WBLS is to me, what we try to do on the air. It came under the heading of dance music, but it was different kinds of dance music, in different tempos, and it happened.

RW: Turning from programming, I'm interested in how you got involved with "Winners," the RCA anthology that's turning out to be a chart winner.

Crocker: I guess they thought if I put my name on it, it would help some. They could have done it with me or without me, but Morris Levy is the kind of guy to ask, and I said, "Okay," of course. I like the music that's on there; it was music that I guess I had a hand in helping to make hits, and put all those records together in a single package worked. Every record was good, and a proven seller.

RW: Do you ever think about going directly into the record business yourself? I know you worked for Polydor at one time.

Crocker: Just for myself, I'm looking for talent now. I'd like to go into the record business on my own, either with my own label, or perhaps as an executive producer for a label. That's what I'm going to do with my ears.

But I find that working for a big corporation, on the other hand, you sometimes get lost. You can't control it. That was a bit frustrating for me when I was in the business before. You'd say you

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Top: Frankie with Manu Dibango

Bottom: Frankie relaxing with Sly Stone

THE
ATLANTIC FAMILY
SALUTES
FRANKIE CROCKER



CONVERSATION WITH FRANKIE CROCKER

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thought something was good, and then somebody else would axe it.

I expected that from the beginning, because 84 percent of the music the record companies put out consists of duds, and only 16 percent is good. We have the same people in the business that we had before, so they've got to be doing 84 percent of what they're doing wrong, and only 16 percent right.

For me, it's better as a programmer. I get more satisfaction out of being able to pick my own records. When I listen to the radio, I know that 95 percent of what I'm playing is great, and maybe five percent won't make it.

RW: One area outside of programming where you have been involved, and successful, is concert promotion. Do you feel your grasp of your radio audience's tastes gives you added insight into what concert-goers want to see?

Crocker: It does. When I was first doing Barry White's shows, we really fell into something good, because I guess I was the first person to really get into Barry and promote him. We could see what kind of audience came, and it wasn't any single group. We'd see young, old, black, white, Hispanic—it wasn't any one ethnic or age group. It was basically the audience I reach on my radio program. And we sold 75,000 albums in one weekend—the record came out on Friday, and by Monday they had sold that many.

RW: What was the first concert promotion you ever worked on?

Crocker: I don't know, because I was involved in promotions at the Apollo. The first one on my own was Barry White, I think. I was at 'BLS by then, and I remember I saved \$7500, because that's what I needed to rent Madison Square Garden. I gave them a down payment, gave Barry a down payment, and then borrowed a little money for other things. I borrowed \$10,000, promoted the show, and it sold out.

RW: About how many shows do you average in a typical year?

Crocker: About 10 or 15—one a month on the average.

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Top: Frankie rides into Studio 54 on a white horse.

Bottom: Frankie onstage with Disco Tex and the Sexolettes

20th Century-Fox Records And Its Artists Salute Frankie Crocker

Gene Chandler*
Carl Carlton
Chi-Lites*
Cut Glass
The Dells
Betty Everett
Leon Haywood
The Impressions*
M'Lady
Stephanie Mills
Edwin Starr
Triple "S" Connection



CONVERSATION WITH FRANKIE CROCKER

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RW: Most of your shows have been in New York. Do you see expanding your territory in the future?

Crocker: That's what I'm doing this fall. I'm rebuilding Frankie Crocker Productions. I'm having problems promoting just one group for one town, and I'm going to have to do two or three markets so it would mean something. I really want to get into tours—take an act, and set up a schedule.

RW: Have you ever contemplated a multiple-act package along those lines, on the order of what Solar Records has done with its acts?

Crocker: I'd like to do that, and that's why I'm getting back into it. I haven't been as involved in the last year and a half, because I've been working on keeping WBLS going, making it number one, and insuring a good foothold in New York, which I think the station has right now. I still have to work as hard, but I'm not as worried as I was before. Before, I was making sure we didn't go back down in ratings. Now we're solid in that market. I know we can't stay number one all the time, and being at two or three would be all right as far as my business is concerned, although I'd like to be able to hold on to the number one position.



Frankie with G. Keith Alexander

F R A N K I E

You've got what it takes... Class.



From all of us at A&M Records and Tapes.



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INDUSTRY EXECS SALUTE FRANKIE CROCKER

HAROLD CHILDS, senior vice president, sales and promotion, A&M Records:

From my experience in dealing with Frankie, I find him to be a brilliant programmer. He has a keen sense of what's coming, what's happening in the street—black, white, jazz, Spanish from all directions. He's able to blend all these things together to make WBLS number one, and I think it's a skill that nobody else in this country has really captured the way he has, and in the largest market in the country. That market itself is such a melting pot, and he's so closely connected with the street, that he is able to capture that whole audience. Other programmers have attempted to do the same thing, but have failed because they haven't had that street connection.

We can look solidly to "Rise," by Herb Alpert; he was the first individual in the country to program that record and to get behind that record, to the point that it broke nationally. That's one of the most important things he's done for us over the years.

TOM DRAPER, vice president, black music marketing, Warner Bros. Records:

Frankie has proved to be one of the most dynamic, creative, innovative programmers of the decade.

SKIP MILLER, vice president, promotion, Motown Records:

I think Frankie's probably one of the most progressive programmers in the country—by progressive, I mean that he'll take a chance on his ear. He's been that way all my life, and I've been listening to Frankie Crocker as long as he's been on radio. He's very visible in the city, and he

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THE NUMBER ONE MAN

Congratulations Frankie

you always

MAKE IT FEEL GOOD

because you know

how to Pop Watcha Got!



INDUSTRY EXECES SALUTE FRANKIE CROCKER

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hears a lot of records first, before they're even on the radio, because he's very active within the club and disco scene, and he's got a pipeline that plugs into new music constantly.

I think he's important to our image. He has the same concept that we have, which is work artists, not records. He brings an artist to New York, not just the particular record; he knows about them, he talks to them, and so on. It's important to have information from radio, not just music, and that's something he does. He's really one of the sharpest people I've come across.

There are so many of each kind of people in New York City that if Frankie Crocker was playing Polish music and all the Poles in New York were listening to BLS, I think it'd still be number one.

JAN BARNES, executive director of black product, MCA Records:

He's the best man in the world with the greatest station in the world. Frankie is definitely the greatest.

For us at MCA, he has been fundamental in breaking many of our recording artists including One Way featuring Al Hudson, The Crusaders and Denise LaSalle.

I just want the Lord to bless him, and to give him the strength to keep going, keep fighting and to keep that determination. The thing with his personality is that he has a certain insight to what good music is all about.

Whatever it is, it's made him the number one man in the country.

KENNY GAMBLE, Philadelphia International Records:

Frankie Crocker is probably



Top: WBLs party at Studio 54, Bottom: Frankie with Stevie Wonder, Johnny Bristol

one of the dominating forces that has contributed to the New York market; they go hand in hand. The New York market is probably the number one market in the world in terms of exposure and sales. I think he is New York radio at this point. From the rating sheets I saw over the last two or three years, BLS was taken over by another station and slipped down in its ratings;

the minute that Frankie Crocker came back, in three or four months' time BLS started to climb again. So it's definitely that he's a programming genius, that he is the best programmer for that marketplace. He's personality radio, let's put it like that. That's something that's missing from radio now. He manages to keep personality in radio by just being himself. He is a

Photographs by Alix Dejean
marketing person—his background is in marketing and he uses all of this information that he learned in school. He has contacts in the street—I think he can walk among the kings and the commonfolk. I think that's what gives him the edge over a lot of people. Plus he's got a good ear.

I think his major asset is that he gets out and is with

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CONGRATULATIONS, FRANKIE
ON 20 INNOVATIVE YEARS IN RADIO.....

YOU'VE EARNED YOUR STRIPES!



Just shipped! **Sylvester**
souls out on his new
Fantasy/Honey release,
Sell My Soul. (F-9601)



Fat Larry's Band take
their stand as serious
funkmasters on the just-
released **Stand Up.** (F-9599)



New and highly
radioactive: **Make
It Count** by **Idris
Muhammad.** (F-9598)



INDUSTRY EXECES SALUTE FRANKIE CROCKER

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the people and he finds out
what the people want.

He's constantly on the air. I mean you could be riding in the car with this guy listening to the radio and he'll pull over and get in a phone booth and call the station and say "play such and such a record" or "change this format." He has an unusual feel and an unusual love for his job and that makes anybody successful.

PARIS ELEY, vice president, black music promotion, CBS Records:

Much has been said and written about the talents of Frankie Crocker, many laudatory articles and statements, and all are justified. He has proven himself to be a master

of his craft, adept at understanding the musical taste of his audience and supplying their needs. But the real kudos for Frankie are not those that simply acknowledge his professional ability, but those that take into account his personal valor and integrity during troubled times.

He proved that being number one is no accident. He dedicates himself to it and does it, and in doing so provides an example of what tenacity and commitment to excellence can achieve. The Frankie Crocker story thus far offers an excellent model for aspiring radio announcers, black or white.

There is a lot to be said, and much better than I could hope to say it, about and for Frankie. The true testament of his ability is written daily by the number of people who tune into WBLS radio.

As the remarkable ability of programmers such as Rick Sklar, Dave Sholin, Bob Hamilton, Abrams-Burkhart, Drake-Chenault and others

cast them in legendary roles, so too must this entire record industry acknowledge the remarkable ability of Frankie Crocker.

HENRY STONE, president and owner, TK Productions:

Frankie Crocker is probably one of the most innovative individuals to step up to a microphone. He has, since first coming to radio, tossed aside all the rules that broadcasters go by and followed his own instincts in programming.

What Frankie Crocker has done for radio in general, and the New York market in particular, is to remind us all that radio and its power to communicate, to motivate, its influence to see a product or an idea may not be restricted and bound by formulas or rules of the past or present. He has proven that radio can be the most dynamic and creative medium there is. And to the world of music, there is nothing that counts for more.

Anyone who can give to radio a new dynamism, a new direction and meaning, a new vitality, is someone who has indeed made a major contribution to broadcasting and to the world of music. Frankie Crocker has done just that. He has done it in the toughest, most competitive market there is.

NEIL BOGART, president, Boardwalk Entertainment Company:

He's probably one of the most important people I've known in the radio business. He went to top 40 radio when it was not fashionable for a black person to be there, and he got a lot of criticism from the black community. In fact, I can remember a concert that a lot of the R&B stations wouldn't even attend because Frankie had broken this barrier. Later, that became something very important to the black community, that he was able to be more than a black person or a white person and be just a radio person.

Frankie Crocker had the foresight to be able to create

a mood, a sound, a feeling—the sound and the feel of New York City, a lot of people think, is the sound of Frankie Crocker. It sounds like he's on the radio 24 hours a day, even when he's not there. It always sounds like you're with a friend, and it's a comfortable, warm feeling.

In terms of music, his was the first black-oriented station that I know of to branch out and play not just black records. He played the Stones if he felt it would fit in; he would play rock, he would play jazz. He would play good music, he would play soft music, loud music, disco music, and he was able to rise to the top of the heap. Frankie Crocker is the ultimate crossover. I don't think there's any other station that has the kind of sound that he was able to create in New York.

I think he's brilliant, innovative—he takes more chances than anyone I've ever known in radio, and I'm delighted to know him professionally and personally.

NEIL PORTNOW, president, 20th Century-Fox Records.

All of us at 20th Century-Fox Records applaud Frankie for his foresight, his astute programming, and his ability to present a synthesis of the best music of the '80s.

RICHARD SMITH, vice president, R&B promotion, Arista Records:

He brought WBLS from a "black" radio station to a general market radio station. His is unquestionably the number one radio station in New York. Frankie Crocker epitomizes personality radio.

VARNELL JOHNSON, Capitol Records:

Frankie, we at Capitol Records, Inc., would like to sincerely thank you for your immeasurable contribution to the field of black radio programming and for your undying loyalty and service to the record industry as a whole. Your presence has left an indelible mark upon all of us

continued on page 32

Our summation of our "Chief," Frankie Crocker, is an excerpt from "Linda Goodman's Sun Signs:"

"The Sagittarius boss loves animals, bright lights, big plans, creative thinkers, good food and drink, travel, loyalty, change and freedom. He's cool to dishonesty, cruelty, selfishness, keeping secrets from him, stinginess, pessimism, possessiveness and hypocrisy. He's usually a lot of fun to work for, and he grows on you. You kind of get the feeling if you ever left him he would somehow lose his way, in spite of his egotism and independence. He won't, but stick with him anyway. Tomorrow may always be a large question mark, but today will never be dull."

Dear Frankie:

With respect and admiration, thanks for the chance to work with a genius of the music industry.

Thorne, Margie, Joannie & Ted

*pioneer: a person who opens or prepares
for others to follow.*

Congratulations Frankie!



The Dance Music Family

INDUSTRY EXECES SALUTE FRANKIE CROCKER

continued from page 30

whom you have touched, directly or through your work.

OSCAR FIELDS, vice president/special markets, Elektra/Asylum Records:

I've known Frankie professionally since 1966 and personally since '68, when he was at WWRL in New York and I was national R&B promotion director for Bell Records; we lived in the same apartment building.

I've long respected Frankie as a guiding force in radio. He seems to intuitively know who he is trying to reach and what kind of music will reach them, and at the same time he has a tremendous feel for new music and new trends in the record industry. He's never been hesitant to experiment and his ideas have worked. At this point, he's a major entity in radio in general, not just in black radio.

Just as important, I think, is that his business sense has elevated the sights and aspirations of fellow black radio people, showing that by getting involved in the community and in the business of radio that they can grow as people and as radio professionals.

BOB EDSON, executive vice president, RSO Records:

Few programmers in the history of this industry have singularly had as much effect on any type of music, in any market, as the influence Frankie Crocker has had in New York. That influence is reflected not only in the performance of WBLS but in record sales as well.

HENRY ALLEN, president, Cotillion Records:

Right from the start, I never had any doubt that Frankie would become one of the most influential forces in the de-

velopment of black music. I congratulate Frankie on this long-overdue and much-deserved tribute.

DICK CARTER, president; **KEN CAYRE**, executive vice president; **BILLY SMITH**, national promotion director, Salsoul Records:

Hearing Frankie Crocker talk about WBLS is a thrilling experience. It is apparent that what is now the epitome of a major market station is the result of years of planning and hard work. Certainly WBLS' universal format reflects the influence of a variety of different kinds of music. Its tremendous success seems to be the fact that it is neither a disco station nor a top 40 station, but a contemporary universal station that has broad mass appeal.

Salsoul Records was established on a sound that came right from the street. We, like many other record labels, had people dancing in the streets and clubs long before major radio stations lost their skepticism about the disco sound. Had this been any other radio market, without the influence of WBLS or Frankie Crocker's stewardship, today's sounds of the people in the street might never have been heard on the air waves.

DANNY DAVIS, senior vice president/promotion, Polygram West:

Frankie Crocker has put the show back in the business. He's responsible for a lot of the excitement in the industry today. If we had more like him, the radio and record industries wouldn't be suffering from a case of the doldrums.

CECIL HOLMES, senior vice president, Casablanca Records; president, Chocolate City Records:

The radio and record industries owe a great debt of gratitude to Frankie for the many contributions he has made to both. He's helped to change the face of music, and I personally want to congratulate him for the tribute the industry is paying him here.

JHERYL BUSBY, vice president/R&B promotion, Casablanca Records:

Frankie Crocker's biggest asset has been his ability to consistently hear hit product and react on a gut feeling (definitely a vanishing breed!).

PIERRE M. SUTTON, president/general manager, Inner City Broadcasting Corporation:

Frankie Crocker is the best radio programming mind in New York today. His natural sensitivity for the general group of people given to pace setting movement will likely keep WBLS at the top of the New York market well into the foreseeable future.

QUINCY McCOY, national promotion director, Fantasy Records:

A great program director must possess two qualities: he must have the ability to capture the beat of the city and integrate it with the rhythm of his station's sound, and, most of all, he must listen to the music, and push aside the urge to use categories and color groups.

Frankie Crocker and WBLS are prime examples of these two qualities.

HARVEY FUQUA, producer and founder of the Fantasy-Honey label:

In my 30 years in the business, he's one of the great—if not the greatest—innovators in radio programming today. He's not a follower, he's a leader.

BILL HAYWOOD, vice president/promotion, special markets, PolyGram Records East:

Frankie Crocker has a unique understanding of the New York market. Like other programmers, Frankie does extensive personal research, and his ability to interpret this information has helped him enjoy consistent success.

Through his direction, WBLS has been able to attain a top position in New York radio. This, in turn, has led to black music being exposed to a broader demographic.

In other markets, MOR and top 40 stations dominate and significant exposure to

black music is denied. Frankie has created a concept that does not fit into standard programming types and has made it work in New York.

Since his return to WBLS, Frankie's music policy has come under considerable criticism by members of the record industry, and his untraditional methods of operation have confused and baffled record promoters. Nevertheless, WBLS is still the most sought after "new add" in the New York market.

WILLIAM A. STATON, division vice president, black music promotion, RCA Records:

Over the years, we at RCA have seen Frankie Crocker move through three different formats in the same marketplace. Because of that, he has acquired a unique insight into the needs of that market.

Through his efforts, he has brought vitality to radio, and, as befits someone who leads rather than being led, he has relied on personality and gut feeling instead of technology and ready-made opinions. His attitude has had an impact on radio throughout the world.

As a result, programmers today are less concerned with what others around the country are doing, as was the case several years ago. Instead, they seem to have adopted a "Frankie Crocker attitude"—they listen to product and new artists with an open mind and formulate their own opinion based on their reaction to what they hear.

Frankie Crocker can truly be called an innovator. Every market should have one, and we, in New York, are happy to have one of the best.

RAY CAVIANO, president, RFC Records:

Frankie Crocker is one of the most significant radio innovators of the last ten years. Frankie took what was formerly a limited ethnic format and made it universal, taking advantage of the tremendous appeal of rhythmically powerful music. The result has been the top-rated music station in the country's most populous, most competitive market.

Philadelphia International and TSOP Records

Salute Frankie Crocker...

Making Music History!

Jerry Butler
The Best Love I Ever Had
including:
The Best Love I Ever Had
Tell Me Girl (Why It Has To End)
Don't Be An Island/Reach Out For Me



JERRY BUTLER

LP: The Best Love (JZ-36413)
7": Don't Be An Island (ZS9-3113)



LEON HUFF

LP: Here To Create Music (NJZ-36758)
7": Tight Money (ZS9-3109)

THE O'JAYS THE YEAR 2000

including:
Girl, Don't Let It Get You Down/You Won't Fail
You'll Never Know
(All There Is To Know 'Bout My Love)
The Year 2000



THE O'JAYS

LP: The Year 2000 (FZ-36416)
7": Girl, Don't Let It Get You Down (ZS9-4790)

McFADDEN & WHITEHEAD *I Heard It In A Love Song*

including:
I Heard It In A Love Song
That Lets Me Know I'm In Love
I Know What I'm Gonna Do
Don't Feel Bad/This Is My Song



MCFADDEN & WHITEHEAD

LP: I Heard It In A Love Song (JZ-36773)
7": I Heard It In A Love Song (ZS9-4788)

THE STYLISTICS *HURRY UP THIS WAY AGAIN*

including:
Hurry Up This Way Again
Is There Something On Your Mind
Driving Me Wild/And I'll See You No More



THE STYLISTICS

LP: Hurry Up This Way Again (JZ-36470)
7": Hurry Up This Way Again (ZS9-4789)

TEDDY PENDERGRASS TP

including:
Can't We Try/I Just Called To Say
Take Me In Your Arms Tonight
Is It Still Good To You



TEDDY PENDERGRASS

LP: TP (FZ-36745)
7": Can't We Try (ZS9-3107)

THE JONES GIRLS

LP: At Peace With Woman (JZ-36767)
7": Dance Turned Into A Romance (ZS9-3111)

MFSB

LP: In Search Of Peace (JZ-36405)

THE FUTURES

LP: Victory (JZ-36414)

DEE DEE SHARP GAMBLE

LP: Invitation; (JZ-36370)

JEAN CARN
LOU RAWLS
FRANTIQUE
BILLY PAUL
SILK

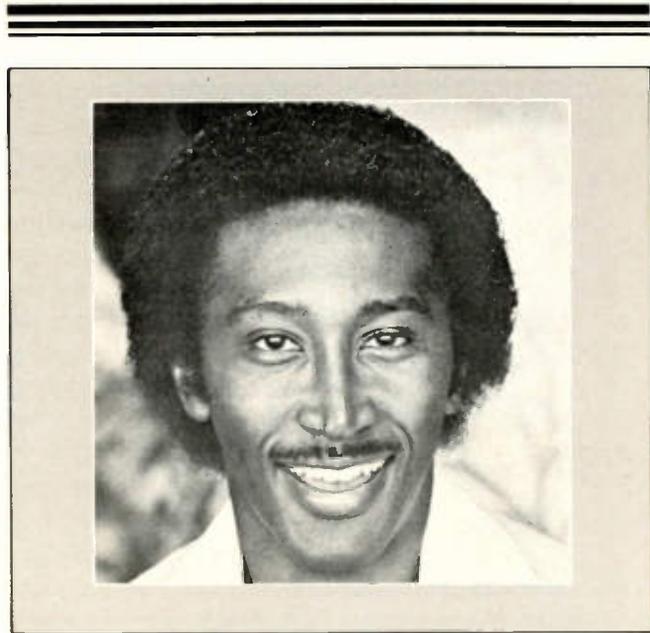
BOBBY RUSH
DEXTER WANSEL
THE PRINCIPALS,
MANAGEMENT, AND STAFF



Philadelphia
International
Records



The
Sound of
Philadelphia



Thanks
for bringing me
the winners.

Frankie

This Time We'll Pick The Hit.
It's You, Frankie.



Dial 1 for Crocker!

Congratulations
Frankie and WBLS—
the #1
American Radio Team.



Record World Singles



SEPTEMBER 13, 1980

TITLE, ARTIST, Label Number, (Distributing Label)

SEPT. 13	SEPT. 6		WKS. ON CHART
1	1	ALL OUT OF LOVE AIR SUPPLY Arista 0520 (2nd Week)	15
2	2	UPSIDE DOWN DIANA ROSS/Motown 1494	10
3	3	FAME IRENE CARA/RSO 1034	14
4	4	SAILING CHRISTOPHER CROSS/Warner Bros. 49507	14
5	5	TAKE YOUR TIME (DO IT RIGHT) PART I THE S.O.S. BAND/ Tabu 9 5522 (CBS)	17
6	8	GIVE ME THE NIGHT GEORGE BENSON/Qwest/WB 49505	12
7	6	MAGIC OLIVIA NEWTON-JOHN/MCA 41247	17
8	10	LOOKIN' FOR LOVE JOHNNY LEE/Full Moon/Asylum 47004	10
9	7	EMOTIONAL RESCUE ROLLING STONES/Rolling Stones 20001 (Atl)	11
10	11	LATE IN THE EVENING PAUL SIMON/Warner Bros. 49511	6
11	13	DRIVIN' MY LIFE AWAY EDDIE RABBITT/Elektra 46656	13
12	14	HOT ROD HEARTS ROBBIE DUPREE/Elektra 47005	9
13	9	INTO THE NIGHT BENNY MARDONES/Polydor 2091	15
14	19	ALL OVER THE WORLD ELO/MCA 41289	7
15	12	IT'S STILL ROCK AND ROLL TO ME BILLY JOEL/Columbia 1 11276	17
16	16	ONE IN A MILLION YOU LARRY GRAHAM/Warner Bros. 49221	13
17	18	YOU'RE THE ONLY WOMAN (YOU & I) AMBROSIA/ Warner Bros. 49508	10
18	20	DON'T ASK ME WHY BILLY JOEL/Columbia 1 11331	7
19	32	ANOTHER ONE BITES THE DUST QUEEN/Elektra 47031	5
20	26	I'M ALRIGHT (THEME FROM CADDYSHACK) KENNY LOGGINS/Columbia 1 11317	9
21	25	YOU'LL ACCOMP'NY ME BOB SEGER/Capitol 4904	8
22	30	XANADU OLIVIA NEWTON-JOHN/ELO/MCA 41285	6
23	28	HE'S SO SHY POINTER SISTERS/Planet 47916 (Elektra/Asylum)	9
24	27	REAL LOVE DOOBIE BROTHERS/Warner Bros. 49503	2
25	15	SHINING STAR MANHATTANS/Columbia 1 11222	21
26	29	WOMAN IN LOVE BARBRA STREISAND/Columbia 1 11364	2
27	17	LET MY LOVE OPEN THE DOOR PETE TOWNSHEND/ Atco 7217	14
28	31	JESSE CARLY SIMON/Warner Bros. 49518	7
29	21	EMPIRE STRIKES BACK (MEDLEY) MECO/RSO 1038	14
30	36	NO NIGHT SO LONG DIONNE WARWICK/Arista 0527	8
31	34	LOOK WHAT YOU'VE DONE TO ME BOZ SCAGGS/ Columbia 1 11349	4
32	42	WHO'LL BE THE FOOL TONIGHT LARSEN-FEITEN BAND/ Warner Bros. 49282	8
33	35	SOMEONE THAT I USED TO LOVE NATALIE COLE/Capitol 4869	11
34	22	BOULEVARD JACKSON BROWNE/Asylum 47003	11
35	23	FUNKYTOWN LIPPS, INC./Casablanca 2233	25
36	43	NEVER KNEW LOVE LIKE THIS BEFORE STEPHANIE MILLS/ 20th Century Fox 2460 (RCA)	6
37	37	HEY THERE LONELY GIRL ROBERT JOHN/EMI-America 8049	9
38	24	STAND BY ME MICKEY GILLEY/Full Moon/Asylum 46640	18
39	39	HOW DOES IT FEEL TO BE BACK DARYL HALL & JOHN OATES/RCA 12048	9
40	33	OLD-FASHION LOVE COMMODORES/Motown 1489	13
41	38	MORE LOVE KIM CARNES/EMI-America 8045	16
42	47	FIRST TIME LOVE LIVINGSTON TAYLOR/Epic 9 50894	7
43	48	HOW DO I SURVIVE AMY HOLLAND/Capitol 4884	6
44	40	CUPID/I'VE LOVED YOU FOR A LONG TIME (MEDLEY) SPINNERS/Atlantic 3664	18
45	41	LOVE THE WORLD AWAY KENNY ROGERS/United Artists 1359	14
46	52	CAN'T WE TRY TEDDY PENDERGRASS/Phila. Intl. 9 3107 (CBS)	5
47	56	THE LEGEND OF WOOLEY SWAMP CHARLIE DANIELS BAND/Epic 9 50921	5



48	45	TAKE A LITTLE RHYTHM ALI THOMSON/A&M 2243	15
49	55	I'M ALMOST READY PURE PRAIRIE LEAGUE/Casablanca 2294	4
50	46	LITTLE JEANNIE ELTON JOHN/MCA 41236	20
51	44	MISUNDERSTANDING GENESIS/Atlantic 3662	18
52	60	LET ME BE YOU ANGEL STACY LATTISAW/Cotillion 46001 (Atl)	5
53	65	MIDNIGHT ROCKS AL STEWART/Arista 0552	4
54	59	RED LIGHT LINDA CLIFFORD/RSO 1041	6
55	54	YOU BETTER RUN PAT BENATAR/Chrysalis 2450	8
56	57	GAMES WITHOUT FRONTIERS PETER GABRIEL/Mercury 76063	7
57	58	FOOL FOR YOUR LOVING WHITESNAKE/Mirage 3672 (Atl)	7
58	62	THE BREAKS (PART I) KURTIS BLOW/Mercury 4010	8
59	63	DON'T YA WANNA PLAY THIS GAME NO MORE? ELTON JOHN/MCA 41293	5
60	69	GIRL, DON'T LET IT GET YOU DOWN O'JAYS/TSOP 9 4790 (CBS)	4
61	68	OUT HERE ON MY OWN IRENE CARA/RSO 1048	4
62	66	LATE AT NIGHT ENGLAND DAN SEALS/Atlantic 3674	6
63	67	GOOD MORNING GIRL/STAY AWHILE JOURNEY/Columbia 1 11339	5
64	79	ON THE ROAD AGAIN WILLIE NELSON/Columbia 1 11351	2
65	71	SWITCHIN' TO GLIDE KINGS/Elektra 47006	4
66	74	I GOT YOU SPLIT ENZ/A&M 2252	4
67	73	MY PRAYER RAY, GOODMAN & BROWN/Polydor 2116	4
68	75	WHIP IT DEVO/Warner Bros. 49550	3
69	77	MY GUY/MY GIRL AMII STEWART & JOHNNY BRISTOL/ Handshake 7 5300 (CBS)	3
70	80	I'M COMING OUT DIANA ROSS/Motown 1491	2
71	78	TURN IT ON AGAIN GENESIS/Atlantic 3751	3
72	61	I HEAR YOU NOW JON & VANGELIS/Polydor 2089	8
73	83	COULD I HAVE THIS DANCE ANNE MURRAY/Capitol 4920	2
74	70	REBELS ARE WE CHIC/Atlantic 3665	5

CHARTMAKER OF THE WEEK

75	—	WALK AWAY DONNA SUMMER Casablanca 2300	1
76	—	DREAMING CLIFF RICHARD/EMI-America 8057	1
77	86	LIVE EVERY MINUTE ALI THOMSON/A&M 2260	2
78	88	TOUCH AND GO CARS/Elektra 47039	2
79	87	YOU SHOOK ME ALL NIGHT LONG AC/DC/Atlantic 3761	2
80	49	WHY NOT ME FRED KNOBLOCK/Scotti Brothers 518 (Atl)	12
81	81	LEAVING L.A. DELIVERANCE/Columbia 1 11320	4
82	84	LOVE DON'T MAKE IT RIGHT ASHFORD & SIMPSON/ Warner Bros. 49269	4
83	72	YOU'RE SUPPOSED TO KEEP YOUR LOVE FOR ME JERMAINE JACKSON/Motown 1490	5
84	85	LOLA KINKS/Arista 0541	3
85	53	JOJO BOZ SCAGGS/Columbia 1 11281	14
86	95	THUNDER AND LIGHTNING CHICAGO/Columbia 1 11345	2
87	90	I'VE JUST BEGUN TO LOVE YOU DYNASTY/Solar 12021 (RCA)	5
88	89	TRUE LOVE WAYS MICKEY GILLEY/Epic 9 50876	5
89	—	WITHOUT YOUR LOVE ROGER DALTRY/Polydor 2121	1
90	76	YOU CAN CALL ME BLUE MICHAEL JOHNSON/EMI- America 8054	4
91	51	UNDER THE GUN POCO/MCA 41269	10
92	50	IN AMERICA CHARLIE DANIELS BAND/Epic 9 50888	16
93	96	SHAKE YOUR PANTS CAMEO/Chocolate City 3210 (Casablanca)	3
94	97	WIDE RECEIVER (PART I) MICHAEL HENDERSON/Buddah 622 (Arista)	3
95	94	BACKSTROKIN' FATBACK/Spring 3012 (Polydor)	8
96	99	RUNNING BACK EDDIE MONEY/Columbia 1 11325	2
97	64	DON'T MISUNDERSTAND ME ROSSINGTON COLLINS BAND/ MCA 41284	8
98	92	STEAL AWAY ROBBIE DUPREE/Elektra 46621	23
99	91	FIRST . . . BE A WOMAN LEONORE O'MALLEY/Polydor 2055	7
100	—	FUNKIN' FOR JAMAICA (N.Y.) TOM BROWNE/Arista/GRP 25G6	1



Record World Album Airplay

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

SEPTEMBER 13, 1980

FLASHMAKER



A
JETHRO TULL
Chrysalis

MOST ADDED

- A—Jethro Tull—Chrysalis (31)
- BEATIN' THE ODDS—Molly Hatchet—Epic (31)
- ASHES TO ASHES (single)—David Bowie—RCA (19)
- HOLD ON (single)—Kansas—Kirshner (19)
- WILD PLANET—B-52's—WB (11)
- CODE BLUE—WB (10)
- DON'T RUSH THE GOOD THINGS (single)—Bob Welch—Capital (8)
- COMMON ONE—Van Morrison—WB (7)
- FRESH BLOOD—Steve Swindells—Atco (7)
- GAMMA 2—Gommo—Elektra (7)
- MICHAEL SCHENKER GROUP—Chrysalis (7)

WNEW-FM/NEW YORK

ADDS:

- A—Jethro Tull—Chrysalis
- COMMON ONE—Van Morrison—WB
- DON'T RUSH THE GOOD THINGS (single)—Bob Welch—Capital
- FRESH BLOOD—Steve Swindells—Atco
- GAMMA 2—Gommo—Elektra
- HOLD ON (single)—Kansas—Kirshner
- JOHNNY & MARY (single)—Robert Palmer—Island
- MUSICAL SHAPES—Corlene Carter—WB
- BREAKING GLASS—Original Soundtrack—A&M
- WILD PLANET—B-52's—WB

HEAVY ACTION:

- VOICES—Hall & Oates—RCA
- EMOTIONAL RESCUE—Rolling Stones—Rolling Stones
- PANORAMA—Cars—Elektra
- ONE TRICK PONY—Poul Siman—WB
- EMPTY GLASS—Pete Townshend—Atco
- CRIMES OF PASSION—Pat Benatar—Chrysalis
- HOLD OUT—Jackson Browne—Asylum
- DUKE—Genesis—Atlantic
- PLAYING FOR KEEPS—Eddie Money—Cal
- DRAMA—Yes—Atlantic

WBCN-FM/BOSTON

ADDS:

- A—Jethro Tull—Chrysalis
- BEATIN' THE ODDS—Molly Hatchet—Epic
- COMMON ONE—Van Morrison—WB

DECLARATION OF INDEPENDENTS

- Various Artists—Ambition
- DUMB WAITERS—Korgis—WB
- FRESH BLOOD—Steve Swindells—Atco
- GAMMA 2—Gommo—Elektra
- JOHNNY AND MARY (single)—Robert Palmer—Island
- MICHAEL SCHENKER GROUP—Chrysalis

HEAVY ACTION:

- PANORAMA—Cars—Elektra
- GOING DEAF FOR A LIVING—Fischer-Z—EMI-America
- NERVOUS EATERS—Elektra
- FLESH AND BLOOD—Roxy Music—Atco
- EMOTIONAL RESCUE—Rolling Stones—Rolling Stones
- BARRY GOUDREAU—Epic
- CAREFUL—Motel—Capitol
- VOICES—Hall & Oates—RCA
- FREEDOM OF CHOICE—Devo—WB
- I JUST CAN'T STOP IT—English Beat—WB

WLIR-FM/LONG ISLAND

ADDS:

- A—Jethro Tull—Chrysalis
- BACK ON THE STREETS—Dannie Iris—Midwest National
- BEATIN' THE ODDS—Molly Hatchet—Epic
- CODE BLUE—WB
- COMMON ONE—Van Morrison—WB
- DUMB WAITERS—Korgis—WB
- GAMMA 2—Gommo—Elektra
- JOHNNY AND MARY (single)—Robert Palmer—Island
- MUSICAL SHAPES—Corlene Carter—WB
- THUNDER—Atco

HEAVY ACTION:

- FEEL THE HEAT—Henry Poul—Atlantic
- TRUE COLOURS—Split Enz—A&M
- VOICES—Hall & Oates—RCA
- ARGYBARGY—Squeeze—A&M
- NEVER RUN NEVER HIDE—Benny Mardanes—Polydor
- EMPTY GLASS—Pete Townshend—Atco
- PRETENDERS—Sire
- PETER GABRIEL—Mercury
- FRANTIC CITY—Teenage Head—Attic
- DRAMA—Yes—Atlantic

WBAB-FM/LONG ISLAND

ADDS:

- A—Jethro Tull—Chrysalis
- ALIBI—Americo—Capitol
- BEATIN' THE ODDS—Molly Hatchet—Epic
- DON'T RUSH THE GOOD THINGS (single)—Bob Welch—Capital
- GAMMA 2—Gommo—Elektra
- JOHNNY & MARY (single)—Robert Palmer—Island
- MICHAEL SCHENKER GROUP—Chrysalis
- WILD PLANET—B-52's—WB
- HEAVY ACTION:
- EMOTIONAL RESCUE—Rolling Stones—Rolling Stones
- HOLD OUT—Jackson Browne—Asylum
- PANORAMA—Cars—Elektra
- THE GAME—Queen—Elektra
- REACH FOR THE SKY—Allman Brothers—Arista
- EMPTY GLASS—Pete Townshend—Atco

ANYTIME ANYPLACE ANYWHERE—

- Rossington Collins—MCA
- CRIMES OF PASSION—Pat Benatar—Chrysalis
- McVICAR—Original Soundtrack—Polydor
- PETER GABRIEL—Mercury

WPLR-FM/NEW HAVEN

ADDS:

- A—Jethro Tull—Chrysalis
- BEATIN' THE ODDS—Molly Hatchet—Epic
- CODE BLUE—WB
- DEFECTOR—Steve Hackett—Charisma
- ELVIS COSTELLO (12" EP)—Col
- FRESH BLOOD—Steve Swindells—Atco
- GAMMA 2—Gommo—Elektra
- HOLD ON (single)—Kansas—Kirshner
- THUNDER—Atco
- WILD PLANET—B-52's—WB
- HEAVY ACTION:
- PANORAMA—Cars—Elektra
- DRAMA—Yes—Atlantic
- HOLD OUT—Jackson Browne—Asylum
- EMOTIONAL RESCUE—Rolling Stones—Rolling Stones
- THE GAME—Queen—Elektra
- ANYTIME ANYPLACE ANYWHERE—Rossington Collins—MCA
- REACH FOR THE SKY—Allman Brothers—Arista
- FULL MOON—Charlie Daniels—Epic
- CRIMES OF PASSION—Pat Benatar—Chrysalis
- WILD SUMMER NIGHTS (single)—Beaver Brown—Coastline

WBLM-FM/MAINE

ADDS:

- A—Jethro Tull—Chrysalis
- ASHES TO ASHES (single)—David Bowie—RCA
- BEATIN' THE ODDS—Molly Hatchet—Epic
- CODE BLUE—WB
- FRESH BLOOD—Steve Swindells—Atco
- HOLD ON (single)—Kansas—Kirshner
- JOHNNY AND MARY (single)—Robert Palmer—Island
- ROCK HARD (single)—Suzy Quatra—Dreomland
- HEAVY ACTION:
- THE GAME—Queen—Elektra
- FULL MOON—Charlie Daniels—Epic
- PANORAMA—Cars—Elektra
- AGAINST THE WIND—Bob Seger—Capitol
- HOLD OUT—Jackson Browne—Asylum
- GLASS HOUSES—Billy Jael—Cal
- ONE FOR THE ROAD—Kinks—Arista
- EMPTY GLASS—Pete Townshend—Atco
- FLESH AND BLOOD—Roxy Music—Atco
- VOICES—Hall & Oates—RCA

WQBK-FM/ALBANY

ADDS:

- A—Jethro Tull—Chrysalis
- COMMON ONE—Van Morrison—WB
- PIRATES (12")—Pacific Arts
- POLYROCK—RCA
- SPACE RACE—Mi-Sex—Epic
- STREET PARADE—Steve Gibbans—Polydor

THUNDER—Atco

- WILD PLANET—B-52's—WB

HEAVY ACTION:

- PANORAMA—Cars—Elektra
- PRETENDERS—Sire
- EMOTIONAL RESCUE—Rolling Stones—Rolling Stones
- EMPTY GLASS—Pete Townshend—Atco
- ONE FOR THE ROAD—Kinks—Arista
- METRO MUSIC—Mortha & the Muffins—Virgin/Dindisc
- NEW CLEAR DAYS—Vopors—UA
- DRAMA—Yes—Atlantic
- CRIMES OF PASSION—Pat Benatar—Chrysalis
- I JUST CAN'T STOP IT—English Beat—Sire

WCMF-FM/ROCHESTER

ADDS:

- A—Jethro Tull—Chrysalis
- ASHES TO ASHES (single)—David Bowie—RCA
- BEATIN' THE ODDS—Molly Hatchet—Epic
- CODE BLUE—WB
- HOLD ON (single)—Kansas—Kirshner
- OLDER WOMEN—New Math—Archive
- HEAVY ACTION:
- ONE FOR THE ROAD—Kinks—Arista
- ANYTIME ANYPLACE ANYWHERE—Rossington Collins—MCA
- HOLD OUT—Jackson Browne—Asylum
- EMOTIONAL RESCUE—Rolling Stones—Rolling Stones
- AGAINST THE WIND—Bob Seger—Capitol
- EMPTY GLASS—Pete Townshend—Atco
- DUKE—Genesis—Atlantic
- THE GAME—Queen—Elektra
- PETER GABRIEL—Mercury
- BACK IN BLACK—AC/DC—Atlantic

WAQX-FM/SYRACUSE

ADDS:

- A—Jethro Tull—Chrysalis
- ASHES TO ASHES (single)—David Bowie—RCA
- BEATIN' THE ODDS—Molly Hatchet—Epic
- HOLD ON (single)—Kansas—Kirshner
- HEAVY ACTION:
- ONE FOR THE ROAD—Kinks—Arista
- BACK IN BLACK—AC/DC—Atlantic
- LOOKIN' FOR TROUBLE—Taranto—A&M
- HOLD OUT—Jackson Browne—Asylum
- PETER GABRIEL—Mercury
- ANYTIME ANYPLACE ANYWHERE—Rossington Collins—MCA
- EMOTIONAL RESCUE—Rolling Stones—Rolling Stones
- EMPTY GLASS—Pete Townshend—Atco
- PANORAMA—Cars—Elektra
- CRIMES OF PASSION—Pat Benatar—Chrysalis

WMJQ-FM/ROCHESTER

ADDS:

- A—Jethro Tull—Chrysalis
- ASHES TO ASHES (single)—David Bowie—RCA

BEATIN' THE ODDS—Molly Hatchet—Epic

- HOLD ON (single)—Kansas—Kirshner
- TWO "B'S" PLEASE—Robbin Thompson—Ovation
- SPORTS CAR—Judie Tzuke—MCA
- HEAVY ACTION:
- LOOKIN' FOR TROUBLE—Taranto—A&M
- GAMMA 2—Gommo—Elektra
- NEVER RUN NEVER HIDE—Benny Mardanes—Polydor
- PANORAMA—Cars—Elektra
- THE GAME—Queen—Elektra
- SCREAM DREAM—Ted Nugent—Epic
- EMPTY GLASS—Pete Townshend—Atco
- CRIMES OF PASSION—Pat Benatar—Chrysalis
- BACK IN BLACK—AC/DC—Atlantic
- PETER GABRIEL—Mercury

WHFS-FM/WASHINGTON

ADDS:

- A—Jethro Tull—Chrysalis
- BEATIN' THE ODDS—Molly Hatchet—Epic
- CODE BLUE—WB
- COMMON ONE—Van Morrison—WB
- CARLENE CARTER—Musical Shapes—WB
- TIMES SQUARE—Original Soundtrack—RSO
- TWO "B'S" PLEASE—Robbin Thompson—Ovation
- WILD PLANET—B-52's—WB
- 24 CARROTS—Al Stewart—Arista
- HEAVY ACTION:
- EMOTIONAL RESCUE—Rolling Stones—Rolling Stones
- I JUST CAN'T STOP IT—English Beat—Sire
- NEW CLEAR DAYS—Vapors—UA
- FRAMED—Asleep At the Wheel—MCA
- TRUE COLOURS—Split Enz—A&M
- UPRISING—Bab Marley—Island
- CRIMES OF PASSION—Pat Benatar—Chrysalis
- VIENNA—Ultravox—Chrysalis
- DEFECTOR—Steve Hackett—Charisma
- POLYROCK—RCA

WKLS-FM/ATLANTA

ADDS:

- A—Jethro Tull—Chrysalis
- BEATIN' THE ODDS—Molly Hatchet—Epic
- HOLD ON (single)—Kansas—Kirshner
- HEAVY ACTION:
- THE GAME—Queen—Elektra
- ANYTIME ANYPLACE ANYWHERE—Rossington Collins—MCA
- HOLD OUT—Jackson Browne—Asylum
- EMOTIONAL RESCUE—Rolling Stones—Rolling Stones
- CRIMES OF PASSION—Pat Benatar—Chrysalis
- BACK IN BLACK—AC/DC—Atlantic
- THE BOYS FROM DORAVILLE—Atlanta Rhythm Section—Polydor
- FULL MOON—Charlie Daniels—Epic
- DRAMA—Yes—Atlantic
- REACH FOR THE SKY—Allman Brothers—Arista

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

Record World Album Airplay



SEPTEMBER 13, 1980

TOP AIRPLAY



EMOTIONAL RESCUE
ROLLING STONES
Rolling Stones

MOST AIRPLAY

- EMOTIONAL RESCUE**—Rolling Stones—Rolling Stones (38)
- PANORAMA**—Cars—Elektra (31)
- HOLD OUT**—Jackson Browne—Asylum (30)
- THE GAME**—Queen—Elektra (30)
- CRIMES OF PASSION**—Pat Benatar—Chrysalis (25)
- ANYTIME ANYPLACE ANYWHERE**—Rossington Collins—MCA (23)
- BACK IN BLACK**—AC/DC—Atlantic (22)
- DRAMA**—Yes—Atlantic (16)
- EMPTY GLASS**—Pete Townshend—Atco (16)
- REACH FOR THE SKY**—Allman Brothers—Arista (14)

WYMX-FM/AUGUSTA

- ADDS:**
- ASHES TO ASHES** (single)—David Bowie—RCA
 - BEATIN' THE ODDS**—Molly Hatchet—Epic
 - TWO "B'S" PLEASE**—Rabbin Thompson—Ovation
 - 24 CARROTS**—Al Stewart—Arista
- HEAVY ACTION:**
- THE GAME**—Queen—Elektra
 - EMOTIONAL RESCUE**—Rolling Stones—Rolling Stones
 - ANYTIME ANYPLACE ANYWHERE**—Rossington Collins—MCA
 - HOLD OUT**—Jackson Browne—Asylum
 - BACK IN BLACK**—AC/DC—Atlantic
 - CRIMES OF PASSION**—Pat Benatar—Chrysalis
 - THE BOYS FROM DORAVILLE**—Atlantic Rhythm Section—Polydor
 - PANORAMA**—Cars—Elektra
 - FULL MOON**—Charlie Daniels—Epic
 - BEATIN' THE ODDS**—Molly Hatchet—Epic

ZETA-7-FM/ORLANDO

- ADDS:**
- A**—Jethro Tull—Chrysalis
 - BEATIN' THE ODDS**—Molly Hatchet—Epic
 - HOLD ON**—Kansas—Kirshner
- HEAVY ACTION:**
- HOLD OUT**—Jackson Browne—Asylum
 - PANORAMA**—Cars—Elektra
 - THE GAME**—Queen—Elektra
 - EMOTIONAL RESCUE**—Rolling Stones—Rolling Stones
 - ANYTIME ANYPLACE ANYWHERE**—Rossington Collins—MCA

- REACH FOR THE SKY**—Allman Brothers—Arista
- BACK IN BLACK**—AC/DC—Atlantic
- DRAMA**—Yes—Atlantic
- NO MORE DIRTY DEALS**—Johnny Van Zant—Polydor
- TOMCATTIN'**—Blackfoot—Atco

WSHE-FM/FT. LAUDERDALE

- ADDS:**
- ASHES TO ASHES** (single)—David Bowie—RCA
 - BEATIN' THE ODDS**—Molly Hatchet—Epic
 - DON'T RUSH THE GOOD THINGS** (single)—Bob Welch—Capitol
 - ROCK HARD** (single)—Suzi Quatro—Dreamland
 - WILD PLANET**—B-52's—WB
- HEAVY ACTION:**
- ANYTIME ANYPLACE ANYWHERE**—Rossington Collins—MCA
 - EMOTIONAL RESCUE**—Rolling Stones—Rolling Stones
 - HOLD OUT**—Jackson Browne—Asylum
 - PANORAMA**—Cars—Elektra
 - DRAMA**—Yes—Atlantic
 - THE GAME**—Queen—Elektra
 - REACH FOR THE SKY**—Allman Brothers—Arista
 - BACK IN BLACK**—AC/DC—Atlantic
 - CRIMES OF PASSION**—Pat Benatar—Chrysalis
 - UNDER THE GUN**—Poco—MCA

WABX-FM/DETROIT

- ADDS:**
- BEATIN' THE ODDS**—Molly Hatchet—Epic
 - CHEVY CHASE**—Arista
 - HOLD ON** (single)—Kansas—Kirshner
 - WILD PLANET**—B-52's—WB
- HEAVY ACTION:**
- CRIMES OF PASSION**—Pat Benatar—Chrysalis
 - McVICAR**—Original Soundtrack—Polydor
 - EMOTIONAL RESCUE**—Rolling Stones—Rolling Stones
 - BACK IN BLACK**—AC/DC—Atlantic
 - PLAYING FOR KEEPS**—Eddie Money—Col
 - PANORAMA**—Cars—Elektra
 - ANYTIME ANYPLACE ANYWHERE**—Rossington Collins—MCA
 - BARRY GOUDREAU**—Epic
 - CADDYSHACK**—Original Soundtrack—Col
 - KINGBEE'S**—RSO

KSHE-FM/ST. LOUIS

- ADDS:**
- A**—Jethro Tull—Chrysalis
 - ASHES TO ASHES** (single)—David Bowie—RCA
 - BEATIN' THE ODDS**—Molly Hatchet—Epic
 - HOLD ON** (single)—Kansas—Kirshner
 - MICHAEL SCHENKER GROUP**—Chrysalis
 - NOW HEAR THIS**—Status Quo—Riva
 - THUNDER**—Atco
- HEAVY ACTION:**
- EMOTIONAL RESCUE**—Rolling Stones—Rolling Stones
 - HOLD OUT**—Jackson Browne—Asylum
 - THE GAME**—Queen—Elektra
 - EMPTY GLASS**—Pete Townshend—Atco
 - DRAMA**—Yes—Atlantic
 - REACH FOR THE SKY**—Allman Brothers—Arista
 - FULL MOON**—Charlie Daniels—Epic
 - McVICAR**—Original Soundtrack—Polydor

- READY AN' WILLING**—Whitesnake—Mirage
- ANYTIME ANYPLACE ANYWHERE**—Rossington Collins—MCA

WQFM-FM/MILWAUKEE

- ADDS:**
- ASHES TO ASHES** (single)—David Bowie—RCA
 - BEATIN' THE ODDS**—Molly Hatchet—Epic
 - REAL LOVE** (single)—Doobie Brothers—WB
- HEAVY ACTION:**
- HOLD OUT**—Jackson Browne—Asylum
 - EMOTIONAL RESCUE**—Rolling Stones—Rolling Stones
 - QFM HOMETOWN ALBUM**—QFM
 - THE GAME**—Queen—Elektra
 - CRIMES OF PASSION**—Pat Benatar—Chrysalis
 - UNDER THE GUN**—Poco—MCA
 - McVICAR**—Original Soundtrack—Polydor
 - READY AN' WILLING**—Whitesnake—Mirage
 - PETER GABRIEL**—Mercury
 - ANYTIME ANYPLACE ANYWHERE**—Rossington Collins—MCA

KZEW-FM/DALLAS

- ADDS:**
- A**—Jethro Tull—Chrysalis
 - BEATIN' THE ODDS**—Molly Hatchet—Epic
 - CODE BLUE**—WB
 - HOLD ON** (single)—Kansas—Kirshner
- HEAVY ACTION:**
- EMOTIONAL RESCUE**—Rolling Stones—Rolling Stones
 - PANORAMA**—Cars—Elektra
 - EMPTY GLASS**—Pete Townshend—Atco
 - THE GAME**—Queen—Elektra
 - McVICAR**—Original Soundtrack—Polydor
 - HOLD OUT**—Jackson Browne—Asylum
 - ANYTIME ANYPLACE ANYWHERE**—Rossington Collins—MCA
 - ARE HERE**—Kings—Elektra
 - UNDER THE GUN**—Poco—MCA
 - CADDYSHACK**—Original Soundtrack—Col

KFML-AM/DENVER

- ADDS:**
- A**—Jethro Tull—Chrysalis
 - COMMON ONE**—Van Morrison—WB
 - GREGG CLEMMONS**—Nemperor
 - HOW DO YOU SPELL RHYTHM?**—Amazing Rhythm Aces—WB
 - MUSICAL SHAPES**—Corlene Carter—WB
 - SWEET VI**—Sweet—Capitol
 - WILD PLANET**—B-52's—WB
- HEAVY ACTION:**
- FRAMED**—Asleep At the Wheel—MCA
 - EMOTIONAL RESCUE**—Rolling Stones—Rolling Stones
 - REACH FOR THE SKY**—Allman Brothers—Arista
 - ONE TRICK PONY**—Paul Simon—WB
 - LE CHAT BLEU**—Mink DeVille—Capitol
 - FLESH AND BLOOD**—Roxy Music—Atco
 - THE GAME'S UP**—Sniff 'n' the Tears—Atlantic
 - PANORAMA**—Cars—Elektra
 - MAKE A LITTLE MAGIC**—Dirt Band—UA
 - GIVING GOOD BOYS A BAD NAME**—Bill Blue—Adelphi

KBPI-FM/DENVER

- ADDS:**
- A**—Jethro Tull—Chrysalis
 - BEATIN' THE ODDS**—Molly Hatchet—Epic
 - RAF**—A&M
- HEAVY ACTION:**
- HOLD OUT**—Jackson Browne—Asylum
 - CADDYSHACK**—Original Soundtrack—Col
 - THE GAME**—Queen—Elektra
 - ANYTIME ANYPLACE ANYWHERE**—Rossington Collins—MCA
 - ONE TRICK PONY**—Paul Simon—Col
 - EMPTY GLASS**—Pete Townshend—Atco
 - CRIMES OF PASSION**—Pat Benatar—Chrysalis
 - EMOTIONAL RESCUE**—Rolling Stones—Rolling Stones
 - REACH FOR THE SKY**—Allman Brothers—Arista
 - BACK IN BLACK**—AC/DC—Atlantic

KSJO-FM/SAN JOSE

- ADDS:**
- A**—Jethro Tull—Chrysalis
 - ASHES TO ASHES** (single)—David Bowie—RCA
 - BEATIN' THE ODDS**—Molly Hatchet—Epic
 - DON'T RUSH THE GOOD THINGS** (single)—Bob Welch—Capitol
 - MICHAEL SCHENKER GROUP**—Chrysalis
- HEAVY ACTION:**
- McVICAR**—Original Soundtrack—Polydor
 - CRIMES OF PASSION**—Pat Benatar—Chrysalis
 - EMOTIONAL RESCUE**—Rolling Stones—Rolling Stones
 - THE GAME**—Queen—Elektra
 - HOLD OUT**—Jackson Browne—Asylum
 - VOICES**—Hall & Oates—RCA
 - BACK IN BLACK**—AC/DC—Atlantic
 - PANORAMA**—Cars—Elektra
 - PLAYING FOR KEEPS**—Eddie Money—Col
 - UNDER THE GUN**—Poco—MCA

KWST-FM/LOS ANGELES

- ADDS:**
- A**—Jethro Tull—Chrysalis
 - BEATIN' THE ODDS**—Molly Hatchet—Epic
 - 24 CARROTS**—Al Stewart—Arista
- HEAVY ACTION:**
- EMOTIONAL RESCUE**—Rolling Stones—Rolling Stones
 - THE GAME**—Queen—Elektra
 - PANORAMA**—Cars—Elektra
 - DRAMA**—Yes—Atlantic
 - HOLD OUT**—Jackson Browne—Asylum
 - BACK IN BLACK**—AC/DC—Atlantic
 - PRETENDERS**—Sire
 - DUKE**—Genesis—Atlantic
 - EMPTY GLASS**—Pete Townshend—Atco
 - FREEDOM OF CHOICE**—WB

KZEL-FM/EUGENE

- ADDS:**
- A**—Jethro Tull—Chrysalis
 - ASHES TO ASHES** (single)—David Bowie—RCA
 - CODE BLUE**—WB
 - DECLARATION OF INDEPENDENTS**—Various Artists—Ambition
 - EAR CARTOONS**—Sneakers—City Lights
 - HOLD ON** (single)—Kansas—Kirshner
 - I DIE: YOU DIE** (single)—Gary Numan—Atco
 - MICHAEL SCHENKER GROUP**—Chrysalis
 - NINA HAGEN** [EP]—Col

HEAVY ACTION:

- BACK IN BLACK**—AC/DC—Atlantic
- CRIMES OF PASSION**—Pat Benatar—Chrysalis
- EMOTIONAL RESCUE**—Rolling Stones—Rolling Stones
- PANORAMA**—Cars—Elektra
- HUEY LEWIS & THE NEWS**—Chrysalis
- REACH FOR THE SKY**—Allman Brothers—Arista
- PLAYING FOR KEEPS**—Eddie Money—Col
- DRAMA**—Yes—Atlantic
- THE GAME**—Queen—Elektra
- NO MORE DIRTY DEALS**—Johnny Van Zant—Polydor

KQFM-FM/PORTLAND

- ADDS:**
- A**—Jethro Tull—Chrysalis
 - ASHES TO ASHES** (single)—David Bowie—RCA
 - BEATIN' THE ODDS**—Molly Hatchet—Epic
 - DON'T RUSH THE GOOD THINGS** (single)—Bob Welch—Capitol
 - FRESH BLOOD**—Steve Swindells—Atco
 - GAMMA 2**—Gamma—Elektra
 - REAL LOVE** (single)—Doobie Brothers—WB
 - ROCK AND ROLL AND LOVE AND DEATH**—Romeos—Col
 - THUNDER**—Atco
- HEAVY ACTION:**
- CRIMES OF PASSION**—Pat Benatar—Chrysalis
 - EMOTIONAL RESCUE**—Rolling Stones—Rolling Stones
 - BACK IN BLACK**—AC/DC—Atlantic
 - VOICES**—Hall & Oates—RCA
 - HOLD OUT**—Jackson Browne—Asylum
 - DRAMA**—Yes—Atlantic
 - PANORAMA**—Cars—Elektra
 - THE GAME**—Queen—Elektra
 - NO MORE DIRTY DEALS**—Johnny Van Zant—Polydor
 - GARY MYRICK & THE FIGURES**—Epic

KZOK-FM/SEATTLE

- ADDS:**
- A**—Jethro Tull—Chrysalis
 - ASHES TO ASHES** (single)—David Bowie—RCA
 - BEATIN' THE ODDS**—Molly Hatchet—Epic
 - FRESH BLOOD**—Steve Swindells—Atco
 - ONE TRICK PONY**—Paul Simon—WB
 - ROCK HARD** (single)—Suzi Quatro—Dreamland
- HEAVY ACTION:**
- CRIMES OF PASSION**—Pat Benatar—Chrysalis
 - HOLD OUT**—Jackson Browne—Asylum
 - BACK IN BLACK**—AC/DC—Atlantic
 - EMOTIONAL RESCUE**—Rolling Stones—Rolling Stones
 - ANYTIME ANYPLACE ANYWHERE**—Rossington Collins—MCA
 - THE GAME**—Queen—Elektra
 - UNDER THE GUN**—Poco—MCA
 - EMPTY GLASS**—Pete Townshend—Atco
 - CULTOSAURUS ERECTUS**—Blue Oyster Cult—Col
 - McVICAR**—Original Soundtrack—Polydor
- 41 Stations reporting this week. In addition to those printed are:
- WOUR-FM WXRT-FM KLBJ-FM
 - WMMR-FM WLUP-FM KGB-FM
 - WYDD-FM WKDF-FM KOME-FM
 - WMMS-FM KQRS-FM KLOS-FM
 - Y95-FM KLOL-FM KZAM-AM

Radio World

Radio Replay

By PHIL DIMAURO

MOVES: Candace Wessling has resigned from the position of music services director for Plough Broadcasting, where she supervised such influential black music stations as WVEE, Atlanta; WXYV, Baltimore and WHRK, Memphis . . . Larry Bruce is the new PD at KGB-FM in San Diego . . . Mike Adams has been appointed program director of WROR, Boston.

LIP SERVICE: They call him **Dancin' Danny Wright**, but it seems as if the KJR, Seattle air personality's best reflexes are in the muscles that control his mouth. He was recently chosen "fastest talking DJ in the country" on a new NBC television show called "Games People Play," after being chosen from among hundreds of contestants to compete in finals (to air September 11) against such major market notables as **Larry Lujack** from WLS, Chicago; **Dr. Don Rose** from KFRC, San Francisco; **Carole Miller** from WPLJ, New York and **J. J. Johnson** from KDAY, Los Angeles. The competition involved reading previously unseen copy in front of a live audience, and improvising according to certain rules over the introduction of a song. The show was hosted by **Gary Owens** (who left radio for bigger and better things like "Laugh-In" and "The Gong Show") and **Venus Fly Trap** from television's "WKRP in Cincinnati." Believe it or not: Linguistics experts have deduced (how is anybody's guess) that Shakespearean actors in Elizabethan times delivered their lines quite a bit faster than the most neurotic top 40 dj! . . . **Donny and Marie Osmond** recently sat in for **Lee Arnold** as guest DJs on his midday show on New York's WHN, playing their own country hits and those of other artists. They also read all scheduled public service announcements, including a most appropriate message on dental hygiene . . . The recession mentality has caught on like wildfire in radio station promotion—more and more of them are offering cash for outrageous stunts, and people are coming up with some very sick acts. KYUU in San Francisco recently sponsored a \$50,000 contest offering 99.7 seconds of cash-grabbing to the "most outrageous" contestant. The winner, Robert Barnes, dressed as a giant cherry and bellyflopped onto a giant hot fudge sundae. The second prize winner baked a pizza onto his Datsun in an auto body paint shop (and ate it), while the third place winners respectively got into different types of transportation: one young lady backstroked under the Golden Gate Bridge with a cold beer and a hot pizza strapped to her body, to be delivered as breakfast to midday personality **Jack Friday**; while a young man traversed the bridge in a car constructed entirely of tinker toys . . . KQFM in Portland, Oregon recently presented **Devo** in concert, using a "Devo Fashion Show" as a lure to get the more extroverted listeners out for the event. The show sold over 2000 seats (in a market that had been slow for the group in the past) and attracted news coverage by the major TV networks in town . . . WMMR in Philadelphia revived an old tradition last week by sponsoring a dance marathon at Emerald City, a club in the suburb of Cherry Hill, New Jersey. They raised over \$2000 for Muscular Dystrophy . . . TM Productions of Dallas, Texas reports that its **Kenny Rogers** radio special is getting excellent pickup (no surprise), while three new stations—WSKS, Cleveland; WNOE-FM, New Orleans; and KYGO, Denver—have all converted to TM's country music format in the last three months . . . Westwood One's new series, "Live From Gilley's," is set to air late this year.

KHJ Goes Country (Continued from page 6)

feeling that people think the world is moving too fast for them to cope with, emotionally speaking. They're reaching out for simple, honest pleasures . . . That's what the resurgence in country music is all about."

"Market on Wheels"

Rockoff is certain that an FM country competitor will soon emerge in Los Angeles, but the

prospect doesn't worry him. "This is a market on wheels," he explained. "FM stations suffer from multipath problems with all the mountains and foothills around here — they'll never have the clarity of signal possible with AM . . . I think that we'll be able to pull people (in automobiles) away from the FM band."

N.Y. Music Week (Continued from page 3)

nouncements promoting the industry-wide event. In addition to the mayor, various recording artists and celebrities are also recording public service announcements which will be airing in the near future.

WPLJ will promote Music Week by printing and distributing 10,000 "WPLJ Salutes N.Y. Music Week" buttons. WPLJ's Jim Kerr, Pat St. John and Gary Yudman will host concerts during the week-long event. In addition, the station has planned "Pat's Special Set," a montage of songs assembled around a central theme and featuring New York music by St. John. The show will air on Sept. 30 at 5:15 p.m. To top off the WPLJ involvement, Yudman is planning special comedy routines for Kerr's morning show.

WKTU will present its dance van, accompanied by DJs Rosko and Carlos DeJesus and featuring Columbia recording artists B.T. Express, at the World Trade Center on Sept. 29. In another radio-sponsored concert, WPIX will present RCA recording artist Rob Hegel at the GM Plaza on Sept. 30, with air personality Jack the Wack and the 102 Blue

Kangaroo hosting.

William B. Williams of WNEW-AM will be hosting the George Shearing concert slated for the Citicorp Center. WNEW-AM will also be airing public service announcements by Broadway performers and celebrities like Shirley Bassey. WABC radio will provide air personalities Dan Ingram, Mike McKay, Sturgis Griffin and Howard Hoffman as emcees for several concerts, as well as presenting on-air support of music week.

Sharon B. Warantz, of WPIX-FM, is coordinating the radio effort to promote New York Music Week. She has announced that the following New York radio personalities have agreed to participate: WCBS-FM's Harry Harrison, Dick Heatherton, Norm N. Nite and Brian Kelly; WNBC's Frank Reed and Michael Sarzynski; Pat Prescott and Al Angeloro from WRVR; WHN's Del DeMontreux and Mike Fitzgerald; WXLO's Chuck Leonard and J.D. Holiday; and Al Bernstein and Bill St. James from WYNY. Warantz also noted that plans are currently in the works for special programming from WNEW-FM.



"... What particular Led Zeppelin cut did you have in mind . . . ?"

Record World **Spotlight on Mexico** 13 Septiembre 1980



Otra Temporada que Musart Cosecha Buenos Exitos, Ventas Sobresalientes



Joan Sebastián



Olga María

■ MEXICO — Teniendo como bases fundamentales su buen producto y su excelente red de distribución, el sello Musart capitalizó con grandes resultados otra temporada llena de éxitos. La infraestructura, sólida y completa que ha exhibido en cada una de sus áreas desde hace varias décadas, fué nuevamente el punto de apoyo en el que reposaron todos los éxitos discográficos, los mismos, que en muchos casos alcanzaron ventas que sobrepasan cifras muy respetables para cualquier mercado de habla hispana. Entre estos hits, destacan

nítidamente los que logró **Joan Sebastián**, autor e intérprete que ratificó una vez más sus notables cualidades como cantante y su talento autoral. Sebastián se lució con los temas "Hasta que amanezca" (con fuerte difusión desde mediados del 79 hasta Enero de este año), "Melodía para dos" y en la actualidad, consolida su reciente lanzamiento "Alma de niña." En este selecto grupo artístico, también acaparó resultados atractivos **Olga María**—hija de la internacional **Olga Guillot**—quien marcó su debut con el tema "Si te habla de mí" y la continuación discográfica la está realizando con la difundida melodía "Amame." Aparte, el nutrido y destacado elenco que conforman **Lucha Villa**, **Antonio Aguilar**, **Mercedes**



Emmanuel

Castro, **Juan Torres**, **Chelo**, **Los Joao**, **Los Felinos** y **Cornelio Reyna**, con la calidad que los caracteriza, han mantenido la preferencia del consumidor en un nivel muy elevado.

Raphael Recupero Imagen de Idolo Con su Hit Como Yo Te Amo

■ MEXICO — Como en sus épocas de oro, **Raphael** volvió a ser este año el intérprete de gran impacto. El bache peligrosamente negativo que tuvo por espacio de varias temporadas, en las cuales desaparecieron sus grabaciones de todas las emisoras, quedó en el olvido cuando el renovado sello Gamma puso a la consideración de las estaciones que programan en español el tema "Como yo te amo" del autor de **Manuel Alejandro**. Al entrar en difusión la canción, fué como si a todo su numeroso grupo de seguidores (dormidos hasta ese momento) y al consu-



Raphael

(Continued on page 26)

Emmanuel se Coloco al Nivel De las Estrellas mas Cotizadas

■ MEXICO — La Revelación de Mayor Impacto de esta última temporada, se llama sin lugar a dudas **Emmanuel**. El intérprete de RCA, después de luchar varios años tratando de sobresalir, por fin puede sentirse satisfecho al haber colocado dentro del gusto de las mayorías dos hits de enormes proporciones como fueron "Al Final" é "Insoportablemente bella," vislumbrándose además, que va para éxito su nuevo lanzamiento "Todo se derrumbó dentro de mí."

Emmanuel está en la actualidad en la antesala del éxito mayor. Está en el período de transición, por el que pasa todo artista cuando deja el anonimato y comienza a ser vigorosamente popular. Ha dejado de ser el joven intérprete inmaduro, para convertirse en un sólido exponente de la balada moderna en español. Su público—que ya se ha ganado con talento—está satisfecho de la metamorfosis que ha sufrido en los últimos meses como consecuencia del cambio de productor. **Manuel Alejandro**, responsable de esta nueva imagen que está exhibiendo hoy en día **Emmanuel**, ha realizado un gran trabajo, el mismo que destaca más dada las excelentes cualidades interpretativas que posee **Emmanuel**. Con la consolidación de **Emmanuel**, se confirma el lema que ostenta RCA y que constantemente lo exterioriza **Guillermo Infante**, su actual vice presidente y director genera, en el sentido de que "RCA es una compañía que hace artistas."

Los artistas mas productivos del sello Peerless:

Los Baby's y Veronica Castro Entre los Triunfadores

■ MEXICO — El sello Peerless, prestigiada casa discográfica de ejemplar trayectoria y que en cada temporada no deja de estar presente en la pelea por los éxitos, tuvo en el Grupo músico-actriz, convertida en exitosa intérprete **Verónica Castro**, a sus dos más productivos exponentes discográficos. Tanto **Verónica** como **Los Baby's**, captaron mucho tiempo de difusión con cada uno de sus lanzamientos. **Los Baby's** triunfadores de siempre, cosecharon admiración con las canciones "Si me dejas de amar"

y "Tú me haces falta." Y **Verónica Castro** dió la sorpresa con tres enormes bombazos "Aprendí a llorar" (tema de la telenovela "Los Ricos También Lloran" admirada por millones de televidentes en México, España, Perú y Venezuela; y muchas ciudades de EE.UU.), "Pequeño ciclón" y "El descolón." Hoy, aparte de estos atractivos resultados, Peerless lanza con saldos muy favorables a la joven **Sylvia Tapia**, que se identifica bajo el nombre artístico de **Prisma**, levantando comentarios con su tema "Descúbreme."



Verónica Castro

Todo la obra editorial de esta seccion ha sido preparada por Vilo Arias Silva.
All editorial copy in this special section was prepared by Vilo Arias Silva.

RECORD WORLD EN MEXICO

Por VILO ARIAS SILVA



Vilo Arias Silva

el país que mayor e intérpretes de



Luis Moyano

copias en unos casos y las 150 mil en otros. Son ventas gigantescas, que constantemente van en crecimiento. Antes, los récords se quebraban cada dos y tres años. Hoy quedan pulverizados en meses. Este es el México disquero actual. El país que sigue dando oportunidades a todo aquel que exhibe un buen producto... ¡Qué manera de haberse destapado Luis Moyano como líder de un staff de ejecutivos importantes! La responsabilidad de Gamma ha quedado en sus manos y los resultados están siendo sobresalientes. Luis está demostrando que sólo con agresividad y sin temores, se puede subsistir en la era musical que vivimos. La nueva Gamma de hoy, está pasando por el mejor momento de toda su trayectoria comercial y Moyano está viendo recompensados esos largos años de trabajo al lado de la empresa de toda su vida. ¡Felicitaciones Luis, te ganaste el elogio!... Pero la otra cara de la moneda se vive en Polygram, el sello que en una época luchó con dignidad la supremacía de los primeros lugares de los charts, hoy se debilita penosamente. La salida de la casi totalidad de sus directivos entre los que destacaban Luis Bastón, Jaime Mejido, Reimbrand Kruska y Herbé Pompeyo, y además otros de menor jerarquía pero que completaban un equipo de respeto, ha resentido los cimientos de la empresa perjudicando directamente al elenco artístico, que en algunos casos están buscando su traspaso a otra compañía... José Domingo en la antesala de otro éxito. Se trata de su creación "Carta de amor," que bajo fuerte presión promocional de Melody, se extiende arrolladoramente por toda la República. Notándose que en muchas plazas importantes, reclaman la presencia del cotizado Pepe, dada la enorme cantidad de admiradoras que ha dejado en cada visita... Estela Núñez nuevamente encontrando el camino del triunfo. Su más reciente lanzamiento "No me arrepiento de nada" logra el impacto esperado y se enfila hacia los lugares preferenciales dentro del gusto del consumidor a nivel nacional. ¡Bien por Ariola y mejor pro Estelita!... Avalancha de nuevos temas que amenazan desbancar a los hits del momento. Aquí destacan "Esperanzas" con Yuri, "Me llamas" con José Luis Perales, "Amiga mía" con Marcia Bell, "Todo se derrumbó dentro de mí" con Emmanuel y "Pavo real" con José Luis Rodríguez... ¡Qué brillante año del autor Manuel Alejandro! Pegó todos sus temas, llegando en un tiempo muy prolongado a colocar hasta 4 canciones en las listas de popularidad. Entre sus obras con etiqueta de hits nacionales contamos a "Como yo te amo" de Raphael, "Por si volvieras" de José Luis Rodríguez, "Señora" de Rocío Jurado, "Insoportablemente bella" de Emmanuel, "Será" de José José y ahora se agrega "Todo se derrumbó dentro de mí" con Emmanuel. Estuviste terrible, flaco... Y ahora ¡Hasta la próxima desde México!



José Domingo

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Estela Núñez

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Iglesias Alcanza el Primer Lugar De Popularidad con su Hey!

■ MEXICO—México ya extrañaba un éxito discográfico como los que siempre ha dado Julio Iglesias. Los intentos, tanto del cantante como de su compañía CBS, fueron siempre sin escatimar esfuerzo en promoción, exhibición del producto y todo lo que se pueda emplear en ayuda para conseguir el hit. La espera



Julio Iglesias

resultaba angustiada. Muchas preguntas con mala intención se generaron en torno a la debilitación de Julio dentro de las listas de éxitos. Los comentarios eran de todo calibre. Y claro, no estaba en juego el prestigio de un intérprete cualquiera. Era Julio Iglesias, el número uno de América Latina que había ido paulatinamente perdiendo fuerza en el mercado mexicano. Hasta que por fin, como resultado del trabajo de un equipo con mentalidad de triunfadores y esencia de disqueros, el éxito llegó. Julio Iglesias comenzó a escucharse con fuerza avasalladora y su tema "Hey!" ha alcanzado en la actualidad el primer lugar de popularidad, agotando cualquier cantidad de ediciones. Tanto los sencillos como los elepes y cartuchos y cassettes, han invadido la República en sus cuatro puntos cardinales. Iglesias ha reconquistado el mercado, y los directivos de CBS encabezados por Manuel Villarreal, Armando de Llano y Raúl Bejarano, deben respirar el aire de victoria, que en un porcentaje muy respetable les pertenece por el trabajo tan brillantemente desplegado.

Lupita D'Alessio Esta Convertida En una Maquina de Hacer Exitos

■ MEXICO — Su voz, su forma de interpretar y la agresividad que pone en cada frase en todas sus grabaciones, han hecho que Lupita D'Alessio esté convertida en una inagotable máquina de hacer éxitos. Aún están vigentes en el gusto popular los tremendos cañonazos que alcanzó la temporada pasada, los mismos que comenzaron con "Déjame," para continuar con "Como tú," con el que logró el Primer lugar del Festival OTI y cerró con "Sólo soy una mujer." Ahora, en este período musical (parte del 79 y 80), también Lupita continúa como la consentida de todos los que escuchan y compran discos. Los eslabones de esa cadena de triunfos discográficos, se han incrementado con "Si tú ya no me quieres" y después de muchos meses de permanencia, fué reemplazado por su actual bombazo nacional "Inocente pobre amiga," producción con la que está superando cantidades como para pensar que será la grabación que superará ampliamente a sus anetiores records de copias vendidas. Pero los méritos y elogios, también hay que otorgárselos a su director artístico José Enrique Okamura y al

excelente, tenaz y contundente esfuerzo promocional que en todo momento le dedica el sello Orfeón. El apoyo que tiene Lupita, luce en todos los aspectos muy efectivo, lo que se complementa con la indiscutible hechura de triunfadora que derrocha Lupita D'Alessio.



Ya es costumbre. Rogerio Azcárraga premia con un Disco de Oro a Lupita D'Alessio por sus millonarias ventas.



FEDERICO VILLA



YOLANDA DEL RIO



PEDRO VARGAS



HUMBERTO CRAVIOTO



GRUPO TABASCO

En el futuro RCA - México



MARCO ANTONIO MUÑOZ



MARIA MEDINA



EMMAÑUEL



MARIA DE LOURDES



MECO

Illustration: Shusei Nagaoka

o seguirá siendo la No. 1



Grupo Miramar

Con el Estilo que los Hizo Famosos Miramar Sigue Peleando los Exitos

■ MEXICO — Con el infundible estilo que les ha dado valiosos triunfos en el terreno discográfico, tanto nacional como internacionalmente, el **Grupo Miramar** continúa manteniéndose entre los grandes favoritos. Su porcentaje de ventas—termómetro que no falla para determinar la popularidad—, no ha tenido grietas que puedan indicar que el producto del Miramar ha dejado de interesar en algún momento de la temporada, sino por el contrario, su nivel de edicio-

nes agotadas—se cuentan miles de copias— es de una solidez admirable, lo cual indica, que los artistas del sello Acción, practican un estilo que está plenamente arraigado en el gusto del consumidor, incluyendo además de México a todos los países de Centroamérica y algunos importantes mercados de Sudamérica. En la actualidad, como es su costumbre, paulatinamente entran a la pelea por los hits con su más reciente lanzamiento "Si prefieres a él."

Sergio Blanchet, el Ejecutivo mas Destacado de la Nueva Generacion

■ MEXICO — Difícil, por las circunstancias que rodean todos los detalles en el desarrollo de un directivo discográfico, es conseguir hoy en día un ejecutivo joven, capacitado, caballeroso y que sienta verdadera pasión por el medio musical. Y todos estos atributos los reúne **Sergio Blanchet**, vice presidente del sello Méloody, quien a pesar de su corta trayectoria en el mundo de los discos, ha llegado a un puesto que todos ambicionan pero que pocos lo pueden desempeñar.

Su vida discográfica se inicia en EMI Cápitól en 1969, en donde se desempeña como promotor del producto internacional, ascendiendo posteriormente hasta jefe de promoción. En 1974, cambia de compañía al invitarlo Musart, responsabilizándose por la Gerencia de Publicidad, cargo que deja en Diciembre de 1977 al ingresar al staff de Ariola. Su

paso por Ariola, luce sobresaliente y en ese lapso de tiempo recibe muchas ofertas atractivas, decidiéndose por la vice presidencia de Méloody. Esta responsabilidad—en opinión de los muchos que sobran en esta industria—resultaba descabellada y peligrosa para Méloody, pero el tiempo y los aciertos, se han encargado de ratificar la calidad de Sergio, quien actualmente está convertido en un digno directivo de la industria mexicana.



Sergio Blanchet

ARTISTAS INTERNACIONALES EN

ACCION..



GRUPO
Miramar

y sus cantantes:

J. BARETTE - A. RAMIREZ - L. GONZALEZ

MARIELLA



Angel Rios

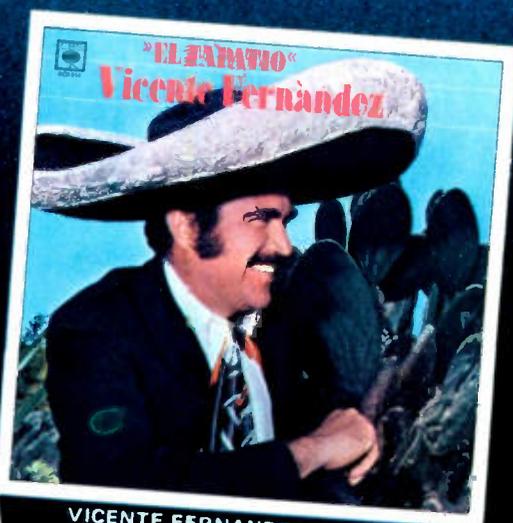
ANGEL RIOS

JUAN PESTAÑAS

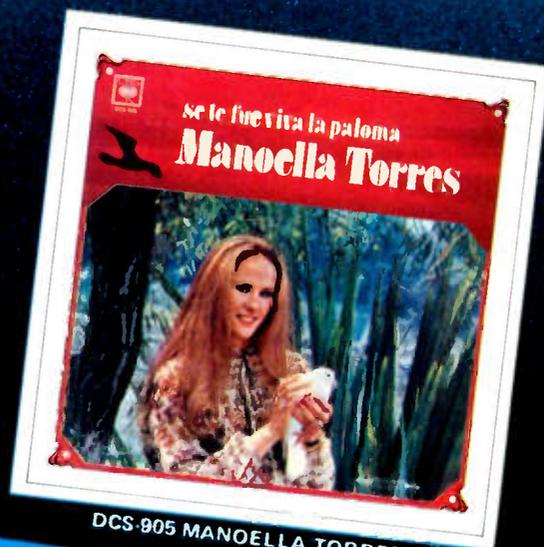
...en el mundo de los EXITOS CBS MEXICO



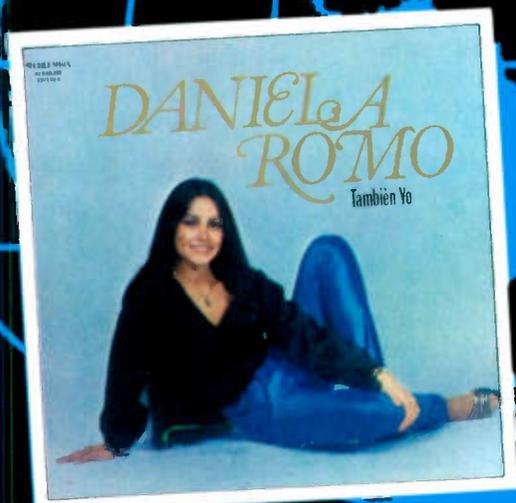
DCS-915 PEDRITO FERNANDEZ



VICENTE FERNANDEZ DCS-914



DCS-905 MANOELLA TORRES



KLS-60,050 DANIELA ROMO



DCS-917 YOSHIO

CBS MARCA EL RITMO

Cerrato, Arianna, Los Randal y Vander entre los triunfares:

EMI Capitol se Identifica Como un Competidor de Respeto en La Dura Pelea por Conseguir los Mejores Exitos del Mercado

■ MEXICO — Con producciones que ostentan una depurada calidad musical como para competir con dignidad en cualquier mercado de habla hispana, el sello EMI Cápitol se identifica como un competidor de respeto en la dura batalla por conseguir los éxitos. Transcurridos aproximadamente 20 meses desde que asumió el cargo de presidente **Roberto López**, con paso firme la compañía EMI Cápitol ha tomado un curso ascendente y la mayoría de los intérpretes que integran el elenco, como **Ricardo Ceratto**, **Los Randal**, **Arianna**, **Gilda**, **Sue** y **Javier**, **Roberto Vander**, **Amparo Rubin** y de la EMI Brasileña **José Augusto**, han captado en su favor un atractivo tiempo de difusión en todas las emisoras que transmiten el género moderno en español, habiendo sido en algunos casos, producciones que tocaron la puerta del éxito grande.

Ceratto el líder

Dentro de esta recuperación musical, el líder indiscutible de este movimiento es **Ricardo Ceratto**, talentoso autor y calificado intérprete, que con excelentes grabaciones ha mantenido un nivel con resultados positivos bastante parejos. En la actualidad, está en plena circulación —con respuesta muy favorable de parte del consumidor— su más reciente elepé que contiene once magníficos temas de su inspiración, destacando los ya difundidos números "Se quedó muy sola," "Orale" y "Chambelán."



Sue y Javier

Arianna se afianza
Por otro lado, descolla notablemente la forma en que **Arianna** está conquistando tanto la preferencia del auditorio, hasta en los lugares más apartados del país. Y como prueba de este fortalecimiento de mercado de las grabaciones de **Arianna**, están los últimos hits "Vete" y "Sólo un detalle," melodías que en su mejor momento de difusión, lograron acercarse amenazadoramente a los grandes cañonazos de la temporada.

También se lucen

Así mismo, y como un digno complemento de la nueva etapa discográfica que comienza a vivir vigorosamente, el sello EMI Cápitol también se lucen **Los Randal**, **Sue** y **Javier**, **Gilda**, **Roberto Vander** y **Amparo Rubin**, demostrando y ratificando en ca-



Ricardo Ceratto

da producción que lanzan al mercado sus notables cualidades artísticas. De esta forma, EMI comienza a dejar en el olvido las temporadas de lucha estéril y sin provecho que padecieron hasta antes del ingreso de **Roberto López**.

Con El Mejor De Mis Amigos Jose Augusto Puede Logar Otro Hit

■ MEXICO — A fines del año 79 y hasta comienzos del 80, **José Augusto** se constituyó en uno de los cantantes más difundidos de todo el país con su magnífica producción "Mi primer amor." Hacía ya cierto tiempo, que el cotizado intérprete brasileño no había pegado un hit, pero su reaparición fué por la puerta grande con este número ("Mi primer amor"), el cual lo llevó a los primeros lugares de popularidad. Hoy, han pasado casi seis meses de este éxito y nuevamente el autor y cantante carioca se hace presente con otra excelente grabación que se identifica bajo el título de "El mejor de mis amigos." La estructura literaria, la forma de interpretar de **José Augusto** y los arreglos musicales que visiten a la canción, complementan —sin lugar a dudas— una producción que ostenta etiqueta de hit, por lo que es muy factible, que el gusto brasileño cierre el año 80 logrando cosechar otro éxito discográfico con su creación "El mejor de mis amigos."



Gilda



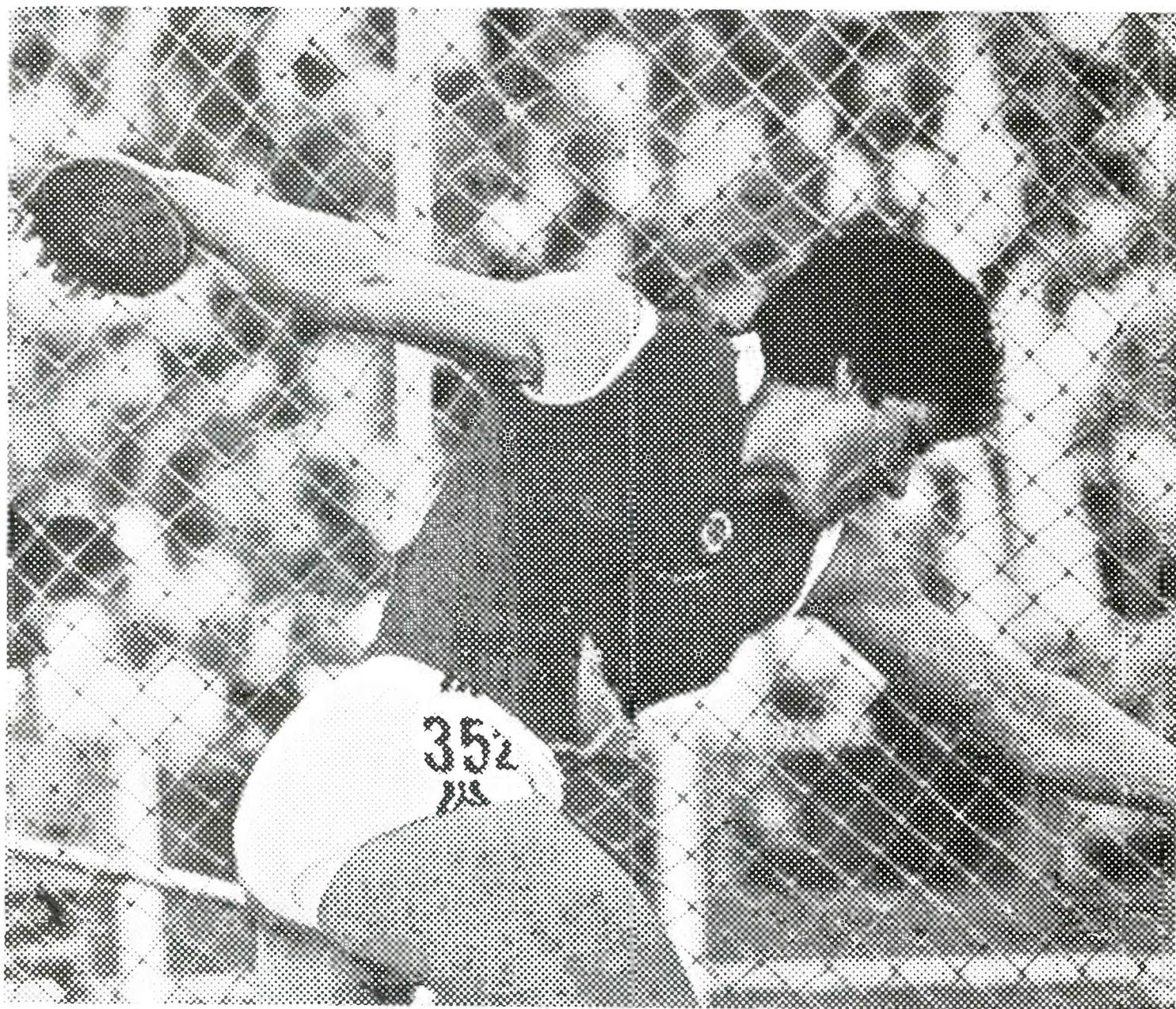
Roberto Vander



José Augusto



Los Randal



COMPETIMOS PARA GANAR

Para competir es necesario tener los suficientes elementos tales como: elenco artístico, producto, conocimientos, instalaciones, difusión, organización y un sinnúmero de grandes detalles que hacen importante una compañía de discos.

Para ganar es necesario tener la determinación de alcanzar el triunfo.



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Estan concientes que solo la union cristalizara el proyecto:

Gamma Despliega un Apoyo Incondicional, Agresivo y Ambicioso en Favor de Todo su Selecto Elenco Nacional

■ MEXICO — Imbuídos por una mentalidad agresiva, Discos Gamma se apresta a desarrollar interesantes planes para los '80s. Entre éstos, figura el establecimiento de un firme propósito como elemento vital en su programa y política de superación. Este objetivo se funda en el definido proceso de lanzamientos bajo sólidos dispositivos de promoción, publicidad e imagen permanente en favor de su elenco nacional; con el fin de que su presencia, no sólo sea sobresaliente en el sector discográfico, sino también en las diversas áreas afines para propiciar el éxito completo tanto en México como en el extranjero.

El complemento

Estos proyectos se complementarán con un estudioso tratamiento en cada una de las personalidades artísticas nacionales, para enfatizar sus cualidades y estimular su vocación, habiendo sido contemplado un respetable presupuesto que respaldará al máximo las posibilidades de triunfo. Otro dispositivo de enorme trascendencia, serán los estudios de mercado, en donde se pueda apoyar directamente el lanzamiento del artista y su repertorio, aumentando las posibilidades de exportación.

Yuri la primera

El primer eslabón en este propósito ha sido Yuri, cuyo lanzamiento a nivel nacional ha estado rodeado de un éxito completo, y bajo esta premisa triunfal, Yuri intenta ahora la conquista de los mercados internacionales.

La trayectoria de esta joven de escasos 18 años, comenzó en la fase eliminatoria del Festival OTI 1979, en donde logró por votación unánime ser designada La Revelación del Festival. Posteriormente, hizo su debut cinematográfico en la película El Milagro del Circo, compartiendo créditos estelares con Cepillín. Asimismo, las más importantes series de televisión, como Siempre en Domingo, la han tenido en sus respectivos elencos, estando sus grabaciones programadas a nivel nacional.

Ahora, la etapa de consolidación ya se inició con la planea-



Anamía

ción de su segundo elepé, el cual se grabó parcialmente en México y España. Esta producción esté compuesta por un rico material de canciones y magníficos arreglos de Julio Jaramillo, Rodrigo Alvarez, afael Trabucchelli, Bebu Silveti y Agustín Serrano.

En la actualidad, Yuri ha dejado de ser una promesa para convertirse en una tangible realidad, teniendo para cosechar un vasto panorama en el cual además de sus facultades vocales, podrá desarrollar con mucho éxito sus aptitudes como actriz y bailarina.

Elenco nacional

Discos Gamma es una compañía mexicana, que tradicionalmente se ha distinguido como representante de catálogos extranjeros, manteniendo en forma constante éxitos bajo su etiqueta en las listas de popularidad. El propósito de establecer en forma resuelta un elenco nacional de primera línea, es consecuencia de su experiencia en el mercado y las enormes posibilidades que existen para hacer un digno papel en el mundo del fonograma en México.

Existe la conciencia, de que para cristalizar este proyecto, es menester contar con la entrega absoluta de continuada dedicación de todos y cada uno de los departamentos que componen la empresa.

Nuevos valores

La búsqueda de nuevos talentos y su lanzamiento oportuno,



Nelson Ned

estará amalgamado al fortalecimiento y superación del elenco existente, con figuras como Anamía, Javier Zavala, Irasema, Blas Eduardo, Super Gallo, Religión, El Golpe, Arturo Benavides, etc. en su interés permanente para conquistar un nivel estelar nacional e internacionalmente.

Como un acierto, es oportuno destacar la firma de Nelson Ned como artista exclusivo Gamma, a quien antes sólo representaba para el mercado mexicano y ahora lo hace en forma internacional. Esta conquista ha sido muy importante, en virtud de tratarse de uno de los intérpretes de mayor reputación entre el consumidor de Hispanoamérica, habiendo logrado Nelson—después de esta firma—su primer éxito grande con "Tus ojos castaños." Por otro lado, teniendo



Enrique y Ana



Jose Luis Perales

en cuenta el selecto catálogo internacional que explota Gamma, los triunfos discográficos han sido de mucho respeto, iniciándose una larga cadena con los hits "Born to be alive" con Patrick Hernández y "Disco Samba" con Two Man Sound, siendo los más recientes "Que No" y "Aire" con Pedro Marín, "Como yo te amo" con Raphael, "El cielo en tus ojos" y "Esto es rock & roll" con Shaun Cassidy, quien en su más reciente visita, conmocionó a los medios de difusión en general y a los más importantes centros comerciales, dados los tumultos de admiradores que se congregaron.

Otros hits

Asimismo, el dueto de Enrique y Ana, paulatinamente se han ganado la preferencia del auditorio con su creación "Baila con el Hula-Hoop", siendo también muy sobresaliente el éxito que alcanza José Luis Perales con el tema "Me llamas," uniéndose a esta secuencia de resultados positivos "El rock de la langosta" (rock lobster) con el Grupo B-52's "Mondolay" con La Flavour, "Temas de Los Locos Adams" con Destination, "El hombre araña" (Spiderman) con Peter Griffin y "Cuando más te necesitaba" con Randy Vanwarner.

Esta constante presencia en los charts, ha permitido a Gamma la resuelta posibilidad que significa una nueva y ambiciosa meta: El apoyo incondicional en favor de su elenco nacional.



Despues de ano y medio de dura lucha:

EMI Capitol Resurge Como Consecuencia de La Honestidad Profesional de sus Directivos

■ MEXICO—Después de un fatigoso año y medio de durísima lucha, EMI Capitol vuelve a vestirse con dignidad dentro del medio discográfico. La compañía bajo la presidencia de **Roberto López** ha tomado un sendero firme, solvente y productivo. La imagen se ha consolida-

do. Hoy se nota solvencia de compañía poderosa. Se respira una ilimitada confianza en todo el proceso por el que pasa el disco desde que se graba, hasta el momento en que se distribuye para su venta. Todos los departamentos, trabajan con la mente fija en conseguir los éxitos, que

dada la calidad del producto, no se han negado en un porcentaje bastante numeroso. Ya se puede afirmar, que EMI va logrando las metas que se fijaron cuando se reestructuró la compañía. Pero, lo más importante en todo este proceso de significativos resultados, está en el equipo de ejecutivos—difícil en este tiempo—que se ha logrado adaptar y unificar. **Miguel Reyes** en la Dirección Comercial, **Jaime Ortiz Pino** en la Gerencia Artística, y **Rosa María Esquivel** en Publicidad y Prensa, han formado un bloque de mucha calidad, dando muestras de que el negocio de los discos no tiene secretos para ellos, lo cual ratifica el hecho de que no sólo basta un sobresaliente elenco artístico en una compañía que se exhibe triunfadora, sino también es muy necesario un capacitado, honesto y profesional staff de directivos.



La relación con los medios de difusión se ha estrechado. En la foto, Roberto López premia los 20 años de labor profesional que ha desarrollado en la radio Eduardo Linares, actual responsable de la programación musical de la importante emisora Radio Sensación.



Roberto López

Miguel Reyes



Jaime Ortiz Pino

Rosa María Esquivel



RIGO TOVAR



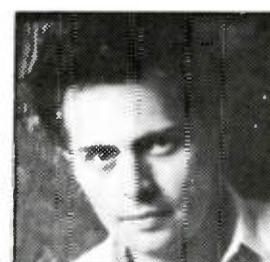
ANGELICA MARIA



LOS BUKIS



JOSE DOMINGO



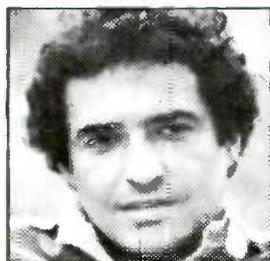
RAUL VALE



IMPACTO DE MONTEMORELOS



LA REVOLUCION DE EMILIANO ZAPATA



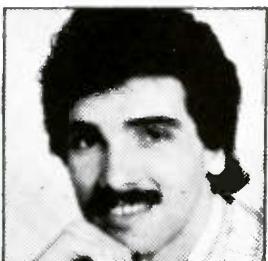
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Manuel Alejandro



Camilo Sesto



Napoleón



Emmanuel



Yuri



Manoella Torres



Raphael



Los Baby's



Grupo Abba

Selección de Valor Record World 1980

FIGURA DEL AÑO NACIONAL
(Autor-Intérprete)
JUAN GABRIEL—Ariola

INTERPRETE REVELACION NACIONAL
(Masculino)
EMMANUEL—RCA

BALADISTA DEL AÑO NACIONAL
(Masculino)
JOSE JOSE—Ariola

FIGURA DEL AÑO EXTRANJERO
(Autor)
MANUEL ALEJANDRO

INTERPRETE REVELACION NACIONAL
(Femenina)
YURI—Gamma

BALADISTA DEL AÑO NACIONAL
(Femenina)
LUPITA D' ALESSIO—Orfeón

FIGURA DEL AÑO EXTRANJERO
(Intérprete)
CAMILO SESTO—Ariola

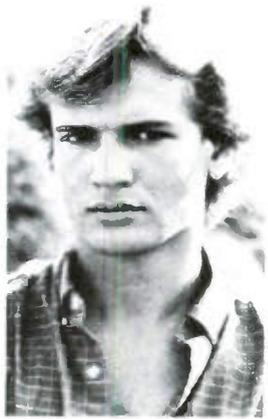
INTERPRETE REVELACION EXTRANJERO
(Masculino)
IVAN—Mélody

BALADISTA DEL AÑO EXTRANJERO
(Masculino)
DIEGO VERDAGUER—Mélody

FIGURA DEL AÑO NACIONAL DEL GENERO MODERNO
(Autor-Intérprete)
NAPOLEON—Cisne RAFF

INTERPRETE TROPICAL DEL AÑO
RIGO TOVAR—Mélody

BALADISTA DEL AÑO EXTRANJERA
(Femenina)
ROCIO DURCAL—Ariola



Iván



Rigo Tovar



José José



Lupita D'Alessio



Diego Verdaguer



Joan Sebastián



Grupo Miramar



Vicente Fernández



Lucha Villa



Juan Calderón



Elías Cervantes

es Mexico 1980 Awards-Mexico

INTERPRETE DE MAYOR IMPACTO NACIONAL (Masculino)
JOAN SEBASTIAN—Musart

INTERPRETE DE MAYOR IMPACTO NACIONAL (Femenina)
MANOELLA TORRES—CBS

INTERPRETE DE MAYOR IMPACTO EXTRANJERO (Masculino)
RAPHAEL—Gamma

INTERPRETE DE MAYOR IMPACTO EXTRANJERA (Femenina)
ANGELA CARRASCO—Ariola

GRUPO MODERNO DEL AÑO NACIONAL
LOS BABY'S—Peerless

GRUPO MODERNO DEL AÑO EXTRANJERO
GRUPO ABBA—RCA

GRUPO MODERNO DE MAYOR PROYECCION INTERNACIONAL
GRUPO MIRAMAR—Acción

INTERPRETE FOLCLORICO (Masculino)
VICENTE FERNANDEZ—CBS

INTERPRETE FOLCLORICA (Femenina)
LUCHA VILLA—Musart

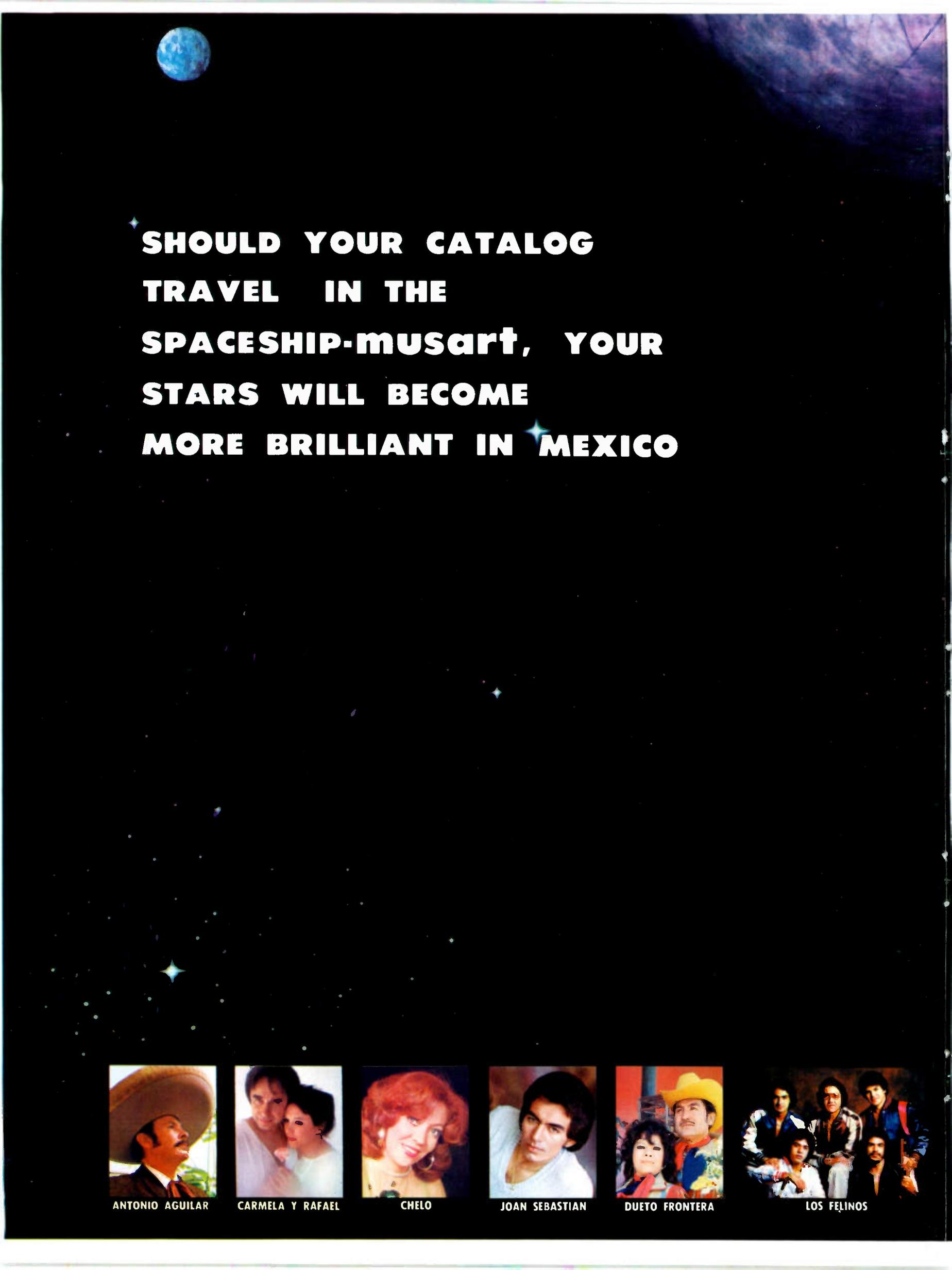
PROGRAMA MUSICAL RADIAL DEL AÑO
JUAN CALDERON—XEW

PROGRAMA MUSICAL DE TV DEL AÑO
SIEMPRE EN DOMINGO—Raúl Velasco

EMISORA DEL AÑO MUSICA MODERNA EN ESPANOL
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LUCHA VILLA

Napoleon Sobresale Como Uno de los Mejores Exponentes que Tiene Mexico Para Hacer Frente a la Invasión del Talento Extranjero

■ MEXICO—Napoleón se afianzó entre los grandes como figura estelar. Esta temporada 79-80, ha sido el período musical en el cual **José María Napoleón** confirmó que los éxitos de temporadas pasadas, fueron sólo el prólogo de una larga vida artística llena de triunfos, que perdurará por años como consecuencia de su talento autoral y su calidad de intérprete de primer nivel. Esta vez sólo ha necesitado dos extraordinarios bombazos discográficos, para mantenerse en los primeros lugares del gusto popular durante doce meses. El primero lo logró con el tema "Sin tu amor," para posteriormente darle continuidad triunfal a su carrera disquera con su eterno—por el tiempo que lleva de duración—, difundido y productivo "Eres."

La trayectoria de **José María Napoleón**, vista desde el ángulo agradable y victorioso, es hasta el momento con un saldo muy favorable, pero estos resultados no se hubieran podido conseguir—a pesar de su reconocido talento—si no hubiera tenido el apoyo moral, profesional y la administración comercial de su inseparable compañero, productor y representante Ing. **Jaime Sánchez Rosaldo**. Ambos, han navegado en repetidas oportunidades contra el viento, sin más apoyo que ellos mismos. La dura lucha promocional, la han enfrentado con entereza y perseverancia, no teniendo muchas veces tiempo ni para tomar impulso, pero han ganado la batalla. En esta última identificado como uno de los temporales, **Napoleón** se ha más firmes exponentes que tiene México para poder hacer frente a la tremenda avalancha del talento extranjero, que provistos de todas las armas modernas que existen y son permitidas hoy en día, arremeten en forma arrolladora en el mercado mexicano, teniendo como aliados a los millones de consumidores que gustan del producto bueno, bien realizado y original.

Solicitado autor

En el terreno autoral, **Napoleón** también ha comenzado a generar interesantes hits que han



En el centro de operaciones donde nacen los proyectos. Napoleón y Jaime Sánchez Rosaldo están unidos en una lucha diaria por mantener el privilegiado lugar que ocupan.



Los trofeos llenan un lugar muy especial en su vida. En la foto, Jaime y Napoleón en una de las muchas reuniones donde José María se llevó una presea.

interpretado cotizados cantantes como **José José**, quien logró uno de sus espectaculares cañonazos con "Lo que no fué, no será." **Angélica María** le grabó "Me pregunto si tú" y "Defectos," **Carlods Torres Vila**—primera figura en Argentina—está terminando de grabarle "Amor de habitación," "Cinco años" y "Aún estoy de pie." A estos intérpretes, se agregan también diferentes grabaciones de **Manolo Muñoz**, **Alberto Vázquez** y **Víctor Iturbe**.

Se supera

Hablar con **Jaime Sánchez Rosaldo** de la carrera artística de **Napoleón**, podría pensarse que todos sus comentarios van a ser favorables, muy lógico, pero si estos van acompañados por las realidades que demuestra **Napoleón** en cada tiempo que transcurre, hay que darle crédito a las afirmaciones de **Sánchez Rosaldo**, quien dice: "Napoleón siempre ha demostrado ser un fino letrista, pero últimamente se ha superado. Su forma de



Napoleón

construir literariamente las canciones, ha sufrido un cambio muy positivo. Además de que por los estudios que está realizando, musicalmente hoy es otro **Napoleón** en ese terreno. Y por último, la madurez de los años, le ha dado una confianza plena cuando se trata de actuar en público."

Internacional

El éxito cuando se desarrolla con solidez, indiscutiblemente que traspone fronteras, y con **Napoleón** esto ha sucedido a una altura que llega a lo excelente. Importantes mercados, en los que se incluye toda el área identificada como uno de los Latina de la unión americana y la totalidad de los países que integran la zona centro americana lo han aceptado como figura estelar, estando lista toda la maquinaria promocional del sello **Microfón de Argentina** para lanzar su primera grabación en ese importante mercado. Aparte de que para el mes de Noviembre, quedó confirmada la fecha de grabación de su primera película en Argentina. Este contrato, que hace unos meses atrás unió a **Napoleón** con la importante compañía que dirigen **Mario y Norberto Kaminsky**, fué precisamente producto de la preocupación de **Jaime Sánchez Rosaldo** por extender internacionalmente la imagen de **Napoleón**, lo que demuestra que la mancuerna va para adelante.

PHAM y EMMI, un Emporio Donde se Concetran las Obras de Los Autores que le Dieron Prestigio Internacional a Mexico

■ MEXICO — Las más bellas obras de los talentos de antaño, y que por consiguiente fueron las piezas que le dieron prestigio internacional a México identificándolo como el emporio de las canciones románticas de todas las épocas, se concentran como un tesoro de incalculable valor en las acreditadas editoras PHAM y EMMI.

PHAM (1939)

Fué en el año 1939, en que Promotora Hispano Americana de Música da inicio a sus actividades. Desde el primer instante, se integran jóvenes poetas que aportan canciones que con el correr del tiempo se convertirían en admirados y eternos himnos románticos en todo el mundo. La lista de las joyas musicales es interminable. Quién no recuerda "Solamente una vez," "Noche de ronda" y María Bonita" de **Agustín Lara**; "Vereda tropical," "Temor" y "Sueño" de **Gonzalo Cuariel**; "Amor," "La Parranda" y "Usted" de **Gabriel Ruiz**; "Ay Jalisco no te rajes," "Cocula" y "Serenata Tapatía" de **Manuel Esperón** y **Ernesto Cortázar**; "El Reloj," "La Barca" y "El Triste" de **Roberto Cantoral**; "Así es mi tierra," "Nunca, Nunca, Nunca" y "Adiós mi Chaparrita" de **Tata Nacho**; "La Rondalla," "Dime que sí" y "Un viejo amor" de **Esparza Oteo**; "Bésame mucho" y "Que seas feliz" de **Consuelo Velázquez**; "Pelea de gallos" (La feria de San Marcos) de **Juan S. Garrido**; "Quinto patio" y "Viajera" de **Luis Arcaráz** y **Mario Molina Montes**; "Bonita" de **Luis Arcaráz** y **Monis**; "Sabor a mí" "El Andariego" y "Amor mío" de **Alvaro Carrillo**; "Vagabundo," "Que te vaya bien" y "Ay cariño" de **Federico Baena**; "Juan Charrasqueado," "Gabino Barrera" y "Golondrina de ojos negros" de **Victor Cordero**; "Pénjamo," "El agente viajero" y "Crinolina" de **Rubén Méndez del Castillo**; "Tú, sólo tú," "Mi ranchito" y "Hace un año" de **Felipe Valdez Leal** y en fin, este tesoro, llena muchos años de gloria para México dentro de la competencia musical mundial.

EMMI (1944)

La otra, la editora que en importancia le sigue los pasos, la compañera de edificio, tiene también un valor de mucho res-

peto. En 1944 EMMI (Editora Mexicana de Música Internacional, S.A.) inicia su vida comercial y se enriquece con obras como "Un mundo raro," "El jinete" y "Camino de Guanajuato" de **José Alfredo Jiménez**; "Cucurucucú Paloma," "Huapango totero" y "La muerte de un gallero" de **Tomás Méndez**; "No," "Ado-

ro" y "Esta tarde ví llover" de **Armando Manzanero**; "Echame a mí la culpa" y "El tiempo que te quede libre" de **José Angel Espinoza**; "Qué rico el mambo" "Patricia" y "Mambo No. 5" de **Dámaso Pérez Prado**; "Sabor de engaño," "Vuélveme a querer" y "Rumbo perdido" de **Mario Alvarez**; "Cuando calienta el sol"



Celebrando el triunfo por segundo año consecutivo en el Festival de la Canción Ranchera. Esta vez la PHAM se adjudicó el primer lugar con la canción "Un cancionero lloró" de Jorge Montana. En la foto: Aurelio Estrada "Yeyo," Jorge Montana, Laura Moreno, Ramón Páz, Ampare Rubin, Antonio Rivera y Rubén Rodríguez (intérprete Revelación del Festival).



José Alfredo Jiménez



Cuco Sánchez



Consuelo Velázquez



Roberto Cantoral



Ramón Páz con su indumentaria ya de Presidente de la FLADEM (Federación Latinoamericana de Editores de Música), le entrega el diploma a José G. Cruz actual Presidente de EMMAC que lo acredita como uno de los asistentes a 1er Congreso Latinoamericano de Editores de Música que se celebró en la Ciudad de México.



Ramón Páz

de **Mario y Carlos Rigual**; "Corazón de Melón," "El pollo de Carlitos" y "La del vestido rojo" de **Carlos Rigual**; "La cama de piedra," "Anillo de compromiso" y "Gritenme piedras del campo" de **Cuco Sánchez**; "La puerta" y "Si Dios me quita la vida" de **Luis Demetrio**, y así, cientos y muchos más de poemas hechos canciones.

El tesoro musical de PHAM y EMMI, no ha perdido vigencia en el gusto popular. Sus obras, son renovadas con arreglos musicales que prevalecen en cada generación.

Celoso directivo

Actualmente, la administración, promoción y cuidado de estas dos importantes casas editoriales, recae en la experiencia de un profesional con hechura internacional, que se integró desde temprana edad al medio musical. Su nombre: **Ramón Paz**, celoso directivo que ostenta un currículum profesional que está a la altura del prestigio de estas dos empresas editoras. La responsabilidad de amón en PHAM comienza en 1969 y en EMMI en 1974. En su trayectoria en México, **Ramón Paz** ha sido activo Presidente de EMMAC (Editores Mexicanos de Música A.C.) en tres oportunidades y actualmente acaba de ser elegido por unanimidad Presidente de la FLADEM (Federación Latinoamericana de Editores de Música). El celo que Ramón Paz pone en el cuidado, tanto de las obras gloriosas como en las nuevas, lo ubican como el personaje exacto que necesitan estas compañías para continuar por esa ruta llena de éxitos. PHAM y EMMI son un prestigio para México.

HIT PARADE DE MEXICO

POPULARIDAD (Popularity) VENTAS (Sales)

By Vilo Arias Silva

1° "HEY!"

JULIO IGLESIAS
(CBS)



Julio Iglesias

- 2 EL NOA NOA
Juan Gabriel Ariola
- 3 INOCENTE POBRE AMIGA
Lupita D' Alessia Orfeón
- 4 ERES
Napoleón Cisne RAFF
- 5 HE VENIDO A PEDIRTE PERDON
Juan Gabriel Ariola
- 6 COMO YO TE AMO
Raphael Gamma
- 7 ES ASI MI AMOR
Diego Verdaguer Mélody
- 8 INSOPORTABLEMENTE BELLA
Emmanuel RCA
- 9 SI PREFIERES A EL
Grupo Miramara Acción
- 10 TODO SE DERRUMBO DENTRO DE MI
Emmanuel RCA

By Vilo Arias Silva

1° "HE VENIDO A PEDIRTE PERDON"

JUAN GABRIEL
(ARIOLA)



Juan Gabriel

- 2 HEY!
Julio Iglesias CBS
- 3 INOCENTE POBRE AMIGA
Lupita D' Alessia Orfeón
- 4 CREI
David Musart
- 5 QUE NO
Pedro Marin Gamma
- 6 COMO YO TE AMO
Raphael Gamma
- 7 SIN AMOR
Iván Mélody
- 8 POR SI VOLVIERAS
José Luis Rodriguez Musart
- 9 SERA
José José Ariola
- 10 INSOPORTABLEMENTE BELLA
Emmanuel RCA

Ariola Aplasto Todos los Records de Ventas que Hasta Hoy Existian

■ MEXICO — ¡Qué tremenda temporada de Ariola! El sello que dirige **Fernando Hernández** no soltó en muchos meses el primer lugar de popularidad y ventas, privilegio que comenzó en el mes de Octubre (1979) cuando **Angela Carrasco** se posesionó del puesto de honor con su bombazo "Quererte a tí." Luego, al decaer Angela, surge arrolladoramente **José José** con "Si me dejas ahora," tema que tuvo su momento dorado de Diciembre del 79 a Marzo del 0. nE esta fecha, **Rocío Dúrcal** aparece con su "Me gustas mucho" y desbanca a José, para mantenerse en el lugar que todos ambicionan hasta mediados de Abril, mes en que la Figura del Año **Juan Gabriel** se hace presente aplastando a todos con su

creación "He venido a pedirte perdón," canción que compartió por momentos el primer puesto con "El Noa Noa," que es precisamente la cara "B" del sencillo que posiblemente por estas fechas ya alcanzó el millón de

copias vendidas. En resumen, una temporada de éxitos sin precedentes, que son consecuencia del trabajo serio, profesional y consistente que está empleando toda la familia Ariola, cuyo selecto staff de directivos se com-

pleta con **Héctor Mendoza, Raúl Islas, Eduardo Magallanes, Arturo Valdez y Artemisa Moreno**. Un equipo de ejecutivos, que realizan una labor quiétiene tanto mérito como el que ostentan las estrellas que logran los hits.



Fernando Hernández



Héctor Mendoza



Raúl Islas



Eduardo Magallanes



Arturo Valdez



Artemisa Moreno



CBS/COLUMBIA INTERNACIONAL, S. A.
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Vicente Fernández

Intérprete Folclórico (Masculino)



!

Manoella Torres



Intérprete (Femenino)
de mayor impacto

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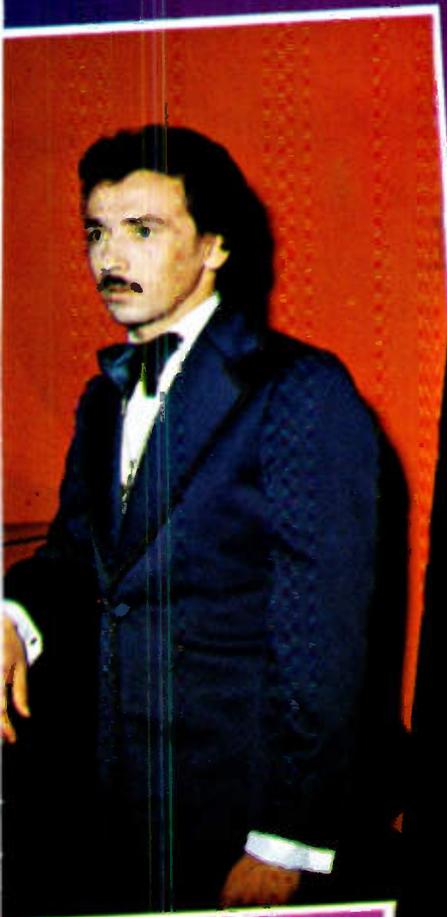
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Sue y Javier se Colocan Entre los Preferidos



Sue y Javier

Pedro Marin Entre Las Revelaciones Del Extranjero Mas Solidas De 1980

■ MEXICO — Llegó precedido de buen cartel y hoy se consolida como uno de los más firmes jóvenes intérpretes extranjeros que buscan adueñarse de la simpatía del consumidor mexicano. **Pedro Marin**, es ya una figura con presencia de triunfador. Su debut discográfico, lo marcó el año pasado con el tema "Que no", melodía que en cierto aspecto se vió frenada en difusión como consecuencia del cover que lanzó apresuradamente un sello pequeño, pero que con el paso del tiempo y ante la devastadora fuerza promocional que imprimió el sello Gamma, **Pedro Marin** fué el que capitalizó las mejores ventas en el mercado, superando hasta el momento el cuarto de millón de copias. Una excelente cifra para ser su primer lanzamiento. La continuación discográfica, también con saldos a favor, la realizó con el tema "Aire." Y la última novedad, puesta a prueba en todas las emisoras que difunden en español, es la canción "Todos están, menos tú," que según el balance de su primera etapa promocional, resulta de gran impacto en el interior.

■ MEXICO—A pesar de la endemoniada competencia que se ha desatado entre los autores e intérpretes (nacionales y extranjeros) por conquistar el mercado mexicano, el dueto de **Sue y Javier** poco a poco y en base a la calidad del producto que lanzan, van ganándose un lugar muy destacado en el gusto popular.

Su lucha y la de su compañía EMI Cápitol por alcanzar un hit discográfico que definitivamente los consolide como artistas de ventas interesantes, ha sido hasta estos momentos sin escatimar esfuerzos, lucha que posiblemente dé los frutos esperados con su más reciente lanzamien-

to "Ni pobre ni rico." La simpatía, demostrada por el auditorio de todo el país en favor de este tema, ha obligado a las estaciones que difunden el género moderno en español a intensificar la difusión, por lo que se vislumbra que con esta grabación ("Ni pobre ni rico") el dueto argentino puede por fin alcanzar su primer hit sobresaliente.

Alfonso García es el clásico directivo que vive derrochando una pasión desmedida por la música y los hits que se están generando hasta en el último rincón de la tierra. Su feeling y su agudo olfato para anticiparse a los éxitos, han hecho que en muchas oportunidades el riesgo sea peligroso, pero hay que en-

tender su postura para juzgarlo; este negocio definitivamente es de riesgos y todo directivo que maneja una empresa importante debe tener la valentía de arriesgarse a lo desconocido, y lo desconocido en este caso, es arriesgar todo por un producto que no ha sido probado, como lo son todas las grabaciones nuevas.



Manoella Torres

Manoella Torres Vive la Mejor Etapa De su Fructífera Carrera Discográfica

■ MEXICO — ¡Excelente temporada de **Manoella Torres**! La artista del sello CBS vive lo que es—por los hits que está colocando—la mejor etapa de toda su carrera discográfica. Hasta comienzos de este año, se escuchó fuertemente y con ventas de estrella mayor su cañonazo "Que me perdode tu señora," pero a partir del primer trimestre y hasta la actualidad, ha alcanzado interesantes resultados con dos grabaciones más, que tuvieron aparte de México, una repercusión sensacional en todas las localidades de fuerte penetración latina en los Estados Unidos. Se trata de los temas "Se te fué viva la paloma" y "El gorrión y yo," éste último todavía con fuerte exposición en todas las emisoras de mayor rating de todo el país. **Manoella** es de las intérpretes consentidas de las mayorías. Su presencia en cada escenario donde anuncian su nombre, es presagio de tumultos y aglomeraciones. La fuerza que ha desarrollado, en estas dos últimas temporadas, la ubican definitivamente como una de las estrellas de primer nivel que dominan el mercado nacional.



Yuri

Yuri se Afianza Como una de las Mas Destacadas Aspirantes de la Temporada

■ MEXICO — En menos de un año **Yuri** pasó del anonimato a la popularidad en forma arrolladora. El cambio de personalidad y la superación artística exhibida en su reaparición discográfica, han sido factores determinantes en estos resultados que lucen muy atractivos para su futuro artístico. **Yuri** es una joven intérprete con cualidades vocales muy especiales, las mismas que con gran visión de los directivos de Gamma—el cambio de técnicos de grabación lo confirma—han sido explotados a su máximo nivel en los temas que grabó en los estudios Hispavox de España.

En esta reaparición en México, anunciada y esperada por los críticos con enorme interés, **Yuri** presentó el tema "Esperanzas"

con el cual la compañía que dirige **Luis Moyano** se jugó todas las cartas de triunfo, y los resultados que se están obteniendo confirman que no estaban equivocados. **Yuri** tiene etiqueta de artista grande. La primera edición, conteniendo el tema "Esperanzas" se agotó aceleradamente, acercándose hoy en día la venta del sencillo a las 100 mil copias y la sorpresa la dan cifras agotadas de elepes, las mismas que están superando las 50 mil. En este resumen de ventas, hay que tener en cuenta que esta producción de **Yuri** lanzada por Gamma es de reciente fecha, lo cual hace mayor el mérito de la cantante que está llevándose los mejores comentarios de toda la prensa especializada.



Pedro Marin

La nueva estrella mexicana

Juci

presenta
el lp.
que la consagra

Juci

Juci

ESPERANZAS
BAILAO

GAMMA
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y su
sencillo

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NATALIA BAEZA



ROCIO DURCAL



**JOSE
JOSE**



**CAMILO
SESTO**



**SERGIO
FACHELLI**

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y a nuestros artistas
seguimos creciendo**



**ANGELA
CARRASCO**



**DENISE
DE KALAFE**



**JUAN
GABRIEL**



**SOCIOS
DEL
RITMO**



**ESTELA
NUÑEZ**

Atentamente



The International Record Family

Con Autores de Reconocido Talento Intersong se Consolida Como la Editora que Logra el Mayor Numero de Hits . . .

■ MEXICO — Con imagen firme de ser una empresa editora solvente, con personal profundamente capacitado y una agresividad muy propia en el terreno promocional, Intersong se hace notar como la casa editorial que mayor cantidad de hits está acumulando en la actualidad. Estos éxitos, que han ido paulatinamente agarrando mayor fuerza en cada temporada, se generaron con intensidad sorprendente a partir de 1979, año en el cual lograron una contundente penetración en el mercado temas como "Buenos días señor sol," de Juan Gabriel; "Lo que no fué no será," de Napoleón; "El calabaceado," de Rafael Buendía; "Por fin mañana," de Armando Manzanero; "Te vas angel mío," de Cornelio Reyna; "Larga distancia," de Ricardo Ceratto; "Será varón, será mujer," de Pedro A. Favini; "Si no amantes tampoco amigos," de Jorge Macías; "Al Final," de Roberto Cantoral; "Un tipo como yo," de Sergio Esquivel, y "Estreno,"—por citar algunos—de Roberto Cantoral. La continuación, al darle vuelta al calendario, también sorprende a Intersong en la dura lucha por los hits, y así tenemos que temas como "Eres" de Napoleón, "Qué mal amada estás" de Roberto Cantoral, "Inocente pobre ami-

ga" de Juan Gabriel, "Así te quiero yo" de R. Quevedo, "Quién" de Jaime Alejandro, "Que vivan los petroleros" de Rafael Buendía, "Se te fué viva la paloma" de Homero Aguilar y "Por ella" de Sergio Esquivel, ocupan un lugar muy importante en el gusto del consumidor. Los charts de popularidad y ventas, están impregnados de todas estas canciones.

En Internacional

En el terreno internacional, su desarrollo es con el mismo vigor que en el de habla hispana, habiendo conseguido entre el año 79 y 80 un elevado número de éxitos que le vinieron a dar la prestantia que debe ostentar una empresa que permanentemente está en pie de "guerra." Entre



Napoleón Lolita de la Colina



Intersong presente en el Primer Congreso Latinoamericano de Editores de Música. Alfonso García Santillana, recibe su correspondiente diploma de manos de José G. Cruz Presidente de EMMAC que lo acredita como asistente al Congreso donde nació la FLADEM (Federación Latinoamericana de Editores de Música).



Cornelio Reyna Armando Manzanero

ción—labor tan difícil en este tiempo—y su profundo conocimiento de mercado. Se trata de Alfonso García, Director-Gerente de Intersong y respetado hombre de discos, que se constituye en la pieza clave de todo este engranaje tan complicado como es la captación, promoción y mantenimiento de todas las canciones que forman un catálogo editorial.

Raphael

(Continued from page 2)

midor en general, le hubieran inyectado una dosis de sustancia reactiva volcándose en favor de Raphael. El ídolo de temporadas pasadas, se hizo notar a nivel grande, recuperando violenta y agresivamente el favoritismo del público de todas las edades. No hubo distinción de clases. Con el tema "Como yo te amo" de éxito, todo México despertó y volvió a admirar y aplaudir todas las presentaciones—en vivo y programas grabados—del hispano que todavía tiene mucho arte que regalar al mundo. Raphael, sigue siendo el ídolo que arrastra multitudes en México.



Juan Gabriel



Sergio Esquivel

los triunfos editoriales que mayor impacto alcanzaron en el área internacional, sobresalieron: "Grease" (Vaselina) de Barry Gibb, "Thanks God it's Friday" (Gracias a Dios que es viernes) de Alex Costandinos, "McArthur Park" de Jim Webb, "Chiquitita" de Anderson/Ulvasus, "Ring My Bell" (Toca la campana) de Frederick Kninht; "Dance Boney Honey Dance" (Baila conejito baila) de Klinkhammer, "Boogie Woogie Dancing Shoes" (Zapatos de Boogie), "Lady Laura" de Roberto Carlos, "Funky Town" de S. Greenberg, "That's Rock & Roll" de Eric Carmen y "Deputy of Love" de Ron Rogers.

Pieza clave

Pero, indiscutiblemente que en todo este proceso de grandes logros y éxitos con enorme repercusión en el aspecto comercial, hay un personaje que destaca por su capacidad de trabajo, especiales formas de promo-

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Un Año le Basto a Profono para Ganarse la Confianza que Merece una Empresa que Trabaja con Honradez y Limpieza

■ MEXICO — Hace un año nació una empresa que se enfrentaba a todos los obstáculos que representa hoy en día el desarrollarse en el medio discográfico de cualquier mercado. Y más, si el debut es en la Ciudad de Los Angeles, Cal., donde el vaticinio de las mayorías—entiéndase disqueros en ejercicio—es por anticipado un fracaso rotundo del recién llegado. Los fuertes y poderosos dicen: "Este negocio ya no sirve. Cada día está peor la situación," pero lo raro es que permanecen en el negocio y continúan enriqueciéndose del negocio. Los débiles, luchan tratando de conseguir catálogos que les den la oportunidad—por lo importante del elenco—salir a flote sin mover un solo dedo. En ese medio difícil, entre augu-

rios fatalistas y presagios alarmantes, se instala, debuta y desarrolla Profono Internacional Inc., teniendo como estandarte solamente la honradez profesional y conciencia de trabajo de **Guillermo Santiso**, elemento argentino que ya había dado muestras de enorme calidad en su paso por México.

La lucha es sin dar tregua. Los obstáculos que se le presentan parecen insalvables, pero todo se va superando a base de un esfuerzo honesto y limpio. Y ante lo que todos temían, cuando un profesional se pone de pie y toca puertas, ofrece su producto y hace una auténtica labor promocional en favor de su elenco, los éxitos comienzan a llegar. En todas las ciudades, desde Los Angeles hasta San Francisco y

por el lado fronterizo hasta Texas, los locutores y programadores reciben asombrados e incrédulos la visita del promotor de Profono. Esto parece increíble, porque casi nadie lo emplea, lo normal es el envío por correo del disco nuevo. Profono sigue su labor. **Alvaro Dávila** pega el primer hit, lo sigue **Rigo Tovar**. **Los Bukis** arrollan con una canción, **Raúl Vale** acapara difusión, **Angélica María** entra en las listas de popularidad, **José Domingo** se alza como triunfador y **Diego Verdaguer** pelea los primeros lugares. Y así, todo el elenco se afianza dando lugar a la expansión de Profono, que hoy en día se va identificando como una empresa solvente, que otorga marcadas garantías de promoción a todo el elenco que maneja. El staff ejecutivo también ha crecido. La incorporación de **Edmundo Pedroza** (ex-

GAS) fué un acierto, y aquí se une la eficacia de un valioso elemento femenino como es **Francis**, batalladora y capacitada promotora, que se desempeña con solvencia tanto en lo administrativo como en relaciones públicas. Ahora Profono Internacional se extiende con agresividad, llevando como lema, el mismo sistema de trabajo que le dió el triunfo en California.



Guillermo Santiso

Arianna Acaparo Fuerte Difusion Con Todas Sus Producciones

■ MEXICO—Desacada entre los nuevos valores y teniendo el decidido impulso de EMI Cápitol, sello al cual pertenece, **Arianna**

logró establecer un buen tiempo de difusión a su favor en esta temporada. Todas las grabaciones que salieron a probar suerte, tuvieron el apoyo y la aceptación del auditorio de toda la República, colocándose con alunas melodías, como el tema "Sólo un detalle," a las puertas del éxito grande. La penetración en el mercado de las grabaciones de **Arianna**, son cada vez con mayor fuerza. El público está asimilando con enorme simpatía el producto de este nuevo valor, siendo muy posible que después que logre su primer hit, su carrera discográfica tome el paso arrollador que necesita el intérprete para consolidarse como triunfador.

Exhibiendo Buen Producto Incursiona Carlos Torres Vila

■ MEXICO — Después de alcanzar un destacado lugar en el medio artístico y disquero de Argentina, **Carlos Torres Vila**, baladista moderno de corte romántico hace su incursión en México con enormes posibilidades. Sus primeras producciones, han levantado comentarios interesantes. Hablar de Carlos en el medio mexicano, se puede decir que es prematuro, pero el futuro que le espera a un intérprete que es capaz de lograr una producción como la que está presentando, es indiscutiblemente atractivo. En este primer elepé que se identifica bajo el título de "Dulce Amanecer" (Tema que integra el LP), Torres Vila demuestra que es un intérprete que está capacitado como para exhibirse con dignidad en cualquier mercado de habla hispana. Pero México, está en sus proyectos prioritarios y seguramente el consumidor le dará su apoyo, porque el buen producto en cualquier país fructifica.



Carlos Torres Vila



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Georgia Music Week Activities Scheduled

■ ATLANTA—The third annual Georgia Music Week is set for Sept. 13-21, with nine days of music-oriented events scheduled throughout Georgia. The week offers activities centering on rock, jazz, country, black-oriented, classical, and bluegrass styles.

Most events are free, and all are open to the public. This year talent contests have been added to the week's schedule, with radio station-sponsored contests held in such cities as Macon, Atlanta, Columbus, and Rome.

Other major events during the week include the Atlanta Songwriters Association's showcase at Mama's in Atlanta (Sept. 15), the Buffet with Georgia Artists at the Century Center Hotel in Atlanta (Sept. 17), and the Atlanta Pops concert at Stone Mountain (Sept. 21). The highlight of the week will be the Hall of Fame awards banquet, at the Atlanta Hilton Hotel on Sept. 20. The coveted Georgy awards, which recognize contributions to the state's musical heritage, will be presented.

The awards show will be televised throughout Georgia over the state's educational TV network. Tickets for the awards banquet are available from Gail Shaw, (404) 971-8195.

Jaffe Promoted

(Continued from page 6)
airplay to sell records. . . . We intend to be involved with the acts on every level, including A&R."

The other members of the new department are Jim Sotet, who had been national album promotion manager at Mercury Records; Jim Del Balzo, formerly album promotion coordinator at Polydor; and recently-hired George Meier, founder of the tip-sheet Walrus. All three will have the title of album promotion manager. The unit will report to Kline.



The members of the new PolyGram Records East rock music department, standing, from left: George Meier, Jim Sotet and Jim Del Balzo. Seated is Jerry Jaffe, head of the department.

MCA Distributing Meets in Ariz.



MCA Distributing Corporation recently held its semi-annual national meeting in Carefree, Arizona. In attendance at the sessions, convened by president Al Bergamo, were all regional directors, branch, credit and operation managers, as well as executives from the Los Angeles headquarters. Highlights include seminars on video chaired by Bud O'Shea, vice president of MCA Disco Vision and Neil Hartley, vice president of MCA Distributing, and roundtable question-and-answer sessions with MCA Records executives. In the photo at left, Bergamo (left) congratulates John Burns on his appointment as vice president of branch distribution, while executive vice president Sam Passamano, Sr. looks on. In the photo at right, Wilton Felder and Joe Sample of the Crusaders discuss the group's new MCA album "Rhapsody and Blues" and Felder's upcoming album "Inherit the Wind." Pictured from left: Bergamo; Gene Froelich, head of MCA Records Group; Felder; Sid Garris of the Greif-Garris Management Co.; Sample, and Bob Siner, president, MCA Records.

Where Are They Now?

Music- Biz Veteran Bumps Blackwell Has Been Running His Own 'Academy'

By SAM SUTHERLAND

■ LOS ANGELES—Sitting in the breakfast nook of his modest San Fernando Valley apartment, Robert "Bumps" Blackwell patiently reviews a recording studio proposal with a young engineer, another Blackwell protege hoping to learn about the music industry from the veteran producer, arranger and personal manager. For Blackwell, this scene is archetypal: throughout a career spanning three decades of American jazz, pop, soul and rock, the Seattle native has emphasized discipline and training as essential to career longevity.

Today's problem is a hypothetical one, an outline for an audio-visual recording facility suitable for use in one of the emerging Third World nations. An outgrowth of Blackwell's first visit to the BMA Annual Convention, the model he's finishing has taken on a number of added twists from the basic audio installation initially discussed. But in reviewing the need for possible film and video applications, Blackwell can reminisce about his own early work in those media, and fills the rapt young engineer with a primer on the technologies behind film and videotape sound storage.

Blackwell hasn't been in the

music industry's foreground in recent years, concentrating instead on his own Blackwell Academy of the Performing Arts here. But trade veterans can quickly supply a thumbnail profile of Bumps, for his dossier is studded with major associations and underscored by several dozen gold singles.

History

His introduction to music came via brother Charlie, a jazz drummer who worked with the big bands of Stan Kenton and Woody Herman. From his visits to sessions, Bumps was drawn to playing, picking up trumpet and later vibes and working with various ensembles, from small combos to big bands, in the Seattle area, including two groups that featured a young piano player named Ray Charles. Other then-unknown Seattle players he worked with included 15-year-old Quincy Jones.

It was after World War II that Bumps himself began making waves in the trade. Moving to Los Angeles, he assumed his first major label post in the early '50s, handling A&R duties at Specialty Records from 1954 through 1957, where his major discoveries included two gospel singers Blackwell convinced should try secular music. Both Sam Cooke and Little Richard

wound up with major singles hits while working with Blackwell, including Cooke's career-launching "You Send Me" and all of Little Richard's vintage '50s hits. With the latter, Blackwell would weather an erratic career until the early '70s, assisting in various comeback attempts that found Little Richard backed by, among others, a youthful Billy Preston and a young Seattle guitarist named James Hendrix.

Over the years, Bumps would helm various A&R and production operations, producing sides for smaller indie labels like Keen and Beta, as well as for established majors like Mercury and Warner Bros. Records. As a songwriter, he would participate in copyrights including such Little Richard hits as "Long Tall Sally," "Rip It Up" and "Good Golly, Miss Molly." Apart from Cooke and Little Richard, his production credits include vintage sides by Sonny Knight, Lloyd Price and Don & Dewey.

Such a background might imply the wealth to rest on his laurels, yet a recent interview with Blackwell signalled just the opposite: partially blind in recent years, Bumps had wound down his commitments following his break with Little Richard in order to set up his own training school for young per-

(Continued on page 118)

A/C Chart

SEPTEMBER 13, 1980

SEPT. 13	SEPT. 6		WKS. ON CHART
1	1	ALL OUT OF LOVE AIR SUPPLY Arista 0520 (2nd Week)	13
2	2	SAILING CHRISTOPHER CROSS/Warner Bros. 49507	13
3	3	LOOKIN' FOR LOVE JOHNNY LEE/Full Moon/Asylum 47004	8
4	4	DRIVIN' MY LIFE AWAY EDDIE RABBITT/Elektra 46656	12
5	5	LATE IN THE EVENING PAUL SIMON/Warner Bros. 49511	6
6	7	DON'T ASK ME WHY BILLY JOEL/Columbia 1 11331	6
7	8	SOMEONE THAT I USED TO LOVE NATALIE COLE/Capitol 4869	12
8	10	YOU'RE THE ONLY WOMAN (YOU & I) AMBROSIA/ Warner Bros. 49508	8
9	11	UPSIDE DOWN DIANA ROSS/Motown 1494	6
10	12	GIVE ME THE NIGHT GEORGE BENSON/Qwest/WB 49505	8
11	13	HOT ROD HEARTS ROBBIE DUPREE/Elektra 47005	7
12	14	NO NIGHT SO LONG DIONNE WARWICK/Arista 0527	7
13	6	MAGIC OLIVIA NEWTON-JOHN/MCA 41247	17
14	16	WOMAN IN LOVE BARBRA STREISAND/Columbia 1 11364	2
15	18	JESSE CARLY SIMON/Warner Bros. 49518	5
16	23	XANADU OLIVIA NEWTON-JOHN/ELO/MCA 41285	5
17	9	STAND BY ME MICKEY GILLEY/Full Moon/Asylum 46640	16
18	19	FIRST TIME LOVE LIVINGSTON TAYLOR/Epic 9 50894	9
19	20	YOU'LL ACCOMP'NY ME BOB SEGER/Capitol 4904	5
20	24	ONE IN A MILLION YOU LARRY GRAHAM/Warner Bros. 49221	7
21	21	HEY THERE LONELY GIRL ROBERT JOHN/EMI-America 8049	8
22	31	LOOK WHAT YOU'VE DONE TO ME BOZ SCAGGS/ Columbia 1 11349	4
23	15	WHY NOT ME FRED KNOBLOCK/Scotti Brothers 518 (Atl)	10
24	32	REAL LOVE DOOBIE BROTHERS/Warner Bros. 49503	2
25	28	LATE AT NIGHT ENGLAND DAN SEALS/Atlantic 3674	6
26	30	HE'S SO SHY POINTER SISTERS/Planet 47916 (E/A)	3
27	17	LOVE THE WORLD AWAY KENNY ROGERS/United Artists 1359	14
28	33	NEVER KNEW LOVE LIKE THIS BEFORE STEPHANIE MILLS/ 20th Century Fox 2460 (RCA)	3
29	29	FAME IRENE CARA/RSO 1034	6
30	27	INTO THE NIGHT BENNY MARDONES/Polydor 2091	9
31	22	MORE LOVE KIM CARNES/EMI-America 8045	16
32	35	MY PRAYER RAY, GOODMAN & BROWN/Polydor 2116	3
33	25	MAKE A LITTLE MAGIC DIRT BAND/United Artists 1356	13
34	26	TAKE A LITTLE RHYTHM ALI THOMSON/A&M 2243	13
35	34	IT'S STILL ROCK AND ROLL TO ME BILLY JOEL/Columbia Columbia 1 11276	16
36	40	ALL OVER THE WORLD ELO/MCA 41289	3
37	36	CUPID/I'VE LOVED YOU FOR A LONG TIME (MEDLEY) SPINNERS/Atlantic 3664	18
38	37	JOJO BOZ SCAGGS/Columbia 1 11281	13
39	38	LITTLE JEANNIE ELTON JOHN/MCA 41236	20
40	42	TRUE LOVE WAYS MICKEY GILLEY/Epic 9 50876	3

CHARTMAKER OF THE WEEK

41	—	COULD I HAVE THIS DANCE ANNE MURRAY Capitol 4920	1
42	39	LOVE THAT GOT AWAY FIREFALL/Atlantic 3670	12
43	—	DON'T YA WANNA PLAY THIS GAME NO MORE? ELTON JOHN/MCA 41293	1
44	44	FIRST LOVE SEALS & CROFTS/Warner Bros. 49522	2
45	—	MIDNIGHT ROCKS AL STEWART/Arista 0552	1
46	41	THAT LOVIN' YOU FEELIN' AGAIN ROY ORBISON & EMMYLOU HARRIS/Warner Bros. 49262	11
47	43	WHERE DID WE GO WRONG FRANKIE VALLI/MCA/Curb 41253	12
48	46	TAKE YOUR TIME (DO IT RIGHT) PART I S.O.S. BAND/ Tabu 9 5522 (CBS)	5
49	47	OLD-FASHION LOVE COMMODORES/Motown 1489	7
50	48	PERCOLATOR SPYRO GYRA/MCA 41275	6

Retail Rap

By SOPHIA MIDAS

■ THE NEW KID ON THE BLOCK—Crazy Eddie personnel would be the first to admit that anyone who doesn't associate their retail chain's name with audio equipment has to be either hermetic or deaf. Who has escaped the maniacal voice of a character named Dr. Jerry who is always promising the most "insane" prices in town on airwaves and television stations throughout the New York metropolitan area? But Crazy Eddie also sells records and tapes, and in the past year they've decided to aggressively pursue the record consumer with the same marketing strategy which launched their reputation as an audio dealer. During the month of August they continuously advertised a month-long record sale with a television campaign called "Christmas in August". Each television spot featured Dr. Jerry in a Santa Claus outfit walking in a very large record store screaming with the voice that you love to hate, "\$3.99 for records! Our record prices are insane too!"

The campaign is working, and according to Crazy Eddie spokesmen Harry Spero and Burt Goldstein, Crazy Eddie Records & Tape Asylum is rapidly becoming a force to be reckoned with. Spero, who is director of advertising and promotion, said, "Crazy Eddie has definitely made a new and stronger commitment to the sale of records and tapes. Previously we were content with a walk-in audience, but now we're aggressively after that shopper. We're using a simple marketing premise: Sell the razor so they buy the blades." Goldstein, vice president of the records division, commented, "One of the best ways to illustrate Crazy Eddie's commitment to records is by the expansion of its stores and the space which is now being allotted to records. When we first opened our stores, the record departments ran about 500 square feet. Our newest outlets provide for 2500 square feet in record space, and all future stores will offer at least that much." Advertising, according to Spero, is another indication of the chain's determination to reap success in the record marketplace. "We advertise in newspapers every week," said Spero, "and before last year, we were in the paper once every couple of months. We're also aggressively attacking radio. How can you forget that Crazy Eddie sells records when you're constantly being hit over the head? Our Christmas in August campaign was phenomenally successful, and it may make August the second highest grossing month of the year for us." There are presently nine Crazy Eddie stores, eight of which have record departments. "We have plans to open more stores," said Goldstein, "but we are doing it cautiously. Right now we're figuring on one store per year. One of the keys to our success is that we do not open new stores until we have well-trained personnel to manage them."

THIS IS NOT 'THE END'—Retailers throughout the country have been calling up Record World and asking, "What's going on with The Doors catalogue?" The entire catalogue seems to have suddenly been reactivated, especially the group's first album "Doors." One retail outlet even reported this album as a breakout in RW's Retail Report last week. One of the chief factors for bringing the Doors catalogue back to life is that AOR and top 40 stations, from coast to coast, appear to be having a love affair with these records. One retailer said, "Something is definitely going on; with all of the new product out, I keep hearing our local rock station playing music by the Doors—and I mean playing it a lot." Other factors for igniting sales of the Doors catalogue include the fact that Jim Morrison's "The End" is featured in the film "Apocalypse Now" and also because the recording artist's biography "No One Here Gets Out Alive" is a best seller. Finally, WEA has incorporated "Doors" into their \$5.98 series, and this, according to retailers, has tremendously boosted the sales of this record. Check your stock so you don't get caught empty-handed.

THE GIFT OF MUSIC-FREE—The Milwaukee-based 1812 Overture outlet is sponsoring an "1812 Overture Gives You the Gift of Music Free" campaign by tying in the NARM logo with a special offer. Any customer who buys three records or tapes will receive a \$7.98 gift certificate . . . Everybodys' Deb Flanagan reports that her chain is gearing up for their 10th annual "everything is on sale" celebration with a major television and radio blitz which will take place from October 1st to the 18th. Employees will be wearing buttons with the "Give the Gift of Music" logo during the sale.

EMOTIONAL RESCUE WEEKEND—The Peaches outlet in Philadelphia is promoting the Rolling Stones album "Emotional Rescue" by giving away five weekends at the local Marriott Hotel. The promotion, which is being co-sponsored by WMMR, has attracted a great deal of attention and has fueled sales of the record, according to

(Continued on page 117)

Retail Report Record World



SEPTEMBER 13, 1980

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

SALESMAKER OF THE WEEK



SHINE ON
LTD
A&M

TOP SALES

SHINE ON—LTD—A&M
24 CARROTS—Al Stewart—Arista
DRAMA—Yes—Atlantic
PANORAMA—Cars—Elektra

HANDLEMAN/NATIONAL

ALIBI—America—Capitol
CRIMES OF PASSION—Pat Benatar—Chrysalis
I BELIEVE IN YOU—Don Williams—MCA
McVICAR—Polydor (Soundtrack)
NO NIGHT SO LONG—Dionne Warwick—Arista
REACH FOR THE SKY—Allman Brothers Band—Arista
SHINE ON—LTD—A&M
SMOKEY & THE BANDIT II—MCA (Soundtrack)
10TH ANNIVERSARY—Statler Brothers—Mercury
UNDER THE GUN—Poco—MCA

KORVETTES/NATIONAL

CHIPMUNK PUNK—Excelsior
CRIMES OF PASSION—Pat Benatar—Chrysalis
ELVIS ARON PRESLEY—RCA
LOST IN LOVE—Air Supply—Arista
MUSICAL AFFAIR—Ashford & Simpson—WB
NO NIGHT SO LONG—Dionne Warwick—Arista
REACH FOR THE SKY—Allman Brothers Band—Arista
SPECIAL THINGS—Painter Sisters—Planet
WIDE RECEIVER—Michael Henderson—Buddah
YEAR 2000—O'Jays—TSOP

SOUND UNLIMITED/NATIONAL

A—Jethro Tull—Chrysalis
BARRY GOUDREAU—Portrait
BRASS VI—Brass Construction—UA
FOR THE WORKING GIRL—Melissa Manchester—Arista
GAMMA 2—Elektra
NO MORE DIRTY DEALS—Johnny Van Zant—Polydor
ONE-TRICK PONY—Paul Simon—WB
SHINE ON—LTD—A&M
24 CARROTS—Al Stewart—Arista

DISC-O-MAT/NEW YORK

ANYTIME-ANYPLACE-ANYWHERE—Rassington-Collins Band—MCA
ARE HERE—Kings—Elektra
FAME—RSO (Soundtrack)
HONEYSUCKLE ROSE—Col (Soundtrack)
JOY & PAIN—Maze featuring Frankie Beverly—Capitol
NO RESPECT—Rodney Dangerfield—Casablanca
ONE-TRICK PONY—Paul Simon—WB
SHINE ON—LTD—A&M
24 CARROTS—Al Stewart—Arista
VOICES—Hall & Oates—RCA

STRAWBERRIES/BOSTON

I TOUCHED A DREAM—Dells—20th Century-Fox
LOVE APPROACH—Tom Browne—Arista/GRP
NERVOUS EATERS—Elektra
OFF THE COAST OF ME—Kid Creole & the Cocanuts—ZE/Antilles
SIAMESE TWINS—Ian Mathews—Mushroom
SLIPPIN' & DIPPIN'—Coffee—De-Lite
STARPOINT—Chocolate City
SWEET VI—Capitol
VOICES—Hall & Oates—RCA
WIDE RECEIVER—Michael Henderson—Buddah

FOR THE RECORD/BALTIMORE

BLACK ROSE—Casablanca
CRIMES OF PASSION—Pat Benatar—Chrysalis
DRAMA—Yes—Atlantic
IRONS IN THE FIRE—Teena Marie—Gordy
LOVE APPROACH—Tom Browne—Arista/GRP
LOVE LIVES FOREVER—Minnie Riperton—Capitol
PANORAMA—Cars—Elektra
READY FOR LOVE—Main Ingredient—RCA
SHINE ON—LTD—A&M
YEAR 2000—O'Jays—TSOP

RECORD & TAPE COLLECTOR/BALTIMORE

A—Jethro Tull—Chrysalis
DRAMA—Yes—Atlantic
LOVE LIVES FOREVER—Minnie Riperton—Capitol
NEVER RUN NEVER HIDE—Benny Mardones—Polydor
NEW CLEAR DAYS—Vapors—UA
ONE-TRICK PONY—Paul Simon—WB
REACH FOR THE SKY—Allman Brothers Band—Arista
SHINE ON—LTD—A&M
TRUE COLOURS—Split Enz—A&M
XANADU—MCA (Soundtrack)

WAXIE MAXIE/WASH., D.C.

BRASS VI—Brass Construction—UA
CRIMES OF PASSION—Pat Benatar—Chrysalis
DRAMA—Yes—Atlantic
ELVIS ARON PRESLEY—RCA
IRONS IN THE FIRE—Teena Marie—Gordy
LOVE LIVES FOREVER—Minnie Riperton—Capitol
NO MORE DIRTY DEALS—Johnny Van Zant—Polydor
SHINE ON—LTD—A&M
THUNDER—7th Wonder—Chocolate City
24 CARROTS—Al Stewart—Arista

GARY'S/RICHMOND

AGAINST THE WIND—Bob Seger & the Silver Bullet Band—Capitol
CRIMES OF PASSION—Pat Benatar—Chrysalis
DIANA—Diana Ross—Motown
FAME—RSO (Soundtrack)
FULL MOON—Charlie Daniels Band—Epic
HOLD OUT—Jackson Browne—Asylum
SHINE ON—LTD—A&M
THE GAME—Queen—Elektra
URBAN COWBOY—Asylum (Soundtrack)
XANADU—MCA (Soundtrack)

WEBB/PHILADELPHIA

BRASS VI—Brass Construction—UA
GENTLEMAN RUFFIN—David Ruffin—WB
GONE CLEAR—Manu Dibango—Mango
IN SEARCH OF THE RAINBOW SEEKERS—Mtume—Epic

IRONS IN THE FIRE—Teena Marie—Gordy
LOST IN LOVE—Air Supply—Arista
NO NIGHT SO LONG—Dionne Warwick—Arista
SHINE ON—LTD—A&M
THE GAME—Queen—Elektra
WITH YOUR LOVE—Jackie Moore—Col

RECORD REVOLUTION/PA.-DEL.

A—Jethro Tull—Chrysalis
BEATIN' THE ODDS—Molly Hatchet—Epic
BLACK ROSE—Casablanca
CRIME OF PASSION—Pat Benatar—Chrysalis
DRAMA—Yes—Atlantic
GARDEN OF LOVE—Rick James—Gordy
HONEYSUCKLE ROSE—Col (Soundtrack)
NO MORE DIRTY DEALS—Johnny Van Zant—Polydor
NOW HEAR THIS—Status Quo—Riva
24 CARROTS—Al Stewart—Arista

FATHERS & SONS/MIDWEST

A—Jethro Tull—Chrysalis
ARE HERE—Kings—Elektra
BARRY GOUDREAU—Portrait
DRAMA—Yes—Atlantic
GAMMA 2—Elektra
HONEYSUCKLE ROSE—Col (Soundtrack)
NO MORE DIRTY DEALS—Johnny Van Zant—Polydor
ONE-TRICK PONY—Paul Simon—WB
PANORAMA—Cars—Elektra
24 CARROTS—Al Stewart—Arista

RECORD RENDEZVOUS/CLEVELAND

CAREFUL—Motels—Capitol
DRAMA—Yes—Atlantic
FREEDOM OF CHOICE—Devo—WB
HORIZON—Eddie Rabbitt—Elektra
LE CHAT BLEU—Mink DeVille—Capitol
LIVE—Pierre Moerlen's Gong—Arista
PANORAMA—Cars—Elektra
RUBBER CITY REBELS—Capitol
SWING OF DELIGHT—Devadip Carlos Santana—Col
VOICES—Hall & Oates—RCA

RECORD REVOLUTION/CLEVELAND

A—Jethro Tull—Chrysalis
DEFECTOR—Steve Hackett—Chrysalis
DRAMA—Yes—Atlantic
HOW TO BEAT THE HIGH COST OF LIVING—Hubert Laws—Earl Klugh—Col (Soundtrack)
LE CHAT BLEU—Mink DeVille—Capitol
LIVE—Pierre Moerlen's Gong—Arista
LOS ANGELES—X—Slash
MICHAEL SHENKER GROUP—Chrysalis
ONE-TRICK PONY—Paul Simon—WB
24 CARROTS—Al Stewart—Arista

ROSE RECORDS/CHICAGO

CRIMES OF PASSION—Pat Benatar—Chrysalis
DRAMA—Yes—Atlantic
FOR THE WORKING GIRL—Melissa Manchester—Arista
HONEYSUCKLE ROSE—Col (Soundtrack)
LOVE APPROACH—Tom Browne—Arista/GRP
LOVE LIVES FOREVER—Minnie Riperton—Capitol
MICHAEL SHENKER GROUP—Chrysalis
PANORAMA—Cars—Elektra
WIDE RECEIVER—Michael Henderson—Buddah
YEAR 2000—O'Jays—TSOP

1812 OVERTURE/MILWAUKEE

A BIT IRRATIONAL—Yipes!!—Millennium
ARE HERE—Kings—Elektra
BLACK ROSE—Casablanca
IRONS IN THE FIRE—Teena Marie—Gordy
McVICAR—Polydor (Soundtrack)
NEW CLEAR DAYS—Vapors—UA
NO NIGHT SO LONG—Dionne Warwick—Arista
PLAYING FOR KEEPS—Eddie Money—Col
SHINE ON—LTD—A&M
SWEET VI—Capitol

MUSICLAND/ST. LOUIS

BACK IN BLACK—AC/DC—Atlantic
BARRY GOUDREAU—Portrait
CRIMES OF PASSION—Pat Benatar—Chrysalis
DIANA—Diana Ross—Motown
HONEYSUCKLE ROSE—Col (Soundtrack)
LOST IN LOVE—Air Supply—Arista
ONE-TRICK PONY—Paul Simon—WB
PANORAMA—Cars—Elektra
THE GAME—Queen—Elektra
XANADU—MCA (Soundtrack)

TURTLES/ATLANTA

BARRY GOUDREAU—Portrait
BRASS VI—Brass Construction—UA
CHEVY CHASE—Arista
FOR THE WORKING GIRL—Melissa Manchester—Arista
HOW TO BEAT THE HIGH COST OF LIVING—Hubert Laws—Earl Klugh—Col (Soundtrack)
I TOUCHED A DREAM—Dells—20th Century-Fox
NIGHT CRUISER—Deodato—WB
PORTER & DOLLY—Porter Wagoner & Dolly Parton—RCA
STARPOINT—Chocolate City
SWING OF DELIGHT—Devadip Carlos Santana—Col

SPEC'S MUSIC/FLORIDA

AFTER THE ROSES—Kenny Rankin—Atlantic
DRAMA—Yes—Atlantic
HONEYSUCKLE ROSE—Col (Soundtrack)
NEVER RUN, NEVER HIDE—Benny Mardones—Polydor
NO RESPECT—Rodney Dangerfield—Casablanca
PANORAMA—Cars—Elektra
ONE FOR THE ROAD—Kinks—Arista
REACH FOR THE SKY—Allman Brothers Band—Arista
SHINE ON—LTD—A&M
SWING OF DELIGHT—Devadip Carlos Santana—Col

POPLAR TUNES/MEMPHIS

BEATIN' THE ODDS—Molly Hatchet—Epic
DRAMA—Yes—Atlantic
LOVE APPROACH—Tom Browne—Arista/GRP
ONE-TRICK PONY—Paul Simon—WB
SHINE ON—LTD—A&M
STORM WINDOWS—John Prine—Asylum
THESE DAYS—Crystal Gayle—Col
TRUE COLOURS—Split Enz—A&M
24 CARROTS—Al Stewart—Arista
VOICES—Hall & Oates—RCA

TAPE CITY/NEW ORLEANS

BACK IN BLACK—AC/DC—Atlantic
CRIMES OF PASSION—Pat Benatar—Chrysalis
HONEYSUCKLE ROSE—Col (Soundtrack)
LOVE LIVES FOREVER—Minnie Riperton—Capitol
ONE-TRICK PONY—Paul Simon—WB

PANORAMA—Cars—Elektra
REACH FOR THE SKY—Allman Brothers Band—Arista
SHINE ON—LTD—A&M
24 CARROTS—Al Stewart—Arista
YEAR 2000—O'Jays—TSOP

SOUND WAREHOUSE/HOUSTON

AFL1-3603—Dove Davies—RCA
BARRY GOUDREAU—Portrait
BLUE LAGOON—Marlin (Soundtrack)
BOYS FROM DORAVILLE—Atlanto Rhythm Section—Polydor
CAREFUL—Motels—Capitol
FRAMED—Asleep at the Wheel—MCA
NO MORE DIRTY DEALS—Johnny Van Zant—Polydor
SCOTT WALK + THE WALLS—WB
SCREAMING TARGETS—Jo Jo Zep & the Falcons—Col
TRUE COLOURS—Split Enz—A&M

INDEPENDENT RECORDS/COLORADO

DRAMA—Yes—Atlantic
GARY MYRICK & THE FIGURES—Epic
IRONS IN THE FIRE—Teena Marie—Gordy
NIGHT CRUISER—Deodato—WB
ONE-TRICK PONY—Paul Simon—WB
PANORAMA—Cars—Elektra
SHINE ON—LTD—A&M
STARPOINT—Chocolate City
SWING OF DELIGHT—Devadip Carlos Santana—Col
TRUE COLOURS—Split Enz—A&M

SOUND WAREHOUSE/COLORADO

BADDEST—Graver Washington Jr.—Motown
BARRY GOUDREAU—Portrait
BRASS VI—Brass Construction—UA
DRAMA—Yes—Atlantic
FOR THE WORKING GIRL—Melissa Manchester—Arista
HEATERS—Col
HOW TO BEAT THE HIGH COST OF LIVING—Hubert Laws—Earl Klugh—Col (Soundtrack)
NO MORE DIRTY DEALS—Johnny Van Zant—Polydor
SHINE ON—LTD—A&M
24 CARROTS—Al Stewart—Arista

LICORICE PIZZA/LOS ANGELES

ARE HERE—Kings—Elektra
GARY MYRICK & THE FIGURES—Epic
IRONS IN THE FIRE—Teena Marie—Gordy
LARSEN-FEITEN BAND—WB
LOVE LIVES FOREVER—Minnie Riperton—Capitol
READY AN' WILLING—Whitesnake—Mirage
SHINE ON—LTD—A&M
STRIKES TWICE—Larry Carlton—WB
SWING OF DELIGHT—Devadip Carlos Santana—Col
24 CARROTS—Al Stewart—Arista

EUCALYPTUS RECORDS/WEST & NORTHWEST

CAMERON—Salsoul
DRAMA—Yes—Atlantic
GAMMA 2—Elektra
HONEYSUCKLE ROSE—Col (Soundtrack)
MICHAEL SHENKER GROUP—Chrysalis
ONE-TRICK PONY—Paul Simon—WB
PANORAMA—Cars—Elektra
SHINE ON—LTD—A&M
STRIKES TWICE—Larry Carlton—WB
SWING OF DELIGHT—Devadip Carlos Santana—Col



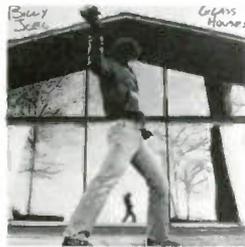
Record World Albums

PRICE CODE: F — 6.98
 G — 7.98
 H — 8.98
 I — 9.98
 J — 11.98
 K — 12.98
 L — 13.98

SEPTEMBER 13, 1980

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

SEPT. 13	SEPT. 6		WKS. ON CHART	
1	2	GLASS HOUSES BILLY JOEL Columbia FC 36384 (11th Week)	26	H
2	1	URBAN COWBOY (ORIGINAL SOUNDTRACK) VARIOUS ARTISTS/Full Moon/Asylum DP 90002	17	X
3	5	THE GAME QUEEN/Elektra 5E 513	9	H
4	3	EMOTIONAL RESCUE ROLLING STONES/Rolling Stones COC 16015 (Atl)	9	H
5	9	XANADU (ORIGINAL SOUNDTRACK)/MCA 6100	9	I
6	4	HOLD OUT JACKSON BROWNE/Asylum 5E 511	9	H
7	7	GIVE ME THE NIGHT GEORGE BENSON/Qwest/WB HS 3543	6	H
8	8	CHRISTOPHER CROSS /Warner Bros. BSK 3383	27	G
9	6	DIANA DIANA ROSS/Motown M8 936M1	14	H
10	10	FULL MOON CHARLIE DANIELS BAND/Epic FE 36571	6	H
11	12	TP TEDDY PENDERGRASS/Phila. Intl. FZ 36745 (CBS)	5	H
12	13	AGAINST THE WIND BOB SEGER & THE SILVER BULLET BAND/Capitol SOO 12041	27	H
13	14	BACK IN BLACK AC/DC/Atlantic SD 16018	5	H
14	15	CRIMES OF PASSION PAT BENATAR/Chrysalis CHE 1275	4	H
15	17	PANORAMA CARS /Elektra 5E 514	2	H
16	16	ANYTIME ANYPLACE ANYWHERE ROSSINGTON COLLINS BAND/MCA 5130	10	H
17	11	FAME (ORIGINAL SOUNDTRACK)/RSO RX 1 3080	11	H
18	25	HONEYSUCKLE ROSE (ORIGINAL SOUNDTRACK) WILLIE NELSON & FAMILY/Columbia S2 36752	2	L
19	20	ONE-TRICK PONY PAUL SIMON/Warner Bros. HS 3472	2	H
20	21	HEROES COMMODORES/Motown M8 939M1	12	H
21	18	S.O.S. S.O.S. BAND/Tabu JZ 36332 (CBS)	12	G
22	23	EMPTY GLASS PETE TOWNSHEND/Atco SD 32 100	18	H
23	22	OFF THE WALL MICHAEL JACKSON/Epic FE 35745	53	H
24	26	MICKEY MOUSE DISCO /Disneyland/Vista 2504	25	X
25	33	LOVE APPROACH TOM BROWNE/Arista/GRP GRP 5008	6	H
26	29	LOST IN LOVE AIR SUPPLY/Arista AB 4268	12	H
27	43	DRAMA YES/Atlantic SD 16019	2	H
28	31	ONE IN A MILLION YOU LARRY GRAHAM/Warner Bros. BSK 3447	11	G
29	32	A MUSICAL AFFAIR ASHFORD & SIMPSON/Warner Bros. HS 3458	4	H
30	19	BLUES BROTHERS (ORIGINAL SOUNDTRACK)/Atlantic SD 16017	12	H
31	28	ONE FOR THE ROAD KINKS/Arista A2L 8401	12	K
32	30	JOY AND PAIN MAZE FEATURING FRANKIE BEVERLY/Capitol ST 12087	6	G
33	24	CHIPMUNK PUNK CHIPMUNKS/Excelsior XLP 6008	7	G
34	27	STAR WARS/THE EMPIRE STRIKES BACK (ORIGINAL SOUNDTRACK)/RSO RS 2 4201	17	L
35	41	THE YEAR 2000 O'JAYS/TSOP FZ 36416 (CBS)	3	H
36	81	SHINE ON L.T.D./A&M SP 4819	2	G
37	45	WIDE RECEIVER MICHAEL HENDERSON/Buddah BDS 6001 (Arista)	3	G
38	39	VOICES DARYL HALL & JOHN OATES/RCA AQL1 3646	5	H
39	42	GIDEON KENNY ROGERS/United Artists LOO 1035	22	H
40	37	RHAPSODY AND BLUES CRUSADERS/MCA 5124	10	H
41	40	THIS TIME AL JARREAU/Warner Bros. BSK 3434	13	G
42	51	ADVENTURES IN THE LAND OF MUSIC DYNASTY/Solar BX1 3576 (RCA)	8	G
43	53	REACH FOR THE SKY ALLMAN BROTHERS BAND/Arista AL 9535	4	H
44	35	DUKE GENESIS/Atlantic SD 16014	21	H
45	47	McVICAR (ORIGINAL SOUNDTRACK)/Polydor PD 1 6284	5	H
46	56	LET ME BE YOUR ANGEL STACY LATTISAW/Cotillion SD 5219 (Atl)	10	G
47	36	NO NIGHT SO LONG DIONNE WARWICK/Arista AL 9526	5	H



48	48	THE GAMBLER KENNY ROGERS/United Artists UA LA 934	88	G
49	44	WINNERS VARIOUS ARTISTS/I&M 1 017 (RCA)	5	I
50	46	MIDDLE MAN BOZ SCAGGS/Columbia FC 36106	22	H
51	50	CAMEOSIS CAMEO/Chocolate City CCLP 2011 (Casablanca)	18	G
52	52	WOMEN AND CHILDREN FIRST VAN HALEN/Warner Bros. HS 3415	22	H
53	65	LOVE LIVES FOREVER MINNIE RIPERTON/Capitol SOO 12097	2	H
54	58	ONE EIGHTY AMBROSIA/Warner Bros. BSK 3368	20	G
55	34	REAL PEOPLE CHIC/Atlantic SD 16016	8	H
56	38	McCARTNEY II PAUL McCARTNEY/Columbia FC 36511	14	H
57	54	GREATEST HITS WAYLON JENNINGS/RCA AHL1 3378	69	G
58	49	THE ROSE (ORIGINAL SOUNDTRACK)/Atlantic SD 16010	36	H
59	57	THE WALL PINK FLOYD/Columbia PC2 36183	38	L
60	64	PLAYIN' FOR KEEPS EDDIE MONEY/Columbia FC 36514	5	H
61	62	CULTOSAURUS ERECTUS BLUE OYSTER CULT/Columbia JC 36550	9	G
62	63	SWEET SENSATION STEPHANIE MILLS/20th Century Fox T 603 (RCA)	20	G
63	59	JUST ONE NIGHT ERIC CLAPTON/RSO RS 2 4202	20	L
64	61	ROBBIE DUPREE /Elektra 6E 273	8	G
65	98	HORIZON EDDIE RABBITT/Elektra 6E 276	2	G
66	66	STARDUST WILLIE NELSON/Columbia KC 35305	32	G
67	60	DEPARTURES JOURNEY/Columbia FC 36339	26	H
68	68	UNDER THE GUN POCO/MCA 5132	7	H
69	75	NO RESPECT RODNEY DANGERFIELD/Casablanca NBLP 7229	4	H
70	99	ELVIS ARON PRESLEY /RCA CBLP 8 3699	2	X
71	69	SCREAM DREAM TED NUGENT/Epic FE 36404	16	H
72	55	BEYOND HERB ALPERT/A&M SP 3717	8	H
73	78	MAD LOVE LINDA RONSTADT/Asylum 5E 510	28	H
74	70	"H" BOB JAMES/Columbia/Tappan Zee JC 36422	10	G
75	82	FREEDOM OF CHOICE DEVO/Warner Bros. BSK 3435	13	G
76	74	THE LONG RUN EAGLES/Asylum 5E 508	47	H
77	73	BARRY WHITE'S SHEET MUSIC BARRY WHITE/Unlimited Gold FZ 36208 (CBS)	7	H
78	71	AFTER MIDNIGHT MANHATTANS/Columbia JC 36411	19	G
79	79	PETER GABRIEL /Mercury SRM 1 3848	13	G

CHARTMAKER OF THE WEEK

80 — **24 KARATS**
 AL STEWART AND
 SHOT IN THE DARK
 Arista AL 9520



81	67	NAUGHTY CHAKA KHAN/Warner Bros. BSK 3385	13	G
82	88	SAN ANTONIO ROSE WILLIE NELSON & RAY PRICE/Columbia JC 36476	5	G
83	77	UNMASKED KISS/Casablanca NBLP 7225	13	H
84	76	THE GLOW OF LOVE CHANGE/Warner/RFC RFC 3438	18	G
85	101	THE SWING OF DELIGHT DEVADIP CARLOS SANTANA/Columbia C2 36590	1	I
86	85	THERE AND BACK JEFF BECK/Epic FE 35684	10	H
87	93	CAMERON /Salsoul SA 8535 (RCA)	6	G
88	91	MAGNIFICENT MADNESS JOHN KLEMMER/Elektra 6E 284	2	G
89	80	KENNY KENNY ROGERS/United Artists LWAK 979	49	H
90	87	DAMN THE TORPEDOES TOM PETTY AND THE HEARTBREAKERS/Backstreet/MCA 5105	53	H
91	86	MUSIC MAN WAYLON JENNINGS/RCA AHL1 3602	13	G
92	103	'RUE COLOURS SPLIT ENZ/A&M SP 4822	1	G
93	97	READY AN' WILLING WHITESNAKE/Mirage WTG 19276 (Atl)	2	G
94	96	THE BOYS FROM DORAVILLE ATLANTA RHYTHM SECTION/Polydor PD 1 6285	2	H
95	89	ONE WAY FEATURING AL HUDSON/MCA 5127	6	H
96	92	IN THE HEAT OF THE NIGHT PAT BENATAR/Chrysalis CHR 1236	43	G
97	95	A DECADE OF ROCK AND ROLL 1970 TO 1980 REO SPEEDWAGON/Epic KE2 36444	11	L
98	90	HOT BOX FATBACK/Spring SP 1 6726 (Polydor)	20	G
99	72	MAKE A LITTLE MAGIC DIRT BAND/United Artists LT 1042	6	G
100	110	THE CARS /Elektra 6E 135	105	G

Record World Black Oriented Music

Black Music Report

By KEN SMIKLE

NEW YORK—The news is that **Phyllis Hyman** is set to sign up as the latest cast member for the forthcoming Broadway musical, "Sophisticated Lady," which is based on the music of **Duke Ellington**. Phyllis who will be assuming the lead role, will share the stage with distinguished dancer **Judith Jamison** of the Alvin Ailey American Dance Theatre. **Donald McKayle** will handle the choreography, direction and script. First stop for the show will be in Dec. in Philadelphia, native city for both leading women. **Gregory Hines** is also being considered.

Watch for the forthcoming debut album from **Michael Wycoff** entitled "Come To My World," soon to be issued by RCA. Wycoff is a superbly talented vocalist and pianist who has worked with **Stevie Wonder**, **Phoebe Snow**, **Natalie Cole**, **D.J. Rogers** and others. He composed all of the music for the album and collaborated with **Will Jennings** on the lyrics. **Steve Tyrell** is the producer. The first single is expected to be "One Alone," a duet with **Merry Clayton**. Wycoff's musical vocabulary covers a wide and creative range of styles that is certain to earn him recognition as a new artistic force to be reckoned with.

While on a short break from their 92-date tour, the **Commodores** composed and recorded the title song for Jay Weston's film, "Underground Aces." Both the film and the single will be released this fall.

The lovely and talented vocalist, **Ethel Beatty**, will be performing at the Grand Finale in New York with her group **Lotus** this week (Thursday—Saturday, Sept. 11-13). Shows are at 9 and 11:30 p.m. Beatty was an outstanding member of the casts of "Bubbling Brown Sugar" and "Eubie." In the latter she performed a rousing duet with **Gregory Hines**.

Jeff Lane, producer of the recently released "Brass Construction 6" LP, is currently working on an album with **Wilson Pickett** for EMI-America Records.

The borough of Brooklyn will get a shot of vitality when jazz trumpeter **Malachi Thompson** makes an appearance at Pumpkins on Sept. 12th and 13th and at Parker's on Sept. 19th and 20th.

The band **Mtume** and **Peaches and Herb** will appear in a benefit concert for the Cardozo Marching Band at the Kennedy Center Opera House on Monday, Sept. 29th at 8 p.m. The event is being co-sponsored by the Cardozo Rose Bowl Committee and WHUR-FM in an effort to raise the \$119,000 the band will need to perform at the Tournament of Roses parade on New Year's Day. The members of Mtume, whose single by the way, "Give It On Up" is going strong, will conduct a workshop at the high school on Sept. 16th at 2:30 p.m.

Among the recently released product from independent labels is

an album by the **Softones & First Class**. The two male vocal groups have joined forces on a new label debut for Park-Way Records appropriately entitled "Together." This unique collaboration was produced by **Rod Armstrong**, **George Kerr** and **Marvin Brown**. The first single out of the LP is "Carla My Love," a pleasant ballad that's been gathering attention. Park-Way Records can be reached at 2 E. Read Street, Baltimore, Md. 21202.

Another label debut comes from **Tree-Line International**, a New York-based independent which has just issued "Horseshoe," a single by **Mark IV**. The 12-inch single is uptempo, with a well-produced rhythm track. **Mark IV** was formerly on Mercury Records. **Tree-Line** can be contacted at P.O. Box 1348, Bronx GPO, New York 10451.

(Continued on page 107)

Black Oriented Album Chart

SEPTEMBER 13, 1980

- DIANA**
DIANA ROSS/Motown M8 936M1
- GIVE ME THE NIGHT**
GEORGE BENSON/Qwest/WB HS 3453
- TP**
TEDDY PENDERGRASS/Phil. Intl. FZ 36745 (CBS)
- ONE IN A MILLION YOU**
LARRY GRAHAM/Warner Bros. BSK 3447
- HEROES**
COMMODORES/Motown M8 939M1
- JOY AND PAIN**
MAZE FEATURING FRANKIE BEVERLY/Capitol ST 12087
- THE YEAR 2000**
THE O'JAYS/TSOP FZ 36416 (CBS)
- A MUSICAL AFFAIR**
ASHFORD & SIMPSON/Warner Bros. HS 3458
- WIDE RECEIVER**
MICHAEL HENDERSON/Buddah BDS 6001 (Arista)
- CAMEOSIS**
CAMEO/Chocolate City CCLP 2011 (Casablanca)
- LOVE APPROACH**
TOM BROWNE/Arista/GRP GRP 5008
- ADVENTURES IN THE LAND OF MUSIC**
DYNASTY/Solar BXL1 3576 (RCA)
- LET ME BE YOUR ANGEL**
STACY LATTISAW/Corillion SD 5219 (Atl)
- S.O.S.**
S.O.S. BAND/Tabu JZ 36332 (CBS)
- REAL PEOPLE**
CHIC/Atlantic SD 16016
- LOVE LIVES FOREVER**
MINNIE RIPERTON/Capitol SOO 12097
- THIS TIME**
AL JARREAU/Warner Bros. BSK 3434
- NAUGHTY**
CHAKA KHAN/Warner Bros. BSK 3385
- SHINE ON**
L.T.D./A&M SP 4819
- SWEET SENSATION**
STEPHANIE MILLS/20th Century Fox T 603 (RCA)
- CAMERON**
Salsoul SA 8535 (RCA)
- THE GAME**
QUEEN/Elektra 5E 513
- RHAPSODY AND BLUES**
CRUSADERS/MCA 5124
- HOT BOX**
FATBACK/Spring SP 1 6726 (Polydor)
- ONE WAY FEATURING AL HUDSON**
MCA 5127
- GARDEN OF LOVE**
RICK JAMES/Gordy G8 995M1 (Motown)
- NO NIGHT SO LONG**
DIONNE WARWICK/Arista AL 9526
- BARRY WHITE'S SHEET MUSIC**
BARRY WHITE/Unlimited Gold FZ 36208 (CBS)
- THE GLOW OF LOVE**
CHANGE/Warner/RFC RFC 3438
- '80**
GENE CHANDLER/20th Century Fox/Chi-Sound T 605 (RCA)
- ABOUT LOVE**
GLADYS KNIGHT & THE PIPS/Columbia JC 36387
- TWICE AS SWEET**
A TASTE OF HONEY/Capitol ST 12089
- I TOUCHED A DREAM**
DELLS/20th Century Fox T 618 (RCA)
- IRONS IN THE FIRE**
TEENA MARIE/Gordy G8 997M1 (Motown)
- FAME (ORIGINAL SOUNDTRACK)**
RSO RX 1 3080
- BRASS VI**
BRASS CONSTRUCTION/United Artists LT 1060
- SPECIAL THINGS**
PLEASURE/Fantasy F 9600
- AFTER MIDNIGHT**
MANHATTANS/Columbia JC 36411
- SPECIAL THINGS**
POINTER SISTERS/Planet P 9 (E/A)
- LOVE JONES**
JOHNNY GUITAR WATSON/DJM DJM 31 (Mercury)
- LET'S GET SERIOUS**
JERMAINE JACKSON/Motown M7 928R1
- WINNERS**
VARIOUS ARTISTS/I&M 1 017 (RCA)
- SOMETHING TO BELIEVE IN**
CURTIS MAYFIELD/Curtom/RSO RS 1 3077
- DON'T LOOK BACK**
NATALIE COLE/Capitol ST 12079
- ROUTES**
RAMSEY LEWIS/Columbia JC 36423
- UPRISING**
BOB MARLEY & THE WAILERS/Island ILPS 9596 (WB)
- OFF THE WALL**
MICHAEL JACKSON/Epic FE 35745
- READY FOR LOVE**
MAIN INGREDIENT FEATURING CUBA GOODING/RCA AFL1 3641
- STARPOINT**
Chocolate City CCLP 2013 (Casablanca)
- PARADISE**
PEABO BRYSON/Capitol SOO 12063

PICKS OF THE WEEK

I HEARD IT IN A LOVE SONG
McFADDEN & WHITEHEAD—TSOP
JZ 36773 (CBS)



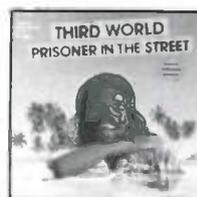
This pair of talented composers, who turned in one of last year's biggest hits, have returned to the studio to write and produce a winning package of eight new tunes. Leading the way here is the title track, which is reminiscent of "Ain't No Stoppin' Us Now." Equally outstanding is the ballad "That Lets Me Know I'm In Love."

ONLY THE BEST
CHARLES VEAL—Capitol ST-12095



He composes, arranges, and plays keyboards and his debut album is a refreshing display of musical variety. The 12 tunes cover a wide range of styles, which Veal seems very capable of handling. He is joined by some hot talent in the persons of Stanley Clarke, Jerry Peters, Paul Jackson and Bunny Hill. Check out "Happy Is The Man" and "We Can."

PRISONER IN THE STREET
THIRD WORLD—Island ILPS 9616 (WB)



This album is taken from the soundtrack from the film of the same name which features the band itself. It features sessions both in the studio and on stage and includes the hit, "Now That We've Found Love." The title track is well suited for airplay and should be popular in some pop and R&B formats.

GG
GARY GLENN—PPLO PP0201-2



Glenn, who has done background vocals and keyboard work for the Emotions, Candi Staton, Eddie Kendricks and others, makes his solo debut on this eight-tune album. He is both principal writer and producer and is assisted by Dave Pruitt, Patryce Banks and others. The tempo is mostly up or moderate, and his talents are best displayed on "You're The One" and "Cause I Love You."

Black Oriented Singles

SEPTEMBER 13, 1980

TITLE, ARTIST, Label, Number, (Distributing Label)	WKS. ON CHART
SEPT. 13	SEPT. 6
1 1 UPSIDE DOWN DIANA ROSS Motown 1494 (3rd Week)	10
2 2 GIVE ME THE NIGHT GEORGE BENSON/Qwest/WB 49506	12
3 3 CAN'T WE TRY TEDDY PENDERGRASS/Phila. Intl. 9 3107 (CBS)	11
4 4 ONE IN A MILLION YOU LARRY GRAHAM/Warner Bros. 49221	19
5 6 GIRL, DON'T LET IT GET YOU DOWN THE O'JAYS/TSOP 9 4790 (CBS)	8
6 7 I'VE JUST BEGUN TO LOVE YOU DYNASTY/Solar 12021 (RCA)	11
7 9 SHAKE YOUR PANTS CAMEO/Chocolate City 3210 (Casablanca)	8
8 8 LOVE DON'T MAKE IT RIGHT ASHFORD & SIMPSON/Warner Bros. 49269	10
9 11 WIDE RECEIVER (PART I) MICHAEL HENDERSON/Buddah 622 (Arista)	10
10 5 THE BREAKS (PART I) KURTIS BLOW/Mercury 4010	13
11 19 FUNKIN' FOR JAMAICA (N.Y.) TOM BROWNE/Arista/GRP 2506	6
12 23 ANOTHER ONE BITES THE DUST QUEEN/Elektra 47031	4
13 10 REBELS ARE WE CHIC/Atlantic 3665	11
14 12 BACKSTROKIN' FATBACK/Spring 3012 (Polydor)	12
15 17 SOUTHERN GIRL MAZE/Capitol 4891	8
16 16 PAPILLON (AKA HOT BUTTERFLY) CHAKA KHAN/Warner Bros. 49256	10
17 13 OLD-FASHION LOVE COMMODORES/Motown 1489	12
18 15 I JUST WANNA DANCE WITH YOU STARPOINT/Chocolate City 3208 (Casablanca)	11
19 22 HE'S SO SHY POINTER SISTERS/Planet 47916 (E/A)	6
20 20 RESCUE ME A TASTE OF HONEY /Capitol 4888	10
21 26 WHERE DID WE GO WRONG L.T.D./A&M 2250	5
22 25 LET ME BE YOUR ANGEL STACY LATTISAW/Cotillion 46001 (Atl)	6
23 24 SEARCHING CHANGE /Warner/RFC 49512	8
24 27 NEVER KNEW LOVE LIKE THIS BEFORE STEPHANIE MILLS/20th Century Fox 2460 (RCA)	5
25 21 BIG TIME RICK JAMES/Gordy 7185 (Motown)	9
26 14 TAKE YOUR TIME (DO IT RIGHT) PART I THE S.O.S. BAND/Tabu 9 5522 (CBS)	22
27 30 NO NIGHT SO LONG DIONNE WARWICK/Arista 0527	6
28 18 CUPID/I'VE LOVED YOU FOR A LONG TIME (MEDLEY) SPINNERS/Atlantic 3664	17
29 49 MORE BOUNCE TO THE OUNCE (PART I) ZAPP/Warner Bros. 49534	3
30 35 HERE WE GO MINNIE RIPERTON/Capitol 4902	4
31 29 (BABY) I CAN'T GET OVER LOSING YOU TTF/RSO/Curtom 1035	12
32 34 MAGIC OF YOU (LIKE THE WAY) CAMERON/Salsoul 2124 (RCA)	9
33 37 I TOUCHED A DREAM DELLS/20th Century Fox 2463 (RCA)	6
34 38 TASTE OF BITTER LOVE GLADYS KNIGHT & THE PIPS/Columbia 1 11330	6
35 28 SHINING STAR MANHATTANS/Columbia 1 11222	27



36 43 GIRL OF MY DREAM MANHATTANS/Columbia 1 11321	7
37 41 THAT BURNING LOVE EDMUND SYLVERS/Casablanca 2270	6
38 42 I HEARD IT IN A LOVE SONG McFADDEN & WHITEHEAD/TSOP 9 4788 (CBS)	5
39 46 POP IT ONE WAY FEATURING AL HUDSON/MCA 41298	5
40 44 FUN TIME (PART I) PEACHES & HERB/Polydor/MVP 2115	4
41 48 SOUL SHADOWS CRUSADERS/MCA 41295	5
42 31 LOVE MAKIN' MUSIC BARRY WHITE/Unlimited Gold 9 1418 (CBS)	9
43 36 YOU'RE SUPPOSED TO KEEP YOUR LOVE FOR ME JERMAINE JACKSON/Motown 1490	8
44 50 GIVE IT ON UP (IF YOU WANT TO) MTUME/Epic 9 50917	4
45 52 TREASURE BROTHERS JOHNSON/A&M 2254	4
46 53 MY PRAYER RAY, GOODMAN & BROWN/Polydor 2116	3
47 64 I NEED YOUR LOVIN' TEENA MARIE/Gordy 7189 (Motown)	2
48 51 SHAKE IT UP (DO THE BOOGALOO) ROD/Prelude 8014	8
49 54 DANCE TURNED TO ROMANCE JONES GIRLS/Phila. Intl. 9 3111 (CBS)	3
50 59 EVERYTHING SO GOOD ABOUT YOU MELBA MOORE/Epic 9 50909	3

CHARTMAKER OF THE WEEK

51 — I'M COMING OUT DIANA ROSS Motown 1491	1
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52 57 COMING HOME TRUTH/Devaki 4001	3
53 32 DYNAMITE STACY LATTISAW/Cotillion 45015 (Atl)	18
54 47 POP YOUR FINGERS ROSE ROYCE/Whitfield 49274 (WB)	8
55 55 BABY, WHEN LOVE IS IN YOUR HEART JOE SIMON/Posse 5001	6
56 33 JOJO BOZ SCAGGS/Columbia 1 11281	13
57 67 RED LIGHT LINDA CLIFFORD/RSO 1041	2
58 — NOW THAT YOU'RE MINE AGAIN SPINNERS/Atlantic 3757	1
59 39 YOU AND ME ROCKIE ROBBINS/A&M 2213	20
60 — REAL LOVE THE DOOBIE BROTHERS/Warner Bros. 49503	1
61 40 HERE WE GO AGAIN (PART I) ISLEY BROTHERS/T-Neck 9 2291 (CBS)	14
62 45 FOR THOSE WHO LIKE TO GROOVE RAY PARKER, JR. RAYDIO/Arista 0522	12
63 56 LANDLORD GLADYS KNIGHT & THE PIPS/Columbia 1 11239	22
64 — UNLOCK THE FUNK LOCKSMITH/Arista 0543	1
65 65 MAKING LOVE HERBIE HANCOCK/Columbia 1 11323	2
66 — FREEDOM GRANDMASTER FLASH AND THE FURIOUS 5/Sugarhill 549	1
67 58 YEARNIN' BURNIN' PLEASURE/Fantasy 893	12
68 60 SOMEONE THAT I USED TO LOVE NATALIE COLE/Capitol 4869	16
69 61 I LOVE IT TRUSSEL/Elektra 46664	6
70 62 I LOVE THE WAY YOU LOVE PEABO BRYSON/Capitol 4887	11
71 71 TAKING AWAY YOUR SPACE TWO TONS O' FUN/Fantasy/Honey 896	2
72 63 HEY LOVER CHOCOLATE MILK/RCA 12030	10
73 66 SHE BELIEVES IN ME D.J. ROGERS/ARC/Columbia 1 11324	5
74 68 WE'RE GOING OUT TONIGHT CAMEO/Chocolate City 3206 (Casablanca)	20
75 69 HOUSE PARTY FRED WESLEY/RSO/Curtom 1037	8

"Fun Time!" PD 2115
The new Peaches & Herb single is pure pleasure.
From their forthcoming album,
"Worth The Wait!" PD 1 6298
On Polydor/MVP Records & Tapes.



Albums 151-200

SEPTEMBER 13, 1980

- 151 MY HOME'S IN ALABAMA
ALABAMA/RCA AHL1 3644
- 152 NEVER RUN NEVER HIDE BENNY
MARDONES/Polydor PD 1 6263
- 153 HOW TO BEAT THE HIGH COST OF
LIVING (ORIGINAL SOUNDTRACK)
HUBERT LAWS AND EARL KLUGH/
Columbia JS 36741
- 154 A BIT IRRATIONAL YIPESII/
Millennium BXL1 7750 (RCA)
- 155 ANNIE (ORIGINAL CAST ALBUM)/
Columbia PS 34712
- 156 RAVE ON ARTFUL DODGER/Ariola-
America OL 1503 (Arista)
- 157 DAVID GRISMAN-QUINTET '80/
Warner Bros. BSK 3469
- 158 CRASH AND BURN PAT TRAVERS
BAND/Polydor PD 1 6262
- 159 CONCERNED PARTY #1 CAPTAIN
SKY/TEC 1202
- 160 DEFECTOR STEVE HACKETT/
Charisma CL 1 3103 (Mercury)
- 161 DETENTE BRECKER BROTHERS/
Arista AB 4272
- 162 KEEP THE FIRE KENNY LOGGINS/
Columbia JC 36172
- 163 BLACK ROSE/Casablanca NBLP
7234
- 164 THE MUPPET MOVIE (ORIGINAL
SOUNDTRACK) THE MUPPETS/
Atlantic SD 16001
- 165 CALLING NOEL POINTER/United
Artists LT 1050
- 166 ROBIN LANE & THE CHARTBUSTERS/
Warner Bros. BSK 3424
- 167 UNLOCK THE FUNK LOCKSMITH/
Arista AB 4274
- 168 HUEY LEWIS AND THE NEWS/
Chrysalis CHR 1292
- 169 SEEDS OF CHANGE KERRY LIVGREN/
Kirshner NJZ 36567 (CBS)
- 170 WHITE MUSIC CRACK THE SKY/
Lifesang LS 8028
- 171 10TH ANNIVERSARY STATLER
BROTHERS/Mercury SRM 1 5027
- 172 LONG WAY TO THE TOP
NANTUCKET/Epic NJE 36523
- 173 READY FOR LOVE MAIN INGREDIENT
FEATURING CUBA GOODING/
RCA AFL1 3641

- 174 SCOTT WILK & THE WALLS/Warner
Bros. BSK 3460
- 175 BODY LANGUAGE PATTI AUSTIN/
CTI JZ 36503 (CBS)
- 176 SOMETHING TO BELIEVE IN CURTIS
MAYFIELD/Curtam/RSO RS 1
3077
- 177 X [∞] MULTIPLIES YELLOW MAGIC
ORCHESTRA/A&M SP 4813
- 178 DIFFERENT KINDA DIFFERENT
JOHNNY MATHIS/Columbia
JC 36505
- 179 RUNNING ON EMPTY JACKSON
BROWNE/Asylum 6E 113
- 180 CABLE'S VISION GEORGE CABLES/
Contemporary 14001
- 181 I BELIEVE IN YOU DON WILLIAMS/
MCA 5133
- 182 THE BEST OF YOU BOOKER T.
JONES/A&M SP 4789
- 183 PLAY ME OR TRADE ME PARLET/
Casablanca NBLP 7224
- 184 EVOLUTION JOURNEY/Columbia
FC 35797
- 185 LED ZEPPELIN IV/Atlantic SD 19129
- 186 UP FROM THE ALLEY LAMONT
CRANSTON BAND/Waterhouse 10
- 187 WARM LEATHERETTE GRACE JONES/
Island ILPS 9592 (WB)
- 188 SCREAMING TARGETS JO JO ZEP
AND THE FALCONS/Columbia
NJC 36442
- 189 HOLD ON HIGH ENERGY/Gardy GB
996M1 (Matown)
- 190 FRIDAY NIGHT BLUES JOHN
CONLEE/MCA 3246
- 191 BARNUM (ORIGINAL CAST ALBUM)/
CBS Masterworks JS 36576
- 192 IRON MAIDEN/Harvest ST 12094
(Capitol)
- 193 SWEET VI/Capitol ST 12106
- 194 GARY MYRICK AND THE FIGURES/
Epic NJE 36524
- 195 1980 B. T. EXPRESS/Columbia JC
36333
- 196 MECO PLAYS MUSIC FROM THE
EMPIRE STRIKES BACK/RSO RS 1
3086
- 197 EMPIRE JAZZ VARIOUS ARTISTS/
RSO RS 1 3085
- 198 ALIBI AMERICA/Capitol SOO 1209B
- 199 FLAMIN' OH'S/Fat City 2504
- 200 THUNDER 7TH WONDER/Chocolate
City CCLP 2012 (Casablanca)

Album Cross Reference

AC/DC	13, 131	LIPPS, INC.	127
AIR SUPPLY	26	LTD	36
ALLMAN BROS.	43	LYNYRD SKYNYRD	111
HERB ALPERT	72	MELISSA MANCHESTER	133
AMROSIA	59	MANHATTANS	78
ASHFORD & SIMPSON	24	TEENA MARIE	130
A TASTE OF HONEY	110	BOB MARLEY	141
ATLANTA RHYTHM SECTION	94	HAZE	32
JEFF BECK	86	PAUL McCARTNEY	56
PAT BENATAR	14, 96	STEPHANIE MILLS	62
GEORGE BENSON	7	EDDIE MONEY	60
BLACKFOOT	115	MELBA MOORE	147
BLACK SABBATH	108	MOTELS	118
BLUE OYSTER CULT	61	MICKEY MOUSE DISCO	24
BRASS CONSTRUCTION	107	WILLIE NELSON & RAY PRICE	82
JACKSON BROWNE	6	WILLIE NELSON	66, 117
TOM BROWNE	25	TED NUGENT	71
CAMEO	51	O'JAYS	35
CAMERON	87	ORIGINAL SOUNDTRACK:	
LARRY CARLTON	126	BLUES BROS.	30
KIM CARNES	106	CADDYSHACK	144
CAKS	5, 100	EMPIRE STRIKES BACK	34
GENE CHANDLER	123	FAME	17
CHANGE	84	HONEYSUCKLE ROSE	18
CHIC	55	McVICAR	45
CHICAGO	112	ROSE	58
CHIPMUNKS	33	SMOKEY AND THE BANDIT 2	148
ERIC CLAPTON	63	URBAN COWBOY	2
STANLEY CLARKE	136	XANADU	5
NATALIE COLE	146	TEDDY PENDERGRASS	20
COMMODORES	20	TOM PETTY	11
CHRISTOPHER CROSS	8	PINK FLOYD	59
CRUSADERS	40	POCO	68
RODNEY DANGERFIELD	69	POINTER SISTERS	101
CHARLIE DANIELS	10	ELVIS PRESLEY	70
DAVE DAVIES	128	PRETENDERS	119
DELLS	135	QUEEN	3
EUMIR DEODATO	149	EDDIE RABBITT	65
DEVO	75	MINNIE RIPERTON	53
DIRT BAND	99	REO SPEEDWAGON	19
ROBBIE DUPREE	64	KENNY ROGERS	39, 48, 89, 105
DYNASTY	42	ROLLING STONES	4
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- | | | |
|-------------|------------|--|
| SEPT.
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6 | |
| 101 | 111 | SPECIAL THINGS POINTER SISTERS/Planet P 9 (Elektra/Asylum) |
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| 105 | 109 | TEN YEARS OF GOLD KENNY ROGERS/United Artists
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| 106 | 83 | ROMANCE DANCE KIM CARNES/EMI-America SW 17030 |
| 107 | 117 | BRASS VI BRASS CONSTRUCTION/United Artists LT 1060 |
| 108 | 119 | HEAVEN AND HELL BLACK SABBATH/Warner Bros. BSK 3372 |
| 109 | 104 | VAN HALEN/Warner Bros. BSK 3075 |
| 110 | 122 | TWICE AS SWEET A TASTE OF HONEY/Capitol ST 12089 |
| 111 | 112 | GOLD & PLATINUM LYNRYD SKYNYRD/MCA 2 11008 |
| 112 | 115 | CHICAGO XIV/Columbia FC 36517 |
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| 117 | 108 | WILLIE & FAMILY LIVE WILLIE NELSON/Columbia KC2 35642 |
| 118 | 114 | CAREFUL MOTELS/Capitol ST 12070 |
| 119 | 124 | PRETENDERS/Sire SRK 6083 (WB) |
| 120 | — | "A" JETHRO TULL/Chrysalis CHE 1301 |
| 121 | 94 | THE ADVENTURES OF LUKE SKYWALKER/RSO RS 1 3081 |
| 122 | 132 | NO MORE DIRTY DEALS JOHNNY VAN ZANT BAND/
Polydor PD 1 6289 |
| 123 | 125 | '80 GENE CHANDLER/20th Century Fox/Chi-Sound T 605 (RCA) |
| 124 | 127 | VIENNA ULTRAVOX/Chrysalis CHR 1296 |
| 125 | 139 | BARRY GOUDREAU/Portrait/Epic NJR 36542 |
| 126 | 126 | STRIKES TWICE LARRY CARLTON/Warner Bros. BSK 3380 |
| 127 | 120 | MOUTH TO MOUTH LIPPS, INC./Casablanca NBLP 7197 |
| 128 | 116 | AFL1 3603 DAVE DAVIES/RCA AFL1 3603 |
| 129 | 84 | LET'S GET SERIOUS JERMAINE JACKSON/Motown M7 928R1 |
| 130 | 148 | IRONS IN THE FIRE TEENA MARIE/Gordy GB 997M1 (Motown) |
| 131 | 138 | HIGHWAY TO HELL AC/DC/Atlantic SD 19244 |
| 132 | — | GAMMA 2/Elektra 6E 288 |
| 133 | — | FOR THE WORKING GIRL MELISSA MANCHESTER/Arista AL 9533 |
| 134 | 106 | ROUTES RAMSEY LEWIS/Columbia JC 36423 |
| 135 | 146 | I TOUCHED A DREAM DELLS/20th Century Fox T 618 (RCA) |
| 136 | 134 | ROCKS, PEBBLES AND SAND STANLEY CLARKE/Epic JE 36506 |
| 137 | 135 | CATCHING THE SUN SPYRO GYRA/MCA 5108 |
| 138 | 118 | BALL ROOM SEA LEVEL/Arista AL 9531 |
| 139 | — | MICHAEL SCHENKER GROUP/Chrysalis CHE 1302 |
| 140 | 147 | FLESH AND BLOOD ROXY MUSIC/Atco 32 102 |
| 141 | 105 | UPRISING BOB MARLEY & THE WAILERS/Island ILPS 9596 (WB) |
| 142 | 141 | STRAIGHT AHEAD LARRY GATLIN/Columbia JC 36250 |
| 143 | 143 | PARTY OF ONE TIM WEISBERG/MCA 5125 |
| 144 | — | CADDYSHACK (ORIGINAL SOUNDTRACK)/Columbia JS 36737 |
| 145 | 142 | ROSES IN THE SNOW EMMYLOU HARRIS/Warner Bros. BSK 3422 |
| 146 | 144 | DON'T LOOK BACK NATALIE COLE/Capitol ST 12079 |
| 147 | 149 | CLOSER MELBA MOORE/Epic JE 36412 |
| 148 | 150 | SMOKEY AND THE BANDIT 2 (ORIGINAL SOUNDTRACK)/
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| 149 | — | NIGHT CRUISER EUMIR DEODATO/Warner Bros. BSK 3467 |
| 150 | — | STARPOINT/Chocolate City CCLP 2013 (Casablanca) |

CBS Records Joins McDonald's In Book Cover Cross-Promotion

By BRIAN CHIN

■ NEW YORK — In what is termed a "true saturation" effort, the McDonald's fast-food chain has been distributing one million book covers to New York area teenagers and spending approximately \$200,000 for associated radio and television advertising. These book covers, given away free with the purchase of an ice cream sundae, feature full-color reproductions of the latest album covers by three CBS artists (Journey's "Departures," Charlie Daniels Band's "Full Moon," and the Jacksons' forthcoming "Triumph") as well as a short bio and shots of catalogue albums on the back. The campaign was set to begin over the Labor Day weekend and continue through the first two weeks of September involving 285 McDonald restaurants in the New York - New Jersey - Connecticut area.

Coleman

According to Jay Coleman, publisher of New York-based Rockbill, McDonald's has regularly given away book covers to teens returning to school in past years, "but they were mostly Ronald McDonald book covers. We agreed that they needed a program much more appealing to teenagers." Coleman's Rockbill setup has been pairing major recording artists with national advertisers since 1976. His most recent ties include television commercials featuring Charlie Daniels and Skoal tobacco, seen nationally during coverage of last winter's Olympic Games, and a print promotion teaming Earth, Wind and Fire with Panasonic's "Platinum" series of portable stereo cassette recorders.

Aside from the extraordinary concentration—commercial time has been booked on at least 30 radio stations and all major television stations in the New York metropolitan area—the McDonald's program represents a growing awareness on the part of the music industry as well as the traditional Madison Avenue advertiser of the potential of cooperative cross-promotion. "The climate (among music makers) has changed" since the anti-establishment sixties, Coleman commented. While artists and record companies express increasing interest in association with advertisers, his major task is "convincing advertisers that the most beneficial and effective way for them to spend money is to tie in with music. That's not easy because we're competing with all the other (media aiming at) the young adult audience, especially the college

crowd, but music is by far the most recognized vehicle."

For McDonald's, the promotion will be focused on selling their "Nutsy Sundae" dessert, but the benefit to artists involved is at least two-fold, according to Coleman. Not only will radio spots featuring each group's latest single run 50 to 60 times a week on any given radio station during the promotion period, but "kids will be carrying around 300 - and - some - odd thousand book covers each for the next eight months. This maintains a tremendous visibility level: it's like a billboard for the group," in addition to royalties directly accruing from each book cover distributed and a bargain-price T-shirt offer printed on the end flap. In a period of shrinking promotional budgets and tour support, such exposure continues to be valuable if there is no actual current album — doubly so, in that case, since the record company spending is invariably linked to new product.

Balanced Program

Coleman characterized the McDonald's promotion as a "balanced program appealing to a major audience cross-section interested in different kinds of music. Journey has strong appeal to 14 or 15 and up to 18-year-olds; the Jacksons have both black and white appeal and the Charlie Daniels Band reaches a slightly older audience, 16 to 20 years old." CBS previously engaged in a discount coupon promotion in association with Burger King and several New York retailers earlier this year, involving extensive television coverage. In the McDonald's campaign, the more specific artist and title targeting will be tracked closely, with results to be compiled by the end of October. If the program succeeds as anticipated, junior high and high schoolers nationwide (or at least in selected additional metropolitan areas) may also be returning to school carrying music-oriented book covers, in September of 1981.

In addition to management, production and publishing expertise, Coleman summed up, today's artists need "a different kind of company, with a marketing background. They (currently) depend on the record company for that (but) they need a real strategy to get into the consumer marketplace. There's no (artist) in the country that couldn't benefit from an association with the proper advertiser . . . it gives them a partner."

BMI Hosts Authors



The country's leading authors on black music gathered in Nashville recently for the National Conference on Black Music Research held at Fisk University. Shown during a reception at Broadcast Music, Inc.'s Music Row offices, are from left: Russell Sanjek, BMI vice president; Dominique De Lerna; Geneva Southall; Walter Anderson; Frances Preston, BMI vice president; Arnold Shaw; James Tyrrell; and Samuel A. Floyd.

New Music Firm Bows

■ NEW YORK — Broadway producer Jon Cutler and Robin Conant, producer of the first Atlanta International Pop Festival and principal in Atlanta's Great Southeast Music Hall, have formed Mother Music, Inc., specializing in the management, publishing and production of contemporary artists.

Initial signings include Christine Wiltshire (lead singer on the smash hit "Push Push in the Bush" by Musique) to be produced by Isaac Hayes; Billy Dietrich, who will be producing his own debut album as a singer for the label; and New York-based rock band Vog, who will be produced by Bob Ludwig.

Motown Names Smith E. Coast Promo Mgr.

■ LOS ANGELES—Jimmy Smith has been appointed east coast promotion manager for Motown Records, it has been announced by Skip Miller, vice-president of promotion for the label.

Prior to joining Motown, Smith served as regional promotion director for ABC Records for four years, and more recently was local promotion director for Warner Bros. Records in Washington D.C., Baltimore and Virginia.

Walters Agency Forms Rock & Roll Division

■ NEW YORK — Norby Walters Associates has announced the formation of a rock 'n' roll division to be headed by Jonny Podell. The venture will include Podell's current acts, Blondie and Alice Cooper.

Prior to joining Walters, Podell owned BMF Enterprises where he represented Crosby, Stills, Nash & Young, the Allman Brothers and George Harrison.

NARAS in L.A.

Revamps MVP Awards

■ LOS ANGELES—Eddie Lambert, president of the Los Angeles Chapter of NARAS, and Garnett Brown, Most Valuable Player committee chairman, have announced that the voting procedure for the seventh annual MVP Awards has been revamped.

Entry forms and ballot boxes are being placed in over 60 recording studios and will be available until September 26. Anyone may enter a candidate, but only an active member of the Recording Academy may vote. There will be two rounds of voting, the first to select five musicians in each classification and the second to select the winners, who will be announced at an awards brunch in November.

The MVP Award is given to those musicians in the greater Los Angeles area who have made major contributions to the recording industry.

'War of Worlds' LP To Be Done in German

■ The creators of "Jeff Wayne's Musical Version Of The War Of The Worlds," the two-LP CBS Records package which has sold more than two million units worldwide, have announced plans to release a German-language edition later this year. The interpretation of H.G. Wells' classic science fiction adventure, originally recorded with an English narration, has already been re-recorded for Spanish and Latin American markets.

For the German-language project, Kurt Jurgens will replace the English-speaking actors who created the original Jeff Wayne version.

Carl Jefferson and Concord Jazz: A Dedicated Man, A Quality Label

By SAMUEL GRAHAM

■ **CONCORD, CALIFORNIA** — Located in the rolling countryside some 30 or 40 miles east of northern California's Bay Area, Concord is the type of place many would consider an ideal spot in which to raise a family. It is not a large city—population estimates run to about 100,000—but neither is it especially provincial. The natives here are friendly, not restless; Concord is simply a relaxed, attractive town.

Carl E. Jefferson is an important figure in Concord. For 22 years—until last month, in fact—he owned a successful automobile dealership bearing his name, taking it from seven employees and bankruptcy to 80 employees and a yearly gross of \$15 million. He established the Concord Jazz Festival, which just finished its twelfth year—five of those years in the impressive Concord Pavilion, an indoor-outdoor facility that can accommodate some eight thousand listeners and behind which Carl Jefferson, of course, was the prime mover. To this day, Jefferson is the emcee of the yearly jazz event.

Of all Jefferson's pursuits, the one which he holds most dear is his record label, Concord Jazz. Formed in the mid-1970s, Concord Jazz has become a haven for mainstream, mostly-acoustic jazz performers, including Herb Ellis, Ray Brown, tenor saxophonist Scott Hamilton, Dave Brubeck, guitarist Cal Collins, Rosemary Clooney, George Shearing, drummer Jake Hanna,

the L.A. Four (Brown, Laurindo Almeida, Bud Shank and Jeff Hamilton) and several others, many of them signed exclusively to the label. There are well over 120 titles in the label's catalogue by now. Not only have none of them been deleted, but most of them, by Jefferson's estimate, have made a profit.

Having sold his car business—after making sure its employees would be able to continue working there—Jefferson will now be "100 percent" in the music business, "which I really have been for some time anyway. We have the nucleus of a very fine company, as far as people (are concerned)," he says. "Our catalogue is superb—we've built a very solid catalogue. For now, our vistas are unlimited."

Jazz was a vital factor in Jefferson's life from boyhood, he recalls, when the likes of Duke Ellington and Fletcher Henderson got him "so involved in the music thing that I didn't have time to really goof up." The Concord Jazz label was started, he'll admit, "primarily to help some artists, like Herb Ellis and Joe Pass. They said, 'We need a record to get work.' I said, 'Well, how much does a record cost?' Herb said he didn't know, and I thought, 'Well, I couldn't lose the dealership over one record,' so we went ahead and made it."

It took about eight releases, he adds, to move Concord Jazz from a hobby into a genuine business venture with real profit potential. Even so, "I never in-

tended (it) to be a business. Not at all." In fact, "I was told by a very prominent music figure that I should keep my amateur standing, which is really the wrong thing to say to anyone who has any kind of character at all, because naturally it became a challenge."

Jefferson uses words like loyalty and trust frequently in conversation—loyalty to consumers, to distributors, to artists, and the trust that is the natural by-product of that loyalty. Of the Concord Jazz musicians, he says, "They'd known me for a long time. Ray (Brown) was at the first series of concerts we had, in 1969; Laurindo (Almeida) was my opening act. So I'm not totally unfamiliar with them, as you can see. But I think probably the main reason so many are attracted to us right now is that they trust us, in the sense that we don't put out bad products. Some of the production work on some of the labels . . . Well, they deserve to go broke. And that goes for some large ones, too."

Concord Jazz releases, assuming one is a fan of the music they purvey, are hard to fault. It is a line that retails at a suggested \$7.98, with the exception of a couple of direct-to-disc projects. Inner sleeves are made of vinyl, not paper ("The quality of paper had deteriorated badly, to the point that paper sleeves will actually cut a record"); the albums themselves are pressed on "virgin vinyl," with the result that our "percentage rate of defectives is

extremely low;" and artwork is uniformly first-rate. These things cost more, as do the actual recording sessions, although there is little or no overdubbing involved. "Most small groups would record at the most on eight-track," says Jefferson, "many of 'em on two-track. I don't think it's fair to do that to a consumer if he's got sophisticated equipment, so we always record on 16-track."

"You know, one of the problems of the record business is that everybody gets their vibes from everybody in the record business, and (of) all the executives that I've talked to with record companies, not one person has said one word about a consumer. But until that guy parts with that six or eight dollars, nothing happens. Why should we stiff him with an unattractive cover and a poorly-mixed album, or a poorly-pressed album, or bad mothers and stampers?"

Of course, even with those extra costs incurred by the quality-conscious label, the break-even point for jazz product is much lower than that for, say, a Pink Floyd or Fleetwood Mac double-album epic. "We're not in the hit business," admits Jefferson, "but we have a number (of albums) that have exceeded 20 thousand. The break-even level could be three thousand on some albums, or five thousand on other ones; or it could be more." In any case, Concord Jazz artists are making money.

(Continued on page 109)

Black Music Report

(Continued from page 103)

Booker T. Jones' "The Best of You" has been steadily gaining stations in the midwest and is headed rapidly for the northeast. The veteran organist and pianist of the Memphis sound is currently on a national tour with **Rita Coolidge**. In addition to the title track, other selections on his A&M LP are of interest to a variety of formats.

Making their debut in the U.S. last week was the group **Creation**. Though labeled a reggae band, their impressive performance at the West Bank Cafe included a wide range of Caribbean and Cuban styled music. They even included a little organ blues. The tight-knit eight-piece band plays with an abundance of energy and takes its best shots when wrapped up in the rhythms. They drew a good-sized crowd, mostly on word-of-mouth, and are certain to be performing again in the city soon.

This year's Kool Jazz Festival concert at Giants Stadium, the tour's final date, made up for last year's rain-soaked event. Better than 20,000 sat in the blazing sun to be delighted by the sounds of **Sister Sledge**, **Chic**, **Cameo**, **the Brothers Johnson**, **Kool & the Gang**, and **Rufus**. Incidents were at a minimum and the sound decidedly improved. Obviously pleased, most of this year's crowd remained for the entire seven hours.

The Jazz LP Chart

SEPTEMBER 13, 1980

- GIVE ME THE NIGHT**
GEORGE BENSON/Qwest/WB HS 3453
- LOVE APPROACH**
TOM BROWNE/Arista/GRP GRP 5008
- THIS TIME**
AL JARREAU/Warner Bros. BSK 3434
- RHAPSODY AND BLUES**
CRUSADERS/MCA 5124
- "H"**
BOB JAMES/Columbia/Tappan Zee JC 36422
- MAGNIFICENT MADNESS**
JOHN KLEMMER/Elektra 6E 284
- ROUTES**
RAMSEY LEWIS/Columbia JC 36423
- SPLENDIDO HOTEL**
AL DI MEOLA/Columbia C2X 36270
- BADDEST**
GROVER WASHINGTON, JR./Motown M9 940A2
- ROCKS, PEBBLES AND SAND**
STANLEY CLARKE/Epic JE 36506
- PARTY OF ONE**
TIM WEISBERG/MCA 5125
- STRIKES TWICE**
LARRY CARLTON/Warner Bros. BSK 3380
- NIGHT CRUISER**
EUMIR DEODATO/Warner Bros. BSK 3467
- CALLING**
NOEL POINTER/United Artists LT 1050
- BEYOND**
HERB ALPERT/A&M SP 3717
- DREAM COME TRUE**
EARL KLUGH/United Artists LT 1026
- WIZARD ISLAND**
JEFF LORBER FUSION/Arista AL 9516
- HOW TO BEAT THE HIGH COST OF LIVING (ORIGINAL SOUNDTRACK)**
HUBERT LAWS AND EARL KLUGH/Columbia JS 36741
- CATCHING THE SUN**
SPYRO GYRA/MCA 5108
- HIDEAWAY**
DAVID SANBORN/Warner Bros. BSK 3379
- DAVID GRISMAN-QUINTET '80**
Warner Bros. BSK 3469
- THE SWING OF DELIGHT**
DEVADIP CARLOS SANTANA/Columbia C2 36590
- MONSTER**
HERBIE HANCOCK/Columbia JC 36415
- DETENTE**
BRECKER BROTHERS/Arista AB 4272
- ONE BAD HABIT**
MICHAEL FRANKS/Warner Bros. BSK 3427
- YOU'LL NEVER KNOW**
RODNEY FRANKLIN/Columbia JC 36122
- A BRAZILIAN LOVE AFFAIR**
GEORGE DUKE/Epic FE 36483
- INFLATION**
STANLEY TURRENTINE/Elektra 6E 269
- WIDE RECEIVER**
MICHAEL HENDERSON/Buddah BDS 6001 (Arista)
- SKYLARKIN'**
GROVER WASHINGTON, Jr./Motown M7 933R1

Classical Retail Report

SEPTEMBER 13, 1980
CLASSIC OF THE WEEK



VERDI
LA TRAVIATA
CALLAS, Kraus, Sereni, Ghione
Angel

BEST SELLERS OF THE WEEK*

VERDI: LA TRAVIATA—Callas, Kraus, Sereni, Ghione—Angel
BOLLING: PICNIC SUITE—Rampal, Lagoya, Bolling—CBS
DVORAK: NEW WORLD SYMPHONY—Kondrashin—London Digital
HANDEL: SAMSON—Tear, Baker, Leppard—RCA
PAVAROTTI'S GREATEST HITS—London
PUCCINI: TOSCA—Ricciarelli, Carreras, Raimondi, Karajan—DG
VERDI: STIFFELIO—Sass, Carreras, Manuguerra, Gardelli—Philips

SAM GOODY/EAST COAST

BERG: LULU SUITE, DER WEIN—Blegen, Norman, Boulez—CBS
BERLIOZ: SYMPHONIE FANTASTIQUE—Mehta—London Digital
PLACIDO DOMINGO SINGS ZARZUELA ARIAS—London
PRESENTING LEONA MITCHELL—London
PAVAROTTI'S GREATEST HITS—London
LUCIANO PAVAROTTI: O SOLE MIO—London
PUCCINI: TOSCA—DG
SHOSTAKOVICH: SYMPHONY NO. 5—Bernstein—CBS
VERDI: STIFFELIO—Philips
VERDI: LA TRAVIATA—Angel

KING KAROL/NEW YORK

BOLLING: PICNIC SUITE—CBS
DVORAK: NEW WORLD SYMPHONY—London Digital
HERMANN: NORTH BY NORTHWEST—RCA
PROKOFIEV: SYMPHONY NO. 5—Bernstein—CBS Digital
PUCCINI: LA BOHEME—Scotto, Kraus, Levine—Angel
PUCCINI: TOSCA—DG
RIMSKY-KORSAKOV: SCHEHERAZADE—Chalfonte Digital
TCHAIKOVSKY: SYMPHONY NO. 6—Mehta—London
VERDI: STIFFELIO—Philips
VERDI: LA TRAVIATA—Angel

RECORD & TAPE COLLECTORS/ BALTIMORE

BOLLING: PICNIC SUITE—CBS
BOCCHERINI: GUITAR QUINTETS—Romero—Philips

DEBUSSY: PRELUDES—Arrau—Philips
HANDEL: SAMSON—RCA
HERMANN: NORTH BY NORTHWEST—RCA
MOZART: COMPLETE SYMPHONIES, VOL. III—Ancient Music Academy—L'Oiseleur Lyre
PAVAROTTI'S GREATEST HITS—London
PROKOFIEV: SYMPHONY NO. 5—Bernstein—CBS Digital
SHOSTAKOVICH: SYMPHONY NO. 5—Bernstein—CBS Digital
VERDI: LA TRAVIATA—Angel

HARMONY HOUSE/DETROIT

BACH: BRANDENBURG CONCERTOS—Schwarz—Angel Digital
BARTOK: BLUEBEARD'S CASTLE—Solti—London
BEETHOVEN: VIOLIN CONCERTO—Chung, Kondrashin—London Digital
BOLLING: PICNIC SUITE—CBS
STRICTLY FOR THE BIRDS—Menuhin, Grappelli—Angel
PAVAROTTI'S GREATEST HITS—London
THE GREAT PAVAROTTI—London
PROKOFIEV: SYMPHONY NO. 5—Bernstein—CBS Digital
PUCCINI: TOSCA—DG
VERDI: STIFFELIO—Philips

RADIO DOCTORS/MILWAUKEE

BACH, HANDEL: TRANSCRIPTIONS FOR HARP—Zabaletta—DG
BACH ORGAN MUSIC, VOL. III—Hurford—Argo
BRAHMS: SONATAS NOS. 1, 2—Zimmermann—DG
DVORAK: NEW WORLD SYMPHONY—London Digital
HANDEL: SAMSON—RCA
PROKOFIEV: SYMPHONY NO. 5—Bernstein—CBS Digital
PUCCINI: TOSCA—DG
RACHMANINOFF: COMPLETE PIANO MUSIC, VOL. VII—Laredo—CBS
VERDI: STIFFELIO—Philips
VERDI: LA TRAVIATA—Angel

TOWER RECORDS/LOS ANGELES

BARTOK: BLUEBEARD'S CASTLE—Solti—London
BOCCHERINI: GUITAR QUINTETS—Romero—Philips
HAYDN: THERESIEN MASS—Bernstein—CBS Mastersound
MEYERBEER: DINORAH—Opera Rara
PAVAROTTI: O SOLE MIO—London
SCARLATTI: SONATAS—Verlet—Philips Festival
SCHOENBERG: SURVIVOR FROM WARSAW, OTHER PIECES—Boulez—CBS
SCHUMANN: LIEDER—Ameling—Philips
VERDI: STIFFELIO—Philips
VERDI: LA TRAVIATA—Angel

* Best Sellers are determined from retail lists of stores listed above, plus those of the following: J & R Music World/New York, Record World/TSS/Northeast, Cutler's/New Haven, Record & Tape, Ltd./Washington, D.C., Specs/Miami, Rose Discount/Chicago, Laury's/Chicago, Street-side/St. Louis, Sound Warehouse/Dallas, Jeff's Classical/Tucson, Tower Records/San Francisco, Discount Records/San Francisco and Tower Records/Seattle.

Hail to the Great Tenor

By SPEIGHT JENKINS

NEW YORK—Tired of Carter? Annoyed by Reagan? Uninspired by Anderson? John Harper, the national sales director of PolyGram, has the answer for you: Pavarotti for President.

In record stores all over America soon will appear signs of a remarkable campaign—"The People's Voice to the White House." It's actually the second campaign for Pavarotti, though the first one, in 1976, drew far less attention. At that time the tenor (whose Italian citizenship might offer some problems with U.S. Constitution) ran on a platform of "Pasta with every meal, a Maserati in every garage and amnesty for the Mafia." This year Pavarotti has given more serious thought to his proposals and has a new list: "More music in the White House, including a minimum of country and western and a maximum of opera; a strong equal rights plank as long as women will still agree to learn how to cook; and a repetition of two earlier planks: pasta with every meal and a Maserati in every garage." Queried about Pavarotti's running mate, Harper, speaking for the tenor, said that might be announced on Sept. 22, the night Pavarotti opens the Metropolitan Opera as Calaf in *Turandot*. (At the time of this writing labor problems might postpone the opening.)

The tenor does not plan a whistle-stop campaign, but he will appear in concert in the New York area as well as at the Met and in Chicago before the election and on countless television programs. On his behalf London Records, the division of PolyGram for whom Pavarotti records, is distributing a packet of election material across the country; a new

Pavarotti poster with album covers on it, a "Pavarotti for President" bumper sticker (which was noted on more cars in the New York area over the Labor Day weekend than signs for either Carter or Reagan), and large buttons with the tenor's picture on them. Record stores are asked to be as inventive as possible in displaying the material. Pictures and descriptions of the displays should be sent to John Harper at PolyGram in New York. Judging on originality and saleability, he will award several \$1000 prizes to the stores with the most inventive displays. An early contestant is Laury's in Chicago, which has rented a voting machine and will work a big display around it.

New Records Ready

At the moment the tenor has several records ready to be released, waiting only for his approval. Until then, London will reissue the two-record "Pavarotti's Greatest Hits" as separate Volumes One and Two and will also put out a single of his recording of Schubert's "Ave Maria." It will be furnished to every radio station across the country, including pop stations.

Polls show it is time for the tenor to return to America, because for the first time in 21 weeks "Pavarotti's Greatest Hits" is not Classic of the Week. However, since its replacement is an opera recording with Maria Callas as star, the tenor will probably not mind. And if the past is prologue to the future, he may not win the presidency but any new record of his will instantly rise to the top of every retail list in the country. If not the people's choice, Pavarotti is certainly the people's voice.

American Symphony Touring Greece



The American Symphony Orchestra is shown rehearsing with guest conductor Stavros Xarhakos for its current 16-concert tour of mainland Greece. It is the first overseas tour for the 110-member orchestra, founded in 1962 by Leopold Stokowski. The tour is being entirely underwritten by Greek industrialist John S. Latsis.

Knoblock Finds A Bride



Scotti Bros. recording artist Fred Knoblock, who lamented always losing the bride in his top 40 hit "Why Not Me," finally found one at a recent luncheon at La Dome in Los Angeles, celebrating his signing to ASCAP as a writer. Pictured are, from left: (standing) Johnny Musso, Scotti Bros. executive vice president and general manager; Diane Merit, model; Knoblock; Todd Brabec, ASCAP's western regional director of business affairs; Bruce Patch, Knoblock's manager; Michael Gorfaine, ASCAP's western regional director for repertory; (seated) Kim Espy, Scotti Bros. VP and general manager; and Julie Locke, ASCAP's membership representative.

WEA Convention (Continued from page 26)

judged successful. Hank Caldwell, WEA vice president/black music marketing, defined and analyzed the "crossover" phenomenon. Perper and Barbara Burns, WEA national advertising manager, conducted a workshop for advertising media specialists.

The merchandising seminars,

Concord Jazz

(Continued from page 107)

money. A Cal Tjader album released earlier this year on Concord's new Picante line—where music appears that has "a definite rhythmic identity, like Caribbean, Latin, Afro-Cuban or Brazilian" — has sold "about 14 thousand" thus far. "I don't think Fantasy (who has recorded Tjader) did that well with him."

Concord Jazz's distribution is handled by such independents as Schwartz Brothers, Pickwick and Malverne. "Due to the fact that major labels, without so much as a by-your-leave, have pulled out on some of the independents," says Jefferson, "it's caused a very chaotic situation with them. But I believe in the independent distribution system." In fact, the move by some majors to branch distribution has helped a label like Concord, "because we have a deep catalogue, and smart distributors work a catalogue."

Moreover, Jefferson firmly believes that jazz is undergoing a very real renaissance, citing the proliferation of annual jazz festivals and "social things. We don't have angry people running around; there's not a Vietnam to be angry at, and the Tom Paxtons of the world have sort of disappeared. And jazz is very mellow — you don't find people killing one another at jazz concerts. So I think there is more of a renaissance than the general industry believes."

chaired by Bob Moering, WEA national director of marketing services, concentrated on establishing open lines of communications with WEA field people and the labels in scheduling and implementing merchandising campaigns. Representing the labels were Randy Edwards, director of creative services, Elektra/Asylum; George Salovich, vice president/merchandising, Atlantic; Adam Somers, director of merchandising, and Hale Milgrim, co-director of merchandising, Warner Bros.

Droz's opening address on the second day of the meetings was preceded by an audiovisual presentation, entitled "The Sounds of the '80s," which featured 55 hits by WEA artists from the first seven months of 1980.

WEA Changes

(Continued from page 26)

We go rather high with new methods of more efficiently handling our product. It should be quite a showplace upon completion this fall. This will be the new home of our Philadelphia branch, also servicing New York City. In 1981, we will be moving our Boston warehouse to that new facility.

"The net effect of this consolidation of the Boston warehouse is an expansion of our distribution capabilities, since the operational capacity of our new facility will exceed the present combined capacity of Mount Laurel (Philadelphia/New York) and Boston. Boston will remain a very important branch in every sense of the word, only without a warehouse. No other warehouse consolidations are under consideration at this time. In fact, just as the new New Jersey facility will be an expansion of our capacity, we are presently considering enlarging certain of our present branch locations."

FCC Sets Panel (Continued from page 3)

ciation, the Media Access Project, the American Civil Liberties Union, the U.S. Department of Consumer Assistance, and the law firm of Dow, Lohnes and Albertson.

There are several other music business-related issues still on the back burner here.

Other Issues

Perhaps the most far-reaching for the record industry is the performance rights bill (H.R. 997), which made it to subcommittee meetings this spring, but "under press of other business"—including the Billy Carter hearings—was shelved in July until the next (post-convention) session of congress.

The bill would enable recording artists and producers to receive a royalty from broadcasters, and other organizations which play records, for the use of their recorded performances (separate from composer royalties). No

date has been set for fall meetings.

After three months of hearings, the Copyright Royalty Tribunal last month recessed hearings on a hike in the mechanical royalty rate.

This issue pits the RIAA against composers and publishers who feel they deserve a percentage greater than the two and three-quarter cents per song now in effect. Hearings resume in October.

There is still a case before the Supreme Court concerning the right of radio stations to change their formats without mandatory FCC hearings.

In this case, the FCC wants to disengage itself from that area of regulation, but several listeners' groups feel it is the responsibility of the commission to intervene for the good of the community. The court will hear the case in the next few months.

New York, N.Y. (Continued from page 19)

and roll there, then we'd get into some kind of R&B thing—we covered the spectrum, in other words. This new one is more like a concept record—and the concept is rock and roll."

SOFTBALL NEWS: Yes, softball news lives! The Flashmakers recently concluded a disappointing 9-10 season with an 11-6 loss to WNEW. Despite the score, RW's **Andy Belth**, winner of a 4-3 decision over Petry Advertising earlier in the season, turned in another admirable effort. Highlight of the game for RW was the three intentional walks issued by Belth—on the Coach's orders—to 'NEW's dangerous **John Boulos**. You're so cute when you're mad, John.

Complete season highlights will be featured here in coming weeks, as space permits. In addition to game-by-game reports, New York, N.Y. will divulge all the pertinent details of the Flashmakers' season-ending salute to centerfielder **John Kostick**, "The Mouth That Bored." **Corky Abdo** would like to ask this question of Kostick: "Is my shirt ready yet?"

JOCKEY SHORTS: Aficionados of the inimitable **Captain Beefheart** will be heartened to learn that his first album in two years, "Doc at the Radar Station," is being released later this month by Virgin. The word from those who have heard it is that "Doc" is strongly reminiscent of such early Beefheart albums as "Lick My Decals Off, Baby," and may well be his best work yet. Among the highlights: a track on which Beefheart sings in Chinese . . . **Doc Pomus**, who was all set to share the spotlight with **Roy Orbison** on a recently-aired Tomorrow Show until Orbison's management requested the full hour for their client, will be a special guest on **Robert Klein's** radio show October 19, along with **Willy DeVille** and **Dire Straits' Mark Knopfler**. NBC is said to have promised Pomus a spot on a Tomorrow Show late this month or in October . . . Orbison, by the way, was spotted hobnobbing with **David Bowie** in Chicago. Bowie, who was in the audience when Orbison played a local blues club, invited Roy to a performance of "The Elephant Man" the next night at the Blackstone Theater. Following that show, the two made the rounds of Chicago's blues clubs . . . **Miles Davis** is back in action, recording at CBS's 52nd Street studio . . . **Teenage Head**, from Canada, is scheduled to play the 80's club here, September 12 and 13 . . . an RW staffer, who prefers to remain anonymous, spotted **Roberta Flack** and **Peabo Bryson** playing hooky from a rehearsal for their Radio City concert. Traveling by limousine, the pair debarked in front of Playland at 52nd Street and Broadway, and made haste to the Muhammad Ali pinball machine, where they remained for a good long time . . . **Sweet's** single "60s Man" has managed to become the theme song for the **Abbie Hoffman** story. After WNEW-FM began playing the song during news reports about Hoffman's surrender, Capitol Records was besieged by requests from a number of radio and television stations—including ABC-TV and **Barbara Walters**—interested in keying the song to their reports about Hoffman.

Latin American Album Picks



CLAUDIO DEL VILLAR
RCA MKS 2197

Con arreglos de Juan R. Márquez y el sonido de Miami, Claudio del Villar se lanza a la conquista de los mercados internacionales en esta producción. Resaltan "Amor maldito," (C. Lozano) "Papurri boleros," (Varios) "Vale la pena," (T. Fundora) y "Cómo quisiera mentirte" (C. del Villar-T. Fundora). Vendiendo fuerte en varias áreas.

■ With arrangements by Juan R. Márquez and the sound of Miami, Claudio del Villar is moving energetically in several areas. Top charts are "Amor Maldito" and "Vale la Pena." Also good are "Y Qué," (Juan Pablo Cabrera-T. Fundora) "A Pesár de Todo," (L. Castilho-T. Fundora) and "Mentiras Tuyas" (M. Fernández Porta).



"DECIRLE A ELLA QUE VUELVA"
LOS AMAYA—Arcano DK11 3491

Con arreglos de José Más y Joaquín Suñe, Los Amaya logran esta grabación con su sonido característico. Muy buenos en "Decirle a ella que vuelva," (J. y D. Amaya) "No quiero ser juguete de tu amor," (D. y D. Amaya) "Qué has hecho tú de mí" (D. y D. Amaya) y "Niña" (J. y D. Amaya).

■ With arrangements by José Más and Joaquín Suñe, Los Amaya are at their best in this new production. Very good in "No," (J. y D. Amaya), "Sentado en la Escalera," (J. y D. Amaya), and "Cantar, Bailar y Ser Feliz" (J. y D. Amaya). (Continued on page 112)

Desde Nuestro Rincon Internacional

By TOMAS FUNDORA

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



■ En pleno desarrollo y organización va el Festival OTI este año, en cada uno de los países donde existen televisoras afiliadas al festival. En Estados Unidos, el espectáculo televisivo está patrocinado por SIN, Director de Programación de SIN y Productor Ejecutivo del Tercer Festival Nacional OTI, estándose efectuando en el presente las eliminaciones en cada una de las áreas de fuerte conglomerado latino, para hacer las eliminaciones finales en el Hotel Fountainbleau Hilton, de Miami Beach, el día 4 de Octubre de 8:00 a 10:00 p.m. El ganador en la competencia nacional representará a Estados Unidos en el "Noveno Festival Internacional OTI," que será presentado en Buenos Aires, Argentina, el día 15 de Noviembre. El festival, creado por la Organización de Televisión Iberoamericana (una organización de estaciones televisoras de Latinoamérica, España y Portugal) fué una iniciativa para alentar la creación de nuevo material musical y premiar tanto al autor como al compositor de los temas ganadores. En Estados Unidos, serán maestros de ceremonias, la popular actriz mexicana **Julissa** y **Omar Marchant**, ex discjockey de Miami y personalidad de la televisión miamense a través de sus programas "El Amor" y "El Baile de Año Nuevo."



Agradezco el envío de la Asociación Peruana de Autores y Compositores (APDAYC) de su Suplemento Semestral de 1980 conteniendo la nómina general de los miembros integrantes de la asociación desde el 1977... Después de un recorrido que lo llevó a Perú y Miami, el joven cantante puertorriqueño **Aldo Matta**, estuvo descansando unos días por Nueva York, antes de partir hacia Colombia, para participar en el Festival Internacional de la Canción en Buga, Colombia... Muy buena y cargada de ritmo y sabor la nueva producción de la **Charanga Sensual** de Nueva York,



premiada por la Revista Temas como la "Mejor del Año 1980." El trofeo a nombre de la Sensual fué recibido por su productor **Felo Barrio**, su Director Musical, Director, Pianista y líder, **Héctor Leguillo**, y **Orlando Avilés**, cantante de la agrupación, que se presentó en Disco-Mat Records de Nueva York esta semana, donde firmaron autógrafos y discos de su nueva producción, titulada "Rompiendo Collora." También actuaron esta semana en el "Village Gate" de Nueva York y en el "Playboy Club" de Great Gorde, N.J... Quizás el más popular conjunto de música tropical de Argentina, el **Cuarteto Imperial**, iniciará una gira que le llevará por Colombia, Panamá, Costa Rica, México y Estados Unidos y que durará dos meses. En estos momentos, las afiliadas y subsidiarias de Discos CBS, están editando el "Continuado I," con grandes ventas acumuladas en Argentina y donde superó ventas de más de 100,000 ejemplares. La producción de este álbum estuvo a cargo de **Mochin Marafioti**. El álbum, titulado en algunos países "Mosaico Imperial" está superando en Colombia ventas de más de 200,000 long playings En su 'tour,' el **Cuarteto Imperial** presentará un nuevo volumen del "Continuado" y su más reciente producción en Argentina, el long playing "El Rey," a la vez que actuarán en TV y varios recitales... Editó Caytronics en el sello Arcano el nuevo long playing de **Los Amaya**, bajo el título de "Decirle a ella que vuelva." ¡Muy bueno!



Mary Helen Barro, locutora bilingüe de Los Angeles, cuyo programa diario a través de la Cadena de las Fuerzas Armadas de los Estados Unidos, es uno de los más populares entre los "service-men"

(Continued on page 111)



PRODUCTION AND DISCOLANDO RECORDS PRESENTAN

EL
EXITO
DEL
MOMENTO
"NUESTRO
AMOR"



OB—OBLP5523

PUNTO QUATRO

ESTACION	CIUDAD	DIRECTOR MUSICAL	POSICION OCUPADA
KTOY	Tacoma	Mario Briones	1
KCAL	Redlands	Fabio Rodriguez	5
KXEM	McFarland	Oscar Bibó	3
KRAY	Salinas	Paco Gonzalez	2
KCTY	Salinas	Tony Trevino	3
KINSE	Pomona	Baldo Sanchez	2
KGST	Fresno	Daniel Vallejo	8
KEYH	Houston	Miguel Franco	3
KMPG	Hollister	Gilberto De Leon	1
KSTN	Stockton	Nacho Moreno	7
KROQ	Burbank	Juan R. Meono	12
KBRG	San Francisco	Al Carlos	1
		Hernandez	1
KOXR	Oxnar	Marcos A.	1
		Del Castillo	7
KVAR	San Antonio	Ricardo Briones	6
WRIB	East Providence	Richard Ney	6
KWAC	Bakersfield	Jose Manuel	5
WOPA	Oak Park	Mirichael L. Sokolski	3
KVIM	Indio	Gilberto Esquibel	12



PRODUCTION CORPORATION
P.O. Box 20481
Los Angeles, Calif. 90006
(213) 381-5589

LATIN AMERICAN HIT PARADE

Popularidad (Popularity)

Chicago

By PUBLIMENT

1. HE VENIDO A PEDIRTE PERDON
JUAN GABRIEL—Pronto
2. INOCENTE POBRE AMIGA
LUPITA D'ALESSIO—Orfeon
3. VEN A MI
ALMA—Alhambra
4. VIENTO
MARIA MEDIAN—Arcano
5. HEY
JULIO IGLESIAS—CBS
6. SOLO CON LA SOLEDAD
IAN SIMMONS—Profono
7. LA MOJADA
CHARO—Caytronics
8. LISTOS PARA AMAR
TERI DeSARIO—Casablanca
9. DAME MAS DE TI
EDNITA NAZARIO—Pronto
10. CARICIA Y HERIDA
BROWN EXPRESS—Fama

San Antonio

By KUKA (EDMUNDO JIMENEZ)

1. INOCENTE POBRE AMIGA
LUPITA D'ALESSIO—Orfeon
2. VIEJAS TRADICIONES
JULIO IGLESIAS—CBS
3. MUJER Y NINA
ALVARA DAVILA—Profono
4. PAVO REAL
JOSE LUIS—T.H.
5. NUESTRO AMOR
PUNTO QUATRO—OB
6. EL NOA NOA
JUAN GABRIEL—Pronto
7. SERA
JOSE JOSE—Pronto
8. NO ME SE RAJAR
VICENTE FERNANDEZ—CBS
9. NO VOLVERNOS A VER
LOS BUKIS—Profono
10. HOY TE QUIERO TANTO
GRUPO ALPHA—Musart

Tampa

By WYOU (WOODY GARCIA)

1. HAY CARINO O NO HAY CARINO
GRUPO CLOUDS
2. TRIBUTO A TITO RODRIGUEZ
CHUCHO AVELLANET
3. TU YA SABES COMO
OSCAR DE FONTANA
4. QUIEN TE CANTARA
MOCEDADES
5. LA ROSA BLANCA
LOS PASTELES VERDES
6. CAMPANAS DEL RECUERDO
LA PEQUENA COMPANIA
7. TE QUIERO A TI
VALEN
8. SI NO ESTUVIERAS TU
RAPHAEL
9. PURA
LA TERRIFICA
10. BRUJERIA
EL GRAN COMBO

Redlands, Ca.

By KCAL (FABIO RODRIGUEZ)

1. TUS OJOS CASTANOS
NELSON NED—Alhambra
2. NUESTRO AMOR
PUNTO QUATRO—OB
3. ANGEL DE MIS ANHELOS
MEMO LUGO—Fama
4. PERDONA CARINO
GRUPO LA AMISTAD—Lado A
5. CUANDO EN TU ALMA REINABA
LITTLE JOE—Freddie
6. VIEJAS TRADICIONES
JULIO IGLESIAS—CBS
7. ESCUCHAME AL TELEFONO
CUCO DEL VALLE—Fiesta
8. SERA
JOSE JOSE—Pronto
9. DON SENOR
TONO ZAMORA—RCA
10. ES ASI MI AMOR
DIEGO VERDAGUER—Rimo

Ventas (Sales)

Albuquerque

1. EL GORRION Y YO
MANOELLA TORRES—CBS
2. HE VENIDO A PEDIRTE PERDON
JUAN GABRIEL—Pronto
3. INOCENTE POBRE AMIGA
LUPITA D'ALESSIO—Orfeon
4. TUS DOS VESTIDOS
LOS TIGRES DEL NORTE—Fama
5. MAMA SOLITA
PEDRITO FERNANDEZ—CBS
6. MELODIA PARA DOS
JOAN SEBASTIAN—Musart
7. NO MAS POR TU CULPA
JUAN VALENTIN—Musart
8. LAS NIEVES DE ENERO
TONY OVALLE—Latin Int.
9. NO ME SE RAJAR
VICENTE FERNANDEZ—CBS
10. EL ASESINO
GILBERTO VALENZUELA—Gas

Houston

1. INOCENTE POBRE AMIGA
LUPITA D'ALESSIO—Orfeon
2. HE VENIDO A PEDIRTE PERDON
JUAN GABRIEL—Pronto
3. PAVO REAL
JOSE LUIS—T.H.
4. EL NOA NOA
JUAN GABRIEL—Pronto
5. HEY
JULIO IGLESIAS—CBS
6. NUESTRO AMOR
PUNTA QUATRO—OB
7. SERA
JOSE JOSE—Pronto
8. TODO SE DERRUMBO DENTRO DE MI
EMMANUEL—Arcano
9. PISTOLERO FAMOSO
LOS CADETES DE LINARES—Ramex
10. NO ME SE RAJAR
VICENTE FERNANDEZ—CBS

San Jose

1. HE VENIDO A PEDIRTE PERDON
JUAN GABRIEL—Pronto
2. INOCENTE POBRE AMIGA
LUPITA D'ALESSIO—Orfeon
3. HEY
JULIO IGLESIAS—CBS
4. SIN TU AMOR
NAPOLEON—Raff
5. SERA
JOSE JOSE—Pronto
6. EL DESCOLON
VERONICA CASTRO—Peerless
7. EL FAROLITO
EL GARRAFON Y SUS CINCO
MONEDAS—LAD
8. PAVO REAL
JOSE LUIS—T.H.
9. COMO YO TE AMO
RAPHAEL—Alhambra
10. EL TECOLOTE
LOS FELINOS—Musart

Miami

1. PAVO REAL
JOSE LUIS—T.H.
2. HEY
JULIO IGLESIAS—CBS
3. EL COLLAR DE CLODOMIRO
CHIRINO—Oliva Cantu
4. MANANA
CHARANGA AMERICA—T.H.
5. INOCENTE POBRE AMIGA
LUPITA D'ALESSIO—Orfeon
6. POTPOURRI
CHUCHO AVELLANET—Velvet
7. INSOPORTABLEMENTE BELLA
EMMANUEL—Arcano
8. ALELUYA SI SENOR
ALMA—Alhambra
9. BRUJERIA
EL GRAN COMBO—Combo
10. SENORA
ROCIO JURADO—Arcano

Nuestro Rincon (Continued from page 110)

del Tío Sam, el cual, de acuerdo a la opinión general de los dirigentes del Depto. de Radio del servicio, es escuchado en todo el mundo por entre 225 poblaciones enteras de los lugares donde se encuentran estacionados. Además, María Elena, con esa, su extraordinaria actividad, desempeña también excelente labor como noticierista en Radio K.Z.L.A. (antes K.P. O.L.) así como en la Televisora L.C.O.P., Canal 13, amén de otras actividades en la prensa escrita de Los Angeles. Para los amigos de la industria, **Mary Helen Barro**, recibirá material en el 4230 Whitsett Avenue, Studio City, California 91604. Vayan mis más calurosas felicitaciones a la grata amiga por sus altos logros profesionales... Está comenzando a pegar fuerte **Punto Cuatro** en la costa oeste con el tema "Nuestro amor"... Recibo telegrama firmado por **Raúl Roland O.** de Sonolux, Colombia, que lee: "Como soy conocedor de su buen gusto por la "yerba," permítame informarle que estoy en capacidad de surtirlo de inmediato, pues la matica que sembré en cada ciudad me obligó a producir hectáreas para consumo de las fiestas que se aproximan"... Como quiera que definitivamente, no me gusta ningún tipo de "yerba," y ante mi reacción inesperada, recibo otro telegrama que dice: "Disculpen error en mensaje anterior, pues por emoción del éxito obtenido olvidé explicar que no es la "yerba" que Ud. pensaba, sino "la yerbabuena," tremendo impacto bailable de fin de año"... Bien, como estrategia publicitaria, mis felicitaciones, pero desde el punto de vista personal, de muy mal gusto y antipática manera de referirse a este redactor... Y, ahora... ¡Hasta la próxima!

The OTI Festival is taking place this year in each of the coun-

tries where local television stations are affiliated with it. In the United States, the festival is sponsored by SIN (Spanish International Network), where at this moment the finals are being held in each of the heavily Latin populated areas. The finals for the States will be held at the Fontainebleu Hilton, Miami Beach, Fla., on October 4 from 8 to 10. The winner will compete at the ninth OTI festival in Buenos Aires, Argentina, on November 15. The festival was created by the Organization of Iberoamerican Television Stations in order to reward the composers. In the States, the M.C.s will be actress **Julissa** and television personality **Omar Marchant**.

After his successful tour through Perú and Miami, Puerto Rican performer **Aldo Matta** rested for a few days in New York before leaving for Colombia to participate in the International Song Festival... **Charanga Sensual** from New York has been named by *Temas* magazine as "Best of the Year 1980." The award was received on behalf of Charanga Sensual by **Felo Barrio**, producer; **Héctor Leguillow**, musical director, pianist and leader, and **Orlando Avilés**, lead singer. All of them signed autographs at DiscoMat Records in New York. They also performed at the Village Gate in New York and at the Playboy Club in Great Gorge, N.J.... **Cuarteto Imperial**, perhaps the most popular group of tropical music in Argentina, will embark on a tour that will take them to Colombia, Panamá, Costa Rica, México and the States. At this moment, all CBS affiliates and subsidiaries are editing the LP "Continuado I" which has already achieved sales in Argentina of more than 100,000 copies. The LP was produced by **Mochin Marafioti**... Caytronics just released, on the Arcano label, the latest LP by **Los Amaya** entitled "Decirle a Ella Que Vuelva." Very good package!

(Continued on page 112)

Latin American Album Picks

(Continued from page 110)



"EL DULCE AROMA DEL EXITO"

ORCHESTRA HARLOW—Fania JM 566

Con Néstor Sánchez en la parte vocal y con arreglos de Larry Harlow, Mark Weinstein, Louis Ramírez, Marty Sheller, Steve Guttman, Edwing Rodríguez y Charlie Palmieri, se luce la orquesta Harlow en esta nueva gran producción. Como siempre, excelente. "Dejando la salsa," (Rosa Soy) "Bobo tú te quedarás," (Ch. Santiago) "El diablo viene," (Ch. Daniel Band) y otras. Bella mezcla!

■ With Néstor Sánchez on vocals and superb arrangements, Orquesta Harlow shows top quality in sound, rhythm and mixing. Superb job by Larry Harlow. "Guaguancó Para Los Soneros," (O. Pérez) "Mayoral," (L. Tata Guerra) and "Untate en Mí" (T. Rodríguez).



"ESTOY SONANDO"

PUNTO QUATRO—OB OBLP 5523

Con arreglos de Punto Quatro y grabado en Los Angeles, esta producción de Orlando Bru está comenbando a vender fuerte en la costa oeste con el éxito "Nuestro amor" (O. Bru) incluida aquí. También muy comerciales en "Perdóname," (E. Ortiz) "BeBos inolvidables" me," (E. Ortiz) "Besos inolvidables" (Quiñonez) y "Deja que" (S. Giacobe-M. Bose).

■ With their own arrangements and produced by Orlando Bru, this album by Punto Quatro is starting to move nicely on the west coast where "Nuestro Amor" is being heavily promoted. Also very commercial is "Tú Eres," (R. Verduzco) "Bajo la Luz" (D. Summer's Debora) and "Estoy Soñando" (Anderson-Ulvaeus-McCluskey).

Nuestro Rincon (Continued from page 111)

Mary Helen Barro, bilingual anchorwoman from Los Angeles, has a daily program on the Armed Forces Network in the States, which is one of the most popular ones among Uncle Sam's servicemen. María Elena also works on KZLA Radio and Television ICOP Channel 13 as an anchorwoman. All industry friends interested in contacting her, can do so at: 4230 Whitsett Avenue, Studio City, Cal. 91604... Punto Quatro from the west coast is starting to move heavy via the tune "Nuestro Amor".

Radio Action

Most Added Latin Record

(Tema más programado)

(Internacional)
"Todo Se Derrumbó Dentro de Mí"

(Manuel Alejandro-
Ana Magdalena)
EMMANUEL
(RCA-Arcano)



(Regional)
"Nuestro Amor"
(Orlando Bru)
PUNTO QUATRO
(O.B.)

Lance Bogart Forms Indie Promotion Firm

■ LOS ANGELES — Lance Bogart has announced the formation of an independent promotion firm, Lancelot Promotions.

Background

Bogart most recently served as PolyGram Distribution, Inc. pro-

motional representative for the southern California market. Before that, he spent three years with Casablanca Records.

Bogart's initial clients in his new venture include Millennium Records and Casablanca Records.

Mardones Into the Bottom Line



Polydor Records recording artist Benny Mardones, whose single, "Into The Night," is in the top 10, recently played the Bottom Line in New York. Pictured backstage are, from left, standing: Pat Maraschino, drummer, Mardones' band; Robert Tepper, bassist; Dick Kline, executive vice president, PolyGram Records East; Ron Norris, rhythm guitarist (partially obscured); Mardones; Fred Haayen, president, Polydor Records; Bob Sherwood, president, Phonogram/Mercury Records; Cynthia Cox, national secondaries promotion, PolyGram Records East; and Eric Gardner, Mardones' manager. Seated, from left are: Bill Cataldo, director of national pop promotion, Polygram Records East, and Steve Greenberg, New York local promotion, PolyGram Records East.

The Coast (Continued from page 20)

music business will name an A&R gig as the one they'd most like to have—you know, the glamor of signing unknown talent, nurturing it to the top, uncorking the champagne when your discovery's latest platinum album arrives, and so on. But if A&R is really where you want to be, consider how you might handle the following letter, sent to an A&R man of our acquaintance: "Hope this letter does not get 'canned,'" it reads, "because I sincerely feel that the idea I have could be very profitable... I feel that a young veterinarian (me) singing songs about animals could go over big because: 1) Just the idea alone seems like a fantastic 'gimmick' which many people need these days to 'make it.' 2) It would appeal to young and old alike because most of them have animals that they love dearly. 3) Almost everyone I've ever talked to (especially girls) at some time in their lives wanted to be a veterinarian. 4) Most everyone with animals likes and respects their veterinarian, envies their work, and thinks kindly of all vets in general. 5) There is a lot of public awareness towards animal ecology these days (i.e. whales, baby seals, etc.), and songs about this could go over big—especially if sung by a vet." You must admit, the logic is impeccable, and it gets even more so when the singing pet doctor offers this opinion: "I do not pretend to be fantastic, however I have heard a lot worse on the radio." Can't argue with that.

ROSY FORECAST: Organizers of the Fourth Annual Bread & Roses Festival of Music, held each autumn at UC/Berkeley's Greek Theatre, have announced the first performers expected to appear at this year's edition of the gathering. Set for October 3, 4 and 5, acts already committed include Kris Kristofferson, Van Morrison, Angela Bofill, Bobby Bare, Taj Mahal, J.D. Souther and B.B. King, along with a special appearance by Joni Mitchell.

As in the past, the festival will benefit Bread & Roses, the non-profit organization founded to provide free live entertainment to the institutionalized. Appropriately, this year's shows will be broadcast live to a number of California prisons. The lineup, however, suggests a broader musical slant when compared with the all-acoustic format employed at the first festivals.

Bay Area residents interested in attending the shows, co-sponsored by the Committee of Arts & Lectures at the university, can obtain tickets and information at the University Box Office in the Berkeley Student Union; at all BASS outlets; or over the phone from TELETIX (642-9988). Phone charges can also be made by calling either (415) 835-4342 or (408) 297-7552.

OTHER: When Squeeze recently played some dates in London, they had an interesting opening act: Elvis Costello, appearing under another name. For an encore, he performed a couple of Squeeze tunes; when they encoed, they played a couple of El tunes... Atlantic/Atco acts are happening: the "Blues Brothers" soundtrack album is gold in Canada, Pete Townshend's "Empty Glass" is platinum there, Yes' "Drama" debuted at number two on the English charts and AC/DC's "Back in Black" came on those charts at number one in its first week of release.

Record World Imports

By JEFFREY PEISCH

■ **DISCOVERING OTWAY:** John Otway, who has a new domestic album on Stiff ("Deep Thought"), has a new British LP ("Way and Bar") on Polydor. The American LP is actually half of the new British record combined with half a dozen Otway gems from the past. Buy one of them, either one, for Otway is surely a neglected genius. While many of his songs may seem like off-beat novelty items on first listening, with repeated listenings the songs open up and reveal a keen and sensitive observer of the human condition.

Otway, who recently completed a tour of England, staying in a tent each night, was in the center of all learning (New York City of course) a few weeks ago. The columnist joined Otway, tour manager John Rummons, manager Maurice Bacon and Stiff publicist Janis Schact for a wonderful lunch at the world-famous Carnegie Deli. Among the highlights of the encounter:

The way Otway's eyes lit up when the waitress brought him a huge roast beef sandwich. "That's more meat than you've had in your entire life," said Bacon.

Picking up what he thought was a sugar container, Otway nearly put two heaping teaspoons of Dijon mustard in his coffee. "Probably would have made this coffee better," said Rummons.

Asking the waitress what she suggested for desert, and being told that the cheesecake was great, Otway, Bacon and Rummons each insisted the Carnegie's cheesecake wasn't "real." On that note Imports slid back to the office and Otway and company began their latest assault on America's heartland.

I MAN SAYS NOW: "Today reggae is just another bin (in the record store). But if you can find it, there's plenty of good reggae available these days—more, ironically, than when it was 'going to be big'."

That quote was written by Ed Ward in 1977 in the Village Voice. Ward was lamenting the fact that reggae had never caught on in this country. There have been many false starts—in the mid '60s, when Jamaican music (then called rock steady) was most like American soul, and again in 1973 when the film "The Harder They Come" was achieving popularity and Bob Marley was at a creative high. But, for a variety of reasons, reggae has never really caught on in the U.S. Now may be the best chance of all for the music to gain acceptance. The British neo-ska bands (**Specials**, **Selecter**, **Beat**) are making people aware of original ska and reggae. The embracing of roots reggae and dub by the **Clash**, **PiL** and others, and the general rise of all dance music in rock clubs, is giving Jamaican music wider exposure than its had in years. For those with an interest in the development of music from the island of Jamaica (Jamaican record labels release more records per capita than the U.S.), the London-based Trojan Records has recently released a very adventurous—and very successful—six-LP series of reggae music called "Creation Rockers." Trojan has wisely made the series six single albums, instead of an expensive set; each single record contains music spanning a 15-year period (1965-1980) so that one doesn't have to buy the whole series for a representative sampling. And there isn't a dud included in the set. From the funky toasting of **U. Roy** and **Big Youth**, to the pop swooning of **Gregory Isaacs**, to the dark and eerie dub of **Augustus Pablo**, "Creation Rockers" is a wonderful chronicle of some beautiful indigenous music.

MORE ALBUMS: This month's album of the year is "The Secret Policeman's Ball" (Island), eight songs taken from the benefit concerts for Amnesty International held in London last year. While the songs by **Tom Robinson**, **Neil Innes** and **John Williams** are all fine, what makes this record great are the acoustic versions of "Pinball Wizard" and "Won't Get Fooled Again" by **Pete Townshend**. Townshend accompanies himself only with an acoustic guitar and the result is amazing. The dynamics, the tension, the hair-raising electricity of the **Who** versions is all there. On "Won't Get Fooled Again," Townshend doesn't even attempt to copy Daltry's growl on the last line of the song, "Meet the new boss, same as the old boss." Instead, he builds a momentum with his guitar, sings the last line almost emotion-less, and then hums the song to an end. The difference is startling, yet immediately great, kind of like hearing Dylan do his souped-up version of "Most Likely You Go Your Way (And I'll Go Mine)" on the 1974 tour. . . . Imagine **Television** with **Jim Morrison** singing and you'll have a close approximation of the sound of **Echo and the Bunnymen** on their debut LP "Crocodiles" (Korova). By no

means does this mean that the group doesn't have its own sound. Like all great rock 'n' rollers, Echo and the Bunnymen draw on several styles but have their own highly individualized sound. The guitar interplay of **Ian McCulloch** and **Will Sergeant** is tight and full of tension one moment, loose and dreamy the next. Bassist **Les Pattinson** and drummer **Pete de Freitas** play that modern dance-rock beat without falling into the machine-like 2/4 snare drum pattern of so many groups these days. And the lyrics (credited to the entire band) traverse that fine line between the timely and the timeless. They are extremely personal, yet poetically abstract (in this sense it's hard to believe they were jointly written by four people), obviously the work of a tortured existential hero. . . . **Plastic Bertrand's** "Ce Plane Pour Moi" may have hurt the Belgian rocker more than helped him. The song was tagged as a novelty one-off and nobody thought they'd ever hear from Plastic again. Well he's back and the second album ("L'Album," Attic) is very strong. As the columnist once spent three months in France on an exchange program (didn't everyone?) he can confirm that French (or Belgian) rockers concern themselves with many of the same banal topics as American rockers. Among the translated titles on "L'Album": "Rock and Roll, I Hate You," "Young and Care-free" and "Stop, or Play again."

SPINOFFS: What a terrible word! How would you like to be called someone's spinoff? In any case, the word fits a few new releases. **Jah Wobble** is apparently in the dog house with the rest of **Public Image Limited (John Lydon and Keith Levene)** because of his solo LP, "The Legend Lives on . . . Betrayal" (Virgin). In a New Musical Express interview Levene accused Wobble of using discarded PiL rhythm tracks on the solo LP and of playing a superstar role. All of this aside, Wobble's album, messy and disjointed that it is, is very interesting. Like PiL, Wobble attempts to incorporate elements of reggae without using precise reggae rhythms. On some cuts, Wobble succeeds brilliantly; much of the album, though, falls flat on its face. . . . Speaking of John Lydon, his younger brother Jimmy fronts a new band called **4BE2** and their new single, "Frustration" (WEA) is a pretty pedestrian rock tune. A **Johnny Rotten** is credited as producer and he's pictured on the sleeve as "Pig Youth." . . . The **Attractions**, sans **Elvis Costello**, have released a single, "Single Girl" (F-Beat), which is a nice, bouncy, catchy song. It doesn't say who is singing. . . . And the **Rumour**, **Graham Parker's** band, do a great version of the old standard "My Little Red Book" (Stiff).

SINGLES: Drat, no more room. It must be mentioned though that the b-side of Talking Heads' "Cities" (Sire) is a killer live version of the same song.

CBS Fetes Jimmy Hall



Pictured at a listening party for Jimmy Hall's debut Epic LP "Touch Me" are, left to right, (front) Gunnar Gelotte and Larry Burwald, Jimmy Hall band; (second row) Barry Mog, Memphis branch manager, CBS Records; Rich Schwan, manager, Epic promotion, CBS Nashville; Ron Huntsman, vice president, artist promotion, Sound Seventy Corporation; Hall; Epic product manager, Bill Bennett; Drew Ponder, Memphis sales manager, CBS; Phil Graham, writer relations, BMI; (back row) Mike Monroe, director, touring, Sound Seventy Management; Doug Casmus, Jimmy Hall road manager; Steve Greil, executive vice president and general manager, Sound Seventy Corporation; Craig Brashear, local promotion manager, Memphis branch, CBS Records; Ed Thomas, April Blackwood; Jack Hall, Jimmy Hall Band.

WEA Names 3 in Los Angeles

■ **LOS ANGELES**—Brent Gordon, Los Angeles branch manager of the Warner/Elektra/Atlantic Corp., has announced the appointments of Roy Smith as Los Angeles promotion manager for Elektra/Asylum, Mouse Waldron as assistant warehouse manager, and Cory Connery as singles specialist.

Smith had been the west coast regional singles coordinator for WEA. Waldron has been with WEA since 1974, starting in the Philadelphia branch, and had held a variety of positions at the Los Angeles branch since 1977. Connery started with WEA two years ago as an inventory rep.

Earth, Wind & Fire Get Japanese Award



At CBS Records' recent domestic and international business meetings, CBS/Sony presented a special award to ARC recording group Earth, Wind and Fire for outstanding sales (in Japan). Verdine White of EW & F accepted the award for the group. Pictured, from left: Allen Davis, president, CBS Records International; Toshio Ozawa, president, CBS/Sony; Dick Asher, deputy president and chief operating officer, CBS Records Group; Walter Yetnikoff, president, CBS Records Group; White; Norio Ohga, chairman, CBS/Sony; Thomas H. Wyman, president and chief executive officer, CBS, Inc.; and Bruce Lundvall, president, CBS Records Division.

Japan

(This column appears courtesy of Original Confidence magazine)

By CARMEN ITOH

■ On August 16 & 17 **Parachute**, **R. C. Succession**, **Spectrum** and **Southern All Stars** representing Japan and **Kalapana**, **Atlanta Rhythm Section** and **Cheap Trick** from the United States got together and performed at Japan Jam 2 at Yokohama Stadium.

On both days, unfortunately, it rained. Still, with raincoats and umbrellas, 20,000 people came on the first day and 25,000 people on the second.

Quite a lot of people were there just to see Atlanta Rhythm Section perform, since it was their first concert in Japan. Hit numbers like "Imaginary Lover," "So Into You" and "Do It or Die" delighted their fans. But on the first day, the reaction of the audience was that something was wanting in vigor after they played their hit ballads and several other slow tempo songs in succession. Their choice of songs seemed incongruous in a place as large as a baseball stadium. The weather also contributed to a dreary performance. On the second day, they drastically changed their performance, delighting the audience.

In spite of the absence of **Tom Peterson**, which greatly disappointed the fans, Cheap Trick's showmanship illustrated their firm grasp on the Japanese fans. **Peter Comita** played in place of Tom.

The Japanese Phonograph Record Association has announced that record production in June was 14,729,000 copies, a decrease of six percent from the previous year. In value it was 13,991,000,000 yen, the same as the previous year. The production of tapes in June was 6,747,000 units, a 30 percent increase from that of the previous year. In value it was 8,931 million yen, an increase of 14 percent from the previous year.

With the result of production in June, the total production of records and tapes in the first half of 1980 was revealed. The record production had a five percent drop in volume and a two percent drop in value. On the other hand, tape production showed a 34 percent increase in volume and a 19 percent increase in value from the previous year. Since last year, tapes have become increasingly important.

Monta & Brothers are currently enjoying a runaway hit on all Original Confidence Charts dated August 11. Their smash hit "Dancing All Night," which was awarded the 13th All Japan Cable Radio Grand Prix for the first half-year, is ranked number one on the singles chart, the cable radio chart and the radio request chart. Their debut album "Act 1" is doing just as well on the LP & cassette chart.

England

By VAL FALLOON

■ LONDON—It has been **Stevie Wonder** week here, with sell-out dates at the massive Wembley Stadium scoring rave reviews all over after Stevie's absence from this country for six years. During this time Wonder's music has become more elaborate and complex, so reviewers unanimously commented that the man proved at Wembley that he still knows how to give a show. And what a show. From "For Once In My Life" via "Sir Duke" to tracks from the new LP, Wonder kept the band cooking and the fans boiling for three hours. Then, at a Motown presentation of silver, gold and platinum discs, where the new LP was previewed, guests witnessed an impromptu concert before Wonder took off for the second in his concert series . . . Even the weather warmed up to welcome him . . . But it's also **Buddy Holly** week, the fifth anniversary of this **Paul McCartney**-sponsored festival. The **Hollies** are releasing an LP of Holly songs, souvenirs will be given away all over town and a special edition of "Club Sandwich," the MPL magazine, has been distributed throughout the industry. Capital Radio is broadcasting a dramatization of Holly's life, and touring town with a mobile broadcasting unit. Guests who have Holly-related material out will visit the "station," such as Virgin band the **Perks**, who have "Reggae Sue," a version of "Peggy Sue." The annual fan fair is likely to be a big draw here . . . The week's events will be advertised in some London cinemas.

TAPE LEVY ROWS: The MCPS will almost certainly withdraw from the home taping license scheme now that the BPI has pulled out. Meanwhile, pressure for a government levy has met with opposition from other industries which use a considerable amount of tape in word processors and mini computers. Manufacturers claim that new micro equipment was especially designed to use cassettes and object to being penalized to compensate record industry royalty losses. The opposite side of the coin is a consumer music paper's survey that showed 94.7 percent of readers tape at home and 61 percent of them would have bought records if tape equipment was not available . . . Spoiler system talk goes on: **Gerry Brown**, head of Bronze Records, also runs an electronic division which claims to have come up with an undetectable signal. Details are, understandably, not available, but the technology is claimed to update earlier unsuccessful trials sponsored by majors such as EMI . . . The recession continues to bite: This week Jet Records let go twelve people including sales director **Ray Cooper** and international director **Andy Stevens**, but Jet boss **Don Arden** has denied he is closing his L.A. office . . . But at times like these nostalgia seems to dominate the scene: as well as Buddy Holly week we have the **Elvis** package selling so well the limited run was extended. A TV series titled "Unforgettables" will star fifties and sixties heroes **Frank Ifield**, **Martha And The Vandellas** and **Gerry And The Pacemakers**. Twelve double a-side **Stones** singles from the early days are being released by Decca with special packaging, and this month Polydor releases a **Jimi Hendrix** 12-album set with six singles. As a final touch to all this **Ben E. King** is here for a tour to coincide with his Atlantic album "Music Trance."

PICKING UP THE PIECES: Not a backward glance from those involved in the collapse of the RCA/PRT deal. RCA, as well as building up its management team to cover **Jack Craigo's** commuting between here and N.Y., has taken on the Stax/Fantasy product for the U.K. from EMI. RCA has Milestone/Prestige here and initially only selected releases go out. Later a full license deal is expected. RCA is putting its big guns behind "Exiled," a concept album described as a "space mystery" based on the origins of man . . . Meanwhile PRT quickly organized a sales conference in place of the planned joint one. Said M D **Derek Honey**, "After six months of virtual stagnation while talks were going on we are now preparing to fight back." Details will be announced at the sales meet, but first off is expected a double album midprice pack . . . Someone is busy: The new CBS factory is said to be gearing up for massive pressing demands this month, not only from licensed labels. The 13 million pound factory, opened in June, is said to have capacity for almost a quarter of the industry's product.

Loch on German Scene *(Continued from page 6)*

company's first consumer offering will be late in October. The first ten video cassette titles will be drawn from the Warner Bros. film library, synchronized in German, manufactured in the U.K., and packaged in special new boxes unlike the American containers. Prices will range from DM 150 to 230. In future releases, Loch promises a wider range of program material, although pornography has been ruled out.

WEA thus will be the first major German record company to get into consumer video software. Most German video sales are now made through video equipment and photo shops. WEA will develop contacts with these dealers, but plans to take advantage of its special relationship with record retailers. To show them how to get into video, WEA will set up model "Videothek" sections in several of its larger Govi record stores. With German record dealers still hesitant about video, Loch admits he is taking a financial risk, but says he thinks the time is right.

"We want to encourage anything that can lead to an improvement in the quality and variety of available entertainment. We can afford to support something even if we don't know how profitable it will be. But we do not want to stand in the way of technical innovations through a restrictive program policy."

At WEA, a first-half revenue hike of 17 percent, well over the industry average in Germany, confirms the company's ability to keep its music attractive for consumers. WEA raised dealer net on all full-price albums by 7.5 percent on September 1, in order to keep up with rising costs and stay in line with most other com-

Burns Appointed General Manager of Rolling Stones Records

■ LONDON — Mick Jagger has appointed former EMI executive Colin Burns as general manager of Rolling Stones Records, based in London.

Burns, with EMI for 22 years, was lately sales chief at UA but left the company as a result of the recent merger of UA with EMI here. His immediate responsibilities with Rolling Stones Records cover the world outside the U.S. and Canada, and include recording activities, marketing, coordination with EMI (which distributes) and international promotion.

Apart from the Stones themselves, the label also records Peter Tosh, now a major reggae act in Europe.

panies, which also raised their wholesale this summer.

Loch chose to accentuate the positive during his address to the sales convention, titled "The Future With Music." But he acknowledged two repertoire problem areas at WEA Germany, which will be given more attention next year. He is looking for the right person to handle the Nonesuch catalogue, and wants to put special marketing emphasis on the classical label when that person is found.

Most German record companies are weak in contemporary MOR, WEA especially so. However, all WEA affiliates in Europe cooperated in a project to develop a new MOR orchestral sound for the '80s. Each company produced a demo. When the demos were presented late last month in Amsterdam, WEA Germany's sound was selected for European exploitation. Early in 1981, the first recordings by the as yet unnamed WEA band will be marketed throughout the continent, and later hopefully around the world.

ATI Signs Deal For Concert in China

■ Jeff Franklin, chairman of the board of ATI Equities, has announced that his company has signed an agreement with the China Sports Service to bring a rodeo and popular music concert to China in the spring of 1981.

Five music acts are expected to perform on the last two days of the rodeo, which will take place April 5-25 at a 25,000-seat stadium in Peking. During these two days the rodeo and concert will be filmed for an American television special and recorded for the first album of contemporary American music made in China.

Franklin put the project together with Richard Duryea, president of International Western Adventures, Inc. a company which toured Europe with a rodeo last year.

W. German Sales Drop

(Continued from page 4)

was profit in full-price classical records, however, which improved 38 percent in the first half.

Contacted about the Phonoverband figures, several executives noted that through price increases and development of the super-high-price TV albums, the value of records and tapes sold in Germany has actually increased between four and six percent.

England's Top 25

Singles

- 1 ASHES TO ASHES DAVID BOWIE/RCA
- 2 START JAM/Polydor
- 3 FEELS LIKE I'M IN LOVE KELLY MARIE/Calibre Plus
- 4 9 TO 5 SHEENA EASTON/EMI
- 5 I DIE: YOU DIE GARY NUMAN/Beggars Banquet
- 6 THE WINNER TAKES ALL ABBA/Epic
- 7 EIGHTH DAY HAZEL O'CONNOR/A&M
- 8 TOM HARK PIRANHAS/Sire/Hansa
- 9 OOPS UPSIDE YOUR HEAD GAP BAND/Mercury
- 10 SUNSHINE OF YOUR SMILE MIKE BERRY/Polydor
- 11 DREAMING CLIFF RICHARD/EMI
- 12 UPSIDE DOWN DIANA ROSS/Motown
- 13 BANKROBBER CLASH/CBS
- 14 GIVE ME THE NIGHT GEORGE BENSON/Warner Bros.
- 15 OH YEAH ROXY MUSIC/Polydor
- 16 MODERN GIRL SHEENA EASTON/EMI
- 17 FUNKIN' FOR JAMAICA (N.Y.) TOM BROWNE/Arista
- 18 ALL OVER THE WORLD ELO/Jet
- 19 CAN'T STOP THE MUSIC VILLAGE PEOPLE/Mercury
- 20 IT'S STILL ROCK & ROLL TO ME BILLY JOEL/CBS
- 21 BEST FRIEND BEAT/Go Feet
- 22 A WALK IN THE PARK NICK STRAKER BAND/CBS
- 23 MARIE MARIE SHAKIN STREET/Epic
- 24 PRIVATE LIFE GRACE JONES/Island
- 25 MORE THAN I CAN SAY LEO SAYER/Chrysalis

Albums

- 1 FLESH AND BLOOD ROXY MUSIC/Polydor
- 2 DRAMA YES/Atlantic
- 3 BACK IN BLACK AC/DC/Atlantic
- 4 GIVE ME THE NIGHT GEORGE BENSON/Warner Bros.
- 5 BREAKING GLASS SOUNDTRACK/A&M
- 6 KALEIDOSCOPE SIOUXSIE AND THE BANSHEES/Polydor
- 7 XANADU SOUNDTRACK/Jet
- 8 OFF THE WALL MICHAEL JACKSON/Epic
- 9 SKY 2 SKY/Ariola
- 10 GLORY ROAD GILLAN/Virgin
- 11 ME MYSELF I JOAN ARMATRADING/A&M
- 12 UPRISING BOB MARLEY AND THE WAILERS/Island
- 13 SEARCHING FOR THE YOUNG REBELS DEXY'S MIDNIGHT RUNNERS/Late Night Feelings
- 14 JUST CAN'T STOP IT BEAT/Go Feet
- 15 DEEPEST PURPLE DEEP PURPLE/Harvest
- 16 REGGATTA DE BLANC POLICE/A&M
- 17 CLOSER JOY DIVISION/Factory
- 18 LIVING IN A FANTASY LEO SAYER/Chrysalis
- 19 BAT OUT OF HELL MEATLOAF/Epic
- 20 DIANA DIANA ROSS/Motown
- 21 ONE TRICK PONY PAUL SIMON/Warner Bros.
- 22 VIENNA ULTRAVOX/Chrysalis
- 23 EMOTIONAL RESCUE ROLLING STONES/Rolling Stones
- 24 IF YOU WANT BLOOD YOU'VE GOT IT AC/DC/Atlantic
- 25 MANILOW MAGIC BARRY MANILOW/Arista

(Courtesy: Record Business)

Gospel Album Picks



STRAIGHT AHEAD

JAMIE OWENS-COLLINS—Sparrow SPR 1035
Jamie's first Sparrow release is a strong one packed with solid material. This is an album designed to break a career wide open. Top cuts include "I'm Yours," "Fooled By A Feelin'," "I Have," and "Shine Through Me."



TAKE IT TO THE PEOPLE

ALBRECHT, ROLEY & MOORE—Spirit NDR 3004
A light contemporary feel pervades amid this trio's smooth harmonies and timely lyrics. Standouts are "Confrontations," "I'm On My Way" and "Cross On Over."



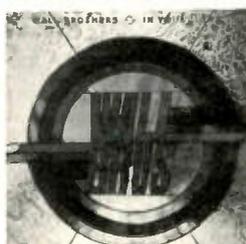
MOVIN' ON UP

FLORIDA BOYS—Canaan CAS 9863 (Word)
Long favorites in the southern gospel field, the Florida Boys have produced another sterling album. Prime selections include "The Hand Of God," "Lord, I'm Learning To Say I Love You" and "Living On The Winning Side."



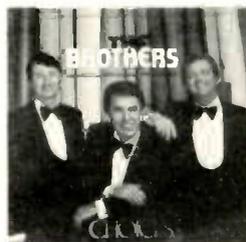
I WON'T GIVE UP

HARDIE CLIFTON—Nashboro 7225
A former member of the Brooklyn Allstars, Clifton steps out on his own making an impressive solo debut. "Walk Right In," "I Stood On The Banks Of Jordan" and the title cut are favorites.



IN YOUR LIGHT

WALL BROTHERS—Greentree 3573 (Great Circle)
This album marks a maturation of the Wall Brothers' music. The contemporary feel gets a boost from solid material and impressive production. "Open Up," "Where Do We Go From Here," "He Must Have Planned It That Way" and "I Am Free" are tops.



CHOICES

THE BROTHERS—Impact R 3712 (Great Circle)
The Brothers' (formerly with the Cathedral Quartet) debut package contains MOR and traditional material. Top selections are "Suffer The Children," "You Wanted Me" and the title tune.



GIVE ME MORE LOVE IN MY HEART

LARNELLE HARRIS—Benson R 3713 (Great Circle)
Another long-awaited package. Harris has come out with an MOR flair and shines on "Hallowed Be Thy Name," "Hold On" and the title track.

Benson, Paragon Join Forces

(Continued from page 3)

the Benson Company from owners John T. Benson, III, and Robert Benson, Sr., for an undisclosed amount in cash and notes. Zondervan's Benson stock and real estate represent 51 percent interest in the newly formed Benson Group.

Kladder stated that "the new Benson Company" (the telephone greeting now given to callers) began functioning in its new capacity Sept. 2. "Nothing is going to be drastic," Kladder told *Record World*. "Benson is going to stay in Nashville. We're going to continue to promote the Benson name, because it is well established and has prestige.

"We've already projected that

we will make certain decisions by the first of the year. The main thing we're doing now is to make sure we stay in business by concentrating on our purpose of distributing records and printed music."

A major concept behind the Benson Group is creating label identities. "We intend to develop labels," says Kladder. "Paragon, NewPax, HeartWarning, Impact, Greentree, and Lamb & Lion will have their own distinct characteristics. We may have a label that is gospel/rock, MOR, contemporary, or traditional, and it will be managed by a producer who has the distinct expertise in that (Continued on page 117)

Contemporary & Inspirational Gospel

SEPTEMBER 13, 1980

SEPT. 13	AUG. 30		
1	1	NEVER ALONE AMY GRANT/Myrrh MSB 6645 (Word)	21 — GET READY DARRELL MANSFIELD/Polydor 6288
2	5	WITH MY SONG DEBBY BOONE/Lamb & Lion LL 1046 (Word)	22 20 I'LL BE THINKING OF YOU ANDRAE CROUCH/Light LS 5763 (Word)
3	2	IN HIS TIME, PRAISE IV MARANATHA SINGERS/Maranatha MM0064 (Word)	23 22 THE VERY BEST OF THE VERY BEST FOR KIDS BILL GAITHER TRIO/Word WSB 8835
4	3	ONE MORE SONG FOR YOU IMPERIALS/DaySpring DST 4015 (Word)	24 33 ALL THAT MATTERS DALLAS HOLM & PRAISE/GREENTREE R 3558 (Great Circle)
5	7	MY FATHER'S EYES AMY GRANT/Myrrh MSB 6625 (Word)	25 — MORE HYMNS FOR CLASSIC GUITAR RICK FOSTER/Bread'N'Honey 118
6	6	BEST OF B. J. THOMAS Myrrh MSB 6653 (Word)	26 25 THE LORD'S SUPPER JOHN MICHAEL TALBOT/Birdwing BWR 2013 (Sparrow)
7	4	THE PAINTER JOHN MICHAEL TALBOT & TERRY TALBOT/Sparrow SPR 1037	27 24 COME TO THE QUIET JOHN MICHAEL TALBOT/Birdwing BWR 2019 (Sparrow)
8	9	SAVED BOB DYLAN/Columbia FC 36553	28 28 THANK YOU FOR THE DOVE MIKE ADKINS/MA 1061
9	8	NEVER THE SAME EVIE TORNQUIST/Word WSB 8806	29 16 DALLAS HOLM AND PRAISE LIVE Greentree R 3441 (Great Circle)
10	14	ROAR OF LOVE 2ND CHAPTER OF ACTS/Sparrow SPR 1033	30 19 BULLFROGS AND BUTTERFLIES CANDLE/Birdwing BWR 2010 (Sparrow)
11	12	YOU GAVE ME LOVE B. J. THOMAS/Myrrh 6633 (Word)	31 37 LIVE ANDRUS/BLACKWOOD & CO./Greentree R 3570 (Great Circle)
12	17	HEED THE CALL IMPERIALS/DaySpring DST 4011 (Word)	32 — LIVE FIREWORKS MCA 3248
13	15	FOR THE BEST B. J. THOMAS/MCA/Songbird 3231	33 — HYMNS FOR CLASSICAL GUITAR RICK FOSTER/Bread'N'Honey 102
14	13	FORGIVEN DON FRANCISCO/NewPax NP 33042 (Word)	34 35 A PORTRAIT OF US ALL FARRELL & FARRELL/NewPax NP 33076 (Word)
15	11	THE SKY IS FALLING RANDY STONEHILL/Solid Rock 2005 (Word)	35 32 WINDBORNE BOB & JOY CULL/Chalice CRT 1030
16	10	MUSIC MACHINE CANDLE/Birdwing BWR 2004 (Sparrow)	36 34 HAPPY MAN B. J. THOMAS/Myrrh MSB 6593 (Word)
17	21	AMY GRANT Myrrh MSB 6586 (Word)	37 30 GENTLE MOMENTS EVIE TORNQUIST/Word WSB 8714
18	18	GOT TO TELL SOMEBODY DON FRANCISCO/NewPax NP 33071 (Word)	38 26 SLOW TRAIN COMING BOB DYLAN/Columbia FC 36120
19	23	NO COMPROMISE KEITH GREEN/Sparrow SPR 1024	39 40 TOWARD ETERNITY MATTHEW WARD/Sparrow SPR 1014
20	—	SEEDS OF CHANGE KERRY LIVGREN/Kirshner NJZ 36567 (CBS)	40 29 RAINBOW'S END RESURRECTION BAND/Star Song SSR 0015

Capitol Inks Randy Hansen



Singer/songwriter/guitarist Randy Hansen has signed an exclusive worldwide recording agreement with Capitol Records, Inc., announced Rupert Perry, vice president, A&R, CRI. Hansen's power trio has captivated audiences around the country with its tribute to Jimi Hendrix, but for his debut LP, produced by David Rubinson and due for October release, Hansen wrote or co-wrote six of the seven songs. Pictured after the agreement was signed are, from left: Rubinson, Hansen, and Perry.

Retail Rap (Continued from page 100)

J. D. Haas, director of advertising. The Peaches store in New Haven recently completed an air guitar contest where customers came in and pretended to play guitar to any song on the Kinks album "One for the Road." The winning air guitarist won a Fender guitar. "You wouldn't believe the strange customers this type of contest brings into the store," said Haas. . . . Kemp Mill's Joel Goldberg reports that his outlet recently promoted Curtis Mayfield and Linda Clifford's album "The Right Combination" by offering a week-long trip to the Bahamas, all expenses paid. Radio station WHUR offered clues to the correct "combination." The promotion drew 1500 entries and greatly helped sales of the album.

MEETINGS—Key management and supervisory personnel of Elroy Enterprises will meet at the Harrison Conference Center in Glen Cove, Long Island for a two-day seminar on September 17th and 18th. The seminar will acquaint store managers and assistants with Elroy executives and corporate policies in an informal atmosphere highlighted by a barbecue at pool-side each evening. . . . NARM's regional meetings will take place at the following cities in September: Seattle, the 17th; San Francisco, the 18th; Los Angeles, the 19th; Dallas, the 23rd; Atlanta, the 25th and Miami, the 26th.

Benson, Paragon Join Forces

(Continued from page 116)

given sound. It will be his job to find the artists, work within his budgets, and create an epicenter with a distinct character to it.

"Then these labels will be distributed through a centrally controlled organization of a strong sales force. At the present this will be done through the Benson Company."

As for the publishing concerns involved, Kladder indicates that these will be left alone for the time being. "Each company (Benson, Paragon, and Zondervan) has a good publishing organization in place," declared Kladder. "If we can create a more effective way, then we will do it; but that would be a few months down the road. To me right now, it looks like it would be feasible to combine the companies to create a strong concentration, but we'll have to determine that as we gather more experience and watch each one function."

Kladder foresees a possible juggling of the three companies'

various departments in order to take advantage of area strengths. "We are going to try to determine where our strengths are in the various organizations and move operations accordingly," he stated. "It is conceivable that some of Singspiration's recording activity (Milk & Honey label) will move over into the Benson Group area, especially in the area of distribution. It's also conceivable that Impact Books of the Benson Company would be distributed by Zondervan, once we determine the feasibility and effectiveness.

"We at Zondervan feel our strongest contribution is our expertise and results in operations—the ability to function properly in production, shipping, and accounting."

As president of the Benson Group it is MacKenzie's job to blend the Benson and Paragon companies into one functioning organization. MacKenzie was unavailable for comment as press time.

GMA Launches Membership Drive

ESTES PARK, COL.—During the Gospel Music Association's recent board meeting here, the membership committee chaired by Thurlow Spurr launched an extensive membership campaign.

Fifteen board members were appointed regional coordinators: Joe Battaglia, James Bullard, Rick Cook, Polly Grimes, Lou Hildreth, Mary Hillyard, Dan Johnson, Arnold Ligon, Norman Odum, Elwyn Raymer, Mike Sears, Thurlow Spurr, Carrol Stout, Irene Ware and Lanny Wolfe. They will work with computerized printouts to reach inactive members and draw help from GMA state representatives and industry input for potential new members in their region.

Gospel DJs in Ga. To Receive Awards

ATLANTA—As part of Georgia Music Week, Sept. 13-21, black gospel DJs across the state will be feted at the Gospel DJ Awards Program and dinner presenting the Word Records and Music Group Sept. 20 at the Georgia World Congress Center here.

The program, which will honor approximately 75 statewide disc jockeys, is to be hosted by Nashville DJ Hoss Allen of WLAC radio. Presenters include WAOK, Atlanta, personality Seretha Tinsley, singer Al Green, and Myrrh recording artist Donn Thomas. Green and Thomas are also slated to perform. Georgia Sen. Richard Greene will offer a special address. James Bullard is the show's producer.

Soul & Spiritual Gospel

SEPTEMBER 13, 1980

SEPT. 13	AUG. 30	ARTIST/ALBUM	SEPT. 20	23	ARTIST/ALBUM
1	1	PLEASE BE PATIENT WITH ME ALBERTINA WALKER/Savoy SL 14527 (Arista)	21	14	YOU OUGHT TO TAKE TIME OUT TO PRAISE THE LORD REV. CLAY EVANS & THE SHIP/ Jewel 0150
2	2	I'LL BE THINKING OF YOU ANDREA CROUCH/Light LS 5763 (Word)	22	18	LORD, LET ME BE AN INSTRUMENT JAMES CLEVELAND & THE CHARLES FOLD SINGERS, VOL. IV/Savoy SGL 7038 (Arista)
3	3	TREMAINE TRAMAINE HAWKINS/Light LS 5760 (Word)	23	21	SHOW ME THE WAY WILLIE BANKS & THE MESSENGERS/HSE 1532
4	5	AIN'T NO STOPPING US NOW WILLIE NEAL JOHNSON & THE GOSPEL KEYNOTES/Nashboro 27217	24	20	SAVE THE LOST GOSPEL MUSIC WORKSHOP CHOIR/Savoy SGL 7043 (Arista)
5	22	REJOICÉ SHIRLEY CAESAR/MYRRH MSB 6646 (Word)	25	16	CHANGING TIMES MIGHTY CLOUDS OF JOY/City Lights/Epic JE 35971 (CBS)
6	4	IT'S A NEW DAY JAMES CLEVELAND & THE SOUTHERN CALIFORNIA COMMUNITY CHOIR/Savoy SGL 7035 (Arista)	26	28	I NEED YOU ISAAC DOUGLAS/Creed 3097 (Nashboro)
7	7	LOVE ALIVE II WALTER HAWKINS & THE LOVE CENTER CHOIR/Light LS 5735 (Word)	27	17	A PRAYING SPIRIT JAMES CLEVELAND & VOICES OF CORNERSTONE/Savoy SGL 7046 (Arista)
8	10	COME TO JESUS NOW MYRNA SUMMERS/Savoy SL 14575 (Arista)	28	25	AMAZING GRACE ARETHA FRANKLIN/Atlantic SD 2906
9	9	IT STARTED AT HOME JACKSON SOUTHERNIRES/ Malaco 4366	29	29	TRY JESUS TROY RAMEY & THE SOUL SEARCHERS/Nashboro 7213
10	26	CHANGED MAN SWANEE QUINTET/Creed 3099 (Nashboro)	30	32	STAND UP AND TESTIFY SALEM TRAVELERS/Creed 3100 (Nashboro)
11	11	VICTORY SHALL BE MINE JAMES CLEVELAND & THE SALEM INSPIRATIONAL CHOIR/Savoy SL 14541 (Arista)	31	24	PEOPLE GET READY SUPREME ANGELS/Nashboro 7226
12	6	JESUS WILL NEVER SAY NO FLORIDA MASS CHOIR/Savoy SGL 7045 (Arista)	32	30	YOUR LIFE IS NOT BEYOND REPAIR REV. RICHARD WHITE & SOUTHERN CALIFORNIA COMMUNITY CHOIR/Savoy SL 14563 (Arista)
13	12	IF YOU CAN MOVE YOURSELF, THEN GOD CAN HAVE HIS WAY DONALD VAILS CHORALEERS/ Savoy SGL 7039 (Arista)	33	33	DO YOUR BEST WALTER HAWKINS/Gospel Truth 14011
14	13	HEAVEN GENOBIA JETER/Savoy SL 14547 (Arista)	34	31	GOD SAID IT SOUL STIRRERS/Savoy SL 14569 (Arista)
15	—	TEL IT MILDRED CLARK & THE MELODY- AIRES/Savoy SL 14571 (Arista)	35	36	IN GOD'S OWN TIME, MY CHANGE WILL COME JAMES CLEVELAND & THE TRIBORO MASS CHOIR/ Savoy SL 14525 (Arista)
16	8	AT THE MEETING ERNEST FRANKLIN/Jewel 0151	36	—	WHAT IS THIS HIGHWAY QC's/Savoy SL 14508 (Arista)
17	27	ALL ABOUT JESUS SENSATIONAL NIGHTINGALES/ Malaco 4398	37	37	UNIVERSAL LOVE BILLY PRESTON/Myrrh MSB 6607 (Word)
18	15	WE'LL LAY DOWN OUR LIVES FOR THE LORD JULIUS CHEEKS & THE YOUNG ADULT CHOIR/Savoy SGL 7040 (Arista)	38	34	TIDE OF LIFE FIVE BLIND BOYS/Jewel 0155
19	19	OH LORD, YOU SAID SO REV. CLEOPHUS ROBINSON & THE ST. LOUIS COMMUNITY CHOIR/Savoy SL 14532 (Arista)	39	38	THE FOUNTAIN OF LIFE JOY CHOIR Gospel Roots 5034 (TK)
			40	35	PRaise BELONGS TO GOD ELBERTINA "TWINKIE" CLARK/ Sound of Gospel 091

Bumps Blackwell (Continued from page 99)

formers. Now he sees a full-force return to management and production as a necessity.

With several performers, including former Specialty acts and newcomers, already packed, Blackwell observes, "I'm still involved in management and production in that I see the latter mostly in terms of being a teacher. In order to make any money, I have to keep a hand in management."

Until recently, he had hoped to forego so broad an involvement because of outside funding plans. But with the Academy now several years old, and a separate schedule of summer classes in nearby Carson, Bumps won't wait. "Now there's a chance to really get moving, but we've been waiting for four years for funding, so I'm going public with my work," he argues. "We're going to have to go into production with shows."

That route mirrors Blackwell's emphasis on traditional musical training grounds he feels are currently underemphasized, as well

as his conviction that live theatre can still provide new talent with an important springboard. Noting that pop-oriented musicals like "Evita," "Hair" and "Godspell" all found audiences during a rock era, Blackwell believes investment in such properties will be enhanced by the emerging home video market. "We're back to Ziegfeld, really," he says.

"That's why I started the school. When the time came for me to start shows or productions, there'd be clashes of ego and judgment in the past. Lacking that discipline and knowledge from the performers, you'd see those kind of problems." To Blackwell, the solution is to provide both formal technical training and practical grounding in the business itself; as he himself puts it, "You don't go into a performance on a technical basis — you have to handle it with knowledge, organizing your own ignorance and then bringing technique to it."

Critical of many current music

curricula at American universities, Bumps is particularly mindful of problem students that have traditionally fared poorly. His own educational approach is to make both popular and classical areas accessible. "It's like the choice between learning by note, or learning by rote," he theorizes. "I do both. It takes the same black and white keys on the piano to play Bach as it does to play rock." One important aspect of this personalized approach is class size, which Bumps says averages around eight students and never exceeds 15.

His own resume includes music studies locally with Dr. Roy Harris, a project undertaken after Blackwell had already enjoyed his '50s successes with Specialty's rock acts.

If Blackwell remains actively involved in education, his current interest in returning to the trade as a producer and manager is more than a means to an end. Convinced that current technology and public taste

point toward a renewed emphasis on versatile musical performers who can communicate effectively as visual artists, he is now working with seven artists.

At one end are Don & Dewey, the duo Blackwell produced during their Specialty days, with several demo sessions already completed and making the rounds at the labels. Then there are newcomers like Anne Hughes and Linda Jackson, who Blackwell says will ultimately work as soloists, but are now handling session chores as a vocal duo; Fantuzzi, an artist whose music is "ska and reggae into rock;" gospel singer Bessie Griffin; Special Occasion, a rock-gospel ensemble; and pianist Clive Parks, a Toronto musician playing classically-influenced jazz.

"I haven't allowed myself to get locked into any one bag," summarizes Blackwell, "because music to me is just 12 tones. And those tones, to me, are the same thing as the 26 letters of the alphabet."

RSO Convention (Continued from page 9)

Isaac Hayes, were played, as well as were selections from Johnny Rivers' debut RSO LP, "Borrowed Time," and Mary MacGregor's album.

Dreamland's president Chinn and vice presidents of marketing and promotion Michael Dundas and Rick Swig showed a special music and slide presentation fea-

turing the groups Spider and Consenting Adults and artists Michael Des Barres, Suzi Quatro and Holly Penfield. Quatro also made a personal appearance.



Some scenes from the recent RSO/Dreamland convention. Pictured in the top left photo are, from left: Al Coury, president; Bob Edson, executive vice president; Bob Ursery, director of black music/R&B; Mitch Huffman, vice president, sales; Rich Fitzgerald, senior vice president and general manager; Mel DaKroob, national sales manager; (standing back) Jason Minkler, national promotion director; Robin Wren, national album promotion director; Bob Smith, vice president, promotion. In the second photo, Dreamland president Nicky Chinn presents Suzi Quatro, who appeared in support of her forthcoming Dreamland album and her single, "Rock Hard," which also appears on the RSO "Times Square" soundtrack. Pictured in the bottom left photo are, from left: Marc Ratner, associate national promotion director, RSO; Michael Brannen, RSO field promotion man, Denver; Tommy Teague, RSO southern regional marketing manager; Bob Smith, vice president, promotion, RSO. Shown in the bottom right photo are, from left: Jack Ashton, RSO field promotion man, Detroit; Michael Dundas, Dreamland vice president, marketing and promotion; Robin Wren, RSO national album promotion director; Fred DiSipio Jr., RSO field promotion man, Philadelphia.

Korvettes

(Continued from page 4)

chain is not considered an impediment to the repayment schedule, since a buyer with a solid financial record would presumably maintain the payment rate.

As *Record World* went to press, it was learned that Alexander's, one of the largest retailers in the New York area, had held preliminary discussions with Agache-Willot regarding possible acquisition of "three or four" Korvettes stores, all within New York City.

Korvettes' creditors are the Prudential Insurance Company, the Manufacturers Hanover Trust Company, the Bankers Trust Company and the Chase Manhattan Bank. Sources close to the creditors told the *New York Times* that about \$22 million of the total was owed to Prudential and that the remainder of the debt was divided equally among the banks.

Agache-Willot paid the creditors \$10 million in cash Wednesday (3) at the completion of day-long negotiations. It also agreed to pay an additional \$5 million on October 15, another \$5 million on November 15 and \$2 million on January 2, 1981.

The banks subsequently announced that they will also keep \$6 million seized from the retailer's accounts on August 8.

Despite the settlement of its institutional debt, Korvettes' financial woes remain. The chain is said to owe its suppliers around \$28 million.

Record World Country

Opryland Radio Productions Opens Doors

■ NASHVILLE — Tom Griscam, senior vice president of WSM Broadcasting, has announced the formation of Opryland Radio Productions, a new division of WSM Inc., which will produce and market syndicated and network radio programming this fall.

The new division, which has been in the planning stages for several months, will enter the marketplace with two programs, one of which will feature *Record World's* top ten country singles.

The first new show is a 35-minute program titled "On Stage," featuring live performances by top country stars, recorded studio-style on 16-track equipment at the Grand Ole Opry before a live audience. Each concert performance is topped off with an on-stage interview with the performer. "On Stage" shows ready for airing include programs with Ronnie Milsap, Roy Acuff, Hank Snow, Bill Anderson, Jimmy C. Newman, Jim Ed Brown, Helen Cornelius, Dottie West, Jeanne Pruett, and Merle Haggard.

The second new Opryland Radio offering, "Nashville's Record Review," will showcase the hottest-selling country singles of the week, presented in cooperation with *Record World*. Hosted by DJ Al Risen, the show will feature one of the hottest-selling stars of the week, who will comment on the *RW* Country Singles chart's top ten.

Bill Boling Dies

■ NASHVILLE — Bill Boling, road manager and rhythm guitar player for Johnny Rodriguez, died in a car accident here Tuesday (2). Boling, who cowrote the Rodriguez recordings "Down on the Rio Grande" and "Fools for Each Other," was buried in Marshall, Texas, after services were held for him in Nashville.

Opryland Radio Productions, which will operate separately from WSM Radio and the Grand Ole Opry, has offices in the Grand Ole Opry House, and is directed by Tony Lyons. Lyons' background includes production for the Armed Forces Radio Network, a five-year stint as a Nashville recording studio operator, and a staff position for six years at WSM Radio and the Grand Ole Opry. Ty Coppinger, formerly with the Top Billing talent management and booking agency in Nashville, has joined the company as associate producer.

A spokesman said Opryland Radio has met with network executives and national advertisers, and that the company has several other programs in the planning stages. Initial productions will be related to country music, but the new company said it expects to expand to several types of broadcast programs in the future.

Opryland Radio Productions will preview samples of its programming during CMA week, Oct. 13-19 in Nashville, and will maintain a suite for visiting broadcasters at the Opryland Hotel.

CMA Survey Reflects Country Music Boom

(Continued from page 3)

surveyed—replied to the association's questionnaire. The CMA received replies from all regional breakdowns and market sizes. Of the stations taking part in the survey, over 71 percent reported that they carry some form of local country music programming. Forty-two different programs were represented in these replies, 23 syndicated and 19 locally produced.

The most frequently programmed country show is "Hee Haw," with "That Nashville Music" a close second. Third and fourth, respectively, are "Pop! Goes the Country" and "Nashville on the Road." The average number of country shows aired by stations carrying some sort of country programming is 2.3 per station.

The CMA survey determined that over 21 percent of all local country programs are aired on weekdays, over 67 percent on Saturdays, and over 11 percent on Sundays. The CMA also found that in every region and market area, at least 84 percent of the country program viewers are in the prime buying category (ages

20-50).

Responding TV stations said that advertisers who most frequently make time buys in local country programming are fast foods, automobile concerns (national and local dealers), beverages and beer, agricultural products, department/hardware/discount stores, record offers, oil companies, and household products.

Over 62 percent of the stations responding to the CMA survey said they sell at least three-fourths of their available spots during country programming. A majority of the stations that took part in the survey stated they felt country programming had much potential on their stations.

The CMA said information included in its survey is based solely on data provided to the CMA by individual stations answering the survey questionnaire.

Copies of a more detailed survey report are available from the CMA free to CMA organizational members on request, and to others at a small charge. Inquiries should be made to the CMA c/o its public information department, P.O. Box 22299, Nashville, Tenn. 37202. Phone is (615) 244-2840.

Nashville Report

By AL CUNIFF

■ You won't believe the cover of **Margo Smith's** new Warner Bros. album, "Diamonds & Chills." The front and back covers display sultry shots of Margo—but even people who know her can't believe it's Margo. The singer has slimmed down, taken a new hairstyle and new makeup, and is presented in two steamy outfits by photographer Dick Zimmerman.

MCA artist **Barbara Mandrell** will make her first appearance with the Nashville Symphony on Oct. 18. The symphony is billing it as an "evening of pop, country, and light classical" . . . Elektra artist **Charlie Rich** will portray a Texas millionaire in the upcoming Avco/Embassy film "Take This Job and Shove It," which is now shooting. The film is slated for release in spring of 1981.

Phonogram/Mercury artist **George Burns** will devote September to
(Continued on page 120)

'Porter and Dolly' Promo Campaign Set

■ NASHVILLE — "Porter and Dolly," the first new RCA material available in over four years from Porter Wagoner and Dolly Parton, is the focus of the label's latest marketing/promotion campaign.

The package will be promoted in a print-oriented marketing plan, including a variety of trade and consumer ads. RCA is making four-color, point-of-purchase display material, featuring 2x2 color reproductions, available to retail.

PICKS OF THE WEEK

SINGLE ALABAMA, "WHY LADY WHY" (prod.: Harold Shedd & Larry McBride) (writers: T. Gentry, R. Scott) (Millhouse, BMI) (2:59). Another outstanding track from this group's debut LP, this song features close-knit vocal harmony, a sultry beat, and a compelling lyric. RCA PB-12091.

SLEEPER O. B. McCLINTON, "NOT EXACTLY FREE" (prod.: Nelson Larkin & Earl Conley) (writers: D. Hall, G. Lumpkin) (Red Ribbon/Hitkit, BMI) (3:13). McClinton's pleasant vocal is perfect for this bright melody with a south-of-the-border flair. The story of a chance encounter ends with a happy twist. Sunbird P7554.

ALBUM CRYSTAL GAYLE, "THESE DAYS." A carefully crafted selection of tunes that run the gamut from pop, jazz, and country to rock and blues. "Too Many Lovers" is waiting to break out; other great tracks are "If You Ever Change Your Mind," and Billie Holiday songs "Lover Man" and "What a Little Moonlight Can Do." Columbia JC 36512.



Country Hotline

By MARIE RATLIFF

MOST ADDED CHART CONTENDERS

Brenda Lee — "Broken Trust"
Stephanie Winslow — "Baby I'm A Want You"
Mundo Earwood — "Can't Keep My Mind Off of Her"
Don King — "Take This Heart"



Mundo Earwood

Willie Nelson is already moving rapidly on the charts with his Columbia single "On The Road Again" from his "Honeysuckle Rose" LP; now MCA has pulled a single from their new gospel album by Willie. "Family Bible" is an early add at KRMD, WDEN, WQIK, KCUB, WFAI, KVOO, KSSS, WWVA.

Brenda Lee, backed superbly by the Oak Ridge Boys, is off to a lightning start with "Broken Trust," added at KSO, KEBC, WBAM, WSLR, WCXI, WPLO, WMZQ, KMPS, WYDE, WMC, KRAK, KIKK, WESC, KRMD, WTMT, KSOP, WMNI, KFDI, WGTO, KVOO, KSSS, WUNI, WPNX, WWVA, KGA.

Don King is getting attention on "Take This Heart" at WFAI, KXLR, KRMD, KFDI, KVOO, KBUC, KSSS, WSM, WWVA, WPNX. Becky Hobbs has adds on "I Learned All About Cheatin' From You" at KSOP, WIVK, KRMD, KVOO, KSSS, WPNX.



Don King

Maury Finney's "Lonely Wine" getting played at KEBC, WPNX, WFAI, WSLC, KFDI, KVOO. Roy Head has action on "Drinkin' Them Long Necks" at KIKK, KSOP, WGTO, KBUC, KVOO, KENR, WPNX.

Super Strong: Anne Murray, Jerry Lee Lewis, Emmylou Harris, John Conlee, Crystal Gayle, Rav Stevens,

Jacky Ward.

David Allan Coe getting adds on "Hank Williams, Junior-Junior" at WDEN, WIRK, KEBC, KSSS, KWKH.

Kay Austin's "Two Hearts Beat" playing at KYNN, KVOO, KFDI, WFAI, KEBC, KWKH, WSLC. Mundo Earwood has adds on "Can't Keep My Mind Off of Her" at KXLR, KIKK, WUNI, KENR, KEBC, KVOO, KSOP, KFDI, WXCL, WTMT, KSO.

Gary Stewart has adds on "Roarin'" at KEBC, WIRK, WFAI, KVOO. On the flip "Are We Dreamin' The Same Dream" is KGA, KSOP; both added at KSSS.

Stephanie Winslow has spins on "Baby, I'm A Want You" at WMNI, KSO, WJQS, KSOP, KFDI, WPNX, KWJJ, KWKH, WUNI, KEBC, WBAM, KGA.

SURE SHOTS

Jacky Ward — "That's The Way A Cowboy Rocks and Rolls"
Alabama — "Why Lady Why"
Rex Allen, Jr. — "Drink It Down Lady"

LEFT FIELDERS

Wynn Stewart — "Nobody's Fool But My Own"
Billy Walker & Barbara Fairchild — "Love's Slipping Through Our Fingers"
Englebert — "Don't Touch That Dial"

AREA ACTION

Louise Mandrell — "Love Insurance" (WDEN, WTMT, WCMS)
Capitols — "A Little Ground in Texas" (KFDI, KSOP, WPNX)

Bare's 'Drunk & Crazy' Party



Pictured at a listening party for Bobby Bare's new Columbia LP "Drunk & Crazy" are (from left): (kneeling) Jeff Lyman, manager, Columbia promotion, CBS Nashville; Jim Carlson, Columbia product manager, CBS Nashville; Jack Sublette, VP, Top Billing. (Second row) Andrea Smith, senior VP, Top Billing; Bill Rice, Bare's producer; Rick Blackburn, VP and GM, CBS Nashville; Bare; Joe Sullivan, vice chairman and president, Sound Seventy Corp.; Joe Casey, director, promotion, CBS Nashville; Epic artist Jimmy Hall. (Back row) Mary Ann McCreedy, director, artist development, CBS Nashville; Bob Johnston, independent producer; Bonnie Garner, director, A&R, CBS Nashville; Steve Greil, executive VP and GM, Sound Seventy Corp.

Nashville Report (Continued from page 119)

country music. He'll start by reviewing material for his second Mercury LP, slated for November release. After cutting some tracks, he'll spend a week in Nashville taping his TV special, "George Burns in Nashville." He'll cap his visit with his first appearance on The Grand Ole Opry.

Buddy Holly Week is being celebrated in London Sept. 7-14. The fest is promoted each year by **Paul McCartney**, who owns limited rights to much of the Holly catalogue . . . **Hank Williams Jr.** sold out 15 one-nighters in a row before taking a break to work on his new LP in Nashville with Elektra producer **Jimmy Bowen** . . . **Harry Wilcox** and **Royce Clark** have completed filming their speaking parts in the new Kristie McNichol movie, "The Night the Lights Went Out in Georgia," an Avco/Embassy film being shot in Chattanooga.

Network Ink publicist **Mike Hyland** is teaching a course in music business PR at Belmont College here . . . The Exit/In's three-day grand opening will begin Sept. 19 . . . The **Piggy's**, a four-man, Nashville-based "power pop" band, did a great job opening for the Kinks the other night at the Tennessee Theater here. They did everything from the Beach Boys to originals to the "William Tell Overture," and the audience ate it up.

Word has it that public TV is planning an in-depth special on **Marty Robbins**. Speaking of Marty, he's in the studio working on a new album with producer Eddie Kilroy.

Country news from overseas: Readers of Ireland's equivalent to "TV Guide" have voted **Don Williams** and **Tammy Wynette** their favorite country artists . . . UA artist **Billy Jo Spears** is scheduled to appear Sept. 25 on "That's Country," a Television New Zealand production . . . The "**Crystal Gayle Singles**" album has been certified gold in England. The LP was released in the U.S. as "Classic Crystal," on UA.

Speaking of Crystal, she'll host **Eddie Rabbitt**, the **Charlie Daniels Band**, and **Dionne Warwick** on her hour-long CBS-TV special. The show, taped in Provo, Utah, is set to air in December . . . The **Oak Ridge Boys** were recently in the studio with Dirt Band founder **John McEuen**, recording duets and backup on McEuen's new solo LP.

Dimension Records has signed songwriter and Nashville session musician **Dave Kirby**. Kirby previously recorded for the Monument, ABC-Dot, and Zodiac labels . . . **Terry McMillan**, harmonica player and a leading Nashville session musician, has signed with Barbara John Consultants for "career development" . . . **Bill Mack** has signed a recording contract with Music America Records.

Jim Williamson, GM of the Sound Emporium, has announced the addition of **Cathy Potts** as assistant engineer. Independent engineer **Billy Sherrill**, who does a lot of work at the Sound Emporium, was recently a guest lecturer at a recording workshop in Ohio.

The **LeGarde Twins**, whose new single "Daddy's Makin' Records in Nashville" just shipped, have signed a personal management contract with Sy Rosenberg . . . Opryland will again host a Soap Opera Festival. This year it's Oct. 4-5 . . . **Linda Hargrove** is appearing at J. Austin's here on Sept. 13.

TV NOTES: **Hoyt Axton's** "Hee Haw" appearance will air nationally the week of Oct. 25-31 . . . **Johnny Rodriguez** will tape "Austin City Limits" later this month . . . **Loretta Lynn** will tape the "George Burns in Nashville" TV special this month . . . **Bill Anderson** is to tape "Nashville on the Road" Sept. 25.

Country Single Picks

COUNTRY SONG OF THE WEEK

JERRY LEE LEWIS—Mercury 35044

MIDDLE AGE CRAZY (prod.: Jerry Kennedy) (writer: S. Throckmorton) (Tree, BMI) (3:52)

This milestone country song, originally released in late 1977, is reissued to coincide with the movie which takes its theme from this Sonny Throckmorton composition. Lewis' outstanding performance should find new radio interest.

JACKY WARD—Mercury 57032

THAT'S THE WAY A COWBOY ROCKS AND ROLLS (prod.: Jerry Kennedy) (writer: T. J. White) (Tennessee Swamp Fox, ASCAP) (3:27)

This fine offering from a consistent chart climber is an easy ballad that has found immediate radio acceptance.

WYNN STEWART—4 Star 800

NOBODY'S FOOL BUT MY OWN (prod.: Joe Johnson) (writer: R. Williams) (Starwynn, BMI) (2:34)

Stewart pulls no punches in this witty, irreverent pure country anthem of a guy who has no debts and no strings tied to anyone.

TANYA TUCKER AND GLEN CAMPBELL—MCA 41323

DREAM LOVER (prod.: Jerry Crutchfield) (writer: B. Darin) (Screen Gems-EMI/Hudson Bay, BMI) (2:56)

This much-in-the-limelight duet turns in a bright, straightforward version of a Bobby Darin classic.

REX ALLEN, JR.—Warner Bros. 49562

DRINK IT DOWN, LADY (prod.: Rex Allen, Jr., Norro Wilson & Curtis Allen) (writer: S. Throckmorton) (Tree, BMI) (2:45)

Rex also had a hand in producing this Sonny Throckmorton tune devoted to a woman whose future got lost in her past.

BRENDA LEE—MCA 41322

BROKEN TRUST (prod.: Ron Chancey) (writer: J. Hinson) (Goldline, ASCAP) (3:44)

That's the Oak Ridge Boys you hear providing the big vocal backup in this ballad with a classic country form.

BILLY WALKER & BARBARA FAIRCHILD—Paid 107

LOVE'S SLIPPING THROUGH OUR FINGERS (LEAVING TIME ON OUR HANDS) (prod.: Billy Walker) (writers: Walker, Riggs) (Best Way, ASCAP) (2:37)

This solid duet offers pleasing harmony on an easy, melodic tune geared for all country radio formats.

LOUISE MANDRELL—Epic 9-50935

LOVE INSURANCE (prod.: Buddy Killen) (writers: R. C. Bannon, J. Schweers) (Warner-Tamerlane, BMI/Chess, ASCAP) (2:53)

Louise's sweet, strong vocal is perfectly suited to this plucky, happy tune with a gospel feel to the rhythm.

JOHNNY RODRIGUEZ—Epic 9-50932

NORTH OF THE BORDER (prod.: Billy Sherrill) (writers: S. Davis, B. Sherrill) (Algee, BMI) (3:42)

Sherrill's classy production meshes with Johnny's smooth vocal in this theme song for everyone who's convinced that no food is safe to eat.

THE CAPITALS—Ridgetop 01080

A LITTLE GROUND IN TEXAS (prod.: Bob Barnhill) (writer: B. Fischer) (Bobby Fischer, ASCAP) (2:51)

A lively group vocal is backed by a down-home country beat in a song about a man who offers his woman everything he owns in the world.

BOBBY BARE—Columbia 1-11365

FOOD BLUES (prod.: Bobby Bare & Bill Rice) (writer: S. Silverstein) (Evil Eye, BMI) (2:30)

Bare strikes again with an off-the-wall topical song. This one is the theme song for everyone who's convinced that no food is safe to eat.

HOYT AXTON—Jeremiah 1008

WHERE DID THE MONEY GO (prod.: Hoyt Axton) (writers: M. Dawson, H. Axton) (Lady Jane, BMI) (3:20)

Happy, loose vocals, a Mexican-flavored rhythm and a memorable bridge are the main ingredients in this tune that asks a familiar question.

Country Album Picks



NEW YORK TOWN

JOHNNY PAYCHECK—Epic JE 36496

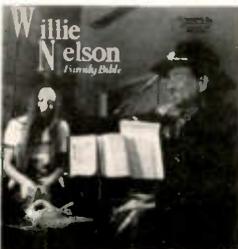
Paycheck sounds sharp and tough on these loose, energy-filled tracks, recorded live at New York's Lone Star Cafe. Best cuts are the title song, "In Memory of a Memory," and "She Thinks I Still Care." This also contains live versions of some of Johnny's biggest hits.



LOVE IS FAIR

BARBARA MANDRELL—MCA 5136

Barbara adds more of a country flavor to this album, trying on more of a variety of sounds than in recent recordings. Especially good are "The Best of Strangers" and Mandrell's version of the pop/black oriented hit "He's Out of My Life."



FAMILY BIBLE

WILLIE NELSON—MCA/Songbird 3528

This gospel album featuring Willie on guitar and vocals and his sister on piano will undoubtedly attract some country attention, in view of Willie's recent chart power. The stark and unadorned sound is especially effective on such fine cuts as "Family Bible," "Softly and Tenderly," and "In God's Eyes."

Radio Golf Tourney Set For October 15

■ NASHVILLE — The eighth annual Chuck Chellman/Georgia Twitty Radio Golf Invitational has been set for Wednesday, Oct. 15 at the Nashboro Village Golf and Tennis Club here. The event draws radio personalities visiting Nashville for the WSM birthday celebration each October.

Each golf foursome in the invitational will include two DJs, one country music star, and one music business executive. Tennis was a feature of the day added last year by request.

The field is limited to 144 players, with radio getting the first invitations. Most of the DJs are from country radio, but the event is open to all air personalities. Host Chuck Chellman said invitations will be mailed to stations within the next week. Radio personalities desiring an invitation or more information on the event should contact Chellman at 1201 16th Avenue South, Nashville, Tenn. 37212. Phone is (615) 320-7287.

Stubblefield Joins Dimension Records

■ NASHVILLE — George Cooper, vice president of operations for Dimension Records, has announced the appointment of Waylon "Stubby" Stubblefield as director of promotions.

'Fans' Forever



Artist Tommy Roe (right) congratulates RCA's Jim Ed Brown and Helen Cornelius on their third consecutive CMA nomination for vocal duo of the year. The artists met recently during a break in their respective shows at the Ohio State Fair.

CMF Publishes New 'Journal'

■ NASHVILLE — The press wing of the Country Music Foundation has released a new volume of "The Journal of Country Music," which is published three times a year by the CMF.

The 106-page journal (Vol. VIII, No. 2) features an exclusive interview with Willie Nelson, an updated discography of Waylon Jennings, an in-depth story on Hank Penny's career, plus historical photos of these and other artists, and reviews of country music-related books.

The journal is available by subscription (\$10 per year) from the CMF Press, 4 Music Square East, Nashville, Tenn. 37203.

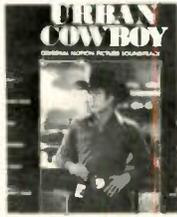


Record World Country Albums

SEPTEMBER 13, 1980

TITLE, ARTIST, Label, Number, (Distributing Label)
SEPT. 13 SEPT. 6

SEPT. 13	SEPT. 6	TITLE, ARTIST, Label, Number, (Distributing Label)	WKS. ON CHART
1	1	URBAN COWBOY (ORIGINAL SOUNDTRACK) Full Moon/Asylum DP 90002 (10th Week)	18
2	2	FULL MOON CHARLIE DANIELS BAND/Epic FE 36571	6
3	4	HORIZON EDDIE RABBITT/Elektra 6E 276	10
4	12	HONEYSUCKLE ROSE (ORIGINAL SOUNDTRACK) WILLIE NELSON & FAMILY/Columbia S2 36752	2
5	3	GIDEON KENNY ROGERS/United Artists LOO 1035	22
6	5	GREATEST HITS WAYLON JENNINGS/RCA AHL1 3378	71
7	7	MUSIC MAN WAYLON JENNINGS/RCA AHL1 3602	15
8	9	SAN ANTONIO ROSE WILLIE NELSON & RAY PRICE/ Columbia JC 36476	13
9	6	STARDUST WILLIE NELSON/Columbia KC 35305	122
10	8	THE GAMBLER KENNY ROGERS/United Artists LA 834 H	91
11	10	ROSES IN THE SNOW EMMYLOU HARRIS/Warner Bros. BSK 3422	17
12	16	10TH ANNIVERSARY STATLER BROTHERS/Mercury SRM 1 5027	5
13	11	MY HOME'S IN ALABAMA ALABAMA/RCA AHL1 3644	14
14	13	WILLIE AND FAMILY LIVE WILLIE NELSON/Columbia KC2 35642	93
15	15	HABITS OLD AND NEW HANK WILLIAMS, JR./Elektra/Curb 6E 278	14
16	14	TEN YEARS OF GOLD KENNY ROGERS/United Artists LA 835 H	138
17	20	I BELIEVE IN YOU DON WILLIAMS/MCA 5133	3
18	18	KENNY KENNY ROGERS/United Artists LWAK 979	52
19	19	THAT'S ALL THAT MATTERS TO ME MICKEY GILLEY/Epic JE 36492	11
20	22	STRAIGHT AHEAD LARRY GATLIN & THE GATLIN BROTHERS BAND/Columbia KC 36250	48
21	37	SMOKEY & THE BANDIT 2 (ORIGINAL SOUNDTRACK)/MCA 6101	3
22	24	BEST OF EDDIE RABBITT/Elektra 6E 235	44
23	17	GREATEST HITS LARRY GATLIN & THE GATLIN BROTHERS BAND/Columbia KC 36488	16
24	26	THERE'S A LITTLE BIT OF HANK IN ME CHARLEY PRIDE/RCA AHL1 3548	28
25	21	IT'S HARD TO BE HUMBLE MAC DAVIS/Casablanca NBLP 7207	24
26	25	TOGETHER OAK RIDGE BOYS/MCA 3220	28
27	23	MILSAP MAGIC RONNIE MILSAP/RCA AHL1 3563	24
28	27	COAL MINER'S DAUGHTER (ORIGINAL SOUNDTRACK)/MCA 5107	25
29	29	WILLIE NELSON SINGS KRISTOFFERSON/Columbia JC 36188	43
30	30	OAK RIDGE BOYS HAVE ARRIVED/MCA AY 1135	75
31	31	ELECTRIC HORSEMAN FEATURING WILLIE NELSON/Columbia JS 36327	35



WKS. ON CHART

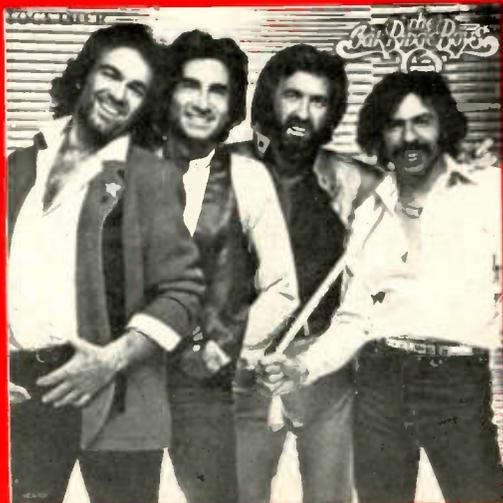
CHARTMAKER OF THE WEEK

32 — ELVIS ARON PRESLEY

RCA CPL8 3699



33	35	MILLION MILE REFLECTIONS CHARLIE DANIELS BAND/ Epic KE 35751	70
34	36	CLASSIC CRYSTAL CRYSTAL GAYLE/United Artists LOO 982	45
35	32	LET'S KEEP IT THAT WAY ANNE MURRAY/Capitol ST 11743	134
36	38	SOMEBODY'S WAITING ANNE MURRAY/Capitol SOO 12064	19
37	46	SMOOTH SAILIN' T.G. SHEPPARD/Warner/Curb BSK 3423	3
38	28	BRONCO BILLY (ORIGINAL SOUNDTRACK)/Elektra 5E 512	16
39	41	CLASSICS KENNY ROGERS & DOTTIE WEST/United Artists LA 946 H	74
40	44	THE BEST OF DON WILLIAMS, VOL. II/MCA 3096	68
41	33	FRIDAY NIGHT BLUES JOHN CONLEE/MCA 3246	11
42	39	WAYLON & WILLIE WAYLON JENNINGS & WILLIE NELSON/ RCA AFL1 2686	27
43	—	PORTER & DOLLY/RCA AHL1 3700	1
44	40	JUST GOOD OL' BOYS MOE BANDY & JOE STAMPLEY/ Columbia JC 36202	48
45	51	BLUE KENTUCKY GIRL EMMYLOU HARRIS/Warner Bras. BSK 3318	70
46	42	BEST OF THE STATLER BROTHERS/Mercury SRM 1 1037	240
47	71	RAZZY BAILEY/RCA AHL1 3688	2
48	34	WHERE DID THE MONEY GO HOYT AXTON/Jeremiah JH 5001	9
49	43	DOUBLE TROUBLE GEORGE JONES & JOHNNY PAYCHECK/ Epic JE 35783	9
50	47	BEST OF BARBARA MANDRELL/MCA AY 1119	83
51	48	HANK WILLIAMS, SR. 24 GREATEST HITS/MGM SE 4755	15
52	49	AUTOGRAPH JOHN DENVER/RCA AHL1 3449	28
53	54	THE BEST OF THE STATLER BROTHERS RIDES AGAIN, VOL. II/ Mercury SRM 1 5024	34
54	45	MISS THE MISSISSIPPI CRYSTAL GAYLE/Columbia JC 36203	50
55	55	ONE FOR THE ROAD WILLIE NELSON & LEON RUSSELL/ Columbia KC 36064	64
56	70	NO ONE WILL EVER KNOW GENE WATSON/Capitol ST 12102	2
57	52	WHISKEY BENT AND HELL BOUND HANK WILLIAMS, JR./ Elektra/Curb 6E 237	43
58	59	HEART & SOUL CONWAY TWITTY/MCA 3210	28
59	60	FRAMED ASLEEP AT THE WHEEL/MCA 5131	3
60	53	FAMILY TRADITION HANK WILLIAMS, JR./Elektra/Curb 6E 194	68
61	50	THE WAY I AM MERLE HAGGARD/MCA 3229	21
62	62	SHRINER'S CONVENTION RAY STEVENS/RCA AHL1 3574	28
63	58	LOVELINE EDDIE RABBITT/Elektra 6E 181	67
64	73	DOWN & DIRTY BOBBY BARE/Columbia JC 36323	30
65	61	I'LL ALWAYS LOVE YOU ANNE MURRAY/Capitol SOO 12012	45
66	66	DOLLY, DOLLY, DOLLY DOLLY PARTON/RCA AHL1 3546	20
67	74	I'VE GOT SOMETHING TO SAY DAVID ALLAN COE/ Columbia JC 36489	11
68	72	FARGO DONNA FARGO/Warner Bras. BSK 3470	2
69	67	SPECIAL DELIVERY DOTTIE WEST/United Artists LT 1000	39
70	64	ASK ME TO DANCE CRISTY LANE/United Artists LT 1023	17
71	68	THE CHAMP MOE BANDY/Columbia JC 36487	12
72	65	JOHN ANDERSON/Warner Bras. BSK 3459	6
73	56	CACTUS AND A ROSE GARY STEWART/RCA AHL1 3627	7
74	69	WITH LOVE MARTY ROBBINS/Columbia JC 36507	6
75	—	COUNTRY COMFORT EARL SCRUGGS REVUE/Columbia JC 36507	1



(MCA 3220)

THE OAK RIDGE BOYS SING TOGETHER LIKE NOBODY ELSE.

Their hit single

"Heart of Mine"

(MCA 112200)

from the soon to be gold album.

BB

CB

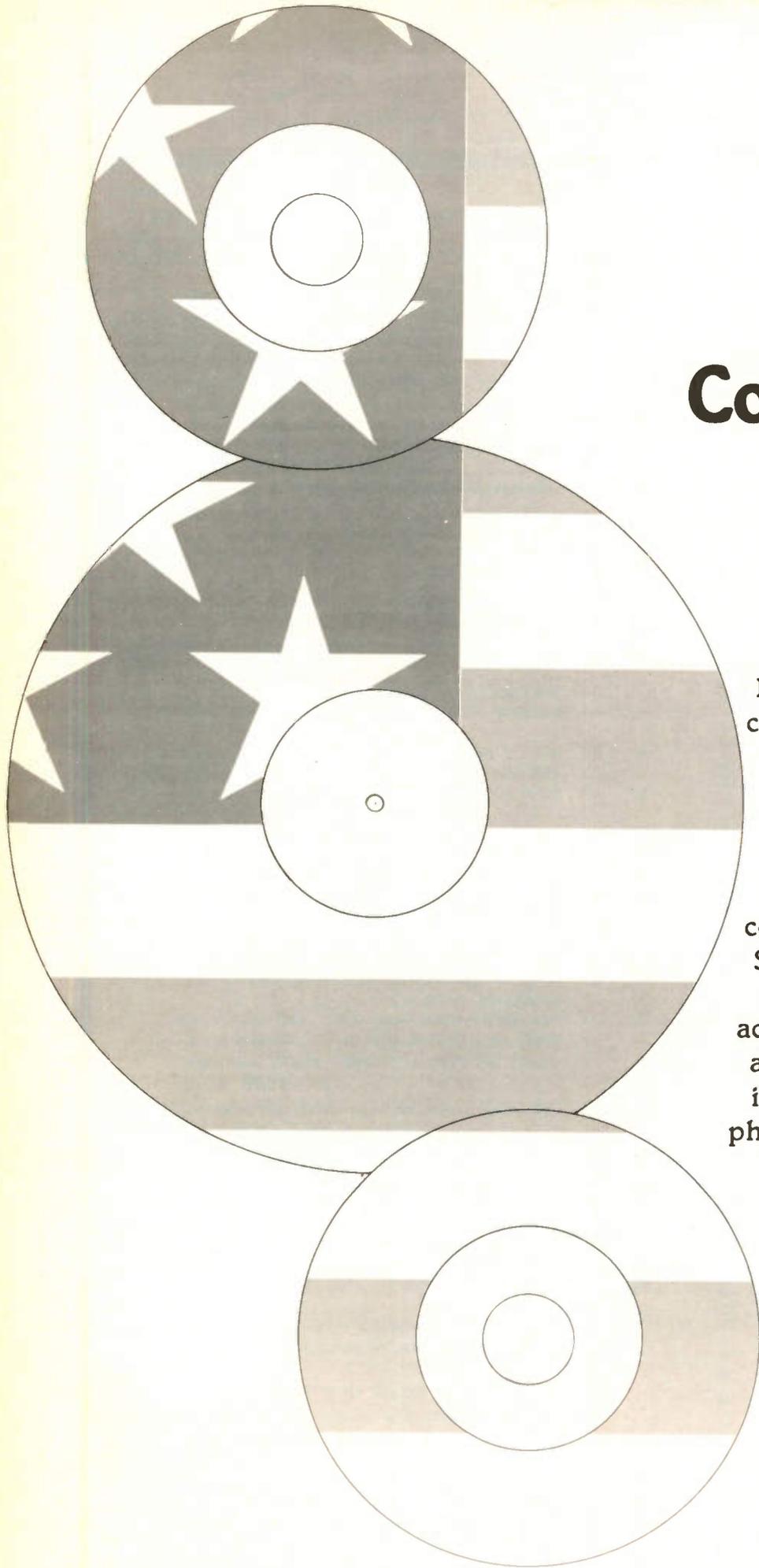
RW



The single

Produced by
Ron Chancey

MCA RECORDS
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Country Music 1980: The Great American Sound

Record World is preparing its annual special on country music, and as in the past, it will contain the most comprehensive coverage on the country music industry you'll find anywhere.

The **Record World** special, which will be distributed during CMA week, Oct. 13-18, will cover every major aspect of the Great American Sound's growth and changes over the past year.

Included will be articles on the increasing acceptance country music has found in TV, radio, and the movies. We'll also spotlight the growing international interest in country music, and the phenomenal effect country has had on American culture in general over the past year.

Of course, you'll also find the traditional highlights in this country music special: the coveted **Record World** awards, detailed chart analyses, and closeups on artists, labels, and companies.

It all adds up to a super issue you'll be proud to be part of.

Issue Date: Oct. 18
Ad Deadline: Sept. 26
Editorial Deadline: Sept. 15

For further information contact our marketing specialists:
Nashville—Tom Rodden—(615) 329-1111
Los Angeles—Spence Berland—(213) 465-6126
New York—Stan Soifer—(212) 765-5020



Record World Country Singles

SEPTEMBER 13, 1980

TITLE, ARTIST, Label, Number

SEPT. 13	SEPT. 6		WKS. ON CHART
1	1	LOOKIN' FOR LOVE JOHNNY LEE Full Moon/Asylum 47004 (2nd Week)	9
2	2	MISERY AND GIN MERLE HAGGARD/MCA 41255	11
3	6	CHARLOTTE'S WEB STATLER BROTHERS/Mercury 57031	10
4	4	DRIVIN' MY LIFE AWAY EDDIE RABBITT/Elektra 46656	13
5	7	MAKING PLANS PORTER WAGONER & DOLLY PARTON/ RCA 11983	13
	8	HEART OF MINE OAK RIDGE BOYS/MCA 41280	9
	10	OLD FLAMES CAN'T HOLD A CANDLE TO YOU DOLLY PARTON/RCA 12040	9
8	11	DO YOU WANNA GO TO HEAVEN T. G. SHEPPARD/ Warner/Curb 49515	8
9	3	COWBOYS AND CLOWNS/MISERY LOVES COMPANY RONNIE MILSAP/RCA 12006	13
	13	LET'S KEEP IT THAT WAY MAC DAVIS/Casablanca 2286	11
	16	LOVING UP A STORM RAZZY BAILEY/RCA 12062	8
12	12	THAT'S WHAT I GET FOR LOVING YOU EDDY ARNOLD/ RCA 12039	12
13	15	HE'S OUT OF MY LIFE JOHNNY DUNCAN & JANIE FRICKE/ Columbia 1 11312	10
	5	CRACKERS BARBARA MANDRELL/MCA 41263	13
	17	THE LAST COWBOY SONG ED BRUCE/MCA 41273	11
16	20	FADED LOVE WILLIE NELSON & RAY PRICE/Columbia 1 11329	6
	19	THE BEDROOM JIM ED BROWN & HELEN CORNELIUS/ RCA 12037	10
18	23	FREE TO BE LONELY AGAIN DEBBY BOONE/Warner/Curb 49281	8
	22	YESTERDAY ONCE MORE MOE BANDY/Columbia 1 11305	8
	24	PUT IT OFF UNTIL TOMORROW/GONE AWAY THE KENDALLS/Ovation 1154	8
	25	RAISIN' CANE IN TEXAS GENE WATSON/Capitol 4898	8
	28	I BELIEVE IN YOU DON WILLIAMS/MCA 41304	4
	27	WHEN SLIM WHITMAN/Epic/Cleve. Intl. 9 50912	7
24	31	THEME FROM THE DUKES OF HAZZARD (GOOD OL' BOYS) WAYLON/RCA 12067	4
	26	EVEN COWGIRLS GET THE BLUES LYNN ANDERSON/ Columbia 1 11296	11
26	30	STARTING OVER TAMMY WYNETTE/Epic 9 50915	6
27	38	ON THE ROAD AGAIN WILLIE NELSON/Columbia 1 11351	3
28	21	IT'S TOO LATE JEANNE PRUETT/IBC 00010	12
29	34	WOMEN GET LONELY CHARLY McCLAIN/Epic 9 50916	6
30	35	IF THERE WERE NO MEMORIES JOHN ANDERSON/ Warner Bros. 49275	8
31	37	I'M NOT READY YET GEORGE JONES/Epic 9 50922	4
32	33	BRING IT ON HOME BIG AL DOWNING/Warner Bros. 49270	10
33	9	I'VE NEVER SEEN THE LIKES OF YOU CONWAY TWITTY/ MCA 41271	12
34	41	BOMBED, BOOZED AND BUSTED JOE SUN/Ovation 1152	6
35	39	SWEET SEXY EYES CRISTY LANE/United Artists 1369	5
36	40	WORKIN' MY WAY TO YOUR HEART DICKEY LEE/Mercury 57027	8
37	42	PECOS PROMENADE TANYA TUCKER/MCA 41305	4
38	43	OLD HABITS HANK WILLIAMS, JR./Elektra/Curb 47016	3
39	44	STEPPIN' OUT MEL TILLIS/Elektra 47015	3
40	45	THEY NEVER LOST YOU CON HUNLEY/Warner Bros. 49528	5
41	49	HARD TIMES LACY J. DALTON/Columbia 1 11343	3
42	48	WHILE I WAS MAKIN' LOVE TO YOU SUSIE ALLANSON/ United Artists 1365	6
	46	A LOVE SONG DAVE ROWLAND & SUGAR/RCA 12063	5
44	47	LONG LINE OF EMPTIES DARRELL McCALL/RCA 12033	6
45	50	BACK WHEN GAS WAS 30 CENTS A GALLON TOM T. HALL/ RCA 12066	5
46	53	TEXAS BOUND AND FLYIN' JERRY REED/RCA 12083	3
47	63	COULD I HAVE THIS DANCE ANNE MURRAY/Capitol 4920	2
48	62	OVER THE RAINBOW JERRY LEE LEWIS/Elektra 47026	2
49	51	I'M STILL IN LOVE WITH YOU LARRY G. HUDSON/Mercury 57029	5
50	56	GONE RONNIE McDOWELL/Epic 9 50925	4



51	57	HARD HAT DAYS AND HONKY TONK NIGHTS RED STEAGALL/Elektra 47014	4
52	52	WHY NOT ME FRED KNOBLOCK/Scotti Brothers 518 (Atl)	5
53	58	ALWAYS PATSY CLINE /MCA 41303	4
54	54	IT DON'T GET BETTER THAN THIS SHEILA ANDREWS/ Ovation 1146	8
55	55	YOU BETTER HURRY HOME (SOMETHIN'S BURNIN') CONNIE CATO/MCA 41287	6
56	67	A PAIR OF OLD SNEAKERS GEORGE JONES & TAMMY WYNETTE/Epic 9 50930	2
57	18	GOOD LOVIN' MAN GAIL DAVIES/Warner Bros. 49263	12
58	14	THAT LOVIN' YOU FEELIN' AGAIN ROY ORBISON & EMMYLOU HARRIS/Warner Bros. 49262	13
59	72	TUMBLEWEED SYLVIA/RCA 12077	2

CHARTMAKER OF THE WEEK

60	—	THE BOXER EMMYLOU HARRIS Warner Bros. 49551	1
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61	69	IN MEMORY OF A MEMORY JOHNNY PAYCHECK/Epic 9 50923	3
62	—	SHE CAN'T SAY THAT ANYMORE JOHN CONLEE/MCA 41321	1
63	66	ROCK 'N' ROLL TO ROCK BILL ANDERSON/ MCA 41297	4
64	29	LOVE IS ALL AROUND SONNY CURTIS/Elektra 46663	9
65	65	HOT SUNDAY MORNING WAYNE ARMSTRONG/NSD 57	6
66	68	COLD LONESOME MORNING JOHNNY CASH/Columbia 1 11340	4
67	—	IF YOU EVER CHANGE YOUR MIND CRYSTAL GAYLE/ Columbia 1 11359	1
68	—	NIGHT GAMES RAY STEVENS/RCA 12069	1
69	32	(YOU LIFT ME) UP TO HEAVEN REBA McENTIRE/Mercury 57025	14
70	36	LOVE THE WORLD AWAY KENNY ROGERS/United Artists 1359	12
71	61	LAND OF COTTON DONNA FARGO/Warner Bros. 49514	6
72	59	TENNESSEE RIVER ALABAMA /RCA 12018	10
73	73	FOR LOVE'S OWN SAKE ROY CLARK/MCA 41288	6
74	77	LONG ARM OF THE LAW ROGER BOWLING/NSD 58	4
75	—	THAT'S THE WAY A COWBOY ROCKS AND ROLLS JACKY WARD/Mercury 57032	1
76	88	I'VE COME BACK (TO SAY I LOVE YOU ONE MORE TIME) CHUCK HOWARD/Warner/Curb 49509	4
77	60	STAND BY ME MICKEY GILLEY/Full Moon/Asylum 40640	16
78	78	YOU NEVER CROSS MY MIND DEBORAH ALLEN/Capitol 4903	4
79	83	HOLLYWOOD GLEN CAMPBELL/Capitol 4909	4
80	64	HELLO DAD! , GOOD MORNING DARLING MEL McDANIEL/Capitol 4886	11
81	70	I'M HAPPY JUST TO DANCE WITH YOU ANNE MURRAY/ Capitol 4878	12
82	71	DANCIN' COWBOYS BELLAMY BROTHERS/Warner/Curb 49241	17
83	—	NEVER BE ANYONE ELSE R. C. BANNON/Columbia 1 11346	1
84	74	LEAVIN'S FOR UNBELIEVERS DOTTIE WEST/United Artists 1352	15
	—	ROSE'S ARE RED FREDDIE HART/Sunbird 7553	1
	—	UNTIL THE BITTER END KENNY SERRATT/MDJ 1005	1
	97	THE LEGEND OF WOOLEY SWAMP CHARLIE DANIELS BAND/ Epic 9 50921	2
88	—	OUTRUN THE SUN JIM CHESNUT/United Artists 1372	1
89	89	COWBOY STOMP SPURZZ/Epic 9 50911	4
90	76	THE EASY PART'S OVER STEVE WARNER/RCA 12029	11
91	98	THE DEVIL STANDS ONLY FIVE FOOT FIVE "BLACKJACK" JACK GRAYSON/Hitbound 4504	2
92	92	TEARJOINT FARON YOUNG/MCA 41292	3
93	—	WHAT'S A NICE GIRL LIKE YOU (DOIN' IN A LOVE LIKE THIS) FOXFIRE/Elektra/Curb 47021	1
94	84	FIRST LOVE FEELINGS GLENN BARBER/Sunbird 7551	5
95	95	JUST TO PROVE MY LOVE TO YOU JIMMY SNYDER/ E.I.O. 1126	4
96	96	A LETTER FROM JEANNIE JEANNIE HODGES/RCA 12068	2
97	90	I CAN HEAR KENTUCKY CALLING ME CHET ATKINS/RCA 12064	4
98	82	RIDE CONCRETE COWBOY RIDE ROY ROGERS & THE SONS OF THE PIONEERS/MCA 41294	5
99	75	MAKE A LITTLE MAGIC DIRT BAND/United Artists 1356	9
100	100	WHAT AM I GONNA DO DEL REEVES/Koala 594	2

WE'VE GOT

"MOE" MENTUM



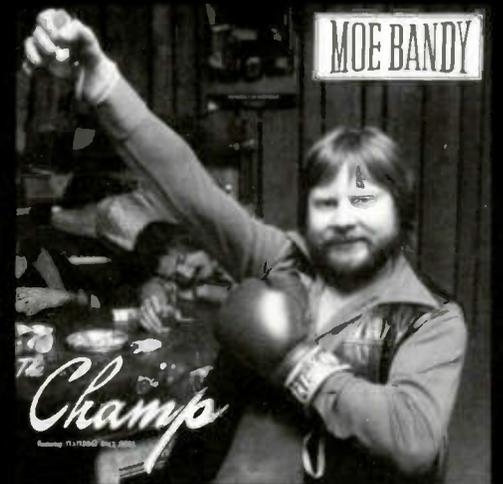
WITH THE
HIT SINGLE
**YESTERDAY
ONCE MORE**

FROM THE
HIT ALBUM

THE CHAMP
PRODUCED BY RAY BAKER

I-11305

JC 36487



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