

Record World

MARCH 29, 1980 \$2.50

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Rufus and Chaka

Hits of the Week

NARM ISSUE: Gospel Special
A Salute to John Kaplan

SINGLES

RAY ROGERS WITH KIM CARNES, "DON'T FALL IN LOVE WITH A DREAMER" (prod. by Butler-Rogers) (writers: Carnes-Ellingson) (Appian / Almo / Quixotic, ASCAP) (3:37). Rogers & Carnes, both in lead and harmony, exude an awesome emotional intensity on this superb duet. UA 1345.

DIAMOND, "THE GOOD LORD LOVES YOU" (prod. by Gaudio) (writer: Fagan) (All Seasons, ASCAP) (3:45). Diamond effectively uses simple props: soft guitar chords, subtle strings, percussion clops & choral backing, to adorn his inspirational vocal message. Columbia 1-11232.

MURRAY, "LUCKY ME" (prod. by Norman) (writers: Black-Bourne) (Chappell & Co., ASCAP) (3:06). Murray treats the always-bridal theme with a touching vocal on this warm ballad from her upcoming "Somebody's Waiting" LP. Another Murray pop-A/C-country hit. Capitol 4848.

"I'LL BE AROUND" (prod. by Goldstein-Jordan) (writers: group) (Far Out/Milwaukee, ASCAP / BMI) (3:59). War is ultra cool & casual on this soothing slow funk ballad. Howard Scott's relaxed vocal offers the inviting hook while keyboards & sax mesmerize. MCA 41209.

RAY, GOODMAN & BROWN, "INSIDE OF YOU" (prod. by Castellano) (writers: Goodman-Ray-Walter-Goodman) (H.A.B./Dark Cloud, BMI) (3:50). Precise three-part harmonies spiral into heavenly falsettos on this successor to their top 15 "Special Lady." A multi-format song of ecstasy. Polydor 2077.

SHALAMAR, "RIGHT IN THE SOCKET" (prod. by Sylvers) (writers: Spencer-Sylvers-Griffey) (Spectrum VII/Rosy, ASCAP) (3:40). Already a BOS smash, this follow-up to their top 15 "The Second Time Around" adds new dimensions to dance music. The vocals & rhythm burn. Solar 11929 (RCA).

THE KNACK, "CAN'T PUT A PRICE ON LOVE" (prod. by Chapman) (writers: Fieger-Averre) (Eighties / Small Hills, ASCAP) (3:55). Shifting gears with this power ballad release, the Knack shows a more subtle side that profits from Mike Chapman's glossy production. Capitol 4853.

MAC DAVIS, "IT'S HARD TO BE HUMBLE" (prod. by Butler) (writer: Davis) (Songpainters, BMI) (4:20). The title track from his new LP is a humorous story-song with bass, steel guitar & drum accompaniment & audience participation/ reaction. A pop-A/C-country winner. Casablanca 2244.

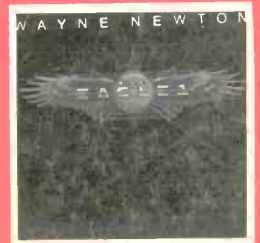
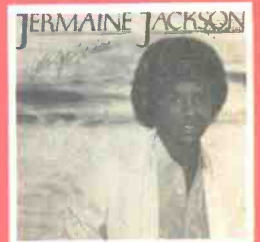
ALBUMS

G.Q., "TWO." With last year's platinum "Disco Nights," G.Q.'s stylish and economical R&B proved to be as successful on an album as it is on seven inches. Produced by Jimmy Simpson, this album features the outstanding "Standing Ovation," already top 20 BOS, and other glittering gems. Arista AL 9511 (8.98).

GRACE SLICK, "DREAMS." Slick's long-awaited solo venture proves that her talents as a vocalist have hardly dissipated. The moods here are eerie and somewhat ominous but perfectly realized by the complex instrumentation. Sean Delaney's title cut is breathtaking. A stunner. RCA AFL1-3544 (8.98).

JERMAINE JACKSON, "LET'S GET SERIOUS." Solid danceability and sensitive slow numbers are the meat of a powerful effort from this Jackson brother. Stevie Wonder co-produced the album and co-wrote, arranged and played on several of its tracks. Right on the money. Motown M7-928R1 (7.98).

WAYNE NEWTON, "NIGHT EAGLE I." Leading off with the single "Years," Newton delivers an album that is pure platinum A/C. Surrounding himself with New York and Los Angeles sessioners, the Las Vegas crooner scales the velvet heights on "Still" and "Can't Help Falling In Love." Aries II WY205 (7.98).



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LOO-1035



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Record World



MARCH 29, 1980

Froelich To Head MCA Records Group

■ LOS ANGELES — Gene Froelich, an MCA corporate vice president acting since early 1979 as liaison between president Sid Sheinberg and the various MCA music divisions, had that capacity made formal last week via Wednesday's (19) announcement of his appointment as head of the newly-created Records Group sector.

Emanating from Sheinberg's office, the release characterized the new designation as incorporating "all of MCA's activities" (Continued on page 59)

Ariola Names Goldman VP & Board Member; Retains Arista Role

■ NEW YORK—Monti Lueftner, chairman of the Ariola Group, has announced the appointment of Elliot Goldman as vice president and board member of the Ariola International Group. In



Elliot Goldman

this new role, Goldman will be responsible for Ariola's North American entertainment operations, other than Arista Records, its affiliated and subsidiary companies, and Interworld Music, (Continued on page 113)

Sal Licata Named Chrysalis President

■ LOS ANGELES—Sal Licata was named president of Chrysalis Records Tuesday (18) as label co-owner and prior U.S. president, Terry Ellis, announced Licata's ascension to the presidency via a 12-month expansion of his role in Chrysalis' American activities.



Sal Licata

Ellis and partner Chris Wright become co-chairmen of the Chrysalis International Group concurrent with Licata's appointment.

Ellis' statement reviewed Chrysalis' success in consolidating its 1976 launch as an independent U.S. operation, and termed Li- (Continued on page 113)

2000+ Gather for NARM Convention; Counterfeiting Issue To Be Weighed

By SAM SUTHERLAND

■ LAS VEGAS—Label executives, retail and distribution reps, and professionals in related service fields are expected to bring total registration for this year's National Association of Record Merchandisers (NARM) Annual Convention past the 2000 mark.

With a number of industry workers due to arrive here early this weekend, most registrants will still descend upon this year's convention site at the MGM Grand Hotel on Sunday (23), the opening day of the four-day program of seminars, business sessions, product exhibitions and talent showcases.

As outlined earlier this year by NARM executive vice president Joe Cohen, twin themes for the 22nd Annual Convention will focus on the advent of video software as a retail commodity and the merits of a trade-wide cam-

paign to emphasize records and tapes for year-round gift-giving.

At the same time, the recent furor surrounding record and tape counterfeiting has led to seminar revision further highlighting this industry problem. Tuesday's (25) morning session will lead off with RIAA president Stanley Gortikov's address on this issue, as announced earlier, while that afternoon will now feature a practical seminar presentation on "Systems and procedures for eliminating counterfeit and pirated product from the pipelines."

The 4:00 p.m. seminar will be chaired by Jules Yarnell, the RIAA's special counsel on anti-piracy, with panelists to include (Continued on page 135)

RCA Names Craig UK Managing Director

■ The appointment of Jack R. Craig as managing director RCA Record Division, RCA Limited (U.K.) has been announced by Giuseppe Ornato, Vice President—Europe, RCA Records, to whom he will report.

(Continued on page 135)



Jack Craig

RSO Distributing New Dreamland Label

By SAM SUTHERLAND

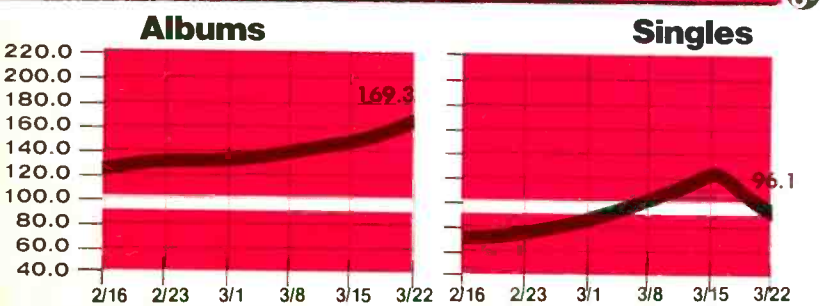
■ LOS ANGELES — Robert Stigwood, chairman and chief executive of the Stigwood Group, unveiled a new worldwide distribution pact Tuesday (18) between RSO Records and the newly-formed Dreamland Records operation headed by producers Nicky Chinn and Mike Chapman.

Meeting with consumer and trade press during a late afternoon reception at Le Dome restaurant here, Stigwood, Chinn, Chapman and RSO Records president Al

Coury spoke informally with reporters, emphasizing both the scope and initial recording projects of the new venture.

Stigwood himself termed the association with the Dreamland principals as "a milestone in the history of RSO Records," an assertion underscored by RSO's reported multi-million dollar investment in the agreement. Both in a prepared statement and in comments to RW, Stigwood emphasized his conviction that current (Continued on page 60)

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.

Promoting/Mktg. New Acts in the '80s: Past Strategies Dictate Future Courses

By STEVEN BLAUNER

■ NEW YORK—Record company executives are approaching the spring of 1980 with enthusiasm and confidence that promotion and marketing strategies used in the past for breaking new artists can also be successful with future projects.

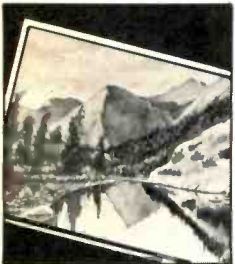
Jerry Jaffe, vice president of artist development, Polydor Records, comments, "the strategy for breaking artists is really the same, but the emphasis is shifted."

Executives dictating national promotion and marketing policy are in agreement that there will be very few changes made in the way that records are given exposure on the radio and sold in the marketplace. The industry crisis has taken its toll in personnel and size of budgets, but promotion and marketing VPs at several different companies state that they see no reason for deviating. (Continued on page 125)

Contents



■ **Opposite Page 26.** Without assuming an inordinately high profile, the Handleman Company's John Kaplan has over the years become one of the music industry's genuine movers and shakers; a man whose counsel and opinions are as eagerly sought by those outside his organization as well as by those with whom he works on a daily basis. This week, Kaplan's achievements are praised in a special RW salute.



■ **Opposite Page 68.** Oblivious to musical trends, impervious to the dire effects of a laggard economy, gospel music experienced a period of bountiful growth throughout the previous decade. Now, however, the gospel industry is taking a hard look at itself in an attempt to determine what the gains of the '70s portend for the '80s. In a special section, RW examines this flourishing business.

departments

A/C Chart	Page 114	Disco	Pages 122-123
Album Airplay Report	Pages 66, 68	Disco File	Page 122
Album Chart	Page 116	Disco File Top 50	Page 123
Album Picks	Page 26	Discotheque Hit Parade	Page 122
Black Oriented Music	Pages 127-128	Gospel	Pages 136-137
Picks of the Week	Page 127	International	Pages 130-131
Black Oriented Singles Chart	Page 128	England	Page 130
Black Oriented Album Chart	Page 127	England's Top 25	Page 131
Black Music Report	Page 127	Germany	Page 130
Classical	Page 119	Japan	Page 130
Coast	Page 23	Jazz LP Chart	Page 129
Country	Pages 138-143	Latin American	Pages 132-133
Country Album Chart	Page 141	Album Picks	Page 132
Country Album Picks	Page 140	Hit Parade	Page 133
Country Hot Line	Page 139	Radio Action	Page 133
Country Picks of the Week	Page 138	New York, N.Y.	Page 17
Country Singles Chart	Page 142	Radio World	Page 18
Country Singles Picks	Page 140	Retail Report	Page 115
Cover Story	Page 59	Singles Chart	Page 65
		Singles Picks	Page 24

PRO Names Schnabel Senior Vice President, Legal & Bus. Affairs

■ NEW YORK — Dr. Ekke K. Schnabel has been named senior vice president, legal and business affairs, of PolyGram Record Operations (PRO) USA.



Ekke Schnabel

Schnabel will have functional responsibility for all matters relating to artists' and producers' agreements as well as other business related agreements produced by the business affairs departments of Polydor, Casablanca Records, Phonogram and PolyGram Classics, the four recorded music units comprising PRO USA.

Most recently, Schnabel served as senior vice president, business affairs, Polydor, Inc., New York. He joined the parent PolyGram Group's legal department in 1967 at its Hamburg, West Germany, world headquarters. Four years later he became the head of the legal department at Polydor International, Hamburg, and in 1974 relocated to the U.S. as vice president, business affairs for Polydor, Inc.

MCA Names O'Shea Discovision Mktng. VP

■ LOS ANGELES — Tom Wertheim, vice president of MCA Inc., has announced that Bud O'Shea will play the principal role in the acquisition, development and marketing of video musical programming which will be original product for all home entertainment media, including the video-disc.



Bud O'Shea

Additionally, O'Shea, formerly senior vice president of Infinity Records, has been appointed vice president of marketing for MCA Discovision at MCA. O'Shea will be working closely with Jim Fiedler, president MCA Discovision, in the marketing of MCA's software on videodisc.

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VOL. 36, NO. 1705

Powerhouse Picks

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

Kenny Rogers with Kim Carnes (United Artists)

"Don't Fall In Love With A Dreamer."

With an enormous amount of A/C activity coupled with out-of-the-box primary and secondary airplay, this new duo has exploded onto the radio scene.

THE CREETONES

The band that dares to cross the line. The **THIN RED LINE.**



THIN RED LINE

(P-5)

The album containing the single, "Real Love."
(P-45911)

Produced by Peter Bernstein
Management: Norman Epstein and Ron Weiss

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On Planet Records and Tapes



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E/P/A Coast Realignment Reaps Hits for CBS

By SAM SUTHERLAND

■ LOS ANGELES — Greater operational autonomy, overlapping artist and product assignments with its home office counterparts, and a revised team of key executives are the key elements in an 18-month realignment of the Epic/Portrait/Associated Label's west coast staff that's now reaping hits for the New York-based CBS Records sector.

With Epic's Michael Jackson and Heart, and Full Moon Records' Dan Fogelberg all recent top 10 winners on both the albums and singles charts, key E/P/A executives on both coasts point to the current interface between east and west as the smoothest and most productive in Epic's history. Although CBS' 1976 move to its current Century City site initiated a greater overall emphasis on coast operations, label sources stress the past year as a turning point for the E/P/A operation.

CBS Records president Bruce Lundvall summarized the strategic changes in an interview with *RW* last week, saying, "I think basically what's happened is that Don Dempsey has built an absolutely brilliant staff on the west coast, beginning with Stan Monteiro's appointment as vice president of west coast marketing." Lundvall traced the formation of the current west coast management team, including A&R vice president Frank Rand, promotion chief Larry Douglas, merchandising director Larry Stessel and press relations director Glen Brunman in the creation of "an extremely strong nucleus from both the marketing and A&R standpoints."

Every major record company stresses representation on both coasts as essential to effective national music marketing, yet most industry executives would likely admit that relations between a corporate headquarters and its staffers a continent away pose a basic management challenge.

For CBS, the increasing importance of the west coast as a production center, along with its market growth at both retail and radio mandated a stronger western presence. Within the E/P/A fold, though, executives concede achievement of a smoothly integrated operation between New York and Los Angeles was, by nature, anything but overnight.

Says Don Dempsey, senior vice president and general manager of the E/P/A operation, "There was an attempt, I think, on the part of CBS Records as such to develop a profile in the

west stronger than it had been. The idea was to take historically east coast dominated, New York-based label and give it greater presence."

Recognition of that presence was laced with criticism, though. Dempsey admits initial efforts to beef up E/P/A's coast staff "was described by our competitors as more cosmetic, if you will, than anything else. It was thought to be a sort of Pony Express station, an outpost of the real company.

Greater Western Autonomy

"Nobody recognized our staff on the west coast as a group of executives who were fully qualified and could provide answers when needed by our west coast based acts and managers." Dempsey adds that one of his earliest perceptions of his west coast operation, upon moving over to the top E/P/A post several years ago, was that staffers were similarly skeptical about their Los Angeles counterparts—and about the career wisdom of representing the company in that region.

"It was almost viewed as exile," admits Dempsey, "because no matter how many moves you went through in your career, it was felt that a post in the west somehow wasn't as serious."

Those attitudes, say Dempsey and his west coast staffers, made the inclusion of more E/P/A personnel with home office experience a strategic cornerstone to the creation of the

current staff. For Dempsey, "The opportunity really started with the idea that I wanted to put Stan Monteiro, who had started with CBS in New York and who I'd worked with at Columbia as well as Epic, in the top marketing post."

Monteiro, an east coast native who moved west five years ago after a long career in label promotion and marketing, admits his first days as vice president of marketing, west coast, saw him taking a role "closer to a branch manager" than its current state, but he's equally quick in citing home office support as mirrored by greater authority conferred on him and his department heads in Los Angeles.

Greater autonomy has been crucial in that process. According to Monteiro, the western operation prior to his arrival "wasn't structured in the same way. I know that from dealing with this office on the outside at that time. Its decision-making capability wasn't as broad."

With a stronger mandate, Monteiro's next priorities were to begin building key staff and developing an internal chain of command in the west. Where west coast label contracts had, in the past, gone over west coast executives to seek direct input from New York, E/P/A's west coast team was awarded its own budgets on a departmental basis, with department heads given chief responsibility in directing national strategy for

(Continued on page 126)

Leslie Hill to Exit EMI Music Europe

■ LONDON—Leslie Hill, managing director of EMI Music Europe, is to leave the company at the end of April. Announcing this, Bhaskar Menon, chairman and chief executive of EMI Music worldwide said that Hill would be pursuing interests outside the music business.

Hill was managing director of EMI companies in both New Zealand and the UK (EMI Records) before joining the newly-formed EMI music operation 18 months ago.

He has also served as financial director of music for Pleasure, EMI Records' budget arm.

European regional chiefs in Scandinavia, Central Europe, the UK and Eire will now report to Ken East, president and chief operating officer, EMI Music Europe and international.

Motown Suit Against CBS, Jackson Family Settled Out of Court

■ LOS ANGELES — The Jackson family has paid Motown Record Corporation \$100,000 plus agreement on other items estimated to be in excess of \$500,000 in settlement of the record company's law suit against the singing group and CBS, it was announced today by Michael Roshkind, vice chairman of the board of Motown.

Motown also retains ownership and full rights to the name "Jackson 5."

The Century City law firm of Wyman, Bautzer, Rothman and Kuchel represented Motown in the proceeding, with Stuart Benjamin handling the negotiations.

CBS had no comment on the case.

Tokyo Music Festival Underway This Week

■ The ninth annual Tokyo Music Festival will be held this week (March 26-30) at the Nipp Budohkan Hall. The awards ceremony, on the last day of the festival, will be broadcast over the Tokyo Broadcasting System with an estimated viewing audience of over 20 million people. The finalists in the competition are: Karla Bonoff, U.S.A.; Dionne Warwick, U.S.A.; Gloria Gaynor, U.S.A.; the Stylistics, U.S.A.; Patsy Gallant, Canada; Claudja Barry, Canada; Amii Stewart, West Germany; the Doucys, U.K.; Park-Kyung Ai, Republic of Korea; Elisa Chan, Hong Kong; and the winner of the Manila Song Festival from the Philippines. The guest artists at the competition will be the Commodores.

Regional Breakouts

Singles

East:

Fleetwood Mac (Warner Bros.)
Pretenders (Sire)
Gary Numan (Atco)
Melissa Manchester (Arista)
Andy Gibb/Olivia Newton-John (RSO)

South:

Paul Davis (Bang)
Brothers Johnson (A&M)
Gary Numan (Atco)
Lipps, Inc. (Casablanca)

Midwest:

Dr. Hook (Capitol)
Fleetwood Mac (Warner Bros.)
Paul Davis (Bang)
Melissa Manchester (Arista)

West:

Pretenders (Sire)
Journey (Columbia)
Brothers Johnson (A&M)
Melissa Manchester (Arista)
Lipps, Inc. (Casablanca)

Albums

East:

Spyro Gyra (MCA)
Marshall Tucker Band (Warner Bros.)
G.Q. (Arista)
Lipps, Inc. (Casablanca)
Roberta Flack featuring Donny Hathaway (Atlantic)
Mass Production (Cotillion)

South:

Spyro Gyra (MCA)
G.Q. (Arista)
Mass Production (Cotillion)
Coal Miner's Daughter (Soundtrack) (MCA)

Midwest:

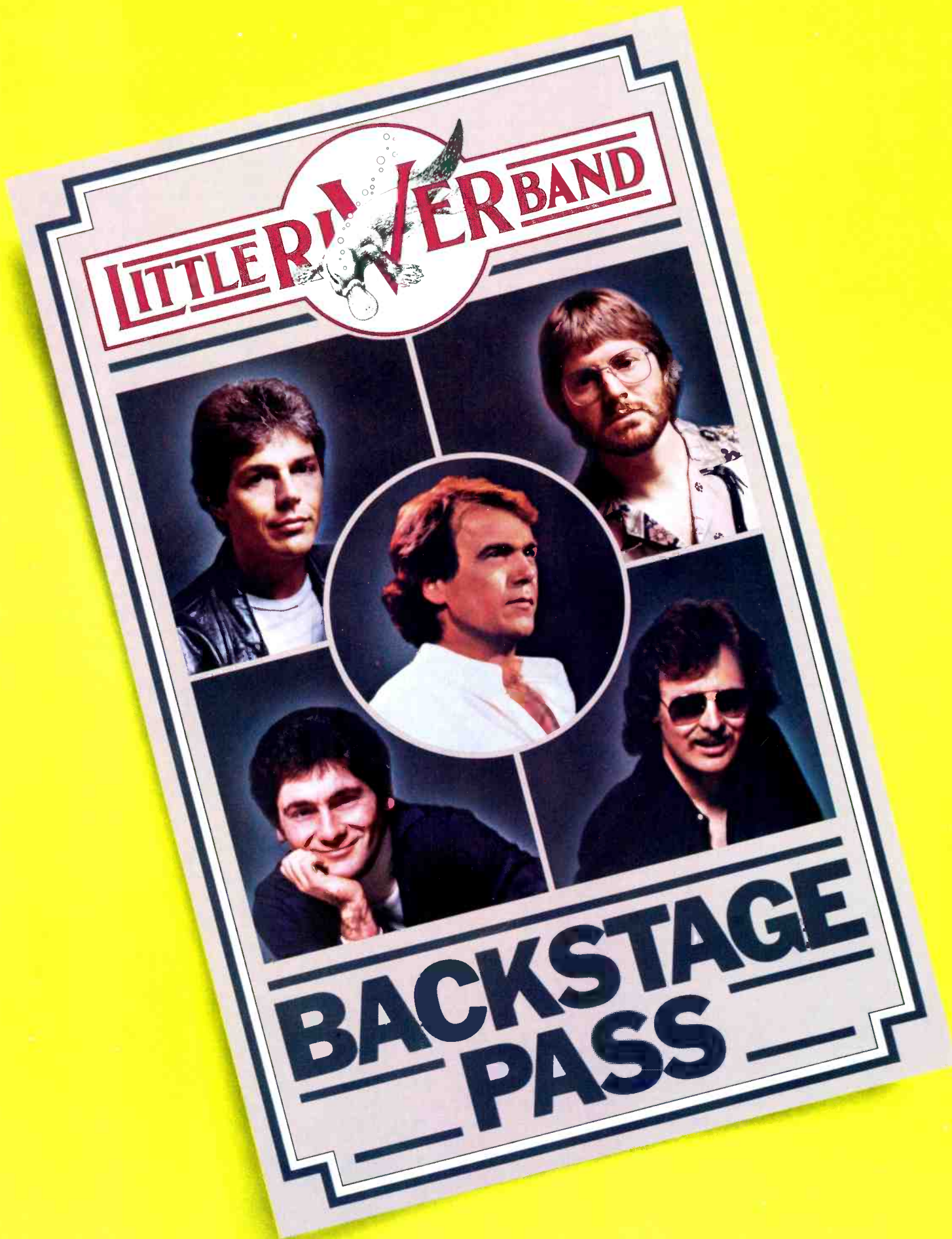
Spyro Gyra (MCA)
Marshall Tucker Band (Warner Bros.)
Roberta Flack featuring Donny Hathaway (Atlantic)
Rachel Sweet (Stiff/Columbia)

West:

Spyro Gyra (MCA)
Marshall Tucker Band (Warner Bros.)
G.Q. (Arista)
Lipps, Inc. (Casablanca)
Roberta Flack featuring Donny Hathaway (Atlantic)

THEIR NEW LIVE DOUBLE ALBUM

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**Produced by LITTLE RIVER BAND &
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Management: Glenn Wheatley



PolyGram Bows New Film/TV Venture

■ LOS ANGELES — PolyGram's acquisition and operational restructuring of the Casablanca Records and FilmWorks combine shifted to its film and television sectors last week as PolyGram Group president Coen Solleveland and Casablanca chairman Peter Guber unveiled the formation of a new jointly-owned venture, PolyGram Pictures.

Monday's (17) announcement followed earlier denials from Guber and other Casablanca executives that PolyGram's buyout of Casablanca founder Neil Bogart, and its subsequent consolidation of that label's operations under the newly-formed PRO-U.S.A. aegis, would extend to Casablanca's film interests, acquired under the original merger between Bogart's then-owned record company and Guber's FilmWorks, Inc.

Guber has been appointed chairman of PolyGram Pictures, and is expected to continue producing specific theatrical film projects in addition to his executive duties. But while the film marketing executive is staying on board, unlike former partner Bo-

Myron Hyman Named VP, Bus. & Admin., CBS Video Enterprises

■ NEW YORK — Cy Leslie, president, CBS Video Enterprises, has announced the appointment of Myron A. Hyman as vice president, business and administration, CBS Video Enterprises. He will report to Leslie.

In this newly created position, Hyman will be responsible for the business activities of the CBS Video Enterprises Division, including contract negotiation and administration surrounding acquisition and production of programming.



Myron Hyman

Since August 1977 Hyman has served as associate general counsel for CBS, Inc. with responsibility for the legal affairs of the Records Group. A graduate of Muhlenberg College and Villanova Law School, he joined CBS in January 1977 as General Attorney of the CBS Section of the Law Department. He was previously with Xerox Corporation and General Electric and for several years was General Counsel of the General Learning Corporation.

gart, the transformation into the new PolyGram movie arm has included executive realignment.

Joining Guber and William Tennant, former Casablanca film division president who will assume the same post with PolyGram Pictures, is Gordon Stulberg, named president and chief operating officer of the overall PolyGram Pictures operation, which will absorb the mix of television, publishing and legitimate theater interests created under the Casablanca FilmWorks structure.

Stulberg is a former president of 20th Century-Fox Film Corp., and is now a senior partner of the law firm of Mitchell, Silberberg & Knupp. Tennant will now report to Stulberg.

The creation of PolyGram Pictures completes the multi-national PolyGram Group's overall media strategy, which has sought to broaden beyond its original recorded music base via its various U.S. film and music acquisitions. Under the original PolyGram tie to Casablanca Records and FilmWorks, foundations for that multi-media product mix began via Casablanca's movie/music tie-ins, parallel to similar cross-marketing efforts at RSO, another PolyGram affiliate. That involvement subsequently became more formal via a separate film financing arrangement between PolyGram and Casablanca FilmWorks.

Polygram Pictures will be based in Los Angeles, and will work closely with Dr. Eckart Haas, president of the film/television division of the PolyGram Group.

WB Pacts with Quincy Jones' Quest Label

■ LOS ANGELES—Quest Records, a new label formed by Quincy Jones, has entered into a joint venture agreement whereby its product is to be manufactured and distributed by Warner Bros. Records. Formal announcement of the long-term exclusive worldwide pact came jointly from Warner Bros. board chairman and president Mo Ostin and Quincy Jones, founder and president of Quest.

Quest's first release will be the next album from Warner Bros. artist George Benson, to be produced by Quincy Jones. Sessions

BPI Moves On Counterfeiting Cases

By VAL FALLOON

■ LONDON—The BPI has moved on two separate cases of counterfeit tape imports in the past two weeks.

In the first case, nearly 2000 pirate cassettes imported from Singapore and carrying the G.M.I. logo were found by BPI investigators during a visit to a north London food store called Sandy's.

The tapes are now being held by the BPI lawyers along with around 800 inlay cards also found at the store. The three owners of the store appeared in court on March 11 and agreed to pay damages and costs.

In another case, nearly 30 record companies brought a High Court action against Warrens Records and Simons Sales stores for distribution of American-made counterfeit cassettes.

Titles included greatest hits by Paul Simon, Abba's "The Album," Fleetwood Mac's "Rumours" and Linda Ronstadt's "Simple Dreams."

Imported pirate LPs have also been the subject of BPI action of late. A company called Roquet Rotary Holdings of Leicester has agreed in court to pay 10,000

Casablanca Signs Pure Prairie League

■ LOS ANGELES — Pure Prairie League has signed an exclusive long-term recording contract with Casablanca Records.

The group's debut Casablanca LP is due next month.

pounds on damages and costs for their part in a bootleg record mail order operation. The BPI had discovered one of the biggest catalogues of bootleg product ever seen — nearly 20 different Rolling Stones LPs, Dylan, Beatles, Elvis Costello, The Who, Fleetwood Mac, the Eagles, and Pink Floyd were among artists appearing on the logo. Some of the material was recorded at British concerts, but other LPs were supplied from the US and Canada.

Amended Judgments Set In Wisc. Piracy Case

■ MILWAUKEE — Economic Consultants, Inc., d/b/a E-C Tape Service, Inc., and David L. Heilman were ordered to pay amended compensatory judgments and punitive damages totaling \$6,740,728 in the long-running piracy class action suit brought by Mercury Record Productions and other record companies.

Written Decision

Judge Michael Barron of Milwaukee County Circuit Court handed down a written decision March 6 supplementing the oral decision rendered on December 21, 1979. While the theory of calculating damages awarded against the defendants remains unchanged, the Court acknowledged it made some mathematical errors and that additional expenses allegedly incurred by the defendants should not be used to offset gross receipts.

Punitive Damages

After examining the basis for the amended awards, Judge Barron held that the plaintiffs in the class action suit are entitled to a permanent injunction against both defendants, to compensatory judgments of \$2,946,859 against the Corporation and \$2,793,868 against Heilman, and to \$500,000 in punitive damages against both defendants.

In discussing the punitive damages award of \$500,000 to be affixed against both Heilman and the Corporation, Judge Barron stated: "while the Court does not intend to review all the evidence nor restate what was said in the oral decision, some of the factors are the enormous gross receipts realized in a short period of time and the flagrant conduct of defendants in the continual violations of the injunctive order included during the trial with utilization of pseudo names, post office boxes and out-of-state bank accounts to disguise defendants' operations since the issuance of the injunctive order in October of 1974."



Pictured from left: Warner Bros. board chairman and president Mo Ostin, Warner Bros. vice president and director of sales and promotion Ed Rosenblatt, Quincy Jones, Warner Bros. artist George Benson and Ed Gilbreath, national sales director, black music marketing for Warner Bros.



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NMPA Announces 'Song of the Year' Awards

■ NEW YORK — "The Gambler" and "You Needed Me" tied for Song of the Year in the first annual National Music Publishers' Association Song Awards, according to NMPA president Leonard Feist. Some 200 publishers, writers and music industry leaders assembled in the Baroque Room of New York's Plaza Hotel hailed the winners, both crafted by Nashville-based creators.

Winners

Written by Don Schlitz and published by Writers Night Music, "The Gambler" also garnered the most votes as 1979 Country Song of the Year. Copublished by Chappell & Co. and Ironside Music, Randy Goodrum's "You Needed Me" swept away the competition to prevail as 1979 Pop Song of the Year.

NMPA board members from Hollywood, Atlanta, New York and Nashville presented the new awards to winners in nine categories of popular music, plus the Song of the Year. Disco Song of the Year was "I Will Survive" published by Perren-Vibes Music, Inc. and written by the team of Dino Fekaris and Freddie Perren. The "Evita" hit "Don't Cry For Me, Argentina," created by Andrew Lloyd Web-

ber and Tim Rice and published by Leeds Music Corp. (MCA), triumphed as Broadway Song of the Year.

With works presented in new records, film or plays during 1979 eligible, A.P. Carter's "Will the Circle Be Unbroken" was named Gospel Song of the Year, published by Peer International Corporation. The Easy Listening crown went to composer Neil Diamond and lyricists Alan and Marilyn Bergman for "You Don't Bring Me Flowers," copublished by Stonebridge Music and Threesome Music Company.

R&B Song of Year

"After the Love Has Gone" won as 1979 Rhythm & Blues Song of the Year. The co-writers were David Foster, Jay Graydon and Bill Champlin, and the copublishers the Ninth, Garden Rake, Irving, Foster Frees and Bobette music firms. Paul Jabara's "Last Dance"—featured in "Thank God It's Friday"—was honored as Movie Song of the Year. Prime Artists Music, Olga Music and Rick's Music, Inc. jointly published it. In the Latin category, Moncada and Paco Cepero's "Si, Pero No," by Ediciones April Music, SRL Spain—led the way.

Concert Safety Regulation Bill Introduced in N.Y. Legislature

By JEFFREY PEISCH

■ NEW YORK—A bill calling for safety regulations at arena-sized concerts has been introduced to the New York State Legislature in Albany. Proposed by Assemblyman Ed Lehner (Democrat-Liberal, Manhattan), the bill is the first of its kind introduced into a state legislature. County and city bodies, including the city of Cincinnati, have begun work on similar legislation. If the bill is passed, New York State will be the first state to have guidelines devoted strictly to rock and pop concerts.

At his point the bill has three sections, which will affect indoor arenas that hold more than 5000 people; there are 18 such halls in New York. The first provision of the bill calls for a restriction on the amount a hall may increase its seating capacity when switching from a reserved to a general admission setup.

The second provision calls for a specified number of doors to be open at an arena and for the doors to be open a certain amount of time—probably 60 or 75 minutes—prior to the announced starting time.

The third provision concerns security. The bill calls for a minimum number of security personnel per each thousand people in the audience. According to Ken Kwartler, research assistant to Assemblyman Lehner, the bill will probably demand six or seven security people per thousand.

The proposed bill, if passed, will not be enacted as direct legislation. Rather the bill will "require and empower" the New

York State Department of Health to change its sanitary codes. Crowd control measures and safety regulations at large, public entertainment gatherings are regulated by the sanitary codes.

If the bill is passed, the Department of Health, working closely with Lehner's office, will

(Continued on page 135)

MCA Vidisks Ready Music

■ LOS ANGELES — MCA DiscoVision has acquired the rights to music programming for its videodisc of performances by ABBA, Elton John, Loretta Lynn, Olivia Newton-John, and Helen Reddy, according to Jim Fiedler, president, and Bud O'Shea, vice president of marketing.

The significant role that music programming will play at MCA DiscoVision was recently underscored by the company's appointment of Bud O'Shea to the new post of VP of marketing.

Vinyl Increase Due?

■ LOS ANGELES—Manufacturing costs face another jump April 1 as major polyvinyl chloride producers pass on hikes in raw materials.

Sources at several major suppliers confirmed a two and a half cent per pound increase on basic resins used in PVC production, with the impact on customers said to vary with individual manufacturing processes.

Denver Does It at the Coliseum



Following a concert at Nassau Coliseum, RCA recording artist John Denver was greeted at a reception by a host of RCA Records executives. Shown (from left) are Sal Bonafede, president, management division, Management III, Denver's management company; Mel Ilberman, division vice president, business affairs, RCA Records; Arthur Martinez, division vice president, international, RCA Records; Denver; Robert Summer, president, RCA Records; Milt Okun, Denver's producer; Bob Fead, division vice president, RCA Records-U.S.A.; Jack Chudnoff, division vice president, marketing, RCA Records; and Harold Thau, executive vice president, Windsong Records, in which company Denver, Okun and Jerry Weintraub, president of Management III, are the principals.

GREETINGS

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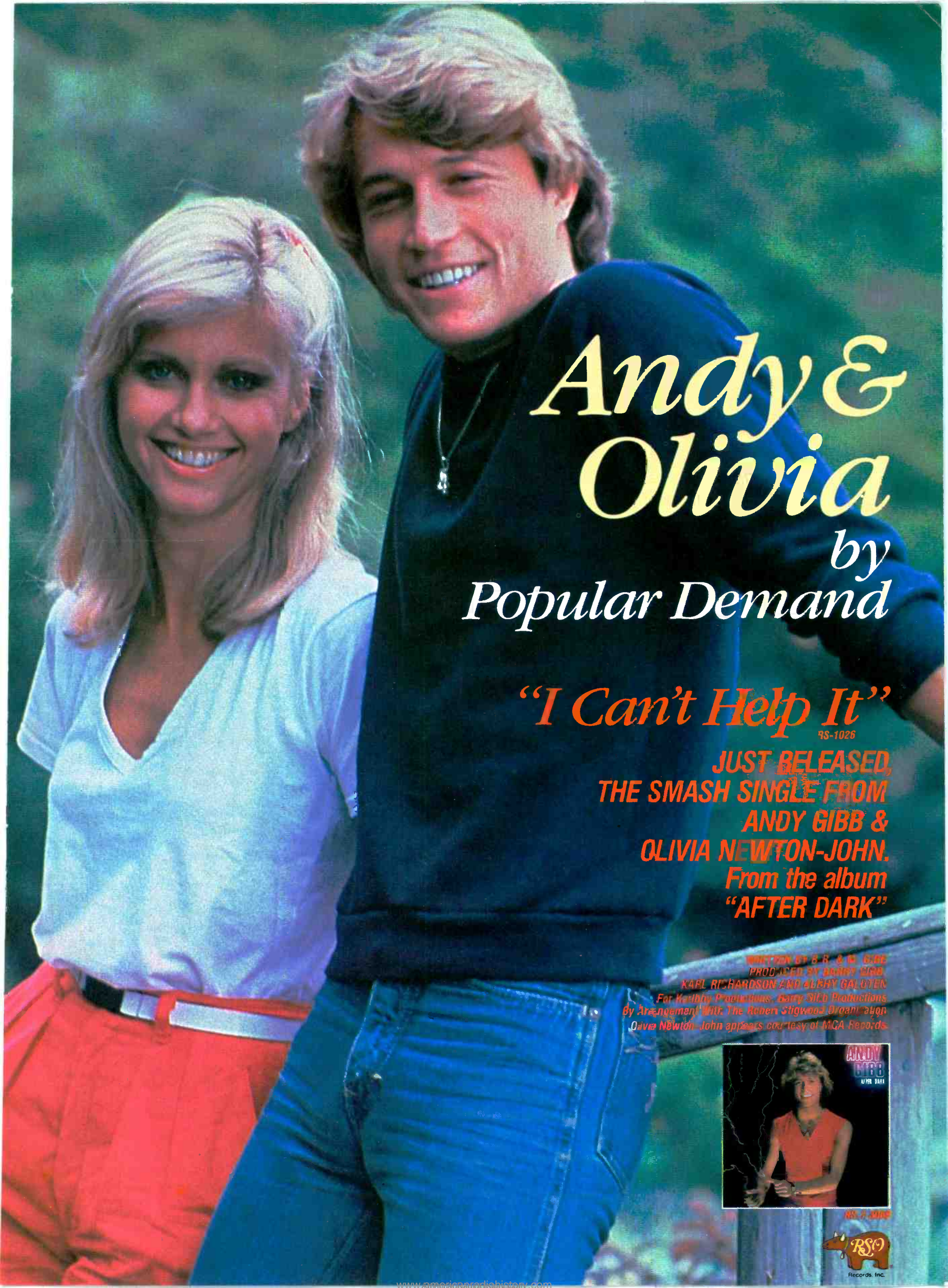
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Olivia Newton-John appears courtesy of MCA Records



RS-1026



Records, Inc.

New Product Lines Announced by Bergamo At MCA Distributing Regional Meetings

■ LOS ANGELES—The announcement of plans to increase the distribution of videodiscs, market some 24 movie titles on videocassette and add books to the company's range of products were among the highlights of the MCA Distributing Corporation's semi-annual regional meetings, held recently in Scottsdale, Arizona (February 15-17) and San Juan, Puerto Rico (March 6-8).

According to MCA Distributing president Al Bergamo, the company's distribution of videodiscs will include 40 cities by the end of this year. Meanwhile, the 24 movie titles—including "The Deer Hunter," "Animal Crackers" and others — will be available as of April 15 through the corporation, Bergamo revealed, with additional staff hired to service video outlets.

MCA Distributing salesmen will also carry the Putnam books "Cruel Shoes" (Steve Martin) and "Growing Up With the Beatles," Bergamo said, in addition to the existing line of tapes, records, videodiscs and cassettes. The books will be sold

Kragen & Company Expands Offices

■ LOS ANGELES—Kragen & Company has obtained additional office space to accommodate growing personal management and television productions activities, according to Ken Kragen, company chief. The new offices are located at 8752 Sunset Blvd., diagonally across from the firm's main offices at 1112 N. Shelbourne Drive.

The new office space will be entirely devoted to the company's promotional arm, headed up jointly by Guy Thomas, vice president of creative services, and Gordon Bennett, newly appointed vice president of licensing and merchandising. Bennett will oversee K.K. Sales, a separate corporation, which handles merchandising for the firm's six management clients and other outside accounts.

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Bergamo's opening remarks at both gatherings stressed the company's 1980 philosophy, noting the importance of the union between sales and promotion and a sales attitude "directed toward creative marketing." Also included in the three-day meetings were various workshops devoted to such areas as advertising, catalogue, in-store promotion and new artists, and "roundtable discussions" chaired by the MCA Distributing national

(Continued on page 60)

Elektra/Asylum Bows Publishing Companies

■ LOS ANGELES—Elektra/Asylum Records has formed its own music publishing company, it was announced by Joe Smith, E/A chairman. A national company interested in all types of music, the company will be based both in the label's Los Angeles headquarters and in its Nashville offices.

The publishing company's Los Angeles operations will be administered through the office of Debbie Reinberg, E/A vice president/business affairs.

20th Signs Rozetta



Rozetta has been signed to an exclusive worldwide recording agreement with 20th Century-Fox Records. Pictured from left: Dave Parks, vice president, pop promotion; Blake Levinsohn, co-writer on album; Rozetta; and Neil Portnow, president. Rozetta's debut album, "Where's My Hero," has just been released.

Dixie Gamble-Bowen will serve as general manager of the publishing company's Nashville operations. Gamble-Bowen, a five-year veteran of Tree Publishing in Nashville, will be assisted in the company's administration by Aubrey Hornsby.

The facet of the publishing company linked to BMI will be called Elektra/Asylum Music and that to SESAC Noreale Music. The name for the division allied to ASCAP has not yet been decided.

RIAA Public Relations Committee Sets Plans For Industry 'Sourcebook'

■ NEW YORK — Recommendations for an industry sourcebook and endorsement of a television special by the recently organized Recording Industry Association of America public relations committee were approved by the RIAA board of directors for implementation this year.

The sourcebook, providing a much-needed "one-stop" location for key industry facts, figures and history, will be released in sections, in an "updatable" format so that annual sales figures, for example, can be inserted without reprinting the entire publication.

Subcommittee

The project will involve a sourcebook subcommittee headed by Stu Segal of Polygram Corporation; the RIAA staff, including Stephen Traiman, executive director; input from other members of the public relations committee in their various areas of expertise, and an outside writer to provide some narrative components as editor.

Initial sections likely will incorporate information on RIAA and its operations; history of the industry; facts and figures on sales, number of recordings by configuration, industry universe (number of labels, plants, dupli-

cators, studios, employee, etc.), profile of the record-buying public, cost components and profitability; industry career opportunities and availability of course information; industry challenges including piracy / counterfeiting, home taping, copyright and performance rights, financial impact factors; and such useful information as lists of RIAA members and affiliated labels, other music industry association with brief descriptions, available market studies and other statistical sources.

The television project endorsed by the RIAA board was proposed by Bruce Cohn Productions and presented by Dick Lippin of Stone Associates, co-chairman of the TV subcommittee. It will provide an exciting look at 100 years of the music industry, using the innovative technique of contemporary artists "going back in time" to perform or interact with those who influenced their careers.

In other action taken by the public relations committee at its recent meeting here, Mike Gormley of A&M Records and Segal were formally elected as co-chairmen. Herb Helman of RCA Records was elected co-chairman of the technology subcommittee, along with Dennis Fine of Arista Records.

Suffolk Police Seize Bogus LPs, Equipment

■ NEW YORK — Counterfeit and bootleg albums, labels, lacquers and metal parts, sleeves, 200 masters and three record presses were seized in raids at three locations last week by the Suffolk County (N.Y.) Police Department.

The first two raids took place last Tuesday (18). At M&R Records, a pressing plant in Wyandanch, N.Y., Michael Rascio, the firm's principal and another man, Edward Chapara, were arrested on charges of unauthorized duplication of sound recordings. Both men were arraigned later in the day before District Judge Louis J. Ohlig and released on bail.

Seized at M&R were three fully automatic record presses valued at \$40,000 apiece, capable of producing a total of 6000 albums per eight-hour shift; thousands of lacquers and metal parts, and a shrink tunnel for wrapping; tens of thousands of finished albums, and hundreds of thousands of labels.

At a second location, MADCAR, a fabrication plant in Deer Park, (N.Y.), hundreds of fabricated and unfabricated jackets were seized.

Two days later, (20) police raided a third building, leased by Rascio, at 82A Wyandanch Ave. in Wyandanch, New York. At this location police found over 200,000 counterfeit and bootleg tapes, 200 masters valued at \$10,000 each, 40 cartons of sleeves and 100,000 labels.

Police estimated the material seized at the first two locations to be worth \$8.5 million. A new estimate, taking into consideration the third raid, is forthcoming.

According to a spokesman for Patrick Henry, the D.A. for Suffolk County, the case will soon be presented to a grand jury that will hear evidence concerning charges against the two men already arrested as well as evidence which may lead to other individuals.

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The Isley Brothers

G O A L L T H E



A/C Chart

New York, NY

By DAVID McGEE

MARCH 29, 1980

MAR. 29	MAR. 22		WKS. ON CHART
1	1	HIM RUPERT HOLMES/MCA 41173	7
2	3	THREE TIMES IN LOVE TOMMY JAMES/Millennium 11785 (RCA)	7
3	2	LONGER DAN FOGELBERG/Full Moon/Epic 9 50824	7
4	6	TOO HOT KOOL & THE GANG/De-Lite 802 (Mercury)	7
5	8	LOST IN LOVE AIR SUPPLY/Arista 0479	7
6	9	WITH YOU I'M BORN AGAIN BILLY PRESTON & SYREETA/Motown 1477	7
7	4	GIVE IT ALL YOU GOT CHUCK MANGIONE/A&M 2211	7
8	13	I CAN'T TELL YOU WHY EAGLES/Asylum 46608	6
9	10	WORKING MY WAY BACK TO YOU/FORGIVE ME, GIRL (MEDLEY) SPINNERS/Atlantic 3637	7
10	7	DESIRE ANDY GIBB/RSO 1019	7
11	5	SEPTEMBER MORN NEIL DIAMOND/Columbia 1 11175	7
12	12	CRAZY LITTLE THING CALLED LOVE QUEEN/Elektra 46579	7
13	18	SEXY EYES DR. HOOK/Capitol 4831	6
14	11	DAYDREAM BELIEVER ANNE MURRAY/Capitol 4813	7
15	16	SPECIAL LADY RAY, GOODMAN & BROWN/Polydor 2033	7
16	20	RIDE LIKE THE WIND CHRISTOPHER CROSS/Warner Bros. 49184	7
17	14	ON THE RADIO DONNA SUMMER/Casablanca 2236	7
18	19	WHERE DOES THE LOVIN' GO DAVID GATES/Elektra 46588	7
19	17	YES I'M READY TERI DESARIO WITH K.C./Casablanca 2227	7
20	15	AN AMERICAN DREAM DIRT BAND/United Artists 1330	7
21	25	FIRE IN THE MORNING MELISSA MANCHESTER/Arista 0485	7
22	26	ONLY A LONELY HEART SEES FELIX CAVALIERE/Epic 9 50829	7
23	28	FIRE LAKE BOB SEGER/Capitol 4836	5
24	21	IT'S LIKE WE NEVER SAID GOODBYE CRYSTAL GAYLE/Columbia 1 11198	7
25	30	PILOT OF THE AIRWAVES CHARLIE DORE/Island 49166 (WB)	5
26	33	DO RIGHT PAUL DAVIS/Bang 9 4808 (CBS)	3
27	23	LOVING YOU WITH MY EYES STARLAND VOCAL BAND/Windsong 11899 (RCA)	7
28	—	DON'T FALL IN LOVE WITH A DREAMER KENNY ROGERS WITH KIM CARNES/United Artists 1345	1
29	22	KISS ME IN THE RAIN BARBRA STREISAND/Columbia 1 11179	7
30	34	AFTER YOU DIONNE WARWICK/Arista 0498	2
31	31	WE COULD HAVE IT ALL MAUREEN McGOVERN/Warner/Curb 49177	5
32	32	I PLEDGE MY LOVE PEACHES & HERB/Polydor/MVP 2053	6
33	—	HEART HOTELS DAN FOGELBERG/Full Moon/Epic 9 50862	1
34	35	LOVE'S ONLY LOVE ENGELBERT HUMPERDINCK/Epic 9 50844	4
35	—	WHEN THE FEELING COMES AROUND JENNIFER WARNES/Arista 0497	1
36	—	STARTIN' OVER AGAIN DOLLY PARTON/RCA 11926	1
37	—	I CAN'T HELP IT ANDY GIBB & OLIVIA NEWTON-JOHN/RSO 1026	1
38	39	CATCHING THE SUN SPYRO GYRA/MCA 41180	5
39	40	AUTOGRAPH JOHN DENVER/RCA 11915	5
40	27	WHEN I WANTED YOU BARRY MANILOW/Arista 0481	7
41	29	ROCK WITH YOU MICHAEL JACKSON/Epic 9 50797	7
42	43	BABY DON'T GO KARLA BONOFF/Columbia 1 11206	3
43	48	HOLD ON TO MY LOVE JIMMY RUFFIN/RSO 1021	2
44	45	OFF THE WALL MICHAEL JACKSON/Epic 9 50838	3
45	49	THINK ABOUT ME FLEETWOOD MAC/Warner Bros. 49196	2
46	—	THE ROSE BETTE MIDLER/Atlantic 3656	1
47	47	STREET LIFE HERB ALPERT/A&M 2221	3
48	24	LET ME GO, LOVE NICOLETTE LARSON/Warner Bros. 49130	7
49	36	US AND LOVE KENNY NOLAN/Casablanca 2234	6
50	50	I DON'T NEED YOU ANYMORE JACKIE DESHANNON/RCA 11902	2

■ **HOSTAGE NEWS:** It started at 12:45 p.m. on Thursday, March 20. A young fellow named **Joseph Paul Rivera** walked into the Elektra/Asylum offices here and asked to speak to either **Jackson Browne** or the **Eagles**. For several minutes he wrangled with the receptionist, but to no avail. Then **Ruth Manne**, the office manager, came onto the scene and took the fellow back to her office to get him out of the reception area. Once in Manne's office, "everyone thinks he closed the door and called the police, because no one here placed a call," said a source inside the company at the time. No shouting, nothing out of the ordinary. All of a sudden policemen were roaming around the halls, and then, "we heard a shot and suddenly it wasn't funny anymore." But after WPLJ played the Eagles' "Desperado," at Rivera's request, he surrendered to police. Manne was unhurt. Rivera reportedly was going to ask the musicians for \$2500 to hire a lawyer to help him recover his stolen truck.

■ **MICHAEL MURPHEY NEWS:** One of the more interesting concert tours going on nowadays is occurring primarily in the midwest and southwest, where **Michael Murphey** and, usually, **Hank Thompson** are in the midst of what Murphey calls the Great American Honky Tonk Tour. As the title indicates, the venues in most cases are those little roadside attractions where much imbibing of spirits is done to the tune of country music playing into the wee small hours.

One of the stops on Murphey's tour was at none other than the legendary Cain's Ballroom in Tulsa, Oklahoma, former home of **Bob Wills** and the **Texas Playboys** and once a club no self-respecting country and western singer could afford not to play. The pictures lining the walls attest to that fact: **Hank Williams**, **Pee Wee King**, **Thompson**, **Wills**, **Red Foley**, **Tennessee Ernie Ford**, **Kay Star**, **Roy Rogers**, **Gene Autry**, **Jimmy Dickens**—dozens more, all autographed.

Nowadays a new breed of cowboy frequents Cain's, no less rowdy than his ancestors, no less intent on having a good time come Hell or high water. If there is anything different about Cain's in 1980 it is probably that the females on hand guzzle an amount of beer and Jack Daniels equal to that soaked up by their male counterparts.

All in all it makes for a provocative evening, to say the least, as New York, N.Y. found out last weekend when the columnist ventured back to his home turf of Tulsa and, accompanied by the legendary **Richard "Mox the Box" Moxley** (lots of things and people are legendary in Tulsa), caught Murphey's stand at Cain's. When last seen, Murphey was stealing the show from **Johnny Rodriguez** and **Tammy Wynette** at Carnegie Hall in the spring of '79 with a brief set that was as much rock as it was country, and had the added benefit of Murphey's ingratiating personality and well-crafted songs to recommend it.

Although Murphey hasn't exactly kept a high profile in the intervening year, he has kept busy with a couple of projects which he will discuss here next week in an exclusive interview. The Great American Honky Tonk Tour, however, marks the resumption of his music career proper; and a fitting beginning it is for an artist who has always been so conscious of history and of his debt to certain artists whom he counts as having had a major influence on his life. In essence, Murphey, rather than attempting to resurrect ghosts, is instead extending and developing the tradition that flowered in these clubs.

In keeping with the spirit of the occasion, few of Murphey's tunes at Cain's allowed any time for reflection; most were uptempo, hell-bent-for-leather songs, all grandly melodic, that subtly espoused the virtues for which Murphey is known: respect for the land, for the common man, for yourself.

Too weighty? Not at all. Murphey sang in a pleasant but urgent tenor that delivered his message forcefully without beating you down. As a performer, he is simply one of the best: always fresh and lively, Murphey exudes an intriguing sort of childlike innocence that gives a cutting edge to his more socially-conscious lyrics. Moreover, the enthusiasm generated between the band and the audience was simply too intense to be bogus or merely drunken revelry. Add to this a handful of excellent, hard-rocking new tunes written for the soundtrack of the film "Hard Country," and you get a picture of someone whose art is both entertaining and substantial. The good feeling one takes away from Murphey's concerts is not transitory; it lingers long after the last note has been played, as it should following any first-rate concert experience. All this, and the guy doesn't even have a recording contract. Wonder what causes that?

CONGRATULATIONS to Columbia's **Marilyn Laverty** and to **Alan Betrock**, who were married on March 23. Next Columbia publicity (Continued on page 135)

Radio World

Radio Replay

By MARC KIRKEBY

■ NUMBER PLEASE: Arbitron's January/February ratings don't carry the weight of the spring and fall surveys, but they often point up some interesting trends. They can also provide a program director with the ammunition he needs to convince management to stick with a format; or, just as frequently convince the boss he has stayed with a format too long. The big surprise in the just-released New York book is not that WBLS's format remains on top, nor that WPIX, now changing format, dropped even lower. It's the big gains registered by two AM stations, contemporary WNBC and big band/MOR WNEW, that are likely to be talked about in the weeks to come.

NEW YORK: (the first figure represents the October/November '79 ARB) WBLS 7.1 to 7.5; WOR 6.6 to 6.3; WKTU 6.8 to 6.0; WABC 4.6 to 4.5; WNBC 3.2 to 4.0; WPLJ 3.2 to 3.7; WHN 2.7 to 3.5; WNEW-AM 2.0 to 3.1; WNEW-FM 2.7 to 2.5; WCBS-FM 3.1 to 2.3; WYNY 2.1 to 2.1; WPIX 1.2 to 0.9.

CHICAGO: WGN 10.5 to 9.6; WLS 5.3 to 6.2; WMAQ 4.5 to 5.4; WIND 4.3 to 5.3; WULP 4.9 to 4.4; WKQX 2.7 to 3.1; WFYR 2.9 to 2.7; WMET 2.2 to 2.3; WVON 2.8 to 1.9; WXRT 1.8 to 1.8.

LOS ANGELES: KBIG 5.0 to 6.1; KMET 5.8 to 5.8; KJOI 4.9 to 5.2; KLAC 3.8 to 4.3; KRTH 3.8 to 3.8; KIIS 2.8 to 3.6; KMPC 2.8 to 3.1; KNX-FM 3.0 to 2.7; KHJ 2.4 to 3.0; KFI 3.3 to 2.6; K100 1.5 to 2.2; KLOS 2.2 to 2.2; KHTZ 2.2 to 1.9; KROQ 0.6 to 1.2.

MOVES: KMEL/San Francisco's second Greenpeace Foundation benefit last weekend drew such celebrities as **Grace Slick**, **Marty Balin**, **Sammy Hagar**, **Bill Graham**, and members of **Journey** . . . **Bill Stevens** returns as PD of KUTE/Los Angeles . . . **Bert Gould** named promotion director of WIOD/WAIA/Miami . . . **Jay Phillips** moves to WMC/Memphis as MD and mid-afternoon personality from WJQS/Jackson, Miss. . . **John Stevens** moves from KTTS/Springfield to KCKN/Kansas City as MD . . . new line-up at KXX-104/Galletin, Tenn.: **Coyote McCloud** 6-10 a.m.; **Amazing Steven Kelly** (assistant PD, co-MD) 10-2; **Craig Stevens** 2-6 p.m.; co-MD **Lee Masters** 6-10; **Rocky Night** 10-2; **B. J. Harris** 2-6.

MEET DICK VERNE: The new president of NBC Radio was a lacrosse All-American at Hofstra, likes to spin the radio dial depending on his mood, and leaves little doubt in conversation that he expects his division to be better organized and more aggressive in going after new properties, higher ratings and more network affiliates. NBC "will be actively soliciting acquisitions," he says, even AM stations if the situation looks attractive. NBC owns only eight stations, an AM and an FM in New York, Chicago, Washington and San Francisco; FCC regulations would permit the corporation to own three more of each. NBC is also "being more aggressive in all our markets" in developing its owned stations: there are 35 to 40 new employees at each, and NBC has increased its dollar commitment for advertising and promotion. Some of that money is being spent on the sort of air personalities who were downplayed by Verne's predecessors. "I think personalities are going to be more important than they have been," Verne says. "Now the energy levels are higher, the mood of the country is to be more active, and I think that's being reflected on radio stations."

With eight stations, NBC is currently six formats (not counting variations), unusual diversity for a group owner. "I don't believe that we should have one format for the AMs and one for the FMs," Verne says. "I believe the markets are different. Everyone looks at 18-40 as the ideal demographic—what we have to be careful with is sounding like five or six other stations in the market. You have to find that niche." The key questions, he believes, are "Can we do it that much better? Or if not, should we do something else?"

Verne's pride and joy is still the NBC Radio Network, of which he was executive vice president prior to his promotion last month (he will be naming a new head of that operation shortly). The network's affiliate list has grown from 234 to 284 stations in a year and a half; the young-adult-oriented Source has swelled to 103 stations, the bulk of them AOR and contemporary. To establish the latter service, NBC sold no advertising time in it at all from its May '79 debut to the end of last year; few spots are planned for this year, and Verne expects

(Continued on page 135)

FCC Angered Over NAB Mailing On Tightening of Radio Band

By BILL HOLLAND

■ WASHINGTON — The Federal Communications Commission, in the common folk wisdom, is an often irritating, exasperating beast (tying up its victims in a self-producing substance that resembles red tape).

However, in the last few years, it has been an unusually placid and even accepting animal (capable of tolerating inordinate amounts of critical abuse).

One shuddered at the thought of this maddeningly irritating yet placid creature actually getting red-eye angry one day and roaring at an adversary in a fit of bureaucratic vitriol.

It finally happened this past week.

As readers of this magazine should know by now, many of the slings and arrows coming the FCC's way have been shot across town from the headquarters of The National Association of Broadcasters. Accusation after accusation of over-regulation and unnecessary rule making have targeted the Commission as a prime example of a bureaucrat's dream and a broadcaster's

nightmare.

Curiously enough, the FCC hierarchy has usually accepted those charges. In general, it has been trying to cut unnecessary red tape and at the same time respond to the new technological challenges in broadcasting.

But last week, the NAB went too far. And the FCC, for the first time in a long time, let out a very loud . . . public . . . roar.

The reason? The NAB mailed letters to representatives of 21 nations which met last week in Buenos Aires opposing the official U.S. position to push for a nine kilohertz spacing standard for AM radio.

Now the FCC knew the NAB wasn't in agreement with the proposal which would tighten up the U.S. radio band and open an additional twelve channels for hundreds of new stations nationwide, but when the letters arrived at the meetings in Buenos Aires, FCC officials (and State Department and Administration officials too) were livid,

(Continued on page 129)



Free at last.



"Sacred Songs"[®] AFL1-3573

DARYL HALL

Produced by Robert Fripp

DARYL HALL



Management & Direction:
Tommy Mottola



ITA Delegates Praise Video's Potential Despite Market Problems Growth Slowdown

By SAM SUTHERLAND

■ SAN DIEGO—Despite a recent slowdown in market growth, videocassettes will not only remain an active sector of the emerging homevideo field in the near future, but a likely staple for sales in the long run as well.

That's the prevailing view held by delegates, panelists and featured speakers attending the International Tape/Disc Association Annual Seminar here, held from March 2 through March 6. Although the approach of videodiscs and the spread of cable systems were seen as twin leaders in eventual share of video markets (see *RW*, March 15, 1980), the continued vitality of VCR hardware and software sales was seen as a precursor to a video marketplace that will make room for all three avenues of distribution.

If that consensus is rosy, it's qualified by identifiable market problems facing manufacturers, distributors and retailers of VCR decks and tapes. Among the hurdles still to be cleared: increased competition due to the proliferation of incompatible VCR formats, including several new configurations previewed during the gathering; lack of original video programming, also a stumbling block for speedy market impact for disc systems; high price points for VCR tape sales, and the potential consumer appeal of rental alternatives; and the comparative vulnerability of existing VCR technology to videotape pirates.

With virtually all major U.S. theatrical film studios now actively exploring the VCR marketplace, an underlying issue during Monday's (3) home video workshop was the rise in videocassette rentals and its ramifications for suppliers. A panel of major executives representing Columbia Pictures, Walt Disney Productions, Paramount Pictures, United Artists and Warner Communications, Inc., mulled both the pros and cons of the emerging rental market, as well as sharply divergent views of the current health of prerecorded videocassette sales.

Offering the most critical view was Larry Hilford, senior vice president, Columbia Pictures, who summarized the studio's first year in the video business as "an unqualified disaster."

Central to Hilford's lament was the rise in rentals, with the Columbia executive dismayed by the retail sector's swing toward product renting. With many outlets offering an exchange privilege on sales as well, Hilford warned that the potential for a higher dollar turnover via rent-

als would yield little added income for the majors; the bulk of the revenues gained would be largely confined to retailers.

That trend led Hilford to predict that future market growth would favor many buyers less inclined to buy than rent, while current economics would make any production in price points for software sales aimed at boosting that approach cut into margins.

That forecast was shared by Jim Jimmero, executive vice president of Walt Disney Educational Media, the recently formed video wing of Disney Productions. Jimmero, who used his appearance to formally announce Disney's new pact with Fotomat covering rental of selected Disney feature and cartoon titles, tied his firm's current decision to concentrate solely on videocassette rentals to "the feeling that the long-term health of the business will be in rental."

Reaping the potential benefits will require market adjustment, in Jimmero's view. "There are four things that have to happen to make rental viable," asserted the executive. "There has to be prod-

uct, there has to be marketing, there have to be locations where the product is readily available, and there have to be effective operations systems with regard to packaging, handling and physical distribution."

Jimmero hailed Fotomat's network of existing retail outlets as "the only existing video software rental system fully in place." Disney's initial selection of 10 live-action features, plus special cartoon anthologies, is now being rented on a non-exclusive basis via Fotomat shops in Philadelphia, Chicago, Houston and San Francisco, with the two firms currently expecting a national roll-out by next September.

The first four markets will be viewed as testing grounds for price points, promotional strategies and advertising. Rental price will range from \$9.95 to \$13.95 on features, depending on market, and from \$7.95 to \$9.95 on the anthologies.

Apart from the Fotomat agreement, which provides only for rental, not sale, Jimmero noted that Disney has also licensed titles on a non-exclusive basis to both RCA and MCA for inclusion

in their respective videodisc catalogues.

Paramount's Robert Peters, senior vice president, offered a more bullish view of videocassette sales potential, summarizing his company's first six months in video as "phenomenal." In his brief review of Paramount's film marketing-based strategy, Peters was one of several ITA speakers taking shots at the music business, saying, "We decided not to adopt the bad habits of the record industry. We continue to believe that a sale is final."

Steve Roberts, chief of 20th Century-Fox's Telecommunications sector, which includes the Magnetic Video Corp. acquired by Fox last year, also painted a bright future for sales, rather than rentals. Noting the video division's recent entry into international distribution and ongoing reinforcement of its domestic effort, Robert also asserted the the video field was enhancing entry of other film giants into consumer awareness of VCRs and prerecorded videocassettes.

"Emotionally, I would like us to find a way to rent," stated (Continued on page 126)

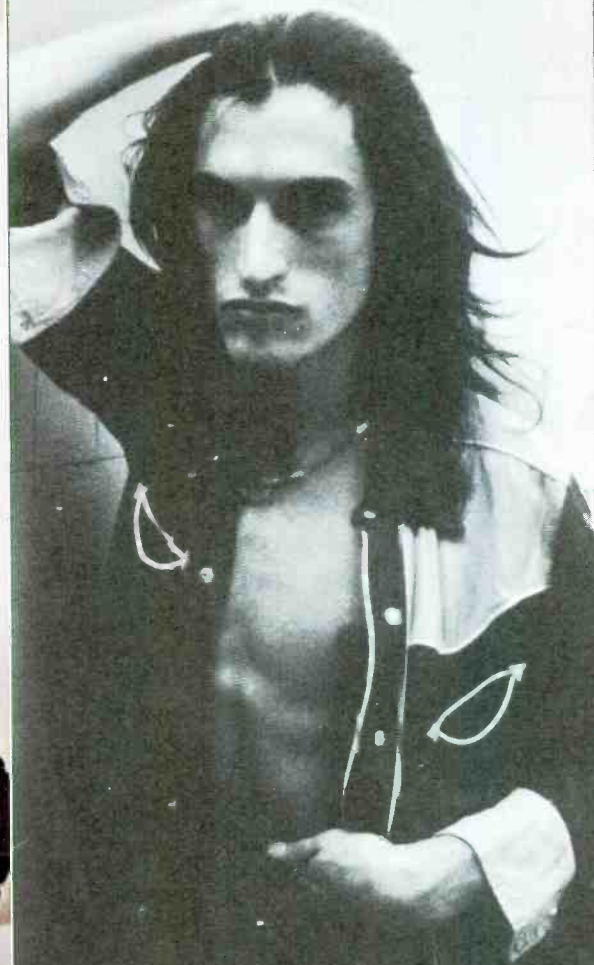
ITA Seminar Highlights



Shown above are highlights from the International Tape/Disc Association (ITA) Annual Seminar, held from March 2 through March 6 at the Sheraton Harbor Island Hotel in San Diego. Top row from left are: Jack Valenti, president of Motion Picture Association of America, who was one of the featured speakers at the seminar; Larry Finley, ITA's VP for events/membership, presents the organization's Pioneer Award to Stephen Roberts (right), president of 20th Century Fox Telecommunications, for being the first executive of a major motion picture company to recognize the potential of home video and make its movies available for home video cassettes; Gerald Citron of Intercontinental Televideo chairing a panel discussion on "Evaluating the Future of Our Industry." Panel members included (from left): Anthony A. Mirabelli, marketing manager, video tape products, Quasar Electronics Co.; Dick Komiyama, VP, Sony Corporation; and Robert Whitehouse, general manager, Sharp Electronics. Bottom row, from left: Panelists for a round-table discussion on "The Motion Picture Studio and Home Video:" Roberts; Laurence Hilford, senior VP, Columbia Pictures Industries; Mort Fink, president, Warner Communications Home Video; Richard O'Brien, executive VP, US JVC Corp., who chaired the session; panelists for a "Bulk Tape Manufacturers Update—1980" discussion included Joe Leon, 3M Co., Paul Webber, Ampex; Bob Piselli, BASF Systems; Don Lee, Certron Corp., (panel moderator); John Jackson, Audio Magnetics; Dick Greener, Columbia Magnetics; Larry Hockemeyer, Capitol Magnetics; and Bill Oskin, Du Pont Co.

LET THE MUSIC DO THE TALK

Joe Perry says it all.



**"Let the Music
Do the Talking."**
JC 36388
The original Aerosmith
guitarist, in a solo debut
that speaks for itself.
**On Columbia Records
and Tapes.**

Watch for The Joe Perry Project on tour.

Produced by Jack Douglas and Joe Perry for Waterfront Productions
and Vandaloo Productions. Photo: Ron Fonnell.

By SAMUEL

■ MOON OVER BURBA
Irv Azoff's Front Line Music
reliable sources indicate
Records, will soon be i

The label's current di
a number two single fo
entered the top five on

PRETTY VACANT: TI
great scams of our ti
you'd think it had to
prototypes of punk n
from huge sums of m
sought as much publi
only to disband onc
ment they had tried
at least by someone's
dary to the philosop
and the boys claimed

The Pistols, of cou
ably wish they were f
film "The Great Roc
happen, at least for a
month as part of the
be released theatrical
ager Malcolm McLaren
Russ Meyer. That mo
says Temple, "It wa
thing, it was growing
a bit nervous—and I
folded after about thr

Meanwhile, Templ
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on the Thames during
ing to A&M/England
'n Roll Swindle," say
in part "to undercut
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the best thing for th
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what they had inter
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was to annoy people
way to put those pec

"Swindle" essentia
though not without s
McLaren is the cent
as a manipulator, w
manipulative, more n
more horrific, as if t
since he was age 11
actual story, the basi
"Swindle," Temple
It's more a statemen
are animated sequen
film footage thrown
disparate formats as
tried to go for very
that's quite dominant

All in all, one sho
the idea that their e
avoiding publicity bi
important than the
Malcolm's artform."
were an important
really did change r
Police, say, or the
now."

Temple's current
ject of record pirac
around here.

PEOPLE NOTES:
this month, where
vention. The trip b
her self-titled MC/

SAM SUTHERLAND

is at Warner Bros. Records and
remained mum at press time, but
line's recording arm, Full Moon
with the Bunny.

al with CBS most recently yielded
erg, whose "Phonix" album also
Chart.

is now there was one of the truly
so full of irony, so fantastic, that
by Hitchcock or Dickens. These
eparate several record companies
t playing a note; they deliberately
le through various acts of outrage,
n co-opted by the very establish-
und although they were musicians,
ards, the music was always secon-
y that **Johnny Rotten, Sid Vicious**

gone and while many folks prob-
ell, writer/director **Julien Temple's**
indle" may make sure that won't
ndle," which was shown here this
x festival and may eventually also
of a film project that Pistols man-
ed with American tits-and-ass king
led Bambi," was never completed;
red from the beginning—for one
production, and the investors got
elf tried to capsize it. Basically, it
ooting."

filming the Pistols "from the start,
including their infamous concert
Jubilee celebration and their sign-
ttingham Palace. "The Great Rock
dge-educated filmmaker, was made
e deification" that surrounded the
nadir) of their existence. "It was
up," he says, "because they were
other group, which was not at all
peral establishment began to like
heroes and all—but their function
olized by them. We had to find a
film was apparently it.

ts the Pistols' bizarre career, al-
ation ("lying, really"), says Temple.
d since "he already had an image
ake him even more cynical, more
g. We wanted it all to appear even
g had been festering in his mind
is notwithstanding, however, "the
they really happened."

meant to be a look at punk rock.
"—visual punk, if you will. There
ideotape, and both 16 and 35mm
director, "I tried to use as many
I think it works quite well. I also
to get away from the softer style

e of pure paradox from "Swindle,"
Temple says, "was not a matter of
ublicity. The headlines were more
re ways, and using the media was
nalysis, Temple contends that "they
terms of rock and roll. I think they
U.K.—they made it possible for the
ats, to be doing as well as they are

ntally, include a feature on the sub-
ould certainly arouse some interest

eters is heading for New York later
st performer at the annual RKO con-
ner stopping in various cities to plug
ch has a single, "Gee Whiz," that's
(Continued on page 137)

Birthday Boy



Atco recording artist Gary Numan recently wrapped up his debut North American tour with a performance at the Santa Monica Civic Auditorium in California. Following the show, a reception was held for Gary at the Sunset Marquee in Los Angeles. In addition to celebrating the conclusion of Numan's U.S. tour, the party was also a surprise celebration of Gary's 22nd birthday that day. The Atlantic/Atco contingent was led by Atlantic chairman Ahmet Ertegun and Atco president Doug Morris. Among the celebrities on hand were comedienne Lily Tomlin and Chic's Nile Rodgers and Tony Thompson. Shown at Gary Numan's birthday party in Los Angeles are, from left: Atco president Doug Morris, Gary Numan, and Atlantic chairman Ahmet Ertegun.

Phonogram Bows Regional Promo Staff

■ CHICAGO — Jim Jeffries, vice president/national promotion for Phonogram, Inc./Mercury Records, has announced the creation of a new regional promotion department for the firm.

The new regional staff will have five managers, based in New York, Atlanta, Dallas, Chicago, and Los Angeles. Phonogram/Mercury also retains its current regional promotion staffs in the R&B and country and music areas.

New Promo Managers

The new regional promotion managers are: Steve Greenberg, east coast; Gary Triozzi, southeast; David Bupp, southwest; Steve George, midwest; and Carolyn Broner, west coast. The new staff will report directly to Jeffries.

Under the recent Polygram Distribution, Inc., restructuring, there are now 25 local promotion managers that will be working Phonogram/Mercury product, instead of the previous 16. The 25 also represent the Polydor and Casablanca labels.

Greenberg will be responsible for the northeastern section of the country, from Washington, D.C., north through New England. For the past two years he has been lo-

cal promotion manager for Mercury in the New York City marketplace. Prior to that he worked in a similar capacity with Arista Records.

Triozzi will be working the southeastern states west to Louisiana (except New Orleans). Previously Triozzi was local promotion manager for Mercury in Miami and Atlanta, and was a merchandiser with the Polygram branch in Florida.

Bupp will cover the Missouri/Kansas area south through Texas, plus New Orleans. He most recently was local promotion manager in the Dallas/Houston/New Orleans territory. He has also been a regional promotion manager for RCA.

George will cover upstate New York/Pennsylvania west through Minneapolis and the Dakotas. For the past year, he was local promotion manager for Mercury in Cleveland and prior to that worked for Ariola Records.

Broner will work the west coast, east through Colorado, Wyoming, and New Mexico. She has worked with Mercury for one year as Los Angeles promotion manager. Previous to that she spent two years with Epic Records.

Olivor at Avery Fisher Hall



Columbia artist Jane Olivor recently played at New York's Avery Fisher Hall, featuring songs from her recently released album, "The Best Side of Goodbye." Pictured backstage are, from left: Paul Atkinson, director, contemporary music A&R, east coast, Columbia; Bruce Lundvall, president, CBS Records Division; Jane Olivor; Jason Darrow, manager and co-producer of Olivor's latest album; Dick Asher, deputy president and chief operating officer, CBS/Records Group; and Mickey Eichner, vice president, east coast A&R, Columbia.

Record World Single Picks

SISTER SLEDGE—Cotillion 45013
(Atl)



REACH YOUR PEAK (prod. by Edwards-Rogers) (writers: Edwards-Rogers) (Chic, BMI) (3:28)

Once again the infectious Rogers-Edwards groove works perfectly on this mid-tempo dance tune. The songbirds fly high over the rhythm churn and flaming horns. It's a flawless package that's going straight to the top of several formats with guaranteed club action. From the "Love Somebody Today" LP, the fab four continue to fuse distinct blends of R&B and funk.

CHANGE—RFC 49208 (WB)



A LOVER'S HOLIDAY (prod. by Petrus) (writers: Romani-Willoughby) (Little Macho, ASCAP) (3:50)

Change is the brainchild of Eurodisco hitmakers Jacques Fred Petrus & Mario Malvasi. Here they combine a slickly produced dance arrangement with stylish funk for an irresistible motion mix. The veteran studio chorus adds accessibility to the sharp, recurring bass line. This should explode into an across-the-board smash as will their forthcoming album.

SQUEEZE—A&M 2229



IF I DIDN'T LOVE YOU (prod. by Wood-group) (writers: Tilbrook-Difford) (Deptford/Almo, ASCAP) (3:25)

Squeeze does a fantastic job of merging wry British humor with that country's smart pop melodic heritage. The result is this wonderful initial release from the new "Argybargy" LP. Glenn Tilbrook and Chris Difford share lead vocals with a hint of Beatles in the harmony. The lyrics are at once funny & off-beat while the rhythm asks for a dance. Great for AOR-pop.

JAMES LAST BAND—Polydor 2071



THE SEDUCTION (Love Theme) (prod. by James & Ron Last) (writer: Moroder) (Ensign, BMI) (3:35)

Last is one of the top-selling artists worldwide in the past decade. His band spotlights David Sanborn's fluid sax on this adaptation from the "American Gigolo" film. It's a warm, melodic instrumental with—as the title says—late night, soft light romance in the grooves. The theme and arrangement are simple and tailor-made for pop-A/C-black formats.

Pop

M—Sire 49206 (WB)

THAT'S THE WAY THE MONEY GOES (prod. by Scott) (writer: Scott) (Platinum, ASCAP) (3:50)

Scott and his M machine crank out another loveable electronic dancer here that's sure to be a staple on AOR and the club circuit. The keyboard prowess is fascinating.

JANE OLIVOR—Columbia 1-11223

DON'T LET GO OF ME (prod. by Shelton) (writer: Edelman) (Career/Piano Picker, BMI) (3:33)

Making a perfect fusion of elements from urban folk and cabaret, Olivor issues this first single from her "The Best Side Of Goodbye" LP and it should make big inroads with pop-A/C audiences. Her vigorous vocal approach matches the mid-tempo pace.

TONY ORLANDO—Casablanca 2249

PULLIN' TOGETHER (prod. by Medress-Appell) (writers: Sheppard-Berg) (Applecider/April, ASCAP) (3:33)

From his new "Livin' For The Music" LP comes this mid-tempo ballad with an optimistic theme. Bright keyboards and a toasty sax solo give Orlando's vocals smart support. A welcome release for his large & loyal audience.

JOHN CALE—SPY/I.R.S. 9008 (A&M)

MERCENARIES (READY FOR WAR) (prod. by Cale) (writer: Cale) (UnderCover, BMI) (4:21)

An ominous rhythm section plows the infectious dance groove while Cale's detached, sing/talk vocal style manages to create an alarming mood. His doomsday lyrics are totally appropriate on this spellbinding cut for AOR-clubs and even pop.

BOB DYLAN—Columbia 1-11235
SLOW TRAIN (prod. by Wexler-Beckett) (writer: Dylan) (Special Rider, ASCAP) (4:15)

Dylan's vocal and lyrical muscles flex on this hard-hitting side from the "Slow Train Coming" LP. Mark Knopfler's distinguished guitar style fits the mood, helping to make this an AOR-pop automatic.

GRAHAM NASH—Capitol 4849
OUT ON THE ISLAND (prod. by Nash-Johnson) (writer: Nash) (Putzy Putzy, ASCAP) (2:52)

Nash's sensitive vocals combine with an exotic instrumental backing—featuring David Lindley's Hawaiian guitar—to create a mysteriously beautiful ballad. For pop-AOR audiences.

DAN HILL—Epic 9-50860

I STILL REACH FOR YOU (prod. by Halee-Potter) (writers: Hill-Mann) (Welbeck, ASCAP/Mann & Weil/ATV, BMI) (3:27) Hill makes his label debut with this single culled from the upcoming "If Dreams Had Wings" LP. Crisp production captures Hill's stirring vocal. A solid pop-A/C add.

DAVID FINNERTY and the JACKALS—Deli Platters 2

HOLD ON (prod. by Golub) (writer: Finnerty) (Leeds/MCA, ASCAP) (3:20)

Finnerty and the Jackals are a talented pop-rock quintet that you're certain to hear alot more of in the future. For now, this appealing, mid-tempo ballad is full of yearning innocence & lilting keyboard lines.

B.O.S./Pop

STEPHANIE MILLS—20th Century-Fox 2449 (RCA)

SWEET SENSATION (prod. by Mtume-Lucas) (writers: Mtume-Lucas) (Frozen Butterfly, BMI) (3:35)

Mills dresses a medium funk line with her characteristically saucy vocal attack. It's a delightful title cut from her forthcoming LP that should go big on pop & BOS.

THE BRIDES OF FUNKENSTEIN—Atlantic 3658

DIDN'T MEAN TO FALL IN LOVE (prod. by Dunbar) (writers: Dunbar-Bishop) (Malbiz, BMI) (4:00)

The Brides show a vulnerable, romantic side on this well-crafted ballad from the "Never Buy Texas From A Cowboy" LP. The vocals soar with a love message that's ready for BOS hit status.

MYSTIC MERLIN—Capitol 4847
JUST CAN'T GIVE YOU UP (prod. by Kipps) (writers: Bullard-Dorsey) (Edward B. Marks, BMI) (4:10)

Based in New York but ready to explode nationwide, Mystic Merlin fuses R&B, funk & rock into a superb dance sound. A spirited sax & slick vocals carry the magic for radio & clubs.

STIX HOOPER—MCA 41218
CORDON BLEU (prod. by Felder-Hooper-Sample) (writer: Sample) (Four Knights, BMI) (3:35)

Fellow Crusader Joe Sample lays down the keyboard melodies while Frank Marocco adds some musette spice on this pretty instrumental. Hooper directs the smooth traffic flow for easy listening.

CHERYL LYNN—Columbia 1-11234

IN LOVE (prod. by Blue) (writers: Cohen-Ruchala) (Koan/Ruchara-Garrett, ASCAP) (3:48)

Lynn is captivating on this title cut from her latest LP. Her overwhelming vocal is adorned with simple strings making the powerful ballad a black-pop and A/C natural.

KLEER—Atlantic 3650
WINNERS (prod. by King-group) (writers: Durham-Cunningham) (Alex/Soufus, ASCAP/Darak/Good Groove, BMI) (3:35)

The first single and title-cut from their new LP shows the quartet in fine form. Their vocal range and versatility are especially evident, and the keyboard sparks decorate the infectious dance beat for radio and clubs.

BOBBY CALDWELL—Clouds 21 (TK)

COMING DOWN FROM LOVE (prod. by Caldwell-Kimball) (writer: Caldwell) (Sherlyn/Lindseyanne/Bobby Caldwell, BMI) (4:01)

Caldwell is hitbound again with this dazzling vocal workout from the new "Cat In The Hat" LP. His effortless singing style is a delectable treat to be enjoyed over and over again.

LOU RAWLS—Phila. Intl. 9-3750 (CBS)

YOU'RE MY BLESSING (prod. by Gamble-Huff) (writers: Gamble-Huff) (Mighty Three, BMI) (3:12)

The inimitable Rawls hits the mark again with this mid-tempo dance slice. A big beat and shimmering back-up chorus cushion his trademark vocal.

Country/Pop

RICKY SKAGGS—Sugar Hill 3706
I'LL TAKE THE BLAME (prod. by Skaggs-Poss) (writer: Stanley) (Fort Knox, BMI) (2:45)

Skaggs has gained widespread notoriety for his work with Emmylou Harris' Hot Band. On this first single from his "Sweet Temptation" LP, Skaggs stays in a traditional country vein but Harris' vocals give extra pop appeal.

DAVE & SUGAR—RCA 11947
NEW YORK WINE AND TENNESSEE SHINE (prod. by Bradley-Rowland) (writer: Holyfield) (Maplehill/Vogue, BMI) (2:23)

Dave & Sugar join for a joyous hand-clapper on this good time tune for pop-A/C-country. The harmony vocals and guitar lines are excellent.

T. G. SHEPPARD—Warner/Curb 49214

SMOOTH SAILIN' (prod. by Killen) (writers: Throckmorton-Putnam) (Tree, BMI) (2:48)

Sheppard croons a big, breezy hook on this Sonny Throckmorton-Carly Putnam-penned tune that's sure to garner pop-A/C attention.

"GIMME LOVE, GIMME PAIN"

(P-45913)



The **single** from **SUE SAAD AND THE NEXT** (P-5)

PRODUCED BY RICHARD PERRY
AND JAMES LANCE

ON PLANET RECORDS



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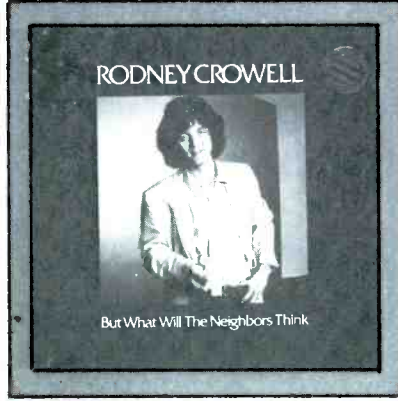


Record World Album Picks



ARGYBARGY

SQUEEZE—A&M SP-4802 (7.98)
This could be the record that makes Squeeze into big stars. The emphasis is clearly on being accessible. Arrangements are precise and attractive, lyrics are witty (references to Harold Robbins, Farfisa organs and Frank Sinatra) and the songs, especially when sung by the McCartneyesque Glenn Tilbrook, are characterized by "instant classic" pop hooks. Radio should love this record.



BUT WHAT WILL THE NEIGHBORS THINK

RODNEY CROWELL—WB BSK 3407 (7.98)
Singer/songwriter Crowell has had a major impact on the Nashville music scene of recent years, but with his second album on Warner Brothers, seems ready to let the world know about his talent. His songs have been covered by Waylon Jennings, Jerry Jeff Walker, Emmylou Harris and Johnny Cash, and this effort is slated for huge pop success.



20/20 TWENTY NO. 1 HITS FROM TWENTY YEARS AT MOTOWN

VARIOUS ARTISTS—Motown M9-937A2 (9.98)
There are, conceivably, records that would make better gifts than this double package, but they do not spring readily to mind. Here, in one place, is some of the greatest music ever recorded: The Temptations' "Papa Was A Rolling Stone," Smokey Robinson's "Tears Of A Clown," Stevie, Diana and Marvin.



HOT BOX

FATBACK—Spring SP-1-6726 (Polydor) (7.98)
"Rapper's Delight" proved at the end of last year that the "sound of the street" sells. Founded on a base of solid musicianship, here is an album full of crazed raps, driving bass lines and all around good cheer that is spelled p-a-r-t-y. "Gotta Get My Hands on Some (Money)" is on the BOS chart and the title song has potential as well.

CAT IN THE HAT

BOBBY CALDWELL—Clouds 8810 (TK) (7.98)



Caldwell's "What You Won't Do For Love" is currently bringing BOS chart success to Natalie Cole & Peabo Bryson. On his own, the singer is able to bring out the subtle soul and pop flavoring of his tunes, very fine and mellow.

DANNY SPANOS

WINDSONG BXL1-3538 (RCA) (7.98)



This is straight ahead rock, set loose by the serrated guitar of Earl Slick (ex-Bowie). The Detroit singer stretches out in tough, unpretentious songs, particularly on "One Night Stands." Tom Scott makes a guest appearance.

LIVING ON THE EDGE

AXE—MCA MCA-3224 (7.98)



Are we in the midst of a hard rock revival? AXE might be one reason why. The heavy metal tones of the '60s find a new lease on life here.

HANG TOGETHER

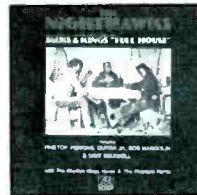
ODYSSEY—RCA AFL1-3526 (7.98)



Producers are making a name for themselves these days, and Sandy Linzer, who has worked with the Four Seasons, and the Savannah Band, certainly leaves his mark here.

JACKS & KINGS "FULL HOUSE"

THE NIGHTHAWKS—Adelphi AD4125 (7.98)



This is rock 'n' roll, as in Chuck Berry and Eddie Cochran. The Nighthawks are heroes of the Washington, D.C. bar band circuit, getting rowdy on several very familiar tunes ("Sea Cruise," "Little Queenie") and keeping the spirit alive.

HEARING IT FIRST

BETH NIELSEN CHAPMAN—Capitol ST-12050 (7.98)



The pace never gets frantic on this album, but production by Barry Beckett and the participation of several members of the Muscle Shoals Rhythm Section make this an A/C record you'll sit up and take notice of.

RELEASED

PATTI LABELLE—Epic JE 36381 (7.98)



Patti LaBelle is going to do just fine in the '80s. Working again with writer/producer Allen Toussaint—the pair were responsible for the "Lady Marmalade" gold single in '74—Labelle excels on ballads and uptempo numbers.

BREAKING ALL THE RULES

RON GOEDERT—Polydor PD-1-6265 (7.98)



Ron Goedert was the savage-voiced lead singer of the hard rocking White Witch a few years back. With some songs dominated by Goedert's own keyboards, this lad can growl with the best of them.

BOYS DON'T CRY

THE CURE—PVC 7916 (JEM) (7.98)



The Cure, a trio from England, appear to be the kind of group that sets trends rather than follows them. Their brand of pop is spare, inventive and enlivened by Robert Smith's unique vocal and guitar stylings.

JERRY KNIGHT

A&M SP-4788 (7.98)



A creative funk record from the former bass player of Raydio, who sang lead on "Jack & Jill." Overnight Sensation" is the immediate standout, with Ernie Isley-type guitar and raucous vocal inserts leading the way to Hitsville.

MAYBE

THOM PACE—Capitol ST-12053 (7.98)



Lush arrangements and smooth production, courtesy of Don Perry, make this a very easy on the mind and ears A/C record. Pace possesses a breathy voice that placed among the strings and acoustic guitars recalls the heydays of Bread.

BOIL THE BREAKFAST EARLY

THE CHIEFTAINS—Col PC 36401 (7.98)



This record has a timeless beauty, consisting entirely of traditional Irish music played on acoustic instruments including medieval harp and bones and sung in a most endearing manner.



Record World Presents

A Special Salute

**JOHN
KAPLAN**

March 29, 1980



Congratulations
from all your friends at
Capitol/EMI-America/United Artists

Shankar Menon
Don Jovan Jim W. Papp
Dennis Hilt Walker Lee
Joe Fowers Bob Singer
Larry Hathaway



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JOHN KAPLAN

Dreams Turn Into Industry Reality

By
■ The story is like a Hollywood yarn. Kaplan's firm "Dreams" turned into real uncanny and with tireless young ir for smart

Kaplan music in trendsetting distribution particularly ing and was son that dire ambition Following Air Force returned to accountant over company Kaplan stroke of united h buddy, B in a few tiating to company Records.

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ing business venture. Kaplan pooled his life savings with Besman, who just finished a lucky streak in a crap game, and they became partners in Pan American Distributors. But, Kaplan and Besman didn't let their lack of industry knowhow hold back Pan American. Immediately taking an aggressive stance, Pan American realized that there were no independent distributors to speak of and that the majors weren't carrying R&B acts. Kaplan and Besman quickly added R&B lines and tackled their first obstacle: retailers policy of only buying records from the majors.

Kaplan had the foresight to understand the importance of radio exposure for new artists. If the public heard Pan American's records on the radio and wanted to buy them, he reasoned, the stores would have to carry them. An all-out effort was made to get Detroit radio stations to play Pan American records. The result was immediate and widespread as Pan American scored its first hit in late 1946 with Eddie Cantor's "Josephine Don't Lean On The Bell." The lesson was well-learned. Kaplan successfully laid the groundwork, albeit elementary, for today's radio promotion system. With the help of radio personalities like Ed McKenzie—known to millions as "Jack The Bellboy" — Kaplan ushered in a six-year period when Detroit became known as the leading city

in the nation for breaking records, and retailers were practically forced to buy Pan American's lines of records.

Pan American followed with perhaps its biggest record ever with the Harmonicats' "Peg O' My Heart" on Vitacoustic Records. It went to #1 in April of 1947 and stayed there for 21 weeks selling over 350 thousand units. The viability of Kaplan's promotion system was thus well-established. In 1950, Kaplan and Pan American set an industry precedent by becoming the first distribution company to hire a full-time promotion man. After only two years in the business, Kaplan had already begun to revolutionize it with his lasting innovations.

Kaplan's love of jazz and R&B was instrumental in another industry-setting precedent. Realizing the retailers reluctance to carry much of the "race music" and the difficulties many of these artists were having in getting their music recorded, Kaplan started his own Sensation Records in 1948. He gave John Lee Hooker, Milt Jackson and Sonny Stitt their start and exposed them to wide audiences with his distribution and promotion system.

By 1951, Kaplan was so involved in Pan American's day-to-day operations that he bought out his silent partner, Besman, and changed the company name to Jay-Kay. Kaplan's wheeling and

dealing were just beginning, though. The late '40s and early '50s was the era of the emergence of many new independent record companies. Kaplan already had most of the powerful labels like Mercury, Atlantic, Verve and Dot, and with the advent of these new labels, an increased demand for experienced and concentrated record distribution and promotion developed. To facilitate this demand, Kaplan formed Arc distributing in 1954 with Henry Droz.

This was also the era of cover records when several artists would each do a version of a song released on a major label. Because Kaplan would often be distributing several of these covers by different artists, he had to hire promotion men to service the various versions to radio stations, which ultimately expanded his staff.

The growth of Motown, Scepter, Dee-Jay and Epic Records prompted Kaplan to establish a third company, Aurora, in 1959 with Irv Biegel and Barney Ales at the helm. His prototype promotion system became complete in 1961 when Jay-Kay and Arc formed American Distributing in Cleveland, and Aurora was assimilated back to Jay-Kay.

Like all smart businessmen, Kaplan could not pass up a great deal. In 1963 he sold Arc, Jay-Kay and American to Handleman & Company.

John Kaplan, In His Own Words

By SOPHIA MIDAS

■ In this Dialogue, John Kaplan, executive vice president of The Handleman Company, discusses some of the early problems and successes independent distributors experienced during their early formation. Addressing himself to the ills which currently plague the industry, Kaplan emphasizes the importance of recognizing those men who have the courage to pursue a dream, but also underlines the significance of maintaining an environment where dreams cannot only be recognized, but realized.



John Kaplan

Record World: Before you entered the music business, you were a public accountant. What circumstances motivated you to leave this field and enter the music business as an independent distributor?

John Kaplan: I was a public accountant, working for a CPA firm before entering the service in 1942. While stationed at Santa Rosa Airfield, I met Bernie Besman, also a Detroitier, who headed the Special Services Division at the same airfield. We became close friends, often discussing the possibility of going into business together after the war. I was discharged in February 1946, returned to Detroit, and found that the partnership promised me by the CPA firm was no longer available. Around the first of March, I had lunch with Besman. A mutual friend joined us. He was in the wholesale photographic supply business and had been approached by owners of Pan American Records to distribute their product in addition to photographic supplies. He determined that they had enough involvement in their own product and rejected distribution of records. He gave us the Pan American samples, principals' name and phone number. We called them immediately, and on April 1, 1946, with a capitalization of \$13,000, not knowing a thing about the record industry, became the first independent record distributor in Michigan, registered under the name of Pan American Record Distributors. In 1951, Besman moved to Los Angeles and I acquired his 50% interest, thereby gaining full control of the company, then changed the name to Jay-Kay Distributing.

RW: What were some of the problems which confronted you as one of the first independent distributors, and was the hiring of your own promotion staff a means of overcoming these obstacles?

Kaplan: In 1946, the retailers, outside of a few small rhythm and blues shops, were very "major" label conscious. They stocked Capitol, Columbia, Decca and RCA product only, and referred to our distributed labels as "off-brands." The label designation had much more significance at that time than what was "in the grooves." If my new business was to survive, I knew I had to find a way to break down this resistance. I quickly learned the importance of the local disc jockeys and airplay that would be necessary to create a demand for our records. I began an intensive promotional drive with radio and received some positive results, but the major breakthrough came with the help of Ed McKenzie, who was then using the name of "Jack The Bell Boy" on radio station WJBK. Ed personally liked and believed in many of the rhythm and blues and jazz records released by our suppliers and the airplay he gave them created such a consumer demand that the retail stores were forced to stock our product. In the late '40s, through the '50s and early '60s, Ed went on to become one of the foremost radio and television personalities and became nationally known. Our friendship has endured for 34 years and continues to this day. Realizing the importance of airplay exposure and the unique relationship between the radio and record industries, I became the first distributor to hire a full-time promotion man. We developed relationships with the other important disc jockeys in the city, including the influential Robin Seymour of WKMH, Bill Randle, Don McLeo, Bud Davies and Clark Reid.

RW: How were distributors structured at that time?

Kaplan: Fairly much like today. We distributed Mercury, Atlantic, Dot, Verve and several other labels covering the entire Michigan area. Probably the biggest difference between then and now was that there was not as much corporate involvement in the promotional and marketing areas and the responsibilities for these activities in our territory were mostly initiated by the distributor. I am very proud of the people who were associated with my distributing companies through the years and who subsequently made their marks in executive positions in our industry. Henry Droz, now president of WEA, was my partner at both Arc and American Distributing in Cleveland. Barney Ales, president of Motown Records for many years, began his record career as an employee at my Aurora Distributing. Other "alumni" include Irv Biegel, Mike Lushka, Mel DaKroob, Gordon Bossin, Gerry LaCoursierre, Gordon Prince, Jim Wilson, Sam Kaplan, Cliff Gorov, Dave Cline, Bob Schwartz, Babe Manoogian, Gil Roberts, Don Schmitzerle, Tom Draper, Pete Gidion, Hank Talbert, Andy Orr, Kenny Buttice, Saul Star, Richard Smith, Nick Stearn, Mike Dragas, Dave Urso, Earl Woolf, Ken Yastic, Don Handleman and Tom Schlesinger. And I would be remiss if I didn't mention some of the other legendary distributors of that period. Among them were Harry Schwartz of Washington, Amos Heilicher of Minneapolis and Jimmy Martin and Milt Salstone of Chicago.

RW: How was Jay-Kay able to handle the needs of an ever-growing industry and did this growth necessitate the formation of another distributorship?

Kaplan: Yes. The late '40s and '50s was the era of the emergence of many new independent record companies. My distributing company already had most of the powerful labels such as Mercury, with Patti Page and Frankie Lane; Atlantic, with Ray Charles and the Drifters; and Dot, with Pat Boone and the Hilltoppers. We "covered" many new releases, frequently advising our suppliers of the song and artist to be used, and invariably came out on top in our competitive struggle with "Majors" who were operating through their branch distributing structure. With the development of Label X (RCA's independent label entry), ABC, Kapp, Cameo-Parkway, and many more, the need for concentrated distribution and promotion demanded expansion. Reacting to this situation, I formed Arc Distributing in 1954 with Henry Droz. Then in 1959, with the growth of Motown, Scepter, Vee Jay and Epic, Arc and Jay-Kay established a third company in Detroit, Aurora Distributing. I moved Irv Biegel from Jay-Kay to this new company and also hired Barney Ales. These independent labels, through their involvement with aggressive, promotion-minded distributors became even more powerful. They were positioned perfectly to take advantage of the exploding rock n' roll influence and the acceptance of soul music into the mainstream of pop music, and I like to think of this period as "The Golden Age of Independent Distribution." In 1961, Jay-Kay & Arc formed American Distributing in Cleveland.

RW: What were some of the other problems you ran into during early days of your distributorship?

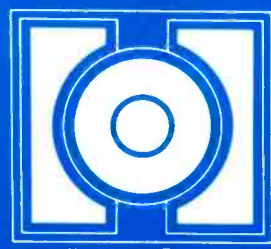
Kaplan: We had serious breakage problems with the old 78 RPM's. The records came in individual cartons of 25 packed within a master carton of 100. Invariably, the weight of the master carton would break the top and bottom 2 or 3 records in each carton. And you've got to remember that we lived without return policies for several years. It was such a bad situation that I used a lighted heat box with weights attached to "unwarp" the warped records. Amazingly, it worked and I was able to salvage a lot of potential defectives. But probably the greatest problem was the demand on our time. Detroit had become one of the most important break-out markets in the industry and there was a constant flow of artists, corporate executives, promotion personnel and publishing reps, all demanding our time. We frequently worked around the clock to satisfy all these people. For awhile it caused me some problems at home, but thank heaven my wife, Marion, was understanding and realized I was building my business with all these long hours. In fact, it got so that Marion knew where she could find me at all hours by listening to what radio station was interviewing our artist. All this hard work led to another

(Continued on page 22)







JOHN KAPLAN
AN ARCHITECT
OF OUR INDUSTRY.

HIS UNIQUE VISION AND
HIS ACHIEVEMENTS SET
A SPECIAL EXAMPLE.



Handleman Company

phonogram 	
	
	POLYGRAM CLASSICS, INC.
polyGram Distribution	

POLYGRAM RECORD OPERATIONS USA
PRO / USA

The Story of The Handleman Company

■ The Handleman Company was born in the depression years of the thirties — nursed itself through the forties — added growth in sales and strength in manpower in the fifties—became a publicly owned company in the sixties—innovated the most advanced technology into its operation in the seventies—and enters the eighties as a foremost rack merchandiser of prerecorded music to the mass merchandisers of the United States and Canada.

In five decades, the company has grown from a local family-owned business to a respected, publicly-held corporation. Phillip Handleman founded the company. His four sons, Joseph, Paul Moe and the present chief executive officer and chairman of the board, David Handleman, directed the company's growth. Their leadership and foresight created the foundation from which the company changed its primary business of distributing health and beauty aids to mer-

chandising prerecorded music.

In 1953, Handleman decided to focus their merchandising expertise on the then relatively unheralded music industry. That decision proved to be prophetic. Handleman's pioneering efforts in rack jobbing created an untapped market for pre-recorded music. A strong parallel can be drawn between Handleman's entry with its new concepts and the growth of the music industry into the multi-billion dollar volume levels reached in the seventies.

Buoyed by their initial success, Handleman further intensified their involvement in 1963 by acquiring three record distributors, Jay-Kay and Arc in Detroit, and American in Cleveland. Then in 1975, Handleman purchased Sieberts, a regional rack jobber in the southeast, and this acquisition opened the door for Handleman's venture into the rack merchandising of books. An outgrowth of this acquisition is the company's National Book Divi-

sion which now has expanded with additional book distributing centers in Atlanta and Youngstown.

One of the company's most notable achievements happened in 1974 with the development of the first portable optical scanning computer system to be used in the music industry. Handleman committed millions of dollars in man-hours and hardware to "RIMS" (Retail Inventory Management System). To traditional bar-coding principles, Handleman developed programs projecting replenishment and seasonality as contrasted against the heretofore simple replacement systems. Using portable scanning equipment, RIMS is able to spot trends, maintain optimum merchandise assortment and provide Handleman customers with maximized sales with a minimum inventory investment.

Handleman is proud of their aggressive stance in the merchandising of product and the ability

to have the right product in the right place at the right time.

Today the Handleman Company services over 5,000 outlets from 22 distribution points located throughout the United States and Canada. Among its major accounts are such retail giants as Hills Department Stores, Howard Brothers, J. C. Penney, Kmart Corporation, Kroger Company, Lucky Stores Inc./Gemco, Montgomery Ward, G. C. Murphy, J. L. Hudson Co., Naum Brothers Inc., Osco Drug Inc., Rinks Bargain City, Safeway Stores Inc., Sanger Harris, Service Merchandiser, Sky City Stores Inc., TG&Y Stores Inc., Towers, Wal-Mart Stores Inc., Woolworth/Woolco, Zellers, and many others. In fiscal 1978-1979, a period beset by general economic ills, Handleman posted a remarkable \$225 million in sales. Handleman plans further expansion in the Eighties with plans already in motion for three additional distribution points to provide better service.

Congratulations John and Marion

It's a pleasure to see our industry
honoring good people.

We will never forget Atlantic City.
Jim, Stu, Bert and Mrs. Harry Schwartz

**JOHN S.
KAPLAN
RECORD MAN
BUSINESS MAN
GENTLE MAN**

**Arney Ales
Family**

Give our love to Marion

**Steve Ales
& Family**

AJK ALUMNI



Standing (from left): Irwin L. Biegel, Don Handleman, John Kaplan, Tom Schlesinger, Mel DaKroob. Kneeling: Ken Buttice, Barney Ales, Don Schmitzerle, Dave Cline. Sitting: Henry Droz, Jim Wilson.

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Bob

Fra

Rich

Sau

Nic

Har

Das

Al

Jim

Ken

Har

Earl

RE ALUMNI

MOST RECENT INDUSTRY POSITION

Executive VP, Handleman
 President, Rocket Records
 Local Promotion, RSO
 Partner, Backstage Mgmt.
 Field Sales Mgr., WEA
 Road Manager, Funkadelic
 Intl. LP Promotion, EMI/UA
 Vice-President, Casablanca
 Owner, Project 3 Records
 Manager, Steve Dahl
 Mfr. Rep, Sound Equipment
 Artist Relations, Bearsville
 Elektra/Asylum
 Budget Promotions
 Owner, Radio Stations
 Sales Mgr., Elektra
 White Smoke Management
 Vice-President, RSO
 Regional Sales, Atlantic
 Vice-President, Warner Bros.
 President, WEA
 Regional Sales, Motown
 Owner, Genna Music
 Vice-President, Infinity
 Grov-Kaplan Associates
 Regional Sales, Arista
 Senior Buyer, Handleman
 Sales Administration, WEA
 Budget Promotions
 Regional Sales, Capricorn
 Detroit Retail
 Grov-Kaplan Associates
 Sales Rep, Cleveland Dist.
 President, A&M of Canada
 Local Promotion, Atlantic
 Local Promotion, UA
 Owner, AMI Dist.
 Vice-President, Polygram
 Local Promotion, Elektra
 Regional Promotion, Chrysalis
 Branch Manager, Handleman
 National Promotion, Atlantic
 Sales Rep, WEA
 Regional Sales, Peters Int.
 Branch Manager, WEA
 Branch Manager, WEA
 Senior Buyer, Handleman &
 Manager, Arc Jay-Kay
 Vice-President, Capricorn
 Owner, AMI Distributing
 Independent Promotion
 Vice-President, Arista
 Independent Promotion
 Regional Promotion, A&M
 Vice-President, Arista
 General Manager, Planet
 National Promotion, Motown
 Vice-President, Record Sales
 National Sales, Pickwick
 Deceased
 Deceased

LAST POSITION WITH DISTRIBUTING COMPANIES

Dean
 Sales Manager, Aurora
 Promotion, Arc Jay-Kay
 Promotion, Jay-Kay
 Sales Rep, Arc
 Promotion, Jay-Kay
 Promotion, Arc Jay-Kay
 Sales Manager, Jay-Kay
 Promotion, Jay-Kay
 Sales Rep, Arc Jay-Kay
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 Operations, American
 Promotion, Arc Jay-Kay
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 Promotion, Arc Jay-Kay
 Promotion, Arc Jay-Kay
 Promotion, Arc Jay-Kay
 Promotion, Arc Jay-Kay
 Promotion, Arc Jay-Kay
 Promotion, Arc
 Promotion, Arc Jay-Kay
 Manager, Jay-Kay
 Sales Rep, Arc
 Manager, Aurora
 Promotion, Arc

Congratulations John

*National Record Mart
 Pittsburgh*

JOHN KAPLAN
34
YEARS

Now that's a long-playing record!



HERB CORSACK

David Handleman Analyzes The Kaplan Style

By SOPHIA MIDAS

■ Chief executive David Handleman first met John Kaplan in 1953 when the Handleman Company left the pharmaceutical business and entered the record business. "Those were the days," said Handleman, "when one man, who had the spirit of an entrepreneur, could make a real impact upon the industry. As far as I'm concerned, John was one of the first great early independent distributors. The Handleman Company recognized this at that time, and continues to benefit from his unique talents today."

The relationship between Handleman and Kaplan was bonded when the Handleman Company purchased the Arc-Jay Kay distributorship which was then jointly owned by Henry Droz and Kaplan. "We purchased Arc-Jay Kay in 1962," said Handleman, "and I view it as one of Handleman's best acquisitions. That deal not only brought

Arc-Jay Kay under the Handleman roof, but it more significantly brought us John Kaplan."

As business associates for many years, Handleman has a keen insight into Kaplan both as a business colleague and as a man. Reflecting upon Kaplan's business expertise, Handleman commented, "John has an uncanny feel for product, and it is probably this characteristic which most distinguishes him. His pioneering sense in the early days, along with other distributors, was responsible for making the industry flourish, and, to a great extent, become what it is today. When John entered the record business, he brought a sense of flair and excitement to this industry that just wasn't present before he arrived. You see, before the independents arrived, there were just four major labels. When John came on the scene in the 1940s and the 1950s, he worked radio like it had never been

“There's a distinct integrity and decency about (John Kaplan), both of which are enhanced by his sensitivity.”

worked before. This is when radio promotion really became viable, and because of this, John is responsible for making small independent record companies viable."

It has been cited by many people that Kaplan's humanness is an integral part of his business stance, and that, according to Handleman, is what makes Kaplan the outstanding figure that he is today. "John is one of the most well-rounded people I know," commented Handleman. "Not only is he a good businessman, but he's extremely articulate, and has a real sense of the world around him. He knows what is happening outside of the industry. People trust him because when he makes a promise,

he does his best to keep his word. There's a distinct integrity and decency about him, both of which are enhanced by his sensitivity. It is no wonder that he has gained such respect and admiration from the industry—he certainly has it at the Handleman Company."

As chief executive of what has now become one of the leading rack jobbing organizations in the nation, David Handleman inherited the Handleman Company from his father Phillip. In the recent past, brothers Joe, Paul and Moe were all active in the Handleman organization, but have now retired. "It's been a life-time dedication," said Handleman, "and I guess I'm not smart enough to retire yet."

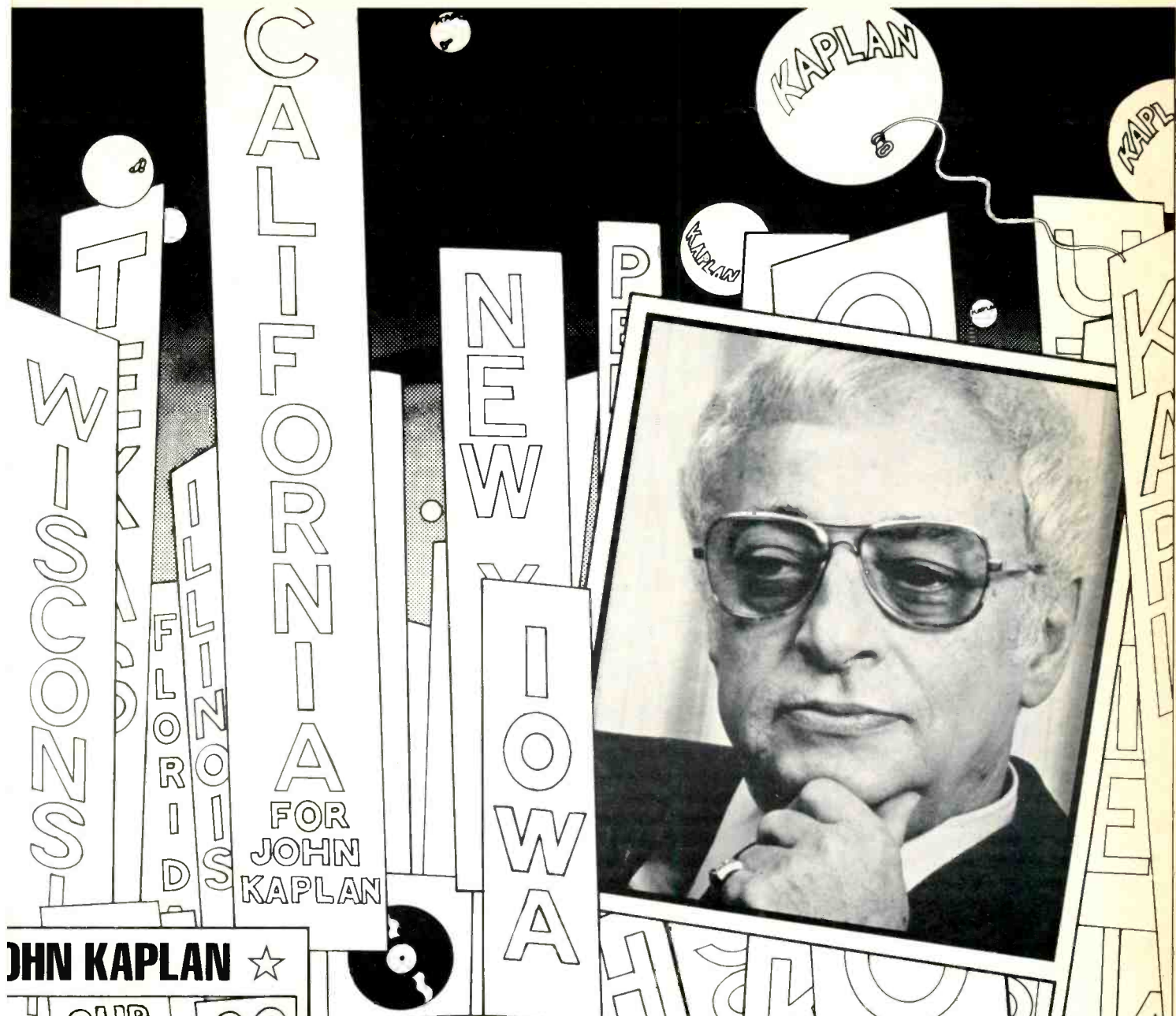


John Kaplan

We are very happy to take this opportunity to applaud one of the record industry's great leaders, and a valued customer.

We salute you!

Pickwick Records Division



JOHN KAPLAN ★
OUR MAN 80

all the returns are in... we all love you...



CONGRATULATIONS

Warner / Elektra / Atlantic Corporation

Communications Company



A Personal Salute to John Kaplan

By TOM SCHLESINGER

As part of my responsibilities at Handleman, I write a lot of communications for the Purchasing Department.

John Kaplan, my leader . . . my mentor . . . my friend . . . my teacher . . . my liege and my surrogate father image is always saying to me, "Don't be a William Shakespeare, forget all the beautiful adjectives, there's no need to make each memo a Pulitzer Prize candidate."

Since this is John's Issue, I'm going to make him a happy man by ceasing, desisting and limiting my use of adjectives in the main part of this article.

Instead, I'm going to attempt to create John's own personal "March Of Time" — Newsreel — a written montage of John Kaplan's impact on our Industry — the amazing amount of people he's known and touched—the humorous moments—and most important the memories of just having been fortunate to have spent so much time with this Legend —this man of integrity and character—this vigorous man of so much business acumen — this "Record Man."

So, turn on the television of your mind, adjust the fine tuning picture and as Ed McMahon so often says, . . . "Heere's Johnny . . ."

Mother Molly & Father Harry - Windsor, Ontario - The Bulldogs & Spitfires - Alex Glanz - Patterson Collegiate - Brother Al & Florence & Sharon - Kaplan's Furniture - Julius Goldman - Kaplan's Klassy Klothes - Detroit Tech - Public Accounting - Santa Rosa Airbase

- Hamilton Field, San Rafael - Thelma & Jules Levine - Mission Inn, Sonoma - Victoria Hotel, San Francisco - Bernie Besman - Abe Morrison - Pan-American Distributing Linwood & Tuxedo - Sensation Label - Todd Rhodes - "Bell Boy Boggie" - Ed McKenzie - John Lee Hooker - Saul, Jules & Joe Bihari - Cadet/Kent, Alladin, Speciality, Exclusive & National Records - The Original Al Green - Leon Rene - Art Rupe - Sid Nathan - Herman Lubinsky - Joe Liggins & The Honey Drippers - B. B. King - Johnny Moore & The 3 Blazers - Herb Jeffries - Hadda Dooks - Kay Starr - 3731 Woodward - Myron Blackman - Freight Cars of Blond TV's - Kaye/Halbert - Alan Freed - Bill Randle - Leo Mintz - Paint-By-Numbers - Max Klein - Eddy Howard - "To Each His Own" - The Four Dukes Supper Club - Jerry Murad/Al Fiore/Don Les, The Harmonicats - "Peg Of My Heart" - Ben Okum - Allied Music - Max Lippman - Enters The Beautiful Marion - Frieda & Denny Fink - 4083 Waverly - Pierre Poodle - "4 AM Packing for Trips" - Don Howard, "O Happy Day" - The Wonder Bar - Ernie Klee's - The Clifford Chop House - Woodward Avenue Record Row - Sam's Place - Harvey Kahn - Saul Star - Morrey Kaplan - Toros Zizinian - Laura Few - Art Schurgin - Elliot Schubiner - Sam Arnold - "Velvet" - The Statler Lobby - Whispering Will Collins - The Fort Wayne Coffee Shop - The Wolverine - Sam Grenadier - "Tell Me You're Mine" - Burt Bonaldi, Ronnie Gaylord, Don Rea, Billy Christ, George Annis - United Sound - Jimmy & Joe Siracuse - Herb Eiges - Sugar Chile Robinson - The Flame Show Bar - Al Green & Nat Tarnopol - "Calvert's Man Of Distinction" - The Alamo - Jackie Kahane - Toby & Irv Grant & The Grant Kids - Iz & Harry Silverman - Ralph Jewell - 3725 Woodward - Merle Schneider - Johnny Sheppard - Jim Wilson - Harry & Iz Levin - Charlie Grey & Joe Coleski - Jerry Blaine - "The \$200 Suit" - Mike Maitland - George Gherkin - Ray Gallison - Harry Schwartz - Jimmy Martin - Morrie Goldman - Amos Heilicher - Sally & Henry Bronfman - Peggy & Harry Miller - Irv Feldman - Andy Spiro - Jack Schneider - Baker's Keyboard Lounge - Clarence Baker - Buddy Greco - Artie Fields - Ed Sarkesian - Bev Beltaire - Phil Brestoff - Auntie Dee Parker - Mitch Miller - Frankie Laine - Patti Page - Jack Rael - "Tennessee Waltz" - Enters Tom Schlesinger - "The Time Magazine Resume" - Saugatuck - Irv Green - Sneez Friedman - Art Talmadge - Irwin Steinberg - Morrie Price - Kenny Myers - Johnny Sippel - 35 East Wacker Drive - Shangri La - Cover Records - Bill Putnam - Universal Sound - "Distributor Of The Year Awards" - Trade Acceptances - Arnold Silverman - "12 feet of Patti Page Records" - Jan

August - Sophie Tucker - Richard Hayes - Bobby Wayne - "The Old Wire Recorder" - Vic Damone - Georgia Gibbs - Billy Eckstine - Sarah Vaughan - Dinah Washington - The Paradise Theatre - Rusty Draper - The Crewcuts - Buck Ram - Jean Bennett - The Platters - Nat Goodman - The Diamonds - Club Gay Haven - Billy Williams - Dick Contino - Brook Benton - Richard Hayman - Buddy Morrow - Ralph Marterie - "The Juke Box at the Gin Mill" - Danny & Phil - Bobby Shad - Hugo & Luigi - Morty Kraft - "I Likes All Kinds Of Music" - Gallatin, Tennessee - Randy Wood - Al Bennett - Chris Hamilton - Pat Boone - Jack Spina - The Hilltoppers - Gale Storm - The Fontane Sisters - Norman Granz - Bernie Silverman - Mo Ostin - J.A.T.P. - Ella Fitzgerald - Charlie Parker - Gene Krupa - Oscar Peterson - Ahmet & Nesuhi - Jerry Wexler - Bob Kornheiser - Lenny Sachs - Bob Rolontz - Ray Charles - The Clovers - Len Krefetz - The Drifters - Clyde McPhatter - Aretha & The Rev. C. L. Franklin - LaVern Baker - Juggy Gayles - George Furness - Monroe Golden - Warren Brown - Goldie Goldmark - George & Lee Pincus - Al Gallico - Moe Preskell - Herb Reis - Norman Rubin - Ralph Binge & Joe Gentile - Larry Gentile - "Section 29 for Lions Football" - Marvin Saines, Jerry Schoenbaum, Jerry Widoff - Irwin Katz - Dr. Mort Barnett - Albert Flemming - Andy Collins - Lou Salesin - Aaron, The Mad Russian - Bob Walker - Tom Mutter & The Angotts - Bill Buffalino - Vince Meli - Ronnie Rogers - Ken Walker - Chet Kajelski - Harold Karlshuber - Carl Thom - Mr. & Mrs. Herman Rubin - Phil Jones - "The Greatest Sales Staff" - Ed Bierman/Ed Bugai/Eugene Edwards/Adolph Marks - "3 AM Sales Meetings" - Robin Seymour - Frank Sims - Joe Van - Ollie McLaughlin - Dave Prince - Jim Rockwell - Bud Davies - Phil McKellar - Toby David - John Gordon - Bob Terry - Ben Johnson - The Sparks Boys - Bob Maxwell - Ross Mulholland - Eddie Chase - Fred Wolf - Jack Surrill - Paul Winter - Joe Bacarella - Conrad Patrick - Bob Murphy - Clark Reid - Harry Lipson - Don McLeod - Bob Martin - Tom Clay - Mickey Shorr - Dale Young - Marc Avey - Dave Shaffer - Rosemary McCann - Joyce Chapman - Sonny Dahlgren - Soupy Sales - Hal Gordon - Ernie Durham - Larry Dixon - Joe Howard - Lee Alan - Joel Sebastian - "The Legendary Disc Jockey Picnics" - Henry Droz - 40 Selden - "The Famous Christmas Shows" - Bob Schwartz, Earl Woolf - Marv Jacobs - Babe Manogian - Gil Roberts - Al Valente - Joe Delaney - Irv Biegel - Bob Parkana - Norman Katz - Charlie Fach - Lou Simon - Lou Dennis - Shelley Tirk - Wilma Cozart - Pete Fabri - Harry Kelly - Dick Bruce - Marv Wolfberg - Jack Tracy - Hal Mooney - David Carroll/Nook Schreier - Shelby Singleton - Frank D'Rone - Clebanoff - The Big Bopper - Clyde Otis - Mick Noble - Guy Cherney - Lesley Gore - Eddie Heywood - Maynard Solomon - Herb Corsack - Dave Miller - Jules Malamud - Ewart Abner - ARMADA - Paul Ackerman - The Four Seasons - Bob Crewe - The Beatles - Jerry Butler - Dee Clark - Berry Gordy Jr. - Barney Ales - Mel Dakroob - The Supremes - Smokey Robinson - Marvin Gaye Carl Glaser - Bob Chatton - Sam, Lou & Al Klayman - David & Harry Rosen - Bill Shockett - Jimmy Schwartz - Danny & Ira Heilicher - Jake Friedman - Henry Hildebrand - Hutch Carlock - Bill Emerson - Al Chotin - Sid Talmadge - Stan Sulman - Lou Lavinthal - Milt Salstone - Howard Miller - Norm Haustatter - Irv Gomprecht - "The Great Opening Party at 13401 Lyndon" - Paradise - Ildo's Salads - Lyndon Lunch - Bellwood Drive - Enter Howard & Sari - Twiggy Poodle - Joe Trombley - Dora Anderson - Freda Chadwick - Joe Lapsley - Dotti Mezget - Sammy Kaplan - Cliff Gorov - Larry Benjamin - Harvey Cooper - The London Chop House - The Causus Club - "Barbra, You Sing Too Good" - Brother Joe Kaplan - Gene Silverman - John Schlee - Dave Rothfeld - John Cohen - Sam & Jason Shapiro - Harry Apostolaris - Lenny Silvers - Manny Charach - Maryt Sandler - Bobby Laurel - Ilene Berns Biscoe - Neil Bogart - Art Kass - Artie Ripp - Marty Thau - Eric Steinmetz - Jean Montgomery - Arnold Maxin - Irv Stimler - Lenny Scheer - Sol Greenberg - Mel Price - Alan Wolk - Mort Nasatir - Florence Greenberg - Jerry Geller - Ed Kushins - Sam Goff - Dionne Warwick - Morris Levy - Phil Kahl - Joe Kolsky - Andy Miele - Gene Norman - Lee Trimble - Al Sherman - Chris Spinoza - Irv Trencher - Tom Van Gessel - Allen Livingston - Peter Wish - Don England - Bob Demain - Clive Fox - Joe Cerami - Artie Mogull - Danny Alvino - Herb Goldfarb - Sy Warner - Lee Hartstone - Marie Peros - Eddie Yalowitz - Kent Beauchamp - Lennie Bloom - Ira Moss - Dorothy Lider - Norm Leskew - Stan Lewis - Frank Peters - Fred Katz - Peter Pallas - Charlie Nuccio - Joel Silver - Marty Kupps - Herb Linsky - Dave Wheeler - Bill Glaseman

- Bill Green - Harold Noveck - Philip Handleman - Joseph Handleman - Paul Handleman - Mo Handleman - The Chairman Of The Board, David Handleman, Dave Strome, Jerry Adams, Clint Begg, Martha Cook, Sal Katan, Jim Powers, Arnie Gross, Stu Schaefer, Bud Jacks, Sharon Hilliker, Sophie Kutlow, Howard Paul, Steve Strome, Palmer Records - "Wait A Minute/Tim Tam and The Turn-Ons" - Bob Austin - Sid Parnes - George Albert - Marty Ostrow - Irv Lichtman - Lee Zhito - Paul Anka - Bob Skaff - Joey Nederlander - Howard Teshner - "Governor Max" and "Rastafarian" - Doc Roland - Ruth and Dr. Harold Podolsky - Sue-Sue and Bob Sosnick - J. P. McCarthy - Gene Elzy - Rosalie Trombley - Paul Drew - Dick Puritan - Bob Talbert - NARM - Joe Cohen - Steve Pettix - Tony Vetraino - Phil Formaro - Lew Davis - 2211 Edsel Ford Freeway - Enters Don Handleman - Stan Snyder - Steve Popovich - Sam Lederman - John Brodie - Tony Trabert - Arthur Shimkin, Shy Raiken - Art Denish - Big Bird - Miss Piggy - Jay Albrent - Charlie Schlang - Manny Wells - Russ Solomon - Danny Pugliese - Paul David - George Souvall - Joe Simone - John Salstone - Joe Lewis - Wayne Newton - Lou Sebok - Sy Mael - Art Liveratore - Jerry Moss - Herb Alpert - Gil Freisen - Harold Childs - Ernie Campagna - Bernie Grossman - Marv Dorfman - Clive Davis - Elliott Goldman - Aaron Levy - Irv Bailor - Jim Cawley - Mike Martucci - Don Zimmermann - Dennis White - Walter Lee - Jack Reynolds - Dick Asher - Bruce Lundvall - Paul Smith - John Kotcki - Frank Mooney - Cy Leslie - Tony Martell - Jack Craig - John Farr - Benny Caruso - Jim Young - Terry Ellis - Sal Licata - Art Keith - Gary Krisel - Bob Pavlacka - Marv Gleiser - Norm Savoy - Andre Blay - Macey Lippman - Larry Cohen - Al Bergamo - Sam Passamano - Neil Hartley - John Burns - Ron Alexenburo - Pete Gideon - Rod Linnum - Steve Ales - Marty Kasen - Charles Smith - John Frisoli - Jack Kiernan - Harry Anger, Jr. - Harry Losk - Jules Abramson - Mick Brown - George Burns - "Hell, Kid, When I Was 63, I still had . . ." - Bill Schulte - Tom Colley - Ken Yastic - Dick Sherman - Pete Jones - Bernie Spargao - Bruce Bird - "Cher's, really not too tall" - Al Coury - Mitch Huffman - "Saturday Night Fever" - "Grease" - Henry Rosenberg - Carl Post - Bill Klein - Jackie Pate - Bob Sommers - Bob Fead - Arnie Orleans - Larry Gallagher - Abe Amiri - Tony Montgomery - Joe & Stan Cayre - Dick Carter - Mike Lushka - Steve Jack - Charlie Salah - Nick Cosmos - John Harper - Henry Stone - Bud Katzel - Mario DeFillippo - Jerry Greenberg - David Glew - Sal Uterano - Shelley Vogel - Joel Friedman - Joe Smith - Rich Lionetti - Vic Faraci - Stan Marshall - Dave Cline - Ed Rosenblatt - Mike Spence - Mike Dragas - Mike McKenzie - Pauline Fras - Zee Caroner - 670 East Woodbridge & 1055 West Maple Road - Alan Schwartz - Mark Shavesky - RIMS - Floyd Golden - Larry Irving - Ken Keller - Norman Milley - Roy Shaver - Al Geigle - Charles Staley - Alan Schwartz - Mark Shavesky - Chuck Mayne's - The Troy Hilton - "Hold The Banana" - Sig Siebert - David Siebert - Jim Brown - Skip Swanson - Larry Hicks - Larry Roe - Gary Bankston - Larry Ciupak - Bob Prenatt - Bob Pastiro - Ed Cook - Gary Hancock - George Rosenjack - Herman Knight - Hal Scovill - Tom Staggs - Gary Eckes - Sam Milicia - "Don and Tommy, look how clean my dust is getting" - Spence Berland - Mike Sigman - David Skinner - Sophia Midas - NARM, 1980 - The Greatest Memory Of Them All.

There, you have it. The growth of our Industry . . . from struggling Mom - And - Pop operations to front page importance in the Wall Street Journal . . . as capsuled in the lifetime of one unique man.

You will not see "The End" to this story, rather more appropriately, "To Be Continued."

And bear with me for a brief personal note to Johnny. Now that you're an Overnight Sensation and a Star with your picture on the cover of a Record World Special, I'd just like to salute you with the traditional show business greeting for good luck . . . "Break A Leg . . ."

Paul Handleman on the 'Family Affair'

By SOPHIA MIDAS

Paul Handleman, chairman of the board and chief executive of The Handleman Company from 1966-1974, wasted no words when asked to comment upon John Kaplan. "Whatever you can attribute to the Lord," said Handleman, "you can attribute to John Kaplan. His greatest weakness is his love for his fellow man."

Moral Sense

It is Kaplan's distinct moral sense, according to Handleman, that is responsible for making him the outstanding industry fig-

ure that he is today. "Of course John has incredible wisdom and knowledge," commented Handleman, "but then this is almost a given when you consider how much he has contributed to the industry. His integrity is second to none, and this is not only a rare characteristic in the record business, but a much needed one. If there were more people with Kaplan's integrity, I believe the industry would be in better shape than it is today."

Not a 'Yes Man'

When asked to discuss what it was like working with Kaplan, Handleman said, "When I was chairman of the board at the Handleman Company, there were times I wished that John weren't quite as moral as he was. I have to laugh when I think about those times, because some times we didn't agree on certain issues. What I admire about John, however, was that he always expressed his opinions; he was never a 'yes man.' John also had a tremendous loyalty, however, and

(Continued on page 29)

Marion & John
 This space may be
 small
 But the meaning is
 BIG
 Rudy & Juggy

Sincere good wishes on a
tribute richly deserved.

Congratulations from us all.



Industry Figures Pay Tribute to John Kaplan

Henry Droz



As president of WEA Corp., Henry Droz today helms an undisputed giant in branch distribution. Yet, much as WEA itself is an outgrowth of its distributed labels' indie origins, Droz is an industry veteran who was on hand to see the very nature of independent distributors undergo a crucial maturation from

basic warehousing and supply functions to multi-levelled marketing service—a process husbanded by trade professionals like Droz and John Kaplan.

"I go back more than 25 years with John," the WEA chief explains, "when we used to be competitors in Detroit. I was the local Decca branch manager at that time, so naturally I was aware of Johnny. I wasn't introduced to him, though, until around 1953, and that's when our relationship really began.

"It's been a long association, and a very close and warm one. I was both in competition with him, as well as an associate in later years."

Signalling that shift was Droz's own move from a major into independent distribution. When his Arc Distributors and Kaplan's

Jay-Kay Distributors were sold to Handleman and subsequently merged, the pair found themselves on the same team.

"If a book were written about our industry, John Kaplan would have to be a whole chapter," Droz says of those early days. "He goes back to the formative years, when the field of independent distribution was still very small, and he helped play a major role in its growth." That contribution wasn't restricted to Kaplan's business acumen, in Droz's view, but derived as well from his confidence in the industry's future.

"He had vision," explains the WEA executive. "And he cared deeply about our industry. He has a personal stake, of course, but I think his concern for the business has always gone beyond that. He cares deeply about people, too; he's a sucker for a good cause."

Droz also asserts Kaplan's impact must be measured not only in terms of his own performance as an executive, but in his ability to find and develop other top music professionals. "He has groomed many, many people who have since risen to top, responsible posts in the business."

As old friends who've "broken each other up on many occasions," the affection between the two is obvious. But, lest anyone think Henry Droz is too bullish on his old Detroit associate, the WEA chief is equally quick to find flaws, charging, "He's a terrible driver, one of the worst."

Droz also relishes the memory of a hotly anticipated tennis match with Kaplan, an avid player who had boasted in advance that he would easily win the day. Grins the WEA chief, recalling that day, "The first ball I hit to him, he swung at and promptly threw out his back. He had to be escorted off the course."

Neil Bogart



When Neil Bogart first entered the record business, John Kaplan was among his earliest contacts in indie distribution. For Bogart, the influence has obviously been a powerful one.

"Johnny Kaplan is my father in the record business," says Bogart. "I have a few of them—Amos Heilicher, Danny Heilicher and David Lieberman are the others—and he's one."

The influence on Bogart's own life has been both professional and social, needless to say. "He's Mr. Record Business," says Bogart of Kaplan's industry talents. "He's exciting, and always brings new ways of marketing to the business; as a record man, he's very creative."

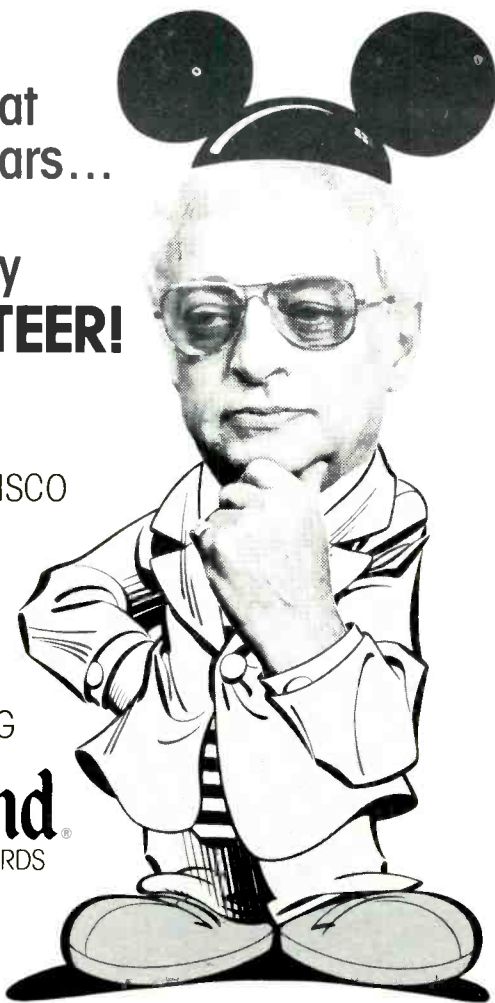
Don Schmitzerle

Don Schmitzerle, vice president and general manager of Capricorn Records, worked under John Kaplan as a local promotion man for Arc and Jay-Kay in Detroit. He had this to say about Kaplan: "I didn't realize at the time—this was about 1965—that I was working for a man who had such a grasp of the business, because I was just a punk kid out of college who thought all I had to do was get a record on the radio and I could go home. Johnny taught me that that was just the beginning of things. He always had a flair for the business and it was his air of professionalism and fatherly concern for new people like me that I will always remember."

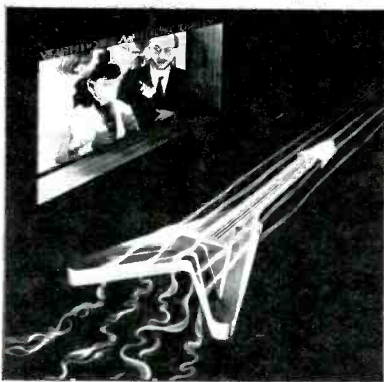
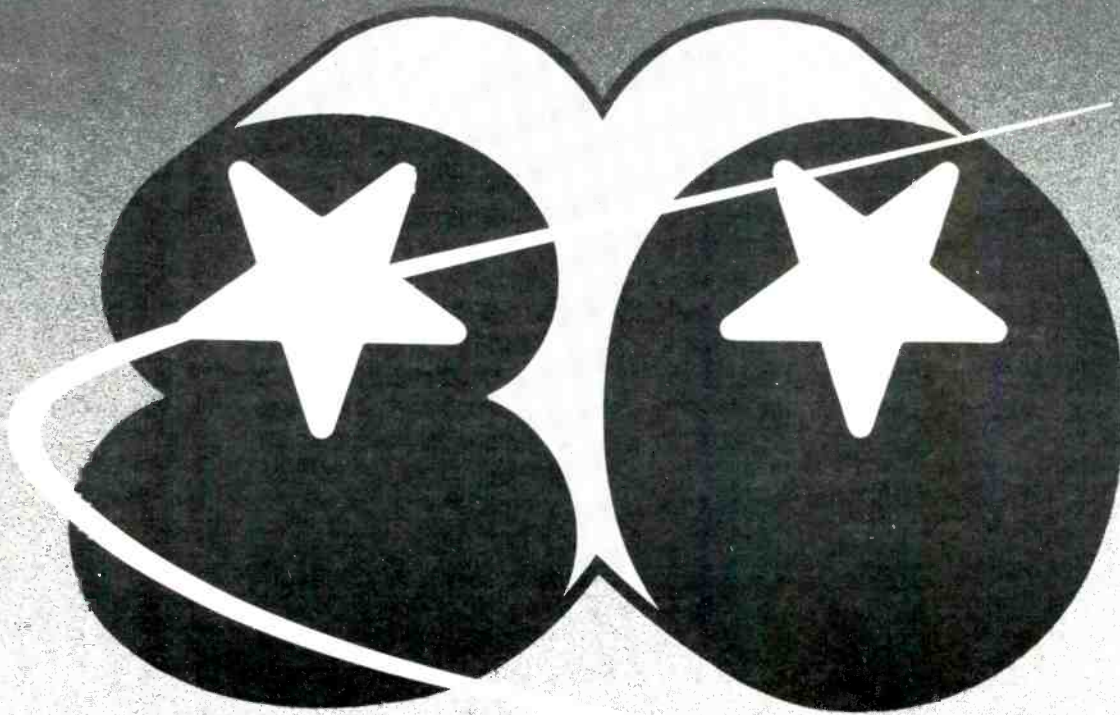
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Here's your ears...
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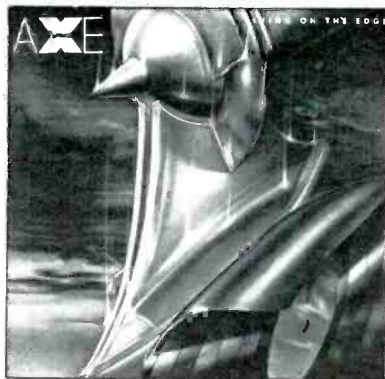
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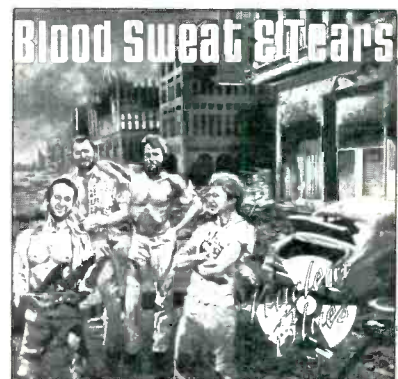
THE ORCHIDS
"THE ORCHIDS" MCA-3235



BILLY FALCON
"FALCON AROUND" MCA-3238



PAUL SABU
"PAUL SABU" MCA-3236



BLOOD, SWEAT & TEARS
"NUCLEAR BLUES" MCA-3227

MCA RECORDS

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JOHN KAPLAN

Industry Figures Pay Tribute to John Kaplan

Don Zimmermann



"John Kaplan has been an extraordinary power in the music business. He is a man of great stature, talent and integrity. He is beyond a doubt one of America's leading merchandisers. John has also been a good friend for a long time. He is certainly one of the outstanding record people. He devoted his life to fulfill his dreams."

Jack Kiernan

Jack Kiernan, VP, sales, Polygram Distribution, recalls John Kaplan thusly: "In our industry there are those that do and those that don't; there are those that give and there are those that take; there are those that contribute and there are those that are passive; there are those that build and there are those that stand by and watch; there are those that are business acquaintances and there are those that are friends. Then there are those that are both. John Kaplan is that rare exception. A doer, a giver, a contributor, a builder, a business acquaintance—but most of all, a dear friend."

Juggy Gayles

"How times have changed. John Kaplan was still on Woodward Avenue and I was still a music publisher when we first met, so it had to be in the middle or early '50s. John showed me a stack of Atlantic 45s lining a wall. He was hoping that Atlantic would raise their return privilege from 5% to 7% so he could see more of his wall."

Irving Green

Reached at his Palm Springs home, former Mercury Records chief Irving Green hails John Kaplan as "one of the pillars of our industry."

That assessment stretches back to shortly after the Second World War, when Green recalls Kaplan's central role in helming one of Mercury's earliest distribution efforts in the Detroit area.

"He's a nice guy, a wonderful friend, and an honest businessman," says Green, who remembers Kaplan as "a very dynamic individual, especially in those early years when you really needed the marketing and promotion support."

Robert Fead



Robert Fead, division vice president, RCA Records, U.S.A., said of John Kaplan: "I have always admired John's concern for the creative side of our business. His sensitivity to the needs of the artists and their music has been paramount in John's decision making.

"The music industry has a history of rocky relationships between manufacturers and customers. John and I have labored on both sides of that relationship—the good times and the bad times. . . . Throughout all of our dealings, John was more than fair, while being very competitive for the Handleman Company. More importantly, John has been a friend."

Jerry Greenberg



Jerry Greenberg, president of Atlantic Records, said of John Kaplan: "I was very pleased to learn that Record World has chosen to honor one of our industry's truly fine individuals—a superb businessman and a wonderful guy. In over three decades of service to the music community, John has had a major role in determining the shape of our business today. John's experience and knowledge have been instrumental in the industry's tremendous growth over the years, developing and refining ways to bring recorded music to ever-increasing numbers of people. He is sensitive to the needs and desires of both record manufacturers and consumers alike, and, as a result, he has become one of the industry's most valued executives. And on top of it all, his warm personality and ability to relate to a diversity of people has made it a genuine pleasure to work with him over the years. We look forward to many more."

Larry Gallagher

"John Kaplan is one of the most knowledgeable and best equipped men in the business," said Larry Gallagher, vice president of sales at RCA.

Gallagher has known Kaplan for five years. The two men met when Gallagher was national account executive for RCA in Chicago in 1975 and would call Kaplan at the Handleman

Julius Goldman

Julius Goldman is a personal friend of the Kaplan family. He was John Kaplan's basketball coach in college, and in 1936 coached the Canadian basketball team in the Olympics. Goldman is currently a professor at Oakland Community College in Auburn Heights, Michigan.

"Back in the '30s, I was coaching at the Detroit Institute of Technology when John's high school coach in Windsor, Ontario recommended him to me as a basketball player. He got a basketball scholarship at the school and he was a good 'team' player.

"I had a problem that I used to give to all my students in logic, from the Thomas Edison Scholarship, and of all the students I've had over the years—hundreds of students—he's the only one that's ever been able to solve it.

"He's a real nice person. I've been with him a couple of times when someone working for him wasn't doing their job right—but there was never any shouting. One particular time, I remember he said, 'Well, it's done, we can't change it, but next time let's do it this way, or if you're not sure, come and talk to me.' I think that's a very good indication of his character and manners.

"He's very quick at getting to the crux of a problem—stating the problem as something that isn't working out—rather than hemming and hawing. He sees very quickly what the problem is, and what needs to be done to correct it."

company. The RCA vice president credits Kaplan with his education in many areas of the business.

In Gallagher's words, "Kaplan is a good guy to work with; he is tough and honest. He is one of the class people. I must tell you, John Kaplan was a good choice of men to honor."

CBS Records salutes John Kaplan.

CBS Records is proud to
be part of *Record World's*
tribute to John Kaplan.

We owe much thanks to
this man for his efforts in
making our working relation-
ship mutually successful.

And we look forward to
continuing that success
in the future.

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Industry Figures Pay Tribute to John Kaplan

Stan Snyder

Stan Snyder, VP, Cleveland Intl. Records, commented: "I look at myself as a second generation record man, although I have spent my entire working career in the industry. One of the real pleasures of my work is to interact with some of the first generation record men; the guys who came home from the war and virtually created this fabulous business. They were the pioneers. One such man is John Kaplan.

"I first started calling regularly on John in 1970, as the vice president of sales for CBS Records. John was working with the redoubtable, but wonderful, Dave Strome at Handleman, handling the ceaseless flow of manufacturing guys, like myself, flying in and out of Detroit. There were some very wild scenes in the Handleman Company offices in those days, but when the dust settled, a great deal of mutually profitable business had been accomplished.

"About a year later, with Dave Strome retiring, John took over the entire operation at Handleman. I looked forward to my almost-monthly visits, and particularly to relaxing with John at dinner after an intensive six- or seven-hour meeting. A real friendship developed, far beyond the bounds of a good business relationship.

"During one of those dinners in late 1976, I revealed to John that I intended to resign from CBS to join my current partners, Steve Popovich and Sam Lederman, and form Cleveland International Records. His sincere advice and counsel were indeed appreciated and heeded.

"About nine months later, he was listening to a cassette in my hotel room of our first album, 'Bat Out Of Hell' by Meat Loaf, which was shipping in four weeks. He was very impressed by the music and felt it was a

very strong record. He also told me: "Two Out Of Three Ain't Bad' is the hit." John's total support of the Meat Loaf project, even though I was now a struggling independent, was instrumental in the establishment of our new company. When his choice for the single was released as the second single, he assumed a major role in breaking that record which sold nearly two million copies and exploded 'Bat Out Of Hell' worldwide.

"I think it is terrific of Record World to honor John Kaplan. This is a man who really cares. He cares about the people who call on him, he cares about the people who work for him, he cares about artists and about the music, he cares about his company, but most of all he cares about our industry.

"He is a gentleman.

"He is a friend.

"He is a pioneer."

Carl Thom

Carl Thom, president of Harmony House Records & Tapes Inc., calls John Kaplan "One of the leaders in the industry, an outstanding individual (who) was one of the founders of record marketing. Thom and Kaplan go back to 1947, when Thom ran a "hole-in-the-wall" retail store and Kaplan was an independent distributor. "In my early years I didn't know a lot about the business," says Thom, "and Kaplan helped me. I remember he used to distribute the Mercury line and Frankie Laine was one of the biggest artists that he brought me."

Thom and Kaplan no longer have a business relationship although the two still see each other at industry functions. "Kaplan is Mr. Class in the record business in this city (Detroit)," says Thom. "He's always been someone who has

promoted the industry, and to see where it's heading. He's vocal in how he feels about mistakes by the manufacturers, and about improvements that can be made. He's always been vocal about where the industry is going, where it should go, and how we can reach a broader market. John is just one of those honest and good people."

Jerry Wexler



When Jerry Wexler joined Atlantic Records in 1953 John Kaplan's Pan American Distributors was working Atlantic product. Wexler remembers Kaplan as a "real stalwart, a friend." As an independent distributor, Kaplan was, according to Wexler, "essential to our existence. He was your surrogate in his territory. He was the one with the contacts, he was the one that put the records on around his pool on a Sunday and had people hear them. One didn't go through program directors, and percentiles then. It was much more direct and personal and Kaplan was always in your corner. In a way it was sad when we went to branch distribution because we said goodbye to people like Kaplan.

"Kaplan has warmth and personality. He was the kind of guy that would help you when you were running cold—you could call him up tell him to scare up some billing, and he would. He represents a certain genre that's almost gone from the industry now."

Irv Biegel



Irwin L. Biegel, vice president and general manager of Casablanca Records east coast operations, first worked in the music business as a local promotion man for Dot Records in Detroit. His boss was John Kaplan. "He was a great teacher and personal friend," reflected Biegel. "John had a great deal of vision when it came to the future of the music business. John had the foresight to realize the potential of the Handleman Companies and the mass merchandisers that now exist, this was 23 years ago. We had discussions about the volume in the business at that time which he felt was just a pittance compared to what it would be 15 or 20 years later. He envisioned many, many years ago that the mass merchandisers would be the greatest source of revenue in the music business. One of John's basic credos was that the buy is as important as the sale. He always felt that buying merchandise at a discount or the right price was essential. The man has made enormous contributions to the business and I hope he goes on for another 20 years. We need people like John Kaplan in the business.

Al Bergamo

"Great companies only become great companies because of great men. This especially holds true for the Handleman Company. John Kaplan is truly a great man."

John Kaplan

*The Man Who Beat The Devil
and
Did It All*

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Jim Powers: 20 Years with the 'Silver Fox'

By SOPHIA MIDAS

■ When Jim Powers, executive vice president of the Handleman Company, was asked to comment upon his friendship and working relationship with John Kaplan, his face instantly lit up with an expression of high regard and familiarity. As Kaplan's business colleague for the last 20 years, Powers' observations and recollections of "the silver fox" are drawn from a rich perspective of time.

Sense of humor

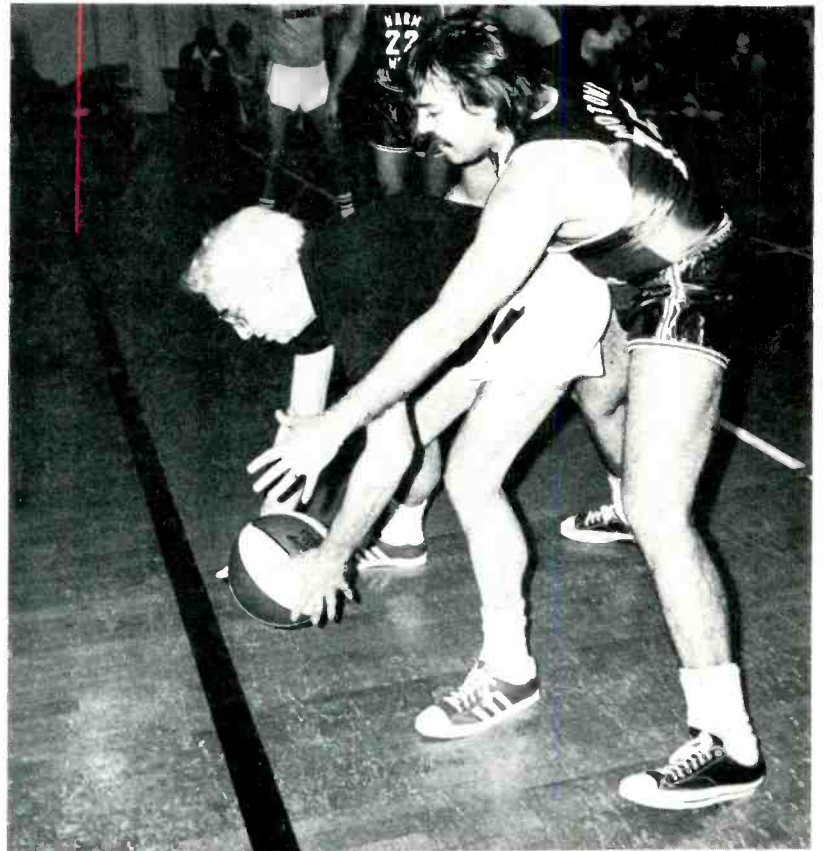
"John has a great sense of humor," said Powers, "and one of the first times I experienced this joker side of him was in the early days when he and Henry Droz were partners in the ARC distributorship. One night the three of us were flying from Pittsburgh to Detroit. We had just finished negotiating a very high-pressure deal, at which point John turned to me, and said, 'You know, this deal has really made Henry crack-up; I'm sure he's on the verge of a nervous breakdown. Look at him, he's twitching.' Well, Henry immediately picked up on John's cue and started twitching. In fact, Henry twitched for one and a half hours. How he managed to feign a nervous breakdown and twitch for that long is still a mystery to me—and still an embarrassment that I fell for their joke. The next day I went straight into David

Handleman's office and said, 'David, we really have to ease some of the pressure off of Henry . . .'"

Regarding Kaplan's business acumen, Powers commented upon his expertise in accounting. "John is one of the most meticulous accountants I've known. If someone asked him how many units of a certain record he moved ten years ago, he could reach for a file and tell you the exact amount—and the file would be within easy access. When he assumed David Strom's post, it was a dramatic change because Strom kept everything in his head. They are a classic example of two very unique men with two very individual styles."

Powers joins a host of people who tout Kaplan's ability to spot a hit and get on that record very quickly. "He's a great one for picking hits," said Powers, "and he gained a reputation for that a long time ago. John catches a record on the way up, and that's very important in this business. If you move on a record too late, you lose important sales. He was almost visionary in his early approach to 'Saturday Night Fever,' and 'Grease,' and he's doing the same thing with Bob Seger's latest record now. He also, quite significantly, went on the disco bandwagon very early—and also

(Continued on page 30)



John Kaplan on the court with Motown's Mike Lushka.

For Dora Anderson, Kaplan's the Best

■ The relationship between an executive and a secretary is often the most important in the business world. It can also be the most difficult to maintain. According to John Kaplan's secre-

tary, Dora Anderson, however, she couldn't have asked for a better boss.

"Through the years he's been a super person all the way around," she said, "and at this point I would find it very difficult to work for anyone else."

Anderson first started working for Kaplan almost exactly 20 years ago as a file clerk at Kaplan's JK Distributors in Detroit. "I never dreamed at the time that I would be his secretary," she said. "Since then I've learned the whole music business through my work with him."

Easy-Going Boss

Like many executive secretaries, Anderson has the reputation of knowing "everything." "I really don't," she said, "but I have trained other people here through the years." Kaplan and Anderson currently have two other secretaries working with them.

"We've always said that he has a great sense of humor after 5:30, after working hours," Anderson concluded, "but for me, I've always found him to be very easy going. If he worked another 20 years, I'd stay 20 more."



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THE RSO FAMILY



JOHN KAPLAN

Dialogue (Continued from page 4)

problem—but it was a “good problem.” We had become so known for busting records out of Detroit, that I was besieged to take on new lines. We had so many labels and so much pressure that we had to open other distributing companies.

RW: What impact did you have in breaking an artist or a record?

Kaplan: I, with my promotion and sales staffs, listened to almost every important release. These “sessions” got us so caught up with the product that we felt as if we were an extension of the creative force behind the record. I miss this excitement and involvement. Although we earned the reputation of having an outstanding track record, we were not always right. I remember one incident where I received a phone call from Cleveland which was followed by a box of promos. We listened and it sounded horrible to us. One of my promotion men and I were going on a tour of stations that afternoon, so we put the 25 samples in the car, but as we drove, we started talking about how bad the record was and started flipping them out the car window. By the time we got to the first station, we didn't have a record left. About a week later, another distributor had the record and it turned out to be a big hit, “O Happy Day” by Don Howard. We also made it a point to be aware of our competitors new releases, always on the lookout for songs suitable to be “covered” by our labels' artists. We would be involved to the degree that we would even advise our suppliers which artists to use. The factor that has probably changed the greatest over the years is the speed with which we could determine whether a record was a hit or not. Frequently, a recording session would be arranged the same night, artists flown in from wherever they were, dubs shipped the next day, rushed to the stations who put the records on immediately, and within 24 hours I was able to call our labels and tell them that they had a hit. I had many excellent promotion reps in those years. Reflecting on the past, there is no question in my mind that the most innovative and creative promotion personality was Tom Schlesinger, still with me at Handleman.

RW: What factors contributed to your shifting to rack jobbing and joining the Handleman Company?

Kaplan: The growth of the rack merchandiser in the late 50's and early 60's pointed a significant change in our industry. Ironically the major force of that genre, the Handleman Company, was centered in Detroit and represented over 30% of my distributing volume. To remain an important factor in the industry, I had to react by either becoming a rack jobber myself, in addition to distribution, thereby competing with my major customer, or selling our distributing companies to Handleman and grow with them, and at the same time, gain financial security. I decided on the latter. On August 1, 1963, we sold our three distributing companies to Handleman and in September the same year they went public.

RW: What was the rack jobbers' overall share of the market at that time and what specific problems confronted you when you assumed your position at Handleman?

Kaplan: I don't recall the exact percentage of the rack jobbers' share of the market in 1963, but I would guess between 35% and 40%, and growing. Pre-recorded music was such an exciting, viable business that you could sense that there would be an influx of new outlets looking for a share of the pie. We wanted to protect our position in the market place and felt we could improve on our merchandising of catalogue goods. We knew our strength was in marketing hit product and no one could do this better than we. We therefore developed a computerized inventory program, giving us better control of the catalogue product in our stores, creating more sales for our customers, and at the same time reducing their inventory and improving their turns.

RW: When was this?

Kaplan: After spending millions of dollars perfecting this system, the RIMS (Retail Inventory Management System) program became fully operative in 1974. The program employs portable bar-code scanning equipment and computer systems to deliver an optimum assortment of merchandise to Handleman serviced outlets. RIMS is more sophisticated than other existing systems because we programmed it to replenish needed quantities rather than simple 1-for-1 replacement. We even took it a step further by adding a seasonality factor that increased

replenishment during the better selling periods of the year.

RW: Racks were often characterized as being so concerned with volume that they were ranked as the least adventurous of record and tape marketers. To what extent do you agree or disagree with this?

Kaplan: We do have space limitations. Also, with the exception of some of our larger outlets, the departments are not manned. To better merchandise these outlets, we have not only instituted a computer program but have also developed effective techniques such as in-store promotions using end-caps to attract the buyers; in-store displays; play cuts of records within the department; necessary media advertising, and other means to attract the impulse shopper as well as the record buyer. I am very proud of the Handleman aggressive stance of having the right product in the right place at the right time as in the case of “Saturday Night Fever” and “Grease.” We positioned ourselves very early with these releases. Our campaign resulted in our company selling several million of each item. We do this at the corporate level with each important new release. Also, I'm proud of our buying staff. We are all “record people” who have learned to apply merchandising techniques for our customers. My 3-man buying staff has enjoyed over 72 years of record business excitement so we're very much attuned to product. As rack merchants, my philosophy is to ship heavier early, then taper off, enabling our company and customer to be instrumental in bringing the product to the top of the charts. With the exception of unknown isolated releases, we don't wait for chart activity—we create it!

RW: If the record buying public is shifting back to a predominantly adult market, how will this affect the rack jobbers' potential business?

Kaplan: Favorably. Adults are very conscious of the economy and bargain hunting. Our outlets are frequented by a majority of adults while teens hang out at specialty retailers such as record centers. There's no question in my mind that the shift is beneficial.

RW: The slumping economy has been cited as the main thrust behind the recent consolidation of so many record companies. Do you think that the creative pulse of the industry may be hurt as a result of this?

Kaplan: Elvis Presley was discovered by a small independent label, and later signed by RCA. The whole rock trend with artists such as the Beatles, Chubby Checker and Chuck Berry was started by small independently distributed labels. The echo chamber effect used in recording the Harmonicats' “Peg Of My Heart” in 1947 was engineered by Bill Putnam of Universal. The multiple voice effect by one artist, first used in the recording of Patti Page's “My Eyes Wide Open I'm Dreaming,” was innovated by Mercury Records. Herb Alpert's first session was recorded in his garage, beginning his very successful A&M partnership venture with Jerry Moss. The Motown Sound was originated in Detroit by Berry Gordy Jr. and more recently, credit for beginning the Disco Sound must also be given to small independents. Today, the young innovative producer is limited where he can go, which I fear will hurt the industry. They must find outlets, and the industry must continue to take chances in order to discover and expose fresh talent and new sounds.

RW: How do you feel about the recent returns policies that the majors have instituted? Do you think they are advantageous?

Kaplan: Some of the manufacturers panicked and their over-reaction will hurt our industry's potential. After all, 1979 was one poor year preceded by 25 to 30 years of unparalleled growth. Other industries also experienced flat periods but reacted positively by instituting better marketing programs rather than effecting policies stifling the growth of an industry. Some measures were needed to stem the tide of over-selling and over-buying. Not every release can equal the potential of a “Saturday Night Fever” or “Grease.” Both we and the manufacturer must use better judgement. We are good enough business people to assume some of the responsibility, and we will with all product, including companies who do not have unlimited return policies. We can only pass on to our customers what we receive from our suppliers, which may result in diminished exposure for artists on labels with limited return policies. This is a high price to pay. In 1946, total industry volume was less than one hundred million dollars. In 1978, our peak year to date, industry sales totaled 4.2 billion. In my opinion, this growth would not have been possible under the current limited return policies. Business logic dictates that we work closer with labels who support their artists and product by giving us the tools we need to continue giving them more exposure. I hope that in the

(Continued on page 27)

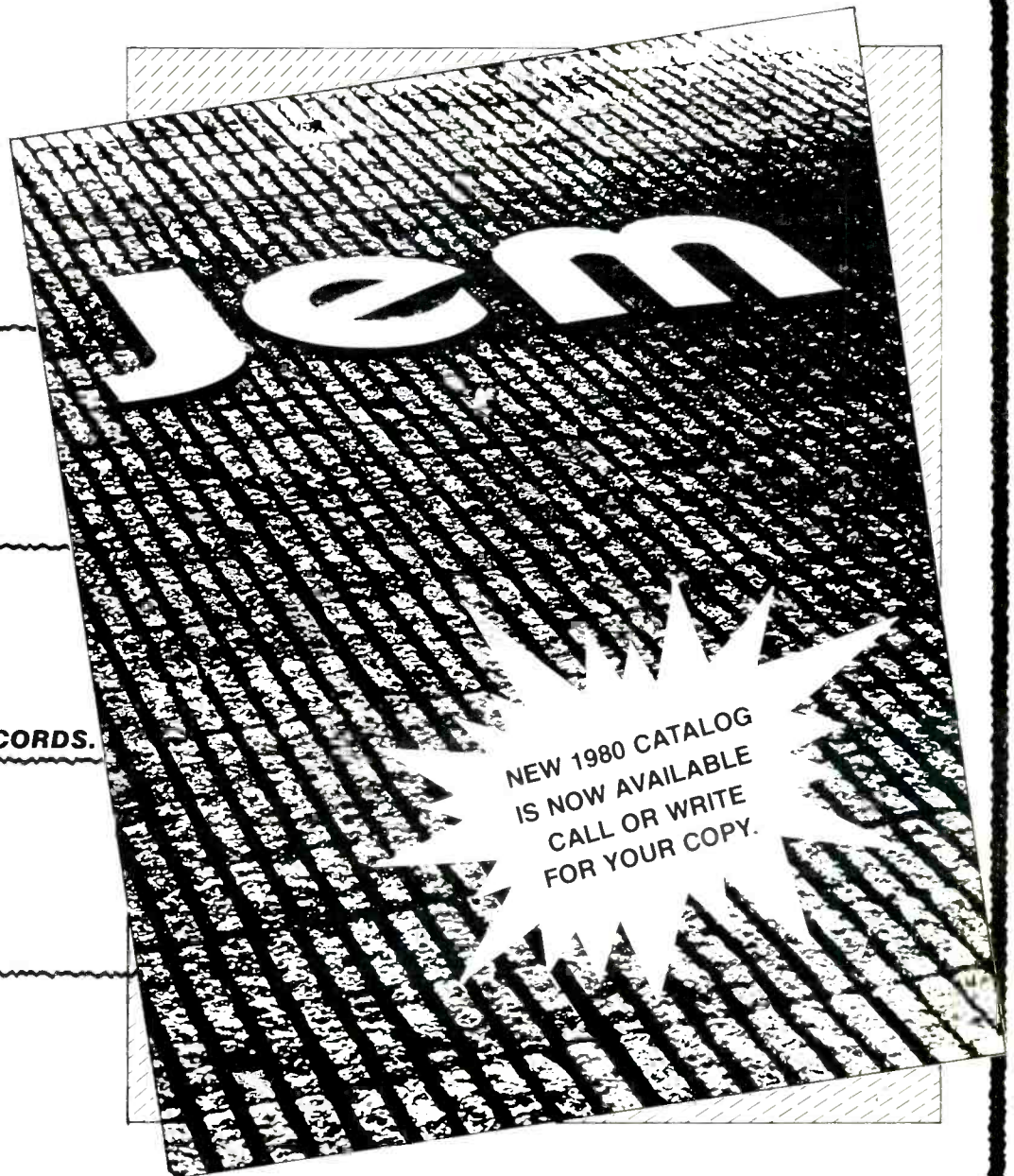
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Industry Figures Pay Tribute to John Kaplan

Jackie Kahane

When I was asked to write an article about Johnny Kaplan for *Record World* I felt apprehensive. Despite the fact that I've spent fifteen years of my life as the comedian with Elvis Presley and Wayne Newton, I am blissfully ignorant of the inner working of recorded music.

Just this week, I invited Neil Bogart and Donna Summer to the same party; I sent Bob Dylan a "Happy Passover" card; and I bought a discount diamond choker from the Whispers.

But however unqualified I am on the subject of music, I am eminently qualified on the subject of my friend Johnny Kaplan.

A national publication, in an attempt to define and describe the word friend recently ran a survey. They asked a significant number of people what qualities they valued most in a friend.

The three most mentioned traits, by far, were loyalty, sensitivity, and a sense of humor. As a friend, Johnny Kaplan has demonstrated his loyalty to me in countless ways over the years, and I have witnessed his loyalty to others. Twenty five years ago I was performing at a club in Dearborn, Michigan. Johnny came in to see my show and he had invited the great singing group the Billy Williams Quartet to join him there. For you "war and post-war babies" the Billy Williams quartet were regulars on "Your Show of Shows." They were talented, they were popular, and they were black!

Unbeknownst to Johnny Kaplan or me, the nightclub had an anti-black policy. When the Billy Williams Quartet showed up at the door, they were denied admittance. The "official" reason was that they were drunk. In reality, they were as drunk as the Osmonds would have been.

Johnny told off the nightclub owner loudly and clearly. When the group was still not allowed to enter, Johnny left with them.

Remember that this was before integration was considered fashionable. But Johnny Kaplan considers no trends. He only considers loyalty to friends.

Sensitivity was the second most admired trait in a friend, and although Johnny can be as tough as the situation calls for, he has a sensitive side as well.

I once gave him a dog as a gift, a little poodle named Pierre. One day, the baby nurse took both Johnny's daughter Sari, and Pierre out for a stroll. Pierre decided to see what the rest of Detroit was like, broke his leash and ran away. Johnny called up every disc jockey he knew in Motor City, which was all of them, and asked them to broadcast the description of the lost Pierre. While making these calls, Johnny cried.

When Pierre was finally returned by a young boy, Johnny gave the boy a reward. For the rest of the boy's life, Johnny promised to get him any record he wanted.

So Johnny Kaplan scores high on loyalty and sensitivity.

But what about a sense of humor? Well, Johnny has always laughed long and hard at my jokes. But then again, what else would a true friend do?

You can keep all other descriptions of friendship. My definition has just two words, Johnny Kaplan.

Irwin Steinberg

Irwin H. Steinberg, chairman and chief executive officer of Polygram Record Operations, has worked with John Kaplan since the late '40s when they both worked for Mercury Records, Steinberg as the treasurer and Kaplan as one of the original group of distributors. Said Steinberg of Kaplan, "He was one of the more accomplished businessmen among distributors in the United States, and is a tremendous example of a man who represents the best of business competency and ethics."

Barney Ales

Now president of Rocket Records, Barney Ales has made the west coast his base for much of the past decade, but like a number of industry veterans currently sited there, the Rocket chief is a midwesterner who began his record career in Detroit.

"The first time I worked directly with Johnny was at Aurora Distributors," recalls Ales, "but I knew him prior to that, when I was at Capitol and then Warner Bros. . . . In Detroit, he was one of the single most respected people in business."

For Ales, the alliance with John Kaplan continued after the veteran distributor merged his Jay-Kay operation with Arc, for one of that firm's lines was the then-fledgling Motown Records, where Ales himself surfaced as an executive, subsequently assuming the presidency years later.

"I was fortunate enough not only to work with John, but to be in partnership with him," summarizes Ales, who adds that he, like many other area music business people, indeed learned from Kaplan's expertise. "I'd say that to pattern yourself after Johnny would be to pick as good a model as you could find.

"He's a good businessman, to the last."

Amos Heilicher

"I've known Johnny since 1947 when we were both Mercury Records distributors," said Amos Heilicher, now retired and a former president of Pickwick International. "We were the original independent companies in the United States, he in Detroit and myself in Minneapolis. He is probably one of the most knowledgeable people in the record business. He really covered the whole record scene from the embryo stage in 1947 all the way to today. I can't speak highly enough of Johnny."

Art Denish

Art Denish, director of marketing, Sesame Street Records, said of John Kaplan: "John Kaplan has been due a standing ovation from our industry for many years. He's a man of quality, ability, with sincerity and integrity. He's one of the finest men I know and a good friend."

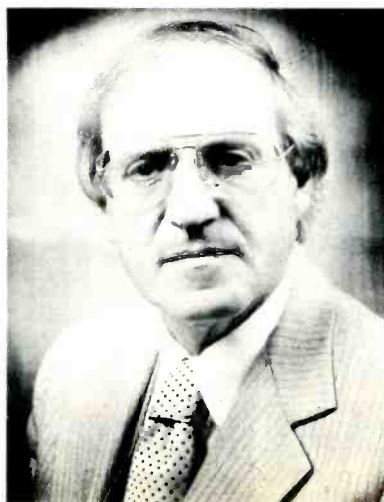
Ed McKenzie

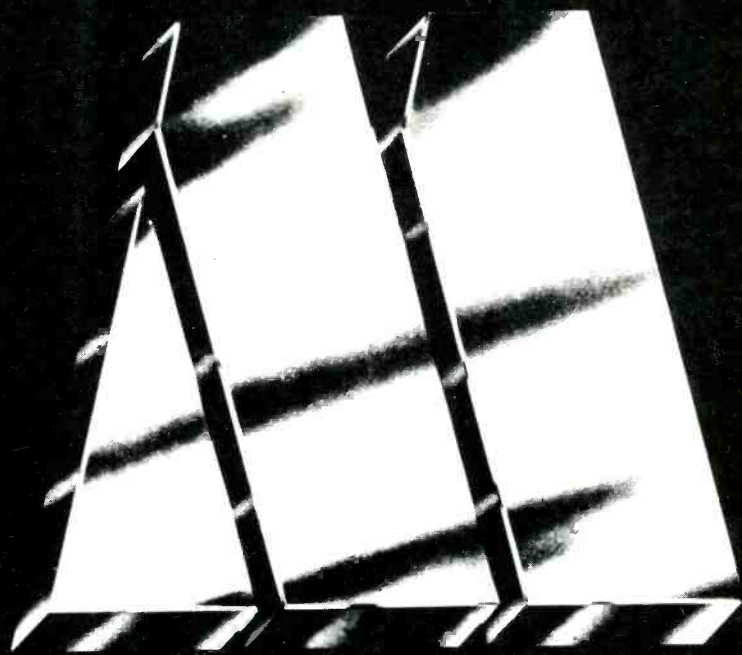
Ed McKenzie, using the name "Jack The Bell Boy," created a legend on Detroit radio beginning in the '40s. His following was such that he could "make or break" an artist and he contributed greatly to Eddie Fisher's rise to fame. In the late '50s, *Life Magazine* chose McKenzie as an untainted, highly successful radio figure, to write about the payola scandal. McKenzie's last radio affiliation was with WXYZ in Detroit, and he now spends part of each year in Europe.

"John has always had a sense of what constitutes a hit, and he uses all of the various means of determining whether a record is going to be a hit before he goes all out for it.

"He's got a lot of compassion and a lot of knowhow and he's not a pressure guy. He never puts

(Continued on page 28)





MOTOWN SALUTES JOHN KAPLAN



Industry Figures Pay Tribute to John Kaplan

Al Bennett



Al Bennett's own career in the recording industry marks him as an early champion for independent distribution, so it's hardly surprising that the current head of Cream Records has known John Kaplan for nearly three decades.

"When I first went to work for Dot, in October of 1951, he was distributor in Detroit, representing the label," recalls Bennett of his first encounter with Kaplan. Then vice president of sales and promotion at Dot, Bennett was soon seeing a lot of his Motor City ally.

"Every month or so, I'd pass through Detroit, and I got to know John really well," Bennett explains, "not just as a business associate, but as a friend. In fact, he even introduced me to lox and bagels. Being from the south, I'd never encountered them, but I was visiting with Johnny and his wife, Kathy. He also used to take money from me, from time to time, in poker."

Bennett may have similar anecdotes from the lighter moments of that relationship,

but he also stresses the serious challenges facing independent distributors and the labels they serviced during those crucial years. Of Kaplan and his peers, the Cream founder observes, "They were the originals in the independent distribution business, and John Kaplan was a pioneer. I think he really contributed to the overall growth of the independents . . ."

"In those days, if you weren't with one of the four majors, you couldn't get into the big department stores. The business itself was very different then, with the major retail business handled by those big chain stores, who had a 'hands-off' attitude toward independent labels.

"Of necessity, John had to go to radio as a result. Radio, of course, was different too. In each

major market, the top station had a personality, a disc jockey who really made the hits, rather than a program director. And John Kaplan really made sure he got his records on those stations."

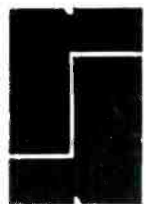
In a sense, it was the indies that laid the groundwork for current promotion strategies, Bennett notes, explaining that the majors supplied product via paid subscriptions. Kaplan did more than just counter by supplying his records free of charge, though. "The majors just mailed their records in," notes Bennett. "John really made sure there was personalized attention."

Overall, concludes Al Bennett, Kaplan is one of a select group of veteran distribution executives "that really created a viable independent record business."

Congratulations
to
John Kaplan

*A class guy –
and a true friend
for over 20 years*

from
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recoton
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CONGRATULATIONS, JOHN
THANKS FOR BEING
IN OUR CORNER.



Dialogue (Continued from page 22)

very near future the companies who instituted these limitations will recognize their over-reaction and modify the measures to a more realistic policy.

RW: To what extent do you think that counterfeiting, bootlegging and piracy have hurt the record industry, and do you feel that the industry is coping with these problems effectively?

Kaplan: I don't think any one knows the real numbers or percentages. We do know that piracy has been extensive, is continuing, might even be growing, and is hurting everybody in the industry. Through the efforts of NARM, RIAA, manufacturers and many of us in various forms of distribution, the industry has made some progress by passing anti-piracy legislation in many states, but much more must be done to eliminate this cancer. About the time we think counterfeiting is diminishing, there is a new surprise. We need everyone's support in all segments of the industry as well as better cooperation from local, state, and Federal government authorities. We need tough, anti-piracy legislation and the means to police such legislation.

RW: How much has the duplication of recorded product cut into sales?

Kaplan: There are three major reasons for the downturn in our industry. The economy, illegal reproduction of product and home duplication of recorded product. A recent survey reported as high as 29% of recorded product duplicated at home. Even if the figure is overstated and it's somewhat lower, the loss of volume due to home duplication must be staggering. We know that blank tape sales are skyrocketing. It's my understanding that one record company is testing electronic methods to make it impossible to duplicate. If this process is feasible, the entire industry should become involved in its development.

RW: Do you think that we will ever see the golden era of the record business again?

Kaplan: I assume your question is geared to records, not video discs or cassettes. My answer is "yes." Dollar for dollar, a record is still the best entertainment value, but in order to experience the "golden record era" again, the industry has to react positively to correct the ills I already pointed out in answers to prior questions. First we must establish stronger anti-piracy and bootlegging regulations, and a means of policing every segment of the industry. Second we must have greater industry commitments and effort to curtail home duplication of recorded product. Third, there must be a modification of limited return policies established by three major suppliers, using a more sensible marketing approach. Finally, better understanding of rack merchandiser needs is necessary. Future growth will come from racked outlets. Because of their high traffic locations, racked departments attract new record buyers, which will expand the consumer base. In my opinion the record retailers have saturated the market. There will be new openings, but many retailers who jumped on the bandwagon during the 1978 boom, find themselves with inferior locations, and are now planning to close some of these secondary outlets.

RW: So you are optimistic about the future of the record business?

Kaplan: Yes, very much so. In addition to records, I look for especially video discs and perhaps video cassettes, to play an important role in our future.

RW: Is the Handleman Company planning on becoming involved with video merchandise?

Kaplan: Yes. Due to the variety of video programs and the various configurations, home video software is a logical item to be merchandised at the retail level by a rack jobber. Further, because of our experience in rack jobbing of pre-recorded music and the similarity of product lines, the distribution of video would be a systematic extension of our existing business. I believe that video discs will play a more significant part than video cassettes, especially because of price. Presently a full length movie on cassette lists at \$60.00 to \$75.00. A similar video disc retails at about \$20.00. Other video disc performances may list as low as \$7.95.

RW: When do you expect the video boom to take off?

Kaplan: I would estimate in about a year. The home video is still in its early stages of technological development. This has resulted in an uncertainty with respect to the type of equipment that will predominate. There is a great deal of consumer reluctance to purchase hardware because of the various systems. In order for video sales to become significant, some standardization is necessary.

RW: Does the Handleman Company have any other projected plans?

Kaplan: We are continuing to expand and are presently opening new branches. We currently have 16 branches in the U.S. We are opening in Oklahoma City in April and are planning 2 more openings before the end of the calendar year. These additional branches will improve our customer service by bringing us closer to their outlets. You don't open branches if you fear the future.

Mr. John Kaplan

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Chrysalis
Records and Tapes

Industry Figures Pay Tribute to John Kaplan

Joe Cohen

Although he has been in the music business proper little more than three years, NARM executive VP Joe Cohen became acquainted with John Kaplan long before being appointed to his current position. While a student, Cohen repeatedly encountered Kaplan's name as he went about researching his landmark study on adult consumer buying habits. Today, when Cohen terms Kaplan "a legendary name in the recording industry," he does so with respect for the man as well as the businessman.

"Kaplan's name has become part of my own personal lexicon," Cohen states. "During my student days of research into the business, the more I delved into the industry's history, the more I learned about John Kaplan.

His name is outstanding in the growth and development of independent distribution. It is a legend in the area of distributors-manufacturers cooperation. It conjures up memories of the exciting days in the record industry when a local distributor had real clout with local radio and took it upon himself as a prime responsibility to promote that recording artist."

But while Cohen speaks admiringly about Kaplan's past achievements, he is quick to point out that the Handleman executive is hardly locked in the past. "John Kaplan doesn't look back," Cohen said. "He looks forward. He grows and changes as the industry develops. When changes in the industry dictated he ex-

(Continued on page 30)

David Glew

David Glew, senior vice president/general manager, Atlantic Records, had this to say about John Kaplan: "To honor John Kaplan is to recognize one of our industry's truly unique in-

dividuals. As a business partner or a competitor, John has always exhibited those characteristics that make our industry. As a business associate and as a friend, I congratulate him.

Ed McKenzie (Continued from page 24)

the pressure on anybody, but he sure gets the job done.

"In 1946, I had a radio show that drew over 50% of the audience in the Detroit area. I had very little competition, there were no television stations operating then, and I was the only disc jockey in Detroit that was playing what were called 'race records'—blues and rhythm things by black people. John would always bring his records over to have me evaluate them and I would put them on the air and

let the audience evaluate them, and they did that very fast because of such a tremendous audience that was lined up, listening to the station. By the time I went off the air, he would know whether the record had any salability or not, because people would start to call the station and the record stores.

"He's a fantastic salesman, but before that, he's a fantastic human being—full of compassion and love of everybody and just a real gentleman."

Johnny—
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 double-spread, 2-full
 gold page layout...
 ...That's the kind of space
 I need to really show all
 the affection, admiration
 and respect
 I have for you...
 Johnny

Donald Handleman Praises Kaplan's Adaptability

By SOPHIA MIDAS

■ As senior buyer for the Handleman Company, Donald Handleman represents a third generation of Handlemans to participate in his family's rack jobbing organization. Nephew to David Handleman, the senior buyer is quick to point out that his affiliation with the Handlemans and John Kaplan has afforded him a legacy of tremendous insight into the record business. This legacy, according to the younger Handleman, has also presented a distinct challenge.

The legacy which Donald Handleman speaks of manifests itself in his philosophy regarding the purchase of product. "My philosophy regarding buying," said Handleman, "is something I learned from John Kaplan, and that is adaptability. You have to be adaptable to the way the industry changes, even if things aren't going the way you would like to see them go. It's also necessary to adapt to the different

markets and musical trends. Who would have thought that 'Saturday Night Fever' would have sold as well as it did? Kaplan was able to see this, and he went on that record exceptionally early. John has been able to adapt, as well as grow with the industry."

Expounding upon Kaplan's influence, the youngest Handleman said, "John's influence upon me goes far beyond his philosophy of buying. The man has had a serious impact upon me. I view him as the premier record person because he has a joy for the industry, as well as a feel for product. He continues to have a freshness about him, and that is something I hope to maintain in the years to come."

When asked what it was like working with John Kaplan, Handleman replied, "It's a real privilege; I consider him to be a legend. There are times when I'm a bit in awe of him, particularly when I hear him talk about all the people he knows and the

things he has witnessed in the industry. I'll never forget the first NARM convention that I went to with him. Everyone came up to him, and not because of his position at Handleman, but because John Kaplan knows this industry."

As with so many others in the industry, Handleman has many recollections born out of his association with Kaplan. "When I first started working for Kaplan," said Handleman, "he instructed me to make some rounds with a top-notch promotion man. I showed up at the office at eight-thirty in the morning wearing a three-piece suit. I didn't understand at that time that record business time and record wardrobes were different than those of other businesses. Anyway, I waited, and waited until I finally went into John's office and asked him what was going on. I remember him very gently telling me that the record business was different, and that I would grow to understand that. This is a tell-

ing anecdote because it displays Kaplan's ability to guide, yet still allow someone to learn through their own experiences."

Paul Handleman

(Continued from page 12)

when the company decided on a policy that he may not have totally believed in, he went behind that policy and gave it all he had. He still does this today. The man has unique, wonderful ideas, and he also has an inimitable sense of commitment."

The Handleman Company, which was formed in 1934 as a pharmaceutical business, entered the record business in 1953, and Paul Handleman, along with brothers Joe, Moe and David were the co-founders of this corporation. "Each of us has made substantial contributions to the organization," said Handleman. What can I say? It's great to be part of a family, especially a family that has proven to be as talented as ours."

To John Kaplan

One of the greatest tennis players and
dessert eaters of all time.

We extend our fondest wishes for continued
success to a man who has contributed so
much to the record industry in 34 years.

SHY RAIKEN ART DENISH
ERNIE, BERT, BIG BIRD and the rest of the gang at



*Congrats to John Kaplan
and
Handleman
Company*

*We "Bin" Together
A Long Time*

Skylite—Sing Records

Nashville, Tennessee

JOHN KAPLAN

Industry Figures Pay Tribute to John Kaplan

Jim Schwartz

John Kaplan has remained close to many record industry veterans, including a group of men who can be categorized as "pioneer distributors." One member of this group is Jim Schwartz, president of Schwartz Brothers, who first met Kaplan in 1947 when Schwartz' father still headed

the family-run company. At the time, Kaplan was himself a distributor although "never a competitor" of the Schwartz family's business. "In fact," Schwartz points out, "in the early fifties, John had a small record label of his own and we were one of his distributors."

"Throughout the years," says Schwartz, "We always worked to-

gether. We had a common cause and that was in the sudden explosion of independent record labels back in the late forties and early fifties that John was a very big part of. He was very promotion-minded and did a lot of promotion himself and we learned from him. He definitely strived for excellence."

Today, Schwartz Brothers are

regional distributors in the Washington, Baltimore and Philadelphia markets and a major retailer with their twenty-one store Harmony Hut chain. "Even today," adds Schwartz, "If I feel I have a problem or something to discuss I won't hesitate to pick up the phone and call John. His greatest attribute is knowing how to deal with people."

JOHN...

Best Wishes Ya'll

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AND CAJUN COUNTRY

JERRY LEE LEWIS

RODNEY LAY
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HANK LOCKLIN

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ORION

Rita Remington

THE PIERCES
(Webb & Debbie)

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Mike Maitland

"I've known John Kaplan for many, many years. I, too, am an ex-Detroiter. I was working at Capitol, on Cass Street I believe, and John was in walking distance of me then. Kaplan was really a major distributor and he had a pleasant working agreement with small, large and in-between sized distributors. As an independent distributor, John was outstanding, as he was so knowledgeable that many times he supplied helpful information

to many other competing distributors. He is a great and outstanding record man in my estimation."

Joe Cohen (Continued from page 28)

pand his own horizons, he did that. Today, as the principal of Handleman Company, he deals with problems of rack jobbing and computerization and corporate responsibility with the same acumen, strength and success that he displayed as president of Pan American and Jay-Kay Distributing Company."

Jim Powers (Continued from page 20)

was smart enough to get off it early."

Summing up their business and

Concludes Cohen: "It is extremely appropriate that the industry honors him now, as the 1980 NARM convention opens with its 'trailblazers luncheon,' the first-ever industry event to honor the pioneers of this business, the men and women who made it all possible—the John Kaplans among us!"

personal camaraderie, Powers said, "There are innumerable things that I could say about John. What can I say? We drink the same whiskey and admire the same girls."

Powers, who is now in his 25th year with the Handleman Company, joined the organization in 1955 as a road salesman. Since that time he was promoted to sales manager, branch manager, regional vice president, VP in charge of sales, VP in charge of operations and finally to his current position as executive vice president.

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WAYNE NEWTON



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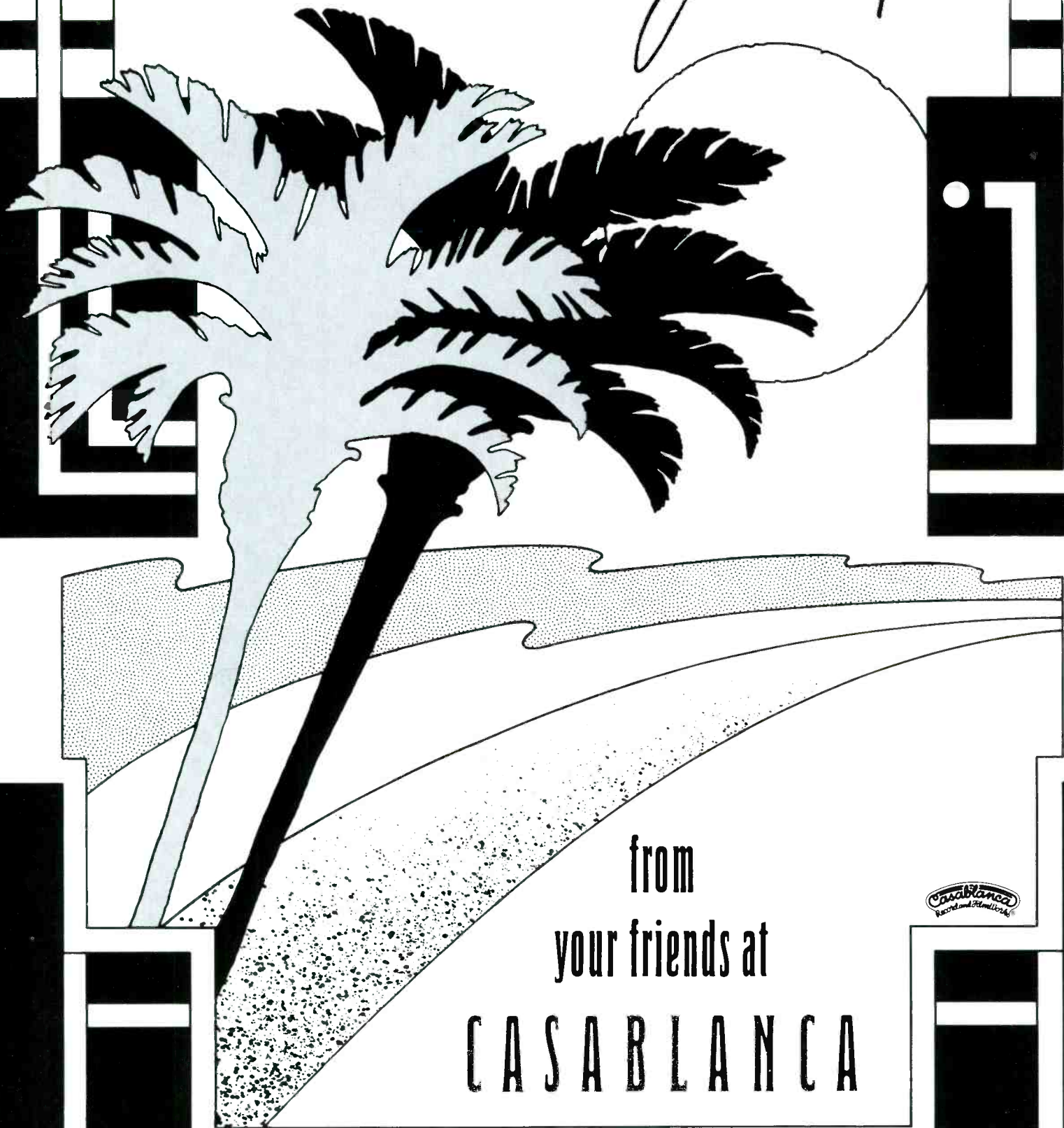
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THANKS,
FOR BEING THERE.



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CASABLANCA



Sylvester Charged With Grand Larceny; Claims Impersonator Is Responsible

By KEN SMIKLE

■ NEW YORK — On Friday, March 14th, Fantasy recording artist Sylvester was arrested in the lobby of the St. Moritz Hotel on charges of armed robbery and grand larceny. He was taken to the Midtown North Precinct in Manhattan where he spent the night and most of the following day in jail. Following an appearance in court on Saturday, he was released on \$3,000 bail. The charges of armed robbery were dropped before being filed with the police or the district attorney.

Suspects Impersonator

Sylvester has apparently been the victim of someone who has been impersonating him for the last few months. At a news conference held here on Tuesday (18), Sylvester said that in October of 1979, someone using his name checked into the Watergate Hotel in Washington, D.C. and cashed two checks, one for \$100 and a certified check for \$1,000. The name on the checks is Michael T. Henson and they were drawn on the East New York Savings Bank.

Nothing else was heard of the imposter until Sylvester's arrival in New York on March 8th for a concert. He first checked into the Essex House for a few days and then moved into the St. Moritz. Later he learned that a Michael Henson had attempted

Gene Froelich

(Continued from page 3)
in the recorded (audio) music area."

MCA's DiscoVision division meanwhile announced its own video music acquisitions and newly set executive structure a day earlier (see separate story).

Froelich will retain his responsibilities as a staff executive and VP of MCA, Inc., in addition to his Group responsibilities. Sheinberg alluded to the latter's origins in Froelich's role during the ABC Records purchase and subsequent fold-in, noting the executive's equally active posture during "the continuing restructuring" of MCA's music interests.

"More recently," said Sheinberg in an official statement, "Gene has participated importantly with the management of our label and distribution organizations in working toward increasing our presence as an international record company. We are fortunate in having an executive who so thoroughly understands this complex business available to furnish guidance in the exciting, albeit difficult days that lie ahead."

to check into the Essex House as Sylvester, and had received cash on a certified check bearing Henson's name.

The following Friday, Henson allegedly purchased some valuable coins with fraudulent checks. The imposter claimed that Sylvester was his stage name. (Sylvester's full and legal name is Sylvester James.) That evening as the musician was leaving his hotel to go to dinner, he was arrested by police in the lobby. While in custody, Sylvester was identified by two men, one of whom claimed Sylvester had robbed him, another who identified him as having passed fraudulent checks while buying coins.

Sylvester's attorney has asked the district attorney's office to drop charges against the singer. A decision is expected shortly.

Anyone having any information concerning the whereabouts of Michael Henson or anyone posing as Sylvester should contact Irwin Blye at (212) 793-2005.

Eagles Get Forum Award



The Eagles were recently presented with crystal statuettes from Dr. Jerry Buss, chairman of the board of California Sports and owner of the Forum, signifying four sold-out shows March 1-4 at the Los Angeles Forum. Pictured from left: Larry Solters, vice president, Front Line Management; Claire Rothman, vice president, booking and general manager of the Forum; Jeff Cheen, promoter, Forum Talent Enterprises; Don Felder; Don Henley; Timothy B. Schmit; Joe Walsh; Dr. Jerry Buss; Glenn Frey; Joe Vitale; Irving Azoff, president, Front Line Management; and Bobby Paris, promoter, Forum Talent Enterprises.

NLDC Will Assist Independent Labels

■ PHILADELPHIA — Steve Schulman and Lloyd Zane Remick of Zane Management and IZ Productions have announced the formation of the National Label Distributing Company (NLDC). NLDC is a national distributing service set up to expose and help new product and encourage small independent labels to form and to release their own product. NLDC has set up distribution in all key markets and will act as the operations office for their labels out of the Zane Management office in Philadelphia. NLDC will handle

Cover Story:

Rufus & Chaka Hard To Beat

■ Since their first taste of platinum in 1974 with the Grammy Award-winning "Tell Me Something Good," the lusty, unbridled music of Rufus (Kevin Murphy, Tony Maiden, Bobby Watson, David "Hawk" Wolinsky, and John Robinson) and Chaka Khan has become a potent contender for the rock 'n roll/R&B hall of fame. While accumulating a subsequent string of now platinum hits, they have achieved a unique style and achieved a degree of success that is noticeably rare in the music business.

Their long and varied career has produced five platinum albums and one gold out of eight albums released. The latest in that succession, "Masterjam," which was produced by Quincy Jones for MCA Records and contains the hit singles "Do You Love What You Feel" and "Any Love," is well on its way to the platinum mark.

Rufus and Chaka's success can be attributed to several factors, one of the most obvious of which is Chaka's irrefragable and unique vocal style. Hers is

a voice that is at once infectious and instantly recognizable. Another major factor is the existence within the group of six very talented writers, allowing for a versatility and constant flow of material. Of the seven hit singles that the group has had, only Stevie Wonder's "Tell Me Something Good" was not penned within the group. Add to those elements a heavy dose of playing talent that has grown both individually and collectively during their long association and you have a basic formula for success that, as the record shows, is hard to beat.

Columbia Ups Philbin

■ NEW YORK—Peter Jay Philbin has been appointed director, talent acquisition, west coast A&R, Columbia Records, as announced by Michael Dilbeck, vice president, west coast A&R, Columbia Records.



Peter Philbin

Philbin's most recent position was associate director, talent acquisition, west coast A&R, Columbia Records. He began at CBS Records in 1973 as a publicist for CBS Records International in New York. In 1976 he joined Columbia Records' west coast A&R department as manager of talent acquisition.

Col. Special Products Sets Four New LPs

■ NEW YORK — The Encore Star Series and the Collectors' Series, which are produced and distributed by Columbia Special Products, CBS Records, have announced the release of albums by Count Basie, the Hi-Los, Mary Martin and the original Broadway cast of the musical comedy "Mr. President."

The Count Basie album features some of the first recordings Basie made for Columbia Records in 1939. The Mary Martin release is a collection of Broadway songs which she and the late Goddard Lieberson put together almost 25 years ago. "Mr. President," which appears on the Collectors' Series label, is from Irving Berlin's 1962 musical comedy that starred, and features here, Robert Ryan and Nanette Fabray.

MCA Distribution Regional Meeting



Pictured at the recent MCA Distribution Meeting in San Juan, Puerto Rico are (from left): Al Bergamo, MCA Dist. president; Ray Bauder receiving salesman of the year award from Bergamo; branch of the year presentation to the Philadelphia branch: Bob Speca, regional director; Ron De Marino, sales manager; John Burns, director of national sales;

Neil Hartley, vice president of national accounts; Bauder, Sam Passamano, Sr., executive vice president of MCA distributing, and Bergamo; and, at a roundtable discussion on midline and twofer series, Passamano, Rich Grobecker, Boston; Chuck Morgans, Charlotte, N.C.; and Ron Warren, branch manager, Atlanta.

MCA Meetings

(Continued from page 12)
staff. Sam Passamano, Sr., the company's executive vice president, spoke of plans to introduce an oldies program within the next quarter, as well as the existing two thousand titles in the "Midline" and "Twofer" series.

Also announced at the meetings were various annual honors, including branches of the year (recipients included the Minneapolis branch, managed by John Jump; Denver, managed by Carl Michelakis; and top winner Philadelphia, managed by Ron De Marino) and salesman of the year, presented to Ray Bauder.

Merchandising Plans

In other developments, Neil Hartley, vice president of national accounts, outlined merchandising plans for new releases and presented the in-store materials available for that product; John Burns, director of national sales, discussed customer analysis and advertising procedures; and Wayne Tappon, director of depot operations, reviewed the structure of depots and ordering procedures.

WEA International Signs New Artists

■ NEW YORK—Nesuhi Ertegun, president of WEA International, has announced the signing of Jo Jo Zep and the Falcons, Christie Allen and Jimmy Cliff for worldwide distribution excluding the U.S. and other territories.

"KARLA"

IRDA-568

Produced and arranged by
Donn Larsen

Easy Rock

Incoranotas Records

Dreamland Label

(Continued from page 3)

industry ills have made the timing of the Dreamland link-up "perfect," due to the lack of major new ventures in the recording field during the past year of profit problems and operational adjustments seen throughout the business.

"Although many signs in the past year indicate that others consider the record industry to be 'soft,' I firmly believe in the future of the music business," said Stigwood, who stressed that the Chinn/Chapman project reflects not only Stigwood's confidence in the hitmaking team, but in the continued vitality of the music industry.

The RSO label founder also asserted that careful internal management, including financial controls, in the wake of its runaway success with "Saturday Night Fever," have laid a strong base for the company throughout the past year of market problems. The Dreamland label is being viewed by the Stigwood Group chairman, and by his label executives, as a focal point for new growth.

Al Coury also hailed the deal as "a major step forward" for RSO, noting that his own relationship with Chinn and Chapman goes back a number of years. Previous Chapman/Chinn productions for RSO have included albums and singles by Smokie and Suzi Quatro, with the latter to be part of the Dreamland roster.

Under their own Chinnichap organization, Nicky Chinn and Mike Chapman garnered their initial success during the early '70s, sparked by hits produced by the team (and frequently written by the pair) from their English base. While many of the first Chinnichap sides proved major single hits in the U.K. and Europe, however, the duo's greatest impact has come with their subsequent mid-'70s success in the U.S. market. Singles and albums by The Knack, Blondie, Pat Benatar, Suzi Quatro and Nick Gilder have marked Chinn and Chapman's expansion into American-based talent, as

well as their use of U.S. studios in Los Angeles and New York.

Chinn confirmed Tuesday that the team's acceptance here was integral to their decision to form a label. "We'd been offered label deals before," Chinn told RW, "but we knew that without America, we'd be kidding ourselves. Unless you just want to be a European record label, you have to make it here." Dreamland will accordingly be based in Los Angeles.

Dreamland Roster

In addition to Quatro, the Dreamland roster includes New York-based rock groups Spider and Nervus Rex, vocalist Holly Penfield, Los Angeles-based rock stylist Shandi, Michael Des Barres, and the group Consenting Adults. April release dates have already been set for the first Dreamland single, by Spider, with that group's maiden LP for the label to follow at mid-month.

"We've got four albums in the can," explained Chinn, who added that three are still being mixed but otherwise are ready for market. "This isn't a record company without a roster."

Chinn stressed RSO's prior rapport on Chinnichap projects as a deciding factor in reaching an agreement for Dreamland's distribution. Projecting the label would remain small and carry "an artist-oriented and career-ori-

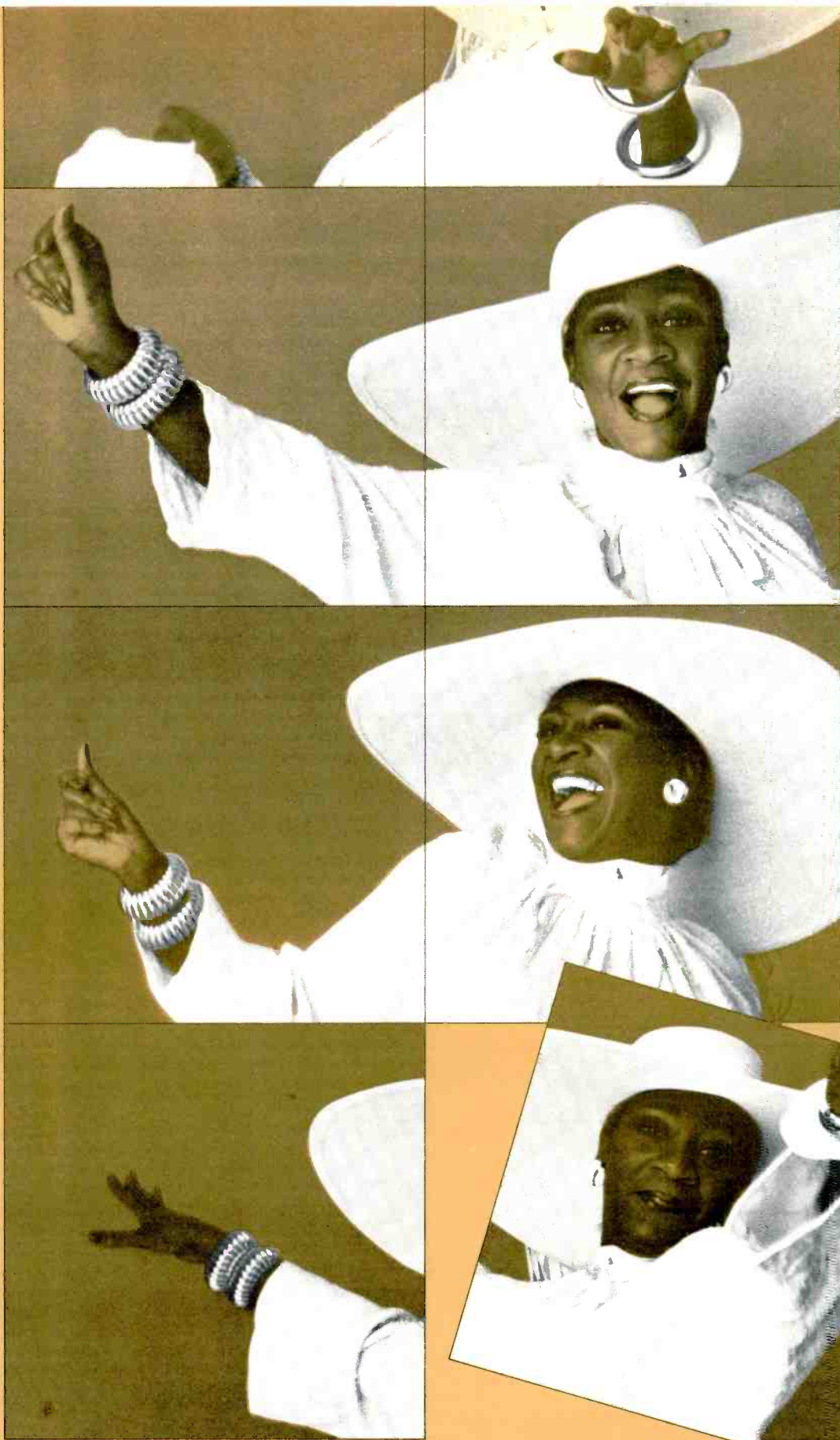
ented" approach, he said his own confidence in the venture was substantially shaped by contact with RSO's executives here. "Frankly, Al Coury and some of his executives make a lot of the executives we've worked with overseas look like amateurs. Working with Al over the past year or so, I've been constantly learning about the record business."

Chapman also credited RSO's acumen as crucial to the realization of "a dream I have nurtured for almost eight years. The timing is now absolutely correct, and, because of our past associations and experiences, I'm convinced that RSO Records—more than any other firm in the industry—is best equipped to help us realize our goals."

Those goals may translate into eventual multi-media projects for Dreamland's artists, according to Stigwood Group president Fredric Gershon, who termed the deal both "ambitious" and "structured in an extremely unorthodox fashion." For Gershon, "This unique agreement will have long-reaching effects beyond the record division of the Stigwood Group of companies. Mike and Nicky's talents, and the talents of their artists, will be cross-pollinated with our theater, motion picture and television activities around the world."



From left: Mike Chapman, Robert Stigwood, Nicky Chinn, Spence Berland, Al Coury.



Could this be PATTI LABELLE's biggest "Release" yet???

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"RELEASED": the album.
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On Epic Records and Tapes.



Record World Singles 101-150

MARCH 29, 1980

MAR. 29	MAR. 22		
101	110	WE WERE MEANT TO BE LOVERS PHOTOGLLO/20th Century Fox 2446 (RCA) (20th Century Fox/Nearlytunes, ASCAP)	
102	102	WELCOME BACK HOME DRAMATICS/MCA 41178 (Conquistador/Groovesville, ASCAP/BMI)	
103	109	STANDING OVATION G.Q./Arista 0483 (Arista, ASCAP/Careers, BMI)	
104	105	WHY YOU WANNA TREAT ME SO BAD PRINCE/Warner Bros. 49178 (Ecnirp, BMI)	
105	112	A LESSON IN LEAVIN' DOTTIE WEST/United Artists 1339 (Chappell/Sailmaker/Welbeck/Blue Quill, ASCAP)	
106	—	BACK IN MY LIFE AGAIN COOPER DODGE BAND/Atco 7214 (Dutchess/Home Sweet Home, BMI)	
107	—	SAY GOODBYE TO LITTLE JO STEVE FORBERT/Nemperor 9 7529 (CBS) (Rolling Tide, ASCAP)	
108	108	SHRINER'S CONVENTION RAY STEVENS/RCA 11911 (Ray Stevens, BMI)	
109	116	TWO PLACES AT THE SAME TIME RAY PARKER JR. & RAYDIO/Arista 0494 (Raydiola, ASCAP)	
110	103	IN IT FOR LOVE ENGLAND DAN & JOHN FORD COLEY/Big Tree 17002 (Atl) (Amachris/April, ASCAP)	
111	—	TWILIGHT ZONE/TWILIGHT TONE MANHATTAN TRANSFER/ Atlantic 3649 (Blackwood/Garden Rake, BMI/Heen, ASCAP)	
112	—	GIMME LOVE/GIMME PAIN SUE SAAD AND THE NEXT/Planet 45913 (Elektra/Asylum) (WB, ASCAP)	
113	114	DON'T WAIT FOR ME THE BEAT/Columbia 1 11211 (Grajana, BMI)	
114	134	HOLD BACK THE NIGHT TONY SCIUTO/Epic 9 50843 (First Concourse/Sweet Kelley, ASCAP)	
115	117	SCANDAL RCR/Radio 711 (Blackwoods/Sounds Good, BMI)	
116	—	HOT AND COLD MARC TANNER BAND/Elektra 46614 (Otherwise, ASCAP)	
117	—	SLIPSTREAM ALLAN CLARKE/Elektra 46617 (Intersong/Timbob/ Midsong, ASCAP)	
118	119	THIS IS MY COUNTRY, THANK YOU CANADA SHELLY LOONEY/Mercury 76050 (Rockship/Bo-Songs, BMI)	
119	121	GOOD OLE BOYS LIKE ME DON WILLIAMS/MCA 41205 (Hall-Clement, BMI)	
120	—	I CAN SURVIVE TRIUMPH /RCA 11945 (Triumph, CAPAC)	
121	122	SOMEBODY'S BEEN SLEEPIN' IN MY BED FOGHAT/Bearsville 49192 (WB) (Gold Fever, BMI)	
122	123	TELEPHONE NUMBER 3-D /Polydor 2069 (Three-Fold, ASCAP/Just-A-Tune, BMI)	
123	104	SOMEWHERE IN AMERICA SURVIVOR/Scotti Bros. 511 (Atl) (WB/Easy Action, ASCAP)	
124	125	CATCHING THE SUN SPYRO GYRA/MCA 41180 (Harlem/Crosseyed Bear, BMI)	
125	111	THE VERY FIRST TIME MICHAEL JOHNSON/EMI-AMERICA 9031 (Chappell/Sailmaker, ASCAP)	
126	124	PRAYIN' HAROLD MELVIN & THE BLUE NOTES/Source 41156 (MCA) (Mighty Three, BMI)	
127	120	ALL NIGHT LONG RAINBOW/Polydor 2060 (Thames Talent, BMI)	
128	127	BRING OUT THE NIGHT THE POLICE/A&M 2218 (Virgin, ASCAP)	
129	128	DANCIN' FOR THE MAN SKATT BROS./Casablanca 2238 (Skattsongs, ASCAP)	
130	130	MANDOLAY LE FLAVOUR/Sweet City 7376 (Bema, ASCAP)	
131	131	BEACH GIRLS JEAN-LUC PONTY/Atlantic 3939 (YNOP, BMI)	
132	126	LONG HAired COUNTRY BOY CHARLIE DANIELS BAND/Epic 9 50845 (Kama Sutra/Rada Dara, BMI)	
133	135	TOO LATE THE SEARCHERS/Sire 49175 (WB) (Rockford/Almo, ASCAP)	
134	138	YEARS BARBARA MANDRELL/MCA 41163 (Pi-Gem, BMI)	
135	141	WE COULD HAVE IT ALL MAUREEN McGOVERN/Warner/Curb 49177 (Duchess, BMI)	
136	146	TAKING SOMEBODY WITH ME WHEN I FALL LARRY GATLIN/Columbia 1 11219 (Larry Gatlin, BMI)	
137	139	YOU GOT IT (RELEASE IT) PEARL HARBOR & THE EXPLOSIONS/Warner Bros. 49143 (Keintunen, ASCAP)	
138	140	ROCK LOBSTER B-52s/Warner Bros. 49173 (Boo-Fant Tunes, BMI)	
139	—	CAN'T YOU FEEL MY LOVE MATHEW FISHER/A&M 2226 (Black Caviar, ASCAP)	
140	143	NUMBERS BOBBY BARE/Columbia 1 11170 (Evil Eye, BMI)	
141	144	REACHIN' OUT FOR LOVIN' FROM YOU TOM JOHNSTON/Warner Bros. 49186 (Windecor, BMI)	
142	147	DON'T LET GO OF ME JANE OLIVOR/Columbia 1 11223 (Career/Piano Picker, BMI)	
143	—	WHO SAID THE WORLD WAS FAIR DARYL HALL & JOHN OATES/RCA 11920 (Hot-Cha/Six Continents, BMI)	
144	145	LISTEN TO THE HEARTBEAT D. L. BYRON/Arista 0496 (Inner Sanctum, BMI)	
145	149	SHOULD WE CARRY ON AIRPLAY/RCA 11938 (Garden Rake/Foster Frees/Irving, BMI/Catoba, PRO)	
146	—	SEASONS GRACE SLICK/RCA 11939 (Cheeks, BMI)	
147	150	HIDIN' FROM LOVE BRYAN ADAMS/A&M 2220 (Irving/Adams Bros./ Calypso Toonz, BMI)	
148	137	CATHY'S CLOWN TARNEY/SPENCER BAND/A&M 2214 (Acuff-Rose, BMI)	
149	142	HOW LONG TANTRUM/Ovation 1135 (Creative, ASCAP)	
150	—	FOOL FOR A PRETTY FACE HUMBLE PIE/Atco 7216	

Record World Singles Alphabetical Listing

Producer, Publisher, Licensee

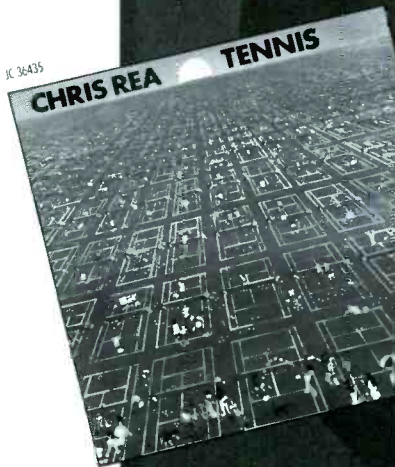
A CERTAIN GIRL	Zevon-Ladanyi (Unart, BMI)	75	IT'S HARD TO BE HUMBLE	Butler (Songpainters, BMI)	74
ALL I EVER WANTED	Olsen (Light, BMI/Urmila, ASCAP)	86	I WISH I WAS EIGHTEEN AGAIN	Kennedy (Tree, BMI)	67
AN AMERICAN DREAM	Hanna-Edwards (Jolly Cheeks, BMI)	43	KEEP THE FIRE DOWD	(Milk Money/Tauripan Tunes, ASCAP)	54
AND THE BEAT GOES ON	Griffey & Group (Spectrum VII/Rosey, ASCAP)	29	LADIES NIGHT	E. Deodato (Delightful/Gang, BMI)	64
ANOTHER BRICK IN THE WALL (Part II)	Ezrin-Gilmour-Waters (Pink Floyd/Unichappell, BMI)	1	LET ME BE	Blackman-Clark (Brother Bill's, ASCAP)	70
ANY WAY YOU WANT IT	Workman-Elson (Weed High Nightmare, BMI)	44	LET ME BE THE CLOCK	Robinson (Bertam, ASCAP)	81
AUTOGRAPH	Okun (Cherry Lane, ASCAP)	78	LET'S GET SERIOUS	Wonder (Jobete/Black Bull, ASCAP)	84
BABY DON'T GO	Edwards (Seagrape/Valgovind, BMI)	66	LONGER	Fogelberg-Putnam-Lewis (Hickory Grove/April, ASCAP)	11
BABY TALKS DIRTY	Chapman (Eighties/Small Hill, ASCAP)	42	LOST IN LOVE	Cheroff (Arista/BRM, ASCAP/Riva, PRS)	20
BACK ON MY FEET AGAIN	Olsen (Pendulum/Unichappell/Paper Wait, BMI)	45	LOVE ON A SHOESTRING	Dragon (Vogue/Unichappell, BMI)	62
BORROWED TIME	Group (Stygian/Almo, ASCAP)	77	99 T. Knox & Group	(Hudmar, ASCAP)	26
BOUNCE, ROCK, SKATE, ROLL Pt. I	Mason (Lena/Funky Feet, BMI)	91	OFF THE WALL	Jones (Almo, ASCAP/Rondor London, LTD)	19
BRASS IN POCKET (I'M SPECIAL)	Thomas (Modern/Hynde House of Hits/ATV U.K.)	41	ONLY A LONELY HEART SEES	Cavaliere (Ki, ASCAP)	53
BREAKDOWN DEAD AHEAD	Schnee (Boz Scaggs, ASCAP/Foster Frees/Irving, BMI)	51	ON THE RADIO	Moroder (Ricks/Revelation, BMI)	8
CALL ME	Moroder (Ensign, BMI/Rare Blue, ASCAP)	4	OUTSIDE MY WINDOW	Wonder (Jobete/Blackbull, ASCAP)	79
CARRIE	Richard-Britten (Unart, BMI/Cookaway, ASCAP)	55	PILOT OF THE AIRWAVES	Welch-Tarney (Ackee, ASCAP)	32
CARS	Numan (Beggars Banquet/Andrew Heath, PRS)	52	REFUGEE	Petty-Iovine (Skyhill, BMI)	18
COME BACK	Justman (Center City, ASCAP)	34	RIDE LIKE THE WIND	Omartian (Pop 'n' Roll, ASCAP)	6
COMPUTER GAME	Hosono (Alpha/Almo, ASCAP)	99	ROCKIN' INTO THE NIGHT	Mills (WB, ASCAP/Fitest/Saber Tooth, BMI)	49
COWARD OF THE COUNTY	Butler (Roger Bowling, BMI/Sleepy Hollow, ASCAP)	36	ROCK WITH YOU	Jones (Almo/Rondor, ASCAP)	40
CRAZY LITTLE THING CALLED LOVE	Group (Queen/Beechwood, BMI)	3	ROMEO'S TUNE	Simon (Rollin Tide, ASCAP)	50
DAYDREAM BELIEVER	J. Nodman (Screen Gems-EMI, BMI)	30	SEPTEMBER MORN	B. Gaudio (Stone-bridge/EMA-Suisse, ASCAP)	27
DESIRE	Gibb-Richardson-Galuten (Stigwood/Unichappell, BMI)	24	SET ME FREE	Rundgren (Unearthly/Fiction, BMI)	33
DON'T CRY FOR ME	ARGENTINA Midney (Leeds/MCA, ASCAP)	90	SEXY EYES	Haffkine (April, ASCAP/Blackwood, BMI)	25
DON'T FALL IN LOVE WITH A DREAMER	Butler-Rogers (Appian/Almo/Quixotic, ASCAP)	37	SOLITAIRE	McLan (Mac's Million/Modern American, ASCAP)	88
DON'T SAY GOODNIGHT (IT'S TIME FOR LOVE)	Group-Jaspar (Bovina, ASCAP)	89	SPECIAL LADY	Castellano (HAB/Dark Cloud, BMI)	13
DO RIGHT	Davis-Seay (Web IV, BMI)	39	STARTIN' OVER AGAIN	Klein (Starrin/Barborne, BMI/Sweet Summer Night, ASCAP)	80
DO THAT TO ME ONE MORE TIME D.	Dragon (Moonlight & Magnolias, BMI)	48	STAY IN LINE	Werman (Screen Gems-EMI/Modern Fun, BMI)	73
EVEN IT UP	Flicker-Connie-Howie (Strange Euphoria/Know, ASCAP)	35	STOMP	Jones (State of the Arts/Brojaj, ASCAP)	47
EVERY GENERATION	Laws (Fizz/At Home, ASCAP)	97	SURVIVE	Putnam (Coral Reefer/Crealey, BMI/ASCAP)	94
FIRE IN THE MORNING	Buckingham (Hobby Horse, BMI/Cotton Pickin, ASCAP)	56	THE ROSE	Rothchild	76
FIRE LAKE	Seeger & Muscle Shoals Rhythm Section (Gear, ASCAP)	10	THE SECOND TIME AROUND	Sylvers (Spectrum VII/Rosy, ASCAP)	14
FUNKYTOWN	Greenberg (Rick's/Steven Greenberg, BMI)	83	THE SEDUCTION (LOVE THEME)	Last (Ensign, BMI)	68
GEE WHIZ	Arthur (East/Memphis, BMI)	82	THE SPIRIT OF RADIO	Brown & Group (Core, CAPAC/ASCAP)	57
GIVE IT ALL YOU GOT	Mangione (Gates, BMI)	21	THINK ABOUT ME	Group (Fleetwood Mac, BMI)	31
HEART HOTELS	Fogelberg-Putnam-Lewis (Hickory Grove/April, ASCAP)	65	THREE TIMES IN LOVE	James (Big Teeth/Tommy James, BMI)	17
HEARTBREAKER	Coleman (Dick James, BMI)	22	TODAY IS THE DAY	Jones (Bar-Kays/Warner Tamerlane, BMI)	71
HIM	Holmes-Boyer (WB/Holmes Line, ASCAP)	7	TOO HOT	Deodato (Delightful/Gang, BMI)	5
HOLD ON TO MY LOVE	Gibb-Weaver (Stigwood/Unichappell, BMI)	28	TRAIN IN VAIN (STAND BY ME)	Stevens (Riva, ASCAP)	72
HOLIDAY (MAMA, MAMA, PLEASE)	Baxter (Panache, ASCAP)	95	WHEN I WANTED YOU	Manilow-Dante (Home Grown, BMI)	98
HOW DO I MAKE YOU ASHER	(Billy Steinberg)	9	WHEN THE FEELING COMES AROUND	Fraboni (Next Stop, ASCAP)	85
I CAN'T HELP IT	Gibb-Richardson-Galuten (Stigwood, BMI)	63	WHERE DOES THE LOVIN' GO	Gates (Kipahula, ASCAP)	59
I CAN'T TELL YOU WHY	Szymczyk (Jeddrah/Cass County/Red Cloud, ASCAP)	12	WHITE RHYTHM AND BLUES	Souther (Ice Age, ASCAP)	93
I DON'T BELIEVE YOU WANT TO GET UP AND DANCE	Simmons (Total Experience, BMI)	96	WITH YOU I'M BORN AGAIN	DiPasquale & Shire (Check Out, BMI)	16
I DON'T NEED YOU ANYMORE	Bacharach-Anka (New Hidden Valley, ASCAP/Paulanne, BMI)	87	WOMEN	Jones-Baker-McDonald (Somerset/Evansongs, ASCAP)	58
I PLEDGE MY LOVE	Perren-Vibes, ASCAP	38	WONDERING WHERE THE LIONS ARE	Martynec (Golden Mountain/PROC)	69
I THANK YOU	Ham (Birdees/Walden, ASCAP)	46	WORKING MY WAY BACK TO YOU/FORGIVE ME	GIRL Zager (Screen Gems-EMI/Seasons Four/Sumac, BMI)	2
IT'S A NIGHT FOR BEAUTIFUL GIRLS	Solley (Castle Hill, ASCAP)	100	YEARS	Collins (Pi-Gem, BMI)	61
			YES, I'M READY	Casey (Dadella, BMI)	15
			YOU ARE MY HEAVEN	Flack-Mercury (Jobete/Black Bull, ASCAP/Stone Diamond, BMI)	60
			YOU MAY BE RIGHT	Ramone (Impulsive/April, ASCAP)	23
			YOU'VE GOT WHAT I NEED	Dudgeon (Mad Ted, BMI)	92

A Beautiful Loser

CHRIS REA LOST THE GRAMMY AWARD FOR BEST NEW ARTIST IN 1978.
SO DID ELVIS COSTELLO, TOTO, AND THE CARS.



Chris Rea was recognized by the music world and the public as a major talent. He had a Top-10 single, "Fool (If You Think It's Over)," and a gold album, "Whatever Happened to Benny Santini?" He got the Grammy nomination. In anybody's terms, Rea was a winner. But he didn't have the record he wanted. He kept his original band together, the "Beautiful Losers," and made another album—still not right, according to Rea. Too technically perfect again. So, back for album three. "Tennis." Produced and arranged by Chris. Backed by the Losers. Rea's growly, street voice never more real or right. And "Tennis" is it. The album for another commercial success, and finally, the album for Chris Rea. Rea likes this one. "Tennis" is a winner.



CHRIS REA.
"TENNIS."
ON COLUMBIA
RECORDS AND TAPES.

Produced and Arranged by Chris Rea.

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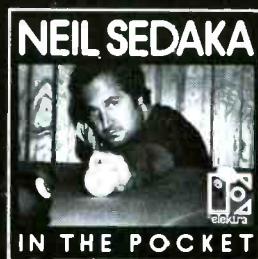
Management: John McCoy and Jim Beach. All mailings to: Fenulum Management 11 Cross Keys Close London W1

A very special love song.
"SHOULD'VE NEVER
LET YOU GO"
(E-46615)

A duet by
Neil Sedaka and Dara Sedaka.



The first single from
IN THE POCKET.
(3E-259)



Neil Sedaka's new album on
Elektra Records and Tapes.

Produced and Arranged by Robert Appère and Neil Sedaka.



Record World Singles



MARCH 29, 1980

TITLE, ARTIST, Label Number, (Distributing Label)

MAR. 29	MAR. 22		WKS. ON CHART
1	1	ANOTHER BRICK IN THE WALL (PART II) PINK FLOYD Columbia 1 11187 (3rd Week)	11
2	2	WORKING MY WAY BACK TO YOU/FORGIVE ME, GIRL (MEDLEY) SPINNERS/Atlantic 3637	14
3	3	CRAZY LITTLE THING CALLED LOVE QUEEN/Elektra 46579	13
4	6	CALL ME BLONDIE/Chrysalis 2414	7
5	5	TOO HOT KOOL & THE GANG/De-Lite 802 (Mercury)	11
6	9	RIDE LIKE THE WIND CHRISTOPHER CROSS/Warner Bros. 49184	7
7	7	HIM RUPERT HOLMES /MCA 41173	11
8	4	ON THE RADIO DONNA SUMMER/Casablanca 2236	11
9	10	HOW DO I MAKE YOU LINDA RONSTADT/Asylum 46602	9
10	13	FIRE LAKE BOB SEGER/Capitol 4836	6
11	8	LONGER DAN FOGELBERG/Full Moon/Epic 9 50824	14
12	16	I CAN'T TELL YOU WHY EAGLES/Asylum 46608	6
13	15	SPECIAL LADY RAY, GOODMAN & BROWN /Polydor 2033	10
14	14	THE SECOND TIME AROUND SHALAMAR/Solar 11709 (RCA)	12
15	11	YES I'M READY TERI DESARIO WITH K.C./Casablanca 2227	18
16	20	WITH YOU I'M BORN AGAIN BILLY PRESTON & SYREETA/Motown 1477	10
17	18	THREE TIMES IN LOVE TOMMY JAMES/Millennium 11785 (RCA)	11
18	17	REFUGEE TOM PETTY AND THE HEARTBREAKERS/Backstreet/MCA 41169	10
19	24	OFF THE WALL MICHAEL JACKSON/Epic 9 50838	7
20	25	LOST IN LOVE AIR SUPPLY/Arista 0479	8
21	21	GIVE IT ALL YOU GOT CHUCK MANGIONE/A&M 2211	10
22	19	HEARTBREAKER PAT BENATAR/Chrysalis 2395	13
23	29	YOU MAY BE RIGHT BILLY JOEL/Columbia 1 11231	3
24	12	DESIRE ANDY GIBB/RSO 1019	10
25	30	SEXY EYES DR. HOOK/Capitol 4831	7
25	26	TOTO /Columbia 1 11173	13
27	22	SEPTEMBER MORN NEIL DIAMOND/Columbia 1 11175	13
28	36	HOLD ON TO MY LOVE JIMMY RUFFIN/RSO 1021	5
29	32	AND THE BEAT GOES ON WHISPERS/Solar 11894 (RCA)	9
30	23	DAYDREAM BELIEVER ANNE MURRAY/Capitol 4813	13
31	41	THINK ABOUT ME FLEETWOOD MAC/Warner Bros. 49196	3
32	35	PILOT OF THE AIRWAYS CHARLIE DORE/Island 49166 (WB)	6
33	38	SET ME FREE UTOPIA/Bearsville 49180 (WB)	7
34	34	COMEBACK J. GEILS BAND/EMI-America 8032	9
35	37	EVEN IT UP HEART/Epic 9 50847	8
36	27	COWARD OF THE COUNTY KENNY ROGERS/United Artists 1327	18



CHARTMAKER OF THE WEEK

37	—	DON'T FALL IN LOVE WITH A DREAMER* KENNY ROGERS WITH KIM CARNES United Artists 1345	1
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38	42	I PLEDGE MY LOVE PEACHES & HERB/Polydor/MVP 2053	9
39	48	DO RIGHT PAUL DAVIS/Bang 9 4808 (CBS)	4
40	28	ROCK WITH YOU MICHAEL JACKSON/Epic 9 50797	20
41	53	BRASS IN POCKET (I'M SPECIAL) PRETENDERS/Sire 49181 (WB)	6
42	40	BABY TALKS DIRTY KNACK/Capitol 4822	8
43	31	AN AMERICAN DREAM DIRT BAND/United Artists 1330	15
44	50	ANY WAY YOU WANT IT JOURNEY/Columbia 1 11213	5
45	33	BACK ON MY FEET AGAIN THE BABYS/Chrysalis 2398	10
46	43	I THANK YOU ZZ TOP/Warner Bros. 49136	11
47	56	STOMP! BROTHERS JOHNSON/A&M 2216	4
48	39	DO THAT TO ME ONE MORE TIME CAPTAIN & TENNILLE/Casablanca 2215	22
49	49	ROCKIN' INTO THE NIGHT 38 SPECIAL/A&M 2205	12

50	44	ROMEO'S TUNE STEVE FORBERT/Nemperor 9 7525 (CBS)	16
51	—	BREAKDOWN DEAD AHEAD BOZ SCAGGS/Columbia 1 11241	1
52	58	CARS GARY NUMAN/Atco 7211	6
53	59	ONLY A LONELY HEART SEES FELIX CAVALIERE/Epic 9 50829	4
54	60	KEEP THE FIRE KENNY LOGGINS/Columbia 1 11215	4
55	61	CARRIE CLIFF RICHARD/EMI-America 8035	5
56	63	FIRE IN THE MORNING MELISSA MANCHESTER/Arista 0485	8
57	57	THE SPIRIT OF RADIO RUSH/Mercury 76044	8
58	55	WOMEN FOREIGNER/Atlantic 3651	7
59	54	WHERE DOES THE LOVIN' GO DAVID GATES/Elektra 46588	7
60	65	YOU ARE MY HEAVEN ROBERTA FLACK WITH DONNY HATHAWAY/Atlantic 3627	5
61	62	YEARS WAYNE NEWTON/Aries II 108	7
62	67	LOVE ON A SHOESTRING CAPTAIN & TENNILLE/Casablanca 2243	4
63	—	I CAN'T HELP IT ANDY GIBB & OLIVIA NEWTON-JOHN/RSO 1026	1
64	52	LADIES NIGHT KOOL & THE GANG/De-Lite 801 (Mercury)	24
65	84	HEART HOTELS DAN FOGELBERG/Full Moon/Epic 9 50862	2
66	72	BABY DON'T GO KARLA BONOFF/Columbia 1 11206	6
67	66	I WISH I WAS EIGHTEEN AGAIN GEORGE BURNS/Mercury 57011	12
68	96	THE SEDUCTION (LOVE THEME) JAMES LAST BAND/Polydor 2071	2
69	81	WONDERING WHERE THE LIONS ARE BRUCE COCKBURN/Millennium 11786 (RCA)	5
70	80	LET ME BE KORONA/United Artists 1341	2
71	76	TODAY IS THE DAY BAR-KAYS/Mercury 76036	3
72	82	TRAIN IN VAIN (STAND BY ME) CLASH/Epic 9 50851	2
73	83	STAY IN LINE OFF BROADWAY usa/Atlantic 3647	3
74	86	IT'S HARD TO BE HUMBLE MAC DAVIS/Casablanca 2244	2
75	85	A CERTAIN GIRL WARREN ZEVON/Asylum 46610	2
76	—	THE ROSE BETTE MIDLER/Atlantic 3656	1
77	87	BORROWED TIME STYX/A&M 2228	2
78	78	AUTOGRAPH JOHN DENVER/RCA 11915	5
79	77	OUTSIDE MY WINDOW STEVIE WONDER/Tamla 54308 (Motown)	4
80	—	STARTIN' OVER AGAIN DOLLY PARTON/RCA 11926	1
81	—	LET ME BE THE CLOCK SMOKEY ROBINSON/Tamla 54311 (Motown)	1
82	—	GEE WHIZ BERNADETTE PETERS/MCA 41210	1
83	—	FUNKYTOWN LIPPS, INC./Casablanca 2233	1
84	—	LET'S GET SERIOUS JERMAINE JACKSON/Motown 1469	1
85	—	WHEN THE FEELING COMES AROUND JENNIFER WARNES/Arista 0497	1
86	88	ALL I EVER WANTED SANTANA/Columbia 1 11218	3
87	89	I DON'T NEED YOU ANYMORE JACKIE DESHANNON/RCA 11902	2
88	—	SOLITAIRE PETER McIAN/ARC/Columbia 1 11214	1
89	—	DON'T SAY GOODNIGHT (IT'S TIME FOR LOVE) ISLEY BROTHERS/T-Neck 9 2290 (CBS)	1
90	91	DON'T CRY FOR ME ARGENTINA FESTIVAL/RSO 1020	4
91	90	BOUNCE, ROCK, SKATE, ROLL, PT. I VAUGHAN MASON AND CREW/Brunswick 55548	5
92	97	YOU'VE GOT WHAT I NEED SHOOTING STAR/Virgin 67005 (Atl)	3
93	94	WHITE RHYTHM AND BLUES J. D. SOUTHER/Columbia 1 11196	4
94	—	SURVIVE JIMMY BUFFETT/MCA 41119	1
95	—	HOLIDAY (MAMA, MAMA, PLEASE) NAZARETH/A&M 2219	1
96	98	I DON'T BELIEVE YOU WANT TO GET UP AND DANCE GAP BAND/Mercury 76037	2
97	100	EVERY GENERATION RONNIE LAWS/United Artists 1334	2
98	46	WHEN I WANTED YOU BARRY MANILOW/Arista 0481	13
99	75	COMPUTER GAME YELLOW MAGIC ORCHESTRA/Horizon 127 (A&M)	8
100	—	IT'S A NIGHT FOR BEAUTIFUL GIRLS FOOLS/EMI-America 8036	1

* Denotes Powerhouse Pick.

SINGLES CROSS REFERENCE ON PAGE 62



Record World Album Airplay

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

MARCH 29, 1980

FLASHMAKER



DREAM BABIES GO HOLLYWOOD
JOHN STEWART
RSO

MOST ADDED

- DREAM BABIES GO HOLLYWOOD**—John Stewart—RSO (24)
- DREAMS**—Grace Slick—RCA (22)
- BREAKDOWN DEAD AHEAD** (single)—Boz Scaggs—Col (16)
- ARGYBARGY**—Squeeze—A&M (11)
- FOOL FOR A PRETTY FACE** (single)—Humble Pie—Atco (10)
- LET THE MUSIC DO THE TALKING**—Joe Perry Project—Col (10)
- THIN RED LINE**—Cretones—Planet (10)
- DON'T FIGHT IT**—Red Rider—Capitol (9)
- FACE TO FACE**—Angel City—Epic (8)
- KEEPIN THE SUMMER ALIVE**—Beach Boys—Caribou (8)
- PROGRESSIONS OF POWER**—Triumph—RCA (8)

WNEW-FM/NEW YORK

- ADDS:**
- ARGYBARGY**—Squeeze—A&M
 - BOYS DON'T CRY**—Cure—PVC
 - BREAKDOWN DEAD AHEAD** (single)—Boz Scaggs—Col
 - DREAM BABIES GO HOLLYWOOD**—John Stewart—RSO
 - DREAM STREET ROSE**—Gordon Lightfoot—WB
 - DREAMS**—Grace Slick—Capitol
 - FACE TO FACE**—Angel City—Epic
 - FORTRESS**—Roadmaster—Mercury
 - PERISCOPE LIFE**—Kayak—Mercury
- HEAVY ACTION (airplay in descending order):**
- AGAINST THE WIND**—Bob Seger—Capitol
 - LONDON CALLING**—Clash—Epic
 - GLASS HOUSES**—Billy Joel—Col
 - DAMN THE TORPEDOES**—Tom Petty—Backstreet
 - THE PRETENDERS**—Sire
 - END OF THE CENTURY**—Ramones—Sire
 - THE WALL**—Pink Floyd—Col
 - WILLIE NILE**—Arista
 - GET HAPPY**—Elvis Costello—Col
 - DREAMS**—Grace Slick—RCA

WBCN-FM/BOSTON

- ADDS:**
- BREAKDOWN DEAD AHEAD** (single)—Boz Scaggs—Col
 - CRUEL** (single)—Pylon—Caution
 - CRUISING** (soundtrack)—Lorimar
 - DREAM BABIES GO HOLLYWOOD**—John Stewart—RSO
 - DREAMS**—Grace Slick—RCA
 - FACE TO FACE**—Angel City—Epic
 - KEEPIN THE SUMMER ALIVE**—Beach Boys—Caribou

- SABOTAGE**—John Cale—IRS
- THREE TIMES IN LOVE** (single)—Tommy James—Millennium
- TOO MUCH PRESSURE**—Selector—Chrysalis

- HEAVY ACTION (airplay in descending order):**
- LOVE STINKS**—J. Geils—EMI—America
 - AGAINST THE WIND**—Bob Seger—Capitol
 - MAD LOVE**—Linda Ronstadt—Asylum
 - THE PRETENDERS**—Sire
 - SOLD OUT**—Fools—EMI—America
 - DAMN THE TORPEDOES**—Tom Petty—Backstreet
 - GET HAPPY**—Elvis Costello—Col
 - THE WALL**—Pink Floyd—Col
 - LET THE MUSIC DO THE TALKING**—Joe Perry Project—Col
 - BEBE LE STRANGE**—Heart—Epic

WLIR-FM/LONG ISLAND

- ADDS:**
- ARGYBARGY**—Squeeze—A&M
 - BUT WHAT WILL THE NEIGHBORS THINK**—Rodney Crowell—WB
 - DON'T FIGHT IT**—Red Rider—Capitol
 - DREAM BABIES GO HOLLYWOOD**—John Stewart—RSO
 - DREAMS**—Grace Slick—RCA
 - FOOL FOR A PRETTY FACE** (single)—Humble Pie—Atco
 - LET THE MUSIC DO THE TALKING**—Joe Perry Project—Col
 - NEW BOOTS & PANTIES**—Ian Dury—Stiff
 - TOO MUCH PRESSURE**—Selector—Chrysalis
 - FRANK WEBER**—RCA

- HEAVY ACTION (airplay in descending order):**
- THE WALL**—Pink Floyd—Col
 - GLASS HOUSES**—Billy Joel—Col
 - THE PRETENDERS**—Sire
 - DAMN THE TORPEDOES**—Tom Petty—Backstreet
 - THIS DAY & AGE**—D. L. Byron—Arista
 - THE SPECIALS**—Chrysalis
 - LONDON CALLING**—Clash—Epic
 - TENTH**—Marshall Tucker—WB
 - ADVENTURES IN UTOPIA**—Utopia—Bearsville
 - GET HAPPY**—Elvis Costello—Col

WBAB-FM/LONG ISLAND

- ADDS:**
- ARGYBARGY**—Squeeze—A&M
 - DREAM BABIES GO HOLLYWOOD**—John Stewart—RSO
 - DREAMS**—Grace Slick—RCA
 - FOOL FOR A PRETTY FACE** (single)—Humble Pie—Atco
 - KEEPIN THE SUMMER ALIVE**—Beach Boys—Caribou
 - LET THE MUSIC DO THE TALKING**—Joe Perry Project—Col
 - NUCLEAR BLUES** (single)—Blood, Sweat & Tears—LAX
 - OCEANLINER**—Passport—Atlantic
 - THE ORIGINAL SIN**—Cowboys International—Virgin
 - TOO MUCH PRESSURE**—Selector—Chrysalis

- HEAVY ACTION (airplay in descending order):**
- THE WALL**—Pink Floyd—Col
 - BEBE LE STRANGE**—Heart—Epic
 - GLASS HOUSES**—Billy Joel—Col
 - MAD LOVE**—Linda Ronstadt—Asylum
 - AGAINST THE WIND**—Bob Seger—Capitol
 - DAMN THE TORPEDOES**—Tom Petty—Backstreet
 - LOVE STINKS**—J. Geils—EMI—America
 - LONDON CALLING**—Clash—Epic
 - DEPARTURE**—Journey—Col
 - PERMANENT WAVES**—Rush—Mercury

WCOZ-FM/BOSTON

- ADDS:**
- BREAKDOWN DEAD AHEAD** (single)—Boz Scaggs—Col
 - BUT WHAT WILL THE NEIGHBORS THINK**—Rodney Crowell—WB
 - DREAM BABIES GO HOLLYWOOD**—John Stewart—RSO
 - DREAMS**—Grace Slick—RCA
 - ECHO BEACH** (single)—Martha & The Muffins—Donny Disc (import)
 - I REMEMBER** (single)—Alyn Sims Group—Could Be Wild
 - STRUTTIN**—Dr. Strut—Motown
 - SYMPATHY**—John Miles—Arista

- HEAVY ACTION (airplay in descending order):**
- THE WALL**—Pink Floyd—Col
 - THE PRETENDERS**—Sire
 - LOVE STINKS**—J. Geils—EMI—America
 - MAD LOVE**—Linda Ronstadt—Asylum
 - BAD LUCK STREAK**—Warren Zevon—Asylum
 - AGAINST THE WIND**—Bob Seger—Capitol
 - SOLD OUT**—Fools—EMI—America
 - PRIVATE LIGHTNING**—A&M
 - GET HAPPY**—Elvis Costello—Col
 - THE PLEASURE PRINCIPLE**—Gary Numan—Atco

WCMF-FM/ROCHESTER

- ADDS:**
- THIN RED LINE**—Cretones—Planet
- HEAVY ACTION (airplay in descending order):**
- GLASS HOUSES**—Billy Joel—Col
 - DEPARTURE**—Journey—Col
 - AGAINST THE WIND**—Bob Seger—Capitol
 - MAD LOVE**—Linda Ronstadt—Asylum
 - GET HAPPY**—Elvis Costello—Col
 - LONDON CALLING**—Clash—Epic
 - BEBE LE STRANGE**—Heart—Epic
 - THE WALL**—Pink Floyd—Col
 - PERMANENT WAVES**—Rush—Mercury
 - DAMN THE TORPEDOES**—Tom Petty—Backstreet

WBLM-FM/MAINE

- ADDS:**
- ARGYBARGY**—Squeeze—A&M
 - BREAKDOWN DEAD AHEAD** (single)—Boz Scaggs—Col
 - BUT WHAT WILL THE NEIGHBORS THINK**—Rodney Crowell—WB
 - CHRISTOPHER CROSS**—WB
 - DREAM BABIES GO HOLLYWOOD**—John Stewart—RSO
 - DREAMS**—Grace Slick—RCA
 - FOOL FOR A PRETTY FACE** (single)—Humble Pie—Atco
 - SACRED SONGS**—Daryl Hall—RCA
- HEAVY ACTION (airplay in descending order):**
- AGAINST THE WIND**—Bob Seger—Capitol
 - THE WALL**—Pink Floyd—Col
 - BAD LUCK STREAK**—Warren Zevon—Asylum
 - BEBE LE STRANGE**—Heart—Epic
 - THE LONG RUN**—Eagles—Asylum
 - MAD LOVE**—Linda Ronstadt—Asylum
 - DAMN THE TORPEDOES**—Tom Petty—Backstreet
 - LOVE STINKS**—J. Geils—EMI—America
 - FREEDOM AT POINT ZERO**—Jefferson Starship—Grunt
 - PHOENIX**—Dan Fogelberg—Full Moon

WBQB-FM/ALBANY

- ADDS:**
- ARGYBARGY**—Squeeze—A&M
 - BOYS DON'T CRY**—Cure—PVC
 - BUT WHAT WILL THE NEIGHBORS THINK**—Rodney Crowell—WB
 - DREAM BABIES GO HOLLYWOOD**—John Stewart—RSO
 - DREAM STREET ROSE**—Gordon Lightfoot—WB
 - DREAMS**—Grace Slick—RCA
 - GAMES WITHOUT FRONTIERS** (single)—Peter Gabriel—Charisma (import)
 - LET THE MUSIC DO THE TALKING**—Joe Perry Project—Col
 - DANNY SPANOS**—Windsong
 - WHALE CITY**—Dry Jack—Inner City

- HEAVY ACTION (airplay in descending order):**
- THE PRETENDERS**—Sire
 - GET HAPPY**—Elvis Costello—Col
 - BAD LUCK STREAK**—Warren Zevon—Asylum
 - BEBE LE STRANGE**—Heart—Epic
 - AGAINST THE WIND**—Bob Seger—Capitol
 - LOVE STINKS**—J. Geils—EMI—America
 - SACRED SONGS**—Daryl Hall—RCA
 - GLASS HOUSES**—Billy Joel—Col
 - LONDON CALLING**—Clash—Epic
 - DAMN THE TORPEDOES**—Tom Petty—Backstreet

WIOQ-FM/PHILADELPHIA

- ADDS:**
- BREAKDOWN DEAD AHEAD** (single)—Boz Scaggs—Col
 - DREAM BABIES GO HOLLYWOOD**—John Stewart—RSO
 - DREAMS**—Grace Slick—RCA
 - SAVE ME** (single)—Queen—EMI (import)
- HEAVY ACTION (airplay in descending order):**
- GLASS HOUSES**—Billy Joel—Col
 - AGAINST THE WIND**—Bob Seger—Capitol
 - THE WALL**—Pink Floyd—Col
 - TUSK**—Fleetwood Mac—WB
 - THE LONG RUN**—Eagles—Asylum
 - PHOENIX**—Dan Fogelberg—Full Moon
 - MAD LOVE**—Linda Ronstadt—Asylum
 - BEBE LE STRANGE**—Heart—Epic
 - DAMN THE TORPEDOES**—Tom Petty—Backstreet
 - CANDY-O**—Cars—Elektra

WMMR-FM/PHILADELPHIA

- ADDS:**
- BREAKDOWN DEAD AHEAD** (single)—Boz Scaggs—Col
 - FACE TO FACE**—Angel City—Epic
 - GLASS HOUSE ROCK**—Greg Kihn—Berserkeley
 - NEW BOOTS & PANTIES**—Ian Dury—Stiff
 - PROGRESSIONS OF POWER**—Triumph—RCA
 - SACRED SONGS**—Daryl Hall—RCA
 - THE BIGGEST PRIZE IN SPORT**—999—Polydor
 - BUGS TOMORROW**—Casablanca
- HEAVY ACTION (airplay in descending order):**
- AGAINST THE WIND**—Bob Seger—Capitol
 - DAMN THE TORPEDOES**—Tom Petty—Backstreet
 - THE WALL**—Pink Floyd—Col
 - THE PRETENDERS**—Sire
 - BAD LUCK STREAK**—Warren Zevon—Asylum
 - LONDON CALLING**—Clash—Epic
 - MAD LOVE**—Linda Ronstadt—Asylum
 - DEPARTURE**—Journey—Col
 - EAT TO THE BEAT**—Blondie—Chrysalis
 - LOVE STINKS**—J. Geils—EMI—America

WYDD-FM/PITTSBURGH

- ADDS:**
- BREAKDOWN DEAD AHEAD** (single)—Boz Scaggs—Col
 - DREAM BABIES GO HOLLYWOOD**—John Stewart—RSO
 - DREAMS**—Grace Slick—RCA
 - LET THE MUSIC DO THE TALKING**—Joe Perry Project—Col
- HEAVY ACTION (airplay in descending order):**
- THE WALL**—Pink Floyd—Col
 - AGAINST THE WIND**—Bob Seger—Capitol
 - LOVE STINKS**—J. Geils—EMI—America
 - DAMN THE TORPEDOES**—Tom Petty—Backstreet
 - MAD LOVE**—Linda Ronstadt—Asylum
 - PERMANENT WAVES**—Rush—Mercury
 - BEBE LE STRANGE**—Heart—Epic
 - DEPARTURE**—Journey—Col
 - TENTH**—Marshall Tucker—WB
 - TECHNI GENERATION** (single)—Crack The Sky—Lifesong

WHFS-FM/WASHINGTON, D.C.

- ADDS:**
- BREAKDOWN DEAD AHEAD** (single)—Boz Scaggs—Col
 - BUT WHAT WILL THE NEIGHBORS THINK**—Rodney Crowell—WB
 - DON'T FIGHT IT**—Red Rider—Capitol
 - DREAM BABIES GO HOLLYWOOD**—John Stewart—RSO
 - DREAMS**—Grace Slick—RCA
 - I REMEMBER** (single)—Alyn Syms Group—Could Be Wild
 - KEEPIN THE SUMMER ALIVE**—Beach Boys—Caribou
 - REALITY EFFECT**—Tourists—Epic
 - THE TAZMANIAN DEVILS**—WB
- HEAVY ACTION (airplay in descending order):**
- GET HAPPY**—Elvis Costello—Col
 - BAD LUCK STREAK**—Warren Zevon—Asylum
 - THE PRETENDERS**—Sire
 - LONDON CALLING**—Clash—Epic
 - AGAINST THE WIND**—Bob Seger—Capitol
 - DANCING IN THE DRAGON'S JAW**—Bruce Cockburn—Millennium
 - PROTECT THE INNOCENT**—Rachel Sweet—Stiff/Col
 - THE SPECIALS**—Chrysalis
 - ONE STEP BEYOND**—Madness—Sire
 - END OF THE CENTURY**—Ramones—Sire

WQDR-FM/RALEIGH

- ADDS:**
- CRASH & BURN**—Pat Travers Band—Polydor
 - DREAM BABIES GO HOLLYWOOD**—John Stewart—RSO
 - SACRED SONGS**—Daryl Hall—RCA
 - SYMPATHY**—John Miles—Arista
 - TENEMENT STEPS**—Motors—Virgin
 - THE PLEASURE PRINCIPLE**—Gary Numan—Atco
- HEAVY ACTION (airplay in descending order):**
- ADVENTURES IN UTOPIA**—Utopia—Bearsville
 - THE WALL**—Pink Floyd—Col
 - PHOENIX**—Dan Fogelberg—Full Moon
 - BAD LUCK STREAK**—Warren Zevon—Asylum
 - CHRISTOPHER CROSS**—WB
 - BEBE LE STRANGE**—Heart—Epic
 - GET HAPPY**—Elvis Costello—Col
 - TENTH**—Marshall Tucker—WB
 - GLASS HOUSES**—Billy Joel—Col
 - AGAINST THE WIND**—Bob Seger—Capitol

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SMOKEY ROBINSON

FOR THE TIME OF YOUR LIFE!

THE TOUR

- MARCH 27 Passaic, N.J.
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5 Cleveland, Ohio
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10 Tampa, Fl.
11 Atlanta, Ga.
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13 Memphis, Tenn.
16 New Orleans, La.
17 Birmingham, Ala.
18 Tallahassee, Fl.
19 Columbia, S.C.
20 Williamsburg, Va.
23 Milwaukee, Wis.
24 Cincinnati, Ohio
25 Detroit, Mi.
26 Dayton, Ohio
27 Columbus, Ohio
19 Maryville, Ind.
- MAY 1 Kansas City, Mo.
3 Monroe, La.
4 Houston, Texas
5 Dallas, Texas

Tour dates subject to change

A recording industry legend, Smokey Robinson, today, is hotter than ever! "LET ME BE THE CLOCK," his new single from "WARM THOUGHTS," promises to be every bit as hot as last year's "CRUISIN'" from the "WHERE THERE'S SMOKE..." lp!



THE PLAN

Posters, banners and other in-store display material is being shipped to complement all local radio and press buys surrounding the tour. For details, contact your local Motown Representative.



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Record World Album Airplay

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

MARCH 29, 1980

TOP AIRPLAY



AGAINST THE WIND
BOB SEGER
Capitol

MOST AIRPLAY

- AGAINST THE WIND**—Bob Seger—Capitol (37)
- THE WALL**—Pink Floyd—Col (33)
- MAD LOVE**—Linda Ronstadt—Asylum (30)
- BEBE LE STRANGE**—Heart—Epic (28)
- DEPARTURE**—Journey—Col (24)
- GLASS HOUSES**—Billy Joel—Col (23)
- DAMN THE TORPEDOES**—Tom Petty—Backstreet (20)
- LOVE STINKS**—J. Geils—EMI—America (19)
- GET HAPPY**—Elvis Costello—Col (15)
- THE PRETENDERS**—Sire (15)

WSHE-FM/FT. LAUDERDALE

- ADDS:**
- FOOL FOR A PRETTY FACE** (single)—Humble Pie—Atco
 - PROGRESSIONS OF POWER**—Triumph—RCA
 - SACRED SONGS**—Daryl Hall—RCA
 - SYMPATHY**—John Miles—Arista
- HEAVY ACTION (airplay in descending order):**
- AGAINST THE WIND**—Bob Seger—Capitol
 - DAMN THE TORPEDOES**—Tom Petty—Backstreet
 - MAD LOVE**—Linda Ronstadt—Asylum
 - BEBE LE STRANGE**—Heart—Epic
 - THE WALL**—Pink Floyd—Col
 - PERMANENT WAVES**—Rush—Mercury
 - DEPARTURE**—Journey—Col
 - DEGUELLO**—ZZ Top—WB
 - PHOENIX**—Dan Fogelberg—Full Moon
 - THE PRETENDERS**—Sire

WMMS-FM/CLEVELAND

- ADDS:**
- DREAM BABIES GO HOLLYWOOD**—John Stewart—RSO
 - DREAMS**—Grace Slick—RCA
 - FOOL FOR A PRETTY FACE** (single)—Humble Pie—Atco
 - GLASS HOUSE ROCK**—Greg Kihn—Beserkley
 - KEEPIN THE SUMMER ALIVE**—Beach Boys—Caribou
 - SACRED SONGS**—Daryl Hall—RCA
 - THE TAZMANIAN DEVILS**—WB
- HEAVY ACTION (airplay in descending order):**
- AGAINST THE WIND**—Bob Seger—Capitol
 - THE WALL**—Pink Floyd—Col
 - MAD LOVE**—Linda Ronstadt—Asylum
 - DEPARTURE**—Journey—Col
 - THE PRETENDERS**—Sire

- IN THE HEAT OF THE NIGHT**—Pat Benatar—Chrysalis
- LOVE STINKS**—J. Geils—EMI—America
- LONDON CALLING**—Clash—Epic
- GLASS HOUSES**—Billy Joel—Col
- BEBE LE STRANGE**—Heart—Epic

WABX-FM/DETROIT

- ADDS:**
- CIVILIAN**—Gentle Giant—Col
 - DREAM BABIES GO HOLLYWOOD**—John Stewart—RSO
 - WILLIE NILE**—Arista
 - PRIVATE LIGHTNING**—A&M
 - TENEMENT STEPS**—Motors—Virgin
 - TENTH**—Marshall Tucker—WB
 - THIN RED LINE**—Cretones—Planet

HEAVY ACTION (airplay, sales in descending order):

- THE PLEASURE PRINCIPLE**—Gary Numan—Atco
- THE ROMANTICS**—Nemperor
- NO BALLADS**—Rockets—RSO
- LOVE STINKS**—J. Geils—EMI—America
- BUT THE LITTLE GIRLS UNDERSTAND**—Knack—Capitol
- BEBE LE STRANGE**—Heart—Epic
- LET THE MUSIC DO THE TALKING**—Joe Perry Project—Col
- GET HAPPY**—Elvis Costello—Col
- MAD LOVE**—Linda Ronstadt—Asylum
- DEPARTURE**—Journey—Col

WXRT-FM/CHICAGO

- ADDS:**
- ARGYBARGY**—Squeeze—A&M
 - BOYS DON'T CRY**—Cure—PVC
 - BREAKDOWN DEAD AHEAD** (single)—Boz Scaggs—Col
 - CATCHING THE SUN**—Spyro Gyra—MCA
 - DREAM BABIES GO HOLLYWOOD**—John Stewart—RSO
 - DREAMS**—Grace Slick—RCA
 - GRADUALLY GOING TORNADO**—Bruford—Polydor
 - KEEPIN THE SUMMER ALIVE**—Beach Boys—Caribou
 - SOUNDSCAPES**—Cedar Walton—Col
 - STRUTTIN**—Dr. Strut—Motown
- HEAVY ACTION (airplay in descending order):**
- GET HAPPY**—Elvis Costello—Col
 - AGAINST THE WIND**—Bob Seger—Capitol
 - THE SPECIALS**—Chrysalis
 - THE PRETENDERS**—Sire
 - ADVENTURES IN UTOPIA**—Utopia—Bearsville
 - BAD LUCK STREAK**—Warren Zevon—Asylum
 - DAMN THE TORPEDOES**—Tom Petty—Backstreet
 - LOVE STINKS**—J. Geils—EMI—America
 - MAD LOVE**—Linda Ronstadt—Asylum
 - THE WALL**—Pink Floyd—Col

KSHE-FM/ST. LOUIS

- ADDS:**
- BRYAN ADAMS**—A&M
 - ARGYBARGY**—Squeeze—A&M
 - BREAKDOWN DEAD AHEAD** (single)—Boz Scaggs—Col
 - DON'T FIGHT IT**—Red Rider—Capitol
 - DREAMS**—Grace Slick—RCA
 - WILLIE NILE**—Arista
 - REALITY EFFECT**—Tourists—Epic
 - SLIPSTREAM** (single)—Allan Clarke—Elektra

HEAVY ACTION (airplay in descending order):

- THE WALL**—Pink Floyd—Col
- PERMANENT WAVES**—Rush—Mercury
- AGAINST THE WIND**—Bob Seger—Capitol
- BEBE LE STRANGE**—Heart—Epic
- DEPARTURE**—Journey—Col
- GLASS HOUSES**—Billy Joel—Col
- MALICE IN WONDERLAND**—Nazareth—A&M
- SHOOTING STAR**—Virgin
- VICTIMS OF THE FURY**—Robin Trower—Chrysalis
- LOVE STINKS**—J. Geils—EMI—America

KQRS-FM/MINNEAPOLIS

- ADDS:**
- FOOL FOR A PRETTY FACE** (single)—Humble Pie—Atco
 - IN COMBO**—Suburbs—Twin Tone

HEAVY ACTION (airplay in descending order):

- PERMANENT WAVES**—Rush—Mercury
- THE WALL**—Pink Floyd—Col
- DEGUELLO**—ZZ Top—WB
- MAD LOVE**—Linda Ronstadt—Asylum
- AGAINST THE WIND**—Bob Seger—Capitol
- DEPARTURE**—Journey—Col
- GLASS HOUSES**—Billy Joel—Col
- PHOENIX**—Dan Fogelberg—Full Moon
- BEBE LE STRANGE**—Heart—Epic
- DAMN THE TORPEDOES**—Tom Petty—Backstreet

KFML-AM/DENVER

- ADDS:**
- CRASH & BURN**—Pat Travers Band—Polydor
 - DON'T FIGHT IT**—Red Rider—Capitol
 - DREAM BABIES GO HOLLYWOOD**—John Stewart—RSO
 - DREAM STREET ROSE**—Gordon Lightfoot—WB
 - DREAMS**—Grace Slick—RCA
 - FOOL FOR A PRETTY FACE** (single)—Humble Pie—Atco
 - SMALLCREEP'S DAY**—Michael Rutherford—Passport
 - SOLD OUT**—Fools—EMI—America
 - DANNY SPANOS**—Windsong
 - THIN RED LINE**—Cretones—Planet
- HEAVY ACTION (airplay in descending order):**
- DANCING IN THE DRAGON'S JAW**—Bruce Cockburn—Millennium
 - MAD LOVE**—Linda Ronstadt—Asylum
 - PAULA LOCKHART**—Flying Fish
 - AGAINST THE WIND**—Bob Seger—Capitol
 - BAD LUCK STREAK**—Warren Zevon—Asylum
 - VICTIMS OF THE FURY**—Robin Trower—Chrysalis
 - GLASS HOUSES**—Billy Joel—Col
 - DEPARTURE**—Journey—Col
 - BAND IN BLUE**—Duke Jupiter—Mercury
 - MERCURY SHOES**—Jesse Barrish—RCA

KBPI-FM/DENVER

- ADDS:**
- BREAKDOWN DEAD AHEAD** (single)—Boz Scaggs—Col
 - CRASH & BURN**—Pat Travers Band—Polydor
 - DREAM BABIES GO HOLLYWOOD**—John Stewart—RSO
 - DREAMS**—Grace Slick—RCA

- FOOL FOR A PRETTY FACE** (single)—Humble Pie—Atco

- REALITY EFFECT**—Tourists—Epic
- TENTH**—Marshall Tucker—WB
- THE TAZMANIAN DEVILS**—WB
- THIN RED LINE**—Cretones—Planet

HEAVY ACTION (airplay in descending order):

- UNION JACKS**—Babys—Chrysalis
- CALL ME** (single)—Blondie—Chrysalis
- CHRISTOPHER CROSS**—WB
- BEBE LE STRANGE**—Heart—Epic
- DEPARTURE**—Journey—Col
- DAMN THE TORPEDOES**—Tom Petty—Backstreet
- THE WALL**—Pink Floyd—Col
- MAD LOVE**—Linda Ronstadt—Asylum
- CRAZY LITTLE THING CALLED LOVE** (single)—Queen—Elektra
- AGAINST THE WIND**—Bob Seger—Capitol

KAWY-FM/WYOMING

- ADDS:**
- CROSSING THE TRACKS**—Bella Fleck—Rounder
 - DON'T FIGHT IT**—Red Rider—Capitol
 - DREAMS**—Grace Slick—RCA
 - MAGICO**—Hayden—Garbarek—Gismanti—ECM
 - SMALLCREEP'S DAY**—Michael Rutherford—Passport
 - TENEMENT STEPS**—Motors—Virgin
 - THE PLANETS**—Motown
 - THE TAZMANIAN DEVILS**—WB
 - WHEN TWO WORLDS COLLIDE**—Jerry Lee Lewis—Elektra
 - WORLDS APART**—Rose—RCA

HEAVY ACTION (airplay in descending order):

- AGAINST THE WIND**—Bob Seger—Capitol
- MAD LOVE**—Linda Ronstadt—Asylum
- BAD LUCK STREAK**—Warren Zevon—Asylum
- MALICE IN WONDERLAND**—Nazareth—A&M
- BEBE LE STRANGE**—Heart—Epic
- BAND IN BLUE**—Duke Jupiter—Mercury
- HIDEAWAY**—David Sanborn—WB
- FUN & GAMES**—Chuck Mangione—A&M
- DEPARTURE**—Journey—Col
- THE DUDEK-FINNEGAN-KRUGER BAND**—Col

KOME-FM/SAN JOSE

- ADDS:**
- DON'T FIGHT IT**—Red Rider—Capitol
 - DREAM BABIES GO HOLLYWOOD**—John Stewart—RSO
 - DREAMS**—Grace Slick—RCA
 - LET THE MUSIC DO THE TALKING**—Joe Perry Project—Col
 - PROGRESSIONS OF POWER**—Triumph—RCA
 - TENEMENT STEPS**—Motors—Virgin
- HEAVY ACTION (airplay in descending order):**
- UNION JACKS**—Babys—Chrysalis
 - LONDON CALLING**—Clash—Epic
 - THE LONG RUN**—Eagles—Asylum
 - LOVE STINKS**—J. Geils—EMI—America
 - BEBE LE STRANGE**—Heart—Epic
 - DEPARTURE**—Journey—Col
 - THE WALL**—Pink Floyd—Col
 - MAD LOVE**—Linda Ronstadt—Asylum
 - AGAINST THE WIND**—Bob Seger—Capitol
 - GLASS HOUSES**—Billy Joel—Col

KWST-FM/LOS ANGELES

- ADDS:**
- BREAKDOWN DEAD AHEAD** (single)—Boz Scaggs—Col
 - DANNY SPANOS**—Windsong
 - TENTH**—Marshall Tucker—WB
 - THIN RED LINE**—Cretones—Planet
- HEAVY ACTION (airplay, sales in descending order):**
- THE WALL**—Pink Floyd—Col
 - DAMN THE TORPEDOES**—Tom Petty—Backstreet
 - THE PRETENDERS**—Sire
 - AGAINST THE WIND**—Bob Seger—Capitol
 - DEPARTURE**—Journey—Col
 - BUT THE LITTLE GIRLS UNDERSTAND**—Knack—Capitol
 - GLASS HOUSES**—Billy Joel—Col
 - IN THE HEAT OF THE NIGHT**—Pat Benatar—Chrysalis
 - LOVE STINKS**—J. Geils—EMI—America
 - MAD LOVE**—Linda Ronstadt—Asylum

KMEL-FM/SAN FRANCISCO

- ADDS:**
- BREAKDOWN DEAD AHEAD** (single)—Boz Scaggs—Col
 - DREAM BABIES GO HOLLYWOOD**—John Stewart—RSO
 - DREAMS**—Grace Slick—RCA
 - THE PLEASURE PRINCIPLE**—Gary Numan—Atco
- HEAVY ACTION (airplay in descending order):**
- MAD LOVE**—Linda Ronstadt—Asylum
 - AGAINST THE WIND**—Bob Seger—Capitol
 - LOVE STINKS**—J. Geils—EMI—America
 - BEBE LE STRANGE**—Heart—Epic
 - ADVENTURES IN UTOPIA**—Utopia—Bearsville
 - DEPARTURE**—Journey—Col
 - GLASS HOUSES**—Billy Joel—Col
 - THE WALL**—Pink Floyd—Col
 - AMERICAN GIGOLO** (soundtrack)—Polydor
 - CHRISTOPHER CROSS**—WB

KZOK-FM/SEATTLE

- ADDS:**
- CRASH & BURN**—Pat Travers Band—Polydor
 - DREAM BABIES GO HOLLYWOOD**—John Stewart—RSO
 - LET THE MUSIC DO THE TALKING**—Joe Perry Project—Col
 - PROGRESSIONS OF POWER**—Triumph—RCA
 - TENEMENT STEPS**—Motors—Virgin
 - THIN RED LINE**—Cretones—Planet
- HEAVY ACTION (airplay in descending order):**
- NO BALLADS**—Rockets—RSO
 - GLASS HOUSES**—Billy Joel—Col
 - BEBE LE STRANGE**—Heart—Epic
 - DEPARTURE**—Journey—Col
 - PERMANENT WAVES**—Rush—Mercury
 - VICTIMS OF THE FURY**—Robin Trower—Chrysalis
 - AGAINST THE WIND**—Bob Seger—Capitol
 - CRASH & BURN**—Pat Travers Band—Polydor
 - BAD LUCK STREAK**—Warren Zevon—Asylum
 - THE WALL**—Pink Floyd—Col
- 40 stations reporting this week. In addition to those printed are:
- | | | |
|-----------|---------|---------|
| WAAF-FM | Y95-FM | KSJO-FM |
| WPLR-FM | WQFM-FM | KNAC-FM |
| WAQX-FM | KZEW-FM | KZEL-FM |
| WMJQ-FM | KLOL-FM | KZAM-AM |
| ZETA 7-FM | KGB-FM | |

Record World Presents

Gospel Music: A New Decade

March 29, 1980

David Skinner



In His Presence

Kenneth Copeland

Times of fellowship with the Father and meditation in His Word are very special. Because of Jesus, we have the ability to stand in God's presence without guilt, condemnation, or inferiority. We are free to partake of the many facets of His nature—His love, His strength, His peace, His joy.

Each song on this album represents a part of the Father's nature and His desire to commune with His children. Through this music, we can allow Him to share more of Himself with us.

Enter with me into that special time of fellowship.

Together, let's stand IN HIS PRESENCE.



Distributed through KCP Records • P.O. Box 8720 • Fort Worth, TX 76112 Available in LP, 8-Track and Cassette MA-INHP

Produced by Darrell Glenn

Gospel's Growth in the '70s Heralds a Bright Future

By MARGIE BARNETT

■ It is a widely recognized fact that gospel music came of age in the '70s. A steadily growing audience sparked industry attention as gospel began to prove itself a viable music form in the marketplace. This stance was further solidified in 1979 as overall music industry sales slumps seemed to bypass the still-growing gospel field.

The '70s marked several significant changes that helped to propel gospel music: the entrance and solid establishment of contemporary Christian music, higher quality standards and a more professional approach to marketing and distribution. "In 1970 there was no such thing as contemporary music," says Sparrow Records president Billy Ray Hearn. "By the end of the decade it was the major portion of sales in records for gospel music. It didn't take the place of the others, it just added to the market, which was part of the tremendous growth in gospel sales. Because of that Christian stores have become increasingly more of a record and music store along with a bookstore."

"We took a hard look at our recordings," states Dan Lienart, general manager, Good News Records, "and I think quality made tremendous jumps from the early seventies into the late seventies in terms of what we put out as records and the care taken in recording them." Lamb & Lion vice president/general manager Dan Raines saw a "sophistication in the artist." Word senior vice president Stan Moser also pointed out the "development of the 'professional' Christian artist. The '70s have seen artists come along who are capable of supporting their ministry on a national and worldwide economic scale," he said.

New Marketing Emphasis

The use of marketing and distribution techniques increased dramatically in the late '70s. "The '70s are marked with the struggle to learn to adapt and to make certain things work," says Chuck Fromm, president of Maranatha! Music. "There haven't been a whole lot of serious new innovations in the Christian marketing and distribution forum. There have been some innovations, but in using the existing mechanism, the bookstore market, the delivery mechanisms that have been established in the past supported the evangel(ical)ism of the '50s and '60s. The '70s marked a radical change in the evangelical movement, and I think the '80s will require new forums for the new forms of communication—records, tapes, video, concertis-

ing. A key of the '70s was the attempt to borrow from secular models and try to adapt those models to concertising, record merchandising, advertising. Some of those attempts were good because they are just basic truths, but others were . . . again, you have a whole new form and I think it requires a new forum."

Research Stressed

"Record labels are going to come to a point where they will be marketing specifically to the characteristics of the gospel or Christian audience," offers Dan Raines. "They realize that there are some unique characteristics of the Christian marketplace that won't allow us to use the same marketing techniques of pop or country music. You'll see lots of marketing research take place. You're going to see us start to meet the needs of the market as opposed to assuming them."

"Expansion of distribution, not only in the gospel market—the Bible bookstore market—but into the secular record shop has been a significant thing for us," states Light Records/Lexicon Music executive vice president Larry Jordan. "As far as we are concerned, the increase in our sales, which has been substantial over the last three to five years, has been because we've expanded our distribution into these new areas."

"The majority of what happened in the latter part of the seventies is going to continue," says Dan Lienart. "We as an industry will become more sophisticated, more involved in marketing and merchandising to expand the audience beyond the boundaries of what we consider the gospel market. We've not come of age yet, but we are maturing real rapidly. We have not lost sight of what we do and why we do it, it's just that we are doing it better."

In the black gospel field top executives see the traditional music styles as the industry mainstay. "The late '70s saw an influx of contemporary styles of gospel music," says Savoy president Fred Mendelsohn. "As far as I can see it has made a very small inroad in spite of all the fanfare it has received. Traditional gospel still is the major thrust and force of the business. The '80s will probably have more people making contemporary gospel looking for a broader market, yet I see very little future for that kind of thinking. If you start to deny the heritage of gospel music, which is traditional, you will not only lose your black audience, which has been the faithful audience throughout the years, but you will not gain a wide audience, which in most cases is a fickle

audience. In black gospel you don't have to aim it to the black youth because they are in the church, attend the services, sing in the youth choirs, learn the traditional songs and it stays with them forever."

Tomato Records executive director John Daniels echoes this. "The idea of contemporary is leaving simply because it is the traditional soul gospel field that is going to be a continuous success in this business," he declares. "You have to divert back to those old traditional tunes that touch the heart, soul and mind, not just trigger the beat." The subjects of distribution and radio evoke responses on both ends of scale. "The distributors are now becoming more acclimated to our type of catalogue product," states Bud Howell, Nashboro president. "They don't have all the pop lines available to them that they once had, so they are paying attention to our product."

Zeroing in on Radio

"Now that we have gotten the distributors to take our music off the shelf and put it out in the street, we've got to work on the deejays," says Daniels. "The gospel announcers have not learned to program themselves."

"If the disc jockeys will play what is really considered good gospel music instead of playing their friends' records or records on top of the pile without consideration, then new artists can emerge in the traditional field and become vital forces," adds Mendelsohn.

The entrance of a major secular record company, MCA, into the gospel field with the Songbird label was a strong indicator of gospel's increased posture in the overall music industry. An in-depth dialogue with Songbird's Doug Corbin, Chris Christian and Charlie Shaw is featured elsewhere in this special.

Several gospel executives commented on the appearance of secular artists in the gospel field, Bob Dylan being the universally-touted name. "I think a keystone in message art form, which is basically what we do, was Dylan's album," remarks Chuck Fromm. "I believe that album probably did more to reach people with the message of the gospel and at least help them ask the right questions than all the efforts of contemporary Christian music combined over the last ten years. That's a pretty strong statement until you consider the airplay and the influence.

"It is exciting now with other people of notoriety who have faith in Christ looking to express that through the vinyl channels

that they have. To me this is probably the most significant thing that has happened as far as potential growth, because again it is reaching a whole new audience. The kind of people that Bob Dylan helps begin their search will be looking for albums by Bob Bennett, Denny Correll and Kelly Willard."

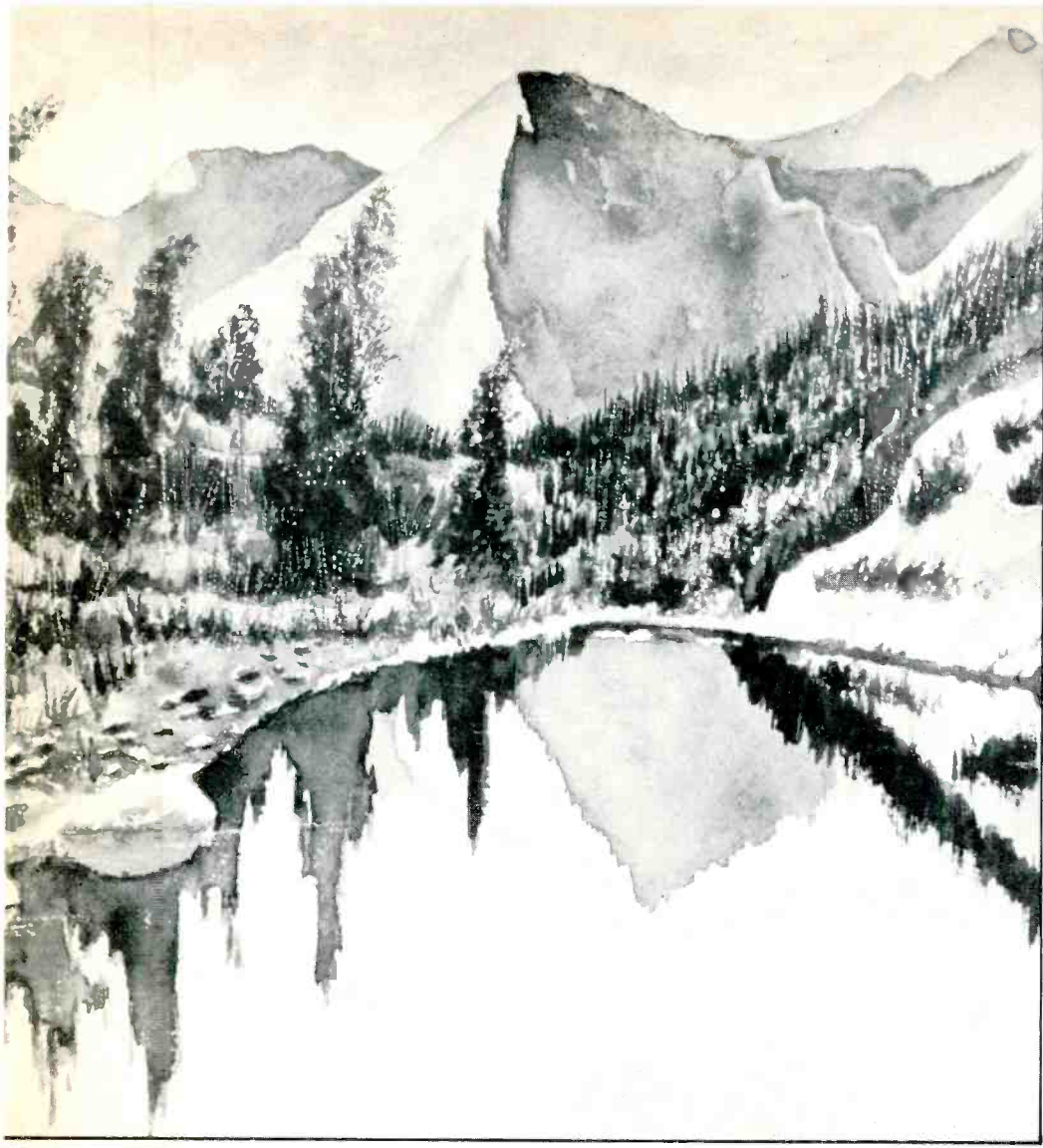
Word's Stan Moser sees an increase in the media outlets available to gospel through the impact of the video cassette, increase of television use for promotion and ministry, more secular adult contemporary radio airplay for gospel music, more printed music product on the market and larger concerts—though maybe fewer in number. "The growth for gospel music is definitely there in the next ten years," says Moser, "but I feel that this growth is going to be directly proportionate to the growth of the media—television, radio and publishing—that's available to us. I fear that Christian radio and television are not going to grow as fast as we would like for them to. It appears that there's not enough capitalization in these two areas to give us the communication outlet that we need to take full advantage of the potential market for gospel music."

Lyric Change Predicted

Dan Raines predicts a purification of lyric content in gospel music. "I think we're going to start seeing lots of worship-type lyrics, very vertical lyric content magnifying and glorifying God," he stipulates. "It isn't acceptable anymore just to do a little rock 'n' roll beat and say Jesus loves me," confirms Billy Ray Hearn. "We have to improve the quality of our message. We have to say more, be more relevant to the people who are buying records."

World political and economic situations loom threateningly as the '80s begin, but for the gospel companies some good can be derived. "People are shaky and wondering what really is going to happen down through the '80s," says the Benson Company's executive senior vice president Mike Cowart. "There always tends to be some resorting back to basics and conservatism which always helps our industry."

"People turn towards inspirational music in turbulent times," agrees Jesse Peterson, president of Tempo, Inc. "I see the necessity of a great deal of caution on the part of who we are in the industry. We are not going to see an extremely affluent time, and it will demand more astute business sense. However, if we respond in that way, we will sense a real growth period in the '80s."



TOP MALE ARTIST (Inspirational)

1. B. J. Thomas—MCA/Songbird
2. Andrae Crouch—Light



TOP MALE ARTIST (Contemporary)

1. Keith Green—Sparrow
2. Don Francisco—NewPax
3. Barry McGuire—Sparrow



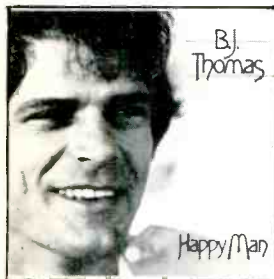
TOP FEMALE ARTIST (Inspirational)

1. Evie Tornquist—Word
2. Reba—Greentree

Record World Gospel Awards

CONTEMPORARY & INSPIRATIONAL

TOP ALBUMS



1. *Happy Man*
B. J. Thomas
Myrrh

2. *No Compromise*—Keith Green—Sparrow
3. *Home Where I Belong*—B. J. Thomas—Myrrh
4. *Mirror*—Evie—Word
5. *For Him Who Has Ears To Hear*—Keith Green—Sparrow
6. *Music Machine*—Candle—Birdwing
7. *Mansion Builder*—2nd Chapter of Acts—Sparrow
8. *Forgiven*—Don Francisco—NewPax
9. *The Very Best of the Very Best*—Bill Gaither Trio—Word
10. *Praise III*—Maranatha Singers—Maranatha

11. *Gentle Moments*—Evie—Word
12. *Dallas Holm & Praise Live*—Greentree
13. *My Father's Eyes*—Amy Grant—Myrrh
14. *Cosmic Cowboy*—Barry McGuire—Sparrow
15. *Never The Same*—Evie—Word
16. *Breakin' The Ice*—Sweet Comfort Band—Light
17. *Awaiting Your Reply*—Resurrection Band—Star Song
18. *Heed The Call*—Imperials—DaySpring
19. *A Little Song Of Joy For My Little Friends*—Evie—Word
20. *Amy Grant*—Myrrh
21. *You Gave Me Love*—B. J. Thomas—Myrrh
22. *Blame It On The One I Love*—Kelly Willard—Maranatha
23. *Take It Easy*—Chuck Girard—Good News
24. *Live In London*—Andrae Crouch & the Disciples—Light
25. *The Lords' Supper*—John Michael Talbot—Birdwing



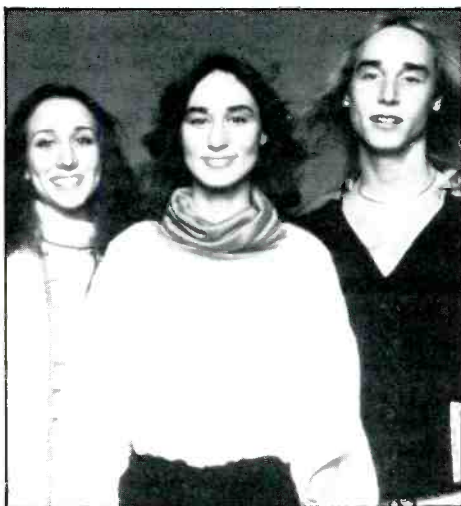
**TOP FEMALE ARTIST
(Contemporary)**

1. Amy Grant—Myrrh
2. Janny Grine—Sparrow



**TOP TRIO
(Inspirational)**

1. Bill Gaither Trio—Word



**TOP TRIO
(Contemporary)**

1. 2nd Chapter of Acts—Sparrow
2. Archers—Light



**TOP GROUP
(Inspirational)**

1. Dallas Holm & Praise—Greentree
2. Candle—Birdwing
3. Imperials—DaySpring



**TOP GROUP
(Contemporary)**

1. Resurrection Band—Star Song
2. Sweet Comfort Band—Light



**TOP NEW MALE ARTIST
(Contemporary & Inspirational)**

1. Benny Hester—Maranatha
2. Leon Patillo—Maranatha
3. Matthew Ward—Sparrow
4. James Vincent—Sparrow



**TOP NEW FEMALE ARTIST
(Contemporary & Inspirational)**

1. Kelly Willard—Maranatha



**TOP
NON-MUSICAL ARTIST
(Contemporary & Inspirational)**

1. Mike Warnke—Myrrh
2. Isaac Air Freight—Maranatha



**TOP CROSSOVER ARTIST
(Contemporary & Inspirational)**

1. Bob Dylan—Columbia

**TOP LABEL
(Contemporary & Inspirational)**

Word, Inc.

MCA/Songbird and the Growing Gospel Marketplace

By MARGIE BARNETT



From left: Charlie Shaw, Doug Corbin, Chris Christian

■ The birth of MCA/Songbird in July of 1979 marked the first major secular record company to become actively involved in the gospel music industry. Their ensuing activities will be of keen interest to the gospel community as well as other secular companies watching for indications of their possible involvement. Doug Corbin, director of promotion and artist development, formerly worked as executive vice president for Lamb & Lion Records and served a two year stint with Warner/Curb. Chris Christian, director of A&R, is a noted Christian songwriter and artist and has produced such artists as B. J. Thomas, the Imperials, Dan Peek and the Boone girls. Charlie Shaw, director of marketing and distribution, spent 13 years with Tower Records in Los Angeles and worked for the Living Way Christian bookstore.

Record World: Explain the birth of Songbird and what interested MCA in the project.

Doug Corbin: Songbird actually became a company in July, but it is something that has been thought about for a couple of years, especially from my and Chris' viewpoint. We've been building the Christian music that we've been involved with up to the point where we felt it had become good enough to be able to cross over and interest secular companies in getting involved with it. MCA just happened to be the first one who really wanted to reach out and get involved. Their expression is they wanted to become an all-purpose record company, and by ignoring gospel music they were ignoring a large segment of the population. We began the label by acquiring "All Things Are Possible" by Dan Peek from Lamb & Lion Records. After that Chris came up with an idea of doing a Christmas album. He got all the artists on it, worked very hard in a short amount of time and came up with a record that received a tremendous amount of airplay both in the Christian and pop markets and sold very well for us. Those two projects and a new B.W. Stevenson release are the three albums that we've got out right now. We are expecting a new B. J. Thomas release very shortly. Michael Erhman is our executive director and Charlie came on board with us in September.

RW: As a company you stand, in essence, with one foot in the gospel market and one foot in the secular market. What is your relationship with each, and how are you blending the two images?

Corbin: We are kind of caught in the middle, because the Christian marketplace sees us associated with a major record company, and this hangs a preconceived image on us that we're secular and we're in it for the money, etc. The pop marketplace looks at us as gospel. What we are trying to do is take our music into both areas. We're a Christian record company, but we market our product to Christians and on a mass level. We're the only record company in existence at this time who does that and does it effectively. We're still not over doing away with people's misconceptions about what Songbird is. What we are in business for is to do good Christian music, quality Christian music that can compete in the secular marketplace. If people got rid of their preconceived ideas of what Songbird is or isn't and just let the music speak for itself based on its quality and judge it in the same way that other records are judged, I think they are going to find that we can compete in the pop market and are doing

Christian music as good or better than anybody else.

RW: Are secular accounts more willing to see you with MCA behind you?

Charlie Shaw: Yes, they are. It has helped at the radio level and at the sales level, too. The support of a major label behind anything you are doing, of course, gives it much more clout. The thing we are working on now with the major racks and retailers is to get the product into the pop section and leave it there and not be so concerned about the exposure in the sacred or "gospel" record section. That's been our battle to this point. The reception has been very positive, because they know they are protected. They know that if they take a shot on a B. W. Stevenson, they can always bail out and get well on Tom Petty with us.

RW: Are the Christian bookstores skeptical?

Shaw: No. It's been fairly well received. The word and reaction in the bookstores is a little slower, so it takes a little more time to communicate what you are doing, the fact that you are making good music. The B. J. Thomas record will definitely be the key to alerting everyone that Songbird is alive and well, and that we are servicing the marketplace, because B. J. is so well-known in that market.

RW: This year will be pretty much a "make it or break it" situation for Songbird. In terms of A&R, marketing and general company operation, what goals would you like to be able to achieve?

Chris Christian: The goal from an A&R standpoint is to diversify the label. We're real pleased with all of the acts we have, but they are all in a similar vein as far as the type of music that's on the record. We'd

Shaw: "Our primary goal in terms of marketing is to erase the gospel stigma and to be received and accepted as music."

like to branch out, maybe have a group or two, have a few black artists and definitely some females or female groups. We're looking to branch out on different kinds of music in the future, too. I would say it will definitely all be contemporary. It may be contemporary soul or country or pop. It's hard to say we won't have a traditional artist, because this is very possible. But we wouldn't be able to use our MCA arm in the secular marketplace with that type of act like we can with a contemporary act.

Shaw: Our primary goal in terms of marketing is to erase the gospel stigma and to be received and accepted as music. There is a lot that is pivotal in terms of B. J. Thomas' release, because he makes good music and is well received in all markets. When B. J. surfaces and we get him played on top 40 radio and across-the-board—there's the possibility of country airplay off his new album, too—that will expose Songbird as a legitimate, qualified label and will help to remove some of the contemporary Christian stigma that goes along with it. We will be received then as a full-line company. So our future really revolves quite a bit around B. J. Thomas and his ability to penetrate radio which will give us our place in the stores and racks.

Corbin: I've got to add that it's not that we're ashamed of or embarrassed about having a contemporary Christian label attached to us. We're just against any label that's attached to us. What we want to see is people take our product on face value. They know Songbird Records is a Christian label; that's all they need to know. We've seen this time and time again since we started the company that when an MCA man has gone into a pop radio station and said Songbird, somebody goes "Well, that's just gospel." We feel that this hurts us in getting our records played and as a result hurts the listeners', non-Christians and Christians, opportunity to be exposed to this product. So we're almost forced to say "Look, don't label our product, just take it for what it's worth." We want to have hit records, but in the sense that a hit is a result of and not a goal. We want to do our job and show people out in the recording industry and the public that Christians

(Continued on page 40)

*Paragon Associates, Inc.
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and the addition to the
Paragon family of artists,
writers, record labels and
music companies of*

*Lamb & Lion
records and music*

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(GRAMMY AWARD
NOMINEE 1979)

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HEAVENLY LOVE
(LL-1044)

WENDELL BURTON



SHININ' THROUGH
THE RAIN
(LL-1042)

DE GARMO & KEY



STRAIGHT ON
(LL-1043)

DOGWOOD



LOVE NOTE
(LL-1026)

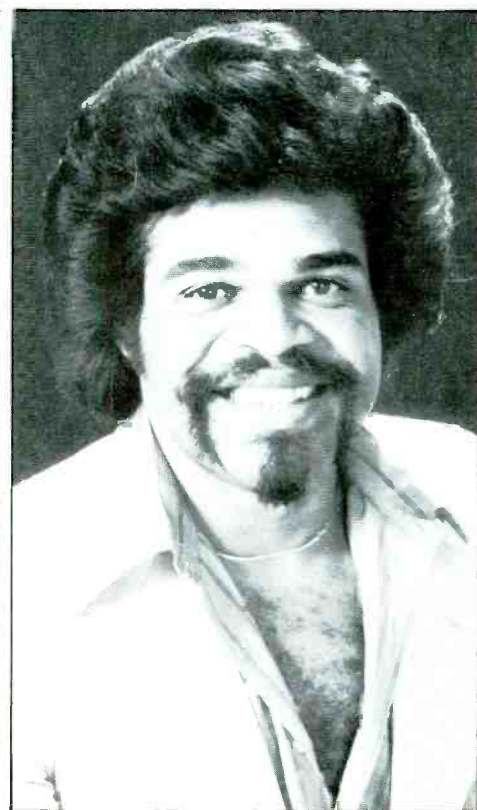
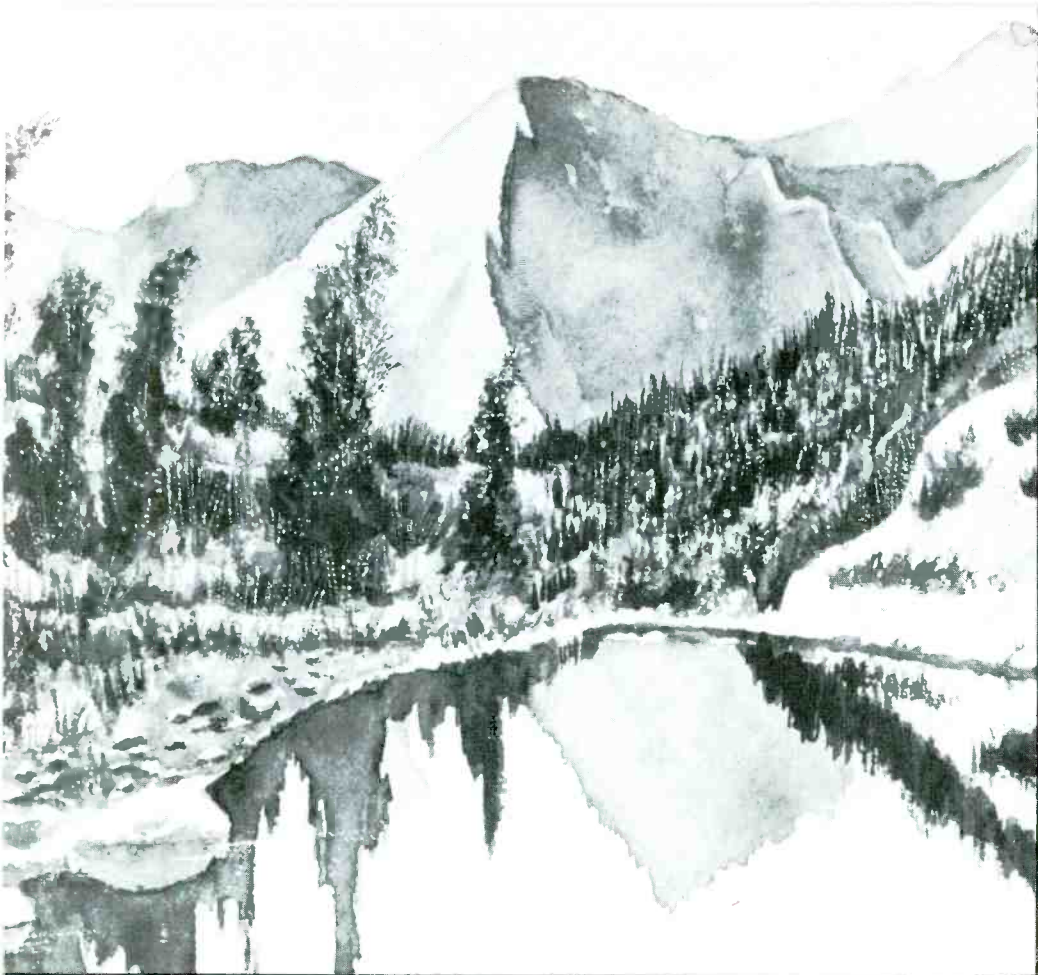
NEW RELEASES COMING FROM:



DEBBY BOONE
WITH MY SCNG (LL-1046)



JAMES WARD
MOJRNING TO DANCING (LL-1050)



**TOP MALE ARTIST
(Soul)**

1. Walter Hawkins—Light
2. Andrae Crouch—Light



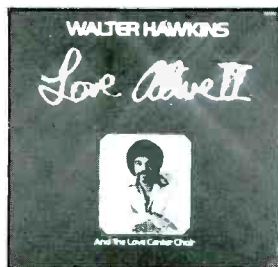
**TOP MALE ARTIST
(Spiritual)**

1. James Cleveland—Savoy
2. Isaac Douglas—Creed
3. Rev. Julius Cheeks—Savoy
4. Rev. Clay Evans—Jewel

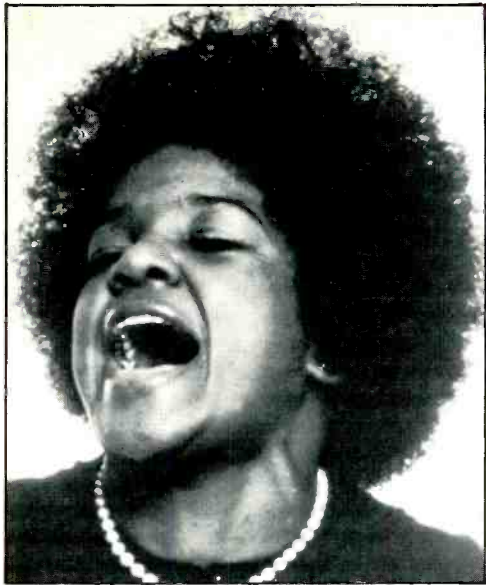
Record World Gospel Awards

SOUL & SPIRITUAL

TOP ALBUMS



1. *Love Alive II*—Walter Hawkins & the Love Center Choir—Light
2. *I Don't Feel Noways Tired*—James Cleveland & the Salem Inspirational Choir—Savoy
3. *Gospel Fire*—Gospel Keynotes—Nashboro
4. *Live In London*—Andrae Crouch & the Disciples—Light
5. *From The Heart*—Shirley Caesar—Hob
6. *Love Alive*—Walter Hawkins & the Love Center Choir—Light
7. *Fountain of Life Joy Choir*—Gospel Roots
8. *I'll Keep Holding On*—Myrna Summers—Savoy
9. *Legendary Gentlemen*—Jackson Southernaires—Malaco
10. *Is There Any Hope For Tomorrow*—James Cleveland & the Charles Fold Singers Vol. III—Savoy
11. *You Light Up My Life*—Rev. Isaac Douglas—Creed
12. *For The Wrong I've Done*—Willie Banks & the Messengers—HSE
13. *Sinner Man*—Donald Vails Choraleers—Savoy
14. *Because He Lives*—International Mass Choir—Tomato
15. *Live*—Dorothy Norwood—LA
16. *Changing Times*—Mighty Clouds of Joy—City Lights/Epic
17. *Everything Will Be Alright*—Rev. Clay Evans—Jewel
18. *When Jesus Comes To Stay*—Sara Jordan Powell—Savoy
19. *Everything Will Be Alright*—James Cleveland & the New Jerusalem Baptist Church Choir—Savoy
20. *Reunion!*—James Cleveland/Albertina Walker—Savoy
21. *More Than Alive*—Slim & the Supreme Angels—Nashboro
22. *Come Let's Reason Together*—Florida Mass Choir—Savoy
23. *Dwell In Me*—Rev. Maceo Woods & the Christian Tabernacle Choir—Savoy
24. *Live At Carnegie Hall*—James Cleveland—Savoy
25. *Give Me Something To Hold On To*—Myrna Summers—Savoy



**TOP FEMALE ARTIST
(Soul)**

- 1. Shirley Caesar—Myrrh
- 2. Dorothy Norwood—Savoy



**TOP FEMALE ARTIST
(Spiritual)**

- 1. Myrna Summers—Savoy
- 2. Sara Jordan Powell—Savoy



**TOP CHOIR
(Soul)**

- 1. Fountain Life Joy Choir—
Gospel Roots

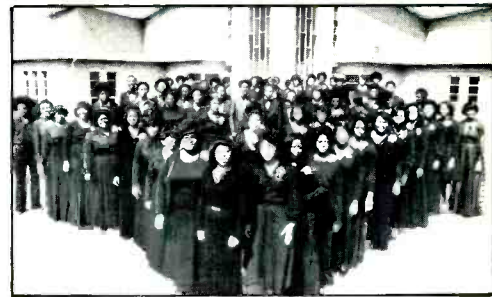


**TOP MALE GROUP
(Spiritual)**

- 1. Gospel Keynotes—Nashboro
- 2. Jackson Southernaires—Malaco
- 3. Willie Banks & the Messengers—
HSE
- 4. Pilgrim Jubilee Singers—Nashboro

**TOP MALE GROUP
(Soul)**

- 1. Mighty Clouds of Joy—
City Lights/Epic
- 2. Williams Bros.—Tomato



**TOP CHOIR
(Spiritual)**

- 1. Salem Inspirational Choir—Savoy
- 2. Charles Fold Singers—Savoy
- 3. Donald Vails Choraleers—Savoy
- 4. International Mass Choir—Tomato



**TOP FEMALE GROUP
(Soul & Spiritual)**

- 1. Angelic Gospel Singers—Nashboro



**TOP FEMALE CROSSOVER
(Soul & Spiritual)**

- 1. Aretha Franklin—Atlantic

**TOP LABEL
(Soul & Spiritual)**

Savoy

GMA Activities Give Gospel New Credibility

■ The Gospel Music Association is an umbrella organization, whose design and purpose is to establish a platform or common meeting ground for the various facets of gospel music—black, contemporary, inspirational, traditional—whereby these people can come together to learn, to address problems, desires, goals, realities and to respect each others' contribution to the gospel music field. Under the auspices and sponsorship of the GMA, a line of communication is established uniting east and west coast factions, black and white musical expressions and contemporary and traditional styles.

Committees

Located in Nashville, the GMA has been serving the interests of gospel music since 1964. The association's membership of trade personnel and gospel fans alike is governed by a board of directors which is chaired by Frances Preston (BMI). GMA's president is W. F. Myers (SESAC) and the association's executive director is Don Butler. There are several active committees within the GMA structure, and during 1979 three more were formed. The creative television committee, to develop exposure on a national basis; the international committee, to de-

velop gospel music's international relations, and the research planning and development committee, to devise long range plans and goals for the association, were established to further broaden the GMA's impact and coverage.

For the past four years the GMA has hosted a Congressional breakfast during its annual board meeting in Washington, D.C. The steadily growing attendance by members of the U.S. Congress, the GMA board and special guests required a move to larger quarters this year. Gospel artists representing each musical style have performed at the breakfasts. Rapport established with various members of the House of Representatives and the Senate helped to bring about the introduction of a resolution to President Carter naming March 1980 as Gospel Music Month.

Support from Congress also facilitated an invitation to perform at the White House. On Sept. 9, 1979, gospel music made its official and exclusive presentation to the First Family. Hosted by President and Mrs. Carter, the day featured performances by 16 artists and a picnic dinner on the grounds. The White House appearance marked an historic

milestone for gospel music.

This spring marks the second annual GMA sponsored Gospel Music Week, four days of workshops, seminars, showcases and concerts, culminating with the 11th annual Dove Awards presentation, a gala banquet and show recognizing top gospel artists in 16 categories, inducting two new members into the Hall of Fame and presenting the Associate Dove Award. Traditionally a fall season affair, a move to springtime was felt necessary to better secure space accommodations and ease the competition for media exposure caused by congested industry schedules in the fall. It was also felt that Gospel Music should be tied in as close as possible with the holy season and the rebirth of spring.

Gospel Radio Seminar

Another GMA sponsored event is the annual National Gospel Radio Seminar. This past year saw the seminar moved from Nashville and scheduled adjacent to the Christian Booksellers Association Convention to establish a better relation and understanding between the people who sell the records and the people who program them. Also, under the guidance of Jim Black (SESAC), the

steering committee now includes several members directly involved in the broadcast industry, who are aware of the needs and problems in Christian radio.

In order to serve the National Gospel Radio Seminar, the GMA's broadcast media committee has instituted a research program to identify the market and demographics of gospel music listeners and purchasers. It will be conducted by the students in Middle Tennessee State University's Recording Industry Management program and their director Geoff Hull.

Library & Museum

Though not yet physically constructed, the GMA still fosters the ongoing dream of the Gospel Music Hall of Fame Research Library and Museum. Chaired by Mrs. Louise Camp, the national fund raising program consists of an executive committee, a board of directors and an advisory counsel made up of outstanding business, professional and religious leaders across the country. Honorary chairman is Tennessee Ernie Ford. The planned building will house a gallery for all Hall of Fame inductees, headquarters for the GMA and afford a research library, museum and chapel.

(Continued on page 42)

THANK YOU

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Phil Keaggy
Jamie Owens-Collins
James Vincent
Matthew Ward*

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A Strong Roster Scores for Word Group

■ The Word Record Group, Word, Myrrh and Dayspring, powers much of the punch behind the company's market strength. The rosters include names like the Imperials, Tennessee Ernie Ford, David Meece, Amy Grant, Billy Preston, B. J. Thomas and other top Christian artists. Senior vice president Stan Moser said one of the reasons the labels maintained a steady growth pattern in '79 when other labels (particularly in the secular industry) were experiencing difficulties was due to some advance planning.

"What was happening in the economy made us really evaluate our finances and our artist roster," Moser said. "Two years ago we released over 100 albums on our in-house labels. We've now cut back to about 50 releases this year, and it has been good for us.

"Our sales program was not dramatically affected by this move; in fact, our sales growth has been one of the most significant highlights of 1979. The way the sales program offset the talk of recession was amazing—especially during the last three

months of the year. This sales impact was noticeable throughout our entire product line, but an outstanding example of one act that benefitted from the surge was the Imperials."

A&R vice president Buddy Huey was a strong proponent of the record group's "belt-tightening," and commented on its positive results.

"With our more manageable-sized roster we've been better able to meet the needs of both the artists and the public," said Huey. We began in '78 by setting up artist and repertoire offices in both Nashville and Los Angeles, something I've always wanted to do. So with Mike Blanton in Nashville and Gary Whitlock going to L.A. in '79, it's freed me from the production and administration of individual artists and let me work on the overall picture."

Huey said the Word Record Group realigned during 1979, working to sign artists only on the "cutting edge" of the industry. Instead of signing everybody with talent, his A&R people began to establish definite criteria for new acquisitions.

"Our people look for (1) personal talent, (2) spiritual commitment, (3) a stage presence or charisma and (4) availability for touring when they audition new groups," Huey said. "The new artist must have all four, though obviously some will be stronger in different areas than others. I think our acquisition record will show that we've been effective in the past year.

"We were still looking at our roster in '79, and it's a practice we'll continue. We want to know where an artist can go and just what we have in each one. We'll continue to trim back, I'm sure, and as you can see by the number of releases, the Word Record Group isn't the conglomerate lots of people have us pictured as.

"Right now we're smaller, tighter, stronger. We can put the effort behind new albums that they deserve. And our expanded research tells us that we can with some assurance know we'll recoup the time put into an artist. It has brought us to the point in 1980 that we have sufficient time and reserve to work on penetrating two markets of which we've

only touched the surface in the past: black gospel and the Catholic music community.

"I feel good about both of these projects, and both will receive our fullest attention in this new year. Our signing is going to be aggressive, and we have people out looking for quality in all areas of the country. I just know 1980 is going to be a good year."

Strong Year

For many of the Word Record Group artists, 1979 was nothing to be ashamed of. Huey said the Imperials (who recently signed another six-year contract with Word) made giant strides across the boards. But other artists have fond memories of the year as well.

"Overall, I'd have to say 1979 was good to us. I think the public has a better image of the group now that we've gotten away from the GM assembly-line approach of releasing artists. We've worked hard at meeting the needs of the consumer and the artist, and I think it has had a positive effect on our ministry. And the bottom line is, of course, the ministry. It has to be."

Strong Sales Buoy Word Distribution & Marketing

■ An important facet of Word, Inc. is Word Distribution, a far-reaching collection of labels that encompasses virtually every form of contemporary Christian music. This division has distributing agreements with Light/Lexicon, Maranatha! Music, Solid Rock, NewPax, Good News, Paragon, Seed, Image VII and Lamb & Lion labels.

Like other Word spokesmen, Roland Lundy, vice president, sales, was especially happy with the group's strong sales in the face of an industry-wide recession. "We watched many of the artists continue to garner strength in '79, and their success has enabled us to broaden our base for the '80s," he said. "'79, for example, was the first full year we distributed Maranatha!, and the partnership worked really well. Our goal was to establish increased awareness of the label on the east coast to match the broad acceptance they already enjoy on the west coast, and with our current marketing program, I think we're succeeding."

"The major thrusts we began in 1979 will continue in 1980. We are continuing to restructure our staff to provide more direct input from both the consumer and the artists."

Stan Jantz, director of merchandising, is heavily involved in the implementation of Word's marketing approach, working di-

rectly with Word Distribution's 25 man sales force. "Each of our six regional managers has three salesmen working with him across the country," Jantz said. "Cy Jackson works out of Los Angeles, James High from Dallas, John Moore in Chicago, Dave Alderfer in Philadelphia, Grady Baskin in Nashville and Bob Wood in Atlanta. Tom Ramsey serves as division manager in the east and Roland works with the western regional managers."

Jantz said that, unlike most secular label arrangements, religious record and book stores buy directly from Word. Jantz is responsible for the merchandising approach Word offers the stores. "We want to help the stores and distributors in making Word-distributed product available to as many people as possible," reported Jantz. "My particular area includes in-store displays, posters, banners, supplying radio spots and newspaper slicks, even TV spots. We work through our reps to find out what the stores need and try to supply it quickly, whether it is empty album jackets for displays or coordinating our double stamps and 'Album of the Month' promotions.

"One aspect that got underway in '79 and will flower in '80 is our new merchandising seminar program. It's a concept where we actually help the stores improve their selling through in-

depth seminars. We want to help show stores how to improve their selling through in-depth seminars. We want to help show stores how to better bring people into their buildings, how to get customers to buy the product and be made aware of new Word affiliated product. We'll even have some of our artists on hand at many of the seminars. We truly believe there's an important message in what our artists are saying. It's our job to see that as many people as possible get the opportunity to hear that message."

The marketing team of the Word Record and Music Group is busy putting into action a series of plans called "pinpoint marketing." "Instead of blanketting America with ads and campaigns, our people are working to localize their efforts and to cut out excess—a sort of grass roots approach applied to all phases of marketing," says Dan Johnson, vice president, marketing. "We have to pinpoint our efforts if we are going to be effective. At some point there must be the realization that music is a viable channel of Christian living. The magazines that treat it as such editorially are the ones that will get our advertising dollars."

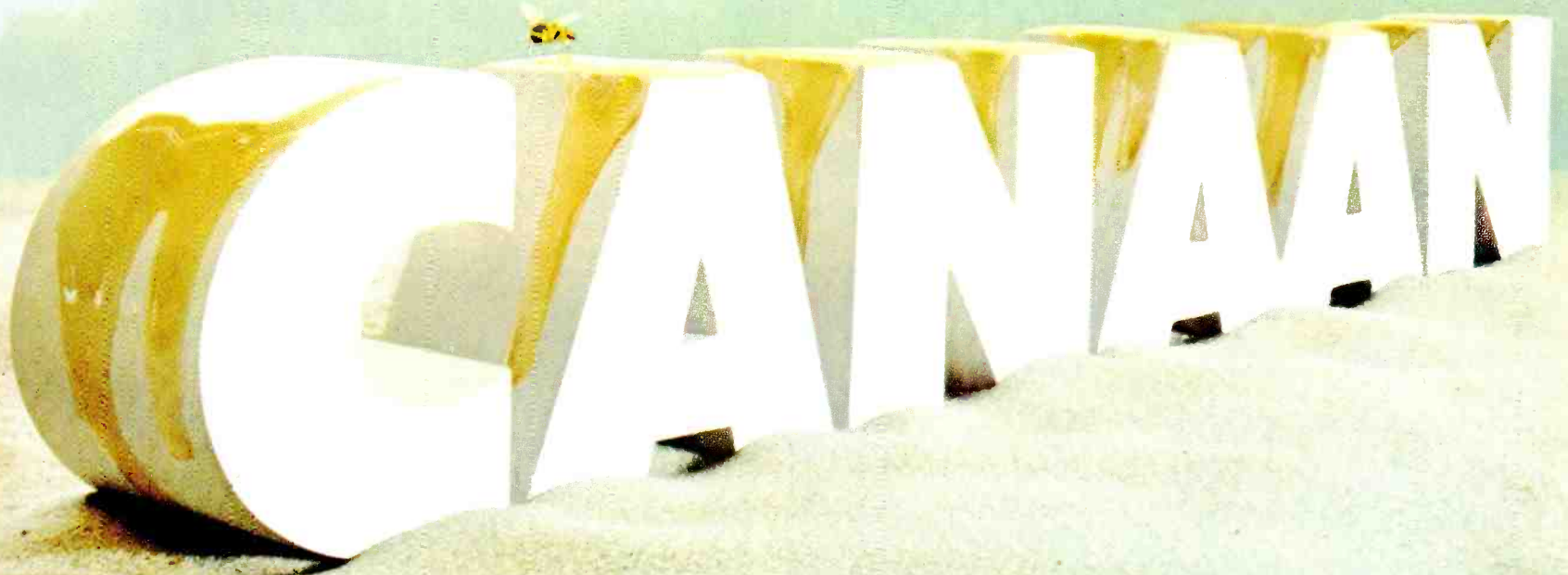
Johnson said this focus approach to marketing will work by "lighting local fires" and tailoring what Word marketing has to offer to the needs of people in

specific areas. "Our promotion department is moving strongly in this direction under the guidance of Mike Cloer," said Johnson. "This year we want to have promotion men in four major regions of the country so that we can better sense the pulse of each particular region. Dan Hickling is doing a fine job of relating to different radio stations across the country, as are Johnny Lowrance of our Canaan label and Gentry McCreary at Light."

The pinpoint marketing philosophy is also spilling over into publicity, artist relations and merchandising. Kathy Darden, heading up public relations, will be working to get newer artists more familiar to the people.

Much of the success of the merchandising seminars and general merchandising campaigns is attributed to a computer profile system engineered by Rob Dean and Russ Odell of the record marketing department. "Because of the profile system we can isolate various key marketplaces in the country and monitor daily our rate of distribution into those markets," said Jantz. "If there is a weakness or event in the area, such as a local concert by an artist, we can evaluate our supply and respond quickly. Of greater significance is that for the first time we can relate the impact of radio promotion to the distribution of product we have in those markets."

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most natural form. Canaan Records' artists, from the Happy Goodmans,
The Inspirations, Jimmie Davis, Mercy River Boys, Wendy Bagwell
and the Sunliters, to Rex Nelon, The Florida Boys,
Teddy Huffam, The Lewis Family, and the Cathedrals,
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GOSPEL MUSIC . . . IT'S MORE THAN YOU THINK!

**WORD
DISTRIBUTION**

A Blueprint for the Future of Gospel Radio

By DAVID BENWARE

■ Gospel radio will undergo a great deal of self analysis and re-definition in the 1980's resulting in major advancements by mid-decade. The past ten years have seen positive growth in some sectors but have left a great deal of uncertainty and some disenchantment among many of those who are involved in this segment of the broadcast industry.

The 1970s saw gospel radio go through a period of uncontrolled growth and unresearched experimentation. Industry spokesmen boasted of a phenomenon that saw one new station per week adopt this specialized format. Although religious radio now controls ten percent of all U.S. stations, these same spokesmen are beginning to realize that bigger isn't always better. Furthermore, many operators groped blindly for ways to increase the impact of their stations by grabbing on to many pieces of information which have now been proven erroneous. As a result, we enter the 1980s with gospel radio still trying to break new ground but looking for new shovels to accomplish the task.

Even though many Gospel stations sound more polished today than in 1970, it can be seen that

"polished" does not necessarily equate with reaching the largest possible audience. A recent survey of audience ratings indicates that gospel radio commands only about one percent of those listening to radio during an average quarter hour. In that ten percent of all stations feature religion and in that Gallup estimates the size of the evangelical, "born again" adult population at 20 percent, it seems apparent that the potential has barely been touched. To remain solvent during the decade ahead many of these stations are going to have to reach a larger audience, an audience which will refuse to be bored, fooled, or ripped off.

Another cause for change is the new competition factor caused where several gospel stations spring up in the same market. This competition is healthy because it will force operational improvements and will require stations to target identifiable segments of the audience. Some operators are now feeling a financial pinch because in competition situations the available donor dollars are being spread too thinly between the many religious talk programs of the various stations.

Demographic research has

been seriously deficient in the religious sector and has left many unanswered questions on the size of the potential audience, musical preferences and the reasons why a person would listen to a gospel station. Gallup and others are presently involved in projects designed to provide the information necessary to properly position the gospel facility of tomorrow.

Management must become sensitive to the religious audience and acquire the tools necessary to reach a group of listeners, the majority of which have been neglected for half a century.

The formats will need further improvement and stations must begin to aim for specific audience segments. A significant trend of utilizing more music has begun and must continue if gospel radio is going to survive in today's competitive radio marketplace. Musically stations must get away from the A-O-R format, "All-Over-the-Road," as they can no longer attempt to be all things to all people.

Some gospel outlets face a problem similar to what secular, beautiful music stations are facing—a shortage of music suited for specific audience segments due to the lack of saleability of

that recorded product. A closer working relationship between gospel radio and the record industry may produce a solution that would see the production of a broader spectrum of music.

Another ingredient needed for advancement is the development of new, non-donor-oriented revenue sources, especially commercial spot sales. Also in demand will be additional, highly competent people who can help in all areas.

Within the next few years we should see a significant slowing in the growth of religiously-formatted stations based on the over-proliferation of the decade past and the rising cost of radio properties.

With competition and increased demographic information the gospel stations of the mid to late '80s will reach a larger and more diverse audience than it has in the last fifty years when it attracted listeners who were predominantly 40+. Stations will play more music and take on a more listenable, ministerial posture with the addition of stronger lyrical and technical music, gospel spots and improved jock patter. There is no indication that the all-talk station will pass away,
(Continued on page 42)

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The '70s

Black Gospel Radio's Decade of Progress

By JAMES BULLARD

(James Bullard, former vice president for Hob/Roadshow Records, is a vice president of the Gospel Music Association and operates his own publishing concern, Cleveltown Music.)

■ The 1970s were great years for black gospel radio. Although there are very few full-time black gospel radio stations, the gospel market is very proud to report that there are close to one thousand gospel radio shows aired weekly playing black gospel music.

In the early part of the '70s black gospel was under a great deal of pressure from radio stations trying to remove it from the airwaves, but there was a great rumble heard through the voices of prayer by all of the gospel announcers across the United States, praying to keep black gospel on the air.

Black gospel in the '70s was heard not only at midnight or 5 a.m. and on Sundays but at prime times on many stations. Gospel moved from being considered community services and/or broker's dead time where it had very little if any rating to become a great source of financial

income. Gospel programming has attracted the commercial market and has proven that a radio station sales department can sell commercial time on black gospel shows on both AM and FM stations.

The '70s brought about other great achievements for gospel radio, such as charts on many of the gospel shows. The gospel chart in *Record World* has proven to be a strong force. Organizations were born to further advance black gospel radio. In James Cleveland's Gospel Music Workshop of America, the Gospel Announcers Guild was organized for the purpose of promoting gospel music on radio stations throughout the country. Records by such artists as Edwin Hawkins, Shirley Caesar, the Mighty Clouds of Joy, Andrae Crouch, Willie Johnson & the Gospel Keynotes, the New York Community Choir and the Dixie Hummingbirds crossed over and picked up radio airplay not only on gospel shows but R&B as well.

Black college radio stations added gospel to their formats. At the Black College Radio's convention an award is given to a gospel

artist who was chosen to be the most popular artist among black college broadcasters. The first convention was held in Atlanta, Ga., at Paschal's Hotel in April of 1979.

The '70s saw a rise in radio promotion men dedicated and devoted to gospel music. Because of these promotion men record companies sold more gospel product and the bridge of very little if any communication between the companies and radio announcers was mended. DJ copies of all new releases were made available to all radio stations that the promotion men had on their mailing lists, and when an announcer gets a DJ album from a record company, it does get airplay, because in black gospel the program director programs all types of gospel music.

Gospel radio in the '70s played a major roll in breaking new artists and increasing record sales. The '80s started off with a bang! Gospel people got together to formulate plans to bring about a greater impact in black gospel. The Gospel Music Association and the Gospel Academy Awards will play a major roll in the

growth of black gospel in this decade. The Black Music Association made a strong commitment to get involved in helping black gospel at a meeting held in Los Angeles this January.

In a look at the '80s and what lies ahead for gospel radio, we all know airplay helps to make hits, and I believe the consistency of airplay on gospel records will cause a growth in the gospel market that has never been experienced before. I can see gospel announcers across the United States all playing the same cut on the same album.

There will be more gospel records getting a greater acceptance into regular radio station formats, more stations taking a closer look and studying the movement in the gospel market, more young people getting into gospel radio, more gospel radio play lists and more full time gospel stations in the '80s than ever before in the history of black gospel. More major record companies will be adding gospel divisions, and I predict that the '80s will bring about the biggest expansion in black gospel that we have ever experienced.



**TWO BIG GOSPEL HITS ON ONE RECORD
TWO HITS FOR THE PRICE OF ONE**

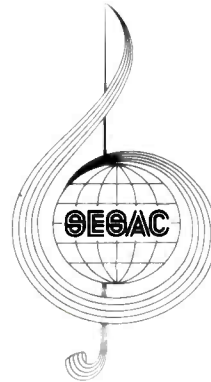
- 100** A — THE ANGELIC GOSPEL SINGERS — "TOUCH ME LORD JESUS"
B — MADAME EDNA GALLMON COOKE — "HEAVY LOAD"
- 101** A — THE BROOKLYN ALLSTARS — "I STOOD ON THE BANKS OF JORDAN"
B — SISTER EMMA TUCKER — "CRYIN' DAYS WILL BE OVER"
- 102** A — THE CONSOLERS — "WAITING FOR MY CHILD"
B — BROTHER JOE MAY — "THE MASTER IS ON OUR SIDE"
- 103** A — REV. CLEOPHUS ROBINSON — "WRAPPED UP, TIED UP"
B — REV. ISAAC DOUGLAS — "THE HARVEST IS PLENTIFUL"
- 104** A — THE SWANEE QUINTET — "HOW MUCH DO I OWE HIM"
B — THE C.B.S. TRUMPETEERS — "MILKY WHITE WAY"
- 105** A — DOROTHY LOVE COATES & HARMONETTES — "I WON'T LET GO"
B — LOS ANGELES COMMUNITY CHOIR — "I'VE DECIDED TO MAKE JESUS"
- 106** A — THE PILGRIM JUBILEE SINGERS — "THREE TREES"
B — THE BRIGHT STARS — "ALL MY HELP"
- 107** A — THE FAMOUS SKYLARKS — "BAPTISM OF JESUS"
B — THE BOYER BROTHERS — "STEP BY STEP"
- 108** A — BROTHER JOE MAY — "DON'T LET THE DEVIL RIDE"
B — REVEREND WILLINGHAM — "NEW WALK"
- 109** A — THE CONSOLERS — "SOMEWHERE AROUND GOD'S THRONE"
B — THE CONSOLERS — "LORD BRING ME DOWN"

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Seminars, Conventions Unite Gospel Industry

By MARGIE BARNETT

■ Throughout the year there are numerous conventions and seminars held for those involved in the gospel music industry, some of which are more specified than others in their clientele and all of which are jammed full of valuable information and enjoyable fellowship. Among these are seven more widely recognized events: Gospel Music Week, Christian Concert Promotion Seminar, National Gospel Radio Seminar, Christian Booksellers Association Convention, Christian Artists' Music Seminar in the Rockies, Fellowship of Contemporary Christian Ministries Conference and the Gospel Music Workshop of America.

Mar. 23-26 marks the second annual Gospel Music Week: four days of workshops, seminars and showcases sponsored by the Gospel Music Association. Several reading sessions hosted by various publishing concerns, two new artist showcases and evening concerts by some of gospel's top artists are a part of Gospel Music Week. The highlight, however, is the annual Dove Awards presentation, featuring winners in 16 nominating categories, the Associate Dove Award category and Hall of Fame inductees.

This year's Gospel Music Week boasts an expanded agenda of seminar topics revolving around the theme "The 1980's: Gospel Music's Decade of Promise."

Prior to Gospel Music Week this year (Mar. 20-22) was the first Christian Concert Promotion Seminar held in Tulsa, Okla., and sponsored by Rodney Snell of Sonshine Concerts. Snell describes the seminar as an "intensive program designed to make any Christian concert more professionally produced while increasing its total impact." Major sessions focused on tickets, creative promotion and record company, management, booking agency and artists involvement. Smaller sessions discussed press, advertising, church involvement, technical production, artists arrangements, stage help and radio use.

Under the auspices of the Gospel Music Association, the National Gospel Radio Seminar will meet in Dallas, Tex., July 18-20 for its eighth seminar. Workshop sessions will cover the topics of sales and motivation, programming and promotion, with the event culminating at a banquet where the "Broadcaster of the Year" award will be presented. Jim Black (SESAC) is seminar chairman, and Mike Sears (WAC, Atlanta) is agenda chairman.

Immediately following the radio seminar will be the annual

Christian Booksellers Association Convention also in Dallas July 20-24. Over 375 exhibitors are expected to take part making it possible for bookstore buyers, managers and owners to unite with their publishers and suppliers. Educational workshops dealing with techniques, trends, and marketing concepts are offered. Author autograph and music performance receptions will be scheduled.

The Christian Artists' Music Seminar in the Rockies has planned its sixth seminar in Estes Park, Colo., for July 27-Aug. 2. The key foundation of the seminar is the fellowship and inspiration offered to the artists themselves.

The Fellowship of Contemporary Christian Ministries was founded in 1975 to bridge communication gaps among those performing contemporary Chris-

Joy Productions Continues Expansion

■ Joy Productions, Inc. continues its rapid growth as the key Christian publicity-promotion-advertising firm and has started preparation to expand client service internationally, according to Dick Curd, president and founder.

Based in Woodland Hills, Ca., Joy Productions was recently retained by gospel singer Jessy Dixon for personal press and public relations and the Turben Co., Inc. for marketing its auto aftermarket products. The firm also handles Word Records and Music Group, Light Records and Lexicon Music, Tom Netherton, the Re-Generation, Dynamic Financial Planning Institute Seminars, Jubilate and others.

Curd also announced Ron Gruchy has joined the staff as director of media relations and executive producer. Gruchy maintains liaison with the major Hollywood studios, network television operations as well as the recording industry and other media.

"Ron has extensive contacts he will use for our current and future clients for major media coverage both here and overseas," said Curd. "Ron and I have worked on location in 43 different countries and plan to bring this expertise and foreign media contacts to our clients."

Joy Productions routinely releases publicity-press material to over 450 radio stations and 125 secular and Christian media, prepares press kits and feature stories and arranges for local and national coverage of client activities. The firm's advertising/promotion/marketing branch produces a broad range of print ads, radio/TV spots and programs, photography, posters, brochures

and between establishment churches and "street workers" in general. The 350 FCCM membership will gather for its fourth annual national conference in Niagara Falls August 4-6, featuring workshops, seminars, worship and recreation.

The year's highlight for the black gospel music community is James Cleveland's Gospel Music Workshop of America, the 13th of which will be held this year in Philadelphia in August. The workshop focuses on various musical and cultural courses and seminars with concerts showcasing choirs, groups and solo artists. Close to 80 exhibitors take part in the workshop, and there are several guilds set up within the workshop's framework including the gospel announcers guild. Just prior to the GMWA each year is the annual Quartet Convention held in the same location.

and album cover designs. "Our new promotion campaign for Joy Productions for 1980 will be 'The Professionals—Let us take You to the World,'" said Curd, "and that's exactly what we intend to do."

Former member of the NBC-TV press department and director of international marketing for NBC Ents., Curd was previously a reporter-photographer for the Washington Daily News, co-manager of Panhandle Advertising Agency, creator/producer/director for the Debbie Reynolds syndicate radio series "Date With Debbie" and consultant to the Hugh Downs daily PBS-TV series "Over Easy."

Joy Productions is located at 21109 Oxnard St., Woodland Hills, Ca. 91367; phone: (213) 884-5922.

Hinsons Hit Big for Calvary

■ Calvary Records, Inc. originated in Fresno, California about a decade ago. Its founder and owner, Nelson S. Parkerson, started the label with a singing group called the Hinsons. Since their union, the Hinsons have become legendary in the field of gospel music, and Calvary Records has become one of the foremost gospel labels in the country.

The Hinsons have won virtually every significant award which has been presented in the gospel field, including the prestigious Dove Award for the Ron Hinson song "The Lighthouse" and the 1979 Fan Award for "Favorite Gospel Group in America."

Since its origin in Fresno, California, Calvary Records has moved its basic operations to

Expansion Marks Praise's Year

■ The close of the last decade saw Praise Records of Canada making several additions to both inventory and company structure.

Along with others facing the ever increasing cost of producing gospel records, Praise believed this would be an opportune time to introduce its new budget line, Horizon. This was then followed by a new budget line of children's records on the Little People label.

1979 also saw the formation of a new contemporary Christian label New Born. In addition to its own labels, Praise signed contracts for two new labels Fishersfolk and Star Song, both being manufactured and distributed under license by Praise in Canada and the United States. Believing in giving its dealers the best of service, Praise introduced a new sales approach in its customer relations with delivery vans now carrying a near complete line of products.

New Labels

For 1980 Praise is introducing a new record label, Tunessmith. This will be a progressive rock religious label and is now on the market with its first album "Shallow Water" by Servant. Tunessmith is a joint venture by Signature Productions, Inc., and Praise Records.

The signing of a long term contract with Joanne Cash, the sister of Johnny Cash, created the need for yet another label to accommodate country gospel artists. Starting in March, 1980, Praise will be introducing the Country Oak label with three artists Joanne Cash, Jennifer MacDonald and Ken Grambo.

Nashville. The Calvary Company continues to expand and its roster of artists includes some of the finest talent in gospel music today. Featured on Calvary and Lifestream, the contemporary arm of the company, are such talents as Johnny Cook, the Galileans, the Singing Goffs, David Houston, the Telestials, the Campbells, the Wilburn Bros., David Waters, Eastwind, Tracy Dartt and others.

Publishing Facilities

The Calvary Building in Nashville also houses its publishing facilities: Songs of Calvary (BMI), Music of Calvary (SESAC), and Lifestream (ASCAP).

Ronnie Drake is executive director of the Nashville operation and Phyllis Bradhurst is executive secretary.



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In churches consecrated to God, and under His sky; in auditoriums, concert halls and schools; on radio and television, and in other places where Americans have traditionally gathered since first they set foot on this continent, both in public and in private, to obey the Psalmist's injunction, we raise our voices in singing worship.

BMI is proud that among its 55,000 writers and publishers are many who daily add to that glorious storehouse of exultation, writing and performing in His praise. BMI honors them for that contribution.



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Gospel Is Good News at Light/Lexicon

■ Light Records and Lexicon Music have made impressive gains in talent and product in 1979 with extensive international plans underway for 1980 for both records and music.

Ralph Carmichael, president of Light/Lexicon, sets the tone for the companies in 1980. "When you can communicate a good message on wings of song it goes further, penetrates deeper and stays longer," he said. "Since 'gospel' means 'good news,' let's say that 'good news music' whether listened to on a record or sung from a printed page is capable of producing positive life changing effects. That's the most exciting business you could ask to be in.

"There is no doubt about the demand going up and little doubt of our ability to supply. In 1980 we will introduce 250 new songs to the public not to mention providing new versions and different treatments of our 2,000 copyrights, many of which we are translating into several languages."

Larry Jordan, executive vice president, indicates Lexicon Music is up 40 percent over last year and Lexicon/Light jointly have increased approximately 25 percent while producing only one-third as many projects. "While the secular music and recording industry is laying off people and undergoing cutbacks, we are having greater sales and hiring or promoting people," stated Jordan.

New key staff members include, Dale Pettit, comptroller; Jim Garcia, director of administration; Gary McCartie, former operations supervisor at KBRT in Los Angeles as director of music development, and Bill Maxwell, record co-producer for Andrae Crouch and Danniebelle as director of A&R for contemporary and soul gospel artists. The Lexicon/Light staff increased 30 percent in 1979, and Jordan anticipates increasing it another 20 percent in 1980 while office space will be increased 25 percent.

"We are also planning to expand strongly next year into international markets and will be seeking distributors in Great Britain, Europe, Central and South America and Australia/Asia," says Jordan. "We plan to pursue any country where there is a potential market for gospel music. Our artists have established a high visibility in foreign markets through personal tours." Both Andrae Crouch & the Disciples and Jessy Dixon are touring repeatedly in Europe before sell-out crowds with Walter Hawkins & Family, Sweet Comfort Band and John Fischer preparing for their initial European tours. Ralph Carmichael returns to London in

April for music workshops and the premiere of his musical "I'm Here, God's Here, Now We Can Start," co-written with Kurt Kaiser.

Light/Lexicon has also moved into increased visibility through appearances by their artists at every major gospel summer festival. Andrae Crouch & the Disciples, who have received two Grammys and six nominations, headlined the Black Music Association concert June 7 at the White House followed by the Gospel Music Association. Walter Hawkins, who was nominated for a Grammy last year, had his "Love Alive" LP on the industry magazine charts for nearly three years. He toured extensively, was featured on Hugh Downs' "Over Easy" on 250 PBS-TV stations and received six key awards from the Gospel Announcers Guild at the annual Gospel Music Workshop. Jessy Dixon appeared in Paul Simon's new feature film for Warner Bros., released his latest Light album "You Bring The Sun Out," had his song "That's What He's Looking For" featured on the Nov. 1 segment of "Laverne & Shirley" and made five European tours in eight months.

"In 1980 we will see Light Records penetrating the area of soul gospel music in depth," said Bill Cole, vice president. "We have signed Kristle Murden and Beverly Glenn for 1980 releases and anticipate additional releases from Tramaine Hawkins, Walter Hawkins, Andrae Crouch and Jessy Dixon."

Cole also announced a strong movement to serve the Latin and Mexican-American population. "The protestant movement within the broad Latin American community is expanding like wild fire, and yet we have few musical voices ministering in this area," Cole said. "It's a challenge that must be met, and Light Records is the company to do it. Our first release will be with James Felix, formerly with Andrae Crouch & the Disciples, who is now building his own career as a musical

April-Blackwood: Growth in Gospel

■ For the second time in as many years, April-Blackwood has a song in contention for the coveted Dove Award for Song of the Year, "The Highest Praise," co-written by Chris Waters and sung by Doug Oldham. Along with several cover recordings, the song received national exposure when performed on the PTL Network. It is currently charted on several Christian trade charts.

"We plan to continue our success as a major gospel publisher," says Charlie Monk, head of April-Blackwood's Nashville of-

spokesman to this segment of our society." Lexicon Music also published their Spanish language mini-hymnal "Una Nueva Alabanza" in 1979.

Light Records also plans to continue with major releases in the contemporary and MOR areas. Just released is new artist Becky Ugartechea's first album "Look By Faith" and Sweet Comfort Band's "Hold On Tight."

Carl Seal, vice president publishing, pointed to a major new commitment for musicals in 1980 following the success of Flo Price's "Christmas 2001" and the new Easter musical "Come Messiah, Come" and announced a major new musical project by Jimmy and Carol Owens with narration by Efrem Zimbalist, Jr. In addition to a series of children's choir books, Lexicon anticipates great success for the new music from Tramaine Hawkins' album written by Walter Hawkins.

Seal stated the company had changed its policy from publishing everything recorded to a plan to carefully examine each project and publish the stronger material, which will add validity to the whole company. He also announced Lexicon would make a major move into "easy to sing" choral arrangements for small and large choirs making the background accompaniment tracks available from the original recording session.

Additional Lexicon releases included Ralph Carmichael's new arrangement "All My Life," Walter Hawkins' new choral book "Love Alive II," Andrae Crouch's "Soon And Very Soon" chorus book, "Inspirational Soul" songbook; "Celebrate His Love" by Dan Burgess, "Extra! Sing All About It," arrangements from "The Witness" musical, Clark Gassman's arrangements of "Jesus Loves The Little Children" and "For Those Tears I Died" by Children of the Day, "It Wouldn't Be Enough" and Jon Byron's "Family Of God." Carmichael's "Specially For Shepherds" has become a classic church musical.

"We are proud to have songs from such talented writers as Chris Waters, the Cusics, Keith Green and Holly Dunn as part of our catalogue. We also just made a deal with producer/writer Patrick Henderson, co-writer of 'Jesus Is Lord' on Andrae Crouch's 'I'll Be Thinking Of You' LP for Light Records."

April-Blackwood's print division moved into the gospel music marketing area last year with the very successful Keith Green folio "For Him Who Has Ears To Hear."

Watkins & McEastland: Multi-faceted Company

■ Watkins & McEastland Associates is an enterprise designed to produce and develop artists. Within the organization there are several companies, each exclusively dealing with a specific area, such as the Gospel Music Educators Seminar, Watkins Booking Agency, three publishing firms and a record production label.

Donald L. Watkins is president of the company, and Rev. Kenneth J. McEastland is director of the seminar. The Gospel Music Educators Seminar is designed to present methods of improvement and presentation polish for black gospel church choirs, community groups and singers in the music business areas of songwriting, choir decorum, musicians clinics, publishing, church worship music, choral directing and vocal techniques. Top artists like Walter and Edwin Hawkins, Jessy Dixon and Bobby Jones & New Life will perform and conduct classes at the seminar.

Watkins & McEastland houses Don-Watt Music, ASCAP and Watt-Don Music, SESAC, and the Watkins Booking Agency. The agency has presented Shirley Caesar, Walter Hawkins & Family, Andrae Crouch, Bobby Jones & New Life and the Don DeGrate Delegation in Nashville and regularly represents Jones & New Life, DeGrate, Kay Robinson, the Franklin Ballard Singers, Novella Williams and Paulette Castel.

New Life Wins With Womach LPs

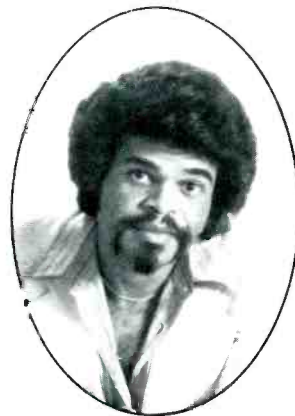
■ In 1979 New Life Records released two new LPs including Merrill Womach's "My Favorite Hymns" and "Images Of Christmas." New Life mounted a promotional and merchandising campaign in support of Womach's ten album collection, emphasizing the two newest releases which went to 1500 radio stations.

Cam Florida's Continentals presented a second in a series of Jesus Praise medleys on the "Come Praise And Bless The Lord" LP. As an aid for personal or choral use, songbooks, accompaniment tracks and orchestrations are made available.

"Home Again—Portrait Of A Family" by Chuck Bolte and the Jeremiah People is a new approach to a family-styled musical, depicting a somewhat typical Christian family involved in their own individual problems and pursuits. The entire script, lyrics and musical score and diagrams for stage set-ups are available with pictures from each scene in a companion script and songbook combination.

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Top Male Soul & Inspirational Artist:

- #1. Walter Hawkins for the 2nd year.
- #2. Andrae Crouch

Top Soul & Inspirational Album

- #1. "Love Alive II" - 3rd consecutive year for Walter Hawkins and the Love Center Choir. ("Love Alive" 1977-1978)

Top Male Artist, Inspirational

- #2. Andrae Crouch

Top Trio, Contemporary

- #2. The Archers

Top Group, Contemporary

- #2. Sweet Comfort Band



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The Benson Co.: A Concern For New Artists

■ The Benson Company, comprised of the HeartWarming, Impact and Greentree labels and distributor of Jimmy Swaggart's Jim label, has long been a leader in the field of recorded gospel music. While boasting some of gospel music's top artists, Mike Cowart, executive senior vice president, has worked diligently in the last several months to recruit new artists for the Benson labels.

Cowart has looked to fill a number of spots. "When we sign new artists, there are three main areas we look for," he said. "First of all, if there is a gap in our roster, a place in the field of gospel music that is not being covered by other Benson artists, we look for someone to fill the spot. Second, we are interested in 'name' artists; people who have been involved in gospel music and their career is on the up-swing. We feel as though we have the expertise to work well with this type of artist, and also bringing in a known name is good for us, continuing to add credibility. Third, we are interested in developing new artists. There are times when an unknown artist will come into the building, a super talent just getting started, looking for someone to represent them. The Benson Company is interested in working with people, developing their talent, giving them a chance to be heard and supporting their ministry. Artists such as Dallas Holm, the Rambos, Tim Sheppard and many others have come to Benson as relative unknowns and have experienced much success in the field of Christian music."

During the past year Benson has acquired several new artists including football star Terry Bradshaw, a Christian and a singer. He signed with Benson in December of last year and his first album, "Terry Bradshaw," is due for release in April. The Cruse Family were signed to the Impact label last fall and have just released their first album, "Harmony." Having been involved in gospel music for eight years, the family consists of parents Joe and Nancy Cruse and children Joe III, Karen, Janie, John and Cindy plus daughter-in-law Becky and sons-in-law Jeff Adams and Charles Stone.

The Brothers, three former members of the Cathedral Quartet, recently signed to the Impact label. Roy Tremble, Lorne Mathews and George Amon Webster are based out of Ohio, and their first LP is due for release in the spring. The group Revelation is a recent addition to the Greentree label. Founded by Leo and Carolyn Gillman, the group is based in Florida. Carolyn writes the ma-

terial, Leo manages the group and together they produced the first album, "For His Glorious Majesty," to be released this spring. Gordon Jensen, best known for his songwriting, recently released his first solo LP on Impact. Entitled "Gordon Jensen" it features all new songs by Jensen.

Though Karen Voegtlin's self-penned solo LP "Misty Morning" on Greentree is her first, she is by no means a new artist on the contemporary Christian scene. A vocalist and keyboards player for the group Andrus/Blackwood & Co., Voegtlin debuted on the LP "Following You" and was featured on the "Falling In Love" cut, which she wrote. Karen will continue to perform with the group, and when not on the road with them, will perform on her own as well.

The most recent artist signing took place at the annual Benson Music Clinic held at the Opryland Hotel in Nashville. A highlight of the company's showcase was the appearance of Larnelle Harris and his public signing of a recording contract. Harris already has three solo LPs to his credit as well as albums with groups like the Spurlows. He has appeared a number of times as soloist on the Billy Graham Crusade and can be heard in the new movie based on the story of Charles Colson's conversion singing the title song "Born Again."

In recent months there has been much interest over the fact that while most of the record industry is suffering from a sales slump, the gospel industry is

seemingly weathering the storm unharmed. Taking a serious look at the reasons for this, the Benson Company has come up with some theories that could have a real impact on their plans for the future.

The gospel record buyer tends to be extremely loyal. Once a "fan" he tends to buy ensuing product by the same artist, making a very good base from which to expand the artist's career. The base is easily maintained through solid airplay promotion and a minimal amount of advertising and promotion dollars in conjunction with the artist's personal appearances. The challenge is to look far beyond the artist's base to the potential market.

Recent findings by Gallup surveys show that there are 50 million born again Christians in the U.S., and research done by CBN radio shows only four million people have ever listened to religious radio. "These findings tend to make us believe the potential market is larger than the vehicle we use to communicate with it," says Ed Messick, senior vice president of marketing.

Cowart sees artist development in its formative stages as he works with new and established artists on Benson's labels. "The Benson Company believes in total involvement with its artists' careers and ministries," says Cowart. "Our purpose and role in their ministry is to provide a platform for people who have something to say. We have a dual role in that we must be able to read what the trends are, what the market wants and figure out how to get it to them."

Growth Spurs Optimism at Benson Pub.

■ According to James Van Hook, senior vice-president and director of publications for The Benson Company, "The company is experiencing unprecedented growth in the publishing division. Sales volume of printed product is steadily rising, and Benson is continually adding to its catalogues new compositions by well-known writers."

Included in Benson's writing group is Gordon Jensen, writer of such Gospel music hits as "Redemption Draweth Nigh" and "I Should Have Been Crucified." Jensen has recently signed a three-year exclusive writer's contract with Benson, assigning all his songs to Jensen Music, a division of Benson, including "I Escaped to the Light" from Jensen's latest Impact recording.

Other well-known writers include Dottie Rambo, writer of "Behold the Lamb;" Dallas Holm, who wrote the new "Believer" musical and "His Last Days," both

featuring the song "Rise Again;" Phil Johnson, writer of "The Day He Wore My Crown;" Tim Shepard, who wrote "Ever Since the Day" and "The Fiddler;" Squire Parsons, writer of "Sweet Beulah Land;" and Lanny Wolfe, who with Don Marsh wrote the new Christmas musical "Noel, Jesus Is Born," featuring the song "Seeking For Me." Released in mid-1979 "Noel" has to date sold nearly 75,000 copies. Other Benson writers include Larry Goss, Carolyn Gillman, Conrad Cook, Sharalee Lucas, Karen Voegtlin.

The Benson Company is composed of a number of publishing companies, which are John T. Benson Publishing Company / ASCAP, Heartwarming Music / BMI, Dimension Music/SESAC, Lanny Wolfe Music/SESAC, Kingsmen Publishing Company/BMI, Hemphill Music Company/BMI, Crown Music Companies/ASCAP, BMI, SESAC, and Jensen Music/ASCAP.

Impact Books Lives Up To Its Name

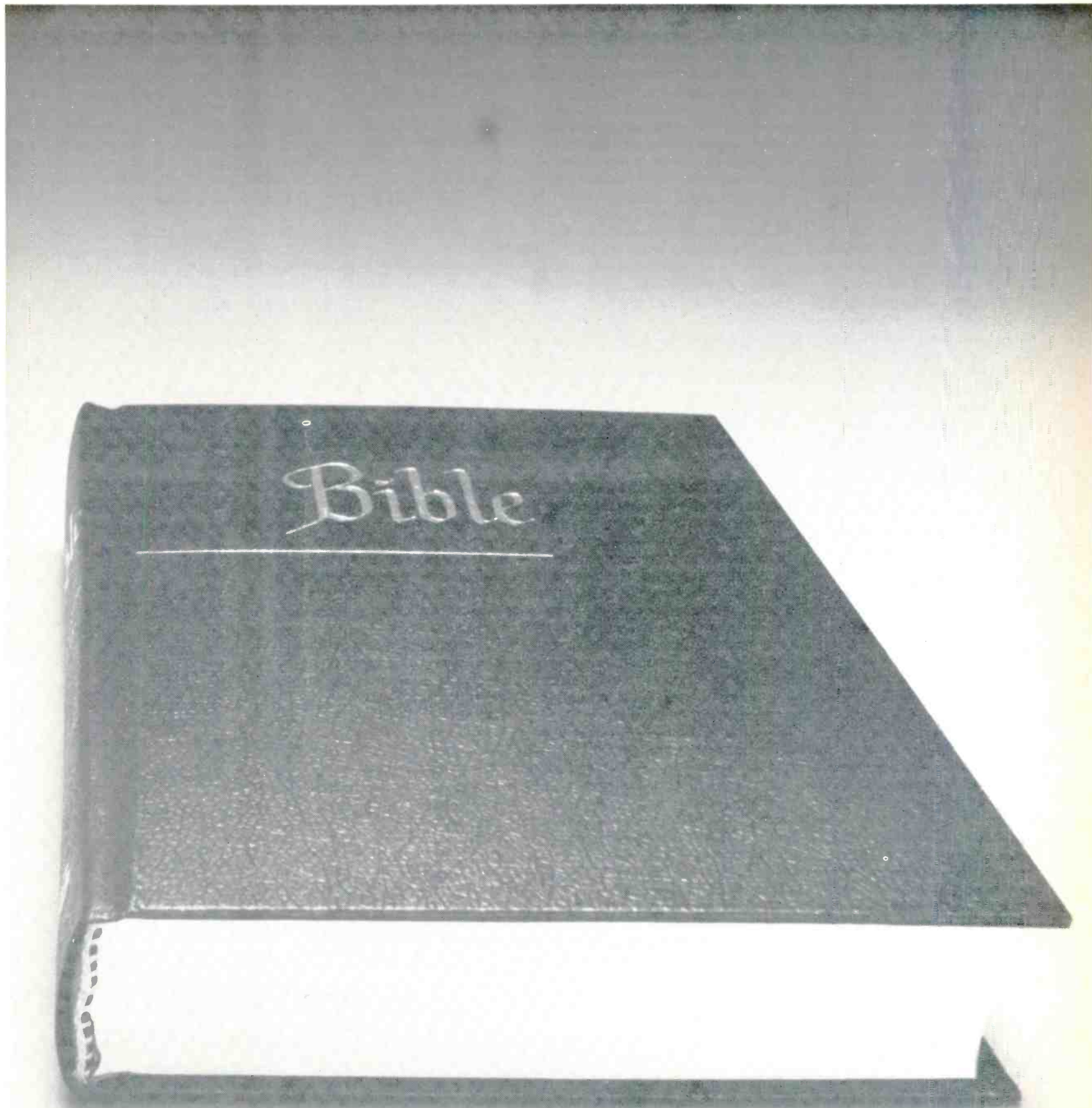
■ From a modest beginning with a single title published in 1968, Impact Books, a division of the Benson Company, is currently releasing 18 to 20 new titles a year. This represents a 100 percent increase over the preceding year.

Impact Books has as its goal to supplement and complement the music publishing division of the Benson Company and to develop new outlets through which Benson products may flow. Books published in the past year include releases in widely varying categories, including children's books, autobiographies, inspirational works, Bible studies, philosophy and theology volumes, fiction, and books on current issues.

Impact Books maintains a viable and aggressive marketing program. The publishing philosophy for Impact Books is, according to Impact editor Ann Severance, "to operate from a deep Christian perspective in developing, producing, and marketing innovative products and services which satisfy customer needs and provide effective platforms for creative people." The Impact staff, including Mrs. Severance and copy editor Nancy Willis, has made the effort to uphold the highest standards of quality, integrity, and innovation in the publishing world.

Impact's all-time bestseller is Ann Kiemel's "I'm Out To Change My World," published in 1974, which to date has sold over a half-million copies. Attention has also been brought to Jason Towner's "Jason Loves Jane (But They Got A Divorce)" and "Thieves" by T. A. Noton. Other Impact books are currently under consideration for several awards, one is being considered for a motion picture and has been made into a radio dramatic presentation and major networks have expressed interest in author interviews and features.

Impact releases, which are done in both hardback and trade paperback editions, have included additions to the popular Dottie Rambo Creek Bank Kids series, "Room in Our Hearts, Room in Our Home" by Joe Ann and Monroe Ballard, Grady Nutt's "So Good, So Far . . ." and one of Impact's most recent releases "The Best of Elton Trueblood: An Anthology," edited by James R. Newby, a collection of the best of Trueblood's writings from his more than thirty books published over the past half-century. A February release is scheduled for "Loving Again" by Ginilou DeMarco. At a time when many small book publishers are biting the dust, Impact Books lives up to its name.



Something to sing about.

ASCAP

2 Music Square West Nashville, Tenn. 37203-One Lincoln Plaza New York, N.Y. 10023-6430 Sunset Blvd. Hollywood, Ca. 90028

For Linda Miller & Associates Multifaceted Growth Is the Key

■ For Linda Miller and Associates, it's been a rewarding year of growth. However, it's not just the business, or external growth that marks this company, but also the inner, spiritual growth of each member of the staff and artist roster.

Linda Miller and Associates is four years old. Its companion booking agency, Limited Edition Talent, Inc., is two years old. Beginning with just Miller and a part time secretary, the staff has grown to include Linda, who handles the personal management of the artists; Norma Boyd, who is the business manager; Kathy Armstrong, who is in charge of booking the artists; and Marianne Yunt, the special services coordinator. The staff is supplemented by two interns from Belmont College who work part time doing general office work and mailings.

The artists that Linda Miller and Associates represent include Cynthia Clawson, Ragan Courtney, David Ford, George Gagliardi, John and Mary Giger, Hale and Wilder, and Nielson and Young.

Though managed and booked out of Nashville, the husband and wife team Cynthia Clawson and Ragan Courtney moved to Houston where they are now artists-in-residence at the Second Baptist Church. Courtney, in addition to traveling for a limited number of solo concerts each year, divides his time between acting, writing, staging and directing many of his own works. The couple celebrated the birth of their first child, a boy, last February, and about the same time, a new musical from Ragan, "Acts." Cynthia's new album, "It Was His Love," garnered her two Dove nominations for album of the year and top female vocalist. Key performances during the year included the Christian Booksellers Convention, the GMA Congressional breakfast in Washington, Estes Park, the Gaither's Praise Gathering and the National Religious Broadcasters Convention.

David Ford spent the year performing "Elijah" in churches and working with several symphonies. He sang at the Medallion Series, a set of prestigious concerts in Minneapolis and did work on radio and TV commercials. Songwriter George Gagliardi's "Words And Music," Clawson's latest single, has been named one of the top ten songs of 1979 and is up for a Dove as Song of the Year.

John and Mary Giger, Good Life recording artists, guested at the Christian Booksellers Convention and for a performance before the Gospel Music Association's board of directors. Word artists Hale and Wilder performed at

Word, Inc. December sales conference. A live album is planned as the duo just signed a new three-year contract. Neilson and Young released their second Paragon LP and were nominated for a Dove as top instrumentalists.

One of the company highlights last year was the presentation of the agency's entire roster for a showcase in Houston before the opening of the Southern Baptist Convention.

New Songs, Sounds Score for Singspiration

■ 1979 is a year looked back on with pride for the accomplishments of Singspiration Music and Records of the Zondervan Corporation.

1979 held a lot of surprises for Singspiration as well as a lot of changes. The changes began in the management, and this change poured over into a change of artist style, cover concept and a complete change of outlook on the direction in which gospel music will be heading for the Singspiration Record Company in the decade ahead.

In 1979 Singspiration made its debut in St. Louis, Missouri, at the opening night show at the Christian Booksellers Convention. The show opened with the Re'Generation performing "Love Is Spreading Over The World." As the excitement mounted during this dramatic number, Re'Generation was joined by all of the participating Singspiration artists. The show just kept getting better and better when Phil Brower, director of records and music promotion decided to show off the new findings of Singspiration and bring out the stars.

The CBA Show started things off on the right foot for Sandi Patti, Singspiration's effervescent new female singer. Another person who's singing career got its take-off in St. Louis is "Moose" Smith. "Moose" has written all the tunes on his new album.

In '79 such artists as Robbie Hiner and Lillie Knauls surprised the gospel music world by making an appearance on the Singspiration show, thus joining the Singspiration Family of Artists. In '79 the Renaissance, Christine Wyrzten, Bill Pearce, Rick Powell, and Don Wyrzten all came out with new and better sounds and many, many new songs.

An explosion of new artists, new songs, new sounds and new ideas happened to the Singspiration Record Company in 1979. Such groups as Australia's Family, the group Higher Ground, and many more have joined the ranks.

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*ONE TRUTH

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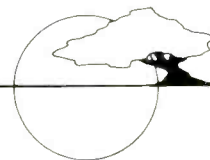
REVELATION
JEANNIE C. RILEY
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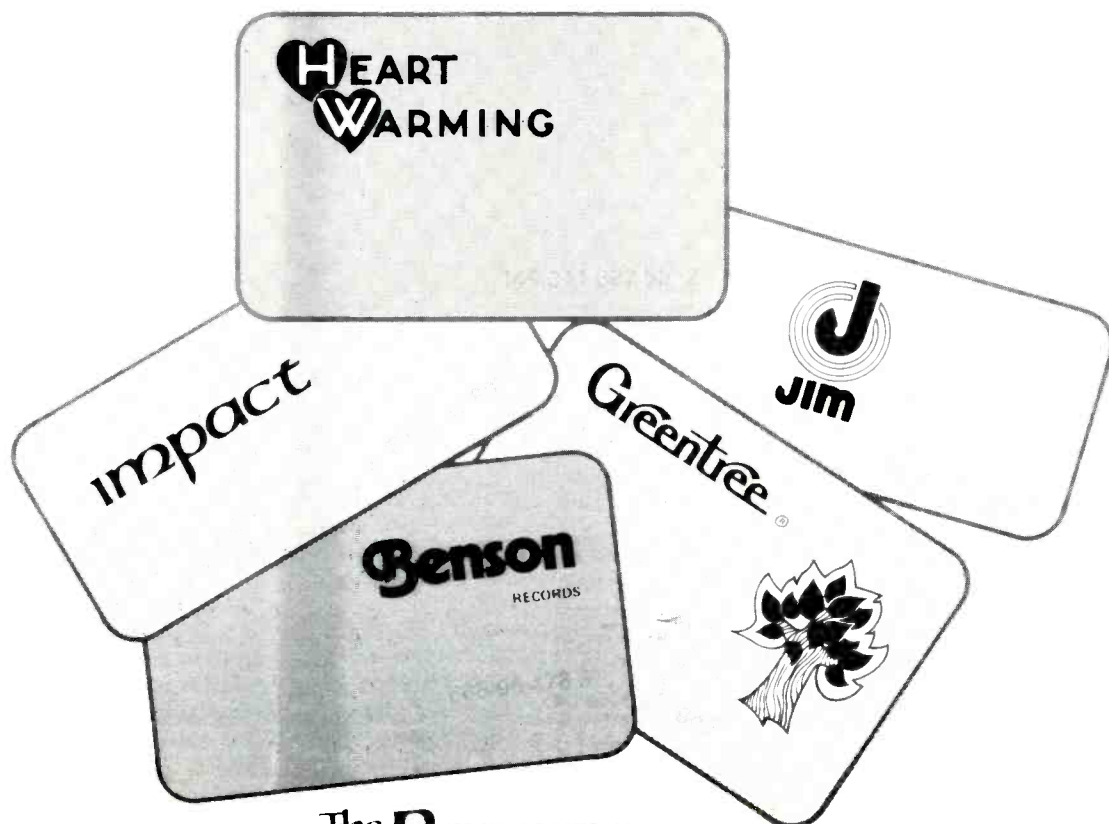
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Gospel

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get
Home
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it.



The Benson Company

365 Great Circle Road/Nashville, Tennessee 37228

At BMI, Sacred Music Remains Sacred

■ To BMI, sacred music has always been sacred. BMI has served the cause of sacred music and its writers and publishers, as it has the many other worlds of music and their writers and publishers, since the company was formed in 1940.

One of the first major projects was the preparation of the 500-page "BMI Hymnal," a book of the best available sacred songs of all faiths and religious groups of the western world, by such writers as Fanny Crosby, Phillip Bliss, Robert Lowry, William Bradbury, Lowell Mason, Ira Sankey, Isaac Woodbury and others. As the Gospel Music Hall of Fame honors its founding fathers, these are among the names that win places of honor. During one of his crusades, Billy Graham interrupted his ministry to cite the "BMI Hymnal" and accept a special bound volume for his library.

Catalogs & Composers

Leading catalogs of gospel music affiliated with BMI include those published by Stamps-Baxter Music and Printing Company; the Savoy Music Co., Inc. (now in the Screen Gems-Columbia Music, Inc. repertory); the Unichappell Music, Inc. Thomas A. Dorsey catalog; Canaanland Music; Heartwarming Music Co.; Songs of Calvary; Beasley & Barker Music Co., Inc.; Crescendo Music; Goff Publishing Co.; Venice Music Co.; Excellorec Music Co.; Jimmie Davis Music Corp.; Silverline Music, Inc.; Rex Nelson Music Co.; Life Song Music Press; Sparrow Song Music; and LeFevre Sing Music.

BMI-affiliated composers of gospel songs are those who have been household names for decades, as well as many new writers. Among them are creators of black gospel music Thomas A. Dorsey, writer of "Precious Lord, Take My Hand;" James Cleveland, Walter Hawkins, Shirley Caesar, Cleavant Derricks, Alex Bradford and Dorothy Love Coates.

Among the white gospel writers are: Lester Beasley, Albert E. Brumley, Jr., Urias LeFevre, Chris Christian, B. J. Thomas, J. R. Baxter, LaBreeska, Joel and Candy Hemphill, Wallace Fowler, Kris Kristofferson, Marijohn Wilkin, Russell Taff, Ron Hinson, Walt Mills, Eldridge Fox, Chris Waters, Larry Gatlin, Duane Allen, Terry Bradshaw, Reba Rambo, Jeannie C. Riley, Robert LaVerne Tripp, Randy Cox and countless others from among BMI's 37,000 writers.

In 1980, as always, BMI continues to work for gospel music, doing all that is possible to support the music and those who create it. Frances Preston, vice president in charge of the Nashville office, and Joe Moscheo, di-

rector of affiliate relations in Music City, are central to the BMI involvement in gospel.

Congressional Breakfast

Chairperson of the board of directors of the Gospel Music Association and the committee for Gospel Music Week, Mrs. Preston was one of those instrumental in bringing gospel music to the White House last September 9th. With Moscheo, she also coordinated the music for a January Congressional breakfast at the Raeburn Building in the nation's capital—in conjunction with the Gospel Music Association—providing still another important showcase for gospel music.

Moscheo, who played key-

boards for the Imperials for eleven years before coming to BMI, is deeply into all aspects of gospel music. Director-at-large of the Gospel Music Association board, he is chairman of the Dove Awards Committee and producer of the annual Dove Awards Show. Recently, he put together the gospel music presentation at the White House. In addition, Moscheo participates in gospel music workshops, seminars and panels all over the nation, often in the company of Mrs. Preston.

In their capacities at BMI, Mrs. Preston and Moscheo work with and encourage veteran and upcoming gospel writers and publishers in an atmosphere that is simultaneously supportive and business-like.

Gospel's Challenge is SESAC's Business

■ SESAC first began affiliating gospel music publishers in July of 1938. In the ensuing years the organization has played a key role in educating this segment of the music industry in the ways of worldwide promotion, economic opportunity and copyright education and protection. Today, SESAC's roster of gospel artists, writers and publishers includes some of the top names in the field, as is proven by even the most cursory of glances at the 1979 gospel charts.

Among the year's highlights: "I'll Fly Away," Albert Brumley's esteemed work, wound up the Singin' on the Grounds at the White House on September 9. President Jimmy Carter and First Lady Rosalynn Carter joined in the finale; "Breaker, Breaker Sweet Jesus" by Jerry Arhelger (published by Silhouette Music) turned out to be one of the year's sleepers; Vernard Johnson, SESAC writer, became the first black man to receive a Doctorate in Musical Arts from Southwestern Theological Seminary in Fort Worth, Texas; Lanny Wolfe, a writer and publisher, directed the National Music Conference for the United Pentecostal Church, Jackson, Mississippi; "Word of Hope," a musical created by Larry Mayfield for the reformed Church of America, was performed on some 200 radio and television shows; Lowell Lundstrom's weekly television outreach was broadcast in 2000 cities in the United States and Canada. His Christmas special, "Colorado Wilderness," served 200 television stations in prime-time slots; Ron Huff co-authored the theme for the PTL Club show and co-wrote the children's musical, "Kids Under Construction;" Jim Black, SESAC's director of gospel music, chaired the Gospel Radio Seminar, in St. Louis in July. Plans

are for him to do the same in Dallas this year. Black also serves on the board of the Gospel Music Association and the Muscle Shoals Music Association; Norman Odum, SESAC vice president and secretary of the Gospel Music Association and the Gospel Music Hall of Fame Research Library and Museum, represented the company at the 43rd annual session of the National Singing Convention in Blairsville, Georgia in November.

Award Nominees

When the annual Dove Award nominees were announced, SESAC was conspicuous by its presence. Dallas Holm, Harold Lane and Lanny Wolfe are among the five Songwriter of the Year finalists, while five SESAC songs are finalists in the Song of the Year competition: "I'm Standing on the Solid Rock" (composer, Harold Lane; publisher, Ben Speer Music); "Rise Again," (composer, Dallas Holm; publisher, Dimension Music); "The Day He Wore My Crown" (composer Phil Johnson; publisher, Dimension Music); "What Sins (Are You Talking About)" (composer, Harold Lane; publisher, Ben Speer Music); "You Make It Rain For Me" (composer, Larry Stallings; publisher, Promiseland).

Four SESAC writer and publisher affiliates are represented in the Grammy Award nominees for Best Gospel Performance, Contemporary or Inspirational: Phil Johnson, writer-producer of the Andrus Blackwood Album "Following You" on Greentree; "Heed the Call" by the Imperials features two works by SESAC writer affiliate James Hollihan, both published by Monk and Tid. Also on the album are "Whenever I Speak His Name" by Russell Taff (publisher, Norman Clayton), and "He Don't Lift Us Up To Let Us Down" by Phil Johnson

ASCAP Renews Emphasis on Gospel

■ In a year marked by the spectacular tribute to gospel music held at the White House, ASCAP's expansion in this area has kept pace with the emergence of gospel as a major component of the music industry.

Ed Shea, ASCAP southern regional executive director, points to the new roster of ASCAP members as an indication of the Society's increasing involvement in gospel music. They include Don Francisco, Ken Harding, David Lehman, Gary Chapman, J.J. Lee, Gary McSpadden and Bob and Jane Farrell. These ASCAP newcomers join the roster of such greats as Dottie Rambo, Rusty
(Continued on page 42)

(publisher, Dimension); "My Father's Eyes" by Amy Grant features Marty McCall's and Meagan Moorehead's work, "Bridegroom," (publisher, Monk and Tid, and Norman Clayton); Evie Tornquist's "Never the Same" includes Otis Skillings' "Jesus I Love You" (publisher, Lillenas).

In the Best Gospel Performance, Traditional category, the nominee "You Ain't Heard Nothing Yet!" by the Cathedral Quartet features "Shine On Us Jesus" by composer George Younce (publisher, Eternal Music) and "God Really Loves Me" by composer Mack Taunton (publisher, Otha Music).

Representing SESAC in the Best Soul Gospel Performance, Traditional are: "For the Wrong I've Done" by Willie Banks and the Messengers, with five works by Banks (all published by Su-Ann Publishing Company); "In God's Own Time" by James Cleveland and Triboro Mass Choir, features "Stand Up For Jesus" by Robert Fryson (publisher, Bob Jay Publishers Corp.); and "It's a New Day" by James Cleveland and the Southern California Community Choir, features "Please Make Me Better, Lord" by Marva Hines (publisher, Marva's Music).

In addition to sub-publishing 400 gospel copyrights from 16 different publishers' catalogues in 20 different countries, SESAC's international department actively promotes the company's gospel repertory via records to radio and television stations throughout the world.

New writers and publishers continue to join ranks with their established counterparts. Together they fulfill the spiritual needs of people everywhere, and in doing so they uplift, inspire and sustain human dignity. To SESAC, this is the challenge of gospel.

Elvis



Elvis
HE WALKS BESIDE ME
FAVORITE SONGS OF FAITH AND INSPIRATION
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AFL1-2772

RCA
How Great Thou Art
as sung by Elvis
VICTOR
AFL1-3758

ELVIS PRESLEY
HIS HAND IN MINE
RCA
Formerly available as LSP-2328
ANL1-1319

VICTOR
Elvis
He Touched Me
AFL1-4690



Maranatha! Reaches for Wider Audience

■ The coming year promises to be a time of intense re-evaluation for the Christian music industry. Questions of effective outreach, creative validity and relevance in both evangelical and church-oriented goals have mandated a careful and considered approach to matters of growth and potentials for future development.

Maranatha! Music, as a pioneer in the field of contemporary gospel has already begun to reflect a significantly altered strategy to define its role in the next decade. It is a game plan whose single, distinguishing characteristic is the desire to develop effective ways to serve both its existing and as-yet-untouched audiences. This desire, in turn, has created an acute awareness among Maranatha! planners of a grassroots necessity in spreading the Christian message through music. This combination, a firm commitment to service and an on-going exploration of more potent means of reaching new listeners, has led the company to initiate some bold and startling moves towards these specific ends.

In the ten years of Maranatha's existence, the company has grown from a music spin-off of Costa Mesa's Calvary Chapel—a means for the church's musical membership to minister to similar bodies while earning a livelihood—to a major contender in the escalating contemporary gospel recording industry. Signings of such major Christian stars as Denny Correll and Leon Patillo, the marked success of the Maranatha! Singer's albums and concerts, the creation, in short, of a thriving recording, advertising and promotional network that included field representatives, a home-based recording studio as well as a large staff, were all indicative of Maranatha's growth profile along traditional music industry lines.

Recent developments, however, have demonstrated Maranatha's increased concern for its initial goal, that of Christian outreach. As the recording industry, generally, and the Christian arm of that industry, specifically, have experienced some sobering consumer trends of late, it has become apparent that reaching uncommitted record buyers and concert-goers as well as providing effective musical ministry for the growing number of Calvary-styled local churches, was not effectively being met through such standard procedures.

To address this shifting emphasis in the awareness of both audience and industry, Maranatha! undertook several measures to trim down its base of operation, become more mobile and in the process, more responsive to the

population it seeks to serve. A reduction in artists recording on the Maranatha! label was the first of these steps, followed by an equally decisive cut in the company's staff. From a payroll that once numbered over 20 at the label's Costa Mesa home office, the current staff has been reduced to five. Maranatha's deluxe recording facility was sold to a private concern, and there was a subsequent drop in the number of LP's recorded and released.

A cornerstone of this new approach is an apprenticeship recording and education program currently in the planning stages at Maranatha! Music. It entails low budget album production of promising new Christian artists. In conjunction with an intense educational course in the music business itself, Maranatha! then hopes to equip such artists with both a financial base, through in-concert and retail sales of their albums, and the practical experience to become effective in their job of musical ministry. This not only significantly expands the number of artists who would potentially benefit from such a program, but would train and equip them to more effectively operate on a grassroots level, without the unwieldy encumbrances of the traditional celebrity-oriented entertainment apparatus. Maranatha!, instead of being simply another record label in competition with other record labels, would assume a two-fold role, first as a training center and secondly as a distribution base for such home-grown albums.

With programs such as this, Maranatha! seeks to meet the challenge of the coming decade with its sights set on its single most important goal; the spreading of the gospel of Jesus Christ.

Canaan Records' Year of Transition

■ For the gospel-minded Canaan label, 1979 was a year of transition, and that's fine for label president Marvin Norcross.

Norcross, an executive with many years in gospel music, said the softening of the economy last year did not have a lasting effect on Canaan. "The economy created turmoil in the record store and caused dealers, distributors and the like to pull their horns in right at first," he said. "But we are seeing signs that not only did that trend bottom out, we're on a definite upswing for all of 1980.

"There's a long-standing belief that when times get tougher, people turn values of a more spiritual nature. In that sense, we fared much better than most of our secular counterparts.

"Additionally, beginning January 1, 1980, Canaan led the way

Sparrow Music: Innovative & Aggressive

■ "Cross-pollination" became a key phrase for Sparrow Music operations in 1979, a business philosophy which has seen Sparrow Records' publishing branches bear continuing fruit.

The most obvious application came with the 1979 pact with Cherry Lane Music for exclusive print rights and administration. By reaching this agreement, Sparrow saw particular benefits in cross-pollinating with a key secular publishing force. "It gave us the freedom to expand and grow internally," comments Sparrow president Billy Ray Hearn.

1979 also saw the contemporary Christian music publishing firm cross-pollinate with the Catholic music market for the first time. The release of John Michael Talbot's "The Lord's Supper" served as an important introduction, with the market quickly discovering Agapeland/Candle's "Music Machine" and several other relevant works as a consequence. The 1980 publication of Talbot's "Come To The Quiet" should further solidify Sparrow's position in this specialized segment of the market.

Indeed, Sparrow's success with "Music Machine," other Agapeland works and "The Communion Songbook" all helped to establish the company in the broader retail spectrum as well.

The recent appointment of Phil Perkins to the post of publishing group director has given the organization an even greater boost and an important operational focus. "Phil's experience as head of his own New Thought Music has brought Sparrow the expertise to strengthen our publishing position in all areas," Hearn observes. "Sparrow's song folios, sheet music, choral collections, songbooks and musicals are a

strong base from which to build," analyzes Perkins. "Now, by adding anthems (octavos) to the existing catalogue, it's really a well-rounded unit.

"We're presently acquiring more lists and rapidly expanding the frequency of releases through our Choral Music Preview Plan," Perkins continues. "We continue to actively and aggressively pursue acquisitions of complimentary titles to augment our present catalogue."

That catalogue, Birdwing Music (ASCAP), Sparrow Song (BMI) and His Eye Music (SESAC), includes songs by Barry McGuire, Janny, Mike Deasy, Scott Wesley Brown, Candle, Danniebelle Hall, Alliene Vale, John Michael Talbot, Terry Talbot and, as a result of key 1979 signings, new works from Phil Keaggy, James Vincent, John Sherberg, Ginger Hendrix and Jamie Owens-Collins. "Our primary task is to fully exploit our existing titles, exposing the works of these ministries to other artists," says Perkins.

According to Perkins part of supporting and developing that catalogue includes getting much more into direct solicitation. "We're also expanding our workshop activity," the publishing director elaborates. "We attended several last year, but this year it will be part of our regular involvement as a publisher."

"I came to Sparrow Music to fulfill my desires to be with an innovative company . . . to apply new approaches from the secular publishing world to the ministries I admire so much," concludes Perkins. "Billy Ray Hearn would rather search out new needs than wait for someone to phone them in, and the Sparrow Music Group will continue to follow that lead."

among religious labels in the fight against inflation. We reduced all of our albums' prices 25%—down to \$5.98. The move has been received extremely well by consumers, and a lot of people sat right down and wrote us a letter telling us so. However, our research indicates that the upswing began even before the lowering of those prices back to 1974 levels."

Norcross said even during the worst of the slump affecting the record industry, sales by the gospel groups themselves remained strong. Most groups found themselves ordering more records to sell after concerts than ever before in 1979. He said that reflects both the faithful following most gospel groups have and the difficulties some consumers are still feeling in finding gospel product.

Another happy spokesman of the Canaan Record family is Ken Harding, director of A&R. "As for the artists, the biggest news was our signing of Shirley Caesar," said Harding. "She really impressed me when I heard her sing at the White House in September."

Norcross spoke of the growing popularity of Southern gospel music across the board. "Some of our other groups also enjoyed 1979," he said. "The Happy Goodman Family, as always, remained near the top. The Inspirations have continued to perform to more and more people, and we believe the Mercy River Boys may soon effectively crack the college markets. We're looking for 1980 to be great for them, and 1981 to be just spectacular. Southern gospel, Canaan-style, is stronger than ever."

Writers Find a Haven at Paragon

■ The Paragon Publishing is the publishing wing of Paragon Associates, Inc. which houses the Paragon, New Pax, and Lamb & Lion record labels. According to PPG director, Randy Cox, the group cover 11 separate companies representing about 100 writers and 2000 songs. "From those 2000 songs, we've gotten over 5200 cuts," states Cox. Song promotion isn't the PPG's only forte. In an age where the writer is sometimes the last one to benefit from his efforts, PPG is setting new precedence in writer/publisher relations.

Representing known writers such as Bill and Gloria Gaither, Gary S. Paxton and Don Francisco, as well as newer writers Gary Chapman, Dennis Loewen and Gary and Rosemary Dunham, PPG strives not only to fulfill their licensing, administrative, and promotional duties, but also offers writers a great deal of personal attention and development. "We invest in people rather than just in individual songs," says Cox. "Writer/artist development is a growing area of concern to us. At the present we're involved in negotiating label deals for some of our writers who are also special artists."

The publishing group's roster of exclusive writers includes Chapman, Loewen, Lee, and Francisco. Other writers work on a song-by-song basis. PPG also has co-publishing deals with writers Shane and Alice Keister and Dony McGuire. The group administers, handles licensing, and promotes the Gaither Music catalogue.

Though most of PPG's energies are directed toward Christian music, a small percentage is relegated to secular companies with whom they have co-publishing deals. This allows PPG writers to get their songs into the right market.

PPG staff includes Randy Cox, director; Gary Pigg, professional manager; Marlice Kraemer, publishing coordinator/writer relations; and part-time staffer Rob Hard, who handles the tape library, copies and engineering functions.

Creating awareness is a prime concern for the publishing group, so Cox initiated a two-record sampler album containing edited versions of 60 PPG copyrights last spring. A cross-reference is also being featured for all the songs on the album pointing out where they can be found in print. To date, Cox reports that the sampler has proved a valuable aid to pitching songs, getting recordings, airplay and as a resource tool for writers, artists and producers.

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MCA/Songbird Crosses Over with Gospel

■ MCA/Songbird Records, which was officially formed in early July of last year, and had been on the drawing board for some time before that, is the pioneer in a unique new field of contemporary Christian music. While Christian music in the past has been treated in a provincial sense, MCA/Songbird is the first label to cultivate a crossover market, building an awareness and respect for the music in the pop field as well.

The label, under the leadership of executive director Michael Ehrman, Doug Corbin, director of promotion & artist development; Chris Christian, director of A&R; and Charlie Shaw, director of marketing/distribution, has assembled, and is continuing to do so, a select but broad-appealing artist roster to attract a wider audience than normally equated with contemporary Christian music.

Already signed to MCA/Songbird are B. J. Thomas, Dan Peek, B. W. Stevenson, Little Anthony, Chris Christian and Fireworks.

Peek last year released the highly-successful "All Things Are Possible" album, with the title track going to Top 10 on the adult contemporary chart and staying there for 33 weeks. Additionally, Songbird released "On This Christmas Night," a masterful collection of seasonal music highlighting vocal performances by Thomas, Peek, Stevenson, Tennessee Ernie Ford and The Boones among others.

So far this year, Stevenson's

"Lifeline" LP has been released while "For The Best," from Thomas, is expected in April. During May and June product will be forthcoming from Christian; Little Anthony, well-known during his pop years for such hits as "It Hurts So Bad," "Tears On My Pillow," and "Going Out Of My Head;" Fireworks, who have released two previous albums and are well-known for their concert performances and another LP from Peek, former member of America.

MCA/Songbird is the first Christian label to do what other major companies will be implementing later this year, the pioneering of contemporary Christian in the pop markets. This means structuring and serving a diverse, but obviously extensive market, which until now has virtually been unaware of the major impact Christian music had made in recent years.

Ehrman, Corbin, and Christian were all with the label at its formation in July while Shaw joined in September. Since then they have increasingly been developing an awareness level of MCA/Songbird in the pop markets as well as a respect for the music.

In the latter part of 1980, it will release approximately a half dozen albums plus singles, and will sign another three or four recording artists, keeping the roster to a minimum; and therefore, being able to work with each performer as well as utilizing promotion, marketing, and publicity to their utmost.

Supreme Experiences Steady Growth

■ The key to the successes of the Supreme Record Company is its steadfast belief that the very foundation of gospel music is in the development, expansion, creative genius and tradition of southern gospel music as a medium of honest expression and Christian entertainment. To this end, Supreme Record Company continues to produce southern gospel artists in their recording projects, promotion, development, and with their ever-expanding publishing affiliates, Rantom Music Company and Centerpoint Music Company. Writers like Don Johnson, Randy Shelnut, Keith Palmer, Luvaniel Sherrill, and others have provided the southern gospel market with such successful compositions as "I'll Take Jesus," "I Gave Up Misery," "I've Got My Foot On The Rock," "Let The World Go By" and "His Hand Reached Further Down Than I Could Reach Up." The latter two and many others were composed by Don Johnson, songwriter, evangelist and artist.

Don Johnson's compositions have amassed a great audience, both in terms of his listeners and his peers in gospel music, as reflected by the number of artists recording his material.

The Dixie Echoes' number one song, "Heaven's Echoes," written by Dave Hall, carried over from 1978 and continues to be a best-seller, both at Dixie Echoes concerts and through bookstores and other distributive sources. The newest release from the Dixie Echoes is "Coast To Coast" and contains several songs that have received chart action, namely "God Can" and "Bread Upon The Water." The Lamar Segó Family and the Hopper Bros. & Connie complete the roster for Supreme. Each group can boast chart action from both their song material as well as their albums. Each group in the Supreme family continues to be a successful part of the growth, stamina and tradition of southern gospel music through their concerts, campmeetings and church services.

Nashboro's Commitment Is to Qualify

■ Nashboro Records and its affiliated labels Creed, Kenwood and Ernie's has been involved in the black gospel field since its inception, and its president Bud Howell sees nothing but a growth pattern in the year ahead.

Founded by Ernest Young in 1948 as a supplement to his Ernie's Record Mart, Nashboro became a pioneer in the sale of black gospel records through the mail via radio programming. That programming on clear channel WLAC, which was interrupted for several years by a change in formats, has been resumed and the effects are already being felt.

With Shannon Williams heading up its A & R department, Nashboro artists occupy the gospel charts weekly in profuse numbers. Williams, perhaps one of the most successful though least known producers in Nashville, has been with the label for 19 years and has produced the bulk of its product. His current artists include the Gospel Keynotes, the Angelic Gospel Singers, the Consolers, the Supreme Angels, Bobby Jones & New Life, Tommy Ellison, Savannah Community Choir, Milton Brunson & the Thompson Community Singers and the Sewanee Quintet, who has been on the label for 30 years. Over the years Williams has produced acts like the late Brother Joe May, the late Clara Ward, the Brooklyn All Stars, Rev. Cleophus Robinson, Rev. Rubin Willingham, Isaac Douglas, and in the r&b field the late but legendary Slim Harpo.

While albums make up most of the catalogue, singles continue to sell well. Nashboro is re-

leasing immediately a new line of singles called "Golden Gospel." This line will make some of the most popular records over the years available on 45's with the initial release containing ten singles. Nashboro is calling their golden series the oldies but goodies of the gospel field.

Excellorec Music (BMI) along with Lookout Music (ASCAP) and Strange Music (SESAC) has pioneered the exposition of the music of the black gospel writer, and in so doing has accumulated an impressive catalogue. "Our songs are so well known," states Bob Tubert, head man at Excellorec, "that someone is always recording them and claiming them as public domain. That's a compliment we'd rather do without."

Excellorec writers are a who's who in the field and include Sullivan Pugh, the late Edna Gallmon Cooke, Paul Beasley, Barbara and Margaret Allison, Dorothy Love Coates, Sister Lucille Pope, James Johnson, Harrison Johnson, Rev. Willingham, Rev. Robinson, Isaac Douglas and others. The songs are songs black America has prayed with—"Waiting For My Child," "At The Gate," "May The Work I've Done Speak For Me," "I Wanna Walk And Talk With Jesus," "Give Me My Flowers," "Heavy Load," "Wrapped Up, Tied Up, Tangled Up" and many, many more.

At Nashboro and Excellorec it is emphasized that the doors are always open to new writers and artists. Nashboro believes that it is the seed from the newcomer which will allow the company to continue its growth.

KCP Will Make Its Mark in Gospel

■ 1980 is the year of impact for KCP Records and its counterpart SOZO Music. Each company will be making new marks in the gospel music field.

Until this year the KCP label only carried one nationally released artist, founder Kenneth Copeland. Before 1981 KCP will have introduced a new artist in almost every type of gospel music with plans to add a minimum of four artists this year. On the instrumental market, KCP has released "Sing Hallelujah" by the Kenneth Copeland Band.

To meet the demand for more Word-oriented songs, Copeland will now be releasing at least two albums a year, compared to the previous one per year. He is beginning 1980 with a collection of new material entitled "In His Presence." With the exception of two songs, none of these tunes have been previously recorded. Plans are already on the drawing board for a patriotic album with

more new songs. Most of the fresh material is coming from writers signed with SOZO Music.

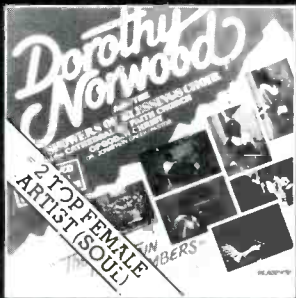
SOZO was established for the same reason KCP was founded in 1974, a need to maintain control of the music done and to insure ministry value. Those familiar with the Copeland ministry recognize his no-defeat message of faith in his music as well as in his sermons. SOZO's list of writers includes Copeland, Darrell Glenn, Steve Ingram, Carl Vaughan and Dave Smith. A great deal of effort and energy will be focused on SOZO in 1980, its debut year. It holds the copyright for the new theme song for the "Believer's Voice of Victory" radio broadcast, which airs on some 600 stations.

KCP made a strong showing in 1975 with "I Have Returned," soon to be certified gold. "The Word," released in 1976, will also be certified gold shortly. KCP expects the 1980 releases to far surpass even these.

Savoy. America's #1 Gospel label!

Top Choir
(Spiritual):

1. Salem Inspirational Choir
2. Charles Fold Singers



SGL 7042

Dorothy Norwood & Showers of Blessings Choir (Live)—"The Mountain Climbers"

Myrna Summers—
Top Female Artist



SL 14509

Myrna Summers—
"Life Is Fragile"...Handle With Prayer

James Cleveland—
Top Male Artist



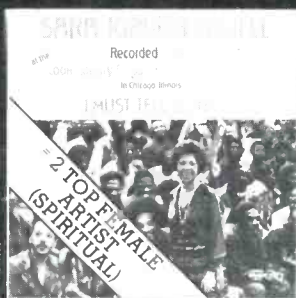
SGL 7038

James Cleveland and the Charles Fold Singers—"Lord Let Me Be An Instrument"



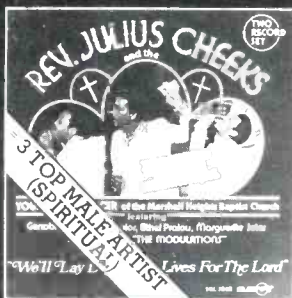
SGL 7035

James Cleveland & Southern California Community Choir—"It's A New Day"



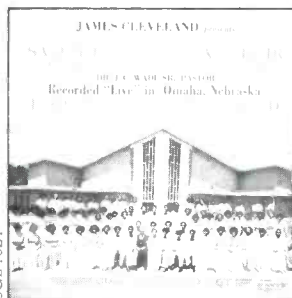
SL 14516

Sara Jordan Powell (Live)—"I Must Tell Jesus"



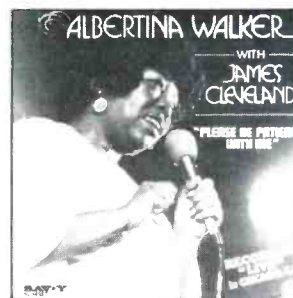
SGL 7040

Rev. Julius Cheeks and the Young Adult Choir—"We'll Lay Down Our Lives For the Lord"



SGL 7024

James Cleveland & The Salem Inspirational Choir—"I Don't Feel Noways Tired"



SL 14527

Albertina Walker with James Cleveland (Live)—"Please Be Patient With Me"



SGL 7039

The Donald Vails Choraleers (Live)—"If You Move Yourself, Then God Can Have His Way"



SL 14547

Genobia Jeter—
"Heaven"



SL 14525

James Cleveland and the Triboro Mass Choir (Live)—"In God's Own Time, My Change Will Come"



SL 14541

James Cleveland and the Salem Inspirational Choir—"Victory Shall Be Mine"

The best in Gospel music is on Savoy Records and Tapes.
Manufactured and Distributed by Arista Records, Inc.

Tempo's Future Has Never Been Brighter

■ Tempo began with Tempo Music Service in 1961 when Dr. Jesse Peterson and then partner Max Eleiott began shipping music from the basement of Peterson's home in the unlikely location of Springfield, Missouri. Things have changed since that time. Now Kent Barber, vice president of Tempo, handles the day-to-day management of Tempo Records, while Dr. Peterson is allowed to devote his attention to the more creative aspects of the company from its present location of Kansas City, Kansas.

Wide Range of Product

Tempo has moved ahead to meet most of the musical tastes of the Christian music world ranging from Gary S. Paxton to the Terry Group, Stephanie Boosahda, and Len Mink. The Tempo label is reserved for MOR sounds, while the Chrism label is the home of contemporary artists.

National sales for Tempo are handled through the Avant Sales Corporation with a staff of sales personnel calling on stores and distributors across the nation.

With Tempo Records, there is an unwritten feeling that record sales are only a part of the picture. The message and its impact on the lives of those who sing and those who listen is as important as the records themselves. Dr. Peterson, president, said, "We are looking for artists who not only have the highest quality in their music, but who also have the highest quality in their lives and message."

Although Tempo actually began with the publication of music, until recently, it has been known for its recorded product. For some time Peterson was a

consultant for Lillenas Music of the Nazarene Publishing House in Kansas City and chose to place his publishing energies there.

During the fall of 1978, it became more and more desirable for Tempo to have its own publishing division, and full speed was given to Tempo Music Publications. Baylor graduate Mark Hayes came as music editor, and publications began to appear always with the criteria of not publishing any music not useful to the church musician.

In early 1979, Church Music-America was formed (then called Music Encounter) with 10 other major publishers, and Tempo Music began a gradual climb upward in sales until, by January of 1980 at the Houston Church MusicAmerica, Tempo led all 11 publishers in number of sales and in actual dollar volume of sales.

New Plan in 1979

In September 1979, a drastic new choral preview plan called "Music in Review" was introduced and was an immediate success. In January of 1980, Tempo director of advertising and promotion, William H. (Bill) Rayborn, was promoted to director of music publications, indicating the growth of publishing at Tempo. At the same time, Tempo became sole selling agent for the highly successful Fine Arts Music Press of Tulsa, Oklahoma.

"We feel the future for Tempo Music has never been brighter," commented Rayborn. "We are committed to meet the needs of local churches and to place our copyrights in every possible place."

Daniels Series Scores for Tomato

■ The John Daniels Gospel Series on Tomato Records reports good success for 1979.

The gospel department of the three-year-old Tomato Record Company released its first group of gospel records in March 1979. This included the International Mass Choir directed by Mattie Moss Clark, the Barrett Sisters, the Gospel Clefs with Leon Lumpkins and Betty Nelson presented by Mattie Moss Clark.

There are many promotional strategies in the plans for 1980 that will be used to properly promote the small roster Tomato plans to carry. The roster now consists of the Williams Brothers, Mattie Moss Clark, Rev. Lawrence Roberts & the Angelic Choir, Betty Nelson, Francis Moore, the Timothy Wright Concert Choir, Jean Campbell, the Clark Sisters, the Gospel Clefs, the International Mass Choir (C.O.G.I.C.), the Johnson Ensemble, the Bibleway Radio Choir and Benny Cummings & the Kings Temple Choir.

article there will be three other LPs on the market. These will be the Savettes, Jean Campbell and the Kings Temple Choir with Benny Cummings. An April release is scheduled to include the International Mass Choir with Mattie Moss Clark, the Barrett Sisters, the Gospel Clefs with Leon Lumpkins and Betty Nelson presented by Mattie Moss Clark.

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Lamb Lights Up the Messianic Label

■ In 1973, Joel Chernoff and Rick "Levi" Coghill were given a vision to form the group Lamb and Messianic Records. Seven years later, Messianic Records, Inc. is an internationally distributed record company with domestic sales on the national gospel charts. Lamb has been touring throughout the United States, Canada and parts of Europe performing Messianic music and teaching seminars on Messianic Judaism and its prophetic significance today.

Lamb, Chernoff and Coghill, began playing together in 1972. It was during a trip to Israel the following year that Lamb gave their first concert. They performed at a kibbutz (a cooperative farm) before 400 Israelis. Their first four albums, "Lamb," "Lamb II," "Lamb III" and "Songs for the Flock" have all reached the top-10 ratings on the national gospel sales charts. Their newest album, "Lamb Favorites," is a collection of 16 of the most popular songs from their first four albums.

Chernoff has composed all of Lamb's music, taking his lyrics mostly from Scripture, and is lead vocalist for the duo. Rick Coghill produces, arranges and provides instrumentation for Lamb, accompanying Chernoff with various acoustic and electric guitars. Coghill's ingenious sound direction and effects coordination create music ranging from a folk duo, to a dynamic full orchestra sound on stage. Lamb has appeared on numerous programs including the PTL Club, The 700 Club, LeSEA Broadcasting (Lester Sumrall) and 100 Huntley Street of Canada.

Also on the Messianic label is

the choral ensemble Kol Simcha. Their album, "Sound of Joy," reached tremendous popularity because of the unique sound of the group and the variety within the one album. Kol Simcha (Hebrew for "Sound of Joy") has appeared on the PTL Club, 100 Huntley Street and performed at the 1980 National Religious Broadcasters convention at a concert reception sponsored by Messianic Records, Inc. Kol Simcha's music is described as Messianic/Israeli and the lyrics are both in Hebrew and English.

At its Philadelphia offices, Messianic Records exclusively handles its own national and international distribution to distributors and retailers. It is distributed in Australia by Spotlight Music of Sydney, Lawson and Falle in Toronto are the Canadian distributors and Pilgrim Records of London distribute Messianic Records products in the United Kingdom and Europe. For domestic use they have installed a toll free number for their bookstores and distributors, 800-523-0744. Messianic Records is now researching distribution in the Far East and South America.

The vision of this company is to produce and develop professional Messianic Jewish artists and other artists who wish to identify with the Messianic label and to distribute this music worldwide. This will run the complete gamut from contemporary to ethnic, including various combinations within that range.

The Messianic Booking Agency (sole agent for the group Lamb) is a division of Messianic Records, Inc., as is the Messianic Production Company and the Messianic Publishing Company.

Canaanland Comes on Strong

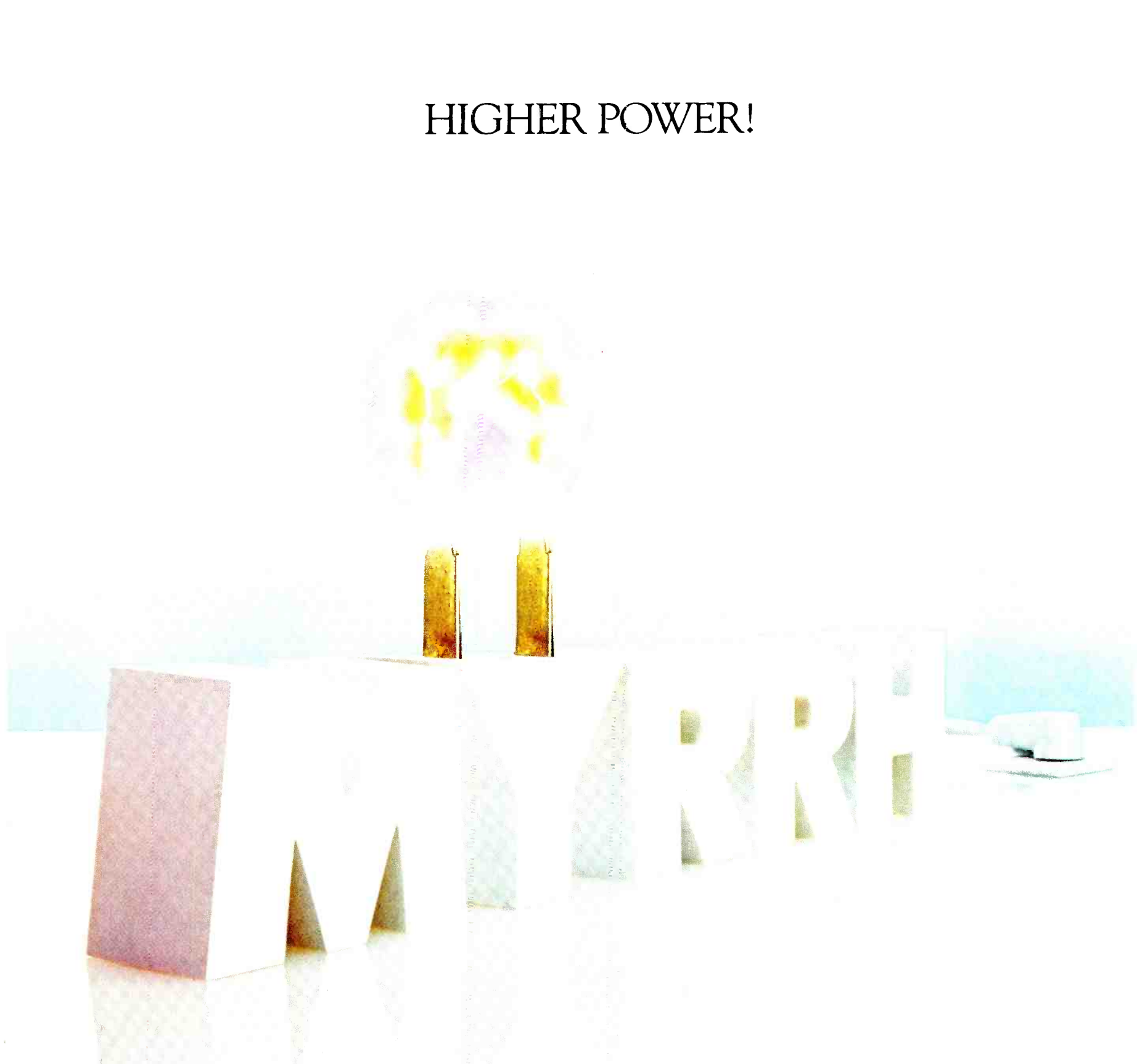
■ The Nashville division of Word Music represents three companies—Canaanland Music (BMI), First Monday Music (ASCAP) and Promiseland Music (SESAC). It also owns and administers the Journey Music catalogue, which includes such copyrights as "Who Am I?," "What A Beautiful Day" and "Stepping On The Clouds."

Under the direction of J. Aaron Brown, general manager, the Nashville branch, known collectively as Canaanland Music, has enjoyed a profitable and growing seven years. One of the biggest successes has been its printing of "The American Country Hymnbook" series, representing sales soon to reach the one million dollar mark. The company is also strong in sheet music production and sales.

1979 proved to be a year of significant growth for Canaanland Music. The house staff was increased to include David R.

Lehman, professional manager; Donna Barham-Emmons, copyright administrator and Gaylynn Reeves, secretary / receptionist. Over 50 major label cuts were secured on such artists as Doug Oldham, Lulu Roman, the Mercy River Boys, the Rex Nelson Singers, Micki Fuhrman and the Inspirations. In addition, Rusty Goodman's cut of "You Make It Rain For Me" by Promiseland writer Larry Stallings has received a Dove nomination as song of the year by the Gospel Music Association. Recently Brown was named recipient of the Mahalia Jackson Award for his humanitarian contribution to the career of the late Rev. Cleavant Derricks and for his significant efforts to further gospel music. Due out shortly is the latest Canaanland Music project, the publication of "55 Gospel Greats" including "Gotta Serve Somebody" by Bob Dylan.

HIGHER POWER!



A simple spark ignited a gigantic explosion in contemporary music—and Myrrh Records was at the very heart of it. B.J. Thomas, Honeytree, Benny Hester, Amy Grant, Michael Omartin, David Meece, complemented with Brush Arbor, Steve Camp, Paul Clark, Bob Ayala, Mike Warnke, Dogwood, Glad, Bruce Hibbard and Gerry Limpic all combine to make contemporary gospel music the hottest form of music today. And brighter it will glow as Myrrh plugs into contemporary Black Gospel with Shirley Caesar, Billy Preston, Donn Thomas, Crosswinds and Lanier Ferguson...

Solid Rock Records add their energy to gospel rock with Larry Norman, Randy Stonehill, Daniel Amos, Mark Heard, Tom Howard and Pantano/Salsbury.

And Power Music continues to come from Good News Records, the home of Chuck Girard, Terry Clark and Bili Thedford.

GOSPEL MUSIC . . . IT'S MORE THAN YOU THINK!

WORD
DISTRIBUTION

Star Song Delivers a Musical Message

■ Star Song's goal for 1980 is reflected in its new slogan "The Star is Jesus; The Song is to His Glory." According to Darrell Harris, president, the company will continue to produce a variety of innovative recordings without compromising the message of the Gospel. "I have a vision of Star Song becoming all things to all men musically, being able to create music that would call all men to the Gospel," said Harris.

A review of accomplishments in 1979 and a glance at Star Song's projected roster of twelve releases for 1980 indicates that Harris' vision is being fulfilled. Highlights from the eight 1979 Star Song releases included the single "Why Should The Father Bother" by Petra. The tune off the album "Washes Whiter Than" reached the top five on the contemporary Christian music charts. With the tightly stacked vocal tracks, "Why Should The Father Bother" picked up airplay on MOR as well as progressively oriented stations.

Also noteworthy was the fall release of the Craig Smith single "The Grand Arrival" from the LP of the same name. The tune by Byrn Haworth, U.K. A&M artist, received airplay across the country establishing Smith as an artist to watch in the '80s. A unique '79 recording was the album "Sojourning" by Chalice, a new Star Song group. The LP includes "Yodeluia," the first praise song using authentic Swiss yodelling, which drew enthusiastic response at a recent appearance on the PTL Club TV show. Other Star Song releases included "Blood Of The Lamb" by Tom Autry, "Songs From Seven Years" by Randy Adams, "Spectacles" by Jim Gill and "Spirit Of Elijah" by Fletch Wiley.

In the publishing field Star Song's BMI affiliate Shepherd's Fold Music received the company's first gold record with the tune "When I Think Of You" from the '79 Leif Garrett release "Feel The Need." Closing Star Song's year on a high note was *Record World's* recognition of the Resurrection Band as top contemporary/inspirational group of the year. "Rainbow's End," the band's second release, received acclaim for its creative cover art and hard-biting rock music.

1980 will bring several firsts for Star Song. "If You Can't Shout Saved, You'll Have To Face The Penalty" by Ishmael United will not only be Star Song's first British import, but will also be the first "new wave" rock album with the Christian message in the U.S. As a result of the distribution agreement made in '79 with Kingsway Music in England, other imports will include al-

bums by John Pantry and Adrian Snell, both having had previous U.S. releases by Maranatha! Music. On the other side of the Atlantic, Kingsway will release the Resurrection Band's LPs "Awaiting Your Reply" and "Rainbow's End" along with the Petra album "Washes Whiter Than."

Star Song's first recording artist Tom Autry will release his third album "Better Days" produced by Randy Adams, who plays with Dallas Holm & Praise. One of the highlights of the LP is a duet by Autry and Holm singing "Lean On Me" by Bill Withers. Autry's album also includes the old tune "Master Plan" that was made popular in the black gospel field.

Judging from the number of pre-release orders, Wayne Donoho of Jubilee Communications, parent company of Star Song, predicts "Never Fades Away," Pam Mark Hall's first Star Song LP, will make a substantial impact on the marketplace. Other releases during the first half of '80 include Star Song's first children's album, "Rainbow Slick Slide," written by Art Osborne

Epoch/NALR Begins a 'New Era'

■ 1980 begins a new era for Epoch/NALR. Not only does 1980 mark its tenth anniversary, but it is also the year of the new building. Epoch/NALR's new home will soon be completed, and the entire operation will be housed in one beautiful, custom-designed structure.

Under the direction of Ray Bruno, president, and David Serey, executive vice president, the company has grown in ten short years from a tiny cottage industry to a major force in the religious music industry. Throughout the past few years, Epoch/NALR has continued to set new standards of excellence for contemporary liturgical and inspirational music.

Such internationally prominent artists and composers as the St. Louis Jesuits, Rev. Carey Landry and Carol Jean Kinghorn, The Dameans, and Ellis and Lynch have combined forces with Epoch/NALR to create much of the music that is used in Christian worship today. 1979 saw the release of several more new collections of music, including "On Eagle's Wings" by Michael Joncas, which has been experiencing heavy airplay on the radio for the past six months. Over 300 radio stations in the United States feature Epoch/NALR music as a part of their programming, and song titles by the Epoch/NALR family of artists and composers appear on playlists constantly.

As the business continued to grow and expand throughout 1979, Epoch/NALR watched the

and produced by Fletch Wiley, arranger/producer of "Music Machine," a best-selling children's LP on Birdwing. Also debuting will be "Pauper In Paradise" by brothers Jim and Jerome Cox, followed by Tom Karlson's "Living On The Edge." Veteran group Hope Of Glory will release their first Star Song LP this year. This summer Star Song will release its first worship and praise album "The Worship Album."

Rivendell Sound Recorders, home of Star Song Records in Houston, maintains a total "state of the art" recording environment and is continually upgrading its recording facility. Their 24 track/32 input console is now complemented with UREI Time Aligned Monitors and Valley People Trans Amps. Several additions were also made to Rivendell's already extensive array of outboard effects. Remodeling in the areas of visual and accoustical design has also recently been completed. Rivendell staff additions include producer/arranger Fletch Wiley and Hope Of Glory's vocalist/bass player Rick Thigpen as studio engineer.

walls of the new building grow higher, brick by brick. The 60 employees have anticipated with much longing the convenience and comfort of working in a structure created with the special demands of the publishing and recording industry in mind.

Contained in 26,000 square feet, the new building features an auditorium equipped for audio recording and video taping, and which seats 100 people. The unique building design has been nominated for several architectural awards.

All functions of the daily business operation are being converted to data processing and the same computer can handle everything from inventory control, to typesetting, to maintaining the active mailing list. The creative departments of Epoch/NALR will be housed on the second level of the structure, and the business-related activities will be conducted on the first level. The planned facilities also include a print shop, bindery, and mailing department, in addition to a two-story warehouse and shipping department. Epoch/NALR looks forward to being settled in their new quarters by mid-March, and a grand opening is planned for April.

To celebrate the new decade, Epoch/NALR has chosen the theme "Renaissance: A Decade of New Music" for its year-long commemoration, and its rebirth as a source of outstanding, innovative, original new music.

Universal Broadcasting:

Putting Gospel On the Airwaves

■ Universal Broadcasting Corporation recently purchased its 11th station, WCBW-FM, serving greater St. Louis. The station was taken over on January 31. According to Dick Marsh, Universal's vice president, the station operates 24 hours and features bright MOR Christian music with some heavy contemporary and black gospel segments plus some programs.

Tommy Arena is general manager, and Richard Lepp is operations manager. WCBW will be working on engineering improvements, the building of new offices, hiring more sales staff and TV and direct mail promotions to increase community awareness of the station.

Founded in 1964, Universal is privately owned by its president Howard Warshaw and the chairman of the board Marvin Kosofsky. Warshaw is in the corporate headquarters in New York, and Kosofsky and Marsh are on the west coast. The radio chain owns seven AMs—KUXL, Minneapolis; WTUE, New York; WARO, Pittsburgh; WYLO, Milwaukee; KEST, San Francisco; KPCC, Los Angeles and KCNW, Kansas City and four FMs—WVXX, Chicago; WGRT, Indianapolis; KMAX, Los Angeles and WCBW, St. Louis.

Marsh states that a desire to be in larger markets and a relatively low number of gospel stations at the time of Universal's conception led the owners to pursue the gospel format. Eventual plans are to own a full complement of 14 stations.

"We play a role that can attract an audience in that particular market," explains Marsh. "Each station plays an individual role in its market. We have to figure out what we can do with that facility realizing the competition that's there." The various stations' formats include black gospel, country gospel, contemporary Christian and even Spanish gospel on the Los Angeles station.

The Indianapolis station is the only all-music station in the chain. The other stations vary in their block preaching programs/music percentages. Marsh points out that Universal's stations are programming more and more music. "As far as a programming decision, I think Christian music is a viable format," says Marsh. "The question in radio is whether it is a viable economic format. I think maybe it will be eventually. It will need more credibility, and the people who spend the advertising dollars need to understand the type of people who like this music."

Word Music Comes of Age in '79

■ One segment of the Word Record and Music Group found 1979 to be a banner year, with sales up 30% over the previous year: Word Music. Under Buddy Huey, the division has grown quickly and convincingly.

"Three years ago, not only did Word Music barely exist, it didn't even have a budget," Huey said. "We just did what we thought we had to do. Since then, of course, we've begun systematically organizing the division until it is now one of the fastest growing facets of the entire Word organization.

"In the past Word Music has been more or less taken for granted, living off the copyrights from the Rodeheaver Company which president Jarrell McCracken bought several years ago. Word sort of stumbled into music publishing by accident.

"That's no longer the case. We've trimmed the product line and begun to actively work to meet the needs of churches. We've cut back somewhat on sheet music for, say, anthems,

Triune/Triangle:

Quality, Clarity, Creativity

■ Triune Music and Triangle Records have made their mark in sacred music by providing music that communicates. A commitment to excellence was made by Triune Music president Buryl Red when he began the company in 1975. That commitment is obvious through the work of Triangle recording artists Cynthia Clawson, David Ford and Max Lyall, and by the writing of such notables as Ragan Courtney, Charles F. Brown, Grace Hawthorne, Eugene Butler, Hal Hopson, Austin Lovelace, William Whitehead, Phillip Landgrave, Harold Stover and Buryl Red.

Whether it is selecting material for a new record or creating the music and drama for a new musical, the goals of Triune/Triangle are quality, clarity of message and creativity. Without such a commitment, music can take on a sameness. But Triune/Triangle is always searching for the fresh new approach and a better way to communicate. Three projects that demonstrate this approach are "Acts," "Gospelanimals" and "It Was His Love."

"Acts," by Ragan Courtney and Buryl Red, is a music/drama telling the stories of the acts of the apostles. "Gospelanimals," written by Susan Elliott and Grace Hawthorne, is a musical work for elementary voices. The creative idea behind this project is to tell Bible stories from the perspective of the animals that were present. "It Was His Love," produced by Buryl Red, is Cynthia

and begun to work on the 'personality' books of our major artists. We've also been focusing more on artists who both write and perform. Both attitudes have been extremely successful for us."

The Word Music staff includes John Purifoy, who handles the choral material; Ken Barker, associate editor; and Don Cason, who works in copyright promotion.

"Don has a big job, since Word has some 35 copyrights, from 'The Old Rugged Cross' to the newest hit by the Imperials," Huey said. "He will be going to Los Angeles to help promote our copyrights full-time from there. Later this year, we'll add another person in Nashville.

"I guess my dream, and its something that began in '79, is to someday have a full stable of writers on retainer working for Word. Not just artists, but writers who produce a high caliber of music for our performers. This year we've begun positive steps to see that that happens someday soon."

Clawson's latest album which received high critical and public acceptance. Red and Clawson chose material that ran the gamut of styles providing a showcase for Clawson's incredible range. A new album is scheduled for a late summer release.

Triune/Triangle is now a member of the already well established church and educational music publishing firm Lorenz Industries. As part of the new arrangement, Lynn Phillips was transferred from Lorenz to the Nashville office of Triune as national sales and marketing director. Elwyn Raymer is executive vice president and general manager.

Word Dist. Ups Ramsey and Wood

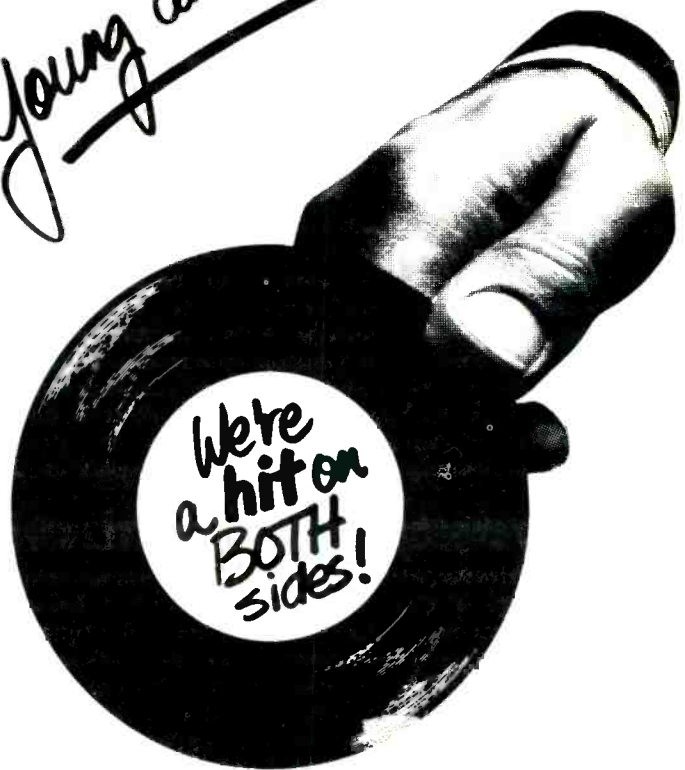
■ WACO, TEXAS — Word Distribution has promoted Tom Ramsey from southeastern regional manager to eastern division manager and Bob Wood from sales manager to Ramsey's former position according to Roland Lunds, vice president sales. Jeff Wood was added as the new sales representative.

Regional managers under Ramsey's direction include Wood, Grady Baskin and Dave Alderfer. In addition to coordinating Word Distribution sales activities on the east coast, Ramsey is working on Word's project to present product to the Catholic market.

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Savoy Continues to Set New Trends

■ Under the direction of president Fred Mendelsohn, A&R director Milton Biggham and promotion director Ben Middleton, Savoy Records experienced a fine year in 1979.

Goals

"Our goal is to remain the leaders and continue to set new trends in the industry by producing better sounding LPs, offering better merchandising and distribution, strengthening video promotion, spending advertising dollars wisely to cover radio,

QCA To Emphasize Sales, Prod. Visibility

■ QCA, Inc., of Cincinnati, Ohio, a full-service record production facility, had a productive year in 1979, particularly in the areas of gospel record production and new artist signings.

The two QCA record labels devoted to gospel music production are QCA Records, established in 1975 focusing on white southern and traditional gospel, and QCA/Rejoice, established in 1978 focusing on black soul and inspirational. Album and single product released in 1979 by veteran QCA Records artists Gene Martin, J. D. Sumner & the Stamps, the Dixie Melody Boys and the Norths made the charts and received considerable airplay.

Stamps Toured With Presley

J. D. Sumner & the Stamps' single "When The Sun Of My Life Goes Down" from their August LP "Keep Me" was their first big song in six years. The group formerly toured with Elvis Presley and vocally backed him on many of his recordings.

According to Daryl Kalmus, vice president of QCA, the Dixie Melody Boys' release, "The Sing-Stational Dixie Melody Boys," gave the QCA label and its artists the necessary "high-momentum build" which he anticipates will lead to more QCA product airplay and sales in 1980. QCA Records also released initial albums by veteran music acts the Lester Family, "Ain't God Good," and Bill Baize, "For The Joy."

Rejoice Label Grows

In an effort to develop the QCA/Rejoice label, five regional black gospel solo and group artists were signed in 1979. Those newly signed artists with 1979 albums were Archie Dale & the Tones of Joy, "You Can Find Jesus," and Eleanor Wright, "Do You Love God?" Those QCA/Rejoice artists with forthcoming product are the Voices of Love, God's Girls and the Benny Davis Singers. Veteran artists the Wondering Souls released their first album "God Is Watching."

newspapers and in-store promotions as well as T-shirts, posters and others," says Middleton. "1980 has already promised better coverage for our artists. We have been very successful with a new press piece called "The Savoy Sound," consisting of 16 pages of Savoy news."

Increased Tour Support

Middleton feels that the additional emphasis of artist and album promotions and support of the artists' concert tours with radio buys and additional in-store promotion in major markets will strengthen each artist's career and company sales. Evidence of this promotional strategy will be felt with the new duo and group Genobia Jeter and Glenn Jones with the Modulations, who promise to be one of Savoy's super groups of the year.

Roster

Other Savoy acts include the Triboro Mass Choir, the Institutional Radio Choir, Quentella Caldwell, Mildred Clark & the Melody-Aires, Myrna Summers, Dorothy Bloat, Rev. Cleophus Robinson, Salem Inspirational Choir, Dorothy Norwood, Julius Cheeks, Donald Vails & the Choraleers, Charles Hayes, Florida Mass Choir, Albertina Walker and Rev. James Cleveland.

Bee Jay Shifts Direction

■ Bee Jay Recording Studios of Orlando, Florida has recently shifted its direction from the production of radio shows to the ever-expanding field of record production. "We have been involved with the production of contemporary Christian radio programs for a number of years now and will continue with a selected number of them," says Eric Schabacker, president. "However, we strongly feel that our future lies in the area of record production."

George Atwell, Bee Jay's in-house producer, recently concluded the production of Petra's "Washes Whiter Than" LP as well as Chalice's "Sojourning" album for Star Song Records. Additionally, Atwell intends to begin production on Rick Eldridge's new album tentatively slated for release on the Star Song label.

"With the emphasis now on record production, it's only natural that we should throw our hat into the publishing ring," says Schabacker. "We are currently seeking writers of contemporary, top-40 sounding Christian material for our SESAC house, Sola Gratia Music. Additionally, we are actively looking for pop and top-forty contemporary Christian performers or groups with an eye towards their

Dharma Agency Builds on a Firm Foundation

■ Dharma Artist Agency has begun its eighth year, completing the foundation for its future growth. The agency feels that it has not reached a plateau or a promised land, but merely a ledge in the climb ahead, and it sees no lessening in the intensity of its drive to develop artists of exceptional talent with moral and spiritual integrity.

Dharma's artist management philosophy and concert scheduling activity will continue in a manner so that each artist will be provided with highly specialized direction suitable for his own career. The current roster is Scott Wesley Brown, Gary Chapman, Dogwood, Fireworks, Amy Grant, David Meece, Leon Patillo, Mike Warnke and John and Vickijo Witty. Each is unique from the other. One was lead singer for Santana, another trained classically at the Peabody Conservatory of Music. One is a hillbilly from West Virginia, another a college student. Others were a satanist priest, theatrical rock'n'roller, son of Texas roll-down-the-aisle pentecostals—in all a motley crew, but there is strength in diversity.

Dharma's greatest new talent find since David Meece is Gary Chapman. "My Father's Eyes" by Chapman as recorded by Amy Grant is a 1979 Grammy nominee.

Negotiations are being completed for Chapman with Myrrh Records for a recording contract. He is an unusually gifted concert artist, performing in the beginning as one who has had years to refine his craft. Also nominated for a Grammy was "I'll Sing This Song For You" penned by David Meece for Mike Douglas.

The turn of this decade marks a time of transition, growth and hopefully good progress for the industry of contemporary Christian music. The early '70s produced a surge of creativity in Christian music in California which has yet to be equalled. The early '80s, however, will far surpass the initial surge of the previous decade with one change, the energy and primary thrust will come from Nashville.

Bill Gaither Trio: In the Public Eye

■ Alexandria, Indiana is the home base for the Bill Gaither Trio, who are in the public eye through their national concert tours directly reaching as many as 600,000 persons a year, the publication of more than 250 original Gaither compositions and the sales of nearly three million albums and tapes.

Gaither has ownership in recording studios in Alexandria and Nashville plus other hometown businesses including a publishing company, promotion company, printing plant and Alexandria House, the Gaither Music distribution company. Sheet music, choral octavos, collections and cantatas, vocal and instrumental collections, books, children's music, records and tapes, along with the new "Hymns For The Family Of God" which blends contemporary gospel songs with traditional hymns, have all contributed to the phenomenal growth of the popularity of the Gaither's Christian music projects.

The latest Bill Gaither Trio albums are "We Are Persuaded" and "The Very Best Of The Very Best" distributed by Word, Inc.

The Bill Gaither Trio was named top instrumental trio in *Record World's* 1980 gospel special, which can be added to the Trio's two Grammy Awards for best album in 1973 and 1975, "Best Mixed Gospel Group—1975" from the Gospel Music Association and Bill Gaither's "Gospel Song of the Year—1974" award from ASCAP for "Because He Lives." The Trio was awarded a gold album in 1977 for "Alleluia—A Praise Gathering For Believers" from the RIAA, and Bill Gaither was named "Songwriter Of The Year" by the GMA for eight consecutive years, 1970-78.

Tempo Inks Stearman

■ MISSION, KANSAS—Tempo, Inc. has announced the signing of David Stearman to long term recording and songwriting contracts. Stearman has written "He Turned The Water Into Wine," "Holy Glory," "You Were There," "Don't Look Back" and co-writes with Tempo artist Stephanie Boosahda. His first album with Tempo is expected to be released in mid-1980.

Trade or Associate



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Any person who is interested in Gospel Music.

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CHURCH STAFF MUSICIAN

Anyone who is a minister of music, choir director or instrumentalist at a church.

COMPOSER

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Anyone who is actively engaged in distributing, retailing or similar merchandising of music and/or recordings.

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The Gospel Music Association

'79 Is Year of Firsts for Sparrow

■ It is with all levels of meaning in full operational order that Sparrow Records president Billy Ray Hearn observes of the label group's 1979: "We have been blessed." For Sparrow's fourth year of operations were marked by a trio of important firsts: its first platinum sales milestone; its first entry into the live concert market; and the industry's first charted classical work recorded and produced by a contemporary Christian label.

The platinum milestone is the result of continuing efforts in support of Agapeland/Candle catalog on Sparrow's Birdwing label with sales on seven albums topping the collective million unit mark by year's end. The live music event entry was made when Sparrow co-produced and co-promoted its first concert, the Sparrow/World Vision International Concert at the Los Angeles Sports Arena. Sparrow artists Keith Green, Barry McGuire and 2nd Chapter of Acts performed before almost ten thousand people one of the largest throngs ever assembled to hear an evening of contemporary Christian music. Sparrow made classical history with "The Messiah," as performed by The London Philharmonic Orchestra & Choir, produced by Sparrow's president.

Buoyed by continuing achievement over its short three-year history, the Hearn-helmed, California-based Sparrow Records has become a leading marketing force and musical voice in the contemporary Christian market. 1979 was more than a year of firsts; it was a year when net business figures doubled the preceding twelve month numbers.

1979 also saw the release of John Michael Talbot's "The Lord's Supper," introducing Sparrow to the Catholic record market. This activity concurrently brought about an immediate acceptance of the Agapeland/Candle catalog in the same market. While expanding its platinum-level acceptance throughout the Christian music market, the recording group added two new albums to its children's series while the first two continued their long chart runs, giving the act four positions on *Record World's* Contemporary & Inspirational Chart simultaneously for several weeks during the year.

"No one could have predicted the blessings that came to us in 1979," Hearn noted "Our move to larger and better quarter enabled us to add the needed personnel through whom we've greatly expanded our potential.

"Our new facilities were organized by Rick Horne, our vice president of administration who

continues to keep things running well, with growing pains kept to a minimum. Dan Collins joined our family during the same year as director of a&r activities, quickly building a smooth-running organization that reflects his personal touch.

"Sparrow publishing interests are just now feeling the very positive thrust of Phil Perkins' leadership as the company expands its copyright and print market activities. Sparrow's marketing VP, Steve Potratz, expanded and strengthened that division during 1979, and the additions of Bill Hearn in promotion/publicity and Charlyne Hinesley in operations have greatly increased our ability to develop the acceptance of Sparrow music to the fullest."

Looking ahead, Hearn looks to some important new product for the label including Barry McGuire's first children's album, "The Polka Dot Bear," and two new additions to the Agapeland series, including "The Birthday

Good News Has High Hopes for '80s

■ After a full decade of ministry, Good News Records is entering the 1980's with great anticipation for continued influence and growth in contemporary gospel music. The year of 1979 brought greater visibility and interest to the gospel field, yet ironically, it was the same year that brought cutbacks and losses for many secular record companies nationwide. Dan Lienart, general manager for Good News Records, probably best summed up the position of one of the fastest-growing genres of the music industry.

"While the general state of the industry was one of cautious uncertainty, gospel music took the opportunity to become more aware of its potential in the marketplace," he said. As a result, the year of 1979 found Good News in a positive situation. With three major artists on the label, the company was able to key into each campaign in a unique way.

Chuck Girard presented his fourth solo album, "Take It Easy." The marketing campaign became the most elaborate and extensive one ever pursued by Good News. Merchandisers were supplied with four-color posters, mobiles and album jackets, along with the release of a "Take It Easy" picture disc, and an hour-long taped interview/discography of Girard by John Styll. According to Lienart, sophisticated marketing and merchandising techniques will play an increasing role of importance for promotion in the 80s.

Girard is presently working on his upcoming album tentatively scheduled for a spring release, and is planning an extensive tour

Party," an August release. "Our company has expanded while the family's remained stronger than ever," Hearn observes, "and our purpose is as clear as ever—to continue to record and market the finest in contemporary Christian music."

In that pursuit Sparrow looks to 1980 with new product from familiar voices like 2nd Chapter of Acts, John Michael Talbot and John Michael and Terry Talbot with their first duet project in several years. New 1979 signings will also bring important new product to 1980 in the Sparrow family's debut outings from Phil Keaggy, James Vincent and Jamie Owens-Collins.

Billy Ray Hearn sums up his feelings about the family of performers and executives as he introduced them: "We have been blessed." As Sparrow enters the first of the eighties, it prepares for its first full decade of expansion, excellence and exultation in a job well done.

which includes two months in Europe.

Good News artist Bili Thedford earned high critical acclaim from his peers in the industry as he received two Grammy nominations; one for his second solo album "More Than Magic" and one for his participation in Jesse Jackson's "PUSH For Excellence" album.

"The emphasis of Bili's campaign was placed on concentrated airplay from 'More Than Magic' along with radio interviews with Bili," says Lienart. "The coming year looks exciting for Bili as he plans to carry the momentum of his versatile talents into further writing, arranging, producing and recording."

Terry Clark of "Ugadano Thawanu Maija" fame, is scheduled to release his second solo album in the early spring. Formerly a member of the Chuck Girard Band, Terry is planning a European tour along with an increased concert itinerary in the states.

Good News artist Bili Thedford and founder, Freddie Piro, feels that the time is ripe for the gospel industry to capitalize on the improvements that have been made recently while the rest of the industry is testing its elasticity. According to Piro and Lienart, that means creating more exposure and awareness of artists in all media, along with keying into concentrated marketing campaigns that reach beyond gospel's boundaries.

"If we do that much," says Lienart, "our second decade will see a greater overall acceptance of gospel music."

Image VII: Canadian Gospel

■ Gospel music in Canada is making new strides. Whether it's called message music, inspirational or gospel rock, it's on the upsurge throughout this nation of twenty-two million.

Perhaps one reason for the phenomenal growth is that the artists themselves are taking their music to the people. They're performing in churches, colleges and theaters. Often the stars in the pop and country field are far removed from the public, but in gospel music, performing to groups on a one-to-one basis seems to strengthen the bonds of loyalty.

Canadian Talent

Image VII Records, a division of Word Records Limited, draws its music from a nucleus of Canadian talent. Word of Waco, Texas, in turn, markets the Image VII label in the United States so that Americans, too, can enjoy Canada's performing professionals.

Some of the artists currently contributing to the growth of message music are the Bowker Brothers, Connie and Sherri, Salmond and Mulder and the Messengers.

The Bowker Brothers grew up in Canada's prairie province of Saskatchewan. After studying the classics at the University of British Columbia and the University of Saskatchewan respectively, Mel, the elder brother, taught music while Holden toured Canada and the U.S. with a gospel evangelistic team. Image VII Records is bringing these talented piano virtuosos to audiences in both countries capturing the most memorable moments of their piano ministry.

Two sisters, Connie and Sherri Scott of Vancouver, B.C., are sharing their love of God and contemporary gospel music while on weekend tours of Canada. Everywhere they go, performing their latest Image VII album, "You Put This Love In My Heart," audiences sit up and take notice.

Ministering

With the help of two acoustical guitars and their own meaningful lyrics, Roy Salmond and Mike Mulder are ministering the message of God's love and acceptance to international audiences. Salmond and Mulder sing of their many personal experiences, and how the gospel applies in the subtle and complex arena of human relations.

Audiences who love traditional gospel music love the Messengers who provide inspiration and blessing wherever they tour. The group's 13th release on Image VII Records, "Rise Again," is a fitting testimony of every member of the group.

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Concert Review

Hawkins & Family Dazzling in Oakland

■ What started out as another traditional gospel concert featuring Walter Hawkins and the Family at the Oakland Auditorium Feb. 14-15 turned into two very sophisticated evenings which were extremely well received by the audience.

The word had been passed informally around the country that something unusual was happening in Oakland, and more than 30 disc jockeys joined the other notables for the occasion. Bill Maxwell was also there to guide the live recording for Light Records of Walter Hawkins and the Family's fourth album for the label along with Larry Jordan, executive vice president; Bill Cole, vice president and Gentry McCreary, director of soul gospel promotion.

Philip Bailey from Earth, Wind and Fire, was emcee and introduced Daryl Coley and his 40-member New Generation Singers who led off the evening with a high energy and more traditional sound with no hint of things to come. After three songs, ending in "Ain't Nobody Like Jesus," the audience took up the beat in their applause wanting more, but Bailey moved smoothly into his introduction of the Sensational

Williams Brothers.

They are highly polished, musically and professionally, yet make clear statements of faith both between and during songs. Their best presentation came in "Holding On," followed by "He'll Fix It," which earned a standing ovation.

Bailey introduced Part I of the presentation by Walter Hawkins and the Family, which featured Walter, Edwin, Daniel and Joel (Smith), Tramaine, Shirley (Miller), Lynette (Hawkins Stephens), Carol and Fetti. Drummer Eddie Bayers had flown in from Nashville to set the beat with percussionist Kenneth Nash with Ray White on guitar and a powerful backing from the Tower Of Power Horn Section.

Walter opened with "I Feel Like Singing" with solos also by Shirley, one of the 9 new songs introduced hinting of their new sound. The Hawkins family then moved the audience back through a medley of four songs from their previous "Jesus Christ Is The Way" album. Walter's wife, Tramaine, who also has her first solo Light album coming out, led off with an up-tempo "He Brought Me" to prove she's becoming a polished performer, coordinating

carefully her stage movements with vocals. Lynette sang "I Need Your Spirit" with audience reaction all the way through. She's singing with more power than ever and a clear audience-pleaser. Tramaine returned for the title song "Jesus Christ Is The Way" with Walter finishing the medley with "I'm Going Through" which was the first significant hint for the tightly knit arrangements and close harmony patterns among Walter, Edwin and the girls.

The departure into a new "tight vocal sound" really became apparent with Lynette on "Love Is God," which, like all the other material, was arranged by Walter. "Keep On Fighting" featured both Walter and Tramaine with what could only be called a new "sophisticated sound" for Walter and the Family yet keeping their roots in a repetitive lyric pattern.

The first half of the concert ended with a real crowd pleaser, when the Hawkins children came on stage for "Special To Me" and "Smile." They included Jamie, 7; Trystan, 4; Kimmy, 11; Shawn, 12 and Jason, 2, who brought the house down with his intricate crossover rhythm patters on the bongo drums.

Walter opened Part II with the first of six new songs, "What Is This," for a more traditional Hawkins sound. With Walter on the piano, for "I'm A Pilgrim" featuring Tramaine and Feddie, it opened with a sax solo which literally brought the audience to

their feet. Lighting for the entire concert was basic with nothing fancy, allowing the audience to concentrate on the music and lyrics. Even choreography was mostly small hand and body movements offering no distraction and letting the music stand alone. While the new sound still had its basic roots in the black churches of America, the new tight harmony patterns for vocals and musical backup blended in the "sophisticated soul sound" for a presentation the audience liked.

When they moved into "Going To A Place" which featured Edwin, the tempo built to such a peak that guest star Maurice White, from Earth, Wind And Fire, couldn't resist coming on stage early to join in the last chorus. The atmosphere was electric.

Edwin and Maurice moved through "Eternal Life" at a slower tempo, and Shirley followed with "Try Christ" backed again by the new close harmony of the Family. It was so well received that this time Philip Bailey ran on stage to join the ending.

"He'll be There" closed the concert featuring Lynette for a more traditional Hawkins sound bringing the audience back where they had started the evening, yet there was still a hint of the future with that new sophisticated soul sound coming through letting the audience know the Hawkins Family was moving in a new musical direction.

Dick Cord

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Paragon Turns in an Impressive Year

■ Paragon Associates, Nashville-based Christian communication company, has had a fantastic year in 1979. Growth in both national and international markets, as well as significant progress in publishing, were part of the 1979 experiences.

The international progress includes an agreement with Pilgrim Records for distribution of Paragon and NewPax product in the United Kingdom. East and West Germany, Switzerland, Austria and Liechtenstein are handled by Hansler Verlag for publishing, while Pila Music distributes records in Germany. New for 1979 was an agreement for publishing in Australia.

Special note on the gold album "Alleluia" by the Bill Gaither Trio has been translated into German for both the record and book. It has also been translated into Korean and performed at the largest church in the world.

Other accomplishments for Paragon in 1979 include sales of over 700,000 units of "Hymns For

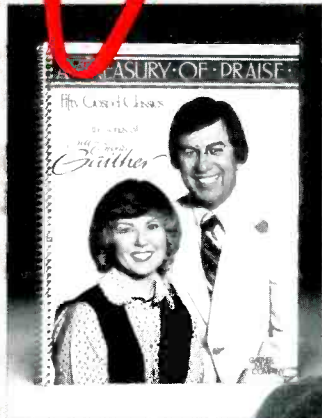
The Family Of God," making it one of the largest selling hymnals on the market today. Sales of Don Francisco's album "Got To Tell Somebody" topped 50,000 in only four months. The master tapes of past albums by the Bill Gaither Trio were purchased from the Benson Company and are now on the Word label.

In response to the growth in sales and to explore new markets the formation of in-house marketing, advertising, and promotion departments has already been done. Aggressive growth at Paragon Associates will be the approach to the '80s.

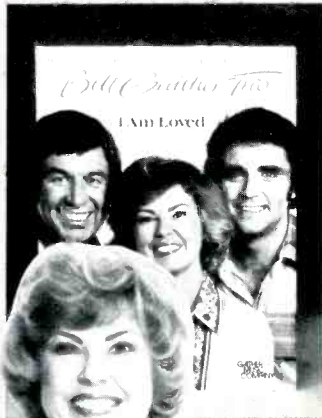
Paragon and NewPax artists include Don Francisco, Truth, Gary McSpadden, Farrell & Farrell, Nancy Grandquist, J. J. Lee, Richard Roberts, Neilson & Young, Ron Huff and Gail Wenos. Paragon Associates joint ownership of the Lamb & Lion label also brings Pat Boone, Debby Boone, the Boone girls, DeGarmo & Key and Wendall Burton into the Paragon stable of artists.

Congratulations
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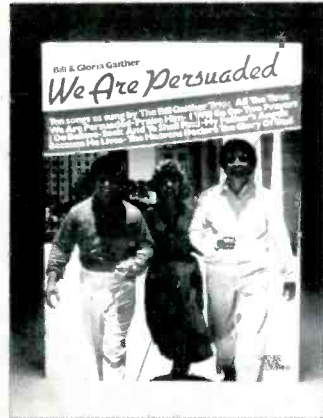
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BILL GAITHER MUSIC COMPANY

Dialogue

(Continued from page 6)

in the music business can do as good a job as they can, to be able to service everybody and be able to come up with records that can compete with the secular marketplace. That's a big thing for us. It's going to show MCA that we're doing the job and that we're professionals.

RW: Both Christian record companies and secular companies are watching Songbird to see if your endeavors are successful or not. What is your reaction to being in such a spotlight?

Corbin: I think we all like it, because we all believe in ourselves. We all know that God has put us in this place. If we didn't know that, we wouldn't be here. With that assurance we're just going for it and giving it everything we have, because if we're going to sit around and worry if we're going to be successful or not, we probably won't be. There hasn't been one negative feeling among any of us here or any doubt that we're going to do it; we're going to accomplish what we set out to do.

RW: What was it in the 1970's that brought gospel music to the point where MCA/Songbird was possible?

Christian: It's only been in the last five years that Christian albums have become of a very acceptable, pop or commercial nature musically speaking. I think the message still stays basically the same, but the music has become more acceptable. When it got to that point, Christian companies never had had any expertise in the secular market, which is by far the largest market at this time. So there was a whole world of people who were not hearing these good records that were being made. It was just time. It had to take either a gospel company to hire experts in all areas of the secular field and do it themselves or some secular company had to take an interest and use the network, system and clout that it already had to bring gospel music to an awareness in the secular field. That's what MCA did. I'm hopeful that many other secular labels will also do that in the future to help get more Christian product exposed and sold.

RW: As a company, what is your view of the gospel music industry today in light of the happenings of the '70s and its future in the '80s?

Christian: I've talked to a lot of people in Nashville about how country music got started. It was all started within our lifetime by Chet Atkins, Frances Preston, the people at Tree, etc. I really see the gospel music industry following in those same footsteps. I think in a year or two there will be a nationally televised Dove Awards. It won't be any different than it has been, but it will bring national attention to what's happening in gospel. Because of that everyone will be more interested, more aware, and it will continue to grow and thrive. More people will get in it, which will add more competition making the quality better and hopefully more people will be reached by the music. Of course, the goal is for more people to be touched and for the Lord to use the record however he wants. I think gospel will be another major music form within the next five years.

Corbin: Donna Summer is now a Christian. Bob Dylan's next album is going to be just like the first one philosophically. Whether Donna chooses to do inspirational product or not will remain to be seen, but if she does, all these things will lend credibility to what Chris was saying, the form. Despite the odds, I think Christian music is going to be one of the huge forms of the '80s. It offers hope, something for people to hold on to, put their faith and trust in. There's nothing wrong with belief in God. When people stop looking at Christian music and God as a goody-goody thing and start looking at it as a way of life, a good way of life, and take it for what it is, then Christian music as a form is going to grow and grow. Everybody has seen what's happening to the world today, and I'm not a negative person, but I don't think it's going to get much better. I don't think man by himself can put an end to the world's problems.

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When things start getting bad economically, from a standpoint of threat of war, people start looking for security, something to put their faith in. If we can get our music out there and make people feel good and realize where the music comes from, we're going to feel like we've really been successful in what we were after. In that way, I think if we are given that opportunity, we could really contribute to people being happier people.

One other thing as far as the '80s go for Christian music, the Christian songwriters, artists and everybody involved need to go the extra mile. I think songwriting right now has a long way to go. I know that is going to incense some people, but there are different ways in presenting the truth, new and unique forms that we can go through. I think right now we've got great artists, producers and engineers, etc., and I would challenge the people who are Christian songwriters to really go for it and come up with songs that can minister to a non-believing public.

Christian: In the words of Chris Christian, keep those cassettes coming. I amen what you just said, Doug. The biggest frustration of the producer is finding great Christian tunes. It's only been under five years probably where there has been that kind of music being made. So there hasn't been a lot of time for writers to be groomed. There is not a great quality standard at this point.

RW: By working both the secular and gospel markets you are, in effect, doing two jobs. How are you handling this?

Corbin: For the pop marketplace we have contracted Rainbow Promotions, which is headed up by Vic Perrotti, to do independent promotion for all of our product. He has established a base and works closely with the MCA promotion field people in getting our records established on that level. From the gospel end of it we service the stations, and I have Dave Wortman, who promotes just to Christian radio, working the product there. I will continue to call radio stations on both levels and just oversee things. We've got all the bases covered; it's just that our work load is a little greater from that standpoint. However, other companies have much more product to work with than we do; therefore, the work load, I don't think, is any more than anyone else's at least at this point.

Shaw: From a marketing standpoint, too, we're selling to the racks and the retailers and at the same time are working with six Christian distributors and working directly with 100 of the major Christian bookstores. Those are the markets that we go to with the product and effort that it takes to insure that we have maximum exposure in those outlets. When you are trying to get visibility for your product above other people's product, it's a full time job.

RW: Is there any interest on Songbird's part to distribute other labels either totally or on a peer-project basis?

Shaw: We're actively pursuing a deal right now with our friends at Sparrow Records on their Matthew Ward record. We believe very highly in that record and want to see it's full potential maximized.

Corbin: Right. Nothing's been finalized as far as the Sparrow projects right now that have the ability to break through or cross over into the secular marketplace, but we are interested.

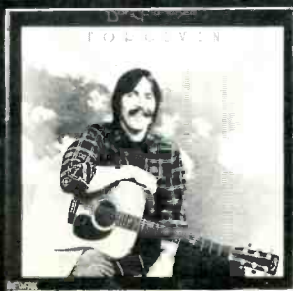
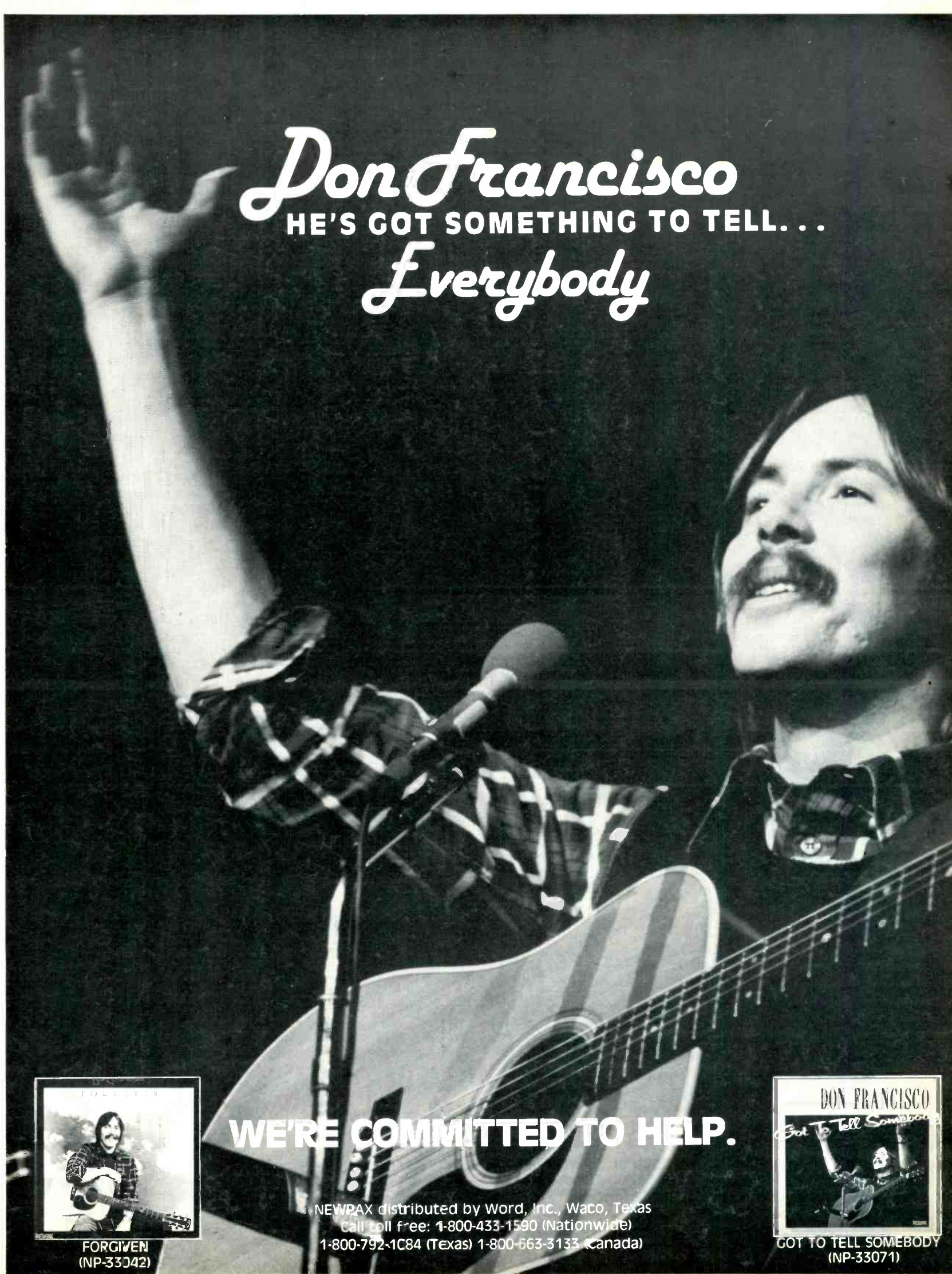
RW: For the most part, have you been getting a positive, reinforcing response from friends at other labels?

Corbin: I feel we've got a very good relationship with Word, Sparrow, Maranatha! and all the labels that we've been in touch with. They've helped us considerably with ideas in the formation. This is the type of thing that we enjoy and are willing to give back to them. Competition is healthy as long as it's kept in the right frame of mind and spirit. If it ever comes the day where one Christian record company is pitted against another, it's time for them to evaluate whether they should be in business or not. This is going to sound weird, but I feel that a Word or Sparrow Records is better equipped to have hit records than a lot of the existing pop or secular record companies, because they have an understanding of the formula and how it works. You can't take an individual artist who isn't sincere about his faith and belief, do a gospel album on him and expect it to do well. The existing Christian record companies have been involved in this and know the mentality and what works. If they ever choose to get involved, I think they'd be successful, and we would be there willing to help them. We can all help one another. From the Christian record business standpoint, we desire and want the support of everybody involved in it. We need their support. We find that the lack of support is destructive to our purpose and to our thoughts as well as if we weren't to support the other Christian companies. We ask for the record business in general to support our product and what we are doing, because we feel that we are doing something good. We're trying to give people hope. We're not taking an evangelical fervor or feverish attitude about this; we just know that what we are doing is right and can help people if they choose to be helped or want to get into it. We will make it and achieve our goals; it would just be nice to have that camaraderie and support.

Don Francisco

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HSE Is Tuned in to Black Gospel

■ In the midst of optimism about black gospel music in general, the mood at HSE of America runs to excitement. The reasons are several. Among them, the record company's return to the air via WLAC, the granddaddy radio station of black gospel music, affords HSE a direct route to the market.

"Airplay for black gospel is scarce compared to other forms of music, such as rock'n'roll or R&B," says HSE president Larry Blackwell. "WLAC's decision to reinstate black gospel programming means to us not only the opportunity to promote black gospel music in general, but HSE artists in particular. To carry the possibilities one step further, it also allows us the chance to introduce promising artists who are not yet established enough to guarantee airplay. This is important, not only for up-and-coming artists, but also for an up-and-coming company."

Coupled with WLAC's night and early a.m. broadcasts on a 25 state-plus range, HSE's attention to a direct mail order approach goes beyond promotion and translates into lucrative sales possibilities, especially in light of recent additions to the mailing list. "We have recently increased our mailing list for our mail order catalogue by 700 percent," says

Blackwell. "Since it is obviously important to reach one's market, a catalogue aimed specifically at the black gospel market and offering recordings on all the major labels is one way of insuring that our product reaches the people directly in addition to the usual distributor channels."

Another reason for enthusiasm is the considerable attention being paid to HSE's leading artists, Willie Banks & the Messengers. They are nominated for both Dove and Grammy awards as best soul gospel group and *Record World* selected the group as one of the top three soul gospel groups in the country for 1979. "HSE is fortunate to have an artist of Willie Banks' stature on whom honors are being bestowed at every turn and who also sells very well," says Blackwell. "We would like to have more artists like him.

"Bringing artists to the attention of the public is not without difficulty," concludes Blackwell, "and for that reason, it's really exciting to actually see one's horizons expanding as they are for us now in terms of WLAC, the extension of the catalogue and the recognition of our artists. These advantages, along with other traditional promotional methods, make many things possible."

Gospel Radio

(Continued from page 14)

but certainly it will not have the control it's had since the 1920s.

Although contemporary Christian music reached a rather small audience in the '70s, it will have a smoother ride by the end of the decade. Its limited success to date has been due to the lack of its full acceptance by the organized church and a factor which Gallup affirms—that the 18-25 age bracket has a major dropout factor in religious commitment. Within the next few years, there will be many more listeners who will enjoy contemporary styles without cultural hangups.

Other changes on the horizon are a much stronger commercial sales effort as more stations and advertisers realize the tremendous responsiveness of the religious audience. Stations will also spend more money and effort on information programming al-

though they will continue to find it financially prohibitive to compete with the major news efforts by secular stations in medium and large markets. Also possible by 1980, is a wired or satellite network providing various services to religious stations across the country.

Current research shows that the number of active, committed Christians is at an all time high and growing. With this strong potential audience base, gospel radio can make tremendous gains in the 1980s when it ends its uncontrolled growth and blind experimentation, becomes sensitive to the audience and then skillfully positions its stations for maximum listener satisfaction.

(David Benware is president of David Benware & Associates, a radio consulting firm, and also of KBHL-FM in Lincoln, Nebraska.)

ASCAP

(Continued from page 24)

Goodman, Teddy Huffam, James Barden, Amy Grant, Bill Gaither, Gary S. Paxton, Andrae Crouch, Ralph Carmichael, Edwin Hawkins, Nancy Honeytree, Pat Terry, Janny Grein, Stuart Hamblen, Homer Rodeheaver, Ann Herring, Gordon Jensen, Cindy Cruse, Phil Keaggy, Dale Evans, Betty Jean Robinson, Brown Bannister, Cynthia Clawson and Ragan Courtney.

In addition ASCAP will schedule its third annual gospel luncheon during the upcoming Gospel Music Week festivities.

ASCAP's present involvement in gospel music stems from a rich tradition in gospel's past. Gospel standards licensed by ASCAP include "The Old Rugged Cross," "His Hands," "How Great Thou Art," "Because He Lives," "May The Lord Bless You And Keep You," and "He Touched Me." ASCAP members who have won the Dove and Grammy Awards include Andrae Crouch and Bill Gaither. Gaither received the "Songwriter of the Year" Dove.

"The Gospel songs coming from our family of writers and publishers were heard all over the world this past year," comments Shea, who is also past chairman of the board and current director of the Gospel Music Association. "Perhaps the greatest accomplishment was the 'gospel singin'' at the White House hosted by President and Mrs. Carter in September. A great event in Gospel Music, ASCAP was proud to have been part of it." Shea's enthusiasm extends to the entire ASCAP Nashville office, including Connie Bradley, Judy Gregory and Rusty Jones, all of whom, along with the entire ASCAP family, share a strong commitment to support gospel music.

GMA

(Continued from page 10)

The Gospel Music Association is also active in other associations and organizations including NARAS. Several GMA members serve on NARAS' Nashville chapter board of governors, and GMA executive director Don Butler is a vice president on both the national and Nashville chapter levels. GMA's NARAS involvement helped to bring about the performances of gospel artists on the nationally televised Grammy Awards show and to televise the presentation of Grammys in a couple of the gospel categories.

Hal Spencer, GMA executive vice president, is president of the Church Music Publishers Association, and GMA officers and board members represent the GMA at the numerous festivals and functions held yearly.

All activities of the GMA combined with the steadily improving quality of the music itself, has helped to give gospel music a new visibility and credibility, building interest within the music industry ranks and the general buying public as gospel becomes more palatable to a larger segment of the population. Increased exposure through national television, secular radio, Christian stations and the musical statements of well-known secular artists, such as Bob Dylan, Dan Peek and B. J. Thomas, expressing their new found faith has broadened the appeal and impact of gospel music in all quarters. Even though the secular music industry is experiencing a seemingly soft period in sales, gospel music is setting a new record almost daily and constantly conquering new fronts proving itself a vital part of the total music scene.

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ARC Taps Four

■ LOS ANGELES — Ron Ellison, vice president/marketing for ARC (the American Recording Company), has announced four appointments to his newly created marketing and promotion department.

Maurice Watkins has been named national director of R&B promotion for the company. He comes to ARC after three years as regional director of R&B promotion in Atlanta for 20th Century Records, prior to which he served in the same capacity at Atlantic Records.

Dee Murray has been appointed pop promotion coordinator for the label, after more than two years as national secondary AOR promotion coordinator/A&R administrator at Phonogram/Mercury in Chicago.

Leonard O. Smith has been named national artist relations representative for ARC. Prior to joining the company in 1978, Smith held the position of general manager for Kalimba Productions for two years and had been general manager for Earth, Wind & Fire for the previous six years.

Genevieve Edwards has been appointed product research manager. Edwards was most recently administrative assistant for Earth, Wind & Fire, having been a freelance production coordinator for the previous two years.

FCC and NAB Mailing

(Continued from page 18) and immediately called the action not only unprecedented, but possibly illegal.

(Under something called the Logan Act, private citizens are not allowed to "engage in diplomatic relations with foreign governments," and the FCC officials more than hinted that the NAB had done just that.)

All the nations in the world, with the exception of North, South and Central America and Canada, have adopted the nine kilohertz spacing. The regional radio conference was struggling with a variety of complex issues involving AM broadcasting, including the possibility of a world-wide spacing standard.

According to an unnamed FCC official quoted by the Washington Star, who was evidently very angry, the NAB letter writers "don't want any more competition, so they stab us in the back by asking other nations in the hemisphere to ignore the position of the U.S. government."

The NAB is a bit surprised by the FCC road, and told RW "we certainly have reservations about the nine kilohertz spacing, and think it needs a lot more study, and we certainly had no intention of violating any law" by sending the letters.

Crystal Clear Ending U.S. List Pricing

■ SAN FRANCISCO — Crystal Clear Records, a direct-to-disc recording company, has announced it is eliminating list pricing in the United States effective April 1, 1980.

Basing this decision on current music industry needs, Bob Walker, director of marketing for Crystal Clear's distribution arm stated, "Specific local and regional economic needs deters us from determining a set national list price. Retail prices, which now range from \$14.00 to \$19.99, and wholesale prices will not change. Rather, a suggested national retail price will simply be eliminated. This does not mean that a dealer cannot obtain an average list price as a guideline. We will be monitoring prices closely and will respond to list price questions utilizing the regional and national averages we attain.

"Individual dealers will be given the opportunity to assess their own pricing needs based upon in-depth knowledge of their particular market," continued Walker.

Deli Platters Artists Sign with MCA Music

■ NEW YORK—Michael J. Lembo, president of Mike's Artist Management and president of Deli Platters, has announced promotional plans for a series of singles to be released on the Deli Platters label. The plans are the result of a new relationship between MCA Music and Deli Platters. Deli Platters artists will be signed to MCA Music, and the publishing concern will assist financially in the promotion of Deli product. Enlisted to promote the releases are: Steve Leeds, national AOR promotion, east coast; Roger Lifeset, national AOR promotion, west coast; Manny Bella, national secondary and top-40 promotion; and Janis Schacht, public relations and press. Jem Records will distribute the records.

The first release under the new relationship is "Hold On" by David Finnerty and the Jackals. In March a single by Bob Beland will be released. Future signings will be announced shortly.

Commodore Releases 4

■ NEW YORK — Commodore Records, in conjunction with Columbia Special Projects, is releasing four new titles to coincide with this month's NARM Convention. Albums will be forthcoming, consisting primarily of alternate takes, from Eddie Condon, Lester Young, "Chu" Berry and Jess Stacy.

Hiroshima Hits N.Y.



Making their New York City debut recently were Arista recording artists Hiroshima, whose set at The Bottom Line featured songs from their debut album, "Hiroshima." Shown with members of the band backstage at The Bottom Line are: Richard Smith, vice president, national R&B promotion, Arista (far left); Clive Davis, president, Arista (second from left); Richard Palmese, vice president, national promotion (center, standing); Rick Dobbis, vice president, artist development, Arista (second from right, standing); and Mike Bone, vice president, national album promotion, Arista (center, seated).

Goldman (Continued from page 3)

and will serve as the U.S. representative on the Ariola International Group's management committee, involving him in Ariola's worldwide entertainment activities.

In a separate but related announcement, Clive Davis, president of Arista Records, announced that Goldman will also continue his activities as Arista's executive vice president and general manager.

In making his announcement, Lueftner stressed the importance of Goldman's new responsibilities. "The acquisition of Arista Records was a major move for us in the U.S. market. We look forward to its continued growth and, also, its extension into other areas of the entertainment business under the leadership of Clive Davis and the continued efforts of Elliot Goldman. In addition to Arista's activities, Ariola's planned expansion in the U.S. and Canadian record markets, and the many attractive opportunities in the film and audio-visual fields, make it imperative that we have someone of Elliot's proven business and management talents to initiate, organize and coordinate those new activities. His participation in the long-range planning of Ariola's worldwide entertainment goals through his membership on the Ariola International Group's Management Committee will bring valued expertise to that key management body."

Clive Davis commented, "Elliot Goldman has made extraordinary contributions to the development and growth of Arista Records since its inception. His keen insight, expertise and dedicated energies have been invaluable to the Arista success story. I know that he will provide these same outstanding qualities to Ariola as its expands

and will serve as the U.S. representative on the Ariola International Group's management committee, involving him in Ariola's worldwide entertainment activities. Before coming to Arista, Goldman was administrative vice president of CBS Records.

Licata Chrysalis Pres.

(Continued from page 3) cata's role in achieving stability and profit growth as "incalculable."

Said Ellis, "Over the past 12 months he has gradually taken over complete responsibility for the day-to-day operation of Chrysalis Records, Inc. He has guided the company through a very difficult year for the industry, and must take a large share of the credit for the fact that we have substantially increased our sales volume in three years in business.

The new Chrysalis co-chairman also noted Licata's assumption of the chief operational executive here will allow Ellis to work more closely with label talent and management, while assuming a more active interplay with company A&R staffers.

Commenting on Chrysalis's own American talent base, Ellis noted that well over half the label's current sales volume represents U.S.-based acts, while adding that overseas acts are now showing renewed clout with American buyers.

20th Ups Weiss

■ LOS ANGELES—Renee Weiss has been promoted to the position of executive secretary to the president, it was announced by Neil Portnow, president, 20th-Century-Fox Records.

Previously, Weiss had worked in the A&R administration department for 20th.

Club Review

Dr. Strut Breaks Down Categories

■ LOS ANGELES—Motown Recording artists Dr. Strut performed very much alive for two nights (March 3-4) at Donte's in North Hollywood, providing clear indication that they are a high-energy, intelligent and soulful group that is helping to break down the categories so often used to define music.

According to Lee Young, Sr., Strut's producer, "There are only two types of music, bad and good. I handle instrumentalists as if they were vocalists, helping them to find a niche and solidify their concepts." Young has apparently succeeded with Dr. Strut, as the group is as much at ease with the uptempo "Chicken Strut" as with the ballad "Soul Sermonette," both taken from their debut album for the label. Among other tunes performed were "Acufunkture" (from the new LP, "Struttin'"). Featuring a flawless percussion solo, and the as-yet-unrecorded haunting and sensual "Head in

Fitzsimmons Bows Retail Outlet

■ NEW YORK — Dick Fitzsimmons, former southern regional marketing director of Arista Records, has opened a retail record and tape outlet in Fort Myers, Florida.

Happy Note West is a 2000 square foot facility serving customers in the Fort Myers-Cape Coral area. The newly redesigned shop carries a full line of pop/rock product and is also developing a strong country music album trade. According to Fitzsimmons, Happy Note West is enlarging its video tape section to meet the growing demand for the new product in this area. Happy Note West is located at 3673 Cleveland Avenue in Fort Myers.

Moss Music Handling Storyville Label

■ NEW YORK — Karl Knudsen, who started the Storyville label in Copenhagen 25 years ago, announced that the Moss Music group will manufacture and distribute eight new releases from the label's catalogue in the U.S. Among the new albums are works by Louis Armstrong, Sonny Boy Williamson, James Spaulding, Sippie Wallace and George Lewis. There have been nine previous releases since the fall of last year. Knudsen also said that he hopes that there will be some video cassettes of some rare jazz performances on film available for the fall of this year. The total Storyville catalogue consists of over 250 titles.

the Clouds," highlighting the expertise of guitarist Tim Weston.

Excellent Musicians

Combining funk and abstraction, Strut could play any way they choose. They are excellent and versatile musicians, with a sound that's both precise and consistent. After one tune and one drink, there wasn't a finger not tapping, nor a head not bobbing. As one exuberant fan put it, "They're so tight it's a shame"; and if you weren't born yesterday you know that's good.

Dr. Strut is David Woodford, saxophone; Weston, guitar; Claude Pepper, drums; Peter Freiberger, bass; Kevin Bassinson, keyboards and Everett Bryson, percussion.

Danielle Charney

Atlantic Releases Two

■ NEW YORK — Atlantic/Atco Records has announced a March 24 national release date for two new albums: Firefall's "Under-tow" and Humble Pie's "On To Victory." The announcement was made by Atlantic senior vice president/general manager Dave Glew, who noted that these two LPs are being rush-released ahead of the rest of the March album schedule.

In advance of the release of these two albums, all WEA Corporation sales managers, marketing coordinators, sales and promotion representatives on national, regional and local levels have been supplied with quantities of album preview booklets detailing the new product, plus merchandising aid descriptions and allotments, as well as new release sales order forms. Promotional/marketing campaign plans for these LPs have been presented in detail at individual WEA branch presentations across the country.

Standing Pat



Polydor recording artist Pat Travers (left) tells radio consultant Lee Abrams (right) of the Burkhart/Abrams Association about his just-released album, "Crash And Burn," as Jerry Jaffe, vice president, artist development, Polydor Records, looks on. The occasion was a gala party thrown in Atlanta, hosted by the NBC Radio Network show, "The Source," where various music and record business notables gathered together. "Crash And Burn" will be the object of an extensive in-store marketing and merchandising campaign.

Concert Review

Pink Floyd's 'Wall' Presented in Concert

■ NEW YORK—Much has been made of the fact that Pink Floyd's recent production of "The Wall"—great show that it was—lacked any coherent meaning, that it was all pomp and no substance, and, specifically, that the metaphor of the wall was hazy, childish and inconsistent. These thoughts didn't bother this observer. However muddled the "meaning" of "The Wall" is—and there is even a certain amount of appeal to Roger Waters' simplistic themes of alienation—the fact is that the production of "The Wall" was the show to end all shows—not just in the rock world, but in theatre, opera and film. It was breathtaking, amazing, super, yes, all of these. It was a show that, because of its production and execution alone, deserves the highest praise.

The mechanics of the show—the sound system, the animation, the puppetry, the lighting—was dazzling. The most impressive prop was, of course, the building and knocking down of a giant wall, a feat done so smoothly that it should have impressed any Broadway stage designer. Perhaps more interesting though was the animation, by Gerald Scarfe, and the giant puppets. (Scarfe did the artwork on "The Wall" LP; his work has had a large influence on Ralph Steadman, the artist whose work accompanies Hunter Thompson's writing). The animation, projected against the huge white wall, was part comic strip, part surreal, with melting bodies and rapidly changing textures and colors. A segment involving two flowers acting as male and female phalluses was very moving, and, yes, exciting.

During one song two large (as in 30-foot tall) puppets appeared on either side of the stage and

acted out a frantic dialogue. The puppets were part plastic so that they could shrink and bloat with the emotions of the song. The puppets were controlled remotely by long wires, allowing them to move freely and life-like, as if a giant hand was actually operating them. The technique brought to mind the work of Peter Schumann, the German puppeteer who has been working with oversized puppets for years.

Comment must also be given to the sound at Nassau Coliseum: it was amazing, especially considering the atrocious sound often found at stadium concerts. Feedback and distortion never came to mind; the sound was clear as a bell and all-consuming, as if each chair, each floorboard had a mini-speaker in it.

Pink Floyd's music, as can be guessed, was merely a part in the whole production—this is also mentioned by critics of "The Wall" show. So what, says this observer. Considering that the multi-media presentation of "The Wall" was conceived by an ensemble that has a history only in music, more power to them—they've grown and expanded. Perhaps musically "The Wall" does not reach the heights of the music of past Pink Floyd LPs and shows. But as a whole "The Wall" show far surpasses anything the group has done and sets new standards in entertainment.

Jeffrey Peisch

Kathman Bows Seaside

■ LOS ANGELES — Christopher Kathman has announced the formation of an artists' management company, Seaside Studios, located here.

Kathman, formerly a free-lance journalist, currently manages Vonda Shepard, a San Fernando Valley singer/songwriter. Seaside is planning a 10" promotional disc of four of Shepard's songs, set for a June release.

Seaside offices are located at 2107 N. Highland Avenue, Hollywood 90068.

Peter Glason Dies

■ LONDON — Peter Glason, director of finance and administration, IFPI, passed away on March 10 following a severe stroke.

Glason had a distinguished career in the Royal Navy leading to his appointment as Advisor to the Ghanaian Navy in 1966. Subsequently he became partnership secretary to McKennas, a firm of London solicitors and he joined IFPI in May 1974 as manager of finance and administration. In 1979 he was promoted to director of finance and administration.

Retail Report Record World

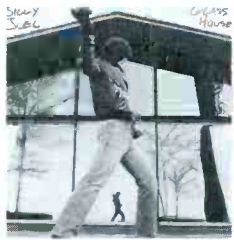


MARCH 29, 1980

A survey of

retail outlets

SALESMAKER OF THE WEEK



GLASS HOUSES

BILLY JOEL
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TOP SALES

- GLASS HOUSES—Billy Joel—Col
- CRASH & BURN—Pat Travers Band—Polydor
- GQ TWO—Arista
- AGAINST THE WIND—Bob Seger & the Silver Bullet Band—Capitol
- AMERICAN GIGOLO—Polydor (Soundtrack)
- TENTH—Marshall Tucker Band—WB

HANDLEMAN/NATIONAL

- AGAINST THE WIND—Bob Seger & the Silver Bullet Band—Capitol
- BIG FUN—Shalamar—Solar
- BUT THE LITTLE GIRLS UNDERSTAND—Knack—Capitol
- CHRISTOPHER CROSS—WB
- GLASS HOUSES—Billy Joel—Col
- HEART & SOUL—Conway Twitty—MCA
- LIGHT UP THE NIGHT—Brothers Johnson—A&M
- MAD LOVE—Linda Ronstadt—Asylum
- VICTIMS OF THE FURY—Robin Trower—Chrysalis
- WARM THOUGHTS—Smokey Robinson—Tamla

KORVETTES/NATIONAL

- GQ TWO—Arista
- LIGHT UP THE NIGHT—Brothers Johnson—A&M
- LOVE SOMEBODY TODAY—Sister Sledge—Cotillion
- MOUTH TO MOUTH—Lipps, Inc.—Casablanca
- PLEASURE PRINCIPLE—Gary Numan—Atco
- ROCKIN' INTO THE NIGHT—38 Special—A&M
- SURE SHOT—Crown Heights Affair—De-Lite
- TENTH—Marshall Tucker Band—WB
- WARM THOUGHTS—Smokey Robinson—Tamla
- WILLIE NILE—Arista

MUSICLAND/NATIONAL

- AGAINST THE WIND—Bob Seger & the Silver Bullet Band—Capitol
- CHRISTOPHER CROSS—WB
- DEPARTURE—Journey—Col
- GET HAPPY—Elvis Costello—Col
- GLASS HOUSES—Billy Joel—Col
- GREATEST HITS—K.C. & the Sunshine Band—TK
- MAD LOVE—Linda Ronstadt—Asylum
- SKYLARKIN'—Grover Washington, Jr.—Motown
- SUGARHILL GANG—Sugarhill—Arista
- TENTH—Marshall Tucker Band—WB

RECORD BAR/NATIONAL

- COAL MINER'S DAUGHTER—MCA (Soundtrack)
- CRASH & BURN—Pat Travers Band—Polydor
- DON'T FIGHT IT—Red Rider—Capitol
- GQ TWO—Arista
- HIDEAWAY—David Sanborn—WB
- MASSTERPIECE—Mass Production—Cotillion

- PROGRESSIONS OF POWER—Triumph—RCA
- SACRED SONGS—Daryl Hall—RCA
- WHERE TO NOW—Charlie Dore—Island
- WINNERS—Kleeer—Atlantic

SOUND UNLIMITED/NATIONAL

- AGAINST THE WIND—Bob Seger & the Silver Bullet Band—Capitol
- AMERICAN GIGOLO—Polydor (Soundtrack)
- BIGGEST PRIZE IN SPORT—999—Polydor
- COAL MINER'S DAUGHTER—MCA (Soundtrack)
- DEPARTURE—Journey—Col
- GAP BAND II—Mercury
- JUST TESTING—Wishbone Ash—MCA
- NO BALLADS—Rockets—RSO
- PERISCOPE LIFE—Kayak—Mercury
- SURVIVOR—Scotti Bros.

WHEREHOUSE/NATIONAL

- AGAINST THE WIND—Bob Seger & the Silver Bullet Band—Capitol
- AIR SUPPLY—Arista
- BACK FOR MORE—Al Johnson—Col
- CHRISTOPHER CROSS—WB
- CRASH & BURN—Pat Travers Band—Polydor
- GQ TWO—Arista
- LIGHT UP THE NIGHT—Brothers Johnson—A&M
- MOUTH TO MOUTH—Lipps, Inc.—Casablanca
- PROGRESSIONS OF POWER—Triumph—RCA
- SKYWAY—Skyy—Salsoul

DISC-O-MAT/NEW YORK

- AMERICAN GIGOLO—Polydor (Soundtrack)
- CATCHING THE SUN—Spyro Gyra—MCA
- GET HAPPY—Elvis Costello—Col
- GLASS HOUSES—Billy Joel—Col
- HOT BOX—Fatback Band—Spring
- MOUTH TO MOUTH—Lipps, Inc.—Casablanca
- PRIVATE LIGHTNING—A&M
- ROBERTA FLACK FEATURING DONNY HATHAWAY—Atlantic
- WHISPERS—Solar
- YOU GOT WHAT IT TAKES—Bobby Thurston—Prelude

KING KAROL/NEW YORK

- AGAINST THE WIND—Bob Seger & the Silver Bullet Band—Capitol
- AMERICAN GIGOLO—Polydor (Soundtrack)
- COAL MINER'S DAUGHTER—MCA (Soundtrack)
- GET HAPPY—Elvis Costello—Col
- GLASS HOUSES—Billy Joel—Col
- GQ TWO—Arista
- LIGHT UP THE NIGHT—Brothers Johnson—A&M
- ROBERTA FLACK FEATURING DONNY HATHAWAY—Atlantic
- SACRED SONGS—Daryl Hall—RCA
- SUZANNE FELLINI—Casablanca

SAM GOODY/EAST COAST

- AFTER DARK—Andy Gibb—RSO
- AMERICAN GIGOLO—Polydor (Soundtrack)
- BEST SIDE OF GOODBYE—Jane Oliver—Col
- CRASH & BURN—Pat Travers Band—Polydor
- FUN & GAMES—Chuck Mangione—A&M
- GLASS HOUSES—Billy Joel—Col
- LOVE STINKS—J. Geils Band—EMI-America
- MAD LOVE—Linda Ronstadt—Asylum
- RAY, GOODMAN & BROWN—Polydor
- WHISPERS—Solar

RECORD TAPE & COLLECTOR/BALTIMORE

- CRASH & BURN—Pat Travers Band—Polydor
- 8 FOR THE '80S—Webster Lewis—Epic

- GLASS HOUSES—Billy Joel—Col
- GQ TWO—Arista
- IN THE HEAT OF THE NIGHT—Pat Benatar—Chrysalis
- INSANE—Richard Pryor—Laff
- ROBERTA FLACK FEATURING DONNY HATHAWAY—Atlantic
- SKYLARKIN'—Grover Washington, Jr.—Motown
- SKYWAY—Skyy—Salsoul
- WARM THOUGHTS—Smokey Robinson—Tamla

KEMP MILL/WASH., D.C.

- DON'T FIGHT IT—Red Rider—Capitol
- GLASS HOUSES—Billy Joel—Col
- GQ TWO—Arista
- HANG TOGETHER—Odyssey—RCA
- HOT BOX—Fatback Band—Spring
- LOVE SOMEBODY TODAY—Sister Sledge—Cotillion
- MASSTERPIECE—Mass Production—Cotillion
- ROBERTA FLACK FEATURING DONNY HATHAWAY—Atlantic
- SUE SAAD & THE NEXT—Planet
- WILLIE NILE—Arista

GARY'S/RICHMOND

- AGAINST THE WIND—Bob Seger & the Silver Bullet Band—Capitol
- AMERICAN GIGOLO—Polydor (Soundtrack)
- BEBE LE STRANGE—Heart—Epic
- BIG FUN—Shalamar—Solar
- DAMN THE TORPEDOES—Tom Petty & the Heartbreakers—MCA/Backstreet
- GLASS HOUSES—Billy Joel—Col
- LIGHT UP THE NIGHT—Brothers Johnson—A&M
- LOVE STINKS—J. Geils Band—EMI-America
- MASSTERPIECE—Mass Production—Cotillion
- THE WALL—Pink Floyd—Col

PENGUIN FEATHER/NO. VIRGINIA

- AMERICAN GIGOLO—Polydor (Soundtrack)
- CATCHING THE SUN—Spyro Gyra—MCA
- DEPARTURE—Journey—Col
- GET HAPPY—Elvis Costello—Col
- GLASS HOUSES—Billy Joel—Col
- PROGRESSIONS OF POWER—Triumph—RCA
- PROTECT THE INNOCENT—Rachel Sweet—Stiff/Col
- SMALLCREEP'S DAY—Mike Rutherford—Passport
- TENTH—Marshall Tucker Band—WB
- URBAN VERBS—WB

WEBB/PHILADELPHIA

- BACK FOR MORE—Al Johnson—Col
- CAT IN THE HAT—Bobby Caldwell—Clouds
- GETTING IN THE MOOD—Mandrill—Arista
- GQ TWO—Arista
- LIVE AT THE PUBLIC THEATRE—Heath Bros.—Col
- NOMAD—Chico Hamilton—Elektra
- RELEASE—Patti LaBelle—Epic
- 10 1/2—Dramatics—MCA
- WINNERS—Kleeer—Atlantic
- YELLOW MAGIC ORCHESTRA—Horizon

NATL. RECORD MART/MIDWEST

- ALL THAT JAZZ—Casablanca (Soundtrack)
- BRYAN ADAMS—A&M
- CRASH & BURN—Pat Travers Band—Polydor
- GLASS HOUSES—Billy Joel—Col
- PROGRESSIONS OF POWER—Triumph—RCA
- SKYLARKIN'—Grover Washington, Jr.—Motown
- SOLD OUT—Fools—EMI America
- TENTH—Marshall Tucker Band—WB
- THREE TIMES IN LOVE—Tommy James—Millennium
- WILLIE NILE—Arista

- Rutherford—Passport
- SUZANNE FELLINI—Casablanca
- TENEMENT STEPS—Motors—Virgin
- THIN RED LINE—Cretones—Planet
- WILLIE NILE—Arista

RECORD REVOLUTION/CLEVELAND

- CATCHING THE SUN—Spyro Gyra—MCA
- CIVILIAN—Gentle Giant—Col
- FLEX—Lene Lovich—Stiff/Epic
- GET HAPPY—Elvis Costello—Col
- HIDEAWAY—David Sanborn—WB
- ORIGINAL SIN—Cowboys Intl.—Virgin
- SECOND EDITION—Public Image Ltd.—Island
- SKYLARKIN'—Grover Washington, Jr.—Motown
- SMALLCREEP'S DAY—Mike Rutherford—Passport
- WARM THOUGHTS—Smokey Robinson—Tamla

RADIO DOCTORS/MILWAUKEE

- ADVENTURES IN UTOPIA—Utopia—Bearsville
- CATCHING THE SUN—Spyro Gyra—MCA
- CRASH & BURN—Pat Travers Band—Polydor
- DREAM BABIES GO HOLLYWOOD—John Stewart—RSO
- IT'S HARD TO BE HUMBLE—Mac Davis—Casablanca
- ON—Off-Broadway—Atlantic
- PERISCOPE LIFE—Kayak—Janus
- PROGRESSIONS OF POWER—Triumph—RCA
- SUE SAAD & THE NEXT—Planet

LIEBERMAN/MINNEAPOLIS

- AGAINST THE WIND—Bob Seger & the Silver Bullet Band—Capitol
- BAD LUCK STREAK IN DANCING SCHOOL—Warren Zevon—Asylum
- CHRISTOPHER CROSS—WB
- DEPARTURE—Journey—Col
- GET HAPPY—Elvis Costello—Col
- GLASS HOUSES—Billy Joel—Col
- PLEASURE PRINCIPLE—Gary Numan—Atco
- PROGRESSIONS OF POWER—Triumph—RCA
- PROTECT THE INNOCENT—Rachel Sweet—Stiff/Col
- TENTH—Marshall Tucker Band—WB

SPEC'S MUSIC/FLORIDA

- AMERICAN GIGOLO—Polydor (Soundtrack)
- ANN-MARGRET—MCA
- CAT IN THE HAT—Bobby Caldwell—Clouds
- CATCHING IN THE SUN—Spyro Gyra—MCA
- CHRISTOPHER CROSS—WB
- DANCIN' & LOVIN'—Spinners—Atlantic
- MASSTERPIECE—Mass Production—Cotillion
- PARALLEL LINES—Blondie—Chrysalis
- RAY, GOODMAN & BROWN—Polydor
- SKYLARKIN'—Grover Washington, Jr.—Motown

DISC/TEXAS

- AGAINST THE WIND—Bob Seger & the Silver Bullet Band—Capitol
- BOMBAY TEARS—Von Wilks—Mercury
- CRASH & BURN—Pat Travers Band—Polydor
- END OF THE CENTURY—Ramones—Sire

- FLEX—Lene Lovich—Stiff/Epic
- LATE AT NIGHT—Billy Preston—Motown
- PROTECT THE INNOCENT—Rachel Sweet—Stiff/Col
- SKYLARKIN'—Grover Washington, Jr.—Motown
- TAZMANIAN DEVILS—WB
- WARM THOUGHTS—Smokey Robinson—Tamla

INDEPENDENT RECORDS/COLORADO

- AGE OF PLASTIC—Buggles—Island
- CIVILIAN—Gentle Giant—Col
- DANCING IN THE DRAGON'S JAW—Bruce Cockburn—Millennium
- INNUENDO—Danny Kortchmar—Asylum
- JUST TESTING—Wishbone Ash—MCA
- LADY T—Teena Marie—Gordy
- 10 1/2—Dramatics—MCA
- TENTH—Marshall Tucker Band—WB
- THREE TIMES IN LOVE—Tommy James—Millennium
- WARM THOUGHTS—Smokey Robinson—Tamla

TOWER/PHOENIX

- CAT IN THE HAT—Bobby Caldwell—Clouds
- CATCHING THE SUN—Spyro Gyra—MCA
- COAL MINER'S DAUGHTER—MCA (Soundtrack)
- CRASH & BURN—Pat Travers Band—Polydor
- DREAM BABIES GO HOLLYWOOD—John Stewart—RSO
- IT'S HARD TO BE HUMBLE—Mac Davis—Casablanca
- ON—Off-Broadway—Atlantic
- PERISCOPE LIFE—Kayak—Janus
- PROGRESSIONS OF POWER—Triumph—RCA
- SUE SAAD & THE NEXT—Planet

LICORICE PIZZA/LOS ANGELES

- ADVENTURES IN UTOPIA—Utopia—Bearsville
- CHRISTOPHER CROSS—WB
- EXTENSIONS—Manhattan Transfer—Atlantic
- GRADUALLY GOING TORNADO—Bruford—Polydor
- LONDON CALLING—Clash—Epic
- MOUTH TO MOUTH—Lipps, Inc.—Casablanca
- PROGRESSIONS OF POWER—Triumph—RCA
- PROTECT THE INNOCENT—Rachel Sweet—Stiff/Epic
- RAY, GOODMAN & BROWN—Polydor
- TENTH—Marshall Tucker Band—WB

MUSIC PLUS/LOS ANGELES

- BUGS TOMORROW—Casablanca
- COAL MINER'S DAUGHTER—MCA (Soundtrack)
- CRUISING—Lorimar (Soundtrack)
- GQ TWO—Arista
- PERISCOPE LIFE—Kayak—Mercury
- ROBERTA FLACK FEATURING DONNY HATHAWAY—Atlantic
- THIN RED LINE—Cretones—Planet
- THREE TIMES IN LOVE—Tommy James—Millennium
- WHERE TO NOW—Charlie Dore—Island
- YOU'LL NEVER KNOW—Rodney Franklin—Col

EVERYBODY'S RECORDS/NORTHWEST

- AMERICAN GIGOLO—Polydor (Soundtrack)
- CATCHING THE SUN—Spyro Gyra—MCA
- CHRISTOPHER CROSS—WB
- CRASH & BURN—Pat Travers Band—Polydor
- DANCING IN THE DRAGON'S JAW—Bruce Cockburn—Millennium
- LONDON CALLING—Clash—Epic
- NO BALLADS—Rockets—RSO
- SUE SAAD & THE NEXT—Planet
- TENTH—Marshall Tucker Band—WB
- THIS DAY & AGE—D. L. Byron—Arista

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

MARCH 29, 1980

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

MAR. 29	MAR. 22											
1	1	THE WALL										
		PINK FLOYD										
		Columbia PC2 36183										
		(8th Week)				14	L					
2	4	AGAINST THE WIND BOB SEGER & THE SILVER BULLET BAND/Capitol SOO 12041				3	H					
3	2	OFF THE WALL MICHAEL JACKSON/Epic FE 35745				29	H					
4	5	MAD LOVE LINDA RONSTADT/Asylum 5E 510				4	H					
5	3	DAMN THE TORPEDOES TOM PETTY AND THE HEARTBREAKERS/Backstreet/MCA 5105				19	H					
6	6	BEBE LE STRANGE HEART/Epic FE 36371				5	H					
7	7	THE WHISPERS /Solar BXL1 3521 (RCA)				11	H					
8	11	GLASS HOUSES BILLY JOEL/Columbia FC 36384				2	H					
9	9	FUN AND GAMES CHUCK MANGIONE/A&M SP 3715				6	H					
10	10	THE LONG RUN EAGLES/Asylum 5E 508				23	H					
11	8	PHOENIX DAN FOGELBERG/Full Moon/Epic FE 35634				15	H					
12	12	... BUT THE LITTLE GIRLS UNDERSTAND KNACK/Capitol SOO 12045				5	H					
13	13	ON THE RADIO—GREATEST HITS VOLUMES I & II DONNA SUMMER/Casablanca NBLP 2 7191				20	L					
14	15	KENNY KENNY ROGERS/United Artists LWAK 979				25	H					
15	14	PERMANENT WAVE RUSH/Mercury SRM 1 4001				9	H					
16	21	AMERICAN GIGOLO (ORIGINAL SOUNDTRACK)/Polydor PD 1 6259				4	H					
17	18	IN THE HEAT OF THE NIGHT PAT BENATAR/Chrysalis CHR 1236				19	G					
18	20	LIGHT UP THE NIGHT BROTHERS JOHNSON/A&M SP 3716				4	H					
19	19	AFTER DARK ANDY GIBB/RSO RS 1 3069				4	H					
20	26	DEPARTURE JOURNEY/Columbia FC 36339				2	H					
21	33	GET HAPPY!! ELVIS COSTELLO & THE ATTRACTIONS/Columbia JC 36347				2	G					
22	22	RAY, GOODMAN & BROWN /Polydor PD 1 6240				10	G					
23	23	THE ROSE (ORIGINAL SOUNDTRACK)/Atlantic SD 16010				12	H					
24	16	SEPTEMBER MORN NEIL DIAMOND/Columbia FC 36121				11	H					
25	17	CORNERSTONE STYX/A&M SP 3711				23	H					
26	29	BAD LUCK STREAK IN DANCING SCHOOL WARREN ZEVON/Asylum 5E 509				5	H					
27	27	LOVE STINKS J. GEILS BAND/EMI-America SOO 17016				8	H					
28	25	LADIES NIGHT KOOL & THE GANG/De-Lite DSR 9513 (Mercury)				21	G					
29	32	PRETENDERS /Sire SRK 6083 (WB)				9	G					
30	30	EVERY GENERATION RONNIE LAWS/United Artists LT 1001				7	G					
31	36	THE GAMBLER KENNY ROGERS/United Artists UA LA 934 H				64	G					
32	24	TUSK FLEETWOOD MAC/Warner Bros. 2HS 3350				21	X					
33	31	LONDON CALLING CLASH/Epic E2 36328				8	I					
34	35	LOVE SOMEBODY TODAY SISTER SLEDGE/Cotillion SD 16012 (Atl)				5	H					
35	28	MIDNIGHT MAGIC COMMODORES/Motown M8 926M1				31	H					
36	38	BEE GEES GREATEST /RSO RS 2 4200				18	L					
37	34	KEEP THE FIRE KENNY LOGGINS/Columbia JC 36172				21	G					
38	37	IN THROUGH THE OUT DOOR LED ZEPPELIN/Swan Song SS 16002 (Atl)				28	H					
39	58	CHRISTOPHER CROSS /Warner Bros. BSK 3383				3	G					
40	39	UNION JACKS THE BABYS/Chrysalis CHR 1267				11	G					
41	41	WET BARBRA STREISAND/Columbia FC 36258				20	H					
42	44	GOLD & PLATINUM LYNRYD SKYNYRD/MCA 2 11008				13	K					
43	42	FLIRTIN' WITH DISASTER MOLLY HATCHET/Epic JE 36110				25	G					
44	43	MALICE IN WONDERLAND NAZARETH/A&M SP 4799				7	G					
45	59	SKYLARKIN' GROVER WASHINGTON, JR./Motown M7 933R1				4	G					
46	50	EAT TO THE BEAT BLONDIE/Chrysalis CHE 1225				23	H					
47	40	ADVENTURES IN UTOPIA UTOPIA/Bearsville BRK 6991 (WB)				10	G					
48	52	TEN YEARS OF GOLD KENNY ROGERS/United Artists UA LA 835 H				13	G					
49	54	DANCIN' AND LOVIN' SPINNERS/Atlantic SD 19256				8	G					
50	55	THE PLEASURE PRINCIPLE GARY NUMAN/Atco SD 38 120				6	G					
51	56	VICTIMS OF THE FURY ROBIN TROWER/Chrysalis CHR 1215				5	G					
52	53	HEAD GAMES FOREIGNER/Atlantic SD 29999				25	H					
53	47	DEGUELLO ZZ TOP/Warner Bros. HS 3361				16	H					
54	46	BIG FUN SHALAMAR/Solar BXL1 3479 (RCA)				11	H					
55	45	ANGEL OF THE NIGHT ANGELA BOFILL/Arista/GRP GRP 5501				18	G					
56	57	GREATEST HITS WAYLON JENNINGS/RCA AHL1 3378				45	G					
57	48	BREAKFAST IN AMERICA SUPERTRAMP/A&M SP 3708				51	H					
58	76	WARM THOUGHTS SMOKEY ROBINSON/Tamla T8 367M1 (Motown)				2	H					
59	80	RAPPER'S DELIGHT SUGARHILL GANG/Sugarhill SH 245				3	G					
60	60	HYDRA TOTO/Columbia FC 36229				18	H					
61	61	END OF THE CENTURY RAMONES/Sire SRK 6077 (WB)				6	G					
62	49	PRINCE /Warner Bros. BSK 3366				17	G					
63	64	RISE HERB ALPERT/A&M SP 4790				23	G					
64	63	ONE VOICE BARRY MANILOW/Arista AL 9505				22	H					

CHARTMAKER OF THE WEEK

65 114 **CATCHING THE SUN**
 SPYRO GYRA
 MCA 5108 1 H



66	68	BRASS CONSTRUCTION 5 /United Artists LT 977				11	G					
67	69	THE ELECTRIC HORSEMAN (ORIGINAL SOUNDTRACK)/Columbia JS 36327				6	H					
68	72	ON THE RADIO—GREATEST HITS, VOL. II DONNA SUMMER/Casablanca NBLP 7202				5	H					
69	71	EVITA FESTIVAL /RSO RS 1 3061				5	G					
70	51	NO BALLADS ROCKETS/RSO RS 1 3071				8	G					
71	77	THE BEST SIDE OF GOODBYE JANE OLIVOR/Columbia JC 36335				4	G					
72	74	GAP BAND II /Mercury SRM 1 3804				11	G					
73	66	THE ROMANTICS /Nemperor NJJ 36273 (CBS)				8	G					
74	65	PARTNERS IN CRIME RUPERT HOLMES/MCA/infinity INF 9020				15	G					
75	62	SIT DOWN AND TALK TO ME LOU RAWLS/Phila. Intl. JZ 36304 (CBS)				8	G					
76	73	FREEDOM AT POINT ZERO JEFFERSON STARSHIP/Grunt BZL1 3452 (RCA)				17	H					
77	104	TENTH MARSHALL TUCKER BAND/Warner Bros. HS 3410				1	H					
78	83	DARK SIDE OF THE MOON PINK FLOYD/Harvest SMAS 11163 (Capitol)				7	G					
79	85	THE DANCE OF LIFE NARADA MICHAEL WALDEN/Atlantic SD 19259				9	G					
80	81	THE B-52'S /Warner Bros. BSK 3355				5	G					
81	92	HIDEAWAY DAVID SANBORN/Warner Bros. BSK 3379				2	G					
82	78	PIZZAZZ PATRICE RUSHEN/Elektra 6E 243				15	G					
83	84	STARDUST WILLIE NELSON/Columbia KC 35305				8	G					
84	95	10½ DRAMATICS /MCA 3196				2	G					
85	87	GREATEST HITS VOL. 2 ABBA/Atlantic SD 16009				12	H					
86	67	THE SPECIALS /Chrysalis CHR 1265				7	G					
87	96	1980 GIL SCOTT-HERON & BRIAN JACKSON /Arista AL 9514				2	H					
88	90	SUPERCHARGED TAVARES/Capitol ST 12026				2	G					
89	91	HIGHWAY TO HELL AC/DC/Atlantic SD 19244				25	G					
90	101	AUTOGRAPH JOHN DENVER/RCA AQL1 3449				1	H					
91	75	THIS DAY AND AGE D.L. BYRON/Arista AB 4258				5	G					
92	102	MICKEY MOUSE DISCO /Disney/Vista V 2504				1	G					
93	106	SKYWAY SKYY/Salsoul SA 8532 (RCA)				1	G					
94	108	WHAT'S NEXT FRANK MARINO & MAHOGANY RUSH/Columbia JC 36204				1	G					
95	—	TWO G.Q. /Arista AL 9511				1	H					
96	98	NO STRANGER TO LOVE ROY AYERS/Polydor PD 1 6246				10	G					
97	99	THE CARS /Elektra 6E 135				85	G					
98	100	ONE ON ONE BOB JAMES & EARL KLUGH/Columbia/Tappan Zee FC 36241				19	H					
99	86	JACKRABBIT SLIM STEVE FORBERT/Nemperor JZ 36191 (CBS)				17	G					
100	88	HIROSHIMA /Arista AB 4252				10	G					

AT LAST!

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VA 13139

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Virgin

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Record World Albums 101-150

MARCH 29, 1980

MAR. 29	MAR. 22	ARTIST	ALBUM	LABEL
101	107	I WISH I WAS EIGHTEEN AGAIN	GEORGE BURNS/Mercury SRM 1 5025	
102	79	LIVE RUST	NEIL YOUNG & CRAZY HORSE/Reprise 2RX 2296 (WB)	
103	82	ON OFF BROADWAY	usa/Atlantic SD 19263	
104	131	MOUTH TO MOUTH	LIPPS, INC./Casablanca NBLP 7197	
105	70	LIVE AND UNCENSORED	MILLIE JACKSON/Spring SP 2 6725 (Polydor)	
106	111	THE MUPPET MOVIE (ORIGINAL SOUNDTRACK)	THE MUPPETS/Atlantic SD 16001	
107	110	ELO'S GREATEST HITS	/Jet FZ 36310 (CBS)	
108	112	GLORYHALLASTOOPID (PIN THE TAIL ON THE FUNKY)	PARLIAMENT/Casablanca NBLP 7195	
109	115	ROD STEWART GREATEST HITS	/Warner Bros. HS 3373	
110	113	MASTERJAM	RUFUS & CHAKA/MCA 5103	
111	103	YELLOW MAGIC ORCHESTRA	/Horizon SP 736 (A&M)	
112	93	ROCKIN' INTO THE NIGHT	38 SPECIAL/A&M SP 4782	
113	125	CLASSIC CRYSTAL	CRYSTAL GAYLE/United Artists LOO 982	
114	—	ROBERTA FLACK FEATURING DONNY HATHAWAY	/Atlantic SD 16013	
115	116	MAKE YOUR MOVE	CAPTAIN & TENNILLE/Casablanca NBLP 7188	
116	121	L.A. BOPPERS	/Mercury SRM 1 3816	
117	118	THE BEST OF THE STATLER BROS. RIDES AGAIN, VOL. II	/Mercury SRM 1 5024	
118	122	FLEX	LENE LOVICH/Stiff/Epic NJE 36308	
119	123	AMERICAN GARAGE	PAT METHENY/ECM 1 1155 (WB)	
120	129	MINUTE BY MINUTE	DOOBIE BROTHERS/Warner Bros. BSK 3193	
121	136	THE BLUE ALBUM	HAROLD MELVIN & THE BLUE NOTES/Source SOR 3197 (MCA)	
122	138	PROTECT THE INNOCENT	RACHEL SWEET/Stiff/Columbia NJC 36337	
123	—	PROGRESSIONS OF POWER	TRIUMPH/RCA AFL1 3524	
124	139	WILLIE NILE	/Arista AB 4260	
125	—	PARALLEL LINES	BLONDIE/Chrysalis CHR 1192	
126	105	AN AMERICAN DREAM	DIRT BAND/United Artists UA LA 974 H	
127	127	WILLIE NELSON SINGS KRISTOFFERSON	/Columbia JC 36188	
128	—	SACRED SONGS	DARYL HALL/RCA AFL1 3573	
129	126	WHERE THERE'S SMOKE	SMOKEY ROBINSON/Tamla T7 366R1 (Motown)	
130	—	MASSTERPIECE	MASS PRODUCTION/Cotillion SD 5218 (Atl)	
131	89	WE'RE THE BEST OF FRIENDS	NATALIE COLE & PEABO BRYSON/Capitol SW 12019	
132	132	DREAM POLICE	CHEAP TRICK/Epic FE 35773	
133	133	THE OAK RIDGE BOYS HAVE ARRIVED	/MCA AY 1135	
134	94	BEST OF FRIENDS	TWENNYNINE FEATURING LENNY WHITE/Elektra 6E 223	
135	148	TOGETHER	OAK RIDGE BOYS/MCA 3220	
136	142	GREATEST HITS VOL. II	BARBRA STREISAND/Columbia FC 35679	
137	141	SUE SAAD & THE NEXT	/Planet P4 (Elektra/Asylum)	
138	119	A TASTE FOR PASSION	JEAN-LUC PONTY/Atlantic SD 19253	
139	—	COAL MINER'S DAUGHTER (ORIGINAL SOUNDTRACK)	/MCA 5107	
140	143	LADY T TEENA MARIE	/Gordy G7 992R1 (Motown)	
141	97	NO NUKES/MUSE CONCERTS FOR A NON-NUCLEAR FUTURE	VARIOUS ARTISTS/Asylum ML 801	
142	144	LATE AT NIGHT	BILLY PRESTON/Motown M7 925R1	
143	146	WITH ALL MY LOVE	WILBERT LONGMIRE/Columbia/Tappan Zee JC 36342	
144	147	THREE TIMES IN LOVE	TOMMY JAMES/Millennium BXL1 7748 (RCA)	
145	150	JUST TESTING	WISHBONE ASH/MCA 3221	
146	—	GREATEST HITS	KC & THE SUNSHINE BAND/TK 612	
147	—	SHOOTING STAR	/Virgin VA 13133 (Atl)	
148	149	MOONLIGHT MADNESS	TERI DESARIO/Casablanca NBLP 7178	
149	—	IN 'N' OUT	STONE CITY BAND/Gordy G7 991R1 (Motown)	
150	—	SMALLCREEP'S DAY	MIKE RUTHERFORD/Passport PB 9843 (Jem)	

Albums 151-200

MARCH 29, 1980

151	STRAIGHT AHEAD	LARRY GATLIN/Columbia JC 36250
152	8 FOR THE 80's	WEBSTER LEWIS/Epic JE 36197
153	ONE STEP BEYOND	MADNESS/Sire SRK 6085 (WB)
154	VOYAGER	ROGER WHITTAKER/RCA AFL1 3518
155	OZONE	OSIRIS/Marlin 2234 (TK)
156	EXTENSIONS	MANHATTAN TRANSFER/Atlantic SD 19258
157	WINNERS	KLEER/Atlantic SD 19262
158	ALL THAT JAZZ (ORIGINAL SOUNDTRACK)	VARIOUS ARTISTS/Casablanca NBLP 7198
159	DANCING IN THE DRAGON'S JAW	BRUCE COCKBURN/Millennium BXL1 7747 (RCA)
160	PRESSURE	/MCA 3195
161	CIVILIAN	GENTLE GIANT/Columbia JC 36341
162	IV	SHOTGUN/MCA 3201
163	YOU'VE GOT WHAT IT TAKES	BOBBY THURSTON/Prelude PRL 12174
164	GRADUALLY GOING TORNADO	BRUFORD/Polydor PD 1 6261
165	MIDNIGHT DESIRE	RANDY BROWN/Chocolate City CCLP 2010 (Casablanca)
166	SURE SHOT	CROWN HEIGHTS AFFAIR/De-Lite DSR 9517 (Mercury)
167	HOT BOX	FATBACK/Spring SP 1 6726 (Polydor)
168	TWIN RED LINE	CRETONES/Planet P5 (Elektra/Asylum)
169	GETTING IN THE MOOD	MANDRILL/Arista AL 9527
170	PERISCOPE	LIFE KAYAK/Mercury SRM 1 3824
171	BEST OF THE DOOBIES	DOOBIE BROTHERS/Warner Bros. BSK 3112
172	PRIVATE LIGHTNING	/A&M SP 4791
173	ANNIE (ORIGINAL CAST ALBUM)	/Columbia PS 34712
174	SECOND EDITION	PUBLIC IMAGE, LTD./Island 2WX 3288 (WB)
175	URBAN VERBS	/Warner Bros. BSK 3418
176	YOU'LL NEVER KNOW	RODNEY FRANKLIN/Columbia NJC 36122
177	HEART & SOUL	CONWAY TWITTY/MCA 3210
178	SOLD OUT	FOOLS/EMI-America SW 17024
179	DON'T FIGHT IT	RED RIDER/Capitol ST 12028
180	DIONNE DIONNE	WARWICK/Arista AB 4230
181	SUZANNE FELLINI	/Casablanca NBLP 7205
182	HEAT	/MCA 3225
183	CAT IN THE HAT	BOBBY CALDWELL/Clouds 8810 (TK)
184	A DIFFERENT KIND OF TENSION	BUZZCOCKS/IRS SP 009 (A&M)
185	THE SEARCHERS	/Sire SRK 6082 (WB)
186	INNUENDO	DANNY KORTCHMAR/Asylum 6E 250
187	I'M THE MAN	JOE JACKSON/A&M SP 4794
188	LIVE BULLET	BOB SEGER & THE SILVER BULLET BAND/Capitol SKBB 11523
189	DRUMS AND WIRES	XTC/Virgin VA 13134 (Atl)
190	BRUCE WOOLLEY AND THE CAMERA CLUB	/Columbia NJC 36301
191	GIANTS	/MCA 3188
192	STRANGER IN TOWN	BOB SEGER & THE SILVER BULLET BAND/Capitol SW 11698
193	RIPE	AVA CHERRY/RSO RS 1 3072
194	STAY WITH ME TILL DAWN	JUDY TZUKE/Rocket 2001 (MCA)
195	MOVIN' ON A FEELIN'	KENNY DOSS/Bearsville BRK 6997 (WB)
196	NIGHT MOVES	BOB SEGER & THE SILVER BULLET BAND/Capitol SW 11557
197	SURVIVORS	/Scotti Bros. SB 7107 (Atl)
198	SOMETIMES YOU WIN	DR. HOOK/Capitol SOO 12023
199	STREET BEAT	TOM SCOTT/Columbia JC 36137
200	LED ZEPPELIN IV	/Atlantic SD 19129

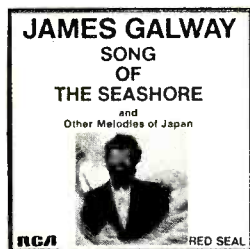
(The 151-200 chart indicates movement on new ips or older ips whose sales have shown renewed activity)

Album Cross Reference

ABBA	85	PAT METHENY	119
AC/DC	89	MOLLY HATCHET	43
HERB ALPERT	63	MICKEY MOUSE DISCO	92
ROY AYERS	96	MUSE	141
B-52's	80	NAZARETH	44
BABYS	40	WILLIE NELSON	83, 127
BEE-GEES	36	WILLIE NILE	124
PAT BENATAR	17	GARY NUMAN	50
BLONDIE	46, 125	OAK RIDGE BOYS	133, 135
ANGELA BOFILL	55	OFF BROADWAY usa	103
BRASS CONSTRUCTION	66	JANE OLIVOR	71
BROTHERS JOHNSON	18	ORIGINAL SOUNDTRACK	—
GEORGE BURNS	101	AMERICAN GIGOLO	16
D. L. BYRON	91	COAL MINER'S DAUGHTER	139
CAPTAIN & TENNILLE	115	ELECTRIC HORSEMAN	67
CARS	97	MUPPET MOVIE	106
CHEAP TRICK	132	ROSE	23
CLASH	33	PARLIAMENT	108
NATALIE COLE & PEABO BRYSON	131	TOM PETTY	5
COMMODORES	35	PINK FLOYD	1, 78
ELVIS COSTELLO	21	JEAN-LUC PONTY	138
CHRISTOPHER CROSS	39	BILLY PRESTON	142
JOHN DENVER	90	PRETENDERS	29
TERI DESARIO	148	PRINCE	62
NEIL DIAMOND	24	RAMONES	61
DIRT BAND	126	LOU RAWLS	75
DOOBIE BROS.	120	RAY, GOODMAN & BROWN	22
DRAMATICS	84	SMOKEY ROBINSON	58, 129
EAGLES	10	ROCKETS	70
ELO	107	KENNY ROGERS	14, 31, 48
FESTIVAL	69	ROMANTICS	3, 73
ROBERTA FLACK FEATURING DONNY HATHAWAY	114	LINDA RONSTADT	4
FLEETWOOD MAC	32	RUFUS & CHAKA	110
DAN FOGELBERG	11	RUSH	15
STEVE FORBERT	99	PATRICE RUSHEN	82
FOREIGNER	52	MIKE RUTHERFORD	150
GAP BAND	72	SUE SAAD & THE NEXT	137
CRYSTAL GAYLE	113	DAVID SANBORN	81
J. GEILS	27	BOB SEGER	2
ANDY GIBB	19	GIL SCOTT-HERON & BRIAN JACKSON	87
G. Q.	95	SHALAMAR	54
DARYL HALL	128	SHOOTING STAR	147
HEART	6	SISTER SLEDGE	34
HIROSHIMA	100	SKYY	93
RUPERT HOLMES	74	SPECIALS	86
MICHAEL JACKSON	3	SPINNERS	49
MILLIE JACKSON	105	SPYRO GYRA	65
BOB JAMES & EARL KLUGH	98	STATLER BROS.	117
TOMMY JAMES	144	ROD STEWART	109
JEFFERSON STARSHIP	76	STONE CITY BAND	147
WAYLON JENNINGS	56	BARBRA STREISAND	41, 136
BILLY JOEL	8	STYX	25
JOURNEY	20	SUGARHILL GANG	59
KC & THE SUNSHINE BAND	146	DONNA SUMMER	13, 68
KNACK	12	SUPERTRAMP	57
KOOL & THE GANG	28	RACHEL SWEET	122
L.A. BOPPERS	116	TAVARES	88
RONNIE LAWS	30	TRIUMPH	123
LED ZEPPELIN	38	MARSHALL TUCKER BAND	77
LIPPS, INC.	104	38 SPECIAL	112
KENNY LOGGINS	37	TOTO	60
WILBERT LONGMIRE	143	ROBIN TROWER	51
LENE LOVICH	118	UTOPIA	47
LYNYRD SKYNYRD	42	NARADA MICHAEL WALDEN	79
MAHOGANY RUSH	94	GROVER WASHINGTON, JR.	45
CHUCK MANGIONE	9	WHISPERS	7
BARRY MANILOW	64	LENNY WHITE	134
TEENA MARIE	140	WISHBONE ASH	145
MASS PRODUCTION	130	YELLOW MAGIC ORCH.	111
HAROLD MELVIN	121	NEIL YOUNG	102
		WARREN ZEVON	26
		ZZ TOP	53

Classical Retail Report

MARCH 29, 1980
CLASSIC OF THE WEEK



SONG OF THE SEASHORE
GALWAY
RCA

BEST SELLERS OF THE WEEK*

GALWAY: SONG OF THE SEASHORE—RCA
BELLINI: NORMA—Scotto, Troyanos, Giacomini, Levine—Columbia
LIONA BOYD PLAYS BAROQUE CONCERTOS—Boyd, Davis—Col
CARLOS: SWITCHED-ON BRANDENBURGS—Columbia
DEBUSSY: IMAGES—Previn—Angel Digital
LUCIANO PAVAROTTI: O SOLE MIO—London
PUCCINI: SUOR ANGELICA—Sutherland, Ludwig, Bonyng—London
STRAUSS: DIE AEGYPTISCHE HELENA—Jones, Hendricks, Kastu, Dorati—London

KORVETTES/EAST COAST

BELLINI: NORMA—Columbia
GALWAY: SONGS OF THE SEASHORE—RCA
GREATEST HITS OF 1721—Columbia
GREATEST HITS OF 1740—Digitek
PAVAROTTI: O SOLE MIO—London
PUCCINI: SUOR ANGELICA—London
STRAUSS: DIE AEGYPTISCHE HELENA—London
STRAUSS, TURINA: SONGS—Caballe, Weissenberg—Angel
VERDI: REQUIEM—Scotto, Baltza, Muti—Angel
JOHN WILLIAMS PLAYS PONCE—Columbia

KING KAROL/NEW YORK

BELLINI: NORMA—Columbia
CARLOS: SWITCHED-ON BRANDENBURGS—Columbia
DANNY BOY AND OTHER IRISH SONGS—White, Mata—RCA
GALWAY: SONGS OF THE SEASHORE—RCA
HANDEL: ARIODANTE—Baker, Mathis, Leppard—Philips
KORNGOLD: KING'S ROW SCORE—Gerhardt—Chalfonte Digital
MENDELSSOHN: WALPURGIS NACHT—Dohnanyi—London
STRAUSS: DIE AEGYPTISCHE HELENA—London
STRAUSS, TURINA: SONGS—Caballe, Weissenberg—Angel
VERDI: REQUIEM—Scotto, Baltza, Muti—Angel

RECORD & TAPE COLLECTORS/ BALTIMORE

BACH: TOCCATAS, VOL. II—Gould—Columbia

BELLINI: NORMA—Columbia
CARLOS: SWITCHED-ON BRANDENBURGS—Columbia
CHOPIN: POLONAISES—Berman—DG
DVORAK: VIOLIN CONCERTO—Suk, Neumann—Supraphon
GALWAY: SONG OF THE SEASHORE—RCA
MENDELSSOHN: OCTET—Academy of St. Martins Players—Philips
ART OF ANDRES SEGOVIA—Angel
TCHAIKOVSKY: PIANO CONCERTO NO. 1—Arrau, Davis—Philips
TCHAIKOVSKY: SLEEPING BEAUTY—Ansermet—London

HARMONY HOUSE/DETROIT

BELLINI: NORMA—Columbia
LIONA BOYD PLAYS BAROQUE CONCERTOS—Boyd, Davis—Columbia
CARLOS: SWITCHED-ON BRANDENBURGS—Columbia
GALWAY: SONGS OF THE SEASHORE—RCA
LUCIANO PAVAROTTI: HITS OF LINCOLN CENTER—London
PAVAROTTI: O SOLE MIO—London
RAVEL: DAPHNIS ET CHLOE—Mata—RCA Digital
STRAUSS: DIE AEGYPTISCHE HELENA—London
STRAVINSKY: RITE OF SPRING—Muti—Angel
TCHAIKOVSKY: 1812 OVERTURE—Telarc

TOWER RECORDS/LOS ANGELES

BARTOK: BLUEBEARD'S CASTLE—Varady, Fischer-Dieskau, Sawallisch—DG
BRITTEN: PETER GRIMES—Vickers, Davis—Philips
BRITTEN: SERENADE FOR HORN, LES ILLUMINATIONS—Giulini—DG
BRAHMS: COMPLETE SYMPHONIES—Solti—London
CARLOS: SWITCHED-ON BRANDENBURGS—Columbia
DEBUSSY: IMAGES—Angel Digital
HANDEL: ARIODANTE—Baker, Mathis, Leppard—Philips
PAVAROTTI: O SOLE MIO—London
PUCCINI: SUOR ANGELICA—London
TCHAIKOVSKY: SLEEPING BEAUTY—Ansermet—London

DISCOUNT RECORDS/ SAN FRANCISCO

BERG: LULU—Stratas, Boulez—DG
DEBUSSY: IMAGES—Angel Digital
GALWAY: SONG OF THE SEASHORE—RCA
MASSENET: WERTHER—Troyanos, Kraus, Plasson—Angel
MASSENET: DON QUICHOTTE—Crespin, Ghiaurov, Kord—London
PAVAROTTI: O SOLE MIO—London
PERGOLESI: LA SERVA PATRONA—Seraphim
PUCCINI: SUOR ANGELICA—London
STRAUSS: DIE AEGYPTISCHE HELENA—London
STRAVINSKY: FIREBIRD—Mata—RCA Digital

* Best Sellers are determined by retail lists of the stores listed above, plus those from the following: Sam Goody/East Coast, Cutler's/New Haven, Record & Tape, Ltd./Washington, D.C., Specs/Miami, Rose Discount/Chicago, Laury's/Chicago, Radio Doctors/Milwaukee, Street-side/St. Louis, Sound Warehouse/Dallas, Tower Records/San Francisco, Tower Records/Seattle and Jeff's Classical/Tucson.

A New Manon Lescaut—Live

By SPEIGHT JENKINS

NEW YORK—The Metropolitan Opera's new *Manon Lescaut*, unveiled at a gala benefit last week, cries to be recorded. The combination of the two lovers—Renata Scotto and Placido Domingo—and their conductor, James Levine, has proved several times over the last few years to sell records, and the artistic rewards of such a project would be enormous. True, Domingo is represented in the Angel version of the Puccini work, but that was made almost a decade ago, and the Spanish tenor's voice is far brighter, more ringing and surer on top. None of the *Manon Lescaut*'s currently available—Albanese-Bjoerling-Perlea; Tebaldi-Del Monaco - Molinari - Prudelli; Callas-Di Stefano-Serafin; and Caballe - Domingo - Bartoletti—offer quite the combination in modern sound that is on display at the Met, through April 19. Vocally and dramatically such a recording would work.

Scotto

Miss Scotto's *Manon Lescaut*, lyric as was Miss Albanese's but stronger, portrays a fragile, dainty, innocent in Act I, a funny, bored courtesan in Act II and an increasingly desperate woman in the final two acts. She reads Puccini well in her creation of a woman torn by desperate passion, at once like the *Manon* of the Abbe Prevost's novel and yet very different. Puccini's *Manon* is like the original in her lack of coquetry and in her knowledge that she has Des Grieux whenever she wants him, but very unlike her prototype in her intense even reasonably constant love for him. In the book the real *Manon* leaves him time after time, always following pleasure. In Puccini's opera she is a much more appealing figure to an Italian man: she does desert her young lover once, but only once. From the time they come together at the end of Act II her love for him is unflaggingly genuine and intense.

Miss Scotto on opening night did not do her best work in the second act, but there she and everyone else was consumed with fear that Domingo would not be able to sing his part. The tenor, cursedly, had picked up a cold between the dress rehearsal and performance and almost did not sing at all, then nearly withdrew after a very tight first act. He continued, omitting some of

the highest notes, and ended up splendidly. But in the second act everyone was jumpier than they will be in the future. Even there Miss Scotto sang a haunting "In quella trine morbide," a gay "L'ora o tirsi" (with a good if not effulgent high C) and a passionate love duet. From then on, particularly in the last act, which really belongs to her, she sang with that sense of passionate commitment and full grasp of the verismo style that makes her unique among today's artists. Not one phrase, not one word got by her without meaning, and the role would translate realistically onto disc.

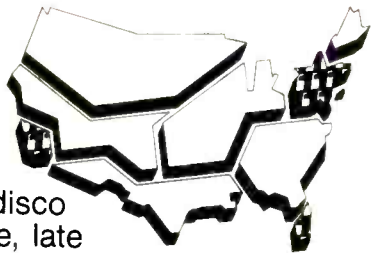
Even with a cold no tenor in the world is quite as satisfying as Domingo. The sheer sensuousness of his large lyric tenor, his never-failing musicality and his response to an actress such as Miss Scotto make his performance completely satisfying. He has lost 20 pounds since last fall's *Otello*, and has never cut anymore romantic figure onstage in all his years in New York. Without the cold and with the B-flats in, this will be a Des Grieux never to forget.

The final ingredient of the unique combination is James Devine, whose reading breathed the youth of the story. His two principals had to sound young and fresh, act young and fresh and really make the lovers teenagers when confronted with the effervescence constantly bubbling from the pit. Yet nothing was hurried or too loud; the soft portions were soft and the passionate pages could be revealed in for their languor. The conducting played to the strength of both principals, and the effect was spellbinding.

That Giancarlo Menotti's staging and Desmond Heeley's sets are among the most successful to come to the Metropolitan in some time has nothing to do with a recording. Nor might the strength of the secondary singers and chorus. One should be mentioned, however: the young American tenor, Philip Creech as Edmondo, Des Grieux's friend in Act I, whose fresh lyric tenor adorned the cast and set a youthful slant to it all. But this all should matter. The opera should be recording not only with these artists but with the Metropolitan Opera Orchestra, increasingly finer and of the highest calibre.

The Record World

1



Strong R&B & disco influence, late on country hits, strong retail influence, MOR potential.

Air Supply: 19-11 WAXY, 19-14 WBBF, 22-19 WCAO, 15-12 WFBR, 24-22 WFIL, 24-18 WICC, 26-19 WKBW, 29-25 WPGC, 18-15 WRKO, 25-19 WTIC-FM, 29-25 WXLO, 23-18 WYRE, 18-15 KFI, a KFRC, 20-18 KEARTH, 27-21 F105, 20-18 KC101, 16-12 PRO-FM, a37 Y100, 29-27 14Q.

Blondie: 11-5 WABC, 12-3 WAXY, 12-4 WBBF, 20-13 WCAO, 3-1 WFBR, 14-5 WFIL, 17-9 WICC, 2-2 WIFI, 7-4 WKBW, 6-1 WPGC, 10-7 WRKO, 10-5 WTIC-FM, 11-2 WXLO, 13-3 WYRE, 28-11 KFI, 2-2 KFRC, 8-1 KHJ, 1-1 KEARTH, 16-6 F105, 23-16 PRO-FM, 22-13 Y100, 30-13 14Q.

Bros. Johnson: a29 WCAO, 30-24 WFBR, d27 WPGC, a26 KFRC, d27 KHJ, 25-20 KEARTH, 29-25 Y100.

F. Cavaliere: hb WFBR, 23-19 WICC, a WRKO, a WTIC-FM, a KFI, 16-14 KC101, 29-27 PRO-FM.

C. Cross: a33 WABC, 26-19 WAXY, 16-16 WBBF, 10-5 WCAO, 5-3 WFBR, 20-18 WFIL, 10-6 WICC, 18-15 WIFI, 19-14 WKBW, 22-18 WPGC, 16-12 WRKO, 11-7 WTIC-FM, 24-19 WXLO, 16-13 WYRE, 16-14 KFI, 25-21 KFRC, 28-23 KHJ, 17-15 KEARTH, 19-13 F105, 18-11 KC101, 17-14 PRO-FM, 12-9 Y100, 22-12 14Q.

P. Davis: a WAXY, a WCAO, 25-23 WFBR, hb WFIL, a WICC, e WYRE, e KFI, on KEARTH, a F105, a 14Q.

Dr. Hook: 24-20 WCAO, 20-17 WFBR, 21-17 WFIL, d30 WKBW, 27-19 WPGC, 19-13 WRKO, d29 WXLO, d30 KFI, d29 KEARTH, 21-14 F105, 21-18 PRO-FM, 31-26 Y100, 2-2 14Q.

C. Dore: d27 WCAO, 21-19 WFBR, d25 WFIL, 27-24 WICC, 27-26 WIFI, 24-21 WKBW, 30-26 WPGC, 30-26 WTIC-FM, 27-26 WXLO, d29 WYRE, 20-18 KFI, 14-13 KEARTH, 33-30 F105, hb-28 PRO-FM, d30 14Q.

Eagles: 21-18 WAXY, 15-13 WBBF, 7-3 WCAO, 7-7 WFBR, 11-9 WFIL, 15-8 WICC, 9-6 WIFI, 10-5 WKBW, 2-3 WPGC, 14-8 WTIC-FM, 22-17 WXLO, 2-2 WYRE, 21-17 KFI, 18-14 KFRC, 22-15 KHJ, 19-17 KEARTH, 22-17 F105, 14-12 KC101, 24-20 PRO-FM, 10-6 Y100, 10-10 14Q.

Fleetwood Mac: a WAXY, d23 WBBF, 26-21 WCAO, 19-16 WFBR, hb WFIL, 30-25 WICC, 28-25 WKBW, 24-21 WRKO, 27-24 WTIC-FM, 25-21 WYRE, a KFI, on KFRC, d27 F105, 27-22 KC101, a3b PRO-FM, 28-26 14Q.

A. Gibb/O. Newton-John: a WCAO, d27 WFBR, 15-13 WPGC, d29 WRKO, a WYRE, e KFI.

B. Joel: e-44 WABC, d25 WAXY, 17-12 WBBF, 25-15 WCAO, 27-18 WFBR, d20 WFIL, 21-16 WICC, 20-11 WIFI, 28-21 WPGC, 30-23 WRKO, 20-12 WTIC-FM, 25-22 WXLO, 27-22 WYRE, d25 KFI, 24-20 KFRC, 26-23 KEARTH, d25 F105, 26-20 KC101, 27-21 PRO-FM, 34-31 Y100, d24 14Q.

M. Jackson: 21-19 WABC, 14-11 WCAO, 4-4 WFBR, 8-8 WRKO, 6-6 WXLO, 2-2 KFI, 5-4 KFRC, 4-4 KHJ, 4-7 KEARTH,

12-10 F105, 19-11 PRO-FM, 3-2 Y100, 14-3 14Q.

Lipps, Inc.: a27 WXLO, d25 KHJ, a25 KEARTH.

M. Manchester: 11-9 WAXY, d28 WCAO, d29 WFBR, e WFIL, d29 WICC, on WPGC, d28 WRKO, d29 WYRE, 29-27 KC101, on 14Q.

B. Midler: d30 WFBR, a WKBW, a WRKO, d22 PRO-FM, on 14Q.

D. Parton: ae WFIL, a WKBW, d30 WRKO.

Peaches & Herb: 12-9 WABC, 26-21 WFBR, 23-21 WFIL, 4-6 WKBW, a3b WPGC, 20-14 WRKO, 19-11 WXLO, 29-21 KFI, 3-3 KHJ, 2-3 KEARTH, 8-4 PRO-FM.

B. Peters: ae WFIL, on WKBW, a KEARTH.

Pretenders: a WICC, 16-14 WIFI, a WTIC-FM, e KFI, d27 KFRC, 26-20 KHJ, d27 KEARTH, a F105, 9-7 PRO-FM, a36 Y100, on 14Q.

RGB: 7-4 WABC, 6-6 WCAO, 2-2 WFBR, 7-4 WFIL, 8-10 WPGC, 2-2 WRKO, 7-4 WXLO, 23-20 KFI, 7-6 KFRC, 18-12 KHJ, 8-6 KEARTH, 15-7 F105, 22-17 PRO-FM, 19-15 Y100, d29 14Q.

S. Robinson: a WICC, a WRKO, on WXLO, on KFRC.

K. Rogers/K. Carnes: a WAXY, a WCAO, a3b WFBR, a3b WFIL, a WICC, a WKBW, a3b WPGC, a WRKO, a WTIC-FM, a WXLO, e WYRE, a KFI, on KFRC, a KHJ, on KEARTH, a30 KC101, a 14Q.

J. Ruffin: a WAXY, 29-25 WCAO, 23-20 WFBR, d24 WFIL, d27 WICC, 30-26 WKBW, hb WPGC, 29-25 WRKO, d30 WXLO, 29-26 WYRE, e KFI, d28 KFRC, 23-21 KHJ, 34-29 F105, 28-26 KC101, d30 PRO-FM, 33-30 Y100, on 14Q.

B. Scaggs: a3b WFBR, a3b WPGC, a WRKO, e WYRE, a KFRC, a KHJ, a KEARTH, a 14Q.

B. Seger: a22 WABC, 29-22 WAXY, 24-19 WBBF, 17-9 WCAO, 17-13 WFBR, 22-19 WFIL, 9-7 WICC, 19-16 WIFI, 18-8 WKBW, 16-15 WPGC, 6-3 WRKO, 5-2 WTIC-FM, 30-28 WXLO, 7-5 WYRE, 13-9 KFI, 15-12 KFRC, d26 KHJ, 21-19 KEARTH, 7-4 F105, 19-13 KC101, 18-15 PRO-FM, a38 Y100, 17-15 14Q.

Utopia: a WCAO, 29-26 WICC, 21-18 WIFI, 22-18 WKBW, a WTIC-FM, 24-22 KEARTH, 28-24 PRO-FM, on 14Q.

Whispers: 10-10 WABC, 23-17 WCAO, 12-6 WFBR, d28 WICC, d24 WKBW, 12-12 WPGC, 9-10 WXLO, 25-22 KFI, 19-17 KFRC, 5-5 KHJ, 12-11 KEARTH, 30-26 PRO-FM, 13-11 Y100.

2



Early on product, rock & roll influence, strong sales influence from both r&b, disco and country records.

Blondie: a32 WAKY, 1-1 WANS-FM, 4-1 WAYS, 2-1 WBBQ, 7-1 WCGQ, 28-25 WCIR, 12-6 WERC, 26-18 WFLB, 23-18

WBBQ, 17-8 WHHY, 18-9 WISE, 15-11 WIVY, 16-12 WKIX, d18 WLAC, 11-7 WLCY, 7-6 WNOX, 7-4 WMC, 1-1 WQXI, 3-1 WRFC, 9-7 WRJZ, 3-1 WSGA, 10-6 KX-104, 16-9 KXX-106, 14-4 BJ-105, 18-10 V100, 3-2 Q105, 6-3 Z93, 21-16 92Q, 1-1 94Q.

C. Cross: 10-7 WAKY, 12-2 WANS-FM, 9-3 WAYS, 4-3 WBBQ, 4-3 WBSR, 6-4 WCGQ, 21-18 WCIR, 5-3 WERC, 24-20 WFLB, 13-7 WGSV, 25-21 WBBQ, 8-4 WHHY, 7-2 WISE, 22-14 WIVY, 15-11 WKIX, 19-12 WLAC, 18-13 WLCY, 3-3 WNOX, 18-16 WMC, 10-3 WQXI, 8-3 WRFC, 5-4 WRJZ, 19-13 WSGA, 9-7 KX-104, 3-3 KXX-106, 16-7 BJ-105, 11-5 V100, 18-7 Q105, 5-2 Z93, 12-8 92Q, 2-2 94Q.

P. Davis: 30-25 WAKY, 18-14 WANS-FM, 28-25 WAYS, d30 WBBQ, 8-6 WBSR, 21-14 WCGQ, e WCIR, 16-10 WERC, 35-28 WFLB, 15-10 WGSV, e WBBQ, 26-23 WHHY, 35-26 WISE, d36 WIVY, d28 WLAC, e WLCY, d25 WMC, 26-22 WQXI, 27-20 WRFC, e WRJZ, 31-28 WSGA, 22-17 KXX-106, e V100, 21-14 Z93, 9-5 94Q.

Dr. Hook: 26-24 WAYS, 17-12 WBBQ, 30-24 WBBQ, d20 WKIX, 26-22 WLAC, 24-19 WMC, 18-16 WQXI, 27-22 WSGA, 13-12 KX-104, a V100, 24-15 Q105, 14-13 Z93.

Eagles: 9-6 WAKY, 20-15 WANS-FM, 11-7 WAYS, 23-19 WBBQ, 1-1 WBSR, 5-3 WCGQ, 16-11 WCIR, 10-9 WERC, 10-6 WFLB, 15-12 WGSV, 22-19 WBBQ, 4-1 WHHY, 11-4 WISE, 11-8 WIVY, 22-15 WKIX, 3-5 WLAC, 8-5 WLCY, 4-5 WNOX, 14-11 WMC, e WQXI, 18-13 WRFC, 12-10 WSGA, 5-8 KX-104, 2-2 KXX-106, 24-19 BJ-105, 8-4 V100, 16-13 Q105, 24-22 Z93, 15-10 92Q.

Fleetwood Mac: d38 WANS-FM, d28 WAYS, 30-26 WBBQ, d30 WBSR, e WCGQ, e WCIR, 24-19 WERC, d31 WFLB, 20-17 WGSV, d30 WBBQ, 29-25 WHHY, 32-21 WISE, 39-34 WIVY, 28-24 WLAC, d28 WLCY, a25 WNOX, a WMC, 28-24 WQXI, d28 WRJZ, 13-9 WSGA, 27-20 KX-104, 27-23 KXX-106, 30-27 BJ-105, d23 V100, d28 Q105, 23-20 Z93, d28 92Q, 24-20 94Q.

A. Gibb/O. Newton-John: a WAYS, a WBBQ, e WBSR, a WERC, d28 WGSV, a WHHY, e WKIX, a WLCY, a KX-104, a Q105, d28 Z93.

J. Jackson: a WBBQ, e WFLB, a WLCY, 34-30 WSGA, a KX-104, a Q105.

M. Jackson: 15-14 WAYS, 22-20 WBBQ, 21-17 WBBQ, d22 WHHY, 15-10 WLAC, 21-15 WMC, 15-12 WQXI, 2-3 WSGA, 7-4 KX-104, 10-8 Q105, 20-16 Z93, 23-19 92Q.

B. Joel: 17-11 WAKY, 25-21 WANS-FM, 30-26 WAYS, d28 WBBQ, 25-16 WCGQ, d26 WCIR, 25-16 WERC, d30 WFLB, d33 WGSV, d28 WBBQ, d27 WHHY, 36-24 WISE, 33-24 WIVY, d18 WKIX, a WLAC, d29 WLCY, 29-21 WNOX, 22-20 WMC, d19 WQXI, 24-19 WRFC, 30-22 WRJZ, 29-20 WSGA, 28-16 KX-104, 25-21 KXX-106, 31-28 BJ-105, 19-14 V100, 30-26 Q105, 26-19 Z93, d27 92Q, 23-18 94Q.

James Last Band: a WBBQ, a WERC, a WFLB, a WGSV, a WLAC, e WQXI, a 92Q. a29 94Q.

Pretenders: 30-26 WANS-FM, a35 WAYS, a WBBQ, d28 WCGQ, e WCIR, 23-20 WERC, e WFLB, d29 WHHY, d32 WISE, 36-32 WIVY, a WLAC, a WNOX, 23-14 WQXI, 22-18 WRFC, d29 WRJZ, 36-32 WSGA, 19-16 KXX-106, e BJ-105, a V100, e Q105, a 92Q, 3-3 94Q.

K. Rogers/K. Carnes: a31 WAKY, a WANS-FM, a WAYS, a WBBQ, a WCGQ, a WCIR, a25 WERC, a WFLB, a WHHY, a WISE, a39 WIVY, a WKIX, e WLAC, a WLCY, a WQXI, a WRJZ, a 33 WSGA, a KX-104, a KXX-106, a Q105, e Z93, e 92Q, a28 94Q.

Rock

Paul Davis, Bette Midler, Pretenders, Boz Scaggs.

Disco

None

Hottest:

Radio Marketplace

J. Ruffin: 28-20 WAKY, 37-31 WANS-FM, 25-22 WAYS, e WBBQ, 17-10 WBSR, d30 WCGQ, e WCIR, 21-18 WERC, 31-23 WFLB, 18-14 WGSV, a WHBQ, 24-16 WHHY, d29 WISE, 34-30 WIVY, e WKIX, e WLAC, e WLCY, 23-18 WNOX, d24 WMC, a WQXI, 25-21 WRFC, 28-26 WRJZ, 26-23 WSGA, 29-27 KX-104, 29-26 KXX-106, a39 BJ-105, a V100, e Q105, 25-21 Z93, e 92Q.

B. Scaggs: a WANS-FM, a WAYS, a WCGQ, a WISE, a WNOX, a WQXI, a WRFC, a WRJZ, a KX-104, a KXX-106, a30 Z93, e 94Q.

B. Seger: 7-4 WAKY, 9-4 WANS-FM, 21-16 WAYS, 15-6 WBBQ, 21-18 WBSR, 9-5 WCGQ, 17-14 WCIR, 9-4 WERC, 22-17 WFLB, 13-10 WGSV, 17-12 WHBQ, 5-3 WHHY, 13-5 WISE, 13-9 WIVY, 25-13 WKIX, 15-8 WLAC, 27-20 WLCY, 13-9 WNOX, 10-6 WMC, 8-6 WQXI, 15-8 WRFC, 13-9 WRJZ, 14-11 KX-104, 15-12 KXX-106, 15-8 BJ-105, 7-6 V100, 17-10 Q105, 1-1 Z93, 24-21 92Q, 10-9 94Q.

Utopia: 32-28 WANS-FM, 33-29 WAYS, 16-11 WBBQ, 27-20 WCGQ, e WCIR, 27-26 WERC, e WFLB, 33-29 WGSV, 30-26 WHHY, 33-27 WISE, 26-23 WIVY, e WLAC, d28 WQXI, a28 WRFC, 27-26 WRJZ, a35 WSGA, d28 KX-104, 13-11 KXX-106, 39-33 BJ-105, d29 V100, d29 Q105, 30-27 Z93, 15-12 94Q.

3



Much exposure for rock & roll, R&B/disco crossovers active. Late on country product.

F. Cavaliere: d27 CKLW, 25-23 WFFM, a WGCL, 20-17 WZUU.

P. Davis: d29 CKLW, a WEFM, a WFFM, a WGCL, a WOKY, on WZUU, on KBEQ, 29-19 KXOK, a29 Q102.

Eagles: 21-17 CKLW, 11-10 WFFM, 13-13 WGCL, 5-3 WNDE, 24-21 WOKY, 19-17 WPEZ, 13-6 WZUU, 20-17 KBEQ, 2-3 KSLQ, 15-19 KWK, 5-4 KXOK, 16-12 Q102, 10-5 92X, 14-10 96KX.

M. Jackson: 13-12 CKLW, 19-22 WFFM, 17-15 WGCL, 33-27 WOKY, d28 WPEZ, 18-15 KBEQ, 10-5 KSLQ, 28-22 Q102, a23 92X.

B. Joel: 38-28 WFFM, 25-18 WGCL, d32 WOKY, 23-19 WPEZ, 28-21 KBEQ, 17-10 KSLQ, 19-16 KWK, 24-20 Q102, 17-13 92X, 27-20 96KX.

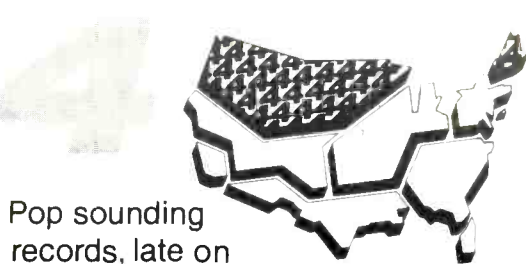
Pretenders: a WGCL, a WPEZ, a27 KSLQ, nt 92X.

K. Rogers: a WEFM, a WFFM, a23 WNDE, a WOKY, a WPEZ, a KBEQ.

J. Ruffin: d38 WFFM, a WGCL, 20-12 WNDE, 23-18 WOKY, d29 WPEZ, d28 KBEQ, a23 KSLQ, 29-26 Q102, a25 92X.

B. Scaggs: a WOKY, a WPEZ, a29 KSLQ.

B. Seger: 6-3 CKLW, 17-13 WFFM, 14-11 WGCL, a25 WLS, 7-5 WNDE, 30-25 WOKY, 20-15 WPEZ, on WZUU, 11-5 KBEQ, 8-4 KSLQ, 3-2 KWK, 12-9 Q102, 12-9 92X, 4-3 96KX.



4

Pop sounding records, late on R&B crossovers, consider country crossovers, react to influence of racks and juke boxes.

Air Supply: 20-17 WEAQ, 24-18 WGUY, 17-12 WJBQ, 21-10 WOW, 21-20 KCPX, 13-7 KDWB, 17-12 KGW, 25-20 KJR, 5-1 KKLS, a KKOAA, 7-5 KLEO, 23-14 KMJK, 17-10 KSTP.

Blondie: 30-20 WGUY, 8-4 WSPT, 10-2 KCPX, 18-11 KDWB, a KGW, 16-7 KJR, 24-14 KKLS, d24 KKOAA, 18-15 KLEO, 7-9 KMJK.

F. Cavaliere: d25 WOW, a KCPX, 29-26 KDWB, 27-23 KSTP.

C. Cross: 21-20 WEAQ, 4-3 WGUY, 7-3 WJBQ, 10-1 WOW, 14-12 WSPT, 5-3 KCPX, 9-4 KDWB, 10-4 KGW, 6-3 KJR, 12-8 KKLS, 18-16 KKOAA, 3-2 KLEO, 3-2 KMJK, 28-24 KSTP.

P. Davis: e WGUY, a WJBQ, 30-28 WOW, d28 WSPT, 28-25 KCPX, 24-20 KDWB, d28 KGW, 23-19 KJR, 28-24 KKLS, e KKOAA, a KLEO, d31 KMJK, d29 KSTP.

Eagles: 16-11 WEAQ, 19-8 WGUY, 8-4 WJBQ, 22-16 WOW, 17-13 WSPT, 18-13 KCPX, 8-2 KDWB, 16-6 KGW, 18-14 KJR, 7-5 KKLS, 24-21 KKOAA, 4-3 KLEO, 7-4 KMJK, 20-15 KSTP.

B. Joel: e WEAQ, e WGUY, a23 WOW, 27-22 WSPT, 25-17 KCPX, 24-16 KJR, d25 KKLS, 23-20 KKOAA, 29-24 KLEO, 24-19 KMJK.

B. Preston/Syreeta: a WGUY, d23 WSPT, 6-4 KCPX, d29 KGW, d24 KJR, 11-8 KSTP.

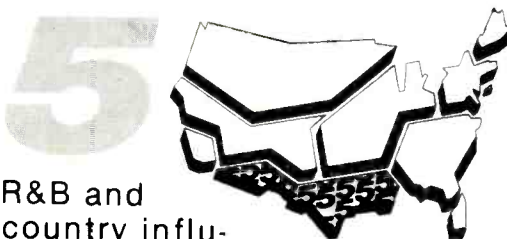
C. Richard: 19-16 WJBQ, 21-17 WSPT, a31 KDWB, a KGW, d28 KKLS, 31-27 KMJK.

K. Rogers/K. Carnes: a30 WOW, a WSPT, a KCPX, a28 KDWB, a KKLS, a KMJK, a KSTP.

B. Scaggs: a KGW, a KJR.

B. Seger: d28 WEAQ, 20-10 WGUY, 14-13 WJBQ, 12-2 WOW, 13-9 WSPT, 11-8 KCPX, 10-6 KDWB, 27-23 KGW, 13-9 KJR, 14-9 KKLS, 25-19 KKOAA, 13-10 KLEO, 10-5 KMJK.

Utopia: e WEAQ, e WGUY, 18-16 WSPT, 27-24 KCJX, 26-23 KDWB, 21-18 KJR, e KKLS, a KLEO, 25-20 KMJK.



5

R&B and country influences, will test records early. Good retail coverage.

Eagles: 12-6 WTI, 8-6 KFMK, 12-7 KILT, 6-4 KNOE-FM,

16-15 KRBE, 9-6 KROY-FM, 30-23 KTSA, 12-8 KUHL, 12-9 B100, 11-2 Magic 91.

Fleetwood Mac: a39 WTI, 30-27 KFMK, 38-30 KILT, d34 KNOE-FM, ex KRBE, 20-17 KROY-FM, on KTSA, ex KUHL, 30-24 B100.

D. Fogelberg: e KFMK, 6-12 KILT, a KRBE, a B100.

A. Gibb/O. Newton-John: a KRBE, a KTSA, a26 Magic 91.

M. Jackson: 4-4 WTI, 23-21 KILT, 27-26 KRBE, 2-3 KTSA, 24-15 B100, 18-14 Magic 91.

B. Joel: 26-21 WTI, 25-23 KFMK, d36 KILT, 31-29 KNOE-FM, 17-13 KRBE, a KROY-FM, a KTSA, d27 KUHL, 27-21 B100, 24-20 Magic 91.

Journey: a40 WTI, 29-20 KNOE-FM, 29-27 KRBE, 23-21 KROY-FM, on B100.

B. Preston: a38 WTI, 4-3 KILT, a19 KRBE, 13-13 Magic 91.

C. Richard: a WTI, 31-26 KILT, 27-25 KUHL, d30 B100, 27-18 Magic 91.

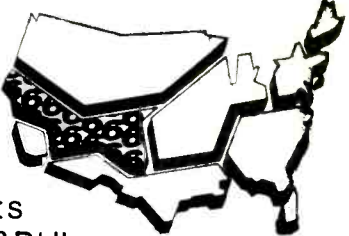
K. Rogers/K. Carnes: a WTI, a KFMK, d39 KILT, a KUHL, a27 Magic 91.

J. Ruffin: 38-32 WTI, 24-22 KFMK, 39-33 KILT, e KNOE-FM, d30 KRBE, 29-23 KUHL, on B100, 25-23 Magic 91.

B. Scaggs: a KRBE, a B100.

B. Seger: 9-2 WTI, 26-20 KFMK, 25-17 KILT, 17-9 KNOE-FM, 24-20 KRBE, 12-5 KROY-FM, 23-15 KTSA, 23-21 KUHL, 17-12 B100, 17-10 Magic 91.

6



Racked area, reacts to strong R&B/disco product, strong MOR influences

Blondie: 11-8 KIMN, 14-9 KOFM, 22-18 KOPA, d3 KYGO, 9-3 Z97.

Eagles: 10-7 KIMN, 28-20 KOFM, 3-7 KOPA, d4 KYGO, 22-13 Z97.

Fleetwood Mac: d24 KIMN, e KOFM, 29-25 KOPA, e KYGO, 21-19 Z97.

B. Joel: 20-13 KIMN, e KOFM, 16-3 KOPA, 28-21 KUPD, d18 KYGO, a25 Z97.

K. Rogers/K. Carnes: a30 KIMN, a KOFM, a KOPA.

L. Ronstadt: 8-5 KIMN, d26 KOPA, e KYGO, 19-11 Z97.

B. Seger: 4-3 KIMN, d29 KOFM, 4-2 KOPA, 13-12 KUPD, d7 KYGO, a20 Z97.

Utopia: d27 KIMN, e KOFM, 19-16 KOPA.

B.O.S.

Brothers Johnson

Country

None

A/C

Felix Cavaliere, Andy Gibb, Kenny Rogers with Kim Carnes

LP Cuts

Linda Ronstadt ("Hurts So Bad") WFIL, WSGA, WXLO, KDWB, KEARTH, KHJ, KSTP, KX104, M91, Z93, 94Q

Disco File

By BRIAN CHIN

(A weekly report on current and upcoming discotheque breakouts)

Two familiar names top the Disco File this week: there's been talk flying around on both albums for the last couple of weeks, and certainly, the artists deliver.

Patti Labelle's fourth solo album, "Released" (Epic), was preceded by lots of favorable reaction to the single, "Release." Labelle's re-teaming with New Orleans' **Allen Toussaint** (producer of the group Labelle's 1975 "Nightbirds" LP) has yielded a consistent, versatile album that should find much favor in the clubs. Although there was considerable bewilderment at the discovery that "Release" runs no longer on the album than on the seven-inch (3:01), and that the plans for a disco disc were characteristically unclear, the cut is nonetheless an album highlight, economical, earthy and catchy. "Give It Up" (5:40) is another Toussaint-written grabber, that recalls the incisive lyric of 1975's "What Can I Do For You?" this time with male backups and a personal rather than social focus—welcome to the "me" generation. Two other strong club possibilities were co-written by Labelle (with Budd Ellison, members of the Meters and others): "Get Ready (Lookin' for Love)" (4:54) is a vibrant, colorful melange of gospel, Latin and West Indian flavors, and "Ain't That Enough" (3:45) a slightly rushed guitar-led track with a striking melody. Interestingly, on "Ain't That Enough" and two great ballads, "Don't Make Your Angel Cry" and "Find the Love," Labelle lays back vocally to excellent effect—it's as if she's discovered a subtle new voice that mediates between her vulnerable whisper and overwhelming shout. "Released" can't fail to please Labelle's already devoted contingent, and will likely convert many others as well.

The week's second essential album is a bit of a surprise: "Let's Get Serious" (Motown), **Jermaine Jackson's** third. In the more than two years since his last ("My Name is Jermaine"), he's grown incredibly as vocalist, writer, arranger and producer, in the pattern of his talented siblings. The title track (8:05) is one of two co-productions with **Stevie Wonder**, a bolting stormer full of guitar and keyboard fragments, paced with hot handclaps and talky horn lines in the style of "I Wish." Backing up this obvious pick are two Jackson productions: "You've Got to Hurry Girl" (4:34) sounds like a future hit single, an understated groove that's so easy to get into, surrounding creamy, mellow multi-tracked voices. "Burnin' Hot" (7:52) is the album's real rhythm workout, a dynamic sea of guitar, synthesizer and strings that shifts texture constantly and changes periodically to a percussion bridge. Jackson maintains center stage amid this variety of sound with a high-energy, part-falsetto lead that's entirely new to his style. Unquestionably, these songs (and the pop-A/C beauties that round out the album) establish Jackson as a major developing talent and an especially potent crossover threat.

OTHER NEW RELEASES: **Cissy Houston's** new album, "Step Aside for a Lady," is her second for Columbia (the "Think It Over" album was remixed and reissued last fall) and her third with New York producer **Michael Zager**. The best of the album scores on exactly the points one would expect: Houston's commanding vocal presence and Zager's typically sophisticated production. Highlights: "Gonna Take the Easy Way Out" (6:01), a pop song with disco bottom that really hits its stride with a delicious, melting choral break (**Luther Vandross** and **Jocelyn Brown** participate on background); "You're the Fire" (5:55), an award winning song with multi-synthesizer backing and a real high power performance from Houston. Also: "It Doesn't Always Happen at Night" (5:56), which emphasizes Zager's cross-genre facility, hinting at jazz and classical at once. The fiery "Think it Over" surpasses most everything here, but there's much to enjoy, regardless, and it's easy to see that Houston and Zager can become a powerful team with an excellent song. Of the new disco discs, our favorite is "Take Your Time (Do it Right)," by the **S.O.S. Band**, on Tabu, non-commercially. It's a fresh, midtempo cut of space-age funk, sparked with handclaps and a doodling percussion future. The best moments along the way are in the instrumental break, framed by synthesizer and bass on the bottom and pretty xylophone accenting atop. Very to-the-point, immediately effective. **American Gypsy**, a group of expatriates now based in Europe offer "I'm O.K., You're O.K." on Importe 12, a branch of New York's Sugarscoop, parent company to Disconet. From its tape-reverse intro, this cut achieves a good balance of inventiveness and no-nonsense impact, due in great part to a skillful, extensive edit job by New York DJ **Raul**. A collage of sounds teem back and forth with a constantly peaking effect—wild falsettoing and vividly textured synthesizer often leaves the impression of Parliament lost in a gay dance bar. Best moments: the returning synthesizer-bass figure and a ping-ponging handclap brake. The cut's gushing-stopping pace holds up very well, into the very last stretch of 10:49. And: **Jerry Knight's** "Overnight Sensation" (6:32), on A&M disco disc, non-commercially. From his self-titled album, "Overnight" is pop-rock fusion, with a noticeable dose of Isleys/AWB funk flavor. The repetitive hook-vamp and soloing lead guitar fit together nicely, although the tag does go on a bit. More specific details on the album next week, along with notes on another top 40 rock/disco merger, Canada's "**Kumano**," to appear shortly on Prelude.

POGO FILE: No, we're not changing the column to conform to this week's trend, but there's been so much significant new wave product released domestically, drawing avid audiences in dance rock clubs as well as occasional crossovers to disco clubs that it merits specific coverage. On "**The Specials**" (Chrysalis): their remake of the Maytals' "Monkey Man," which takes fortuitous advantage of writer Toots Hibbert's propensity to form a song around a strong bass line, is paced at rave-up tempo most of the time, although the pressure drops strangely in a break that arbitrarily updates the rhythm to dub-style. We're also quite taken by three social commentaries that echo sixties rock steady and reggae: "Blank Expression," "Stupid Marriage" and "Little Bitch." The latter exhibits a tendency common to new wave music to peak out because of extreme uptempo, but we're informed that it's this property that makes new wave such an appropriate break in the evening of a predominantly disco club. And: three rock and roll cuts: "Do the Dog," "Nite Klub" and "Concrete Jungle." **Madness** (Sire) borrows from many of the same sources as the Specials, and it's often difficult to tell them apart instrumentally, although Madness

(Continued on page 123)

Discotheque Hit Parade

LONDON VICTORY CLUB/ PHILADELPHIA

DJ: BOB PANTANO
BACK TOGETHER AGAIN—Roberta Flack with Donny Hathaway—Atlantic
BEHIND THE GROOVE—Teena Marie—Gordy
CALL ME—Blondie—Polydor
DON'T PUSH IT, DON'T FORCE IT—Leon Haywood—20th Century Fox
FUNKYTOWN—Lipps, Inc.—Casablanca
GOT TO BE ENOUGH—Con Funk Shun—Mercury
LET'S GET SERIOUS—Jermaine Jackson—Motown
MEDLEY OF HITS—Diana Ross and the Supremes—Motown
MUSIC TRANCE—Ben E. King—Atlantic
MY SIMPLE HEART—Three Degrees—Ariola
RELEASE—Patti LaBelle—Epic
SKYYZOO/HIGH—Skyy—Salsoul
STOMP!—Brothers Johnson—A&M
TWILIGHT ZONE/TWILIGHT TONE—Manhattan Transfer—Atlantic
WE GOT THE GROOVE—Players Association—Vanguard (LP)

(Lists are in alphabetical order, by title)

THE COPA/FT. LAUDERDALE

DJ: BILL KELLY
CALL ME/NIGHT DRIVE—Blondie/Giorgio Moroder—Polydor
CAN'T SHAKE THE FEELING/YOU NEVER LOVED ME—Ava Cherry—RSO
CHECK OUT THE GROOVE/YOU GOT WHAT IT TAKES—Bobby Thurston—Prelude
EVITA—Festival—RSO
FUNKYTOWN—Lipps, Inc.—Casablanca
I LIKE FUNKY MUSIC—Uncle Louie—Marlin
KEEP IT HOT—Cheryl Lynn—Columbia
PLANET OF LOVE/CREEPIN'—Le Pamplemousse—AVI
MUSIC TRANCE—Ben E. King—Atlantic
POP POP SHOO WAH—Erotic Drum Band—Prism
STOMP!—Brothers Johnson—A&M
SWEET HONEY—M'Lady—20th Century Fox
TWILIGHT ZONE/TWILIGHT TONE—Manhattan Transfer—Atlantic
WALK THE NIGHT—Skatt Bros.—Casablanca
WITHOUT YOUR LOVE—Cut Glass—20th Century Fox

OIL CAN HARRY'S/LOS ANGELES

DJ: LOU LACOSTE
CALL ME/NIGHT DRIVE—Blondie/Giorgio Moroder—Polydor
CAN'T SHAKE THE FEELING—Ava Cherry—RSO
DANCE FANTASY—Free Life—Epic
EVITA—Festival—RSO
FUNKYTOWN—Lipps, Inc.—Casablanca
HAVEN'T YOU HEARD—Patrice Rushen—Elektra
HIGH ON YOUR LOVE—Debbie Jacobs—MCA
JUMP THE GUN/MY SIMPLE HEART—Three Degrees—Ariola
MANDOLAY—La Flavour—Sweet City
QUEEN OF FOOLS—Jessica Williams—Polydor
TWILIGHT ZONE/TWILIGHT TONE—Manhattan Transfer—Atlantic
VERTIGO/RELIGHT MY FIRE—Dan Hartman—Blue Sky
WALK THE NIGHT—Skatt Bros.—Casablanca
WE'RE GONNA ROCK—Sabu—Ocean
WORKIN' MY WAY BACK TO YOU/FORGIVE ME, GIRL—Spinners—Atlantic

ELECTRIC CIRCUS/NEW YORK

DJ: JOHN JELLYBEAN BENITZ
ALL NIGHT THING—Invisible Man's Band—Mango
CALL ME/NIGHT DRIVE—Blondie/Giorgio Moroder—Polydor
DON'T PUSH IT, DON'T FORCE IT—Leon Haywood—20th Century Fox
FUNKYTOWN—Lipps, Inc.—Casablanca
GOT TO LOVE SOMEBODY—Sister Sledge—Atlantic
HIGH ON YOUR LOVE—Debbie Jacobs—MCA
HOOKED ON YOUR LOVE—Aleems featuring Calebur—NIA
I GOT THE FEELING—Two Tons o' Fun—Honey/Fantasy
I'M OK, YOU'RE OK—American Gypsy—Importe 12
LOVER'S HOLIDAY—Change—WB/RFC
ON MY RADIO—The Selector—Chrysalis
POP POP SHOO WAH—Erotic Drum Band—Prism
STOMP!—Brothers Johnson—A&M
WE GOT THE FUNK—Positive Force—Sugarhill
YOU GOT WHAT IT TAKES—Bobby Thurston—Prelude

Record World Disco File Top 50

MARCH 29, 1980

MAR. 29	MAR. 22		WKS. ON CHART
1	1	FUNKYTOWN LIPPS, INC./Casablanca (12"★) NBLP 7197	10
2	2	STOMP! BROTHERS JOHNSON/A&M (12"★) SP 3716	6
3	5	CALL ME/NIGHT DRIVE BLONDIE/GIORGIO MORODER/Polydor (12"★) PD 1 6259	4
4	4	HIGH ON YOUR LOVE DEBBIE JACOBS/MCA (12"★) 3202	11
5	3	AND THE BEAT GOES ON WHISPERS/Solar (12"★) BXL1 3521 (RCA)	11
6	7	DON'T PUSH IT, DON'T FORCE IT LEON HAYWOOD/20th Century Fox (12") TCD 105 (RCA)	7
7	11	CHECK OUT THE GROOVE/YOU GOT WHAT IT TAKES BOBBY THURSTON/Prelude (12"★) PRL 12174	5
8	14	I GOT THE FEELING/JUST US TWO TONS O'FUN/Honey/Fantasy (12"★) F 9584	4
9	9	YOU NEVER LOVED ME/WHERE THERE'S SMOKE THERE'S FIRE/CAN'T SHAKE THE FEELING AVA CHERRY/RSO (12"★) RS 1 3072	8
10	6	EVITA FESTIVAL/RSO (entire LP/12"★) RS 1 3061	16
11	13	ALL NIGHT THING INVISIBLE MAN'S BAND/Mango (12") MPLS 7782	8
12	16	MUSIC TRANCE BEN E. KING/Atlantic (12"★) 3635	5
13	12	I SHOULDA LOVED YA/TONIGHT I'M ALRIGHT NARADA MICHAEL WALDEN/Atlantic (LP cuts) SD 19252	10
14	18	RIGHT IN THE SOCKET/THE SECOND TIME AROUND SHALAMAR/Solar (12"/12"★) BXL1 3479 (RCA)	22
15	20	WALK THE NIGHT SKATT BROS./Casablanca (12"★) NBLP 7192	4
16	17	TWILIGHT ZONE/TWILIGHT TONE MANHATTAN TRANSFER/Atlantic (12"★) SD 19258	6
17	10	VERTIGO/RELIGHT MY FIRE DAN HARTMAN/Blue Sky (12"★) JZ 36302 (CBS)	19
18	8	I CAN'T HELP MYSELF (SUGAR PIE, HONEY BUNCH) BONNIE POINTER/Motown (LP cut) M7 929 R1	14
19	15	MANDOLAY LA FLAVOUR/Sweet City (12") SCD 5555	13
20	24	NOW I'M FINE GREY AND HANKS/RCA (12"★) AFL1 3427	4
21	25	WORKIN' MY WAY BACK TO YOU/FORGIVE ME, GIRL SPINNERS/Atlantic (12"★) SD 19256	21
22	23	KEEP IT HOT CHERYL LYNN/Columbia (LP cut) JC 36145	9
23	28	POP POP SHOO WAH EROTIC DRUM BAND/Prism (12") PDS 402	3
24	35	YOU GAVE ME LOVE CROWN HEIGHTS AFFAIR/De-Lite (12"★) 9517 (Mercury)	2
25	26	TONIGHT'S THE NIGHT SHARON PAIGE/Source (12") SOR 13952 (MCA)	5
26	19	LOVE INJECTION TRUSSEL/Elektra (12") AS 11435	15
27	27	QUEEN OF FOOLS JESSICA WILLIAMS/Polydor (entire LP) PD 1 6248	9
28	—	LOVER'S HOLIDAY CHANGE/Warner Bros./RFC (12"★) RFC 3438	1
29	31	HIGH/SKYYZOO SKYY/Salsoul (12"/LP cut) SA 8532 (RCA)	3
30	39	THE GET DOWN MELLOW SOUND/DANCE PLAYERS ASSOCIATION/Vanguard (LP cuts) VSD 79431	2
31	21	WE'RE GONNA ROCK SABU/Ocean (12"★) SW 49902	12
32	22	I ZIMBRA/LIFE DURING WARTIME TALKING HEADS/Sire (12"★) SRK 6076 (WB)	8
33	36	WITHOUT YOUR LOVE CUT GLASS/20th Century Fox (12") TCD 103 (RCA)	2
34	34	STANDING OVATION G.Q./Arista (12") CP 709	6
35	33	WE GOT THE FUNK POSITIVE FORCE/Sugarhill (12") T 452	6
36	29	IN THE POCKET (MEDLEY)/GRASS/PYGMY AFRICAN SUITE/MCA (LP cuts) 3205	7
37	30	HAVEN'T YOU HEARD PATRICE RUSHEN/Elektra (12"★) 6E 243	15
38	—	BEHIND THE GROOVE/YOU'RE ALL THE BOOGIE I NEED TEENA MARIE/Gordy (LP cuts) G7 992 R1 (Motown)	1
39	37	WHAT'S ON YOUR MIND/WAS THAT ALL IT WAS JEAN CARN/Philadelphia International (12"★) JZ 36196 (CBS)	4
40	38	DON'T BRING BACK MEMORIES PASSION/Prelude (12"★) PRL 12176	3
41	—	MIDNIGHT MESSAGE ANN-MARGRET/MCA (LP cut) 3226	1
42	40	KIND OF LIFE (KIND OF LOVE) NORTH END/West End (12") WES 22125	10
43	—	THAT'S THE WAY THE MONEY GOES/COWBOYS AND INDIANS M/Sire (12"★) SRK 6084 (WB)	1
44	43	GOT TO LOVE SOMEBODY SISTER SLEDGE/Cotillion (12"★) SD 16012 (Atlantic)	10
45	42	I CAN'T DANCE WITHOUT YOU/THANK GOD THERE'S MUSIC THEO VANESS/Prelude (12"★) PRL 12173	13
46	—	MEDLEY OF HITS DIANA ROSS AND THE SUPREMES/Motown (12") M00035 P1	1
47	—	REMONE KOCKY/Windsong (12") JD 11890 (RCA)	1
48	41	SWEET HONEY M'LADY/20th Century Fox (12"★) TCD 104 (RCA)	3
49	47	I WANT YOU FOR MYSELF GEORGE DUKE/Epic (12"★) JE 36263	10
50	32	PLANET CLAIR/ROCK LOBSTER B-52'S/Warner Bros. (12"★) BSK 3355	5

(★ non-commercial 12", • discontinued)

Rubicon Taps Dale Tedesco

■ LOS ANGELES — Freddie Piro, president of Rubicon Music, has announced the appointment of Dale Tedesco to director of creative publishing services.

Duties

In this capacity, Tedesco will

be responsible for the placing and expansion of the entire Rubicon Music roster and catalogue. In addition, he will handle the working of the complete contemporary gospel catalogue of Dunamis Music.

Disco File (Continued from page 122)

makes more use of percussion. Highlights: the title cut, "One Step Beyond . . ." (pressed in a "long" 3:22 12-inch version for radio), which crosses the talkover style of "Double Barrel" (the last Jamaican-origin record to enter the American top 20) with a raucous sax instrumental that takes after sixties sides like "Penetration." "Madness" duplicates the ska arrangement of "My Boy Lollipop" & also deserves a listen, as well as two surprisingly apt cuts: the percussion-led "Tarzan's Nuts" and an almost-disco "Swan Lake." A special disco disc has been sent to pools from the "Pretenders" album (Sire) with two particularly strong cuts: the hit single, "Brass in Pocket," which is stylish and funky in a way that's rarely attempted by new rock-and-rollers and "Mystery Achievement" (5:23), a bonafide entry for mainstream disco, on the basis of its supertight voice and guitar arrangements.

Cotillion Signs Wee Gee



Cotillion Records (a division of Atlantic Records) has signed vocalist Wee Gee, aka William F. Howard II, to a long-term, exclusive worldwide recording contract. The announcement was made by Cotillion president Henry Allen. Wee Gee comes to Cotillion via a new production arrangement with Ju-Par Records Ltd. Wee Gee's debut Cotillion single, "Hold On (To Your Dreams)" b/w "Ain't Nothin' Missin' (But The Music)," has just been released. Both sides of the single will be included on Wee Gee's Cotillion debut album, due for release in the latter part of April. Shown at the Wee Gee signing ceremonies in New York are, from left: Atlantic/Cotillion A&R director of R&B product Bill Cureton, Wee Gee (William F. Howard II), Vernon Bullock, and Cotillion president Henry Allen.

SUNDAY, MARCH 23

10:00 AM-6:00 PM REGISTRATION Grand Salon

1:00 PM TRAILBLAZERS LUNCHEON

Celebrity Room
industry veterans of twenty years
and their spouses are invited to
attend
Chairman: Arthur Mogull
President, Arthur Mogull, Inc.
Presentation: Thomas Noonan
Associate Publisher, "Billboard"
Panelists: Ewart Abner
Music Industry Consultant
Robert Austin
Publisher, "Record World"
Alvin Bennett
President, Cream Records
Alfred Chotin
Account Exec. Handleman Co.
Lee Zhito
Publisher, "Billboard" Publications

4:00 PM REGULAR MEMBERS ANNUAL MEETING

Metro Club, 26th Floor
Election of Directors
Annual Association Report
Speaker: Miles Siegel, CPA
"Save Taxes Via New Deductions
for Customer Returns"

6:30 PM RECEPTION

Bijou Complex: for NOVA Members,
people attending their first NARM
Convention, and foreign registrants

7:30 PM NARM WELCOMING COCKTAIL RECEPTION

Grand Ballroom

10:30 PM CONCERT

Grand Ballroom

GEORGE THOROGOOD AND THE DESTROYERS ROUNDER RECORDS

MONDAY, MARCH 24

Registration Desk in the Globe Room
will be open 8:30 AM-12:00 Noon

7:30 AM JOGGING CLINIC

Poolside: Conducted by John Galasso,
Olympic Cross-Country Runner

9:00 AM BREAKFAST

Celebrity Room

9:45 AM OPENING BUSINESS SESSION

Grand Ballroom: Opening Remarks:
Convention Chairman,
David Siebert,
Vice President, Handleman Co.
NARM President's Welcome:
Barrie Bergman,
President, Record Bar
"What is NARM?" audio visual
presentation
Keynote Speaker: Neil Bogart
"A New Year; A New Decade;
A New Challenge"
1979 Merchandiser of the Year
Award
Presentation:
Chairman of the Manufacturers
Advisory Committee,
Harry Anger,
Senior Vice President
Marketing, Polydor Records
Grand Finale: Mystery Guest

12:00 Noon CELEBRITY LUNCHEON

Celebrity Room:
Jimmy "THE GREEK" Snyder
The "Greek" speaks on politics,
gambling and show business

2:30 PM-6:00 PM EXHIBIT BOOTH CENTER VISITING

MGM Ballroom, 26th Floor:

Refreshments during the entire
exhibit booth center visiting
schedule throughout the convention,
Courtesy of
CAYRE INDUSTRIES
Salsoul and Caytronics Records

NARM Agenda

22nd Annual Convention

March 23-March 26, 1980

MGM Grand Hotel, Las Vegas

2:30 PM SEMINAR SESSION

Metro Club, 26th Floor:
"The Retail Store Enters the '80s"
market research report based on
survey of 1500 record and tape
outlets
Presentation: Sidney Davis
Editor, "Music Retailer"

3:00 PM SPOUSE TENNIS TOURNAMENT ROUND I

Courtside
Conducted by Lornie Kuhle, Tennis
Professional, MGM Grand Hotel

4:00 PM SEMINAR SESSION

Metro Club, 26th Floor
"The Sounds of Tomorrow—Today"
demonstration of advanced audio
software technology: direct-to-disc
and digital recordings
Chairman: John Marmaduke
Director, Western Merchandisers/
President, Hastings Books and
Records
Panelists: Marvin Bornstein
Vice President, A&M Records
Lee Cohen
Director of Advertising,
Licorice Pizza
Stephen Krauss
President, Nautilus Records
Thomas G. Stockham
President, Soundstream
Edward Wodenjak
President, Crystal Clear Records

4:00 PM SPOUSE PROGRAM

Orpheum/Palace Rooms
"How to Gamble and Win in
Las Vegas"
Presentation: Mike Goodman

7:00 PM COCKTAILS AND SCHOLARSHIP FOUNDATION DINNER

Grand Ballroom

Host: POLYGRAM RECORD
OPERATIONS USA
Entertainment
CAPTAIN AND TENNILLE
CASABLANCA RECORDS

TUESDAY, MARCH 25

Registration Desk in the Ritz/Plaza
Room will be open 8:30 AM-12:00
Noon

7:00 AM JOGGING CLINIC

Poolside

8:00 AM BREAKFAST-MEETING

Celebrity Room
"Merchandising Accessories: The
Bottom Line Profit"
Chairman: Scott Young
Executive Vice President/Retail,
Pickwick International
Panelists: Dr. Bruce Maier
President, Discwasher, Inc.
Martin Ostrow
National Record Marketing
Director, "Rolling Stone"
Steven Spooner
National Sales Director, Warner
Bros. Publications
Peter Wish
Executive Vice President,
Recoton Corp.

9:30 AM SPOUSE TENNIS TOURNAMENT, ROUND II

Courtside

10:00 AM GENERAL BUSINESS SESSION

Ziegfeld Room
Chairman of the Day:
Harold Okinow
President, Lieberman
Enterprises
Speaker: Stanley Gortikov,
President, RIAA
A Sermon: "Living With
Counterfeiting . . . and Loving It"
"We're Playing Your Song"
an Audio Visual Presentation by
the Newspaper Advertising
Bureau
Introduction: Henry K. Wurzer,
Executive Vice President/Director
of Sales, "New York Daily News"

NARM/NAB Newspaper Advertising Awards

Presentation: Alfred Eisenpreis
Vice President/Retail Marketing,
Newspaper Advertising Bureau
NARM/RAB Radio Advertising
Awards

Presentation: James Ingraham
Vice President, Radio Advertising
Bureau

"Challenges of the '80s: Convention Keynoters of the '70s Look at the Next Decade"

Chairman: Irwin Steinberg,
Chairman, Polygram Record
Operations USA

Panelists: Clive Davis
President, Arista Records
Stanley Gortikov
President, Recording Industry
Association of America
Jerry Moss
Chairman, A&M Records

Joseph Smith
Chairman, Elektra Asylum
Records
Walter Yetnikoff
President, CBS Records Group

12:30 PM INSTALLATION LUNCHEON

Celebrity Room
Installation of 1980-81 NARM
Officers and Directors
Featured Speaker:
LEO CHERNE, ECONOMIST
"The '80s: Decade of Danger . . .
Age of Knowledge"

Host: CASABLANCA RECORDS

2:30 PM-6:00 PM EXHIBIT BOOTH CENTER VISITING

MGM Ballroom, 26th Floor

2:30 PM SEMINAR SESSION

Metro Club, 26th Floor
"Computers and Their Impact in
the '80s"
Chairman: Louis Kwiker
President, Integrity Entertainment
Speakers:

Michael Sandifer
President, ADVCOM

"Bar Coding/UPC: A Futuristic Approach"

Dennis Brown
President, Data Enterprises of
the Northwest

"The Inventory Management Problem: A Solution for Today"

3:00 PM SPOUSE TENNIS TOURNAMENT, ROUND II (cont'd) Courtside

4:00 PM SPOUSE SEMINAR

Bijou Complex
"Everything You Always Wanted to
Know About Your Spouse's
Business Affairs, But Were
Afraid to Ask"
Mortimer Berl, CPA
Partner, Touche Ross Co.

4:00 PM SEMINAR SESSION

Metro Club, 26th Floor
"Systems and Procedures for
Eliminating Counterfeit and
Pirated Product from the
Pipelines: A Viable Approach"

8:00 PM DINNER AND SHOW

Grand Ballroom

NARM Salutes Motown Records
20th Birthday
Entertainment

A GALAXY OF MOTOWN STARS

WEDNESDAY, MARCH 26

Registration Desk in the Ritz/Plaza
Room will be open 8:30 AM-12:00
Noon

7:00 AM JOGGING CLINIC

Poolside

8:00 AM BREAKFAST MEETING

Celebrity Room
"Merchandising Cut Outs"
Chairman: Norman Hausfater
President, Great Atlantic and
Pacific Music Co.
Presentation: Joseph Bressi
Vice Pres. Marketing, Stark
Records/Camelot Music
Panelists: David Crockett
President, Father's and Sun's
Peter Hyman
Vice Pres., Surplus Records and
Tapes
David Schlang
President, One Way Records
Martin Spector
President, Spec's Music

9:30 AM SPOUSE TENNIS TOURNAMENT, FINAL ROUND Courtside

10:00 AM GENERAL BUSINESS SESSION

Ziegfeld Room
"The Video Future"
Chairman of the Day: John Cohen
President, Disc Records and
Tapes

Keynote Speaker: Cy Leslie
 President, CBS Video Enterprises
"A New Vision"
 Video Programming Montage
 a series of some of the most
 exciting video programs
 produced to date

**"Video Marketing in the '80s:
 Our Future is Yours"**
 Chairman: Stephen Traiman
 Executive Director, Recording
 Industry Association of America
 Panelists: Andre Blay
 President, Magnetic Video Corp.
 Terry Ellis
 President, Chrysalis Records
 Morton Fink
 President, WCI Home Video
 Brenda Mutchnick
 Senior Vice President, Paramount
 Communications

**"The State of the Art: Video Tape
 and Video Disc Hardware"**
 Presentation: Jack Wayman
 Senior Vice President, Consumer
 Electronics Group, Electronics
 Industry Association

**"How We Merchandise Video
 Software Today"**
 Chairman: Al Bergamo
 President, MCA Distributing
 Corp.
 Panelists: Russ Bach
 Vice President/Marketing
 Development, WEA Corp.
 David Ehlen
 Executive Vice President/
 Wholesale, Pickwick International
 Louis Kwiker
 President, Integrity Entertainment
 Ronald Safinick
 President, Media Home
 Entertainment
 Jeff Tuckman
 President, Video Unlimited

**12:30 PM COUNTRY MUSIC
 LUNCHEON**
 Grand Ballroom

**Entertainment
 OAK RIDGE BOYS
 MCA RECORDS**

**2:30 PM-6:00 PM EXHIBIT BOOTH
 CENTER VISITING**
 MGM Ballroom, 26th Floor

2:30 PM SEMINAR SESSION
 Metro Club, 26th Floor
**"The '70s We Have Heard: The
 '80s, A Time For Listening"**
 Speaker: George Mihaly

**3:00 PM-5:00 PM VIDEO
 PROGRAMMING CARNIVAL**
 Ziegfeld Room

**3:00 PM SPOUSE TENNIS
 TOURNAMENT, FINAL ROUND
 (cont'd) Courtside**

4:00 PM SEMINAR SESSION
 Metro Club, 26th Floor
"Tax Shelters and Your Future"
 Conducted by Mortimer Berl, CPA
 Partner, Touche Ross Co.

**8:00 PM NARM AWARDS
 BANQUET**
 Grand Ballroom
 Presentation of 1979 NARM
 Awards for Best Selling Recorded
 Product
 Black tie optional

Master of Ceremonies
**WAYNE NEWTON
 ARIES II RECORDS**

**Entertainment
 KENNY ROGERS
 DOTTIE WEST
 GALLAGHER
 UNITED ARTISTS RECORDS**

Marketing Acts For The '80s (Continued from page 3)

ating from the course that has guided record company policy for several years.

What does seem a predominant feeling among executives is a sincere commitment to music as a record's main selling point, and a "stripping away" of much of the gimmickry that has been used in the promotion of albums in the last couple of years.

"It's back to basics," says Arma Andon, vice president of artist development, Columbia Records. "Get the record on the radio, get the product in the stores, get a good in-store merchandising piece, run radio spots, get the artist in the market, have radio and press turn out, get a single out, cross it over to top 40 and you break the record."

Andon is equally assured of what does **not** sell a record: "The 10-inch, the 12-inch, the unique packaging — all that is bullshit."

Record companies are administering to themselves strong medicine, but are confident, in the words of Ray D'Ariano, vice president/general manager, east coast, MCA Records, that with "the exercise of good common business sense," records by new artists can continue to be broken on radio and in the marketplace.

"I think a lot of people deceive themselves into thinking that you can't break projects when the economy is down," says Reen Nalli, vice president of Atco Records and custom labels. "You can break projects," she continues, "if you've got stick-to-it-iveness and approach them as a full, roundabout project. If a record's good, they'll buy it. If a record's great and the act's great and all the pieces fall together, it'll be bought in a huge amount."

Many companies' spirits are buoyed by the early 1980 success of artists who are already breaking out on the strength of their first record.

Lou Dennis, vice president/director of sales, WB, reflects, "it would appear that radio and retail, and that includes one-stops and racks, are more open to new acts. We have had a great deal of success with Christopher Cross, Charlie Dore and the Pretenders, all of whom are brand new names."

Success with a proven formula, following the shock of 1979, seems to indicate to the executives that only some fine tuning on the system needs to be done, which must be reassuring, for a radical reorganization might precipitate an unfathomable expense.

"We're approaching new wave like we approach any form of music," says Richard Palmese, vice president, national promotion,

Arista Records. "We'll carry it right across the country, which is really the way we approached disco when it happened — we didn't go out and hire lots of people to get into discos. With G.Q., we had a disco hit, R&B stations played it and it sold and then top 40 played it and it sold. We've experienced incredible growth because, I think, we're doing things right and we have no intention of changing."

The optimism that characterizes many of the executives' comments also extends to radio, an area that, because of the rise of consultants and tighter playlists, might have been viewed with uncertainty. The beginning of 1980 brings the greatest radio acceptance of new wave to date, notably the Clash and the Pretenders, and, says Palmese, "for the most part, radio station programmers are adding the records. They're doing their own research, and what's good for their market is good for their radio station."

In discussing the success on radio of Gary Numan, an eccentric-sounding artist, Nalli comments; "Radio is looking for something that is getting people excited and interested and isn't the kind of thing that they receive day in and day out."

Al DeMarino, vice president of artist development, E/P/A, expressed confidence in a formula proven successful by the commercial breakthroughs of Cheap Trick in the past year and the Clash in recent weeks: "There is no new strategy. Why tamper with a winning formula? Since we have been more successful at E/P/A in not only breaking new artists but developing medium sized artists to a higher level, we're going to leave the things, as has been the case, with our strategies of the last three years. However, we have become more cost conscious—the current marketplace requires us to be—and we're analyzing our scheduling and timing more closely."

Jaffe attributes the increased

responsiveness of radio to the active participation of listeners; "For the first time in a long time there are street vibes that have been translating into record sales, and you can use those vibes to get your album on the radio, whereas before it was a bigger problem."

It would be a mistake to infer that things are not changing at all in the record business. "There is change, but it's very slow," says Martin Kirkup, vice president of artist development, A&M Records. "We're very cautious about committing thousands of advertising dollars to a new artist."

D'Ariano reiterates this point: "Naturally you don't go full tilt, thousands and thousands and thousands of dollars on every act that comes out of the box. It's not a matter of beltingtightening, it's just a matter of trying to be very realistic and cautious."

Atlantic's vice president of pop promotion, Vince Faraci, adds, "A lot of groups have been sent off through an appearance on 'Saturday Night Live' and the 'Midnight Special.' Already there are cable networks with a certain amount of viewers, which is also a plus. We're moving into a multi-media age."

The answers, according to Jaffe, may be found even closer to home: "Bands are becoming much more keen in terms of touring, breaking themselves and keeping costs down even though there is less tour support money. Bands are making themselves economically viable, and that (being on tour) is responsible for keeping a band afloat in the public's mind. Record companies, if they are smart, will begin to exploit that."

Andon sums up the sentiment of many executives: "Today more than ever before do you have to rely on the music itself. All the tricky merchandising and all the hypes—it just doesn't work anymore. Consumer beware? They're pretty hip and they're only going to buy what's good."

Gibb's Birthday Bash



RSO recording artist Andy Gibb has been in Los Angeles recently to tape several TV shows, including the Neil Sedaka Special, the Olivia Newton-John Special and the Merv Griffin Show. To celebrate the success of "After Dark," Gibb's latest album, and to celebrate his 22nd birthday, a surprise party was held in Andy's honor at Le Dome restaurant. Pictured from left are: Mrs. Al Coury, Andy Gibb and RSO Records president Al Coury.

Roberts, who agreed with rental proponents on rental's economic attraction, but differed on practical delivery. "Theoretically, we'll make more money . . . (But) if you rent the film, you may, in fact, be giving the customer a poor copy . . ." That lack of product quality control due to unit turnover was a key, the Fox executive asserted, to recent shifts in the marketing priorities of early rental boosters. "If rental was so good, let's look at what's happened. Paramount began by renting; if they were happy, they would've stayed in the rental mode."

Likewise, Roberts argued, Fotomat itself has shifted from its early rental base to sell tapes as well.

As for Warner Communications, Morton Fink, president of WCI Home Video, said his division is currently committed to selling its product. "We're willing to take the risk of marketing our own product," he noted, but added that long-term market strategy, as outlined by WCI chairman Steve Ross in a recent address to financial analysts, will adapt to whatever path may prove optimal in its yield of revenues.

Meanwhile, UA's Nathaniel Kwit, vice president in charge of its special markets sector, downplayed the ultimate outcome of the rental vs. sale question to stress a more fundamental need for developing a comprehensive programming strategy. Kwit asserted that early video growth will in large part draw from more specialized audience tastes and a consumer elite that will require more than recent box-office hits.

If suppliers were thus split in their assessment of the potential for videocassette sales and rentals, consumer profiles set forth during Wednesday's (5) morning video huddle offered a decided no to tape rentals, according to Steve Wilson, corporate vice president at Fotomat, who summarized findings of a study reviewing 100,000 tape transactions conducted by the national film/video retailer.

Although he termed Fotomat's stance on the rental/sale conflict as "indifferent," the study showed customers renting an average of more than four tapes for every tape purchased. Certain product categories showed a considerably higher rental edge, with science-fiction and horror titles typically running 10 to one in rentals over sales, and sexually-explicit titles reaching as high as 18 to one.

Classic film hits, like "The Godfather," "Shane" and "True Grit," were more bullish sales-wise, due to customers' confidence in long-

term ownership, but even this sector accounted for a three-to-one rental/sale ratio.

Certain to impact on both sales and rentals of VC software is the continued proliferation of new cassette formats, highlighted at ITA by no less than three new VCR competitors looming on the horizon.

Tuesday's (4) video sessions included a preview of Philips' new VR-2000, boasting an eight-hour playback capability; Toshiba's LVR (Longitudinal Video Record-

EPA Coast Operations

 (Continued from page 6)

ing) format, first presented at last spring's CES in Chicago; and Funai's Compact Video Cassette (CVC), already being marketed in Japan and due for introduction here via a new agreement with Technicolor.

In unveiling Philips' own Video 2000 system, Bill den Tuinder agreed with other ITA speakers that actual consumer use indicates few VCR owners are using the longest-playing times possible on current extended VHS and Beta gear. Even so, west coast acts, rather than taking all cues from sector chiefs in New York.

In particular, the product management area underwent substantial redirection. With a roster averaging about 15 acts, west coast merchandising director Larry Stessel now handles not only west coast-based artists but several acts geographically sited in the east and midwest. Stessel thus handles Molly Hatchet, Steve Walsh, Kansas, Boston, Trillion and Steve Sciuto, as well as west coast acts including ELO, Heart, Fogelberg, Michael Jackson and The Jacksons themselves, Stanley Clarke, REO Speedwagon, The Beach Boys, Barry White, and Engelbert Humperdinck, among others.

Both Monteiro and Stessel stress that the shift in marketing staff and product assignments has led, in turn, to a much greater emphasis on pre-planning products releases, enabling proper merchandising support, promotion coverage and related market planning to be in place well in advance of national release dates. With inhouse art direction in the west via CBS Records west coast art director Tony Lane, even basic graphic elements for west coast artists are developed and approved from Los Angeles; final merchandising and advertising design is handled in New York, but basic concepts and strategy for those as well come from the west on designated acts.

Marketing hasn't been the only sphere for reinforcement, according to Frank Rand, vice president, west coast A&R, for Epic/Portrait, who came to the post after serving as A&R vice president Lenny Petze's "right hand man," as described by Dempsey. For Rand and Epic, the ability to find and sign west coast talent on a competitive basis was an obvious priority.

"When I came out here, Lenny and I, along with Don Dempsey, had a long conversation on what was needed to build

a proper operation out here," says Rand. "The one point I didn't have to go into was that we had to have the right to sign whoever we wanted. It was dealt with right then and there: they gave me the approval to sign who we wanted."

Rand had been preceded in his move west by west coast A&R director Larry Schnur, another Petze associate from New York. The resulting A&R effort here has led not only to west coast based acquisitions, such as Epic's new pact with a much-touted Los Angeles band, Gary Myrick and the Figures, but Australian signings as well, including Angel City and Mi-Sex.

Rand's description of the Epic and Portrait A&R ties between coasts is just one example of the emphasis being made on close coordination. In his department, that process has been marked by such swaps in product responsibility as his own involvement in remixing an east coast Epic act's LP, or Bruce Lundvall's tip to Rand and Schnur on Myrick and The Figures, leading to a contract directed from Los Angeles.

Monteiro notes that the basic executive troika helming E/P/A in New York, comprising Dempsey, Petze, and Ron McCarrell, vice president, marketing, makes bi-monthly treks to Century City, where all project briefings and departmental huddles are coordinated and led by coast chiefs.

Says Monteiro, "These executives are the kind of people who, in those meetings, don't run them, they share them with us. That's made us feel that this really is our office."

The west coast department heads meanwhile make frequent return visits to New York, as do various staff subordinates given orientation stints at CBS' home office to optimize inter-office operation.

Agrees west coast promotion director, Larry Douglas, "New York's attitude is a question of 'Do it, and if we disagree with the results, we can always talk it out.' I think the attitude is that

den Tuinder asserted that consumer attraction to the capability remains a prime market factor.

Philips' advantage with its new system isn't merely a question of time, though. According to the video executive, Philips' more compact, helical-scan design achieves longer times at higher tape speeds, due in part to its use of a double program track on the tapes, which are flipped over for full viewing of the program much like a conventional audio cassette.

we have strong people out here, capable of giving direction that is at once confident and realistic. I don't feel like we're being second-guessed; they're aren't any Monday morning quarterback-backs there."

In addition to Douglas' promotion staff, which includes associate promotion director and trade liaison Michael Alhadeff, secondary promotion manager Susan Harrington, and two additional promotion staffers also based in the Century City complex, the west coast promo chief says his operation has been strengthened by shifts in radio market activity, with certain coast markets now leading national breakouts on many records.

Similarly, Glen Brunman, director of press and public information, west coast, has both a broader authority and larger staff, including a tour publicist, two general publicists and an office assistant. The E/P/A publicity effort, concurrent with its marketing and promotion reach, has seen Brunman directing strategy not only on west coast based acts but on selected east coast projects.

Brunman summarizes that overlap by noting that Susan Blond, vice president of that department in New York, has overseen west coast chart winner Michael Jackson, due to a long and successful working relationship with that artist, much as Brunman himself has handled the label's strategy in getting an Epic act from England, The Clash, on the cover of Rolling Stone—itsself an east coast-based magazine.

Brunman, like Stessel, Monteiro, Rand, Schnur and other west coast E/P/A staffers, started with the CBS organization in New York, another common theme in the current executive team here stressed by Monteiro and Dempsey. With interaction between coasts now extending from artist development to publicity, merchandising to talent acquisition, the principals feel they've reached their winning combination.

Record World Black Oriented Music

Black Music Report

By KEN SMIKLE and LAURA PALMER

■ NEW YORK—In town last week was Patti Labelle, whose latest Epic album is "Released." On this LP she introduces two new approaches to her music—co-writing her own material and singing in a more subtle style. "In the time that we had off," she explained, "I started writing songs with Bud Ellison and Rev Batts. When we went to New Orleans to record, our producer, Allen Toussaint, wanted to hear everything that we had. I wanted him to hear two of the songs, "Love Has Finally Come" and "Get Ready." The other three songs I didn't think we should record. Allen said 'you must be crazy, these songs are great.' Since he was the producer, I said okay. Writing is not my forte, but I did it. I'm not trying to cover each album with all Patti Labelle material, they're just important songs to me. We all contributed to the music and the lyrics. Though Bud and Rev would come in with all the music, we'd sit down and make changes." Her more subdued vocal approach is something that Patti felt was necessary for her to initiate and "it was a conscious effort on my part. I'm tired of screaming it out. I don't have to scream it out any more. Everybody's heard me screaming and they know what I can do in that area. It's time to sing it where you can sing it with me. Before it was like overkill." Her next album will be a live date and she says that she will approach that situation in a style that is appropriate for the stage. She is also thinking about doing one or two old Patti Labelle and the Bluebells tunes over again, like "I Need Your Love" and "Oh My Love." "Those were real pretty songs, but I don't think I want to dig back too deep. I will be doing "The Patti Labelle Story" as an album and on stage." The talented songstress will be making her debut on Broadway in a one week performance at the Winter Garden Theatre starting April 22nd. She will also be playing in legitimate theatres around the country.

Dave Clark has joined Malaco Records as vice president of R&B promotion and publicity. This is only the seventh job Clark has held in his forty-three years in the music industry. Malaco's is currently enjoying a hot single in London by Fern Kenny entitled "Talk To Me," which is distributed there by Warner Bros.

Hiroshima made its first New York area appearance last week at the Bottom Line and was asked back on stage for two encores. The group is a refreshing blend of traditional Japanese drama and music, and contemporary black music. The combination makes for a very well-rounded performance that everyone should try to catch.

The first Annual Communications Testimonial Dinner will salute Benjamin Hooks, the first black commissioner to the FCC and current executive director of the NAACP. The affair will be held at the Park Sheraton Hotel in Washington, D.C. on May 12th. For ticket info call (212) 247-1519.

LOS ANGELES—Music mastermind Quincy Jones was recently honored by the Los Angeles Chamber of Commerce, receiving his star on Hollywood's "Walk Of Fame." The celebration actually was two-fold; as it turns out, Friday (14) was also Quincy's 47th birthday. The ceremony continued on to the Brown Derby, where Q's friends and admirers lunched and then sang the traditional birthday tune. Among the numerous guests were Michael and Marlon Jackson, Paulinho DaCosta and jazz greats Benny Carter and J.J. Johnson . . . Last Monday, Mercury Records held a listening party for Con Funk Shun's latest release, "Spirit of Love." After the group's three consecutive (Continued on page 129)

Black Oriented Album Chart

MARCH 29, 1980

- 1. THE WHISPERS**
Solar BXL1 3521 (RCA)
- 2. LIGHT UP THE NIGHT**
THE BROTHERS JOHNSON/A&M
SP 3716
- 3. OFF THE WALL**
MICHAEL JACKSON/Epic FE 35745
- 4. RAY, GOODMAN & BROWN**
Polydor PD 1 6240
- 5. EVERY GENERATION**
RONNIE LAWS/United Artists LT 1001
- 6. THE GAP BAND II**
Mercury SRM 1 3804
- 7. LOVE SOMEBODY TODAY**
SISTER SLEDGE/Cotillion SD 16012 (Atl)
- 8. ANGEL OF THE NIGHT**
ANGELA BOFILL/Arista/GRP GRP 5501
- 9. LADIES' NIGHT**
KOOL & THE GANG/De-Lite DSR 9513
(Mercury)
- 10. BIG FUN**
SHALAMAR/Solar BXL1 3479 (RCA)
- 11. SKYLARKIN'**
GROVER WASHINGTON, JR./Motown
M7 933R1
- 12. PRINCE**
Warner Bros. BSK 3366
- 13. WARM THOUGHTS**
SMOKEY ROBINSON/Tamla T8 367M1
(Motown)
- 14. GLORYHALLASTOOPID**
PARLIAMENT/Casablanca NBLP 7195
- 15. RAPPER'S DELIGHT**
SUGARHILL GANG/Sugarhill SH 245
- 16. DANCIN' AND LOVIN'**
SPINNERS/Atlantic SD 19256
- 17. 10 1/2**
DRAMATICS/MCA 3196
- 18. SIT DOWN AND TALK TO ME**
LOU RAWLS/Phila. Intl. JZ 36304 (CBS)
- 19. FUN AND GAMES**
CHUCK MANGIONE/A&M SP 3715
- 20. BRASS CONSTRUCTION 5**
United Artists LT 977
- 21. MASTERJAM**
RUFUS & CHAKA KHAN/MCA 5103
- 22. NO STRANGER TO LOVE**
ROY AYERS/Polydor PD 1 6246
- 23. THE DANCE OF LIFE**
NARADA MICHAEL WALDEN/Atlantic
SD 19259
- 24. SKYWAY**
SKYY/Salsoul SA 8532 (RCA)
- 25. TWO**
G.Q./Arista AL 9511
- 26. L.A. BOPPERS**
Mercury SRM 1 3816
- 27. ROBERTA FLACK FEATURING DONNY HATHAWAY**
Atlantic SD 16013
- 28. MOUTH TO MOUTH**
LIPPS, INC./Casablanca NBLP 7197
- 29. THE BLUE ALBUM**
HAROLD MELVIN & THE BLUE NOTES/
Source SOR 3197 (MCA)
- 30. LIVE & UNCENSORED**
MILLIE JACKSON/Spring SP 2 6725
(Polydor)
- 31. 8 FOR THE '80s**
WEBSTER LEWIS/Epic JE 36197
- 32. 1980**
GIL SCOTT-HERON & BRIAN JACKSON/
Arista AL 9514
- 33. SUPERCHARGED**
TAVARES/Capitol ST 12026
- 34. LADY T**
TEENA MARIE/Gordy G7 992R1 (Motown)
- 35. WE'RE THE BEST OF FRIENDS**
NATALIE COLE & PEABO BRYSON/
Capitol SW 12019
- 36. HIROSHIMA**
Arista AB 4252
- 37. IN 'N' OUT**
STONE CITY BAND/Gordy G7 991R1
(Motown)
- 38. CATCHING THE SUN**
SPYRO GYRA/MCA 5108
- 39. ON THE RADIO—GREATEST HITS VOLUMES I & II**
DONNA SUMMER/Casablanca NBLP
2 7191
- 40. YOU KNOW HOW TO LOVE ME**
PHYLLIS HYMAN/Arista AL 9509
- 41. PIZZAZZ**
PATRICE RUSHEN/Elektra 6E 243
- 42. LIVE! COAST TO COAST**
TEDDY PENDERGRASS/Phila. Intl. KZ2
36294 (CBS)
- 43. MASTERPIECE**
MASS PRODUCTION/Cotillion SD 5218
(Atl)
- 44. YELLOW MAGIC ORCHESTRA**
Horizon SP 736 (A&M)
- 45. NEVER BUY TEXAS FROM A COWBOY**
BRIDES OF FUNKENSTEIN/Atlantic
SD 19261
- 46. JUST A TOUCH OF LOVE**
SLAVE/Cotillion SD 5217 (Atl)
- 47. WHERE THERE'S SMOKE**
SMOKEY ROBINSON/Tamla T7 366R1
(Motown)
- 48. WINNERS**
KLEEEER/Atlantic SD 19262
- 49. SURE SHOT**
CROWN HEIGHTS AFFAIR/De-Lite DSR
9517 (Mercury)
- 50. HOT BOX**
FATBACK/Spring SP 1 6726 (Polydor)

PICKS OF THE WEEK

RELEASED

PATTI LABELLE—Epic JE36381



On her latest album, Patti displays a more controlled but no less stirring vocal ability.

Her talents have also stretched out into composing, which she shares with other co-writers on five of the nine tunes. Cuts to watch on this Allen Toussaint produced package are "I Don't Go Shopping" and "Ain't That Enough." There's good potential pop airplay with "Don't Make Your Angel Cry."

I'M COMIN' HOME AGAIN

CARMEN McRAE—Buddah B2D 6501



One of the finest vocalists to ever grace a song, Ms. McRae is in excellent form here. Backed

by an all-star gathering of talent, such as Freddie Hubbard, Buster Williams and Hubert Laws, she effortlessly glides through this varied material. This double LP package is a must for jazz air-play and should have a place on all R&B stations that play just good music.

THE MASQUERADERS

Bang JZ 36321 (CBS)

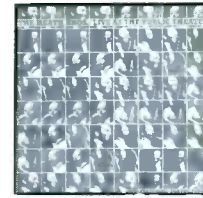


This stand-up male quintet hasn't issued an album in some time and this release demonstrates

that they haven't lost anything to time. Group member Lee Hatim is the principle writer of all eight tunes, and James Stroud has produced a good musical setting. The LP contains good up-tempo and ballad numbers with "Into Your Soul" and "Desire" the hottest singles contenders.

LIVE AT THE PUBLIC THEATRE

THE HEATH BROS.—Columbia FC36374



On their third magnificent release, brothers Jimmy and Percy along with Stanley Cowell, Tony

Purrone, Akira Tana and Reuben Bassini come away in fine form. This live date includes five new originals, an ever-present Ellington tune, "Warm Valley," and the group's first single, "For The Public," produced by Jimmy's son Mtume. A winner, period.

Black Oriented Singles

MARCH 29, 1980

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

MAR. 29	MAR. 22		WKS. ON CHART
1	1	AND THE BEAT GOES ON WHISPERS Solar 11894 (RCA) (5th Week)	11
2	3	STOMP! BROTHERS JOHNSON/A&M 2216	8
3	4	BOUNCE, ROCK, SKATE, ROLL, PT. I VAUGHAN MASON AND CREW/Brunswick 55548	10
4	2	SPECIAL LADY RAY, GOODMAN & BROWN /Polydor 2033	16
5	7	I DON'T BELIEVE YOU WANT TO GET UP AND DANCE GAP BAND/Mercury 76037	8
6	6	WORKING MY WAY BACK TO YOU/FORGIVE ME, GIRL (MEDLEY) SPINNERS/Atlantic 3637	11
7	12	DON'T SAY GOODNIGHT (IT'S TIME FOR LOVE) ISLEY BROTHERS/T-Neck 9 2290 (CBS)	5
8	8	YOU ARE MY HEAVEN ROBERTA FLACK WITH DONNY HATHAWAY/Atlantic 3627	10
9	10	DON'T PUSH IT, DON'T FORCE IT LEON HAYWOOD/ 20th Century Fox 2443 (RCA)	6
10	5	TOO HOT KOOL & THE GANG /De-Lite 803 (Mercury)	12
11	11	THEME FROM THE BLACK HOLE PARLIAMENT/Casablanca 2235	10
12	13	EVERY GENERATION RONNIE LAWS/United Artists 1334	10
13	18	STANDING OVATION G.Q./Arista 0483	8
14	17	WHY YOU GONNA TREAT ME SO BAD PRINCE/Warner Bros. 49178	8
15	9	THE SECOND TIME AROUND SHALAMAR/Solar 11709 (RCA)	23
16	19	WELCOME BACK HOME DRAMATICS/MCA 41178	8
17	23	OFF THE WALL MICHAEL JACKSON/Epic 9 50838	6
18	14	GOT TO LOVE SOMEBODY SISTER SLEDGE/Cotillion 45007 (Atl)	12
19	22	ANY LOVE RUFUS AND CHAKA KHAN/MCA 41191	5
20	15	I SHOULDA LOVED YA NARADA MICHAEL WALDEN/ Atlantic 3631	15
21	16	BAD TIMES (THEME FROM DEFIANCE) TAVARES/Capitol 4811	12
22	24	COMPUTER GAMES YELLOW MAGIC ORCHESTRA/Horizon 127 (A&M)	9
23	20	PRAYIN' HAROLD MELVIN & THE BLUE NOTES/Source 41156 (MCA)	12
24	25	WHAT YOU WON'T DO FOR LOVE NATALIE COLE & PEABO BRYSON/Capitol 4826	8
25	21	HAVEN'T YOU HEARD PATRICE RUSHEN/Elektra 46551	18
26	28	YES I'M READY TERI DESARIO WITH K.C./Casablanca 2227	8
27	33	TODAY IS THE DAY BAR-KAYS/Mercury 76036	8
28	31	GIVE ME SOME EMOTION WEBSTER LEWIS/Epic 9 50832	7
29	32	IS THIS THE BEST (BOP-DOO-WAH) L.A. BOPPERS/ Mercury 76038	8
30	29	FUNK YOU UP SEQUENCE /Sugarhill 543	10
31	37	I'M BACK FOR MORE AL JOHNSON (WITH JEAN CARN)/ Columbia 1 11207	5
32	39	LET ME BE THE CLOCK SMOKEY ROBINSON/Tamla 54311 (Motown)	3
33	41	LADY WHISPERS /Solar 11928 (RCA)	3
34	38	MUSIC TRANCE BEN E. KING/Atlantic 3635	6



35	40	HIGH SKYY /Salsoul 2113 (RCA)	5
36	34	GIVE IT ALL YOU GOT CHUCK MANGIONE/A&M 2211	9
37	26	ON THE RADIO DONNA SUMMER/Casablanca 2236	11
38	35	COME INTO MY LIFE RICK JAMES/Gordy 7177 (Motown)	8
39	43	UNDER YOUR SPELL PHYLLIS HYMAN/Arista 0495	3
40	47	DESIRE MASQUERADERS/Bang 9 4806 (CBS)	4
41	48	WE OUGHT TO BE DOIN' IT RANDY BROWN/Chocolate City 3204 (Casablanca)	3
42	52	TWO PLACES AT THE SAME TIME RAY PARKER JR. & RAYDIO/Arista 0494	3
43	49	SHINING STAR MANHATTANS/Columbia 1 11222	3
44	44	SINGING A SONG ABOUT YOU TRIPLE 'S' CONNECTION/ 20th Century Fox 2440 (RCA)	6
45	58	RIGHT IN THE SOCKET SHALAMAR/Solar 11929 (RCA)	2
46	55	GOT TO BE ENOUGH CON FUNK SHUN/Mercury 76051	3
47	50	BEST OF FRIENDS LENNY WHITE/Elektra 46597	4
48	51	IT'S YOU I LOVE/WHERE DID ALL THE LOVIN' GO TEDDY PENDERGRASS/Phila. Intl. 9 3742 (CBS)	7
49	56	YOU ARE MY FRIEND SYLVESTER/Fantasy 883	3
50	57	ALL-NIGHT THING INVISIBLE MAN'S BAND/Mango 103	3
51	53	EMOTION MERRY CLAYTON/MCA 41195	4
52	54	YOU GOT WHAT IT TAKES BOBBY THURSTON/Prelude 8009	4
53	59	FUNKYTOWN LIPPS, INC./Casablanca 2233	2
54	61	HOLD ON TO MY LOVE JIMMY RUFFIN/RSO 1021	3
55	64	REACH YOUR PEAK SISTER SLEDGE/Cotillion 45013 (Atl)	2
56	68	LET'S GET SERIOUS JERMAINE JACKSON/Motown 1469	2
57	62	CAN IT BE LOVE TEENA MARIE/Gordy 7180 (Motown)	3
58	66	RELEASE PATTI LABELLE/Epic 9 50852	2

CHARTMAKER OF THE WEEK

59	—	INSIDE OF YOU RAY, GOODMAN & BROWN Polydor 2077	1
60	27	ROCK WITH YOU/WORKING DAY AND NIGHT MICHAEL JACKSON/Epic 9 50797	21
61	67	CAN YOU FEEL IT PRESSURE/MCA 41179	2
62	63	OH, DARLIN' BROTHERS BY CHOICE/ALA 108	4
63	69	THE BEST LOVE I EVER HAD JERRY BUTLER/Phila. Intl. 9 3746 (CBS)	2
64	—	TONIGHT I'M ALRIGHT NARADA MICHAEL WALDEN/ Atlantic 3655	1
65	—	GOTTA GET MY HANDS ON SOME MONEY FATBACK/ Spring 3008 (Polydor)	1
66	—	SUGAR KENNY DOSS/Bearsville 49197 (WB)	1
67	—	MINUTE BY MINUTE PEABO BRYSON/Capitol 4844	1
68	70	ROOMFUL OF MIRRORS HIROSHIMA/Arista 0487	2
69	—	NOW I'M FINE GREY & HANKS/RCA 11922	1
70	—	DON'T ASK MY NEIGHBORS AHMAD JAMAL/20th Century Fox 2448 (RCA)	1
71	60	OUTSIDE MY WINDOW STEVIE WONDER/Tamla 54308 (Motown)	4
72	72	I'LL BE THINKING OF YOU ANDRAE CROUCH/Light 650 (Word)	3
73	—	WHERE IS THE LOVE THE EMOTIONS/ARC/Columbia 1 11205	1
74	30	JUST A TOUCH OF LOVE SLAVE/Cotillion 45005 (Atl)	19
75	71	YOU AND ME SOLARIS/Dana 0013	4



"SWEET SENSATION" TC-2449

THE HIGH ENERGY FOLLOW-UP TO "WHAT CHA GONNA DO WITH MY LOVIN'?"

Stephanie Mills



From the forthcoming album.



Manufactured and Distributed by RCA Records

Produced by James Mtume and Reggie Lucas for Mtume Lucas Productions, Inc.

In First Season, L.A.'s Jazz Series Gives Needed Exposure to Local Acts

By LAURA PALMER

■ LOS ANGELES — The Jazz Series is celebrating its inaugural season at the Los Angeles Music Center, and according to its presenters, Stan Levy and Amani Gardner of Artist Services International, the fundamental theme of each concert is a collaboration between jazz musicians, both known and unknown.

The concept came about as a result of Garner's and Levy's efforts in obtaining a grant in 1978 from the Jazz Program of The National Endowment for the Arts in the amount of \$7,500. The NEA's requirements for this grant calls for local unknown jazz acts to appear each time an established name is presented.

The series, which began December 31, 1979, includes five concerts spanning into spring, that provide a showcase for a variety of state-of-the-art jazz musicians to perform, where not all artists are necessarily supporters or proponents of the same jazz formula.

Thus far, the series has presented four concerts, beginning with a New Year's concert featuring Stanley Clarke and George Duke. The opening act at this concert was a Latin-jazz based band called Tierra. The second concert featured Bob James and Earl Kluge, with Ray Pizzi's stylized approach, while the third concert featured Dave Valentin,

Peter Nero and Bobby Hutcherson. Recently, the Jazz Series presented its fourth concert featuring Nancy Wilson and Joe Williams. The opening act was trumpeter and band leader Bill Berry's L.A. Big Band.

According to Wendy Wolstoncroft, production supervisor of Center Presentations, The Jazz Series has attracted a large following, but more importantly, the series serves as a catalyst for exposing lesser known local jazz musicians to a growing jazz audience."

Gardner stated that, "The NEA has already committed to funding 10 dates in the Jazz Series for the 1981 season, which will be divided into two categories. The first category focuses on what may be called traditional or straight-ahead jazz, while the second category will focus on fusion-oriented jazz." For example, Garner explained that, "In series 'A' artists like Bobby Hutcherson, The Heath Brothers, Ahmad Jamal and Dexter Gordon will participate. While series 'B' will include Chick Corea, Stanley Clark and Weather Report."

The Jazz Series has secured its identity in Los Angeles and is projected to run until 1985, with continued expansion every year, providing that the National Endowment for the Arts continues to increase the series' grants.

CBS Artists Aid in Census



CBS Records, in association with the National Association of Black Owned Broadcasters, the BMA, the National Black Network, the Sheridan Broadcasting Network, and the U.S. Census Bureau recently began a program whereby CBS artists taped radio spots encouraging blacks and other minority listeners to take part in the upcoming census. CBS artists taking place in the program are George Duke, the Manhattans, Lonnie Liston Smith, B.T. Express, Barry White, the O'Jays, McFadden and Whitehead, the Isley Brothers, Sarah Dash, D.J. Rodgers, the Jones Girls, Cheryl Lynn, Billy Paul and Dexter Wansel. Shown at a meeting announcing the campaign, from left: LeBaron Taylor, VP, general manager divisional affairs, CBS Records; the Honorable Philip Klutznick, Secretary of Commerce; CBS artist Sarah Dash; Glenda Gracia, executive director, BMA; Vincent Barraba, director, U.S. Census Bureau.

Black Music Report (Continued from page 127)

gold LP's, "Got To Be Enough," the first single released off this LP, signals that platinum sales are just consumers away. This album takes the funk-oriented group one step further, consequently introducing them to a potentially broader listening audience. The new LP is both hot and mellow and is again produced by Skip Scarborough. The seven-membered band, including Michael Cooper, Karl Fuller, Paul Harrell, Cedric Martin, Louis McCall, Felton Pilate and Danny Thomas, continues to mature musically.

SPEAKING OF PARTIES: KGFJ radio recently held the station's "Second 50 Years Celebration," and what a success it was. Among the guests were Brenda Russell, Chuck Cissell, Lola Falana, George Duke, Norman Connors, Ndugu Leon Chanler, Brass Construction, Vonnetta McGee, Jan'et Dubois, Ava Cherry, Al Johnson, Sheila Frazier, Scoey Mitchell, Lawrence-Hilton Jacobs, Harold Melvin and Sharon Paige plus executives and members of the radio and record community . . . Casablanca artist Edmond Sylvers of the Sylvers is launching his solo career. Sylvers is recording at Jennifuddy studios. The album is produced by Ben Wright and Al Ross . . . Soul Magazine is stretching out according to Regina Jones, chairman of the board, with expanded coverage now on the total entertainment industry. With changes in the editorial staff, and the appointment of a new publisher, namely George Gates, Soul has many more surprises in store. Soul is now located at 6331 Hollywood Blvd. Suite 1103 . . . Right Way Productions, Inc., of L.A. has been appointed to the national staff of the Kool Jazz Festival, as tour package coordinators. The announcement was made by Dino Santagelo, national director of Festival Productions in Cincinnati, Ohio. For more information contact George Jordan or Claude Daniels at 800-421-5175.

Kenji Brown, former member of Rose Royce, left that group nearly two months ago, claiming that the Whitfield organization was not as stable as one would hope. Brown is now pursuing his writing and production efforts, while shopping for a solo label deal. Marcey Thomas, ex-lead singer from another Whitfield group, The Undisputed Truth, has left that group for similar reasons. Thomas is also pursuing solo activities . . . CLONES of Ashford and Simpson—not really, but close. Collins & Collins, a debut act on A&M records, have a similar harmonic quality to that of A&S, yet this is a brother and sister team. Personally, I didn't hear one note of sibling rivalry between the two. The self-named LP is produced by John Davis in association with Howard Smiley. Watch for it . . . Concerts sometimes begin to sound alike, but that was not the case at the Dorothy Chandler Pavilion last week when jazzy Nancy Wilson and Joe Williams performed with a less than perfect band. Regardless, Wilson belted out tune after tune, capturing the audience's undivided attention and giving an altogether stunning performance. Williams also gave an inspiring performance, especially when he sang the Nat and Cannonball Adderley composition, "Big Man," which is the story of John Henry. The piece was so moving it was almost painful. This was the fourth concert of the Jazz Series at the Music Center in downtown Los Angeles.

The Jazz LP Chart

MARCH 29, 1980

- FUN AND GAMES**
CHUCK MANGIONE/A&M SP 3715
- EVERY GENERATION**
RONNIE LAWS/United Artists LT 1001
- SKYLARKIN'**
GROVER WASHINGTON, JR./Motown M7 933R1
- ANGEL OF THE NIGHT**
ANGELA BOFILL/Arista/GRP GRP 5501
- HIDEAWAY**
DAVID SANBORN/Warner Bros. BSK 3379
- HIROSHIMA**
Arista AB 4252
- PIZZAZZ**
PATRICE RUSHEN/Elektra 6E 243
- ONE ON ONE**
BOB JAMES & EARL KLUGH/Columbia/Tappan Zee FC 36241
- 1980**
GIL SCOTT-HERON & BRIAN JACKSON/Arista AL 9514
- CATCHING THE SUN**
SPYRO GYRA/MCA 5108
- AMERICAN GARAGE**
PAT METHENY/ECM 1 1155 (WB)
- GENETIC WALK**
AHMAD JAMAL/20th Century Fox T600 (RCA)
- WITH ALL MY LOVE**
WILBERT LONGMIRE/Columbia/Tappan Zee JC 36342
- NO STRANGER TO LOVE**
ROY AYERS/Polydor PD 1 6246
- THE DANCE OF LIFE**
NARADA MICHAEL WALDEN/Atlantic SD 19259
- PRESSURE**
MCA 3195
- RISE**
HERB ALPERT/A&M SP 4790
- BEST OF FRIENDS**
TWNENYNINE FEATURING LENNY WHITE/Elektra 6E 223
- A TASTE FOR PASSION**
JEAN-LUC PONTY/Atlantic SD 19253
- PICK-EM**
RON CARTER/Milestone M 9092 (Fantasy)
- STRUTTIN'**
DR. STRUT/Motown M7 931R1
- 8 FOR THE '80s**
WEBSTER LEWIS/Epic JE 36197
- OCEANLINER**
PASSPORT/Atlantic SD 19265
- THE WORLD WITHIN**
STIX HOOPER/MCA 3180
- MASTER OF THE GAME**
GEORGE DUKE/Epic JE 36263
- STREET BEAT**
TOM SCOTT/Columbia JC 36137
- NOMAD**
CHICO HAMILTON/Elektra 6E 257
- SOUNDSCAPES**
CEDAR WALTON/Columbia JC 36285
- GREAT ENCOUNTERS**
DEXTER GORDON/Columbia JC 35978
- BROWNE SUGAR**
TOM BROWNE/Arista/GRP GRP 5003

UK Silver For Spyro Gyra



At the conclusion of their recent UK tour, MCA artists Spyro Gyra were presented with a silver disc for sales of their "Morning Dance" album by MCA Records. Pictured at the end-of-tour party (from left) are: (back row) Chet Catallo (Spyro Gyro); Eli Konikoff (Spyro Gyra); Tom Schuman (Spyro Gyra); (middle row) Roy Featherstone (president, MCA international record operations); Ray Still (MCA product manager); Gerardo Velez (Spyro Gyra); Jim Kurzdorfer (Spyro Gyra); (front row) Jay Beckenstein (Spyro Gyra); and Stuart Watson (MCA UK general manager, marketing).

England

By VAL FALLOON

■ LONDON—In April the BBC network Radio A payments rise from 180 per hour to 216—a 20 percent rise in line with the retail price index. But the BBC, which also pays two percent of its license fee revenue to the PRS, must do this without the equivalent additional revenue, because the license fees which the public pays have not gone up in the same proportion over the past few years. So apart from BBC Radio having problems with its needletime restrictions, the whole of the BBC network is having to make cuts—also because of government restrictions placed on them in line with other huge public service spending restrictions. Various small regional orchestras are being disbanded and the musicians' union is naturally appealing for assistance to the BPI. Strike action is also threatened. **Derek Chinnery**, Radio 1 controller says he thinks the record industry should push for more record plays as they need maximum exposure for their product. The argument will wind on and on, because needletime and review time agreements are made on the basis of work being given to musicians. Chinnery thinks needletime payments are already too high. But, he adds, the various cutbacks do not mean that the BBC will reduce its commitment to live music.

MORE IMPORT WORRIES: Now that the problem of imports from the U.S. and Canada has been more or less worked out, the British companies are getting worried about legal EEC imports. Retailers here cannot resist buying in product at up to a pound cheaper than through U.K. wholesalers. A large retail chain, W.H. Smith, claims that ten percent of its top-30 product is imported. Others put the figure higher. According to a Record Business/Vox poll, around thirty percent of the independent retail trade is imports. This will grow as more stores jump on the bandwagon. There is an added problem. Dumped American product can find its way here through EEC countries. The only hope is EEC parity on prices but this is hardly likely. Some European exporters are no doubt laughing all the way to the bank. A few years ago the situation was reversed, with U.K. exports flooding other countries and cutting out the local manufacturers. Live exports from the U.K. at the moment include **Gary Numan**, out to conquer America, and **Lene Lovich**, also on her debut tour there. Lene has also appeared in Europe . . . Coming here are **Fleetwood Mac**. Ticket demands have been so high that three extra dates have been added in Staffordshire and Wembley arena. **Steve Forbert** is

(Continued on page 131)

Germany

By JIM SAMPSON

■ MUNICH—The foreign share of German radio playlists continues to rise. According to a survey by the performance rights society Gema, 56 percent of pop music played on the country's eleven state-chartered stations in 1978 came from foreign sources. In 1976, the foreign share was 53 percent. Gema claims this trend results in long-term damage to the domestic pop music industry, and runs counter to listener preferences (although more than 70 percent of 1978 German chart action was by foreign product). Despite protests by composers and authors, there is no major political campaign for a law to force increased airplay of local music productions.

TEUTONIC TELEX: **Dr. Ladislaus Veder**, a key figure in the rebuilding of the Electrola record company (EMI) after the war, celebrated his 70th birthday last Friday. Dr. Veder, who remains honorary chairman of EMI Electrola, also held key posts in the Phonoverband Industry Association, the IFPI, and the German Phono-Akademie . . . Ariola has signed an exclusive artist/production contract with **Drafi Deutscher**. Deutscher, a highly successful singer/songwriter who remains tied to Intersong Publishing, just finished a new album in New York, which will be released shortly by Ariola. His latest CBS single is in the German top 30 . . . The rock group **Kraan** has composed the music to a major new German film starring **Curt Jurgens**. Publisher **Walter Holzbaur** says the premiere is set for mid April.

GIRL TALK: Journalists are forewarned to carefully consider the gender of their pronouns when writing about **Armanda Lear**. The local press reports that Ariola's disco queen, who has the figure of a playboy playmate and the voice of a Steelers linebacker, is going to court to stop speculation about her true gender. When a Parisian mens magazine wrote about Amanda in an article titled "Transsexuals—Nature's Neglected People," the singer petitioned to stop distribution of the issue. Now, the court must decide, is she or isn't he? . . . CBS new waver **Nina Hagen** cancelled her German tour after being booed off a Hamburg stage during her opening concert. Hagen used playback and an amateurish pick-up band, neither of which satisfied either the fans or the singer's management . . . **Marlon Brando** has picked **Emily Woods** for a supporting role in his new film "The Formula," now in production in Berlin and St. Moritz. Woods, exclusively pacted to Karma Music in Munich, will play a nightclub singer.

Japan

(This column appears courtesy of Original Confidence magazine)

■ A reception to celebrate the establishment of Polystar was held on March 3rd at the Akasaka Prince Hotel. The party began with the introduction of all the members of the staff, followed by the announcement of artist line-up. The first records, scheduled to be released on April 1st are Japanese. They are: one member from **Alice**, **Shinji Tanimura's** "Subaru," Cool's "California Blue Sky" and **Mr. Slim Company's** "Rock'n Roll Pa-poo."

A few days later we got a chance to meet and interview **Akio Onodera**, the vice president. Onodera first worked for Elec Records before establishing his own music company, If Music, in 1975. Two years later he became one of the executives of Young Japan, and followed by his ascendancy to the presidency of Thunder Music, Inc. in 1978. In 1980 he took office as the vice president of Polystar. Onodera said, "We make it our principal to have only the most capable staff members. We'd like to give recognition to individual ability and increase the rights and responsibilities of the individual."

Along with the president, **J. D. Bliersbach**, and VP Onodera, there are a total of 15 staff members. Onodera explained, "Out of 1000 candidates, I personally interviewed 200 of them and handpicked our staff." The division manager, **Tsuneyoshi Kamijo**, was scouted from the Universal Orient Promotion. His experience at Kyodo Tokyo along with his invaluable experience as the head of his own company, Spirit Entertainment, makes him especially suitable for his present

(Continued on page 131)

and (Continued from page 130)

back this week. And **Dr. Hook** is in town to record a TV BBC screening at Easter. Guests include **Kate Bush**.
IN DISCS: EPs at single prices are being released to tempt punters. Stiff's Lene Lovich single contains six tracks on two discs, but is priced under a pound . . . Jet's heavy metal **num** have a four-track double single out also at normal and Virgin follows up **John Foxx's Underpass** with a four-track single price. Also in a double pack . . . **Chris Rea** has produced new single, "Tennis," on Magnet . . . Rockburgh is a northern rock compilation LP called "Hicks From The Sticks" with 16 new bands. Several of the titles will be released as observers of the Northern scene feel that the bands, which live followings, are virtually ignored by the London-based companies . . . A few years ago we had a northern soul scene but hits are still the order of the day for a lot of companies. As various product newly compiled or repromoted for its ersary; WEA has put together a **Boney M** LP with all the lore—the band has had ten charters since 1977. The collection has been compiled by the band's producer **Frank**

in (Continued from page 130)

production and promotion sections occupy a large chunk of the company. One of the unprecedented characteristics of Polystar does not separate its international and domestic divisions. Commented, "At present the situation we are confronting is a ratio of foreign records played on the AM radio stations. To promote them, we, at Polystar, are considering utilizing tactics similar to those of domestic records. Ten to fifteen AM midnight programs (extremely popular among high school and college students studying for entrance examinations) feature a lot of foreign records. Radio programs now, however, are in the trend of record sales. As a result, 'New Music' (songs by singer-songwriters influenced heavily by American folk music) are termed 'New Music' to distinguish from the traditional Japanese pop music) occupies a large percentage of the proportion of the fact that the 'New Music' artists have their own labels, most of them have their roots planted back in the late 1950s. They grew up with songs by Neil Sedaka, Paul Anka, and others. Consequently, synchronization of 'New Music' foreign music in to the same category shouldn't be too difficult to achieve. This is the main reason we don't separate domestic from the international division."

The welcome news item is the recent appointment of **Akinobu Inoue** to head the production department at JOLF. Kamebuchi, who has been on the JOLF midnight program, is well recognized as the porter and contributor to the growth of "New Music." His appointment will definitely facilitate the synchronization process of domestic and foreign records.

In promoting foreign records, Polystar received several offers from other labels; nevertheless, for the first year it will stick to the Casablanca label. **Captain & Tennille's** single, "Do That To Me One More Time" and **Teri De Sario's** single, "Yes, I'm Ready," are scheduled to be released on April 25.

Japan's Top 10

Singles

1. **OTOBA**
I—Polydor
2. **NO SONNET**
SADA—Free Flight
3. **KING**
KING—Canyon
4. **RUYO ATSUKU KIMO KATARE**
WATANABE—CBS/Sony
5. **JA PEACH PIE**
TAKEUCHI—RVC
6. **KOBAYASHI**
KOBAYASHI—Warner Pioneer
7. **RAISE**
RAISE—Toshiba EMI
8. **FUJISHIBA**
FUJISHIBA EMI
9. **Y YASASHIKU NARERUKAI**
IOONO—Nippon Columbia
10. **FUTARI**
ITSUKI—Tokuma

Albums

1. **LOVE SONGS**
MARIYA TAKEUCHI—RVC
2. **ASHITA NO KIMIE**
IRUKA—Crown
3. **PUBLIC PRESSURE**
YELLOW MAGIC ORCHESTRA—Alfa
4. **\$1 MILLION NIGHT**
KAI BAND—Toshiba EMI
5. **KISHYOTENKETSU**
CHIHARU MATSUYAMA—Canyon
6. **GREATEST HITS VOL. 2**
ABBA—Disco
7. **SOLID STATE SURVIVOR**
YELLOW MAGIC ORCHESTRA—Alfa
8. **RISE**
HERB ALPERT—Alfa
9. **OKAERINASAI**
MIYUKI NAKAJIMA—Canyon
10. **MEMORIAL 1972-1975**
ALICE—Toshiba EMI

(Courtesy: Original Confidence)

England's Top 25

Singles

1. **TOGETHER WE ARE BEAUTIFUL** FERN KINNEY/WEA
2. **ATOMIC** BLONDIE/Chrysalis
3. **GOING UNDERGROUND** JAM/Polydor
4. **TAKE THAT LOOK OFF YOUR FACE** MARTI WEBB/Polydor
5. **GAMES WITHOUT FRONTIERS** PETER GABRIEL/Charisma
6. **TURNING JAPANESE** VAPORS/UA
7. **ALL NIGHT LONG** RAINBOW/Polydor
8. **SO LONELY** POLICE/A&M
9. **HANDS OFF . . . SHE'S MINE** BEAT/Go Feet
10. **DANCE YOURSELF DIZZY** LIQUID GOLD/Polo
11. **DO THAT TO ME ONE MORE TIME** CAPTAIN & TENNILLE/Casablanca
12. **ECHO BEACH** MARTHA & THE MUFFINS/Dindisc
13. **AND THE BEAT GOES ON** WHISPERS/Solar
14. **CUBA** GIBSON BROTHERS/Island
15. **WORKING MY WAY BACK TO YOU** SPINNERS/Atlantic
16. **THE SPIRIT OF RADIO** RUSH/Mercury
17. **CARRIE CLIFF** RICHARD/EMI
18. **ANOTHER NAIL IN MY HEART** SQUEEZE/A&M
19. **WARHEAD** UK SUBS/Gem
20. **ROCK WITH YOU** MICHAEL JACKSON/Epic
21. **COWARD OF THE COUNTY** KENNY ROGERS/UA
22. **I CAN'T STAND UP FOR FALLING DOWN** ELVIS COSTELLO/F-Beat
23. **HAPPY HOUSE** SIOUXSIE & THE BANSHEES/Polydor
24. **POISON IVY** LAMBRETTAS/2 Stroke
25. **AT THE EDGE** STIFF LITTLE FINGERS/Chrysalis

Albums

1. **STRING OF HITS** SHADOWS/EMI
2. **TELL ME ON A SUNDAY** MARTI WEBB/Polydor
3. **TEARS AND LAUGHTER** JOHNNY MATHIS/CBS
4. **GREATEST HITS** ROSE ROYCE/Whitfield
5. **GET HAPPY** ELVIS COSTELLO/F-Beat
6. **REGGATTA DE BLANC** POLICE/A&M
7. **HEARTBREAKERS** MATT MONRO/EMI
8. **EAT TO THE BEAT** BLONDIE/Chrysalis
9. **THE LAST DANCE** VARIOUS/Motown
10. **NOBODY'S HEROES** STIFF LITTLE FINGERS/Chrysalis
11. **OUTLANDOS D'AMOUR** POLICE/A&M
12. **OFF THE WALL** MICHAEL JACKSON/Epic
13. **PRETENDERS** PRETENDERS/Real
14. **KENNY** KENNY ROGERS/UA
15. **ONE STEP BEYOND** MADNESS/Stiff
16. **SPECIALS** SPECIALS/2 Tone
17. **TOO MUCH PRESSURE** SELECTER/2 Tone
18. **SHORT STORIES** JON & VANGELIS/Polydor
19. **DOWN TO EARTH** RAINBOW/Polydor
20. **PSYCHEDELIC FURS** PSYCHEDELIC FURS/CBS
21. **PERMANENT WAVES** RUSH/Mercury
22. **GOLDEN COLLECTION** CHARLEY PRIDE/K-Tel
23. **PARALLEL LINES** BLONDIE/Chrysalis
24. **GREATEST HITS** KC & THE SUNSHINE BAND/TK
25. **THE WALL** PINK FLOYD/Harvest

(Courtesy: Record Business)

Record World en España

By JAVIER ALONSO

Según noticias de su casa discográfica, en los estudios de grabación, se encuentra Miguel Rios junto con Salvador, para realizar una obra en común, el disco entra en la línea de rock & roll, como para demostrar que los rockeros nunca desaparecieron y confirmando lo antes citado damos la noticia de que bajo el patrocinio de la Diputación de Madrid, se va a celebrar próximamente un concurso de Rock. Pueden participar en él todos los grupos rockeros que lo deseen. En España se está asistiendo al nacimiento de una corriente rockera "made in Spain." Hace unos años los grupos se dedicaban a copiar el rock que venía de fuera; con este empuje a nuestro rock esperamos que saldrán muchos y buenos grupos como los que actualmente existen.

¡Y seguimos con el rock! Ampliando nuestra anterior noticia y para hacer de nuevo incapié en el resurgimiento del rock que se esta viviendo en España, damos la bienvenida a Ivan Astar Magic un grupo salsa-rock que se inicia ahora. El grupo se compone de cinco elementos masculinos, todos ellos han sido antiguos acompañantes de grandes artistas como: Joan Manuel Serrat, Noel Soto, Tony Ronald y Pablo Abaira. Están preparando un single para este verano.

La bella dominicana afincada en España desde hace algunos años, Angela Carrasco lanza un nuevo sencillo con un tema de Camilo Sesto "Quererte a tí." Este tema ha sido ya número uno en toda Sudamérica, antes de salir en nuestro país. Próximamente se presentará el nuevo élépe de esta cantante en el que se incluye

una canción a dúo con su productor Camilo, el tema se titula "Corazón de fuego."

Almanzora y Eduardo Marti continúan en el estudio de grabación terminando sus LPs., mientras tanto en Alemania las Compañías Fonogram y Teldec respectivamente están publicando los primeros discos de éstos artistas.

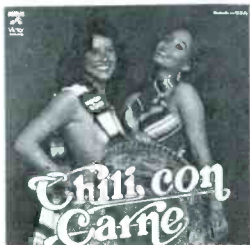
Debido a la buena acogida que está teniendo por tierras sudamericanas, el tema "Eres mi vida," su creador Jeronimo, cruzará el charco para promo.

A finales del presente mes se publicará un nuevo sencillo de ABBA, lleva como tema principal, la adaptación española de su último gran éxito internacional "Gimme, gimme, gimme" lógicamente en nuestro idioma se titula "Dame, dame, dame." Aprovechamos la ocasión para informar que hemos renovado contrato con Polar Music para la distribución de las grabaciones de dicho grupo.

Esta semana los jóvenes pudieron ver a su ídolo Leif Garrett, quien visitó España en viaje promocional para presentar su nuevo disco "No olvidaré tu número." Haya por donde se desplazaba Leif Garrett se veía rodeado de miles de fans.

Parece ser que el Festival de Benidorm en su XXI edición va tener lugar los días 6, 7 y 8 de junio en el Benidorm Palace. Pueden concursar autores españoles e iberoamericanos y se admitirán también canciones escritas en cualquier otra lengua española. Premios de 250.000 y 100.000 pesetas, para autores e intérpretes, en el primero; 100.000 y 50.000, para los segundos, y 50.000 y 25.000, para los terceros.

Latin American Album Picks



CHILI CON CARNE BIG SOUND BAND

RCA MKS 2189

Temas inolvidables mexicanos en arreglos "discosol" que alborotarán en las discotequest. Muy bailables y contagiosos. Arreglos de J. Marqués y grabados en Miami. Resaltan "Guadalajara" (P. Guizar), "Jalisco" (J. Marquez), "Cielito Lindo" (Mendoza-Cortez) y "Alla en el Rancho Grande" (del Moral-Uranga).

Great Mexican standards with very unique disco arrangements by J. Marques, recorded in Miami. Superb sound. A must in discoteque. "Las mañanitas," "Alla en el Rancho Grande," "Guadalajara," others.

(Continued on page 134)

Desde Nuestro Rincon Internacional

By TOMAS FUNDORA

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



Felito Felix



Oficiales de la Oficina del Buerau de Servicios Juveniles de la Oficina del Sheriff De Los Angeles, descubrieron una operación ilegal de duplicación de cassettes y cartuchos de 8 tracks la semana pasada, en la cual se estaban pirateando producto de Alhambra, Profono, Coronos, Aamex, Arriba, CBS, Marsal, Orfeon, Mar International, Gas, Caytronics, Musart, Fama y otros. La operación, aunque de una capacidad de fabricación de 1000 cartuchos y cassettes semanales, iba "in crescendo,"

aunque se sospecha el respaldo de otra operación de mayor envergadura, por el perfecto trabajo en la impresión de las etiquetas a cuatro color, copiadas de las originales en un perfecto trabajo de piratería. La operación ofrecía un catalogo en el cual se mostraban más de 200 grabaciones latinas. El responsable de la operación ha sido acusado de violación del Código Penal de California (653H), el cual condena en sus estatutos la duplicación de cartuchos no autorizada, lo cual es un delito y ha sido dejado en libertad bajo fianza. Se encontraron en las facilidades de la operación pirata más de 2000 cartuchos grabados, entre los cuales se mencionan "Éxitos de Los Freddy's," "Julio Ilgesias," "Un pobre no" por Los Humildes, "A los amigos que tengo" de Pedro Infante y "Éxitos" de Los Bukis.

De Casablanca Record and Filmworks recibo carta firmada por Dan Pine, que lee textualmente: "Porque Ud. ha sido uno de los primeros hombres en nuestra industria en reconocer la importancia del mercado latino y debido a que ha sido siembre el campeón No. 1 en ello, tengo el doble placer de escribirle en esta oportunidad para informarle que durante los últimos 18 meses, Casablanca ha iniciado fuertes movimientos en el mercado latino. Bill Marin se unio a nuestro "staff" de mercadeo y promoción con la idea de ayudarnos en este propósito. Después de meses de ciudadano planeamiento, estamos ahora en disposición y muy orgullosos de



Maisonave y Marin

lanzar al mercado por primera vez, nuevo producto dirigido hacia la población de lengua española de Estados Unidos. "Do that to me one more time," el éxito No. 1 de Captain and Tennille, ha sido regrabado en Español. Se ha titulado "Amame una vez mas," con líricos en Español por Emundo Pérez. Dentro de las próximas dos semanas, una versión de Teri de Sario de su éxito No. 1, "Yes I'm ready," titulado "Estoy listo" será también lanzando. Ambos discos son ejemplos brillantes de lo que una compañía puede hacer con el tremendo potencial del mercado latino. Queremos que sepa que estamos muy excitados en estos nuevos planes y miramos con ojos de gran futuro el lanzamiento de nuevo product latino en los meses venideros".



Oscar de Fontana

Muy bueno el sencillo de Captain y Tennille que ha llegado a mis manos y del cual pueden pedir copias los programadores interesados a: Dan Pine, Casablanca Records & FilmWorks, Inc., 8255 Sunset Boulevard, Los Angeles, California 90046.

Me cuentan que Victor Oliver de Love Records, Venezuela, entrará a formar parte del Cuerpo Ejecutivo de Discomoda, reportando directamente a César Roldan propietario de la firma discográfica venezolana. Victor Oliver dirigió previamente la operación CBS de Venezuela. . . Debutará Felito Félix en Caracas, Venezuela el próximo día 25, donde su popularidad ha ido aumentando con gran fuerza. . . El grato amigo Ismael Maisonavé de Mary Lou Records me informa, que su etiqueta Salsa Records planea una fuerte campaña durante 1980. Entre sus "releases" de Marzo se han incluido long playings de La Charanga Sensual y de Luis "Perico" Ortíz, pre-

(Continued on page 133)

N AMERICAN PARADE

idad (Popularity)

lands, Cal.

RENE DE CORONADO)
IANA/NO QUIERO
 NESES—Arcano
)—Profono
Y LE PEGAN
 SOS—Ritmo
 ES DE LINARES—Ramex
DE MAS
 NEL—Orfeon
IVIR MI VIDA
 MARIA/RAUL VALE—Profono
ILVIDABLES
 ATRO—OB
ITA
 ON Y SUS CINCO MONEDAS
IUARITOS
 ARDO Y SU ZAFARI 69—Gas
IAS NADA
 Suave

Mexico

By VILO ARIAS SILVA

1. **SI ME DEJAS AHORA**
JOSE JOSE—Ariola
2. **AMARRADO**
ALVARO DAVILA—Melody
3. **YA SE FUE**
JOSE BARETTE Y EL MIRAMAR—Accion
4. **SIN TU AMOR**
NAPOLEON—Cisne—RAFF
5. **AL FINAL**
EMMANUEL—RCA
6. **NO PONGAS ESE DISCO**
JAVIER SANTOS—Orfeon
7. **MELODIA PARA DOS**
JOAN SEBASTIAN—Musart
8. **NADIE ES COMO TU**
ROCIO DURCAL—Ariola
9. **QUE FACIL ES DECIR (QUE PERDONE TU SRA.)**
LILA DENEKEN—Orfeon
10. **SE TE FUE VIVA LA PALOMA**
MANOELLA TORRES—CBS

Peru

By RADIO PANAMERICANA
(ALBERTIN RIOS)

1. **CUANDO TUS OJOS BRILLAN DE AMOR**
BONNIE POINTER
2. **TANTO TIEMPO**
DAN FOGELBERG
3. **SI, ESTOY LISTO**
TERI DE SARIO
4. **DEJAME IR AMOR**
NICOLETTE LARSON
5. **COSITA LOCA LLAMADA AMOR**
QUEEN
6. **NO ME HAGAS ASI**
TOM PETTY
7. **SI ME DEJAS AHORA**
JOSE JOSE
8. **CREO EN ILUSIONES**
ANNE MURRAY
9. **SAN JORGE Y EL DRAGON**
TOTO
10. **TONTO EN LA LLUVIA**
LED ZEPPELIN

Puerto Rico

By WTR (MAELO MENDEZ)

1. **CUCHU CUCHA**
LA PATRULLA QUINCE—Gema
2. **SI ME DEJAS AHORA**
JOSE JOSE—Pronto
3. **LOS ENTIERROS**
CHEO FELICIANO—Vaya
4. **NIDO DE AMOR/BRUJERIA**
EL GRAN COMBO—Combo
5. **PONLE UN SE VENDE**
TONY YANS—T.H.
6. **CON TU SILENCIO**
JULIO ANGEL—Music Stamp
7. **APRENDI A LLORAR**
VERONICA CASTRO—Peerless
8. **NO ME DIGAN QUE ES MUY TARDE**
ISMAEL MIRANDA—Fania
9. **MIS HIJOS**
OSCAR D'LEON—T.H.
10. **QUE VOY HACER SIN TI**
DAVID DALI—LAD

(Sales)

Denver

UERA
CANES DEL NORTE—Luna
A TI
ARRASCO—Pronto
BAS
S—Prado—Arriba
ILITA
ERNANDEZ—CBS
 IRIEL—Arcano
AN EL ASESINO
RIE—Hurricane
Y
usart
D
AR—Melody
NO VIVE AQUI
AZZ—Cara
ARECE
LAZAR—El Adobe

Phoenix

1. **YA ME VOY**
CHELO—Musart
2. **ENSENAME A OLVIDAR**
RAMON AYALA—Freddie
3. **LOS OJOS DE PANCHA**
LOS PAVOS REALES—Joey
4. **A LA ORILLA DE UN PALMAR**
YENY—Musart
5. **LA MUSQUERA**
LOS HURACANES DEL NORTE—Luna
6. **ATREVETE A NEGAR**
MANOLO MUNOZ—Gas
7. **SERA VARON, SERA MUJER**
LOS ANGELES NEGROS—Latin Int.
8. **DESPRECIO**
LOS CADETES DE LINARES—Ramex
9. **POR ESA CALLE**
RUBEN NARANJO—Zarape
10. **ELLA**
JUAN GABRIEL—Arcano

San Antonio

1. **LA MUSQUERA**
LOS TAMMY TEX—Ramex
2. **LA VIDA QUE ME DISTE**
ISIDOR LOPEZ—Hacienda
3. **YA ME VOY**
CHELO—Musart
4. **LA VIEJONA**
JOE MEJIA—Freddie
5. **EL RECADO**
RIGO TOVAR—Melody
6. **SI ME DEJAS AHORA**
JOSE JOSE—Pronto
7. **MI PEQUENITO**
ROBERTO PULIDO—ARV
8. **ENSENAME A OLVIDAR**
RAMON AYALA—Freddie
9. **NOCHECITA**
RITMO 7—Fama
10. **QUERERTE A TI**
ANGELA CARRASCO—Pronto

Mexico

By VILO ARIAS SILVA

1. **SI ME DEJAS AHORA**
JOSE JOSE—Ariola
2. **AL FINAL**
EMMANUEL—RCA
3. **NADIE ES COMO TU**
ROCIO DURCAL—Ariola
4. **ALBUR PERDIDO**
MERCEDDES CASTRO—Musart
5. **CHIQUITITA**
ABBA—RCA
6. **MELODIA PARA DOS**
JOAN SEBASTIAN—Musart
7. **AMARRADO**
ALVARO DAVILA—Melody
8. **NO PONGAS ESE DISCO**
JAVIER SANTOS—Orfeon
9. **QUE FACIL ES DECIR (QUE PERDONE TU SRA.)**
LILA DENEKEN—Orfeon
10. **SE TE FUE VIVA LA PALOMA**
MANOELLA TORRES—CBS

tro Rincon (Continued from page 132)

Santiago Cerón. Bobby Marin ha sido nombrado Vice-Ejecutivo y Gerente General de la etiqueta. Marin ha maniciones ejecutivas previas con El Sinido, TR Records, Tico, sts y Orfeon Records. Salsa Records planea lanzar de inia grabación de **Rafael Cortijo y Fe**, firmados recientemente a como artistas exclusivos.
Dams, en asociación con **John Scher**, presentará el especsa Caliente" en el Capital Theatre de Passaic, New Jersey 22. Se presentarán en este espectáculo los populares **Celia e Colón** y **Rubén Blades** . . . Excelente producción la de **ontana**, titulada "Sé que existe el amor" en Perloi Records. está logrando altas cifras de venta y promoción en Miami promocional del presidente de la empresa, **Peter R. Bernal**, do fuerte promoción en otras zonas nacionales y areas ales. Oscar se merece toda la promoción y éxitos que se . . . Los miembros de la Asociación de la Academia Na-ciencia y Artes Grabados, (Capítulo de Atlanta) nos anuncia

lo que será la primera conferencia importante sobre Música Latina, así como una exposición de producto, durante 6, 7 y yo de Junio en el "Top of the Columbus," popular restaurant situado en el "pent-house" del Hotel Columbia de Miami. Actuan como directores y planeadores los siguientes: **James A. Progris**, Presidente de Gold Rush Productions, **Ralph Walter Augustroze**, presidente de Beacon International Entertainment Corporation y **Camila R. Taylor** de Syscom Sound Professional. Para registración y información, pueden dirigirse los interesados a: Latin Music Conference, P.O. Box 557839, Miami, Fla. 33155 . . . Y ahora . . . ¡Hasta la proxima!

Officers of the Los Angeles Sheriff's Youth Services Bureau discovered a counterfeit tape operation last week, from which they seized product from the following labels: Alhambra, Profono, Coronos, Ramex, Arriba, CBS, Marsal, Orfeon, Mar International, Gas, Cay-tronics, Musart, Fama and others. The operation, manufacturing about 1000 tapes and cassettes per week, is believed to be supported by another well-contrived source because of the quality of the labels found and because they also offered a catalogue with more than 200 different Latin recordings. Those responsible for the operation have been charged with violation of California penal code 643(h), a statute condemning illegal tape duplication. On the premises were found more than 2000 prerecorded tapes, among them: "Exitos de **Los Freddy's**," "**Julio Iglesias**," "Un Pobre No" by **Los Humildes**, "A Los Amigos que Tengo" by **Pedro Infante** and "Exitos" by **Los Bukis**.

I received a letter from Casablanca Record and Filmworks Inc., signed by **Dan Pine**, which states: "Because you were one of the first men in our industry to recognize the importance of the Latin market, and have always been its No. 1 champion, it's a double pleasure
 (Continued on page 134)

Radio Action

Most Added Latin Record

(Tema más programado)

Internacional)
Facil Es Decir"
 ía Esther Aguirre)
LILA DENEKEN
 (Orfeon)

(Regional)
"Ya Me Voy"
 (A. Valdés Herrera)
CHELO
 (Musart)

Seal of Approval



Flutist James Galway and computer music creator Isao Tomita were in Los Angeles at the same time and RCA Records hosted a luncheon in honor of the two. Shown (from left) at the reception at St. Germaine restaurant are Galway; Lee Hartstone, president, Integrity Enterprises; Bob Fead, division vice president—U.S.A., RCA Records; Tomita, and Arnie Orleans, division vice president, sales and distribution, RCA Records. Galway's current album is "Song of the Seashore," and Tomita's is "Bolero."

Nuestro Rincon (Continued from page 133)

to write you at this time. Over the past eighteen months, Casablanca Record and Filmworks has been making strong moves in the Latin market. Bill Marin joined our promotion and marketing staffs to help us build. After months of careful planning, we are now proud to release for the first time new product geared towards the Spanish speaking population. 'Do That To Me One More Time,' the No. 1 smash hit by **Captain and Tennille**, has been re-recorded in Spanish. It's called 'Amame Una Vez Más' with Spanish lyrics by **Edmundo Perez** and is being rush-released this week. Within two weeks, a Spanish version of **Teri de Sario's** No. 1 hit, 'Yes, I'm Ready,' entitled 'Estoy Listo,' will also be released. Both records are examples of what a company can do with the tremendous Latin market potential. We wanted you to know what we are up to in the Latin market and how excited we are about breaking new ground. We can only look forward to more Spanish product in the months to come." The new single by **Captain and Tennille**, which I just received, is very well done. All radio programmers interested in promo copies should contact: **Dan Pine**, Casablanca Record and Filmworks Inc., 8255 Sunset Blvd., Los Angeles, Ca. 90046.

I have heard rumors that **Victor Oliver**, formerly with Love Records in Venezuela, has joined **Discomoda's** executive staff. He will report directly to **Cesar Roldan**, owner of the Venezuelan recording company. He was previously in charge of the CBS operation in Venezuela . . . **Felito Felix** will perform in Caracas, Venezuela, March 25th, where he is enjoying great popularity and acceptance . . . **Ismael Maisonave** from **Mary Lou Records** in New York informed me that his label, **Salsa Records**, has announced plans for a busy 1980. Among its new releases are new LPs by **La Charanga Sensual** and **Luis Perico Ortiz presenta a Santiago Cerón**. **Bobby Marín** has been appointed executive vice president and general manager of the label. He has previously held executive positions with **El Sonido**, **TR**, **Tico**, **United Artists** and **Orfeon Records**. Plans are under way for an immediate release by **Rafael Cortijo & Fe**, recently signed by **Salsa Records**.

Lenny Adams, along with **John Scher**, will present a concert entitled "Salsa Caliente" at the Capital Theatre in Passaic, New Jersey March 22nd. **Celia Cruz**, **Ruben Blades** and **Willie Colon** will perform . . . **Perloi Records** released an excellent production by **Oscar De Fontana** entitled "Se Que Existe el Amor." This tune is enjoying heavy promotion and good sales in Miami. **Peter R. Bernal**, owner of the company, is obtaining good results in other areas as well as international ones. Oscar de Fontana deserves the best of attention . . . The Miami Members Association of the National Academy of Recording Arts and Sciences (Atlanta chapter) has announced the scheduling of what appears to be the country's first major international Latin Music Conference and Exposition in Miami, June 6-8. The setting for the conference will be the Columbus Hotel's "Top O'The Columbus." The planners, administrators and directors are: **James A. Progris**, president, **Gold Rush Productions**; **Ralph Walter Augstroze**, president, **Beacon International Corp.**, and **Camila R. Taylor**, **Syscom Sound Professionals**. For further information, please contact: Latin Music Conference, P.O. Box 557839, Miami, Fla. 33155.

Latin American Album Picks

(Continued from page 132)



DOBLE ENERGIA

COLON/MIRANDA—Fania JM 559

Con arreglos de Luis Cruz, Hector Garrido, Marty Sheller y Jorge Calandrelli, esta nueva producción de Willie Colon, con Ismael Miranda en las partes vocales, setá logrando altas cifras de ventas entre los fanáticos de la salsa. Muy buena labor en grabación y mezcla. "Tumbao Caliente" (J. Noguera), "No me digan que es muy tarde" (J. Noguera), "Cartas Marcadas" (I. Miranda) y otras.

■ With arrangements by Luis Cruz, H. Garrido, M. Sheller and J. Calandrelli, this new production of Willie Colon, with Ismael Miranda handling the vocals, is obtaining top sales among the salsa fans. Excellent sound and mixing. "Cuando tú quieras" (D.R.), "Bandolera" (G. Fernando), "Jibaro Gastao" (J. Rodriguez Reyes) and "Mayoral" (R. Rodriguez).



SE QUE EXISTE EL AMOR

OSCAR DE FONTANA—PLPS 100

Con arreglos de Toly Ramirez y grabado en Miami, Oscar de Fontana está dando fuerte en el área y moviéndose a otras con "Sé que el amor." También muy buenas "Odiamé" (M. Tellado), "Ahora" (Manzanero) y "Mi ultimor capricho" (Fontana). Muy buena producción de Peter R. y Loida Bernal.

■ With arrangements by Toly Ramirez and recorded in Miami, Oscar de Fontana is at the top of popularity in that area and spreading heavily to others with "Sé que existe el amor," included in this album. Also very good are "Te lo dije" (J. R. Martinez), "Tu ya sabes como" (Cantoral) and "A tu disposicion" (Fontana).



CORAZON CUBANO

VALEN—Caytronics CYZ 6001

Con su interpretación de "Corazón Cubano" en fuerte promoción en la costa este, Valen de España aumenta su popularidad. Otros temas excelentes con arreglos de M. Gas, J. L. Navarro y Beltrán Moner son "Te quiero a ti" (Valenzuela), "Un Hombre herido" (Valenzuela) y "Llanto verde" (Valenzuela).

■ With his performance of "Corazón Cubano" heavily promoted on the east coast, Valen from Spain is moving nicely with this new package. Also good are "Llanto Verde," "Entregate" (Moner-Valenzuela) and "The quiero a tí."

Scaggs Session



Columbia Records executives recently hosted a listening reception for Boz Scaggs' new album, "Middle Man," produced by Bill Schnee. The album is shipping this week. Pictured are, from left: (top) Larry Solters, Front Line Mgt.; Michael Dilbeck, VP, west coast A&R, Columbia; Boz Scaggs; Michael Klenfner, exec. VP, Front Line Mgt.; Bruce Lundvall, president, CBS Records Division; Dick Asher, deputy president and chief operating officer, CBS Records Group; Paul Smith, VP and general manager, market 'g, CBS Records; Joe Mansfield, VP, marketing, Columbia; (bottom) Ron Piccolo, northeast marketing VP, CBS Records; Carmella Scaggs; Irving Azoff, president, Front Line Management; and Arma Andon, VP, artist development, Columbia.

Craigo to RCA in UK

(Continued from page 3)

In making the announcement, Ornato said: "Mr. Craigo's joining RCA Records as managing director of our British company brings to RCA Records' European operations one of the most respected executives in the recording industry. His presence in London will give RCA Records an enormous advantage as a competitive force throughout Europe."

Robert Summer, president of RCA Records, said: "Jack Craigo's appointment as head of our British company constitutes a real coup for RCA Records. As one of the most innovative figures in our industry, he is respected for his ability to recognize and acquire new talent, develop artist careers and create effective marketing concepts for their recordings. He is the ideal executive to lead our British company."

In his position as head of the Columbia label, Craigo had responsibility for the A&R and marketing activities. He had responsibility for signing artists to the label and maximizing a coordinated label marketing effort for

every Columbia release.

His involvement as general manager of the Columbia label and his previous activities as general manager of all of CBS marketing brought him into a strategy planning position with the company from which he figured prominently in the artist development program at CBS.

In a career at CBS Records that began in the field organization in 1960, Craigo steadily rose to higher levels of responsibility. He held sales executive positions in the South, Midwest and Northeast regions. In 1972, he was elevated to the position of vice president, sales and distribution, CBS Records. Two years later, he was promoted to the position of vice president, marketing, CBS Records, and in 1976 he was made vice president and general manager, marketing, CBS Records. Another promotion came in 1977 when he became senior vice president and general manager, marketing, CBS Records. He held that position until June, 1978, when he was named senior VP and GM, Columbia.

Radio Replay (Continued from page 18)

the spot load to level off at only 126 30 or 60-second units a week. Its average quarter-hour audience is nearing 550,000, with the goal of a million people by the end of the year; its weekly cume is approaching nine million people. It's a network that the programming is selling," Verne says. "The affiliates are taking it largely because of the programming."

As for radio in the '80s, with which Verne expects to be deeply involved: "I think there's going to be a lot of experimentation with formats. There's dissimilarity needed. One of the problems is (musical) product, how much product is coming along. Maybe that will drive some big AMs to talk. Changes in music will force some people into different formats. The networks will be more of a force than they have been in the last 20 years. The '80s"—do we detect a touch of understatement here?—"will be a very interesting time for broadcasting and for radio."

New York, N.Y. (Continued from page 17)

person to be wed will be **Arthur Levy**, who will tie the knot on Mother's Day.

FILM NEWS: From April 15 through April 20, the Beacon Theatre will present a festival of the World's Worst Films. Among the gems to be screened: "The Horror of Party Beach;" "Santa Claus versus the Martians;" "Billy the Kid versus Dracula;" "High School Confidential;" and "At Long Last Love." Could be the movie event of the year.

JOCKEY SHORTS: Epic Records has signed **Delbert McClinton**. An album is expected near the end of the summer . . . in case anyone hasn't noticed, Millennium Records' first three 1980 releases are doing nicely, particularly snigles by **Tommy James** and **Bruce Cockburn**. And an album by the jazz group **Rose** is starting to pick up airplay. All of which leads **Jimmy Lender** to believe he may not need to learn how to hit against the Bourdreau shift. How much more mileage do you think you're going to get out of that one game, Jimmy? . . . **John Lennon** was among the stars in attendance at the **Boomtown Rats** show here on March 16. Also on hand were **Bebe Buell**, **Gene Simmons**, **Paul Stanley**, **Richard Gere**, the **Clash**, **Mike Jagger** and **Jerry Hall**. Simmons and Buell, by the way, reportedly have a wager going on the Rats, Simmons betting they won't become superstars because their name is too long, Buell betting on the Rats to make it. According to a source, if Buell loses, she has to stroll nude down 5th Avenue; if Simmons loses, he has to walk down 5th Avenue sans makeup and wearing a sign reading "I'm Gene Simmons." Well, a number of people here have seen Simmons sans makeup.

N.Y. Assemblyman's Concert Safety Bill

(Continued from page 10)

then change its codes.

The bill is currently being considered by health committees in both the State Assembly and the State Senate. After considering the bill each committee will either stop it or put it into the Senate and Assembly for a vote. Each committee will probably decide on the bill in the next three weeks. Kwartler said that Lehner's office is "optimistic" about the bill passing.

Kwartler said that the bill is not merely a reaction to the Who concert in Cincinnati last December in which 11 people were killed rushing into a festival-seating coliseum. He said that in the last few years, several New York State concerts have resulted in violence. On November 9, 1978, 50 people were hospitalized that had attended a Styx concert at the Rochester War Memorial. Soon after that 21 fans at a Grateful Dead concert at the same arena were hospitalized. Kwartler said that at each concert the amount of general admission seats sold was much greater than the reserved seating limit at the War Memorial.

Reaction to the proposed bill from artists, managers and fans has been positive. Several radio

stations in the state have aired public service announcements by artists condemning violence at rock concerts. WLIR, in Hempstead, Long Island, has been running an extensive campaign promoting concert safety. The station has received 150 letters from listeners voicing their opinions on concerts and safety regulations. According to Kwartler, 34 percent of the writers think that festival seating policies should end.

Promoters who were asked about the bill were not as uniformly enthusiastic. According to Kwartler, "about half" were favorable to the bill. Most had a "let's wait and see" attitude.

Kwartler is quick to point out that all of the blame for problems at concerts cannot be directed to festival seating policies or lack of security. Forty-two percent of the WLIR writers said that the biggest problem at concerts is the attitude of the fan. Many fans, say the letters, attend concerts simply to act violent.

"We can legislate security and we can legislate door openings," said Kwartler, "but we're not going to be able to stop every bottle and every fire cracker. The main problem is attitude."

NARM Underway

(Continued from page 3)

retired FBI agent Don Moore, Sandra Rutledge, vice president of administrative services for The Record Bar, and Richard Spingola, a consultant with CodeSystems.

Also added to the NARM seminar lineup are EMI Videogram president Gary Dartnell and David Heneberry, vice president, marketing, for RCA SelectaVision, both of whom will participate in Wednesday (26) morning's general business session on video marketing.

The exhibition center at the convention will comprise about 100 booths, displaying both newly-released and cut-out record and tape titles; prerecorded video cassettes; audio and video hardware; blank audio and video tape lines; accessories; T-shirts, and various publications. Services expected to mount displays will include advertising and marketing agencies, display fixture firms and computer hardware and software companies.

Warner-Curb Inks Arrogance



Arrogance, a five-piece band based in North Carolina, has been signed to Warner-Curb Records, with its debut album release due at the end of March. The new album, entitled "Suddenly," contains original material composed by the band's members and was produced by Phil Gernhard.

Gospel Time

By MARGIE BARNETT

■ In the Feb. 23 gospel issue the post office box number in the article for Workshop 1980 was in error. The correct address is P.O. Box 8554, Mobile, Ala., 36608 . . . Sparrow Records has delayed the release of **Barry McGuire's** children's LP, "The Polka Dot Bear," BWR 2020, due to minor changes being made in the cover and recording . . . DaySpring Records has re-signed the **Imperials** to a five year recording contract calling for six albums . . . **Pat Terry** has left the **Pat Terry Group** to pursue of broader scope of ministries. He will continue as a singer/songwriter developing a solo concert presentation. Other group members **Sonny Lallerstedt** and **Randy Bugg** will work with other artists at

Soul & Spiritual Gospel

MARCH 29, 1980

MAR. 29	MAR. 8			
1	4	AIN'T NO STOPPING US NOW WILLIE NEAL JOHNSON & THE GOSPEL KEYNOTES/ Nashboro 27217	20	14 BECAUSE HE LIVES INTERNATIONAL MASS CHOIR/ Tomato TOM 2 9005G
2	3	I'LL BE THINKING OF YOU ANDRAE CROUCH/Light LS 5763 (Word)	21	27 LIVE IN CONCERT DIXIE HUMINGBIRDS/Gospel Roots 5041 (TK)
3	1	IT'S A NEW DAY JAMES CLEVELAND & THE SOUTHERN CALIFORNIA COMMUNITY CHOIR/Savoy SGL 7035 (Arista)	22	31 AT THE MEETING ERNEST FRANKLIN/Jewel 0151
4	5	PLEASE BE PATIENT WITH ME ALBERTINA WALKER/Savoy SL 14527 (Arista)	23	23 SHOW ME THE WAY WILLIE BANKS & THE MESSENGERS/HSE 1532
5	2	LOVE ALIVE II WALTER HAWKINS & THE LOVE CENTER CHOIR/Light LS 5735 (Word)	24	33 MORE THAN ALIVE SLIM & THE SUPREME ANGELS/Nashboro 7209
6	7	LORD, LET ME BE AN INSTRUMENT JAMES CLEVELAND & THE CHARLES FOLD SINGERS, VOL. IV/Savoy SGL 7038 (Arista)	25	20 GIVE ME SOMETHING TO HOLD ON TO MYRNA SUMMERS/Savoy SL 14520 (Arista)
7	6	CHANGING TIMES MIGHTY CLOUDS OF JOY/City Lights/Epic JE 35971 (CBS)	26	26 THERE IS HOPE FOR THIS WORLD BOBBY JONES & NEW LIFE/ Creed 3095 (Nashboro)
8	10	FIRST CLASS GOSPEL WILLIAMS BROTHERS/Tomato TOM 7036G	27	22 AMAZING GRACE ARETHA FRANKLIN/Atlantic SD 2906
9	9	LEGENDARY GENTLEMEN JACKSON SOUTHERNAIRES/ Malaco 4362	28	32 GOD'S GOT EVERYTHING YOU NEED MILDRED CLARK & THE MELODY-AIRES/Savoy SL 14529 (Arista)
10	19	IT STARTED AT HOME JACKSON SOUTHERNAIRES/ Malaco 4366	29	25 YOU BRING THE SUN OUT JESSY DIXON/Light LS 5747 (Word)
11	8	I DON'T FEEL NOWAYS TIRED JAMES CLEVELAND & THE SALEM INSPIRATIONAL CHOIR/Savoy DBL 7024 (Arista)	30	36 COME LET'S REASON TOGETHER FLORIDA MASS CHOIR/Savoy SGL 7034 (Arista)
12	11	THE FOUNTAIN OF LIFE JOY CHOIR GOSPEL ROOTS/5034 (TK)	31	24 TO ALL GENERATIONS MILTON BRUNSON & THE THOMSON COMMUNITY CHOIR/Creed 3091 (Nashboro)
13	15	TRY JESUS TROY RAMEL & THE SOUL SEARCHERS/Nashboro 7213	32	— SOMETHING WITHIN ME REV. MACEO WOODS & THE CHRISTIAN TABERNACLE CHOIR/Savoy SL 14540 (Arista)
14	12	HEAVEN GENOBIA JETER/Savoy SL 14547 (Arista)	33	— THE GOSPEL KEYNOTES SALUTE PAUL BEASLEY Nashboro 7210
15	13	WE'LL LAY DOWN OUR LIVES FOR THE LORD JULIUS CHEEKS & THE YOUNG ADULT CHOIR/Savoy SGL 7040 (Arista)	34	29 25TH SILVER ANNIVERSARY INSTITUTIONAL RADIO CHOIR/ Savoy SGL 7041 (Arista)
16	18	HOMECOMING PILGRIM JUBILEE SINGERS/ Nashboro 27212	35	38 THE PROMISE JAMES CLEVELAND & THE PHILADELPHIA MASS CHOIR/ Savoy SL 14526 (Arista)
17	17	OH LORD, YOU SAID SO REV. CLEOPHUS ROBINSON & THE ST. LOUIS COMMUNITY CHOIR/Savoy SL 14532 (Arista)	36	40 DR. JESUS THE SWANEE QUINTET/Creed 3088 (Nashboro)
18	21	TOGETHER 34 YEARS ANGELIC GOSPEL SINGERS/ Nashboro 7207	37	37 WHAT A WONDERFUL SAVIOR I'VE FOUND DONALD VAILS & THE VOICES OF DELIVERANCE/Savoy SGL 7025 (Arista)
19	16	IN GOD'S OWN TIME, MY CHANGE WILL COME JAMES CLEVELAND & THE TRIBORO MASS CHOIR/ Savoy SL 14525 (Arista)	38	28 EVERYTHING WILL BE ALRIGHT REV. CLAY EVANS/Jewel 0146
			39	30 I'VE BEEN TOUCHED JOHNSON ENSEMBLE/Tomato TOM 7027 G
			40	39 YOU LIGHT UP MY LIFE ISAAC DOUGLAS/Creed 3090 (Nashboro)

their Twelve Oaks Studio as well as develop their own musical ministry. The group will continue to perform together through May and will release one more LP this summer.

The first "Music Alive" music conference for choir directors and their families will be held Aug. 24-30 at the Firs Bible Conference Grounds in Bellingham, Wa. **Ray DeVries**, Lexicon Music's director of special projects, is conference coordinator. Sponsoring publishers are Lillenas, Manna, Word, Benson, Lexicon and Good Life . . . Sparrow Records has set a May release for "The Painter," the first joint project from brothers **John Michael** and **Terry Talbot** since their debut album five years ago. Sparrow is planning a major marketing campaign in support of the album . . . Singspiration has released a new musical, "Worthy Is The Lamb," by **Don Wyrzten** and **Phil and Lynn Brower** on the New Dawn label . . . Lexicon Music has released the musical "Come Messiah, Come," which premiered recently in southern California churches.

Winners of Word Distribution's "Take It Easy With **Chuck Girard**" (Good News) display contest are The Lantern, Battle Creek, Mich.; Cross Reference, Lawrence, Kansas; and Jan's Bible Bookstore, San Luis Obispo, Ca. Each received a \$250 cash award . . . **James Cleveland** (Savoy) is scheduled to appear on the PTL Club April 8 . . . The group **Bridge** (Impact) has moved its booking offices to 783 Old Hickory Blvd., Brentwood, Tenn. 37027, (615) 373-3557 . . . Sparrow artist **Jan-ny Grein** and her husband **Bill** welcomed their first daughter, **Sally**, into the world January 20.

Contemporary & Inspirational Gospel

MARCH 29, 1980

MAR. 29	MAR. 8			
1	1	YOU GAVE ME LOVE B. J. THOMAS/Myrrh MSB 6633 (Word)	20	11 NO COMPROMISE KEITH GREEN/Sparrow SPR 1024
2	9	ONE MORE SONG FOR YOU IMPERIALS/DaySpring DST 4015 (Word)	21	23 PRaise STRINGS III Maranatha MM0054 (Word)
3	6	I'LL BE THINKING OF YOU ANDRAE CROUCH/Light LS 5763 (Word)	22	26 IN THE AIR ISAAC AIR FREIGHT/A&S MM0060 (Word)
4	3	NEVER THE SAME EVIE TORNUQUIST/Word WSB 8806	23	29 BULLFROGS AND BUTTERFLIES CANDLE/Birdwing BWR 2010 (Sparrow)
5	5	HOLD ON TIGHT SWEET COMFORT BAND/Light LS 5762 (Word)	24	24 SIR OLIVER'S SONG CANDLE/Birdwing BWR 2017 (Sparrow)
6	2	MY FATHER'S EYES AMY GRANT/Myrrh MSB 6625 (Word)	25	22 WE ARE PERSUADED BILL GAITHER TRIO/Word WSB 8829
7	4	GOT TO TELL SOMEBODY DON FRANCISCO/NewPax NP 33071 (Word)	26	16 HOME WHERE I BELONG B. J. THOMAS/Myrrh MSB 6574 (Word)
8	8	SLOW TRAIN COMING BOB DYLAN/Columbia FC 36120 (CBS)	27	34 MIRROR EVIE TORNUQUIST/Word WSB 8735
9	10	HEED THE CALL IMPERIALS/DaySpring DST 4011 (Word)	28	31 GENTLE MOMENTS EVIE TORNUQUIST/Word WSB 8714
10	7	FORGIVEN DON FRANCISCO/NewPax NP 33042 (Word)	29	36 THE MISFIT ERICK NELSON & MICHELE Pillar/A&S MM0057 (Word)
11	14	TOWARD ETERNITY MATTHEW WARD/Sparrow SPR 1014	30	30 RAINBOW'S END RESURRECTION BAND/Star Song SSR 0015
12	12	DALLAS HOLM AND PRAISE LIVE Greentree R 3441 (Great Circle)	31	40 STANDIN' IN THE LIGHT DENNY CORRELL/Maranatha MM0058 (Word)
13	19	MUSIC MACHINE CANDLE/Birdwing BWR 2004 (Sparrow)	32	32 FIRST THINGS FIRST BOB BENNETT/Maranatha MM0061 (Word)
14	17	ALL THAT MATTERS DALLAS HOLM & PRAISE/ Greentree R 3558 (Great Circle)	33	35 SHALLOW WATER SERVANT/Tunesmith TS 6000 (Praise)
15	18	HAPPY MAN B. J. THOMAS/Myrrh MSB 6593 (Word)	34	— COME TO THE QUIET JOHN MICHAEL TALBOT/ Birdwing BWR 2019 (Sparrow)
16	20	PRAISE III MARANATHA SINGERS/ Maranatha MM0048 (Word)	35	33 TAKE IT EASY CHUCK GIRARD/Good News GNR 8108 (Word)
17	13	AMY GRANT Myrrh MSB 6586 (Word)	36	21 FOR HIM WHO HAS EARS TO HEAR KEITH GREEN/Sparrow SPR 1015
18	25	WINDBORNE BOB & JOY CULL/Chalice CRT 1030	37	— STAND UP ARCHERS/Light LS 5755 (Word)
19	15	HEAVENLY LOVE THE BOONES/Lamb & Lion LL 1044 (Word)	38	— MANSION BUILDER 2ND CHAPTER OF ACTS/ Sparrow SPR 1020
			39	38 NATHANIEL THE GRUBLET CANDLE/Birdwing BWR 2018 (Sparrow)
			40	37 MARANATHA MARATHON HONEYTREE/Myrrh MSB 6629 (Word)

Finals Set for N.Y. Music Playoffs

■ NEW YORK—The finals of the New York Music Playoffs, sponsored by the New York Music Task Force, will take place on March 24 at Eisman/Loben Auditorium, Loeb Student Center, 566 LaGuardia Place at 8:00 p.m.

Seven out of the twenty groups were chosen by a panel of judges at the semi-finals. These seven will compete for the CBS singles recording contract, a year's all-risk policy for equipment from Nick SanFullipo at Musicians Instrument Insurance Company, and many other prizes.

The preliminary auditions saw three hundred New York based bands compete.

Douglas To Music Stop

■ LOS ANGELES — Ron Douglas, former vice president, national accounts, MCA Distributing Corporation in Los Angeles, has been named executive vice president of sales and marketing at Music Stop Inc. in Detroit.

Barry To Compose Songs for 'Idolmaker'

■ LOS ANGELES—Composer Jeff Barry has been set by producers Gene Kirkwood and Howard W. Koch, Jr. to write the original songs for the Koch/Kirkwood Production "The Idolmaker," a United Artists release which began production March 10 in Los Angeles.

"The Idolmaker" is produced by Gene Kirkwood and Howard W. Koch, Jr. and directed by Taylor Hackford from the screenplay by Edward DiLorenzo and Hackford. "The Idolmaker" stars Ray Sharkey, Tovah Feldshuh, Denny Terrio and introduces Paul Land and Peter Gallagher.

Pacific Arts Promotes Bean

■ CARMEL, CA. — Pacific Arts Records & Tapes president Kathryn Nesmith has announced the promotion of David Bean from vice president/director of national promotion to vice president/director of marketing.

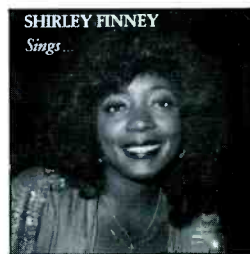
The Coast (Continued from page 23)

being shipped to R&B stations as well as the expected others . . . Walt Disney Productions has purchased the rights to **Sonny Throckmorton's** tune "I Wish I Was Eighteen Again" and will make it into a movie. The song is the title track of **George Burns'** charming new LP on Mercury—it's been making some noise as a country single, in fact—and the Disney folks, of course, would like Burns to star in their film . . . **Elton John** has a new album ready for release in May, entitled "21 at 33" . . . **The Crusaders** are also readying an album, this one due in June . . . L.A. stalwarts **Waddy Wachtel**, **Dan Dugmore**, **Rick Marotta** (you know those three from their frequent work with **Linda Ronstadt**) and **Stanley Sheldon** have formed a band, yet to be named, which will record for Mercury. Wachtel and Marotta, meanwhile, have headed to Japan to back one of that country's big stars, one **Goro Noguchi**. Goro's celebrating his tenth anniversary by doing a small Japanese tour . . . Opinion: It's not for nothing that "Coal Miner's Daughter," the film autobiography of **Loretta Lynn**, is doing well at the box office (receipts for the first weekend of release reportedly totaled more than \$3.2 million). This is an outstanding movie; modest, quite simple, but extremely well done, especially from a musical standpoint, and featuring some terrific performances. Stars **Sissy Spacek** (Loretta) and **Beverly D'Angelo** (who portrays **Patsy Cline**) do their own singing, which helps. But one of the best performances comes from **Levon Helm** (Loretta's Father), a bona fide musician who does no playing and virtually no singing in the movie; it's his dramatic abilities that do the job, and how. Look for Levon to at least get a best supporting actor nomination for next year's Oscars, the way we see it.

OFFSPRING DEPARTMENT: Congrats to two sets of new parents: **Reina** and **Party Pat Siciliano**, whose son **Christopher Joseph Charles** was born March 7 at Cedar's Sinai; and **Sue** and **Willie Harlan** of International Automated Media studios (he's an engineer, she's studio manager), whose son **Travis Sterling** was born March 16 in Anaheim.

SONGWRITERS RESOURCES AND SERVICES (SRS) will present a forum on the growth of country music on April 3, 7-10 p.m., at the American Federation of Musicians, 817 North Vine St. in Hollywood. Panelists will include **Bill Boyd**, president of the Academy of Country Music and the William Boyd Agency; **Alex Harvey**, who wrote "Delta Dawn;" **Beverly Hills**, professional manager for Tree International; **Jack Lameier**, regional country marketing manager for Columbia Records; producer **Ray Ruff** and Palomino owner **Tommy Thomas**. It's free to SRS members, three bucks for all others; call 463-7178 for more info.

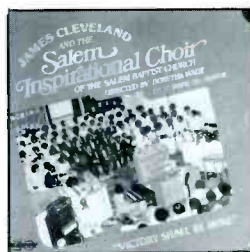
Gospel Album Picks



SHIRLEY FINNEY SINGS . . .

Savoy SL 14545 (Arista)

This LP title would be most appropriate with an exclamation point, as Finney proves she can belt out a song and place herself among the top female gospel singers. Several self-penned tunes show her as an excellent writer as well. "The Lord Is," "He Loves Me," "You Don't Have To Cry No More" and "Make Me An Instrument" are superb.



VICTORY SHALL BE MINE

JAMES CLEVELAND & THE SALEM INSPIRATIONAL CHOIR—Savoy SL 14541 (Arista)

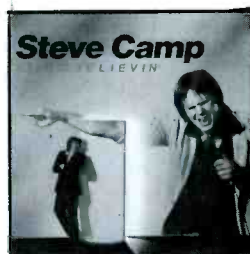
The substantial success of "I Don't Feel Noways Tired" opens the door for this LP, and the material within indicates another top seller. "I Believe In Miracles," "He Just Keeps On Being God" and "Safe In The Arms Of Jesus" are prime.



THE ROAR OF LOVE

2ND CHAPTER OF ACTS—Sparrow SPR 1033

This LP is based on C. S. Lewis' *The Lion, The Witch and the Wardrobe* from *The Chronicles of Narnia*. The group's vocal interplay and progressive music treatment make an excellent concept package.



START BELIEVIN'

STEVE CAMP—Myrrh MSB 6621 (Word)

Camp's new Myrrh LP is smoothly polished, offering a readily identifiable A/C sound. His subtly textured vocal style and songwriting abilities are evident. Top cuts are "Under His Love" and "Bobby."



LIFE IS FRAGILE

MYRNA SUMMERS—Savoy SL 14509 (Arista)

Another of gospel's powerhouse female artists, Summers moves easily through this collection of tunes boasting a contemporary music feel. "Everyday With Jesus," "You" and "God Gave Me A Song" are standouts.

Columbia Releases 'Symphonic Spirituals'

■ NEW YORK—Columbia Records has released "Symphonic Spirituals" produced by Columbia's vice president of jazz/progressive A&R Dr. George Butler. The LP melds the heritage of the black musical tradition with the classical symphony form.

Cuts

Selections include "Lift Every Voice And Sing," "A Change Has Got To Come," "Swing Low, Sweet Chariot," "Gospel Train," "The Revival" and the medley "This Little Light Of Mine/Deep River." All are sung by tenor soloist William Brown, and the album is narrated by former congresswoman Barbara Jordan of Texas. "Symphonic Spirituals" was recorded at Olympic Studios in London.

Light/Lexicon Inks Reba and McGuire



Ralph Carmichael (top left), president of Lexicon Music/Light Records, announced the recent signing of Reba Rambo and Dony McGuire (bottom row) to separate exclusive contracts. Reba's father Buck Rambo (top right) is also pictured at the signing.

Guest Speakers, Panel Discussions Highlight Country Radio Seminar

■ NASHVILLE—The eleventh annual Country Radio Seminar, held March 14-15 at the Hyatt Regency Hotel here, was called one of the most successful and significant seminars ever by committee chairmen. With a turnout of some 400 registrants, roughly the same total as last year, attendance by radio personnel was up while the number of record people was down from last year, although exact figures were not available at presstime.

Keynote speaker Paul Harvey, commentator for the ABC Radio Network, kicked off the seminar activities with an address entitled "A Theme To Be Alive," delivered in his trademark style examining world politics, social conditions and the responsibility of radio as a conveyor of information.

Concurrent sessions followed "How To Control Your Career," moderated by Bob English of WUBE, with panelists Kim Pyle, WOKX; Jim Ray, KOKE; and Terry Wood, WSAI; and "How Do You Talk To Arbitron," moderated by Ed Salamon, WHN, with members of the Arbitron Advisory Panel; Don Nelson, WIRE; and Jim Phillips, KHEY.

Lee Masters, KLOZ-FM, and panelists Brad Messer and Barry Warner, KIKK, discussed programming, news and sports on the next session, entitled "How Will You Program In The '80s?'"

Prior to lunch a comedy routine by Jimmy Carter impersonator Carl Wolfson was delivered during the CMA presentation, "Have You Heard The One About The CMA?"

Following lunch there were concurrent sessions, "Is Research The Answer To The '80s?" with panelists Dr. Robert Balon, president, Multiple Systems Analysis;

Bill Ford, WCXI; Bill Figenshu, KIKK; and John Randolph, WMPS, and "How Do You Motivate Sales People" with Jason Jennings, chairman and chief executive officer, The Jennings Company, Ltd.

Dr. James N. Farr, president of Farr Associates, Behavioral Science Consultants, spoke on "How Do You Manage Management People." Next was a video tape presentation of Dr. Morris Massey, University of Colorado, on the topic of "What You Are Isn't Necessarily What You Will Be."

Concluding the first day of sessions was an audio visual presentation by the Mutual Radio Network on "The Renaissance Medium — Radio / Network Radio / Mutual Radio." Friday evening featured a special private screening of "Coal Miner's Daughter," based on the life of Loretta Lynn. Following the film, there was the traditional "rap room" where registrants discuss topics pertaining to radio not covered on the seminar agenda.

Saturday's sessions opened with an address by pioneer network sportscaster Red Barber, who discussed his fifty years of sports coverage, touching on many of the highlights of his career.

The first working session of the day was titled "How Well Do You Know The Record Business? — Where Does The Record Come From? Where Is It Going? How Does It Get There?" The session was moderated by Moon Mullins, WDAF, with panelists Norro Wilson, Warner Brothers; Ronnie Milsap, artist/producer; Joe Galante, RCA; Peter Svendsen, independent promotion; Bruce Hinton, independent promotion; Mike Martinovich, CBS, and Jan Rhee, independent marketing.

Following lunch, a session on "Rules And Regulations For The '80s" was conducted by attorneys Tom Wall, senior partner of Dow, Lohnes, Albertson, and Wall, and Bob Heald, senior partner of

(Continued on page 139)

Schedule Set for 1980 Fan Fair

■ NASHVILLE — Plans are being set for the ninth annual Country Music Fan Fair June 9-15 here, sponsored by the Country Music Association and the Grand Ole Opry. This year's registration figures, 9000 persons as of March 15, top those of last year at the same time by over 17.5 percent, according to Fan Fair committee chairman Bud Wendell (president of WSM and Opryland). In addition, more than 300 requests for booth space have been received.

As in previous years, Fan Fair events will be preceded by a Celebrity Softball Tournament. Held at Cedar Hill Park here, the tournament features recording artists and recording industry people and is free to the public.

Tuesday, June 10 marks the beginning of activities at the Municipal Auditorium with a square dance from 7 to 9 p.m. On Wednesday, the exhibit area will open at the auditorium from 10 a.m. until 5 p.m. Wednesday's stage shows in the main arena of the auditorium include the Planta-

(Continued on page 140)

Dave & Sugar Sign with Kragen

■ LOS ANGELES — Ken Kragen, president of Kragen & Company, has announced the signing of Dave Rowland & Sugar for exclusive personal management representation. The group records for RCA Records.

Dave & Sugar are currently touring with Kragen & Co.'s Kenny Rogers and Dottie West show. They have just released a new single, "New York Wine, Tennessee Shine," and the new album for the trio will be released May 5. Further touring plans will be announced.



Music industry representatives join in a discussion on where music comes from, where it is going and how it will get there in the 1980's during the 11th Annual Country Radio Seminar held Mar. 14-15 at Nashville's Hyatt Regency. Pictured on the panel from left are: Norro Wilson, A&R, Warner Bros.; Ronnie Milsap, RCA artist; Joe Galante, division vice president, marketing, RCA Records; Mike Martinovich, vice president, marketing, CBS Records, and Bruce Hinton, independent promotion man.

PICKS OF THE WEEK

SINGLE ANNE MURRAY, "LUCKY ME" (prod.: Jim Ed Norman) (writers: C. Black/R. Bourke) (Chappell, ASCAP) (3:06). Murray selects a Charlie Black-Rory Bourke collaboration, this time a smooth romantic ballad which she does with style and finesse. Material, performance and production all add up to another strong multi-format hit. Capitol P-4848.

SLEEPER TOMPALL AND THE GLASER BROS., "WEIGHT OF MY CHAINS" (prod.: Tompall Glaser, Chuck Glaser & Jim Glaser) (writer: J. Payne) (Tompalland/Clancy, BMI) (3:21). Recently reunited after seven years of separate pursuits, the Glasers offer a sober, thoughtful ballad here about time and its burdens. Strong but uncluttered production backs up their smooth harmonies nicely. Elektra 46595.

ALBUM FREDDY WELLER, "GO FOR THE NIGHT." Weller is emerging as one of country music's more dynamic and innovative artists, as shown on this LP. Produced by Buzz Cason, the sound includes a little rock 'n' roll mixed in with solid country. Standouts include "A Million Old Goodbyes," "Lost In Austin" and the title cut. Columbia JC 36231.



Country Hotline

By MARIE RATLIFF

MOST ADDED CHART CONTENDERS

Kenny Rogers & Kim Carnes — "Don't Fall in Love With A Dreamer"

Johnny Rodriguez — "Love Look At Us Now"

Buck Owens — "Love Is A Warm Cowboy"

Dave & Sugar — "New York Wine and Tennessee Shine"



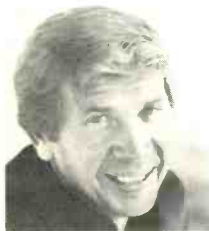
Anne Murray

Lucky You! Anne Murray has another hit with "Lucky Me," already on WHOO, WTMT, KKYX, WXCL, WJQS, KEBC, WBAM, KRMD.

The Kendalls have a strong first week showing on "I'm Already Blue" at WTOD, WSM, KMPS, WDEN, KNIX, KD JW, KYNN, KRAK, WSDS, WCXI, KEBC, KRMD, KSO, KVOO, KFDI, WBAM, KBUC,

KLZ, WTSO, WGTO, KSSS, KWJJ, WXCL, WUNI, WIVK, WSLR, KLLL, WPNX, WTMT, WWVA.

Buck Owens is chartbound again with instant adds at KSO, KEBC, WBAM, KSOP, KBUC, KKYX, WSM, WPLO, KMPS, KNIX, KCKC, KRAK, KCUB, KVOO, KRMD, WWVA, WIVK, KSSS, WDEN, KFDI, WUNI, WGTO.



Buck Owens

Jerry Lee Lewis teams with Orion on a Sun master, "Be Bob A Lula," added at KRMD, KCKC, WPNX, KVOO, WSDS. Dickey Lee playing at WIVK, WTMT, KTTS, WSDS, WCXI, KEBC, KRMD, WGTO, KVOO, KFDI, KSOP, WWVA, KBUC, WPNX with "Don't Look Back."

Jerry Wallace getting attention on "Cling To Me" at KD JW, KWMT, KEBC, KSO, KVOO, KFDI, KRAK, WSDS. Jimmy Tucker has adds on "The Reading of the Will" at WWVA, KFDI, KVOO, WSDS, KEBC, KSO, KKBX.

The new Dave & Sugar offering playing at WPNX, WTMT, KLZ, KGA, KSSS, KNIX, KRAK, KCUB, WTSO, KRMD, WGTO, WBAM, KEBC, KFDI, WXCL. Del Reeves continues to grow with "Take Me To Your Heart" added at KVOO, KSOP, KWKH, WTMT.

Super Strong: Don Williams, Cristy Lane, Ronnie McDowell, Don Gibson.

Johnny Rodriguez has early adds at WSM, WPLO, WDEN, KXLR, KHEY, KSO, WUNI, WBAM, WFAI, WTMT, KKYX, WMNI, KEBC, KSSS, KBUC, KRMD, KVOO, KFDI, WXCL, WJEZ, WPNX, WWVA.

Jerry Reed is getting split play: heavier on "Workin' at the Carwash Blues" are WIRE, KKYX, WQQT, WSM, WTMT, KEBC, KRMD, KVOO, WMNI, KTTS, KEEN, WIRK, KCUB, WCMS. Leaning toward "Age" are WGTO, KFDI, WSLC, KRAM, KSSS.

SURE SHOTS

Anne Murray — "Lucky Me"

T. G. Sheppard — "Smooth Sailin'"

Ronnie Milsap — "My Heart"

LEFT FIELDERS

Roy Clark — "If There Were Only Time For Love"

Bill Phillips — "Memory Bound"

Marty Robbins — "She's Made of Faith"

Zella Lehr — "Rodeo Eyes"

AREA ACTION

Cathy Carlille — "Stay Until The Rain Stops" (WNYN, KXLR, WSDS)

Ricky Skaggs — "I'll Take The Blame" (KFDI, KD JW, WSDS)

Sterling Whipple — "The Lady and the Tramp" (KEBC, KSOP, KD JW)

Oaks Visit WMC



MCA recording group The Oak Ridge Boys recently visited WMC Radio (Memphis) to do a live interview with Phil Conner prior to their concert. After their interview the Oaks posed with WMC staffers. Pictured from left: Les Acree, PD; Joe Bonsall; Craig Scott, VP, Plough Broadcasting Co.; Duane Allen; Larry Nobles, air personality; Paula Hooper, secretary; Hal Jay, MD (on floor); Bill Golden; Richard Sterban; Susan Key, programming asst./WMP5; and Joe Deters, MCA country regional promotion.

Country Radio Seminar (Continued from page 138)

Fletcher, Heald, Hildreth, both of Washington, D.C.

Concurrent sessions were held on "How To Create A Creative Sell," with moderator Kim Pyle, WOKX, and panelists Mike Oatman, KFDI; Phil Newmark, WMC, and Gary Teany, KIOC, and "How To Find And Develop Programming Talent," moderated by Bob Kraig, WTHI, with panelists Dale Weber, WDGY; Steve Dickert, WKDA; Pat Martin, WXYQ; and Randy Michaels, WKRC.

The final session, "How To Put Your Face In The Marketplace," was a VTR presentation of television commercials and billboards from stations across the country, compiled and edited by Chris Collier, KYTE.

The seminar concluded Saturday evening with the banquet and new faces show, produced by Charlie Monk, Ed Keeley, and Barbara Kelly. Artists appearing on the show were: Big Al Downing, Leon Everette, Lacy J. Dalton, Sylvia, Alabama, Juice Newton, Carol Chase, Jim Weatherly, and Reba McEntire.

In other business, the seminar board held its elections. Mac Al-

len was re-elected president; Ed Salamon was named vice president; Susan Roberts was named secretary; and Jeff Walker was appointed treasurer.

In lieu of an industry chairman, Frank Mull was named executive director of the seminar and Joe Casey, CBS Records, and Joe Galante, RCA Records, were appointed industry representatives.

New board members are Mac Allen, Les Acree, and Joe Galante. The two new directors-at-large are Roy Wunsch and Tom McEntee.

Whitson Joins Haggard

■ NASHVILLE — Merle Haggard has named business consultant Bob (Tex) Whitson to his staff as vice president of Hag, Inc. and Shade Tree Music Co.

Whitson will direct Hag, Inc., which handles all the business affairs for the entertainer, as well as overseeing the music publishing company. Whitson, will also coordinate the operation of both companies with Fuzzy Owens, who continues to operate the Bakersfield office.

The Real Thing



Jim Foglesong, president of MCA Records' Nashville division, matched smiles with Loretta and Mooney Lynn, the real-life stars of "Coal Miner's Daughter," at a party after the film's Nashville premiere.

Country Single Picks

COUNTRY SONG OF THE WEEK

RONNIE MILSAP—RCA PB-11952

MY HEART (prod.: Ronnie Milsap & Rob Galbraith) (writers: C. Quillen/D. Pfrimmer) (Chess, ASCAP/Pi-Gem, BMI) (2:39)

Taken from his just-released album, this single exhibits some of the best of Milsap's strength and polish as he sings about lost love. "Silent Night (After The Fight)" on the flip side is also a winner.

T. G. SHEPPARD—Warner/Curb 49214

SMOOTH SAILIN' (prod.: Buddy Killen) (writers: S. Throckmorton/C. Putman) (Tree, BMI) (2:48)

Add to the list of Sheppard's recent hits this bright, positive tune with proven strength. The melody moves with ease, corresponding with the lyrics which fit the season.

JOHNNY PAYCHECK—Epic 9-50863

FIFTEEN BEERS (prod.: Billy Sherrill) (writers: S. Davis/B. Davis) (Algee, BMI) (2:40)

Paycheck's rousing style swings strong as ever here with a characteristic honky tonk sound. Drinking to forget is the subject, as the title may indicate, a solid, familiar theme for Paycheck.

ROY CLARK—MCA 41208

IF THERE WERE ONLY TIME FOR LOVE (prod.: Larry Butler) (writer: W. Moss) (Mimosa/Wormwood, BMI) (3:13)

Clark revives one of Barefoot Jerry's most notable songs here, picking up the tempo a bit but keeping the thoughtful, reflective mood intact. The result is one of his strongest singles in some time.

EAGLES—Asylum 46608

I CAN'T TELL YOU WHY (prod.: Bill Szymczyk) (writers: T.B. Schmit/D. Henley/G. Frey) (Jeddrh/Cass County/Red Cloud, ASCAP) (4:30)

Already a pop hit, the Eagles' latest single is gaining on several formats. The haunting melody and soothing sound have plenty to offer for country listeners and more.

GEORGE HAMILTON IV—MCA 41215

I'LL BE HERE IN THE MORNING (prod.: Allen Reynolds) (writer: T. Van Zandt) (Silver Dollar, ASCAP) (2:42)

Hamilton keeps it plain and simple here with a pleasant, easy-flowing love song. Allen Reynolds' production is outstanding, spotlighting both the song and the artist.

ZELLA LEHR—RCA PB-11953

RODEO EYES (prod.: Pat Carter) (writer: J. Beland) (Atlantic, BMI) (2:57)

Lehr sings a tune about a cowboy, building steadily in sound and intensity to a more flowing chorus hook. Should put her back up the charts with ease.

KELLI WARREN—Jeremiah 1004

I'M AIMIN' ON LIVIN' SOME (prod.: not listed) (writers: M.B. Axton/G. Reeves) (Agfo, BMI) (2:15)

Warren puts plenty of energy into this song of vitality and enthusiasm. Production is also strong without overshadowing the artist.

MUNDO EARWOOD—GMC 109

YOU'RE IN LOVE WITH THE WRONG MAN (prod.: Jay Collier)

(writer: M. Earwood) (Music West of the Pecos, BMI) (2:44)
Earwood puts a slight touch of western swing in here, helped along with fiddle and steel guitar licks, and rolls along with a solid sound. "Special guest" Mel Tillis adds the finishing touch on harmonies.

MARTY ROBBINS—Columbia 1-11240

SHE'S MADE OF FAITH (prod.: Marty Robbins) (writer: M. Robbins) (Mariposa, BMI) (3:18)

Smooth and mellow is the sound of Robbins' latest single, moving at a steady pace with a dramatic chorus hook. Subtle horn parts add the finishing touch.

ORION—Sun 7-1553

A STRANGER IN MY PLACE (prod.: not listed) (writers: K. Rogers/K. Vassy) (Devon/Amos/Flea Show, BMI) (3:18)

Orion sounds like the King himself on this ballad written by Kenny Rogers and Kin Vassy. Material and production are up to par, and of course vocals are extraordinary.

Gold For Milsap



Jerry O. Bradley, RCA Records division vice president, Nashville operations, presented Ronnie Milsap with a gold record recognizing RIAA certification of his 1976 LP, "Milsap Live," at a recent reception at RCA's Nashville offices. The plaque is Milsap's third gold album. Pictured from left: Dave Wheeler, RCA director of marketing development; Bradley; Donald Reeves, Ronnie Milsap Enterprises; Milsap; Tom Collins, "Milsap Live" producer; and Joe Galante, RCA division vice president, marketing-Nashville.

Country Album Picks

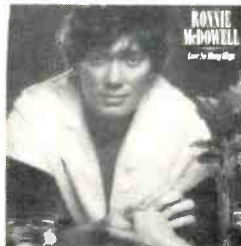


CRYSTAL GAYLE

FAVORITES

CRYSTAL GAYLE—United Artists LOO-1034

As the title indicates, this package contains some prime selections from Crystal's catalogue. Produced by Allen Reynolds, all cuts are high quality, but "Don't Treat Me Like A Stranger," "Wayward Wind" and "Heart Mender" are especially pleasing.



LOVE SO MANY WAYS

RONNIE McDOWELL—Epic JE 36336

McDowell continues in this album package with his characteristic smooth, romantic crooning with all material either self-penned or co-written with producer Buddy Killen. Standouts include "One Good Time After Another," "Lovin' A Livin' Dream" and "Lovin' Up A Storm."



DIANE PFEIFER

Capitol ST-12046

Pfeifer's debut album shows her to be a very promising artist as well as an excellent songwriter. Produced by Larry Butler, all material included here is self-penned with well-crafted lyrics and melodies. Especially strong are "Free To Be Lonely," "Just When I Needed A Love Song" and "Roses Ain't Red."

Fan Fair (Continued from page 138)

tion Records show from 10 to 11 a.m.; the Monument Records show from noon to 1 p.m.; and the bluegrass show from 2 to 5 p.m.

The exhibit area will be open from 10 a.m. until 8 p.m. on Thursday, June 12, with the RCA Records stage show in the main arena from 10 a.m. until noon; the MCA Records show from 3 to 5 p.m.; the Elektra Records show from 8 until 9:30 p.m.; and the songwriters' show from 10:30 until midnight.

The exhibit area will again be open from 10 a.m. until 8 p.m. on Friday, June 13, with the CBS Records stage show from 10 a.m. until noon; the mixed label show

from 3 until 5 p.m.; and the Cajun show from 10:30 until midnight. The show from 8 until 9:30 p.m. is still pending.

On Saturday, June 14, the exhibit area will be open from 10 a.m. until 2:30 p.m. On stage, the International show will be held from 10 until noon, and the reunion show will be from 2 until 4:30 p.m.

Registration information may be obtained by writing to Fan Fair, 2804 Opryland Drive, Nashville, Tenn. 37214. Tickets this year will be \$35 per participant. Booth requests are being handled by Debra Townsley, CMA, P.O. Box 22299, Nashville, Tenn. 37202.

Record World Country Albums

MARCH 29, 1980

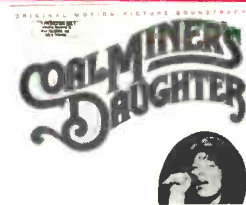
TITLE, ARTIST, Label, Number, (Distributing Label)
MAR. 29 MAR. 22

WKS. ON CHART	TITLE	ARTIST	Label, Number, (Distributing Label)	WKS. ON CHART
1	1	KENNY KENNY ROGERS United Artists LWAK 979 (23rd Week)		26
2	2	THE GAMBLER KENNY ROGERS/United Artists LA 834 H	67	
3	3	GREATEST HITS WAYLON JENNINGS/RCA AHL1 3378	47	
4	11	TOGETHER OAK RIDGE BOYS/MCA 3220	4	
5	4	THE BEST OF THE STATLER BROTHERS RIDES AGAIN, VOL. II/Mercury SRM 1 5024	10	
6	5	TEN YEARS OF GOLD KENNY ROGERS/United Artists LA 835 H	114	
7	7	ELECTRIC HORSEMAN FEATURING WILLIE NELSON/ Columbia JS 36327	11	
8	8	STARDUST WILLIE NELSON/Columbia KC 35305	98	
9	10	CLASSIC CRYSTAL CRYSTAL GAYLE/United Artists LOO 982	21	
10	16	A COUNTRY COLLECTION ANNE MURRAY/Capitol ST 12039	8	
11	13	WHAT GOES AROUND COMES AROUND WAYLON JENNINGS/RCA AHL1 3493	19	
12	6	WILLIE NELSON SINGS KRISTOFFERSON/Columbia JC 36188	19	
13	14	STRAIGHT AHEAD LARRY GATLIN/Columbia JC 36250	24	
14	32	HEART & SOUL CONWAY TWITTY/MCA 3210	4	
15	17	I WISH I WAS EIGHTEEN AGAIN GEORGE BURNS/Mercury SRM 1 5025	9	
16	22	AUTOGRAPH JOHN DENVER/RCA AQL1 3449	4	
17	9	MISS THE MISSISSIPPI CRYSTAL GAYLE/Columbia JC 36203	26	
18	15	I'LL ALWAYS LOVE YOU ANNE MURRAY/Capitol SOO 12012	21	
19	12	THE OAK RIDGE BOYS HAVE ARRIVED/MCA AY 1135	51	
20	29	THERE'S A LITTLE BIT OF HANK IN ME CHARLEY PRIDE/ RCA AHL1 3548	4	
21	18	WILLIE AND FAMILY LIVE WILLIE NELSON/Columbia KC 34326	69	
22	20	LET'S KEEP IT THAT WAY ANNE MURRAY/Capitol ST 11743	110	
23	23	BEST OF THE STATLER BROTHERS/Mercury SRM 1 1037	216	
24	43	SHRINER'S CONVENTION RAY STEVENS/RCA AHL1 3574	4	
25	21	BEST OF EDDIE RABBITT/Elektra 6E 235	20	
26	26	DANNY DAVIS & WILLIE NELSON WITH THE NASHVILLE BRASS/RCA AHL1 3549	5	
27	24	CLASSICS KENNY ROGERS & DOTTIE WEST/ United Artists LA 946 H	50	
28	38	YOU CAN GET CRAZY THE BELLAMY BROTHERS/ Warner Bros. BSK 3408	5	
29	31	THE BEST OF DON WILLIAMS, VOL. II/MCA 3096	44	
30	19	WHISKEY BENT AND HELL BOUND HANK WILLIAMS, JR./ Elektra/Curb 6E 237	19	
31	28	WHEN I DREAM CRYSTAL GAYLE/United Artists LA 858 H	91	
32	35	BEST OF BARBARA MANDRELL/MCA AY 1119	59	
33	25	A RUSTY OLD HALO HOYT AXTON/Jeremiah JG 5000	35	
34	27	DOWN & DIRTY BOBBY BARE/Columbia JC 36323	6	
35	39	MILLION MILE REFLECTIONS CHARLIE DANIELS BAND/ Epic KE 35751	46	
36	44	BLUE KENTUCKY GIRL EMMYLOU HARRIS/Warner Bros. BSK 3318	46	

37	33	ONE FOR THE ROAD WILLIE NELSON & LEON RUSSELL/ Columbia KC 2 36064	40
38	36	Y'ALL COME BACK SALOON OAK RIDGE BOYS/MCA DO 2993	128
39	41	M-M-MEL MEL TILLIS AND THE STATESIDERS/MCA 3208	8
40	30	NEW KIND OF FEELING ANNE MURRAY/Capitol SW 11849	38
41	34	JUST FOR THE RECORD BARBARA MANDRELL/MCA 3165	28
42	51	ENCORE JEANNE PRUETT/IBC 1001	5
43	52	SPECIAL DELIVERY DOTTIE WEST/United Artists LT 1000	15
44	46	MOODS BARBARA MANDRELL/MCA AY 1088	75
45	47	FAMILY TRADITION HANK WILLIAMS, JR./Elektra/Curb 6E 194	44

CHARTMAKER OF THE WEEK

46 — COAL MINER'S DAUGHTER
(ORIGINAL SOUNDTRACK)
MCA 5107



47	50	JUST GOOD OL' BOYS MOE BANDY & JOE STAMPLEY/ Columbia JC 36202	24
48	57	OL' T'S IN TOWN TOM T. HALL/RCA AHL1 3495	11
49	45	PORTRAIT DON WILLIAMS/MCA 3192	19
50	—	LORETTA LORETTA LYNN/MCA 3217	1
51	53	LOVELINE EDDIE RABBITT/Elektra 6E 181	43
52	—	WHEN TWO WORLDS COLLIDE JERRY LEE LEWIS/Elektra 6E 254	1
53	—	LOVE HAS NO REASON DEBBY BOONE/Warner/Curb BSK 3419	1
54	59	FROM THE HEART JANIE FRICKE/Columbia JC 36268	8
55	49	THROUGH MY EYES JOHNNY RODRIGUEZ/Epic JE 36274	6
56	56	RIGHT OR WRONG ROSANNE CASH/Columbia JC 36155	26
57	67	THE GAME GAIL DAVIES/Warner Bros. BSK 3395	9
58	62	ONE OF A KIND MOE BANDY/Columbia JC 36228	19
59	54	MY MUSIC ROY CLARK/MCA 3189	8
60	48	EVERYBODY'S GOT A FAMILY JOHNNY PAYCHECK/Epic JE 36200	16
61	70	SHOULD I COME HOME GENE WATSON/Capitol ST 11947	24
62	40	DAYTIME FRIENDS KENNY ROGERS/United Artists LA 754 G	118
63	65	3/4 LONELY T. G. SHEPPARD/Warner/Curb BSK 3353	33
64	61	I DON'T WANT TO LOSE YOU CON HUNLEY/Warner Bros. BSK 3378	9
65	58	EVEN BETTER BRENDA LEE/MCA 3211	6
66	68	VOLCANO JIMMY BUFFETT/MCA 5102	28
67	42	WAYLON & WILLIE WAYLON JENNINGS & WILLIE NELSON/RCA AFL1 2686	103
68	69	TOO OLD TO CHANGE JERRY JEFF WALKER/Elektra 6E 239	13
69	72	BEST OF CHET ON THE ROAD . . . LIVE CHET ATKINS/ RCA AHL1 3515	8
70	66	TEAR ME APART TANYA TUCKER/MCA 5106	18
71	37	THE OUTLAWS VARIOUS ARTISTS/RCA AFL1 1321	179
72	55	THE ORIGINALS THE STATLER BROTHERS/Mercury SRM 1 5016	49
73	60	JERRY CLOWER'S GREATEST HITS/MCA 3092	27
74	63	HEART OF THE MATTER THE KENDALLS/Ovation OV 1746	15
75	64	STANDING STILL BILLIE JO SPEARS/United Artists LT 1018	6

LORETTA

MCA-3217

Featuring the Single

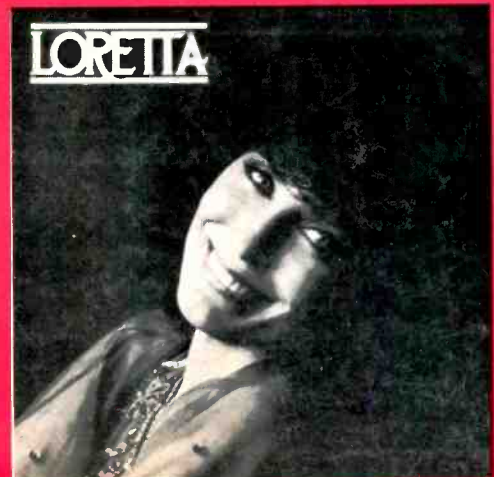
Pregnant Again

MCA-4185

B/W You're A Cross I Can't Bear

Produced by Owen Bradley

MCA RECORDS



ON MCA RECORDS AND TAPES



Record World Country Singles

MARCH 29, 1980

TITLE, ARTIST, Label, Number

MAR. 29 MAR. 22

WKS. ON CHART

1	2	I'D LOVE TO LAY YOU DOWN CONWAY TWITTY MCA 41174	
2	1	WHY DON'T YOU SPEND THE NIGHT RONNIE MILSAP/RCA 11909	11
3	6	SUGAR DADDY BELLAMY BROTHERS/Warner/Curb 49160	9
4	4	(I'LL EVEN LOVE YOU) BETTER THAN I DID THEN STATLER BROTHERS/Mercury 57012	11
5	9	IT'S LIKE WE NEVER SAID GOODBYE CRYSTAL GAYLE/Columbia 1 11198	8
6	10	HONKY TONK BLUES CHARLEY PRIDE/RCA 11912	7
7	7	MEN CHARLY McCLAIN/Epic 9 50825	11
8	8	ONE OF A KIND MOE BANDY/Columbia 1 11184	9
9	12	WOMEN I'VE NEVER HAD HANK WILLIAMS, JR./Elektra/Curb 46593	8
10	13	SHRINER'S CONVENTION RAY STEVENS/RCA 11911	8
11	14	A LESSON IN LEAVIN' DOTTIE WEST/United Artists 1339	8
12	15	WHEN TWO WORLDS COLLIDE JERRY LEE LEWIS/Elektra 46591	8
13	22	TWO STORY HOUSE GEORGE JONES & TAMMY WYNETTE/ Epic 9 50849	5
14	17	COULDN'T DO NOTHIN' RIGHT ROSANNE CASH/Columbia 1 11188	9
15	20	THE COWGIRL AND THE DANDY BRENDA LEE/MCA 41187	7
16	18	MY HOME'S IN ALABAMA ALABAMA/MDJ 1002	9
17	23	BENEATH STILL WATERS EMMYLOU HARRIS/Warner Bros. 49164	5
18	21	ARE YOU ON THE ROAD TO LOVIN' ME AGAIN DEBBY BOONE/Warner/Curb 49176	6
19	19	TENNESSEE WALTZ LACY J. DALTON/Columbia 1 11190	9
20	24	YIPPY CRY YI REX ALLEN, JR./Warner Bros. 49168	7
21	3	MY HEROES HAVE ALWAYS BEEN COWBOYS WILLIE NELSON/Columbia 1 11186	11
22	5	LYING TIME AGAIN/FOOLED AROUND AND FELL IN LOVE MEL TILLIS/Elektra 46583	11
23	35	GONE TOO FAR EDDIE RABBITT/Elektra 46613	3
24	32	MORNING COMES TOO EARLY JIM ED BROWN & HELEN CORNELIUS/RCA 11927	4
25	29	STANDING TALL BILLIE JO SPEARS/United Artists 1336	6
26	26	NIGHT LIFE DANNY DAVIS & WILLIE NELSON/RCA 11893	9
27	28	GIFT FROM MISSOURI JIM WEATHERLY/Elektra 46592	7
28	37	THE WAY I AM MERLE HAGGARD/MCA 41200	3
29	11	I AIN'T LIVING LONG LIKE THIS WAYLON JENNINGS/ RCA 11898	12
30	30	THREE CHORD COUNTRY SONG RED STEAGALL/Elektra 46590	8
31	39	TAKING SOMEBODY WITH ME WHEN I FALL LARRY GATLIN & GATLIN BROTHERS BAND/Columbia 1 11219	4
32	42	LET'S GET IT WHILE THE GETTIN'S GOOD EDDY ARNOLD/ RCA 11918	4
33	33	LONELY HOTEL DON KING/Epic 9 50840	7
34	45	STARTIN' OVER AGAIN DOLLY PARTON/RCA 11926	2
35	36	LET ME IN KENNY DALE/Capitol 4829	6
36	40	PERFECT STRANGERS JOHN WESLEY RYLES/MCA 41184	6
37	41	LONG HAired COUNTRY BOY CHARLIE DANIELS BAND/ Epic 9 50845	6
38	44	PREGNANT AGAIN LORETTA LYNN/MCA 41185	5
39	46	YOU LAY A WHOLE LOT OF LOVE ON ME CON HUNLEY/ Warner Bros. 49187	4
40	47	TEMPORARILY YOURS JEANNE PRUETT/IBC 0008	3
41	48	AFTER HOURS JOE STAMPLEY/Epic 9 50854	3
42	49	I JUST HAD YOU ON MY MIND BILLY "CRASH" CRADDOCK/Capitol 4838	3
43	50	SHE JUST STARTED LIKIN' CHEATIN' SONGS JOHN ANDERSON/Warner Bros. 49191	3



CHARTMAKER OF THE WEEK

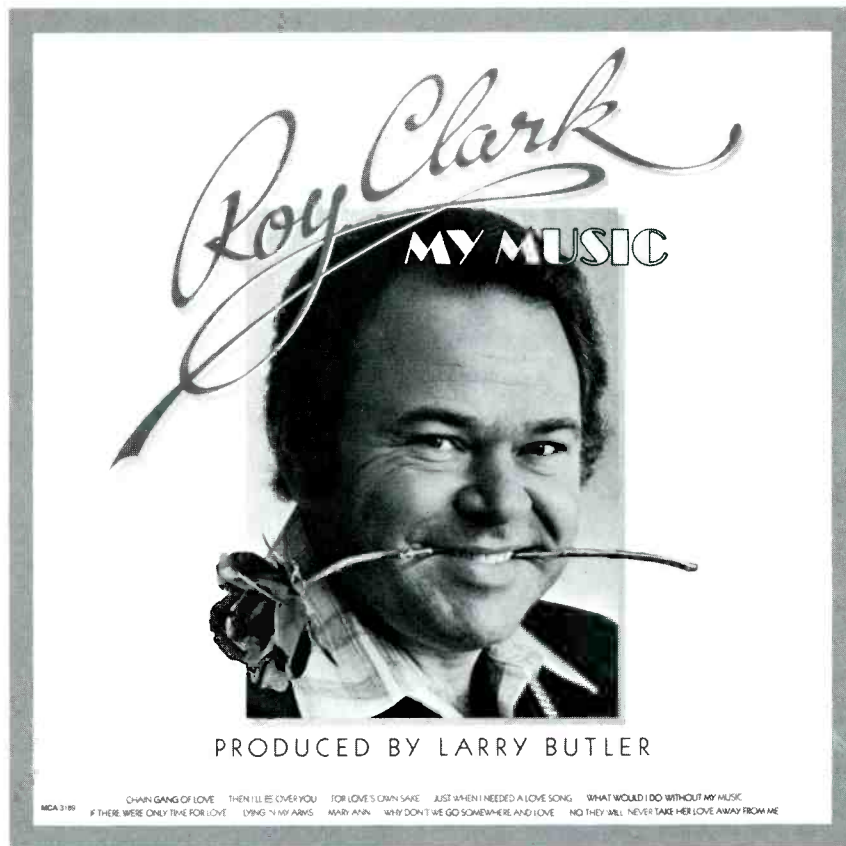
44	—	GOOD OLE BOYS LIKE ME DON WILLIAMS MCA 41205	1
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45	51	I DON'T WANT TO LOSE LEON EVERETTE/Orlando 106	5
46	53	RAMBLER GAMBLER LINDA RONSTADT/Asylum 46602	5
47	52	WALK ON BY DONNA FARGO/Warner Bros. 49183	4
48	55	LIKE STRANGERS GAIL DAVIES/Warner Bros. 49199	2
49	16	DAYDREAM BELIEVER ANNE MURRAY/Capitol 4813	13
50	43	BIG MAN'S CAFE NICK NOBLE/Churchill 7755	8
51	58	DIANE ED BRUCE/MCA 41201	4
52	66	PASS ME BY JANIE FRICKE/Columbia 1 11224	2
53	25	NUMBERS BOBBY BARE/Columbia 1 11170	13
54	63	DEALIN' WITH THE DEVIL EDDY RAVEN/Dimension 1005	3
55	38	THE STORY BEHIND THE STORY BIG AL DOWNING/ Warner Bros. 49161	8
56	27	PLAY ANOTHER SLOW SONG JOHNNY DUNCAN/Columbia 1 11185	11
57	—	ONE DAY AT A TIME CRISTY LANE/United Artists 1342	1
58	71	DALLAS FLOYD CRAMER/RCA 11916	3
59	59	THE FOOL WHO FOOLED AROUND KEITH STEGALL/ Capitol 4835	5
60	68	SHOTGUN RIDER JOE SUN/Ovation 1141	2
61	69	DOWN IN THE QUARTER/FOREVER IN BLUE JEANS TOMMY OVERSTREET/Elektra 46600	2
62	62	LOVELY LONELY LADY R. C. BANNON/Columbia 1 11210	5
63	—	LOVIN' A LIVIN' DREAM RONNIE McDOWELL/Epic 9 50857	1
64	—	SWEET SENSUOUS SENSATIONS DON GIBSON/Warner/ Curb 49193	1
65	72	I CAN'T CHEAT LARRY G. HUDSON/Mercury 57015	3
66	76	WHILE THE CHOIR SANG THE HYMN (I THOUGHT OF HER) JOHNNY RUSSELL/Mercury 57016	3
67	57	SEXY SONG CAROL CHASE/Casablanca West 4501	6
68	70	I'D BUILD A BRIDGE CHARLIE RICH/United Artists 1340	4
69	31	TONY'S TANK UP, DRIVE IN CAFE HANK THOMPSON/MCA 41176	9
70	64	FRIDAY NIGHT FOOL ROGER BOWLING/NSD 37	5
71	34	SUNSHINE JUICE NEWTON/Capitol 4818	9
72	60	AN AMERICAN DREAM DIRT BAND/United Artists 1330	8
73	54	TONIGHT LET'S SLEEP ON IT BABY MEL STREET/Sunbird 103	9
74	74	WELL ROUNDED TRAVELING MAN KENNY PRICE/Dimension 1003	6
75	56	I WISH I WAS EIGHTEEN AGAIN GEORGE BURNS/Mercury 57011	13
76	67	YOU TURN MY LOVE LIGHT ON BILLY WALKER/Caprice 2060	7
77	83	IT'S HARD TO BE HUMBLE MAC DAVIS/Casablanca 2244	2
78	81	MAKES ME WONDER IF I EVER SAID GOODBYE KIN VASSY/ IA 502	5
79	—	I'M ALREADY BLUE THE KENDALLS/Ovation 1143	1
80	65	NOTHING SURE LOOKED GOOD ON YOU GENE WATSON/ Capitol 4814	13
81	86	A MILLION OLD GOODBYES FREDDY WELLER/Columbia 1 11221	2
82	61	LOVE IN THE MEANTIME STREETS/Epic 9 50827	6
83	73	WILD BULL RIDER HOYT AXTON/Jeremiah 1003	11
84	—	WORKIN' AT THE CARWASH BLUES/AGE JERRY REED/ RCA 11944	1
85	—	WAKE ME UP LOUISE MANDRELL/Epic 9 50856	1
86	79	YEARS BARBARA MANDRELL/MCA 41162	15
87	75	THE OLD SIDE OF TOWN/JESUS ON THE RADIO TOM T. HALL/RCA 11888	13
88	77	I CAN'T GET ENOUGH OF YOU RAZZY BAILEY/RCA 11885	14
89	85	THE FIRST TIME MELISSA LEWIS/Door Knob 122	4
90	80	BABY, YOU'RE SOMETHING JOHN CONLEE/MCA 41163	15
91	78	(IF I'D ONLY KNOWN) IT WAS THE LAST TIME FARON YOUNG/MCA 41177	7
92	91	MEAN WOMAN BLUES MAX D. BARNES/Ovation 1142	3
93	95	CHEATING EYES JERRY NAYLOR/Oak 1014	2
94	82	YOURS FOR THE TAKING JACK GREENE/Frontline 704	12
95	84	I'LL BE COMING BACK FOR MORE T. G. SHEPPARD/ Warner/Curb 49110	17
96	—	DON'T LOOK BACK DICKEY LEE/Mercury 57017	1
97	—	THE REAL BUDDY HOLLY STORY SONNY CURTIS/Elektra 46616	1
98	—	WHEN SHE FALLS BOBBY HOOD/Chute 0010	1
99	87	BLUE MOON OF KENTUCKY EARL SCRUGGS REVUE/ Columbia 1 11176	11
100	88	HEARTS JIMMIE PETERS/Sunbird 105	5

ROY CLARK

THE NEW ALBUM



FEATURING THE HIT SINGLE

"CHAIN GANG OF LOVE" MCA-41153

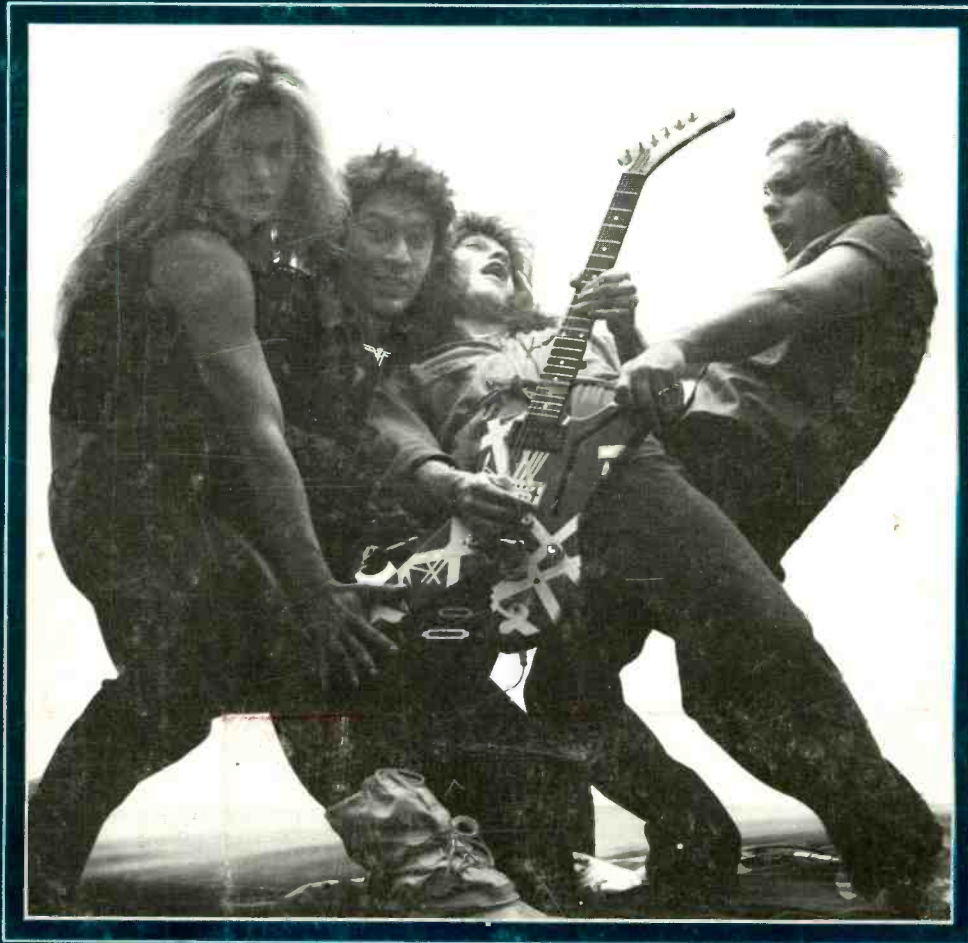
AND THE NEW SINGLE

"IF THERE WERE ONLY TIME FOR LOVE" MCA-41208

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O N M C A R E C O R D S A N D T A P E S

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Women and Children First



Produced by Ted Templeman.
Their third album on Warner Bros. Records & Tapes.
HS 3415