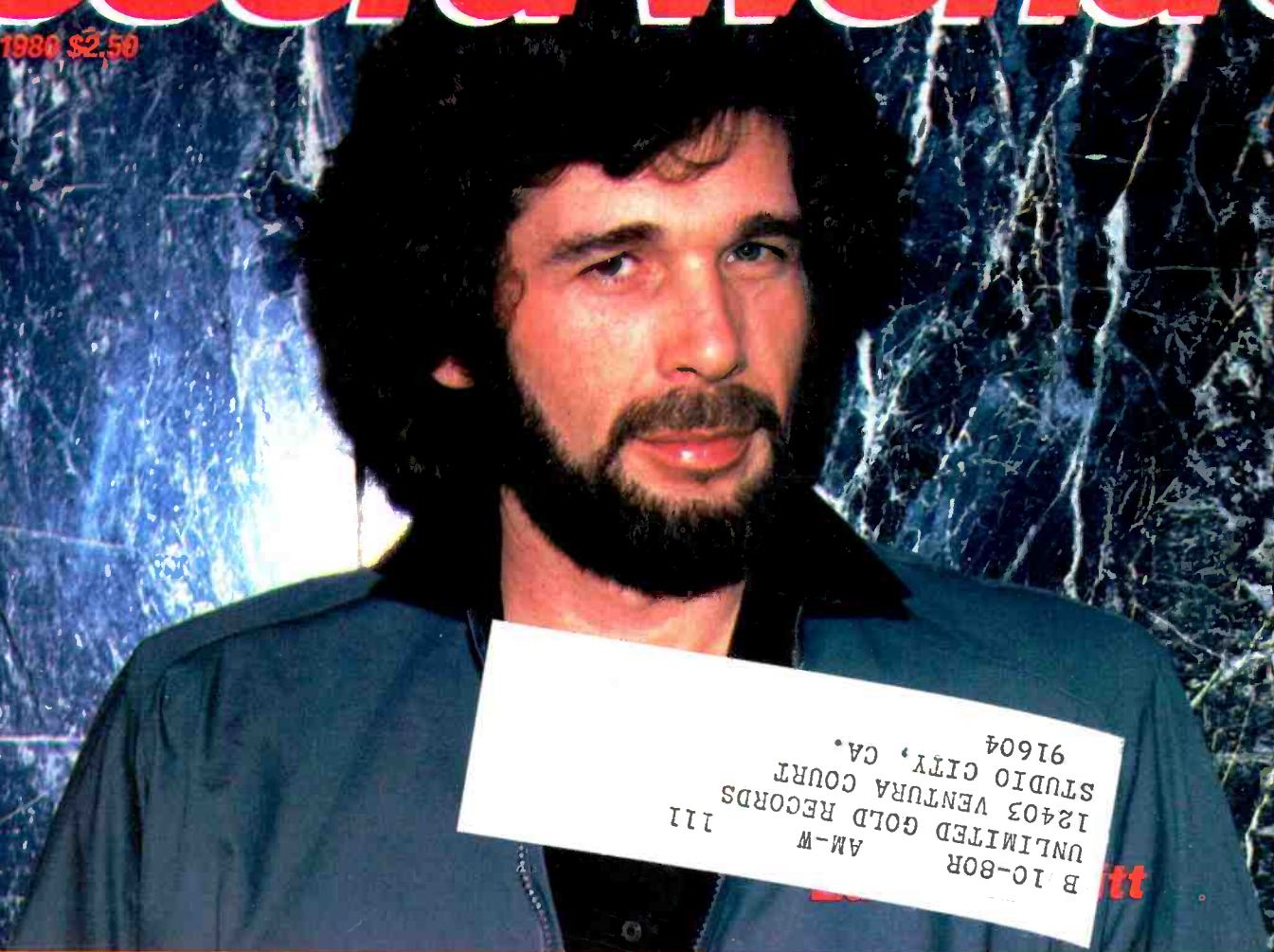


Record World

OCTOBER 25, 1980 \$2.50



Hits of the Week

SINGLES

DIANA ROSS, "IT'S MY TURN" (prod. by Masser) (writers: Masser-Sager) (Colgems-EMI / Prince St., ASCAP/Unichappell & Begonia Melodies, BMI) (3:53). Ross is hotter than ever with two smash singles & a hit LP. This dramatic theme from the film soundtrack is another winner. Motown 1496.

AIR SUPPLY, "EVERY WOMAN IN THE WORLD" (prod. by Porter-Maslin) (writers: Bugatti-Musker) (Pendulum/Unichappell, BMI) (3:25). With the honeyed harmonies of Russell Hitchcock & Graham Russell serving a heart-warming hook, this ballad is a top 10 cinch. Arista 0564.

EDDIE RABBITT, "I LOVE A RAINY NIGHT" (prod. by Malloy) (writers: Rabbitt-Stevens-Malloy) (DebDave/Briarpatch, BMI) (3:08). Clap your hands, get up and dance to this rockabilly-inspired shaker straight from the '50s. It follows his top 5 "Drivin' My Life Away." Elektra 47066.

DR. HOOK, "GIRLS CAN GET IT" (prod. by Haffkine) (writer: Pearl) (Michael O'Connors, BMI) (3:17). The veteran contingent has a new label and single from its forthcoming "Rising" LP. Ray Sawyer's colorful vocals will make this a regular on pop-A/C-country radio. Casablanca 2314.

SLEEPERS

RUPERT HOLMES, "MORNING MAN" (prod. by Holmes) (writer: Holmes) (WB/The Holmes Line, ASCAP) (3:42). Last year, Holmes' gift for story-telling hit paydirt with "Escape . . ." and "Him." Here's another chapter for everyman with studied lyrics & a drive-time hook. MCA 51019.

THE JIM CARROLL BAND, "PEOPLE WHO DIED" (prod. by McGrath-Clearmountain) (writer: Carroll) (Earl McGrath/Jim Carroll, ASCAP) (3:43). Carroll has a gripping street rap that, driven by manic rhythm rock, resurrects his drugged, diseased, confused teenage friends. Atco 7314.

JIMMY BUFFET, "HELLO TEXAS" (prod. by Buffett) (writers: Collins-Campbell) (Beef Baron/Lively, BMI) (2:33). Songs like this hell-raiser explain the "Urban Cowboy" LP's 6-month domination of the charts. Guitar and harmonica eruptions fuel Buffett's craft. Full Moon/Asylum 47073.

EMILY, "MODERN GIRL" (prod. by O'Loughlin) (writers: Bugatti-Musker) (Pendulum/Unichappell, BMI) (3:28). This could easily become an anthem for the ERA movement. Most likely, it will attract widespread affection from pop-A/C programmers. Handshake 5303.

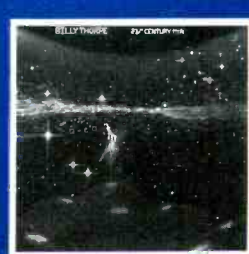
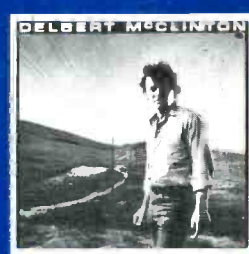
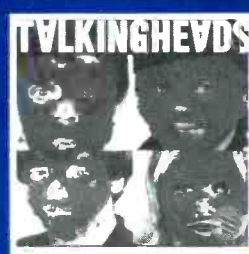
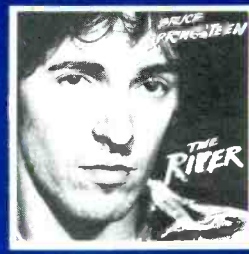
ALBUMS

BRUCE SPRINGSTEEN, "THE RIVER." The fever has set in: AOR stations pounced on this long-awaited double LP like a pack of hungry wolves last week. Brimming with American rock 'n' roll imagery (especially the vehicular kind), it's on the platinum road. Columbia PC2 36854 (15.98).

TALKING HEADS, "REMAIN IN LIGHT." Producer Brian Eno remains, but Talking Heads have taken on new musical contributors and a novel rhythmic approach that won't fail to attract attention in dance clubs and at diversely formatted radio stations. Sire SRK 6095 (WB) (7.98).

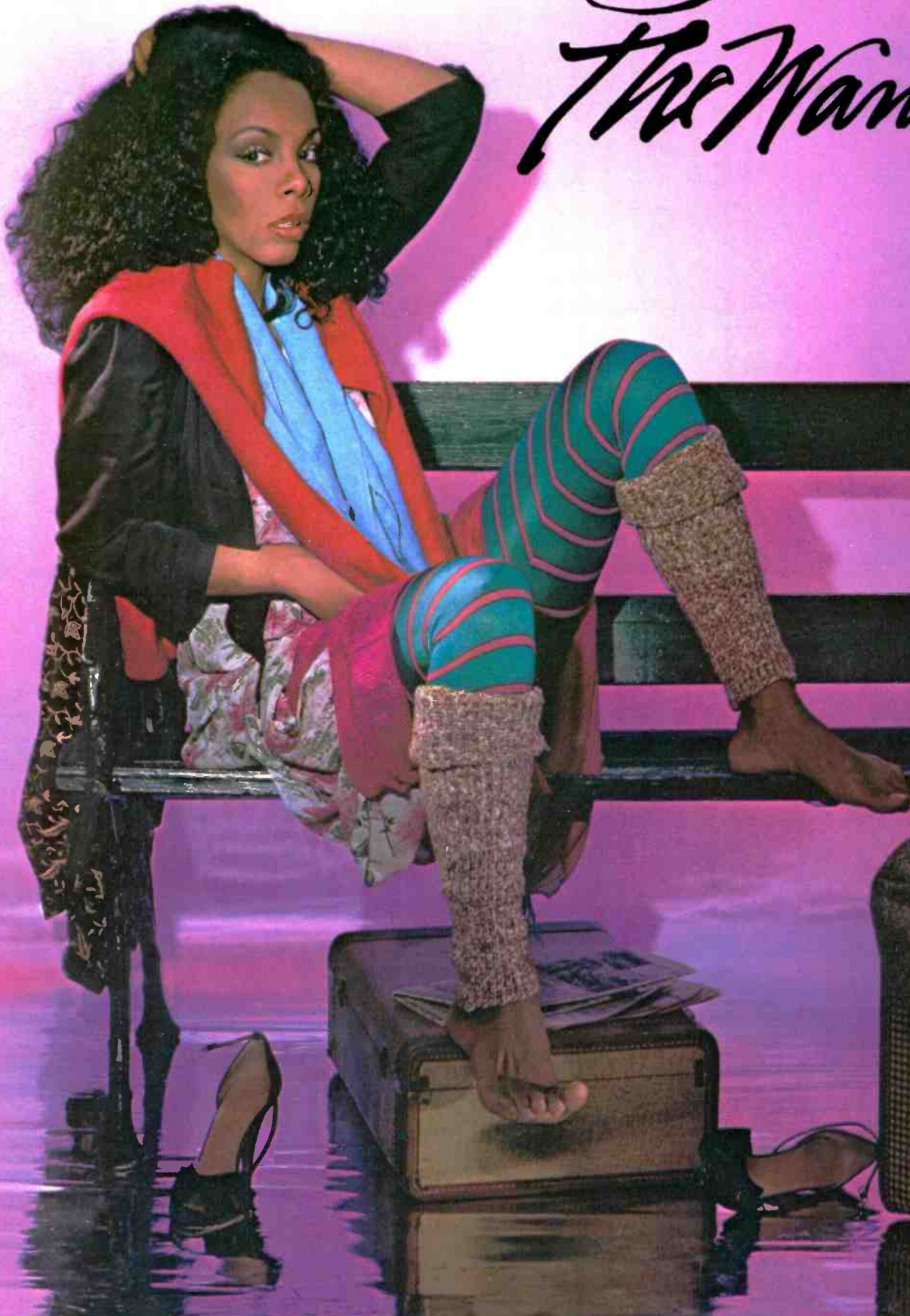
DELBERT McCLINTON, "THE JEALOUS KIND." A progressive-country rocker from way back, McClinton, with the help of producer Barry Beckett, puts a Muscle Shoals edge to this album. The result is a hybrid blend of country, blues, rock and soul. Capitol/MSS ST12115 (7.98).

BILLY THORPE, "21ST CENTURY MAN." All of the cuts on multi-instrumentalist Thorpe's new album (except for the rocking coda, "In My Room,") are arranged around the science-fiction concept he introduced on his last LP, which approached the gold level. Elektra 6E-294 (7.98).



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Record World



OCTOBER 25, 1980

Video Dealers Expect Boom in Fourth Qtr.

By SOPHIA MIDAS

NEW YORK—With the industry's fourth, and busiest, quarter well underway, the nation's video software and hardware dealers are preparing for a holiday buying season that shows signs of yielding unprecedented profits. Predicting as much as a 100 percent increase in business over the same sales period last year, some dealers optimistically told RW that Christmas could mark the "coming of age" of the video industry.

The factor which will be most responsible for spurring video sales is the abundance of hot product scheduled for release during the next few weeks, according to merchandisers. Susan Hatfield, software buyer for the west coast-based Nikolodeon outlet, explained: "Not only are the studios producing more films, but the industry is now being serviced by two new suppliers, MGM and Disney. The consumer will have over 50 new

(Continued on page 49)

Mandrell CMA Entertainer of the Year; Jones, Harris Win Top Vocalist Awards

By AL CUNIFF

NASHVILLE—Barbara Mandrell was named the Country Music Association's Entertainer of the Year Monday (13) and George Jones and Emmylou Harris were named male and female vocalists of the year in the 14th Annual Country Music Association awards show. The CMA awards, presented in a slick 90-minute show televised live from the Grand Ole Opry House, expressed a strong leaning toward "true country" artists in each of the 10 categories.

In addition to honoring country artists, the CMA show also named three new members of the Country Music Hall of Fame, and three winners of the CMA's DJ of the Year awards. The show, which packed the 4400-seat Opry House, was followed by a nationally broadcast live, 90-minute NBC network radio show.

Co-hosted by Mac Davis and Barbara Mandrell, the CMA show, the premiere event of DJ week,

officially known as the Grand Ole Opry's 55th birthday celebration, also featured an appearance by actor Burt Reynolds.

Mandrell, 1979's Female Vocalist of the Year, was speechless after being named the 1980 Entertainer of the Year. George Jones, who was performing at the Nugget in Sparks, Nev. at the time of the CMA show, nonetheless earned two awards, for Single of the Year ("He Stopped Loving Her Today") and Male Vocalist of the Year. The awards were Jones' first in each category.

Emmylou Harris, named Female Vocalist of the Year, accepted her award by cautioning her band not to drink too much before their upcoming concert date in Minneapolis. It was Harris' first CMA award of any kind.

For the eighth time Mercury artists the Statler Brothers were named the CMA's Vocal Group of the Year. The Charlie Daniels Band, who were nominated in

five categories, were named Instrumental Group of the Year. Roy Clark was chosen Instrumentalist of the Year for the third time.

Moe Bandy and Joe Stampley, whose album "Just Good Ol' Boys" was also nominated for a CMA award, won Vocal Duo of the Year honors, beating out four-time winners Conway Twitty and Loretta Lynn.

The "Coal Miner's Daughter" original motion picture soundtrack won Album of the Year Honors. Bobby Braddock and Curly Putman of Tree International penned the Song of the Year, "He Stopped Loving Her Today."

Johnny Cash, 1969's CMA Entertainer of the Year, was named to the Country Music Hall of Fame. Also named were Connie B. Gay and the original Sons of the Pioneers. Gay, a country broadcasting pioneer, was the founding president of the CMA. In accepting his award, Cash told up-and-coming artists to "Do it your way—don't get caught in a bag."

Also introduced at the 1980 CMA awards show were the CMA's DJs of the Year: (small market) Lee Shannon, WCCF, Punta Gorda, Fla.; (medium market) Bob Cole, KOKE, Austin, Texas; (large market) Larry Scott, KRLD, Dallas, Texas.

The awards show opened with a dance production number featuring music by Jimmy C. New-

(Continued on page 58)

Music Publishers React Negatively To New RIAA Royalty Proposal

By BILL HOLLAND

WASHINGTON—In a surprise eleventh-hour move, the Recording Industry Association of America has made a new proposal to the Copyright Royalty Tribunal—no mechanical royalty rate hike now, but possible rate adjustments for publishers and composers in two years and then five years, if record prices

go up.

Morris Abrams, counsel for the National Music Publishers reacted angrily to the proposal, which was offered during a period set aside for rebuttal arguments. "This is no more a rebuttal . . . than our original proposal of last June," he said. "There just isn't time to deal with a brand new proposal that deals with a new

case . . . all of this should have been presented in RIAA's direct case . . . months ago. I move for a rejection of the document . . ."

James Fitzpatrick, counsel for RIAA, told the Tribunal he was surprised at Abrams' response—not because "it takes the wind

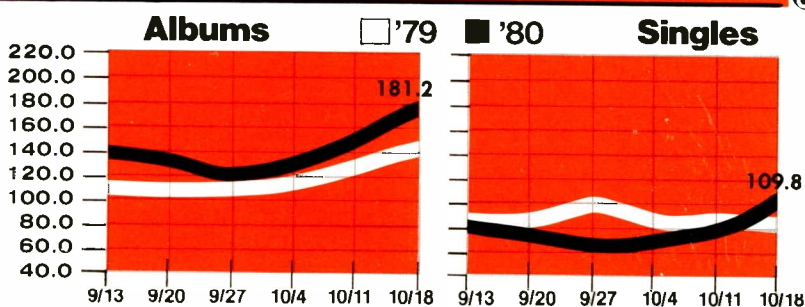
(Continued on page 49)

UNESCO Songwriting Winner



A 13-year old Filipino girl, Odina E. Batnag, has won First Prize in UNESCO's worldwide "Children Helping Children" songwriting contest, chosen from over one million entries submitted by youngsters in 57 participating countries all over the globe. The Manila high school student, whose winning lyric is titled "I Am But A Small Voice," is shown here at the UNESCO Press Conference to introduce the winner at the United Nations in New York, with, from left: Dou Dou Dienne, director, UNESCO Liaison Office at the United Nations; Roger Whittaker, who made the final winning selection, wrote the music and recorded the song for RCA Records release as a commercial single; and Bob Summer, president of RCA Records, which is donating all profits from the disc to UNESCO Projects for the Education of Handicapped Children. Whittaker is also donating all royalties from the song to the UNESCO program.

Record World Sales Index



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

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■ **Page 28.** A Record World survey of New York City-based video facilities discovered an across-the-board increase in rock-related projects and the enthusiastic implementation of expansion plans. This week RW takes an inside look at the city's video studios as their owners prepare for what they feel will be a boom period in the field.



■ **Page 59.** Country music's finest gathered in Nashville last week for the Country Music Association's annual awards presentation. This year's big winners were Barbara Mandrell (Entertainer of the Year) and George Jones and Emmylou Harris (Male and Female Vocalists of the Year). This week's issue provides editorial and photo coverage of the event.

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Motown Sets New Distribution Pacts In European Markets

■ LONDON—Peter Prince, VP of Motown International, has announced new long-term agreements with independent companies in European territories, in all but one case severing the long connection with EMI.

EMI still has Motown for the U.K. and that deal is not yet up for renewal. However, Bellaphon will now distribute in Germany, Austria and Switzerland (the latter not exclusively). Vogue has signed with Motown for France, Holland, Belgium and Switzer-

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land (non-exclusive). And Discos Belter has the label for Spain, where Motown was previously with Ariola.

Peter Prince said the competition for Motown was intense and though the relationship with EMI has always been strong and Prince acknowledged the support over the years, he stated that the new European plans are right for today's market.

Meyrowitz Exits ATI

■ NEW YORK — Wally Meyrowitz and ATI Equities, American Talent International, Ltd. and all subsidiary companies have terminated their relationship.

Music Division Helps WCI Post Record Third Quarter Results

■ NEW YORK — Warner Communications Inc. has posted record third quarter and nine-month results in revenues, net income and earnings per share according to a recently-published financial report. Earnings per share for the third quarter of \$1.11 were 28 percent above the previous record of \$.87 earned last year. Net income of \$31,900,000 was up 31 percent from \$24,342,000; third quarter revenues rose to \$527,673,000 from \$396,613,000.

For the nine-month period ended September 30, earnings per share were \$3.24, up 18 percent from \$2.74. Net income of \$92,499,000 showed an increase of 23 percent from \$75,352,000; revenues for the nine-month period rose to \$1,404,618,000 from \$1,179,888,000.

As expected, WCI's Atari company grew substantially in the period, but, according to WCI chairman Steven J. Ross, the Recorded Music division was also "responsible for WCI's third quarter operating income." The Recorded Music and Music Publishing division had a 20 percent increase in operating income, according to the report. The division's revenues also increased by 20 percent to \$199,761,000 for the quarter.

RCA Posts Record Sales and Earnings For Third Quarter

■ NEW YORK—RCA has posted record third quarter earnings and record sales and earnings for a nine-month period, according to a recently-published financial report. RCA's earnings for the third quarter of 1980 were up by 22 percent over those of the same period of 1979. Net income for the three months ended September 30, 1980 was \$80.4 million, or 84 cents per share, as against \$66 million, or 86 cents per share in the third quarter of last year. Sales for the nine-month period were \$1.99 billion, compared with \$1.83 billion a year earlier.

Earnings for the nine-month period were \$236.2 million, as compared with the previous high of \$213.7 million achieved a year ago.

Although the report did not break down earnings in separate RCA divisions, it did say that the Consumer Electronics Division, which includes the record division, posted a "strong performance" in the third quarter.

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THE JAZZ SINGER



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Virgin Ends Dist. Deal With Atlantic, Signs Short-Term Pact with RSO Records

By JEFFREY PEISCH

■ NEW YORK — Virgin Records has officially terminated its distribution arrangement with Atlantic Records and announced a two-month licensing agreement with RSO Records that will see RSO release LPs next week by Virgin artists XTC and Ian Gillan.

According to Richard Branson, chairman of the Virgin Group of Companies, the deal with RSO is a trial relationship. Branson said that RSO is among three labels that have offered long-range licensing deals to Virgin, and that if Virgin and RSO make "good partners, an announcement will be forthcoming about a more permanent deal."

Branson would not confirm or deny rumors that Virgin's New York office would be closed down and that the American staff would be cut from four workers to one or two. He said that the RSO staff would do the majority of the work on the two Virgin releases but that Virgin would retain a "few key people who will be working with radio." Whatever the outcome of the RSO relationship, Branson said that "there's no question that there will remain a U.S. office for Virgin Records, either in New York or Los Angeles."

Atlantic Relationship

Commenting on Virgin's 18-month distribution relationship with Atlantic Records, Branson said, "We decided to come and try as an independent in America and, in essence, we failed for a number of reasons. It was a major risk in the first place and we knew it. The deal with Atlantic was only for distribution. Every penny spent on promotion came from us. We realized that we were in danger of not doing the kind of jobs for our groups that we should. Every act couldn't have a hundred thousand dollar marketing budget."

Branson said that RSO has pledged in "excess of \$100,000 in promotion" for each of the Virgin/RSO releases and that RSO is "completely committed" to the records. Branson also said that RSO only has two of their own releases between now and Christmas and is therefore in a position to concentrate on the XTC and Ian Gillan records.

Richard Fitzgerald, VP/GM for RSO Records, told *Record World* that his label is "ecstatic" about having XTC and Gillan (the group) on the label. Fitzgerald confirmed that RSO plans to give considerable support to upcoming tours

by both groups. While he didn't say RSO had offered Virgin a long-term licensing agreement, he said that "we'd like to build Virgin Records in the U.S. and grow together with them. We think they are an incredible label and we'd like to see their acts become major." Atlantic executives could not be reached for comment.

Virgin's distribution arrangement with Atlantic marked the third time the label has struck a deal with an American company, and its second go-around with Atlantic. Virgin's previous deal was with CBS Records. In England, Virgin has been an extremely successful operation and has expanded into retail stores, studios, publishing and night clubs. The label successfully recorded the Sex Pistols, after two other labels had broken contracts with the band, and currently has close to a dozen albums on the British charts. While Virgin is seen as a major label in the U.K., their U.S. reputation has been that of a new wave label.

UA Music Ups Strick

■ NEW YORK—Danny Strick has been named director of professional activities/west coast for United Artists Music, it was announced by Harold Seider, president of the music publishing organization. Strick joined the UA Music professional staff in April 1979.

MCA Introduces DiscoVision Arm With Pioneer, Magnavox Systems

By SAM SUTHERLAND

■ LOS ANGELES — The allied hardware and software interests behind MCA's DiscoVision optical videodisc used the system's formal introduction to the Los Angeles market as a focal point for national rollout as chief executives from MCA, Inc., and its MCA DiscoVision arm, Magnavox and Pioneer convened Thursday (16) for a press conference.

Held at Womphopper's, a just-opened restaurant in MCA's Universal Tour complex overlooking corporate headquarters, the gathering saw local and national trade and consumer press huddling with executives representing Magnavox's Magnavision player, Pioneer's compatible Laser Disc player and MCA's DiscoVision software, manufactured via the joint-ventured DiscoVision Associates, Inc., of Costa Mesa, Cal.

Due December 1

MCA DiscoVision president Jim Piedler launched the conference by reprising the current timetable for national rollout by December 1, at which point he promised players and discs would be available throughout the United States. Piedler also welcomed MCA chairman Lew Wasserman and president Sid Sheinberg, who attended the session and conferred with reporters.

Distribution of players and discs here was heralded in print media during the week, as such major retail firms as the Federat-

ed Group and May Co. took full page ads to tout availability of the system that same day.

In commenting on plans for catalogue development and software marketing, MCA executives reiterated the more candid stance on recent software manufacturing problems visible since the reorganization of the effort under separate MCA DiscoVision and DiscoVision Associates arms. MCA divisional senior vice president Norman Glenn, a veteran of the project since its inception over eight years ago, in reviewing the currently available list of "about 100 titles," noted that those hurdles had been a major inhibitor of catalogue building, but that DiscoVision Associates (DVA) is now solving manufacturing problems.

An updated MCA catalogue, including a number of titles yet to be released, offered a total of 142 titles, including theatrical films, music specials, TV movies, how-to and spectator sports programs, informational and educational titles, self-improvement and religious/moral programming, and arts and music.

Projected for release by year's end are disc versions of "The Blues Brothers," "Xanadu," "FM," and "Jesus Christ, Superstar," all in stereo versions, underscoring what MCA vice president, marketing, Bud O'Shea termed a major commitment to exploiting the optical disc system's stereo capability, a major sales point in its competition against the forthcoming RCA contact-capacitance disc, which won't include two-channel sound in its initial market configuration.

Also due soon are music discs on ABBA and Loretta Lynn, also in stereo. Other titles are two interactive discs designed to showcase the Magnavision and Laser Disc systems' random access and effects functions. MCA DiscoVision chief Fiedler said development of interactive programming has become a focal effort, and noted the creation of Optical Programming Associates earlier this year to create original videodisc programming as a major step toward building software diversity, as well as highlighting the specific advantages of an optical system.

With most trade observers agreeing that theatrical features will be the initial market "locomotive," much as it was for the largest videocassette marketers, MCA corporate president Sheinberg envisioned a 90-day "win-

(Continued on page 48)

Regional Breakouts

Singles

East:

Leo Sayer (Warner Bros.)
Pat Benatar (Chrysalis)
Kool & The Gang (De-Lite)
Olivia Newton-John &
Cliff Richard (MCA)

South:

Leo Sayer (Warner Bros.)
Jimmy Hall (Epic)
Kansas (Kirshner)
Don Williams (MCA)
Olivia Newton-John &
Cliff Richard (MCA)

Midwest:

Hall & Oates (RCA)
Leo Sayer (Warner Bros.)
Jackson Browne (Asylum)
Kansas (Kirshner)

West:

Hall & Oates (RCA)
Leo Sayer (Warner Bros.)
Pat Benatar (Chrysalis)

Albums

East:

Police (A&M)
Kool & The Gang (De-Lite)
Narada Michael Walden (Atlantic)
Jones Girls (Phila. Intl.)

South:

Police (A&M)
Narada Michael Walden (Atlantic)
Jones Girls (Phila. Intl.)

Midwest:

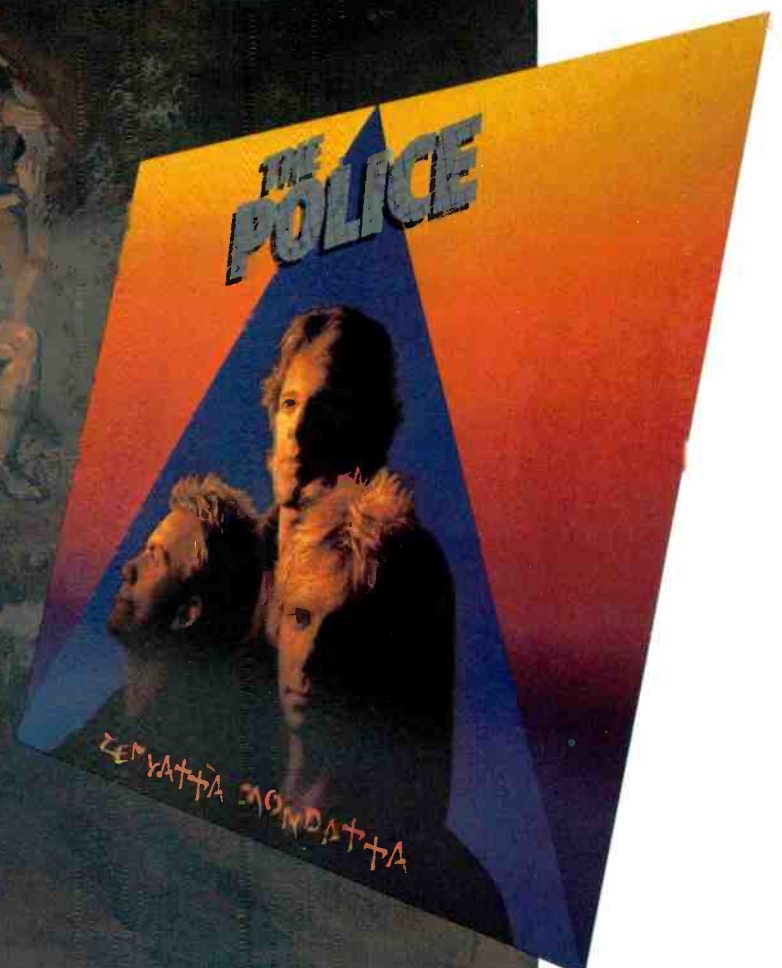
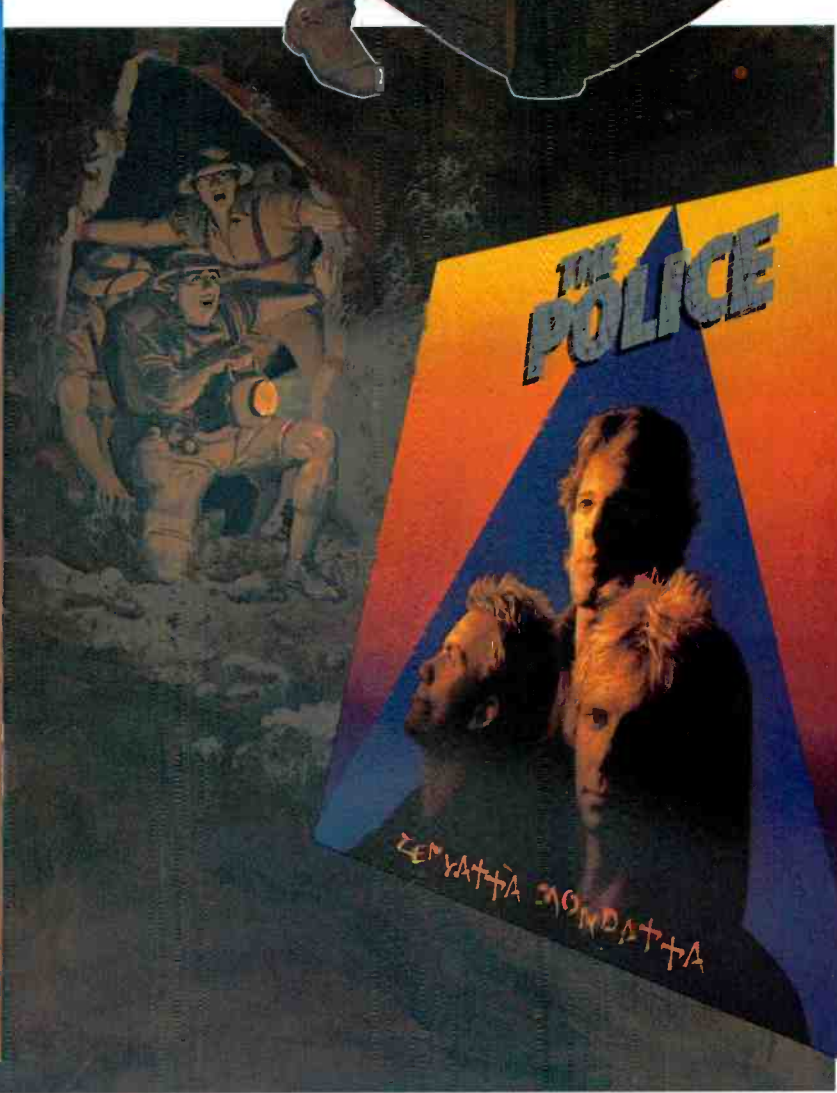
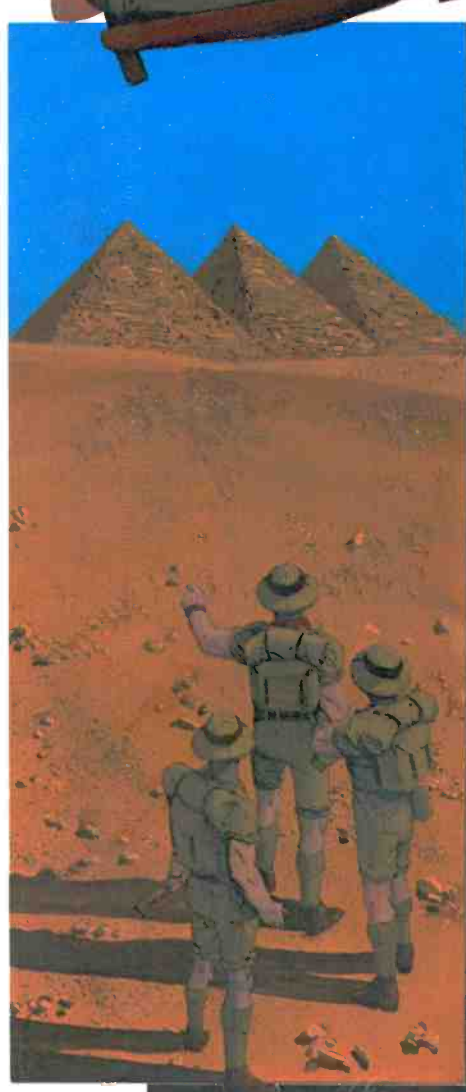
Police (A&M)
Kool & The Gang (De-Lite)

West:

Police (A&M)
Kool & The Gang (De-Lite)
Narada Michael Walden (Atlantic)

THE POLICE

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Includes the single "De Do Do Do, De Da Da Da"
AM 2275

Produced by The Police and Nigel Gray

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On A&M records & tapes



Management: Miles Copeland
Agency: FBI

Morrison, Cross Keys Nab ASCAP Honors

■ NASHVILLE—An audience of approximately 800 top songwriters, music publishers and other industry notables gathered at the Maxwell House hotel here for the 18th annual country music awards banquet of the American Society of Composers, Authors, and Publishers. President Hal David, together with southern regional executive director Connie Bradley, presented plaques honoring 113 ASCAP songs, 24 of which were number 1 on country charts this year.

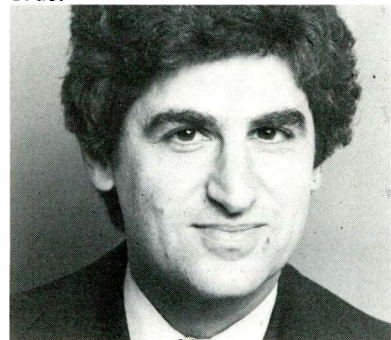
The ASCAP presentations followed on the heels of the prominence achieved by ASCAP award winners in the 1980 Grammy, CMA, NSAI, Dove, and NMPA awards.

Saluted as the ASCAP country songwriter of the year was Bob Morrison, with seven individual ASCAP awards. Honored as the ASCAP country publisher of the year was Cross Keys Publishing, Inc., with 13 individual ASCAP awards.

Other multiple songwriter winners at the ASCAP ceremonies included: David Bellamy, Rory Bourke, Kim Carnes, Don Cook, Jim Croce, Rodney Crowell, Bobby Fisher, Jerry Foster, Randy Goodrum, Debbie Hupp, Bucky Jones, Dave Kirby, Richard Leigh, Sam Lorber, Brent Maher, Charles Quillen, Eddy Raven, Bud Reneau, Bill Rice, John Schweers, Jeff Silbar, Sonny Throckmorton, Jim Weatherly, and Johnny Wilson.

Selsky Named Almo/Irving VP

■ LOS ANGELES—Ira Selsky has been appointed vice president of business affairs for Almo & Irving Music and Rondor International, the publishing arms of A&M Records.



Ira Selsky

Selsky comes to Almo/Irving/Rondor from Warners Bros. Records, where he served as director of business affairs. Previously, he had been general attorney for ABC Records and its various music publishing affiliates and a staff attorney for United Artists Music.

Multiple publisher award winners were: Almo Music Corp., April Music Inc., Bellamy Bros. Music, Blendingwell Music Inc., Blue Quill Music, Chappell Music, Famous Music Corp., Bobby Goldsboro Music, Happy Sack Music, T. B. Harms Co., Honeytree Inc., I've Got The Music Co., Jobete Music Co. Inc., Keca Music Inc., Merilark Music Inc., Milene Music Inc., Music City Music Inc., Sailmaker Music Inc., Sabal Music Inc., Southern Nights Music Co., United Artists Music Co. Inc., Warner Bros. Music Corp. and Welbeck Music Corp.

President Hal David introduced the program, commenting, "Over the years, our members have won 110 of the 134 Oscars that have been awarded for music, the lion's share of Broadway's Tony awards, 17 Pulitzer prizes, rooms and rooms full of Emmys, and hundreds and hundreds of Grammys. In Nashville, we are greater than ever. Our writers have steadily swept the Country Music Association, Dove, Nashville Songwriters Association International, and the National Music Publishers Association Awards."

Connie Bradley spoke of ASCAP's steadily increasing chart activity resulting from the talents of both established and newer members. "As more and more writers and publishers understand the ASCAP story here, more and more will want ASCAP hits were performed throughout the evening by Bill to become members," she said.

(Continued on Page 58)

SESAC Presents Top Country Awards

■ NASHVILLE — On Thursday, Oct. 16, SESAC presented 10 top awards for musical excellence to some of country music's leading artists, writers, publishers, and music users at its 16th annual awards presentation at the Woodmont Country Club in Franklin, Tenn.

More than 500 industry leaders, including recording artists, songwriters, music publishers, and music executives joined in the licensing firm's salute to its writers and publishers.

Highlight

The highlight of the evening was the presentation of a special International Award to RCA recording artist Charley Pride for his recording of "Crystal Chandeliers," written by Ted Harris and published by Harbot Music, which was singled out as a clear winner in B.B.C. Radio-2's recent nationwide poll as Great Brit-

BMI Honors Writers and Publishers

■ NASHVILLE—Broadcast Music, Inc. awarded citations of achievement Tuesday (14) to 122 writers and 72 publishers of 88 songs in recognition of popularity as measured by broadcast performances from April 1, 1979 to March 31, 1980. The awards were made at ceremonies hosted here by BMI president Edward M. Cramer and Frances Preston, VP of BMI's Nashville's office.

Winners of the 11th annual Robert J. Burton Award were writers David Malloy, Randy McCormick, Eddie Rabbitt and Even Stevens and publishers Briarpatch Music and Debdave Music, Inc. for the song "Suspicious." The Burton Award, honoring the late BMI president, is presented each year to the writers and publishers of the most performed BMI country song of the year.

The leading country writer-award winners, with three songs each, were Kye Fleming, Merle Haggard, Bob McDill, Dennis Morgan, and Sonny Throckmorton. Winners of two awards were Joe Allen, Bobby Braddock, Charlie Daniels, Stephen Dorff, Chuck Howard, David Malloy, Barry Mann, Steve Pippin, Curly Putman, Eddie Rabbitt, Don Reid, Harold Reid, Carole Bayer Sager, and Even Stevens.

Tree Publishing Co., Inc. was the leading publisher-award winner with 11 citations, followed by House Of Gold Music, Inc. and Pi-Gem Music, Inc., with six each, and Screen Gems-EMI Music, Inc. and the Welk Music Group with four each.

Winners of three citations were Acuff-Rose Publications, Inc., Peso Music, Shade Tree Music, Inc. and

Unichappell Music, Inc. Al Gallico Music Corp., Algee Music Corp., American Cowboy Music Co., Begonia Melodies, Inc., Briarpatch Music, Careers Music, Inc., Chinnichap Publishing, Inc., Debdave Music, Inc., Duchess Music Corp., Hallnote Music, Hat Band Music, Irving Music, Inc., Malkyle Music Co., and Mullet Music Corp. each took two citations.

Ten of the songs honored by BMI were presented with citations marking previous awards. A seventh-year award was presented to "Help Me Make It Through the

(Continued on Page 58)

Platinum March



Stevie Nicks of Fleetwood Mac leads the USC Trojan Marching Band during halftime activities at the school's Homecoming football game against Arizona State University. Mick Fleetwood plays the bass drum. Lindsey Buckingham (not pictured) conducted the band from atop a 15-foot ladder overlooking the proceedings. Nicks later presented the band with a platinum album for their contribution to the title track of Fleetwood Mac's album "Tusk."

WEA Names Mount L.A. Sales Manager

■ LOS ANGELES—Brent Gordon, Los Angeles branch manager for the Warner / Elektra / Atlantic Corp., has announced the appointment of David Mount as Los Angeles sales manager.

A 16-year veteran of the record industry, Mount started out in 1964 with the J.L. Marsh (Pickwick) organization as a sales clerk before being promoted to store manager and then district manager in the Musicland chain. From 1968 to 1977, he was a branch manager for J.L. Marsh/Heilicher Bros. in four markets: Denver, Chicago, Miami and Los Angeles. Mount joined WEA as the Los Angeles marketing coordinator in 1977.

NYU To Honor Leslie

■ NEW YORK — Cy Leslie, the president of CBS Video Enterprises, will be honored by New York University with the first "Creative Leadership in Music Business" award at a dinner at the University on Wednesday, November 5.

ain's all-time favorite country music record. In accepting the award Pride said, "I've been doing this song in my stage act for over 10 years and it's a great favorite of mine, too. I had a hit single with it in America back in 1968 but it was never released as a single in Britain until this year, although it had been around in album form."

"Crystal Chandeliers" won SESAC's "International Award" in 1971 and was elected to SESAC's Hall of Fame in 1977. In winning the B.B.C. listener's poll over such all-time hits as Don Williams "You're My Best Friend," Dolly Parton's "Jolene," "I Walk the Line" by Johnny Cash, "Lucille" by Kenny Rogers, and "El Paso" by Marty Robbins, among others, the song established itself as an international country music classic.

The evening's other top award

(Continued on page 60)



**HIS LONG-AWAITED DEBUT ALBUM
ON WARNER BROS. RECORDS & TAPES**

STEPHEN BISHOP
RED CAB TO MANHATTAN (BSK 3473)

FEATURING THE SINGLE "SEND A LITTLE LOVE" (WBS 49595), "THE BIG HOUSE" and "LET HER GO!"
Produced by Mike Mainieri and Tommy LiPuma.
Management: Trudy Green



San Francisco's Solid Smoke Records: R&B Lovers Turn Hobby Into a Business

By JEFFREY PEISCH

■ NEW YORK—This week, Solid Smoke Records will release its eighth record in three years, James Brown's "Live and Lowdown at the Apollo, Volume 1." The LP, recorded at New York's Apollo Theatre and originally released on the King label in 1962, has been out of print for over ten years and is a valued item among collectors and R&B enthusiasts. Solid Smoke licensed the record from Polydor Records, which owns Brown's entire catalogue.

"Live and Lowdown at the Apollo, Volume 1" fits in well with the rest of the Solid Smoke catalogue. The first record on the label was a reissue of "The Original Rock and Roll Trio," by Johnny and Dorsey Burnette. The label has also released records by Buddy Holly, Roy Loney, and, most recently, the doo-wop/soul group, the Sheppards. Solid Smoke hasn't made any money on any of their releases thus far, and although the James Brown record should turn a profit, it's unlikely to make an appearance in the top 100.

Although Solid Smoke's principals, Rico Tee and Marty Arbutich, would like to see their projects become profitable, the label is clearly a labor of love. Tee and Arbutich own a record store in San Francisco that specializes in oldies and collectables. "We're R&B and rockabilly enthusiasts," Tee told RW on the phone from San Francisco recently. "We kept finding all these great old records that no one knew about, and we decided to start putting them out."

After releasing the Johnny and Dorsey Burnette record, Tee and Arbutich decided to release a picture disc of select Buddy Holly songs from the Coral catalogue. But because Solid Smoke

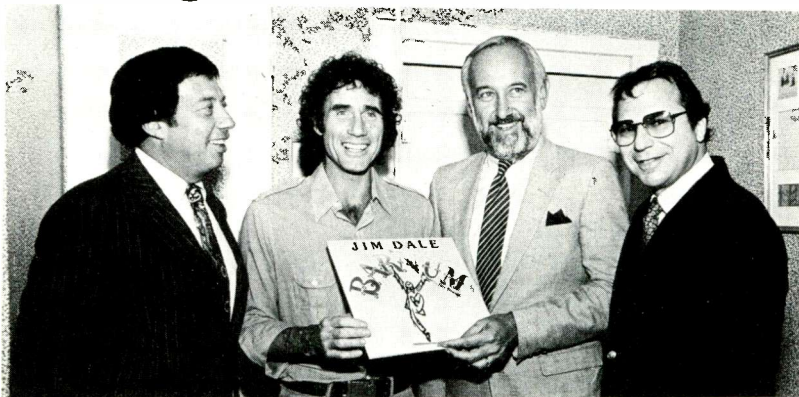
was a new and small label, Tee said, they encountered a lot of logistical problems, and "by the time we actually got the record out, the market was flooded with picture discs. If we got it out when we first had the idea, we would have been the first commercial picdisc on the market." Tee added that the Holly record is a steady seller.

The Sheppards and Brown records proved to be much easier projects. The Sheppards recorded singles for several small labels between 1959 and 1962; their entire catalogue was owned by their producer/manager Bunky Sheppard. Solid Smoke contacted Sheppard and bought the masters outright.

The decision to release the James Brown record came as an "inspiration," according to Tee, several months ago when he and Arbutich were listening to the record. Tee said that his initial offer to Polydor was turned down but that the major was "very cooperative" in working out a deal that both parties could live with. Many R&B enthusiasts have criticized Polydor over the years for not reissuing Brown's earlier records, but Tee said that "it's not important why they (Polydor) haven't released the record. We're just happy to be putting out a record that is so good and meaningful."

Tee is quick to point out that he's not only interested in oldies. Two of Solid Smoke's releases have been by Roy Loney, former guitarist and songwriter for the Flamin' Groovies. The label has also released a novelty disco song, "Be a Believer in Giant Fe-Fever," a tribute to the baseball team. Tee said that in the future Solid Smoke will unveil a new label, War Bride Records, devoted exclusively to new artists.

Backstage with 'Barnum'



Bruce Lundvall, president, CBS Records Division, recently visited Jim Dale, star of the Broadway musical "Barnum," to present him with a copy of Columbia Records' recently released original cast recording of the show. Pictured backstage at the St. James Theatre are, from left: Cy Coleman, composer and co-producer of the album; Dale; Lundvall; and Mickey Eichner, vice president, national A&R, Columbia Records.

NARAS in New York Sets MVP Awards

■ NEW YORK—The New York Chapter of the National Academy of Recording Arts & Sciences (NARAS) will present its annual MVP Awards at Ted Hook's Backstage next Monday (27).

The MVP Awards were created for the Academy by the New York Chapter to honor studio musicians. Emcee Margaret Whiting will join presenters Roberta Flack, Dr. John, Pepper Adams, Arif Mardin and other artists in honoring the following group of nominees voted as finalists:

Trumpet—John Faddis, Randy Brecker, John Gatchell, Lew Soloff; Trombone—Wayne Andre, Urbie Green, Dave Taylor; Tuba—Howard Johnson, Don Butterfield, Tony Price; Soprano Sax—George Young, Ray Beckenstein, Bob Wilber; Alto Sax—Dave Sanborn, George Young, Phil Bodner; Tenor Sax—Michael Brecker, Dave Tofani, Phil Bodner, Ronnie Cuber, Pepper Adams; French Horn—Jimmy Buffington, Peter Gordon, John Clark; Flute—Hubert Laws, Harvey Estrin, Phil Bodner; Oboe—George Marge, Romeo Penque, Phil Bodner; Clarinet—Eddie Daniels; Bassoon—Wally Kane, John Campo, Karl Porter; Organ—Dick Hyman, Paul Griffin, Richard Tee; Harp—Margaret Ross, Gloria Agostini, Gene Bianco; Acoustic Piano—Frank Owens, Pat Rebillot; Electric Keyboards—Pat Rebillot, Paul Griffin, Don Grolnick; Synthesizer—Ken Bichel, Suzanne Ciani, Ed Walsh; Acoustic Guitar—Jan Berliner, Bob Rose, Bucky Pizzarelli, David Spinoza, Jeff Layton; Electric Guitar—Vinnie Bell, Jeff Layton, Elliot Randall; Violin—Gene Orloff, David Nadien, A. Sanford Allen; Viola—Al Brown, Emmanuel Vardi, Harold Coletta; Cello—Jesse Levy, Charles McCracken, Jonathan Abramowitz; Acoustic Bass—John Beal, Ron Carter, Milt Hinton, George Duvivier; Electric Bass—Marcus Miller, Anthony Jackson, Neil Jason; Drums—Steve Gadd, Buddy Williams, Jommie Young, Richard Crooks; Percussion—Ralph MacDonald, Jim Maelen, George Devens; Misc. Instruments—Toots Thielmans, George Marge; Backup Singers (male)—Luther VanDross, Kenny Karen; Backup Singers (female)—Linda November, Patti Austin, Cissy Houston, Marlene Verplanck.

Dr. Hook Inks With Casablanca

■ LOS ANGELES—Casablanca Records president Bruce Bird has announced the signing of Dr. Hook to an exclusive long-term recording contract.

CBS Branch Pulls Ads In Springsteen Leak

By BRIAN CHIN

■ NEW YORK—Amid the expected flurry of cease-and-desist orders served to halt pre-release airplay of the new Bruce Springsteen album, "The River," at least one local CBS branch has responded with more extreme measures, by cancelling CBS and Epic advertising time on Chicago's WMET, according to a WMET spokesman.

WMET PD Tom Teuber insisted that, despite reported claims by midwest regional VP Jim Scully that the airplay leak cost Columbia \$40,000 in sales through home taping, "the punishment doesn't fit the crime." According to PD Teuber, "we bent over backwards" to prevent taping of the albums from WMET's air. "There was no pre-promotion of the broadcast," he said, and "we talked all over it... an MD from another station paid us a left-handed compliment: they were hoping to tape (and reuse) it themselves, but we made it impossible."

Promotional copies of "The River" shipped to radio stations included a letter addressed to program directors from CBS Records president Bruce Lundvall, specifically dealing with the issue: "...I would like to make a personal request that you refrain from playing the entire album, or major portions of it, without commercial breaks. The sales which would be lost... would hurt not only Columbia Records but also Bruce Springsteen and the E Street Band (and) the AFM." WMET MD Dave Benson remarked that the station had, except for the early date, "in fact, complied with the letter," calling attention to commercials and intro/outro patter used in the course of airing "The River."

ABC-TV Signs Anderson As 'One Life' Regular

■ NEW YORK—Jackie Smith, VP of daytime programming for ABC-TV, has announced the signing of Grand Ole Opry star Bill Anderson to appear as a featured regular on the network's daytime series "One Life to Live."

Anderson, who recently hosted "One Life" stars Wayne Massey and Mary Gordon in their first Opry appearance, will be featured in as many segments as his tour schedule and "Backstage" Opry TV tapings allow, according to Smith.

Anderson is tentatively set to begin "One Life" tapings Nov. 11-13 in New York City.

DIRTY MIND



PRINCE. DIRTY MIND.

His New Album.
Featuring the single "Uptown" (WBS 49559)

Produced, arranged, composed & performed by Prince
On Warner Bros. Records & Tapes
BSK 3478



Management & Direction: Cavallo, Ruffalo and Fargnoli.



Record World Single Picks

ROCKPILE—Col 1-11388



TEACHER TEACHER (prod. not listed) (writers: Pickett-Phillips) (Aviation) (2:35)

The loosely-knit quartet's growing legion of fans will rejoice with the release of this track from the forthcoming "Seconds Of Pleasure" LP—their first as a group. Nick Lowe's vocals—in lead and harmony with Dave Edmunds—create much of the excitement the band is famous for generating in concert. The relentless rhythm and chorus hook have top 20 appeal.

CAROLYN MAS—Mercury 76076



HE'S SO COOL (prod. by Burgh) (writer: Mas) (Eggs and Coffee and Music/Chappell, ASCAP)

1979 produced a host of young woman rockers and Mas' debut LP—full of compelling, original songs—made the most-promising label a well-deserved one. On this initial cut from her follow-up "Hold On" LP, she shows continued growth as a writer and more pizzazz as a guitarist/rockstar. It's tough AOR-pop fare.

THE BABYS—Chrysalis 2467



TURN AND WALK AWAY (prod. by Olsen) (writers: Waite-Cain) (Paperwaite/Cainstreet/Hudson Bay, BMI) (3:10)

The L.A.-based quintet had two top 20 hits last year and they're back with another surefire AOR-pop smash. Vocalist John Waite is once again in the spotlight, while Wally Stocker's piercing guitar riffs are as refreshing as they are ear-catching. From the forthcoming "On The Edge" LP.

GEORGE THOROGOOD AND THE DESTROYERS—Rounder 4536



BOTTOM OF THE SEA (prod. by Thorogood) (writer: Morganfield) (ARC, BMI) (3:26)

AOR is already in love with this cut from the forthcoming "More George Thorogood And The Destroyers" LP. As usual, the combination of his abrasive vocals and crazed guitar leads is spell-binding. A unrelenting rhythm pulse drives home the threatening theme with no frills.

Pop

CLIMAX BLUES BAND—WB 49605

GOTTA HAVE MORE LOVE (prod. by Ryan) (writers: Guidry-Guidry-Silbar) (World Song/Bobby Goldsboro, ASCAP) (3:27)

Peter Haycock's lead vocals are center-stage as he tells of a man driven by desire. It's a lustrous, medium-paced tale with passionate guitar/keyboard runs. A hit across the board.

ROXY MUSIC—Atco 7315

IN THE MIDNIGHT HOUR (prod. by group-Davies) (writers: Cropper-Pickett) (Cotillion & East/Memphis, BMI) (3:07)

Another documentation of Bryan Ferry's vocal versatility, this cover of the Wilson Pickett '65 classic replaces the sweaty grit of the original with fluid techno-pop body movement.

BLACK ROSE—Casablanca 2312

NEVER SHOULD'VE STARTED (prod. by Howard) (writers: Howard-Paich-Foster-Carter) (Newton House/Charleville, BMI/Hudmar, ASCAP) (3:44)

Cher poses as a sweet little kitten on the intro and then rips open on this powerhouse rocker. The crack band drives hard with loads of AOR-pop appeal.

HELMET BOY—Asylum 47000

HURTS LIKE LOVE (prod. by Senter) (writer: Burtnick) (Hampstead Heath, BMI) (3:39)

The LA-based quartet gallops at a breathtaking pace on this catchy rocker from the self-titled LP. Multi-vocal harmonies on the chorus hook will find a lasting place on AOR-pop radio.

BOBBY VINTON—Tapestry 003

HE (prod. by Vinton) (writers: Richards-Mullan) (Avas, ASCAP) (3:10)

Some may not remember the name Al Hibbler but this song, which he took to #4, 25 years ago, is sure to bring back memories. A classic for pop and A/C playlists.

CHICAGO—Col 11-11376

SONG FOR YOU (prod. by Dowd) (writer: Cetera) (Double Virgo, ASCAP) (3:39)

Forget the scorching guitar breaks and brassy horn charts that usually grace this unit's records. This pretty ballad features Robert Lamm's delicate vocals and Chris Pinnick's intricate guitar work.

DAVID POMERANZ—Pacific 200

OLD HOME TOWN (prod. by Pomeranz) (writer: Pomeranz) (WB/Upward Spiral, ASCAP) (3:00)

Pomeranz is a singer/songwriter whose works have been covered by numerous pop-rock superstars. This first single from his new "The Truth Of Us" LP allows him to showcase his light, gentle tenor on a sensitive ballad.

GREG KIHN—Beserkley 47058

I CAN'T STOP HURTING MYSELF (prod. by Kaufman) (writer: Kihn) (Rye-Boy, ASCAP) (3:59)

A lonely, throbbing rhythm track is suddenly and subtly joined by an unassuming lead guitar sting with Kihn's heartache desperation in quick pursuit.

JEANNE FRENCH—Col 1-11378

IT'S NOT MY AFFAIR ANYMORE (prod. by Hall) (writer: French) (Songs of Bandier-Koppelman, ASCAP) (3:22)

French debuts her singer/songwriter talents on this single from the new "Diamond In The Rough" LP. Produced by Muscle Shoals' Rick Hall, it's a bright, mid-tempo ballad.

B.O.S./Pop

PERRY & SANLIN—Capitol 4934

OFF ON YOUR LOVE (prod. by Jackson) (writers: Perry-Jackson) (Chappell/Jay's/Baby Love/Phivin International, ASCAP) (3:40)

Backed by a Who's Who of black music, the veteran duet's limber vocal harmonies and solo shouts are superb. A must-addition for black music programmers.

LINDA CLIFFORD—RSO/Curtom 1053

SHOOT YOUR BEST SHOT (prod. by Hayes) (writers: Hayes-Hayes) (Rightsong, EMI) (3:48)

Swinging strings and an irresistible hook make this latest from Linda pure dynamite. Co-written by Isaac & Mignon Hayes, it's destined for pop success.

KEVIN MOORE—Chocolate City 3218 (Casablanca)

THE WAY YOU HOLD ME (prod. by Raphael) (writer: Moore) (Kevin Moore/Tammi, BMI) (3:17)

The young guitarist debuts with this single from his new "Rainmaker" LP. Exhibiting a soulful, deep tenor, Moore gets stellar sax and vocal support that should take this a long way on black-oriented radio.

MAXINE NIGHTINGALE—RCA 12117

ALL NIGHT WITH ME (prod. by Diante) (writer: Montan) (Special/Old Sock, ASCAP) (3:15)

From her new "Bittersweet" LP comes this precious ballad decorated with Michel Colombier's keyboard sparkles. Maxine's sweet vocals are truly endearing.

RICK JAMES—Gordy 7191 (Motown)

SUMMER LOVE (prod. by James) (writer: James) (Jobete & Stone City, ASCAP) (3:40)

James tries on a romantic ballad and the results are overpowering. Luscious backing vocals and a rubbery bass provide the perfect setting for crossover action.

RAY CHARLES—Atlantic 3762

COMPARED TO WHAT (prod. by Charles) (writer: McDaniels) (Lamport, BMI) (4:20)

Ray's got the fever and it's highly contagious on this wonderful cover of the old Les McCann hit. The horns are heavenly, as are Ray's inspired vocals. Right for any format and guaranteed to brighten every day.

DYNASTY—Solar 12127 (RCA)

DO ME RIGHT (prod. by Sylvers III) (writers: Shelby-Beard) (Spectrum VII/Mykinda, ASCAP) (3:59)

Nidra Beard (who co-wrote) and Linda Carriere share the spotlight on this lavish vocal workout. The percussion-clad rhythm is right for dancing and the vocal blend is medicine for the ears.

SWEAT BAND—Uncle Jam 9-9901 (CBS)

FREAK TO FREAK (prod. by Collins) (writers: Small-Washington-Shider-Collins) (Rubber Band, BMI) (4:39)

It's funky party time again with lots of your P-Funk, Rubber Band, and other assorted zany friends on hand. The main-man bass & hand-clap kid lead with spirited choruses close behind.

BOOKER T. JONES—A&M 2279

COOKIE (prod. by Anderle-Jones) (writer: Jones) (Irving/House Of Jones, BMI) (3:51)

Booker keeps the legendary organ maneuvering to a minimum while concentrating on his smooth, warm tenor. There's widespread appeal here for several audiences.

Country/Pop

HUDSON—Elektra 47059

AFRAID TO LOVE (prod. by Lloyd) (writers: Bill, Mark & Brett Hudson-Foote) (Lornhole/Toe Jam, BMI) (3:10)

This energetic rocker should give the quintet a crossover hit they deserve. Harmony vocal choruses are crisp and precise, with Linda Ronstadt adding her treasured backing.

THE AMAZING RHYTHM ACES—WB 49600

I MUSTA DIED AND GONE TO TEXAS (prod. by Johnson) (writer: Smith) (Bad Ju-Ju, ASCAP) (3:06)

Russell Smith and the boys take an easy shuffle to the Lone Star state with a dreamy steel guitar ushering the ride. A killer with a sense of humor.

THE BABYS-ON-THE-EDGE



A lot has happened to The Babys in the last five years. A string of hit singles that have become standards. An incredibly successful international tour. Now, on their fifth album, "On The Edge," they've achieved a tight, rocking sound that quickly proves why they're selling out concerts all around America. The Babys are a rock 'n' roll band that's here to stay.

Includes the single
"Turn And Walk Away"

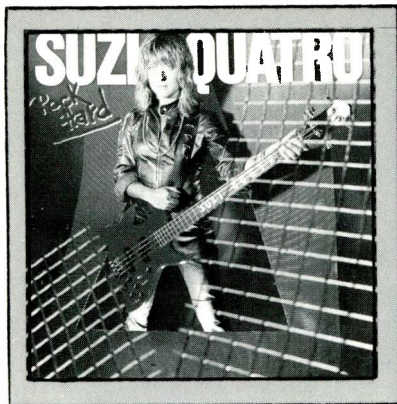


Chrysalis
Records and Tapes

The album CHE 1305 The single CHS 2467
Produced by Keith Olsen

Management: CHIP RACHLIN RENAISSANCE MANAGEMENT

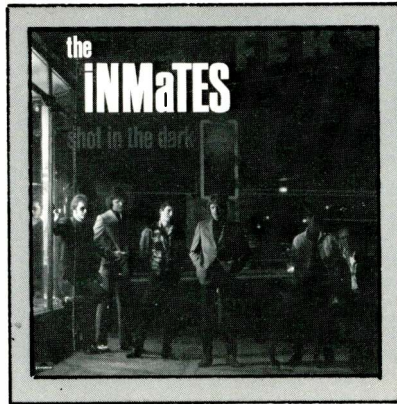
Record World Album Picks



ROCK HARD

SUZI QUATRO—Dreamland DL-1-5006 (RSO) (7.98)

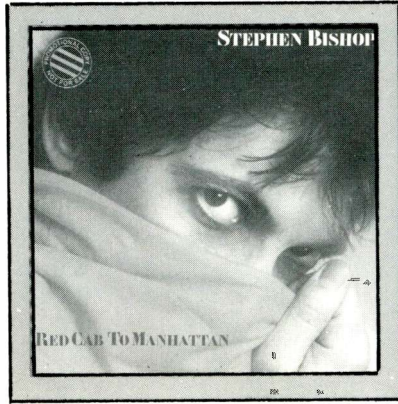
Amidst today's plethora of tough female rockers, it's important to remember that Suzi was among the first to don black leather and play her bass with a vengeance. Produced by Mike Chapman, this album features the title single (which is also on the "Times Square" soundtrack LP) and ten other slammers.



SHOT IN THE DARK

THE INMATES—Polydor PD-1-6032 (7.98)

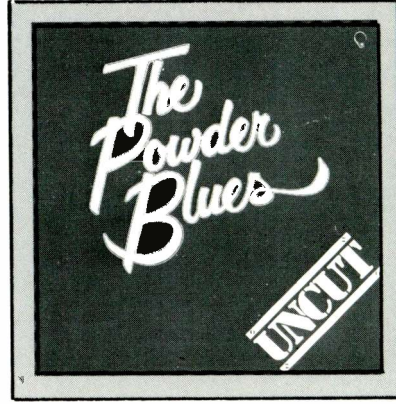
Originally signed by the British Radar label, this fivesome made a more than respectable U.S. impact on the AOR airwaves with two cuts from their first LP: "The Walk" and a cover of "Dirty Water." Here, their Stones-ish sound and tasteful balance of covers and originals are already winning station adds.



RED CAB TO MANHATTAN

STEPHEN BISHOP—Warner Bros. BSK 3473 (7.98)

Bishop's sense of humor mixes easily with his ability to produce likeable pop tunes. Phoebe Snow lends background vocals to his 1940s big band tribute, "Thief in the Night," Art Garfunkel sings on the title cut, and Eric Clapton and Gary Brooker help on his catty "Sex Kittens Go to College."



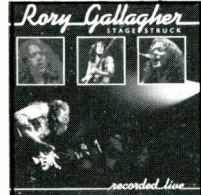
UNCUT

THE POWDER BLUES—Liberty LT 1078 (7.98)

Laced with tasty guitar riffs and blistering horns, this eight-member Canadian band's approach to their music is a combination of R&B and soul with a touch of jazz. This blend is especially effective on "Sweet Little Girl" and the finger-snapping "Boppin' With The Blues."

STAGE STRUCK

RORY GALLAGHER—Chrysalis CHR 1280 (7.98)



Perhaps the most active purveyor of high-energy, blues-oriented, guitar-trio rock in operation

today, the fiery Irishman is captured here in the element that suits him best: live on the concert stage. Features the best cuts from his last three albums.

SOLAR GALAXY OF STARS LIVE
VARIOUS ARTISTS—Solar CYL2-3780 (RCA) (11.98)

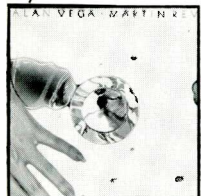


The immensely successful west coast-based label sets its best foot forward in a live context

with a double LP featuring hit-makers The Whispers, Shalamar, Lakeside and Dynasty.

ALAN VEGA-MARTIN REV-SUICIDE

Ze/Antilles AN7080 (7.98)

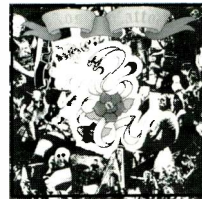


The duo billing itself as Suicide has intrigued, entertained and sometimes outraged New York crowds

for several years now. Produced by Ric Ocasek of the Cars, their new LP emphasizes the hypnotic element in their vocal/electronic compositions.

ROSE TATTOO

MIRAGE WTG 19280 (Atl) (7.98)

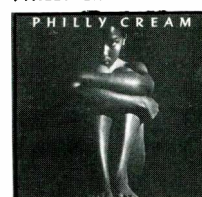


Aussies are proving themselves the most consistently unabashed rockers around, and Rose Tattoo is an intense contender.

Production by Vanda & Young and lead singer Angry Anderson's barbed-wire vocal cords will assure AOR and concert success.

NO TIME LIKE NOW

PHILLY CREAM—WMOT JW 36840 (7.98)



With such danceable tunes as the lively title cut and their own version of Gamble and Huff's "Cowboys to Girls," this

Philadelphia band's second album is destined to create its own niche in black-oriented playlists.

TWENNYNINE with LENNY WHITE

Elektra 6E-304 (7.98)



The drummer/leader continues to explore a multitude of rhythmic possibilities, from easy, hand-clapping funk of "Kid Stuff" to the gentle pulse of "My Melody," with vocals by Tanya Willoughby. An important step for the artist.

EXCUSE ME

DEVIN PAYNE—Casablanca NBLP 7245 (7.98)



Payne's musical moods shift back and forth between fast pop-rockers (like the album opener "Break-away") and sensitive ballads (such as "Sonnets"). What's more, his "Discover Me" is more than a song—it's a heartfelt request.

THE TRUTH OF US

DAVID POMERANZ—Pacific PC 4302 (Atlantic) (7.98)



Having written a multitude of songs for other artists (including "Trying to Get the Feeling Again" for

Barry Manilow), Pomeranz illustrates his own effectiveness as a vocalist on such A/C cuts as "Old Home Town."

INHERIT THE WIND

WILTON FELDER—MCA 5144 (8.98)



Felder's fluid sax lines are what make many Crusaders album soar. In the spotlight,

Felder is joined here by an all-star cast including vocalists Bobby Womack and Merry Clayton, Ndugu Chancler on drums, and fellow Crusader Joe Sample.

THANK YOU, MR. PRESIDENT

ALLEN ROBIN—Columbia JC 36870 (7.98)



Not that our two major presidential candidates aren't afflicted with foot in mouth disease,

but Robin, through careful editing of their actual words on tape, has managed to make them sound sillier than they really do.

ALL FOR YOU

LINK—Our Gang OGH 6601 (Mirus) (7.98)

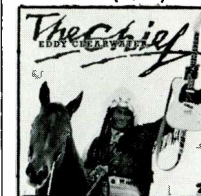


With thick guitar chords, deeply layered harmonies and electronic embellishments, this midwest

quintet is ready to attack both coasts on the album and single-oriented fronts. Highlights are "Moment To Moment" and a cover of Bowie's "Space Oddity."

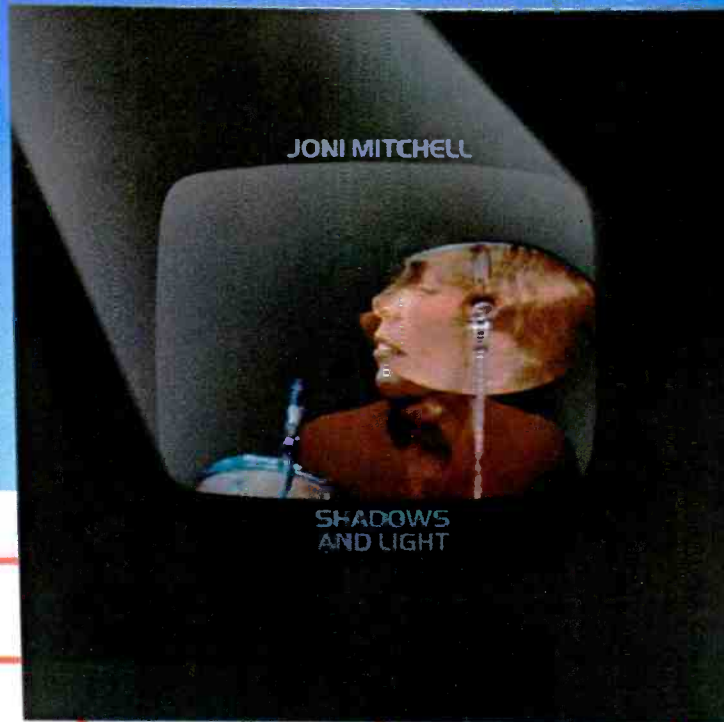
THE CHIEF

EDDY CLEARWATER—Rooster Blues R 2615 (7.98)



Clearwater is a versatile bluesman whose music will appeal to rock fans in a big way—if they get to hear it. Programmable cuts on this LP include "Find You A Job" and a burning rocker, "I Wouldn't Lay My Guitar Down."

SHADOWS AND LIGHT COME ALIVE WITH JONI MITCHELL.



EB-704

Joni Mitchell's new album highlights her best-loved and recent work performed with magical spontaneity and improvisation. The live, double-album, **SHADOWS AND LIGHT**, is produced by Joni Mitchell and Henry Lewy and contains the single "WHY DO FOOLS FALL IN LOVE?"
E-47038

Management: Elliot Roberts.



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By DAVID McGEE

■ Some things—including column items—lie in wait, gestating if you will, emerging only when the moon is in the Seventh House and Jupiter aligns with Mars (e.g., "The Titanic" by Howard Crockett, released two weeks ago on Major Bill Smith's Titanic 80 label after being recorded in 1962). Thus it is that New York, N.Y. now—slow week—apprises its readers of a noteworthy feature written by Philip Weiss for the Atlanta Weekly's August 17 issue, which this columnist came across while attending the Record Bar convention at that time.

Recalling the infamous movie advertising slogan, "You've read the book, now see the movie!", Weiss notes that the more recent trend of novelizations of popular films ("The Towering Inferno," "Animal House," et al) after the fact has become big business. "It won't be long, we hear, before adapting albums into books becomes all the rage," Weiss claims. Not to be outdone, he beats publishers to the punch by proffering his own plot summaries of a few hit LPs.

For instance, the Clash's "London Calling": "A London stockbroker throws it all away to become a painter. Abandoning his wife, children, home, and business, Reginald Marcus flies to the West Indies, where he is convinced he will find the genuine inspiration for his special soul. Indeed, his technique flourishes in the luxuriant tropical milieu and near the mangolike symmetry of his native companion, Fayaway. He grows bamboo, he carves wooden images of the people's gods. Forgetting his learning, he is reborn with a bone-deep sense of the place's rhythm, color, and cannibalism. One day the hunters return with a passel of hapless English tourists who paddled up the Rhodes River to get snapshots. For a few days Marcus munches happily on a man in a seersucker suit until only the bones remain. Then he is sent out to the A&P to get celery for soup. While in the jungle, Marcus happens on his victim's suitcase. Inside he finds a London Times with closing stocks from the preceding Friday. Good Lord! Bingham Aluminum is down eighteen points—Marcus's portfolio is threatened. London calls. He puts on the seersucker suit, grabs his feast's return ticket, and hurries back to the capitol."

Or, how about the book version of Donna Summer's "On the Radio"? "Anna has known the power of her voice over others since age four when, by singing, she trained her cat, Stalin, to clean up her room. Others discover her secret when she is recording her first disco single and all those in the studio are brought to orgasm at the song's climax. Her producer, Slyme, recognizes the potential of her naked voice and airs it on an X-rated cable radio station called Hot Stuff. The real power of her voice is deeper than sex, though, and Slyme catches on, franchising her voice to a football team that wins the Super Bowl with Anna's directions radioed to earphones in the players' helmets. Soon Anna's voice is distributed to a chain of day-care centers to keep children busy, to the Indian fish-meal industry to boost efficiency, and, alas, to the Chilean Army. Inexorably, General Pinochet's minions creep across the continent toward the Panama Canal. Anna's lover, Bill, who is President of the United States, orders commandos to destroy the siren. But Anna is at her women's group, coming to terms with Slyme's exploitative nature. A thermonuclear war hangs in the balance."

That's not all. Albums by Devo, the Allman Brothers Band, Van Morrison, Frank Sinatra, the Rolling Stones and Simon and Garfunkel all get the treatment from Weiss, all in equally hilarious fashion. Unfortunately Weiss fails to mention the LPs-into-books that would doubtless become the *ne plus ultra* of the genre. Those would be Blowfly's "X-Rated Party" and Rusty Warren's "Knockers Up," both available as an Ace double-novel. No one under 17 admitted, of course.

STEVIE WONDER debuted two songs from his soon-to-be-released album "Hotter Than July" on the October 16 "Tomorrow" show. "Lately," a tough/tender ballad, struck this columnist as one of Wonder's most beautiful pieces of music and most sensitive lyrics; the other song, "Happy Birthday," is a joyous tribute to Martin Luther King, and serves to remind us that Wonder is currently campaigning to have King's birthday, January 15, declared a national holiday.

"I worked on 'Hotter Than July' in my spare time while I was doing 'The Secret Life of Plants,'" Wonder told host Tom Snyder. "For a long time it was sort of like my secret project—not too many other

(Continued on page 26)

New Beatles Catalogue Campaign Highlights ATV Music Convention

By SAM SUTHERLAND

■ LOS ANGELES — General policy and professional meetings will be augmented with the unveiling of a major new thrust for exploitation of the Beatles' copyrights represented through Maclen Music and Northern Songs as principals of the ATV Music international publishing group convene here Sunday (19).

The week-long schedule of discussions, to be chaired by ATV Music Corp. president Sam Trust, will also see the group's international chiefs huddling for the first time with top executives from ATV's other media divisions, including its Marble Arch Production film and TV sector and Associated Film Distributors, and with top ATV corporate officers.

Trust, reached by RW in Nashville last week, said the summit actually began as a projected conference between ATV's Nashville, New York, Toronto and Los Angeles executives. But with several of its international directors in the U. S., the format has since expanded to include participation by Peter Phillips, head of ATV Music Ltd. (U. K.), ATV Music Publishing (Canada) executive Bernard Solomon, Chris Gilbey of ATV/Northern Songs (Australia), Max Amphoux of Allo Music (France), and ATV Music's newest continental operation, ATV Music Italiana, represented by Francesco De-Crescenzo.

While Trust termed the overall agenda a conventional review and discussion of group strategy, he confirmed that ATV's extensive catalogue of Beatles songs via Maclen will be targeted for several major new campaigns.

With its ATV Music Publica-

tions arm now posting top sales for both a personality folio and mixed folio via the Muppets and Lennon and McCartney, principals will be briefed on a new publication Trust sees as the young division's most ambitious project to date. "We'll be discussing further diversification in print," he noted, "including the announcement of a new Beatles folio, 'The Compleat Beatles,' which will be ready for Christmas, 1981."

That two-volume, 1200-page opus will not only incorporate all of ATV's Beatle copyrights but will be "the definitive book on the Beatles—we now expect to have previously unpublished photographs and stories included." Also included will be a discography.

Trust also indicated that ATV will discuss radio and TV commercial usage for those copyrights for the first time. "We're probably the only publisher of a major catalogue of that stature who's never used a commercial," he noted, "so we're now exploring the possibility of loosening up the guidelines for such usages."

At the same time, Trust said any revised program for those songs will avoid usages that would "defame" individual copyrights. "I'm a severe critic of publishers who let their songs go into commercial use too soon in the life of the copyright," he explained, "so that the copyright becomes associated more with the product than the original performer."

Thus, "you won't be seeing any perfume commercials with 'Michelle' being sung in the background," he promised.

Bowie's British Gold

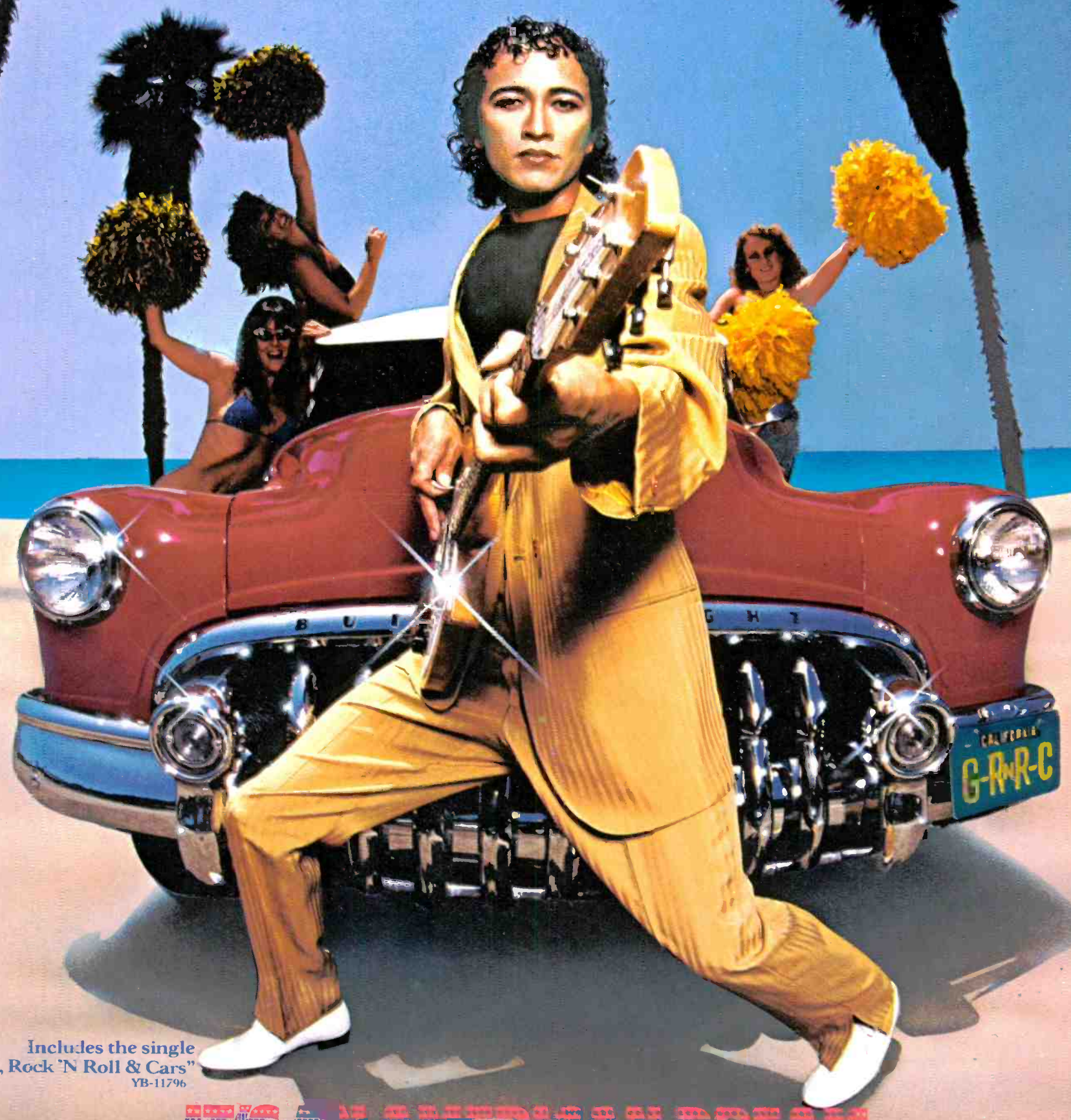


David Bowie, whose latest RCA release, "Scary Monsters," is a resounding success around the world, was presented last week with a gold album and a gold single from England. The presentation was made in the executive offices of RCA in New York, and it was planned so that Jack Craig, managing director, RCA Ltd., in England, could share in the festivities by congratulating Bowie on the phone from London. With Bowie during the telephone conversation are, from left: Bob Summer (standing), president of RCA Records; Arthur Martinez, division vice president, International; and Mel Ilberman, division vice president, business affairs.

GIRLS, ROCK 'N ROLL & CARS

Johnny Destiny

&
D E S T I N Y



Includes the single
"Girls, Rock 'N Roll & Cars"
YB-11796



millennium
RECORDS

Manufactured and Distributed by RCA Records

The Coast

By SAMUEL GRAHAM and SAM SUTHERLAND

■ **HUMBLE OPINIONS:** An unexpected surprise came last week as COAST was sneaked a preview of several cuts from **John Lennon** and **Yoko Ono's** "Double Fantasy," their first for Geffen Records and the end to a five-year silence. **Robert Hilburn** of the Los Angeles Times has already offered a more detailed view of the 14-song package, described as a dialogue between the rock veteran and his wife of a decade. We'll just confirm that Lennon's brain hasn't been swiss-cheesed, to borrow a phrase from elsewhere in this column, his spicy vocal style is very much intact, and his candor is unabated. At least one track, "Watching The Wheels Go 'Round," strikes us as a pretty sane explanation of why he didn't milk his art dry . . . **SEMI-UNBIASED OPINIONS:** By now, we figure a colleague at Another Column here is probably cranking out a polemic on the new **Springsteen** album, so we'll keep our remarks short. But as listeners somewhat below the Fanatic Threshold when it comes to the Boss, we'd guess that our colleague might be near catatonia: to these ears, "The River" is easily his best since "The Wild, The Innocent and The E Street Shuffle," and arguably the most mature rock album of the year.

WHO'S NEWS: There's an album available now on Elektra by a group called **Hudson** called "Damn Those Kids." That Hudson turns out to be the **Hudson Brothers**, who've been kicking around for some time now, is not a major bulletin; but the fact that **Linda Ronstadt** is the (uncredited) female singer on the record is news. We were told that the first single, "Afraid To Love," is a duet by Ronstadt and Brett, one of the brothers, so we slapped it on the turntable and damned if it doesn't seem to really be her. The more people who find out about this, the better this record will probably fare . . . Four musicians who, to some people at least, stand tall in the history of rock music, are now recording for Germany's Line Records label, called "the Stiff Records" of that country. They are **Nick Gravenites**, best known as the singer and one of the founders of the **Electric Flag** (whose on-again, off-again career included one great album, their debut for Columbia); **John Cipollina**, a truly ground-breaking guitarist who played with the **Quicksilver Messenger Service**; and two slightly lesser figures, ex-**Spirit** member **Al Stahaley** and drummer **Marcus David**, who has his own album out with Line (the album is a remake of some '60s songs called "Greatest Hits"). Gravenites and Cipollina also have Line albums out over there, so depending on where they play in Europe, this quartet will be known as either the Nick Gravenites Blues Band or the John Cipollina Band. Got all of that? . . . A group called the **Ghost Riders**, currently label shopping with an album produced by the **Grateful Dead's Mickey Hart** and ex-**Country Joe and the Fish** member **Barry Melton** (more shades of San Francisco rock), are boasting "the world's largest string instrument." It's called "the beam," and it appears to consist of a steel beam much like the ones people build buildings with—12 feet long and 300 pounds, but with strings added. "The beam" was featured in the "Star Trek" soundtrack and can be heard again when these guys play the Roxy on October 23 . . . Another opinion: NBC-TV's cancellation of the **Roches** from an upcoming **Smothers Brothers** special was, to put it simply, bush league. The singing trio had been out here for several days, rehearsing for the October 11 taping of the special, but it was not until that very day that they learned they were cancelled—for reasons that, believe it or not, reportedly had to do with their not being good looking enough for television. What makes it more incredible is the fact that **Tom Waits** did appear on the show, and while Waits is undeniably a rare talent, he is hardly the stuff of which million-selling beefcake posters are made, if you know what we mean.

TURNING ON WITH WHITCOMB: Aficionados of the first waves of the British Invasion may remember **Ian Whitcomb** as the panting falsetto voice and pounding piano player behind one of the era's more tongue-in-cheek curios, "You Turn Me On," a song some people still won't forgive him for. But a closer look at Whitcomb's progress in the years since yields considerably more than a forgotten rocker—as a songwriter, piano stylist, historian and, more recently, disc jockey and novelist, he's emerged as a curator of western pop from the sublime to the ridiculous.

His early '70s summation of the rise of the pop music industry from its roots in publishing, "After The Ball," remains one of the more cogent and accurately researched texts yet written. Yet despite the book's wide impact, and the subsequent publication of a second, "Tin Pan Alley," Whitcomb noted wryly that he found U.S. publishers

(Continued on page 39)

Cover Story:

Eddie Rabbitt's Widespread Appeal

■ Eddie Rabbitt makes music that mixes pop, rock and country with such skill that, from the start of his career, across-the-board acceptance seemed virtually a foregone conclusion. His mixture of country music roots and a progressive approach have slotted Rabbitt's releases on top 40 and adult contemporary as well as country playlists.

He has become a mainstay of today's country scene, regularly scoring at or near the top of the country charts, while his more rock-oriented material, such as the recent "Drivin' My Life Away" and his new single, "I Love A Rainy Night," draws a young crowd to concert dates. Both cuts are from his gold "Horizon" album, a rockabilly good hard country-rock LP, his seventh on the Elektra label. (Rabbitt's "Best Of" album has also gone gold).

Rabbitt's dark good looks and expressive in-concert style have fixed this Irish lad as a matinee idol on the tour circuit. He is something of an anomaly in country music: his origins were in New Jersey, where he learned to play the guitar from his scoutmaster and got his first job by accident, offering to fill in when a piano player at a local club abruptly quit.

But when he made up his mind to assail Nashville, his eastern upbringing didn't hinder him. Beginning as a songwriter, Rabbitt forfeited his first major label contract when he opted to give his "Kentucky Rain" to Elvis Presley instead of recording it himself. The move hardly hurt Rabbitt's career; the song became Presley's 50th gold single and established Rabbitt in important Nashville circles.

In 1973 Ronnie Milsap cut Rabbitt's "Pure Love" and took

the song to the number-one spot on the country charts. Before long, proven artists such as Conway Twitty, Tom Jones, Dr. Hook and Willie Nelson were recording Rabbitt tunes.

He has parlayed his singer/songwriter talents into a hugely successful performing career. He did turnaway business this year at fairs, auditoriums and concert halls and has set attendance records at several choice venues.

Interest in Eddie Rabbitt has never been more intense. He is currently fielding several offers for TV appearances and commercial endorsements. Miller Beer has tapped Rabbitt as its 1981 spokesman via a series of 30 and 60-second national radio and television spots, due to tape next month.

Aquarius Opens

■ NEW YORK—Aquarius Music Ltd., a publishing, production and personal management firm helmed by Arnold Goldstein, opened this week with an "open door" policy to writers, artists, publishers seeking administration and producers looking for an affiliation.

Aquarius is located at 1501 Broadway, Suite 1607, New York 10036 (212) 221-1940/42.

Rossington Collins

Tour Dates Set

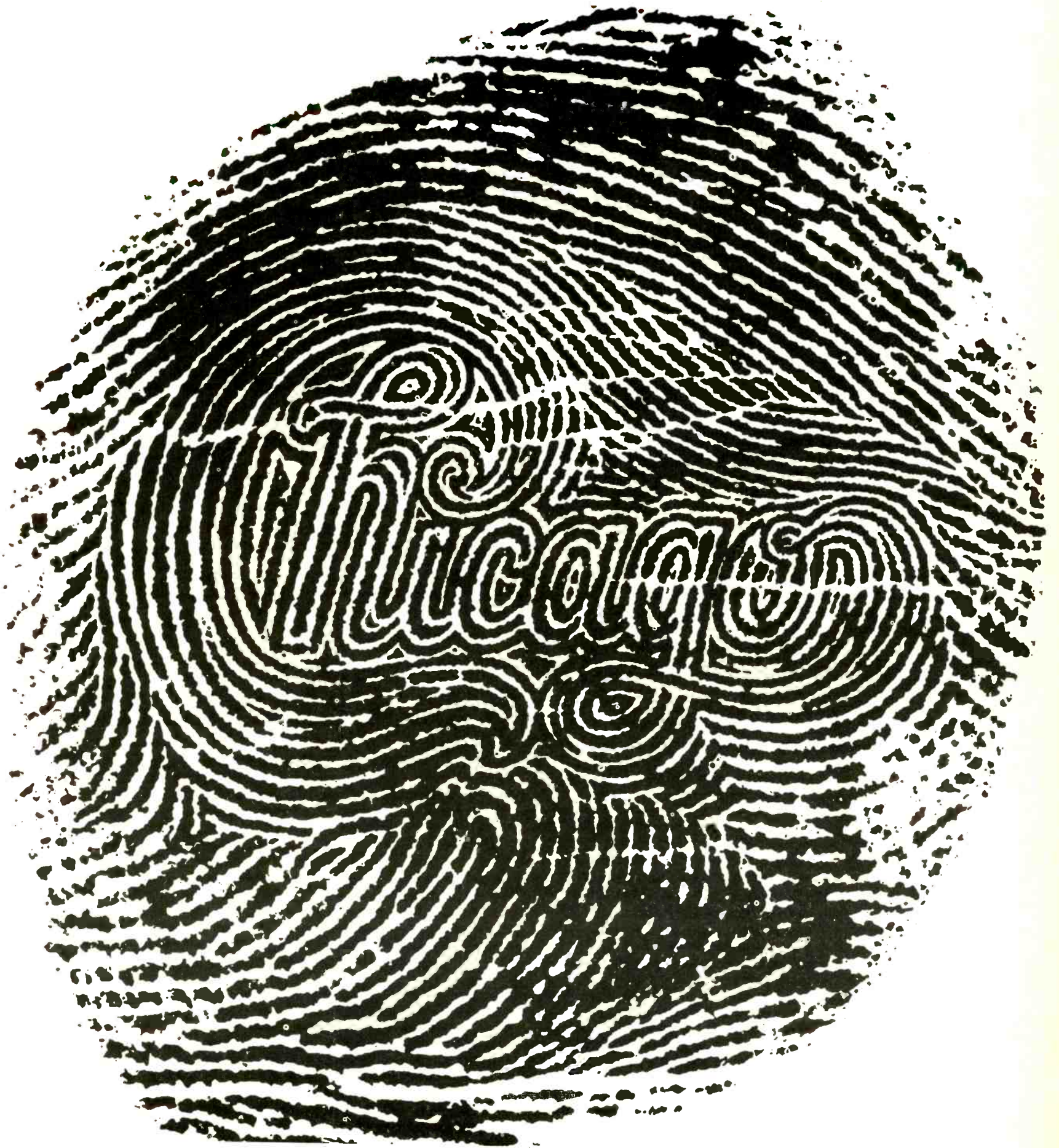
■ LOS ANGELES — MCA Records' Rossington Collins Band begins the next phase of its national tour October 24 in St. Petersburg, Florida, and continues through the first week of December. More than 20 dates are scheduled in the south, midwest and east.

WMOT Inks Barbara Mason



Singer-songwriter Barbara Mason, whose hits include the classic "Yes I'm Ready," has signed with W.M.O.T. Records. Her first single for the label, "On And Off," is scheduled for release in November. Pictured at the signing are, from left: Terry Price, W.M.O.T. staffer; Alan Rubens, president, W.M.O.T. Records; Steve Bernstein, president at W.M.O.T. Music Publishing; Mason; Jack Gibson, publisher of Jack The Ripper; and Reggie Barnes, national promotion director for W.M.O.T.

FROM THE THUMBPRINT OF THE SAME NAME.



"Song For You." ¹¹⁻¹¹³⁷⁶
Positively identified as the new single from the album, "Chicago." ^{FC 36517}
On Columbia Records and Tapes.

Linda Ronstadt Simulcast Shows How Cable TV, Radio Can Work Together

By PHIL DIMAURO

■ NEW YORK — "Video killed the radio star . . ." is the hook line of a recent hit tune, but radio shouldn't take it seriously, according to Home Box Office (HBO). The cable television service, best known for bringing recent feature films into people's homes, has found that the radio and cable television media can operate in tandem for their mutual benefit.

The Linda Ronstadt concert broadcast as part of HBO's "Standing Room Only" series last month was simulcast over FM radio stations in 22 markets, and in Miami, where the audio was carried by Y 100, the show was a rousing success on both media. According to Dick Stone, a regional sales executive for HBO, people who heard the broadcast over the radio, in many cases, saw an immediate advantage in subscribing to HBO. Stone says that each of eight cable distribu-

tors in Y 100's coverage area received 50 to 100 phone calls inquiring about HBO service as a direct result of the Ronstadt broadcast, and he also reported that salesmen in the region found the simulcast a useful hook in signing up new subscribers.

Bill Tanner, program director of Y 100, also found that the simulcast was a useful tool for his station in several respects. "The great era of top 40 radio was really keyed to consistency . . . the same thing 24 hours a day," explained Tanner. "Now, I think what people are seeking is repetition with variety. This was an 80-minute simulcast, and it was run commercial-free, incidentally, no breaks. I think a radio station can devote that amount of time to something of this nature because it lends credence and depth to your radio station, and avoids the sound of a 'singles jukebox.'"

Tanner further expressed the

opinion that the "credence and depth" lent to a radio station by such special programming would become more important with the extended measurement periods recently instituted by Arbitron. "Radio stations are going to have to look to ways other than pure contesting and hype to insure their visibility at all times," he said.

Tanner said that the broadcast time, Sunday at 8:00 p.m., is normally a slow period for his radio station, although it is a peak period for HBO watching. Therefore he feels that the program induced new people to listen to the station, as well as expanding interest in HBO. "It was the perfect promotion," he asserted, "one that scratches both backs. What made it so attractive to us was that HBO offered so many ways of promoting the thing—T-shirts, coffee mugs, all the trinkets for our staff, and plenty of shirts to give away on the air. Elektra/Asylum kicked in some Linda Ronstadt albums and HBO kicked in some more albums." The show was promoted on HBO and on the station for

(Continued on page 34)

Wolf and Rissmiller Buys Country Club

■ LOS ANGELES — The Country Club, a 1000-seat nightclub located in Reseda, Colo., has been sold to principal Jim Rissmiller of Wolf and Rissmiller Concerts, the southern California area's largest concert promotion firm.

The club, sold to Wolf and Rissmiller by its original owner, Chuck Landis, is expected to begin operations under its new ownership with an October 26 appearance by the Motels. According to a Wolf and Rissmiller spokesman, although escrow on the building may not have closed by that date, the Motels engagement will proceed regardless; transfer of the liquor license is not expected to be complete until November, but liquor will be served in the interim.

The club, first opened early this year and now to be known as Wolf and Rissmiller's Country Club, will continue to present some country acts, as its name implies. However, the booking of rock acts, which became common under Landis' ownership, is expected to continue. The prime appeal of the facility to its new owners, said the Wolf and Rissmiller spokesman, is "its versatility. It will fill the gap between the small clubs, like the Roxy and the Whisky, and the (3000-seat) Santa Monica Civic." It may also serve as a "special appearance showcase" for major acts playing the 18,000-seat Inglewood Forum and similar venues who wish to play at a more intimate location.

Col Pay/Home Video Gets European Films

■ NEW YORK — Columbia Pictures Industries' Pay Television and Home Entertainment divisions have acquired domestic distribution rights to twenty European features from Quartet/Films Inc., it was announced by senior vice president Lawrence B. Hilford of Columbia and Arthur Tolchin, executive vice president of Quartet.

The Italian, French and British films include Claude Lelouche's "Robert et Robert" and "Cat and Mouse"; "Wifemistress," starring Marcello Mastroianni and Laura Antonelli; and "Purple Taxi," with Fred Astaire and Charlotte Rampling, which will soon be released in the U.S. Many of the films are available in both subtitled and dubbed versions.

Allen Weinberg Named CBS Senior Art Director

■ NEW YORK — Allen Weinberg has been appointed senior art director, CBS Associated Labels art packaging, New York, it was announced by John Berg, vice president, art packaging and design, CBS Records.

Weinberg has been art director, CBS Records International in Paris since 1976. He has also been promotion art director for the New York Times/WQXR, affiliated with CBS Records' creative services department, and co-owner of the Crocker-Weinberg Studio.

Matthews Shakes With RSO



Ian Matthews has signed a long-term recording contract with RSO Records, it was announced by Al Coury, president of the label. A native of England, Matthews first gained recognition with stints in Fairport Convention and Matthews Southern Comfort. Since then, he's cut a number of solo albums, including the highly successful 1977 LP "Stealin' Home" (which contains the top ten single "Shake It"). Pictured from left are: Sandy Robertson, Matthews' producer; Tom Hulett, manager, Management III; RSO senior vice president and general manager Rich Fitzgerald; Matthews and Coury.

Warners Names Four In Creative Services

■ LOS ANGELES — Four new appointments have been made in Warner Bros. Records' creative services area, it was announced by Adam Somers, vice president/director of creative services and operations; and Pete Johnson, vice president/creative director.

The appointments are: Hale Milgrim, director of merchandising; Jim Wagner, national merchandising manager; Laurie Shipp, national merchandising coordinator; Nancy Gilkyson, director of graphic arts production.

Angel/EMI Holds Classical Conference

■ LOS ANGELES — Angel/EMI Records is holding its North American Hemisphere Classical Conference here at the Sheraton Universal Hotel, October 20-23.

Attending, in addition to the company's Los Angeles and New York based A & R, sales and management staffs, will be Peter Andry, director of the international classical division/EMI Music, London; Cesar Ciceron, manager of classical repertoire/EMI Capitol de Mexico; and Dennis Kashup, Angel representative of EMI/Canada.

Bhaskar Menon, chairman and chief executive, EMI Music, Worldwide, and Don Zimmerman, president, Capitol/EMI-America/Liberty Records Group (North America), will also attend. Chairman for the conference will be Angel/EMI general manager Raoul Montano.

Ovation Inks Nightwing

■ CHICAGO — Ovation Records president Dick Schory has announced the signing of Nightwing, a new band fronted by British bassist-vocalist Gordon Rowley, to a long-term recording contract with the label. The group's (first) LP, "Something In The Air," will be released in late October. Rowley is a veteran of such outfits as Strife and Blackmore's Rainbow.

McDougall to Famous

■ LOS ANGELES — Marvin Cane, president and chief operating officer of Famous Music Corporation, has announced the appointment of Allan McDougall to the post of creative director.

McDougall comes to Famous Music from three years as the general and professional manager of Island/Ackee Music. Prior to that he held a post in a&r with A&M Records.

BRUCE COCKBURN

"HUMANS"

The Secret Is Out!!!

Bruce Cockburn has arrived! His first Millennium album, "Dancing In The Dragon's Jaws," was a resounding musical and commercial success and included the stunning hit single, "Wondering Where The Lions Are."

Now, his new album, "Humans"...a gutsy personal statement and accurate reflection of our times.

Bruce Cockburn's "Humans" truly involves you!

Includes the
new single
"Rumours
Of Glory" YB-11795

BRUCE COCKBURN
HUMANS



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BXLI-7752

Produced by Gene Martynec for
True North Productions

millennium
RECORDS

Manufactured and Distributed
by RCA Records

Disco File

By BRIAN CHIN

(A weekly report on current and upcoming discotheque breakouts)

■ It's a mixed bag again: there's something mind-expanding for everyone in this week's Disco File.

Narada Michael Walden made two sudden splashes in the last year with his last album and the Walden-produced Stacy Lattisaw project. Narada's "Victory" (Atlantic) doesn't disappoint: it's a bunch of great bass and drum grooves draped in big, bright productions. His hand is never overheavy as arranger; horn and synthesizer support, while full, is highly dynamic and concise, adding movement without extra weight. "The Real Thang" is the already-active single. Also to note on "Victory": "I Want You" (4:33), "Take It to the Bossman" (4:21) and "Get Up" (4:25), the latter two slower in tempo and busier, with lots of guitar. Next step: Narada will produce the upcoming Sister Sledge album.

Hamilton Bohannon, whom we've missed greatly since his last big hit, the heart-stopping "Let's Start The Dance," is back with more relentless funky pulsation on "One Step Ahead," the first album on his own Phase II label, through CBS. We've mentioned "Throw Down The Groove" previously; it appears here in the same short version. However, two other more sustained cuts do as well, both running 5:08. "Dance, Dance, Dance All Night" demonstrates what "can't-stop-the-music" really means, with skeletal riffing and breaking and robust lead voices that sound as if the vocalists had discovered the line, "I wanna dance!" for the very first time. "Do What Cha Wanna Do" ("as long as you make it good and funky") is a smokin' slow grinder with lots of good changes and breaks. Bo's beat goes on . . . **Junie Morrison** is an alumnus of the Ohio Players and P-Funk, and he's got the often coy sense of humor and unshakable grasp of the funk of those groups. Of the uptempo cuts on his "Bread Alone" album on Columbia, we liked "Be My Baby" (4:00) and "Why" (5:27) very much; both ride smooth synthesizer rhythms and have hot, live-wire mixes full of detailed highs. It seems to take Morrison a little time to settle into his main grooves, though, and the second halves of most of his songs quite overshadow the first. We'd suggest re-edits, but check them now.

DISCO DISCS: **Frankie Smith's** "Double Dutch Bus" (WMOT, now CBS-distributed) is another "different" rap record (like the breaking J. R. Funk "Party Time"), this one based on jump-rope nonsense rhymes. Simple piano and guitar provides backing for hoarse rapping; runs 5:20. The flip, "Double Dutch," is similar instrumentally, with different vocals; both are somehow very sweet when the children

come forward to chant. A Philadelphia breakout, not surprisingly. Repressings: **Stevie Wonder's** "Master Blaster (Jammin')" (Tamla, non-commercially; import selling well here in the city) in a 6:11 version sporting a full minute intro and a longer tag; on the flip, an entertaining "dub" side (6:27), available on the seven-inch, with innumerable echoes, fadeouts and edits. Also: **Dynasty's** "Do Me Right" (Solar) and the **Pointer Sisters'** "Could I Be Dreamin'" (Planet, non-commercially), both in their album versions.

ROCK'N'ROLL IS HERE TO STAY, I GUESS: Two important dance-rock releases, possible crossovers. **David Bowie's** "Scary Monsters" (RCA) reteams him with **Tony Visconti**, co-producer of the previous disco fusions "Fame" and "Golden Years." From it, "Ashes to Ashes" is already a twelve-inch single, but seems more a radio selection, especially as it's segued with "Space Oddity," the song's forerunner. The pick in the rock clubs, and soon to be a disco disc, is "Fashion" (4:45), a lurching, futuristic bop that recalls "Fame" but is much more flexible rhythmically, and, as has been pointed out in the rock press, is even more obviously paranoid. It might well be the decadent stand-in for the sorely-missed Gregg Diamond . . . We're surprised by the neo-soul orientation of much of the **Police's** "Zenyatta Mondatta" album on A&M: it's sort of like Merseybeat meeting Boz Scaggs on the smooth "When the World is Running Down, You Make the Best of What's Still Around." A down-tempo near-funk "Voices Inside My Head" (3:51) will inevitably be compared to "Another One Bites the Dust," but it doesn't have the lightning-bolt definition of that cut. Instead, it's sloppier, eerier, with distant voices and a solid repetitive groove. Droning, mantra-like music for a stoned early morning. The **Chipmunks** have made their way onto a disco disc with a special remix of their version of "Call Me" from the very successful "Chipmunk Punk" album: wisely, it runs only 3:48, short enough to make the point, be funny and make an exit gracefully. On Pickwick's Excelsior label, out of Minneapolis; it's been serviced to most pools, we're told.

COMMENT: In researching the Disco File chart recently, we've noticed a growing restlessness and dissatisfaction on the part of DJs with the music, or much of it, being offered to them lately by the American record labels. Too many left-fielders, too much rock, too much R&B, they say; no one seems to make records for DJs any more. We, too, regret the passing of the seventeen-minute Eurodisco cut and the fierce, exotic breaking and building structure evolved in six years of disco mixing. Unfortunately, the ears of America's buyers took pretty poorly to the sounds and techniques of hard-core disco—but more importantly, the masters of Eurodisco faltered badly by any qualitative standard in following up their initial creative successes. That's why we were astonished this weekend, visiting a well-established New York club, to hear the popular complaint take form in a night of imports and oldies: mediocre music of foreign origin and selections from the 1979 disco avalanche that had been tired and formulaic upon their release. The beat didn't stop coming or seem to waver at all—this set was boring, depressing, alarming. We've never attempted to instruct DJ readers on fine points of mixing or

(Continued on page 35)

Discotheque Hit Parade

(Listings are in alphabetical order, by title)

PALM BAY CLUB/MIAMI

DJ: RICHARD McVAY
CAN'T FAKE THE FEELING—Geraldine Hunt—Prism
CHERCHEZ PAS—Madleen Kane—Chalet
HOLDING ON—Image—Musique
LADY OF THE NIGHT—Ray Martinez & Friends—Importe 12
LATE IN THE EVENING—Paul Simon—WB
LOVE SENSATION—Loleatta Holloway—Gold Mind
LOVE X LOVE/GIVE ME THE NIGHT—George Benson—Qwest/WB
LOVELY ONE—Jacksons—Epic
MASTER BLASTER (JAMMIN')—Stevie Wonder—Tamla
SELL MY SOUL—Sylvester—Honey/Fantasy (LP)
SHAME, SHAME, SHAME/PARTY VIBES—Ike Turner ftg. Tina Turner—Fantasy
SHOOT YOUR BEST SHOT—Linda Clifford—RSO/Curtom
THE WANDERER—Donna Summer—Geffen
UPSIDE DOWN/I'M COMING OUT—Diana Ross—Motown
WELCOME BACK—Peter Jacques Band—Uniwave (LP) (Import Canada)

7TH STREET/MINNEAPOLIS

DJ: ROY FREEDOM
COULD YOU BE LOVED—Bob Marley & the Wailers—Island
CROSSEYED AND PAINLESS—Talking Heads—Sire
DOUBLE TALK—Escalators—CBS (Import Canada)
DRAGGING FEET—Polyrock—RCA
FAITH—Manicured Noise—Fiction (Import UK)
FASHION—David Bowie—RCA
I JUST CAN'T STOP IT—English Beat—Sire
ME AND MY SHADOW—The Only Ones—Epic
OUR WORLD IS AFRICA—Black Uhuru—Mango
SHADOW LINE—Fleshstones—Red Star/PVC
STOP LIVING IN THE PAST—Craze—Cobra (UK)
TELEVISION—Mexicano—Stiff (Import UK)
THE AFFECTIONATE PUNCH—Associates—Fiction (Import UK)
VOICES INSIDE MY HEAD—Police—A&M
WILD PLANET—B-52's—WB (LP)

LONDON VICTORY CLUB/ PHILADELPHIA

DJ: BOB PANTANO
CAN'T FAKE THE FEELING—Geraldine Hunt—Prism
CELEBRATION—Kool and the Gang—De-Lite
EVERYBODY—Instant Funk—Salsoul
FUNTIME—Peaches & Herb—Polydor/MVP
I NEED YOUR LOVIN'—Teena Marie—Gordy
IF YOU FEEL THE FUNK—La Toya Jackson—Polydor
LET'S GET FUNKY TONIGHT—Evelyn "Champagne" King—RCA
LOVELY ONE—Jacksons—Epic
MASTER BLASTER (JAMMIN')—Stevie Wonder—Tamla
MORE BOUNCE TO THE OUNCE—Zapp—WB
ONE STEP CLOSER—Doobie Brothers—WB (LP)
SHOOT YOUR BEST SHOT—Linda Clifford—RSO/Curtom
THE REAL THANG—Narada Michael Walden—Atlantic
UPTOWN—Prince—WB
THE WANDERER—Donna Summer—Geffen

DETROIT STUDIO 54/DETROIT

DJ: KEN COLLIER
ALL MY LOVE—L.A.X.—Prelude
BREAKAWAY—Watson Beasley—WB
CAN'T FAKE THE FEELING—Geraldine Hunt—Prism
CHERCHEZ PAS—Madleen Kane—Chalet
FAME/RED LIGHT—Irene Cara/Linda Clifford—RSO
FUNTIME—Peaches and Herb—Polydor/MVP
I WANNA GET WITH YOU—Ritz—Posse
IS IT ALL OVER MY FACE?—Loose Joints—West End
KANO—Kano—Emergency (LP)
LET'S GET FUNKY TONIGHT—Evelyn "Champagne" King—RCA
LOVE SENSATION—Loleatta Holloway—Gold Mind
NIGHT CRUISER—Deodato—WB
S-BEAT—Gino Soccio—WB/RFC (LP)
SATURDAY NIGHT—Herbie Hancock—Columbia
SHOOT YOUR BEST SHOT—Linda Clifford—RSO/Curtom

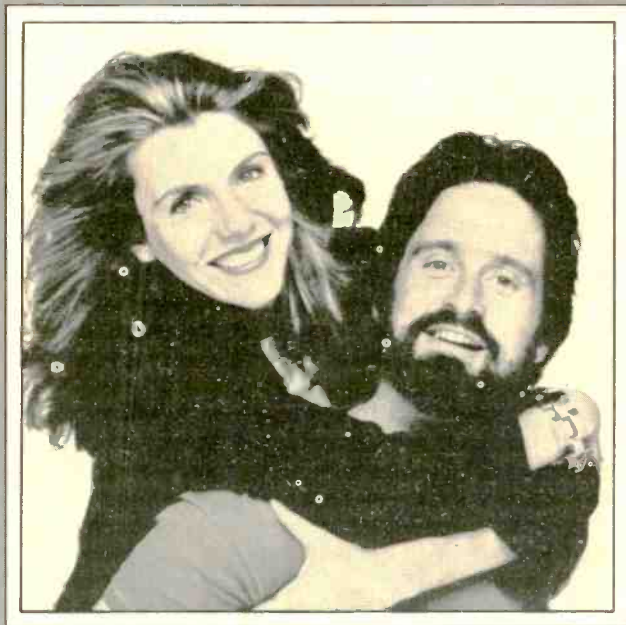
MUSIC'S ♥♥♥ HOTTEST ♥♥♥ LADY

DIANA ROSS

SINGS THE TITLE SONG FROM THE ORIGINAL MOTION PICTURE SOUNDTRACK

It's My Turn

M-1496F



ON MOTOWN RECORDS AND TAPES

FROM THE COLUMBIA PICTURES RELEASE "IT'S MY TURN"
Composed and produced by MICHAEL MASSER • Lyrics by CAROLE BAYER SAGER

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Dionne's Night



Following her recent concert at New York's Avery Fisher Hall, Dionne Warwick receives congratulations from the producer of her album "No Night So Long," Steve Buckingham (left), and Arista Records president Clive Davis (right). The second single from the album, "Easy Love," has just been released.

New York, N.Y. (Continued from page 16)

people knew about it."

Of the material on "Hotter," Wonder said, "It has various songs dealing with 'hot' subjects, you might say—relationships that went bad and such."

Drinking a mixture of cayenne pepper and water ("It's good for the throat"), Wonder discussed his Martin Luther King campaign: "What I feel is that Martin Luther King was a man who believed in the principles that all Americans believe in: unity for all people, an equal chance for all people. I think we need a day like this to really re-evaluate ourselves and to strive for the goal of unity. I think we as communicators have a responsibility to reach out to all people of the world and to help them reach for the dream of unity."

TRAVEL NEWS: International affairs being what they are, you can't really blame the Munich police for displaying a bit of Teutonic muscle last week when **Eric Gardner**, who manages **Bill Wyman**, **Todd Rundgren** and **Utopia**, **Benny Mardones** and **Shandi**, stopped over in that city's airport on his way to France to pay a visit to Wyman. It seems that before leaving Los Angeles, Gardner had been asked, and agreed, to deliver a package to Wyman from a friend in the States. Gardner was unaware of the shipment's contents.

As he was going through airport security, Gardner noticed three German Shepherd guard dogs taking unusual interest in the parcel. Unusual, that is, in that they pounced on it. Enter two massive guards toting machine guns and announcing in no uncertain terms that Gardner was to march, march, march into a back room to be searched (a report that Gardner then proclaimed in a thick German accent, "N-o-o-t-h-i-n-g, I know n-o-o-t-h-i-n-g," was unconfirmed at press time). Carefully the box was opened, and once again the dogs pounced—on two cartons of Milk Bone dog biscuits being sent to Wyman's pet beagle, Hendrix.

Services for Gardner will be announced shortly.

JOCKEY SHORTS: R.I.P.: **Billy Thomas**, 49, who played Buckwheat in the "Our Gang" comedies from 1934 to 1944, died last week in Los Angeles. Death was attributed to natural causes, possibly a heart attack . . . as of the end of October, Sire Records will be located in the Warner Bros. offices here. **Audrey Strahl**, Sire's press officer, can be reached at Warners as well as at the old Sire offices on West 74th Street. . . . **Gene Chamlin**, manager of Secret Sound Studios for the past five years, has resigned. He can be reached at 212-929-1640 . . . the **Fools** will record their second album at Conway Studios in Los Angeles with **Vini Poncia** producing. The LP will be released in early February . . . at Songshop Studios: two members of the **Ian Hunter/Mick Ronson Band**, keyboardist **Tommy Mandel** and bass player **Martin Briley**, are recording some original material; **Richard Strange** is mixing his new LP on ZE Records; the **Zantees**, produced by **Little Nelson** and the **Spider**, are finishing an album to be released on Bomp in November; **Thin Ice** is cutting an EP to be released on Songshop's own label. **Wayne Vican** is producing . . . at a private party held following his Broadway debut in "The Elephant Man," **David Bowie** was greeted by **Aaron Copland**, **Christopher Isherwood**, **Jim Dale**, **Tammy Grimes** and **Nona Hendryx**, among others. The **Coasters** performed at the party. Before the group sang "Charlie Brown," one of the members stepped forward and said, "I'd dedicate this song to you, David, but I think you're too young to remember it." . . . the **Yellow Magic Orchestra's** version (with vocals) of **Archie Bell and the Devils' "Tighten Up"** will be released as a single on October 22. The group's latest album is reportedly being remastered to include the song . . . **Peter Criss** appears, sans makeup, on the October 22 "Tomorrow" show.

'Sgt. Pepper' Recorder Sold at EMI Auction

■ LONDON—A Studer four-track tape recorder used by the Beatles on the "Sgt. Pepper" album was sold for 500 pounds plus sales tax at an auction held at EMI's Abbey Road studios.

Half a million pounds worth of new and old equipment plus memorabilia was up for sale and auction on October 15 and 16, though at press time only 80,000 pounds had been raised, with some items failing to reach reserve PRC price.

Mike "Tubular Bells" Oldfield spent a thousand pounds on the mellotron tape organ used by the Beatles and more on various pieces of studio equipment. A brass ashtray used by Ringo Starr went for 130 and a copy of Brian Epstein's book "A Cellar Full Of Noise" signed by all the Beatles and George Martin was sold for 210.

The sale was prompted by storage problems created by plans to build a new digital studio at Abbey Road. Various items of new equipment were also sold privately in what EMI was billing as "the sale of the century."

EMI Re-signs Cliff Richard

■ LONDON—Top EMI recording artist Cliff Richard has re-signed with the company worldwide on a long-term basis. Richard has been with EMI for 22 years and the day after the signing celebrated his 40th birthday with an EMI reception, then went on to continue his successful series of London concert dates.

Richard's U.S. success has lagged behind that in the U.K. with only two top twenty singles, but Richard's manager Peter Gormley will be visiting the states during November to arrange a possible 1981 tour for the artist.

Polydor Inks Ruthi Navon



Israeli-born singer Ruthi Navon has been signed to an exclusive recording deal by Polydor Records, it was announced by Fred Haayen, president of the label. Her first release for the label will be a single, "The Ballad of Lucy Jordan." An album, produced by Michael ("You Light Up My Life") Loyd, will follow shortly. On hand to welcome Ruthi Navon to the label are, from left: Robert Urband, Navon's lawyer; Harry Anger, senior vice president, product development, Polydor Records; Stu Fine, director of east coast A&R, Polydor Records; Dick Kline, executive vice president, PolyGram Records East; Fred Haayen, president, Polydor Records; Navon; Sal Vasi, manager, president, Sassy Entertainment; Ekke Schnabel, senior vice president, legal and business affairs, PolyGram Records Operations, U.S.A.; Steve Salmonson, vice president, finance, PolyGram Records West; and Steve Supporta, co-manager, Sassy Entertainment.

British Union Tells Musicians Not to Work On American Projects

■ LONDON—The British Musicians Union has issued a statement instructing its members not to contract for any work that comes to the U.K. as a result of the American Federation of Musicians' strike. The instruction came from the British MU executive committee in response to requests from the AFM and the International Federation of Musicians that were made to all countries who have an agreement with the AFM.

The ban does not affect work arranged prior to the American strike. Filming of some episodes of the TV series "Love Boat" have recently been stopped in London, but work on the soundtrack for the film "The Jazz Singer" has continued, as the contract was signed before the strike.

Kenny Rogers To Debut Western Wear Line

■ LOS ANGELES—Kenny Rogers has signed a contract with Denver-based western wear manufacturer Karman to introduce a line of men's and women's western shirts and jeans, it was announced by Karman executive vice-president Gary Mandelbaum.

"The Kenny Rogers' Western Wear Collection by Karman" will consist of 30 shirt styles and 14 jean styles. Both will retail from \$30 to \$40.

Columbia Ups Linda Kirishjian

■ NEW YORK—Paul Rappaport, director, national album promotion, Columbia Records, has announced the promotion of Linda Kirishjian to manager, national album promotion.

Record World Singles

Alphabetical Listing

Producer, Publisher, Licensee

ALL OUT OF LOVE Porter (Careers/BRM, BMI/Riva, PRS)	10	LET MY LOVE OPEN THE DOOR Thomas (Towser Tunes, BMI)	97
ALL OVER THE WORLD Lynne (Jet/Unart, BMI)	17	LET'S BE LOVERS Nevison (Grajonca, BMI)	84
ANGELINE Group-Lawler-Cobb (Careers/Pangola/Milene, BMI)	72	LIVE EVERY MINUTE Thomas-Kelly (Rondor/Almo, ASCAP)	45
ANOTHER ONE BITES THE DUST Group (Queen/Beechwood, BMI)	1	LOOKIN' FOR LOVE Boylan (Southern Nights, ASCAP)	16
CAN'T WE TRY Pendergrass-Faith (Stone Diamond, BMI)	60	LOOK WHAT YOU'VE DONE TO ME Schnee-Foster (Boz Scaggs, ASCAP/Foster Frees/Irving, BMI)	15
CASE OF YOU Nilsson (Joni Mitchell, BMI)	94	LOVELY ONE Group-Philliganes (Ranjack/Mijac, BMI)	27
CELEBRATION Deodato (Delightful/Fresh Start, BMI)	85	LOVE T.K.O. Wansel-Biggs-Womack (Assorted, BMI)	88
COULD I HAVE THIS DANCE Norman (Vogue & Maple Hill c/o Welk/Onhison, BMI)	50	LOVE X LOVE Jones (Rodsongs, ASCAP)	75
CRY LIKE A BABY Tobin (Screen Gems-BMI)	64	MAGIC Farrar (John Farrar, BMI)	54
DE DO DO DO, DE DA DA DA Group-Gary (Virgin/Chappell, ASCAP)	83	MASTER BLASTER (JAMMIN') Wonder (Jobete/Black Bull, ASCAP)	40
DEEP INSIDE MY HEART Garay (Nebraska/United Artists/Glasco, ASCAP)	74	MIDNIGHT ROCKS Stewart-Desmond (Frabjous/Approximate/Lobster, BMI)	38
DON'T ASK ME WHY Ramone (Impulsive/April, ASCAP)	56	MORE BOUNCE TO THE OUNCE (Part I) Troutman-Bootsy (Rubber Band, BMI)	65
DON'T YA WANNA PLAY THIS GAME NO MORE Franks-John (Jodrell/Beechwood, ASCAP/BMI)	93	MORE THAN I CAN SAY Tarney (Warner-Tamerlane, BMI)	28
DREAMER Henderson-Pope (Almo/Delicate, ASCAP)	20	MY GUY/MY GIRL Leng-May (Jobete, ASCAP)	99
DREAMING Tarney (ATV/Rare Blue, BMI/ASCAP)	13	NEVER BE THE SAME Omartian (Pop 'n' Roll, ASCAP)	32
DRIVIN' MY LIFE AWAY Malloy (De/Dave/Briarpatch, BMI)	11	NEVER KNEW LOVE LIKE THIS BEFORE Mtume-Lucas (Frozen Butterfly, BMI)	12
EVERYBODY'S GOT TO LEARN SOMETIME Lord-Group (WB, ASCAP)	68	NO NIGHT SO LONG Buckingham (Irving, BMI)	57
EVERY WOMAN IN THE WORLD Porter-Maslin (Pendulum/Unichappell, BMI)	86	ONE IN A MILLION YOU Graham (Irving/Medad, BMI)	49
FAME Gore (MGM, BMI)	41	ONE-TRICK PONY Ramone-Simon (Paul Simon, BMI)	80
FREEDOM Robinson (Malaco/Thompson Weekly/Sugarhill)	90	ON THE ROAD AGAIN Nelson (Willie Nelson, BMI)	19
FUNKIN' FOR JAMAICA (N.Y.) Grusin-Rosen (Thomas Browne/Roaring Fork, BMI)	82	OUT HERE ON MY OWN Gore (MGM, BMI/Variety, ASCAP)	33
GIRL, DON'T LET IT GET YOU DOWN Gamble-Huff (Mighty Three, BMI)	61	PRIVATE IDAHO Davies-Group (Boo-Fant/Island, BMI)	79
GIVE ME THE NIGHT Jones (Rodsongs, ASCAP)	29	REAL LOVE Templeman (Tauripin Tunes/Monsteri/April, ASCAP)	9
HEROES Carmichael-Group (Jobete/Commodores Entertainment, ASCAP)	73	SAILING Omartian (Pop 'n' Roll, ASCAP)	37
HE'S SO SHY Perry (ATV/Mann & Weill/Braintree & Snow, BMI)	5	SHE'S SO COLD Glimmer Twins (Colgems-EMI, ASCAP)	36
HIT ME WITH YOUR BEST SHOT Olsen (ATV, BMI)	34	SOMETIMES A FANTASY Ramone (Impulsive/April, ASCAP)	51
HOLD ON Group (Don Kirshner/Blackwood, BMI)	46	SOUTHERN GIRL Beverly (Amazement, BMI)	92
HOT ROD HEARTS Chudacoff-Banetta (Captain Crystal/Blackwood/Dar-Jan, BMI)	18	SUDDENLY Farrar (John Farrar, BMI)	89
HOW DO I SURVIVE McDonald-Henderson (April/Paul Bliss, ASCAP)	23	TAKE YOUR TIME (DO IT RIGHT) PART I Sigidis (Avante Garde, ASCAP/Interior/Sigidis, BMI)	63
I AIN'T MUCH Buie (Eufaula/James Cobb, BMI)	95	TEXAS IN MY REAR VIEW MIRROR Hall (Songpainter, BMI)	77
I BELIEVE IN YOU Williams-Fundis (Roger Cook/Cook House, BMI)	67	THAT GIRL COULD SING Browne-Ladanyi (Swallow Turn, ASCAP)	30
I COULD BE GOOD FOR YOU Ratner (Good For You, ASCAP)	69	THE LEGEND OF WOOLEY SWAMP Boylan (Hat Band, BMI)	25
IF YOU SHOULD SAIL Landis (Third Story/Poorhouse, BMI)	78	THE WANDERER Moroder-Bellotte (Cafe Americana/Revelation/Ed. Intro./Intersong, ASCAP)	6
I GOT YOU Tickle (Enz)	87	THEME FROM THE DUKES OF HAZZARD (GOOD OL' BOYS) Albright (Warner-Tamerlane/Rich Way, BMI)	52
I'M ALMOST READY Ryan (Kentucky Wonder/Vince Gill, BMI)	58	THIS TIME Crooper (H.G., ASCAP)	62
I'M ALRIGHT Loggins-Botnick (Milk Money, ASCAP)	14	TOUCH AND GO Baker (Lido, BMI)	47
I'M COMING OUT Edwards-Rodgers (Chic, BMI)	22	TURNING JAPANESE Coopersmith-Heaven (Glenwood, ASCAP)	55
I'M HAPPY THAT LOVE HAS FOUND YOU Putnam (ATV, BMI)	43	TURN IT ON AGAIN Hentschel-Group (Pun, ASCAP)	66
I NEED YOUR LOVIN' Marie (Jobete, ASCAP)	98	UPSIDE DOWN Edwards-Rodgers (Chic, BMI)	3
INTO THE NIGHT Maraz (Papa Jack, BMI)	59	WALK AWAY Moroder-Bellotte (Rick's/Rightsong, BMI)	53
IT'S MY TURN Maser (Colgems-EMI/Prince Str., ASCAP/Unichappell/Begonia Melodies, BMI)	76	WHERE DID WE GO WRONG Martin (Irving, BMI/Almo/McRouscod, ASCAP)	81
IT'S STILL ROCK AND ROLL TO ME Ramone (Impulsive/April, ASCAP)	71	WHIP IT Margoueff-Group (Devo/Nymph/Unichappell, BMI)	31
I'VE JUST BEGUN TO LOVE YOU Sylvers (Spectrum VII/Mykinda, ASCAP)	100	WHO'LL BE THE FOOL TONIGHT Lipuma (Buzz Feiten, BMI)	35
JESSE Mainieri (Quackenbush/Redeye, ASCAP)	7	WIDE RECEIVER Henderson (Electrocord, ASCAP)	96
LADY Richie (Brockman, ASCAP)	8	WITHOUT YOUR LOVE Wayne (H.G., ASCAP)	42
LATE IN THE EVENING Ramone-Simon (Paul Simon, BMI)	24	WHO WERE YOU THINKIN' OF Lo Fredo (In My Music, BMI)	70
LET ME BE YOUR ANGEL Walden (Walden/Gratitude Sky, ASCAP/Cotillion/Brass Heart, BMI)	26	WOMAN IN LOVE Gibb-Galuten-Richardson (Stigwood/Unichappell, BMI)	2
LET ME TALK White (Saggitfire/Verdangel/Cherubim/Sir & Trini/Steelchest, ASCAP)	48	XANADU Lynne (Jet/Unart, BMI)	4
		YOU'LL ACCOMPANY ME Seger-Punch (Gear, ASCAP)	39
		YOU'RE THE ONLY WOMAN (YOU & I) Piro-Group (Rubicon, BMI)	91
		YOU SHOOK ME ALL NIGHT LONG Lange (J. Albert/Marks, BMI)	44
		YOU'VE LOST THAT LOVIN' FEELING Hall-Oates (Screen Gems-EMI, BMI)	21

Record World Singles

101-150

OCTOBER 25, 1980

OCT. 25	OCT. 18	
101	104	MIDNIGHT RAIN POCO/MCA 41326 (Tarantula, ASCAP)
102	107	UPTOWN PRINCE/Warner Bros. 49559 (Ecnirp, BMI)
103	103	DREAMS BARRY GOUDREAU/Portrait/Epic 2 70042 (Pure Songs/Turbo, ASCAP)
104	106	TOGETHER TIERRA/ASI 2018 (Mighty Three, BMI)
105	105	I TOUCHED A DREAM DELLS/20th Century Fox 2463 (RCA) (Angelshell/Six Continents, BMI)
106	—	IF YOU COULD READ MY MIND VIOLA WILLS/Ariola 810 (Early Morning, ASCAP)
107	112	FOR YOU, FOR LOVE AVERAGE WHITE BAND/Arista 0553 (Big Heart/Average/Ackee, ASCAP)
108	108	ONE LIFE TO LIVE WAYNE MASSEY/Polydor 2112 (Silver Blue, ASCAP)
109	110	I LOVE WOMEN JIM HURT/Scotti Bros. 605 (Atl) (Kelso/Herston, BMI)
110	111	GIVE IT ON UP (IF YOU WANT TO) MTUME/Epic 9 50917 (Frozen Butterfly, BMI)
111	114	CAN'T FAKE THE FEELING GERALDINE HUNT/Prism 315 (Rebera/Hygroton, PROC/Memory Lane, BMI)
112	113	HOW LONG LIPPS, INC./Casablanca 2303 (MCA, ASCAP)
113	117	PUSH PUSH BRICK/Bang 9 4813 (CBS) (WB/Good High, ASCAP)
114	—	BRITE EYES ROBBIN THOMPSON BAND/Ovation 1157 (Out There/Creative, ASCAP)
115	118	BADLANDS DIRT BAND/United Artists 1378 (Le Bone-Aire/Vicious Circle, ASCAP)
116	—	GOTTA HAVE MORE LOVE CLIMAX BLUES BAND/Warner Bros. 49605 (World Song/Bobby Goldsboro, ASCAP)
117	102	HERE WE GO MINNIE RIPERTON/Capitol 4902 (Dickie Bird/Art Phillips, BMI)
118	122	KILLER BARRACUDA HELEN REDDY/Capitol 4918 (Buckhorn, BMI)
119	125	IF YOU EVER CHANGE YOUR MIND CRYSTAL GAYLE/Columbia 1 11359 (Dawnbreaker, BMI/Silver Nightingale, ASCAP)
120	124	LET'S DO SOMETHING CHEAP AND SUPERFICIAL BURT REYNOLDS/MCA 51004 (Peso/Dutchess/MCA, BMI)
121	123	WHY DO FOOLS FALL IN LOVE JONI MITCHELL/Asylum 47038 (Big Seven, BMI)
122	109	THE REST OF THE NIGHT CLIFF NEWTON/Scotti Bros. 602 (Atl) (Flowering Stone, ASCAP)
123	121	HOW GLAD I AM JOYCE COBB/Cream 8040 (Screen Gems-EMI, BMI)
124	—	HOMETOWN GIRLS BENNY MARDONES/Polydor 2131 (Papa Jack/Inner Sanctum, BMI)
125	135	OH DARLIN' OZARK MOUNTAIN DAREDEVILS/Columbia 1 11357 (Lost Cabin, BMI)
126	128	FUNKY POODLE WILD HORSES/Midwest National 6005 (Bema/Horse Hit, ASCAP)
127	136	ALL WE HAVE IS TONIGHT RANDY VANWARMER/Bearsville 49567 (WB) (Fourth Floor, ASCAP)
128	115	TAKE ME TO THE MOON MARGARET REYNOLDS & KC/Seventy First 5004 (TK) (Capraque/Harrick, BM)
129	126	PECOS PROMENADE TANYA TUCKER/MCA 41305 (Peso/Dutchess, BMI/Senor/Leeds, ASCAP)
130	120	CAN'T KEEP FROM CRYIN' RAYDIO/Arista 0554 (Raydiola, ASCAP)
131	129	LETTING GO NEIL SEDAKA/Elektra 47017 (Kiddio, BMI/Kirshner/April, ASCAP)
132	—	THINGS WE SAID TODAY SNEAKERS/Bearsville 49560 (WB) (Maclen, BMI)
133	130	COMING HOME TRUTH/Devaki 4001 (Murios/Devahkee, ASCAP)
134	131	(BABY) I CAN'T GET OVER LOSING YOU TTF/RSO/Curtom 1035 (Mayfield, BMI)
135	133	YOU COULD'VE BEEN THE ONE AMERICA/Capitol 4915 (Koppelman-Bandier, BMI)
136	134	POP IT ONE WAY FEATURING AL HUDSON/MCA 41298 (Peso/Dutchess, BMI)
137	137	SOME LOVIN' TONIGHT ELEKTRICS/Capitol 4905 (Android Pop/Colgems-EMI, ASCAP)
138	138	PERCOLATOR SPYRO GYRA/MCA 41275 (Harlem/Crosseyed Bear, BMI)
139	139	TAKE A LOOK AT ME PORAZZO/Polydor 2111 (Lolligagg/Razz/Boro, BMI)
140	119	HARDEN MY HEART SEAFOOD MAMA/Whitefire 804-60 (Marvross, no license)
141	141	THAT BURNING LOVE EDMUND SYLVERS/Casablanca 2270 (Algre/Moore & Moore, BMI)
142	132	RESCUE ME A TASTE OF HONEY/Capitol 4888 (Rhythm Planet/Conductive/Big One, BMI/ASCAP)
143	116	LONGSHOT HENRY PAUL BAND/Atlantic 3755 (Hustlers/Sienna, BMI/WB/Easy Action, ASCAP)
144	144	SNOWBIRD FANTASY BOB JAMES/Columbia/Tappan Zee 1 11360 (Turkey/Wayward, ASCAP)
145	—	RUMOURS OF GLORY BRUCE COCKBURN/Millennium 11795 (RCA) (Golden Mountain, PRO)
146	—	IS THIS THE WAY OF LOVE CHRIS MONTAN WITH LAUREN WOOD/20th Century Fox 2470 (RCA) (Special/Old Sock, ASCAP)
147	—	634-5789 JOHNNY VAN ZANT/Polydor 2126 (East/Memphis/Cotillion, BMI)
148	145	ONLY HIS NAME HOLLY PENFIELD/Dreamland 102 (RSO) (Chinnichap/Careers, BMI)
149	146	TASTE OF BITTER LOVE GLADYS KNIGHT & THE PIPS/Columbia 1 11330 (Nick-O-Val, ASCAP)
150	147	TRIPPING OUT CURTIS MAYFIELD/RSO/Curtom 1046 (Unichappell, Henry Suemay, BMI)

New York Video Studios Getting Deeper Into Rock Music

By JOSEPH IANELLO

■ NEW YORK — The courtship between rock music and video has accelerated in recent years, with advances in technology and an increasing number of outlets for consumer consumption. Next year's long-awaited arrival of the videodisc promises to solidify that flirtatious relationship into a marriage that will have far-reaching and long-lasting results. A rock video boom will naturally increase the importance of today's rather anonymous video production facilities where videos are shot, produced, mixed and mastered. A RW survey of New York City-based video facilities discovered an across-the-board increase in rock-related projects and the enthusiastic implementation of expansion plans.

The majority of rock videos thus far have been made by production firms for record company or artist management use as promotional tools. The video facility becomes involved in one or more of several key areas: studio or on-location shooting, post-production, mastering and duplicating — depending upon the needs of the producer. Because of the unique needs of rock video—which are not entirely compatible with the other, non-musical projects handled by the facilities — sizeable investments in new equipment (especially audio) and staff additions have been made recently to facilitate the growing market.

The area where the most growth has already occurred is post-production. After the live performance or staged in-studio footage is shot, it is assembled into a finished product. The creative potential of videotape is most fully realized in post-production, which makes it especially important in working with rock acts. Windsor Total Video considers the post-production area to be its speciality. "As far as business with the music industry is concerned, we might be first, especially in post-production," says Windsor president Bob Henderson. Henderson estimates Windsor's rate of growth for music-related projects at "about 50 percent a year for the last few years," but readily acknowledges that it's still a relatively small part of the total business his facility is involved in. Windsor has been adjusting to a new art form and thereby acquiring new and different technical expertise—a situation that every facility surveyed seemed to be handling with a minimum amount of problems but substantial financial investment.

"We just made a sizeable investment on new equipment,"

added Henderson, "and in one area especially that the entire video industry has been very backward in, and that's audio capabilities—mixing, sweetening and those types of things. We're in the process of designing equipment for new editing facilities, and one of the most important things about the editing facility is that it has good audio capability."

Post-production and duplication also comprise the bulk of the music-related work done by Teletronics, a subsidiary of the Video Corporation of America. Teletronics lists CBS Records as one of its five largest clients in terms of dollar value. "We get into all kinds of music—not from the recording end, they've (the production company) already done that," said Will Roth, vice president/general manager of Teletronics. The post-production work does involve audio editing, mixing, voice-over and other techniques that Teletronics is well-equipped to handle now with plans for further updating in the future. "We are doing a lot of time compression and pitch restoration work here," Roth added. "These will ultimately be big money-saving factors for the home buyers, especially when purchasing videocassettes of films that are vitally dependent on music, like 'The Last Waltz.'"

Unitel Production Services, another major New York-based video facility, has also experienced a noticeable increase in its music-related projects during the past year, but like the other studios polled, counts on that business for only a small percentage of its total accounts. Unitel's five mobile units give them flexibility to handle on-location shooting, an area that account executive Paula Davis says has been the most active lately. With the addition of two new editing rooms and a full-service schedule that runs 24 hours a day, seven days a week, Unitel is particularly attractive for rock artists' late-night performances.

Reeves Television/Facility Group tends to do more on-location work, but they are equipped to do studio and post-production projects. Soundshop is a division of Reeves that specializes in nothing but sound mixes, enabling them to take a job from start to finish. According to vice president/director of marketing Joe DiBuono, "A small but growing percentage of our work is with rock-related projects." DiBuono sees a "slow but gradual expansion in video and then a booming business with music in the video field as the market for

". . . there are so many ways to recoup your money if you have video as well as audio on an album"—Mark Klingman

home entertainment expands."

Two newcomers to the rock-video scene are unlike the traditional studios in that they are dance-rock clubs that stress shooting and production rather than post-production work. Both Hurrah and the Ritz have introduced video cameras, switchers and fundamental equipment for live and staged taping. Although the Ritz seems to have the facility and plans for a more adventurous undertaking, both clubs at this point are just developing their video facilities. "I'd like to see our tapes used outside the club in an educational-type setting to give exposure to the bands," said Merrill Aldighieri, director of Hurrah Video. "Club-owners throughout the country are interested in seeing bands they don't know a lot about before booking them, and our videos are a way of doing that." Most of Hurrah's one-camera shooting (it is also equipped with eight monitors placed strategically throughout the club for effective playback) is done almost entirely of live performances, although some projects are staged in the afternoon before invited audiences.

Although the Ritz has been operating just six months, it is regarded as one of the most attractive and potentially in-demand facilities. Formerly an RCA recording studio, the Ritz has a 30-foot-wide, 25-foot-deep stage, a broadcast quality switcher and camera, and a huge room that features numerous vantage points from its three-wall balcony. The ideal facility and \$100,000 worth of production equipment have thus far been used to tape bands from a single focal point, giving each band an opportunity to play it back and critique themselves. While this is certainly an advantage for bands that are interested in developing their stage show, it is hardly an ambitious undertaking for a facility with such enormous potential. Lee Erdman, who heads the Ritz' video operation and is a veteran producer of rock-video ventures that go back to Woodstock and the Joshua Light Show, explained why: "As of yet we haven't done anything extensive because the right opportunity hasn't arrived yet. If we do something, we want to make sure it's sold, and aired, and that we get the right price for it so we can do justice to the artist by developing the property properly. To sit down and really do a serious recording on one-

inch tape with a minimum of three cameras and 24 track recording, you're looking realistically at spending \$10,000, and we're really limiting our production work to cost-effective projects. More of that will happen when the videodisc becomes accepted and available at home.

"The one thing we're looking into seriously is cable—delivering via satellite. We're talking to several producers who are interested in doing cable shows that are not just canned record-company music. I do anticipate something coming out of it in that respect, where we would be a source for programming or a base for a show."

Perhaps the most exciting and adventurous undertaking is a facility that will open in late October at the old Bell Sound studios on Manhattan's West 54th Street. Owned and operated by Mark "Moogy" Klingman, the as-yet-unnamed audio-video complex will house separate eight and 16-track recording studios, a three-camera recording studio, video remote, video editing room and tape copy rooms. In heralding the complex as the first of its kind, Klingman says "For the same prices that you go into a major facility and spend to just record your audio, you come here and for less money, walk out with audio and video. And it includes post-production work."

Klingman's credits in video date back to Todd Rundgren's earliest experiments. His own rock-oriented variety show, "Manhattan Alley," is carried on cable in Manhattan (twice weekly) and Los Angeles (once a week). Klingman's experience with video and his enthusiasm for its viability as a commercial commodity could make his complex a prototype facility for rock video.

"We're really entering a new era with songs tied to plots and combinations of live footage and staged settings—a combination of some performance and some story-telling. The possibilities are unlimited," Klingman said. He pointed to the popularity of motion picture soundtracks as evidence of the appeal of visual stories combined with music, "except you can't have a follow-up to a hit soundtrack so the record companies lose out there. Right now there are so many ways to recoup your money if you have video as well as audio on an album. You can sell the rights to Home Box, cable, overseas rights, videocassette and soon disc."

Where the excitement
of classical music
meets the power of rock,
there is only SKY.



SKY are an international phenomenon, with two smash albums, a #1 single in England, and SRO worldwide tours — now America will experience their unique and dazzling merger of rock and classical music.

SKY. They have been called "one of the most extraordinary new bands of the year... a breakthrough into a new musical concept" by Melody Maker. Newsweek called their individual and collective virtuosity "overwhelming."

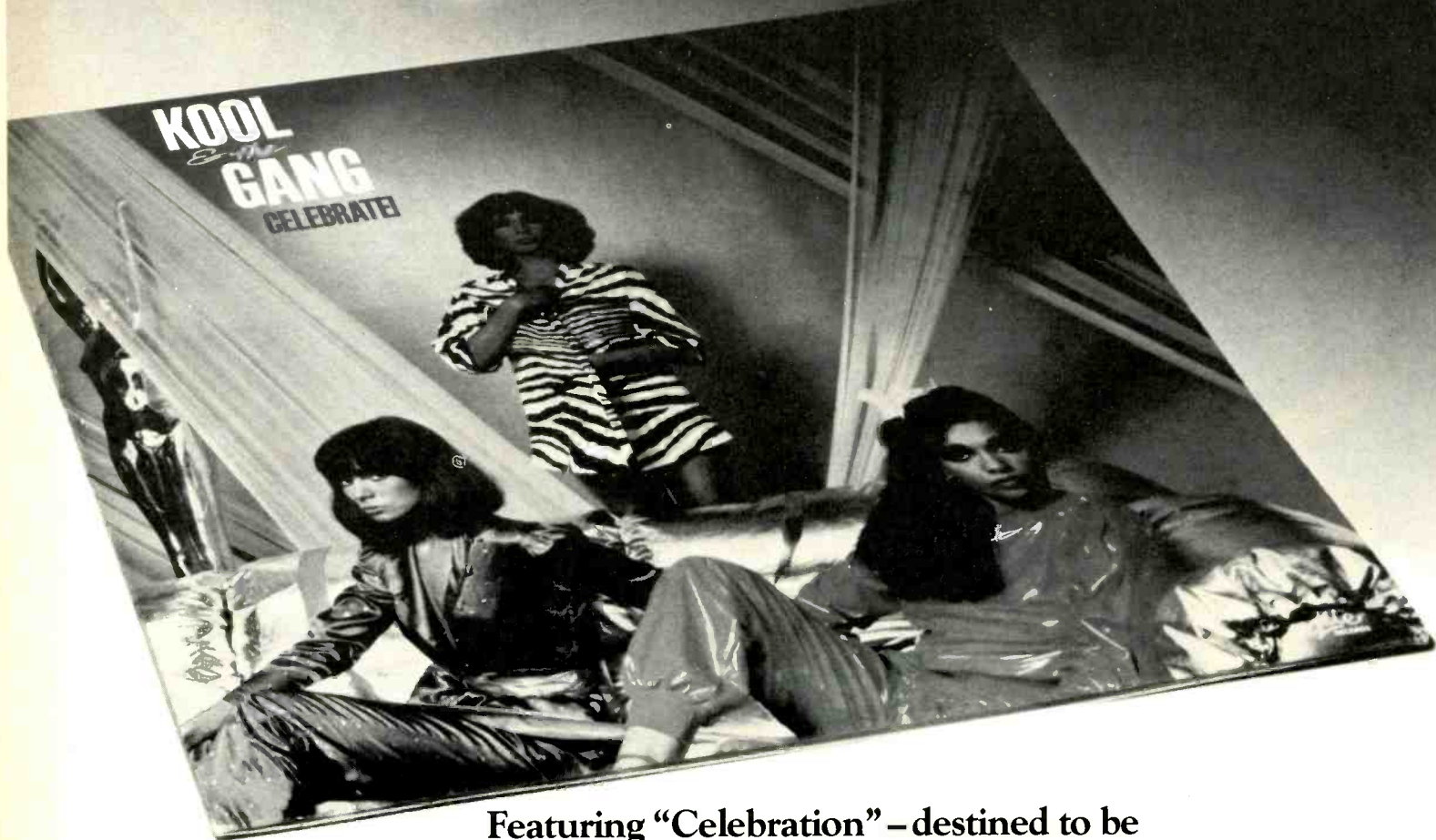
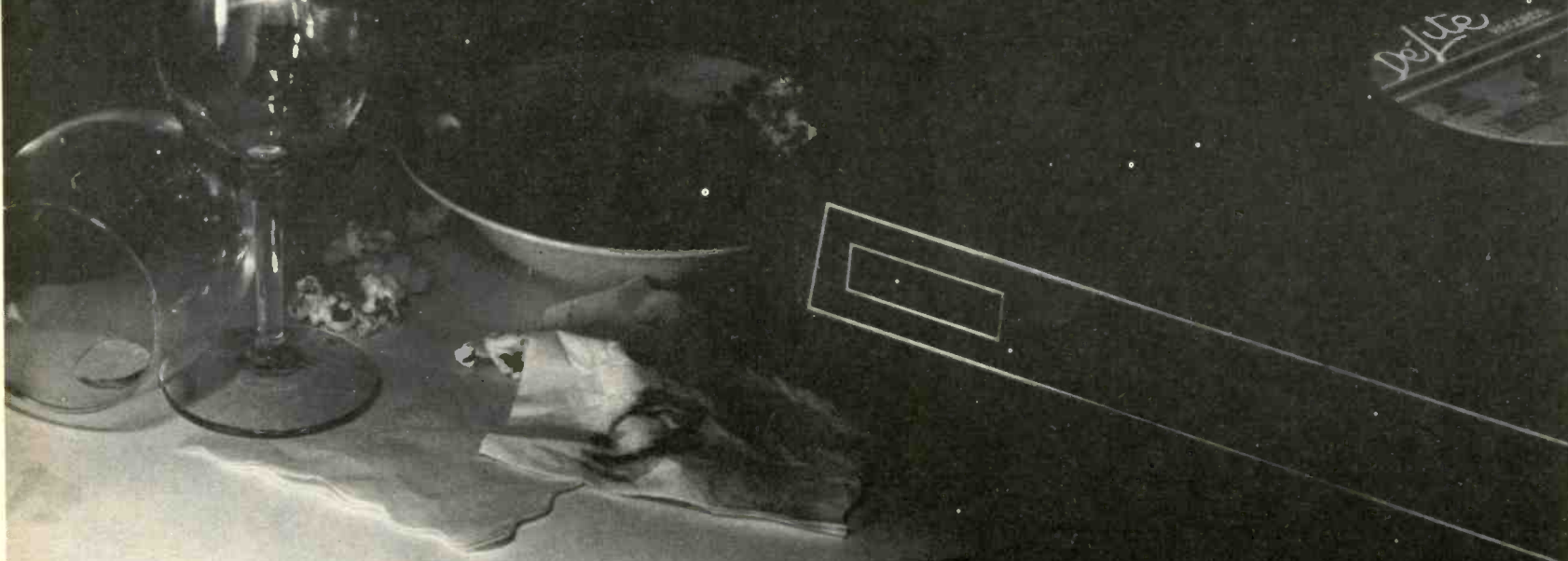
SKY — "the ultimate fusion orchestra" as a leading British paper described them — consists of five of the finest players in contemporary music: the renowned guitarist John Williams, bassist Herbie Flowers, keyboard player Francis Monkman, guitarist Kevin Peek, and drummer Tristan Fry. Whether with the London Philharmonic Orchestra, or on records by Elton John or David Bowie, or in the pioneering progressive band Curved Air, their talents have shone.

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"Celebration." The single. 25

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Produced by: Eumir Deodato
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MGT: Quintet Assoc. Ltd.
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De/Lite
RECORDS

Record World Singles



OCTOBER 25, 1980

TITLE, ARTIST, Label Number, (Distributing Label)

OCT. 25	OCT. 18		WKS. ON CHART
1	1	ANOTHER ONE BITES THE DUST QUEEN Elektra 47031 (4th Week)	11
2	2	WOMAN IN LOVE BARBRA STREISAND/Columbia 1 11364	8
3	3	UPSIDE DOWN DIANA ROSS/Motown 1494	16
4	4	XANADU OLIVIA NEWTON-JOHN/ELO/MCA 41285	12
5	5	HE'S SO SHY POINTER SISTERS Planet 47916 (Elektra/Asylum)	15
6	12	THE WANDERER DONNA SUMMER/Geffen 49563 (WB)	6
7	7	JESSE CARLY SIMON/Warner Bros. 49518	13
8	17	LADY KENNY ROGERS/Liberty 1380	4
9	9	REAL LOVE DOOBIE BROTHERS/Warner Bros. 49503	8
10	6	ALL OUT OF LOVE AIR SUPPLY/Arista 0520	21
11	8	DRIVIN' MY LIFE AWAY EDDIE RABBITT/Elektra 46656	19
12	15	NEVER KNEW LOVE LIKE THIS BEFORE STEPHANIE MILLS/ 20th Century Fox 2460 (RCA)	12
13	16	DREAMING CLIFF RICHARD/EMI-America 8057	7
14	10	I'M ALRIGHT (THEME FROM CADDYSHACK) KENNY LOGGINS/Columbia 1 11317	15
15	13	LOOK WHAT YOU'VE DONE TO ME BOZ SCAGGS/ Columbia 1 11349	10
16	11	LOOKIN' FOR LOVE JOHNNY LEE/Full Moon/Asylum 47004	16
17	14	ALL OVER THE WORLD ELO/MCA 41289	13
18	18	HOT ROD HEARTS ROBBIE DUPREE/Elektra 47005	15
19	24	ON THE ROAD AGAIN WILLIE NELSON/Columbia 1 11351	8
20	23	DREAMER SUPERTRAMP/A&M 2269	6
21	26	YOU'VE LOST THAT LOVIN' FEELING DARYL HALL & JOHN OATES/RCA 12103	5
22	30	I'M COMING OUT DIANA ROSS/Motown 1491	8
23	25	HOW DO I SURVIVE AMY HOLLAND/Capitol 4884	12
24	20	LATE IN THE EVENING PAUL SIMON/Warner Bros. 49511	12
25	27	THE LEGEND OF WOOLEY SWAMP CHARLIE DANIELS BAND/Epic 9 50921	11
26	29	LET ME BE YOUR ANGEL STACY LATTISAW/Cotillion 46001 (Atl)	11
27	32	LOVELY ONE JACKSONS/Epic 9 50938	5
28	33	MORE THAN I CAN SAY LEO SAYER/Warner Bros. 49565	5
29	19	GIVE ME THE NIGHT GEORGE BENSON/Qwest/WB 49505	18
30	34	THAT GIRL COULD SING JACKSON BROWNE/Asylum 47036	6
31	35	WHIP IT DEVO/Warner Bros. 49550	9
32	42	NEVER BE THE SAME CHRISTOPHER CROSS/Warner Bros. 49580	3
33	36	OUT HERE ON MY OWN IRENE CARA/RSO 1048	10
34	38	HIT ME WITH YOUR BEST SHOT PAT BENATAR/Chrysalis 2464	4
35	22	WHO'LL BE THE FOOL TONIGHT LARSEN-FEITEN BAND/ Warner Bros. 49282	14
36	39	SHE'S SO COLD ROLLING STONES/Rolling Stones 21001 (Atl)	5
37	21	SAILING CHRISTOPHER CROSS/Warner Bros. 49507	20
38	28	MIDNIGHT ROCKS AL STEWART/Arista 0552	10
39	31	YOU'LL ACCOMP'NY ME BOB SEGER/Capitol 4904	14
40	44	MASTER BLASTER (JAMMIN') STEVIE WONDER/Tamla 54317 (Motown)	5
41	37	FAME IRENE CARA/RSO 1034	20
42	47	WITHOUT YOUR LOVE ROGER DALTRY/Polydor 2121	7
43	62	I'M HAPPY THAT LOVE HAS FOUND YOU JIMMY HALL/ Epic 9 50931	3
44	49	YOU SHOOK ME ALL NIGHT LONG AC/DC/Atlantic 3761	8
45	50	LIVE EVERY MINUTE ALI THOMSON/A&M 2260	8
46	52	HOLD ON KANSAS/Kirshner 9 4291 (CBS)	6
47	43	TOUCH AND GO CARS /Elektra 47039	8
48	45	LET ME TALK EARTH, WIND & FIRE/ARC/Columbia 1 11366	6
49	48	ONE IN A MILLION YOU LARRY GRAHAM/Warner Bros. 49221	19
50	51	COULD I HAVE THIS DANCE ANNE MURRAY/Capitol 4920	8
51	59	SOMETIMES A FANTASY BILLY JOEL/Columbia 1 11379	3



52	61	THEME FROM THE DUKES OF HAZZARD (GOOD OL' BOYS) WAYLON JENNINGS/RCA 12067	6
53	53	WALK AWAY DONNA SUMMER/Casablanca 2300	7
54	46	MAGIC OLIVIA NEWTON-JOHN/MCA 41247	23
55	63	TURNING JAPANESE VAPORS/United Artists 1364	5
56	40	DON'T ASK ME WHY BILLY JOEL/Columbia 1 11331	13
57	41	NO NIGHT SO LONG DIONNE WARWICK/Arista 0527	14
58	54	I'M ALMOST READY PURE PRAIRIE LEAGUE/Casablanca 2294	10
59	55	INTO THE NIGHT BENNY MARDONES/Polydor 2091	21
60	57	CAN'T WE TRY TEDDY PENDERGRASS/Phila. Intl. 9 3107 (CBS)	11
61	56	GIRL, DON'T LET IT GET YOU DOWN O'JAYS/TSOP 9 4790 (CBS)	10
62	67	THIS TIME JOHN COUGAR/Riva 205 (PolyGram)	6
63	58	TAKE YOUR TIME (DO IT RIGHT) PART I THE S.O.S. BAND/ Tabu 9 5522 (CBS)	23
64	70	CRY LIKE A BABY KIM CARNES/EMI-America 8058	4
65	68	MORE BOUNCE TO THE OUNCE (PART I) ZAPP/Warner Bros. 49535	6
66	60	TURN IT ON AGAIN GENESIS/Atlantic 3751	9
67	84	I BELIEVE IN YOU DON WILLIAMS/MCA 41304	6
68	79	EVERYBODY'S GOT TO LEARN SOMETIME KORGIS/ Asylum 47018	3
69	75	I COULD BE GOOD FOR YOU 707/Casablanca 2280	4
70	77	WHO WERE YOU THINKIN' OF? THE DOOLITTLE BAND/ Columbia 1 11355	3
71	65	IT'S STILL ROCK & ROLL TO ME BILLY JOEL/Columbia 1 11276	23
72	64	ANGELINE ALLMAN BROTHERS/Arista 0555	6
73	69	HEROES COMMODORES/Motown 1495	6
74	89	DEEP INSIDE MY HEART RANDY MEISNER/Epic 9 50939	2
75	88	LOVE X LOVE GEORGE BENSON/Qwest/WB 49570	2

CHARTMAKER OF THE WEEK

76	—	IT'S MY TURN DIANA ROSS Motown 1496	1
77	85	TEXAS IN MY REAR VIEW MIRROR MAC DAVIS/ Casablanca 2305	2
78	86	IF YOU SHOULD SAIL NIELSON/PEARSON/Capitol 4910	5
79	87	PRIVATE IDAHO B-52's/Warner Bros. 49537	2
80	—	ONE-TRICK PONY PAUL SIMON/Warner Bros. 49537	2
81	83	WHERE DID WE GO WRONG LTD/A&M 2250	5
82	74	FUNKIN' FOR JAMAICA (N.Y.) TOM BROWNE/Arista/ GRP 2506	7
83	—	DE DO DO DO, DE DA DA DA POLICE/A&M 2275	1
84	—	LET'S BE LOVERS AGAIN EDDIE MONEY (Duet with Valerie Carter)/Columbia 1 11377	1
85	—	CELEBRATION KOOL & THE GANG/De-Lite 807 (PolyGram)	1
86	—	EVERY WOMAN IN THE WORLD AIR SUPPLY/Arista 0564	1
87	78	I GOT YOU SPLIT ENZ /A&M 2252	10
88	—	LOVE T.K.O. TEDDY PENDERGRASS/Phila. Intl. 9 3116 (CBS)	1
89	—	SUDDENLY OLIVIA NEWTON-JOHN AND CLIFF RICHARD/ MCA 51007	1
90	94	FREEDOM GRANDMASTER FLASH & THE FURIOUS 5/ Sugarhill 549	2
91	66	YOU'RE THE ONLY WOMAN (YOU & I) AMBROSIA/ Warner Bros. 49508	16
92	90	SOUTHERN GIRL MAZE/Capitol 4891	6
93	91	DON'T YA WANNA PLAY THIS GAME NO MORE? ELTON JOHN/MCA 41293	11
94	93	CASE OF YOU FRANK STALLONE/Scotti Bros. 603 (Atl)	5
95	97	I AIN'T MUCH ATLANTA RHYTHM SECTION/Polydor 2125	3
96	82	WIDE RECEIVER (PART I) MICHAEL HENDERSON/Buddah 622 (Arista)	9
97	76	LET MY LOVE OPEN THE DOOR PETE TOWNSHEND/Atco 7217	20
98	—	I NEED YOUR LOVIN' TEENA MARIE/Gordy 7189 (Motown)	1
99	71	MY GUY/MY GIRL AMII STEWART & JOHNNY BRISTOL/ Handshake 7 5300 (CBS)	11
100	72	I'VE JUST BEGUN TO LOVE YOU DYNASTY/Solar 12021 (RCA)	11



PRODUCERS & PUBLISHERS ON PAGE 27

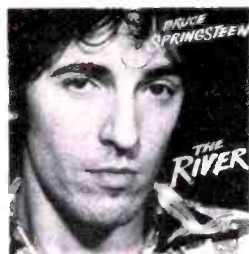


Record World Album Airplay

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

OCTOBER 25, 1980

FLASHMAKER



THE RIVER
BRUCE SPRINGSTEEN
Col

MOST ADDED

- THE RIVER**—Bruce Springsteen—Col (34)
- REMAIN IN LIGHT**—Talking Heads—Sire (19)
- SHOT IN THE DARK**—Inmates—Polydor (11)
- 21st CENTURY MAN**—Billy Thorpe—Elektra (11)
- BOTTOM OF THE SEA** (single)—George Thorogood—Rounder (8)
- ZENYATTA MONDATTA**—The Police—A&M (8)
- CONTRACTUAL OBLIGATION ALBUM**—Monty Python—Arista (7)
- PEOPLE WHO DIED** (single)—Jim Carroll—Atco (7)
- ROCK AND ROLL OUTLAW**—Rose Tattoo—Mirage (7)
- ROCK HARD**—Suzi Quatro—Dreamland (7)

WNEW-FM/NEW YORK

- ADDS:**
- COGNAC & BOLOGNA**—Doug & the Slugs—RCA (import)
 - EXPLORER SUITE** (12")—New England—Elektra
 - MORE SPECIALS**—Specials—Chrysalis
 - RED CAB TO MANHATTAN**—Stephen Bishop—WB
 - REMAIN IN LIGHT**—Talking Heads—Sire
 - SHOT IN THE DARK**—Inmates—Polydor
 - THE RIVER**—Bruce Springsteen—Col

HEAVY ACTION:

- THE RIVER**—Bruce Springsteen—Col
- SCARY MONSTERS**—David Bowie—RCA
- CLUES**—Robert Palmer—Island
- EMOTIONAL RESCUE**—Rolling Stones—Rolling Stones
- VOICES**—Hall & Oates—RCA
- ZENYATTA MONDATTA**—The Police—A&M
- TRUE COLOURS**—Split Enz—A&M
- LITTLE STEVIE ORBIT**—Steve Forbert—Nemperor
- HOLD OUT**—Jackson Browne—Asylum
- NOTHIN' MATTERS**—John Cougar—Riva

WBCN-FM/BOSTON

- ADDS:**
- BLACK SEA**—XTC—Virgin (import)
 - BOTTOM OF THE SEA** (single)—George Thorogood—Rounder
 - FACE TO FACE**—Rick Derringer—Blue Sky

- IT'S WHAT'S INSIDE**—Critical Mass—MCA
- MORE SPECIALS**—Specials—Chrysalis
- REMAIN IN LIGHT**—Talking Heads—Sire
- RUNNING ALONE**—Barooga—Capitol
- SHOT IN THE DARK**—Inmates—Polydor
- SKY**—Arista
- THE RIVER**—Bruce Springsteen—Col

HEAVY ACTION:

- THE RIVER**—Bruce Springsteen—Col
- ZENYATTA MONDATTA**—The Police—A&M
- REMAIN IN LIGHT**—Talking Heads—Sire
- WILD PLANET**—B-52s—WB
- PRETENDERS**—Sire
- SCARY MONSTERS**—David Bowie—RCA
- BARRY GOUDREAU**—Epic
- CRIMES OF PASSION**—Pat Benatar—Chrysalis
- PANORAMA**—Cars—Elektra
- NEW CLEAR DAYS**—Vapors—EMI-America

WLIR-FM/LONG ISLAND

- ADDS:**
- CARNIVAL**—Spyrogyra—MCA
 - DARK ROOM**—Angel City—Epic
 - FROM A TO B**—New Musik—GTO (import)
 - LIES INTO THE 80's** (single)—Manfred Mann—Bronze (import)
 - ONE MORE SONG**—Randy Meisner—Epic
 - REMAIN IN LIGHT**—Talking Heads—Sire
 - SHOT IN THE DARK**—Inmates—Polydor
 - STAGE STRUCK**—Rory Gallagher—Chrysalis
 - START** (single)—Jam—Polydor (import)
 - THE RIVER**—Bruce Springsteen—Col

HEAVY ACTION:

- THE RIVER**—Bruce Springsteen—Col
- ZENYATTA MONDATTA**—The Police—A&M
- NO MORE DIRTY DEALS**—Johnny Van Zant—Polydor
- CONTRACTUAL OBLIGATION ALBUM**—Monty Python—Arista
- VOICES**—Hall & Oates—RCA
- TWICE NIGHTLY**—Tremblers—Johnston
- PLAYIN' FOR KEEPS**—Eddie Money—Col
- TRUE COLOURS**—Split Enz—A&M
- ARGY BARGY**—Squeeze—A&M
- DEFACE THE MUSIC**—Utopia—WB

WBAB-FM/LONG ISLAND

- ADDS:**
- DEEPEST PURPLE**—Deep Purple—WB
 - RANDY HANSEN**—EMI-America
 - RED CAB TO MANHATTAN**—Stephen Bishop—WB
 - REMAIN IN LIGHT**—Talking Heads—Sire
 - ROCK HARD**—Suzi Quatro—Dreamland
 - SEQUEL**—Harry Chapin—Boardwalk
 - SHOT IN THE DARK**—Inmates—Polydor

HEAVY ACTION:

- THE GAME**—Queen—Elektra
- PANORAMA**—Cars—Elektra
- CRIMES OF PASSION**—Pat Benatar—Chrysalis

- EMOTIONAL RESCUE**—Rolling Stones—Rolling Stones
- DRAMA**—Yes—Atlantic
- PARIS**—Supertramp—A&M
- HOLD OUT**—Jackson Browne—Asylum
- BACK IN BLACK**—AC/DC—Atlantic
- ONE STEP CLOSER**—Doobie Brothers—WB
- BEATIN' THE ODDS**—Molly Hatchet—Epic

WBLM-FM/MAINE

- ADDS:**
- BLOTTO** (EP)—Blotto
 - BOTTOM OF THE SEA** (single)—George Thorogood—Rounder
 - IT'S WHAT'S INSIDE**—Critical Mass—MCA
 - PEOPLE WHO DIED** (single)—Jim Carroll—Atco
 - REMAIN IN LIGHT**—Talking Heads—Sire
 - THE RIVER**—Bruce Springsteen—Col
 - 21st CENTURY MAN**—Billy Thorpe—Elektra

HEAVY ACTION:

- HOLD OUT**—Jackson Browne—Asylum
- THE GAME**—Queen—Elektra
- AGAINST THE WIND**—Bob Seger—Capitol
- PARIS**—Supertramp—A&M
- ANYTIME ANYPLACE ANYWHERE**—Rossington Collins—MCA
- TIMES SQUARE**—Original Soundtrack—RSO
- EMOTIONAL RESCUE**—Rolling Stones—Rolling Stones
- PANORAMA**—Cars—Elektra
- AUDIO-VISIONS**—Kansas—Kirshner
- CRIMES OF PASSION**—Pat Benatar—Chrysalis

WAQX-FM/SYRACUSE

- ADDS:**
- HUMANS**—Bruce Cockburn—Millennium
 - THE RODS**—Rock Hard
 - THE RIVER**—Bruce Springsteen—Col
 - 21st CENTURY MAN**—Billy Thorpe—Elektra

HEAVY ACTION:

- THE RIVER**—Bruce Springsteen—Col
- CRIMES OF PASSION**—Pat Benatar—Chrysalis
- THE GAME**—Queen—Elektra
- BACK IN BLACK**—AC/DC—Atlantic
- PARIS**—Supertramp—A&M
- BEATIN' THE ODDS**—Molly Hatchet—Epic
- ONE FOR THE ROAD**—Kinks—Arista
- ONE STEP CLOSER**—Doobie Brothers—WB
- HOLD OUT**—Jackson Browne—Asylum
- ARE HERE**—Kings—Elektra

WMMR-FM/PHILADELPHIA

- ADDS:**
- BOTTOM OF THE SEA** (single)—George Thorogood—Rounder
 - FACE TO FACE**—Rick Derringer—Blue Sky
 - GARY MYRICK & THE FIGURES**—Epic
 - REMAIN IN LIGHT**—Talking Heads—Sire

- THE RIVER**—Bruce Springsteen—Col

HEAVY ACTION:

- EMOTIONAL RESCUE**—Rolling Stones—Rolling Stones
- DRAMA**—Yes—Atlantic
- PARIS**—Supertramp—A&M
- CRIMES OF PASSION**—Pat Benatar—Chrysalis
- THE GAME**—Queen—Elektra
- SCARY MONSTERS**—David Bowie—RCA
- PANORAMA**—Cars—Elektra
- ONE STEP CLOSER**—Doobie Brothers—WB
- ONE FOR THE ROAD**—Kinks—Arista
- TAKING LIBERTIES**—Elvis Costello—Col

WYDD-FM/PITTSBURGH

- ADDS:**
- IS IT OVER?**—Bill Price & the Keystone Rhythm Band—Green Dolphin
 - PEOPLE WHO DIED** (single)—Jim Carroll—Atco
 - REMAIN IN LIGHT**—Talking Heads—Sire
 - THE RIVER**—Bruce Springsteen—Col
 - TURN AND WALK AWAY** (single)—Babys—Chrysalis
 - ZENYATTA MONDATTA**—The Police—A&M

HEAVY ACTION:

- THE GAME**—Queen—Elektra
- ANYTIME ANYPLACE ANYWHERE**—Rossington Collins—MCA
- CRIMES OF PASSION**—Pat Benatar—Chrysalis
- AUDIO-VISIONS**—Kansas—Kirshner
- HOLD OUT**—Jackson Browne—Asylum
- ONE STEP CLOSER**—Doobie Brothers—WB
- FULL MOON**—Charlie Daniels—Epic
- EMOTIONAL RESCUE**—Rolling Stones—Rolling Stones
- THE RIVER**—Bruce Springsteen—Col
- BACK IN BLACK**—AC/DC—Atlantic

WHFS-FM/WASHINGTON

- ADDS:**
- BLUE ANGEL**—Polydor
 - CIVILIZED EVIL**—Jean-Luc Ponty—Atlantic
 - MORE SPECIALS**—Specials—Chrysalis
 - REMAIN IN LIGHT**—Talking Heads—Sire
 - SHOT IN THE DARK**—Inmates—Polydor
 - THE RIVER**—Bruce Springsteen—Col

HEAVY ACTION:

- TAKING LIBERTIES**—Elvis Costello—Col
- TIDDLYWINKS**—NRBQ—Red Rooster
- SCARY MONSTERS**—David Bowie—RCA
- ZENYATTA MONDATTA**—The Police—A&M
- WILD PLANET**—B-52s—WB
- UPRISING**—Bob Marley—Island
- HUMANS**—Bruce Cockburn—Millennium
- CLUES**—Robert Palmer—Island

- DISTINGUISHING MARKS**—Fingerprinz—Virgin
- LITTLE STEVIE ORBIT**—Steve Forbert—Epic

WYMX-FM/AUGUSTA

- ADDS:**
- REMAIN IN LIGHT**—Talking Heads—Sire
 - THE RIVER**—Bruce Springsteen—Col
 - ZENYATTA MONDATTA**—The Police—A&M

HEAVY ACTION:

- ONE STEP CLOSER**—Doobie Brothers—WB
- ALIVE**—Kenny Loggins—Epic
- CRIMES OF PASSION**—Pat Benatar—Chrysalis
- PANORAMA**—Cars—Elektra
- AUDIO-VISIONS**—Kansas—Kirshner
- BACK IN BLACK**—AC/DC—Atlantic
- EMOTIONAL RESCUE**—Rolling Stones—Rolling Stones
- THE RIVER**—Bruce Springsteen—Col
- DRAMA**—Yes—Atlantic
- TWO "B'S" PLEASE**—Robbin Thompson—Ovation

ZETA 7-FM/ORLANDO

- ADDS:**
- CONTRACTUAL OBLIGATION ALBUM**—Monty Python—Arista
 - REMAIN IN LIGHT**—Talking Heads—Sire
 - THE RIVER**—Bruce Springsteen—Col

HEAVY ACTION:

- PANORAMA**—Cars—Elektra
- THE GAME**—Queen—Elektra
- DRAMA**—Yes—Atlantic
- BACK IN BLACK**—AC/DC—Atlantic
- BEATIN' THE ODDS**—Molly Hatchet—Epic
- ZENYATTA MONDATTA**—The Police—A&M
- AUDIO-VISIONS**—Kansas—Kirshner
- ONE STEP CLOSER**—Doobie Brothers—WB
- REACH FOR THE SKY**—Allman Brothers—Arista
- CRIMES OF PASSION**—Pat Benatar—Chrysalis

WSHE-FM/FT. LAUDERDALE

- ADDS:**
- CONTRACTUAL OBLIGATION ALBUM**—Monty Python—Arista
 - ROCK HARD**—Suzi Quatro—Dreamland
 - THE RIVER**—Bruce Springsteen—Col

HEAVY ACTION:

- PANORAMA**—Cars—Elektra
- DRAMA**—Yes—Atlantic
- ONE STEP CLOSER**—Doobie Brothers—WB
- BEATIN' THE ODDS**—Molly Hatchet—Epic
- AUDIO-VISIONS**—Kansas—Kirshner
- BACK IN BLACK**—AC/DC—Atlantic
- CRIMES OF PASSION**—Pat Benatar—Chrysalis
- PARIS**—Supertramp—A&M
- EMOTIONAL RESCUE**—Rolling Stones—Rolling Stones
- WILD PLANET**—B-52s—WB

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

Record World Album Airplay



OCTOBER 25, 1980
TOP AIRPLAY



CRIMES OF PASSION
PAT BENATAR
Chrysalis

MOST AIRPLAY

- CRIMES OF PASSION**—Pat Benatar—Chrysalis (30)
- EMOTIONAL RESCUE**—Rolling Stones—Rolling Stones (24)
- PANORAMA**—Cars—Elektra (24)
- PARIS**—Supertramp—A&M (23)
- BACK IN BLACK**—AC/DC—Atlantic (22)
- ONE STEP CLOSER**—Doobie Brothers—WB (22)
- THE GAME**—Queen—Elektra (21)
- HOLD OUT**—Jackson Browne—Asylum (19)
- AUDIO-VISIONS**—Kansas—Kirshner (14)
- THE RIVER**—Bruce Springsteen—Col (13)

WMMS-FM/CLEVELAND

- ADDS:**
- DARK ROOM**—Angel City—Epic
 - HUMANESQUE**—Jack Green—RCA
 - NOBODY LEAVES THIS SONG ALIVE**—Breathless—EMI-America
 - REMAIN IN LIGHT**—Talking Heads—Sire
 - THE RIVER**—Bruce Springsteen—Col
 - TURN AND WALK AWAY** (single)—Babys—Chrysalis
 - WILD PLANET**—B52s—WB
 - 21st CENTURY MAN**—Billy Thorpe—Elektra

HEAVY ACTION:

- HEARTLAND**—Michael Stanley—EMI-America
- CRIMES OF PASSION**—Pat Benatar—Chrysalis
- AMERICAN NOISE**—Planet
- THE GAME**—Queen—Elektra
- ONE STEP CLOSER**—Doobie Brothers—WB
- PLAYIN' FOR KEEPS**—Eddie Money—Col
- HOLD OUT**—Jackson Browne—Asylum
- ALIVE**—Kenny Loggins—Col
- DEFACE THE MUSIC**—Utopia—WB
- BACK IN BLACK**—AC/DC—Atlantic

Y95-FM/ROCKFORD

- ADDS:**
- BOTTOM OF THE SEA** (single)—George Thorogood—Rounder
 - RANDY HANSEN**—EMI-America
 - THE RIVER**—Bruce Springsteen—Col
 - ROCK AND ROLL OUTLAW**—Rose Tattoo—Mirage
 - 21st CENTURY MAN**—Billy Thorpe—Elektra

HEAVY ACTION:

- BACK IN BLACK**—AC/DC—Atlantic
- THE GAME**—Queen—Elektra

- THE RIVER**—Bruce Springsteen—Col
- CRIMES OF PASSION**—Pat Benatar—Chrysalis
- ONE STEP CLOSER**—Doobie Brothers—WB
- PANORAMA**—Cars—Elektra
- PARIS**—Supertramp—A&M
- AUDIO-VISIONS**—Kansas—Kirshner
- HOLD OUT**—Jackson Browne—Asylum
- ZENYATTA MONDATTA**—The Police—A&M

WQFM-FM/MILWAUKEE

- ADDS:**
- I'M NOT STRANGE**—Keith Sykes—Backstreet
 - REMAIN IN LIGHT**—Talking Heads—Sire
 - ROCK AND ROLL OUTLAW**—Rose Tattoo—Mirage
 - THE RIVER**—Bruce Springsteen—Col
 - 707**—Casablanca

HEAVY ACTION:

- THE GAME**—Queen—Elektra
- PARIS**—Supertramp—A&M
- ONE STEP CLOSER**—Doobie Brothers—WB
- BACK IN BLACK**—AC/DC—Atlantic
- CRIMES OF PASSION**—Pat Benatar—Chrysalis
- HOLD OUT**—Jackson Browne—Asylum
- 24 CARROTS**—Al Stewart—Arista
- AUDIO-VISIONS**—Kansas—Kirshner
- ALIVE**—Kenny Loggins—Col
- NEW CLEAR DAYS**—Vapors—EMI-America

WKDF-FM/NASHVILLE

- ADDS:**
- SCARY MONSTERS**—David Bowie—RCA
 - 707**—Casablanca

HEAVY ACTION:

- THE GAME**—Queen—Elektra
- ONE STEP CLOSER**—Doobie Brothers—WB
- CRIMES OF PASSION**—Pat Benatar—Chrysalis
- HOLD OUT**—Jackson Browne—Asylum
- PARIS**—Supertramp—A&M
- AUDIO-VISIONS**—Kansas—Kirshner
- ANYTIME ANYPLACE ANYWHERE**—Rossington Collins—MCA
- PANORAMA**—Cars—Elektra
- FULL MOON**—Charlie Daniels—Epic
- EMOTIONAL RESCUE**—Rolling Stones—Rolling Stones

KZEW-FM/DALLAS

- ADDS:**
- CONTRACTUAL OBLIGATION**—Album—Monty Python—Arista
 - ROCK AND ROLL OUTLAWS**—Rose Tattoo—Mirage
 - 21st CENTURY MAN**—Billy Thorpe—Elektra

HEAVY ACTION:

- AUDIO-VISIONS**—Kansas—Kirshner
- ANYTIME ANYPLACE ANYWHERE**—Rossington Collins—MCA
- PANORAMA**—Cars—Elektra
- CRIMES OF PASSION**—Pat Benatar—Chrysalis
- ARE HERE**—Kings—Elektra
- EMPTY GLASS**—Pete Townshend—Atco
- FREEDOM OF CHOICE**—Devo—WB
- EMOTIONAL RESCUE**—Rolling Stones—Rolling Stones

- HOLD OUT**—Jackson Browne—Asylum
- REACH FOR THE SKY**—Allman Brothers—Arista

KTXQ-FM/DALLAS

- ADDS:**
- I'M NOT STRANGE**—Keith Sykes—MCA
 - MICHAEL SCHENKER**—Chrysalis
 - NOTHIN' MATTERS**—John Cougar—Riva
 - THE RIVER**—Bruce Springsteen—Col
 - ZENYATTA MONDATTA**—The Police—A&M
 - 21st CENTURY MAN**—Billy Thorpe—Elektra

HEAVY ACTION:

- ONE STEP CLOSER**—Doobie Brothers—WB
- EMOTIONAL RESCUE**—Rolling Stones—Rolling Stones
- HOLD OUT**—Jackson Browne—Asylum
- AUDIO-VISIONS**—Kansas—Kirshner
- PLAYIN' FOR KEEPS**—Eddie Money—Col
- PANORAMA**—Cars—Elektra
- CRIMES OF PASSION**—Pat Benatar—Chrysalis
- REACH FOR THE SKY**—Allman Brothers—Arista
- BACK IN BLACK**—AC/DC—Atlantic
- PARIS**—Supertramp—A&M

KLOL-FM/HOUSTON

- ADDS:**
- CONTRACTUAL OBLIGATION**—Album—Monty Python—Arista
 - DEFACE THE MUSIC**—Utopia—Bearsville
 - HUMANESQUE**—Jack Green—RCA
 - NEW CLEAR DAYS**—Vapors—EMI-America
 - THE RIVER**—Bruce Springsteen—Col
 - ROCK HARD**—Suzi Quatro—Dreamland
 - ZENYATTA MONDATTA**—The Police—A&M
 - 21st CENTURY MAN**—Billy Thorpe—Elektra
 - 707**—Casablanca

HEAVY ACTION:

- PANORAMA**—Cars—Elektra
- PARIS**—Supertramp—A&M
- HOLD OUT**—Jackson Browne—Asylum
- CRIMES OF PASSION**—Pat Benatar—Chrysalis
- BACK IN BLACK**—AC/DC—Atlantic
- AUDIO-VISIONS**—Kansas—Kirshner
- ONE STEP CLOSER**—Doobie Brothers—WB
- THE GAME**—Queen—Elektra
- DRAMA**—Yes—Atlantic
- THE RIVER**—Bruce Springsteen—Col

KBPI-FM/DENVER

- ADDS:**
- THE RIVER**—Bruce Springsteen—Col
 - ROCK HARD**—Suzi Quatro—Dreamland

HEAVY ACTION:

- THE GAME**—Queen—Elektra
- ONE STEP CLOSER**—Doobie Brothers—WB
- PARIS**—Supertramp—A&M
- CRIMES OF PASSION**—Pat Benatar—Chrysalis
- ALIVE**—Kenny Loggins—Col
- EMOTIONAL RESCUE**—Rolling Stones—Rolling Stones
- ONE TRICK PONY**—Paul Simon—WB
- TRUE COLOURS**—Split Enz—A&M

- PANORAMA**—Cars—Elektra
- SHADOWS AND LIGHT**—Joni Mitchell—Asylum

KOME-FM/SAN JOSE

- ADDS:**
- CONTRACTUAL OBLIGATION**—Album—Monty Python—Arista
 - MCGUINN HILLMAN**—Capitol
 - ONE MORE SONG**—Randy Meisner—Epic
 - PEOPLE WHO DIED** (single)—Jim Carroll—Atco
 - SHOT IN THE DARK**—Inmates—Polydor
 - THE RIVER**—Bruce Springsteen—Col
 - TWO "B'S" PLEASE**—Robbin Thompson—Ovation
 - ZENYATTA MONDATTA**—The Police—A&M

HEAVY ACTION:

- BACK IN BLACK**—AC/DC—Atlantic
- CRIMES OF PASSION**—Pat Benatar—Chrysalis
- HOLD OUT**—Jackson Browne—Asylum
- PANORAMA**—Cars—Elektra
- ONE STEP CLOSER**—Doobie Brothers—WB
- PLAYIN' FOR KEEPS**—Eddie Money—Col
- THE GAME**—Queen—Elektra
- EMOTIONAL RESCUE**—Rolling Stones—Rolling Stones
- PARIS**—Supertramp—A&M
- FREEDOM OF CHOICE**—Devo—WB

KSJO-FM/SAN JOSE

- ADDS:**
- THE RIVER**—Bruce Springsteen—Col

HEAVY ACTION:

- THE RIVER**—Bruce Springsteen—Col
- PARIS**—Supertramp—A&M
- THE GAME**—Queen—Elektra
- BACK IN BLACK**—AC/DC—Atlantic
- FREEDOM OF CHOICE**—Devo—WB
- ZENYATTA MONDATTA**—The Police—A&M
- PANORAMA**—Cars—Elektra
- EMOTIONAL RESCUE**—Rolling Stones—Rolling Stones
- 24 CARROTS**—Al Stewart—Arista
- ONE FOR THE ROAD**—Kinks—Arista

KWST-FM/LOS ANGELES

- ADDS:**
- THE RIVER**—Bruce Springsteen—Col
 - REMAIN IN LIGHT**—Talking Heads—Sire
 - ONE MORE SONG**—Randy Meisner—Epic

HEAVY ACTION:

- EMOTIONAL RESCUE**—Rolling Stones—Rolling Stones
- THE GAME**—Queen—Elektra
- FREEDOM OF CHOICE**—Devo—WB
- CRIMES OF PASSION**—Pat Benatar—Chrysalis
- PANORAMA**—Cars—Elektra
- DRAMA**—Yes—Atlantic
- HOLD OUT**—Jackson Browne—Asylum
- BACK IN BLACK**—AC/DC—Atlantic
- FREEDOM OF CHOICE**—Devo—WB
- DUKE**—Genesis—Atlantic

KLOS-FM/LOS ANGELES

- ADDS:**
- BILLY BURNETTE**—Col
 - BOTTOM OF THE SEA** (single)—George Thorogood—Rounder
 - CONTRACTUAL OBLIGATION**—Album—Monty Python—Arista

- SCARY MONSTERS**—David Bowie—RCA
- THE RIVER**—Bruce Springsteen—Col

HEAVY ACTION:

- DRAMA**—Yes—Atlantic
- BEATIN' THE ODDS**—Molly Hatchet—Epic
- GAMMA 2**—Gamma—Elektra
- BACK IN BLACK**—AC/DC—Atlantic
- NO MORE DIRTY DEALS**—Johnny Van Zant—Polydor
- ANYTIME ANYPLACE ANYWHERE**—Rossington Collins—MCA
- THE RIVER**—Bruce Springsteen—Col
- PARIS**—Supertramp—A&M
- CRIMES OF PASSION**—Pat Benatar—Chrysalis
- EMOTIONAL RESCUE**—Rolling Stones—Rolling Stones

KZOK-FM/SEATTLE

- ADDS:**
- DEFACE THE MUSIC**—Utopia—Bearsville
 - I'M NOT STRANGE**—Keith Sykes—Backstreet
 - ONE MORE SONG**—Randy Meisner—Epic
 - RANDY HANSEN**—EMI-America
 - THE RIVER**—Bruce Springsteen—Col

HEAVY ACTION:

- CRIMES OF PASSION**—Pat Benatar—Chrysalis
- THE GAME**—Queen—Elektra
- BACK IN BLACK**—AC/DC—Atlantic
- PARIS**—Supertramp—A&M
- ONE STEP CLOSER**—Doobie Brothers—WB
- HOLD OUT**—Jackson Browne—Asylum
- PANORAMA**—Cars—Elektra
- ANYTIME ANYPLACE ANYWHERE**—Rossington Collins—MCA
- EMOTIONAL RESCUE**—Rolling Stones—Rolling Stones
- BEATIN' THE ODDS**—Molly Hatchet—Epic

KQFM-FM/PORTLAND

- ADDS:**
- CONTRACTUAL OBLIGATION**—Album—Monty Python—Arista
 - MINIMUM WAGE ROCK AND ROLL**—Busboys—Arista
 - MOON MARTIN** (EP)—Capitol
 - PEOPLE WHO DIED** (single)—Jim Carroll—Atco
 - RANDY HANSEN**—EMI-America
 - REMAIN IN LIGHT**—Talking Heads—Sire
 - ROCK AND ROLL OUTLAWS**—Rose Tattoo—Mirage
 - ROCK HARD**—Suzi Quatro—Dreamland
 - THE RIVER**—Bruce Springsteen—Col
 - ZENYATTA MONDATTA**—The Police—A&M

HEAVY ACTION:

- THE RIVER**—Bruce Springsteen—Col
- THE GAME**—Queen—Elektra
- CRIMES OF PASSION**—Pat Benatar—Chrysalis
- BACK IN BLACK**—AC/DC—Atlantic
- PARIS**—Supertramp—A&M
- ARE HERE**—Kings—Elektra
- EMOTIONAL RESCUE**—Rolling Stones—Rolling Stones
- MICHAEL SCHENKER**—Chrysalis
- DARK ROOM**—Angel City—Epic
- MAN OVERBOARD**—Bob Welch—Capitol

36 stations reporting this week. In addition to those printed are:

- WQBK-FM** **WCMF-FM** **KSHE-FM**
- WOUR-FM** **WBX-FM** **KFML-AM**
- WMJQ-FM** **WXRT-FM** **KGB-FM**

Radio World

Radio Replay

By PHIL DIMAURO

■ MR. KING'S MENU: "I would like somebody reading *Record World*, possibly **Mr. Dwight Case** of RKO Radio, or anybody who happens to have a spare FM signal in New York City, like **Mr. Tom Hoyt** of Hefel, who happens to have WTFM, which he could donate to me . . . If I could please be given one of these, I would actually turn it into the number-one station within six months, guaranteed, by adopting a tight new wave format with strong personalities, and a very strict routine, which has never existed. WPIX here was absolute chaos from start to finish. It was enthusiastic chaos—one record in twenty was great, and you never heard it anywhere else, but the other 19 were rubbish . . ."

No, he's not exactly what you'd call modest. But **Jonathan King**, now a noontime air personality at WMCA in New York, has proven that he can get the phone lines jumping on a talk radio station, and talk radio in New York is something he's never done before. He has been on American radio, however, starting in 1965, when his hit, "Everyone's Gone To The Moon," made him a fleeting U.S. recording personality. He remembers being interviewed by **Casey Kasem** in Los Angeles, and **Jack Spector** (with the old WMCA) in New York.

King originally came here to cover the presidential campaign and election for the BBC, then began substituting for vacationing 'MCA airpeople, and finally was offered the daily slot. Since he went on the air he's outraged New Yorkers by calling baseball "boring," by saying "Hitler wasn't all bad," and by calling **Ronald Reagan** "Tupperware Man" (assuming that, while off camera, he's stored in a plastic container to keep him fresh). Always thinking in controversial terms, King has also gone so far as to say that **Richard Nixon** also wasn't all bad, having been dealt a dirty hand by Watergate, "the great media soap opera." Testing his theories, King conducted a presidential poll including Nixon as a choice, and the former President won with 39% of the votes.

With lures such as these, King has kept the WMCA call counter at the breaking point. He's also provided some important local services, such as a show about heroin addiction, which brought a record number of calls into a New York treatment clinic mentioned on the show. This coming Wednesday (22), he'll be doing a college show as part of his campaign to bring down 'MCA's average listener age (somewhere in the 50s at this point). King has already featured recording artist **Dusty Springfield**, and he's hoping to have the likes of **David Bowie** and **John Lennon** on his show as well.

An interesting selection for a talk show—perhaps he could bring similar zest to rock radio. King calls New York rock radio "bland, like Cantonese cuisine. I want to start the first Szechuan restaurant on the air." Chun-King, anyone?

MOVES: **Harry Nelson**, former program director of WRKO, Boston, has been named PD of KSLQ in St. Louis . . . **Bob Hamilton**, PD of KRTH in Los Angeles, will take on the duties of departing RKO national PD **Dave Sholin**. Hamilton will handle both jobs . . . **Marty Curley** has left his post as PD of WBAB on Long Island. His replacement is ex-program consultant **Bob Buchmann**; **Glenn Cornelius** is assistant PD . . . Ex-F 105 MD **Tom Connelly** is now PD of WKOX in the same city, Boston.

NEW HOPE FOR JAZZ ADDICTS: **Roy Eldridge's** classic, "Let Me Off Uptown," has taken on a new meaning for jazz lovers. Since the demise of all-jazz WRVR, New Yorkers haven't had a commercial jazz station to tune into—until now, with the advent of WYRZ-FM, a 3000-watter out of Stamford, Connecticut, which made an all-jazz format (six A.M. to one A.M.) official as of Monday, October 20. Music director **Ron Petrone** reports that the stations' signal is clear throughout most of the northern metropolitan area, Westchester, the Bronx and even Brooklyn, but from listener response, it seems that WYNY blocks out the signal in Manhattan below 40th Street or so.

Petrone began hosting a weekend evening jazz show a year ago; on September 2, the rock-formatted station went to a night-time show seven days a week. According to Petrone, the part-time jazz service has already brought in thousands of enthusiastic letters and calls.

LEAKING BRUCE JUICE OOZES ON: Reports on the leaked **Bruce** (Continued on page 39)

Ronstadt Simulcast

(Continued from page 20)

the entire weekend of the Sunday broadcast, there was also local press coverage and print advertising.

Tanner and Stone both agreed that a large measure of the show's success must be attributed to its production, which they said was perfectly suited for a radio/television simulcast. The program was produced by GAD Video, an in-house production company recently formed by Peter Asher Management, Ronstadt's management firm. Ira Koslow, Asher's assistant and associate producer of the show, explained that the Asher organization had long been interested in video as a means of promoting its artists. "We never liked anything else we saw. It was always lip-synched, or too flashy," he said. "Music is what we are trying to sell."

The show was recorded in a television studio before an audience of 600, solicited through free passes given out at a Ronstadt concert in May. The live sound was engineered by Val Garay (the G of GAD), who also arranged for first-generation dupli-

cate tapes to be sent to radio stations simulcasting the special. Produced by Peter Asher (the A of GAD) and directed by Stanley Dorfman (the D of GAD), the show featured a minimum of talking between songs, and was shot in what Koslow called "ideally controlled lighting."

HBO has no immediate plans for further simulcasts, but a spokesman for the company indicated that the area is being carefully explored for the future.

KCKN-AM & FM Sold

■ WASHINGTON, D.C. — Steve Richard, assistant to Joe L. Allbritton, chairman of Allbritton Communications, has announced that Allbritton has purchased radio stations KCKN-AM and -FM for \$2.7 million from Kaye-Smith Enterprises.

The sale of the 1000-watt country AM and 100,000-watt country FM stations in Kansas City, Kansas is effective immediately, pending FCC approval. Richard said no management or format changes are anticipated.



"—background vocals for Yoko's solo album . . ."

Record World Disco File Top 50

OCTOBER 25, 1980

OCT. 25	OCT. 18		WKS. ON CHART
1	1	CAN'T FAKE THE FEELING GERALDINE HUNT/Prism (12") PDS 405	11
2	2	I NEED YOUR LOVIN' TEENA MARIE/Gordy (12"*) G8 997M1 (Motown)	8
3	4	SELL MY SOUL/FEVER SYLVESTER/Fantasy/Honey (12"*/LP cut) F 9601	6
4	8	IF YOU COULD READ MY MIND VIOLA WILLS/Ariola (12") OP 2203 (Arista)	5
5	7	SHOOT YOUR BEST SHOT LINDA CLIFFORD/Curtom/RSO (LP cut) RS 1 3037	4
6	6	FUN TIME PEACHES & HERB/Polydor/MVP (12"*) PD 6298	6
7	12	LOVELY ONE JACKSONS/Epic (12"*) FE 36424 (CBS)	3
8	3	LOVE SENSATION LOLEATTA HOLLOWAY/Gold Mind (12") GG 505 (Salsoul)	15
9	9	CERCHEZ PAS/BOOGIE TALK/MUSIC MAKES MY NIGHT MADLEEN KANE/Chalet (LP cuts) CH 0701 (Prelude)	7
10	10	THE WANDERER DONNA SUMMER/Geffen (12"*) 49563 (WB)	5
11	5	ANOTHER ONE BITES THE DUST QUEEN/Elektra (12"*) 5E 513	12
12	14	HOW LONG LIPPS, INC./Casablanca (12"*) NBLP 7242	4
13	13	IT'S NOT WHAT YOU GOT (IT'S HOW YOU USE IT) CARRIE LUCAS/Solar (12") YD 12086 (RCA)	7
14	16	LET'S GET FUNKY TONIGHT EVELYN "CHAMPAGNE" KING/RCA (12"*) AFL1 3543	4
15	18	IT'S A WAR/I'M READY KANO/Emergency (12"*) EMLP 7505	23
16	19	PRIVATE IDAHO/PARTY OUT OF BOUNDS B-52'S/Warner Bros. (12"*) BSK 3471	5
17	11	FUNKIN' FOR JAMAICA (N.Y.) TOM BROWNE/Arista/GRP (12"*) GRP 5008	10
18	17	QUE SERA MI VIDA (IF YOU SHOULD GO) GIBSON BROTHERS/Mango (12") MPLS 7783	15
19	23	WHIP IT/GATES OF STEEL DEVO/Warner Bros. (12"*) BSK 3435	9
20	27	GIVE IT ON UP (IF YOU WANT TO) MTUME/Epic (12") 48 50918 (CBS)	5
21	21	DREAMS AND DESIRE/THE ONE TONIGHT FEVER/Fantasy (12"*) 897	7
22	39	ALL MY LOVE L.A.X./Prelude (12") PRL D 527	2
23	15	GIVE ME THE NIGHT/LOVE X LOVE GEORGE BENSON/Qwest/WB (12"*) HS 3453	16
24	24	BREAKAWAY/WHAT'S ON MY MIND/DON'T LET YOUR CHANCE GO BYE WATSON BEASLEY/Warner Bros. (12"*) BSK 3445	24
25	32	UNDERWATER HARRY THUMANN/Uniwave (LP cut) WLP 1007 (Import Canada)	7
26	20	I'M COMING OUT/UPSIDE DOWN DIANA ROSS/Motown (LP cut/12"*) M8 936 M1	19
27	31	BOOGIE TO THE BOP MANTUS/SMI (12") 0002	4
28	33	FEEL GOOD, PARTY TIME J.R. FUNK AND THE LOVE MACHINE/Brass (12") BRDS 2511	3
29	29	FEAR/I STRIP YOU EASY GOING/Importe 12 (12") MP 307	6
30	26	MORE BOUNCE TO THE OUNCE ZAPP/Warner Bros. (12"*) BSK 3463	6
31	—	MASTER BLASTER (JAMMIN') STEVIE WONDER/Tamla (12"*) 54317 (Motown)	1
32	47	EVERYBODY GET DOWN MOUZON'S ELECTRIC BAND/Vanguard (12") SPV 36	2
33	34	UPTOWN PRINCE/Warner Bros. (12"*) 49559	3
34	35	CAPRICORN CAPRICORN/Emergency (12") EMDS 6511	5
35	—	THE REAL THANG NARADA MICHAEL WALDEN/Atlantic (12"*) SD 19279	1
36	28	SATURDAY NIGHT/STARS IN YOUR EYES HERBIE HANCOCK/Columbia (12"*) JC 36415	25
37	37	LADY OF THE NIGHT RAY MARTINEZ AND FRIENDS/Importe 12 (12") MP 306	12
38	40	GET DOWN, GET DOWN MELODY STEWART/Roy B. (12") RBDS 2512	2
39	—	IF YOU FEEL THE FUNK LA TOYA JACKSON/Polydor (12"*) PD 1 6291	1
40	30	NIGHT CRUISER/GROOVITATION DEODATO/Warner Bros. (12"*) BSK 3467	7
41	25	DOES IT FEEL GOOD B.T. EXPRESS/Columbia (12"*) JC 36333	12
42	22	I'VE JUST BEGUN TO LOVE YOU DYNASTY/Solar (12") YD 12027 (RCA)	17
43	43	COULD I BE DREAMING/WE'VE GOT THE POWER POINTER SISTERS/Planet (LP cuts) P 9 (Elektra/Asylum)	3
44	38	IS IT ALL OVER MY FACE? LOOSE JOINTS/West End (12") WES 22129	10
45	42	IN THE FOREST/YOUR EYES BABY'O/Baby'O (12"*) BO 1000	27
46	—	HOT LEATHER PASSENGERS/Uniwave (LP cut) WLP 1013 (Import Canada)	1
47	—	EVERYBODY INSTANT FUNK/Salsoul (LP cut) SA 8536 (RCA)	1
48	45	PARTY VIBES/SHAME, SHAME, SHAME IKE TURNER FEATURING TINA TURNER/Fantasy (12"*) F 9597	2
49	46	SLIP AND DIP COFFEE/De-Lite (12"*) DSR 9520 (Mercury)	9
50	36	RED LIGHT/FAME LINDA CLIFFORD/IRENE CARA ("FAME" ORIGINAL SOUNDTRACK)/RSO (12") RX 13080	21

(★ non-commercial 12", • discontinued)

Disco File

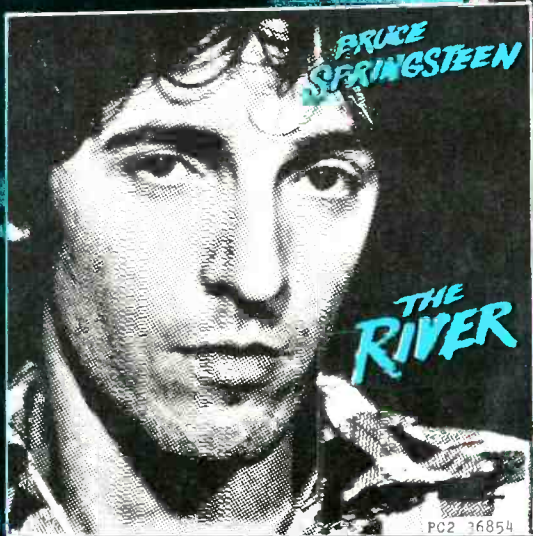
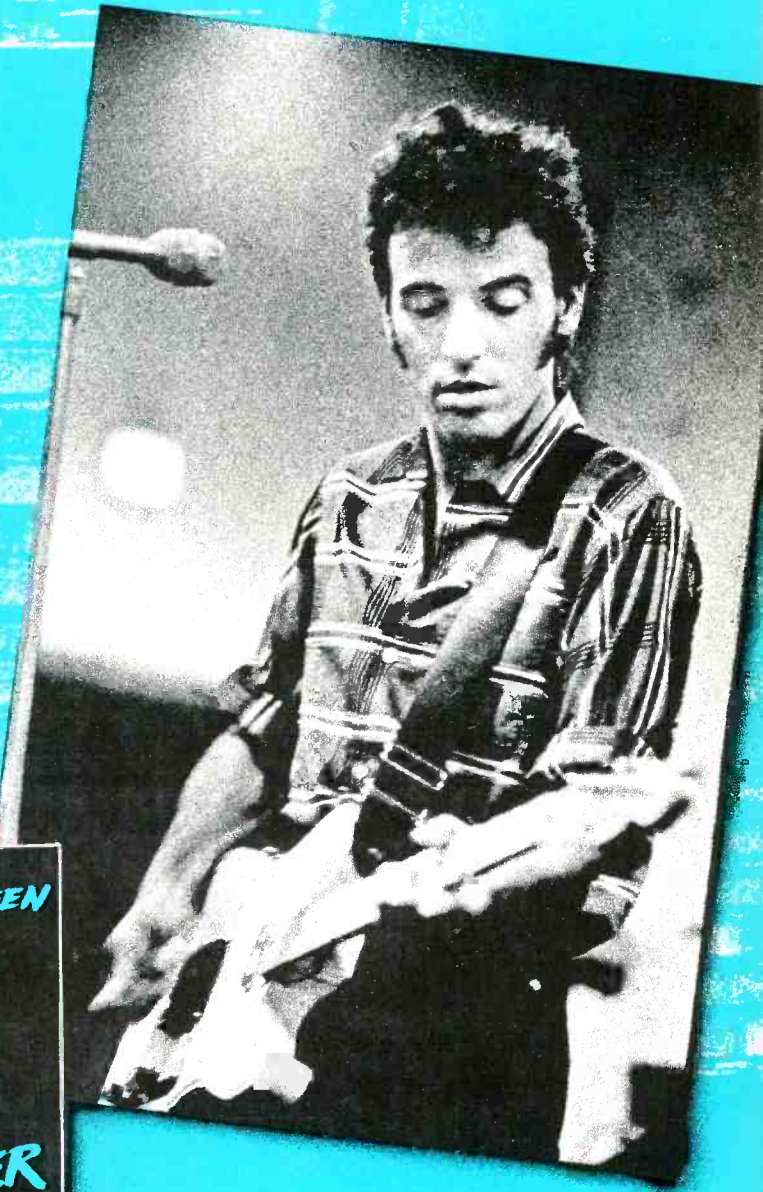
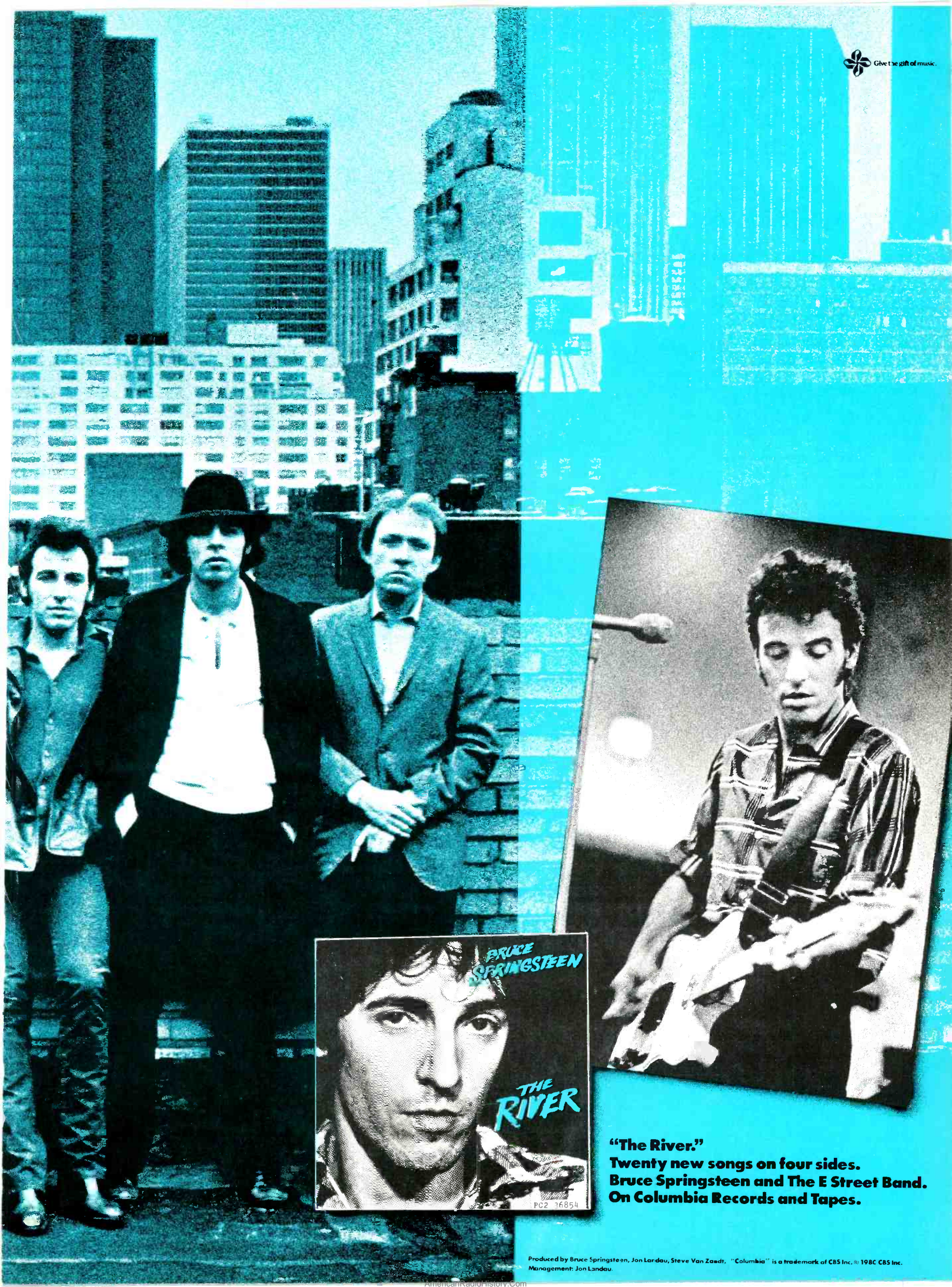
(Continued from page 22)

playing other than to recommend records and pass along finds uncovered by our correspondents. Just once, though, we'll make a humble suggestion: change it up, please. We've heard DJs remark lately that they were bored with midtempo R&B sides like "Do The Boogaloo"; couldn't peak dancers on "Take Your Time"; couldn't deal with the low tempo of "I'm Coming Out." Cuts like these *must* be dealt with, however: the danceable R&B-pop-disco fusions are the very best music that can be offered right now. Whether or not Eurodisco is easier to work with and provides a more familiar high, it's not nearly as enriching as the exultant current hits by Teena Marie and Loleatta Holloway or the evocative blues-singing of Geraldine Hunt and Sylvester. More than ever, DJs now need to exercise a serious critical sense, with an aesthetic rather than a utilitarian stand-

ard. Now that the best (and most listenable, most commercial) dance music is geared to a generally easier pulse, it's merely pandering to the audience to peak them on a high-tempo number or an old favorite while denying fair exposure to worthy non-conformist music and prolonging the cliches that threaten, periodically, to bury disco. It's a natural tendency for our kind of music to wear out its own climaxes and invent new ones: we believe that a genuine atmosphere of adventure and experimentation must be revived in the clubs to make the excitement apparent and contagious to a skeptical industry and public.

NOTES: New music to come by **Talking Heads**, **Donna Summer**, **D. C. LaRue**, **People's Choice**; comments next week on major concert tours by **Sylvester** and **Grace Jones**.





"The River."
Twenty new songs on four sides.
Bruce Springsteen and The E Street Band.
On Columbia Records and Tapes.

Mozart, Brahms and Sondheim

By SPEIGHT JENKINS

■ NEW YORK—Three recent records deserve more than casual notice. The most unusual is Evelyn Lear's performance of songs by Stephen Sondheim and Leonard Bernstein on Mercury Golden Imports. Miss Lear has had a whole variety of careers since she first appeared on the world opera scene in the '60s. First she was the leading exponent of the music of Alban Berg, with a fine recorded Wozzeck and Lulu to her credit. About 1968, she encountered vocal problems and restudied her technique, returning to the opera house to sing only traditional repertory. In the last few years she seems to be singing naturally again, and certainly the new disc on Mercury shows her voice in the best shape it has been in some time.

Lear has never had less than success in recital, because she knows how to build an interest-

ing program and how to deliver a song intimately, without stuffiness.

She sings the Sondheim and Bernstein songs with musicality and a casual mood. Martin Katz, one of the finest accompanists in the business, supplies excellent support throughout.

There are many ways to play Mozart, but perhaps the most attractive is to bring out the humanity available in every bar of the composer's music. This is the way of Emanuel Ax, and his recording for RCA of the E Minor and E Flat Concertos (K. 466 and K. 482) glories in the song that he finds in each. Though his conductor, Eduardo Mata, is not at his interpretive level, the playing of the Dallas Symphony is fine. What really makes the record worth buying is the fine poetry, superb technique and overall command of the material

(Continued on page 48)

Classical Retail Report

OCTOBER 25, 1980

CLASSIC OF THE WEEK



VERDI: LA TRAVIATA
CALLAS, KRAUS, GHIONE
Angel

BEST SELLERS OF THE WEEK*

VERDI: LA TRAVIATA—Callas, Kraus, Ghione—Angel
MASSENET: LE ROI DE LAHORE—Sutherland, Bonyng—London
PAVAROTTI'S GREATEST HITS—London
VERDI: AIDA—Freni, Baltsa, Carreras, Cappuccilli, Karajan—Angel
VERDI: RIGOLETTO—Cotrubas, Domingo, Cappuccilli, Giulini—DG
VERDI: STIFFELIO—Sass, Carreras, Manuguerra, Gardelli—Philips
WEILL: SILVERLAKE—Rudel—Nonesuch Digital

SAM GOODY/EAST COAST

BEETHOVEN: PIANO CONCERTO NO. 5—Horowitz—RCA
BOLLING: PICNIC SUITE—Rampal, Lagoya, Bolling—CBS
HAYDN: L'INCONTRO IMPROVISO—Dorati—Philips
GREATEST HITS OF 1970—CBS Digital
MASSENET: LE ROI DE LAHORE—London
MOZART: DIE ZAUBERFLOETE—Karajan—DG
VERDI: AIDA—Angel
VERDI: REQUIEM—Ricciarelli, Verrett, Domingo, Ghiaurov, Abbado—DG
VERDI: STIFFELIO—Philips
VERDI: LA TRAVIATA—Angel

KING KAROL/NEW YORK

BRAHMS: DOUBLE CONCERTO—Perlman, Rostropovich, Haitink—Angel
HERBERT: RED MILL—Vox/Turnabout
MASSENET: LE ROI DE LAHORE—London
MENDELSSOHN: OCTET—Mehta—London Digital
MOZART: DIE ENTFUEHRUNG AUS DEM SERAIL—Eda-Pierre, Davis—Philips
PUCCINI: TOSCA—Ricciarelli, Carreras, Karajan—DG
RAVEL: BOLERO—Mata—RCA Digital
VERDI: AIDA—Angel
VERDI: LA TRAVIATA—Angel
WEILL: SILVERLAKE—Nonesuch Digital

RECORD WORLD/TSS/ NORTHEAST

BEETHOVEN: CONCERTO NO. 5—Horowitz—RCA

BEETHOVEN: SYMPHONY NO. 3—Mehta—CBS Digital

BOLLING: GUITAR SUITE—Lagoya, Bolling—Angel Digital

BOLLING: PICNIC SUITE—Rampal, Lagoya, Bolling—CBS

MASSENET: LE ROI DE LAHORE—London

PAVAROTTI'S GREATEST HITS—London

STRAVINSKY: RITE OF SPRING (PIANO VERSION)—Atamian—DG

VERDI: RIGOLETTO—DG

VERDI: STIFFELIO—Philips

VERDI: LA TRAVIATA—Angel

RECORD & TAPE LTD./ WASHINGTON, D.C.

BEETHOVEN: PIANO CONCERTO NO. 1—Michelangeli, Giulini—DG

BRAHMS: PIANO QUINTETS—Pollini, Quartetto Italiano—DG

PLACIDO DOMINGO SINGS ZARZUELA ARIAS—London

PASO DOBLES—Philips

PAVAROTTI'S GREATEST HITS—London

SONDHEIM: SWEENEY TODD—RCA

VERDI: AIDA—Angel

VERDI: RIGOLETTO—DG

VERDI: STIFFELIO—Philips

WEILL: SILVERLAKE—Nonesuch Digital

SOUND WAREHOUSE/DALLAS

DEBUSSY: IMAGES—Previn—Angel Digital

JOPLIN: RAGTME—Angel

MASSENET: LE ROI DE LAHORE—London

MOZART: DIE ENTFUEHRUNG AUS DEM SERAIL—Eda-Pierre, Davis—Philips

ORFF: CARMINA BURANA—Muti—Angel

PUCCINI: TURANDOT—Caballe, Carreras—Angel

STOCKHAUSEN: SIRIUS—DG

VERDI: RIGOLETTO—DG

VERDI: LA TRAVIATA—Angel

VIVALDI: ORLANDO FURIOSO—Horne, Scimone—RCA

TOWER RECORDS/LOS ANGELES

BEETHOVEN: CONCERTO NO. 1—Michelangeli, Giulini—DG

BRAHMS: LIEDER—Norman—Philips

ELGAR: SEA PICTURES—Minton, Barenboim—CBS

MASSENET: LE ROI DE LAHORE—London

MOZART: PIANO CONCERTOS—Perahia—CBS

RAVEL: BOLERO—Mata—RCA Digital

RAVEL, DEBUSSY: MOTHER GOOSE, LA MER—Giulini—DG

VERDI: RIGOLETTO—DG

VERDI: LA TRAVIATA—Angel

WEILL: SILVERLAKE—Nonesuch Digital

* Best Sellers determined from retail reports of stores listed above, plus those of the following: J & R Music World/New York, Cutler's/New Haven, Record & Tape Collectors/Baltimore, Specs/Miami, Harmony House/Detroit, Rose Discount/Chicago, Lury's/Chicago, Radio Doctors/Milwaukee, Streetside/St. Louis, Jeff's Classical/Tucson, Tower Records/San Francisco, Discount Records/San Francisco and Tower Records/Seattle.

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first digital recording

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CONDUCTS
MOZART'S
"MAGIC FLUTE"**

2741 001
(3 LPs DIGITAL)

List price only \$10.98 per disc



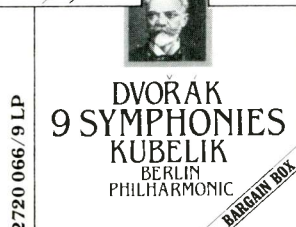
DG's BARGAIN BOXES — imported
West German pressings only \$4.98 per disc



2720 097/5 LP



2722 033/9 LP



2720 066/9 LP



2740 132/9 LP

Producer Says His Radio Ads Hit The Spot

By SAM SUTHERLAND

■ LOS ANGELES—Although long a staple of labels' media strategies for records and tapes, radio spots remain an often under-utilized and sometimes unsophisticated vehicle, in the view of Joe Klein.

A successful spot producer here, Klein is hardly an unbiased champion of radio advertising as a logical path to exposing product. Yet if his bread-and-butter comes from record company spot buys, Klein himself sees one key to the frequent disagreement over their effectiveness as a lack of understanding about how best to use the medium.

Candidly conceding the view from some marketers that spots can fail to justify the budgetary outlay, Klein points toward a certain cynicism as to their end goal. "I don't know that spots have, until recently, really been taken seriously enough as a means toward actually selling product," says the California native and former disc jockey. "They were often perceived more as a stroke, really, something to reward certain stations with."

For Klein, who began his radio career with part-time stints at UCLA's campus station while still in high school, the move into commercial production was a logical outgrowth of his interest in editing and production. After a stint in production work and an air slot at Bakersfield KAFY, he became a staff member at Hollywood Spectrum, a demo facility here, which he eventually took over as owner.

"I started doing spots as a guideline," he recalls of his first early-'70s projects for such non-music products as hot dogs and wine, "and because I had a lot of background in production, I had a feel for rhythm and editing."

It was after his studio had been upgraded to 16 tracks and Klein began producing demos for early L.A. new wave acts that Casablanca, through then-promotion chief Scott Shannon, approached him to handle some spots on its disco acts.

"I picked up on the central dance aspect of the product," he says, "so the commercials themselves would have a groove. At that point, a lot of radio spots would have a harsher feel, closer to commercials for a K-Tel package or some toothpaste." Klein aimed for seamless edits and danceable spots that would "decrease the tune-out factor," much as program directors sought in their regular programming, and soon found himself handling all of the label's spots.

Since then, his list of label

clients has spread considerably, with recent projects at Liberty-EMI-America, Warner Bros. and Geffen Records. Of all of them, he is proudest of a controversial spot for the Vapors' EMI-America single, "Turning Japanese," which Klein feels underscores the marketing potential for radio.

"I see that spot as the culmination of everything I'm doing," he says of the provocative plug, which takes the title phrase to the level of punchline by using a voice-over that slowly metamorphoses from a conventional radio voice to a pronounced Japanese accent. "It's not just helping to sell records, it's something new."

He credits the label's ad chief, Frenchy Gauthier, with actually inspiring the approach. "One of the things he said to me that I hadn't thought of was, 'What we want these spots to do is not only sell to listeners, but to program directors as well,'" explains Klein. "'Hearing the spot, they may want to go on the record.'" Gauthier's counsel apparently worked beyond Klein's own expectations—at least one station actually wanted to add the spot to the playlist.

While some Japanese listeners were outraged, setting off a minor controversy over the spot, Klein felt the approach worked, leading some stations to ride the notoriety by adding the record.

If compatibility with overall air sound and the potential for such ear-catching hooks as that used on the Vapors spot are elements Klein's work for his Platinum Promos firm often reaches for, he also cites the film industry's approach to developing TV and radio commercials. Noting the recent decision by Associated Film Distributors and the Stigwood Organization to earmark a reported \$1.5 million in radio buys, Klein sees the movie marketers as experts in compressing the appeal of a two or three-hour property into 30 seconds: "I use the idea that if a 30-second movie spot can convince people to plunk five dollars and see that movie, I can do the same thing for an album."

That approach was borne out on one of his earliest Casablanca assignments, he adds. Asked to prepare a commercial for Mecos' disco rendition of the time from "Star Wars," Klein downplayed selling copy to summarize the record itself. "I took this three-minute record and edited it down into one minute, with almost no copy," he recalls. "Neil Bogart realized he could literally get the spot on the air and, in effect, play the record."

Radio Replay

(Continued from page 34)

Springsteen album, appropriately titled "The River," continue to pour in from the outer provinces. In Portland, Oregon, where stations are serviced from Seattle (no local promotion men there), the three major rock stations all received a call to be at the airport last Thursday (10) at 4:30 p.m., when it was scheduled to arrive by air freight. Sure enough, **Cynde Slater**, MD of KQFM, and **Jerry Ostertag**, PD of KGON, were both there at the appointed time, followed seconds later by **Michael Knight**, MD of KKSJ, geographically the closest station to the airport. Slater described the scene as something like "the great race," with everyone rushing to their cars and speeding off to be the first in town to play the LP. Slater broke into a newscast to begin the debut, and she claims first play status in Portland. (Having listened to KKSJ all the way back on her car radio, she didn't hear any Bruce, and assumed that Knight got caught in a traffic jam). Confident Knight, on the other hand, says Slater couldn't have gotten the LP on the air first "unless she phoned it in." The KKSJ MD's version of the story is quite different—he says that he leisurely sauntered out to the airport while the others were running like mad, and made it back to his station easily in time to be number one with Bruce. Radio Replay didn't connect with Ostertag, though we invite his version. It's doubtful, however, that any of them will own up and tell the truth.

AND . . . WPLJ, New York, has won the legal right to use the term "Rocktober" on the air, after a court contest with Metromedia, whose New York station, WNEW-FM, also uses the term as a promotional slogan . . . The **Robert Klein Show** will be back on the air October 26, with Capitol recording artists the **Shirts** as guests. Future shows will feature performances and conversation with **Dire Straits**, **Steely Dan**, **Rodney Dangerfield**, **Paul Simon**, the **Doobie Brothers** and others.

The Coast

(Continued from Page 18)

underwhelmed by the prospect of his first novel, "Lotus Land," which evokes early Los Angeles at the birth of the film business, tying in the coy pop music and Victorian propriety of the day. "It's been turned down probably by more publishers than any book ever," he said with inverted pride.

If Whitcomb isn't depressed, it may have to do with his current activities. His latest collection of piano and vocal stylings, "Piano Melt," shipped some weeks back on Sierra-Briar, KROQ-FM has aired his Saturday morning odyssey through pop and specialty records, and Doubleday will publish his next book, "Looking For Wavy Gravy," which he describes as "taking up where **Jerry Hopkins** and those types left off—I'm going to have to love **Jim Morrison** and **Janis Joplin**."

If Whitcomb is sometimes perceived as a cynic, it may have to do with his training in history at Trinity College in Dublin. A healthy distance from his subject is one explanation for his observation that he's "one of the few rock 'n' rollers still alive whose brain hasn't been swiss-cheesed."

Even as he gazes back at the '60s, his musical activities continue to review even earlier eras. He's particularly proud of his increasing exposure locally as an accompanist for blues artists. "For the last six months, thanks to **Steve Brigati**, who's the brother of **Eddie Brigati** from the old Rascals, I've gotten gigs with people like **Roy Brown**, **Big Mama Thornton** and **Big Joe Turner**." He's also eyeing work with **Lowell Fulson**, and recently backed **Sippie Wallace** at McCabe's in Santa Monica.

But while he may have few illusions about topping the charts himself, his own enthusiasm for music outweighs charges of dilettantism. "What reviewers generally do is say that what I'm doing is trivial," he says of reactions to his various stride and ragtime piano collections. "They think I'm mocking it. But what I'm really doing is serious."

GREEK NEAR-TRAGEDY: Los Angeles nearly lost its last remaining outdoor venue last week. With the Universal Amphitheatre moving under a roof before its next full booking schedule, the Greek Theatre had become the last regularly booked outdoor venue to favor rock, pop and jazz (the Hollywood Bowl continues to offer selected bills, but its far vaster size prohibits single artist bookings in most instances).

Then, early Tuesday (14) evening, fire broke out in the thick foliage of Griffith Park, where the Greek is sited. Flames came close to the facility, but after more than two hours of battle by fire companies and helicopters fighting high winds, were brought under control.

Fire department and law enforcement officials suspected arson, with at least two fires said to be set in the area and quickly worsened by gusts channeling through the Hollywood Hills, where the Greek is situated.

Retail Rap

By SOPHIA MIDAS

■ **THE BOSS IS BACK**—I know what you're thinking: You finally receive the long-awaited Bruce Springsteen album, only to discover that you have no display materials to promote it. The wait is over. CBS apologizes for the delay and promises that by the time you read this column, the Springsteen display materials will be in your stores, or at least on the way. According to a CBS spokesman, you can look forward to a 33" X 48" poster of Springsteen's face which uses the cover graphics from "The River." Album flats will be made available, as well as a die-cut logo of Springsteen's name. Next week CBS will also be making available a 1980 Bruce Springsteen tour poster which features Bruce and the **E Street Band** leaning against a wall. The photograph was taken by **David Gahr** and the poster was designed by **Andrea Klein** . . . If you haven't received it yet, keep your eyes open for Atlantic's three-dimensional vacuform plastic bust which was fashioned to look like a bandaged victim who is neurologically wired. The life-sized display piece, which was created for the **Rolling Stones'** album "Emotional Rescue," pleased **Mick Jagger** and the Stones so much that it was decided that the theme be used in all advertising pieces. According to **George Salovich**, VP/merchandising, stores have been reporting tremendous success with the Stones' piece, using it in windows, in-store displays and even as mobiles. Also look out for Atlantic's **Jean-Luc Ponty** cut-out of a violin.

DISCS—**Jack Bruce** will release his first album in quite some time later this month on Epic entitled "I've Always Wanted To Do This," the album will feature **Billy Cobham** on drums and **David Sanscioux** on keyboards. Jack sings and plays bass. For those who are too young to remember, Jack Bruce played an instrumental role in today's rock as a member of **Cream**, **John Mayall's Blues Breakers** and **West, Bruce and Laing** . . . The much talked about **Doors** compilation album was recently released on Elektra. Retailers should expect activity on this release since the Doors' catalogue has been moving exceptionally well.

RECORD BAR'S CANDIDATES CAN BE BOUGHT (CHEAP) — Tying in with the current political season, the Record Bar is running a campaign of its own. The candidates are the latest releases from WEA. At the end of the campaign trail is a \$500 grand prize for the best display of WEA product. The Record Bar in Wilmington, North Carolina has been celebrating "Country Music Month With Kenny" for the past few weeks. With country station WKLM, the Record Bar is giving away a trip to Nashville and will host a two-hour radio remote. A guitar, **Kenny Rogers** catalogs and a satin jacket will be given away during the broadcast. Record Bar's Glen Burnie, Maryland store recently sponsored a "We've Lowered The Price of Gold" promotion for WEA's \$5.98 product and included a "Gold Giveaway" of a 14K gold necklace. To win, customers had to sign their name on a wall which had a mark hidden underneath. The name that hit the mark won.

POLYGRAM RECORDS MERCHANDISING BOOKLET — PolyGram Records has just come out with an extremely helpful merchandising aid. The monthly booklet contains new releases, order forms, and merchandising aids for Polydor, Casablanca and Phonogram/Mercury product. According to **Jim Lewis**, senior vice president of marketing, PolyGram, "We needed concise materials that could be referred to since the consolidation of these labels." The booklet is being sent to promotion people, sales staff and some retailers. There are lists of all the merchandising aids for the retailer to do some useful in-store displays.

DOG EAR EMPLOYEES SHIFT—The Illinois-based Dog Ear has been moving its personnel to various different locations. The following are the new assignments: In the Wilmette store, **Roy Johnston**, manager and **Nick Tremulis**, assistant manager; Glenview store, **Jamie Childs** and **Dick Ramsdell**, co-managers; Libertyville store, **Mickey Finn** and **Peter Prorok**, co-managers; North Pflugsten, Glenview store, **Curt Deutscher** and **Bill Wismer**, co-managers; Vernon Hills, **Daryl Smith**, manager; and Highwood store, **Mark Wilson**, manager and **Chris Jern**, assistant manager. **Mark Hollingsworth** himself can be reached at the main office in Libertyville on Mondays, Thursdays and Fridays.

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Record World A/C Chart

OCTOBER 25, 1980

OCT. 25	OCT. 18		WKS. ON CHART
1	1	WOMAN IN LOVE BARBRA STREISAND Columbia 1 11364 (4th Week)	8
2	8	LADY KENNY ROGERS /Liberty 1380	4
3	3	JESSE CARLY SIMON /Warner Bros. 49518	11
4	7	NEVER KNEW LOVE LIKE THIS BEFORE STEPHANIE MILLS/20th Century Fox 2460 (RCA)	9
5	5	LOOK WHAT YOU'VE DONE TO ME BOZ SCAGGS/ Columbia 1 11349	10
6	2	XANADU OLIVIA NEWTON-JOHN/ELO/MCA 41285	11
7	4	UPSIDE DOWN DIANA ROSS/Motown 1494	12
8	9	HE'S SO SHY POINTER SISTERS/Planet 47916 (E/A)	9
9	10	REAL LOVE DOOBIE BROTHERS/Warner Bros. 49503	8
10	13	ON THE ROAD AGAIN WILLIE NELSON/Columbia 1 11351	6
11	6	ALL OUT OF LOVE AIR SUPPLY/Arista 0520	19
12	11	LOOKIN' FOR LOVE JOHNNY LEE/Full Moon/Asylum 47004	14
13	12	LATE IN THE EVENING PAUL SIMON/Warner Bros. 49511	12
14	18	COULD I HAVE THIS DANCE ANNE MURRAY/Capitol 4920	7
15	20	DREAMING CLIFF RICHARD/EMI-America 8057	5
16	22	YOU'VE LOST THAT LOVIN' FEELING DARYL HALL & JOHN OATES/RCA 12103	4
17	17	MIDNIGHT ROCKS AL STEWART/Arista 0552	7
18	25	MORE THAN I CAN SAY LEO SAYER/Warner Bros. 49565	4
19	14	DRIVIN' MY LIFE AWAY EDDIE RABBITT/Elektra 46656	18
20	30	NEVER BE THE SAME CHRISTOPHER CROSS/Warner Bros. 49580	2
21	23	HOW DO I SURVIVE AMY HOLLAND/Capitol 4884	6
22	15	GIVE ME THE NIGHT GEORGE BENSON/Qwest/WB 49505	14
23	27	OUT HERE ON MY OWN IRENE CARA/RSO 1048	4
24	28	WITHOUT YOUR LOVE ROGER DALTRY/Polydor 2121	4
25	26	WHO'LL BE THE FOOL TONIGHT LARSEN-FEITEN BAND/ Warner Bros. 49282	6
26	29	IF YOU EVER CHANGE YOUR MIND CRYSTAL GAYLE/ Columbia 1 11359	4
27	16	NO NIGHT SO LONG DIONNE WARWICK/Arista 0527	13
28	19	HOT ROD HEARTS ROBBIE DUPREE/Elektra 47005	13
29	21	DON'T ASK ME WHY BILLY JOEL/Columbia 1 11331	12
30	34	I'M COMING OUT DIANA ROSS/Motown 1491	3
31	33	IF THIS IS LOVE MELISSA MANCHESTER/Arista 0551	6
32	37	I BELIEVE IN YOU DON WILLIAMS/MCA 41304	2
33	24	SAILING CHRISTOPHER CROSS/Warner Bros. 49507	19
34	31	YOU'RE THE ONLY WOMAN (YOU & I) AMBROSIA/ Warner Bros. 49508	14
35	39	LET ME BE YOUR ANGEL STACY LATTISAW/Cotillion 46001 (Atl)	2
CHARTMAKER OF THE WEEK			
36	—	SUDDENLY OLIVIA NEWTON-JOHN AND CLIFF RICHARD MCA 51007	1
37	41	LIVE EVERY MINUTE ALI THOMSON/A&M 2260	3
38	32	YOU'LL ACCOMP'NY ME BOB SEGER/Capitol 4904	11
39	35	YOU CAN CALL ME BLUE MICHAEL JOHNSON/EMI- America 8054	5
40	36	ONE IN A MILLION YOU LARRY GRAHAM/Warner Bros. 49221	13
41	38	MY PRAYER RAY, GOODMAN & BROWN/Polydor 2116	9
42	43	LETTING GO NEIL SEDAKA/Elektra 47017	5
43	40	ALL OVER THE WORLD ELO/MCA 41289	9
44	44	THE WANDERER DONNA SUMMER/Geffen 49563 (WB)	3
45	46	THAT GIRL COULD SING JACKSON BROWNE/Asylum 47036	2
46	42	MAGIC OLIVIA NEWTON-JOHN/MCA 41247	23
47	45	SOMEONE THAT I USED TO LOVE NATALIE COLE/Capitol 4869	18
48	47	LATE AT NIGHT ENGLAND DAN SEALS/Antalctic 3674	12
49	48	FIRST TIME LOVE LIVINGSTON TAYLOR/Epic 9 50894	15
50	49	DON'T YA WANNA PLAY THIS GAME NO MORE? ELTON JOHN/MCA 41293	7

RECORD WORLD OCTOBER 25, 1980

Retail Report Record World



OCTOBER 25, 1980

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

SALESMAKER OF THE WEEK



ZENYATTA MONDATTA
POLICE
A&M

TOP SALES

ZENYATTA MONDATTA—Police—A&M
GREATEST HITS—Kenny Rogers—Liberty

HANDLEMAN/NATIONAL

GREATEST HITS—Anne Murray—Capitol
GREATEST HITS—Kenny Rogers—Liberty
GUILTY—Barbra Streisand—Col
LOVE IS FAIR—Barbara Mandrell—MCA
ONE STEP CLOSER—Doobie Brothers—WB
OUT OF CONTROL—Peter Criss—Casablanca
PARIS—Supertramp—A&M
SCARY MONSTERS—David Bowie—RCA
TELEKON—Gary Numan—Atco
WALK AWAY—Donna Summer—Casablanca

PICKWICK/NATIONAL

ALIVE—Kenny Loggins—Col
FREEDOM OF CHOICE—Devo—WB
GREATEST HITS—Kenny Rogers—Liberty
HEARTLAND—Michael Stanley Band—EMI-America
IRONS IN THE FIRE—Teena Marie—Gordy
PARIS—Supertramp—A&M
RAY, GOODMAN & BROWN II—Polydor
SCARY MONSTERS—David Bowie—RCA
SHINE ON—LTD—A&M
WALK AWAY—Donna Summer—Casablanca

RECORD BAR/NATIONAL

ARETHA—Aretha Franklin—Arista
AT PEACE WITH WOMAN—Jones Girls—Phila. Intl.
BROTHER RAY IS AT IT AGAIN—Ray Charles—Atlantic
DARKROOM—Angel City—Epic
80/81—Pat Metheny—ECM
GREATEST HITS—Ronnie Milsap—RCA
I HEARD IT IN A LOVE SONG—McFadden & Whitehead—Phila. Intl.
STONE JAM—Slave—Cotillion
THE RIVER—Bruce Springsteen—Col
VICTORY—Narada Michael Walden—Atlantic

SOUND UNLIMITED/NATIONAL

ARE HERE—Kings—Elektra
DEFACE THE MUSIC—Utopia—Bearsville
DRAMA—Yes—Atlantic
GAMMA 2—Elektra
LOVE FANTASY—Roy Ayers—Polydor
MORE SPECIALS—Chrysalis
STAGE STRUCK—Rory Gallagher—Chrysalis
TWENNYNINE—Lenny White—Elektra

VOICES—Hall & Oates—RCA
ZENYATTA MONDATTA—Police—A&M

CRAZY EDDIE/NEW YORK

ARETHA—Aretha Franklin—Atlantic
AT PEACE WITH WOMAN—Jones Girls—Phila. Intl.
DEFACE THE MUSIC—Utopia—Bearsville
LITTLE STEVIE ORBIT—Steve Forbert—Nemperor
MORE SPECIALS—Chrysalis
PSYCHEDELIC FURS—Col
ROCK HARD—Suzi Quatro—RSO
TELEKON—Gary Numan—Atco
TWENNYNINE—Lenny White—Elektra
ZENYATTA MONDATTA—Police—A&M

DISC-O-MAT/NEW YORK

ARETHA—Aretha Franklin—Atlantic
GREATEST HITS—Kenny Rogers—Liberty
GUILTY—Barbra Streisand—Col
ONE STEP CLOSER—Doobie Brothers—WB
PUCKER UP—Lipps, Inc.—Casablanca
SCARY MONSTERS—David Bowie—RCA
SOUNDS OF LOVE—Madleen Kane—Chalet
TRIUMPH—Jacksons—Epic
WORTH THE WAIT—Peaches & Herb—Polydor
ZENYATTA MONDATTA—Police—A&M

RECORD WORLD-TSS STORES/NEW YORK

AUDIO VISIONS—Kansas—Kirshner
CLUES—Robert Palmer—Island
GREATEST HITS—Kenny Rogers—UA
LITTLE STEVIE ORBIT—Steve Forbert—Nemperor
NOTHIN' MATTERS—John Cougar—Riva
ONE STEP CLOSER—Doobie Brothers—WB
PARIS—Supertramp—A&M
SCARY MONSTERS—David Bowie—RCA
TAKING LIBERTIES—Elvis Costello—Col
24 CARROTS—Al Stewart—Arista

SAM GOODY/EAST COAST

BARRY GOUDREAU—Portrait
BEATIN' THE ODDS—Molly Hatchet—Epic
GREATEST HITS—Kenny Rogers—Liberty
KURTIS BLOW—Mercury
NO MORE DIRTY DEALS—Johnny Van Zant—Polydor
ONE STEP CLOSER—Doobie Brothers—WB
PUCKER UP—Lipps, Inc.—Casablanca
RAY, GOODMAN & BROWN II—Polydor
THE RIVER—Bruce Springsteen—Col

CUTLER'S/NEW HAVEN

KURTIS BLOW—Mercury
MAKE IT COUNT—Idris Muhammad—Fantasy
MORE SPECIALS—Chrysalis
ONE STEP CLOSER—Doobie Brothers—WB
SCARY MOMENTS—David Bowie—RCA
THE RIVER—Bruce Springsteen—Col
TIMES SQUARE—RSO (Soundtrack)
TRIUMPH—Jacksons—Epic
WILD PLANET—B-52s—WB
WORTH THE WAIT—Peaches & Herb—Polydor

FOR THE RECORD/BALTIMORE

AT PEACE WITH WOMAN—Jones Girls—Phila. Intl.
CELEBRATE—Kool & the Gang—De-Lite
DEE DEE BRIDGEWATER—Elektra
GUILTY—Barbra Streisand—Col
NIGHT CRUISER—Deodato—WB
STONE JAM—Slave—Cotillion
TRIUMPH—Jacksons—Epic
TWENNYNINE—Lenny White—Elektra
VICTORY—Narada Michael Walden—Atlantic
ZENYATTA MONDATTA—Police—A&M

KEMP MILL/WASH., D.C.

AFTER THE ROSES—Kenny Rankin—Atlantic
ARETHA—Aretha Franklin—Arista
INHERIT THE WIND—Wilton Felder—MCA
NO MORE DIRTY DEALS—Johnny Van Zant—Polydor
SEAWIND—A&M
STONE JAM—Slave—Cotillion
TWENNYNINE—Lenny White—Elektra
VICTORY—Narada Michael Walden—Atlantic
ZENYATTA MONDATTA—Police—A&M

WAXIE MAXIE/WASH., D.C.

ARETHA—Aretha Franklin—Arista
CELEBRATE—Kool & the Gang—De-Lite
14 KARAT—Fatback Band—Spring
GREATEST HITS—Anne Murray—Capitol
GREATEST HITS—Kenny Rogers—Liberty
MAKE IT COUNT—Idris Muhammad—Fantasy
SEAWIND—A&M
STONE JAM—Slave—Cotillion
VICTORY—Narada Michael Walden—Atlantic
ZENYATTA MONDATTA—Police—A&M

GARY'S/RICHMOND

AGAINST THE WIND—Bob Seger & the Silver Bullet Band—Capitol
ALIVE—Kenny Loggins—Col
BACK IN BLACK—AC/DC—Atlantic
GREATEST HITS—Kenny Rogers—UA
ONE STEP CLOSER—Doobie Brothers—WB
PARIS—Supertramp—A&M
THE GAME—Queen—Elektra
TRIUMPH—Jacksons—Epic
XANADU—MCA (Soundtrack)
ZAPP—WB

PENGUIN FEATHER/NO. VIRGINIA

ALIVE—Kenny Loggins—Col
CIVILIZED EVIL—Jean-Luc Ponty—Atlantic
CLUES—Robert Palmer—Island
GREATEST HITS—Kenny Rogers—Liberty
GUILTY—Barbra Streisand—Col
IS IT OVER—Billy Price—Green Dolphin
PARIS—Supertramp—A&M
SCARY MONSTERS—David Bowie—RCA
TAKING LIBERTIES—Elvis Costello—Col
ZENYATTA MONDATTA—Police—A&M

RADIO 437/PHILADELPHIA

CELEBRATE—Kool & the Gang—De-Lite
GUILTY—Barbra Streisand—Col
IN SEARCH OF THE RAINBOW SEEKERS—Mtume—Epic
KURTIS BLOW—Mercury
LAND OF THE THIRD EYE—David Valentin—Arista/GRP
LOVE FANTASY—Roy Ayers—Polydor

REMAIN IN LIGHT—Talking Heads

—Sire
STONE JAM—Slave—Cotillion
THE RIVER—Bruce Springsteen—Col
24 CARROTS—Al Stewart—Arista

WEBB/PHILADELPHIA

ARETHA—Aretha Franklin—Arista
CLOSER—Melba Moore—Epic
COMING HOME—Truth—Devaki
14 KARAT—Fatback Band—Spring
FUNK IS ON—Instant Funk—Salsoul
LAND OF THE THIRD EYE—David Valentin—Arista/GRP
LET'S DO IT TODAY—Lenny Williams—MCA
LOVE FANTASY—Roy Ayers—Polydor
MAKE IT COUNT—Idris Muhammad—Fantasy
SWEAT BAND—Col

FATHERS & SONS/MIDWEST

CELEBRATE—Kool & the Gang—De-Lite
CIVILIZED EVIL—Jean-Luc Ponty—Atlantic
DARKROOM—Angel City—Epic
DEFACE THE MUSIC—Utopia—Bearsville
GREATEST HITS—Kenny Rogers—UA
HEARTLAND—Michael Stanley Band—EMI-America
HUMANS—Bruce Cockburn—Millennium
TRIUMPH—Jacksons—Epic
VICTORY—Narada Michael Walden—Atlantic
ZENYATTA MONDATTA—Police—A&M

RECORD REVOLUTION/CLEVELAND

CIVILIZED EVIL—Jean-Luc Ponty—Atlantic
DEFACE THE MUSIC—Utopia—Bearsville
FAMILY—Hubert Laws—Col
HEARTLAND—Michael Stanley Band—EMI-America
HUMANESQUE—Jack Green—RCA
NEW YORK SLICK—Ron Carter—Milestone
PARIS—Supertramp—A&M
SCARY MONSTERS—David Bowie—RCA
THE RIVER—Bruce Springsteen—Col
ZENYATTA MONDATTA—Police—A&M

ROSE RECORDS/CHICAGO

AT PEACE WITH WOMAN—Jones Girls—Phila. Intl.
CELEBRATE—Kool & the Gang—De-Lite
CIVILIZED EVIL—Jean-Luc Ponty—Atlantic
GREATEST HITS—Kenny Rogers—Liberty
GUILTY—Barbra Streisand—Col
IN SEARCH OF THE RAINBOW SEEKERS—Mtume—Epic
ONE STEP CLOSER—Doobie Brothers—WB
PARIS—Supertramp—A&M
TRIUMPH—Jacksons—Epic
ZENYATTA MONDATTA—Police—A&M

RADIO DOCTORS/MILWAUKEE

ARETHA—Aretha Franklin—Arista
14 KARAT—Fatback Band—Spring
INHERIT THE WIND—Wilton Felder—MCA
LOVE FANTASY—Roy Ayers—Polydor
MORE SPECIALS—Chrysalis
POPS & SPACE—John Williams & the Boston Pops—Phillips
SEAWIND—A&M
STAGE STRUCK—Rory Gallagher—Chrysalis
TWENNYNINE—Lenny White—Elektra
ZENYATTA MONDATTA—Police—A&M

LIEBERMAN/MINNEAPOLIS

ARE HERE—Kings—Elektra
CELEBRATE—Kool & the Gang—De-Lite
COME UPSTAIRS—Carly Simon—WB
DARKROOM—Angel City—Epic
DREAMLOVERS—Tanya Tucker—MCA
NOTHIN' MATTERS—John Cougar—Riva
STONE JAM—Slave—Cotillion
TAKING LIBERTIES—Elvis Costello—Col
THE RIVER—Bruce Springsteen—Col
TRUE COLOURS—Split Enz—A&M

TAPE CITY/NEW ORLEANS

CLUES—Robert Palmer—Island
GREATEST HITS—Kenny Rogers—Liberty
GUILTY—Barbra Streisand—Col
INHERIT THE WIND—Wilton Felder—MCA
LIVING IN A FANTASY—Leo Sayer—WB
ONE STEP CLOSER—Doobie Brothers—WB
PARIS—Supertramp—A&M
TRIUMPH—Jacksons—Epic
VICTORY—Narada Michael Walden—Atlantic
ZAPP—WB

INDEPENDENT RECORDS/COLORADO

CLUES—Robert Palmer—Island
DUMB WAITERS—Korgis—Asylum
FAMILY—Hubert Laws—Col
GAMMA 2—Elektra
LA TOYA JACKSON—Polydor
MTUME—Epic
RAY, GOODMAN & BROWN II—Polydor
STONE JAM—Slave—Cotillion
VICTORY—Narada Michael Walden—Atlantic
ZENYATTA MONDATTA—Police—A&M

TOWER/PHOENIX

CIVILIZED EVIL—Jean-Luc Ponty—Atlantic
DARKROOM—Angel City—Epic
DEFACE THE MUSIC—Utopia—Bearsville
HEARTLAND—Michael Stanley Band—EMI-America
IN HARMONY—Various Artists—WB
LIVING IN A FANTASY—Leo Sayer—WB
MAN OVERBOARD—Bob Welch—Capitol
SEAWIND—A&M
SHINE ON—LTD—A&M
ZENYATTA MONDATTA—Police—A&M

LICORICE PIZZA/LOS ANGELES

CLUES—Robert Palmer—Island
GREATEST HITS—Kenny Rogers—Liberty
GUILTY—Barbra Streisand—Col
MORE SPECIALS—Chrysalis
ONE STEP CLOSER—Doobie Brothers—WB
PARIS—Supertramp—A&M
SHADOWS OF LIGHT—Jani Mitchell—Asylum
SPECIAL THINGS—Pointer Sisters—Planet
TRIUMPH—Jacksons—Epic
ZENYATTA MONDATTA—Police—A&M

EUCALYPTUS RECORDS/WEST & NORTHWEST

ALIVE—Kenny Loggins—Col
CLUES—Robert Palmer—Island
GUILTY—Barbra Streisand—Col
LOST IN LOVE—Air Supply—Arista
MAKE IT COUNT—Idris Muhammad—Fantasy
ONE STEP CLOSER—Doobie Brothers—WB
PARIS—Supertramp—A&M
TRIUMPH—Jacksons—Epic
ZAPP—WB
ZENYATTA MONDATTA—Police—A&M

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

OCTOBER 25, 1980

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

OCT. 25	OCT. 18	TITLE, ARTIST, Label, Number, (Distributing Label)	WKE. ON CHART	
1	1	GUILTY BARBRA STREISAND Columbia FC 36750 (2nd Week)	3	H
2	2	THE GAME QUEEN/Elektra 5E 513	15	H
3	3	ONE STEP CLOSER DOOBIE BROTHERS/Warner Bros. HS 3452	3	H
4	18	GREATEST HITS KENNY ROGERS/Liberty LOO 1072	2	H
5	5	XANADU (ORIGINAL SOUNDTRACK)/MCA 6100	15	I
6	4	DIANA DIANA ROSS/Motown M8 936M1	20	H
7	7	CRIMES OF PASSION PAT BENATAR/Chrysalis CHE 1275	10	H
8	8	PANORAMA CARS/Elektra 5E 514	8	H
9	9	BACK IN BLACK AC/DC/Atlantic SD 16018	11	H
10	6	URBAN COWBOY (ORIGINAL SOUNDTRACK) VARIOUS ARTISTS/Full Moon/Asylum DP 90002	23	X
11	10	GIVE ME THE NIGHT GEORGE BENSON/Qwest/WB HS 3543	12	H
12	19	TRIUMPH JACKSONS/Epic FE 36424	2	H
13	11	HOLD OUT JACKSON BROWNE/Asylum 5E 511	15	H
14	12	HONEYSUCKLE ROSE (ORIGINAL SOUNDTRACK) WILLIE NELSON & FAMILY/Columbia S2 36752	8	L
15	17	TP TEDDY PENDERGRASS/Phila. Intl. FZ 36745 (CBS)	11	H
16	20	KENNY LOGGINS ALIVE /Columbia C2X 36738	4	J
17	23	PARIS SUPERTRAMP /A&M SP 6702	3	L
18	13	GLASS HOUSES BILLY JOEL/Columbia FC 36384	32	H
19	14	ONE-TRICK PONY PAUL SIMON/Warner Bros. BSK 3472	8	H
20	16	EMOTIONAL RESCUE ROLLING STONES/Rolling Stones COC 16015 (Atl)	15	H
21	21	ZAPP /Warner Bros. BSK 3463	5	G
22	15	CHRISTOPHER CROSS /Warner Bros. BSK 3383	33	G
23	24	AGAINST THE WIND BOB SEGER & THE SILVER BULLET BAND/Capitol SOO 12041	33	H
24	27	SCARY MONSTERS DAVID BOWIE/RCA AQL1 3647	4	H
25	31	ANNE MURRAY'S GREATEST HITS /Capitol SOO 12110	4	H
26	22	CHIPMUNK PUNK CHIPMUNKS/Excelsior XLP 6008	13	G
27	29	FULL MOON CHARLIE DANIELS BAND/Epic FE 36571	12	H
28	25	AUDIO-VISIONS KANSAS/Kirshner FZ 36588 (CBS)	4	H
29	30	LOVE APPROACH TOM BROWNE/Arista/GRP GRP 5008	12	H
30	28	WILD PLANET B-52'S/Warner Bros. BSK 3471	6	G
31	32	BEATIN' THE ODDS MOLLY HATCHET/Epic FE 35672	6	H
32	34	ANYTIME ANYPLACE ANYWHERE ROSSINGTON COLLINS BAND/MCA 5130	16	H
33	33	SHINE ON L.T.D./A&M SP 4819	8	G
34	35	LOST IN LOVE AIR SUPPLY/Arista AB 4268	18	H
35	36	HORIZON EDDIE RABBITT/Elektra 6E 276	8	G
36	26	FAME (ORIGINAL SOUNDTRACK)/RSO RX 1 3080	17	H
37	41	MICKEY MOUSE DISCO /Disneyland/Vista 2504	31	X
38	40	TAKING LIBERTIES ELVIS COSTELLO/Columbia JC 36839	3	G
39	38	IRONS IN THE FIRE TEENA MARIE/Gordy G8 997M1 (Motown)	6	H
40	37	WIDE RECEIVER MICHAEL HENDERSON/Buddah BDS 6001 (Arista)	9	G
41	46	FREEDOM OF CHOICE DEVO/Warner Bros. BSK 3435	19	G
42	49	THE YEAR 2000 O'JAYS/TSOP FZ 36416 (CBS)	9	H
CHARTMAKER OF THE WEEK				
43	—	ZENYATTA MONDATTA THE POLICE A&M SP 4831	1	G
44	45	OFF THE WALL MICHAEL JACKSON/Epic FE 35745	59	H
45	39	DRAMA YES/Atlantic SD 16019	8	H
46	44	24 CARROTS AL STEWART AND SHOT IN THE DARK/Arista AL 9520	7	H
47	47	VOICES DARYL HALL & JOHN OATES/RCA AQL1 3646	11	H
48	54	TRUE COLOURS SPLIT ENZ/A&M SP 4822	7	G
49	51	SWEET SENSATION STEPHANIE MILLS/20th Century Fox T 603 (RCA)	26	G
50	43	LET ME BE YOUR ANGEL STACY LATTISAW/Cotillion SD 5219 (Atl)	16	G
51	55	TIMES SQUARE (ORIGINAL SOUNDTRACK) VARIOUS ARTISTS/RSO RS 2 4203	5	L
52	42	HEROES COMMODORES/Motown M8 939M1	18	H
53	56	JOY AND PAIN MAZE FEATURING FRANKIE BEVERLY/Capitol ST 12087	12	G
54	48	LOVE LIVES FOREVER MINNIE RIPERTON/Capitol SOO 12097	8	H
55	59	ONE IN A MILLION YOU LARRY GRAHAM/Warner Bros. BSK 3447	17	G
56	57	SHADOWS AND LIGHT JONI MITCHELL/Asylum BB 704	4	L
57	71	SAN ANTONIO ROSE WILLIE NELSON & RAY PRICE/Columbia JC 36476	11	G
58	63	COME UPSTAIRS CARLY SIMON/Warner Bros. BSK 3443	13	G
59	64	SPECIAL THINGS POINTER SISTERS/Planet P 9 (Elektra/Asylum)	6	G
60	52	TELEKON GARY NUMAN/Atco SD 32 103	4	H
61	62	THIS TIME AL JARREAU/Warner Bros. BSK 3434	19	G
62	85	PUCKER UP LIPPS, INC./Casablanca NBLP 7242	2	G
63	116	CELEBRATE KOOL & THE GANG /De-Lite DSR 9518 (PolyGram)	1	G
64	86	KURTIS BLOW /Mercury SRM 1 3854	2	G
65	66	GREATEST HITS WAYLON JENNINGS/RCA AHL1 3378	75	G
66	58	THE GAMBLER KENNY ROGERS/United Artists UA LA 934 H	94	G
67	77	CLUES ROBERT PALMER/Island ILPS 9595 (WB)	3	G
68	65	STAR WARS/THE EMPIRE STRIKES BACK (ORIGINAL SOUNDTRACK)/RSO RS 2 4201	23	L
69	68	STARDUST WILLIE NELSON/Columbia KC 35305	38	G
70	76	NO MORE DIRTY DEALS JOHNNY VAN ZANT BAND/Polydor PD 1 6289	4	G
71	70	GIDEON KENNY ROGERS/United Artists Loo 1035	28	H
72	95	DEFACE THE MUSIC UTOPIA/Bearsville BRK 3487 (WB)	2	G
73	53	"A" JETHRO TULL/Chrysalis CHE 1301	6	H
74	84	NEW CLEAR DAYS VAPORS/United Artists LT 1049	3	G
75	100	WALK AWAY/COLLECTOR'S EDITION (THE BEST OF 1977-1980) DONNA SUMMER/Casablanca NBLP 7244	2	G
76	102	WORTH THE WAIT PEACHES & HERB/Polydor/MVP PD 1 6298	1	G
77	97	NOTHIN' MATTERS AND WHAT IF IT DID JOHN COUGAR/Riva RVL 7403 (PolyGram)	2	G
78	87	RAY, GOODMAN & BROWN II /Polydor PD 1 6299	3	G
79	82	MICHAEL SCHENKER GROUP /Chrysalis CHE 1302	4	H
80	83	NO RESPECT RODNEY DANGERFIELD/Casablanca NBLP 7229	10	H
81	67	ONE FOR THE ROAD KINKS/Arista A2L 8401	18	K
82	88	IN THE HEAT OF THE NIGHT PAT BENATAR/Chrysalis CHR 1236	49	G
83	105	THESE DAYS CRYSTAL GAYLE/Columbia JC 36512	1	G
84	60	PLAYIN' FOR KEEPS EDDIE MONEY/Columbia FC 36514	11	H
85	73	REACH FOR THE SKY ALLMAN BROTHERS BAND/Arista AL 9535	10	H
86	61	NO NIGHT SO LONG DIONNE WARWICK/Arista AL 9526	11	H
87	69	BLUES BROTHERS (ORIGINAL SOUNDTRACK)/Atlantic SD 16017	18	H
88	50	PETER GABRIEL /Mercury SRM 1 3848	19	G
89	78	BRASS VI BRASS CONSTRUCTION/United Artists LT 1060	6	G
90	92	THE CARS /Elektra 6E 135	111	G
91	107	"LITTLE STEVIE ORBIT" STEVE FORBERT/Nemperor JZ 36595 (CBS)	1	G
92	94	ARE HERE KINGS/Elektra 6E 274	6	G
93	93	WILLIE & FAMILY LIVE WILLIE NELSON/Columbia KC2 35642	5	L
94	117	VICTORY NARADA MICHAEL WALDEN/Atlantic SD 19279	1	G
95	111	CIVILIZED EVIL JEAN-LUC PONTY/Atlantic SD 16020	1	H
96	103	THE WALL PINK FLOYD/Columbia PC2 36183	43	L
97	72	ADVENTURES IN THE LAND OF MUSIC DYNASTY/Solar BXL1 3576 (RCA)	14	G
98	101	HIGHWAY TO HELL AC/DC/Atlantic SD 19244	28	G
99	109	MUSIC MAN WAYLON JENNINGS/RCA AHL1 3602	18	G
100	79	DEPARTURE JOURNEY/Columbia FC 36339	32	H

ALBUM CROSS REFERENCE ON PAGE 44

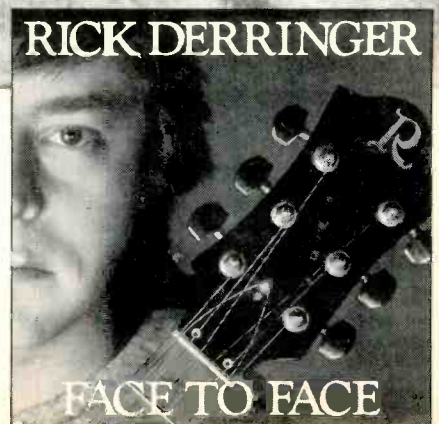
*Are you bold enough
to meet Rick Derringer
"Face To Face"?*

"FACE TO FACE" IT'S ANOTHER CONFRONTATION WITH THE NEVER IDLE RICK DERRINGER, AND A NEW ADDITION TO HIS ALREADY SUBSTANTIAL TREASURY OF ROCK AND ROLL.

DON'T BACK OUT ON DERRINGER, "FACE TO FACE." INCLUDING THE SINGLE, "RUNAWAY." ON BLUE SKY RECORDS AND TAPES.

LISTEN TO DERRINGER ON: WNEW, WLIR, WBAB, WRNW, WZZO, WRHY, WLOB, WBRU, WCCC, WPLR, WPDH, WQBK, WMJQ, WOUR, WRAS, WAVA, WGVL, WYFE, WSRD, KFMH, KLYX, WLYX, KSHE, KPAS, KTIM, KKDJ, KQFM, KZEL.

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Record World Black Oriented Music

Black Music Report

By KEN SMIKLE

■ NEW YORK—If you've worked for any time in the music or media business, you've no doubt come across the name of **George White**, one of the real black pioneers of broadcasting. Born and raised in Memphis and educated in Nashville, George began his career as a feature writer for the national edition of the Chicago Defender. He



George White

was one of the original staff members of WSOK (now WVOL), writing commercials, news copy and program scripts when that station first went on the air in 1951. He doubled as a disc jockey and initiated Tennessee's first jazz program.

In 1953 he moved to Cincinnati, where he helped establish radio station WCIN and served as continuity director, newscaster and host of a popular jazz program. Three years later he moved again. This time he was called in by Dr. Haley Bell, founder of Bell

Broadcasting, to join the original staff of WCHB as a newscaster and, as you've probably guessed, the host of yet another popular jazz program. He later became program director of that station and its sister station, WCHB-FM (now WJZZ).

White went on to WJLB, where he was news director and music director. In 1970 he was appointed program director of WGPR; two years later he was named its vice president. He was also a member of the team that put together the first black-owned TV station in the country, WGPR-TV. Throughout his nearly 30 years in broadcasting, George White has been known for his efforts to bring more blacks into the industry. Few others have had so much personal success.

On November 1, George White will be honored at a special testimonial dinner at the St. Regis Hotel in Detroit. Representing the music community will be **Henry Allen, Tom Draper, Richard Smith and LeBaron Taylor**. For further information about this event, contact the George White Testimonial Dinner Committee, 18329 West McNichols Rd., Detroit, Mich. 48219. Tel. (313) 533-1550.

Enoch Gregory, better known as the "Dixie Drifter" of WWRL in New York, has been named director of operations for Washington, D.C. gospel station WYCB.

Producer **Jeff Lane**, who counts **Brass Construction** among his credits, is delving into his gospel roots again as a member of the singing group the **Canaries**. The group is in the studio recording a selection of tunes previously performed by **Mahalia Jackson**. Lane, who in his teenage days was a member of the Singing Echoes, is producing.

Desire, headed by **Ray Newton**, will be making a return appearance at New York's Leviticus on Oct. 29. They made quite a splash there not long ago. Showtimes will be at 9:30 and 11:30 p.m.

Lovely **Tanya Willoughby**, vocalist for **Twennynine** and co-writer of "Searching" by **Change**, added motherhood to her list of accomplishments when she gave birth on Oct. 9.

Black Oriented Album Chart

OCTOBER 25, 1980

- DIANA**
DIANA ROSS/Motown M8 936M1
- ZAPP**
Warner Bros. BSK 3463
- GIVE ME THE NIGHT**
GEORGE BENSON/Qwest/WB HS 3453
- TP**
TEDDY PENDERGRASS/Phila. Intl. FZ 36745 (CBS)
- TRIUMPH**
JACKSONS/Epic FE 36424
- LOVE APPROACH**
TOM BROWNE/Arista/GRP GRP 5008
- SHINE ON**
L.T.D./A&M SP 4819
- WIDE RECEIVER**
MICHAEL HENDERSON/Buddah BDS 6001 (Arista)
- IRONS IN THE FIRE**
TEENA MARIE/Gordy G8 997M1 (Motown)
- THE YEAR 2000**
THE O'JAYS/TSOP FZ 36416 (CBS)
- JOY AND PAIN**
MAZE FEATURING FRANKIE BEVERLY/Capitol ST 12087
- LOVE LIVES FOREVER**
MINNIE RIPERTON/Capitol SOO 12097
- THE GAME**
QUEEN/Elektra 5E 513
- LET ME BE YOUR ANGEL**
STACY LATTISAW/Cotillion SD 5219 (Atl)
- CELEBRATE**
KOOL & THE GANG/De-Lite DSR 9518 (PolyGram)
- HEROES**
COMMODORES/Motown M8 939M1
- SWEET SENSATION**
STEPHANIE MILLS/20th Century Fox T 603 (RCA)
- SPECIAL THINGS**
POINTER SISTERS/Planet P 9 (E/A)
- ADVENTURES IN THE LAND OF MUSIC**
DYNASTY/Solar BXL1 3576 (RCA)
- RAY, GOODMAN & BROWN II**
Polydor PD 1 6299
- I TOUCHED A DREAM**
DELLS/20th Century Fox T 618 (RCA)
- ONE IN A MILLION YOU**
LARRY GRAHAM/Warner Bros. BSK 3447
- KURTIS BLOW**
Mercury SRM 1 3854
- IN SEARCH OF THE RAINBOW**
SEEKERS
MTUME/Epic JE 36017
- VICTORY**
NARADA MICHAEL WALDEN/Atlantic SD 19279
- LA TOYA JACKSON**
Polydor PD 1 6291
- CAMERON**
Salsoul SA 8535 (RCA)
- THIS TIME**
AL JARREAU/Warner Bros. BSK 3434
- BRASS VI**
BRASS CONSTRUCTION/United Artists LT 1060
- HURRY UP THIS WAY AGAIN**
STYLISTICS/TSOP JZ 36470 (CBS)
- A MUSICAL AFFAIR**
ASHFORD & SIMPSON/Warner Bros. HS 3458
- ONE WAY FEATURING AL HUDSON**
MCA 5127
- AT PEACE WITH WOMAN**
JONES GIRLS/Phila. Intl. JZ 36767 (CBS)
- CAMEOSIS**
CAMEO/Chocolate City CCLP 2011 (Casablanca)
- SEAWIND**
A&M SP 4824
- ARETHA**
ARETHA FRANKLIN/Arista AL 9538
- PUCKER UP**
LIPPS, INC./Casablanca NBLP 7242
- STONE JAM**
SLAVE/Cotillion SD 5224 (Atl)
- WAITING ON YOU**
BRICK/Bang JZ 36262 (CBS)
- I HEARD IT IN A LOVE SONG**
McFADDEN & WHITEHEAD/TSOP JZ 36773 (CBS)
- INHERIT THE WIND**
WILTON FELDER/MCA 5144
- S.O.S.**
S.O.S. BAND/Tabu JZ 36332 (CBS)
- NO NIGHT SO LONG**
DIONNE WARWICK/Arista AL 9526
- TAKE IT TO THE LIMIT**
NORMAN CONNORS/Arista AL 9534
- FAME (ORIGINAL SOUNDTRACK)**
RSO RX 1 3080
- THE FUNK IS ON**
INSTANT FUNK/Salsoul SA 8536 (RCA)
- TWENNYNINE WITH LENNY WHITE**
Elektra 6E 304
- HERE TO CREATE MUSIC**
LEON HUFF/Phila. Intl. NJZ 36758 (CBS)
- NAUGHTY**
CHAKA KHAN/Warner Bros. BSK 3385
- WORTH THE WAIT**
PEACHES & HERB/Polydor/MVP PD 1 6298

PICKS OF THE WEEK

TWENNYNINE WITH LENNY WHITE

Elektra 6E-304



This band has developed a pleasant blend of fusion and R&B that is certain to attract many ears.

Produced by White and Larry Dunn, this LP includes eight original compositions from band members, almost all of them colored with fine synthesizer work by Dunn and Skip Anderson. Leading cuts here are "Just Right For Me" and "Fancy Dancer." For ballad fans there's "Back To You."

PORTRAIT OF CARRIE

CARRIE LUCAS—Solar BXL1-3579 (RCA)



Lucas falls beautifully into this label's well-defined sound, with producers Leon Sylvers,

Dick Griffey and Kossi Gardner at the controls. The Whispers lend a hand with background vocals on the LP's leading tune, "It's Not What You Got," and Lucas gets co-authorship credits on four of the tracks. The LP is a mixed package of ballads and dance numbers, all of which will please easily.

RAY, GOODMAN & BROWN II

Polydor PD-1-6299

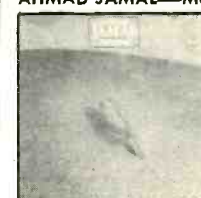


With their last album this trio re-established their dominance on the charts. This LP is the icing on

the cake. Topping off a selection of smooth-as-silk ballads is the current single, the classic "My Prayer." As composers, RG&B have loads to offer, such as the cuts "Each Time Is Like The First" and "Sweet Sexy Woman." Along with producer Vincent Castellano they have come up with a winner.

NIGHT SONG

AHMAD JAMAL—Motown M7-945R1



In his first release of this label, the pianist extraordinaire applies his talents to a collection

of popular tunes, including "Deja Vu," "Touch Me In The Morning" and "Theme From M*A*S*H." Working with producer Lee Young and arranger Gil Askey, Jamal has come up with his most potentially successful LP without sacrificing any of his artistry.

Black Oriented Singles

OCTOBER 25, 1980

TITLE, ARTIST, Label, Number, (Distributing Label)	WKS. ON CHART
OCT. 25	OCT. 18
1 1 MORE BOUNCE TO THE OUNCE (PART I) ZAPP Warner Bros. 49534 (3rd Week)	9
2 2 ANOTHER ONE BITES THE DUST QUEEN/Elektra 46031	10
3 6 MASTER BLASTER (JAMMIN') STEVIE WONDER/Tamla 54317 (Motown)	5
4 3 FUNKIN' FOR JAMAICA (N.Y.) TOM BROWNE/Arista/GRP 2506	12
5 5 WHERE DID WE GO WRONG L.T.D./A&M 2250	11
6 7 LOVELY ONE THE JACKSONS/Epic 9 50938	5
7 4 WIDE RECEIVER (PART I) MICHAEL HENDERSON/Buddah 622 (Arista)	16
8 11 FREEDOM GRANDMASTER FLASH AND THE FURIOUS 5/ Sugarhill 549	7
9 8 GIRL, DON'T LET IT GET YOU DOWN THE O'JAYS/TSOP 9 4790 (CBS)	14
10 10 LET ME BE YOUR ANGEL STACY LATTISAW/Cotillion 46001 (Atl)	12
11 12 I'M COMING OUT DIANA ROSS/Motown 1491	7
12 9 UPSIDE DOWN DIANA ROSS/Motown 1494	16
13 13 NEVER KNEW LOVE LIKE THIS BEFORE STEPHANIE MILLS/ 20th Century Fox 2460 (RCA)	11
14 15 LET ME TALK EARTH, WIND & FIRE/ARC/Columbia 1 11366	6
15 17 I NEED YOUR LOVIN' TEENA MARIE/Gordy 7189 (Motown)	8
16 14 HE'S SO SHY THE POINTER SISTERS/Planet 47916 (E/A)	12
17 16 GIVE ME THE NIGHT GEORGE BENSON/Qwest/WB 49505	18
18 21 UPTOWN PRINCE/Warner Bros. 49559	4
19 19 HERE WE GO MINNIE RIPERTON/Capitol 4902	7
20 22 NOW THAT YOU'RE MINE AGAIN SPINNERS/Atlantic 3757	10
21 20 I TOUCHED A DREAM THE DELLS/20th Century Fox 2463 (RCA)	12
22 23 GIVE IT ON UP (IF YOU WANT TO) MTUME/Epic 9 50917	10
23 18 I'VE JUST BEGUN TO LOVE YOU DYNASTY/Solar 12021 (RCA)	17
24 40 LOVE X LOVE GEORGE BENSON/Qwest/WB 49570	3
25 35 CELEBRATION KOOL & THE GANG/De-Lite 807 (PolyGram)	2
26 29 PUSH PUSH BRICK/Bang 9 4813 (CBS)	6
27 36 THE REAL THANG NARADA MICHAEL WALDEN/Atlantic 3764	4
28 32 HOW SWEET IT IS (TO BE LOVED BY YOU) TYRONE DAVIS/Columbia 1 11344	5
29 53 LOVE T.K.O. TEDDY PENDERGRASS/Phila. Intl. 9 3116 (CBS)	2
30 49 KID STUFF LENNY WHITE/Elektra 47043	3
31 26 THE BREAKS (PART I) KURTIS BLOW/Mercury 4010	19
32 46 REMOTE CONTROL THE REDDINGS/Believe In a Dream 9 5600 (CBS)	3
33 37 THE WANDERER DONNA SUMMER/Geffen 49563 (WB)	5
34 24 CAN'T WE TRY TEDDY PENDERGRASS/Phila. Intl. 9 5107 (CBS)	17
35 38 WALK AWAY DONNA SUMMER/Casablanca 2300	5
36 41 S.O.S. (DIT DIT DIT DASH DASH DASH DIT DIT DIT) THE S.O.S. BAND/Tabu 9 5526 (CBS)	5



37 44 HURRY UP THIS WAY AGAIN THE STYLISTICS/TSOP 9 4789 (CBS)	5
38 42 REAL LOVE THE DOOBIE BROTHERS/Warner Bros. 49503	7
39 25 SOUTHERN GIRL MAZE/Capitol 4891	14
40 27 SHAKE YOUR PANTS CAMEO/Chocolate City 3210 (Casablanca)	14
41 43 HEROES COMMODORES/Motown 1495	5
42 28 ONE IN A MILLION YOU LARRY GRAHAM/Warner Bros. 49221	25
43 30 POP IT ONE WAY FEATURING AL HUDSON/MCA 41298	11
44 50 THE TILT 7TH WONDER/Chocolate City 3212 (Casablanca)	5
45 45 COULD YOU BE LOVED BOB MARLEY & THE WAILERS/ Island 49547 (WB)	6
46 61 TAKE IT TO THE LIMIT NORMAN CONNORS/Arista 0548	3
47 47 TRIPPING OUT CURTIS MAYFIELD/RSO/Curtom 1046	6
48 39 DANCE TURNED TO ROMANCE THE JONES GIRLS/ Phila. Intl. 9 3111 (CBS)	9
49 54 LET'S GET FUNKY TONIGHT EVELYN "CHAMPAGNE" KING/RCA 12075	3
50 67 WHEN WE GET MARRIED LARRY GRAHAM/Warner Bros. 49581	2
51 31 MY PRAYER RAY, GOODMAN & BROWN/Polydor 2116	9
52 63 CAN'T FAKE THE FEELING GERALDINE HUNT/Prism 315	2
53 33 NO NIGHT SO LONG DIONNE WARWICK/Arista 0527	12
54 60 THROUGHOUT YOUR YEARS (PART I) KURTIS BLOW/Mercury 76083	2
55 34 SEARCHING CHANGE/Warner/RFC 49512	14
56 57 SIR JAM A LOT CAPTAIN SKY/TEC 768	4
57 55 FOR YOU, FOR LOVE AVERAGE WHITE BAND/Arista 0553	4
58 68 FUNKDOWN CAMERON/Salsoul 2129 (RCA)	2
59 66 OOH CHILD LENNY WILLIAMS/MCA 41306	2
60 58 LOVE TOUCH JEFF & ALETA/Spector Intl. 00007 (Capitol)	4
61 48 BIG TIME RICK JAMES/Gordy 7185 (Motown)	15
62 62 TELEPHONE BILL JOHNNY GUITAR WATSON/DJM 1305 (Mercury)	3
63 51 EVERYTHING SO GOOD ABOUT YOU MELBA MOORE/ Epic 9 50909	9

CHARTMAKER OF THE WEEK

64 — WHAT CHA DOIN' SEAWIND A&M 2274	1
65 — EVERYTHING WE DO RENE & ANGELA/Capitol 4925	1
66 — SHOOT YOUR BEST SHOT LINDA CLIFFORD/RSO/Curtom 1053	1
67 — I GO CRAZY LOU RAWLS/Phila. Intl. 9 3114 (CBS)	1
68 52 BACKSTROKIN' FATBACK/Spring 3012 (Polydor)	18
69 56 LOVE DON'T MAKE IT RIGHT ASHFORD & SIMPSON/ Warner Bros. 49269	16
70 59 RESCUE ME A TASTE OF HONEY/Capitol 4888	16
71 64 REBELS ARE WE CHIC/Atlantic 3665	17
72 65 I HEARD IT IN A LOVE SONG McFADDEN & WHITEHEAD/ TSOP 9 4788 (CBS)	11
73 69 RED LIGHT LINDA CLIFFORD/RSO 1041	8
74 70 KAMALI HERB ALPERT/A&M 2268	5
75 71 NIGHT TIME LOVER LA TOYA JACKSON/Polydor 2117	5



Black Music Ass'n Sets Women's Group

PHILADELPHIA—LeBaron Taylor, president and chief executive officer, and Glenda Gracia, executive director, have jointly announced that the Black Music Association is developing a Women's Steering Committee to examine the key factors and problems facing women in the music industry.

Seminars

The committee will conduct pilot career seminars at New York's Sheraton Centre Hotel on October 31-November 1 and at the Los Angeles Bonaventure Hotel on November 7-8.

Nautilus To Release Half-Speed Cars LP

LOS ANGELES — Nautilus Recordings, which manufactures and distributes direct-to-disc, digital, and half-speed mastered records, has licensed the Elektra album "The Cars" for reproduction as a half-speed mastered Superdisc.

The double-platinum album, originally released in 1978, was the Cars' debut LP. It was half-speed mastered at the JVC Cutting Center in Los Angeles and pressed on imported Teldec virgin vinyl at KM Records in Burbank. It will carry a suggested list price of \$14.98.

Ashford and Simpson in Nashville



Backstage at the Grand Ole Opry House celebrating Ashford and Simpson's Oct. 5 concert appearance in Nashville are (from left): Fred Harvey, WVOL PD; Valerie Simpson; Warner Bros. Records regional promotion manager Ted Astin; Nick Ashford; WVOL MD David Lombard; and WVOL owner Karen Howard.

Includes
the single
"WHAT CHA DOIN'"
RECORD WORLD
AM 227A
CHARTMAKER OF THE WEEK

Seawind



Cool evening breezes and hot blazing winds exemplify the sounds of **SEAWIND**...Their new album "**SEAWIND**" was produced by master musician George Duke who has taken **SEAWIND** on their most adventurous musical journey yet...



"SEAWIND" SP 4824

Produced by George Duke for George Duke Enterprises.

ON A&M RECORDS & TAPES



MCA Video (Continued from page 6)

dow" sequence between release of a film theatrically and its distribution in disc form as a probable blueprint for exploitation. Before big-budget dramatic productions can be financed solely for disc exploitation, however, a much larger universe of home users will have to be established: in Sheinberg's words. "If at some point there are 80 million video-disc players in use, and someone can expect to sell 24 million units of a given title at a time, then programs could be developed directly for discs without utilizing other 'windows'."

System-Exclusive Approach

MCA DiscoVision's O'Shea, when queried on the firm's initial program acquisition strategy of securing titles on a totally exclusive basis, confirmed that MCA has since switched to a system-exclusive approach in order to widen its net for potential acquisitions. Hence, the goal now is to cut deals with other studios and outside programming sources.

RCA, by comparison, has also pushed system-exclusivity, enabling the company to secure hundreds of titles prior to its national SelectaVision disc rollout early next year.

Both Magnavox's MagnaVision

player and the compatible Laser Disc player manufactured by Universal-Pioneer, a joint venture between DVA and Pioneer, were on display. Reps used both separate Magnavox and Pioneer demonstration discs and selected MCA titles to show picture clarity, stereo sound and random access/special effects features.

Estimates of market penetration for players and discs, which will be sold side-by-side in their initial retail exposure, were said to be subject to some adjustment

over the next few weeks, as New York and Chicago are added to the active markets. MCA DiscoVision's Fiedler said actual markets will include between 40 and 45 major markets by year's end accounting for about 65 percent of the U.S. households currently owning television receivers for use with the players.

Magnavox sources indicated that players will be sold via an estimated 600 dealers, with a total of 2,000 retail locations, by mid-November.

Destry to Millennium



Jonny Destry has been signed to Millennium Records. Pictured from left are: Jimmy Jenner, president of Millennium Records; Jonny Destry; and Steve Verroca, Destry's producer. The album, "Girls, Rock 'N Roll & Cars" was released last week.

Chapman to Lamb & Lion

■ NASHVILLE—Dan Raines, executive director of Lamb & Lion Records, has announced the signing of artist Gary Chapman. Writer of "My Father's Eyes," "I'm Yours," and "Shine Through Me," Chapman's first LP is scheduled for release in January.

WEA Sets Massive Black Music Blitz

■ LOS ANGELES — Hank Caldwell, WEA vice president/black music marketing, has announced that the firm's first three-label black music holiday promotion will be launched November 17 and run through December 22, 1980.

The campaign, entitled "Warner/Elektra/Atlantic Presents . . . What's Happening For The Holidays", will be supported by a massive radio advertising campaign in every major market, plus an intensive in-store merchandising campaign spearheaded by a display contest open to WEA field merchandisers, sales and promotion representatives. To provide added incentive, Caldwell said, \$3,000 has been set aside for prize-winning displays.

The nine artists included in the campaign are George Benson, Ashford & Simpson and Prince (Warner Bros.); Lenny White, Grover Washington, Jr., Patrice Rushen (Elektra/Asylum); and Roberta Flack/Peabo Bryson, Narada Michael Walden and Slave (Atlantic).

Mozart, Brahms

(Continued from page 32)

evinced by Ax.

Finally, there is Jessye Norman singing with full-throated rapture, a series of superb Brahms Lieder on Philips. With Geoffrey Parsons supplying consummate piano support, the soprano demonstrates the weight and majesty of her amazing voice. She has mastered the pitch problems of her past, and should delight lovers of Brahms or Lieder.

Experience The Other World

ONLY 4 WEEKS OUT AND CHARTING POP NATIONALLY!

JUDY ROBERTS IC 1088

The Other World

AVAILABLE ON
INNER CITY RECORDS AND TAPES 423 WEST 55TH ST., N.Y., N.Y. 10019 800-223-9802

The Jazz LP Chart

OCTOBER 25, 1980

- GIVE ME THE NIGHT**
GEORGE BENSON/Qwest/WB HS 3453
- THIS TIME**
AL JARREAU/Warner Bros. BSK 3434
- RHAPSODY AND BLUES**
CRUSADERS/MCA 5124
- LOVE APPROACH**
TOM BROWNE/Arista/GRP GRP 5008
- MAGNIFICENT MADNESS**
JOHN KLEMMER/Elektra 6E 284
- CIVILIZED EVIL**
JEAN-LUC PONTY/Atlantic SD 16020
- SEAWIND**
A&M SP 4824
- "H"**
BOB JAMES/Columbia/Tappan Zee JC 36422
- TOUCH OF SILK**
ERIC GALE/Columbia JC 36570
- NIGHT CRUISER**
EUMIR DEODATO/Warner Bros. BSK 3467
- THE SWING OF DELIGHT**
DEVADIP CARLOS SANTANA/Columbia C2 36590
- LAND OF THE THIRD EYE**
DAVE VALENTIN/Arista/GRP GRP 5009
- FAMILY**
HUBERT LAWS/Columbia JC 36396
- ROUTES**
RAMSEY LEWIS/Columbia JC 36423
- BADDEST**
GROVER WASHINGTON, JR./Motown M9 940A2
- DAVID GRISMAN-QUINJET '80**
Warner Bros. BSK 3469
- HOW TO BEAT THE HIGH COST OF LIVING (ORIGINAL SOUNDTRACK)**
HUBERT LAWS AND EARL KLUGH/Columbia JS 36741
- ROCKS, PEBBLES AND SAND**
STANLEY CLARKE/Epic JE 36506
- NEW YORK SLICK**
RON CARTER/Milestone M 9096 (Fantasy)
- VICTORY**
NARADA MICHAEL WALDEN/Atlantic SD 19279
- SHADOWS AND LIGHT**
JONI MITCHELL/Asylum BB 704
- WIDE RECEIVER**
MICHAEL HENDERSON/Buddah BDS 6001 (Arista)
- TWENNYNINE WITH LENNY WHITE**
Elektra 6E 304
- STRIKES TWICE**
LARRY CARLTON/Warner Bros. BSK 3380
- SPLENDIDO HOTEL**
AL DI MEOLA/Columbia C2X 36270
- INHERIT THE WIND**
WILTON FELDER/MCA 5144
- OUTUBRO**
AZYMUTH/Milestone M 9097 (Fantasy)
- THE OTHER WORLD**
JUDY ROBERTS/Inner City IC 1088
- LARSEN-FEITEN BAND**
Warner Bros. BSK 3468
- UNLOCK THE FUNK**
LOCKSMITH/Arista AB 4274

Video Dealers Are Anticipating Their Best Fourth Quarter To Date

(Continued from page 3)

titles to choose from during the holiday buying season, and because of that, we're expecting sensational sales." Don Pierce, from the Oklahoma-based Calidoscope outlet, commented: "The selection of videocassettes available to the consumer is the most significant example of the way the industry has grown. In the last 12-15 months, we have seen Paramount, Columbia, Warner Brothers, Universal and now MGM and Disney enter the video marketplace."

Some of the films which will be released for the current holiday season include: "Star Trek-The Motion Picture;" "2001;" "The Wizard of Oz;" "The Blues Brothers;" "Dr. Zhivago;" "The Black Hole;" "Network;" "An American In Paris" and "A Night At The Opera."

Dealer optimism regarding holiday sales is further enhanced by the video industry's steady growth and strong summer sales.

"I tend to be cautious in nature and try to avoid the 'gold mine' attitude," said Gary Reichel, software buyer for the Detroit-based Thomas Video outlet.

"Many industries have experienced the deleterious repercussions of overnight booms, but the good thing about the video industry is that it's developing at a healthy, steady pace; it's the safest way to grow. We're expecting an excellent holiday buying season, but we're not going to get lost in hyperbole or fantasies."

Video Mart's Gary Prunier added, "We are coming off a summer buying season that reflects an 80 percent increase over the last quarter—and the last quarter wasn't bad." Most dealers, in fact, reported strong summer sales. "We had a very strong summer in terms of sales, and this has made us feel very optimistic about Christmas and the coming months," said Hatfield. "I anticipate business to start picking up in November—and who knows? The sky's the limit."

Another factor which promises to fuel holiday sales, according to dealers, is the marked increase in consumer awareness regarding video software and hardware. "The bug is out," said Chris Hutton of the Dallas-based Video Land outlet, "and there's a large segment of the population who has heard about video for a long time and who are now interested in buying a videocassette recorder for their families. As a dealer who sells both hardware and software, I expect to find many

such customers in my store during the holidays. VCRs, like color televisions, are fast becoming the perfect family holiday gift." Hatfield added, "People have been wanting to become involved with video for a long time. Now that the confusion regarding video is beginning to lift, Christmas seems like just as good a time as any to finally do it."

The competitive video marketplace has produced comprehensive and reliable video hardware, and the video industry, according to dealers, has never been more qualified to offer the consumer the most sophisticated equipment. "I think we have finally arrived at the point where we can say that we have the most comprehensive equipment the consumer can expect," said Leroy Conrad, owner of the Sheik video outlet. "All the features that can be added to a videocassette recorder have been added. The only improvements that can be made at this point are in the refinement of each feature." Prunier commented, "The RCA 650 has every imaginable feature one could expect from a VCR, and because of that, it's our hottest selling recorder. Also hot is the portable Panasonic 3200. The buyer is very attracted by the idea that he can take this recorder around with him and tape whatever he wants."

Most video dealers believe that video sales will be protected from economic pitfalls. "I don't think that the economy is going to have any impact on the video industry at all, and I would go so far as to say that the video industry is recession-proof," Conrad said. "Video software and hardware are expensive, and those consumers that can afford this product are not going to feel the recession."

Some dealers are not as optimistic about the "recession-proof" nature of the video industry, but still believe that the video industry is likely to suffer far less than other industries. "The video industry is going to survive the recession during the holidays, but I can't believe that the economy hasn't slowed down our growth," Reichel commented. "Christmas is a high selling period, however, so I think we're going to be able to compensate for this slowdown."

Although dealers are entering the holiday buying season with a great deal of confidence, there are some issues which could prove problematic, the most serious being stock problems. Because American suppliers were

uncertain about what impact the economy would have on the industry, they cut back on the size of their orders from Japanese manufacturers of equipment. Pierce explained: "The videocassette recorder business is up 65 percent from what American suppliers had anticipated, and both the manufacturers and the suppliers weren't prepared for it. As a result, the industry is already experiencing hardware shortages. I've already been having difficulty getting deliveries on Panasonic and Quasar product." Prunier added, "Magnavox has already notified us that they are out of product and can not guarantee delivery until after the first of the year. JVC is already on allocation, as are many others. We are also anticipating a shortage of blank tapes. A major duplicating company from the west coast recently purchased 400 blank tapes from me—and that's a definite sign that the manufacturers are running short. The shortages, however, are a clear indication of the strength of video sales at this time and the strong consumer demand the dealers are expecting during the holidays."

Another issue disturbing some dealers is the rental of videocassettes. Although the current policy of most videocassette studios prohibits the rental of these films, a vast number of dealers are ignoring this policy. Since it is virtually impossible for studios and manufacturers to enforce this policy, it is becoming clear to the industry that rentals will have to be legalized and a surcharge will have to be placed upon films. Dealers are concerned that the surcharge will prohibit the sale of videocassettes, yet manufacturers maintain that they must institute a surcharge to compensate for their loss of sales. As this controversy continues to intensify, many dealers are worried that suppliers and manufacturers will take action and place a surcharge on videocassettes before the holiday buying season. "When the video industry was first launched, it was the intention of everyone that prices would eventually decrease, not increase, Reichel said. "It's very disturbing for me to see price increases occurring at this time. I am particularly offended by the rental surcharge that may go into effect; it's like punishing everyone for renting when some dealers, like myself, have stayed clean. We have never rented films, and don't think it's fair that we should be punished for it."

RIAA Royalty Proposal

(Continued from page 3)

out of their sails," but because even though the plan continues to state that no increase in the present rate is warranted, the new document is indeed "a response, a rebuttal to the direct (testimony) case." "All these things"—a mechanism to respond to uncertainties in future years, minimizing disruption of prevailing industry accounting practices, changes in retail prices and a possible shift to wholesale pricing—"have been talked about throughout these hearings," Fitzpatrick said.

But to the NMPA legal staff, it was as if the 43 days of case building, research and planning and more than 6,000 pages of written testimony were suddenly to be brushed aside if the new proposal was accepted for analysis by the CRT.

Not more than 15 minutes into the hearing, chairman Mary Lou Berg called for a recess to discuss the matter with three other commissioners (one was absent). After almost an hour, she declared the meeting adjourned; the commissioners were apparently unsure, and perhaps deadlocked procedurally, whether to allow the new RIAA proposal in rebuttal time.

The next day, chairman Berg told RW: "Yes, there was a question as to whether to allow it in at that point, but there's also a time factor we're facing." She doubted that the Tribunal would contact the parties until a few days had passed to allow the CRT "to sleep on it."

The new RIAA proposal not only states that prevailing economic conditions and the evidence at the hearings show there is no justification for a hike, but that a flat per-tune rate (usually 2.75¢ per tune) should also be retained, for reasons of historical precedent and because it "is imbedded in tens of thousands of licenses, contracts and computer instructions," and, the proposal states, "it was deliberately retained by Congress in 1976," during the Copyright Law Bill hearings.

The interim adjustments for inflation, tied to changes in record prices, would work in this manner: If, for example, the average price of leading albums goes up eight percent between 1980 and 1981, the per-tune rate would increase eight percent on April 1, 1982, (from 2.75 to 2.95¢ after rounding), and the per-minute playing time rate would also increase eight percent (from .5 to .55¢). The "leading albums" price would be determined from

(Continued on page 51)

Toronto in D.C.



A&M recording artists, Toronto recently played in front of the Canadian Embassy in Washington, D.C. in conjunction with radio station DC-101 and the embassy. Shown from left are: Helen Brodie, Canadian Embassy administrator; Mitch Slatter, promotion department DC-101; Scott Kreyer of Toronto; Dave Brown, program director, DC-101; George Elliott, minister counsellor, Canadian Embassy; Brian Allen of Toronto; Sheron Alton of Toronto; Holly Woods of Toronto; Eddie Sachs, general manager, DC-101; Jimmy Fox and Nick Costello of Toronto; Gail Davis, associate director of artist development, A&M Records; Bob Heatherly, branch manager, RCA/A&M and Associated Labels, Washington, D.C.; and Lori Ross, artist development, A&M Records.

Germany

By JIM SAMPSON

■ VIENNA—On October 8, the European Court Of Justice in the Hague heard both sides in the Gema vs. Membran case. A precedent-setting decision was put off, however, until later this year. The decision will have an impact on the entire European community music industry, as it deals with the right of a local mechanical rights society to collect royalties on imported recordings. The German supreme court passed on the question to the community court. After the Hague decides, the German court must issue its own ruling.

STOOL PIGEONS: For his **Rod Stewart** concert here next week, **Marcel Avram** of Mama concerts has come up with an interesting marketing idea. Directly in front of the stage, a red carpet will be spread out, on which will rest a couple of dozen gold chairs. During the show, those chairs will be catered (caviar and champagne) by Munich's most exclusive catering service. For this little extra, Marcel is charging 500 marks or approximately twenty times the regular ticket price. And yes, most of the seats have been sold.

TEUTONIC TELEX: **Pink Floyd** will bring their "Wall" show to Dortmund's cavernous Westfalenhalle from February 13 to 19, 1981. Tickets range from 34 to 49 marks . . . Last Saturday night's "Rockpalast" live concert, beamed from Essen to over a dozen countries including the U.K., featured the **Police**, **Jack Bruce's** new band plus **Graham Parker** and the **Rumour**. **Dieter Dierks's** Mobile Studio provided both a TV mono mix and an FM stereo simulcast feed . . . RCA has the soundtrack album to the just-started biggest mini-series in German TV history, **Rainer Werner Fassbinder's** "Berlin—Alexanderplatz" . . . Also at RCA, the company is launching its biggest media merchandising campaign of the year for the new **Mario Lanza** album, re-mastered using RCA's computers . . . Bellaphon and **Johann Michel's** Me Odie Der Welt are putting promotion power behind the new **Pino D'Angelo** single (he's the winner of the recent Venice festival) . . . EMI Electrola announces a new third party label, Musikant, creatively managed by **Dieter Nentwig**, **Christa Desoi** and **Dr. Diether Dehm**, all of Frankfurt. Musically, EMI calls the new venture "experimental," meaning it will showcase new artists who otherwise might not be considered commercial enough to land a recording contract. The first album features **De Bots**, a Dutch band which created a sensation at last year's Frankfurt rock festival. EMI head **Wilfried Jung** says the project should prove that at least some large, multinational conglomerates still have the creative sensitivity to support such a label.

England

By VAL FALLOON

■ LONDON—The Industry is full of speculation this week, with well-known names being bandied about as possible successors to **John Fruin** at WEA (who recently resigned) and **Jack Craigo** at RCA (who has returned to the U.S.). **Chris Wright** of Chrysalis is taking over Fruin's BPI chair until the next election and both **Maurice Oberstein** of CBS and Polygram's **David Fine** are also tipped as possible contenders if Wright does not put himself forward when the time comes. Meanwhile, with **Nesuhi Ertegun** in India at the IFPI meet, no announcement can be made of WEA's new MD . . . And the BPI chart investigation committee may make its findings known this week. The committee has been studying allegations of chart hyping in a recent TV program. BPI director **John Deacon** was unable to make IFPI because of the importance of these investigations. . . . Statement also waited from **Monty Leuftner** regarding new Arista/Ariola U.K. management structure . . . Other speculation with more foundation is that record companies may actually make some money this quarter. Record Business research has lodged a sales increase of around twenty percent so far on both singles and albums, led by the **Police**. Two months ago only one silver disc was awarded for a single. Last week there were two golds and ten silvers in the charts. However, below the top five, sales fall off sharply. One MD cautiously stated, "I think the season is going to be better than many of us anticipated." Pressing capacity may even be a problem. CBS had a nervous time last week when a fire at the Dutch plant halted production for an hour or so. The British plant, now at capacity, may have had to cope with European orders. But a CBS International spokesman stated that "We take our hats off to **Peter Boiwens**, GM of operations at the Haarlem plant." Some jacket material and one printer were damaged but all displaced services have now been relocated elsewhere in the factory.

RETAIL BOOST: High Street stores are joining in the general optimism. Marks and Spencer, the massive food and clothing chain, is again stocking records, having abandoned its first experiment in this area last Christmas. Now racks have been put in 24 high street stores until at least after this Christmas. This time M & S is being supplied by merchandisers Pickwick with budget MOR albums by top name artists . . . Woolworths is adding to its in-store video promotion with playbacks in 250 shops, double the number anticipated . . . Now HMV, the EMI-owned chain of music stores is scheduling a huge amount of its budget on re-launching, including its biggest ever advertising spend, expansion of the Manchester store early next year and a target of a hundred stores nationwide "within the decade." The Oxford Street "flagship" store will be refitted with a special floor just for video product. . . . A hitch hit the worldwide launch of **Stevie Wonder's** "Hotter Than July" album when EMI Holland released the LP earlier than other territories. Motown has obtained an MCPS ban on imports until the end-of-October official release.

PUBLISHING MOVES: **Chris Stone**, Chrysalis music director and general manager, will leave the company at the end of the month after seven years. He joined from Apple Records as promotions chief and was later appointed director of press and promotion, finally moving to the publishing arm. Stone has yet to announce his new plans, and a successor will be named shortly. **Steve Howard**, professional manager of the company, has moved to Zomba Music. Last week Zomba director **Chris Calder** announced a company reshuffle, changing the name from Zomba Management and Publishers to Zomba Music Publishers, and formed a separate management company. A third arm will service Zomba's planned record activities . . . **Bob Grace**, president of Rondor International, has appointed **Jeremy Jones** to the new position of publishing coordinator to Europe. Jones will be based in Paris. He moves from a position as assistant to **Derek Green**, senior VP of A&M Records . . . **Tom Parkinson**, former Polygram marketing services director, has joined **Don Hurley** in his marketing consultancy, Motivation Techniques International. Hurley is chairman and Parkinson managing director . . . And after last week's mass walkout of promotion people at Phonogram, GM **Stuart Coxhead** and former Phonogram marketing director **Barry Evans** have set up a nationwide company, Bullet Ltd.

Concert Review

Roger Whittaker Helps UNESCO

■ NEW YORK—Making his debut in this city on the great stage of Radio City Music Hall last Thursday (9), Roger Whittaker wasn't merely here to sing, as he put it, "the songs you (the audience) paid to hear." The performance was given for the benefit of UNESCO (the United Nations Educational, Cultural and Scientific Organization), and it represented the stage debut of "I Am But A Small Voice," a song with a unique history.

The lyrics were written by Odina E. Batnag, a 13-year-old student from the Phillipines, who was chosen the winner from among hundreds of thousands who submitted entries as part of UNESCO's "Children Helping Children" songwriting contest. Whittaker set the words to music, and agreed to donate all the proceeds of the single version of the record (on the RCA label), in addition to all royalties earned by the song, to UNESCO. Whittaker presented the song at the end of his opening set, dramatically supported by the voices of the Harlem Boys Choir. And to add the final touch, Odina herself, flown in for the event by RCA Records, appeared onstage at the song's conclusion, dressed in pink and wearing a bashful smile.

Whittaker is in many ways the perfect central figure for a project with international ramifications such as this one. The British resident was born in Kenya, and his stage performance was influenced by his African upbringing. He performed songs from Kenya, a Zulu song, and even attempted to teach the audience to whistle "African style," by drawing air inward through an aperture created between the lower lip and upper teeth. The international flavor was further enhanced by his inclusion of calypso music and songs from different parts of the

Moslener Named GM Of Polydor Caracas

■ HAMBURG/BAARN—PolyGram Record Operations president Werner Vogelsang has announced the appointment of Helga Moslener as general manager of PolyGram Discos S.A., Caracas. Moslener, who is the first female chief executive at PolyGram Record Operations, replaces managing director Harry Alex, 60, who will be retiring shortly after an 18-year music career in Venezuela.

Alex will be returning to his native Germany, where he began his career with Siemens as a trainee in 1950.

British Isles.

Whittaker's major successes have also been international in record business terms, in markets such as the U.K. and Australia. He has also had two gold albums here, however, including a recently certified "Greatest Hits" on RCA, and one big single hit with "The Last Farewell," with which he closed the show.

Whittaker also performed songs from his new RCA release, "With Love," as well as standards like "Morning Has Broken" and "If I Were A Rich Man." And though the bearded, bespectacled, avuncular Whittaker can hardly be called a rock 'n' roller (he pointed out that he was probably playing for an "audience of parents") he did make a token tribute to rock with energetic, dynamically controlled performances of "Hound Dog" and "Long Tall Sally."

Phil DiMauro

Five Executives Leave U.K. GTO Label

■ LONDON — GTO Records, a CBS-owned label, has announced various executive resignations. GTO, formerly an independent company, was sold to CBS three years ago and is still run by its co-founder Dick Leahy. Five executives have resigned, including general manager Mike Smith, who joined from Decca A & R just over two years ago; Paul Clark, A & R, Glenn Payne, promotion, and Ken Healey have also left the label.

Remaining with the company are Jan Leary, Mike Peyton, Paul Kinder and ancillary staff. A formal announcement confirming these moves and future plans was unavailable at press time.

RIAA Royalty Proposal

(Continued from page 49)

the top 200 records in the three major music trades.

RW has learned that the RIAA has sent a telegram to the NMPA which will serve as a preface to a "significant" procedural paper to be filed with the tribunal underscoring RIAA's position that the proposal should receive "full and total examination," and that there is still "plenty of time for cross-examination."

The telegram also points out that in the spring, RIAA had only a few hours of preparation time for cross-examination of the NMPA proposal, and that the NMPA should use this week to carefully analyze the new plan. "I think the NMPA is crying crocodile tears," RIAA counsel Fitzpatrick said.

England's Top 25

Albums

- 1 ZENYATTA MONDATTA POLICE/A&M
- 2 ABSOLUTELY MADNESS/Stiff
- 3 MORE SPECIALS SPECIALS/2 Tone
- 4 SCARY MONSTERS DAVID BOWIE/RCA
- 5 PARIS SUPERTRAMP/A&M
- 6 GUILTY BARBRA STREISAND/CBS
- 7 THE VERY BEST OF DON McLEAN/UA
- 8 NEVER FOREVER KATE BUSH/EMI
- 9 MOUNTING EXCITEMENT VARIOUS/K-Tel
- 10 BREAKING GLASS HAZEL O'CONNOR/A&M
- 11 SIGNING OFF UB40/Graduate
- 12 TELEKON GARY NUMAN/Beggars Banquet
- 13 MANILOW MAGIC BARRY MANILOW/Arista
- 14 REGGATTA DE BLANC POLICE/A&M
- 15 NOW WE MAY BEGIN RANDY CRAWFORD/Warner Bros.
- 16 GIVE ME THE NIGHT GEORGE BENSON/Warner Bros.
- 17 I AM WOMAN VARIOUS/Polystar
- 18 FLESH AND BLOOD ROXY MUSIC/Polydor
- 19 SKY 2 SKY/Ariola
- 20 BLIZZARD OF OZZ OZZY OSBOURNE/Jet
- 21 DIANA DIANA ROSS/Motown
- 22 I'M NO HERO CLIFF RICHARD/EMI
- 23 TRIUMPH JACKSONS/Epic
- 24 THE ABSOLUTE GAME SKIDS/Virgin
- 25 THE GAME QUEEN/EMI

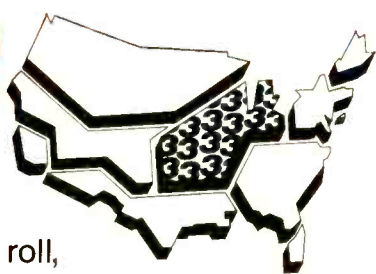
Singles

- 1 DON'T STAND SO CLOSE TO ME POLICE/A&M
- 2 DISCO OTTAWAN/Carrere
- 3 BAGGY TROUSERS MADNESS/Stiff
- 4 MASTER BLASTER STEVIE WONDER/Motown
- 5 MY OLD PIANO DIANA ROSS/Motown
- 6 AMIGO BLACK SLATE/Ensign
- 7 KILLER ON THE LOOSE THIN LIZZY/Vertigo
- 8 TROUBLE GILLAN/Virgin
- 9 IF YOU'RE LOOKIN' FOR A WAY OUT ODYSSEY/RCA
- 10 ONE DAY I'LL FLY AWAY RANDY CRAWFORD/WB
- 11 WOMAN IN LOVE BARBRA STREISAND/CBS
- 12 ET LES OISEAUX CHANTAIENT SWEET PEOPLE/Polydor
- 13 SEARCHING CHANGE/WEA
- 14 WHEN YOU ASK ABOUT LOBE MATCHBOX/Magnet
- 15 WHAT YOU'RE PROPOSING STATUS QUO/Vertigo
- 16 THREE LITTLE BIRDS BOB MARLEY/Island
- 17 ANOTHER ONE BITES THE DUST QUEEN/EMI
- 18 I GOT YOU SPLIT ENZ/A&M
- 19 CASANOVA COFFEE/De-Lite
- 20 YOU'RE LYING LINX/Chrysalis
- 21 FEELS LIKE I'M IN LOVE KELLY MARIE/Calibre Plus
- 22 ARMY DREAMERS KATE BUSH/EMI
- 23 STEREOTYPE SPECIALS/2 Tone
- 24 I OWE YOU ONE SHALAMAR/Solar
- 25 ENOLA GAY ORCHESTRAL MANOEUVRES IN THE DARK/DinDisc

(Courtesy: Record Business)

Radio Marketplace

3



Much exposure for rock & roll, R&B/disco crossovers active. Late on country product.

P. Benatar: 11-7 CKLW, 11-8 WDRQ, 12-8 WEFM, on WIKS, a WNDE, on WQKY, d27 WSKS-FM, 23-17 WYYS, 19-18 KBEQ, on KSLQ, 4-6 KWK, a33 Q102, d25 92X, d29 96KX.

J. Browne: 16-13 WEFM, 17-16 WEFM, on WGCL, 23-21 WHB, d34 WIKS, 43-36 WLS, d28 WOKY, 21-16 WSKS-FM, 21-18 WYYS, 27-18 WZUU, 27-23 WZZP, 1-7 KBEQ, 21-19 KSLQ, 25-21 92X, 11-9 96KX.

C. Cross: d29 CKLW, 29-23 WDRQ, a29 WEFM, 28-26 WFFM, on WGCL, a23 WHB, on WLS, d28 WNDE, 30-26 WOKY, 28-22 WSKS-FM, a WYYS, a WZUU, a WZZP, on KBEQ, a30 KXOK, a24, 92X, d24 96KX.

Doobie Brothers: a WDRQ, a WIKS, on KBEQ, a KSLQ.

D. Hall & J. Oates: 30-26 CKLW, d30 WDRQ, 20-18 WEFM, 14-13 WFFM, d30 WGCL, a22 WHB, 31-28 WIKS, a WNDE, 24-22 WOKY, 20-15 WSKS-FM, 24-22 WYYS, a23 WZUU, 25-22 WZZP, 8-1 KBEQ, 18-11 KSLQ, 1-1 96KX.

J. Hall: on CKLW, d26 WDRQ, d28 WFFM, d29 WOKY, d28 WSKS-FM, 30-27 WZUU, 15-14 KBEQ, a KSLQ, 22-22 96KX.

C. Richard: 23-16 CKLW, 22-17 WDRQ, 24-22 WEFM, 21-20 WGCL, on WIKS, 16-12 WNDE, 21-20 WOKY, 15-12 WSKS-FM, 30-25 WYYS, a25 WZUU, 17-9 WZZP, d23 KSLQ, a29 KXOK, 22-18 Q102, 17-15 92X, 29-27 96KX.

K. Rogers: 3-2 CKLW, 3-3 WDRQ, 11-8 WEFM, d4 WGCL, 20-9 WHB, 28-22 WIKS, 41-29 WLS, 7-2 WNDE, 18-10 WOKY, 16-7 WSKS-FM, 15-6 WYYS, 15-5 WZUU, 13-8 WZZP, 8-4 KSLQ, 24-10 KXOK, 27-11 Q102, 15-8 92X, 20-17 96KX.

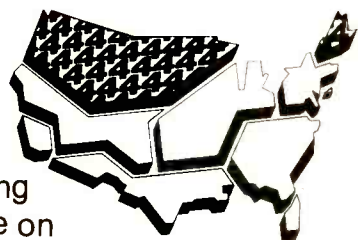
D. Ross: 26-23 CKLW, 20-19 WDRQ, a WFFM, 27-17 WGCL, d32 WIKS, 26-22 WNDE, a WYYS, 24-21 KSLQ.

L. Sayer: a CKLW, 25-24 WDRQ, 21-19 WEFM, on WGCL, 19-8 WHB, on WIKS, on WNDE, 29-24 WOKY, 27-21 WSKS-FM, 14-12 WYYS, 28-15 WZUU, 16-12 WZZP, 6-4 KBEQ, 23-16 KSLQ, 16-12 KXOK, 35-28 Q102, a23 92X, 18-14 96KX.

B. Springsteen: a CKLW, a WDRQ, a30 WEFM, a WIKS, a WOKY, a WSKS-FM, a22 KBFQ, a KSLQ, a35 Q102, a 92X, a30 96KX.

Supertramp: 28-28 CKLW, 23-22 WDRQ, 18-17 WEFM, 29-22 WGCL, 34-31 WIKS, on WOKY, 23-18 WSKS-FM, a30 WZUU, 18-17 KBEQ, 17-15 KSLQ, 21-15 Q102, 19-13 92X, 15-13 96KX.

4



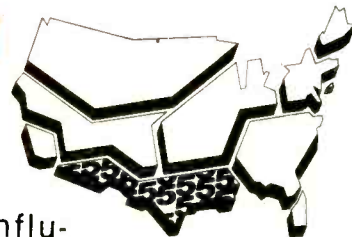
Pop sounding records, late on R&B crossovers, consider country crossovers, react to influence of racks and juke boxes.

P. Benatar: d24 WSPT, 34-32 KCPX, e KDWB, a KFXD, 23-20 KJR, e KJRB, 33-29 KMJK.

B.O.S.

George Benson

5



R&B and country influences, will test records early. Good retail coverage.

P. Benatar: 38-31 WTIK, 27-24 KGB, d25 KNOE-FM, d26 KRBE, 10-6 KROY-FM, d30 B97.

C. Cross: d29 WQUE, a WTIK, a KFMM, a KGB, 35-28 KILT, d28 KNOE-FM, 18-14 KRBE, d26 KTSA, on KXOA, d28 B100, a B97.

D. Hall & J. Oates: 21-15 WQUE, 29-24 WTIK, 26-22 KFMM, 33-30 KILT, 24-17 KNOE-FM, on KRBE, d29 KRLY, 30-29 KTSA, 24-22 B100, on B97.

J. Hall: d27 WQUE, d40 WTIK, d27 KNOE-FM, a KTSA, a B97.

Country

Waylon Jennings, Don Williams

A/C

Christopher Cross, Don Williams

LP Cuts

Bruce Springsteen "Hungry Heart"

J. Browne: 30-24 WGUY, d29 WJBQ, 25-22 WSPT, d35 KCPX, 8-7 KDWB, d27 KFXD, d29 KGW, 20-15 KJR, 27-26 KJRB, 21-19 KMJK, a KS95-FM, 26-21 KYYX.

K. Carnes: 22-19 KCPX, a KMJK, 28-25 KYYX.

C. Cross: d29 WGUY, d25 WJBQ, a W3PT, d22 KCPX, d25 KFXD, d30 KGW, d24 KJR, 30-27 KJRB, 34-32 KMJK, e KS95-FM, d28 KYYX, a35 KWKN.

R. Daltrey: e WGUY, 33-32 KCPX, a KS95-FM, d30 KYYX.

D. Hall & J. Oates: e WGUY, 18-13 WJBQ, 20-16 WSPT, 16-14 KCPX, 19-17 KDWB, 21-15 KFXD, 30-23 KGW, 14-9 KJR, 11-9 KJRB, 26-18 KMJK, e KS95-FM, 17-12 KYYX, 29-25 KWKN.

J. Hall: 35-28 KCPX, a KFXD, a KGW, d25 KJR, e KMJK, 29-26 KYYX.

Jacksons: 25-13 WGUY, a KCPX, a KJR, 20-12 KJRB, 30-25 KMJK, a KYYX.

B. Joel: d30 WGUY, a18 KDWB, a KFXD, d29 KJRB, d33 KMJK, d29 KYYX.

R. Meisner: d30 WSPT, a KCPX, d23 KJR, d30 KJRB, a KMJK, e KYYX.

S. Mills: 21-14 WGUY, 11-11 KCPX, 6-4 KFXD, a KGW, 11-7 KJR, 21-19 KJRB, 29-23 KMJK, e KS95-FM, 24-20 KYYX, 25-23 KWKN.

W. Nelson: a WGUY, 28-16 KCPX, 17-16 KDWB, 25-22 KFXD, 15-13 KJR, 12-10 KJRB, 18-16 KMJK, 15-14 KS95-FM, 10-6 KYYX, 13-12 KWKN.

C. Richard: 20-9 WGUY, 17-12 WJBQ, 10-7 WSPT, 15-9 KCPX, 9-6 KDWB, 14-10 KFXD, 25-20 KGW, 18-14 KJRB, 23-15 KMJK, 17-15 KS95-FM, 11-10 KYYX.

K. Rogers: 28-25 WGUY, 12-6 WJBQ, 22-17 WSPT, 10-6 KCPX, e KDWB, 17-13 KFXD, d24 KGW, 16-10 KJR, 19-11 KJRB, 25-17 KMJK, 16-11 KS95-FM, 15-11 KYYX, 22-19 KWKN.

L. Sayer: a WGUY, 27-20 WJBQ, 29-26 WSPT, 27-15 KCPX, 16-13 KDWB, 28-21 KFXD, d28 KGW, 22-19 KJR, 29-23 KJRB, 31-28 KMJK, e KS95-FM, 18-13 KYYX, 33-32 KWKN.

P. Simon: e KJR, a KYYX.

Supertramp: 26-23 WGUY, 18-13 WSPT, 26-25 KCPX, 20-16 KFXD, 18-17 KJR, e KJRB, 24-22 KMJK, e KS95-FM, 27-23 KYYX.

A. Holland: 24-21 WQUE, 28-26 KILT, 26-25 KRBE, on KTSA, 25-19 B100.

Jacksons: 25-20 WQUE, 20-18 WTIK, 20-17 KFMM, 25-23 KGB, on KNOE-FM, d28 KRLY, 23-17 KTSA, 17-11 B97.

B. Joel: 30-25 WQUE, 28-22 WTIK, on KGB, on KRBE, 11-8 B100, 8-8 B97.

Korgis: 28-22 WQUE, a WTIK, d30 KNOE-FM.

C. Richard: 23-19 WQUE, 32-29 WTIK, 30-28 KFMM, 20-20 KGB, 21-19 KILT, 28-16 KNOE-FM, 20-10 KRBE, 14-14 B100.

K. Rogers: 13-6 WQUE, 12-10 WTIK, 18-7 KFMM, 21-9 KGB, 15-10 KILT, 14-7 KNOE-FM, a KRBE, a KRLY, 19-14 KTSA, a10 KXOA, 17-10 B100, 24-18 B97.

D. Ross: 26-17 WQUE, 14-11 WTIK, 29-26 KFMM, 16-16 KGB, 15-6 KNOE-FM, 10-8 KRLY, 1-2 B97.

L. Sayer: 22-18 WQUE, d28 WTIK, 28-24 KFMM, 32-32 KILT, d29 KNOE-FM, a30 KRBE, on KRLY, d28 KTSA, 27-20 B100, on B97.

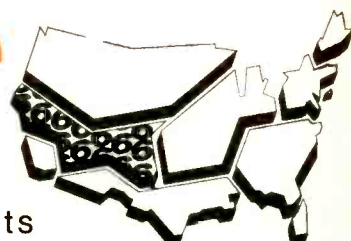
B. Springsteen: a WQUE, a WTIK, a KGB, on KNOE-FM, a29 KRBE, a KROY-FM, a B97.

D. Summer: 18-13 WQUE, 10-8 WTIK, 23-21 KFMM, on KGB, 30-20 KILT, 11-4 KNOE-FM, 14-9 KRBE, 26-22 KRLY, 13-9 KXOA, 12-6 B77.

Supertramp: 17-16 WQUE, 36-34 WTIK, a KGB, 21-18 KNOE-FM, 28-27 KRBE, 9-5 KROY-FM, 27-21 B97.

S. Wonder: 17-12 WTIK, d27 KGB, 30-24 KNOE-FM, 30-24 KRBE, 16-9 KRLY, 13-13 B97.

6



Racked area, reacts to strong R&B/disco product, strong MOR influences

C. Cross: d27 KIMN, e KNUS, 30-26 KOPA-FM, d35 KTLK, a KVIL.

D. Hall & J. Oates: 25-19 KIMN, d29 KNUS, 26-23 KOPA-FM, 30-27 KTLK, 20-17 KZZP.

J. Hall: a KIMN, e KNUS, d29 KOPA-FM, a KTLK.

S. Lattisaw: 27-20 KNUS, d30 KOPA-FM, a KTLK, e KVIL.

R. Meisner: a KIMN, a KOPA-FM, d39 KTLK, e KUPD, a27 KZZP.

W. Nelson: 6-3 KIMN, 4-6 KNUS, 18-15 KOPA-FM, 4-4 KZZP.

C. Richard: 19-14 KIMN, 23-18 KNUS, 22-15 KOFM, 9-6 KOPA-FM, 23-20 KTLK, 8-6 KZZP.

K. Rogers: 15-8 KIMN, 25-10 KNUS, 12-7 QQFM, 11-4 KOPA-FM, 33-21 KTLK, 6-3 KZZP.

D. Ross: e KNUS, 7-9 KOPA-FM, e KVIL.

L. Sayer: 27-24 KIMN, 29-22 KNUS, 27-22 KOPA-FM 39-34 KTLK, e KVIL, 24-18 KZZP.

Supertramp: 16-15 KIMN, 27-22 KOFM, 21-18 KOPA-FM, 22-12 KTLK, 19-19 KUPD, 13-13 KZZP.

D. Williams: a KIMN, 12-9 KNUS, 23-16 KOPA-FM.

Latin American Album Picks



EXCLUSIVAMENTE LATINO

RAY CONNIFF—CBS DIL 10312

La onda latina de Ray Conniff va "in crescendo." Aquí logra excelentes interpretaciones instrumentales de grandes temas latinos como "Amigo," (R. Carlos-E. Carlos) "Hey," (J. Iglesias-Belfiore-Balducci-Arcusa) "La Bikina," (R. Fuentes) y "Chiquitita" (Anderson-Ulvaeus) entre otros. Arreglos de Conniff. Bello sonido que venderá largamente.

■ This new instrumental LP by top seller Ray Conniff presents such great Latin standards as "Vereda Tropical," (G. Curiel) "Caminito," (J. de Dios Filiberto) "El día que me quieras" (Gardel-Le Pera) and "Pájaro Chogui." (Pitaguá) Great sales potential forever!



ADRIANO PAPPALARDO

Arcano DKLI 3522

Gran vendedor en Italia, Adriano Pappalardo ofrece su sonido espectacular y diferente al mundo latino y en Español. Se incluye su éxito "Recomencemos" (Albertelli-Tavernese-B & M. McCluskey) que pudiera lograr altas cifras de ventas y popularidad, una vez los programadores asimilen este nuevo sonido vocal. Otros temas son "Todo normal," (Albertelli-Tavernese-Piero-Muñoz) "Tú y yo," (Tavernese - Albertelli - Piero - Muñoz) y "No me dejes más." (Albertelli-Tavernese-Piero-Muñoz)

■ Top Italian seller Adriano Pappalardo offers this package in Spanish, which includes his smash hit "Recomencemos." Also superb are in "Hombre salvaje," "Ladrón," and "Me va bien así." Tunes by Albertelli-Tavernese-Piero-Muñoz.



CELIA JOHNNY AND PETE

Vaya JMVS 90

Unen sus talentos Celia Cruz, Johnny Pacheco y Pete "El Conde" Rodríguez en un muy vendedor y contagioso repertorio salsero. Brillante sonido latino en "Así cantaba papá." (Pete Rodríguez) "Un toque de bembe," (H. Cardenas) "La dicha mía" (J. Pacheco) y "Vida." (J. de León)

■ Three top salsa talents in an excellent and very contagious and danceable production. Celia Cruz, Johnny Pacheco and Pete "El Conde" Rodríguez in a single package is always a winner. "Vida," (de León) "La madre rumba," (D.R.) "Así cantaba papa," others.



¡CON SABOR A MONTUNO!

LINDA LEIDA—SAR SLP 1005

Una de las voces soneras más talentosas de Cuba, Linda Leida debuta en este sello. Merece amplia divulgación y promoción. Mueve a bailar en "La alegría del montuno," (W. Leyva) "El Guaguanco y el son," (D.R.) "A comer chicharrón," (A. Romero) y "Oye como suena." (W. Leyva) Producción de Roberto Torres.

■ One of the most talented "soneras" from Cuba, Linda Leida could make it big if promoted heavily. A very danceable and spicy production by Roberto Torres. Superb salsa package. "A comer chicharrón," "Oye como suena," "Ay! qué tiene él," (G. Gómez) and "Anita." (F. Repilado)

Desde Nuestro Rincon Internacional

By TOMAS FUNDORA

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



■ Existe una corriente, ya palpablemente fuerte, en grabar artistas de habla inglesa e italiana en español. Desde que Capitol lanzó hace años al gran **Nat King Cole**, en español, la historia se ha ido repitiendo casi constantemente, ya que dichas grabaciones aun siguen manteniendo un fuerte volumen de ventas. De tiempo en tiempo, muchos artistas han iniciado el proceso, para después abandonarlo, ya que es definitivamente difícil para cualquier artista, grabar en un idioma que no conoce y que no es el suyo propio.

Con las nuevas grabaciones lanzadas el año pasado por Casablanca, que pasaron a mejor vida, por incapacidad del sello en entender el proceso promocional y distributivo en Estados Unidos y poco conocimiento de cómo se realiza fuertemente la labor en Latinoamérica, y cuando digo de cómo se realiza, me refiero, no al simple requerimiento de tal o más cual adelanto, para después no importar más nada del asunto. Son ya varias las empresas que parece que van en serio y aumenta el proceso. WEA va con firmeza, impulsada por **Al Bunetta**, manager de **Robbie Dupree** y **José Manuel Silva**, produciendo en Español. CBS acaba de lanzar el instrumental de **Ray Conniff**, totalmente latino, que entre parentesis, está precioso. Se firmó por CBS, México, a **Vikki Carr** y su nueva grabación en español va adelante. La labor, me entero por rumores, en la grabación de **Barry White**, ha sido muy favorable y pronto le tendremos, a toda fuerza en español.

Iva Zanicchi, lanzada esta semana por CBS, reafirma su gran talento interpretativo y su producción en español, está más que formidable, espectacular. **Pappalardo** de Italia va también fuerte llevado de la mano por RCA, que también está lanzando al eterno y querido **Trini López** en Latinoamérica. Para qué vamos ha hablar del éxito espectacular en español de **ABBA**. Y así sigue la cosa de fuerte y más.

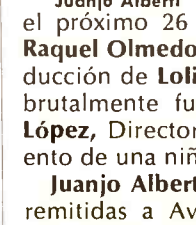


Ray Conniff



Rocio Jurado

Celia Cruz estará presentándose en México hasta finales de Octubre e iniciará su "tournee" por Francia, Alemania, Holanda, España y Suiza el día 11 de Noviembre, hasta el 30 de ese mes. **Tito Puente** y su Orquesta le acompañarán en esta gira. **Ray Barretto** es otro que se presentará en el Olympia de París el día 21 de este mes y de allí, pasará a actuar a Ginebra, Suiza . . . Después de arreglar sus problemas contractuales, **Eddie Palmieri** entrará próximamente a los estudios de Fania Records de Nueva York, para grabar su long playing para la firma. Se rumora que **Cheo Feliciano** e **Ismael Quintana** tomarán parte en la grabación. En Noviembre, **Ruben Blades** y **Willie Colon** se presentarán en Suramérica y Europa, previamente a sus presentaciones en el Madison Square Garden en Noviembre 30 . . . Se presentarán **Rocio Jurado** de España y **Felito Félix** de Puerto Rico, en el Felt Forum del Madison Square Garden en Noviembre 2. Rocio ha sido anunciada para actuaciones en el Dade County Auditorium de Miami el próximo 26 de Octubre . . . Me encantó la nueva grabación de **Raquel Olmedo**, que CBS, México acaba de lanzar al mercado, en producción de **Lolita de la Colina**. El número "No señora" de Lolita, está brutalmente fuerte. ¡Muy bueno! . . . Mis felicitaciones a **Renato López**, Director Artístico de RCA, México y señora, por el advenimiento de una niña, bautizada como **Samantha**, a su hogar. ¡Woowwww!



Juanjo Alberti

Juanjo Alberti de Radio IMParcial de Uruguay, agradecerá muestras remitidas a Avda. Garibaldi 2145, Montevideo, Uruguay. Juanjo es adicionalmente a sus labores en radio, nuestro corresponsal en su área . . . **Don Antonio Fuentes**, el eterno y talentoso gran amigo, celebra

(Continued on page 55)

LATIN AMERICAN HIT PARADE

Popularidad (Popularity)

New York

By WJIT (MIKE CASINO)

1. NUNCA SERAS MIA
ORQUESTA LA TERRIFICA
2. BAJA Y TAPA LA OLLA
SANTIAGO CERON
3. ROMANTICA LUZ, ROMANTICA VOZ
LUCECITA
4. LLORE
HECTOR LAVOE
5. LA PALABRA ADIOS
RUBEN BLADES
6. DE MUJER A MUJER
SOPHY
7. NUESTRO ENCUENTRO
PANCHITO Riset
8. NI LLANTO NI VELORIO
ORQUESTA LA TERRIFICA
9. TU NO SABES QUERER
LALO RODRIGUEZ
10. YO SOY EL MERENGUE
JOHNNY VENTURA

Chicago

By PUBLIMET

1. INOCENTE POBRE AMIGA
LUPITA D'ALESSIO—Orfeon
2. HEY
JULIO IGLESIAS—CBS
3. HE VENIDO A PEDIRTE PERDON
JUAN GABRIEL—Pronto
4. SOLO CON LA SOLEDAD
IAN SIMMONS—Profono
5. VIENTO
MARIA MEDINA—Arcano
6. PERMITEME VOLVER
LA BANDA MACHO—Odeon
7. EL TUNEL
SANTO Y SU TUNA DE SAN JUAN—
Alhambra
8. CUCO MATAKA
SOPHY—Velvet
9. QUE IMPORTA YA
GRUPO LIBERACION—Embassy
10. MI FORMA DE SENTIR
REVOLUCION DE EMILIANO ZAPATA—
Profono

Puerto Rico

By WTTR (MAELO MENDEZ)

1. COMPANERA MIA
EL GRAN COMBO—Combo
2. ATREVETE
JOSE LUIS—T.H.
3. YA NO ERES LA MISMA DE AYER
FELITO FELIX—Caytronics
4. MI NOVIA Y MI MUJER
JOHNNY VENTURA—Combo
5. NO ENCUENTRO PALABRAS
OSCAR D'LEON—T.H.
6. ESTA SED QUE TENGO
BASILIO—Karen
7. ESE HOMBRE
ROCIO JURADO—Arcano
8. HE VENIDO A PEDIRTE PERDON
JUAN GABRIEL—Pronto
9. COMO YO TE AMO
RAPHAEL—Alhambra
10. MARIA CRISTINA
CONJUNTO QUISQUEYA—Liznel

Uruguay

By JUANJO ALBERTI

1. LLAMAME
BLONDIE—RCA
2. AIRE
PEDRO MARIN—MH
3. NO, NO ES UN JUEGO MAS
ANGEL Y ANGEL—Microfon
4. SALTA
THE RING—Microfon
5. VALS DEL RECUERDO
OSCAR CLAYDERMAN—Tonodisc
6. NECESITO SONARTE
MARIO MILITO—Microfon
7. MORIR DE AMOR
MIGUEL BOSE—CBS
8. HAFANANA
AFRIC SIMONE—RCA
9. ELLA SE ENTERO
CHEBERE—Philips
10. ERES TU
TIBERIO—Microfon

Ventas (Sales)

Houston

1. INOCENTE POBRE AMIGA
LUPITA D'ALESSIO—Orfeon
2. ERES
NAPOLEON—Raff
3. HEY
JULIO IGLESIAS—CBS
4. POBRE GORRION
VICKY—Gas
5. NO ME ARREPIENTO DE NADA
ESTELA NUNEZ—Pronto
6. VIRGENCITA DEL CARMEN
EL COMBO MODERNO—Caytronics
7. TODO SE DERRUMBO DENTRO DE MI
EMMANUEL—RCA
8. PAVO REAL
JOSE LUIS—T.H.
9. EL NOA NOA
JUAN GABRIEL—Pronto
10. PEQUENA NINA
JOAN SEBASTIAN—Musart

Argentina

By AUGUSTO CONTE

1. FUNKYTOWN
LIPPS INC.—Philips
2. SIN TU AMOR
NAPOLEON—Microfon
3. COSITA LOCA LLAMADA AMOR
QUEEN—EMI
4. LLORA LA NINA
LOS MOROS—RCA
5. MOSCOW DISCOW
TELEX—Phonogram
6. AYUDALA
MARI TRINI—Music Hall
7. APARTE EL HECHO
IVA ZANICCHI—CBS
8. A CUALQUIERA LE PUEDE PASAR
JUAN ANTONIO—Microfon
9. NO SE PUEDE PARAR LA MUSICA
VILLAGE PEOPLE—RCA
10. LO NUESTRO ERA AMISTAD
SONIA RIVAS—Microfon

Hartford

1. MATAME DE AMOR
CHRISTIAN PANIAGUA—Susy
2. TE REGALO EL CORAZON
EL GRAN COMBO—Combo
3. ASI CANTABA PAPA
CELIA CRUZ—Vaya
4. DE PATITAS
LUIS PERICO ORTIZ—New Generation
5. MAYORAL
LARRY HARLOW—Fania
6. INOCENTE POBRE AMIGA
LUPITA D'ALESSIO—Orfeon
7. CUATRO DIAS
EL GRAN TRIO—Algar
8. NI LLANTO NI VELORIO
LA TERRIFICA—Artomax
9. SON DE LOS MAMEYES
JULIO CASTRO Y LA MASACRE—Fania
10. LA COTORRA CRIOLLA
PERUCHO CONDE—Tromus

Sao Paulo

By GRANDE PARADA NACIONAL

1. PORTO SOLIDAO
JESSE—RGE
2. FOI DEUS QUEM FEZ VOCE
AMELINHA—CBS
3. ANUNCIO DO JORNAL
JULIA GRACIELA—Polydor
4. PALOMA "TRILHA DE NOVLA"
SUNDAY—RGE
5. DON'T PUSH IT, DON'T FORCE IT
LEON HAYWOOD—RCA
6. MOSKAU
GENGHIS KHAN—RGE
7. RASTA PE
J. ALFREDO/C. EVANGELISTA—
Copacabana
8. QUERO VER VOCE FELIZ
PAULO SERGIO—Copacabana
9. D.I.S.C.O.
OTTAWAN—Carrere/Top Tape
10. 20 E POUCOS ANOS
FABIO JUNIOR—RGE

Nuestro Rincon

(Continued from page 54)

sus 50 Aniversario con la música, en su amada Cartagena de Indias. Me uno al regocijo general de sus familiares y amigos . . . **María del Carmen B. de Hajdenwurcel**, de M.A.I., Argentina, me envía unas "espuelas gauchas de plata" como un humilde presente, según su misiva, para que adornen mi despacho. Bueno, hay gente genial, pero cómo sabía ella que andaba buscando algo así hace tiempo. No tan solo mi despacho, iluminarán estas "espuelas" mi vida y alentarán la inquietud de mi corcel moral. Vaya a María del Carmen mi mayor aprecio y estimación . . . Tomó Quatro el catalogo de Ariola para Chile. Muy bien para el amigo **Jaime Román**, Director Internacional de la empresa. ¡Agradezco tus bellas frases, Jaime!

Ron Chaimowitz, me anuncia la reorganización de sus Departamentos de Venta y Promoción, como sigue: **Juan Vila** pasó de Representante de Ventas y Promoción del Pacífico a Gerente de esos departamentos. **Ray Martinez** ha sido nombrado Representante de Ventas y promoción en el Medio Oeste. **Fernando Iglesias** es el Representante de Ventas y Promoción en el Moreste. **Enrique González** pasó de Representante de Ventas y Promoción de Puerto Rico, al cargo de Gerente. **Charlie McDonal**, como anuncié previamente, no se encuentra afiliado ya a CBS Internacional. Por otra parte, el buen amigón **Sergio Rozenblat**, previamente nuestro corresponsal en Nueva York, ha sido nombrado como Jefe de Operaciones Creativas. Por supuesto, Ron Chaimowitz sigue en su cargo de Vice Presidente y Gerente General de Discos CBS Internacional, con la más alta apreciación de los ejecutivos que determinan desde arriba. ¡Muy bien! . . . **Felix Juan Viera**, de la WWUH Radio, de la Universidad de Hartford, Connecticut, apreciará muestras de grabaciones, dirigidas a WWUH Radio, 200 Bloomfield Avenue, West Hartford, Connecticut 06117. Félix responde al teléfono 203) 243-4703 . . . Y ahora . . . ¡Hasta la próxima!

When Capitol Records recorded Nat "King" Cole in Spanish some time ago, it started a trend that has proved periodically successful for record companies. Over the past several months there has been an upsurge in Spanish-language recordings by Italian and American artists. WEA is getting heavily involved, led by **Al Bunetta** (**Robbie Dupree's** manager) and **Jose Manuel Silva**. CBS has just released an all-Latin instrumental album by **Ray Conniff**, which is superb. **Vikki Carr** has signed with CBS Mexico and will be recording in Spanish. Italian artists **Iva Zanicchi** (on CBS) and **Adriano Pappalardo** (on RCA) have Spanish product that is being heavily promoted. **Trini Lopez** and **ABBA** have had extraordinary success in Latin America. And the rumor is that **Barry White** will be the next major American artist to record in Spanish.

Celia Cruz is performing in México until the end of October. She will then embark on a tour of France, Germany, Holland, Spain and Switzerland that will last from November 11-30. **Tito Puente** and his orchestra will accompany her. **Ray Barretto** will be performing at the Olympia Theater in Paris on October 21 and will later play dates in Geneva . . . After clearing up all of his contract problems, **Eddie Palmieri** will soon be recording his next LP for Fania. There is a possibility that **Cheo Feliciano** and **Ismael Quintana** will take part in this recording . . . Before their performances at Madison Square Garden in New York on November 30, **Ruben Blades** and **Willie Colon** will play dates in South America and Europe . . . **Rocio Jurado** from Spain and **Felito Felix** from Puerto Rico will perform at the Felt Forum of Madison Square Garden on November 2. Rocio will also perform at the Dade County Auditorium in Miami, Fla., on October 26 . . . I enjoyed **Raquel Olmedo's** latest LP, released by CBS México. Produced by **Lolita de la Colina**, the tune "No Señora" looks like a winner. Very good package! . . . Congratulations to **Mr. and Mrs. Renato Lopez** on the birth of their daughter **Samantha**. Renato is the artistic director of RCA México.

(Continued on page 56)

Record World en Brasil

By OLAVO A. BIANCO

■ Tuvo efecto con la excitación esperada, el Festival MPB 80. Con un jurado formado por doscientas personas y transmitido por televisión por la Cadena Globo de Television, el resultado fué el siguiente: Mejor Interpretación: **Jessé** (RGE) con el tema "Porto Solidao" con un premio equivalente a \$2,700 Dólares. Tercer Lugar: el tema "A Massa" interpretado por **Raymundo Sodré** (Polygram), premio \$3,700 Dólares. Segundo Lugar: el tema "Foi Deus Quem Fez Voce" escrita por **Luis Ramalho** e interpretada por **Ameilinha**, (CBS) premio \$9,200 Dólares y el Primer Lugar lo ocupó el tema "Agonia" escrita e interpretada por **Oswaldo Montenegro** (WEA), premio equivalente a \$18,500 Dólares. El tema "Rasta Pé" interpretado por **Jorge Alfredo** y **Chico Evangelista** (Copacabana) fué una de las canciones que más acogida tuvo por parte del público, pero desafortunadamente quedó descalificada. El Festival contó con un show artístico a cargo de **Fagner** (CBS), **Gonzaga Jr.** (Odeon), **Luiz Gonzalez** (RCA) y **Jorge Ben** (Sigla). El Estadio Maracanazinho se encontraba completamente lleno y al final de la transmisión el maestro de ceremonias informó a los presentes que las inscripciones para el próximo "MPB 81" estarán disponibles desde Marzo 1981 . . . Después de unas semanas de negociaciones, **Ayrton Rodriguez** firmó contrato con el grupo **Silvio Santos**, con el objeto de volver a presentar su programa "Clube dos Artistas" por la Cadena Record de Television, programa que mantenía gran alto rating por la Cadena Tupi de Television. Felicidades! . . . Según investigaciones recientes, el primer tango no fué grabado en Argentina, sino en Brasil; según informó el músico y folklorista **Paixao Cortes**. El tango en cuestión titulado "El Chamoyo" fué grabado por el maestro **Francisco Canaro** can dos músicos argentinos, **Leopoldo Thompson** (Contrabajo) y **Pedro Polito** (Bandoneon) por "Casa Electrica," una compañía grabadora fundada en 1913 por el italiano **Saverio Leonetti** . . . Vuelve a la dirección de la Cadena Bandeirantes de Television, el conocido **Claudio Petraglia** cuyos famosos especiales de televisión como **Chico Buarque de Holanda** y **Elis Regina** es de todos conocido. Felicidades! . . . Salíó por Copacabana un nuevo simple de **Wilson Simonal**, que se espera llegue a ocupar alto puesto en las listas de ventas . . . Al mismo tiempo, Copaca-

bana saca también el nuevo simple de **Marcos Roberto**, que tanto éxito ocupara con otras compañías grabadoras recientemente.

Con los costos actuales para la realización de presentaciones de artistas extranjeros considerando los nuevos impuestos sobre pagos a cualquier moneda extranjera, sería muy difícil en el futuro contar con la presentación de artistas internacionales en Brasil. Ariola es la única compañía que sigue invitando artistas extranjeros, solo para fines promocionales . . . **Morency B. Do Monte**, quien por muchos años ocupara la responsabilidad de la fábrica RCA y que últimamente se encontraba en la dirección industrial de la Comercial RGE, acaba de dejar su posición y todo indica que ocupará igual función en la fábrica de CBS en Rio . . . Según comentarios en Rio de Janeiro, la renovación del contrato de **Beth Carvalho** (RCA) fué alrededor de \$300,000 Dólares. De ser así, va ser bastante difícil la renovación de contrato de las demás estrellas del elenco RCA . . . De nuevo en los estudios de grabación, **Benito de Paula** (Copacabana) prepara su nuevo disco después de una corta interrupción para presentarse en un programa de televisión directo desde Viña del Mar, Chile.

Coco Records Pacts With Audiofidelity

■ NEW YORK — Audiofidelity Records has announced the acquisition of exclusive worldwide rights to the Latin label, Coco Records.

Coco, which won the first two Grammy Awards given for Latin music, has a catalogue of sixty albums including LPs by Eddie Palmieri, Raphael Cortijo, Charlie Palmieri, Jose Fajardo, Orquesta Broadway, Yolandita Monge, Wilkins and Lisette, Sam Goff, who was one of the original founders of Coco Records and is now president of Audiofidelity, will also be chief executive of Coco.

"The logo will be retained," Goff said, "and Audiofidelity will not only distribute the existing Coco catalogue but will be actively seeking new artists to build and strengthen the label."

Goff said that Coco Records will carry a suggested list price of \$6.98 and many of the existing Audiofidelity distributors will continue to handle the line.

Soul & Spiritual Gospel

OCTOBER 25, 1980

OCT. 25	OCT. 11		
1	1	PLEASE BE PATIENT WITH ME ALBERTINA WALKER/Savoy SL 14527 (Arista)	21 15 SINCE I MET JESUS TOMMY ELLISON & THE FIVE SINGING STARS/Nashboro 7224
2	3	REJOICE SHIRLEY CAESAR/Myrrh MSB 6646 (Word)	22 14 WE'LL LAY DOWN OUR LIVES FOR THE LORD JULIUS CHEEKS & THE YOUNG ADULT CHOIR/Savoy SGL 7040 (Arista)
3	2	TRAMAINÉ TRAMAINÉ HAWKINS/Light LS 5760 (Word)	23 16 STAND UP AND TESTIFY SALEM TRAVELERS/Creed 3100 (Nashboro)
4	5	LOVE ALIVE II WALTER HAWKINS & THE LOVE CENTER CHOIR/Light LS 5735 (Word)	24 17 TELL IT MILDRED CLARK & THE MELODY-AIRES/Savoy SL 14571 (Arista)
5	12	JESUS WILL NEVER SAY NO FLORIDA MASS CHOIR/Savoy SGL 7045 (Arista)	25 — GOD WILL SEE YOU THROUGH WILLIAMS BROTHERS/New Birth 7048
6	9	COME TO JESUS NOW MYRNA SUMMERS/Savoy SL 14575 (Arista)	26 27 ALL ABOUT JESUS SENSATIONAL NIGHTINGALES/Malaco 4398
7	30	KEEP ON CLIMBING PILGRIM JUBILEES/Savoy SL 14584 (Arista)	27 — MOTHER WHY? WILLIE BANKS & THE MESSENGERS/Black Label BL 3000 (HSE)
8	18	A PRAYING SPIRIT JAMES CLEVELAND & THE VOICES OF CORNERSTONE/Savoy SGL 7046 (Arista)	28 — I'LL RISE AGAIN REV. ISAAC DOUGLAS/Savoy SL 14552 (Arista)
9	13	CHANGED MAN SWANEE QUINTET/Creed 3099 (Nashboro)	29 29 GOD CAN DOROTHY NORWOOD/Savoy SL 14557 (Arista)
10	4	I'LL BE THINKING OF YOU ANDRAE CROUCH/Light LS 5763 (Word)	30 20 I NEED YOU ISAAC DOUGLAS/Creed 3097 (Nashboro)
11	7	IT'S A NEW DAY JAMES CLEVELAND & THE SOUTHERN CALIFORNIA COMMUNITY CHOIR/Savoy SGL 7035 (Arista)	31 24 GOD SAID IT SOUL STIRRERS/Savoy SL 14569 (Arista)
12	6	AIN'T NO STOPPING US NOW WILLIE NEAL JOHNSON & THE GOSPEL KEYNOTES/Nashboro 27217	32 — EVERYTHING'S ALRIGHT CHARLES HAYES & COSMOPOLITAN CHURCH OF PRAYER CHOIR/Savoy SL 14580 (Arista)
13	8	IT STARTED AT HOME JACKSON SOUTHERNAIRES/Malaco 4366	33 31 SAVE THE LOST GOSPEL MUSIC WORKSHOP MASS CHOIR/Savoy SGL 7043 (Arista)
14	24	THE LORD IS MY LIGHT NEW JERUSALEM BAPTIST CHURCH CHOIR/Savoy SGL 7050 (Arista)	34 25 AT THE MEETING ERNEST FRANKLIN/Jewel 0151
15	21	HE CHOSE ME O'NEAL TWINS/Savoy SGL 7049 (Arista)	35 32 TOO MANY BABIES IN THE CHURCH REV. CLAY EVANS/Jewel 0160
16	10	HEAVEN GENOBIA JETER/Savoy SL 14547 (Arista)	36 33 SOMEBODY LEFT ON THAT MORNING TRAIN JULIUS CHEEKS/Savoy SL 14554 (Arista)
17	11	IF YOU CAN MOVE YOURSELF, THEN GOD CAN HAVE HIS WAY DONALD VAILS CHORALEERS/Savoy SGL 7039 (Arista)	37 — SAVIOR LEAD ME LEST I STRAY REV. CLEOPHUS ROBINSON/Savoy SL 14558 (Arista)
18	22	AMAZING GRACE ARETHA FRANKLIN/Atlantic SD 2906	38 35 CHANGING TIMES MIGHTY CLOUDS OF JOY/City Lights/Epic JE 35971 (CBS)
19	19	LORD, LET ME BE AN INSTRUMENT JAMES CLEVELAND & THE CHARLES FOLD SINGERS, VOL. IV/Savoy SGL 7038 (Arista)	39 28 YOU'U OUGHT TO TAKE TIME OUT TO PRAISE THE LORD REV. CLAY EVANS & THE SHIP/Jewel 0150
20	23	PEOPLE GET READY SUPREME ANGELS/Nashboro 7226	40 26 SHOW ME THE WAY WILLIE BANKS & THE MESSENGERS/HSE 1532

Nuestro Rincon

(Continued from page 55)

Juanjo Alberti, from Radio Imparcial in Uruguay, will appreciate demos and sample copies sent to him at Avenida Garibaldi 2145, Montevideo, Uruguay. Juanjo is also the RW correspondent in that area . . . Our talented friend, **Don Antonio Fuentes**, is celebrating his 50th anniversary with the music business in Cartagena, Colombia.

Radio Action

Most Added Latin Record

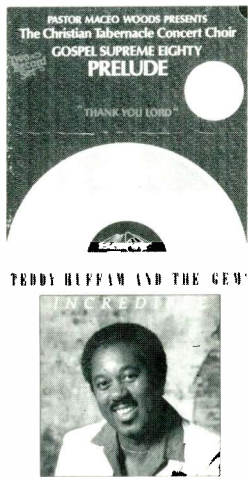
(Tema más programado)

(Internacional)
"No Me Arrepiento de Nada"
 (Juan Gabriel)
 ESTELA NUNEZ
 (Ariola-Pronto)

(Regional)
"Un Cancionero Lloró"
 (Jorge Montaña)
 ALEJANDRO RIVERA
 (Orfeon)

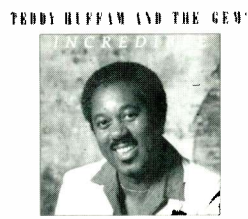
Record World Gospel

Gospel Album Picks



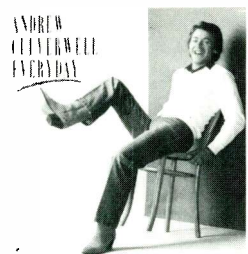
THANK YOU LORD
MACEO WOODS & THE CHRISTIAN TABERNA-
CLE CONCERT CHOIR—Savoy SGL 7055 (Arista)

The Christian Tabernacle Choir offers a stunning performance on this two-record set. Moving solo performances add to the appeal. The title cut, "Since He Stepped Into My Life," and "Blessed Assurance" are tops.



INCREDIBLE
TEDDY HUFFAM & THE GEMS—Canaan CAS 9862
(Word)

Huffam is known for his artful blending of the southern and black styles of gospel music. Prime cuts include "Jesus Is The Solid Rock," "Leavin' On My Mind," and "It's Not Over."



EVERYDAY
ANDREW CULVERWELL—DaySpring DST 4014
(Word)

A fine selection of material, mostly self-penned, and an easy adult/contemporary sound create an enjoyable album. Top tracks are "Do You Believe In Love," "Winner's Song," "Final Destination," "Ready To Serve," and "Think Upon These Things."

Gospel Time

by MAKGIE BARNETT

■ **Seth**, a contemporary Christian band of the mid-1970s, has reunited to record for Star Song Records. The group's upcoming LP, "Keep The Fire Burning," couples new music with the "best of Seth" from its earlier Shalom releases "Seth" and "Seth Psalms." Members include producer/songwriter **Jonathan David Brown**, **Kelly Willard**, **Rhenda Edwards Tull**, **Debby Newell Scott**, **David Hines** and **Keith Edwards** . . . Triangle Records recently hosted a listening party at the New Benson Company for the upcoming **Cynthia Clawson** LP, "You're Welcome Here." . . . A recent report that **Dan Peek** was returning to the group **America** has been denied by the artist.

The Word merchandising staff has announced the six winners of the "I Am a Promise" coloring contest. The national grand prize winner is six-year-old **Maribeth Paget** of Olympia, Wash., who received a \$100 savings bond and three Eastern Airline tickets good for unlimited travel to any of more than 100 domestic and foreign cities. Contest regional winners, each receiving a \$100 savings bond, were **Steven Roberts**, 10, New Jersey; **Martha Frazee**, nine, Florida; **Jim Lombardi**, six, Michigan; **Jennifer Talley**, eight, Missouri; and **James Jiang**, 11, Texas.

Opera tenor **Dean Wilder** will sing the National Anthem at the opening of several Kansas City Chiefs football games this year. . . . Impact artist **Gordon Jensen** recently signed an exclusive booking and management agreement with the Great Gospel Agency, newly formed by **Kathy Armstrong**. . . . Sparrow artist **Jamie Owens-Collins** will appear on **Billy Graham's** 1980 Christmas TV special. . . . The **Blackwood Brothers** (Voice Box) made a recent appearance on the Tomorrow Show, the first such appearance for a gospel act. . . . Praise Records of Canada Limited is changing its name to Praise Industries due to its expansion and diversification. . . . NewPax artists **Farrell & Farrell** are experiencing secular airplay with the single "All You Need" from their "A Portrait Of Us All" LP. As a result the New Benson Company will release the single to a thousand A/C and top 40 stations. . . . A radio interview with Greentree artists **Sherman Andrus** and **Terry Blackwood** of **Andrus/Blackwood & Co.** has been released to gospel stations.

Refuge Records Bows

■ NASHVILLE—Ray Nenow, in partnership with the New Benson Company, has formed Refuge Records. Nenow will function as president and GM of the new label, which will be based here.

First Release

According to Nenow, Refuge will feature secular artists who are Christians. The label's first album release, scheduled this month, is "Lights In The World" by Joe English, a former drummer with Paul McCartney and Wings. Bonnie Bramlett will begin recording her Refuge album shortly, with an early 1981 release slated.

The New Benson Company will distribute Refuge.

Sparrow Signs Lamb and Messianic

■ LOS ANGELES—Sparrow Records president Billy Ray Hearn has announced the signing of the duo Lamb to an exclusive, long-term contract which includes the entire Messianic Records catalogue.

Lamb released five albums on Messianic which will now appear on the Sparrow label.

Savoy Signs Johnson

■ ELIZABETH, N.J.—Savoy Records has announced the signing of gospel saxophonist Vernard Johnson. Johnson formerly recorded for Glori Records.

Contemporary & Inspirational Gospel

OCTOBER 25, 1980

OCT. 25	OCT. 11		
1	1	NEVER ALONE AMY GRANT/Myrrh MSB 6645 (Word)	22 — PH'LIP SIDE PHIL KEAGGY/Sparrow SPR 1036
2	2	BEST OF B. J. THOMAS Myrrh MSB 6653 (Word)	23 23 FOR HIM WHO HAS EARS TO HEAR KEITH GREEN/Sparrow SPR 1015
3	5	MY FATHER'S EYES AMY GRANT/Myrrh MSB 6625 (Word)	24 14 ROAR OF LOVE 2ND CHAPTER OF ACTS/ Sparrow SPR 1033
4	12	FOR THE BEST B. J. THOMAS/MCA/Songbird 3231	25 34 MORE HYMNS FOR CLASSIC GUITAR RICK FOSTER/Bread'N'Honey 118
5	17	ARE YOU READY? DAVID MEECE/Myrrh MSB 6652 (Word)	26 — CELEBRATE ARCHERS/Light LS 5773 (Word)
6	3	IN HIS TIME, PRAISE IV MARANATHA SINGERS/ Maranatha MM0064 (Word)	27 25 THIS IS MY SONG DALLAS HOLM & PRAISE/ Greentree R 3714 (Benson Group)
7	4	THE PAINTER JOHN MICHAEL TALBOT & TERRY TALBOT/Sparrow SPR 1037	28 29 BULLFROGS AND BUTTERFLIES CANDLE/Birdwing BWR 2010 (Sparrow)
8	11	FORGIVEN DON FRANCISCO/NewPax NP 33042 (Benson Group)	29 30 COME TO THE QUIET JOHN MICHAEL TALBOT/ Birdwing BWR 2019 (Sparrow)
9	9	YOU GAVE ME LOVE B. J. THOMAS/Myrrh MSB 6633 (Word)	30 21 SEEDS OF CHANGE KERRY LIVGREN/Kirshner NJZ 36567 (CBS)
10	10	NO COMPROMISE KEITH GREEN/Sparrow SPR 1024	31 22 DALLAS HOLM AND PRAISE LIVE Greentree R 3441 (Benson Group)
11	6	ONE MORE SONG FOR YOU IMPERIALS/DaySpring DST 4015 (Word)	32 — EVIE FAVORITES, VOL. I EVIE TORNUQUIST/Word WSB 8845
12	8	NEVER THE SAME EVIE TORNUQUIST/Word WSB 8806	33 — FOOLISH GUYS TO CONFOUND THE WISE ISAAC AIR FREIGHT/Maranatha MM0066 (Word)
13	13	HEED THE CALL IMPERIALS/DaySpring DST 4015 (Word)	34 28 ALL THAT MATTERS DALLAS HOLM & PRAISE/ Greentree R 3558 (Benson Group)
14	24	STRAIGHT THEAD JAMIE OWENS-COLLINS/ Sparrow SPR 1035	35 26 THE LORD'S SUPPER JOHN MICHAEL TALBOT/ Birdwing BWR 2013 (Sparrow)
15	19	SAVED BOB DYLAN/Columbia FC 36553 (CBS)	36 — IN HIS PRESENCE KENNETH COPELAND/KCP 1008
16	16	THE STAND CHUCK GIRARD/Good News GNR 8112 (Word)	37 39 LIVE ANDRUS/BLACKWOOD & CO./ Greentree R 3570 (Benson Group)
17	7	WITH MY SONG DEBBY BOONE/Lamb & Lion LL 1046 (Benson Group)	38 37 HYMNS FOR CLASSIC GUITAR RICK FOSTER/Bread'N'Honey 102
18	15	MUSIC MACHINE CANDLE/Birdwing BWR 2004 (Sparrow)	39 31 I'LL BE THINKING OF YOU ANDRAE CROUCH/Light LS 5763 (Word)
19	18	GOT TO TELL SOMEBODY DON FRANCISCO/NewPax NP 33071 (Benson Group)	40 38 SLOW TRAIN COMING BOB DYLAN/Columbia FC 36120 (CBS)
20	20	AMY GRANT Myrrh MSB 6586 (Word)	
21	27	THANK YOU FOR THE DOVE MIKE ADKINS/MA 1061	

Record World Country

ASCAP Awards

(Continued from page 8)

Walker and his orchestra, including a medley of songs written by the ASCAP writer of the year and publisher of the year.

ASCAP's 1980 award songs are: "A Lesson in Leavin'," Randy Goodrum/Brent Maher, Chappell Music Co./Blue Quill Music / Sailmaker Music / Welbeck Music Corp.; "A Rusty Old Halo," Bob Merrill, Golden Bell Songs; "Age," Jim Croce/Ingrid Croce, Blendingwell Music, Inc.; "Are You On The Road To Lovin' Me Again," Bob Morrison/Debbie Hupp, Southern Nights Music Co.; "Baby You're Something," Don Cook, Cross Keys Publishing Co., Inc.; "Back To Back," Jerry McBee, SCOTT-ch & Brandy Music; "Big Man's Cafe," Lew Douglas/Nick Noble, Maryson Music Co.; "Blind In Love," Robert Corbin, Blendingwell Music, Inc./Sabal Music, Inc.; "Broken Hearted Me," Randy Goodrum, Chappell Music Co./Sailmaker Music; "Buenos Dias Argentina," Udo Jurgens (GEMA)/Ben Raleigh, F. A. Music Co., Inc./Melodie Der Welt Johann Michel KG (GEMA); "Come To My Love," Sam Lorber/Jeff Silbar, Bobby Goldsboro Music, Inc.; "Coward Of The Country," Billy Edd Wheeler, Sleepy Hollow Music Co.; "Cowboys And Clowns," Gary Harju, Senor Music/Billy Music/WB Music Corp.; "Dancin' Cowboys," David Bellamy, Bellamy Brothers Music/Famous Music Corp.; "Dealin' With The Devil," Eddy Raven, Milene Music, Inc.; "Do You Wanna Go To Heaven," Bucky Jones, Cross Keys Publishing Co., Inc.; "Don't Fall In Love With A Dreamer," Kim Carnes/Dave Ellingson, Almo Music Corporation / Appian Music / Quixotic Music Corp.; "Even

Cowgirls Get The Blues," Rodney Crowell, Happy Sack Music Limited (Visa Music Division); "Everything I've Always Wanted," Johnny Marks, St. Nicholas Music, Inc.; "Fadin' Renegade," Coke Sams, Ironside Music; "Forget Me Not," Al Bryon/Paul Evans, September Music Corp.; "Free To Be Lonely Again," Diane Pfeifer, Brightwater Music Corp./Strawberry Patch; "Friday Night Blues," Sonny Throckmorton, Cross Keys Publishing Co., Inc.; "Get It Up," Robert Byrne/Tom Brasfield, I've Got The Music Co.; "Gift From Missouri," Jim Weatherly, Keca Music Inc.; "Go For The Night," Buzz Cason, Buzz Cason Publications; "Gone Away," Steve Collom, Milene Music, Inc.; "Great Balls Of Fire," Jack Hammer, Intersong Music; "Half The Way," Ralph Murphy, Murfeezongs; "Hello Daddy, Good Morning Darling," Sid Linard, Wiljex Publishing Co., Inc.; "Hound Dog Man," Thomas Stuart, Fancy That Music Co./Gobion Music Corp.; "I Ain't Living Long Like This," Rodney Crowell, Happy Sack Music Limited (Visa Music Division) (Continued on page 59)

Along Came Jones



Epic artist George Jones, who won male vocalist of the year and single of the year honors (for "He Stopped Loving Her Today") at the Oct. 13 Country Music Association awards, is shown backstage with Linda Ronstadt (left) and Bonnie Raitt after his recent show at New York's Bottom Line.

CMA Awards

(Continued from page 3)

man and Danny Davis. Other performers during the evening included Bill Monroe and the Bluegrass Boys, Dolly Parton, Larry Gatlin and the Gatlin Brothers Band, the Charlie Daniels Band, Charley Pride, Loretta Lynn, Mac Davis, and Barbara Mandrell.

Awards presenters included Lacy J. Dalton, Crystal Gayle, Mickey Gilley, Emmylou Harris, Loretta Lynn, Ronnie Milsap, Anne Murray, Minnie Pearl, Jerry Reed, Kenny Rogers, the Statler Brothers, Ray Stevens, Dottie West, and Burt Reynolds.

The CMA Post Awards Radio Show was broadcast live from the stage of the Roy Acuff Theater at Opryland. Hosted by artist Bill Anderson and announcer Ralph Emery, it featured roving reporters Lee Sherwood (WMAQ radio) and Bill Robinson (Musicworks) and interviews with artists and award winner, including Alabama, Moe Bandy and Joe Stampley, songwriters Curly Putman and Bobby Braddock, Emmylou Harris, Larry Gatlin and the Gatlin Brothers Band, Barbara Mandrell, Johnny Cash, and the Statler Brothers.

The televised CMA awards show was produced by Bob Precht and directed by Walter Miller. Televised live over the CBS-TV network, the show was sponsored by Kraft, Inc. Irving Waugh was the show's executive producer. The CMA's TV committee members are Waugh, Jerry Bradley, Jim Fogelson, Frances Preston, and Joe Talbot.

The CMA's post awards radio show was produced and directed by CMA board member Jim Duncan.

BMI Awards

(Continued from page 8)

Night," written by Kris Kristofferson, published by Combine Music Corp. "Blue Bayou," written by Roy Orbison and Joe Melson and "Then You Can Tell Me Good-bye," written by John D. Loudermilk, were presented with third-year awards. Both songs are published by Acuff-Rose Publications, Inc.

Winners of second-year awards were "Blue Kentucky Girl," written by Johnny Mullins, published by Sure-Fire Music Company, Inc.; "Heartbreak Hotel," written by Mae Boren Axton, Tommy Durden and Elvis Presley, published by Tree Publishing Co., Inc.; "I Just Fall in Love Again," written by Stephen Dorff, Larry Herbstritt, Harry Lloyd and Gloria Sklerov, published by Hobby Horse Music and Peso Music; "My Heart Has a Mind of Its Own," written by Howard Greenfield and Jack Keller, published by Big Seven Music Corp. and Screen Gems-EMI, Inc.; "Rhythm of the Rain," written by John Gummo, published by Warner-Tamerlane Pub. Corp.; "Save the Last Dance for Me," written by Doc Pomus and Mort Shuman, published by Rightsong Music, Inc. and Trio Music Co., Inc.; and "Til I Can Make It on My Own," written by George Richey, Billy Sherrill, and Tammy (Continued on page 66)

PICKS OF THE WEEK

SINGLE **EDDIE RABBITT, "I LOVE A RAINY NIGHT"** (prod.: David Malloy) (writers: E. Rabbitt, E. Stevens, D. Malloy) (Debb-Dave/Briarpatch, BMI) (3:08). Acoustic guitar and handclaps open this rhythmic, rockabilly-flavored followup to Rabbitt's crossover smash "Drivin' My Life Away." Elektra 47066.

SLEEPER **JIMMY BUFFETT, "HELLO TEXAS"** (prod.: Jimmy Buffett) (writers: B. Collins, R. Campbell) (Beef Baron/Lively, BMI) (2:33). Buffett goes country on this country-rock offering, another hot track from the "Urban Cowboy" soundtrack. Full Moon/Asylum 47073.

ALBUM **JOHNNY LEE, "LOOKIN' FOR LOVE."** Lee's distinctive vocal and the depth of material here prove Johnny has the potential to deliver hits beyond the chart-storming title track. Other excellent cuts are his current single "One in a Million," the pop-sounding "Fool for Love," and "Do You Love as Good as You Look." Asylum 6E-309.

Johnny Lee
LOOKIN' FOR LOVE



CMA Awards Show Highlights



Highlights of the Oct. 13 nationally televised Country Music Association awards show included, top row, from left: Barbara Mandrell receives the Entertainer of the Year award, flanked by co-host Mac Davis; Johnny Cash beams after being named to the Country Music Hall of Fame; backed by special guest Burt Reynolds, Emmylou Harris receives the Female Vocalist of the Year award; Charlie Daniels Band accepts the CMA's Instrumental Group of the Year award, with presenters the Statler

Brothers in the background. Bottom row: Moe Bandy (left) and Joe Stampley are all grins after being named Vocal Duo of the Year; Connie B. Gay receives a plaque honoring his election to the Country Music Hall of Fame; producer Owen Bradley (center), with artists Loretta Lynn and Ronnie Milsap in the background, is named to the Country Music Hall of Fame.

ASCAP Awards

(Continued from page 58)
 sion); "I Don't Do Like That No More," Sonny Throckmorton, Cross Keys Publishing Co., Inc.; "I Hear The South Callin' Me," John Bettis, WB Music Corp.; "I Love That Woman (Like The Devil Loves Sin)," Bucky Jones, Wee-B Music Inc.; "I'd Do Anything For You," Casey Kelly/Julie Didier, Bobby Goldsboro Music, Inc.; "I'd Love To Lay You Down," Johnny MacRae, Music City Music, Inc.; "I'd Rather Go On Hurtin'," Bud Reneau, Chess Music Inc.; "If I Ever Had To Say Goodbye To You," Steve Gibb, Angel Wing Music; "In No Time At All," Archie Jordan/Richard Leigh, Chess Music Inc./United Artists Music Co., Inc.; "It Don't Hurt To Dream," Charles Quillen, Chess Music Inc.; "It's Like We Never Said Goodbye," Roger Greenaway (PRS) / Geoff Stephens (PRS), Dejamus, Inc./Cookaway Music, Inc.; "It's Too Late (To Love Me Now)," Rory Bourke/Gene Dobbins/Johnny Wilson, Chappell Music Company; "It's True Love," Randy Goodrum, Chappell Music Co./Sailmaker Music; "I've Got A Picture Of Us On My Mind," Bobby Harden, King Coal Music, Inc.; "Kaw-Liga," Fred Rose/Hank Williams, Milene Music, Inc.; "Leaving Louisiana In The

Broad Daylight," W. Donivan Cowart/Rodney Crowell, Happy Sack Music Limited (Visa Music Division)/Drunk Monkey Music; "Leavin's For Unbelievers," Randy Goodrum/Brent Maher, Blue Quill Music/Chappel Music Co. / Sailmaker Music / Welbeck Music Corp.; "Let's Put Our Love In Motion," Bob Morrison/Johnny MacRae/Larry Rogers, Southern Nights Music Co.; "Lookin' For Love," Bob Morrison / Wanda Mallette / Patti Ryan, Southern Nights Music Co.; "Love Has Taken Its Time," Daniel Keen, Cross Keys Publishing Co., Inc.; "Love Me Over Again," Don Williams, T. B. Harms Co. (Bibo Music Publishing Inc. Division); "Love The World Away," Bob Morrison/Johnny Wilson, Southern Nights Music Co.; "Lucky Me," Charlie Black/Rory Bourke, Chappell Music Co.; "Make Mine Night Time," Michael Kossler, Cross Keys Publishing Co. Inc.; "My Empty Arms," Kelly Bach, Music Craftshop/One More Music; "My Guy," William Robinson Jr., Jobete Music Co. Inc.; "My Heart," Charles Quillen, Chess Music Inc.; "My Heroes Have Always Been Cowboys," Sharon Vaughn, T. B. Harms Co. (Jack and Bill Music Co. Division); "Naked In The Rain," Buddy Cannon, Sabal Music, Inc.; "Never My Love," Jerry Foster/Bill Rice, T. B. Harms Co. (Jack and Bill Music Co. Division);

"No Memories Hangin' Round," Rodney Crowell, Coolwell Music/Granite Music Corp.; "Oh How I Miss You Tonight," Joe Burke / Benny Davis / Mark Fisher, Bourne Co./World Music, Inc.; "One Of A Kind," Bobby Fischer / Sonny Throckmorton, Honeytree Music Inc./Cross Keys Publishing Co., Inc.; "Out Of Your Mind," Byron Hill, Welbeck Music Corp.; "Over," Jerry Foster/Bill Rice, T. B. Harms Co. (Jack and Bill Music Co. Division); "Perfect Strangers," Sam Lorber/Jeff Silbar, Bobby Goldsboro Music, Inc.; "Play Another Slow Song," Kieran Kane/Richard Kane, Cross Keys Publishing Co., Inc.; "Pregnant Again," Lee Pockriss / Mark Sameth, Emily Music Corp./Sugar N Soul Music; "Sail On," Lionel Richie, Jr., Jobete Music Co., Inc./Commodores Entertainment Publishing Corp.; "Silent Night (After The Fight)," John Schweers, Chess Music Inc.; "Slippin' Up, Slippin' Around," Barbara Wyrick, I've Got The Music Co.; "Smooth Sailing," Jim Weatherly, Keca Music Inc.; "Startin' Over Again," Donna Summer, Sweet Summer Night Music; "Stranded On A Dead End Street," Earl Thomas Conley, ETC Music/Easy Listening Music Corp.; "Sugar Daddy," David Bellamy, Bellamy Brothers Music/Famous Music Corp.; "Sugar Foot Rag,"

Vaughan Horton, Cromwell Music, Inc.; "Sunshine," John Evan Edwards, Castle Hill Publishing, Ltd.; "Sure Thing," Earl Thomas Conley/Nelson Larkin, April Music Inc./Blue Moon Music/Merilark Music; "Sweet Mother Texas," Eddy Raven, Milene Music, Inc.; "Sweet Summer Lovin'," Blaise Tosti/Bud Reneau, Song Yard Music; "Temporarily Yours," Bobby Fischer, Bobby Fischer Music; "That Run-Away Woman Of Mine," Don Cook, Cross Keys Publishing Co., Inc.; "The Bedroom," Ron Muir, Ron Muir Music; "The Blue Side," David Lasley, Almo Music Corp.; "The Champ," Dave Kirby, Cross Keys Publishing Co., Inc.; "The Easy Part's Over," Jerry Foster/Bill Rice, T. B. Harms Co. (Jack and Bill Music Co. Division); "The Last Cowboy Song," Ron Peterson, Gingham Music Co.; "The One Thing My Lady Never Puts Into Words," Mike Huffman, April Music Inc./Merilark Music/Prater Music, Inc.; "The Shuffle Song," Mack David, Mack David Music Publishing Co.; "The Way I Am," Sonny Throckmorton, Cross Keys Publishing Co., Inc.; "Too Old To Play Cowboy," Dave Kirby, Cross Keys Publishing Co., Inc.; "True Love Ways," Buddy Holly, MPL Communications, Inc.; "Trying To Love Two Women," Sonny Throckmorton, Cross Keys
 (Continued on page 64)

Country Hotline

By MARIE RATLIFF

MOST ADDED CHART CONTENDERS

Janie Fricke — "Down To My Last Broken Heart"

Dean Dillon — "Nobody In His Right Mind"

Donna Fargo — "Seeing Is Believing"

Mel Street — "Who'll Turn Out The Lights"



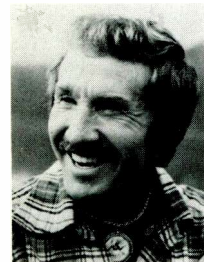
Janie Fricke

Loretta Lynn has her best in some time with "Cheatin' On A Cheater", already on KRAK, KCKC, KSO, KSSS, KRMD, KEBC, WCXI, WKKN, WTMT, KEEN, KMPS, WTOP, WQQT, WIRK, WSAI, WKDA, KKYX, KHEY, KVOO, WPNX, WGTO, WXCL, WQIK, KSOP, WITL, KNIX.

Janie Fricke is moving quickly with "Down To My Last Broken Heart" at WBAM, KMPS, WTOP, WTMT, WMC, KKYX, KDJW, WDEN, KCKC, WTSO, KEBC, WSM, WGTO, KRMD, WXCL, KBUC, KSSS, KSOP, KGA.

Marty Robbins is getting moves at KMPS, WTMT, KKYX, KSSS, KSOP, KNIX, KCKC, WJEZ, KEBC, WGTO, WRMD, WXCL on "An Occasional Rose." Del Reeves has adds on "Good Ole Girls" at WTMT, KFDI, WSDS.

Super Strong: Anne Murray, Kenny Rogers, Ronnie Milsap, Bellamy Brothers, Johnny Lee, Barbara Mandrell, Merle Haggard, Leon Everette.



Marty Robbins

Sonny Curtis is moving with "Fifty Ways To Leave Your Lover" at WTOP, WDEN, KSOP, WIVK, WSLC, KWMT, KEBC.

Jan Gray has an early start on "No Love At All" at WSM, KRMD, WKKN, WTOP. Tompall & the Glaser Brothers have adds on "Sweet City Woman" at KNIX, KIKK, KEBC, WMZQ, KSOP.

Debby Boone is showing adds on "Take It Like A Woman" at WTMT, KEBC, WQIK, KSSS, KSOP, WTOP. Hank Cochran's remake of the Burl Ives classic "A Little Bitty Tear" seeing action at WXCL, KEBC, WIVK.

SURE SHOTS

Eddie Rabbitt — "I Love A Rainy Night"

Porter Wagoner & Dolly Parton — "If You Go, I'll Follow You"

LEFT FIELDERS

Dickey Lee — "Lost In Love"

Connie Cato — "Sweet Love Power"

Jeanne French — "It's Not My Affair Anymore"

Jimmy Buffett — "Hello Texas"

AREA ACTION

Jack Greene — "Devil's Den" (WTOP, KEBC, KSOP)

Gary Goodnight — "I Have To Break The Chains That Bind Me" (KFDI, KEBC, WKKN)

Janis Carnes — "Smoky Places" (WSLC, WPNX, KEBC)

Jerri Kelly — "Forsaking All The Rest" (KFDI, WPNX, KSOP)

SESAC Awards (Continued from page 8)

winners were: Ambassador of Country Music, Bob Austin, Record World publisher; Best Country Album, "My Home's In Alabama"; Best LP Cut, "Let's Get Married Again," John Conlee; Most Promising Country Music Writer of the Year, J. Clarke Wilcox; Most Recorded Country Song, "Love Is a Cold Wind"; Country Music Writer of the Year, Shirl Milete; Country Song of the

Year, "Song of the Patriot"; Top Country Syndicated Series, "Hee Haw"; A & R Producer of the Year, Ray Pennington.

The SESAC awards, presented in an atmosphere designed to highlight the CMA's Country Music Month theme "A Month In The Country, Wherever You Are," featured a salute to New York and Nashville, with a dinner menu and show described as

Tony Joe Picks On Waylon



RCA artist Waylon Jennings (left), whose "Mamas Don't Let Your Babies Grow Up to Be Cowboys" inspired Tony Joe White's "Mamas Don't Let Your Cowboys Grow Up to Be Babies," meets the Casablanca artist (right) during White's recent LP session. Also shown is Wade Conklin, who heads Casablanca's Nashville office.

Nashville Report

By AL CUNIFF

■ In his suit against **Waylon Jennings** and **Richie Albright** regarding a lease at American Sound Studios, **Alan Cartee** alleges that Jennings and Albright caused damages and removed equipment from the studio building amounting to \$32,000 in losses. Attached to the suit filed in the chancery court of Davidson County is a list of "Missing Equipment" that ranges from a "Sony BCM 33P" valued at \$3,750 to an "ash tray insert" at \$20 and "one metal trashcan" valued at \$22.

The Wall Street Journal had an article in its Oct. 9 issue describing how country artists are increasingly being sought out by jeans and western wear merchandisers for endorsements. At this writing, **Mickey Gilley**, **Willie Nelson**, **Kenny Rogers**, and **Conway Twitty** and **Loretta Lynn** all have their names on brands of jeans. The article reports that Rogers' name will soon be used to promote business suits, shirts, boots, and jewelry. In the same issue, the Wall Street Journal has a lengthy story on "country-western dance halls," including Gilley's, the Silver Saddle Saloon, and many other clubs.

The Drew Taylor Organization, which recently sponsored the first "international country" festival in Scotland, is handling a National Pure Country Music Tour Oct. 22-Nov. 10. The U.K. tour will feature **Boxcar Willie**, **Jean Shepard**, and other artists . . . A Phoenix, Ariz. firm has applied to the FCC for the right to carry original country music programming over channel 59 starting in 1981. The programming would originate from KUSK-TV in Phoenix and be carried on about 150 stations.

Look for the **Kendalls'** greatest hits album on Ovation soon . . . **Dolly Parton's** only live musical show (she did sing on the CMA awards show Monday, Oct. 13) this year will be her New Year's Eve show at the Hotel Diplomat in Hollywood, Fla. . . MCA artist **Gene Watson** has signed with the TCB publicity firm in L.A. for exclusive representation . . . New RCA artist **Leon Everette** was in Nashville during Opry birthday week for photo sessions for the label . . . Epic artist **Mickey Gilley**, who gave an outstanding show with **Johnny Lee** at the Exit/In here Tuesday (14), recently made a promotional tour of Europe, hitting such spots as Rome, London, and Dusseldorf, Germany.

BUSINESS NOTES: **Harry Wilcox**, director and owner of the Southern Music Group, has announced the opening of company offices at 50 Music Square West here. **Wanda Helms** will manage the office, whose business includes publishing, management, and promotion . . . **Hank Levine** has sold his half interest in I.R.D.A. to **Mike Shepard**, his former partner in the independent distribution company they founded in 1975. Levine wants to return to recording and film scoring . . . **Earl E. Owens**, president of Total Concept Representation here, has announced the appointment of **Bob Witte** as VP and director of promotion for the PR firm.

LIVE SHOWS: Vanderbilt University is hosting **Asleep at the Wheel** and **Jerry Lee Lewis** Friday (24) . . . J. Austin's club here is featuring **Jay Patton and Friends** Monday (20) and **Zack Van Arsdale** Tuesday (21) . . . **Kenny Rankin** plays the Exit/In Tuesday (21), and **John Hartford** plays there Wednesday (22).

city-fied and country-fried."

Hosting the 1980 SESAC awards gala was the firm's chairman, A. H. Prager, and Norman S. Weiser, president. Other SESAC execs in attendance were: Vincent Candilora and Charles Scully, VPs; C. Dianne Petty, di-

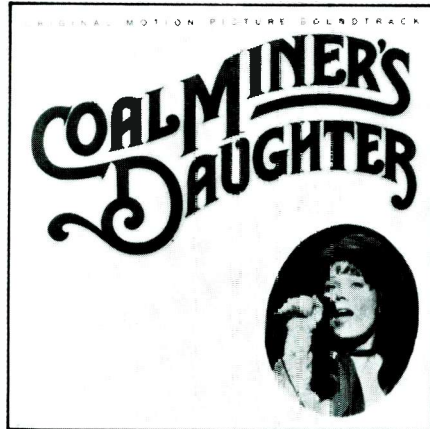
rector of country music; Jim Black, director of gospel music; Elaine Guber, director of promotion activities; David DeBolt, public relations manager, Nashville Division; and Nashville office coordinators, Betty Swink and Sherrie D'Donnell.

MCA RECORDS CONGRATULATES OUR 1980 CMA WINNERS



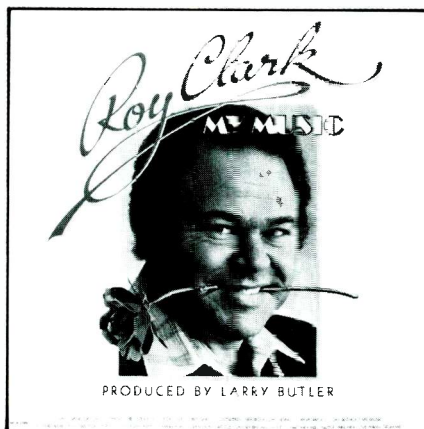
MCA-5136

BARBARA MANDRELL
ENTERTAINER OF THE YEAR



MCA-5107

COALMINER'S DAUGHTER
(ORIGINAL SOUNDTRACK)
ALBUM OF THE YEAR



MCA-3189

ROY CLARK
INSTRUMENTALIST OF THE YEAR

MCA RECORDS

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gratefully say thank you to the voting membership of the Country Music Association for acknowledging the efforts of more CBS Records artists than any other record company.

We are proud of our association with these superstars of our industry.

MALE VOCALIST OF THE YEAR...

GEORGE JONES

Epic RECORDS

VOCAL DUO OF THE YEAR...

MOE BANDY & JOE STAMPLEY

 COLUMBIA RECORDS

INSTRUMENTAL GROUP OF THE YEAR...

THE CHARLIE DANIELS BAND

Epic RECORDS

SINGLE OF THE YEAR...

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Epic RECORDS

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Written by Bobby Braddock/Curly Putman

And to

JOHNNY CASH

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Country Single Picks

COUNTRY SONG OF THE WEEK

GENE WATSON—Capitol P-4940
NO ONE WILL EVER KNOW (prod.: Russ Reeder) (writers: M. Foree, F. Rose) (Milene, ASCAP) (2:53)
 Watson's smooth, deep vocal handles this classic Fred Rose country ballad well, backed by fiddles and a mournful instrumental setting.

DICKEY LEE—Mercury 57036
LOST IN LOVE (prod.: Buzz Cason) (writers: Graham, Russell) (Careers, BMI) (3:51)
 Lee offers a light, slick country cover of Air Supply's recent pop hit. The track is culled from Dickey's new LP.

PORTER WAGONER AND DOLLY PARTON—RCA JH-12119
IF YOU GO, I'LL FOLLOW YOU (prod.: Porter Wagoner) (writers: D. Parton, P. Wagoner) (Velvet Apple/Porter, BMI) (2:39)
 The RCA archives yield another great ballad from this legendary country duo, a good followup to "Making Plans."

FOX FIRE—Elektra 47070
WHATEVER HAPPENED TO THOSE DRINKING SONGS (prod.: not listed) (writers: D. Hall, D. Miller, R. Birmann) (Raindance/Caseyem, BMI) (2:13)
 This plucky, all-country tune packs a lot of punch with its group harmony and bright delivery.

SUSIE ALLANSON—Liberty 1383
DANCE THE TWO STEP (prod.: Michael Lloyd) (writers: L. Holdridge, M. A. Leikin) (World Song/Hot Cider, ASCAP) (2:37)
 A solid beat punctuated by a strong bass guitar are key features in Susie's latest, a sure bet to fill a dance floor.

JOHNNY DUNCAN—Columbia 11-11385
ACAPULCO (prod.: Billy Sherrill) (writers: J. Collins, M. Leath) (Senor, ASCAP) (2:45)
 Life looks miserable to the singer here, but the sun shines bright in Acapulco. South-of-the-border instrumental sounds spice this country offering.

JOHN WESLEY RYLES—MCA 51013
CHEATER'S TRAP (prod.: Ron Chancey) (writers: R. Murrah, S. Anders) (Blackwood/Magic Castle, BMI) (2:49)
 This lively performance by one of country's best singers presents the story of a guy who broke all the rules and got caught in the cheater's trap.

RICHARD LEIGH—Liberty 1381
RIGHT FROM THE START (prod.: Allen Reynolds) (writers: R. Leigh, S. Lorber) (United Artists/Bobby Goldsboro, ASCAP) (2:37)
 This solid writer/artist presents a warm, happy sound with a message to match.

CONNIE CATO—MCA 51012
SWEET LOVE POWER (prod.: Blake Mevis) (writers: B. Mevis, D. Pfrimmer) (Pi-Gem, BMI/Chess, ASCAP) (3:11)
 Connie's gritty vocal suits this uptempo country tune about a woman held by her man's sweet love power.

HANK SNOW/KELLY FOXTON—RCA JH-12102
CHECK (prod.: not listed) (writer: J. Mullins) (Earl Barton, BMI) (2:50)
 This smooth, touching ballad tells of a couple counting their blessings when they were ready to break up.

DAVE KIRBY—Dimension 1013
THE GREAT ALL AMERICAN GOOD TIMIN' HONKY TONK MAN (prod.: Ray Pennington) (writers: D. Kirby, W. Robb) (Baray/Cross Keys, ASCAP) (2:46)
 Kirby's sing-along effort describes a member of the little-known but widespread species of good-timin' men.

BILLY EARL McCLELLAND—Elektra 47044
I CAN'T STOP HER NOW (prod.: Skip McQuinn) (writer: B. E. McClelland) (Tree, BMI) (2:40)
 The airy, pop-oriented production here is accented by McClelland's light vocal and a sensitive lyric.

NSAI Inducts Four Into Hall of Fame

■ NASHVILLE — The Nashville Songwriters Association International inducted Ray Stevens, Ben Peters, Mickey Newbury, and Hudie "Leadbelly" Ledbetter into its Hall of Fame on Sunday (12) ceremonies here that opened a week-long series of events centered around the celebration of the Grand Ole Opry's 55th birthday.

ASCAP president Hal David delivered a talk on his songwriting

career, and NSAI president Patsy Bruce honored Barbara Ringer, register of copyrights 1973-80, with the NSAI's president's award.

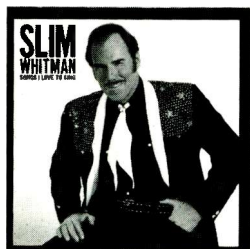
During the banquet and awards ceremonies held at the Hyatt Regency hotel here, songwriter Zeke Clements, a 1971 Hall of Fame inductee, was presented with the Manny award given to all Hall of Famers. Clement was absent during his original induction ceremonies.

Country Album Picks



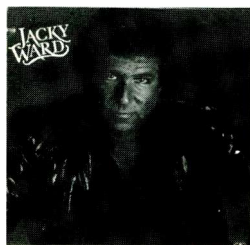
REST YOUR LOVE ON ME

CONWAY TWITTY—MCA 5138
 Twitty takes a solid country approach with a tasteful rock touch here and there. Standout tracks include the title song, his current single "A Bridge That Just Won't Burn," the classic "You'll Be Back (Every Night in My Dreams)," "When the Feelin's Right," and the sweet "I Still Believe in Waltzes."



SONGS I LOVE TO SING

SLIM WHITMAN—Epic JE-36768
 Slim's ageless voice shines on the timeless tunes included in his debut LP for the label. Best tracks are his hit "When," "I Remember You," "That Silver-Haired Daddy of Mine," and "Secret Love."



MORE!

JACKY WARD—Mercury SRM1-5030
 A strong chart contender with each single release, Ward offers a collection of well-crafted tracks that create a nice LP mood, too. Best tracks are his recent hit "Save Your Heart for Me," "'Til You," his current single "That's the Way a Cowboy Rocks and Rolls," and the title song.

ASCAP Awards (Continued from page 59)

Publishing Co., Inc.; "Wayfaring Stranger," Arranger Brian Ahern, Happy Sack Music Limited (Visa Music Division); "When I'm Gone," Bonnie Murray, Gray Music; "When You're Ugly Like Us," Rick Schulman, Chess Music Inc.; "Why Did You Have To Be So Good," Jerry Foster/Bill Rice, April Music Inc.; "Workin' At The Carwash Blues," Jim Croce, Blendingwell Music, Inc./MCA, Inc.; "Yesterday Once More," Jim Mundy, Honeytree Music, Inc.; "You Ain't Just Whistlin' Dixie," David Bellamy, Bellamy Brothers Music/Famous Music Corp.; "You Decorated My Life," Bob Morrison/Debbie Hupp, Music City Music, Inc.; "You Fill My Life," Otha Young, Addison Street Music/ The Sterling Music Co.; "You Know Just What I'd Do," Jerry Foster/Bill Rice, T. B. Harms Co. (Jack

and Bill Music Co. Division); "You Lift Me) Up To Heaven," Bob Morrison/Johnny MacRae, Southern Nights Music Co.; "You Pick Me Up (And Put Me Down)," Randy Goodrum/Brent Maher, Chappell Music Co./Blue Quill Music/Sailmaker Music/Welbeck Music Corp.; "You'd Make An Angel Wanna Cheat," Bob Morrison, Southern Nights Music Co.; "You're A Part Of Me," Kim Carnes, Brown Shoes Music/Chappell Music Co.; "You're My Kind Of Woman," Josh Whitmore, Galleon Music, Inc.; "You're Only Lonely," J. D. Souther, Ice Age Music; "You're The Part Of Me," Hank Martin/John Schweers, Chess Music Inc.; "Your Old Cold Shoulder," Richard Leigh, United Artists Music Co., Inc.; "You've Got Those Eyes," Eddy Raven/David Powelson Milene Music.

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BMI Awards

(Continued from page 59)

Wynette, published by Algee Music Corp. and Altman Music Corp.

The 88 BMI award-winning country songs, their writers and BMI publishers as logged from April 1, 1979 to March 31, 1980, are: "All The Gold In California"—Larry Gatlin, Larry Gatlin Music; "Amanda"—Bob McDill, Vogue Music, Inc.; "Another Goodbye"—Scott English/Barry Mann/Cynthia Weil, ATV Music Corp./Frascotti Music/Mann & Weil Songs, Inc.; "Backside of Thirty"—John Conlee, House Of Gold Music, Inc./Pommard Publishing Co.; "Before My Time"—Ben Peters, Ben Peters Music; "Blue Bayou" (third award)—Joe Melson/Roy Orbison, Acuff-Rose Publications, Inc.; "Blue Heartache"—Paul Craft, Rocky Top Music, Inc.; "Blue Kentucky Girl" (second award)—Johnny Mullins, Sure-Fire Music Company, Inc.; "The Bull and the Beaver"—Merle Haggard/Leona Williams, Shade Tree Music, Inc.; "But Love Me"—Kenny Nolan, Sound of Nolan Music/Two One Two Music Co.; "Coca Cola Cowboy"—Irving Dain/Stephen Dorff/James S. Pinkard, Malkyle Music Company/Peso Music; "Come With Me"—Chuck Howard, First Lady Songs, Inc.; "Coward Of The County"—Roger Bowling, Roger Bowling Music; "Daydream Believer"—John Stewart, Screen

Gems-EMI Music, Inc.; "The Devil Went Down to Georgia"—Tommy Crain/Charlie Daniels/Taz Di Gregorio/Fred Edwards/Charles Hayward/Jim Marshall, Hat Band Music; "Don't Take It Away"—Max D. Barnes/Troy Seals, Danor Music, Inc./Irving Music, Inc.; "Down On The Rio Grande"—William Boling/Johnny Rodriguez/Doug Teasley, Dark Stream Music/Hallnote Music/House Of Gold Music, Inc.; "Dream On"—Dennis Lambert/Brian Potter, Duchess Music Inc.; "Dream On"—Dennis Lambert/Brian Potter, Duchess Music Corp.; "Fadin' In, Fadin' Out"—Bobby Braddock/Sonny Throckmorton, Tree Publishing Co., Inc.; "Family Tradition"—Hank Williams, Jr., Bocephus Music, Inc.; "Farewell Party"—Lawton Williams, Western Hills Music Corp.; "Fooled By A Feeling"—Kye Fleming/Dennis Morgan, Pi-Gem Music, Inc.; "Fools"—Johnny Duncan, Pi-Gem, Inc.; "Half The Way"—Bobby Wood, Chriswood Music; "Happy Birthday Darlin'" —Chuck Howard, Butter Music; "Heartbreak Hotel" (second award)—Mae Boren Axton/Tommy Durden/Elvis Presley, Tree Publishing Co., Inc.; "Help Me Make It Through The Night" (seventh award)—Kris Kristofferson, Combine Music Corp.; "Holding The Bag"—Patricia Bunch/Buck Moore, Baray Music, Inc.; "How To Be A Country Star"—Don Reid/Harold Reid, American Cowboy Music

Co.; "I Can't Feel You Anymore"—Theresa Beaty/Meredith Stewart, Coal Miners Music, Inc.; "I Don't Lie"—Darrell Puett/David Rosson, Darson Music/Mullet Music Corp.; "(If Loving You Is Wrong) I Don't Want To Be Right"—Homer Banks/Carl Hampton/Raymond Jackson, East/Memphis Music/Klondike Enterprises Ltd.; "I Just Fall In Love Again (second award)—Stephen Dorff/Larry Herbstritt/Harry Lloyd/Gloria Sklerov, Hobby Horse Music/Peso Music; "I Know A Heartache When I See One"—Kerry Chater, Unichappell Music, Inc.; "I Love How You Love Me"—Larry Kolber/Barry Mann, Screen Gems-EMI Music, Inc.; "I May Never Get To Heaven"—Bill Anderson/Buddy Killen, Tree Publishing Co., Inc.; "I'd Rather Leave While I'm In Love"—Peter Allen/Carole Bayer Sager, Begonia Melodies, Inc./Irving Music, Inc.; Unichappell Music, Inc.; "If Everyone Had Someone Like You"—Bobby Springfield, House Of Gold Music, Inc.; "If I Could Write A Song (As Beautiful As You)"—John Adrian, Pick A Hit Music, Inc.; "If Love Had A Face"—Steve Jobe/Steve Pippin, House Of Gold Music, Inc.; "I'll Be Coming Back For More"—Curly Putman/Sterling Whipple, Tree Publishing Co., Inc.; "I'm The Singer, You're The Song"—Tanya Tucker, Tanya Tucker Music; "Isn't It Always Love"—Karla Bonoff, Sky Harbor Music; "It Must Be Love"—Bob McDill, Hall-Clement Publications; "Somebody Special"—Donna Fargo, Prima-Donna Music Co.; "Someone Is Looking For Someone Like You"—Gail Davies, Beechwood Music Corp./Dickerson Music/Sister John Music, Inc.; "Son Of Clayton Delaney"—Tom T. Hall, Hallnote Music; "Spanish Eyes"—Charles Singleton/Bert Kaempfert (GEMA)/Eddie Snyder, Screen Gems-EMI Music, Inc.; "Stay With Me"—Jimmy Pennington, Careers Music, Inc./Chinnichap Publishing, Inc.; "Still A Woman"—Margo Smith/Norro Wilson, Al Gallico Music Corp./Dusty Roads Music Corp./Galamusic, Inc.; "Suspicious"—David Malloy/Randy McCormick/Eddie Rabbitt/Even Stevens, Briarpatch Music/Debdave Music, Inc.; "Sweet Melinda"—Randy Barlow/Fred Kelly, Frebar Music; "Sweet Memories"—Mickey Newbury, Acuff-Rose Publications, Inc.; "Then You Can Tell Me Goodbye" (third award)—John D. Loudermilk, Acuff-Rose Publications, Inc.; "They Call It Making Love"—Bobby Braddock, Tree Publishing Co., Inc.; "Til I Can Make It On My Own" (second award)—George Richey/Billy Sherrill/Tammy Wynette, Algee Music Corp./Altam Music Corp.; "Tonight She's Gonna Love Me"—Steve Pippin/Johnny Slate, House

of Gold Music, Inc.; "Touch Me With Magic"—Stephen Bogard/Michael Utley, Algee Music Corp./Lyn-Lou Music, Inc.; "Trying To Satisfy You"—Waylon Jennings, Baron Music Publishing Co.; "Two Steps Forward And Three Steps Back"—Jerry Crutchfield, Duchess Music Corp.; "Whiskey River"—Johnny Bush, Willie Nelson Music, Inc.; "Years"—Kye Fleming/Dennis Morgan, Pi-Gem Music, Inc.; "You're My Jamaica"—Kent Robbins, Pi-Gem Music, Inc.; "You're The Only One"—Bruce Roberts/Carole Bayer Sager, Begonia Melodies, Inc./Fedora Music/Unichappell Music, Inc.; "Your Kisses Will"—Van Stephenson, House of Gold Music, Inc.; "It's A Cheating Situation"—Curly Putman/Sonny Throckmorton, Tree Publishing Co., Inc.; "I've Been Waiting For You All Of My Life"—Linda Kimball/Mark Sherrill, Al Gallico Music Corp.; "Just Good Ol' Boys"—Ansley Fleetwood, Brandwood Music, Inc./Mullet Music Corp.; "Last Cheater's Waltz"—Sonny Throckmorton, Tree Publishing Co., Inc.; "Lay Back In The Arms Of Someone"—Mike Chapman/Nicky Chinn, Careers Music, Inc./Chinnichap Publishing, Inc.; "Lay Down Beside Me"—Don Williams, Jack Music, Inc.; "Lying In Love With You"—Dean Dillon/Gary Harrison, Pi-Gem Music, Inc.; "Me And My Broken Heart"—Curtis Allen, Boxer Music; "Missin' You"—Kye Fleming/Dennis Morgan, Pi-Gem Music, Inc.; Mississippi—Charlie Daniels, Hat Band Music; "My Heart Has A Mind Of Its Own" (second award)—Howard Greenfield/Jack Keller, Big Seven Music Corp./Screen Gems-EMI Music, Inc.; "My Own Kind Of Hat"—Merle Haggard/Red Lane, Shade Tree Music, Inc./Tree Publishing Co., Inc.; "Nobody Likes Sad Songs"—Wayland Holyfield/Bob McDill, Hall-Clement Publications/Vogue Music, Inc.; "The Official Historian On Shirley Jean Burrell"—Don Reid/Harold Reid, American Cowboy Music Co.; "Pick The Wildwood Flower"—Joe Allen, Tree Publishing Co., Inc.; "Pour Me Another Tequila"—David Malloy/Eddie Rabbitt/Even Stevens, Briarpatch Music/Debdave Music, Inc.; "Red Bandana"—Merle Haggard, Shade Tree Music, Inc.; "Rhythm Of The Rain" (second award)—John Gummo, Warner-Tamerlane Pub. Corp.; "Sail Away"—Rafe Van Hoy, Tree Publishing Co., Inc.; "Save The Last Dance For Me" (second award)—Doc Pomus/Mort Shuman, Rightsong Music, Inc./Trio Music Co., Inc.; "Say You Love Me"—Christy McVie, Gentoo Music, Inc.; "Send Me Down To Tucson"—Cliff Crofford/Snuff Garrett, Malkyle Music Co./Peso Music; "Should I Come Home (Or Should I Go Crazy)"—Joe Allen, Tree Publishing Co., Inc.

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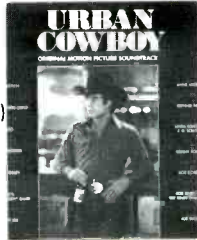
Record World Country Albums

OCTOBER 25, 1980

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

OCT. 25 OCT. 18

1 1 URBAN COWBOY
(ORIGINAL SOUNDTRACK)
Full Moon/Asylum
DP 90002
(16th Week)



WKS. ON CHART

24

2	2	HONEYSUCKLE ROSE (ORIGINAL SOUNDTRACK) WILLIE NELSON & FAMILY/Columbia S2 36752	8
3	5	ANNE MURRAY'S GREATEST HITS/Capitol SOO 12110	4
4	3	FULL MOON CHARLIE DANIELS BAND/Epic FE 36571	12
5	4	HORIZON EDDIE RABBITT/Elektra 6E 276	16
6	21	KENNY ROGERS' GREATEST HITS/Liberty LOO 1072	2
7	8	I BELIEVE IN YOU DON WILLIAMS/MCA 5133	9
8	7	SAN ANTONIO ROSE WILLIE NELSON & RAY PRICE/Columbia JC 36476	19
9	10	THESE DAYS CRYSTAL GAYLE/Columbia JC 36512	6
10	6	GREATEST HITS WAYLON JENNINGS/RCA AHL1 3378	77
11	9	STARDUST WILLIE NELSON/Columbia KC 35305	128
12	11	MUSIC MAN WAYLON JENNINGS/RCA AHL1 3602	21
13	12	THE GAMBLER KENNY ROGERS/United Artists LA 834 H	97
14	16	SMOKEY & THE BANDIT 2 (ORIGINAL SOUNDTRACK)/MCA 6101	9
15	13	WILLIE AND FAMILY LIVE WILLIE NELSON/Columbia KC 2 35642	99
16	22	LOVE IS FAIR BARBARA MANDRELL/MCA 5136	5
17	14	GIDEON KENNY ROGERS/United Artists LOO 1035	28
18	18	ROSES IN THE SNOW EMMYLOU HARRIS/Warner Bros. BSK 3422	23
19	20	HABITS OLD AND NEW HANK WILLIAMS, JR./Elektra/Curb 6E 278	19
20	15	MY HOME'S IN ALABAMA ALABAMA/RCA AHL1 3644	20
21	19	TEN YEARS OF GOLD KENNY ROGERS/United Artists LA 835 H	148
22	17	10TH ANNIVERSARY STATLER BROTHERS/Mercury SRM 1 5027	11
23	23	THAT'S ALL THAT MATTERS TO ME MICKEY GILLEY/Epic JE 36492	17
24	28	PORTER & DOLLY/RCA AHL1 3700	7
25	24	TEXAS IN MY REAR VIEW MIRROR MAC DAVIS/Casablanca NBLP 7239	3
26	27	STRAIGHT AHEAD LARRY GATLIN & THE GATLIN BROTHERS BAND/Columbia KC 36250	54
27	33	HELP YOURSELF LARRY GATLIN & THE GATLIN BROTHERS BAND/Columbia JC 36582	2
28	29	KENNY KENNY ROGERS/United Artists LWAK 979	57
29	26	GREATEST HITS LARRY GATLIN & THE GATLIN BROTHERS BAND/Columbia KC 36488	82
30	31	ASK ME TO DANCE CRISTY LANE/United Artists LT 1023	23
31	25	IT'S HARD TO BE HUMBLE MAC DAVIS/Casablanca NBLP 7207	30
32	30	I AM WHAT I AM GEORGE JONES/Epic JE 36586	6
33	43	RONNIE MILSAP'S GREATEST HITS/RCA AHL1 3772	2
34	40	BEST OF EDDIE RABBITT/Elektra 6E 235	49
35	38	OAK RIDGE BOYS HAVE ARRIVED/MCA AY 1135	81
36	49	RAZZY BAILEY/RCA AHL1 3688	8
37	32	SMOOTH SAILIN' T. G. SHEPPARD/Warner/Curb BSK 3423	9
38	62	FRIDAY NIGHT BLUES JOHN CONLEE/MCA 3246	17
39	39	CLASSIC CRYSTAL CRYSTAL GAYLE/United Artists LOO 982	51

40	42	THE BEST OF DON WILLIAMS, VOL. II/MCA 3096	74
41	36	TOGETHER OAK RIDGE BOYS/MCA 3220	34
42	41	WILLIE NELSON SINGS KRISTOFFERSON/Columbia JC 36188	49
43	35	ELVIS ARON PRESLEY/RCA CPL 8 3699	7
44	46	MILLION MILE REFLECTIONS CHARLIE DANIELS BAND/Epic KE 35751	76
45	54	NEW YORK TOWN JOHNNY PAYCHECK/Epic JE 36496	5
46	51	ELECTRIC HORSEMAN FEATURING WILLIE NELSON/Columbia JS 36327	41
47	53	CLASSICS KENNY ROGERS & DOTTIE WEST/United Artists LA 946 H	80
48	37	FAMILY BIBLE WILLIE NELSON/MCA 3258	5
49	34	HARD TIMES LACY J. DALTON/Columbia JC 36763	4
50	47	BEST OF THE STATLER BROTHERS/Mercury SRM 1 1037	246
51	50	HANK WILLIAMS, SR. 24 GREATEST HITS/MGM SE 4755	21
52	44	COAL MINER'S DAUGHTER (ORIGINAL SOUNDTRACK)/MCA 5107	31
53	48	LET'S KEEP IT THAT WAY ANNE MURRAY/Capitol SOO 12064	25
54	67	ROCKABILLY BLUES JOHNNY CASH/Columbia JC 36779	2
55	57	TOGETHER AGAIN GEORGE JONES & TAMMY WYNETTE/Epic JE 36764	2
56	69	SONGS I LOVE TO SING SLIM WHITMAN/Epic/Cleveland International JE 36768	2
57	56	SOMEBODY'S WAITING ANNE MURRAY/Capitol SOO 12064	25
58	61	BEST OF BARBARA MANDRELL/MCA AY 1119	89
59	58	WAYLON & WILLIE WAYLON JENNINGS & WILLIE NELSON/RCA AFL1 2686	33
60	60	THERE'S A LITTLE BIT OF HANK IN ME CHARLEY PRIDE/RCA AHL1 3548	34
61	52	THE BEST OF THE STATLER BROTHERS RIDES AGAIN, VOL. II/Mercury SRM 1 5024	40
62	59	BRONCO BILLY (ORIGINAL SOUNDTRACK)/Elektra 5E 512	22
63	55	BLUE KENTUCKY GIRL EMMYLOU HARRIS/Warner Bros. BSK 3318	76

CHARTMAKER OF THE WEEK

64 — JUST GOOD OLE BOYS
MOE BANDY & JOE STAMPLEY
Columbia JC 36202



53

65	73	THE WAY I AM MERLE HAGGARD/MCA 3229	27
66	68	ONE FOR THE ROAD WILLIE NELSON & LEON RUSSELL/Columbia KC 36064	70
67	71	WHISKEY BENT AND HELL BOUND HANK WILLIAMS, JR./Elektra/Curb 6E 237	49
68	45	KILLER COUNTRY JERRY LEE LEWIS/Elektra 6E 291	4
69	65	FAMILY TRADITION HANK WILLIAMS, JR./Elektra/Curb 6E 194	74
70	64	DOLLY, DOLLY, DOLLY DOLLY PARTON/RCA AHL1 3546	26
71	72	TEXAS BOUND AND FLYING JERRY REED/RCA AHL1 3771	2
72	70	HEART & SOUL CONWAY TWITTY/MCA 3210	34
73	63	NO ONE WILL EVER KNOW GENE WATSON/Capitol ST 12102	8
74	75	DOWN & DIRTY BOBBY BARE/Columbia JC 36323	36
75	—	GYPSY JOHNNY RODRIGUEZ/Epic JE 36587	1



"That's All That Matters" (9-50940)

Mickey Gilley's smash followup to "True Love Ways"

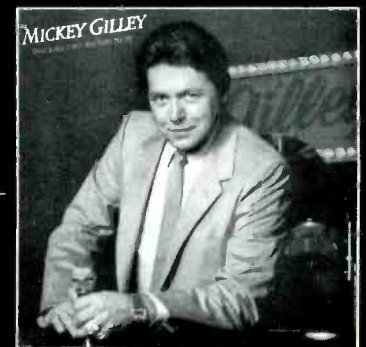
From the album,
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for Hin-Jen Productions

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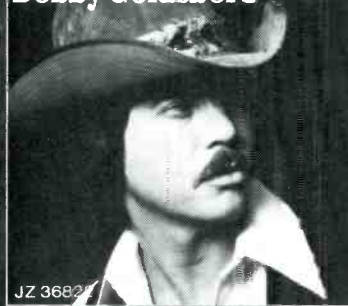
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Record World Country Singles

OCTOBER 25, 1980

TITLE, ARTIST, Label, Number


OCT. 25
OCT. 18

WKS. ON
CHART

1	1	I BELIEVE IN YOU DON WILLIAMS MCA 41304 (3rd Week)		10
2	2	THEME FROM THE DUKES OF HAZZARD (GOOD OLE BOYS) WAYLON/RCA 12067		10
3	3	ON THE ROAD AGAIN WILLIE NELSON/Columbia 1 11351		9
4	6	I'M NOT READY YET GEORGE JONES/Epic 9 50922		10
5	12	COULD I HAVE THIS DANCE ANNE MURRAY/Capitol 4920		8
6	8	OLD HABITS HANK WILLIAMS, JR./Elektra/Curb 47016		9
7	9	PECOS PROMENADE TANYA TUCKER/MCA 41305		10
8	4	LOVING UP A STORM RAZZY BAILEY/RCA 12062		14
9	11	STEPPIN' OUT MEL TILLIS/Elektra 47015		9
10	13	HARD TIMES LACY J. DALTON/Columbia 1 11343		9
11	5	FADED LOVE WILLIE NELSON & RAY PRICE/Columbia 1 11329		12
12	17	OVER THE RAINBOW JERRY LEE LEWIS/Elektra 47026		8
13	16	SWEET SEXY EYES CRISTY LANE/United Artists 1369		11
14	18	SHE CAN'T SAY THAT ANYMORE JOHN CONLEE/MCA 41321		7
15	20	IF YOU EVER CHANGE YOUR MIND CRYSTAL GAYLE/Columbia 1 11359		7
16	19	THE BOXER EMMYLOU HARRIS/Warner Bros. 49551		7
17	10	STARTING OVER TAMMY WYNETTE/Epic 9 50915		12
18	21	TEXAS BOUND AND FLYIN' JERRY REED/RCA 12083		9
19	7	DO YOU WANNA GO TO HEAVEN T. G. SHEPPARD/Warner/Curb 49515		14
20	26	THAT'S THE WAY A COWBOY ROCKS AND ROLLS JACKY WARD/Mercury 57032		7
21	23	ALWAYS PATSY CLINE/MCA 41303		10
22	27	BROKEN TRUST BRENDA LEE/MCA 41322		6
23	24	A PAIR OF OLD SNEAKERS GEORGE JONES & TAMMY WYNETTE/Epic 9 50930		8
24	28	TUMBLEWEED SYLVIA/RCA 12077		8
25	29	WHY LADY WHY ALABAMA/RCA 12091		6
26	31	YOU ALMOST SLIPPED MY MIND CHARLEY PRIDE/RCA 12100		5
27	34	LADY KENNY ROGERS/Liberty 1380		3
28	33	TAKE ME TO YOUR LOVIN' PLACE LARRY GATLIN & THE GATLIN BROS. BAND/Columbia 1 11369		5
29	36	SMOKY MOUNTAIN RAIN RONNIE MILSAP/RCA 12084		3
30	38	LOVERS LIVE LONGER BELLAMY BROTHERS/Warner/Curb 49573		3
31	35	NIGHT GAMES RAY STEVENS/RCA 12069		7
32	32	IN MEMORY OF A MEMORY JOHNNY PAYCHECK/Epic 9 50923		9
33	25	THEY NEVER LOST YOU CON HUNLEY/Warner Bros. 49528		11
34	39	NORTH OF THE BORDER JOHNNY RODRIGUEZ/Epic 9 50932		6
35	43	THE BEST OF STRANGERS BARBARA MANDRELL/MCA 51001		3
36	48	THAT'S ALL THAT MATTERS MICKEY GILLEY/Epic 9 50940		3
37	40	NEVER BE ANYONE ELSE R. C. BANNON/Columbia 1 11346		7
38	41	BABY I'M A WANT YOU STEPHANIE WINSLOW/Warner Bros. 49557		6
39	42	ROSE'S ARE RED FREDDIE HART/Sunbird 7553		6
40	45	DRINK IT DOWN LADY REX ALLEN, JR./Warner Bros. 49562		5
41	46	THERE'S ANOTHER WOMAN JOE STAMPLEY/Epic 9 50934		5
42	47	FOOD BLUES BOBBY BARE/Columbia 1 11365		5
43	44	UNTIL THE BITTER END KENNY SERRATT/MDJ 1005		7
44	49	ANOTHER TEXAS SONG EDDY RAVEN/Dimension 1011		6
45	50	DON'T IT MAKE YA WANNA DANCE BONNIE RAITT/Full Moon/Asylum 47033		4
46	53	TEXAS IN MY REAR VIEW MIRROR MAC DAVIS/Casablanca 2305		3
47	57	A MAN JUST DON'T KNOW WHAT A WOMAN GOES THROUGH CHARLIE RICH/Elektra 47047		3
48	59	A BRIDGE THAT JUST WON'T BURN CONWAY TWITTY/MCA 51011		2
49	54	CAN'T KEEP MY MIND OFF OF HER MUNDO EARWOOD/GMC 111		6

50 51 TAKE THIS HEART DON KING/Epic 9 50928 6

CHARTMAKER OF THE WEEK

51 — ONE IN A MILLION
JOHNNY LEE
Full Moon/Asylum 47076 

52	52	DREAM LOVER TANYA TUCKER & GLEN CAMPBELL/MCA 41323	5
53	58	A REAL COWBOY BILLY "CRASH" CRADDOCK/Capitol 4935	2
54	56	A LITTLE GROUND IN TEXAS THE CAPITALS/Ridgeway 01080	5
55	55	OUTRUN THE SUN JIM CHESNUT/United Artists 1372	7
56	65	I CAN SEE FOREVER IN YOUR EYES REBA McENTIRE/Mercury 57034	2
57	14	WOMEN GET LONELY CHARLY McCLAIN/Epic 9 50916	12
58	30	HARD HAT DAYS AND HONKY TONK NIGHTS RED STEAGALL/Elektra 47014	10
59	81	GIVING UP EASY LEON EVERETTE/RCA 12111	2
60	67	HE GIVES ME DIAMONDS, YOU GIVE ME CHILLS MARGO SMITH/Warner Bros. 49569	3
61	72	SOMEBODY'S KNOCKIN' TERRI GIBBS/MCA 41309	3
62	69	LOVE CRAZY LOVE ZELLA LEHR/RCA 12073	3
63	—	I THINK I'LL JUST STAY HERE AND DRINK MERLE HAGGARD/MCA 51014	1
64	15	OLD FLAMES CAN'T HOLD A CANDLE TO YOU DOLLY PARTON/RCA 12040	15
65	22	YESTERDAY ONCE MORE MOE BANDY/Columbia 1 11305	14
66	37	PUT IT OFF UNTIL TOMORROW/GONE AWAY THE KENDALLS/Ovation 1154	14
67	60	WHEN SLIM WHITMAN/Epic/Cleveland International 9 50912	13
68	70	ME AND THE BOYS IN THE BAND TOMMY OVERSTREET/Elektra 47041	4
69	71	LOVE INSURANCE LOUISE MANDRELL/Epic 9 50935	4
70	68	DRINKIN' THEM LONG NECKS ROY HEAD/Elektra 47029	5
71	61	GONE RONNIE McDOWELL/Epic 9 50925	10
72	—	LET'S DO SOMETHING CHEAP AND SUPERFICIAL BURT REYNOLDS/MCA 51004	1
73	75	SWEET RED WINE GARY MORRIS/Warner Bros. 49564	3
74	85	WHO WERE YOU THINKIN' OF DANDY & THE DOOLITTLE BAND/Columbia 1 11355	3
75	79	NOT EXACTLY FREE O. B. McCLINTON/Sunbird 7554	4
76	—	NO ONE WILL EVER KNOW GENE WATSON/Capitol 4940	1
77	—	BLUE BABY BLUE LYNN ANDERSON/Columbia 1 11374	1
78	—	CHEATIN' ON A CHEATER LORETTA LYNN/MCA 51015	1
79	62	BOMBED, BOOZED AND BUSTED JOE SUN/Ovation 1152	12
80	84	IF I COULD SET MY LOVE TO MUSIC JERRY WALLACE/Door Knob 134	3
81	83	HALF TIME J. W. THOMPSON/NSD 62	4
82	86	AM I THAT EASY TO FORGET ORION/Sun 1156	3
83	63	HEART OF MINE OAK RIDGE BOYS/MCA 41280	15
84	66	LOOKIN' FOR LOVE JOHNNY LEE/Full Moon/Asylum 47004	15
85	64	FREE TO BE LONELY AGAIN DEBBY BOONE/Warner/Curb 49281	14
86	78	MAKING PLANS PORTER WAGONER & DOLLY PARTON/RCA 11983	19
87	73	THE LIGHT OF MY LIFE DAVID WILLS/United Artists 1375	6
88	—	GOODBYE MARIE BOBBY GOLDSBORO/CBS/Curb 9 5400	1
89	—	BABY RIDE EASY CARLENE CARTER WITH DAVE EDMUNDS/Warner Bros. 49572	1
90	—	WILLOW RUN RANDY BARLOW/P.A.I.D. 110	1
91	74	IF THERE WERE NO MEMORIES JOHN ANDERSON/Warner Bros. 49275	14
92	87	WHERE DID THE MONEY GO HOYT AXTON/Jeremiah 1008	4
93	—	LEAVE THIS WORLD LOVING YOU WAYNE KEMP/Mercury 57035	1
94	94	DON'T TOUCH THAT DIAL ENGLEBERT/Epic 9 50933	3
95	95	REGRETS CAROL CHASE/Casablanca 2301	4
96	76	RAISIN' CANE IN TEXAS GENE WATSON/Capitol 4898	14
97	77	LET'S KEEP IT THAT WAY MAC DAVIS/Casablanca 2286	17
98	98	FALLING IN TROUBLE AGAIN SHERRY BRANE/EIO 1129	2
99	80	CHARLOTTE'S WEB STATLER BROTHERS/Mercury 57031	16
100	97	SAFE IN THE ARMS OF YOUR LOVE (COLD IN THE STREETS) JIM WEATHERLY/Elektra 47027	3

1980 HAS BEEN A GOLDEN AWARD WINNING YEAR FOR

The Oak Ridge Boys

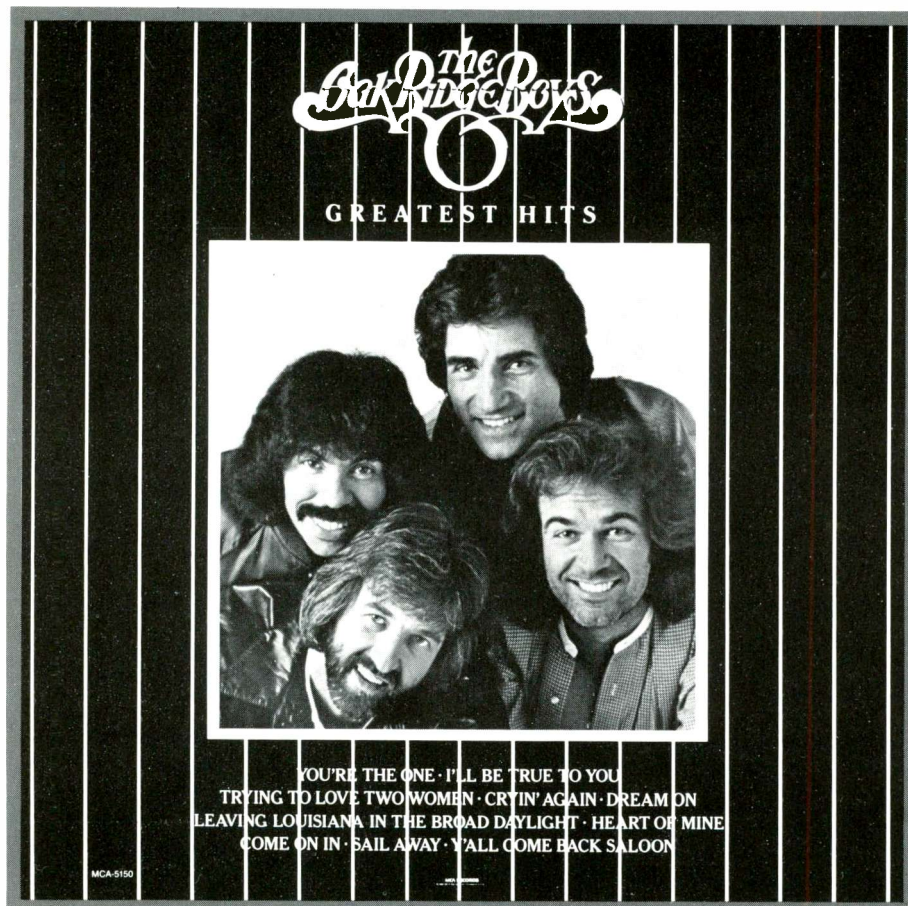
#1 GROUP OR DUO OF THE YEAR (SINGLES AND ALBUMS COMBINED) – BILLBOARD
#1 SINGLES DUO OR GROUP OF THE YEAR – BILLBOARD ■ #1 SINGLES VOCAL GROUP – CASHBOX
#1 ALBUM VOCAL GROUP – RECORD WORLD ■ #1 SINGLES VOCAL GROUP – RECORD WORLD

CERTIFIED GOLD (MARCH) 1980 “YA’LL COME BACK SALOON”

CERTIFIED GOLD (AUGUST) 1980 “HAVE ARRIVED”

CERTIFIED GOLD (OCTOBER) 1980 “TOGETHER”

AND THE BEST WAY TO SUM UP THIS YEAR IS WITH THE OAK RIDGE BOYS’ “GREATEST HITS”!



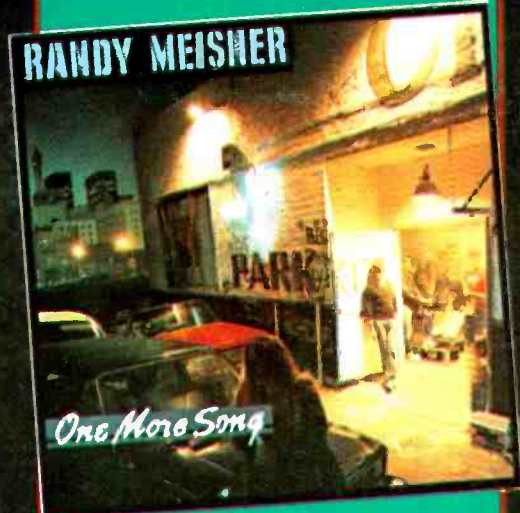
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RANDY MEISNER TAKES CENTER STAGE WITH "ONE MORE SONG."

Randy Meisner's success as one of the principal voices of the Eagles is no secret. Now, with his past to be proud of, Randy Meisner has the spotlight all to himself with "One More Song."



Randy Meisner.
"One More Song."
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His premiere performance, on
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Featuring the single,
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Take a bow

