

Record World

NOVEMBER 29, 1980 \$2.50



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Queen

Hits of the Week

SINGLES

STEELY DAN, "HEY NINETEEN" (prod. by Katz) (writers: Becker-Fagen) (Zeon / Freejunket, ASCAP) (4:31). Fagen-Becker consider the temptations of a young nymph with reminiscence and a chuckle while an enchanting chorus flows over marvelous studio magic. MCA 51036.

DONNA SUMMER, "COLD LOVE" (prod. by Moroder) (writers: Bellotte-Faltermeyer - Forsey) (GMPC, ASCAP) (3:11). "The Wanderer," with its top 5 success, hinted at Summer's transition to pop-rocker. This follow-up is more proof with the driving rhythm & percussion. Geffen 49E34 (WB).

CARLY SIMON, "TAKE ME AS I AM" (prod. by Mainieri) (writers: Simon-Mainieri - McGinnis) (Quackenbush/Redeye/Mohisse, ASCAP) (4:10). Carly is distraught over a lover with a wandering heart and she wraps that message on a hook that's likely to find top 10 success. WB 49630.

BOZ SCAGGS, "MISS SUN" (prod. Schnee) (writers: Paich-Scaggs) (Hudmar, ASCAP) (4:10). Boz has another terminal case of love and it's definitely catchy on this typically suave track from his "Hits" LP. Toto members create a smooth & flawless body-sway. Col 11-11406.

QUEEN, "NEED YOUR LOVING TONIGHT" (prod. by Queen) (writer: Deacon) (Queen/Beechwood, BMI) (2:47). Yet another hit from "The Game" LP, this pop rocker celebrates young love with a pounding beat, guitar havoc and an "Och I need your loving" chorus. Elektra 47068.

THE JACKSONS, "HEARTBREAK HOTEL" (prod. by group) (writer: M. Jackson) (Mijac, BMI) (4:49). Michael's emphatic lead gets hypnotic chorus backing from the Waters plus an outstanding horn/string arrangement on this imaginative side from the "Triumph" LP. Epic 19-50959.

DOLLY PARTON, "9 to 5" (prod. by Perry) (writer: Parton) (Velvet Apple/Fox Fanfare, BMI) (2:42). Working women will rejoice at this Parton-penned critique from the forthcoming film. Dolly's vocal is sassy and the spunky rhythm track accompanies it well. A blockbuster. RCA 12133

ROBERTA FLACK AND PEABO BRYSON, "MAKE THE WORLD STAND STILL" (prod. by Flack-Bryson) (writers: Flack-Bryson) (WB/Peabo/Very Every, ASCAP) (5:41). This dreamy ballad captures the power of the duet's live performances. A multi-format cinch. Atlantic 3775.

ALBUMS

ROD STEWART, "FOOLISH BEHAVIOUR." Whether he's sweating with "Passion," leading a wine-soaked chorus through a barrelhouse rocker like the title cut, or getting sentimental with "My Girl," Stewart's unmistakable voice seems to be the ultimate multi-format weapon. Warner Bros. HS 3485 (8.98).

JOHN LENNON/YOKO ONO, "DOUBLE FANTASY." The first Lennon LP in five years is a pop music dialogue on love and marriage by one of rock 'n' roll's most notable couples. John's romantic visions alternate tracks with Yoko's sometimes conceptual, always tender observations. Geffen GHS 2001 (WB) (8.98).

STEELY DAN, "GAUCHO." Word has it every second of this LP represents 1000 hours of studio time! True or not, the richness and detail of Becker and Fagen's sound (with producer Gary Katz) is nonpareil, from the single, "Hey Nineteen," to the weeping tag of "Third World Man." MCA 6102 (9.98).

ABBA, "SUPER TROUPER." Once again blending myriad influences by their own recipe ("Lay Your Love On Me," for instance, sounds like an electro-disco Christmas carol), the Swedish quartet continues to create stunning pop music with remarkable consistency. Atlantic SD 16023 (8.98).



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Record World



NOVEMBER 29, 1980

MCA Records Has Gone 'Back to Basics,' Says MCA Inc. President Sid Sheinberg

By SAM SUTHERLAND

LOS ANGELES—MCA Records' recent turnaround in sales isn't due to a secret managerial formula or a radical transformation of its product base. According to Sid Sheinberg, president of MCA Inc., the division's improved fiscal performance is the result of an executive overview that has sought to take it "back to basics" over the past few years.

"We had a philosophy to be employed after we bought the ABC Records business, and that philosophy was that the future of the business would depend not only on which records you thought you were selling, but what efficiencies could be brought into your business,"

Haayen Leaves Polydor Amid Rumors of PolyGram Shakeup

By JEFFREY PEISCH

NEW YORK — David Braun, president and chief executive officer of PolyGram Records Operations U.S.A., has confirmed that Fred Haayen has left his position as president of Polydor Records and vice chairman of PolyGram East. Haayen's exit comes on the heels of the departure of PolyGram East executive VP Dick Kline and in the midst of widespread rumors of an imminent realignment of PolyGram's entire American record operation.

Haayen, reached in Florida last week, said that he left the Polydor post in order to take a position.

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Sheinberg told *Record World*. Consolidation of overhead costs for the two combined companies, along with further operational streamlining, were thus seen as paths to justifying that investment. "We were able to generate the revenues we did for the ABC purchase by eliminating virtually all of the costs that they had previously incurred, by spreading those costs across the entire combined MCA operation."

In reviewing both that investment and subsequent internal personnel and operational adjustments, Sheinberg was candid in assessing some of the hurdles. But with this September's billings, (RW, Nov. 15, 1980) reaching a record high of \$46,714,000 for MCA's combined records and music publishing operations, and yielding a net income of \$5-

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Success of Rogers and Streisand LPs Spearheads Big Jump in Album Sales

By SAMUEL GRAHAM

LOS ANGELES—With rack and retail sales buoyed by a strong product mix—spearheaded primarily by Kenny Rogers' "Greatest Hits" and Barbra Streisand's "Guilty"—the *Record World* sales index this week has passed the 300 level, a jump of more than 50 points over last week. Retailers and rack jobbers contacted are in general agreement that current sales may indicate an early start to Christmas sales that could

Copyright Royalty Tribunal Hears Final Argument from RIAA

By BILL HOLLAND

WASHINGTON—The final arguments on the compulsory mechanical license royalty rate ended last week with the president of the Recording Industry Association of America telling the copyright royalty tribunal that if the National Music Publishers Association and the American Guild of Authors and Composers are granted the rate hikes they request, annual mechanical royalty costs would rise more than \$113 million per year—in addition to the \$118 million present costs.

Turnaround Denied

In his closing remarks, RIAA president Stanley M. Gortikov also told the tribunal that even though "a few press clippings" presented by the publishers and composers to the tribunal might lead the commissioners into believing there has been a "dramatic economic turnaround" in

the industry, "it's just not true."

Gortikov said that if the six percent of retail cost rate hike the NMPA wants were granted, mechanical royalties on an \$8.98 album would "skyrocket from about 27½¢, the current level, up to 54¢ . . . almost double." He dismissed AGAC's proposed eight percent hike as "preposterous."

Gortikov added that a six percent royalty rate would cause a

(Continued on page 32)

Record Retailers Joining Video Ranks

By SOPHIA MIDAS

NEW YORK—A growing number of record retailers, particularly during the last three months, have decided to include video software and hardware in their product mix. With some retailers claiming as much as a 500 percent increase in business with the introduction of video product into their stores, the general consensus among these retailers is that the sale of video software and hardware may bring their profits back to the level of 1978.

Record merchandisers who have launched video departments include such prestigious accounts as Pickwick, Fathers & Sons, Strawberries, Upstairs Records, Tower Records, and Radio 437.

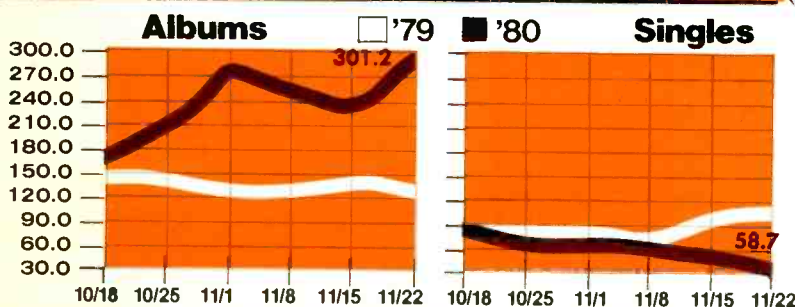
Rapid Increase

According to industry studies, the number of record retailers who are selling video product is increasing at a rapid pace. The latest NARM statistics indicate that seven percent of the nation's record retailers are now selling video product; other studies cite much higher figures. The truth, according to industry spokesmen, is that no one knows exactly how many record retailers are selling video product because the figure continues to grow on a daily basis.

Mort Fink, president of WCI Video, commented: "The number of record retail accounts carrying our video catalogue appears to grow in a quantum-leap progression rather than by the slow, evolutionary pattern

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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.

make this holiday buying period the strongest in some time.

A typical comment came from Record Bar's Norman Hunter, who noted that the strong adult appeal of the Rogers and Streisand albums is pulling buyers into stores who are not only picking those records up for themselves but may also be making Christmas purchases a little earlier than usual. "These are the types of records that draw the non-record buyer," Hunter said. "I feel an earlier start to the Christmas season this year, like the gates have been opened maybe a week and a half earlier, and again, the key is that because of these two albums, we're getting the casual buyers in the stores a little sooner."

Record Bar, Hunter added, is moving an estimated 10,000 units of the Rogers album per week. Rogers, he said, is selling at a rate approximately 20 percent higher than Streisand, their #2 seller, which in turn is selling 20 percent more than the #3 record, which last week was AC/DC's "Back in

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■ **Page 16.** Despite his wild and outrageous exterior, George Clinton is in fact the head of one of the most successful independent production companies in the music business. In this week's issue, Clinton discusses the method to his madness; his philosophy of how and why funk works; and how he intends to remain in the vanguard of black music.



■ **Page 20.** Although they've played together for years, the four members of Rockpile have never recorded together as Rockpile—until now, with the release of their first group LP on Columbia. The label has now launched a multi-faceted marketing campaign in an effort to create an image for the group. Details are provided in this week's issue.

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Powerhouse Picks

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

Rod Stewart (Warner Bros.) "Passion"
Programmers feel this record has the ingredients of a winner. Pop action is closing fast, and it's starting to cross over to black oriented outlets.

Barry Manilow (Arista) "I Made It Through The Rain"
One of the strongest entries by this artist, as illustrated by radio and sales movement of the past two weeks.

PolyGram East Names Bill Haywood To Head New Black Music Dept.

■ **NEW YORK** — Bill Haywood has been named vice president in charge of the newly-created black music marketing department of PolyGram Records East, it was announced by Bob Sherwood, co-chairman of PolyGram Records East and president of Phonogram/Mercury Records.



Bill Haywood

Haywood, who had been vice president, special markets, for Phonogram/Mercury, will be in charge of the marketing and merchandising of black music on the Polydor, Mercury and associated PolyGram East labels, while coordinating sales through PolyGram Distribution, Inc. The black music promotion department will report directly to him. Sonny Taylor assumes the position of vice president, national promotion, black music, PolyGram Records East. The national black music promotion staff remains the same.

Before joining Phonogram/Mercury as vice president for R&B product, Haywood headed his own advertising and promotion firm. Prior to that, he was a

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RSO and Curtom End Association

■ **LOS ANGELES**—RSO Records and the Chicago-based Curtom label last week jointly announced the termination of their association. That development, confirmed by RSO president Al Coury and Curtom co-presidents Marv Stuart and Curtis Mayfield, followed the earlier dismissal by RSO of its inhouse black music team and the lineup of independent promotion reps that had been retained to work Curtom product.

Meanwhile, Curtom had already rehired most of the indie reps previously handling its product, along with former RSO black promotion chief Bob Ursery. RSO had elected to dismantle its staff in that sector on the basis that Curtom's light product flow, and lack of major releases for the remainder of this year, made the dollar outlay impractical.

Coury signalled the termination

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Teena Marie

Writer.
Producer.
Performer.

"I Need Your Lovin'" GB-7189F

The smash single
from her new album

"Irons In The Fire" GB-99TM1

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Give the gift
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Greatest Hits Collections Having Another Healthy Holiday Season

By SAMUEL GRAHAM

■ LOS ANGELES—With eleven greatest hits packages currently on *Record World's* Album Chart, and with several live albums that are virtually collections of hits either in release now or due in time for the Christmas buying period, it appears that the 1980 holiday season will again be a healthy one for this type of product. Even so, retailers, while recognizing the appeal of such albums, are not in general preparing any special programs to capitalize on the many hits packages available.

Greatest hits albums appearing on the November 29 chart include those by Kenny Rogers (Liberty), at #1; Anne Murray (Capitol), #11 bullet; Linda Ronstadt (Asylum), #20 bullet; the Doors (Elektra), #38; Waylon Jennings (RCA), #54; the Oak Ridge Boys (MCA), #56 bullet; Boz Scaggs (Columbia), #61 bullet; Aerosmith (Columbia), #99 bullet; Ronnie Milsap (RCA), #107; Donna Summer (Casablanca), #124; and Emerson, Lake and Palmer (Atlantic), #188. As for live albums containing many of the respective artists' hits, the Eagles (Asylum) are at #12 bullet, Supertramp (A&M) is at #25 and Kenny Loggins (Columbia) is at #21.

Other hits albums that could appear on the chart in time to have an impact on Christmas sales

include those by Andy Gibb (RSO), Barry White (Unlimited Gold/CBS), the Manhattans (Columbia) and Bill Withers (Columbia). A live album from Fleetwood Mac (Warner Bros.), which, like the Eagles, Loggins and Supertramp records will be a double-pocket affair, is due in early December. Only one retailer contacted, Angela Singer of the Circles and Hollywood stores in the Phoenix, Arizona area, discussed specific plans for an in-store display wall featuring greatest hits albums. "It seems like there are a lot more of them this year," said Singer, adding that labels' releasing such product during this period "certainly seems like the right thing to do. We'll probably put at least 20 of them on display, all labels and all categories—with R&B mixed in with rock, country, jazz and so on." Mixing all musical styles together may well encourage multiple purchases, Singer continued, "because if one is buying a gift for, say, a jazz lover, and the buyer loves country, he might end up getting one for himself, too."

This will be the first year the Circles and Hollywood stores will use such a display, Singer said, due to the quality and quantity of greatest hits product. The stores' Christmas advertising may spotlight the hits albums as well.

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Columbia Artist Development Promotes Two

■ NEW YORK—Arma Andon, vice president, artist development, Columbia Records, has announced the promotions of Phil Sandhaus and Deborah Newman.

Sandhaus has been named director, artist development, east coast. He joined Columbia Records in 1977 as manager, artist services. In 1978 he was promoted to manager, artist development and subsequently to associate director, artist development, east coast. He has worked closely with such Columbia artists as Elvis Costello, Nick Lowe, Rockpile, the Boomtown Rats,

Rachel Sweet and Billy Burnette, and on such projects as the Havana Jam Music Festival.

Newman has been named director, artist development/video promotion, west coast. She joined CBS in 1973 as a member of the college department, working out of the Boston and New York branches. She later became manager, college promotion, CBS Records and in 1977 joined the Columbia Records artist development department. She has worked with such Columbia artists as Eddie Money, Journey, Karla Bonoff, and the Boomtown Rats.



Phil Sandhaus



Deborah Newman

MCA, Lax Split

■ LOS ANGELES—MCA Records and LAX Records have amicably dissolved their contractual agreement, it was announced by Bob Siner, president of MCA, and LAX principals Steve Gold and Jerry Goldstein.

Ashley Leaves Warners

■ NEW YORK—Steven J. Ross, chairman of the board of Warner Communications, has announced that Ted Ashley has retired from the chairmanship of Warner Brothers, effective January 1. Ross also announced that Ashley will continue to serve as a consultant to the company.

A spokesman for WCI would neither confirm nor deny published reports that Robert Daly, a former CBS executive, will replace Ashley. According to the spokesman, discussions are underway concerning a successor to Ashley.

Commenting on Ashley's departure, Ross said, "It is impossible to overstate Ted Ashley's enormous contributions to both Warner Bros. and Warner Communications during the (past eleven) years . . . Beyond his extraordinary achievements at Warner Bros., Ted has been extremely influential in the development of Warner Communications itself to its present leading position in the entertainment and communications field."

In related news, WCI has announced that its board of directors had authorized a two-for-one split of the company's outstanding common stock and a 36 percent increase in the quarterly cash dividend payable on its common shares.

4 Heavy AOR Adds

■ This week's Album Airplay Report lists four albums that have been added to over 90 percent of *Record World's* reporting stations. Although several other records this year have been added to an equally high percentage of stations, this is the first time so many have achieved such widespread acceptance in the same week.

The four are Rod Stewart's "Foolish Behaviour" (Warner Bros.), which garnered Flashmaker honors; Steely Dan's "Gaucho" (MCA), Heart's "Greatest Hits/Live" (Epic), a two-record set; and John Lennon and Yoko Ono's "Double Fantasy" (Geffen). The latter three were tied for second place.

Stewart's album is his first since 1978's "Blondes Have More Fun." "Gaucho" is Steely Dan's first new LP in three years. Lennon's album is the first new product from the ex-Beatle in five years.

Regional Breakouts

Singles

East:

Heart (Epic)
Blondie (Chrysalis)
Barry Manilow (Arista)

South:

Blondie (Chrysalis)
Barry Manilow (Arista)
Doobie Bros. (Warner Bros.)

Midwest:

Police (A&M)
Heart (Epic)
Blondie (Chrysalis)

West:

Police (A&M)
Heart (Epic)
Blondie (Chrysalis)
Rod Stewart (Warner Bros.)
Cheap Trick (Epic)

Albums

East:

Eagles (Asylum)
Neil Diamond (Capitol)
Boz Scaggs (Columbia)
Bette Midler (Atlantic)
Lakeside (Solar)

South:

Eagles (Asylum)
Neil Diamond (Capitol)
Boz Scaggs (Columbia)
Bette Midler (Atlantic)
Lakeside (Solar)

Midwest:

Eagles (Asylum)
Neil Diamond (Capitol)
Boz Scaggs (Columbia)
Bette Midler (Atlantic)
Aerosmith (Columbia)

West:

Eagles (Asylum)
Neil Diamond (Capitol)
Boz Scaggs (Columbia)
Bette Midler (Atlantic)
Lakeside (Solar)

Polly

9 to 5 and

Odd Jobs



Includes The Hit Single "9 to 5"

From the 20th Century-Fox Film

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RCA

Schlosser Stresses Programming Diversity As Key to Videodisc's Mass Appeal

By SAM SUTHERLAND

■ LOS ANGELES — Programming diversity and the eventual introduction of material produced specifically for the home video market will be keys to building a mass market for videodiscs, according to Herb Schlosser, executive vice president in charge of RCA's SelectaVision disc effort, due for market delivery in March of next year.

That was the basic thrust of Schlosser's remarks during an address Wednesday (19) to a TV Academy Forum luncheon held at the Century Plaza Hotel here. And while the formal rollout of RCA's capacitance disc system in some 5,000 retail locations has already been outlined in some detail over recent months, Schlosser elaborated on his division's current scenario for product development beyond the initial stages, which will see feature films as the "locomotive" pulling the medium forward.

As backdrop for his views, Schlosser recalled the history of the commercial television industry, its initial presentation as "radio with pictures," and the impact original TV programming had on building a broader audience. With that medium now addressing a universe of 76 million sets in use, a 90 percent penetration of TV homes by color, and some 50 percent of the nation's television households owning two or more sets, Schlosser touted videodisc as a true mass medium.

The key to turning those existing commercial households into viable disc users will rest, he continued, with the industry's ability to shepherd the change from a "passive" video medium, as dictated by network and local transmissions, to an active one where consumers make their own decisions regarding not only viewing times but actual product selection.

Part of his confidence in disc systems' ability to overtake and surpass the minority penetration seen for VCRs was slanted to RCA's own price point strategy. "The RCA videodisc is designed for the entire television market," he promised, adding that this broad market's needs and preferences for playing time allowances, features and both hardware and software price "have shaped our decisions."

Market research into consumer preferences as assembled by RCA already presage a swing to disc, Schlosser reported. In contrast to the "higher income, largely professional" demographic sector now seen as the heart of the VCR

market, the lower cost and operational convenience of disc saw 60 percent of the consumers polled by RCA casting their vote for disc—even when VCR hardware prices, which typically run at \$750 and up, and software, which averages about \$50 for prerecorded cassette titles, were theorized at lower price points.

RCA's SelectaVision player will retail for under \$500, and discs will run from about \$15 to \$25, per earlier RCA projections repeated by Schlosser.

With the videodisc battle lines being drawn in anticipation of initial competition between RCA and MCA's DiscoVision optical system, already in certain markets via the MCA, Magnavox and Pioneer hardware/software alliance, Schlosser admitted his comments were "parochial" in their focus. As for programming, he pointed to RCA's conviction that major recent film hits won't be the sole path to success. While allowing that such titles will be part of the motion picture product pool seen as the first wedge into a major market, he also emphasized film classics, concluding that "Age isn't as important as quality and box office history."

Certain titles could, in fact, surpass their box office popularity when released in disc, especially as discs compete directly with the average cost for a family's night at the movies. Overall, such titles, along with television product, informational titles and music video will have to be combined into "a catalogue of informative and entertaining programs to satisfy a wide range of consumer interests" if the disc market is to attain its role in leading home video to a projected \$15 billion potential in the coming decade.

As that market builds, says Schlosser, Hollywood will be unable to keep pace in developing enough theatrical product to fill the pipeline, given current annual release levels. Thus, RCA's opening March software catalogue of between 75 and 100 titles will anticipate the medium's spread into non-theatrical features. And Schlosser again stresses the important role music will play, especially after U.S. television elects to follow the international advent of stereo TV sets as seen in Japan and certain European territories.

"Music video will be a major, significant force," he predicted during his Forum speech, pointing toward the recording industry's \$4 billion annual tally, which already outpaces the film business, as evidence of the potential.

Arista, Chrysalis and Columbia Set 6"x6" Cassette Campaign Plans

■ NEW YORK — The release of cassettes in a newly-developed 6" x 6" package by Arista Records, Chrysalis Records and Columbia Records is set for the first week of December, according to a statement released by the three labels. The three labels have been planning such a venture for several months (*Record World* Sept. 6).

The titles to be marketed with the new packaging, Blondie's "Autoamerican," Barbra Streisand's "Guilty" and "Barry," by Barry Manilow will be carried in five hundred retail accounts across the country. In addition, Canada will take part in the test marketing of the Blondie and Manilow packages and France, Sweden, Norway, Finland, England and Denmark will carry the Blondie tape.

A consumer questionnaire, prepared by Jerry Shulman, director of market research planning at CBS, will be inserted in each of the packages. The questionnaire asks consumers if they had heard about the new packaging before entering the retail outlet or were swayed to buy the new package by seeing it in the store. It asks the buyer if the new package would prompt him or her to buy more tapes, and asks the consumer several other questions about buying habits. The cassettes will be displayed in a specially-designed unit placed in each of the retail outlets.

The 6" x 6" package, created by the Shorewood Packaging Corp., was developed to highlight an album's graphics so as to increase sales; the larger size of the pack-

age is also thought to be a way to deter pilferage. In addition, the manufacturers are hoping that having the cassettes out from behind locked display units will also increase sales.

In related news, RCA Records and A&M Records were rumored to be planning to test market upcoming titles using a 4" x 9" cassette package, developed by the AGI company. Capitol Records has already scheduled a campaign using this package (*Record World*, November 8, Nov. 22).

Boardwalk Opens East Coast Office

■ NEW YORK—Irv Biegel, executive vice president of the Boardwalk Entertainment Company, has announced the opening of the firm's permanent offices on the east coast. As of Monday, November 24, Boardwalk will be located in New York City at 200 West 58th Street, N.Y., N.Y. 10019. The telephone will be (212) 765-5103.

Working with Biegel and his administrative staff from this office will be Boardwalk's east coast promotion vice president Ruben Rodriguez. Both executives were formerly located at the company's temporary offices at 48 East 73rd Street, and mail sent to them at that address will be forwarded to the new location.

Stigwood Ups Schwartz

■ NEW YORK—Suzanne Schwartz has been appointed vice president—general counsel, Stigwood Group Ltd., it was announced by Robert Stigwood, chairman, Stigwood Group of Companies.

Blue Angel Makes Trax



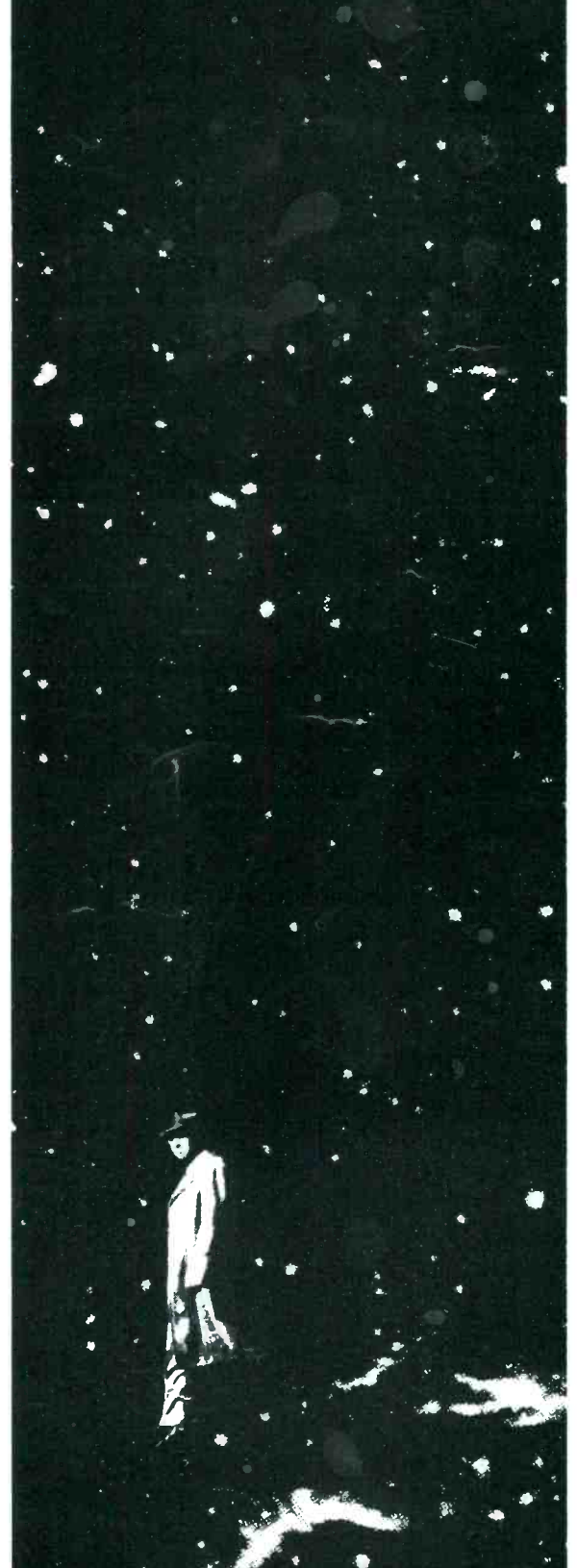
Polydor Records recording artists Blue Angel recently performed at New York niter, Trax. The local quintet was greeted backstage by a bevy of label executives and well-wishers. Seen with the band after the show, are, from left (top row): Alex Hodges, Empire Talent, Blue Angel's booking agency; Jerry Jaffe, vice president, rock music department, PolyGram Records East; Stu Fine, director of east coast A&R, PolyGram Records East; Jim Lewis, senior vice president, PolyGram Records Operations; David Braun, president and chief executive officer, PolyGram Records Operations, U.S.A.; Steve Massarsky, Guiding Light Management, Blue Angel's manager; and George Meier, national promotion manager, rock department, PolyGram Records East; (bottom row) Lee Brovitz, bassist, Blue Angel; Cvndi Lauper, lead singer; John Turi, sax, keyboards; Arthur "Rockin' A" Neilson, lead guitarist; and Johnny "Bullet" Morelli, drummer.



WHERE WILL
"NIGHT PASSAGE"
TAKE YOU?
JC 36793

With Zawinul, Jaco Pastorius, Wayne Shorter and Peter Erskine pointing the way, there's just no limit.

Seven all-new cuts (some performed and recorded live), plus a startling new version of Duke Ellington's "Rockin' In Rhythm."




Weather Report's new album.
On ARC Records and Tapes. Distributed
by Columbia Records.

Producec: Zawinul
Co-producec: Jaco Pastorius



Management: Cavallo, Ruffalo and Fargnoli.

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Federal Mediator Re-Enters AFM Talks

■ LOS ANGELES—With negotiations between the striking American Federation of Musicians and motion picture and television producers at a complete standstill since late October, federal mediator Tim O'Sullivan has been called in to help arrange a resumption of talks.

O'Sullivan, a representative of the Federal Mediation and Conciliation Service who also mediated in the recent lengthy strike by the Screen Actors Guild and the American Federation of Television and Radio Artists against management, has not been involved in the AFM-producers talks since union president Victor Fuentealba requested that he not take part some weeks ago, saying that federal mediation was unnecessary.

Reuse Payments

The central issue in the strike remains the musicians' demand for payment for the reuse of their work on commercial television. However, talks between management and the union were suspended on October 9, when the producers introduced the matter of reuse payment for ancillary markets as well—including pay/cable TV, videodiscs and videocassettes. At that point the union filed "unfair labor practices" charges against management with the National Labor Relations Board.

According to reports last Tuesday (18) in both Daily Variety and the Hollywood Reporter, O'Sullivan was attempting to get both sides back to the bargaining table as early as the end of last week. "The question now is when and where," he told Variety.

Hod David Schudson Dies in L.A. at 38

■ LOS ANGELES — Composer/songwriter/orchestrator/conductor/record producer Hod David Schudson, 38, died here November 17 as a result of an automobile accident.

Emmy Winner

Schudson, a partner in the recently formed Plain Great Entertainment Corporation, had many of his compositions recorded by such artists as Cher, Lou Rawls, Maureen McGovern, Eddy Arnold, Lola Falana and Kelly Garrett.

Schudson had been a Grammy nominee and also garnered an Emmy award and nominations for his television scores.

He is survived by his wife Enid and their two-year-old daughter Ariel.

Dance Clubs Are Influencing Radio, But Do They Help Break Pop Hits?

By PHIL DIMAURO

■ NEW YORK — "Disco radio" formats may be extinct, but Americans certainly haven't stopped dancing, either in clubs that play what would normally be called "disco music" or in the growing number of dance rock establishments springing up in urban centers across the nation. And while it seems certain that dance play is influencing what is heard on the radio, the nature and extent of this influence is difficult to measure, according to a recent survey by *Record World*.

One of the champions of dance as a promotional tool is Ray Caviano, head of dance music promotion for Warner Bros. Records and president of his own Warners-distributed label, RFC Records. Caviano expressed special enthusiasm for what he sees as the growth in number and importance of dance rock clubs, suggesting that such clubs were more and more a catalytic factor in breaking pop radio hits. "The rock club market is an indicator market, as it is in disco," he explained. Caviano pointed to the popularity of "Whip It," by Devo, as an example of the hit and crossover potential of a record which received early exposure in the dance rock clubs.

Caviano asserted that "Whip It," which is being played on largely black-oriented stations like WBLS and WKTU in New York, might not be on those stations if its rhythmic potential had not been tested in dance rock clubs, and later at "conventional discos." WBLS has also played records like "Brass In Pocket" by the Pretenders and Queen's "Another One Bites The Dust." in both cases, according to Caviano, dance was an important crossover catalyst.

One of the few stations that

actually uses dance rock clubs in its research is New York's WKTU-FM, where music director Mike Ellis conducts an extensive weekly survey of disco DJs, record pools and rock clubs, eliciting a top 20 from each respondent list which he uses to compile a weekly chart.

Ellis says that 10 to 15 per cent of his calls now comprise rock clubs, and he estimates that to be the proportion of rock clubs affecting the dance market in the current New York metropolitan market. "It was just a sense that I had that rock clubs were beginning to happen in the same way as the disco scene," said Ellis, who began calling rock clubs in late spring and early summer. Like Caviano, Ellis attributes the success of records like those by Devo (which he calls top ten in New York) and the B-52's (top 15 in NYC without the benefit of airplay) largely to initial action in rock clubs, followed by a crossover into clubs playing what would normally be called "disco music." Ellis added that, in his opinion, the rock club movement "is still in its infancy."

Once one leaves the New York market, it becomes increasingly difficult to determine the direct influence of dance rock clubs on radio formats, especially rock formats. Mark Josephson, who, along with Danny Heaps, is co-principal of Rockpool, the New York-based rock 'n' roll record pool, has observed that not a single rock or AOR station in any market seems to monitor local rock clubs. "If they were doing any club research, they would have to be calling some of our members, and they (the member rock clubs and DJs) would tell us about it," reported Josephson. Even stations that play a large quantity of dance-oriented rock do not

survey the clubs, according to Josephson.

The dance rock movement, whatever its magnitude, seems to have little direct effect on rock stations, especially those in major markets where the competitive pressure is constant. At WCOZ in Boston, which has enjoyed increased ratings since it moved toward a pure rock 'n' roll format under PD John Sebastian, music director Kate Ingram said, "our call-out research indicates that most of our listeners hate this kind (new wave/dance rock) of music... or consider it to be largely a novelty." (Devo's "Whip It," for instance, is a negative test record at WCOZ.) Ingram herself feels that "it will only be a matter of time before the public taste comes around" to the new music being played in dance-rock clubs.

Sherman Cohen, who was at KIIS, Los Angeles, during its disco phase and now is music director at KRLA, Los Angeles, echoed Ingram's sentiments regarding the problems of reconciling the dance rock movement with mass appeal. Cohen no longer does direct club research, but he does work as a mobile DJ, playing private parties and class reunions. Cohen has found his mobile work to be "the best means of testing product. A discotheque is often not a good indicator..." he continued. "Everyday people are at these mobile parties, and the only records that work are those that are very familiar or have hit potential."

Caviano contends that "a record can be bigger if it includes, rather than excludes dance, i.e. 'Funkytown' by Lipps Inc. and albums by Queen (including "Another One Bites The Dust") the Rolling Stones and George Benson." And the increased marketability afforded by danceability is definitely indicated by stations like WBLS and WKTU, with largely black music formats, playing artists like the Pretenders and Devo.

It seems equally apparent that the ultimate mass-market success of dance rock oriented records depends on rock stations, especially album stations, which are the foundation of the multi-platinum sales of artists such as Bob Seger, Billy Joel and Supertramp. Established rock artists have everything to gain and nothing to lose from dance club exposure. For new artists breaking out through the dance medium, however, a more direct connection between club and airplay is the key to mass appeal.

Funkin' for Radio City



Following his recent performance at New York's Radio City Music Hall, trumpeter Tom Browne, whose single "Funkin' For Jamaica" from the LP "Love Approach" was a #1 black hit, was congratulated backstage by personnel from Arista and Arista/GRP Records. Pictured from left are: Richard Smith, vice president, national R&B promotion, Arista Records; Irv Lukin, Arista marketing manager; Dave Grusin, president, GRP Records; Larry Rosen, president, GRP Records; Sherry Winston, manager, jazz and progressive music promotion, Arista; Milton Allen, product manager, black and progressive music, Arista; and Gerry Griffith, director, A&R R&B, Arista.

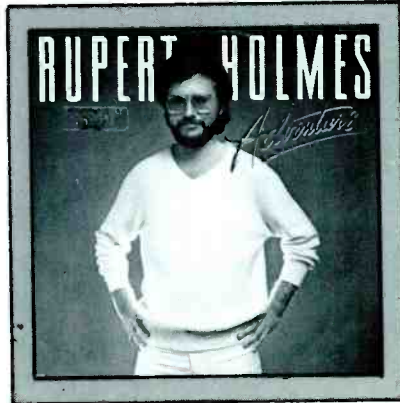


Record World Album Picks



ANDY GIBB'S GREATEST HITS
RSO RX-1-3091 (8.98)

The youngest Gibb brother has racked up an impressive number of hits in his relatively short career, all presented here along with the new single (not on any other album), "Time Is Time." Also included are "I Just Want To Be Your Everything" "(Love Is) Thicker Than Water" and "Shadow Dancing."



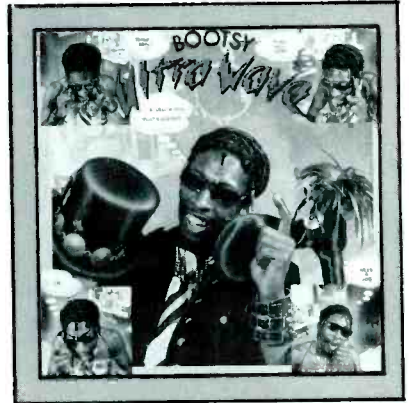
ADVENTURE
RUPERT HOLMES—MCA 5129 (8.98)

Buoyed by the gold of his last album which featured such A/C monsters as "Him" and "Escape (The Pina Colada Song)," Holmes' followup features the same basic success formula: slick production, tight harmonies, and especially, the all-important hook. "Blackjack" really clicks, and "Morning Man" is a must for every wake-up DJ.



SONG OF SEVEN
JON ANDERSON—Atlantic SD 16021 (8.98)

The former Yes vocalist's first solo LP since leaving the group is full of pleasant surprises, such as "Don't Forget Nostalgia," influenced by vintage pop, and "Heart of the Matter," with a funky bottom courtesy of bassist Jack Bruce. The subtle compositional elements of the epic-length title cut will please Yes fans.



ULTRA WAVE
BOOTSY—Warner Bros. BSK 3433 (7.98)

P-Funk's "space bass" player sounds like he got a few thousand extra-terrestrial party lines in the studio while recording this LP, and only erased where he pleased. The BOS-bulleting "Mug Push" alone contains snippets of "Short'nin' Bread," "Somewhere Over The Rainbow" and "Dry Bones" ("the hip bone's connected to the . . .").

WYNNE JAMMIN'
PHILIPPE WYNNE—Uncle Jam JZ 36843 (CBS) (7.98)



Production by P-Funk's George Clinton and Ron Dunbar is a departure for the ex-Spinners vocalist, but balance of long numbers like "Never Gonna Tell It" and terse statements will please a broad listener spectrum.

WHERE ARE ALL THE NICE GIRLS?

ANY TROUBLE—Stiff America Use 6 (7.98)



Kicking off a new Stiff label and a new LP with the ska-influenced "Second Choice" this

British quartet plays very catchy tunes with flair. Listen to the love-sick "Foolish Pride" and ABBA's "Name Of The Game" done live.

THE BIGGEST TOUR IN SPORT
999—Polydor PD-1-6307 (5.98)



A rock 'n' roll bargain from the quartet made an AOR splash with their similarly titled studio LP. Caught in raw, living fury, they slam the guts out of "Inside Out," "Emergency" and "Homicide."

LOVE UPRISING
TAVARES—Capitol ST 12117 (7.98)



Singing in harmonies that (seemingly) only a family could muster, Tavares presents snappy hooks like the title and "Break Down For Love," and slow songs like "Loneliness." The Latin percussion adds rhythmic dimension.

WIPPO
Manmade MMR-1 (7.98)



Elaborately produced and packaged, this multi-colored 10-inch pic-disc is the debut of an L.A. one-man band. The tricky rhythms and biting lyrics of cuts like "Totally Hip" should attract AOR stations.

JOAN JETT
Black Heart JJ707 (7.98)



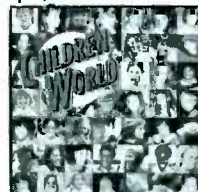
Ex-Runaway Jett's solo independent release is an impressive collection of punchy rockers with just enough sweetness to put them over commercial formats. With originals and imaginative covers of "Shout," and "You Don't Own Me."

CHICK COREA AND GARY BURTON IN CONCERT, ZURICH, OCTOBER 28, 1979
ECM-2-1182 (WB) (14.98)



This improvisational LP, unlike most other live albums, is a record of one concert. Corea on piano and Burton on vibraharp create a soothing blend of overtones.

CHILDREN OF THE WORLD
Epic/Cleveland Int'l JE 36769 (7.98)



The best of a Cleveland youth choir appears here with guest vocalists including Andy Williams, Bobby Goldsboro, Janie Fricke, Charlie Daniels, Ellen Foley, Jimmy Hall and Herve (Tattoo from "Fantasy Island") Villechaise. Perfect A/C fare.

CHIRPIN'
CECIL PARKER—TEC 1201 (7.98)



Philadelphian Parker has an airy tenor voice and an optimistic outlook as a songwriter. Both positive forces work together on an uptempo dance, "Get On Up," and string-laden ballads like "Love Is."

GLORY ROAD
GILLAN—Virgin/RSO VR-1-1001 (7.98)



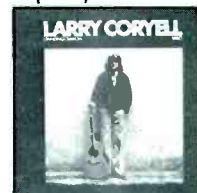
The current heavy metal resurgence could have no better spokesman than ex-Deep Purple vocalist Ian Gillan, who's assembled a band that interprets the genre with style. The instrumental centerpiece is Bernie Torme's guitar.

REGGAE FEVER
STEEL PULSE—Mango MLP5 9613 (Island) (7.98)



A strong sense of melody, rock-solid production and Selwyn Brown's personable lead vocals all make Steel Pulse one of the most crossover-ready reggae bands on record.

STANDING OVATION
LARRY CORYELL—Arista/Novus AN 3024 (7.98)



The title's a pun on the manufacturer of Coryell's six and twelve-stringed guitars, which he plays (in overdubbed duets, trios etc. with himself) with mind-boggling technique. "Disco Texas" proves that acoustic guitars can really rock.

Cover Story:

Queen's Multi-Faceted Success

■ Some folks' criteria for what constitutes big-time success in the music business go beyond such matters as record and concert ticket sales, radio airplay and the like. For instance, does the act have a song that's been adopted as a theme by a professional sports team, as Sister Sledge's "We Are Family" was taken over by the Pittsburgh Pirates last year? Does the artist have a hit so familiar that it has been parodied by someone else, an honor the Knack's "My Sharona" has been accorded at least twice?

By those standards, as well as the more usual ones, Queen has succeeded in spades. Their single "Another One Bites the Dust" was adopted early this fall by the Detroit Lions of the National Football League; since then, numerous other teams in several sports have taken "Dust" as their own. That same song has been further immortalized by someone named Weird Al Yankovic, the fellow who turned "My Sharona" into "My Balogna." In Yankovic's hands, "Dust" has become "Another One Rides the Bus," which has become pretty popular itself.

Of course, anyone who hasn't heard "Dust" or the Elektra album it came from, "The Game," has probably spent the last few months in the hills of Tierra del Fuego. An indication of just how popular those records are, came the week of October 4, when Queen scored a rare triple sweep of *Record World's* charts: "Another One Bites the Dust" was #1 on both the Singles and Black Oriented Singles Charts, while "The Game" went to #1 on the Album Chart. One wonders what might have happened if the first single from "The Game," the rockabilly-flavored "Crazy Little Thing Called Love," had received the same kind of attention as a country record.

With "The Game" having achieved platinum certification,

"Queen II" is now the only one of Queen's nine albums that has not gone at least gold. And they may well add to their treasury of precious metals when the soundtrack album to the film "Flash Gordon," with music written by Queen, is released in early December, with a greatest hits package to follow in early January.

Meanwhile, the four members of Queen have been keeping busy. Guitarist Brian May was heavily involved in technical post-production for "Flash Gordon," synching the music with the film, while vocalist Freddie Mercury has reportedly been turning down movie offers. Bass player John Deacon, who wrote "Dust," has been producing some sessions for Chris Rea, and drummer Roger Taylor has been working on a solo album tentatively titled "Fun in Space."

Goldman To Speak At B'nai B'rith Meet

■ NEW YORK — Arista Records executive vice president and general manager Elliot Goldman, who is also vice president and board member of the Ariola International Group, will be the guest speaker at a meeting of the music and performing arts lodge of the B'nai B'rith on Dec. 1. The subject of Goldman's talk will be the marketing cost practices of the American record industry.

The session will begin at 7:30 p.m. in the auditorium of the Sutton Place Synagogue, 225 E. 51st St., in New York.

MCA Videocassette Ups Marguerite Olsen

■ LOS ANGELES—Marguerite Olsen has been named director of advertising and promotion for MCA Videocassette, Inc., a subsidiary of Universal City Studios, Inc. She has been with Universal City Studios for 16 years.

XTC at the Santa Monica Civic



Virgin/RSO recording artists XTC recently performed at the Santa Monica Civic in Los Angeles in support of their latest album, "Black Sea." Pictured backstage after the concert are, from left: Rich Fitzgerald, RSO vice president and general manager; Dave Gregory, XTC guitarist; Andy Partridge, XTC lead vocalist; Al Coury, RSO president; Terry Chambers, XTC drummer and Colin Moulding, XTC bass guitarist.

The Coast

By SAMUEL GRAHAM and SAM SUTHERLAND

■ INNER TUBES: The Tubes' ride hasn't been the smoothest. In the five years or so since this often outrageous, sometimes excellent band first came on the scene, they have left behind five albums—almost none of which they're happy about and none of which exactly set the world on fire, sales-wise—and as many producers, a manager, a record label (A&M), at least one aborted concert tour and, it would seem, a good dose of disenchantment with their lot. Now, a lucrative new contract with Capitol has given the Tubes a chance to prove what they and some other folks have thought all along: this is a band with more than an elaborate, impressive and funny stage act. They can write songs, too, and they can make good records.

Tubes singer **Fee Waybill** bars few holds when he talks about his group's past. To hear him tell it, only one of their records—"What Do You Want From Live," the fourth—is worthy of anyone's turntable. The first three, produced in order by **Al Kooper**, **Ken Scott** and **John Anthony**, are described by Waybill as everything from unsuccessful or unsatisfactory to out-and-out disastrous. Even "Remote Control," their last for A&M and easily their best studio work, doesn't meet with Fee's approval, despite the heavy airplay tracks like "Prime Time" enjoyed; "I think it sounds too much like **Todd (Rundgren)**," he says, referring to that record's producer.

The time has come, Waybill says, for the Tubes to make the record of which they're capable. "We don't wanna just make 'The Next Tubes Album,'" he says. "We want to make a great album, the definitive Tubes album that we should have made before." Although no producer has been set, Fee and the boys know what they don't want this time around. "We want to get rid of the layered, overkill production sound," and the horns, strings and choir-like vocal affects that went with it. "We're looking for a more spaced sound, where there's air and you can hear the individual things."

The Tubes' new lease on life will make itself known in the songs as well, Waybill points out. "You know, a writer's point of view changes. A struggling band, like we were, tends to write about stuff such as survival, paying the rent, how do I get high, how do I get laid. Once you get more secure, you write about, say, the Holy Wars, or the rat race of the blue collar worker. I think we've evolved through that type of idea, where you have to write about a problem that needs solving, or make a comment about some type of social situation. Now, we've become unencumbered, and we're writing songs that are fun."

The band's current publicity shot shows the seven of them in suits, ties and earnest looks. They appear almost wholesome, if a little wild-eyed. Does that mean that their renowned stage act will now be more austere as well? Will the infamous **Quay Lewd** be a thing of the past? "No," says Fee. "I don't know if Quay Lewd will ever die. We're still gonna have a pretty elaborate (stage) production, I would say; it just won't include ten extra bodies on the road. The whole thing is, we want to have our cake and eat it, too. We want to have the big production, but on the other hand we want people to get involved with the music as well."

OPEN EARS POLICY: When we recounted the genesis of guitarist **Steve Tibbetts'** self-marketed LPs in the recent column, few industry sources reacted to his assertion that major labels are reluctant to pursue unsolicited demos and masters.

One source that did, however, was Inner City's **Irv Kratka**, whose label wasn't internationally being lumped in with the competition, given the adventurous tone of much of their catalogue. That said, we'll let Kratka insert his own remarks, which should prove encouraging to young players like Tibbetts: "Having literally two dozen LPs from artists from initial cassette productions sent to us, [we] can only assume that Steve never heard of Inner City . . . We are interested in material, and would hope that you can so inform your readers. **Jeff Lorber** came to us on cassette, as did **Dry Jack**, as did **Cam Newton**, as did **Dan Siegel**, **Cybill Shepherd** and upcoming LPs by **Condor**, **Fred Raulston**, **Kellis Ethridge**, etc."

Kratka adds that the label "has grown . . . by the very virtue of our open door policy in this regard," which sounds to us like proof positive that there is an alternative to the usual pop gauntlet facing unknowns.

AGAINST TYPE: **Keith Richards** was in Los Angeles last week, but apparently breaking from his usual rock 'n' roll behavior—instead of

(Continued on page 33)

George Clinton Outlines His Funk Philosophy

By KEN SMIKLE

■ NEW YORK — His wild and often outrageous exterior has made people tend to forget that George Clinton, aka Dr. Funkenstein, heads up one of the most successful independent music production companies. And as he explained in a recent interview, there is a definite method to his madness. "We're kind of tightening up everything," he said. "We're consolidating all of the projects into a logo called Chosa Negra (meaning Black Shack) that will give us a corporate identity."

In addition to his newly formed Uncle Jam label with CBS, Clinton has placed acts on Warner Bros., Casablanca and Atlantic. This re-organization of his forces into a tightly structured business operation is something that he says he has been deliberately avoiding up until now. "To me that's part of the thing that helps sell records, because the only thing that makes something old and old-fashioned is when somebody knows it, is familiarized with it and knows what it looks like, smells like and tastes like. They're sick of it after that. That's called obsolescence. That's the American way of life."

"So I've intentionally, and probably subconsciously, avoided being seen. I wouldn't do TV, I wouldn't do talk shows, I wouldn't do anything that could freeze frame you, rerun you or anything like that. As long as people have to look at me through Sir Nose, or Dr. Funkenstein, Mr. Wiggle or George Clinton and crazy mother, I can entertain them for life and I can sell records probably forever. Even when somebody wanted to give me an award, I would never accept in on stage because that defeats the image that I was trying to create. People like to be entertained, they like to fantasize about you. If I mess up their fantasy by letting them know you, then they're tired with you, they're bored with you. So I make sure that they don't know me."

During the last year, Clinton has concentrated most of his energies on getting his business straight, with the feeling that they had enough strong product in the marketplace to keep the entire P-Funk family busy and the public satisfied. "But then when I looked around I saw that it was taking a white group like Queen to keep the funk going on the charts. I said 'well, it's time for us to get some real funk out here.' So we put Zapp out and took care of that. Plus we put out singles on Bootsy and the Sweat Band, so this Christmas should

be a funky Christmas."

The funk philosophy and style that Clinton has created has been picked up by a number of followers and new recruits. While he readily admits that they give him the credit, he says that funk is its own entity. "I give it back to the funk, not to me. They see the funk as being me, and I see it as just the opportunity to do it and say 'Funk it.' I do the best I can and after that I just don't care about it. I learned that from being at Motown and just being in the business for a long time. All you can do is the best you can and after that just leave it alone because it will blow your mind."

"I've always told each one of our artists that have gotten big is that your biggest obligation to this thing is to help somebody else. It's hard for one entertainer to deal with another entertainer. That will make you grow up. It made me grow up having to produce Bootsy. It makes you deal with your own ego and realize that here's another artist you're going to help make it. Most stars don't want to help nobody also make it. They do not want the people that they are producing to get bigger than them. My interpretation of that is just the opposite. If I can help somebody make it bigger than I made it, then I'm safe from anybody manipulating me through my own ego."

"That's all that I ask from anybody—just help each other. And that's the hardest part of the gig; for that many talented people to get along. My only gig in the whole thing is being the referee. I've learned that as long as we can stay together and tight, that that is the only thing that matters."

For the immediate future Clinton will be knee deep in production work. "I'll be producing and coming up with the concepts. There are so many acts now that I couldn't possibly be on the road show. I have to make sure that all these acts have the right concept and that they don't sound alike. There are enough writers and producers in the organization that I can make sure that one album doesn't sound like another. One of the concepts, also, is to try and let an artist do his own thing. If a musician can write and create his own feeling, that's the best thing by far. The overall concept for any artists today is that that person should write and sing what they feel. Then you get the true talent of that person. Most people can write. Then that's less work that I have to do, so I can go fishing!

"Parliament, Funkadelic, Bootsy, even the Brides are second nature to me. I could just sit here and do a whole album. But I don't want to do everything like that because people would really be able to analyze me because it would all be the same. I've been with Motown and I know that structure. I've done rock and roll, and I've done what we call arty farty lyrics. That's that new wave, anti-logic stuff — Devo, Talking Heads. I've done that. All it is is barbershop b.s. rap. I do that really good. I can do it off the top of my head."

Part of the strength of funk is its magic. But over the years it has evolved. "People are trying to take it seriously," Clinton laughed. "When they start selling records and making money, they start making it arty and intellectual, that it means something deep. It does, but when it gets too close to that and too close to selling a million every time you turn around, I have to do an electric spanking of war babies, which is the title of Funkadelic's new album."

"It has a lot to do with the atomic bomb, genetics, and all the other new things that have been invented. Logic has just taken a back seat. Logic is out to lunch now. Since Einstein split the atom, what goes up doesn't have to come down. "Electric Spanking of War Babies" is explaining all of this anti-logic stuff that's going on now. Whenever things get too commercial I try to come out with something like that. This way people will say, 'Well, no, we don't know exactly what they are about.' On one side, I may try to sell some smash records here at CBS, and at the same time I might do a conceptual record that sounds like it wasn't meant to do nothing. As long as I can keep it confusing like that and don't be like planned obsolescence, it'll work for ever."

RSO Launches Push for 'Star Wars' Xmas LP

■ LOS ANGELES—RSO Records has launched a major marketing, promotion and publicity campaign, geared especially for the children's market, in support of the album "Christmas in the Stars (Star Wars Christmas Album)" and the single from the album, "What Can You Get A Wookiee for Christmas (When He Already Owns A Comb)?"

The album, part of the long-term arrangement between Lucasfilm and the Robert Stigwood Organization, features characters from the films "Star Wars" and "The Empire Strikes Back" and is the first Christmas album RSO has ever released. All the songs on the album, with the exception of the standard "Sleigh Ride," were written specifically for the album by several different songwriters.

Contests for children based on the question posed by the new single are planned in over 50 cities, with winners to receive Wookiee beach blankets. In-store display material includes mobiles, standups, easelbacks and other material. Extensive television, radio and newspaper advertising is planned for the album and single.

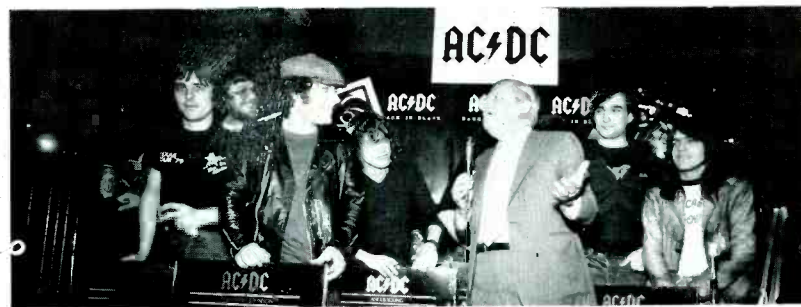
The album was conceived by Meco Menardo and produced by Menardo with Tony Bongiovi and Lance Quinn.

E/A Names Zutaut

■ LOS ANGELES—Tom Zutaut has been appointed national singles sales director for Elektra/Asylum Records, it was announced by Lou Maglia, E/A's vice president/sales.

Zutaut had been WEA's Chicago-based midwest regional singles specialist since April 1979. Zutaut began his career in 1977 in the WEA promotion mailroom. He was promoted to field inventory clerk in '78 and to field merchandiser in January '79.

Ten Million for AC/DC



Atlantic recording group AC/DC was recently presented with special award plaques signifying worldwide album sales in excess of ten million units. The presentation was made at a reception following the last of three sold-out shows at the Hammersmith Odeon in London. The group's current album, "Back in Black," has been certified gold or platinum in seven countries. Shown from left are: AC/DC's Phil Rudd; Atlantic vice president of international operations Phil Carson; AC/DC's Brian Johnson and Angus Young; WEA International president Nesuhi Ertegun; AC/DC manager Peter Mensch, and AC/DC's Malcolm Young. Hidden behind Ertegun is AC/DC's Cliff Williams.

RECORD WORLD NOVEMBER 29, 1980

N.Y. Chapter of NARAS Appeals for CBS Studio

By BRIAN CHIN

■ NEW YORK — Members of the New York chapter of the National Academy of Recording Arts and Sciences, concerned by reports that CBS has sold its 30th Street recording studio to be torn down and replaced by an apartment building, have adopted a position paper calling for its preservation. The paper, finalized for industry distribution this week, asserts that continued maintenance of the studio is the "obligation (of) the owner of such an audio landmark," and that "a sense of utility, history and audio recording desirability should offset financial considerations which seem to dictate sale to 'just' the highest bidder." The statement describes Studio C, located at 207 East 30th Street in Manhattan, as "the best recording studio in New York, if not the world."

Statement Approved

New York NARAS chapter president Ray Moore, who participated in the drafting of the paper, told *RW* that a majority of chapter governors, officers and trustees approved the statement at a November 6 meeting. "Many of the governors recorded there; they know the place," he said. One governor, Moore added, even made a bid to buy the studio, which was rejected by CBS, with the reply that the property had already been sold. It is also understood, said Moore, that the sale was announced to the CBS Masterworks A&R department with no prior notice: "They weren't asked if it was proper or fitting . . . The feeling among the producers is that, had there been any knowledge beforehand, they would have used it more." CBS, according to Moore, had been cutting back budgeting for Broadway

and classical recordings being made at the facility, but other labels, notably Nonesuch and Angel, had been using the studio, and part of Frank Sinatra's recent "Trilogy" set had been recorded there. In its 32 year history, the position paper noted, the studio had been the recording "home" of "South Pacific," "The Sound of Music," "West Side Story" and "A Chorus Line," as well as Stravinsky, Bernstein, Ellington and Stern, among others. The church building housing the studio dates back to the 1850s.

Options for increasing the income potential of the facility, according to the paper, include "film scoring, a video soundstage, audio editing for video and, perhaps, use as a rehearsal hall."

CBS executives either declined comment or could not be reached for response to the paper and have yet to either officially confirm the sale or name a buyer. "It's difficult to mount a campaign if we don't know if they'll go through with it," Moore said.

Schroeder Names Beldeen Fortunato

■ NEW YORK—Aaron Schroeder, president of A. Schroeder International Ltd., has announced the promotion of Beldeen Fortunato to vice president. Fortunato, who has been with the Schroeder Organization since its inception in 1960, will be responsible for the worldwide operation of the firm and can be reached at the company's new offices, 200 West 51 Street, New York, NY 10019 (212/582-8995).

'A' in L.A.



After the completion of their 1980 U.S. tour in support of their Chrysalis LP, "A," Ian Anderson and the other members of Jethro Tull were met backstage at their L.A. date by executives of Chrysalis Records. Shown from left are: (front row) Billy Bass, senior vice president, promotion and creative services; Roger Watson, director of A&R; Jo Lustig, U.K. representative for Jethro Tull; Sal Licata, president, Chrysalis Records; Eddie Jobson, keyboardist/violinist; Ian Anderson; Martin Barre, guitarist; Terry Ellis, co-chairman, Chrysalis Intl. Group of Companies; Chris Wright, co-chairman, Chrysalis Intl. Group of Companies; Doug D'arcy, managing director, Chrysalis Records (U.K.); Jeff Aldrich, vice president A&R and artist development; (back row) Stan Layton, vice president sales, Chrysalis; Dave Pegg, bassist; Mark Craney, drummer; Roy Eldridge, director of A&R and artist development Chrysalis (UK).

New York, N.Y.

By DAVID MCGEE

■ ON THE TOWN: **Dire Straits** has come in for a fair share of critical barbs for what has been viewed as a lackluster stage show. The problem is simply one of perception. **Mark Knopfler's** major concern is to put the songs across, seemingly with a minimum of distraction on the part of the band. Of course, it might be argued, Bruce Springsteen's major concern is to put his songs across too; but he writes in a more conventional narrative style, rife with concrete images that easily translate into dramatic stage presentations. Knopfler's tunes are more elliptical and abstract—and he doesn't appear to have a clue as to how to "act out" songs that really don't lend themselves to theatrics. Lighting can be used to create moods, but ultimately the persuasiveness of a Dire Straits show depends largely on whether Knopfler and his mates can strike a responsive chord in the audience via incisive, eloquent instrumental work in back of the vocals.

If this is the case, then the group's Beacon Theatre concert was a triumph. Although he has a limited vocal range, Knopfler makes great use of certain techniques—laying off a phrase as the music rushes past, then biting it off abruptly, for example—to convey emotion. And then he goes to the guitar as the final authority. On this occasion he showed some proclivity towards fiery, staccato runs, with notes flying everywhere; but for most of the night he was content to be more contemplative—in fact, the spiritual overtones of his style recalled Eric Clapton's work on the Blind Faith album. Crisp, thoughtful runs only a few notes in length packed the most punch, particularly when propelled by the solid rock rhythm section of **Pick Withers** and **John Illsley** on drums and bass, respectively. Of the group's two new additions, the rhythm guitar player was most impressive both as a musician and as a performer (his frequent displays of youthful exuberance were in stark contrast to the fairly static poses of the other). A faulty sound mix put the keyboardist at a disadvantage—when a person is either virtually inaudible or too loud for much of the show it's hard to render judgment on his playing.

So it was that Dire Straits' songs stood on their merits and passed the test with ease. Knopfler and company are clearly trying to beef up their stage presence, but they should know that at some point it's only the songs that count—and those are just about as good as anyone's.

Tom Waits' yearly New York appearance was not so much a concert as it was a song recital, minus the stuffiness one normally associates with such events. In recent years Waits has become rather grandiose in his use of props. Cash registers, lampposts, mock-ups of newsstands and living rooms, old cars and gas pumps have all adorned the stage at various times, and all were used to good effect as Waits gained confidence in his ability as an actor.

This time, however, the show was stripped to bare essentials. Virtually the only props of any consequence were a divan and a television set that were rolled onto the stage during an encore (fittingly enough, the set failed to work and the stagehands wheeled it back into the wings). Last year's fine four-piece band was down to one instrument—an upright bass—and Waits, as a result, spent more time at the piano than he has of late. The net result was positive: the duo's simple arrangements highlighted the grand structure and lilting melodies of Waits' songs, and made the simple beauty of his lyrics all the more compelling.

The show wasn't as well-paced as others have been, and one could quibble about other points: if you're going to play the first four bars of "Sight for Sore Eyes," one of your best songs, then play the whole thing. Or, if you're going to sing half of the first verse of "Better Off Without a Wife," an audience favorite, sing the whole thing (Waits backed off, claiming he'd promised his new bride that he'd never again sing the song). But this is all small potatoes: In his previous appearances Waits has made a strong case for himself as one of the premier songwriters and performers of his generation, and this one was no different.

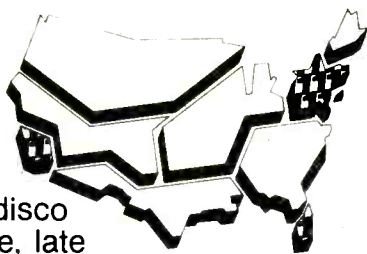
Last but certainly not least, **Delbert McClinton**, New York, N.Y.'s main man, blew into town backed by the hottest band he's ever traveled with and boasting a new album for Capitol Records, "The Jealous Kind," that is far and away the best he's ever recorded. So it was appropriate that his one-night stand at the Bottom Line set new standards for a man whose standards are high to begin with.

First and foremost, McClinton is a *nonpareil* white blues singer—**Garland Jeffreys** introduced him as "the best singer in America," and

(Continued on page 27)

The Record World

1



Strong R&B & disco influence, late on country hits, strong retail influence, MOR potential.

Air Supply: a36 WABC, 24-21 WAXY, 17-12 WBBF, 23-17 WBSB, 12-11 WCAO, 8-6 WFBR, 27-24 WFIL, 23-17 WIFI, 20-18 WKBW, 26-24 WNBC, 8-6 WPGC, 21-16 WRKO, 27-25 WTIC-FM, 9-5 WYRE, d29 KEARTH, d29 KFI, 24-19 PRO-FM, a F105, 28-25 JB105, 26-21 K101, 17-21 Q107, 14-11 ROCK102, 24-20 14Q.

P. Benatar: 36-24 WABC, 25-18 WAXY, 8-3 WBSB, 11-9 WIFI, 7-9 WKBW, 8-2 WTIC-FM, 15-13 WXKS, 4-3 WYRE, 12-11 KEARTH, 13-12 KFI, 18-16 KFRC, 15-14 KRLA, 11-8 KSF, 14-11 PRO-FM, 15-11 F105, 13-9 JB105, 4-9 Q107, 13-12 ROCK102, 20-9 Y100.

Blondie: ahp WABC, d26 WAXY, e WBBF, a WFBR, a WFIL, a WIFI, d19 WKBW, d23 WRKO, 30-18 WTIC-FM, d30 WXKS, 31-25 WYRE, 28-15 KEARTH, 30-27 KFI, d36 KFRC, e KRLA 27-24 PRO-FM, d28 F105, 33-21 JB105, 40-34 ROCK102, 33-30 Y100.

Cheap Trick: on WIFI, a WKBW, 26-24 WYRE, a KSF, a35 JB105, e Q107, 33-29 ROCK102.

N. Diamond: 19-19 WABC, 16-10 WAXY, 18-13 WBBF, 28-21 WBSB, 18-14 WCAO, 16-8 WFBR, 10-8 WFIL, 18-11 WIFI, 10-5 WKBW, 21-19 WNBC, 11-9 WPGC, 13-7 WRKO, 19-10 WTIC-FM, 28-18 WXKS, 15-9 WYRE, 19-16 KEARTH, 27-23 KFI, 25-20 KFRC, 18-14 PRO-FM, 8-5 F105, 20-10 JB105, 16-8 K101, 3-3 ROCK102, 31-23 Y100, 16-14 14Q.

Doobie Bros.: a29 WAXY, 29-25 WCAO, 27-20 WFBR, a WKBW, a WTIC-FM, 33-30 WYRE, on KEARTH, on KFI, on KSF, d25 F105, a33 JB105, a27 KC101 e Q107, 36-31 ROCK102.

E., W. & F.: a WCAO, on WFIL, d30 WIFI, d27 WRKO, d27 WXKS, a JB105, a31 Y100.

A. Gibb: e WBBF, d29 WBSB, a WCAO, d29 WFBR, on WFIL, on WIFI, 25-23 WPGC, d28 WRKO, 35-22 WYRE, on KFI, d26 PRO-FM, on JB105, a29 KC101, 38-35 ROCK102.

Heart: ahp WABC, d28 WAXY, a WBBF, 29-24 WBSB, on WCAO, 29-23 WFBR, d29 WFIL, on WIFI, d24 WKBW, 18-13 WPGC, 29-28 WTIC-FM, a WXKS, 32-36 WYRE, on KEARTH, a KFI, d39 KFRC, d27 KSF, a PRO-FM, d29 F105, 34-31 JB105, d28 K101, a28 KC101, 35-33 ROCK102, 29-27 14Q.

Kool & The Gang: 31-23 WABC, a WAXY, 25-20 WBSB, 28-18 WCAO, 15-11 WFBR, d23 WIFI, d26 WKTU, 7-7 WPGC, 26-22 WRKO, 26-20 WTIC-FM, 20-17 WXKS, 26-20

KEARTH, 21-20 KFI, 28-25 KFRC, 26-19 KRLA, 10-6 JB105, 25-19 K101, 24-14 Y100.

J. Lennon: 23-11 WABC, 19-12 WAXY, 20-11 WBBF, d25 WBSB, 22-16 WCAO, 22-14 WFBR, 18-11 WFIL, 11-8 WIFI, 13-4 WKBW, a28 WKTU, 20-16 WNBC, 9-5 WPGC, 20-11 WRKO, 18-9 WTIC-FM, 31-17 WXKS, 18-15 WYRE, 9-5 KEARTH, 22-14 KFI, 15-10 KFRC, 16-10 KRLA, 22-13 KSF, 20-16 PRO-FM, 22-20 F105, 29-15 JB105, 15-7 K101, 15-4 Q107, 11-4 ROCK102, 20-16 14Q.

B. Manilow: hp WABC, d30 WAXY, d24 WBBF, a WBSB, 30-27 WCAO, d26 WFBR, on WFIL, on WIFI, d20 WKBW, 28-26 WNBC, a24 WPGC, 36-33 WYRE, d30 KEARTH, on KFI, d22 PRO-FM, 37-30 ROCK102, a28 14Q.

O. Newton-John/C. Richard: d25 WAXY, 27-23 WCAO, 11-10 WFBR, a30 WFIL, 19-14 WKBW, 29-22 WNBC, a30 WRKO, 29-28 WYRE, d28 KEARTH, on KFI, 25-21 PRO-FM, 24-22 JB105, 31-19 ROCK102, 25-23 14Q.

Police: 34-39 WABC, d21 WBBF, 19-14 WBSB, 26-18 WIFI, 22-15 WKEW, 22-18 WPGC, 28-27 WTIC-FM, 25-18 WYRE, 20-18 KEARTH, 26-24 KFI, 23-21 KFRC, d26 KRLA, 29-21 KSF, 28-25 PRO-FM, d23 F105, 30-27 JB105, d29 Q107, 25-18 ROCK102, 32-29 Y100, 27-24 14Q.

Reddings: 14-12 WFBR, a WKTU, 27-24 WXKS, 12-9 Y100.

L. Sayer: 37-33 WABC, 6-4 WCAO, 6-5 WFBR, 9-6 WFIL, 25-22 WKBW, 15-12 WNBC, 4-3 WPGC, 8-6 WRKO, 3-2 WYRE, 8-6 KEARTH, 10-9 KFI, 26-23 KFRC, 24-20 KSF, 12-9 PRO-FM, 3-2 F105, 18-14 JB105, 5-5 Q107, 17-16 ROCK102, 30-21 Y100, 23-13 14Q.

B. Springsteen: 21-14 WABC, 18-11 WAXY, 7-2 WBBF, 13-6 WBSB, 7-2 WFBR, a26 WFIL, 14-7 WIFI, 8-7 WKBW, 19-18 WNBC, 6-4 WPGC, 22-15 WRKO, 14-8 WTIC-FM, 4-4 WXKS, 10-7 WYRE, 15-13 KEARTH, 18-13 KFI, 12-8 KFRC, 13-11 KSF, 17-13 PRO-FM, 23-15 F105, 17-13 JB105, 30-22 K101, 19-11 Q107, 6-5 ROCK102, 26-25 Y100, 3-2 14Q.

Steely Dan: a WAXY, a WCAO, a22 WPGC, a KEARTH, a KSF, a F105, a40 ROCK102.

R. Stewart: a WAXY, a WBSB, a30 WCAO, d27 WFBR, a WIFI, a21 WPGC, a WTIC-FM, 34-31 WYRE, a KEARTH, d28 KFI, d33 KFRC, d28 KSF, a F105, d34 JB105, e Q107, a38 ROCK102.

B. Streisand/B. Gibb: hp-31 WABC, 14-7 WAXY, 23-17 WBBF, 21-16 WBSB, 26-17 WCAO, 26-19 WFBR, 25-17 WFIL, 13-5 WIFI, 3-2 WKBW, 13-8 WPGC, 2-2 WRKO, 20-15 WTIC-FM, 12-10 WXKS, 22-17 WYRE, 13-9 KEARTH, on KFI, 13-11 KRLA, 9-6 KSF, 19-15 PRO-FM, 13-8 F105, 23-18 JB105, 5-2 ROCK102, 27-15 Y100, 13-9 14Q.

D. Summer: a WXKS, a KEARTH, on KFI, a KFRC, a KSF.

Tierra: a WCAO, a WKBW, d34 WXKS, 1-2 KEARTH, 11-4 KFI, 40-38 KFRC, a PRO-FM, a30 KC101, 23-22 Y100.

2



Early on product, rock & roll influence, strong sales influence from both r&b, disco and country records.

Blondie: a29 WAKY, 23-19 WAYS, e WBBQ, e WBSR, e WCGQ, a WCIR, a28 WCKY, d15 WERC, a WFLB, d21 WGH, d30 WHBQ, a WHHY, d35 WISE, 37-33 WIVY, d23 WMC-FM, a WQXI, d27 WRFC, 33-28 WSGA, d30 WSKZ, e KX-104, d10 KXX-106, d29 Q105, e V100, d26 Z93, a28 94Q.

Climax Blues Band: e WANS-FM, 30-24 WBBQ, d28 WCGO, a WHHY, d39 WSGA, a WSKZ, 26-23 KXX-106, 26-24 94Q.

Doobie Brothers: d37 WANS-FM, a WAYS, 28-17 WBBQ, a WBSR, a WERC, d31 WFLB, 34-29 WIVY, a WKIX, a WLCY, a25 WMC-FM, d29 WQXI, a WRFC, a WRJZ, 26-22 WSGA, e KX-104, 28-24 KXX-106, 30-25 Q105, d29 V100, a28 Z93, 30-25 92Q, d29 94Q.

Dr. Hook: e W3BQ, d27 WSGQ, d30 WCIR, a29 WCKY, a33 WSGA, e KX-104, 27-23 Q105, 30-27 Z93, a33 Z102, 25-21 92Q.

Eagles: a WANS-FM, a WAYS, e WBBQ, a WCGQ, a WHHY, a KX-104, e V100.

E., W. & F.: a WANS-FM, a WAYS, a WBBQ, a WCIR, d34 WFLB, e WGH, e BJ-105, e KX-104, 13-13 Q105, a 92Q.

A. Gibb: e WANS-FM, d28 WAYS, e WBBQ, e WBSR, e WCIR, a WERC, d32 WFLB, e WGH, e WHHY, e WISE, 38-34 W.VY, a WLCY, d32 WRFC, a WRJZ, a32 WSGA, d29 WSGN, a Q105, e V100, a Z93, a32 Z102, e 92Q.

Heart: 25-23 WAKY, 17-11 WANS-FM, e WAYS, d28 WBBQ, e WBSR, a29 WCGO, e WCIR, 25-18 WERC, d35 WFLB, a WGH, d28 WHHY, 33-19 WISE, 39-30 WIVY, a27 WLCY, a WMC-FM, 28-25 WQXI, d28 WRFC, 31-25 WSGA, 28-22 WSGN, d28 WSKZ, e BJ-105, 24-20 KJ-100, d26 KX-104, 29-26 KXX-106, 28-24 Q105, d30 V100, 27-24 Z93, 31-25 Z102, a 92Q, 28-25 94Q.

Kings: a WBBQ, a WFLB, a KX-104, e KXX-106, e Q105.

B. Manilow: a30 WAKY, d24 WAYS, e WBBQ, d27 WBSR, a WCGQ, e WCIR, a30 WERC, d30 WFLB, e WGH, e WHBQ, a WISE, d40 WIVY, 25-15 WLCY, a WRFC, 34-30 WSGA, d28 WSGN, d29 KX-104, a KXX-106, d28 Q105, e V100, 28-25 Z93, 34-30 Z102, d28 92Q.

O. Newton-John/C. Richard: e WANS-FM, 27-23 WAYS, d26 WBBQ, a WCGQ, a28 WHBQ, e WHHY, 12-9 WIVY, 16-13 WRFC, 21-19 WSGA, 23-23 KX-104, 22-20 KXX-106, 21-19 Q105, a Z93, 16-14 92Q.

Hottest:

Rock
Blondie, Doobie Bros.,
Heart, Rod Stewart

Disco
None

Radio Marketplace

E. Rabbitt: e WANS-FM, e WAYS, e WBBQ, a WERC, a WISE, e WIVY, a WKIX, a WRJZ, a 92Q, 30-26 94Q.

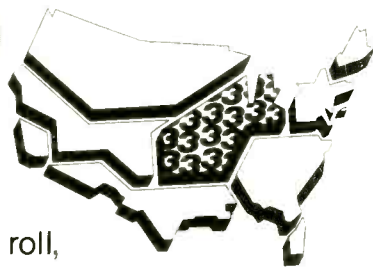
B. Scaggs: a WAYS, a WBSR, a WCGQ, e WCIR, e WISE, a WIVY, e WRFC, a WSKZ, a KX-104, a KXX-106, a Z93.

Steely Dan: a31 WAKY, a WANS-FM, a WBSR, a WCIR, a WHBQ, a WQXI, a KX-104, a V-100, a30 Z-93, 94Q.

R. Stewart: 30-28 WAKY, d26 WANS-FM, d30 WAYS, d29 WBBQ, e WBSR, e WCGQ, e WCIR, 29-22 WERC, d20 WGH, d22 WHHY, d36 WISE, d37 WIVY, d21 WMC-FM, 29-24 WQXI, e WRFC, d29 WRJZ, a34 WSGA, d29 WSKZ, 37-33 BJ-105, a34 KJ-100, d25 KX-104, d27 KXX-106, d27 Q105, e V-100, 26-19 Z-9S, a34 Z102, d30 92Q, 29-24 94Q.

Tierra: a WBBQ, d32 WBSR, d33 WFLB, e WQXI, a WRFC, 27-23 WSGA, 20-16 KX-104, e 94Q.

3



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

Blondie: a27 CKLW, d30 WDRQ, on WEFM, a WFFM, 30-28 WGCL, a WIKS, on WNDE, d28 WOKY, 27-22 WSKS-FM, 33-30 WYYS, 24-23 KBEQ, a KSLQ, a24 92X.

Doobie Brothers: 26-24 WDRQ, on WEFM, d31 WFFM, d30 WNDE, a WOKY, d28 WSKS-FM, a8 KBEQ, d18 KSLQ, a30 KXOK, a35 Q102, a25 92X.

Heart: on WDRQ, d30 WEFM, on WGCL, d34 WIKS, a WNDE, 29-24 WOKY, 21-19 WSKS-FM, 25-23 WYYS, 19-17 KBEQ, d26 KSLQ, a34 Q102, 25-21 92X, 29-26 96KX.

Korgis: 30-28 CKLW, on WDRQ, 21-19 WFFM, 25-23 WGCL, 1-2 WNDE, 23-20 WOKY, 29-26 WYYS, 28-22 WZUU, 18-16 WZZP, 22-20 KBEQ, a29 KXOK.

B. Manilow: a CKLW, a WDRQ, 26-23 26-23 WFFM, on WGCL, a WLS, d25 WNDE, 28-25 WSKS-FM, a33 WYYS, a21 WZZP, d23 KSLQ.

O. Newton-John/C. Richard: 19-19 WDRQ, 28-25 WFFM, a20 WGCL, d35 WIKS, 28-27 WOKY, a WZUU, a19 WZZP.

D. Ross: d23 WDRQ, 27-24 WFFM, d29 WGCL, d25 WOKY.

M. Stanley Band: 20-18 WGCL, on WNDE, a29 KBEQ, a KSLQ, 30-28 96KX.

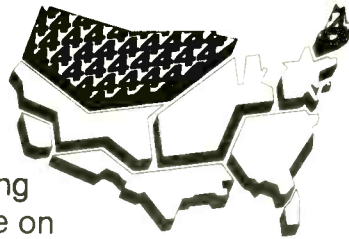
Steely Dan: a WGCL, a WIKS, a27 KBEQ, a KSLQ, a23 92X.

R. Stewart: d30 CKLW, d22 WDRQ, 30-25 WEFM, d30 WGCL, a WIKS, a WNDE, a WOKY, 26-21 WSKS-FM, 31-27 WYYS, 14-9 KBEQ, 35-30 Q102, a 92X.

B.O.S.

Earth, Wind & Fire

4



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

Blondie: a WGUY, d30 WJBQ, a28 WOW, d31 KCPX, a KFXD, a KJR, e KJRB, a KS95FM, d26 KYYX.

H. Chapin: 23-20 KCPX, 22-20 KJR, 30-28 KMJK, a KS95 FM, 19-16 KYYX, a KWKN.

Doobie Brothers: a WGUY, a KCPX, e KJR, a KMJK, 15-11 KYYX.

Dr. Hook: 19-16 KCPX, e KFXD, d31 KJRB, e KMJK, a KX95FM, e KYYX.

Earth, Wind & Fire: d37 KCPX, d28 KJRB, d28 KYYX.

A. Gibb: e WGUY, a25 WOW, d28 KCPX, a KFXD, a KJRB, e KYYX, a KMJK.

Heart: d29 WJBQ, a WOW, 30-28 WSPT, 30-22 KCPX, a KDWB, 29-26 KGW, 24-21 KJR, 18-15 KJRV, d29 KMJK, 23-10 KYYX.

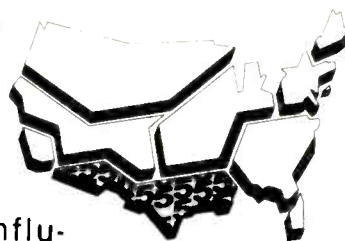
Kings: a WGUY, a KDWB, d31 KMJK.

B. Manilow: a WGUY, 26-23 WOW, d25 KCPX, a KDWB, a KGW, a KJRB, d32 KMJK, a KS95FM, e KYYX.

O. Newton-John/C. Richard: d28 WJBQ, a WSPT, a KTTX, a KDWB, d30 KXFD, 26-23 KGW, 16-9 KMJK, e KS95 FM, 28-22 KYYX.

Tierra: a WGUY, d39 KCPX, a KYYX.

5



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

Blondie: d36 WQUE, d19 WTI, d27 KGB, 30-24 KILT, 29-21 KRBE, d29 KRLY, a KROY-FM, on KTSA, d27 B97.

Doobie Brothers: a WQUE, d30 KFMK, 35-29 KILT, 26-24 KNOE-FM, 23-20 KRBE, 27-24 B100, a B97.

Dr. Hook: 28-26 WQUE, 29-25 WTI, 28-32 KILT, 30-28 KNOE-FM, 28-25 KTSA.

Earth, Wind & Fire: a WQUE, a WTI, on KRLY, a B100.

A. Gibb: a WQUE, d40 WTI, a KNOE-FM, a KRLY, a KTSA, on B97.

Heart: d35 WQUE, a WTI, a KGB, a39 KILT, d29 KNOE-FM, on KTSA, 29-28 B97.

Kool & The Gang: 26-17 WQUE, 27-23 WTI, 30-27 KRLY, a KTSA, 28-22 B97.

B. Manilow: d38 WQUE, d32 WTI, on KFMK, a38 KILT, on KNOE-FM, a KTSA, on B97.

B. Midler: d40 WQUE, a WTI, a40 KILT, a KNOE-FM.

O. Newton-John/C. Richard: 32-31 WQUE, 35-33 WTI, 14-14 KILT, 25-19 KNOE-FM, d28 KRBE, on KTSA, a B97.

Police: a WQUE, 32-27 WTI, on KFMK, 23-21 KGB, on KRLY, 24-20 B97.

Pointer Sisters: 27-23 WQUE, 37-34 WTI, a KRLY, 23-21 B97.

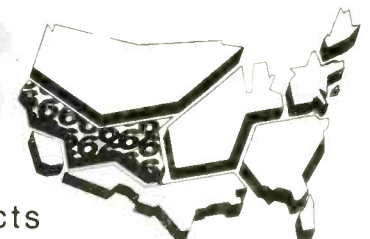
E. Rabbitt: on WQUE, 20-16 KILT, 30-27 KRBE, on KTSA.

Steely Dan: a WQUE, a WTI, a KRBE, a KROY-FM, a B100, a B97.

R. Stewart: d27 WQUE, d30 WTI, a KFMK, on KGB, d25 KNOE-FM, d29 KRBE, on KRLY, d27 B97.

Tierra: on KFMK, on KGB, on KRLY, 12-8 KTSA, a B97.

6



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

Air Supply: a29 KIMN, 25-21 KOFM, 11-9 KOPA-FM, d35 KTLK, 24-20 KVIL, 17-14 KZZP.

Blondie: a KIMN, 29-27 KOFM, d30 KOPA-FM, a KTLK, e KUPD, 29-26 KZZP.

H. Chapin: 29-22 KOPA-FM, e KVIL.

Heart: a30 KOFM, d29 KOPA-FM, d33 KTLK, d27 KUPD, 24-19 KZZP.

Kool & The Gang: a KNUS, a KOPA-FM.

B. Manilow: a29 KOFM, a KOPA-FM, d24 KVIL.

R. Meisner: 23-22 KIMN, 19-16 KOPA-FM, 22-14 KTLK, 23-20 KUPD, a KVIL, 18-15 KZZP.

Police: a KIMN, 23-12 KOPA-FM, 39-34 KTLK, 20-10 KUPD, 20-18 KZZP.

D. Ross: d24 KOPA-FM, d22 KVIL, 25-22 KZZP.

B. Springsteen: 20-15 KIMN, a KNUS, 24-20 KOFM, 20-10 KOPA-FM, 21-10 KTLK, 1-1 KUPD, 13-10 KZZP.

R. Stewart: a KOPA-FM, d37 KTLK, d28 KUPD, 28-25 KZZP.

Country

None

A/C

Blondie, Barry Manilow

LP Cuts

Eagles ("Seven Bridges Road") WAYS, WBBQ, WSSB, WCGQ, WHHY, KBEQ, KRBE, KX104, Q105, V100, Rock 102, 96KX.

Columbia Is Pushing Rockpile As 'Just' A Rock 'n' Roll Band

By PHIL DIMAURO

■ NEW YORK—"Four promising solo careers bite the dust," reads the humorous trade advertisement for Rockpile, a new rock 'n' roll band that really isn't new. Nick Lowe, Dave Edmunds, Billy Bremner (all on guitar and vocals, with Lowe specializing on bass) and drummer Terry Williams have played and recorded together for years, but their tours have always been, technically speaking, launched in support of solo projects by Lowe or Edmunds. Now, with the release of Rockpile's first group LP, "Seconds Of Pleasure," their label, Columbia Records, has initiated a multi-faceted marketing campaign that revolves around creating an image for this fledgling group of veterans.

Columbia Records executives who planned the campaign decided that the solo histories of Lowe and Edmunds, while important, would not be the central focus of the Rockpile campaign. "We're operating on the assumption that we're going to sell records to the people who are familiar with Brinsley Schwarz (Lowe's early seventies group), Nick and Dave," explained Hope Antman, vice president, press and public information, Columbia Records. "Nick got lumped into a trend . . . we wanted to broaden the audience."

Bob Willcox, associate director, east coast product management for Columbia, concurred, explaining that the group photos used in advertising, such as the black and white shot of the four members gathered together backstage after a show, were chosen with a specific image in mind. "We want to make sure people realize they're a working rock 'n' roll band," explained Willcox, defining the group's musical parameters as broadly as possible. "It's not new wave music, skinny tie music or rockabilly, just rock 'n' roll."

Rockpile is currently in the midst of a 20-city, 25-show tour, their first major U.S. trek as headliners, and their first series of appearances here since they opened on Blondie's 1979 tour. All dates will be supported with print and "deep" AOR radio advertising, according to Willcox. In addition, Rockpile advertising will be concentrated in four major markets: New York, Boston, San Francisco and Los Angeles (the group will play three dates each in New York and Los Angeles). In the greater New York area, a special phone number has been set

up (586-8026) and advertised in area consumer and college publications. Readers invited to dial for "seconds of pleasure" hear a description of the band with music and narration.

Merchandising aids for "Seconds Of Pleasure" include two different posters (one keyed to the LP, one to the tour) a three-foot-wide die-cut "Rockpile" logo, and album cover flats. National advertising for the LP will include consumer and trade publications. The Columbia publicity department has also prepared a specially designed artist biography utilizing the album graphics.

Paul Rappaport, Columbia Records national director of album promotion, said his department's phase of the plan actually began before the album was released, when advance cassettes of the LP were serviced to field personnel and key people at radio. "We wanted people to be excited about the record at the time of its release," he explained, adding that at this point, only a handful of album rock stations tracked by Columbia are not playing Rockpile. (The single, "Teacher Teacher," was also released in advance of the album and is bulleted at #81 in this week's *Record World* Singles Chart. The album is bulleted at #37.)

Rappaport is accompanying Rockpile on the road. He said he is exercising great selectivity in choosing station appearances and interviews, for two reasons: the tour schedule is very tight on extra time, and Rappaport wants to limit the band to stations where real enthusiasm for them exists. "The accent is on work," he said, "but we want to have a good time doing it."

The Columbia AOR director reported that audiences (usually in clubs and halls of 1000-3000 capacity) seemed to be very familiar with the music early into the tour. He feels that the album has enough variety of sound in its tracks to appeal to just about any album station, from the softest to the hardest. "You just can't say that about every album," he adds.

Rappaport's further promotion plans include the manufacture of special Rockpile alarm clocks, similar to the one on the album cover, and an upcoming Thanksgiving promotion in New York (where the band will play three nights at the Ritz during holiday time) in which listeners can win albums, tickets and turkeys.

Sid Bernstein Active on Many Fronts

By JOSEPH IANELLO

■ NEW YORK — After years of low-key, semi-retirement, one of the music industry's most potent forces throughout the sixties and early seventies is back. Sid Bernstein, whose efforts as a promoter, manager, producer, agent and impresario have had lasting impact, is currently in the thick of a career rejuvenation that once again involves several areas of the music business.

Bernstein's major project and actually the impetus behind his return to management is Atlantic recording artist Laura Branigan. "We met at the corner of 51st and Rockefeller Center," Bernstein told RW in a recent interview. "Two days later she sang for me in my office and literally made me cry, she touched me so."

That was three years ago and since then, Bernstein has used the same expertise that guided the careers of artists like the Raspals, Larry Gatlin, Laura Nyro, Phoebe Snow, Weather Report and others, to sign Branigan with Atlantic Records. Her debut single, "Fool's Affair" from the forthcoming "Branigan" album was recently released and Bernstein's energies have been totally consumed by it. "Ahmet Ertegun (he co-produced the album with Arif Mardin) has some plans for her when the album debuts in January, in terms of touring and support of the record," Bernstein added, "very interesting plans."

Besides Branigan, Bernstein is managing several other young acts that he is equally excited about. Critical Mass, a Florida-based rock act has a new album on MCA Records which is part of a lucrative multi-album deal that Bernstein arranged. Another recent addition to the Bernstein stable is White Fire, a Long Island group he plans on showcasing at the Other End early in January. The energetic impresario also has high hopes for composer/balladeer Bill Schustik; T. M. Stevens, a fusion guitarist who Bernstein calls "the next impor-

tant player/personality to come along since Jimi Hendrix"; and Jolis and Simone, a vocal duet currently touring with Barry Manilow. And Bernstein relates that he is currently in the middle of negotiations for more signings.

Although Bernstein made quite a mark as a manager, he may always be remembered as the man who brought the Beatles to America. He promoted their first U.S. concert at Carnegie Hall in early 1964 and then pioneered stadium concerts with his Fab Four show at Shea Stadium in '65. So it's only natural that Bernstein's promotional endeavors would be in high gear again as he recently announced "Wild West" East, a four-show country music event at the Copacabana, December 6 and 7. Headlining the country music debut at the Copa are Mikey Gilley and Johnny Lee. "I feel, as many others do, that country music will finally have its impact in the sophisticated eastern urban markets and I want to be upfront with it," said Bernstein. In addition to the Gilley-Lee shows, Bernstein recently presented Redd Foxx and Peter Allen at the Copa, a club he has an exclusive deal with, while plans are currently being formulated for continued bookings with name acts.

As if managing and promoting aren't enough, Bernstein also finds time to lecture about the music business at the New School and in conjunction with the Learning Annex. On December 20, he will discuss the pitfalls of the music business in a day-long seminar at the Empire State Building, lower lobby. Bernstein attributes much of his recent activity to his new partner, Stanley Bernstein (no relation) whom he calls "a very astute marketing man who has been extremely helpful in putting this new company of mine together. He saw the possibilities for marketing with my experience which is responsible for the incredible surge of activity here."

Randell, Yeston Pact



Denny Randell, publisher, record producer and songwriter; and Maury Yeston, composer, lyricist, theatrical writer and associate professor of undergraduate music studies at Yale University, have just concluded an arrangement under which the pair will co-publish songs by Yeston. Randell's Desiderata Music Co., Inc. will administrate. Pictured at the signing are (standing from left): Randell; Laurence Kramer, attorney and general counsel to the Randell Companies; Jerold L. Couture, attorney for Yeston; (seated) Yeston.

Record World DISCO

Disco File

(A weekly report on current and upcoming discotheque breakouts)

By BRIAN CHIN

■ Echoes from the past and now sounds from new and familiar artists make for a surprisingly active Disco File.

Good news for many of our correspondents: the American release of the **Harlow** album, "Taking Off," on New York's new G.R.A.F. label (875 Avenue of the Americas, Suite 1001). This formerly hard-to-find import—Canadian pressings on the defunct Celsius label had been circulating—makes a fine bow this week on the Disco File chart on the basis of widespread pre-release enthusiasm among DJs hungry for Eurodisco. The lead cut, "Take Off" (10:20), does indeed summon the spirit of Cerrone, Voyage and Santa Esmeralda in successive passages, following a unique, vibrating Sensurround intro that's a knock-out over a powerful sound system. The rich, sweet production runs deeper and deeper until the final punch occurs: a big, busy percussion break. Hardly new territory to be covered (the album, surprisingly, was produced in America by **Alex Alexander**), but, obviously, it's a sound that's been missed by many. An instrumental and vocal medley makes almost as much impression: "Frisco" (3:48), wrapped in a lovely swirl of strings (compare it to "Destination Theme" or "Flight to Versailles") leads into "Moonlight Mansion" (5:54), which picks up the travel theme of "Take Off" and packs surprising punch thanks to steady building toward the talking drum break. Also: "Magic Queen" (6:15)—listen for the clever synthesizer/woodwind mix—and "Mystic Lady" (6:25), an American-accented cut. Lots of enthusiasm behind this one; G.R.A.F. will also be releasing the third Queen Samantha album in the States shortly.

Two albums look set to hit clubs and radio equally, both of them major winter releases: **Heatwave's** "Candles" (Epic) and **Patrice Rushen's** "Posh" (Elektra). Rushen's album includes an edited version of the charting single, "Look Up," plus two fine extended boogies that could shape up as even bigger hits. "Never Gonna Give You Up (Won't Let You Be)" (6:50) is a churning footstomper that radiates Emotions-like vulnerability: Rushen's piano and synthesizer provide the powerful main breaks and vamps. Also, "The Funk Won't Let You Down" (7:35) swings from a lowdown, tense entry into a carefree "dum-diddy-dum" bridge, hitting satisfying peaks and valleys. With these three strong cuts, "Posh" is a must-play that again proves Rushen both a charmer and a powerhouse. Heatwave's "Candles" exemplifies the multi-format R&B fusion that's been so successful for Michael Jackson and George Benson among others—logically so, as the group's Rod Temperton is a major contributor to all three. Heatwave has smoothed out most of the rougher edges and sounds of their earlier work to produce a clean, easygoing result that's instantly accessible and cool, man. Note: "Gangsters of the Groove" (4:23); "Jitterbugging" (4:14) and especially "Goin' Crazy" (5:54), which starts pumping every so often with a call to "clap, let's all clap!" Every beat here is matched with a caress, so "Candles" should please just about everyone.

MORE ALBUMS: **Boz Scaggs'** "Hits!" collection (Columbia) contains his 1976 disco breakthrough, "Lowdown," plus a new song that could be another dance hit: "Miss Sun" (5:33), a swaying, bubbling cut that recalls early Al Green with its heavy-handed two-and-four-beat and organ work. As on "Lowdown," members of Toto back the cut with style and firmness; backup singer Lisa Dal Bello takes over the last portion in a sexy break-and-return appearance. A twelve-inch pressing will follow. A promotional disc from the recent "**Brass Construction VI**" album is out this week on Liberty: the hard funk "How Do Ya Do" and "Do Ya." The group is sounding as tough and strong as ever; the most played cut on the album in clubs so far, however, is the smoother, Jamaican-tinged "We Can Do It" (5:07), a sleeper that's been picked up locally.

DISCO DISCS: No one should be surprised by now to hear that the **Sugarhill Gang's** newest, "8th Wonder," on Sugarhill, is causing great excitement in the northeast upon release. Their mix of music and talk becomes more sophisticated each time out, and, this time, the rap and response is so fast-moving it's almost dizzying. A year and a half following their landmark success with "Rapper's Delight," there's no denying that the enthusiasm is as strong as ever for the

Gang. Non-commercial disco discs: **T.S. Monk's** "Bon Bon Vie (Gimme the Good Life)" (5:12) is on Atlantic's Mirage label and is the work of the children of jazz great Thelonius Monk. Producer **Sandy Linzer** adapts to their near-funk style easily (he's worked previously with the Savannah Band and Cory Daye) and, with **L. Russell Brown**, provides them with charming juxtapositions of whimsy and realism: "We'll drink Dom Perignon till our minds are blown/And put our last dime in the blind man's cup." Musically, "Bon Bon Vie" lands somewhere between Kool and the Gang and P-Funk and should hit everyone in between; the album, coming within the month, includes some more mainstream disco material. **The Trammps** sound fresher and stronger than they have in some time on "Lookin' For You" (Atlantic), their first single produced by **Mass Production**. Lead singer **Jimmy Ellis'** delivery is still impassioned and wonderfully expressive and Mass Production's new-funk setting pays at least a little homage to the group's Philly history, updating the Baker-Harris-Young sound with synthesizer and subtle equalizing and double-tracking. The short chant break might have been more involved, but one does look forward eagerly to the "Slippin' Out" album on the basis of "Looking For You."

A couple of interesting rock-crossover cuts to note, both on non-commercial twelve-inch pressings: **Brian Briggs'** "AEO" (5:50) is a cut from his "Brian Damage" album, which has already yielded a couple of dance-rock hits, "Nervous Breakdown" and "Psyclone," also included on the special Bearsville pressing. "AEO" is a far cry from those rockers, though: serene, melodic and somehow jungly, although most of the sounds come from synthesizer. The maze-like detail of the arrangement is fascinating and its strangely soothing effect quite arresting. **Visage** is a British outfit whose members are also involved with Ultravox, Magazine and Siouxsie and the Banshees, led by Steve Strange (a fashion iconoclast, if his photos are any indication). Their uptempo electronic creations ("High Tar" and "Moon Over Moscow" are included on a special Polydor sampler) seem suited more for rock than disco locations; surprisingly, the single, "Fade To Grey," might make the connection to disco buffs with its slower,

(Continued on page 33)

Disco File Top 40

NOVEMBER 29, 1980

- SHOOT YOUR BEST SHOT**
LINDA CLIFFORD/Curtom/RSO (LP Cut)
RS 1 3037
- LOVELY ONE/CAN YOU FEEL IT**
JACKSONS/Epic (12"/LP cut) FE 36424
- IF YOU COULD READ MY MIND**
VIOLA WILLS/Ariola (12") OP 2203
(Arista)
- ALL MY LOVE**
L.A.X./Prelude (12") PRL D 527
- IT'S A WAR/I'M READY**
KANO/Emergency (12") EMLP 7505
- CELEBRATION**
KOOL & THE GANG/De-Life (12") DSR
9518 (PolyGram)
- THE WANDERER/LOOKING UP**
DONNA SUMMER/Geffen (12"/LP cut)
GHS 2000 (WB)
- I NEED YOUR LOVIN'**
TEENA MARIE/Gordy (12") G8 997M1
(Motown)
- HOW LONG**
LIPPS, INC./Casablanca (12") NBLP 7242
- PARTYUP/HEAD/UPTOWN**
PRINCE/Warner Bros. (12") BSK 3478
- MASTER BLASTER (JAMMIN')**
STEVIE WONDER/Tamla (12") T8 373M1
(Motown)
- CAN'T FAKE THE FEELING**
GERALDINE HUNT/Prism (12") PDS 405
- GET DOWN, GET DOWN!**
MELODY STEWART/Roy B. (12") RBDS
2512
- CERCHEZ PAS/BOOGIE TALK/MUSIC
MAKES MY NIGHT**
MADLEEN KANE/Chalet (12"/LP cuts)
CH 0701 (Prelude)
- LET'S GET FUNKY TONIGHT**
EVELYN "CHAMPAGNE" KING/RCA
(12") AFL1 3543
- YOU OUGHT TO BE DANCIN'**
PEOPLES' CHOICE/Casablanca (LP cut)
NBLP 7246
- IF YOU FEEL THE FUNK**
LA TOYA JACKSON/Polydor (12") PD 1
6291
- IT'S NOT WHAT YOU GOT (IT'S HOW
YOU USE IT)/CAREER GIRL**
CARRIE LUCAS/Solar (12") YD 12086
(RCA)
- EVERYBODY GET DOWN**
MOUZON'S ELECTRIC BAND/Vanguard
(12") SPV 36
- THE REAL THANG**
NARADA MICHAEL WALDEN/Atlantic
(12") SD 19279
- SEABISCUIT IN THE FIFTH**
BELINDA WEST/Panorama (12") JD 12095
(RCA)
- SELL MY SOUL/FEVER/I NEED YOU**
SYLVESTER/Fantasy/Honey (12"/LP cuts)
F 9601
- EVERYBODY**
INSTANT FUNK/Salsoul (12") SA 8536
(RCA)
- LOOK UP**
PATRICE RUSHEN/Elektra (12") 47067
- HOT LEATHER**
PASSENGERS/Uniwave (LP cut) WLP
1013
- REMOTE CONTROL**
REDDINGS/Believe in a Dream (12")
JZ 36875 (CBS)
- YOUR PLACE OR MINE**
QUINELLA/Becket (12") BKS 012
- TAKE OFF**
HARLOW/G.R.A.F. (12") G001
- WHAT CHA DOIN'**
SEAWIND/A&M (12") SP 4824
- PRIVATE IDAHO/PARTY OUT OF
BOUNDS**
B-52'S/Warner Bros. (12") BSK 3471
- DO ME RIGHT/I'VE JUST BEGUN
TO LOVE YOU**
DYNASTY/Solar (12") YD 12027 (RCA)
- BOOGIE TO THE BOP**
MANTUS/SMI (12") 0002
- FUNTIME**
PEACHES & HERB/Polydor/MVP (12")
PD 1 6298
- VOICES INSIDE MY HEAD**
POLICE/A&M (12") SP 4831
- I HEAR MUSIC IN THE STREET**
UNLIMITED TOUCH/Prelude (12")
PRL D 605
- WATCHING YOU/DREAMIN'/FEEL
MY LOVE**
SLAVE/Cotillion (LP cuts) SD 5224
(Atlantic)
- UNDERWATER**
HARRY THUMANN/Uniwave (LP cut)
WLP 1007
- FASHION**
DAVID BOWIE/RCA (12") JD 12145
- THERE'S NEVER BEEN NO ONE
LIKE YOU**
KENIX FEATURING BOBBY
YOUNGBLOOD/West End (12") WES
22130
- COULD I BE DREAMING/WE'VE GOT
THE POWER**
POINTER SISTERS/Planet (12"/LP cut)
P9 (Elektra/Asylum)

(*12" non-commercial, •12" discontinued)

Record World Singles



NOVEMBER 29, 1980

TITLE, ARTIST, Label Number, (Distributing Label)
NOV. 29 NOV. 22

WKS. ON CHART

1	1	LADY KENNY ROGERS Liberty 1380 (2nd Week)	9
2	2	ANOTHER ONE BITES THE DUST QUEEN/Elektra 47031	16
3	6	MORE THAN I CAN SAY LEO SAYER/Warner Bros. 49565	10
4	3	WOMAN IN LOVE BARBRA STREISAND/Columbia 1 11364	13
5	4	THE WANDERER DONNA SUMMER/Geffen 49563 (WB)	11
6	5	HE'S SO SHY POINTER SISTERS/Planet 47916 (Elektra/Asylum)	20
7	13	HIT ME WITH YOUR BEST SHOT PAT BENATAR/ Chrysalis 2464	9
8	8	JESSE CARLY SIMON/Warner Bros. 49518	18
9	10	I'M COMING OUT DIANA ROSS/Motown 1491	13
10	11	NEVER BE THE SAME CHRISTOPHER CROSS/Warner Bros. 49580	8
11	12	NEVER KNEW LOVE LIKE THIS BEFORE STEPHANIE MILLS/ 20th Century Fox 2460 (RCA)	17
12	14	LOVE ON THE ROCKS NEIL DIAMOND/Capitol 4939	5
13	17	(JUST LIKE) STARTING OVER JOHN LENNON/Geffen 49604 (WB)	5
14	15	YOU'VE LOST THAT LOVIN' FEELING DARYL HALL & JOHN OATES/RCA 12103	10
15	16	MASTER BLASTER (JAMMIN') STEVIE WONDER/Tamla 54317 (Motown)	10
16	22	GUILTY BARBRA STREISAND & BARRY GIBB/Columbia 11 11390	5
17	7	DREAMING CLIFF RICHARD/EMI-America 8057	12
18	19	WHIP IT DEVO/Warner Bros. 49550	14
19	21	HUNGRY HEART BRUCE SPRINGSTEEN/Columbia 11 11391	4
20	9	LOVELY ONE JACKSONS/Epic 9 50938	10
21	18	ON THE ROAD AGAIN WILLIE NELSON/Columbia 1 11351	13
22	26	EVERY WOMAN IN THE WORLD AIR SUPPLY/Arista 0564	6
23	25	I'M HAPPY THAT LOVE HAS FOUND YOU JIMMY HALL/ Epic 9 50931	8
24	20	UPSIDE DOWN DIANA ROSS/Motown 1494	21
25	23	DREAMER SUPERTRAMP/A&M 2269	11
26	35	I BELIEVE IN YOU DON WILLIAMS/MCA 41304	11
27	31	THEME FROM THE DUKES OF HAZZARD (GOOD OL' BOYS) WAYLON JENNINGS/RCA 12067	11
28	29	WITHOUT YOUR LOVE ROGER DALTRY/Polydor 2121	12
29	32	DEEP INSIDE MY HEART RANDY MEISNER/Epic 9 50939	7
30	33	DE DO DO DO, DE DA DA DA POLICE/A&M 2275	6
31	38	TELL IT LIKE IT IS HEART/Epic 19 50950	2
32	37	CELEBRATION KOOL & THE GANG/De-Lite 807 (PolyGram)	6
33	36	EVERYBODY'S GOT TO LEARN SOMETIME KORGIS/Asylum 47018	8
34	42	THE TIDE IS HIGH BLONDIE/Chrysalis 2465	3
35	43	PASSION* ROD STEWART/Warner Bros. 49617	2
36	39	THIS TIME JOHN COUGAR/Riva 205 (PolyGram)	11
37	41	IT'S MY TURN DIANA ROSS/Motown 1496	6
38	45	I MADE IT THROUGH THE RAIN* BARRY MANILOW/Arista 0566	2
39	46	SUDDENLY OLIVIA NEWTON-JOHN AND CLIFF RICHARD/ MCA 51007	6
40	24	I'M ALRIGHT (THEME FROM CADDYSHACK) KENNY LOGGINS/Columbia 1 11317	20
41	51	ONE STEP CLOSER DOOBIE BROTHERS/Warner Bros. 49622	2
42	40	TURNING JAPANESE VAPORS/United Artists 1364	10
43	28	THAT GIRL COULD SING JACKSON BROWNE/Asylum 47036	11
44	30	LET ME BE YOUR ANGEL STACY LATTISAW/Cotillion 46001 (Atl)	16
45	27	ALL OUT OF LOVE AIR SUPPLY/Arista 0520	26
46	34	XANADU OLIVIA NEWTON-JOHN/ELO/MCA 41285	17
47	49	SEQUEL HARRY CHAPIN/Boardwalk 8 5700	5



48 44 LOOK WHAT YOU'VE DONE TO ME BOZ SCAGGS/
Columbia 1 11349 15

CHARTMAKER OF THE WEEK

49 — HEY NINETEEN
STEELY DAN
MCA 51036 1



50	55	GIRLS CAN GET IT DR. HOOK/Casablanca 2314	5
51	50	DRIVIN' MY LIFE AWAY EDDIE RABBITT/Elektra 46656	24
52	62	TIME IS TIME ANDY GIBB/RSO 1059	2
53	53	YOU SHOOK ME ALL NIGHT LONG AC/DC/Atlantic 3761	13
54	63	STOP THIS GAME CHEAP TRICK/Epic 19 50942	3
55	56	TEXAS IN MY REAR VIEW MIRROR MAC DAVIS/ Casablanca 2305	7
56	48	REAL LOVE DOOBIE BROTHERS/Warner Bros. 49503	13
57	61	LOVE X LOVE GEORGE BENSON/Qwest/WB 49570	7
58	66	TOGETHER TIERRA/Boardwalk 8 5702	4
59	64	LOVE T.K.O. TEDDY PENDERGRASS/Phila. Intl. 9 3116 (CBS)	6
60	65	SWITCHIN' TO GLIDE KINGS/Elektra 47006	5
61	58	MORE BOUNCE TO THE OUNCE (PART I) ZAPP/Warner Bros. 49535	11
62	69	COULD I BE DREAMING POINTER SISTERS/Planet 47920 (Elektra/Asylum)	4
63	54	IF YOU SHOULD SAIL NIELSEN/PEARSON/Capitol 4910	10
64	73	I LOVE A RAINY NIGHT EDDIE RABBITT/Elektra 47066	3
65	71	I NEED YOUR LOVIN' TEENA MARIE/Gordy 7189 (Motown)	6
66	74	THE HORIZONTAL BOP BOB SEGER/Capitol 4951	3
67	70	HELP ME! MARCY LEVY AND ROBIN GIBB/RSO 1047	4
68	76	TURN AND WALK AWAY BABYS/Chrysalis 2467	3
69	75	GOTTA HAVE MORE LOVE CLIMAX BLUES BAND/Warner Bros. 49605	3
70	83	YOU EARTH, WIND & FIRE/ARC/Columbia 11 11407	2
71	47	SOMETIMES A FANTASY BILLY JOEL/Columbia 1 11379	8
72	57	WHO WERE YOU THINKIN' OF? THE DOOLITTLE BAND/ Columbia 1 11355	8
73	59	ONE-TRICK PONY PAUL SIMON/Warner Bros. 49601	7
74	68	THE LEGEND OF WOOLEY SWAMP CHARLIE DANIELS BAND/Epic 9 50921	16
75	84	MY MOTHER'S EYES BETTE MIDLER/Atlantic 3771	2
76	86	EASY LOVE DIONNE WARWICK/Arista 0572	2
77	87	REMOTE CONTROL REDDINGS/Believe in a Dream 9 5600 (CBS)	4
78	82	UPTOWN PRINCE/Warner Bros. 49559	5
79	67	OUT HERE ON MY OWN IRENE CARA/RSO 1048	15
80	88	KILLIN' TIME FRED KNOBLOCK AND SUSAN ANTON/ Scotti Bros. 609 (Atl)	2
81	89	TEACHER TEACHER ROCKPILE/Columbia 1 11388	2
82	85	DON'T SAY NO BILLY BURNETTE/Columbia 1 11380	2
83	—	NEED YOUR LOVING TONIGHT QUEEN/Elektra 47086	1
84	72	HOW DO I SURVIVE AMY HOLLAND/Capitol 4884	17
85	—	COLD LOVE DONNA SUMMER/Geffen 49634 (WB)	1
86	—	HE CAN'T LOVE YOU MICHAEL STANLEY BAND/EMI- America 8063	1
87	79	LOOKIN' FOR LOVE JOHNNY LEE/Full Moon/Asylum 47004	21
88	—	SHINE ON LTD/A&M 2283	1
89	81	ALL OVER THE WORLD ELO/MCA 41289	18
90	52	SHE'S SO COLD ROLLING STONES/Rolling Stones 21001 (Atl)	10
91	97	KID STUFF LENNY WHITE/Elektra 47043	2
92	80	COULD I HAVE THIS DANCE ANNE MURRAY/Capitol 4920	13
93	—	TRICKLE TRICKLE MANHATTAN TRANSFER/Atlantic 3772	1
94	92	FREEDOM GRANDMASTER FLASH & THE FURIOUS 5/ Sugarhill 549	7
95	94	LET'S BE LOVERS AGAIN EDDIE MONEY (DUET WITH VALERIE CARTER)/Columbia 1 11377	6
96	91	LIVE EVERY MINUTE ALI THOMSON/A&M 2260	13
97	77	LATE IN THE EVENING PAUL SIMON/Warner Bros. 49511	17
98	60	HOLD ON KANSAS/Kirshner 9 4291 (CBS)	11
99	99	FUNKIN' FOR JAMAICA (N.Y.) TOM BROWNE/Arista/ GRP 2506	12
100	90	SHERRY ROBERT JOHN/EMI-America 8061	4

* Denotes Powerhouse Pick.

PRODUCERS & PUBLISHERS ON PAGE 22

WNEW-FM/NEW YORK

ADDS:
 JON ANDERSON—Atlantic
 CITY BOY—Atlantic
 JIMMY CLIFF—MCA
 HEART—Epic
 KILMANJARO—Teardrop Explodes
 —Mercury (import)
 JOHN LENNON—Geffen
 IAN MATTHEWS—RSO
 999—Polydor
 STEELY DAN—MCA
 ROD STEWART—WB
HEAVY ACTION:
 BRUCE SPRINGSTEEN—Col
 JOHN LENNON—Geffen
 ROD STEWART—WB
 ROCKPILE—Col
 DAVID BOWIE—RCA
 DIRE STRAITS—WB
 ROBERT PALMER—Island
 POLICE—A&M
 THE TIDE IS HIGH (single)—Blondie
 —Chrysalis
 MICHAEL STANLEY—EMI-America

WBCN-FM/BOSTON

ADDS:
 BABY COMES BACK (single)—
 Equators—Stiff (import)
 CRY FOR THE NATIONS (single)—
 Michael Schenker—Chrysalis
 (import)
 GILLAN—Virgin
 RANDY HANSEN—Capitol
 HEART—Epic
 JOHN LENNON—Geffen
 MADNESS—Sire
 STEELY DAN—MCA
 ROD STEWART—WB
 WANNA BUY A BRIDGE—Various
 Artists—Rough Trade
HEAVY ACTION:
 BRUCE SPRINGSTEEN—Col
 POLICE—A&M

TALKING HEADS—Sire
 JIM CARROLL—Atco
 HUMAN SEXUAL RESPONSE—
 Passport
 DAVID BOWIE—RCA
 CARS—Elektra
 STEVIE WONDER—Tamla
 ROCKPILE—Col
 DIRE STRAITS—WB

WLIR-FM/LONG ISLAND

ADDS:
 JON ANDERSON—Atlantic
 HEART—Epic
 LEGEND OF JESSE JAMES—A&M
 JOHN LENNON—Geffen
 DIDIER LOCKWOOD—Inner City
 JIMMIE MACK AND THE JUMPERS
 —RCA
 999—Polydor
 TOM ROBINSON/SECTOR 27—IRS
 STEELY DAN—MCA
 ROD STEWART—WB
HEAVY ACTION:
 STEELY DAN—MCA
 BLUE ANGEL—Polydor
 JON ANDERSON—Atlantic
 POLICE—A&M
 NEIL YOUNG—Reprise
 BRUCE SPRINGSTEEN—Col
 ROCKPILE—Col
 BILLY BURNETTE—Col
 TALKING HEADS—Sire
 HALL & OATES—RCA

WAAF-FM/WORCESTER

ADDS:
 HEART—Epic
 JOHN LENNON—Geffen
 ROSE TATTOO—Mirage
 STEELY DAN—MCA
 ROD STEWART—WB
 STINGRAY—Carrere
HEAVY ACTION:
 BRUCE SPRINGSTEEN—Col

AC/DC—Atlantic
 PAT BENATAR—Chrysalis
 POLICE—A&M
 QUEEN—Elektra
 CHEAP TRICK—Epic
 EAGLES—Asylum
 MOLLY HATCHET—Epic
 KANSAS—Kirshner
 707—Casablanca

WPLR-FM/NEW HAVEN

ADDS:
 JON ANDERSON—Atlantic
 ROY BUCHANAN—Waterhouse
 CREEDENCE CLEARWATER REVIVAL
 —Fantasy
 HEART—Epic
 JOHN LENNON—Geffen
 STEELY DAN—MCA
 ROD STEWART—WB
HEAVY ACTION:
 EAGLES—Asylum
 BRUCE SPRINGSTEEN—Col
 DIRE STRAITS—WB
 GEORGE THOROGOOD—Rounder
 NEIL YOUNG—Reprise
 JACKSON BROWNE—Asylum
 AC/DC—Atlantic
 POLICE—A&M
 B-52s—WB
 AL STEWART—Arista

WBLM-FM/MAINE

ADDS:
 BILL CHINNOCK—North Country
 HEART—Epic
 JOHN LENNON—Geffen
 STEELY DAN—MCA
 ROD STEWART—WB
HEAVY ACTION:
 EAGLES—Asylum
 PAT BENATAR—Chrysalis
 QUEEN—Elektra
 POLICE—A&M

BRUCE SPRINGSTEEN—Col
 JACKSON BROWNE—Asylum
 CARS—Elektra
 DOOBIE BROTHERS—WB
 CHEAP TRICK—Epic
 MOLLY HATCHET—Epic

WORK-FM/ALBANY

ADDS:
 JON ANDERSON—Atlantic
 GILLAN—Virgin
 HEART—Epic
 KEEP ON LOVING YOU (single)—
 REO Speedwagon—Epic
 JOHN LENNON—Geffen
 IAN LLOYD—Scotti Brothers
 DIDIER LOCKWOOD—Inner City
 TOM ROBINSON/SECTOR 27—IRS
 STEELY DAN—MCA
 ROD STEWART—WB
HEAVY ACTION:
 TALKING HEADS—Sire
 BRUCE SPRINGSTEEN—Col
 NEIL YOUNG—Reprise
 ROCKPILE—Col
 EAGLES—Asylum
 B-52s—WB
 POLICE—A&M
 DIRE STRAITS—WB
 JIM CARROLL—Atco
 BLOTTO—Blotto

WAQX-FM/SYRACUSE

ADDS:
 JON ANDERSON—Atlantic
 HEART—Epic
 JOHN LENNON—Geffen
 LOVERBOY—Col
 TOM ROBINSON/SECTOR 27—IRS
 STEELY DAN—MCA
 ROD STEWART—WB
 THE TIDE IS HIGH (single)—Blondie
 —Chrysalis
 STEVIE WONDER—Tamla

HEAVY ACTION:
 STEELY DAN—MCA
 AC/DC—Atlantic
 NEIL YOUNG—Reprise
 EAGLES—Asylum
 BRUCE SPRINGSTEEN—Col
 JIM CARROLL—Atco
 HEART—Epic
 CARS—Elektra
 DOOBIE BROTHERS—WB
 PAT BENATAR—Chrysalis

WMJQ-FM/ROCHESTER

ADDS:
 JON ANDERSON—Atlantic
 GILLAN—Virgin
 HEART—Epic
 ALVIN LEE—Atlantic
 JOHN LENNON—Geffen
 LOVE ON THE AIRWAVES (single)—
 Night—Planet
 STEELY DAN—MCA
 ROD STEWART—WB
HEAVY ACTION:
 CITY BOY—Atlantic
 EAGLES—Asylum
 ROD STEWART—WB
 HEART—Epic
 MICHAEL STANLEY—EMI-America
 BRUCE SPRINGSTEEN—Col
 HEAD EAST—A&M
 AC/DC—Atlantic
 POLICE—A&M
 BAROOGA—Capitol

WMMR-FM/PHILADELPHIA

ADDS:
 JON ANDERSON—Atlantic
 HEART—Epic
 JIMMIE MACK AND THE JUMPERS
 —RCA
 JOHN LENNON—Geffen
 ROMANTICS—Nemperor
 STEELY DAN—MCA
 ROD STEWART—WB

Record World
Album
Airplay

FLASHMAKER

FOOLISH BEHAVIOUR
 ROD STEWART—WB

MOST ADDED

FOOLISH BEHAVIOUR—Rod Stewart—
 WB (41)
DOUBLE FANTASY—John Lennon—
 Geffen (40)
GAUCHO—Steely Dan—MCA (40)
GREATEST HITS LIVE—Heart—Epic (40)
SONG OF SEVEN—Jon Anderson—
 Atlantic (15)
GLORY ROAD—Gillan—Virgin (14)
FREE FALL—Alvin Lee—Atlantic (10)

NOVEMBER 29, 1980

(WMMR-FM)

HEAVY ACTION:
 BRUCE SPRINGSTEEN—Col
 POLICE—A&M
 PAT BENATAR—Chrysalis
 CARS—Elektra
 EAGLES—Asylum
 DAVID BOWIE—RCA
 NEIL YOUNG—Reprise
 TALKING HEADS—Sire
 ROCKPILE—Col
 DIRE STRAITS—WB
WYDD-FM/PITTSBURGH

ADDS:
 JON ANDERSON—Atlantic
 HEART—Epic
 JOHN LENNON—Geffen
 STEELY DAN—MCA
 ROD STEWART—WB
HEAVY ACTION:
 BRUCE SPRINGSTEEN—Col
 DOOBIE BROTHERS—WB
 KANSAS—Kirshner
 MOLLY HATCHET—Epic
 STEELY DAN—MCA
 PAT BENATAR—Chrysalis
 QUEEN—Elektra
 KEEP ON LOVING YOU (single)—
 REO Speedwagon—Epic
 EAGLES—Asylum
 POLICE—A&M
WHFS-FM/
WASHINGTON, D.C.
ADDS:
 CITY BOY—Atlantic

GILLAN—Virgin
 JOHN LENNON—Geffen
 IAN LLOYD—Scotti Brothers
 JIMMIE MACK AND THE JUMPERS
 —RCA
 STEELY DAN—MCA
 ROD STEWART—WB
 STINGRAY—Carrere
 THIN LIZZY—WB
 JOEY WILSON—Modern
HEAVY ACTION:
 BRUCE SPRINGSTEEN—Col
 TALKING HEADS—Sire
 STEVIE WONDER—Tamla
 POLICE—A&M
 ROCKPILE—Col
 DIRE STRAITS—WB
 CLASH—Epic
 NEIL YOUNG—Reprise
 JOE JACKSON—A&M
 DELBERT McCLINTON—Capitol

WKLS-FM/ATLANTA

ADDS:
 JON ANDERSON—Atlantic
 HEART—Epic
 ALVIN LEE—Atlantic
 JOHN LENNON—Geffen
 STEELY DAN—MCA
 ROD STEWART—WB
HEAVY ACTION:
 AC/DC—Atlantic
 PAT BENATAR—Chrysalis
 BRUCE SPRINGSTEEN—Col
 DOOBIE BROTHERS—WB
 KANSAS—Kirshner

DIRE STRAITS—WB
 CHEAP TRICK—Epic
 POLICE—A&M
 JOHN COUGAR—Riva
 RANDY MEISNER—Epic

WYMX-FM/AUGUSTA

ADDS:
 JON ANDERSON—Atlantic
 GILLAN—Virgin
 HEART—Epic
 ALVIN LEE—Atlantic
 JOHN LENNON—Geffen
 ROD STEWART—WB
HEAVY ACTION:
 PAT BENATAR—Chrysalis
 AC/DC—Atlantic
 BRUCE SPRINGSTEEN—Col
 DOOBIE BROTHERS—WB
 DIRE STRAITS—WB
 POLICE—A&M
 ROBBIN THOMPSON—Ovation
 DAVID BOWIE—RCA
 ALAN PARSONS PROJECT—Arista
 CHEAP TRICK—Epic
ZETA 7-FM/ORLANDO
ADDS:
 GILLAN—Virgin
 HEART—Epic
 JOHN LENNON—Geffen
 STEELY DAN—MCA
 ROD STEWART—WB
 XTC—Virgin
HEAVY ACTION:
 BRUCE SPRINGSTEEN—Col
 AC/DC—Atlantic

EAGLES—Asylum
 PAT BENATAR—Chrysalis
 DOOBIE BROTHERS—WB
 ANGEL CITY—Epic
 POLICE—A&M
 ALAN PARSONS PROJECT—Arista
 THIN LIZZY—WB
 CHEAP TRICK—Epic

WSHE-FM/FT. LAUDERDALE

ADDS:
 JIM CARROLL—Atco
 HEART—Epic
 KEEP ON LOVING YOU (single)—
 REO Speedwagon—Epic
 ALVIN LEE—Atlantic
 JOHN LENNON—Geffen
 STEELY DAN—MCA
 ROD STEWART—WB
 THIN LIZZY—WB
HEAVY ACTION:
 BRUCE SPRINGSTEEN—Col
 CHEAP TRICK—Epic
 AC/DC—Atlantic
 PAT BENATAR—Chrysalis
 JOHN LENNON—Geffen
 POLICE—A&M
 VAPORS—United Artists
 ROD STEWART—WB
 DOOBIE BROTHERS—WB
 KANSAS—Kirshner

WMMS-FM/CLEVELAND

ADDS:
 JON ANDERSON—Atlantic

GILLAN—Virgin
 HEART—Epic
 JOHN LENNON—Geffen
 STEELY DAN—MCA
 ROD STEWART—WB
 STINGRAY—Carrere
HEAVY ACTION:
 EAGLES—Asylum
 BRUCE SPRINGSTEEN—Col
 MICHAEL STANLEY—EMI-America
 PAT BENATAR—Chrysalis
 QUEEN—Elektra
 POLICE—A&M
 BREATHLESS—EMI-America
 DAVID BOWIE—RCA
 DONNIE IRIS—MCA
 NEIL YOUNG—Reprise

Y95-FM/ROCKFORD

ADDS:
 GILLAN—Virgin
 HEART—Epic
 JOHN LENNON—Geffen
 STEELY DAN—MCA
 ROD STEWART—WB
HEAVY ACTION:
 AC/DC—Atlantic
 EAGLES—Asylum
 PAT BENATAR—Chrysalis
 CHEAP TRICK—Epic
 BRUCE SPRINGSTEEN—Col
 POLICE—A&M
 ALAN PARSONS PROJECT—Arista
 KANSAS—Kirshner
 OFF BROADWAY—Atlantic
 ROCKPILE—Col

WABX-FM/DETROIT

ADDS:
HEART—Epic
JOHN LENNON—Geffen
STEELY DAN—MCA
ROD STEWART—WB
STEVIE WONDER—Tamla
XTC—Virgin

HEAVY ACTION:
PAT BENATAR—Chrysalis
AC/DC—Atlantic
BRUCE SPRINGSTEEN—Col
POLICE—A&M
JOHN LENNON—Geffen
ROMANTICS—Nemperor
ROD STEWART—WB
KEEP ON LOVING YOU (single)—
REO Speedwagon—Epic
QUEEN—Elektra
B-52S—WB

WLUP-FM/CHICAGO

ADDS:
HEART—Epic
JOHN LENNON—Geffen
STEELY DAN—MCA
ROD STEWART—WB
HEAVY ACTION:
BRUCE SPRINGSTEEN—Col
CHEAP TRICK—Epic
DIRE STRAITS—WB
POLICE—A&M
OFF BROADWAY—Atlantic
AC/DC—Atlantic
ALAN PARSONS PROJECT—Arista
ROMANTICS—Nemperor
TALKING HEADS—Sire
ROCKPILE—Col

KSHE-FM/ST. LOUIS

ADDS:
JON ANDERSON—Atlantic
JACK BRUCE—Epic

HEART—Epic
STEELY DAN—MCA
ROD STEWART—WB
STRINGRAY—Carrere
NEIL YOUNG—Reprise
HEAVY ACTION:
BRUCE SPRINGSTEEN—Col
MICHAEL STANLEY—EMI-America
SUPERTRAMP—A&M
KANSAS—Kirshner
DOOBIE BROTHERS—WB
ALAN PARSONS PROJECT—Arista
BABYS—Chrysalis
RICK DERRINGER—Blue Sky
EAGLES—Asylum
ALVIN LEE—Atlantic

WQFM-FM/MILWAUKEE

ADDS:
HEART—Epic
JOHN LENNON—Geffen
STEELY DAN—MCA
ROD STEWART—WB
HEAVY ACTION:
EAGLES—Asylum
BRUCE SPRINGSTEEN—Col
PAT BENATAR—Chrysalis
POLICE—A&M
CHEAP TRICK—Epic
VAPORS—United Artists
AC/DC—Atlantic
ALAN PARSONS PROJECT—Arista
KANSAS—Kirshner
SUPERTRAMP—A&M

WLPX-FM/MILWAUKEE

ADDS:
GILLAN—Virgin
HEART—Epic
JOHN LENNON—Geffen
OFF BROADWAY—Atlantic
STEELY DAN—MCA
ROD STEWART—WB

THIN LIZZY—WB
NEIL YOUNG—Reprise
HEAVY ACTION:
ALAN PARSONS PROJECT—Arista
TALKING HEADS—Sire
DIRE STRAITS—WB
BABYS—Chrysalis
BRUCE SPRINGSTEEN—Col
CHEAP TRICK—Epic
POLICE—A&M
KEEP ON LOVING YOU (single)—
REO Speedwagon—Epic
EAGLES—Asylum
PAT BENATAR—Chrysalis

KQRS-FM/MINNEAPOLIS

ADDS:
HEART—Epic
JOHN LENNON—Geffen
STEELY DAN—MCA
ROD STEWART—WB
MAX WEBSTER—Mercury
HEAVY ACTION:
BRUCE SPRINGSTEEN—Col
PAT BENATAR—Chrysalis
AC/DC—Atlantic
POLICE—A&M
MOLLY HATCHET—Epic
KINGS—Elektra
CHEAP TRICK—Epic
DONNIE IRIS—MCA
ALAN PARSONS PROJECT—Arista
BABYS—Chrysalis

KTXQ-FM/DALLAS

ADDS:
HEART—Epic
ALVIN LEE—Atlantic
JOHN LENNON—Geffen
STEELY DAN—MCA
ROD STEWART—WB

HEAVY ACTION:
AC/DC—Atlantic
CARS—Elektra
MICHAEL SCHENKER—Chrysalis
DOOBIE BROTHERS—WB
PAT BENATAR—Chrysalis
CHEAP TRICK—Epic
BRUCE SPRINGSTEEN—Col
POLICE—A&M
BILLY THORPE—Elektra
ALAN PARSONS PROJECT—Arista

KLOL-FM/HOUSTON

ADDS:
JIM CARROLL—Atco
GILLAN—Virgin
HEART—Epic
JOHN LENNON—Geffen
NEW ENGLAND—Elektra
STEELY DAN—MCA
ROD STEWART—WB
TALKING HEADS—Sire
HEAVY ACTION:
CHEAP TRICK—Epic
ROD STEWART—WB
BRUCE SPRINGSTEEN—Col
SUPERTRAMP—A&M
POLICE—A&M
EAGLES—Asylum
HEART—Epic
JACKSON BROWNE—Asylum
PAT BENATAR—Chrysalis
DONNIE IRIS—MCA

KLRI-FM/AUSTIN

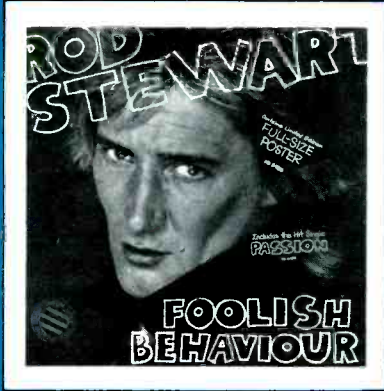
ADDS:
GILLAN—Virgin
HEART—Epic
JOHN LENNON—Geffen
POWDER BLUES—EMI-America
TOM ROBINSON/SECTOR 27—IRS
SKY—Arista

STEELY DAN—MCA
ROD STEWART—WB
HEAVY ACTION:
BRUCE SPRINGSTEEN—Col
POLICE—A&M
XTC—Virgin
DIRE STRAITS—WB
GARY MYRICK—Epic
STEVIE WONDER—Tamla
ROCKPILE—Col
ROBERT PALMER—Island
CARS—Elektra
DELBERT McCLINTON—Capitol

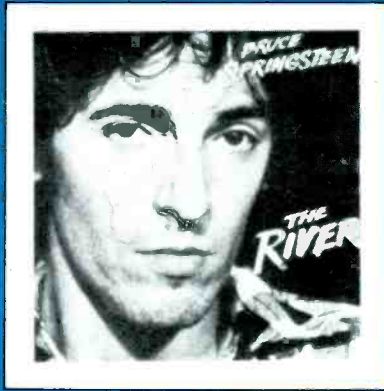
KFML-AM/DENVER

ADDS:
JIMMY CLIFF—MCA
HEART—Epic
KEEP ON LOVING YOU (single)—
REO Speedwagon—Epic
JOHN LENNON—Geffen
JIMMIE MACK AND THE JUMPERS
—RCA
9 TO 5 (single)—Dolly Parton—
RCA
TOM ROBINSON/SECTOR 27—IRS
STEELY DAN—MCA
ROD STEWART—WB
THE TIDE IS HIGH (single)—
Blondie—Chrysalis

HEAVY ACTION:
BRUCE COCKBURN—Millennium
BRUCE SPRINGSTEEN—Col
ALAN PARSONS PROJECT—Arista
POLICE—A&M
ROCKPILE—Col
DIRE STRAITS—WB
B-52S—WB
BREATHLESS—EMI-America
DOOBIE BROTHERS—WB
TALKING HEADS—Sire

**TOP AIRPLAY**

THE RIVER
BRUCE SPRINGSTEEN—Col

**MOST AIRPLAY**

THE RIVER—Bruce Springsteen—Col (43)
ZENYATTA MONDATT—Police—A&M
(38)
CRIMES OF PASSION—Pat Benatar—
Chrysalis (29)
BACK IN BLACK—AC/DC—Atlantic (25)
LIVE—Eagles—Asylum (25)
ALL SHOOK UP—Cheap Trick—Epic (21)
ONE STEP CLOSER—Doobie Brothers—
WB (15)
MAKING MOVIES—Dire Straits—WB (14)
SECONDS OF PLEASURE—Rockpile—Col
(14)
THE TURN OF A FRIENDLY CARD—Alan
Parsons Project—Arista (13)

KBPI-FM/DENVER

ADDS:
HEART—Epic
KEEP ON LOVING YOU (single)—
REO Speedwagon—Epic
JOHN LENNON—Geffen
STEELY DAN—MCA
ROD STEWART—WB
JOEY WILSON—Modern

HEAVY ACTION:
BRUCE SPRINGSTEEN—Col
RANDY MEISNER—Epic
SPLIT ENZ—A&M
DOOBIE BROTHERS—WB
JACKSON BROWNE—Asylum
KANSAS—Kirshner
ALAN PARSONS PROJECT—Arista
POLICE—A&M
ROCKPILE—Col
EAGLES—Asylum

KGB-FM/SAN DIEGO

ADDS:
HEART—Epic
DONNIE IRIS—MCA
ALVIN LEE—Atlantic
JOHN LENNON—Geffen
STEELY DAN—MCA
ROD STEWART—WB
JOEY WILSON—Modern
XTC—Virgin
NEIL YOUNG—Reprise
HEAVY ACTION:
AC/DC—Atlantic

CHEAP TRICK—Epic
JOHN COUGAR—Riva
DOOBIE BROTHERS—WB
KINGS—Elektra
JOHN LENNON—Geffen
RANDY MEISNER—Epic
POLICE—A&M
BRUCE SPRINGSTEEN—Col
MICHAEL STANLEY—EMI-America

KOME-FM/SAN JOSE

ADDS:
ANGEL CITY—Epic
J. GEILS BAND—Atlantic
IAN LLOYD—Scotti Brothers

HEAVY ACTION:
AC/DC—Atlantic
BABYS—Chrysalis
PAT BENATAR—Chrysalis
CARS—Elektra
CHEAP TRICK—Epic
DEVO—WB
EAGLES—Asylum
POLICE—A&M
QUEEN—Elektra
BRUCE SPRINGSTEEN—Col

KSJO-FM/SAN JOSE

ADDS:
DOORS—Elektra
HEART—Epic
ALVIN LEE—Atlantic
JOHN LENNON—Geffen
999—Polydor

ROMANTICS—Nemperor
STEELY DAN—MCA
ROD STEWART—WB
HEAVY ACTION:
BRUCE SPRINGSTEEN—Col
POLICE—A&M
DEVO—WB
QUEEN—Elektra
CREEDENCE CLEARWATER REVIVAL
—Fantasy
PAT BENATAR—Chrysalis
EAGLES—Asylum
RANDY MEISNER—Epic
ROLLING STONES—Rolling Stones
BABYS—Chrysalis

KWST-FM/LOS ANGELES

ADDS:
HEART—Epic
JOHN LENNON—Geffen
ROMANTICS—Nemperor
STEELY DAN—MCA
ROD STEWART—WB

HEAVY ACTION:
BRUCE SPRINGSTEEN—Col
AC/DC—Atlantic
POLICE—A&M
PAT BENATAR—Chrysalis
ROLLING STONES—Rolling Stones
QUEEN—Elektra
CHEAP TRICK—Epic
CARS—Elektra
YES—Atlantic
EAGLES—Asylum

KZOK-FM/SEATTLE

ADDS:
HEART—Epic
JOHN LENNON—Geffen
IAN MATTHEWS—RSO
STEELY DAN—MCA
ROD STEWART—WB
HEAVY ACTION:
BRUCE SPRINGSTEEN—Col
PAT BENATAR—Chrysalis
DOOBIE BROTHERS—WB
EAGLES—Asylum
AC/DC—Atlantic
QUEEN—Elektra
ROSSINGTON COLLINS—MCA
SUPERTRAMP—A&M
JACKSON BROWNE—Asylum
CARS—Elektra

KZEL-FM/EUGENE

ADDS:
CITY BOY—Atlantic
GILLAN—RSO
HEART—Epic
JOHN LENNON—Geffen
IAN LLOYD—Scotti Brothers
IAN MATTHEWS—RSO
OFF BROADWAY—Atlantic
STEELY DAN—MCA
ROD STEWART—WB
HEAVY ACTION:
BRUCE SPRINGSTEEN—Col
CHEAP TRICK—Epic
EAGLES—Asylum

AC/DC—Atlantic
JIM CARROLL—Atco
POLICE—A&M
ROCKPILE—Col
PAT BENATAR—Chrysalis
SUZI QUATRO—Dreamland
BABYS—Chrysalis

KQFM-FM/PORTLAND

ADDS:
CITY BOY—Atlantic
GILLAN—Virgin
GOLDEN EARRING—Polydor
HEART—Epic
JOHN LENNON—Geffen
ROMANTICS—Nemperor
STEELY DAN—MCA
ROD STEWART—WB
HEAVY ACTION:
BRUCE SPRINGSTEEN—Col
PAT BENATAR—Chrysalis
POLICE—A&M
DIRE STRAITS—WB
JOHN LENNON—Geffen
ROD STEWART—WB
AC/DC—Atlantic
ALAN PARSONS PROJECT—Arista
HEART—Epic
STEELY DAN—MCA

43 stations reporting this week.
In addition to those printed are:
WBAB-FM WWWW-FM WKDF-FM
WOUR-FM WXRT-FM KZEW-FM
WCMF-FM

Radio World

Radio Replay

By PHIL DIMAURO

■ FOR THE LOVE OF . . . The first "Cincinnati Gold Rush" reported in this column (RW September 27) is finally over, and two young ladies, both under eighteen years old, are now richer than they were when school started. The million-dollar cash prize offered by Taft Broadcasting's Q 102 and 55 KRC was won last week by **Mary Buchanan**, 15, a high school sophomore who had spent the summer working four jobs to help pay school expenses for her and her family, since her father had been hospitalized for heart trouble. As the front-page story in Cincinnati put it, "it was too Hollywood to be true." The prize will be awarded in annual \$25,000 increments.

Two weeks earlier, YES! 95, or WYYS, the newly acquired Heftel Broadcasting FM station in town, awarded half a million dollars to 11-year-old **Lara Monday**, a sixth grader who told the station's morning personality, **Ken Rogers**, that she intended to "buy some records and clothes" with the money.

The WYYS contest allowed registration by phone or mail, while Q 102/55 KRC lottery gathered applicants by announcing sites in town where listeners (in maximum numbers of 102 and 55) could register.

It was the Heftel station that first made a big cash offer back in August, and while the official Taft statement, avoiding mention of a head-on battle, simply described the company's intention to maintain superiority in the marketplace in the area of promotion, most observers saw the two, nearly simultaneous cash giveaways as a clear-cut case of "Can you top this?" Q 102 general manager **John Soller**, however, feels that the event must be viewed in a historical perspective. With a reminder that, over the years, Q 102 has given away countless cars and even allowed a listener into a bank vault stuffed with one million in cash, Soller restated Taft's position on "maintaining a position of leadership in the market." Meanwhile, YES! 95 has revealed that it will offer another half million dollar cash prize, but no details have been released yet.

MOVES: Major personnel changes occurred last week at NBC Radio, with the departure of three executives: **Ruth Meyer**, vice president, programs, network radio, NBC; **Ray Gardella**, vice president, radio network affiliate relations; and **John Patt**, director, special projects, sales, NBC Radio Network. An NBC spokesman called the changes part of a "reordering" of NBC Network structure, which will also involve the eventual promotion of three individuals: **John McGhan**, who will be named director of programming for NBC's young adult network, The Source; **Meddy Woodyard** as director of NBC network affiliate relations; and **Dan Forth** as director of affiliate relations for the Source . . . Radio Replay wishes the best of luck to frequent contributor, cultural analyst and rabble-rouser **Eric Hechtman**, who is leaving his post as program director of WYMX, Augusta, to cross several great divides and become Boston local promotion representative for Atlantic Records. We hope that the move to more familiar northeast environment won't dull his talent for observation . . . WRNW, Briarcliff Manor, has realigned its air staff, with **Bruce "Figman" Figler** taking over morning drive; MD **Ron Rizzi** assuming the 10 a.m. to p.m. shift, and **Alan Chapin** moving from part-time to the full-time night shift . . . **Gary Bruce** takes over as PD of WLAM, Lewiston-Auburn, Maine . . . And last but not least, **John Platt**, PD of WKHK, New York (formerly all-jazz station WRVR) called in to announce that he's leaving the station. Platt cited "philosophical differences" as his main reason for leaving, though he stressed that the reasons were not necessarily musical. Platt, who called the transition from jazz to country an educational experience for him, said he has no immediate plans. A replacement has yet to be named.

TRY FOLLOWING THIS: KLIF, Dallas, is the latest major signal to go country, while KSAN, San Francisco, will change its call letters to KMMS-FM, as part of its country shift . . . Meanwhile, back in New York, the loss of jazz station WRVR-FM continues to breed new stations entering the jazz market. The latest addition is WVNJ, Newark, which recently began sixty hours per week of jazz programming, emanating six nights a week from a broadcast booth at Michael's Pub, a Manhattan jazz hangout. Former WRVR per-

sonality **Les Davis** will host . . . The National Public Radio program "Jazz Alive!" taped **Joe Lee Wilson** and **Lew Tabackin** on November 26 at Palsson's in New York, to be aired at a later date . . . Canadian rockers **Doug and the Slugs**, whose U.S. debut album will be released by RCA in January, recently did their first U.S. on-air at WLIR, Long Island. They call their music "New wave for moms and dads" . . . Narwood Productions' **Neil Sedaka Special** will air on the NBC Radio Network on December 5-6-7 . . . A new kind of radio drama has been launched by **Joshua Feigenbaum's** venture, The Radio Company. Entitled "Lyric Theatre," the feature is composed of half-hour plays inspired by hit songs such as "Come In From The Rain," "The Devil Went Down To Georgia," "My Boyfriend's Back," "Ride Like The Wind" and "Twilight Zone."

NAB Asks Simple FCC Financial Form

■ WASHINGTON—The National Association of Broadcasters said this past week that if the FCC retains its financial statement requirements for radio stations, the form should be reduced rather than expanded, as now proposed.

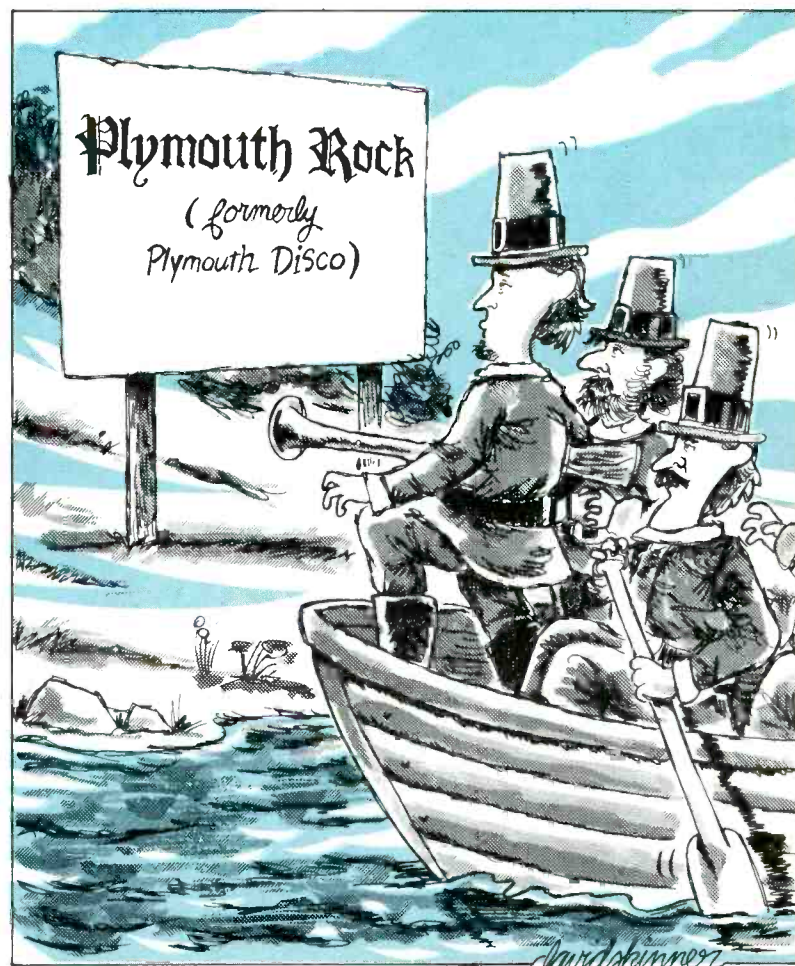
The NAB noted in its filing to the commission that the financial reporting system "is not statutorily required nor essential to the commission's regulatory mission and that its burdens to broadcasters outweigh any benefits to the agency or to the public."

It added that any financial information could be obtained

through a small sample on an "as needed" basis, pointing out that only on rare occasions has the commission even utilized a portion of the data collected, let alone the entire mass of figures.

The NAB also said the form should be reduced because many radio stations are small businesses, with an average of fewer than 12 full-time employees, and are not equipped to provide the type of financial analyses proposed by the FCC, including detailed allocation and other financial data to conform precisely with generally accepted accounting practices.

Bill Holland



Greatest Hits LPs (Continued from page 6)

At Budget Records and Tapes in Denver, president Evan Lasky, while maintaining that there may actually be fewer hits albums this year than last, pointed out that releasing such product is "probably a smart merchandising move" by the labels. "I wonder if there isn't some correlation between the amount of these albums and the fact that most of the big guns (superstar acts) have already gone off by now," Lasky said. In any case, "Greatest hits albums will always sell well at this time of year, especially with the less educated buyers," who will often choose a hits package over a less familiar catalogue or current item.

According to Sandy Halper, Budget's advertising director, the chain has no special plans for hits albums this year. "We will separate them, as well as soundtracks, as far as featuring them in-store," she said; for instance, a store might set aside one bin solely for hits records. "We also might recommend a wall display, but it depends on what is hot at the time. Actually, I think the ones that were out last year were a little more exciting."

One possibility, Halper added, would be a wall display featuring live double albums such as those already mentioned, since they simultaneously satisfy the appeal of both live and hits product.

Lou Kwiker, president of Integrity Entertainment, operators of the Big Ben's and Warehouse chains, said that his stores also have no particular plans for greatest hits releases. Kwiker, again referring to the Eagles, Loggins, Supertramp and Fleetwood Mac albums, noted that the fact that all of them are two-disc sets may be the one aspect—and a minor aspect at that—making the 1980 Christmas season different from any other period in which hits packages can be expected to do

well.

A look at the December 22, 1979 Album Chart reveals that there were 14 greatest hits albums charting at about this point last year. They included Donna Summer's "On the Radio—Greatest Hits Volumes I and II" (Casablanca) at #1, as well as the Bee Gees (RSO), Rod Stewart (Warner Bros.), ELO (Jet/CBS), Waylon Jennings (the same RCA album that is at #54 this year), Lynyrd Skynyrd (MCA), Kenny Rogers (the United Artists album "Ten Years of Gold," not this year's "Greatest Hits"), Barbra Streisand (Columbia), ABBA (Atlantic), Chic (Atlantic), Crystal Gayle (UA), Barry Manilow (Arista), Eddie Rabbitt (Elektra) and the Eagles ("Their Greatest Hits 1971-1975").

Mary MacGregor Wins World Song Festival

■ TOKYO — Mary MacGregor was a double winner at the 11th annual World Popular Song Festival at Tokyo's Nippon Budokan Hall. Representing the U.S., MacGregor won both the \$10,000 grand prize and the \$5,000 outstanding performer award for foreign entries.

Thirty artists representing 19 countries participated in the song festival which culminated Nov. 16. They were selected from among 1,860 entries from 52 countries. All songs at the festival were original, unpublished compositions.

Among the other winners were: Dan Hill, Canada; Rupert Holmes, U.S.; and Simon Gallagher, Australia, each of whom garnered both outstanding performer and outstanding song honors; Christopher Cross, the U.S., outstanding song; and Kiki Dee, Britain, who walked away with an outstanding performance award.

L.A. Still Has Top 40 FM Stations

■ LOS ANGELES — Last week's *Record World* story about Los Angeles radio station KFI, in which it was reported that that station is now the only remaining AM top 40 or "contemporary hit radio" outlet in the city, stated that the format changes of several other AM stations have resulted in KFI's being the only top 40 station left on that band. However, some readers have interpreted the story as indicating that KFI is now the only top 40 station on both the AM and FM bands. In fact, there are still several FM top 40 stations in Los Angeles, including KIIS, KIQQ, KHTZ and KRTH.

Haywood

(Continued from page 4)
consultant for WOOK in Washington, D. C., and both an air personality and program director at WOL, also in Washington.

On making the announcement, Sherwood, to whom Haywood will report directly, said: "The creation of this department is a logical outgrowth of the increased importance of black music in the industry generally, and at this company in particular. Bill has always been heavily involved in all phases of the careers of black artists and we feel confident in drawing on his proven expertise in marketing our music."

New York, N. Y. (Continued from page 17)

that's indicative of the respect he's accorded by his peers. What makes McClinton a cut above the rest as a vocalist, however, is the ease with which he delivers a song, be it blues, country-rock, rhythm and blues or the honky tonk stylings he grew up listening to in Texas. As a technician he's flawless, and on that count alone ranks with the finest. But it's down inside where men get separated from boys; and when it comes to wearing your heart on your sleeve, to exposing all the nerves when you sing, Delbert hardly has any competition.

A suggestion: Delbert McClinton returns to New York on December 11 and 12, opening for **Willie Nelson** at the Palladium. If he and his band deliver the kind of show they did at the Bottom Line, and Nelson tops it, then we might just as well hang it up for awhile, because that combination is indeed going to be hard to beat.

TIS THE SEASON for greatest hits, and those popular packages are certainly upon us with a vengeance at this point. Getting lost in the shuffle, however, is the best of the lot, and that would be "The Best of the **Sir Douglas Quintet**," released several weeks ago by Takoma. Of course, Sir Doug is used to being lost in the shuffle, but that's never deterred him from going his own way and laying down some of the most soul-deep music ever put on vinyl. 13 of Sahm's fine songs are included; a baker's dozen that gives an accurate overview of the breadth of the man's work. In other words, there's a little something for everyone: the SDQ's British-sounding top 40 hits ("Mendocino" and "She's About A Mover"); a proud but mournful love song ("Crossroads," which should have been a top 40 hit were there any justice . . .); a touch of psychedelic mysticism ("Song of Everything"); chapter one in Sir Doug's book of Things You Can Count On ("Stoned Faces Don't Lie"); and that unique blend of Tex-Mex and pop played as only the SDQ could play it ("Nuevo Laredo"). Not the least of the album's charms are the inspired liner notes which **Chet Flippo** says it all for those who've admired Doug Sahm's work for these many years: "He's a truly honest musician. How sad it is to think that there are so few like him, who do it just for the pure love of the music. God bless him for doing it." Amen.

RELIGION NEWS: Word comes from the south that the **Robbin Thompson Band** recently played a concert at a Southern Baptist university located "somewhere in South Carolina." The band figured something weird was going on when they arrived on campus only to find it surrounded by a mammoth wire fence—"It looked like a concentration camp" is how Thompson described it. At any rate, the concert proceeded uneventfully until, near the end of the set, the band broke into "Bright Eyes," a song popular in that region of the country. Suddenly, up jumped a couple of students who couldn't sit still any longer. They had boogied in the aisle but a few seconds when they were carted off by the security force—and fined \$25. Dancing, as any good Southern Baptist knows, is the devil's work. Do I hear the sound of jackboots in the distance?

JOCKEY SHORTS: New York, N.Y. would like to wish a speedy recovery to Mercury's **Sherry Ring**, who is now at home convalescing after minor surgery . . . **Squeeze** has a new keyboard player in **Paul Kerrick**, formerly of **Ace** ("How Long") . . . the **Spinners** and **Sister Sledge** will be appearing in Macy's Thanksgiving Day parade, the latter on the lead float of the parade (and singing "We Are Family").

Lunch with Wycoff



To introduce singer Michael Wycoff and launch his debut album, "Come to My World," RCA Records held a luncheon in the company's New York executive dining room. Shown at the function are from left: Keith Jackson, director, black music product merchandising; Basil Marshall, manager, black music product merchandising; Wycoff; Robert Wright, A&R producer, black music; Regis Silas, manager, A&R administration; Larry Gallagher, division vice president, national sales; Ray Harris, division vice president, black music; Wycoff's manager Tom Cossie; and Bill Reilly, director, commercial sales, eastern region.

A/C Chart

NOVEMBER 29, 1980

NOV. 29	NOV. 22		WKS. ON CHART
1	1	LADY KENNY ROGERS Liberty 1380 (3rd Week)	8
2	3	MORE THAN I CAN SAY LEO SAYER/Warner Bros. 49565	9
3	2	WOMAN IN LOVE BARBRA STREISAND/Columbia 1 11364	13
4	4	NEVER BE THE SAME CHRISTOPHER CROSS/Warner Bros. 49580	7
5	5	LOVE ON THE ROCKS NEIL DIAMOND/Capitol 4939	5
6	7	GUILTY BARBRA STREISAND & BARRY GIBB/Columbia 11 11390	5
7	6	HE'S SO SHY POINTER SISTERS/Planet 47916 (E/A)	14
8	8	NEVER KNEW LOVE LIKE THIS BEFORE STEPHANIE MILLS/ 20th Century Fox 2460 (RCA)	14
9	12	SUDDENLY OLIVIA NEWTON-JOHN AND CLIFF RICHARD/ MCA 51007	6
10	10	WITHOUT YOUR LOVE ROGER DALTRY/Polydor 2121	9
11	15	EVERY WOMAN IN THE WORLD AIR SUPPLY/Arista 0564	5
12	13	I BELIEVE IN YOU DON WILLIAMS/MCA 41304	7
13	9	DREAMING CLIFF RICHARD/EMI-America 8057	10
14	11	YOU'VE LOST THAT LOVIN' FEELING DARYL HALL & JOHN OATES/RCA 12103	9
15	19	IT'S MY TURN DIANA ROSS/Motown 1496	5
16	14	JESSE CARLY SIMON/Warner Bros. 49518	16
17	16	ON THE ROAD AGAIN WILLIE NELSON/Columbia 1 11351	11
18	17	LOOK WHAT YOU'VE DONE TO ME BOZ SCAGGS/ Columbia 1 11349	15
19	18	COULD I HAVE THIS DANCE ANNE MURRAY/Capitol 4920	12
20	21	I'M HAPPY THAT LOVE HAS FOUND YOU JIMMY HALL/ Epic 9 50931	5
21	34	I MADE IT THROUGH THE RAIN BARRY MANILOW/ Arista 0566	2
22	28	EVERYBODY'S GOT TO LEARN SOMETIME KORGIS/Asylum 47018	4
23	20	IF YOU EVER CHANGE YOUR MIND CRYSTAL GAYLE/ Columbia 1 11359	9
24	22	I'M COMING OUT DIANA ROSS/Motown 1491	8
25	29	(JUST LIKE) STARTING OVER JOHN LENNON/Geffen 49604 (WB)	4
26	26	ONE-TRICK PONY PAUL SIMON/Warner Bros. 49601	5
27	23	XANADU OLIVIA NEWTON-JOHN/ELO/MCA 41285	16
28	32	EASY LOVE DIONNE WARWICK/Arista 0572	3
29	24	REAL LOVE DOOBIE BROTHERS/Warner Bros. 49503	13
30	25	UPSIDE DOWN DIANA ROSS/Motown 1494	17
31	27	LET ME BE YOUR ANGEL STACY LATTISAW/Cotillion 46001 (Atl)	7



CHARTMAKER OF THE WEEK

32	—	THE TIDE IS HIGH BLONDIE Chrysalis 2465	1
33	39	I LOVE A RAINY NIGHT EDDIE RABBITT/Elektra 47066	3
34	37	GOODBYE MARIE BOBBY GOLDSBORO/Curb 9 5400 (CBS)	3
35	41	FOOL THAT I AM RITA COOLIDGE/A&M 2281	2
36	40	MORNING MAN RUPERT HOLMES/MCA 51019	4
37	38	SEQUEL HARRY CHAPIN/Boardwalk 8 5700	3
38	—	TEXAS IN MY REAR VIEW MIRROR MAC DAVIS/ Casablanca 2305	1
39	—	ONE STEP CLOSER DOOBIE BROTHERS/Warner Bros. 49622	1
40	47	SEASONS CHARLES FOX/Handshake 8 5307	2
41	30	OUT HERE ON MY OWN IRENE CARA/RSO 1048	9
42	—	THE WINNER TAKES IT ALL ABBA/Atlantic 3776	1
43	—	ONE IN A MILLION JOHNNY LEE/Full Moon/Asylum 47076	1
44	—	SMOKY MOUNTAIN RAIN RONNIE MILSAP/RCA 12084	1
45	45	IF YOU SHOULD SAIL NEILSEN/PEARSON/Capitol 4910	2
46	44	LOVE X LOVE GEORGE BENSON/Qwest/WB 49570	4
47	31	ALL OUT OF LOVE AIR SUPPLY/Arista 0520	24
48	33	LOOKIN' FOR LOVE JOHNNY LEE/Full Moon/Asylum 47004	19
49	35	LATE IN THE EVENING PAUL SIMON/Warner Bros. 49511	17
50	36	MIDNIGHT ROCKS AL STEWART/Arista 0552	12



Sales Index Up (Continued from page 3)

Black." Noted Hunter, "To have two albums of this magnitude out there at the same time . . . Well, the timing is perfect. There will be other big records (between now and Christmas), but these two will be right up there for a long time."

John Kaplan, executive vice president of the Handleman Company, echoed the feeling that the Rogers product is especially strong—notably at racked accounts. "It's a monster," Kaplan said, "possibly the biggest thing we've had in a couple of years. I can see figures, after two or three months, like the old days—maybe five or six million." The Handleman operation, he added, "has felt both of these albums (including Streisand) for a good six or eight weeks now. We've ordered huge quantities."

Other spokesmen were even more enthusiastic. Said one representative of a major national rack, "The Rogers album could be the biggest record ever. Overall, if you broke it down into percentiles, Kenny would be pulling 100 percent, Barbra 90 percent and everything else 60 percent and below. They're one and two by a huge margin; the last time I can recall such a clear lead was when 'Saturday Night Fever' and 'Grease' were one and two."

A spokesman for a major national retail operation echoed that sentiment when he said, "Kenny and Streisand are just blowing out—there isn't anybody even close. The Rogers especially is so far ahead it's unbelievable. The stores that aren't taking advantage of these two albums are missing out completely."

Overall, said Lieberman Enterprises sales VP Roger Sattler, "I suspect the shopper is out there a little early this year, looking for good deals." Lieberman has been running a national promotion on Rogers, Streisand, AC/DC, Anne Murray's "Greatest Hits" and four others for some weeks now, Sattler said, "and I think it (the current sales boom) is a combination of anxious Christmas buyers and having a lot of product very visible at good prices. For us, it's a matter of good exposure at the store level and early shoppers."

At the retail level, Ira Rothstein of the Long Island-based Elroy chain pointed to product like Bruce Springsteen's "The River"—a particularly big item for eastern retail accounts—and albums by the Doors ("Greatest Hits"), Linda Ronstadt ("Greatest Hits, Volume II"), the Police ("Zenyatta Mondatta") and several others as also contributing to the surge. Moreover, Rothstein said, the

\$5.98 product offered by many major labels "has started to make an impact, especially with the more cautious adult buyers. We've finally given the adult a record to buy at a reasonable price, and it's opened up a whole new catalogue—the \$5.98 market has to be giving everyone a boost."

In general, Rothstein said, "Every company is powerhousing the Christmas market to get a piece of the action. All the manufacturers, on their own, are giving us good product for this time of year. And records, seeing that they can be played over and over again, are still about the cheapest item available."

The so-called "kiddie market," added Rothstein, with albums like "Chipmunk Punk" and "Mickey Mouse Disco," has added to the healthy outlook as well, as have the television advertisements for K-Tel packages, which also tend to attract the more casual buyer.

Record Bar's Hunter, who also referred to the help of K-Tel packages, said that albums by such artists as Queen, Earth, Wind and Fire, the Eagles, Stevie Wonder and Christopher Cross—whose self-titled album has been out for some months but has now been buoyed by a third single—"are part of this phenomenon. Basically, there's something out there for everyone. We could be in for a real good Christmas this year."

A single note of caution was provided by Handleman's Kaplan, who was reluctant to predict a major recovery for the industry based on current trends. "I just see a surge of good product now, he said. "Whether it's a permanent turnaround is really hard to say."

RSO and Curtom End Association

(Continued from page 4)

by stating, "We have enjoyed a very good working relationship with Curtom. Getting to know Marv Stuart and the incredibly talented Curtis Mayfield has been a real pleasure. Although our business association is ending, I look forward to continuing our own good personal relationship, and hope to see great success for the artists on the Curtom label."

No new distribution arrangement for Curtom was announced as RW went to press. Stuart, who could not be reached for comment, was quoted in the official announcement as praising the RSO team and their efforts, "but we feel it would be mutually beneficial not to continue."

Retail Report Record World



NOVEMBER 29, 1980

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

SALESMAKER OF THE WEEK



EAGLES LIVE
Asylum

TOP SALES

EAGLES LIVE—Asylum
JAZZ SINGER—Neil Diamond—Capitol (Soundtrack)
FACES—Earth, Wind & Fire—Col
TURN OF A FRIENDLY CARD—Alan Parsons Project—Arista
DIVINE MADNESS—Bette Midler—Atlantic (Soundtrack)

HANDLEMAN/NATIONAL

BACK TO THE BARROOMS—Merle Haggard—MCA
GREATEST HITS—Doors—Elektra
EAGLES LIVE—Asylum
GREATEST HITS—Oak Ridge Boys—MCA
GREATEST HITS, VOL. II—Linda Ronstadt—Asylum
HOTTER THAN JULY—Stevie Wonder—Tamla
JAZZ SINGER—Neil Diamond—Capitol (Soundtrack)
LOOKIN' GOOD—Loretta Lynn—MCA
SCARY MONSTERS—David Bowie—RCA
SWEET SENSATION—Stephanie Mills—20th Century-Fox

PICKWICK/NATIONAL

ALL SHOOK UP—Cheap Trick—Epic
CARNAVAL—Spyro Gyra—MCA
FEEL ME—Cameo—Chocolate City
GREATEST HITS—Aerosmith—Col
GREATEST HITS, VOL. II—Linda Ronstadt—Asylum
HOTTER THAN JULY—Stevie Wonder—Tamla
LOOKIN' FOR LOVE—Johnny Lee—Full Moon/Asylum
ON THE EDGE—Babys—Chrysalis
TURN OF A FRIENDLY CARD—Alan Parsons Project—Arista
WANDERER—Donna Summer—Geffen

RECORD BAR/NATIONAL

DIVINE MADNESS—Bette Midler—Atlantic (Soundtrack)
DOUBLE FANTASY—John Lennon & Yoko Ono—Geffen
EAGLES LIVE—Asylum
FANTASTIC VOYAGE—Lakeside—Solar
FOOLISH BEHAVIOUR—Rod Stewart—WB
INHERIT THE WIND—Wilton Felder—MCA
JAZZ SINGER—Neil Diamond—Capitol (Soundtrack)
JEALOUS KIND—Delbert McClinton—Capitol
LIGHT OF THE STABLE—Emmylou Harris—WB
POSH—Patrice Rushen—Elektra

SOUND UNLIMITED/NATIONAL

BEST OF EMERSON, LAKE & PALMER—Atlantic
EAGLES LIVE—Asylum
GREATEST HITS—Aerosmith—Col
JAZZ SINGER—Neil Diamond—Capitol (Soundtrack)
NATIONAL BREAKOUT—Romantics—Nemperor
QUICK TURNS—Off-Broadway usa—Atlantic
SWEET SENSATION—Stephanie Mills—20th Century-Fox
TIMES SQUARE—RSO (Soundtrack)
TURN OF A FRIENDLY CARD—Alan Parsons Project—Arista
WXRT BLUES DELUXE—WXRT

DISC-O-MAT/NEW YORK

BI-COASTAL—Peter Allen—A&M
CARNAVAL—Spyro Gyra—MCA
DOUBLE FANTASY—John Lennon & Yoko Ono—Geffen
EAGLES LIVE—Asylum
GREATEST HITS—Andy Gibb—RSO
HITS—Boz Scaggs—Col
HOTTER THAN JULY—Stevie Wonder—Tamla
JAZZ SINGER—Neil Diamond—Capitol (Soundtrack)
SHOT IN THE DARK—Inmates—Polydor
WANDERER—Donna Summer—Geffen

KING KAROL/NEW YORK

BEAT CRAZY—Joe Jackson Band—A&M
BI-COASTAL—Peter Allen—A&M
DIVINE MADNESS—Bette Midler—Atlantic (Soundtrack)
EAGLES LIVE—Asylum
FACES—Earth, Wind & Fire—Col
HAWKS & DOVES—Neil Young—Reprise
HURRY UP THIS WAY AGAIN—Stylistics—TSOP
I AM THE LIVING—Jimmy Cliff—MCA
LOVE UPRISING—Tavares—Capitol
TURN OF A FRIENDLY CARD—Alan Parsons Project—Arista

RECORD WORLD-TSS STORES/NEW YORK

ALL SHOOK UP—Cheap Trick—Epic
CELEBRATE—Kool & the Gang—De-Lite
EAGLES LIVE—Asylum
FACES—Earth, Wind & Fire—Col
JAZZ SINGER—Neil Diamond—Capitol (Soundtrack)
MAKING MOVIES—Dire Straits—WB
SCARY MONSTERS—David Bowie—RCA
SEAWIND—A&M
SECONDS OF PLEASURE—Rockpile—Col
TURN OF A FRIENDLY CARD—Alan Parsons Project—Arista

STRAWBERRIES/BOSTON

ADVENTURE—Rupert Holmes—MCA
BEAT CRAZY—Joe Jackson Band—A&M
CATHOLIC BOY—Jim Carroll—Atco
14 KARAT—Fatback—Spring
I'M NOT STRANGE—Keith Sykes—MCA/Backstreet
MCGUINN-HILLMAN—Capitol
RUNNING ALONE—Barooga—Capitol
STAR, BABY—D. C. LaRue—Casablanca
STREET FEVER—Moon Martin—Capitol
WORTH THE WAIT—Peaches & Herb—Polydor

FOR THE RECORD/BALTIMORE

EAGLES LIVE—Asylum
FACES—Earth, Wind & Fire—Col
FANTASTIC VOYAGE—Lakeside—Solar
FEEL ME—Cameo—Chocolate City
HOTTER THAN JULY—Stevie Wonder—Tamla
HURRY UP THIS WAY AGAIN—Stylistics—TSOP
POSH—Patrice Rushen—Elektra
SWEAT BAND—Uncle Jam
TWO OF US—Yarbrough & Peoples—Mercury
WINELIGHT—Grover Washington Jr.—Elektra

WAXIE MAXIE/WASH., D.C.

BLACK SEA—XTC—Virgin
CIVILIZED EVIL—Jean-Luc Ponty—Atlantic
DIVINE MADNESS—Bette Midler—Atlantic (Soundtrack)

FANTASTIC VOYAGE—Lakeside—Solar
JAZZ SINGER—Neil Diamond—Capitol (Soundtrack)
ODORI—Hiroshima—Arista
707—Casablanca
THIS IS MY DREAM—Switch—Gordy
TWO OF US—Yarbrough & Peoples—Mercury
ZENYATTA MONDATTA—Police—A&M

RECORD REVOLUTION/PA.-DEL.

BEST OF EMERSON, LAKE & PALMER—Atlantic
BLACK SEA—XTC—Virgin
DOUBLE FANTASY—John Lennon & Yoko Ono—Geffen
EAGLES LIVE—Asylum
FACES—Earth, Wind & Fire—Col
FANTASTIC VOYAGE—Lakeside—Solar
GREATEST HITS—Heart—Epic
HITS—Boz Scaggs—Col
MAKING MOVIES—Dire Straits—WB
TURN OF A FRIENDLY CARD—Alan Parsons Project—Arista

FATHERS & SONS/MIDWEST

ALL SHOOK UP—Cheap Trick—Epic
DIVINE MADNESS—Bette Midler—Atlantic (Soundtrack)
EAGLES LIVE—Asylum
FACES—Earth, Wind & Fire—Col
HAWKS & DOVES—Neil Young—Reprise
JAZZ SINGER—Neil Diamond—Capitol (Soundtrack)
MAKING MOVIES—Dire Straits—WB
MORE GEORGE THOROGOOD & THE DESTROYERS—Rounder
SWEAT BAND—Uncle Jam
TURN OF A FRIENDLY CARD—Alan Parsons Project—Arista

NATL. RECORD MART/MIDWEST

BEAT CRAZY—Joe Jackson Band—A&M
CARNAVAL—Spyro Gyra—MCA
CIVILIZED EVIL—Jean-Luc Ponty—Atlantic
FREEDOM OF CHOICE—Devo—WB
HITS—Boz Scaggs—Col
MAKING MOVIES—Dire Straits—WB
NEW CLEAR DAYS—Vapors—UA
SEQUEL—Harry Chapin—Boardwalk
TURN OF A FRIENDLY CARD—Alan Parsons Project—Arista
ZENYATTA MONDATTA—Police—A&M

RECORD RENDEZVOUS/CLEVELAND

BEAT CRAZY—Joe Jackson Band—A&M
BLACK SEA—XTC—Virgin
DOC AT THE RADAR STATION—Captain Beefheart—Virgin
DOUBLE FANTASY—John Lennon & Yoko Ono—Geffen
EAGLES LIVE—Asylum
MINIMUM WAGE ROCK 'N' ROLL—Bus Boys—Arista
ODORI—Hiroshima—Arista
ON THE EDGE—Babys—Chrysalis
SECONDS OF PLEASURE—Rockpile—Col
SHOT IN THE DARK—Inmates—Polydor

RECORD REVOLUTION/CLEVELAND

BEAT CRAZY—Joe Jackson Band—A&M
BLACK SEA—XTC—Virgin
DOUBLE FANTASY—John Lennon & Yoko Ono—Geffen
EAGLES LIVE—Asylum
FACES—Earth, Wind & Fire—Col
FOOLISH BEHAVIOUR—Rod Stewart—WB

MINIMUM WAGE ROCK 'N' ROLL—Bus Boys—Arista
POSH—Patrice Rushen—Elektra
SECONDS OF PLEASURE—Rockpile—Col
WINELIGHT—Grover Washington Jr.—Elektra

ROSE RECORDS/CHICAGO

ALL SHOOK UP—Cheap Trick—Epic
DIRTY MIND—Prince—WB
DIVINE MADNESS—Bette Midler—Atlantic (Soundtrack)
EAGLES LIVE—Asylum
FACES—Earth, Wind & Fire—Col
HAWKS & DOVES—Neil Young—Reprise
JAZZ SINGER—Neil Diamond—Capitol (Soundtrack)
MAKING MOVIES—Dire Straits—WB
ODORI—Hiroshima—Arista
SECONDS OF PLEASURE—Rockpile—Col

RADIO DOCTORS/MILWAUKEE

DIVINE MADNESS—Bette Midler—Atlantic (Soundtrack)
EAGLES LIVE—Asylum
FANTASTIC VOYAGE—Lakeside—Solar
GLORY ROAD—Ian Gillan—Virgin
HITS—Boz Scaggs—Col
JAZZ SINGER—Neil Diamond—Capitol (Soundtrack)
LATE NIGHT GUITAR—Earl Klugh—Liberty
QUICK TURNS—Off Broadway usa—Atlantic
RISING—Dr. Hook—Casablanca
SWEAT BAND—Uncle Jam

MUSICLAND/ST. LOUIS

ALL SHOOK UP—Cheap Trick—Epic
BLACK MARKET CLASH—Clash—Epic
DIRTY MIND—Prince—WB
DIVINE MADNESS—Bette Midler—Atlantic (Soundtrack)
EAGLES LIVE—Asylum
FACES—Earth, Wind & Fire—Col
HEROES—Commodores—Motown
JAZZ SINGER—Neil Diamond—Capitol (Soundtrack)
THE RIVER—Bruce Springsteen—Col
TRIUMPH—Jacksons—Epic

TURTLES/ATLANTA

BACK TO THE BARROOMS—Merle Haggard—MCA
EAGLES LIVE—Asylum
ENCORE—Mickey Gilley—Epic
FANTASTIC VOYAGE—Lakeside—Solar
HITS—Boz Scaggs—Col
JAZZ SINGER—Neil Diamond—Capitol (Soundtrack)
KANO—Emergency
ONE MORE SONG—Randy Meisner—Epic
TEXAS IN MY REAR VIEW MIRROR—Mac Davis—Casablanca
WINELIGHT—Grover Washington Jr.—Elektra

SPEC'S MUSIC/FLORIDA

ALL SHOOK UP—Cheap Trick—Epic
BLACK MARKET CLASH—Clash—Epic
CRIMES OF PASSION—Pat Benatar—Chrysalis
EAGLES LIVE—Asylum
FACES—Earth, Wind & Fire—Col
GREATEST HITS—Aerosmith—Col
HAWKS & DOVES—Neil Young—Reprise
THE AWAKENING—Reddings—BID
WANDERER—Donna Summer—Geffen
WINELIGHT—Grover Washington Jr.—Elektra

TAPE CITY/NEW ORLEANS

CELEBRATE—Kool & the Gang—De-Lite
DIVINE MADNESS—Bette Midler—Atlantic (Soundtrack)
FACES—Earth, Wind & Fire—Col

HAWKS & DOVES—Neil Young—Reprise
HITS—Boz Scaggs—Col
JAZZ SINGER—Neil Diamond—Capitol (Soundtrack)
LATE NIGHT GUITAR—Earl Klugh—Liberty
LIVE—Eagles—Asylum
THE RIVER—Bruce Springsteen—Col
ZENYATTA MONDATTA—Police—A&M

INDEPENDENT RECORDS/COLORADO

BEAT CRAZY—Joe Jackson Band—A&M
FANTASTIC VOYAGE—Lakeside—Solar
HUMANS—Bruce Cockburn—Millennium
I'M NOT STRANGE—Keith Sykes—MCA/Backstreet
KANO—Emergency
LOVE UPRISING—Tavares—Capitol
NOTHIN' MATTERS—John Cougar—Riva
ODORI—Hiroshima—Arista
POSH—Patrice Rushen—Elektra
WINELIGHT—Grover Washington Jr.—Elektra

SOUND WAREHOUSE/COLORADO

EAGLES LIVE—Asylum
FANTASTIC VOYAGE—Lakeside—Solar
HEAVENLY BODY—Chi-Lites—20th Century-Fox/Chi-Sound
JAZZ SINGER—Neil Diamond—Capitol (Soundtrack)
MINIMUM WAGE ROCK & ROLL—Bus Boys—Arista
MORE GEORGE THOROGOOD & THE DESTROYERS—Rounder
POSH—Patrice Rushen—Elektra
707—Casablanca
STREET FEVER—Moon Martin—Capitol
TOUCH OF SILK—Eric Gale—Col

CIRCLES/ARIZONA

COME TO MY WORLD—Michael Wycoff—RCA
EAGLES LIVE—Asylum
FANTASTIC VOYAGE—Lakeside—Solar
MORE GEORGE THOROGOOD & THE DESTROYERS—Rounder
MY BABE—Roy Buchanan—Waterhouse
POSH—Patrice Rushen—Elektra
SWEAT BAND—Uncle Jam
THE AWAKENING—Reddings—BID
THIS IS MY DREAM—Switch—Gordy
TURN OF A FRIENDLY CARD—Alan Parsons Project—Arista

LICORICE PIZZA/LOS ANGELES

BLACK SEA—XTC—Virgin
CARNAVAL—Spyro Gyra—MCA
COME TO MY WORLD—Michael Wycoff—RCA
DIVINE MADNESS—Bette Midler—Atlantic (Soundtrack)
EAGLES LIVE—Asylum
FACES—Earth, Wind & Fire—Col
HITS—Boz Scaggs—Col
ON THE EDGE—Babys—Chrysalis
SECONDS OF PLEASURE—Rockpile—Col

EVERYBODY'S RECORDS/NORTHWEST

BLACK SEA—XTC—Virgin
CHINATOWN—Thin Lizzy—WB
EAGLES LIVE—Asylum
HITS—Boz Scaggs—Col
HUMANESQUE—Jack Green—RCA
I BELIEVE IN YOU—Don Williams—MCA
LOOKIN' FOR LOVE—Johnny Lee—Full Moon/Asylum
ODORI—Hiroshima—Arista
TURN OF A FRIENDLY CARD—Alan Parsons Project—Arista
ZENYATTA MONDATTA—Police—A&M



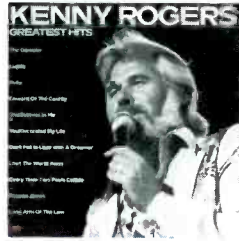
Record World Albums

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

NOVEMBER 29, 1980

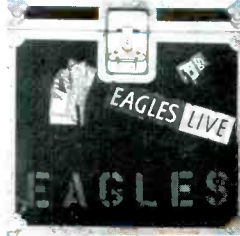
TITLE, ARTIST, Label, Number, (Distributing Label)

NOV. 29	NOV. 22	TITLE, ARTIST, Label, Number, (Distributing Label)	WKS. ON CHART	
1	1	KENNY ROGERS' GREATEST HITS Liberty LOO 1072 (4th Week)	7	H
2	2	GUILTY BARBRA STREISAND /Columbia FC 36750	8	H
3	3	HOTTER THAN JULY STEVIE WONDER /Tamla T8 373M1 (Motown)	4	H
4	4	THE GAME QUEEN /Elektra 5E 513	20	H
5	5	THE RIVER BRUCE SPRINGSTEEN /Columbia PC2 36854	5	X
6	6	BACK IN BLACK AC/DC /Atlantic SD 16018	16	H
7	7	CRIMES OF PASSION PAT BENATAR /Chrysalis CHE 1275	15	H
8	8	ONE STEP CLOSER DOOBIE BROTHERS /Warner Bros. HS 3452	8	H
9	10	THE WANDERER DONNA SUMMER /Geffen GHS 2000 (WB)	4	H
10	9	TRIUMPH JACKSONS /Epic FE 36424	7	H
11	13	ANNE MURRAY'S GREATEST HITS /Capitol SOO 12110	9	H



CHARTMAKER OF THE WEEK

12	—	LIVE EAGLES Asylum BB 705	1	L
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13	12	XANADU (ORIGINAL SOUNDTRACK) /MCA 6100	20	I
14	19	ZENYATTA MONDATTA THE POLICE /A&M SP 4831	6	G
15	16	TP TEDDY PENDERGRASS /Phila. Intl. FZ 36745 (CBS)	16	H
16	17	FACES EARTH, WIND & FIRE /ARC/Columbia KC2 36795	2	L
17	18	CHRISTOPHER CROSS /Warner Bros. BSK 3383	38	G
18	11	DIANA DIANA ROSS /Motown M8 936M1	25	H
19	—	THE JAZZ SINGER (ORIGINAL SOUNDTRACK) NEIL DIAMOND /Capitol SWAV 12120	1	I
20	29	GREATEST HITS—VOLUME II LINDA RONSTADT /Asylum 5E 516	4	H
21	14	KENNY LOGGINS ALIVE /Columbia C2X 36738	9	J
22	24	CELEBRATE KOOL & THE GANG /De-Lite DSR 9518 (PolyGram)	6	H
23	23	ALL SHOOK UP CHEAP TRICK /Epic FE 36498	3	H
24	21	GIVE ME THE NIGHT GEORGE BENSON /Qwest/WB HS 3453	17	H
25	15	PARIS SUPERTRAMP /A&M SP 6702	8	L
26	26	FEEL ME CAMEO /Chocolate City CCLP 2016 (Casablanca)	5	G
27	22	URBAN COWBOY (ORIGINAL SOUNDTRACK) VARIOUS ARTISTS /Full Moon/Asylum DP 90002	28	X
28	20	GLASS HOUSES BILLY JOEL /Columbia FC 36384	37	H
29	27	HONEYSUCKLE ROSE (ORIGINAL SOUNDTRACK) WILLIE NELSON & FAMILY /Columbia S2 36752	13	L
30	30	PANIC! CARLS /Elektra 5E 514	13	H
31	28	HOLD OUT JACKSON BROWNE /Asylum 5E 511	20	H
32	34	SCARY MONSTERS DAVID BOWIE /RCA AQL1 3647	9	H
33	35	AGAINST THE WIND BOB SEGER & THE SILVER BULLET BAND /Capitol SOO 12041	38	H
34	33	FREEDOM OF CHOICE DEVO /Warner Bros. BSK 3435	24	G
35	36	EMOTIONAL RESCUE ROLLING STONES /Rolling Stones COC 16015 (A&I)	20	H
36	41	THE TURN OF A FRIENDLY CARD ALAN PARSONS PROJECT /Arista AL 9518	3	H
37	40	SECONDS OF PLEASURE ROCKPILE /Columbia JC 36886	3	G
38	38	GREATEST HITS DOORS /Elektra 5E 515	5	H
39	46	CARNIVAL SPYRO GYRA /MCA 5149	5	H
40	42	MICKEY MOUSE DISCO /Disneyland/Vista 2504	36	X
41	52	HAWKS & DOVES NEIL YOUNG /Reprise HS 2297 (WB)	2	H
42	32	FULL MOON CHARLIE DANIELS BAND /Epic FE 36571	17	H

43	47	CHIPMUNK PUNK CHIPMUNKS /Excelsior XLP 6008	18	G
44	44	I BELIEVE IN YOU DON WILLIAMS /MCA 5133	5	H
45	50	DIRTY MIND PRINCE /Warner Bros. BSK 3478	4	G
46	51	MAKING MOVIES DIRE STRAITS /Warner Bros. BSK 3480	3	G
47	45	LOST IN LOVE AIR SUPPLY /Arista AB 4268	23	H
48	31	AUDIO-VISIONS KANSAS /Kirshner FZ 36588 (CBS)	9	H
49	25	REMAIN IN LIGHT TALKING HEADS /Sire SRK 6095 (WB)	5	G
50	37	ZAPP /Warner Bros. BSK 3463	10	G
51	56	WINELIGHT GROVER WASHINGTON, JR. /Elektra 6E 305	3	G
52	53	ARETHA ARETHA FRANKLIN /Arista AL 9538	5	H
53	54	BEAT CRAZY JOE JACKSON BAND /A&M SP 4837	4	G
54	43	GREATEST HITS WAYLON JENNINGS /RCA AHL1 3378	80	G
55	48	SHINE ON L.T.D. /A&M SP 4819	13	G
56	63	GREATEST HITS OAK RIDGE BOYS /MCA 5150	2	H
57	62	HORIZON EDDIE RABBITT /Elektra 6E 276	13	G
58	39	ONE-TRICK PONY PAUL SIMON /Warner Bros. HS 3472	13	H
59	64	MUSIC MAN WAYLON JENNINGS /RCA AHL1 3602	23	G
60	65	HURRY UP THIS WAY AGAIN STYLISTICS /TSOP JZ 36470 (CBS)	3	G
61	—	HITS! BOZ SCAGGS /Columbia FC 36841	1	H
62	55	WILD PLANET B-52'S /Warner Bros. BSK 3471	11	G
63	49	IRONS IN THE FIRE TEENA MARIE /Gordy G8 997M1 (Motown)	11	H
64	57	SWEET SENSATION STEPHANIE MILLS /20th Century Fox T 603 (RCA)	31	G
65	60	SPECIAL THINGS POINTER SISTERS /Planet P 9 (Elektra/Asylum)	11	G
66	66	FAME (ORIGINAL SOUNDTRACK) /RSO RX 1 3080	22	H
67	—	DIVINE MADNESS (ORIGINAL SOUNDTRACK) BETTE MIDLER /Atlantic SD 16022	1	H
68	73	STONE JAM SLAVE /Cotillion SD 5224 (A&I)	3	G
69	70	COME UPSTAIRS CARLY SIMON /Warner Bros. BSK 3443	18	G
70	116	BLACK MARKET CLASH CLASH /Epic/Nu-Disk 4E 36846	1	X
71	59	BEATIN' THE ODDS MOLLY HATCHET /Epic FE 35672	11	H
72	74	14 KARAT FATBACK /Spring SP 1 6729 (Polydor)	4	G
73	82	MORE GEORGE THOROGOOD AND THE DESTROYERS /Rounder 30-...	2	G
74	77	SEAWIND /A&M SP 4824	4	G
75	94	ODORI HIROSHIMA /Arista AL 9541	2	H
76	67	KURTIS BLOW /Mercury SRM 1 3854	7	G
77	80	STARDUST WILLIE NELSON /Columbia KC 35305	43	G
78	78	INHERIT THE WIND WILTON FELDER /MCA 5144	4	H
79	86	VOICES DARYL HALL & JOHN OATES /RCA AQL1 3646	16	H
80	61	TIMES SQUARE (ORIGINAL SOUNDTRACK) VARIOUS ARTISTS /RSO RS 2 4203	10	L
81	69	LOVE APPROACH TOM BROWNE /Arista/GRP GRP 5008	17	H
82	87	IN THE HEAT OF THE NIGHT PAT BENATAR /Chrysalis CHR 1236	54	G
83	75	AT PEACE WITH WOMAN JONES GIRLS /Phila. Intl. JZ 36767 (CBS)	5	G
84	79	NOTHIN' MATTERS AND WHAT IF IT DID JOHN COUGAR /Riva RVL 7403 (PolyGram)	7	G
85	—	FANTASTIC VOYAGE LAKESIDE /Solar BXL1 3720 (RCA)	1	G
86	84	THE CARS /Elektra 6E 135	116	G
87	—	ONE MORE SONG RANDY MEISNER /Epic NJE 36748	1	G
88	100	80/81 PAT METHENY /ECM 2 1180 (WB)	2	X
89	76	OFF THE WALL MICHAEL JACKSON /Epic FE 35745	64	H
90	58	ANYTIME ANYPLACE ANYWHERE ROSSINGTON COLLINS BAND /MCA 5130	21	H
91	98	THIS TIME AL JARREAU /Warner Bros. BSK 3434	24	G
92	68	CIVILIZED EVIL JEAN-LUC PONTY /Atlantic SD 16020	6	H
93	72	HEROES COMMODORES /Motown M8 939M1	23	H
94	103	SEQUEL HARRY CHAPIN /Boardwalk FW 36872	1	H
95	99	LET ME BE YOUR ANGEL STACY LATTISAW /Cotillion SD 5291 (A&I)	21	G
96	105	THIS IS MY DREAM SWITCH /Gordy G8 999M1 (Motown)	1	H
97	101	DARK ROOM ANGEL CITY /Epic JE 36543	1	G
98	71	TRUE COLOURS SPLIT ENZ /A&M SP 4822	12	G
99	121	AEROSMITH'S GREATEST HITS /Columbia FC 36865	1	H
100	104	HIGHWAY TO HELL AC/DC /Atlantic SD 19244	29	G

Sid Sheinberg (Continued from page 3)

438,000, the MCA chief underscored a long-term commitment to the music business—one questioned by some in the industry in the wake of top-level executive changes during 1979.

"I can tell you absolutely and honestly that there wasn't a minute where we didn't have confidence in our future in music," stressed Sheinberg, who reminded that MCA itself had its origins in music publishing and recording. "Exactly the opposite is the case. My feeling was and is—and ABC was an example—that as things got bad, the opportunities for us as managers would be enhanced."

In effect, expansion despite a soft economy was the goal, he says, and while his current view of the general U.S. economy "isn't bullish," acquisition opportunities such as that presented by the ABC deal remain an interest throughout MCA's holdings.

If any one area in MCA Records' management can be singled out as sparking earlier speculation, streamlining of existing staff and artist rosters would seem the most obvious candidate. To Sheinberg, those measures were much-needed avenues to bringing revenues and profits back in

line after what he sees as a dangerous spread of "irrational" business practices.

"I don't want to represent myself as a genius in the record business," he says. "I'm not, and that would be misleading. But what I wanted to do was show people in our division certain fundamental things—that in order for there to be a margin, there had to be a closer control over costs."

The decision to create MCA Distribution, once a function of the record company but now structured as a separate operation handling not only audio but video software, was one step. By making the division between label and distribution, costs within each could be more accurately and quickly tracked. At the same time, the need to isolate marketing necessities from needless expenditures was stressed. Citing royalties and manufacturing costs as the two key fixed costs in MCA's overhead, Sheinberg says "the question then became, 'What else can we deal with—what are the variable costs?'"

"We were spending entirely too much on promotion, whether that was a question of co-op ad

dollars, T-shirts, parties and whatever else was being utilized."

Even those fixed costs are due for fresh thinking, in Sheinberg's view. "The amount of money you can guarantee an artist and still make money afterward has to be re-examined," he argues. "I think that may have affected profits adversely in 1980, and I hope we can make adjustments in 1981."

Apart from concern over rising royalty guarantees, Sheinberg sees roster size as another major factor in developing a strong bottom line.

Sheinberg also says he sees his current management team—including not only Siner and his staff, but Distribution president Al Bergamo and Gene Froelich, head of the entire MCA Records Group—is now positioned for sound business development, rather than what he terms the "glamour" too often emphasized in assembling executives.

As for MCA's overall future, Sheinberg is understandably an outspoken proponent of continued convergence between media, as underscored by the corporation's video software commitment via its DiscoVision programming effort, its joint venture stature within the DiscoVision Associates (DVA) manufacturing enterprise, and MCA Distribution's open-ended plan as conduit for any software, existing or yet to be developed, that can yield a sensible profit picture.

Yet as chief operating officer of a major conglomerate that helped open the field for movie and soundtrack recording cross-marketing via such early '70s projects as "American Graffiti," Sheinberg cautions against any easy interpretation of the recent swing toward numerous movie/music marriages. "There is no doubt that a very successful movie will sell soundtracks, and that a very successful soundtrack album will

help sell the movie," he observes, "but, like any truism, there are exceptions. I can give you a long list of examples of that, from 'FM,' which the audience didn't seem to like, to 'Honeysuckle Rose' or 'One Trick Pony.'" He adds that while he was a fan of the last of these projects, the crucial problem for both studios and record labels is "that these businesses should coordinate, they should aid and abet each other, but they are not necessarily the same businesses."

"The only rule here is to be intelligent, to do the best you can in creating the right product." Hence, while praising the Universal division's all-out push for "Xanadu," for example, he concedes that the pop/rock musical movie failed to keep pace commercially with the MCA soundtrack package.

In summing up that challenge to address new and emerging multi-media opportunities, the MCA president adds an analogy from one of Universal's biggest grossing films: "There's a scene in 'Jaws' where Robert Shaw, as Quint, vows he'll go out and 'bring back the teeth, the fins, the whole damn shark'—well, that's what our goal should be in making and marketing our product."

New MIDEM Registrants

■ NEW YORK—Companies having recently reserved booths at MIDEM '81 include Polish Records, Roy B. Records, Reno/Metz, and Request Records. New registrations include Jack Music, Panorama Records, Scotti Brothers Records, Vanguard Records, Henry Marx Management, Lipservices Inc., Falcon Records, Odyssey Productions, Beserkley Records, Panacea Enterprises, Mirus Music, Fred Ahlert Music, United Artists Music, De-Lite Records, and Alfa Records.

CRT (Continued from page 3)

rise of at least \$1.00 in LP list prices.

RIAA counsel James Fitzpatrick also told the CRT that such a rate increase would really only profit the very successful singer/songwriter publishers, who now receive the lion's share of mechanical royalties, and would hurt newer songwriters, since with such an increase record companies would be forced to cut back even more on artist rosters and further reduce the number of albums released—with fewer and fewer chances for newer songwriters to emerge.

The CRT must issue a decision on the matter by December 31, as mandated by Congress. Hearings on the mechanical royalty rate, which is presently at two and three-fourths cents per tune, have been going on since March of this year.

The NMPA and AGAC are calling for a rate hike and a different form of calculation of the royalty—a percentage of retail price—which they say would put a new rate nearer the historically effective rate, about six percent of the retail cost.

The mechanical royalty is that royalty paid to songwriters for the use of their copyrighted work. The publishers and composers feel a six percent rate hike is

actually conservative, considering the eroding effects of inflation.

The RIAA, however, in criticizing the financial data that the CRT requested from the publishers and composers last summer, points out that while the record industry has suffered its worst slump, publishers and composers have been enjoying stable or increased income—a "fair return"—even as the role of the traditional publisher has diminished.

The RIAA is proposing a plan of interim rate hike adjustments in 1982 and 1987 if the average price of "leading albums" from the trades' top 200 list goes up. They continue to press for no present rate hike. The RIAA also wants to continue the per-tune flat rate, saying that a switch to a percentage rate would bog the companies down in endless accounting muddles and contract renegotiations.

In the RIAA plan, if the cost of those "leading albums" would go up, say, eight percent, then the mechanical royalty rate would also go up eight percent above the two and three-fourths cents per tune rate.

The Tribunal, after it makes its decision at the end of this year, will then review the rate when it is next scheduled to meet on the matter, in 1987.

Placido Domingo in Person



Deutsche Grammophon recording artist Placido Domingo recently greeted his fans at Sam Goody's in New York's Rockefeller Plaza. At one point the tenor dazzled the crowd with an impromptu performance of "Granada." Among those in attendance were John Harper and Alison Ames of Deutsche Grammophon, Joel Kochman and Tom Seaman of Sam Goody's, and Deutsche Grammophon producer Guenther Breest.

Columbia Special Products Files Injunction Against Three Labels

■ NEW YORK—Columbia Special Products, a service of CBS Records that specializes in non-retail record markets, has filed an action in New York Supreme Court attempting to enjoin three companies—Roadshow Records, Coast to Coast Records and West End Music Industries—from selling records that CBS is claiming rights to. In addition, Columbia Special Products is seeking a total of \$1 million in punitive damages against the three defendants.

The subtext to the action involves a 1978 agreement between Columbia Special Products and Springboard Records whereby Springboard had leased approximately 100 master tapes to the CBS company. Springboard had purchased the titles from Sceptor Records in 1974. When Sceptor

Records went bankrupt last year, the bankruptcy trustee allegedly sold some of the label's master tapes to Roadshow Records and Coast to Coast Records.

Lawyer Comments

According to the Columbia filing, many of these titles were the same ones that Columbia Special Products has licensed exclusively from Sceptor, and Sceptor had no right to sell the titles. A lawyer for Columbia Special Products, Robert E. Fischer, said that he did not suspect any culpability on the part of Sceptor Records, and that he believed the label had mistakenly sold the titles that they had previously licensed.

Attorneys for the three defendants were to respond to the order this week.

Video Trade Association Formed on Coast

■ LOS ANGELES—The coalition of major hardware and software firms behind the MCA/Philips optical videodisc system unveiled a new trade association here Thursday (20) aimed at promoting consumer acceptance and recognition.

Dubbed the LaserVision Association, the new group is composed of a charter membership including all of the corporate and divisional entities currently involved in the reflective laser optical technology first announced by Philips in the early '70s. Participating are DiscoVision Associates (DVA), the joint venture software manufacturing operation formed by MCA and IBM; MCA's disc programming arm, MCA DiscoVision; Magnavox Consumer Electronics Company, the North American Philips division which manufactures MagnaVision optical disc players; and U.S. Pioneer Electronic Corp., which markets its own LaserVision players manufactured in Japan through Universal-Pioneer, a joint venture

between DVA and Pioneer.

Making the announcement at the Sheraton Universal Hotel here was North American Philips vice chairman Frank L. Randall, who touted the laser optical technology as "the ultimate in technologically advanced, virtually care-free home video entertainment and education."

A new LaserVision trademark, to be utilized on future production runs of both players and discs, was also displayed, with DiscoVision Associates president Jack Reilly, who has been named chairman of the new association's board of directors, reporting that the new logo would be used "to emphasize the compatibility of the products within the system."

Also elected to the board of directors of the new trade group are Reilly and MCA DiscoVision president James Fiedler, along with U.S. Pioneer executive vice president Ken Kai and John Messerschmitt, vice president of North American Philips.

Precious Heavy Metal for REO



Epic recording group REO Speedwagon was recently in New York to deliver their new album, "Hi Infidelity," to the label. While there, the group was presented with platinum record plaques for their eighth LP, "You Can Tune A Piano But You Can't Tune Fish," and gold plaques for the albums "Nine Lives," "REO/Two" and "Ridin' The Storm Out." Pictured at Epic's New York offices are, from left: Don Dempsey, senior VP and general manager, E/P/A; John Baruck, manager; Dick Asher, deputy president and chief operating officer, CBS Records Group; Kevin Cronin and Gary Richrath of REO; and Ron McCarrell, VP marketing, E/P/A.

The Coast (Continued from page 15)

hitting the clubs and socializing with the rest of the kilowatt community, the Glimmer Twin was keeping a relatively low profile as the guest of current squeeze **Patti Hansen**, the high-paid model now plugging **Calvin Klein** for those with a high resistance to **Brooke Shields**.

We're also told that the Stones guitarist has been huddling with singer-songwriter **Keith Sykes** over the prospect of a concert honoring blues veteran **Furry Lewis**, soon to turn 88 and reportedly seriously ill. Both the new link to Sykes and the idea of the show grew out of Richards' month-long recording pilgrimage to Nashville and Memphis, where Richards marshalled top-ranked players in each city for some sessions. Don't hold your breath in anticipation of a new LP offering those all-star performances: they were said to be held solely for private posterity, via Richards' home tape library.

MISCELLANY: The Los Angeles Lakers basketball team may have lost their shining star, **Earvin "Magic" Johnson**, last week, but they gained the Laker Golden Girls. That's right, the Golden Girls. They don't dribble, pass or shoot; they don't even lead cheers. But they do wear little (very little) uniforms colored in what someone insists on calling "Forum blue and gold" (the Lakers play their home games at the Inglewood Forum); they are kinda cute and nubile; they do manage to keep smiling a lot; and they do some clever dance routines to songs like **Steve Miller's** "Living in the U.S.A.," Free's "All Right Now" and "Orange Blossom Special." In fact, at one game we attended, the girls came out and improvised a few turns (the announcer called it "a jam session") with an old codger named **Sexy Remy**, another Lakers regular. The debut of the Golden Girls on November 14 also marked the start of an association between the Lakers and Brad Marks Productions. They'll be at every home game, with appearances on TV shows and at various nightclubs also apparently part of the picture . . . The **Michael Stanley Band**, who now record for EMI-America, may have a good thing going for themselves. Seems that **Clarence "Big Man" Clemons** of **Bruce Springsteen's E Street Band** plays on three tracks on the new Stanley album, including the single "He Can't Love You." Clemons likes the band—the admiration is certainly mutual—and he played the record for Springsteen, and now it appears that there is some possibility that the Stanley outfit will open a few dates for Bruce on his current tour. The theory is that after playing four-hour shows in so many towns, Springsteen might welcome the opportunity to turn 45 minutes or so over to someone else . . . Producer/songwriter **Frank E. Wilson**, twice a Grammy winner and now a minister, will be honored December 6 at the Los Angeles Hilton. **Andrae Crouch** and his sister Sandra will be master and mistress of ceremonies for Wilson, who won Grammys in both '79 and '80 with gospel albums he produced for the **Mighty Clouds of Joy**.

Disco File (Continued from page 21)

more subtle undertow.

WE DON'T SIGHTSEE, WE DANCE! Japan's **Yellow Magic Orchestra** is winding up their 1980 world tour; they made two major American appearances in support of the "Multiplies" album and the newly released "Tighten Up" single. At New York's Palladium, the trio appeared with three guest musicians who made important contributions in sound and, it turns out, movement. The core members, bassist/producer **Haruomi Hosono**, keyboard player **Ryuichi Sakamoto** and drummer **Yukihiko Takahashi**, are of necessity bound to their floor standing instruments, and guest keyboard player **Akiko Yano** often drew attention by simply shimmying in place to the music. Her vocal solo was one in a series of lighthearted moments in the course of the show: the complicated electronic technology behind the synthesizer never overcomes the group's sense of melody, and they most often seem to be offering listeners a bouquet of colorful, disarmingly attractive sounds and textures. If there was a star of the show, it was either Yano or Takahashi, who drummed furiously for a good hour and a half. On the whole, though, the precision and balance of their music may have been intended to make the greatest impression, and one came away with a good number of tunes to hum on the way out. Note: an excellent light backdrop added visual impact to the stationary group and suggested that YMO might solve their mobility problems entirely by appearing on "Soul Train."

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Record World Jazz

By SAMUEL GRAHAM

■ **KUDOS FOR JACK:** The results of Down Beat's latest readers poll, their 45th annual, are in the magazine's December issue, and some of those results are very interesting indeed—including the choice of the **Clash's** "London Calling" as top blues/rock album. As for jazz, the ECM label has every reason to pat itself on the back, for its roster is well represented in several categories. Four ECM records are among the 11 top jazz albums named, including **Jack DeJohnette's** "Special Edition" (first), the **Art Ensemble of Chicago's** "Full Force" (third) and "Nice Guys" (eighth), and "**Old and New Dreams**" (ninth). Elsewhere, the Art Ensemble ranks second to **Weather Report** among jazz groups, with Old and New Dreams sixth; **Lester Bowie** is third among trumpeters, while **Pat Metheny** is third among guitarists; **Steve Swallow** and **Eberhard Weber** are third and fourth in the electric bass slot; **Gary Burton** is in first place for vibes, and the Art Ensemble's **Don Moye** is second among percussionists. Others who record regularly for the Warners-distributed label also placed in the poll.

It is DeJohnette who really comes out smelling like the proverbial rose, as he's also named top drummer and ranks sixth in the all-inclusive "jazz musician of the year" category (won by **Dexter Gordon**). All in all, it would appear that DeJohnette has finally arrived, many years into his career, as a player and leader. Of course, he's been leading two bands lately—the other is **New Directions**, with Bowie, **John Abercrombie** and **Eddie Gomez**, whose "In Europe" is the most recent DeJohnette album released—so he's certainly been out there for the hearing.

In a recent interview with another music magazine, *Musician Player and Listener*, DeJohnette talks about recording for ECM and its main man, **Manfred Eicher**. "One of the things I liked about Manfred's records," he says, "was that he took great pains to get a good sound from the instruments, the acoustic sound of the drums and the bass, the piano and everything. You could hear and appreciate that a lot of care was taken to make sure that every little detail was heard." Later on, he notes—maybe prophetically, in view of the Down Beat results—that "Special Edition" "may wind up selling more than all (my) other records." He winds up with a remark that some will view as presumptuous, but is at least honest: "I think of myself as a musical force, like Coltrane or Miles. I'm playing a part in shaping this music. I just happen to play drums . . . People always ask me, 'Well, what is your music? You've been associated with the avant-garde, the mainstream this, the mainstream that . . . Well, I want to clarify that Jack DeJohnette's music is 'multi-directional,' which covers all those categories."

ECM's newest release, incidentally, includes the following: **Chick Corea** and Gary Burton's "In Concert, Zurich, October 28, 1979" (not a thrilling title, but let's face it, it tells the story), a double album with several tracks that appeared in studio form on the duo's "Crystal Silence" and "Duet" LPs; **Keith Jarrett's** "The Celestial Hawk," a live recording made at Carnegie Hall with the Syracuse Symphony; **Ralph Towner's** "Solo Concert"—another self-explanatory title—recorded in Europe with Towner playing only guitars, not piano; Eberhard Weber's "Little Movements," with his group **Colours** (**Rainer Bruninghaus**, keyboards; **Charlie Mariano**, sax, and **John Marshall**, the ex-Soft Machine drummer; and an album of music by Steve Swallow set to the poems of **Robert Creeley**. Called "Home," it features **Sheila Jordan**, **Lyle Mays**, **Steve Kuhn**, **Bob Moses**, **Dave Liebman** and Swallow.

MILES TO GO: Without a doubt, the new Prestige twelve-album package called "Chronicle"—containing everything **Miles Davis** recorded for the label in a period that began in early '51 and ended in late '56—is an attractive and impressive release, if a slightly unwieldy one. Included here is absolutely everything you'd care to know about the music (much of which is of the genuinely classic variety): personnel, original recording dates and studios, notes on every session, a long essay by **Dan Morgenstern**, an alphabetical listing of all titles, catalogue numbers of every configuration in which a track has been issued, even a special new/old Prestige label on the discs. It is, to

say the least, a lot to digest, and a must for collectors and Miles lovers.

Calls to retailers around the country revealed considerable variance in the deals that can be had for "Chronicle," which lists at nearly \$125. Many prices are in the \$100 range: Tower in San Francisco has it for \$99.99, Music Plus in Los Angeles for \$93.99, and the Jazz Record Mart in Chicago for \$99.95 (sales there have reportedly been good, with at least half a dozen sold in the two or three weeks "Chronicle" has been available). The best deals located were at Third Street Jazz in Philadelphia, where we were quoted an amazing \$71.95, and the Harvard Coop in Cambridge, Mass., where it was on sale last week for \$77.88. The regular Coop price is nearer \$100.

NEW STUFF: About the best description we've heard for a rather bizarre offering on the Ze label called "Wheel Me Out" comes from writer **Bill Adler**, who called it "dance music for the urban apocalypse." This record, backed on seven and 12-inch singles by something called "Hello Operator . . . I Mean Dad . . . I Mean Police . . . I Can't Even Remember Who I Am," is by an outfit calling itself **Was (Not Was)**, which should give you a clue. Musicians include **David Weiss**, who writes on jazz for the L.A. Herald-Examiner, on alto; **Marcus Belgrave** on trumpet; **Wayne Kramer** on guitar; **Larry Fratangelo** on percussion, and **Bruce Nazarian** on bass. Their past associations run from **Ray Charles** and **Charles Mingus** to **P-Funk**, the **MC5**, **David Johansen**, **Brownsville Station** and **David Ruffin**. Talk about running the gamut. Weiss, calling himself David Was, wrote this stuff along with **Don Fagenson**, who calls himself—you guessed it—Don Was . . . New from Pausa: the **Monty Alexander Trio's** "Montreux Alexander Live!"; "The Historic Donaueschingen Jazz Concert" from '57, with the **Modern Jazz Quartet**, the **Eddie Sauter Orchestra** and **Andre Hodeir**; **Supersax's** "Dynamite!"; **Oscar Peterson's** "The Way I Really Play," with **Sam Jones** and **Bob Durham**; and **Jasper Van't Hof's** "Live in Montreux," with **Miroslav Vitous**, **Alphonse Mouzon** and **Bob Malach** . . . From the West 54 label come **Dollar Brand's** "Memories," his third fine album on as many labels this year; **Mal Waldron's** "Left Alone," a live album; **David Liebman's** "First Visit," and Japanese pianist **Yosuke Yamashita's** "Breathtaking," a solo effort . . . Vocalist **Nora Evans'** first recording in 20 years is "Don't Explain," on the Noreeva label. In the interim since her last album, the singer has worked as a psychiatric social worker, earning her the nickname "singing shrink" . . . From the little Jazzworks label comes the **Bruce Cameron Ensemble's** "Jet Away," with trumpeter Cameron joined by **Patrice Rushen**, **Ray Pizzi**, **Bob Magnusson** and others . . . Another small California outfit, Sea Breeze Records, has "Many Way to Go" by the **Bill Perkins Quintet**, also including Magnusson . . . Finally, among Blue Note's recent issues in the Classic series are **Leo Parker's** "Rollin' With Leo" and **Stanley Turrentine's** "Mr. Natural."

The Jazz LP Chart

NOVEMBER 29, 1980

- WINELIGHT**
GROVER WASHINGTON, JR./Elektra 6E 305
- GIVE ME THE NIGHT**
GEORGE BENSON/Qwest/WB HS 3453
- CARNAVAL**
SPYRO GYRA/MCA 5149
- THIS TIME**
AL JARREAU/Warner Bros. BSK 3434
- CIVILIZED EVIL**
JEAN-LUC PONTY/Atlantic SD 16020
- TWENNYNINE WITH LENNY WHITE**
Elektra 6E 304
- INHERIT THE WIND**
WILTON FELDER/MCA 5144
- ODORI**
HIROSHIMA/Arista AL 9541
- FAMILY**
HUBERT LAWS/Columbia JC 36396
- SEAWIND**
A&M SP 4824
- LOVE APPROACH**
TOM BROWNE/Arista/GRP GRP 5008
- RHAPSODY AND BLUES**
CRUSADERS/MCA 5124
- RODNEY FRANKLIN**
Columbia JC 36747
- MR. HANDS**
HERBIE HANCOCK/Columbia JC 36578
- 80/81**
PAT METHENY/ECM 2 1180 (WB)
- LOVE FANTASY**
ROY AYERS/Polydor PD 1 6301
- "H"**
BOB JAMES/Columbia/Tappan Zee JC 36422
- MAGNIFICENT MADNESS**
JOHN KLEMMER/Elektra 6E 284
- NIGHT SONG**
AHMAD JAMAL/Motown M7 945R1
- LATE NIGHT GUITAR**
EARL KLUGH/Liberty LT 1079
- VICTORY**
NARADA MICHAEL WALDEN/Atlantic SD 19279
- POSH**
PATRICE RUSHEN/Elektra 6E 302
- NIGHT CRUISER**
EUMIR DEODATO/Warner Bros. BSK 3467
- LOVE AT FIRST SIGHT**
SONNY ROLLINS/Milestone M 9098 (Fantasy)
- ROUTES**
RAMSEY LEWIS/Columbia JC 36423
- TOUCH OF SILK**
ERIC GALE/Columbia JC 36570
- LAND OF THE THIRD EYE**
DAVE VALENTIN/Arista/GRP GRP 5009
- TAKE IT TO THE LIMIT**
NORMAN CONNORS/Arista AL 9534
- THE OTHER WORLD**
JUDY ROBERTS/Inner City IC 1088
- KANSAS CITY SHOUT**
COUNT BASIE/Pablo 2310 859 (RCA).

Classical Retail Report

NOVEMBER 29 1980

CLASSIC OF THE WEEK



VERISMO ARIAS
PAVAROTTI
London Digital

BEST SELLERS OF THE WEEK*

- LUCIANO PAVAROTTI: VERISMO ARIAS**
—London Digital
- JAMES GALWAY PLAYS FRENCH FLUTE CONCERTOS**—RCA
- MASSENET: LE ROI DE LAHORE**—Sutherland, Milnes, Bonyngne—London
- MOZART: COMPLETE SYMPHONIES, VOL. IV**—Hogwood—L'Oiseau Lyre
- MOZART: DIE ZAUBERFLOETE**—Mathis, Araiza, Karajan—DG Digital
- PAVAROTTI'S GREATEST HITS**—London

KING KAROL/NEW YORK

- BELLINI: I PURITANI**—Caballe, Kraus, Muti—Angel
- BRUBECK: LA FIESTA DE LA POSADA**—CBS Digital
- KORNGOLD, WEILL: SCHAUSPIEL OVERTURE, OTHER WORKS**—Turnabout/Vox
- MOZART: DIE ZAUBERFLOETE**—DG Digital
- PAVAROTTI: VERISMO ARIAS**—London Digital
- PUCCINI: LE VILLI**—Scotto, Domingo, Maazel—CBS
- ROSSINI: WILLIAM TELL**—Freni, Pavarotti, Chailly—London
- SCHUBERT: COMPLETE SONATAS**—Kempff—DG
- STRAVINSKY: RITE OF SPRING**—Maazel—Telarc Digital
- VERDI: LA TRAVIATA**—Callas, Kraus, Ghione—Angel

J & R MUSIC WORLD/ NEW YORK

- BACH: SONATAS NOS. 26**—Harnoncourt—Telefunken
 - BELLINI: I PURITANI**—Caballe, Kraus, Muti—Angel
 - GALWAY: FRENCH CONCERTOS**—RCA
 - MOZART: COMPLETE SYMPHONIES, VOL. IV**—L'Oiseau Lyre
 - PAVAROTTI: VERISMO ARIAS**—London
 - PUCCINI: LE VILLI**—Scotto, Domingo, Maazel—CBS
 - ROSSINI: WILLIAM TELL**—Pavarotti, Freni, Chailly—London
 - STRAUSS: ALSO SPRACH ZARATHUSTRA**—Ormandy—Angel Digital
 - STRAVINSKY: RITE OF SPRING**—Maazel—Telarc
 - VERDI: LA TRAVIATA**—Callas, Kraus, Ghione—Angel
- ### CUTLER'S/NEW HAVEN
- BOLLING: PICNIC SUITE**—Lagoya, Rampal, Bolling—CBS

- HANDEL: MESSIAH**—Hogwood—L'Oiseau Lyre
- MOZART: DIE ENTFUEHRUNG AUS DEM SERAIL**—Eda Pierre, Davis—Philips
- MOZART: DIE ZAUBERFLOETE**—DG Digital
- PAVAROTTI: VERISMO ARIAS**—London Digital
- ROSSINI: WILLIAM TELL**—Freni, Pavarotti, Chailly—London
- SCHUBERT: COMPLETE SONATAS**—Kempff—DG
- VERDI: AIDA**—Freni, Carreras, Karajan—Angel
- VERDI: REQUIEM**—Ricciarelli, Domingo, Abbado—DG
- WEILL: SILVERLAKE**—New York City Opera, Rudel—Nonesuch Digital

SPECS/MIAMI

- MASSENET: LE ROI LAHORE DE LAHORE**—London
- MOZART: DIE ZAUBERFLOETE**—DG Digital
- MOUSSORGSKY: PICTURES AT AN EXHIBITION**—Solti—London
- PAVAROTTI'S GREATEST HITS**—London
- LUCIANO PAVAROTTI: O SOLE MIO**—London
- PAVAROTTI: VERISMO ARIAS**—London
- PERLMAN AND PREVIN: A DIFFERENT KIND OF BLUES**—Angel
- PUCCINI: TOSCA**—Ricciarelli, Careras, Karajan—DG
- VERDI: STIFFELIO**—Sass, Carreras, Gardelli—Philips
- VERDI: LA TRAVIATA**—Callas, Kraus, Ghione—Angel

LAURY'S/CHICAGO

- BETHOVEN: COMPLETE SYMPHONIES**—Solti—London
- PLACIDO DOMINGO SINGS ARIAS**—London
- GALWAY: FRENCH CONCERTOS**—RCA
- MAHLER: SYMPHONY NO. 6**—Abbado—DG
- MASSENET: LE ROI DE LAHORE**—London
- MOZART: DIE ZAUBERFLOETE**—DG Digital
- PAVAROTTI: O HOLY NIGHT**—London
- AMERICAN STRING MUSIC**—Nonesuch
- VERDI: REQUIEM**—Ricciarelli, Domingo, Abbado—DG
- WEILL: SILVERLAKE**—New York City Opera, Rudel—Nonesuch Digital

TOWER RECORDS/ SAN FRANCISCO

- BELLINI: I PURITANI**—Caballe, Kraus, Muti—Angel
- BOCCHERINI: QUINTET**—Nonesuch
- JOSE CARRERAS SINGS VERISMO ARIAS**—Philips
- GALWAY: FRENCH CONCERTOS**—RCA
- MASSENET: LE ROI DE LAHORE**—London
- MOZART: COMPLETE SYMPHONIES, VOL. IV**—L'Oiseau Lyre
- MOZART: DIE ZAUBERFLOETE**—DG Digital
- RODRIGO: CONCERTO ARANGUEZ**—Yepes—DG
- VERDI: AIDA**—Freni, Carreras, Karajan—Angel
- VIVALDI: CONCERTOS**—Pennoch—Vanguard

* Best sellers are determined by the retail reports listed above, plus those from the following stores: Sam Goody/East Coast, Record World/TSS/Northeast, Record & Tape Collectors/Baltimore, Record & Tape, Ltd./Washington, D.C., Harmony House/Detroit, Rose Discount/Chicago, Radio Doctors/Milwaukee, Streetside/St. Louis, Sound Warehouse/Dallas, Jeff's Classical/Tucson, Tower Records/Los Angeles, Discount Records/San Francisco and Tower Records/Seattle.

Pavarotti and the People

By SPEIGHT JENKINS

■ NEW YORK—November 14 was Pavarotti weather in New York. Over the last few years whenever the tenor has made an outdoor appearance in this climatically variable city, the weather has been perfect. And on this Friday the temperature was balmy, with a light breeze and a sunny sky. Pavarotti did not sing in public, but he made quite an appearance. It took place at the Barnes and Noble record store on Fifth Avenue at 48th Street, and it almost surely set an attendance record for in-store appearances.

Well advertised in advance, the event was set to begin at 2 p.m. The first persons on line, Vivian and Merrill Levitt of West Orange, New Jersey, arrived at about 10 a.m. They were soon joined by a staggering number of fans, so many so that at 2 p.m. the line, five deep, stretched from the store entrance down to 49th Street and around the corner a full city block to Rockefeller Center. About 150 people waited outside the 48th St. entrance, through which Pavarotti would enter the store, and, only ten minutes late, he sprang out of a limousine to the cheers of the fans.

Flanked by a Presidential-style entourage as he entered the store, he mounted the dais to more cheers and posed for pictures to celebrate the recent recording of *William Tell*. In one shot he aimed a crossbow at an apple poised on PolyGram classical marketing manager John Harper's head. When reminded that the character Gemmy in *William Tell*, a young boy, is sung by a girl, an attractive soprano, Joan Petretta, who works at Barnes and Noble, volunteered for the duty. Pavarotti took even better aim. Then the signing began.

It may be hard to believe, but the tenor signed autographs from that moment (2:20 p.m.) until 10:15 at night. More than 5000 moved through the line, and Barnes and Noble reported that over 9000 records were sold. At 7:15 the store brought all on line inside and locked its doors; otherwise Pavarotti might still be there. Most of the people on line were not old fans, and only one person interviewed for *Record World* had ever seen Pavarotti in the theater. Everyone else knew him only from television appearances and records. There was Ted

Robichaux, a native of Houston, who loves opera and wants desperately to see Pavarotti in the opera house; Steven Donaghey, a New Yorker, who had bought tickets to *Turandot*, scheduled for this season at the Met but lost due to the labor disagreement; and Mark Jannis, another New Yorker, who has all the tenor's records and planned to stay as long as was necessary to get his autograph.

Those who waited so long did not do so without a reward. Pavarotti spoke to each one warmly, signed anything proffered, and tried to give each as much of a personal touch as was possible. He also arranged, in honor of *William Tell*, to have apples passed out to the line.

The record most purchased, which instantly leaped from issuance to Classic of the Week, is his new *Verismo Arias*. It shows the tenor in good voice. Though more amplitude of voice is ideal for most of these arias, he does sing each of them wonderfully well. Particularly good is his subtlety in phrasing and the lack of tightness in high notes. The arias from *Andrea Chenier* have an attractive ring, and the first act aria from *Adriana Lecouvreur* has a remarkable intensity. As a matter of fact, Pavarotti on each of these arias seems more involved in the words than he has been on his last several records, and his singing consequently is much more interesting.

But the phenomenon of his popularity and the public's love for him is simply staggering. No one in classical music gets this kind of response. The crowds want to be in his presence. His concern for their interest and his willingness to sign autographs for eight hours testify to his respect for the public's love. There is a real communion there, and one can only stand in awe of it.

CBS Masterworks Names Susan Koscis

■ NEW YORK — Susan Koscis has been appointed manager, press and publicity, CBS Masterworks, it was announced by Joseph F. Dash, vice president and general manager.

Koscis comes to CBS Masterworks from London Records, where she worked for two years.

Record World Black Oriented Music

Black Music Report

By KEN SMIKLE

■ NEW YORK — The release of Heatwave's fourth Epic album, "Candles," marks a personal triumph for its 31-year-old leader, **Johnnie Wilder**. Following an auto accident in February of last year, Wilder became a quadriplegic, permanently confined to a wheelchair. With an incredible amount of determination and spirit, he decided to continue work on the group's LP, assuming the role of lead vocalist, composer and producer. The resulting LP is among the finest that Heatwave has issued to date.

Now that the LP has been issued, and the first single, "Gangsters of the Groove," is moving steadily up the charts, Wilder is focusing his attention on the future. "Right now I'm working on preparations for the tour," he said in a phone interview from his home in Dayton, Ohio. "I've also been listening to some groups for possible production work, but the main thing is the tour. I'm planning to go out on the entire tour, as long as they don't have any snow!" As he spoke, three inches of the stuff was falling on Dayton.

While their last album, "Hot Property," was certified gold, it didn't exactly live up to its title. Wilder feels that a number of things were to blame. "There were a lot of things going on. There was the timing. My accident didn't help. And as most people know, promotion by the group is a valuable asset to a piece of product. During that LP, one of the things that may have hampered stronger sales was the fact that we weren't out there. Personally, I have a thing about video promotion, especially in European countries. We missed out on that. There's a certain amount of promotion on both parts, the company and the group, that has to be put forth. And unfortunately we weren't able to do our part."

Wilder was pleased to have James Guthrie, producer for their first two albums, to work with him on the latest effort. "He's the type of engineer that if you have ideas, you only have to tell him and he can get it. This album is about going back to the basics, putting down a good song in the first place, and using ideas that we feel will catch people's ears. We feel that we've done a pretty good job of putting together things on each individual tune and making it a product that's listenable as well as danceable."

While he won't be performing on stage with the band, Wilder is looking forward to helping to get their presentation organized. Undoubtedly, he will be one of the best coaches they could have. "For sure, I'll be there doing that. I plan to always be off to the side watching. I like to participate in the production of the show in respect to how we want the lighting and sound. I'll be working pretty closely

in that aspect of the show as well as being off to the side coaching."

In an effort to take some of the burden off the Heatwave's composing wizard, **Rod Temperton**, they put out the word for fresh material and came up with some outstanding contributions from **Lynsey DePaul**, **Susan Sheridan** and others. "Rod wrote at least ten tunes for this album, as he always does, but we have to start doing that so that it won't all sound alike and start to ruin his career. I've got to look out for my team, and he's certainly still a part of the Heatwave team."

(Continued on page 42)

Black Oriented Album Chart

NOVEMBER 29, 1980

- HOTTER THAN JULY**
STEVIE WONDER/Tamla TB 373M1 (Motown)
- TRIUMPH**
JACKSONS/Epic FE 36424
- TP**
TEDDY PENDERGRASS/Phila. Intl. FZ 36745 (CBS)
- FACES**
EARTH, WIND & FIRE/ARC/Columbia KC 2 36795
- GIVE ME THE NIGHT**
GEORGE BENSON/Qwest/WB HS 3453
- CELEBRATE**
KOOL & THE GANG/De-Lite DSR 9518 (PolyGram)
- FEEL ME**
CAMEO/Chocolate City CCLP 2016 (Casablanca)
- ZAPP**
Warner Bros. BSK 3463
- SHINE ON**
L.T.D./A&M SP 4819
- DIANA**
DIANA ROSS/Motown M8 936M1
- DIRTY MIND**
PRINCE/Warner Bros. BSK 3478
- ARETHA**
ARETHA FRANKLIN/Arista AL 9538
- IRONS IN THE FIRE**
TEENA MARIE/Gordy G8 997M1 (Motown)
- AT PEACE WITH WOMAN**
JONES GIRLS/Phila. Intl. JZ 36767 (CBS)
- HURRY UP THIS WAY AGAIN**
STYLISTICS/T SOP JZ 36470 (CBS)
- THE WANDERER**
DONNA SUMMER/Geffen GHS 2000 (WB)
- WINELIGHT**
GROVER WASHINGTON, JR./Elektra 6E 305
- INHERIT THE WIND**
WILTON FELDER/MCA 5144
- WIDE RECEIVER**
MICHAEL HENDERSON/Buc ... BDS 6001 (Arista)
- LOVE APPROACH**
TOM BROWNE/Arista/GRP GRP 5008
- JOY AND PAIN**
MAZE FEATURING FRANKIE BEVERLY/ Capitol ST 12087
- FANTASTIC VOYAGE**
LAKESIDE/Solar BXL1 3720 (RCA)
- THIS IS MY DREAM**
SWITCH/Gordy G8 999M1 (Motown)
- 14 KARAT**
FATBACK/Spring SP 1 6729 (Polydor)
- STONE JAM**
SLAVE/Cotillion SD 5224 (Atl)
- SWIFT SENSATION**
STEPHANIE MILLS/20th Century Fox T 603 (RCA)
- THE AWAKENING**
REDDINGS/Believe in a Dream JZ 36875 (CBS)
- RAY, GOODMAN AND BROWN II**
Polydor PD 1 6299
- SWEAT BAND**
Uncle Jam JZ 36857 (CBS)
- SEAWIND**
A&M SP 4824
- WAITING ON YOU**
BRICK/Bang JZ 36262 (CBS)
- SPECIAL THINGS**
POINTER SISTERS/Planet P 9 (E/A)
- THE GAME**
QUEEN/Elektra 5E 513
- KURTIS BLOW**
Mercury SRM 1 3854
- LOVE LIVES FOREVER**
MINNIE RIPERTON/Capitol SOO 12097
- CARNAVAL**
SPYRO GYRA/MCA 5149
- TWENNYNINE WITH LENNY WHITE**
Elektra 6E 304
- LET ME BE YOUR ANGEL**
STACY LATTISAW/Cotillion SD 5219 (Atl)
- LA TOYA JACKSON**
Polydor PD 1 6291
- POSH**
PATRICE RUSHEN/Elektra 6E 302
- THIS TIME**
AL JARREAU/Warner Bros. BSK 3434
- HERE TO CREATE MUSIC**
LEON HUFF/Phila. Intl. NJZ 36758 (CBS)
- A MUSICAL AFFAIR**
ASHFORD & SIMPSON/Warner Bros. HS 3458
- VICTORY**
NARADA MICHAEL WALDEN/Atlantic SD 19279
- ODORI**
HIROSHIMA/Arista AL 9541
- CAMERON**
Salsoul SA 8535 (RCA)
- LOVE TRIPPIN'**
SPINNERS/Atlantic SD 19270
- THE YEAR 2000**
THE O'JAYS/T SOP FZ 36416 (CBS)
- I TOUCHED A DREAM**
DELLS/20th Century Fox T 618 (RCA)
- LET'S DO IT TODAY**
LENNY WILLIAMS/MCA 5147

PICKS OF THE WEEK

POSH

PATRICE RUSHEN—Elektra 6E-302



On her latest effort the talented pianist has pulled together a package of eight original selections. Co-produced with Charles Mims, the LP's first single, "Look Up," is already making a way for other up tempo winners such as "The Funk Won't Let You Down" and "Time Will Tell." Also lending a hand here is James Gadson, Ndugu Leon Chandler and violinist Charles Veal.

JERMAINE

JERMAINE JACKSON—Motown M8-948M1



For this project Jermaine has taken full control. He has written, arranged, performed background vocals and produced all but two selections. Opening the package is "The Pieces Fit," a dance number reminiscent of "Let's Get Serious" that should be just as popular. Providing additional musical assistance are Herbie Hancock, Stevie Wonder and the members of Switch. The LP offers plenty of radio potential.

LATE NIGHT GUITAR

EARL KLUGH—Liberty LT-1079



As the title implies, the lush and sensitive sounds of Klugh's excellent guitar work make this one of his mellowest releases. The self-produced album features versions of such tunes as "Jamaica Farewell" that are beautifully complemented by Dave Mathews' orchestrations. With all of the 13 selections less than five minutes in length, this is a natural for all radio formats.

CANDLES

HEATWAVE—Epic FE 36873



This well-produced latest album from Heatwave offers plenty, with "Gangsters of the Groove" by Rod Temperton already headed to the top. Waiting to back it up are selections by producer/composer Johnnie Wilder and Linda Phillips. Wilder has brought slicker production and lush arrangements to the group's sound and the results are best heard on "All I Am" and "Posin' 'Til Closin'."

Record World Black Oriented Singles



NOVEMBER 29, 1980

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

NOV. 29 NOV. 22

WKS. ON CHART

1	1	MASTER BLASTER (JAMMIN')	TAMLA	10
		STEVIE WONDER	Tamla 54317 (Motown)	(4th Week)
2	2	LOVE T.K.O. TEDDY PENDERGRASS/Phila. Intl. 9 3116 (CBS)		7
3	3	LOVELY ONE THE JACKSONS/Epic 9 50938		10
4	8	CELEBRATION KOOL & THE GANG/De-Lite 807 (PolyGram)		7
5	4	MORE BOUNCE TO THE OUNCE (PART I) ZAPP/Warner Bros. 49534		14
6	6	UPTOWN PRINCE/Warner Bros. 49559		9
7	5	ANOTHER ONE BITES THE DUST QUEEN/Elektra 46031		15
8	9	LOVE X LOVE GEORGE BENSON/Qwest/WB 49570		8
9	7	WHERE DID WE GO WRONG L.T.D./A&M 2250		16
10	18	KEEP IT HOT CAMEO/Chocolate City 3219 (Casablanca)		5
11	13	REMOTE CONTROL THE REDDINGS/Believe in a Dream 9 5600 (CBS)		8
12	12	KID STUFF LENNY WHITE/Elektra 47043		8
13	10	I NEED YOUR LOVIN' TEENA MARIE/Gordy 7189 (Motown)		13
14	11	FUNKIN' FOR JAMAICA (N.Y.) TOM BROWNE/Arista/GRP 2506		17
15	14	WIDE RECEIVER (PART I) MICHAEL HENDERSON/Buddah 622 (Arista)		21
16	15	LET ME BE YOUR ANGEL STACY LATTISAW/Cotillion 46001 (AtI)		17
17	16	FREEDOM GRANDMASTER FLASH AND THE FURIOUS 5/ Sugarhill 549		12
18	23	WHEN WE GET MARRIED LARRY GRAHAM/Warner Bros. 49581		7
19	17	I'M COMING OUT DIANA ROSS/Motown 1491		12
20	20	NOW THAT YOU'RE MINE AGAIN SPINNERS/Atlantic 3757		12
21	28	LOVE OVER AND OVER AGAIN SWITCH/Gordy 7193 (Motown)		4
22	22	NEVER KNEW LOVE LIKE THIS BEFORE STEPHANIE MILLS/ 20th Century Fox 2460 (RCA)		16
23	26	WHAT CHA DOIN' SEAWIND/A&M 2274		6
24	19	THE REAL THANG NARADA MICHAEL WALDEN/Atlantic 3764		9
25	31	LOOK UP PATRICE RUSHEN/Elektra 47067		5
26	29	HOW LONG LIPPS, INC./Casablanca 2303		4
27	32	GANGSTERS OF THE GROOVE HEATWAVE/Epic 19 50945		4
28	33	I'LL NEVER FIND ANOTHER (FIND ANOTHER LIKE YOU) MANHATTANS/Columbia 11 11398		4
29	37	UNITED TOGETHER ARETHA FRANKLIN/Arista 0569		3
30	25	THE WANDERER DONNA SUMMER/Geffen 49563 (WB)		10
31	30	FUNKDOWN CAMERON/Salsoul 2129 (RCA)		7
32	39	YOU EARTH, WIND & FIRE/ARC/Columbia 11 11407		2
33	35	HAPPY ENDINGS ASHFORD & SIMPSON/Warner Bros. 49594		5
34	36	LOVE UPRISING TAVARES/Capitol 4933		5
35	21	GIRL, DON'T LET IT GET YOU DOWN THE O'JAYS/TSOP 9 4790 (CBS)		19
36	40	HAPPY ANNIVERSARY RAY, GOODMAN & BROWN/ Polydor 2135		4

37	44	COULD I BE DREAMING POINTER SISTERS/Planet 47920 (E/A)		3
38	47	PROVE IT MICHAEL HENDERSON/Buddah 623 (Arista)		3
39	43	DO ME RIGHT DYNASTY/Solar 12127 (RCA)		4
40	45	HEAVENLY BODY THE CHI-LITES FEATURING GENE RECORD/20th Century Fox/Chi-Sound 2472 (RCA)		3
41	42	I GO CRAZY LOU RAWLS/Phila. Intl. 9 3114 (CBS)		6
42	38	THROUGHOUT YOUR YEARS (PART I) KURTIS BLOW/ Mercury 76083		7
43	50	MUG PUSH BOOTSY/Warner Bros. 49599		3
44	41	BOURGIE, BOURGIE GLADYS KNIGHT & THE PIPS/ Columbia 1 11375		4
45	49	IF YOU FEEL THE FUNK LA TOYA JACKSON/Polydor 2137		4
46	57	FREAK TO FREAK SWEAT BAND/Uncle Jam 9 9901 (CBS)		4
47	58	TOO TIGHT CON FUNK SHUN/Mercury 76089		2
48	48	LET'S DO IT AGAIN FATBACK/Spring 3015 (Polydor)		4
49	53	SHINE ON LTD/A&M 2283		3
50	59	AGONY OF DEFEET PARLIAMENT/Casablanca 2317		2
51	56	IT'S MY TURN DIANA ROSS/Motown 1496		3
52	61	FANTASTIC VOYAGE LAKESIDE/Solar 12129 (RCA)		2

CHARTMAKER OF THE WEEK

53	—	BOOGIE BODY LAND BAR-KAYS Mercury 76088		1
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54	54	THROW DOWN THE GROOVE BOHANNON/Phase II 7 5650 (CBS)		3
55	66	TOGETHER TIERRA/Boardwalk 8 5702		2
56	62	INHERIT THE WIND WILTON FELDER/MCA 51024		3
57	24	PUSH PUSH BRICK/Bang 9 4813 (CBS)		11
58	64	LET IT FLOW ("FOR DR. J") GROVER WASHINGTON, JR./ Elektra 47071		3
59	52	I'M TALKIN' 'BOUT YOU A TASTE OF HONEY/Capitol 4932		4
60	—	FEEL MY LOVE MICHAEL WYCOFF/RCA 12108		1
61	67	I'M READY KANO/Emergency 4504		3
62	60	YOU DON'T KNOW LIKE I KNOW GENTY/Venture 133		5
63	34	CAN'T FAKE THE FEELING GERALDINE HUNT/Prism 315		7
64	—	HEARTBREAK HOTEL JACKSONS/Epic 19 50959		1
65	65	LADY KENNY ROGERS/Liberty 1380		3
66	—	LITTLE GIRL DON'T YOU WORRY JERMAINE JACKSON/ Motown 1499		1
67	—	DON'T STOP THE MUSIC YARBROUGH & PEOPLES/Mercury 76085		1
68	68	GET IT DRAMATICS/MCA 51003		2
69	—	RAPP PAYBACK JAMES BROWN/TK 1039		1
70	—	LOOK IN YOUR EYES MAZE FEATURING FRANKIE BEVERLY/ Capitol 4942		1
71	69	HURRY UP THIS WAY AGAIN THE STYLISTICS/TSOP 9 4789 (CBS)		10
72	27	LET ME TALK EARTH WIND & FIRE/ARC/Columbia 1 11366		11
73	51	SHOOT YOUR BEST SHOT LINDA CLIFFORD/RSO/Curtom 1053		6
74	55	THE GLOW OF LOVE CHANGE/Warner/RFC 49587		5
75	46	EVERYTHING WE DO RENE & ANGELA/Capitol 4925		6

SOFT LIGHTS, SWEET MUSIC

Enchantment
"settin' it out"



PRODUCED BY DON DAVIS FOR ROADSHOW RECORDS CORP.



AFL1-3824

Latin American Album Picks

EL AMOR DE MI NENA



EL AMOR DE MI NENA

JUAN TORRES Y SU ORGANICO MELODICO—
Musart 1791

Sigue la serie instrumental del talentoso organista mexicano, con esta nueva producción, en la cual resaltan "El amor de mi nena," (A. Baker-E. Seago) "Pueblo Funky," (Greenberg) "Ven amí" (T. Green) y "El cielo en tus ojos." (Lloyd-Greenfield)

■ This album by the talented organ player Juan Torres from Mexico is the latest in a series of best-selling instrumental efforts. "Subiendo," (Amer-Badazz) "Buenos tiempos," (Edwards-Rodgers) and "Reunidos." (Fekaris-Perren)



CON SU BRINDIS

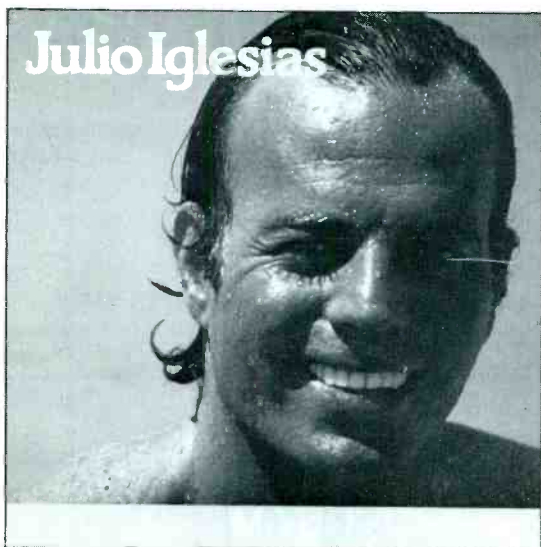
CONJUNTO QUIZQUEYA—Liznel 1396

Con arreglos de Chucky Acosta y con partes vocales por Chucky, Javish y Aneudi, el Conjunto Quizqueya está vendiendo esta nueva producción de música salsoso dominicana. Excelente sonido y muy bailables en "La renta," (W. Reynoso) "No y no," (Ch. Acosta), "El conductor" (Buitrago-Bedoya) y otros.

■ With arrangements by Chucky Acosta and vocals by Chucky, Javish and Aneudi, Conjunto Quizqueya's new production of Dominican salsa is selling well. "La vaca," (Ch. Acosta) "Que bien te ves" (Beras-Acosta) and "El nene se despertó." (Ch. Acosta)

(Continued on page 42)

New Release JULIO IGLESIAS



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Desde Nuestro Rincon Internacional

By TOMAS FUNDORA

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



La actuación de Rocio Jurado en el Dade County Auditorium de Miami, la semana pasada, fué colmada de público en ambas funciones, lo cual demuestra ampliamente la enorme popularidad de la española. Los asistentes a la primera función disfrutaron plenamente de su arte y temperamento lo cual contrastó con la impresión de los que asistieron a la segunda función, en la cual Rocio perdió sus magistrales facultades vocales y tuvo que brindar explicaciones a su público, que indudablemente aceptó. A mi manera de ver las cosas, Rocio, pleno temperamento flamenco, en el cual el intérprete tiene que darse todo, se quede o no con voz, lo que importa es el sentimiento y la fuerza interpretativa, no funciona en la misma medida en las interpretaciones de música internacional, en las demostraciones vocales no lo significan todo. De todas maneras, para mí, que considero que un artista debe darse todo en escena, Rocio me luce genial. De todas maneras, debe cuidarse un poco la intérprete española en estos detalles. Las funciones en el Felt Forum del Madison Square Garden, no fueron tan afortunadas para Rocio, en la cual el público no acudió con gran fuerza, a pesar de que su popularidad está en este momento en el tope y sus ventas de discos, están superando todos los planes anticipados . . . Una visita que me satisfizo plenamente a mis oficinas de Miami, fué la del cordial Manuel Alejandro con el cual departí largo rato. De la Florida, Manuel partió hacia México, a donde tuvo que ir José Climent de inmediato, para lograr la firma de Manuel Alejandro con CBS para la producción de uno de sus artistas, que parece será Albert Hammond. El Depto. legal de CBS, siempre dispuesto a hacer todas las cosas dentro de la mayor burocracia y exactitud legal, no aceptó el poder que Alejandro había firmado a nombre de su representante. Nada, que el problema es esperar a que se le caiga la "sarten por el mango" a las figuras leguleyescas cebesianas . . . Joe Cayre y Rinel Sousa salieron en viaje relámpago a México. Me imagino que para solucionar asuntos con Melody a juzgar por la invitación que Cayre le hiciera a éste redactor para pasar unos días en la capital azteca . . . Es indiscutible que el sello Arriba de Los Angeles ha hecho una labor excepcional a favor del artista Salvador's, exclusivo del sello Azteca de Carlos Rangel, con base en Guadalajara, que cedió los derechos de este artista al sello Ramex de Emilio Garza, que mantiene una discreta distribución de su producto directamente a través de la gerencia de Juanito Mendoza. Ramex está lanzada de inmediato a Salvador's con los temas "Cuando te fuiste" (Juan Cruz) y "No me olvides," (Salvador's) con arreglos de Chucho Zarzosa y Magallanes para el long playing, que será prontamente terminado . . . Y hablando de México, es indiscutible que Napoleón es uno de los internacionales de gran fuerza. Sin embargo, jamás hemos conocido a una etiqueta tan conspicua y con un "modus operandi" tan raro promocional, que la que actualmente le mantiene como artista exclusivo. Y es una verdadera lástima para el artista y para México, cuyos artistas están comenzando a meterse fuerte en Latinoamérica y Napoleón debía ser uno de ellos.



Manuel Alejandro

Manuel Alejandro

Manuel Alejandro

Napoleon

Napoleon

Alan Parsons et al

Otra visita en extremo interesante esta semana, fué la de D'Aldo Romano de CBS, Coral Gables, que me extendió "cassettes" de la grabación de Vikki Carr en Español, en la cual brillan los temas "Dis-

(Continued on page 41)

LATIN AMERICAN HIT PARADE

Popularidad (Popularity)

Uruguay

By JUANJO ALBERTI

1. SERA
JOSE JOSE—Ariola
2. QUISIERA SER UN RUISEÑOR
NELSON NED—Orfeo
3. EL JARDIN DE ALA
GEORGIE DANN—Epyc
4. ERES
NAPOLEON—Cisne
5. LA BALADA QUE EMPEZO
LEONARDO JURY—Microfon
6. DIME QUIEN ERES MUJER
CARLOS TORRES VILA—Microfon
7. ELLA SE ENTERO
CHEBERE—Phonogram
8. RECUERDO DE ESTUDIANTES
JORGE PABLO—Sondor
9. SIN TU AMOR
NAPOLEON—Cisne
10. LA FRONTERA
JUAN GABRIEL—Ariola

Boston

By WUNR (SAL LOPEZ)

1. YA NO ERES LA MISMA DE AYER
FELITO FELIX—Caytronics
2. COMPANERA MIA
EL GRAN COMBO—Combo
3. SENORA
ROCIO JURADO—Arcano
4. EL CURA
ESENCIA DOMINICANA—TH
5. MALDITO AMOR
BETTY MISSIEGO—Alhambra
6. NI LLANTO NI VELORIO
LA TERRIFICA—Artomax
7. NUESTRO AMOR
PUNTO QUATRO—OB
8. DE MUJER A MUJER
SOPHY—Velvet
9. SERA
JOSE JOSE—Pronto
10. YO NO SOY UN MAIZ
LUISITO MARTI—Sonido Original

Hollister, Cal.

By KMPG (ANDRES HINOJOSA)

1. NO ME ARREPIENTO DE NADA
ESTELA NUNEZ—Pronto
2. VIERAS CUANTAS GANAS TENGO
LUCHA VILLA—Musart
3. CONFLICTO
LOSCORAZONESSOLITARIOS—OB
4. DEJAME EN PAZ
LOS PIRAS—Arriba
5. NO SE DE TI
LOS CORAZONES SOLITARIOS—OB
6. TU HOROSCOPO
RIVIERA—OB
7. PORQUE ERES MI ADORACION
LOS MOONLIGHTS—Fama
8. IRREMEDIABLE
TABACO—T.H.
9. ALMA DE NINA
JOAN SEBASTIAN—Musart
10. UNA LAGRIMA EN LA GARGANTA
CARLOS GUZMAN—Falcon

Costa Rica

By RADIO TITANIA

1. PROCURO OLVIDARTE
HERNALDO
2. NUESTRO AMOR SERA UN HIMNO
JAIR
3. DAME FELICIDAD
LA BANDA
4. TODO SE DERRUMBO DENTRO DE MI
EMMANUEL
5. UPSIDE DOWN
DIANA ROSS
6. MOSCU
GEORGIE DANN
7. WOMAN IN LOVE
BARBRA STREISAND
8. USTED ES ALGO ESPECIAL
RUBEN AMADO
9. BODY TO BODY
GEPY AND GEPY
10. DUDO LO QUE PASA
MARIA MARTHA SERRA LIMA

Ventas (Sales)

Argentina

By AUGUSTO CONTE

1. MI REGALO MAMITA
MARIO MILITO—Microfon
2. LA MAMI MARAVILLA
LUCRECIA—CBS
3. YO LA QUIERO A MI MAMA
GERARDO—Microfon
4. S.O.S. AMOR AL RESCATE
DEE D. JACKSON—Microfon
5. SOLO TU, SOLO YO
TOTO CUTUGNO—Interdisc
6. LLEGANDO
PAUL McCARTNEY—EMI
7. NO SE PUEDE PARAR LA MUSICA
VILLAGE PEOPLE—RCA
8. SHANDI
KISS—Phonogram
9. AYUDALA
MARI TRINI—Sicamericana
10. AMISTAD
DANIEL TORO/CHANGO NIETO—CBS

Mexico

By VILO ARIAS SILVA

1. EL NOA NOA
JUAN GABRIEL—Ariola
2. HEY
JULIO IGLESIAS—CBS
3. INOCENTE PORRE AMIGA
LUPITA D'ALESSIO—Orfeon
4. CREI
DAVID SALAZAR—Musart
5. EL GORRIAN Y YO
MANOELLA TORRES—CBS
6. TODO SE DERRUMBO DENTRO DE MI
EMMANUEL—RCA
7. ESPERANZAS
YURI—Gamma
8. NO ME ARREPIENTO DE NADA
ESTELA NUNEZ—Ariola
9. EL PAVO REAL
JOSE LUIS RODRIGUEZ—Musart
10. MORIR DE AMOR
MIGUEL BOSE—CBS

Houston

1. ESPERANZAS
YURI—Profono
2. TODO SE DERRUMBO DENTRO DE MI
EMMANUEL—Arcano
3. LO SIENTO MI AMOR
LUPITA D'ALESSIO—Orfeon
4. EI, CHURASCO
CARLOS Y JOSE—T.H.
5. NO ME ARREPIENTO DE NADA
ESTELA NUNEZ—Pronto
6. YO NO NACI PARA AMAR
JUAN GABRIEL—Pronto
7. HEY
JULIO IGLESIAS—CBS
8. COMO TE EXTRANO
REV. EMILIANO ZAPATA—Profono
9. INOCENTE POBRE AMIGA
LUPITA D'ALESSIO—Orfeon
10. LENA VERDE
NAPOLEON—Raff

San Jose

1. NO ME ARREPIENTO DE NADA
ESTELA NUNEZ—Pronto
2. TODO SE DERRUMBO DENTRO DE MI
EMMANUEL—Arcano
3. MI FORMA DE SENTIR
REV. EMILIANO ZAPATA—Profono
4. EL TECOLOTE
LOS FELINOS—Musart
5. LO SIENTO MI AMOR
LUPITA D'ALESSIO—Orfeon
6. QUE ME ENTIEPREN CANTANDO
LOS HURACANES DEL NORTE—Luna
7. CREI
DAVID SALAZAR—Musart
8. NO ME SE RAJAR
VICENTE FERNANDEZ—CBS
9. ESPERANZAS
YURI—Profono
10. SI TU TIENES LA PLATA
LOS FELINOS—Musart

Nuestro Rincon (Continued from page 40)

culpame," "Rodeada de Nadie," "Lo pasado, pasado" y "Grito de Alerta." Se incluyó en este long playing también, el enorme tema "Por Amor (Rafael Solano) que debía haberse convertido en uno de los más fuerte de Latinoamérica, desde hace tiempo. Vikki lo interpreta magistralmente. Jack Gold produjo esta grabación, con Enrique Velazquez de Productor Asociado y con D'Aldo Romano como asesor de música y repertorio. Otra producción interesante fué la de Claudia de Colombia, realizada en España por Herrero y Armenteros, que reflejan una gran labor que fuerza a Claudia a hacer las mejores interpretaciones que le haya oído hasta ahora. Entre los temas figuran "Como se parece a tí," "Angelos," "Yo creo en tí" y "Rio Badillo," espectacular música va llenata, tratado en ritmo "reggae" que pudiera dar muy fuerte internacionalmente. Algo me dice que la música vallenata colombiana va a empezar a funcionar fuertemente, adornada, por supuesto con características internacionales. La producción de Alan Sorrenti de Italia no deja nada que desear. CBS estará lanzando un sencillo de este intérprete en Español, con el tema "Qué daría yo," para lanzar el long playing en Enero en toda Latinoamérica. Sorrenti ha dado fuerte en Europa con sus interpretaciones en italiano "Tu sei la' unica dama per me" y "Non so che dare." La otra producción, que esperaba ansiosamente, fué la nueva del enorme brasileño Roberto Carlos, que aunque dista mucho de ser una de sus mejores, la inclusión de "La Guerra de los Niños" y "Confesión," salvó al long playing en comparación con su anterior. Las versiones fueron tratadas a la ligera y da la impresión en todo el proceso que "alguien" andaba muy apurado durante los días de esta grabación en Español. De todas maneras, las ventas de este nuevo larga duración serán millonarias, indudablemente.

Atención muy especial le concedió Mario Kaminsky en Argentina, a su visitante Alan Parsons Project, en días pasados. La foto es testigo mudo de la alegría imperante en el ambiente Microfoniano . . .

Fernando Ubiergo, cantante chileno, que mereció mi aprobación total, hasta tanto lo conocí en Viña del Mar acompañado de su enorme "ego," estuvo en estos días en viaje promocional por Uruguay, para promocionar su nueva producción y realizar actuaciones en centros nocturnos de Montevideo. Juanjo Alberti, nuestro corresponsal, le concedió la mayor de sus atenciones . . . Y ahora . . . ¡Hasta la próxima!

The recent performances by Rocio Jurado at the Dade County Auditorium in Miami were a great success for the Spanish performer, although at her second show she suffered from voice problems. Jurado is a flamenco music performer, which requires feeling and strength most of all, but her approach doesn't work as well in her performances of international music. Her performances at the Felt Forum in New York's Madison Square Garden the following week were less successful. Although her records sell well in the area, the shows were not well attended . . . Manuel Alejandro, one of today's top Spanish composers, recently visited this office. He then left for Mexico to sign a contract with CBS to produce one of the label's top artists, probably Albert Hammond . . . Joe Cayre and Rinel Sousa of Caytronics Corp. also travelled to Mexico, to straighten out some problems with Melody Records.

Another visitor to my office was D'Aldo Romano from CBS International, who brought me cassettes of their latest recordings, including an album by Vikki Carr, singing in Spanish such tunes as "Disculpame," "Rodeada de nadie," "Lo Pasado Pasado," "Grito de alerta" and "Por Amor." The LP was beautifully produced by Jack Gold, with Enrique Velazquez as associate producer and D'Aldo Romano as A&R adviser. Another interesting recording was the one by Colombian performer Claudia, recorded in Spain by Herrero and Armenteros. Among the best tunes are : "Como se parece a tí," "Anhelos," "Yo creo en tí" and "Rio Badillo," with a spectacular vallenato rhythm.

Record World en Argentina

By AUGUSTO CONTE

■ Buenos Aires — Una avalancha de intérpretes extranjeros nos han visitado en los últimos días. Así fue como pasaron por nuestros escenarios artistas de la talla de **Raphael, Richard Clayderman, Lola Flores, Chick Corea, Stan Getz, Paul Williams y Peter Frampton**, tal vez la visita más esperada por la juventud amante del rock. **Village People** llegó para promocionar el estreno de su filme "Can't stop the music"; **Nicola Di Bari** para firmar contrato con la división fonográfica de ATC y filmar secuencias de nuevo filme.

Nuevamente el Luna Park fue centro de la juventud en tres recitales que serán difícil de olvidar para sus seguidores, allí se presentó **Earth, Wind & Fire** con un éxito sensacional. Otra visita que colmó las expectativas, fue la de **Alan Parsons y Eric Woolfson** (The Alan Parsons Project) quienes vinieron al lanzamiento de su nuevo álbum "La suerte de una buena carta."

Para los próximos días se anuncian la llegada del grupo infantil **Parchís**, que vienen a recibir un disco de platino que le entregará el sello Tonodisc; el francés **Gilbert Becaud**; al italiano **Franco Simone** y a la nueva estrella de la canción, **José María Napoleón**.

Aun se comenta en los medios del show business, el affaire **Demis Roussos**. El cantante mientras actuaba en un teatro de Buenos Aires, fue denunciado por supuesto fraude al hacer uso de play-back en los recitales. Fue detenido y posteriormente excarcelado. El juez actuante le permitió proseguir con su gira programada, pero sin el uso de los recursos cuestionados. Cuando nada lo hacía prever, **Demis Roussos** abandonó la Argentina dejando contratos sin cumplir y un juicio pendiente en los Tribunales de Buenos Aires.

"Dime adios" canción de **Mario Clavell y Poupeé**, será la que represente a la Argentina en el próximo Festival OTI de la Canción, que se realizará en Buenos Aires. La misma será interpretada por el cantante **Luis Ordoñez**, con arreglos y dirección del

maestro **Horacio Malvicino**. Con este tema, Argentina piensa plir una digna actuación.

1980 sigue siendo un año doloroso por las desapariciones de figuras muy queridas en el ambiente artístico. Esta vez fueron **Chacho Santa Cruz**, solista folclórico y **Oscar Alemán**, uno de los mejores músicos de jazz que dió nuestro país . . . Se encuentra entre nosotros, el productor **Beco Rota**. Está haciendo gestiones para la presentación en nuestro medio, del conjunto Queen . . . Entre los días 29 y 31 de octubre, CBS celebró su convención anual de ventas, esta vez en la ve cina ciudad de Colonia, en la República Oriental del Uruguay . . . Los señores **Pettinato y Gálvez**, directivos del sello American Recording, viajaron a Europa a los efectos de adquirir maquinarias para su planta de duplicación. Visitarán Hamburgo, Colonia, Milano, Roma, Londres y Madrid . . . Finalmente parece que "La Voz" visitará la Argentina. En una promocionada conferencia de prensa, el empresario brasileño **Roberto Medina** anunció que **Frank Sinatra** se presentará en Buenos Aires, el año próximo durante los meses de junio o julio. Y ahora, ¡hasta la próxima!

Song Festival Winners Announced

■ LOS ANGELES—The American Song Festival has announced the professional and amateur grand prize winners for its seventh annual international songwriting competition.

Songwriters **Shawna Harrington** and **Allan Chapman**, who won the professional easy listening category, were named professional grand prize winners for their song "Goin' Through The Motions." "Damn These Tears," which won the amateur country category for songwriters **Jay Byker, Gloria Gold** and **Toni Beck**, was named the amateur grand prize winner.

The grand prize winners each received a \$10,000 check at the awards presentation here.

Ray Conniff's Latin TV Special



CBS recording artist **Ray Conniff** recently completed a television special, "A Day In The Life Of Ray Conniff," which will air across Latin America and Spain during the Christmas season. The special features guest star appearances by **Julio Iglesias** and **Roberto Carlos**. Pictured in Los Angeles during a break in the filming are, from left: **Ron Chaimowitz**, vice president and general manager, Discos CBS International; **Omar Marchant**, television producer; **Iglesias**; **Jim Moreno**, manager, CBS Records International, west coast; **Ele Juarez**, associate director, artist development, Latin American Operations and coordinator of the special; **Conniff**; and **Ramon Arcusa**, Iglesias' producer.

Black Music Report

(Continued from page 38)

Making his first appearance in New York in a year, **Jon Lucien** came to Carnegie Hall last week (14) along with his special guest, **Herbie Hancock**. The concert, promoted by **Gene Harvey's** Tara Productions, turned out to be of historic significance. For Hancock, it was the first time that he has performed as a soloist with strings and horns since the age of 13. With an ensemble conducted by **Richard Evans**, Hancock brought the audience to a frenzy with new arrangements of "Speak Like A Child," "Maiden Voyage" and "Butterfly."

Lucien featured both old and new material and announced that he will be releasing an independently produced and distributed LP before Christmas. The two performers closed the evening with an outstanding rendition of "My Funny Valentine."

Congratulations to **Susan** and **Andre Perry** on the birth of their second child, **Keenan Andre**.

* * *

The 13th annual Humanitarian Award Dinner is only three weeks away. It will honor **Kenny Gamble**, the first black recipient of the award. Please give as generously as you can—and then some—to this urgent effort for the AMC Cancer Research Center. For further information on how you can participate call (212) 757-6460.

Latin American Album Picks

(Continued from page 40)

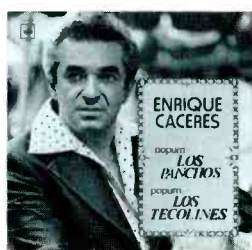


NAVIDAD ALEGRE

LAS ARDILLITAS DE LA LO GUERRERO—
Odeon OMS 73161

Vuelven Las ardillitas con su sonido característico a provocar ventas en época navideña. Simples y alegres vendedores dentro del mercado pseudo infantil. "Campanitas de navidad," (L. Guerrero) "Navidad Alegre," (H.S. González) "Como Santa Claus no hay dos" (L. Guerrero) y otras.

■ Las Ardillitas are back with their distinctive Christmas sound that will mean top sales for the holidays. Very contagious and simple, with a lot of charisma. "Arbolito de Navidad," (H.S. González) "Fiestas de Diciembre," (P. Ryo) and "Vi a Santa Claus besando a mi mamá." (Guerrero)



POPURRI LOS PANCHOS Y LOS TECOLINES

ENRIQUE CACERES—CBS DCS 922

La ex primera voz de los muy populares Los Panchos y Los Tecolines, ofrece aquí éxitos estelares en su voz. Enrique Caceres nos trae pedazos de recuerdos en su inigualable voz. "Contigo," (C. Estrada) "Sin tí," (P. Guizar) "Cerezo Rosa," (L. González) y "Un siglo de ausencia" (A. Gil) entre un desfile de éxitos.

■ Formerly the first voice of the popular Mexican trios Los Panchos and Los Tecolines, Enrique Caceres offers a package of their greatest hits, such as "Hay que saber perder," (A. Dominguez) "Nunca jamás," (L. Guerrero) "Aprende a perdonar," (E. Caceres) "Candilejas" (Chaplin) and "Camino Verde." (C. Larrea)

Radio Action

Most Added Latin Record

(Tema más programado)

(Internacional)
"Yo No Nací Para Amar"
(Juan Gabriel)
JUAN GABRIEL
(Ariola-Pronto)

(Salsa)
"No Encuentro Palabras"
(Antonio Castro)
OSCAR D'LEON
(T.H.)

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ailers Joining Video Ranks (Continued from page 3)

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The success which record merchandisers are experiencing with the sale of video product has brought to light two key issues: timing and positioning in the marketplace. Gorlick said, "Because the record consumer expects to find video product in record stores, record merchandisers must begin planning and preparing themselves for this market potential; a record dealer should not wait and react to a blossoming market; he must learn as much as he can and be prepared. I believe this is the key thing for the merchandiser to understand regarding video at this moment."

Supporting Gorlick's viewpoints, Pfeiffer added, "The market is absolutely tremendous, and more and more record retailers are beginning to understand this. The longer a record retailer waits, the more he is missing. What I would say to any merchandiser is, jump on the bandwagon while it's hot because if you don't you're going to miss out. I would go so far as to say that the record industry is going to be in big trouble if it doesn't quickly respond to video because I really believe it's the inevitable."

Although Gold is one of the first record retailers to stock video product and has experienced great success with his early ventures, he believes that there is some justification for those retailers who are not convinced that they should sell video prod-

uct at the present time. "There are two schools of thought," said Gold. "One is that positioning in the marketplace is of prime importance, and that the first person to sell video on the block is going to get all the business. The second is that record retailers should let someone else do the entrepreneurial work and take the risks. This philosophy is based upon the feeling that record retailers, unlike video dealers, do not have to put all of their eggs in one basket. It is also based upon the premise that record dealers will be able to take over the video market once it is more established, especially since they have stores, fixtures and all the other accessories needed to sell video. My feeling is that if you want to sell video as an extra added thing, then fine, wait. But if you want to become a bona fide dealer, you have to move now. I don't ultimately believe that the record merchandiser who waits will ever be able to catch up and reap the heavy sales that are coming if he waits."

The fact that record retailers may miss the opportunity of reaping "heavy sales" from the future sale

of video is no small matter, according to Gold. Comparing the video industry's growth to what the nation experienced with the television boom of the fifties, Gold said, "The potential growth of the video market is staggering. There are about 77 million TV homes in the country. Of those homes, 2.5 percent of them will own VCRs by January, 1981. Last August only two percent of them had VCRs. This figure bears out that the market is rapidly growing. It won't be long before there is ten percent penetration of VCRs and electronic history points out, and we have seen this with television, that once you reach the ten percent level it takes about five years to reach fifty percent penetration of the marketplace. Electronic history has shown us over and over again that it takes about a decade for a brand new electronics item to fully take off. Now think about it. If we're at 2.5 and we reach five percent in another year, and maybe ten percent in another couple of years, video retailers, including record retailers, may be in the most potentially active business period of their lives."

Haayen Leaves Polydor (Continued from page 3)

tion as senior VP of WEA International. "It has been one of my dearest wishes to work with Nesuhi (Ertegun, president of WEA International) for some time," said Haayen. "It all depended on when the time was right for such a move. Now the time is right." A spokesperson for WEA International, when asked to confirm Haayen's position, said that no contracts had been signed yet.

In a prepared statement, Braun said, "We are extremely sorry to see Freddie leave PolyGram. Over the years he has rendered invaluable services to this company on both sides of the Atlantic, but we fully understand his desire to take advantage of a substantial new opportunity. He is one of the brightest and ablest record executives in the business today."

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Sherwood, who has assumed Kline's and Haayen's responsibilities and is now president of Phonogram Inc./Mercury, may be tapped to fill a general manager's position under Braun.

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Grant to Pitman, N.J.



ed the Borough of Pitman, N.J. with a \$110,000 grant for the community recreational park. The facility, to be called Hollywood, will serve the needs of a recreational program that had come following reduction in state and federal aid. Pictured at the site are: Testa, vice president operations, Columbia House Division, Terre plant manager, CBS Records; Samuel Burger, senior vice president, turing, CBS Records; Richard Salmon, Mayor, Borough of Pitman; and, CBS Records Division.

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Record World Country

Lundvall, Rice Named To Top CMA Posts

■ NASHVILLE—Bruce Lundvall, president of CBS Record Division, New York, and Tandy Rice, president of Top Billing Inc., Nashville, were elected as the Country Music Association's chairman of the board and president, respectively, as the CMA chose its officers for 1980-81.

Other newly chosen CMA officers include executive VP Tom Collins, Pi-Gem Music, Nashville; and VPs Bob Sherwood, Phonogram/Mercury Records, New York; Don Zimmermann, Capitol Records, Los Angeles; Jerry Bradley, RCA Records, Nashville; E. W. Wendell, WSM Inc., Nashville; Jimmy Bowen, Elektra/Asylum Records, Nashville; Ken Kragen, Kragen & Co., Los Angeles; Charles Scully, SESAC, New York; Lee Zhito, Billboard, Los Angeles; Leonard Feist, National Music Publishers Association, New York; Jim Duncan, Radio & Records,

Chet Atkins Tribute To Air Nationally

■ NASHVILLE—Jim Owens, president of Jim Owens Productions, has announced that his company's two-hour "Tribute to Chet Atkins From His Friends" will air as a nationally syndicated special this month.

The special, which features over two dozen country music stars and other personalities, salutes Atkins' 30-year career as a musician, composer, producer, and executive. A few of the guests who will appear include Roy Acuff, Bobby Bare, Charlie Daniels, Don Everly, Don Gibson, Earl Klugh, Roger Miller, Charley Pride, Ray Stevens, and others.

The show will feature Chet on guitar instrumentals, performances by guests, and will include Chet in two vocal duets.

Los Angeles; Dick Blake, Dick Blake Intl., Nashville; and Andy Wickham, Warner Bros. Records.

International VP is Mervyn Conn, Mervyn Conn Organisation, London; secretary Barrie Bergman, The Record Bar, Durham, N.C.; assistant secretary, Sam Marmaduke, Western Merchandisers, Amarillo, Texas; treasurer, Neil Rockoff, KHJ radio, Los Angeles; assistant treasurer, Mary Reeves Davis, Jim Reeves Enterprises, Nashville; sergeant-at-arms, Brenda Lee, Nashville; assistant sergeant-at-arms, Dan McKinnon, KSON radio, San Diego, Calif.; and historian, Glenn Snoddy, Woodland Sound Studios.

'Family' Get Together



Enjoying a laugh at the taping of the Home Box Office TV special "Country Music: A Family Affair" in Nashville are Tammy Wynette and Roger Miller (center), and father-daughter duet the Kendalls. The Dick Clark Telespecials production is set to air early in 1981.

Nashville Report

By AL CUNIFF

■ Add these stations to your list of ones that have "gone country" in recent times: WUSW-FM, a 100,000-watt station in Lebanon, Tenn. (formerly WCOR-FM), and 50,000-watt KLIF-AM in Dallas, which will join its sister station, KPLX-FM, in featuring modern country music on Jan. 1.

The University of Baltimore's School of Business is offering a course called "Investing in Broadcast Stations." It concerns "the dollars behind the glamour: a practical program in analyzing, structuring, and executing acquisitions of profit-possible radio/TV properties." That means how to buy stations that will make money for you.

The **Charlie Daniels Band's** latest LP, "Full Moon," has been certified platinum . . . Show Biz Inc. has announced that "Pop! Goes the Country," hosted by **Tom T. Hall**, is number one in Nielson ratings for national country music shows. ("Hee Haw" is included in a more general category) . . . By the way, Hall recently performed as a guest with the Houston Pops Orchestra.

The Nashville Music Association is nearing 200 members, and hopes for 500 by year's end. At the NMA's recent (17) media committee meeting, publisher **Bob Beckham** announced that his company's "Lookin' for Love" will probably be the subject of a TV movie, and that "Dreams of the Everyday Housewife" is to be the subject of a feature film starring **Natalie Wood**.

IN THE STUDIO: **Jerry Reed** cutting tracks for his upcoming TV movie "Concrete Cowboy" at Woodland Sound Studios. **Marty Haggard** was also cutting at Woodland . . . RCA artist **Paul Anka** cut an LP at the Sound Emporium Nov. 11-13. **Moe Bandy** and **Joe Stampley** cut their second duet LP at the SE, where MCA's **Thrasher Brothers** have also been recording . . . Working on various projects at Muscle Shoals Sound Studios recently were **Millie Jackson**, **Lenny LeBlanc**,
(Continued on page 46)

Volunteer Jam VII Set

■ NASHVILLE—The Charlie Daniels Band will host their Volunteer Jam VII at the Municipal Auditorium here on Saturday, Jan. 17, 1981. The Jam will be the CDB's only public performance in the Nashville area in 1981.

As always, Daniels has declined to reveal performing guests he has personally invited to his show. The previous Jam included performances by Willie Nelson, Ted Nugent, Crystal Gayle, Ray Price, Mickey Gilley, the Marshall Tucker Band, Wet Willie, and many others. Volunteer Jam VI was also broadcast live over five local radio stations, and recorded for syndicated broadcast over the 200-station King Biscuit show.

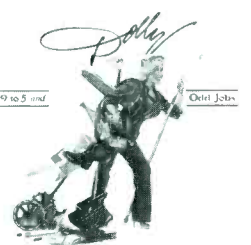
Tickets at \$12.50 are available to customers outside Tennessee's Davidson County by mail only through Dec. 9, 1980. Certified checks or money orders for tickets may be sent to CentraTik, 210 27th Ave. North, Nashville, Tenn. 37203. Enclose a self-addressed, stamped envelope plus 50 cents handling charge.

PICKS OF THE WEEK

SINGLE MEL TILLIS, "SOUTHERN RAINS" (prod.: Jimmy Bowen) (writer: R. Murrah) (Blackwood, BMI/Magic Castle, ASCAP) (2:35). This strong track from Tillis' strong LP features a knockout bridge and excellent production. It's a light but memorable story about a guy whose heart is in Dixie. Elektra 47082.

SLEEPER REX ALLEN JR. & MARGO SMITH, "CUP OF TEA" (prod.: Curtis Allen) (writer: H. S. White) (Fruit, BMI) (2:58). These proven artists debut as a duet with a happy, outstanding love song that is structured for radio acceptance. Production yields a clean, easy-flowing sound. Warner Bros. 49626.

ALBUM DOLLY PARTON, "9 TO 5 AND ODD JOBS." Dolly keeps her country roots and gives her material slick treatment here, with outstanding tracks ranging from the deep-country "Dark as a Dungeon" and "Hush-a-Bye Hard Times" to the plaintive country-folk "Deportee," and 1980 country sounds of "Working Girl," "Detroit City," and "But You Know I Love You." Dolly's new "9 to 5" single is also included. RCA AHL1-3852.



Retailers Joining Video Ranks *(Continued from page 3)*

ly forecast. The acceptance of the video product is the increasing attractive, first-class properties. With advances in technology, the corresponding decrease in costs, the outstanding public demand for video is no small matter, according to Gold.

industry spokesmen. Video tape outlets are the sale of video products. A spokesman Pat Gold, "Record merchants immediate advance in the video field: market that the majority expect to find in record stores. Record merchandising to these expectations to lose this year."

availability of records and video product goes even further. Marty Gold, WEA International Distributors for records. "The merchandising of records is similar to that of video; it's essentially a promotional activity. Selling records is a business because entertainment, records fit very nicely. Also, record retailers have an advantage over video stores, existing in the fixtures for

retailers view the video product in not only "natural" but also "artificial." "In my mind, the question that video is the record industry. 437's Mitch Pfeiffer started selling records in 1971; that's a long time, but we feel very loyal to the industry, but changes are happening. We have always prided ourselves as being the first in town to carry new product. We see a great deal of harmony between audio and video, espe-

cially with the videodisc. Record manufacturers are gearing up for the consumer who is going to want to see an artist as well as hear him. At the present time, 59 percent of our business is comprised of video sales. Every time I take a little space away from my record department, I double my video space. I look to the day when records, as they are now, will be obsolete, and when 50 percent of my store will be devoted to video tapes and the other 50 percent videodiscs."

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Further speculation about PolyGram's record operations involves reports that the multinational's record divisions in Holland, Austria and Germany are soon to be reorganized. In Holland, sources say the Polydor and Phonogram labels may merge in January. In Germany the Polydor, Deutsche Grammophon, Phonogram and Metronome labels have consolidated some marketing and promotion functions and may merge too. Similarly, the three Austrian companies, Polydor, Phonogram and Amadeo may also be combined.

CBS Gives Grant to Pitman, N.J.



CBS recently presented the Borough of Pitman, N.J. with a \$110,000 grant for the development of a community recreational park. The facility, to be called Hollywood Dell Recreation Area, will serve the needs of a recreational program that had come under financial strain following reduction in state and federal aid. Pictured at the site are (from left): Oren Testa, vice president operations, Columbia House Division, Terre Haute; Joseph Kroll, plant manager, CBS Records; Samuel Burger, senior vice president, operations manufacturing, CBS Records; Richard Salmon, Mayor, Borough of Pitman; Bruce Lundvall, president, CBS Records Division.

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Record World Country

Lundvall, Rice Named To Top CMA Posts

■ NASHVILLE—Bruce Lundvall, president of CBS Record Division, New York, and Tandy Rice, president of Top Billing Inc., Nashville, were elected as the Country Music Association's chairman of the board and president, respectively, as the CMA chose its officers for 1980-81.

Other newly chosen CMA officers include executive VP Tom Collins, Pi-Gem Music, Nashville; and VPs Bob Sherwood, Phonogram/Mercury Records, New York; Don Zimmermann, Capitol Records, Los Angeles; Jerry Bradley, RCA Records, Nashville; E. W. Wendell, WSM Inc., Nashville; Jimmy Bowen, Elektra/Asylum Records, Nashville; Ken Kragen, Kragen & Co., Los Angeles; Charles Scully, SESAC, New York; Lee Zhito, Billboard, Los Angeles; Leonard Feist, National Music Publishers Association, New York; Jim Duncan, Radio & Records,

Chet Atkins Tribute To Air Nationally

■ NASHVILLE—Jim Owens, president of Jim Owens Productions, has announced that his company's two-hour "Tribute to Chet Atkins From His Friends" will air as a nationally syndicated special this month.

The special, which features over two dozen country music stars and other personalities, salutes Atkins' 30-year career as a musician, composer, producer, and executive. A few of the guests who will appear include Roy Acuff, Bobby Bare, Charlie Daniels, Don Everly, Don Gibson, Earl Klugh, Roger Miller, Charley Pride, Ray Stevens, and others.

The show will feature Chet on guitar instrumentals, performances by guests, and will include Chet in two vocal duets.

Los Angeles; Dick Blake, Dick Blake Intl., Nashville; and Andy Wickham, Warner Bros. Records.

International VP is Mervyn Conn, Mervyn Conn Organisation, London; secretary Barrie Bergman, The Record Bar, Durham, N.C.; assistant secretary, Sam Marmaduke, Western Merchandisers, Amarillo, Texas; treasurer, Neil Rockoff, KHJ radio, Los Angeles; assistant treasurer, Mary Reeves Davis, Jim Reeves Enterprises, Nashville; sergeant-at-arms, Brenda Lee, Nashville; assistant sergeant-at-arms, Dan McKinnon, KSON radio, San Diego, Calif.; and historian, Glenn Snoddy, Woodland Sound Studios.

'Family' Get Together



Enjoying a laugh at the taping of the Home Box Office TV special "Country Music: A Family Affair" in Nashville are Tammy Wynette and Roger Miller (center), and father-daughter duet the Kendalls. The Dick Clark Telespecials production is set to air early in 1981.

Nashville Report

By AL CUNIFF

■ Add these stations to your list of ones that have "gone country" in recent times: WUSW-FM, a 100,000-watt station in Lebanon, Tenn. (formerly WCOR-FM), and 50,000-watt KLIF-AM in Dallas, which will join its sister station, KPLX-FM, in featuring modern country music on Jan. 1.

The University of Baltimore's School of Business is offering a course called "Investing in Broadcast Stations." It concerns "the dollars behind the glamour: a practical program in analyzing, structuring, and executing acquisitions of profit-possible radio/TV properties." That means how to buy stations that will make money for you.

The **Charlie Daniels Band's** latest LP, "Full Moon," has been certified platinum . . . Show Biz Inc. has announced that "Pop! Goes the Country," hosted by **Tom T. Hall**, is number one in Nielson ratings for national country music shows. ("Hee Haw" is included in a more general category) . . . By the way, Hall recently performed as a guest with the Houston Pops Orchestra.

The Nashville Music Association is nearing 200 members, and hopes for 500 by year's end. At the NMA's recent (17) media committee meeting, publisher **Bob Beckham** announced that his company's "Lookin' for Love" will probably be the subject of a TV movie, and that "Dreams of the Everyday Housewife" is to be the subject of a feature film starring **Natalie Wood**.

IN THE STUDIO: **Jerry Reed** cutting tracks for his upcoming TV movie "Concrete Cowboy" at Woodland Sound Studios. **Marty Haggard** was also cutting at Woodland . . . RCA artist **Paul Anka** cut an LP at the Sound Emporium Nov. 11-13. **Moe Bandy** and **Joe Stampley** cut their second duet LP at the SE, where MCA's **Thrasher Brothers** have also been recording . . . Working on various projects at Muscle Shoals Sound Studios recently were **Millie Jackson**, **Lenny LeBlanc**,
(Continued on page 46)

Volunteer Jam VII Set

■ NASHVILLE—The Charlie Daniels Band will host their Volunteer Jam VII at the Municipal Auditorium here on Saturday, Jan. 17, 1981. The Jam will be the CDB's only public performance in the Nashville area in 1981.

As always, Daniels has declined to reveal performing guests he has personally invited to his show. The previous Jam included performances by Willie Nelson, Ted Nugent, Crystal Gayle, Ray Price, Mickey Gilley, the Marshall Tucker Band, Wet Willie, and many others. Volunteer Jam VI was also broadcast live over five local radio stations, and recorded for syndicated broadcast over the 200-station King Biscuit show.

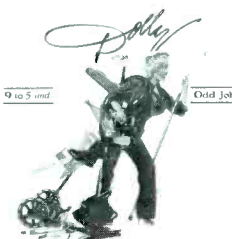
Tickets at \$12.50 are available to customers outside Tennessee's Davidson County by mail only through Dec. 9, 1980. Certified checks or money orders for tickets may be sent to CentraTik, 210 27th Ave. North, Nashville, Tenn. 37203. Enclose a self-addressed, stamped envelope plus 50 cents handling charge.

PICKS OF THE WEEK

SINGLE MEL TILLIS, "SOUTHERN RAINS" (prod.: Jimmy Bowen) (writer: R. Murrah) (Blackwood, BMI/Magic Castle, ASCAP) (2:35). This strong track from Tillis' strong LP features a knockout bridge and excellent production. It's a light but memorable story about a guy whose heart is in Dixie. Elektra 47082.

SLEEPER REX ALLEN JR. & MARGO SMITH, "CUP OF TEA" (prod.: Curtis Allen) (writer: H. S. White) (Fruit, BMI) (2:58). These proven artists debut as a duet with a happy, outstanding love song that is structured for radio acceptance. Production yields a clean, easy-flowing sound. Warner Bros. 49626.

ALBUM DOLLY PARTON, "9 TO 5 AND ODD JOBS." Dolly keeps her country roots and gives her material slick treatment here, with outstanding tracks ranging from the deep-country "Dark as a Dungeon" and "Hush-a-Bye Hard Times" to the plaintive country-folk "Deportee," and 1980 country sounds of "Working Girl," "Detroit City," and "But You Know I Love You." Dolly's new "9 to 5" single is also included. RCA AHL1-3852.



Emmylou in Nashville



Warner Bros. artist Emmylou Harris meets Nashville executives at a reception in her honor following her performance at the Grand Ole Opry House. From left are: Joe Talbot, CMA lifetime director; Frank Jones, who heads WB's Nashville office; Wesley Rose, of Acuff-Rose Publishing Co.; Harris; and Ralph Peer, of the CMA and Peer-Southern publishing.

Silver Thunder Prod. Announces Deal For Hall Videocassette

■ NASHVILLE—Kenneth A. Dalton, president of Silver Thunder Productions, a film production company based here, has announced an agreement with V.C.I. Inc. of Los Angeles by which V.C.I. receives non-exclusive rights to the videocassette show "Tom T. Hall Live in Concert."

Calling V.C.I. "the world's largest videocassette dealer for music shows in the world," Dalton described his agreement as including "the highest royalty fee yet to be obtained for a musical show."

Silver Thunder, which has other country music-related film agreements in the works, including shows featuring Boots Randolph and friends live from Randolph's Printers Alley club here, recently moved offices to 38 Music Square West, suite 111, Nashville, Tenn. 37203. Phone is (615) 255-4181.

Country Stars Boost Kidney Foundation's National Radiothon

■ NASHVILLE—The National Kidney Foundation will hold a nationwide Country Music Radiothon March 7-8, 1981 to increase public awareness of kidney disease and to raise funds to support the foundation's programs.

Produced in cooperation with the Country Music Association, the radiothon, hosted by Ralph Emery, will include cohosts Tom T. Hall, Charlie Daniels, and Brenda Lee. Other acts expected to take part include Barbara Mandrell, Johnny Cash, Kenny Rogers, Mel Tillis, and others.

The event, which is expected to become an annual fundraiser, is slated to be aired by more than 125 stations.

Southern State Opens Country Record Pool

■ DEER PARK, N.Y.—Jeff Warren, director, announces the opening of the Southern State Music country record pool for the New York, Long Island, and tri-state area near here.

"Record pools have worked successfully with disco and new wave formats, and as clubs here and elsewhere are rapidly converting to the country format, club disc jockeys are back on square one when it comes to product," Warren told *Record World*.

"They have to buy the product retail, and in many cases the stores don't stock the records that are needed in the clubs. So we're hoping the country promotion people at labels will assist us in getting the product to the disc jockeys."

Warren said his company will maintain a weekly top 20 of records it plays in clubs, and provide feedback reports for label promotion people. Southern State is located at 11 St. Clair St., Deer Park, N.Y. 11729. Phone is (516) 667-5170. The company also announces openings for disc jockeys to work country nightclubs.

Marinero Cos. Open

■ NASHVILLE — Tony Marinero, formerly of Music City Record Distributors and Acuff-Rose Publications Inc., has announced the start of operations for his three companies at 2117 Elliott Ave. here: Down to Earth Productions, Trails End Records, and Mandy-Lynn Music (ASCAP). Phone is (615) 297-9244.

Song Farm Bows

■ NASHVILLE—Ken Keene, Tom Pallardy and Jo Pallardy have announced the formation of Song Farm Music (BMI), with offices here at P.O. Box 24561, area code 37202. Phone is (615) 242-1037.

Country Hotline

By MARIE RATLIFF

MOST ADDED CHART CONTENDERS

T. G. Sheppard — "I Feel Like Loving You Again"

Roy Clark — "I Ain't Got Nobody"

Danny Wood aims at the top of charts again

with "It Took Us All Night Long To Say Goodbye," an early add at WKKN, WTOD, WFAI, WSLC, KBUC, KFDI, KEBC, KSOP, KRMD, WWVA, KMPS.

Roy Clark has a strong start with

"I Ain't Got Nobody" at KRAK, WMC, WIRK, KKYX, KEBC, WGTO, KRMD, KFDI, WMNI, KENR, WBAM, KSOP, WDEN, KOKE.

Johnny Russell has play on "Song Of The South" at WDEN, KFDI, KBUC, WTOD, WKKN, KEBC, KSOP, KKYX.

Roger Bowling continues to add to

"Yellow Pages" with reports from WFAI, WWVA, KYNN, KCKC, WSLC, WESC, KRMD, KFDI, KSSS, WXCL, WTOD, WMZQ, KGA, WDEN.



Danny Wood

Super Strong: Dolly Parton, T. G. Sheppard, Moe Bandy with Judy Bailey, Gail Davies, Charly McClain, Steve Wariner.

Jim Owen brings attention to "Ten Anniversary Presents" with adds at WESC, KWMT, WQIK, WNYN, KWKH; still playing at KXLR, KVOO, WTOD, KFDI, WMTT.



Roy Clark

Atlanta Rhythm Section comes on strongly to country playlists with "Silver Eagle," a new add at WYDE, WCXI, KCKN, WSM, WPNX, KEBC, WBAM, WGTO, WIRE, KRMD, WDEN, WWVA, WQQT.

George Burns is playing again with "Using Things And Loving People" at WHOO, KSOP, WDEN, KFDI, WITL. New

pairing Fred Knoblock and Susan Anton are hitting the airwaves with "Killin' Time" at WBAM, KSOP, KEBC, WJQS.

SURE SHOTS

Con Hunley — "What's New With You"

George Jones & Johnny Paycheck — "You Better Move On"

Rex Allen, Jr. & Margo Smith — "Cup Of Tea"

LEFT FIELDERS

Kim Wells — "I'll Keep Hanging On"

Amazing Rhythm Aces — "I Musta Died And Gone To Texas"

Orion — "Rockabilly Rebel"

AREA ACTION

Frankie Rich — "Country Fever" (KEBC, KRMD, WPNX)

Jim Norman — "Worn Out Dreams And Dresses" (KSOP, KFDI, WDEN)

Bonnie Shannon — "Lovin' You Lightly" (KWKH, WPNX, KSOP)

'Austin City Limits' Set For Sixth Season

■ AUSTIN, TEXAS—"Austin City Limits," the weekly one-hour show which presents progressive, contemporary, and traditional country music over 260 public TV stations, will open its sixth broadcast season Jan. 8 with a show that features the Charlie Daniels Band.

Other new "Austin City Limits"

shows will feature, in order, Bobby Bare and Lacy J. Dalton, George Jones and Hank Thompson, Ray Price and Asleep at the Wheel, and Johnny Rodriguez and Alabama. Upcoming shows will present Crystal Gayle, Bill Monroe, Larry Gatlin, Rodney Crowell, Carlene Carter and others.

Country Single Picks

COUNTRY SONG OF THE WEEK

GEORGE JONES AND JOHNNY PAYCHECK—Epic 19-5049
YOU BETTER MOVE ON (prod.: Billy Sherrill) (writer: A. Alexander)
 (Keva, BMI) (2:46)

This stellar duet will find its way onto many playlists with this tune featuring an easy beat, soft rhythms, and restrained vocal harmony.

LACY J. DALTON—Columbia/Sherrill 11-11410
HILLBILLY GIRL WITH THE BLUES (prod.: Billy Sherrill) (writer: L. J. Dalton)
 (Algee, BMI) (2:38)

Lacy's unique vocal lends a sharp, direct quality to this self-penned tune presented with a deep-country sound.

CON HUNLEY—Warner Bros. 49613
WHAT'S NEW WITH YOU (prod.: Tom Collins) (writers: C. Quillen, D. Dillon)
 (Chess, ASCAP/Pi-Gem, BMI) (3:32)
 Hunley's soul-filled vocal is offset with a bluesy piano in this strong offering, a ballad with a melancholy air.

ORION—Sun 1159
ROCKABILLY REBEL (prod.: Mac Weiman) (writer: S. Bloomfield) (Magnet, ASCAP) (2:40)
 Orion has a strong chart contender in this timely cut, which couches his special vocal sound in a true-blue rockabilly production.

THE AMAZING RHYTHM ACES—Warner Bros. 49600
I MUSTA DIED AND GONE TO TEXAS (prod.: Jimmy Johnson)
 (writer: R. Smith) (Bad Ju-Ju, ASCAP) (3:06)
 The beat is fast and irresistible, the vocal is gritty, and the lyric funky on this appealing number, spiced with steel guitar licks.

HANK MARTIN & BUZZ ARLEDGE—Palmetto 11980
SOUTH CAROLINA ON MY MIND (prod.: Hank Martin & Buzz Arledge)
 (writer: H. Martin) (Denny, ASCAP) (3:07)
 Colorful, nostalgic images are woven with a pretty melody and haunting refrain here, resulting in a natural add for many stations.

JERRY REED—RCA JH-12157
CAFFEIN, NICOTINE, BENZEDRINE (AND WISH ME LUCK) (prod.: Jerry Reed)
 (writers: B. Hayes, B. Howard, B. Mackey) (Forrest Hills, BMI) (2:25)
 Reed is a sleepless trucker on this plucky, fast-movin' tune.

THE STRINGERS—Countryopolitan 001
IF I COULD HOLD YOU CLOSE (prod.: Lou Stringer) (writer: H. Lips)
 (Stringberg, BMI) (2:30)
 This trio debuts with a quiet, mellow love song featuring a sensitive lyric and soft vocal harmony.

ROY HEAD—Elektra 47081
I'VE NEVER GONE TO BED WITH AN UGLY WOMAN (prod.: Eddie Kilroy)
 (writer: R. C. Bannon) (Warner-Tamerlane, BMI) (2:28)
 This is a lively, cheeky tune about the pitfalls of chasing "10s" who somehow turn into "minuses."

JIM WEST—Macho 008
SLIP AWAY (prod.: not listed) (writer: J. West) (Home Comfort, BMI) (3:30)
 Let's leave the hassles behind and make some footprints in the sand, West says in this light, happy tune.

GABRIEL—NSD 70
I THINK I COULD LOVE YOU (BETTER THAN HE DID) (prod.: Harold Bradley)
 (writers: B. Morrison, D. Hupp) (Southern Nights, ASCAP) (2:11)
 A strident beat and urgent message color Gabriel's plea to "give my love a try."

CHARLIE ALBERTSON—Hilltop 153
WE'LL LOVE EACH OTHER INTO HEAVEN TONIGHT (prod.: Jimmy Capps)
 (writers: G. Dobbins, S. Barrett, T. Daniels) (Chappell-Intersong, ASCAP) (2:38)
 Capps' clean, light production gears this uplifting message for airplay.

Country Album Pick



GOING, GOING . . .
RONNIE McDOWELL—Epic JE
 Lush production and finished, versatile vocals which features fine cut "man's Touch," "Take Me Star," and "Wandering



YOU'RE ON MY MIND
JOHNNY DUNCAN—Columbia
 Duncan's deep, warm job with the easy-moving here. Most successful at current single "Acapul Easy to Forget," and Let You Go."



ROCKABILLY
ORION—Sun 1021
 Orion's special vocal to abilly sound and materi good effect. The best cut abilly Rebel," his lat "Peggy Sue" and "Mat



ROUGH 'N REAL
TOMMY ALLEN—JED A-2-80
 Allen's down-home de topics represent a writer of his own strong ma good are such cuts as "I've Got You, That's Su Me," and "My New W Cover Up This Old Red

Nashville Report (Continued from

Jaime Segel, and Jackson Highway.

Slated to appear in the area soon: Asylum artist **St** the Exit/In (26), **Buddy Rich** at the Exit (28-29), and **Robert Byrne** at Vanderbilt University (Dec. 6). Ovation cased **Joe Sun** with Shotgun at the Exit Friday (21), a Association of Talent Directors threw a party Tuesday **Tandy Rice**, recently elected president of the Association.

The **Bellamy Brothers** will be on a TV promotion Germany, Austria, Italy, and Holland Dec. 8-20. Wa the current issues of People and Us . . . Kari Rec **Jody Payne**, of the Willie Nelson road family . . . Sou **Sammi Smith** has joined forces with the **Nashville S** concert act . . . **Gene Watson** was the only country at the recent NARM convention in Chicago . . . will tour Saudi Arabia Dec. 2-11.

Jan Gray has signed with the Atlas Artist Bureau for exclusive booking representation . . . **Freddie Hart** was recently the first country artist to headline the Cal-Nova Lodge in Lake Tahoe, which is now a country music venue . . . United Skates of America, a Columbus, Ohio-based chain of 27 roller rinks in the East and Midwest, will use country music as a special promotion theme Nov. 27-30 . . . **Mary Reeves Davis**, widow of **Jim Reeves**, plans to build a museum in her late husband's honor. It's slated to open in spring of 1981.

Record World Country Albums

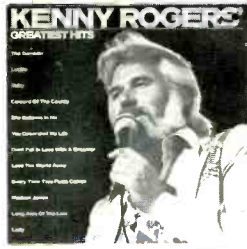


NOVEMBER 29 1980

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

NOV. 29 NOV. 22

1 1 KENNY ROGERS' GREATEST HITS
Liberty LOO 1072
(5th Week)



WKS. ON CHART

2	3	HONEYSUCKLE ROSE (ORIGINAL SOUNDTRACK) WILLIE NELSON & FAMILY/Columbia S2 36752	13
3	2	URBAN COWBOY (ORIGINAL SOUNDTRACK)/Full Moon/Asylum DP 90002	29
4	5	ANNE MURRAY'S GREATEST HITS/Capitol SOO 12110	9
5	6	I BELIEVE IN YOU DON WILLIAMS/MCA 5133	14
6	4	FULL MOON CHARLIE DANIELS BAND/Epic FE 36571	17
7	7	THE OAK RIDGE BOYS GREATEST HITS/MCA 5150	4
8	8	GREATEST HITS WAYLON JENNINGS/RCA AHL1 3378	82
9	9	RONNIE MILSAP'S GREATEST HITS/RCA AHL1 3772	7
10	10	HORIZON EDDIE RABBITT/Elektra 6E 276	21
11	12	MUSIC MAN WAYLON JENNINGS/RCA AHL1 3602	26
12	15	HELP YOURSELF LARRY GATLIN & THE GATLIN BROTHERS BAND/Columbia JC 36582	7
13	13	I AM WHAT I AM GEORGE JONES/Epic JE 36586	11
14	11	THESE DAYS CRYSTAL GAYLE/Columbia JC 36512	11
15	14	LOVE IS FAIR BARBARA MANDRELL/MCA 5136	10
16	19	LOOKIN' FOR LOVE JOHNNY LEE/Full Moon/Asylum 6E 309	4
17	17	TEXAS IN MY REAR VIEW MIRROR MAC DAVIS/Casablanca NBLP 7239	8
18	16	STARDUST WILLIE NELSON/Columbia KC 35305	133
19	18	SAN ANTONIO ROSE WILLIE NELSON & RAY PRICE/Columbia JC 36476	24
20	48	ENCORE MICKEY GILLEY/Epic JE 36851	3
21	31	BACK TO THE BARROOMS MERLE HAGGARD/MCA 5139	4
22	24	STRAIGHT AHEAD LARRY GATLIN & THE GATLIN BROTHERS BAND/Columbia KC 36250	59
23	21	WILLIE AND FAMILY LIVE WILLIE NELSON/Columbia KC 2 35642	104
24	27	MY HOME'S IN ALABAMA ALABAMA/RCA AHL1 3644	25
25	25	TEN YEARS OF GOLD KENNY ROGERS/United Artists LA 835 H	153
26	20	THE GAMBLER KENNY ROGERS/United Artists LA 834 H	102
27	26	SONGS I LOVE TO SING SLIM WHITMAN/Epic/Cleveland International JE 36768	7
28	28	BEST OF EDDIE RABBITT/Elektra 6E 235	54
29	29	DREAMLOVERS TANYA TUCKER/MCA 5140	5
30	22	ROSES IN THE SNOW EMMYLOU HARRIS/Warner Bros. BSK 3422	28
31	30	SMOKEY & THE BANDIT 2 (ORIGINAL SOUNDTRACK)/MCA 6101	14
32	34	GIDEON KENNY ROGERS/United Artists LOO 1035	33
33	33	LIGHT OF THE STABLE—THE CHRISTMAS ALBUM EMMYLOU HARRIS/Warner Bros. BSK 3484	5
34	35	HABITS OLD AND NEW HANK WILLIAMS, JR./Elektra/Curb 6E 278	24
35	23	MILLION MILE REFLECTIONS CHARLIE DANIELS BAND/Epic KC 35751	81
36	40	THAT'S ALL THAT MATTERS TO ME MICKEY GILLEY/Epic JE 36492	22
37	36	GREATEST HITS LARRY GATLIN & THE GATLIN BROTHERS BAND/Columbia KC 36488	87

38	32	10TH ANNIVERSARY STATLER BROTHERS/Mercury SRM 1 5027	16
39	41	LOOKIN' GOOD LORETTA LYNN/MCA 5148	4

CHARTMAKER OF THE WEEK

40 — THE LEGEND OF JESSE JAMES
VARIOUS ARTISTS
A&M SP 3718



41	39	THE BEST OF DON WILLIAMS, VOL. II/MCA 3096	79
42	42	CLASSIC CRYSTAL CRYSTAL GAYLE/United Artists LOO 982	56
43	47	KENNY KENNY ROGERS/United Artists LWAK 979	62
44	44	WAYLON & WILLIE WAYLON JENNINGS & WILLIE NELSON/RCA AFL1 2686	38
45	55	NEW YORK TOWN JOHNNY PAYCHECK/Epic JE 36496	10
46	37	IT'S HARD TO BE HUMBLE MAC DAVIS/Casablanca NBLP 7207	35
47	50	BEST OF THE STATLER BROTHERS/Mercury SRM 1 1037	251
48	46	BEST OF BARBARA MANDRELL/MCA AY 1119	94
49	52	OAK RIDGE BOYS HAVE ARRIVED/MCA AY 1135	86
50	51	I'LL NEED SOMEONE TO HOLD ME WHEN I CRY JANIE FRICKE/Columbia JC 36820	2
51	57	ASK ME TO DANCE CRISTY LANE/United Artists LT 1023	28
52	53	LET'S KEEP IT THAT WAY ANNE MURRAY/Capitol SOO 12064	145
53	58	WILLIE NELSON SINGS KRISTOFFERSON/Columbia JC 36188	54
54	59	HANK WILLIAMS, SR. 24 GREATEST HITS/MGM SE 4755	26
55	56	BLUE KENTUCKY GIRL EMMYLOU HARRIS/Warner Bros. BSK 3318	81
56	49	REST YOUR LOVE ON ME CONWAY TWITTY/MCA 5138	5
57	43	HARD TIMES LACY J. DALTON/Columbia JC 36763	9
58	45	COAL MINER'S DAUGHTER (ORIGINAL SOUNDTRACK)/MCA 5107	36
59	61	CLASSICS KENNY ROGERS & DOTTIE WEST/United Artists LA 946 H	85
60	60	WHO'S CHEATIN' WHO CHARLY McCLAIN/Epic JE 36760	3
61	62	TOGETHER OAK RIDGE BOYS/MCA 3220	39
62	—	FOLLOWING THE FEELING MOE BANDY/Columbia JC 36789	1
63	71	JUST GOOD OLE BOYS MOE BANDY & JOE STAMPLEY/Columbia JC 36202	58
64	63	THE BEST OF THE STATLER BROTHERS RIDES AGAIN, VOL. II/Mercury SRM 1 5024	45
65	69	FRIDAY NIGHT BLUES JOHN CONLEE/MCA 3246	22
66	64	ELECTRIC HORSEMAN FEATURING WILLIE NELSON/Columbia JS 36327	46
67	67	FAMILY BIBLE WILLIE NELSON/MCA 3258	10
68	72	SOMEBODY'S WAITING ANNE MURRAY/Capitol SOO 12064	30
69	66	THERE'S A LITTLE BIT OF HANK IN ME CHARLEY PRIDE/RCA AHL1 3548	39
70	65	TOGETHER AGAIN GEORGE JONES & TAMMY WYNETTE/Epic JE 36764	7
71	70	SMOOTH SAILIN' T.G. SHEPPARD/Warner/Curb BSK 3423	14
72	38	PORTER & DOLLY/RCA AHL1 3700	12
73	73	THERE'S ALWAYS ME JIM REEVES/RCA AHL1 3827	2
74	68	DRUNK AND CRAZY BOBBY BARE/Columbia JC 36785	5
75	54	RAZZY BAILEY/RCA AHL1 3688	13

"Who's Cheatin' Who"
(19-50948)

The new
CHARLY McCLAIN

single that asks the ultimate
provocative question.

From the album, *Who's Cheatin' Who* JE 36760

On **Epic Records**. Produced by Larry Rogers

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Record World Country Singles

NOVEMBER 29 1980

TITLE, ARTIST, Label, Number

NOV. 29	NOV. 22		WKS. ON CHART
1	2	LADY KENNY ROGERS Liberty 1380	8
2	5	SMOKY MOUNTAIN RAIN RONNIE MILSAP/RCA 12084	8
3	3	IF YOU EVER CHANGE YOUR MIND CRYSTAL GAYLE/ Columbia 1 11359	12
4	8	YOU ALMOST SLIPPED MY MIND CHARLEY PRIDE/RCA 12100	10
5	7	WHY LADY WHY ALABAMA/RCA 12091	11
6	1	SHE CAN'T SAY THAT ANYMORE JOHN CONLEE/MCA 41321	12
7	11	TAKE ME TO YOUR LOVIN' PLACE LARRY GATLIN & THE GATLIN BROTHERS BAND/Columbia 1 11369	10
8	12	LOVERS LIVE LONGER BELLAMY BROTHERS/Warner/Curb 49573	8
9	14	THAT'S ALL THAT MATTERS MICKEY GILLEY/Epic 9 50940	9
10	10	BROKEN TRUST BRENDA LEE/MCA 41322	11
11	15	THE BEST OF STRANGERS BARBARA MANDRELL/MCA 51001	8
12	16	ONE IN A MILLION JOHNNY LEE/Full Moon/Asylum 47076	6
13	9	THAT'S THE WAY A COWBOY ROCKS AND ROLLS JACKY WARD/Mercury 57032	12
14	17	TEXAS IN MY REAR VIEW MIRROR MAC DAVIS/ Casablanca 2305	8
15	18	NORTH OF THE BORDER JOHNNY RODRIGUEZ/Epic 9 50932	11
16	20	A BRIDGE THAT JUST WON'T BURN CONWAY TWITTY/ MCA 51011	7
17	22	I THINK I'LL JUST STAY HERE AND DRINK MERLE HAGGARD/MCA 51014	6
18	21	A MAN JUST DON'T KNOW WHAT A WOMAN GOES THROUGH CHARLIE RICH/Elektra 47047	8
19	4	COULD I HAVE THIS DANCE ANNE MURRAY/Capitol 4920	13
20	27	I LOVE A RAINY NIGHT EDDIE RABBITT/Elektra 47066	4
21	23	THERE'S ANOTHER WOMAN JOE STAMPLEY/Epic 9 50934	10
22	25	A REAL COWBOY BILLY "CRASH" CRADDOCK/Capitol 4935	7
23	29	I CAN SEE FOREVER IN YOUR EYES REBA McENTIRE/ Mercury 57034	7
24	28	GIVING UP EASY LEON EVERETTE/RCA 12111	7
25	6	ON THE ROAD AGAIN WILLIE NELSON/Columbia 1 11351	14
26	30	NO ONE WILL EVER KNOW GENE WATSON/Capitol 4940	6
27	31	SOMEBODY'S KNOCKIN' TERRI GIBBS/MCA 41309	8
28	32	DOWN TO MY LAST BROKEN HEART JANIE FRICKE/ Columbia 1 11384	5
29	39	BEAUTIFUL YOU OAK RIDGE BOYS/MCA 51022	3
30	34	CHEATIN' ON A CHEATER LORETTA LYNN/MCA 51015	6
31	35	GOODBYE MARIE BOBBY GOLDSBORO/CBS/Curb 9 5400	6
32	38	DON'T FORGET YOURSELF STATLER BROTHERS/Mercury 57037	4
33	13	TUMBLEWEED SYLVIA/RCA 12077	13
34	40	IF YOU GO, I'LL FOLLOW YOU PORTER WAGONER & DOLLY PARTON/RCA 12119	4
35	19	HARD TIMES LACY J. DALTON/Columbia 1 11343	14
36	41	BLUE BABY BLUE LYNN ANDERSON/Columbia 1 11374	6
37	42	GIRLS, WOMEN AND LADIES ED BRUCE/MCA 51018	4
38	44	ACAPULCO JOHNNY DUNCAN/Columbia 1 11385	4
39	37	A LITTLE GROUND IN TEXAS THE CAPITALS/Ridgetop 01080	10
40	48	I KEEP COMING BACK/TRUE LIFE COUNTRY MUSIC RAZZY BAILEY/RCA 12120	2
41	47	AN OCCASIONAL ROSE MARTY ROBBINS/Columbia 1 11372	5
42	24	THE BOXER EMMYLOU HARRIS/Warner Bros. 49551	12
43	49	NOBODY IN HIS RIGHT MIND (WOULDN'T LEFT HER) DEAN DILLON/RCA 12109	5
44	50	SWEET CITY WOMAN TOMPALL & THE GLASER BROTHERS/Elektra 47056	4
45	60	YOUR MEMORY STEVE WARINER/RCA 12139	3
46	51	LOST IN LOVE DICKEY LEE/Mercury 57036	4
47	26	DRINK IT DOWN LADY REX ALLEN, JR./Warner Bros. 49562	10
48	52	DANCE THE TWO STEP SUSIE ALLANSON/Liberty/Curb 1383	4



CHARTMAKER OF THE WEEK

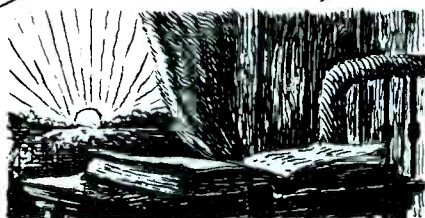
49	—	9 TO 5 DOLLY PARTON RCA 12133	1
50	57	TAKE IT LIKE A WOMAN DEBBY BOONE/Warner/ Curb 49585	4
51	53	SEEING IS BELIEVING DONNA FARGO/Warner Bros. 49575	5
52	59	WHO'LL TURN OUT THE LIGHTS MEL STREET/Sunbird 7555	5
53	54	WILLOW RUN RANDY BARLOW/P.A.I.D. 110	6
54	64	1959 JOHN ANDERSON/Warner Bros. 49582	2
55	36	CAN'T KEEP MY MIND OFF OF HER MUNDO EARWOOD/ GMC 111	11
56	—	FOLLOWING THE FEELING MOE BANDY & JUDY BAILEY/ Columbia 11 11395	1
57	58	SWEET RED WINE GARY MORRIS/Warner Bros. 49564	8
58	65	CHEATER'S TRAP JOHN WESLEY RYLES/MCA 51013	4
59	—	I'LL BE THERE (IF YOU EVER WANT ME) GAIL DAVIES/ Warner Bros. 49592	1
60	—	WHO'S CHEATIN' WHO CHARLY McCLAIN/Epic 19 50948	1
61	61	FIFTY WAYS TO LEAVE YOUR LOVER/YOU MADE MY LIFE A SONG SONNY CURTIS/Elektra 47048	4
62	69	WHATEVER HAPPENED TO THOSE DRINKING SONGS FOXFIRE/Elektra/Curb 47070	3
63	72	THERE'S ALWAYS ME JIM REEVES/RCA 12118	2
64	68	A LITTLE BITTY TEAR HANK COCHRAN/Elektra 47062	3
65	66	DEVIL'S DEN JACK GREENE/Firstline 709	4
66	76	SILENT TREATMENT EARL THOMAS CONLEY/Sunbird 7556	2
67	73	WHEN IT'S JUST YOU AND ME KENNY DALE/Capitol 4943	3
68	81	ANY WHICH WAY YOU CAN GLEN CAMPBELL/Warner/ Viva 49609	2
69	—	COUNTRYFIED MEL McDANIEL/Capitol 4949	1
70	75	THAT SILVER HAIREDD DADDY OF MINE SLIM WHITMAN/ Epic/Cleveland Int. 19 50946	2
71	78	LEAVE THIS WORLD LOVING YOU WAYNE KEMP/Mercury 57035	6
72	83	BEERS TO YOU RAY CHARLES & CLINT EASTWOOD/ Warner/Viva 49608	2
73	43	LOVE CRAZY LOVE ZELLA LEHR/RCA 12073	8
74	33	I'M NOT READY YET GEORGE JONES/Epic 9 50922	15
75	56	LET'S DO SOMETHING CHEAP AND SUPERFICIAL BURT REYNOLDS/MCA 51004	6
76	55	WHO WERE YOU THINKIN' OF DANDY & THE DOOLITTLE BAND/Columbia 1 11355	8
77	99	NOBODY'S FOOL DEBORAH ALLEN/Capitol 4945	2
78	82	HOLD ME, THRILL ME, KISS ME MICKI FUHRMAN/MCA 51005	3
79	85	IF I HAD IT MY WAY NIGHTSTREETS/Epic 19 50944	3
80	84	COLORADO COUNTRY MORNING PAT BOONE/Warner Bros. 49596	2
81	46	THEME FROM THE DUKES OF HAZZARD (GOOD OLE BOYS) WAYLON/RCA 12067	15
82	45	NIGHT GAMES RAY STEVENS/RCA 12069	12
83	—	SOMEBODY'S GOT TO DO THE LOSING STEPHANIE SAMONE/MDJ 1006	1
84	—	DON'T YOU EVER GET TIRED (OF HURTING ME) WILLIE NELSON & RAY PRICE/Columbia 11 11405	1
85	91	I WANT THAT FEELIN' AGAIN BILL ANDERSON/MCA 51017	3
86	70	LET ME LOVE YOU FRED KNOBLOCK/Scotti Brothers 607	5
87	62	OVER THE RAINBOW JERRY LEE LEWIS/Elektra 47026	13
88	79	I BELIEVE IN YOU DON WILLIAMS/MCA 41304	15
89	63	HE GIVES ME DIAMONDS, YOU GIVE ME CHILLS MARGO SMITH/Warner Bros. 49569	8
90	67	STEPPIN' OUT MEL TILLIS/Elektra 47015	14
91	71	PECOS PROMENADE TANYA TUCKER/MCA 41305	15
92	74	AM I THAT EASY TO FORGET ORION/Sun 1156	8
93	93	NO LOVE AT ALL JAN GRAY/P.A.I.D. 106	3
94	92	(SITTIN' HERE) LOVIN' YOU TROY SHONDELL/TeleSonic-804	4
95	—	I MUSTA DIED AND GONE TO TEXAS AMAZING RHYTHM ACES/Warner Bros. 49600	1
96	97	THE LAST TIME JOHNNY CASH/Columbia 11 11399	2
97	—	WHERE COULD YOU TAKE ME SHEILA ANDREWS/Ovation 1160	1
98	98	SWEET LOVE POWER CONNIE CATO/MCA 51012	2
99	—	TEN ANNIVERSARY PRESENTS JIM OWEN/Sun 1157	1
100	90	BOURBON COWBOY JIM SEAL/NSD 66	5



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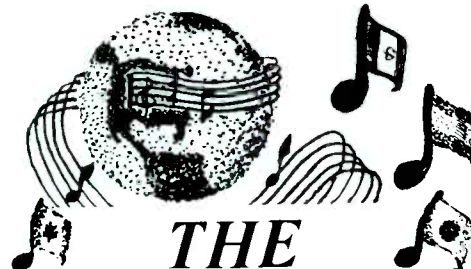
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Words and Music By
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WILLARD ROBISON

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SINGLE IN THE NATION
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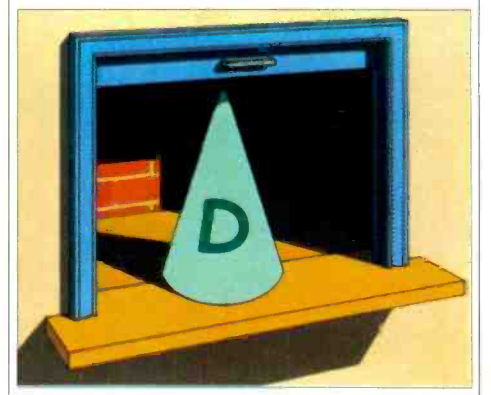
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