

# Record World

OCTOBER 11, 1980 \$2.50



**The O'Jays**

## Hits of the Week

### SINGLES

**CHRISTOPHER CROSS, "NEVER BE THE SAME"** (prod. Omartian) (writer: Cross) (Pop'n'Roll, ASCAP) (4:08). Having already pocketed two top 5 singles from his multi-platinum debut LP, Cross is a solid bet to garner his third with this delicious pop-rocker for several audiences. WB 49580.

**BILLY JOEL, "SOMETIMES A FANTASY"** (prod. by Ramone) (writer: Joel) (Impulsive/April, ASCAP) (3:39). Joel's recent LPs have all been high mileage items — spawning three or four hit singles each. This fourth from the "Glass Houses" LP is a pulsating rocker for AOR-pop. Col. 1-11379.

**KOOL & THE GANG, "CELEBRATION"** (prod. by Deodato) (writers: Bell-group) (Delightful/Fresh Start, BMI) (3:42). It's the title cut from their forthcoming album and havin' a good time is what it's all about. One big party hook with cool chorus chants & a boss bass. De-Lite 807 (Phonogram).

**YES, "INTO THE LENS (I AM A CAMERA)"** (prod. by Yes) (writers: Yes) (Topographic/WB/Island/Ackee, ASCAP) (3:44). With a new alignment, Yes offers this playful pop-rocker in its typically arty fashion. The harmonies and keyboards are sweetly affecting. Atlantic 3767.

### SLEEPERS

**THE REDDINGS, "REMOTE CONTROL"** (prod. by Timmons-Mann) (writers: Mann-Beard-Fortune) (Last Colony/Band Of Angels, BMI) (3:58). Two sons of the late "King Of Soul," Otis III & Dexter, join for this outstanding debut. Exhilarating horns & vocal choruses spell hit. BID 9-5600 (CBS).

**PETER CRISS, "BY MYSELF"** (prod. by Wolfert-Criss) (writers: Criss-Penridge-Wolfert) (Kiss/Rock Steady, ASCAP/Songs Of Manhattan Island, BMI) (3:36). The former Kiss drummer makes his solo debut with this thematically appropriate ballad. A fairytale quality for pop-A/C. Casablanca 2311.

**TAVARES, "LOVE UPRISING"** (prod. by Wright) (writers: Moore-Winbush) (Moore and Moore/Right, BMI) (3:29). The title track from their forthcoming LP, this funky dancer puts the emphasis on the Tavares brothers' lively vocal interplay. Great for multi-format radio and clubs. Capitol 4933.

**GENTY, "YOU DON'T KNOW LIKE I KNOW"** (prod. by Hayes) (writers: Hayes - Porter) (East Memphis, BMI) (3:59). Young woman from D.C. tackles this Sam & Dave classic with the help of Isaac Hayes' production/arrangement. Soul in the grooves for dancers and connoisseurs. Venture 133.

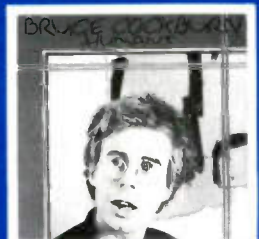
### ALBUMS

**UTOPIA, "DEFACE THE MUSIC."** Many artists have interpreted others' songs in their style; this sounds like the first blatant attempt to do original tunes in another group's style. Call it brilliance or blasphemy, Rundgren & group's cop of the Beatles will get attention. Bearsville BRK 3487 (WB) (7.98).

**CLIFF RICHARD, "I'M NO HERO."** If the rapidly bulleting single, "Dreaming," is any indication, the ageless British pop hero (confessions aside) has found a new road to commercial success with the writing and production magic of Alan Tarney. EMI-America SW 17039 (7.98).

**MAC DAVIS, "TEXAS IN MY REARVIEW MIRROR."** Still reeling from the success of "It's Hard to be Humble," Davis shifts gears and offers an autobiographical package that, although it is a concept LP, features several cuts that work quite well on their own. Casablanca NBLP 7239 (7.98).

**BRUCE COCKBURN, "HUMANS."** With a top 20 single, "Wondering Where The Lions Are," from his last (top 30) album to back him up, Cockburn's new LP has won his biggest AOR acceptance to date. All the playing is terrific, and "Rumours Of Glory" is a potent single. Millennium BXL1-7752 (RCA) (7.98).



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NBLP 7242



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# Record World



OCTOBER 11, 1980

## David Braun Named PRO USA President

■ NEW YORK—David A. Braun has been appointed president and chief executive officer of PolyGram Record Operations USA, the umbrella organization for most of PolyGram's recorded music activities in the United States, it was announced by Harvey L. Schein, president and chief executive officer of the PolyGram Corporation.



David Braun

Irwin H. Steinberg, who has served as chairman and chief executive officer of PRO USA since its formation earlier this year, will retain the title of chairman, advising and counseling PRO USA and its corporate parent.

(Continued on page 46)

## Tucker Receives Five-Year Sentence And \$25,000 Fine

■ NEW YORK—The U.S. Government's tape counterfeiting case against George Tucker ended last week when Tucker was sentenced to five years in prison and fined \$25,000 for wire fraud.

(Continued on page 46)

## NARM Rack Conference Reviews Year's Gains; Seminars Stress Accounts' Growth Potential

By SAM SUTHERLAND

■ SAN DIEGO — Against a sobering backdrop of a troubled economy, rack, label and selected retail executives mulled the current problems and future promise for racked business during the National Association of Recording Merchandisers' (NARM) Rack Jobber Conference, which met at the Sheraton Harbor Island Hotel here Wednesday (1).

With sharp overall dips in profitability for a number of parent retail chains that rely on racks for their recorded product, and large volume product flow still adjusting to returns/credit controls enacted since the 1979 trade recession, both featured speakers and attendees conceded that recent months have witnessed a host of obstacles. Yet as the NARM meeting's theme, "The Rack Is Back," suggested, observers stressed ongoing shifts in the music marketplace as eventually working to the advantage of

rack business.

While a sizeable contingent of delegates and NARM staff arrived early for internal planning sessions, the conference formally kicked off that evening with a reception hosted by NARM president Joe Simone, president of Progress Record Distributors, who introduced the after-dinner speaker, Paul Smith.

The CBS Records senior vice president and general manager conveyed the mood of confrontation and reconciliation by cracking that his selection as a rack trade forecaster might

seem unlikely. But after "putting on my bullet-proof vest," Smith proceeded to tie the destiny of rack jobbers and their accounts to the demographic swing toward a larger adult market. His conclusion: that the racks' "opportunity for profitable growth is as great or greater" than other sectors of the music merchandising community.

Arguing that racked accounts will be "optimally positioned" to capture mature adult buyers, Smith recounted current

(Continued on page 22)

## Sixth Musexpo Held in Miami Beach; Speakers Promote Int'l Cooperation

By JEFFREY PEISCH

■ MIAMI BEACH—The sixth annual Musexpo international marketplace ended last week (30) with as many opinions about its success as there were attendees. Several people complained, as they have at past Musexplos, that

there was a lack of A&R representatives from major U.S. labels and that many executives listed in the directory never showed up in Miami. Many of the European publishers at Musexpo called this year's gathering a failure and speculated that there might not be a Musexpo next year. On the other hand, several independent producers from the U.S. and representatives from Latin America found Musexpo 1980 to be a great success.

This year's Musexpo '80 "International Record/Video and Music Industry Marketplace" was held at the Sheraton Bal Harbour hotel. Visitors from over forty countries attended, with Nigeria and Hungary being represented for the first time. Nigeria's presence was particularly strong. Al-haji F. O. Hassan, chairman of Shanu-Olu Records Ltd., the largest Nigerian label, finalized at least three deals while in Miami and took several more tapes

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## CBS Study Finds Blank Tape Sales Up, Causing 20% Annual Industry Sales Drop

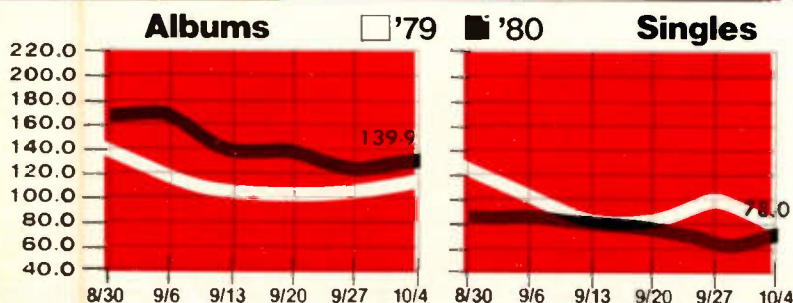
By SCIPHIA MIDAS

■ NEW YORK—The CBS Records market research department has released the results of a study which reveals that blank tape sales are on the rise and claims they are causing an annual industry sales loss of 20 percent or \$700-800 million dollars.

The study, which was conducted under the direction of Joan Griewank, vice president, marketing planning, and Jerry Schulman, director, market research and planning, CBS Records, was originally planned for internal CBS use only. According to Schulman, "The severity with which blank tapes are cutting into the sale of pre-recorded product convinced CBS management that the results of this study should be made available to the industry at large."

(Continued on page 46)

## 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.

## N.Y. Music Week a Major Success

■ NEW YORK—After months of hard work and preparation by members of the New York Music Task Force, New York Music Week concluded on October 3 after presenting over 60 concerts and events. As the week's events were drawing to a close, New York Music Task Force chairman

Allan Steckler proudly declared: "This year Music Week has established itself as an annual event in the city. It can only get bigger." Steckler called the widespread support of New York radio "wonderful."

Music Week got off to a rousing

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■ **Page 10.** Todd Rundgren, along with Ian Hunter and other rockers, is setting out this month on an 11-city, 19-show whistlestop tour with the idea of raising over \$200,000 for the campaign coffers of Independent Presidential candidate John Anderson. It's one of many such fund-raising musical events being staged in the final weeks of the campaign, as RW details in this week's issue.



■ **Page 11.** Since being appointed senior vice president of A&M Records earlier this year, Harold Childs has sought to revise the interplay between marketing, promotion, publicity and what he perceives as a new alternative media that will be essential to music exposure in the '80s. In this week's RW Dialogue, Childs explains the practical applications of his strategy.

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## Powerhouse Picks

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

### Jacksons "Lovely One" (Epic)

The single has developed into a strong crossover number that is demonstrating success both at radio and retail outlets.

### Leo Sayer "More Than I Can Say" (Warner Bros.)

Since its release, the flow of station adds from all levels has not stopped. The picture is focusing quickly.

## Vidcom '80 Unveils Study on Videodiscs; Cassette Pacts Bowed

■ **NEW YORK** — Vidcom 1980 opened last week (30) in Cannes with the news that three American film companies are planning to distribute videocassette feature films in the U.K., and with the publication of a report detailing the views of American industry towards the use of videodiscs.

According to reports from Cannes, Twentieth Century-Fox, Paramount and Universal, through their British subsidiaries, plan to distribute videocassettes in Britain as an entrance to the entire European market. Magnetic Video, the subsidiary of Twentieth Century-Fox, will begin releasing titles next month. Among the releases will be "M\*A\*S\*H," "Patton" and "The French Connection." Paramount and Universal films will be distributed through the newly-formed CIC video. The first release from CIC will be in November.

The report on industry use of videodiscs, prepared by D/J Brush Associates of New York, finds that the "corporate and institutional market for the videodisc is at least five years away. The report says that although "interest in interactive video is extremely high, 85 percent (of those

(Continued on page 42)

## Fruin Exits WEA

■ **LONDON** — Nesuhi Ertegun, president of WEA International, has announced the resignation of John Fruin, managing director of the company's affiliate in the United Kingdom, WEA Records Ltd.

According to Ertegun, the resignation was due to "differences between Fruin and the shareholders of WEA Records Ltd. on matters of policy which, unfortunately, it has not proved possible to resolve."

Ertegun stated that "we wish to record our appreciation of the outstanding results Fruin has achieved in running the company since January, 1977."

## Capitol-EMI Names Four New Directors

■ **LOS ANGELES** — Bhaskar Menon, president of Capitol Industries-EMI, Inc., has announced the election of four people to the board of directors. They are: Peter Laister, managing director of Thorn EMI Ltd.; Harold Mourgue, financial director of Thorn EMI Ltd.; and David Lawhon and Fred Willms, vice presidents of Capitol Industries-EMI, Inc.

# Record World

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RECORD WORLD (ISSN 0034-1622) IS PUBLISHED WEEKLY EXCEPT TWO ISSUES COMBINED IN ONE AT YEAR-END. SUBSCRIPTIONS: ONE YEAR U.S. AND CANADA—\$110; AIR MAIL—\$175; FOREIGN AIR MAIL—\$185. SECOND CLASS POSTAGE PAID AT NEW YORK, N.Y. AND AT ADDITIONAL MAILING OFFICES. DEADLINE: NEGATIVES AND COPY MUST BE IN NEW YORK BY 12 NOON FRIDAY. Postmaster: Please send Form 3579 to Record World, 1697 Broadway, New York, N.Y. 10019.

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VOL. 37, NO. 1733

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# ERIC GALE'S SILKEN TOUCH.

When Eric Gale caresses his guitar, people all over the world feel it. Now the master craftsman, joined by crack-jack players like Arthur Blythe, gets his fingers on the pulse of modern music in a new album produced by Allen Toussaint.

**"TOUCH OF SILK": Eric Gale puts the touch on you. On Columbia Records and Tapes.**

Produced and Arranged by Allen R. Toussaint for Sansu Enterprises, Inc. Management: Sanford Ross. "Columbia" is a trademark of CBS Inc. © 1980 CBS Inc.

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## AMC To Honor Gamble



The executive committee (East Coast) of the music industry's annual campaign for the AMC Cancer Research Center and Hospital recently launched its campaign at a meeting in New York. The campaign will culminate in an award dinner-dance honoring Kenneth Gamble, chairman of the board of Philadelphia International Records and of the Black Music Association, on December 13 at the New York Hilton. Pictured are, from left: (seated) Fred Minzer, president, AMC; Gamble; Stanley Gortikov, general dinner chairman; and LeBaron Taylor, dinner co-chairman (East Coast); (standing) Bishop George Evans, chairman, AMC; Walter Yetnikoff, national dinner chairman and previous AMC honoree; Cy Leslie, national dinner chairman and previous AMC honoree; Paul Shore, national dinner chairman and previous AMC honoree; Earl Shelton, executive dinner chairman; Camie Farrington, AMC; Jack Grossman, national dinner chairman and previous AMC honoree; Bob Altshuler, dinner co-chairman (East Coast); and Bob Rolontz, dinner chairman.

## FCC Delays Decision On Revoking RKO Licenses

By BILL HOLLAND

■ WASHINGTON—The Federal Communications Commission, in a stalling move, delayed this past week a decision on revoking the broadcast licenses of 13 RKO General broadcast properties under fire for corporate misconduct.

However, the FCC did vote 6 to 1 to hold evidentiary hearings on the fate of the licenses—but probably not until a federal appeals court rules on the June 1980 FCC decision to strip the parent company, General Tire and Rubber Co., of three of its TV station licenses.

The appeals court case could drag on for at least a year. The outcome of that case would affect the immediate future of Boston station WNAC-TV, as well as TV stations in New York and Los Angeles.

At the same time, the FCC rejected an RKO proposal to set up a "spinoff" company, in which the stock for a new, publicly held company could be distributed to General Tire shareholders, but whose management would then divest itself of the stock. The stock would have been placed in a trust until the divestment is completed.

The Commission concluded in July that it would not grant renewals to the stations as they presently exist (RW, July 19). The present licenses will expire by 1982.

RKO did not file formal applications for new licenses in the possible spinoff deal, but asked

that the FCC approve the plan in principle.

The FCC also noted in its vote the possibility of a "distress sale" policy—that prior to the evidentiary hearing, RKO could sell its stations to qualified minority-owned applicants at prices not exceeding 75 percent of the fair market value.

## Coppola Forms Musical Unit, Names Gene Kelly To Run It

■ LOS ANGELES—In a movie and music marriage that promises to take Hollywood's current pop courtship a major step forward—and, in one key respect, a step back as well—producer/director Francis Ford Coppola has enlisted Gene Kelly to head up a new production unit within Coppola's Zoetrope Studios combine that will be devoted to the development of major motion picture musicals.

### MGM Is Model

That announcement, issued last Friday (26), formalizes the creation of the first such unit since the dismantling of Metro-Goldwyn-Mayer's musical division over 20 years ago. That operation, which was responsible for some of the most successful and creative musicals in the film industry's history, was cited by Coppola as a conscious model for the new Zoetrope unit. Kelly, himself a veteran of MGM's projects, will function in a full-time executive capacity similar to that performed by Arthur Freed, head of the original MGM unit.

A successful actor, dancer, choreographer and director in his own right, Kelly is expected not only to organize the division, budgeted at two million dollars exclusive of actual production monies, but also to produce and direct musicals for Zoetrope in close collaboration with Coppola and Lucy Fisher,

vice president and head of production for Zoetrope.

"For me, Gene Kelly has been the single most important influence on the musical cinema, as conceptualizer, director and of course as a musical performer," said Coppola. "His work always expanded the use of music, film and dance, as demonstrated in his directing of 'Hello, Dolly,' 'An American in Paris,' and the great 'Singing in the Rain.'"

### Hailed as Innovator

Coppola said Kelly would oversee development of a musical repertory company that will include composers, lyricists, writers, directors, designers, choreographers and performers. In its heyday, the Freed unit at MGM included such performers as Judy Garland, Frank Sinatra, Esther Williams, Ann Miller and Kelly himself, and utilized such directors as Joe Pasternak, Stanley Donen, Vincente Minnelli, George Sidney and Freed.

Coppola hailed Kelly as an innovator, "always mixing film with dance and music in ways that no one else had ever thought of doing before." More important, said the Zoetrope chief, Kelly has a rapport with current musical peers, "an eye and an ear to respond to the styles of the young people working in music today."

(Continued on page 42)

## Regional Breakouts

### Singles

#### East:

Kenny Rogers (Liberty)  
Diana Ross (Motown)  
Jacksons (Epic)  
Stevie Wonder (Tamla)

#### South:

Kenny Rogers (Liberty)  
Jacksons (Epic)  
Rolling Stones (Rolling Stones)

#### Midwest:

Cliff Richard (EMI-America)  
Hall & Oates (RCA)  
Supertramp (A&M)  
Jackson Browne (Asylum)  
Waylon Jennings (RCA)

#### West:

Cliff Richard (EMI-America)  
Diana Ross (Motown)

### Albums

#### East:

Barbra Streisand (Columbia)  
Doobie Bros. (Warner Bros.)  
Supertramp (A&M)  
Elvis Costello (Columbia)  
Robert Palmer (Island)

#### South:

Barbra Streisand (Columbia)  
Doobie Bros. (Warner Bros.)  
Supertramp (A&M)  
Elvis Costello (Columbia)  
John Cougar (Riva)

#### Midwest:

Barbra Streisand (Columbia)  
Doobie Bros. (Warner Bros.)  
Supertramp (A&M)  
Elvis Costello (Columbia)  
Robert Palmer (Island)  
John Cougar (Riva)

#### West:

Barbra Streisand (Columbia)  
Doobie Bros. (Warner Bros.)  
Supertramp (A&M)  
Elvis Costello (Columbia)  
Robert Palmer (Island)

## Epic Names Dileo

■ NEW YORK—Al Gurewitz, vice president, national promotion, Epic/Portrait/CBS Associated Labels, has announced the appointment of Frank Dileo as director, national promotion, Epic Records.



Frank Dileo

Dileo joined CBS Records in 1979 as associate director, national promotion, CBS Associated Labels. Prior to that he worked in national promotion for RCA Records and Monument Records, following three years at CBS Records in sales and local and regional promotion capacities.

# Carrie

WITH A LITTLE HELP FROM HER FRIENDS

Read the credits on the new Carrie Lucas album and you'll see what we mean. "Portrait of Carrie" reads like a "Who's Who" of the Solar Records family. The contributions to this fabulous album range from songwriting, singing and playing by various members of Lakeside and Dynasty, (who also sing backup vocals on several tracks), to featured vocalists, The Whispers, singing along with Carrie, one of the most beautiful ballads recorded this year — "Just A Memory." The entire production was handled by the "magic combination" of Leon Sylvers III and Dick Griffey. "Portrait of Carrie" ... we think this is her best side.



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 Give the gift of music.

## White House Accused Of Ordering End to Price-Fixing Probe

■ NEW YORK — A published report in a New York daily newspaper has alleged that the Justice Department quashed an anti-trust investigation into price-fixing by major record companies because of President Carter's personal and political associations with unnamed industry executives.

Lawyer Dennis Eisman charged that political pressure from the president, following White House meetings with industry executives, some of whom made contributions to the president's campaign fund, prevented prosecution of "record company executives and trade associations" although the Justice Department's Los Angeles staff recommended prosecution following a two-year grand jury investigation. Eisman, reached at his Philadelphia office, told RW that he originally became involved in the matter representing "some little guys in the business," and pursued "my own investigation" after the Justice Department dropped the case by obtaining grand jury documents under the Freedom of Information Act. Eisman described his concerns as "whether the president is beholden to the major companies (and) what effect the president's closeness to the targets of the investigation had."

An RIAA spokesman responded that "as far as we know, the allegations have no basis in fact." Of the members of Congress reported by the New York Post to be interested in the issue, RW was told by the staff of South Carolina Senator Strom Thurmond that the Senator "is not calling for anything yet," but that a "strictly staff-level investigation" will begin "when information" (Continued on page 42)

## Talks But No Progress In Musicians Strike

■ LOS ANGELES — The first bargaining talks between management and the striking American Federation of Musicians since the musicians' strike began in August have recessed after an apparently fruitless four-hour meeting.

After the Wednesday (1) meeting, federal mediator Tim O'Sullivan indicated there would be no effort to resume talks until the end of October, by which point a new contract between management and members of the Screen Actors Guild and the American Federation of Television and Radio Actors is expected to have been ratified.

At issue for both musicians and actors is residual payment for material used in "supplemental" or "ancillary" markets—i.e., pay/cable TV, videocassettes and videodiscs. AFM members, however, also do not receive residuals for the reuse of their work on commercial TV films, whereas SAG and AFTRA members do. Thus, while the musicians and actors have one fundamental issue in common, the musicians' complaint goes a step further.

Even if SAG and AFTRA ratify their proposed contract, as expected, it does not mean that production will resume immediately, because numerous actors have indicated their unwillingness to cross another union's picket lines. Although the SAG-AFTRA agreement contains a no-strike clause, the crossing of the AFM's picket lines is considered a matter of conscience; according to the film trade paper Variety, actors who wish to avoid breach-of-contract suits could simply call in sick rather than face the issue of crossing or not crossing AFM lines.

## CBS Records Launches Sailor



CBS Records recently feted Caribou recording artists Sailor, whose new LP, "Dressed For Drowning," and single, "Runaway," have just been released. Pictured at the reception are, from left: (standing) Ron Ahbach, manager; Dick Asher, deputy president and chief operating officer, CBS Records Group; Virginia David, Sailor; James Guercio, president of Caribou and Sailor's producer; Walter Yetnikoff, president, CBS Records Group; and Tony Martell, VP and general manager, CBS Associated Labels. (seated) Gordon Anderson, director, national promotion, CBS Associated Labels; Susan Blond, VP, press and public information, E/P/A; and Sailor's Philip Pickett, Gavin David and Henry Marsh.

## N.Y. Task Force To Hold Seminars

■ NEW YORK — The New York Music Task Force has announced that it will be sponsoring a series of monthly seminars on the music industry, beginning on October 20.

The first seminar, "The Record Company's Perspective," will be moderated by Prof. Dick Broderick of New York University. The panelists will be Elliot Goldman, executive vice president and general manager of Arista Records; Harry Anger, senior vice president of product development, Polydor; Marvin Schlachter, president of Prelude Records; and Mitchell Schoenbaum, east coast talent acquisition director, Capitol Records.

The second seminar, on Nov. 17, will be "Songwriters' and Publishers' Perspective," moderated by Jonathan Holtzman. The third seminar, "Management, Agents and Artist Relations," moderated by Neil Cooper, owner and operator of the New York nightclub The 80s, will be held on Dec. 1.

The seminars will take place at Uncle Lulu's restaurant, 16 W. 56th St., at 7 p.m. Since only forty people will be allowed at each seminar, reservations are recommended. The phone number is (212) 541-9291.

## Zeppelin Tour Canceled

■ NEW YORK — Following the death of drummer John Bonham, Led Zeppelin's upcoming tour has been "canceled as presently scheduled," according to a Swan Song Records spokesman. The spokesman added that further word on the tour's status will come from Peter Grant, Led Zeppelin's manager. At press time, Swan Song said that "nothing conclusive" has yet been determined about the cause of Bonham's death.

## Song Hall of Fame Announces Nominees

■ NEW YORK — Eleven of America's most renowned songwriters have been nominated for election to the Songwriters Hall of Fame, it was announced by Sammy Cahn, president of the Hall of Fame.

The nominees were selected by a special committee of members of the National Academy of Popular Music. Ballots have been distributed to the general membership of the Academy. Three writers will be voted into the Hall of Fame, and their names will be announced at the Songwriters Hall of Fame awards banquet next March.

Those nominated are: Cy Coleman, Norman Gimbel, Alex Kramer and Joan Whitney (nominated as a team), Carolyn Leigh, Jerry Livingston, Johnny Marks, Don Raye, Harold Rome, Paul Simon, and George David Weiss.

## Geffen Announces John & Yoko Signing

■ LOS ANGELES — John Lennon and Yoko Ono, have been signed to an exclusive, long-term worldwide recording contract with Geffen Records, it was announced by Ed Rosenblatt, president of the Warner Bros.-distributed label.

The Lennon/Ono album, "Double Fantasy," was produced by Lennon, Ono and Jack Douglas and is due to be released in mid-November. The first single, which will be released on October 17, consists of "(Just Like) Starting Over" by Lennon as the A side, and "Kiss Kiss Kiss" by Ono as the B side.

Plans are now being made for an extensive Lennon/Ono tour to follow the release of "Double Fantasy."

## Bowie 'The Elephant Man'



David Bowie (right) shares a moment with Bob Summer, president of RCA Records and his wife, Renée, at a party thrown for David to celebrate his opening on Broadway in "The Elephant Man." Bowie's just-released RCA album is "Scary Monsters."

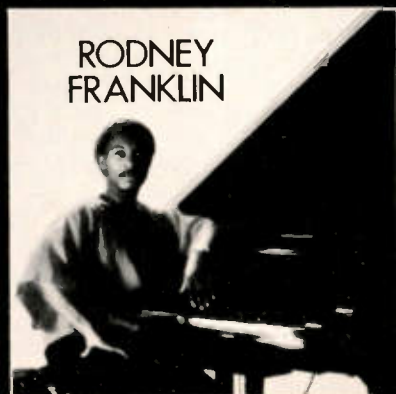
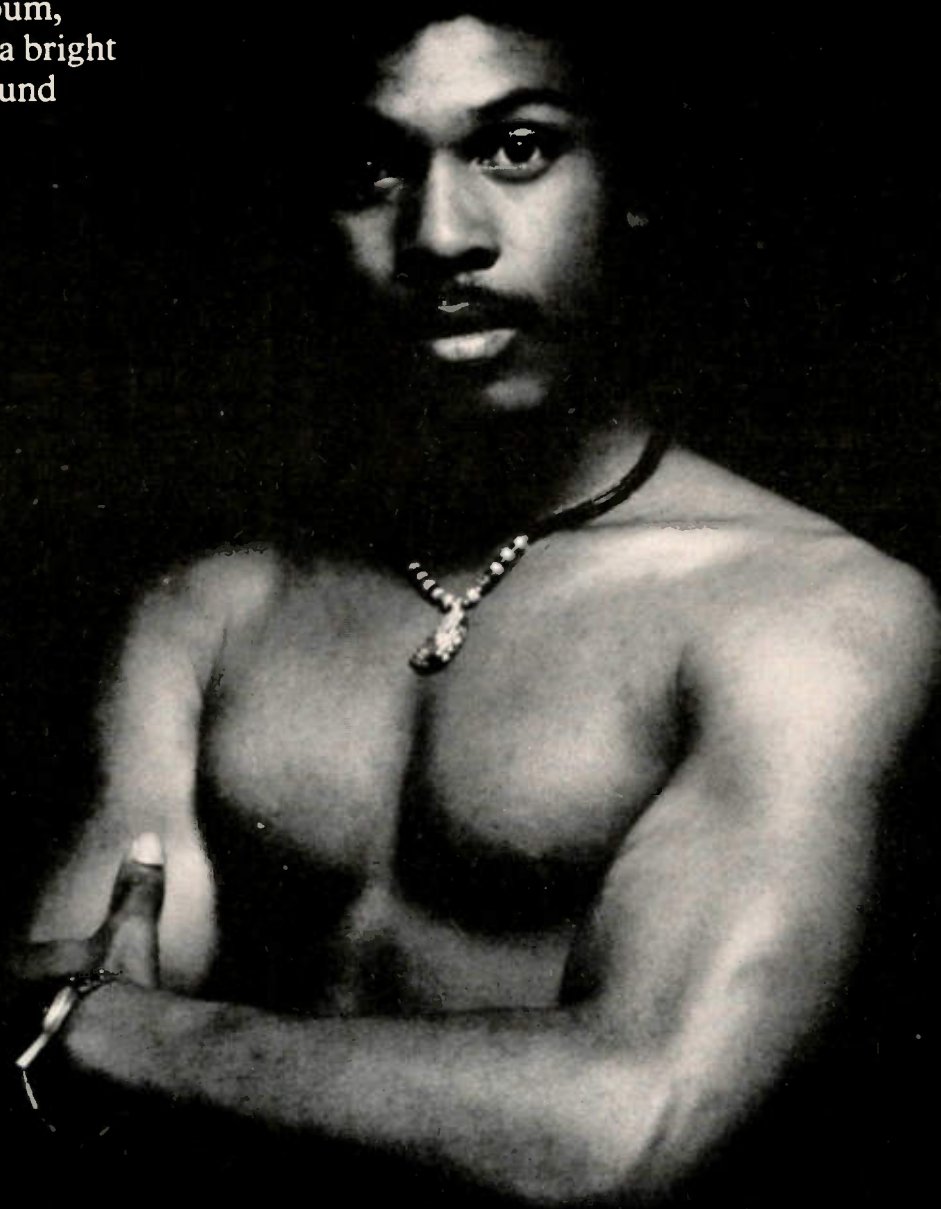


# RODNEY FRANKLIN. A CHILD PRODIGY GROWS UP.

Rodney Franklin began his musical career at the tender age of three.

So it's not *that* surprising that the 21-year-old piano prodigy — whose credits include work with Freddie Hubbard, Bill Summers and George Duke — already has had a hit single ("The Groove"<sup>1-11252</sup>) and a top-selling jazz album ("You'll Never Know"<sup>JC 36122</sup>).

What *is* surprising is how the eight songs on his new album, "Rodney Franklin,"<sup>JC 36747</sup> make a bright and talented youngster sound like a very seasoned pro.



**"Rodney Franklin" — his new album. Featuring "In The Center."  
On Columbia Records and Tapes.**

# Record World Single Picks

**TEDDY PENDERGRASS**—Phila.  
Intl. 9-3116 (CBS)



**LOVE T.K.O.** (prod. by Wansel-Biggs-Womack) [writers: Womack-Nobel] (Assorted, BMI) (3:39)

Teddy will have the women incapacitated with this latest croon from his "TP" LP. Wringing every drop of sexy soul from each note with just the right amount of helpless quiver, Pendergrass brings to mind several of the R&B greats while maintaining his own distinct tone and color. Sure to be an evening mood-piece standard, it's right for multi-format action.

**CHIC**—Atlantic 3768



**REAL PEOPLE** (prod. by Rogers-Edwards) [writers: Edwards-Rogers] (Chic, BMI) (3:45)

As is the case with all of this group's releases, the taste here is impeccable. Beyond the stylish production are some topical lyrics that toy with social commentary without preaching. A sweltering guitar solo closes over the ever-present bass blasts while Luci Martin dazzles with her vocal perfection. A winner on several formats.

**BRUCE COCKBURN**—  
Millennium 11795 (RCA)



**RUMOURS OF GLORY** (prod. by Martynec) [writer: Cockburn] (Golden Mountain, PRO) (3:34)

Cockburn's last single, "Wondering Where The Lions Are," was a top 20 success. This new release from the "Humans" LP has a totally irresistible keyboard riff that, alongside Bruce's warmly-delivered hook, glides over an easy reggae beat. It's an across-the-board blockbuster on any format.

**IRON CITY HOUSEROCKERS**—  
MCA 51002



**JUNIOR'S BAR** (prod. by The Slimmer Twins) [writers: Britt-Snyder-Grushecky] (Cleveland International/Brick Alley, ASCAP) (3:49)

The Houserockers take the corner bar—it could easily be yours—and bring it to life with a blaze of nightlife excitement that jumps out of the grooves. The ringing guitars evoke an aroused heartbeat, while Joe Grushecky's vocal spills its heated passion. An explosive rocker for AOR-pop.

**EDDIE MONEY (Duet with Valerie Carter)**—Col 1-11377



**LET'S BE LOVERS AGAIN** (prod. by Nevison) [writers: Money-Lyon] (Grajonica, BMI) (3:43)

Duets have scored well on the charts lately and there's no reason why this tasteful side from Money's "Playing For Keeps" LP won't continue that trend. Thick, rich keyboard/guitar textures provide a backdrop for soulful trades and inspired harmony vocals. A perfect add for pop and A/C formats.

**LARRY GRAHAM**—WB 49581



**WHEN WE GET MARRIED** (prod. by Graham) [writer: Hogan] (Big Seven, BMI) (3:37)

Graham had a top 15 hit with his "One In A Million You." He follows here with this cover of the Dreamlovers' top 10 success from 1961. Showing plenty of range and appropriate phrasing, Graham stays close to the original chestnut with minimal vocal backing and orchestration. It's a petite ballad that's sure to win on several formats.

**ROCKY BURNETTE**—EMI-  
America 8060



**FALLIN' IN LOVE** (prod. by House-Seiter) [writers: Burnette-Coleman] (TRO-Cheshire, BMI) (3:32)

Burnette mined the pop-A/C territory effectively with his "... Toein' The Line" hit and this latest single from his "The Son Of Rock And Roll" LP is aimed in that direction. The simple, traditional love theme draws from his roots and the cute horn/keyboard lines evoke innocent fun. Add a sunny sax solo and the big hook and you've got a hit.

**SEAWIND**—A&M 2274



**WHAT CHA DOIN'** (prod. by Duke) [writers: Wilson-Vieha] (Seawind/Black Bandana, BMI) (3:43)

Until the release of this bright, contagious single, the colorful sextet was considered a promising fusion outfit. That promise and more is realized here thanks to Pauline Wilson's luscious vocals and a tantalizing, latin-tinged arrangement. Crisp percussion and sharp horn punctuations are smartly produced by George Duke.

## Pop

**SOUTHSIDE JOHNNY & THE ASBURY JUKES**—Mercury 76081

**RESTLESS HEART** (prod. by Lyon-Rush) [writers: Lyon-Rush] (Amundo/Dangerous/Doppler Shist, ASCAP) (3:34)

Johnny sings with the passion and sensitivity of experience on this trumped-up rocker from the "Love Is A Sacrifice" LP. A bright melody line and fiery sax lead are premium.

**FRED KNOBLOCK**—Scotti Brothers 607 (Atl)

**LET ME LOVE YOU** (prod. by Stroud) [writer: Knoblock] (Flowering Stone, ASCAP) (3:05)

Knoblock came out of nowhere to score a top 35 hit with his "Why Not Me" debut. This follow-up is much in the same vein with its pleading chorus and soft pop-A/C caress.

**THE MOTELS**—Capitol 4937

**WHOSE PROBLEM** (prod. by Carter) [writer: Davis] (Clean Sheets, BMI) (3:50)

Martha Davis' lyrics are loaded with imagery and it comes to life vividly through her theatrical vocals. The staging is equally colorful with guitar/sax adds.

**QUINCY**—Columbia 1-11381

**TURN THE OTHER WAY AROUND** (prod. by Friese-Greene) [writers: Butler-Emerick-Butler] (Dime Store, ASCAP) (3:15)

This smart quintet is off to the races on the initial single from their new, self-titled LP. Outstanding lead & harmony vocals race over the breakneck rhythm while keyboards cushion the ride.

**TORONTO**—A&M 2273

**5035** (prod. by Henderson-MacLeod) [writer: Allen] (Solid Gold, ASCAP) (3:21)

With the help of some crack musicianship, Holly Woods is able to add new life to the telephone number song. Her impassioned vocal plays the role.

## B.O.S./Pop

**KURTIS BLOW**—Mercury 76083

**THROUGHOUT YOUR YEARS PART 1** (prod. by Moore-Ford, Jr.) [writers: Waring-Moore-Blow] (Original JB/Natural Gray, ASCAP) (4:20)

"The Breaks" was only the second twelve-inch single to go gold. Kurtis' limber mouth is in fine shape on this follow-up and a wholesome chorus rides exuberant keyboard flourishes for extra pop appeal.

**PHILIPPE WYNNE**—Uncle Jam 9-9900 (CBS)

**NEVER GONNA TELL IT (part 1)** (prod. by Clinton-Dunbar) [writers: Clinton-Worrell] (Malbiz, BMI) (4:10)

The former Spinners lead vocalist makes his George Clinton custom label debut with this affecting, rather quirky side from the forthcoming "Wynne Jammin'" LP. His centerpiece vocal is surrounded by upfront handclaps.

**GLADYS KNIGHT & THE PIPS**—  
Col 1-11375

**BOURGIE, BOURGIE** (prod. by Ashford-Simpson) [writers: Ashford-Simpson] (Nick-O-Val, ASCAP) (3:31)

A sing-song hook, glorious string sweeps, and the spirited rhythm track have made this a favorite on the club scene. Gladys & Co. give loveable pop vocal appeal.

**FAT LARRY'S BAND**—Fantasy 898

**CAN'T KEEP MY HANDS TO MYSELF** (prod. by James) [writers: James-Linzer] (Unichappell/Featherbed/Sumac, BMI) (3:33)

This initial single from the "Stand Up" LP easily fits the highly-recommended category for reasons too numerous to mention. Superb production captures vibrant vocal interaction and varied instrumental leads, all over a snappy dance beat.

**CHAKA KHAN**—WB 49571

**GET READY, GET SET** (prod. by Mardin) [writers: Chase-Anderson-Haberman-Jacobson] (ATV, BMI) (3:53)

Percussion spansks and chorus swoons address the light funk on this thoroughly enjoyable spin from Chaka's "Naughty" LP. Her vocal is warm and playful for crossover action.

**JAMES BROWN**—Polydor 2129

**GET UP OFFA THAT THING** (prod. by Brown) (Dynatone/Unichappell, BMI) (4:10)

With a pace somewhere between funky trot and wild gallop, Brown exercises his right to drive a crowd wild. Sax bedlam and vocal shouts make the party hot.

## Country/Pop

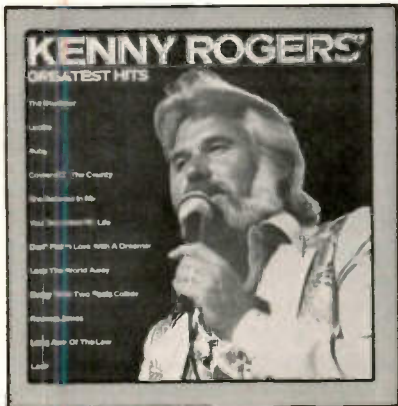
**BURT REYNOLDS**—MCA 51004

**LET'S DO SOMETHING CHEAP AND SUPERFICIAL** (prod. by Garrett) [writer: Levinson] (Peso/Duchess, MCA) (2:20)

The ladies love just about anything this guy does which should make this cut from the "Smokey and the Bandit" soundtrack a monster hit. A lyrical steel guitar provides stellar backing.



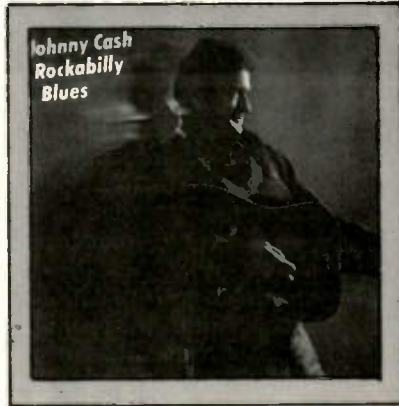
# Record World Album Picks



## GREATEST HITS

**KENNY ROGERS**—Liberty LOO-1072 (8.98)

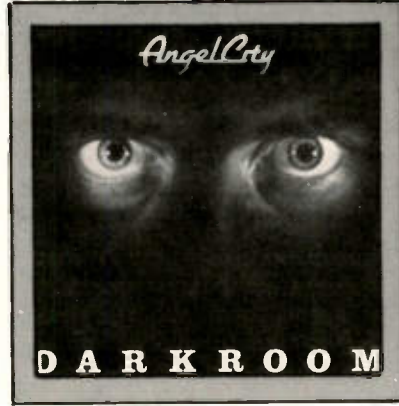
This album traces the gold and platinum path of Rogers' highly successful career. The collection includes such "best of" classics as his '69 hit with the First Edition, "Reuben James," and his '77 breakthrough, "Lucille," as well as his new single, "Lady," a tune written and produced by the Commodores' Lionel Richie.



## ROCKABILLY BLUES

**JOHNNY CASH**—Columbia JC 36779 (7.98)

The music of the man in black goes full circle as Cash celebrates his roots in rockabilly and begins his 26th year as a recording artist. The LP contains several fine self-penned cuts as well as excellent covers of stepson-in-law Nick Lowe's "Without Love" and son-in-law Rodney Crowell's "One Way Rider."



## DARKROOM

**ANGEL CITY**—Epic JE 36543 (CBS) (7.98)

After garnering AOR acceptance with their last release, this Australian band boasts more of the same with this effort. They feel at home with fast and heavy rockers like "Ivory Stairs," but they are equally comfortable with the soft "The Moment." "Face the Day" is a combination of both musical styles.



## ROCK AMERICA

**NICK GILDER**—Casablanca NBLP 7243 (7.98)

The man who reigned the airwaves with "Hot Child In The City" is back with a new label and a revamped sound, marked by full-blown instrumental textures and an expanded repertoire of vocal styles. The title single is representative of the LP's many chorus hooks, while "Lady You're A Killer" is vocally dramatic.



## SKY

**Arista A2L 8302 (9.98)**

Classical guitarist John Williams, bassist Herbie Flowers, guitarist Kevin Peek, drummer Tristan Fry and ex-Curved Air keyboardman Francis Monkman have wowed the U.K. and the Continent with their combination of classical technique and rock sensibility. Their U.S. debut double album includes the international number-one hit, "Toccatà," adapted from Bach.



## BREAD ALONE

**JUNIE**—Columbia NJC 36585 (7.98)

A founding member of the Ohio Players and later part of Parliament-Funkadelic, Junie Morrison is a multi-instrumentalist/vocalist who carries the best in production values of both those groups into 1980—with his own unique melodic outlook. Something called the "dbx 902 de-esser" brings out the best in tunes like the single, "Love Has Taken Me Over."



## DOC AT THE RADAR STATION

**CAPTAIN BEEFHEART AND THE MAGIC BAND**—Virgin VA 13148 (A&M) (7.98)

You know the Captain: he inspires either monotheistic devotion or fear and loathing (nothing in between), and teaches his Magic Band to play as if they've never heard another lick of music in their lives. His new album pushes music across new boundaries and explores human emotions in novel ways with lyrics like "Ashtray Heart."



## SEAWIND

**A&M SP-4824 (7.98)**

Bred in Hawaii, this group's heartbeat is in the rhythm section—exemplified by the major songwriting role of drummer Bob Wilson. Producer George Duke is most sympathetic, and Pauline Wilson's clear vocals complete the package on the wordless bossa nova, "Pra Vose," the single, "What Cha Doin'," and the Doobiesque "Love Him, Love Her."

## FACE TO FACE

**RICK DERRINGER**—Blue Sky JZ 36551 (CBS) (7.98)



Ever the AOR contender, Rick juggles rockers such as "You'll Get Yours" with introspective ballads like "Big City Loneliness." He also applies his treatment to "My My, Hey Hey."

## AT PEACE WITH WOMAN

**THE JONES GIRLS**—Phila. Intl. JZ 36767 (CBS) (7.98)



Buoyed by the gold of their first record, "You're Gonna Make Me Love Somebody Else," the Jones Girls' second album is earmarked for black-oriented station lists. The LP includes their latest single.

## THE STRANGLERS IV

**RS SP 70011 (A&M) (7.98)**



These British prophets of doom have been absent from the U.S. for too long. This LP catches up with selections from "The Raven" (previously unreleased here) and offers a bonus in unreleased tunes and an E.P.

## IT'S WHAT INSIDE THAT COUNTS

**CRITICAL MASS**—MCA 3260 (7.98)



This Miami band's debut chiefly concerns itself with hard-edged straight ahead rock and roll. Of particular interest are "You Don't Mean That Much To Me" and "1964," an '80s tribute to the Beatles.

# L.A.'s Concorde Recording Center Offers Its Clients a 'Personal Touch'

By SAMUEL GRAHAM

■ LOS ANGELES — Primarily by providing a "personal touch" that they feel is lacking at many recording studios, and also by providing clients with only state-of-the-art equipment (including video capabilities), the new management of the Concorde Recording Center—formerly the ABC and later the Scott/Sunstorm Studios—is confident that their facility will be more than competitive in a market where studios are only slightly less common than car washes and all-night supermarkets.

Thus far, CRC managing director Warren Entner told *RW*, "Something is obviously going right. Since I've been here, return business has been good; business (overall) has about tripled from the previous quarter, and this hasn't been a great year for studio operations in general."

The Concorde building previously housed the ABC Recording Studios, which were sold last year to MCA along with the ABC record label. The facility was then purchased by "an investment group" comprised of individuals not in the entertainment business, who operated it under the Scott/Sunstorm banner for only "nine or ten months," Entner said.

Entner himself, a former member of the Grass Roots—a group that had done much of its recording for the ABC/Dunhill label at the studio in its ABC days—had in 1974 opened the Los Angeles office of the Gem-Toby Organization, a London-based management and production company. He eventually "wanted to move more and more from personal management back into production," he said; as he put together his independent Mariner Productions company, he recalled, he got in touch with the Scott/Sunstorm owners, who were looking to get involved in production themselves. As it turned out, the Scott/Sunstorm owners offered him the management of the studio, which now houses Mariner Productions as well, with the two operations "joint yet separate. It made sense to incorporate it all together," Entner said.

"I don't come from a technical background at all," Entner continued, although by his estimate he has gained a good deal of technical knowledge since taking over the building in May of this year (the Concorde Recording Center officially adopted its name as of September 1). "Basically, I felt that my exposure to studios was as a client, as a user." Be-

cause of that, "I wanted to provide specialized services beyond simply having good equipment, services like booking musicians, assisting producers and other A&R-type functions."

For a staff, Entner surrounded himself with "a group that was here in the old ABC days," including studio manager Peggie Needleman, promotional manager Karen White and chief engineer Reggie Dozier (who has worked at the studio through its various changes of ownership). It is the familiarity of the personnel with one another, they feel, that helps make CRC what White called "a more personable studio" than most, giving it "a certain charm beyond the glitter of the other studios in town." Added Entner, "There is a role, given that all the technical aspects are equal, that management and personnel can provide. We're organized here, but we're also loose, and I think musicians and other clients appreciate that."

Entner's plan to "upgrade" the studio in order to give it its "own identity," he noted, included upgrading the equipment itself. One room, Studio A, was "the first room built for the ABC studios"—and the room where the Grass Roots cut the ABC facility's first gold record, "Temptation Eves." Because of that sentimental value, and because Studio A is a "terrific room," Entner said, it has been left relatively unchanged. Studios B and C, however, were "completely gutted and redone." Each of the three is equipped with a 24-track machine.

CRC also offers clients mastering facilities, offices for producers using the studio, a conference

room and other amenities. As for video, CRC's capabilities are thus far limited to "sweetening" and post-production. Said Entner, "the master plan (for video) was to look ahead, "although one particular client, George Schlatter Productions ("Real People," "Speak Up America"), already uses the equipment regularly and leases space in the CRC building. Next door to the building, Entner added, is enough room to eventually allow for actual video production as well, and "we're chasing other clients."

## Mariner Productions

Of course, having a production company and a recording studio housed together is of great advantage to Entner; obviously, he needn't book time at other studios for his recording work. Mariner Productions has so far handled upcoming Casablanca artist Steve Hoyt, co-produced at CRC by Entner and Steve Barri. Entner is also "leaving the door open for other producers" who will work under the Mariner banner, and he indicated a special willingness to "bend over backwards to help young producers develop their craft," even if they might not be working on a specific Mariner project.

Kenny Rogers' current Liberty Records single, "Lady," produced and written by the Commodores' Lionel Richie, was also cut at CRC, and by now, said Entner, "a rapport has been struck with Lionel." Other producers availing themselves of the Concorde Recording Center include Andre Fisher, a former member of Rufus who has been working with Betty Wright (Epic) and Black Russian (Motown).

## Columbia Pictures Signs Masser



Columbia Pictures and Michael Masser have entered into a two-year agreement whereby Masser will compose theme songs for various Columbia pictures. Masser recently composed the title song for "It's My Turn," starring Jill Clayburgh and Michael Douglas. The movie will be out in October, while the song, with lyrics by Carole Bayer Sager and sung by Diana Ross, is due out shortly. Seen at the signing are (seated): Michael Masser; (from left): Frank Price, president of Columbia Pictures; Robert E. Holmes, vice president of Columbia Pictures Music Group; and Richard Berres, vice president, director of music.

## Trevor Lawrence Gets New Planet Post

■ LOS ANGELES — Trevor Lawrence, well-known session artist/arranger/producer, has been appointed to the newly-created post of director of black/progressive music at Planet Records, it was announced by Richard Perry, president of the Elektra/Asylum-distributed label. Lawrence has been with Planet since February.

Lawrence has been a producer for the past six years, with charted records by the McCrarys, Jimmy Cliff, Harry Nilsson and the WPSB (Wilton Place Street Band) among his production credits. His most recent project, on which he acted as arranger and co-producer, is the current Planet LP by the Pointer Sisters, "Special Things," which includes the single "He's So Shy."

Lawrence first came to prominence during the mid-sixties as a saxophonist with the Paul Butterfield Blues Band.

## BMI President Cramer: Technology Aids Music

■ NEW YORK — Urging the music industry to put aside nostalgia for the "good old days," Broadcast Music Inc. president Edward M. Cramer told a meeting of the National Federation of Music Clubs that advances in technology are always good for music.

"The new technology has resulted in music being more available to a greater audience than ever before," Cramer told the recent gathering in Sun Valley, Idaho. "The new technology of the '80s will only enhance this growth, provided that in all this concern for satellites, cable, digital records, etc., we do not lose sight of the fact that it all begins with the composer."

## Monarch Promotes Two

■ NEW YORK — Monarch Entertainment Bureau Inc. and John Scher Presents Inc., the New Jersey-based concert promotion and talent management complex, has promoted two veteran staff members, it was announced by John Scher, president of the firm.

Amy Polan has been promoted from vice president and general manager to executive vice president, and David Hart, who has been handling much of the firm's booking, has been named vice president in charge of the concert and college division.

Polan has been with Monarch for eight years, having joined as Scher's personal secretary. Hart joined Monarch seven years ago, after having worked for Bill Graham's Millard Agency.

## Cover Story:

# The O'Jays Are Still Hot After 23 Years

■ It's been 23 years since the O'Jays launched their unique sound—now lovingly and respectfully recognized as an important part of "The Sound of Philadelphia." Today the dynamic trio of Eddie Levert, Walter Williams and Sammy Strain has achieved a milestone few entertainers ever come close to reaching: they have sold a total of over 10 million albums in their prolific career.

Those 23 years haven't all been easy, but the struggle to make it and the determination not to let the trials and tribulations of the music world let them down have paid off: the O'Jays are now being hailed as one of the best vocal groups of all time. From humble beginnings on the rough-and-tumble club circuit in the gritty industrial heartland of Ohio, they've become a musical institution.

The list of the O'Jays' gold and platinum discs is an impressive one, including the albums "Back Stabbers," "In Philadelphia," "Ship Ahoy," "Live in London," "Survival," "Family Reunion," "Message in the Music," "Collector's Item," "Travelling at the Speed," "So Full of Love" and "Identify Yourself." Their smash hit singles have included classics like "Back Stabbers," "Love Train," "For the Love of Money," "Message in the Music," "Used To Be My Girl," and "Forever Mine." Their current single, "Girl, Don't Let It Get You Down," and album, "The Year 2000," on TSOP Records, are both skyrocketing up the black-oriented and pop charts.

What accounts for the group's continued success? According to

their producers, the legendary Kenneth Gamble and Leon Huff, "They are sort of like loud-speakers of truth." Lead singer Eddie Levert says the O'Jays' success "is due in great part to the group's ability to develop and maintain a unique sound."

Lately, the O'Jays have found time in the midst of their extensive touring and recording schedule to produce other artists. They wrote and produced three tracks on Jean Carn's forthcoming album and have done other production work as well.

The current O'Jays album, "The Year 2000," is not, as the name might suggest, a concept album. According to Sammy Strain, the newest O'Jay, it isn't a "message" album in the tradition of "Ship Ahoy" or "Survival," but "the message is there—it always is. This time the message is more of love between men and women." Gamble and Huff wrote and produced the LP, with help from Gene McFadden, John Whitehead and Bunny Siegler. In the opinion of many critics and listeners, "The Year 2000" is the O'Jays' best LP to date.

The title raises an intriguing question—where will the consistent, dependable O'Jays be when we enter the next century?

In a recent collective interview, the group commented:

"We hope that we'll have completed a successful performing and recording career and that we'll be working more behind the scenes. We'll stay together as long as the people want us and as long as we are able to give a good performance. When the day comes that we can't, that'll be the day we'll stop."

# New York, N.Y.

By DAVID MCGEE

■ Nothing could have prepared us for this one. Neither the power of Ziggy Stardust; the intrigue of the thin white duke; nor the poignancy of his portrayal of "The Man Who Fell to Earth" taken in toto can equal the beauty of David Bowie's performance as John Merrick, the main character in Bernard Pomerance's Pulitzer Prize-winning play, "The Elephant Man."

The story centers on the final years of Merrick's brief life (he died at age 27), when he is rescued from a circus sideshow by a London surgeon, Dr. Frederick Treves (Donal Donnelly), and given shelter by a London hospital. There this medical curiosity (he claims a degenerative bone disease and the odoriferous fungi covering his body are the result of his mother being bumped by an elephant when she was pregnant with Merrick) lays bare his soul. Via Treves' ministrations and in dialogues with Mrs. Kendal (Patricia Elliott), a famous London actress who befriends Merrick at Treves' urging, Merrick startles everyone with his insight and wisdom regarding the human condition. Soon he becomes the toast of Victorian England. We are told by Treves that the adulation has spoiled Merrick's innocence. But it is in fact those around Merrick—including Treves—who have been spoiled and indeed threatened by Merrick's fame. If Merrick's naivete vanishes when he discovers that Treves' friendship has limits, then that's as it should be—he is, after all, a thinking, feeling human being. It's more important for Merrick to continue building a scale model of a cathedral, for that keeps him close to the center of the universe. At the play's end, Merrick lays dying. He extends his arms skyward, gasping for air. He is asking not to be saved, but to be released to join the God he has been close to all his life.

Rather than being made up to look like the Elephant Man, Bowie twists and bends his torso and limbs to suggest Merrick's condition. Intriguingly, when Bowie turns sideways, he appears to have contorted himself into a human question mark. Therein lies the rub. Who is Merrick? Does he know? Why does so horrendous a body house so pure and beautiful a soul? Is this the son of God? And the perennial question: if there is a God, and if he is good and gracious, how can he allow this to happen? Bowie doesn't so much provide answers as give instruction in the redemption of mankind through faith, work and devotion.

Just as we have become accustomed to Bowie changing his appearance at every turn as a rock artist, so do we see him transform Merrick bit by bit during the course of the evening. Ultimately it is his features that add dimension to the character. Initially he sees the world through the eyes of a man-child: ever-alert, ever-observant, but ever-questioning. By the final act, the eyes have grown colder, the gaze more distant, the expression more chillingly accusatory as Merrick, measuring the hypocrisy around him, prepares for a welcome demise.

This is not to give short shrift to either Donnelly or Elliott. Their roles are superbly realized, carefully measured and very nearly as compelling as Bowie's. This fine production should continue its healthy run. And everyone should see it.

On the concert front, Jr. Walker and the All Stars made a rare New York appearance during the same week Bowie opened on Broadway. All comparisons end there. Despite some exhilarating moments at the Lone Star Cafe, Walker's set lacked much spark. Nor did Walker help matters any when, about four songs into the show, he began proclaiming his desire to depart the premises.

Perhaps in a dance hall the limitations of Walker's music would be less apparent. Here, though, one song was almost indistinguishable from another—everything seemed to begin with the first eight or twelve bars of "Roadrunner" or "Shotgun." One hastens to recall how irked Ralph Kramden was when Ed Norton, playing piano in a memorable episode of "The Honeymooners," began every song with a taste of "Swanee River."

Walker himself is an engaging vocalist who growls his way through a song with great humor. His fluid, rich saxophone lines, over the support of a crisp rhythm section, were often exemplary. But more emphasis on music and less on preaching would have been welcome.

Opening for Walker was a young female artist named Elly Brown. Though a technically sound singer, she seemed content to stay mostly on the surface of her material (some of it self-penned); consequently, the set lacked the peaks and valleys of emotion that would have given

(Continued on page 23)

### STATEMENT OF OWNERSHIP, MANAGEMENT AND CIRCULATION

(Required by 39 U.S.C. 3685)

Title of Publication: Record World; Publication No.: 00341622; Date of Filing: Sept. 26, 1980.  
Frequency of issue: Weekly; No. of issues published annually: 51; Annual subscription price: \$110.

Location of known office of publication: 1700 Broadway, New York, N.Y. 10019.  
Location of the headquarters or general business offices of the publishers: 1700 Broadway, New York, N.Y. 10019.

Publisher: Robert Austin, 1700 Broadway, New York, N.Y. 10019.  
Editor: Sidmore Parnes, 1700 Broadway, New York, N.Y. 10019.  
Managing Editor: Mike Sigman, 1700 Broadway, New York, N.Y. 10019.

Owner (If owned by a corporation, its name and address must be stated and also immediately hereunder the names and addresses of stockholders owning or holding 1 percent of total amount of stock. If not owned by a corporation, the names and addresses of the individual owners must be given. If owned by a partnership or other unincorporated firm, its name and address, as well as that of each individual must be given.):

Record World Publishing Co., Inc., 1700 Broadway, New York, N.Y. 10019.  
Robert Austin, 1700 Broadway, New York, N.Y. 10019.  
Sidmore Parnes, 1700 Broadway, New York, N.Y. 10019.

Known bondholders, mortgagees, and other security holders owning or holding 1 percent or more of total amount of bonds, mortgages or other securities (If there are none, so state):  
None

Extent and nature of circulation	Average No. Copies Each Issue During Preceding 12 Months	Actual No. Copies of Single Issue Published Nearest to Filing Date
A. Total No. copies printed (net press run)	17,599	17,400
B. Paid circulation		
1. Sales through dealers and carriers, street vendors and counter sales	3,877	3,793
2. Mail subscriptions	11,615	11,380
C. Total paid circulation (sum of 10B1 and 10B2)	15,492	15,173
D. Free distribution by mail, carrier or other means, samples, complimentary, and other free copies	1,212	1,206
E. Total distribution (sum of C and D)	16,704	16,379
F. Copies not distributed		
1. Office use, left over, unaccounted, spoiled after printing	655	707
2. Returns from news agents	240	314
G. Total (Sum of E, F1 and 2—should equal net press run shown in A)	17,599	17,400

I certify that the statements made by me above are correct and complete. (Signature of editor, publisher, business manager, or owner): Sidmore Parnes, Editor.

# Record World DISCO

## Disco File

By BRIAN CHIN

(A weekly report on current and upcoming discotheque breakouts)

■ **NEW ALBUMS:** More than ever, the **Jacksons** are coming into their own as writer/producers on "Triumph," their fourth album since signing with Epic. The spontaneous, intuitive energy of such early high-voltage sides as "I Want You Back" has evolved into the acuity of serious artistry — and this is apparent even in the subject matter of the uptempo songs that make up the bulk of the album. The opening "Can You Feel It" brings evangelical power to the basic jump song, likening the unity of the party to the fellowship of humanity. Over two dozen voices are in the backup chorus on the cut: from early DJ talk, it's likely that innumerable dance floor crowds will also be invoking the spirit in the next few weeks. The immediate hit, of course, has been "Lovely One," distributed two weeks ago on promotional disco disc and our high chart entry. "Lovely One" and "Everybody," a graceful, low-key cut, are the only lyrical lightweights on the album: the others all deal with the discovery of romance and heartache, in surprisingly mature terms, and three of them might do on the dance floor. "Your Ways" has a soothing jazz flavor accompanying its expression of confusion; Jackie Jackson's "Wondering Who," on the other hand, uncovers a striking dark side with the line, "Welcome to the night." The top dance pick, with a little pitching down, is "Walk Right Now," a startlingly powerful kiss-off song that states itself in anguished exclamations: "Don't! Look! Back!/You're not staying." Quite a bit here, obviously, to enjoy, dance to and think about . . . next step?

**Slave's** "Stone Jam" (Cotillion) contains lots and lots of uptempo material, most of it very good indeed, in the tight-but-loose style that's yielded hits like "Slide" and "Just a Touch of Love." Principals **Steve Washington** and **Steve Arrington** have in the meantime stepped out for other projects with Salsoul, but hardly seem to have overtaxed themselves, considering the caliber of the material here. Note especially: "Watching You" (4:41), solid rock-funk with great synthesizer and bass work, and a low-key "Dreamin'" (4:18), subtly phased, with a lovely, misty quality. Also, a light, attractive "Let's Spend Some Time" (4:39), led very ably by singer **Starleana Young**, the Arrington-sung "Feel My Love" (4:28) and the son-of-"Slide" "Sizzlin' Hot" (5:07).

Four new albums showcase young singers who also have a hand in the writing and/or production end of their records. **Carrie Lucas'** "Portrait of Carrie" (Solar) includes her last two chartmakers, "Keep Smilin' (Gotta Keep Dancin')" and the current "It's Not What You Got." Between the three contributing producers, **Dick Griffey**, **Leon**

**Sylvers III** and **Kossi Gardner**, the album is packed tight with singles material. For the club: a tough "Career Girl" (6:43), which asserts, "I'm a career girl and I can make my own way," the most specific such song since Laura Lee's "Women's Love Rights." In the cheer-leading second half, the song turns into something more resembling "Say it Loud . . ." and one can imagine the shouts of assent coming off the floor. Also, a very to-the-point "Fashion" (6:43), which combines silky voices with several good percussion changes, and "Use It or Lose It" (4:43), with jumpy organ playing that echoes old MC's and Al Green hits. **La Toya Jackson**, first seen in the Jackson's early-'70s family concerts, has released a solo album on Polydor, the first in a production package with father **Joseph Jackson** which will eventually include Randy Jackson's solo work. **Michael Jackson**, **Ollie Brown** and **Larry Farrow** produced various cuts, gathering an all-star cast of supporters. Two party cuts have come to immediate DJ attention: "If You Feel the Funk" (5:11), a get-down singalong groove with a nice acapella ending, and "Are You Ready?" (4:47), which has been heard recently in a version by Brooklyn Express. In both, Jackson's piping delivery melts into the tracks with a pleasing, smooth effect. Alternatives: a fast-moving "Save Your Love" and a funky left-fielder with a hook we wish we'd thought of ourselves: "If I Ain't Got it" (" . . . you don't need it.")

**Evelyn "Champagne" King's** third, "Call On Me" (RCA), contains her currently breaking "Let's Get Funky Tonight" and other consistently listenable cuts produced in Philadelphia by **T. Life**, with **George Tindley** (remember his sides on Scepter?). King is singing in a much lower register here, and is bolder vocally in her customary R&B setting. Cuts to note: the title track, "Talk Don't Hurt Nobody" and a version of Michael Jackson's "Just a Little Bit of Love." **Keith Barrow**, one of New York's truly colorful personalities and a vocalist of considerable range, has moved to Capitol for his latest album, "Just as I Am." As befits his style, Barrow never seems to want to give less than a flamboyant performance on any given cut, and the expansive results again tag him as an intriguing, often openly seductive performer. Two possible club cuts: a deep-grooving, insinuating "In the Light (Do it Better)" (7:00) and the superpeaking, electro-spasm "Why Love Half the World (When You Can Love the Whole World)" (7:00), which does need to be slowed down. Barrow's moment of greatest inspiration here is in "Tell Me This Ain't Heaven," a devastating ballad that elicits another bravura reading—compare his "You Know You Want to Be Loved" on his last.

**MOVE YOUR BODY, SOMEBODY:** Just a couple of disco discs, but indispensable ones. "Throw Down the Groove" is **Hamilton Bohannon's** first release on his CBS-distributed Phase II label, and its classic tambourine-and-clavinet Bohannon, with another in his series of hot, unidentified female lead singers. Very short at 3:59 (a 3:33 instrumental is on the flip) but right in the groove, and it works in just the way Bohannon's always worked: hit 'em hard. Re-released: **Ike Turner's** "Party Vibes" (Fantasy), in a new 8:11 club mix by **Mike Lewis**, the Los Angeles DJ who recently did the much-praised "Party Boys" remix. There are numerous new breaks and builds to break up the chanting; the best is the last, tagging along at the point where the album cut ended. Also, a five-minute extended "Shame, Shame, Shame" featuring **Tina Turner**, which adds percussive detail and an instrumental conclusion.

**SOME GIRLS:** We were bowled over by **Bette Midler's** extraordinary (Continued on page 39)

## Discotheque Hit Parade

### THE OTHER SIDE/ WASHINGTON, D.C.

DJ: STEVE SMALLWOOD  
ANOTHER ONE BITES THE DUST—Queen—Elektra  
BOOGIE TO THE BOP—Mantus—SMI  
CAN'T FAKE THE FEELING—Geraldine Hunt—Prism  
FEAR—Easy Going—Importe 12  
FUNKIN' FOR JAMAICA (N.Y.)—Tom Browne—Arista/GRP  
HOT LEATHER—Passengers—Uniwave (Import Canada)  
I NEED YOU/SELL MY SOUL/FEVER—Sylvester—Fantasy/Honey  
I NEED YOUR LOVIN'—Teena Marie—Gordy  
I'M READY—Kano—Emergency  
IF YOU COULD READ MY MIND—Viola Wills—Ariola  
LOVE SENSATION—Loleatta Holloway—Gold Mind  
NEVER KNEW LOVE LIKE THIS BEFORE—Stephanie Mills—20th Century Fox  
QUE SERA MI VIDA—Gibson Brothers—Mango  
RHYTHM OF THE WORLD—Gino Soccio—WB/RFC  
THE WANDERER—Donna Summer—Geffen

(Listings are in alphabetical order, by title)

### SPIT/HOUSTON

DJ: MIKE GULLA  
ANOTHER ONE BITES THE DUST—Queen—Elektra  
BECAUSE YOU'RE FRIGHTENED—Magazine—Virgin  
EMOTIONAL RESCUE—Rolling Stones—Rolling Stones (LP)  
FASHION—David Bowie—RCA  
FREEDOM OF CHOICE—Devo—WB (LP)  
HIT ME WITH YOUR BEST SHOT—Pat Benatar—Chrysalis  
I DIE: YOU DIE—Gary Numan—Atco  
MIRROR IN THE BATHROOM, TWIST AND CRAWL—English Beat—Sire  
PARTY WEEKEND/HOUSTON EL-MOVER—Joe "King" Carrasco—GB  
SLEEPWALK—Ultravox—Chrysalis  
TURNING JAPANESE—Vapors—UA  
WE GOT THE BEAT—Go-Gos—Stiff (Import UK)  
WE LOVE YOU—Psychedelic Furs—Columbia  
WILD PLANET—B-52's—WB (LP)  
YOU REALLY GOT ME—Silicon Teens—Sire

### PIPPIN'S/NEW YORK

DJ: RICK RICHARDSON  
ANOTHER BRICK IN THE WALL—Snatch—Millennium  
CAPRICORN—Capricorn—Emergency  
CAN'T FAKE THE FEELING/COULD WE/NO WAY—Geraldine Hunt—Prism  
EVERYBODY/THE FUNK IS ON—Instant Funk—Salsoul  
FOR YOUR LOVE—Idris Muhammad—Fantasy  
GIVE IT ON UP/ANTICIPATIN'—Mtume—Epic  
GIVE ME THE NIGHT/LOVE X LOVE—George Benson—Qwest—WB  
I NEED YOU/SELL MY SOUL—Sylvester—Fantasy/Honey  
I NEED YOUR LOVIN'/FIRST CLASS LOVE/CHAINS—Teena Marie—Gordy  
I'VE JUST BEGUN TO LOVE YOU—Dynasty—Solar  
IS IT ALL OVER MY FACE?—Loose Joints—West End  
JUST A GROOVE—Glen Adams Affair—Sam  
JUST LET ME DANCE—Scandal—Sam  
LOVELY ONE—Jacksons—Epic  
MORE BOUNCE TO THE OUNCE—Zapp—WB

### TROCADERO TRANSFER/ SAN FRANCISCO

DJ: BOB VITERITTI  
BREAKAWAY—Watson Beasley—WB  
DREAMS AND DESIRE—Fever—Fantasy  
FAME/HOT LUNCH JAM/RED LIGHT—Irene  
Cara/Linda Clifford—RSO  
FOR YOUR LOVE—Idris Muhammad—Fantasy  
GET IT OFF—Cameron—Salsoul  
I'M READY—Kano—Emergency  
IF YOU COULD READ MY MIND—Viola Wills—Ariola  
LADY OF THE NIGHT—Ray Martinez and Friends—Importe 12  
LET'S GO DANCING—Rocky Mizell—TK  
MONDO MAN—Roni Griffith—Vanguard  
QUE SERA MI VIDA—Gibson Brothers—Mango  
SELL MY SOUL/FEVER—Sylvester—Fantasy/Honey  
SPACE INVADERS—Playback—Ariola  
UNDERWATER—Harry Thumann—Uniwave (Import Canada)  
UPSIDE DOWN/I'M COMING OUT—Diana Ross—Motown

## Ertegun Makes It Perfectly Kleeer



Atlantic Records chairman Ahmet Ertegun recently paid a visit to Atlantic recording group Kleeer during sessions at Atlantic Studios in New York for their next album, scheduled for November release. Kleeer enjoyed success with their two previous LPs, "I Love To Dance" and "Winners." Pictured are, from left: Kleeer's Norman Durham and Richard Lee; Ertegun; Kleeer's Woody Cunningham, and the group's producer, Dennis King. Not present for the photo was Kleeer's Paul Crutchfield.

## U.S. Singer-Songwriter Says Polish Song Festival Was Frightening

By BEN LIEMER

■ NEW YORK—Singer-songwriter Andy Adams figured he was in for an unusual experience when he went to Poland to take part in the annual Sopot International Song Festival. But until he arrived, he had no way of knowing how unusual—and how frightening—an experience it would be.

Adams, the only American entered in the international competition, arrived in Poland on August 15, just as the workers' revolt in that country was picking up steam and rumors of possible Soviet intervention were spreading. It was not, the young performer told *Record World* in a recent interview, the ideal set of circumstances for a song festival.

"We didn't know what was going on," he said. "The people from the Sopot Festival at our hotel didn't have any idea what was going on. They didn't even think the festival was going to go off. They were concerned for our safety."

"Even around the opera house were . . . more guards than there would normally be, due to the fact that they had heard that the strikers might try to sabotage the festival. It was kinda depressing."

Nonetheless, the festival did go on—although, says Adams, it wasn't televised in Poland ("The government took out the T.V. cables; they didn't want any news of the strike going around to anyone"). Adams, whose first album was recently released by the British DJM label, performed his composition "Nobody Has A Broken Heart Like Me" with a Polish orchestra and finished in third place on the night he competed.

"They advised me . . . that I couldn't win because of the political system out there," Adams said. "It was pretty good that I came in third because I was up against the Polish group Vox and a band from Yugoslavia." Vox, which Adams calls "a Polish cabaret act," ended up splitting

the festival's grand prize with the English band Jigsaw, known in the U.S. for their hit "Sky High" of a few years back.

Most of the acts at the festival were from Communist countries, and Adams said he was impressed by their talent and their understanding of American musical forms, but distressed by the conditions under which they often had to work.

"I think there's a lot of talent there. Poland has their own Blondies and Pat Benatars . . . Their styles are a bit behind, but who knows what's today? . . . I sat and compared the Eastern bloc artists to what we have in the West and they're just very similar or better or as good . . . From what I heard they all have the rock feel."

Adams told of a young Latvian singer who was allowed out of her republic to participate at Sopot, but not with the band she usually used: "The Soviets just threw (the band) together. They took one guy from here, one guy from there and said 'You go.'"

"There was this guy from East Germany that we found—very good piano player, an original singer-songwriter, and the guy just can't do anything but sing in East Germany and the Eastern bloc. They screen his material and they won't let him out . . ."

Perhaps the strongest memory that Andy Adams took with him from Poland is of the tension and fear that surrounded the Sopot Festival, stemming from the rebellious mood of the country:

"Once in a while there was the threat that the Russians were going to come in and take care of it themselves. . . . It was an emotional strain. On a day-to-day basis, when the people from the Sopot Festival said under the table that we fear for our safety, there may be some violence, we don't want to hear stuff like that.

"You came to do music, not be involved in political things."

# The Coast

By SAMUEL GRAHAM and SAM SUTHERLAND

■ PARTY DOWN: Since we live here in Hollywood, these columnists are pretty jaded by now; star-wise, we figured it would be all downhill after **Mickey Mouse** personally delivered a gold album for his "Mickey Mouse Disco" to the RW offices. Still, anyone would be impressed with the celeb turnout when publicists **David Gest** and Associates held a party last week to celebrate the firm's sixth year in existence. Those in attendance at the Orlando-Orsini restaurant included such couples as **Jackie DeShannon** and husband **Randy Edelman**, **Burt Bacharach** and flame **Carole Bayer Sager**, **Donny Osmond** and wife (our spies tell us they were drinking ice water) and what is sure to be this year's hottest celebrity twosome, flash guitarist **Eddie Van Halen** and winsome TV starlet **Valerie Bertinelli** (we couldn't decide which of these two was prettier). Also **Toni Tennille**, **Jacqueline Bisset**, **Bobbie Gentry** (!) and **June Lockhart** (!!), not to mention TV faves **Erin Moran** ("Happy Days") and several members of "The Waltons." Also **Nicolette Larson**, wearing what looked like a gold-spangled bathing cap, as well as a few of the **Jacksons**, **Little Feat**, the **Doobie Brothers**, **Pablo Cruise** and **Molly Hatchet** (the latter three are Gest clients). Also, from the business end, Warner Bros.' **Tom Draper**, producer **Brooks Arthur**, Boardwalk's **Roberta Skopp** (who used to work at RW) and Doobie manager **Bruce Cohn**. But that's not all, folks. The entertainment portion of the party was emceed by **Freda Payne** and featured performances by—get this—**Martha Reeves** (she of "and the Vandellas" fame, of course), **Edwin** "25 Miles from Home" **Starr**, **Donny O.** with female singer **Kim Weston**, **DeShannon**, and **Freda** herself. As you might imagine, nearly every page of our autograph books is filled by now.

**HUMAN INDEED:** For admirers of subtly adventurous music, **Bruce Cockburn** has long been a reliable source. In his native Canada, the singer, songwriter and guitarist has loomed as a major performer for most of the last decade, yet until his left-field success with "Wondering Where The Lions Are," which lit up playlists early this year, Cockburn was relatively unknown to American listeners.

That fact was underscored when Cockburn recently made his first visit to Lotusland, principally to support his second album for **Jimmy Ienner's** Millennium label, "Humans." If Cockburn is grateful for Ienner's commitment, and the resulting success that had eluded his earlier efforts for CBS and Island, he's also resigned to the obstacles posed by current radio trends. "I've got no objection to a large number of people hearing the records, but the songs have to be the way they are," he replies when asked whether "Lions" whetted his commercial appetite to the point of a conscious assault on pop acceptance.

The way the songs are mirrors an array of influences, all integrated into Cockburn's graceful writing and deft guitar work. While admitting his early love for rock, Cockburn feels his greatest influences in recent years have been literary. "I'm much more influenced by poets," he says, but familiarity with weighty sources isn't needed by the listener: "Those references are there," says Cockburn, "but I don't like overstated statements."

That applies to his underlying conviction as a Christian, arrived at after earlier samplings of Eastern philosophy and religion. In sharp contrast to traditional gospel artists and born-again pop and rock folk like **Bob Dylan**, Cockburn never proselytizes; his spiritualism has pervaded his songs on a much more symbolic level. "You don't communicate questions of spirit at large," he feels. "It only happens one-on-one, so you can't expect to write and sing and state explicit religious ideas and expect to put them over."

There is gentle humor and, on the new record, understated anger as well. Add in allusions to extraterrestrial life, and it's clear Cockburn is an original. A list of his musical influences makes it even clearer. "I get compared to **John Martyn** a lot," he says of his guitar style, "but I suspect it's because we've listened to a lot of the same people. I don't really know his music." Those "same people" include **Big Bill Broonzy**, **Mance Lipscomb** and other classic country blues players, as well as **Hamza El Din** and **Gabor Szabo's** earlier, Eastern European jazz style. More recent source points include **Pat Metheny** and **Ralph Towner**.

**WHO'S HAPPENING:** Who could forget **Davy Jones**, one of the original **Monkees**, the cute little guy you wanted to punch out every time he appeared on your TV screen or sang some ditty like "I Wanna Be Free"? Actually, we'd done a pretty good job of forgetting him,

(Continued on page 20)

# Radio World

## Radio Replay

By PHIL DIMAURO

■ NO NUKES NO NO: Or, "All The Plutonium's Men." Eric Heckman, PD of WYMX in Augusta, Georgia, reports that the film "No Nukes" will probably never be shown in that town, and to his knowledge, political pressure is what prevented the opening. Heckman had been arranging a sneak preview showing with Elektra/Asylum, with tickets and albums given away for promotion. Augusta happens to be 15 miles from a plant on the Savannah River that produces 90% of the plutonium used in the United States. It employs 20,000, and Heckman was aware that past anti-nuclear demonstrations, by groups like the Clamshell Alliance, had met with angry opposition from the local community. As the plans for the promo screening were nearing completion, Heckman found out that the showing had been moved back about 2 weeks. Then he heard that time-buys at the station were cancelled, but that was attributed to general cutbacks. Finally, Heckman was told by the public relations firm coordinating the promotion that the whole deal was off. He asked them if political pressure was the reason, and the answer was "As far as we can tell it is." He couldn't get any explanation from the theater management or the chain's main office, while the station received a lot of calls asking what was the matter. The sad thing, according to Heckman, is that the promotion had been geared toward music rather than politics, but the music in the movie won't be heard in Augusta.

GOLD MINE: Aaron Gold, entertainment reporter for Chicago's WRCK and columnist for the Chicago Tribune, was the first in town to break the news about ticket acquisition procedures for the long-awaited Led Zeppelin appearance at the city's Stadium. The procedure involved an order form that appeared in the paper on September 25, the first day people were permitted to send away for tickets, and, ironically, the very day that news of the death of Zeppelin drummer John Bonham was released. The Chicago Stadium is currently returning all order forms and payment for the Led Zeppelin dates, and the tour has been officially cancelled.

MOVES: Bobby Rich, most recently PD of KHTZ in Los Angeles, has been named director, specialized programming consultation at Drake Chenault. Rich has also programmed WXLO, New York, and KFMB AM and FM in Los Angeles . . . Mike Scalzi, who recently left WXLO in New York as assistant PD, has been appointed PD at WHBQ, Memphis . . . Varner Paulsen is the new KSAN, San Francisco GM . . . John E. Douglas has been named PD of WNOX, Knoxville, replacing Bob Savage, who resigned to attend law school. Douglas was PD at WGRW, Chattanooga.

ROADSHOW: DIR is debuting a new, six-hour special titled "Rock On The Road," featuring the best in live-recorded music from the King Biscuit Flower Hour archives, woven into a concept program that explores the various emotions and shared experiences of artists on the road. The two three-hour segments, produced by Bob Kaminisky, are held together with a script, read by WNEW-FM's Scott Muni, that describes and illustrates everything from homesickness to groupies with words, interview segments and live music. The first segment, featuring British artists, will air the weekend of October 11; the second, treating U.S. artists, will air the weekend of November 7. The special's sponsor, Zenith, is reportedly sinking half a million dollars into promoting the special, including stereo system giveaways in all the major markets . . . WPLJ-FM was the scene of two unique on-air features inspired by New York Music Week. Morning man Jim Kerr used Mayor Edward Koch's public service announcement as a springboard for a tradeoff with air personality Gary Yudman, an impressionist who "called in" posing as the Mayor and proclaiming himself a died-the-wool rock fan and a "Dead Freak." Later on, Pat. St. John devoted "Pat's special set" to New York Music Week, segueing NYC cuts by Zwol, Johnny Winter ("Sounds so nice you have to say it twice") Billy Joel and John Lennon. By the way, all the radio people who pitched in on Music Week should be commended for their invaluable help in making the event a success. They proved to many a developing recording artist that even if it's tough to get airplay in this town, there are some people in radio who care.

## ARB Summer Results In

■ NEW YORK — Number one-rated stations in the New York, Los Angeles, Chicago and San Diego markets all retained their leads in Summer, 1980, according to Arbitron's advance results for the period (average quarter hour share, 6 a.m. to midnight. Monday through Sunday, for total persons age 12 and over).

In New York, black-oriented WBLS stayed with an 8.1 share from spring to summer, while its closest competitor, WKTU, maintained second place while dropping from 6.7 to 6.2. Among the AM contemporary stations, WNBC advanced over WABC, moving from 4.1 to 4.7, while ABC's share diminished from 4.5 to 4.2. The city's leading album-oriented rock stations both increased in share: WPLJ, from 3.9 to 4.2; WNEW-FM, from 2.3 to 2.9. Among beautiful music stations, WRFM stayed at 4.7, WPAT-FM increased from 3.4 to 3.9, and WPAT-AM fell from 2.6 to 2.3. WRVR, the jazz station which recently switched formats to country, went from 1.6 to 1.3 in its last period playing jazz. Meanwhile, country AM station WHN

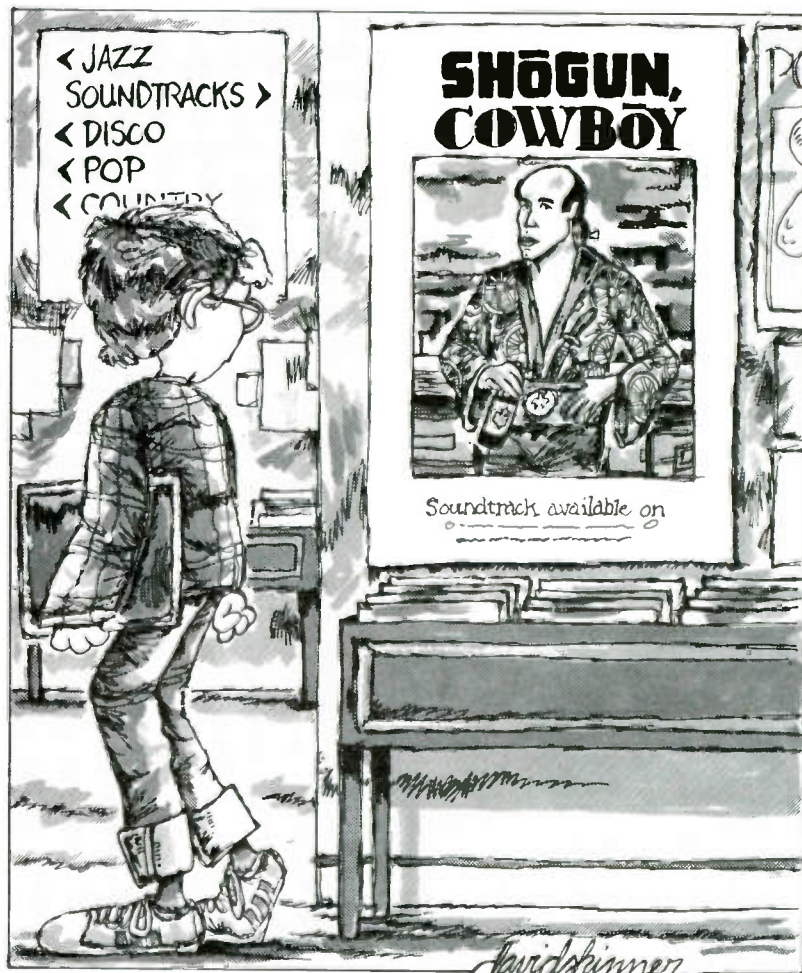
remained stable, from a 2.5 share to 2.6.

Other New York market trends include: rock-formatted WPIX, 1.4 to 1.6; WXLO, 1.9 to 1.6, on the eve of a recent format change heavily influenced by black-oriented music; adult station WNEW-AM, remaining at a 3.1 share; and oldies station WCBS-FM, holding at 2.9.

### Los Angeles

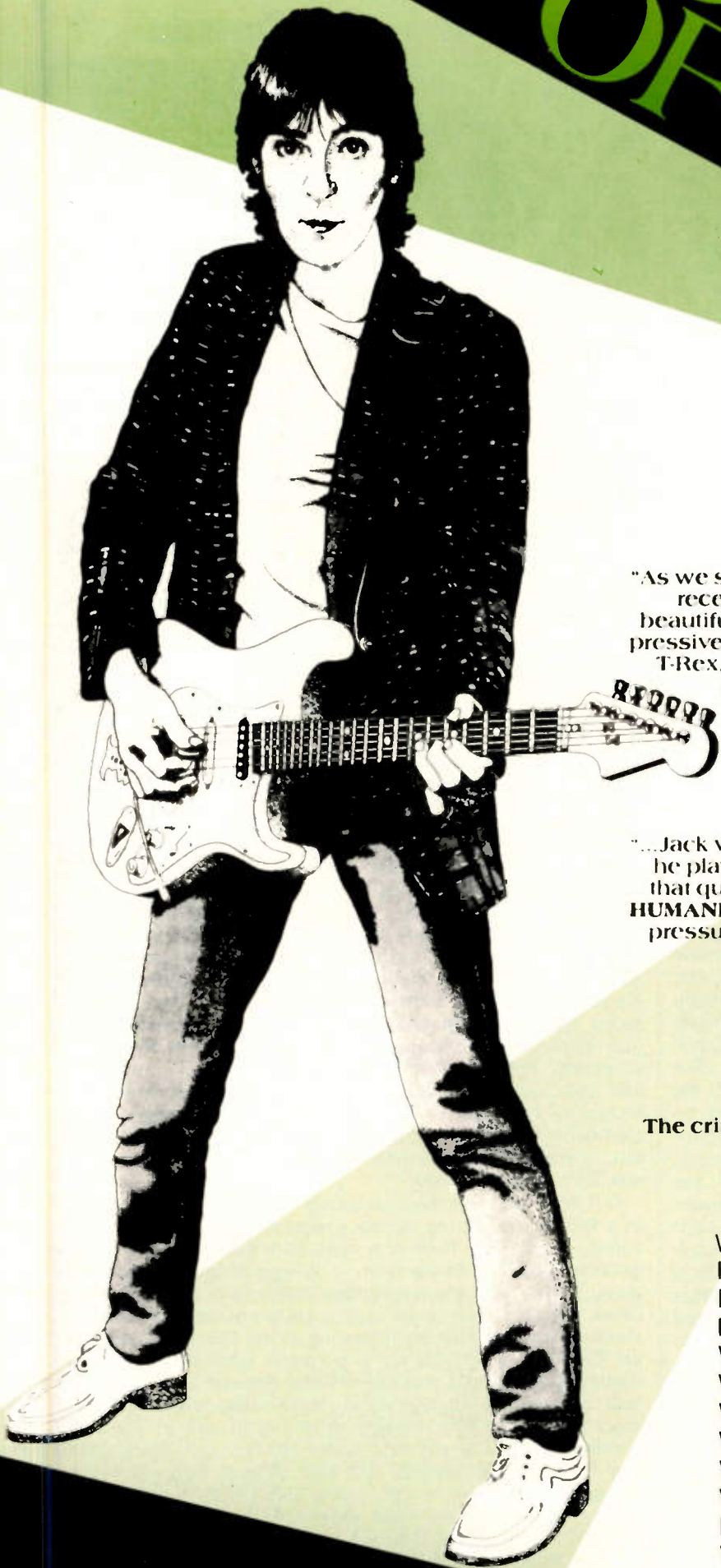
In Los Angeles, talk station KABC continued in first position, advancing from 7.0 to 7.6. Album rock station KMET remained stable, rising slightly from 4.9 to 5.0, while competitor KLOS advanced a whole share from 2.4 to 3.4, after staying in the 2 range all year. Among rock stations, KRTH slipped slightly from 3.5 to 3.4; KHTZ advanced slightly from 2.2 to 2.3; KFI dropped from 3.1 to 2.7, and FM rocker KIQQ advanced an entire share from 1.8 to 2.8. KDAY, the city's top black-oriented music station, dropped from 2.1 to 1.6. And beautiful music station KBIG dropped from 5.7 to 4.8.

In Chicago, talk station WGN  
(Continued on page 38)





# GREEN THE OF AMERICA



"As we said in our tip last week, Green should be the most favorably received RCA debut act of the last several years. The guy writes beautifully taut and snappy songs loaded with some of the most expressive guitar work since the first Dire Straits LP. Green played with T-Rex, joined Pretty Things for the "Savage Eye" and "Silk Torpedo" LPs, then moved on to play bass with Blackmore's Rainbow (Richie plays lead on "Call No Answer")...I hear a number of standout trax but start with "Murder," "So Much," "No Answer," "Valentina" and "Can't Stand It." Great Record.  
—HARD CHOICE/FMQB ALBUM REPORT 9/12/80

"...Jack was bound for rehearsals with the Pretty Things, with whom he played guitar on the Savage Eye and Silk Torpedo sessions. It's that quality of musicianship and rock insight that Jack brings to the HUMANESQUE album...the wisdom of experience relieved from the pressures of a decade's work behind the scenes. The ALBUM NETWORK recommends "Murder," "So Much," "Valentina," "No Answer" and "This Is Japan."  
—THE BEST NEW MUSIC/ALBUM NETWORK 9/15/80

The critics may rave but prove it to yourself. Jack Green is a major talent—the kind that doesn't come around too often. The kind you'll have to discover for yourself.

### Jack Green stations

- |      |      |      |
|------|------|------|
| WABX | KSHE | KWK  |
| KWFM | KLBJ | KISW |
| KILO | KOME | WPLR |
| KBCO | KTIM | KBPI |
| WWWZ | WHFS | WLRS |
| WXRT | WCOZ | WBWB |
| WMAD | WYSP | KIOK |
| WLVQ | KQFM | WBCN |
| WRKK | WQBK | WAVA |
| WNEW | KSJO | WBIR |
| KZEL | WMJQ | WUOG |
| WEBN | WILS | WRAS |
| WBAB | KBLG | WVUD |
|      |      | M105 |



AFL1-3639



Produced by Jack Green for Green Productions Ltd.



## N.Y. Music Week

(Continued from page 3)  
ing, well attended start on Monday, September 29, with a 1 p.m. concert by the Manhattans at Citicorp Center attended by some 7,000. Harry Chapin, artist spokesman for Music Week, introduced Mayor Koch, who introduced the Manhattans. The show was carried live over WABC-AM, in their first New York-based live broadcast since the Beatles played Shea Stadium in 1965. At approximately the same time, the WKTU Dance Van and the B.T. Express entertained a crowd estimated at 4,000 on the outdoor plaza of the World Trade Center.

### Street Musicians

Other well received opening-day events included the New York Street Musicians Festival and the American Guild of Authors and Composers (AGAC) Evening. The Street Musicians Festival drew crowds into Bryant Park, 42nd Street and Sixth Avenue, until well after dark and was recorded for a possible live album. The AGAC Evening, at the Bruno Walter Auditorium in Lincoln Center, drew an overflow audience to see "Fame" star Irene Cara and other artists.

At Lincoln Center's Fountain Plaza, David Amram and Jim Turner gave a lunchtime audience all they could ask for and more when the two joined together for an impromptu jam after concluding their performance. Turner created unique sounds on his glass harp (a series of tuned, partially full water glasses) while Amram accompanied on various B flat woodwinds.

Platinum Hook got Music Week off to a well attended, enthusiastic start at the Harlem State Office building, according to Brenda Murphy, executive director of the Harlem Talent Association. The week-long events at the State Office Building proved extremely popular, as word of mouth spread the news of upcoming performances quickly. Murphy noted that almost all of the posters in Harlem were removed virtually overnight as residents learned about Music Week. Many local favorites appeared on the bill and played for the largest audiences of their professional careers.

The element of surprise was present during Music Week as one "Leonard Hackett," trumpet player extraordinaire, a.k.a. comedian Buddy Hackett, appeared at Wednesday's George Shearing/Bucky and John Pizzarelli/Robert Kraft concert. Hackett performed a politically oriented comedy monologue for a few minutes before returning the

stage to emcee William B. Williams. The concert was attended by some 2,000 jazz fans.

Thursday, October 2, saw the threat of disaster for the mostly outdoor schedule of concerts — rain. But the rain held off and the momentum of the previous days brought out large crowds for the day's events. Six thousand people turned out to see Evelyn "Champagne" King perform at the World Trade Center, while some 4,000 fans came to see Johnny Paycheck at Citicorp Center. Ray Barretto draw about 2,000 music lovers to the General Motors building and the Broadway Spectacular at Schubert Alley captivated some 2,500 people.

The Broadway Spectacular featured stars from top Broadway and Off-Broadway shows including "Annie," "Fourtune," "Bar-num," "Sugar Babies," "They're Playing Our Song," "The Fantasticks," "A Day In Hollywood, A Night In The Ukraine," "Ain't Misbehavin'," and "The Best Little Whorehouse In Texas." Ted Hook produced the spectacular and co-hosted it with Angela Lansbury.

### Classical Events

On the classical side, Music Week "let the younger professionals show their talents in a sympathetic setting," according to Geni Sackson, classical music coordinator. The "sympathetic settings" included the Lincoln Center Fountain Plaza, Trinity Church and St. Paul's Chapel, where classical guitarists Eliot Fisk and Robert Secrist and the Amhearst Sax Quartet could be seen. Other classical performances included Kirk Nurock, avant garde composer for the voice, and the Canticum Novum Singers. Nurock and his five-piece group, featuring singer Jay Clayton, performed his "New Music for Voices" at the Fountain Plaza on Thursday. This piece featured "no instruments" according to Sackson, but set rhythms with vocals improvised over them. To conclude his performance, Nurock led several members of the audience through a participation piece. Also on Thursday the Canticum Novum Singers, characterized as "one of the few unfunded a capella choirs in New York City, but thoroughly professional at the same time" performed pieces from Josquin to Debussy at Trinity Church.

As *Record World* went to press, the last of the Friday concerts were getting underway, bringing the ambitious project of the New York Music Task Force to a successful close.

## CBS, Boardwalk Pact For Latin America, Canada

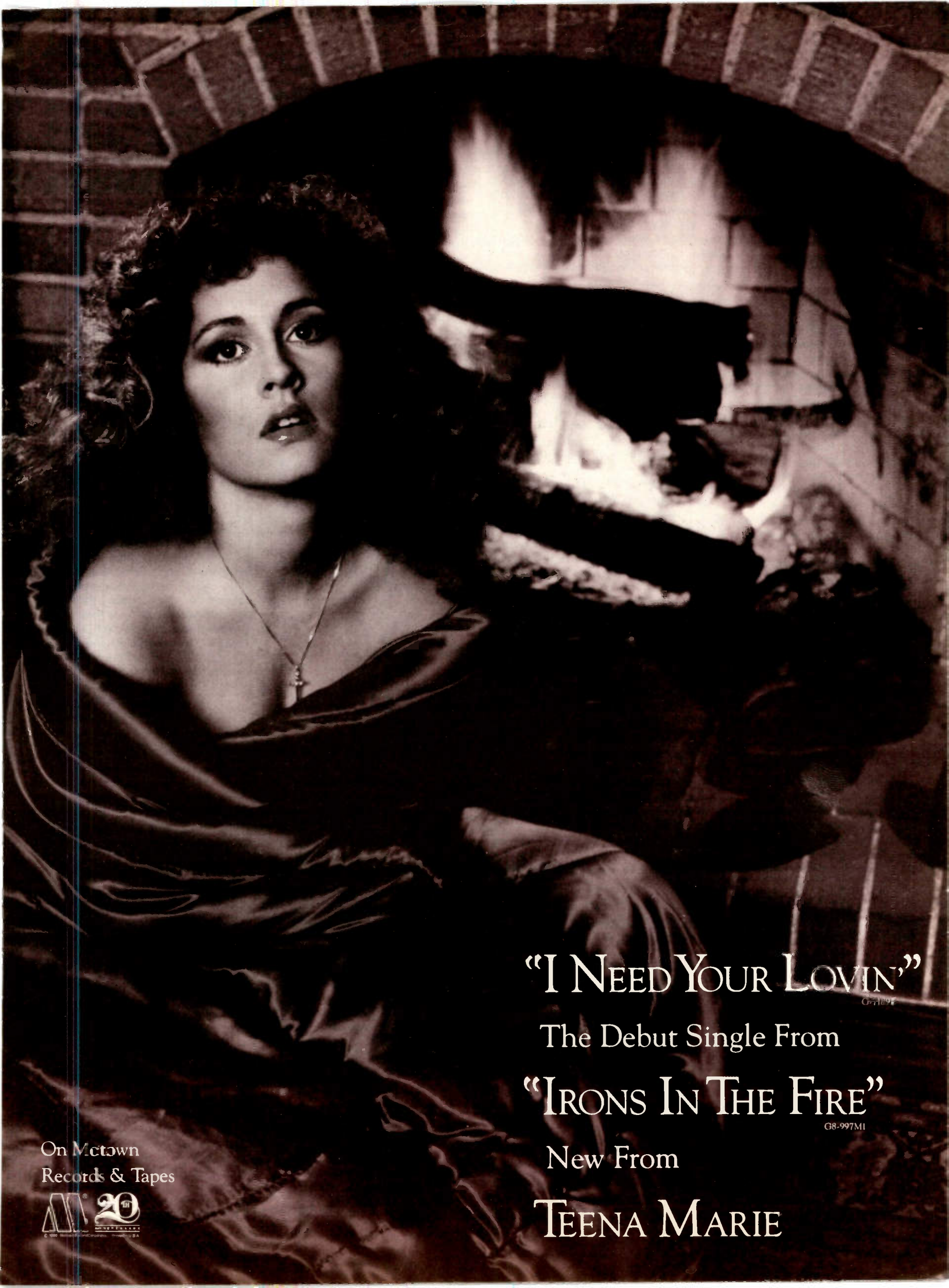


In a joint statement, Dick Asher, deputy president and chief operating officer, CBS Records Group, Allen Davis, president, CBS Records International and Neil Bogart, president, Boardwalk Entertainment Co., have announced that CBS Records will exclusively market and distribute Boardwalk Records product in Latin America and Canada. Pictured at the signing ceremonies are from left: standing—Allen Davis; Neil Bogart; Dick Asher, and Arthur Indursky, attorney. Sitting—Norman Stollman, vice president, business affairs, CBS Records International; Irv Biegel, executive vice president, Boardwalk Entertainment; Bunny Freidus, vice president, marketing, CBS Records International; Jeff Franklin, chief operating officer, ATI Equities; and Joe Senkiewicz, vice president, artist development and promotion, CBS Records International.

## The Coast (Continued from page 17)

at least until we saw an item in one of the local film trades reporting that Jones is now a jockey—of the horse variety, not disc. Jones has just passed his licensing test with England's Jockey Club, says the Hollywood Reporter's **Hank Grant** . . . Another publication (which shall remain nameless, due to our tact and diplomacy) recently ran an ad for "one of the most original and visual acts in rock." His name is **Roller Man**—that's right, he sings and plays lead guitar "while rockin' on roller skates." Not only that, he writes his own tunes, songs that feature "the licks that hits are made of." If this sounds like the kind of action you can't afford not to be a part of, fear not, for Roller Man is looking for an agent, music lawyer and label. Once again, good taste forbids our using this space to make suggestions as to just who could fit those bills . . . The following item, which appeared in the September 30 edition of the Los Angeles Times, is reprinted here in its entirety: "Disc jockey **Tony Johnson** just wanted to liven up his show on radio station WTRX in Flint, Michigan, so he broke his patter to make a phony announcement: 'We have a bulletin. I just heard that a cement truck and a police van carrying prisoners has just collided on Flint's east side. Be on the lookout for 12 "hardened" criminals.' Police and school switchboards were promptly swamped and two elementary schools were evacuated, apparently until the imaginary criminals were hardened in the imaginary cement. John Dennis in the 18th Century had a description that fits punster Johnson. 'A man who could make so vile a pun,' Dennis said, 'would not scruple to pick a pocket.'"

OTHER: Columbia Records group the **Romeos** will be touring soon in a Winnebago, doing various promo concerts (proceeds from which will go to charity). Their only request is that they have enough gas to get from one stop to the next . . . **Gregg Wright**, a black, left-handed guitar player who plays a Fender Stratocaster with the strings upside down but who, despite all of that, does not do **Jimi Hendrix** impressions or material, will be appearing at the Corral in Topanga Canyon on October 16 and 25. He is currently label shopping . . . On the signing front, record producer **Walter Stewart** and **Charles Lederman** have announced the signing of singer **Kathy Westmoreland**, who for years sang with **Elvis Presley** on the road and in the studio. She's currently recording at L.A.'s Alpha Studios . . . More studio news: **The Beat**, **Charlie Daniels** and **Rod Stewart** have all been working at the Record Plant in L.A., while **Rick James**, the **Stone City Band**, **Pablo Cruise** and the **New Riders of the Purple Sage** have been at the Sausalito Plant. The L.A. studio will be featured October 16 on the "P.M. Magazine" TV show . . . Musicians cutting at Muscle Shoals include **Jimmy Buffett**, **Lenny LeBlanc**, **Dr. Hook** and **Millie Jackson** . . . The Sound Factory, an L.A. Studio that has been in business for about 13 years—with the likes of **Jackson Browne**, **Linda Ronstadt**, **Elton John**, **Bonnie Raitt** and **Natalie Cole** cutting there—has recently changed hands. The new owners are **Larry** and **Dan Estridge**, whose backgrounds are those of musician and audio designer, respectively (Larry is the leader of a New York-based band called **Nightwatch**), and **Barbara Evans**. **David Hassinger**, who used to own the place, is now devoting himself full-time to engineering—at the Sound Factory, of course.



"I NEED YOUR LOVIN'"

G-71297

The Debut Single From

"IRONS IN THE FIRE"

G8-997M1

New From

TEENA MARIE

On Motown  
Records & Tapes



© 1987 Motown Records Corporation, Detroit, U.S.A.

# NARM Rack Conference

(Continued from page 3)

demographic projections showing the ten to 16-year-old market shrinking by ten percent over the next decade, while the young adult population aged 18 to 25 will increase by an equal amount. The latter swing will buttress sales for jazz and progressive styles and open up the market for newer trends supported by college-aged buyers, Smith said.

More telling in Smith's view is the outlook for upper demographic regions, with the 25 to 34-year-old market expected to increase by 25 percent, and the over-35 age group slated for an estimated influx of 17,000,000 new consumers.

Those last two groups, Smith stressed, will likely be customers at racked outlets. Noting radio's courtship of older listeners with "mellow pop" fare, he concluded, "we all know these consumers are unlikely to browse in free-standing retail stores, but they will shop in your stores."

Classical and jazz product will likely see increased traffic as a result of this market swing, Smith added. But he candidly tied his glimpse of new markets to the need for closer and more professional planning and co-operation between rack jobbers and manufacturers.

Those steps would include: close monitoring of recent market shifts to identify adult buyers' tastes; a more flexible approach to pricing in order to sustain market volume and profitability; supervision of an orderly transition from eight-track to cassette tape sales through development of new packaging and close inventory control; more input from accounts on needed merchandising tools; more cross-merchandising efforts tying records and tapes to other goods in order to tap larger joint marketing funds; and more accurate sell-through data from accounts, to maximize efficiency on co-op ad dollars in a tight economy.

Smith added to that list the need to learn how to "sell down" product after it reaches its initial sales peak, rather than returning it. Noting that such racks as Lieberman have successfully explored ways of prolonging product life to reduce heavy returns, he urged accounts to find ways of keeping profits within the trade and out of truckers' pockets.

## Priority: Communication

The timeliness of NARM's rack summit was repeatedly underscored during Thursday

(22) morning's general business session, beginning with the turnout itself: of 150 delegates and guests, over 130 were on hand to watch several audiovisual presentations, including two produced specifically for this meeting, and hear remarks from featured speakers.

Opening the morning was a split-screen audiovisual segment in which executives at top retail chains evaluated the importance of rack jobbers in providing their own operations with effective record and tape business. Featured in taped interviews were Sears' Calvin Allen; Charley Staley of Woolworth and Woolco; David Birkett and Albert Geigle of Montgomery Ward, and Harry Sutt-miller of the Gold Circle chain.

All stressed the dependence of their operations on rack services, recapping the basic store configuration, personnel strategy and special problems of racked departments which are unmanned or only skeletally staffed, and must achieve maximum merchandising impact while complying with store restrictions on merchandising materials and limited available display space.

Execs also touted the "Gift of Music" push as "the most mature step yet taken by your industry."

## Racks To Labels: No Respect

Conference chairman Harold Okinaw, president of Lieberman Enterprises, who termed the gathering unique to NARM in its specialization of interests, then took the podium, prefacing the next segment with comments on the conference's goal.

Recalling the NARM rack job-

ber advisory committee meeting Okinaw said, "the number one priority item was to increase the awareness of the manufacturers of what the importance of the rack jobber is." While interpreting Smith's earlier remarks as "overwhelming" evidence that this objective was being achieved, Okinaw mirrored rack executive sentiment by charging that their trade sector had been "abused, neglected, maligned and all but forgotten" in recent years.

Okinaw then introduced Grant Keefer of the Newspaper Advertising Bureau, who narrated a 20-minute audiovisual presentation derived from a two-day meeting that brought together some 170 retail specialists to assess the long-term business outlook for US retailers.

A keynote address delivered by Kenneth Macke, chairman and chief executive officer of the Minneapolis based Target chain, followed. Macke reviewed the growth of the discount retail business, which now represents an estimated 7,000 outlets that accounted for 1.3 billion dollars in sales during 1979. Reviewing his own chain's growth, Macke concluded that "discount mass merchants are where the sales are."

In records and tapes, Macke noted that Target had increased its sales volume by 19 percent in 1979, despite a soft overall market. Moving to the larger frame of discount sales forecast, he estimated that new store openings alone, pegged at 534 new discount outlets in the coming year, would yield an increase of \$64 million in record and tape department business.

While noting that Target's record and tape departments enhance the chain's image for leisure - oriented consumers,

## CBS Labs Readies New Disc System

■ SAN DIEGO — CBS Labs has developed a new disc manufacturing process aimed at significantly improving playback performance through reduced surface noise, according to Paul Smith, senior vice president and general manager of CBS Records.

Smith, addressing delegates to the NARM rack jobber conference here Wednesday (1), said formal unveiling of the new configuration should come within a few weeks.

Dubbed "Compansion," the new mode of discs will be compatible with conventional phonographs, on which they will perform identically to existing records. The purchase of a special add-on decoding unit, expected to retail at between \$30 and \$50, will yield substantial reduction in surface noise, Smith asserted during his evening address at the Sheraton Harbor Island Hotel.

Although no technical details were provided, that description suggests a similarity to the audiophile-oriented field of dbx-encoded discs, which require use of a decoder generally sold at around \$100. Those records, unlike the CBS system, will not perform satisfactorily on conventional systems.

Smith, when queried by RW, likened the Compansion process' effect on discs to that achieved on tape with Dolby noise reduction.

## 'One in a Million' Gold



Larry Graham, whose "One In A Million You" album and single have both been certified gold, stopped by the Warner Bros. home office in Burbank recently to pick up some more glittery wall hangings. On hand for the occasion were, from left: (standing) Warner Bros. vice president and international director Tom Ruffino; VP/progressive music Tommy Li Puma; VP/promotion director Russ Thyret; VP/black music marketing Tom Draper; Graham; VP/product management Clyde Bakkemo; Ron Nadel, Graham's manager; Cortez Thompson, national director of black music marketing; national singles sales manager Mark Maitland, and Carl Scott, VP and director of artist development; (crouching) Marylou Badaeux of Warner Bros.' black music department and Lou Dennis, vice president and national sales director.

that spawned the convention, Macke warned rack and label executives alike that the low profit margin on product threatened its potential importance to mass merchandisers. "The problem of price escalation has squeezed margins to the point where many retailers face a loss of profit," he said. "Records offer far and away the lowest mark-up in our company . . . if you are going to sell, you have to find ways of increasing your margins."

Next came a second NARM audiovisual spot produced under the supervision of Pickwick's rack services division. Titled "The Rack Zone," and scripted as a parody of "The Twilight Zone," the short was hosted by Herb Dorfman, eastern division vice president. Long on humor but short on detail, the piece summed up the chronic lack of dialogue between labels and racks, and the resulting lack of suitable display materials for racked locations.

**RW:** You mentioned the networks, which have been consistently conservative in handling music anywhere other than late-night, off-prime. Do you think the cable and pay systems, and the producers servicing them may be able to provide the sort of quality musical programming our trade has often yearned for but seldom seen?

**Childs:** The fact is, the networks are still lagging behind the independent stations, let alone the cable people. Those syndicated shows are not bad, and there are more of them around now. That's going to force the issue through to the general market, where radio's going to have to come to another revolution, too, as a result.

**RW:** What about any of the traditional media alternatives to radio? Do you see print, for example, as being utilized effectively?

**Childs:** As far as advertising exposure goes, I've never really felt that was the way. I think the press is more important. Between Mike Gormley and myself, I feel much more of a sense of importance to what he has to do than I've ever felt before. Because the press, along with retail, is helping to sell records, especially with the newer rock styles.

**RW:** Perhaps the press here is beginning to accomplish what it long has in England, for example, where the restrictions on airplay make the power of print much more palpable.

**Childs:** Right. The fact is, the press now has become a focal point for selling this new music, along with radio and such things as cable. If you had to go to just three things in that area, I'd say retail, the press and the new television programming outlets are the factors that will help us most to change where radio is going.

**RW:** Another alternative some labels have tested is to vary price and configuration—to take the business out of the single-list, single break-even situation. A&M was among the first to explore EPs, ten-inch product and even novelty pressings, first promotionally and then at retail.

**Childs:** As far as EPs go, it enables the company to be able to say to an artist, "We're not ready to commit hundreds of thousands of dollars to producing an album, but we'll produce an EP, then go out there and market it, see how much airplay it can get, and then if that works, we can go into an album."

It gives us a way of getting artists exposed without spending so much money, or taking as much of a risk as we did before. More and more companies will be doing that sort of thing, as you're already seeing now.

**RW:** Having looked at some of the new features of your role, I'd like to turn back to promotion, your original base, and how you see that area. For starters, you've revamped that department with the appointment of Charlie Minor and several of his key people. In a sense, you've returned that top national staff to a more direct mode of contact with radio, haven't you? Why is that?

**Childs:** Right. The reason is that the companies had all expanded their staffs: everyone was following the leader, and you had to have regional promotion men, and suddenly a good local man would be promoted to a regional post, often just because you knew that if you didn't do that, someone else would come in and hire him for that. So you'd take him away from his real strength. As a result, you found yourself out there with very few experienced, good local people. If there's anything that it hurt, it was that; there developed a vacuum out there between the manufacturers and their local people. That created a climate for so many successful independents.

**RW:** With your current staff now more directly tied to the field, and that contact streamlined, do you feel that vacuum has been rectified? Has it improved your reaction time?

**Childs:** Oh, yes. What you're finding is that because of that change, you're finding things out without having to wade through reams of memos. It's burned away a lot of fat.

As far as our staff goes, I think that over the last 10 years, the national people had become engulfed in their companies, operating more as executives instead of sustaining those personalities and contacts that got them there in the first place. Now Minor and his crew, such as Steve Resnik and Gary Buttice, represent that former, aggressive "I'll-do-it-myself" approach, which in turn cuts down on the need for a larger staff and more independents.

**RW:** In some quarters, the once lavish outlay for indie promo reps is being re-evaluated. What's your view?

**Childs:** My concern, in being responsible for sales and promotion, is over the cost involved in doing the latter. The fact that the industry's volume has dipped and profits are down leads to a basic decision about how much money we're spending in the promotion area with our own people, and with independent promotion people.

**RW:** So you feel the parallel use of your own staff and indies is now redundant?

**Childs:** Right. What's happening is that in travelling around the country, it's very rare to find the kind of excitement from manufacturers' reps about product that you used to. With all the pressure on getting a record onto the top 40 stations, the other kinds of promotion needed for album station to break the album, and other formats is, in some cases, being neglected. In talking to promotion people around the country, there's a certain frustration based on the feeling of not really being able to do a complete job.

**RW:** Do you think label field staffers feel frustrated because they're trying to build their own credibility, and the very work projects that might enhance that wind up in the hands of indies?

**Childs:** Right, and the basic drive for any promotion man, I've always felt, has been ego—to see that project you're involved with from the cradle to the grave. That's part of the excitement, and that almost doesn't exist out there.

## **New York, N.Y.**

(Continued from page 15)

it resonance. However, since she is relatively new to performing one tends to regard her present shortcomings more as growing pains. As a writer and as a vocalist, Elly Brown is clearly talented and bears watching.

**RALPH RECORDS NEWS:** Jay Clem of Ralph Records in San Francisco checked in last week with news of a unique bit of marketing strategy designed to support the Residents' next LP, "The Residents' Commercial Album," a disc containing 40 songs, each of 60 seconds duration. According to Clem, the album will have its worldwide debut on KFRC-AM, San Francisco's top-rated radio station.

"Now you might ask yourself how we achieved this," said Clem, who went on to explain that Ralph has purchased 40 60-second spots on KFRC with the intention of running one complete song from the album per hour between the hours of 10 p.m. and six a.m. for five consecutive nights beginning October 10. October 15, the final night of the promotion, coincides with the official release of "The Residents' Commercial Album."

"You must realize," advised Clem, "that the whole album was done with the idea in mind of being commercial. That was the concept. KFRC is the area's, if not the world's, most commercial station. Therefore it makes good sense to debut the album there. And it's no coincidence that the record contains 40 songs and is being debuted on a top 40 station."

"And I should add that Ralph is buying additional spots to advertise the Residents' spots. So in essence we're buying ads to advertise our ads."

It is suggested to Clem that the entire scheme is not merely different, but in fact revolutionary.

"I'm glad you picked up on that," Clem replied in the matter-of-fact tone of his that we've all come to know and love. "That's the way we like to think of it, too."

Always nice to hear from you, Jay.

**JOCKEY SHORTS:** Linda Ronstadt, who will repeat her starring role in "The Pirates of Penzance" when the production moves to the Uris Theater on Broadway in December, has her eyes on another theatrical venture. Negotiations are currently underway to obtain rights to Brecht-Weill's "The Seven Deadly Sins," which will be mounted at the Public Theater next fall with Ronstadt starring in the role created by Lotte Lenya. Wilford Leach, who is directing "Pirates," will also direct "The Seven Deadly Sins." . . . Nils Lofgren to MCA/Backstreet? . . . someone who claims to be a reliable source is running around saying Jackson Browne will be David Geffen's next major signing . . . Mike Bone, VP, AOR promotion for Arista Records, wrote to New York, N.Y. last week in an effort to clear his name. Regarding the much-publicized Deli-Platters contest from which he was disqualified, Bone says: "I never tried to bribe any judge. The fact that I am the sole source for the remaining tickets to the Grateful Dead Radio City Music Hall dates did happen to come up in conversation with Mr. (Michael) Lembo, but I never actually delivered any tickets or passes." Furthermore, Bone suggests New York, N.Y. tell the aforementioned Mr. Lembo "where to stick that sausage." . . . Jim Carroll will be featured on the "Poets at the Public" program, produced by Joseph Papp, on Monday, October 13 at 8 p.m. at the Public/Martinson Hall, 425 Lafayette Street . . . Snakefinger is scheduled to appear in concert at Max's Kansas City on October 17 and 18. Another Ralph Records group, MX-80 Sound, will perform at the same venue on October 24 . . . Elwood Bunn, self-proclaimed "Mouth of the South," will appear on NCB-TV's new show "Texas" on October 7 and 8 at 3 p.m.

# Record World Singles 101-150

OCTOBER 11, 1980

OCT. 11	OCT. 4		
101	101	HERE WE GO MINNIE RIPERTON/Capitol 4902 (Dickie Bird/Art Phillips, BMI)	
102	103	FREEDOM GRANDMASTER FLASH AND THE FURIOUS 5/Sugarhill 549 (Malaco/Thompson Weekly/Sugarhill)	
103	105	LEAVIN' TONIGHT BARRY GOUDREAU/Portrait/Epic 2 70041 (Jessi Ann/ Pure, ASCAP)	
104	—	TEXAS IN MY REAR VIEW MIRROR MAC DAVIS/Casablanca 2305 (Songpainter, BMI)	
105	108	I NEED YOU'RE LOVIN' TEENA MARIE/Gordy 7189 (Motown) (Jobete, ASCAP)	
106	107	I TOUCHED A DREAM DELLS/20th Century Fox 2463 (RCA) (Angelshell/Six Continents, BMI)	
107	109	TOGETHER TIERRA/ASI 2018 (Motor Music, BMI)	
108	104	THE REST OF THE NIGHT CLIFF NEWTON/Scotti Bros. 602 (Atl) (Flowering Stone, ASCAP)	
109	113	ONE LIFE TO LIVE WAYNE MASSEY/Polydor 2112 (Silver Blue, ASCAP)	
110	110	TAKE ME TO THE MOON MARGARET REYNOLDS & KC/Seventy First 5004 (TK) (Capraque/Harrick, BMI)	
111	112	LONGSHOT HENRY PAUL BAND/Atlantic 3755 (Hustlers/Sienna, BMI/WB/Easy Action, ASCAP)	
112	115	GIVE IT ON UP (IF YOU WANT TO) MTUME/Epic 9 50917 (Frozen Butterfly, BMI)	
113	—	MIDNIGHT RAIN POCO/MCA 41326 (Tarantula, ASCAP)	
114	—	I LOVE WOMEN JIM HURT/Scotti Bros. 605 (Atl) (Kelso/Herston, BMI)	
115	—	HOW LONG LIPPS, INC./ Casablanca 2303 (MCA, ASCAP)	
116	116	HARDEN MY HEART SEAFOOD MAMA/Whitefire 804-60 (Marvross, no licensee)	
117	124	CAN'T FAKE THE FEELING GERALDINE HUNT/Prism 315 (Rebera/Hygroton, PROC/Memory Lane, BMI)	
118	119	PUSH PUSH BRICK/Bang 9 4813 (CBS) (WB/Good High, ASCAP)	
119	—	BADLANDS DIRT BAND/United Artists 1378 (Le Bone-Aire/Vicious Circle, ASCAP)	
120	120	HOW GLAD I AM JOYCE COBB/Cream 8040 (Screen Gems-EMI, BMI)	
121	—	CAN'T KEEP FROM CRYIN' RAYDIO/Arista 0554 (Raydiola, ASCAP)	
122	114	YOU COULD'VE BEEN THE ONE AMERICA/Capitol 4915 (Koppelman-Bandier, BMI)	
123	123	WHY DO FOOLS FALL IN LOVE JONI MITCHELL/Asylum 47038 (Big Seven, BMI)	
124	111	PECOS PROMENADE TANYA TUCKER/MCA 41305 (Peso/Dutchess, BMI/Senor/Leeds, ASCAP)	
125	117	STARLIGHT RAY KENNEDY/ARC/Columbia 1 11298 (X-Ray, Darnoc, BMI)	
126	126	COMING HOME TRUTH/Devaki 4001 (Murios/Devahkee, ASCAP)	
127	127	LETTING GO NEIL SEDAKA/Elektra 47017 (Kiddio, BMI/Kirshner/April, ASCAP)	
128	131	FUNKY POODLE WILD HORSES/Midwest National 6005 (Bema/Horse Hit, ASCAP)	
129	121	RESCUE ME A TASTE OF HONEY/Capitol 4888 (Rhythm Planet/Conductive/Big One, BMI/ASCAP)	
130	—	KILLER BARRACUDA HELEN REDDY/Capitol 4918 (Buckhorn, BMI)	
131	118	(BABY) I CAN'T GET OVER LOSING YOU TTF/RSO/Curtom 1035 (Mayfield, BMI)	
132	—	LET'S DO SOMETHING CHEAP AND SUPERFICIAL BURT REYNOLDS/MCA 51004 (Peso/Dutchess/MCA, BMI)	
133	130	PERCOLATOR SPYRO GYRA/MCA 41275 (Harlem/Crosseyed Bear, BMI)	
134	134	POP IT ONE WAY FEATURING AL HUDSON/MCA 41298 (Peso/Dutchess, BMI)	
135	122	SOME LOVIN' TONIGHT ELETRICS/Capitol 4905 (Android Pop/Colgems-EMI, ASCAP)	
136	129	TREASURE BROTHERS JOHNSON/A&M 2254 (Rodsongs, no licensee listed)	
137	125	GIVIN' IT ALL PLAYER/Casablanca 2295 (Big Stick, BMI)	
138	140	IF YOU EVER CHANGE YOUR MIND CRYSTAL GAYLE/Columbia 1 11359 (Downbreaker, BMI/ Silver Nightingale, ASCAP)	
139	139	TAKE A LOOK AT ME PORAZZO/Polydor 2111 (Lolligagg/Razz/Boro, BMI)	
140	138	CRAZY FOR YOUR LOVE DAKOTA/Columbia 1 11316 (Skidrow, ASCAP)	
141	141	THAT BURNING LOVE EDMUND SYLVERS/Casablanca 2270 (Algre/Moore & Moore, BMI)	
142	142	DANGER MOTELS/Capitol 4896 (Clean Sheets/Clams Casino, BMI/ASCAP)	
143	143	DIFFERENT KINDA DIFFERENT JOHNNY MATHIS/Columbia 1 11313 (Jobete, ASCAP)	
144	138	SNOWBIRD FANTASY BOB JAMES/Columbia/Tappan Zee 1 11360 (Turkey/Wayward, ASCAP)	
145	128	ONLY HIS NAME HOLLY PENFIELD/Dreamland 102 (RSO) (Chinnichap/Careers, BMI)	
146	146	TASTE OF BITTER LOVE GLADYS KNIGHT & THE PIPS/Columbia 1 11330 (Nick-O-Val, ASCAP)	
147	150	TRIPPING OUT CURTIS MAYFIELD/RSO/Curtom 1046 (Unichappell/Henry Suemay, BMI)	
148	135	YOU MAY BE RIGHT CHIPMUNKS/Excelsior 1001 (Impulsive/April, ASCAP)	
149	132	LET ME LOVE YOU FRED KNOBLOCK/Scotti Bros. 607 (Atl) (Flowering Stone, ASCAP)	
150	133	SPENDIN' CABBAGE BLACKFOOT/Atco 7303 (Bobnal, BMI)	

# Record World Singles Alphabetical Listing

Producer, Publisher, Licensee

ALL OUT OF LOVE Porter (Careers/BRM, BMI/Riva, PRS)	6	LIVE EVERY MINUTE Thomson-Kelly (Rondor/Almo, ASCAP)	55
ALL OVER THE WORLD Lynne (Jet/Unart, BMI)	8	LOLA DAVIES (Rightsong/Abkco, BMI)	98
ANGELINE Group-Lawler-Cobb (Careers/Pangola/Milene, BMI)	63	LOOKIN' FOR LOVE Boylan (Southern Nights, ASCAP)	4
ANOTHER ONE BITES THE DUST Group (Queen/Beechwood, BMI)	1	LOOK WHAT YOU'VE DONE TO ME Schnee-Foster (Boz Scaggs, ASCAP/Foster Frees/Irving, BMI)	14
BOULEVARD Browne-Ladanyi (Swallow Turn, ASCAP)	95	LOVELY ONE Group (Ranjack/Mijak, BMI)	39
CAN'T WE TRY Pendergrass-Faith (Stone Diamond, BMI)	52	MAGIC FARRAR (John Farrar, BMI)	25
CASE OF YOU Nilsson (Joni Mitchell, BMI)	93	MASTER BLASTER (JAMMIN') Wonder (Jobete/Black Bull, ASCAP)	51
COULD I HAVE THIS DANCE Norman (Vogue & Maple Hill c/o Welk/Onhison, BMI)	56	MIDNIGHT ROCKS Stewart-Desmond (Frabjous/Approximate/Lobster, BMI)	30
CRY LIKE A BABY Tobin (Screen Gems-EMI, BMI)	76	MORE BOUNCE TO THE OUNCE (Part I) Troutman-Bootsy (Rubber Band, BMI)	72
DON'T ASK ME WHY Ramone (Impulsive/April, ASCAP)	24	MORE THAN I CAN SAY Tarney (Warner-Tamerlane, BMI)	41
DON'T YA WANNA PLAY THIS GAME NO MORE Franks-John (Jodrell/Beechwood, ASCAP/BMI)	83	MY GUY/MY GIRL Leng-May (Jobete, ASCAP)	65
DREAMER Henderson-Pope (Almo/Delicate, ASCAP)	34	MY PRAYER Castellano (Shapiro, Bernstein Co./Peter Maurice, ASCAP)	75
DREAMING Tarney (ATV/Rare Blue, BMI/ASCAP)	26	NEVER BE THE SAME Omartian (Pop 'n' Roll, ASCAP)	64
DRIVIN' MY LIFE AWAY Malloy (Debdave/Briarpatch, BMI)	5	NEVER KNEW LOVE LIKE THIS BEFORE Mtume-Lucas (Frozen Butterfly, BMI)	21
EMOTIONAL RESCUE Glimmer Twins (Colgems-EMI, ASCAP)	62	NO NIGHT SO LONG Buckingham (Irving, BMI)	27
EMPIRE STRIKES BACK Monardo-Bongioli-Quinn (Fox-Fanfare/Bantha, BMI)	90	ONE IN A MILLION YOU Graham (Irving/Medad, BMI)	37
EVERYBODY'S GOT TO LEARN SOMETIME Lord-Group (WB, ASCAP)	89	ON THE ROAD AGAIN Nelson (Willie Nelson, BMI)	29
FAME Gore (MGM, BMI)	17	OUT HERE ON MY OWN Gore (MGM, BMI/Variety, ASCAP)	40
FIRST TIME LOVE Baxter-Boylan (Bait & Beer/Songs of Bandier-Koppelman, ASCAP)	82	REAL LOVE Templeman (Tauripin Tunes/Monsteri/April, ASCAP)	11
FUNKIN' FOR JAMAICA (N.Y.) Grusin-Rosen (Thomas Browne/Roaring Fork, BMI)	79	RED LIGHT Gore-Askey (MGM, BMI)	81
GIRL, DON'T LET IT GET YOU DOWN Gamble-Huff (Mighty Three, BMI)	49	SAILING Omartian (Pop 'n' Roll, ASCAP)	18
GIVE ME THE NIGHT Jones (Rodsongs, ASCAP)	15	SHAKE YOUR PANTS Blackman (Better Nights, ASCAP)	99
GOOD MORNING GIRL/STAY AWHILE Workman-Elson (Weed High Nightmare, BMI)	84	SHE'S SO COLD Glimmer Twins (Colgems-EMI, ASCAP)	43
HEROES Carmichael-Group (Jobete/Commodores Entertainment, ASCAP)	71	SHINING STAR Graham (Content, BMI)	68
HE'S SO SHY Perry (ATV/Mann & Weill/Braintree & Snow, BMI)	9	SOMETIMES A FANTASY Ramone (Impulsive/April, ASCAP)	67
HEY THERE LONELY GIRL Tobin (Famous, ASCAP)	78	SOUTHERN GIRL Beverly (Amazement, BMI)	91
HIT ME WITH YOUR BEST SHOT Olsen (ATV, BMI)	44	STAND BY ME Norman (Rightsong/Trio/ADT, BMI)	88
HOLD ON Group (Don Kirshner/Blackwood, BMI)	60	SWITCHIN' TO GLIDE Ezrin (Diamond-Zero, BMI)	96
HOT ROD HEARTS Chudacoff-Banetta (Captain Crystal/Blackwood/Dar-Jan, BMI)	12	TAKE YOUR TIME (DO IT RIGHT) PART I Sigidi (Avante Garde, ASCAP/Interior/Sigidi, BMI)	47
HOW DO I SURVIVE McDonald-Henderson (April/Paul Bliss, ASCAP)	28	THAT GIRL COULD SING Browne-Ladanyi (Swallow Turn, ASCAP)	42
I AIN'T MUCH BUIE (Eufaula/James Cobb, BMI)	100	THE LEGEND OF WOOLEY SWAMP Boylan (Hat Band, BMI)	31
I BELIEVE IN YOU Williams-Fundis (Roger Cook/Cook House, BMI)	92	THE WANDERER Moroder-Bellotte (GMPC/Sweet Summer Night, ASCAP)	19
I COULD BE GOOD FOR YOU Ratner (Good For You, ASCAP)	77	THEME FROM THE DUKES OF HAZZARD (GOOD OL' BOYS) Albright (Warner-Tamerlane/Rich Way, BMI)	66
IF YOU SHOULD SAIL Landis (Third Story/Poorhouse, BMI)	94	THIS TIME Cropper (H.G., ASCAP)	73
I GOT YOU Tickle (Enz)	70	TOUCH AND GO Baker (Lido, BMI)	46
I'M ALMOST READY Ryan (Kentucky Wonder/Vince Gill, BMI)	36	TRUE LOVE WAYS Norman (Wren, BMI/MPL, ASCAP)	97
I'M ALRIGHT Loggins-Botnick (Milk Money, ASCAP)	10	TURNING JAPANESE Coopersmith-Heaven (Glenwood, ASCAP)	69
I'M COMING OUT Edwards-Rodgers (Chic, BMI)	35	TURN IT ON AGAIN Hentschel-Group (Pun, ASCAP)	61
I'M HAPPY THAT LOVE HAS FOUND YOU Putnam (ATV, BMI)	80	UPSIDE DOWN Edwards-Rodgers (Chic, BMI)	2
INTO THE NIGHT Maraz (Papa Jack, BMI)	48	WALK AWAY Moroder-Bellotte (Rick's/Rightsong, BMI)	57
IT'S STILL ROCK AND ROLL TO ME Ramone (Impulsive/April, ASCAP)	59	WHERE DID WE GO WRONG Martin (Irving, BMI/Almo/McRouscod, ASCAP)	87
I'VE JUST BEGUN TO LOVE YOU Sylvers (Spectrum VII/Mykinida, ASCAP)	74	WHIP IT Margouloff-Group (Devo/Nymph/Unichappell, BMI)	38
JESSE Mainieri (Quackenbush/Redeye, ASCAP)	13	WHO'LL BE THE FOOL TONIGHT Lipuma (Buzz Feiten, BMI)	22
LADY Richie (Brockman, ASCAP)	23	WIDE RECEIVER Henderson (Electrocord, ASCAP)	86
LATE IN THE EVENING Ramone-Simon (Paul Simon, BMI)	16	WITHOUT YOUR LOVE Wayne (H. G., ASCAP)	54
LET ME BE YOUR ANGEL Walden (Walden/Gratitude Sky, ASCAP/Cotillion/Brass Heart, BMI)	32	WHO WERE YOU THINKIN' OF Lo Fredo (In My Music, BMI)	85
LET ME TALK White (Saggifire/Verdangel/Cherubim/Sir & Trini/Steelchest, ASCAP)	45	WOMAN IN LOVE Gibb-Galuten-Richardson (Stigwood/Unichappell, BMI)	3
LET MY LOVE OPEN THE DOOR Thomas (Tower Tunes, BMI)	68	XANADU Lynne (Jet/Unart, BMI)	7
		YOU'LL ACCOMPANY ME Seger-Punch (Gear, ASCAP)	20
		YOU'RE THE ONLY WOMAN (YOU & I) Piro-Group (Rubicon, BMI)	53
		YOU SHOOK ME ALL NIGHT LONG Lange (J. Albert/Marks, BMI)	50
		YOU'VE LOST THAT LOVIN' FEELING Hall-Oates (Screen Gems-EMI, BMI)	33

# Record World Singles



OCTOBER 11, 1980

TITLE, ARTIST, Label Number, (Distributing Label)

OCT. 11 OCT. 4

WKS. ON CHART

1	1	<b>ANOTHER ONE BITES THE DUST</b> QUEEN Elektra 47031 (2nd Week)	9
2	2	UPSIDE DOWN DIANA ROSS/Motown 1494	14
3	3	WOMAN IN LOVE BARBRA STREISAND/Columbia 1 11364	6
4	4	LOOKIN' FOR LOVE JOHNNY LEE/Full Moon/Asylum 47004	14
5	5	DRIVIN' MY LIFE AWAY EDDIE RABBITT/Elektra 46656	17
6	6	ALL OUT OF LOVE AIR SUPPLY/Arista 0520	19
7	11	XANADU OLIVIA NEWTON-JOHN/ELO/MCA 41285	10
8	8	ALL OVER THE WORLD ELO/MCA 41289	11
9	15	HE'S SO SHY POINTER SISTERS/Planet 47916 (Elektra/Asylum)	13
10	10	I'M ALRIGHT (THEME FROM CADDYSHACK) KENNY LOGGINS/Columbia 1 11317	13
11	14	REAL LOVE DOOBIE BROTHERS/Warner Bros. 49503	6
12	7	HOT ROD HEARTS ROBBIE DUPREE/Elektra 47005	13
13	17	JESSE CARLY SIMON/Warner Bros. 49518	11
14	18	LOOK WHAT YOU'VE DONE TO ME BOZ SCAGGS/ Columbia 1 11349	8
15	12	GIVE ME THE NIGHT GEORGE BENSON/Qwest/WB 49505	16
16	9	LATE IN THE EVENING PAUL SIMON/Warner Bros. 49511	10
17	13	FAME IRENE CARA/RSO 1034	18
18	16	SAILING CHRISTOPHER CROSS/Warner Bros. 49507	18
19	26	THE WANDERER DONNA SUMMER/Geffen 49563 (WB)	4
20	19	YOU'LL ACCOMP'NY ME BOB SEGER/Capitol 4904	12
21	25	NEVER KNEW LOVE LIKE THIS BEFORE STEPHANIE MILLS/ 20th Century Fox 2460 (RCA)	10
22	23	WHO'LL BE THE FOOL TONIGHT LARSEN-FEITEN BAND/ Warner Bros. 49282	12
23	29	LADY KENNY ROGERS/Liberty 1380	2
24	21	DON'T ASK ME WHY BILLY JOEL/Columbia 1 11331	11
25	20	MAGIC OLIVIA NEWTON-JOHN/ MCA 41247	21
26	33	DREAMING CLIFF RICHARD/EMI-America 8057	5
27	27	NO NIGHT SO LONG DIONNE WARWICK/Arista 0527	12
28	31	HOW DO I SURVIVE AMY HOLLAND/Capitol 4884	10
29	38	ON THE ROAD AGAIN WILLIE NELSON/Columbia 1 11351	6
30	32	MIDNIGHT ROCKS AL STEWART/Arista 0552	8
31	34	THE LEGEND OF WOOLEY SWAMP CHARLIE DANIELS BAND/Epic 9 50921	9
32	35	LET ME BE YOUR ANGEL STACY LATTISAW/Cotillion 46001 (Atl)	9
33	39	YOU'VE LOST THAT LOVIN' FEELING DARYL HALL & JOHN OATES/RCA 12103	3
34	37	DREAMER SUPERTRAMP/A&M 2269	4
35	41	I'M COMING OUT DIANA ROSS/Motown 1491	6
36	36	I'M ALMOST READY PURE PRAIRIE LEAGUE/Casablanca 2294	8
37	28	ONE IN A MILLION YOU LARRY GRAHAM/ Warner Bros. 49221	17
38	42	WHIP IT DEVO/Warner Bros. 49550	7
39	45	LOVELY ONE* JACKSONS/Epic 9 50938	3
40	44	OUT HERE ON MY OWN IRENE CARA/RSO 1048	8
41	52	MORE THAN I CAN SAY* LEO SAYER/Warner Bros. 49565	3
42	50	THAT GIRL COULD SING JACKSON BROWNE/Asylum 47036	4
43	49	SHE'S SO COLD ROLLING STONES/Rolling Stones 21001 (Atl)	3
44	66	HIT ME WITH YOUR BEST SHOT PAT BENATAR/ Chrysalis 2464	2
45	48	LET ME TALK EARTH, WIND & FIRE/ARC/Columbia 1 11366	4
46	51	TOUCH AND GO CARS/Elektra 47039	6
47	22	TAKE YOUR TIME (DO IT RIGHT) PART I THE S.O.S. BAND/ Tabu 9 5522 (CBS)	21
48	24	INTO THE NIGHT BENNY MARDONES/Polydor 2091	19
49	43	GIRL, DON'T LET IT GET YOU DOWN O'JAYS/TSOP 9 4790 (CBS)	8



50	53	YOU SHOOK ME ALL NIGHT LONG AC/DC/Atlantic 3761	6
51	57	MASTER BLASTER (JAMMIN') STEVIE WONDER/Tamla 54317 (Motown)	3
52	46	CAN'T WE TRY TEDDY PENDERGRASS/Phila. 9 3107 (CBS)	9
53	30	YOU'RE THE ONLY WOMAN (YOU & I) AMBROSIA/Warner Bros. 49508	14
54	59	WITHOUT YOUR LOVE ROGER DALTRY/Polydor 2121	5
55	60	LIVE EVERY MINUTE ALI THOMSON/A&M 2260	6
56	61	COULD I HAVE THIS DANCE ANNE MURRAY/Capitol 4920	6
57	58	WALK AWAY DONNA SUMMER/Casablanca 2300	5
58	55	SHINING STAR MANHATTANS/Columbia 1 11222	25
59	47	IT'S STILL ROCK AND ROLL TO ME BILLY JOEL/Columbia 1 11276	21
60	67	HOLD ON KANSAS/Kirshner 9 4291 (CBS)	4
61	63	TURN IT ON AGAIN GENESIS/Atlantic 3751	7
62	40	EMOTIONAL RESCUE ROLLING STONES/Rolling Stones 20001 (Atl)	15
63	64	ANGELINE ALLMAN BROTHERS BAND/Arista 0555	4

## CHARTMAKER OF THE WEEK

64 — NEVER BE THE SAME  
CHRISTOPHER CROSS  
Warner Bros. 49580



65	65	MY GUY/MY GIRL AMII STEWART & JOHNNY BRISTOL/ Handshake 7 5300 (CBS)	9
66	78	THEME FROM THE DUKES OF HAZZARD (GOOD OL' BOYS) WAYLON JENNINGS/RCA 12067	4
67	—	SOMETIMES A FANTASY BILLY JOEL/Columbia 1 11379	1
68	68	LET MY LOVE OPEN THE DOOR PETE TOWNSHEND/ Atco 7217	18
69	79	TURNING JAPANESE VAPORS/United Artists 1364	3
70	69	I GOT YOU SPLIT ENZ/A&M 2252	8
71	73	HEROES COMMODORES/Motown 1495	4
72	77	MORE BOUNCE TO THE OUNCE (PART I) ZAPP/Warner Bros. 49535	4
73	75	THIS TIME JOHN COUGAR/Riva 205 (PolyGram)	4
74	76	I'VE JUST BEGUN TO LOVE YOU DYNASTY/Solar 12021 (RCA)	9
75	54	MY PRAYER RAY, GOODMAN & BROWN/Polydor 2116	8
76	88	CRY LIKE A BABY KIM CARNES/EMI-America 8058	2
77	86	I COULD BE GOOD FOR YOU 707/Casablanca 2280	2
78	74	HEY THERE LONELY GIRL ROBERT JOHN/EMI-America 8049	13
79	85	FUNKIN' FOR JAMAICA (N.Y.) TOM BROWNE/Arista/ GRP 2506	5
80	—	I'M HAPPY THAT LOVE HAS FOUND YOU JIMMY HALL/ Epic 9 50931	1
81	71	RED LIGHT LINDA CLIFFORD/RSO 1041	10
82	80	FIRST TIME LOVE LIVINGSTON TAYLOR/Epic 9 50894	11
83	81	DON'T YA WANNA PLAY THIS GAME NO MORE? ELTON JOHN/MCA 41293	9
84	84	GOOD MORNING GIRL/STAY AWHILE JOURNEY/ Columbia 1 11339	9
85	—	WHO WERE YOU THINKIN' OF? DANDY & THE DOOLITTLE BAND/Columbia 1 11355	1
86	90	WIDE RECEIVER (PART I) MICHAEL HENDERSON/Buddah 622 (Arista)	7
87	91	WHERE DID WE GO WRONG LTD/A&M 2250	3
88	82	STAND BY ME MICKEY GILLEY/Full Moon/Asylum 46640	22
89	—	EVERYBODY'S GOT TO LEARN SOMETIME KORGIS/ Asylum 47018	1
90	72	EMPIRE STRIKES BACK (MEDLEY) MECO/RSO 1038	18
91	93	SOUTHERN GIRL MAZE/Capitol 4891	4
92	98	I BELIEVE IN YOU DON WILLIAMS/MCA 41304	4
93	94	CASE OF YOU FRANK STALLONE/Scotti Bros. 603 (Atl)	3
94	96	IF YOU SHOULD SAIL NIELSON/PEARSON/Capitol 4910	3
95	83	BOULEVARD JACKSON BROWNE/Asylum 47003	15
96	62	SWITCHIN' TO GLIDE KINGS/Elektra 46006	8
97	95	TRUE LOVE WAYS MICKEY GILLEY/Epic 9 50876	9
98	87	LOLA KINKS/Arista 0541	7
99	92	SHAKE YOUR PANTS CAMEO/Chocolate City 3210 (Casablanca)	7
100	—	I AIN'T MUCH ATLANTA RHYTHM SECTION/Polydor 2125	1

\* Denotes Powerhouse Pick.

PRODUCERS & PUBLISHERS ON PAGE 24



# Record World Album Airplay

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

OCTOBER 11, 1980

## FLASHMAKER



DEFACE THE MUSIC  
UTOPIA  
Bearsville

### MOST ADDED

- DEFACE THE MUSIC—Utopia—Bearsville (17)
- DARK ROOM—Angel City—Epic (16)
- I'M NOT STRANGE—Keith Sykes—Backstreet/MCA (13)
- HUMANS—Bruce Cockburn—Millennium (12)
- TAKING LIBERTIES—Elvis Costello—Col (11)
- FACE TO FACE—Rick Derringer—Blue Sky (10)
- MCGUINN HILLMAN—Capitol (8)
- TWO "B'S" PLEASE—Robbin Thompson—Ovation (8)
- CIVILIZED EVIL—Jean Luc Ponty—Atlantic (7)
- CLUES—Robert Palmer—Island (7)
- HUMANESQUE—Jack Green—RCA (7)

## WNEW-FM/NEW YORK

- ADDS:**
- ATTITUDE—Simms Brothers—Elektra
  - DISTINGUISHING MARKS—Fingerpritz—Virgin
  - HUMANESQUE—Jack Green—RCA
  - I'M NOT STRANGE—Keith Sykes—Backstreet/MCA
  - IT'S WHAT'S INSIDE THAT COUNTS—Critical Mass—MCA
  - OINGO BOINGO—IRS
  - PEOPLE WHO DIED (single)—Jim Carroll—Atco
  - PSYCHEDELIC FURS—Col
  - TROUBLE IN SCHOOL—Private Lines—Passport
  - TWO "B'S" PLEASE—Robbin Thompson—Ovation
- HEAVY ACTION:**
- EMOTIONAL RESCUE—Rolling Stones—Rolling Stones
  - CLUES—Robert Palmer—Island
  - VOICES—Holl & Oates—RCA
  - PANORAMA—Cars—Elektra
  - LITTLE STEVIE ORBIT—Steve Forbert—Nemperor
  - SCARY MONSTERS—David Bowie—RCA
  - EMPTY GLASS—Pete Townshend—Atco
  - CRIMES OF PASSION—Pat Benatar—Chrysalis
  - HOLD OUT—Jackson Browne—Asylum
  - WILD PLANET—B-52's—WB

- HEAVY ACTION:**
- EMOTIONAL RESCUE—Rolling Stones—Rolling Stones
  - CLUES—Robert Palmer—Island
  - VOICES—Holl & Oates—RCA
  - PANORAMA—Cars—Elektra
  - LITTLE STEVIE ORBIT—Steve Forbert—Nemperor
  - SCARY MONSTERS—David Bowie—RCA
  - EMPTY GLASS—Pete Townshend—Atco
  - CRIMES OF PASSION—Pat Benatar—Chrysalis
  - HOLD OUT—Jackson Browne—Asylum
  - WILD PLANET—B-52's—WB

## WBCN-FM/BOSTON

- ADDS:**
- BEAT BOYS IN THE JET AGE—Lambertas—Rocket
  - BRAIN DAMAGE—Brian Briggs—Bearsville
  - DARK ROOM—Angel City—Epic
  - DEFACE THE MUSIC—Utopia—Bearsville
  - I'M NOT STRANGE—Keith Sykes—Backstreet/MCA
  - PEOPLE WHO DIED (single)—Jim Carroll—Atco

- ROCK AMERICA**—Nick Gilder—Casablanca
- STRANGLERS IV**—Stranglers—IRS
- PRINCE**—Uptown (single)—WB
- NIGEL OLSSON** (single)—Bang

- HEAVY ACTION:**
- WILD PLANET—B-52's—WB
  - PANORAMA—Cars—Elektra
  - CLUES—Robert Palmer—Island
  - NERVOUS EATERS—Elektra
  - TAKING LIBERTIES—Elvis Costello—Col
  - FREEDOM OF CHOICE—Devo—WB
  - PRETENDERS—Sire
  - BARRY GOUDREAU—Epic/Portrait
  - SCARY MONSTERS—David Bowie—RCA
  - BACK ON THE STREETS—Dannie Iris—Midwest National

## WLIR-FM/LONG ISLAND

- ADDS:**
- DEFACE THE MUSIC—Utopia—Bearsville
  - FACE FACTS—T. Roth & Another Pretty Face—Reflection
  - FACE TO FACE—Rick Derringer—Blue Sky
  - HUMANS—Bruce Cockburn—Millennium
  - I'M NOT STRANGE—Keith Sykes—Backstreet/MCA
  - MADE IN BRITAIN—Various Artists—Polydor
  - MCGUINN HILLMAN—Capitol
  - OINGO BOINGO—IRS
  - TROUBLE IN SCHOOL—Private Lines—Passport
  - TWO "B'S" PLEASE—Robbin Thompson—Ovation
- HEAVY ACTION:**
- TWICE NIGHTLY—Tremblers—Johnston
  - DEFACE THE MUSIC—Utopia—Bearsville
  - PARIS—Supertramp—A&M
  - FULL MOON—Charlie Daniels—Epic
  - DRAMA—Yes—Atlantic
  - VOICES—Holl & Oates—RCA
  - TIDDLYWINKS—NRBQ—Red Rooster
  - SCARY MONSTERS—David Bowie—RCA
  - PANORAMA—Cars—Elektra
  - TAKING LIBERTIES—Elvis Costello—Col

## WBAB-FM/LONG ISLAND

- ADDS:**
- ATTITUDE—Simms Brothers—Elektra
  - DARK ROOM—Angel City—Epic
  - DEFACE THE MUSIC—Utopia—Bearsville
  - FACE TO FACE—Rick Derringer—Blue Sky
  - HUMANS—Bruce Cockburn—Millennium
  - LOVER BOY—Col
- HEAVY ACTION:**
- THE GAME—Queen—Elektra
  - PANORAMA—Cars—Elektra
  - CRIMES OF PASSION—Pat Benatar—Chrysalis
  - EMOTIONAL RESCUE—Rolling Stones—Rolling Stones
  - DRAMA—Yes—Atlantic
  - HOLD OUT—Jackson Browne—Asylum
  - REACH FOR THE SKY—Allman Brothers—Arista
  - BARRY GOUDREAU—Epic/Portrait
  - BACK IN BLACK—AC/DC—Atlantic
  - BEATIN' THE ODDS—Mally Hatchet—Epic

- HEAVY ACTION:**
- THE GAME—Queen—Elektra
  - PANORAMA—Cars—Elektra
  - CRIMES OF PASSION—Pat Benatar—Chrysalis
  - EMOTIONAL RESCUE—Rolling Stones—Rolling Stones
  - DRAMA—Yes—Atlantic
  - HOLD OUT—Jackson Browne—Asylum
  - REACH FOR THE SKY—Allman Brothers—Arista
  - BARRY GOUDREAU—Epic/Portrait
  - BACK IN BLACK—AC/DC—Atlantic
  - BEATIN' THE ODDS—Mally Hatchet—Epic

## WAAF-FM/WORCESTER

- ADDS:**
- HEARTLAND—Michael Stanley—EMI-America
  - TELEKON—Gary Numan—Atco 707—Casablanca
- HEAVY ACTION:**
- PANORAMA—Cars—Elektra
  - HOLD OUT—Jackson Browne—Asylum
  - ANYTIME ANYPLACE ANYWHERE—Rossington Collins—MCA
  - CRIMES OF PASSION—Pat Benatar—Chrysalis
  - ONE STEP CLOSER—Doobie Brothers—WB
  - BACK IN BLACK—AC/DC—Atlantic
  - EMOTIONAL RESCUE—Rolling Stones—Rolling Stones
  - PARIS—Supertramp—A&M
  - BEATIN' THE ODDS—Molly Hatchet—Epic
  - DRAMA—Yes—Atlantic

## WPLR-FM/NEW HAVEN

- ADDS:**
- CIVILIZED EVIL—Jean Luc Ponty—Atlantic
  - DEFACE THE MUSIC—Utopia—Bearsville
  - FACE TO FACE—Rick Derringer—Blue Sky
  - HARD RIDE—Pirates—Pacific Arts
  - I'M NOT STRANGE—Keith Sykes—Backstreet/MCA
  - PEOPLE WHO DIED (single)—Jim Carroll—Atco
- HEAVY ACTION:**
- DRAMA—Yes—Atlantic
  - "A"—Jethro Tull—Chrysalis
  - ANYTIME ANYPLACE ANYWHERE—Rossington Collins—MCA
  - BEATIN' THE ODDS—Molly Hatchet—Epic
  - FULL MOON—Charlie Daniels—Epic
  - HOLD OUT—Jackson Browne—Asylum
  - WILD PLANET—B-52's—WB
  - LONG WAY TO THE TOP—Nontucket—Epic
  - CRIMES OF PASSION—Pat Benatar—Chrysalis
  - TIDDLYWINKS—NRBQ—Red Rooster

## WBLM-FM/MAINE

- ADDS:**
- BILLY BURNETTE—Col
  - COMMON ONE—Van Morrison—WB
  - DISTINGUISHING MARKS—Fingerpritz—Virgin
  - HUMANESQUE—Jack Green—RCA
  - NOTHIN' MATTERS—John Cougar—Riva
  - ROCK AMERICA—Nick Gilder—Casablanca
  - TWO "B'S" PLEASE—Robbin Thompson—Ovation
- HEAVY ACTION:**
- PARIS—Supertramp—A&M
  - CRIMES OF PASSION—Pat Benatar—Chrysalis
  - GLASS HOUSES—Billy Joel—Col
  - ONE TRICK PONY—Paul Simon—WB
  - 24 CARROTS—Al Stewart—Arista
  - AGAINST THE WIND—Bob Seger—Capital
  - ANYTIME ANYPLACE ANYWHERE—Rossington Collins—MCA

- "A"**—Jethro Tull—Chrysalis
- THE GAME**—Queen—Elektra
- AUDIO-VISIONS**—Kansas—Kirshner

## WCMF-FM/ROCHESTER

- ADDS:**
- CLUES—Robert Palmer—Island
  - DARK ROOM—Angel City—Epic
  - MASTER BLASTER (single)—Stevie Wonder—Motown
  - MICHAEL SCHENKER—Chrysalis
- HEAVY ACTION:**
- THE GAME—Queen—Elektra
  - PANORAMA—Cars—Elektra
  - ANYTIME ANYPLACE ANYWHERE—Rossington Collins—MCA
  - PETER GABRIEL—Mercury
  - CRIMES OF PASSION—Pat Benatar—Chrysalis
  - BEATIN' THE ODDS—Molly Hatchet—Epic
  - HOLD OUT—Jackson Browne—Asylum
  - BACK IN BLACK—AC/DC—Atlantic
  - PARIS—Supertramp—A&M
  - EMOTIONAL RESCUE—Rolling Stones—Rolling Stones

## WOUR-FM/UTICA

- ADDS:**
- DARK ROOM—Angel City—Epic
  - EASTERN WIND—Chris DeBurgh—A&M
  - FACE TO FACE—Rick Derringer—Blue Sky
  - HARD RIDE—Pirates—Pacific Arts
  - HUMANS—Bruce Cockburn—Millennium
  - I'M NOT STRANGE—Keith Sykes—Backstreet/MCA
  - TROUBLE IN SCHOOL—Private Lines—Passport
- HEAVY ACTION:**
- EMOTIONAL RESCUE—Rolling Stones—Rolling Stones
  - PANORAMA—Cars—Elektra
  - THE GAME—Queen—Elektra
  - ARE HERE—Kings—Elektra
  - HOLD OUT—Jackson Browne—Asylum
  - EMPTY GLASS—Pete Townshend—Atco
  - CRIMES OF PASSION—Pat Benatar—Chrysalis
  - BARRY GOUDREAU—Epic/Portrait
  - "A"—Jethro Tull—Chrysalis
  - VOICES—Hall & Oates—RCA

## WMMR-FM/PHILADELPHIA

- ADDS:**
- BILLY BURNETTE—Col
  - DEFACE THE MUSIC—Utopia—Bearsville
  - NOTHIN' MATTERS—John Cougar—Rivo
  - TELEKON—Gary Numan—Atco
- HEAVY ACTION:**
- THE GAME—Queen—Elektra
  - EMOTIONAL RESCUE—Rolling Stones—Rolling Stones
  - DRAMA—Yes—Atlantic
  - CRIMES OF PASSION—Pat Benatar—Chrysalis
  - PETER GABRIEL—Mercury
  - ONE STEP CLOSER—Doobie Brothers—WB
  - PANORAMA—Cars—Elektra
  - BACK IN BLACK—AC/DC—Atlantic
  - AUDIO-VISIONS—Kansas—Kirshner
  - PARIS—Supertramp—A&M

## WYDD-FM/PITTSBURGH

- ADDS:**
- CIVILIZED EVIL—Jean Luc Ponty—Atlantic
  - CLUES—Robert Palmer—Island
  - DEEP INSIDE MY HEART (single)—Randy Meisner—Epic
  - DEFACE THE MUSIC—Utopia—Bearsville
  - FREEDOM OF CHOICE—Devo—WB
- HEAVY ACTION:**
- HOLD OUT—Jackson Browne—Asylum
  - ANYTIME ANYPLACE ANYWHERE—Rossington Collins—MCA
  - THE GAME—Queen—Elektra
  - EMOTIONAL RESCUE—Rolling Stones—Rolling Stones
  - FULL MOON—Charlie Daniels—Epic
  - AUDIO-VISIONS—Kansas—Kirshner
  - CRIMES OF PASSION—Pat Benatar—Chrysalis
  - DRAMA—Yes—Atlantic
  - ONE STEP CLOSER—Doobie Brothers—WB
  - BEATIN' THE ODDS—Molly Hatchet—Epic

## WHFS-FM/WASHINGTON, D.C.

- ADDS:**
- BRAIN DAMAGE—Brion Briggs—Bearsville
  - DEFACE THE MUSIC—Utopia—Bearsville
  - HUMANS—Bruce Cockburn—Millennium
  - MADE IN BRITAIN—Various Artists—Polydor
  - OINGO BOINGO—IRS
  - RED, GREEN AND BLACK—Black Slate—Alligator
  - STRANGLERS IV—Stranglers—IRS
- HEAVY ACTION:**
- WILD PLANET—B-52's—WB
  - I JUST CAN'T STOP IT—English Beat—Sire
  - PANORAMA—Cars—Elektra
  - TELEKON—Gary Numan—Atco
  - SCARY MONSTERS—David Bowie—RCA
  - UPRISING—Bob Morley—Island
  - DISTINGUISHING MARKS—Fingerpritz—Virgin
  - TIDDLYWINKS—NRBQ—Red Rooster
  - CLUES—Robert Palmer—Island
  - BREAKING THROUGH THE ICE AGE—Ellen Shipley—RCA

## WKLS-FM/ATLANTA

- ADDS:**
- MICHAEL SCHENKER—Chrysalis
- HEAVY ACTION:**
- THE GAME—Queen—Elektra
  - ALIVE—Kenny Loggins—Col
  - BACK IN BLACK—AC/DC—Atlantic
  - HOLD OUT—Jackson Browne—Asylum
  - CRIMES OF PASSION—Pat Benatar—Chrysalis
  - FULL MOON—Charlie Daniels—Epic
  - PANORAMA—Cars—Elektra
  - EMOTIONAL RESCUE—Rolling Stones—Rolling Stones
  - BEATIN' THE ODDS—Mally Hatchet—Epic
  - WILD PLANET—B-52's—WB



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

# Record World Album Airplay



OCTOBER 11, 1980

## TOP AIRPLAY



**CRIMES OF PASSION**  
PAT BENATAR  
Chrysalis

### MOST AIRPLAY

- CRIMES OF PASSION—Pat Benatar—Chrysalis (39)
- PANORAMA—Cars—Elektra (35)
- THE GAME—Queen—Elektra (36)
- EMOTIONAL RESCUE—Rolling Stones—Rolling Stones (29)
- BACK IN BLACK—AC/DC—Atlantic (26)
- HOLD OUT—Jackson Browne—Asylum (24)
- PARIS—Supertramp—A&M (21)
- AUDIO-VISIONS—Kansas—Kirshner (17)
- ONE STEP CLOSER—Doobie Brothers—WB (17)
- BEATIN' THE ODDS—Molly Hatchet—Epic (16)

### WYMX-FM/AUGUSTA

- ADDS:**
- DARK ROOM—Angel City—Epic
  - IT'S WHAT'S INSIDE THAT COUNTS—Critical Mass—MCA
  - McGUINN HILLMAN—Capitol
  - SONGS I LOVE TO SING—Slim Whitman—Epic
  - THUNDER—Atco
  - WILD PLANET—B-52's—WB

### HEAVY ACTION:

- ONE STEP CLOSER—Doobie Brothers—WB
- CRIMES OF PASSION—Pat Benatar—Chrysalis
- THE GAME—Queen—Elektra
- PANORAMA—Cars—Elektra
- AUDIO-VISIONS—Kansas—Kirshner
- 24 CARROTS—Al Stewart—Arista
- HOLD OUT—Jackson Browne—Asylum
- EMOTIONAL RESCUE—Rolling Stones—Rolling Stones
- BEATIN' THE ODDS—Molly Hatchet—Epic
- PARIS—Supertramp—A&M

### ZETA 7-FM/ORLANDO

- ADDS:**
- I'M NOT STRANGE—Keith Sykes—Backstreet/MCA
  - NOTHIN' MATTERS—John Cougar—Riva
  - TWO "B'S" PLEASE—Robbin Thompson—Ovation

### HEAVY ACTION:

- THE GAME—Queen—Elektra
- PANORAMA—Cars—Elektra
- BEATIN' THE ODDS—Molly Hatchet—Epic
- ONE STEP CLOSER—Doobie Brothers—WB

- DRAMA—Yes—Atlantic
- AUDIO-VISIONS—Kansas—Kirshner
- CRIMES OF PASSION—Pat Benatar—Chrysalis
- BACK IN BLACK—AC/DC—Atlantic
- PARIS—Supertramp—A&M
- REACH FOR THE SKY—Allman Brothers—Arista

### WSHE-FM/FT. LAUDERDALE

- ADDS:**
- CLUES—Robert Palmer—Island
  - DEFACE THE MUSIC—Utopia—Bearsville
  - HUMANESQUE—Jack Green—RCA
  - IT'S WHAT'S INSIDE THAT COUNTS—Critical Mass—MCA
  - LITTLE STEVIE ORBIT—Steve Forbert—Nemperor
  - MICHAEL SCHENKER—Chrysalis

### HEAVY ACTION:

- PANORAMA—Cars—Elektra
- DRAMA—Yes—Atlantic
- ONE STEP CLOSER—Doobie Brothers—WB
- BEATIN' THE ODDS—Molly Hatchet—Epic
- THE GAME—Queen—Elektra
- AUDIO-VISIONS—Kansas—Kirshner
- BACK IN BLACK—AC/DC—Atlantic
- CRIMES OF PASSION—Pat Benatar—Chrysalis
- ALIVE—Kenny Loggins—Col
- PETER GABRIEL—Mercury

### WMMS-FM/CLEVELAND

- ADDS:**
- DEFACE THE MUSIC—Utopia—Bearsville
  - DISTINGUISHING MARKS—Fingerpritz—Virgin
  - HUMANS—Bruce Cockburn—Millennium
  - I'M NOT STRANGE—Keith Sykes—Backstreet/MCA
  - MICHAEL SCHENKER—Chrysalis
  - SHADOWS AND LIGHT—Joni Mitchell—Asylum
  - TAKING LIBERTIES—Elvis Costello—Col

### HEAVY ACTION:

- HEARTLAND—Michael Stanley—EMI-America
- ALIVE—Kenny Loggins—Col
- THE GAME—Queen—Elektra
- HOLD OUT—Jackson Browne—Asylum
- CRIMES OF PASSION—Pat Benatar—Chrysalis
- AMERICAN NOISE—Planet
- PANORAMA—Cars—Elektra
- PLAYIN' FOR KEEPS—Eddie Money—Col
- NEVER RUN NEVER HIDE—Benny Mardones—Polydor
- EMOTIONAL RESCUE—Rolling Stones—Rolling Stones

### WABX-FM/DETROIT

- ADDS:**
- CONTRACTUAL OBLIGATION ALBUM—Monty Python—Arista
  - CROSS-EYED AND PAINLESS (single)—Talking Heads—Sire
  - TAKING LIBERTIES—Elvis Costello—Col

- HEAVY ACTION:**
- EMOTIONAL RESCUE—Rolling Stones—Rolling Stones
  - BACK IN BLACK—AC/DC—Atlantic
  - PLAYIN' FOR KEEPS—Eddie Money—Col
  - CRIMES OF PASSION—Pat Benatar—Chrysalis
  - PANORAMA—Cars—Elektra
  - THE GAME—Queen—Elektra
  - URBAN COWBOY—Original Soundtrack—Full Moon/Asylum
  - 707—Casablanca
  - BARRY GOUDREAU—Epic/Portrait
  - DRAMA—Yes—Atlantic

### KSHE-FM/ST. LOUIS

- ADDS:**
- DARK ROOM—Angel City—Epic
  - DEFACE THE MUSIC—Utopia—Bearsville
  - HUMANS—Bruce Cockburn—Millennium
  - I'M ONLY HUMAN—Michael Des Barres—Dreamland
  - McGUINN HILLMAN—Capitol

### HEAVY ACTION:

- DRAMA—Yes—Atlantic
- BEATIN' THE ODDS—Molly Hatchet—Epic
- "A"—Jethro Tull—Chrysalis
- AUDIO-VISIONS—Kansas—Kirshner
- HEARTLAND—Michael Stanley—EMI-America
- EMOTIONAL RESCUE—Rolling Stones—Rolling Stones
- HOLD OUT—Jackson Browne—Asylum
- THE GAME—Queen—Elektra
- PANORAMA—Cars—Elektra
- CRIMES OF PASSION—Pat Benatar—Chrysalis

### WQFM-FM/MILWAUKEE

- ADDS:**
- CLUES—Robert Palmer—Island
  - DARK ROOM—Angel City—Epic
  - TAKING LIBERTIES—Elvis Costello—Col
  - THUNDER—Atco
  - LITTLE STEVIE ORBIT—Steve Forbert—Nemperor

### HEAVY ACTION:

- ONE STEP CLOSER—Doobie Brothers—WB
- PARIS—Supertramp—A&M
- THE GAME—Queen—Elektra
- BACK IN BLACK—AC/DC—Atlantic
- SCARY MONSTERS—David Bowie—RCA
- CRIMES OF PASSION—Pat Benatar—Chrysalis
- AUDIO-VISIONS—Kansas—Kirshner
- PANORAMA—Cars—Elektra
- HOLD OUT—Jackson Browne—Asylum
- ONE TRICK PONY—Paul Simon—WB

### WLPX-FM/MILWAUKEE

- ADDS:**
- DEFACE THE MUSIC—Utopia—Bearsville
  - MAN OVERBOARD—Bob Welch—Capitol
  - REACH FOR THE SKY—Allman Brothers—Arista

- HEAVY ACTION:**
- ONE STEP CLOSER—Doobie Brothers—WB
  - PARIS—Supertramp—A&M
  - THE GAME—Queen—Elektra
  - BACK IN BLACK—AC/DC—Atlantic
  - TAKING LIBERTIES—Elvis Costello—Col
  - SCARY MONSTERS—David Bowie—RCA
  - CRIMES OF PASSION—Pat Benatar—Chrysalis
  - AUDIO-VISIONS—Kansas—Kirshner
  - HOLD OUT—Jackson Browne—Asylum
  - PANORAMA—Cars—Elektra

### KTXQ-FM/DALLAS

- ADDS:**
- HEARTLAND—Michael Stanley—EMI-America
  - DARK ROOM—Angel City—Epic

### HEAVY ACTION:

- ONE STEP CLOSER—Doobie Brothers—WB
- AUDIO-VISIONS—Kansas—Kirshner
- PLAYIN' FOR KEEPS—Eddie Money—Col
- PANORAMA—Cars—Elektra
- CRIMES OF PASSION—Pat Benatar—Chrysalis
- REACH FOR THE SKY—Allman Brothers—Arista
- EMOTIONAL RESCUE—Rolling Stones—Rolling Stones
- HOLD OUT—Jackson Browne—Asylum
- PETER GABRIEL—Mercury
- 24 CARROTS—Al Stewart—Arista

### KBPI-FM/DENVER

- ADDS:**
- CLUES—Robert Palmer—Island
  - LITTLE STEVIE ORBIT—Steve Forbert—Nemperor
  - NOTHIN' MATTERS—John Cougar—Riva
  - SHADOWS AND LIGHT—Joni Mitchell—Asylum
  - TWO "B'S" PLEASE—Robbin Thompson—Ovation

### HEAVY ACTION:

- EMOTIONAL RESCUE—Rolling Stones—Rolling Stones
- HOLD OUT—Jackson Browne—Asylum
- CRIMES OF PASSION—Pat Benatar—Chrysalis
- ONE STEP CLOSER—Doobie Brothers—WB
- ALIVE—Kenny Loggins—Col
- ANYTIME ANYPLACE ANYWHERE—Rossington Collins—MCA
- ONE TRICK PONY—Paul Simon—WB
- PARIS—Supertramp—A&M
- REACH FOR THE SKY—Allman Brothers—Arista
- THERE & BACK—Jeff Beck—Epic

### KOME-FM/SAN JOSE

- ADDS:**
- LITTLE STEVIE ORBIT—Steve Forbert—Nemperor
  - ONE STEP CLOSER—Doobie Brothers—WB
  - SCARY MONSTERS—David Bowie—RCA
  - TAKING LIBERTIES—Elvis Costello—Col
  - TELEKON—Gary Numan—Atco

- HEAVY ACTION:**
- BACK IN BLACK—AC/DC—Atlantic
  - WILD PLANET—B-52's—WB
  - CRIMES OF PASSION—Pat Benatar—Chrysalis
  - HOLD OUT—Jackson Browne—Asylum
  - PANORAMA—Cars—Elektra
  - GAMMA II—Gamma—Elektra
  - ALIVE—Kenny Loggins—Col
  - PLAYIN' FOR KEEPS—Eddie Money—Col
  - THE GAME—Queen—Elektra
  - EMOTIONAL RESCUE—Rolling Stones—Rolling Stones

### KSJO-FM/SAN JOSE

- ADDS:**
- BRIGHT EYES (single)—Robbin Thompson—Ovation
  - CROSS-EYED AND PAINLESS (single)—Talking Heads—Sire
  - DEFACE THE MUSIC—Utopia—Bearsville
  - DISTINGUISHING MARKS—Fingerpritz—Virgin
  - FACE TO FACE—Rick Derringer—Blue Sky
  - OINGO BOINGO—IRS
  - WILD PLANET—B-52's—WB

### HEAVY ACTION:

- THE GAME—Queen—Elektra
- PARIS—Supertramp—A&M
- AGAINST THE WIND—Bob Seeger—Capitol
- EMOTIONAL RESCUE—Rolling Stones—Rolling Stones
- PANORAMA—Cars—Elektra
- McVICAR—Original Soundtrack—Polydor
- CRIMES OF PASSION—Pat Benatar—Chrysalis
- BACK IN BLACK—AC/DC—Atlantic
- 24 CARROTS—Al Stewart—Arista
- PLAYIN' FOR KEEPS—Eddie Money—Col

### KWST-FM/LOS ANGELES

- ADDS:**
- I'M NOT STRANGE—Keith Sykes—Backstreet/MCA
  - I'M ONLY HUMAN—Michael Des Barres—Dreamland
  - McGUINN HILLMAN—Capitol

### HEAVY ACTION:

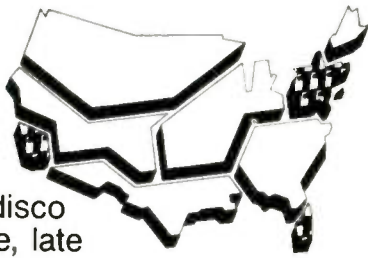
- EMOTIONAL RESCUE—Rolling Stones—Rolling Stones
- THE GAME—Queen—Elektra
- FREEDOM OF CHOICE—Devo—WB
- CRIMES OF PASSION—Pat Benatar—Chrysalis
- PANORAMA—Cars—Elektra
- DRAMA—Yes—Atlantic
- BACK IN BLACK—AC/DC—Atlantic
- HOLD OUT—Jackson Browne—Asylum
- PRETENDERS—Sire
- DUKE—Genesis—Atlantic

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

WQBK-FM	WKDF-FM	KG6-FM
WAQX-FM	WQRS-FM	KZAP-FM
WMJQ-FM	KZEW-FM	KZOK-FM
WWWW-FM	KLQL-FM	KZAM-AM
Y95-FM	KLBK-FM	KZEL-FM
WXRT-FM	KFML-AM	KQFM-FM

# The Record World

# 1



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

**P. Benatar:** a WBSB, a WIFI, a WYRE, on KEARTH, a KFI, a KFRC, d30 KSF, a F105, a34 JB105, e Q107, a39 ROCK102, 30-16 14Q.

**C. Cross:** a WAXY, 30-28 WBSB, a WFBR, a25 WPGC, a28 WRKO, a WYRE, a28 PRO-FM, a40 ROCK102.

**R. Daltrey:** on WCAO, d30 WFBR, a WFIL, on WIFI, 28-26 WRKO, a KFI, 39-36 Y100.

**Devo:** a47 WABC, on WBSB, 7-3 WIFI, on WKTU, 21-15 WTIC-FM, 12-9 WXKS, 2-1 KEARTH, 8-3 KFI, 20-16 KFRC, 1-1 KRLA, 20-10 KSF, 18-14 PRO-FM, 12-7 JB105, 30-29 Q107, 25-21 ROCK102, 3-7 Y100.

**Doobie Bros.:** 21-20 WABC, 22-12 WAXY, 18-17 WBSB, 12-4 WCAO, 22-9 WFBR, 11-7 WFIL, 18-10 WIFI, 16-5 WKBW, d23 WKYS, 17-10 WNBC, 9-6 WPGC, 8-4 WRKO, 5-2 WTIC-FM, 26-12 WXKS, 4-3 WYRE, 17-15 KEARTH, 19-16 KFI, 12-8 KFRC, d24 KRLA, 7-5 KSF, 13-7 PRO-FM, 14-9 JB105, on K101, 8-4 KC101, 14-17 Q107, 10-5 ROCK102, a31 Y100, 17-14 14Q.

**Jacksons:** 47-28 WABC, a WAXY, on WBSB, 28-18 WFBR, a30 WIFI, on WKTU, 19-15 WPGC, a29 WTIC-FM, 36-22 WXKS, d27 WYRE, 25-22 KEARTH, d28 KFI, d28 KFRC, d29 KSF, 30-19 PRO-FM, 27-25 JB105, a33 ROCK102, 32-27 Y100, a30 14Q.

**B. Joel:** ahp WABC, e WNBC, a30 WTIC-FM, 25-25 KRLA, on KSF, a26 PRO-FM, a35 JB105.

**Hall & Oates:** d30 WAXY, 28-25 WBSB, d25 WCAO, 27-20 WFBR, d29 WFIL, d25 WIFI, d26 WKBW, on WKYS, a22 WPGC, 24-22 WRKO, on WXKS, 27-22 WYRE, 30-27 KEARTH, d30 KFI, on KSF, 29-23 PRO-FM, 29-27 JB105, a K101, 28-25 KC101, 39-36 ROCK102, 29-27 14Q.

**S. Mills:** 14-13 WABC, 27-26 WBSB, 8-2 WCAO, 2-2 WFBR, 22-18 WFIL, 20-15 WIFI, 8-15 WKBW, 19-16 WKTU, 37-25 WKYS, 22-12 WNBC, 2-1 WPGC, 19-15 WRKO, 19-16 WTIC-FM, 14-16 WXKS, 10-7 WYRE, 7-6 KEARTH, 26-22 KFI, 23-22 KFRC, 9-8 KRLA, 19-18 KSF, 28-24 PRO-FM, 13-11 JB105, on K101, 17-14 KC101, a26 ROCK102, 33-23 Y100, 19-18 14Q.

**Pointer Sisters:** 33-22 WABC, 6-2 WAXY, 2-4 WBSB, 5-3 WCAO, 15-11 WFIL, 21-13 WIFI, a WKTU, 7-6 WKYS, 28-19 WNBC, 6-10 WPGC, a20 WRKO, 6-3 WTIC-FM, 7-14 WXKS, 1-5 WYRE, 18-10 KEARTH, 11-11 KFI, 27-21 KFRC, 14-7 KRLA, 16-9 KSF, 11-6 PRO-FM, 16-10 JB105, on K101, 11-9 KC101, 6-5 Q107, 24-23 ROCK102, 6-5 Y100, 20-16 14Q.

**C. Richard:** on WAXY, 27-22 WCAO, 29-24 WFBR, 27-23 WFIL, 30-28 WIFI, 27-21 WKBW, 21-18 WPGC, 20-13 WRKO, 25-19 WTIC-FM, 17-13 WYRE, d28 KEARTH, 27-25 KFI, d27 KFRC, a KRLA, on KSF, 27-17 PRO-FM, 20-15 JB105, on K101, 21-18 KC101, e Q107, 31-29 ROCK102, 24-20 14Q.

**K. Rogers:** hb-34 WABC, on WAXY, on WBSB, d30 WCAO, d26 WFBR, 28-19 WFIL, d26 WIFI, d24 WKBW, 25-18 WNBC, 24-21 WPGC, 29-24 WRKO, d28 WTIC-FM, a WXKS, d26 WYRE, 29-24 KEARTH, 30-23 KFI, d29 KFRC, d18 PRO-FM, a F105, 30-27 KC101, 40-9 ROCK102, 27-24 14Q.

**Rolling Stones:** a42 WABC, on WBSB, a WIFI, a30 WNBC, a WYRE, 26-23 KEARTH, 22-20 KFRC, a KRLA, 28-27 KSF, a F105, a33 JB105, e Q107.

**D. Ross (I'm):** 19-17 WABC, d29 WAXY, 19-7 WFBR, a27 WFIL, d24 WIFI, a WKBW, 13-13 WKTU, 11-9 WKYS, a29 WNBC, 7-4 WPGC, 22-19 WXKS, 30-20 WYRE, d30 KEARTH, a KFI, a23 KRLA, 29-20 KSF, 23-12 PRO-FM, 21-18 JB105, 20-10 KC101, 12-12 Y100.

**L. Sayer:** a WBSB, d28 WCAO, d28 WFBR, a WKBW, a30 WRKO, d28 WYRE, a KEARTH, a KFI, a KSF.

**C. Simon:** 41-38 WABC, 21-10 WAXY, 13-12 WBSB, 12-10 WFBR, 19-15 WFIL, 10-8 WKBW, 17-8 WPGC, 7-9 WRKO, 13-10 WTIC-FM, d23 WXKS, 5-2 WYRE, 19-18 KEARTH, d26 KRLA, 4-2 JB105, on K101, 19-16 KC101, 16-10 Q107, 14-10 ROCK102, 25-35 Y100, 2-2 14Q.

**D. Summer (Wand):** 35-19 WABC, 24-19 WAXY, a WBSB, 26-14 WFBR, 25-22 WFIL, 22-20 WIFI, 15-11 WKBW, d17 WKTU, e-30 WKYS, 23-15 WNBC, 16-12 WPGC, 23-18 WTIC-FM, 28-28 WXKS, 24-14 WYRE, 11-5 KEARTH, 13-7 KFI, 19-17 KFRC, 21-13 KRLA, 18-8 KSF, 24-16 PRO-FM, 24-20 JB105, 24-12 KC101, d14 Q107, 33-17 ROCK102, 19-16 Y100, 22-17 14Q.

**Supertramp:** 28-26 WAXY, d30 WBSB, d29 WFBR, 23-23 WIFI, 23-16 WKBW, 27-24 WTIC-FM, a WYRE, d29 KEARTH, on KFI, rea30 KFRC, 30-24 KSF, 26-21 PRO-FM, 25-23 JB105, 28-20 ROCK102, 36-34 Y100, 23-21 14Q.

**Vapors:** a KEARTH, a KFI, a KFRC, on PRO-FM, on JB105.

# 2



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

**P. Benatar:** e WANS-FM, a WAYS, e WBBQ, d29 WCGQ, a WCIR, a WFLB, e WGH, a WHHY, a WISE, a40 WIVY, a WMC-FM, a WSKZ, a34 KJ100, e KX-104, d30 KXX-106, a Q105, a V100, a29 Z102, e 92Q, a30 94Q.

**J. Browne:** d37 WANS-FM, e WAYS, a WBBQ, d30 WBSR, e WCIR, a WERC, d28 WISE, d38 WIVY, 24-21 WLAC, e WMC-FM, e WRJZ, e KX-104, 27-23 KXX-106, d29 Q105, e V100, e Z102, a 94Q.

**C. Cross:** a WBSR, d28 WCGQ, a WCIR, a WGH, a WHHY, e WIVY, a WLCY, a WRFC, a WRJZ, d27 WSGN, d29 KXX-106, d28 Q105.

**D. Hall & J. Oates:** 30-25 WAKY, 38-30 WANS-FM, d30 WAYS, e WBBQ, 27-23 WBSR, 30-27 WCGQ, e WCIR, 27-20 WERC, 35-30 WFLB, 22-19 WGH, e WHBQ, d29 WHHY, 37-30 WISE, a WIVY, a WKIX, d23 WLAC, 29-28 WLCY, d25 WMC-FM, e WRFC, d32 WRJZ, 30-25 WSGA, 37-34 BJ-105, a KJ100, 30-27 KX-104, 30-26 KXX-106, e Q105, a28 Z93, 33-27 Z102, e 92Q, 22-17 94Q.

**J. Hall:** a31 WAKY, e WANS-FM, a WAYS, e WBBQ, e WCGQ, a WCIR, a WFLB, e WISE, a WLAC, a KJ100, d30 KX-104, 22-20 KXX-106, a30 Z93, e 94Q.

**Jacksons:** d34 WANS-FM, d28 WAYS, d26 WBBQ, e WBSR, e WCIR, d34 WFLB, 29-20 WHBQ, d30 WHHY, d33 WISE, 40-37 WIVY, e WKIX, d19 WLAC, 23-22 WMC-FM, e WRJZ, 28-24 WSGA, d29 WSGN, e WSKZ, 29-26 KX-104, e KXX-106, 29-20 Q105, e V100, 30-27 Z93, e 92Q.

**Korgis:** a WBBQ, a WBSR, a WIVY, a WRJZ, e WSKZ, a KX-104, a KXX-106, e 94Q.

**W. Nelson:** 18-8 WAKY, 17-15 WANS-FM, 21-14 WAYS, 23-15 WBBQ, e WBSR, 27-26 WCGQ, 16-10 WCIR, 13-6 WERC, 30-25 WFLB, e WGH, e WHBQ, 13-11 WHHY, 22-16 WISE, 35-33 WIVY, 19-17 WKIX, 15-12 WLAC, 21-8 WLCY, 19-17 WMC-FM, 10-9 WQXI, 30-22 WRFC, 19-11 WRJZ, 18-17 WSGA, 23-13 WSGN, 7-4 WSKS, 21-18 KX-104, 16-14 KXX-106, 27-26 Q105, 18-12 Z93, 30-25 Z102, 27-25 92Q, 6-2 94Q.

**Pointer Sisters:** 13-13 WAKY, 4-3 WANS-FM, 6-5 WAYS, 6-5 WBBQ, 15-14 WBSR, 6-4 WCIR, 5-3 WERC, 28-18 WFLB, 24-18 WHBQ, 3-1 WISE, 9-7 WIVY, 5-3 WKIX, 10-7 WLAC, 14-11 WMC-FM, 4-3 WRFC, 5-6 WRJZ, 2-2 WSGA, 5-8 WSGN, 4-5 WSKZ, 12-8 BJ-105, 25-25 KJ-100, 5-4 KX-104, 3-1 KXX-106, 11-11 Q105, 16-13 V100, 3-6 Z93, 10-3 Z102, 19-17 92Q.

**C. Richard:** 26-24 WAKY, 27-20 WANS-FM, e WAYS, 27-22 WBBQ, e WBSR, 24-23 WCGQ, 28-25 WCIR, 24-23 WERC, d33 WFLB, e WGH, 28-22 WHHY, 34-29 WISE, 31-28 WIVY, e WKIX, e WLAC, 27-24 WLCY, 22-21 WMC-FM, 25-23 WQXI, 27-23 WRFC, 30-29 WRJZ, 27-23 WSGA, 24-17 WSGN, 16-11 WSKZ, 21-17 BJ-105, 25-23 KX-104, 19-15 KXX-106, 24-22 Q105, 26-24 V100, 23-20 Z93, 27-22 Z102, 25-22 92Q, 17-12 94Q.

**K. Rogers:** 33-29 WAKY, d28 WANS-FM, d21 WAYS, 29-24 WBBQ, 10-5 WBSR, e WCGQ, e WCIR, 28-18 WERC, d31 WFLB, d29 WHBQ, d24 WHHY, d27 WISE, 37-30 WIVY, e WKIX, d18 WLAC, 30-26 WLCY, 24-23 WMC-FM, d21 WQXI, d29 WRFC, d26 WRJZ, 32-22 WSGA, 27-23 WSGN, d25 WSKZ, 36-33 BJ-105, d31 KJ-100, d28 KX-104, d24 KXX-106, 30-27 Q105, a V100, 27-13 Z93, 32-26 Z102, d27 92Q, 24-19 94Q.

**Rolling Stones:** e WANS-FM, e WBBQ, e WCIR, d30 WERC, e WHHY, d34 WISE, 39-36 WIVY, 21-16 WLAC, e WMC-FM, a31 WSGA, e KX-104, 29-25 KXX-106, e Q105, 29-26 Z93, e 92Q, e 94Q.

**D. Ross:** 16-13 WAYS, 24-19 WBBQ, e WBSR, d29 WCIR, d29 WERC, 27-23 WFLB, 13-7 WGH, a WHBQ, 17-14 WHHY, a WISE, 27-24 WIVY, d23 WKIX, d19 WQXI, a WRFC, 17-5 WSGA, 30-24 WSGN, e KX-104, 23-18 KXX-106, 20-13 Q105, 28-25 Z93, 19-14 Z102, a28 94Q.

**L. Sayer:** a WANS-FM, d25 WAYS, d28 WBBQ, e WBSR, e WCGQ, e WCIR, a WERC, d24 WGH, a WHBQ, e WHHY, 38-35 WIVY, e WLAC, d30 WLCY, d30 WRFC, d30 WRJZ, a30 WSGA, e KJ-100, e KX-104, e Q105, a V100, a31 Z102, e 92Q, 29-24 94Q.

**B. Scaggs:** 7-10 WAKY, 5-3 WAYS, 4-4 WBBQ, 9-5 WCGQ, 4-3 WFLB, 18-18 WGH, 16-16 WHBQ, 5-4 WHHY, 13-10 WISE, 17-13 WIVY, 8-5 WKIX, 3-3 WLAC, 8-4 WLCY, 1-2 WRFC, 13-10 WRJZ, 1-2 WSKZ, 25-21 BJ-105, 12-11 KJ-100, 12-12 KX-104, 2-3 KXX-106, 6-6 Q105, 17-11 V100, 4-8 94Q.

**D. Summer (Wand):** 24-20 WAKY, 19-9 WANS-FM, 23-18 WAYS, 18-14 WBBQ, 16-10 WBSR, d30 WCGQ, 27-21 WCIR, 18-8 WERC, 33-27 WFLB, a WGH, d26 WHBQ, 18-13 WHHY, 7-6 WISE, 25-21 WIVY, d24 WKIX, e WLAC, 15-12 WMC-FM, 24-13 WQXI, d26 WRFC, 27-21 WRJZ, 25-21 WSGA, 25-19 WSGN, 18-12 WSKZ, 29-26 BJ-105, 20-20 KJ-100, 20-13 KX-104, 26-21 KXX-106, 19-17 Q105, 30-28 V100, 24-21 Z93, 23-17 Z102, 20-15 92Q, 19-16 94Q.

**Supertramp:** 33-26 WANS-FM, 30-23 WAYS, 26-21 WBBQ, e WBSR, 26-22 WCGQ, e WCIR, 22-21 WERC, e WFLB, d30 WHBQ, 28-25 WHHY, 25-20 WISE, 30-26 WIVY, e WLAC, 25-24 WMC-FM, a WRFC, 31-27 WRJZ, a WSGN, 20-17 WSKZ, 30-27 BJ-105, e KJ-100, d29 KX-104, 25-22 KXX-106, 28-21 Q105, 27-26 V100, 25-19 Z93, 26-21 Z102, e 92Q, 27-25 94Q.

**S. Wonder:** e WANS-FM, 28-27 WAYS, d30 WCIR, 20-17 WHBQ, 34-32 WIVY, a WMC-FM, d31 WRFC, a29 WSGA, 21-18 94Q.

# Hottest:

**Rock**

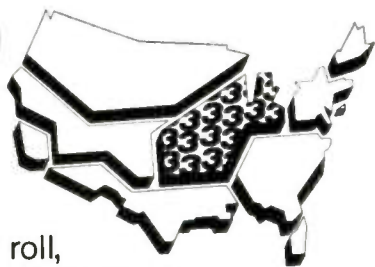
Pat Benatar, Daryl Hall & John Oates, Leo Sayer

**Disco**

Diana Ross

# Radio Marketplace

## 3



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

**P. Benatar:** d18 CKLW, d16 WDRQ, 30-16 WEFM, a WGCL, a WIKS, on WSKS-FM, 22-20 KBEQ, a KSLQ, a 92X, a 96KX.

**J. Browne:** 27-26 WDRQ, 27-18 WEFM, a WLS, on WOKY, a26 WSKS-FM, a29 WZUU, d30 WZZP, 4-4 KBEQ, d24 KSLQ, on 92X, 19-14 96KX.

**I. Cara:** a WFFM, 18-17 WHB, on WPEZ, 27-26 WZUU, 23-19 WZZP, a KSLQ.

**C. Cross:** a WFFM, a WLS, a WOKY, on KBEQ, a 96KX.

**Debbie Brothers:** 14-14 CKLW, 10-10 WDRQ, 8-2 WEFM, 8-7 WEFM, 10-5 WGCL, 16-12 WHB, 21-15 WIKS, 16-11 WLS, 4-3 WNDE, 13-10 WOKY, on WPEZ, 14-12 WSKS-FM, d5 WYYS, 26-20 WZUU, 20-9 WZZP, 1-1 KBEQ, 7-3 KSLQ, 21-20 KXOK, 20-14 Q102, 9-3 92X, 13-8 96KX.

**D. Hall & J. Oates:** a CKLW, a WDRQ, 24-23 WEFM, 19-17 WFFM, a WGCL, a WIKS, 27-26 WOKY, a WPEZ, 28-24 WSKS-FM, d28 WYYS, d29 WZZP, 19-12 KBEQ, d23 KSLQ, 12-3 96KX.

**Jacksons:** d30 CKLW, d29 WDRQ, d22 WGCL, a WIKS, on WZZP, on KSLQ.

**B. Joel:** a CKLW, a WIKS, a WLS.

**A. Murray:** on WGCL, a22 WHB, on WPEZ, a30 WZUU, on WZZP.

**W. Nelson:** 1-1 WHB, d22 WNDE, 17-13 WOKY, a WPEZ, on WSKS-FM, 30-27 WZUU, d28 WZZP, 3-6 KBEQ, d20 KSLQ.

**Pointer Sisters:** 9-4 CKLW, 9-6 WDRQ, 5-5 WFFM, 28-23 WGCL, 22-16 WIKS, 15-11 WNDE, on WPEZ, 17-13 WSKS-FM, d7 WYYS, 16-8 WZUU, 14-6 WZZP, 14-8 KSLQ, 14-10 KXOK, 12-7 Q102, 23-17 92X, 6-9 96KX.

**C. Richard:** 29-25 CKLW, d25 WDRQ, 28-27 WFFM, 22-21 WGCL, 20-17 WNDE, 26-25 WOKY, a WPEZ, 22-18 WSKS-FM, 28-18 WZZP, a KSLQ, 30-26 Q102, 24-21 92X, a 96KX.

**K. Rogers:** d9 CKLW, d9 WDRQ, 21-15 WFFM, on WGCL, 23-21 WHB, d32 WIKS, 22-13 WNDE, d28 WOKY, on WPEZ, 26-21 WSKS-FM, d25 WYYS, d24 WZUU, d24 WZZP, 24-11 KSLQ, 30-27 KXOK, a33 Q102, a24 92X, a27 96KX.

**D. Ross:** 23-23 CKLW, 29-27 WDRQ, a27 WGCL, 22-13 WNDE, 26-21 WSKS-FM, a KSLQ.

**L. Sayer:** d30 WDRQ, 26-24 WFFM, 21-20 WHB, a WIKS, d30 WOKY on WZUU, on WZZP, 14-9 KBFQ, d25 KSLQ, 29-23 KXOK, 25-22 96KX.

**M. Scaggs:** a28 WEFM, 2-2 WFFM, 27-25 WGCL, 11-9 WHB, 11-8 WIKS, d37 WLS, 10-8 WNDE, 15-12 WOKY, on WPEZ, 7-4 WSKS-FM, d18 WYYS, 2-2 WZUU, 4-5 WZZP, 20-18 KBEQ, 3-2 KSLQ, 11-8 KXOK, 2-6 Q102, 19-10 92X, 2-6 96KX.

**707:** 10-6 CKLW, 11-5 WDRQ, a WGCL.

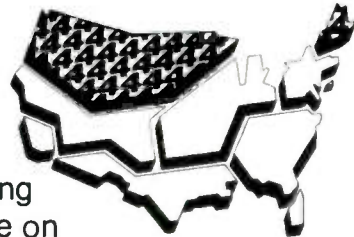
**Supertramp:** a CKLW, on WDRQ, 25-24 WEFM, d29 WGCL, a28 WSKS-FM, 21-19 KBEQ, 25-21 KSLQ, 32-27 Q102, 25-22 92X, 20-17 96KX.

**A. Thomson:** 27-26 WFFM, 23-23 WOKY, a WZUU, 12-8 KBEQ, 15-10 KSLQ, a30 KXOK, 27-23 96KX.

**B.O.S.**

Jacksons

## 4



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

**P. Benatar:** d37 KCPX, d25 KJR, e KJRB, a KMJK.

**J. Browne:** e WGUY, a WOW, d28 WSPT, 17-13 KDWB, e KFXD, a KGW, 25-21 KJR, d29 KJRB, 27-23 KMJK, d30 KYYX.

**I. Cara:** d27 KCPX, 23-21 KGW, 19-17 KMJK, 25-23 KYYX.

**C. Cross:** a WGUY, a KGW, a KJRB, a KMJK.

**D. Hall & J. Oates:** e WGUY, d27 WJBQ, d26 WSPT, 33-30 KCPX, e KDWB, a27 KFXD, d30 KGW, 21-18 KJP, 17-14 KJRB, 31-29 KMJK, a KS95-FM, 28-24 KYYX, a33 KWKN.

**W. Nelson:** 26-23 KCPX, d19 KDWB, a29 KFXD, 23-20 KJR, 20-16 KJRB, 26-20 KMJK, d19 KS95-FM, 21-17 KYYX, 19-16 KWKN.

**Pointer Sisters:** 19-15 WGUY, 9-6 WJBQ, e WOW, 15-8 KCPX, 19-16 KDWB, 8-5 KFXD, 17-12 KGW, 13-8 KJR, 10-3 KJRB, 11-8 KMJK, d20 KS95-FM, 19-16 KYYX, 22-20 KWKN.

**C. Richard:** 27-22 WGUY, d23 WJBQ, 24-23 WOW, 21-16 WSPT, 24-19 KCPX, 13-12 KDWB, 22-20 KFXD, 28-25 KGW, 28-23 KJRB, 29-27 KMJK, e KS95-FM, 17-14 KYYX.

**K. Rogers:** e WGUY, d26 WJBQ, d30 WSPT, d21 KCPX, a25 KFXD, a KGW, d23 KJR, d31 KMJK, e KS95-FM, 27-20 KYYX.

**L. Sayer:** a WJBQ, a WSPT, a KCPX, e KFXD, a KGW, d24 KJR, a KJRB, d33 KMJK, a KS95-FM, d26 KYYX.

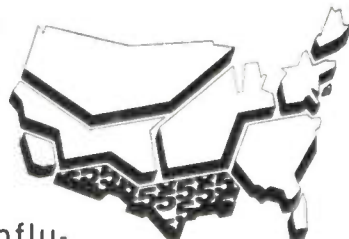
**B. Scaggs:** 17-17 WGUY, 16-16 WJBQ, 15-12 WOW, 12-7 WSPT, 16-10 KCPX, 4-1 KDWB, 12-4 KFXD, 10-7 KGW, 14-11 KJR, 13-7 KJRB, 15-11 KMJK, 11-6 KS95-FM, 7-4 KYYX, 16-14 KWKN.

**A. Stewart:** 22-20 WGUY, 15-9 WJBQ, 18-16 WOW, 22-18 WSPT, d26 KCPX, 10-6 KDWB, 20-18 KFXD, 27-23 KGW, 21-19 KMJK, e KS95-FM, 6-5 KYYX, 27-24 KWKN.

**D. Summer (Wand):** 25-25 WGUY, 27-21 WSPT, 28-17 KCPX, 25-21 KFXD, a KGW, 19-13 KJR, 15-10 KJRB, 33-25 KMJK, e KS95-FM, 20-18 KYYX.

**Supertramp:** e WOW, 29-23 WSPT, 32-29 KCPX, 26-23 KFXD, 22-19 KJR, e KJRB, 28-26 KMJK, e KS95-FM, d29 KYYX.

## 5



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

**P. Benatar:** a WTIX, a KGB, on KRBE.

**J. Browne:** d38 WTIX, 32-29 KILT, d28 KNOE-FM, 30-24 KRBE, a B97.

**Country**

Willie Nelson

Daryl Hall & John Oates,  
Willie Nelson

**R. Daltrey:** d40 WTIX, a KNOE-FM, a30 B100.

**C. Daniels Band:** 29-27 WTIX, 12-9 WNOE-FM, d23 KRBE, a B97.

**Devo:** 27-25 WTIX, 5-4 KGB, 13-12 KNOE-FM, 12-8 KRBE, 27-24 KRLY, 13-10 KROY-FM, 19-13 B97.

**D. Hall & J. Oates:** d39 WTIX, a28 KFMK, 36-35 KILT, d25 KNOE-FM, a KRBE, on KRLY, on KTSA, 29-26 B100.

**Jacksons:** 39-28 WTIX, d28 KGB, d29 KTSA, 29-23 B97.

**B. Joel:** d34 WTIX, a KRBE, d28 KROY-FM, 12-9 B97.

**W. Nelson:** 21-18 WTIX, on KFMK, 23-18 KILT, 23-22 KRBE, on KTSA, a25 B100.

**Pointer Sisters:** 17-12 WTIX, 9-7 KFMK, 22-16 KGB, 7-4 KILT, 24-16 KNOE-FM, 4-3 KRBE, 12-5 KRLY, 9-7 B97.

**C. Richard:** 38-35 WTIX, 26-23 KGB, 26-24 KILT, d30 KNOE-FM, 24-20 KRBE, 21-18 B100.

**K. Rogers:** d24 WTIX, 28-25 KFMK, a KGB, 31-22 KILT, d22 KNOE-FM, a25 KTSA, 30-20 B100, d28 B97.

**Rolling Stones:** a WTIX, d24 KGB, d29 KNOE-FM, d27 KRBE, 28-25 B97.

**D. Ross:** 20-17 WTIX, a30 KFMK, 27-22 KGB, 2-1 KILT, 29-19 KNOE-FM, 22-15 KRLY, 14-8 B97.

**L. Sayer:** a29 KFMK, 40-36 KILT, a KNOE-FM, a KRLY, a KROY-FM, a29 B100, a B97.

**B. Scaggs:** 7-9 KFMK, 17-13 KGB, 3-6 KILT, 7-7 KRBE, 15-9 KRLY, 26-21 KTSA, 6-5 B100, 10-10 B97.

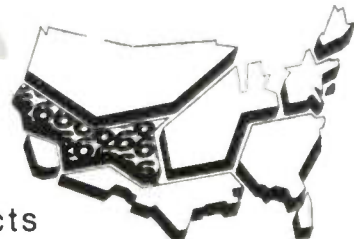
**A. Stewart:** 33-30 WTIX, on KFMK, 24-28 KILT, 17-17 KNOE-FM, 17-16 KRBE, 12-7 KROY-FM, 17-16 B100, a B97.

**D. Summer:** 26-16 WTIX, 25-23 KFMK, d26 KGB, a37 KILT, 30-21 KNOE-FM, 20-14 KRBE, d30 KRLY, 22-17 B97.

**Supertramp:** a WTIX, 28-26 KNOE-FM, 29-28 KRBE, 17-13 KROY-FM, d30 B97.

**S. Wonder:** 31-20 WTIX, on KGB, a KNOE-FM, d30 KRBE, d27 KRLY, 23-18 B97.

## 6



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

**I. Cara:** a KVIL.

**C. Cross:** a KNUS.

**D. Hall & J. Oates:** a KNUS, a29 KOPA-FM, d37 KTLK, a KVIL, 29-24 KZP.

**Jacksons:** a KNUS, a29 KOPA-FM, d36 KTLK, a KVIL.

**W. Nelson:** 28-23 KOPA-FM, d24 KVIL, 11-5 KZZP.

**Pointer Sisters:** 10-8 KOPA-FM, 13-10 KTLK, 23-21 KVIL, 7-7 KZZP.

**C. Richard:** 30-27 KOFM, 16-13 KOPA-FM, 31-26 KTLK, 25-20 KVIL, 16-11 KZZP.

**K. Rogers:** 29-20 KOFM, d20 KOPA-FM, a KTLK, d15 KVIL, 23-14 KZZP.

**L. Sayer:** a30 KOPA-FM, e KTLK, a29 KZZP.

**D. Summer (Wand):** 26-26 KOFM, 26-22 KOPA-FM, 30-19 KTLK, e KVIL, 10-4 KZZP.

**LP Cuts**

None

# A/C Chart

OCTOBER 11, 1980

OCT. 11	OCT. 4		WKS. ON CHART
1	1	<b>WOMAN IN LOVE</b> BARBRA STREISAND Columbia 1 11364 (2nd Week)	6
2	5	<b>XANADU</b> OLIVIA NEWTON-JOHN/ELO/MCA 41285	9
3	3	<b>LATE IN THE EVENING</b> PAUL SIMON/Warner Bros. 49511	10
4	4	<b>UPSIDE DOWN</b> DIANA ROSS/Motown 1494	10
5	2	<b>LOOKIN' FOR LOVE</b> JOHNNY LEE/Full Moon/Asylum 47004	12
6	6	<b>ALL OUT OF LOVE</b> AIR SUPPLY/Arista 0520	17
7	10	<b>JESSE CARLY</b> SIMON/Warner Bros. 49518	9
8	7	<b>DRIVIN' MY LIFE AWAY</b> EDDIE RABBITT/Elektra 46656	16
9	12	<b>LOOK WHAT YOU'VE DONE TO ME</b> BOZ SCAGGS/ Columbia 1 11349	8
10	14	<b>HE'S SO SHY</b> POINTER SISTERS/Planet 47916 (E/A)	7
11	13	<b>REAL LOVE</b> DOOBIE BROTHERS/Warner Bros. 49503	6
12	16	<b>NEVER KNEW LOVE LIKE THIS BEFORE</b> STEPHANIE MILLS/ 20th Century Fox 2460 (RCA)	7
13	8	<b>GIVE ME THE NIGHT</b> GEORGE BENSON/Qwest/WB 49505	12
14	11	<b>NO NIGHT SO LONG</b> DIONNE WARWICK/Arista 0527	11
15	19	<b>LADY</b> KENNY ROGERS/Liberty 1380	2
16	20	<b>ON THE ROAD AGAIN</b> WILLIE NELSON/Columbia 1 11351	4
17	9	<b>DON'T ASK ME WHY</b> BILLY JOEL/Columbia 1 11331	10
18	15	<b>HOT ROD HEARTS</b> ROBBIE DUPREE/Elektra 47005	11
19	22	<b>MIDNIGHT ROCKS</b> AL STEWART/Arista 0552	5
20	24	<b>COULD I HAVE THIS DANCE</b> ANNE MURRAY/Capitol 4920	5
21	17	<b>SAILING</b> CHRISTOPHER CROSS/Warner Bros. 49507	17
22	18	<b>YOU'RE THE ONLY WOMAN (YOU &amp; I)</b> AMBROSIA/ Warner Bros. 49508	12
23	26	<b>DREAMING</b> CLIFF RICHARD/EMI-America 8057	3
24	21	<b>YOU'LL ACCOMP'NY ME</b> BOB SEGER/Capitol 4904	9
25	28	<b>HOW DO I SURVIVE</b> AMY HOLLAND/Capitol 4884	4
26	23	<b>ONE IN A MILLION YOU</b> LARRY GRAHAM/Warner Bros. 49221	11
27	37	<b>YOU'VE LOST THAT LOVIN' FEELING</b> DARYL HALL & JOHN OATES/RCA 12103	2
28	27	<b>MAGIC</b> OLIVIA NEWTON-JOHN/MCA 41247	21
29	33	<b>WHO'LL BE THE FOOL TONIGHT</b> LARSEN-FEITEN BAND/ Warner Bros. 49282	4
30	29	<b>MY PRAYER</b> RAY, GOODMAN & BROWN/Polydor 2116	7
31	41	<b>MORE THAN I CAN SAY</b> LEO SAYER/Warner Bros. 49565	2
32	35	<b>IF YOU EVER CHANGE YOUR MIND</b> CRYSTAL GAYLE/ Columbia 1 11359	2
33	38	<b>OUT HERE ON MY OWN</b> IRENE CARA/RSO 1048	2
34	36	<b>YOU CAN CALL ME BLUE</b> MICHAEL JOHNSON/EMI- America 8054	3
35	46	<b>WITHOUT YOUR LOVE</b> ROGER DALTRY/Polydor 2121	2
36	40	<b>IF THIS IS LOVE</b> MELISSA MANCHESTER/Arista 0551	4
37	31	<b>ALL OVER THE WORLD</b> ELO/MCA 41289	7
38	25	<b>SOMEONE THAT I USED TO LOVE</b> NATALIE COLE/Capitol 4869	16



CHARTMAKER OF THE WEEK

39	—	<b>I'M COMING OUT</b> DIANA ROSS Motown 1491	1
40	39	<b>THUNDER AND LIGHTNING</b> CHICAGO/Columbia 1 11345	4
41	32	<b>LATE AT NIGHT</b> ENGLAND DAN SEALS/Atlantic 3674	10
42	30	<b>FIRST TIME LOVE</b> LIVINGSTON TAYLOR/Epic 9 50894	13
43	45	<b>LETTING GO</b> NEIL SEDAKA/Elektra 47017	3
44	—	<b>LIVE EVERY MINUTE</b> ALI THOMSON/A&M 2260	1
45	34	<b>STAND BY ME</b> MICKY GILLEY/Full Moon/Asylum 46640	20
46	—	<b>THE WANDERER</b> DONNA SUMMER/Geffen 49563 (WB)	1
47	42	<b>DON'T YA WANNA PLAY THIS GAME NO MORE?</b> ELTON JOHN/MCA 41293	5
48	48	<b>FIRST LOVE</b> SEALS & CROFTS/Warner Bros. 49522	6
49	44	<b>WHY NOT ME</b> FRED KNOBLOCK/Scotti Brothers 518 (Atl)	14
50	43	<b>HEY THERE LONELY GIRL</b> ROBERT JOHN/EMI-America 8049	12



By SOPHIA MIDAS

■ VIDEO NEWS—If you haven't received shipment of Paramount's "Mandingo" or "Malicious," Leroy Conrad, owner of the Louisiana based Sheik Video Corporation, can shed some light on the situation. According to Conrad, delivery of these movies has been held up because of the poor quality of the films' preprints. Conrad explained, "The color processing of films has deteriorated since the 1940s, and the industry at large is feeling the repercussions. Preprints are fading because the color processing has been cheapened and the preservation of films has now become a controversial issue. This is specifically affecting the video industry, because manufacturers of videocassettes are buying films without first checking the quality of the preprints. As a result, dealers are frequently promised the delivery of certain videocassettes, only to discover that the delivery has been postponed or cancelled because the manufacturer found out, too late, that the preprints are in poor duplicating condition." MCA, whose videocassettes are duplicated by Magnetic Video, Bell and Howell and U.S. Video, is concerned about the large number of returns it is receiving on its Bell and Howell product. Gary Reichel of the Thomas Video retail chain commented, "As dealers, we've been very upset about the extremely poor quality of those videocassettes that have been duplicated by Bell and Howell. The films have been grainy and the sound has had a lot of buzzing. MCA is very aware of the situation and has pressured the company into rectifying the problems. We've already noticed an improvement, but they still have a long way to go."

MORE RENTAL RAP—Last week's discussion by Cris Hutton regarding the illegal renting of videocassettes made the telephones at Record World ring. Although many dealers are convinced that rentals are the way the industry has to go, there are many retailers who are adamantly against them. One dealer commented, "We've been playing by the rules and have been getting hurt by those dealers who are illegally renting videocassettes. Paramount will be coming out with a rental policy November 1 and will be placing a \$10 surcharge on all of their videocassettes to compensate for profits lost in sales. Rental policies such as this one are going to hurt the dealer who is in the business of selling videocassettes and not renting them. Fortunately, Magnetic Video is more against rentals than ever and they are even beginning to crack down on some of the rental operations."

VIDCOM 80—Mickey Hyman, VP, business and administration, CBS Video Enterprises, made some interesting observations and comments during his speech at this year's VIDCOM in Cannes, France: "We will have to educate the consumer directly. We may well have to place our own video specialists out in the stores where hardware and software are being sold—people who can answer questions . . . Placing our product in outlets where people are going to look for it . . . is another major area of concern. Initially, people are going to buy software where they purchase hardware. Thus, hardware dealers are going to be one major outlet for us . . . We anticipate such one-stop shopping to be done in department stores, in home entertainment and video boutiques and at . . . electronics stores. Thereafter, our research indicates that consumers expect to be able to purchase software in the same places that they now purchase their records. And so we will service traditional record stores and departments through the CBS Records distribution system while an independent distribution network covers the other outlets."

STILL THE BACKBONE OF THE INDUSTRY—Jim Rose reports that Rose Records recently promoted Blue Oyster Cult's latest album by sending two customers to New York to visit the Museum of Natural History to see the dinosaur bones. The promotion was co-sponsored by WLUP and CBS is picking up the tab. The next Rose contest will be to guess which Columbia executive conducted the tour at the museum . . . Licorice Pizza just completed its "\$20,000 Record & Tape Giveaway." Twenty-seven Licorice Pizza customers, one from each store, won 100 records or tapes of their choice, according to marketing director Lee Cohen . . . The Strawberries chain is trying to turn around the industry trend of catalogue items almost always being more expensive than current hit product. Jerry Warren tells Record World that the chain has decided to have a continuous \$5.98 sale, selling this product for \$4.99. The catalogues of the Doors, Bob Seger and the Rolling Stones were recently on sale at all stores, and according to Warren, did "fabulously well . . ."

A CLASSIC VISIT—Conductor Zubin Mehta made an in-store appearance at the Sam Goody's outlet at Rockefeller Center. The dashing maestro signed autographs for a throng of thrilled fans . . . The Record Bar chain continues to draw artists into their stores and this time the

(Continued on page 38)

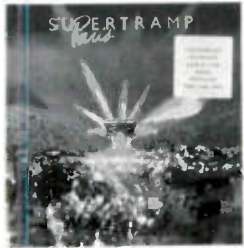
# Retail Report Record World



OCTOBER 11, 1980

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

## SALESMAKER OF THE WEEK



PARIS  
SUPERTRAMP  
A&M

### TOP SALES

- PARIS—Supertramp—A&M
- ONE STEP CLOSER—Doobie Brothers—WB
- GUILTY—Barbra Streisand—Cal
- SCARY MONSTERS—David Bowie—RCA
- TAKING LIBERTIES—Elvis Costello—Col
- CLUES—Robert Palmer—Island

### PICKWICK/NATIONAL

- DRAMA—Yes—Atlantic
- GREATEST HITS—Anne Murray—Capitol
- GUILTY—Barbra Streisand—Cal
- I AM WHAT I AM—George Jones—Epic
- IT'S MY TIME—Maynard Ferguson—Cal
- LOVE IS FAIR—Barbara Mandrell—MCA
- LOVE LIVES FOREVER—Minnie Riperton—Capitol
- SONGS I LOVE TO SING—Slim Whitman—Epic/Cleve. Intl.
- WALK AWAY—Donna Summer—Casablanca
- WILD PLANET—B-52s—WB

### RECORD BAR/NATIONAL

- ALIVE—Kenny Loggins—Col
- AUDIO-VISIONS—Kansas—Kirshner
- CLUES—Robert Palmer—Island
- IRONS IN THE FIRE—Teena Marie—Gordy
- LITTLE STEVIE ORBIT—Steve Forbert—Nemperor
- PARIS—Supertramp—A&M
- PUCKER UP—Lipps, Inc.—Casablanca
- RAY, GOODMAN & BROWN II—Polydor
- TAKING LIBERTIES—Elvis Costello—Col
- WATCH YOUR STEP—Gonzales—Capitol

### SOUND UNLIMITED/NATIONAL

- CLUES—Robert Palmer—Island
- GUILTY—Barbra Streisand—Cal
- IRONS IN THE FIRE—Teena Marie—Gordy
- LITTLE STEVIE ORBIT—Steve Forbert—Nemperor
- ONE STEP CLOSER—Doobie Brothers—WB
- PARIS—Supertramp—A&M
- RAY, GOODMAN & BROWN II—Polydor
- SCARY MONSTERS—David Bowie—RCA
- TAKING LIBERTIES—Elvis Costello—Col
- WORTH THE WAIT—Peaches & Herb—Polydor

### DISC-O-MAT/NEW YORK

- GUILTY—Barbra Streisand—Cal
- MAN OVERBOARD—Bob Welch—Capitol
- ONE STEP CLOSER—Doobie Brothers—WB

- PUCKER UP—Lipps, Inc.—Casablanca
- SCARY MONSTERS—David Bowie—RCA
- SHINE ON—LTD—A&M
- SOUNDS OF LOVE—Madleen Kane—Cholet
- TAKING LIBERTIES—Elvis Costello—Col
- 24 CARROTS—Al Stewart—Arista
- WALK AWAY—Donna Summer—Casablanca

### KING KAROL/NEW YORK

- CALL ON ME—Evelyn Chompagne King—RCA
- GUILTY—Barbra Streisand—Cal
- LITTLE STEVIE ORBIT—Steve Forbert—Nemperor
- ONE STEP CLOSER—Doobie Brothers—WB
- PARIS—Supertramp—A&M
- SCARY MONSTERS—David Bowie—RCA
- SHADOWS & LIGHT—Joni Mitchell—Asylum
- TAKING LIBERTIES—Elvis Costello—Col
- TIMES SQUARE—RSO (Soundtrack)
- WORTH THE WAIT—Peaches & Herb—Polydor

### RECORD WORLD-TSS STORES/NEW YORK

- AUDIO-VISIONS—Kansas—Kirshner
- BEATIN' THE ODDS—Mally Hatchet—Epic
- LITTLE STEVIE ORBIT—Steve Forbert—Nemperor
- NEW CLEAR DAYS—Vapors—UA
- ONE STEP CLOSER—Doobie Brothers—WB
- SCARY MONSTERS—David Bowie—RCA
- SHINE ON—LTD—A&M
- TIMES SQUARE—RSO (Soundtrack)
- 24 CARROTS—Al Stewart—Arista
- WILD PLANET—B-52s—WB

### STRAWBERRIES/BOSTON

- BRASS CONSTRUCTION VI—UA
- LOVE LIVES FOREVER—Minnie Riperton—Capitol
- NO MORE DIRTY DEALS—Johnny Van Zant—Polydor
- PUCKER UP—Lipps, Inc.—Casablanca
- RAY, GOODMAN & BROWN II—Polydor
- SCARY MONSTERS—David Bowie—RCA
- SHINE ON—LTD—A&M
- TAKE IT TO THE LIMIT—Norman Connors—Arista
- TELEKON—Gary Numan—Atco
- UP—LeRoux—Capitol

### CUTLER'S/NEW HAVEN

- FAME—RSO (Soundtrack)
- GIVE ME THE NIGHT—George Benson—Qwest/WB
- GUILTY—Barbra Streisand—Cal
- I HEARD IT IN A LOVE SONG—McFadden & Whitehead—TSOP
- ONE STEP CLOSER—Doobie Brothers—WB
- SCARY MONSTERS—David Bowie—RCA
- TAKING LIBERTIES—Elvis Costello—Col
- VOICES—Hall & Oates—RCA
- WILD PLANET—B-52s—WB
- WORTH THE WAIT—Peaches & Herb—Polydor

### FOR THE RECORD/BALTIMORE

- CLUES—Robert Palmer—Island
- FUNK IS ON—Instant Funk—Salsoul
- GUILTY—Barbra Streisand—Cal
- IN SEARCH OF THE RAINBOW SEEKERS—Mtume—Epic
- LAND OF THE THIRD EYE—Dave Valentin—Arista/GRP
- ONE STEP CLOSER—Doobie Brothers—WB
- PARIS—Supertramp—A&M
- RAY, GOODMAN & BROWN II—Polydor
- SEAWIND—A&M
- SHINE ON—LTD—A&M

### WAXIE MAXIE/WASH., D.C.

- GREATEST HITS—Anne Murray—Capitol
- NO MORE DIRTY DEALS—Johnny Van Zant—Polydor
- PARIS—Supertramp—A&M
- RAY, GOODMAN & BROWN II—Polydor
- SCARY MONSTERS—David Bowie—RCA
- SEAWIND—A&M
- TAKE IT TO THE LIMIT—Norman Connors—Arista
- TELEKON—Gary Numan—Atco
- TRUE COLOURS—Split Enz—A&M
- VICTORY—Narada Michael Walden—Atlantic

### PENGUIN FEATHER/NO. VIRGINIA

- AUDIO-VISIONS—Kansas—Kirshner
- CLUES—Robert Palmer—Island
- GUILTY—Barbra Streisand—Cal
- LITTLE STEVIE ORBIT—Steve Forbert—Nemperor
- ONE STEP CLOSER—Doobie Brothers—WB
- PARIS—Supertramp—A&M
- SCARY MONSTERS—David Bowie—RCA
- SHADOWS & LIGHT—Joni Mitchell—Asylum
- TAKING LIBERTIES—Elvis Costello—Col
- TELEKON—Gary Numan—Atco

### RECORD REVOLUTION/PA.-DEL.

- BILLY BURNETTE—Cal
- GAMMA 2—Elektra
- HUMANESQUE—Jack Green—RCA
- LAND OF THE THIRD EYE—Dave Valentin—Arista/GRP
- NOTHIN' MATTERS—John Cougar—Riva
- ONE STEP CLOSER—Doobie Brothers—WB
- PARIS—Supertramp—A&M
- SCARY MONSTERS—David Bowie—RCA
- TIMES SQUARE—RSO (Soundtrack)
- TRUE COLORS—Split Enz—A&M

### FATHERS & SUNS/MIDWEST

- ALIVE—Kenny Loggins—Col
- AUDIO-VISIONS—Kansas—Kirshner
- CLUES—Robert Palmer—Island
- GUILTY—Barbra Streisand—Cal
- NOTHIN' MATTERS—John Cougar—Riva
- ONE STEP CLOSER—Doobie Brothers—WB
- PARIS—Supertramp—A&M
- SCARY MONSTERS—David Bowie—RCA
- TIMES SQUARE—RSO (Soundtrack)
- WILD PLANET—B-52s—WB

### NATL. RECORD MART/MIDWEST

- AUDIO-VISIONS—Kansas—Kirshner
- GREATEST HITS—Anne Murray—Capitol
- GUILTY—Barbra Streisand—Cal
- ONE STEP CLOSER—Doobie Brothers—WB
- PARIS—Supertramp—A&M
- PUCKER UP—Lipps, Inc.—Casablanca
- SCARY MONSTERS—David Bowie—RCA
- 24 CARROTS—Al Stewart—Arista
- WALK AWAY—Donna Summer—Casablanca
- ZAPP—WB

### RECORD RENDEZVOUS/CLEVELAND

- ALIVE—Kenny Loggins—Col
- CLUES—Robert Palmer—Island
- I'M NO HERO—Cliff Richard—EMI-America
- MUSICAL SHAPES—Carlene Carter—WB

- NO MORE DIRTY DEALS—Johnny Van Zant—Polydor
- NOTHIN' MATTERS—John Cougar—Riva
- PARIS—Supertramp—A&M
- POLYROCK—RCA
- TAKING LIBERTIES—Elvis Costello—Col
- 24 CARROTS—Al Stewart—Arista

### ROSE RECORDS/CHICAGO

- ALIVE—Kenny Loggins—Col
- CAMERON—Salsoul
- IN SEARCH OF THE RAINBOW SEEKERS—Mtume—Epic
- JUST FOR YOU—McCrays—Capitol
- NEW CLEAR DAYS—Vapors—UA
- PUCKER UP—Lipps, Inc.—Casablanca
- TAKING LIBERTIES—Elvis Costello—Col
- TEXAS IN MY REAR VIEW MIRROR—Mac Davis—Casablanca
- TIMES SQUARE—RSO (Soundtrack)

### 1812 OVERTURE/MILWAUKEE

- CLUES—Robert Palmer—Island
- HEART ATTACK & VINE—Tom Waits—Asylum
- LA TOYA JACKSON—Polydor
- MICHAEL SCHENKER GROUP—Chrysalis
- NOTHIN' MATTERS—John Cougar—Riva
- PARIS—Supertramp—A&M
- SCARY MONSTERS—David Bowie—RCA
- TELEKON—Gary Numan—Atco
- TIMES SQUARE—RSO (Soundtrack)
- 24 CARROTS—Al Stewart—Arista

### LIEBERMAN/MINNEAPOLIS

- ARE HERE—Kings—Elektra
- CLUES—Robert Palmer—Island
- GUILTY—Barbra Streisand—Cal
- HEART ATTACK & VINE—Tom Waits—Asylum
- I'M NO HERO—Cliff Richard—EMI-America
- LITTLE STEVIE ORBIT—Steve Forbert—Nemperor
- ONE STEP CLOSER—Doobie Brothers—WB
- PARIS—Supertramp—A&M
- SCARY MONSTERS—David Bowie—RCA
- TAKING LIBERTIES—Elvis Costello—Col

### MUSICLAND/ST. LOUIS

- A—Jethro Tull—Chrysalis
- ALIVE—Kenny Loggins—Col
- GUILTY—Barbra Streisand—Cal
- IT'S MY TIME—Maynard Ferguson—Col
- ONE STEP CLOSER—Doobie Brothers—WB
- PARIS—Supertramp—A&M
- PUCKER UP—Lipps, Inc.—Casablanca
- RAY, GOODMAN & BROWN II—Polydor
- THESE DAYS—Crystal Gayle—Col
- ZAPP—WB

### SPEC'S MUSIC/FLORIDA

- ALIVE—Kenny Loggins—Col
- BACK IN BLACK—AC/DC—Atlantic
- FOR THE WORKING GIRL—Melissa Manchester—Arista
- GREATEST HITS—Anne Murray—Capitol
- GUILTY—Barbra Streisand—Cal
- LET ME BE YOUR ANGEL—Stacy Lattisow—Cotillion
- PARIS—Supertramp—A&M
- SHADOWS & LIGHT—Joni Mitchell—Asylum
- TIMES SQUARE—RSO (Soundtrack)

### TAPE CITY/NEW ORLEANS

- ALIVE—Kenny Loggins—Col
- DRAMA—Yes—Atlantic
- GUILTY—Barbra Streisand—Cal

- IRONS IN THE FIRE—Teena Marie—Gordy
- ONE STEP CLOSER—Doobie Brothers—WB
- PARIS—Supertramp—A&M
- SCARY MONSTERS—David Bowie—RCA
- SPECIAL THINGS—Painter Sisters—Planet
- TELEKON—Gary Numan—Atco
- WILD PLANET—B-52s—WB

### SOUND WAREHOUSE/HOUSTON

- A—Jethro Tull—Chrysalis
- GUILTY—Barbra Streisand—Cal
- NOTHIN' MATTERS—John Cougar—Riva
- ONE STEP CLOSER—Doobie Brothers—WB
- PARIS—Supertramp—A&M
- SCARY MONSTERS—David Bowie—RCA
- SHOGUN—RSO (Soundtrack)
- THESE DAYS—Crystal Gayle—Cal
- TIMES SQUARE—RSO (Soundtrack)
- TRIUMPH—Jacksons—Epic

### INDEPENDENT/COLORADO

- ALIVE—Kenny Loggins—Col
- CALL ON ME—Evelyn Chompagne King—RCA
- DUMB WAITERS—Korgis—Asylum
- IN SEARCH OF THE RAINBOW SEEKERS—Mtume—Cal
- KINGDOM COME—Shatgun—MCA
- PUCKER UP—Lipps, Inc.—Casablanca
- SCARY MONSTERS—David Bowie—RCA
- SELL MY SOUL—Sylvester—Fantasy/Honey
- TELEKON—Gary Numan—Atco
- WILD PLANET—B-52s—WB

### CIRCLES/ARIZONA

- ALIVE—Kenny Loggins—Col
- CLUES—Robert Palmer—Island
- CODE BLUE—WB
- GUILTY—Barbra Streisand—Cal
- KURTIS BLOW—Mercury
- LA TOYA JACKSON—Polydor
- ONE STEP CLOSER—Doobie Brothers—WB
- PARIS—Supertramp—A&M
- RAY, GOODMAN & BROWN II—Polydor
- TAKING LIBERTIES—Elvis Costello—Col

### MUSIC PLUS/LOS ANGELES

- AMY HOLLAND—Capitol
- BILLY BURNETTE—Cal
- CLUES—Robert Palmer—Island
- I HEARD IT IN A LOVE SONG—McFadden & Whitehead—TSOP
- LITTLE STEVIE ORBIT—Steve Forbert—Nemperor
- MUSICAL SHAPES—Carlene Carter—WB
- OUT OF CONTROL—Peter Criss—Casablanca
- ROCK AMERICA—Nick Gilder—Casablanca
- TAKING LIBERTIES—Elvis Costello—Col

### EUCALYPTUS RECORDS/WEST & NORTHWEST

- THESE DAYS—Crystal Gayle—Col
- ALIVE—Kenny Loggins—Col
- AUDIO-VISIONS—Kansas—Kirshner
- GARY MYRICK & THE FIGURES—Epic
- GUILTY—Barbra Streisand—Cal
- MICHAEL SCHENKER GROUP—Chrysalis
- PARIS—Supertramp—A&M
- SCARY MONSTERS—David Bowie—RCA
- SHADOWS & LIGHT—Joni Mitchell—Asylum
- WILD PLANET—B-52s—WB



# Record World Albums

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

OCTOBER 11, 1980

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

OCT. 11	OCT. 4		WKS. ON CHART
1	1	<b>THE GAME</b> QUEEN Elektra 5E 513 (2nd Week)	13 H
2	2	<b>XANADU</b> (ORIGINAL SOUNDTRACK)/MCA 6100	13 I
3	3	<b>URBAN COWBOY</b> (ORIGINAL SOUNDTRACK) VARIOUS ARTISTS/Full Moon/Asylum DP 90002	21 X
4	4	<b>DIANA DIANA</b> ROSS/Motown MB 936M1	18 H
5	5	<b>HOLD OUT</b> JACKSON BROWNE/Asylum 5E 511	13 H
6	6	<b>GIVE ME THE NIGHT</b> GEORGE BENSON/Qwest/WB HS 3543	10 H



### CHARTMAKER OF THE WEEK

7	—	<b>GUILTY</b> BARBRA STREISAND Columbia FC 36750	1 H
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8	7	<b>HONEYSUCKLE ROSE</b> (ORIGINAL SOUNDTRACK) WILLIE NELSON & FAMILY/Columbia S2 36752	6 L
9	8	<b>GLASS HOUSES</b> BILLY JOEL/Columbia FC 36384	30 H
10	10	<b>CRIMES OF PASSION</b> PAT BENATAR/Chrysalis CHE 1275	8 H
11	—	<b>ONE STEP CLOSER</b> DOOBIE BROTHERS/Warner Bros. HS 3452	1 H
12	13	<b>BACK IN BLACK</b> AC/DC/Atlantic SD 16018	9 H
13	9	<b>PANORAMA</b> CARS/Elektra 5E 514	6 H
14	14	<b>ONE-TRICK PONY</b> PAUL SIMON/Warner Bros. HS 3472	6 H
15	15	<b>FAME</b> (ORIGINAL SOUNDTRACK)/RSO RX 1 3080	15 H
16	12	<b>CHRISTOPHER CROSS</b> /Warner Bros. BSK 3383	31 G
17	11	<b>EMOTIONAL RESCUE</b> ROLLING STONES/Rolling Stones COC 16015 (Atl)	13 H
18	16	<b>TP TEDDY</b> PENDERGRASS/Phila. Intl. FZ 36745 (CBS)	9 H
19	19	<b>WILD PLANET</b> B-52s/Warner Bros. BSK 3471	4 G
20	20	<b>BEATIN' THE ODDS</b> MOLLY HATCHET/Epic FE 35672	4 H
21	17	<b>AGAINST THE WIND</b> BOB SEGER & THE SILVER BULLET BAND/Capitol SOO 12041	31 H
22	18	<b>CHIPMUNK PUNK</b> CHIPMUNKS/Excelsior XLP 6008	11 G
23	27	<b>ZAPP</b> /Warner Bros. BSK 3463	3 G
24	26	<b>KENNY LOGGINS ALIVE</b> /Columbia C2X 36738	2 J
25	25	<b>SHINE ON</b> L.T.D./A&M SP 4819	6 G
26	28	<b>AUDIO-VISIONS</b> KANSAS/Kirshner FZ 36588 (CBS)	2 H
27	21	<b>FULL MOON</b> CHARLIE DANIELS BAND/Epic FE 36571	10 H
28	22	<b>LOVE APPROACH</b> TOM BROWNE/Arista/GRP GRP 5008	10 H
29	—	<b>PARIS SUPERTRAMP</b> /A&M SP 6702	1 L
30	50	<b>SCARY MONSTERS</b> DAVID BOWIE/RCA AQL1 3647	2 H
31	31	<b>WIDE RECEIVER</b> MICHAEL HENDERSON/Buddah BDS 6001 (Arista)	7 G
32	32	<b>LOVE LIVES FOREVER</b> MINNIE RIPERTON/Capitol SOO 12097	6 H
33	34	<b>IRONS IN THE FIRE</b> TEENA MARIE/Gordy G8 997M1 (Motown)	4 H
34	23	<b>ANYTIME ANYPLACE ANYWHERE</b> ROSSINGTON COLLINS BAND/MCA 5130	14 H
35	24	<b>DRAMA</b> YES/Atlantic SD 16019	6 H
36	30	<b>LOST IN LOVE</b> AIR SUPPLY/Arista AB 4268	16 H
37	29	<b>HORIZON</b> EDDIE RABBITT/Elektra 6E 276	6 G
38	33	<b>HERGES</b> COMMODORES/Motown MB 939M1	16 H
39	39	<b>24 CARROTS</b> AL STEWART AND SHOT IN THE DARK/Arista AL 9520	5 H
40	36	<b>MICKEY MOUSE DISCO</b> /Disneyland/Vista 2504	29 X
41	38	<b>LET ME BE YOUR ANGEL</b> STACY LATTISAW/Cotillion SD 5219 (Atl)	14 G
42	37	<b>THE YEAR 2000</b> O'JAYS/TSOP FZ 36416 (CBS)	7 H
43	40	<b>OFF THE WALL</b> MICHAEL JACKSON/Epic FE 35745	57 H
44	35	<b>JOY AND PAIN</b> MAZE FEATURING FRANKIE BEVERLY/Capitol ST 12087	10 G

45	45	<b>PLAYIN' FOR KEEPS</b> EDDIE MONEY/Columbia FC 36514	9 H
46	47	<b>"A"</b> JETHRO TULL/Chrysalis CHE 1301	4 H
47	44	<b>NO NIGHT SO LONG</b> DIONNE WARWICK/Arista AL 9526	9 H
48	49	<b>TAKING DARYL HALL &amp; JOHN OATES</b> /RCA AQL1 3646	9 H
49	—	<b>VOCES LIBERTIES</b> ELVIS COSTELLO/Columbia JC 36839	1 G
50	62	<b>PETER GABRIEL</b> /Mercury SRM 1 3848	17 G
51	56	<b>FREEDOM OF CHOICE</b> DÉVO/Warner Bros. BSK 3435	17 G
52	46	<b>ONE IN A MILLION YOU</b> LARRY GRAHAM/Warner Bros. BSK 3447	15 G
53	59	<b>TELEKON</b> GARY NUMAN/Atco SD 32 103	2 H
54	57	<b>SWEET SENSATION</b> STEPHANIE MILLS/20th Century Fox T 603 (RCA)	24 G
55	52	<b>THE GAMBLER</b> KENNY ROGERS/United Artists UA LA 934 H	92 G
56	43	<b>S.O.S.</b> S.O.S. BAND/Tabu JZ 36332 (CBS)	16 G
57	41	<b>BLUES BROTHERS</b> (ORIGINAL SOUNDTRACK)/Atlantic SD 16017	16 H
58	48	<b>GIDEON</b> KENNY ROGERS/United Artists LOO 1035	26 H
59	60	<b>THE SWING OF DELIGHT</b> DEVADIP CARLOS SANTANA/Columbia C2 36590	5 I
60	67	<b>TIMES SQUARE</b> (ORIGINAL SOUNDTRACK) VARIOUS ARTISTS/RSO RS 2 4203	3 L
61	71	<b>TRUE COLOURS</b> SPLIT ENZ/A&M SP 4822	5 G
62	55	<b>GREATEST HITS</b> WAYLON JENNINGS/RCA AHL1 3378	73 G
63	94	<b>ANNE MURRAY'S GREATEST HITS</b> /Capitol SOO 12110	2 H
64	88	<b>SHADOWS AND LIGHT</b> JONI MITCHELL/Asylum BB 704	2 L
65	42	<b>STAR WARS/THE EMPIRE STRIKES BACK</b> (ORIGINAL SOUNDTRACK)/RSO RS 2 4201	21 L
66	51	<b>THIS TIME</b> AL JARREAU/Warner Bros. BSK 3434	17 G
67	61	<b>STARDUST</b> WILLIE NELSON/Columbia KC 35305	36 G
68	74	<b>COME UPSTAIRS</b> CARLY SIMON/Warner Bros. BSK 3443	11 G
69	76	<b>SPECIAL THINGS</b> POINTER SISTERS/Planet P 9 (Elektra/Asylum)	4 G
70	53	<b>ONE FOR THE ROAD</b> KINKS/Arista A2L 8401	16 K
71	68	<b>SAN ANTONIO ROSE</b> WILLIE NELSON & RAY PRICE/Columbia JC 36476	9 G
72	64	<b>ADVENTURES IN THE LAND OF MUSIC</b> DYNASTY/Solar BXL1 3576 (RCA)	12 G
73	58	<b>McVICAR</b> (ORIGINAL SOUNDTRACK)/Polydor PD 1 6284	9 H
74	77	<b>RHAPSODY AND BLUES</b> CRUSADERS/MCA 5124	14 H
75	54	<b>ONE EIGHTY</b> AMBROSIA/Warner Bros. BSK 3368	24 G
76	66	<b>DEPARTURE</b> JOURNEY/Columbia FC 36339	30 H
77	65	<b>CAMEOSIS</b> CAMEO/Chocolate City CCLP 2011 (Casablanca)	22 G
78	63	<b>REACH FOR THE SKY</b> ALLMAN BROTHERS BAND/Arista AL 9535	8 H
79	83	<b>BRASS VI</b> BRASS CONSTRUCTION/United Artists LT 1060	4 G
80	82	<b>"H"</b> BOB JAMES/Columbia/Tappan Zee JC 36422	14 G
81	80	<b>WOMEN AND CHILDREN FIRST</b> VAN HALEN/Warner Bros. HS 3415	26 H
82	84	<b>ARE HERE</b> KINGS/Elektra 6E 274	4 G
83	92	<b>NO MORE DIRTY DEALS</b> JOHNNY VAN ZANT BAND/Polydor PD 1 6289	2 G
84	72	<b>THERE AND BACK</b> JEFF BECK/Epic FE 35684	14 H
85	73	<b>THE LONG RUN</b> EAGLES/Asylum 5E 508	51 H
86	70	<b>A MUSICAL AFFAIR</b> ASHFORD & SIMPSON/Warner Bros. HS 3458	8 H
87	75	<b>THE ROSE</b> (ORIGINAL SOUNDTRACK)/Atlantic SD 16010	40 H
88	—	<b>CLUES</b> ROBERT PALMER/Island ILPS 9595 (WB)	1 G
89	79	<b>EMPTY GLASS</b> PETE TOWNSHEND/Atco SD 32 100	22 H
90	81	<b>McCARTNEY II</b> PAUL McCARTNEY/Columbia FC 36511	18 H
91	100	<b>MICHAEL SCHENKER GROUP</b> /Chrysalis CHE 1302	2 H
92	69	<b>NO RESPECT</b> RODNEY DANGERFIELD/Casablanca NBLP 7229	8 H
93	87	<b>IN THE HEAT OF THE NIGHT</b> PAT BENATAR/Chrysalis CHR 1236	47 G
94	89	<b>MUSIC MAN</b> WAYLON JENNINGS/RCA AHL1 3602	17 G
95	91	<b>THE CARS</b> /Elektra 6E 135	109 G
96	130	<b>RAY, GOODMAN &amp; BROWN II</b> /Polydor PD 1 6299	1 G
97	85	<b>THE WALL</b> PINK FLOYD/Columbia PC2 36183	42 L
98	103	<b>NEW CLEAR DAYS</b> VAPORS/United Artists LT 1049	1 G
99	95	<b>WILLIE &amp; FAMILY LIVE</b> WILLIE NELSON/Columbia KC2 35642	3 L
100	98	<b>HEAVEN AND HELL</b> BLACK SABBATH/Warner Bros. BSK 3372	2 G

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- 151 I'M YOURS LINDA CLIFFORD/  
RSO/Curtom RS 1 3087
- 152 LOVE IS FAIR BARBARA MANDRELL/  
MCA 5136
- 153 DAVID GRISMAN-QUINTET '80/  
Warner Bros. BSK 3469
- 154 CITY NIGHTS TIERRA/ASI 2001
- 155 HEARTLAND MICHAEL STANLEY  
BAND/EMI-America SW 17040
- 156 KINGDOM COME SHOTGUN/MCA  
5137
- 157 MAN OVERBOARD BOB WELCH/  
Capitol SOO 12107
- 158 THE OTHER WORLD JUDY ROBERTS/  
Inner City IC 1088
- 159 ANNIE (ORIGINAL CAST ALBUM)/  
Columbia PS 34712
- 160 IT'S MY TIME MAYNARD  
FERGUSON/Columbia JC 36766
- 161 ROBIN LANE & THE CHARTBUSTERS/  
Warner Bros. BSK 3424
- 162 RUNNING ON EMPTY JACKSON  
BROWNE/Asylum 6E 113
- 163 L.A. WOMAN DOORS/Elektra EKS  
75011
- 164 A BIT IRRATIONAL YIPES!!/  
Millennium BXL 7750 (RCA)
- 165 UNLOCK THE FUNK LOCKSMITH/  
Arista AB 4274
- 166 CONCERNED PARTY #1  
CAPTAIN SKY/TEC 1202
- 167 SHOGUN (ORIGINAL  
SOUNDTRACK)/RSO RX 1 308B
- 168 WASP SHAUN CASSIDY/Warner  
Bros. BSK 3451
- 169 LONG WAY TO THE TOP  
NANTUCKET/Epic NJE 36523
- 170 THE B-52's/Warner Bros. BSK 3355
- 171 DIFFERENT KINDA DIFFERENT  
JOHNNY MATHIS/Columbia  
JC 36505
- 172 SEEDS OF CHANGE KERRY LIVGREN/  
Kirshner NJZ 36567 (CBS)
- 173 KEEP THE FIRE KENNY LOGGINS/  
Columbia JC 36172
- 174 MY HOME'S IN ALABAMA  
ALABAMA/RCA AHL 1 3644

- 175 CODE BLUE/Warner Bros. BSK 3461
- 176 WAITING FOR THE SUN DOORS/  
Elektra EKS 74024
- 177 SOMETHING TO BELIEVE IN  
CURTIS MAYFIELD/Curtom/RSO  
RS 1 3077
- 178 MUSICAL SHAPES CARLENE CARTER/  
Warner Bros. BSK 3465
- 179 DONNY HATHAWAY IN  
PERFORMANCE/Atlantic SD  
1927B
- 180 TIDDLYWINKS NRBQ/Rounder 304B
- 181 10TH ANNIVERSARY STATLER  
BROTHERS/Mercury SRM 1 5027
- 182 RAVE ON ARTFUL DODGER/Ariola-  
America OL 1503 (Arista)
- 183 BLACK ROSE/Casablanca NBLP 7234
- 184 CRASH AND BURN PAT TRAVERS  
BAND/Polydor PD 1 6262
- 185 HOLD ON HIGH INERGY/Gordy  
GB 996M1 (Motown)
- 186 EVOLUTION JOURNEY/Columbia  
FC 35797
- 187 HUEY LEWIS AND THE NEWS/  
Chrysalis CHR 1292
- 188 THUNDER 7TH WONDER/Chocolate  
City CCLP 2012 (Casablanca)
- 189 GARY MYRICK AND THE FIGURES/  
Epic NJE 36524
- 190 UP FROM THE ALLEY LAMONT  
CRANSTON BAND/Waterhouse 10
- 191 LED ZEPPELIN IV/Atlantic SD 19129
- 192 SCOTT WILK & THE WALLS/  
Warner Bros. BSK 3460
- 193 SWEET VI/Capitol ST 12106
- 194 POLYROCK/RCA AFL 1 3714
- 195 MAKE IT COUNT IDRIS  
MUHAMMAD/Fantasy F 959B
- 196 CALLING NOEL POINTER/United  
Artists LT 1050
- 197 THE MUPPET MOVIE (ORIGINAL  
SOUNDTRACK) THE MUPPETS/  
Atlantic SD 16001
- 198 UNDER THE GUN POCO/MCA 5132
- 199 LITTLE DREAMER PETER GREEN/  
Sail 0112 (Rounder)
- 200 WHITE MUSIC CRACK THE SKY/  
Lifesong LS B02B

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PAT BENATAR	10, 93
GEORGE BENSON	6
BLACK SABBATH	100
BLUE OYSTER CULT	148
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BRASS CONSTRUCTION	79
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LARRY GRAHAM	52
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ROBERT PALMER	88
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- |         |        |  |
|---------|--------|--|
| OCT. 11 | OCT. 4 |  |
| 101     | 101    | ROUTES RAMSEY LEWIS/Columbia JC 36423  |
| 102     | 102    | FOR THE WORKING GIRL MELISSA MANCHESTER/Arista AL 9533   |
| 103     | 90     | MAD LOVE LINDA RONSTADT/Asylum 5E 518  |
| 104     | 96     | MIDDLE MAN BOZ SCAGGS/Columbia FC 36106  |
| 105     | 99     | MAGNIFICENT MADNESS JOHN KLEMMER/Elektra 6E 284  |
| 106     | 93     | COMMON ONE VAN MORRISON/Warner Bros. BSK 3462  |
| 107     | 129    | PUCKER UP LIPPS, INC./Casablanca NBLP 7242   |
| 108     | 113    | I TOUCHED A DREAM DELLS/20th Century Fox T 618 (RCA)   |
| 109     | 114    | HIGHWAY TO HELL AC/DC/Atlantic SD 19244  |
| 110     | 110    | SMOKEY AND THE BANDIT 2 (ORIGINAL SOUNDTRACK)/MCA 6101   |
| 111     | 139    | NOTHIN' MATTERS AND WHAT IF IT DID JOHN COUGAR/Riva RVL 7403 (PolyGram)                                |
| 112     | 122    | WALK AWAY/COLLECTOR'S EDITION (THE BEST OF 1977-1980) DONNA SUMMER/Casablanca NBLP 7244                |
| 113     | 121    | NIGHT CRUISER EUMIR DEODATO/Warner Bros. BSK 3467  |
| 114     | 124    | TAKE IT TO THE LIMIT NORMAN CONNORS/Arista AL 9534   |
| 115     | 123    | BADDEST GROVER WASHINGTON, JR./Motown M9 940 A2  |
| 116     | 117    | CADDYSHACK (ORIGINAL SOUNDTRACK)/Columbia JS 36737   |
| 117     | 120    | PRETENDERS/Sire SRK 6083 (WB)  |
| 118     | 115    | VAN HALEN/Warner Bros. BSK 3075  |
| 119     | 133    | IN SEARCH OF THE RAINBOW SEEKERS MTUME/Epic JE 36017   |
| 120     | 131    | LA TOYA JACKSON/Polydor PD 1 6291  |
| 121     | 126    | CAMERON/Salsoul SA 8535 (RCA)  |
| 122     | 125    | I BELIEVE IN YOU DON WILLIAMS/MCA 5133   |
| 123     | 134    | WORTH THE WAIT PEACHES & HERB/Polydor/MVP PD 1 6298  |
| 124     | 119    | TEN YEARS OF GOLD KENNY ROGERS/United Artists UA LA 835 H  |
| 125     | —      | "LITTLE STEVIE ORBIT" STEVE FORBERT/Nemperor JZ 36595 (CBS)  |
| 126     | 127    | THE DOORS/Elektra EKS 74007  |
| 127     | 128    | LARSEN-FEITEN BAND/Warner Bros. BSK 3468   |
| 128     | 138    | HEART ATTACK AND VINE TOM WAITS/Asylum 6E 295  |
| 129     | 78     | THE BOYS FROM DORAVILLE ATLANTA RHYTHM SECTION/Polydor PD 1 6285                                       |
| 130     | —      | THESE DAYS CRYSTAL GAYLE/Columbia JC 36512   |
| 131     | 86     | JUST ONE NIGHT ERIC CLAPTON/RSO RS 2 4202  |
| 132     | 116    | GOLD & PLATINUM LYNYRD SKYNYRD/MCA 2 11008   |
| 133     | 137    | I HEARD IT IN A LOVE SONG McFADDEN & WHITEHEAD/T SOP JZ 36773 (CBS)                                    |
| 134     | 136    | UPRISING BOB MARLEY & THE WAILERS/Island ILPS 9596 (WB)  |
| 135     | 104    | BARRY GOUDREAU/Portrait/Epic NJR 36542   |
| 136     | 118    | ONE WAY FEATURING AL HUDSON/MCA 5127   |
| 137     | 140    | HOW TO BEAT THE HIGH COST OF LIVING (ORIGINAL SOUNDTRACK) HUBERT LAWS AND EARL KLUGH/Columbia JS 36741 |
| 138     | 97     | WINNERS VARIOUS ARTISTS/I&M 1 017 (RCA)  |
| 139     | 149    | CALL ON ME EVELYN CHAMPAGNE KING/RCA AFL 1 3543  |
| 140     | 107    | HOT BOX FATBACK/Spring SP 1 6726 (Polydor)   |
| 141     | 109    | ROBBIE DUPREE/Elektra 6E 273   |
| 142     | 111    | BEYOND HERB ALPERT/A&M SP 3717   |
| 143     | 135    | A DECADE OF ROCK AND ROLL 1970 TO 1980 REO SPEEDWAGON/Epic KE2 36444                                   |
| 144     | 142    | NEVER RUN NEVER HIDE BENNY MARDONES/Polydor PD 1 6263  |
| 145     | 105    | NAUGHTY CHAKA KHAN/Warner Bros. BSK 3385   |
| 146     | 106    | CAREFUL MOTELS/Capitol ST 12070  |
| 147     | 147    | DON'T LOOK BACK NATALIE COLE/Capitol ST 12079  |
| 148     | 132    | CULTOSAURUS ERECTUS BLUE OYSTER CULT/Columbia JC 36550   |
| 149     | 108    | KENNY KENNY ROGERS/United Artists LWAK 979   |
| 150     | 144    | TONIGHT FRANCE JOLI/Prelude PRL 12179  |

## Forty International Delegates Attend EMI Records UK's Annual Conference

By VAL FALLOON

■ LONDON — EMI Records UK held its annual international conference in London last week, and a record number of forty delegates from various territories attended. Representatives of EMI companies from as far as Peru, Hungary, Venezuela and Japan flew in for the two-day event on October 2 and 3.

The conference was opened by Cliff Busby, managing director of EMIR UK. He stressed the importance of the international market and the company's firmly-held belief that all acts should be viewed from an international standpoint.

Busby went on to talk about the cooperation that must exist with the overseas companies. "We are only too aware that success can only be achieved with this cooperation. We intend to have a very close working relationship with the people in those companies," he said.

Richard Lyttelton, general manager of EMIR's international division, began with an observation on the recession.

"The UK industry has done such a marvelous job of advertising its problems, anyone would think that we are the only

ones suffering from home copying and a stagnant domestic market," Lyttelton said. "These problems are by no means unique—I can't think of a market in any country which has escaped them.

"The real test is to see how fast and how effectively we can react to them. Like most of you, we in EMIR (UK) have had to restructure and 'tune' our company to meet the challenge of the '80s.

"The challenge, for all of us, remains," he continued. "One area that we will never compromise is A&R. The UK is still one of the two major sources of repertoire for the world. I believe that with its strong position, rooted firmly in its UK market share and its tradition of internationalism, EMI Records is in a better position than any of its competitors to promote UK product internationally."

He added: "We are the first to appreciate that not all UK product is suitable for all markets. We trust in your judgment and urge you not to restrict yourselves to product that has charted in the UK—if that policy had been adhered to we would have

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## Germany

By JIM SAMPSON

■ MUNICH—Gema and the German IFPI Group have released details about a new kind of piracy crackdown, involving custom-made tape compilations for commercial use. A singer entered a bar earlier this year and, upon hearing one of her songs, asked the disc jockey where he got his music. The source was a private music studio which serviced discos and bars. The singer passed the information to anti-piracy officials, who contacted the criminal police. A raid early last month caught Gerhard Ermke of Oberhausen allegedly in the process of evacuating and moving his duplication facilities. From a library of about 5000 albums and 3500 singles, police say he was producing high-quality cassette and open-reel compilations, with a printed catalog listing cassette prices at DM 30 (\$18) each. An IFPI spokesman said charges have been pressed against Ermke for copyright and performance right infringement. The case is considered significant by the IFPI because it shows how any alert music industry professional can help fight piracy. It also again demonstrated fine cooperation with German police.

TEUTONIC TELEX: WEA MD Saggi Loch and his newly-appointed product department head Leon Deane (ex-RCA) have "modified" their professional relationship. Deane leaves WEA to become a public relations consultant. His first client: WEA, for whom Deane will handle media promotion for several artists. Production head Killy Kumberger as well as product managers David Evans and Stefan Michel report directly to Loch . . . the line-up for the next Rockpalast midnight concert, live from Essen to many European TV sets, includes the Police, Graham Parker and the Rumour and Jack Bruce's new band . . . at his annual sales convention, CBS MD Jorgen Larsen estimated

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## England

By VAL FALLOON

■ LONDON—RCA becomes the latest company to reduce staff in the current round of money-saving cutbacks, following the collapse of the RCA/PRT merger. About 21 administrative and field sales staff are to go, including two press office staffers. Derek Everett, head of A&R, will also be leaving RCA as a result of the moves. . . . But optimism abounds elsewhere: Littlewoods, the High Street chain, is to increase its stock of discs and tapes in over 100 stores, starting by adding singles in 44 shops and setting up in-store video promotion. . . . and Damont, a large independent pressing plant, is to spend three quarters of a million on new equipment which will increase its capacity from ten million to fifteen million units a year. The plant will also now duplicate cassettes, with a target of two million units a year. Damont was launched in 1973 by former Pye director Monty Presky and marketing executive Dave Miller. . . . A&M pleased to see the new Police single "Don't Stand So Close to Me" go straight to number one in the first week of release, logging instant silver status, and a cheery note for RCA was David Bowie's LP "Scary Monsters and Super Creeps" leaping to the top of the album charts in the first week on sale. . . . Chappell also happy to see three musicals revived in the West End now: "Oklahoma," "Pal Joey" and of course the long-running "The King and I."

MIDEM SETBACK: Music publishers here have failed to take up an offer by the British Overseas Trade Board for a subsidized joint stand at next year's MIDEM. The BOTB had promised to pay the full rental state and MIDEM chief Bernard Chevry was prepared to offer a reduced participation fee for publishers included in the special offer. But at a recent Music Publishers' Association meeting the council stated that no firm bookings had been received from companies. The deadline has been extended for a week. The offer needs seventeen companies to qualify for the full subsidy, with a minimum of eight for the scheme to go ahead at all. Apart from this, only 45 British companies have so far registered for MIDEM, with companies like EMI, Virgin, and DJM still to apply. . . . and the Music Publishers' Association Tin Pan Alley Ball for charity attracted only 350 people—just over half the usual turnout. . . . Melody Maker, a top consumer rock mag troubled earlier this year by union action and mass resignations, re-launches this week with a new look, new style and new staff. . . . Jan Oloffson's Young Blood label moves into video this month with a cassette of Hoyt Axton's recent concert at the London venue. The video comes with an audiocassette of Axton's last album as a package deal. . . . RAVE FROM THE GRAVE: Virgin releasing The Who's

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## BMI Honors British Writers



The British Performing Rights Society was honored at a BMI luncheon held last week in London to celebrate 25 years association between the PRS and Broadcast Music Inc. Pictured with the plaque presented to the PRS are from left: Michael Freegard (representing PRS), Theodora Zavin (BMI vice president), and BMI president Edward M. Cramer. The luncheon was also to honor the various writer and publisher members of the PRS whose songs had received top airplay in the U.S. during 1979.



## Musexpo '80

(Continued from page 3)

home for further consideration. Hassan bought product from the Canadian-based Ultra Records and from two small American labels. Another Nigerian, Ebenezer Femi Tomiwa, manager of Seo-Aro and Company, licensed a reggae record from Jamaica and took home several tapes for further consideration. Nigeria's involvement in Musexpo was arranged by Tessa Sal Allan, director of communications, international coordinator, for the Lagos-based Arts & Music Organization. Allan liased with Musexpo chairman Roddy Shashoua during the past year.

While people came to Musexpo for a wide variety of reasons, most attendees were seeking the same thing: the next big trend. "I came here to find out what's going to happen in music," said Omar Jundi, publishing manager for RCA Electronica Ltda. in Brazil. But, as was made perfectly clear by several of the seminar discussions, nobody has any idea what the next trend will be. At the A&R seminar, John Luongo, president of Pavillion Records, was asked to speak on "new music trends in the '80s." "If I knew what was going to sell this fall," said Luongo, "I'd be in the studio right now. The labels don't know what the trends are going to be; there's no consistency in the stores as far as what's selling. No one knows what's going to happen."

"We came here hoping to hear something that would knock us off our feet," said Peter Kirsten, president of the German Global Music Group, "and we really didn't hear anything that we liked a lot." Other European-based executives echoed Kirsten's feelings.

Although many participants at Musexpo went away without any firm deals in the works, the new contacts made and old contacts re-established made the trip worthwhile. Musexpo seemed particularly profitable for independent producers, publishers and songwriters who might find it hard to make contacts through the traditional channels. Andrew Asch, a songwriter from New York, said that he had some interest from a few publishers in his material, but that, more importantly, he received "a lot of feedback on my songs. The comments I got were enlightening in terms of market needs. Publishers pointed out to me how I could make my songs more marketable."

The experience of Vincent Taft, a producer/publisher from the Syracuse, New York area, highlighted the opportunities

available at Musexpo. Taft came to Musexpo with an album by a jazz group called Taksim and three songs by a rock group, Le Rock. Taft was interested in looking for label and sub-publishing deals for European markets and Japan. On the first full day of Musexpo (Saturday, 25) Taft dropped his tapes off at the rooms of two German labels and one English label. On Sunday, Taft returned to each of the labels for a response. All of the labels were interested in the rock group; one German representative called the song "fantastic." The representative from the other German label said that he might want to import copies of the songs; he told Taft to send him pictures and bios and that he would contact Taft in ten days with a proposal.

Taft met again with the first German representative on Monday, who also expressed strong interest in releasing the songs. Taft was interested in the promotion the label could offer; the rep told Taft that he wanted Le Rock to tour in Germany and that he could arrange for television performances. Taft and the German representative discussed the German companies' affiliates in Japan and Italy, and the German rep recommended an entertainment lawyer for Taft. Speaking of his options, Taft said, "It looks like things could turn out great. I'll receive the two proposals, talk with my lawyer, and see which one I think is best."

This year's Musexpo was notable for the strong emphasis placed on video and by the appearance of several manufacturers of novelty items trying to sell their wares. For the first time, the word "video" appeared on the cover of the directory. Five video wholesalers and retailers rented booths and several other representatives from video companies were present. Bob Russo, of Double Doubleyew Productions was selling his idea of video advertising clips in movie theatres, to European executives. Edward Steinberg, whose Rockamerica company distributes videos to clubs across the country, was also at the convention. While the seminar on "Video Marketing and Programming" did not unveil any hard news, it was one of the most heavily-attended of the six seminars. The seminar was notable for the discussion of the growing problems of counterfeiting videocassettes and the debate on sales versus rental of videocassettes.

Among the retailer-oriented items displayed at Musexpo were the Record Finder, a newly-developed record indexing system, the new Album Opener promo-

tional mini-album, and Soundbar, a concentrated "listening room" that supplies headphones for 12 people to listen to releases.

The "Radio Programming & Record Industry" seminar produced some lively discussion. James Kefford, executive VP and general manager for Drake-Chenault Inc., began the next seminar with a firm support of syndi-

## EMI Meet

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lost sales of 100,000 copies of Fischer-Z albums in Europe."

Mike Heatley, international repertoire manager, outlined the forthcoming releases from a number of acts. Emphasizing the importance of international cooperation, he detailed Rocky Burnette's success in Australia, America, Europe, Canada and Brazil; Cliff Richard's hits in Europe and America; Dr. Feelgood's growing following in Germany; Kate Bush's continued success around the world; the Rolling Stones' international appeal, and Queen's global success.

cation. "No longer can you operate by gut feeling alone," said Kefford. "You must use the new technology, the research and the syndication services." Soon after this, Frankie Crocker, program director for WBLS-FM, sounded in direct contrast to Kefford when he said, "the key to good programming is to go with your gut feeling."

Graham Fletcher and Dave Ambrose, from EMIR (UK)'s A&R department, offered a glimpse of the future with examples of product to come from the new and up-and-coming acts signed to EMIR (UK).

News of the Vapors and of plans to break the Stranglers in America was followed by the announcement of the signing of Poly Styrene and Classix Nouveaux and the recording plans of a number of acts including the Barracudas, John Townley, the Cheaters, Bow Wow Wow, Honey Bane, Alan David, Reckless, the Catch and Shona Laing.

## Germany (Continued from page 34)

first-half sales improvement at 41 percent over '79 . . . three of the most acclaimed recent tours here featured German rock music, reflecting the development of the domestic rock scene. Peter Gabriel fulfilled his promise and sang the German versions of songs on his new album. The results were praised by critics and fans. Teldec's Udo Lindenberg stripped the show from his new tour, concentrating on the music and adding only Helen Schneider. Lindenberg is so good, he could probably pack a house singing a cappella, and Schneider's set was dynamite. Thanks in part to overwhelming press coverage, in part to a superior band led by Boomtown Rats drummer Simon Crowe, the tour by WEA's Marius Mueller-Westernhagen is becoming a sensation . . . before leaving on a four-week U.S. trip, Hamburg publisher Rudi Slezak (Marius' new publisher) announced several major catalogue signings: Neon Music, Looking Glass Music, Bruce Welch Music and Robert Kingston Music . . . Haideh Dehdashti for twelve years Phonogram press representative, has left the company . . . ZDF-TV has a major new hit, "Hits Von Der Schulbank," aimed primarily at the teen music market. The first show featured Leif Garrett and Gilbrt, a charismatic young singer, published by Volker Spielberg's April Music and not touring Germany . . . Teldec reports the highest chart entry ever in West Germany for an East German rock album. Karat has broken into the top 20 with "Schwanenkoenig."

## England (Continued from page 34)

legendary "My Generation" LP from its immediate catalogue. The LP has been unobtainable for several years.

SMALL SCREEN SPLASH: As previously reported, over 50 LPs are scheduled to be promoted on television between now and Christmas. Now more companies have announced their plans, and the figure has shot up to over 60, despite volume sales dropping and increases in advertising time costs. Many of these albums will be tested in the regions before going national. About ten million pounds is expected to be spent on LP promotion this quarter. Now Ronco, one of the three major merchandising companies, has announced its biggest ever pre-Christmas spend of over two million pounds, just topping K-Tel and Warwick's budgets, and no test marketing is planned for any of the 13 packages on offer. Box sets and four-album packages are included in the huge promotion. But though PolyGram's Polystar company has earmarked 1.3 million, other major companies have yet to announce their plans. Those that have, such as EMI and CBS, are sticking to three or four LPs. K-Tel has 12 LPs and Warwick up to 17. . . . But everyone is going to be concerned about BASF's campaign for blank tape, with other companies joining in with press advertising. BASF will also be going on TV with a triple pack offer. The company claims that blank cassette sales have risen sharply this year.

# Record World Black Oriented Music

## Black Music Report

By KEN SMIKLE

■ NEW YORK—Finally, someone has made a rap record with some relevance to black folks' social and political needs. Erik Nuri is executive director of the Massachusetts Legislative Black Caucus and holds a B.A. in government from Harvard University. He is also a saxophonist and composer who has performed with Doug Carn, Screamin' Jay Hawkins, Black Ivory and the Stairsteps. Both sides of his background have come together on his newly released twelve-inch rap single, "Let's Vote."

The record's slick production and hip lyrics make for a winning 6:29 selection (with a 3:30 version on the flip side) that instead of being corny is a solid dance cut that has already seen action in clubs and on black stations. Nuri, who went into his own pocket to finance the venture, wrote the lyrics and music. After having a quality four-track tape produced by his friends Tony Leonard and Frank Wilkins, he made the rounds of the labels. Nothing happened. The decision was made to do it on their own and they went to Tryon Park Records to have it manufactured.

The single has already gotten a lot of airplay and club play in Boston, his hometown, and WILD featured it as part of their voter registration drive. "Let's Vote" has been endorsed by the Congressional Black Caucus, the NAACP and the Joint Center for Political Studies for its "Operation Big Vote" campaign. And before you get the idea that these endorsements mean that the record must not be hip, send for a promotional copy and judge for yourself. It's ideal for use in connection with public service announcements. To get a promotional copy contact Scott Anderson, Nu Music, 1641 Third Ave., New York, N.Y. 10028. Tel. (212) 860-4895. The single might even get on the charts before Nov. 4. By the way, are you registered?

Ebony Jo-Ann will be appearing at the West Bank Cafe in New York on Oct. 8. She is a member of the Billie Holiday Theatre's resident acting company and was most recently seen in "Tambourines To Glory."

The Nationwide Black Radio Directory has just been published and lists black-owned stations, black college stations, black radio and music organizations, radio and music publications, and black broadcasting firms. It can be ordered by sending \$10 to P.O. Box 41551, Atlanta, GA 30331.

A number of folks from the music community will be donating their time to participate in the United Negro College Fund's Media Swing tennis tournament. Among those you can catch on the courts at New York's 369th Armory this Sat., Oct. 11 at 2 p.m. will be Record

World's own Doree Berg. The Armory is located at 142nd St. and Fifth Ave. The event is a "preliminary" for the Arthur Ashe UNCF Benefit that will be held at the Felt Forum on Nov. 9. For further information on attending both of these worthy causes contact the Fund at (212) 644-9600.

Watch for a forthcoming album from Terri Gonzalez, the multi-talented artist whose latest credit is her hit composition, "Caught Up In A One Night Love Affair." The LP, entitled "Hunger For Your Love," will be released on Eastbourne Records next month. They have just released her own version of "One Night Love Affair" as a twelve-inch b/w "How Good It Is."

## Black Oriented Album Chart

OCTOBER 11, 1980

1. DIANA  
DIANA ROSS/Motown M8 936M1
2. GIVE ME THE NIGHT  
GEORGE BENSON/Qwest/WB HS 3453
3. TP  
TEDDY PENDERGRASS/Phila. Intl.  
FZ 36745 (CBS)
4. ZAPP  
Warner Bros. BSK 3463
5. LOVE APPROACH  
TOM BROWNE/Arista/GRP GRP 5008
6. WIDE RECEIVER  
MICHAEL HENDERSON/Buddah BDS 6001  
(Arista)
7. SHINE ON  
L.T.D./A&M SP 4819
8. JOY AND PAIN  
MAZE FEATURING FRANKIE BEVERLY/  
Capitol ST 12087
9. THE YEAR 2000  
THE O'JAYS/TSOP FZ 36416 (CBS)
10. LOVE LIVES FOREVER  
MINNIE RIPERTON/Capitol SOO 12097
11. THE GAME  
QUEEN/Elektra SE 513
12. IRONS IN THE FIRE  
TEENA MARIE/Gordy G8 997M1  
(Motown)
13. HEROES  
COMMODORES/Motown M8 939M1
14. LET ME BE YOUR ANGEL  
STACY LATTISAW/Cotillion SD 5219 (A&M)
15. ADVENTURES IN THE LAND OF  
MUSIC  
DYNASTY/Solar BXL1 3576 (RCA)
16. ONE IN A MILLION YOU  
LARRY GRAHAM/Warner Bros. BSK 3447
17. A MUSICAL AFFAIR  
ASHFORD & SIMPSON/Warner Bros.  
HS 3458
18. CAMEOSIS  
CAMEO/Chocolate City CCLP 2011  
(Casablanca)
19. THIS TIME  
AL JARREAU/Warner Brds. BSK 3434
20. SWEET SENSATION  
STEPHANIE MILLS/20th Century Fox  
T 603 (RCA)
21. CAMERON  
Salsoul SA 8535 (RCA)
22. ONE WAY FEATURING AL HUDSON  
MCA 5127
23. SPECIAL THINGS  
POINTER SISTERS/Planet P 9 (E/A)
24. I TOUCHED A DREAM  
DELLS/20th Century Fox T 618 (RCA)
25. BRASS VI  
BRASS CONSTRUCTION/United Artists  
LT 1060
26. S.O.S.  
S.O.S. BAND/Tabu JZ 36332 (CBS)
27. NO NIGHT SO LONG  
DIONNE WARWICK/Arista AL 9526
28. RAY, GOODMAN & BROWN II  
Polydor PD 1 6299
29. NAUGHTY  
CHAKA KHAN/Warner Bros. BSK 3385
30. RHAPSODY AND BLUES  
CRUSADERS/MCA 5124
31. IN SEARCH OF THE RAINBOW  
SEEKERS  
MiuMe/Epic JE 36017
32. FAME (ORIGINAL SOUNDTRACK)  
RSO RX 1 3080
33. LA TOYA JACKSON  
Polydor PD 1 6291
34. I HEARD IT IN A LOVE SONG  
McFADDEN & WHITEHEAD/TSOP JZ  
36773 (CBS)
35. PUCKER UP  
LIPPS, INC./Casablanca NBLP 7242
36. TAKE IT TO THE LIMIT  
NORMAN CONNORS/Arista AL 9534
37. BARRY WHITE'S SHEET MUSIC  
BARRY WHITE/Unlimited Gold FZ 36208  
(CBS)
38. '80  
GENE CHANDLER/20th Century Fox/  
Chi-Sound T 605 (RCA)
39. WORTH THE WAIT  
PEACHES & HERB/Polydor/MVP PD  
1 6298
40. THE GLOW OF LOVE  
CHANGE/Warner/RFC RFC 3438
41. CALL ON ME  
EVELYN "CHAMPAGNE" KING/RCA  
AFL1 3543
42. REAL PEOPLE  
CHIC/Atlantic SD 16016
43. WAITING ON YOU  
BRICK/Bang JZ 36262 (CBS)
44. GARDEN OF LOVE  
RICK JAMES/Gordy G8 995M1 (Motown)
45. HOT BOX  
FATBACK/Spring SP 1 6726 (Polydor)
46. TWICE AS SWEET  
A TASTE OF HONEY/Capitol ST 12089
47. NIGHT CRUISER  
EUMIR DEODATO/Warner Bros. BSK 3467
48. HURRY UP THIS WAY AGAIN  
STYLISTICS/TSOP JZ 36470 (CBS)
49. SELL MY SOUL  
SYLVESTER/Fantasy/Honey F 9601
50. THE FUNK IS ON  
INSTANT FUNK/Salsoul SA 8536 (RCA)

Over **400,000**—12" singles sold in 5 weeks

On its way—**PLATINUM!!!**

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# Record World Black Oriented Singles



OCTOBER 11, 1980

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

OCT. 11	OCT. 4		WKS. ON CHART
1	2	<b>MORE BOUNCE TO THE OUNCE (PART I)</b> ZAPP Warner Bros. 49534	7
2	1	ANOTHER ONE BITES THE DUST QUEEN/Elektra 46031	8
3	3	FUNKIN' FOR JAMAICA (N.Y.) TOM BROWNE/Arista/GRP 2506	10
4	5	WIDE RECEIVER (PART I) MICHAEL HENDERSON/Buddah 622 (Arista)	14
5	4	UPSIDE DOWN DIANA ROSS/Motown 1494	14
6	6	GIRL, DON'T LET IT GET YOU DOWN THE O'JAYS/TSOP 9 4790 (CBS)	12
7	8	WHERE DID WE GO WRONG L.T.D./A&M 2250	9
8	7	GIVE ME THE NIGHT GEORGE BENSON/Qwest/WB 49505	16
9	9	I'VE JUST BEGUN TO LOVE YOU DYNASTY/Solar 12021 (RCA)	15
10	11	LET ME BE YOUR ANGEL STACY LATTISAW/Cotillion 46001 (Atl)	10
11	15	MASTER BLASTER (JAMMIN') STEVIE WONDER/Tamla 54317 (Motown)	3
12	13	HE'S SO SHY THE POINTER SISTERS/Planet 47916 (E/A)	10
13	14	NEVER KNEW LOVE LIKE THIS BEFORE STEPHANIE MILLS/20th Century Fox 2460 (RCA)	9
14	16	I'M COMING OUT DIANA ROSS/Motown 1491	5
15	23	FREEDOM GRANDMASTER FLASH AND THE FURIOUS 5/Sugarhill 549	5
16	18	LET ME TALK EARTH, WIND & FIRE/ARC/Columbia 1 11366	4
17	17	HERE WE GO MINNIE RIPERTON/Capitol 4902	8
18	27	LOVELY ONE THE JACKSONS/Epic 9 50938	3
19	10	CAN'T WE TRY TEDDY PENDERGRASS/Phila. Intl. 9 3107 (CBS)	15
20	24	I NEED YOUR LOVIN' TEENA MARIE/Gordy 7189 (Motown)	6
21	22	I TOUCHED A DREAM THE DELLS/20th Century Fox 2463 (RCA)	10
22	12	SOUTHERN GIRL MAZE/Capitol 4891	12
23	19	SHAKE YOUR PANTS CAMEO/Chocolate City 3210 (Casablanca)	12
24	20	ONE IN A MILLION YOU LARRY GRAHAM/Warner Bros. 49221	23
25	28	GIVE IT ON UP (IF YOU WANT TO) MTUME/Epic 9 50917	8
26	21	THE BREAKS (PART I) KURTIS BLOW/Mercury 4010	17
27	25	NO NIGHT SO LONG DIONNE WARWICK/Arista 0527	10
28	26	SEARCHING CHANGE/Warner/RFC 49512	12
29	30	MY PRAYER RAY, GOODMAN & BROWN/Polydor 2116	7
30	31	POP IT ONE WAY FEATURING AL HUDSON/MCA 41298	9
31	36	NOW THAT YOU'RE MINE AGAIN SPINNERS/Atlantic 3755	5
32	34	PUSH PUSH BRICK/Bang 9 4813 (CBS)	4
33	48	UPTOWN PRINCE/Warner Bros. 49559	2
34	29	LOVE DON'T MAKE IT RIGHT ASHFORD & SIMPSON/Warner Bros. 49269	14
35	32	BACKSTROKIN' FATBACK/Spring 3012 (Polydor)	16
36	33	BIG TIME RICK JAMES/Gordy 7185 (Motown)	13
37	35	RESCUE ME A TASTE OF HONEY/Capitol 4888	14



38	41	DANCE TURNED TO ROMANCE THE JONES GIRLS/Phila. Intl. 9 3111 (CBS)	7
39	37	REBELS ARE WE CHIC/Atlantic 3665	15
40	50	HOW SWEET IT IS (TO BE LOVED BY YOU) TYRONE DAVIS/Columbia 1 11344	3
41	39	I HEARD IT IN A LOVE SONG McFADDEN & WHITEHEAD/TSOP 9 4788 (CBS)	9
42	52	WALK AWAY DONNA SUMMER/Casablanca 2300	3
43	43	EVERYTHING SO GOOD ABOUT YOU MELBA MOORE/Epic 9 50909	7
44	47	TRIPPING OUT CURTIS MAYFIELD/RSO/Curtom 1046	4
45	53	COULD YOU BE LOVED BOB MARLEY & THE WAILERS/Island 49547 (WB)	4
46	49	REAL LOVE THE DOOBIE BROTHERS/Warner Bros. 49503	5
47	55	S.O.S. (DIT DIT DIT DASH DASH DASH DIT DIT DIT) THE S.O.S. BAND/Tabu 9 5526 (CBS)	3
48	57	HEROES THE COMMODORES/Motown 1495	3
49	54	HURRY UP THIS WAY AGAIN THE STYLISTICS/TSOP 9 4789 (CBS)	3
50	56	THE WANDERER DONNA SUMMER/Geffen 49563 (WB)	3

### CHARTMAKER OF THE WEEK

51	—	LOVE X LOVE GEORGE BENSON Qwest/WB 49570	1
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52	38	SOUL SHADOWS THE CRUSADERS/MCA 41295	9
53	60	THE TILT 7TH WONDER/Chocolate City 3212 (Casablanca)	3
54	51	UNLOCK THE FUNK LOCKSMITH/Arista 0543	5
55	58	THIS FEELINGS RATED X-TRA CARL CARLTON/20th Century Fox 2459 (RCA)	3
56	65	THE REAL THANG NARADA MICHAEL WALDEN/Atlantic 3764	2
57	62	FOR YOU, FOR LOVE AVERAGE WHITE BAND/Arista 0553	2
58	—	REMOTE CONTROL THE REDDINGS/Believe In a Dream 9 5600 (CBS)	1
59	64	SIR JAM A LOT CAPTAIN SKY/TEC 768	2
60	67	LOVE TOUCH JEFF & ALETA/Spector Intl. 00007 (Capitol)	2
61	61	NIGHT TIME LOVER LA TOYA JACKSON/Polydor 2117	3
62	—	KID STUFF LENNY WHITE/Elektra 47043	1
63	63	KAMALI HERB ALPERT/A&M 2268	3
64	45	RED LIGHT LINDA CLIFFORD/RSO 1041	6
65	—	LET'S GET FUNKY TONIGHT EVELYN "CHAMPAGNE" KING/RCA 12075	1
66	—	TELEPHONE BILL JOHNNY GUITAR WATSON/DJM 1305 (Mercury)	1
67	42	COMING HOME TRUTH/Devaki 4001	7
68	59	GIMME WHAT YOU GOT AL JARREAU/Warner Bros. 49538	3
69	—	TAKE IT TO THE LIMIT NORMAN CONNORS/Arista 0548	1
70	40	FUN TIME (PART I) PEACHES & HERB/Polydor/MVP 2115	8
71	66	WHISPER ZONE RAMSEY LEWIS/Columbia 1 11356	3
72	44	THAT BURNING LOVE EDMUND SYLVERS/Casablanca 2270	10
73	73	MR. MIRACLE MAN DEE EDWARDS/Cotillion 46003 (Atl)	2
74	46	PAPILLON (AKA HOT BUTTERFLY) CHAKA KHAN/Warner Bros. 49256	14
75	68	TREASURE THE BROTHERS JOHNSON/A&M 2254	8

Fatback does it again.

**Fatback**

"Let's Do It Again." Fatback's new hit from their good as gold album, "14 Karat." On Spring Records & Tapes.



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Produced by Bill Curtis and Gerry Thomas for Fatback Productions.

spring

## Cameo's Golden Encore



Casablanca/Chocolate City recording group Cameo got more than just encores at a recent performance at the Sports Arena in Los Angeles. Following the concert, the group was presented with gold albums for their latest LP, "Cameosis," on stage. Pictured are, from left: Bruce Bird, president of Casablanca; Cecil Holmes, president of Chocolate City Records; Nathan Leftenant, Larry Blackmon, Arnett Leftenant, Jeryl Bright, T. C. Campbell, Gregory Johnson, Tomi Jenkins, Anthony Lockett and Aaron Mills of Cameo. The band's new album, "Feel Me," is being released October 6.

## Retail Rap (Continued from page 30)

**Commodores** signed autographs for happy fans at the Greenbriar Mall store. The group was in town for a weekend concert. To promote the **Dirt Band's** "Make A Little Magic" album, a master magician made an in-store appearance and did just that at Record Bar's Northlake and Southlake Malls in Atlanta, Georgia . . . Tracks Records and Tapes will celebrate its third anniversary, beginning October 1, with a contest worth more than \$16,000 in prizes and in-store appearances by local bands. The celebration begins with daily specials on albums and artists and will conclude with a Halloween party. In conjunction with WNOR FM-99, Tracks will give away the complete works of 99 artists, and will offer the grand prize winner a private party with 99 guests and an automobile stereo, complete with installation. The grand prize winner will also receive an 11' x 30' Billy Joel billboard, nine pairs of tickets to nine upcoming Whisper concerts (including the Cars, Pat Benatar, and Harry Chapin) and 15 passes for two to American Multi-Cinemas.

**DISCS**—Retailers should take note of the newest album released by Virgin recording artists **Fingerprintz**. Entitled "Distinguishing Marks," the album jacket has been scored to allow it to be broken apart into twelve individual postcards. The cards feature scenes representing the album's 10 songs . . . Be aware that Jem has released "Rolling Stones," a six record box set from Australia of the Decca material. There are 63 songs on these six discs. If you're looking for new **Jimmy Cliff** material, JEM has also released "I Am the Living." Cliff has been working in California and Jamaica.

**STORE OPENINGS**—Licorice Pizza announces its newest store in Chula Vista, managed by **Buzz Buchanan** . . . Strawberries opened up its 12th store this month . . . Record & Tape Collector will become an eight-store chain as of November 1. The latest addition will be located in the downtown Baltimore area.

## Byron, Henderson

### Announce Firm

■ **NEW YORK**—Bruce Henderson and Toby Byron have announced the formation of Byron, Henderson and Associates, a full service management, publishing and marketing organization.

Nina Levine has joined Byron, Henderson and Associates as director of media and product services after stints at Rolling Stone Magazine, Arista Records and Atlantic Records.

## Peer-Southern Names Rebidas

■ **LOS ANGELES** — The Peer-Southern Organization has announced the appointment of Lorraine Rebidas as west coast director of creative services. She had been associate director, east coast, for MCA Music and director of Bottom Line Music, an affiliate of Bottom Line Management in New York.

## ARBs

(Continued from page 18)

expanded its lead, moving from a 10.9 share to 12.0. Among the Windy City's rock stations, WLS dipped from 6.4 to 5.7; WEFM dropped a whole share from 2.8 to 1.8; and WRCK, in its first rock rating book, drew a 2.2 share. In the album rock category, WLUP rose from 4.0 to 4.7; WMET moved from 2.1 to 3.2; and WXRT diminished from a 1.5 share to a 1.3. WMAQ remained the city's number one country station KJOY remained number 4.7.

In San Diego, beautiful music station KJQY remained number one while sliding from 8.4 to 6.5; its closest competitor KFMB-AM, also dropped, from 7.1 to 6.4. AM rocker KGB scored an impressive one-share jump from 4.4 to 5.4, while soft rock-formatted KFMB-FM remained stable, 4.2 to 4.3. Rocker KMJC fell from 2.6 to 1.7. In the adult category, KCQB remained stable, 2.1 to 2.0.

## The Jazz LP Chart

OCTOBER 11, 1980

- GIVE ME THE NIGHT**  
GEORGE BENSON/Qwest/WB HS 3453
- LOVE APPROACH**  
TOM BROWNE/Arista/GRP GRP 5008
- THIS TIME**  
AL JARREAU/Warner Bros. BSK 3434
- "H"**  
BOB JAMES/Columbia/Tappan Zee JC 36422
- RHAPSODY AND BLUES**  
CRUSADERS/MCA 5124
- MAGNIFICENT MADNESS**  
JOHN KLEMMER/Elektra 6E 284
- NIGHT CRUISER**  
EUMIR DEODATO/Warner Bros. BSK 3467
- LAND OF THE THIRD EYE**  
DAVE VALENTIN/Arista/GRP GRP 5009
- HOW TO BEAT THE HIGH COST OF LIVING (ORIGINAL SOUNDTRACK)**  
HUBERT LAWS AND EARL KLUGH/Columbia JS 36741
- BADDEST**  
GROVER WASHINGTON, JR./Motown M9 940A2
- THE SWING OF DELIGHT**  
DEVADIP CARLOS SANTANA/Columbia C2 36590
- ROUTES**  
RAMSEY LEWIS/Columbia JC 36423
- ROCKS, PEBBLES AND SAND**  
STANLEY CLARKE/Epic JE 36506
- DAVID GRISMAN-QUINTET '80**  
Warner Bros. BSK 3469
- STRIKES TWICE**  
LARRY CARLTON/Warner Bros. BSK 3380
- NEW YORK SLICK**  
RON CARTER/Milestone M 9096 (Fantasy)
- PARTY OF ONE**  
TIM WEISBERG/MCA 5125
- BEYOND**  
HERB ALPERT/A&M SP 3717
- DREAM COME TRUE**  
EARL KLUGH/United Artists LT 1026
- IT'S MY TIME**  
MAYNARD FERGUSON/Columbia JC 36766
- WIDE RECEIVER**  
MICHAEL HENDERSON/Buddah BDS 6001 (Arista)
- UNLOCK THE FUNK**  
LOCKSMITH/Arista AB 4274
- SPLENDIDO HOTEL**  
AL DI MEOLA/Columbia C2X 36270
- LARSEN-FEITEN BAND**  
Warner Bros. BSK 3468
- SEAWIND**  
A&M SP 4824
- TAKE IT TO THE LIMIT**  
NORMON CONNORS/Arista AL 9534
- SHADOWS AND LIGHT**  
JONI MITCHELL/Asylum BB 704
- THE OTHER WORLD**  
JUDY ROBERTS/Inner City IC 1088
- HOW'S EVERYTHING**  
SADAO WATANABE/Columbia C2X 36818
- HIDEAWAY**  
DAVID SANBORN/Warner Bros. BSK 3379

## PICKS OF THE WEEK

### HERE TO CREATE MUSIC

LEON HUFF—Phil. Intl. NJZ 36758



For this first album under his own name, the very talented composer and producer has

come forth with a collection of varied and exciting material that shows the broad spectrum of his abilities. With the assistance of Teddy Pendergrass, Stevie Wonder, Jean Carn, and the stable of PIR regulars, this LP offers winning blues, R&B, fusion, neo-classical and pop music. Something for everyone.

### BREAD ALONE

JUNIE—Columbia NJC 36585



Junie Morrison, a founding member of the Ohio Players and a veteran of P-Funk, is one of the leading exponents of the funk. For his solo debut album for this label, he is fully immersed in its sound. He is the producer and principal writer for these seven selections, and the best results of his talents can be heard on "Funky Parts." The title cut also has airplay possibilities.

### LET'S DO IT TODAY

LENNY WILLIAMS—MCA 5147



On his first album in some time, Williams has softened the sound of his earlier works with a subtle vocal approach, less horns and more strings. The compositions, four of which he co-authored, are mostly ballads, which he handles as well as his early dance hits, and he can still get folks on the floor, as "Messing With My Mind" proves.

### STONE JAM

SLAVE—Cotillion SD 5224



The title gets right to the heart of the matter, and the group once again comes up with a collection of foot-stompin' winners. Steve Washington has produced and written a package that will offer old fans what they're looking for while showing that they can handle any musical setting. With at least three potentially strong singles, this LP is sure to be on the shelves for a long time.

# Record World Disco File Top 50

OCTOBER 11, 1980

OCT. 11	OCT. 4		WKS. ON CHART
1	2	<b>CAN'T FAKE THE FEELING</b> GERALDINE HUNT/Prism (12") PDS 405	9
2	3	<b>LOVE SENSATION</b> LOLEATTA HOLLOWAY/Gold Mind (12") GG 505 (Salsoul)	13
3	4	<b>I NEED YOUR LOVIN'</b> TEENA MARIE/Gordy (12"★) G8 997M1 (Motown)	6
4	2	<b>ANOTHER ONE BITES THE DUST</b> QUEEN/Elektra (12"★) 5E 513	10
5	8	<b>SELL MY SOUL/FEVER</b> SYLVESTER/Fantasy/Honey (12"★/LP cut) F 9601	4
6	5	<b>GIVE ME THE NIGHT</b> GEORGE BENSON/Qwest/WB (12"★) HS 3453	14
7	12	<b>FUN TIME</b> PEACHES & HERB/Polydor/MVP (12"★) PD 1 6298	4
8	10	<b>CERCHEZ PAS/BOOGIE TALK/MUSIC MAKES MY NIGHT</b> MADLEEN KANE/Chalet (LP cuts) CH 0701 (Prelude)	5
9	19	<b>IF YOU COULD READ MY MIND</b> VIOLA WILLS/Ariola (12") OP 2203 (Arista)	3
10	7	<b>I'VE JUST BEGUN TO LOVE YOU</b> DYNASTY/Solar (12") YD 12027 (RCA)	15
11	9	<b>FUNKIN' FOR JAMAICA (N.Y.)</b> TOM BROWNE/Arista/GRP (12"★) GRP 5008	8
12	11	<b>QUE SERA MI VIDA (IF YOU SHOULD GO)</b> GIBSON BROTHERS/Mango (12") MPLS 7783	13
13	6	<b>I'M COMING OUT/ UPSIDE DOWN</b> DIANA ROSS/Motown (LP cut/12"★) M8 936 M1	17
14	29	<b>SHOOT YOUR BEST SHOT</b> LINDA CLIFFORD/RSO (LP cut) RS 1 3037	2
15	20	<b>THE WANDERER</b> DONNA SUMMER/Geffen (12"★) 49563 (WB)	3
16	21	<b>IT'S NOT WHAT YOU GOT (IT'S HOW YOU USE IT)</b> CARRIE LUCAS/Solar (12") YD 12086 (RCA)	5
17	23	<b>DOES IT FEEL GOOD</b> B.T. EXPRESS/Columbia (12"★) JC 36333	10
18	22	<b>DREAMS AND DESIRE/THE ONE TONIGHT</b> FEVER/Fantasy (12"★) 897	5
19	14	<b>BREAKAWAY/WHAT'S ON MY MIND/DON'T LET YOUR CHANCE GO BYE</b> WATSON BEASLEY/Warner Bros. (12"★) BSK 3445	22
20	15	<b>SATURDAY NIGHT/STARS IN YOUR EYES</b> HERBIE HANCOCK/Columbia (12"★) JC 36415	23
21	13	<b>RED LIGHT/FAME</b> LINDA CLIFFORD/IRENE CARA ("FAME" ORIGINAL SOUNDTRACK)/RSO (12") RX 13080	19
22	37	<b>HOW LONG</b> LIPPS, INC./Casablanca (12"★) NBLP 7242	2
23	27	<b>MORE BOUNCE TO THE OUNCE</b> ZAPP/Warner Bros. (12"★) BSK 3463	4
24	33	<b>I'M READY</b> KANO/Emergency (12") EMDS 6504	21
25	28	<b>WHIP IT/GATES OF STEEL</b> DEVO/Warner Bros. (12"★) BSK 3435	7
26	34	<b>LET'S GET FUNKY TONIGHT</b> EVELYN "CHAMPAGNE" KING/RCA (12"★) AFL1 3543	2
27	32	<b>NIGHT CRUISER/GROOVITATION</b> DEODATO/Warner Bros. (12"★) BSK 3467	5
28	—	<b>LOVELY ONE</b> JACKSONS/Epic (12"★) FE 36424 (CBS)	1
29	18	<b>LOVE DON'T MAKE IT RIGHT</b> ASHFORD & SIMPSON/Warner Bros. (12"★) HS 3458	13
30	31	<b>FEAR/I STRIP YOU EASY GOING/Importe</b> 12 (12") MP307	4
31	26	<b>FOR YOUR LOVE</b> IDRIS MUHAMMAD/Fantasy (12"★) F 9598	7
32	24	<b>IS IT ALL OVER MY FACE?</b> LOOSE JOINTS/West End (12") WES 22129	8
33	16	<b>LADY OF THE NIGHT</b> RAY MARTINEZ AND FRIENDS/Importe 12 (12") MP 306	11
34	36	<b>PRIVATE IDAHO/PARTY OUT OF BOUNDS</b> B-52'S/Warner Bros. (12"★) BSK 3471	3
35	41	<b>GIVE IT ON UP (IF YOU WANT TO)</b> MTUME/Epic (12") 48 50918 (CBS)	3
36	39	<b>BOOGIE TO THE BOP</b> MANTUS/SMI (12") 0002	2
37	38	<b>CAPRICORN</b> CAPRICORN/Emergency (12") EMDS 6511	3
38	17	<b>EMOTIONAL RESCUE/DANCE PART I</b> ROLLING STONES/Rolling Stones (12"★/LP cut) COC 16016 (Atlantic)	12
39	40	<b>UNDERWATER</b> HARRY THUMANN/Uniwave (LP cut) WLP 1007 (Import Canada)	5
40	—	<b>FEEL GOOD, PARTY TIME</b> J. R. FUNK AND THE LOVE MACHINE/Brass (12") BRDS 2511	1
41	—	<b>UPTOWN</b> PRINCE/Warner Bros. (12"★) 49559	1
42	35	<b>JUST LET ME DANCE</b> SCANDAL/Sam (12") 12333	6
43	25	<b>I WANNA TAKE YOU THERE (NOW)/RHYTHM OF THE WORLD</b> GINO SOCCIO/Warner Bros./RFC (12"★) RFC 3430	17
44	30	<b>GET IT OFF</b> CAMERON/Salsoul (12") SG 334 (RCA)	16
45	—	<b>COULD I BE DREAMING/WE'VE GOT THE POWER</b> POINTER SISTERS/Planet (LP cuts) P 9 (Elektra/Asylum)	1
46	46	<b>SLIP AND DIP</b> COFFEE/De-Lite (12"★) DSR 9520 (Mercury)	7
47	50	<b>IN THE FOREST/YOUR EYES</b> BABY'O/Baby'O (12"★) BO 1000	25
48	48	<b>I HEARD IT IN A LOVE SONG</b> McFADDEN & WHITEHEAD/T SOP (12"★) JZ 36773 (CBS)	2
49	49	<b>I WANNA GET WITH YOU</b> RITZ/Posse (12") POS 1201	9
50	45	<b>SEARCHING/LOVER'S HOLIDAY</b> CHANGE/Warner Bros./RFC (12"★) RFC 3438	29

(★ non-commercial 12", • discontinued)

## Disco File (Continued from page 16)

nary performance in "Divine Madness," which appeared in New York this week as a ninety-minute movie. Midler, supremely confident following the enormous success of "The Rose," was absolutely incandescent when she came out of a monologue and into "Stay With Me Baby" and "The Rose." The drama and her obvious pleasure in the moment of performance are almost beyond superlative description. Essential viewing . . . As is usual in matters concerning **Barbra Streisand**, we were scooped by Baby'O's Michel Parenteau, who pointed out the potential of the cut "Promises," from the Chart-maker "Guilty" album, as a possible early-morning club cut. Perhaps, perhaps; we're most impressed with the way the Gibb/Richardson/Galuten writing and production makes Streisand sound like the year's Top New Female Vocalist . . . **Queen** swept into New York this

weekend for a series of Garden dates as the Queen mother, "Another One Bites the Dust," hit the top of all applicable charts. The band's splashy stage show swung into this crossover hit just before the finale, "We Are the Champions," and, for a minute, "disco sucks" seemed very far away.

## CBS Ups McSweeney

■ NEW YORK — Bruce Lundvall, president, CBS Records Division has announced the appointment of Michael P. McSweeney as vice president, management information systems, CBS Records. He

will report directly to Theodore Bache, vice president, finance and administration, CBS Records, and will be working closely with CRU department heads with regard to their systems requirements.

## Latin American Album Picks



### VUELVEN . . .

**JOHNNY Y SUSANA**—Ifesa Sona 315-0020  
Con arreglos y dirección de Héctor Bonilla, el popular dueto ecuatoriano Johnny y Susana lucen sus habilidades en este brillante material. Muy comerciales y respaldados musicalmente en "Cariño," (Nelisat-Daiano-Gómez) "Ella cree en mí." (S.Gibb-J. Lozano) "Como poder olvidarte" (L. Cruz) y "El reencuentro." (P. Ramírez)

■ With arrangements and direction by Héctor Bonilla, the Ecuadorian duet Johnny and Susana are sweet and mellow in these romantic tunes that could easily make it if promoted. Released in Ecuador by Ifesa. "Nunca más," (Padilla) "Que lindo, te quiero," (L. Padilla) "Descubrirás que el amor existe," (V. Daniel) others.



### RICARDO CERATTO

Odeon OMS 73153  
Más comercial y contagioso que nunca, Ricardo Ceratto cautiva con su simpleza y calidad interpretativa. Excelentes cortes son "Se quedó muy sola," "Convencer," "Así es el amor" "Orale" y "Señora." Arreglos y producción de Peque Rossino.

■ More commercial and contagious than ever, Ricardo Ceratto from Argentina is at the top of his form. Simple and catchy. "Mi borrachera," "Hombre sencillo," "Sor," others.



### PUROS BOLEROS

**CHELO Y SU MARIACHI**—Musart 1790  
Vendiendo fuerte en la costa oeste y México, Chelo da su toque especial a bellos boleros que vivirán por siempre. Muy buena producción respaldada por Mariachi Oro y Plata de Pepe Chávez. "Cenizas," (W. Rivas) "Miseria," (J.A. Valladares) "Amar y Vivir," (C. Velázquez) y Aunque tengas razón." (C. Velázquez)

■ Chelo is selling heavily on the west coast and in Mexico. Here she gives her personal touch to such great boleros as "Diez Años," (R. Hernández) "Y es verdad," (Arredondo) "Amar y Vivir," "Cenizas," more.



### GUSTO

**JIMMY SABATER**—Fania JM 565  
Indiscutiblemente, un gran intérprete romántico, Jimmy Sabater está a la altura de su talento en "Perfida," (A. Domínguez) "Palabras Calladas," (D.R.) "Gua-guancó en Tropicana" (M.A. Espinosa) y "Mind Blowing Decision." (J. Wilder Jr.) Arreglos de Sonny Bravo, Paquito Pastor, José Madera y Louie Ramírez.

■ Undoubtedly one of the top salsa performers of all times, Jimmy Sabater is at the top of his talent in "Never Let Me Go," "Psicólogo Loco," "Qué sabroso" and "Mind Blowing Decision." Very good arrangements and sound.

## Desde Nuestro Rincon Internacional

By TOMAS FUNDORA

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



■ EMI Odeón adquirió los derechos sobre el catálogo RCA, a través de su filial chilena Sochem, luego de finalizarse la operación con IRT, empresa cuya División Discos terminó el mes pasado. Es muy posible que EMI también adquiera los derechos sobre el catálogo local de esta empresa . . . CBS está recibiendo en Argentina buenas ventas a través de los tres long-plays lanzados de **María Martha Serra Lima**, superando la marca de más de 100,000 ejemplares vendidos . . .

La Industria Fonográfica Ecuatoriana S.A. (Ifesa) entregó un Disco de Oro al **Conjunto De Luxe**, uno de los grupos más representativos del Ecuador, por la venta de más de 40,000 copias de su primer éxito, el "Disco Tango 1" . . . Sale este mes en Latinoamérica el nuevo sencillo del **Grupo ABBA**, con el número "The Winner Takes It All" en Inglés. El nuevo long playing del famoso grupo será lanzado a través de las subsidiarias y licenciadas RCA a mediados de Octubre . . . Llegó a mis manos la producción del sello neoyorkino SAR, que demuestra ampliamente que el sello liderado por **Roberto Torres** está llevando al acetato un muy diferente y ameno sonido de la salsa neoyorkina. Al mismo tiempo, merecen felicitación las portadas de los long-plays, realizadas con un brillante profesionalismo y en las cuales brillan las obras pictóricas de **J. Exposito**. Es lamentable



Conjunto De Luxe

que no hayamos recibido algunas de ellas a su momento de lanzamiento, ya que hubieran sido fuertes competidoras en la Clasificación de "Cover of the Year" (Portadas del Año) en nuestra "Selección de Valores Internacionales." El material y su presentación me hacen felicitar calurosamente al nuevo sello y desearles todo género de logros. Es de notar el excelente sonido obtenido a través del Latin Sound Studios de Nueva York y la producción de Roberto . . . **Guillermo Galeano Buena**, subgerente de Industria Nacional del Sonido Ltda. de Colombia, cumplió 20 años al servicio del disco. Durante el transcurso de su carrera fundó el sello Metropoli, especializado en música popular colombiana. En INS, sobrepasó las 40,000 copias en 45 r.p.m. el **Combo Palacio**, con la canción "La Colegiala." De inmediato el sello está lanzando un long-playing por el Combo, titulado "Por Fin el Combo Palacio" en el cual se han incluido los temas "Mírame," "Suave," "Reo" y "Ausente".



Adriano Pappalardo

Es lamentable que haya retirado la WRVR de Nueva York el show "Sunday Salsa Show" de **Roger Dawson**. Me informa **Harriet Wasser** que Roger estará en el aire siete días a la semana de 7 a 11p.m. Los shows serán realizados en Inglés, con locutores leyendo los comerciales en Español, mientras él está en el aire. Un grupo de miembros de la industria latina de Nueva York, acaba de formar un comité para iniciar un movimiento a través del cual se logren más shows de música latina en el dial FM. A pesar de que existen varios en el aire actualmente en FM, las estaciones no tienen la autorización de aceptar publicidad para ellos. La pérdida del show de **Roger Dawson** "Sunday Salsa Show" es una muy notable para la industria latina y su promoción . . . Comienza **Rodolfo** a vender bien en Colombia su nuevo éxito "Mírame," en donde canta acompañado por la **Típica RA 7** . . . Salió al aire el programa televisivo "Salsa U.S.A." a través de WPIX TV el pasado 15 de Septiembre. El programa tuvo una media hora de presentación y ofreció a artistas invitados de la talla de **Ray Barretto**,



Pat Benatar

(Continued on page 41)

# LATIN AMERICAN HIT PARADE

## Popularidad (Popularity)

### Burlingame, Cal.

By KOFY (OSCAR MUNOZ)

1. EL PAVO REAL  
JOSE LUIS RODRIGUEZ—T.H.
2. EL NOA NOA  
JUAN GABRIEL—Pronto
3. EL DESCOLON  
VERONICA CASTRO—Peerless
4. INOCENTE POBRE AMIGA  
LUPITA D'ALESSIO—Orfeon
5. HEY  
JULIO IGLESIAS—CBS
6. AMPARITO  
LOS MELODICOS—Discoland
7. NO CELA EL QUE NO AMA  
MARCEL TOVAR—Odeon
8. ERES  
NAPOLEON—Raff
9. ADIOS Y BIENVENIDA  
BEATRIZ ADRIANA—Peerless
10. SENGRA  
ROCIO JURADO—Arcano

### Costa Rica

By RADIO TITANIA

1. LLEGARE  
MANANTIAL
2. TU NO TIENES SENTIMIENTOS  
APACHE
3. RECUERDOS  
KATTIA
4. AZUL  
LUCIANO ANGELERI
5. ATREVETE  
JOSE LUIS RODRIGUEZ
6. DESCUBREME  
PRISMA
7. NO TE VAYAS ENTONCES  
GIAN FRANCO PAGLIARO
8. MOSCU  
DISCHINGHIS KHAN
9. QUE SERA DE NUESTRO AMOR  
CHIRINO
10. DOS HORAS DE POLVO  
PIERO

### Tampa

By WYOU (WOODY GARCIA)

1. TU YA SABES COMO  
OSCAR DE FONTANA
2. PREGUNTALE  
CHARANGGA CASINO
3. ESE HOMBRE  
ROCIO JURADO
4. MUCHO, POQUITO Y NADA  
ARABELLA
5. TRIBUTO A TITO RODRIGUEZ  
CHUCHO AVELLANET
6. SI NO ESTUVIERAS TU  
RAPHAEL
7. CONTIGO SI  
GRUPO ALMA
8. HAY CARINO O NO HAY CARINO  
GRUPO CLOUDS
9. NI LLATNO NI VELORIO  
LA TERRIFICA
10. PINTAME CON BESOS  
ALBERT HAMMOND

### Redlands, Cal.

By KCAL (FABIO RODRIGUEZ)

1. NUESTRO AMOR  
PUNTO CUATRO—OB
2. PERDONA CARINO  
GRUPO LA AMISTAD—Lado A
3. ESCUCHAME AL TELEFON  
CUCO DEL VALLE—Fiesta
4. SERA  
JOSE JOSE—Ariola
5. DON SFNOR  
TONO ZAMORA—RCA
6. EL HOMBRE QUE ME HACE FALTA  
GUADALUPE—Orfeon
7. TE REGALO MI RIVAL  
LOS BONDADOSOS—Anahuac
8. EL RECADITO  
EL JEFE Y SU GRUPO—Cronos
9. NO QUIERO ENCARINARME  
LOS HNOS. BARRON—Joey
10. VIERAS CUANTAS GANAS TENGO  
LUCHA VILLA—Musart

## Ventas (Sales)

### Sao Paulo

By NOPEM

1. FOI DEUS QUEM FEZ VOCE  
AMELINHA—CBS
2. PORTO SOLIDAO  
JESSE—RGE
3. ANUNCIO DE JORNAL  
JULIA GRACIELA—Polygram
4. RASTA PE  
JORGE ALFREDO/CHICO  
EVANGELISTA—Copacabana
5. AGONIA  
OSWALDO MONTENEGRO—  
Warner Bros.
6. SAVE ME  
QUEEN—EMI
7. D.I.S.C.O.  
OTTOWAN—Top Tape
8. A MASSA  
RAIMUNDO SODRE—Polygram
9. 20 E POUCOS ANOS  
FABIO JUNIOR—RGE
10. PLEASE DON'T GO  
KC & THE SUNSHINE BAND—CBS

### Ecuador (Tropical)

By MARCELO A. NAJERA

1. SE NECESITA RUMBERO  
OSCAR D'LEON
2. JULIANA  
CUCO VALOY
3. ATARDECIENDO  
ADOLFO ECHEVERRIA
4. AGUA DE CLAVELITO  
PACHECO
5. SI DIOS FUERA NEGRO  
LATIN BROTHERS
6. LA CLAVADA  
LOS TITOS
7. GRITO CUMBIAMBERO  
LOS BESTIALES
8. CUMBIA ARABE  
MAXI Y SU ONDA
9. MI SON ORIENTAL  
LA DIMENSION LATINA

### San Francisco

1. INOCENTE POBRE AMIGA  
LUPITA D'ALESSIO—Orfeon
2. PAVO REAL  
JOSE LUIS—T.H.
3. EL DESCOLON  
VERONICA CASTRO—Peerless
4. NO ME SE RAJAR  
VICENTE FERNANDEZ—CBS
5. NUESTRO AMOR  
PUNTO CUATRO—OB
6. ERES  
NAPOLEON—Raff
7. AMPARITO  
LOS MELODICOS—Discoland
8. YO NO NACI PARA AMAR  
JUAN GABRIEL—Pronto
9. UN CANCIONERO LLORO  
ALEJANDRO RIVERA—Orfeon
10. NO ME ARREPIENTO DE NADA  
ESTELA NUNEZ—Pronto

### Los Angeles

1. INOCENTE POBRE AMIGA  
LUPITA D'ALESSIO—Orfeon
2. PAVO REAL  
JOSE LUIS—T.H.
3. NO ME ARREPIENTO DE NADA  
ESTELA NUNEZ—Pronto
4. YO NO NACI PARA AMAR  
JUAN GABRIEL—Pronto
5. MAS DE LO QUE MERECIAS  
LOS HUMILDES—Fama
6. ME ACUERDO DE TI  
LOS FELINOS—Musart
7. UN CANCIONERO LLORO  
ALEJANDRO RIVERA—Orfeon
8. CON EL ALMA EN LA MANO  
LOS YONICS—Atlas
9. ENCENDIDO CLAVEL  
HNOS ORTIZ—Latin Int.
10. TODO SE DERRUMBO DENTRO DE MI  
EMMANUEL—Arcano

## Nuestro Rincon (Continued from page 40)

**Rubén Blades, Machito y Tito Puente.** Fué productor del programa **Jessie Ramírez.**

Una de las artistas más importantes del grupo Chrysalis, distribuido por RCA en Latinoamérica y una de las cantantes de más impacto en el mundo "pop-rock" lo es sin duda **Pat Benatar.** Su más reciente long-playing titulado "In The Heat Of The Night" está siendo programado en Latinoamérica con gran interés y rapidez... El long-playing en Español de **Adriano Pappalardo** titulado "No me dejes más" y en el cual se ha programado su éxito espectacular "Recomencemos" (Ricominciamo) está siendo editado apresuradamente por las licenciadas y subsidiarias de RCA. Es indiscutible que esta producción en Español dará mucho que hablar por su alta fuerza interpretativa... Muy bueno el long-playing titulado "Nuestro Juramento" que EMI lanzó al mercado en Argentina con **Beto Orlando y Los Playeros,** interpretando boleros de los inolvidables, bajo la dirección artística de **Daniel Homer.** Entre ellos se cuentan "Nuestro Juramento," (Benito de Jesús) "Inolvidable," (Julio Gutierrez) "Toda una Vida," (O. Farrés) "Que seas feliz," (J.A. Jiménez) y "Camino Verde." (Carmelo Larrea)

La grabación de "Miguel Cruz and Skins" que Discolor acaba de poner a la venta y promoción, merece mención aparte. Realizada en Music Lab. Studios, y contando con un cuerpo de percusión impresionante, **Miguel Cruz** logra un sonido afro-cubano, con características muy especiales. No es la salsa que normalmente oímos en todas partes. En esta grabación, que será un encanto para los amantes del sonido Afro, **Miguel Cruz** logra una creatividad incomparable. Los temas "Noche de Rumberos," "Canto Libre," "Sabroso cumbancha" y "El Yembe" son amplia demostración de ello. Nuestra felicitación a los músicos y cantantes involucrados por el extraordinario esfuerzo creativo demostrado. No debe de caer en el vacío promocional este material... Y ahora... ¡Hasta la próxima!

EMI Odeon has acquired the rights to the RCA catalogue in Chile through Sochem, their Chilean affiliates after discontinuing their affiliation with IRT, whose Discos Division ended last month... CBS is enjoying good sales in Argentina on three albums by **María Martha Serra Lima,** which have already sold more than 100,000 copies... **lfesa,** Ecuadorian Record Industry S.A., awarded **Conjunto De Luxe** with a Golden Record for sales surpassing 40,000 copies of their first hit, "Disco Tango 1"... **Abba's** latest single, "The Winner Takes It All," will be released this month in Latin America. Their LP will be released through all RCA subsidiaries and licensees in mid-October... I have received most of the product released by the SAR label in New York. **Roberto Torres,** president of the label, is really trying to create a different sound for New York's salsa music. The covers also deserve special attention; they were done with great professionalism by painter **J. Expósito.** I congratulate SAR and Roberto Torres for these magnificent productions recorded at Latin Sound studios in New York City... **Guillermo Galeano Buena,** sub-manager for Industria Nacional del Sonido Ltda. in Colombia, has just celebrated his 20th anniversary with the enterprise. He created the Metropoli label, specializing in Colombian popular music. The label is releasing a new LP by **El Combo Palacio** entitled "Por Fin El Combo Palacio," including tunes such as: "Mírame," "Suave," "Reo" and "Ausente."

WRVR in New York has cancelled its "Sunday Salsa Show" with **Roger Dawson.** Members of the Latin industry in New York have created a committee in order to acquire more Latin shows on the FM dial. The loss of the "Sunday Salsa Show" has really hurt the New York Latin music industry... Colombian singer's **Rodolfo** start-

(Continued on page 42)

# Record World en New York

By IVAN GUTIERREZ

■ Después de un largo período de inactividad desde las páginas de esta revista y tras un proceso demasiado cruento para detallar ahora, regreso para suministrar información de lo que está ocurriendo en esta bien llamada "capital del mundo" donde la actividad periodística es, a veces, demasiado y donde, a su vez, la misma puede ser sumamente ingrata. Proveer detalles de esa inactividad, haría de esto una introducción demasiado extensa e innecesaria para los lectores. Pero aquí me tienen de nuevo y espero, de ahora en adelante, estar con todos ustedes más frecuentemente.

Entre lo más comentado actualmente aquí, se encuentra la presentación de **Felito Félix** ante una delirante multitud de cerca de 250,000 personas de varios grupos étnicos con el popular artista boricua, siendo la atracción principal de la ya tradicional "Fiesta Folklórica Puertorriqueña" que, cada año, se celebra en el Parque Central neoyorquino. Terminada su actuación, el artista tuvo que ser protegido por la uniformada para poder abandonar el estrado donde había hecho su presentación y donde, dicho sea de paso, fué acompañado por miembros de la orquesta dominicana de **Primitivo Santos** en lugar de la orquesta puertorriqueña originalmente contratada. Irónico, verdad?

Una noticia que ha causado gran revuelo entre los admiradores de la popular artista es aquella que asegura el regreso a Nueva York de la gran **Rocío Jurado** para presentar, en el Felt Forum del Madison Square Garden, un "show" donde ella domina la escena por dos horas consecutivas, utilizando un repertorio musical tanto folklórico-tradicional como moderno. El espectáculo, que presentará Caytronics el domingo 2 de Noviembre, también cuenta con la participación de **Felito Félix** y un animador de envergadura, entre los que se ha mencionado el nombre del popu-

lar **Leopoldo Fernández "Trespasines."**

El compositor cubano **J. Carbó Menéndez** celebrará en Noviembre sus 25 años como compositor y, a ese efecto, sus amigos y más populares intérpretes le organizan un homenaje que habrá de celebrarse en Union City, en el estado de New Jersey, que es donde reside el autor de tantas populares melodías y ciudad localizada a pocas millas de Nueva York.

Continúa SAR Records dando mucho que hablar en el capítulo de las grabaciones de música salsa. Esta empresa, dirigida por el productor y cantante **Roberto** (El Caminante) **Torres** y sus socios, **Adriano García** y **Sergio Bofill**, continúa la producción de magníficos LPs, entre los que, en breve, contará con uno de la popular artista cubana **La India de Oriente** titulado "Desde El Cobre... con amor" que, seguramente, dará mucho que hablar ante la calidad de la grabación e intérprete. Será bueno agregar que, en apenas dos años de vida, ya las grabaciones del sello han obtenido 11 Discos de Oro por ventas y popularidad de diversos álbumes y lo más irónico del caso es que cuando **Roberto Torres** formaba parte de la empresa Caytronics no se le ofreció la oportunidad de producir album alguno, cosa que decidió hacer por cuenta propia obteniendo un éxito de gran repercusión en este apartado.

Y hablando de Caytronics se supo que la misma estuvo interesada en presentar a **Juan Gabriel** este año en Nueva York, pero cuando lograron ponerse en contacto con el popular artista (quien, vale añadir, se encuentra obteniendo buen éxito de ventas y popularidad con su más reciente tema, "He venido a pedirte perdón"), era demasiado tarde para obtener alguna fecha en que el joven cantautor estuviera libre para desplazarse a esta ciudad y producir su primera, muy esperada presentación en el área.

# Coppola Forms Music Unit

(Continued from page 6)

Promising that Zoetrope's musical unit under Kelly's direction would "forge a link to today's recording industry, so that its composing and performing talent has the opportunity to participate in new ways in the use of music and film together," Coppola stopped short of clarifying rumored plans for a label or production company aimed at handling any related soundtrack product. Another Zoetrope source told RW that at present no such plan is being considered, with any subsequent soundtrack alliances to be made on a project-by-project basis, just as film distribution is with Zoetrope features.

Kelly has already been given his initial assignment, supervising musical sequences for the forthcoming "One From The Heart," being directed by Coppola himself. Tom Waits, as

previously announced, is writing music for the feature, Zoetrope's first musical, and the cast is set to include Frederic Forrest, Terri Garr, Raul Julia and Nastassia Kinski, all members of Zoetrope's repertory company, along with Lainie Kazan and Harry Dean Stanton.

Also planned is "Sex and Violence," now in pre-production under the aegis of writer-director Dennis Klein, and set to star Cindy Williams. Kelly will serve as executive producer.

Two other musicals are also on the board. "Tucker," billed as a tragi-comedy about the inventor of the Tucker automobile, is being written by Coppola and the team of Betty Comden and Adolph Green, colleagues of Kelly since his MGM days. Coppola will direct. Currently in development is an all-children's musical, as yet untitled.

## Blackhill Music Hires Joel Webber

■ NEW YORK — The Blackhill Music Group Limited has announced the hiring of Joel Webber as their full-time radio promotion man in the U.S.

## Anti-Trust Probe

(Continued from page 8)

tion is received from California," the site of the grand jury inquiry: "... we're just looking into it." Arizona Senator Dennis DeConcini's press office told RW that DeConcini will send a letter to the Public Integrity Section of the Justice Department to ask "whether or not there has been a file opened in this case."

## Vidcom Underway

(Continued from page 4)

corporations poled do not see their organization using) the videodisc format." Among the reasons cited for a rejection of the videodisc system by businesses are: high cost of hardware and duplication; heavy commitment to tape-based systems; the inability to reuse the discs, and the lack of recording capability. The report also found that most corporate video users have little use for the special features, such as fast-motion and freeze-frame, being offered.

In other areas, the report found that U.S. industries favor Matsushita's VHS videocassette hardware six-to-one over Sony's Beta system.

## Nuestro Rincon (Continued from page 4)

ing to sell well in Colombia via his latest hit "Mírame" accompanied **Típica RA 7**... WPIX TV broadcast a half-hour show called "Salsa U.S.A." on Sept. 15. The program featured special guests **Ray Barretto**, **Rubén Blades**, **Machito** and **Tito Puente**. **Jessie Ramírez** was the program director.

## Berry, BMI Open Exit/In



Artist **Chuck Berry** (left) received an unprecedented four BMI commendations of excellence during his recent performance on Broadcast Music Inc.'s behalf at the newly opened Exit/In showcase club in Nashville. Hundreds of members of Nashville's music community saw Berry receive awards for his contributions to the worlds of pop, rock, rhythm and blues, and country music. Pictured from left are Berry and BMI's **Frances Preston**, **Del Bryant**, **Russ Sanjek**, and **Phil Graham**. (BMI's **Patsy Bradley** and **Jerry Smith** are behind Preston.)

# Radio Action

## Most Added Latin Record

(Tema más programado)

(Salsa)  
**"Mi Novia y Mi Mujer"**  
 (Leonardo de Jesús)  
**JOHNNY VENTURA**  
 (COMBO)

(Regional)  
**"Inocente Pobre Amiga" \***  
 (Juan Gabriel)  
**LUPITA D'ALESSIO**  
 (OREFON)  
 \* Tercera Vez-Third Time



## Classical Retail Report

OCTOBER 11, 1980

### CLASSIC OF THE WEEK



**VERDI**  
**LA TRAVIATA**  
CALLAS, KRAUS, SERENI,  
GHIONE  
Angel

### BEST SELLERS OF THE WEEK\*

**VERDI: LA TRAVIATA**—Callas, Kraus, Sereni, Ghione—Angel  
**MASSENET: LE ROI DE LAHORE**—Sutherland, Milnes, Bonyng—London  
**BEETHOVEN: SYMPHONY NO. 3**—Mehta—CBS Digital  
**PAVAROTTI'S GREATEST HITS**—London  
**PUCCHINI: TOSCA**—Ricciarelli, Carreras, Raimondi, Karajan—DG  
**VERDI: AIDA**—Freni, Baltsa, Carreras, Cappuccilli, Karajan—Angel  
**VERDI: RIGOLETTO**—Cotrubas, Domingo, Cappuccilli, Giulini—DG  
**VERDI: STIFFELIO**—Sass, Carreras, Manuguerra, Gardelli—Philips

### SAM GOODY/NEW YORK

**BOLLING: PICNIC SUITE**—CBS  
**PAVAROTTI'S GREATEST HITS**—London  
**HERBERT: RED MILL**—Turnabout/Vox  
**MASSENET: LE ROI DE LAHORE**—London  
**MOZART: DIE ENTFUEHRUNG AUS DEM SERAIL**—Eda-Pierre, Davis—Philips  
**MOZART: COMPLETE SYMPHONIES, VOL. III**—Ancient Music Academy—L'Oiseau Lyre  
**PAVAROTTI'S GREATEST HITS**—London  
**PUCCHINI: TOSCA**—DG  
**VERDI: RIGOLETTO**—DG  
**VERDI: LA TRAVIATA**—Angel  
**VERDI: STIFFELIO**—Philips

### J & R MUSIC WORLD/NEW YORK

**BEETHOVEN: SYMPHONY NO. 3**—CBS Digital  
**BRAHMS: DOUBLE CONCERTO**—Rostropovich, Perlman, Haitink—Angel  
**BRAHMS: PIANO QUINTETS**—Pollini, Quartetto Italiano—DG  
**HANDEL: MESSIAH**—Hogwood—Argo  
**MASSENET: LE ROI DE LAHORE**—London  
**MOZART: COMPLETE SYMPHONIES, VOL. III**—Ancient Music Acad.—L'Oiseau Lyre  
**VERDI: AIDA**—Angel  
**VERDI: RIGOLETTO**—DG  
**VERDI: STIFFELIO**—Philips  
**VERDI: LA TRAVIATA**—Angel

### RECORD & TAPE COLLECTOR/ BALTIMORE

**ACADEMY ENCORES**—Marriner—Philips  
**BOCCHERINI: GUITAR QUINTETS**—Ramero—Philips

**BRAHMS: PIANO QUINTETS**—Pollini, Quartetto Italiano—DG  
**DEBUSSY, RAVEL: LA MER, MOTHER GOOSE, OTHERS**—Giulini—DG  
**DEBUSSY: NOCTURNES**—Haitink—Philips  
**MENDELSSOHN: SYMPHONY NO. 3**—Bernstein—DG  
**MOZART: COMPLETE SYMPHONIES, VOL. III**—Ancient Music Acad.—L'Oiseau Lyre  
**PAVAROTTI'S GREATEST HITS**—London  
**RIMSKY-KORSAKOV: SCHEHERAZADE**—Kondrashin—Philips  
**VERDI: AIDA**—Angel

### LAURY'S/CHICAGO

**BEETHOVEN: SYMPHONY NO. 3**—CBS Digital  
**BRAHMS: DOUBLE CONCERTO**—Rostropovich, Perlman, Haitink—Angel  
**BRAHMS: COMPLETE SYMPHONIES**—Solti—London  
**CANADIAN BRASS PLAYS BAROQUE**—RCA  
**PLACIDO DOMINGO SINGS ZARZUELA ARIAS**—London  
**PRESENTING LEONA MITCHELL**—London  
**PAVAROTTI'S GREATEST HITS**—London  
**SIBELIUS: VIOLIN CONCERTO**—Perlman, Previn—Angel  
**VERDI: STIFFELIO**—Philips  
**VERDI: LA TRAVIATA**—Angel

### JEFF'S CLASSICAL/TUCSON

**BEETHOVEN: SYMPHONY NO. 3**—CBS Digital  
**PLACIDO DOMINGO SINGS ZARZUELA ARIAS**—London  
**HAYDN: THERESIENMESSE**—Bernstein—CBS Digital  
**ORFF: CARMINA BURANA**—Angel  
**PUCCHINI: TOSCA**—DG  
**SCHUMANN: PIANO CONCERTO**—Brendel, Abbado—Philips  
**SIBELIUS: VIOLIN CONCERTO**—Perlman, Previn—Angel  
**STRAUSS: ALPINE SYMPHONY**—Solti—London  
**VERDI: AIDA**—Angel  
**VERDI: STIFFELIO**—Philips

### TOWER RECORDS/ SAN FRANCISCO

**BRAHMS: VIOLIN CONCERTO**—Zukerman—CBS  
**BOLLING: PICNIC SUITE**—CBS  
**ENRICO CARUSO: A LEGENDARY PERFORMER, VOLS. VIII, IX**—RCA  
**PLACIDO DOMINGO SINGS ZARZUELA ARIAS**—London  
**HOLST: WIND MUSIC**—London Winds—Nonesuch  
**MASSENET: LE ROI DE LAHORE**—London  
**RIMSKY-KORSAKOV: SCHEHERAZADE**—Kondrashin—Philips  
**VERDI: AIDA**—Angel  
**VERDI: RIGOLETTO**—DG  
**VERDI: LA TRAVIATA**—Angel

\* Best sellers are determined from the retail lists of stores listed above, plus those of the following: King Karol/New York, Record World/TSS/Northeast, Cutler's/New Haven, Record & Tape/Washington, D.C. Specs/Miami, Harmony House/Detroit, Rose Discount/Chicago, Radio Doctors/Milwaukee, Streetside/St. Louis, Sound Warehouse/Dallas, Tower Records/Los Angeles, Discount Records/San Francisco and Tower Records/Seattle.

## A Good Day on the Nile

By SPEIGHT JENKINS

■ NEW YORK—Leave it to Herbert von Karajan to surprise you. His last few Italian opera recordings, in many people's opinion, have been disfigured by an idiosyncratic approach to the music that emphasizes sound over drama, aural majesty—from soloists and orchestra—over energy and Italian fire. Many who saw his performances of *Aida* at the Salzburg Festival in 1979 said that the voices were too lyric and that the performance was not well realized. Now comes the new Angel recording of *Aida* with the same forces, and though the voices are too lyrical for some of the roles, the result is one of the most successful *Aidas* in years.

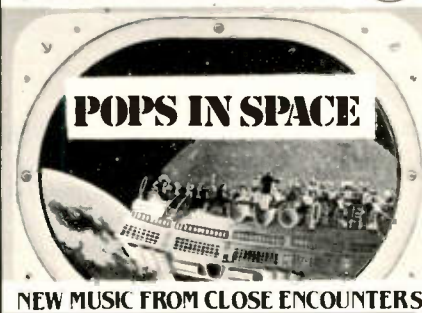
Karajan, although the most important force in any of his recordings, leads with scrupulous attention to the feeling of the score. Others have found faster tempos in this music, but Karajan seems to reveal the grand structure of the monumentally grand

opera more clearly than most. Certainly his build from an almost static love duet between *Aida* and Radames in the Nile scene to the confrontation with Amneris and the final surrender of Radames has rarely been so exciting. The conductor brings an orchestral spotlight to bear on each climax of the score: the entrance of the King in Act I and the gradual crescendo to the shouted "Ritorna vincitor," the perfumed elegance of the second scene (with no less than Katia Ricciarelli as an incredibly wonderful priestess), the splendor of the Triumphal scene which shows the virtuosity of the Vienna Philharmonic off to supreme advantage, and the oppression and misery of Amneris in the Judgment Scene. Everything, as usual, seems part of a plan, but this time Karajan is definitely in step with Verdi. Indeed this recording recalls the wonderful perform-

(Continued on page 46)

## POPS IN SPACE BOSTON POPS JOHN WILLIAMS

FIRST PHILIPS DIGITAL LP!  
BOSTON POPS  
JOHN WILLIAMS



NEW MUSIC FROM CLOSE ENCOUNTERS

9500.921 ☉ 7300.921 ☉

PHILIPS FIRST  
DIGITAL LP with  
the BOSTON POPS  
conducted by  
JOHN WILLIAMS

### ALSO NEW ON PHILIPS IN OCTOBER

WORLD PREMIER—HAYDN OPERA CYCLE  
HAYDN: L'INCONTRO IMPROVVISO  
Lausanne Chamber Orchestra/  
Antal Dorati 6769.040 (3 ☉)

JOSÉ CARRERAS  
Arias from Operas  
London Symphony / López-Cobos  
9500.771 / 7300.846

VIVALDI: FOUR SEASONS  
Academy of St. Martin-in-the-Fields/Iona Brown 9500.717 / 7300.809

## Gospel Time

By MARGIE BARNETT

■ The **Hinsons** (Lifestream) will represent gospel music at a Christmas spectacular Dec. 14 at Carnegie Hall. The performance is already sold out. . . . **Sky Parker**, a Belmont College music business student, has been added to the Dharma Artist Agency staff as publicity coordinator. Dharma also signed a management contract with **Scott Wesley Brown**, who recently re-signed with Sparrow Records. . . . **Jamie Owens-Collins** (Sparrow) was the subject of a live KBRT (Los Angeles) broadcast from the New Life Christian Bookstore in Alhambra, which featured selections from her new album "Straight Ahead."

**Kent LeRoy**, artist and director of Sparrow Espanol, has been signed as a regular for the current 13-week run of the internationally-syndicated TV series "Buenos Amigos." He will also be a part of the "Luis Palau Christmas Special," a live KLIT radio broadcast from the L.A. County Fair, and make special appearances on KMEX-TV's "Mundo Latino" feature, also in Los Angeles. . . . Alexandria House's choral workshops will visit Atlanta, Phoenix, Kansas City, Tulsa and Dallas to show the newest printed works available and the company's best-sellers. The first session was held last month in Ft. Wayne, Ind. The workshops will run through November. . . . **Cynthia Clawson** (Triangle) appeared in concert with the **Bill Gaither Trio** (Word) last month and plans similar performances in November in Grand Rapids, Mich., and Wichita, Kan. . . . New Life Records has released a new orchestra album featuring the **Continental Strings and Brass** called "Praise The Lord." . . . Star Song has released a new children's LP called "Rainbow Slick Slide."

## Gospel Album Picks



### IF YOU NEED A TOUCH

BECKY FENDER—Rainbow Sound R 5058

This album is an exceptionally fine one, blending a contemporary flavor with a deeper soul and spiritual feeling. Material and performances reach the highest standards. Prime cuts include the title cut, "He's Coming Back," "God's So Good To Me," and "It's In My Heart."



### PH'LIP SIDE

PHIL KEAGGY—Sparrow SPR 1036

It's been a long time since Keaggy's put out a record, and his anxiously awaiting audience won't be disappointed. The easy, acoustical feel of "this side" is more than balanced by the hard, electric sound on "that side." "Spend My Life With You," "I Belong To You," and "Sunday School" are tops.



### LIVE WIRES

DONN THOMAS—Myrrh MSB 6642 (Word)

The song titled "Soul'd Out" is a perfect description of Thomas' debut Myrrh LP. In addition to the above mentioned track, "Not Now Doesn't Mean Never," "Walking With My Father," and "A Shield About Me" are prime.



### WORKING IN THE FINAL HOUR

WAYNE WATSON—Milk & Honey MH 1028 (Benson Group)

Emerging as a new contemporary artist, Watson demonstrates solid potential in this album. "One Day," "Because Of Whose I Am," and "Touch Of The Master's Hand" are among the top cuts here.

(Continued on page 45)

## For Bobbie and Willie Nelson, 'Family Bible' LP Rekindled Memories

By MARGIE BARNETT

■ NASHVILLE—For Bobbie Nelson and her brother Willie, playing gospel music together is a treasured trip back in time to their childhood days when they first learned to play and sing. Such was the experience behind the making of their "Family Bible" album for MCA Records.

"We grew up and learned to play playing this music," recalls Bobbie. "Our father's mother and dad, Mama and Daddy Nelson, raised Willie and me. Daddy

Nelson died when we were still young, but they started us in music. Both of them had a background as singing instructors. Daddy Nelson used to take me to the singing conventions when I was just four or five years old.

### Taught by Mother

"Mama Nelson taught Willie guitar and me piano. Right in the very beginning she'd sit us down, show him how to do the chords on the guitar and me on

(Continued on page 45)

## Contemporary & Inspirational Gospel

OCTOBER 11, 1980

OCT. 11	SEPT. 27			
1	1	NEVER ALONE AMY GRANT/Myrrh MSB 6645 (Word)	23	— FOR HIM WHO HAS EARS TO HEAR KEITH GREEN/Sparrow SPR 1015
2	7	BEST OF B. J. THOMAS Myrrh MSB 6653 (Word)	24	31 STRAIGHT AHEAD JAMIE OWENS-COLLINS/Sparrow SPR 1035
3	3	IN HIS TIME, PRAISE IV MARANATHA SINGERS/Maranatha MM0064 (Word)	25	32 THIS IS MY SONG DALLAS HOLM & PRAISE/Greentree R 3714 (Benson Group)
4	4	THE PAINTER JOHN MICHAEL TALBOT & TERRY TALBOT/Sparrow SPR 1037	26	26 THE LORD'S SUPPER JOHN MICHAEL TALBOT/Birdwing BWR 2013 (Sparrow)
5	5	MY FATHER'S EYES AMY GRANT/Myrrh MSB 6625 (Word)	27	22 THANK YOU FOR THE DOVE MIKE ADKINS/MA 1061
6	6	ONE MORE SONG FOR YOU IMPERIALS/DaySpring DST 4015 (Word)	28	24 ALL THAT MATTERS DALLAS HOLM & PRAISE/Greentree R 3558 (Benson Group)
7	2	WITH MY SONG DEBBY BOONE/Lamb & Lion LL 1046 (Benson Group)	29	29 BULLFROGS AND BUTTERFLIES CANDLE/Birdwing BWR 2010 (Sparrow)
8	8	NEVER THE SAME EVIE TORNQUIST/Word WSB 8806	30	23 COME TO THE QUIET JOHN MICHAEL TALBOT/Birdwing BWR 2019 (Sparrow)
9	13	YOU GAVE ME LOVE B.J. THOMAS/Myrrh MSB 6633 (Word)	31	36 I'LL BE THINKING OF YOU ANDRAE CROUCH/Light LS 5763 (Word)
10	17	NO COMPROMISE KEITH GREEN/Sparrow SPR 1024	32	35 THE VERY BEST OF THE VERY BEST FOR KIDS BILL GAITHER TRIO/Word WSB 8835
11	14	FORGIVEN DON FRANCISCO/NewPax NP 33042 (Benson Group)	33	18 THE SKY IS FALLING RANDY STONEHILL/Solid Rock 2005 (Word)
12	11	FOR THE BEST B.J. THOMAS/MCA/Songbird 3231	34	25 MORE HYMNS FOR CLASSIC GUITAR RICK FOSTER/Bread'N'Honey 118
13	12	HEED THE CALL IMPERIALS/DaySpring DST 4011 (Word)	35	27 LIVE FIREWORKS MCA 3248
14	10	ROAR OF LOVE 2ND CHAPTER OF ACTS/Sparrow SPR 1033	36	21 GET READY DARRELL MANSFIELD/Poldor 6288
15	19	MUSIC MACHINE CANDLE/Birdwing BWR 2004 (Sparrow)	37	40 HYMNS FOR CLASSIC GUITAR RICK FOSTER/Bread'N'Honey 102
16	—	THE STAND CHUCK GIRARD/Good News GNR 8112 (Word)	38	37 SLOW TRAIN COMING BOB DYLAN/Columbia FC 36120 (CBS)
17	—	ARE YOU READY? DAVID MEECE/Myrrh MSB 6652 (Word)	39	30 LIVE ANDRUS/BLACKWOOD & CO./Greentree R 3570 (Benson Group)
18	16	GOT TO TELL SOMEBODY DON FRANCISCO/NewPax NP 33071 (Benson Group)	40	34 RAINBOW'S END RESURRECTION BAND/Star Song SSR 0015
19	9	SAVED BOB DYLAN/Columbia FC 36553 (CBS)		
20	15	AMY GRANT Myrrh MSB 6586 (Word)		
21	20	SEEDS OF CHANGE KERRY LIVGREN/Kirshner NJZ 36567 (CBS)		

## Sparrow Reports Record Sales Increase

■ LOS ANGELES — Sparrow Records president Billy Ray Hearn has announced the largest sales increase in the company's four-year history. For the months of July and August, Sparrow sales were up 60.5 percent over the previous year's record mark.

Hearn attributes the gains to the increased acceptance of contemporary music as a standard vehicle for the Christian message, as well as to the company's Candle/Agapeland series, whose fifth album "The Birthday Party" was an August release. Hearn also noted that Sparrow's move to expanded facilities during the past year gave a service advantage.

## Bobbie Nelson (Continued from page 44)

the piano, then she'd sing and we'd play, keeping rhythm with the chords. She taught us to play the melody by ear, and she taught me to meter read. I learned to read from a hymn book just like that one (on the album's cover), 'Jesus, Love of My Soul' was the very first thing I learned to read.

"All of our lives growing up, the way we always played was just Willie and me—in church, the singing conventions, school, and all the radio stations we used to play when we were little ol' kids. He'd always sing, and I'd play for him. I'd try to harmonize with him, and I didn't do too bad, maybe, for a little

kid, but I backed away and let him do the singing. I enjoyed listening to him and playing for him. At that time he played rhythm guitar. That was before we got the band going and he started playing lead."

Mama Nelson passed away last year. She was the inspiration for the "Family Bible" album, which is dedicated to her. "When Willie called and asked me if I'd like to co-produce a gospel album with him, just me and him—well, it was so exciting just to think about us sitting down together to play like that again," says Bobbie. "I wouldn't take anything for sitting with him for two days. This was the first time we had sat down with each other for many years, just the two of us. All we did was get the key that he needed to sing it in, and then just go with it. If it didn't come out too perfect in spots, that's the reason why.

"Willie had some songs in mind, we went to some books that we had and picked out a few things that came to our minds at the time. I wasn't at all familiar with 'The Rivers of Babylon.' I listened to the record that Emmylou Harris had done on it and just played the chords in the background. Willie did it almost all a capella."

"We did three things that Willie wrote. 'Family Bible' was one of those. He sold that song a long time ago when he was living in Houston before he came to Nashville and wrote 'Hello Walls' and 'Funny How Time Slips Away.'"

The studio in Garland, Tex., where "Family Bible" was recorded was also used for Willie's "Redheaded Stranger" and "Sound In Your Mind" albums. Bobbie says the reason for going back was the Bosendorfer piano: "I love that piano. I wish it could have been in as good a shape for

this album as it was for 'Redheaded Stranger' and 'Sound In Your Mind'."

In 1971 Bobbie went back on the road with Willie, when he called her to come play on the "Troublemaker" album, an earlier gospel LP released on Columbia. Before going back on the road, Bobbie was organist at a Methodist church in Ft. Worth for a long time, using the Sacred Songs hymnal pictured on the album's cover. She traveled some on her own, playing resorts and clubs, and worked for the Hammond Organ Company teaching piano and organ to purchasers. She also worked fairs and shows for Hammond on a carousel, talking to people while she played. "I was a carnie," she laughs. "That was a training period. I learned a lot of music doing that. In teaching people you learn." Bobbie now writes a little on her own and works up the song arrangements for Willie's group.

When asked about the possibility of a solo album, Bobbie responded favorably. "I would like to do that," she says. "It's not that I want to play apart from Willie, that's not it. That's kept me from really getting it together to do an album of my own for a long time. The band could play with me on it."

The future for albums featuring just Bobbie and Willie looks bright. "When we got through with this album, we were listening to what we had just done and said we need to do this at least once a year—sit down just like this and play freely," she states. "There are so many more songs that we really should do; bring out a few more hymns so that everybody doesn't have to get tired of the same old hymns, like we did in church.

"I hope that people enjoy this album just a little bit as much as we really did enjoy sitting down and doing it. It's imperfect, but it's very sincere."

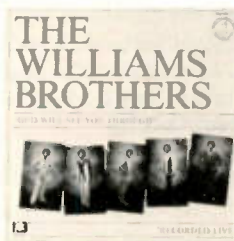
## Soul & Spiritual Gospel

OCTOBER 11, 1980

OCT. 11	SEPT. 27		
1	1	PLEASE BE PATIENT WITH ME ALBERTINA WALKER/Savoy SL 14527 (Arista)	20 23 I NEED YOU ISAAC DOUGLAS/Creed 3097 (Nashboro)
2	2	TRAMAINÉ TRAMAINÉ HAWKINS/Light LS 5760 (Word)	21 — HE CHOSE ME O'NEAL TWINS/Savoy SGL 7049 (Arista)
3	4	REJOICE SHIRLEY CAESAR/Myrrh MSB 6646 (Word)	22 24 AMAZING GRACE ARETHA FRANKLIN/Atlantic SD 2906
4	3	I'LL BE THINKING OF YOU ANDRAE CROUCH/Light LS 5763 (Word)	23 25 PEOPLE GET READY SUPREME ANGELS/Nashboro 7226
5	7	LOVE ALIVE II WALTER HAWKINS & THE LOVE CENTER CHOIR/Light LS 5735 (Word)	24 — THE LORD IS MY LIGHT NEW JERUSALEM BAPTIST CHURCH CHOIR/Savoy SGL 7050 (Arista)
6	6	AIN'T NO STOPPING US NOW WILLIE NEAL JOHNSON & THE GOSPEL KEYNOTES/Nashboro 27217	25 18 AT THE MEETING ERNEST FRANKLIN/Jewel 0151
7	5	IT'S A NEW DAY JAMES CLEVELAND & THE SOUTHERN CALIFORNIA COMMUNITY CHOIR/Savoy SGL 7035 (Arista)	26 21 SHOW ME THE WAY WILLIE BANKS & THE MESSENGERS/HSE 1532
8	9	IT STARTED AT HOME JACKSON SOUTHERNAIRES/Malaco 4366	27 17 ALL ABOUT JESUS SENSATIONAL NIGHTINGALES/Malaco 4398
9	8	COME TO JESUS NOW MYRNA SUMMERS/Savoy SL 14575 (Arista)	28 32 YOU OUGHT TO TAKE TIME OUT TO PRAISE THE LORD REV. CLAY EVANS & THE SHIP/Jewel 0150
10	11	HEAVEN GENOBIA JETER/Savoy SL 14547 (Arista)	29 — GOD CAN DOROTHY NORWOOD/Savoy SL 14557 (Arista)
11	12	IF YOU CAN MOVE YOURSELF, THEN GOD CAN HAVE HIS WAY DONALD VAILS CHORALEERS/Savoy SGL 7039 (Arista)	30 — KEEP ON CLIMBING PILGRIM JUBILEES/Savoy SL 14584 (Arista)
12	15	JESUS WILL NEVER SAY NO FLORIDA MASS CHOIR/Savoy SGL 7045 (Arista)	31 28 SAVE THE LOST GOSPEL MUSIC WORKSHOP MASS CHOIR/Savoy SGL 7043 (Arista)
13	10	CHANGED MAN SWANEE QUINTET/Creed 3099 (Nashboro)	32 — TOO MANY BABIES IN THE CHURCH REV. CLAY EVANS/Jewel 0160
14	14	WE'LL LAY DOWN OUR LIVES FOR THE LORD JULIUS CHEEKS & THE YOUNG ADULT CHOIR/Savoy SGL 7040 (Arista)	33 34 SOMEBODY LEFT ON THAT MORNING TRAIN JULIUS CHEEKS/Savoy SL 14554 (Arista)
15	16	SINCE I MET JESUS TOMMY ELLISON & THE FIVE SINGING STARS/Nashboro 7224	34 26 GOD SAID IT SOUL STIRRERS/Savoy SL 14569 (Arista)
16	20	STAND UP AND TESTIFY SALEM TRAVELERS/Creed 3100 (Nashboro)	35 22 CHANGING TIMES MIGHTY CLOUDS OF JOY/City Lights/Epic JE 35971 (CBS)
17	13	TELL IT MILDRED CLARK & THE MELODY-AIRES/Savoy SL 14571 (Arista)	36 31 PRAISE BELONGS TO GOD ELBERTINA "TWINKIE" CLARK/Sound of Gospel 091
18	27	A PRAYING SPIRIT JAMES CLEVELAND & THE VOICES OF CORNERSTONE/Savoy SGL 7046 (Arista)	37 19 VICTORY SHALL BE MINE JAMES CLEVELAND & THE SALEM INSPIRATIONAL CHOIR/Savoy SL 14541 (Arista)
19	29	LORD, LET ME BE AN INSTRUMENT JAMES CLEVELAND & THE CHARLES FOLD SINGERS, VOL. IV/Savoy SGL 7038 (Arista)	38 38 TRY JESUS TROY RAMEY & THE SOUL SEARCHERS/Nashboro 7213
			39 30 OH LORD, YOU SAID SO REV. CLEOPHUS ROBINSON & THE ST. LOUIS COMMUNITY CHOIR/Savoy SL 14532 (Arista)
			40 40 TIDE OF LIFE FIVE BLIND BOYS/Jewel 0155

## Gospel Album Picks

(Continued from page 44)



**GOD WILL SEE YOU THROUGH**  
WILLIAMS BROTHERS—New Birth NEW 7048G

One of gospel's top groups, the Williams Brothers display strength and excitement in this live package. "Hold On," "Jesus Made A Way," and "All The Way" are standouts.



**THE LORD IS MY LIGHT**  
NEW JERUSALEM BAPTIST CHURCH CHOIR—Savoy SGL 7050 (Arista)

This live, two-record set is a fine showing by one of the nation's newest and most popular recording choirs. "He Is Worthy To Be Praised," "I Go To The Rock," "Bright Promises," and "Yes, God Is Real" are favorites.

## 'Dreamlovers' Record Together



"Dreamlovers" Tanya Tucker and Glen Campbell chat with Jerry Crutchfield (center), who produced Tucker's new MCA album, "Dreamlovers," which features Campbell. The couple also recorded the soundtrack for the upcoming CBS-TV movie "Georgia Peaches," in which Tanya stars.

### Brown To Solo in '81

■ NASHVILLE — The 1981 Jim Ed Brown show will tour without Helen Cornelius, according to Top Billing, Inc. president Tandy Rice. Cornelius joined the country roadshow in 1977 and has worked approximately 700 personal appearances as co-host and duet singing partner with Brown.

### Correction

■ Due to a typographical error in last week's story on the Opryland Birthday Week celebration, showcase times for Capitol/EML-America/Liberty and CBS were incorrect. The Capitol / EML-America/Liberty showcase will be held Wednesday, October 15, from 1:30 to 5 p.m. CBS will stage its showcase on the same day, at the Opry House, from 6:30 to 9 p.m.

## Nashville Report (Continued from page 47)

tin's here Thursday (9) . . . The rock group Yes will play the Municipal Auditorium here Oct. 14.

Richard Perna, a director of the Nashville Music Publishers Forum, reports his group had an excellent turnout for its recent (Sept. 24) forum hosted by BMI at BMI's Nashville offices. Between 50 and 60 music industry folks, including House of Gold's Bob Montgomery, Cedarwood's Bill Denny, Pi-Gem's Dave Conrad, and others showed up to hear partners of the business management firm Gelfand, Breslauer, Rennert & Feldman speak on "The Hows and Whys of Audits."

During a Q&A session after the speech, Nashville-based publishers were especially interested in learning more about domestic reserves, which get complicated when returns, sales, and bonus goods enter the picture; and foreign sub-publishing agreements, especially provisions applying to auditing and time-clauses concerning money disbursement.

At least nine of the songs on Ronnie Milsap's new RCA "Greatest Hits" album have gone number one on at least one trade chart. Now that's what you call a real greatest hits LP.

Randy Barlow's new P.A.I.D. single, "Willow Run," is based on facts from Randy's father's life . . . Try to get a listen to Jeff Robinson's new single on Brine Records, "Ain't No Easy Way (To Break a Heart)" a nice ballad . . . "Meeting in the Air," an album of songs of the Carter Family sung and played by Jim Watson, Mike Graver, and Tommy Thompson, is a well-crafted tribute to the country music pioneers. Especially nice is "Are You Tired of Me, Darling?"

Studer Revox, world-renowned for its high quality audio equipment, opened its American headquarters in Nashville Friday (26) at 1425 Elm Hill Pike . . . Songwriter Lee Ofman will have a Gene Watson cut on his song "Anyway You Want Me" in the upcoming Clint Eastwood film "Any Which Way You Can" . . . Skeeter Davis is back on record with a country-flavored cover of "The Rose," produced by Mike Shockley on Part 2 Records.

### First Generation, Columbia House Pact

■ NASHVILLE — Pete Drake, president of First Generation Records, has announced an agreement with Columbia House for U.S. and Canadian rights to First Generation's "Stars of the Grand Ole Opry" record series.

The series features Opry members signed to First Generation, including Ernest Tubb, Billy Walker, Justin Tubb, Jan Howard, Stonewall Jackson, Ray Pillow, the Vic Willis Trio, Del Wood, Hank Locklin, and Charlie Walker. Each artist will record an LP produced by Drake at his Pete's Place studio. The LPs will include new material as well as each artist's top hits.

First Generation reported sales exceeding 200,000 units for its "Ernest Tubb: the Legend and the Legacy" LP.

# Country Hotline

By MARIE RATLIFF

### MOST ADDED CHART CONTENDERS

Reba McEntire — "I Can See Forever In Your Eyes"

Conway Twitty — "A Bridge That Just Won't Burn"

Billy "Crash" Craddock — "A Real Cowboy"

A light, definitive description of "A Real Cowboy" is set to music by Billy "Crash" Craddock, and it's got an early start at WQIK, KIKK, KEBC, WXCL, WBAM, KNEW, KMPS, WFAI, KSO, KVOO, KSOP, KRMD, KBUC, KFDI, KSSS, WCXI, WPNX, WINN, KEEN, WTOD, KWMT, WMZQ.



"Crash" Craddock

Gosdin has play on "Lovin' You Is Music To My Mind" at KSOP, WDN, WPNX, WFAI, KVOO.

Tony Joe White has a spin-off on the Waylon Jennings-Willie Nelson hit, calling it "Mamas, Don't Let Your Cowboys Grow Up To Be Babies," just added at KSSS, WHOO, WPNX, WQIK, WGTO, KWKH.



Pat Garrett

Rich, Mickey Gilley.

Leon Everette sports a list of fast adds with his first RCA release "Giving Up Easy;" chalk up WGTO, WMZQ, KEBC, KRMD, KFDI, KBUC, KSSS, WCXI, WPNX, WKKN, KMPS, WWVA, WTOD.

Burt Reynolds looks to score musically with a cut from the soundtrack of "Smokey & the Bandit 2." "Let's Do Something Cheap and Superficial" already added at KEBC, WTSO, KRMD, WPNX, WIVK, WITL, KWMT.

### SURE SHOTS

Conway Twitty — "A Bridge That Just Won't Burn"

### LEFT FIELDERS

Wayne Kemp — "Leave This World Loving You"

Freddy Morrison — "For A Minute There"

Bobby Goldsboro — "Goodbye Marie"

David Houston — "The Bottom Line"

### AREA ACTION

Randy Barlow — "Willow Run" (KFDI, KGA, WITL, WTOD)

Carlene Carter with Dave Edmunds — "Baby Ride Easy" (KRMD, WIK, WWVA, KNEW)

### Ovation Ups Radford

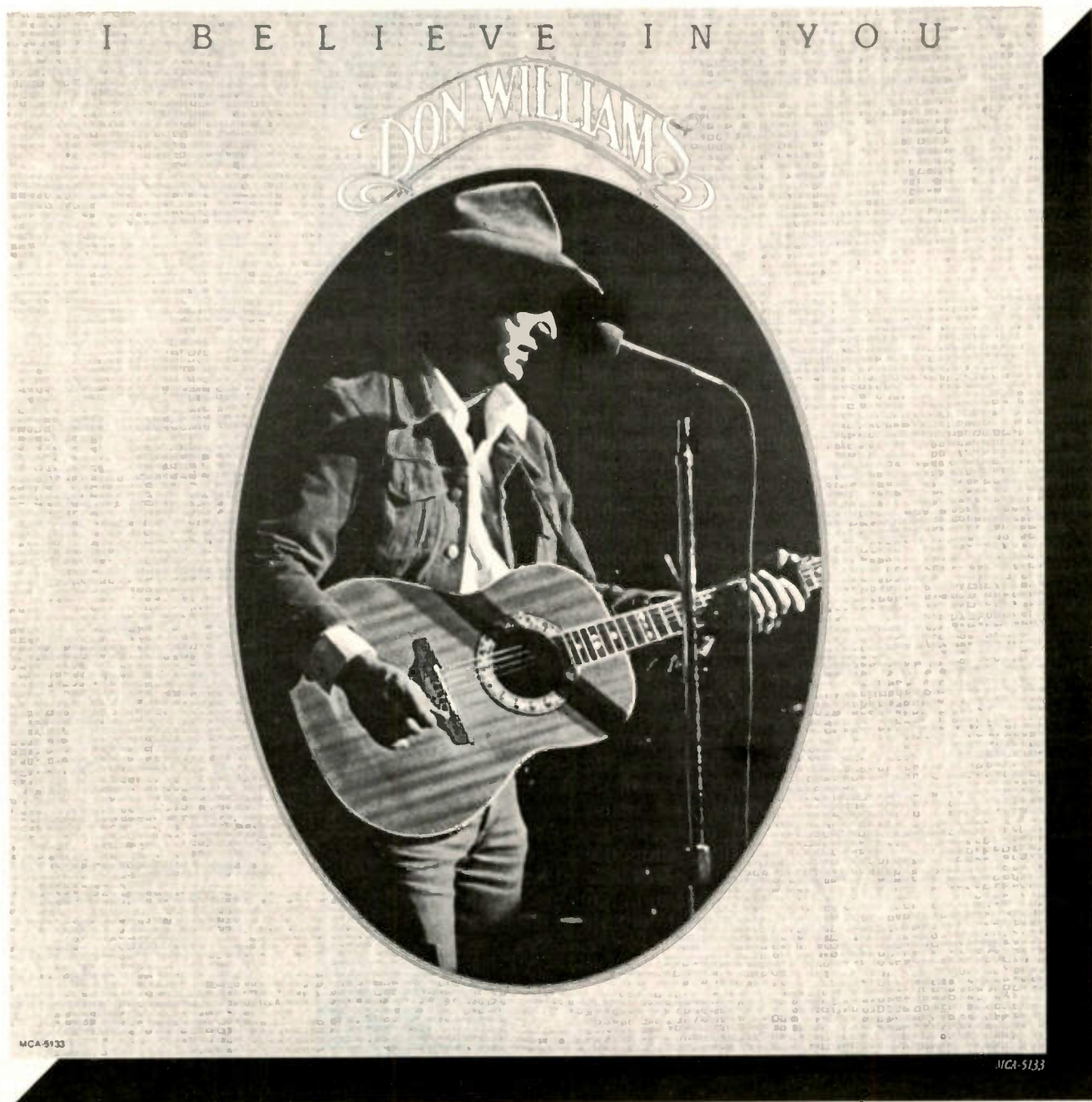
■ NASHVILLE — Dick Schory, president of Ovation Records, and Brien Fisher, VP, have announced the appointment of Michael Radford as operations manager and assistant A&R director of the label's country division.

### PMS Adds Prod. Wing

■ NASHVILLE — Dee Mullins, president of Professional Marketing Service, Inc., has announced the company's expansion into production. PMS' production division will be managed by Don "Whiz" Whitaker and Royce Clark.

*Believe Don Williams when he sings*  
***I Believe In You.***

MCA-41304



*His biggest single to date is*

**#1** *on the country charts  
and crossing over fast.*

*Produced by Don Williams  
and Garth Fundis*

**MCA RECORDS**  
©1980 MCA Records, Inc.

***Congratulations Don,  
we believe in you.***

# Country Single Picks

## COUNTRY SONG OF THE WEEK

**CONWAY TWITTY**—MCA 51011

**A BRIDGE THAT JUST WON'T BURN** (prod.: Conway Twitty & Ron Chancey) (writers: R. Murrh, J. McBride) (Blackwood/Magic Castle, BMI) (2:48)

Twitty is in full, strong vocal form on this bluesy country ballad about a man who can't shake the painful memories of the woman he loved.

**SONNY CURTIS**—Elektra 47048

**YOU MADE MY LIFE A SONG** (prod.: not listed) (writer: S. Curtis) (Warner-Tamerlane/Skol, BMI) (2:34)

Curtis's pleasant vocal presents an upbeat tune with a message that's about as positive as they come. Production features warm guitar and keyboards sounds.

**BOBBY GOLDSBORO**—CBS/Curb ZS9-5400

**GOODBYE MARIE** (prod.: Larry Butler) (writers: M. McDaniel, D. Linde) (Music City, ASCAP/Combine, BMI) (2:58)

Bobby's CBS/Curb debut has the elements of a radio "must"; a bridge that hooks you on first listen, a catchy uptempo beat, and Butler's inventive production.

**JIM SEAL**—NSD 66

**BOURBON COWBOY** (prod.: Byron Hill) (writers: D. Hodges, C. Moore, J. Hodges) (ATV, BMI) (2:35)

This up-and-coming artist delivers a fine vocal performance on this tongue-in-cheek song about a cowboy who ropes in barroom bulls and "wild women."

**DEAN DILLON**—RCA JH-12109

**NOBODY IN HIS RIGHT MIND (WOULD'VE LEFT HER)** (prod.: Jerry Bradley) (writer: D. Dillon) (Pi-Gem, BMI) (2:29)

Dean's vocal is smooth and mellow on this ballad sung by a guy who admits he was crazy to leave her.

**MICKI FUHRMAN**—MCA 51005

**HOLD ME, THRILL ME, KISS ME** (prod.: Jim Foglesong) (writer: H. Noble) (Mills, ASCAP) (2:45)

This Songbird artist debuts on MCA with a light, pleasant version of a melodic standard.

**LYNN ANDERSON**—Columbia 1-11374

**BLUE BABY BLUE** (prod.: Steve Gibson) (writer: M. Clark) (Warner-Tamerlane/Flying Dutchman, BMI) (2:40)

Anderson shows vocal strength and range in this slickly-produced tribute to the man who loved her "back from the blue."

**TRICIA JOHNS**—Elektra 47057

**DID WE FALL OUT OF LOVE** (prod.: Dixie Gamble-Bowen) (writer: T. Johns) (Refuge/Trixie Delite, ASCAP) (4:03)

A plaintive vocal and full, controlled production highlight the second Elektra release for this writer-artist.

**BURT REYNOLDS**—MCA 51004

**LET'S DO SOMETHING CHEAP AND SUPERFICIAL** (prod.: Snuff Garrett) (writer: R. Levinson) (Peso/Duchess, BMI) (2:20)

Burt's humorous country vocal debut is pulled from the hit "Smokey 2" soundtrack.

**DONNA FARGO**—Warner Bros. 49575

**SEEING IS BELIEVING** (prod.: Larry Butler) (writer: G. Martin) (Tree, BMI) (2:52)

Fargo's sad message is couched in a plucky beat and rich production as she sings about a love who packed up and left.

**DAVID HOUSTON**—Country Int. 149

**THE BOTTOM LINE** (prod.: Carmol Taylor) (writers: B. Moore, C. Taylor) (Sunny Home/Malcolm Ford, BMI) (2:30)

Other words and phrases are fine, but Houston tells us that nothing beats "I love you" as a bottom line.

**JANIS CARNES**—RCA JH-12104

**SMOKY PLACES** (prod.: Pat Carter) (writer: A. Spector) (Arc/Winlyn, BMI) (3:22)

Carnes makes her label debut with a sweet country version of the 1960s Corsairs hit.

# Country Album Picks



## DON'T IT BREAK YOUR HEART

**CON HUNLEY**—Warner Bros. BSK 3474

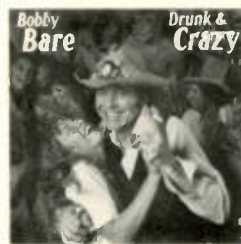
Hunley offers us an outstanding album packed with fine songs that showcase his mellow, soulful vocals. Virtually all tracks here are excellent; standouts are the title cut, "I Wanna Wake Up With You," his hit single "They Never Lost You," and "Foolish Feelings."



## GYPSY

**JOHNNY RODRIGUEZ**—Epic JE 36587

This exceptional vocalist has found new depth in his material with this album, which includes a self-penned cut. Best tracks are the title song, his latest single "North of the Border," and "You Beat Any Dream I've Ever Had."



## DRUNK & CRAZY

**BOBBY BARE**—Columbia JC 36785

Bizarre, irreverent, inspired—that sums up Bare's wild-and-crazy tunes here, eight of which were written by Shel Silverstein. The best songs here are "I've Never Gone to Bed With an Ugly Woman," "Food Blues," the title song, and "Desperados."



## HELP YOURSELF

**LARRY GATLIN & THE GATLIN BROTHERS BAND**—Columbia JC 36582

Gatlin and his brothers offer their trademark vocal sound and instrumental arrangements on 10 songs written by Gatlin. Highlights are the group's recent single "Take Me to Your Lovin' Place" and "Wind Is Bound to Change."



## YOU AND ME AT HOME

**JOHN HARTFORD**—Flying Fish 228

This simple, direct album has a down-home sound featuring a unique "overlapping" vocal arrangement that adds to the LP's special appeal. Best tracks are "Once You've Had the Best," "My Love for You," "Your Stuff," and the title track.

## RCA Signs Everette

■ NASHVILLE—Jerry O. Bradley, division VP, Nashville operations/RCA Records, has announced signing country artist Leon Everette to an exclusive recording contract with the label. Everette's first RCA single, "Giving Up Easy," will be released this week.

Everette comes to RCA after a two-year stint with Orlando Records that produced two hits for the South Carolina artist, "Don't Feel Like A Lone Ranger" and "Over." Carroll Fulmer, who founded Orlando Records in 1978 solely to help Everette's career, will continue as the artist's manager.

## Dalton On Tour

■ NASHVILLE—Columbia artist Lacy J. Dalton is on a multi-market tour in support of her second LP, "Hard Times," a Columbia/Sherrill release.

Dalton's tour, which runs through December, will feature such acts as the Oak Ridge Boys, Joe Stampley, Moe Bandy, Merle Haggard, and Joe Sun.

On Sept. 20 Dalton played to an SRO audience at a "homecoming concert" in her hometown of Bloomsburg, Pa. The town's mayor declared Sept. 20 Lacy J. Dalton Day in ceremonies that also marked Dalton's one-year anniversary as a recording artist.

# JOHNNY LEE

IS

# "ONE IN A MILLION"

E-47076



From the forthcoming album LOOKIN' FOR LOVE  
which also contains the Gold debut single "Lookin' For Love."

6E-309

Produced by Jim Ed Norman for Hin-Jen Productions.



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# Record World Country Albums

OCTOBER 11, 1980  
TITLE, ARTIST, Label, Number, (Distributing Label)

OCT. 11	OCT. 4				WKS. ON CHART
1	1	<b>URBAN COWBOY</b> (ORIGINAL SOUNDTRACK) Full Moon/Asylum DP 90002 (14th Week)			22
2	2	<b>HONEYSUCKLE ROSE</b> (ORIGINAL SOUNDTRACK) WILLIE NELSON & FAMILY/Columbia S2 36752			6
3	3	<b>FULL MOON</b> CHARLIE DANIELS BAND/Epic FE 36571			10
4	4	<b>HORIZON</b> EDDIE RABBITT/Elektra 6E 276			14
5	5	<b>GREATEST HITS</b> WAYLON JENNINGS/RCA AHL1 3378			75
6	6	<b>SAN ANTONIO ROSE</b> WILLIE NELSON & RAY PRICE/ Columbia JC 36476			17
7	8	<b>I BELIEVE IN YOU</b> DON WILLIAMS/MCA 5133			7
8	33	<b>ANNE MURRAY'S GREATEST HITS</b> /Capitol SOO 12110			2
9	7	<b>STARDUST</b> WILLIE NELSON/Columbia KC 35305			126
10	17	<b>THESE DAYS</b> CRYSTAL GAYLE/Columbia JC 36512			4
11	9	<b>MUSIC MAN</b> WAYLON JENNINGS/RCA AHL1 3602			19
12	12	<b>WILLIE AND FAMILY LIVE</b> WILLIE NELSON/Columbia KC2 35642			97
13	10	<b>THE GAMBLER</b> KENNY ROGERS/United Artists LA 834 H			95
14	11	<b>GIDEON</b> KENNY ROGERS/United Artists LOO 1035			26
15	16	<b>10TH ANNIVERSARY</b> STATLER BROTHERS/Mercury SRM 1 5027			9
16	15	<b>MY HOME'S IN ALABAMA</b> ALABAMA/RCA AHL1 3644			18
17	14	<b>ROSES IN THE SNOW</b> EMMYLOU HARRIS/Warner Bros. BSK 3422			21
18	13	<b>SMOKEY &amp; THE BANDIT 2</b> (ORIGINAL SOUNDTRACK)/MCA 6101			7
19	19	<b>HABITS OLD AND NEW</b> HANK WILLIAMS, JR./Elektra/Curb 6E 278			18
20	18	<b>TEN YEARS OF GOLD</b> KENNY ROGERS/United Artists LA 835 H			146
21	23	<b>IT'S HARD TO BE HUMBLE</b> MAC DAVIS/Casablanca NBLP 7207			28
22	22	<b>LOVE IS FAIR</b> BARBARA MANDRELL/MCA 5136			3
23	24	<b>THAT'S ALL THAT MATTERS TO ME</b> MICKY GILLEY/Epic JE 36492			15

## CHARTMAKER OF THE WEEK

**24** — TEXAS IN MY REAR VIEW MIRROR  
MAC DAVIS  
Casablanca NBLP 7239



25	25	<b>GREATEST HITS</b> LARRY GATLIN & THE GATLIN BROTHERS BAND/Columbia KC 36488			80
26	20	<b>STRAIGHT AHEAD</b> LARRY GATLIN & THE GATLIN BROTHERS BAND/Columbia KC 36250			52
27	27	<b>SMOOTH SAILIN'</b> T. G. SHEPPARD/Warner/Curb BSK 3423			7
28	28	<b>PORTER &amp; DOLLY</b> /RCA AHL1 3700			5
29	29	<b>ASK ME TO DANCE</b> CRISTY LANE/United Artists LT 1023			21

## Ray Stevens Honored



RCA recording artist and BMI writer Ray Stevens was inducted into the Georgia Music Hall of Fame during the recent second annual Georgia Music Week in Atlanta. Stevens, a native of Georgia, was honored for his role in Georgia's musical heritage and presented the "Georgy" award. Celebrating the honor with Stevens were, from left, Buddy Buie of the Buie-Geller Organization; Stevens; Bill Lowery, president of the Lowery Music Group; Frances Preston, BMI VP; Joe Moscheo, BMI; Capitol recording artist Dianne Pfeifer; Atlanta NARAS president Steve Weaver; and BMI's Phil Graham.

30	30	<b>I AM WHAT I AM</b> GEORGE JONES/Epic JE 36586			4
31	21	<b>KENNY KENNY</b> ROGERS/United Artists LWAK 979			56
32	26	<b>ELVIS ARON PRESLEY</b> /RCA CPL8 3699			5
33	31	<b>TOGETHER</b> OAK RIDGE BOYS/MCA 3220			32
34	41	<b>HARD TIMES</b> LACY J. DALTON/Columbia JC 36763			2
35	39	<b>NEW YORK TOWN</b> JOHNNY PAYCHECK/Epic JE 36496			4
36	36	<b>OAK RIDGE BOYS HAVE ARRIVED</b> /MCA AY 1135			79
37	32	<b>LET'S KEEP IT THAT WAY</b> ANNE MURRAY/Capitol SOO 12064			23
38	38	<b>CLASSIC CRYSTAL</b> CRYSTAL GAYLE/United Artists LOO 982			49
39	37	<b>WILLIE NELSON SINGS KRISTOFFERSON</b> /Columbia JC 36188			47
40	69	<b>FAMILY BIBLE</b> WILLIE NELSON/MCA 3258			3
41	35	<b>COAL MINER'S DAUGHTER</b> (ORIGINAL SOUNDTRACK)/MCA 5107			29
42	48	<b>JUST GOOD OL' BOYS</b> MOE BANDY & JOE STAMPLEY/ Columbia JC 36202			52
43	34	<b>MILLION MILE REFLECTIONS</b> CHARLIE DANIELS BAND/ Epic KE 35751			74
44	43	<b>THE BEST OF DON WILLIAMS, VOL. II</b> /MCA 3096			72
45	58	<b>KILLER COUNTRY</b> JERRY LEE LEWIS/Elektra 6E 291			2
46	40	<b>BEST OF EDDIE RABBITT</b> /Elektra 6E 235			48
47	47	<b>BEST OF THE STATLER BROTHERS</b> /Mercury SRM 1 1037			244
48	46	<b>HANK WILLIAMS, SR. 24 GREATEST HITS</b> /MGM SE 4755			19
49	44	<b>SOMEBODY'S WAITING</b> ANNE MURRAY/Capitol SOO 12064			23
50	42	<b>ELECTRIC HORSEMAN FEATURING WILLIE NELSON</b> / Columbia JS 36327			39
51	50	<b>WAYLON &amp; WILLIE</b> WAYLON JENNINGS & WILLIE NELSON/RCA AFL1 2686			31
52	45	<b>CLASSICS</b> KENNY ROGERS & DOTTIE WEST/United Artists LA 946 H			78
53	53	<b>THERE'S A LITTLE BIT OF HANK IN ME</b> CHARLEY PRIDE/ RCA AHL1 3548			32
54	54	<b>BLUE KENTUCKY GIRL</b> EMMYLOU HARRIS/Warner Bros. BSK 3318			74
55	57	<b>MILSAP MAGIC</b> RONNIE MILSAP/RCA AHL1 3563			28
56	65	<b>BRONCO BILLY</b> (ORIGINAL SOUNDTRACK)/Elektra 5E 512			20
57	60	<b>ONE FOR THE ROAD</b> WILLIE NELSON & LEON RUSSELL/ Columbia KC 36064			68
58	51	<b>BEST OF BARBARA MANDRELL</b> /MCA AY 1119			87
59	61	<b>THE BEST OF THE STATLER BROTHERS RIDES AGAIN,</b> VOL. II/Mercury SRM 1 5024			38
60	52	<b>AUTOGRAPH</b> JOHN DENVER/RCA AHL1 3449			32
61	64	<b>FAMILY TRADITION</b> HANK WILLIAMS, JR./Elektra/Curb 6E 194			72
62	68	<b>WHERE DID THE MONEY GO</b> HOYT AXTON/Jeremiah JH 5001			13
63	72	<b>RAZZY BAILEY</b> /RCA AHL1 3688			6
64	55	<b>HEART &amp; SOUL</b> CONWAY TWITTY/MCA 3210			32
65	59	<b>MISS THE MISSISSIPPI</b> CRYSTAL GAYLE/Columbia JC 36203			54
66	66	<b>DIAMONDS AND CHILLS</b> MARGO SMITH/Warner Bros. BSK 3464			2
67	49	<b>FRIDAY NIGHT BLUES</b> JOHN CONLEE/MCA 3246			15
68	56	<b>WHISKEY BENT AND HELL BOUND</b> HANK WILLIAMS, JR./ Elektra/Curb 6E 237			47
69	62	<b>DOLLY, DOLLY, DOLLY</b> DOLLY PARTON/RCA AHL1 3546			24
70	67	<b>NO ONE WILL EVER KNOW</b> GENE WATSON/Capitol ST 12102			6
71	63	<b>DOUBLE TROUBLE</b> GEORGE JONES & JOHNNY PAYCHECK/ Epic JE 35783			13
72	71	<b>DOWN &amp; DIRTY</b> BOBBY BARE/Columbia JC 36323			34
73	74	<b>THE WAY I AM</b> MERLE HAGGARD/MCA 3229			25
74	70	<b>SHRINER'S CONVENTION</b> RAY STEVENS/RCA AHL1 3574			32
75	75	<b>FRAMED ASLEEP AT THE WHEEL</b> /MCA 5131			7

## Country Nightclub Opens in Florida

■ FT. LAUDERDALE, FLA. — The Silver Saddle Saloon, a new nightclub featuring country music entertainment, opened Wednesday (24) with Asylum recording artist Johnny Lee. According to managing general partner Arnie Wohl, the club will feature country decor, concert sound, and a fashionable boutique for western wear. Formerly the Bachelors 3 show club, the Silver Saddle Saloon was recently redesigned by architect Dan Duckham. Special sound and lighting arrangements were incorporated

to facilitate the filming of a cable television series, the "Silver Saddle Show," to originate from the club. Johnny Lee's performance was filmed for the series.

## RCA Inks Janis Carnes

■ NASHVILLE—Jerry O. Bradley, division VP, Nashville operations, RCA Records, has announced the signing of Janis Carnes to an exclusive recording contract. Carnes' first release on the label is "Smokey Places," produced by Pat Carter. The artist cowrote the Joe Stampley single "After Hours," and recorded a top 10 duet with Moe Bandy.



# Red Hot & Smokin'!

## Lacy J. Dalton

### has everybody talking...

- "Of all new women singers, akin to the male outlaws, the most promising is Lacy J. Dalton."  
—John Rockwell, **New York Times**, Friday, May 30, 1980
- "Her voice hits with all the impact of a runaway pick-up barreling across a dry Texas plain, as capable of busting your guts belting out the blues as it is breaking your heart on a ballad."  
—Eric Seigel, **Baltimore Sun**, Sunday, April 6, 1980
- "At Bogart's (Cincinnati) she bowled over a few hundred rabid country fans with her barrelhouse brand of blues, boogie, country and stanch rock 'n' roll."  
—Mike Greenblatt, **Aquarian Night Owl**, Vol. 17, No. 310, April 16, 1980
- "She has a unique voice that will turn the most hardened truckdriver's spine to grits."  
—John Lomax III, **The Nashville Gazette**, issue no. 1, April 1980
- "She has a strong, husky, bluesy voice that's unusual—one of the main ingredients for stardom."  
—Jerry Sharpe, **The Pittsburgh Press**, April 27, 1980
- "Dalton has a husky, late night and last drink voice."  
—Jay Cocks, **Time**, Vol. 116, No. 2, July 14, 1980
- "In Lacy's case, the hoopla is not hype; she's everything you've heard."  
—Bill Littleton, **Performance Magazine**, July 1980
- "She possesses a voice that can reconstruct her listener's passions."  
—Bob Stuber, **San Mateo Times**, May 9, 1980
- "She moves at her own pace, feminine and tough and personal." "She's the type that would get out on the window ledge with you while she tries to talk you down."  
—Luther Lumbel, **The Commercial Appeal**, May 11, 1980
- "Her stage presence is akin to that of a caged panther, subdued, but electrifyingly energetic."  
—Jennifer Bohier, **Cashbox**, July 12, 1980
- "She sings forcefully, with guts and intelligence."  
—Boris Weintraub, **Washington Star**, April 13, 1980
- "Lacy J. Dalton is the first country music find of the 80's." "She must have leather lungs."  
—Art Fein, **Los Angeles Times**, May 3, 1980
- "She knows how to express barstool tears with a honky tonk beat."  
—William D. Kearns, **Lubbock Avalanche-Journal**, March 23, 1980
- "Her songs sing of the classic C&W sentiments, heartfelt and true-to-life."  
—Joel Selvin, **San Francisco Chronicle**, April 1980
- "At last, here's an artist that owes more to Hank Williams and Lefty Frizzell than to Olivia Newton John." "While she can be touching and even tender, she is never sugary."  
—Neal Davis, **The Register Leisuretime**, March 23, 1980
- "The Lady is on the move."  
—Pat Harris, **Chicago Sun-Times**, April 20, 1980
- "Lacy J. Dalton: more than enough grit to lead every charge." "Looks like we're going to have to make some room for Lacy J. Dalton."  
—Noel Coppage, **Stereo Review**, June 1980

Management: David E. Wood • Music Artist Management, 10880 Wilshire Blvd., Suite 912, Los Angeles, CA 90024 • 213/478-0243

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Responsible agent: Rod Essig

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## And watching.

	Airdates
NBC's Academy of Country Music Awards .....	May 1
The Today Show (NBC) .....	June 3
The Tomorrow Show (NBC) .....	June 19
Dinah and Friends .....	July 13
The David Letterman Show (NBC) .....	Sept. 22
The John Davidson Show .....	Sept. 29
American Bandstand .....	Oct. 4
Pop Goes The Country .....	Oct. *
The Country Music Association Awards (CBS) .....	Oct. 13
The Mike Douglas Show .....	Nov. 17
The Toni Tenille Show .....	Nov. *
Soundstage .....	Nov. *
Hee Haw .....	Dec. 13
Dick Clark's Rockin' New Years Eve (T) .....	Dec. 31
Austin City Limits .....	Jan. *
Sha Na Na .....	Jan. 26
That Nashville Music .....	Feb. 14

\* Airdate to be announced.  
(T) Tentative



**HARD TIMES.**  
The Single. (1-111343)  
**HARD TIMES.**  
The Album. (JC 36763)

 **On Columbia**  
**Records & Tapes.**



# Record World Country Singles

OCTOBER 11, 1980

TITLE, ARTIST, Label, Number

OCT. 11	OCT. 4		WKS. ON CHART
1	5	<b>I BELIEVE IN YOU</b> DON WILLIAMS MCA 41304	8
2	2	<b>LOVING UP A STORM</b> RAZZY BAILEY/RCA 12062	12
3	4	<b>FADED LOVE</b> WILLIE NELSON & RAY PRICE/Columbia 1 11329	10
4	7	<b>THEME FROM THE DUKES OF HAZZARD (GOOD OL BOYS)</b> WAYLON/RCA 12067	8
5	1	<b>DO YOU WANNA GO TO HEAVEN</b> T. G. SHEPPARD/ Warner/Curb 49515	12
6	11	<b>ON THE ROAD AGAIN</b> WILLIE NELSON/Columbia 1 11351	7
7	3	<b>OLD FLAMES CAN'T HOLD A CANDLE TO YOU</b> DOLLY PARTON/RCA 12040	13
8	15	<b>I'M NOT READY YET</b> GEORGE JONES/Epic 9 50922	8
9	9	<b>YESTERDAY ONCE MORE</b> MOE BANDY/Columbia 1 11305	12
10	10	<b>PUT IT OFF UNTIL TOMORROW/GONE AWAY</b> KENDALLS/ Ovation 1154	12
11	16	<b>STARTING OVER</b> TAMMY WYNETTE/Epic 9 50915	10
12	18	<b>PECOS PROMENADE</b> TANYA TUCKER/MCA 41305	8
13	13	<b>WHEN SLIM WHITMAN</b> /Epic/Cleveland International 9 50912	11
14	17	<b>WOMEN GET LONELY</b> CHARLY McCLAIN/Epic 9 50916	10
5	20	<b>OLD HABITS</b> HANK WILLIAMS, JR./Elektra/Curb 47016	7
6	19	<b>STEPPIN' OUT</b> MEL TILLIS/Elektra 47015	7
7	22	<b>COULD I HAVE THIS DANCE</b> ANNE MURRAY/Capitol 4920	6
18	24	<b>HARD TIMES</b> LACY J. DALTON/Columbia 1 11343	7
19	23	<b>SWEET SEXY EYES</b> CRISTY LANE/United Artists 1369	9
20	6	<b>LOOKIN' FOR LOVE</b> JOHNNY LEE/Full Moon/Asylum 47004	13
21	26	<b>OVER THE RAINBOW</b> JERRY LEE LEWIS/Elektra 47026	6
22	27	<b>THE BOXER</b> EMMYLOU HARRIS/Warner Bros. 49551	5
23	30	<b>IF YOU EVER CHANGE YOUR MIND</b> CRYSTAL GAYLE/ Columbia 1 11359	5
24	8	<b>HEART OF MINE</b> OAK RIDGE BOYS/MCA 41280	13
25	31	<b>TEXAS BOUND AND FLYIN'</b> JERRY REED/RCA 12083	7
26	29	<b>THEY NEVER LOST YOU</b> CON HUNLEY/Warner Bros. 49528	9
27	33	<b>SHE CAN'T SAY THAT ANYMORE</b> JOHN CONLEE/MCA 41321	5
28	28	<b>BOMBED, BOOZED AND BUSTED</b> JOE SUN/Ovation 1152	10
29	32	<b>A PAIR OF OLD SNEAKERS</b> GEORGE JONES & TAMMY WYNETTE/Epic 9 50930	6
30	34	<b>ALWAYS</b> PATSY CLINE/MCA 41303	8
31	35	<b>HARD HAT DAYS AND HONKY TONK NIGHTS</b> RED STEAGALL/Elektra 47014	8
32	36	<b>TUMBLEWEED</b> SYLVIA/RCA 12077	6
33	39	<b>THAT'S THE WAY A COWBOY ROCKS AND ROLLS</b> JACKY WARD/Mercury 57032	5
34	42	<b>WHY LADY WHY</b> ALABAMA/RCA 12091	4
35	43	<b>BROKEN TRUST</b> BRENDA LEE/MCA 41322	4
36	40	<b>IN MEMORY OF A MEMORY</b> JOHNNY PAYCHECK/Epic 9 50923	7
37	44	<b>YOU ALMOST SLIPPED MY MIND</b> CHARLEY PRIDE/RCA 12100	3
38	12	<b>FREE TO BE LONELY AGAIN</b> DEBBY BOONE/Warner/Curb 49281	12
39	45	<b>NIGHT GAMES</b> RAY STEVENS/RCA 12069	5
40	41	<b>GONE</b> RONNIE McDOWELL/Epic 9 50925	8
41	51	<b>TAKE ME TO YOUR LOVIN' PLACE</b> LARRY GATLIN & THE GATLIN BROS. BAND/Columbia 1 11369	3

**CHARTMAKER OF THE WEEK**

42	—	<b>LADY</b> KENNY ROGERS Liberty 1380	1
43	—	<b>SMOKY MOUNTAIN RAIN</b> RONNIE MILSAP/RCA 12084	1
44	50	<b>NORTH OF THE BORDER</b> JOHNNY RODRIGUEZ/Epic 9 50932	4
45	—	<b>LOVERS LIVE LONGER</b> BELLAMY BROTHERS/Warner Bros. 49573	1
46	48	<b>BABY I'M A WANT YOU</b> STEPHANIE WINSLOW/Warner Bros. 49557	4



47	52	<b>ROSE'S ARE RED</b> FREDDIE HART/Sunbird 7553	4
48	55	<b>NEVER BE ANYONE ELSE</b> R. C. BANNON/Columbia 1 11346	5
49	54	<b>UNTIL THE BITTER END</b> KENNY SERRATT/MDJ 1005	5
50	14	<b>RAISIN' CANE IN TEXAS</b> GENE WATSON/Capitol 4898	12
51	21	<b>IF THERE WERE NO MEMORIES</b> JOHN ANDERSON/ Warner Bros. 49275	12
52	58	<b>FOOD BLUES</b> BOBBY BARE/Columbia 1 11365	3
53	60	<b>DRINK IT DOWN</b> LADY REX ALLEN, JR./Warner Bros. 49562	3
54	62	<b>THERE'S ANOTHER WOMAN</b> JOE STAMPLEY/Epic 9 50934	3
55	64	<b>DREAM LOVER</b> TANYA TUCKER & GLEN CAMPBELL/MCA 41323	3
56	63	<b>ANOTHER TEXAS SONG</b> EDDY RAVEN/Dimension 1011	4
57	61	<b>OUTRUN THE SUN</b> JIM CHESNUT/United Artists 1372	5
58	65	<b>TAKE THIS HEART</b> DON KING/Epic 9 50928	4
59	25	<b>CHARLOTTE'S WEB</b> STATLER BROTHERS/Mercury 57031	14
60	67	<b>CAN'T KEEP MY MIND OFF OF HER</b> MUNDO EARWOOD/ GMC 111	4
61	37	<b>LET'S KEEP IT THAT WAY</b> MAC DAVIS/Casablanca 2286	15
62	76	<b>A LITTLE GROUND IN TEXAS</b> THE CAPITALS/Ridgetop 01080	3
63	74	<b>DON'T IT MAKE YA WANNA DANCE</b> BONNIE RAITT/ Full Moon/Asylum 47033	2
64	—	<b>THE BEST OF STRANGERS</b> BARBARA MANDRELL/MCA 51001	1
65	38	<b>MAKING PLANS</b> PORTER WAGONER & DOLLY PARTON/ RCA 11983	17
66	46	<b>WHILE I WAS MAKIN' LOVE TO YOU</b> SUSIE ALLANSON/ United Artists 1365	10
67	—	<b>TEXAS IN MY REAR VIEW</b> MIRROR MAC DAVIS/Casablanca 2305	1
68	—	<b>A MAN JUST DON'T KNOW WHAT A WOMAN GOES</b> THROUGH CHARLIE RICH/Elektra 47047	1
69	78	<b>DRINKIN' THEM LONG NECKS</b> ROY HEAD/Elektra 47029	3
70	47	<b>BACK WHEN GAS WAS 30 CENTS A GALLON</b> TOM T. HALL/ RCA 12066	9
71	56	<b>MISERY AND GIN</b> MERLE HAGGARD/MCA 41255	15
72	53	<b>HE'S OUT OF MY LIFE</b> JOHNNY DUNCAN & JANIE FRICKE/ Columbia 1 11312	14
73	49	<b>WORKIN' MY WAY TO YOUR HEART</b> DICKEY LEE/Mercury 57027	12
74	77	<b>THE LIGHT OF MY LIFE</b> DAVID WILLS/United Artists 1375	4
75	66	<b>I'VE COME BACK (TO SAY I LOVE YOU ONE MORE TIME)</b> CHUCK HOWARD/Warner/Curb 49509	8
76	83	<b>ME AND THE BOYS IN THE BAND</b> TOMMY OVERSTREET/ Elektra 47041	2
77	68	<b>LONG ARM OF THE LAW</b> ROGER BOWLING/NSD 58	8
78	—	<b>THAT'S ALL THAT MATTERS</b> MICKEY GILLEY/Epic 9 50940	1
79	—	<b>LOVE CRAZY LOVE</b> ZELLA LEHR/RCA 12073	1
80	87	<b>NOT EXACTLY FREE</b> O. B. McCLINTON/Sunbird 7554	2
81	59	<b>THE LAST COWBOYS SONG</b> ED BRUCE/MCA 41273	15
82	57	<b>I'M STILL IN LOVE WITH YOU</b> LARRY G. HUDSON/Mercury 57029	9
83	86	<b>LOVE INSURANCE</b> LOUISE MANDRELL/Epic 9 50935	2
84	69	<b>COLD LONESOME MORNING</b> JOHNNY CASH/Columbia 1 11340	8
85	85	<b>FAMILY BIBLE</b> WILLIE NELSON/MCA 41313	4
86	98	<b>HALFTIME</b> J. W. THOMPSON/NSD 62	2
87	88	<b>WHERE DID THE MONEY GO</b> HOYT AXTON/Jeremiah 1008	2
88	—	<b>HE GIVES ME DIAMONDS, YOU GIVE ME CHILLS</b> MARGO SMITH/Warner Bros. 49569	1
89	—	<b>IF I COULD SET MY LOVE TO MUSIC</b> JERRY WALLACE/ Door Knob 134	1
90	—	<b>WHO WERE YOU THINKIN' OF</b> DANDY & THE DOOLITTLE BAND/Columbia 1 11355	1
91	—	<b>SOMEBODY'S KNOCKIN'</b> TERRI GIBBS/MCA 41309	1
92	92	<b>I LEARNED ALL ABOUT CHEATIN' FROM YOU</b> BECKY HOBBS/Mercury 57033	2
93	94	<b>ARE WE DREAMIN' THE SAME DREAM/ROARIN'</b> GARY STEWART/RCA 12081	3
94	—	<b>SWEET RED WINE</b> GARY MORRIS/Warner Bros. 49564	1
95	—	<b>DON'T TOUCH THAT DIAL</b> ENGELBERT/Epic 9 50933	1
96	97	<b>REGRETS</b> CAROL CHASE/Casablanca 2301	2
97	—	<b>AM I THAT EASY TO FORGET</b> ORION/Sun 1156	1
98	—	<b>SAFE IN THE ARMS OF YOUR LOVE (COLD IN THE STREETS)</b> JIM WEATHERLY/Elektra 47027	1
99	99	<b>HANK WILLIAMS JUNIOR—JUNIOR</b> DAVID ALLAN COE/ Columbia 1 11352	2
100	100	<b>WISHFUL DRINKIN'</b> DIANE PFEIFER/Capitol 4916	2

# WE PROUDLY ANNOUNCE RONNIE MILSAP'S GREATEST HITS

RONNIE MILSAP

GREATEST HITS



*Includes: (I'd Be) A Legend In My Time · (I'm A) Stand By My Woman Man · I Hate You · Pure Love  
It Was Almost Like a Song · Daydreams About Night Things · Let's Take The Long Way  
Around The World · Let My Love Be Your Pillow · Please Don't Tell Me How The Story Ends  
Back On My Mind Again · What A Difference You've Made In My Life · and the new hit single,  
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