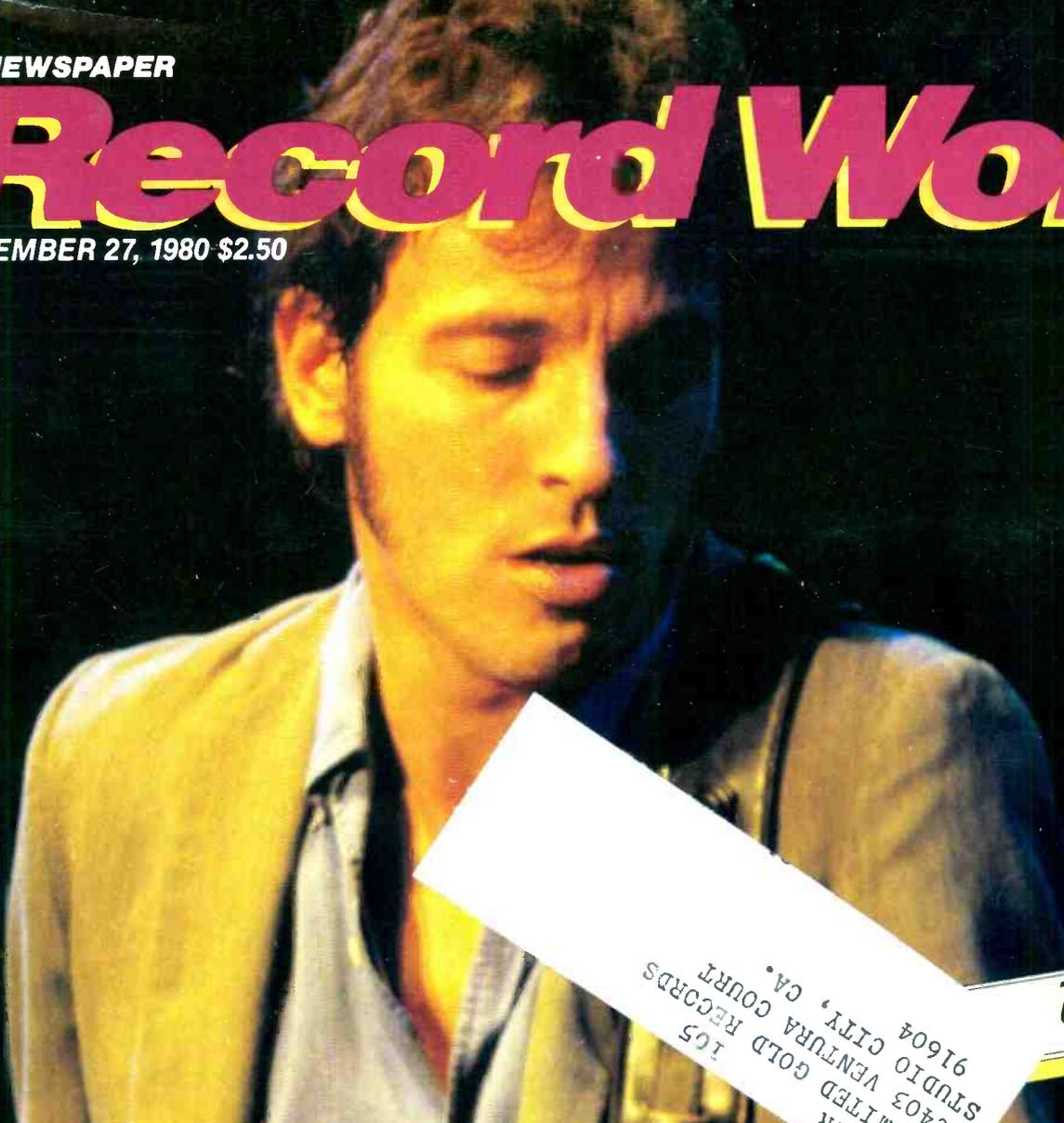


Record World

DECEMBER 27, 1980 \$2.50



Bruce Springsteen

Year End 1980

B 10-81R
UNLIMITED GOLD RECORDS
12403 VENTURA COURT
91604 STUDIO CITY, CA.

Hits of the Week

SINGLES

EAGLES, "SEVEN BRIDGES ROAD" (prod. by Szymczyk) (writer: Young) (Irving, BMI) (3:02). This initial release from their top 10-and-bulleting "Live" LP is harmony-rich, with nimble acoustic guitar backing. Their vocal strength has never been more apparent. Asylum 47100.

WILLIE NELSON, "ANGEL FLYING TOO CLOSE TO THE GROUND" (prod. by Nelson) (Willie Nelson, BMI) (4:23). Following the top 20 success of his "On The Road Again" comes this poignant ballad featuring Willie's golden tenor and intricate guitar splendor. A real joy. Col 11-11418.

THE ISLEY BROTHERS, "WHO SAID?" (prod. by group) (writers: group) (Bovina, ASCAP) (4:16). The brothers shout a contagious title chorus on this take from their forthcoming LP. Koby's spirited lead and a combustible rhythm section are primed for multi-format action. Neck 6-2288 (CBS).

OUTLAWS, "(GHOST) RIDERS IN THE SKY" (prod. by Lyons-Thomasson-Jones) (writer: Jones) (Edwin H. Morris & Co., ASCAP) (3:29). Always known for their guitar arsenal, the Outlaws come out firing on this cover of the old Vaughan Monroe hit. Galloping vibratos galore. Arista 0582.

ALBUMS

"FLEETWOOD MAC LIVE." The number of hit singles on this double set is truly astounding — "Rhiannon," "Dreams," "Don't Stop," "Everywhere" and the oldies classic "Oh Well." Warner Bros. 2WB 9250 (3:30).

"TROMBOPULANZA." G. Clinton & his lunatic fringe serve an electric stew of knee-jerk rhythms, migraine horn stabs, perverted nursery rhymes and addled ad-libs. Use your nose. Caliente NBLP 7248 (7:56).

"POPEYE" (Original Motion Picture Soundtrack). Nilsson's music from the cartoon-comedy film, plus the original "Yo Ho Ho, The Sailor Man," make this an attractive souvenir for filmgoers. Borewalk SW 36880 (8:06).

FIREBALL, "CLOUDS ACROSS THE SUN." With one platinum and two golds behind them, Fireball presents one of its best LPs yet. Rhythm hooks like "Be In Love Tonight" will attract AORs. Atlantic SD 16024 (8:08).



THE WHISPERS, "IMAGINATION." One of the top crossover hit-making vocal groups is back with a selection of syncopated goodies and silky belted renditions that will keep them on top. BOS and Polygram. Solar BZL1-208 (MCA) (3:30).

"FLASH GORDON" (Original Soundtrack Music by Queen). Combine the campiest hit of the season with one of the year's top groups and an atom-splitting theme, and it's hard to miss the hit target. Elektra 5E-518 (8:06).

BLUES BROTHERS, "MADE IN AMERICA." The zany duo and their crack band are back with classics like "Green Onions," "Soul Finger," "Who's Making Love," and the "Ferry Mason Theme," taped live. Atlantic SD 16025 (8:08).

LOU RAWLS, "SHADES OF BLUE." The finest jazz and blues men join Rawls in a back-to-the-roots tribute that includes "Did You Ever Love A Woman" and Willie Dixon's "Hoochie Coochie Man." Phila. Intl. JZ 36774 (CBS) (7:08).



OUR FIRST LADY

*Donni
You're a lady
who's always
first with us.
We Love You!*

SUSAN MUNAO
MANAGEMENT CO. INC.

Record World



DECEMBER 27, 1980

PolyGram Consolidates Record Activities; Logos To Stay Intact In New Division

By JEFFREY PEISCH

■ NEW YORK — The long-rumored consolidation of the PolyGram Corporation's record operations into one company was confirmed last week when Harvey L. Schein, president and chief executive officer of PolyGram, announced the formation of PolyGram Records Inc., to take the place of the PolyGram Record Operations East and West companies.

The new company, to become operational on the first of the year, will be headed by David

A. Braun, who was president and chief executive officer of PRO-USA and will keep that same title as head of PolyGram Records Inc. Irwin H. Steinberg, chairman of the new company, will serve as an advisor.

While PolyGram's three labels—Polydor, Casablanca and Phonogram/Mercury Inc.—will remain in name, Braun said that it will be "arbitrary" which of the three labels an artist records for. He said that the three logos

(Continued on page 83)

Copyright Royalty Tribunal Steers Middle Course In Decision

By BILL HOLLAND

■ WASHINGTON — The Copyright Royalty Tribunal, charged by Congress to adjust the mechanical royalty payments, has announced its final decision, steering a middle course between the cases the record industry and the publishers and composers presented during the eight-month-long hearings.

The decision gives the Recording Industry Association of America a six-month stay at the present flat-rate fee of two and three-quarters cents before the implementation of the new flat-rate increase—four cents per song, or 75 cents per minute of playing time, whichever is larger.

The new four-cent rate would go into effect with records made and distributed after July 1, 1981.

The CRT also decided on a variant of the RIAA plan for future

adjustments in the rate, involving yearly consideration by the Tribunal of changes in the list price of albums.

There still appears to be some disagreement among the commissioners on this point in the proposal, which was reflected in the manner of voting at the morning meeting on Thursday (18).

Chairman Clarence James summarized the regulation and then asked for a vote. While none of the commissioners voted no, two of them, Thomas Brennan and Mary Lou Burg, went on record as having "reservations" about certain procedural aspects of the proposal. Burg even chose to

(Continued on page 54)

Lennon Tributes Continue Throughout the U.S. and World

By PETER KEEPNEWS

■ NEW YORK — John Lennon, whose music touched and helped define a generation, was remembered last Sunday (14) with ten minutes of silence heard around the world.

And throughout the week following the silent prayer vigil that Lennon's widow Yoko Ono had requested, grieving fans paid another kind of tribute to the slain former Beatle by continuing to buy his albums and the Beatles' in overwhelming quantities.

Retailers all over the country contacted by *Record World* said they were having difficulty keeping enough product in stock to meet the demand.

Retail Activity

"Double Fantasy," the recently-released collaboration with Ono that marked Lennon's return to recording after a five-year hiatus,

jumped to the number two spot on *RW's* Album Chart this week, close behind "Kenny Rogers' (Continued on page 73)

1980 in Music: Year of the Superstar

By GREG BRODSKY

■ NEW YORK — The year 1980 had its share of musical trends. It was a year in which country music crossed over to pop in much the same way as disco had in 1977-79. It was a year in which several singles held the number one position on three different charts. It was a year in which two soundtrack albums spawned 12 different singles. 1980 had its share of new artists entering the top ten for the first time as well as records from older artists that hadn't been heard

from in years. But above all, 1980 was the year of the superstar, as witnessed by one fact: during the entire year, only ten different albums were number one on the *Record World* Album Chart.

Singles

A greater number of singles stood atop the *RW* Singles Chart—19 to be exact—and they ranged in style from tender ballad (Bette Midler's "The Rose" [Atlantic], Teri DeSario & KC's "Yes I'm Ready" [Casablanca]) to pop (Billy Joel's "It's Still Rock and Roll to Me" [Columbia], Queen's (Continued on page 71)

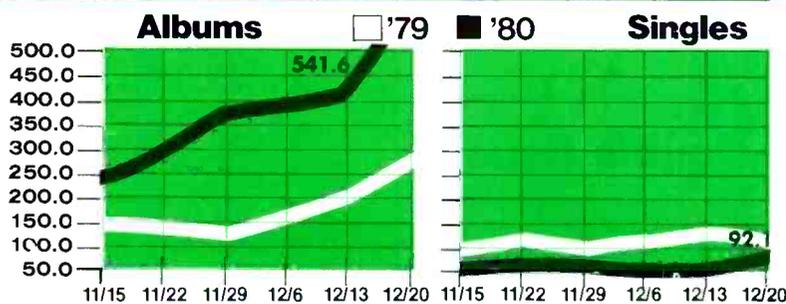
Changing Formats, FCC Made 1980 Radio News

By PHIL DIMAURO

■ NEW YORK—Sweeping format changes and the rulings of the Federal Communications Commission made the biggest headlines in radio during 1980, while slower, more subtle waves of change had equal, if not more far-reaching effects. The new measurement systems instituted by Arbitron, as expected, were on the minds of radio people. Personnel changes at the corporate level and at radio stations across the nation occurred in the usual falling-domino sequences for the greater part of the year. And finally, just as things began to slow down with the approach of the year-end holiday season, radio was rocked with the tragic news of John Lennon's vio-

(Continued on page 48)

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.

Asher Lauds CBS's 1980 'Turnaround,' Dispels Rumors of Personnel Cutbacks

By DAVID MCGEE

■ NEW YORK — Although final figures have yet to be released, preliminary tallies show the CBS Records Group having, in the words of M. Richard Asher, deputy president and chief operating officer of the Group, "a very, very satisfactory turnaround" in business in 1980. In an exclusive interview with *Record World*, Asher discussed

the factors contributing to this year's healthy gains, in addition to commenting on a few of the key issues confronting the industry at the dawn of a new year.

At the outset, Asher hastened to dispel recurrent rumors regarding impending cutbacks at CBS. The reverse is true, ac-

(Continued on page 82)

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Awards

■ Pages 18-39. With 1980 fast drawing to a close, Record World, according to tradition, takes this opportunity to look back and summarize the major events and trends of the year in music. Highlighting this issue are the annual year-end awards honoring the top individual and group achievements in a variety of categories.



■ Page 52. At a time when video retailing is in its formative stage, Arthur Morowitz's Video Shack outlets stand out as examples of the well-stocked, aggressively yet sensibly-merchandised video software center. This week Morowitz discusses the Video Shack philosophy and offers some frank opinions on the industry's future.

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Neil Diamond on ABC Radio



Singer/songwriter/actor Neil Diamond recently visited ABC Radio's New York offices to appear on an interview for a music special the ABC Radio Network will air in 1981. The special will highlight the music and life of Diamond, who has the lead role in the recently-released motion picture, "The Jazz Singer." Pictured with Diamond are (left) Richard A. Foreman, vice president and director of programming for the ABC Radio Network, and (right) Rick Sklar, ABC Radio's vice president of programming.

RW Promotes Graham, Names Eliot Sekuler

■ NEW YORK — Record World has announced the promotion of Samuel Graham to west coast editor and the appointment of Eliot Sekuler as associate editor, based on the west coast.



Samuel Graham



Eliot Sekuler

Graham has been with RW since January 1977, when he joined the staff as assistant editor. He was promoted to associate editor in 1979. Prior to joining RW he had worked as a musician and freelance writer. He writes the magazine's jazz column and co-writes the Coast column. He is the author of "Fleetwood Mac — The Authorized History," published in 1978 by Warner Music and Warner Books.

Sekuler, a former west coast editor of RW, returns to the magazine after having held a variety of industry posts, most recently vice president of the Gibson Group public relations firm. He began his career in the editorial department of Cash Box and has also served as director of creative services at Casablanca Record and FilmWorks, director of public relations at Blue Thumb Records and account executive at the public relations firm of Solters, Roskin, and Friedman. He has also written for Rolling Stone, Circus and Hit Parade magazines.

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Double Issue

■ This week's Record World is a special double issue, covering the weeks of December 27 and January 3 and highlighting the major events of 1980. RW will not publish next week, but will return with the issue dated January 10, 1981.

HOLIDAY! CELEBRATE!

RAY CAVIANO and the RFC team are
CELEBRATING.

CHANGE and their debut lp went **GOLD**
in 1980 and have achieved **14** awards
in the Record World year end awards.

Many thanks to all that helped make
1980 a great year for RFC.

RFC
RECORDS



Give the gift
of music.



Goody Lawyers, RIAA Agree On Issue of RIAA Documents

By JEFFREY PEISCH

■ NEW YORK — An apparent breakthrough was reached last Friday (12) in the pre-trial motions holding up the Sam Goody Inc. trial when Goody lawyer Kenneth Holmes, RIAA lawyer Roy Kulcsar and Federal District Judge Thomas Platt reached agreement over a formula to be used in turning over certain RIAA documents to the defense.

Goody lawyer Holmes wants the RIAA's investigative field reports in order to show that counterfeit product is in many retail outlets and that Goody's president George Levy and vice president Samuel Stolen bought counterfeits thinking the product was legitimate. The RIAA has been reluctant to turn over the reports for fear of damaging ongoing investigations and because the RIAA doesn't believe the documents are relevant. Sam Goody Inc., Levy and Stolen have been charged in Federal District Court in Brooklyn with trafficking in counterfeit product.

The battle over the documents has been going on for two months. The issue reached the Court of Appeals last month when the RIAA was slapped with a contempt citation for not turning over all the documents after a directive from Platt. The possibility of another contempt rap, and another trip to the Court of Appeals, was imminent last week when the RIAA refused to turn over seventy percent of the documents that Platt had deemed relevant after reviewing the documents himself.

The conflict was averted, however, after a discussion between Holmes and Platt in which Holmes said that it wasn't necessary for him to see documents that dealt with pirated and bootleg records. Platt had taken the position that Holmes should be allowed to see documents that refer to bootlegging and pirating, in addition to counterfeiting. The RIAA had repeatedly objected to this interpretation.

Admitting blame for any confusion, Platt directed RIAA attorney Kulcsar to go through the documents and only pick out those with specific references to counterfeiting activities. While Kulcsar waived the right to object to certain documents because of attorney-client rights, he insisted that if any of the documents to be turned over had references to retailers or manufacturers still under investigation, those names should be redacted (deleted).

Kulcsar, RIAA special council Jules Yarnell and one of Platt's

clerks reviewed the documents last Tuesday (16) and Wednesday. Kulcsar told *Record World* that between fifteen and eighteen percent of the documents had references to counterfeiting, and of those documents over a third were one-line references. Kulcsar, who has maintained from the start that the documents aren't relevant at all, said that after redacting names from some of the documents they will be useless. "Some of what we'll be turning over will say 'blank talked to blank about blank, a counterfeiter,'" said Kulcsar.

Kulcsar was to turn over the documents to Platt and Holmes sometime this week.

Holmes made a concession to Kulcsar at Friday's session when he agreed to only review the documents covering a one-and-a-half year period instead of a two-and-a-half year period. The documents recently reviewed cover a six-month period, from July to December 1979. Holmes also wants the documents from January 1978 to July '79.

In a related matter, Judge Platt was to hear arguments Friday (19) concerning an attempt by Jay Coggan, a lawyer for Spencer Pierce Associates, to quash a subpoena by Holmes requesting Pierce's records. Pierce is mentioned in the government's case against Goody as an alleged middleman. Government prosecutor John Jacobs has already attempted to block Holmes's attempt to subpoena Pierce's records, and lost.

Rising Prime Interest Rate Affecting Record, Tape Retailers

By SAM SUTHERLAND

■ LOS ANGELES — The latest series of hikes in the prime interest rate, which rose another full point Tuesday (16) to 21 percent, is placing added pressure on the economic brakes now slowing retail expansion throughout U.S. business. For record and tape merchants, as in other trade sectors, the impact of the rising cost of borrowing money is being felt most acutely by smaller businesses and entrepreneurs.

A survey of smaller local and regional retail chains conducted last week by *RW* confirms what the financial press has observed of general business trends: despite signs of a loosening money supply in recent quarters, the current swing back to higher lending charges is pulling the plug on bullish long-term planning. In particular, businesses seeking to re-invest in new leases with an eye toward expansion are facing a burden that is forcing many to postpone those strategies indefinitely.

That apparent hiatus in retail expansion among smaller chains is less of a change for the music business than for many other industries, since the recording field's economic hurdles since 1977 had already halted the rapid spread of new record and tape outlets that represented a major trend earlier in the decade. In that respect, some retailers, some retailers queried by *RW* theorized that the trade's much-publicized slump may have better prepared them for new wrinkles to the general economic climate.

The very definition of the prime rate — the percentage charged by commercial banks to their best corporate customers — underscores the greater pressures facing smaller businesses, which can generally expect an additional charge of from one to three percent above the prime. With potential record and tape retail investors facing up to 24 percent in interest on loans, it's hardly surprising that the consensus among entrepreneurs is to table any new business plan requiring outside financing.

In contrast to larger conglomerates, which can sidestep the rising U.S. prime rate by seeking financial aid overseas or through backing from convertible debentures, small companies have only their own assets to build from. "When you eliminate the giant corporations, everybody else — small businesses and medium-sized business — is in the same boat," commented Ed Smith, a small business specialist with Arthur Young & Co. here. "They're the ones who really get hurt."

If those entrepreneurs have a short credit history, and are seeking backing in a retail field carrying some risk, they may be unable to obtain any sizeable loans, even at the disadvantaged terms indicated in the wake of the latest hikes in the prime.

Hikes Plus Slump: Zero Growth

Unlike their peers in some retail areas where an apparent downturn in the prime over recent months had led to a sharp increase in loan requests, a number of retailers polled said they were ready for the renewed climb in the rate. Kim Milliken, presi-

(Continued on page 8)

Regional Breakouts

Singles

East:

Delbert McClinton (Capitol/MSS)
Dan Fogelberg (Full Moon/Epic)
Dolly Parton (RCA)
Stevie Wonder (Tamla)

South:

Dan Fogelberg (Full Moon/Epic)
Teddy Pendergrass (Phila. Intl.)
Blues Brothers (Atlantic)

Midwest:

Eddie Rabbitt (Elektra)
Delbert McClinton (Capitol/MSS)
Dolly Parton (RCA)
Bette Midler (Atlantic)

West:

Eddie Rabbitt (Elektra)
Delbert McClinton (Capitol/MSS)
REO Speedwagon (Epic)
Dan Fogelberg (Full Moon/Epic)

Albums

East:

Fleetwood Mac (Warner Bros.)
Queen (Elektra)

South:

Fleetwood Mac (Warner Bros.)
Queen (Elektra)

Midwest:

Fleetwood Mac (Warner Bros.)
Queen (Elektra)
Blues Brothers (Atlantic)

West:

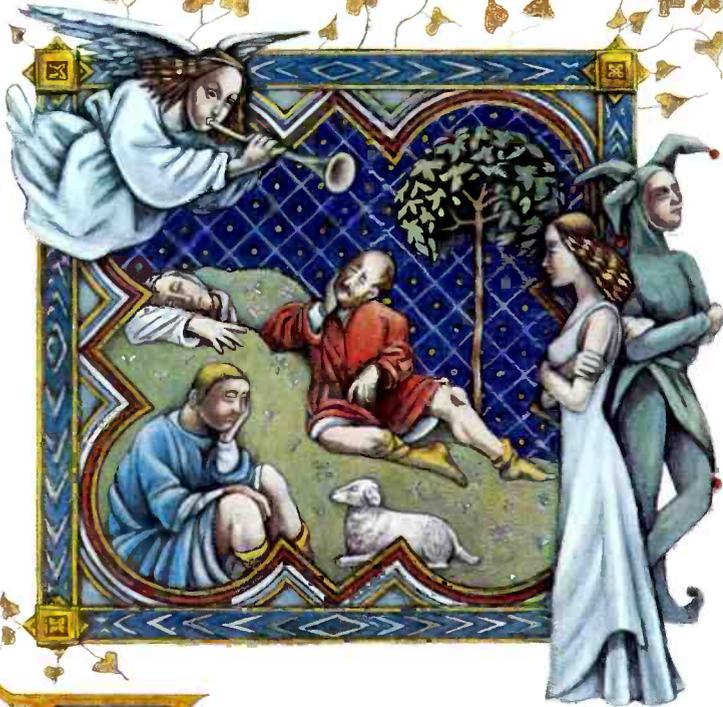
Fleetwood Mac (Warner Bros.)
Queen (Elektra)
Blues Brothers (Atlantic)

RW Wins Graphics Award

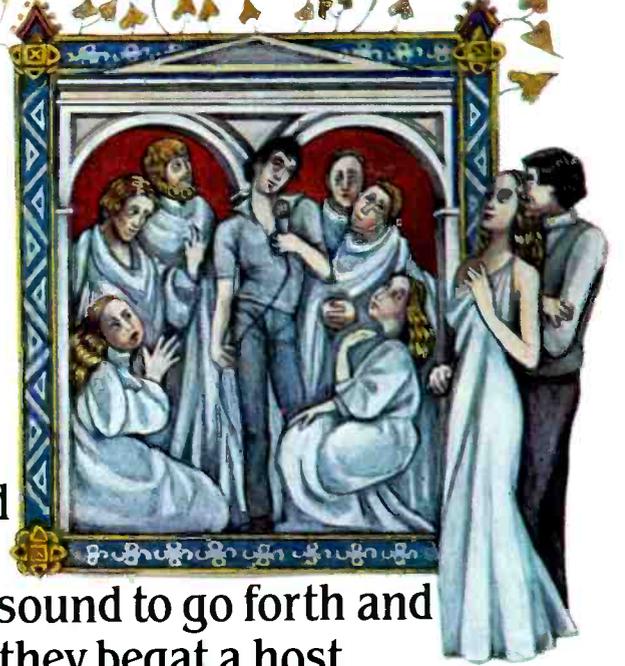
■ NEW YORK — *Record World* and its printer, Dispatch Press of Jersey City, New Jersey, have won a Certificate of Special Merit from the 39th Exhibition of Printing, sponsored by the Printing Industries of Metropolitan New York. While this is the sixth year that *Record World* has been the subject of the award, it is the first year that *Record World* was selected for display at the annual Exhibition.

Exhibition

This year's exhibition will be held at the Union Carbide Building at 47th Street and Park Avenue, January 13 to February 6. Awards are selected by a 15-man board of judges from thousands of examples representative of the area's \$3.5 billion printing production industry.

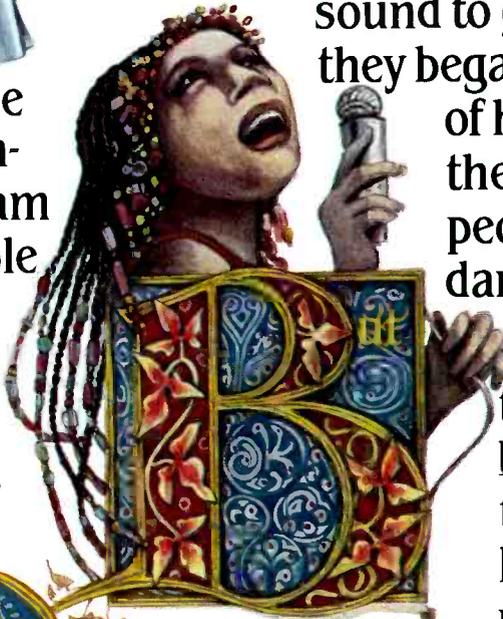


and they were fruitful and multiplied and begat associated labels. And they caused a joyous



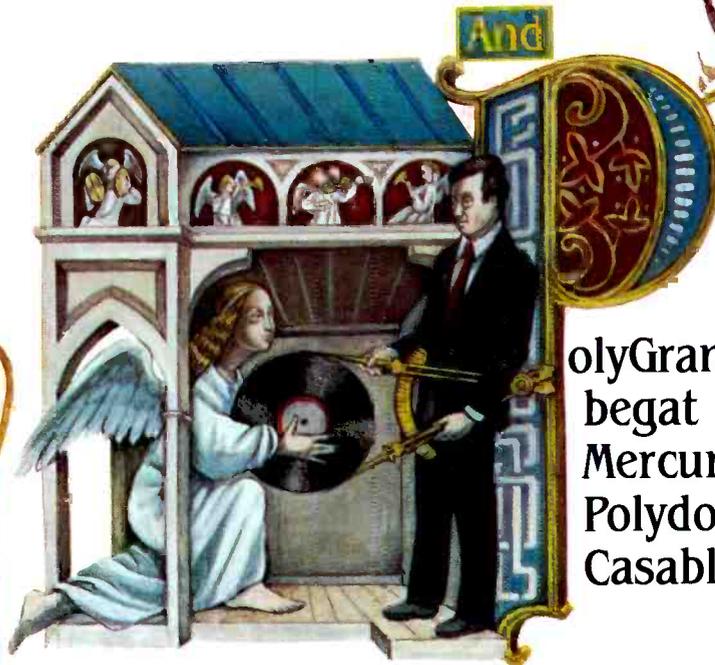
sound to go forth and they begat a host of heavenly **D**its. And they caused the people to sing and dance.

In the beginning was the demand for entertainment and **P**oly**G**ram was created and people all over the firmament listened and saw it was good. And **P**oly**G**ram prospered and it became fruitful and multiplied.



the labels of PolyGram were scattered throughout the land. And it came to pass that a new home was called forth where each could live and bring their strength together as one.

And this place is called by a new name, known to all as...



PolyGram begat Mercury and Polydor and Casablanca

PolyGram
RECORDS



1990

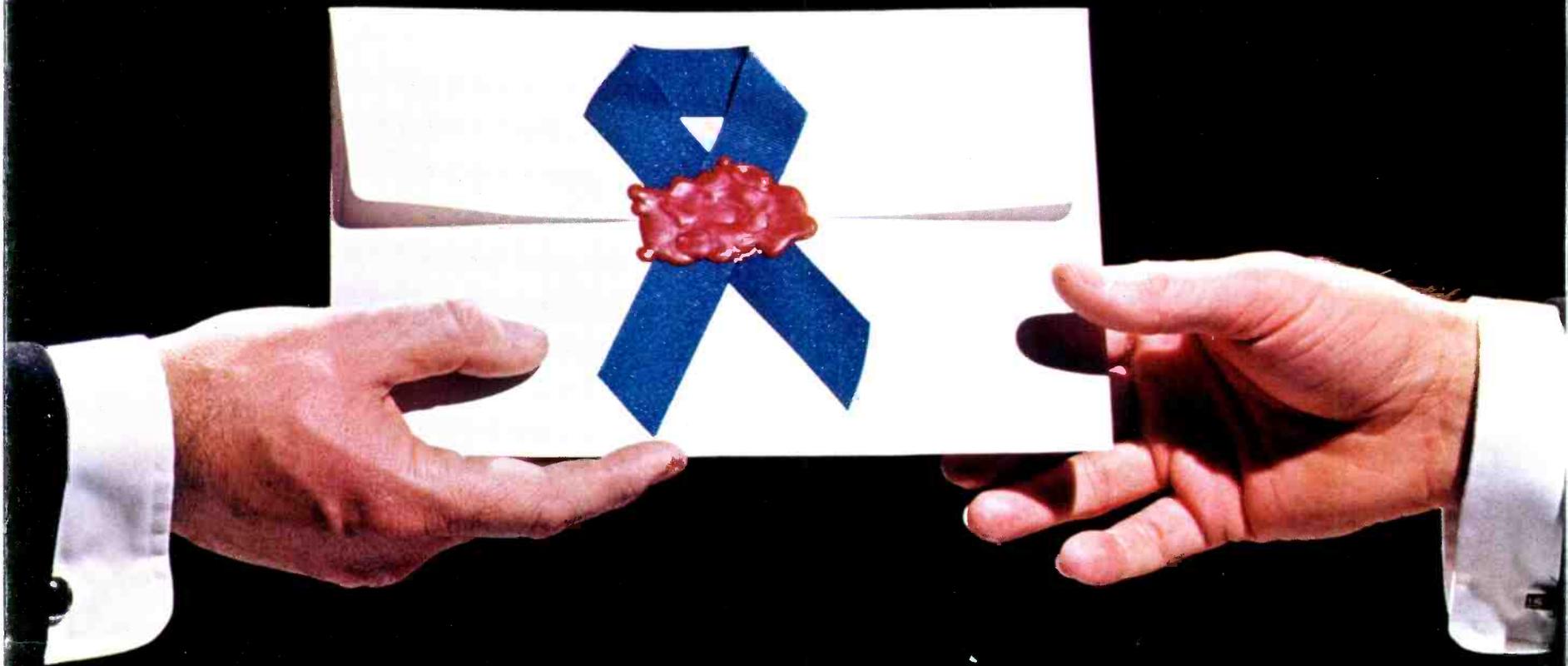
was a
smashing year.

Thanks for a
Very Special Year.

To
All MCA
Recording Artists,
Our Staff,
And MCA
Distributing
Corporation.



"The Envelope, Please.."



Thanks To All Who Gave Us So Many To Open.

Atlantic Records
Elektra/Asylum Records
Warner Bros. Records



Warner Communications Inc. 

FCC Orders Extension On AM Stereo Proposal

■ WASHINGTON — The Federal Communications Commission has ordered a one-month extension of time for filing comments and reply comments on the AM stereo proposal as a result of requests from two of the most prominent manufacturers of experimental AM stereo hardware.

Both Motorola, Inc. and Magnavox Consumer Electronics Company were unable to complete required testing of their systems, analyze their data and

incorporate their findings into "timely filings" with the FCC. Each sent notices to the Commission requesting an extension.

Attorneys from Magnavox suggested to the FCC that "given the length of this proceeding to date, an extension of one month would not materially delay the outcome and would contribute to reasoned and objective decision-making."

The new filing date is January 9, 1981.

ASCAP Names Robb

■ NEW YORK — Joan Robb has been appointed New York membership representative for the American Society of Composers, Authors and Publishers (ASCAP), it was announced by Paul S. Adler, ASCAP's director of membership.

In her new position, Robb will be responsible for signing new members, as well as maintaining relationships and discussing ASCAP operations with current members.

Prior to joining ASCAP, Robb was a professional manager/administrator with Skyfield Music. She has also worked for Dick James Music and the Bottom Line Cabaret Theatre.

NMA Holds Open Forum

By AL CUNNIFF

■ NASHVILLE — Hundreds of members of Nashville's music community and students from Belmont College's music business program turned out at the Exit/In here Monday (15) for the Nashville Music Association's open forum.

NMA spokesman Jimmy Bowen, who also heads Elektra/Asylum's Nashville operation, announced the formation of a student chapter, to be headed by Dr. Jay Collins, of Belmont College's music business program. The NMA's Jim Rushing reported that the organization's membership continues to climb toward the organization's near-term goal of 500.

The NMA has reportedly raised over half of its expenses for one year in a recent six-month period. Plans for an NMA TV music special and a music festival for the spring of 1981 were also detailed.

Representatives of such groups as the Country Music Association, the Country Music Foundation, the Nashville Songwriters Association International, and the Nashville Association of Entertainment Journalists heard the NMA discuss its recent meeting with Jann Wenner, editor of Rolling Stone, who promised closer attention to the Nashville music scene in an upcoming issue.

Atlantic Ups Clark

■ NEW YORK — Bob Clark has been promoted to the position of regional pop promotion director for Atlantic Records, based in Cleveland, it was announced by Atlantic vice president of pop promotion Vince Faraci and Atlantic vice president of AOR promotion Tunc Erim.

Clark has been the local promotion representative for Atlantic in Pittsburgh, June 1977. In 1979, he was named Atlantic's promotion man of the year.

Springsteen, CBS Win Bootleg Suit

■ NEW YORK — In what is believed to be the largest award ever granted in an anti-bootleg case, CBS Inc. and Bruce Springsteen were awarded a total of \$2,268,000 in damages and attorney's fees by the U.S. District Court Central District of California. Andrea Waters, also known as "Vicky Vinyl," was convicted of copyright infringement, unfair competition and unauthorized use of name and likeness for the manufacture, distribution and sale of bootlegged concert performances by Springsteen and Epic's Cheap Trick. U.S. District Judge Malcolm M. Lucas held Waters liable for 43 willful violations of the Copyright Law and awarded Springsteen \$50,000 per infringement, the statutory maximum. A co-defendant, Jim Washburn, was also found liable on 43 counts of copyright infringement. Nominal damages amounting to \$1,500 were awarded to CBS.

Bootlegs Seized

According to the RIAA, nine tons of equipment, recordings and components were seized in the Los Angeles raid that netted

the Springsteen and Cheap Trick bootlegs. Other artists whose performances appeared among the bootlegs included the Beatles, Rolling Stones, Eagles, Led Zepelin, Wings, Frank Zappa, Eric Clapton, Bob Dylan and the Who.

Key Operation

The Los Angeles law firm representing Springsteen and CBS, Mitchell, Silberberg and Knupp, said that eighteen different Springsteen songs had been involved in the copyright infringement, including "Born to Run," "Point Blank," "Rosalita," "Tenth Avenue Freeze-Out," "Fire," "The Ties That Bind" and several cuts from the "Darkness on the Edge of Town" album, including "Prove it All Night."

Judge Lucas also granted CBS and Springsteen injunctive relief, prohibiting Waters from recording any Cheap Trick or Springsteen concerts, and from manufacturing and selling copies of their live performances. The Waters operation, the RIAA said, was one of the two largest in the country, along with that of James Maddin, a twice-convicted Los Angeles man.

'42nd Street' on 51st Street



The stars of the hit Broadway musical "42nd Street," along with the show's producer, David Merrick, recently visited Sam Goody's at West 51st Street in New York to autograph copies of the recently-released RCA Records original cast album for over 1000 fans. Pictured from left are Merrick, Wanda Richert, Jerry Orbach and Tammy Grimes signing autographs as RCA Records president Robert Summer looks on.

Integrity Reviews 1980 Turnaround

■ LOS ANGELES — Integrity Entertainment management met with stockholders here Monday (15) to review the retailing firm's fiscal 1980 performance, which saw the corporation reversing 1979 losses to post a \$271,500 profit for the year just completed.

Integrity, which operates 128 Wherehouse and eight Big Ben's retail locations spread across five western states, first posted figures for the fiscal cycle ended September 30 in early November. In contrast to fiscal '79, which saw soft business, rapid expansion and other trade ills contributing to a loss of over \$1,233,000, a program of cost decreases in sales and incremental reduction in payroll outlays helped the firm turn around.

Integrity founder Lee Hartstone reviewed the factors contributing to the '79 red ink summary, tracing losses to an extensive expansion program conducted between 1977 and 1979. During that period, Integrity opened or closed 119 locations; at the outset of '77, the firm operated 88 locations, and has since closed 38 and opened 81 stores to reach its current base of 136 retail outlets, including five opened since last July.

Hartstone also noted that the profits achieved in the last fiscal year included a significant reserve. Cost of sales decreased 2.9 percent from 1979's figure of \$51,219,000 to \$47,760,000.

Key Issues

Another key factor in the chain's strength, according to Hartstone, has been its bullish stance on the emerging home video market. Hartstone termed Integrity "probably the largest retailer for prerecorded videocassettes in the U.S.," pointing to the inclusion of video stock in 86 of the stores currently operating. In addressing the future for this product sector, he identified three key issues: whether video product should now be spread into the remainder of the chain, the viability of mail order sales, and the question of rental on videocassettes. He also mulled the future of videodiscs, and how Integrity can position itself for this market.

Lou Kwiker, who joined Integrity as president during the past year, reported overall sales ahead, as of September 30, by 18 percent, with gross profits up 40 percent. Those gains were attributed to the chain's adoption of computers, a revised ordering cycle and a revamped fulfillment procedure termed more precise, accurate and frequent than that previously employed.



PHOTOGRAPHER
MARTIN HOFFMAN

POP SINGLES,
TOP VOCAL
COMBINATION

POP SINGLES,
TOP FEATURED
VOCALIST FEMALE

ONE



PHOTOGRAPHER
LEON LECASSE

POP ALBUMS,
TOP NEW FEMALE VOCALIST

ONE

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PAT BENATAR
MANAGEMENT: RICK NEWMAN

BLONDIE
DIRECTION: ALIVE

By DAVID MCGEE

JANUARY

■ It's 1980. Do you know where your exploding children are? Whatever happened to the exploding children's market? These and other pressing questions—such as "Should we try to get Vallone fired or should we just go ahead and kill him?"—were to bedevil the staff the entire year . . . an unbeatable combination, D.M. and **Jeffrey Peisch** (noted ragman; "Rags" for short), find holiday retail sales boosted by a late buying surge, but dealers are cautious about a January sales carryover. You do good work, Jeff; just do it in private . . . one of the masters, **Richard Rodgers**, dies at age 77 after a long illness (death came on December 30). On January 12, Broadway theater marques went dark for one minute in memory of Rodgers . . . while consolidating his power, the Italian scallion (head) **Mike Vallone** freezes the RW Charts as his beleaguered chart droids huddle for warmth in a dimly lit corner of the universe. The adversary relationship between Vallone and his charges is likened to that of the Muppet Show's **Dr. Bunsen Honeydew** and his "fickle and wayward assistant," **Beaker** . . . NARM announces its first session of a five-day Retail Management Certification Program.

NEW YORK, N.Y.'S COVETED YEAR-END AWARDS: AMERICAN OF THE YEAR—No contest. **Major Bill Smith** wins in a landslide after releasing on his own LeCam label his latest "last record," "Thank You Mr. Khomeini"; SIMPLE DECLARATIVE SENTENCE OF THE YEAR: What it is; MAN OF THE YEAR: for the third consecutive year, MCA's **Sammy Vargas** captures the honor, although he was sorely tested by **Bill Blankenship** of For the Record in Baltimore. The latter made a strong bid for the award by gifting the columnist with a much-sought-after copy of **Booker T.** and the **MG's** Christmas album. A&M's **Michael Leon** received no votes whatsoever, even though he was rumored to be boasting of being a top candidate. What, New York, N.Y. asks, has he done for humanity lately?; RESTAURANT OF THE DECADE: Sylvia's, what else?; DELICATESSEN OF THE DECADE: Peter's Deli, located across the street from *Record World* and featuring none other than **Chef Le Johnny**, who was most often heard to ask the loaded question, "Want a pickle with that?"; D.B. COOPER AWARD FOR FEATS OF AERIAL DERRING-DO: To the fellow who sat next to RW's **Sophia Midas** on a flight emanating from New York. In short order, this fellow—name still unknown—engaged the comely lass in spirited conversation and won her confidence, if not her heart, to the point where, when she felt nature calling, she asked tis . . . *this stranger* to guard her purse. Upon returning to her seat, Midas was shocked and dismayed (perhaps thrilled and delighted too) to discover the protector of her valuables and the valuables (credit cards, money, keys, various unmentionables) absent—leading to the inescapable conclusion that the brazen fellow had hit the silk at 30,000 feet, never to be heard from again!; THE BORN TOO LATE AWARD: To **Steven "Highpockets" Blauner**, who asked, "What's that mean, 'hit the silk'?"; BEAU BRUMMEL AWARD: for the best dressed Flashmaker—**Jeffrey "Rags" Peisch**. In one of his two appearances on the field, Peisch stunned friend and foe alike by peeling off his sweat pants to reveal a wrinkled pair of white gym shirts with an equally-wrinkled, taupe-colored pair of boxer shorts peering out from underneath the white. His was perhaps the most audacious debut in Flashmaker history. The man is an athletic supporter; FLASHMAKERS ROOKIE OF THE YEAR—RCA's **Mike Shalett**, who came to bat 12 times in league play, had nine hits and drove in nine runs. The year before his arrival, RW was 6-14; with Shalett, the team posted an 18-6 record. As have all the other Flashmakers Rookies of the Year, Shalett met misfortune over the winter when he tore cartilage in one of his knees and had to undergo surgery to repair the damage. With Shalett out of the lineup for all but one game of the next season, the team struggled to a 9-10 record. Come back, Mike; FASHION EXPERT OF THE YEAR—**John Kostick** of Golden Lion, a veteran Flashmaker who last year suggested the team forsake its feared black and silver jerseys for green and yellow Shirt-Jacs; HALL OF FAME—two inductees, one being RW senior VP and managing editor **Mike Sigman**, who made one fleeting appearance in the line-up during the early days of the franchise, played two innings and made a royal exit, muttering to no one in particular, "I hate softball." He has not been seen on a diamond since. Also

(Continued on page 66)

Cover Story:

Bruce Springsteen: On the Loose Again

By JOSEPH IANELLO

■ The rock 'n' roll hero has always served as an embodiment of the ideal rebel. His music takes us places where reality forbids, his presence allows us to project where talent restricts. Today's fragmented pop music scene is littered with superstars and groups whose popularity shifts with every passing fad and media hype. Yet Bruce Springsteen, with the release of his fifth album, "The River," and subsequent tour, comes closest to defining rock's heroic style.

While legions of true believers grasped the Springsteen vision immediately following the release of his "Greetings From Asbury Park" debut album or witnessed his now legendary performances at small clubs throughout the northeast, it wasn't until "Born To Run" and the accompanying Time/Newsweek cover story scam that Bruce became a national phenomenon. For many, the publicity trumpeting the arrival of rock's new messiah negated any values that might be uncovered beyond Springsteen's wall of sound, dismissing him and the E Street Band as another product of east coast hype.

If the songs on his "Darkness On The Edge Of Town" album confused and even upset fans with their complexity and personal soul-searching, the tour that accompanied that album and cover hits of Springsteen songs by Patti Smith ("Because The Night") and the Pointer Sisters ("Fire") were instrumental in establishing him as one of the most potent forces in popular music. Even though Springsteen's live performances are universally acclaimed for their celebration of the rock 'n' roll spirit, many areas of the south and midwest were less than enthusiastic when the Boss rolled into town. But those who participated in the Springsteen ritual spread the word, filling a void left by AM radio's in-

ability to find an acceptable Springsteen single.

Springsteen's two-year hiatus from public life—he retreated to the studio and home to work on his next album—did nothing to diminish his stature in the public eye, but rather primed their appetite for his next work. That anticipation and his stunning performance in the film "No Nukes" set the stage for the release of "The River." The two-record set was immediately embraced by radio, entering RW's Album Chart as Chartmaker of the week at #2 bullet. More important, the first single, "Hungry Heart," made Springsteen a top 40 staple as it too entered as a Chartmaker—#29 bullet on RW's Singles Chart—on November 8.

"Hungry Heart" has since become a top 10 song and somewhat of an anthem at every one of Springsteen's sold-out concerts. Few would be able to agree on a high point after consuming one of Springsteen's four-hour-plus extravaganzas on the current tour, yet no one can deny the awesome power of his music, as evidenced by the audience's response to the first few notes of "Hungry Heart." Without warning, prompting or cue, the audience sings the entire first verse while the band waits for Bruce to join in on the chorus. And it isn't happening only in the east; he has sold out arena-size venues on every sop of the first leg of his major-city tour. Former holdouts like Cincinnati, Milwaukee, and St. Paul devoured tickets within two hours; Los Angeles' Forum hosted four SRO crowds where in the past one was the rule; and Madison Square Garden in New York received enough mail orders to stage 16 concerts.

After a New Year's Eve show at Nassau Coliseum, Bruce will break for three weeks before a marathon tour throughout the southeast, Canada and Europe.

Feist's Birthday Party



Pictured at National Music Publishers' Association president Leonard Feist's 70th birthday party are, from left: grandson Eli, Feist, wife Mary, and grandson Noah. The painting Feist holds was a gift from Irving Berlin, who painted it. Among the music figures who attended the surprise celebration were RIAA president Stanley Gortikov, MCA Music head Sal Chiantia, PRS chief Michael Freegard, ITA executive VP Henry Brief, Stuart Pope of Boosey & Hawkes, Al Berman of the Harry Fox Agency, and BMI's Russ Sanjek.



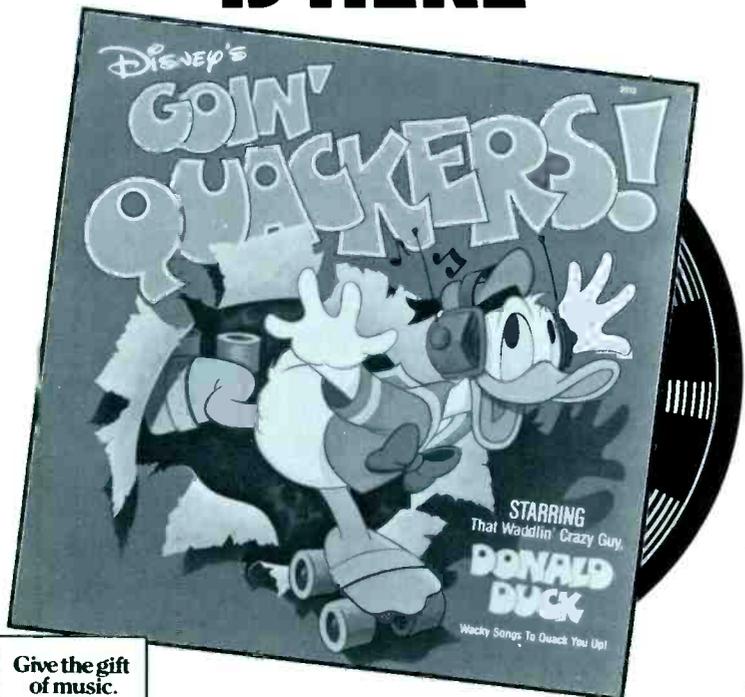
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The Coast

By SAMUEL GRAHAM and SAM SUTHERLAND

■ **Michael Dundas**, vice president of promotion for Dreamland Records and former promotion director for the RSO label, died recently in a car accident in Los Angeles. The following message comes from his wife, Renee Dundas:

"I want to thank all of my friends for your well wishes, prayers, cards and gifts. Your thoughtfulness is much appreciated and your loving energy has assisted in my improving health.

"Michael gave light, laughter and love to so many. Let us keep that in our hearts forever and share with others what Michael gave to us.

"I wish one and all a peaceful and joyous Holiday Season and New Year."

■ **January:** A bunch of crazy music business people started the year off on a weird note by celebrating New Year's Eve with something called "Mambo Beat '80." Highlights included **Bob Merlis'** amazingly poignant version of "Honey," performed with a **Bobby Goldsboro** wig and horrid turquoise suit . . . This was the month that the **Pre-tenders**, one of the few new bands (not to mention new wave bands) to make a real impact this year, started making noise with their first album . . . Chart-wise, however, it was the familiar name of the **Eagles** that began the year as the number one album—where "The Long Run" would remain for more than three months—while **Kenny Rogers'** "Kenny" was already into double figures in terms of weeks atop the country album chart by January 1 . . . For big news, we were impressed to see that **Charo** took third place among flamenco guitarists in a Guitar Player magazine poll . . . For bad news, the deaths of **Richard Rodgers**, **Amos Milburn** and **Larry Williams** were bad enough. Rodgers, of course, was a brilliant and renowned songwriter; Milburn, a bluesman, was probably best known to pop fans through **George Thorogood's** version of "One Scotch, One Bourbon, One Beer"; and Williams contributed "Bad Boy," "Slow Down," "Matchbox" and "Dizzy Miss Lizzy" to the **Beatles'** repertoire . . . The **Clash's** "London Calling" was also released this month, and by year's end it had been named top rock album by the readers of down beat magazine, of all people.

February: **The Who** signed with Warner Bros. . . . Here at COAST, we gave some play this month to **Van Halen** (also **Doobie Brothers**, **Nicolette Larson** and others) producer **Ted Templeman's** remark that guitarist **Eddie Van Halen** is "the greatest musician since **Charlie Parker**," a really extraordinary statement . . . **ZZ Top**, also newly signed to Warners, released "Deguello," which contains the immortal "I'm Bad, I'm Nationwide" . . . **Donna Summer** sued for her release from Casablanca, and later in the year she was the first act signed to the new Geffen Records label, in a genuine coup . . . "Musical vibrating pants" were predicted here as the next big thing. It didn't happen, of course, but we got plenty of laughs from the ad for this "ultimate musical experience," which depicted a succession of cheery little notes emanating from a topless lovely's very own pair . . . Another of the so-called "dinosaur bands," **Pink Floyd**, moved to the top with "The Wall," another sign that acts like this are far from over, as the new wavers would have us believe . . . Meanwhile, a band that really could be called a dinosaur—at least in terms of pure longevity—made a surprisingly satisfying comeback as the **Searchers** released a terrific album on Sire . . . On a personal note, **Bob Gibson** was detained on his way back from MIDEM for possession of nine pounds of hot dogs, believe it or not. Not quite the international incident to rival **Paul McCartney** in Japan . . . **Johnny Mullins**, whose real job is that of janitor at the Wilder Elementary School in Springfield, Missouri, was nominated for a Grammy for his tune "Blue Kentucky Girl," recorded by **Emmylou Harris**. Unfortunately, though, he didn't win.

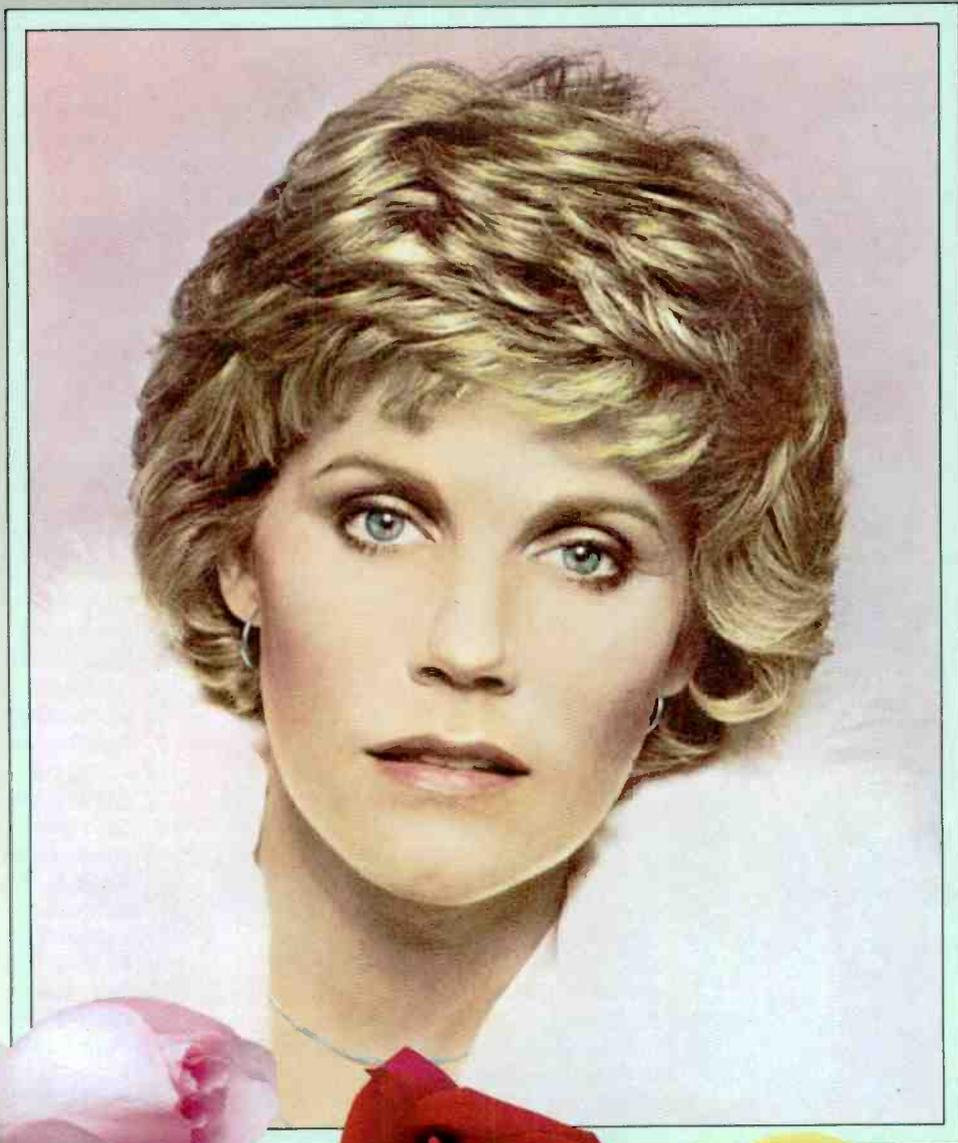
March: The big news this month had to be the signing of State Department spokesman **Happy Hodding Carter** (you remember him) to the William Morris Agency. We suggested a spot for ole Hod as a stand-up comic on a concert bill that could also include, say, the **Dead Boys** and **Dirty Diapers** . . . **John Denver** publicly apologized for shooting a neighbor's dog with a BB gun. John, that was not a mellow move . . . **RW's** fabulous Publishing Special, an annual event, once again looked like the odds-on favorite to capture the Nobel Prize for literature . . . **The Doobies**, **Billy Joel** and **Dionne Warwick** all won multiple Grammys this year (at a ceremony that actually took place in late February). The Doobs took four, including best record, best song and best arrangement for "What a Fool Believes,"

(Continued on page 63)

ANNE MURRAY'S GREATEST HITS

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Platinum in the United States,
Triple Platinum in Canada,
Gold in Australia,
Gold in New Zealand with more metal following soon.



CONGRATULATIONS, ANNE, ON AN OUTSTANDING YEAR!



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All songs produced & arranged by Brian Ahern for Happy Sack Productions or produced by Jim Ed Norman for JEN Productions • Personal Management: Leonard T. Rambeau

SINGLES

1980 Year End Awards

TOP RECORD OVERALL

- 1. ANOTHER BRICK IN THE WALL—PINK FLOYD—Columbia**
- 2. Call Me—Blondie—Chrysalis**
- 3. Funkytown—Lipps, Inc.—Casablanca**
- 4. Another One Bites The Dust—Queen—Elektra**
- 5. Upside Down—Diana Ross—Motown**
- 6. It's Still Rock And Roll To Me—Billy Joel—Columbia**
- 7. Woman In Love—Barbra Streisand—Columbia**
- 8. Magic—Olivia Newton-John—MCA**
- 9. All Out Of Love—Air Supply—Arista**
- 10. Crazy Little Thing Called Love—Queen—Elektra**
- 11. The Rose—Bette Midler—Atlantic**
- 12. Coming Up—Paul McCartney & Wings—Columbia**
- 13. Lady—Kenny Rogers—Liberty**
- 14. Ride Like The Wind—Christopher Cross—Warner Bros.**
- 15. Coward Of The County—Kenny Rogers—United Artists**
- 16. Working My Way Back To You/Forgive Me, Girl (Medley)—Spinners—Atlantic**
- 17. Lost In Love—Air Supply—Arista**
- 18. Never Knew Love Like This Before—Stephanie Mills—20th Century-Fox**
- 19. Yes I'm Ready—Teri DeSario with KC—Casablanca**
- 20. Shining Star—Manhattans—Columbia**
- 21. Rock With You—Michael Jackson—Epic**
- 22. Sexy Eyes—Dr. Hook—Capitol**
- 23. Don't Fall In Love With A Dreamer—Kenny Rogers with Kim Carnes—United Artists**
- 24. On The Radio—Donna Summer—Casablanca**
- 25. Take Your Time (Do It Right)—S.O.S. Band—Tabu**
- 26. Cupid/I've Loved You For A Long Time (Medley)—Spinners—Atlantic**
- 27. Sailing—Christopher Cross—Warner Bros.**
- 28. Little Jeannie—Elton John—MCA**
- 29. Biggest Part Of Me—Ambrosia—Warner Bros.**
- 30. Longer—Dan Fogelberg—Full Moon/Epic**



TOP RECORD (SOLO ARTIST)

- 1. UPSIDE DOWN—DIANA ROSS—Motown**
- 2. It's Still Rock And Roll To Me—Billy Joel—Columbia**
- 3. Woman In Love—Barbra Streisand—Columbia**

- 4. Magic—Olivia Newton-John—MCA**
- 5. The Rose—Bette Midler—Atlantic**
- 6. Lady—Kenny Rogers—Liberty**
- 7. Ride Like The Wind—Christopher Cross—Warner Bros.**
- 8. Coward Of The County—Kenny Rogers—United Artists**
- 9. Never Knew Love Like This Before—Stephanie Mills—20th Century-Fox**
- 10. Rock With You—Michael Jackson—Epic**
- 11. On The Radio—Donna Summer—Casablanca**
- 12. Sailing—Christopher Cross—Warner Bros.**
- 13. Little Jeannie—Elton John—MCA**
- 14. Longer—Dan Fogelberg—Full Moon/Epic**
- 15. The Wanderer—Donna Summer—Geffen**
- 16. I'm Coming Out—Diana Ross—Motown**
- 17. Drivin' My Life Away—Eddie Rabbitt—Elektra**
- 18. Lookin' For Love—Johnny Lee—Full Moon/Asylum**
- 19. Fame—Irene Cara—RSO**
- 20. Give Me The Night—George Benson—Qwest/WB**
- 21. Cruisin'—Smokey Robinson—Tamla**
- 22. Cars—Gary Numan—Atco**
- 23. Steal Away—Robbie Dupree—Elektra**
- 24. Jesse—Carly Simon—Warner Bros.**
- 25. You May Be Right—Billy Joel—Columbia**



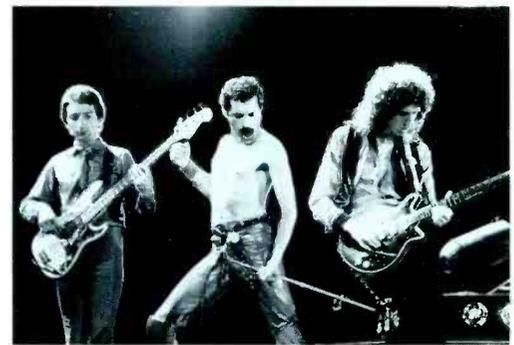
TOP RECORD (GROUP)

- 1. ANOTHER BRICK IN THE WALL—PINK FLOYD—Columbia**
- 2. Call Me—Blondie—Chrysalis**
- 3. Funkytown—Lipps, Inc.—Casablanca**
- 4. Another One Bites The Dust—Queen—Elektra**
- 5. All Out Of Love—Air Supply—Arista**
- 6. Crazy Little Thing Called Love—Queen—Elektra**
- 7. Coming Up—Paul McCartney & Wings—Columbia**
- 8. Working My Way Back To You/Forgive Me, Girl (Medley)—Spinners—Atlantic**
- 9. Lost In Love—Air Supply—Arista**
- 10. Shining Star—Manhattans—Columbia**
- 11. Sexy Eyes—Dr. Hook—Capitol**
- 12. Take Your Time (Do It Right)—S.O.S. Band—Tabu**
- 13. Cupid/I've Loved You For A Long Time (Medley)—Spinners—Atlantic**

- 14. Biggest Part Of Me—Ambrosia—Warner Bros.**
- 15. Lovely One—Jacksons—Epic**
- 16. He's So Shy—Pointer Sisters—Planet**
- 17. Too Hot—Kool & the Gang—De-Lite**
- 18. Emotional Rescue—Rolling Stones—Rolling Stones**
- 19. Fire Lake—Bob Seger & the Silver Bullet Band—Capitol**
- 20. Special Lady—Ray, Goodman & Brown—Polydor**
- 21. I Can't Tell You Why—Eagles—Asylum**
- 22. All Over The World—ELO—MCA**
- 23. Real Love—Doobie Brothers—Warner Bros.**
- 24. Let Me Love You Tonight—Pure Prairie League—Casablanca**
- 25. The Long Run—Eagles—Asylum**

TOP RECORD DUO

- 1. YES I'M READY—TERI DeSARIO WITH KC—Casablanca**
- 2. Don't Fall In Love With A Dreamer—Kenny Rogers with Kim Carnes—United Artists**
- 3. Do That To Me One More Time—Captain & Tennille—Casablanca**
- 4. You've Lost That Lovin' Feeling—Daryl Hall & John Oates—RCA**
- 5. With You I'm Born Again—Billy Preston & Syreeta—Motown**



TOP MALE GROUP

- 1. QUEEN—Elektra**
- 2. Air Supply—Arista**
- 3. Pink Floyd—Columbia**
- 4. Spinners—Atlantic**
- 5. ELO—MCA**
- 6. Bob Seger & the Silver Bullet Band—Capitol**
- 7. Kool & the Gang—De-Lite**
- 8. Dr. Hook—Capitol**
- 9. Manhattans—Columbia**
- 10. Eagles—Asylum**
- 11. Ambrosia—Warner Bros.**
- 12. Jacksons—Epic**
- 13. Rolling Stones—Rolling Stones**
- 14. Ray, Goodman & Brown—Polydor**
- 15. Doobie Brothers—Warner Bros.**
- 16. Pure Prairie League—Casablanca**
- 17. KC & the Sunshine Band—TK**
- 18. Tom Petty & the Heartbreakers—Backstreet/MCA**
- 19. Styx—A&M**
- 20. Charlie Daniels Band—Epic**



TOP NEW MALE GROUP

- 1. AIR SUPPLY—Arista**
- 2. Ray, Goodman & Brown—Polydor**
- 3. Devo—Warner Bros.**

ON THE TOP OF THE "World"

KENNY ROGERS

#1 Top crossover artist—A/C
#1 Top male vocalist—A/C
#4 Top Record solo artist—A/C
#1 Top male vocalist—pop albums
#1 Top cross-over—pop albums
#1 Top male cross-over—pop albums

#1 Top country cross-over—pop albums
#1 Top male vocalist—pop singles
#1 Top cross-over artist—pop singles
#1 Top male cross-over—pop singles
#1 Top male country cross-over—pop singles
Special Achievement—all categories

KENNY ROGERS/KIM CARNES

#1 Top record duo—A/C
#1 Top new duo—A/C
#1 Top duo—A/C
#2 Top record duo—pop singles

#2 Top duo—pop singles
#2 Top new duo—pop singles
#2 Top cross-over duo—pop singles

KIM CARNES

#3 Top female vocalist—A/C

#1 Most promising female vocalist—pop singles

DIRT BAND

#5 Top male group—A/C

ROCKY BURNETTE

#5 Top new male vocalist—pop singles

RONNIE LAWS

#3 Top artist (Reeds)—jazz

#2 Top jazz cross-over—Black oriented lp's

EARL KLUGH

#1 Top solo artist—jazz

#1 Top artist (guitar)—jazz

NOEL POINTER

#2 Top artist (violin)—jazz

#5 Top male vocalist—jazz



OUR CHARTFELT THANKS.



SINGLES

1980 Year End Awards



MOST PROMISING MALE GROUP

1. **PURE PRAIRIE LEAGUE**—Casablanca
2. **Tom Petty & the Heartbreakers**—Backstreet/MCA

TOP MALE VOCALIST

1. **KENNY ROGERS**—Liberty
2. **Christopher Cross**—Warner Bros.
3. **Billy Joel**—Columbia
4. **Michael Jackson**—Epic
5. **Robbie Dupree**—Elektra
6. **Rupert Holmes**—MCA
7. **Dan Fogelberg**—Full Moon/Epic
8. **Neil Diamond**—Columbia/Capitol
9. **Eddie Rabbitt**—Elektra
10. **Johnny Lee**—Full Moon/Asylum
11. **Kenny Loggins**—Columbia
12. **George Benson**—Qwest/WB
13. **Smokey Robinson**—Tamla
14. **Gary Numan**—Atco
15. **Cliff Richard**—EMI-America



TOP NEW MALE VOCALIST

1. **CHRISTOPHER CROSS**—Warner Bros.
2. **Robbie Dupree**—Elektra
3. **Rupert Holmes**—MCA
4. **Gary Numan**—Atco
5. **Rocky Burnette**—EMI-America

MOST PROMISING MALE VOCALIST

1. **JOHNNY LEE**—Full Moon/Epic
2. **Steve Forbert**—Nemperor
3. **Benny Mardones**—Polydor
4. **Jimmy Hall**—Epic
5. **Larry Graham**—Warner Bros.



TOP FEMALE GROUP

1. **POINTER SISTERS**—Planet

TOP FEMALE VOCALIST

1. **DIANA ROSS**—Motown
2. **Olivia Newton-John**—MCA
3. **Donna Summer**—Casablanca/Geffen
4. **Barbra Streisand**—Columbia

5. **Bette Midler**—Atlantic
6. **Kim Carnes**—EMI-America
7. **Stephanie Mills**—20th Century-Fox
8. **Linda Ronstadt**—Asylum
9. **Irene Cara**—RSO
10. **Carly Simon**—Warner Bros.
11. **Pat Benatar**—Chrysalis
12. **Anne Murray**—Capitol
13. **Charlie Dore**—Island
14. **Dionne Warwick**—Arista
15. **Carole King**—Capitol

TOP NEW FEMALE VOCALIST

1. **STEPHANIE MILLS**—20th Century-Fox
2. **Irene Cara**—RSO



MOST PROMISING FEMALE VOCALIST

1. **KIM CARNES**—EMI-America
2. **Pat Benatar**—Chrysalis

TOP DUO

1. **TERI DeSARIO WITH KC**—Casablanca
2. **Kenny Rogers with Kim Carnes**—United Artists
3. **Captain & Tennille**—Casablanca
4. **Daryl Hall & John Oates**—RCA
5. **Billy Preston & Syreeta**—Motown

TOP NEW DUO

1. **TERI DeSARIO WITH KC**—Casablanca
2. **Kenny Rogers With Kim Carnes**—United Artists

MOST PROMISING DUO

1. **BILLY PRESTON & SYREETA**—Motown

TOP VOCAL COMBINATION

1. **BLONDIE**—Chrysalis
1. **LIPPS, INC.**—Casablanca
2. **Paul McCartney And Wings**—Columbia
3. **S.O.S. Band**—Tabu
4. **Olivia Newton-John/ELO**—MCA
5. **Fleetwood Mac**—Warner Bros.

TOP NEW VOCAL COMBINATION

1. **LIPPS, INC.**—Casablanca
2. **S.O.S. Band**—Tabu

MOST PROMISING VOCAL COMBINATION

1. **OLIVIA NEWTON-JOHN/ELO**—MCA
2. **Pretenders**—Sire

TOP FEATURED VOCALIST (MALE)

1. **PAUL McCARTNEY**—Columbia



TOP FEATURED VOCALIST (FEMALE)

1. **DEBORAH HARRY**—Chrysalis

TOP INSTRUMENTALIST

1. **MECO**—RSO

TOP CROSSOVER GROUP

1. **QUEEN**—Elektra
2. **Spinners**—Atlantic
3. **Blondie**—Chrysalis
3. **Lipps, Inc.**—Casablanca
4. **Kool & the Gang**—De-Lite
5. **Manhattans**—Columbia

TOP CROSSOVER ARTIST

1. **KENNY ROGERS**—Liberty
2. **Diana Ross**—Motown
3. **Donna Summer**—Casablanca/Geffen
4. **Michael Jackson**—Epic
5. **Stephanie Mills**—20th Century-Fox

TOP MALE CROSSOVER ARTIST

1. **KENNY ROGERS**—Liberty
2. **Michael Jackson**—Epic
3. **Eddie Rabbitt**—Elektra
4. **Johnny Lee**—Full Moon/Asylum
5. **George Benson**—Warner Bros.

TOP FEMALE CROSSOVER ARTIST

1. **DIANA ROSS**—Motown
2. **Donna Summer**—Casablanca/Geffen
3. **Stephanie Mills**—20th Century-Fox
4. **Irene Cara**—RSO

TOP CROSSOVER DUO

1. **TERI DeSARIO WITH KC**—Casablanca
2. **Kenny Rogers With Kim Carnes**—United Artists



TOP MALE COUNTRY CROSSOVER ARTIST

1. **KENNY ROGERS**—Liberty

TOP DISCO CROSSOVER GROUP

1. **QUEEN**—Elektra
2. **Spinners**—Atlantic
3. **Blondie**—Chrysalis
4. **Lipps, Inc.**—Casablanca
5. **Kool & the Gang**—De-Lite

TOP DISCO CROSSOVER ARTIST

1. **DIANA ROSS**—Motown

TOP PRODUCER

Larry Butler
Queen
Nile Rodgers/Bernard Edwards
R. Porter/H. Maslin
Michael Omartian
Phil Ramone
Bob Ezrin
Giorgio Moroder
John Farrar

ENCORE

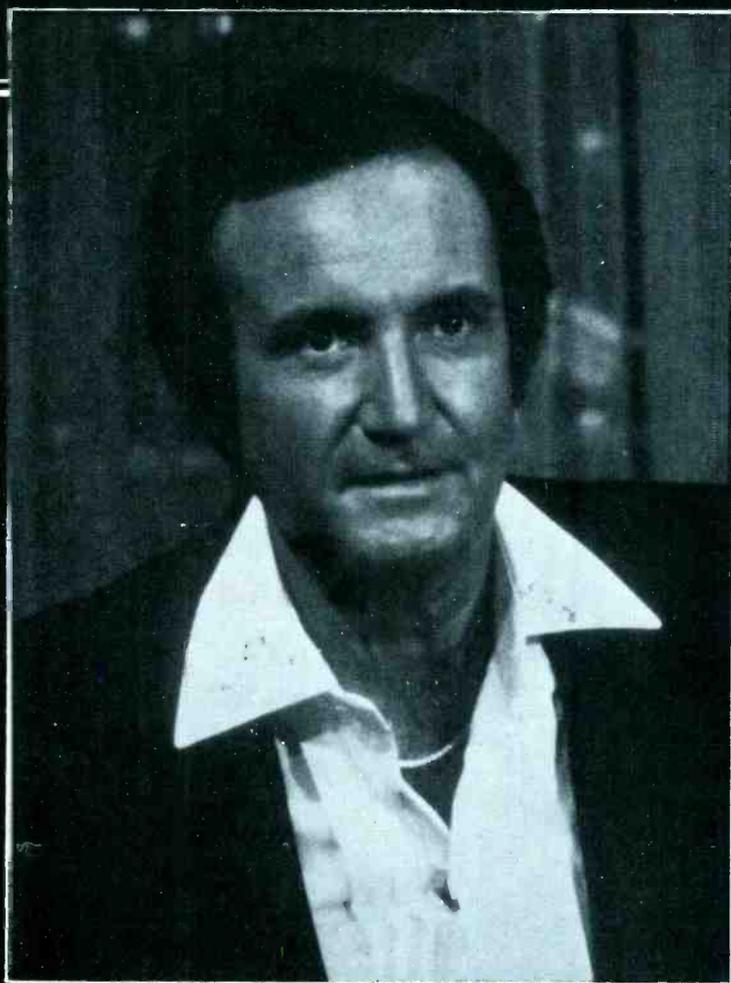
Benny Mardones
Stephanie Mills

SPECIAL ACHIEVEMENT

Kenny Rogers
Queen
Diana Ross
Christopher Cross
Pink Floyd

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beginning...

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there was television and it was good...
then we created rock music for
television and it was VERY GOOD!



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in fresh new talent
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*Based on 79-80 NTI Pocket Pieces & NTI Special Analysis Reports—projected performances of similar programs.

THANKS TO ALL OUR ARTISTS FOR THEIR

POP ALBUM AWARDS

TOP LP OVERALL
#1 "Glass Houses"—Billy Joel
#1 "The Wall"—Pink Floyd
#2 "Off The Wall"—Michael Jackson

TOP LP GROUP
#1 "The Wall"—Pink Floyd

TOP LP SOLO ARTIST
#1 "Glass Houses"—Billy Joel
#2 "Off The Wall"—Michael Jackson

TOP MALE GROUP
#1 Pink Floyd

TOP MALE VOCALIST
#1 Billy Joel
#2 Michael Jackson

TOP FEMALE VOCALIST
#1 Barbra Streisand

TOP VOCAL COMBINATION
#1 Heart

TOP CROSSOVER ARTIST
#1 Michael Jackson

TOP MALE CROSSOVER ARTIST
#1 Michael Jackson

TOP COUNTRY CROSSOVER GROUP
#1 The Charlie Daniels Band

TOP LIVE ALBUM
#3 "Alive"—Kenny Loggins

SPECIAL ACHIEVEMENT
Michael Jackson
Billy Joel
Pink Floyd

POP SINGLE AWARDS

TOP RECORD OVERALL
#1 "Another Brick In The Wall"
Pink Floyd

TOP RECORD SOLO ARTIST
#2 "It's Still Rock And Roll To Me"
Billy Joel
#3 "Woman In Love"
Barbra Streisand

TOP RECORD GROUP
#1 "Another Brick In The Wall"
Pink Floyd

TOP MALE GROUP
#3 Pink Floyd

TOP MALE VOCALIST
#3 Billy Joel

TOP MALE CROSSOVER ARTIST
#2 Michael Jackson

TOP VOCAL COMBINATION
#2 Paul McCartney & Wings

TOP FEATURED VOCALIST—MALE
#1 Paul McCartney

SPECIAL ACHIEVEMENT
Pink Floyd

A/C AWARDS

TOP RECORD OVERALL
#1 "Woman In Love"
Barbra Streisand

TOP RECORD (SOLO ARTIST)
#1 "Woman In Love"
Barbra Streisand

TOP MALE VOCALIST
#3 Neil Diamond

TOP FEMALE VOCALIST
#2 Barbra Streisand

BLACK ORIENTED ALBUMS

TOP LP OVERALL
#3 "Off The Wall"—Michael Jackson

TOP LP SOLO ARTIST
#2 "Off The Wall"—Michael Jackson

TOP LP GROUP
#2 "Go All The Way"
The Isley Brothers

TOP MALE VOCALIST
#1 Teddy Pendergrass
#2 Michael Jackson

TOP FEMALE GROUP
#3 The Jones Girls

TOP VOCAL COMBINATION
#1 The S.O.S. Band

TOP NEW VOCAL COMBINATION
#1 The S.O.S. Band

TOP CROSSOVER ARTIST (MALE)
#1 Teddy Pendergrass
#3 Michael Jackson

TOP LIVE RECORDING
#1 Teddy Pendergrass

SPECIAL ACHIEVEMENT
Teddy Pendergrass
Michael Jackson

BLACK ORIENTED SINGLES

TOP SINGLES OVERALL
#1 "Take Your Time (Do It Right)"
The S.O.S. Band

TOP GROUP
#1 "Take Your Time (Do It Right)"
The S.O.S. Band
#3 "Don't Say Goodnight (It's Time
For Love)"—The Isley Brothers

TOP FEMALE GROUP
#3 The Jones Girls

MOST PROMISING VOCAL
COMBINATION
#1 Gladys Knight & The Pips

MOST PROMISING DUO
#1 Al Johnson & Jean Carn

TOP VOCAL COMBINATION

#1 The S.O.S. Band

TOP NEW VOCAL COMBINATION
#1 The S.O.S. Band

TOP CROSSOVER GROUP
#3 The S.O.S. Band

ENCORE AWARD
Gladys Knight & The Pips

JAZZ AWARDS

TOP ARTIST (BASS GUITAR)
#1 Stanley Clarke

TOP DUO
#1 Bob James & Earl Klugh*

TOP LEADER OF AN ORCHESTRA/
LARGE ENSEMBLE
#1 Bob James

TOP ARTIST (VIBES)
#3 Bobby Hutcherson

TOP ARTIST (FLUTE)
#1 Hubert Laws

TOP ARTIST (KEYBOARDS)
#1 Bob James
#2 Herbie Hancock

TOP SOLO ARTIST
#1 Bob James

TOP NEW SOLO ARTIST
#2 Rodney Franklin

DISCO AWARDS

TOP RECORD GROUP
#2 "Take Your Time (Do It Right)"
The S.O.S. Band

TOP RECORD (DUO)
#1 "Vertigo/Relight My Fire"
Dan Hartman
with Loleatta Holloway†

TOP MALE GROUP
#2 The Jacksons

TOP MALE ARTIST
#1 Dan Hartman

TOP DUO
#1 Dan Hartman with
Loleatta Holloway†

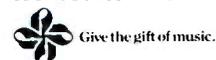
TOP VOCAL COMBINATION
#2 The S.O.S. Band

TOP NEW VOCAL COMBINATION
#2 The S.O.S. Band

TOP VOCAL GROUP
#2 The S.O.S. Band

TOP NEW VOCAL GROUP
#2 The S.O.S. Band

* Earl Klugh appears courtesy of Liberty/United Records, Inc.
† Loleatta Holloway appears courtesy of Salsoul Records
and Berlin/Carmen International Artist Management, Inc.
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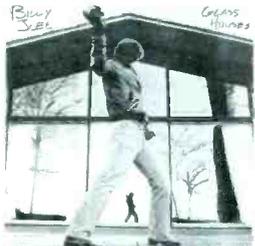
GREAT GIFTS AND THEIR GREAT HITS.



CBS RECORDS.

1980 Year-End Awards

ALBUMS



PINK FLOYD
THE WALL

TOP ALBUM

1. **GLASS HOUSES**—Billy Joel—Columbia
1. **THE WALL**—Pink Floyd—Columbia
2. **Off The Wall**—Michael Jackson—Epic
3. **Against The Wind**—Bob Seger & the Silver Bullet Band—Capitol
4. **The Game**—Queen—Elektra
5. **Urban Cowboy (Original Soundtrack)**—Various Artists—Full Moon/Asylum
6. **The Long Run**—Eagles—Asylum
7. **Diana**—Diana Ross—Motown
8. **Guilty**—Barbra Streisand—Columbia
9. **Xanadu (Original Soundtrack)**—MCA
10. **Hold Out**—Jackson Browne—Asylum
11. **Damn The Torpedoes**—Tom Petty and the Heartbreakers—Backstreet/MCA
12. **Mad Love**—Linda Ronstadt—Asylum
13. **Emotional Rescue**—Rolling Stones—Rolling Stones
14. **Kenny Rogers' Greatest Hits**—Liberty
15. **Crimes Of Passion**—Pat Benatar—Chrysalis
16. **Christopher Cross**—Warner Bros.
17. **Give Me The Night**—George Benson—Qwest/WB
18. **On The Radio—Greatest Hits, Volumes I & II**—Donna Summer—Casablanca
19. **Back In Black**—AC/DC—Atlantic
20. **Women And Children First**—Van Halen—Warner Bros.
21. **Phoenix**—Dan Fogelberg—Full Moon/Epic
22. **Kenny**—Kenny Rogers—United Artists
23. **The Whispers**—Solar
24. **The River**—Bruce Springsteen—Columbia
25. **Cornerstone**—Styx—A&M
26. **One Step Closer**—Doobie Brothers—Warner Bros.
27. **Hotter Than July**—Stevie Wonder—Tamla
28. **Star Wars/The Empire Strikes Back (Original Soundtrack)**—RSO
29. **Go All The Way**—Isley Brothers—T-Neck
30. **Just One Night**—Eric Clapton—RSO

TOP LP GROUP

1. **THE WALL**—Pink Floyd—Columbia
2. **Against The Wind**—Bob Seger & the Silver Bullet Band—Capitol
3. **The Game**—Queen—Elektra
4. **The Long Run**—Eagles—Asylum
5. **Damn The Torpedoes**—Tom Petty and the Heartbreakers—Backstreet/MCA
6. **Emotional Rescue**—Rolling Stones—Rolling Stones

7. **Back In Black**—AC/DC—Atlantic
8. **Women And Children First**—Van Halen—Warner Bros.
9. **The Whispers**—Solar
10. **Cornerstone**—Styx—A&M
11. **One Step Closer**—Doobie Brothers—Warner Bros.
12. **Go All The Way**—Isley Brothers—T-Neck
13. **Triumph**—Jacksons—Epic
14. **Heroes**—Commodores—Motown
15. **Bebe Le Strange**—Heart—Epic
16. **In Through The Out Door**—Led Zeppelin—Swan Song
17. **Light Up The Night**—Brothers Johnson—A&M
18. **Panorama**—Cars—Elektra
19. **Midnight Magic**—Commodores—Motown
20. **Bee Gees Greatest**—RSO
21. **Mouth To Mouth**—Lipps, Inc.—Casablanca
22. **Tusk**—Fleetwood Mac—Warner Bros.
23. **Pretenders**—Sire
24. **Departure**—Journey—Columbia
25. **Paris**—Supertramp—A&M

TOP LP SOLO ARTIST

1. **GLASS HOUSES**—Billy Joel—Columbia
2. **Off The Wall**—Michael Jackson—Epic
3. **Diana**—Diana Ross—Motown
4. **Guilty**—Barbra Streisand—Columbia
5. **Hold Out**—Jackson Browne—Asylum
6. **Mad Love**—Linda Ronstadt—Asylum
7. **Kenny Rogers' Greatest Hits**—Liberty
8. **Christopher Cross**—Warner Bros.
9. **Crimes Of Passion**—Pat Benatar—Chrysalis
10. **Give Me The Night**—George Benson—Qwest/WB
11. **On The Radio—Greatest Hits, Volumes I & II**—Donna Summer—Casablanca
12. **Phoenix**—Dan Fogelberg—Full Moon/Epic
13. **Kenny**—Kenny Rogers—United Artists
14. **The River**—Bruce Springsteen—Columbia
15. **Hotter Than July**—Stevie Wonder—Tamla
16. **Just One Night**—Eric Clapton—RSO
17. **McCartney II**—Paul McCartney—Columbia
18. **Gideon**—Kenny Rogers—United Artists
19. **The Wanderer**—Donna Summer—Geffen
20. **Empty Glass**—Pete Townshend—Atco
21. **Fun And Games**—Chuck Mangione—A&M
22. **Let's Get Serious**—Jermaine Jackson—Motown
23. **TP**—Teddy Pendergrass—Phila. Intl.
24. **Middle Man**—Boz Scaggs—Columbia
25. **September Morn**—Neil Diamond—Columbia

TOP DUO

1. **ASHFORD & SIMPSON**—WB



TOP MALE GROUP

1. **PINK FLOYD**—Columbia
2. **Bob Seger & the Silver Bullet Band**—Capitol
3. **Queen**—Elektra
4. **Eagles**—Asylum
5. **ELO**—MCA/Jet
6. **Tom Petty And The Heartbreakers**—Backstreet/MCA
7. **Rolling Stones**—Rolling Stones
8. **AC/DC**—Atlantic
9. **Van Halen**—Warner Bros.
10. **Commodores**—Motown
11. **Whispers**—Solar
12. **Styx**—A&M
13. **Doobie Brothers**—Warner Bros.
14. **Isley Brothers**—T-Neck
15. **Jacksons**—Epic
16. **Led Zeppelin**—Swan Song
17. **Brothers Johnson**—A&M
18. **Cars**—Elektra
19. **Bee Gees**—RSO
20. **Journey**—Columbia
21. **Supertramp**—A&M
22. **Rush**—Mercury
23. **Earth, Wind & Fire**—ARC/Columbia
24. **Charlie Daniels Band**—Epic
25. **Jefferson Starship**—Grunt

TOP NEW MALE GROUP

1. **RAY, GOODMAN & BROWN**—Polydor

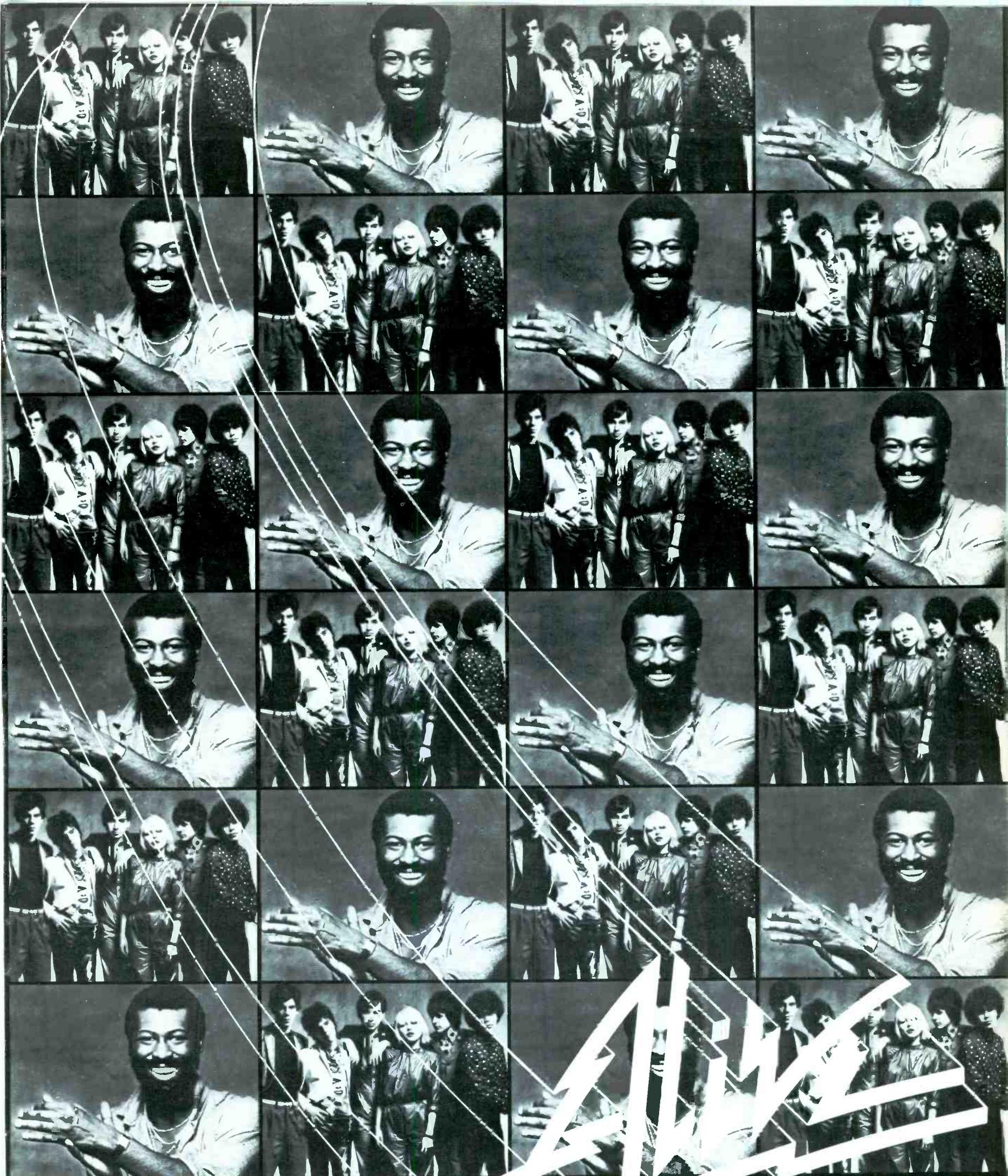
MOST PROMISING MALE GROUP

1. **TOM PETTY & THE HEARTBREAKERS**—Backstreet/MCA
2. **Whispers**—Solar
3. **Police**—A&M
4. **Elvis Costello & the Attractions**—Columbia



TOP MALE VOCALIST

1. **BILLY JOEL**—Columbia
1. **KENNY ROGERS**—Liberty
2. **Michael Jackson**—Epic
3. **Jackson Browne**—Asylum
4. **Christopher Cross**—Warner Bros.
5. **George Benson**—Qwest/WB
6. **Dan Fogelberg**—Full Moon/Epic
7. **Bruce Springsteen**—Columbia
8. **Stevie Wonder**—Tamla
9. **Eric Clapton**—RSO



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And now we congratulate the 208 ASCAP members pictured here who, according to Record World's 1980 year-end charts, have swept the top awards. These include: 3 of the Year's Top 4 Singles Solo Artists. The Year's Top 3 Singles Male Vocalists. The Year's Top New Singles Male Vocalist. 3 of the Year's Top 4 Singles Female Vocalists. The Year's Most Promising Singles Duo. The Year's Top 2 Singles Vocal Combinations. The Year's Top Singles Featured Male Vocalist. The Year's Top Singles Featured Female Vocalist. The Year's Top Singles Crossover Artist. The Year's Top Single Male Crossover Artist. The Year's Top Singles Male Country Crossover Artist. The Year's Top Album. The Year's Top Album Solo Artist. The Year's Top Album Duo. The Year's Top 2 Male Albums Vocalists. The Year's Top New Male Album's Vocalist. The Year's Top Album Vocal Combinations. 3 of the Year's Top 4 Album Crossover Groups. The Year's Top Album Crossover Artist. The Year's Top Male Album Crossover Artist. The Year's Top Country Album Crossover Artist. 5 of the Year's Top 6 Adult Contemporary Solo Artists. The Year's Top Adult Contemporary Duo. The Year's Top 2 Most Promising Adult Contemporary Groups. The Year's Top 4 Adult Contemporary Male Vocalists. The Year's Top New Adult Contemporary Male Vocalist. The Year's Most Promising Adult Contemporary Male Vocalist. The Year's Top Adult Contemporary Female Group. The Year's Top 3 Adult Contemporary Female Vocalists. 4 of the Year's Top 5 Adult Contemporary Duos. The Year's Top New Adult Contemporary Duo. The Year's Most Promising Adult Contemporary Duo. The Year's Top Adult Contemporary Crossover Artist. The Year's Top Jazz Record. The Year's Top 4 Black-Oriented Albums Groups. The Year's Top 4 Black-Oriented Male Albums Groups. The Year's Top 3 Black-Oriented Albums Duos. The Year's Most Promising Black-Oriented Albums Female Vocalist. The Year's Top New Black-Oriented Albums Duo. The Year's Top 2 Black-Oriented Male Featured Albums Vocalists. The Year's Top 2 Black-Oriented Crossover Albums Groups. 4 of the Year's Top 5 Black-Oriented Albums Producers. The Year's Top Black-Oriented Single. The Year's Top Black-Oriented Male Singles Group. The Year's Top 4 Black-Oriented Singles Duos. The Year's Top Black-Oriented Duo. The Year's Top RAP Record. The Year's Top Black-Oriented Crossover Singles Group. The Year's Top New Jazz Group. The Year's Most Promising Male Jazz Vocalist. The Year's Top 5 Jazz Duos. The Year's Top Jazz Vibes Artist. The Year's Top Jazz Drums Artist. The Year's Top Jazz Keyboards Artist. The Year's Top Jazz Reeds Artist. The Year's Top 3 Jazz Solo Artist.

Add to that the Year's Top Disco Record, and the Year's Top Male Disco Group—and we think you'll agree that the biggest family of winners is at ASCAP.



Herb Alpert



Ashford & Simpson



Roy Ayers



Pat Benatar



Deborah Harry



Kurtis Blow



John Beushi



The Brothers Johnson



Jackson Browne



Peabo Bryson



Donald Byrd



Cameo



Kim Carnes



The Commodores



Chick Corea



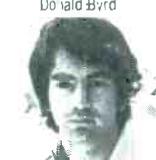
Elvis Costello (PRS)



Christopher Cross



Deodato



Neil Diamond



Al Di Meola



The Dirt Band



The Doobie Brothers



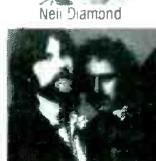
George Duke



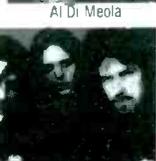
Dynasty



Roberta Flack



The Eagles



Earth, Wind & Fire



Dan Fogelberg



Steve Forbert



G.Q. (Paul Service, Keith Sabu Crier)



Eric Gale



Michael Henderson



The Gibson Brothers (SACEM)



Van Halen



Heart



Hiroshima



Rupert Holmes



Phyllis Hyman



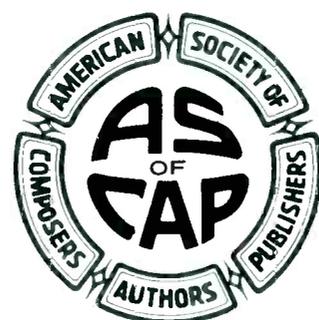
The Isley Brothers



Jermaine Jackson



Bob James



Billy Joel



Elton John (PRS)



The Jones Girls



Quincy Jones



Kano (SIAI)



Chaka Khan



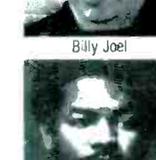
Carole King



Earl Klugh



Gladys Knight



The Korgis (PRS)



LTD



Ronnie Laws



Led Zeppelin



Kenny Loggins



Carrie Lucas



Teena Marie



Meco



Olivia Newton-John



Gary Numan (PRS)



Noel Pointer



The Police (PRS)



Pure Prairie League



Raydio (Ray Parker Jr.)



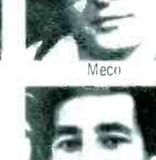
Smokey Robinson



Rod (SACEM)



Kenny Rogers



Patrice Rushen



The Rolling Stones (PRS)



Boz Scaggs



Gil Scott-Heron



Bob Seger



Sialamar



Carly Simon



The Skatt Brothers



Gino Soccio (CAPAC)



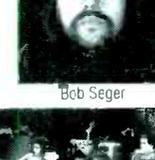
Bruce Springsteen



Barbra Streisand



Stuff



Styx



Donna Summer



Supertramp



Sylvester



Syreeta



Narada Michael Walden



Grover Washington, Jr.



The Whispers



Paul McCartney & Wings (PRS)



Stevie Wonder



Neil Young

Albums

10. Paul McCartney—Columbia
11. Pete Townshend—Atco
12. Jermaine Jackson—Motown
13. Teddy Pendergrass—Phila. Intl.
14. Neil Diamond—Columbia/Capitol
15. Boz Scaggs—Columbia

TOP NEW MALE VOCALIST

1. CHRISTOPHER CROSS—Warner Bros.



MOST PROMISING MALE VOCALIST

1. PETE TOWNSHEND—Atco
2. Jermaine Jackson—Motown



TOP FEMALE VOCALIST

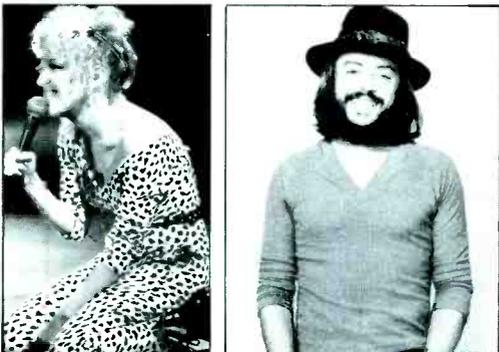
1. BARBRA STREISAND—Columbia
1. DIANA ROSS—Motown
2. Donna Summer—Geffen/Casablanca
3. Linda Ronstadt—Asylum
4. Pat Benatar—Chrysalis
5. Olivia Newton-John—MCA
6. Bette Midler—Atlantic
7. Stephanie Mills—20th Century-Fox

TOP NEW FEMALE VOCALIST

1. PAT BENATAR—Chrysalis

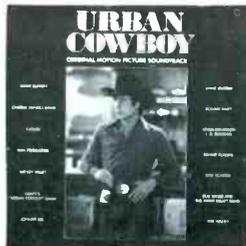
MOST PROMISING FEMALE VOCALIST

1. BETTE MIDLER—Atlantic



TOP INSTRUMENTALIST

1. CHUCK MANGIONE—A&M



TOP SOUNDTRACK

1. URBAN COWBOY—Full Moon/Asylum
2. Xanadu—MCA
3. Star Wars/The Empire Strikes Back—RSO
4. Blues Brothers—Atlantic
5. The Rose—Atlantic
6. Honeysuckle Rose—Columbia
7. Fame—RSO
8. American Gigolo—Polydor
9. One-Trick Pony—Warner Bros.

TOP LIVE ALBUM

1. JUST ONE NIGHT—Eric Clapton—RSO
2. Paris—Supertramp—A&M
3. Alive—Kenny Loggins—Columbia
4. One For The Road—Kinks—Arista
5. Live Rust—Neil Young & Crazy Horse—Reprise

TOP COMEDY LP

1. NO RESPECT—Rodney Dangerfield—Casablanca

TOP CHILDREN'S LP

1. MICKEY MOUSE DISCO—Disneyland/Vista
2. Chipmunk Punk—Chipmunks—Excelsior



TOP VOCAL COMBINATION

1. HEART—Epic
2. Lipps, inc.—Casablanca
3. Fleetwood Mac—Warner Bros.
4. Pretenders—Sire
5. S.O.S. Band—Tabu
6. Rossington Collins Band—MCA

TOP NEW VOCAL COMBINATION

1. LIPPS, INC.—Casablanca
2. S.O.S. Band—Tabu



MOST PROMISING VOCAL COMBINATION

1. PRETENDERS—Sire
2. Rossington Collins Band—MCA
3. B-52's—Warner Bros.



TOP CROSSOVER GROUP

1. QUEEN—Elektra
2. Commodores—Motown
3. Whispers—Solar
4. Isley Brothers—T-Neck
5. Jacksons—Epic

TOP CROSSOVER ARTIST

1. KENNY ROGERS—Liberty
1. MICHAEL JACKSON—Epic
2. Diana Ross—Motown
3. Donna Summer—Geffen/Casablanca
4. George Benson—Qwest/WB
5. Stevie Wonder—Tamla

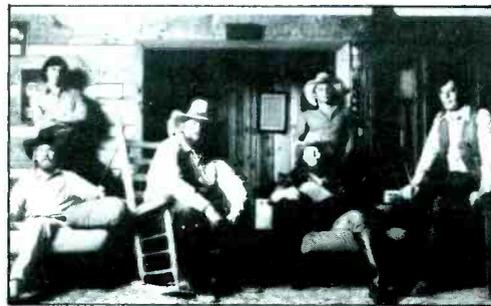
TOP MALE CROSSOVER ARTIST

1. KENNY ROGERS—Liberty
1. MICHAEL JACKSON—Epic
2. George Benson—Qwest/WB
3. Stevie Wonder—Tamla
4. Chuck Mangione—A&M
5. Jermaine Jackson—Motown



TOP FEMALE CROSSOVER ARTIST

1. DIANA ROSS—Motown
2. Donna Summer—Geffen/Casablanca
3. Stephanie Mills—20th Century-Fox



TOP COUNTRY CROSSOVER GROUP

1. CHARLIE DANIELS BAND—Epic

TOP COUNTRY CROSSOVER ARTIST

1. KENNY ROGERS—Liberty

TOP DISCO CROSSOVER:

1. QUEEN—Elektra
2. Diana Ross—Motown
3. Donna Summer—Casablanca/Geffen
4. George Benson—Qwest/WB
5. Whispers—Solar

SPECIAL ACHIEVEMENT

Billy Joel
Pink Floyd
Michael Jackson
Kenny Rogers
Queen

*creativity and artistry should
be acknowledged and lauded.
we salute and appreciate our
fine artists for their excellence
in their craft.*

BLACK ORIENTED SINGLES

#1 Rockie Robbins Top New Male Vocalist
#1 Jerry Knight Most Promising Male Vocalist

POP ALBUMS

#1 Chuck Mangione Top Instrumentalist

DISCO

#1 Brothers Johnson Top Male Group

on A&M Records and Tapes



BLACK ORIENTED SINGLES

1980-1989 Best of Awards

TOP SINGLE

1. **TAKE YOUR TIME (DO IT RIGHT)**—S.O.S. BAND—Tabu
2. **One In A Million You**—Larry Graham—Warner Bros.
3. **Upside Down**—Diana Ross—Motown
4. **More Bounce To The Ounce (Part I)**—Zapp—Warner Bros.
5. **Let's Get Serious**—Jermaine Jackson—Motown
6. **Master Blaster (Jammin')**—Stevie Wonder—Tamla
7. **Give Me The Night**—George Benson—Qwest/WB
8. **Don't Say Goodnight (It's Time For Love)**—Isley Bros.—T-Neck
9. **And The Beat Goes On**—Whispers—Solar
10. **Stomp!**—Brothers Johnson—A&M
11. **Special Lady**—Ray, Goodman & Brown—Polydor
12. **Shining Star**—Manhattans—Columbia
13. **Second Time Around**—Shalamar—Solar
14. **Another One Bites The Dust**—Queen—Elektra
15. **Funkytown**—Lipps, Inc.—Casablanca
16. **Landlord**—Gladys Knight & The Pips—Columbia
17. **Funkin' For Jamaica (N.Y.)**—Tom Browne—Arista/GRP
18. **Rock With You/Working Day And Night**—Michael Jackson—Epic
19. **Girl, Don't Let It Get You Down**—O'Jays—TSOP
20. **The Breaks (Part I)**—Kurtis Blow—Mercury
21. **Wide Receiver (Part I)**—Michael Henderson—Buddah
22. **Lovely One**—Jacksons—Epic
23. **Bounce, Rock, Skate, Roll (Part I)**—Vaughan Mason & Crew—Brunswick
24. **Sweet Sensation**—Stephanie Mills—20th Century-Fox
25. **Love T.K.O.**—Teddy Pendergrass—Phila. Intl.
26. **Uptown**—Prince—Warner Bros.
27. **Too Hot**—Kool & the Gang—De-Lite
28. **Where Did We Go Wrong**—LTD—A&M
29. **A Lover's Holiday**—Change—Warner/RFC
30. **Cupid/I've Loved You For a Long Time (Medley)**—Spinners—Atlantic

TOP SINGLE (SOLO ARTIST)

1. **ONE IN A MILLION YOU**—LARRY GRAHAM—Warner Bros.
2. **Upside Down**—Diana Ross—Motown
3. **Let's Get Serious**—Jermaine Jackson—Motown
4. **Master Blaster (Jammin')**—Stevie Wonder—Tamla
5. **Give Me The Night**—George Benson—Qwest/WB

6. **Funkin' For Jamaica (N.Y.)**—Tom Browne—Arista/GRP
7. **Rock With You/Working Day And Night**—Michael Jackson—Epic
8. **The Breaks (Part I)**—Kurtis Blow—Mercury
9. **Wide Receiver (Part I)**—Michael Henderson—Buddah
10. **Love T.K.O.**—Teddy Pendergrass—Phila. Intl.
11. **Sweet Sensation**—Stephanie Mills—20th Century Fox
12. **Uptown**—Prince—Warner Bros.
13. **Can't We Try**—Teddy Pendergrass—Phila. Intl.
14. **Don't Push It, Don't Force It**—Leon Haywood—20th Century-Fox
15. **Haven't You Heard**—Patrice Rushen—Elektra
16. **I Wanna Be Your Lover**—Prince—Warner Bros.
17. **Let Me Be The Clock**—Smokey Robinson—Tamla
18. **Love x Love**—George Benson—Qwest/WB
19. **I Shoulda Loved Ya**—Narada Michael Walden—Atlantic
20. **Let Me Be Your Angel**—Stacy Lattisaw—Cotillion
21. **I Need Your Lovin'**—Teena Marie—Gordy
22. **Dynamite**—Stacy Lattisaw—Cotillion
23. **You And Me**—Rockie Robbins—A&M
24. **You Know How To Love Me**—Phyllis Hyman—Arista
25. **Cruisin'**—Smokey Robinson—Tamla
26. **Clouds**—Chaka Khan—Warner Bros.
27. **I'm Coming Out**—Diana Ross—Motown
28. **When We Get Married**—Larry Graham—Warner Bros.
29. **Never Knew Love Like This Before**—Stephanie Mills—20th Century Fox
30. **Every Generation**—Ronnie Laws—United Artists

TOP SINGLE (GROUP)

1. **TAKE YOUR TIME (DO IT RIGHT)**—S.O.S. BAND—Tabu
2. **More Bounce To The Ounce (Part I)**—Zapp—Warner Bros.
3. **Don't Say Goodnight (It's Time For Love)**—Isley Bros.—T-Neck
4. **And The Beat Goes On**—Whispers—Solar
5. **Stomp!**—Bros. Johnson—A&M
6. **Special Lady**—Ray, Goodman & Brown—Polydor
7. **Shining Star**—Manhattans—Columbia
8. **Second Time Around**—Shalamar—Solar
9. **Another One Bites The Dust**—Queen—Elektra
10. **Funkytown**—Lipps, Inc.—Casablanca
11. **Landlord**—Gladys Knight & The Pips—Columbia
12. **Girl, Don't Let It Get You Down**—O'Jays—TSOP
13. **Lovely One**—Jacksons—Epic
14. **Bounce, Rock, Skate, Roll (Part I)**—Vaughan Mason & Crew—Brunswick
15. **Too Hot**—Kool & the Gang—De-Lite
16. **Where Did We Go Wrong**—LTD—A&M
17. **A Lover's Holiday**—Change—Warner/RFC
18. **Cupid/I've Loved You For a Long Time (Medley)**—Spinners—Atlantic
19. **Lady**—Whispers—Solar

20. **I Don't Believe You Want To Get Up And Dance**—Gap Band—Mercury
21. **Celebration**—Kool & the Gang—De-Lite
22. **Peanut Butter**—Twennynine Featuring Lenny White—Elektra
23. **Just A Touch Of Love**—Slave—Cotillion
24. **I've Just Begun To Love You**—Dynasty—Solar
25. **All Night Thing**—Invisible Man's Band—Mango
26. **Backstrokin'**—Fatback—Spring
27. **Working My Way/Forgive Me, Girl (Medley)**—Spinners—Atlantic
28. **Forever**—O'Jays—TSOP
29. **Do You Love What You Feel**—Rufus & Chaka Khan—MCA
30. **Old-Fashion Love**—Commodores—Motown

TOP MALE VOCALIST

1. **GEORGE BENSON**—Qwest/WB
2. **Larry Graham**—Warner Bros.
3. **Prince**—Warner Bros.
4. **Teddy Pendergrass**—Phila. Intl.
5. **Stevie Wonder**—Tamla
6. **Jermaine Jackson**—Motown
7. **Michael Jackson**—Epic
8. **Michael Henderson**—Buddah
9. **Smokey Robinson**—Tamla
10. **Leon Haywood**—20th Century-Fox
11. **Narada Michael Walden**—Atlantic
12. **Rockie Robbins**—A&M
13. **Ronnie Laws**—United Artists
14. **Jerry Knight**—A&M
15. **Peabo Bryson**—Capitol

TOP MALE GROUP

1. **WHISPERS**—Solar
2. **Kool & the Gang**—De-Lite
3. **Cameo**—Chocolate City
4. **O'Jays**—TSOP
5. **Manhattans**—Columbia
6. **Zapp**—Warner Bros.
7. **Spinners**—Atlantic
8. **Isleys**—T-Neck
9. **Brothers Johnson**—A&M
10. **Ray, Goodman & Brown**—Polydor
11. **Queen**—Elektra
12. **Fatback**—Spring
13. **Twennynine Featuring Lenny White**—Elektra
14. **Vaughan Mason & Crew**—Brunswick
15. **Jacksons**—Epic
16. **LTD**—A&M
17. **Gap Band**—Mercury
18. **Slave**—Cotillion
19. **G.Q.**—Arista
20. **Invisible Man's Band**—Mango

TOP FEMALE VOCALIST

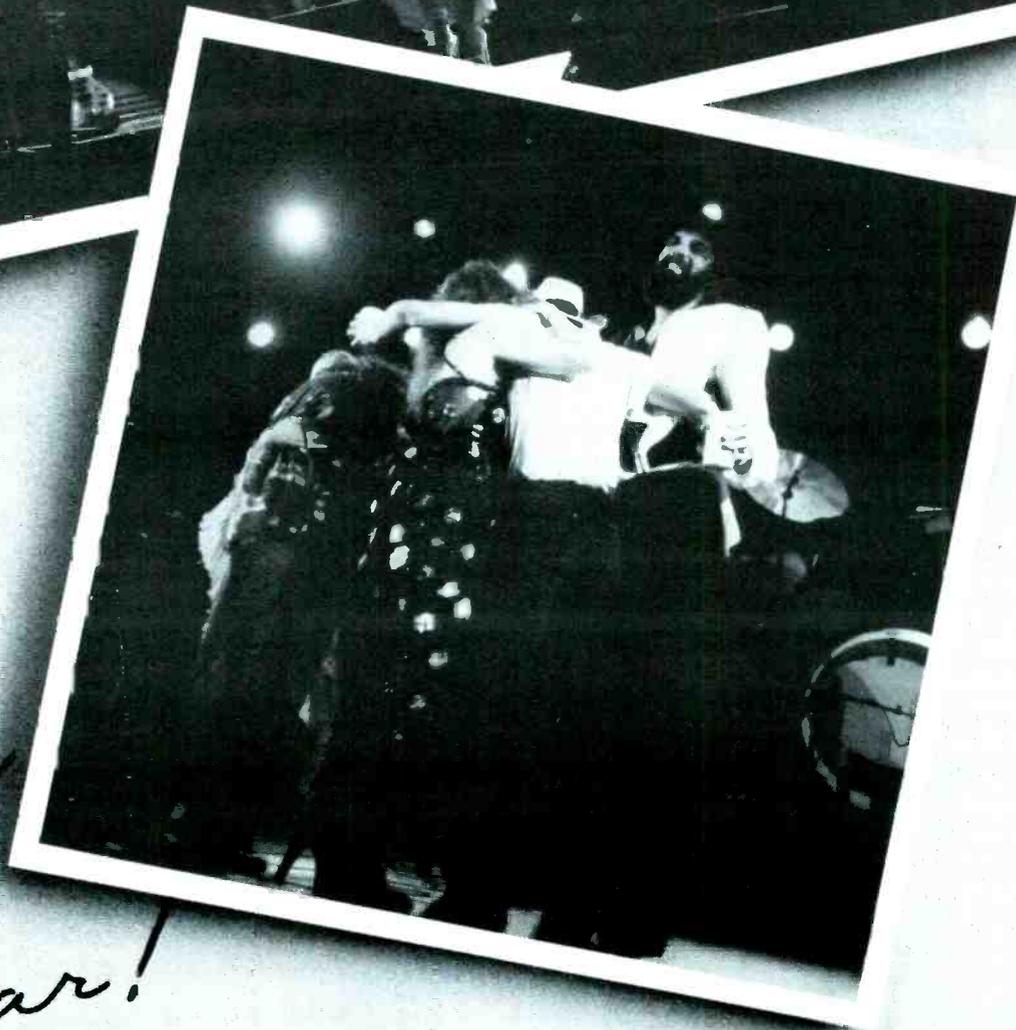
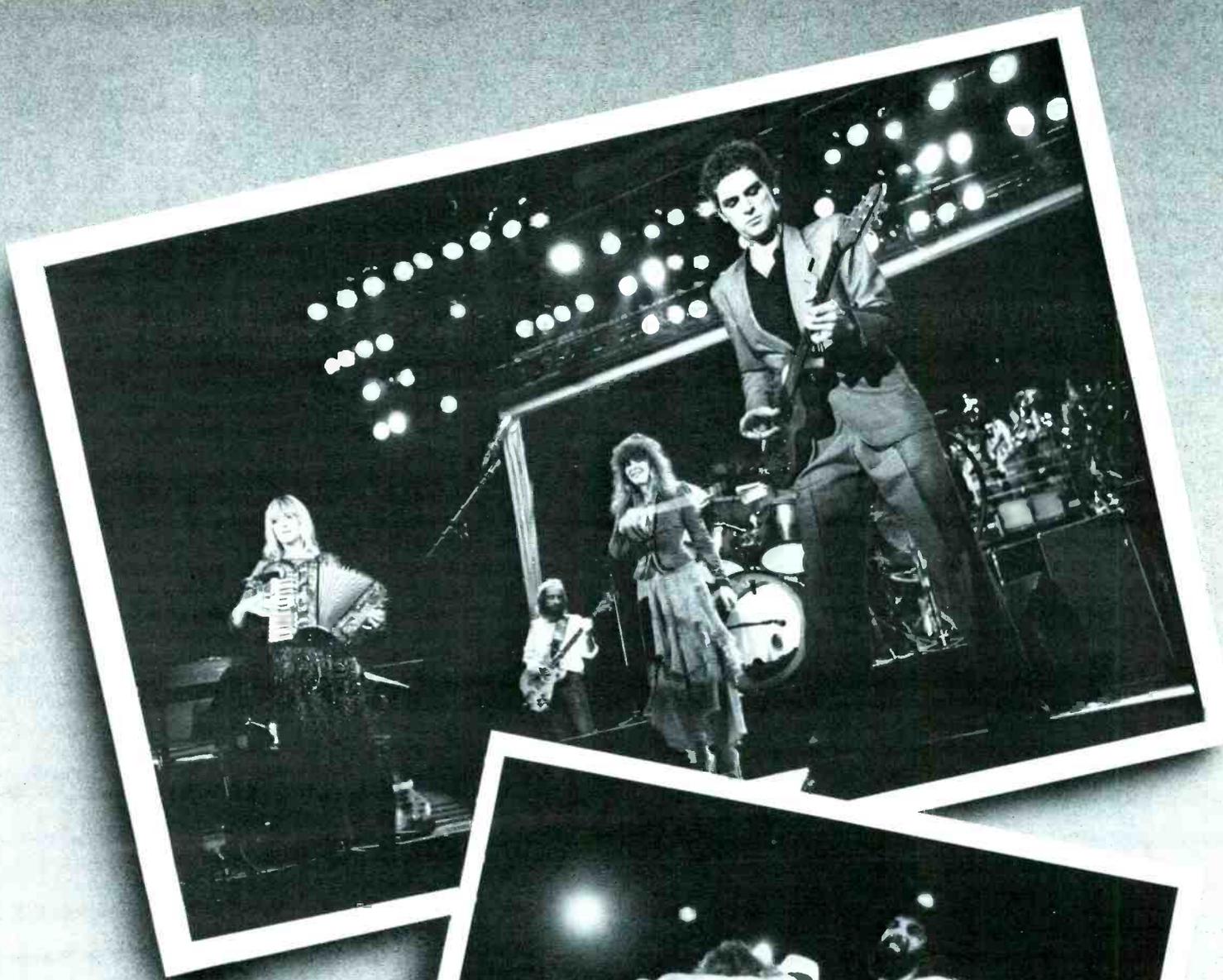
1. **DIANA ROSS**—Motown
2. **Stephanie Mills**—20th Century-Fox
3. **Stacy Lattisaw**—Cotillion
4. **Patrice Rushen**—Elektra
5. **Teena Marie**—Gordy
6. **Chaka Khan**—Warner Bros.
7. **Phyllis Hyman**—Arista
8. **Norma Jean**—Bearsville
9. **Minnie Riperton**—Capitol
10. **Angela Bofill**—Arista/GRP

MOST PROMISING FEMALE VOCALIST

1. **ANGELA BOFILL**—Arista/GRP

TOP NEW FEMALE VOCALIST

1. **STACY LATTISAW**—Cotillion
2. **Patrice Rushen**—Elektra



Thanks
for a great
touring year!

Love
Fleetwood Mac

BLACK ORIENTED SINGLES

TOP FEMALE GROUP

1. **SISTER SLEDGE**—Cotillion
2. **Pointer Sisters**—Planet
3. **Jones Girls**—Phila. Intl.

TOP SINGLE (DUO)

1. **HEAVEN**—ROBERTA FLACK
FEATURING DONNY HATHAWAY—Atlantic
2. **Love Don't Make It Right**—Ashford & Simpson—Warner Bros.
3. **Back Together Again**—Roberta Flack
Featuring Donny Hathaway—Atlantic
4. **Gimme Some Time**—Natalie Cole/
Peabo Bryson—Capitol
5. **I'm Back For More**—Al Johnson/Jean
Carn—Phila. Intl.

TOP DUO

1. **ASHFORD & SIMPSON**—Warner Bros.

MOST PROMISING DUO

1. **AL JOHNSON WITH JEAN CARN**—
Phila. Intl.

TOP INSTRUMENTALIST

1. **TOM BROWNE**—Arista/GRP

TOP FEATURED VOCALIST

1. **TONI SMITH**—Arista
2. **Pauline Wilson**—A&M

TOP VOCAL COMBINATION

1. **S.O.S. BAND**—Tabu
2. **Shalamar**—Solar
3. **Lipps, Inc.**—Casablanca
4. **Gladys Knight & The Pips**—Columbia
5. **Change**—Warner/RFC
6. **Dynasty**—Solar
7. **Rufus & Chaka Khan**—MCA
8. **Chic**—Atlantic

TOP NEW VOCAL COMBINATION

1. **S.O.S. BAND**—Tabu
2. **Lipps, Inc.**—Casablanca
3. **Change**—Warner/RFC

MOST PROMISING VOCAL COMBINATION

1. **GLADYS KNIGHT & THE PIPS**—
Columbia

MOST PROMISING MALE GROUP

1. **TWENNYNINE FEATURING LENNY
WHITE**—Elektra
2. **Vaughan Mason & Crew**—Brunswick

TOP NEW MALE GROUP

1. **ZAPP**—Warner Bros.
2. **Ray, Goodman & Brown**—Polydor
3. **Invisible Man's Band**—Mango
4. **Grandmaster Flash & Furious Five**—
Sugarhill
5. **Reddings**—Believe In A Dream

MOST PROMISING MALE VOCALIST

1. **JERRY KNIGHT**—A&M

TOP NEW MALE VOCALIST

1. **ROCKIE ROBBINS**—A&M

TOP RAP RECORD

1. **KURTIS BLOW**—Mercury
2. **Grandmaster Flash & Furious Five**—
Sugarhill

TOP CROSSOVER GROUP

1. **WHISPERS**—Solar
2. **Kool & the Gang**—De-Lite
3. **S.O.S. Band**—Tabu
4. **Manhattans**—Columbia
5. **Spinners**—Atlantic

TOP CROSSOVER ARTIST

1. **GEORGE BENSON**—Qwest/WB
2. **Diana Ross**—Motown
3. **Larry Graham**—Warner Bros.
4. **Prince**—Warner Bros.
5. **Teddy Pendergrass**—Phila. Intl.

TOP CROSSOVER ARTIST (MALE)

1. **GEORGE BENSON**—Qwest/WB
2. **Larry Graham**—Warner Bros.
3. **Prince**—Warner Bros.
4. **Teddy Pendergrass**—Phila. Intl.
5. **Stevie Wonder**—Tamla

TOP CROSSOVER ARTIST (FEMALE)

1. **DIANA ROSS**—Motown
2. **Stephanie Mills**—20th Century Fox
3. **Stacy Lattisaw**—Cotillion
4. **Patrice Rushen**—Elektra
5. **Teena Marie**—Gordy

TOP CROSSOVER DUO

1. **ROBERTA FLACK FEATURING DONNY
HATHAWAY**—Atlantic
2. **Ashford & Simpson**—Warner Bros.

SPECIAL ACHIEVEMENT

Queen
Diana Ross
George Benson
Whispers
Kool & the Gang

ENCORE AWARD

Gladys Knight & The Pips

TOP PRODUCERS

Nile Rodgers & Bernard Edwards
Sigidi
Leon Sylvers
Roger Troutman/Bootsy Collins
Larry Graham
Quincy Jones

BLACK ORIENTED ALBUMS

TOP ALBUM

1. **DIANA**—DIANA ROSS—Motown
2. **The Whispers**—Whispers—Solar
3. **Off The Wall**—Michael Jackson—Epic
4. **Give Me The Night**—George Benson—
Qwest/WB
5. **TP**—Teddy Pendergrass—Phila. Intl.
6. **Go All The Way**—Isley Bros.—T-Neck
7. **Let's Get Serious**—Jermaine Jackson—
Motown
8. **Light Up The Night**—Brothers Johnson
—A&M
9. **Cameosis**—Cameo—Chocolate City
10. **Heroes**—Commodores—Motown
11. **Zapp**—Warner Bros.
12. **Sweet Sensation**—Stephanie Mills—
20th Century-Fox
13. **Ray, Goodman & Brown**—Polydor
14. **One In A Million You**—Larry Graham—
Warner Bros.
15. **Roberta Flack Featuring Donny
Hathaway**—Atlantic
16. **Triumph**—Jacksons—Epic
17. **Hotter Than July**—Stevie Wonder—
Tamla
18. **The Gap Band II**—Gap Band—Mercury
19. **Joy And Pain**—Maze Featuring Frankie
Beverly—Capitol
20. **Shine On**—LTD—A&M
21. **S.O.S.**—S.O.S. Band—Tabu
22. **Love Approach**—Tom Browne—
Arista/GRP
23. **Mouth To Mouth**—Lipps, Inc.—
Casablanca
24. **Wide Receiver**—Michael Henderson—
Buddah
25. **Gloryhallastoopid**—Parliament—
Casablanca
26. **After Midnight**—Manhattans—Columbia
27. **Masterjam**—Rufus with Chaka Khan—
MCA
28. **Two Places At The Same Time**—
Ray Parker Jr. & Raydio—Arista
29. **Warm Thoughts**—Smokey Robinson—
Tamla
30. **Big Fun**—Shalamar—Solar

TOP ALBUM (SOLO ARTIST)

1. **DIANA**—DIANA ROSS—Motown
2. **Off The Wall**—Michael Jackson—Epic
3. **Give Me The Night**—George Benson—
Qwest/WB
4. **TP**—Teddy Pendergrass—Phila. Intl.
5. **Let's Get Serious**—Jermaine Jackson—
Motown
6. **Sweet Sensation**—Stephanie Mills—
20th Century-Fox
7. **One In A Million You**—Larry Graham—
Warner Bros.
8. **Hotter Than July**—Stevie Wonder—
Tamla
9. **Love Approach**—Tom Browne—
Arista/GRP



THE JOHNNY AVERAGE BAND
BRIAN BRIGGS
PAUL BUTTERFIELD
KENNY DOSS
FOGHAT
JOHN HOLBROOK
NICK JAMESON
RICHARD MANUEL

WILLIE MITCHELL
DONALD O'CONNOR
FREIDA PARTON
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PAM WINDO and the SHADES

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3300 Warner Blvd., Burbank, Calif. 91510

BLACK ORIENTED ALBUMS

10. **Wide Receiver**—Michael Henderson—Buddah
11. **Warm Thoughts**—Smokey Robinson—Tamla
12. **Naughty**—Chaka Khan—Warner Bros.
13. **Irons In The Fire**—Teena Marie—Gordy
14. **Angel of the Night**—Angela Bofill—Arista/GRP
15. **Every Generation**—Ronnie Laws—United Artists
16. **Live! Coast To Coast**—Teddy Pendergrass—Phila. Intl.
17. **Let Me Be Your Angel**—Stacy Lattisaw—Cotillion
18. **Where There's Smoke**—Smokey Robinson—Tamla
19. **You Know How To Love Me**—Phyllis Hyman—Arista
20. **This Time**—Al Jarreau—Warner Bros.
21. **Love Lives Forever**—Minnie Riperton—Capitol
22. **Dirty Mind**—Prince—Warner Bros.
23. **Pizzazz**—Patrice Rushen—Elektra
24. **The Wanderer**—Donna Summer—Geffen
25. **Aretha**—Aretha Franklin—Arista
26. **Skylarkin'**—Grover Washington, Jr.—Motown
27. **Journey Through The Secret Life of Plants**—Stevie Wonder—Tamla
28. **On The Radio—Greatest Hits, Volumes I & II**—Donna Summer—Casablanca
29. **'80**—Gene Chandler—20th Century-Fox/Chi-Sound
30. **Paradise**—Peabo Bryson—Capitol

TOP ALBUM (GROUP)

1. **THE WHISPERS**—Solar
2. **Go All The Way**—Isley Bros.—T-Neck
3. **Light Up The Night**—Brothers Johnson—A&M
4. **Cameosis**—Cameo—Chocolate City
5. **Heroes**—Commodores—Motown
6. **Zapp**—Warner Bros.
7. **Ray, Goodman & Brown**—Polydor
8. **Triumph**—Jacksons—Epic
9. **Gap Band II**—Gap Band—Mercury
10. **Joy & Pain**—Maze Featuring Frankie Beverly—Capitol
11. **Shine On**—LTD—A&M
12. **S.O.S.**—S.O.S. Band—Tabu
13. **Mouth To Mouth**—Lipps, Inc.—Casablanca
14. **Gloryhallastoopid**—Parliament—Casablanca
15. **After Midnight**—Manhattans—Columbia
16. **Masterjam**—Rufus with Chaka Khan—MCA
17. **Two Places At The Same Time**—Ray Parker Jr. & Raydio—Arista
18. **Big Fun**—Shalamar—Solar
19. **About Love**—Gladys Knight & The Pips—Columbia
20. **Celebration**—Kool & the Gang—De-Lite
21. **Hot Box**—Fatback—Spring
22. **Spirit of Love**—Con Funk Shun—Mercury
23. **The Year 2000**—The O'Jays—TSOP

24. **Faces**—Earth, Wind & Fire—ARC/Columbia
25. **Glow of Love**—Change—Warner/RFC

TOP ALBUM (DUO)

1. **ROBERTA FLACK FEATURING DONNY HATHAWAY**—Atlantic
2. **A Musical Affair**—Ashford & Simpson—Warner Bros.
3. **We're The Best of Friends**—Natalie Cole & Peabo Bryson—Capitol

TOP MALE VOCALIST

1. **TEDDY PENDERGRASS**—Phila. Intl.
2. **Michael Jackson**—Epic
3. **George Benson**—Qwest/WB
4. **Jermaine Jackson**—Motown
5. **Stevie Wonder**—Tamla
6. **Smokey Robinson**—Tamla
7. **Larry Graham**—Warner Bros.
8. **Michael Henderson**—Buddah
9. **Ronnie Laws**—United Artists
10. **Prince**—Warner Bros.
11. **Al Jarreau**—Warner Bros.
12. **Gene Chandler**—20th Century Fox/Chi-Sound
13. **Peabo Bryson**—Capitol
14. **Roy Ayers**—Polydor
15. **Lou Rawls**—Phila. Intl.

TOP MALE GROUP

1. **WHISPERS**—Solar
2. **Cameo**—Chocolate City
3. **Commodores**—Motown
4. **Isley Brothers**—T-Neck
5. **Kool & the Gang**—De-Lite
6. **Brothers Johnson**—A&M
7. **Zapp**—Warner Bros.
8. **Ray, Goodman & Brown**—Polydor
9. **Jacksons**—Epic
10. **Gap Band**—Mercury
11. **Maze**—Capitol
12. **LTD**—A&M
13. **Parliament**—Casablanca
14. **Manhattans**—Columbia
15. **O'Jays**—TSOP
16. **Raydio**—Arista
17. **Fatback**—Spring
18. **Con Funk Shun**—Mercury
19. **Earth, Wind & Fire**—ARC/Columbia
20. **Slave**—Cotillion

MOST PROMISING MALE GROUP

1. **ZAPP**—Warner Bros.

TOP NEW MALE GROUP

1. **RAY, GOODMAN & BROWN**—Polydor

MOST PROMISING MALE VOCALIST

1. **LARRY GRAHAM**—Warner Bros.
2. **Al Jarreau**—Warner Bros.

TOP NEW MALE VOCALIST

1. **NARADA MICHAEL WALDEN**—Atlantic

TOP FEMALE VOCALIST

1. **DIANA ROSS**—Motown
2. **Stephanie Mills**—20th Century-Fox
3. **Chaka Khan**—Warner Bros.
4. **Teena Marie**—Gordy
5. **Donna Summer**—Casablanca/Geffen
6. **Angela Bofill**—Arista/GRP
7. **Stacy Lattisaw**—Cotillion
8. **Minnie Riperton**—Capitol
9. **Phyllis Hyman**—Arista
10. **Patrice Rushen**—Elektra

MOST PROMISING FEMALE VOCALIST

1. **TEENA MARIE**—Gordy

TOP NEW FEMALE VOCALIST

1. **STACY LATTISAW**—Cotillion
2. **Patrice Rushen**—Elektra

TOP FEMALE GROUP

1. **SISTER SLEDGE**—Cotillion
2. **Pointer Sisters**—Planet
3. **Jones Girls**—Phila. Intl.

TOP DUO

1. **ROBERTA FLACK FEATURING DONNY HATHAWAY**—Atlantic
2. **Ashford & Simpson**—Warner Bros.
3. **Natalie Cole & Peabo Bryson**—Capitol

TOP NEW DUO

1. **NATALIE COLE & PEABO BRYSON**—Capitol

TOP INSTRUMENTALIST

1. **TOM BROWNE**—Arista/GRP
2. **Grover Washington, Jr.**—Elektra

TOP VOCAL COMBINATION

1. **S.O.S. BAND**—Tabu
1. **LIPPS, INC.**—Casablanca
2. **Rufus & Chaka Khan**—MCA
3. **Shalamar**—Solar
4. **Gladys Knight & The Pips**—Columbia
5. **Change**—Warner/RFC
6. **Dynasty**—Solar
7. **Seawind**—A&M

TOP NEW VOCAL COMBINATION

1. **S.O.S. BAND**—Tabu

MOST PROMISING VOCAL COMBINATION

1. **CHANGE**—Warner/RFC

TOP FEATURED VOCALIST (FEMALE)

1. **TONI SMITH**—Arista
2. **Pauline Wilson**—A&M

TOP FEATURED VOCALIST (MALE)

1. **RAY PARKER JR.**—Arista
2. **Luther Vandross**—Warner/RFC

TOP CROSSOVER ARTIST (MALE)

1. **TEDDY PENDERGRASS**—Phila. Intl.
2. **George Benson**—Qwest/WB
3. **Michael Jackson**—Epic
4. **Jermaine Jackson**—Motown
5. **Smokey Robinson**—Tamla
5. **Stevie Wonder**—Tamla
6. **Larry Graham**—Warner Bros.

TOP CROSSOVER ARTIST (FEMALE)

1. **DIANA ROSS**—Motown
2. **Stephanie Mills**—20th Century Fox

TOP CROSSOVER DUO

1. **ASHFORD & SIMPSON**—Warner Bros.

TOP CROSSOVER GROUP

1. **WHISPERS**—Solar
2. **Commodores**—Motown
3. **Kool & the Gang**—De-Lite
4. **Brothers Johnson**—A&M
5. **Jacksons**—Epic
5. **Ray, Goodman & Brown**—Polydor

TOP DISCO CROSSOVER

1. **DIANA ROSS**—Motown
2. **Whispers**—Solar
3. **Michael Jackson**—Epic

1015



Alfa Records.

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BLACK ORIENTED ALBUMS

TOP JAZZ CROSSOVER

1. **TOM BROWNE**—Arista/GRP
2. **Ronnie Laws**—United Artists

TOP LIVE RECORDING

1. **TEDDY PENDERGRASS**—Phila. Intl.
2. **Millie Jackson**—Spring

TOP PRODUCERS

Quincy Jones
Nile Rodgers & Bernard Edwards
Leon Sylvers
Stevie Wonder
Larry Blackmon

ENCORE AWARD

Kool & the Gang
Smokey Robinson

SPECIAL ACHIEVEMENT

Diana Ross
George Benson
Teddy Pendergrass
Michael Jackson
Kool & the Gang
Cameo
Larry Graham



TOP RECORD

1. **GIVE ME THE NIGHT—GEORGE BENSON**—Qwest/WB
2. **This Time**—Al Jarreau—Warner Bros.
3. **Skylarkin'**—Grover Washington, Jr.—Motown
4. **Catching The Sun**—Spyro Gyra—MCA
5. **Rhapsody And Blues**—Crusaders—MCA
6. **Hideaway**—David Sanborn—Warner Bros.
7. **Love Approach**—Tom Browne—Arista/GRP
8. **Angel Of The Night**—Angela Bofill—Arista/GRP
9. **Every Generation**—Ronnie Laws—United Artists
10. **One On One**—Bob James and Earl Klugh—Columbia/Tappan Zee
11. **"H"**—Bob James—Columbia/Tappan Zee
12. **Fun And Games**—Chuck Mangione—A&M
13. **Dream Come True**—Earl Klugh—United Artists
14. **Hiroshima**—Hiroshima—Arista
15. **Pizzazz**—Patrice Rushen—Elektra
16. **Wizard Island**—Jeff Lorber Fusion—Arista
16. **Rocks, Pebbles And Sand**—Stanley Clarke—Epic
17. **Monster**—Herbie Hancock—Columbia

18. **American Garage**—Pat Metheny—ECM
19. **Magnificent Madness**—John Klemmer—Elektra
20. **Civilized Evil**—Jean-Luc Ponty—Atlantic
21. **Seawind**—A&M
22. **You'll Never Know**—Rodney Franklin—Columbia
23. **Splendido Hotel**—Al DiMeola—Columbia
24. **No Stranger To Love**—Roy Ayers—Polydor
25. **Night Cruiser**—Eumir Deodato—Warner Bros.
26. **One Bad Habit**—Michael Franks—Warner Bros.
27. **1980**—Gil Scott-Heron and Brian Jackson—Arista
28. **Routes**—Ramsey Lewis—Columbia
29. **Family**—Hubert Laws—Columbia
30. **Duet**—Chick Corea and Gary Burton—ECM

TOP RECORD (SOLO ARTIST)

1. **GIVE ME THE NIGHT—GEORGE BENSON**—Qwest/WB
2. **This Time**—Al Jarreau—Warner Bros.
3. **Skylarkin'**—Grover Washington, Jr.—Motown
4. **Hideaway**—David Sanborn—Warner Bros.
5. **Love Approach**—Tom Browne—Arista/GRP
6. **Angel Of The Night**—Angela Bofill—Arista/GRP
7. **Every Generation**—Ronnie Laws—United Artists
8. **"H"**—Bob James—Columbia/Tappan Zee
9. **Fun And Games**—Chuck Mangione—A&M
10. **Dream Come True**—Earl Klugh—United Artists
11. **Pizzazz**—Patrice Rushen—Elektra
12. **Rocks, Pebbles And Sand**—Stanley Clarke—Epic
12. **Monster**—Herbie Hancock—Columbia
13. **American Garage**—Pat Metheny—ECM
14. **Magnificent Madness**—John Klemmer—Elektra
15. **Civilized Evil**—Jean-Luc Ponty—Atlantic
16. **You'll Never Know**—Rodney Franklin—Columbia
17. **Splendido Hotel**—Al DiMeola—Columbia
18. **No Stranger To Love**—Roy Ayers—Polydor
19. **Night Cruiser**—Eumir Deodato—Warner Bros.
20. **One Bad Habit**—Michael Franks—Warner Bros.
21. **Routes**—Ramsey Lewis—Columbia
22. **Family**—Hubert Laws—Columbia
23. **A Brazilian Love Affair**—George Duke—Epic
24. **Inherit The Wind**—Wilton Felder—MCA
25. **A Taste For Passion**—Jean-Luc Ponty—Atlantic
26. **80/81**—Pat Metheny—ECM
27. **Land Of The Third Eye**—Dave Valentin—Arista/GRP
28. **Baddest**—Grover Washington, Jr.—Motown
29. **Master Of The Game**—George Duke—Epic
30. **Beyond**—Herb Alpert—A&M

TOP RECORD (GROUP)

1. **CATCHING THE SUN**—Spyro Gyra—MCA

2. **Rhapsody And Blues**—Crusaders—MCA
3. **Hiroshima**—Arista
4. **Wizard Island**—Jeff Lorber Fusion—Arista
5. **Seawind**—A&M
6. **Best Of Friends**—Twennynine Featuring Lenny White—Elektra
7. **Twennynine With Lenny White**—Elektra
8. **The Swing Of Delight**—Devadip Carlos Santana—Columbia
9. **Pressure**—MCA
10. **Live In New York**—Stuff—Warner Bros.

TOP NEW GROUP

1. **HIROSHIMA**—Arista
2. **Twennynine Featuring Lenny White**—Elektra

MOST PROMISING GROUP

1. **PRESSURE**—MCA

TOP MALE VOCALIST

1. **GEORGE BENSON**—Qwest/WB
2. **Al Jarreau**—Warner Bros.
3. **Michael Franks**—Warner Bros.
4. **Narada Michael Walden**—Atlantic
5. **Noel Pointer**—United Artists

MOST PROMISING MALE VOCALIST

1. **NARADA MICHAEL WALDEN**—Atlantic

TOP FEMALE VOCALIST

1. **ANGELA BOFILL**—Arista/GRP
2. **Patrice Rushen**—Elektra

TOP DUO

1. **BOB JAMES AND EARL KLUGH**—Columbia/Tappan Zee
2. **Gil Scott-Heron and Brian Jackson**—Arista
3. **Chick Corea and Gary Burton**—ECM
4. **Hubert Laws and Earl Klugh**—Columbia
5. **Roy Ayers and Wayne Henderson**—Polydor

TOP LEADER OF AN ORCH/LG ENSEMBLE

1. **BOB JAMES**—Columbia/Tappan Zee
2. **Chuck Mangione**—A&M
3. **Deodato**—Warner Bros.
4. **Norman Connors**—Arista
5. **Maynard Ferguson**—Columbia

TOP ARTIST (VIOLIN)

1. **JEAN LUC-PONTY**—Atlantic
2. **Noel Pointer**—United Artists

TOP ARTIST (PIANO)

1. **McCOY TYNER**—Milestone
2. **Keith Jarrett**—ECM

TOP ARTIST (VIBES)

1. **ROY AYERS**—Polydor
2. **Gary Burton**—ECM
3. **Bobby Hutcherson**—Columbia
4. **Jay Hoggard**—Arista/GRP

TOP ARTIST (FLUTE)

1. **HUBERT LAWS**—Columbia
2. **Dave Valentin**—Arista
3. **Tim Weisberg**—MCA

TOP ARTIST (DRUMS)

1. **NARADA MICHAEL WALDEN**—Atlantic
2. **Chico Hamilton**—Elektra

TOP ARTIST (TRUMPET)

1. **TOM BROWNE**—Arista/GRP

JAZZ

2. **Chuck Mangione**—A&M
3. **Herb Alpert**—A&M
4. **Freddie Hubbard**—Columbia
5. **Donald Byrd**—Elektra

TOP ARTIST (BASS GUITAR)

1. **STANLEY CLARKE**—Epic

TOP ARTIST (ACOUSTIC BASS)

1. **RON CARTER**—Milestone

TOP ARTIST (KEYBOARDS)

1. **BOB JAMES**—Columbia/Tappan Zee
2. **Herbie Hancock**—Columbia
3. **Patrice Rushen**—Elektra
4. **George Duke**—Epic
5. **Rodney Franklin**—Columbia
6. **Chick Corea**—Polydor/Warner Bros.
7. **Ramsey Lewis**—Columbia
8. **Lonnie Liston Smith**—Columbia
9. **Ahmad Jamal**—20th Century-Fox
10. **Webster Lewis**—Epic

TOP ARTIST (REEDS)

1. **GROVER WASHINGTON, JR.**—Motown/Elektra
2. **David Sanborn**—Warner Bros.
3. **Ronnie Laws**—United Artists
4. **John Klemmer**—Elektra
5. **Wilton Felder**—MCA
6. **Stanley Turrentine**—Elektra
7. **Tom Scott**—Columbia
7. **Sonny Rollins**—Milestone
8. **Gary Bartz**—Arista
9. **Dexter Gordon**—Columbia

TOP ARTIST (GUITAR)

1. **EARL KLUGH**—United Artists
2. **George Benson**—Qwest/WB
3. **Pat Metheny**—ECM
4. **Al DiMeola**—Columbia
5. **Eric Gale**—Columbia
6. **Larry Carlton**—Warner Bros.
7. **Wilbert Longmire**—Columbia/Tappan Zee

TOP GROUP

1. **SPYRO GYRA**—MCA
2. **Crusaders**—MCA
3. **Hiroshima**—Arista
4. **Jeff Lorber Fusion**—Arista
5. **Twennynine with Lenny White**—Elektra
6. **Seawind**—A&M
7. **Santana**—Columbia
8. **Pressure**—MCA
9. **Weather Report**—ARC/Columbia
10. **Stuff**—Warner Bros.

TOP SOLO ARTIST

1. **BOB JAMES**—Columbia/Tappan Zee
1. **EARL KLUGH**—United Artists
2. **Grover Washington, Jr.**—Motown/Elektra
3. **George Benson**—Qwest/WB
4. **Tom Browne**—Arista/GRP
5. **David Sanborn**—Warner Bros.
6. **Ronnie Laws**—United Artists
7. **Pat Metheny**—ECM
8. **Chuck Mangione**—A&M
9. **Jean-Luc Ponty**—Atlantic
10. **Herbie Hancock**—Columbia
11. **George Duke**—Epic

12. **Stanley Clarke**—Epic
13. **Roy Ayers**—Polydor
14. **John Klemmer**—Elektra
15. **Rodney Franklin**—Columbia

TOP NEW SOLO ARTIST

1. **TOM BROWNE**—Arista/GRP
2. **Rodney Franklin**—Columbia

MOST PROMISING SOLO ARTIST

1. **DAVE VALENTIN**—Arista
2. **Wilton Felder**—MCA
3. **Larry Carlton**—Warner Bros.
4. **Wilbert Longmire**—Columbia/Tappan Zee

DISCO

1980 Year End Awards

TOP RECORD

1. **LOVER'S HOLIDAY/SEARCHING—CHANGE**—Warner/RFC
2. **I'm Coming Out/Upside Down**—Diana Ross—Motown
3. **Can't Fake The Feeling**—Geraldine Hunt—Prism
4. **Take Your Time (Do It Right)**—S.O.S. Band—Tabu
5. **Funkytown**/Lipps, Inc.—Casablanca
6. **Stomp!**—Brothers Johnson—A&M
7. **Love Sensation**—Loleatta Holloway—Gold Mind
8. **Vertigo/Relight My Fire**—Dan Hartman with Loleatta Holloway—Blue Sky
9. **Red Light/Fame**—Linda Clifford/Irene Cara—RSO
10. **I Got The Feeling/Just Us**—Two Tons O' Fun—Fantasy/Honey
11. **If You Could Read My Mind**—Viola Wills—Ariola
12. **Lovely One**—Jacksons—Epic
13. **And the Beat Goes On**—Whispers—Solar
14. **Feel Like Dancing/The Heart To Break the Heart**—France Joli—Prelude
15. **In the Forest**—Baby'O—Baby'O
16. **Give Me the Night**—George Benson—Qwest/WB
17. **The Second Time Around/Right in the Socket**—Shalamar—Solar
18. **Call Me/Night Drive**—Blondie/Giorgio Moroder/Polydor
19. **Another One Bites the Dust**—Queen—Elektra
20. **I'm Ready/It's a War**—Kano—Emergency
21. **I Need Your Lovin'**—Teena Marie—Gordy
22. **I've Just Begun to Love You**—Dynasty—Solar
23. **Shoot Your Best Shot**—Linda Clifford—Curtom/RSO
24. **Behind the Groove**—Teena Marie—Gordy
25. **Let's Get Serious/Burnin' Hot**—Jermaine Jackson—Motown

5. **If You Could Read My Mind**—Viola Wills—Ariola
6. **Feel Like Dancing/The Heart To Break the Heart**—France Joli—Prelude
7. **Give Me the Night**—George Benson—Qwest/WB
8. **I Need Your Lovin'**—Teena Marie—Gordy
9. **Shoot Your Best Shot**—Linda Clifford—Curtom/RSO
10. **Behind The Groove**—Teena Marie—Gordy
11. **Let's Get Serious/Burnin' Hot**—Jermaine Jackson—Motown
12. **Dynamite/Jump to the Beat**—Stacy Lattisaw—Cotillion
13. **I Wanna Take You There (Now)/Rhythm of the World**—Gino Soccio—Warner/RFC
14. **High On Your Love**—Debbie Jacobs—MCA
15. **The Wanderer**—Donna Summer—Geffen
16. **You Got What It Takes/Check Out the Groove**—Bobby Thurston—Prelude
17. **I Can't Help Myself**—Bonnie Pointer—Motown
18. **Your Love Is A Lifesaver/Stretchin' Out**—Gayle Adams—Prelude
19. **Sell My Soul/Fever**—Sylvester—Fantasy/Honey
20. **Haven't You Heard**—Patrice Rushen—Elektra
21. **Sweet Sensation**—Stephanie Mills—20th Century-Fox
22. **I Wanna Be Your Lover/Sexy Dancer**—Prince—Warner Bros.
23. **Don't Push It, Don't Force It**—Leon Haywood—20th Century-Fox
24. **I Shoulda Loved Ya/Tonight I'm Alright**—Narada Michael Walden—Atlantic
25. **Master Blaster (Jammin')**—Stevie Wonder—Tamla

TOP RECORD (GROUP)

1. **LOVER'S HOLIDAY/SEARCHING—CHANGE**—Warner/RFC
2. **Take Your Time (Do it Right)**—S.O.S. Band—Tabu
3. **Funkytown**—Lipps, Inc.—Casablanca
4. **Stomp!**—Brothers Johnson—A&M
5. **Lovely One**—Jacksons—Epic
6. **And the Beat Goes On**—Whispers—Solar
7. **In the Forest**—Baby'O—Baby'O

TOP RECORD (SOLO ARTIST)

1. **I'M COMING OUT/UPSIDE DOWN—DIANA ROSS**—Motown
2. **Can't Fake the Feeling**—Geraldine Hunt—Prism
3. **Love Sensation**—Loleatta Holloway—Gold Mind
4. **Red Light/Fame**—Linda Clifford/Irene Cara—RSO

DISCO

8. **The Second Time Around/Right in the Socket**—Shalamar—Solar
9. **Call Me/Night Drive**—Blondie/Giorgio Moroder—Polydor
10. **Another One Bites the Dust**—Queen—Elektra
11. **I'm Ready/It's a War**—Kano—Emergency
12. **I've Just Begun To Love You**—Dynasty—Solar
13. **Don't Cry For Me Argentina**—Buenos Aires—Festival/RSO
14. **Pop Pop Shoo Wah/Touch Me Where It's Hot**—Erotic Drum Band—Prism
15. **All My Love**—L.A.X.—Prelude
16. **How Long**—Lipps, Inc—Casablanca
17. **Que Sera Mi Vida**—Gibson Brothers—Mango
18. **Do You Love What You Feel**—Rufus and Chaka—MCA
19. **Party On**—Pure Energy—Prism
20. **Twilight Zone/Twilight Tone**—Manhattan Transfer—Atlantic
21. **Love Injection**—Trussel—Elektra
22. **Use It Up, Wear It Out**—Odyssey—RCA
23. **You Gave Me Love**—Crown Heights Affair—De-Lite
24. **Emotional Rescue**—Rolling Stones—Rolling Stones
25. **Celebration**—Kool & the Gang—De-Lite

TOP RECORD (DUO)

1. **VERTIGO/RELIGHT MY FIRE**—Dan Hartman with Loleatta Holloway—Blue Sky
2. **I Got the Feeling/Just Us**—Two Tons O'Fun—Fantasy/Honey
3. **Breakaway/What's On My Mind/Don't Let Your Chance Go Bye**—Watson Beasley—Warner Bros.
4. **Funtime**—Peaches & Herb—Polydor/MVP
5. **Back Together Again**—Roberta Flack with Donny Hathaway—Atlantic

TOP MALE GROUP

1. **BROTHERS JOHNSON**—A&M
2. **Jacksons**—Epic
3. **Whispers**—Solar
4. **Queen**—Elektra
5. **Kano**—Emergency
6. **Gibson Brothers**—Mango
7. **L.A.X.**—Prelude
8. **Trussel**—Elektra
9. **Crown Heights Affair**—De-Lite
10. **Rolling Stones**—Rolling Stones
11. **Kool & the Gang**—De-Lite
12. **Skatt Brothers**—Casablanca
13. **Invisible Man's Band**—Mango
14. **Sabu**—Ocean
15. **Rhyze**—Sam

TOP NEW MALE GROUP

1. **QUEEN**—Elektra
2. **Kano**—Emergency
3. **L.A.X.**—Prelude
4. **Trussel**—Elektra
5. **Skatt Brothers**—Casablanca

MOST PROMISING MALE GROUP

1. **INVISIBLE MAN'S BAND**—Mango
2. **Rhyze**—Sam

TOP FEMALE GROUP

1. **STARGARD**—Warner Bros.
2. **Loose Change**—Casablanca

TOP FEMALE ARTIST

1. **DIANA ROSS**—Motown
2. **Teena Marie**—Gordy
3. **Linda Clifford**—Curtom/RSO
4. **Geraldine Hunt**—Prism
5. **Loleatta Holloway**—Gold Mind
6. **Viola Wills**—Ariola
7. **France Joli**—Prelude
8. **Donna Summer**—Casablanca/Geffen
9. **Stacy Lattisaw**—Cotillion
10. **Irene Cara**—RSO
11. **Debbie Jacobs**—MCA
12. **Patrice Rushen**—Elektra
13. **Bonnie Pointer**—Motown
14. **Gayle Adams**—Prelude
15. **Stephanie Mills**—20th Century-Fox
16. **Madleen Kane**—Chalet
17. **Ava Cherry**—RSO
18. **La Toya Jackson**—Polydor
19. **Janice McClain**—Warner/RFC
20. **Carrie Lucas**—Solar

TOP NEW FEMALE ARTIST

1. **TEENA MARIE**—Gordy
2. **Geraldine Hunt**—Prism
3. **Viola Wills**—Ariola
4. **Stacy Lattisaw**—Cotillion
5. **Gayle Adams**—Prelude

MOST PROMISING FEMALE ARTIST

1. **IRENE CARA**—RSO
2. **La Toya Jackson**—Polydor

TOP MALE ARTIST

1. **DAN HARTMAN**—Blue Sky
2. **Sylvester**—Fantasy/Honey
3. **George Benson**—Qwest/WB
4. **Jermaine Jackson**—Motown
5. **Gino Soccio**—Warner/RFC
6. **Giorgio Moroder**—Casablanca
7. **Bobby Thurston**—Prelude
8. **Prince**—Warner Bros.
9. **Narada Michael Walden**—Atlantic
10. **Leon Haywood**—20th Century-Fox
11. **Stevie Wonder**—Tamla
12. **Ben E. King**—Atlantic
13. **Rod**—Prelude
14. **Peter Brown**—Drive
15. **Tom Browne**—Arista/GRP
16. **Isaac Hayes**—Polydor
17. **Kurtis Blow**—Mercury
18. **Jerry Knight**—A&M
19. **Cameron**—Salsoul
20. **Theo Vaness**—Prelude

TOP NEW MALE ARTIST

1. **BOBBY THURSTON**—Prelude
2. **Leon Haywood**—20th Century-Fox
3. **Narada Michael Walden**—Atlantic
4. **Tom Browne**—Arista/GRP
5. **Jerry Knight**—A&M

MOST PROMISING MALE ARTIST

1. **KURTIS BLOW**—Mercury

2. **Rod**—Prelude
2. **Cameron**—Salsoul

TOP DUO

1. **DAN HARTMAN WITH LOLEATTA HOLLOWAY**—Blue Sky
2. **Two Tons O' Fun**—Fantasy/Honey
3. **Watson Beasley**—Warner Bros.
4. **Peaches & Herb**—Polydor/MVP
5. **Roberta Flack with Donny Hathaway**—Atlantic

TOP NEW DUO

1. **TWO TONS O' FUN**—Fantasy/Honey

MOST PROMISING DUO

1. **WATSON BEASLEY**—Warner Bros.

TOP VOCAL COMBINATION

1. **CHANGE**—Warner/RFC
1. **LIPPS, INC.**—Casablanca
2. **S.O.S. Band**—Tabu
3. **Baby'O**—Baby'O
4. **Shaiamar**—Solar
5. **Blondie**—Chrysalis
6. **Dynasty**—Solar
7. **Festival**—RSO
8. **Erotic Drum Band**—Prism
9. **Rufus & Chaka Khan**—MCA
10. **Pure Energy**—Prism
11. **Manhattan Transfer**—Atlantic
12. **Odyssey**—RCA
13. **Seawind**—A&M
14. **B-52's**—Warner Bros.
15. **Ray Martinez & Friends**—Importe 12

TOP NEW VOCAL COMBINATION

1. **CHANGE**—Warner/RFC
1. **LIPPS, INC.**—Casablanca
2. **S.O.S. Band**—Tabu
3. **Baby'O**—Baby'O
4. **Blondie**—Chrysalis
5. **Festival**—RSO

MOST PROMISING VOCAL COMBINATION

1. **BABY 'O**—Baby 'O
2. **Dynasty**—Solar
3. **Pure Energy**—Prism
4. **Seawind**—A&M
5. **B-52's**—Warner Bros.

TOP VOCAL GROUP

1. **CHANGE**—Warner/RFC
1. **LIPPS, INC.**—Casablanca
2. **S.O.S. Band**—Tabu
3. **Brothers Johnson**—A&M
4. **Jacksons**—Epic
5. **Whispers**—Solar
6. **Baby'O**—Baby'O
7. **Shalamar**—Solar
8. **Blondie**—Chrysalis
9. **Queen**—Elektra
10. **Kano**—Emergency
11. **Dynasty**—Solar
12. **Festival**—RSO
13. **Erotic Drum Band**—Prism
14. **Gibson Brothers**—Mango
15. **L.A.X.**—Prelude
16. **Rufus & Chaka Khan**—MCA
17. **Pure Energy**—Prism
18. **Manhattan Transfer**—Atlantic
19. **Trussel**—Elektra
20. **Odyssey**—RCA

DISCO

TOP NEW VOCAL GROUP

1. **CHANGE**—Warner/RFC
1. **LIPPS, INC.**—Casablanca
1. **S.O.S. Band**—Tabu
4. **Blondie**—Chrysalis
5. **Queen**—Elektra
6. **Kano**—Emergency
7. **Dynasty**—Solar
8. **Festival**—RSO
9. **L.A.X.**—Prelude
10. **Pure Energy**—Prism

TOP ALBUM ARTIST

1. **CHANGE**—Warner/RFC
1. **LIPPS, INC.**—Casablanca
2. **Diana Ross**—Motown
3. **Teena Marie**—Gordy
4. **S.O.S. Band**—Tabu
5. **Brothers Johnson**—A&M
6. **Linda Clifford**—Curton/RSO
7. **Two Tons O' Fun**—Fantasy/Honey
8. **Jacksons**—Epic
9. **Kano**—Emergency
10. **Whispers**—Solar
11. **France Joli**—Prelude
12. **Baby'O**—Baby'O
13. **George Benson**—Qwest/WB
14. **Shalamar**—Solar
15. **Donna Summer**—Casablanca/Geffen
16. **Blondie**—Chrysalis
17. **Jermaine Jackson**—Motown
18. **Stacy Lattisaw**—Cotillion
19. **Gino Soccio**—Warner/RFC
20. **Festival**—RSO

TOP SINGLE ARTIST

1. **CHANGE**—Warner/RFC
1. **LIPPS, INC.**—Casablanca
2. **Diana Ross**—Motown
3. **Geraldine Hunt**—Prism
4. **S.O.S. Band**—Tabu
5. **Brothers Johnson**—A&M
6. **Loleatta Holloway**—Gold Mind
7. **Dan Hartman**—Blue Sky
8. **Two Tons O' Fun**—Fantasy/Honey
9. **Viola Wills**—Ariola
10. **Jacksons**—Epic
11. **Whispers**—Solar
12. **France Joli**—Prelude
13. **Baby'O**—Baby'O
14. **George Benson**—Qwest/WB
15. **Shalamar**—Solar
16. **Blondie**—Chrysalis
17. **Queen**—Elektra
18. **Kano**—Emergency
19. **Teena Marie**—Gordy
20. **Donna Summer**—Casablanca/Geffen
21. **Dynasty**—Solar
22. **Linda Clifford**—Curton/RSO
23. **Jermaine Jackson**—Motown
24. **Debbie Jacobs**—MCA
25. **Bonnie Pointer**—Motown

TOP PRODUCERS

1. **JACQUES FRED PETRUS/MAURO MALAVASI**

2. **Steven Greenberg**
3. **Leon Sylvers III**
4. **Nile Rodgers/Bernard Edwards**
5. **Dan Hartman**
6. **Quincy Jones**
7. **Mike Pabon Austin**
8. **Sigidi/Fred Wesley**
9. **Gil Askey/Michael Gore**
10. **Dick Griffey/Whispers**
11. **Teena Marie/Dick Rudolph**



TOP RECORD

1. **WOMAN IN LOVE**—**BARBRA STREISAND**—Columbia
2. **Lost In Love**—Air Supply—Arista
3. **The Rose**—Bette Midler—Atlantic
4. **Magic**—Olivia Newton-John—MCA
5. **All Out Of Love**—Air Supply—Arista
6. **Lady**—Kenny Rogers—Liberty
7. **Don't Fall In Love With A Dreamer**—Kenny Rogers with Kim Carnes—United Artists
8. **Longer**—Dan Fogelberg—Full Moon/Epic
9. **Little Jeannie**—Elton John—MCA
10. **Cupid/I've Loved You For A Long Time (Medley)**—Spinners—Atlantic
11. **Sexy Eyes**—Dr. Hook—Capitol
12. **Lookin' For Love**—Johnny Lee—Full Moon/Asylum
13. **Sailing**—Christopher Cross—Warner Bros.
14. **Never Knew Love Like This Before**—Stephanie Mills—20th Century-Fox
15. **Him**—Rupert Holmes—MCA
16. **Drivin' My Life Away**—Eddie Rabbitt—Elektra
17. **Biggest Part Of Me**—Ambrosia—Warner Bros.
18. **Love On The Rocks**—Neil Diamond—Capitol
19. **Love The World Away**—Kenny Rogers—United Artists
20. **More Love**—Kim Carnes—EMI-America
21. **Never Be The Same**—Christopher Cross—Warner Bros.
22. **Late In The Evening**—Paul Simon—Warner Bros.
23. **Working My Way Back To You/Forgive Me, Girl (Medley)**—Spinners—Atlantic
24. **Stand By Me**—Mickey Gilley—Full Moon/Asylum
25. **Jesse**—Carly Simon—Warner Bros.
26. **Steal Away**—Robbie Dupree—Elektra
27. **With You I'm Born Again**—Billy Preston and Syreeta—Motown
28. **I Can't Tell You Why**—Eagles—Asylum
29. **You've Lost That Lovin' Feeling**—Daryl Hall & John Oates—RCA
30. **Upside Down**—Diana Ross—Motown

TOP RECORD (SOLO ARTIST)

1. **WOMAN IN LOVE**—**Barbra Streisand**—Columbia
2. **The Rose**—Bette Midler—Atlantic
3. **Magic**—Olivia Newton-John—MCA
4. **Lady**—Kenny Rogers—Liberty
5. **Longer**—Dan Fogelberg—Full Moon/Epic
6. **Little Jeannie**—Elton John—MCA
7. **Lookin' For Love**—Johnny Lee—Full Moon/Asylum
8. **Sailing**—Christopher Cross—Warner Bros.
9. **Never Knew Love Like This Before**—Stephanie Mills—20th Century-Fox
10. **Him**—Rupert Holmes—MCA
11. **Drivin' My Life Away**—Eddie Rabbitt—Elektra
12. **Love On The Rocks**—Neil Diamond—Capitol
13. **Love The World Away**—Kenny Rogers—United Artists
14. **More Love**—Kim Carnes—EMI-America
15. **Never Be The Same**—Christopher Cross—Warner Bros.
16. **Late In The Evening**—Paul Simon—Warner Bros.
17. **Stand By Me**—Mickey Gilley—Full Moon/Asylum
18. **Jesse**—Carly Simon—Warner Bros.
19. **Steal Away**—Robbie Dupree—Elektra
20. **Upside Down**—Diana Ross—Motown
21. **September Morn**—Neil Diamond—Columbia
22. **Do Right**—Paul Davis—Bang
23. **She's Out Of My Life**—Michael Jackson—Epic
24. **Daydream Believer**—Anne Murray—Capitol
25. **Three Times In Love**—Tommy James—Millennium

TOP RECORD (GHOUP)

1. **LOST IN LOVE**—Air Supply—Arista
2. **All Out Of Love**—Air Supply—Arista
3. **Cupid/I've Loved You For A Long Time (Medley)**—Spinners—Atlantic
4. **Sexy Eyes**—Dr. Hook—Capitol
5. **Biggest Part Of Me**—Ambrosia—Warner Bros.
6. **Working My Way Back To You/Forgive Me, Girl (Medley)**—Spinners—Atlantic
7. **I Can't Tell You Why**—Eagles—Asylum
8. **Too Hot**—Kool & the Gang—De-Lite
9. **Let Me Love You Tonight**—Pure Prairie League—Casablanca
10. **He's So Shy**—Pointer Sisters—Planet
11. **Against The Wind**—Bob Seger & the Silver Bullet Band—Capitol
12. **An American Dream**—Dirt Band—United Artists
13. **You're The Only Woman (You & I)**—Ambrosia—Warner Bros.
14. **Every Woman In The World**—Air Supply—Arista
15. **Real Love**—Doobie Brothers—Warner Bros.
16. **Make A Little Magic**—Dirt Band—United Artists
17. **Shining Star**—Manhattans—Columbia
18. **Crazy Little Thing Called Love**—Queen—Elektra
19. **Special Lady**—Ray, Goodman & Brown—Polydor
20. **Everybody's Got To Learn Sometime**—Korgis—Asylum

A/C

TOP RECORD (DUO)

1. **DON'T FALL IN LOVE WITH A DREAMER**—Kenny Rogers with Kim Carnes—United Artists
 2. **With You I'm Born Again**—Billy Preston and Syreeta—Motown
 3. **You've Lost That Lovin' Feeling**—Daryl Hall and John Oates—RCA
 4. **Guilty**—Barbra Streisand and Barry Gibb—Columbia
 5. **Xanadu**—Olivia Newton-John/ELO—MCA
 6. **Suddenly**—Olivia Newton-John and Cliff Richard—MCA
 7. **I Can't Help It**—Andy Gibb and Olivia Newton-John—RSO
 8. **Yes I'm Ready**—Teri DeSario with KC—Casablanca
 9. **Should've Never Let You Go**—Neil and Dara Sedaka—Elektra
 10. **Do That To Me One More Time**—Captain & Tennille—Casablanca
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TOP MALE GROUP

1. **AIR SUPPLY**—Arista
 2. **Spinners**—Atlantic
 3. **Ambrosia**—Warner Bros.
 4. **Dr. Hook**—Capitol
 5. **Dirt Band**—United Artists
 6. **Eagles**—Asylum
 7. **Kool & the Gang**—De-Lite
 8. **Pure Prairie League**—Casablanca
 9. **Bob Seger & the Silver Bullet Band**—Capitol
 10. **Doobie Brothers**—Warner Bros.
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TOP NEW MALE GROUP

1. **AIR SUPPLY**—Arista
 2. **Ray, Goodman & Brown**—Polydor
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MOST PROMISING GROUP

1. **PURE PRAIRIE LEAGUE**—Casablanca
 2. **Korgis**—Asylum
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TOP MALE VOCALIST

1. **KENNY ROGERS**—Liberty
 2. **Christopher Cross**—Warner Bros.
 3. **Neil Diamond**—Columbia/Capitol
 4. **Dan Fogelberg**—Full Moon/Epic
 5. **Robbie Dupree**—Elektra
 6. **Elton John**—MCA
 7. **Rupert Holmes**—MCA
 8. **Johnny Lee**—Full Moon/Asylum
 9. **Andy Gibb**—RSO
 10. **Paul Simon**—Warner Bros.
 11. **Cliff Richard**—EMI-America
 12. **Eddie Rabbitt**—Elektra
 13. **Michael Jackson**—Epic
 14. **Mickey Gilley**—Full Moon/Asylum/Epic
 15. **Barry Manilow**—Arista
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TOP NEW MALE VOCALIST

1. **CHRISTOPHER CROSS**—Warner Bros.
 2. **Robbie Dupree**—Elektra
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MOST PROMISING MALE VOCALIST

1. **RUPERT HOLMES**—MCA
 2. **Johnny Lee**—Full Moon/Asylum
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-

TOP FEMALE GROUP

1. **POINTER SISTERS**—Planet
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-

TOP FEMALE VOCALIST

1. **OLIVIA NEWTON-JOHN**—MCA
 2. **Barbra Streisand**—Columbia
 3. **Kim Carnes**—EMI-America
 4. **Bette Midler**—Atlantic
 5. **Anne Murray**—Capitol
 6. **Diana Ross**—Motown
 7. **Stephanie Mills**—20th Century-Fox
 8. **Carly Simon**—Warner Bros.
 9. **Dionne Warwick**—Arista
 10. **Carole King**—Capitol
 11. **Donna Summer**—Casablanca/Geffen
 12. **Charlie Dore**—Island
 13. **Bernadette Peters**—MCA
 14. **Natalie Cole**—Capitol
 15. **Melissa Manchester**—Arista
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TOP NEW FEMALE VOCALIST

1. **STEPHANIE MILLS**—20th Century-Fox
 2. **Charlie Dore**—Island
 3. **Bernadette Peters**—MCA
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-

MOST PROMISING FEMALE VOCALIST

1. **KIM CARNES**—EMI-America
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-

TOP DUO

1. **KENNY ROGERS WITH KIM CARNES**—United Artists
 2. **Billy Preston and Syreeta**—Motown
 3. **Daryl Hall and John Oates**—RCA
 4. **Barbra Streisand and Barry Gibb**—Columbia
 5. **Olivia Newton-John/ELO**—MCA
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TOP NEW DUO

1. **KENNY ROGERS WITH KIM CARNES**—United Artists
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MOST PROMISING DUO

1. **BILLY PRESTON AND SYREETA**—Motown
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TOP VOCAL COMBINATION

1. **FLEETWOOD MAC**—Warner Bros.
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-

TOP CROSSOVER GROUP

1. **SPINNERS**—Atlantic
 2. **Kool & the Gang**—De-Lite
 3. **Pointer Sisters**—Planet
 4. **Manhattans**—Columbia
 5. **Queen**—Elektra
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-

TOP CROSSOVER ARTIST

1. **KENNY ROGERS**—Liberty
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Capitol To Distribute Accord Records in U.S.

■ LOS ANGELES — Capitol Records, Inc. has entered into an agreement with Accord Records for the distribution of that label's product in the U.S. it was announced by Dennis White, vice president, marketing, CRI.

Founded in 1977, Accord has been active in the European, Latin American and Far Eastern markets. Michael Gusick assumed the presidency of Accord Records this year to spearhead the New York-based label's move into the American market. Like Gusick, Accord's director of national promotion, Nina Herman, will operate from the label's New York offices, while national sales manager Bill Valenziano will be based in Los Angeles. Lee Smith of Capitol's marketing department will assume additional responsibilities as coordinator for the new label.

Accord's first release under the new agreement will be "The Markley Band," the debut album by a five-member jazz group out of Philadelphia. It will carry a manufacturer's suggested retail price of \$7.98 and is scheduled for release in January.

Three Elected To Song Hall of Fame

■ NEW YORK—Cy Coleman, Jerry Livingston and Johnny Marks have been elected to the Songwriters Hall of Fame by members of the Academy of Popular Music, it was announced by Sammy Cahn, president of the Academy.

The induction ceremonies will take place on March 9 at the annual Hall of Fame awards banquet at the Waldorf Astoria Hotel in New York. The banquet is also a fund-raiser for the Hall of Fame.

Coleman, a veteran composer for Broadway and films, is currently represented on Broadway as the composer and co-producer of "Barnum." Livingston has written numerous movie and TV scores and is the composer of such standards as "It's the Talk of the Town" and "Under a Blanket of Blue." Marks is the composer of "Rudolph the Red-Nosed Reindeer," one of the most successful tunes in the history of popular music, as well as many other Christmas songs.

Cheryl Mitchell Named Atlantic Vice Pres.

■ NEW YORK — Cheryl Mitchell has been named vice president/international manager for Atlantic Records, it was announced by Atlantic vice president Sheldon Vogel.

A graduate of the University of Maryland, Mitchell joined Atlantic in 1972 as a clerk in the international department.



ALMO MUSIC (ASCAP)
IRVING MUSIC (BMI)
RONDOR MUSIC, LONDON, LTD.

Record World Singles 101-150

DECEMBER 27, 1980

DEC. 27	DEC. 20	Artist	Label
101	102	FLY AWAY PETER ALLEN/A&M 2288 (Irving/Woolnough/Unichappell/Begonia/Foster Frees, BMI)	
102	137	AGONY OF DEFEET PARLIAMENT/Casablanca 2317 (Malbiz, BMI)	
103	107	HERE IS MY LOVE TOMMY DEE/A&M 2282 (United Artists/Unart, BMI)	
104	108	TOCCATA SKY/Arista 0568 (Sky Writing/United Artists)	
105	112	GANGSTERS OF THE GROOVE HEATWAVE/Epic 19 50945 (Rodsongs, ASCAP)	
106	109	THEME FROM ORDINARY PEOPLE MARVIN HAMLISCH/Planet 47922 (E/A) (Public Domain)	
107	104	SET THE NIGHT ON FIRE OAK/Mercury 76087 (Bobby Goldsboro/House of Gold, ASCAP)	
108	—	SEASONS CHARLES FOX/Handshake 8 5307 (Live/Charles Fox, BMI)	
109	117	FULL OF FIRE SHALAMAR/Solar 12152 (RCA) (Spectrum VII/My Kinda, ASCAP)	
110	119	CELEBRATE ME HOME KENNY LOGGINS/Columbia II 11417 (Milk Money, ASCAP)	
111	111	DO ME RIGHT DYNASTY/Solar 12127 (RCA) (Spectrum VII/My Kinda, ASCAP)	
112	121	SOMEBODY'S KNOCKIN' TERRI GIBBS/MCA 41309 (Chiplin/Tri-Chappell, ASCAP/SESAC)	
113	118	INHERIT THE WIND WILTON FELDER/MCA 51024 (Farr Knights, BMI)	
114	116	GETAWAY ROSSINGTON COLLINS BAND/MCA 51023 (Moonpie, BMI)	
115	105	LOVE TO RIDE KEITH SYKES/Backstreet/MCA 51028 (Sykes, BMI)	
116	147	FREAK TO FREAK SWEAT BAND/Uncle Jam 9 9901 (CBS) (Rubber Band, BMI)	
117	120	THIS IS NOT THE FIRST TIME CAPTAIN & TENNILLE/Casablanca 2320 (Moonlight & Magnolias, BMI)	
118	122	IF YOU FEEL THE FUNK LA TOYA JACKSON/Polydor 2137 (Seitu/Dorie Pride, BMI)	
119	—	EUGENE CRAZY JOE AND THE VARIABLE SPEED BAND/Casablanca 2298 (Madam Palm, BMI)	
120	113	WHAT CHA DOIN' SEAWIND/A&M 2274 (Seawind/Black Bandana, BMI)	
121	126	PEOPLE WHO DIED JIM CARROLL BAND/Atco 7314 (Earl McGrath/Jim Carroll, ASCAP)	
122	—	(GHOST) RIDERS IN THE SKY OUTLAWS/Arista 0582 (Edwin H. Morris, ASCAP)	
123	125	SOME ARE BORN JON ANDERSON/Atlantic 3774 (WB, ASCAP)	
124	—	YOU OUGHT TO BE DANCING/MY FEET WON'T MOVE, BUT MY SHOES DID THE BOOGIE PEOPLE'S CHOICE/Casablanca 2322 (Mured/Peoples Choice, BMI)	
125	—	I HEAR MUSIC IN THE STREETS UNLIMITED TOUCH/Prelude 8023 (Unlimited Touch/Phylmar, ASCAP)	
126	128	GOODBYE MARIE BOBBY GOLDSBORO/Curb 95400 (CBS) (Music City, ASCAP/Combine, BMI)	
127	130	ONE CHILD OF LOVE PEACHES & HERB/Polydor/MVP 2140 (Perren-Vibes, ASCAP)	
128	139	BOOGIE BODY LAND BAR-KAYS/Mercury 76088 (Bar Kays/Warner Tamerlane, BMI)	
129	131	MERRY CHRISTMAS IN THE NFL WILLIS "THE GUARD" & VIGORISH/Handshake 8 5308 (BGO, ASCAP)	
130	132	TRINIDAD EDDIE MONEY/Columbia II 11414 (Wombat, ASCAP/Sendy Grajonca, BMI)	
131	114	WE SHOULD BE TOGETHER DEAN CONN/A&M 2277 (Blackwood, BMI)	
132	136	IT'S GONNA HURT JIMMIE MACK/RCA 12151 (Alysonne, ASCAP)	
133	106	THE EVERLASTING KIND POCO/MCA 51034 (Pirooting, ASCAP)	
134	134	I DON'T REMEMBER PETER GABRIEL/Mercury 76086 (Clifone/Hidden, BMI)	
135	124	SIGNAL FOR HELP MOON MARTIN/Capitol 4947 (Watchpocket/Rockslam, BMI)	
136	110	LOVE UPBRISING TAVARES/Capitol 4933 (Moore and Moore/Right, BMI)	
137	—	WHEN A CHILD IS BORN GLADYS KNIGHT AND THE PIPS AND JOHNNY MATHIS/Columbia II 11409 (Beechwood, BMI)	
138	135	IF YOU EVER CHANGE YOUR MIND CRYSTAL GAYLE/Columbia I 11359 (Dawnbreaker, BMI/Silver Nightingale, ASCAP)	
139	123	SILVER EAGLE ATLANTA RHYTHM SECTION/Polydor 2142 (Eufaula/James 666, BMI)	
140	133	BRITE EYES ROBBIN THOMPSON BAND/Ovation 1157 (Out There/Creative, ASCAP)	
141	—	HAPPY ANNIVERSARY RAY, GOODMAN AND BROWN/Polydor 2135 (Dark Cloud/H.A.B., BMI)	
142	—	I JUST LOVE THE MAN JONES GIRLS/Phila. Intl. 6 3121 (CBS) (Assorted, BMI)	
143	—	BURN RUBBER GAP BAND/Mercury 76091 (Total Experience, BMI)	
144	—	MELANCHOLY FIRE NORMAN CONNORS/Arista 0581 (Family/Arista, ASCAP)	
145	115	SOMETIMES LOVE FORGETS STEVE GOODMAN AND PHOEBE SNOW/Elektra 47069 (Captain Crystal/Blackwood, BMI)	
146	145	IS THIS THE WAY OF LOVE CHRIS MONTAN WITH LAUREN WOOD/20th Century Fox 2470 (RCA) (Special/Old Sock, ASCAP)	
147	—	LOOK IN YOUR EYES MAZE FEATURING FRANKIE BEVERLY/Capitol 4942 (Amazement, BMI)	
148	—	DON'T STOP THE MUSIC YARBROUGH & PEOPLES/Mercury 76085 (Total X, BMI)	
149	129	ONCE IN A LIFETIME BONNIE RAITT/Full Moon/WB 49612 (United Artists/Glasco, ASCAP)	
150	—	8TH WONDER SUGARHILL GANG/Sugarhill 753 (Commodores/Jobete, BMI)	

Record World Singles Alphabetical Listing

Producer, Publisher, Licensee

AHI LEAH Avsec (Bema/Sweet City, ASCAP)	75	LOVE ON THE ROCKS Gaudio (Stone-bridge/EMA-Suisse, ASCAP)	3
A LITTLE IN LOVE Tarney (ATV, BMI)	58	LOVE T.K.O. Wansel-Biggs-Womack (Assorted, BMI)	40
ALL OUT OF LOVE Porter (Careers/BRM, BMI/Riva, PRS)	85	MASTER BLASTER (JAMMIN') Wonder (Jobete/Black Bull, ASCAP)	52
ANOTHER ONE BITES THE DUST Group (Queen/Beechwood, BMI)	2	MISS SUN Schnee (Hudmar, ASCAP)	36
BACK IN BLACK Lange (J. Albert Ltd./Mercury, BMI)	92	MORE THAN I CAN SAY Tarney (Warner-Tamerlane, BMI)	5
BREAKFAST IN AMERICA Henderson-Pope (Almo/Delicate, ASCAP)	94	MY MOTHER'S EYES Kirk (Almo/Only Child/Mel-Dav, ASCAP)	50
CELEBRATION Deodato (Delightful/Fresh Star, BMI)	19	NEED YOUR LOVING TONIGHT Group (Queen/Beechwood, BMI)	63
COLD LOVE Moroder-Bellotte (GMPC, ASCAP)	56	NEVER BE THE SAME Omartian (Pop 'n' Roll, ASCAP)	29
COULD I BE DREAMING Perry (Braintree/Tira, BMI/Kerith, ASCAP)	83	NEVER KNEW LOVE LIKE THIS BEFORE Mtime-Lucas (Frozen Butterfly, BMI)	23
DE DO DO DO, DE DA DA DA Group-Gary (Virgin/Chappell, ASCAP)	18	9 TO 5 Perry (Velvet Apple/Fox Fanfare, BMI)	45
DEEP INSIDE MY HEART Garay (Nebraska/United Artists/Glasco, ASCAP)	38	ONE STEP CLOSER Templeman (Noodle Tunes/Long Tooth, BMI/Rare Blue/Carlooney Tunes, ASCAP)	25
DREAMER Henderson-Pope (Almo/Delicate, ASCAP)	67	ON THE ROAD AGAIN Nelson (Willie Nelson, BMI)	46
DREAMING Tarney (ATV, BMI/Rare Blue, ASCAP)	37	PASSION Harry The Hook (Riva, BMI/WB, ASCAP)	15
EASY LOVE Buckingham (Cotton Picken/Hobby Horse, BMI)	65	REMOTE CONTROL Russell-Timmons-Man (Last Colony/Band of Angels, BMI)	70
EVERYBODY'S GOT TO LEARN SOMETIME Lord-Group (WB, ASCAP)	39	SAME OLDE LANG SYNE Fogelberg-Lewis (Hickory Grove/April, ASCAP)	34
EVERY WOMAN IN THE WORLD Porter-Maslin (Pendulum/Unichappell, BMI)	8	SEQUEL Albert (Chapin, ASCAP)	87
FANTASTIC VOYAGE Group (Spectrum VII/Circle L, ASCAP)	99	SEVEN BRIDGES ROAD Szymczyk (Irving, BMI)	59
FASHION Bowie-Visconti (Bewlay Bros./Fleur, BMI)	80	SHINE ON Martin (Almo/McRouscod, ASCAP/Irving/Buchanan Kerr, BMI)	60
FOOL THAT I AM Anderle (Unichappell/Begonia Melodies/Fedora, BMI)	76	SMOKY MOUNTAIN RAIN Collins (Pi-Gem, BMI)	61
GAMES PEOPLE PLAY Parsons (Woolfsongs/Careers/Irving, BMI)	57	STOP THIS GAME Martin (Adult/Screen Gems-EMI, BMI)	72
GIRLS CAN GET IT Haffkine (Michael O'Connor, BMI)	41	SUDDENLY Farrar (John Farrar, BMI)	20
GIVING IT UP FOR YOUR LOVE Beckett (Blackwood/Urge, BMI)	30	SWITCHIN' TO GLIDE Ezrin (Diamond-Zero, BMI)	82
GOTTA HAVE MORE LOVE Ryan (World Song/Bobby Goldsboro, ASCAP)	64	TEACHER TEACHER Lowe-Group (Aviation)	77
GUILTY Gibb-Galuten-Richardson (Stigwood/Unichappell, BMI)	6	TELL IT LIKE IT IS Group (Conrad/Olrap, BMI)	16
HEARTBREAK HOTEL Group (Mijac, BMI)	42	TEXAS IN MY REAR VIEW MIRROR Hall (Songpainter, BMI)	97
HE CAN'T LOVE YOU Group (Kejra/Bema, ASCAP)	55	THAT GIRL COULD SING Browne-Ladanyi (Swallow Turn, ASCAP)	86
HE'S SO SHY Perry (ATV/Mann & Weill/Braintree & Snow, BMI)	26	THE HORIZONTAL BOP Seger-Punch (Gear, ASCAP)	73
HEY NINETEEN Katz (Zeon/Free Junket, ASCAP)	22	THE WINNER TAKES IT ALL Andersson-Ulvaeus (Artwork, ASCAP)	48
HIT ME WITH YOUR BEST SHOT Olsen (ATV, BMI)	9	THEME FROM THE DUKES OF HAZZARD (GOOD OL' BOYS) Albright (Warner-Tamerlane/Rich Way, BMI)	7
HUNGRY HEART Springsteen-Landau-Van Zandt (Bruce Springsteen, ASCAP)	10	THE TIDE IS HIGH Chapman (Gemrod, BMI)	14
I AIN'T GONNA STAND FOR IT Wonder (Jobete/Black Bull, ASCAP)	49	THE WANDERER Moroder-Bellotte (Cafe Americana/Revelation/Ed. Intro./Intersong, ASCAP)	13
I BELIEVE IN YOU Williams-Fundis (Roger Cook/Cook House, BMI)	12	THIS TIME Crooper (H.G., ASCAP)	62
I CAN'T STOP THE FEELIN' Ryan (Fifty Grand, BMI)	95	TIME IS TIME Gibb-Richardson-Galuten (Stigwood/Unichappell, BMI)	24
I'LL NEVER FIND ANOTHER (FIND ANOTHER LIKE YOU) Graham-Mack (Content, BMI)	98	TOGETHER Salas (Razor Sharp/Diamond, BMI)	35
I LOVE A RAINY NIGHT Malloy (Deb Dave/Briarpatch, BMI)	28	TOO TIGHT Group (Val-Ie-Joe, BMI)	100
I MADE IT THROUGH THE RAIN Manilow-Dante (Unichappell, BMI)	11	TRICKLE TRICKLE Graydon (Blend/Villanova, BMI)	90
I'M ALRIGHT Loggins-Botnick (Milk Money, ASCAP)	84	TURN AND WALK AWAY Olsen (Paperwaite/Cainstreet/Hudson Bay, BMI)	51
I'M COMING OUT Edwards-Rodgers (Chic, BMI)	32	TURNING JAPANESE Coopersmith-Heaven (Glenwood, ASCAP)	79
I'M HAPPY THAT LOVE HAS FOUND YOU Putnam (ATV, BMI)	69	UNITED TOGETHER Jackson (Jays Enterprises/Baby Love/Chappell/Phivin Intl., ASCAP)	74
I NEED YOUR LOVIN' Marie (Jobete, ASCAP)	47	UPSIDE DOWN Edwards-Rodgers (Chic, BMI)	66
IT'S MY TURN Masser (Colgems-EMI/Prince St., ASCAP/Unichappell/Begonia Melodies, BMI)	21	WATCHING YOU Douglas-Washington (Slave Song/Cotillion, BMI)	93
JESSE Mainieri (Quackenbush/Redeye, ASCAP)	43	WHAT CAN YOU GET A WOOKIE FOR CHRISTMAS (WHEN HE ALREADY HAS A COMB) Monardo-Bonquoui-Quinn (Denny Randall/Majak/Bantha/Stigwood/Unichappell, BMI)	78
(JUST LIKE) STARTING OVER Lennon-Ono-Douglas (Lenono, BMI)	1	WHEN WE GET MARRIED Graham (Big Seven, BMI)	88
KEEP ON LOVING YOU Cronin-Richrath-Beamish (Fate, ASCAP)	33	WHIP IT Margouloff-Group (Devo/Nymph/Unichappell, BMI)	27
KID STUFF Dunn-White (Mchoma, BMI)	91	WHO'S MAKING LOVE Tischler-Shaffer (East Memphis, BMI)	68
KILLIN' TIME Stroud (Flowering Stone, ASCAP)	54	WITHOUT YOUR LOVE Wayne (H.G. ASCAP)	71
LADY Richie (Brockman, ASCAP)	4	WOMAN IN LOVE Gibb-Galuten-Richardson (Stigwood/Unichappell, BMI)	31
LET ME BE YOUR ANGEL Walden (Walden/Gratitude Sky, ASCAP/Cotillion/Brass Heart, BMI)	81	YOU White (Saggyfire/Rutland Road/Almo, ASCAP/Foster Freeze/Irving, BMI)	53
LOOK UP Mims-Rushen (Baby Fingers/Mims/Showbrefree, ASCAP)	89	YOU'VE LOST THAT LOVIN' FEELING Hall-Oates (Screen Gems-EMI, BMI)	17
LOVE OVER AND OVER AGAIN DeBarge-Williams (Jobete, ASCAP)	96		
LOVELY ONE Group-Phillinganes (Ranjack/Mijac, BMI)	44		

JERMAINE

"JERMAINE" M8-948M'

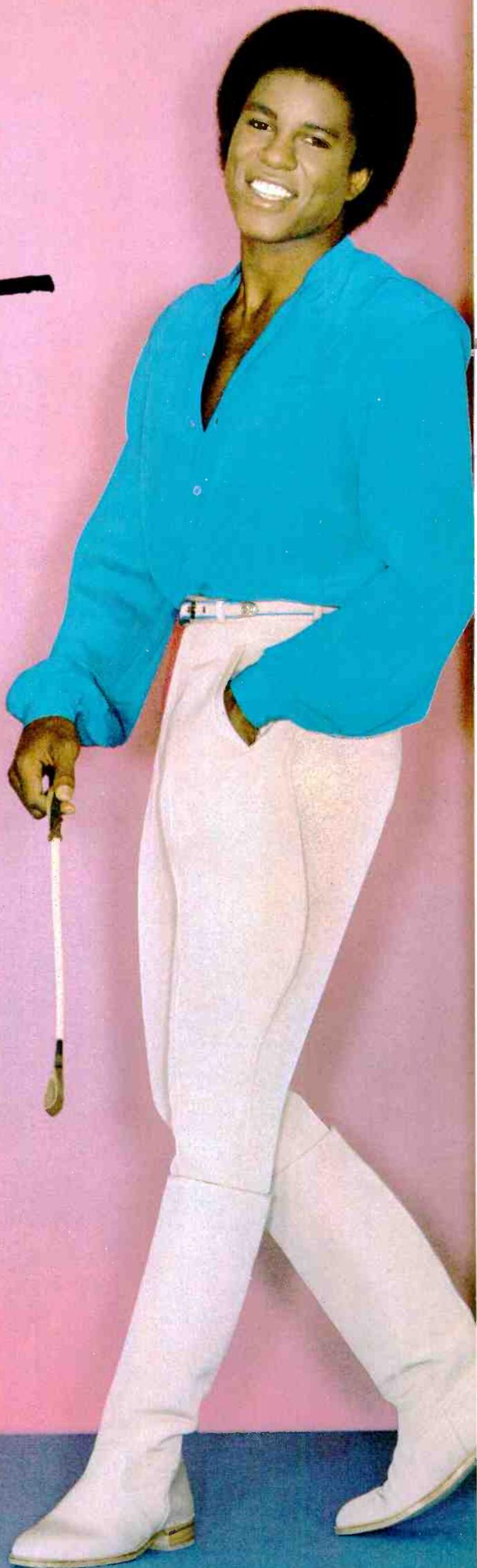
The new album from

JERMAINE JACKSON

Includes the single

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On Motown Records & Tapes



The Music Industry's Landmark in The Big Apple.



COLOR...
ANIMATION...
EXCITEMENT...

Record World Singles



DECEMBER 27, 1980

TITLE, ARTIST, Label Number, (Distributing Label)

DEC. 27	DEC. 20		WKS. ON CHART
1	5	(JUST LIKE) STARTING OVER JOHN LENNON Geffen 49604 (WB)	9
2	2	ANOTHER ONE BITES THE DUST QUEEN/Elektra 47031	20
3	4	LOVE ON THE ROCKS NEIL DIAMOND/Capitol 4939	9
4	1	LADY KENNY ROGERS/Liberty 1380	13
5	3	MORE THAN I CAN SAY LEO SAYER/Warner Bros. 49565	14
6	6	GUILTY BARBRA STREISAND & BARRY GIBB/Columbia 11 11390	9
7	7	THEME FROM THE DUKES OF HAZZARD (GOOD OL' BOYS) WAYLON JENNINGS/RCA 12067	15
8	9	EVERY WOMAN IN THE WORLD AIR SUPPLY/Arista 0564	10
9	8	HIT ME WITH YOUR BEST SHOT PAT BENATAR/Chrysalis 2464	13
10	10	HUNGRY HEART BRUCE SPRINGSTEEN/Columbia 11 11391	8
11	14	I MADE IT THROUGH THE RAIN BARRY MANILOW/Arista 0566	6
12	13	I BELIEVE IN YOU DON WILLIAMS/MCA 41304	15
13	11	THE WANDERER DONNA SUMMER/Geffen 49563 (WB)	15
14	18	THE TIDE IS HIGH BLONDIE/Chrysalis 2465	7
15	21	PASSION ROD STEWART/Warner Bros. 49617	6
16	20	TELL IT LIKE IT IS HEART/Epic 19 50950	6
17	17	YOU'VE LOST THAT LOVIN' FEELING DARYL HALL & JOHN OATES/RCA 12103	14
18	19	DE DO DO DO, DE DA DA DA POLICE/A&M 2275	10
19	22	CELEBRATION KOOL & THE GANG/De-Lite 807 (PolyGram)	10
20	23	SUDDENLY OLIVIA NEWTON-JOHN AND CLIFF RICHARD/MCA 51007	10
21	24	IT'S MY TURN DIANA ROSS/Motown 1496	10
22	26	HEY NINETEEN STEELY DAN/MCA 51036	5
23	15	NEVER KNEW LOVE LIKE THIS BEFORE STEPHANIE MILLS/ 20th Century Fox 2460 (RCA)	21
24	29	TIME IS TIME ANDY GIBB/RSO 1059	6
25	28	ONE STEP CLOSER DOOBIE BROTHERS/Warner Bros. 49622	6
26	12	HE'S SO SHY POINTER SISTERS/Planet 47916 (Elektra/Asylum)	24
27	27	WHIP IT DEVO/Warner Bros. 49550	18
28	36	I LOVE A RAINY NIGHT EDDIE RABBITT/Elektra 47066	7
29	25	NEVER BE THE SAME CHRISTOPHER CROSS/Warner Bros. 49580	12
30	39	GIVING IT UP FOR YOUR LOVE DELBERT McCLINTON/ Capitol/MSS 4948	4
31	16	WOMAN IN LOVE BARBRA STREISAND/Columbia 1 11364	17
32	30	I'M COMING OUT DIANA ROSS/Motown 1491	17
33	43	KEEP ON LOVING YOU REO SPEEDWAGON/Epic 19 50953	4
34	48	SAME OLDE LANG SYNE DAN FOGELBERG/Full Moon/Epic 19 50961	3
35	42	TOGETHER TIERRA/Boardwalk 8 5702	8
36	47	MISS SUN BOZ SCAGGS/Columbia 11 11406	4
37	31	DREAMING CLIFF RICHARD/EMI-America 8057	16
38	34	DEEP INSIDE MY HEART RANDY MEISNER/Epic 9 50939	11
39	33	EVERYBODY'S GOT TO LEARN SOMETIME KORGIS/Asylum 47055	12
40	44	LOVE T.K.O. TEDDY PENDERGRASS/Phila. Intl. 9 3116 (CBS)	10
41	41	GIRLS CAN GET IT DR. HOOK/Casablanca 2314	9
42	50	HEARTBREAK HOTEL JACKSONS/Epic 19 50959	4
43	32	JESSE CARLY SIMON/Warner Bros. 49518	22
44	35	LOVELY ONE JACKSONS/Epic 9 50938	14
45	53	9 TO 5 DOLLY PARTON/RCA 12133	4
46	37	ON THE ROAD AGAIN WILLIE NELSON/Columbia 1 11351	17
47	52	I NEED YOUR LOVIN' TEENA MARIE/Gordy 7189 (Motown)	10
48	54	THE WINNER TAKES IT ALL ABBA/Atlantic 3776	4
49	58	I AIN'T GONNA STAND FOR IT STEVIE WONDER/Tamla 54320 (Motown)	3



50	55	MY MOTHER'S EYES BETTE MIDLER/Atlantic 3771	6
51	51	TURN AND WALK AWAY BABYS/Chrysalis 2467	7
52	38	MASTER BLASTER (JAMMIN') STEVIE WONDER/Tamla 54317 (Motown)	14
53	56	YOU EARTH, WIND & FIRE /ARC/Columbia 11 11407	6
54	57	KILLIN' TIME FRED KNOBLOCK AND SUSAN ANTON/ Scotti Bros. 609 (Atl)	6
55	60	HE CAN'T LOVE YOU MICHAEL STANLEY BAND/EMI-America 8063	5
56	61	COLD LOVE DONNA SUMMER/Geffen 49634 (WB)	5
57	65	GAMES PEOPLE PLAY ALAN PARSONS PROJECT/Arista 0573	4
58	77	A LITTLE IN LOVE CLIFF RICHARD/EMI-America 8068	2

CHARTMAKER OF THE WEEK

59	—	SEVEN BRIDGES ROAD EAGLES Asylum 47100	1
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60	66	SHINE ON LTD/A&M 2283	5
61	70	SMOKY MOUNTAIN RAIN RONNIE MILSAP/RCA 12084	4
62	40	THIS TIME JOHN COUGAR/Riva 205 (PolyGram)	15
63	63	NEED YOUR LOVIN' TONIGHT QUEEN/Elektra 47086	5
64	64	GOTTA HAVE MORE LOVE CLIMAX BLUES BAND/Warner Bros. 49605	7
65	62	EASY LOVE DIONNE WARWICK/Arista 0572	6
66	46	UPSIDE DOWN DIANA ROSS/Motown 1494	25
67	49	DREAMER SUPERTRAMP/A&M 2269	15
68	86	WHO'S MAKING LOVE BLUES BROTHERS/Atlantic 3785	2
69	45	I'M HAPPY THAT LOVE HAS FOUND YOU JIMMY HALL/ Epic 9 50931	12
70	72	REMOTE CONTROL REDDINGS/Believe in a Dream 9 5600 (CBS)	8
71	67	WITHOUT YOUR LOVE ROGER DALTRY/Polydor 2121	16
72	59	STOP THIS GAME CHEAP TRICK/Epic 19 50942	7
73	71	THE HORIZONTAL BOP BOB SEGER/Capitol 4951	7
74	87	UNITED TOGETHER ARETHA FRANKLIN/Arista 0569	2
75	84	AH! LEAH DONNIE IRIS/MCA 51205	3
76	85	FOOL THAT I AM RITA COOLIDGE/A&M 2281	2
77	80	TEACHER TEACHER ROCKPILE/Columbia 1 11388	6
78	89	WHAT CAN YOU GET A WOOKIEE FOR CHRISTMAS (WHEN HE ALREADY HAS A COMB) THE STAR WARS INTERGALACTIC CHOIR & CHORALE/RSO 1058	2
79	69	TURNING JAPANESE VAPORS/United Artists 1364	14
80	81	FASHION DAVID BOWIE/RCA 12134	3
81	79	LET ME BE YOUR ANGEL STACY LATTISAW/Cotillion 46001 (Atl)	20
82	68	SWITCHIN' TO GLIDE KINGS/Elektra 47052	9
83	73	COULD I BE DREAMING POINTER SISTERS/Planet 47920 (Elektra/Asylum)	8
84	74	I'M ALRIGHT (THEME FROM CADDYSHACK) KENNY LOGGINS/Columbia 1 11317	24
85	75	ALL OUT OF LOVE AIR SUPPLY/Arista 0520	30
86	76	THAT GIRL COULD SING JACKSON BROWNE/Asylum 47036	15
87	78	SEQUEL HARRY CHAPIN/Boardwalk 8 5700	9
88	92	WHEN WE GET MARRIED LARRY GRAHAM/Warner Bros. 49581	4
89	95	LOOK UP PATRICE RUSHEN/Elektra 47067	3
90	90	TRICKLE TRICKLE MANHATTAN TRANSFER/Atlantic 3772	5
91	88	KID STUFF LENNY WHITE/Elektra 47043	6
92	—	BACK IN BLACK AC/DC/Atlantic 3787	1
93	—	WATCHING YOU SLAVE/Cotillion 46006 (Atl)	1
94	—	BREAKFAST IN AMERICA SUPERTRAMP/A&M 2292	1
95	82	I CAN'T STOP THE FEELIN' PURE PRAIRIE LEAGUE/ Casablanca 2319	3
96	97	LOVE OVER AND OVER AGAIN SWITCH/Gordy 7193 (Motown)	3
97	96	TEXAS IN MY REAR VIEW MIRROR MAC DAVIS/ Casablanca 2305	11
98	99	I'LL NEVER FIND ANOTHER (FIND ANOTHER LIKE YOU) MANHATTANS/Columbia 11 11398	2
99	—	FANTASTIC VOYAGE LAKESIDE/Solar 12129 (RCA)	1
100	—	TOO TIGHT CON FUNK SHUN/Mercury 76089	1

PRODUCERS & PUBLISHERS ON PAGE 42

**WNEW-FM/NEW YORK
RICHARD NEER**

DOUBLE FANTASY—John Lennon/
Yoko Ono—Geffen
EMOTIONAL RESCUE—Rolling
Stones—Rolling Stones
EMPTY GLASS—Pete Townshend—
Atco
GLASS HOUSES—Billy Joel—Col
THE RIVER—Bruce Springsteen—
Col

**WBCN-FM/BOSTON
JIMMY MACK**

LONDON CALLING—Clash—Epic
LOVE STINKS—J. Geils—
EMI-America
PRETENDERS—Sire
THE RIVER—Bruce Springsteen—
Col
WILD PLANET—B-52s—WB

**WLIR-FM/LONG ISLAND
RAY WHITE/
DENIS McNAMARA**

ARGYBARGY—Squeeze—A&M

WBLM-FM/MAINE

JOSE DIAZ
AGAINST THE WIND—Bob Seger &
the Silver Bullet Band—Capitol
BACK IN BLACK—AC/DC—Atlantic
EMPTY GLASS—Pete Townshend—
Atco
FLESH & BLOOD—Roxy Music—
Atco
HOLD OUT—Jackson Browne—
Asylum

**WQBK-FM/ALBANY
JOHN COOPER**

EMOTIONAL RESCUE—Rolling
Stones—Rolling Stones
EMPTY GLASS—Pete Townshend—
Atco
PRETENDERS—Sire
REMAIN IN LIGHT—Talking Heads
—Sire
THE RIVER—Bruce Springsteen—
Col

**WCMF-FM/ROCHESTER
TED EDWARDS/TRIP REEB**

BACK IN BLACK—AC/DC—Atlantic

**WAQX-FM/SYRACUSE
ED LEVINE**

AGAINST THE WIND—Bob Seger &
the Silver Bullet Band—Capitol
CRIMES OF PASSION—Pat Benatar
—Chrysalis
DEPARTURE—Journey—Col
THE KINGS ARE HERE—Elektra
THE WALL—Pink Floyd—Col

**WOUR-FM/UTICA
TOM STARR**

EMPTY GLASS—Pete Townshend—
Atco
MAKING MOVIES—Dire Straits—
WB
SOLD OUT—Fools—EMI-America
THE RIVER—Bruce Springsteen—
Col
THE WALL—Pink Floyd—Col

**WMMR-FM/PHILADELPHIA
JOE BONADONNA**

AGAINST THE WIND—Bob Seger &
the Silver Bullet Band—Capitol

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

DAVE EINSTEIN
EMPTY GLASS—Pete Townshend—
Atco
PRETENDERS—Sire
REMAIN IN LIGHT—Talking Heads
—Sire
THE RIVER—Bruce Springsteen—
Col
ZENYATTA MONDATTA—Police—
A&M

**WKLS-FM/ATLANTA
BOB BAILEY**

AGAINST THE WIND—Bob Seger &
the Silver Bullet Band—Capitol
BACK IN BLACK—AC/DC—Atlantic
GLASS HOUSES—Billy Joel—Col
THE GAME—Queen—Elektra
THE WALL—Pink Floyd—Col

**WYMX-FM/AUGUSTA
GLENN STEWART**

AGAINST THE WIND—Bob Seger &
the Silver Bullet Band—Capitol

**WMMS-FM/CLEVELAND
JOHN GORMAN/KID LEO**

FLEETWOOD MAC LIVE—WB
HEARTLAND—Michael Stanley—
EMI-America
NEVER RUN NEVER HIDE—Benny
Mardones—Polydor
PRETENDERS—Sire
THE RIVER—Bruce Springsteen—
Col

**WABX-FM/DETROIT
JOHN DUNCAN**

AGAINST THE WIND—Bob Seger &
the Silver Bullet Band—Capitol
BACK IN BLACK—AC/DC—Atlantic
CRIMES OF PASSION—Pat Benatar
—Chrysalis
EMOTIONAL RESCUE—Rolling
Stones—Rolling Stones
LOVE STINKS—J. Geils—
EMI-America

**WWW-FM/DETROIT
FRANK HOLLER/LIZ CURTIS**

AGAINST THE WIND—Bob Seger &
the Silver Bullet Band—Capitol

Record World
Album
Airplay

DECEMBER 27, 1980

EMPTY GLASS—Pete Townshend—
Atco
PETER GABRIEL—Mercury
GLASS HOUSES—Billy Joel—Col
VOICES—Daryl Hall & John Oates
—RCA

**WBAB-FM/LONG ISLAND
MARC COPPOLA/
BOB BUCHMANN**

AGAINST THE WIND—Bob Seger &
the Silver Bullet Band—Capitol
BACK IN BLACK—AC/DC—Atlantic
EMOTIONAL RESCUE—Rolling
Stones—Rolling Stones
EMPTY GLASS—Pete Townshend—
Atco
THE RIVER—Bruce Springsteen—
Col

DAMN THE TORPEDOES—Tom
Petty & the Heartbreakers—
Backstreet/MCA
PETER GABRIEL—Mercury
PRETENDERS—Sire
THE RIVER—Bruce Springsteen—
Col

**WMJQ-FM/ROCHESTER
BERNIE KIMBLE**

BACK IN BLACK—AC/DC—Atlantic
FOOLISH BEHAVIOUR—Rod
Stewart—WB
GREATEST HITS/LIVE—Heart—Epic
HI INFIDELITY—REO Speedwagon
—Epic
THE RIVER—Bruce Springsteen—
Col

DAMN THE TORPEDOES—Tom
Petty & the Heartbreakers—
Backstreet/MCA
DUKE—Genesis—Atlantic
EMOTIONAL RESCUE—Rolling
Stones—Rolling Stones
THE WALL—Pink Floyd—Col

**WYDD-FM/PITTSBURGH
JIM KINNEY**

AGAINST THE WIND—Bob Seger &
the Silver Bullet Band—Capitol
ANYTIME ANYPLACE ANYWHERE
—Rossington Collins—MCA
DAMN THE TORPEDOES—Tom
Petty & the Heartbreakers—
Backstreet/MCA
THE LONG RUN—Eagles—Asylum
THE WALL—Pink Floyd—Col

ANYTIME ANYPLACE ANYWHERE
—Rossington Collins—MCA
BACK IN BLACK—AC/DC—Atlantic
DEGUELLO—ZZ Top—WB
THE RIVER—Bruce Springsteen—
Col

**WSHE-FM/FT. LAUDERDALE
NEIL MIRSKY**

ANYTIME ANYPLACE ANYWHERE
—Rossington Collins—MCA
ONE FOR THE ROAD—Kinks—
Arista
THE GAME—Queen—Elektra
THE RIVER—Bruce Springsteen—
Col
ZENYATTA MONDATTA—Police—
A&M

BACK IN BLACK—AC/DC—Atlantic
EMOTIONAL RESCUE—Rolling
Stones—Rolling Stones
THE RIVER—Bruce Springsteen—
Col
THE WALL—Pink Floyd—Col

**Y95-FM/ROCKFORD
DICK BASCOM/LES COOK**

AGAINST THE WIND—Bob Seger &
the Silver Bullet Band—Capitol
BACK IN BLACK—AC/DC—Atlantic
DOUBLE FANTASY—John Lennon/
Yoko Ono—Geffen
THE RIVER—Bruce Springsteen—
Col
THE WALL—Pink Floyd—Col

WLUP-FM/CHICAGO
SKY DANIELS

DAMN THE TORPEDOES—Tom Petty & the Heartbreakers—Backstreet/MCA
MAKING MOVIES—Dire Straits—WB
PRETENDERS—Sire
ON—Off Broadway—Atlantic
THE RIVER—Bruce Springsteen—Col

KSHE-FM/ST. LOUIS
RICK BAYLISS

AGAINST THE WIND—Bob Seger & the Silver Bullet Band—Capitol
DEPARTURE—Journey—Col
EMOTIONAL RESCUE—Rolling Stones—Rolling Stones
EMPTY GLASS—Pete Townshend—Atco
THE WALL—Pink Floyd—Col

WLPX-FM/MILWAUKEE
BOBBIN BEAM

GLASS HOUSES—Billy Joel—Col

KQRS-FM/MINNEAPOLIS
TAC HAMMER

AGAINST THE WIND—Bob Seger & the Silver Bullet Band—Capitol
GLASS HOUSES—Billy Joel—Col
PHOENIX—Dan Fogelberg—Full Moon/Epic
THE WALL—Pink Floyd—Col
WOMEN AND CHILDREN FIRST—Van Halen—WB

KTXQ-FM/DALLAS
TEMPIE LINDSAY

DOUBLE FANTASY—John Lennon/Yoko Ono—Geffen
FOOLISH BEHAVIOUR—Rod Stewart—WB
ON THE EDGE—Babys—Chrysalis
21ST CENTURY MAN—Billy Thorpe—Elektra
ZENYATTA MONDATTA—Police—A&M

KZEW-FM/DALLAS
JANET DOLAN

BACK IN BLACK—AC/DC—Atlantic

KLBJ-FM/AUSTIN
GLENN MASON

EMOTIONAL RESCUE—Rolling Stones—Rolling Stones
EMPTY GLASS—Pete Townshend—Atco
PETER GABRIEL—Mercury
PRETENDERS—Sire
THE WALL—Pink Floyd—Col

KBPI-FM/DENVER
FRANK CODY

AGAINST THE WIND—Bob Seger & the Silver Bullet Band—Capitol
CRIMES OF PASSION—Pat Benatar—Chrysalis
HOLD OUT—Jackson Browne—Asylum
THE RIVER—Bruce Springsteen—Col
THE WALL—Pink Floyd—Col

KFML-AM/DENVER
IRA GORDON

INTERVIEW—Virgin

KOME-FM/SAN JOSE
DANA JANG

CRIMES OF PASSION—Pat Benatar—Chrysalis
EMPTY GLASS—Pete Townshend—Atco
PRETENDERS—Sire
THE RIVER—Bruce Springsteen—Col
ZENYATTA MONDATTA—Police—A&M

KLOS-FM/LOS ANGELES
RUTH PINEDO

CRIMES OF PASSION—Pat Benatar—Chrysalis
DAMN THE TORPEDOES—Tom Petty & the Heartbreakers—Atco
HOLD OUT—Jackson Browne—Asylum
PRETENDERS—Sire
THE WALL—Pink Floyd—Col

KWST-FM/LOS ANGELES
TED HABECK

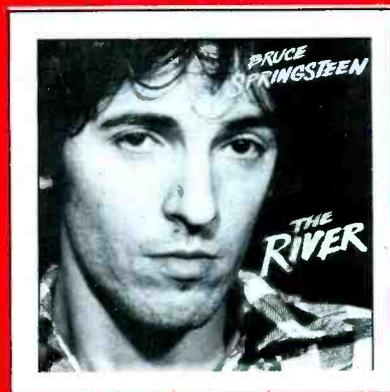
ZENYATTA MONDATTA—Police—A&M

KZOK-FM/SEATTLE
**NILS VON VEH/
BRAD HOFFMAN**

AGAINST THE WIND—Bob Seger & the Silver Bullet Band—Capitol
CRIMES OF PASSION—Pat Benatar—Chrysalis
EMPTY GLASS—Pete Townshend—Atco
THE GAME—Queen—Elektra
THE WALL—Pink Floyd—Col

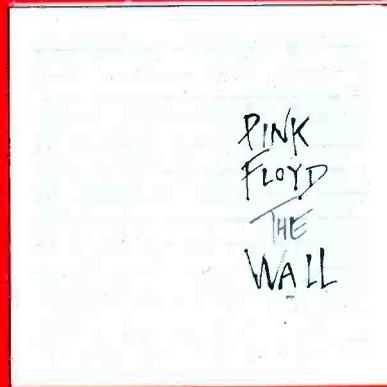
KZEL-FM/EUGENE
PEYTON MAYS

BACK IN BLACK—AC/DC—Atlantic
CATHOLIC BOY—Jim Carroll—Atco
EMOTIONAL RESCUE—Rolling Stones—Rolling Stones



**Flashmaker
of the Year**

THE RIVER
BRUCE SPRINGSTEEN—Col
THE WALL
PINK FLOYD—Col



**Top FM Picks
of 1980**

THE RIVER—Bruce Springsteen—Col (19)
THE WALL—Pink Floyd—Col (19)
AGAINST THE WIND—Bob Seger & the Silver Bullet Band—Capitol (17)
EMPTY GLASS—Pete Townshend—Atco (13)
BACK IN BLACK—AC/DC—Atlantic (12)
PRETENDERS—Sire (12)
EMOTIONAL RESCUE—Rolling Stones—Rolling Stones (11)

IN THROUGH THE OUT DOOR—Led Zeppelin—Swan Song

PHOENIX—Dan Fogelberg—Full Moon/Epic

THE LONG RUN—Eagles—Asylum

THE WALL—Pink Floyd—Col

WQFM-FM/MILWAUKEE
MIKE WOLF

AGAINST THE WIND—Bob Seger & the Silver Bullet Band—Capitol
BACK IN BLACK—AC/DC—Atlantic
EMPTY GLASS—Pete Townshend—Atco
THE GAME—Queen—Elektra
THE WALL—Pink Floyd—Col

DAMN THE TORPEDOES—Tom Petty & the Heartbreakers—Backstreet/MCA

EMOTIONAL RESCUE—Rolling Stones—Rolling Stones

IN THROUGH THE OUT DOOR—Led Zeppelin—Swan Song

THE WALL—Pink Floyd—Col

KLOL-FM/HOUSTON
CHRIS MILLER

AGAINST THE WIND—Bob Seger & the Silver Bullet Band—Capitol
DAMN THE TORPEDOES—Tom Petty & the Heartbreakers—Backstreet/MCA
EMPTY GLASS—Pete Townshend—Atco
THE GAME—Queen—Elektra
THE WALL—Pink Floyd—Col

THE GAME'S UP—Sniff 'n' the Tears—Atlantic

THE RIVER—Bruce Springsteen—Col

TRUTH DECAY—T. Bone Burnette—Takoma

WILD PLANET—B-52s—WB

KGB-FM/SAN DIEGO
TRINIDAD GARCIA

AGAINST THE WIND—Bob Seger & the Silver Bullet Band—Capitol
EMOTIONAL RESCUE—Rolling Stones—Rolling Stones
GLASS HOUSES—Billy Joel—Col
THE GAME—Queen—Elektra
THE WALL—Pink Floyd—Col

CRIMES OF PASSION—Pat Benatar—Chrysalis

DAMN THE TORPEDOES—Tom Petty & the Heartbreakers—Backstreet/MCA

IN THROUGH THE OUT DOOR—Led Zeppelin—Swan Song

PRETENDERS—Sire

THE LONG RUN—Eagles—Asylum

KZAM-AM/SEATTLE
GREG McCLURE

LONDON CALLING—Clash—Epic
PRETENDERS—Sire
SCARY MONSTERS—David Bowie—RCA
WILD PLANET—B-52s—WB

PRETENDERS—Sire

THE RIVER—Bruce Springsteen—Col

KQFM-FM/PORTLAND
CYNDE SLATER

AGAINST THE WIND—Bob Seger & the Silver Bullet Band—Capitol
DAMN THE TORPEDOES—Tom Petty & the Heartbreakers—Backstreet/MCA
THE GAME—Queen—Elektra
THE RIVER—Bruce Springsteen—Col
THE WALL—Pink Floyd—Col

Radio World

Radio Replay

By PHIL DIMAURO

■ RADIO REPLAY'S FIRST ANNUAL MVP AWARDS: This is the last Radio Replay that will be printed in 1980, so it's only fitting that we commend our most valuable players, those people who made this column probable. It's also an inexpensive way of encouraging their cooperation for next year! And so it goes:

MOUTH OF THE YEAR: To **Eric Heckman**, who recently resigned as program director of WYMX, Augusta, for tipping us off to scintillating tidbits like the Southern rock brainfever epidemic, the great Augusta "No Nukes" coverup, and the phone-jamming hysteria potential of **Weird Al Yankovic's** parody, "Another One Rides The Bus." Eric is now putting his golden jaw to work convincing Boston radio that AC/DC actually stands for "adult-contemporary/direct-crossover." Good luck and keep in touch!

EAR OF THE YEAR: To **Neil McIntyre**, MCA promo exec, ex-author of Radio Replay and human antenna. In the wild, wacky, weird and wonderful world of radio personnel changes, Neil always seems to know who's moving up, down, sideways or inside out.

SANTA'S HELPER AWARD FOR EXCELLENCE IN CREATIVE PLAY-THINGS: To indy album promotion man **Steve Leeds** (a/k/a **Herschel Chicowitz**), who showed imagination and a good sense of 1980 as "the year of the bottom line" by sending his friends in radio "Zany Zappers" blinking eyeglasses for Christmas, and remembering to enclose the batteries.

HONORABLE MENTIONS: To RW's **Mike Vallone**, **Doree Berg** and **Carl Skilba** (the GWRWARR), who never hesitated to drop us any hearsay that came their way. And thanks to all the publicity people who helped us out during the year.

LAST MINUTE YULETIDE PROGRAMMING TIPS: If you're looking for some new holiday music to spice up the season, especially in the pop and rock 'n' roll categories, two labels have come up with special singles to spark your imagination. Atlantic Records has taken "Happy New Year" from **ABBA's** "Super Trouper" album and put it on a single for radio only. And Columbia recording artists the **Romeos** have also come up with a special Christmas wish in the form of a seven-inch, 45 RPM disc featuring "Seriously Affected (Rock And Roll And Love And Death)" from their current album, backed with a special "Jingle Bell Jam." The picture sleeve, which dresses the funny character from the LP cover art in a Santa Claus hat, is especially amusing.

MOVES: For the record, **Glenn Stewart** is the new PD at WYMX, Augusta, replacing the aforementioned **Eric Heckman**. **Ilyse Gottlieb** has resigned as MD of WYMX to join WRXL, Norfolk as PD. . . **Steve York** has resigned as MD and afternoon drive personality at 14Q, Worcester, to join the air staff of WIFL, Philadelphia, as of January 5. **Cliff Blake** will assume MD duties at 14Q.

Radio in 1980 (Continued from page 3)

lent, untimely death.

Broadcasters seemed to feel that the big money was in country music in 1980, and several major market stations took the big step toward capturing the new country audience (one that was broadened by the crossover success of artists like Kenny Rogers, Charlie Daniels and Johnny Lee), by making dramatic changes to country music formats. In New York City, where WHN had enjoyed stable, virtually competition-free success with a carefully-researched, pop-oriented country format for several years, the seemingly inevitable happened on September 8 when WRVR-FM, the city's only commercial jazz station, made a sudden switch to become New York's first FM country station.

Other major signals followed suit. The two most notable examples were KHJ in Los Angeles and KSAN in San Francisco, both of which had been powerhouse rockers in their heyday. Ratings at both outlets had been slipping for quite a while, which proves that even in a medium as volatile as radio, some traditions die hard.

Two other format changes made news in the New York area. WPIX-FM, which had experimented with an "all rock 'n' roll" format which included more new wave rock than any other station in the city, suddenly dropped the format after a bad winter ratings period, eliciting violent protests from fans.

A much quieter but no less important change took place at WXLO-FM, another New York rock station that had been waning in the ratings. The new format was called everything from "black A/C" to "urban" to "New York City music;" whatever the title, WXLO was attempting to

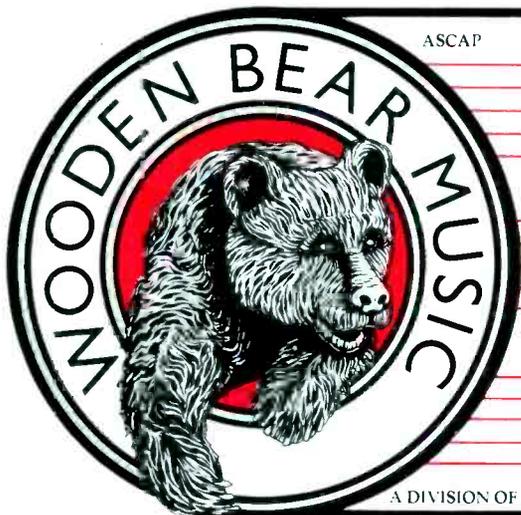
steal the thunder from top-rated WBLS and WKTU.

While these dramatic changes captured headlines, a more subtle, universal shift in format strength was brewing, one which *Record World* outlined in its February 16 issue. Documenting the growing success of the new breed of A/C stations across the nation. RW predicted: "As the 1980s get under way, A/C radio in its various forms is the nation's fastest growing format. More and more stations have switched to A/C playlists. More listeners are tuning in, and more artists are cutting records with those listeners in mind."

The Federal Communications Commission's major 1980 rulings raised hostile reactions from some involved parties and polite yawns from others. The FCC moved to restrict the maximum broadcast radii of U.S. class 1-A clear channel stations in May, and the strongest opposition came from daytime stations which stood to benefit from broader clear-channel restrictions: they called the FCC's decision "way too little." The only clear channel station that issued a formal protest was WSM, Nashville, which broadcasts the evening Grand Ole Opry show. Other clear channel stations surveyed by RW (June 17), while opposing the decision in principle, said it would have no practical effect on them.

A similar mix of reactions followed the FCC's May decision to make the Magnavox system standard for the long-awaited technical innovation called AM stereo. Developers of rival systems complained that they hadn't been given a fair chance, while engineers suddenly focused on the in-

(Continued on page 80)



Season's Greetings



MANAGING DIRECTOR RANDY BASH

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IT'S BEEN A GREAT YEAR IN RECORD WORLD. ONCE AGAIN BMI TOOK MORE CHART POSITIONS THAN ALL OTHER MUSIC LICENSING ORGANIZATIONS COMBINED.

THESE BMI-AFFILIATED WRITERS ALSO WON PLACES IN THE TOP FIVE RECORD WORLD YEAR-END WINNER LISTS!

AIR SUPPLY (APRA)
AMBROSIA
BABY'O
GEORGE BENSON
B-52's
ANGELA BOFILL
TOM BROWNE
ROCKY BURNETTE
GARY BURTON
RON CARTER
ERIC CLAPTON (PRS)
STANLEY CLARKE
LINDA CLIFFORD
THE CRUSADERS
THE CHARLIE DANIELS
BAND
DEVO
ROBBIE DUPREE
BERNARD EDWARDS
ELO (PRS)
WILTON FELDER
MAYNARD FERGUSON

FLEETWOOD MAC
PINK FLOYD (PRS)
RODNEY FRANKLIN
MICHAEL FRANKS
BARRY GIBB
STEVEN GREENBERG
SPYRO GYRA
DARYL HALL
HERBIE HANCOCK
DAN HARTMAN
LEON HAYWOOD
HIROSHIMA
DR. HOOK
FREDDIE HUBBARD
BOBBY HUCHERSON
GERALDINE HUNT
LATOYA JACKSON
MICHAEL JACKSON
MILLIE JACKSON
JACKSONS
AL JARREAU
KEITH JARRETT
JOHN KLEMMER
KOOL & THE GANG
LIPPS, INC.
WILBERT LONGMIRE
THE JEFF LORBER
FUSION
JEAN-LUC PONTY

CHUCK MANGIONE
BENNY MARDONES
VAUGHN MASON
PAT METHENY
BETTE MIDLER
GIORGIO MORODER
GARY NUMAN
JOHN OATES
TOM PETTY & THE
HEARTBREAKERS
POINTER SISTERS
PRESSURE
BILLY PRESTON
PRETENDERS
PRINCE
PURE PRAIRIE LEAGUE
QUEEN (PRS)
EDDIE RABBITT
RAY, GOODMAN &
BROWN
NILE RODGERS
LINDA RONSTADT
ROSSINGTON COLLINS
BAND
DAVID SANBORN
SISTER SLEDGE
S.O.S. BAND
SPYRO GYRA
TONI TENNILLE
BOBBY THURSTON
PETE TOWNSHEND (PRS)
TWENNYNINE
McCOY TYNER
DAVE VALENTIN
LENNY WHITE
VIOLA WILLS (PRS)



serving music since 1940



Into 1981 with flying colors: the PolyGram people in Argentina, Australia, Austria, Belgium, Brazil, Canada, Denmark, France, Germany, Great Britain, Greece, Hong Kong, Ireland, Italy, Japan, Kenya, Malaysia, Mexico, The Netherlands, New Zealand, Nigeria, Norway, Portugal, Singapore, Spain, Sweden, Switzerland, USA, and Venezuela.



PolyGram

Video World

Video Visions



By SOPHIA MIDAS

■ THE VIDEO INDUSTRY IS BORN: As predicted, Christmas sales of both video hardware and software have soared during the month of December, turning the video business into a bona fide industry, according to some of the nation's largest retailers and distributors. With the retail sales of VCRs estimated at well over \$3 billion dollars and prerecorded and blank tape sales valued at \$200 million, Video Shack's **Arthur Morowitz** said, "I don't believe that there's anyone who can dispute that video is an industry now, especially during the last few weeks." **Marty Gold**, president of the New England-based Altec Distributing added, "Business has been excellent and sales are up 100 percent over November. The current pace of our business indicates that retail sales of software are up to \$200 million and will probably reach \$250-300 million in the next couple of weeks. Of course these figures are seasonal, but they also reflect the natural growth of the industry. I dare say that I wouldn't want to see the industry grow any faster than at its current rate we are strained to keep up with it at this point."

January sales, according to dealers, promise to hold up to, if not exceed, December figures, and this optimistic sales forecast is based upon the current VCR boom. **Ron Ryman** of the Lubbock-based Video Cassettes outlet said, "Our software business has jumped a good 15 percent during the last few weeks, but our hardware business is up 50 percent since the beginning of the month." Allen & Bean Home Entertainment Center's **Jack Griby** commented, "Our VCR sales are up 200 percent, and quite frankly, the figure would be much higher if we weren't experiencing a hardware shortage. It's no news that hardware manufacturers never expected the American consumer to react to this market as quickly as they did." Gold explained that retail software reaction is directly related to VCR sales and said, "When people receive their VCRs at Christmas, they are going to want to run out in January and buy films; it only makes sense to conclude that software sales are going to be excellent during January. Also, the software retailer is going to discover that yesterday's hits are tomorrow's hits because the new VCR owner is going to want to pick up films that were big hits a couple of months ago, such as 'M.A.S.H.'"

WHAT'S SELLING: Consumer interest in science fiction continues to dominate the market with Paramount's "Star Trek—The Motion Picture" receiving the most reports on *Record World's* Video View software listing, and making it Salesmaker of the Month. Columbia's "Close Encounters of the Third Kind" merits honorable mention, coming in at second place. Musicals reaffirmed their legitimacy in the video home market with "The Blues Brothers" gaining hefty reports throughout the nation. 20th Century Fox's "All That Jazz" stole the show in the pure feature film category by gaining almost as many reports as the science fiction blockbusters. . . . Retailers are holding out their hands in congratulations to the successful debut of the MGM/CBS venture. Nikolodeon's **Susan Hatfield** comments, "The quality of the MGM/CBS films is outstanding. The clarity of their films is superb, the best that I've seen in the marketplace and their picture resolution is perfect." Video Specialties **John Dinwoodie** added, "The MGM/CBS product made nothing short of a great debut. 90 percent of my shipment was committed to customers before it even arrived in the store; it's very nice to have guaranteed sales. The musicals have proved to be very successful for us, including 'An American In Paris,' and 'That's Entertainment.'"

LOOK OUT FOR: The success of youth-oriented films, such as "The Muppets," "The Wizard of Oz" and "Mary Poppins" is convincing producer-manufacturers that children's films represent a significant share in the marketplace. In response to this, Warner Home Video recently announced that it will be committing a portion of its forthcoming releases to quality children's programming. **Mort Fink**, president of Warner Home Video revealed that his company has acquired four award-winning animated productions from Viacom, including: "A Cosmic Christmas," "The Devil and Daniel Mouse," "Rome-O & Julie-8," and "Please Don't Eat the Planet." (Continued on page 86)

Video Shack's Arthur Morowitz: 'Totally Committed' to the Industry

By SOPHIA MIDAS

■ NEW YORK — As one of the video industry's earliest entrepreneurs, Arthur Morowitz, president of the Video Shack Corporation, heads an enterprise which has served as a model for many dealers throughout the country. Morowitz, who launched his retail and wholesale operation in 1979, believes the key to his company's success lies in its total commitment to the video industry at its inception.

Morowitz, who has three retail outlets in the greater metropolitan area, and distributes product to over 300 accounts in New York, commented that the growth of his company is, in many ways, the result of a void that existed in the marketplace when he entered the video field. "Wholesaling just wasn't being taken care of when I entered the business field," he told *Record World*. "We knew that Paramount was about to become involved with home video, so we set up meetings with them and had many talks. It was finally decided that we would set up a concession and distribute their product in the metropolitan area. It wasn't long before we were able to prove to manufacturers that we could do it. Now we handle Paramount and Columbia on an exclusive basis and one-stop almost every other major line."

The Video Shack retail outlets were also a result of a void in the marketplace, Morowitz explained. "When we first started wholesaling, there really wasn't that much product to distribute because there weren't that many video manufacturers. So, getting involved with the retail end of the business was almost inevitable for us at that point. Also, there weren't that many retailers in the marketplace, so we were once again filling a void. My personal feeling is that there is still a shortage of retailers. We have plans to expand, but so far most of our growth has taken place in wholesaling."

Morowitz is the first to admit that his entrance into the video field was bullish: "Anyone who knows anything about the video

business knows that it takes a lot of money to stock a little product, and when we entered the field, we saw that no one was making a real commitment to stocking a full inventory line. We felt comfortable with the medium, and so we put our finances behind it. We wanted to become the definitive video outlet and offer the consumer any title he might want. So when we first began, we started with 600 feet on 49th Street and stocked everything that was available — which amounted to 500 programs. Now we have 2000 titles. We feel that if someone thinks enough of something to put it on tape, we'll take a chance and put it on the counter. Because of this attitude, we helped many manufacturers get started. It was a real challenge, and still is today."

Programming

Video Shack's inventory comprises of films of all categories, including feature films, children's product, special interest programming, cult films and pornography. Although pornography accounts for a significant portion of his business, Morowitz explained that it is not the mainstay. "The day of X-rated movies dominating the marketplace is over," he said. "A year and a half ago, porn films were my biggest sellers simply because there really were no other films available to the consumer. That was the state of the art. Today, pornography accounts for a little less than 20 percent of my business—which is good. In dollar value it's more than it was a year and a half ago, but that's only because we are selling more of everything. For a long time, I wouldn't participate in surveys because I didn't want to be put side by side with 30 other guys who only had 100 cassettes in stock. If that's all you've got, then yes, porn will account for 60 percent of your sales. But I carry everything. Frankly, if I expanded my X-rated film selection, I don't think it would stimulate my business. We have finally reached a point where a video operation can make it without (Continued on page 86)

Record World VideoView



DECEMBER 27, 1980

A top ten listing of pre-recorded videocassette sales.

CRAZY EDDIE/N.Y.

THE GODFATHER—Paramount/
Paramount Home Video
STAR TREK—THE MOTION PICTURE
—Paramount/Paramount Home
Video
**CLOSE ENCOUNTERS OF THE THIRD
KIND**—Columbia/Columbia
Home Ent.
SUPERMAN—D.C. Comics/Warner
Home Video
ALIEN—20th Century Fox/Mag.
Video
THE BLUES BROTHERS—Universal/
MCA Dist.
ENTER THE DRAGON—WB/Warner
Home Video
"10"—Orion/Warner Home Video
HALLOWEEN—Falcon Intl./Media
Home Ent.
SATURDAY NIGHT FEVER—
Paramount/Paramount Home
Video

VIDEO SHACK/N.Y.

**CLOSE ENCOUNTERS OF THE THIRD
KIND**—Columbia/Columbia
Home Ent.
ALIEN—20th Century Fox/Mag.
Video
AMERICAN GIGOLO—Paramount/
Paramount Home Video
THE GODFATHER—Paramount/
Paramount Home Video
GODFATHER—Pt. II—Paramount/
Paramount Home Video
EMANUELLE—Trinacra/Columbia
Home Ent.
ENTER THE DRAGON—WB/Warner
Home Video
THE MUPPET MOVIE—ITC Ent./
Mag. Video
THE WIZARD OF OZ—Disney/
Disney Home Video
SUPERMAN—D.C. Comics/Warner
Home Video

STEREO DISCOUNT/ BALTIMORE

STAR TREK—THE MOTION PICTURE
—Paramount/Paramount Home
Video
ALIEN—20th Century Fox/Mag.
Video
BLAZZING SADDLES—WB/Warner
Home Video
"10"—Orion/Warner Home Video
ENTER THE DRAGON—WB/Warner
Home Video
SUPERMAN—D.C. Comics/Warner
Home Video
THE MUPPET MOVIE—ITC Ent./
Mag. Video
THE BLUES BROTHERS—Universal/
MCA Dist.
SATURN III—ITC Ent./Mag. Video
EVERY WHICH WAY BUT LOOSE—
WB/Warner Home Video

EROL'S COLOR TV/ ARLINGTON

SUPERMAN—D.C. Comics/Warner
Home Video
"10"—Orion/Warner Home Video
ALIEN—20th Century Fox/Mag.
Video
**(NATIONAL LAMPOON'S) ANIMAL
HOUSE**—Universal/MCA Dist.
STAR TREK—THE MOTION PICTURE
—Paramount/Paramount Home
Video
THE BLACK HOLE—Disney/Disney
Home Video
EVERY WHICH WAY BUT LOOSE—
WB/Warner Home Video
THE SOUND OF MUSIC—20th
Century Fox/Mag. Video
ENTER THE DRAGON—WB/Warner
Home Video
ALL THAT JAZZ—20th Century
Fox/Mag. Video

TELEVIDEO SYSTEMS/ RICHMOND

MUPPET MOVIE—ITC Ent./Mag.
Video
BLUES BROTHERS—Universal/MCA
Dist.
THE BLACK HOLE—Disney/Disney
Home Video
SUPERMAN—D.C. Comics/Warner
Home Video

ALL THAT JAZZ—20th Century
Fox/Mag. Video
PETE'S DRAGON—Disney/Disney
Home Video
EVERY WHICH WAY BUT LOOSE—
WB/Warner Home Video
UNMARRIED WOMAN—20th
Century Fox/Mag. Video
STAR TREK—THE MOTION PICTURE
—Paramount/Paramount Home
Video
ESCAPE FROM ALCATRAZ—
Paramount/Paramount Home
Video

BARNEY MILLER/ LEXINGTON

STAR TREK—THE MOTION PICTURE
—Paramount/Paramount Home
Video
ALIEN—20th Century Fox/Mag.
Video
AMERICAN GIGOLO—Paramount/
Paramount Home Video
ALL THAT JAZZ—20th Century
Fox/Mag. Video
THE MAIN EVENT—WB/Warner
Home Video
**(NATIONAL LAMPOON'S) ANIMAL
HOUSE**—Universal/MCA Dist.
BLUES BROTHERS—Universal/MCA
Dist.
THE ELECTRIC HORSEMAN—
Universal/MCA Dist.
COMA—MGM/CBS
SATURDAY NIGHT FEVER (R)—
Paramount/Paramount Home
Video

ALLEN & BEAN HOME ENT. CENTER/ATLANTA

"10"—Orion/Warner Home Video
**(NATIONAL LAMPOON'S) ANIMAL
HOUSE**—Universal/MCA Dist.
THE BLUES BROTHERS—Universal/
MCA Dist.
CHEECH & CHONG'S NEXT MOVIE
—Universal/MCA Dist.
**CLOSE ENCOUNTERS OF THE THIRD
KIND**—Columbia/Columbia
Home Ent.
HALLOWEEN—Falcon Intl./Media
Home Ent.
THE JERK—Universal/MCA Dist.
THE MAIN EVENT—WB/Warner
Home Video
STAR TREK—THE MOTION PICTURE
—Paramount/Paramount Home
Video
SUPERMAN—D.C. Comics/Warner
Home Video

SPEC'S/FLORIDA

EMANUELLE—Trinacra/
Columbia Home Ent.
**EMANUELLE: THE JOYS OF THE
WOMAN**—Paramount/
Paramount Home Video
THE GODFATHER—Paramount/
Paramount Home Video
THE MUPPET MOVIE—ITC Ent./
Mag. Video
"10"—Orion/Warner Home
Video
BLAZZING SADDLES—WB/
Warner Home Video
THE SOUND OF MUSIC—20th
Century Fox/Mag. Video
BUGS BUNNY—Disney/Disney
Home Video
A STAR IS BORN—Barwood/
Warner Home Video
BATTLESTAR GALLACTICA—
Universal/MCA Dist.

SHEIK VIDEO/METARIE

STAR TREK—THE MOTION PICTURE
—Paramount/Paramount Home
Video
MARY POPPINS—Disney/Disney
Home Video
THE BLUES BROTHERS—Universal/
MCA Dist.
THE WIZARD OF OZ—MGM/CBS
W.C. FIELDS' CLASSIC SHORTS—
Sheik Video
PETE'S DRAGON—Disney/Disney
Home Video

MEET ME IN ST. LOUIS—MGM/
CBS
20,000 LEAGUES UNDER THE SEA
—Disney/Disney Home Video
ALL THAT JAZZ—20th Century
Fox/Mag. Video
THE BLACK HOLE—Disney/Disney
Home Video

RECORD RENDEZVOUS/ CLEVELAND

ALIEN—20th Century Fox/Mag.
Video
STAR TREK—THE MOTION PICTURE
—Paramount/Paramount Home
Video
BLAZZING SADDLES—WB/Warner
Home Video
EVERY WHICH WAY BUT LOOSE—
WB/Warner Home Video
HALLOWEEN—Falcon Intl./Media
Home Ent.
SUPERMAN—D.C. Comics/Warner
Home Video
"10"—Orion/Warner Home Video
GODFATHER—Paramount/
Paramount Home Video
THE ROSE—20th Century Fox/
Mag. Video
UP IN SMOKE—Paramount/
Paramount Home Video

**STAR TREK
THE MOTION PICTURE
PARAMOUNT/PARAMOUNT
HOME VIDEO**

THOMAS VIDEO/DETROIT

**CLOSE ENCOUNTERS OF THE THIRD
KIND**—Columbia/Columbia
Home Ent.
STAR TREK—THE MOTION PICTURE
—Paramount/Paramount Home
Video
ALIEN—20th Century Fox/Mag.
Video
BLUES BROTHERS—Universal/
MCA Dist.
THE BLACK HOLE—Disney/Disney
Home Video
ALL THAT JAZZ—20th Century
Fox/Mag. Video
THE MUPPET MOVIE—ITC Ent./
Mag. Video
THE FOG—20th Century Fox/
Mag. Video
20,000 LEAGUES UNDER THE SEA
—Disney/Disney Home Video
MERRY CHRISTMAS—Nostalgia
Merchant

DOG EAR/CHICAGO

ALIEN—20th Century Fox/Mag.
Video
BLUES BROTHERS—Universal/
MCA Dist.
STAR TREK—THE MOTION PICTURE
—Paramount/Paramount Home
Video
THE DEER HUNTER—Universal/
MCA Dist.
SUPERMAN—D.C. Comics/Warner
Home Video
HALLOWEEN—Falcon Intl./Media
Home Ent.
PHANTASM—Avco Embassy/Mag.
Video
**(NATIONAL LAMPOON'S) ANIMAL
HOUSE**—Universal/MCA Dist.
CLOCKWORK ORANGE—WB/
Warner Home Video
ALL THAT JAZZ—20th Century
Fox/Mag. Video

THAT'S ENTERTAINMENT/ CHICAGO

ALL THAT JAZZ—20th Century
Fox/Mag. Video
**CLOSE ENCOUNTERS OF THE THIRD
KIND**—Columbia/Columbia
Home Ent.
THE BLUES BROTHERS—Universal/
MCA Dist.
THE DIRTY DOZEN—MGM/CBS
MEET ME IN ST. LOUIS—MGM/
CBS
STAR TREK—THE MOTION PICTURE
—Paramount/Paramount Home
Video
THE MUPPET MOVIE—ITC Ent./
Mag. Video
HALLOWEEN—Falcon Intl./Media
Home Ent.
BLOW-UP—MGM/CBS
THE BLACK HOLE—Disney/Disney
Home Video

VIDEO CASSETTES/ LUBBOCK

**CLOSE ENCOUNTERS OF THE THIRD
KIND**—Columbia/Columbia
Home Ent.
MARY POPPINS—Disney/Disney
Home Video
THE BLACK HOLE—Disney/Disney
Home Video
THE DIRTY DOZEN—MGM/CBS
BULLITT—WB/Warner Home Video
ALIEN—20th Century Fox/Mag.
Video
THE SOUND OF MUSIC—20th
Century Fox/Mag. Video
THE BLUES BROTHERS—Universal/
MCA Dist.
UP IN SMOKE—Paramount/
Paramount Home Video
**CHEECH & CHONG'S NEXT
MOVIE**—Universal/MCA Dist.

VIDEO VISIONS/ FT. WORTH

BLUES BROTHERS—Universal/
MCA Dist.
NETWORK—MGM/CBS
STAR TREK—THE MOTION PICTURE
—Paramount/Paramount Home
Video
CHINA SYNDROME—Columbia/
Columbia Home Ent.
AMERICAN GIGOLO—Paramount/
Paramount Home Ent.
JAILHOUSE ROCK—MGM/CBS
**CLOSE ENCOUNTERS OF THE THIRD
KIND**—Columbia/Columbia
Home Ent.
LITTLE DARLINGS—Paramount/
Paramount Home Ent.
LIPSTICK—Paramount/Paramount
Home Ent.
COMA—MGM/CBS

KALEIDOSCOPE/ OKLAHOMA CITY

STAR TREK—THE MOTION PICTURE
—Paramount/Paramount Home
Video
**CLOSE ENCOUNTERS OF THE THIRD
KIND**—Columbia/Columbia
Home Ent.
ALL THAT JAZZ—20th Century
Fox/Mag. Video
BLUES BROTHERS—Universal/
MCA Dist.
COAL MINER'S DAUGHTER—
Universal/MCA Dist.
CHINA SYNDROME—Columbia/
Columbia Home Ent.
EMANUELLE—Trinacra/Columbia
Home Ent.
BARBARELLA—Paramount/
Paramount Home Video
SATURN III—ITC Ent. Mag. Video
NORTH DALLAS—Paramount/
Paramount Home Video

VIDEO MART/PHOENIX

BLUES BROTHERS—Universal/
MCA Dist.
ELECTRIC HORSEMAN—Universal/
MCA Dist.
ICE CASTLES—Columbia/Columbia
Home Ent.
DR. ZHIVAGO—MGM/CBS
MARY POPPINS—Disney/Disney
Home Video
THE BLACK HOLE—Disney/Disney
Home Video

SMOKEY & THE BANDIT—
Universal/MCA Dist.
LOVE BUG—Disney/Disney Home
Video
ESCAPE TO WITCH MOUNTAIN—
Disney/Disney Home Video

VALAS T.V./DENVER

COAL MINER'S DAUGHTER—
Universal/MCA Dist.
SUPERMAN—D.C. Comics/Warner
Home Video
STAR TREK—THE MOTION PICTURE
—Paramount/Paramount Home
Video
EVERY WHICH WAY BUT LOOSE—
WB/Warner Home Video
"10"—Orion/Warner Home Video
ELECTRIC HORSEMAN—Universal/
MCA Dist.
ALL THAT JAZZ—20th Century
Fox/Mag. Video
CATCH 22—Paramount/
Paramount Home Video
THE MAIN EVENT—WB/Warner
Home Video
**CLOSE ENCOUNTERS OF THE THIRD
KIND**—Columbia/Columbia
Home Ent.

NIKOLODEON/L.A.

**CLOSE ENCOUNTERS OF THE THIRD
KIND**—Columbia/Columbia
Home Ent.
STAR TREK—THE MOTION PICTURE
—Paramount/Paramount Home
Video
ALL THAT JAZZ—20th Century
Fox/Mag. Video
THAT'S ENTERTAINMENT—MGM/
CBS
AMERICAN GIGOLO—Paramount/
Paramount Home Video
THE BLACK HOLE—Disney/
Disney Home Video
THE WIZARD OF OZ—Disney/
Disney Home Video
"Z"—MGM/CBS
DR. ZHIVAGO—MGM/CBS
MARY POPPINS—Disney/Disney
Home Video

WHEREHOUSE/NATIONAL

**CLOSE ENCOUNTERS OF THE THIRD
KIND**—Columbia/Columbia
Home Ent.
THE BLACK HOLE—Disney/Disney
Home Video
MARY POPPINS—Disney/Disney
Home Video
ALIEN—20th Century Fox/Mag.
Video
ALL THAT JAZZ—20th Century
Fox/Mag. Video
STAR TREK—THE MOTION PICTURE
—Paramount/Paramount
Home Video
SUPERMAN—D.C. Comics/Warner
Home Video
ENTER THE DRAGON—WB/Warner
Home Video
BLAZZING SADDLES—WB/Warner
Home Video
A CHRISTMAS CAROL—VCI

VIDEO SPACE/BELLEVUE

ALL THAT JAZZ—20th Century
Fox/Mag. Video
ALIEN—20th Century Fox/Mag.
Video
"10"—Orion/Warner Home Video
STAR TREK—THE MOTION PICTURE
—Paramount/Paramount Home
Video
THE FOG—20th Century Fox/Mag.
Video
THE ROSE—Universal/MCA Dist.
AMERICAN GIGOLO—Paramount/
Paramount Home Video
THE BLUES BROTHERS—
Universal/MCA Dist.
**CHEECH AND CHONG'S NEXT
MOVIE**—Universal/MCA Dist.
SUPERMAN—D.C. Comics/Warner
Home Video
WIZARD OF OZ—Disney/Disney
Home Video

Also reporting this month are:
Upstairs Records/Burlington; Straw-
berries/Boston; Video Land/Dallas;
Video Specialties/Houston; Associ-
ated Video/Houston; Video Place/
W.D.C.; Radio 437/Philadelphia;
Fathers & Sons/Indianapolis.

Record World A/C Chart

DECEMBER 27, 1980

DEC. 27	DEC. 20		WKS. ON CHART
1	1	LADY KENNY ROGERS Liberty 1380 (7th Week)	12
2	3	LOVE ON THE ROCKS NEIL DIAMOND/Capitol 4939	9
3	2	MORE THAN CAN SAY LEO SAYER/Warner Bros. 49565	13
4	4	GUILTY BARBRA STREISAND & BARRY GIBB/Columbia 11 11390	9
5	5	SUDDENLY OLIVIA NEWTON-JOHN AND CLIFF RICHARD/ MCA 51007	10
6	6	EVERY WOMAN IN THE WORLD AIR SUPPLY/Arista 0564	9
7	7	IT'S MY TURN DIANA ROSS/Motown 1496	9
8	9	I MADE IT THROUGH THE RAIN BARRY MANILOW/Arista 0566	6
9	8	NEVER BE THE SAME CHRISTOPHER CROSS/Warner Bros. 49580	11
10	10	WOMAN IN LOVE BARBRA STREISAND/Columbia 1 11364	17
11	13	I LOVE A RAINY NIGHT EDDIE RABBITT/Elektra 47066	7
12	15	THE TIDE IS HIGH BLONDIE/Chrysalis 2465	5
13	16	(JUST LIKE) STARTING OVER JOHN LENNON/Geffen 49604 (WB)	8
14	11	WITHOUT YOUR LOVE ROGER DALTREY/Polydor 2121	13
15	14	HE'S SO SHY POINTER SISTERS/Planet 47916 (E/A)	18
16	12	I BELIEVE IN YOU DON WILLIAMS/MCA 41304	11
17	17	EVERYBODY'S GOT TO LEARN SOMETIME KORGIS/Asylum 47018	8
18	21	ONE STEP CLOSER DOOBIE BROTHERS/Warner Bros. 49622	5
19	18	NEVER KNEW LOVE LIKE THIS BEFORE STEPHANIE MILLS/ 20th Century Fox 2460 (RCA)	18
20	25	THE WINNER TAKES IT ALL ABBA/Atlantic 3776	5
21	20	EASY LOVE DIONNE WARWICK/Arista 0572	7
22	19	YOU'VE LOST THAT LOVIN' FEELING DARYL HALL & JOHN OATES/RCA 12103	13
23	31	HEY NINETEEN STEELY DAN/MCA 51036	4
24	32	9 TO 5 DOLLY PARTON/RCA 12133	3
25	28	FOOL THAT I AM RITA COOLIDGE/A&M 2281	6
26	22	DREAMING CLIFF RICHARD/EMI-America 8057	14
27	27	GOODBYE MARIE BOBBY GOLDSBORO/Curb 9 5400 (CBS)	7
28	29	KILLIN' TIME FRED KNOBLOCK AND SUSAN ANTON/ Scotti Brothers 609 (Atl)	4
29	35	SAME OLDE LANG SYNE DAN FOGELBERG/Full Moon/Epic 19 50961	2
30	34	MY MOTHER'S EYES BETTE MIDLER/Atlantic 3771	4
31	23	JESSE CARLY SIMON/Warner Bros. 49518	20
32	33	SEASONS CHARLES FOX/Handshake 8 5307	6
33	37	TIME IS TIME ANDY GIBB/RSO 1059	4
34	38	SMOKY MOUNTAIN RAIN RONNIE MILSAP/RCA 12084	5

CHARTMAKER OF THE WEEK

35	—	MISS SUN BOZ SCAGGS Columbia 11 11406	1
36	36	TEXAS IN MY REAR VIEW MIRROR MAC DAVIS/ Casablanca 2305	5
37	—	HUNGRY HEART BRUCE SPRINGSTEEN/Columbia 11 11391	1
38	24	I'M HAPPY THAT LOVE HAS FOUND YOU JIMMY HALL/ Epic 9 50931	9
39	26	ON THE ROAD AGAIN WILLIE NELSON/Columbia 1 11351	15
40	30	IF YOU EVER CHANGE YOUR MIND CRYSTAL GAYLE/ Columbia 1 11359	13
41	39	SEQUEL HARRY CHAPIN/Boardwalk 8 5700	7
42	40	ONE-TRICK PONY PAUL SIMON/Warner Bros. 49601	9
43	46	TELL IT LIKE IT IS HEART/Epic 19 50950	2
44	—	I AIN'T GONNA STAND FOR IT STEVIE WONDER/Tamla 54320 (Motown)	1
45	41	I'M COMING OUT DIANA ROSS/Motown 1491	12
46	—	HAPPY SONG FRANK MILLS/Polydor 2148	1
47	42	LOOK WHAT YOU'VE DONE TO ME BOZ SCAGGS/ Columbia 1 11349	19
48	43	MORNING MAN RUPERT HOLMES/MCA 51019	8
49	44	COULD I HAVE THIS DANCE ANNE MURRAY/Capitol 4920	16
50	45	XANADU OLIVIA NEWTON-JOHN/ELO/MCA 41285	20



CRT Decision Steers Middle Course

(Continued from page 3)

withhold a "yes" vote by replying "present" in the vote call. So while the vote passed officially as four to one, with the one abstention, all of the commissioners actually voted for the regulation "in principle."

Their comments and suggestions, as well as those from the RIAA, National Music Publishers' Association, and American Guild of Authors and Composers, were to be heard by the chairman at a morning meeting on Friday (19). Sources told RW that the dissenting commissioners, concerned about the limits of the jurisdictional power of the CRT, wish to make it clear at the meeting that the operational machinery of the regulations should be more "self-contained" in the adjustment section until the CRT is empowered to preside on the matter again in 1987.

Future Adjustments

The adjustment section of the ruling states that on December 1, 1981, the CRT will publish any notice of a rate change in the Federal Register. On December 1 of the following years, the CRT will continue to publish notices of rate changes, if any, based in direct proportion to the change in the average suggested list price will be determined from CRT surveys "which it may deem necessary." The RIAA plan called for a determination of list prices from the top 100 albums in the music trades.

The other CRT adjustment amendment states that if no retail price is in effect at the time set aside for rate adjustments, it will be based on the wholesale price of records, specifically "the highest price at which the album is normally available for sale by the record manufacturer to non-affiliated, regular customers in the ordinary course of business. Said price shall be based on the

average per-unit price on 100 or more albums shipped for resale."

Throughout the hearings, the NMPA had been asking the CRT for a rate of six percent of retail price as opposed to a flat-rate fee. The AGAC had also been asking for a percentage of retail price formula, with a rate of eight percent.

The publishers and composers had testified at the CRT that the old rate was not much different from the original royalty rate set in 1909, and that with the tremendous growth of the record industry, it was only fair that they should receive a larger share of the income derived from the manufacture and sale of records.

The RIAA, on the other hand, maintained that a rate hike was not warranted due to the profits publishers were already deriving from the greater volume of sales, and that a hike would be disastrous to the ailing industry.

In his closing remarks in November, RIAA president Stanley M. Gortikov had warned that if the NMPA proposal was adopted, annual mechanical royalty costs would increase nearly 113 million dollars per year. He also told the Tribunal that the record industry, while on the upswing, had not seen any "dramatic economic turnaround" yet.

The NMPA proposal of six percent of retail price would have placed the royalty closer to what they termed "the historically effective rate."

The RIAA had argued that a big rate hike would only profit the already comfortable singer-songwriter publishers, and would actually hurt developing and middle level songwriters, since an increase would force record companies to further cut back on artist rosters, new talent and the number of albums they were able to release.

UA Music Holds National Meet



United Artists Music recently held its year-end national staff meetings in Los Angeles. Pictured at the gathering are, from left (front row): professional executives Steve Francis and Loretta Munoz; United Artists Music president Harold Seider; executives Vic Guder and Barry Bergman. (Back row): executive Suzanne Logan; Nashville vice president Jimmy Gilmer; Nashville professional staffer Buzz Arledge; and executive Danny Strick.

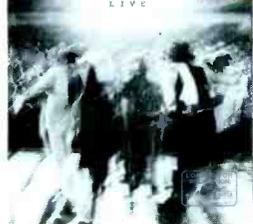
Retail Report

Record World

DECEMBER 27, 1980

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

SALESMAKER OF THE WEEK



FLEETWOOD MAC LIVE
WB

TOP SALES

FLEETWOOD MAC LIVE—WB
FLASH GORDON—Queen—Elektra (Soundtrack)
DOUBLE FANTASY—John Lennon & Yoko Ono—Geffen
TROMBIPULATION—Parliament—Casablanca

LIEBERMAN/MINNEAPOLIS

FLASH GORDON—Queen—Elektra (Soundtrack)
FLEETWOOD MAC LIVE—WB
GAP BAND III—Mercury
GHOST RIDERS—Outlaws—Arista
TROMBIPULATION—Parliament—Casablanca
URBAN COWBOY II—Various Artists—Epic
YESSHOWS—Yes—Atlantic

HANDLEMAN/NATIONAL

ANDY GIBB'S GREATEST HITS—RSO
AUTOAMERICAN—Blondie—Chrysalis
BARRY—Barry Manilow—Arista
BEST OF THE KENDALLS—Ovation
DOUBLE FANTASY—John Lennon & Yoko Ono—Geffen
FOOLISH BEHAVIOUR—Rod Stewart—WB
GAUCHO—Steely Dan—MCA
I'M NOT STRANGE—Keith Sykes—MCA/Backstreet
9 TO 5—Dolly Parton—RCA
SUPER TROUPER—ABBA—Atlantic

MUSICLAND/NATIONAL

AUTOAMERICAN—Blondie—Chrysalis
BARBRA STREISAND'S CHRISTMAS ALBUM—Col
BARRY—Barry Manilow—Arista
CHRISTMAS TOGETHER—John Denver & the Muppets—RCA
DOUBLE FANTASY—John Lennon & Yoko Ono—Geffen
FOOLISH BEHAVIOUR—Rod Stewart—WB
GAUCHO—Steely Dan—MCA
GREATEST HITS/LIVE—Heart—Epic
HIGH INFIDELITY—REO Speedwagon—Epic
POPEYE—Boardwalk (Soundtrack)

SOUND UNLIMITED/NATIONAL

ANDY GIBB'S GREATEST HITS—RSO
BEATLES CONCERTO—Rostal/Schaefer—Moss Music
FLASH GORDON—Queen—Elektra (Soundtrack)
FLEETWOOD MAC LIVE—WB
GHOST RIDERS—Outlaws—Arista
MADE IN AMERICA—Blues Brothers—Atlantic
NATIONAL BREAKOUT—Romantics—Nemperor
9 TO 5—Dolly Parton—RCA
TURN OF A FRIENDLY CARD—Alan Parsons Project—Arista
YESSHOWS—Yes—Atlantic

ALEXANDER'S/NEW YORK

ARETHA—Aretha Franklin—Arista
AUTOAMERICAN—Blondie—Chrysalis

DOUBLE FANTASY—John Lennon & Yoko Ono—Geffen
FEEL ME—Cameo—Chocolate City
FOOLISH BEHAVIOUR—Rod Stewart—WB
GAUCHO—Steely Dan—MCA
GREATEST HITS/LIVE—Heart—Epic
JAZZ SINGER—Neil Diamond—Capitol (Soundtrack)
MAKING MOVIES—Dire Straits—WB
TURN OF A FRIENDLY CARD—Alan Parsons Project—Arista

DISC-O-MAT/NEW YORK

AUTOAMERICAN—Blondie—Chrysalis
BARRY—Barry Manilow—Arista
DOUBLE FANTASY—John Lennon & Yoko Ono—Geffen
FLASH GORDON—Queen—Elektra (Soundtrack)
FOOLISH BEHAVIOUR—Rod Stewart—WB
GAUCHO—Steely Dan—MCA
LIVE & MORE—Roberta Flack & Peabo Bryson—Atlantic
LIVE AT THE ROYAL ALBERT HALL—Creedence Clearwater Revival—Fantasy
SECTOR 27—Tom Robinson Band—IRS
YESSHOWS—Yes—Atlantic

KING KAROL/NEW YORK

CANDLES—Heatwave—Epic
DOUBLE FANTASY—John Lennon & Yoko Ono—Geffen
FLEETWOOD MAC LIVE—WB
42ND STREET—RCA (Original Cast)
I HAD TO SAY IT—Millie Jackson—Spring
IMAGINATION—Whispers—Solar
JAZZ SINGER—Neil Diamond—Capitol (Soundtrack)
LIVE & MORE—Roberta Flack & Peabo Bryson—Atlantic
MUSIC BAND LIVE—War—MCA
SECTOR 27—Tom Robinson Band—IRS

RECORD WORLD-TSS STORES/NEW YORK

ANDY GIBB'S GREATEST HITS—RSO
DOUBLE FANTASY—John Lennon & Yoko Ono—Geffen
GAUCHO—Steely Dan—MCA
GREATEST HITS/LIVE—Heart—Epic
HIGH INFIDELITY—REO Speedwagon—Epic
JAZZ SINGER—Neil Diamond—Capitol (Soundtrack)
SCARY MONSTERS—David Bowie—RCA
SECONDS OF PLEASURE—Rockpile—Col
THE IDOLMAKER—A&M (Soundtrack)
TURN OF A FRIENDLY CARD—Alan Parsons Project—Arista

CUTLER'S/NEW HAVEN

AUTOAMERICAN—Blondie—Chrysalis
BARRY—Barry Manilow—Arista
CRIMES OF PASSION—Pat Benatar—Chrysalis
DOUBLE FANTASY—John Lennon & Yoko Ono—Geffen
FLASH GORDON—Queen—Elektra (Soundtrack)
FLEETWOOD MAC LIVE—WB
GHOST RIDERS—Outlaws—Arista
GREATEST HITS—Doors—Elektra
PAUL McCARTNEY INTERVIEW—Col
THE RIVER—Bruce Springsteen—Col

FOR THE RECORD/BALTIMORE

AS ONE—Bar-Kays—Mercury
CLASSIC CRACK—Crack the Sky—Lifesong
DOUBLE FANTASY—John Lennon & Yoko Ono—Geffen
FLEETWOOD MAC LIVE—WB
FOOLISH BEHAVIOUR—Rod Stewart—WB
GAP BAND III—Mercury

GREATEST HITS—B.T. Express—Col
GREATEST HITS—Manhattans—Col
LIVE & MORE—Roberta Flack & Peabo Bryson—Atlantic
TROMBIPULATION—Parliament—Casablanca

WAXIE MAXIE/WASH., D.C.

BARRY—Barry Manilow—Arista
BI-COASTAL—Peter Allen—A&M
GAUCHO—Steely Dan—MCA
I HAD TO SAY IT—Millie Jackson—Spring
IMAGINATION—Whispers—Solar
LATE NIGHT GUITAR—Earl Klugh—Liberty
LIVE & MORE—Roberta Flack & Peabo Bryson—Capitol
MADE IN AMERICA—Blues Brothers—Atlantic
THIS IS MY DREAM—Switch—Gordy
TWO OF US—Yarbrough & Peoples—Mercury

GARY'S/RICHMOND

AS ONE—Bar-Kays—Mercury
AUTOAMERICAN—Blondie—Chrysalis
BARRY—Barry Manilow—Arista
EAGLES LIVE—Asylum
FANTASTIC VOYAGE—Lakeside—Solar
GAUCHO—Steely Dan—MCA
GREATEST HITS—Kenny Rogers—Liberty
LEGEND OF JESSE JAMES—Various Artists—A&M
PARIS—Supertramp—A&M
THE RIVER—Bruce Springsteen

PENGUIN FEATHER/NO. VIRGINIA

AUTOAMERICAN—Blondie—Chrysalis
FLASH GORDON—Queen—Elektra
FLEETWOOD MAC LIVE—WB
GHOST RIDERS—Outlaws—Arista
HIGH INFIDELITY—REO Speedwagon—Epic
JAZZ SINGER—Neil Diamond—Capitol (Soundtrack)
MADE IN AMERICA—Blues Brothers—Atlantic
PAUL McCARTNEY INTERVIEW—Col
TROMBIPULATION—Parliament—Casablanca
YESSHOWS—Yes—Atlantic

RECORD REVOLUTION/PA.-DEL.

CASTLE DONNIGAN—Various Artists—Polydor
FLEETWOOD MAC LIVE—WB
GAP BAND III—Mercury
I HAD TO SAY IT—Millie Jackson—Spring
JERMAINE—Jermaine Jackson—Motown
LIVE & MORE—Roberta Flack & Peabo Bryson—Atlantic
9 TO 5—Dolly Parton—RCA
SHADES OF BLUE—Lou Rawls—Phila. ntl.
TROMBIPULATION—Parliament—Casablanca

NATL. RECORD MART/MIDWEST

CHRISTMAS IN THE STARS—RSO
CLOUDS ACROSS THE SUN—Firefall—Atlantic
FEEL ME—Cameo—Chocolate City
FLASH GORDON—Queen—Elektra (Soundtrack)
GAUCHO—Steely Dan—MCA
GHOST RIDERS—Outlaws—Arista
HIGH INFIDELITY—REO Speedwagon—Epic
MAKING MOVIES—Dire Straits—WB
9 TO 5—Dolly Parton—RCA
YESSHOWS—Yes—Atlantic

RECORD RENDEZVOUS/CLEVELAND

AEROSMITH'S GREATEST HITS—Col

ANDY GIBB'S GREATEST HITS

—RSO
JAZZ SINGER—Neil Diamond—Capitol (Soundtrack)
PAUL McCARTNEY INTERVIEW—Col
POPEYE—Boardwalk (Soundtrack)
ROCK & ROLL DIARY 1967-1980—Lou Reed—Arista
SUPER TROUPER—ABBA—Atlantic
TURN OF A FRIENDLY CARD—Alan Parsons Project—Arista
VISAGE—Polydor
YESSHOWS—Yes—Atlantic

RECORD REVOLUTION/CLEVELAND

BLACK SEA—XTC—Virgin
CLOUDS ACROSS THE SUN—Firefall—Atlantic
FLEETWOOD MAC LIVE—WB
GAUCHO—Steely Dan—MCA
LATE NIGHT GUITAR—Earl Klugh—Liberty
MADE IN AMERICA—Blues Brothers—Atlantic
MORE GEORGE THOROGOOD & THE DESTROYERS—Rounder
REAL EYES—Gil Scott-Heron—Arista
VISAGE—Polydor
YESSHOWS—Yes—Atlantic

ROSE RECORDS/CHICAGO

EAGLES LIVE—Asylum
FLASH GORDON—Queen—Elektra (Soundtrack)
FLEETWOOD MAC LIVE—WB
42ND STREET—RCA (Original Cast)
HIGH INFIDELITY—REO Speedwagon—Epic
LIVE & MORE—Roberta Flack & Peabo Bryson—Atlantic
MADE IN AMERICA—Blues Brothers—Atlantic
9 TO 5—Dolly Parton—RCA
SUPER TROUPER—ABBA—Atlantic
TROMBIPULATION—Parliament—Casablanca

RADIO DOCTORS/MILWAUKEE

CASTLE DONNIGAN—Various Artists—Polydor
CLASSIC CRACK—Crack the Sky—Lifesong
FLASH GORDON—Queen—Elektra (Soundtrack)
FLEETWOOD MAC LIVE—WB
42ND STREET—RCA (Original Cast)
GAP BAND III—Mercury
HONX—Stiff Little Fingers—Chrysalis
I HAD TO SAY IT—Millie Jackson—Spring
MADE IN AMERICA—Blues Brothers—Atlantic
TWO OF US—Yarbrough & Peoples—Mercury

SPEC'S MUSIC/FLORIDA

ANDY GIBB'S GREATEST HITS—RSO
BACK IN BLACK—AC/DC—Atlantic
DOUBLE FANTASY—John Lennon & Yoko Ono—Geffen
EAGLES LIVE—Asylum
FOOLISH BEHAVIOUR—Rod Stewart—WB
HIGH INFIDELITY—REO Speedwagon—Epic
LOST IN LOVE—Air Supply—Arista
MAKING MOVIES—Dire Straits—WB
SUPER TROUPER—ABBA—Atlantic
VERISMO ARIAS—Luciano Pavarotti—London

TAPE CITY/NEW ORLEANS

AUTOAMERICAN—Blondie—Chrysalis
BARRY—Barry Manilow—Arista
DOUBLE FANTASY—John Lennon & Yoko Ono—Geffen
FLEETWOOD MAC LIVE—WB
GAP BAND III—Mercury
LIVE & MORE—Roberta Flack & Peabo Bryson—Capitol
SONG OF SEVEN—Jon Anderson—Atlantic
SUPER TROUPER—ABBA—Atlantic
TOUCH—Con Funk Shun—Mercury
YESSHOWS—Yes—Atlantic

INDEPENDENT RECORDS/COLORADO

AS ONE—Bar-Kays—Mercury
BLACK SEA—XTC—Virgin
CANDLES—Heatwave—Epic
DIVINE MADNESS—Bette Midler—Atlantic (Soundtrack)
FLEETWOOD MAC LIVE—WB
KANO—Emergency
9 TO 5—Dolly Parton—RCA
SUPER TROUPER—ABBA—Atlantic
TOUCH—Con Funk Shun—Mercury
TROMBIPULATION—Parliament—Casablanca

SOUND WAREHOUSE/COLORADO

BACK ON THE STREETS—Donnie Iris—MCA
CELEBRATION—Kool & the Gang—De-Lite
FANTASTIC VOYAGE—Lakeside—Solar
FLASH GORDON—Queen—Elektra (Soundtrack)
FLEETWOOD MAC LIVE—WB
GHOST RIDERS—Outlaws—Arista
JAZZ SINGER—Neil Diamond—Capitol (Soundtrack)
MADE IN AMERICA—Blues Brothers—Atlantic
SUPER TROUPER—ABBA—Atlantic
TROMBIPULATION—Parliament—Casablanca

CIRCLES/ARIZONA

AS ONE—Bar-Kays—Mercury
DOUBLE FANTASY—John Lennon & Yoko Ono—Geffen
FANTASTIC VOYAGE—Lakeside—Solar
FOOLISH BEHAVIOUR—Rod Stewart—WB
GAP BAND III—Mercury
HOTTER THAN JULY—Stevie Wonder—Tamla
THE AWAKENING—Reddings—BID
THIS IS MY DREAM—Switch—Gordy
TOUCH—Con Funk Shun—Mercury
TROMBIPULATION—Parliament—Casablanca

LICORICE PIZZA/LOS ANGELES

FANTASTIC VOYAGE—Lakeside—Solar
FLASH GORDON—Queen—Elektra (Soundtrack)
FLEETWOOD MAC LIVE—WB
GHOST RIDERS—Outlaws—Arista
IDOLMAKER—A&M (Soundtrack)
JERMAINE—Jermaine Jackson—Motown
LATE NIGHT GUITAR—Earl Klugh—Liberty
MADE IN AMERICA—Blues Brothers—Atlantic
NEW HOPE FOR THE WRETCHED—Plasmatics—Stiff-America
YESSHOWS—Yes—Atlantic

EUCALYPTUS RECORDS/WEST & NORTHWEST

ALL SHOOK UP—Cheap Trick—Epic
CELEBRATE—Kool & the Gang—De-Lite
FANTASTIC VOYAGE—Lakeside—Solar
FLASH GORDON—Queen—Elektra (Soundtrack)
FLEETWOOD MAC LIVE—WB
FOOLISH BEHAVIOUR—Rod Stewart—WB
HIGH INFIDELITY—REO Speedwagon—Epic
MADE IN AMERICA—Blues Brothers—Atlantic
SUPER TROUPER—ABBA—Atlantic
TOUCH—Con Funk Shun—Mercury

EVERYBODY'S RECORDS/NORTHWEST

ACE OF SPADES—Motorhead—Mercury
DOUBLE FANTASY—John Lennon & Yoko Ono—Geffen
FLASH GORDON—Queen—Elektra (Soundtrack)
FLEETWOOD MAC LIVE—WB
JERMAINE—Jermaine Jackson—Motown
JOHNNY & THE DISTRACTIONS—Local
KRON ALBUM—KRON
LIGHT OF THE STABLE—Emmylou Harris—WB
MAKING MOVIES—Dire Straits—WB

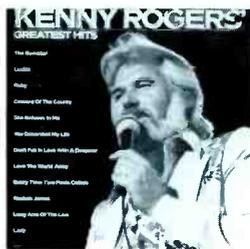
Record World Albums

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K — 12.98
L — 13.98

DECEMBER 27, 1980

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

DEC. 27	DEC. 20		WKS. ON CHART	
1	1	KENNY ROGERS' GREATEST HITS Liberty LOO 1072 (8th Week)	11	H
2	11	DOUBLE FANTASY JOHN LENNON/YOKO ONO/Geffen GHS 2001 (WB)	4	H
3	2	GUILTY BARBRA STREISAND/Columbia FC 36750	12	H
4	4	THE GAME QUEEN/Elektra 5E 513	24	H
5	5	BACK IN BLACK AC/DC/Atlantic SD 16018	20	H
6	6	CRIMES OF PASSION PAT BENATAR/Chrysalis CHE 1275	19	H
7	3	HOTTER THAN JULY STEVIE WONDER/Tamla T8 373M1 (Motown)	8	H
8	7	THE RIVER BRUCE SPRINGSTEEN/Columbia PC2 36854	9	X
9	9	LIVE EAGLES /Asylum BB 705	5	L
10	8	THE JAZZ SINGER (ORIGINAL SOUNDTRACK) NEIL DIAMOND/Capitol SWAV 12120	5	I
11	17	BARRY BARRY MANILOW/Arista AL 9537	4	H
12	16	ANNE MURRAY'S GREATEST HITS /Capitol SOO 12110	13	H
13	14	GAUCHO STEELY DAN/MCA 6102	4	I
14	15	GREATEST HITS/LIVE HEART /Epic KE2 36888	4	L
15	10	ZENYATTA MONDATTI THE POLICE/A&M SP 4831	10	G
16	18	FOOLISH BEHAVIOUR ROD STEWART/Warner Bros. HS 3485	4	H
17	20	AUTOAMERICAN BLONDIE/Chrysalis CHE 1290	4	H
18	13	TRIUMPH JACKSONS/Epic FE 36424	11	H
19	26	GLASS HOUSES BILLY JOEL/Columbia FC 36384	41	H
20	22	XANADU (ORIGINAL SOUNDTRACK) /MCA 6100	24	I
21	21	CHRISTOPHER CROSS /Warner Bros. BSK 3383	42	G
22	19	ONE STEP CLOSER DOOBIE BROTHERS/Warner Bros. HS 3452	12	H
23	28	HI INFIDELITY REO SPEEDWAGON/Epic FE 36844	3	H
24	23	GREATEST HITS—VOLUME II LINDA RONSTADT/Asylum 5E 516	8	H
25	12	FACES EARTH, WIND & FIRE/ARC/Columbia KC2 36795	6	L
26	25	THE WANDERER DONNA SUMMER/Geffen GHS 2000 (WB)	8	H
27	27	URBAN COWBOY (ORIGINAL SOUNDTRACK) VARIOUS ARTISTS/Full Moon/Asylum DP 90002	32	X
28	34	LOST IN LOVE AIR SUPPLY/Arista AB 4268	27	H
29	29	HONEYSUCKLE ROSE (ORIGINAL SOUNDTRACK) WILLIE NELSON & FAMILY/Columbia S2 36752	17	L
30	35	CHRISTMAS ALBUM BARBRA STREISAND/Columbia CS 9557	3	X
31	31	DIANA DIANA ROSS/Motown M8 936M1	29	H
32	32	WINELIGHT GROVER WASHINGTON, JR./Elektra 6E 305	7	G
33	30	CELEBRATE KOOL & THE GANG/De-Lite DSR 9518 (PolyGram)	10	H
34	39	CHIPMUNK PUNK CHIPMUNKS/Excelsior XLP 6008	22	G
35	24	TP TEDDY PENDERGRASS/Phila. Intl. FZ 36745 (CBS)	20	H
36	36	FEEL ME CAMEO/Chocolate City CCLP 2016 (Casablanca)	9	G
37	37	MICKEY MOUSE DISCO /Disneyland/Vista 2504	40	X
38	38	HITS! BOZ SCAGGS/Columbia FC 36841	5	H
39	42	FANTASTIC VOYAGE LAKESIDE/Solar BXL1 3720 (RCA)	5	G
40	43	AGAINST THE WIND BOB SEGER & THE SILVER BULLET BAND/Capitol SOO 12041	42	H
41	46	CHRISTMAS WITH THE CHIPMUNKS /Pickwick SPC 1034	4	X
42	45	THE TURN OF A FRIENDLY CARD ALAN PARSONS PROJECT/Arista AL 9518	7	H
43	50	HORIZON EDDIE RABBITT/Elektra 6E 276	17	G
44	72	A CHRISTMAS TOGETHER JOHN DENVER & THE MUPPETS/RCA AFL1 3451	2	G
45	44	GREATEST HITS DOORS/Elektra 5E 515	9	H
46	81	SUPER TROUPER ABBA/Atlantic SD 16023	3	H
47	40	KENNY LOGGINS ALIVE /Columbia C2X 36738	13	J
48	54	TWELVE DAYS OF CHRISTMAS WITH THE CHIPMUNKS /Pickwick SPC 1035	3	X
49	59	FULL MOON CHARLIE DANIELS BAND/Epic FE 36571	21	H



50	53	ARETHA ARETHA FRANKLIN/Arista AL 9538	9	H
51	52	GREATEST HITS OAK RIDGE BOYS/MCA 5150	6	H
52	41	FREEDOM OF CHOICE DEVO/Warner Bros. BSK 3435	28	G
53	48	MAKING MOVIES DIRE STRAITS/Warner Bros. BSK 3480	7	G
54	47	GIVE ME THE NIGHT GEORGE BENSON/Qwest/WB HS 3453	21	H
55	56	HOLD OUT JACKSON BROWNE/Asylum 5E 511	24	H

CHARTMAKER OF THE WEEK

56 — **FLEETWOOD MAC LIVE**

Warner Bros. 2WB 3500



57	58	JERMAINE JERMAINE JACKSON/Motown M8 948M1	3	H
58	63	CANDLES HEATWAVE/Epic FE 36873	3	H
59	55	ALL SHOOK UP CHEAP TRICK/Epic FE 36498	7	H
60	129	MERRY CHRISTMAS JOHNNY MATHIS/Columbia CS 8021	1	G
61	33	HAWKS & DOVES NEIL YOUNG/Reprise HS 2297 (WB)	6	H
62	69	LIVE & MORE ROBERTA FLACK AND PEABO BRYSON/Atlantic SD 2 7004	2	L
63	51	SECONDS OF PLEASURE ROCKPILE/Columbia JC 36886	7	G
64	62	GREATEST HITS WAYLON JENNINGS/RCA AHL1 3378	84	G
65	70	TOUCH CON FUNK SHUN/Mercury SRM 1 4002	3	G
66	65	I BELIEVE IN YOU DON WILLIAMS/MCA 5133	9	H
67	67	EMOTIONAL RESCUE ROLLING STONES/Rolling Stones COC 16015 (Atl)	24	H
68	73	AEROSMITH'S GREATEST HITS /Columbia FC 36865	5	H
69	77	AS ONE BAR-KAYS/Mercury SRM 1 3844	3	G
70	76	YESSHOWS YES/Atlantic SD 2 510	2	J
71	71	AT PEACE WITH WOMAN JONES GIRLS/Phila. Intl. JZ 36767 (CBS)	8	G
72	75	REMAIN IN LIGHT TALKING HEADS/Sire SRK 6095 (WB)	9	G
73	57	DIVINE MADNESS (ORIGINAL SOUNDTRACK) BETTE MIDLER/Atlantic SD 16022	5	H
74	80	ANDY GIBB'S GREATEST HITS /RSO RX 1 3091	2	H
75	66	ONE-TRICK PONY PAUL SIMON/Warner Bros. HS 3472	17	H
76	49	CARNAVAL SPYRO GYRA/MCA 5149	9	H
77	79	POSH PATRICE RUSHEN/Elektra 6E 302	4	G
78	68	PARIS SUPERTRAMP/A&M SP 6702	12	L
79	64	STONE JAM SLAVE/Cotillion SD 5224 (Atl)	7	G
80	88	CATHOLIC BOY JIM CARROLL BAND/Atco SD 38 132	3	G
81	87	INHERIT THE WIND WILTON FELDER/MCA 5144	8	H
82	85	HURRY UP THIS WAY AGAIN STYLISTICS/TSOP JZ 36470 (CBS)	7	G
83	61	ULTRA WAVE BOOTSY/Warner Bros. BSK 3433	4	G
84	86	LATE NIGHT GUITAR EARL KLUGH/Liberty LT 1079	3	G
85	95	TROMBIPULATION PARLIAMENT/Casablanca NBLP 7249	2	G
86	96	GHOST RIDERS OUTLAWS/Arista AL 9542	2	H
87	—	FLASH GORDON (ORIGINAL SOUNDTRACK) QUEEN/Elektra 5E 518	1	H
88	90	FAMILY HUBERT LAWS/Columbia JC 36396	3	G
89	97	NIGHT PASSAGE WEATHER REPORT/ARC/Columbia JC 36793	2	G
90	91	MR. HANDS HERBIE HANCOCK/Columbia JC 36578	2	G
91	84	SHINE ON L.T.D./A&M SP 4819	17	G
92	94	SWEAT BAND /Uncle Jam JZ 36857 (CBS)	2	G
93	127	MERRY CHRISTMAS BING CROSBY/MCA 15024	1	X
94	—	THE BEATLES '62-'66 /Capitol SKBO 3403	1	L
95	60	PANORAMA CARS/Elektra 5E 514	17	H
96	—	PRETTY PAPER WILLIE NELSON/Columbia JC 36189	1	G
97	—	MERRY CHRISTMAS ANDY WILLIAMS/Columbia CS 9220	1	X
98	99	AUDIO VISIONS KANSAS/Kirshner FZ 36588 (CBS)	12	G
99	—	CHRISTMAS SONG NAT KING COLE/Capitol SM 1967	1	X
100	—	THE BEATLES '67-'70 /Capitol SKBO 3404	1	L

ALBUM CROSS REFERENCE ON PAGE 59

**“Warren Zevon Makes A Great
LIVE ROCK AND ROLL ALBUM.”**

—David Fricke,
Rolling Stone

**Warren
Zevon**

RECORDED LIVE
AT THE ROXY

**Stand
In The
Fire**

INCLUDES

WEREWOLVES OF LONDON

POOR POOR PITIFUL ME

EXCITABLE BOY

JEANNIE NEEDS A SHOOTER

I'LL SLEEP WHEN I'M DEAD

THE SIN

STAND IN THE FIRE

MOHAMMED'S RADIO

BO DIDDLEY'S A GUNSLINGER/BO DIDDLEY

LAWYERS, GUNS AND MONEY

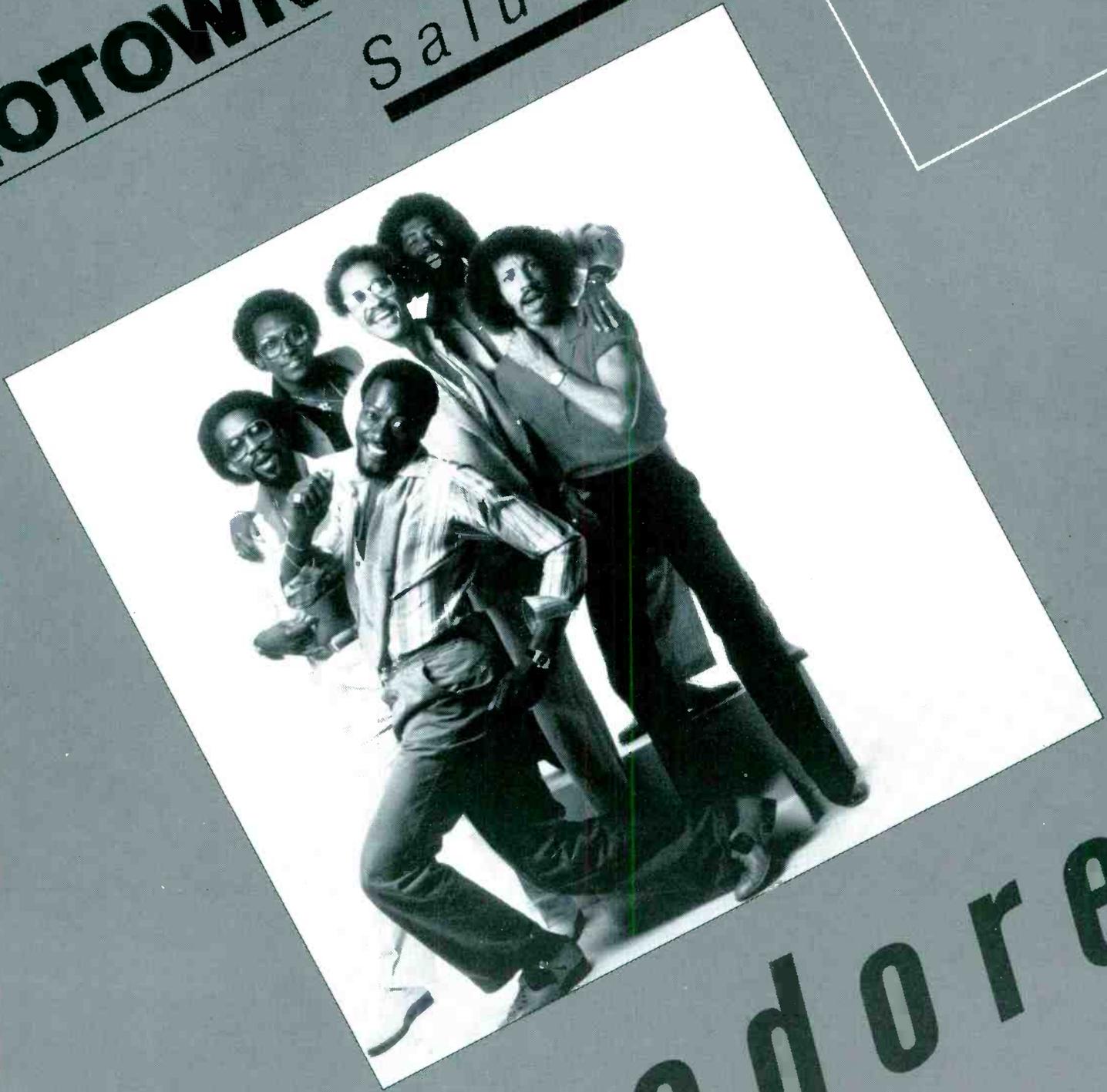
On Asylum Records and Tapes
Produced by Warren Zevon and Greg Ladanyi



ASYLUM
5E1513

MOTOWN

Salutes



the **COMMODORES**
1 POP Singles Group

Number



© 1990 Motown Record Corporation

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DECEMBER 27, 1980

- 151 I'VE ALWAYS WANTED TO DO THIS JACK BRUCE AND FRIENDS/Epic JE 36827
- 152 SKY/Arista A2L 8302
- 153 SONG OF SEVEN JON ANDERSON/Atlantic SD 16021
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- 155 DUMB WAITERS KORGIS/Asylum 6E 290
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- 157 CHRISTMAS TYME ENGELBERT HUMPERDINCK/Epic PE 3503
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- 159 CHICK COREA AND GARY BURTON IN CONCERT/ECM 2 1182 (WB)
- 160 ARE HERE KINGS/Elektra 6E 274
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- 162 WALK AWAY/COLLECTOR'S EDITION (THE BEST OF 1977-1980) DONNA SUMMER/Casablanca NBLP 7244
- 163 A MUSICAL AFFAIR ASHFORD & SIMPSON/Warner Bros. HS 3458
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- 165 I HAD TO SAY IT MILLIE JACKSON/Spring SP 1 6730
- 166 ROCK AND ROLL PART I BEATLES/Capitol SN 16020
- 167 HEAVENLY BODY CHI-LITES FEATURING GENE RECORD/20th Century Fox/Chi-Sound T 619 (RCA)
- 168 CITY NIGHTS TIERRA/Boardwalk FW 36995
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- 170 THE MCCARTNEY INTERVIEW/Columbia PC 36987
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- 172 THE JEALOUS KIND DELBERT McCLINTON/Capitol MSS ST 12115
- 173 LOVE TRIPPIN' SPINNERS/Atlantic SD 19270
- 174 PORTRAIT OF CARRIE CARRIE LUCAS/Solar BXL1 3579 (RCA)
- 175 NIGHT SONG AHMAD JAMAL/Motown M7 945R1

- 176 THE BEST OF EMERSON, LAKE & PALMER/Atlantic SD 19283
- 177 CLOUDS ACROSS THE SKY FIREFALL/Atlantic SD 16024
- 178 WITH LOVE ROGER WHITTAKER/RCA AFL1 3778
- 179 MICHAEL SCHENKER GROUP/Chrysalis CHE 1302
- 180 14 KARAT FATBACK/Polydor SP 1 6729
- 181 LOVE AT FIRST SIGHT SONNY ROLLINS/Milestone M 9098 (Fantasy)
- 182 SONGS I LOVE TO SING SLIM WHITMAN/Epic/Cleve. Intl. JE 36768
- 183 LED ZEPPELIN IV/Atlantic SD 19129
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- 192 TWO "B'S" PLEASE ROBBIN THOMPSON BAND/Ovation OV 1759
- 193 HUMANESQUE JACK GREEN/RCA AFL1 3639
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- 197 PEOPLE'S CHOICE/Casablanca NBLP 7246
- 198 KANO EMERGENCY/EMLP 7505
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| 108 | 115 | ANNIE (ORIGINAL CAST ALBUM)/Columbia JS 34712 (H) |
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| 120 | 121 | ON THE EDGE BABYS/Chrysalis CHE 1305 (H) |
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| 122 | — | IMAGINE JOHN LENNON/Capitol SW 3379 (G) |
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| 132 | — | RUBBER SOUL BEATLES/Capitol SW 2442 (G) |
| 133 | 113 | CIVILIZED EVIL JEAN-LUC PONTY/Atlantic SD 16020 (H) |
| 134 | 93 | VOICES DARYL HALL & JOHN OATES/RCA AQL1 3646 (H) |
| 135 | — | GAP BAND III/Mercury SRM 1 4003 (G) |
| 136 | 141 | THE TWO OF US YARBROUGH & PEOPLES/Mercury SRM 1 3834 (G) |
| 137 | 139 | POPEYE (ORIGINAL SOUNDTRACK)/Boardwalk SW 36880 (H) |
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| 144 | — | THE ROYAL ALBERT HALL CONCERT CREEDENCE CLEARWATER REVIVAL/Fantasy MPF 4501 (G) |
| 145 | 119 | THE CARS/Elektra 6E 135 (G) |
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| 150 | — | THE ROGER WHITTAKER CHRISTMAS ALBUM/RCA ANL1 2933 (G) |

Record World Single Picks

Pop

SHAUN CASSIDY with TODD RUNDGREN & UTOPIA—WB 49640

SO SAD ABOUT US (prod. by Rundgren)
(writer: Townshend) (TRO-Essex,
ASCAP) (3:02)

Cassidy's making quite a splash on the new TV series "Breaking Away." This single from his "WASP" LP should create a stir on radio with the superb backing by Todd & crew. Penned by P. Townshend, it's a driving rocker with glorious chorus harmonies.

GAMMA—Elektra 47088

VOYAGER (prod. by Lyons-Montrose)
(writers: Montrose-Pattison)
(Montunes, BMI) (5:36)

Ronnie Montrose's vocals and singing guitar excursions are the center of attention on this blues-based release from the "Gamma 2" LP. A strong contender for AOR-pop.

BOBBY GOLDSBORO—

Curb 9-5400 (CBS)

GOODBYE MARIE (prod. by Butler)
(writers: McDaniel-Linde) (Music City,
ASCAP/Combine, BMI) (2:58)

Goldsboro has already had considerable success on the A/C side with this bouncy ballad. His crisp, trademark tenor tells the story over a slick percussion-clad rhythm track. Larry Butler's production is outstanding.

DOLLY COULTER—ECI 1001

DON'T YOU BELIEVE (prod. by Devito)
(writer: Baggs) (Moondown, BMI/
Derby, SESAC) (3:00)

Coulter shows plenty of promise with this romantic, uptempo ballad. The positive message and potent hook are delivered lovingly, with strong pop-A/C potential.

ROBERT STODDARD—

Elektra 47073

L.A.P.D. (prod. by Brody-Stoddard)
(writer: Stoddard) (Misuron/Misleading,
BMI) (3:46)

The L.A.-based singer/songwriter/social critic lashes out at a trigger-happy police force on this debut single. A catchy chorus hook and Stoddard's compelling vocal make this a pop-rocker to watch.

JEAN-LUC PONTY—

Atlantic 3778

DEMAGOGAMANIA (prod. by Ponty) (writer:
Ponty) (YTNOP, BMI) (3:46)

This engaging track from his "Civilized Evil" LP should stimulate interest in that disc. The jazz-rock opus has Ponty laying down beautiful keyboard and electric violin solos (he plays all instruments) with melodic ease.

DAVE DAVIES—RCA 12147

DOING THE BEST FOR YOU (prod. by
Davies) (writer: Davies) (Dabe,
PRS) (3:59)

Brother Dave wears his techno-pop shoes on this rocker from his self-titled LP. A pulsating beat, keyboard flash and his vocal urgency should please the loyalists.

THIN LIZZY—WB 49643

KILLER ON THE LOOSE (prod. by group-
Woolven) (writer: Lynott) (Pippin The
Friendly Ranger/Chappell, ASCAP)
(3:53)

Hectic guitars drive hard while Phil Lynott's menacing growl gives the warning on this devilish rocker from the "Chinatown" LP. Ready-made for heavy AOR-pop rotation.

AZYMUTH—Milestone 309

DEAR LIMMERTZ (prod. by Bertrami-
Leibovitz) (writer: Bertrami) (Black Sun,
SEASAC) (4:15)

The talented Brazil-based trio relaxes with this plush piece from the new "Outubro" LP. Alex Malheiros' bass steers a light funk course while keyboard and synthesizer lines shimmer above.

RON DAVIES—First

American 113

LAUGHING INTO LOVE (prod. not listed)
(writer: Davies) (Irving, BMI) (3:25)

Culled from his new "I Don't Believe" LP, this touching ballad spotlights Davies' affecting tenor. The seasoned songwriter should make pop-A/C inroads with this impressive outing.

CONNIE FRANCIS—MGM

(PolyGram) 14853

I'M ME AGAIN (prod. by Castellano)
(writers: Fox-Scott) (Ragtime,
ASCAP) (3:36)

Celebrating her 25th anniversary in the business, Francis offers this heart-warming ballad and title-track from her forthcoming LP. That unmistakable vocal drama is still there with all its chilling presence for pop-A/C audiences.

SUNNI KERU—Authentic

1511

PORTRAIT OF LOVE (prod. by Julwil)
(writer: Keru) (Joytee, ASCAP) (3:07)

The young singer/songwriter is already getting impressive radio reaction in the Baltimore area with this bright, upbeat debut. Her songbird vocal is delivered in a classy string arrangement.

MAJOR CHILL—G&P 10003

UNDEFENDED (prod. by Chill) (writer:
Kohan) (Good Product, ASCAP)
(time not listed)

The New Yorker makes his debut with this promising pop-rocker. Smart tempo shifts and lead-chorus vocal trades spice the energetic rhythm pace and Chill's anonymous vocal.

X—Slash 106

WHITE GIRL (prod. by Manzarek) (writers:
Doe-Exene) (812, BMI) (3:26)

The L.A.-based quartet brings to mind the late '60s Jefferson Airplane with this new single from a forthcoming LP. John Doe and Exene harmonize with an anthem-like quality. First rate fare for AOR-pop radio.

B.O.S./Pop

McFADDEN & WHITEHEAD

—TSOP 6-4796 (CBS)

THAT LETS ME KNOW I'M IN LOVE

(prod. by McFadden-Whitehead-Cohen)
(writers: McFadden-Whitehead-Cohen)
(Assorted/Mighty Three, BMI) (3:40)

John Whitehead is the featured vocalist on this romantic spin from the "I Heard It In A Love Song" LP. Piano/string elegance dresses the nimble bass while choral decorations adorn John's loving croon.

DONNA WASHINGTON—

Capitol 4956

FOR THE SAKE OF LOVE (prod. by
Daniels-Hale) (writers: Daniels-Springer)
(Jobette, ASCAP) (4:19)

This title track from Washington's latest LP should give her the recognition she deserves as an outstanding balladeer. The range and emotion displayed, with uncluttered string/horn accompaniment, are ear-catching.

THOMPSON BROTHERS—

WMOT 8-5353

YOU BROUGHT LOVE INTO MY LIFE

(prod. by Meltzer-Morris Jr.) (writers:
Wellington-Meltzer-Morris Jr.)
(WIMOT/B.U.T., BMI) (4:12)

The Philly-based quartet debuts with loads of authentic soulfulness on this track from their forthcoming LP. Brother Lefty sports a warm, compelling tenor and the brothers back with a colorful chorus arrangement.

M'LADY—20th Century

Fox 2474

BABY, YOU LIED

(prod. by Pearson)
(writers: Pearson-Carter) (Dunn,
ASCAP) (3:30)

A nifty chorus chant is the real grabber here. Attractive falsettos glide over the spunky rhythm while guitar/piano breaks add flash.

THE MUSIC MAKERS—

Dash 5064 (T.K.)

LAND OF LOVE

(prod. by Perry-Hill)
(writers: Hill-Dixon) (Rastanura/
Ludix, BMI) (3:59)

Here's delightful reggae-pop from the Macon, Georgia-based band. The lead vocals show inspired soulfulness, while the chorus backing has an intrinsic gospel swing.

FIVE SPECIAL—Elektra

47023

DO SOMETHING SPECIAL (For Your Lady)

(prod. by Banks) (writers: Jones-Banks)
(New Beginnings/Baby Dump, ASCAP)
(3:56)

Brian Banks takes charge on this upbeat message from the Detroit-based quintet. Inspired harmony chorus backing provides the perfect backdrop for his rangy falsetto.

BARBARA STROMAN—

Star Vision 1105

HYPNOTIZED (prod. by Dockett) (writers:
Spolan-Poindexter) (Zira/Floteco,
BMI) (2:50)

A member of the Interlude trio ("Gee Whiz"), Stroman debuts with this solo cover of Linda Jones' top 25 success in '67. Her vocal prowess comes shining through with stunning urgency.

THE MOMENTS—Sugarhill

758

BABY LET'S RAP NOW (PT. 1) (prod. by
Keith-Chase) (writers: Keith-Moore)
(Sugar Hill, BMI) (4:06)

Don't let the title or label mislead you, this is a gorgeous ballad that's anything but a rap record. Jeffrey Stewart's sweet falsetto fronts the N.J.-based trio with the kind of performance that puts this in the most-promising category.

BOBBI WALKER—

Casablanca 2316

STOP THE CLOCK (prod. by Love-Blumberg)
(writer: Dozier) (Blackwood/Platinum
Ear, BMI) (3:20)

A creative arrangement allows Walker to display her many vocal gifts on this mid-tempo cut from the "Diamond In The Rough" LP. The bass struts, sleek strings and pretty chorus make important contributions.

Country/Pop

RAY CHARLES & CLINT

EASTWOOD—Warner/

Viva 49608

BEERS TO YOU

(prod. by Garrett)
(writers: Dorf-Durrill-Pinkard-Garrett)
(Peso/Wallett, BMI) (2:42)

From the "Any Which Way You Can" film soundtrack LP comes this drunken tribute to carousers everywhere. Clint and Ray trade verses and stumble through the good-time chorus.

CAROL CHASE—

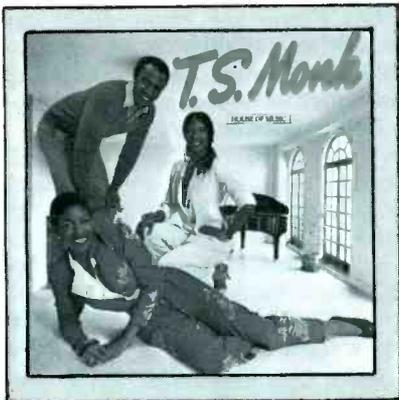
Casablanca 2321

IF YOU DON'T KNOW ME BY NOW (prod.
by Putnam) (writers: Gamble-Huff)
(Assorted, BMI) (3:27)

Even though Chase is a relative newcomer, her vocal phrasing and maturity are those of a veteran. This ballad from the LP "The Chase Is On" is well-suited for pop-A/C audiences as well as country.



Record World Album Picks



HOUSE OF MUSIC

T.S. MONK—Mirage WTG 19121 (Ari) (7.98)

The son, daughter and daughter-in-law of legendary jazz pianist/composer Thelonious Monk are on a commercial black music wavelength with this debut. Their strong masculine/feminine vocal combinations, together with Sandy Linzer's inspired writing and production, make this a likely crossover candidate.



BLUES DELUXE

VARIOUS ARTISTS—XRT Records 9301 (Alligator) (5.98)

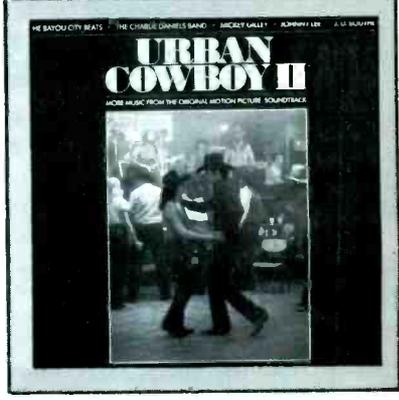
Sponsored by radio station WXRT in Chicago, this is the best of an August blues festival featuring Lonnie Brooks' version of "Sweet Home Chicago" Son Seals doing Albert King's "Don't Throw Your Love On Me So Strong" proud, and classics by Muddy Waters, Willie Dixon and others. All profits go to the establishment of a Blues Archive in Chicago.



REAL EYES

GIL SCOTT-HERON—Arista AL 9540 (7.98)

Scott-Heron hasn't given up using his music to advance his socio-political ideals, as is evident from "The Klan," "The Train From Washington" and "Waiting For The Axe To Fall," an attempt to create the feeling of being on death row. But there's fun here, too, especially on "A Legend In His Own Mind," the perfect put-down of a stereotyped braggart.



URBAN COWBOY II

More Music From The Original Motion Picture Soundtrack—Full Moon/Epic SE 36921 (8.98)

King Kong, Frankenstein and Flubber all had sons, so there's no reason why a project as successful as "Urban Cowboy" shouldn't have one too. This single LP includes cuts by Johnny Lee, Charlie Daniels, Mickey Gilley, J.D. Souther and the Bayou City Beats.

REPLAY

CROSBY, STILLS AND NASH—Atlantic SD 16026 (8.98)



An interesting cross-section of group and solo work by members of the trio,

including a re-mixed "Carry On," "Marakesh Express," Crosby & Nash's "To The Last Whale" medley and Stephen Stills' "Love The One You're With."

THE PHIL WOODS QUARTET VOLUME ONE

Clean Cuts CO 702 (Adelphi) (7.98)



Here's one of the best jazz quartets caught in an excellent live performance, and preserved on an album that meets high audiophile standards. Altoist Woods and his sidemen are endlessly creative improvisers.

MIDNIGHT SUN

JOHN STUBBLEFIELD—Sutra SUS 1004 (Buddah) (7.98)



Reedman Stubblefield has recorded with McCoy Tyner, whose influence is especially evident in the sweeping, African-influenced free rhythm passages which he plays so well.

INSIDE MOVES

Original Motion Picture Soundtrack—Full Moon FMH 3506 (WB) (8.98)



From the film starring John Savage ("The Deer Hunter"), this LP

includes The Spinners, Leo Sayer, Ambrosia, Boz Scaggs, Eagles and Pablo Cruise.

IS IT OVER?

BILLY PRICE AND THE KEYSTONE RHYTHM BAND—Green Dolphin 7980 (7.98)



Price, who seems to have developed along similar lines to

Johnny, leads a brassy band through blues and R&B classics and originals.

CAN'T EXPLAIN

LEIF GARRETT—Scotti Bros. SB 7111 (Ari) (7.98)



A potpourri of rock recurrences such as the Who's "I Can't Explain" and

Stealer's Wheel's "Stuck In The Middle With You," make this an appealing LP for Garrett's young fans, who've been seeing him on TV.

CALIGULA-THE MUSIC

Original Motion Picture Soundtrack—Penthouse PR 101 CS (8.98)

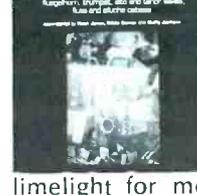


The film may be X-rated, but the sumptuous classical score,

recorded in Italy, will please orchestral soundtrack buffs. Also included are seven and 12-inch versions of the love theme, "We Are One."

THE INCREDIBLE IRA SULLIVAN

Slash ST208 (7.98)



One of the few jazz players to master trumpet and reeds, Sullivan has avoided the

limelight for most of his career. With ballads and break-neck bebop, this LP proves his chops haven't suffered.

WHERE'S THE PARTY?

PSYCOTIC PINEAPPLE—Richmond RICH 6026 (7.98)



Four rockers with a serious sense of humor let it rip with raw guitars

and ominous minor keyboards. Listen for the clever "Reach Out I'll Be There" quote in "Hang On For Your Life."

IF YOU COULD READ MY MIND

VIOLA WILLS—Ariola-America OL 1507 (Arista) (7.98)



The title track caught on in discos, proving that even Gordon Lightfoot can be dance-

able. On this LP, Wills and producer Jerry McCabe give "Up On The Roof" and other standards a similar treatment.

UP-FRONT

FLESH TONES—I.R.S. SP 70402 (A&M) (4.98)



Energetic rock 'n' roll bass lines and guitar chords combine with soulful

horn licks to create the sound of this New York-based group. "Cold Shoes" and the Stones' "Play With Fire" are among the EP's best.

THE HOT SHOT

DAN SIEGEL—Inner City IC 1111 (7.98)



Keyboardist/composer Siegel writes accessible, jazz-oriented melodies, and he

knows when to turn over to lyrical players like guitarist Garry Hageberg. Best moments include the title and "The Wild West."

Disco File

(A weekly report on current and upcoming discotheque breakouts)

By BRIAN CHIN

■ Somebody out there is surprised about it, one supposes, but it's a fact that disco continued to make its presence felt in 1980. Its demanding audience of dancers and DJs still had the uncanny knack of finding hits in the most unlikely places, and, as importantly, a number of key figures proved that it was possible—easy, almost—to work imaginatively in a style suited for disco, to the creative benefit of everyone. In this context, it's becoming a bit harder to point out specific "disco hits" that broke out of the underground, but that's because disco has had such a pervasive influence already on pop music that most any uptempo record makes some reference to disco and might be heard in the clubs.

In a number of ways, too, disco records began sounding more and more like crossover pop material. With the surprisingly total recession of the Eurodisco style that had peaked creatively in the 1977-79 period, most important dance floor hits were of American origin, and even European producers emulated American R&B music. Specifically, this meant a generally slower tempo, sparser production, subtler rhythm work that de-emphasized the "typical" four-beat pulse and a much greater focus on song content than production wizardry. Quincy Jones, Leon Sylvers and Dick Griffey, Nile Rodgers and Bernard Edwards and newcomers Willie Lester and Rodney Brown were among the American producers who most capably made music that one could dance to without running after it or searching for a verse and chorus. Their records were concise, radio-oriented and less cerebral, more human, than one remembers the Eurodisco hits as being. The most successful foreign contenders shared these characteristics: Fred Petrus and Mauro Malavasi's phenomenal *Change* album; Geraldine Hunt's tough, touching work with Mike Pabon Austin; Ralph Benatar and Galen Senogles' also chart-topping *L.A.X.*

For the many DJs and audiences preferring the peaking, high-tempo European sounds, imported records from Europe and Canada suddenly regained importance, although wary American companies picked up almost none for domestic release. The most popular of these were usually worthy pieces of music that reflected the producers' progression from a nearly exhausted pop-orchestral format to the tight, electronic style established by Giorgio Moroder. Had they surfaced in America, the most in-demand items would have pointed out Italy as an emergent center of activity and Giancarlo Meo and Claudio Simonetti (*Easy Going*, Capricorn, Vivien Vee) and arranger Celso Valli (*Passengers*, Macho, Tantra, Nuggets) as a few of the most prolific Italian talents. Most of the year's star imports lasted almost forever due to their exclusivity in clubs: Viola Wills' well-loved "If You Could Read My Mind," later picked up by Ariola to continuing applause from the dance floor; Harry Thumann's "Underwater," Meco pop-disco revisited; "Passengers," featuring the provocative "Hot Leather" and a solid album that should have made someone's release list; Peter Jacques Band's "Welcome Back," an especially fine work from the production and studio talent behind *Change*; Harlow's pop-disco "Take Off" and Tantra's absorbing "Hills of Katmandu," the last two the rarest, most impossible-to-find of the import hits, and recently issued domestically on independents G.R.A.F. and Importe/12, respectively.

Related, obviously, to the import phenomenon, was a re-emergence of the independent local label as an important source of disco material, as Prism, Importe/12, Emergency, Baby'O and Roy B. all scored heavily with material that was usually of foreign origin, while Prelude, Sam, Mango and Brunswick made their biggest splashes with in-house American productions. As major labels courted DJs less and less, there was strong sentiment in favor of indies.

But as important as these underground developments were, it was the interest of established pop and R&B artists that kept disco so visible this year, and in a couple of cases, the records involved were career landmarks. Queen's "Another One Bites the Dust," their biggest hit, and still a strong seller four months after hitting the street, caused a sensation among disco buffs (who, on the whole, respond to a well-meant homage with far greater generosity than rock fans)

and made remarkable penetration into a cross-section of markets. A luminous personal triumph, Diana Ross' Rodgers/Edwards produced "Diana" album set the tone for most of the summer season: though greeted with some reticence by a great many DJs and observers, the fans made it her most durable disco effort, next to the monumental "Love Hangover," and Ross demonstrated an amazing ability to continue communicating with the young in the most contemporary idiom. (Just think: the fifteen-year-old you saw bopping in the street to "Upside Down" was unborn when "Come See About Me" was the current floor-shaker—incredible.) Other notable crossover performers: the Brothers Johnson, the Jacksons, George Benson, Blondie, Stephanie Mills, Roberta Flack, Narada Michael Walden, Isaac Hayes, Herbie Hancock, Stevie Wonder, the Rolling Stones, Devo.

In a way, the performers who work was most valuable to us were those who continued working in disco and scoring hits: it's a point of great pride to name the artists whose successes span a number of years. **Kool and the Gang**, among the pioneering early-'70s bump-funk groups, returned in triumph with **Eumir Deodato** to top the crossovers "Jungle Boogie" and "Hollywood Swinging" with "Ladies' Night" and the current number one "Celebration." **Dan Hartman** produced a pair of top chart hits, with the participation of **Loleatta Holloway**; both were also on the chart two and three years ago. **Linda Clifford** reappeared to disco and top 40 acceptance; the **Whispers**, who had moved operations from Philadelphia to Los Angeles, broke out and became top-selling stars, with labelmates **Shalamar**; **Sylvester** and **Two Tons O' Fun** impressed both in live and recorded performance; **Peter Brown**, **Odyssey**, **B.T. Express**, **Crown Heights Affair**, **Gino Soccio**, **France Joli** and **Donna Summer** all remained productive.

Then there were those uncategorizable, phenomenal achievements that appeared and dominated one's consciousness: the gratifyingly accomplished *Change* album, among the longest-lived dance hits of the last several years; the **S.O.S. Band's** "Take Your Time (Do It Right)," which appeared and sold out in a flurry of rush-released, white-jacketed twelve-inches; and **Lipps, Inc.'s** ingeniously appealing "Funkytown," whose world-wide success baffled only the observers, who, after all, ignored the rise of disco as the most recognizable pop

(Continued on page 71)

Disco File Top 40

DECEMBER 27, 1980

- CELEBRATION/LOVE FESTIVAL**
KOOL & THE GANG/De-Lite (12"/LP cut)
DSR 9518 (PolyGram)
- ALL MY LOVE**
L.A.X./Prelude (12") PRL D 604
- YOU'RE TOO LATE**
FANTASY/Pavillion (12") 4Z8 6408 (CBS)
- PARTYUP/HEAD/UPTOWN**
PRINCE/Warner Bros. (12") BSK 3478
- LOVELY ONE/HEARTBREAK HOTEL/
CAN YOU FEEL IT**
JACKSONS/Epic (12"/LP cut) FE 36424
- LOOK UP/NEVER GONNA GIVE
YOU UP**
PATRICE RUSHEN/Elektra (12"/LP cut)
6E 302
- VOICES INSIDE MY HEAD**
POLICE/A&M (12") SP 4831
- IT'S A WAR/I'M READY**
KANO/Emergency (12") EMLP 7505
- YOU OUGHT TO BE DANCIN'**
PEOPLE'S CHOICE/Casablanca (LP cut)
NBLP 7246
- IF YOU COULD READ MY MIND**
VIOLA WILLS/Ariola (12") OP 2203
(Arista)
- SHOOT YOUR BEST SHOT**
LINDA CLIFFORD/Curtom/Capitol
ST 12131
- I HEAR MUSIC IN THE STREET**
UNLIMITED TOUCH/Prelude (12")
PRLD 605
- MASTER BLASTER (JAMMIN')**
STEVIE WONDER/Tamla (12") TB 373M1
(Motown)
- THE WANDERER/LOOKING UP**
DONNA SUMMER/Geffen (12")
GHS 2000 (WB)
- HOW LONG**
LIPPS, INC./Casablanca (12") NBLP 7242
- CAREER GIRL/IT'S NOT WHAT YOU
GOT (IT'S HOW YOU USE IT)**
CARRIE LUCAS/Solar (12") YD 12086/
YD 12144 (RCA)
- GET DOWN, GET DOWN**
MELODY STEWART/Roy B. (12")
RBDS 2512
- YOUR PLACE OR MINE**
QUINELLA/Becket (12") BKS 012
- IF YOU FEEL THE FUNK**
LA TOYA JACKSON/Polydor (12")
PD 1 6291
- SEABISCUIT IN THE FIFTH**
BELINDA WEST/Panorama (12") JD 12095
(RCA)
- TAKE OFF**
HARLOW/G.R.A.F. (12") G 001
- CERCHEZ PAS/BOOGIE TALK/
MUSIC MAKES MY NIGHT**
MADLEEN KANE/Chalet (12"/LP cut)
CH 0701 (Prelude)
- REMOTE CONTROL**
REDDINGS/Believe in a Dream (12")
JZ 36875
- GIVE ME A BREAK/REMEMBER**
VIVIEN VEE/Launch (12") NC 1003
- HERE'S TO YOU**
SKYY/Salsoul (12") SG 339 (RCA)
- WATCHING YOU/DREAMIN'/
FEEL MY LOVE**
SLAVE/Cotillion (12"/LP cuts) SD 5224
(Atlantic)
- PASSION**
ROD STEWART/Warner Bros. (12")
HS 3485
- EVERYBODY GET DOWN**
MOUZON'S ELECTRIC BAND/Vanguard
(12") SPV 36
- I NEED YOUR LOVIN'**
TEENA MARIE/Gordy (12") G8 997M1
(Motown)
- FASHION**
DAVID BOWIE/RCA (12") JD 12145
- EVERYBODY**
INSTANT FUNK/Salsoul (12") SA 8536
(RCA)
- HILLS OF KATMANDU/WISHBONE**
TANTRA/Importe/12 (LP cuts) MP 310
- SOUL/HEAVEN ABOVE ME**
FRANKIE VALLI/MCA (LP cuts) 5134
- SETTIN' IT OUT**
ENCHANTMENT/RCA (12") JD 12113
- RAPTURE**
BLONDIE/Chrysalis (LP cut) CHE 1290
- FANTASTIC VOYAGE**
LAKESIDE/Solar (12") BXL1 3720
- WHAT CHA DOIN'**
SEAWIND/A&M (12") SP 4824
- RTH WONDR**
SUGARHILL GANG/Sugarhill (12") SH 553
- WHEEL ME OUT**
WAS (NOT WAS)/Ze/Antilles (12")
AN 805
- IS IT IN**
JIMMY "BO" HORNE/Sunshine Sound
(12") SSD 4218 (TK)

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

The Coast

(Continued from page 16)

which this year became the most imitated sound since **Bruce Springsteen** spawned a legion of clones . . . **Elvis Costello** called **Linda Ronstadt's** versions of several of his songs on her "Mad Love" album "sheer torture" and "a waste of vinyl." El probably accepted the mechanical royalty checks that came his way, however . . . In a move of significance to the jazz world, **Orrin Keepnews** resigned his position as Fantasy/Prestige/Milestone/Stax director of jazz A&R. He has continued to produce acts like **Sonny Rollins** and **McCoy Tyner** for those labels, however . . . Macho **David Lee Roth** of Van Halen broke his hand in a fight over the merits (or lack of same) of disco music . . . Epic introduced their Nu-Disc line, led off by **Cheap Trick's** "Found All the Parts."

April: COAST began the month with a review of **George Martin's** book, "All You Need is Ears"—the same week that Capitol released the **Beatles'** "Rarities" LP. Naturally, by the end of the year we were looking back at such items with much more than the usual bit of nostalgia. But just to keep things in perspective, Martin—who produced "Sgt. Pepper" and most of the other Beatle classics—says in the book that the "finest record I have ever made" is "Icarus," by the **Paul Winter Consort** . . . As the month began, "The Wall" was in its ninth week at #1, with the single "Another Brick in the Wall (Part II)" in its fourth week atop the Singles Chart. By the last issue of April, the album was still up there . . . **Stuart Margolin**, known to "Rockford Files" fanatics as Angel Martin, put out a record this month, even while admitting that he "never could sing." Hey, that never stopped a lot of other people, either . . . The wit and wisdom of **Kinky Friedman** was featured, including his views on religion ("I belong to the Church of the Latter Day Businessman") and his music ("It's a bridge between country and new wave—hopefully a toll bridge"). The Texas Jewboy's band, by the way, is now called the **Shalom Retirement Village People** . . . Take a look at the Country Album Chart the week of April 19. It shows **Kenny Rogers'** "Kenny" at #1 (26th week), "The Gambler" at #2 and the new "Gideon" at #3 (in its first week). You'll have to do better than that, Kenny, if you expect to have much of a career in this business . . . And sure enough, by the next week he did do better: those same three albums were in the top three (with "Gideon" at #1), but now "Ten Years of Gold" was up to #6.

May: Talk about the soundtrack explosion—RW's first issue of this month had two soundtrack albums on the cover. Successful ones, too: "Urban Cowboy" and "The Empire Strikes Back," both double albums . . . With **Neil Sedaka** and daughter **Dara** on the cover one week, we were reminded of other formidable father-daughter teams. There're the **Kendalls**, of course, but who could ever forget **Frank and Nancy Sinatra's** monumental "Something Stupid"? . . . After the announcement that **Deborah Harry** would be promoting a line of jeans for Murjani, we suggested several other logical product endorsements for musical performers: like **Squeeze** for Charmin toilet paper; **Genesis** for a mail-order Bible company; **Led Zeppelin** for Goodyear, and so on. This was also inspired, by the way, by the news that **Tavares** would be appearing at a Tupperware convention. . . . **Elvis Costello** was talking again. Actually, in the same interview were he laid into Ms. Ronstadt, he said of the **Police**, "They make great records, they can all play, they're all pretty and I can't stand 'em" . . . The **Grateful Dead**—not exactly a name that was on everyone's lips throughout the 1970s—put out a good and even sort of commercial album this month, called "Go to Heaven." The boys are pictured on the cover wearing white suits, so one knew this wasn't the standard Dead product . . . COAST pointed out that at this point in the year, it was A/C records—ballads by **Air Supply**, **Dr. Hook** and the like—that dominated the Singles Chart, while harder rock, courtesy of albums by **Bob Seger**, **Van Halen**, **Tom Petty** and others, was prominent on the LP side. We weren't sure quite what that meant, though, and still aren't . . . **Paul McCartney** released "McCartney II," arguably the least well-received solo work of any Beatle . . . **Joe Smith**, well-known former basketball announcer, was interviewed by the inimitable **Chick Hearn** during halftime of one of the Philadelphia-Los Angeles NBA championship games. Take it to the hoop, Joe . . . In another COAST first, we suggested several potential theme songs for those caught up in the incredible wave of pyramid schemes. "Money," of course, was among them, along with "Stuck in the Middle With You," "It's My Party" and "You're 16." Those who got into the pyramid thing will appreciate the significance of that last selection.

June: Mount St. Helens was big news around this time, inspiring the inevitable jokes—i.e., sales of **Jimmy Buffett's** "Volcano" were said

to be, ah, explosive—as well as rather morbid reports of how record retailers were suffering in the aftermath . . . One of the smartest and at the same time rockin'est albums of the year, **T-Bone Burnett's** "Truth Decay," was released this month. The album's best track, "House of Mirrors," contains a final line that at least some of us believe will become immortal: "Eventually, like Napoleon he attacked Russia" . . . In the "where are they now" department, we reported that former "Lassie" star **Tommy Rettig** had been arrested in connection with a suspected cocaine ring, while **Billy Mumy** of "Lost in Space" was fronting a new wave band. Feeling old, anyone? . . . Another great moment in song came on a record called "Blues From Chicago." Bluesman **Detroit Jr.**, introducing "Killing Floor," said, "I'd like to do this number in regards for the late **Howlin' Wolf**, which I played for so many years, until he died" . . . When **Michael Jackson's** "She's Out of My Life" became the fourth single from his "Off The Wall" album to make the top ten, he became the first act since Fleetwood Mac in the "Rumours" days to have four singles from one album do that well . . . RW's Direct Marketing special, bound to be in contention for Nobel honors with the Publishing Special, contained an "Eva-Tone" disc right there in its pages. Now that's something for nothing if we've ever heard of it . . . **Bob Dylan's** second album following his Christian rebirth, "Saved," was released in June to very little reaction, which shows you how quickly major controversies are forgotten . . . **Bob Nolan**, formerly with **Roy Rogers** in the **Sons of the Pioneers**, died, leaving behind him a couple of genuine classics in "Tumbling Tumbleweeds" and "Cool Water."

July: The legal battle over **Donna Summer** heated up as the songstress inked a new deal with **David Geffen's** new label, and PolyGram's Casablanca Records and Rick's Music publishing combine fired off cross-complaints seeking to bar her from recording for another company . . . Meanwhile, anyone who doubted the Doobies had uncovered a bankable new vein of American pop were newly persuaded by the success of **Robbie Dupree's** "Steal Away," which placed the indelible keyboard motif of the Brothers' "What A Fool Believes" right up front. That would be just the first of several subsequent singles by various artists that echoed **Mike McDonald's** vocal style and writing . . . Infinity may not have lasted forever, but **Ron Alexenburg** popped up with a new label, Handshake, and new partners in the Ariola group . . . RW West, in its quest to boost root styles, surveyed the small but surprisingly healthy blues market . . . **Queen**, having already demonstrated they had more up their sleeves than power chords via the rockabilly-inflected "Crazy Little Thing Called Love," released "The Game," which by late fall would prove one of the year's biggest sellers . . . COAST faves **Steely Dan**, having launched a lawsuit in hopes of leaving MCA Records, found themselves blocked by an action from the label asking an injunction. Their long-awaited seventh album, finally wrapped, would stay in the wings until November as the legal brigades joined battle . . . COAST talked with the deceptively spaced **Zane Buzby**, whose new wave heroines in "Americathon" and "Up In Smoke" were the work of a sharp-eyed comedienne and social observer . . . We also noted the latest in personalized gifts with a message: a deluxe line of hoses marketed by an outfit called "Up Yours" ranging from \$50 to \$200 and designed for that special insult needing more than just a discouraging word.

August: Disco, then new wave, had been touted as the Next Big Things, but at midsummer the market analysts' admonitions that buyers were indeed growing up was reflected in a significant chart domination by established acts, many boasting a decade or more of prior pop service . . . Meanwhile, COAST was smitten by the most striking new member of an otherwise familiar rock lineup, **Dale Krantz**, the vocalist tapped to front the **Rossington Collins Band** . . . Former **Grateful Dead** keyboard player **Keith Godchaux** died in a tragic automobile accident near his Bay Area home . . . The new wave answer to the mysterious Velma, heroine of **Raymond Chandler's** "Farewell, My Lovely," was one **Shandi**. Like that fictional counterpart, the songstress popped up out of nowhere as a Dreamland act, only to be revealed as this year's model of a country rocker known earlier (before blonde went to black) as **Shandi Sinna-mon**. Neither her LP nor Whisky dates would rival the notoriety she had already gained in pre-release lawsuits . . . A monolithic eight-disc collection of rare **Elvis Presley** sides was released by RCA Records . . . In another pop metamorphosis, **Cher** re-emerged as lead singer of a hard rock ensemble known as **Black Rose**, having shelved her Princess of Bondage garb from her last disco set to go the spike heel-and-fishnet route . . . **Howard Kaylan** and **Mark Volman**, a/k/a **Flo and Eddie**, unearthed some cracked cover versions, cut afterwards when they were still with the **Turtles**, and released them in a special series of EPs for the feisty Rhino label . . . RW talked with

(Continued on page 77)

Compact Cassette Players Are This Year's Hot Xmas Item

By BRIAN CHIN

■ NEW YORK—In years past, peanut butter and yogurt makers have been favored choices with holiday gift-givers; even pet rocks had their season. This year, though, there has been an apparent increase in sophistication—and cost—in holiday buying, with the massive popularity of compact stereo cassette players. Sony's Walkman and Panasonic's Soundabout, the best-selling of these compacts, offer portability, true stereo sound through lightweight headphones supplied with the units, and the intangible but genuine distinction of combined high quality and fashion.

According to both companies, the Walkman and Soundabout have been selling out as quickly as manufacturing and importing can stock American stores. On the Christmas buying rush, a Sony spokesman said, "Just try to find one. It's been our hottest item all year; we can't make enough of them." The Walkman, unveiled in Japan in summer 1979 and introduced to the U.S. market last December, was ordered in enormous amounts "right away, we couldn't accommodate all of them. When we'll catch up, I don't know." According to Sony, the Walkman has sold a half million units this year and is currently back ordered for another million: "we expect to sell a lot more." Panasonic also reported "selling as many as we can get . . . we're in a back-order situation." The Soundabout debuted in August, 1980.

The fashionability of the portable cassette stereo has not gone without notice by other manufacturers, according to Ron Schneiderman, editor of New York-based *Merchandising* magazine. Although the product category has not yet been statistically surveyed for overall sales because of its recent introduction, Schneiderman

called the progress of the tape players "sensational" and reported that some 15 other manufacturers had or would bring out their own models. "Everyone's knocking them off," he said. "A couple of them will be introduced at the January Consumer Electronics Show priced at \$99 . . . obviously there has to be a difference in quality." Because of their hefty price, the wide extent of the lightweight tape units' popularity did come as something of a surprise to both firms and to industry observers: the Walkman is tagged at \$199.95 and the Soundabout's suggested retail price is \$139.95-\$159.95. As Sony's spokesman put it, "We all thought it would be successful, but we saw it as a high-priced luxury item. I'm surprised to see how many teenage kids have a set."

Perhaps the well-known (and often complained-about) appeal of the larger "shoulder box" radio/cassette combination foreshadowed the compact version's click with the younger segment of the public, while the classier image of the miniature provided accessibility to the older crowd. Merchandising's Schneiderman observed that there has been an "increasing popularity of tape overall. The consumers are aware that they can get features found on hi-fi components." While it's estimated by Panasonic that up to 30 percent of their Soundabout's sales may be attributable to the fashion angle alone, quality, feature flexibility and portability have contributed to true across-the-board clout, and numerous practical applications. Joggers, skaters and athletes are probably the most visible fans of the cassette players: it was Sony's chairman and co-founder, Akio Morita, in fact, who conceived the Walkman while playing tennis. Athletes on tour in Japan, the first to pass the word, were photo-

graphed wearing the Walkman on their belts. Traveling business people have also taken a liking to the small-sized units, preferring them to music programs offered by airlines. CBS even supplied sales staffers with the Walkman, Sony reported, to enable them to preview advance tapes with full stereo quality.

At this time, the popularity of the miniature cassette player does not seem to have undermined the larger box models. For the moment, at least, "they're basically separate markets," according to the Panasonic spokesman, who noted that the recently-introduced Platinum series of shoulder boxes had met sales expectations easily. "There are different needs served by them, like black and white and color TV . . . nothing's too logical about it. There are some people who'd never consider buying a box (who are choosing the compacts)." Merchandising's Schneiderman remarked, "My personal guess is that (sophisticated portables of all types) take away from hi-fi components. A student going away to school, for example, may take a portable cassette system along and be satisfied with it."

Other areas that might eventually be affected by the spread of the compact cassette players include noise pollution and pre-recorded tape quality. It was still too early for any observers to predict exact impact, but the privacy afforded by the Walkman and Soundabout should certainly reduce ambient noise, especially in the urban areas where concentration of blaring shoulder boxes have turned some streets into a cacophony of music and chatter. In fact, New York City police in some precincts have begun impounding shoulder boxes, in accordance with a 1972 law prohibiting unnecessary noise, levying a \$50 fine on violators. The problem of commercially pre-recorded cassette quality also seems destined to continue cropping up as playback technology is progressively updated, unless a corresponding tape quality upgrading brings commercial cassettes in line technically and mechanically with the home-recorded tape.

From the beginning, marketing of the Walkman and Soundabout has been geared to an extremely wide crowd: Panasonic bowed its version during last August's Democratic convention, in cooperation with Macy's department store. In the promotion, roller skating models wearing the Soundabout zipped around Rockefeller Center, presumably surrounded by high-quality stereophonic sound.

Sony's radio and print promotion on the Walkman ranged from dramatic still-life shots of the unit in the *New York Times Magazine*, to radio commercials featuring the sounds of snapping fingers, tapping feet and soft humming—to no music at all. "There's a revolution going on in the street," the voiceover announced, obviously referring to the new competitive standing of the compact units alongside the familiar box radio. The reach of the concept into every market category is aptly demonstrated, noted Merchandising editor Schneiderman, by its use as a prop by models posing in a recent high-fashion advertisement.

To whatever extent the compact cassette stereo remains a fashionable item, however, all involved cite the sound delivery of the best models as their long-term selling point. "It serves a whole new function," said Sony's representative. "Now you don't have to lug a big box to have stereo wherever you go." Schneiderman noted that Sony discovered that dealers could make spot sales simply by demonstrating the unit. "Some people still haven't heard of it. A lot of them are sold by the salesman's own initiative: they say, 'Hey, we've got something really new, maybe you'd like to hear it,' and bingo! that's a sale. Sony encourages that tack."

Both Sony and Panasonic produce variations on the basic models which include radio and/or recording capability.

Scene 3 Bows Video Company

■ NASHVILLE — Scene 3 Video (STV), a full-service, state-of-the-art videotape production company, has been formed here as a subsidiary of Scene 3 Inc., according to Kitty Moon, president.

Ms. Moon said STV plans to offer "one of the most advanced, creative and sophisticated videotape systems in the country, which includes a complete stereo sound mixing facility for stereo, TV, and consumer video products."

STV has recruited top video professionals from throughout the country to staff the company. STV will offer complete video production service, using state-of-the-art equipment, including a CMX 340X editor. Other equipment includes a Vital switcher with 140 special effect patterns, the Squeezoom, a multi-channel digital effects device for producing film style opticals, and RCA one- and two-inch videotape machines.

Geared for Singles
"E" Ticket Music &
Doctor Button Music



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Barry Oslander * President

Seasons
Greetings

neil

New York, N.Y. (Continued from page 14)

honored was Millennium Records president **Jimmy Ienner**, who was doubly privileged in being the first opponent to be inducted. Ienner was cited for having had the good sense to retire while at his peak rather than return to the playing field to be humiliated for a second time when faced with RW's famed version of the Lou Boudreau shift; MOST DEPRESSING EVENT OF THE DECADE—the slow but steady transformation on **Tom Keenan** of Everybody's Records in Portland from genial good guy of the record biz—a backslapper in the truest sense of the word—into the **Ayatollah Khomeini** of retailers. This was probably to be expected, since Keenan must work in tandem with the odoriferous **Michael Reff**, poison pen artist supreme and the **Richard Speck** of retailers; STAND-IN RECEPTIONIST OF THE YEAR—the narrow victor is **Lillian Schneiderman**, who was heard to tell ace receptionist **Dee Grasso**: "I can see two girls together. But two guys? I mean, whatta they got to offer?" Last year's winner, **Bobbi Howe**, came in a close second on the strength of this request to a caller: "Oh... oh... oh gosh! Could you just call back later so I don't have to make out a message slip?" Truth is stranger than fiction; RECEPTIONIST OF THE YEAR—to Dee Grasso, whose day can be summed up in her own words: "Noooooo!! Puleeease don't slobber on me!! Dooooon't!! YOU'RE DEESGUSTING!! LET GO OF ME!! I'm talking to you and you're not hearing a word I say!! YOU ANIMAL!!" And so on and so forth... cautious optimism rears its ugly head... Oh for Christ's sake! Will somebody break that guy's fingers so it'll take him even longer to type than it does now!? From a review by the estimable **Steven Blauner** (may he rest in peace): "The Slits' music is a Sushi bar oasis in a McDonald's wasteland."... Major Bill Smith announces plans for an album titled "Texas Gold as Mined by Major Bill Smith and **Huey Meaux**" and boldly predicts it'll be "the greatest record of all time."... the city of Parma, Ohio, a largely-Polish, conservative suburb of Cleveland, passes the **Peter Schliewen** Law to keep the owner of Record Revolution, for whom the law is named, from selling paraphernalia in his record stores. What seemed like a minor annoyance at the time soon escalated into a major court battle on which the future of the paraphernalia industry rested... MCA signs **Rob Stoner**.

COVERS: **Styx, Journey, Donna Summer.**

DIALOGUES: **John Hall-Bonnie Raitt-Graham Nash.**

SPECIALS: Spotlight on Germany; Salute to Motown.

FEBRUARY

Michael Leon roundly denies having ever boasted of being a candidate for Man of the Year or Rookie of the Year. Oddly enough, a petition signed by 21 A&M staffers arrives at RW along with a written demand that Leon be awarded Head Shot of the Year Award. Why, New York, N.Y. asks? Because Leon's used the same crummy photo for four years? RW's then-senior editor **Howard Levitt**, who remembered Leon from their days playing touch football together at Boston University ("Good pair of hands, no one home upstairs"), surveyed the petition and declared flatly that all of the signatures affixed thereon were "obvious forgeries." Thus Leon wins the award he most deserves: Head Case of the Year... remember those dealers who were so cautious about a January sales carryover? Well, here they are in the February 9 issue boasting of sales increases over January of '79 and expressing confidence in the strength of new product. NARM readies the "Give the Gift of Music" campaign for introduction at the trade association's annual convention... **Cy Leslie** named to head new CBS Video Division... the socially-conscious **Joe Ianello** (state of mind: unconscious) finds "More Performers are Aiding Candidates." Thanks for nothing, Joe... Jeffrey "Rags" Peisch finds "Labels Consider Future of Plastic Sleeves" at the same time the RW staff considers the future of a plastic bag over Peisch's head... **Professor Longhair** dies in his sleep in New Orleans at age 61. The same week, **Jimmy Durante** passes away at age 86... **Caitlin Rivers Crowell** is born on January 24. Her parents are **Rosanne Cash** and **Rodney Crowell**... the matter of the Peter Schliewen Law has now become the test case of the country's Model Drug Act as defined by the Justice Department... **Bruce Bird** replaces Neil Bogart at Casablanca during the same week Phonogram/Mercury moves to New York in a reorganization of PolyGram's record companies... light man extraordinaire **Marc Brickman**—the only lighting expert ever to be the subject of a *Record World* Dialogue (we were way ahead of our time on this one)—signs on to do the lights for **Pink Floyd's** "The Wall" tours of Los Angeles and New York... it is pointed out that, despite an intensive investigation, a crack team of RW sleuths has been unable to determine the person responsible for Joe Ianello's presence on the masthead.

COVERS: **Tom Petty, Kool & the Gang, Natalie Cole and Peabo Bryson, The Whispers.**

DIALOGUES: Part two of MUSE; **Berry Gordy; Mick Jones of Foreigner.**

SPECIALS: Classical Awards; A/C Radio.

MARCH

Stanley Adams announces retirement from ASCAP presidency... one of the best unsigned singers in the country, **Lou Ann Barton**, returns to New York as a member of **Roomful of Blues** and gives an awesome performance in spite of the band's total lack of sensitivity to her style. A waste of a great talent. Shortly after this engagement Barton left Roomful to return to her native Texas, and has not been heard from since... okay, call the RW S.W.A.T. team. "Dealers Rebound Fast From Eastern Snows" by **Greg Brodsky**. An all-out search ensues to find and draw and quarter the person responsible for Brodsky's presence on the masthead... **Bill Blankenship** of For the Record in Baltimore drives all the way to New York to see **Pink Floyd** in concert at Nassau Coliseum. He stops by RW to get directions to the Coliseum from the columnist and, following those directions to the letter, winds up in Southhampton, miles beyond his destination. He eventually got to the Coliseum in time for the second half of the show. Blankenship laughed about the foulup through gritted teeth, according to the highly reliable New York, N.Y. column... the Songwriters Hall of Fame honors **Otis Blackwell** with a dinner in acknowledgement of his contribution to the world of popular music. Of Blackwell, his friend and fellow songwriter **Doc Pomus** said: "I think he's really the most unique of all the songwriters of the '50s. He took something right out of thin air and turned it into great music."... **Jane Olivor** plays Avery Fisher Hall and the **Average Joe** is there, as usual, but not front row center, or fifth row center, or even tenth row center. That privileged vicinity was reserved for the New York Post's **Ira Mayer**, a.k.a. **Mediocre Joe** (or, to his friends, **Le Petit Rouge**). A.J. was back there around the middle of the hall to witness "an artistic breakthrough" for the artist as she showed her most dramatic development to date as a performer and as a singer... whatta ya mean Epic Records has signed **Delbert McClinton**?... the columnist journeys back to home turf in Tulsa, Oklahoma where he discusses international affairs with the legendary **Richard "Mox the Box" Moxley** and catches **Michael Murphey's** outstanding set at Cain's Ballroom. Says New York, N.Y.: "The good feeling one takes away from Murphey's concerts is not transitory; it lingers long after the last note has been played, as it should following any first-rate concert experience. All this and the guy doesn't even have a recording contract. Wonder what causes that?"... the NARM convention is held in Las Vegas and RW dispatches the first lady of cool, **Sophia Midas**, to get the scoop. Things started off grandly for Midas when she arrived in Las Vegas to find that her room reservation had been cancelled. But even a hardened desk clerk will melt at the sight of a pretty face, so Midas was able to secure lodging. Where? In a bamboo-encrusted **Sidney Greenstreet** room? No! In the honeymoon suite! Yes! With mirrors, mirrors everywhere, including a great big one on the ceiling above a—you got it—circular bed! Take it away, Sophia.

"I couldn't look up," she complained. "And every time I moved I thought I saw someone coming after me."

"Can you imagine what it was like? Me in that room alone, in my flannel pajamas?"

We would truly like to comment on this revolting development, or say something witty like, "At least you didn't have an elephant in your pajamas," but discretion, in this instance, is the better part of valor.

COVERS: **Dan Fogelberg, Sister Sledge, the Rockets, Ray Goodman and Brown, Rufus and Chaka.**

SPECIALS: Music Publishing; Gospel Music; Salute to **John Kaplan.**

APRIL

In an exclusive dispatch from Tulsa, Oklahoma, New York, N.Y. gets the lowdown on Michael Murphey's film debut in "Hard Country," for which he wrote the script and supplied several new songs. Prior to the interview, Murphey, who was celebrating his birthday, showed up at Tulsa's legendary God's Racquetball Courts only to be soundly thrashed by the columnist in three consecutive games.

To add insult to injury, the columnist then refused to take the birthday boy to his favorite vegetarian restaurant in town, shuttling him off instead to Goldie's Patio Grill, home of the world's greatest cheeseburger. There Murphey eagerly devoured a breakfast of French fries and cole slaw while muttering something about the integrity of a reporter who enjoys eating dead animals. And so on and so forth... happy birthday, **Ellen Shipley**... **David Geffen** announces plans to head a new label in partnership with Warner Communications... **Phil DiMauro**, who would later stun the industry by announcing his intention to publish an essay on "Why

(Continued on page 72)

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Awards

■ Pages 18-39. With 1980 fast drawing to a close, Record World, according to tradition, takes this opportunity to look back and summarize the major events and trends of the year in music. Highlighting this issue are the annual year-end awards honoring the top individual and group achievements in a variety of categories.



■ Page 52. At a time when video retailing is in its formative stage, Arthur Morowitz's Video Shack outlets stand out as examples of the well-stocked, aggressively yet sensibly-merchandised video software center. This week Morowitz discusses the Video Shack philosophy and offers some frank opinions on the industry's future.

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Neil Diamond on ABC Radio



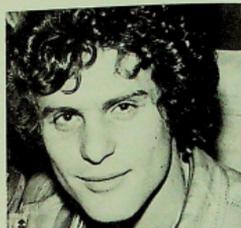
Singer/songwriter/actor Neil Diamond recently visited ABC Radio's New York offices to appear on an interview for a music special the ABC Radio Network will air in 1981. The special will highlight the music and life of Diamond, who has the lead role in the recently-released motion picture, "The Jazz Singer." Pictured with Diamond are (left) Richard A. Foreman, vice president and director of programming for the ABC Radio Network, and (right) Rick Sklar, ABC Radio's vice president of programming.

RW Promotes Graham, Names Eliot Sekuler

■ NEW YORK — Record World has announced the promotion of Samuel Graham to west coast editor and the appointment of Eliot Sekuler as associate editor, based on the west coast.



Samuel Graham



Eliot Sekuler

Graham has been with RW since January 1977, when he joined the staff as assistant editor. He was promoted to associate editor in 1979. Prior to joining RW he had worked as a musician and freelance writer. He writes the magazine's jazz column and co-writes the Coast column. He is the author of "Fleetwood Mac — The Authorized History," published in 1978 by Warner Music and Warner Books.

Sekuler, a former west coast editor of RW, returns to the magazine after having held a variety of industry posts, most recently vice president of the Gibson Group public relations firm. He began his career in the editorial department of Cash Box and has also served as director of creative services at Casablanca Record and FilmWorks, director of public relations at Blue Thumb Records and account executive at the public relations firm of Solters, Roskin, and Friedman. He has also written for Rolling Stone, Circus and Hit Parade magazines.

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Double Issue

■ This week's Record World is a special double issue, covering the weeks of December 27 and January 3 and highlighting the major events of 1980. RW will not publish next week, but will return with the issue dated January 10, 1981.

HOLIDAY! CELEBRATE!

RAY CAVIANO and the RFC team are
CELEBRATING.

CHANGE and their debut lp went **GOLD**
in 1980 and have achieved **14** awards
in the Record World year end awards.

Many thanks to all that helped make
1980 a great year for RFC.

RFC
RECORDS



Give the gift
of music.



Record World Classical

Monteverdi and Tchaikovsky on CBS

By SPEIGHT JENKINS

NEW YORK—The CBS recording of Monteverdi's *Ritorno di Ulisse* adds to the catalogue a well-sung, well-conducted reading of an important, rarely-performed opera. Monteverdi, the first genius really surpassed, as anyone who has seen a great performance of one of his two late masterpieces can attest. The incredible ability of the Venetian master to take a newly created art form and raise it to such a high level marks him as one of the outstanding composers in history. His skills were no superior to Mozart's or Wagner's or Verdi's, but they were not really inferior either.

Monteverdi, with opera barely created, grasped and effected the notion that characters in an opera should be musically as well as dramatically characterized in as human a fashion as possible. Thus, in his last work, *L'Incoronazione di Poppea* (1641), which is the most performed, no one is either good or evil: the opera is filled with fascinating people who, despite their Roman locale and imperial status, seem as real and human as political leaders of our own day. *Ritorno* is more clearly epic because it is a realization of Homer's *Odyssey*, and Monteverdi was faithful to the story, as Verdi was with Shakespeare. Yet he made it serve his needs for opera. The old shepherd Eumete who brings Ulysses back to the palace, the objectionable suitors and the faithful Telemacho all seem as fresh as in the *Odyssey*. Certainly the most complex and difficult character to draw in operatic terms is Penelope. She is sad for most of the work and deeply suspicious of Ulysses until he proves himself as her husband by identifying what covert she puts on her bed. In this recording the composer is greatly aided by the marvelous performance of Frederica von Stade. She sings with passion and intensity, never moving until the final pages beyond a surface tranquility which Monteverdi and a Greek epic demand. She is far from cool, just not extroverted. When she discovers that the stranger is the long-awaited Ulysses, her radiance and youthfulness are glorious, and the final duet eloquent and moving. Miss von Stade has never given a performance on

records any more convincing. As Ulysses, Richard Stillwell also rises to a high level. He portrayed the role at the New York City Opera a few seasons ago (von Stade was also in that production), and he imparts the kind of power and dignity to this recording that he manifested then. His baritone is an expressive one, and he sings with superb lyricism. In the supporting cast the singers, especially Patrick Power as Telemaco and Richard Lewis as Eumete, are of high quality.

Raymond Leppard, who prepared the arrangement and presents the opera uncut, leads with authority and intensity. Leppard's arrangements of Monteverdi are performed the world over. Though he does not use instruments of that period, his fidelity to the spirit of the time is high, and the opera flows from his baton with good rhythm and firm control. It's a fine recording in all, one that might be a good final buy for Christmas.

It was just a year ago when Emil Gilels came to play the Tchaikovsky First Piano Concerto with the New York Philharmonic under Zubin Mehta. The results are now available on CBS Digital, and the recording is simply marvelous. From the first notes of the piano, it is quite clear that the CBS engineers have captured the sound of Gilels and that the Russian pianist was in splendid form for this concerto. Add to that Mehta's superior abilities at accompaniment and his obvious feeling for this piece, and one is present at a spectacular event. The second romantic movement does not quite rise to the first and third, but those are both so good that they make up for it. The Soviet pianist's fingers are fleet as always, the sonorities he draws from the instrument amazing and the whole remarkably intense. This is the kind of recording that justifies the constant re-creation on disc of masterpieces.

Lucky is the listener who finds this under his Christmas tree.

Chrysalis Promotes Two

LOS ANGELES—Linda Carhart, national director of artist development, Chrysalis Records, has announced the promotions of Lydia Sarno to manager of artist development and Anne Chvat to artist development coordinator.

Classical Retail Report

DECEMBER 27, 1980

CLASSIC OF THE WEEK



VERISMO ARIAS
LUCIANO PAVAROTTI
London

BEST SELLERS OF THE WEEK

LUCIANO PAVAROTTI: VERISMO ARIAS—London Digital
BELLINI: I PURITANI—Caballe, Krous, Multi—Angel
JAMES GALWAY PLAYS FRENCH FLUTE CONCERTOS—RCA
MOZART: COMPLETE SYMPHONIES, VOLS. IV—Academy of Ancient Music—Oiseau Lyre
MOZART: DIE ZAUBERFLOETE—Mathis, Arata, Karajan—DG Digital
MUSSORGSKY: PICTURES AT AN EXHIBITION—Salti—London Digital
LUCIANO PAVAROTTI: O HOLY NIGHT—London
ROSSINI: WILLIAM TELL—Freni, Favarrati, Milnes, Chailly—London

SAM GOODY/EAST COAST

BOLLING: PICNIC SUITE—Rampal, Logoy, Bolling—CBS
GALWAY IN FRENCH FLUTE CONCERTOS—RCA
GOLDMARK: QUEEN OF SPADES—Hungarion
MASSNET: LE ROI DE LAHORE—Sutherland, Bonyng—London
MOZART: SYMPHONIES, VOL. IV—Oiseau Lyre
MOZART: DIE ZAUBERFLOETE—DG Digital
MUSSORGSKY: PICTURES—London Digital
PAVAROTTI'S GREATEST HITS—London
PAVAROTTI: VERISMO ARIAS—London Digital
VERDI: LA TRAVIATA—Cellas, Krous, Ghione—Angel

KING KAROL/NEW YORK

JOSE CARRERAS SINGS VERISMO ARIAS—Philips
PLACIDO DOMINGO SINGS CHRISTMAS SONGS—RCA
GALWAY IN FRENCH FLUTE CONCERTOS—RCA
GOLDMARK: QUEEN OF SHEBA—Hungarion
GLENN GOULD 25 YEAR JUBILEE—CBS
MOZART: SYMPHONIES, VOL. IV—Oiseau Lyre
MOZART: DIE ZAUBERFLOETE—DG Digital
PAVAROTTI: VERISMO ARIAS—London Digital
ITZHAK PERLMAN AND ANDRE PREVIN IN A DIFFERENT KIND OF BLUES—Angel
ROSSINI: WILLIAM TELL—London

SPECS/MIAMI

BELLINI: I PURITANI—Angel
JOSE CARRERAS SINGS VERISMO ARIAS—Philips
GALWAY IN FRENCH FLUTE CONCERTOS—RCA
GLENN GOULD 25TH YEAR JUBILEE—CBS
MOZART: DIE ZAUBERFLOETE—DG Digital
MUSSORGSKY: PICTURES—London Digital
PAVAROTTI'S GREATEST HITS—London
PAVAROTTI: VERISMO ARIAS—London Digital
ROSSINI: WILLIAM TELL—London
STRAUSS: ALSO SPRACH ZARATHUSTRA—Angel Digital

RADIO DOCTORS/MILWAUKEE

CHOPIN: WALTZES—Arrau—Philips
CHRISTMAS FANFARE—Wilcox—London
DEBUSSY: PRELUDES—Arrau—Philips
PLACIDO DOMINGO SINGS CHRISTMAS SONGS—RCA
HANDEL: MESSIAH—Hogwood—L'Oiseau Lyre
MOZART: SYMPHONIES, VOL. IV—Oiseau Lyre
PAVAROTTI: O HOLY NIGHT—London
PAVAROTTI: VERISMO ARIAS—London Digital
ROSSINI: WILLIAM TELL—London
TCHAIKOVSKY: PIANO CONCERTO NO. 1—Gilles, Mehra—CBS Digital

DISCOUNT RECORDS/ SAN FRANCISCO

BELLINI: I PURITANI—Angel
FALLA: THREE-CORNERED HAT, OTHER PIECES—Wurl—Angel
MASSNET: LE ROI DE LAHORE—Sutherland, Bonyng—London
MOZART: SYMPHONIES, VOL. IV—Oiseau Lyre
MONTEVERDI: IL RITORNO D'ULISSE IN PATRIA—Von Stade, Leppard—CBS
PAVAROTTI'S GREATEST HITS—London
PAVAROTTI: O HOLY NIGHT—London
PAVAROTTI: VERISMO ARIAS—London Digital
ROSSINI: WILLIAM TELL—London
BEVERLY SILLS: A FAREWELL—Angel

TOWER RECORDS/SEATTLE

BACH: COMPLETE MOTETS—Harroncourt—Telefunken
HANDEL: MESSIAH—L'Oiseau Lyre
MONTEVERDI: CHRISTMAS VESPERS—Stevens—Nonesuch
MONTEVERDI: IL RITORNO D'ULISSE IN PATRIA—Von Stade, Leppard—CBS
MUSSORGSKY: PICTURES—London Digital
PAVAROTTI'S GREATEST HITS—London
PAVAROTTI: O HOLY NIGHT—London
PAVAROTTI: VERISMO ARIAS—London Digital
VERDI: STIFFELLO—Soss, Carreras, Gardelli—Philips
WAVERLY CONSORT: O MIA ITALIA—CBS

Record World Black Oriented Music

Black Music Report

By KEN SMILKE

■ NEW YORK—With the first year of the new decade coming to an end, let me wish all of you the best—or better—in the months to come. Before we shut the book on 1980, let's take one last look at some of the highlights as they appeared in this column:

JANUARY—With its black music marketing department dismantled, CBS appoints **LeBaron Taylor** to the position of VP and general manager of its newly formed divisional affairs section. . . **Oscar Fields** is named VP of special markets at E/A. . . Motown celebrates its 20th anniversary as a major producer of black music. . . **Richard Smith** joins the Arista Records production staff. . . **Donald Byrd** and **Alvin Ailey** are the Blackbyrds' official break with **Donald Byrd** and **Alvin Ailey**.

FEBRUARY—The Blackbyrds officially break with **Donald Byrd** and **Alvin Ailey** with Fantasy. . . **Roy Ayers** and Nigerian artist **Fela Anikulapo-Kuti** conclude a 13-week tour of Africa. . . **Kool & the Gang** cap off their first ten years together with their first platinum LP, "Ladies Night." . . The Black Music Association holds an artist membership drive in L.A. . . **Isaac Hayes** earns his first gold record in four years for his "Don't Let Go" LP. . . **Eubie Blake** celebrates his 97th birthday and is finally inducted into the Songwriters Hall of Fame.

MARCH—**George Clinton** brings the entire P-Funk army, including the Mothership, into Harlem's Apollo for two solid weeks of basic training before going out on national tour. . . **Jack Sass Band** turns in a terrific performance at New York's Levittus. The group is still waiting to be signed. It shouldn't be long. . . **Don Mizell**, former E/A jazz-fusion GM, is named VP and general manager of the **Stevie Wonder**-owned radio station, KLH. . . **Doug Harris** exits his PD position at WAOK. . . Motown settles its suit with the **Jacksons** and CBS Records out of court for \$100,000 in cash and \$500,000 in concessions.

Also in March, **Frankie Crocker** gives up his post as PD of KUTE and returns to New York. . . **Sylvester** is charged with grand larceny for the actions committed by an impersonator. The charges are later dropped. . . Music industry veteran **Dave Clark**, takes on his seventh job in 43 years in the business as VP of R&B promotion and publicity for the Malaco label.

APRIL—**Dionne Warwick** wins first place in the Tokyo Music Festival. Solar Records sends out its Solar Caravan on a national tour of 70 cities with its leading acts, the **Whispers**, **Dynasty**, **Shalamar** and **Lakedside**. The musical "Reggae" opens and closes on Broadway. **Jerry Butler** re-activates his Fountain Records label. MCA's black promotion staff files suit against the label for racial discrimination. **Nile Rodgers** and **Bernard Edwards** complete work on what will turn out to be the biggest selling record in **Diana Ross'** career.

MAY—**Aretha Franklin** signs with Arista Records. **Robert Scott** and members of the staff of KYAC-FM are all fired following a walkout.

During the riots in Miami, station WEDR acts as information central for local black residents. **Patti Labelle** makes her debut on Broadway. . . Black Music Month is highlighted by the Black Music Association's second annual conference in Washington, D.C. **George Clinton's** Uncle Jam Records signs pact with CBS. **Max Roach** and **Abbey Lincoln** come together for a performance with dancer **Dianne McIntyre**.

JULY—Philly International revitalizes its TSOP label with an initial release from the **O'Jays**. The **Main Ingredient** return to RCA. **Jimmy Castor** branches out with his own label, Long Distance Records. **La Toya Jackson** is signed to Polydor through Joe Jackson Productions.

AUGUST—The **Spinners** celebrate their 25th anniversary. The three new major-affiliated labels, **Mirage**, **Geffen** and **Boardwalk**, announce new major-affiliated labels, their rosters. **SIRMA** (Small Independent) plans to add black artists to their rosters. (Continued on page 70)

Black Oriented Album Chart

- DECEMBER 27, 1980
- HOTTER THAN JULY**
STEVIE WONDER/Tamla 18 373M1
(Motown)
 - TRUMPH**
JACKSONS/Epic FE 36424
 - TOP**
JIMMY HENDERGASS/Phila. Intl.
FE 36745 (CBS)
 - FACES**
STEVIE WIND & FIRE/ARC/Columbia
KC2 36795
 - CELEBRATE**
KOO&L & THE GANG/De-Lite DSR 9518
(PolyGram)
 - FEEL ME**
CAMEO/Chocolate City CCLP 2016
(Casablanca)
 - ARETHA**
ARETHA FRANKLIN/Arista A1 9538
 - FANTASTIC VOYAGE**
LAKESIDE/Solar BXL1 3720 (RCA)
 - WINEIGHT**
GROVER WASHINGTON, JR./Elektra
6E 305
 - GIVE ME THE NIGHT**
GEORGE BENSON/Quest/WB HS 3453
 - TOLCHA**
CON FUNG SHUN/Mercury SRM 1 4002
 - AT PEACE WITH WOMAN**
JONAS WILKS/Phila. Intl. JZ 36767 (CBS)
 - AS ONE**
BARKAYS/Mercury SRM 1 3844
 - HURRY UP THIS WAY AGAIN**
STYLUCE/Phila. Intl. JZ 36760 (CBS)
 - DIRTY MIND**
PRINCE/Warner Bros. BSK 3478
 - TRICUMULATION**
PARLIAMENT/Casablanca NBLP 7249
 - ZAPP**
Warner Bros. BSK 3463
 - SHINE ON**
L.T.D./A&M SP 4819
 - STONE JAM**
SLAVE/Capitol SD 5224 (A&I)
 - INHERIT THE WIND**
WILTON FELDER/MCA 5144
 - DIANA**
DIANA ROSS/Motown BM 936M1
 - THE AWAKENING**
REDDINGS/Believe in a Dream JZ 36675
(CBS)
 - IRONS IN THE FIRE**
TEENA MARIE/Gordy GB 997M1 (Motown)
 - CANDES**
HEATWAVE/Epic FE 36873
 - LIVE AND MORE**
ROBERTA FLICK AND PEARO BRYSON/
Atlantic SD 27004
 - THIS IS MY DREAM**
SWITCH/Condy GB 999M1 (Motown)
 - JERMAINE**
JERMAINE JACKSON/Motown BM 948M1
 - ULTRA WAVE**
BOOTS/Warner Bros. BSK 3433
 - GAP BAND III**
Mercury SRM 1 4003
 - SWEAT BAND**
Uncle Jam JZ 36857 (CBS)
 - POSH**
PATRICIA RUSHEN/Elektra 6E 302
 - JOY AND PAIN**
MAZE FEATURING FRANKIE BEVERLY/
Capitol ST 12087
 - JAY, GOODMAN AND BROWN II**
Polydor PD 1 6299
 - CARNIVAL**
SPYRO GYRA/MCA 5149
 - THE TWO OF US**
YARBROUGH & PEOPLES/Mercury
SRM 1 3834
 - SKYYPORT**
SKYY/Solmiu SA 8537 (RCA)
 - GREATEST HITS**
MANHATTANS/Columbia JC 36861
 - THE WANDERER**
DANCE SUMMER/Geffen GHS 2000 (WB)
 - SEAWIND**
A&M SP 4824
 - KARAT**
FATBACK/Spring SP 1 6729 (Polydor)
 - SWEET VIBRATIONS**
BOBBY BLAND/MCA 5145
 - HERE TO CREATE MUSIC**
LEON HUFF/Phila. Intl. JZ 36758 (CBS)
 - WIDE RECEIVER**
MICHAEL HENRIERSON/Buddah BDS 6001
(Arista)
 - SPECIAL THINGS**
POINTER SISTERS/Planet P 9 (E/A)
 - HEAVENLY BODY**
CHILITES FEATURING GENE RECORDS/
20th Century Fox/CBS-Sound T 619 (RCA)
 - PORTRAIT OF CARRIE**
CARRIE LUCAS/Solar BXL1 3579 (RCA)
 - LA TOYA JACKSON**
Polydor PD 1 6291
 - LET'S BURN**
CLARENCE CARTER/Venture VL 1005
 - THE DRAMATIC WAY**
DRAMATICS/MCA 5146
 - ODORI**
HIROSHIMA/Arista A1 9541

PICKS OF THE WEEK

THREE FOR LOVE

SHALAMAR—Solar BZ11-3577



For a follow-up to their extremely successful previous album, this trio offers a terrific LP

of similar potential. Working with producer Leon Sylvers, the three vocalists also display their composing abilities on four of the eight tunes. The group's well-defined sound comes across perfectly here and can be best heard on the opening track and current single, "Full of Fire."

DEE DEE

DEE DEE SHARP GAMBLE—Phila. Intl.
JZ 36370



This long-awaited album features the talented vocal-ist working under the guidance of producers Jerry Butler, Kenny Gamble, Dexter Wansel and others. There's plenty of variety here to give the listener a chance to hear what she's capable of. Most outstanding are Paul David Wilson's ballad, "Invitation," "Easy Money," and a duet with Butler, "Everyday Affair."

III

GAP BAND—Mercury SRM-1-4003



The multi-talented Wilson brothers are at it again. Their hard-hitting, infectious music comes across as well as it ever has on this new offering. Pull-producer Lonnie Simmons, then is nine original cuts delve into ballads, dance tunes and mod-sults. This LP is certain to take them new heights that are well deserved.

I HAD TO SAY IT

MILLIE JACKSON—Spring SP-1-6730



The outrageous Ms. Jackson takes on the master rappers as Millie the Mouth on the comical title-track spoof. The majority of the other selections are ballads sung in a way that only she can do, some of which have potential appeal for a pop audience. Old fans will find plenty of future favorites. The LP is co-produced by Millie and Brad Shapiro.

Record World Black Oriented Singles



DECEMBER 27, 1980
WEEK END, Label, Number, (Distributing Label)

WEEK	ARTIST	TITLE	WKS. ON CHART
1	CELEBRATION KOOL & THE GANG (De-Lite 807 (PolyGram) 3rd Week)	11	
2	MASTER BLASTER (JAMMIN') STEVIE WONDER/Tamla 54317 (Motown)	14	
3	LOVE T.K.O. TEDDY PENDERGRASS/Phila. Intl. 9-3116 (CBS)	11	
4	REMOTE CONTROL REDDINGS/Believe in a Dream 9 5600 (CBS)	12	
5	KEEP IT HOT CAMEO/Chocolate City 3219 (Casablanca)	9	
6	UNITED TOGETHER ARETHA FRANKLIN/Arista 0569	7	
7	FANTASTIC VOYAGE LAKESIDE/Solar 12129 (RCA)	6	
8	HEARTBREAK HOTEL JACKSONS/Epic 19 50959	5	
9	LOOK UP PATRICE RUSHEN/Elektra 47067	9	
10	LOVE OVER AND OVER AGAIN SWITCH/Gordy 7193 (Motown)	8	
11	LOVELY ONE JACKSONS/Epic 9 50938	14	
12	I'LL NEVER FIND ANOTHER (FIND ANOTHER LIKE YOU) MANHATTANS/Columbia 11 11398	11	
13	WHEN WE GET MARRIED LARRY GRAHAM/Warner Bros. 49581	8	
14	YOU EARTH, WIND & FIRE/ARC/Columbia 11 11407	6	
15	GANGSTERS OF THE GROOVE HEATWAVE/Epic 19 50945	6	
16	TOO TIGHT CON FUNK SHUN/Mercury 76089	6	
17	LOVE X LOVE GEORGE BENSON/Qwest/WB 49570	12	
18	AGONY OF DEFEAT PARLIAMENT/Casablanca 2317	6	
19	UPTOWN PRINCE/Warner Bros. 49559	13	
20	BOOGIE BODY LAND BAR-KAYS/Mercury 76088	5	
21	WHAT CHA DOIN' SEAWIND/A&M 2274	10	
22	MORE ROUNCE TO THE OUNCE (PART I) ZAPP/Warner Bros. 49534	18	
23	MUG PUSH BOOTSY/Warner Bros. 49599	7	
24	PROVE IT MICHAEL HENDERSON/Buddah 623 (Arista)	7	
25	SHINE ON LTD/A&M 2283	7	
26	HAPPY ANNIVERSARY RAY, GOODMAN & BROWN/ Polydor 2135	8	
27	COULD I BE DREAMING POINTER SISTERS/Planet 47920 (E/A)	7	
28	35 TOGETHER TIERRA/Boardwalk 8 5702	6	
29	MAKE THE WORLD STAND STILL ROBERTA FLACK AND PEABO BRYSON/Atlantic 3775	4	
30	FREAK TO FREAK SWEAT BAND/Uncle Jam 9 9901 (CBS)	8	
31	DO ME RIGHT DYNASTY/Solar 12127 (RCA)	8	
32	LOVE UPRISING TAVARES/Capitol 4933	9	
33	ANOTHER ONE BITES THE DUST QUEEN/Elektra 46031	12	
34	KID STUFF LENNY WHITE/Elektra 47043	7	
35	IT'S MY TURN DIANA ROSS/Motown 1496	7	
36	I JUST LOVE THE MAN JONES GIRLS/Phila. Intl. 6 3121 (CBS)	4	
37	BURN RUBBER GAP BAND/Mercury 76091	3	
38	FEEL MY LOVE MICHAEL WYCOFF/RCA 12108	5	
39	44 INHERIT THE WIND WILTON FELDER/MCA 51024	7	



40	MELANCHOLY FIRE NORMAN CONNORS/Arista 0581	4
41	DON'T STOP THE MUSIC YARBROUGH & PEOPLES/Mercury 76085	5
42	LOOK IN YOUR EYES MAZE FEATURING FRANKIE BEVERLY/ Capitol 4942	5
43	WHERE DID WE GO WRONG L.T.D./A&M 2250	20
44	IF YOU FEEL THE FUNK LA TOYA JACKSON/Polydor 2137	8
45	I NEED YOUR LOVIN' TEENA MARIE/Gordy 7189 (Motown)	17
46	LITTLE GIRL DON'T WORRY JERMAINE JACKSON/Motown 1499	5
47	I AIN'T GONNA STAND FOR IT STEVIE WONDER/Tamla 54320 (Motown)	2
48	I'M READY KANO/Emergency 4504	7
49	WATCHING YOU SLAVE/Coition 46006 (A&I)	3
50	STRENGTH OF WOMAN ELOISE LAWS/Liberty 1388	4
51	8TH WONDER SUGARHILL GANG/Sugarhill 753	2

CHARTMAKER OF THE WEEK

52	— WHO SAID? ISLEY BROTHERS T-Neck 6 2293 (CBS)	1
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53	36 FUNKIN' FOR JAMAICA (N.Y.) TOM BROWNE/Arista/GRP 2506	21
54	62 PASSION ROD STEWART/Warner Bros. 49617	3
55	61 SO YA WANNA BE A STAR MTUME/Epic 19 50952	3
56	54 HEAVENLY BODY THE CHI-LITES FEATURING GENE RECORD/20th Century Fox/Chi-Sound 2472 (RCA)	7
57	52 LET IT FLOW ("FOR DR. J.") GROVER WASHINGTON, JR./ Elektra 47071	7
58	39 WIDE RECEIVER (PART I) MICHAEL HENDERSON/Buddah 622 (Arista)	25
59	67 HERE'S TO YOU SKYY/Salsoul 2132 (RCA)	2
60	66 MY FEET WON'T MOVE, BUT MY SHOES DID THE BOOGIE/ YOU OUGHT TO BE DANCING PEOPLE'S CHOICE/ Casablanca 2322	2
61	— I HEAR MUSIC IN THE STREETS UNLIMITED TOUCH/ Prelude 8023 1	
62	— DANCE SILVER PLATINUM/Spector Intl. 00009 (Capitol)	1
63	— GLAD YOU CAME MY WAY JOE SIMON/Posse 5005	1
64	— YOU'RE THE BEST THING IN MY LIFE DRAMATICS/MCA 51041	1
65	— ONE CHILD OF LOVE PEACHES & HERB/Polydor/MVP 2140	1
66	— JESUS IS LOVE COMMODORES/Motown 1502	1
67	— WHAT WE HAVE IS RIGHT BLACKBYRDS/Fantasy 904	1
68	— STRETCH B.T. EXPRESS/Columbia 11 11400	1
69	43 HOW THAT YOU'RE MINE AGAIN SPINNERS/Atlantic 3757	16
70	40 NOW LONG LIPPS, INC./Casablanca 2303	8
71	73 BABY, LET'S RAP NOW MOMENTS/Sugarhill 758	2
72	53 RAPP PAYBACK JAMES BROWN/JK 1039	5
73	74 DON'T SAY GOODNIGHT FIRST LOVE/Dakar 4566 (Brunswick)	2
74	63 LADY KENNY ROGERS/Liberty 1380	7
75	59 FREEDOM GRANDMASTER FLASH AND THE FURIOUS 5/ Sugarhill 549	15

Capitol Signs T-Connection

LOS ANGELES — T-Connection has signed an exclusive long-term recording agreement with Capitol Records, it was announced by Rupert Perry, vice president, A&R. The group had its first hit in 1976 with "Do What You Wanna Do." They have released three albums since; their fourth, "Everything Is Cool," is slated for January release by Capitol.

WEA Names Goldstein

LOS ANGELES — Brent Gordon, Los Angeles branch man, Los Angeles/Elektra/Atger for the Warner/Brunswick Atlantic Corp., has announced the appointment of Mark Goldstein as marketing coordinator for the Los Angeles branch. Goldstein has been with WEA since 1971, starting in the Los Angeles branch as an inventory clerk, promotion mail room clerk and singles action specialist. He was later promoted to sales representative.

Backstage with Teddy



Teddy Pendergrass recently blitzed New York with several multi-media appearances to celebrate his sold-out concert at Madison Square Garden. Pictured backstage at the Garden are Nile Rodgers (left) and Bernard Edwards (right) of Chic, congratulating Teddy.

Latin American Album Picks

CAMPANADAS



"12 CAMPANADAS"

Arriba A05 6012

Con interpretaciones navideñas de Los Inocentes, Los Mexican Lovers, Grupo Vennus, Hermanos Prado, Los Gavilanes del Norte y Esteban Rangel y su Grupo Historia, esta grabación estará vendiendo bien en las fiestas en la costa oeste. "Blanca Navidad," "Regalo de Reyes," "Jingle Bells" y más.

■ Top groups from Arriba Records are on this Christmas package that should sell nicely during the holidays on the west coast and with Mexican listeners everywhere. "La Navidad," "Cruel Navidad," "Jingle Bells."



"CUANDO SE PIERDE UN AMOR"

Nestor Daniel—Discoland OLP 8485

Ex-primer voz de Los Terrícolas, Nestor Daniel se lanza como solista, respaldado por el Mariachi Vargas de Tecalitlán. Se destacan "Yo quiero ser tu amante," (R. Montiel) "Cuando se pierde un amor," (P. Reyna) "Amor inocente" (M. Delgado) y "Cuando ya no este," (Frasmua)

■ Nestor Daniel, ex-vocalista de los Terrícolas from Venezuela, solos on this album, backed by Mariachi Vargas de Tecalitlan. Very com- (Continued on page 76)

New Release VICENTE FERNÁNDEZ

Vicente Fernández LOS 15 GRANDES ÉXITOS



Los 15 Grandes Éxitos

- El Señor
- La Unión
- Mi Amor
- La Nochebuena
- Mi Amor

• Mi Amor

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Desde Nuestro Rincon Internacional

By TOMAS FUNDORA

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



■ Sigue tomando fuerza la onda de grabar a intérpretes de sellos norteamericanos en Español. El sello Solar acaba de anunciar el lanzamiento de un "álbum" integrado por artistas de su firma, conteniendo sus mayores éxitos en Español. Entre ellos se cuentan Carrie Lucas, the Whispers, Lakeside, Shalamar, Dynasty y Midnight Star. Las grabaciones serán dirigidas al mercado latino de Estados Unidos y por supuesto, Latinoamérica, donde RCA se hará cargo de la distribución de otros que me visitan con este concepto son **Huston Lamar**, Marketing Consultant de Sparrow Records, firma reconocida por su lanzamiento de música religiosa, y **Kent Le Roy**, artista de élite, del cual acaban de lanzar el long playing "Quiero decirle que soy feliz," totalmente en Español. Lamar está trabajando activamente en la política a seguir para la distribución y promoción de su producto religioso, en Español, en Estados Unidos y activando el mismo concepto en Latinoamérica. . . . Recibo correspondencia del amigo **Heriberto Ortega**, Gerente de Coprodusa, Ecuador, en la cual me narra el éxito arrollador de **Manolo Otero** en un "Show solo para Mujeres" que se presentó en la Boite del Hotel Quito, en Guayaquil, al cual asistieron en masa las damas aún cuando las entradas ascendieron a cifras elevadas. Las grabaciones de **Manolo Otero** son lanzadas en Ecuador por esta firma. . . . Se conmemoró en Buenos Aires el 11 de Diciembre el "Día Nacional del Tango," instituido hace algunos años por una gestión del buen amigo **Ben Molar**, a quien enviamos cordiales saludos.

Se ofrecerá al circular estas líneas, un Festival Benéfico en el Lehman College Center for the Performing Arts, en Nueva York, con el objeto de establecer los fondos necesarios para lanzar la "Beca Tito Puentes" para ofrecer estudios musicales a los seleccionados, en la Juilliard School of Music. **Tito Puentes** actuará en este festival con su Orquesta Concerto, conjuntamente con el flautista de latin-jazz, **David Valentin** y su Grupo, cuyo nuevo álbum salido al mercado se titula "Land of the Third Eye." El concierto ha sido producido por **Roberto Rodríguez**, **Joe Conzo** y **Bill Rodríguez**. . . . Después de lograr éxito muy interesante en Suramérica con su "Amparito," **Los Melódicos de Renato Capiles** han sido lanzados por Discoland Records en Estados Unidos, con en California y Texas. . . . Merece atención especial la postal navideña que hemos recibido de **Anamía** desde México. (Gracias por la dedicatoria). Es indiscutible que la labor promocional de la artista chilena, radicada en México desde hace tiempo, es bien dirigida. . . . Reaparecieron en Colombia **Los Graduados** con **Gustavo Quintero**, esta vez con el sello Fuentes. Los éxitos se van marcando como "La Sureña," "El Invitado" y "Los Conductores." Otro nuevo release de Fuentes lo constituye un nuevo album en interpretación de las Emes, hijas del conocido compositor colombiano **Rafael Campo Miranda**, en el cual se ha incluido el éxito actual del dueto titulado "Volaron las Garzas," de la autoría de su padre.

Bello el nuevo álbum de **Yolandita Monge** que CBS acaba de poner en el mercado de Estados Unidos, producido por **Pepe Luis Soto**, con arreglos de **Hector Carrido** y grabado en Nueva York y Puerto Rico. Entre los números se destacan "Cambiando la rutina de vivir," (Barrera) "Como lo hago yo," (R. Garrido) y "Te digo Adios," (R. Barrera) . . . KBNO Radio (Denver, Colorado, está obteniendo una aceptación



Anemia
con este nuevo promoción intensa



Yolandita Monge
Las Emes, hijas del conocido compositor colombiano Rafael Campo Miranda, en el cual se ha incluido el éxito actual del dueto titulado

(Continued on page 75)

1980 Charts in Review

(Continued from page 3)

"Crazy Little Thing Called Love" (Elektra) to crossover (Blondie's "Call Me" [Chrysalis], Lipps, Inc.'s "Funkytown" [Casablanca]). Six songs remained number one for a month or more: the aforementioned Blondie, Billy Joel and Lipps, Inc. singles as well as Pink Floyd's "Another Brick in the Wall" (Columbia), Queen's "Another One Bites the Dust," and Kenny Rogers' "Lady" (Liberty).

The Queen single was first noticed by the New York discos and was released as a non-commercial 12-inch before it became commercially available as a standard seven-incher. The song reached number one on the RW Disco Chart in its eighth week of club activity; the following week, the song jumped to number one on RW's Singles and Black Oriented Singles Charts. (Queen's "The Game" was number one on the Album Chart at this time as well.)

It was a strong year for the commercial development of new artists. On the Singles Chart, none was more unusual than Lipps, Inc.'s "Funkytown" which, at various times, was number one on RW's Disco, BOS and Singles Charts. The group's "Mouth to Mouth" LP was a top-ten item in early summer.

Air Supply's "Lost in Love" (Arista) and the self-titled debut by Christopher Cross (WB) were by far the most impressive debut albums in terms of chart positions. Both records share the same exceptional fact: of the three singles released by each of their respective record companies, all went top ten and each group had a number one hit—Air Supply's "All Out of Love" and Cross' "Sailing." The double platinum "Christopher Cross" was a top ten record for much of the year while the Air Supply LP has achieved gold status and is on the verge of becoming a million seller.

Other new acts that achieved significant commercial breakthroughs include Pat Benatar (Chrysalis), who had a handful of top 40 hits from her first two highly successful albums, and the S.O.S. Band (Tabu) who enjoyed top ten status with their album and multi-format hit "Take Your Time . . ." The Pretenders' (Sire) self-titled debut album was in the top ten due in part to the single "Brass in Pocket," and Robbie Dupree (Elektra) had two singles—"Steal Away" and "Hot Rod Hearts"—in the top ten.

1980 proved to be a very successful year for soundtrack albums—some of them on the basis of a hit single ("American Gigolo" [Polydor], which included Blon-

die's "Call Me"), others because the film was a box office smash ("Star Wars/The Empire Strikes Back" [RSO]), and still others due to a combination of factors: a hit film and single(s) ("The Rose" and "Fame" [RSO]). Paul Simon's "One-Trick Pony" (WB) included the hit "Late in the Evening," which had the highest chart debut of any single this year—#25 bullet. Willie Nelson's "Honeysuckle Rose" (Columbia) which went as high as #7 on the Album Chart contained Nelson's biggest pop hit ever, "On the Road Again."

Three recently-released Christmas movies have accompanying soundtracks that are expected to do well. "The Jazz Singer" (Capitol) was released several weeks before the film and is already in the top ten. The LP contains songs performed by Neil Diamond (one of the film's stars) and includes "Love on the Rocks," which entered the chart at #30 bullet and is currently in the top five. "Popeye" (Boardwalk) includes vocal performances by Robin Williams and Shelley Duvall, the film's co-stars. And "Flash Gordon" (Elektra) contains new material from Queen, one of the biggest-selling male groups of the year.

By far the most successful soundtracks of 1980 were "Urban Cowboy" (Full Moon/Asylum) and "Xanadu" (MCA), which had seven and five singles respectively. Four of "Xanadu's" songs reached the top fifteen, including Olivia Newton-John's "Magic," which held the number one spot for three weeks. Besides two ELO songs and Newton-John's collaboration with the British group on the single "Xanadu," a fifth song, "Suddenly," a duet with her and Cliff Richard, is rapidly bulleting up the chart. The album itself became number one in September.

Of "Urban Cowboy's" seven singles, five reached the top twenty on RW's Singles Chart, including Joe Walsh's "All Night Long" and the Columbia-released "Look What You've Done To Me" by Boz Scaggs. The album's biggest singles, however, were by three country artists, and they represent the strong crossover trend of country music during the year. Kenny Rogers, no stranger to pop radio playlists, saw his "Love the World Away" (UA) go to #8 on the Singles Chart. Rogers' success helped pave the way for the crossover success of Mickey Gilley's "Stand By Me" and Johnny Lee's "Lookin' For Love." While both songs reached number one on the Country Singles Chart, Gilley's version of the

Ben E. King classic went to #12 on the pop chart and Lee's debut single reached #4. The popularity of these singles elevated "Urban Cowboy" to the top of the Album Chart for five weeks during the summer.

Other notable country crossovers were Eddie Rabbitt's "Drivin' My Life Away" (Elektra) and Don Williams' "I Believe In You" (MCA), both of which were number one on the Country Singles Chart; Waylon Jennings' "Theme From the Dukes of Hazzard" (RCA); and the Kenny Rogers-Kim Carnes duet "Don't Fall in Love with a Dreamer."

Among 1980's top sellers were records by established artists whose new releases were their first in several years. Already mentioned was Paul Simon's "One-Trick Pony," his first album in five years. Another long-awaited album was Bruce Springsteen's "The River" (Columbia), which debuted on the Album Chart at #2 in October and has remained in the top ten ever since. The single "Hungry Heart" is Springsteen's first top ten hit ever. Pink Floyd's "The Wall" (Columbia) was that group's first album in three years. Once it became number one in February, it stayed there until mid-May. "Double Fantasy," John Lennon and Yoko Ono's (Geffen) first new album in five years and Steely Dan's "Gaucho" (MCA), were released in the same week and received an equally enthusiastic response at the retail level.

At year's end, ten other Lennon or Beatle albums (all Capitol) charted—due largely to consumer reaction to Lennon's untimely death. The Beatle records ranged chronologically from

"Rubber Soul" to the various compilation sets issued several years after the foursome's breakup. The Lennon solo projects that showed the greatest renewed sales activity were "Imagine" and "Walls and Bridges."

Besides the previously-mentioned number one albums, the other chart-toppers were: the Eagles' "The Long Run" (Asylum), the Rolling Stones' "Emotional Rescue" (Rolling Stones), "Kenny Rogers' Greatest Hits" (Liberty), Bob Seger & the Silver Bullet Band's "Against the Wind" (Capitol), Billy Joel's "Glass Houses" (Columbia), and Barbra Streisand's "Guilty" (Columbia).

The other number one singles were: Michael Jackson's "Rock With You" (Epic), Kenny Rogers' "Coward of the County" (UA), the Captain & Tennille's "Do That to Me One More Time" (Casablanca), Donna Summer's "On the Radio" (Casablanca), Diana Ross' "Upside Down" (Motown), Barbra Streisand's "Woman in Love" (Columbia), and Lennon's "(Just Like) Starting Over."

Audio Dealers Form Association

■ LOS ANGELES — A national trade association for professional audio dealers has been formed here.

Initial membership in the Professional Audio Dealers Association will be limited to dealers whose sales exceed one million dollars annually. Dealers interested in joining should contact Dave Kelsey, c/o Filmways Audio Group, 6363 Sunset Blvd., Suite 200, Hollywood, Cal. 90028. Phone: (213) 466-5474.

Disco File (Continued from page 62)

music internationally. Lastly, but just as important, we bow to the brightest writer/performer arrivals this year: **Teena Marie**, whose breakthrough was "Behind the Groove" and whose coup de grace was the sensational "I Need Your Lovin'"; **Geraldine Hunt's** blues-disco "Can't Fake the Feeling" was only the most popular of six soulful, honest gems on her "No Way" album. Great promise: **Gina Watson** and **Alfred Beasley**; producer/artist **Narada Michael Walden**. Award for bravest artistic risk-taking: **Grace Jones'** stunning "Warm Leatherette."

If disco ran into a problem this year, it was a curious and worrisome unraveling of the alliance between its black and gay contingents, which had from the beginning given such strong starts to innumerable New York, Philadelphia, Miami and European records. R&B fans, sensing the flowering of their music in an assertive, uncompromising form, made hits of radically un-pop street records by **Vaughan Mason**, **Kurtis Blow** and even Britain's **Police**, while pop-Eurodisco audiences and DJs, under fire from labels and media, searched for the increasingly obscure disco import to salvage identity and trigger the peak. Ironically, a number of records that honored the New York/Philly styles of the mid-'70s (our favorites: **Cameron's** "Get It Off," **Gayle Adams'** "Your Love Is a Lifesaver," and **People's Choice's** "You Ought To Be Dancing") were greeted with a bit of hesitancy because of their resistance to strict categorization. It's saddening to us to find these two segments drifting apart, and our confidence is that DJs will find a way to capitalize on the variety of music now available, so as to preserve disco's proven power to synthesize pop and R&B and launch records with the broadest possible coalition of supporters. Happy holidays, everyone.

New York, N.Y. (Continued from page 66)

'Bobby's Girl' Is One of the Sickest Songs in Rock History," helps D.M. cover the effect of the New York transit strike on the city's entertainment industry . . . Major Bill Smith checks in complaining about the record industry becoming "a rat race." Says the Maj: "Man, if your records aren't on a station's computer, you can't get 'em played. I walked in with one of my new LeCam releases and the deejay asks me, 'Who's playin' this record?' I say, well man, it's none o' your cotton-pickin' business! Just play the record." New directions in promotion, obviously . . . **Robin Lane's** manager, **Michael Lembo**, plays racquetball, and his performance is described in these pages as "a vain and altogether hilarious attempt to introduce a racquet to a Voit Rollout Bleu ball." Lembo was also heard to ask of his opponent, "Seriously, can you get me booked as the poster boy on next year's **Jerry Lewis** Telethon?" . . . one of the industry's good guys, **Bob Jamieson**, is appointed vice president, marketing creative operations on the staff of the deputy president and chief operating officer, CBS/Records Group . . . a benefit is held to raise funds for the Myasthenia Gravis Foundation. Talent coordinator for the benefit is **Mort Cooperman**, owner of the Lone Star Cafe. When asked how he got involved in this, Cooperman said, "Don't ask. It's just something I did. It's about as logical as putting an iguana on top of the Lone Star." . . . **Joe Ianello** gets down and gets dirty as he prepares a special report comparing sales of the **Pink Floyd** album "The Wall" to the earned run average of Boston Red Sox pitcher **Mike Torrez**.

COVERS: **Brothers Johnson**, **Elvis Costello**, **The Knack**, **Roberta Flack**.

DIALOGUES: **Ted Templeman**.

MAY

Pat Baird joins the Interworld Music Group in hopes that her name may never again be seen in print alongside that of a certain hated Ugandan president for life . . . **Tommy Caldwell** of the **Marshall Tucker Band** dies of injuries suffered in a car accident in Spartanburg, South Carolina . . . **Tom Waits** signs to do the soundtrack for **Francis Ford Coppola's** new film, "One From The Heart," which Waits describes as "a simple love story that I'm writing some simple love songs for." . . . New York, N.Y. explains the art of riding a person out of town on a rail. Really. May 3, 1980 . . . **Joe Ianello** on page 3! Oh no, this is the big one! I'm comin' to join ya, Elizabeth! . . . **Betsy Kaske** releases a fine record on Mountain Railroad and receives rave notices from New York, N.Y. True to form, the album goes nowhere . . . the Greenbergs step down from Atlantic and announce plans to form a new Atlantic-distributed label, Mirage Records . . . **David Bromberg** retires from the music business and moves to Chicago to begin a career as a fiddle-maker . . . **Doug Morris** named president of Atlantic Records. **Sheldon Vogel** named vice chairman of the label. **Dave Glew** assumes position of executive VP/GM . . . Ralph Records' inimitable **Jay Clem**, a *Record World* favorite, visits RW's New York offices and stops by for a chat with the columnist. Here's a sample: Q: One of your partners is named **John Kennedy**. Why would I have heard of John Kennedy? Clem: Well, there was a guy with a similar name who was once president of the country . . . Always nice to see you, Jay . . . **Mr. X** sends a letter to the column suggesting that **Bruce Springsteen** "get out of his rut and record 'Ringo,' the story-song that brought **Lorne Greene** so much notoriety in the turbulent Sixties. This song is a natural for Springsteen (sic). It will bring him the commercial success he has sought for so long." The letter, which is typed on paper that has scuff marks all over it, as if someone had stomped on it, ends with the following postscript: "A Springsteen (sic) version of the **Tijuana Brass'** 'Spanish Flea' would be another sure-fire winner." . . . Major Bill Smith releases his masterpiece, "Pig 'Em Free," in which he declares that the way to get the hostages in Iran back to America is to parachute 1000 pigs a day into Iran. "I read in *Rolling Stone* where **Jerry Jeff Walker** is gonna quit drinking until the hostages are free; and **Dick Gregory's** fasting again," said the Maj. "Who cares?! Let's pig 'em free, baby!"

COVERS: **Rush**, **Neil and Dara Sedaka**, **Billy Joel**, **Utopia**, **Eric Clapton**.

DIALOGUES: **Tom Cossie**; **Michael Roshkind**; **Jim Mazza**.

SPECIALS: **Buzz Cason's** Creative Workshop.

JUNE

One of the best albums of the year is an import, **Joe Ely's** "Live Shots." New York, N.Y. says the record "displays everything that is good about (Ely) and his band: the urgent vocals; the band's raucous, inspired playing heightening the intensity of Ely's per-

formance; tasty, subtle touches, such as **Ponty Bone's** lonesome accordion lines adding so much atmosphere to 'Boxcars,' for example." Concludes the columnist: "There could be no better capper for the first stage of a promising career." The album remains available only as an import . . . CBS, MGM set joint video marketing venture . . . **Mike Gormley** appointed vice president of communications for A&M . . . Steven Blauner, the esteemed and dry cleaned professor of semiotics (an arcane branch of metaphysics dealing with the study of rock gibberish), asks and is granted an open-ended sabbatical from RW . . . **Willy DeVille** tells New York, N.Y. that his new album, "Le Chat Bleu," available only as an import, is "the best thing I've ever done. The more I play it the more I think it's really good, that there's nothing on there you could throw away." DeVille claims his problems with getting the LP released domestically began when he described the project to Capitol Records as "Chopin with castanets." Among the album's virtues are three songs co-written with **Doc Pomus**, one of which, "Just To Walk That Little Girl Home," is among Pomus' best work . . . Pomus' song "Save The Last Dance for Me" is honored by BMI as one of the most-played songs of 1979.

COVERS: **The Pretenders**, **Little River Band**, **Ambrosia**, **Anne Murray**.

SPECIALS: **Love-Zager**; **Larry Butler**; **Little River Band**; **Direct Marketing**; **Black Oriented Music**.

JULY

During a June 20 seminar on legal and business aspects of the music industry, sponsored by the Practicing Law Institute, discussion centered on the matter of adequate royalty compensation for publishers of songs used on videocassettes. At one point, **Alan H. Bomser**, partner in the firm of Strainiere, McKenna, Bomser, Runes & Nachison in NYC, offered a timely bit of advice to the young attorneys in the audience who might have occasion to seek a synchronization license from a publisher. Said Bomser: "I represented an independent filmmaker who thought he had captured on infra-red film a spirit leaving a human body, and the spirit was singing 'Fly Me To The Moon.' I called the publisher of the song and asked for a synchronization license. The publisher said, 'No way, not for any amount of money.' So you might have a problem if the publisher objects to your subject matter." . . . **Ron Alexenburg**, **Peter and Trudy Meisel** and the Ariola International Group announce the formation of Handshake Records . . . "If this one doesn't get noticed, something's wrong," says New York, N.Y. of **Barbara Dickson's** debut solo album for Columbia Records. Anyone care to guess what happened? Heard a lot of Barbara Dickson on the radio lately? . . . **Rodney Dangerfield** visits RW and is treated by one and all with respect. The experience so unnerves him that he vents his frustration on our own **Doree Berg**, whom the comedian spotted galavanting around in shorts, her hair in pigtails. "What are you, 14 years old?" quipped Dangerfield. "Come back when ya grow up." . . . **Bobbi Howe**, former Stand-In Receptionist of the Year, makes her 1980 bid for the same award by trailing **Joyce Reitzer-Panzer** down one of our hallowed halls and saying, "Joyce, you're separating in the back." . . . on the campaign trail for his new album "Patriotic Duty," **Rob Stoner** vividly recounts his career in a two-part interview with New York, N.Y. And another good record goes unheralded.

COVERS: **Robbie Dupree**, **The Spinners**, **Annual Directory**, **Gladys Knight** and the **Pips**.

DIALOGUES: **Herbie Mann**, **David Foster**.

AUGUST

Capitol announces an August 11 release date for Willy DeVille's "Le Chat Bleu." DeVille, in the meantime, announces his signing to Atlantic Records . . . UNTIL THAT TIME, EUSTIS: RW bids adieu to a veteran, one of the last of the old guard, and the first inductee into the Flashmakers Hall of Fame: **Howie "Ol' Ragarm" Levitt** calls it a wrap after seven years with the magazine. At a big farewell blow-out for Levitt, entertainment is provided by one of his favorite bands, **Charlie Paulk's Personal Foul** featuring little-known trombonist **Luther Rackley**. In the "This Is Your Life" segment of the party, (over)zealous staffers recount some of the high points of "Ol' Ragarm"'s tenure, all of which can be summed up in a few, succinct phrases. For example: "Whatsa matter, Sigrid, suffering from potato famine?" Or how about, " . . . and all of a sudden she's crying in my mussels marinade." Or, most memorably, "Norman, Oklahoma. May it burn to the ground." A few weeks later Levitt joins former Evolution recording artist **Stu Nunnery** in the latter's newly-formed music publishing-production company. He informs RW, however, that it would be incorrect to headline such a story, "Levitt Joins Nunnery" . . . Record Bar expands to 100-plus stores . . . **Allen**

(Continued on page 92)

Lennon Tributes Continue Throughout the World

(Continued from page 3)

Greatest Hits." Many retailers and rack jobbers said that the album would undoubtedly have outsold Rogers' LP at their outlets if all their orders for it could have been filled. "Double Fantasy" was the first Lennon-Ono album under a long-term contract with the fledgling Geffen label, which Warner Bros. distributes.

The single from the album, "(Just Like) Starting Over," jumped from number five to number one on the RW Singles Chart.

Sales Resurgence

Capitol, which has the entire Beatles catalogue and all of Lennon's catalogue albums, was experiencing a sales resurgence similar to what RCA experienced three years ago when Elvis Presley died.

A total of eight Beatles albums and two Lennon albums re-entered the RW Album Chart this week. Four of the Beatles LPs are compilations released several years after the group disbanded in 1970: the so-called "Blue" and "Red" albums at 94 and 100 respectively, and the two volumes of "Rock and Roll Music" at 166 and 189 respectively.

The other four charting Beatles albums are "Sgt. Pepper's Lonely Hearts Club Band," the historic 1967 release that is widely regarded as the group's artistic breakthrough, at 116; the 1968 two-record set "The Beatles," commonly known as "The White Album," at 118; 1965's "Rubber Soul" at 132; and "Abbey Road," the 1969 album that was the last record the Beatles made (although "Let It Be," which had been recorded earlier, was released later), at 186.

Lennon's "Imagine," which in 1971 was his last album to reach number one, re-entered the chart at 122. His 1974 "Walls and Bridges" was at 169.

One retailer, Larry Causak of the Pennsylvania and Delaware Record Revolution chain, said that the demand for Lennon and Beatles product "is still strong enough that when we get product in, it immediately goes out the door; we simply can't get enough. Deliveries are coming in, but they are substantially smaller than what we order. I've heard it rumored that Capitol does not want to overstock the Beatles' catalogue—they don't want to get in the situation that RCA did when they over-produced the Elvis catalogue."

Other sources also reported that Capitol was being extremely cautious about how many Lennon and Beatles albums it pressed. Capitol would not comment on the reports, but Don

Zimmermann, president of Capitol/EMI-America/Liberty records, indirectly responded to those reports, and to speculation that some kind of tribute album would be put together by the label, in this prepared statement issued last week:

"A man, an artist, has died tragically, senselessly, and he will be sorely missed not only by his family and friends but by people whose hearts and whose minds he has touched the world over. John Lennon's life and his music have been a part of our own lives for close to two decades. Through the years, Capitol Records has felt privileged to make his music available. All of his work with the Beatles and Yoko Ono has been and will continue to remain in our catalogue, intact and available. It has always been and will continue to be our intention to maintain the integrity of this tremendously gifted artist now and for future generations."

Ed Rosenblatt, president of Geffen Records, would not comment on reports that there were plans to release material that Lennon and Ono had recorded at the "Double Fantasy" sessions but did not include on the album. Spokesmen for the Hit Factory, where the basic tracks for the album were recorded, and the Record Plant, where much of the mixing and overdubbing was done, also declined to discuss the matter.

Tower Sold Out

At Tower Records in Los Angeles, 1126 copies of "Double Fantasy" were sold between the night of Dec. 8—the store was still open when Lennon was killed, at about 11:00 p.m. New York time—and the following Monday. The 700 copies of the LP that the store had in stock at the time of Lennon's death were all sold within 24 hours. As of the end of last week, all Lennon and Beatles product except for a few cassettes and eight-tracks of "Double Fantasy" had been sold, and officials of the huge retail outlet said they had no indication when either WEA or Capitol would be able to fill their orders.

At Strawberries in Boston, buyer Jerry Warren said that "Double Fantasy" was the store's number one album and "each of the Beatles albums sold 400 pieces, putting them well in the top 20." Making the inevitable comparison to the run on Presley product three years ago, Warren observed: "I expect the demand for this product to hold up longer than the run on Elvis product when he died. Don't forget that Boston has a quarter of a million students, and I think that Lennon means more to them

than Elvis."

Stores specializing in imports and oldies have also seen a marked increase in business since Lennon's death. "All of the Lennon and Beatles records are going crazy," Bob Abramson, owner of New York's House of Oldies, told RW. "People are breaking down the doors, and the interesting thing is that Lennon's death seems to have rekindled an interest in music again. People are remembering how important music used to be to them, so everything is moving—Presley, fifties and sixties music."

Cliff Yamasaki of Let It Be, a San Francisco store that specializes in Beatles memorabilia and rare Beatles records, said that his business has been "way up" since the murder. Most purchases, he said, have been made by "collectors who had put off buying an album before and wanted it now before it was gobbled up."

One Lennon Tribute Single Is Already on the Market

By SAMUEL GRAHAM

■ LOS ANGELES — Just as the death of Elvis Presley over three years ago inspired an immediate outpouring of Presley tribute recordings, so has the response to the murder of former Beatle John Lennon been swift. One Lennon tribute record, a single called "We Won't Say Goodbye John," was written, recorded and licensed to some 15 different independent record labels in 25 countries within a week of Lennon's death.

"We Won't Say Goodbye John" was written by Los Angeles artist/producer Iren Koster on December 9, the day after Lennon was shot outside his New York apartment building. With Koster both performing and handling production—and with the Music Grinder recording facility donating studio time—the tune was recorded and mixed here by December 13.

The record was next brought to the attention of Christian de Walden, managing director of the Father/Zebra Music Groups, an American firm encompassing production and publishing. De Walden then took it to Bart Van de Laar, co-principal of the Dutch TTR record label, and Van de Laar proceeded to procure sub-licensing agreements with a network of independent labels throughout the world.

Labels releasing "We Won't Say Goodbye John" include Mariann in Sweden, Norway and Denmark; Bluebird in Fin-

land and Iceland; TTR/RCA in Germany, Austria and Switzerland; TTR/WEA in Belgium, the Netherlands and Luxembourg; Barclay in France; CGD in Italy; RCA in Spain and Greece; Imavox in Portugal; Red Bus in the United Kingdom and Ireland; Image in Australia and New Zealand; Transistor in South Africa and West Africa; Melodia in the Soviet Union; CBS/Sony in Japan and Som Discos in Brazil.

Yamasaki also said that within two days of Lennon's death, he began receiving calls from dealers offering bumper stickers, key chains, and other commemorative items, most of which he termed "exploitative" and all of which he rejected. House of Oldies' Abramson echoed that sentiment when he told RW that he had decided not to raise the price of his stock of hard-to-come-by Beatles memorabilia because "who wants to capitalize on the death of an artist?"

A different perspective came from Joe Petrucci of the Dubonnet Jewelry Manufacturing firm in Providence, R.I., who told RW he is currently preparing samples of seven different types of John Lennon commemorative jewelry.

"I'm taking a shot that if people are going for records they might go for a pendant or a pin or something, too," Petrucci said. Referring to the manufac-

(Continued on page 81)

15,000 Pressed

Some 15,000 copies of "We Won't Say Goodbye John" were pressed last Monday (15) and distributed throughout Holland and Belgium. More than 10,000 of those went to Holland, where they were reportedly all sold within one day of their Wednesday release to stores. The record was expected to be available in the other territories by December 22, having been re-packaged for those various countries by the TTR staff in Amsterdam.

Koster, who owns the master of "We Won't Say Goodbye John" and controls the publishing rights, says he intends to donate all publishing royalties earned by the song to the Spirit Foundation, the private, non-profit organization named by Yoko Ono, Lennon's widow, as the "personal charity foundation" to which she would prefer that all donations and contributions be sent.

Record World en Uruguay

By JUANJO ALBERTI

Hace más de quince años que estoy bregando por la música interpretada en castellano, aquí en Montevideo a través de mi actividad en prensa oral y escrita. Sabía en forme anticipada que el camino por recorrer sería largo y muy complicado de transitar, pero al mismo tiempo lento y seguro. Eso me reconfortaba. En la "tacita de plata" como en la mayoría de los países de América del Sur, la invasión de la música entonada en inglés ha sido y es tremenda. Sin embargo, en los últimos dos años—79-80—el repunte del español se vió beneficiado de una manera magnífica. No sólo se escuchan las canciones en el idioma que nosotros entendemos por las radio-emisoras, sino que por primera vez en la historia, las discotecas nocturnas o bailes armados con discos importados, que siempre fueron muy "celosos" de su sonido en inglés, promocionaron versiones en castellano. Así sueñan con fuerza y en forma ininterrumpida: **Angela Carrasco, Abba, Village People, Joe Bataan, K.C. & The Sunshine Band, Blondie, Captain & Tennille** y tantos más. Por esto mucho me alegro, y ojalá por bien de todos que siga para adelante la "ola" del idioma español. Y por supuesto no bajaremos los brazos, ni descansemos las piernas y seguiremos por el camino atrizado, pues no llegamos a destino. Hay mucho por recorrer todavía.

José María Napoleón

El notable **José María Napoleón** de México, viene atravesando un gran momento de éxitos. Primero fué "Sin tu amor" y ahora "Eres." Las dos composiciones se escuchan fuertísimo. Sin dudas, dos triunfos musicales de Napoleón.

Y otros que vienen enganchando en la popularidad: "Todo se derrumbó dentro de mí" por **Emmanuel**, "Será" y José José, "Quisiera ser un ruseñor" en la voz de **Nelson Ned**, "La balada que empezó" y el argentino **Leonardo Jury** — hijo del conocido **Leonardo Favio** — "Ayúdame" por **José Roberto**, "Vals Recuerdo" y **Richard Claydermann**. "El Jardín de Alá" **Georgie Dann**, el brillante cantautor compatriota **Jorge Pablo** y su fulminante impacto "Recuerdos de Estudiantes."

Héctor 'Finito' Bingert

Luego de radicarse en Suecia durante 13 años, **Héctor "Finito" Bingert**, volvió a Uruguay. Y quizás Ud. no le conozca pero tiene su curriculum. En el Ateneo, se lanzó en la mitad de la década del 50, cuando Montevideo aún mostraba algunas atracciones musicales vespertinas en cafés y confiterías, una pequeña orques-

ta infantil de jazz, con nombres que luego fueron populares en el ámbito nacional: **Manolo Guardia, Hugo Cervera, José Verrone, Héctor Bingert**. Así saltó al mundo del aplauso "Finito," a la sazón con once años, hoy considerado el mejor saxofonista de Suecia y uno de los más cotizados de Europa. En la actualidad tiene 36 años y Bingert llegó desde Estocolmo para saludar a sus familiares y amigos que los tiene por montones. Bienvenido!!!

Radio y TV

En materia de rating, realicé un pequeño sondeo en radio y TV: Marcando el tope está C X 28—Radio Imparcial, emisora de corte musical y juvenil y sin informativos. Sus programas exitosos: "Impactos Musicales"—edición mediodía y madrugada—"Musicolandia" (Con Guillermo Iriondo)—edición tarde y madrugada—y "Música Con Todo!" (Tu Show Inseparable). Por las televisoras: Canal 12 TV. Tele doce es el favorito del público. Sus emisiones son en blanco y negro. Audiciones con mayor número de teleaudiencia: "Cacho Bochinche" (infantil), "Telemundo 12" (informativo) y "Telegol" (entretenimiento con premios).

'Can't Stop the Music'

El filme musical "Can't Stop the Music" (No se puede parar la música) en el Cine Plaza ha logrado buena recaudación en boletería. La presencia de **Village People** y **The Ritchie Family** en la cinta, fué el pretexto principal para que los jóvenes se hicieran presentes en el cinematógrafo. Una verdadera lástima que la película estuvo mal promocionada por Discina Ltda., la compañía distribuidora local. Pienso que fué por el desconocimiento de dicha empresa en publicitar largo metrajes dedicados a la gente joven. De haber sido la promoción bien encarada en el medio, como lo realizó en parte APSA—representante de RCA en Uruguay—editando el LP del filme y lanzando algunas placas en TV, pudiera haber conseguido un récord taquillero. Lo lamentamos!!!

Y por ahora nada más. Nuestra dirección para escribirnos o enviarnos muestras, es: Avda. Garibaldi 2145—Montevideo—Uruguay . . . ¡Hasta pronto!

A&M, S. African Label Renew Affiliation

■ LOS ANGELES—A&M Records chairman Jerry Moss and Matt Mann, managing director of South Africa's RPM Record Company, Ltd., have signed a three-year renewal of their affiliation.

Radio Action

Most Added Latin Record

(Tema más programado)

<p>(International)</p> <p>"Lena Verde"</p> <p>(José María Napoleón)</p> <p>NAPOLEON</p> <p>Raff</p>	<p>●</p> <p>●</p> <p>●</p> <p>●</p> <p>●</p> <p>●</p>	<p>(Regional)</p> <p>"El Chubasco"</p> <p>(Carlos y José)</p> <p>CARLOS Y JOSE</p> <p>T.H.</p>
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Latin Album Picks (Continued from page 74)

mercial and romantic. "Encadenados," (C. A. Briz) "Como quieres que te quiera" (Colmenarez) and "Por un aplauso." (P. Reyna)



"ENTRE NOSOTROS"

MARIA MARTHA SERRA LIMA—Epic 147.229

Con arreglos de Ruben Aguilera, Emilio Valle y José Perla y bajo la dirección artística de Ruben Aguilera, la muy romántica y tierna voz de la argentina María Martha Serra Lima, está acumulando cifras muy importantes de ventas en el mercado internacional. "Dudo lo que pasa," (P. A. Favini-R.A. Garavagno) "A mi modo," (Revaux-Francois-Thibaut-D. Band) "Sueños," (Peninha-Fundora) y otras.

■ Maria Martha Serra Lima's popularity is spreading beyond Argentina, where the album went to the top. Tender, romantic and mellow. Great sound. "La Flor de la Canela," (Ch. Granda) "De quererte así," (Aznavour-A. Marco) and "Soy como el vuelo de un gorrión." (J. Marcelo).



LA SUPERTRULLA NO. 2

Top Hits TH 2114

Con la participación de excelentes vocalistas y con arreglos de Pijuan, M. Torres y R. Sánchez, esta grabación navideña está moviéndose fuertemente en Puerto Rico y áreas salseras. Muyailable, contagiosa y profesional. Excelentes cortes son "Pa'lante en Rivera," (Pijuan) "Fiesta de Navidad," (M. de Jesús) "Vamos de Parranda" (T. Henriquez) y otras.

■ This new Christmas production by La Supertrulla is selling nicely in Puerto Rico and other salsa areas. Arrangements by Pijuan, Torres and Sanchez. Very danceable and contagious rhythms. "Navidades de ayer," (J. Vázquez) "Fiesta de Navidad" and "En el campo se goza más." (Pijuan)

Nuestro Rincon (Continued from page 75)

by **Los Graduados** with **Gustavo Quintero**, containing the hits "La Sureña," "El Invitado" and "Los Conductores." Another interesting release by Fuentes is the one by **Las Emes** containing the tune "Volaron las Garzas" penned by their father **Rafael Campo Miranda**, a well known Colombian composer.

CBS has just released in the States the latest LP by Puerto Rican performer **Yolandita Monge**, produced by **Pepe Luis Soto** and arranged by **Hector Garrido**. Among the best tunes are: "Cambiando la rutina de vivir" (Barrera), "Como lo hago yo" (R. Garrido) and "Te Digo adios" (Barrera) . . . KBNO Radio in Denver, Colorado, is having great success with the program "The Latin Connection," on which salsa music, disco, funk, latin jazz and contemporary music in Spanish is played. The format, which is completely bilingual, is hosted by **Paul Chavez** and **Dave Gallegos**. The program is aired from Monday thru Saturday in the early evening. Among the artists played on the program are: **Fania All Stars, Ray Barretto, Willie Colon, Justo Betancourt, The Jacksons, Diana Ross, Stevie Wonder, Larry Graham, Kool & the Gang, George Benson, Seawind, Santana, Gato Barbieri, Punto Quatro, Tabasco, Teri DeSario, People and Charanga 76**. This program follows the successful pattern established by Super Q in Miami a year ago. KBNO will appreciate samples sent to: 1601 West Jewell Ave., Denver, Colorado. 80223. Tel.: (303) 922-1151.

I would like to reciprocate Christmas greetings from all the persons mentioned in my column in Spanish. And now, that's it!

The Coast (Continued from page 63)

Quincy Jones, whose Dialogue verified the man's awesome creativity and a richly varied pop career . . . **Fleetwood Mac** scuttled a new set of "rumours," these airborne rather than vinyl-etched, claiming they would break up at the end of their then-current tour.

September: COAST demonstrated both its eagle eye and a proclivity for brew by reporting Chicago blues ace **Son Seals'** cameo in an Olympia beer TV spot . . . In a year that would see a number of winning recordings from seasoned artists, **Van Morrison** proved a contender for top of the list as he released "Common One," a mesmerizing return to the extended, visionary style of his late '60s classics like "Into The Mystic" and "Moondance." COAST agreed with his own claim, "It ain't why, it just is" . . . The courts cast a vote in favor of Donna Summer, denying an injunction against release of any product on a label other than Casablanca, thus clearing the way for "The Wanderer," her first single and LP for David Geffen . . . CBS staffers out here were treated to their first listening session with "The River," the two-disc **Bruce Springsteen** album that would become one of the year's main events upon its subsequent release . . . COAST reported **Elton John** would be the next superstar to join the Geffen Records pack, a move that would be formally confirmed within weeks of **John Lennon** and **Yoko Ono's** signing there . . . We also sang the praises of the underexposed but hardly under-equipped **Amazing Rhythm Aces**, whose writer and front man **Russell Smith** gave us an eyewitness report of the bombing scare at Harrah's in Lake Tahoe.

October: **Queen** topped not only the album ("The Game") and singles ("Another One Bites The Dust") charts, but the black-oriented singles ("Another One . . ." again) to achieve Sweep of the Year . . . the **Rossington Collins Band**, one outfit that had risen from a truly tragic past in **Lynyrd Skynyrd**, were plagued with new problems: first **Allen Collins** was jolted by an electric shock onstage in Texas, and then by a more personal one as his wife, seven months pregnant, died suddenly of a heart attack . . . Meanwhile, in San Francisco, an enterprising and apparently good-humored pundit known as **Righteous Raoul** set up the first "Lousy Songs Festival," with awards set for such categories as "worst hippie song," "worst novelty song," "worst song by the offspring of a celebrity" (**Nancy Sinatra**, **Gary Lewis** and **Dino**, **Desi** and **Billy** were among the early odds-on faves in this category) and "the five worst songs of all time." . . . One new dog interested in learning old tricks was **Francis Ford Coppola**, who wisely took a page from cinematic history in setting up his own musical production unit, and tapped none other than **Gene Kelly** to head it up . . . Publicist **David Gest** threw a bash to celebrate his company's sixth anniversary, and **RW** was treated to one of the best rubber-necking opportunities yet, thanks to a cross-section of the New Hollywood that mingled rock and pop lights like the **Doobie Brothers**, **Nicolette Larson**, the **Jacksons** and **Molly Hatchet** with **Donny Osmond**, **Valerie Bertinelli**, **Toni Tennille**, **Bobbie Gentry** and **June Lockhart** . . . **Bob Fead** confirmed the long-rumored creation of a U.S. label for Japan's Alfa & Associates, and took over as president of the Alfa Records combine here . . . Those who thought the litigation surrounding Donna Summer augured a new escalation in the industry's inter-label Star Wars saw a new high-dollar mark as the **Bee Gees** filed suit in the Big Apple, seeking \$142 million . . . COAST met the **Bus Boys**, and decided they "don't shy away from stereotypes—they pounce on them." The band's tongue-in-cheek panache and taut rock would subsequently draw similar notice throughout the ranks of rock scribes . . . Meanwhile, back in the bins, Springsteen's new set arrived to trigger a rush of consumers eager for the four-sided masterwork. If "The River" became the most talked-about new package, and Springsteen's concurrent tour solidified his Olympian stature as a live performer through its four-plus hours running time, there were other aural feasts: **Talking Heads** and producer **Brian Eno** had set the controls for rhythm, and on "Remain in Light" arrived in hypnotic fettle, while **Delbert McClinton** put the emphasis on same for his first via Capitol/Muscle Shoals Sound, "The Jealous Kind." After years of kudos, Delbert finally got popular acceptance as well, thanks to the set's first single, "Givin' It Up For Your Love," which would loom as a hit by the holidays.

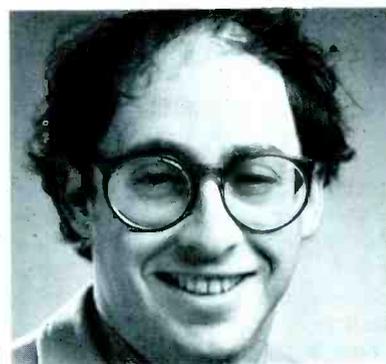
November: **RW** offered a tribute to personal manager **Ken Kragen** and his Kragen & Co. management, production, merchandising and press team . . . In another display of timely COAST journalism, the column devoted its coveted lead paragraph (if you need to know who covets it, call Graham) to the revolutionary Chiquita guitar, which garnered the slot largely on the strength of a press shot showing the tiny axe cradled in the arms of a sleek, leggy blonde. Chivalry (or chauvinism) once again refuses to quit . . . CALL YOU ONE, RAISE YOU ONE: in the litigation sweepstakes, **Robert Stigwood** answered

the Bee Gees with his own \$310 million counterclaim . . . Attorney **Mickey Shapiro** marshalled a boycott of the '81 MIDEM, in protest not only of the signs of rising anti-Semitism there, but in recognition of renewed racism in the states as well . . . **Paul Kantner** suffered a cerebral hemorrhage while in L.A. The **Jefferson Starship** writer, founder and guitarist would prove to be a battler, though, and within days would pass the crisis luckily unimpaired . . . COAST caught up with one-man record company **Steve Tibbetts**, who ignored a drawerful of label rejection slips to record and release his own album. By year's end, he would have a whole new group of labels courting him, but a new contract was as yet still a dream . . . MCA and **Steely Dan** resolved their differences, and "Gaucho" finally reached the streets, on MCA, upped to \$9.98 list, but worth it: a new collection of mordant Dan classics, burnished to the duo's usual high-ech gloss, would make the year's last major release also its best . . . Meanwhile, **Dire Straits'** third, "Making Movies," also arrived, and proved a stunner . . . COAST praised **Amos Garrett's** first solo album, "Go Cat Go," as a fitting showcase for his loopy baritone and glistening electric guitar style and revved-up rock chops . . . In the interview department, the spectrum swung from Celtic song poet **Robin Williamson** to **The Tubes'** **Fee Waybill**.

December: **Michael Cimino's** "Heaven's Gate" stalled in the starting gate, with a scathing opening-night reaction to the high budget epic leading to an unprecedented withdrawal from theaters the next day. But **David Mansfield's** evocative music from the film still slipped out in the form of a Liberty soundtrack package showcasing the multi-instrumentalist's readings of 19th century folk and popular songs . . . COAST gave an update on poet-turned-rocker **Jim Carroll**, by now heating up airwaves with his hard-driving, harrowing rock, Carroll's twin poles—heart and intellect—directed the forces at work on "Catholic Boy," his first Atco set, and our columnist was mighty impressed . . . On Monday the 8th, the new **RW** was still basking in the glow of **John Lennon's** new sense of composure and enthusiasm for his revitalized recording career. That night, shock and grief would replace curiosity as news of Lennon's murder on the streets of New York reverberated through the night. The following Sunday, at the request of widow **Yoko Ono** and their son, **Sean**, a world would fall still in a vigil honoring the singer, songwriter and visionary.

CBS Names Birge To P&D Labels Post

■ NEW YORK — John Birge has been appointed to the newly created position of director, sales, P&D labels, CBS Records.



John Birge

In his new position, Birge will be responsible for providing direction to the CBS field organization on all records released by those labels that have pressing and distribution agreements with Columbia Record Productions. He will work with the Columbia and E/P/A labels and Columbia Record Productions on scheduling releases, checking and maintaining inventories and gathering tour and airplay information for the field organization.

Birge joined CBS in 1973 as a college representative. In 1977 he was transferred to New Orleans as the local promotion manager for both Columbia and Epic.

E/A Names Marc Ratner

■ LOS ANGELES — Marc Ratner has been appointed associate director of national singles promotion for Elektra/Asylum Records, it was announced by Burt Stein, E/A promotion vice president.



Marc Ratner

Ratner had been RSO's associate director of national promotion. Before that he was RSO's director of secondary promotion. Ratner held promotion slots with Haven Records and Island before joining RSO five years ago.

Polish, Inelco Pact

■ NEW YORK — Genya Ravan, co-owner and president of Polish Records, has announced the signing of a deal with Inelco Records to distribute and market the label throughout all Benelux countries. The acts included in the deal are El Futuro, Ronnie Spector, Mr. Lucky, Cheetah Chrome, and The Metromen.

Germany

By JIM SAMPSON

■ MUNICH—The annual chart analysis is out, and Ariola is the winner of both the singles and album races in Germany, according to the bi-weekly trade magazine "Musikmarkt." Helped by the addition of the Arista catalogue (**Alan Parsons Project**), Ariola (with 17 percent of the action) held a two-point lead over EMI Electrola on the album side, followed by CBS (14 percent), DG/Polydor (13 percent), Phonogram (nine percent), K-Tel and Arcade (eight percent each), Teldec (six percent), WEA (four percent), Metronome (four percent), RCA (two percent) and Bellaphon and Intercord (one percent each). Album of the year was **Pink Floyd's** "The Wall" on EMI, ahead of Teldec's **Richard Clayderman**, DG/Polydor's **Barclay James Harvest**, WEA's **AC/DC** and DG/Polydor's **ABBA**. The foreign share of the German album charts continues to decrease sharply, from 73 percent in 1978 to 68 percent last year and 60 percent in 1980. On the singles chart, non-German productions accounted for 69 percent of the action, down ten percent from 1979. At 20 percent of the singles chart, Ariola's lead over EMI was less than half a point, followed in order by CBS, DG/Polydor, Metronome, Phonogram, Teldec, WEA, RCA and Bellaphon. Germany's biggest singles chart of 1980 came from CBS and Peer Music: the **Goombay Dance Band's** "Sun of Jamaica." Artists of the year, based on combined singles and album chart performance, had the following rankings: top male vocalist—**Peter Maffay** (Metronome), **Howard Carpendale** (EMI) and **Cliff Richard** (EMI); top female vocalist—**Marianne Faithfull** (Ariola/Island), **Marti Webb** (Polydor) and **Katja Ebstein** (Ariola); top group—**Pink Floyd**; top instrumentalist—**Richard Clayderman**. The music publisher rankings, based on the singles chart, again this year place **Johann Michel's** Melodie der Welt on top, closely followed by the **Meisels' Intro**, Intersong, **Peter Kirsten's** Global and Gerig publishing of Cologne. On a corporate basis, PolyGram publishing (Intersong and Chappell) had 13 percent of singles action, more than any individual house. Musikmarkt's survey of new releases revealed that **Wilfried Jung's** reduction of EMI album releases by 30 percent resulted in a market-leading 22 percent of new EMI albums being charted. Similarly, **Jorgen Larsen's** team at CBS charted 16 percent of their album releases after reducing the release schedule by 17 percent. Among major record companies, only RCA issued about an equal number of domestic and foreign productions. All other companies were very heavy on the international side.

KORDULETSCH CHANGES PARTNERS: Munich-based producer **Juergen S. Korduletsch's** new **Claudja Barry** album will be released in January by Casablanca in the U.S., by Polydor in Central and South America. Expect a change of direction for the dynamic Miss Barry, away from disco toward rock. Korduletsch will re-issue old Vee Jay and **Gary U.S. Bonds** product, and launch a new rock label, Venue, showcasing international bands like **Powder Blues** from Canada and **Cold Chisel** from Australia. Currently distributed by Teldec, Korduletsch says he'll also change German partners shortly.

E/A's Spanish Success



Elektra/Asylum Records has recently enjoyed success in Spanish-speaking markets in the U.S. and Latin America with Spanish-language versions of songs by **Robbie Dupree** and the **Pointer Sisters**. Shown here discussing E/A's ventures into the Latin market are, from left: independent producer **Jose Silva**, who worked on the Dupree and Pointer Sisters singles; **Dupree**; **George Steele**, E/A's vice president/International and **Suzanne Olson**, E/A International administrative assistant.

England

■ LONDON—The shock waves from **John Lennon's** assassination continued to reverberate throughout the British Isles last week. A crowd of 20,000 people turned out on a cold Liverpool Sunday to listen to a nine-band open-air concert on the steps of the city's St. George's Hall, and amplified **Beatles** and Lennon music throughout the day—apart from 10 minutes of silence timed to coincide with the New York vigil. The crowd was addressed by Liverpool's Lord Mayor and recorded musical tributes came from **Gerry Marsden**, **Mike McGear** and **Frank Sinatra**. A candle-lit vigil was led by the chaplain of Liverpool Polytechnic, which now incorporates the art college where Lennon studied. Liverpool-born **Dr. Robert Runcie**, the Archbishop of Canterbury, gave the ceremony his support. Several people were caught up in the general hysteria and crush and were taken to a hospital.

Meanwhile, there has been an unrelenting tide of grief-stricken fans pouring into record stores all over the country demanding the "Double Fantasy" album and "Starting Over" single on Geffen Records, as well as Apple and EMI back catalogue by both Lennon as a solo artist and the Beatles. EMI has taken orders of more than 100,000 on "Happy Christmas (War is Over)," "Ballad of John and Yoko" and "Imagine." Its Hayes factory is on full overtime and some pressing has been contracted out to meet demands. Industry figures like former EMI chairman **Sir Joseph Lockwood**, EMI MD at the time of the Beatle signing, **L. G. Wood**, and producer **George Martin** have all paid their tributes to the Lennon legend. In fact, the only people who have not rushed straight into print are the three surviving former mop-tops and men like **Neil Aspinall**, **Tony Barrow** or **Derek Taylor**, who had close connections with Lennon and have expressed the wish to be left alone.

Overall, the murder has probably garnered as much press as the killing of **Lord Mountbatten** or the 1965 death of **Sir Winston Churchill**. This week's industry chart has the Geffen Records single "Starting Over" moving back up the chart to the number one position. The song is also certain to replace **Jona Lewie** for the number one space in next week's Record Business chart.

Eurodisc has made the top U.K. management reorganization that has been expected since **Robin Blanchflower** quit as Ariola M.D. in
(Continued on page 79)

Japan

(This column appears courtesy of Original Confidence magazine)

By CARMEN ITOH

■ TOKYO—Epic Sony sponsored three parties honoring the **Jacksons**, on Nov. 17 at Shinjuku, Nov. 18 at Harajuku and Nov. 20 at Roppopngi.

The videotape of the Jacksons' Washington, D.C. concert of last March seemed to reinforce their appeal and their reputation as entertainers.

Sales of **Michael Jackson's** "Off The Wall" passed the 120,000 mark, and the group's newest album, "Triumph," released on Oct. 1, debuted at number 43 on the album chart.

Toshiba EMI held a videotape screening for the press and dealers on Nov. 20. The newly-arrived foreign tapes which were introduced were **Neil Diamond's** "The Jazz Singer," a 30-minute pilot film which is scheduled to be released here next summer; **Blondie's** "Autoamerican," and a performance by **Sheena Easton**.

On Dec. 21, CBS Sony will re-release a total of 20 albums from the '70s. For various reasons, they were discontinued or never released here in Japan. In spite of changes in the rock scene, all these albums have one thing in common: they are good albums. Original covers will be used for the series. "It's a beautiful rock day" is the title for the campaign to promote these 20 albums, which include "Bad Girl's Song" by **Tony Kosinec**; "**Pacheco & Alexander**;" "Action" by **John Hall**; "**Craig Doerge**;" "Mr. Tambourine Man" by the **Byrds**; "Surfin' Round The World" by **Bruce Johnston**; "Runt" by **Todd Rundgren**, and others.

England (Continued from page 78)

September to form his own label. **Andrew Pryor** takes over as head of Ariola, with the joint A and A marketing operation, of which Pryor had been chief, being dismantled, and **Charles Levison** staying on at the helm of Arista. Marketing for Arista, Ariola and its affiliated labels will be conducted through Eurodisc, whose resident U.K. directors are Levison and Pryor. The plan is to keep the separate identities of the two companies—Arista with its strong U.S. and contemporary roster and Ariola specializing in MOR. The Eurodisc companies are currently enjoying their best half year ever and have centralized their scattered offices into a new Cavendish Square headquarters.

U.K. government plans to deal with the home taping problems have been running into some difficulties of their own as they grapple with the complexities of British copyright law—they have been planning publication of a "green paper" discussion document before the end of 1980, which in its turn would lead to a "white paper," with the eventual hope of being passed through Parliament as law within the next few years. But even this preliminary stage is taking its time to be completed, and a Department of Trade and Industry spokesman admitted that it would be early next year at least before it sees the light of day. The BPI, MCPS and other music biz bodies have been submitting urgent appeals to the department for the imposition of a levy on blank tape sales to help compensate for losses estimated to be running at more than four hundred million dollars each year. However, blank tape manufacturers have set up their own trade organization to oppose this vigorously as they feel the levy is unfair to the majority of home tapers whom they believe to be not guilty of pirating.

The opening day of MIDEM in Cannes on January 23 will feature an international meeting of show business and industry attorneys who will discuss, among other subjects, the money problems of artists on tour or recording in foreign countries and the effect of these difficulties on record companies. There will be special reports presented from Britain, France, Italy, Japan, Germany, Canada and the U.S.

The **Clash** have shot straight into the top 20 with an excellently valued three-LP offering which is retailing at about four dollars less than the expected price—just over 12 dollars. **Queen** have had surprising success with the album of the film "Flash Gordon," which came out here to mediocre reviews from the trash film buffs. The album, however, has gone straight into the top 30 after its first week out.

Some record companies are finding it necessary this year to cut down on their seasonal goodwill: parties are few and far between, although Motown managed to celebrate its 20th anniversary year with an office party at Manchester Square attended by **Jermaine Jackson**.

CHRISTMAS COFFEE TABLE ITEM: Stiff Records is marketing a 12-inch platter on the Magic label called "The Wit and Wisdom of **Ronald Reagan**," which is a limited edition retailing at about 4.5 dollars with the warning: "You may or may not hear something interesting on this record" emblazoned on the cover. A few copies have already been shipped stateside, but Reagan fans may not be amused when they take it home to play: it is completely silent.

Japan's Top 10

Singles

- KOIBITOYO**
MAYUMI ITSUWA/CBS Sony
- DANCING SISTER**
NOLANS/Epic Sony
- KAZEWA AKIHO/EIGHTEEN**
SEIKO MATSUDA/CBS Sony
- AIWA KAGERO**
GAMU/Teichiku
- KAZUE**
MOMOE YAMAGUCHI/CBS Sony
- OSAKA SHIGURE**
HARUMI MIYAKO/Columbia
- JINSEI NO SORA KARA/KOIGOKORO**
CHIHARU MATSUYAMA/News
- MR. BLUE**
JUNKO YAGAMI/Discomate
- HITORI JOZU**
MIYUKI NAKAJIMA/Canyon
- WATASHI WA PIANO**
MIZUE TAKADA/Teichiku

Albums

- KOGARASHI NI DAKARETE**
CHIHARU MATSUYAMA/News
- WE ARE**
OFF COURSE/Toshiba EMI
- DENSETSU KARA SHINWAE**
MOMOE YAMAGUCHI/CBS Sony
- KOIBITOYO**
MAYUMI ITSUWA/CBS Sony
- THE BEST**
JUNKO YAGAMI/Discomate
- DANCING SISTER**
NOLANS/Epic Sony
- INSHOHA**
MASASHI SADA/Free Flight
- XANADU**
SOUNDTRACK/CBS Sony
- SEXY NIGHT**
JUNKO MIHARA/King
- MAKING WAVES**
NOLANS/Epic Sony

England's Top 25

Albums

- SUPER TROUPER** ABBA/Epic
- GUILTY** BARBRA STREISAND/CBS
- GREATEST HITS** DR. HOOK/Capitol
- AUTOAMERICAN** BLONDIE/Chrysalis
- SOUND AFFECTS** JAM/Polydor
- DOUBLE FANTASY** JOHN LENNON AND YOKO ONO/Geffen
- BARRY BARRY** MANILOW/Arista
- MANILOW MAGIC** BARRY MANILOW/Arista
- INSPIRATIONS** ELVIS PRESLEY/K-Tel
- ZENYATTA MONDATT** POLICE/A&M
- ABSOLUTELY** MADNESS/Stiff
- NOT THE NINE O'CLOCK NEWS** ORIGINAL CAST/BBC
- CHART EXPLOSION** VARIOUS/K-Tel
- CLASSIC FOR DREAMING** JAMES LAST/Polydor
- THE JAZZ SINGER** NEIL DIAMOND/Capitol
- FOOLISH BEHAVIOUR** ROD STEWART/Riva
- KINGS OF THE WILD FRONTIER** ADAM & THE ANTS/CBS
- SANDINISTA** CLASH/CBS
- HOTTER THAN JULY** STEVIE WONDER/Motown
- 20 GOLDEN GREATS** KEN DODD/Warwick
- SCARY MONSTERS AND SUPER CREEPS** DAVID BOWIE/RCA
- AXE ATTACK** VARIOUS/K-Tel
- FLASH GORDON** QUEEN/EMI
- COUNTRY LEGENDS** VARIOUS/Ronco
- SIGNING OFF** UB40/Graduate

Singles

- STOP THE CAVALRY** JONA LEWIE/Stiff
- THERE'S NO ONE QUITE LIKE GRANDMA** ST. WINIFRED'S SCHOOL CHOIR/MFP
- SUPER TROUPER** ABBA/Epic
- EMBARRASSMENT** MADNESS/Stiff
- JUST LIKE STARTING OVER** JOHN LENNON/Geffen
- BANANA REPUBLIC BOOMTOWN** RATS/Ensign
- TO CUT A LONG STORY SHORT** SPANDAU BALLET/Reformation
- DE DO DO DO DE DA DA DA** POLICE/A&M
- RUNAWAY BOYS** STRAY CATS/Arista
- THE TIDE IS HIGH** BLONDIE/Chrysalis
- FEEL MY LOVE?** EDDY GRANT/Ice/Ensign
- CELEBRATION** KOOL & THE GANG/De-Lite
- ANT MUSIC** ADAM & THE ANTS/CBS
- LADY KENNY ROGERS**/United Artists
- FLASH** QUEEN/EMI
- THE EARTH DIES SCREAMING/DREAM A LIE UP** 40/Graduate
- LIES** STATUS QUO/Vertigo
- NEVER KNEW LOVE LIKE THIS BEFORE** STEPHANIE MILLS/20th Century
- LOVE ON THE ROCKS** NEIL DIAMOND/Capitol
- ROCK AND ROLL AIN'T NOISE POLLUTION** AC/DC/Atlantic
- I COULD BE SO GOOD FOR YOU** DENNIS WATERMAN/EMI
- DECEMBER WILL BE MAGIC AGAIN** KATE BUSH/EMI
- THE CALL-UP** CLASH/CBS
- I'M COMING OUT** DIANA ROSS/Motown
- HAPPY XMAS WAR IS OVER** JOHN & YOKO/Apple

(Courtesy: Record Business)

Columbia Staff Producer Bruce Botnick Keeps Busy with a Variety of Projects

By JOSEPH IANELLO

■ NEW YORK—Bruce Botnick, a five-year veteran of Columbia Records' A&R staff, calls his production of the album "Kenny Loggins Alive" his most satisfying project. Considering Botnick's list of credits as an engineer and producer for the past two decades—the Doors, Buffalo Springfield, Boz Scaggs, Dave Mason, Eddie Money, and even a Grammy Award — that's quite a compliment.

"It took us two years of going around the country and recording and putting it all together," Botnick said in a recent *RW* interview. "The fact that it all stood up and sounded like we did it all at once is indicative of the great performances we got from everyone." With sales figures for the two-record set nearing platinum, the public would seem to agree with Botnick's assessment that "it will stand up against any live album ever made."

Varied Background

Botnick, a Columbia staff producer, is no stranger to live recording. He engineered the Doors' "Absolutely Live" and "Where's The Money" by Dan Hicks and the Hot Licks, and earned a Grammy in the Spoken Word category for his 1972 production of the original cast recording of the Broadway play "Lenny." From Loggins to Lenny on the live side, and from jazz (Charles Lloyd, Gabor Szabo, Tony Williams and others) to soundtracks ("Star Trek") in the studio, Botnick's work mixes numerous musical forms while reflecting his diverse tastes and experiences as a producer/engineer.

"I was interested in recording because my father was a musician," says Botnick. He took his early love for Frank Sinatra, jazz and classical music into the studio as a recording apprentice for Liberty Records in 1961. It was there, while working with Johnny Burnette, the Ventures and others, that he started to appreciate rock 'n' roll. "I wasn't into rock until I started recording it," he quickly admits. "What I learned from my jazz and classical background I brought into rock 'n' roll . . . as far as modern recording techniques are concerned."

That varied background and a willingness to ignore arbitrary labels or boundaries have made Botnick one of the most in-demand producers working today. "I don't like to stick at one thing," he added. "It gets terribly boring and I'm no good to an artist if I'm bored. I think it's very important to do things like 'Star Trek.'"

Botnick pointed out that his being a fan of different kinds of music has given him an important perspective on the sounds of acoustic instruments. "You get back to reality because if you stay in the control room all your life, after a while all you know about is what comes over the loudspeakers and that's pretty unreal.

"The whole club scene that's been revitalized has definitely had an effect on my work," Botnick said, and that effect can most readily be heard on the critically-acclaimed self-titled album by California's the Beat. Fronted by singer/songwriter/guitarist Paul Collins, the Beat was one of the more successful groups to debut among the new rock barrage of 1979. Botnick is currently in the studio with the Beat finishing up their second album, which he says will "show growth while being more accessible than the last one. The songs are a little deeper."

The album is likely to be a good representation of Botnick's "simplicity and emotion" recording philosophy while also serving as a good example of his shift to an emphasis on pre-production. "I've always liked the sparse sound," he explained. "I've always believed in the adage that less is more. I like air in the music otherwise everything gets real thick and the music starts to sound like it was strained through a sheet."

With a self-contained unit like the Beat, Botnick is able to limit studio costs and at the same time capture the vitality of a live performance by utilizing pre-production sessions. "The fact that I spend more of my time in pre-production (rehearsals, song selection, etc. outside of the studio) means that we can go in and make the album in a matter of two weeks, make it inexpensively, and it will feel fabulous, too, because

it's a performance."

Aside from his adapting to rising studio costs and tighter recording budgets, Botnick doesn't see many other changes in producing hit records. "Making a hit isn't any different today than it was 10 or 20 or 30 years ago. Sure, a producer has to be more schooled and a better listener be-

Radio in 1980

(Continued from page 48)

herent problems of the Magnavox system. Meanwhile, radio analysts surmised that it would be ten years at the very least before a majority of AM listeners owned stereo receivers, even if the FCC's Magnavox system had gone completely uncontested. Others pointed out that the increasing emphasis on news and talk programming on the AM band diminished the practicality of AM stereo.

Rick Sklar, vice president of programming for ABC Radio, also urged caution in expecting too much from AM stereo in his address at the annual National Association of Broadcasters Radio Programming Conference, held in New Orleans August 24-27. Calling the future of the AM band "radio's toughest challenge," Sklar warned that AM stereo would probably not give AM stations the competitive edge over FM that some broadcasters hoped for.

Also addressing the NAB Conference, WSM, Nashville vice president and general manager Len Hensel warned against the increased competition that could be created by FCC proposals to add more stations to the AM and FM bands through reduced channel spacing and the duplication of clear channels. Noting that one-third of all radio stations did not make a profit last year, Hensel

cause the new technologies brought with them the fact that it hadn't been done before, so it takes time to find out how to do these new things. But as far as I'm concerned, the most perfect recording will not make a song a hit. It can come out of a garbage can and if it's a great song it's a hit."

predicted that the FCC, without action from the broadcast community, could send the radio industry down a "treadmill to oblivion."

Addressing the same NAB conference, Al Brady (who has since assumed the post of vice president/general manager of New York's WYNY under his off-the-air name, Alexander B. Law) said that radio stations are "slaves to a monster of our own making . . . and that monster is Arbitron." Brady said that increasing the number of stations would result in general market share diminishment in the ratings, and that "as shares get closer," radio stations would have to find different, more qualitative promotional and programming strategies to "set their stations apart" in the competition for advertising dollars.

Interestingly, the "Brady effect" seems to have been fostered by Arbitron's quarterly measurement system, in which markets are surveyed in three-month instead of one-month periods. Quarterly measurement was begun in nearly every major market during 1980, and, according to quarterly measurement test market stations surveyed by *RW* in May, the system could eliminate much of the "insanity" and "anxiety" often associated with rating periods.

At radio station WTIJ in New Orleans, general manager Bill Engel said that while quarterly measurement required the programming staff to be on its toes for longer periods of time, the system left the ratings "less subject to chance occurrences." Gary Havens, PD of WIRE, Indianapolis, said that three twelve-week books in the city had resulted in less contesting, less hype and more image-oriented outside advertising. "I think it's making radio more program-oriented if you will," said Havens. At KZOK-FM in Seattle, PD Brad Hoffman echoed Havens' sentiments. "I think it's good that we start listening to how our station sounds all the time, rather than during the ARB. Listeners don't consider whether there's an ARB or not."

ASA's Songplugging Panel



A recent meeting of the Atlanta Songwriters Association featured a panel discussion on "The Art of Song Plugging to Publishers and Producers," which included (from left): Tom Long, ASA; Pat Higdon, MCA Music Nashville; Aaron Brown, Aaron Brown & Associates, Nashville; John Sturdivant, ASCAP Nashville; and Jim Black, SESAC Nashville.

Prime Rate (Continued from page 6)

dent of the Baltimore area For The Record chain, noted that the latest hikes caused no problems. "Watching the prime rate over the last eight or nine months, I knew by last spring that we'd need to be very cautious," he explained. "The prime rate, coupled with the general collapse of the record industry, forced us to cut off any expansion plans indefinitely." The chain currently numbers six stores.

Rose Records' Jim Rose agreed that the prime has had an adverse effect "most definitely in considering expansion. We are fortunate in that our major stores haven't had to go to the bank in many years, so we've been able to maintain inventory levels without problems. But it really affects us when it comes to the question of opening any new outlets."

In Richmond, Virginia, Martin Gary, whose five Gary's locations include three record and tape outlets, echoed those views on a curb in expansion opportunities, and pointed to other economic obstacles as well. "It's just one of many factors," said Gary of the prime interest rate. "We have stores that are more than 20 years old, and those leases, which are longer term, may run at only three or four dollars a square foot."

Newer leases, however, can carry a host of added costs in Gary's view. Especially in smaller mall locations, which don't offer as much available space for a potential retail tenant, higher rents, overage charges, maintenance fees and other overhead costs can add to the debit sheet substantially.

Many of these chains have avoided the need for extensive outside financing in the past, minimizing the impact of recent interest rate increases, yet the higher cost of borrowing can still overshadow their long-term planning. Reports Jim Burge of Poplar Tunes in Memphis, "We're a pretty healthy little business, and we happen to be in a position where we seldom have to go out and find outside money. But it does affect us in that the owners are making it very clear that they don't want to have to borrow money outside in the future."

Thus, Poplar has no current plans to expand beyond the three stores it now operates.

Less obvious and more difficult to measure is the effect of higher prime rates on store inventory. Retailers were divided over whether the leaner inventory seen in recent quarters reflects the pinch of higher interest rates or merely the closer watch and shorter ordering cycles dictated by tighter returns and credit control policies.

Noted one chain operator: "Any new stores that we would open now wouldn't be the full catalogue stores that we'd like them to be: we'd have to carry significantly less stock."

"I went to a recent store opening for a major chain near Chicago, and while it was a nice store, it was definitely carrying a smaller inventory. The stock in this 11,000-square-foot outlet could have fit comfortably into five thousand square feet."

Fiscal Planning

With general economic forecasters now mulling the bleak prospect of a second recessive cycle for which the recent hikes serve as an indicator, the problem of fiscal growth is leading many record and tape interests to go outside the trade, at least in the interim.

Even Lasky, whose Budget Tapes and Records chain combines corporate reach with small

business financing through its system of franchised retail operations throughout the west and midwest, sums up the prevailing attitude by noting: "I would tell anybody coming to me today to wait before borrowing money. Nobody can make it at 21 percent if they mean to borrow capital first, and I don't know of a business that can justify that cost."

"Can't Get a Loan"

For Lasky, the pinch on smaller businesses, which characterize the owner/operators of his stores, extends beyond new store plans. "You just can't get a fixed rate loan anymore," he observed, "and if you're tied into the prime, it makes a big difference: a few hundred dollars a month can really mean a lot to a small businessman."

Lasky is just one of several respondents who pointed to alternative, low-risk money markets as among the few prudent

investments available. Echoed For The Record's Milliken: "When I can take \$50,000 and my choice is to either invest that in a record retail operation, with all the attendant risks, or put that money into money markets that are relatively risk-free for a return of 15 percent or more, there's not much of a choice."

"I'm not sure there's such a return available, in bottom-line pre-tax dollars, anywhere in this business. Record stores don't give you 15 percent at that bottom line."

While other sources did express a willingness to make limited investments of their own capital in new stores, even the most bullish generally held to the stance taken by Rose, who commented on the safer money market options by concluding, "If I have some money around, I'm not going to throw every penny into a retail record store."

Lennon Tributes Continue (Continued from page 73)

turers of Elvis Presley commemorative items, he said, "I actually believe that what they did for Elvis after he died was more of an honor (than an exploitation)." In the case of Lennon too, such products "would be mostly for (in honor of) him, not against him," he said.

At the Central Park bandshell, a short walk from the spot where Lennon was shot, the hawkers of commemorative items showed up at the solemn Sunday gathering at which over 100,000 people showed up to collectively observe the ten minutes of silence that Ono had suggested, asking fans everywhere to "pray for John's soul." The strolling merchants—selling T-shirts for \$10, posters for \$2 and buttons for \$1—were largely ignored by the crowd, which filed into the park as "Give Peace A Chance," "All You Need Is Love" and other well-known Lennon compositions were played over the public address system. New York's Mayor Edward Koch was among those who attended; he did not make a speech. Following the hushed ten minutes, Lennon's inspirational single "Imagine" was played.

Similar vigils were held all over the country and the world, including one attended by 4500 people at Red Rocks, a natural amphitheater west of Denver where the Beatles had played a concert in 1964. In Liverpool, where Lennon was born and where the Beatles got their start, 20,000 mourners turned out for a candlelight vigil and a marathon rock concert (see England column, page 78).

Radio stations across the na-

tion, which had reacted quickly to Lennon's death with special news and music programming, focused on the vigil as a final chance to pay tribute to an artist who had brought so much important music to the airwaves. While many stations actually turned their transmitters off for the ten minutes, others, feeling that complete silence would confuse their listeners, opted for different types of programming.

In Omaha, radio station KEZO-FM played a ten-minute version of the final chord from the Beatles' "A Day In The Life." Program director Bob Linden explained that complete silence might cause people to wonder, "Where did the radio station go?" Boston's WBCN-FM filled the ten minutes with "environmental" sounds—recordings of wind, waves, birds, etc.

In Los Angeles, a surprising number of stations, including KMET-FM, KLOS-FM, KROQ-FM and KRLA, all went off the air for the ten-minute vigil. KRLA, which is generally recognized as the first AM station to have played the Beatles in Los Angeles, devoted the entire weekend to Lennon and the Beatles, playing approximately four cuts per hour. KRLA also played old Beatle interview tapes, and interviewed personalities who were at the station during the height of Beatlemania, including television host Bob Eubanks.

Chicago's five major rock stations, WLS-AM and FM, WLUP-FM, WMET-FM and WXRT-FM, all cooperated in observing the Lennon vigil by playing the same three songs, "Imagine,"

"In My Life" and "Come Together" in sequence. All the stations also issued announcements of a vigil observance to be held at Cricket Hill in Chicago's Lincoln Square Park. In keeping with the non-partisan spirit, WLS-AM and FM used a member of a Beatles fan organization in town as their on-air spokesman for the live broadcast from the park gathering. A WLS spokesman said that after the three songs were played during the ten minutes of silence, the station faded back to live sound from the park, where a crowd of three thousand sang "Give Peace A Chance."

The effect of Lennon's death was felt on radio in many different ways. At WNBC in New York, morning man Don Imus, who is renowned for no-holds-barred humor, suspended his usual act for two mornings after the shooting. "We decided," said Imus, "that we would still feel uneasy this soon after such a painful blow, just going back to our usual program, and felt that you (the listeners) would be made uncomfortable as well."

Ono thanked everyone who participated in the vigil in a statement issued late Sunday, which read in its entirety:

"Bless you for your tears and prayers.

I saw John smiling in the sky. I saw sorrow changing into clarity.

I saw all of us becoming one mind.

Thank you.

Love, Yoko"

(This story was compiled from reports written by Phil DiMauro, Samuel Graham and Sophia Midas.)

Dick Asher

(Continued from page 3)

ording to Asher. "We are having a good year," he said. "CBS is quite pleased with us. We're reasonably pleased with ourselves. If anything we'll be adding people next year. We have no intention of laying off anyone. Obviously from time to time there are personnel changes over here for one reason or another. But I'd guess you'd call those normal in the sense that they happen in good times or bad, and there's no significance in terms of how the overall business is doing. That's really where we are. We are considering a number of new positions for next year for a variety of reasons and in a variety of areas."

Gains have come primarily in the label area. Product by established artists led the way, although the \$5.98 series continued to be a major plus in the total sales picture. "I choose my adjectives very carefully when discussing the \$5.98 line," Asher said. "It's been extremely successful. It has brought back catalogue business. In the beginning there was some resistance to it in some quarters, but the people who didn't resist were making money and the people who did weren't. So pretty soon everybody got on the bandwagon. It's a proven money-maker."

"We'll continue to add titles to the line. Hopefully we've approached a sort of steady feed rate after the passage of time. There's always a certain amount of your catalogue that begins to reach a point where it's no longer selling at full price but still has sales potential. Those are the things we moved to \$5.98, and that's a never-ending process. We haven't seen any indications at this point that we're running dry."

Asher stressed, however, that sales are hardly the entire story of CBS's year. Efficiency measures in other areas have proven fruitful as well from a financial standpoint. "There's all sorts of factors involved," he advised. "Obviously it helps to have sales. There's two things working all the time: one is the buoyancy of the marketplace at any given point. I think most of the dealers and the rack jobbers out there will tell you that the year has been uneven. There have been strong periods and weak periods and various things in-between. The second factor is how hot you are at any given time. We've also had our ups and downs in that area. But I think the year has been pretty

consistently satisfying for us, because we felt we were well-positioned so that when we were hot or the market was buoyant we were able to take advantage of it. When we were cold the market was off, so we weren't drowning in red ink. What it boils down to is that we did some of the same things we've always done, but we did them for less money and, I think, did them as well or better than expected."

Asher went on to describe "an accumulation of small decisions" which, taken as a whole, had a telling and positive effect on CBS's 1980 performance. "A lot of things we did were attitudinal. For instance, asking if a particular expenditure was necessary in the magnitude it was proposed. We have a lot of people making decisions at every level of the company, and I think they approached various decisions on that basis. A dramatic area where this is true is in our creative costs for each album jacket. The design cost was very substantially reduced, yet we don't perceive any deterioration in the quality of our jackets. People just did more for less. Maybe they didn't travel to as many fancy locations to shoot the covers."

"People were cognizant of the fact that the economic conditions had changed and that expenditures that had become fairly commonplace had to be reexamined in light of the circumstances. But every standard that you can use to measure effectiveness seems to indicate that we were at least as effective and probably more effective this year, so I think you can conclude that our approach was valid."

Although his remarks were pretty much upbeat, Asher did express disappointment over the Group not having broken more new artists. While conceding that CBS could have been more aggressive in this regard, Asher noted that radio's attitude towards product by new artists presents a formidable obstacle for any company. "There are still tremendous problems with radio which are not conducive to breaking new artists," he asserted. "We have to overcome those. It would be a little easier, of course, if radio were working in an atmosphere that was more helpful in that area, but obviously the stations have to run their businesses in what they consider their best interest. What it means, I think, is that you have to work fewer artists and stick with them longer. That would be the conclusion that appears to be true

right now."

Asked if CBS would be signing fewer new artists in the coming year Asher demurred—"It's hard to grab that question by the handle"—but added that any decisions would be based on a combination of factors. "I think we've determined that the number of unbroken artists we can handle at any one time is perhaps a lower figure than it has been in the past," he stated. "This being the case, the number of artists that you sign always depends on how many you have in that unbroken category. There's two ways to remove artists from the unbroken category: the first, of course is to make them successful, which is how we hope to always open up the gates; second, equally obviously, is to drop some from the roster. I guess the amount of signing activity will really depend on how much of either of those two solutions is working at a given point in time."

Another area of concern is the quality of pressing, not only from the CBS Records Group but from the entire industry. Asher feels the early '81 opening of the company's new pressing plant in Caroltown, Georgia will have the immediate effect of dramatically improving the quality of CBS's pressings. "In the last two or three years we've developed an objective method of testing which confirms our feeling that we are the leader in the industry in virtually every country in the world and certainly in the United States in terms of the quality of our records," explained Asher. "But nevertheless, now that we have a 'score' for each of our factories — a grade, sort of like you get in school—we've given each of them a timetable for improving. This is a serious campaign we've embarked on worldwide. Every one of our factories has a bunch of new quality targets. We believe this will significantly improve our records vis-a-vis competitive

product, unless the competition responds—and we hope they do. It would be nice if the whole world could perceive the entire record industry as having a higher quality product."

As wholesale prices come increasingly in line with suggested list prices, eliminating the latter becomes, to many prominent dealers and rack jobbers, an attractive idea. Asher said CBS is studying pricing and considering a number of alternatives. "Actually we're always thinking, I hope, about all the various problems in the industry. We've given a lot of thought to the whole list pricing situation and we're looking at and trying to figure out virtually everything from price increases to price decreases to more variable pricing to elimination of all suggested list prices. We've been looking at all of them, as well as at changes in the functional structure. As some of our thinking begins to jell, we talk it over with customers and people in the street as to what the impact would be on them. I can't really tell you what we're going to do because we haven't made that decision yet. But we do realize that there are some problems with the current pricing structure in the industry."

In Asher's view, the Group's showing for 1980 is, at bottom, the result of combined efforts by an extensive network of people and companies whose achievements should be recognized. "Although 1980 has been a very good year for us," he concluded, "it's also been a tough year in that it's required a lot of hard work by a lot of people. And if it was a tough year for us it was a tough year for our customers, our suppliers, and the people we work with. We all had to make a lot of adjustments and do a lot of rethinking in a lot of areas. We're proud and grateful for their response as well as our own people's response to the challenges of 1980."

Mercury Signs Bowling



Phonogram, Inc./Mercury Records, through Charlie Fach of Musiverse, has announced signing singer-songwriter Roger Bowling to a long-term recording contract with the label. Bowling's current NSD Records single "Yellow Pages" is being reserved to radio by Mercury. Bowling, center, is shown with (from left) Frank Leffel, national country promotion manager, Phonogram Inc.; Jerry Kennedy, VP, A&R country, Phonogram Inc.; Fach; and Jerry Teifer, ATV Music Nashville.

ASCAP Announces Grant Deadline

■ NEW YORK — ASCAP president Hal David has announced that the deadline for receiving applications for the 1981 ASCAP Foundation Grants to Young Composers is January 15.

The grants, which range from \$500 to \$2500, are given to composers who have not reached their 30th birthday by January 15. They must submit an application and a reproduction of a score or manuscript to be judged by a screening panel of music authorities. A selection committee will later make grants to individual composers from among those applicants chosen by the screening panel. The names of those serving on the selection committee will be made public on or before April 1, when the grants are announced.

For applications and further information please contact: Martin Bookspan, director, ASCAP Foundation Grants to Young Composers, ASCAP Building, One Lincoln Plaza, New York, N.Y. 10023.

ABC Video Pacts With U.K. Companies

■ NEW YORK — ABC Video Enterprises Inc. has announced two licensing deals whereby British companies will market ABC's film library. Rank Audio Visual, in Brentford, England, will distribute 31 made-for-television and theatrical films in Great Britain, Northern Ireland and the Republic of Eire. The announcement was made jointly by Herb Granath, VP in charge of ABC Video enterprises, and George Valentine, managing director of Rank Audio Visual. Among the titles involved in the deal are "Take the Money and Run," "They Shoot Horses, Don't They?" and "Cabaret."

Guild Sound and Vision Limited, in Peterborough, England, will market 45 ABC titles in Great Britain, Northern Ireland and the Republic of Eire according to Granath and Iain D. Muspratt, managing director of Guild Sound and Vision. Among the titles in the agreement are "Straw Dogs," "Spellbound," and "Notorious."

Portnow Speech A First at USC

■ LOS ANGELES—Neil Portnow, president of 20th Century-Fox Records, recently became the first record company head to speak at the "Popular Music in the Industry" lecture series at the University of Southern California, which deals primarily with the film industry.

PolyGram Consolidation (Continued from page 3)

are being kept because of their well-defined images internationally and to keep open the possibility of future development.

'Increase Efficiency'

Braun said that the major reason for the new restructuring is to "increase efficiency." To this end, all support services previously carried out by individual label organizations — primarily promotion and publicity—will be centralized under the new company. Marketing and promotion will be handled by Bob Sherwood, whose new title is executive vice president and general manager. Sherwood, who was most recently president of Phonogram/Mercury Inc. and co-chairman, PolyGram East, will report directly to Braun. Reporting to Sherwood will be Russ Regan, west coast vice president and general manager. Regan, who joined PolyGram in November, will work in both a marketing and A&R capacity.

Chip Taylor, best known as a composer, will be VP, A&R, of the new company and will also report to Braun. Ekke Schnabel will continue as senior VP,

legal and business affairs, and Wingolf Mielke will continue in his position as senior VP, finance and administration. Guenter Hensler will remain president of PolyGram Classics and John Frisoli will continue as president of PolyGram Distribution. Schnabel, Mielke, Hensler and Frisoli will all report directly to Braun. Other key appointments in the new company, particularly in the A&R department, will be announced within two weeks.

The formation of PolyGram Records Inc. is the third major restructuring of PolyGram's record operations in the past year. Last spring PolyGram Records Operations U.S.A. (PRO-USA) was formed, and in July the East and West divisions were announced. Braun said that the total number of employees in PolyGram would not change, but there would be a much more "unified effort" on the part of all employees. "It's not head counts that's important," said Braun. "It's heads that count."

Braun said that recent PolyGram structures had been ineffi-

cient and that competition among the three labels had caused problems. "We were often at cross purposes," he said. "We couldn't promote and market our records properly with such fragmentation." Braun added that "there isn't enough good executive talent" to run three separate companies. He said that the lack of good high-level executives was a primary reason for the current consolidation of PolyGram's record operations in Austria, Holland and Germany.

While the streamlining of the marketing and promotion staffs is a high priority for Braun, he said that it is the A&R department that may go through the most changes. He said that under the three-label system the labels were often signing acts of the same ilk and competing for precious radio adds. In the future, Braun will have a say in every PolyGram signing. Sherwood and Regan will also play an active role in scouting new acts.

PolyGram Records Inc.'s roster will be smaller than the combined roster of the three labels. A year ago the three labels had as many as 150 acts. Through a re-evaluating process already started, the roster is now down to 100 acts. In the near future, that number could go down to 80.

Much attention will also be given to developing PolyGram's Nashville office and its west coast office, which is headed by Regan. Although all major policy decisions will come from Braun's east coast office, Braun said that the west coast will be on an "equal level." To start this process, recent monthly marketing meetings have been held on the west coast.

Braun, whose position at PolyGram is his first with a record company after more than 25 years as a lawyer in the entertainment business, said that he decided to work on the "other side of the fence" for the challenge. "For years, all I've been able to do is advise," he said. "I've been frustrated at not being able to get something done. I wanted to be in a situation where I could influence an event, and now I'm here."

Summing up his hope for PolyGram's new structure, he said, "We want to increase our efficiency; we want to develop the ability to focus our resources and build our artist roster and organization so that we can best bring the artists to the marketplace."

Columbia To Sponsor Jazz Keyboard Shows

■ NEW YORK — Columbia Records will be sponsoring concerts in January in Los Angeles and New York featuring a wide variety of jazz keyboard stylists.

The concerts, both of which will be called "One Night Stand: An Evening of All Stars," will take place on January 12 at the Dorothy Chandler Pavillion in Los Angeles and on January 20 at Carnegie Hall in New York. Radio stations KKGO in Los Angeles and WVNJ in New York will co-sponsor the shows.

Both concerts will feature Columbia artists Herbie Hancock, Rodney Franklin and Charles Earland and Epic artist George Duke. The Los Angeles concert will also feature Columbia artists Bob James and Ramsey Lewis. Eubie Blake will be a special guest at the New York show. Pianists Roland Hanna and Kenny Barron will also be on the bill, as will such accompanying musicians as Bobby Hutcherson, Arthur Blythe, Hubert Laws, Stanley Clarke, Ron Carter and others.

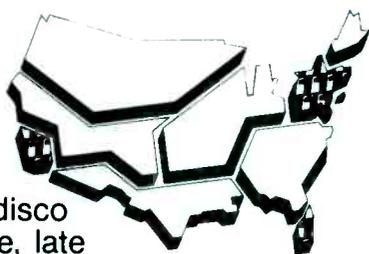
McClinton at the Roxy



Capitol/MSS recording artist Delbert McClinton recently headlined four shows at the Roxy in Los Angeles, in support of his album "The Jealous Kind" and single "Giving It Up For Your Love." Pictured backstage are, from left: Ray Tusken, national AOR promotion manager, Capitol; Dennis White, vice president, marketing, Capitol; McClinton; and Don Zimmermann, president, Capitol/EMIA/Liberty Records Group.

The Record World

1



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

Air Supply: 16-4 WABC, 4-4 WCAO, 8-17 WFBR, 8-6 WFIL, 7-6 WIFI, 17-10 WKBW, 13-9 WNBC, 9-13 WPGC, 7-5 WRKO, 3-3 WYRE, 18-15 KEARTH, 20-15 KFI, 25-21 KFRC, 29-26 KSFX, 9-7 PRO-FM, 17-9 F105, 9-8 JB105, 8-5 Q107, 9-8 ROCK102, 25-23 Y100.

Blondie: 26-21 WABC, 14-12 WAXY, 10-6 WBBF, 15-13 WCAO, 16-8 WFBR, 16-13 WFIL, 10-8 WIFI, 8-7 WKBW, a28 WNBC, 13-7 WPGC, 8-6 WRKO, 4-3 WTIC-FM, 18-8 WXKS, 7-6 WYRE, 2-2 KEARTH, 6-5 KFI, 16-15 KFRC, 15-6 KRLA, 20-17 KSFX, 12-9 PRO-FM, 21-19 F105, 8-7 JB105, on K101, 11-5 KC101, 26-8 Q107, 5-4 ROCK102, 15-13 Y100.

Blues Bros.: e WIFI, a WXKS, on KFI, a PRO-FM, a34 JB105, e Q107, a38 ROCK102.

Eagles: a WAXY, d28 WFBR, a WFIL, d26 KFI, 35-30 JB105, 33-33 ROCK102.

D. Fogelberg: d29 WAXY, 25-18 WBBF, 28-22 WCAO, 28-22 WFBR, a WFIL, a WIFI, d21 WKBW, 22-19 WPGC, 25-21 WRKO, a29 WTIC-FM, d18 WYRE, a KEARTH, on KFI, on KFRC, a F105, a33 JB105, a K101, d24 KC101, a Q107, a36 ROCK102.

A. Gibb: a50 WABC, 18-15 WBBF, 25-21 WCAO, 17-14 WFBR, 22-20 WFIL, 22-20 WIFI, 26-27 WKBW, 16-11 WPGC, 14-12 WRKO, 21-18 WTIC-FM, d35 WXKS, 17-12 WYRE, 22-18 KFI, on KFRC, e KFSX, 18-17 PRO-FM, 30-23 F105, 23-19 JB105, on K101, 20-16 KC101, 27-26 ROCK102.

Heart: 34-30 WABC, 15-14 WAXY, 21-17 WBBF, 7-6 WCAO, 9-6 WFBR, 18-14 WFIL, 16-12 WIFI, 11-13 WKBW, 6-4 WPGC, 14-11 WTIC-FM, 27-25 WXKS, 12-10 WYRE, 20-18 KEARTH, 29-28 KFI, d24 KRLA, 14-11 KSFX, 19-15 PRO-FM, 11-7 F105, 21-15 JB105, 17-13 KC101, 12-12 ROCK102.

Kool & The Gang: 19-13 WABC, 17-16 WCAO, 6-13 WFBR, d26 WFIL, 14-13 WIFI, a25 WKBW, 11-11 WKTU, a29 WNBC, 20-22 WPGC, 6-4 WRKO, 2-2 WXKS, 10-9 KEARTH, 14-13 KFI, 14-12 KFRC, 18-9 KSFX, a PRO-FM, 12-8 F105, 3-1 JB105, 19-14 ROCK102, 5-2 Y100.

J. Lennon: a WXKS, 5-4 WYRE a KEARTH, on KFI, on K101, e Q107.

B. Manilow: 23-19 WABC, 24-19 WAXY, 11-8 WBBF, 16-14 WCAO, 12-7 WFBR, 13-11 WFIL, 13-10 WIFI, 4-5 WKBW, 14-10 WNBC, 4-2 WPGC, 23-18 WRKO, 20-17 WTIC-FM, 18-14 WYRE, 17-16 KEARTH, 16-14 KFI, 14-11 PRO-FM, 23-20 F105, 27-21 JB105, on K101, 18-15 KC101, 3-3 ROCK102.

D. McClinton: 30-28 WAXY, on WBBF, 29-25 WCAO, 26-20 WFBR, e WFIL, d29 WIFI, on WKBW, 24-21 WPGC, 24-19 WRKO, 28-26 WTIC-FM, a WXKS, 23-16 WYRE, a KEARTH, 30-29 KFI, 26-23 KFRC, 24-22 PRO-FM, d29 F105, 25-20 JB105, 38-34 ROCK102, a27 Y100.

D. Parton: d30 WAXY, d26 WCAO, 22-16 WFBR, d27 WFIL, e WIFI, 20-15 WRKO, a30 WTIC-FM, 21-17 WYRE, d28 KEARTH, on KFI, 35-32 KFRC, d26 F105, d31 JB105, a27 KC101.

E. Rabbitt: ahp WABC, d26 WAXY, d24 WBBF, 22-17 WCAO, d26 WFBR, 27-24 WFIL, a WIFI, a WKBW, 30-25 WRKO, 25-23 WTIC-FM, 29-21 WYRE, 29-24 KEARTH, on KFI, d27 KRLA, hb-24 PRO-FM, 27-24 F105, 30-25 JB105, on K101, 30-23 KC101, a37 ROCK102.

REO Speedwagon: ahp WABC, d25 WBBF, a WFBR, a WIFI, a25 WPGC, d25 WYRE, a KEARTH, a KFI, 31-27 JB105, a Q107, 37-22 ROCK102.

C. Richard: 50-39 WABC, d30 WCAO, a29 WFBR, d30 WFIL, e WIFI, a WKBW, a KFI, a35 JB105, a30 KC101, a Q107, a40 ROCK102.

B. Scaggs: a WAXY, on WBBF, 24-19 WFBR, d28 WFIL, e WIFI, d24 WKBW, a30 WNBC, 18-16 WPGC, 24-22 WTIC-FM, d32 WXKS, 24-15 WYRE, a KEARTH, a KFI, a KFRC, a KSFX, a PRO-FM, 28-25 F105, 34-29 JB105, on K101, 23-18 KC101, 35-31 ROCK102.

Steely Dan: hp WABC, 18-16 WAXY, 24-22 WBBF, 18-15 WCAO, 23-21 WFIL, 21-17 WIFI, 24-18 WKBW, 10-9 WPGC, 27-25 WTIC-FM, 35-28 WXKS, 11-9 WYRE, 27-22 KEARTH, 27-25 KFI, d26 KFRC, 28-23 KSFX, 23-20 PRO-FM, 25-22 F105, 29-23 JB105, on K101, 25-19 KC101, e Q107, 15-13 ROCK102, a26 Y100.

R. Stewart: 33-25 WABC, 16-13 WAXY, 20-14 WBBF, 11-10 WCAO, 10-5 WFBR, 15-11 WIFI, 15-14 WKBW, e WKTU, 15-12 WTIC-FM, 24-17 WXKS, 8-7 WYRE, 15-13 KEARTH, 5-4 KFI, 15-14 KFRC, 25-20 KRLA, 15-14 KSFX, 21-18 PRO-FM, 18-16 F105, 14-11 JB105, 17-13 Q107, 14-11 ROCK102, 26-24 Y100.

Tierra: 26-23 WCAO, d30 WFBR, d29 WFIL, 29-25 WIFI, 23-20 WKBW, a WKTU, 16-12 WXKS, 8-14 KEARTH, 3-12 KFI, 30-28 KFRC, 22-21 PRO-FM, d30 F105, 28-22 JB105, 29-27 ROCK102, 19-18 Y100.

S. Wonder: a24 WAXY, a30 WIFI, a24 WPGC, d27 WRKO, d33 WXKS, d23 WYRE, on KEARTH, on KFRC, a KRLA, d28 KSFX, a Q107.

2



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

Blues Brothers: e WANS-FM, a WBBQ, e WCGQ, a WCIR, a WHBQ, e WISE, a WSGN, e WSKZ, a KX-104, d25 KXX-106, a Q105, a V100, a Z93, e 92Q, a 94Q.

Eagles: a27 WAKY 10-3 WANS-FM, 27-22 WAYS, 23-18 WBBQ, 20-15 WCGQ, 29-25 WCIR, a WERC, 13-11 WHHY, 8-3 WISE, 26-20 WRFC, 29-22 WRJZ, 32-27 WSGA, 18-13 WSGN, 25-22 WSKZ, a35 BJ105, e KJ100, e KX104, 22-18 KXX106, d29 Q105, d26 V100, 21-18 Z102, 15-18 94Q.

D. Fogelberg: 27-18 WAKY, 36-25 WANS-FM, d21 WAYS, d30 WBBQ, d30 WBSR, d25 WCGQ, e WCIR, d26 WERC, d30 WHBQ, 29-24 WHHY, e WISE, d36 WIVY, d34 WLCY, 25-23 WMC-FM, d21 WQXI, 31-23 WRFC, d27 WRJZ, a31 WSGA, d24 WSGN, d26 WSKZ, a B1-105, 25-17 KJ100, d29 KX104, 26-19, KXX106, 28-24 Q105, d29 V100, a28 Z93, d27 Z102, a 92Q, 21-14 94Q.

Jacksons: d29 WAYS, e WBBQ, d30 WCIR, 24-23 WCKX, 22-20 WERC, e WHBQ, 34-31 WIVY, 28-25 WSGA, 37-31 BJ105, 27-23 KX104, 25-22 KXX106, 22-19 Q105, a92Q.

J. Lennon: a WANS-FM, a WAYS, a WERC, e WRFC, a34 WSGA, e WSKZ, e KX104, a KXX106, e V100, a29 Z102, a29 94Q.

D. McClinton: 31-24 WAKY, 38-23 WANS-FM, 30-28 WAYS, e WBBQ, e WBSR, e WCGQ, e WCIR, a WCKX, 25-22 WERC, 29-25 WHBQ, d28 WHHY, 36-30 WISE, 38-30 WIVY, a WKIX, d29 WLCY, 21-19 WMC-FM, 26-22 WQXI, d30 WRFC, 28-24 WRJZ, a35 WSGA, 23-17 WSGN, d27 WSKZ, 26-23 BJ105, d26 KX104, 27-23 KXX106, e Q105, 30-27 Z93, d30 Z102, d27 92Q, 29-22 94Q.

D. Parton: 22-17 WAKY, a WANS-FM, e WAYS, e WBBQ, d32 WBSR, e WCIR, a WERC, a WHBQ, a WHHY, d40 WIVY, a WLCY, d28 WQXI, a WRFC, d29 WRJZ, a WSGN, d30 KX104, a30 Q105, 14-9 92Q.

T. Pendergrass: e WANS-FM, e WAYS, 29-23 WBBQ, 36-26 WIVY, 12-10 WMC-FM, 15-12 WSGA, a KX104, a KXX106, 30-14 Q105, 27-24 Z93.

REO Speedwagon: a26 WAKY, 26-15 WANS-FM, e WAYS, d29 WBBQ, d29 WCGQ, d28 WCIR, a WHHY, d32 WISE, d37 WIVY, 18-17 WKIX, a25 WMC-FM, e WRFC, a WRJZ, a32 WSGA, d23 WSGN, 22-17 WSKZ, a BJ-105, 16-8 KJ100, d27 KX104, 15-12 KXX106, e Q105, 29-27 V100, 29-23 Z93, d28 Z102, 24-17 94Q.

C. Richard: a28 WAKY, a WANS-FM, e WAYS, a WBBQ, e WBSR, a WCGQ, a WCIR, d27 WERC, e WHHY, d38 WIVY,

Hottest:

Rock

Dan Fogelberg, REO Speedwagon

Disco

Jacksons

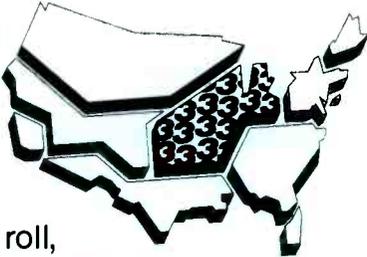
Radio Marketplace

d22 WLCY, a WRFC, a WRJZ, d25 WSGN, a37 BJ105, e KX104, a KXX106, a V100, a 92Q, a 94Q.

D. Summer: e WBBQ, e WCIR, e WHHY, e WIVY, a WMC-FM, 26-22 WSGA, 29-27 KXX106.

S. Wonder: 28-24 WAYS, e WBBQ, a WCIR, d27 WHHY, e WISE, 35-28 WIVY, 18-15 WMC-FM, d28 WRFC, 29-24 WSGA, d26 KXX106, 24-23 Q105, 17-10 Z93, 4-2 94Q.

3



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

ABBA: 19-16 CKLW, d13 WDRQ, a WEFM, 29-27 WFFM, 28-26 WGCL, 26-21 WIKS, 26-21 WSKS-FM, a WZUU, 20-18 WZZP.

R. Coolidge: a WFFM, 22-21 WHB, 17-15 KXOK.
Eagles: 29-22 WGCL, on WIKS, on WOKY, on WSKS-FM, 33-32 WYYS, on WZUU, 31-28 Q102, 12-10 96KX.

D. Fogelberg: on WDRQ, 22-20 WFFM, on WGCL, 17-9 WIKS, 25-23 WOKY, 17-9 WSKS-FM, 25-12 WYYS, on WZUU, a17 KBEQ, d15 KSLQ, 35-31 Q102.

Jacksons: a WDRQ, 22-21 25-23 WIKS, 25-23 WSKS-FM, 30-27 WYYS, d24 KSLQ.

D. McClinton: a CKLW, on WDRQ, on WGCL, a29 WIKS, a WSKS-FM, a WYYS, d25 KSLQ, on 96KX.

A. Parsons Project: a CKLW, d26 WDRQ, 26-24 WGCL, on WOKY, a WYYS, 14-7 KBEQ, d27 KSLQ, 2-1 96KX.

D. Parton: a CKLW, on WEFM, a WGCL, a22 WHB, 24-19 WIKS, a WOKY, 24-19 WSKS-FM, 29-27 WZUU.

C. Richard: a WDRQ, d31 WFFM, d30 WGCL, a WZZP, a KSLQ, d29 96KX.

REO Speedwagon: 17-12 CKLW, 28-21 WDRQ, 21-15 WEFM, d29 WGCL, a29 WIKS, 13-7 WLS, a WSKS-FM, 27-24 WYYS, 15-6 KBEQ, 23-13 KSLQ, 34-30 Q102, on 92X, 29-25 96KX.

B. Scaggs: on WDRQ, 27-25 WFFM, 23-22 WGCL, 22-20 WIKS, a WOKY, 22-20 WSKS-FM, 28-26 WYYS, a29 WZUU, a WZZP, d26 KSLQ, 30-28 96KX.

M. Stanley Band: d30 CKLW, a WDRQ, 23-20 KBEQ, 25-22 KSLQ, on 92X, 17-14 96KX.

D. Summer: d30 WDRQ, a WGCL, a WYYS.



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

Eagles: 15-10 WSPT, a KCPX, 20-19 KJRB, 25-22 KMJK, e KYYX.

D. Fogelberg: d29 WPBQ, 21-12 WOW, d27 WSPT, d25 KCPX, d29 KFXD, a KGW, d27 KJRB, e KMJK, 29-23 KYYX, a33 KWKN.

D. McClinton: d29 WGUY, 26-20 WJBQ, e WOW, 29-26 WSPT, 27-21 KCPX, d19 KDWB, e KFXD, d30 KJRB, e KMJK, e KS95-FM, e KYYX.

D. Parton: d30 WGUY, a WJBQ, a26 WOW, 27-25 WSPT, 19-15 KCPX, 26-23 KJRB, 30-28 KYYX, a34 KWKN.

E. Rabbitt: 29-21 WGUY, d30 WJBQ, 28-24 WOW, a WSPT, 5-5 KCPX, d18 KDWB, e KFXD, d26 KGW, 10-7 KJRB, 26-17 KMJK, d20 KS95-FM, 21-19 KYYX, 27-22 KWKN.

REO Speedwagon: e WJBQ, e WOW, 17-9 WSPT, 34-30 KCPX, d15 KDWB, e KFXD, d29 KJRB, 31-27 KMJK, e KYYX.

C. Richard: a WSPT, 30-23 KCPX, a KMJK, d25 KYYX.

B. Scaggs: 17-13 WJBQ, 22-18 WOW, 21-19 WSPT, d35 KCPX, d17 KDWB, d30 KFXD, a KGW, 23-21 KJRB, 29-24 KMJK, d30 KYYX, 34-31 KWKN.

D. Summer: d28 WGUY, a KCPX, e KJRB, 32-29 KMJK.

Tierra: e WGUY, d31 WJBQ, a28 WOW, 26-26 KCPX, a KMJK, 24-20 KYYX.



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

Eagles: d32 WQUE, a WTX, 25-24 KNOE-FM, 29-29 KRBE, 4-3 KROY-FM.

D. Fogelberg: 23-19 WQUE, d34 WTX, on KFMR, 27-20 KNOE-FM, on KRBE, 14-13 KROY-FM, a KTSA, on B100, on B97.

A. Franklin: 33-31 WQUE, a WTX, a30 KRLY.

Jacksons: d30 WQUE, 39-28 WTX, 23-16 KRLY, on KTSA, 27-24 B97.

J. Lennon: a WQUE, a KNOE-FM, a KROY-FM, a B97.

D. McClinton: a WTX, d30 KNOE-FM, a KROY-FM, a30 KTSA, on B97.

REO Speedwagon: a WTX, d29 KNOE-FM, a KRBE, 11-10 KROY-FM, a B97.

B. Scaggs: d29 WQUE, a WTX, 26-25 KNOE-FM, 17-15 KROY-FM, 22-21 B100, on B97.

M. Stanley Band: d37 WTX, on KNOE-FM, a KRBE.
D. Summer: a WQUE, a WTX, on KGB, on KNOE-FM, on KRBE.

Tierra: d35 WQUE, 36-32 WTX, 23-18 KGB, on KNOE-FM, on KRLY, 2-2 KTSA, 29-27 B97.

S. Wonder: a WQUE, d35 WTX, on KRLY, on B100, 28-26 B97.



Doobie Brothers: 25-22 KIMN, 26-21 KOPA-FM.

Eagles: a24 KIMN, a KOPA-FM, a KUPD, a28 KZZP.

D. Fogelberg: 27-21 KIMN, d29 KOPA-FM, d35 KTLK, 17-13 KZZP.

D. McClinton: e KOPA-FM, a KTLK, a KUPD, a KVIL, 27-24 KZZP.

O. Newton-John/C. Richard: 18-15 KIMN, 25-22 KOPA-FM, 24-16 KTLK.

E. Rabbitt: 20-16 KIMN, 16-11 KOFM, 30-27 KOPA-FM, 32-23 KTLK, 19-15 KZZP.

REO Speedwagon: a KIMN, d33 KTLK, d27 KUPD, 20-17 KZZP.

C. Richard: d30 KOPA-FM, e KVIL.

B. Scaggs: e KIMN, 27-25 KOFM, d28 KOPA-FM, 37-29 KTLK, 24-21 KZZP.

D. Summer: a KOPA-FM, a29 KZZP.

B.O.S.

Aretha Franklin, L.T.D.

Country

Delbert McClinton, Dolly Parton

A/C

None

LP Cuts

John Lennon ("Woman")

Video Shack's Morowitz

(Continued from page 52)

selling this product.

X-rated product, however, should be charted, according to Morowitz. "There's no question in my mind that the industry should provide a chart for pornography. To ignore the sale of this product is to ignore a very important facet of the business. The public deserves the right to be informed."

Like any new industry, the video field has been experiencing a host of problems, including price hikes, the rental controversy and scant advertising. Taking a philosophical stance, Morowitz points out that the infant video industry requires time and patience. Addressing the current rental issue, Morowitz said, "If you don't try to sell and all you do is rent, then you are going to be very happy with the rental business. As a retailer, I have always rented and sold, but I'll tell you something: we couldn't survive on rentals alone. A lot of people say that they are thriving on rentals because they've taken their brother-in-law's last buck and their own money, run out to a dealer, bought a few cassettes and opened up a rental business. It's a cop-out because they're not putting in that extra effort to sell. Look, there's room for the rental business, but it's the tail on the dog and it's wagging us a bit now. In a way, I look at these rental businessmen as the pioneers of the industry—the covered wagons who have gone out and opened up new territories. They buy one or two tapes and God forbid someone should steal them because then they would be out of business. What's going to happen is that well-financed operators with expert sales approaches are going to come in afterwards and the consumer is not going to want to bother with

A&M International Names Louk de Mol

■ LOS ANGELES—Jack Losmann, A&M International vice president, has named Louk de Mol to the post of international creative promotion manager.

His new responsibilities will include the overseeing, ordering and distribution of all A&M photography used for album artwork and publicity on an international basis. In addition, he will continue to oversee the distribution and coordination of video and promotional films and initiate promotional and merchandising aids to all A&M's international affiliates. De Mol joined the label in 1977 in the international promotion area.

these small dealers. Contrary to what many people think, there is a pride of ownership among consumers. As prices go down, the rental business will become less attractive."

When the video industry first unfolded, manufacturers promised dealers that they could look forward to a reduction in the price of goods as soon as business became stabilized. The industry has not seen this decrease in price, and, on the contrary, has experienced price increases in order to compensate for losses which manufacturers have experienced as a result of the burgeoning rental business. "Video is a new field," Morowitz said. "No one anticipated the tremendous growth we're experiencing. When the demand slackens, the price will go down. For instance, I was a full 50 percent wrong in my projections for Paramount product, and I did not order light. So, we've all been caught off guard. Things are getting better. Every manufacturer knows that he is going to have to lower the price of his product in the future, so why should he have to do it now when he doesn't have to? Also, I might add that I don't think that video is price sensitive; lowering prices is not going to stimulate demand. Regarding the recent surcharge which dealers have experienced because of rentals . . . well, what can I say? I'm not thrilled, but I understand the position which rentals are putting the manufacturer in. It also gives a little compensation for the producer who doesn't have to go around killing himself to police the situation. I think it's the right way to go."

There has also been industry concern over the reluctance with which manufacturers have approached advertising. "Again, things are still new; give the manufacturers some time because they're coming around," Morowitz said. "Some companies are already participating in co-op advertising, and we've been receiving good cooperation from Magnetic Video and Warner's. I also understand that MGM/CBS will be getting involved with advertising."

Wynshaw Joins VWI

■ MIAMI — V.W.I. Distributors, a distributor of video cassettes and hardware has announced expansion plans.

Ray Swier, President of V.W.I., which covers the State of Florida for Magnetic Video, MGM/CBS, MCA, and Warner Communications, has appointed David Wynshaw as vice president in charge of sales for the company.

Blackfoot Meets AC/DC



When Atco recording group Blackfoot made their premiere tour in the U.K. and Europe recently, among those who came around to greet the American quartet were members of Atlantic recording group AC/DC. The bands' paths crossed in England, where AC/DC was also on tour.

MCA Videocassette Names Schmitt VP

■ LOS ANGELES — Theodore J. Schmitt has been named vice president of MCA Videocassette, Inc., it was announced by Gene F. Giaquinto, president of MCA Videocassette, Inc.

For the past four years Schmitt

has been national sales manager for Universal Pay Television. Prior to that, he was regional sales manager for Universal/16 in Chicago. His major area of responsibility for MCA Videocassette will be acquisition.

Video Visions (Continued from page 52)

Warner Home Video has also announced the release of three one-hour video tapes featuring music and performances by **Fleetwood Mac**, **Rod Stewart** and **Gary Numan**. The films will be available February 2nd in both Beta and V.H.S. formats . . . Paramount Home Video, which recently celebrated its first anniversary, announced the rights to distribute several new titles, including "Airplane," "Urban Cowboy," "Barefoot In the Park" and a special two-hour version of "Shogun."

THE DISCS ARE COMING: The coming battle between video tapes and videodiscs was recently fueled when it was announced last week that the RCA SelectaVision VideoDisc system would be introduced by 5,000 television dealers beginning March 22. While RCA expects to sell 200,000 players and two million discs in 1981, some dealers are less optimistic about such predictions. According to dealers, the biggest problem confronting the videodisc market is the scarcity of programming. One industry observer said, "The number of new titles has not grown the way it should, nor has the quantity of titles kept pace with the player sales. What good is a videodisc player without a steady stream of new titles?" Radio 437's **Mitch Preiffer**, however, sees a "bright, bold future for videodiscs" and is expecting to see his current record department gradually taken over by videodiscs . . . **Steven Schiffer**, VP of Columbia Pictures Home Entertainment, announced the early 1981 release of 10 videodiscs, including: "Chapter II," "The China Syndrome," "Close Encounters of the Third Kind," "The Deep," "Emmanuelle," "Gimme Shelter," "Great Moments in Baseball," "The Man Who Fell To Earth," "Midnight Express," and "Z." The price has not yet been determined . . . Poplar Music becomes the first European record company to release a videodisc in the U.S. The first release will feature the music of **ABBA**.

YOU SHOULD KNOW THAT . . . : The Video Society is making available a "profit without inventory" program whereby record and tape retailers will be able to participate in the sale of videocassettes without making any investments in store inventory or floor space. The high retail price and small profit margins on video software has made some retailers wary about stocking cassettes on the selling floor . . . Home Theatre of Hollywood will become the first videocassette distributor to market prerecorded programming in the 1/4-inch format utilized in the Technicolor Video Player/Recorder, model 212. The new miniaturized VCR, with a micro helical scanning system, is the smallest and lightest system ever marketed, as developed by **Funari** in Japan.

OPENINGS: JVC recently opened their new U.S. headquarters in Elmwood, New Jersey . . . Video Place opens up their third store in the Washington, D.C. suburb area . . . Media Home Entertainment opened video duplicating operations in Argentina and Australia.

MOVERS: **Bruce Blackwell** was appointed assistant to the chairman of the Video Corporation of America . . . **Stephen Dessau** joins Warner Home Video as director of Account Services.

New Bootleg LP Featuring Presley Adds Fuel to Sun-RCA Controversy

By AL CUNNIFF

■ NASHVILLE — Elvis Presley bootleg albums are nothing new—there are dozens of them out there in record land. But the latest “boot” featuring the legendary artist again brings into the limelight a hard-fought continuing legal battle between Sun Records and RCA Records over the release of some very special tapes that include performances by Presley.

“Million Dollar Quartet,” on One Million Dollar Records, features an historic group of performances in Sun Recording Studios in Memphis in either late 1956 or early 1957, featuring then-Sun artists Jerry Lee Lewis and Carl Perkins, who were joined by Elvis Presley. Presley, at that time signed to RCA Records, was making an informal visit to his former label’s studio. Elvis was already riding high with his new label, having had such hits as “Heartbreak Hotel,” “Don’t Be Cruel,” “Hound Dog” and “Love Me Tender.”

Another artist signed to Sun at that time—Johnny Cash—is, along with the above three artists, shown in a photo on the cover of the “Million Dollar” bootleg, but he is not featured on this LP. Insiders suspect, however, that we will soon see a “Million Dollar Quartet: Vol. II” album, because it seems there are indeed tapes that also feature Cash.

“This seems very similar to a bootleg I found a few years ago in Holland,” said Shelby S. Singleton Jr., head of Sun and Plantation Records, who purchased the Sun Catalogue around 1969. Singleton, who told *Record World* he possesses the master

tapes of the session represented on the latest bootleg—as well as the master to the sessions featuring Cash—said he has no idea where the bootleggers obtained their copy of the tape.

Bootleg Tapes

“I know there are a lot of copies of this tape out there,” Singleton said. “There’s about two and one-half hours of tape in all. From what I understand, back in those days an engineer would pull a copy of a tape for almost anyone who came through the studio who wanted a souvenir.”

“I found this session bootlegged in 1969, not long after I bought the Sun catalogue. It was sold as ‘Jam Session with the Stars,’ an eight-track tape out of Denver. We stopped the guy who was doing that.”

Singleton said “RCA and our
(Continued on page 92)

MCA Re-Signs Oaks



Jim Foglesong, president of MCA Records’ Nashville division, has announced signing the Oak Ridge Boys to a new three-year contract with the label. The ORB signed with ABC Records in June, 1977, and became an MCA act when their catalogue transferred to MCA in March 1979. Three of the band’s five LPs (“Y’all Come Back Saloon,” “Have Arrived,” and “Together”) are certified gold, and the remaining two (“Greatest Hits” and “Room Service”) are expected by MCA to go gold soon. Shown above at a gala MCA party in Nashville celebrating the re-signing and gold LP presentations are, from left: (front row) Foglesong; Richard “Big Bird” Mendelsohn, an MCA sales representative; Tony Tamburrano, MCA-Nashville’s promotion manager; and Tom Rodden, Record World VP and southeastern manager. (Back row) Charles Hailey, Jim Halsey Co.; Jim Halsey, ORB manager and booking agent; Duane Allen, ORB; Jo Walker, executive director, Country Music Association; ORB members Joe Bonsall, Richard Sterban and Bill Golden; Marie Ratliff, RW research editor; Ron Chancey, VP of A&R for MCA-Nashville and the band’s producer; and Bob Siner, president of MCA Records.

Nashville Report

By AL CUNNIFF

■ Epic artist **Tammy Wynette** is making her first change in producers since her early work with CBS veteran **Billy Sherrill**. **Chips Moman** is scouting for material for Wynette now, and will soon begin recording her next LP at his Chips Moman Recording Studio in Berry Hill. More on this later.

Ronnie Milsap is doing fine after his recent eye and nose surgery at Duke University’s Eye Center in Durham, N.C., according to an RCA spokesperson. But Ronnie will probably not be home in time for Christmas, as had been hoped . . . **Waylon Jennings** and **Sonny Curtis** have reportedly cut a song together that will be on Sonny’s next LP—or Waylon’s, depending on who makes the final decision.

Elektra artist **Mel Tillis** begins a week at a Las Vegas venue the day after Christmas . . . **Eddy Arnold** is at work on an LP due out in January . . . The **Oak Ridge Boys** will host a 50-hour (that’s right, 50-hour) “Hickory Creek Reunion” radio special, which will feature dozens of top country artists in a “fantasy concert situation.” Bart McClendon Broadcasting is producing the special, slated for nationwide release in
(Continued on page 90)

Throckmorton Honored At Tree Awards Fete

■ NASHVILLE — Tree International, which swept the top publishers’ awards at both BMI and ASCAP ceremonies in October, honored its staff and writers recently here Saturday (13). Tree, which racked up eight number one songs and six top 10 on *Record World’s* Country Singles Chart in 1980, also cited Sonny Throckmorton, who received six awards, the most of any Tree writer.

‘Million Airs’

Mae Axton, co-writer of “Heartbreak Hotel,” received Tree’s “Million Airs” award, given for a song logging over one million performances.

Tree, which has over 100 staff
(Continued on page 93)

PICKS OF THE WEEK

SINGLE **WILLIE NELSON**, “ANGEL FLYING TOO CLOSE TO THE GROUND” (prod.: Willie Nelson) (writer: W. Nelson) (Willie Nelson, BMI) (4:23). Nelson looks sure to start 1981 off with a fresh hit, as this mellow, intimate ballad will slide readily into many playlists. The tune was featured in Nelson’s “Honey-suckle Rose” film. Columbia 11-11418.

SLEEPER **STONEY EDWARDS**, “STRANGER IN MY ARMS” (prod.: Curtis Wayne) (writer: C. Wayne) (Midstates/Court of Kings, BMI) (2:58). Edwards’ deep, solid-country vocal highlights this ballad about a man who finds his lover has turned into a stranger. Strings and a pedal steel punctuate the backup. Music America 109.

ALBUM **VARIOUS ARTISTS**, “THE SOUND TRACK MUSIC FROM CLINT EASTWOOD’S ANY WHICH WAY YOU CAN.” Glen Campbell’s title cut from this film is already 31 bullet on RW’s Country Singles Chart, and this LP will get more attention by way of the movie’s recent national release. The LP also features Jim Stafford, Fats Domino, Gene Watson, and other artists. Warner Bros./Viva HS 3499.



Thank you. Thank

We have had a most impressive 1980!

The reason for our success is PEOPLE... far too numerous to mention by name; Artists, Record Producers, Songwriters, Radio Stations, Talent and Booking Agents, Concert Promoters, Television Producers, Managers, Musicians, Roadies, Media Writers, Rack Jobbers, Retailers, Publishers, Copywriters, and Bus Drivers, etc.

May the holidays and '81 be the best you've ever experienced.



you. Thank you...



The people company.
CBS RECORDS, NASHVILLE.

Country Hotline

By MARIE RATLIFF

MOST ADDED CHART CONTENDERS

Willie Nelson — "Angel Flying Too Close To The Ground"

Billie Jo Spears — "Your Good Girl's Gonna Go Bad"

Billie Jo Spears revives the Tammy Wynette hit of a decade ago, with early adds at KEBC, WBAM, KBUC, WSM, WQIK, WPNX, KDJW, WSLC, WIRK, KRAK, KCKC, KVOO, KNIX, WDEN, WIVK, KMPS.



Billie Jo Spears

The Burrito Brothers (no longer Flying) are getting early action on "She's A Friend of A Friend" at WGTO, KEBC, KFDI, WDEN, KMPS, KSOP, KVOO, WSM. Stoney Edwards' "Stranger In My Arms" playing at KENR, WPNX, KVOO, KEBC, KFDI.

B. J. Wright is moving swiftly with "I Know An Ending (When It Comes)" at KWKH, WTOD, WPNX, KFDI, KEBC, KRMD, KVOO, KDJW, KSOP, KMPS. Amarillo continues to add stations on "That's The Way My Woman Loves," this week it's an add at KYNN, WFAI, WPNX, KDJW, KEBC, WWVA.



Stoney Edwards

From the "Any Which Way You Can" movie, Jim Stafford's "Cow Patti" showing at WWVA, KEEN, KCKC, KVOO, WUBE, KEBC, KFDI, KBUC, WBAM, WYDE, KCKN, KWKH, WCXI, WITL, WDEN.

Newcomer Bonnie Shannon is getting play on "Lovin' You Lightly" at KYNN, WSLC, KSSS, WFAI, WPNX, KWKH. P. J. Parks is moving with "The Way You Are" at WNYN, WKKN, WPNX, WFAI, KRMD, KEBC.

Super Strong: Janie Fricke, Mel Tillis, Tanya Tucker, Charlie Daniels Band, Joe Sun.

Miki Mori is moving with "Rainin' In My Eyes" at KSOP, KRMD, KEBC, KFDI, WBAM, KWKH. Jim Rushing's "I've Loved Enough to Know" is spreading rapidly with new adds at WTOD, WKKN, KYNN, KRAK, KRMD, KSSS, WITL, KWKH.

SURE SHOTS

Willie Nelson — "Angel Flying Too Close to the Ground"

Cristy Lane — "I Have A Dream"

LEFT FIELDERS

Jess Garron — "Why Did You Do It To Me"

Cartee Brothers Band — "Long Tall Texan"

AREA ACTION

Jerry Graham — "Real Cowboys Never Cry" (WPNX, WKKN, WSLC)

Tom Nix — "Home Along The Highway" (KSSS, KRMD, WTOD, KSOP)

Ronnie Speaks — "Baby Loved Me" (WIVK, KBUC, KFDI)

Rabbitt Kicks Off 'Silver Eagle' Radio Series

NEW YORK—Elektra artist Eddie Rabbitt will be featured in concert in the Jan. 3 debut show of "Silver Eagle," a two-hour radio show that will air every other week during 1981.

The series is produced by DIR Broadcasting, which also produces the "King Biscuit Flower Hour" radio show.

Upcoming Shows

Seven Country Music Association award winners will be featured on initial "Silver Eagle"

shows, which will be broadcast on more than 400 stations. Featured artists will include Bobby Bare and Lacy J. Dalton (Jan. 17), Moe Bandy and Joe Stampley (Jan. 31), Hank Williams Jr. and Rodney Crowell (Feb. 14), and George Jones (Feb. 28).

"Silver Eagle," which features artists live in concert, is booked for talent through mid-May, 1981, according to a DIR spokesperson. The show's producer is Bob Kaminsky.

Wynette Show Benefits NSAI



Epic artist Tammy Wynette and opening act Nightstreets recently performed a benefit show for the Nashville Songwriters Association International at Nashville's Exit/In club. Shown after the benefit are, from left: (front row) Nightstreets members Jerry Taylor, Joyce Hawthorn and Rick Taylor; (middle row) Al Gallico, Algee Music; Billy Sherrill, VP and executive producer, CBS Records Nashville; Wynette; Rick Blackburn, VP and GM, CBS Records Nashville; Frances Preston, VP, Broadcast Music Inc.; Maggie Cavender, executive director, NSAI; and Carroll Whaler, A&R coordinator, CBS Records Nashville; (top row) Del Bryant, director, performance rights administration, BMI Nashville; Phil Graham, writer administration, BMI Nashville; Rich Schwan, Epic promotion manager, CBS Records Nashville; Jim Kemp, Epic product manager, CBS Records Nashville; and Joe Moscheo, director affiliate relations, BMI Nashville.

NEJA Installs New Officers

NASHVILLE—The National Entertainment Journalists Association installed its 1981 officers in a Dec. 3 meeting here headed by returning president Vernell Hackett.

Other new officers include Elaine Nash, VP; Sarah Sherrill, secretary; Merrill Warner, treasurer; Bonnie Bucy, publicity chair-

man; Stacy Harris, historian; Bill Littleton, membership chairman; Nancy Franklin, social chairman; Paparu, photographer; and Bobbye Crawford, newsletter editor.

NEJA, founded in 1978, meets the third Thursday of each month at 5 p.m. at the Broadcast Music Inc. offices at 10 Music Square East here.

Nashville Report

(Continued from page 87)

the spring of 1981.

Tom T. Hall is producing tracks at the Toy Box studio here that should result in his next single, due early in 1981. Aside from that, Hall will soon take three months off to complete a novel for Doubleday.

TV NEWS: RCA artist **Razzy Bailey** will be featured on the first installment of a new TV series, "Country Music Hall." The show will feed to PBS stations across the country on Dec. 26 . . . MCA artist **Don Williams** airs on PBS's "Soundstage" Jan. 27 . . . The **Charlie Daniels Band** kicks off the premiere show of the sixth season of "Austin City Limits" on public TV Jan. 8 with an hour-long performance. **Bobby Bare** and **Lacy J. Dalton** will be featured in the show's second week. **Happy Shahan** and **Fred Arney** are at work on a TV pilot, "Alamo Stampede," which will feature "country and western music, comedy, and dramatic re-enactments." Guests on the pilot include **Dottsy**, **Mary Reeves Davis**, and **Kelly Warren**. The show is being shot at Shahan's Alamo Village in Bracketville, Texas.

The Country Radio Seminar will soon have registration applications available—this year they'll be \$140 in advance and \$175 at the door. For more information on this year's seminar, to be held March 13 and 14 at the Hyatt Regency hotel here, write the Country Radio Seminar, P.O. Box 120548, Nashville, Tenn. 37212.

Roger Bowling was impressive in his recent Exit/In showcase. Roger, recently signed to Mercury Records, ran through a few of his compositions you may have heard once or twice: "Lucille," "Coward of the County," "Blanket on the Ground," and others, including "Long Arm of the Law."

The **Rossington Collins Band** will appear with special guests **Mother's Finest** and **Louisiana's LeRoux** at the Municipal Auditorium here on Dec. 27 . . . A special New Year's Eve party with **Jimmy Hall** and Friends will be held at the Exit/In Dec. 31. Tickets are \$12.50 . . . **Cheap Trick** will perform Jan. 10 at the Municipal Auditorium here with special guest **Michael Stanley**.

MCA RECORDS



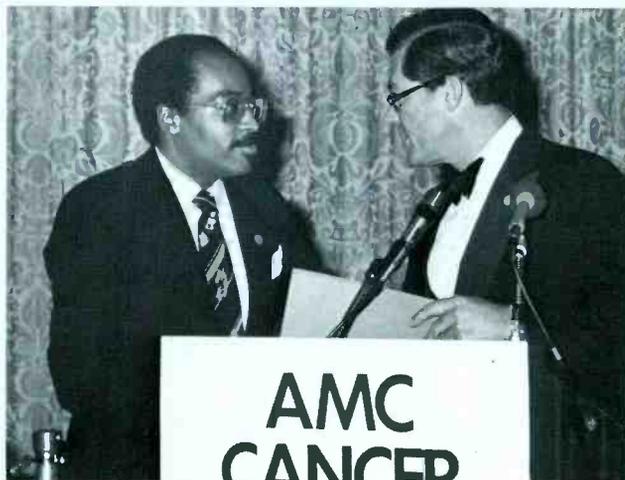
RIAA Distributing New Shipping Guide

■ NEW YORK — The Recording Industry Association of America is distributing a new RIAA United Parcel Service Weight Break Shipping Guide to its membership. It is part two of the RIAA Freight Transportation Guide, prepared by Behme Associates, under direction of the RIAA's Traffic Committee. The Guide provides easily used instructions for manufacturer selection of economical small-order transportation.

Both the UPS supplement and the original edition covering common carrier regulations are being made available to members of the National Association of Recording Merchandisers for the benefit of customers shipping returns and exchanges to manufacturers. The RIAA UPS Weight Break Shipping Guide, six months in preparation, will be updated on a regular basis.

RIAA is also distributing new revisions to the RIAA Freight Transportation Guide, incorporating changes due to recently instituted shipping rate reductions. An Air Cargo Shipping Guide will be available early next year. Information on these publications is available from RIAA, 1633 Broadway, New York, N.Y. 10019.

AMC Cancer Research Center Honors Gamble



The 13th annual dinner for the AMC Cancer Research Center, held last Saturday (13), was the most successful fund-raising effort in the group's history. The 1980 Humanitarian Award was presented to Kenneth Gamble, co-founder and chairman of Philadelphia International Records, and the first black recipient of the award. On hand to entertain the more than 800 guests were PIR artists MF5B and Patti Labelle. Pictured at the affair are: (top row, left) Gamble accepting the award from Walter Yetnikoff, national chairman of the AMC 1980 campaign and president, CBS/Records Group; (top right) the Rev. Jesse Jackson with Gamble; (bottom row, left) Yetnikoff; Nesuhi Ertegen, the event chairman, and president of WEA International; and LeBaron Taylor, east coast dinner chairman and vice president and general manager of divisional affairs, CBS Records; (bottom right) Mayor William Green of Philadelphia presenting Gamble with a special Mayoral Citation.

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- JACK AND BILL MUSIC COMPANY (ASCAP)

Presley Bootleg *(Continued from page 87)*

licensees are after whoever" has released the latest Presley bootleg. "The FBI has been told about it," he added. He admits he would like to see the music reach the streets legally, but also said he was prohibited from releasing the tapes on Sun by an RCA-requested court order.

Singleton said he is not happy about seeing bootlegs of the tape he owns. "If we (Sun and RCA) are going to fight among ourselves, don't let someone else beat us to it," he said.

Singleton said he still has the plates to album cover art he had composed in late 1977 for two Sun albums, "Million Dollar Quartet, Volume 1" and "1955 Sun Days," featuring the above artists, as well as Roy Orbison and Charlie Rich. Singleton said his position is that "this is a Sun tape that I own because I bought all the Sun tapes. If Elvis is on this, it's by his own accord. Go after Elvis, not me. The most RCA owns of this is one-fourth. The other three artists (on the "Quartet" LP) on the session were under contract to me."

The bootleg jacket dates the session Dec. 4, 1956, but Singleton said "from my records, the session was done more like January, 1957." He said a Memphis newspaper ran a photo from the session the day after the artists met in the studio.

"It used to be every time we found an Elvis bootleg on the streets, we'd send a copy to RCA," Singleton said. "I have about 60 different titles now myself. Now we don't even bother. I bet they (RCA) have spent \$25,000 to \$30,000 over these sessions on lawsuits."

Singleton said he wants to see the tapes released, but he can't reach agreement with RCA to let him do it. "They don't want to fool with it," he stated. "Our attorneys have talked a dozen times, and my attorneys have

never come back to me with anything. We've had the tapes for over 20 years, and nobody ever asked for them. I feel we have vacated their claim to them."

A spokesman from RCA Records in New York, said, "An injunction is in force against Singleton releasing this tape. This action was taken jointly by RCA Records, Perkins, and Cash." The executive added that he is not aware of any further legal action by Singleton relating to these tapes.

Jack Clement was the engineer at this Sun session, which was apparently around the time Perkins was cutting "Matchbox." Singleton said he found the tape only after going through dozens of the new Sun masters he acquired. "Sam Phillips (previous owner of Sun) catalogued his music in an unusual way," Singleton said. "He had one wall of tapes marked 'hillbilly' and another wall of tapes marked 'rhythm and blues.' He pulled out some of the cream, but there's a whole lot of good stuff buried under the general headings."

Singleton said he has found additional unreleased tapes by Jerry Lee Lewis, Carl Perkins, and even Charley Pride. Singleton said his master of "Whole Lotta Shakin' Going On" by Jerry Lee Lewis "has seven or eight false starts, and a lot of chatter between that and other sessions."

The bootleg cover features a color-tinted version of a vintage black and white photo showing Elvis at a piano, backed by Lewis, Perkins, and Cash. An unidentified woman sitting on the piano "was Elvis's girlfriend that week," according to Singleton.

The album includes mostly gospel material, such as "Just a Little Talk With Jesus," "Keeper of the Key," and "Peace in the Valley," but it also includes Elvis imitating Hank Snow.

Country Single Picks

COUNTRY SONG OF THE WEEK

CRISTY LANE—Liberty 1396

I HAVE A DREAM (prod.: Jerry Gillespie) (writers: B. Anderson, B. Ulvaeus) (Artwork, ASCAP) (3:52)

Cristy's clear, pure vocal does a great job on this strong cut, a cover of Abba's pop hit. The sound is light and serene, and the arrangement builds nicely to a full, clean finish.

DONNA HAZARD—Excelsior 1004

MY TURN (prod.: not listed) (writers: L. Chiriacka, J. Huguely) (Unichappell, BMI/Chappell, ASCAP) (3:47)

This solid tune is enhanced by Hazard's husky vocal and a sultry message. The intimate, sexy ballad is a tough contender from this new country label.

EAGLES—Asylum 47100

SEVEN BRIDGES ROAD (prod.: Bill Szymczyk) (writer: S. Young)

(Irving, BMI) (3:02)

The Eagles will surely generate some country airplay with this folk-flavored country tune, which opens with a cappella vocals and builds to a quick, handclapping pace.

DOYLE HILL—AV 901

STONE HONKY TONKER (prod.: A. V. Mittelstedt) (writer: J. S. Sherrill)

(Combine, BMI) (3:22)

Hill's "deep country" voice and the down-home instrumental backing make this a highly listenable story of a honky-tonker "born in a bar."

CARTEE BROTHERS BAND—Music Mill 1014

LONG TALL TEXAN (prod.: Alan Cartee, Brent Cartee & Don Cartee)

(writer: H. Strzelecki) (Isle City, ASCAP) (2:48)

The Cartees offer a foot-stompin' rendition of this upbeat tune describing a genuine 10-gallon, spur-janglin' Texan.

JACK STILLWELL AND CINDY CAMPBELL—Rustic 1010

WE'LL MAKE MUSIC (prod.: Boll Wence) (writers: J. Schneider, F. Bandy)

(Covered Bridge, BMI) (2:22)

Stillwell and Campbell sing in happy harmony on this tune with an upbeat message and sound. The quick-paced tune will garner its share of airplay.

Country Album Picks

CARL JACKSON
BANJO MAN

Tribute to Earl Scruggs



BANJO MAN: A TRIBUTE TO EARL SCRUGGS

CARL JACKSON—Sugar Hill 3715

Jackson's lively, inspired banjo play shines on this tribute to another great musician. The treatment of material ranges from traditional to bluegrass, country, folk, and a touch of rock, as Jackson plays fine banjo and guitar lines over a backing of fiddle, dobro, mandolin, and the White sisters (on one song). Best cuts are the title track, "Careless Love," and "Keep on the Sunny Side."

THE GREAT AMERICAN FIDDLE COLLECTION

BUDDY SPICHER & BENNY MARTIN—CMH 9025

These two outstanding fiddle players show some hot stuff on a wide range of songs on this two-LP set. Especially good are such instrumentals as "Forked Deer," "Over the Rainbow," and "San Antonio Rose." The backup, which includes banjo, mandolin and guitar, is also exceptional.

FIDDLE
COLLECTION
Buddy Spicher & Benny Martin



Emmylou's Hot Friends



Following a listening party for her latest Warner Bros. album, "Evangeline," Emmylou Harris was joined on the stage of the Variety Arts Theater Roof Garden in Los Angeles by all members of her "Hot Band," past and present, who were in Los Angeles at the time. Pictured from left are: vocalist Barry Tashian; drummer John Ware; keyboardist Don Johnson; guitarist Frank Reckard; steel guitarist Hank DeVito; Harris; songwriter and labelmate Rodney Crowell; guitarist Albert Lee; dobroist Steve Fishell; and Wayne Goodwyn.

New York, N.Y. (Continued from page 72)

Clayton Hughes, 59, dies of cancer. As **Farina** in the "Our Gang" comedies, Hughes appeared in 105 episodes, more than any other actor in the series . . . **John Lennon** is reported recording at the Hit Factory . . . **Peter Keepnews**, who clearly has no idea what he's in for, is named RW's new senior editor. D.M. is promoted to assistant managing editor . . . quote of the month comes from an irascible dude if ever there was one, our own **Phil DiMauro**, who is heard to state: "Enthusiasm is the enemy of good taste."

COVERS: **Pure Prairie League**, **Ali Thomson**, **Elvis Presley**, **Kim Carnes**, the **Rolling Stones**.

DIALOGUES: **Larry Depte**; **Roy Thomas Baker**; **Quincy Jones** (two parts).

SPECIALS: **Rolling Stones**.

SEPTEMBER

A movement is begun to have **Sophia Midas** reinstated at Dispatch Press in order to provide fodder for the year-end column . . . A conversation between **Mike Vallone**, RW's version of **Milo Minderbinder**, and an Unidentified Chart Department Person (UCDP):

UCDP: Uh, Mike, I just wanted you to know that you've got me doing so many calls now that I don't have any spare time to myself. I can't even shop for groceries during the week. I really think I've advanced beyond filling in little squares with numbers. Don't you think you could give me some more meaningful work and let somebody else, maybe one of the interns, do the other stuff?

VALLONE: Okay, well, maybe you can do one of the charts from now on. You know, maybe the Jazz Chart.

UCDP: That'd be great. What are you going to take away from me?

VALLONE: Oh, nothing. That's in addition to what you do now.

UCDP: But Mike, you don't understand: I've already got more work than I can do in a week.

VALLONE: Hey listen, sometimes you just got to pick up the ball and run with it.

One of the industry's most impressive new artists, **Billy Burnette**, tells New York, N.Y. that his debut album for Columbia differs from his two solo outings for Polydor in that it is a "pure rock 'n' roll album with a four-piece band. The other albums didn't have a concept really, as far as I was concerned. There was a country song here, some rock 'n' roll there, then we'd get into some kind of R&B thing—we covered the spectrum in other words. This new one is more like a concept album—and the concept is rock 'n' roll." . . . **Tom Waits**, who once wrote a song titled "Better Off Without a Wife," takes a wife, prompting his friend and admirer **Linda Jean Meier**, former RW ace receptionist and current Town Hall box office czar, to say, "I'm very, very happy for him and certainly wish him well. Now if he can find Miss Right, where is Mr. Right for me?" Another Waits fan and confidante, young **Travis McGee**, his blue-grey eyes filling with tears, asked, "Uncle Tom go?"

COVER: **Air Supply**, **Maze**, **Stephanie Mills**, **Peter Townshend**.

DIALOGUES: **Bob Sherwood**.

SPECIALS: **Frankie Crocker**; Mexico; **Teddy Pendergrass**.

OCTOBER

Record retailers gear up for the fourth quarter in anticipation of a profitable conclusion to 1980 . . . **Led Zeppelin's John Bonham** dies . . . quote of the month comes from our own **Bobbi Howe**, former Stand-in Receptionist of the Year, who makes yet another bid for an unprecedented second consecutive New York, N.Y. award in that category by asking of messenger **Brian Gelles**: "Am I in any danger standing in front of this copying machine? I mean, is there radiation leaking out of it or anything like that?" . . . a CBS study finds blank tape sales drain the industry of \$700 to \$800 million a year in sales of pre-recorded product . . . RW's version of urban blight, **Jeff Peisch**, inflicts himself on Miami Beach to cover **Musexpo**—from poolside, it should be noted . . . **David Bowie** is outstanding in the title role of "The Elephant Man," his debut on Broadway . . .

Network Ink Ups Debbie Banks

■ NASHVILLE—Mike Hyland and Elizabeth Thiels, partners in Network Ink, Inc., have announced the promotion of Debbie Banks to the position of account executive.

Banks' primary responsibility will be coordinating press and promotion activities for the Exit/In, Nashville's premiere showcase club. Additionally, Banks will be involved with Network Ink clients

Sound Seventy Management, House of Gold Music, Nashville Music Association, Robert Small Enterprises, Elektra/Asylum Records, Sound Management, and Deborah Allen.

Banks joined Network Ink in August, serving as press coordinator for the Exit/In. She was previously GM and director of promotion for the Agora Club in Cleveland.

Bee Gees sue **Robert Stigwood** for \$142 million, charging fraud and breach of contract . . . **Billy Thomas**, 49, dies of natural causes in Los Angeles. Thomas played **Buckwheat** in the "Our Gang" comedies from 1934 to 1944 . . . who's this **Archie Bell** and the **Devils**?

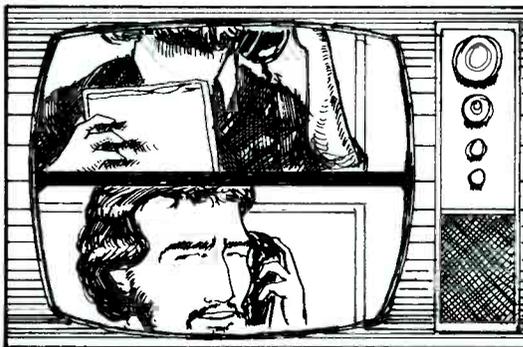
COVERS: Map of New York, the **O'Jays**, **Eddie Rabbitt**.

DIALOGUES: **Harold Childs**.

SPECIALS: **New York Music**, **Country Music**.

NOVEMBER

RW bows Video World, a special monthly section devoted to the current news in the video industry. The section is controlled by Mike



Vallone, whose ever-widening sphere of influence is causing some concern among the chart droids. "Captain Video," as Vallone is fondly called, is rumored to have incorporated as MV Enterprises, Inc. and subsequently to have authorized production of black arm-bands bearing the interlocking MV logo. A huge stock of jackboots in Vallone's office lends further credence to the theory that Vallone will soon mobilize the chart droids for an all-out assault on upper management. RW's acclaimed artist **David Skinner** offered the accompanying illustration as the first blow of a counter-revolution aimed at quashing Vallone's uprising . . . **Bruce Springsteen's** new album, "The River," enters the RW Album Chart at number two . . . the venerable **Gerald Marks** celebrates his 80th birthday . . . industry gadfly, the perennially-unemployed **Jack Mahogoff**, asks the joke of the month: Q: Why don't you hear any more Jim Jones and Guyana jokes? A: The punch line's too long . . . Stigwood files counterclaim against the Bee Gees.

FROM THE RW LOCKER ROOM (All dialogue guaranteed verbatim):
Jeffrey Peisch: Have you talked to Sutherland lately?
Peter Keepnews: As a matter of fact I talked to him yesterday.
Peisch: Well, !?%&#! Why can't I get him on the phone?!
Keepnews: Maybe he doesn't like you. He certainly wouldn't be alone.

MORE FROM THE RW LOCKER ROOM (all dialogue guaranteed verbatim):
Joe Ianello: Hey Dave, Slim was lookin' for you last night.

David McGee: At the Slim Whitman party?

Greg Brodsky: Yeah. I asked Peisch to bring me back a hot dog and he never did.

Phil DiMauro: That guy doesn't do anything unless he gets paid for it. He deals for every second of his time.

New York, N.Y. terms **Dire Straits'** "Making Movies" "a grand and glorious effort from everyone involved," and states flatly that it is one of the best albums of the year. Amazingly enough, the album is a hit, despite the column's support . . . **Jay Lasker** named president of Motown Records . . . Capricorn rises out of the ashes . . . New York, N.Y.'s main man, **Delbert McClinton**, comes to the Bottom Line and delivers one of the best shows he's ever done in this area. McClinton too has thrived despite the support of this column: a single from his fine new album for Capitol Records is, in the words of the inimitable **George "Kingfish" Stevens**, "a bona-fried, blown-in-the-bottle" hit.

COVERS: **Donna Summer**, **Larry Graham**, **Alabama**, **Lacy J. Dalton**, **Queen**.

DIALOGUES: **Dick Griffey**, **Bill Lowery**, **Jim Rissmiller**.

SPECIALS: **Ken Kragen**.

DECEMBER

COVERS: **Kool & the Gang**, **Daryl Hall & John Oates**, **John Lennon**, **Bruce Springsteen**.

SPECIALS: **Kool & the Gang**, **Lieberman Enterprises**.

John Lennon. October 9, 1940-December 8, 1980.

American Music Awards Set To Air January 30

■ LOS ANGELES — The eighth annual American Music Awards will air on the ABC television network as a two-hour live prime-time special, on Friday, January 30, at 9 p.m. The special is a Dick Clark Teleshows production.

Nominations for the awards are in three categories: pop-rock, country and soul. There are five awards in each category: favorite male and female vocalist, favorite group, and favorite album and single.

Record World Country Albums



DECEMBER 27, 1980

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

DEC. 27 DEC. 20

1	1	KENNY ROGERS' GREATEST HITS Liberty LOO 1072 (9th Week)	11
2	2	ANNE MURRAY'S GREATEST HITS /Capitol SOO 12110	13
3	4	URBAN COWBOY (ORIGINAL SOUNDTRACK)/Full Moon/Asylum DP 90002	33
4	3	HONEYSUCKLE ROSE (ORIGINAL SOUNDTRACK) WILLIE NELSON & FAMILY/Columbia S2 36752	17
5	5	THE OAK RIDGE BOYS GREATEST HITS /MCA 5150	8
6	6	I BELIEVE IN YOU DON WILLIAMS/MCA 5133	18
7	7	HORIZON EDDIE RABBITT/Elektra 6E 276	25
8	8	GREATEST HITS WAYLON JENNINGS/RCA AHL1 3378	86
9	9	RONNIE MILSAP'S GREATEST HITS /RCA AHL1 3772	11
10	10	FULL MOON CHARLIE DANIELS BAND/Epic FE 36571	21
11	14	STARDUST WILLIE NELSON/Columbia KC 35305	137
12	13	LOVE IS FAIR BARBARA MANDRELL/MCA 5136	14
13	11	LOOKIN' FOR LOVE JOHNNY LEE/Full Moon/Asylum 6E 309	8
14	21	BACK TO THE BARROOMS MERLE HAGGARD/MCA 5139	8
15	18	9 TO 5 AND ODD JOBS DOLLY PARTON/RCA AHL1 3852	4
16	26	PRETTY PAPER WILLIE NELSON/Columbia JC 36189	12
17	16	THESE DAYS CRYSTAL GAYLE/Columbia JC 36512	15
18	12	MUSIC MAN WAYLON JENNINGS/RCA AHL1 3602	30
19	15	HELP YOURSELF LARRY GATLIN & THE GATLIN BROTHERS BAND/Columbia JC 36582	11
20	23	THE GAMBLER KENNY ROGERS/United Artists LA 834 H	106



WEEK ON CHART

CHARTMAKER OF THE WEEK

21 — CHRISTMAS CARD

STATLER BROTHERS

Mercury SRM 1 5012



22	17	STRAIGHT AHEAD LARRY GATLIN & THE GATLIN BROTHERS BAND/Columbia KC 36250	63
23	20	TEXAS IN MY REAR VIEW MIRROR MAC DAVIS/Casablanca NBLP 7239	12
24	28	WILLIE AND FAMILY LIVE WILLIE NELSON/Columbia KC 2 35642	108
25	19	MY HOME'S IN ALABAMA ALABAMA/RCA AHL1 3644	29
26	30	TEN YEARS OF GOLD KENNY ROGERS/United Artists LA 835 H	157
27	27	LIGHT OF THE STABLE—THE CHRISTMAS ALBUM EMMYLOU HARRIS/Warner Bros. BSK 3484	9
28	32	GIDEON KENNY ROGERS/United Artists LOO 1035	37
29	29	ENCORE MICKEY GILLEY/Epic JE 36851	7
30	22	I AM WHAT I AM GEORGE JONES/Epic JE 36586	15
31	31	GREATEST HITS LARRY GATLIN & THE GATLIN BROTHERS BAND/Columbia KC 36488	91
32	25	SAN ANTONIO ROSE WILLIE NELSON & RAY PRICE/Columbia JC 36476	28
33	33	A WOMAN'S HEART CRYSTAL GAYLE/Liberty LOO 1080	4

Tree Awards (Continued from page 87)

writers for its Tree (BMI), Cross Keys (ASCAP), and affiliated companies, charted over 75 songs in trade magazines this year, in addition to placing 20 songs in a total of eight feature films during 1980.

Tree's "I Wish I Was Eighteen Again" is to be the subject of a feature film by Disney Productions, and "Heartbreak Hotel" is said to be the subject of an upcoming made-for-TV movie.

Tree International president Buddy Killen, addressing the

brunch group, also revealed that former Tree writer and top recording artist Roger Miller will soon return to record, produced by Killen for Elektra Records. Former Tree TV division head Irving Waugh, who left Tree to head the Tennessee Tourism department, will return to his former Tree post, Killen announced.

Killen also spotlighted two special Tree accomplishments during 1980: Tree writers Curly Putman and Bobby Braddock received the Country Music Association's Song

34	37	10TH ANNIVERSARY STATLER BROTHERS/Mercury SRM 1 5027	20
35	38	BEST OF EDDIE RABBITT /Elektra 6E 235	58
36	24	ROSES IN THE SNOW EMMYLOU HARRIS/Warner Bros. BSK 3422	32
37	51	BEST OF THE KENDALLS /Ovation OV 1756	2
38	36	SONGS I LOVE TO SING SLIM WHITMAN/Epic/Cleveland International JE 36768	11
39	39	SOUTHERN RAIN MEL TILLIS/Elektra 6E 277	3
40	45	MILLION MILE REFLECTIONS CHARLIE DANIELS BAND/Epic KE 35751	85
41	49	ANY WHICH WAY YOU CAN (ORIGINAL SOUNDTRACK)/Warner/Viva HS 3499	3
42	46	BEST OF THE STATLER BROTHERS /Mercury SRM 1 1037	255
43	52	KENNY KENNY ROGERS /United Artists LWAK 979	66
44	—	WHO'S CHEATIN' WHO CHARLY McCLAIN/Epic JE 36760	5
45	42	THE BEST OF DON WILLIAMS, VOL. II /MCA 3096	83
46	44	CLASSIC CRYSTAL CRYSTAL GAYLE/United Artists LOO 982	60
47	40	IT'S HARD TO BE HUMBLE MAC DAVIS/Casablanca NBLP 7207	39
48	53	BEST OF BARBARA MANDRELL /MCA AY 1119	98
49	47	WAYLON & WILLIE WAYLON JENNINGS & WILLIE NELSON/RCA AFL1 2686	42
50	—	CHRISTMAS WITH SLIM WHITMAN /Epic JE 36847	1
51	41	THAT'S ALL THAT MATTERS TO ME MICKEY GILLEY/Epic JE 36492	26
52	35	THE LEGEND OF JESSE JAMES VARIOUS ARTISTS/A&M SP 3718	5
53	50	RAZZY BAILEY /RCA AHL1 3688	17
54	43	SMOKEY & THE BANDIT 2 (ORIGINAL SOUNDTRACK)/MCA 6101	18
55	59	DREAMLOVERS TANYA TUCKER/MCA 5140	9
56	56	BEST OF THE STATLER BROTHERS RIDES AGAIN, VOL. II /Mercury SRM 1 5024	49
57	48	LOOKIN' GOOD LORETTA LYNN/MCA 5148	8
58	65	HANK WILLIAMS, SR. 24 GREATEST HITS /MGM SE 4755	30
59	68	WILLIE NELSON SINGS KRISTOFFERSON /Columbia JC 36188	58
60	58	CLASSICS KENNY ROGERS & DOTTIE WEST/United Artists LA 946 H	89
61	55	COAL MINER'S DAUGHTER (ORIGINAL SOUNDTRACK)/MCA 5107	40
62	60	BLUE KENTUCKY GIRL EMMYLOU HARRIS/Warner Bros. BSK 3318	85
63	71	TOGETHER OAK RIDGE BOYS/MCA 3220	43
64	70	OAK RIDGE BOYS HAVE ARRIVED /MCA AY 1135	90
65	54	HABITS OLD AND NEW HANK WILLIAMS, JR./Elektra/Curb 6E 278	28
66	57	REST YOUR LOVE ON ME CONWAY TWITTY/MCA 5138	19
67	62	FRIDAY NIGHT BLUES JOHN CONLEE/MCA 3246	26
68	67	LET'S KEEP IT THAT WAY ANNE MURRAY/Capitol SOO 12064	149
69	69	ELECTRIC HORSEMAN FEATURING WILLIE NELSON (ORIGINAL SOUNDTRACK)/Columbia JS 36327	50
70	73	FAMILY BIBLE WILLIE NELSON/MCA 3258	14
71	66	JUST GOOD OLE BOYS MOE BANDY & JOE STAMPLEY/Columbia JC 36202	62
72	72	THERE'S A LITTLE BIT OF HANK IN ME CHARLEY PRIDE/RCA AHL1 3548	43
73	34	PORTER & DOLLY /RCA AHL1 3700	16
74	64	SONS OF THE SUN BELLAMY BROTHERS/Warner/Curb BSK 3491	3
75	61	HARD TIMES LACY J. DALTON/Columbia JC 36763	13

of the Year award for their composition "He Stopped Loving Her Today," and Tree, which is just over 20 years old, surpassed all other publishers for overall BMI awards.

Tree placed songs during the past year in films "Coal Miner's Daughter," "Hard Country," "Urban Cowboy," "Resurrection," "Melvin & Howard," "Honeysuckle Rose," "Euphoria," and "Stand By Your Man."

Tree's 1980 number one songs and their writers include "Do

You Wanna Go To Heaven" (Curly Putman and Bucky Jones), "Friday Night Blues" (Rafe Van-Hoy and Sonny Throckmorton), "He Stopped Loving Her Today" (Bobby Braddock and Curly Putman), "I'll Be Coming Back for More" (Curly Putman and Sterling Whipple), "The Way I Am" (Sonny Throckmorton), "Trying to Love Two Women" (Sonny Throckmorton), "She Can't Say That Anymore" (Sonny Throckmorton), and "That's All That Matters" (Hank Cochran).



Record World Country Singles

DECEMBER 27, 1980

TITLE, ARTIST, Label, Number

DEC. 27	DEC. 20		WKS. ON CHART
1	3	ONE IN A MILLION JOHNNY LEE Full Moon/Asylum 47076	10
2	1	THAT'S ALL THAT MATTERS MICKEY GILLEY/Epic 9 50940	13
3	5	I THINK I'LL JUST STAY HERE AND DRINK MERLE HAGGARD/MCA 51014	10
4	6	A BRIDGE THAT JUST WON'T BURN CONWAY TWITTY/ MCA 51011	11
5	2	LOVERS LIVE LONGER BELLAMY BROTHERS/Warner/Curb 49573	12
6	9	I LOVE A RAINY NIGHT EDDIE RABBITT/Elektra 47066	8
7	4	SMOKY MOUNTAIN RAIN RONNIE MILSAP/RCA 12084	12
8	16	BEAUTIFUL YOU OAK RIDGE BOYS/MCA 51022	7
9	17	DOWN TO MY LAST BROKEN HEART JANIE FRICKE/ Columbia 1 11384	9
10	12	GIVING UP EASY LEON EVERETTE/RCA 12111	11
11	11	NO ONE WILL EVER KNOW GENE WATSON/Capitol 4940	10
12	13	SOMEBODY'S KNOCKIN' TERRI GIBBS/MCA 41309	12
13	7	THE BEST OF STRANGERS BARBARA MANDRELL/MCA 51001	12
14	18	DON'T FORGET YOURSELF STATLER BROTHERS/Mercury 57037	8
15	19	IF YOU GO, I'LL FOLLOW YOU PORTER WAGONER & DOLLY PARTON/RCA 12119	8
16	20	GOODBYE MARIE BOBBY GOLDSBORO/Curb 9 5400	10
17	21	I KEEP COMING BACK/TRUE LIFE COUNTRY MUSIC RAZZY BAILEY/RCA 12120	6
18	23	9 TO 5 DOLLY PARTON/RCA 12133	5
19	22	GIRLS, WOMEN AND LADIES ED BRUCE/MCA 51018	8
20	24	ACAPULCO JOHNNY DUNCAN/Columbia 1 11385	8
21	8	TEXAS IN MY REAR VIEW MIRROR MAC DAVIS/Casablanca 2305	12
22	31	I FEEL LIKE LOVING YOU AGAIN T. G. SHEPPARD/ Warner/Curb 49615	4
23	27	1959 JOHN ANDERSON/Warner Bros. 49582	6
24	28	YOUR MEMORY STEVE WARINER/RCA 12139	7
25	32	I'LL BE THERE (IF YOU EVER WANT ME) GAIL DAVIES/ Warner Bros. 49592	5
26	30	WHO'S CHEATIN' WHO CHARLY McCLAIN/Epic 19 50948	5
27	15	I CAN SEE FOREVER IN YOUR EYES REBA McENTIRE/ Mercury 57034	11
28	35	FOLLOWING THE FEELING MOE BANDY & JUDY BAILEY/ Columbia 11 11395	5
29	42	SOUTHERN RAINS MEL TILLIS/Elektra 47082	3
30	33	NOBODY IN HIS RIGHT MIND (WOULD'VE LEFT HER) DEAN DILLON/RCA 12109	9
31	41	ANY WHICH WAY YOU CAN GLEN CAMPBELL/Warner/ Viva 49609	6
32	37	DANCE THE TWO STEP SUSIE ALLANSON/Liberty/Curb 1183	8
33	40	DON'T YOU EVER GET TIRED (OF HURTING ME) WILLIE NELSON & RAY PRICE/Columbia 11 11405	5
34	10	YOU ALMOST SLIPPED MY MIND CHARLEY PRIDE/RCA 12100	14
35	44	SILENT TREATMENT EARL THOMAS CONLEY/Sunbird 7556	6
36	14	A MAN JUST DON'T KNOW WHAT A WOMAN GOES THROUGH CHARLIE RICH/Elektra 47047	12
37	38	LOST IN LOVE DICKEY LEE/Mercury 57036	8
38	43	THERE'S ALWAYS ME JIM REEVES/RCA 12118	6
39	47	HILLBILLY GIRL WITH THE BLUES LACY J. DALTON/ Columbia 11 11410	3
40	48	DON'T LOOK NOW (BUT WE JUST FELL IN LOVE) EDDY ARNOLD/RCA 12136	4
41	49	COUNTRYFIED MEL McDANIEL/Capitol 4949	5
42	49	ARE YOU HAPPY BABY DOTTIE WEST/Liberty 1392	3
43	25	CHEATIN' ON A CHEATER LORETTA LYNN/MCA 51015	10
44	64	CAN I SEE YOU TONIGHT TANYA TUCKER/MCA 51037	2
45	60	YOU BETTER MOVE ON GEORGE JONES & JOHNNY PAYCHECK/Epic 19 50949	4
46	58	CUP OF TEA REX ALLEN, JR. & MARGO SMITH/Warner Bros. 49626	3
47	26	LADY KENNY ROGERS/Liberty 1380	12
48	53	NOBODY'S FOOL DEBORAH ALLEN/Capitol 4945	6



49	62	WILLIE JONES BOBBY BARE /Columbia 11 11408	3
50	29	AN OCCASIONAL ROSE MARTY ROBBINS/Columbia 1 11372	9
51	39	WHO'LL TURN OUT THE LIGHTS MEL STREET/Sunbird 7555	9
52	55	WHEN IT'S JUST YOU AND ME KENNY DALE/Capitol 4943	7
53	54	LEAVE THIS WORLD LOVING YOU WAYNE KEMP/Mercury 57035	10
54	63	ANYTHING BUT YES IS STILL A NO STEPHANIE WINSLOW/ Warner Bros. 49628	3
55	59	YELLOW PAGES ROGER BOWLING/Mercury 57042	4
56	56	BEERS TO YOU RAY CHARLES & CLINT EASTWOOD/ Warner/Viva 49608	6
57	36	SWEET CITY WOMAN TOMPALL & THE GLASER BROTHERS/ Elektra 47056	8
58	66	I JUST WANT TO BE WITH YOU SAMMI SMITH/Sound Factory 425	4
59	67	IT TOOK UP ALL NIGHT LONG TO SAY GOODBYE DANNY WOOD/RCA 12123	4
60	73	WHAT'S NEW WITH YOU CON HUNLEY/Warner Bros. 49613	2
61	75	WANDERING EYES RONNIE McDOWELL/Epic 19 50962	2
62	34	WHY LADY WHY ALABAMA /RCA 12091	15
63	46	TAKE ME TO YOUR LOVIN' PLACE LARRY GATLIN & THE GATLIN BROTHERS BAND/Columbia 1 11369	14
64	80	YOU ARE A LIAR WHITEY SHAFER/Elektra 47063	3
65	68	WHERE COULD YOU TAKE ME SHEILA ANDREWS/Ovation 1160	5
66	74	SONG OF THE SOUTH JOHNNY RUSSELL/Mercury 57038	4
67	72	GETTIN' OVER YOU TIM REX & OKLAHOMA/Dee Jay 107	2
68	70	I AINT GOT NOBODY ROY CLARK/MCA 51031	4
69	81	I FALL TO PIECES PATSY CLINE/MCA 51038	2
70	86	WHISKEY HEAVEN FATS DOMINO/Warner Bros. 49610	2
71	45	THERE'S ANOTHER WOMAN JOE STAMPLEY/Epic 9 50934	14
72	50	BLUE BABY BLUE LYNN ANDERSON/Columbia 1 11374	10

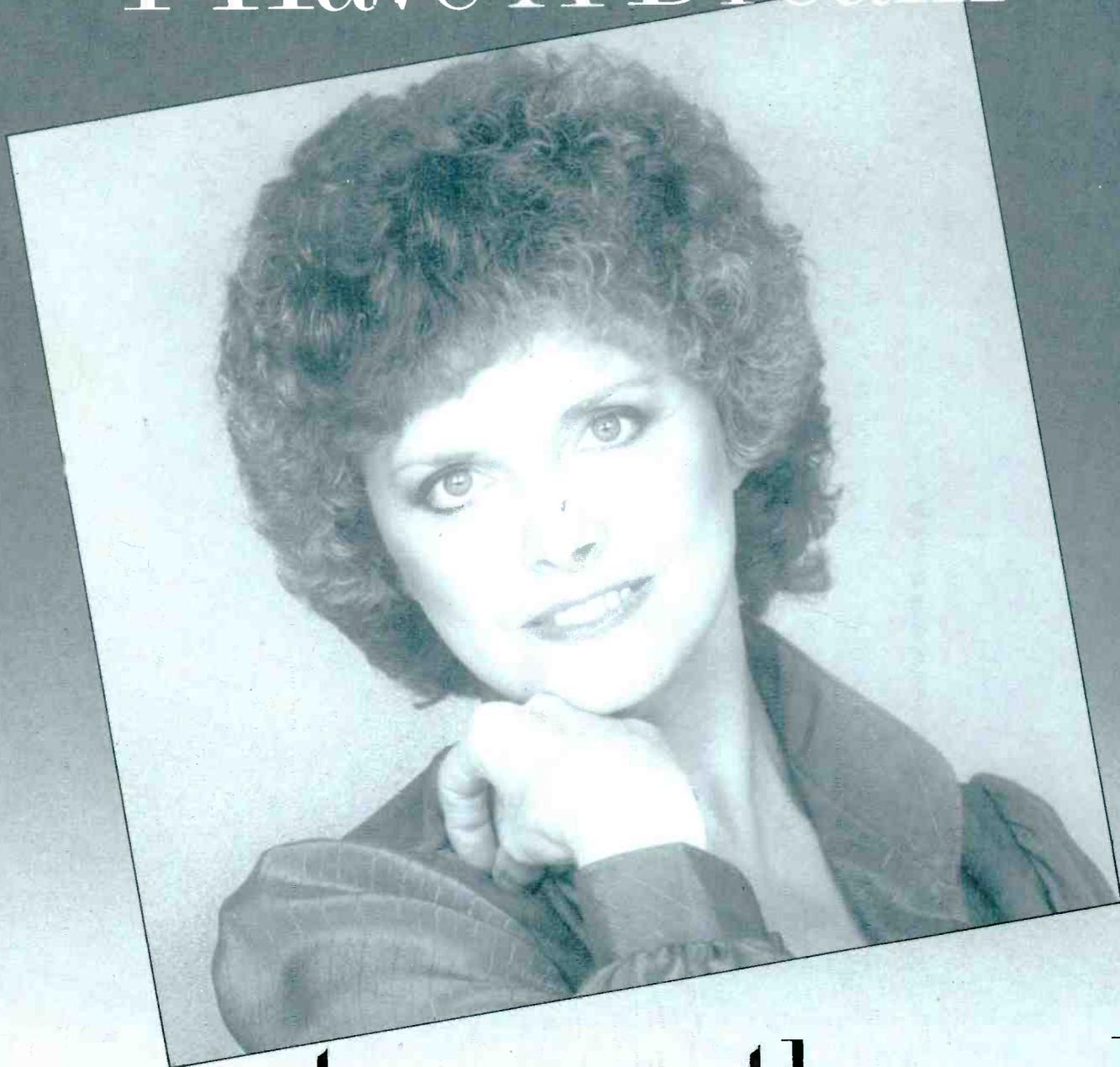
CHARTMAKER OF THE WEEK

73	—	CAROLINA (I REMEMBER YOU) CHARLIE DANIELS BAND Epic 19 50955	1
74	84	A LOSER'S NIGHT OUT JACK GRAYSON/Koala 328	3
75	65	HOLD ME, THRILL ME, KISS ME MICKI FUHRMAN/MCA 51005	7
76	87	SILVER EAGLE ATLANTA RHYTHM SECTION/Polydor 2142	4
77	89	KILLIN' TIME FRED KNOBLOCK & SUSAN ANTON/ Scotti Brothers 609	2
78	—	READY FOR THE TIMES TO GET BETTER JOE SUN/Ovation 1162	1
79	71	SOMEBODY'S GOT TO DO THE LOSING STEPHANIE SAMONE/MDJ 1006	5
80	51	SWEET RED WINE GARY MORRIS/Warner Bros. 49564	12
81	57	TAKE IT LIKE A WOMAN DEBBY BOONE/Warner/Curb 49585	8
82	69	CHEATER'S TRAP JOHN WESLEY RYLES/MCA 51013	8
83	83	THE KING OF WESTERN SWING HANK THOMPSON/MCA 51030	4
84	61	A LITTLE BITTY TEAR HANK COCHRAN/Elektra 47062	7
85	76	WHATEVER HAPPENED TO THOSE DRINKING SONGS FOXFIRE/Elektra/Curb 47070	7
86	79	IF YOU EVER CHANGE YOUR MIND CRYSTAL GAYLE/ Columbia 1 11359	16
87	85	I MUSTA DIED AND GONE TO TEXAS AMAZING RHYTHM ACES/Warner Bros. 49600	5
88	78	A REAL COWBOY BILLY "CRASH" CRADDOCK/Capitol 4935	11
89	77	NORTH OF THE BORDER JOHNNY RODRIGUEZ/Epic 9 50932	15
90	82	SHE CAN'T SAY THAT ANYMORE JOHN CONLEE/MCA 31321	16
91	—	BYE BYE LOVE BILLY WALKER & BARBARA FAIRCHILD/ P.A.I.D. 107	1
92	92	CAFFEINE, NICOTINE, BENZEDRINE (AND WISH ME LUCK) JERRY REED/RCA 12151	2
93	90	FAT 'N SASSY PACIFIC STEEL COMPANY/Pacific Arts 45 111	4
94	—	DARE TO DREAM AGAIN PHIL EVERLY/Curb Z56 5401	1
95	97	LOVE FIRES DON GIBSON/Warner/Curb 49602	4
96	88	BROKEN TRUST BRENDA LEE/MCA 41322	15
97	—	ROCKABILLY REBEL ORION/Sun 1159	1
98	98	THE PLEASURE'S ALL MINE R. C. BANNON & LOUISE MANDRELL/Epic 19 50951	3
99	93	THAT'S THE WAY A COWBOY ROCKS AND ROLLS JACKY WARD/Mercury 57032	16
100	91	TEN ANNIVERSARY PRESENTS JIM OWEN/Sun 1157	5



CRISTY LANE

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Reflecting back,
It's been another great year
Thanks BILLY!