

# Record World

NOVEMBER 15, 1980 \$2.50



Alabama

## Hits of the Week

### SINGLES

**BLONDIE, "THE TIDE IS HIGH"** (prod. by Chapman) (writer: Reid) (B&C, ASCAP) (3:50). The ambitious group takes a step forward with this surprising and pleasing reggae track from the forthcoming "Autoamerican" LP. Debbie's vocals are soothing, the rhythm danceable. Chrysalis 2465.

**CHEAP TRICK, "STOP THIS GAME"** (prod. by Martin) (writers: Zander-Nielsen) (Adult/Screen Gems-EMI, BMI) (3:50). Robin Zander provides one of his finest vocal efforts on this insistent rocker from the "All Shook Up" LP. George Martin's powerhouse production wraps it up. Epic 19-50942.

**ABBA, "THE WINNER TAKES IT ALL"** (prod. by Andersson-Ulvaeus) (writers: Andersson - Ulvaeus) (Artwork, ASCAP) (4:20). Gripping vocal drama is augmented forcefully by plush orchestration on this tour de force from the forthcoming "Supef Trouper" LP. Atlantic 3776.

**EARTH, WIND & FIRE, "YOU"** (prod. by White) (writers: White-Foster-Russell) (Sagittaire/Rutland Road/Almo, ASCAP/Foster Frees/Irving, BMI) (3:56). "Culled from the "Faces" LP, this ballad spotlights Maurice White's croon, surrounded by brilliant chorus swells. ARC/Col 11-11407.

### SLEEPERS

**DAVID BOWIE, "FASHION"** (prod. by Bowie-Visconti) (writer: Bowie) (Bewlay Bros./Fleur, BMI) (3:25). With its elephantine rhythm track and quirky synthesizer lines, this cut from the "Scary Monsters" LP is already a dance-rock club hit. Bowie's vocal undercurrents are exotically hypnotic. RCA 12134.

**ARETHA FRANKLIN, "UNITED TOGETHER"** (prod. by Jackson) (writers: Jackson-Perry) (Jays/Baby Love/Chappell/Phivin, ASCAP) (3:56). Lady Soul makes her label debut a memorable one with this marvelous ballad. Her emotional excursions are spine-tingling. Arista 0569.

**STEPHEN BISHOP, "SEND A LITTLE LOVE MY WAY (LIKE ALWAYS)"** (prod. by Mainieri-LiPuma) (writer: Bishop) (Stephen Bishop, BMI) (3:44). Bishop's soft pop is tastefully agreeable, the perfect entree for pop-A/C radio. The hook has a flavor to be savored long after the first listen. WB 49595.

**RITA COOLIDGE, "FOOL THAT I AM"** (prod. by Anderle) (writers: Roberts-Sager) (Unichappell / Begonia Melodies/Fedora, BMI) (3:07). Delicate guitar/piano backing sets the mood for Rita's touching vocal lament. From the "Coast To Coast" film, it's premium pop-A/C fare. A&M 2281.

### ALBUMS

**NEIL DIAMOND, "THE JAZZ SINGER"** (Original Songs from the Motion Picture). If Diamond's brilliance on the soundtrack is any indication of his performance in the movie itself, it should be a box office blockbuster. The first single, "Love On The Rocks," is already a smash. Capitol SWAV12120 (9.98).

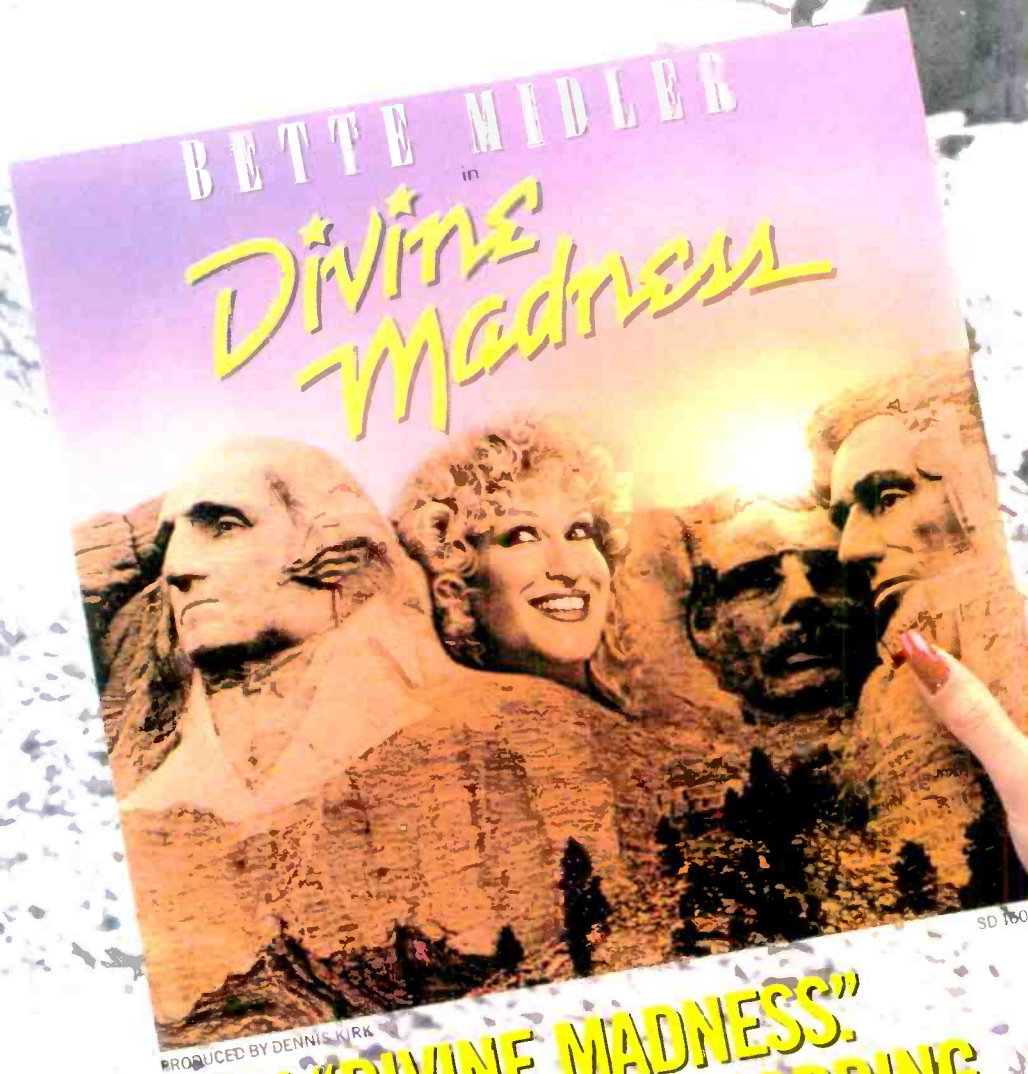
**NEIL YOUNG, "HAWKS AND DOVES."** Young casually blends dobros and fiddles with his patented guitar licks (both acoustic and electric) to put a country edge to this likeable collection. It could easily join the list of his tried-and-true classics. Reprise HS 2297 (Warner Bros.) (8.98).

**THE ALAN PARSONS PROJECT, "THE TURN OF A FRIENDLY CARD."** This particular project is held together by the effectiveness of Parsons' writing and production as he illustrates the album's theme with a variety of moods, methods and lead vocalists. Arista AL 9518 (8.98).

**JOEY WILSON, "GOING UP."** The debut album for both the artist and the label, this effort by the Philadelphia-born Wilson is a stylized mixture of pop rockers and smooth ballads. The resulting combination is a slick package earmarked for AOR playlists. Modern MR 38-130 (Atco) (7.98).



**KEEPING AMERICA BEAUTIFUL**



**BETTE MIDLER IN "DIVINE MADNESS"**  
**THE ORIGINAL SOUNDTRACK RECORDING**  
**ON ATLANTIC RECORDS AND TAPES.**  
INCLUDES THE SINGLE, "MY MOTHER'S EYES" 3771



# Record World



NOVEMBER 15, 1980

## VCR Demand Catches Industry Off Guard; Dealers Fear Shortage During Holidays

By SOPHIA MIDAS

■ NEW YORK—This year's unprecedented sale of videocassette recorders has caught the video industry off guard and created a shortage in the marketplace. Despite the fact that there are approximately one and a half million VCRs in U.S. homes and dealer inventories, there is growing concern that manufacturers and distributors of VCRs may not be able to adequately service retail demand during the holiday buying season.

VCR manufacturers and distributors did not anticipate this dramatic increase in business during 1980, basing their sales forecast on the recession which has had a severe impact upon many industries. However, despite the recession, VCR sales are up 65 percent over last year's sales.

Video spokesmen attribute the VCR sales boom and resulting

shortage to the plethora of television available, stating that VCRs make all broadcast services more valuable. The energy crisis, according to video spokesmen, is also responsible for spurring the present VCR demand because it is forcing the consumer to explore new venues of home entertainment. Finally, it is believed that the fierce competition between the Beta and VHS camps has resulted in the rapid advancement of VCR technology and has thereby made the equipment more attractive to the American consumer.

Voicing the dealers' concern over the shortage, Cris Hutton, formerly of the Video Land retail outlet and now head of the Western Video Corporation's office in Dallas, commented: "Most retailers are expecting to" (Continued on page 44)

## Music Business Weighs Impact Of Reagan/Republican Landslide

By BILL HOLLAND

■ WASHINGTON — What does Ronald Reagan's presidential landslide mean to people in the record industry? What changes, if any, will occur under a conservative Republican administration?

The most important question facing record industry people, from corporate heads to retail clerks, is: will the Reagan presidency hurt record sales or the growth of the business?

It now is apparent that there is a genuine response by the public toward the Republican move to the "moral majority" right. And certainly a lot of modern American popular music fails to make the conservatives' list of American cultural attributes.

Add to Reagan's victory the fact that the Republican party has for the first time since 1953 (two years before rock 'n' roll became a part of American life) achieved

a majority in the Senate, and there appears to be at least the possibility of some changes in the government's attitude toward the record business.

On the other hand, apart from the differences in political ideology and musical appreciation, the Reagan platform speaks a lot about giving government back to the people, cutting the red tape in the regulatory agencies and letting marketplace forces replace bureaucratic controls. And in this respect, it is not so different from Jimmy Carter's promises of 1976. It is not so different from what Carter, in modest ways, has already been able to achieve in Washington.

It should also be kept in mind that Reagan, a former sportscaster and actor, has a working knowledge of the problems facing performing artists and broadcasters.

Reagan was president of the Screen Actors Guild six times, making him the first former trade union president to be elected President of the United States. One might not expect him to invite country music "outlaws" or jazz and blues greats to picnics on the White House lawn, as Carter did, but then again, Nixon was the first President to honor Duke Ellington at a White House celebration.

It would be a big surprise if (Continued on page 44)

## MCA Inc. Reports Record Figures For Nine-Month Period

■ LOS ANGELES—Lew R. Wasserman, chairman of the board of MCA Inc., announced last week that, excluding the effects of extraordinary income, the company reported the highest first nine month revenues, income and earnings per share in its history. For the nine months ending September 30, 1980, revenues were (Continued on page 45)

## New Guidelines for Crowd Control Passed by Cincinnati City Council

By JEFFREY PEISCH

■ NEW YORK—The City Council of Cincinnati, Ohio has enacted into law the first two ordinances suggested by the city's Task Force on Crowd Control and Safety. The task force was formed some ten months ago after the incident outside Cincinnati's Riverfront Coliseum in which 11 fans died waiting to get into a concert by the Who.

In July, the Task Force published a 78-page report, listing over 100 recommendations for efficient crowd management. Since that time, Cincinnati's City Council has been studying the report and formulating the suggestions into ordinances.

The first ordinance addresses itself to the licensing of facilities designed for public assembly. The ordinance requires the operator of any public facility with a capacity of over 3000 people to submit to the director of safety application for a license. The request will contain such information as the number of seats, type of seats (moveable or stationary), parking access, entrance and exit information, lighting fixtures, accommodations for the disabled and handicapped, and arrangements for medical emergencies.

The second ordinance requires the promoter of a particular event to obtain a permit for that specific event. In requesting a permit the promoter must submit information about seating, security, staff (Continued on page 45)

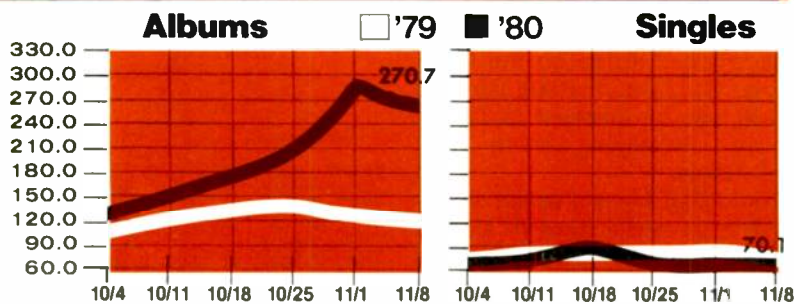
## RCA Realigns Intl. Operations

■ NEW YORK — Robert Summer, president of RCA Records, has announced major changes in the company's international alignment.

Summer has established two overseas regions, one comprising Latin America and the Pacific and the other Europe. The head of each will report directly to the president.

Adolfo Pino, who had headed RCA's South American operations, takes on broadened responsibilities for all of Latin America and the Pacific. As vice president, RCA Records, Latin America and Pacific, Pino will be responsible (Continued on page 38)

## Record World Sales Index



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

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■ **Page 10.** As the principal of southern California's largest concert promoters, Jim Rissmiller, of Wolf and Rissmiller, wields considerable influence in the industry. This week, in a Dialogue with Record World, a very candid Rissmiller addresses himself to a number of issues of particular import at the moment.



■ **Page 21.** Warner Bros. recording artists the Roches have by and large defied the industry's conventional wisdom that says artists must have airplay in order to sell records. Live appearances and strong word-of-mouth among fans, along with favorable press notices, have been the Roches' meal tickets, as RW details in this issue.

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## RCA Names Don Ellis U.K. Managing Director

■ **NEW YORK**—Don Ellis has been appointed managing director, RCA Record Division, RCA Limited (U.K.), it was announced by Giuseppe Ornato, vice president—Europe, RCA Records.



Don Ellis

Jack Craig, who has been managing director of RCA's British operation, will remain in London as a consultant for the United Kingdom company until his next RCA appointment is announced.

Ellis was most recently executive vice president, creative, for Motown Records. Prior to that, he had been national vice president of A&R for both Epic and Columbia Records.

In his 16 years with CBS Records, Ellis rose from director of merchandising at Epic to VP of A&R for that label, later moving to Columbia.

## Larkin Arnold Named To New CBS A&R Post

■ **NEW YORK**—Bruce Lundvall, president, CBS Records Division, has announced the appointment of Larkin Arnold to the newly created position of vice president and general manager, A&R, black music, CBS Records.



Larkin Arnold

Arnold will be responsible for supervising the A&R activities of black-oriented artists on the Columbia, Epic and Portrait labels. He will also be involved in signing and developing artists on those labels.

Arnold had been a senior vice president at Arista Records since 1978. His signings there included the groups GQ and Hiroshima. From 1970 to 1978 he worked for Capitol Records, originally as a staff attorney and ultimately as vice president, A&R, soul and jazz.

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## Powerhouse Picks

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

**Barbra Streisand & Barry Gibb (Columbia) "Guilty"**  
 Streisand and Gibb's fine blend of vocal talent will drive this single to the top. A proven winner at numerous stations.

# JERMAINE

## **"LITTLE GIRL DON'T YOU WORRY"**

*The new single from*

M-1499F

## **JERMAINE JACKSON**

*From his soon to be released album*

## **"JERMAINE"**

*On Motown Records*

M8-948M1



## MIDEM's Nathan Cites Strong Booth Demand For 1981 Gathering

■ NEW YORK—John E. Nathan, U.S. representative for MIDEM, has reported a high demand for booths at this year's meet despite the uncertain condition of the record business. According to Nathan the following companies have reserved booths for the first time: Audiofidelity Enterprises, David Hubert Associates, Koala Records, SWS Organization, WMOT Records, Cardinal Export, Victor Records (Philippines) and Globo/RGE (Brasil). Dreamland Records, Geffen / Kaye Music, Gramavision, and Select Records will also be attending the meet for the first time, but without booths.

Nathan told *Record World* that an attempt to organize a boycott of MIDEM by Los Angeles attorney Mickey Shapiro because of what Shapiro sees as a growing tide of anti-Semitism in Europe has not affected registration from U.S. companies. Responding to Shapiro's boycott effort, Nathan said, "We feel the proposal is misguided and quite possibly irresponsible. There are two underlying matters at stake in this situation. One, does the boycott accomplish anything? I think the answer is no. MIDEM has no association with the French government and the French government doesn't care in the least who comes to MIDEM. The other factor to consider is the implication in the boycott that anti-Semitism in France is growing when all indications would indicate that it's waning."

## Plain Great Corp. Bows

■ LOS ANGELES — Robert H. Becker, Hod David Schudson and Ron Henry have jointly announced the formation of the Plain Great Entertainment Corporation, which will be involved in motion pictures, television, music publishing, record production and talent management. Becker will serve as president of the company.

Schudson, who will head the music and creative entities of the Plain Great Entertainment Corporation, in addition to being a partner, is a composer, orchestrator, conductor and record producer. Henry, the firm's third partner, will oversee the management division. Henry had previously been general manager of Shelter Records, and for the past two years he operated his own talent management firm, representing Dwight Twilley, Susie Allanson, Moon Martin, and other artists.

## CBS Continues Battle Over Blanket Licenses

■ WASHINGTON—The Solicitor General of the United States has been asked by the Supreme Court to file a brief concerning the Justice Dept's current perspective on a CBS, Inc. appeal that the blanket licenses held by ASCAP and BMI violate the "rule of reason" and are therefore unfair.

This appeal is a continuation of an expensive 10-year battle by CBS to find a ruling that would term the blanket license method an unfair form of price fixing.

In the spring of 1979, the Supreme Court ruled 8-1 in favor of the two performance rights organizations, declaring that their blanket licenses were not in violation of the nation's price-fixing laws (RW, April 28, 1979).

CBS, following the court's instruction that the case be sent back to the Second U.S. District Court of Appeals, filed an appeal this year and lost again. The court ruled 3-0 that the licenses did not violate the "rule of reason."

It is this continuing appeal, which has been on the Supreme Court's orders list throughout most of this year, that has engendered the new Justice Dept. brief. In 1979, the department's initial brief ruled in favor of ASCAP and BMI.

## Scotti Promotes Testa

■ LOS ANGELES—Nick Testa has been named vice president of promotion and marketing for Ben Scotti Promotions.

## Landers-Roberts, Intersong Pact



The publishing division of the multi-media Landers-Roberts Company has entered into a long-term exclusive publishing representation agreement for the U.S. and Canada with Intersong Music. The agreement between Landers-Roberts Music (ASCAP), Landers-Roberts Songs (BMI), Intersong Music (ASCAP), and Rightsong Music (BMI) covers the L/R Records roster (distributed by Polydor) and L/R song catalogues including such hits as "It Never Rains in Southern California," and "99 Miles From L.A." Shown in Intersong's New York offices are (from left): Steve Machat, Landers-Roberts' attorney; Hal Landers; and Don Oriolo, vice president and general manager of Intersong Music.

## Joe Smith Elected To RIAA Board

■ NEW YORK—Joe Smith, chairman of the board of Elektra/Asylum Records, has been elected to the Recording Industry Association of America's Board of directors.

Smith, who was nominated and elected at the RIAA's recent board meeting in Los Angeles, will serve until the next annual meeting of the RIAA membership.

Smith has been in the forefront of the industry fight against record and tape piracy and has lobbied for copyright revisions. He is vice president of the Country Music Association, on the Variety Club board and president of the Record Industry for Community Relations group.

## RCA Set To Record '42nd Street' Cast LP

■ NEW YORK — David Merrick and Robert Summer, president of RCA Records, have announced that RCA will record the original cast album of the Broadway musical "42nd Street," produced by Merrick.

The album will be recorded on Nov. 16 and rush-released in early December. Thomas Z. Shepard, division vice president, Red Seal artists and repertoire, whose recent Broadway albums have included "Sweeney Todd," "Ain't Misbehavin'," "Porgy and Bess," the revivals of "Oklahoma!" and "The King and I" and the British production of "A Little Night Music," will produce the album. Jay David Saks, executive producer, Red Seal Artists & Repertoire, will be associate producer.

"42nd Street," with music by Harry Warren and lyrics by Al Dubin, stars Tammy Grimes, Jerry Orbach and Wanda Richert.

## Regional Breakouts

### Singles

#### East:

Neil Diamond (Capitol)  
John Lennon (Geffen)  
Bruce Springsteen (Columbia)  
Kool & The Gang (De-Lite)  
Police (A&M)

#### South:

Bruce Springsteen (Columbia)  
Police (A&M)  
Olivia Newton-John/  
Cliff Richard (MCA)  
Pointer Sisters (Planet)

#### Midwest:

Neil Diamond (Capitol)  
Bruce Springsteen (Columbia)  
Barbra Streisand/Barry Gibb (Columbia)

#### West:

Neil Diamond (Capitol)  
John Lennon (Geffen)  
Bruce Springsteen (Columbia)  
Barbra Streisand/Barry Gibb (Columbia)  
Korgis (Asylum)  
Harry Chapin (Boardwalk)

### Albums

#### East:

Cheap Trick (Epic)  
Rockpile (Columbia)  
Dire Straits (Warner Bros.)  
Alan Parsons Project (Arista)  
Grover Washington, Jr. (Elektra)  
Stylistics (TSOP)

#### South:

Cheap Trick (Epic)  
Rockpile (Columbia)  
Dire Straits (Warner Bros.)  
Alan Parsons Project (Arista)  
Grover Washington, Jr. (Elektra)

#### Midwest:

Cheap Trick (Epic)  
Rockpile (Columbia)  
Dire Straits (Warner Bros.)  
Alan Parsons Project (Arista)  
George Thorogood & The Destroyers (Rounder)

#### West:

Cheap Trick (Epic)  
Rockpile (Columbia)  
Dire Straits (Warner Bros.)  
Alan Parsons Project (Arista)  
Grover Washington, Jr. (Elektra)

## Audiofidelity Acquires Gryphon Records

■ NEW YORK — Dan Pugliese, chairman of Audiofidelity Records, and Norman Schwartz, founder and managing director of Gryphon Records, Ltd., have announced the acquisition of Gryphon by Audiofidelity.

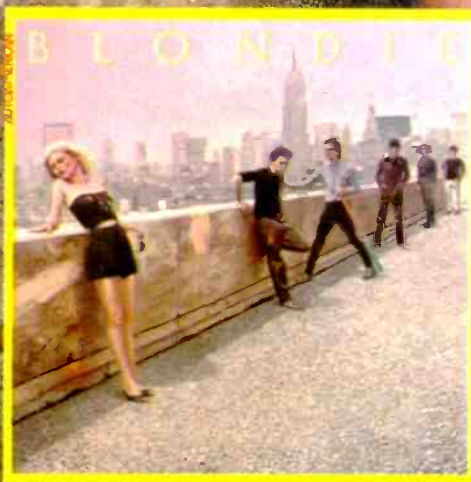
Gryphon's catalogue includes albums by Mel Torme, Lena Horne, Michael LeGrand, Buddy Rich, Cy Coleman, Phil Woods and others.

Presently in the works for the label are Torme's "Live Sessions From Marty's," a two-record set. Gryphon will also reissue "America The Beautiful/An Account of Its Disappearance" by Gary McFarland and "Lena and Gabor" by Lena Horne and Gabor Szabo, conducted by Gary McFarland, originally produced by Schwartz.

THE TIDE IS HIGH

B L O N D I E

**THE TIDE IS HIGH**  
the first single from their album  
**AUTOAMERICAN**



**B/W SUZY AND JEFFREY**  
available only on this single



**Chrysalis**  
Records and Tapes

The album: CHS 1290 The single: CHS 2465  
Produced by Mike Chapman. Direction: ALIVE ENTERPRISES INC.

# Three New Joint Ventures To Develop VHD Videodisc

■ NEW YORK—The VHD videodisc format, last of the three major incompatible disc systems to be unveiled, is now slated to be developed via three new joint ventures between current corporate allies behind the Japanese video technology.

The JVC/Matsushita VHD (for Video High Denisty) capacitance disc effort will see Matsushita, Victor Co. of Japan (JVC), General Electric and Thorn/EMI launching a software manufacturing company, a hardware production arm and a software distribution and production division, to be called VHD Disc Manufacturing Co., VHD Electronics, Inc. and VHD Programs, Inc., respectively.

Appointed to head up both the software development and manufacturing companies is Gary Dartnall, former chief of EMI Videograms. VHD Electronics will name its principal executive shortly.

## Marketing Plans

Meanwhile, in Japan, the VHD system has garnered the support of Toshiba, Yamaha, Sharp and NEC. Toshiba will, however, market RCA's capacitance (CED) disc players in this country, and neither Sharp nor Yamaha has yet to

## Supreme Court Rules Elvis Is Public Domain

■ WASHINGTON—The fame of the late Elvis Presley is now part of the public domain and everyone has the right to profit from the commercial use of his name and memory, according to a Supreme Court ruling handed down last week.

The Court rejected an appeal by Factors, Etc., Inc., a firm that had owned the exclusive rights to profit from the commercial exploitation of Presley's name and image. A lower federal court had ruled last year that the "right of publicity" that accompanies the fame of a celebrity does not survive that person's death.

The Supreme Court's ruling lets that decision stand. Now anyone who decides to manufacture posters or memorabilia of Presley can do so without interference by an "exclusive" firm.

This ruling changes an earlier Supreme Court decision to let stand an appeals court's temporary ruling which was set until that court could decide on who has the right to commercial exploitation (RW, March 10, 1979). Once the lower court made its decision, the Supreme Court, which never agreed to hear either case, let the final lower court ruling stand.

make a U.S. videodisc commitment.

Part of the new VHD plan calls for two U.S. disc pressing facilities, with the first to be located in Los Angeles. Initially, disc players will be manufactured in Japan and then marketed here by JVC, Panasonic and its stateside allies, GE and Quasar.

## Player Price

The VHD system, which was formally announced as a U.S. market contender earlier this year, is expected to reach the marketplace by the end of 1981, with a corresponding software library of about 200 titles. Dubbed also the VHD/AHD system, with the latter acronym standing for "Audio High Density," the hardware utilizes a basic player with two optional modules, one providing the special effects features seen in optical disc players, and the second offering uses digital audio via a PCM adaptor.

Discs are smaller than either MCA's or RCA's 12-inch format, measuring a little over 10 inches, but like those incompatible rivals, the VHD/AHD disc offers one hour of program per side.

Basic player price, when projected earlier this year at the time of the system's initial U.S. demonstrations, is expected to be competitive with RCA, falling around \$500. The special effects unit, which augments basic program functions through special random access and variable speed features, was expected to list at about \$150, and the PCM digital audio module was forecast at a \$500 price point.

## More Gold for Yes



Atlantic recording group Yes recently wrapped up its two-month North American tour with a show at the Nassau Coliseum on Long Island. Atlantic took the opportunity to present the band with gold record plaques for their current hit album, "Drama," signifying U.S. sales in excess of 500,000 units. Shown at the backstage presentation are, from left: Yes' Alan White & Geoff Downes; attorney Elliott Hoffman; Yes' Trevor Horn (kneeling in front) and Steve Howe; Atlantic local promotion rep Danny Buch; Atlantic vice president of sales Sal Uterano; Atlantic artist relations director Perry Cooper; Yes' Chris Squire, and Yes manager Brian Lane.

# 'Grease' Authors Sue Allan Carr, RSO and Paramount for \$40 Million

■ NEW YORK—Jim Jacobs and Warren Casey, the authors of the music, lyrics and script for the original stage production of "Grease," have filed a \$40,000,000 suit in a New York federal court charging improper payment of royalties collected from the soundtrack of the film version of the show. Named as defendants in the suit are Allan Carr, a producer of the film; the Stigwood Group, also a producer of the film; PolyGram Corp., PolyGram Distribution, RSO Records, Robert Stigwood, and Paramount Pictures, the distributor of the film and a financial backer of the project.

The plaintiffs claim that "the statements issued by defendants RSO were fraudulent and materially false and misleading in that they concealed domestic and

foreign sales of the record, (and) included improper deductions and reductions." The complaint alleges that although RSO reported sales of 6,700,000 albums as of June '79, actual sales at that time were over 13 million units.

For RSO Records, the Stigwood Group and Robert Stigwood, the suit comes less than a month after the highly-publicized \$142 million complaint filed by the Bee Gees. According to Fredric Gershon, president, Stigwood Group of Companies, RSO has met with representatives of Jacobs and Casey in order to discuss an out-of-court agreement. A spokesperson for RSO said that the company is "optimistic" that the complaint can be "worked out amicably." Gershon said that "RSO is acting as an intermediary with the foreign licensees of the Grease LP, which we see as the key area of dispute identified by the authors."

## Penthouse Releasing Caligula Soundtrack

■ NEW YORK—As reported previously in RW (October 4, 1980), editor/publisher Bob Guccione has officially announced the formation of Penthouse Records and the appointment of former Motown Records president Barney Ales as head of the company. Ales will be in charge of marketing and arranging domestic and international distribution. The first Penthouse release will be the soundtrack from the Guccione-produced film "Caligula." "Caligula—The Music" will be released in early November as a double album to include a souvenir pictorial from the film.

## Independent Producer Marty Kugel Dies at 42

■ LOS ANGELES — Marty Kugel, veteran independent producer and founder of the Business Academy of Music, died here November 2, following a massive heart attack.

Kugel, 42, was an east coast native whose early career included production work with Freddie Paris and the Five Satins, Gene Pitney, and others. After establishing and running a recording studio in New Haven, Connecticut, he turned in the late '70s to the creation of the Business Academy, founded in 1977 and relocated here six months ago.

He was also involved in the independent production for two new acts, David Szpak and Georgee, at the time of his death.

Kugel is survived by wife Sharon and two sons.

## ASCAP Scholarships Honor Aaron Copland

■ NEW YORK—Hal David, president of the American Society of Composers, Authors and Publishers, has announced that two scholarships of \$1,000 each will be awarded this year to honor the 80th birthday of ASCAP composer and conductor Aaron Copland.

The scholarship will go to students at the Berkshire Music Center, Lenox, Mass. and the Aspen Music School, Aspen, Colorado.

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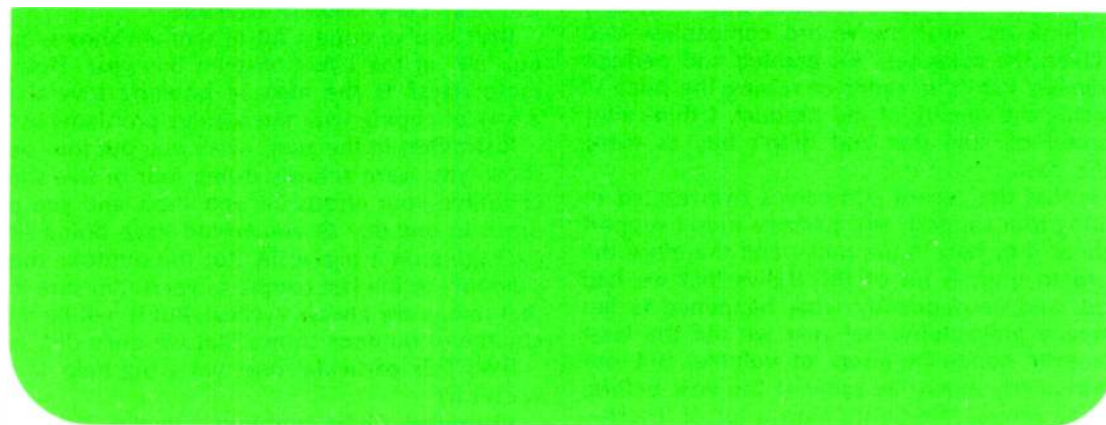
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## Jim Rissmiller on The State of Concert Promotion

By SAMUEL GRAHAM

*Jim Rissmiller is the principal of Wolf and Rissmiller Concerts, southern California's largest concert promoters (with interests extending as far north as Seattle and Alaska, as far west as Hawaii and as far east as Albuquerque, New Mexico). With Wolf and Rissmiller's recent acquisition of the 1000-seat Country Club in Reseda, California, the firm's influence now seems likely to spread into the club scene as well. In this Dialogue, a very candid Rissmiller addresses himself to a number of issues: the general climate of today's concert business; the Cincinnati tragedy involving the Who; the lack of record label tour support and how it affects concert promotion; the relationship between politicians and the music industry, and the latter's responsibility to individual communities; the losing battle against ticket scalping, and several other matters.*



**Record World:** Most people are of the belief that the live concert business lately has reflected the music industry in general—that is, that the business has been suffering, with cancelled dates, half-filled halls and all. Is the situation improving?

**Jim Rissmiller:** Well, you're making an assumption that this depression, recession, whatever you want to call it, is valid, and is as acute as a lot of people in the industry seem to think it is. I'm not certain that last year particularly was as bad as people indicate. I think people have been, for the last year and a half, more selective with what they spend money on; and I think last year the record companies—and all of us, perhaps—had taken the audiences for granted and perhaps didn't give them their money's worth, in terms of raising the price of albums and not really raising the quality of the product. I think they (the audiences) were turned off (by) that and didn't buy as many albums as they had in the past.

Then what happened is that the record companies overreacted to a degree, and started pulling tour support, and perhaps didn't support the new artists as strongly as they had in the past—and therefore the new artists couldn't afford to tour. A lot of the shows that we had scheduled were cancelled, and consequently what happened is because of the record company philosophy, last year we did the least number of shows we've ever done—in terms of volume. But our profit, the bottom line, was pretty much the same as the year before, when we did twice as many shows. We didn't have a lot of losers—all the shows we did were very successful.

This year, for us, has been a wonderful year. I'm not saying that things have completely turned around from last year, but the large acts that we work with have worked this year: the Who, Pink Floyd, Tull, Springsteen, Yes, Van Halen, Nugent, acts like that. But again, we don't have the small shows that we once had, and the danger of that is, if we don't have the small shows, we don't have an opportunity to develop new acts who will be tomorrow's stars. I'm concerned about that. We (promoters) do have a lot of power and imaginative resources at our disposal that we don't use, that we should use in times like this. We spend too much time using what I call negative energy, fighting and backstabbing, when in fact we should all pull together and go back to a concept that worked in the early days of the business, and that's called packaging.

**RW:** What exactly is packaging?

**Rissmiller:** It's the concept of taking two or three new acts and putting them on one show, as opposed to putting three acts on three different shows and diluting the potential of the show. What happens is, there's so many politics, and so much red tape and so much infighting, that we aren't able to do the packaging concept that we once were. I think it's important that we do, or else we're not going to have the opportunity to develop these new acts for the future. That's why the club business has flourished in the last year or so: those small acts can go into small places and do 500 or 600 people, make a

few dollars, the club owner doesn't get hurt, (and) the audience loves to go into clubs.

**RW:** Do you see signs that this logjam among promoters that you're describing is easing at all, making the packaging thing viable?

**Rissmiller:** Well, I don't think it's really so much among the promoters as it is among the artists, their managers and the agents. If nothing else, it's an ego problem, where a lot of acts don't look long-range and see the potential danger and say to themselves, "O.K., I don't have to headline this hall," or "I don't need this much money. Let's get another act. If they're stronger than me, I'll put them above me. If they need more money, we'll pay them more money. Anything it takes to make the show sell out." A lot of acts don't look at it that way, and a lot of the agents don't. A lot of the agents feel, well, if they put a young act on a supertour, like the Rolling Stones or the Who or somebody, they've done their job, when in fact they haven't. Truthfully, you put a young act on a show where the kids only care about the headliner, it's a waste of time for that young act. It doesn't do 'em any good, long-range.

**RW:** As far as that goes, doesn't the current lack of tour support from record companies make it tough for promoters to find opening acts at all?

**Rissmiller:** Ah, yes. There aren't a whole lot of new acts that live in Los Angeles, so if we have somebody coming through . . . For instance, the other night we had Al DiMeola at Santa Monica, and we had no opening act. There really was nobody (no act) there, because no act certainly would come out (to L.A.) to do one date at the kind of money that was available—economically it wouldn't make sense. So it ended up (that) we did "an evening with Al DiMeola," which was fine. But there would have been an opportunity to break in another act. The lack of tour support limited the number of choices that we had. We actually came up with nobody—we didn't even have a chance to say, "No, you're not right for the show." There was absolutely nobody available.

**RW:** You've done a lot of stadium shows, including "Summer Blowout '80" at the L.A. Coliseum this year. How are those shows faring these days? Is the idea of booking several major acts on one bill a way of coping with the various problems in the concert business?

**Rissmiller:** In the past, when you put four or five acts on an outdoor show, you were actually doing four or five shows in one, so you concentrated your efforts on one show and you probably made as much profit in one day as you would have doing five separate days. That's packaging on a big scale. But the outdoor shows have fallen off considerably in the last couple of years. I'm sure it will come back; I think that things are always cyclical. But it will be a while before we see the volume of outdoor shows that we once did.

**RW:** This particular one was a big help to the city of Los Angeles, wasn't it?

**Rissmiller:** Quite truthfully, we did "Summer Blowout '80" only as a way to help relieve the city of the tremendous financial burden that they incurred when the L.A. Rams went to Anaheim. They lost about \$700,000 for the fiscal year of 1980—rent, concessions and all that—and we did that one show as a way to help lessen that \$700,000 loss. I think we generated \$210,000, via rent, concessions and merchandising, for the city of Los Angeles. That's what we were talking about at a recent convention in New York: the tremendous power and ability we (promoters) have, economically if nothing else, in the marketplace. In one day, we made \$210,000. If you pro-rate that over the long term, what other business generates the kind of numbers that we do?

In the state of New York, there's a politician running for office who's trying to pass the "concert safety" bill—not public safety, but concert safety. We were laughing about it, because the guy wouldn't possibly try to tell the New York Yankees or New York Knicks that they've got to pass a safety bill, but they direct it to the concert audience 'cause it's a great way to get your name in the paper. The concert audience, as a rule, doesn't vote, so he's picking on somebody that's safe (for him).

All these politicians since Watergate, since they changed the campaign laws, have come to us to raise money, and we've all gone out and helped. Phil Walden was probably the number-one guy who

(Continued on page 42)

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## Former Doobie Brother Plans LP



Warner Bros. recording artist Tom Johnston (center) goes over tunes for his upcoming second solo LP with producer Michael Omartian (left) and manager Bruce Cohn. The former Doobie Brother, who wrote many of that group's hits including "Listen To The Music" and "China Grove," is also preparing for a winter tour.

## SPARS Announces Categories For New Membership

■ NEW YORK — Universal Recording Studios' Murray Allen, the newly-elected president of SPARS (Society of Professional Audio Recording Studios), announced last week (31) details about the expansion of SPARS's membership. According to Allen, the new organizational structure will encompass the entire recording industry and be divided into several categories.

Regular membership will include those in business at least two years and having at least one 24-track recording facility or a state-of-the-art disc mastering establishment, or a facility providing audio for video/film with on-line capability of 24 channels.

Affiliate members include all other professional audio/commercial recording studios.

Associates include other individuals involved in the industry, suppliers and users of recording services.

In addition SPARS is progressing in its formulation of an official relationship with Jules Malamud, who will act as SPARS coordinator. Malamud was founder and executive director for 17 years of NARM.

The general membership also voted the following people to office: president is Murray Allen; VP/secretary is Dave Tieg, Atlantic Recording Studios; VP/treasurer is Guy Costa, Motown Hitsville. Regional VPs will be: Nick Colleran, Alpha Audio, Richmond, Virginia; Mack Emerman, Criteria Recording Studios, Miami, Florida; Robert Liftin, Regent Sound Studios, New York; Wally Hieder, Filmways/Hieder Recording, Hollywood, Ca.

Founding president Joseph D. Tarsia, Sigma Sound Studios, has been elevated to chairman of the board. Christopher Stone, Record Plant, has been appointed assistant to the president.

## Atlantic Names Maria

■ NEW YORK — Nick Maria has been named national sales manager/albums & tapes for Atlantic Records, it was announced by Atlantic vice president of sales Sal Uterano.

Maria has been Atlantic's northeast regional sales manager for the past six years. He joined the WEA Corp. at its inception in 1971 as a salesman in New York, following which he spent two years as WEA's New York sales manager. Maria began his career with Capitol Records.

## RAM Productions Bows

■ BEND, ORE. — Declaring that "the Pacific Northwest has become a very fertile ground for a wide variety of music," former Arista Records director of national publicity Andy McKaie has announced the formation of RAM Productions, Inc., a record production and promotion firm dealing in all types of music.

Joining McKaie, who is president of the company, are Ronald C. Pallone as senior vice president, A&R and artist development; Ria McKaie as senior vice president, marketing; and Liz Pallone as general manager and senior vice president, finance.

## Neese to Famous

■ NEW YORK — Sidney Herman, executive VP of Famous Music Corp. has announced the addition of Chuck Neese as creative director of the company's Nashville office. Neese joins Judy Gottier, also a creative director for Famous in Nashville. Neese was formerly Record World's southeastern editor.

## New Bowie Video

■ NEW YORK — RCA Records is launching an intensive marketing campaign behind the release of "Fashion," the second single from David Bowie's current album, "Scary Monsters." The campaign will include new video versions of some of the selections from the album, created by Bowie.

# NEW YORK, N.Y.

By DAVID MCGEE

■ DIRE STRAITS MAKES A MOVE: Dire Straits' third album, "Making Movies," is as tough, challenging and romantic a vision as any rock group has offered in some time. It seems trivial to term it one of the year's best albums. It is certainly that—arguably the best to this point—but it is also so much more.

On the group's self-titled debut Mark Knopfler's quirky and often-obscure tales of street life on the wild west end placed him squarely in the first rank of contemporary rock songwriters. Everything seemed so secretive in Knopfler's world then: he sang, or whispered, his songs as if he were revealing some sort of classified information—or more to the point, as if the very mention of any of these tales might cause great misfortune to be visited on him should anyone else be privy to the conversation. Yet there was redemption in this seamy milieu through the transportive powers of Creole music as played by the Sultans of Swing. A thirsty soul could be refreshed down at the waterline.

Jerry Wexler and Barry Beckett produced the second album, "Communicue," and they quite properly fleshed out the group's stirring minimalist approach with a solid rhythm and blues base. The problem was that the material was too much of a piece with the first album's. Songs such as "News" and "Portobello Belle" had virtues, but this turf had been well-trod the first time around. This time nothing was revealed.

Perhaps the key decision made after "Communicue" was to have Knopfler co-produce the next album in conjunction with Jimmy Iovine, and that goes a long way towards explaining the power of the record. Iovine's mark is everywhere, and one must assume it was he who brought to this project a vision of Dire Straits as a flat-out rock and roll band. Thus, there are all sorts of producer's grace notes that have never before found a place on a Dire Straits record. The hot mix is only the beginning. There are grandiose touches such as the presence on keyboard of the E Street Band's Roy Bittan, whose shower of arpeggios at the close of "Tunnel of Love" elevates the song into a great cry of the heart and, at that, a rock masterpiece; there are the swirling organ lines adding a touch of the mysterious to "Expresso Love" before the Knopfler brothers' guitars pick up the tempo and drive the song home with a vengeance; and there is, by contrast, the stripped-down, stark aural contrast between acoustic and electric guitars and a piano on "Hand in Hand." Indeed, if "Making Movies" is Knopfler's coming of age as a writer, it is the same for Iovine as a producer. Never before has he tackled so complex an array of material or made so much of the material he's had to work with.

As for Knopfler, he has returned to the *cinema noir* lyric style which made his first songs compelling. Through a glass darkly he recounts vivid, passionate memories of lost opportunities, of violence (real and implied), of betrayal, of romance at arm's length. The critical difference between these songs and the rest of Knopfler's work, though, is that now he has broken through the dead-ends and waste depicted on "Dire Straits" to construct a world in which people are redeemed by their memories—memories of a golden past when vows were made and broken quickly in the heat of a teenage night; when heartbreak was the inevitable—indeed desired—by-product of romance, the philosophy being that it was better to have loved and forever suffered the wages of sin than to have never loved at all.

Read into it what you will. But don't ignore the other, more tangible virtues of "Making Movies." How does one adequately praise the solid rhythm section so much in evidence here? Or find enough superlatives for Knopfler's more personable, more forceful singing. He's still hiding in some dark alley telling forbidden tales, but at least he shakes your hand now before skulking off into that good night. That's important for what it says about Knopfler and about Dire Straits' future. Clearly it was time for a statement from the group, but the very personal revelations found in many of these new songs is a clear departure from the roguish introversion of the tunes on the first two albums, when Knopfler's scars were all but hidden from public view. In toto, a grand and glorious effort from everyone involved.

ON THE TOWN: No, it is not Warner Bros. week at New York, N.Y., but it does so happen that the Roches were in town and RW staff weirdo Jeffrey Peisch was there to witness the event. He files the following report:

(Continued on page 32)

# Record World Single Picks

## YELLOW MAGIC ORCHESTRA— A&M 2286



**TIGHTEN UP** (prod. by Hosono) (writers: Buttier-Bell) (Cotillion, BMI) (3:06)

Cultures combine with unforgettable results as the Yellow Magic Orchestra—one of Japan's hottest dance bands—covers this Archie Bell & The Drells #1 hit from '68. The funky dance groove is there—Oriental style—with a dash of humor and loads of fun. Guaranteed to please on the dance floor and multi-format radio.

## SONG OF THE WEEK

**CHARLES FOX, "SEASONS"** (prod. by Newmark-Fox) (writers: Fox-Newmark) (Live/Charles Fox, BMI) (3:00).



Fox has written the themes for countless hit TV series. He debuts with this splendid piece based on a melody from the Pachelbel Canon. It's suitable for several moods, occasions and formats. Handshake 8-5:07.

**MARVIN HAMLISCH, "THEME FROM ORDINARY PEOPLE"** (prod. by Perry) (Pachelbel Canon in D) (3:10).



From the popular motion picture comes this reverent single with lush orchestration highlighted by stately strings. The pace is deliberate for A/C listeners. Planet 47922 (E/A).

## DELBERT McCLINTON—Capitol 4948



**GIVING IT UP FOR YOUR LOVE** (prod. by Beckett) (writer: Williams) (Blackwood/Urge, BMI) (3:27)

A perennial hell-raiser and cult favorite, McClinton is ready to get that elusive pop hit with this label debut from his new "The Jealous Kind" LP. Everything is in place: his dashing, womanizer vocals; a strong R&B feel compliments of producer Barry Beckett and the Muscle Shoals Rhythm Section; and raucous horn solos.

## Pop

### THE DIRT BAND—Liberty 1389

**HIGH SCHOOL YEARBOOK** (prod. by Hanna-Edwards) (writers: Hanna-Carpenter-Hathaway) (Le-Bone-Aire/Vicious Circle, ASCAP) (2:41)  
Following the top 30 "Make A Little Magic" comes this energetic rocker that's a cinch to keep this veteran unit's hot streak intact. A brisk bass, wild horn shots and hell-bent vocals spell hit.

### HILLY MICHAELS—WB 49618

**SHAKE IT AND DANCE** (prod. by Baker) (writers: Michaels-Walker) (Chewable/Chappell, ASCAP) (3:06)  
Michaels combines inventive, listenable rock with good-time lyrics, and he does it well. Joined by Ellen Foley on backing vocals, he is certain to receive strong AOR-pop approval.

### PURE PRAIRIE LEAGUE—

Casablanca 2319  
**I CAN'T STOP THE FEELIN'** (prod. by Ryan) (writers: Flower-Sanderfur) (Fifty Grand, BMI) (3:36)  
A screaming guitar opens and adds some passionate licks mid-way through this mid-tempo ballad. Vince Gill's vocal phrasing is right for immediate pop airplay.

### THE ROMEOs—Col 11-11403

**DADDY DADDY** (prod. by Paich-Knox) (writer: Honigman) (Alias/Boo-Ray) (3:20)  
The Louisiana-based quintet utilizes thick rhythm textures and interesting lyrics delivered coarsely by Jerry Honigman on this debut from the "Rock And Roll And Love And Death" LP.

### 3-D—Polydor 2134

**BLIND LOVE** (prod. by Tischler-group) (writer: Ginsberg) (Centerfold, BMI) (3:41)  
Lead vocalist Rick Zivec enters over a bluesy barroom piano on this compelling ballad from the new "See It Loud" LP. Stinging guitar lines add emphasis for several formats.

### UTOPIA—Bearsville 49579 (WB)

**I JUST WANT TO TOUCH YOU** (prod. by Rundgren) (writers: group) (Unearthly/Fiction, BMI) (1:59)  
More inspired creativity, the source of which is certainly no secret, comes shining through on this wonderful single from the "Deface The Music" LP.

### BONNIE RAITT—Full Moon/WB 49612

**ONCE IN A LIFETIME** (prod. by Fraboni) (writers: Kaz-Zwilling) (United Artists/Glasco, ASCAP) (4:01)  
Raitt's golden voice turns a ballad into an event, and this cut from the "Coast To Coast" soundtrack is another excellent example. The grand arrangement, Eric Kaz' piano & Jennifer Warnes' backing vocals add to the delight.

### OAK—Mercury 76087

**SET THE NIGHT ON FIRE** (prod. by Hall) (writers: Silbar-Stephenson) (Bobby Goldsboro/House of Gold, ASCAP) (3:47)  
Headed by lead vocalist/writer Rick Pinette, this New England-based band has consistently scored top 40 hits. This title cut from the forthcoming LP has multi-format appeal with its sharp hook and consumable harmonies.

### LEIF GARRETT—Scotti Bros. 610

**YOU HAD TO GO AND CHANGE ON ME** (prod. by D'Andrea) (writers: DiTaranto-Papa) (Saber Tooth, BMI) (3:27)  
Possibly the premier hearthrob among the teen set, Garrett continues to grow on this initial release from his forthcoming "Can't Explain" LP. A throbbing beat and golden hook should make this his biggest hit.

### BETTY KASKE—Mountain Railroad 106

**GIMME SOME KIND OF SIGN** (prod. by Powers) (writer: Wood) (Big Shot) (3:29)  
This record should make Kaske a hot item at radio. The talented vocalist makes the most of a percussion-clad arrangement and snakey guitar lines, on this Brenton Wood classic.

### ATLANTA RHYTHM SECTION—

Polydor 2142  
**SILVER EAGLE** (prod. by Buie) (writers: Buie-Cobb) (Elfaula/James Cobb, BMI) (3:51)  
The relaxed flow and rustic guitar leads complement Ronnie Hammond's lead, harmony vocals in such a way as to produce pop-country-A/C hit potential.

## B.O.S./Pop

### TWENNYNINE WITH LENNY WHITE—Elektra 47043

**KID STUFF** (prod. by Dunn-White) (writers: White-Miller, Jr.-Anderson-Martinez) (McLoma, BMI) (3:50)  
The addition of two vocalists—Skip Anderson and Tanya Wyloughby—gives the stellar unit a new dimension. The deep funk groove is in the forefront while vocal chants and Eddie Martinez' guitar solo highlight.

### SPINNERS—Atlantic 3765

**I JUST WANT TO FALL IN LOVE** (prod. by Zager) (writers: Hatcher-Omar-Ross) (Hattress/Spinners, BMI) (3:52)  
There's a chorus hook here that won't quit and a bold, horn-punctuated rhythm section with equally impressive credentials. Primed for black & pop radio.

### MAZE featuring Frankie Beverly —Capitol 4942

**THE LOOK IN YOUR EYES** (prod. by Beverly) (writer: Beverly) (Amazement, BMI) (3:58)  
Beverly's luscious vocal effort glides over snarling percussion spice while synthesizer ornaments adorn throughout. From the "Joy & Pain" LP, it's headed for crossover success.

### QUINELLA—Becket 3

**YOUR PLACE OR MINE** (prod. by Lehman) (writers: Lehm and Jones) (Woodourne/Darian, BMI) (3:45)  
This hot spin takes off immediately when a bold bass strut opens the action on the intro. The female trio takes over with a lusty hook that's teasing and inviting.

### MICHAEL WYCOFF—RCA 12108

**FEEL MY LOVE** (prod. by Tyrell) (writer: Wycoff) (Crystalane, BMI) (3:39)  
Possessing a classic soul/pop voice, Wycoff debuts with this irresistible, self-penned tune from his "Come To My World" LP. Backed by stellar session pros, he's likely to find a crossover audience.

### THE TEMPTATIONS—Motown 1501

**TAKE ME AWAY** (prod. by Randazzo) (writers: Pitchford-Karlin) (T-L/Adamsongs, ASCAP/L-T/Pzazz, BMI) (3:57)  
From the motion picture "Loving Couples" comes this romantic fantasy ballad that's a real sleeper for black and pop-A/C audiences. The vocal floats freely among string/bass/synthesizer orchestration.

### THE JONES GIRLS—Phila. Intl. 6-3121 (CBS)

**I JUST LOVE THE MAN** (prod. by Gamble-Huff) (writers: Gamble-Huff) (Assorted, BMI) (3:45)  
This is a lovely ballad with conversational breaks about love that capture a woman's point of view perfectly. The leads and choral arrangements are a joy.

### CARRIE LUCAS—Solar 12143 (RCA)

**CAREER GIRL** (prod. by Sylvers III) (writers: Gallo-Lucas-Beard) (Spectrum VII/Carrific/Mykinda, ASCAP) (3:28)  
Carrie matches the buxom bass step-for-step with an inspired vocal showcase. It's an exciting, funky dance track that should get the welcome mat at clubs and multi-format radio.

### THE NOBLES—Vanguard 35222

**JEALOUSLY** (prod. by Weiss-Abdo) (writer: Noble) (Camex, BMI) (3:58)  
Some of the finest chorus harmonies you'll hear anywhere grace this label debut by the veteran quartet. Syndrums and a bulldozer bass spark the rhythm track.

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# Record World Album Picks

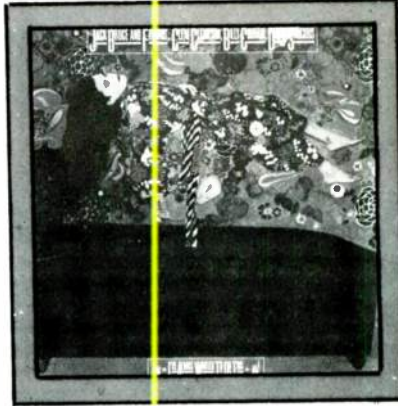


**GREATEST HITS VOLUME TWO**  
LINDA RONSTADT—Asylum SE-516 (8.98)

The second installment of Linda's best marks the new direction in music she has taken in recent years. Although the easy "Someone To Lay Down Beside Me" from '76 is included, the remaining songs are mostly energetic rockers from her last three albums, notably "Tumbling Dice" and "Back in the U.S.A."



**HITS!**  
BOZ SCAGGS—Columbia FC36841 (8.98)  
Not only does this "best of" package contain such chestnuts as "Lowdown" and "We're All Alone" from his classic "Silk Degrees" album, "Breakdown Dead Ahead" from last year's "Middle Man" and his cut from the recent blockbuster soundtrack "Urban Cowboy," but also included is "Miss Sun," his brand new single.



**I'VE ALWAYS WANTED TO DO THIS**

JACK BRUCE AND FRIENDS—Epic JE 36827 (7.98)  
Cream's ex-vocalist, bassist and writer has made several compelling solo albums, but this is the strongest group he's ever assembled, with drummer Billy Cobham, guitarist Clem Clempson and keyboardist/guitarist David Sancious. The romantic melody of "Wind And The Sea" and rocking riff of "Bird Alone" are two that AOR will notice.



**3WC\***  
IAN LLOYD—Scotti Bros. SB7110 (Atlantic) (7.98)

As lead singer for Stories, Lloyd led the group to a number one single in 1973 with "Brother Louie." This album (the cryptic title is an abbreviation for "Third Wave Civilization") gives him an opportunity to spotlight his distinctive voice, particularly on the title cut and his cover of "Stop in the Name of Love."

**ODORI**  
HIROSHIMA—Arista AL 9541 (8.98)



The title means "dance," and this nine-member band stresses the point with a kind of Oriental disco feel. "Cruisin' J-Town" is among the movers.

**HOT SPIKES**  
FIST—A&M SP-4823 (7.98)



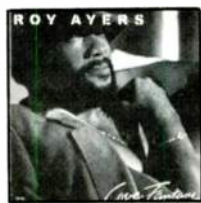
Fist is a Canadian power pop/heavy metal quartet whose punch lies in such hard-hitting grabbers as "Rock 'n' Roll Suicide." On the other hand, their "What Am I To Do?" is a haunting ballad.

**ABSOLUTELY**  
MADNESS—Sire SRK 6094 (Warner Bros.) (7.98)



Madness juggles elements of punk, ska, reggae and rockabilly with Cockney humour and emerges with what they describe as the nutty sound. "Disappear" is quite catchy and "Return of the Los Palmas 7" is a must for piano bars.

**LOVE FANTASY**  
ROY AYERS—Polydor PD-1-6301 (7.98)



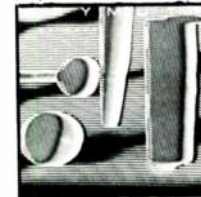
Ayers' vocals and electric piano work on such cuts as the finger snapping "Believe in Yourself" and the breezy "Sigh (Feel the Vibration)" are just two of the reasons that this album is a solid bet.

**IT**  
PAM WINDO AND THE SHADES—Bearsville BRK 3479 (Warner Bros.) (7.98)



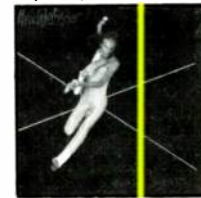
Pam Windo has a brown belt in karate and a knack for love-starved new wave. Accentuated by Gary Windo's saxophone, the Shades back her on such notables as "I Want Your Body, To Hell With Your Mind."

**OUTUBRO**  
AZYMUTH—Milestone M-9097 (Fantasy) (7.98)



Tinged with latin rhythms and jazzy arrangements this album journeys from the mysterious "Pantanal (Swamp)" to the dance-oriented "Maracana."

**UNIVERSAL JUVENILES**  
MAX WEBSTER—Mercury SRM-1-3855 (7.98)



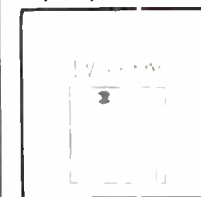
Max Webster is a band that deals in high level rock 'n' roll. Of special interest is "Battle Scar," which features the Websters plus the boys from Rush.

**MOVIN' ON**  
GLORIA COVINGTON—Casablanca NBLP 7241 (8.98)



Boasting slick arrangements and soaring vocals, this album sets a dancing pace with the first cut that continues throughout the LP. "Get Down With The Get Down" and the title cut especially click.

**IN HARMONY**  
SESAME STREET—Warner Bros. BSK 3481 (7.98)



This kiddie song package by such artists as James Taylor, Carly Simon, Linda Ronstadt, Bette Midler and the Doobies is very entertaining and ensures that these artists will still have an audience 20 years from now.

**RODNEY FRANKLIN**  
Columbia JC 36747 (7.98)



Franklin's tasty piano pieces run the gamut from classy funk to jazzy pop. "Life Moves On" is soft and reflective, while "I Like the Music Make it Hot" is a cooker.

**WIZE**  
Becket BKS-011 (7.98)



This three-member band's AOR formula is to combine tight harmonies and pop arrangements with catchy hooks. One good example is "Getting Out," which sounds like a new wave version of a Boston/Kansas song.

**2X7=PIZZARELLI**  
Stash ST 207 (7.98)



Bucky and John Jr. are a father and son who are extremely proficient on the seven-string guitar. The songs are jazz instrumentals ranging from Django Reinhard to Cole Porter.

# Posse Principals Feel Good About Independent Status

By PHIL DIMAURO

■ NEW YORK—When the three principals of Spring Records launched the independently-distributed Posse label with a single by Joe Simon last June, they were admittedly apprehensive about the alleged cash flow problems of dealing with independents in a business dominated by corporate branch distribution. Now, four singles later and ready to release the first three Posse LPs, the three executives feel totally secure.

"Not only are we getting paid, but they (independent distributors) are very cooperative, and in some cases we're being paid on delivery of the product," said Bill Spitalsky, president of Posse and vice president of Spring.

Spitalsky, Spring president (and Posse, VP), Julie Rifkind and his brother, Spring and Posse secretary/treasurer Roy Rifkind all see their current setup, with Spring Records distributed by Polydor and Posse Records independently distributed, as the ideal situation. Julie Rifkind compares Polydor to a "mother," providing "security." The fact that we have a distribution deal with Polydor allows us to afford what we're doing," he explained. The creation of Posse doesn't affect the Polydor deal in any major respect, according to the principals.

## International Deals

Posse, which recently entered its first international licensing agreement with Modulations Records of Canada, was conceived as an independently distributed label for one main reason: greater profit margin. "We were approached by majors," Spitalsky related. "They offered us deals where they would take an exorbitant percentage right off the top. In our estimation, even if we had had debts of 25 percent (as an independent), we would

still be at the point of breaking even with a major. Plus, they weren't providing promotion. All they wanted to do was act as a distributor."

## Flexibility With Indies

According to Spitalsky, independent distribution also affords the label greater flexibility. "We can test-market records, which is very difficult to do with a major (branch) distributor," Spitalsky explained. "If we have what we feel is a northeast kind of a record, we'll ship to five markets or so and see if we have a sales reaction. If we don't feel sales reaction, we don't ship nationally."

The Rifkind brothers added that techniques such as these guard against the pitfalls of overloading distributors, a record label abuse which they feel is probably the single greatest cause of any reputation for tardy payments hanging over independent distributors. The Posse vice president added that having the flexibility to shift product from one distributor to the next also helps assure that no one distributor will be flooded with a certain title. "They pay on hits and they don't pay on bombs, but nobody pays on bombs," was his streetwise observation.

## Risks

With the greater profits of independent distribution, said the Posse principals, go greater risks. They have had to invest in an accounting staff, in addition to covering up many of the marketing expenditures that a major distributor would absorb. They also retain five independent promotion men on a project basis, both for Spring and Posse.

Posse Records' first three albums, by Joe Simon, the Ritz and Glory, are scheduled for release by late November or early December.

# The Coast

By SAMUEL GRAHAM and SAM SUTHERLAND

■ ARE YOU READY FOR THE COUNTRY: We heard some rumors about KSNB, a San Francisco station that was one of the first and best FM rock stations in the nation, switching to a country format—not much of a surprise in light of recent trends. We called KSNB program director **Tom Yates** last Wednesday (5) for confirmation or denial; what we got was neither, because Yates simply doesn't seem to know. Apparently, ours wasn't the first inquiry he has fielded. Said Yates, "I've been living with this rumor—it's been intense yesterday and today, to an extreme." He admitted that "KSNB has been a terrible station in terms of financial return and ratings success in the last couple of years," calling it "an open vein for Metromedia (its owners) for some time." However, things have been improving within the last six months, and in view of that, added Yates, "logic says no" to the country switch.

GETTING BUZZED: Together and individually, keyboardist **Neil Larsen** and guitarist **Buzzy Feiten** have managed to collect a long list of studio and stage credits ranging from blues through pop and rock to fusion. From Feiten's days with **Paul Butterfield** and such arcana as the famous "Hustlers Convention" concept **Alan Douglas** put together in the early '70s, the pair have showed up on records or onstage with **Dr. John**, **Randy Newman**, **Bonnie Bramlett**, **Gregg Allman**, **Rickie Lee Jones** and a host of others.

Those familiar with their work on Larsen's two solo instrumental sets for the now-defunct Horizon label have found the sleek, R&B-inflected pop of their Warner Bros. debut as the **Larsen/Feiten Band** somewhat surprising, despite that varied background. So when Feiten stopped by RW recently, he offered to put things in perspective, in between answers to our questions about the glory days of the Butterfield Band and the trauma of Woodstock ("I decided right there that I wouldn't ever play another festival—we went on at seven in the morning, and we were supposed to go on at 11 the night before").

"We actually did vocals in **Full Moon**," he reminded us, alluding to the much-admired but under-exposed band the two fronted nearly a decade ago, "and I've been writing vocal tunes for a while. What happened is that **Russ Titelman** and **Lenny Waronker** got hold of one of Neil's tapes he'd done at home, liked it, and gave it to **Tommy Li Puma**. Tommy decided he wanted to produce him."

That project "had already been set as an instrumental thing" by the time Feiten and Larsen crossed paths again, so Feiten signed on as a guitarist. "I was an important element, but it was still Neil's thing," he says, adding that a number of those instrumentals are still prominently featured in the new band's set.

When LiPuma brought the pair over to Warner Bros. following the producer's move into that label's progressive music arm, he wasn't aware of their plans to again mine vocal pop. "They were surprised and pleased at what we wanted to do," Feiten says of the company's reaction to the considerably more commercial fare that wound up on the LP.

Both are now writing, and with radio warming to the first single, "Who'll Be The Fool Tonight," Feiten feels their grasp of pop will get even better. But he's also thinking ahead, and says that the more experimental sonics he's heard on records by such acts as the **Police**, the **Cars** and **Oingo Boingo** could influence how Larsen/Feiten approach their next sessions.

WHAT'S GOOD ABOUT TELEVISION: Not much, after you get past the sports programming, **Walter Cronkite** and, of course, "The Muppet Show." We particularly liked **Linda Ronstadt's** guest shot on the latter program, which aired in L.A. on November 1. For those who might have missed it, highlights included a poignant "Blue Bayou," with Ronstadt accompanied by a few laid-back members of the inimitable **Dr. Teeth and His Electric Mayhem** and a chorus of cute, croaking frogs. Kermit, however, was not in that chorus; he was locked in a fungus chest (really), having been put there by a very jealous **Miss Piggy** after she discovered that Kermit and Linda had quite a mutual admiration society going. But that's another story for another time. Ronstadt did manage to serenade the frog with a jazzy, almost smoky "I've Got a Crush on You"; she also threw in a more typical Linda number, "It's In His Kiss." All in all, her appearance was one of her best moments, and another reason why a lot of talented people who rarely do TV have been lining up to be on "The Muppet Show": this is the class act on the tube.

(Continued on page 48)

## Mirage Signs Phoebe Snow



Phoebe Snow has been signed to a long-term, exclusive worldwide recording contract with Mirage Records, distributed by Atlantic. Shown at the signing are, from left: (seated) Mirage president Jerry Greenberg and Snow; (standing) Atlantic executive vice president/general manager Dave Glew, Atlantic president Doug Morris; Atlantic vice chairman Sheldon Vogel; attorney Gary Baker, and Snow's attorney Ken Kraus.

## Disco File

By BRIAN CHIN

(A weekly report on current and upcoming discotheque breakouts)

■ Only a few really prime pieces of music in the lull preceding the year-end rush: look for major label releases as well as the domestic surfacing of import breakouts in the immediate future.

The L.A.X. single, "All My Love," has been one of the fastest breaking records in the clubs lately; a like-titled album on Prelude followed it into the stores this week. On it, producers **Ralph Benatar** (associated with early sides on Black Blood and S.S.O.) and **Galen Senogles** (mix engineer on numerous AVI albums) follow the hit through with a solidly written, eclectic group of songs held together, for the most part, by lead vocalist, co-writer and keyboard player **Geoffrey Leib**. His tense, animated performance coaxes lots of power from the jazzy, lazily swinging "Possessed," an unpressured but lively midtempo track, which ebbs and flows between a singalong chrous and an attractive piano break. Two pop-rockers, "Thanks But No Thanks" and "Love Me Tonight" combine smacking snaredrum with a deep disco surge, and "Fight Back" is fittingly aggressive and punchy, a call to "face the truth . . . it's time to be strong." A penetrating syndrum pulse and colorful break make "Fight Back" a strong follow-up candidate. With such a wide selection and sure aim at the varying tastes of the American listener/dancers, "All My Love" sounds like a solid hit-to-be. The **Reddings'** single "Remote Control," is also breaking in clubs with strong radio support; it enters the chart this week just as their album, "The Awakening" (BID, through CBS), is beginning to circulate and make noise. Two cuts to note, both simple, muscular riffs, fitted snugly around the trio's sharp harmony: "Doin' It" (4:38) and "Funkin' On The One" (3:37), on which one should note the excellent bass playing.

GO 'HEAD, GO 'HEAD: "Remain in Light," the fourth album by **Talking Heads** (Sire), was a much-anticipated work, said to indicate an even deeper interest in uptempo rock/funk than the breakthrough "I Zimbra" and "Life During Wartime" suggested. True to the advance talk, the cuts are much longer and more rhythmically challenging, with Jamaican and crypto-African influence so thoroughly fused within that it's difficult to say exactly what it is or should be called, except that the Heads' music is something entirely new, at least to the dance floor. "Born Under Punches" (5:46) is an unusual reggae-stomp that winds up on extended riffing; "Once in a Lifetime" is also a near-disco. Also: "The Great Cure" (6:26), an off-the-wall Afro-rocker. While we're on the subject, "Head," the album cut from **Prince's** "Dirty Mind" album has been pressed up on promotional Warners disco disc, alongside "Sister" and "Partyup." The cuts are now separated with the usual empty grooves; play has picked up on the album substantially in the past week.

DISCO DISCS: One of our favorite records this past spring was the Crown Heights Affair "Sure Shot" album; several members of that group are behind a new single by **Unlimited Touch**, out this week on Prelude, called "I Hear Music in the Streets" (6:50). The group's recognizable vocal style emerges here, supporting a sharp young female lead. The punchline, "I hear the funky beat and I get down" is sweet and celebratory on this loose pop-funk cooker. There's one simple bass break toward the end; sounds like an across-the-board hit. Our second chart debut this week is **Quinella's** "Your Place or Mine" (5:20), the first release on New York's independent Becket label. The record is the work of Kenny Lehman (of Lemon and early Chic); his production is simple and seductive, with his familiar pop-jazz touches in the horn section. We hear it quite a bit on the radio here in the city; it's showing surprising strength nationally.

A couple of familiar names: **James Brown** is sure to wow the new-rock fans who have lionized him with his single, "Rapp Payback" (TK), which finds Brown at a new peak of power. He sounds much more in his own groove here than on the immediately preceding Brad Shapiro-produced albums (Brown produces himself) and, noticeably, his singing style is not nearly as compromised as it had been. Brown doesn't actually get into the singing of "The Payback" until very late in the cut, but there's lots of boisterous funk energy along the way. **Lou Christie**, one of the memorable voices of the early

sixties, reappears on a Midsong seven-inch single with his trademark falsetto in a duet with **Pia Zadora**. The song is a revival of Wilson Pickett's "Don't Knock My Love," executed in the classic style of the hustle remakes: percussion breaks fore, mid and aft, and sweet strings. Simply done, nice rhythm, could use a twelve-inch pressing. **Shirley Brown**, whose last national hit was the exquisite "Woman to Woman" at the turn of 1974, returns in a startling blaze of Chaka-esque hollering on her new single, "You've Got To Like What You Do" (5:50), on 20th Century disco disc. The song itself recalls Rufus' recent hit, but that shouldn't keep the cut from bumping onto the dance floor with its tough, southern soul groove. Fine for starters; hope there's another ballad on her album.

NOTES: A small flood of records played recently as imports are slated to make appearances domestically, mostly on independent labels. Launch will issue a disco disc containing two cuts from Vivien Vee; Importe 12 will issue both Tantra albums as a double album; Sylvia Mason's solo album (backed by Voyage) will be released on Carrere/Atlantic; Harlow, Five Letters and Katmandu will also be released here on newly formed independent labels; details to come when the records cross our desk.

In other international news, some friends of ours have been on a working vacation in Spain, opening a lavish club named after (but not connected to) New York's famed Studio 54 in Barcelona. For the Record's **Judy Weinstein** reported that attendees were, in the main, "the same freaky people, but in a different language." Sound and light design were by Richard Long and Design Circuit, respectively, and **Rick Richardson** opened the club. Top floorshakers: Viola Wills, Eob Marley.

More good news: the **Change** album, Warner/RFC's biggest hit and one of the most durable dance records ever, was certified gold this month. We had the pleasure recently of chatting with **Change** co-producer **Jacques Fred Petrus**, who shared some views with us on the success of **Change** and the state of disco. "One formula of disco is dead: the groove music with not too much melody," he said. For **Change**, Petrus said, "we were thinking of America. They never thought that we could make such a record in Europe; they try to close the door against foreigners. I was the last and least, but now they know I can do anything. If they know the music is deep, they will listen. Music makes the artist." Key to the success of the album was the involvement of American lyricists Wayne Garfield and Tanya Willoughby: in one night, they wrote four songs for the album, working from completed rhythm tracks and titles. The meticulous construction of Petrus' work comes from his Milan-based operation, where a group of musicians can spend ample time in their own studio, in a stable that Petrus likens to Philadelphia's Gamble/Huff setup. Petrus has been at least as prolific lately, promising to follow up all of the projects which had been released here in the wake of his initial successes with Macho and Peter Jacques Band. The latter, in fact, was already completed and released in Italy and Canada by this summer: "Counting On Love" turned out to be one of only two Fire Island hits this year. Petrus reflected that the chasing of current trends inevitably results in music dated by the time of its release, and promised (without giving specifics) that the upcoming Rudy, Revanche and **Change** albums (the latter now being overdubbed in New York) will surprise everyone.

## Uncle Jam Wants Them



CBS Records recently celebrated the first releases on George Clinton's Uncle Jam Records, a new CBS associated label, Philippe Wynne's album "Wynne Jammin'," and the Sweat Band's single "Freak To Freak." An album from Jessica Cleaves is scheduled for early 1981 release. Pictured at the New York reception are, from left: Vernon Slaughter, vice president, jazz/progressive marketing, CBS Records; Dick Asher, deputy president and chief operating officer, CBS Records Group; Dick Ettingler, manager, Uncle Jam Records; Walter Yetnikoff, president, CBS Records Group; Norby Walters, booking agent; Archie Ivy, president, Uncle Jam Records; Greg Peck, director, black music national promotion; Paris Eley, vice president, black music promotion, CBS Records; Tony Martell, vice president and general manager, CBS Associated Labels; Don Dempsey, senior vice president and general manager, E/P/A; (sitting) Ramon Spruell, director, creative services, Uncle Jam; and UJ artists Jessica Cleaves and Philippe Wynne.

# When Is Deep Purple Not Deep Purple? Members of Whitesnake Have An Answer

By BEN LIEMER

■ NEW YORK — With a heavy metal revival currently being touted in both the English and the American music press, it's not surprising that the desire among fans for a reunion of Deep Purple, one of the biggest hard rock bands of them all, is tremendous. In fact, for a while it appeared that such a reunion had taken place.

David Coverdale, Jon Lord and Ian Paice—all of them former mainstays of Deep Purple, and all of them currently in the band Whitesnake—want everyone to know that it's not true. Although a band known as Deep Purple recently surfaced, performing the British band's best-known songs in concert, it was not, the three musicians say, the real thing.

For the record, a U.S. District Court judge in California agrees with Coverdale, Lord and Paice—and with fellow Purple alumni Ian Gillan (whose band, Gillan, has released a new album on Virgin), Ritchie Blackmore (whose band Rainbow has been a concert and AOR staple) and Roger Glover (who recently joined Rainbow). Judge Manuel Real recently granted an injunction preventing the band—whose only claim to the name Deep Purple is the fact that lead singer Rod Evans had been the band's original vocalist for less than a year—from using the name.

The six ex-members of the band, which broke up in the summer of 1976 after numerous personnel changes, filed suit after word of the "new" Deep Purple reached Whitesnake in England. While the band was recording the followup to "Ready An' Willing," its debut LP for the recently-formed Mirage label, Rod Evans and a group of musicians with no connection to the original Deep Purple were playing such heavy metal standards as "Smoke on the Water," "Burn," and "Might Just Take Your Life" in Texas, Mexico and California.

"There's always, always rumors that Purple's getting back together," Coverdale told RW recently when Whitesnake was in New York as part of a 30-city tour with Jethro Tull. "I don't know where they start . . . in England now it's every week . . . it's even on the national media. But this was ridiculous. We kept getting stories back in England that there were riots. It was bad for the name."

According to Whitesnake's manager John Colletta, who used to manage Deep Purple, the injunction states that the Evans-led

band "cannot play as Deep Purple in any form, not even as the new Deep Purple. They have to account to us all the gigs they've done. They had registered the name in a few states where we hadn't registered and they have to give those over to us. Any applications to the Federal government that they made have to be cancelled. In fact, they are going to account for damages."

Deep Purple "has always been a democratic band," Colletta said. "It's always been the three remaining members who carried on the band and have the right to do it. In actual fact, at this time it's Jon, Ian and David who could go out and form Deep Purple."

But keyboardist Lord, drummer Paice and vocalist Coverdale have no intention of doing that. They're having much too good a time being Whitesnake. The band has a more clearly blues-oriented sound than Deep Purple did, and, according to Coverdale, "with the creative side of Whitesnake we can do much more than Deep Purple. If someone went out and bought a Deep Purple album they would immediately expect hard rock. With Whitesnake we've corrected the situation. We can go in and do straight blues, we can experiment."

Lord characterized the group's sound as "rock 'n' roll, but it's tuneful. The songs are short, there are no excesses like in the early '70s."

Now, with the increased American visibility afforded by the tour with Jethro Tull, with both a studio album and a live album in the can, and with the spectre of Deep Purple apparently behind them for good, Whitesnake is poised to establish its own place within the British blues-rock tradition.

## Fatback Gold



Spring Records recording artists the Fatback Band, whose current album is "14 Karats," have just had their previous LP, "Hot Box," certified gold by the RIAA, signifying sales of over 500,000 units. Shown presenting the band with gold albums are, from left: Dick Klire, executive vice president, PolyGram Records East; Gerry Thomas, co-producer, Fatback Band; Roy Rifkind, vice president, Spring Records; Fred Haayen, president, Polydor Records; Sonny Taylor, vice president, special markets, PolyGram Records East; Bill Curtis, leader, the Fatback Band; Harry Anger, senior vice president, product development, Polydor Records; Bill Spitalsky, vice president, Spring Records; and Jules Rifkind, president, Spring Records.

# NARAS in L.A. Names MVP Nominees

■ LOS ANGELES—Eddie Lambert, president of this city's chapter of the National Academy of Recording Arts and Sciences, and Garnett Brown, chairman of the chapter's MVP committee, have announced the nominees for the Most Valuable Player Awards. The awards are given to the year's outstanding studio musicians and vocalists as voted on by members of the chapter. The winners will be announced at a party on Nov. 15 at the Burbank Studio Center.

The nominees are:

Trumpet: John Audinc, Oscar Brashear, Bobby Bryant, Jerry Hey, Malcolm McNab. Trombone: George Bohanon, Charles Loper, Lew McCreary, Lloyd Ulyate, Bill Watrous. Bass trombone: Dick Hyde, Lew McCreary, Benny Powell, George Roberts, Don Waldrop. French horn: Jim Decker, David Duke, Art Maebe, Dick Perissi, Henry Sigismonti. Tuba: Roger Bobo, Red Callender, Dick Hyde, Jim Self, Don Waldrop. Saxophone: Pete Christlieb, Buddy Collette, Bill Green, Don Menza, Ernest Watts.

Clarinet: Buddy Collette, Jim Kanter, Abe Most, John Neufeld, Willie Schwartz. Flute: Buddy Collette, Jim Horn, Sam Most, Sheridan Stokes, Lew Tabackin, Double Reed: Don Ashworth, Earle Dumler, Jules Jacob, Ray Pizzi, Bob Tricarico. Violin: Israel Baker, Harry Bluestone, David Frisina, Jim Getzoff, Jerry Vinci. Viola: Marilyn Baker, Pamela Goldsmith, Allan Harshman, Myra Kestenbaum, Virginia Majewski. Cello: Jesse Ehrlich, Armand Kaproff, Ray Kelley, Ray Kramer, Fred Seykora.

Bass: Chuck Berghofer, Red Callender, Jim Hughart, Robert Magnusson, Buell Neidlinger. Keyboards: Vic Feldman, Ralph Grierson, Mike Lang, Bill Mays, Mike Melvoin. Guitar: Jay Graydon, Mitch Holder, Tim May, Tommy Tedesco, Al Viola. Hand percussion: Willie Bobo, Gary Coleman, Paulinho Da Costa,

Alan Estes, Airo Moreira. Mallet percussion: Larry Bunker, Gary Coleman, Vic Feldman, Joe Porcaro, Tommy Vig. Drums: Shelly Manne, Harvey Mason, Earl Palmer, Sr., Jeff Porcaro, Steve Schaeffer.

Electric bass: Wilton Felder, Jim Hughart, Dave Hungate, Abe Laboriel, Leland Sklar. Harp: Gayle Levant Butler, Catherine Gotthoffer, Verlye Mills, Dorothy Remsen, Ann Stockton. Synthesizer: Mike Boddicker, Craig Hundley, Steve Porcaro, Clark Spangler, Ian Underwood. Female background singer: Venetta Fields, Marilyn Jackson, Marti McCall, Jackie Ward, Maxine W. Waters. Male background singer: John Bahler, Bill Champlin, Michael Dees, Ron Hicklin, Gene Morford. Miscellaneous instrument: Richard Green (country fiddle), Eddy Manson (harmonica), Malcolm McNab, (piccolo trumpet), Larry McNeely (banjo), Lee Oskar, (harmonica).

## Composer Louis Alter Dies in N.Y. at 78

■ NEW YORK—Louis Alter, composer of such well-known songs as "Manhattan Serenade," died last Monday (3) at the age of 78.

A member of the American Society of Composers, Authors and Publishers (ASCAP) since 1929, Alter was on the ASCAP Writers' Advisory Committee and the ASCAP Nominating Committee to the Board of Review. Alter's catalogue of songs includes "Do You Know What It Means To Miss New Orleans," "Dolores," and "I've Got Sand in My Shoes."

## Fritz and Turner

### Form Management Firm

■ LOS ANGELES—Ken Fritz and Dennis Turner, who have worked together since 1975 and have managed George Benson since 1976, have announced the formation of Fritz/Turner Management.

The Fritz/Turner client roster includes George Benson, the Motels, Richard Rudolph, Allee Willis, John Hiatt, Sadao Watanabe, Mason Williams, Stephanieann Christopherson, Bruce Belland and Roy Rogosin.

## Chrysalis Names Bourke

■ LOS ANGELES — Roger Watson, national director of A&R for Chrysalis Records, has announced the appointment of Brendan Bourke to the position of east coast manager of A&R.

Bourke, who has been with Chrysalis for the past 3 1/2 years as merchandising manager, also worked for Island Records in the U.K. for four years.

# Advent's Bernie Mitchell: There's a Video Boom Coming

By BRIAN CHIN

■ NEW YORK — The success or failure of today's entertainment merchandisers hangs on their ability to recognize major demographic trends in the American market, according to Advent president and chief executive officer Bernie Mitchell. Addressing the November 3 meeting of the B'nai B'rith Music and Performing Arts Lodge, Mitchell predicted that just as surely as the 1954-64 baby boom benefited youth oriented businesses such as Johnson and Johnson, Levi Strauss, and Coca-Cola, as well as all of the music media, "so can it destroy them as the age group passes by."

Citing the declining birth rate, Mitchell forecast a decrease of the 13-25 year old age group by 11 million and a corresponding increase of the 25-45 group by 20 million. "This is an enormous business opportunity," he declared, "a boon and a bonanza for those with a strategy." The group in the demographic bulge, he explained, would have both more time and more disposable income, since, by 1990, for the first time in the nation's history, more than 50 percent of all households will be childless, "with two wage earners and six hours of free time every evening. They will be brighter, richer and accustomed to having more options. They will demand more things from the American economy to fill time."

Calling this the "biggest single opportunity for those of us bright enough to invent things to fill the hours," Mitchell predicted the demise by the end of the century of both the hi-fi culture now prevalent among those under 30 and the type of television currently occupying the over 30 population. These would give way to five newer developments, which he listed, in order of importance: cable TV; videodiscs, which he projected to sell in excess of nine million units by 1990; videocassettes, projected to sell some two million units by that year; home computers, and video games. He added that the explosion in technology would be accompanied by an increase in the quality of program offerings. "The TV set will be obsolete in ten years," he asserted, as the array of ballet, opera, Broadway shows and pornography would be found "too important to watch on a 19-inch screen." In addition, Mitchell commented, buyers would not want to "hang thousands of dollars worth of equipment on a \$299 set." Mitchell discounted compatibility as a major issue, noting the coexistence of

AM and FM as an example of multi-format acceptance. In fact, he suggested, the competition between formats and manufacturers was likely to have a net effect of quicker marketplace penetration, projecting a 100 percent awareness level by 1986. The choice of disc, cassette and cable, he stated, might well produce a "proliferation effect" among a basically acquisitive public, with the "ultimate victim" being the major networks of today.

The current audio industry, Mitchell predicted, would find its largest growth areas those interfacing with the various video formats, as the consumer demands better sound quality from video disc and cassette. The biggest sellers of records recently, he noted, were soundtracks from

popular movies: "Just think what 'Saturday Night Fever' or 'Grease' would have done if consumers could have had the movies themselves."

## Future

The success of many companies in the last ten years, Mitchell reflected, were not due as much to "personal brilliance" on the part of executives as the fortuitous synchronization of marketing and the demands of the largest demographic group. "Those who market the arts," he concluded, "must deal with the facts of the demographic shift. To refuse to deal effectively with them could be fatal." The "power, burden and responsibility" of the future home entertainment business will lie in serving the older, more affluent offspring of the baby boom.

## RSO Trims Black Music Staff

By SAMUEL GRAHAM

■ LOS ANGELES—Amidst rumors of personnel cutbacks in several of the label's departments, RSO Records president Al Coury has confirmed that independent promoters working RSO's black-oriented product in the field have been released, although possibly only temporarily—a move that was made, Coury said, simply because there is not currently enough of that product in release to justify retaining those independents.

Coury also confirmed the departures from the label's home office staff of Bob Ursery, director of RSO's black music department, and Laura Palmer, Ursery's assistant. Ursery and Palmer were full-time music employees.

Regarding the independent promoters, Coury said, "We have

never had a full-fledged black staff in the field; we only used independents. They were changed periodically, or they were increased or decreased by how the council members were very many records or priorities we had. As it stands right now, the only record that I have out there is Linda Clifford's record (on RSO/Curtom). I've got no other (black) product. I had two albums scheduled—with the singles, of course, from them—before Christmas, but they were bumped till after the first of the year. I had no product to work between now and the first of the year, so I automatically released my independent staff, with the intention that as soon as I get some sort of constant flow of product, I'll

(Continued on page 45)

## BMI Hosts Atlanta Songwriters



Broadcast Music Inc. hosted a seminar, reception and dinner for the Atlanta Songwriters Association at BMI headquarters on Music Row in Nashville Nov. 1. The ASA travels to Nashville each year to showcase its members to the music industry. Shown at BMI offices are, from left: (front row) Bill Huie, ASA; Maggie Cavender, Nashville Songwriters Association Int.; Steve Weaver, Atlanta chapter of NARAS; Francine Anderson, Nashville chapter of NARAS; (back row) Tom Long and Julie Thomas, ASA; Frances Preston and Phil Graham, BMI.

## Grand Records Bows, Signs Nana Mouskouri

■ NEW YORK—Grand Entertainment Corporation, a newly formed Canadian home entertainment company, has announced the formation of a record division, Grand Records, which will specialize in adult contemporary music. Label president Kenneth C. Walker has announced the signing of international singer Nana Mouskouri to Grand Records for her album and single "Come With Me," which has achieved Canadian platinum status (over 100,000 units) in only the first month of its release. Mouskouri's album was recorded in Nashville with Grammy Award-winning producer Larry Butler and is sung entirely in English unlike past LPs. Mouskouri has 67 international gold and platinum LPs to her credit.

## U.S. Distribution

An agreement has been reached for U.S. sales and distribution for Grand Records with Shirdon Enterprises, Inc. of Great Neck, New York. President Don England of Shirdon has arranged for some 20 independent distributors to handle Mouskouri's product in the U.S. and has announced that product will be shipped to the distributors this week. Assisting England will be Irv Trencher who worked Mouskouri's previous album. In Canada, Grand Records is pressed and distributed by Capitol-EMI.

## 'Tremendously Excited'

Commenting on his relationship with the new label, England said, "It goes without saying that we are tremendously excited about this venture. We look forward to significant growth for Grand Records and also anticipate a very long and very successful relationship."

Future plans for Grand Entertainment include the release of a mid-price record line under the Baby Grand label and the formation of a video division in Canada that will offer classic and first-run movies and specials.

Joining Walker at Grand Entertainment are vice president John Williams, a 17 year veteran of CBS Canada; marketing director John Murphy, previously a regional promotion manager with RCA Canada; and chairman Thor Eaton, who has been associated with Walker in past enterprises. Walker's background includes work as promoter for the Toronto Pop Festival in 1969, the Toronto Rock 'n Roll Revival and the Festival Express.

England has worked as a vice president in charge of distribution and sales for PolyGram, CBS (for 15 years), and most recently, ABC Records.

# The Roches: Off the Wall, Not On the Air

By JOSEPH IANELLO

■ NEW YORK—The music business has tried and trusted rules that it swears by to make hit records, but there are exceptions. One of the most important commandments that every marketing and promotion veteran lives by is the rule of radio: get airplay, create a regional base, and use that interest to spread into a nationwide hit. But there are other ways to do it—as the Roches, whose success has little or nothing to do with airplay, have shown.

The Roches are three sisters—Maggie, Terre and Suzzy—who are neither trendy nor mainstream and being impossible to categorize, are outside the rigid confines of today's formula-tight AOR-pop radio. Yet the New York-based trio has sold over 150,000 copies of its critically-acclaimed debut album and is ready to better that figure as they embark on a two-month tour in support of the recently-released "Nurds."

## Strong Performances

While radio couldn't find a handle on the three sisters and their sound—their self-titled debut album received limited AOR airplay in a handful of northeastern and west coast cities—critics and audiences at the Roches' live performances immediately embraced the sometimes eccentric, often unique songs delivered in irresistible three-part harmonies. A review in the New York Times labeled their debut album "record of the year," while a writer for the Village Voice compared their live performance to "a circus—you want to run away with them." The combination of word-of-mouth and enthusiastic press took over where radio failed, creating a substantial hit that belied accepted industry axioms.

## Enthusiastic Press

"The east coast press people just fell in love with the Roches," said Liz Rosenberg, New York director of publicity for Warner Bros. Records. "This is without a doubt a textbook case of publicity helping to sell a record." The media boost was not without its drawbacks, however, as some quarters looked upon the group with east coast-hype suspicions. "One of the problems with a group getting a lot of publicity is that radio and promotion people feel like it's a media record," Rosenberg reflected, "and being that they have a natural affection for product they discover, sometimes there's a big resistance when someone gets the kind of acclaim the Roches got the first time around."

The enthusiastic press also took its toll on the Roches themselves. Until the release of their debut album, they had been a cult phenomenon among the coffee house and club circuit in Greenwich Village and Boston (Maggie and Terre released an album several years ago on Columbia that met little fanfare or retail success). "When the first record came out, it seemed like every time we

not all of the material is the Roches' own: they perform "It's Bad For Me" by Cole Porter and "Factory Girl," a traditional Irish tune. Maggie discovered both songs while browsing through music books and "felt like saying that and it was said so well so why not use it." Personal experiences and honest emotions are important elements of the Roches' songs. Combined with the almost

more formatted for rock'n'roll and naturally we're not going to get the record played at the Abrams stations."

## Tour Support

Since the Roches are so strong in performance, Warner Bros. hopes to capitalize on extensive touring as a catalyst for expanded airplay. They already have a head start with this record, since the current tour coincides with the album release, whereas months elapsed between the first album's release and a subsequent tour. "Their appearances help enormously," Bonnie Simmons, national album promotion director, confirmed. "Obviously we're going to work out of the northeast because that's where our base is and then hope to spread to radio from there." Warner Bros. plans to emphasize a high visibility in print and on television (the Roches have already appeared on NBC's Tomorrow Show as a tour kick-off) plus a heavy concentration of in-store posters and other visuals. Sales department figures at Warner Bros. show that retail outlets report sizeable album sales in places where the Roches perform.

The current tour will receive heavy radio support before and after dates in Boston, Philadelphia, Washington, D.C., Los Angeles, San Francisco and Chicago. "Radio will take a little while, particularly right now at the end of the year when major releases are coming out and are generally added first," said Simmons. "It will take a little longer than we'd like but part of this is subliminal. Every time you get a radio station add or the record is played somewhere or they get a good review, people see it and the word gets out. It all helps to build from one region to another."

## Striking Individuality

Whatever the results of Warner's promotion efforts, the prospects of a stalemate at radio seem to be of little concern to Maggie, Terre and Suzzy. The striking individuality that comes through so forcefully on record and stage is very much a part of their real lives, and they consider the creative process and their integrity of paramount importance in their careers. As Suzzy explains, "From my point of view, I don't know how many albums we sell and I don't care. I don't think we have to have a hit single to put out records. You don't have to depend on a large corporation to make music. That's the great thing about music—you can bring it anywhere and you can make it anyplace."



picked up a newspaper we were there," Suzzy told RW in a recent interview. "It was really embarrassing. All those people came around and said you've got to do this and in order to be successful you have to be rich and famous and all that stuff. After our names weren't in the paper for a few months all of a sudden, hello, where are all the people? My success is to be able to continue working, and that's all."

## Nurds

The sisters survived the pressures and trappings that accompanied their sudden thrust into the limelight with a second album, "Nurds," that's a bit more adventurous than the first. Produced by Roy Halee (the first album was polished by Robert Fripp's "audio verite"), "Nurds" has a somewhat richer sound than the debut album—there's electric bass, drums, percussion and some synthesizer accompaniment on several songs. The music is still eminently sparse, with varied vocal leads that range from quirky to angelic, and elaborate harmonies. "We really didn't shift out emphasis or our direction," said Maggie. "We just continued on our way. When we listened to the songs they seemed to lend themselves to additional instruments."

Another difference between "Nurds" and the first LP is that

oddball, plain-Jane-outcast persona they project—both lyrically and visually—it gives them a unique appeal. "All the songs are extremely personal to me," Suzzy confessed. "That song ('Nurds') is one of the most revealing things I've ever written. That particular issue has caused me more pain and trouble in my life than anything. I've always been on the outside of things and I'm beginning to realize that it's exactly where I want to be."

"I think everyone is a Nurd," Maggie added. "Everybody feels on the outside of something at sometime in their life. A lot of times when people see us they say 'Wow, that's something I really can relate to because it's weird.'"

## Getting Airplay

In sticking to their creative instincts on "Nurds," the Roches have also left Warner Bros.' promotion and marketing departments with the task of expanding upon the base developed with the success of the first album, which means getting a replay without an obvious single. "The stations that played the first album will most likely play the new one—WBCN, WNEW, WHFS and places in Los Angeles and San Francisco," said Kenny Puvogel, the label's regional promotion director. "We usually have problems in the midwest where they're

# 1



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

**Air Supply:** d28 WBSB, 18-15 WCAO, 30-21 WFBR, on WFIL, d29 WIFI, d22 WKBW, 16-10 WPGC, 30-26 WRKO, a30 WTIC-FM, a KEARTH, on KFI, d27 PRO-FM, 35-30 JB105, d24 Q107, 36-33 ROCK102, a28 14Q.

**P. Benatar:** 47-38 WABC, 19-16 WIFI, 7-7 WKBW, a15 WXKS, 17-14 KEARTH, 16-15 KFI, 22-20 KFRC, 27-22 KRLA, 15-12 KSFX, 22-19 PRO-FM, 22-20 F105, 19-14 JB105, 12-9 Q107, 17-15 ROCK102, a30 Y100.

**Blondie:** a WXKS, a40 WYRE, a KFI, a35 JB105.

**H. Chapin:** hp-50 WABC, on WBBF, on WBSB, 21-18 WCAO, a27 WFBR, on WFIL, on WIFI, d17 WKBW, on KFI, d29 PRO-FM, on F105, a33 JB105, 32-29 ROCK102, a26 14Q.

**Cheap Trick:** a WIFI, a41 WYRE, e Q107, a38 ROCK102.

**C. Cross:** hp WABC, 17-12 WCAO, 10-6 WFBR, 27-22 WFIL, 18-13 WIFI, 9-8 WKBW, 6-3 WPGC, 13-10 WRKO, 28-25 KEARTH, 22-17 KFI, 19-18 KSFX, 18-14 PRO-FM, 19-16 F105, 22-17 JB105, 19-10 Q107, 18-12 ROCK102, 32-26 Y100, 22-21 14Q.

**R. Daltrey:** ahp WABC, d24 WBBF, 19-16 WCAO, 15-13 WFBR, 23-20 WFIL, 25-21 WIFI, 17-16 WKBW, 8-4 WRKO, d28 WTIC-FM, d30 KEARTH, on KFI, 25-23 PRO-FM, a F105, 25-22 JB105, e Q107, a35 ROCK102, 28-25 Y100, 16-12 14Q.

**N. Diamond:** hp-28 WABC, d22 WBBF, on WBSB, d21 WCAO, 25-20 WFBR, 24-16 WFIL, 26-23 WIFI, 22-12 WKBW, 20-14 WPGC, 29-24 WRKO, 32-28 WXKS, 29-26 KEARTH, 30-29 KFI, 35-29 KFRC, 26-22 PRO-FM, d14 F105, 30-24 JB105, 26-7 ROCK102, 26-23 14Q.

**Dr. Hook:** a WCAO, a WIFI, a WKBW, a37 WYRE, a KFI, 29-27 JB105, a32 Y100.

**Doobie Bros.:** a WCAO, a WFBR, on WXKS, a KFI, on KSFX, a Q107.

**Kool & The Gang:** a WBBF, a WBSB, 21-18 WFBR, a WIFI, e WKTU, 14-8 WPGC, d30 WRKO, a29 WTIC-FM, 26-20 WXKS, d30 WYRE, d29 KEARTH, 26-24 KFI, 40-38 KFRC, a KRLA, 23-18 JB105, 33-27 Y100.

**Korgis:** hp WABC, d30 WBSB, 22-19 WCAO, 28-25 WFBR, 29-26 WFIL, on WIFI, 13-10 WKBW, on WTIC-FM, d28 WYRE, on KEARTH, on KFI, 33-29 JB105, 35-32 ROCK102, 29-25 14Q.

**J. Lennon:** hp-27 WABC, d25 WBBF, 27-24 WCAO, 29-26 WFBR, 26-21 WFIL, d22 WIFI, d18 WKBW, 17-12 WPGC, d29 WRKO, 35-31 WXKS, 24-12 KEARTH, 28-25 KFI, 32-25 KFRC, e-18 KRLA, a28, KSFX, 28-25 PRO-FM, 28-27 F105, d31 JB105, 24-22 Q107, 34-16 ROCK102, 24-22 14Q.

**R. Meisner:** 24-19 WFBR, a WFIL, on WIFI, d26 WKBW, 25-22 WPGC, 28-23 WRKO, on KFI, a KFRC, on F105, on JB105, a Q107, 33-31 ROCK102, 28-27 14Q.

**O. Newton-John/C. Richard:** a30 WCAO, 18-15 WFBR, a WKBW, on WXKS, a35 WYRE, d28 PRO-FM, 27-26 JB105, a36 ROCK102, a30 14Q.

**Police:** a WBBF, d27 WBSB, on WIFI, a WKBW, d32 WYRE, 25-22 KEARTH, 29-28 KFI, 36-27 KFRC, on KRLA, on F105, 34-32 JB105, 40-30 ROCK102.

**C. Richard:** 20-13 WABC, 4-2 WCAO, 6-3 WFBR, 5-4 WFIL, 17-17 WIFI, 16-9 WKBW, 3-1 WPGC, 2-2 WRKO, 14-11 WXKS, 20-18 KEARTH, 10-8 KFI, 17-13 KFRC, on KRLA, 28-27 KSFX, 8-6 PRO-FM, 3-2 F105, 3-2 JB105, 10-7 Q107, 13-18 ROCK102, 25-24 Y100, 13-10 14Q.

**D. Ross (I'M):** real6 WABC, a20 WCAO, 2-9 WFBR, 8-6 WFIL, 8-5 WIFI, 3-3 WKEW, 22-25 WKTU, 7-16 WPGC, a WRKO, 11-23 WXKS, 13-11 KEARTH, 24-18 KFI, 19-15 KFRC, 7-7 KRLA, 11-10 KSFX, 5-4 PRO-FM, 20-18 F105, 7-7 JB105, 3-3 ROCK102, 8-6 Y100, 12-11 14Q.

**D. Ross (It's):** 35-15 WABC, 30-26 WCAO, d28 WFBR, on WFIL, d30 WKTU, 24-20 WPGC, 27-21 WRKO, 28-10 WXKS, d34 WYRE, d28 KEARTH, on KFI, e-29 KSFX, 23-20 PRO-FM.

**L. Sayer:** ahp WABC, d23 WBBF, 13-10 WCAO, 11-7 WFBR, 18-13 WFIL, 19-27 WKEW, 8-5 WPGC, 17-12 WRKO, 16-9 KEARTH, 19-16 KFI, a39 KFRC, e-24 KRLA, on KSFX, 20-16 PRO-FM, 16-11 F105, 21-19 JB105, 20-6 Q107 19-17 ROCK102, 25-24 14Q.

**B. Springsteen:** hp-35 WABC, d22 WBSB, 19-14 WFBR, 23-18 WFIL, 20-11 WKBW, 13-9 WPGC, a WRKO, 10-4 WXKS, 23-20 KEARTH, d30 KFI, 25-18 KFRC, 30-20 KSFX, 24-21 PRO-FM, 27-24 F105, 26-20 JB105, e Q107 28-9 ROCK102, 14-5 14Q.

**B. Streisand/B. Gibb:** ahp WABC, a WBBF, a29 WCAO, d29 WFBR, on WFIL, d20 WIFI, 28-20 WKBW, a18 WPGC, 16-8 WRKO, 25-12 WXKS, 22-19 KEARTH, on KFI, 18-15 KRLA, 24-11 KSFX, 27-24 PRO-FM, d25 F105, 31-25 JB105, 27-8 ROCK102, a31 Y100, 21-19 14Q.

# 2



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

**Air Supply:** a29 WAKY, 28-21 WANS-FM, 21-18 WAYS, d28 WBBQ, d30 WBSR, 26-21 WCGQ, e WCIR, 19-13 WCKX, 33-28 WFLB, a30 WHBQ, d30 WHHY, d30 WISE, 29-26 WIVY, a WKIX, 19-13 WLCY, a WMC-FM, d22 WQXI, 30-27 WRFC, a WRJZ, 31-28 WSGA, d29 WSKZ, 25-20 KX-104, d29 KXX-106, 30-28 Q105, a V100, 26-23 Z93, 31-28 Z102, e 92Q, 30-27 94Q.

**H. Chapin:** a WBBQ, e WBSR, e WCIR, d30 WFLB, d29 WISE, a WIVY, a WRJZ, a WSKZ, e KX-104, e KXX-106, d29 Q105, e V100, 29-23 94Q.

**Climax Blues Band:** a WANS-FM, e WBBQ, e WCGQ, a WIVY, d30 KX-106, a29 94Q.

**Doobie Brothers:** a30 WBBQ, e WCIR, a WHHY, d32 WISE, d39 WIVY, 34-29 WSGA, e KX-104, a KXX-106, e Q105, e V100, e 92Q.

**Heart:** a26 WANS-FM, a WAYS, a WBBQ, a WCGQ, a WCIR, a WERC, a WISE, a WRFC, a WRJZ, a33 WSGA, a BJ-105, a KJ-100, a KX-104, a KXX-106, a Q105, a V100, a Z93, a33 Z102, a 94Q.

**Kool & The Gang:** d36 WANS-FM, e WAYS, d29 WBBQ, e WISE, 31-20 WIVY, a WRFC, 30-21 WSGA, a WSKZ, e KX-104, a KXX-106, 27-24 Z93, 30-21 Z102, e 92Q.

**Korgis:** a26 WAKY, 33-28 WANS-FM, e WAYS, 22-16 WBBQ, 22-18 WBSR, d29 WCGQ, 30-26 WCIR, a WCKX, 23-22 WERC, 30-27 WHHY, 21-18 WISE, 23-19 WIVY, a WLCY, 28-25 WRFC, 10-10 WSKZ, e BJ-105, 30-24 KX-104, 21-16 KXX-106, e Q105, e V100, e 92Q, 20-13 94Q.

**J. Lennon:** 25-20 WAKY, 21-17 WANS-FM, d29 WAYS, e WBBQ, e WBSR, 29-24 WCGQ, e WCIR, 24-21 WCKX, 24-18 WERC, d31 WFLB, d29 WHBQ, 29-26 WHHY, 18-15 WISE, 37-34 WIVY, 24-21 WLCY, a WMC-FM, 25-11 WQXI, d28 WRFC, 30-21 WRJZ, 28-23 WSGA, 28-24 WSKZ, 40-35 BJ-105, d27 KX-104, d25 KXX-106, 28-23 Q105, d27 V100, d29 Z93, 28-23 Z102, 25-20 94Q.

**R. Meisner:** 16-12 WAKY, 38-33 WANS-FM, e WAYS, 30-26 WBBQ, e WBSR, d28 WCGQ, 27-22 WCIR, a WERC, 28-25 WHHY, 33-29 WIVY, a WMC-FM, e WRFC, d30 WRJZ, 23-20 WSKZ, 33-30 BJ-105, 24-20 KJ-100, d29 KX-104, 24-21 KXX-106, e Q105, d30 V100, 29-25 Z93, 28-25 94Q.

**E. Rabbitt:** a WANS-FM, a WAYS, a WBBQ, e WBSR, a WFLB, a WHHY, d28 WQXI, a 94Q.

**D. Ross:** 25-21 WAYS, e WBSR, e WCKX, e WFLB, e WHBQ, d37 WIVY, d27 WLCY, a34 WSKA, a KX-104, a KXX-106, a34 Z102, a 92Q.

**B. Springsteen:** 23-19 WAKY, 17-10 WANS-FM, 24-18 WCGQ, d27 WCIR, 27-22 WHBQ, 27-20 WHHY, 26-21 WISE, 35-31 WIVY, a WKIX, d25 WMC-FM, a WQXI, d30 WRFC, 27-18 WRJZ, 17-14 WSGA, 22-18 WSKZ, 26-17 KX-104, 23-19 KXX-106, 29-27 Q105, 29-22 V100, 23-15 Z93, 17-14 Z102, e 92Q, 15-9 94Q.

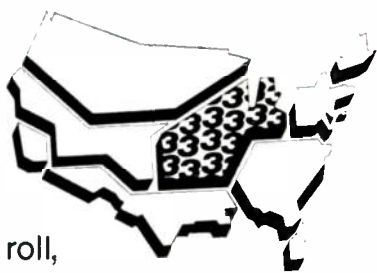
**B. Streisand/B. Gibb:** a24 WAKY, e WANS-FM, d27 WAYS, 28-18 WBBQ, d32 WBSR, a WCGQ, d25 WCIR, 26-17 WCKX, 2-2 WERC, d29 WFLB, 25-17 WHBQ, 20-12 WHHY, d28 WISE, 28-28 WIVY, 26-17 WLCY, 25-21 WMC-FM, 18-13 WQXI, 18-15 WRFC, d29 WRJZ, 22-19 WSGA, d26 WSKZ, 39-32 BJ-105, 23-19 KX-104, 28-23 KXX-106, 23-19 Q105, d24 V100, 28-22 Z93, 22-19 Z102, 30-23 92Q, 22-17 94Q.

**D. Williams:** 35-1 WANS-FM, a WAYS, 27-21 WBBQ, 1-1 WBSR, a WCKX, e WERC, a WFLB, e WHHY, 17-13 WISE, a WLCY, d24 WMC-FM, a WRFC, d28 WRJZ, 32-30 WSGA, a BJ-105, 20-12 KX-104, 32-30 Z102, 14-9 92Q.

# Hottest:

Air Supply, Barbra Streisand & Barry Gibb

None



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

**Air Supply:** a CKLW, d30 WDRQ, d32 WFFM, 26-24 WGCL, a21 WHB, a WIKS, a WNDE, d27 WOKY, 27-24 WSKS-FM, 20-19 WYYS, a29 WZUU, a20 WZZP, d23 KSLQ, 23-17 KXOK, d28 96KX.

**Cheap Trick:** d29 WDRQ, lp WEFM, a KBEQ, on KWK, a 96KX.

**N. Diamond:** 22-19 CKLW, 23-15 WDRQ, 23-23 WEFM, 27-24 WFFM, d27 WGCL, 20-17 WHB, d36 WLS, 29-25 WNDE, 29-23 WOKY, 20-17 WSKS-FM, 27-23 WYYS, 26-20 WZUU, a15 WZZP, 23-16 KSLQ, 25-22 KXOK, a30 96KX.

**Heart:** a WDRQ, a WEFM, a WFFM, a WIKS, a WOKY, a27 WSKS-FM, a27 WYYS, a20 KBEQ.

**Korgis:** a CKLW, on WDRQ, 24-22 WFFM, a30 WGCL, on WIKS, 30-25 WOKY, a30 WYYS, d28 WZUU, d23 WZZP.

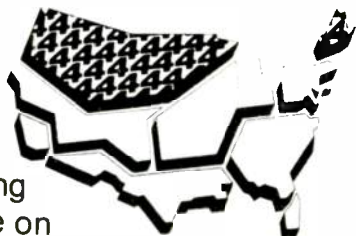
**J. Lennon:** 19-4 WDRQ, 25-21 WEFM, d34 WFFM, a28 WGCL, 15-15 WHB, on WIKS, a35 WLS, on WNDE, on WOKY, 25-23 WSKS-FM, 28-24 WYYS, on WZUU, 22-19 KBEQ, on KSLQ, 25-22 92X, 28-25 96KX.

**O. Newton-John/C. Richard:** a WDRQ, on WFFM, d26 WNDE, a WOKY.

**Police:** 29-29 CKLW, 26-25 WDRQ, lp WEFM, a WGCL, a29 WYYS, a KBEQ, a KSLQ.

**B. Springsteen:** d25 CKLW, 28-23 WDRQ, 17-17 WEFM, 23-10 WGCL, 33-29 WIKS, d31 WLS, on WOKY, on WSKS-FM, 23-17 WYYS, 18-7 KBEQ, 19-14 KSLQ, 23-19 Q102, 23-20 92X, 21-17 96KX.

**B. Streisand/B. Gibb:** d30 CKLW, 27-27 WDRQ, 30-26 WEFM, 25-23 WFFM, 17-14 WGCL, a20 WHB, 34-31 WIKS, 26-19 WNDE, 24-21 WOKY, a26 WSKS-FM, 19-15 WYYS, a WZUU, a18 WZZP, 18-11 KSLQ, a25 KXOK, a25 92X.



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

**Air Supply:** e WGUY, a WJBQ, 27-22 WOW, a WSPT, a KCPX, d18 KDWB, 23-17 KFXD, a KGW, a KJRB, 32-29 KMJK, a KS95-FM, d29 KYYX.

**H. Chapin:** e WGUY, 30-39 KCPX, a KFXD, 26-24 KJR, a KMJK, 30-24 KYYX.

**Cheap Trick:** d27 WSPT, a KCPX, a KJR, a KJRB, a KYYX.

**J. Cougar:** e WGUY, 14-14 WJBQ, a28 WOW, 28-28 KCPX, e KDWB, e KJRB, a KMJK, e KYYZ.

**R. Daltrey:** e WGUY, 26-21 WOW, 29-23 WSPT, 19-15 KCPX, e KDWB, e KFXD, 30-26 KGW, e KJR, e KMJK, 19-14 KS95-FM, 13-10 KYYX.

**Heart:** a WSPT, a KFXD, a KJR, d28 KJRB, a KMJK, a KYYX.

**Korgis:** e WGUY, 25-24 WOW, d30 WSPT, 17-12 KCPX, 17-13 KDWB, 24-20 KFXD, 29-25 KGW, 28-24 KJRB, d34 KMJK, a KS95-FM, 27-25 KYYX.

**J. Lennon:** e WGUY, d26 WJBQ, 20-14 WOW, 28-21 WSPT, 35-23 KCPX, e KDWB, d30 KFXD, d28 KGW, 25-23 KJR, 24-19 KJRB, d33 KMJK, 24-19 KYYX.

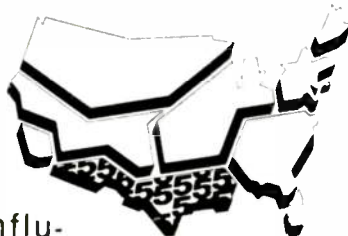
**R. Meisner:** a WGUY, 25-23 WJBQ, e WOW, 26-24 WSPT, 25-22 KCPX, a KDWB, 29-27 KFXD, 28-23 KGW, 16-13 KJR, d32 KMJK, 26-23 KYYX.

**O. Newton-John/C. Richard:** a27 WOW, a KGW, d29 KJRB, 24-21 KMJK, a KYYX.

**D. Ross:** 38-34 KCPX, d30 KJRB, a KYYX.

**B. Springsteen:** 25-17 WGUY, 22-18 WJBQ, 22-16 WSPT, 37-24 KCPX, e KFXD, d27 KGW, e KJR, 23-16 KJRB, 29-22 KMJK, 25-15 KYYX.

**B. Streisand/B. Gibb:** 27-18 WGUY, 18-10 WJBQ, a25 WOW, d26 WSPT, a KCPX, a KDWB, a KGW, 20-13 KJRB, d30 KMJK, 14-9 KS95-FM, 18-13 KYYX.



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

**Air Supply:** d26 WQUE, d38 WTX, 24-18 KFMK, a38 KILT, 21-16 KNOE-FM, 29-23 KRBE, on KTSA, 21-16 B100.

**N. Diamond:** 22-20 WQUE, d26 WTX, 29-19 KFMK, d29 KGB, 35-18 KILT, 26-25 KNOE-FM, d29 KRLY, on KTSA, 13-11 B100, 27-24 B97.

**Kings:** a WTX, a KGB, on KNOE-FM.

**J. Lennon:** 27-22 WQUE, d34 WTX, on KFMK, a KGB, 39-25 KILT, on KNOE-FM, 28-24 KRBE, 26-21 B97.

**O. Newton-John/C. Richard:** on WQUE, 24-17 KILT, d27 KNOE-FM, a KTSA, 22-20 B100.

**Police:** a WTX, 30-27 KGB, on KNOE-FM, a KRBE, a KRLY, d30 B97.

**D. Ross:** d26 KTSA, a23 B100.

**B. Springsteen:** 26-21 WQUE, 28-9 WTX, a KFMK, 29-24 KGB, 25-17 KNOE-FM, 22-17 KRBE, 19-14 B97.

**B. Streisand/B. Gibb:** 33-28 WQUE, d29 KFMK, on KGB, 32-22 KILT, on KTSA, 18-16 B97.

**Tierra:** a KFMK, a KGB, on KRLY, 25-17 KTSA.

**S. Wonder:** 6-5 WTX, on KFMK, 22-13 KGB, 19-19 KNOE-FM, 15-12 KRBE, 3-2 KRLY, 11-9 B97.



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

**M. Davis:** 18-14 KNUS, 20-14 KVIL.

**I. Hall:** 25-23 KIMN, 28-24 KNUS, 23-19 KOPA-FM, 34-29 KTLK, d23 KVIL, 18-17 KZZP.

**Korgis:** d30 KIMN, 29-25 KNUS, 26-23 KOFM, e KOPA-FM, d37 KTLK, e KUPD, a KVIL, 27-25 KZZP.

**J. Lennon:** 29-26 KIMN, 27-24 KOFM, 30-22 KOPA-FM, 35-32 KTLK, 29-26 KUPD, e KVIL, 21-18 KZZP.

**O. Newton-John/B. Gibb:** d28 KNUS, d19 KVIL.

**Police:** a KNUS, d28 KOPA-FM, a KTLK.

**B. Streisand/B. Gibb:** d29 KIMN, d30 KNUS, 16-13 KOFM, a KTLK, d18 KVIL, 19-16 KZZP.

**C. Williams:** 6-4 KNUS, 6-5 KOFM, d21 KVIL.

Kool & The Gang, Pointer Sisters

Don Williams

Air Supply, Barbra Streisand & Barry Gibb

Doobie Brothers

# Record World Singles 101-150

NOVEMBER 15, 1980

NOV. 15

101	108	BRITE EYES ROBBIN THOMPSON BAND/Ovation 1157 (Out There/Creative, ASCAP)
102	114	HE CAN'T LOVE YOU MICHAEL STANLEY BAND/EMI-America 8063 (Kejra/Bema, ASCAP)
103	103	HOW LONG LIPPS, INC./Casablanca 2303 (MCA, ASCAP)
104	—	MORNING MAN RUPERT HOLMES/MCA 51019 (WB/Holmes Line, ASCAP)
105	109	IF YOU EVER CHANGE YOUR MIND CRYSTAL GAYLE/Columbia 1 11359 (Dawnbreaker, BMI/Silver Nightingale, ASCAP)
106	106	CAN'T FAKE THE FEELING GERALDINE HUNT/Prism 315 (Rebera/Hygroton, PROC/Memory Lane, BMI)
107	107	PUSH PUSH BRICK/Bang 9 4813 (CBS) (WB/Good High, ASCAP)
108	110	RUNAWAY SAILOR/Caribou 9 9035 (CBS) (Pendulum, no licensee listed)
109	112	THAT'S ALL THAT MATTERS MICKEY GILLEY/Epic 9 50940 (Tree, BMI)
110	113	LET'S DO SOMETHING CHEAP AND SUPERFICIAL BURT REYNOLDS/MCA 51004 (Peso/Duchess/MCA, BMI)
111	111	THE GLOW OF LOVE CHANGE/Warner/RFC 49587 (Little Macho/Ara Pesh/WB, ASCAP)
112	115	KID STUFF LENNY WHITE/Elektra 47043 (Mchoma, BMI)
113	116	FOOL THAT I AM RITA COOLIDGE/A&M 2281 (Unichappell/Begonia Melodies/Fedora, BMI)
114	102	IF YOU COULD READ MY MIND VIOLA WILLS/Ariola 810 (Early Morning, ASCAP)
115	—	LOVE UPRISING TAVARES/Capitol 4933 (Moore and Moore/Right, BMI)
116	117	WE'RE LOVERS AFTER ALL ROB HEGEL/RCA 12106 (Don Kirshner/Blackwood/Belfast, BMI)
117	118	DON'T SAY NO BILLY BURNETTE/Columbia 1 11380 (Dorsey, BMI)
118	123	KILLER BARRACUDA HELEN REDDY/Capitol 4918 (Buckhorn, BMI)
119	121	SHINE ON L.T.D./A&M 2283 (Almo/McRovscod, ASCAP/Irving/Buchanan Kerr, BMI)
120	119	WHO DO FOOLS FALL IN LOVE JONI MITCHELL/Asylum 47038 (Big Seven, BMI)
121	105	I TOUCHED A DREAM DELLS/20th Century Fox 2463 (RCA) (Angelshell/Six Continents, BMI)
122	—	IF YOU FEEL THE FUNK LATOYA JACKSON/Polydor 2137 (Seitu/Dorie Pride, BMI)
123	—	I BET YOU THEY WON'T PLAY THIS SONG ON THE RADIO MONTY PYTHON/Arista 0578 (Kay Gee Bee)
124	124	ALL WE HAVE IS TONIGHT RANDY VANWARMER/Bearsville 49567 (WB) (Fourth Floor, ASCAP)
125	126	THE REAL THANG NARADA MICHAEL WALDEN/Atlantic 3764 (Gratitude Sky, ASCAP/Brass Heart/Cotillion, BMI)
126	—	INTO THE LENS (I AM A CAMERA) YES/Atlantic 3767 (Topographic/WB/Island, ASCAP)
127	104	MIDNIGHT RAIN POCO/MCA 41326 (Tarantula, ASCAP)
128	125	HOMETOWN GIRLS BENNY MARDONES/Polydor 2131 (Pap Jack/Inner Sanctum, BMI)
129	120	GIVE IT ON UP (IF YOU WANT TO) MTUME/Epic 9 50917 (Frozen Butterfly, BMI)
130	—	FASHION DAVID BOWIE/RCA 12134 (Bewlay Bros./Fleur, BMI)
131	—	SMOKEY MOUNTAIN RAIN RONNIE MILSAP/RCA 12084 (Pi-Gem, BMI)
132	130	DREAMS BARRY GOUDREAU/Portrait/Epic 2 70042 (Pure Songs/Turbo, ASCAP)
133	122	OH DARLIN' OZARK MOUNTAIN DAREDEVILS/Columbia 1 11357 (Lost Cabin, BMI)
134	132	I LOVE WOMEN JIM HURT/Scotti Bros. 605 (Atl) (Kelsa/Herston, BMI)
135	—	ROUGH BOYS PETE TOWNSHEND/Arco 7318 (Towser Tunes, BMI)
136	139	RUMOURS OF GLORY BRUCE COCKBURN/Millennium 11795 (RCA) (Golden Mountain, PRO)
137	140	SONG FOR YOU CHICAGO/Columbia 11 11376 (Double Virgo, ASCAP)
138	127	BADLANDS DIRT BAND/United Artists 1378 (LeBone-Aire/Vicious Circle, ASCAP)
139	141	IS THIS THE WAY OF LOVE CHRIS MONTAN WITH LAURIE WOOD/20th Century Fox 2470 (RCA) (Special/Old Sock, ASCAP)
140	142	634-5789 JOHNNY VAN ZANT/Polydor 2126 (East/Memphis/Cotillion, BMI)
141	144	RECKLESS JOHN FARRAR/Columbia 1 11382 (John Farrar, BMI)
142	131	THINGS WE SAID TODAY SNEAKERS/Bearsville 49560 (WB) (MacLen, BMI)
143	146	THIS LITTLE GIRL ELLEN SHIPLEY/RCA 12124 (Shipwreck/Rokar/Little Gino, BMI/Shuck 'n' Jive, ASCAP)
144	128	ONE LIFE TO LIVE WAYNE MASSEY/Polydor 2112 (Silver Blue, ASCAP)
145	137	COMING HOME TRUTH/Devaki 4001 (Murios/Devahkee, ASCAP)
146	138	(BABY) I CAN'T GET OVER LOSING YOU TTF/RSO/Curtom 1035 (Mayfield, BMI)
147	143	POP IT ONE WAY FEATURING AL HUDSON/MCA 41298 (Peso/Dutchess, BMI)
148	145	PERCOLATOR SPYRO GYRA/MCA 41275 (Harlem/Crosseyed Bear, BMI)
149	147	CAN'T KEEP FROM CRYIN' RAYDIO/Arista 0554 (Raydiola, ASCAP)
150	148	THAT BURNING LOVE EDMUND SYLVERS/Casablanca 2270 (Algre/Moore & Moore, BMI)

# Record World Singles Alphabetical Listing

Producer, Publisher, Licensee

ALL OUT OF LOVE Porter (Careers/BRM, BMI/Riva, PRS)	18	LOOK WHAT YOU'VE DONE TO ME Schnee-Foster (Boz Scaggs, ASCAP/Foster Frees/Irving, BMI)	30
ALL OVER THE WORLD Lynne (Jet/Unart, BMI)	54	LOVELY ONE Group-Philliganes (Ranjack/Mijac, BMI)	9
ANOTHER ONE BITES THE DUST Group (Queen/Beechwood, BMI)	1	LOVE ON THE ROCKS Gaudio (Stonebridge/EMA-Suisse, ASCAP)	23
CELEBRATION Deodato (Delightful/Fresh Start, BMI)	46	LOVE T.K.O. Wansel-Biggs-Womack (Assorted, BMI)	69
COULD I BE DREAMING Perry (Braintree/Tira, BMI/Kerith, ASCAP)	77	LOVE X LOVE Jones (Rodsongs, ASCAP)	62
COULD I HAVE THIS DANCE Norman (Vogue & Maple Hill c/o Welk/Onhison, BMI)	65	MASTER BLASTER (JAMMIN') Wonder (Jobete/Black Bull, ASCAP)	21
CRY LIKE A BABY Tobin (Screen Gems-EMI, BMI)	67	MIDNIGHT ROCKS Stewart-Desmond (Frabjous/Approximate/Lobster, BMI)	89
DE DO DO DO, DE DA DA DA Group-Gary Virgin/Chappell, ASCAP	47	MORE BOUNCE TO THE OUNCE (Part 1) Troutman-Bootsy (Rubber Band, BMI)	56
DEEP INSIDE MY HEART Garay (Nebraska/United Artists/Glasco, ASCAP)	36	MORE THAN I CAN SAY Tarney (Warner-Tamerlane, BMI)	12
DREAMER Henderson-Pope (Almo/Delicate, ASCAP)	19	NEVER BE THE SAME Omartian (Pop 'n' Roll, ASCAP)	14
DREAMING Tarney (ATV/Rare Blue, BMI/ASCAP)	7	NEVER KNEW LOVE LIKE THIS BEFORE Mume-Lucas (Frozen Butterfly, BMI)	8
DRIVIN' MY LIFE AWAY Malloy (Deb-Dave/Briarpatch, BMI)	33	NO NIGHT SO LONG Buckingham (Irving, BMI)	98
EVERYBODY'S GOT TO LEARN SOMETIME Lord-Group (WB, ASCAP)	41	ONE IN A MILLION YOU Graham (Irving/Medad, BMI)	88
EVERY WOMAN IN THE WORLD Porter-Maslin (Pendulum/Unichappell, BMI)	34	ONE-TRICK PONY Ramone-Simon (Paul Simon, BMI)	60
FAME Gore (MGM, BMI)	74	ON THE ROAD AGAIN Nelson (Willie Nelson, BMI)	16
FREEDOM Robinson (Malaco/Thompson Weekly/Sugarhill)	87	OUT HERE ON MY OWN Gore (MGM, BMI/Variety, ASCAP)	45
FUNKIN' FOR JAMAICA (N.Y.) Grusin-Rosen (Thomas Browne/Roaring Fork, BMI)	99	PRIVATE IDAHO Davies-Group (Boo-Fant/Island, BMI)	96
GIRLS CAN GET IT Haffkine (Michael O'Connor, BMI)	64	REAL LOVE Templeman (Tauripin Tunes/Monster/April, ASCAP)	29
GIVE ME THE NIGHT Jones (Rodsongs, ASCAP)	63	REMOTE CONTROL Russell-Timmons-Mann (Last Colony/Band of Angels, BMI)	95
GOTTA HAVE MORE LOVE Ryan (World Song/Bobby Goldsboro, ASCAP)	85	SAILING Omartian (Pop 'n' Roll, ASCAP)	68
GUILTY Gibb-Galuten-Richardson (Stigwood/Unichappell, BMI)	31	SEQUEL H&R Albert (Chapin, ASCAP)	55
HELP ME Gibb-Weaver (Stigwood/Unichappell, BMI)	78	SHERRY Tobin (Claridge, ASCAP)	79
HEROES Carmichael-Group (Jobete/Commodores Entertainment, ASCAP)	100	SHE'S SO COLD Glimmer Twins (Colgems-EMI, ASCAP)	35
HE'S SO SHY Perry (ATV/Mann & Weill/Braintree & Snow, BMI)	5	SOMETIMES A FANTASY Ramone (Impulsive/April, ASCAP)	39
HIT ME WITH YOUR BEST SHOT Olsen (ATV, BMI)	15	STOP THIS GAME Martin (Adult/Screen Gems-EMI, BMI)	71
HOLD ON Group (Don Kirshner/Blackwood, BMI)	38	SUDDENLY Farrar (John Farrar, BMI)	59
HOT ROD HEARTS Chudacoff-Barnetta (Captain Crystal/Blackwood/Dar-Jan, BMI)	52	SWITCHIN' TO GLIDE Ezrin (Diamond-Zero, BMI)	70
HOW DO I SURVIVE McDonald-Henderson (April/Paul Bliss, ASCAP)	51	TEXAS IN MY REAR VIEW MIRROR Hall (Songpainter, BMI)	61
HUNGRY HEART Springsteen-Landau-Van Zandt (Bruce Springsteen, ASCAP)	26	THAT GIRL COULD SING Browne-Ladanyi (Swallow Turn, ASCAP)	24
I BELIEVE IN YOU Williams-Fundis (Roger Cook/Cook House, BMI)	43	THE HORIZONTAL BOP Seger-Punch (Gear, ASCAP)	84
I COULD BE GOOD FOR YOU Ratner (Good For You, ASCAP)	91	THE LEGEND OF WOOLEY SWAMP Boylan (Hat Band, BMI)	50
IF YOU SHOULD SAIL Landis (Third Story/Poorhouse, BMI)	57	THEME FROM THE DUKES OF HAZZARD (GOOD OL' BOYS) Albright (Warner-Tamerlane/Rich Way, BMI)	37
I GOT YOU Tickle (Enz)	92	THE TIDE IS HIGH Chapman (B&C, ASCAP)	82
I LOVE A RAINY NIGHT Malloy (Deb Dave/Briarpatch, BMI)	83	THE WANDERER Moroder-Bellotte (Cafe Americana/Revelation/Ed. Intro./Intersong, ASCAP)	4
I'M ALRIGHT Loggins-Botnick (Milk Money, ASCAP)	22	THIS TIME Cropper (H.G., ASCAP)	44
I'M COMING OUT Edwards-Rodgers (Chic, BMI)	11	TOGETHER Salas (Razor Sharp/Double Diamond, BMI)	72
I'M HAPPY THAT LOVE HAS FOUND YOU Putnam (ATV, BMI)	28	TOUCH AND GO Baker (Lido, BMI)	76
I NEED YOUR LOVIN' Marie (Jobete, ASCAP)	73	TURN AND WALK AWAY Olsen (Paperwaite/Cainstreet/Hudson Bay, BMI)	86
IT'S MY TURN Masser (Colgems-EMI/Prince St, ASCAP/Unichappell/Begonia Melodies, BMI)	48	TURNING JAPANESE Coopersmith-Heaven (Glenwood, ASCAP)	40
JESSE Mainieri (Quakenbush/Redeye, ASCAP)	6	UPSIDE DOWN Edwards-Rodgers (Chic, BMI)	13
JUST LIKE STARTING OVER Lennon-Ono-Douglas (Lenono, BMI)	25	UPTOWN Prince (Ecnirp, BMI)	90
LADY Richie (Brockman, ASCAP)	2	WALK AWAY Moroder-Bellotte (Rick's/Rightsong, BMI)	94
LATE IN THE EVENING Ramone-Simone (Paul Simon, BMI)	53	WHERE DID WE GO WRONG Martin (Irving, BMI/Almo/McRouscod, ASCAP)	81
LET ME BE YOUR ANGEL Walden (Walden/Gratitude Sky, ASCAP/Cotillion/Brass Heart, BMI)	27	WHIP IT Margoullef-Group (Devo/Nymph/Unichappell, BMI)	20
LET ME TALK White (Saggitfire/Verdangel/Cherubim/Sir & Trini/Steelchest, ASCAP)	93	WHO'LL BE THE FOOL TONIGHT Lipuma (Buzz Feiten, BMI)	66
LET'S BE LOVERS AGAIN Nevison (Grajonca, BMI)	80	WHO WERE YOU THINKIN' OF Lo Fredo (In My Music, BMI)	58
LIVE EVERY MINUTE Thomas-Kelly (Rondor/Almo, ASCAP)	75	WITHOUT YOUR LOVE Wayne (H.G., ASCAP)	32
LOOKIN' FOR LOVE Boylan (Southern Nights, ASCAP)	49	WOMAN IN LOVE Gibb-Galuten-Richardson (Stigwood/Unichappell, BMI)	3
		XANADU Lynne (Jet/Unart, BMI)	17
		YOU'LL ACCOMP'NY ME Seger-Punch (Gear, ASCAP)	97
		YOU SHOOK ME ALL NIGHT LONG Lange (J. Albert/Marks, BMI)	42
		YOU'VE LOST THAT LOVIN' FEELING Hall-Oates (Screen Gems-EMI, BMI)	10

# Record World Singles



NOVEMBER 15, 1980

TITLE, ARTIST, Label Number, (Distributing Label)  
NOV. 15 NOV. 8

WKS. ON  
CHART

1	2	ANOTHER ONE BITES THE DUST	QUEEN	Elektra 47031	(6th Week)	14
2	3	LADY KENNY ROGERS/Liberty 1380				7
3	1	WOMAN IN LOVE BARBRA STREISAND/Columbia 1 11364				11
4	4	THE WANDERER DONNA SUMMER/Geffen 49563 (WB)				9
5	6	HE'S SO SHY POINTER SISTERS/Planet 47916 (Elektra/Asylum)				18
6	7	JESSE CARLY SIMON/Warner Bros. 49518				16
7	9	DREAMING CLIFF RICHARD/EMI-America 8057				10
8	8	NEVER KNEW LOVE LIKE THIS BEFORE STEPHANIE MILLS/20th Century Fox 2460 (RCA)				15
9	12	LOVELY ONE JACKSONS/Epic 9 50938				8
10	10	YOU'VE LOST THAT LOVIN' FEELING DARYL HALL & JOHN OATES/RCA 12103				8
11	14	I'M COMING OUT DIANA ROSS/Motown 1491				11
12	20	MORE THAN I CAN SAY LEO SAYER/Warner Bros. 49565				8
13	5	UPSIDE DOWN DIANA ROSS/Motown 1494				19
14	23	NEVER BE THE SAME CHRISTOPHER CROSS/Warner Bros. 49580				6
15	22	HIT ME WITH YOUR BEST SHOT PAT BENATAR/Chrysalis 2464				7
16	17	ON THE ROAD AGAIN WILLIE NELSON/Columbia 1 11351				11
17	11	XANADU OLIVIA NEWTON-JOHN/ELO/MCA 41285				15
18	13	ALL OUT OF LOVE AIR SUPPLY/Arista 0520				24
19	19	DREAMER SUPERTRAMP/A&M 2269				9
20	21	WHIP IT DEVO/Warner Bros. 49550				12
21	32	MASTER BLASTER (JAMMIN') STEVIE WONDER/Tamla 54317 (Motown)				8
22	18	I'M ALRIGHT (THEME FROM CADDYSHACK) KENNY LOGGINS/Columbia 1 11317				18
23	27	LOVE ON THE ROCKS NEIL DIAMOND/Capitol 4939				3
24	24	THAT GIRL COULD SING JACKSON BROWNE/Asylum 47036				9
25	28	(JUST LIKE) STARTING OVER JOHN LENNON/Geffen 49604 (WB)				3
26	29	HUNGRY HEART BRUCE SPRINGSTEEN/Columbia 11 11391				2
27	26	LET ME BE YOUR ANGEL STACY LATTISAW/Cotillion 46001 (Atl)				14
28	31	I'M HAPPY THAT LOVE HAS FOUND YOU JIMMY HALL/Epic 9 50931				6
29	15	REAL LOVE DOOBIE BROTHERS/Warner Bros. 49503				11
30	25	LOOK WHAT YOU'VE DONE TO ME BOZ SCAGGS/Columbia 1 11349				13
31	19	QUITS' NEDDY PETERSON & BARRY JOEL LUTHER				8
32	35	WITHOUT YOUR LOVE ROGER DALTREY/Polydor 2121				10
33	16	DRIVIN' MY LIFE AWAY EDDIE RABBITT/Elektra 46656				22
34	46	EVERY WOMAN IN THE WORLD AIR SUPPLY/Arista 0564				4
35	33	SHE'S SO COLD ROLLING STONES/Rolling Stones 21001 (Atl)				8
36	43	DEEP INSIDE MY HEART RANDY MEISNER/Epic 9 50939				5
37	41	THEME FROM THE DUKES OF HAZZARD (GOOD OL' BOYS) WAYLON JENNINGS/RCA 12067				9
38	38	HOLD ON KANSAS/Kirshner 9 4291 (CBS)				9
39	40	SOMETIMES A FANTASY BILLY JOEL/Columbia 1 11379				6
40	44	TURNING JAPANESE VAPORS/United Artists 1364				8
41	48	EVERYBODY'S GOT TO LEARN SOMETIME KORGIS/Asylum 47018				6
42	42	YOU SHOOK ME ALL NIGHT LONG AC/DC/Atlantic 3761				11
43	52	I BELIEVE IN YOU DON WILLIAMS/MCA 41304				9
44	51	THIS TIME JOHN COUGAR/Riva 205 (PolyGram)				9
45	34	OUT HERE ON MY OWN IRENE CARA/RSO 1048				13
46	54	CELEBRATION KOOL & THE GANG/De-Lite 807 (PolyGram)				4
47	57	DE DO DO DO, DE DA DA DA POLICE/A&M 2275				4
48	56	IT'S MY TURN DIANA ROSS/Motown 1496				4
49	30	LOOKIN' FOR LOVE JOHNNY LEE/Full Moon/Asylum 47004				19



50	36	THE LEGEND OF WOOLEY SWAMP CHARLIE DANIELS	BAND/Epic 9 50921	14
51	45	HOW DO I SURVIVE AMY HOLLAND/Capitol 4884		15
52	37	HOT ROD HEARTS ROBBIE DUPREE/Elektra 47005		18
53	49	LATE IN THE EVENING PAUL SIMON/Warner Bros. 49511		15
54	47	ALL OVER THE WORLD ELO/MCA 41289		16
55	61	SEQUEL HARRY CHAPIN/Boardwalk 8 5700		3
56	60	MORE BOUNCE TO THE OUNCE (PART I) ZAPP/Warner Bros. 49535		9
57	65	IF YOU SHOULD SAIL NIELSON/PEARSON/Capitol 4910		8
58	58	WHO WERE YOU THINKIN' OF? THE DOOLITTLE BAND/Columbia 1 11355		6
59	69	SUDDENLY OLIVIA NEWTON-JOHN AND CLIFF RICHARD/MCA 51007		4
60	66	ONE-TRICK PONY PAUL SIMON/Warner Bros. 49601		5
61	68	TEXAS IN MY REAR VIEW MIRROR MAC DAVIS/Casablanca 2305		5
62	62	LOVE X LOVE GEORGE BENSON/Qwest/WB 49570		5
63	50	GIVE ME THE NIGHT GEORGE BENSON/Qwest/WB 49505		21
64	75	GIRLS CAN GET IT DR. HOOK/Casablanca 2314		3
65	53	COULD I HAVE THIS DANCE ANNE MURRAY/Capitol 4920		11
66	63	WHO'LL BE THE FOOL TONIGHT LARSEN-FEITEN BAND/Warner Bros. 49282		17
67	59	CRY LIKE A BABY KIM CARNES/EMI-America 8058		7
68	55	SAILING CHRISTOPHER CROSS/Warner Bros. 49507		23
69	72	LOVE T.K.O. TEDDY PENDERGRASS/Phila. Intl. 9 3116 (CBS)		4
70	77	SWITCHIN' TO GLIDE KINGS/Elektra 47006		3

## CHARTMAKER OF THE WEEK

71	—	STOP THIS GAME	CHEAP TRICK	Epic 19 50942	1
72	83	TOGETHER TIERRA/Boardwalk 8 5702			2
73	81	I NEED YOUR LOVIN' TEENA MARIE/Gordy 7189 (Motown)			4
74	71	FAME IRENE CARA/RSO 1034			23
75	64	LIVE EVERY MINUTE ALI THOMSON/A&M 2260			11
76	70	TOUCH AND GO CARS/Elektra 47039			11
77	88	COULD I BE DREAMING POINTER SISTERS/Planet 47920 (Elektra/Asylum)			2
78	89	HELP ME! MARCY LEVY AND ROBIN GIBB/RSO 1047			2
79	80	SHERRY ROBERT JOHN/EMI-America 8061			2
80	74	LET'S BE LOVERS AGAIN EDDIE MONEY (Duet with Valerie Carter)/Columbia 1 11377			4
81	76	WHERE DID WE GO WRONG LTD/A&M 2250			8
82	—	THE TIDE IS HIGH BLONDIE/Chrysalis 2465			1
83	—	I LOVE A RAINY NIGHT EDDIE RABBITT/Elektra 47066			1
84	—	THE HORIZONTAL BOP BOB SEGER/Capitol 4951			1
85	—	GOTTA HAVE MORE LOVE CLIMAX BLUES BAND/Warner Bros. 49605			1
86	—	TURN AND WALK AWAY BABYS/Chrysalis 2467			1
87	85	FREEDOM GRANDMASTER FLASH & THE FURIOUS 5/Sugarhill 549			5
88	82	ONE IN A MILLION YOU LARRY GRAHAM/Warner Bros. 49221			22
89	87	MIDNIGHT ROCKS AL STEWART/Arista 0552			13
90	95	UPTOWN PRINCE/Warner Bros. 49559			3
91	67	I COULD BE GOOD FOR YOU 707/Casablanca 2280			7
92	90	I GOT YOU SPLIT ENZ/A&M 2252			13
93	73	LET ME TALK EARTH, WIND & FIRE/ARC/Columbia 1 11366			6
94	78	WALK AWAY DONNA SUMMER/Casablanca 2300			10
95	99	REMOTE CONTROL REDDINGS/Believe in a Dream 9 5600 (CBS)			2
96	84	PRIVATE IDAHO B-52'S/Warner Bros. 49537			5
97	79	YOU'LL ACCOMP'NY ME BOB SEGER/Capitol 4904			17
98	86	NO NIGHT SO LONG DIONNE WARWICK/Arista 0527			17
99	97	FUNKIN' FOR JAMAICA (N.Y.) TOM BROWNE/Arista/GRP 2506			10
100	98	HEROES COMMODORES/Motown 1495			9



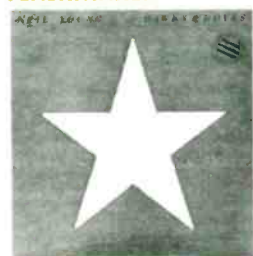


# Record World Album Airplay

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

NOVEMBER 15, 1980

## FLASHMAKER



**HAWKS AND DOVES**  
NEIL YOUNG  
Reprise

### MOST ADDED

**HAWKS AND DOVES**—Neil Young—Reprise (19)  
**CHINATOWN**—Thin Lizzy—WB (15)  
**MAKING MOVIES**—Dire Straits—WB (11)  
**TELL IT LIKE IT IS** (single)—Heart—Epic (11)  
**BLACK SEA**—XTC—Virgin/RSO (10)  
**BACK ON THE STREETS**—Donnie Iris—MCA (7)  
**ALL SHOOK UP**—Cheap Trick—Epic (6)  
**FLYING THE FLAG**—Climax Blues Band—WB (6)  
**JOAN JETT**—Blackheart (6)  
**SECONDS OF PLEASURE**—Rockpile—Col (6)

## WNEW-FM/NEW YORK

**ADDS:**  
**CHINATOWN**—Thin Lizzy—WB  
**DO YOU WANNA TOUCH ME (OH YEAH)** (single)—Ian Lloyd—Scotti Brothers  
**FLYING THE FLAG**—Climax Blues Band—WB  
**HAWKS AND DOVES**—Neil Young—Reprise  
**I'VE ALWAYS WANTED TO DO THIS**—Jack Bruce—Epic  
**JOAN JETT**—Blackheart  
**TELL IT LIKE IT IS** (single)—Heart—Epic  
**TIGHTEN UP** (single)—Yellow Magic Orchestra—A&M  
**US 1**—Head East—A&M

### HEAVY ACTION:

**THE RIVER**—Bruce Springsteen—Col  
**ZENYATTA MONDATTA**—Police—A&M  
**SCARY MONSTERS**—David Bowie—RCA  
**ALL SHOOK UP**—Cheap Trick—Epic  
**SECONDS OF PLEASURE**—Rockpile—Col  
**LITTLE STEVIE ORBIT**—Steve Forbert—Nemperor  
**REMAIN IN LIGHT**—Talking Heads—Sire  
**CLUES**—Robert Palmer—Island  
**WILD PLANET**—B 52s—WB  
**HEARTLAND**—Michael Stanley—EMI-America

## WBCN-FM/BOSTON

**ADDS:**  
**BLACK SEA**—XTC—Virgin/RSO  
**CHINATOWN**—Thin Lizzy—WB  
**DIRTY MIND**—Prince—WB  
**FIVE LIVE**—Robin Lane & the Chartbusters—WB  
**JOAN JETT**—Blackheart  
**MAKING MOVIES**—Dire Straits—WB

**ROCK HARD**—Suzi Quatro—Dreamland  
**THE JAZZ SINGER**—Neil Diamond—Capitol  
**THE WANDERER**—Donna Summer—Geffen  
**UNCUT**—Powder Blues—Liberty

### HEAVY ACTION:

**THE RIVER**—Bruce Springsteen—Col  
**ZENYATTA MONDATTA**—Police—A&M  
**PANORAMA**—Cars—Elektra  
**REMAIN IN LIGHT**—Talking Heads—Sire  
**CATHOLIC BOY**—Jim Carroll—Atco  
**SCARY MONSTERS**—David Bowie—RCA  
**WILD PLANET**—B 52s—WB  
**EXPLORER SUITE**—New England—Elektra  
**HOTTER THAN JULY**—Stevie Wonder—Tamla  
**PRETENDERS**—Sire

## WLIR-FM/LONG ISLAND

**ADDS:**  
**BENNY MARDONES** (live EP)—Polydor  
**CHINATOWN**—Thin Lizzy—WB  
**GOING UP**—Joey Wilson—Modern  
**HAWKS AND DOVES**—Neil Young—Reprise  
**I'VE ALWAYS WANTED TO DO THIS**—Jack Bruce—Epic  
**JOAN JETT**—Blackheart  
**NURDS**—Roches—WB  
**UNCUT**—Powder Blues—Liberty  
**STRANGLERS IV**—Stranglers—I.R.S.  
**TIGHTEN UP** (single)—Yellow Magic Orchestra—A&M

### HEAVY ACTION:

**ARE HERE**—Kings—Elektra  
**ZENYATTA MONDATTA**—Police—A&M  
**LARSEN-FEITEN**—Capitol  
**SEE IT LOUD**—3-D—Polydor  
**MAKING MOVIES**—Dire Straits—WB  
**ALL SHOOK UP**—Cheap Trick—Epic  
**MORE GEORGE THOROGOOD**—George Thorogood—Rounder  
**SCARY MONSTERS**—David Bowie—RCA  
**SECONDS OF PLEASURE**—Rockpile—Col  
**THE RIVER**—Bruce Springsteen—Col

## WBAB-FM/LONG ISLAND

**ADDS:**  
**CHINATOWN**—Thin Lizzy—WB  
**HAWKS AND DOVES**—Neil Young—Reprise  
**I'VE ALWAYS WANTED TO DO THIS**—Jack Bruce—Epic  
**TELL IT LIKE IT IS** (single)—Heart—Epic  
**US 1**—Head East—A&M  
**21st CENTURY MAN**—Billy Thorpe—Elektra

### HEAVY ACTION:

**THE RIVER**—Bruce Springsteen—Col  
**THE GAME**—Queen—Elektra  
**ONE STEP CLOSER**—Doobie Brothers—WB  
**ZENYATTA MONDATTA**—Police—A&M  
**CRIMES OF PASSION**—Pat Benatar—Chrysalis  
**HOLD OUT**—Jackson Browne—Asylum  
**WILD PLANET**—B 52s—WB  
**BACK IN BLACK**—AC/DC—Atlantic

**PANORAMA**—Cars—Elektra  
**PARIS**—Supertramp—A&M

## WBLM-FM/MAINE

**ADDS:**  
**BACK ON THE STREETS**—Donnie Iris—MCA  
**BLACK SEA**—XTC—Virgin/RSO  
**FLYING THE FLAG**—Climax Blues Band—WB  
**HAWKS AND DOVES**—Neil Young—Reprise  
**ONE MORE SONG**—Randy Meisner—Epic  
**SHOT IN THE DARK**—Inmates—Polydor

### HEAVY ACTION:

**CRIMES OF PASSION**—Pat Benatar—Chrysalis  
**THE GAME**—Queen—Elektra  
**AGAINST THE WIND**—Bob Seger—Capitol  
**ALL SHOOK UP**—Cheap Trick—Epic  
**MORE GEORGE THOROGOOD**—George Thorogood—Rounder  
**THE RIVER**—Bruce Springsteen—Col  
**BEATIN' THE ODDS**—Molly Hatchet—Epic  
**HOLD OUT**—Jackson Browne—Asylum  
**ALIVE**—Kenny Loggins—Col  
**TIMES SQUARE**—Original Soundtrack—RSO

## WAQX-FM/SYRACUSE

**ADDS:**  
**I'VE ALWAYS WANTED TO DO THIS**—Jack Bruce—Epic  
**MAKING MOVIES**—Dire Straits—WB  
**TELL IT LIKE IT IS** (single)—Heart—Epic

### HEAVY ACTION:

**CRIMES OF PASSION**—Pat Benatar—Chrysalis  
**THE RIVER**—Bruce Springsteen—Col  
**PANORAMA**—Cars—Elektra  
**BACK IN BLACK**—AC/DC—Atlantic  
**CATHOLIC BOY**—Jim Carroll—Atco  
**PARIS**—Supertramp—A&M  
**ONE STEP CLOSER**—Doobie Brothers—WB  
**ARE HERE**—Kings—Elektra  
**ALIVE**—Kenny Loggins—Col  
**THE GAME**—Queen—Elektra

## WMMR-FM/PHILADELPHIA

**ADDS:**  
**BACK ON THE STREETS**—Donnie Iris—MCA  
**CHINATOWN**—Thin Lizzy—WB  
**GOING UP**—Joey Wilson—Modern  
**MAKING MOVIES**—Dire Straits—WB  
**SECONDS OF PLEASURE**—Rockpile—Col  
**THE TURN OF A FRIENDLY CARD**—Alan Parsons Project—Arista

### HEAVY ACTION:

**THE RIVER**—Bruce Springsteen—Col  
**CRIMES OF PASSION**—Pat Benatar—Chrysalis  
**ZENYATTA MONDATTA**—Police—A&M  
**PARIS**—Supertramp—A&M  
**THE GAME**—Queen—Elektra  
**PANORAMA**—Cars—Elektra  
**SCARY MONSTERS**—David Bowie—RCA  
**DRAMA**—Yes—Atlantic  
**TAKING LIBERTIES**—Elvis Costello—Col  
**AUDIO-VISIONS**—Kansas—Kirshner

## WYDD-FM/PITTSBURGH

**ADDS:**  
**BACK ON THE STREETS**—Donnie Iris—MCA  
**DARK ROOM**—Angel City—Epic  
**HAWKS AND DOVES**—Neil Young—Reprise  
**JON ANDERSON** (EP)—Polydor  
**MAKING MOVIES**—Dire Straits—WB  
**TELL IT LIKE IT IS** (single)—Heart—Epic  
**HEAVY ACTION:**  
**THE RIVER**—Bruce Springsteen—Col  
**AUDIO-VISIONS**—Kansas—Kirshner  
**CRIMES OF PASSION**—Pat Benatar—Chrysalis  
**ONE STEP CLOSER**—Doobie Brothers—WB  
**PARIS**—Supertramp—A&M  
**BEATIN' THE ODDS**—Molly Hatchet—Epic  
**THE GAME**—Queen—Elektra  
**PANORAMA**—Cars—Elektra  
**HOLD OUT**—Jackson Browne—Asylum  
**ANYTIME ANYPLACE ANYWHERE**—Rossington Collins—MCA

## WHFS-FM/WASHINGTON

**ADDS:**  
**CHINATOWN**—Thin Lizzy—WB  
**HAWKS AND DOVES**—Neil Young—Reprise  
**I AM THE LIVING**—Jimmy Cliff—MCA  
**JOAN JETT**—Blackheart  
**LOVERBOY**—Col  
**UNCUT**—Powder Blues—Liberty

### HEAVY ACTION:

**THE RIVER**—Bruce Springsteen—Col  
**REMAIN IN LIGHT**—Talking Heads—Sire  
**HOTTER THAN JULY**—Stevie Wonder—Tamla  
**ZENYATTA MONDATTA**—The Police—A&M  
**BLACK MARKET CLASH**—Clash—Epic/Nu Disk  
**BEAT CRAZY**—Joe Jackson—A&M  
**SECONDS OF PLEASURE**—Rockpile—Col  
**MAKING MOVIES**—Dire Straits—WB  
**BILLY BURNETTE**—Col  
**MORE GEORGE THOROGOOD**—George Thorogood—Rounder

## WKLS-FM/ATLANTA

**ADDS:**  
**BACK ON THE STREETS**—Donnie Iris—MCA  
**EXPLORER SUITE**—New England—Elektra  
**HAWKS AND DOVES**—Neil Young—Reprise  
**JON ANDERSON** (EP)—Polydor  
**MINIMUM WAGE ROCK AND ROLL**—Busboys—Arista

### HEAVY ACTION:

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

## ZETA 7-FM/ORLANDO

**ADDS:**  
**CATHOLIC BOY**—Jim Carroll—Atco  
**CHINATOWN**—Thin Lizzy—WB  
**FLYING THE FLAG**—Climax Blues Band—WB  
**HAWKS AND DOVES**—Neil Young—Reprise  
**MORE GEORGE THOROGOOD**—George Thorogood—Rounder  
**TELL IT LIKE IT IS** (single)—Heart—Epic

### HEAVY ACTION:

**THE RIVER**—Bruce Springsteen—Col  
**PANORAMA**—Cars—Elektra  
**BEATIN' THE ODDS**—Molly Hatchet—Epic  
**DRAMA**—Yes—Atlantic  
**PARIS**—Supertramp—A&M  
**ONE STEP CLOSER**—Doobie Brothers—WB  
**BACK IN BLACK**—AC/DC—Atlantic  
**CRIMES OF PASSION**—Pat Benatar—Chrysalis  
**AUDIO-VISIONS**—Kansas—Kirshner  
**ZENYATTA MONDATTA**—Police—A&M

## WSHE-FM/FT. LAUDERDALE

**ADDS:**  
**ON THE EDGE**—Babys—Chrysalis  
**REMAIN IN LIGHT**—Talking Heads—Sire

### HEAVY ACTION:

**THE RIVER**—Bruce Springsteen—Col  
**ONE STEP CLOSER**—Doobie Brothers—WB  
**ALL SHOOK UP**—Cheap Trick—Epic  
**PANORAMA**—Cars—Elektra  
**AUDIO-VISIONS**—Kansas—Kirshner  
**BACK IN BLACK**—AC/DC—Atlantic  
**CRIMES OF PASSION**—Pat Benatar—Chrysalis  
**EMOTIONAL RESCUE**—Rolling Stones—Rolling Stones  
**HOLD OUT**—Jackson Browne—Asylum  
**(JUST LIKE) STARTING OVER** (single)—John Lennon—Geffen

## WMMS-FM/CLEVELAND

**ADDS:**  
**CHINATOWN**—Thin Lizzy—WB  
**HAWKS AND DOVES**—Neil Young—Reprise  
**INVITATION TO LOVE**—Dazz Band—Motown  
**LIVING IN A FANTASY**—Leo Sayer—WB  
**SHOT IN THE DARK**—Inmates—Polydor  
**TELL IT LIKE IT IS** (single)—Heart—Epic

### HEAVY ACTION:

**THE RIVER**—Bruce Springsteen—Col  
**HEARTLAND**—Michael Stanley—EMI-America  
**BREATHLESS**—EMI-America  
**CRIMES OF PASSION**—Pat Benatar—Chrysalis  
**ONE STEP CLOSER**—Doobie Brothers—WB  
**ZENYATTA MONDATTA**—Police—A&M  
**DEFACE THE MUSIC**—Utopia—Bearsville  
**MAKING MOVIES**—Dire Straits—WB  
**ALL SHOOK UP**—Cheap Trick—Epic  
**PANORAMA**—Cars—Elektra

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

# Record World Album Airplay



NOVEMBER 15, 1980

## TOP AIRPLAY



**THE RIVER**  
BRUCE SPRINGSTEEN  
Col

## MOST AIRPLAY

**THE RIVER**—Bruce Springsteen—Col (36)  
**CRIMES OF PASSION**—Pat Benatar—Chrysalis (29)  
**ZENYATTA MONDATTA**—Police—A&M (26)  
**BACK IN BLACK**—AC/DC—Atlantic (22)  
**PANORAMA**—Cars—Elektra (18)  
**AUDIO-VISIONS**—Kansas—Kirshner (17)  
**ONE STEP CLOSER**—Doobie Brothers—WB (17)  
**PARIS**—Supertramp—A&M (15)  
**ALL SHOOK UP**—Cheap Trick—Epic (14)  
**THE GAME**—Queen—Elektra (13)

## WWW-FM DETROIT

**ADDS:**  
**BLACK SEA**—XTC—Virgin/RSO  
**IT'S WHAT'S INSIDE THAT COUNTS**—Critical Mass—MCA  
**MORE GEORGE THOROGOOD**—George Thorogood—Rounder  
**21st CENTURY MAN**—Billy Thorpe—Elektra

### HEAVY ACTION:

**THE RIVER**—Bruce Springsteen—Col  
**BACK IN BLACK**—AC/DC—Atlantic  
**CRIMES OF PASSION**—Pat Benatar—Chrysalis  
**PARIS**—Supertramp—A&M  
**AUDIO-VISIONS**—Kansas—Kirshner  
**ZENYATTA MONDATTA**—Police—A&M  
**HEARTLAND**—Michael Stanley—EMI-America  
**707**—Casablanca  
**SCARY MONSTERS**—David Bowie—RCA  
**THE GAME**—Queen—Elektra

## Y 95-FM ROCKFORD

**ADDS:**  
**BEAT CRAZY**—Joe Jackson—A&M  
**CATHOLIC BOY**—Jim Carroll—Atco  
**CHINATOWN**—Thin Lizzy—WB  
**HAWKS AND DOVES**—Neil Young—Reprise

### HEAVY ACTION:

**ALL SHOOK UP**—Cheap Trick—Epic  
**BACK IN BLACK**—AC/DC—Atlantic  
**CRIMES OF PASSION**—Pat Benatar—Chrysalis  
**THE RIVER**—Bruce Springsteen—Col  
**SECONDS OF PLEASURE**—Rockpile—Col

**ZENYATTA MONDATTA**—Police—A&M  
**ONE STEP CLOSER**—Doobie Brothers—WB  
**AUDIO-VISIONS**—Kansas—Kirshner  
**DARK ROOM**—Angel City—Epic  
**THE TURN OF A FRIENDLY CARD**—Alan Parsons Project—Arista

## WKDF-FM NASHVILLE

### ADDS:

**ALL SHOOK UP**—Cheap Trick—Epic  
**ARE HERE**—Kings—Elektra  
**MAKING MOVIES**—Dire Straits—WB  
**ON THE EDGE**—Babys—Chrysalis  
**THE TURN OF A FRIENDLY CARD**—Alan Parsons Project—Arista

### HEAVY ACTION:

**ONE STEP CLOSER**—Doobie Brothers—WB  
**CRIMES OF PASSION**—Pat Benatar—Chrysalis  
**THE GAME**—Queen—Elektra  
**THE RIVER**—Bruce Springsteen—Col  
**BACK IN BLACK**—AC/DC—Atlantic  
**AUDIO-VISIONS**—Kansas—Kirshner  
**HOLD OUT**—Jackson Browne—Asylum  
**PARIS**—Supertramp—A&M  
**AGAINST THE WIND**—Bob Seger—Capitol  
**ANYTIME ANYPLACE ANYWHERE**—Rossington Collins—MCA

## WQFM-FM MILWAUKEE

### ADDS:

**BACK ON THE STREETS**—Donnie Iris—MCA  
**HAWKS AND DOVES**—Neil Young—Reprise  
**ONE MORE SONG**—Randy Meisner—Epic  
**SECONDS OF PLEASURE**—Rockpile—Col

### HEAVY ACTION:

**BACK IN BLACK**—AC/DC—Atlantic  
**THE TURN OF A FRIENDLY CARD**—Alan Parsons Project—Arista  
**THE RIVER**—Bruce Springsteen—Col  
**ALL SHOOK UP**—Cheap Trick—Epic  
**CRIMES OF PASSION**—Pat Benatar—Chrysalis  
**HOLD OUT**—Jackson Browne—Asylum  
**AUDIO-VISIONS**—Kansas—Kirshner  
**ONE STEP CLOSER**—Doobie Brothers—WB  
**FREEDOM OF CHOICE**—Devo—WB  
**REMAIN IN LIGHT**—Talking Heads—Sire

## WLPX-FM MILWAUKEE

### ADDS:

**ALL SHOOK UP**—Cheap Trick—Epic  
**BEAT CRAZY**—Joe Jackson—A&M  
**DARK ROOM**—Angel City—Epic  
**MAKING MOVIES**—Dire Straits—WB  
**MORE GEORGE THOROGOOD**—George Thorogood—Rounder  
**ON THE EDGE**—Babys—Chrysalis  
**TALK IS CHEAP**—Short Stuff—Third Coast  
**THE TURN OF A FRIENDLY CARD**—Alan Parsons Project—Arista

**UNIVERSAL JUVENILES**—Max Webster—Mercury  
**US 1**—Head East—A&M

### HEAVY ACTION:

**BACK IN BLACK**—AC/DC—Atlantic  
**CRIMES OF PASSION**—Pat Benatar—Chrysalis  
**REMAIN IN LIGHT**—Talking Heads—Sire  
**AUDIO-VISIONS**—Kansas—Kirshner  
**ONE STEP CLOSER**—Doobie Brothers—WB  
**PARIS**—Supertramp—A&M  
**SCARY MONSTERS**—David Bowie—RCA  
**ZENYATTA MONDATTA**—Police—A&M  
**THE RIVER**—Bruce Springsteen—Col  
**ALL SHOOK UP**—Cheap Trick—Epic

## KOPF-FM MINNEAPOLIS

### ADDS:

**MAKING MOVIES**—Dire Straits—WB  
**TELL IT LIKE IT IS (single)**—Heart—Epic

### HEAVY ACTION:

**CRIMES OF PASSION**—Pat Benatar—Chrysalis  
**BACK IN BLACK**—AC/DC—Atlantic  
**ONE STEP CLOSER**—Doobie Brothers—WB  
**AUDIO-VISIONS**—Kansas—Kirshner  
**BEATIN' THE ODDS**—Molly Hatchet—Epic  
**ZENYATTA MONDATTA**—Police—A&M  
**THE RIVER**—Bruce Springsteen—Col  
**ALL SHOOK UP**—Cheap Trick—Epic  
**ARE HERE**—Kings—Elektra  
**THE TURN OF A FRIENDLY CARD**—Alan Parsons Project—Arista

## KZEW-FM DALLAS

### ADDS:

**BLACK SEA**—XTC—Virgin/RSO  
**CHINATOWN**—Thin Lizzy—WB  
**HAWKS AND DOVES**—Neil Young—Reprise

### HEAVY ACTION:

**ARE HERE**—The Kings—Elektra  
**EMPTY GLASS**—Pete Townshend—Atco  
**ANYTIME ANYPLACE ANYWHERE**—Rossington Collins—MCA  
**AUDIO-VISIONS**—Kansas—Kirshner  
**PANORAMA**—Cars—Elektra  
**CRIMES OF PASSION**—Pat Benatar—Chrysalis  
**HOLD OUT**—Jackson Browne—Asylum  
**BACK IN BLACK**—AC/DC—Atlantic  
**ON THE EDGE**—Babys—Chrysalis  
**FREEDOM OF CHOICE**—Devo—WB

## KTXQ-FM DALLAS

### ADDS:

**ALL SHOOK UP**—Cheap Trick—Epic  
**BLACK SEA**—XTC—Virgin/RSO  
**MAKING MOVIES**—Dire Straits—WB  
**EXPLORER SUITE**—New England—Elektra  
**HEAVY ACTION:**  
**ON THE EDGE**—Babys—Chrysalis

**THE TURN OF A FRIENDLY CARD**—Alan Parsons Project—Arista  
**21st CENTURY MAN**—Billy Thorpe—Elektra  
**ZENYATTA MONDATTA**—Police—A&M  
**THE RIVER**—Bruce Springsteen—Col  
**CRIMES OF PASSION**—Pat Benatar—Chrysalis  
**ONE STEP CLOSER**—Doobie Brothers—WB  
**AUDIO-VISIONS**—Kansas—Kirshner  
**BACK IN BLACK**—AC/DC—Atlantic  
**PANORAMA**—Cars—Elektra

## KGB-FM SAN DIEGO

### ADDS:

**FLYING THE FLAG**—Climax Blues Band—WB  
**MAKING MOVIES**—Dire Straits—WB  
**SECONDS OF PLEASURE**—Rockpile—Col  
**STREET FEVER**—Moon Martin—Capitol  
**TELL IT LIKE IT IS (single)**—Heart—Epic

### HEAVY ACTION:

**BACK IN BLACK**—AC/DC—Atlantic  
**CRIMES OF PASSION**—Pat Benatar—Chrysalis  
**PANORAMA**—Cars—Elektra  
**ONE STEP CLOSER**—Doobie Brothers—WB  
**(JUST LIKE) STARTING OVER (single)**—John Lennon—Geffen  
**ALIVE**—Kenny Loggins—Col  
**ZENYATTA MONDATTA**—Police—A&M  
**THE RIVER**—Bruce Springsteen—Col  
**PARIS**—Supertramp—A&M  
**ALL SHOOK UP**—Cheap Trick—Epic

## KQME-FM SAN JOSE

### ADDS:

**ALL SHOOK UP**—Cheap Trick—Epic  
**BEAT CRAZY**—Joe Jackson—A&M  
**MAKING MOVIES**—Dire Straits—WB  
**MORE GEORGE THOROGOOD**—George Thorogood—Rounder

### HEAVY ACTION:

**BACK IN BLACK**—AC/DC—Atlantic  
**CRIMES OF PASSION**—Pat Benatar—Chrysalis  
**HOLD OUT**—Jackson Browne—Asylum  
**PANORAMA**—Cars—Elektra  
**FREEDOM OF CHOICE**—Devo—WB  
**GAMMA 2**—Gamma—Elektra  
**ZENYATTA MONDATTA**—Police—A&M  
**THE GAME**—Queen—Elektra  
**THE RIVER**—Bruce Springsteen—Col  
**PARIS**—Supertramp—A&M

## KSJO-FM SAN JOSE

### ADDS:

**ALL SHOOK UP**—Cheap Trick—Epic  
**BLACK MARKET CLASH**—Clash—Epic/Nu Disk  
**CHINATOWN**—Thin Lizzy—WB  
**GANG OF FOUR**—WB  
**HAWKS AND DOVES**—Neil Young—Reprise

**MAKING MOVIES**—Dire Straits—WB  
**POLYROCK**—RCA  
**SHOT IN THE DARK**—Inmates—Palydor

### HEAVY ACTION:

**THE RIVER**—Bruce Springsteen—Col  
**THE GAME**—Queen—Elektra  
**CRIMES OF PASSION**—Pat Benatar—Chrysalis  
**EMOTIONAL RESCUE**—Rolling Stones—Rolling Stones  
**FREEDOM OF CHOICE**—Devo—WB  
**ZENYATTA MONDATTA**—Police—A&M  
**HOLD OUT**—Jackson Browne—Asylum  
**PANORAMA**—Cars—Elektra  
**ON THE EDGE**—Babys—Chrysalis  
**PARIS**—Supertramp—A&M

## KTL-FM EUGENE

### ADDS:

**ALL SHOOK UP**—Cheap Trick—Epic  
**BLACK SEA**—XTC—Virgin/RSO  
**DAY FOR NIGHT**—Taxxi—Fantasy  
**DO YOU WANNA TOUCH ME (OH YEAH) (single)**—Ian Lloyd—Scotti Brothers  
**HAWKS AND DOVES**—Neil Young—Reprise  
**SECONDS OF PLEASURE**—Rockpile—Col  
**TELL IT LIKE IT IS (single)**—Heart—Epic

### HEAVY ACTION:

**THE RIVER**—Bruce Springsteen—Col  
**BACK IN BLACK**—AC/DC—Atlantic  
**MAKING MOVIES**—Dire Straits—WB  
**DARK ROOM**—Angel City—Epic  
**ON THE EDGE**—Babys—Chrysalis  
**CRIMES OF PASSION**—Pat Benatar—Chrysalis  
**CATHOLIC BOY**—Jim Carroll—Atco  
**STREET FEVER**—Capitol  
**ZENYATTA MONDATTA**—Police—A&M  
**CHINATOWN**—Thin Lizzy—WB

## KQFM-FM PORTLAND

### ADDS:

**BLACK SEA**—XTC—Virgin/RSO  
**FIGHTING CLOWNS**—Firesign Theater—Rhino  
**707**—Casablanca

### HEAVY ACTION:

**THE RIVER**—Bruce Springsteen—Col  
**BACK IN BLACK**—AC/DC—Atlantic  
**CRIMES OF PASSION**—Pat Benatar—Chrysalis  
**THE GAME**—Queen—Elektra  
**ZENYATTA MONDATTA**—Police—A&M  
**DARK ROOM**—Angel City—Epic  
**PARIS**—Supertramp—A&M  
**THE TURN OF A FRIENDLY CARD**—Alan Parsons Project—Arista  
**CATHOLIC BOY**—Jim Carroll—Atco  
**MICHAEL SCHENKER**—Chrysalis

37 stations reporting this week.

In addition to those printed are:

WAAF-FM WOUR-FM KBPI-FM  
WQBK-FM WYMX-FM KZOK-FM  
WCMF-FM WXTT-FM KZAM-FM  
WMJQ-FM KFML-AM

# Radio World

## Radio Replay

By PHIL DIMAURO

■ THERE'S NO PLACE LIKE HOME: Ironically, while record companies often complain that radio isn't giving enough exposure to new artists, the stations themselves are making it possible for artists to get their music onto vinyl, often for the first time, right in their own home towns. As far as we can tell, the first station to do it was KGB in San Diego, which hit upon the idea of a "homegrown" LP over five years ago, and has been successfully releasing them ever since. Now, it seems that stations all over the country are releasing similar LPs, each with its own local stamp.

If you happen to be in Chicago, of course, some of the best local music is the blues, and WXRT-FM 93 is capitalizing on the wealth of blues talent in the city with "Blues Deluxe," a live album recorded at Chicagofest 1980. The album, due for release in early November on the newly formed XRT label, will feature performances by **Muddy Waters; Koko Taylor; Willie Dixon; Son Seals; Mighty Joe Young and Lonnie Brooks.** (WXRT is a rock station, but it runs a weekly Blues Deluxe program, which was the inspiration for the album). The record will be list-priced at \$5.98 and distributed nationwide by Alligator Records, with net proceeds to be donated by WXRT toward furthering the blues tradition at the Chicago Public Library Cultural Center.

Most of the albums being issued are rock-oriented, and stations are releasing them because they are near-perfect promotional tools in every respect. They benefit local talent; they help the stations by providing an ideal means of getting involved in the community; and the profits are always contributed to charity.

KAZY, Denver's recently released "Thunder On The Mountain" is a perfect example. PD **Dave Van Dyke** told Radio Replay that the project began with 320 tapes solicited by the station over the air. The sixteen best bands chosen were invited to play a series of four successive free concerts. KAZY brought in a remote studio truck, recorded the shows, and then picked out the nine best tracks for remixing and mastering. The LP is being distributed all over Colorado at a retail price of \$4.07, with \$1.07 (the station's frequency) from each album set aside for a music scholarship fund. Van Dyke admits that the project was a bit costly (around \$12,000), but he's confident that the station will at least break even on sales. One thing's for sure: airplay is guaranteed.

WMMS 101 FM in Cleveland, renowned for its involvement in the city, has had its own record label for a couple of years, ever since local artists **Alex Bevan** began performing his song "Ho The Weekend" live on the air every Friday. Bevan's song was the first single on Buzzard Records, which was recently renamed Buzzard Records & Filmworks (because 'MMS produces its own TV commercials). The label just released a new single by the **Generators**, a local band that won the "Record Deal Contest" the station held in February/March. The Buzzard label will soon release its first LP, "Pride Of Cleveland," featuring artists signed and unsigned, including **American Noise** (on Elektra), **Love Affair** (on Radio Records), Bevan and local reggae group **Ital**.

Other examples abound: WMMR, Philadelphia held a "breakout" contest last year which resulted in the **Cats** being signed to Elektra; WOUB in Utica released its own "Rock Of Central New York State," last May and sold the record through area outlets; WCMF in Rochester ran a "homegrown" album feature which included a contest for cover design; Y-95 FM in Rockford, Ill. was recently promised the help of **Cheap Trick's Bun E. Carlos** in putting together a local project by January first; and WAQX-FM in Syracuse, New York is readying an album project with a particular upstate flavor.

Such projects are not without potential pitfalls: KDWB FM 101 in the Twin Cities produced "The Original Hometown Album" in late spring, and released it with striking cover art acquired (like the music) through a contest. Unfortunately, KDWB sold only about a quarter of the copies pressed, and didn't quite break even, but promotion director **Vicki Hodgson** is undaunted. The album has helped drum up work for obscure local bands, and one cut, "Souvenirs" by **Jesse Brady**, is now a recurrent favorite on the station. KDWB will do it again next year.

Could record companies do as well running their own radio stations?

MOVES: **Bob Oakes** has been named PD at pop-adult station KSTP-AM in Minneapolis. Oakes, who is moving from WXYZ-AM in Detroit, has also been affiliated with WWTC in Minneapolis . . . **Dean Tyler**, who had been programming KLIF-AM in Dallas for the past nine months, has returned to his wife and home in New York. The former PD at WIP-AM, Philadelphia and WNEW-AM, New York is currently checking out other options and is available. **Scott Wallace**, half of KLIF's morning team, has been named interim PD, while the station searches for a replacement.

## Don & Carlene On The Air



CBS artist Don King (left) and Warner Bros. artist Carlene Carter (right) ham it up after taping the nationally-syndicated radio show hosted by Ralph Emery. Carter is on a national press tour in support of her "Musical Shapes" LP.



"I do wish we'd drop the Who medley . . ."

## Fred Waring Jr. Has Been Following In His Father's Musical Footsteps

By BEN LIEMER

■ NEW YORK—Mention the name Fred Waring, in the music industry or among the general public, and people might say, "The man who taught America to sing." For 65 years, Waring has been touring the country with his Young Pennsylvanians choral group, offering the popular tunes of the day rearranged in his own lush style for chorus and orchestra. They have appeared on radio, television and the movies. They have recorded over 1500 songs on 100 albums.

Mention the names Shawnee Press, Omni Sound, Glory Sound or Harold Flammer, and few if any people would associate them with Waring, who is currently conducting his farewell tour of the U.S. at age 80. But Waring is president of Shawnee Press and chairman of the board of Waring Enterprises, which includes all these companies (as well as Waring Blenders) and has been quietly but successfully doing business from Delaware Water Gap, Pa., for over 25 years.

### New Exec VP

Fred Waring plans to retire from active touring after his current tour ends on April 1 (although he'll continue to make occasional concert and television appearances), which means he'll have more time to devote to his companies. Recently, Shawnee Press, which publishes choral arrangements for elementary and high school teachers, named a new executive vice president: Fred Waring Jr.

Waring Jr. got his start in the music business playing trombone in various big bands, eventually leading several aggregations of his own and playing with the Jackie Gleason orchestra. He began touring with the Young

Pennsylvanians in 1955 playing trombone and banjo, singing and dancing. In the late 1960s he became the musical director for all the touring companies of "Hair," supervising as many as 33 productions at once. In his new role, the younger Waring says he is attempting to create a higher profile for his companies in the music industry through a program of revitalization and expansion.

Among his plans are the expansion of the recently created Glory Sound evangelical music publishing firm; the steady growth and expansion of Omni Sound as a jazz label; the building of new video and audio recording studios at the firm's Delaware Water Gap headquarters; the release on the Omni Sound label of a greatest-hits compilation of his father's choral arrangements; and perhaps a new Waring recording (possibly digitally recorded) of the best pop tunes of recent years.

### Active as Ever

The elder Waring will remain as active as ever, according to his son: "I would like to see him get involved with the company because his ideas are still ahead of his time—his teaching techniques, his show business flair, his way of presenting something. I can see my father's influence... mainly in producing choral numbers; his input can certainly be utilized in this area. Twice a year we do open-house reading sessions and clinics where the teachers have to hear our reproductions. They come in and read through all the publications. I can see him being involved in this area too, because he's one of the finest choral teachers in the country."

## Studer Visits Woodland Studio



When Studer ReVox recently opened the new facility of its American subsidiary in Nashville, the company's founder and board chairman, Dr. Willi Studer, along with other company officials, visited Woodland Sound Studios, the largest local user of Studer equipment. Shown during the Studer tour are (from left) Bruno Hochstrasser, president of Studer ReVox America, Inc.; Delapraz Renaud, technical manager of the ReVox division; Jim Pugh, Woodland research and development engineer; Michael Ray, international managing director of ReVox; Studer; and Glenn Snoddy, president of Woodland Sound Studios.

## Mandrell Eager for TV's Challenge

By AL CUNIFF

■ NASHVILLE—On Tuesday (18) MCA artist Barbara Mandrell will embark on a venture that will (a) make her perhaps the most visible country music personality this fall, and (b) possibly jeopardize her music career.

What sort of animal can be so good yet so bad for a recording artist? It's known as a TV series, which in the past has often been the kiss of death for an artist's record career. On Nov. 18 NBC-TV will "sneak premiere" "Barbara Mandrell and the Mandrell Sisters," which is contracted to slip into its regular Saturday evening slot on Nov. 29 and run for the next four Saturdays. If the show is well received, it could be picked up for a full-length run.

No less an authority than Marshall Gelfand, managing partner of Gelfand, Breslauer, Rennert & Feldman — an international accounting firm representing major entertainers in music, TV, and movies—addressed this subject during his recent talk before the Country Music Association's Talent Buyers Seminar.

"If a country performer ap-

pears occasionally on a television show or special, and adheres to high performance standards, that creates excellent exposure," Gelfand said. "But too much exposure — for example, a weekly television show for a country artist—can have a deadly effect on record sales and live entertainment. With too much accessibility, people are less inclined to pay for a product."

Gelfand cited artists with broad appeal, such as Glen Campbell and Tom Jones, whose concert and/or record careers suffered from their TV overexposure.

Mandrell, however, is betting that regular TV exposure will enhance her career.

### Role of TV

While admitting that she is well aware of the detrimental effect TV can have on a career, Mandrell told RW that when she was considering whether to do this TV series she did "case studies" of various artists who fared poorly after hosting a TV series. Without naming names, she said, "I found that the people I had been using as lessons, so to speak, weren't hurt by their TV shows. In a couple of cases the people had personal problems, and in others it was the records the people started putting out after their show ended."

"In other words, I think the people in one way or another showed absolute and blunt neglect of their recording careers," Mandrell insists such will not be the case with her career. For the time being, she is actually busier than ever with her record career — and busier

(Continued on page 51)

## Met Opening in Doubt

■ NEW YORK—The opening of the Metropolitan Opera's 1980-81 season is still in grave doubt.

In a surprise move last Tuesday (4) the members of AGMA voted 150-10 to defer acceptance of the Met's proposed four-year contract "until the Met addresses itself to our problems."

### Chorus

The chorus, supported by the principal singers and ballet members who comprise the AGMA shop, is asking for parity in salary with the orchestra. Union officials admit that such parity has never been the case here or in any other opera house, but the chorus is set to win it, if not in this contract then in the near future.

The two parties met on Thursday (6). After the meeting Ed Silver, counsel for the Metropolitan, said that the chorus' demands would result in a 50 percent raise.

Though no new meeting had been set at press time, the musical community remained optimistic that there would be a speedy resolution to this dispute.

## E/A Names Averbach

■ Joey Averbach has been appointed West Coast A&R manager for Elektra/Asylum Records, it was announced by Kenny Buttice, E/A's vice president/A&R.

## 'Country Christmas' To Air on CBS-TV

■ LOS ANGELES — CBS will present its third annual down-home yuletide special with "A Country Christmas," a one-hour show set to air Dec. 1 at 10 p.m. EST. The special will feature Glen Campbell, Loretta Lynn, the Oak Ridge Boys, Debbie Boone, Minnie Pearl, and Tom Wopat.

## Columbia, Bandy Pact

■ NASHVILLE — Rick Blackburn, VP and GM of CBS Records Nashville, has announced the re-signing of Moe Bandy to a long-term contract. Bandy, with fellow CBS artist Joe Stampley, received the Country Music Association's 1980 vocal duo of the year award.

CAPITOL RECORDS IS PROUD TO ANNOUNCE

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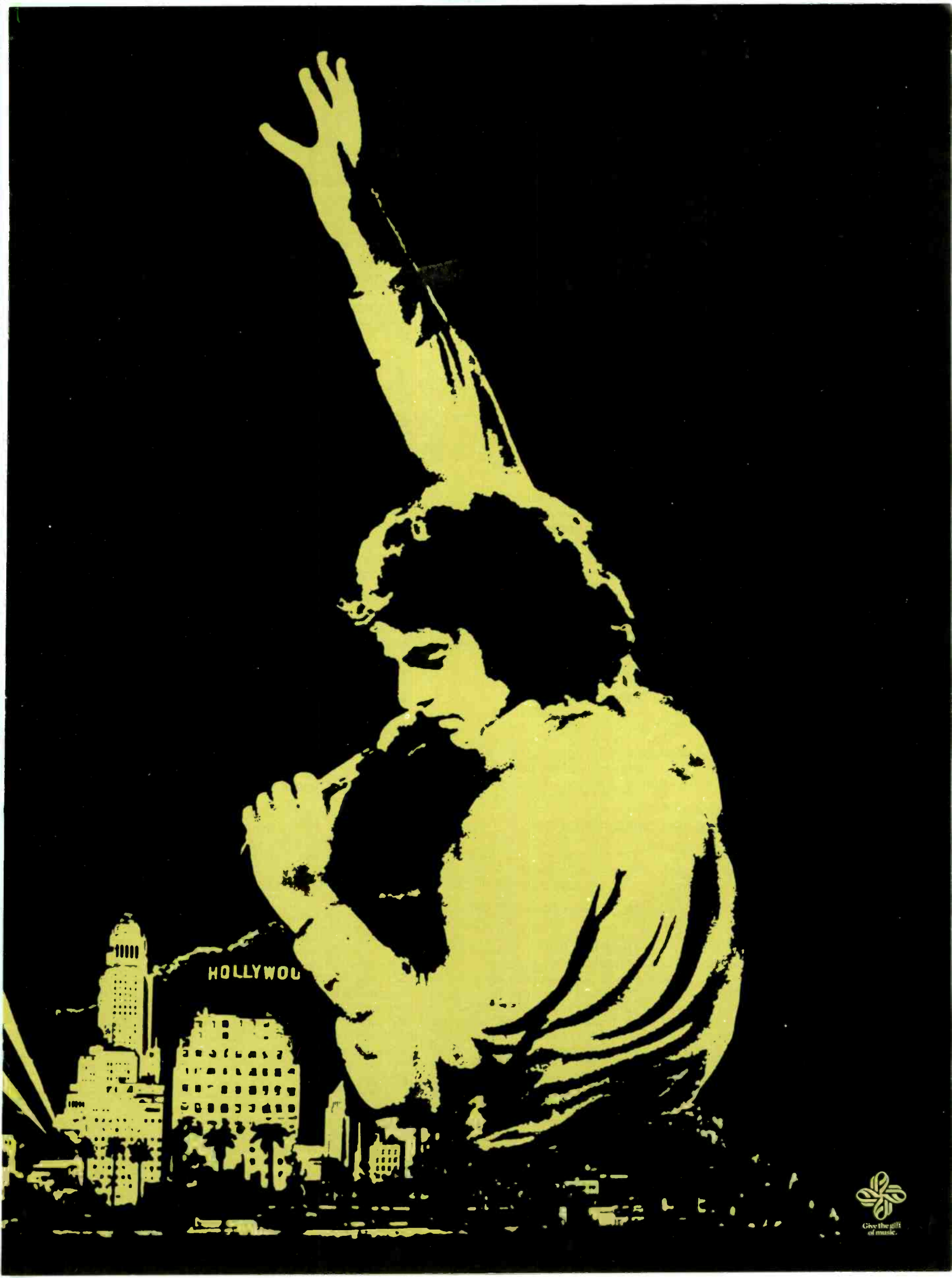
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# Record World

## Disco Top 50

NOVEMBER 15, 1980

NOV. 15	NOV. 8		WKS. ON CHART
1	4	SHOOT YOUR BEST SHOT LINDA CLIFFORD/Curtom/RSO (LP cut) RS 1 3037	7
2	2	IF YOU COULD READ MY MIND VIOLA WILLS/Ariola (12") OP 2203 (Arista)	8
3	5	LOVELY ONE JACKSONS/Epic (12"*) FE 36424	6
4	3	I NEED YOUR LOVIN' TEENA MARIE/Gordy (12"*) G8 997M1 (Motown)	11
5	1	CAN'T FAKE THE FEELING GERALDINE HUNT/Prism (12") PDS 405	15
6	6	SELL MY SOUL/FEVER SYLVESTER/Fantasy/Honey (12"*/LP cut) F 9601	9
7	7	HOW LONG LIPPS, INC./Casablanca (12"*) NBLP 7242	7
8	8	THE WANDERER DONNA SUMMER/Geffen (12"*) GHS 2000 (WB)	8
9	9	IT'S A WAR/I'M READY KANO/Emergency (12"*) EMLP 7505	26
10	12	ALL MY LOVE L.A.X./Prelude (12") PRL D 527	5
11	13	LET'S GET FUNKY TONIGHT EVELYN "CHAMPAGNE" KING/RCA (12"*) AFL1 3543	7
12	11	CHERCHEZ PAS/BOOGIE TALK/MUSIC MAKES MY NIGHT MADLEEN KANE/Chalet (LP cuts) CH 0701 (Prelude)	10
13	10	FUN TIME PEACHES & HERB/Polydor/MVP (12"*) PD 1 6298	9
14	14	IT'S NOT WHAT YOU GOT (IT'S HOW YOU USE IT)/CAREER GIRL CARRIE LUCAS/Solar (12") YD 12086 (RCA)	10
15	16	MASTER BLASTER (JAMMIN') STEVIE WONDER/Tamla (12"*) T8 373M1 (Motown)	4
16	15	PRIVATE IDAHO/PARTY OUT OF BOUNDS B-52'S/Warner Bros. (12"*) BSK 3471	8
17	29	CELEBRATION KOOL & THE GANG/De-Lite (12"*) DSR 9518 (PolyGram)	3
18	26	GET DOWN, GET DOWN MELODY STEWART/Roy B. (12") RBDS 2512	5
19	22	IF YOU FEEL THE FUNK LA TOYA JACKSON/Polydor (12"*) PD 1 6291	4
20	23	EVERYBODY GET DOWN MOUZON'S ELECTRIC BAND/Vanguard (12") SPV 36	5
21	25	THE REAL THANG NARADA MICHAEL WALDEN/Atlantic (12"*) SD 19279	4
22	24	BOOGIE TO THE BOP MANTUS/SMI (12") 0002	7
23	21	WHIP IT/GATES OF STEEL DEVO/Warner Bros. (12"*) BSK 3435	12
24	30	WHAT CHA DOIN' SEAWIND/A&M (12"*) SP 4824	3
25	31	PARTYUP/HEAD/UPTOWN PRINCE/Warner Bros. (12"*) BSK 3478	6
26	19	FUNKIN' FOR JAMAICA (N.Y.) TOM BROWNE/Arista/GRP (12"*) GRP 5008	13
27	18	GIVE IT ON UP (IF YOU WANT TO) MTUME/Epic (12") 48 50918	8
28	28	CAPRICORN CAPRICORN/Emergency (12") EMDS 6511	8
29	20	ANOTHER ONE BITES THE DUST QUEEN/Elektra (12"*) 5E 513	15
30	36	EVERYBODY INSTANT FUNK/Salsoul (12") SA 8536 (RCA)	4
31	27	BREAKAWAY/WHAT'S ON MY MIND/DON'T LET YOUR CHANCE GO BYE WATSON BEASLEY/Warner Bros. (12"*) BSK 3445	27
32	40	HOT LEATHER PASSENGERS/Uniwave (LP cut) WLP 1013	4
33	43	YOU OUGHT TO BE DANCIN' PEOPLE'S CHOICE/Casablanca (LP cut) NBLP 7246	2
34	41	SEABISCUIT IN THE FIFTH BELINDA WEST/Panorama (12") JD 12095 (RCA)	2
35	32	DO ME RIGHT/I'VE JUST BEGUN TO LOVE YOU DYNASTY/Solar (12") YD 12027 (RCA)	20
36	35	UNDERWATER HARRY THUMANN/Uniwave (LP cut) WLP 1007	10
37	17	LOVE SENSATION LOLEATTA HOLLOWAY/Gold Mind (12") GG 505 (Salsoul)	18
38	48	LOOK UP PATRICE RUSHEN/Elektra (12"*) 47067	2
39	44	THERE'S NEVER BEEN NO ONE LIKE YOU KENIX FEATURING BOBBY YOUNGBLOOD/West End (12") WES 22130	2
40	37	MORE BOUNCE TO THE OUNCE ZAPP/Warner Bros. (12"*) BSK 3463	9
41	—	YOUR PLACE OR MINE QUINELLA/Becket (12") BKS 012	1
42	39	NIGHT CRUISER/GROOVITATION DEODATO/Warner Bros. (12"*) BSK 3467	10
43	—	REMOTE CONTROL REDDINGS/Believe in a Dream (12"*) JZ 36875 (CBS)	1
44	34	FEEL GOOD, PARTY TIME J.R. FUNK AND THE LOVE MACHINE/Brass (12") BRDS 2511	6
45	33	QUE SERA MI VIDA (IF YOU SHOULD GO) GIBSON BROTHERS/Mango (12") MPLS 7783	18
46	38	DREAMS AND DESIRE/THE ONE TONIGHT FEVER/Fantasy (12"*) 897	10
47	46	IN THE FOREST/YOUR EYES BABY'O/Baby'O (12"*) BO 1000	30
48	47	THROW DOWN THE GROOVE HAMILTON BOHANNON/Phase II (12"*) JW 36867 (CBS)	3
49	42	COULD I BE DREAMING/WE'VE GOT THE POWER POINTER SISTERS/Planet (12"*/LP cut) P 9 (Elektra/Asylum)	6
50	45	FEAR/I STRIP YOU EASY GOING/Importe 12 (12") MP 307	9

(★ non-commercial 12", • discontinued)

## New York, N.Y.

(Continued from page 13)

A little over a year ago the **Roche** sisters—**Maggie, Terre** and **Suzzy**—released their debut album as a trio. (Maggie and Terre had released a duo album some years ago.) "The Roches," released in the middle of the power-pop onslaught (remember all those bands that have already disappeared?), was like a breath of fresh air: its stark sound, crystal-clear harmonies and touching tales of American life all combined to create a winning and original sound. Everybody loved the Roches.

The Roches' follow-up LP, "Nurds," was released three weeks ago. The new record presents us with two new sides of the Roches' often-silly, yet always touching scenarios of America. While the Roches are joined by a band on "Nurds," the three sisters' voices are still the featured instruments.

At the Bottom Line last week the Roches presented songs from both LPs; they were cute, quick and full of life.

Maggie, Terre and Suzzy are a joy to listen to. While they don't employ the traditional three-part harmony exemplified by, say, the Belmonts, they use their three very different voices very effectively.

Perhaps the sisters' greatest gift is their stories. They each have that rare knack for developing the most trivial and mundane experiences into epic struggles of day-to-day life. Yet while the Roches' songs deal with the nuts and bolts of life—relationships, love, frustration and what John Lydon calls "careering"—the sisters are tons of fun on stage.

The sisters' playfulness, juxtaposed against the seriousness of their songs, made for a perfectly-balanced set. Watching the Roches, one can shift from laughter, to sadness and back to laughter all in the span of a three-minute song.

**ROBBERY NEWS:** Word has filtered out that **Roy Buchanan** was the victim of an attempted mugging in late September in New York. Buchanan had finished a session at the Record Plant and was walking back to the Henry Hudson Hotel at three in the morning—carrying by its neck a 1953 model Telecaster (he reportedly hasn't use a carrying case for years). Somewhere along the way a would-be mugger accosted Buchanan, who responded by giving the thug a few solid whacks "across the shoulders and arms," he said, with the Telecaster.

(Continued on page 41)

# Albums 151-200

NOVEMBER 15, 1980

- 151 FLIRTIN' WITH DISASTER MOLLY HATCHET/Epic JE 36110
- 152 LED ZEPPELIN IV/Atlantic SD 19129
- 153 STREET FEVER MOON MARTIN/Capitol ST 12099
- 154 BORN TO RUN BRUCE SPRINGSTEEN/Columbia JC 33795
- 155 ANNIE (ORIGINAL CAST ALBUM)/Columbia PS 34712
- 156 THE SWING OF DELIGHT DEVADIP CARLOS SANTANA/Columbia C2 36590
- 157 MONTY PYTHON'S CONTRACTUAL OBLIGATION ALBUM/Arista AL 9536
- 158 U.S. 1 HEAD EAST/A&M SP 4826
- 159 LOVE IS FAIR BARBARA MANDRELL/MCA 5136
- 160 NIGHT SONG AHMAD JAMAL/Motown M7 945R1
- 161 TEXAS IN MY REAR VIEW MIRROR MAC DAVIS/Casablanca NBLP 7239
- 162 ROSES IN THE SNOW EMMYLOU HARRIS/Warner Bros. BSK 3422
- 163 IT'S MY TURN (ORIGINAL SOUNDTRACK)/Motown MB 947M1
- 164 21ST CENTURY MAN BILLY THORPE/Elektra 6E 294
- 165 RUNNING ON EMPTY JACKSON BROWNE/Asylum 6E 113
- 166 CONCERNED PARTY #1 CAPTAIN SKY/TEC 1202
- 167 HOW TO BEAT THE HIGH COST OF LIVING (ORIGINAL SOUNDTRACK) HUBERT LAWS AND EARL KLUGH/Columbia JS 36741
- 168 I'M YOURS LINDA CLIFFORD/RSO/Curtom RS 1 3087
- 169 STAGE STRUCK RORY GALLAGHER/Chrysalis CHR 1280
- 170 LOVE AT FIRST SIGHT SONNY ROLLINS/Milestone M 9098 (Fantasy)
- 171 MAKE IT COUNT IDRIS MUHAMMAD Fantasy F 9598
- 172 TWO "B'S" PLEASE ROBBIN THOMPSON BAND/Ovation OV 1759
- 173 EVOLUTION JOURNEY/Columbia FC 35797
- 174 JUST ONE NIGHT ERIC CLAPTON/RSO RS 2 4202

- 175 HUMANESQUE JACK GREEN/RCA AFL1 3639
- 176 THE OTHER WORLD JUDY ROBERTS/Inner City IC 1088
- 177 DAVID GRISMAN-QUINTET '80/Warner Bros. BSK 3469
- 178 SOMETHING TO BELIEVE IN CURTIS MAYFIELD/RSO/Curtom RS 1 3077
- 179 ROBIN LANE & THE CHARTBUSTERS/Warner Bros. BSK 3424
- 180 SKY/Arista A2L 8302
- 181 LONG WAY TO THE TOP NANTUCKET/Epic NJE 36523
- 182 THUNDER 7TH WONDER/Chocolate City CCLP 2012 (Casablanca)
- 183 ...WAITING FOR THE SUN DOORS/Elektra EKS 74024
- 184 UNLOCK THE FUNK LOCKSMITH/Arista AB 4274
- 185 SELL MY SOUL SYLVESTER/Fantasy/Honey F 9601
- 186 IT'S MY TIME MAYNARD FERGUSON/Columbia JC 36766
- 187 BILLY BURNETTE/Columbia NJC 36792
- 188 SONGS I LOVE TO SING SLIM WHITMAN/Epic/Cleve. Intl. JE 36768
- 189 KEEP THE FIRE KENNY LOGGINS/Columbia JC 36172
- 190 EXPLORER SUITE NEW ENGLAND/Elektra 6E 307
- 191 WHITE MUSIC CRACK THE SKY/Lifesong LS 8028
- 192 THE MUPPET MOVIE (ORIGINAL SOUNDTRACK) THE MUPPETS/Atlantic SD 16001
- 193 MINIMUM WAGE ROCK & ROLL BUS BOYS/Arista AB 4280
- 194 CALLING NOEL POINTER United Artists LT 1050
- 195 SEEDS OF CHANGE KERRY LIVINGSTON/Kirshner NJZ 36567 (CBS)
- 196 ROCK HARD SUZI QUATRO/Dreamland DL 1 5006 (RSO)
- 197 MCGUINN-HILLMAN/Capitol SOO 12108
- 198 BACK ON THE STREETS DONNIE IRIS/MCA 3272
- 199 RAVE ON ARTFUL DODGER Arista America OL 1503 (Arista)
- 200 10TH ANNIVERSARY STATLER BROTHERS/Mercury SRM 1 5027

## Album Cross Reference

AC/DC	6, 103	ANNE MURRAY	17
AIR SUPPLY	40	WILLIE NELSON	80, 120
ANGEL CITY	111	WILLIE NELSON & RAY PRICE	81
ROY AYERS	121	OAK RIDGE BOYS	102
B-52's	45, 139	O'JAYS	97
PAT BENATAR	7, 90	ORIGINAL SOUNDTRACK:	
GEORGE BENSON	14	BLUES BROS.	118
KURTIS BLOW	50	EMPIRE STRIKES BACK	77
DAVID BOWIE	31	FAME	43
BRASS CONSTRUCTION	143	HONEYSUCKLE ROSE	24
BRICK	129	ROSE	137
JACKSON BROWNE	42	TIMES SQUARE	44
TOM BROWNE	28	URBAN COWBOY	18
CAMEO	23, 88	XANADU	13
CARS	113	ALAN PARSONS PROJECT	65
HARRY CHAPIN	36	PEACHES & HERB	107
CHEAP TRICK	46	ROBERT PALMER	92
CHIPMUNKS	106	TEDDY PENDERGRASS	16
BRUCE COCKBURN	74	PINK FLOYD	115
COMMODORES	100	POINTER SISTERS	64
ELVIS COSTELLO	59	POLICE	21
JOHN COUGAR	20	JEAN-LUC PONTY	69
CHRISTOPHER CROSS	122	PRINCE	66
RODNEY DANGERFIELD	29	QUEEN	4
CHARLIE DANIELS	34	EDDIE RABBITT	71
DEVO	62	RAY, GOODMAN & BROWN	68
DIRE STRAITS	8	REDDINGS	150
DOOBIE BROTHERS	41	MINNIE RIPERTON	87
DOORS	145	ROCHES	128
EAGLES	85	ROCKPILE	53
FATBACK	84	KENNY ROGERS	1, 89, 91, 140
WILTON FELDER	109	ROLLING STONES	26
STEVE FORBERT	58	LINDA RONSTADT	39
ARETHA FRANKLIN	126	DIANA ROSS	10
ERIC GALE	133	ROSSINGTON COLLINS BAND	48
LARRY GATLIN	148	LEO SAYER	136
CRYSTAL GAYLE	146	SEAWIND	82
BARRY GOODREAU	104	BOB SEGER	35
LARRY GRAHAM	55	CARLY SIMON	51
HALL & OATES	73	PAUL SIMON	33
MICHAEL HENDERSON	135	SLAVE	83
HIROSHIMA	144	S.O.S. BAND	124
LEON HUFF	9	SPECIALS	96
JACKSONS	60	SPLIT ENZ	63
JOE JACKSON	67	BRUCE SPRINGSTEEN	2
MICHAEL JACKSON	98	SPYRO GYRA	123
AL JARREAU	47, 70	MICHAEL STANLEY BAND	3
WAYLON JENNINGS	22	BARBRA STREISAND	99
BILLY JOEL	79	STYLISTICS	11, 78
JONES GIRLS	119	DONNA SUMMER	17
JOURNEY	32	SUPERTRAMP	130
KANSAS	116	SWITCH	138
KINKS	27	KEITH SYKES	25
KOOL & THE GANG	94	TALKING HEADS	101
STACY LATTISAW	108	GEORGE THOROGOOD	132
HUBERT LAWS	72	JETHRO TULL	61
LIPPS, INC.	15	UTOPIA	127
KENNY LOGGINS	37	DAVE VALENTIN	131, 114
LTD	134	VAN HALEN	112
LYNYRD SKYNYRD	141	JOHNNY VAN ZANT	86
MADNESS	49	VAPORS	75
TEENA MARIE	76	MARADA MICHAEL WALDEN	95
MAZE	105	GROVER WASHINGTON, JR.	142
MAT METHENY	54	BOB WELCH	93
STEPHANIE MILLS	149	LENNY WHITE	57
RONNIE MILSAP	125	JOHN WILLIAMS	147
JONI MITCHELL	56	LENNY WILLIAMS	5
MOLLY HATCHET	38	STEVIE WONDER	110
MICKEY MOUSE DISCO	117	YES	30
MTUME		ZAPP	

# Record World Albums 101-150

NOVEMBER 15, 1980

- | NOV. 15 | NOV. 8 |   |
|---------|--------|---|
| 101     | 146    | MORE GEORGE THOROGOOD AND THE DESTROYERS/Rounder 3045 (G)             |
| 102     | —      | GREATEST HITS OAK RIDGE BOYS/MCA 5150 (H)                             |
| 103     | 104    | HIGHWAY TO HELL AC/DC/Atlantic SD 19244 (G)                           |
| 104     | 86     | ONE IN A MILLION YOU LARRY GRAHAM/Warner Bros. BSK 3447 (G)           |
| 105     | 115    | 80/81 PAT METHENY/ECM 2 1180 (WB) (X)                                 |
| 106     | 114    | HUMANS BRUCE COCKBURN/Millennium BXL1 7752 (RCA) (G)                  |
| 107     | 73     | WORTH THE WAIT PEACHES & HERB/Polydor/MVP PD 1 6298 (G)               |
| 108     | 113    | FAMILY HUBERT LAWS/Columbia JC 36396 (G)                              |
| 109     | 81     | "LITTLE STEVIE ORBIT" STEVE FORBERT/Nemperor JZ 36595 (CBS) (G)       |
| 110     | 74     | DRAMA YES/Atlantic SD 16019 (H)                                       |
| 111     | 119    | DARK ROOM ANGEL CITY/Epic JE 36543 (G)                                |
| 112     | 80     | NO MORE DIRTY DEALS JOHNNY VAN ZANDT BAND/Polydor PD 1 6289 (G)       |
| 113     | 123    | SEQUEL HARRY CHAPIN/Boardwalk FW 36872 (H)                            |
| 114     | 121    | VAN HALEN/Warner Bros. BSK 3075 (G)                                   |
| 115     | 100    | THE WALL PINK FLOYD/Columbia PC2 36183 (L)                            |
| 116     | 103    | ONE FOR THE ROAD KINKS/Arista A2L 8401 (K)                            |
| 117     | 109    | IN SEARCH OF THE RAINBOW SEEKERS MTUME/Epic JE 36017 (G)              |
| 118     | 110    | BLUES BROTHERS (ORIGINAL SOUNDTRACK)/Atlantic SD 16017 (H)            |
| 119     | 106    | DEPARTURE JOURNEY/Columbia FC 36339 (H)                               |
| 120     | 120    | WILLIE & FAMILY LIVE WILLIE NELSON/Columbia KC2 35642 (L)             |
| 121     | 135    | LOVE FANTASY ROY AYERS/Polydor PD 1 6301 (G)                          |
| 122     | 97     | NO RESPECT RODNEY DANGERFIELD/Casablanca NBLP 7229 (H)                |
| 123     | 124    | HEARTLAND MICHAEL STANLEY BAND/EMI-America SW 17040 (G)               |
| 124     | 122    | S.O.S. S.O.S. BAND/Tabu JZ 36332 (CBS) (G)                            |
| 125     | 72     | SHADOWS AND LIGHT JONI MITCHELL/Asylum BB 704 (L)                     |
| 126     | 136    | TOUCH OF SILK ERIC GALE/Columbia JC 36570 (G)                         |
| 127     | 129    | LAND OF THE THIRD EYE DAVE VALENTIN/Arista/GRP GRP 5009 (G)           |
| 128     | 138    | NURDS ROCHES/Warner Bros. BSK 3475 (G)                                |
| 129     | 139    | WA. J ON YOU BRICK/Bang JZ 36262 (CBS) (G)                            |
| 130     | —      | THIS IS MY DREAM SWITCH/Gordy G8 999M1 (Motown) (H)                   |
| 131     | 133    | WOMEN AND CHILDREN FIRST VAN HALEN/Warner Bros. HS 3415 (H)           |
| 132     | 99     | "A" JETHRO TULL/Chrysalis CHE 1301 (H)                                |
| 133     | 140    | HELP YOURSELF LARRY GATLIN/Columbia JC 36582 (G)                      |
| 134     | 111    | GOLD & PLATINUM LYNRYD SKYNYRD/MCA 2 11008 (K)                        |
| 135     | —      | ODORI HIROE MA/Arista AL 9541 (H)                                     |
| 136     | 137    | LIVING IN A FANTASY LEO SAYER/Warner Bros. BSK 3483 (G)               |
| 137     | 130    | THE ROSE (ORIGINAL SOUNDTRACK)/Atlantic SD 16010 (H)                  |
| 138     | —      | I'M NOT STRANGE I'M JUST LIKE YOU KEITH SYKES/Backstreet/MCA 3265 (G) |
| 139     | 142    | THE B-52'S/Warner Bros. BSK 3355 (G)                                  |
| 140     | 112    | TEN YEARS OF GOLD KENNY ROGERS/United Artists UA LA 835 H (G)         |
| 141     | 144    | ABSOLUTELY MADNESS/Sire SRK 6094 (WB) (G)                             |
| 142     | 150    | MAN OVERBOARD BOB WELCH/Capitol SOO 12107 (G)                         |
| 143     | 126    | BRASS VI BRASS CONSTRUCTION/United Artists LT 1060 (G)                |
| 144     | 148    | HERE TO CREATE MUSIC LEON HUFF/Phila. Intl. NJZ 36758 (CBS) (G)       |
| 145     | 117    | THE LONG RUN EAGLES/Asylum 5E 508 (G)                                 |
| 146     | —      | BARRY GOODREAU/Portrait/Epic NJR 36542 (G)                            |
| 147     | 147    | LET'S DO IT TODAY LENNY WILLIAMS/MCA 5147 (H)                         |
| 148     | 107    | THESE DAYS CRYSTAL GAYLE/Columbia JC 36512 (G)                        |
| 149     | —      | GREATEST HITS RONNIE MILSAP/RCA AHL1 3772 (G)                         |
| 150     | —      | THE AWAKENING REDDINGS/Believe In A Dream JZ 36875 (CBS) (G)          |

## A/C Chart

NOVEMBER 15, 1980

NOV.  
15NOV.  
8WKS. ON  
CHART

1	2	LADY KENNY ROGERS Liberty 1380	7
2	1	WOMAN IN LOVE BARBRA STREISAND/Columbia 1 11364	11
3	3	NEVER KNEW LOVE LIKE THIS BEFORE STEPHANIE MILLS/ 20th Century Fox 2460 (RCA)	12
4	4	HE'S SO SHY POINTER SISTERS/Planet 47916 (E/A)	12
5	5	MORE THAN I CAN SAY LEO SAYER/Warner Bros. 49565	7
6	6	NEVER BE THE SAME CHRISTOPHER CROSS/Warner Bros. 49580	5
7	12	LOVE ON THE ROCKS NEIL DIAMOND/Capitol 4939	3
8	8	YOU'VE LOST THAT LOVIN' FEELING DARYL HALL & JOHN OATES/RCA 12103	7
9	9	DREAMING CLIFF RICHARD/EMI-America 8057	8
10	17	GUILTY BARBRA STREISAND & BARRY GIBB/Columbia 11 11390	3
11	16	WITHOUT YOUR LOVE ROGER DALTREY/Polydor 2121	7
12	7	ON THE ROAD AGAIN WILLIE NELSON/Columbia 1 11351	9
13	10	JESSE CARLY SIMON/Warner Bros. 49518	14
14	18	SUDDENLY OLIVIA NEWTON-JOHN AND CLIFF RICHARD/ MCA 51007	4
15	11	LOOK WHAT YOU'VE DONE TO ME BOZ SCAGGS/ Columbia 1 11349	13
16	13	COULD I HAVE THIS DANCE ANNE MURRAY/Capitol 4920	10
17	19	I BELIEVE IN YOU DON WILLIAMS/MCA 41304	5
18	14	XANADU OLIVIA NEWTON-JOHN/ELO/MCA 41285	14
19	15	REAL LOVE DOOBIE BROTHERS/Warner Bros. 49503	11
20	21	IF YOU EVER CHANGE YOUR MIND CRYSTAL GAYLE/ Columbia 1 11359	7
21	31	EVERY WOMAN IN THE WORLD AIR SUPPLY/Arista 0564	3
22	23	I'M COMING OUT DIANA ROSS/Motown 1491	6
23	22	UPSIDE DOWN DIANA ROSS/Motown 1494	15
24	27	I'M HAPPY THAT LOVE HAS FOUND YOU JIMMY HALL/ Epic 9 50931	3
25	29	IT'S MY TURN DIANA ROSS/Motown 1496	3
26	20	OUT HERE ON MY OWN IRENE CARA/RSO 1048	7
27	30	LET ME BE YOUR ANGEL STACY LATTISAW/Cotillion 46001 (Atl)	5
28	24	ALL OUT OF LOVE AIR SUPPLY/Arista 0520	22
29	25	LOOKIN' FOR LOVE JOHNNY LEE/Full Moon/Asylum 47004	17
30	34	ONE-TRICK PONY PAUL SIMON/Warner Bros. 49601	3
31	26	LATE IN THE EVENING PAUL SIMON/Warner Bros. 49511	15
32	36	(JUST LIKE) STARTING OVER JOHN LENNON/Geffen 49604 (WB)	2
33	38	EVERYBODY'S GOT TO LEARN SOMETIME KORGIS/Asylum 47018	2
34	28	MIDNIGHT ROCKS AL STEWART/Arista 0552	10
35	32	IF THIS IS LOVE MELISSA MANCHESTER/Arista 0551	9
36	33	LIVE EVERY MINUTE ALI THOMSON/A&M 2260	6

## CHARTMAKER OF THE WEEK

37	—	EASY LOVE DIONNE WARWICK Arista 0572	1
38	35	DRIVIN' MY LIFE AWAY EDDIE RABBITT/Elektra 46656	21
39	39	THE WANDERER DONNA SUMMER/Geffen 49563 (WB)	6
40	41	THAT GIRL COULD SING JACKSON BROWNE/Asylum 47036	5
41	—	GOODBYE MARIE BOBBY GOLDSBORO/Curb 9 5400 (CBS)	1
42	44	MORNING MAN RUPERT HOLMES/MCA 41019	2
43	—	SEQUEL HARRY CHAPIN/Boardwalk 8 5700	1
44	45	LOVE X LOVE GEORGE BENSON/Qwest/WB 49570	2
45	42	WHO'LL BE THE FOOL TONIGHT LARSEN-FEITEN BAND/ Warner Bros. 49282	9
46	—	I LOVE A RAINY NIGHT EDDIE RABBITT/Elektra 47066	1
47	37	HOW DO I SURVIVE AMY HOLLAND/Capitol 4884	9
48	43	NO NIGHT SO LONG DIONNE WARWICK/Arista 0527	16
49	40	GIVE ME THE NIGHT GEORGE BENSON/Qwest/WB 49505	17
50	46	HOT ROD HEARTS ROBBIE DUPREE/Elektra 47005	16

Bedell Plans 'Loving Couples'  
Soundtrack Campaign with Motown

By SAMUEL GRAHAM

■ LOS ANGELES—By engineering a situation in which several different artists from one label—in this case, Motown Records—are featured performing songs from the film soundtrack, thereby theoretically ensuring complete support for the soundtrack package from the label in question, publisher Steve Bedell of Music Concepts International hopes to maximize profits from the music to the film "Loving Couples" for all concerned.

Although the notion of several artists signed to the same label performing songs on a single soundtrack album is by no means unique, a look at soundtracks appearing on Record World's Album Chart reveals that that method is currently less popular than others. Soundtracks now active include those primarily featuring just one act (Polydor's "McVicar," Atlantic's "The Rose," Columbia's "Honeysuckle Rose"); orchestral scores with few or no vocals (RSO's "The Empire Strikes Back" or that label's album for the television mini-series "Shogun"); or compilations of a number of performers signed to different record companies, successfully realized by RSO with "Saturday Night Fever" and now exemplified by Full Moon/Asylum's "Urban Cowboy" and RSO's own "Times Square."

In the latter cases, with some notable exceptions, an artist's single that is included in the soundtrack album will appear not on the label that carries the soundtrack but on the label to which that artist is signed for his other recordings; for example, Boz Scaggs' "Look What You've Done to Me" is included in the "Urban Cowboy" double album, but as a single it was released by Colum-

bia, Scaggs' usual label. For "Loving Couples," the featured songs are performed by Motown's Billy Preston, Syreeta, the Temptations and Jermaine Jackson. Thus, both album and singles will be carried by the one company.

Said Bedell, "In today's business, with soundtracks being what they are, if you can get one record company to have both singles and album, you don't create competition within the industry. You don't have one company releasing singles and another one releasing the album—especially in view of the fact that the single rarely, if ever, is the big money-maker."

"What has been going on," Bedell continued, "from what I can gather, is that the label that has the artist under contract will get the single, and the other label will have paid a licensing fee to include (the single) in its album." Under those circumstances, "I don't think you're gonna get the full promotional support (you need)." For "Loving Couples," however, that was never even a potential problem, because "Motown had a fabulous roster for the kind of music the movie had in it."

Among the songs in "Loving Couples" performed by Motown acts are the following: "Take Me Away" (the first single) and "There's More Where that Came From," both performed by the Temptations, and "Turn Up the Music," sung by Syreeta, all three of which were written by composer Fred Karlin and lyricist Dean Pitchford (who was responsible for the lyrics to three songs from the film "Fame," including the title track); and two written by Karlin and Norman Gimbel, (Continued on page 45)

## Buddy Miles Returns



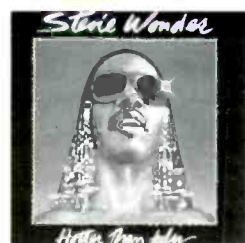
Buddy Miles is currently recording his first album in five years in Los Angeles. The LP, a Mistral Entertainment production, is comprised of three studio sides and one side of live material recorded by the drummer-singer at Chino State Prison in California earlier this year. Shown signing the production/publishing deal with Mistral Entertainment are, from left: (seated) Stephen Miller, Mistral Entertainment; Miles; and Robert Fitzpatrick, personal manager; (standing) Bob Fries, Mistral Entertainment, and Jim Paris, co-producer of the LP.

# Retail Report



NOVEMBER 15, 1980

## SALESMAKER OF THE WEEK



**HOTTER THAN JULY**  
STEVIE WONDER  
Tamla

## TOP SALES

**HOTTER THAN JULY**—Stevie Wonder—Tamla  
**ZENYATTA MONDATTA**—Police—A&M  
**SECONDS OF PLEASURE**—Rockpile—Col  
**ALL SHOOK UP**—Cheap Trick—Epic  
**MAKING MOVIES**—Dire Straits—WB  
**THE TURN OF A FRIENDLY CARD**—Alan Parsons Project—Arista  
**THE WANDERER**—Donna Summer—Geffen  
**THE RIVER**—Bruce Springsteen—Col  
**FEEL ME**—Cameo—Chocolate City

## HANDLEMAN NATIONAL

**CELEBRATE**—Kool & the Gang—De-Lite  
**DREAM LOVERS**—Tanya Tucker—MCA  
**GREATEST HITS**—Ronnie Milsap—RCA  
**GREATEST HITS, VOL. II**—Linda Ronstadt—Asylum  
**HOTTER THAN JULY**—Stevie Wonder—Tamla  
**I'M NO HERO**—Cliff Richard—EMI-America  
**SCARY MONSTERS**—David Bowie—RCA  
**THE RIVER**—Bruce Springsteen—Col  
**VOICES**—Hall & Oates—RCA  
**ZENYATTA MONDATTA**—Police—A&M

## MUSICLAND NATIONAL

**FEEL ME**—Cameo—Chocolate City  
**GREATEST HITS**—Doors—Elektra  
**GREATEST HITS**—Oak Ridge Boys—MCA  
**GREATEST HITS, VOL. II**—Linda Ronstadt—Asylum  
**HOTTER THAN JULY**—Stevie Wonder—Tamla  
**LIVING IN A FANTASY**—Leo Sayer—WB  
**REMAIN IN LIGHT**—Talking Heads—Sire  
**THE RIVER**—Bruce Springsteen—Col  
**THE WANDERER**—Donna Summer—Geffen  
**ZENYATTA MONDATTA**—Police—A&M

## PICKWICK NATIONAL

**FEEL ME**—Cameo—Chocolate City  
**GREATEST HITS**—Doors—Elektra  
**GREATEST HITS**—Oak Ridge Boys—MCA  
**GREATEST HITS, VOL. II**—Linda Ronstadt—Asylum  
**HOTTER THAN JULY**—Stevie Wonder—Tamla  
**REMAIN IN LIGHT**—Talking Heads—Sire  
**RONNIE MILSAP'S GREATEST HITS**—RCA  
**THE RIVER**—Bruce Springsteen—Col  
**THE WANDERER**—Donna Summer—Geffen  
**ZENYATTA MONDATTA**—Police—A&M

## RECORD BAR NATIONAL

**ARETHA**—Aretha Franklin—Arista  
**CARNIVAL**—Spyro Gyra—MCA  
**EXPLORER SUITE**—New England—Elektra  
**GREATEST HITS**—Doors—Elektra  
**KANO**—Emergency

**LET'S DO IT TODAY**—Lenny Williams—MCA  
**MORE GEORGE THOROGOOD & THE DESTROYERS**—Rounder  
**REMAIN IN LIGHT**—Talking Heads—Sire  
**SECONDS OF PLEASURE**—Rockpile—Col

## SOUND UNLIMITED NATIONAL

**ALL SHOOK UP**—Cheap Trick—Epic  
**HOTTER THAN JULY**—Stevie Wonder—Tamla  
**MAKING MOVIES**—Dire Straits—WB  
**MORE GEORGE THOROGOOD & THE DESTROYERS**—Rounder  
**MR. HANDS**—Herbie Hancock—Col  
**SECONDS OF PLEASURE**—Rockpile—Col  
**SWEET SENSATION**—Stephanie Mills—RCA  
**THE TURN OF A FRIENDLY CARD**—Alan Parsons Project—Arista  
**TIMES SQUARE**—RSO (Soundtrack)  
**WINELIGHT**—Grover Washington, Jr.—Elektra

## DISC O MAT NEW YORK

**BEAT CRAZY**—Joe Jackson Band—A&M  
**CONTRACTUAL OBLIGATION**—Album—Monty Python—Arista  
**FACES**—Earth, Wind & Fire—Col  
**FEEL ME**—Cameo—Chocolate City  
**HOTTER THAN JULY**—Stevie Wonder—Tamla  
**KURTIS BLOW**—Mercury  
**SECONDS OF PLEASURE**—Rockpile—Col  
**STREET FEVER**—Moon Martin—Capitol  
**THE WANDERER**—Donna Summer—Geffen  
**ZENYATTA MONDATTA**—Police—A&M

## KING KAHOL NEW YORK

**BEAT CRAZY**—Joe Jackson Band—A&M  
**GREATEST HITS**—Kenny Rogers—Liberty  
**HOTTER THAN JULY**—Stevie Wonder—Tamla  
**MAKING MOVIES**—Dire Straits—WB  
**PEOPLE'S CHOICE**—Casablanca  
**SECONDS OF PLEASURE**—Rockpile—Col  
**THE TURN OF A FRIENDLY CARD**—Alan Parsons Project—Arista  
**THE WANDERER**—Donna Summer—Geffen  
**ZENYATTA MONDATTA**—Police—A&M

## RECORD WORLD'S NEW YORK

**ARETHA**—Aretha Franklin—Arista  
**AUDIO VISIONS**—Kansas—Kirkner  
**CELEBRATE**—Kool & the Gang—De-Lite  
**DEFACE THE MUSIC**—Utopia—Bearsville  
**GREATEST HITS**—Kenny Rogers—Liberty  
**SCARY MONSTERS**—David Bowie—RCA  
**TAKING LIBERTIES**—Elvis Costello—Col  
**THE RIVER**—Bruce Springsteen—Col  
**VOICES**—Hall & Oates—RCA  
**ZENYATTA MONDATTA**—Police—A&M

## STRAWBERRIES BOSTON

**CELEBRATE**—Kool & the Gang—De-Lite  
**EXPLORER SUITE**—New England—Elektra  
**FEEL ME**—Cameo—Chocolate City  
**I'M NOT STRANGE I'M JUST LIKE YOU**—Keith Sykes—MCA/Backsstreet  
**MAN OVERBOARD**—Bob Welch—Capitol  
**MCGUINN-HILLMAN**—Capitol  
**RAY, GOODMAN & BROWN II**—Polydor  
**RUNNING ALONE**—Barooga—Capitol  
**STREET FEVER**—Moon Martin—Capitol  
**ZENYATTA MONDATTA**—Police—A&M

## CUTLER'S NEW HAVEN

**CATHOLIC BOY**—Jim Carroll Band—Atco  
**CELEBRATE**—Kool & the Gang—De-Lite  
**HOTTER THAN JULY**—Stevie Wonder—Tamla  
**HURRY UP THIS WAY AGAIN**—Stylitics—TSOP  
**MAKE IT COUNT**—Idris Muhammad—Fantasy  
**REMAIN IN LIGHT**—Talking Heads—Sire  
**SCARY MONSTERS**—David Bowie—RCA  
**STONE JAM**—Slave—Cotillion  
**THE RIVER**—Bruce Springsteen—Col  
**ZENYATTA MONDATTA**—Police—A&M

## FOR THE RECORD BALTIMORE

**DIRTY MIND**—Prince—WB  
**FEEL ME**—Cameo—Chocolate City  
**HOTTER THAN JULY**—Stevie Wonder—Tamla  
**HURRY UP THIS WAY AGAIN**—Stylitics—TSOP  
**INHERIT THE WIND**—Wilton Felder—MCA  
**MR. HANDS**—Herbie Hancock—Col  
**ODORI**—Hiroshima—Arista  
**THIS IS MY DREAM**—Switch—Gordy  
**TRIUMPH**—Jacksons—Epic  
**ZENYATTA MONDATTA**—Police—A&M

## WAXIE MARTINE WASH DC

**BEAT CRAZY**—Joe Jackson Band—A&M  
**CIVILIZED EVIL**—Jean-Luc Ponty—Atlantic  
**FEEL ME**—Cameo—Chocolate City  
**14 KARAT**—Fatback—Spring  
**HOTTER THAN JULY**—Stevie Wonder—Tamla  
**HUMANS**—Bruce Cockburn—Millennium  
**IT'S MY TURN**—Motown (Soundtrack)  
**STREET FEVER**—Moon Martin—Capitol  
**THE TURN OF A FRIENDLY CARD**—Alan Parsons Project—Arista  
**ZENYATTA MONDATTA**—Police—A&M

## RECORD REVOLUTION PA. DC

**ARETHA**—Aretha Franklin—Arista  
**FEEL ME**—Cameo—Chocolate City  
**FIVE LIVE**—Robin Lane & the Charbustlers—WB  
**FUNK IS ON**—Instant Funk—Salsoul  
**MR. HANDS**—Herbie Hancock—Col  
**ON THE EDGE**—Babys—Chrysalis  
**SECONDS OF PLEASURE**—Rockpile—Col  
**SEQUEL**—Harry Chapin—Boardwalk  
**SKY**—Arista  
**WINELIGHT**—Grover Washington, Jr.—Elektra

## NAT'S RECORD MARKET MIDWEST

**ALL SHOOK UP**—Cheap Trick—Epic  
**BEAT CRAZY**—Joe Jackson Band—A&M  
**CARNIVAL**—Spyro Gyra—MCA  
**FEEL ME**—Cameo—Chocolate City  
**GREATEST HITS, VOL. II**—Linda Ronstadt—Asylum  
**HOTTER THAN JULY**—Stevie Wonder—Tamla  
**SEQUEL**—Harry Chapin—Boardwalk  
**THE RIVER**—Bruce Springsteen—Col  
**THE WANDERER**—Donna Summer—Geffen  
**ZENYATTA MONDATTA**—Police—A&M

## RECORD RENDEZVOUS CLEVELAND

**DOC AT THE RADAR STATION**—Captain Beefheart—Virgin  
**GANG UP**—Joey Wilson—Modern  
**MAKING MOVIES**—Dire Straits—WB  
**MINIMUM WAGE ROCK & ROLL**—Bus Boys—Arista  
**MORE SPECIALS**—Chrysalis  
**NURDS**—Roches—WB  
**PSYCHEDELIC FURS**—Col  
**SECONDS OF PLEASURE**—Rockpile—Col  
**SKY**—Arista

**21ST CENTURY MAN**—Billy Thorpe—Elektra

## ROSE RECORDS CHICAGO

**BEAT CRAZY**—Joe Jackson Band—A&M  
**CELEBRATE**—Kool & the Gang—De-Lite  
**CIVILIZED EVIL**—Jean-Luc Ponty—Atlantic  
**GREATEST HITS**—Anne Murray—Capitol  
**GREATEST HITS, VOL. II**—Linda Ronstadt—Asylum  
**HOTTER THAN JULY**—Stevie Wonder—Tamla  
**HUMANS**—Bruce Cockburn—Millennium  
**MAKING MOVIES**—Dire Straits—WB  
**REMAIN IN LIGHT**—Talking Heads—Sire  
**THE WANDERER**—Donna Summer—Geffen

## RADIO DOCTORS MILWAUKEE

**AGAINST THE WIND**—Bob Seger & the Silver Bullet Band—Capitol  
**ALL SHOOK UP**—Cheap Trick—Epic  
**IT'S MY TURN**—Motown (Soundtrack)  
**MAKING MOVIES**—Dire Straits—WB  
**MORE GEORGE THOROGOOD & THE DESTROYERS**—Rounder  
**PEOPLE'S CHOICE**—Casablanca  
**SECONDS OF PLEASURE**—Rockpile—Col  
**THE TURN OF A FRIENDLY CARD**—Alan Parsons Project—Arista  
**TWO OF US**—Yarbrough & Peoples—Mercury  
**U.S. 1**—Head East—A&M

## REBECCAN MINNEAPOLIS

**ALL SHOOK UP**—Cheap Trick—Epic  
**BACK ON THE STREETS**—Donnie Iris—MCA  
**FACES**—Earth, Wind & Fire—Col  
**JEALOUS KIND**—Delbert McLinton—Capitol  
**MAKING MOVIES**—Dire Straits—WB  
**MORE GEORGE THOROGOOD & THE DESTROYERS**—Rounder  
**SECONDS OF PLEASURE**—Rockpile—Col  
**STREET FEVER**—Moon Martin—Capitol  
**THE TURN OF A FRIENDLY CARD**—Alan Parsons Project—Arista  
**U.S. 1**—Head East—A&M

## MUSICLAND ST. LOUIS

**ALL SHOOK UP**—Cheap Trick—Epic  
**FEEL ME**—Cameo—Chocolate City  
**GREATEST HITS**—Kenny Rogers—Liberty  
**GREATEST HITS, VOL. II**—Linda Ronstadt—Asylum  
**GUILTY**—Barbra Streisand—Col  
**HOTTER THAN JULY**—Stevie Wonder—Tamla  
**PARIS**—Supertramp—A&M  
**THE RIVER**—Bruce Springsteen—Col  
**THE WANDERER**—Donna Summer—Geffen  
**ZENYATTA MONDATTA**—Police—A&M

## FORTIES ATLANTA

**AEROSMITH'S GREATEST HITS**—Col  
**ALL SHOOK UP**—Cheap Trick—Epic  
**CIVILIZED EVIL**—Jean-Luc Ponty—Atlantic  
**80/81**—Pat Metheny—ECM  
**HURRY UP THIS WAY AGAIN**—Stylitics—TSOP  
**LOOKING FOR LOVE**—Johnny Lee—Full Moon/Asylum  
**LOVE FANTASY**—Roy Ayers—Polydor  
**ODORI**—Hiroshima—Arista  
**THE TURN OF A FRIENDLY CARD**—Alan Parsons Project—Arista  
**THIS IS MY DREAM**—Switch—Gordy

## SPACE MUSIC FLORIDA

**CARNIVAL**—Spyro Gyra—MCA  
**CELEBRATE**—Kool & the Gang—De-Lite  
**FEEL ME**—Cameo—Chocolate City  
**GREATEST HITS, VOL. II**—Linda Ronstadt—Asylum  
**HOTTER THAN JULY**—Stevie

Wonder—Tamla  
**IT'S WHAT'S INSIDE THAT COUNTS**—Critical Mass—MCA  
**NEW CLEAR DAYS**—Vapor—UA  
**THE TURN OF A FRIENDLY CARD**—Alan Parsons Project—Arista  
**THE WANDERER**—Donna Summer—Geffen  
**TIMES SQUARE**—RSO (Soundtrack)

## SOUND WAREHOUSE HOUSTON

**ALL SHOOK UP**—Cheap Trick—Epic  
**GREATEST HITS**—Kenny Rogers—Liberty  
**HAWKS & DOVES**—Neil Young—Reprise  
**HOTTER THAN JULY**—Stevie Wonder—Tamla  
**I'M NOT STRANGE**—Keith Sykes—MCA/Backsstreet  
**LITTLE STEVE ORBIT**—Steve Forbieri—Nemperor  
**REMAIN IN LIGHT**—Talking Heads—Sire  
**THE RIVER**—Bruce Springsteen—Col  
**TWO BS PLEASE**—Robbin Thompson Band—Ovation  
**ZENYATTA MONDATTA**—Police—A&M

## INDEPENDENT RECORDS COLORADO

**CARNIVAL**—Spyro Gyra—MCA  
**DIRTY MIND**—Prince—WB  
**80/81**—Pat Metheny—ECM  
**FEEL ME**—Cameo—Chocolate City  
**HOTTER THAN JULY**—Stevie Wonder—Tamla  
**HUMANS**—Bruce Cockburn—Millennium  
**I BELIEVE IN YOU**—Don Williams—MCA  
**MAKING MOVIES**—Dire Straits—WB  
**NOTHIN' MATTERS**—John Cougar—Riva  
**WINELIGHT**—Grover Washington, Jr.—Elektra

## CIRCLES ARIZONA

**BEAT CRAZY**—Joe Jackson Band—A&M  
**CONTRACTUAL OBLIGATION**—Album—Monty Python—Arista  
**HOTTER THAN JULY**—Stevie Wonder—Tamla  
**HUMANS**—Bruce Cockburn—Millennium  
**HUMANESQUE**—Jack Green—RCA  
**MAKING MOVIES**—Dire Straits—WB  
**THE TURN OF A FRIENDLY CARD**—Alan Parsons Project—Arista  
**THIS IS MY DREAM**—Switch—Gordy  
**TWENNYNINE**—Lenny White—Elektra  
**ZENYATTA MONDATTA**—Police—A&M

## RECORDS PIZZA LOS ANGELES

**ALL SHOOK UP**—Cheap Trick—Epic  
**BEAT CRAZY**—Joe Jackson Band—A&M  
**GREATEST HITS, VOL. II**—Linda Ronstadt—Asylum  
**HOTTER THAN JULY**—Stevie Wonder—Tamla  
**MAKING MOVIES**—Dire Straits—WB  
**ODORI**—Hiroshima—Arista  
**SECONDS OF PLEASURE**—Rockpile—Col  
**THE TURN OF A FRIENDLY CARD**—Alan Parsons Project—Arista  
**THE WANDERER**—Donna Summer—Geffen  
**ZENYATTA MONDATTA**—Police—A&M

## EVERYBODY'S RECORDS NORTHWEST

**ALL SHOOK UP**—Cheap Trick—Epic  
**BEAT CRAZY**—Joe Jackson Band—A&M  
**FREEDOM OF CHOICE**—Devo—WB  
**HOTTER THAN JULY**—Stevie Wonder—Tamla  
**MAKING MOVIES**—Dire Straits—WB  
**MORE GEORGE THOROGOOD & THE DESTROYERS**—Rounder  
**SECONDS OF PLEASURE**—Rockpile—Col  
**THE RIVER**—Bruce Springsteen—Col  
**WINELIGHT**—Grover Washington, Jr.—Elektra  
**ZENYATTA MONDATTA**—Police—A&M



# Record World Albums

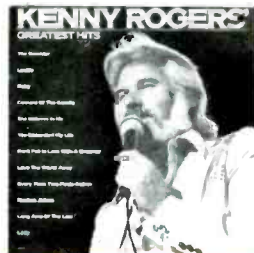
PRICE CODE: F — 6.98  
G — 7.98  
H — 8.98  
I — 9.98  
J — 11.98  
K — 12.98  
L — 13.98

NOVEMBER 15, 1980

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

NOV. 15 NOV. 8

1 1 KENNY ROGERS'  
GREATEST HITS  
Liberty LOO 1072  
(2nd Week)



WKS. ON  
CHART

5 | H

2	2	THE RIVER	BRUCE SPRINGSTEEN/Columbia	PC2 36854	3	X
3	3	GUILTY	BARBRA STREISAND/Columbia	FC 36750	6	H
4	4	THE GAME	QUEEN/Elektra	5E 513	18	H
5	9	HOTTER THAN JULY	STEVIE WONDER/Tamla	T8 373M1 (Motown)	2	H
6	6	BACK IN BLACK	AC/DC/Atlantic	SD 16018	14	H
7	7	CRIMES OF PASSION	PAT BENATAR/Chrysalis	CHE 1275	13	H
8	5	ONE STEP CLOSER	DOOBIE BROTHERS/Warner Bros.	HS 3452	6	H
9	10	TRIUMPH	JACKSONS/Epic	FE 36424	5	H
10	11	DIANA DIANA	ROSS/Motown	M8 936M1	23	H
11	13	THE WANDERER	DONNA SUMMER/Geffen	GHS 2000 (WB)	2	H
12	12	PARIS SUPERTRAMP	/A&M	SP 6702	6	L
13	8	XANADU (ORIGINAL SOUNDTRACK)	/MCA	6100	18	I
14	15	GIVE ME THE NIGHT	GEORGE BENSON/Qwest/WB	HS 3453	15	H
15	16	KENNY LOGGINS ALIVE	/Columbia	C2X 36738	7	J
16	23	TP TEDDY PENDERGRASS	/Phila. Intl.	FZ 36745 (CBS)	14	H
17	21	ANNE MURRAY'S GREATEST HITS	/Capitol	SOO 12110	7	H
18	14	URBAN COWBOY (ORIGINAL SOUNDTRACK)	VARIOUS ARTISTS/Full Moon/Asylum	DP 90002	26	X
19	17	HOLD OUT	JACKSON BROWNE/Asylum	5E 511	18	H
20	22	CHRISTOPHER CROSS	/Warner Bros.	BSK 3383	36	G
21	25	ZENYATTA MONDATTA	THE POLICE/A&M	SP 4831	4	G
22	18	GLASS HOUSES	BILLY JOEL/Columbia	FC 36384	35	H
23	19	PANORAMA CARS	/Elektra	5E 514	11	H
24	20	HONEYSUCKLE ROSE (ORIGINAL SOUNDTRACK)	WILLIE NELSON & FAMILY/Columbia	S2 36752	11	L
25	27	REMAIN IN LIGHT	TALKING HEADS/Sire	SRK 6095 (WB)	3	G
26	24	EMOTIONAL RESCUE	ROLLING STONES/Rolling Stones	COC 16015 (Atl)	18	H
27	34	CELEBRATE	KOOL & THE GANG/De-Lite	DSR 9518 (PolyGram)	4	H
28	46	FEEL ME CAMEO	/Chocolate City	CCLP 2016 (Casablanca)	3	G
29	28	FULL MOON	CHARLIE DANIELS BAND/Epic	FE 36571	15	H
30	30	ZAPP	/Warner Bros.	BSK 3463	8	G
31	31	SCARY MONSTERS	DAVID BOWIE/RCA	AQL1 3647	7	H
32	33	AUDIO-VISIONS	KANSAS/Kirshner	FZ 36588 (CBS)	7	H
33	26	ONE-TRICK PONY	PAUL SIMON/Warner Bros.	HS 3472	11	H
34	35	FREEDOM OF CHOICE	DEVO/Warner Bros.	BSK 3435	22	G
35	29	AGAINST THE WIND	BOB SEGER & THE SILVER BULLET BAND/Capitol	SOO 12041	36	H

## CHARTMAKER OF THE WEEK

36 — ALL SHOOK UP  
CHEAP TRICK  
Epic FE 36498



1 | H

37	32	SHINE ON	L.T.D./A&M	SP 4819	11	G
38	38	MICKEY MOUSE DISCO	/Disneyland/Vista	2504	34	X
39	92	GREATEST HITS-VOLUME II	LINDA RONSTADT/Asylum	5E 516	2	H
40	39	LOST IN LOVE	AIR SUPPLY/Arista	AB 4268	21	H
41	69	GREATEST HITS	DOORS/Elektra	5E 515	3	H
42	37	LOVE APPROACH	TOM BROWNE/Arista/GRP	GRP 5008	15	H
43	41	FAME (ORIGINAL SOUNDTRACK)	/RSO	RX 1 3080	20	H
44	48	TIMES SQUARE (ORIGINAL SOUNDTRACK)	VARIOUS ARTISTS/RSO	RS 2 4203	8	L

45	36	WILD PLANET	B-52'S/Warner Bros.	BSK 3471	9	G
46	40	CHIPMUNK PUNK	CHIPMUNKS/Excelsior	XLP 6008	16	G
57	59	GREATEST HITS	WAYLON JENNINGS/RCA	AHL1 3378	78	G
48	47	ANYTIME ANYPLACE ANYWHERE	ROSS'NGTON COLLINS BAND/MCA	5130	19	H
49	54	IRONS IN THE FIRE	TEENA MARIE/Gordy	G8 997M1 (Motown)	9	H
50	51	KURTIS BLOW	/Mercury	SRM 1 3854	5	G
51	52	COME UPSTAIRS	CARLY SIMON/Warner Bros.	BSK 3443	16	G
52	65	CARNIVAL	SPYRO GYRA/MCA	5149	3	H
53	—	SECONDS OF PLEASURE	ROCKPILE/Columbia	JC 36886	1	G
54	49	SWEET SENSATION	STEPHANIE MILLS/20th Century-Fox	T 603 (RCA)	29	G
55	56	VOICES	DARYL HALL & JOHN OATES/RCA	AQL1 3646	14	H
56	44	BEATIN' THE ODDS	MOLLY HATCHET/Epic	FE 35672	9	H
57	66	I BELIEVE IN YOU	DON WILLIAMS/MCA	5133	3	H
58	64	ARETHA	ARETHA FRANKLIN/Arista	AL 9538	3	H
59	60	NOTHIN' MATTERS AND WHAT IF IT DID	JOHN COUGAR/Riva	RVL 7403 (PolyGram)	5	G
60	85	BEAT CRAZY	JOE JACKSON/A&M	SP 4837	2	G
61	61	DEFACE THE MUSIC	UTOPIA/Bearsville	BRK 3487 (WB)	5	G
62	—	MAKING MOVIES	DIRE STRAITS/Warner Bros.	BSK 3480	1	G
63	42	TRUE COLOURS	SPLIT ENZ/A&M	SP 4822	10	G
64	53	SPECIAL THINGS	POINTER SISTERS/Planet	P 9 (Elektra/Asylum)	9	G
65	—	THE TURN OF A FRIENDLY CARD	ALAN PARSONS PROJECT/Arista	AL 9518	1	H
66	96	DIRTY MIND	PRINCE/Warner Bros.	BSK 3478	2	G
67	45	OFF THE WALL	MICHAEL JACKSON/Epic	FE 35745	62	H
68	68	RAY, GOODMAN & BROWN II	/Polydor	PD 1 6299	6	G
69	76	CIVILIZED EVIL	JEAN-LUC PONTY/Atlantic	SD 16020	4	H
70	88	MUSIC MAN	WAYLON JENNINGS/RCA	AHL1 3602	21	G
71	43	HORIZON	EDDIE RABBITT/Elektra	6E 276	11	G
72	55	PUCKER UP	LIPPS, INC./Casablanca	NBLP 7242	5	G
73	50	WIDE RECEIVER	MICHAEL HENDERSON/Buddah	BDS 6001 (Arista)	12	G
74	70	HEROES	COMMODORES/Motown	M8 939M1	21	H
75	79	VICTORY	NADARA MICHAEL WALDEN/Atlantic	SD 19279	4	G
76	63	JOY AND PAIN	MAZE FEATURING FRANKIE BEVERLY/Capitol	ST 12087	15	G
77	77	STAR WARS/THE EMPIRE STRIKES BACK (ORIGINAL SOUNDTRACK)	/RSO	RS 2 4201	26	L
78	57	WALK AWAY/COLLECTOR'S EDITION (THE BEST OF 1977-1980)	DONNA SUMMER/Casablanca	NBLP 7244	5	G
79	90	AT PEACE WITH WOMAN	JONES GIRLS/Phila. Intl.	JZ 36767 (CBS)	3	G
80	84	STARDUST	WILLIE NELSON/Columbia	KC 35305	41	G
81	67	SAN ANTONIO ROSE	WILLIE NELSON & RAY PRICE/Columbia	JC 36476	14	G
82	91	SEAWIND	/A&M	SP 4824	2	G
83	108	STONE JAM	SLAVE/Cotillion	SD 5224 (Atl)	1	G
84	98	INHERIT THE WIND	WILTON FELDER/MCA	5144	2	H
85	94	14 KARAT	FATBACK/Spring	SP 1 6729 (Polydor)	2	G
86	78	NEW CLEAR DAYS	VAPORS/United Artists	LT 1049	6	G
87	75	LOVE LIVES FOREVER	MINNIE RIPERTON/Capitol	SOO 12097	11	H
88	93	THE CARS	/Elektra	6E 135	114	G
89	87	GIDEON	KENNY ROGERS/United Artists	LOO 1035	31	H
90	95	IN THE HEAT OF THE NIGHT	PAT BENATAR/Chrysalis	CHR 1236	52	G
91	89	THE GAMBLER	KENNY ROGERS/United Artists	UA LA 934 H	97	G
92	58	CLUES	ROBERT PALMER/Island	ILPS 9595 (WB)	6	G
93	102	TWENNYNINE WITH LENNY WHITE	/Elektra	6E 304	1	G
94	71	LET ME BE YOUR ANGEL	STACY LATTISAW/Cotillion	SD 5219 (Atl)	19	G
95	—	WINELIGHT	GROVER WASHINGTON, JR./Elektra	6E 305	1	G
96	101	MORE SPECIALS	SPECIALS/Chrysalis	CHR 1303	1	G
97	62	THE YEAR 2000	O'JAYS/TSOP	FZ 36416 (CBS)	12	H
98	83	THIS TIME	AL JARREAU/Warner Bros.	BSK 3434	22	G
99	116	HURRY UP THIS WAY AGAIN	STYLISTICS/TSOP	JZ 36470 (CBS)	1	G
100	82	TAKING LIBERTIES	ELVIS COSTELLO/Columbia	JC 36839	6	G

# Keith Sykes



the debut single

# "Love to Ride"

MCA-51028

from the hot new album

# I'm not strange

# I'm just like you

*Riding strong on these stations*



KMET  
KWST  
KROQ  
KNAC  
WRNW  
WCAS  
WBRU  
WBLM  
WGIR  
WERI  
WECM  
WRXL  
WWWV  
WNOR  
WMYK

WZXR  
KEZY  
KGB-FM  
KAZY  
WVAQ  
WSLO  
WKLC  
WIBZ  
WPLR  
WQBK  
WPDH  
WNCS  
WOUR  
WAQX  
WAER

WLUP  
KFM  
KZOK  
KREM-FM  
WMDI  
WOMP  
WGFO  
WMJO  
WCMF  
WWCK  
WILS  
WLAV-FM  
WHNN  
WAPL  
WWUD

WMET  
WHFS  
WAVA  
WMM'S  
WCCO  
WXKE  
WPFR  
WLRS  
WKQQ  
WIBZ  
WZZX  
WYFE  
WIBA  
WMAD  
WAPL  
WWCT

WBCN  
WAAL  
WVUD  
M1G5  
WXUS  
WDEK  
WBWB  
WLFX  
KD101  
KFMH  
KGEO  
KBL  
WXL  
KLY  
KKRO

WMMR  
WAB  
WVUD  
WQFM  
KQDS  
KYTX  
KPAS  
KLAC  
KGOJ  
KMO  
KMB  
KRKE  
KLB  
KISS-KMAC  
KNCN

WNEW  
KTXQ  
KATT  
KILT-FM  
KZOM  
NOVA  
WHSY  
KSAS  
WTAO  
KEZO  
WUOG  
K-99  
WLSQ  
WKDF  
WKQB

WLIR  
KFMO  
WKLS  
WRAS  
WROQ  
WQDR  
WWWZ  
WKTM  
WQUT  
WIMZ  
WQXM  
ZETA  
WOWD  
WGL  
WKWF

WBAB  
KTYD  
KZOZ  
KMG  
KDKB  
KBBC  
KWFM  
KXFM  
KCAL  
KTM  
KSJO  
KOME  
KLIV  
KLRB  
KKDJ

WCOZ  
KKBC  
KBCO  
KTCL  
KILO  
KSPN  
KAAK  
KISW  
KIOK  
KINK  
KQFM  
KZEL  
KKSN

on Backstreet Records & Tapes

Backstreet  
100% PURE  
© 1980 MCA Records, Inc.

## BPI Chart Hyping Report Made Available to Members

By VAL FALLOON

■ LONDON—BPI chairman Chris Wright has written to BPI members informing them that those who wish may now see the full report on chart hyping, which has caused so much controversy in recent weeks.

### Direct Requests

However, the BPI states that the adverse publicity is not the reason for offering the report to all BPI members. The decision is as a result of direct requests. The report will not be sent out, but members may call in at BPI's Regent Street hq. to look at it. At press time few requests had been received, following Wright's letter, mailed last Friday. But a BPI spokesman says this comes as no surprise. The media, he feels, have made the issue far more serious than it is.

### No Second Thoughts

Just before the letter was mailed, Wright had stated that the BPI would not be having any second thoughts about making the report more widely available. At the time he said that though concerned about industry reaction, they stood by the decision not to release it. He stressed that the organization wished to "bury

the past." However, he or the council finally relented.

## RCA Intl. Realigns

(Continued from page 3)

ible for RCA's companies in Argentina, Brazil, Mexico, Japan and Australia as well as Latin American and Far East licensing.

Giuseppe Ornato, vice president, RCA Records—Europe, will continue to be responsible for RCA's companies in Italy, France, Germany, Spain, Great Britain, the Netherlands and Belgium and for RCA's licensing in other parts of the Continent.

Summer also announced that RCA's New York headquarters administrative and marketing support for all international operations, specifically for licensing activities in Africa, will become the responsibility of Mel Ilberman, who continues in the position of division vice president, business affairs.

RCA's Canadian record operation becomes a part of a North American group reporting to Summer as acting division vice president, RCA Records—U.S.A. This position will be filled soon.

## Japan

(This column appears courtesy of *Original Confidence* magazine)

By CARMEN ITOH

■ "I'm In The Mood For Dancing," by the English group, the **Nolans**, has finally managed to enter the top 10 after a long period of inactivity. The Nolans are currently visiting Tokyo on a promotional tour.

The **Boppers**, a Swedish rock 'n' roll band, visited Tokyo with **Leif Bigert**, president of their management company S.O.S.

Bengt Odevall, the Swedish ambassador to Japan, greeted them at an Oct. 24 reception and vowed to support them as the rightful successor to the **Sputniks** and **ABBA**. Ambassador Odevall said that he would like to see more Swedish people acquire international fame, citing Bjorn Borg, who was also in town, as an example.

The Boppers, who play rock 'n' roll in the style of the '50s and '60s, performed for 25 minutes at the reception. Their debut single in Japan, "Do That Boppin' Jive," was released on Sept. 25 by Swedisc Records and distributed by Yupiteru Industries. Their first Japanese concert is planned for next spring or summer.

Promotional strategy for classical music in Japan has undergone a dramatic change. Nippon Phonogram has initiated a cassette master series, which has proven to be highly popular. The myth that the classical music fan favors records is slowly crumbling. According to **Tetsuya Maruyama** of Nippon Phonogram, the company released these cassettes with the catch phrase "Better Sound Quality Than Records." Usually a cassette tape is printed from a record master, but N.P. prints it directly from the cassette master made by Phillips in Holland to allow the user to obtain the same sound quality.

## England

By VAL FALLOON

■ LONDON—The new CBS pressing plant here is working 24 hours six days a week, and on full capacity for singles. The level of 1.4 million units a week, reached in late October, is expected to carry on throughout this month. Other factories report the same sudden upsurge in business, with product being pressed in Europe as well to meet current demand. WEA claims "business is booming," EMI says the position is "encouraging." This is not merely in contrast to the depressing summer months, it is a genuine increase in business overall. Seasonal orders, high sales on top sellers, and even back catalogue is in demand. How long this mood of optimism will last no one dares to say. The note of caution comes in when it is realised that, first of all, it is too early to see if these bigger orders will mean bigger sales. Secondly, sales of the chart-toppers may be high, but the lower figures, even in the twenties, drop considerably. Singles

(Continued on page 39)

## Germany

By JIM SAMPSON

■ MUNICH—A local court has rejected Teldec's suit against **Peter Maffay**, Germany's most popular domestic singer. Maffay, who earlier this year switched to Metronome Records, sought to fulfill his Teldec contract with a live album; Teldec wanted a studio set. Teldec will not comment on a possible appeal until it receives a copy of the decision. Maffay's new Metronome album, "Revanche," (revenge) is currently number one here, and will probably be the year's best-selling German-language recording.

JUPITER TO TELDEC: After six years of distribution by Ariola, **Ralph Siegel's** Jupiter label switches to Teldec, effective Jan. 1, 1981. Jupiter is the small, independent Munich label which supplied disco/pop hits by **Silver Convention**, **Penny McClean**, and **Dee D. Jackson**. Jupiter will continue to handle its own promotion and product development. And both Siegel and his close associate **Werner Schueler** will produce records for certain Ariola artists, such as **Katja Ebstein** and **Wencke Myhre**.

WARNER VIDEO POSTPONED: Official announcement last week of WEA Musik's entry in to the home video market conspicuously omitted a starting date. WEA confirms, however, that due to re-packaging required for German-language product, the German-territory start probably will be early next year, not this year as announced previously (RW Sept. 13). **Michael Haentjes**, WEA's video project manager, could not give details of how many stores had agreed to carry the WEA line, except to say there has been a positive response by many (previously reluctant) record dealers. Earlier, EMI announced delay of its video project until early 1981.

HAPPY 5TH ANNIVERSARY: To **Wolfgang Arming**, president of PolyGram Austria, who celebrated his silver jubilee with the company on Oct. 31. The Polydor veteran was swamped with congratulatory messages from around the world . . . To **Herbert Knothe**, Teldec's technical director, on Nov. 3, also a 25-year senior official of his company. Knothe has been responsible for the quality of Teldec pressings since 1963, during which time his product has become world-renowned . . . And to **Gerhard Schulze**, Teldec MD since 1971, who actually celebrates on Nov. 28. The 52-year-old Saxonian has emerged as an articulate spokesman for the German industry at international conferences, and sits on the boards of the Phonoverband industry association and the German IFPI group.

JON ANDERSON PREMIERE: It was confirmed last week that former **Yes** vocalist **Jon Anderson's** new band, the **New Life Band**, will make its first major public performance on **Eberhard Schoener's** classical rock night television concert this Wednesday (12). Also on hand for the six-hour Eurovision show from Munich are **Mike Batt**, **Gary Brooker**, **Andy Mackay**, a chorus and 52-piece orchestra. EMI Electrola is trying to arrange for release of an album of the show, which will be shown, either live or taped, in 11 European countries.

## ATV Music Group Meets



The ATV Music Group recently held its worldwide meeting. Pictured at the gathering are: Sam Trust, president, ATV Music Group (left) and Sir Lord Lew Grade, chairman of parent company, Associated Communications Group.

## Germany's Top 10

### Singles

1. **SANTA MARIA**  
ROLAND KAISER/Hanse
2. **SANTA MARIA**  
OLIVER ONIONS/Polycor
3. **WHAT YOU'RE PROPOSING**  
STATUS QUO/Vertigo
4. **UPSIDE DOWN**  
DIANA ROSS/Motown
5. **TEN O'CLOCK POSTMAN**  
SECRET SERVICE/Strand
6. **FEELS LIKE I'M IN LOVE**  
KELLY MARIE—PRT
7. **WOMAN IN LOVE**  
BARBRA STREISAND/CBS
8. **MATADOR**  
GARLAND JEFFRIES/A&M
9. **ANOTHER ONE BITES THE DUST**  
QUEEN/EMI
10. **XANADU**  
OLIVIA NEWTON-JOHN & ELECTRIC  
LIGHT ORCHESTRA/Jet

### Albums

1. **REVANCHE**  
PETER MAFFAY/Metronome
2. **THE TURN OF A FRIENDLY CARD**  
ALAN PARSONS PROJECT/Arista
3. **BEAUTIFUL MOMENTS**  
CARPENTERS/K-Tel
4. **JAMES LAST SPIELT ROBERT STOLZ**  
JAMES LAST/Polydor
5. **ZENYATTA MONDATT**  
POLICE/A&M
6. **XANADU**  
SOUNDTRACK/Jet
7. **THE AMERICAN SUPERSTAR**  
KENNY ROGERS/Arcade
8. **TRAUMEREIEN 2**  
RICHARD CLAYDERMAN/Teldec
9. **PARIS**  
SUPERTRAMP/A&M
10. **ROM**  
DSCHINGHIS KHAN/Jupiter

(Courtesy: Der Musikmarkt)

## England (Continued from page 38)

seem to be holding up well, but again, this is in the top of the charts only. The Record Business sales index shows that the number two disc, by **Status Quo**, is registering half the points of this week's number one, **Barbra Streisand's** "Guilty."

**NEW LABELS:** **Harvey Usill**, former head of Argo, Decca's top classical label, has set up Academy Sound and Vision, backed by City Money. Product in the classical MOR field is scheduled for February . . . **Ray Dorset**, writer of the recent **Kelly Marie** number one "I'm in Love," has formed Satellite Records, to be distributed by Stage One. Dorset, leader of the band **Mungo Jerry** of "In the Summertime" fame, will use the label for his own solo work and other talent acquisition, including new three-piece band **Prime Suspect** . . . Red Bus Music, coincidentally longtime associates of Dorset, has set up Excaliber Records with **Morgan Kham**, a former Pye exec. Its first single, "I Like What You're Doing To Me," by **Young And Co.**, has charted . . . Bronze Records has moved from a long licensing association with EMI to Polydor for the U.K. and Eire. After about nine years with EMI, initially via Island, Bronze MD **Gerry Brown** said the label was unable to resolve an agreement with EMI and that Polydor had stepped in at short notice. Ironically, EMI takes the credit for the label's new hit single by **Motorhead** and recent chart LP by **Hawkwind** . . . Island Records has signed a licensing deal with RPM Records of South Africa, effective immediately . . . Epic has signed **Garland Jeffries** worldwide. Jeffries is here finishing his LP, for release early next year . . . Rocket has signed local band **Arrogant** long term . . . First single is "Ego," coincidentally the title of a recent **Elton John** single . . . Rocket has also inked Australian artist **B.C. Brown**. LP scheduled is tentatively titled "Abbo-The-Album" . . . Aura will now be distributed non-exclusively by PAID in the U.S., starting this month . . . Aura band **Trapeze** will be touring the States for three months to promote the new album . . . Marlin Music is now being represented in the U.S. by ESP Inc. of New York. Marlin also has Winstanley Productions (**Martin Rushent** and **Alan Winstanley**). The latter produces **Madness** and **Original Mirrors**.

# England's Top 25

## Albums

1. **GUILTY BARBRA STREISAND/CBS**
2. **ZENYATTA MONDATT POLICE/A&M**
3. **THE RIVER BRUCE SPRINGSTEEN/CBS**
4. **JUST SUPPOSIN' STATUS QUO/Vertigo**
5. **HOTTER THAN JULY STEVIE WONDER/Motown**
6. **ORGANISATION ORCHESTRAL MANOEUVERS IN THE DARK/Dindisc**
7. **ABSOLUTELY MADNESS/Stiff**
8. **MAKING MOVIES DIRE STRAITS/Vertigo**
9. **NEVER FOREVER KATE BUSH/EMI**
10. **THE LOVE ALBUM VARIOUS ARTISTS/K-Tel**
11. **SCARY MONSTERS DAVID BOWIE/RCA**
12. **FACES EARTH, WIND & FIRE/CBS**
13. **PARIS SUPERTRAMP/A&M**
14. **CHINATOWN T-HIN LIZZY/Vertigo**
15. **MANILOW MAGIC BARRY MANILOW/Arista**
16. **REMAIN IN LIGHT TALKING HEADS/Sire**
17. **CONTRACTUAL OBLIGATION ALBUM MONTY PYTHON'S FLYING CIRCUS/Charisma**
18. **SIGNING OFF UB40/Graduate**
19. **BREAKING GLASS HAZEL O'CONNOR/A&M**
20. **GIVE ME THE NIGHT GEORGE BENSON/Warner Bros.**
21. **REGATTA DE BLANC POLICE/A&M**
22. **TRIUMPH JACKSONS/Epic**
23. **MORE SPECIALS SPECIALS/2 Tone**
24. **I AM WOMAN VARIOUS/Polystar**
25. **OUTLANDOS D'AMOUR POLICE/A&M**

## Singles

1. **WOMAN IN LOVE BARBRA STREISAND/CBS**
2. **WHAT YOU'RE PROPOSING STATUS QUO/Vertigo**
3. **D.I.S.C.O. OTTAWAN/Carrere**
4. **SPECIAL BREW BAD MANNERS/Magnet**
5. **WHEN YOU ASK ABOUT LOBE MATCHBOX/Magnet**
6. **ENOLA GAY ORCHESTRAL MANOEUVRES IN THE DARK/DinDisc**
7. **IF YOU'RE LOOKING FOR A WAY OUT ODYSSEY/RCA**
8. **GOTTA PULL MYSELF TOGETHER NOLANS/Epic**
9. **BAGGY TROUSERS MADNESS/Stiff**
10. **DON'T STAND SO CLOSE TO ME POLICE—A&M**
11. **DOG EAT DOG ADAM AND THE ANTS/CB**
12. **ALL OUT OF LOVE AIR SUPPLY/Arista**
13. **FASHION DAVID BOWIE/RCA**
14. **LOVE X LOVE GEORGE BENSON/WB**
15. **THE EARTH DIES SCREAMING UB40/Graduate**
16. **ONE MAN WOMAN SHEENA EASTON/EMI**
17. **ARMY DREAMERS KATE BUSH/EMI**
18. **ET LES OISEAUX CHANTAIENT SWEET PEOPLE/Polydor**
19. **SUDDENLY OLIVIA NEWTON-JOHN & CLIFF RICHARDS/Jet**
20. **CASANOVA COFFEE/Delite**
21. **LOVING JUST FOR FUN KELLY MARIE/Calibre**
22. **NEVER KNEW LOVE LIKE THIS BEFORE STEPHANIE MILLS/20th Century Fox**
23. **ACE OF SPADES MOTORHEAD/Bronze**
24. **I COULD BE SO GOOD FOR YOU DENNIS WATERMAN/EMI**
25. **MASTER BLASTER STEVIE WONDER/Motown**

(Courtesy: Record Business)

# Black Oriented Music

Record World

## Black Music Report

By KEN SMIKLE

■ NEW YORK — There are many people who are saying that the eighties will be a period of heightened creativity, like the sixties, and that people will be more open to new forms of expression. Well, music, and especially black music, seems ready to fulfill that prediction. Among the artists to pay close attention to as members of the new cadre will be **Michael Wycoff**. His debut album on RCA, "Come To My World," is a welcome breath of fresh air.

A native of California, the 28-year-old artist was raised on a standard diet of gospel music. "I was really into the gospel quartets and the caravans. The quartets I really like because they were classy and had nice arrangements. After I started junior high school I began listening to jazz, but I couldn't play it in my father's house. He used to say 'Boy, you ain't listening to no boogie woogie in here!'"

He began his professional career by working with others steeped in gospel music, like **D. J. Rogers**. He performed extensively with **Natalie Cole**, working as a pianist, organist, vocalist and musical director. In addition, he also contributed his talent to **Phoebe Snow** and **Stevie Wonder**. As often happens, Wycoff's talents went unrecognized when he first made the rounds four years ago in search of a deal. Ironically, RCA was one of those that turned him down at the time.

After meeting and agreeing to work with producer **Steve Tyrell** things started looking up. "Good producers always have a way of being contemporary without being faddish," explained Wycoff. "Steve's production was great, not too polished, with lots of feeling. I've always wanted a producer but it had to be the right one. I found him." What makes Wycoff such a standout is that he has put his creativity first. Not only is he a superb composer and arranger, but one listen to his voice and you will rank him with the likes of Donny Hathaway and Stevie Wonder. Already the comparisons to Hathaway have been persistent. "I don't mind that at all," he says. "Donny was an incredible talent. I consider that an honor."

"When we went in to record the album, the idea was to just record some good music. I told Steve that I didn't want to go in for any specific area of music. I just wanted to do some music that I felt personally, and hopefully people would accept it." Wycoff brought in 17 songs that he had composed over two years and selected seven for his first project. **Chris Dedrick** was called in to arrange the orchestra, the **Waters** and **Stephanie Spruill** handled background vocals and **Merry Clayton** joined Michael for two duets. The results are beautiful.

Don't forget to reserve Dec. 13 for the 13th annual Humanitarian Award Dinner being given by the AMC Cancer Research Center, which will honor **Kenny Gamble**. For further information call (212) 757-6460.

## Arista Names Allen To Black Music Post

■ NEW YORK — Rick Dobbis, Arista Records' senior vice president, artist development, has announced the appointment of Milton Allen to the position of product manager, black & progressive music.

Allen had been with EMI/Liberty Records as regional pop promotion and marketing director for the New York area. Prior to that he was employed by United Artists as the merchandising coordinator for the Baltimore/Washington market.

## Black Oriented Album Chart

NOVEMBER 15, 1980

- HOTTER THAN JULY**  
STEVIE WONDER/Tamla T8 373M1 (Motown)
- TRIUMPH**  
JACKSONS/Epic FE 36424
- TP**  
TEDDY PENDERGRASS/Phila. Intl. FZ 36745 (CBS)
- ZAPP**  
Warner Bros. BSK 3463
- GIVE ME THE NIGHT**  
GEORGE BENSON/Qwest/WB HS 3453
- SHINE ON**  
L.T.D./A&M SP 4819
- DIANA**  
DIANA ROSS/Motown M8 936M1
- CELEBRATE**  
KOOL & THE GANG/De-Lite DSR 9518 (PolyGram)
- LOVE APPROACH**  
TOM BROWNE/Arista/GRP GRP 5008
- FEEL ME**  
CAMEO/Chocolate City CCLP 2016 (Casablanca)
- IRONS IN THE FIRE**  
TEENA MARIE/Gordy G8 997M1 (Motown)
- WIDE RECEIVER**  
MICHAEL HENDERSON/Buddah BDS 6001 (Arista)
- DIRTY MIND**  
PRINCE/Warner Bros. BSK 3478
- JOY AND PAIN**  
MAZE FEATURING FRANKIE BEVERLY/Capitol ST 12087
- ARETHA**  
ARETHA FRANKLIN/Arista AL 9538
- THE WANDERER**  
DONNA SUMMER/Geffen GHS 2000 (WB)
- AT PEACE WITH WOMAN**  
JONES GIRLS/Phila. Intl. JE 36767 (CBS)
- SWEET SENSATION**  
STEPHANIE MILLS/20th Century Fox T 603 (RCA)
- HURRY UP THIS WAY AGAIN**  
STYLISTICS/TSOP JZ 36470 (CBS)
- LET ME BE YOUR ANGEL**  
STACY LATTISAW/Cotillion SD 5219 (Atl)
- LOVE LIVES FOREVER**  
MINNIE RIPERTON/Capitol SOO 12097
- THE GAME**  
QUEEN/Elektra SE 513
- VICTORY**  
NARADA MICHAEL WALDEN/Atlantic SD 19279
- THE YEAR 2000**  
THE O'JAYS/TSOP FZ 36416 (CBS)
- SPECIAL THINGS**  
POINTER SISTERS/Planet P 9 (E/A)
- INHERIT THE WIND**  
WILTON FELDER/MCA 5144
- RAY, GOODMAN & BROWN II**  
Polydor PD 1 6299
- 14 KARAT**  
FATBACK/Spring SP 1 6729 (Polydor)
- STONE JAM**  
SLAVE/Cotillion SD 5224 (Atl)
- KURTIS BLOW**  
Mercury SRM 1 3854
- SEAWIND**  
A&M SP 4824
- TWENNYNINE WITH LENNY WHITE**  
Elektra 6E 304
- HEROES**  
COMMODORES/Motown M8 939M1
- WAITING ON YOU**  
BRICK/Bang JZ 36262 (CBS)
- I TOUCHED A DREAM**  
DELLS/20th Century Fox T 618 (RCA)
- WINELIGHT**  
GROVER WASHINGTON, JR./Elektra 6E 305
- HERE TO CREATE MUSIC**  
LEON HUFF/Phila. Intl. NJZ 36758 (CBS)
- LA TOYA JACKSON**  
Polydor PD 1 6291
- ADVENTURES IN THE LAND OF MUSIC**  
DYNASTY/Solar BXL1 3576 (RCA)
- A MUSICAL AFFAIR**  
ASHFORD & SIMPSON/Warner Bros. HS 3458
- THIS TIME**  
AL JARREAU/Warner Bros. BSK 3434
- THIS IS MY DREAM**  
SWITCH/Gordy G8 999 M1 (Motown)
- ONE IN A MILLION YOU**  
LARRY GRAHAM/Warner Bros. BSK 3447
- LET'S DO IT TODAY**  
LENNY WILLIAMS/MCA 5147
- CAMERON**  
Salsoul SA 8535 (RCA)
- CARNAVAL**  
SPYRO GYRA/MCA 5149
- LOVE FANTASY**  
ROY AYERS/Polydor PD 1 6301
- PUCKER UP**  
LIPPS, INC./Casablanca NBLP 7242
- LOVE TRIPPIN'**  
SPINNERS/Atlantic SD 19270
- WORTH THE WAIT**  
PEACHES & HERB/Polydor/MVP PD 1 6298

## PICKS OF THE WEEK

### ODORI

HIROSHIMA—Arista AL9541



For their second album, this unique group of nine continues their special blend of various musical forms. On a foundation of mostly R&B and fusion, they add traditional Japanese instruments and themes, with outstanding results. This time they offer even more possibilities for R&B and pop airplay with "Warriors," "All I Want" and "Cruisin' J-Town."

### SWEAT BAND

Uncle Jam JZ 36857 (CBS)



The P-Funk army introduces a new company of heavily armed liberators. This album is packed with a number of winning cuts, thanks to the fine work of producer Bootsy Collins, co-arranger Fred Wesley, and writers/players Maceo Parker, Gary Shider, Bernie Worrell, etc. With the current single, "Freak To Freak," bulleting up the charts, watch for "Hyper Space" and others to follow.

### RODNEY FRANKLIN

Columbia JC 36747



The third album from this outstanding pianist covers the full spectrum of his talents with something to satisfy every taste. Selections from his first LP, "In The Center," have been re-mixed and re-arranged, and there are four new compositions. "Windy City" and "In The Center" demonstrate the same chartmaking potential as his last single, "The Groove." There are also plenty of jazz offerings. A creative change of pace.

### THE DRAMATIC WAY

THE DRAMATICS—MCA-5146



As a followup to their popular last album, this male quartet comes up with solid package full of variety. Opening the set is a catchy dance number, "Get It," which evokes images of Stevie Wonder. Producers Don Davis and Ron Banks have created a pop/R&B sound that they handle well, which should earn some well-deserved airplay with both audiences. "You're The Best Thing In My Life" is also a winner.

# Record World Black Oriented Singles



NOVEMBER 15, 1980

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

NOV. 15

NOV. 8

WKS. ON  
CHART

1	1	MASTER BLASTER (JAMMIN')	STEVIE WONDER	Tamla 54317 (Motown)	(2nd Week)	8
2	2	MORE BOUNCE TO THE OUNCE (PART I)	ZAPP/	Warner Bros. 49534		12
3	4	LOVELY ONE	THE JACKSONS/Epic	9 50938		8
4	3	ANOTHER ONE BITES THE DUST	QUEEN/Elektra	46031		13
5	7	LOVE T.K.O.	TEDDY PENDERGRASS/Phila. Intl.	9 3116 (CBS)		5
6	5	WHERE DID WE GO WRONG	L.T.D./A&M	2250		14
7	9	UPTOWN	PRINCE/Warner Bros.	49559		7
8	8	I NEED YOUR LOVIN'	TEENA MARIE/Gordy	7189 (Motown)		11
9	6	FUNKIN' FOR JAMAICA (N.Y.)	TOM BROWNE/Arista/	GRP 2506		15
10	12	LOVE X LOVE	GEORGE BENSON/Qwest/WB	49570		6
11	14	CELEBRATION	KOOL & THE GANG/De-Lite	807 (PolyGram)		5
12	10	WIDE RECEIVER (PART I)	MICHAEL HENDERSON/Buddah	622 (Arista)		19
13	13	LET ME BE YOUR ANGEL	STACY LATTISAW/Cotillion	46001 (Atl)		15
14	11	FREEDOM	GRANDMASTER FLASH AND THE FURIOUS 5/	Sugarhill 549		10
15	15	GIRL, DON'T LET IT GET YOU DOWN	THE O'JAYS/TSOP	9 4790 (CBS)		17
16	16	I'M COMING OUT	DIANA ROSS/Motown	1491		10
17	22	KID STUFF	LENNY WHITE/Elektra	47043		6
18	23	REMOTE CONTROL	THE REDDINGS/Believe in a Dream	9 5600 (CBS)		6
19	19	NOW THAT YOU'RE MINE AGAIN	SPINNERS/Atlantic	3757		10
20	21	THE REAL THANG	NARADA MICHAEL WALDEN/Atlantic	3764		7
21	17	NEVER KNEW LOVE LIKE THIS BEFORE	STEPHANIE MILLS/	20th Century Fox 2460 (RCA)		14
22	18	LET ME TALK	EARTH, WIND & FIRE/ARC/Columbia	1 11366		9
23	28	KEEP IT HOT	CAMEO/Chocolate City	3219 (Casablanca)		3
24	24	PUSH PUSH	BRICK/Bang	9 4813 (CBS)		9
25	20	UPSIDE DOWN	DIANA ROSS/Motown	1494		19
26	25	HOW SWEET IT IS (TO BE LOVED BY YOU)	TYRONE	DAVIS/Columbia	1 11344	8
27	29	THE WANDERER	DONNA SUMMER/Geffen	49563 (WB)		8
28	37	WHEN WE GET MARRIED	LARRY GRAHAM/Warner Bros.	49581		5
29	26	HE'S SO SHY	THE POINTER SISTERS/Planet	47916 (E/A)		15
30	45	WHAT CHA DOIN'	SEAWIND/A&M	2274		4
31	33	HURRY UP THIS WAY AGAIN	THE STYLISTICS/TSOP	9 4789 (CBS)		8
32	41	FUNKDOWN	CAMERON/Salsoul	2129 (RCA)		5
33	35	TAKE IT TO THE LIMIT	NORMAN CONNORS/Arista	0548		6
34	55	HOW LONG	LIPPS, INC./Casablanca	2303		2
35	43	CAN'T FAKE THE FEELING	GERALDINE HUNT/Prism	315		5
36	46	LOOK UP	PATRICE RUSHEN/Elektra	47067		3
37	56	LOVE OVER AND OVER AGAIN	SWITCH/Gordy	7193 (Motown)		2



38	57	GANGSTERS OF THE GROOVE	HEATWAVE/Epic	19 50945	2
39	66	I'LL NEVER FIND ANOTHER (FIND ANOTHER LIKE YOU)	MANHATTANS/Columbia	11 11398	2
40	52	LOVE UPRISING	TAVARES/Capitol	4933	3
41	44	THROUGHOUT YOUR YEARS (PART I)	KURTIS BLOW/	Mercury 76083	5
42	60	HAPPY ENDINGS	ASHFORD & SIMPSON/Warner Bros.	49594	3
43	53	BOURGIE, BOURGIE	GLADYS KNIGHT & THE PIPS/	Columbia 1 11375	2
44	64	HAPPY ANNIVERSARY	RAY, GOODMAN & BROWN/	Polydor 2135	2
45	49	I GO CRAZY	LOU RAWLS/Phila. Intl.	9 3114 (CBS)	4
46	48	EVERYTHING WE DO	RENE & ANGELA/Capitol	4925	4
47	50	OOH CHILD	LENNY WILLIAMS/MCA	41306	5
48	58	DO ME RIGHT	DYNASTY/Solar	12127 (RCA)	2

## CHARTMAKER OF THE WEEK

49 — COULD I BE DREAMING  
POINTER SISTERS  
Planet 47920 (E/A)



50	—	HEAVENLY BODY	THE CHI-LITES FEATURING GENE	RECORD/20th Century Fox/Chi-Sound	2472 (RCA)	1
51	54	SHOOT YOUR BEST SHOT	LINDA CLIFFORD/RSO/Curtom	1053		4
52	63	I'M TALKIN' 'BOUT YOU	A TASTE OF HONEY/Capitol	4932		2
53	68	LET'S DO IT AGAIN	FATBACK/Spring	3015 (Polydor)		2
54	67	IF YOU FEEL THE FUNK	LA TOYA JACKSON/Polydor	2137		2
55	59	THE GLOW OF LOVE	CHANGE/Warner/RFC	49587		3
56	—	PROVE IT	MICHAEL HENDERSON/Buddah	623 (Arista)		1
57	61	YOU DON'T KNOW LIKE I KNOW	GENTY/Venture	133		3
58	—	UNITED TOGETHER	ARETHA FRANKLIN/Arista	0569		1
59	62	HOLD ON	NATALIE COLE/Capitol	4924		3
60	—	THROW DOWN THE GROOVE	BOHANNON/Phase II	7 5650 (CBS)		1
61	—	SHINE ON	LTD/A&M	2283		1
62	—	IT'S MY TURN	DIANA ROSS/Motown	1496		1
63	69	FREAK TO FREAK	SWEAT BAND/Uncle Jam	9 9901 (CBS)		2
64	—	REAL PEOPLE	CHIC/Atlantic	3768		1
65	65	FAMILY	HUBERT LAWS/Columbia	1 11368		2
66	—	LADY KENNY	ROGERS/Liberty	1380		1
67	—	MUG PUSH	BOOTS/ Warner Bros.	49599		1
68	—	I'M READY	KANO/Emergency	4504		1
69	—	INHERIT THE WIND	WILTON FELDER/MCA	51024		1
70	—	LET IT FLOW ("FOR DR. J")	GROVER WASHINGTON, JR./	Elektra 47071		1
71	72	I BELIEVE IN YOU	IDRIS MUHAMMAD/Fantasy	902		3
72	27	GIVE ME THE NIGHT	GEORGE BENSON/Qwest/WB	49505		21
73	34	S.O.S. (DIT DIT DIT DASH DASH DIT DIT DIT)	THE	S.O.S. BAND/Tabu	9 5526 (CBS)	8
74	30	GIVE IT ON UP (IF YOU WANT TO)	MTUME/Epic	9 50917		13
75	32	WALK AWAY	DONNA SUMMER/Casablanca	2300		8

## New York, N.Y. (Continued from page 32)

The mugger then headed for the hills.

Buchanan, who now records for Waterhouse Records, first revealed this story last week. Several times in the past, he said, robbers have tried to make off with the vintage guitar, but were always foiled. One time in Washington, D.C., thieves tied up his backup band and threatened them with a gun, only to find that Buchanan and his guitar had long since departed the premises. Another time, burglars removed his motel door—while he and his guitar were out on a date.

JOCKEY SHORTS: "The Great Muppet Caper" will be the title of the Muppet's next feature film. It's currently in production on location in England and at EMI Elstree Studios. Starring alongside Kermit, Miss Piggy, Fozzie Bear, Gonzo, et al will be Charles Grodin and Diana Rigg. As in the first Muppet movie, special guest stars will be seen in

cameo roles. Associated Film Distribution will distribute the movie in the United States and Canada during the summer of 1981. . . . Kid Creole and the Coconuts will be the musical guests on this season's premiere of "Saturday Night Live" on November 15. A week later, November 22, Captain Beefheart will make his network TV debut on SNL. . . . Chris Spedding has left the Necessaries and has recorded a solo album for RAK Records, set for late November release in England. Currently, Spedding is in London producing an album by Snips, a singer-songwriter who, like Spedding is a former member of the group Sharks. . . . Oregon's favorite local band, Seafood Mama, has signed with Geffen Records. . . . Davitt Sigerson, who is described as "ZE Records' first singer-songwriter and first bid at mainstream AOR acceptance," will appear at Trax on November 12.

helped Jimmy Carter become very prominent in the show biz world out here in Hollywood, and helped him get elected. Phil Walden, I understand, is bankrupt today; Jimmy Carter didn't do a thing for Phil Walden. I've supported (California) Governor Brown in the past, McGovern, (California) Senator (Alan) Cranston; those people in return have done absolutely nothing for us. It's a one-way street. We're so stupid in a way that if we get our picture taken with a politician, that's thank you enough. But if we really realized how much power we do have, and if we exercised that power using positive energy rather than negative energy, we could do a lot of good, as opposed to sitting around and bitching and complaining and moaning about the state of affairs and all these nonsensical things.

**RW:** You mentioned the money you raised to help the Coliseum out of its bind. Does Wolf and Rissmiller have a monopoly on that facility now that the Rams are gone?

**Rissmiller:** No. We don't have a monopoly and we don't have an exclusive. We have a commitment to the Los Angeles Coliseum Commission, which governs the Sports Arena and Coliseum, whereby we're guaranteeing them hard dollars over a certain number of years to insure that shows come into the city. If I don't meet that financial commitment, the loss is totally absorbed by me. But it's not exclusive in the sense that I'm trying to keep other promoters out, (or) I'm trying to steal somebody's acts. It's not exclusive in the sense that I can't go to the (Inglewood) Forum or to Long Beach. But I have made a commitment to the city; only the Sports Arena and Coliseum, of buildings of that size, are located within the city (of L.A. proper).

**RW:** Why is it so important to establish those venues simply because they're within actual city limits? Why go back there if you're doing well in Long Beach or Anaheim or Inglewood?

**Rissmiller:** If you read the paper, and you read how far into the red the RTD (Rapid Transit District) is; if you read about public schools unable to open because they're going bankrupt; if you read about high school sports that can't afford to field teams because they have no money; if you read about the increase in taxes and all these other things, this is one situation in a major city where our industry can help relieve those problems. In a very small way, but I think it's a start. It's a personal thing with me—I'm a resident of Los Angeles. And you've got two great facilities sitting there.

**RW:** What are your feelings about the incident in Cincinnati late last year involving the Who, when eleven people were killed?

**Rissmiller:** Well, unfortunately, the Who are taking the brunt of that. I feel terrible about that, because I don't think the Who were in any way responsible, and I think it's an isolated incident, although that kind of incident could occur again if people don't take notice of what happened there.

**RW:** Nevertheless, a lot of people will tend to generalize about the situation and about the Who. The group came here not long after Cincinnati; did you find any advance resistance to their coming?

**Rissmiller:** No. To the credit of southern California, we had no problems with the police, with the facility managers or with politicians as far as repercussions from the Cincinnati thing. I think everybody was astute enough to see what Cincinnati was all about, and all of those people pretty much had a knowledgeable history about the Who. They have a good track record; we've never had a problem in 15 years of working with them.

We did have one politician who called me the next day—and I know him quite well—and said, "Do you think I should come out and try and pass some kind of law against festival seating?" I said, "No, I think you'll make a fool of yourself." I went on to explain my philosophy about the Cincinnati thing, and I said, "in a few days it's all gonna blow over. Unfortunately, in a way, it'll blow over." But that was the only phone call of that kind that I had, whereas in the east, the mayor of Providence banned the Who—coincidentally, I think he was running for the gubernatorial office there—and some other buildings threatened to cancel them and all that.

**RW:** Was the Cincinnati thing simply a matter of not opening the doors early enough for people with festival seating tickets to get in?

**Rissmiller:** It was a combination of things. Festival seating does have its own inherent problems—which can be overcome easily if you do your planning and spend a few dollars to take care of those problems. I think they probably took the audience for granted, in the sense that the kids were standing out there all day in the freezing weather, with no really good facilities in terms of sanitation, food and stuff like that. Probably one of the biggest mistakes they made is, they didn't keep the audience informed: tell 'em what's happening, tell 'em that there's gonna be a sound check and you may hear some music, or tell 'em that the doors are gonna open at 7:00, not earlier,

because the sound check is late. When we have a show, indoors or outdoors, we always have sound trucks and bullhorns, going around the audience and telling 'em what's happening.

The other thing which we try to tell buildings is that it's difficult when you have an usher or security man who is 45 or 50 years old, who's used to working the circus, Helen Reddy, the Ice Capades and the basketball game, and then you ask him to work with this rock 'n' roll, with these long-haired kids coming in who are this and that. He's scared to death. And fear breeds hostility. I still see it in buildings today. That's why I think there will be another Cincinnati if they don't take the lesson they learned from Cincinnati and apply it.

**RW:** Do you think festival seating is a viable basis on which to sell concert tickets?

**Rissmiller:** The problem with festival seating is that the crowd builds up so far in advance of the show, because it's first come, first served. You have to find a way to accommodate those people, so they'll stay in the parking lot or on the grounds and behave themselves. All it is is caring about them, keeping them informed and treating them like you'd want to be treated if you were out there.

Festival seating, I think, is a situation that's geared to a very young crowd, a crowd who doesn't care about the inconvenience of waiting all day. They're there to be part of a happening, an event. That's why the outdoor shows do so well, because you're appealing to an emotional aspect which is far greater than the names of the acts who are appearing.

**RW:** When the Eagles played the Forum this year, the shows were booked by Forum Talent Enterprises, the people who run the venue itself—the first show they had booked. What does this suggest to you, this prospect of new promoters booking acts into their own venues?

**Rissmiller:** It represents a terrible danger to the business. It's as dangerous as the situation at Concerts West, who does national tours with acts. Why should I spend years developing an act like the Bee Gees, and lose a lot of money (doing it), and then have them go to Concerts West when they can sell out Dodger Stadium, and Concerts West reaps the benefits of all of my labors? The same thing holds true with a building. Why should I invest time and money developing new acts if when they get big enough to play the Forum, the Forum buys them directly? The danger is that the Forum won't do that act when they can only play the Santa Monica Civic—the Forum won't lose money with 'em, they'll only take the cream off the top. So where are you going to find people like us who'll invest in the stars of tomorrow?

**RW:** Do you think there will be more of that going on?

**Rissmiller:** Well, I can't stop (Forum owner) Jerry Buss from doing that. What I can do is what I have done with the L.A. Sports Arena, and that is find an alternative venue. The Forum cannot compete with the Sports Arena in terms of cost and the amount of money the acts can walk out with, so I think that's a very competitive factor for him. I don't think it was his intention to put people like myself out of business; I think he was trying to find a way to generate as much money as he could on dark nights to offset the tremendous capital investment he has in the facility. He hired two guys who I think were the wrong two guys to hire, and I think these two guys sold him a bill of goods.

**RW:** You started a thing called the Wolf and Rissmiller Concert Club last year, in part to help kids who wait in line for days to get tickets for shows and still can't get front row seats because scalpers have already gotten them. Has the scalping problem been alleviated at all?

**Rissmiller:** Oh, no, no. It's a better business (for scalpers) than ever. David Krebs and I wasted about \$40,000, tied in with the California (sic) World Music Festival, to get legislation passed against scalping. It was a waste of time, because to pass a law against scalping would be like passing a law (for) Prohibition back in the '30s: it's unenforceable. As long as you have the demand, you have the supplier. And if we passed a law in California like they did in New York, the California scalpers would go over to Nevada—like the New York scalpers went over to New Jersey. And the biggest lobby in the state of California, next to the gun control lobby, is the scalping lobby; the scalpers spend a lot of money to protect their interests. Once I saw the kids standing in line, getting the tickets, going back to the high schools and colleges and scalping the tickets themselves, that's when I threw in the towel. The system is too big—you've got too many people handling the tickets. You've got box office personnel; you've got the ticket printing personnel; you've got security guards who sell numbers in line to kids—I've seen it done; you've got hundreds of people handling your tickets. Elvis' manager, Colonel Parker, told me once that he learned very early as a promoter that you can stand in the box office with a shotgun to the guy's head, and if the guy wants to screw you, he'll screw you and you'll never see it.

# Record World Jazz

By SAMUEL GRAHAM

■ It's hard to know quite what to say about **Sonny Rollins'** "Love at First Sight," just released by Milestone. The presence of **George Duke** and especially **Stanley Clarke**, playing mostly electric instruments throughout, suggests that this is a fusion exercise, considering Duke and Clarke's recent work. But it isn't fusion, really—Rollins himself gets down to it a lot more often than most fusion players, with a sound that's fuller, ballsier, bluesier—it simply isn't mainstream acoustic, either. To be sure, Clarke twanging away on a bass guitar is a far cry from the likes of Ray Brown, but it generally works here; Rollins seems out of his element only occasionally. "Love at First Sight" is hardly his best work, but producer **Orrin Keepnews** has kept it tasteful at the very least.

The Rollins album, to some extent, and releases like **Grover Washington, Jr.'s** new "Winelight" (Elektra), are where jazz is and has been attracting new fans—i.e., by way of "contemporary" sounding, not particularly challenging music marked by smooth grooves and tasteful blowing. On his LP, Washington is helped out by members of **Stuff**, co-producer **Ralph MacDonald** and a vocal by **Bill Withers**, all of which makes for the kind of light, melodic jazz that's selling records these days. It's not that this music is formulaized, but it happens to have a combination that appeals to a wide variety of listeners. It's not "real" enough for the hard-core, but then they aren't keeping the jazz market in business anyway.

A less attractive example of the same thing is **Ahmad Jamal's** "Night Song" (Motown). Here the pianist essays familiar material like "Deja Vu" (the **Dionne Warwick** hit), "Touch Me in the Morning" and "Theme from M\*A\*S\*H," barely avoiding being buried in arrangements thick with lavish horns, strings and vocal choruses.

On the other hand, Stanley Turrentine's "Use the Stairs" (Fantasy) is a bit of a surprise, in that it features a huge horn section filled with good players (**Clark Terry** among them) and playing some very hip charts by **Wade Marcus**. The material isn't always up to it, but on tunes like **Tadd Dameron's** "On a Misty Night" and **Duke Jordan's** "Jor-Du," this becomes a very tasty big band album. The basic players include **Ron Carter**, **Grady Tate**, **Cedar Walton**, **Gene Bertoncini** and **Reubens Bassini**.

NEW RELEASES: Inner City has five new albums, and a pretty mixed bag it is. **Art Farmer** "At Boomers" is a live date actually recorded at that New York nightclub some four and a half years ago, but not licensed by IC until now. Farmer, playing his customary flugelhorn with his customary restraint and beauty of tone and melodic line, leads a great band: **Clifford Jordan** (tenor), **Cedar Walton** (piano), **Billy Higgins** (drums) and **Sam Jones** (bass). And there are only four selections, all of them long, so everyone gets a lot of room to blow, pound or pluck . . . About the only surprising thing about **Tommy Flanagan's** "Trinity" (recorded in '75 with **Ron Carter** and **Roy Haynes**) is the lack of composer credits for its nine tunes. Some are well known enough (**Monk's** "Ruby, My Dear," the **Gershwins'** "Bess, You Is My Woman Now," **Billy Strayhorn's** "Passion Flower"), but this is the kind of minor oversight that drives jazz buyers crazy. The music, however, is ample compensation. Nothing fancy, just a fine piano trio (with **Teo Macero** producing). Flanagan is unspectacular but always enjoyable—the kind of musician who would work well with **Art Farmer**, as they have more than once in the past . . . Violinist **Didier Lockwood**, whose Inner City album is called "Surya," is a Frenchman, like fellow bowers **Stephane Grappelli** and **Jean-Luc Ponty**; here he leads his band through a set of mostly furioso fusion much closer in style to the latter than the former. Lockwood is just 24 years old, and with capabilities in jazz, rock and the classics, he can still go in a lot of directions before finding one comfortable niche, if need be. To these ears, he'd do well to get away from the jazz-rock thing, for mining that vein is likely to prove a thin proposition at best . . . **Sadao Watanabe's** "Autumn Blow," a live Japanese date from 1977 with **Lee Ritenour**, **Ernie Watts**, **Patrice Rushen**, **Harvey Mason** and others, could provide some competition for Columbia's current Watanabe album, "How's Everything," despite a cover that will probably draw the instant wrath of the dreaded Women Against Violence Against Women. This is light, rhythmic music, certainly well-played but lacking in much staying power . . . Also from Inner City: **Helen Merrill's** "Chasin' the Bird." Merrill recently produced and sang on three IC albums celebrating American song, with **Roland Hanna** playing **Alec Wilder**, **Tommy Flanagan** playing **Harold Arlen**

and **Al Haig** playing **Jerome Kern**. Here she sings solely **George and Ira Gershwin**, with an added touch: on two tracks, while she sings the Gershwin lyrics and tunes, the band behind her simultaneously plays a **Charlie Parker** tune, with "I Got Rhythm" matched with "Chasin' the Bird" and "Embraceable You" with "Quasimodo" (the two Gershwin songs, of course, were themselves standards in Bird's own repertoire). It's an interesting idea, pulled off with the help of **Pepper Adams**, **Dick Katz**, **Joe Puma**, **Mel Lewis**, **Rufus Reid** and **Ron McClure**.

STILL STRUNG OUT: Nice to get a little reaction to an item that recently (October 18) appeared in this column about acoustic string jazz. That reaction came from the El Cerrito, California-based Kaleidoscope label (distributed by Flying Fish), who sent along the new, self-titled album by mandolinist **Tim Ware** and his group. About the best description of this music, all of it composed by Ware, comes from the leader's own liner notes. While admitting that it's "difficult to describe," he adds that the music "does have traces of jazz, multi-ethnic and classical music, and good ol' rock 'n' roll . . . The textures from skeletal to multi-layered, with many a strange base touched in between." Aside from the typical mandolin-guitar-bass-violin line-up, Ware's group includes a cellist, which helps to further dim the barriers between one style and another. This is hardly what most people would call a jazz record, per se, although jazz is certainly among its elements. But it's a good record, and one that deserves mention somewhere.

Kaleidoscope, incidentally, has been making terrific acoustic string albums for some time now, including earlier works by **David Grisman** and **Tony Rice**, who were discussed in that October 18 column. Among Kaleidoscope's finest is a record produced by Grisman and matching two mandolinists (**Jethro** and **Tiny Moore**) with a great rhythm section that includes **Ray Brown** and **Shelly Manne**. Called "Back to Back," the album has tunes by **Dizzy Gillespie**, **Lester Young** and other out-and-out jazzers, played as you've never heard them. This album is bound to enliven the catalogue sales of any dealer looking to provide his customers with something that's different but still swings.

## Jazz Cruises Planned

■ CONCORD, CAL. — American Hawaii Cruises, which makes weekly seven-day cruises around the Hawaiian Islands, has added jazz entertainment to its ship-board activities, featuring artists from the Concord Jazz record label.

Label president **Carl Jefferson** will serve as master of ceremonies on the December 13 cruise. The list of artists includes **Charlie Byrd**, guitar; **Jake Hanna**, drums;

**Dave McKenna**, piano; **Dick Johnson**, reeds; and **Cal Collins**, guitar. An earlier cruise featured music by **Cal Tjader**, **Herb Ellis** and Concord Jazz artists.

## Film Workshop Set

■ LOS ANGELES — ASCAP's first west coast film scoring workshop will begin November 25 at the Market Street Studio. The workshop will feature many prominent film composers and lyricists as guest panelists.

## The Jazz LP Chart

NOVEMBER 15, 1980

1. **GIVE ME THE NIGHT**  
GEORGE BENSON/Qwest/WB HS 3453
2. **CIVILIZED EVIL**  
JEAN-LUC PONTY/Atlantic SD 16020
3. **THIS TIME**  
AL JARREAU/Warner Bros. BSK 3434
4. **LOVE APPROACH**  
TOM BROWNE/Arista/GRP GRP 5008
5. **CARNAVAL**  
SPYRO GYRA/MCA 5149
6. **WINELIGHT**  
GROVER WASHINGTON, JR./Elektra 6E 305
7. **SEAWIND**  
A&M SP 4824
8. **INHERIT THE WIND**  
WILTON FELDER/MCA 5144
9. **RHAPSODY AND BLUES**  
CRUSADERS/MCA 5124
10. **FAMILY**  
HUBERT LAWS/Columbia JC 36396
11. **TOUCH OF SILK**  
ERIC GALE/Columbia JC 36570
12. **TWENNYNINE WITH LENNY WHITE**  
Elektra 6E 304
13. **LOVE FANTASY**  
ROY AYERS/Polydor PD 1 6301
14. **80/81**  
PAT METHENY/ECM 2 1180 (WB)
15. **LAND OF THE THIRD EYE**  
DAVE VALENTIN/Arista/GRP GRP 5009
16. **"H"**  
BOB JAMES/Columbia/Tappan Zee JC 36422
17. **MAGNIFICENT MADNESS**  
JOHN KLEMMER/Elektra 6E 284
18. **NIGHT CRUISER**  
EUMIR DEODATO/Warner Bros. BSK 3467
19. **VICTORY**  
NARADA MICHAEL WALDEN/Atlantic SD 19279
20. **MR. HANDS**  
HERBIE HANCOCK/Columbia JC 36578
21. **ROUTES**  
RAMSEY LEWIS/Columbia JC 36423
22. **TAKE IT TO THE LIMIT**  
NORMAN CONNORS/Arista AL 9534
23. **ODORI**  
HIROSHIMA/Arista AL 9541
24. **NIGHT SONG**  
AHMAD JAMAL/Motown M7 945R1
25. **LOVE AT FIRST SIGHT**  
SONNY ROLLINS/Milestone M 9098 (Fantasy)
26. **SHADOWS AND LIGHT**  
JONI MITCHELL/Asylum BB 704
27. **NEW YORK SLICK**  
RON CARTER/Milestone M 9096 (Fantasy)
28. **THE OTHER WORLD**  
JUDY ROBERTS/Inner City IC 1088
29. **THE SWING OF DELIGHT**  
DEVADIP CARLOS SANTANA/Columbia C2 36590
30. **BADDEST**  
GROVER WASHINGTON, JR./Motown M9 940A2

# VCR Shortage

(Continued from page 3)

double their business from last year and look to Christmas as the period of time that turns video into an industry. But there's widespread concern over whether we'll have enough product in our stores. Apparently, someone in Japan thinks America is having too many financial problems to be able to absorb an extensive number of VCRs into the marketplace. As a result, they are manufacturing fewer VCRs than last year in order to avoid having to sell them at a discounted rate. So, if you order 50 VCRs, you're lucky if you receive eight of them. Major distributors, such as Akai, RCA, Panasonic, Magnavox, Quasar and JVC are all sold out or on allocation. None of the distributors or manufacturers are offering guarantees on shipment until after the first of the year."

## Shortage 'Unavoidable'

The majority of dealers, however, believes that both manufacturers and distributors share the responsibility of the current VCR shortage and they also believe the shortage was "virtually unavoidable." Video Mart's Gary Prunier said, "Obviously, the VCR shortage is a result of poor planning, but who could have predicted that this equipment would have been in such great demand at a time when this country has been suffering through a recession? Manufacturers and distributors simply weren't prepared for a 65 percent increase in business. We were just notified that Magnavox is out of product and will be unable to make any deliveries until the first of the year. JVC is on allocation. Fortunately, we ordered heavy on this product earlier in the year and we're well stocked for Christmas." Caleidoscope's Don Pierce add-

ed, "I was talking to a salesman from GE the other day and he said, 'Look, no one is blaming any one branch of the industry. We all underestimated sales—including retailers.'"

The most severe shortages are being experienced with the portable VCRs, according to retailers. Pierce commented, "VCR technology has progressed at a very rapid pace, and now we have the portable machine. This item is very hot, and therefore we're concerned about running out of stock before Christmas. I expect it to be my hottest Christmas seller."

Although most retailers feel that distributors and manufacturers are doing their best to provide product (Japanese manufacturers have all escalated production of VCRs), the smaller dealers feel as if they are getting "the raw end of the deal." One retailer commented, "It's very clear to me that the larger dealers are getting serviced first; I guess that's business—you go where the money and potential business are. However, the most disturbing thing about this is that some of the smaller dealers are going to find themselves in their peak buying season with no product."

Because the video industry is still in its infancy, no one is certain to what degree the VCR shortage will ultimately effect sales for 1980. Sony video VP Richard Komiyana agreed that there would be an industry-wide shortage in the last quarter, and RCA's sales corporation president Arnold Valencia speculated whether the video industry "can supply the necessary product in four quarter sales." Meanwhile, all video spokesmen view the shortage as a very positive indication of the future growth of the industry.

# Polydor Signs Kwame Heshimu



Polydor Records has signed Jamaican reggae artist Kwame Heshimu to an exclusive recording contract, it was announced by Fred Haayen, president of the label. Heshimu's debut album, "Follow I," is slated for release next month. Pictured at the signing are, from left: (standing) Bob Urban, Heshimu's attorney; Lee Jaffe, co-producer, Iration Productions; Karl Pitterson, co-producer, Iration Productions; Henry Schillingford, Iration Productions; David Mintz, Warner Productions. (Seated, from left): Rick Smith, attorney for Heshimu; Harry Anger, senior vice president, product development, Polydor Records; Heshimu; Stu Fine, director, east coast A&R, Polydor Records; and Dick Kline, executive vice president, PolyGram Records East.

# Industry Ponders Reagan Presidency

(Continued from page 3)

Reagan invited RIAA officials over for a chat very soon—if for no other reason than that not too many record industry officials were Reagan campaign supporters. But in the "hard" areas of government—in court decisions, in law making, in agency and commission rulings—the shift from a moderate Democratic administration to a conservative Republican one should be very gradual.

In some areas, such as the governmental response to record and tape counterfeiting, piracy and the like, it is unlikely anyone will notice a difference. Republicans love to go after crooks as much as Democrats do.

In the area of broadcast regulations, one can expect an increasingly thorough push toward bureaucratic deregulation and a greater alliance on private sector involvement.

In late March, the National Association of Broadcasters sent a letter to both candidates asking for their responses to certain problems facing broadcasters. Both candidates responded. Here is Reagan on deregulation:

"Many steps can be taken to deregulate broadcasting. Hearing procedures at the FCC are in need of substantial revision, particularly the pleading processes. Questions on FCC application forms can either be eliminated or streamlined, to reduce the burden on the applicants and speed application processing."

If this sounds familiar, it should, because the Carter administration and the present FCC commissioner have been working to accomplish the same things, with a little push from the NAB.

In fact, this past week, the FCC came forward with its proposal to simplify its license renewal application forms. It's been in the works for months. NAB called it "a step in the right direction."

## Pro-Broadcasting Stance

Reagan also feels that the government should not have to "intrude in broadcasting programming decisions," because he feels "that the marketplace works well in broadcasting, and that is the best and surest means of determining what a particular broadcaster's format should be."

Again, not an unfamiliar or threatening point of view to the industry. As a matter of fact, there is a case pending in the Supreme Court concerning the

role of government in having to hold hearings for format change cases. The FCC already wants to leave decisions to marketplace forces.

Overall, however, Republicans should be more pro-broadcasting than Democrats. And since the Senate will now have a Republican majority, all Democratic committee chairmen must step aside. The new chairman of the Senate communications subcommittee might be Sen. Barry Goldwater (R-Arizona), considered very pro-industry. Over on the House side, Rep. Timothy Wirth (D-Colorado) might replace the defeated Lionel Van Deerlin (D-Cal.).

The performance royalty rights bill will probably suffer as a result of the wholesale changes on Capitol Hill, which will indeed be a blow to the record industry.

Proponents of that bill, who found it hard going under the Democrats, are going to find even more of an uphill journey.

There are, however, some bullish aspects to be expected in the growth of the record and tape industry, if one listens to the words of one of Reagan's key economic advisors, Allen Greenspan, who is being mentioned for an administration post—and who was the keynote speaker last week at the International Tape/Disc Association's Seminar held in New York two weeks ago. Asked to give an indication of what the video industry, and to a larger extent the entertainment industry, can expect economically in the near future, Greenspan said, "To whatever extent one can forecast, it's difficult not to come to think that as bad as things look now, the trend is not for further deterioration. All the underlying forces are positive. Your industry is in a good position, and overall the changes to come are benevolent. You must be affected by these changes; your business is as good a place to be as any that I know for the '80s."

## Forecast

In the future, there will, of course, be more changes and appointments in the Reagan administration on all levels of government. Some will probably include the Supreme Court and the FCC. It is impossible now to forecast how those appointments will influence the future of the record business, but it would be safe to say that ideologically, they will be based on conservative notions of free enterprise and minimal governmental intervention.

It might be that the record industry will have to fight more of its battles by itself under Reagan than under Carter.

# McDonald Exits ABC

■ DALLAS—Billy McDonald has resigned from the Associated Booking Corp., effective this December. He has been with the firm for 29 years.

## Cincinnati Adopts Crowd Control Rules

(Continued from page 3)

ing, medical facilities, lighting and other logistical matters.

In both ordinances, the director of safety for the city of Cincinnati is empowered with the right to grant or deny a permit or license to a promoter or facility operator. The second ordinance reads, "If the director of safety finds that the applicant is reasonably protecting the safety and welfare of the patrons to the event and the public, and that the facility in which the event is to take place is operated pursuant to a license issued (under the first ordinance), the director shall issue a permit to hold the event."

### Communication Is Key

According to Paul Wertheimer, the writer of the Task Force's report, the ordinances were designed to "make it mandatory to have all parties involved in an event communicate with each other. One party can't do something without the other party knowing about it."

While the city of Cincinnati passed two ordinances immediately following last December's tragedy that called for specific guidelines as far as the running of an event is concerned, Wertheimer said that the city council and the task force decided that it was impossible to regulate every event with one law. The best approach, he said, was to force constant communication.

### 'Let's See A Plan'

"No one wants burdensome legislation that is good for one event and not for another," he said. "What we're saying to promoters is: 'Let us see a plan. We want to make sure that you're thinking about the crowd that is coming.' This type of consideration should occur naturally, but if it doesn't, we'll make sure it occurs officially. We've learned that you can't just say, doors should be open x amount of time before a show and there should be x amount of security personnel for each person attending. What we've done is to outline the broad areas of concern, and to modify those concerns for each particular event."

Although the ordinances passed by Cincinnati immediately following last December's tragedy have not been replaced by the new ordinances, Wertheimer said that the city council will address itself to the issues in these ordinances soon.

Since the Cincinnati Task Force published its report, over 1200 copies of it have been sent to promoters and legislators in over 30 states.

## RSO Trims Staff

(Continued from page 20)  
bring them back on."

The RSO president added that the status of all independent promotion personnel employed by the company was "being taken under consideration." Asked whether Warner/Elektra/Asylum's recent dismissal of its independents—a move attributed to economic factors—might indicate an industry-wide trend, he replied, "That might be a trend with record companies. I wouldn't be a bit surprised if CBS followed suit, (and) if CBS did, I think you could count on 90-95 percent of the rest of the industry doing without independents."

As far as RSO's own personnel cutbacks are concerned, Coury said that aside from the changes already mentioned and the departure of one of his two personal secretaries ("It was not necessary for me to have two secretaries," but "I don't consider that a major cutback in the company"), no other moves have been made—including in the national promotion department, the subject of some recent rumors. "I can't tell you that next week or next month I might not lay off five or ten or 15 more people," Coury said, but as of now, "that's the extent of it."

## MCA Earnings

(Continued from page 3)

\$959,624,000 and income before extraordinary income was \$98,464,000 or \$4.18 per share. For the comparable 1979 period, revenues were \$878,393,000 and income before extraordinary income was \$94,557,000 or \$4.05 per share. Net income for the first nine months of 1980 of \$110,739,000 or \$4.70 per share includes extraordinary income of \$12,275,000 or \$.52 per share compared to net income of \$134,257,000 or \$5.75 per share including extraordinary income of \$39,700,000 or \$1.70 per share for 1979.

The increase in the nine month 1980 income before extraordinary income over the comparable 1979 period resulted primarily from improved operating results achieved by MCA Records, the Book Publishing Division and the Recreation Services Division, as well as a decrease in the company's estimated effective annual income tax rate.

For the three months ended September 30, 1980, the company's revenues were \$332,387,000 and net income was \$43,234,000 or \$1.83 per share, compared to revenues of \$322,459,000 and net income of \$40,975,000 or \$1.75 per share for the comparable 1979 period.

## Nighthawks in New York



Phonogram Inc./Mercury recording artists the Nighthawks recently made their first New York City appearance since signing with the label. Shown backstage after the band's Bottom Line show are, from left: (bottom row) Lou Sarde, manager; Nighthawks' Pete Ragusa and Mark Wenner; Lou Simor, senior vice president, product development for Mercury; and Bob Sherwood, president of Mercury. (Top row) Peter Lubin, director of A&R, east coast for Mercury; and Nighthawks' Jan Zukowski and Jim Thackeray.

## CBS Promotes Wilder

■ NEW YORK—Jude Wilder has been appointed associate director, customer merchandising, CBS Records, it was announced by Giselle Minoli, director, customer merchandising, CBS Records. She had been manager, customer merchandising, since 1978. Wilder joined CBS in 1977 as field merchandiser in the Washington, D.C. market.

## Bette Midler Honored

■ LOS ANGELES — Bette Midler has been selected "Entertainer Of The Year" by the Conference of Personal Managers, West, for her "major contribution to the recording and motion picture industry."

The annual awards dinner will take place on November 25, celebrating the silver anniversary of the organization.

## 'Loving Couples' (Continued from page 34)

Syreeta's "And So It Begins" and Billy Preston's "I'll Make it with Your Love." The publishing is controlled by Bedell and Time-Life, Inc. (the film's producers) and administered by Bedell.

According to Bedell, composer Karlin "noticed that there was plenty of room in the movie for feature performances, not just source material." After Karlin and Gimbel had written two songs, Bedell then brought in Pitchford to tend to what Bedell called "the disco areas." With the Karlin-Pitchford collaboration successfully realized, "all of a sudden we were dealing with songs—not just underscoring but good, solid songs." However, executive producer David Susskind had to take "Loving Couples" abroad to the Cannes Film Festival, so the songs were first recorded simply with background singers in order to meet that early commitment.

In the meantime, Bedell "started evaluating various labels to see who had the right kind of roster, who we could take the soundtrack to, have them incorporate their artists doing the material, and reproduce it as any record producer would." In this instance the producer was primarily Teddy Randazzo.

What Bedell was looking for, he said, was not "the big killing, in terms of a financial deal. What we wanted was to marry songs

and artists that were natural, and at the same time have the singles and album with the same company, which I think is the optimum way of creating and marketing a product." The artists, he added, "had to make sense. I couldn't say, for instance, that I could sell an adult contemporary score like this one through Virgin Records."

The appeal of the acts in question, he noted, included the fact that all have proven crossover potential. What's more, since all of them have been around for some time, their demographic appeal should match that of the movie itself, which Bedell estimated would be in the early 20s-late 40s age bracket.

In most cases, film and record companies like to have the soundtrack precede the film's release by some four to six weeks. For "Loving Couples," however, the album will not be released until the movie has already been out for at least two weeks, which Bedell conceded was not the best possible timing. "The problem was," he said, "that we physically couldn't get the album artwork together in time to have the record out earlier." However, "We're hoping that the film does have enough 'legs' to hold out just long enough for the first single to grab and the album to be out."

## Latin American Album Picks



### MONEDA DE 14 PESOS

**YOLANDA DEL RIO**—Arcano DK11 3503

Respaldada por muy populares mariachis, Yolanda del Rio ofrece en esta nueva producción un tremendo repertorio ranchero encabezado por "Moneda de 14 pesos," (Indalecio Ramírez) "Moneda de 14 pesos," (P. Márquez-B. Hernández) "Te esperaba" (F. Z. Maldonado) y "Descubrí." (M. M. Montes).

■ Backed by very popular mariachis, Yolanda del Rio offers a very saleable package of rancheras such as "Moneda de 14 pesos," "No pidas más perdón" and "Mi manera de amar." (N. Ned).



### MAESTRA VIDA (PRIMERA PARTE)

**RUBEN BLADES**—Fania JM 576

Disco-Drama con letra y música de Ruben Blades que comienza a despertar interés. Creatividad en su máxima expresión en salsa. Un acontecimiento musical dentro de la especialidad. "Manuela," "Carmelo," "La Fiesta" y "El Nacimiento de Ramiro."

■ Concept, music and lyrics of this disco-drama are a creation of Ruben Blades, one of the top salsa performers of the day. Produced by Willie Colon, this is truly a masterpiece. "El Nacimiento de Ramiro," "Dejenme reir," "You soy una mujer," more.

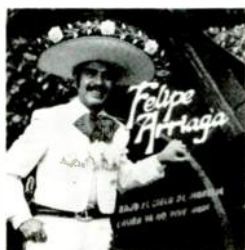


### LOS BUKIS

**LOS BUKIS**—Profono PI 3024

En producción de Marco A. Solís, el popular grupo de música internacional mexicana en cabeza su repertorio con "Estabas tan linda." (Marco A. Solís) Otros temas muy comerciales y contagiosos son "Desde entonces," (M. A. Solís) "Los Chicanos," (E. Cortez) y "Sabes." (M. A. Solís).

■ Produced by Marco A. Solís, this new package by Los Bukis, the very popular Mexican group, is moving nicely on the west coast. "Ayer a estas horas," (M. A. Solís) "En un rato más" (M. A. Solís) and "Mi najayita."



### FELIPE ARRIAGA

**FELIPE ARRIAGGA**—CBS DCS 924

Sin lugar a dudas, una excelente voz ranchera, Felipe Arriaga sale al mercado en esta nueva producción con arreglos de Pedro Ramírez y Heriberto Aceves. Muy buenas "Los arcos de Guadalajara." (J. Vaca Flores) "Laura ya no vive aquí," (L. Silva) y "Ansiedad." (E. Sarabia).

■ Felipe Arriaga is one of the top ranchera voices from Mexico. Here he is at his best on "Bajo el cielo de Morelia," (B. Bermúdez) "Ojitos color café," (R. Flores) and "Me acuerdo de tí." (G. Curiel).

## Desde Nuestro Rincon Internacional

By **TOMAS FUNDORA**

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



■ Desde hace algunas semanas, andaba siguiendo de cerca el curso de los acontecimientos dentro de la División Discos de RCA. Los informes recibidos en conversaciones con ejecutivos toques y "figurillas" de segunda categoría, pero que tienen acceso a gran parte de los asuntos confidenciales, mostraban cambios radicales y profundos, originados no ya dentro de la división, sino más profundamente, de la propia Corporación que rige los destinos del conglomerado. Los cambios han quedado como

siguen: **Adolfo Pino**, Presidente de la operación RCA de Brasil, para a cargo de la División Discos de la empresa brasileña, y toma absoluto control de la Regional Latinoamericana, que funcionará de nuevo desde Brasil, anexándose territorios que había mantenido México bajo su supervisión y tomando adicionalmente la supervisión y dirección de las operaciones de Asia y Ocenía, lo cual significa una labor bastante variada que forzará a Pino a estar hablando dentro de poco en japonés, amplio e importante mercado que cae bajo su supervisión.

**Guillermo Infante** cesa en la supervisión de la operación regida por México desde hace tiempo, o sea, su propio territorio, las Antillas y



Joe Vias

Estados Unidos. (latino) Por otra parte, **Joe Vias**, Gerente de la Regional Latinoamericana, que tan optimísticamente abrió sus operaciones hace poco más de dos años en Miami, cesa en sus funciones como tal, procediéndose de inmediato al cierre de la operación a más tardar el 14 de Noviembre, en que pasará sus archivos a Brasil. **Helcio Carmo** vendrá de la tierra carioca a efectuar la mudada del material. Del personal en la Regional, **Joe Vias** me anunciará sus planes proximately y me anticipó que creará su propia empresa. **Mercy Lopez** oirá ofertas para pasar a desempeñar funciones similares desde Nueva York, que parece se originarán bajo la supervisión del Depto. Doméstico. El enérgico y talentoso **Arthur Martínez**, que siempre le hizo frente a mail crisis, sale como responsable del Depto. Internacional y no ha anunciado planes, aunque se comenta la posibilidad de entrar a formar parte en otras funciones, dentro de la coporación. La operación internacional queda así dividida en dos partes, una dirigida por **Adolfo Pino** desde Brasil y **Giuseppi Ornato**, dirigiendo Europa desde Roma, Italia.



Arthur Martinez

A última hora tuve que cancelar mi visita a Capitol-Liberty en Los Angeles, donde se reunieron este fin de semana las figuras toques de Latinoamérica, para planear una agresiva política internacional con el producto EMI-Odeon-Capitol. La parte más im-



Adolfo Pino

portante es la presentación de las grabaciones de estrellas toques EMI-Capitol, efectuadas en Español, entre la cuales se cuentan, el sensacional **Kenny Rogers**, interpretando su éxito actual "Lady," **Anne Murray**, **Kim Carnes** (Cry like a baby) y un dueto de **Kim Carnes** y **Kenny Rogers**. El planeamiento general actual es grabar a las estrellas toques del sello en Español, con una total revitalización de las promociones y distribuciones del producto en Latinoamérica y Estados Unidos. Esto, que va muy en serio, más la total determinación de Elektra (WEA) de ir fuerte al mercado en Español, dentro y fuera de Estados Unidos, viene a corroborar que los grandes sellos irán fuertemente a un mercado, durante años ignorado y que ahora puede representar ganancias adicionales, que cubran los vacíos dejados por una disminución en ventas en los departamentos domésticos. El comentario general en

(Continued on page 47)

# LATIN AMERICAN HIT PARADE

Popularidad (Popularity)

## Miami

By FM 92 (BETTY PINO)

1. **ADIVINA DE DONDE SOY**  
JOSE LUIS
2. **MUCHO MUCHO, MUCHO**  
MONICA
3. **NO ME ARREPIENTO DE NADA**  
ESTELA NUNEZ
4. **REGALO DE CUMPLEANOS**  
JOHANA ROSALY
5. **INOCENTE POBRE AMIGA**  
LUPITA D'ALESSIO
6. **CAPRICORNIO TU MIRAR**  
BERTHA MARIA
7. **PALOMA BLANCA**  
JULIO IGLESIAS
8. **MALA PATA**  
HUGO BLANCO
9. **TE HAS BURLADO DE MI**  
ALICIA BRUNI
10. **SI TU QUISIERAS CLAUDIA**  
PABLO ABRAIRA

## Phoenix

By KIFN (GILBERTO ROMO)

1. **PAVO REAL**  
JOSE LUIS—T.H.
2. **POR SI VOLVIERAS**  
JOSE LUIS—T.H.
3. **GRACIAS POR LA MUSICA**  
ABBA—CBS
4. **QUE MAL AMADA ESTAS**  
GUALBERTO CASTRO—CBS
5. **POBRE GORRION**  
RAQUEL—Novavox
6. **YO NO NACI PARA AMAR**  
JUAN GABRIEL—Pronto
7. **POR ELLA**  
JULIO IGLESIAS—CBS
8. **ANDALE COMPADRE**  
VERONICA CASTRO—Peerless
9. **JUDY**  
DANNY RIVERA—T.H.
10. **AY AMOR**  
BEATRIZ ADRIANA—Peerless

## Tucson

By KXEW (RAUL AGUIRRE)

1. **ERES**  
NAPOLEON—Raff
2. **POR SI NO TE VUELVO A VER**  
VICENTE FERNANDEZ—CBS
3. **EL SENTIMENTAL**  
JULIO IGLESIAS—CBS
4. **INSOPORTABLEMENTE BELLA**  
EMMANUEL—Arcano
5. **NO QUIERO OLVIDARTE**  
GRUPO MAZZ—Cara
6. **NO ME ARREPIENTO DE NADA**  
ESTELA NUNEZ—Pronto
7. **CADA VEZ OTRA VEZ**  
DANNY RIVERA—T.H.
8. **ADIOS Y BIENVENIDA**  
BEATRIZ ADRIANA—Peerless
9. **TU ERES**  
PUNTO CUATRO—OB
10. **HOY POR FIN**  
JUAN GABRIEL—Arcano

## Mexico

By VILO ARIAS SILVA

1. **INOCENTE POBRE AMIGA**  
LUPITA D'ALESSIO—Orfeon
2. **HEY!**  
JULIO IGLESIAS—CBS
3. **TODO SE DERRUMBO DENTRO DE MI**  
EMMANUEL—RCA
4. **ERES**  
NAPOLEON—Cisne RAFF
5. **NO ME ARREPIENTO DE NADA**  
ESTELA NUNEZ—Ariola
6. **ESPERANZAS**  
YURI—Gamma
7. **MI FORMA DE SENTIR**  
LA REVOLUCION DE EMILIANO ZAPATA  
—Melody
8. **EL PAVO REAL**  
JOSE LUIS RODRIGUEZ—Musart
9. **MORIR DE AMOR**  
MIGUEL BOSE—CBS
10. **NI POBRE NI RICO**  
SUE Y JAVIER—EMI-Capitol

## Ventas (Sales)

### Puerto Rico

1. **ATREVETE**  
JOSE LUIS—T.H.
2. **LA VECINA**  
ORQ. LA SOLUCION—LAD
3. **YA NO ERES LA MISMA DE AYER**  
FELITO FELIX—Caytronics
4. **COMPANERA MIA**  
EL GRAN COMBO—Combo
5. **NO ENCUENTRO PALABRAS**  
OSCAR D'LEON—T.H.
6. **MI NOVIA Y MI MUJER**  
JOHNNY VENTURA—Combo
7. **CADA VEZ OTRA VEZ**  
DANNY RIVERA—T.H.
8. **HE VENIDO A PEDIRTE PERDON**  
JUAN GABRIEL—Pronto
9. **MARIA CRISTINA**  
CONJUNTO QUISQUEYA—Liznel
10. **ESA MUJER**  
PAQUITO GUZMAN—LAD

### New York

1. **ESE HOMBRE**  
ROCIO JURADO—Arcano
2. **YA NO ERES LA MISMA DE AYER**  
FELITO FELIX—Caytronics
3. **EL AMIGO DE MI MUJER**  
CUCO VALOY—Discolor
4. **DE MUJER A MUJER**  
SOPHY—Velvet
5. **BAJA Y TAPA LA OLLA**  
SANTIAGO CERON—Salsa
6. **ASI CANTABA PAPA**  
CELIA, JOHNNY & PETE—Vaya
7. **BODA NEGRA**  
LOS INOLVIDABLES—LAD
8. **EL TAHUR**  
VICENTE FERNANDEZ—CBS
9. **ATREVETE**  
JOSE LUIS—T.H.
10. **MUCHACHA LIBERADA**  
WILFRIDO VARGAS—Karen

### Hartford

1. **MATAME DE AMOR**  
CHRISTIAN PANIAGUA—Discolor
2. **TE FEGALO EL CORAZON**  
EL GRAN COMBO—Combo
3. **NI LLANTO NI VELORIO**  
LA TERRIFICA—Artomax
4. **ASI CANTABA PAPA**  
CELIA, JOHNNY & PETE—Vaya
5. **CUATRO DIAS**  
EL GRAN TRIO—Algar
6. **LA COTORRA CRIOLLA**  
PERUCHO CONDE—Promus
7. **LA MERENGUITA**  
OSCAR D'LEON—T.H.
8. **15 EXITOS**  
VICENTE FERNANDEZ—CBS
9. **EL NACIMIENTO DE RAMIRO**  
RUBEN BLADES—Fania
10. **SOY GUAJIRO DEL MONTE**  
LA INDIA DE ORIENTE—Guajiro

### Mexico

By VILO ARIAS SILVA

1. **EL NOA NOA**  
JUAN GABRIEL—Ariola
2. **HEY!**  
JULIO IGLESIAS—CBS
3. **INOCENTE POBRE AMIGA**  
LUPITA D'ALESSIO—Orfeon
4. **CREI**  
DAVID SALAZAR—Musart
5. **TODO SE DERRUMBO DENTRO DE MI**  
EMMANUEL—RCA
6. **NO ME ARREPIENTO DE NADA**  
ESTELA NUNEZ—Ariola
7. **ESPERANZAS**  
YURI—Gamma
8. **EL GORRION Y YO**  
MANOELLA TORRES—CBS
9. **MI FORMA DE SENTIR**  
LA REVOLUCION DE EMILIANO ZAPATA  
—Melody
10. **EL PAVO REAL**  
JOSE LUIS RODRIGUEZ—Musart

## Nuestro Rincon

(Continued from page 46)

todas las demás casas grabadoras norteamericanas me inclina a considerar la posibilidad que el "modus operandi" latino en general sufrirá cambios drásticos en el futuro inmediato. Altas cifras de ventas alcanzadas recientemente por artistas norteamericanos y europeos, grabados en Español, han abierto los ojos a muy observadores ejecutivos toques, dentro de los grandes intereses discográficos norteamericanos. El mercado latino en Estados Unidos irá a tiempo, sistemas y organización necesitados hace mucho y de los cuales tanto he hablado, escrito, sugerido y gritado. ¡Qué así sea!

RCA firmó en España al cantante-compositor catalán **Joan Baptista Humet**, a quien acaban de grabarle en Inglaterra, en producción de **Rafael Pérez Botija**. El long playing, enviado a nuestras oficinas por **Manolo Díaz Pallarés**, muestra entre los temas a "Está de más decir adiós," "Hay que vivir," "Canción para una depresión" y "Vaya con la vida" con arreglos de **Kornell Kovak** y **Rafael Pérez Botija**. En general, la grabación está muy buena, pero no lo suficientemente fuerte como para colmar los grandes planes de RCA España, de cautivar con ella los mercados internacionales... Fania está lanzando un nuevo album de **Ray Barretto** titulado "Giant Force (Fuerza Gigante)," con los vocales por **Ray De la Paz** y **Eddie Temporal**, con arreglos de **Luis Cruz**, **Oscar Hernández**, **Gil Lopez** y **Carlos Franzetti**. Entre los temas se cuentan "Pura Novela," "Guarapo y Melcocha" y "Arallue"... Los miembros de Miami de la Academia Nacional de Artes y Ciencias Grabadas (National Academy of Recording Arts and Sciences) anunciaron esta semana sus planes de efectuar un seminario dirigido a la industria local, titulado "Las Relaciones Funcionales entre Intérpretes, Agentes y Propietarios de Clubes." Entre los panelistas figuran **George Mora** de Sunshine Theatrical Enterprises, **Robert Waugneux**, artista, **Vic Beri** de International Creative Management, **David Kurtz** de The Forge, **Richard Shack** de Richard Shack Agency y **Gary Laconti** de The Agora Ballroom... Recibo carta manuscrita de! eterno

**Ray Conniff** que dice: Querido Tomás: Ele Juarez de CBS Records me acaba de enseñar tu crítica de mi album "Exclusivamente Latino" en Record World y te envío esta nota para personalmente darte las gracias, deséandote, como siempre, lo mejor." La original presentación del mensaje con la partitura de su "Somewhere my love" y el mensaje de Ray, indican claramente que además de su talento, otras hermosas cosas adornan al gran músico. Quizás la más importante, es que sabre agradecer lo mucho o lo poco que se exprese de su labor. ¡Gracias Ray!... Y ahora... ¡Hasta la próxima!

The changes that have been rumored for weeks at RCA Records have come to pass. **Adolfo Pino**, president of RCA Operations in Brazil, takes over the entire Latin American region, and will also supervise the company's operations in Asia and Oceania. **Guillermo Infante** will retain his position as general manager of RCA's Mexican record division but will no longer supervise the company's Latin operations in the Antilles or the U.S. **Joe Vias**, manager of the Latin American regional office in Miami, will leave the company after the office closes on Nov. 14, and **Helcio Carmo** of RCA Brazil will come to Miami to supervise the moving of the office to Brazil. **Mercy Lopez** of the regional office may take a job with RCA in New York, and **Arthur Martinez**, who is no longer in charge of the International Dept., may also assume a new position with the company. The international operation will be divided into two parts, with Pino in charge of one and **Giusseppe Ornato**, based in Rome, in charge of the other.

Capitol-EMI America-Liberty is the latest U.S. record company to get heavily involved in recording Spanish-language versions of its major artists' hits. Among the new Spanish recordings set for release are versions of **Kenny Rogers'** "Lady," **Kim Carnes'** "Cry Like A Baby," an **Anne Murray** record and a new Carnes-Rogers duet.

# Record World en Mexico

By VILO ARIAS SILVA

■ MEXICO—En forma aplastante y confirmando que definitivamente se ganó la admiración y simpatía de los consumidores, **Emmanuel** se consolidó como figura de primer nivel con su actual hit "Todo se derrumbó dentro de mí." La trayectoria del que hoy en día se identifica como el intérprete juvenil masculino más sobresaliente que tiene México, está unida estrechamente con la fé que en todo momento exhibió el sello RCA en la persona de su actual Vice Presidente **Guillermo Infante**. Aún recuerdo, que a pesar de los resultados adversos en los primeros lanzamientos, Infante siempre exteriorizó su confianza por **Emmanuel**, "algún día será triunfador" afirmaba. Y hoy, su visión discográfica le dá otra satisfacción. **Emmanuel** es ya una figura que arrastra multitudes. Que se dá el lujo de agotar localidades en todos los recitales que presentó en el majestuoso Teatro de la Ciudad, y que ha comenzado a adjudicarse importantes trofeos, como el Nipper de Oro, máxima distinción que otorga el sello RCA a todo intérprete de su elenco que supera las 250 mil copias de sencillos vendidos, habiendolo logrado **Emmanuel** con el tema "Al Final;" estando además pendientes dos trofeos por los temas "Insoportablemente bella" y "Todo se derrumbó dentro de mí," ya que ambas versiones tambien han superado el cuarto de millón de sencillos agotados. En este proceso en extremo positivo, es justo mencionar la valiosa labor que está desarrollando el transformado departamento de promoción de la empresa que dirigen **Louis Couttolenc** y **Guillermo Infante**, importante área en donde destaca notablemente el trabajo de la incansable **Cucú Estévez**. En resumen, un éxito que debe llenar de mucha satisfacción a toda la familia RCA. ¡Felicitaciones **Emmanuel!** Y ahora, a conquistar los mercados internacionales, por que te sobra talento y facultades... Con la visita de **José Manuel Vidal Zapater** y **José Luis Gil** máximos directivos del Consejo de Administración de Gamma, los nuevos cargos en el sello Gamma

de México quedaron como siguen: Director General **Luis Moyano**, Gerente Administrativo **Enrique Gómez Piñeyro**, Gerente de Promoción y Publicidad **Oscar Mendoza** y Director de Finanzas **Enrique Sellarés**. . . ¡Que tremenda temporada la de **Lupita D' Alessio!** Todos sus lanzamientos los ha convertido en sólidos hits nacionales, sin descartar el éxito que tambien alcanzan en toda el área latina de la unión americana. En la actualidad, la estrella del sello Orfeón acapara el primer lugar de popularidad con su creación "Inocente pobre amiga," amenazando con introducir entre los diez primeros, su otra nueva grabación titulada "Lo siento mi amor" . . . Exitosa y agotadora temporada de **José Luis Rodríguez**. Su visita lo sorprende estando en plan de ídolo, lo cual hace afianzar más las ventas de su último élepe, que trae sus hits "El Pavo Real" y "Atrévete" . . . Y ahora ¡Hasta la próxima desde México!.

## Silverthunder Prod. Opens in Nashville

■ NASHVILLE—Kenneth Dalton, president and director of Silverthunder Production Co., has announced the opening of offices at 38 Music Square East, suite 111 in Nashville. Zip is 37203. The company, which is involved in film production for TV and motion pictures, has a "Country Loves Bluegrass" special in post-production.

## HKE Label Bows

■ JACKSON, MISS.—Howard A. Knight, Jr. has announced the formation of HKE Records, which has slated releases by Blue Sage, Aces Up, and Devlin. The label's address is P. O. Box 54305, zip code 39208 in Jackson.

## Doss to Nashville

■ NASHVILLE — Barbara Doss, head of Barbara Doss Promotions, formerly of Austin, Texas, has announced the opening of offices at 1123 Church Street, suite 211 in Nashville.

# The Iceman Signeth Autographs



Philadelphia International recording artist Jerry "The Iceman" Butler, whose current album is "The Best Love," recently appeared at the Valley Forge Music Fair in Philadelphia. While in the area, he made a number of in-store appearances, including this autograph session at The Listening Booth.

## The Coast (Continued from page 17)

**BLOWING OUR OWN HORN:** We'd like to thank **Jonathan Schwartz** for a piece in the October 20 issue of New York magazine called "A World of Nova." Schwartz says in the piece (part of a big feature called "The New York I Love"): "I ritualistically stop for the Boston Globe, the Washington Post, and Record World, which materializes in the middle of Saturday night/Sunday morning, the only national magazine that arrives for sale at so absurd a time. It arrives in front of Nathan's at a newsstand run by Indians and one infuriated white man of no particular age who supplies the only clamor on the corner..." Nice to know we're in such preferred company.

**ROCK 'N' ROLLERS IN THE NEWS:** Some years ago, author **Kurt Vonnegut, Jr.**, then at the absolute height of his popularity among college students and the like, wrote the lyrics to a tune on the first **Ambrosia** album called "Nice, Nice, Very Nice." Now, we're told, Vonnegut and a couple of the Ambrosias may collaborate again. Seems that the writer and the musicians got together when the latter were in New York, where Ambrosia member **David Pack** was wrapping up production on a new album by one **Jamie Bernstein** (that's Leonard's daughter) . . . Monday, December 1, will be KROQ night at the Whisky. Appearing will be a group called **Mondo Ricketts** and soloist **Gregg Wright**. Wright just recorded a demo at City Recorders with **Robert Appere** . . . Local rocker **Micki Free** was putting up posters around town advertising his November 4 debut (also at the Whisky) when he was arrested by John Law for defacing public property or some such offense, a law that is rarely enforced in these parts. Free was free within hours, however . . . No, we aren't on the Whisky's payroll, but we still want you to know that on November 17 at that club, the **Falcons**, **Wet Picnic** and the **Sheiks of Shake** will appear in a booking sponsored and coordinated by Freeway Records and Music Connection magazine . . . Another local outfit, the **Textones**, recently headed to Arizona and Texas in support of their upcoming single for the IRS label, "Some Other Girl"/"Reason To Leave." We're told that the band was rehearsing in L.A. before leaving town when **Smokey Robinson** joined in on a rendition of one of his classics, "I Second That Emotion."

**OTHER:** Rhino Records is releasing a record called "The Grandmothers," containing solo tracks by original members of **Frank Zappa's Mothers of Invention**. Included are items by **Don Preston**, **Elliot Ingber**, **Motorhead Sherwood**, **Jimmy Carl Black** and **Bunk and Buzz Gardner** . . . Personnel changes at Secret Sound in New York: **Lynn Hanna** has been promoted to studio manager; **Krys Murphy** is assistant studio manager; **Dennis Drake** is a new addition to the engineering staff. The appointments were announced by Secret Sound president Jack Malken . . . An outfit that's currently label shopping is the **Metro Jets**, a group whose members have a good deal of pro experience with the likes of **Mac Davis**, **Tom Scott**, **Robben Ford** and others. Their demo, a polished offering of four tunes with touches of "Aja"-period **Steely Dan**, jazz-rock fusion and other commercial sounds, was produced by ex-Rufus member **Andrae Fisher**.

**MAKING MOVIES:** lyricist **Bernie Taupin** and his manager, the urbane **Michael Lippman**, have formed a film production company, **Pistol Productions**. Their first venture will be "Marie Laveau," based on the life of the 19th Century Louisiana voodoo queen. **Petru Popescu**, whose writing credits include "The Last Wave," has been signed for the screenplay. "Marie Laveau" will be a 20th Century-Fox film.

# Radio Action

## Most Added Latin Record

(Tema más programado)

(Salsa)

"Así Cantaba Papá"

(Pete "El Conde" Rodriguez)  
CELIA, JOHNNY & PETE  
(VAYA)

(Regional)

"Que Me Gano"

(Chelo)  
CHELO  
(MUSART)

## Classical Retail Report

NOVEMBER 15, 1980

### CLASSIC OF THE WEEK

#### MOZART

##### DIE ZAUBERFLOETE

MATHIS, OTT, ARAIZA,  
KARAJAN

Digital

### BEST SELLERS OF THE WEEK\*

MOZART: DIE ZAUBERFLOETE—Mathis,

Ott, Aralza, Karajan—DG Digital

MASSENET: LE ROI DE LAHORE—

Sutherland, Bonyng—London

PAVAROTTI'S GREATEST HITS—London

SCHUBERT: COMPLETE SONATAS—

Kempff—DG

VERDI: AIDA—Freni, Baltsa, Carreras,

Karajan—Angel

VERDI: REQUIEM—Ricciarelli, Verrett,

Domingo, Ghiaurov, Abbado—DG

VERDI: STIFFELIO—Sass, Carreras,

Gardelli—Philips

VERDI: LA TRAVIATA—Collas, Kraus,

Ghione—Angel

WEILL: SILVERLAKE—New York City

Opera, Rudel—Nonesuch Digital

#### SAM GOODY/NORTHEAST

MONTERRAT CABALLE SINGS SPANISH

SONGS—London

JAMES GALWAY PLAYS FRENCH FLUTE

CONCERTOS—RCA

MASSENET: LE ROI DE LAHORE—London

PUCCINI: LE VILLI—Scotto, Domingo,

Maazel—CBS

PAVAROTTI'S GREATEST HITS—London

RAVEL: BOLERO—Mata—RCA Digital

VERDI: REQUIEM—DG

VERDI: RIGOLETTO—Cotrubas, Domingo,

Cappuccilli, Giulini—DG

VERDI: STIFFELIO—Philips

WEILL: SILVERLAKE—Nonesuch Digital

#### KING KAROL/NEW YORK

CHRISTMAS FANFARE—London

HANDEL: MESSIAH—Hogwood—L'Oiseau

Lyre

KORNGOLD, WEILL: ORCHESTRAL WORKS

—Vox/Turnabout

MASSENET: LE ROI DE LAHORE—London

MOZART: DIE ZAUBERFLOETE—DG

Digital

RAVEL: BOLERO—Mata—RCA Digital

STRAVINSKY: RITE OF SPRING—Maazel

—Telarc

VERDI: AIDA—Angel

VERDI: STIFFELIO—Philips

WEILL: SILVERLAKE—Nonesuch Digital

#### ROSE DISCOUNT/CHICAGO

BACH: ORGAN WORKS—Murray—Telarc

BEETHOVEN: VIOLIN CONCERTO—Mutter,

Karajan—DG

BOLLING: SUITE FOR FLUTE AND JAZZ

PIANO—Rampal, Bolling—CBS

BOLLING: PICNIC SUITE—Lagoya,

Rampal, Bolling—CBS

JOSE CARRERAS SINGS ARIAS—Philips

MAHLER: SYMPHONY NO. 6—Abbado

—DG

SAINT-SAENS: SYMPHONY NO. 3—

Ormandy—Telarc

VERDI: REQUIEM—DG

VERDI: STIFFELIO—Philips

ENGLISH WIND MUSIC—Nonesuch

#### STREETSIDE/ST. LOUIS

BEETHOVEN: VIOLIN CONCERTO—Mutter,

Karajan—DG

BRAHMS: DOUBLE CONCERTO—Perlman,

Rostropovich, Haitink—Angel

JAMES GALWAY PLAYS FRENCH FLUTE

CONCERTOS—RCA

MOZART: DIE ZAUBERFLOETE—DG Digital

PAVAROTTI'S GREATEST HITS—London

SCHUBERT: COMPLETE SONATAS—DG

SIBELIUS: SYMPHONY NO. 2—Ashkenazy

—London Digital

STRAUSS: TONE POEMS—Ormandy—

Angel

VERDI: REQUIEM—DG

WEILL: SILVERLAKE—Nonesuch Digital

#### TOWER RECORDS/LOS ANGELES

BACH: ORCHESTRAL WORKS—Richter

—DG

DVORAK: COMPLETE SYMPHONIES—

Kubelik—DG

HANDEL: MESSIAH—Hogwood—L'Oiseau

Lyre

MOZART: DIE ZAUBERFLOETE—DG Digital

PACHELBEL: KANON—Paillard—RCA

Gold Seal

PAVAROTTI'S GREATEST HITS—London

REBEL, DES TOUCHES: LES ELEMENTS—

L'Oiseau Lyre

SCHUBERT: COMPLETE SONATAS—DG

VERDI: REQUIEM—DG

VIVALDI: FOUR SEASONS—Philips—

Brown

#### DISCOUNT RECORDS/ SAN FRANCISCO

BACH: MOTETS—Harnoncourt—Argo

JOSE CARRERAS SINGS OPERA ARIAS—

Philips

MAHLER: SYMPHONY NO. 6—Abbado

—DG

PAVAROTTI'S GREATEST HITS—London

RACHMANINOFF: SONGS, VOL. V—

Soederstroem, Ashkenazy—London

REICH: OCTET—ECM

STRAUSS: ARABELLA—Della Casa, London,

Solti—Telefunken (Import)

VERDI: REQUIEM—DG

VERDI: LA TRAVIATA—Angel

WEILL: SILVERLAKE—Nonesuch Digital

\*Best Sellers are determined from retail lists of the stores listed above, plus those of the following: J&R Music World/New York, Cutler's/New Haven, Record World/TSS/Northeast, Record & Tape Collectors/Baltimore, Specs/Miami, Harmony House/Detroit, Laury's/Chicago, Radio Doctors/Milwaukee, Sound Warehouse/Dallas, Jeff's Classical/Tucson, Tower Records/San Francisco and Tower Records/Seattle.

## Old Wine in New Bottles

By SPEIGHT JENKINS

■ NEW YORK—Czech music is inordinately rich, but not nearly well enough known in the West. The vocal music of Czechoslovakia is seldom performed because so few singers know the language. The instrumental work of Dvorak, Smetana and Janacek, to name the three most familiar Czech composers, has received some play, but hardly enough. Dvorak, for instance, is known in the West for his last symphonies, but the first ones, youthful and bubbling with tunes and inspiration, are largely unplayed. One longs to see this situation change, but year after year orchestras come to New York and play the Seventh, Eighth or Ninth Symphonies, never the Third, Fourth or Fifth.

Another work that has had far too little exposure is Dvorak's Piano Concerto, a refreshing work with a brilliant part for the piano, the composer's own instrument. The two main themes of the first movement are varied and striking in their originality; the second movement with its important French horn part has the kind of singing, romantic, full-bodied melody characteristic of the composer at his best, and the finale is brilliant. Supraphon, which consistently makes interesting recordings available to the American market, has just made available a new recording of the piece by Radoslav Kvapil, with the Brno State Philharmonic conducted by Frantisek Jilek. The orchestra is a good one, though perhaps not the most expressive of ensembles. What it lacks in the final finesse of tone, it gains in commitment to and knowledge of the style of the material. Kvapil's performance is strong—a good tone, command of the instrument and a feeling for Dvorak.

#### Rubini Records

Rubini Records (marketed in the United States by Euroclass Record Distributors, Ltd.) has released another series of records exploring the art of such little-known singers as Ninon Vallin and the French tenor Paul Franz. In that shipment there are two discs which demand notice, at least among collectors: a selection of arias by Dmitri Smirnov and an album called "Caruso in Duet."

"Caruso in Duet" is one of the

best records of the tenor available. Rubini prepares its old records with impeccable fidelity to pitch, real sound and cleanliness of reproduction. One misses the absence of scratchiness that the RCA series has, but there is a blistering reality in the Rubini release. This record comes close to the vibrant sound of the best old 78s, and it puts Caruso with the fellow giants of his area during the period from 1906 to as late as 1919.

#### Caruso Duet

One hears him singing a familiar duet, "Solenne in quest'ora" from *La Forza del Destino*, with Antonio Scotti, but also such a rarity as "Venti scudi" from *L'Elisir d'Amore* with Giuseppe De Luca, one of the most delightful such selections ever recorded. There is also a marvelous sample of Nellie Melba's art in the "O soave fanciulla" from *La Boheme* and of Emmy Destinn in Gomez' duet "Sento una forza ondomita" from *Il Guarany*. Marcel Journet is represented in a duet from *Martha* and from *Faust*. Above all, one hears Caruso as master of his wide repertory. His superb bel canto style and his amazing way of making vast sound without ever distorting or breaking the line pervade every recording. The richness of his tenor, its expressiveness, its immediacy and its overwhelming appeal clearly show why he was and is the most popular tenor who ever sang.

Smirnov is hardly known at all in the West, but in his day he was the most popular tenor out of Russia. His voice, a light, clear and very well-focused instrument, lacked the sensuous appeal of many of his Italian contemporaries (his singing dates were from 1904 until the late '20s), but his ability to color the voice and unfailingly attack high notes beautifully mark him as a tenor to note. There is less of a Slavic nasalness in his voice than in most Russian tenors, and on this Rubini record at least the tremolo described historically in his voice sounds only like a pleasant vibrato. His freshness and vigor in Des Grieux's "Donna non vidi mai" (despite the unfortunate final interpolation), the breathtaking poetry of Dubrovsky's "O give me oblivion," and the Chaconne by Rachmaninoff all demand listening.

# Record World Country

## Halsey Adds New Look To Neewollah Festival

■ INDEPENDENCE, KANSAS — This town may be backward about spelling the name of its Neewollah festival (read in reverse it's Halloween), but there's nothing backward about the Halloween celebration held here, especially since the Jim Halsey Company has added an HBO country music special, an entertainment seminar, a talent competition, and a major country concert to the bill of events.

In 1919 Independence started a Halloween festival to provide a "safe and sane holiday" for local residents. Since then the event has gained considerable fame, and the town population swells to over 60,000 for the week's (Oct. 25-Nov. 1) activities. Halsey, born and raised in Independence, decided this year to provide an array of music-related events in conjunction with the Neewollah celebration, including an HBO special taping featuring Merle Haggard, Roy Clark, Charlie Rich, Ronnie Milsap, and Lacy J. Dalton; a seminar on "The Business of Entertainment" at the Independence Community College; an international talent competition; and sold-out concerts featuring Don Williams and the Thrasher Brothers, and Williams and Los Condors, a Mexican group.

The HBO special was produced by Tall Pony Productions, under the direction of Tony Eaton, Paul Block, and Sherman Halsey. The business seminar included guest panelists Christine Foster, VP, Columbia Pictures Television; Paul Hunter, VP programming, ABC-TV; Art Stolnitz, senior VP, business affairs, Warner Bros. Television; Dick Howard, senior VP, the Jim Halsey Co.; Kathy Gangwisch, Brokaw-Gangwisch Public Relations; and Bill Coben, senior partner, Sklar, Coben, Stashower, Kelly & Knapp, Inc., a law firm specializing in entertainment ac-

counts.

Los Condors won the \$1200 first prize in the international talent competition held at the 2200-seat Memorial Hall. Emceed by magician Paul Green, the show also featured second-place prize winner Brenden Quinn of Ireland, and Maryla Rodowicz (Poland) and Jolene with Part II (Scotland), who shared third place honors.

The Neewollah festival closed Saturday (1) with the sold-out shows headlined by Williams.

## Allen Jr., Smith Set to Team Up

By AL CUNIFF

■ NASHVILLE — Rex Allen Jr. and Margo Smith, who for some time have shared the same record label (Warner Bros.) and booking agency (William Morris),

(Continued on page 51)

## Cover Story:

## Alabama: A Country Success Story

■ The four-man band Alabama is the group behind one of country music's most impressive success stories of the year. The group, whose "Why Lady" is bulletted at 13 in this week's *Record World* Country Singles Chart, has recently earned a number two single ("Tennessee River"), a hit RCA album ("My Home's in Alabama"), and two CMA nominations (for group of the year and instrumental group).

One of Alabama's greatest successes is an achievement that isn't as well known as the milestone listed above. They are virtually the most successful group on country singles and album charts still dominated by solo artists, duets, and other front-singer arrangements.

Alabama's success has not

come without the required amount of struggle, self-promotion, and persistence. The original core of the group consists of cousins Randy Owen, lead vocal and guitar; Jeff Cook, guitar and vocals; and Teddy Gentry, bass and vocals. Mark Herndon settled in as drummer in 1979.

The cousins were born and raised near Fort Payne, Ala. and pursued separate musical interests until 1973, when Jeff (working for Western Electric), Randy (in school), and Teddy (laying carpet) decided to form a group.

They played clubs in nearby Myrtle Beach, occasionally opened for such acts as Bobby Bare, Narvel Felts, and other Nashville performers, and cut their own records, which they sold from the stage and promoted to stations themselves.

In 1977 GRT Records released Alabama's "I Want To Be With You," which was not a chart success, but which helped catch the attention of Dallas-based MDJ Records, which signed the group and released "I Wanna Come Over" in late 1979. This song peaked at 34 and was quickly followed by "My Home's in Alabama," which reached number 16.

This April RCA Records signed Alabama, releasing the single "Tennessee River" and the "My Home's in Alabama" LP. "Why Lady Why," the band's current single, may well prove to be their most successful single to date. The group's second LP is due out in early 1981.

One of the band members summed up Alabama's image when he said, "We're right in the middle of what people like as country."

## Nashville Report

By AL CUNIFF

■ Barbara Mandrell said the first couple of shows in her new NBC-TV series "Barbara Mandrell and the Mandrell Sisters" (see accompanying story) will probably include musical tributes to two big influences on Barbara's musical taste: **Hank Williams** and **Patsy Cline**. Speaking of Barbara, she was extremely disappointed that her travels and TV work in California unexpectedly stopped her from voting in the recent presidential election. Barbara was "stranded" in California on election day, and was registered to vote in Tennessee.

Jerry Lee Lewis is cutting his next LP at Caribou Studios in Colorado with producer Eddie Kilroy . . . The Nashville Music Association plans to hold an open forum meeting Monday, Dec. 8 at the Exit/In here. The NMA now has about 200 members . . . As if you didn't already know, Casablanca Records has signed **Dr. Hook** . . . Mercury artist **Larry G. Hudson** will open his new nightclub, Larry G.'s, in Macon, Ga. Nov. 21.

MDJ Records hosted a big party for the opening of the Home of Alabama nightclub in Birmingham Oct. 29. The evening included performances by **Alabama**, who will frequently appear at the club, plus **Kenny Serratt**, **Stephany Samone**, **Sheb Wooley**, **Terry McMillan**, and others.

**Dolly Parton's** new movie "9 to 5" will premiere in Nashville Dec. 5 . . . The Close Quarters Hotel's restaurant, renamed the Quarter Note,

(Continued on page 52)

## PICKS OF THE WEEK

**SINGLE** **DOLLY PARTON, "9 TO 5"** (prod.: Gregg Perry) (writer: D. Parton) (Velvet Apple/Fox Fanfare, BMI) (2:42). Guaranteed to have universal appeal to the working person, this cut from the soundtrack of the upcoming movie is punctuated by horns, with a definite pop slant to the production. RCA JH-12133.

**SLEEPER** **GAIL DAVIES, "I'LL BE THERE (IF YOU EVER WANT ME)"** (prod.: Gail Davies) (writers: R. Gabbard, R. Price) (Ernest Tubbs, BMI) (2:18). This outstanding artist offers a lively, self-produced country cut with a very positive message. The driving beat is delivered by Gail's excellent backup crew. Warner Bros. 49592.

**ALBUM** **MEL TILLIS, "SOUTHERN RAIN."** This is one of Mel's strongest LPs in some time, featuring strong country tunes and sure-handed production. Especially noteworthy are "One Night Fever," "Southern Rains," "Shame on You, Shame on Me," and "Pyramid of Cans." Elektra 6E-310.



## Williams Greets 'Believers'



Don Williams, whose "I Believe in You" MCA album is number six on this week's RW Country Album Chart, was greeted by a number of "believers" after his recent concert in Minneapolis. Shown from left are Bill Pierce, MCA Minneapolis branch manager; Williams; Dave Gohl, Lieberman national oldies buyer; Laurie Bergmann, MCA sales representative; and Sam Calle, MCA Minneapolis regional promotion manager.

## Barbara Mandrell

(Continued from page 29)

than ever with her TV career.

Mandrell's "Best of Strangers" is bulleted at 18 on this week's RW Country Singles Chart. Her "Love Is Fair" and "Best Of" albums are doing well on the charts, and she and producer Tom Collins are planning her next MCA LP, which will be Barbara's first live album.

As if that weren't enough, Barbara is planning a gospel "concert" album, and has had a clause written into her TV contract that allows her time off from production to make important fair dates.

The artist, residing in Beverly Hills while working on her show, rises about 6:30 a.m., and by 9 is at the studio, working on dialogue, choreography, music, and other aspects of the show. During lunch she does interviews for publications interested in her music career. Later in the day, she might read a script or start work on a second or third show in advance.

Mandrell said guests set to appear on the show include Dolly Parton, Charley Pride, the Statler Brothers, and John Schneider of the "Dukes of Hazzard." Ronnie Milsap has been invited to perform on the show, and gospel artist Andre Crouch will also be a guest.

"My producer (Collins) is commuting between Nashville and California to oversee, mix, and coordinate all the music for the TV show," Mandrell said. "That way we'll have the sound that's right for me." Mandrell is also using Dennis McCarthy, the same arranger and conductor who did the music for her "Tonight Show" and Las Vegas appearances.

Mandrell said she was first approached regarding a TV show about two years ago, and was very much against it. But since then, with the advice of her husband, father, booking agent, friends, and various NBC-TV

people—among them Sol Ilson, VP in charge of weekly series—and after studying the matter herself, she decided to give it a try.

"Records are the main thing to me," Mandrell concluded. "Some people find it easy to sit back on their . . . good achievements when they get on TV. But I'm going to work harder than ever at my record career."

## Allen, Jr./Smith

(Continued from page 50)

have created what they hope will be a hit concert and record package; a duet.

Rex and Margo's first duet single will be "Cup of Tea," a breezy, uptempo ballad to be released later this month. Each artist will continue to tour as a solo act with a separate band, although Morris is pursuing "duet" bookings for early 1981. There is certainly a clear path for a hit male-female duet on the charts: there is only one such duet (Dolly Parton and Porter Wagoner) inside the top 80 on Record World's Country Singles Chart.

### Apprehension

Each artist was apprehensive when the Morris agency first approached them about doing a duet. "It's hard for anyone who has worked long to create their own image to consider doing a duet, but I think it will work out well between Margo and myself," Allen said. "We sound great together, and we will continue to stress our solo acts in concert appearances together, much the same as Conway Twitty and Loretta Lynn have done for years."

Smith said, "My last few records have been too pop. I wanted to do something more country, and I'm excited about singing with Rex—we sound so good together. I'm as excited about this as I was about my first record."

# Country Hotline

By MARIE RATLIFF

### MOST ADDED CHART CONTENDERS

Razzy Bailey — "I Keep Coming Back"/"True Life Country Music"

John Anderson — "1959"

Jim Reeves — "There's Always Me"

Earl Thomas Conley — "Silent Treatment"

Glen Campbell will go all the way to the top with his rendition of the title song of Clint Eastwood's next picture, "Any Which Way You Can." It's an instant add at WSM, WQIK, WIRK, KSOP, KRMD, WJEZ, WBAM, KFDI, KBUC, KSSS, KKYX, KNIX.



Earl Thomas Conley

Speaking of Clint Eastwood, he and his latest singing partner Ray Charles are getting on playlists with "Beers to You," now playing at WHOO, WQIK, KVOO, KRMD, KEBC, KSSS, WTMT, KTTS, WIRK, KCKC, KSOP, WFAI, WNYN, WMAQ, WTOD, WPNX.

John Anderson has a fast start with "1959" at KIKK, KSOP, KWKH,

KENR, KRMD, KWJJ, KFDI, WXCL, KBUC, KSSS, KKYX, WSM, WIVK, WDEM, WTOD, WPNX, WCXI, KNIX, KMPS.

Earl Thomas Conley seems set to break big with "Silent Treatment," spinning at WKKN, WWVA, KKYX, WPNX, WBAM, WDEM, KRAM, WSLC, WFAI, KTTS, WTOD, KSOP, KRMD, KFDI, KRAM, KCKN, KGA. Pat Boone is gaining fans with "Colorado Country Morning" at WTOD, KYNN, WFAI, WSLC, WPNX, KWKH, KVOO, WKKN, KSOP, KSO, KFDI, KRAM, KEBC, KSSS.



Glen Campbell

Slim Whitman goes for a new hit with an old favorite "That Silver Haired Daddy of Mine," playing at WH, WFAI, KCUB, WIRK, KEBC, KFDI, WXCL, KSSS, KGA, KMPS, WTOD, WNYN, KWKH, KVOO.

Stephanie Samone has a start with "Somebody's Gotta Do The Losing" at KFDI, WFAI, KEBC, KVOO, KSOP, KWKH, KSSS, WQQT. Bill Anderson's "I Want That Feelin' Again" added at KRMD, KEBC, KKYX, KTTS, WIRK, KVOO, KFDI, KBUC, WPNX, WNYN, WKKN, WFAI.

"The Last Time" is playing for Johnny Cash at KCKC, KRAK, WFAI, KKYX, KEBC, KVOO, KRMD, KFDI. Jim Reeves' "There's Always Me" moving at KNIX, KWJJ, WJEZ, KSOP, WTOD, KMPS, KEEN, KCUB, KRAK, KGA, WSM, KKYX, KRMD, WMNI, WBAM, KEBC, KFDI, KBUC.

Super Strong: Jak Ridge Boys, Statler Brothers, Ed Bruce.

### SURE SHOTS

Dolly Parton — "9 to 5"

John Anderson — "1959"

Glen Campbell — "Any Which Way You Can"

### LEFT FIELDERS

Linda Nail — "Nobody's Fool"

Danny Wood — "It Took Us All Night Long To Say Goodbye"

Bonnie Raitt — "Once In A Lifetime"

Sammi Smith — "I Just Want to Be with You"

### AREA ACTION

Sheila Andrews — "When Could You Take Me" (WGTO, KEBC, WDEM)

Asleep at the Wheel — "Don't Get Caught In The Rain" (KVOO, WPNX, KTTS)

Rodney Crowell — "Heartbroke" (KIKK, KVOO, WMZQ)

# Country Single Picks

## COUNTRY SONG OF THE WEEK

**GLEN CAMPBELL**—Warner/Viva 49609

**ANY WHICH WAY YOU CAN** (prod.: Snuff Garrett) (writers: M. Brown, S. Dorff, S. Garrett) (Peso/Warner-Tamerlane/Wallet, BMI) (3:13)

Campbell packs a lot of emotion into this well written and produced title track from the soundtrack of Clint Eastwood's next movie.

**DANNY WOOD**—RCA JH-12123

**IT TOOK US ALL NIGHT LONG TO SAY GOODBYE** (prod.: Jim Vienneau) (writers: B. McDill, W. Holyfield) (Hall-Clement/Maplehill/Vogue, BMI) (3:10)

Deep-voiced Wood handles this solid country slow song with ease, saying he thought their love was over, but it's taking a long time to say goodbye.

**BONNIE RAITT**—Full Moon/WB 49612

**ONCE IN A LIFETIME** (prod.: Rob Fraboni) (writers: E. Kaz, M. Zwilling) (United Artists/Glasco, ASCAP) (4:01)

Raitt shines in this compelling ballad from the "Coast to Coast" motion picture soundtrack, telling her man "No one else will do."

**MEL MCDANIEL**—Capitol P-4949

**COUNTRYFIED** (prod.: Larry Rogers) (writers: D. Hogan, R. Scaife) (Partner, BMI) (2:35)

McDaniel has a chart-bound offering in this colorful, spunky tune filled with images of a genuine "country" lifestyle.

**JOHN ANDERSON**—Warner Bros. 49592

**1959** (prod.: Norro Wilson) (writer: G. Gentry) (Taylor and Watts, BMI) (2:55) Anderson moves from a nostalgic look at simpler times to the revelation that he still yearns for the girl he loved way back when.

**SAMMI SMITH**—Sound Factory 425

**I JUST WANT TO BE WITH YOU** (prod.: Phil Baugh & Buddy Emmons) (writer: R. Murrah) (Magic Castle/Blackwood, BMI) (3:05)

In excellent vocal form, Sammi matches catchy instrumental licks with her warm phrasing on this easy-movin' tune.

**GEORGE BURNS**—Mercury 57039

**USING THINGS AND LOVING PEOPLE** (prod.: Jerry Kennedy & Charlie Fach) (writers: H. David, A. Jordan) (Casa David/Chess, ASCAP) (3:13)

This is a simple-sounding ballad with a deeper message. Burns talks/sings his way through a well-produced offering guaranteed to get air attention.

**ROY DRUSKY**—Plantation 194

**WHAT A DIFFERENCE A DAY MAKES** (prod.: not listed) (writers: M. Grever, S. Adams) (E. B. Marks/Stanley Adams, ASCAP) (2:16)

Drusky's mellow vocal nicely sets off this pleasant version of a classic.

**BILL WALKER & BARBARA FAIRCHILD**—P.A.I.D. 107

**BYE BYE LOVE** (prod.: Billy Walker) (writers: F. Bryant, B. Bryant) (House of Bryant, BMI) (2:46)

Billy and Barbara duet on this uptempo, bluegrass-flavored version of an immortal country song.

**FRED KNOBLOCK AND SUSAN ANTON**—Scotti Bros. 609

**KILLIN' TIME** (prod.: James Stroud) (writers: J. Harrington, J. Pennig) (Flowering Stone, ASCAP) (3:34)

There's strong vocal harmony about this couple who see no crime in comin' together for a brief time to kill time.

**DON GIBSON**—Warner/Curb 49602

**LOVE FIRES** (prod.: Ronnie Gant) (writer: K. Walker) (Acuff-Rose, BMI) (2:56) When he's next to her he can feel the spark of love beginning, Gibson tells us.

**D. H. ANTON**—Invitation 634

**THIS IN BETWEEN IS KILLING ME** (prod.: Mark Sherrill) (writers: D. H. Anton, B. Burg) (Al Gallico, BMI) (2:32)

You come on like a house of fire or not at all, Anton complains to her man in this Mark Sherrill production.

# Country Album Picks



## COAST TO COAST

Music From the Motion Picture Soundtrack—  
Full Moon/WB 3490

This soundtrack LP represents yet another feature film that spotlights country-oriented music in its score. Standout tracks here are Johnny Lee's "Pickin' Up Strangers," Kathy Walker's "Send Me Somebody To Love," T. G. Sheppard's title song, and Bonnie Raitt's "Once in a Lifetime."



## NICE 'N' EASY

JOHNNY DUNCAN & JANIE FRICKE—Columbia  
JC 36780

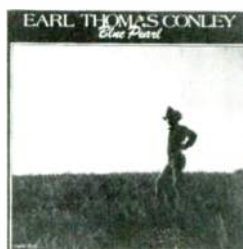
Surprisingly, this is the first duet LP by this successful chart act. Their top hits and other fine tracks are included here, among them "He's Out of My Life," "Come a Little Bit Closer," "Thinkin' of a Rendezvous," and others.



## MAKE THE WORLD GO AWAY

HANK COCHRAN—Elektra 6E-277

This LP is a highly listenable presentation of Cochran's awesome writing achievements. Highlights are touching versions of the standards "He's Got You" and the title song, and uptempo versions of the immortal "I Fall to Pieces" and his current single "A Little Bitty Tear."



## BLUE PEARL

EARL THOMAS CONLEY—Sunbird ST-50105

Conley's solid, blue-tinged voice is given some fine country material to work with here, especially "Blue and Green," "This Time I Hurt Her More (Than She Loves Me)," "You Don't Have to Go Too Far," and his new single, "Silent Treatment."

## Nashville Report (Continued from page 50)

is now open to the public for lunch and dinner here. The restaurant, which features "gourmet Mexican style food," is under new management.

Exit/In shows to watch for: Jose Feliciano (11 and 12), Larry Rasperberry (13), Henry Paul Band (14), Dave Mason (18) . . . Koala artist Liz Lyndell intends to cut an album of "urban cowgirl" songs . . . Larry Rogers will produce an LP by Karol Wood . . . Rattlesnake Annie McGowan recently hosted a listening party for her new Rounder LP, "Rattlesnakes and Rusty Water."

IN THE STUDIO: Woodland Sound Studios hosted Con Hunley, working on his new LP; Conway Twitty, also at work on a new album; Eddie Rabbitt, cutting some jingles; and Johnny Cash, working with 43 backup people on music for his upcoming Christmas TV special . . . The Sound Emporium has been busy with Roy Clark, cutting a new MCA album; Rex Allen Jr., recording several songs; new artist Dan Torres; and Jerry Reed, cutting sound for a TV spot.

TV NOTES: "Kenny Rogers America," which includes concert footage from several Rogers shows across the country, is set to air Nov. 20 . . . Don Williams hosted his second BBC-TV special Nov. 13 in London . . . George Hamilton IV recently taped a BBC-TV special of his own, and will tape a BBC-TV series in Belfast, Northern Ireland in December . . . Mel Tillis will guest on Dean Martin's Christmas TV special this month in L.A. . . . George Jones will guest on "Christmas at Opryland," which tapes Nov. 25-26. It will be an ABC-TV special . . . Jacky Ward taped a "Hee Haw" show that should air around the first of the year . . . Kenny Price recently taped the Bob Braun Show.

THE LEGEND OF

# Jesse James

A CONCEPTUAL ALBUM FEATURING THE PERFORMANCES OF:

LEVON HELM

AS JESSE JAMES

JOHNNY CASH

AS FRANK JAMES

EMMYLOU HARRIS

AS ZERELDA JAMES

CHARLIE DANIELS

AS COLE YOUNGER

WITH ALBERT LEE AS JIM YOUNGER

ON A&M RECORDS & TAPES



**THE LEGEND OF JESSE JAMES**  
is not a soundtrack album.  
It is a conceptual album  
musically portraying the life  
and Legend Of Jesse James.

Produced and Engineered by  
GLYN JOHNS

Written and Composed by  
PAUL KENNERLEY

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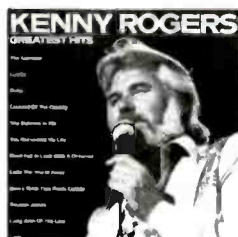


# Record World Country Albums

NOVEMBER 15, 1980

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

NOV. 15	NOV. 8		WKS. ON CHART
1	1	<b>KENNY ROGERS' GREATEST HITS</b> Liberty LOO 1072 (3rd Week)	5
2	2	<b>URBAN COWBOY</b> (ORIGINAL SOUNDTRACK)/Full Moon/Asylum DP 90002	27
3	3	<b>HONEYSUCKLE ROSE</b> (ORIGINAL SOUNDTRACK) WILLIE NELSON & FAMILY/Columbia S2 36752	11
4	4	<b>ANNE MURRAY'S GREATEST HITS</b> /Capitol SOO 12110	7
5	5	<b>FULL MOON CHARLIE DANIELS BAND</b> /Epic FE 36571	15
6	7	<b>I BELIEVE IN YOU</b> DON WILLIAMS/MCA 5133	12
7	6	<b>HORIZON</b> EDDIE RABBITT/Elektra 6E 276	19
8	9	<b>GREATEST HITS</b> WAYLON JENNINGS/RCA AHL1 3378	80
9	8	<b>THESE DAYS</b> CRYSTAL GAYLE/Columbia JC 36512	9
10	11	<b>RONNIE MILSAP'S GREATEST HITS</b> /RCA AHL1 3772	5
11	13	<b>MUSIC MAN</b> WAYLON JENNINGS/RCA AHL1 3602	24
12	14	<b>STARDUST</b> WILLIE NELSON/Columbia KC 35305	131
13	10	<b>SAN ANTONIO ROSE</b> WILLIE NELSON & RAY PRICE/Columbia JC 36476	22
14	12	<b>LOVE IS FAIR</b> BARBARA MANDRELL/MCA 5136	8
15	15	<b>HELP YOURSELF</b> LARRY GATLIN & THE GATLIN BROTHERS BAND/Columbia JC 36582	5
16	23	<b>THE OAK RIDGE BOYS GREATEST HITS</b> /MCA 5150	2
17	26	<b>TEXAS IN MY REAR VIEW MIRROR</b> MAC DAVIS/Casablanca NBLP 7239	6
18	18	<b>I AM WHAT I AM</b> GEORGE JONES/Epic JE 36586	9
19	19	<b>THE GAMBLER</b> KENNY ROGERS/United Artists LA 834 H	100
20	17	<b>WILLIE AND FAMILY LIVE</b> WILLIE NELSON/Columbia KC 2 35642	102
21	16	<b>SMOKEY &amp; THE BANDIT 2</b> (ORIGINAL SOUNDTRACK)/MCA 6101	12
22	20	<b>ROSES IN THE SNOW</b> EMMYLOU HARRIS/Warner Bros. BSK 3422	26
23	41	<b>MILLION MILE REFLECTIONS</b> CHARLIE DANIELS BAND/Epic KC 35751	79
24	22	<b>TEN YEARS OF GOLD</b> KENNY ROGERS/United Artists LA 835 H	151
25	24	<b>GIDEON</b> KENNY ROGERS/United Artists LOO 1035	31
26	28	<b>SONGS I LOVE TO SING</b> SLIM WHITMAN/Epic/Cleveland International JE 36768	5
27	31	<b>STRAIGHT AHEAD</b> LARRY GATLIN & THE GATLIN BROTHERS BAND/Columbia KC 36250	57
28	21	<b>HABITS OLD AND NEW</b> HANK WILLIAMS, JR./Elektra/Curb 6E 278	22
29	29	<b>10TH ANNIVERSARY</b> STATLER BROTHERS/Mercury SRM 1 5027	14
30	30	<b>REST YOUR LOVE ON ME</b> CONWAY TWITTY/MCA 5138	3
31	25	<b>MY HOME'S IN ALABAMA</b> ALABAMA/RCA AHL1 3644	23
32	27	<b>THAT'S ALL THAT MATTERS TO ME</b> MICKEY GILLEY/Epic JE 36492	20
33	35	<b>BEST OF EDDIE RABBITT</b> /Elektra 6E 235	52
34	32	<b>PORTER &amp; DOLLY</b> /RCA AHL1 3700	10
35	51	<b>LIGHT OF THE STABLE—THE CHRISTMAS ALBUM</b> EMMYLOU HARRIS/Warner Bros. BSK 3484	3
36	36	<b>LOOKIN' FOR LOVE</b> JOHNNY LEE/Full Moon/Asylum 6E 309	2
37	37	<b>IT'S HARD TO BE HUMBLE</b> MAC DAVIS/Casablanca NBLP 7207	33

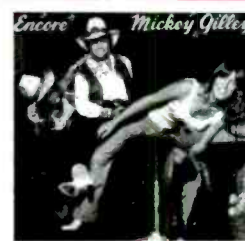


WKS. ON CHART

38	38	<b>DREAMLOVERS</b> TANYA TUCKER/MCA 5140	3
39	40	<b>GREATEST HITS</b> LARRY GATLIN & THE GATLIN BROTHERS BAND/Columbia KC 36488	85
40	42	<b>OAK RIDGE BOYS HAVE ARRIVED</b> /MCA AY 1135	84
41	44	<b>KENNY KENNY ROGERS</b> /United Artists LWAK 979	60
42	45	<b>THE BEST OF DON WILLIAMS, VOL. II</b> /MCA 3096	77
43	43	<b>HARD TIMES</b> LACY J. DALTON/Columbia JC 36763	7
44	47	<b>CLASSIC CRYSTAL</b> CRYSTAL GAYLE/United Artists LOO 982	54
45	60	<b>COAL MINER'S DAUGHTER</b> (ORIGINAL SOUNDTRACK)/MCA 5107	34
46	34	<b>ASK ME TO DANCE</b> CRISTY LANE/United Artists LT 1023	26
47	53	<b>BEST OF THE STATLER BROTHERS</b> /Mercury SRM 1 1037	249
48	33	<b>RAZZY BAILEY</b> /RCA AHL1 3688	11
49	55	<b>WAYLON &amp; WILLIE</b> WAYLON JENNINGS & WILLIE NELSON/RCA AFL1 2686	36
50	54	<b>LET'S KEEP IT THAT WAY</b> ANNE MURRAY/Capitol SOO 12064	143
51	61	<b>LOOKIN' GOOD</b> LORETTA LYNN/MCA 5148	2
52	58	<b>BACK TO THE BARROOMS</b> MERLE HAGGARD/MCA 5139	2
53	48	<b>WILLIE NELSON SINGS KRISTOFFERSON</b> /Columbia JC 36188	52
54	62	<b>BEST OF BARBARA MANDRELL</b> /MCA AY 1119	92
55	39	<b>TOGETHER</b> OAK RIDGE BOYS/MCA 3220	37
56	52	<b>CLASSICS</b> KENNY ROGERS & DOTTIE WEST/United Artists LA 946 H	83
57	57	<b>WHERE DID THE MONEY GO</b> HOYT AXTON/Jeremiah JH 5001	11

## CHARTMAKER OF THE WEEK

58 — **ENCORE**  
MICKEY GILLEY  
Epic JE 36851



59	63	<b>HANK WILLIAMS, SR. 24 GREATEST HITS</b> /MGM SE 4755	24
60	66	<b>BLUE KENTUCKY GIRL</b> EMMYLOU HARRIS/Warner Bros. BSK 3318	79
61	56	<b>ELECTRIC HORSEMAN</b> FEATURING WILLIE NELSON/Columbia JS 36327	44
62	50	<b>FAMILY BIBLE</b> WILLIE NELSON/MCA 3258	8
63	68	<b>FRIDAY NIGHT BLUES</b> JOHN CONLEE/MCA 3246	20
64	46	<b>NEW YORK TOWN</b> JOHNNY PAYCHECK/Epic JE 36496	8
65	73	<b>JUST GOOD OLE BOYS</b> MOE BANDY & JOE STAMPLEY/Columbia JC 36202	56
66	74	<b>THERE'S A LITTLE BIT OF HANK IN ME</b> CHARLEY PRIDE/RCA AHL1 3548	37
67	69	<b>SOMEBODY'S WAITING</b> ANNE MURRAY/Capitol SOO 12064	28
68	65	<b>THE BEST OF THE STATLER BROTHERS RIDES AGAIN, VOL. II</b> /Mercury SRM 1 5024	43
69	67	<b>DRUNK AND CRAZY</b> BOBBY BARE/Columbia JC 36785	3
70	—	<b>WHO'S CHEATIN' WHO</b> CHARLY McCLAIN/Epic JE 36760	1
71	70	<b>FAMILY TRADITION</b> HANK WILLIAMS, JR./Elektra/Curb 6E 194	77
72	71	<b>WHISKEY BENT AND HELL BOUND</b> HANK WILLIAMS, JR./Elektra/Curb 6E 237	52
73	59	<b>SMOOTH SAILIN'</b> T. G. SHEPPARD/Warner/Curb BSK 3423	12
74	49	<b>TOGETHER AGAIN</b> GEORGE JONES & TAMMY WYNETTE/Epic JE 36764	5
75	64	<b>ELVIS ARON PRESLEY</b> /RCA CPL 8 3699	10



## DOLLY'S NEW ALBUM featuring the single "9 to 5"

PB-12133

Watch for Dolly in her upcoming 20th Century Fox movie to be released December 19.

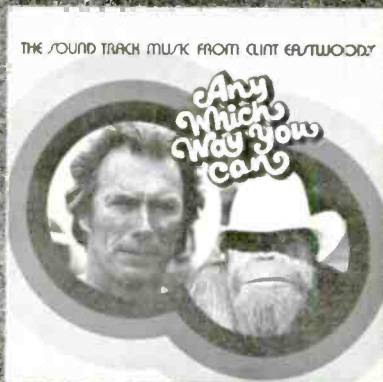


AHL1-3852

Glen Campbell

sings and  
sings and sings  
the title song from the  
soundtrack of  
Clint Eastwood's  
"Any Which Way  
You Can"

(WES 498C9)



(HS 3499)

Produced by Snuff Garrett  
On Warner-Viva Records and Tapes





# Record World Country Singles

NOVEMBER 15, 1980

TITLE, ARTIST, Label, Number

NOV. 15 NOV. 8

WKS. ON CHART

1	2	COULD I HAVE THIS DANCE	ANNE MURRAY	Capitol 4920	11
2	1	ON THE ROAD AGAIN	WILLIE NELSON/Columbia 1 11351	12	
3	6	SHE CAN'T SAY THAT ANYMORE	JOHN CONLEE/MCA 41321	10	
4	8	IF YOU EVER CHANGE YOUR MIND	CRYSTAL GAYLE/Columbia 1 11359	10	
5	5	HARD TIMES	LACY J. DALTON/Columbia 1 11343	12	
6	11	LADY KENNY ROGERS	Liberty 1380	6	
7	3	I'M NOT READY YET	GEORGE JONES/Epic 9 50922	13	
8	15	SMOKEY MOUNTAIN RAIN	RONNIE MILSAP/RCA 12084	6	
9	10	THE BOXER	EMMYLOU HARRIS/Warner Bros. 49551	10	
10	12	THAT'S THE WAY A COWBOY ROCKS AND ROLLS	JACKY WARD/Mercury 57032	10	
11	14	BROKEN TRUST	BRENDA LEE/MCA 41322	9	
12	16	YOU ALMOST SLIPPED MY MIND	CHARLEY PRIDE/RCA 12100	8	
13	17	WHY LADY WHY	ALABAMA/RCA 12091	9	
14	18	TUMBLEWEED	SYLVIA/RCA 12077	11	
15	19	TAKE ME TO YOUR LOVIN' PLACE	LARRY GATLIN & THE GATLIN BROTHERS BAND/Columbia 1 11369	8	
16	21	LOVERS LIVE LONGER	BELLAMY BROTHERS/Warner/Curb 49573	6	
17	4	THEME FROM THE DUKES OF HAZZARD (GOOD OLE BOYS)	WAYLON/RCA 12067	13	
18	24	THE BEST OF STRANGERS	BARBARA MANDRELL/MCA 51001	6	
19	26	THAT'S ALL THAT MATTERS	MICKEY GILLEY/Epic 9 50940	7	
20	23	NIGHT GAMES	RAY STEVENS/RCA 12069	10	
21	25	NORTH OF THE BORDER	JOHNNY RODRIGUEZ/Epic 9 50932	9	
22	28	ONE IN A MILLION	JOHNNY LEE/Full Moon/Asylum 47076	4	
23	27	TEXAS IN MY REAR VIEW	MIRROR MAC DAVIS/Casablanca 2305	6	
24	30	A BRIDGE THAT JUST WON'T BURN	CONWAY TWITTY/MCA 51011	5	
25	29	A MAN JUST DON'T KNOW WHAT A WOMAN GOES THROUGH	CHARLIE RICH/Elektra 47047	6	
26	9	OVER THE RAINBOW	JERRY LEE LEWIS/Elektra 47026	11	
27	31	THERE'S ANOTHER WOMAN	JOE STAMPLEY/Epic 9 50934	8	
28	32	DRINK IT DOWN	LADY REX ALLEN, JR./Warner Bros. 49562	8	
29	34	I THINK I'LL JUST STAY HERE AND DRINK	MERLE HAGGARD/MCA 51014	4	
30	7	STEPPIN' OUT	MEL TILLIS/Elektra 47015	12	
31	36	A REAL COWBOY	BILLY "CRASH" CRADDOCK/Capitol 4935	5	
32	37	GIVING UP EASY	LEON EVERETTE/RCA 12111	5	
33	43	I LOVE A RAINY NIGHT	EDDIE RABBITT/Elektra 47066	2	
34	38	I CAN SEE FOREVER IN YOUR EYES	REBA McENTIRE/Mercury 57034	5	
35	46	NO ONE WILL EVER KNOW	GENE WATSON/Capitol 4940	4	
36	13	PECOS PROMENADE	TANYA TUCKER/MCA 41305	13	
37	41	CAN'T KEEP MY MIND OFF OF HER	MUNDO EARWOOD/GMC 111	9	
38	44	SOMEBODY'S KNOCKIN'	TERRI GIBBS/MCA 41309	6	
39	39	DON'T IT MAKE YA WANNA DANCE	BONNIE RAITT/Full Moon/Asylum 47033	7	
40	45	A LITTLE GROUND IN TEXAS	THE CAPITALS/Ridgetop 01080	8	
41	22	I BELIEVE IN YOU	DON WILLIAMS/MCA 41304	13	
42	49	CHEATIN' ON A CHEATER	LORETTA LYNN/MCA 51015	4	
43	51	DOWN TO MY LAST BROKEN HEART	JANIE FRICKE/Columbia 1 11384	3	
44	59	GOODBYE MARIE	BOBBY GOLDSBORO/CBS/Curb 9 5400	4	
45	47	LOVE CRAZY LOVE	ZELLA LEHR/RCA 12073	6	
46	20	OLD HABITS	HANK WILLIAMS, JR./Elektra/Curb 47016	12	
47	69	DON'T FORGET YOURSELF	STATLER BROTHERS/Mercury 57037	2	
48	52	BLUE BABY BLUE	LYNN ANDERSON/Columbia 1 11374	4	

49 61 IF YOU GO, I'LL FOLLOW YOU PORTER WAGONER & DOLLY PARTON/RCA 12119 2

## CHARTMAKER OF THE WEEK

50 — BEAUTIFUL YOU  
OAK RIDGE BOYS  
MCA 51022

MCA RECORDS

51	42	FOOD BLUES	BOBBY BARE/Columbia 1 11365	8	
52	76	GIRLS, WOMEN AND LADIES	ED BRUCE/MCA 51018	2	
53	54	HE GIVES ME DIAMONDS, YOU GIVE ME CHILLS	MARGO SMITH/Warner Bros. 49569	6	
54	67	AN OCCASIONAL ROSE	MARTY ROBBINS/Columbia 1 11372	3	
55	65	ACAPULCO	JOHNNY DUNCAN/Columbia 1 11385	2	
56	66	NOBODY IN HIS RIGHT MIND (WOULD'VE LEFT HER)	DEAN DILLON/RCA 12109	3	
57	58	LET'S DO SOMETHING CHEAP AND SUPERFICIAL	BURT REYNOLDS/MCA 51004	4	
58	77	SWEET CITY WOMAN	TOMPALL & THE GLASER BROTHERS/Elektra 47056	2	
59	62	WHO WERE YOU THINKIN' OF	DANDY & THE DOOLITTLE BAND/Columbia 1 11355	6	
60	68	SEEING IS BELIEVING	DONNA FARGO/Warner Bros. 49575	3	
61	63	SWEET RED WINE	GARY MORRIS/Warner Bros. 49564	6	
62	64	WILLOW RUN	RANDY BARLOW/P.A.I.D. 110	4	
63	78	LOST IN LOVE	DICKEY LEE/Mercury 57036	2	
64	74	TAKE IT LIKE A WOMAN	DEBBY BOONE/Warner Bros. 49585	2	
65	73	WHO'LL TURN OUT THE LIGHTS	MEL STREET/Sunbird 7555	3	
66	40	ANOTHER TEXAS SONG	EDDY RAVEN/Dimension 1011	9	
67	92	DANCE THE TWO STEP	SUSIE ALLANSON/Liberty/Curb 1383	2	
68	83	FIFTY WAYS TO LEAVE YOUR LOVER/YOU MADE MY LIFE	A SONG SONNY CURTIS/Elektra 47048	2	
69	33	TEXAS BOUND AND FLYIN'	JERRY REED/RCA 12083	12	
70	75	LET ME LOVE YOU	FRED KNOBLOCK/Scotti Brothers 607	3	
71	71	AM I THAT EASY TO FORGET	ORION/Sun 1156	6	
72	—	YOUR MEMORY	STEVE WARINER/RCA 12139	1	
73	84	DEVIL'S DEN	JACK GREENE/Firstline 709	2	
74	93	CHEATER'S TRAP	JOHN WESLEY RYLES/MCA 51013	2	
75	35	SWEET SEXY EYES	CRISTY LANE/United Artists 1369	14	
76	48	LOVING UP A STORM	RAZZY BAILEY/RCA 12062	17	
77	50	NEVER BE ANYONE ELSE	R. C. BANNON/Columbia 1 11346	10	
78	85	LEAVE THIS WORLD LOVING YOU	WAYNE KEMP/Mercury 57035	4	
79	79	HALF TIME	J. W. THOMPSON/NSD 62	7	
80	80	BABY RIDE EASY	CARLENE CARTER WITH DAVE EDMUNDS/Warner Bros. 49572	4	
81	—	A LITTLE BITTY TEAR	HANK COCHRAN/Elektra 47062	1	
82	82	LIGHTNIN' STRIKIN'	CATES SISTERS/Ovation 1155	2	
83	53	IN MEMORY OF A MEMORY	JOHNNY PAYCHECK/Epic 9 50923	12	
84	—	WHATEVER HAPPENED TO THOSE DRINKING SONGS	FOX FIRE/Elektra 47070	1	
85	—	WHEN IT'S JUST YOU AND ME	KENNY DALE/Capitol 4943	1	
86	55	FADED LOVE	WILLIE NELSON & RAY PRICE/Columbia 1 11329	15	
87	56	ALWAYS	PATSY CLINE/MCA 41303	13	
88	72	A PAIR OF OLD SNEAKERS	GEORGE JONES & TAMMY WYNETTE/Epic 9 50930	11	
89	—	HOLD ME, THRILL ME, KISS ME	MICKI FUHRMAN/MCA 51035	1	
90	97	BOURBON COWBOY	JIM SEAL/NSD 66	3	
91	57	TAKE THIS HEART	DON KING/Epic 9 50928	9	
92	99	(SITTIN' HERE) LOVIN'	YOU TROY SHONDELL/TeleSonic 804	2	
93	—	IF I HAD IT MY WAY	NIGHTSTREETS/Epic 19 50944	1	
94	—	I WANT THAT FEELIN' AGAIN	BILL ANDERSON/MCA 51017	1	
95	60	BABY I'M A WANT YOU	STEPHANIE WINSLOW/Warner Bros. 49557	9	
96	70	ROSE'S ARE RED	FREDDIE HART/Sunbird 7553	9	
97	86	STARTING OVER	TAMMY WYNETTE/Epic 9 50915	15	
98	81	UNTIL THE BITTER END	KENNY SERRATT/MDJ 1005	10	
99	—	NO LOVE AT ALL	JAN GRAY/P.A.I.D. 106	1	
100	91	OUTRUN THE SUN	JIM CHESNUT/United Artists 1372	10	

*The Acuff Rose Publishing Family would like to  
congratulate our writers on their  
award winning songs.*

### **ASCAP AWARDS 1980**

1. You've Got Those Eyes – Eddy Raven & David Powelson
2. Gone Away – Steve Collom
3. Kawliga – Fred Rose
4. Dealin' With The Devil – Eddy Raven
5. Sweet Mother Texas – Eddy Raven

### **BMI AWARDS 1980**

1. Blue Bayou – Roy Orbison & Joe Melson
2. Then You Can Tell Me Goodbye – John D. Loudermilk
3. Sweet Memories – Mickey Newbury

*And a special congratulations to Mickey Newbury  
for being inducted into the Songwriters Hall of Fame  
and Bob Jennings for being inducted into the  
Country Music Disc Jockey Hall of Fame.*

*We are proud of you.*

*Wesley Rose*

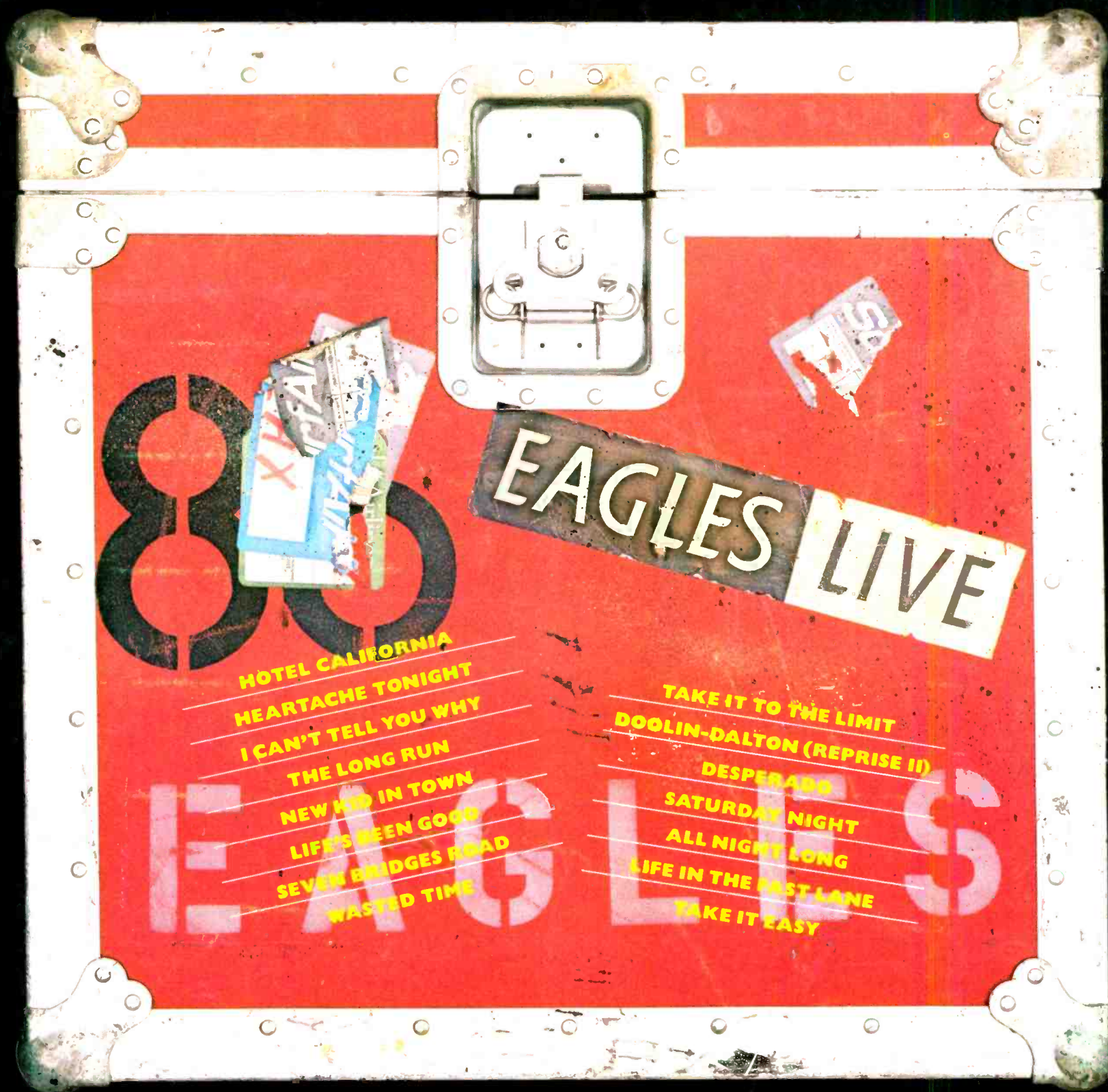
*Acuff Rose*

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A L I V E T W O R E C O R D S E T



Produced by **BILL SZYMCZYK**

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FRONT LINE MANAGEMENT COMPANY INC.

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BB-705

