

Record World

NOVEMBER 1, 1980 \$2.50

INTRODUCING
Video World
SEE CENTER SPREAD

Donna Summer

Hits of the Week

SINGLES

NEIL DIAMOND, "LOVE ON THE ROCKS" (prod. by Gaudio) (writers: Diamond-Becaudo) (Stonebridge/EMA-Suisse, ASCAP) (3:41). Diamond brings the house down with enough drama and tension in each line to fill an entire album. From the forthcoming "Jazz Singer" soundtrack. Capitol 4939.

JOHN LENNON, "(JUST LIKE) STARTING OVER" (prod. by Lennon-Ono-Douglas) (writer: Lennon) (Lennon, BMI) (3:54). As if he never left, John steps briskly into the mainstream with this glorious pop-rocker from the forthcoming "Double Fantasy" LP. Geffen 49604 (WB).

THE POLICE, "DE DO DO DO, DE DA DA DA" (prod. by group-Gray) (writer: Sting) (Virgin/Chappell, ASCAP) (3:12). The title hook may be nonsense, but Sting's affecting vocals and a percussion-clad rhythm track have created retail/radio reaction that's strictly big business. A&M 2275.

POINTER SISTERS, "COULD I BE DREAMING" (prod. by Perry) (writers: A. Pointer-Lawrence-Henderson) (Braintree / Tira, BMI / Kerith, ASCAP) (3:31). You can always count on this imaginative trio to get the joint jumpin'. That's exactly what they do here, with Anita upfront. Planet 47920 (E/A).

BARBRA STREISAND & BARRY GIBB, "GUILTY" (prod. by Gibb-Galuten-Richardson) (writers: Gibb Bros.) (Stigwood/Unichappell, BMI) (4:24). Barbra's vocal glistens like an early morning dewdrop while Barry adorns with plush harmonies on this title cut from her latest LP. Col 11-11390.

BRUCE SPRINGSTEEN, "HUNGRY HEART" (prod. by Springsteen-Landau-Van Zandt) (writer: Springsteen) (Bruce Springsteen, ASCAP) (3:19). If radio's immediate approval of this rush-release is any indication of its success, then the Boss has his first pop hit. Col 11-11391.

NEIL YOUNG, "HAWKS & DOVES" (prod. by Briggs-Mulligan-Young) (writer: Young) (Silver Fiddle, ASCAP) (3:30). Young gives his state of the union address complete with straycat guitar leads, cranky fiddle colors and smart chorus fills. Raw yet sticky for AOR-country and pop. Reprise 49555.

MARCY LEVY AND ROBIN GIBB, "HELP ME!" (prod. by Gibb-Weaver) (writers: Gibb-Weaver) (Stigwood/Unichappell, BMI) (3:26). Warm, energetic, pinpoint harmony vocals overwhelm on this bold pop-rocker from the "Times Square" soundtrack LP. Ideal for pop-A/C audiences. RSO 1047.

ALBUMS

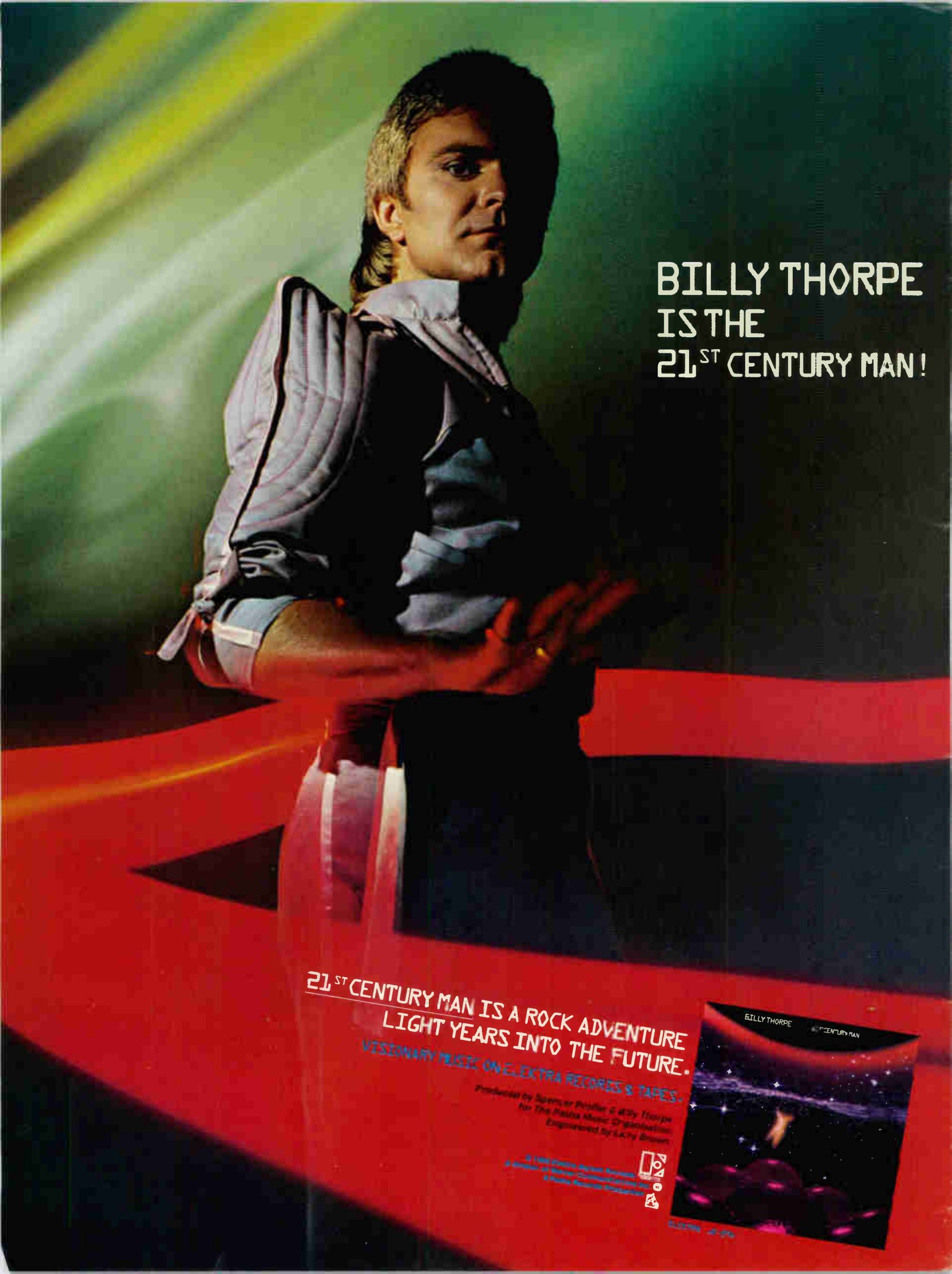
DONNA SUMMER, "THE WANDERER." Her first album on a new label still features the creative production of Giorgio Moroder and Pete Bellotte, who, with Summer, have written songs like the surrealistic "Grand Illusion" and the rocking "Cold Love." Geffen GHS 2000 (WB) (8.98).

STEVIE WONDER, "HOTTER THAN JULY." Whether he's working with a band, as on the single "Master Blaster," or playing all the instruments himself on an uplifting riff like "Happy Birthday," there's no one who can perk up ears and set feet moving like Stevie Wonder. Tamla T8-373M1 (Motown) (8.98).

KOOL & THE GANG, "CELEBRATE!" Production by Eumir Deodato and two new members gave this group their greatest success ever last time around with the platinum-plus "Ladies Night." The winning combination is back with multi-format appeal. De-Lite DSR 9518 (Phonogram) (8.98).

JOE JACKSON BAND, "BEAT CRAZY." The British rocker's third album (his first self-production) is in many ways his most original. Reggae-influenced rhythms abound, lyrics have the trademark bitter outlook, and his keyboard work on "Crime Doesn't Pay" is delightful. A&M SP 4837 (7.98).



A full-page photograph of Billy Thorpe. He is wearing a light blue, padded, futuristic suit with a harness. He is looking off to the side with a serious expression. The background is dark with bright, diagonal streaks of yellow and green light. A large, curved red shape, resembling a wing or a piece of a car, is in the foreground.

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Record World



NOVEMBER 1, 1980

Grammy Awards Show To Be Held in NYC

By PHIL DIMAURO

■ NEW YORK — The National Academy of Recording Arts and Sciences (NARAS) has revealed that its 23rd annual Grammy Awards show will take place at Radio City Music Hall here on Feb. 25 and will be telecast live on CBS TV. It will be the first time the Grammy Awards have been presented in New York City since 1975, when the show was held at the Uris Theatre. It will also be the first time the show is simulcast through an international satellite network which will reach an estimated

(Continued on page 45)

Reduced Rates OK'd For Shipping Records

■ NEW YORK — The recording industry stands to save more than a million dollars in trucking costs for LPs and singles in the coming year as a result of reduced shipping rates effective October 11, following a proposal by the Recording Industry Association of America's traffic committee.

Lower Tape Rates May Follow

The reduced rate for LPs and singles was approved by the National Classification Board, which will also be receiving an RIAA proposal for a reduction on the rating for prerecorded cassettes and eight-tracks sometime this fall. The RIAA is currently considering recommending reductions in shipping rates for prerecorded videocassettes and videodiscs as well.

Wall Street Execs Address ITA Seminar As Debate Centers On Video Rental Issue

By JEFFREY PEISCH

■ NEW YORK — The International Tape/Disc Association's recently completed "Home Video Programming 1980" seminar was an occasion for heady debate on several key issues facing the growing video industry. The three-day meet, held at the New York Sheraton Hotel, ended last Thursday (23).

The hotly-contested areas of music synchronization rights, competitive formats, and indigenous programming were thrashed about thoroughly by manufacturers, retailers and film studio

representatives. But the issue that received the most attention was the question of rentals versus sales of prerecorded videocassettes. At Wednesday afternoon's "Movie Studios/Update" panel, two major suppliers of programming, Paramount and Columbia, made announcements regarding their rental policies. Columbia Pictures Home Entertainment VP and general manager Steve Schiffer opened his statements by saying that the high sales of Columbia titles such as "Close Encounters of the Third Kind" should make his

company happy but that because of rentals, "the retailers are making the lion's share of the profits." Schiffer then announced that Columbia was instituting a rental plan whereby retailers pay Columbia \$20 extra for a cassette intended for rental and will also pay the studio five to ten dollars a month in fees, depending on the length of the program.

(Continued on page 28)

Crocker Off The Air

By KEN SMIKLE

■ NEW YORK — Frankie Crocker, the program director for top-rated WBLS-FM, abruptly announced on the air last Wednesday (22) that he was giving up his late afternoon slot to assume a greater role in the programming and management of Inner City Broadcasting, which owns the station. The sudden notice immediately caused a flurry of rumors that he was planning to leave the station entirely.

Refuses Comment

Though Crocker himself refused to make any statement last week, Pierre Sutton, president of Inner City Broadcasting, said that reports that Crocker had been forced off the air by management were untrue. "This is the brainchild of Frankie Crocker," Sutton told *Record World*. "It evolved out of his desire to improve his efficiency, and that is why he still is here every day in programming." Sutton added that Crocker is expected to return to the microphone, though he would not say when "because it would destroy the whole purpose of the thing. He's concentrating on what he's doing and

(Continued on page 16)

Springsteen Album Bows at Number Two, Spurs Fourth Quarter Retail Resurgence

By DAVID McGEE and SOPHIA MIDAS

■ NEW YORK — What has thus far been a bountiful fourth quarter for record dealers was lent further strength last week with the arrival of Bruce Springsteen's eagerly-awaited two-record LP, "The River." In its first full week of activity, the Springsteen album enters the *Record World* Album Chart as Chart-maker of the Week at the number two position (Barbra Streisand's "Guilty" remains number one, giving Columbia Records the top two positions on the chart), in addition to sweeping to Salesmaker of the Week honors on the Retail Report and following its Album Airplay Flashmaker status of last week by capturing the Top Airplay spot on this week's report.

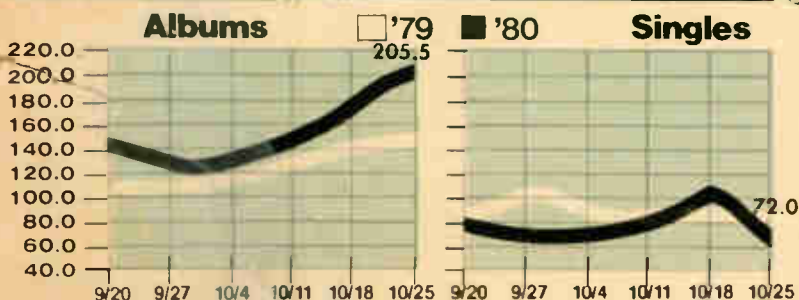
At record stores coast-to-coast, dealers reported customers waiting in line — some of them overnight — for "The River" on the day it was due to arrive in the stores. Comments such as one made by Don Crouch of Everybody's Records (based in Portland) — "We sold out of our initial shipment, and that's the biggest single day sale we've had in our history" — were par for the course. And despite some lukewarm reviews, heavy airplay is increasing the demand for the album.

Number 1 at 30 Accounts

Last week "The River" came in number one at nearly 30 accounts reporting to *RW*. And in some key outlets — such as Sound Unlimited, based in Skokie, Illinois, with stores throughout the midwest — the album was outdistancing its competition by as

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Record World Sales Index



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

CRT To Consider New RIAA Proposal Calling for Copyright Rate Adjustment

By BILL HOLLAND

■ WASHINGTON — The Copyright Royalty Tribunal this past week allowed a new RIAA proposal concerning adjustments of the mechanical royalty rate to be part of the record during the last of these fall meetings here.

The week before, the Tribunal had adjourned the hearing at which it was presented without

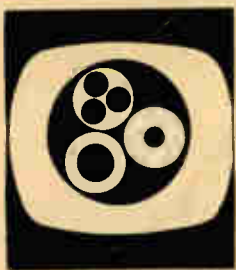
deciding whether or not to accept the late-hour proposal.

Gortikov Speaks

At that meeting, the proposal had been criticized by the counsel for the National Music Publishers Association as being too little, too late, and procedurally

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■ **Pages 28-29.** This week RW strengthens its commitment to the video field with the debut of Video World, a monthly section devoted to the latest trends and new technologies in the industry. Also included is Video View, a listing of the best-selling pre-recorded cassettes as reported by the nation's leading retail video dealers.



■ **Page 10.** Since forming the Solar label two years ago, Dick Griffey has established a solid artist roster and helped guide it to numerous gold and platinum album awards. This week, in a Record World Dialogue, Griffey discusses the company's evolution and the challenges that lie ahead.

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Powerhouse Picks

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

Neil Diamond (Capitol) "Love On The Rocks"

The debut release from a long-awaited movie soundtrack has blasted out of the box, immediately establishing its hit status.

John Lennon (Geffen) "Just Like Starting Over"

The long list of station adds is indicative of programmers' approval of this artist's return to records. A definite choice during the book.

Stewart Leaving Interworld Group

By SAM SUTHERLAND

■ **LOS ANGELES** — Confirmation of veteran publisher Michael Stewart's departure from Interworld Music Group, the Bertlesmann-financed music publishing combine he formed in 1977, came last week via a joint statement from Stewart and Bertlesmann chief Vonti Lueftner announcing a termination of the association.

Stewart will officially depart the joint venture on November 15, but when reached by Record World declined comment on reports that his shares in the operation were being purchased back by the German publishing conglomerate. The former United Artists Music and Records Group chief also withheld comment on printed reports that he would assume the top post at CBS' April-Blackwood publishing firm, saying no such deal has been struck. A spokesman for CBS also declined comment.

Interworld Music Group (IMG), founded three years ago by Stewart, had originally been geared to a five-year plan, according to the official Lueftner-Stewart

(Continued on page 45)

Fifteenth MIDEM Set

■ **NEW YORK** — MIDEM will celebrate its fifteenth anniversary when it convenes in Cannes, France early next year with an expanded lineup of events. Over 265 firms from 33 countries have already confirmed participation for the worldwide music industry confab, to be held January 23-29.

According to Monique Meunier, director of gala coordination, plans have already been finalized for galas showcasing British artists, country music and jazz, all staged at the Palais des Festivals. Meunier and Gerard Dejardin, MIDEM program manager, are presently completing arrangements for several other showcase themes.

Also highlighting the week will be the sixth International Meeting of Lawyers and Show-Business Professionals which will be held on January 23 at MIRAMAR Hall. Topics for discussion include: tax problems related to artists touring and recording abroad, and tax problems with catalogues and their acquisition.

International sales manager Jean-Louis Schiltz has indicated that more than seventy percent of the space available for booth rentals is already reserved. For further information contact U.S. representative John Nathan, 30 Rockefeller Plaza, Suite 4535, New York, N.Y. 10112. Tel.: (212) 489-1360, Telex: 236-309 OVMU UR.

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VOL. 37, NO. 1736

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MANAGEMENT:
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Refurbished A&M Chaplin Stage Ready For 'Debut'

By SAM SUTHERLAND

■ LOS ANGELES—A&M Records unveiled its extensively revamped soundstage and announced its production baptism next month via an international satellite telecast during a press conference chaired by founders Herb Alpert and Jerry Moss.

Label chairman Moss and vice-chairman Alpert met press there Thursday (23) to discuss the projected November 7 live broadcast for Yellow Magic Orchestra, due to be beamed to the Japanese facilities of Fuji Television, one of the country's two largest networks. Apart from signalling the start of a five-city U.S. concert tour for the top-selling Japanese group, the television broadcast will also demonstrate the expanded production capabilities of the venerable A&M sound stage, first built by Charlie Chaplin in 1919 and now to be renamed the A&M Chaplin Stage.

Going 'High-Tech'

The YMO performance will also be broadcast here to New York's Private club, where it will be seen by an invited audience.

Moss noted that the stage has been used for a variety of audio and visual projects in the past, including segments for three Alpert television specials as well as various TV and film projects. Since A&M took over the lot, the soundstage has been used primarily as a rehearsal facility and convention site, as well as a production facility for in-house film and video projects.

"Now we're going a bit more 'high-tech,'" Moss explained of the extensive renovations due for final completion in the next few weeks. "It will be different from what's normally provided in such facilities," he said, going on to review the addition of dressing rooms, dining areas and recreation sectors that will distinguish the site as a decidedly plush one when compared to Los Angeles' other rental studios, most of them erected in the first half of the century during the film's industry's early boom years.

Moss also touted the YMO/Fuji project as an indication of the stage's capability for future media projects.

To Alpert, "This place obviously has a long creative history, beginning with Charlie Chaplin in the '20s." Saying that its long list of past uses continues to create a "presence" to the site, the A&M founder, artist and executive termed the new room "the 1980 version of what Charlie Chaplin set out to do in the '20s."

The November 7 broadcast will be directed by Fuji's Taki Kikada

and produced by Jerry Kramer of Kramer/Rocklen Studios, which has been brought in to manage the facility. Sound productions will be handled by session musician and former Doobie Brothers and Steely Dan member Jeff "Skunk" Baxter, with stage design by Michael Cotten, a member of former A&M act the Tubes.

Alpert noted that the decision to renovate the facility actually began with an accident. "About a year and a half ago, Supertramp was rehearsing on the soundstage for their Forum dates, and Gino Vannelli was in there, too," he recalled. "In hanging their heavy sound gear from the ceiling, the roof was damaged. While making repairs, we wanted to see if we could improve the facility."

Refinements

Reported Kramer, "We've done a lot. The floor has been totally refinished and ground down to its original surface. It's not conventional concrete, but acoustical concrete, which is one reason it sounds so good in here."

Other refinements include an extensive lighting rigging system allowing rapid alterations in the lighting setups that would save clients thousands of dollars in reduced man-hours. Kramer also noted the addition of an encircling black scrim that could easily be moved to accommodate

different shooting situations, again allowing maximum flexibility and rapid alteration with an eye toward cost savings.

A sophisticated patch bay, air conditioning, and audience rating—very rare in Los Angeles rental facilities, which usually require fire marshal approval for any personnel beyond the actual crew—are other assets.

Touts Studio's Location

Likening the complement of technical features and production aids as closer to a permanent television studio than most rental sites, Kramer also touted the proximity of A&M's recording studio and its 24-track Trident board, which he termed "the best recording studios in town."

First year's rates will be "very competitive" despite the greater complement of features, as an inducement to new business.

To Moss, the facility's first use will be equally important in advancing the career of Yellow Magic Orchestra, a hit act in its native country but still constrained somewhat here in terms of radio exposure, due to its primarily instrumental approach. "It's our belief that if music can happen in one territory, it can happen all over," he said of the commitment to the trio, whose first A&M album sold over 150,000 pieces.

CBS International Names Lathower

■ NEW YORK—Allen Davis, president, CBS Records International, has announced the appointment of Mauri Lathower to the position of vice president, creative operations, west coast. He will be responsible for all areas of CBS Records International marketing on the west coast.



Mauri Lathower

Lathower comes to CBS Records from Casablanca Records & Filmworks where for the past five years he served as vice president, international affairs. Prior to joining Casablanca, he spent 17 years with Capitol Records in various capacities, rising to corporate vice president.

Pickwick Retail Arm Meets in Phoenix; Rothfeld Joins Firm

■ PHOENIX — Key management personnel from Pickwick International's retail division, along with executives representing major manufacturers and distributors, gathered here Wednesday (22) for three days of meetings.

Jack Eugster, division vice president in charge of Pickwick's vast retail interests, said the sessions, held at the Carefree Inn, were expected to draw 75 to 80 key employees and suppliers, with the conference's focal point the opening day's huddle.

That session, according to Eugster, would see Pickwick's 45 district supervisors and seven regional managers meeting with senior operating store personnel, with the next two days targeted for sessions with senior management from Pickwick's Minneapolis headquarters.

Participating were reps from Pickwick's Musicland, Discount Records and Aura Sound chains, among others, along with its leased departments.

At the outset of the meetings Eugster announced that Pickwick

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Regional Breakouts

Singles

East:

Pat Benatar (Chrysalis)
Don Williams (MCA)
George Benson (Qwest/WB)
Nielsen/Pearson (Capitol)
Olivia Newton-John & Cliff Richard (MCA)

South:

John Cougar (Riva)
Don Williams (MCA)

Midwest:

Cliff Richard (EMI-America)
Christopher Cross (Warner Bros.)
Pat Benatar (Chrysalis)
Kansas (Kirshner)
John Cougar (Riva)

West:

Christopher Cross (Warner Bros.)
Jimmy Hall (Epic)
Randy Meisner (Epic)

Albums

East:

Bruce Springsteen (Columbia)
Talking Heads (Sire)
Aretha Franklin (Arista)
Cameo (Chocolate City)
Spyro Gyra (MCA)

South:

Bruce Springsteen (Columbia)
Talking Heads (Sire)
Doors (Elektra)
Cameo (Chocolate City)
Spyro Gyra (MCA)
Fatback (Spring)

Midwest:

Bruce Springsteen (Columbia)
Talking Heads (Sire)
Doors (Elektra)
Cameo (Chocolate City)
Spyro Gyra (MCA)

West:

Bruce Springsteen (Columbia)
Talking Heads (Sire)
Doors (Elektra)
Cameo (Chocolate City)
Spyro Gyra (MCA)
Fatback (Spring)

TWENTYNINE

WITH LENNY WHITE



CONTAINS THE HIT SINGLE
"KID STUFF"
E-47043

Produced by Larry Dunn and *Lenny White
Management: Byron, Henderson & Associates.

*for Berry Boo Enterprises, Inc.



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Audio Recording Society Meet To Discuss Expansion, Insurance

By BRIAN CHIN

■ NEW YORK — Members of the Society of Professional Audio Recording Studios (SPARS) will take up the topics of broadening the membership to include smaller studios and devising an insurance plan for studios, especially in the area of liability, at the upcoming Audio Recording Conference III.

The SPARS convention, to be held October 29 through November 1 at New York's Doral Inn, will include general membership meetings, seminars (sponsored by 3M) and, on closing day, a cocktail party for the SPARS membership hosted by Ampex. SPARS will also be represented at the November 3 RIAA meeting.

As previously noted in *RW* (April 26 and May 17, 1980), SPARS has been criticized for its exclusive membership (their roster now stands at 40), heretofore restricted to 24-track operations and requiring a \$2,000 membership fee as well. SPARS president and chairman of the board, Sigma Sound's Joseph Tarsia, said this week that the membership would discuss possible formulas for the involvement of the smaller studio. "It's my personal belief that while SPARS is a powerful force, we can't reach our full potential with a membership of our size," Tarsia said. "The dues we raise aren't enough to run a first-class organization." Tarsia outlined his own three-point approach to broadening the base of SPARS, which included a reduction of dues to current 24-track members; the creation of an associate membership class for smaller studios, and the affiliation of studio equipment suppliers and manufacturers. Smaller studios would be able to join SPARS at a reduced rate, entitling them to attend meetings and share data, but denying them voting or office-holding privileges. Tarsia, who will be stepping down from the presidency while retaining board chairmanship, promised that he would "push with all my power" to open up the membership.

Tarsia noted that another issue of great current interest is the liability of the studio for negligence resulting in master tape loss or damage, citing a pending half-million dollar suit against New York's Electric Lady studio. "Everybody in his career will push a wrong button," he remarked. "My fingers still tremble after all these years. Whether the suit is decided in favor of or against the studio, defending yourself is expensive. We'd like to define and minimize liability

on everyone's part . . . we need some sort of procedure." Such considerations, he said, underscore the nature of recording studios as small businesses, in need of a collective voice. Tarsia said that a group insurance plan covering liability, fire/theft and key employees would be unveiled at the general meeting and the carrier selected in a vote.

Among other topics to be touched upon during the seminars will be marketing techniques for keeping business active in a soft market; a Sony-sponsored session on the maintenance of video-oriented equipment, and the presentation of a guide for good studio practices.

"Most SPARS programs are broad-based," asserted Tarsia. "The recording practices guide will be of interest to two-track studios; it compiles information on nomenclature, parlances and procedures, as well as specific points such as tones, tolerances and manufacturer recommendations." One question Tarsia hopes to answer for the benefit of the more advanced studio is whether the record industry is willing to pay for newer, more sophisticated and expensive equipment. It is in addressing innovation in the high end that the larger studio is the main concern of SPARS, Tarsia said.

New CBS \$5.98 LPs

■ NEW YORK—CBS Records has added 19 titles to its \$5.98-list "Nice Price" line of records and tapes, including four LPs by the Electric Light Orchestra, Aerosmith's "Draw The Line," Steve Forbert's "Alive on Arrival," the Beach Boys' "L.A. (Light Album)" and a number of country titles.

Enchantment to RCA



Enchantment, the Detroit-based hitmaking quintet, has signed with RCA Records, which will manufacture, market and distribute their recordings worldwide. Produced by Don Davis, the group's first album under the new agreement is titled "Soft Lights, Sweet Music" and will be released in November. A single, "Settin' It Out," is due the last week in October. Shown here at the signing session, from left, are: seated, front, Ray Harris, division vice president, black music; Eddie DeJoy, division vice president, popular A&R; rear: Emanuel Johnson, Bobby Green, Mickey Clanton and David Banks of Enchantment; Keith Jackson, director, product management, black music; Enchantment's Joe Thomas; Horace Chisholm, the group's manager; and David Carpin (kneeling), RCA.

Randy and Rick Roll In



Epic recording artists Rick Nielsen of Cheap Trick and Randy Meisner recently stopped by the label's New York offices to discuss the release of their new albums, Cheap Trick's "All Shook Up" and Meisner's "One More Song." Pictured are, from left: Don Dampsey, senior vice president and general manager, Epic/Portrait/CSB Associated Labels; Gregg Geller, VP, national A&R, Epic; Meisner and Nielsen.

Handshake Pacts Fox

■ NEW YORK—Handshake Records president Ron Alexenburg has announced the signing of an exclusive, world-wide, long-term production agreement with Ed Newmark and Charles Fox, for Charles Fox as a recording artist. Handshake's first Fox release is an instrumental version of "Seasons," based on the theme from Robert Redford's directorial debut "Ordinary People," composed by Fox and Newmark and featuring Fox performing at the piano.

Arista Readies New Mid-Price Release

■ NEW YORK — Gordon Bossin, Arista Records' vice president, sales and distribution, has announced that the label is entering a full-scale commitment to its mid-price (\$5.98) album line of catalogue product. The first release, which shipped on August 20, contained LPs by such artists as Barry Manilow, Melissa Manchester and the Outlaws. The follow-up release is scheduled for early November.

Industry Attorney Asks MIDEM Boycott

By SAM SUTHERLAND

■ LOS ANGELES—Music industry attorney Mickey Shapiro launched a campaign here last week to boycott the 1981 MIDEM conference in Cannes.

Boycott Outlined in Letter

Shapiro, whose Shapiro & Steinberg legal practice represents a clientele of top rock and pop acts as well as film and

production interests, tied his efforts to the recent signs of rising anti-Semitic sentiment in France. The boycott proposal was outlined in an open letter to several industry trade publications dated October 17, and sent to selected key industry executives as well.

Visited France Recently

"I was in Paris, visiting with Joe Smith on September 29," he told *Record World*, "while on a holiday with my wife. We met the Smiths for dinner, and after that we went on to Italy, where I had meetings with RCA executives in Rome."

It was during that jaunt that Shapiro learned of the "shameful and frightening" terrorist bombing of a Parisian synagogue. While that tragedy, he noted, made him realize he might never have entered the country had he been aware of the tide of anti-Semitism, subsequent press reports in the French, Italian and English newspapers he read while abroad galvanized the reaction that ultimately yielded his boycott proposal.

"More shocking to me than the explosion in the Paris syna-

(Continued on page 21)



First your fingers start to snap
Then your toes start to tap
Now your mind begins a crackle
You're BEAT CRAZY
When the music gets you moving
The beat just keeps a groove
The sounds of rhythm grab ya
You're BEAT CRAZY
When this sound gets around
There'll be no one left in town
Who isn't BEAT CRAZY

GROOVE TO IT MAN
BEAT CRAZY FROM
JOE JACKSON AND HIS BAND
Produced by Joe Jackson
ON A&M RECORDS & TAPES



SP-4837

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Dick Griffey's Own Kind of 'Solar' Energy

By KEN SMIKLE



■ Since he established the Solar label two years ago, Dick Griffey has guided the company and its roster to an amazing track record of gold and platinum records. Griffey, 39, has parlayed his background as a successful nightclub owner, concert promoter, television producer and artist manager into a label that has become a major force in the industry in a very short time. In this Dialogue he talks about his hit-making formula and his plans for the label's future.

Record World: How are things going currently at Solar?

Dick Griffey: We're doing very well. The economy is bad and things in general are slow, but it doesn't seem to have affected Solar any differently than it has affected everybody else. I don't know how many more records I would have sold if the economy had been better, but we're doing well. I think a lot of times the corporate people spend more time on trying to analyze economics and things like that. I think that's silly when it comes to the record industry. If you sold a million albums last year, and this year you sell 900,000, that's still a successful album. I think we need to spend more time trying to get it in the grooves instead of making excuses for why it's not happening.

If you make good records, the records will sell. The consumer is spending his dollar on more specifics now. Rather than, say, going into a store to buy a Stevie Wonder record and asking what else is good, then buying four or five other records, I think the consumer knows what he's going to pick up when he goes into the store. So rather than talking about how few record players are being bought or that sales are off 10 percent, we need to talk about where we're going to find the new bass player or the new drummer or the new singer that's going to put the record in the grooves and have that sound that's going to make people want to go in the store and buy it.

RW: What do you see as the immediate challenge for your own company?

Griffey: I don't like to refer to things as challenges. We here at Solar sort of play it by ear. People ask me how many artists I plan on having, and I don't know. I don't plan on having any set number. I think the key to a successful record company is that you have to have genuinely talented people. I'm never looking for anything but exceptionally talented people. And if I sign a single artist, I expect him to sing like Donny Hathaway, write like Stevie Wonder, dance like Fred Astaire and look like Adonis. Every time out I'm looking for a home run hitter. I'm not looking for no singles or no bunts.

I guess Teddy Pendergrass right now is probably recognized as the number one contemporary black male singer. Well, if I come with one I expect that he should replace Teddy in that spot. That's my concept of how I build my company. I happen to think the Whispers are the best in the business at what they do. I think that Lakeside has the potential to be the best in the business at what they do. For a mixed group, Shalamar is the absolute epitome. So, I'm always looking for the best. In the category of glamorous lady singers, Carrie Lucas is as good as any of them. I'm looking forward to running across that male singer one of these days. But I understand that the record business is a sex appeal business. It isn't just about singing and playing, and a lot of marketing is involved. Females are the ones who create the mania and that's why it's so hard to break a female act.

Women kind of set the tone for who's going to be accepted most of the time in the business. They're the ones that screamed over the Beatles and stole the sheets out of the hotels. They're the ones who try to snatch the Jacksons off the stage. They're the ones who want to touch Rod Stewart. Females create that mania and they're the ones who make superstars, whereas you can count the females

on one hand that have had that kind of mass appeal in the history of the entertainment business. You have to strain your brain to come up with them. Billy Joel sold out five days at the Garden. Have you ever heard of a female in history who sold out five days at the Garden? Basically it's a sex appeal business and women are the primary consumers of that. That's something we have to deal with.

RW: One of the things that has struck me in almost everything I've seen written on you and Solar's success is that you make it all sound so simple as to how all of this success has happened. I'm just wondering if you really see it as being that simple.

Griffey: That's the only approach I can take. I do feel that it is simple. I may take a lot of things for granted because I've been lucky to be surrounded by a staff of very talented young people. I've been fortunate and blessed to be able to recognize talent in others. I think the key to having a hit record is to first have a hit song, a great song. We have great songwriters here, and I'm fortunate that I have the ears to pick the songs. And I think right now I'm as about as good as they come when it comes to picking songs. Some people can sit down and listen to 50 songs and they don't know the good ones from the bad ones. All they know is that they're hearing some songs. I think I have the ears to be able to pick exceptionally good songs. And once you pick the song, if you have a great artist and a great producer to go with it, that makes it easy.

Nobody can sit and say this is going to be a hit or that is going to be a hit. I know that it's competitive. Various record companies have been talking to me about the fact that they would like to distribute my label, that they heard that my contract is going to be up with my current distributor (RCA). One record executive even went as far as to do an investigation on Solar and he said "It's amazing, almost 90 percent of all the records you have released have been on the charts." There was only one record that I released that hadn't been on the charts and I couldn't remember what that one was. Finally I

If I sign a single artist, I expect him to sing like Donny Hathaway, write like Stevie Wonder, dance like Fred Astaire and look like Adonis.

remembered that I did a gospel album on my mother and that was the one. But I'm proud to say that every record that we've ever released has been on the charts except for that gospel record. I think that that says something about our consistency. I'm not saying that every one was a million seller or even a half million, but at least we are competitive enough that we got airplay, we got some sales and we've had 100 percent of our contemporary records on the charts.

RW: The success of Solar is often compared to the early days of Motown's growth, but you've said that you don't think that your label should be compared to Motown. I wanted to know why you felt that way. Don't you think Solar has the potential to become as big as a Motown or a Philly International?

Griffey: I wasn't talking about from the standpoint of success in sales, I just think they are different. I definitely think that this company can be as big as Philly International. I don't see their books, but I may already be as big or bigger. So far as Motown is concerned, I see the inevitable comparison and I understand it's basically because Berry Gordy is black and he started a label and some of our concepts are the same. I have great respect and admiration for the man and I think that he did an incredible job. His philosophy must have been somewhat the same as mine. I didn't get mine from his, but as I look at it I see they are probably somewhat the same. His company was built on an incredible array of talent. A roster of that kind of talent may never be assembled again. When you have Stevie, and the Supremes, and the Temptations, and Smokey Robinson, and the Miracles, and the Four Tops, and Holland-Dozier-Holland, and

(Continued on page 38)

ROCKPILE



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11/21	Albany, NY	12/9	Vancouver, B.C., CN
11/22	Boston, MA	12/10	Seattle, WA
11/25-27	New York City, NY	12/12	San Francisco, CA
11/28	Passaic, NJ	12/13-15	Los Angeles, CA



"Great group...pity about the label," Bob Krasnow, V.P. Talent Acquisition, Warner Bros.

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Record World

Single Picks

MANHATTANS—Col 11-11398



**I'LL NEVER FIND
ANOTHER (FIND
ANOTHER LIKE YOU)**
(prod. by Graham)
(writers: Graham-
Richmond) (Content,
BMI) (4:05)

"Shining Star" was one of this year's biggest songs. This initial release from the forthcoming "... Greatest Hits" LP has the credentials to surpass it as a crossover success. Gerald Austin's vocals take on a dreamy quality over the easy bass stroll. Keyboard tinsel decorates and glossy chorus backing delivers the loving hook. A hit out-of-the-box.

ELLEN SHIPLEY—RCA 12124



THIS LITTLE GIRL (prod. by Tickle) (writers: Shipley-Schuckett) (Shipwreck/RoKoR/Little Gino, BMI/Shuck N Jive, ASCAP) (3:32)

Shipley brings back all the fun of early '60s pop music with her helpless heartthrob vocals on this well-crafted side from the recent "Breaking Through The Ice Age" LP. She bares her emotions with convincing lusty tingles that cling to each girly note. This should give the talented writer/vocalist a long stay on pop radio.

MOLLY HATCHET—Epic 19-50943



BEATIN' THE ODDS (prod. by Werman) (writers: Thomas-Hlubek-Roland) (Mister Sunshine, BMI) (3:18)

The sextet's last LP, "Flirtin' With Disaster," went platinum-plus and the new one, "Beatin' The Odds," is off to a fast start in that direction. This initial single from the new LP could earn them their first pop hit. Lead vocalist Jimmy Farrar growls about a chance romance while what sounds like a squadron of kamikaze guitars rampage between each verse.

JAMES BROWN—TK 1039



RAPP PAYBACK (Where iz Moses) (prod. by Brown) (writers: Brown-Brown-Stallings) (Third World, ASCAP) (4:40)

The king shows how it's done on this wild funky rap from his forthcoming "Soul Syndrome" LP. James is dressed in an elaborate arrangement that includes the obvious bass gymnastics, tingling guitar runs, gospel soul shouts, and outrageous horn calls. Amidst the lively procession, Brown is at the controls with his cherished wisdom.

Pop

BOBBY HART—Ariola 809

LOVERS FOR THE NIGHT (prod. by Richards-Hart) (writers: Richards-Hart) (Father, BMI) (3:15)

The legendary songwriter takes the mike for this emotional ballad with a topical theme and made-for-radio hook. A full chorus adorns while the crisp production gives extra pop-A/C appeal.

CHARLIE FLETCHER—Sutra 101

ICY BLUE (prod. by Goldman-Hertzman) (writer: Fletcher) (Planetary/Sunny-slope, ASCAP) (3:05)

Fletcher's lyrical/vocal talent come shining through on this solo debut. Doobie Bros.-style keyboard riffs provide a familiar setting while Fletcher sparks with original intimacy on vocals.

ENGLAND DAN SEALS—Atlantic 3769

STONES (DIG A LITTLE DEEPER) (prod. by Lehning) (writer: Loggins) (Patchwork/Leeds/MCA, ASCAP) (4:40)

Superficial women are the subject of this Dave Loggins-penned ballad. Ace guitar work from Ray Parker Jr. and Steve Lukather support Seals' dramatic phrasing.

STEVE GIBBONS BAND—Polydor 2136

A TO Z (prod. by group-Pridden) (writers: Gibbons) (Eel Pie, BMI) (2:45)

Gibbons has long been one of the more tasteful practitioners of British pub music. He injects his wry sense of humor into this fun-filled, bouncy rocker from the "Street Parade" LP.

MICHAEL JOHNSON—EMI-America 8062

AFTER YOU (prod. by Maher-Gibson) (writers: Goldmark-Ryan) (Walden/Nonpareil/Elva, ASCAP) (3:43)

Johnson's had considerable success wearing a broken heart on his sleeve. He wears it well here with a hook that fits perfectly.

GARY NUMAN—Atco 7316

REMEMB ME TO SMILE (prod. by Numan) (Stigwood/Unichappell, BMI) (3:20)

Numan's signature vocal detachment and other-worldly keyboard environment dominate this spin from the "Telekon" LP. The title and theme aptly characterize his robot posturing.

CAROLE KING—Capitol 4941

CHAINS (prod. by Hallman-King) (writers: Goffin-King) (Screen Gems-EMI, BMI) (2:55)

King cooks up a hot arrangement for this song she penned with Gerry Goffin. Originally a hit for the Cookies in '62, the remake has energetic guitar, piano & horn breaks.

NERVOUS EATERS—Elektra 47072

LORETTA (prod. by Maslin) (writer: Cataldo) (pub. not listed) (2:30)

The Boston-based quartet had considerable success with this infectious rocker when it was released on a local label. Early '60s drum locomotion, falsetto chorus coos & guitar twangs surround Steve Cataldo's vocals.

SUZANNE FELLINI—Casablanca 2315

GIVE ME THE LIGHT (prod. by Burgh) (writers: Fellini-DAS-Waxman-Fluterman) (Liedela, ASCAP) (3:49)

Here's one of those potent ballads that's just as comfortable in the middle of a Broadway show as a pop-A/C radio format. Fellini has an awesome voice that Steve Burgh's production handles well.

BLACK RUSSIAN—Motown 1497

MYSTIFIED (prod. by Kapustin-Kapustin-Shneider) (writers: Kapustin-O'Byrne) (Sernavlad/Jobete, ASCAP/Vesna & Stone Diamond, BMI)

Rock 'n' roll has been one of this country's most pervasive exports, as evidenced by the music played by Soviet Union-bred Black Russian. Serge's original guitar cries and Natasha's lead vocal resolve are first-class.

B.O.S./Pop

GROVER WASHINGTON, JR.—

Elektra 47071

LET IT FLOW ("For Dr. J") (prod. by Washington, Jr.-MacDonald) (writer: Washington, Jr.) (G.W. Jr., ASCAP) (3:48)

Add this cut to your list of essentials for evenings with someone special. Grover starts warm and sensuous works gradually & confidently to a hot climax.

RAY, GOODMAN & BROWN—Polydor 2135

HAPPY ANNIVERSARY (prod. by Castellano) (writers: Ray-Goodman-Brown-Walter-Castellano) (Dark Cloud/H.A.B., BMI) (3:54)

The theme is deserving of a standout vocal tribute, and only this trio could do it so well. The timing and trades are gift-wrapped for repeated listening.

SWITCH—Gordy 7193

LOVE OVER AND OVER AGAIN (prod. by Debarge-Williams) (writers: Debarge-Debarge) (Jobete, ASCAP) (3:49)

The Debarge brothers soar with feathery harmonies in the soprano/falsetto ranges on this sweet ballad from the forthcoming "This Is My Dream" LP.

LAKESIDE—Solar 12129 (RCA)

FANTASTIC VOYAGE (prod. by group) (writers: group) (Spectrum VII/Circle L, ASCAP) (4:07)

The harmony vocals are exhilarating on this title cut from the forthcoming LP. A prominent funky bass drone and handclaps set the pace, but it's the powerful vocal leads that steal the show.

SUN—Capitol 4944

I WANT YOUR LOVE (prod. by Fleming-Byrd) (writers: Byrd-Yancey) (Glenwood/Detente, ASCAP) (3:32)

Unique keyboard seasoning glides over a confident, brisk dance strut while soothing, multi-vocal interaction mesmerize.

LA TOYA JACKSON—Polydor 2137

IF YOU FEEL THE FUNK (prod. by Brown) (writers: Peterson-Pride) (Seitu/Dorie Pride, BMI) (4:09)

This young lady has the funk running through her veins. It's all over this polished dancer from her self-titled LP, with hypnotic vocal overlays riding the rhythm.

THE O'JAYS—TSOP 6-4791 (CBS)

TO PROVE I LOVE YOU (prod. by Gamble-Huff) (writers: Gamble-Huff) (Mighty Three, BMI) (3:08)

We've come to expect nothing less than the richest, most perfectly synchronized harmony vocal scores from these gentlemen, and that's exactly what they offer on this graceful cut.

REVELATION—Handshake 8-5305

WHEN I FALL IN LOVE (prod. by Simpson) (writers: Young-Heyman) (Chappell/Northern/Intersong, ASCAP) (3:23)

Formerly the N.Y. Street Choir, this quartet tackles this top 10 Lettermen tune from '62 with some heavenly magic. Simple percussion clicks and strings back the stunning vocal showcase.

SYLVESTER—Fantasy/Honey 903

I NEED YOU (prod. by Fuqua-Sylvester) (writers: Robinson-Orsborn) (Jobete, ASCAP) (3:40)

Syl is wild and wonderful on this upbeat track from the "Sell My Soul" LP. A driving dance-rock rhythm track has a boss-bass and spirited percussion under his vocal heat.

MICHAEL HENDERSON—Buddah 623

PROVE IT (prod. by Henderson) (writer: Henderson) (Electrocord, ASCAP) (3:30)

The title cut from this talented bassist-vocalist's "Wide Receiver" LP went to #1 on the BOS chart. This follow-up will ride that momentum to similar heights, with its lavish keyboard textures, and Michael's vocal splendor.

Record World presents A Special Salute to

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Next month, Record World will take an in-depth look at the blueprint behind this operation and the pool of talent onstage and behind-the-scenes that makes it click.

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Record World

Album Picks

**CATHOLIC BOY**

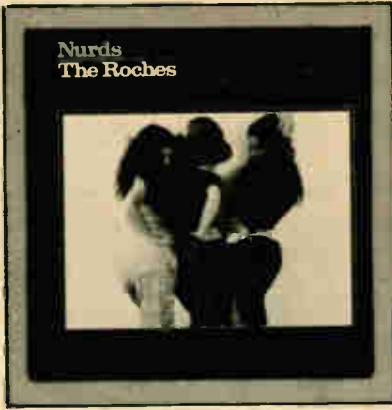
THE JIM CARROLL BAND—Arco SD-132 (7.98)

After penning such critically-acclaimed books as "Living At The Movies" and "The Basketball Diaries," urban poet Jim Carroll has set some of these city experiences to music. The resulting album includes the haunting and pretty "City Drops Into The Night" and the disturbingly frantic "People Who Died."

**ON THE EDGE**

THE BABYS—Chrysalis CHE 1305 (7.98)

With a five-man lineup and producer Keith Olsen (both first featured on the group's last LP, "Union Jack"), the Babys deliver a singles-oriented album, with five cuts under three minutes in length. The current single, "Turn And Walk Away," and the gutsy riffing of "Gonna Be Somebody" are highlights.

**NURDS**

THE ROCHEs—Warner Bros. BSK 3475 (7.98)

This album is a likeable blend of harmonies, eccentricities, and neo-folk music. The harmonies are apparent in their cover of Cole Porter's "It's Bad For Me," and their appealing oddness shines through in "The Boat Family" and "The Death of Suzy Roche," a curious account of Suzy's demise in a laundromat.

**EXPLORER SUITE**

NEW ENGLAND—Elektra 6E-307 (7.98)

Led by writer/guitarist/vocalist John Fannon, New England made its mark last year with "Don't Ever Wanna Lose You." Their second LP for a new label, co-produced by the group and Mike Stone, is a masterpiece of studio wizardry, with cleverness reminiscent of "Sgt. Pepper" and orchestral grandiosity rivalling that of Genesis.

**CARNAVAL**

SPYRO GYRA—MCA-5149 (7.98)

Having already gotten the attention of jazz enthusiasts, this six-member ensemble carries their instrumentals a few steps further on their fourth album. The tunes are still jazzy, but heavy brass, salsa and funk have been thrown in for good measure. Two tunes that click are the title cut and the latin-laced "Cashaca."

**STREET FEVER**

MOON MARTIN—Capitol 5T-12099 (7.98)

Buttressed by the top 40 success of "Rolene" and writer's credit for Robert Palmer's hit, "Bad Case of Loving You," the man of a thousand hooks is in an excellent strategic position with the release of his third album. Heavenly, Beach Boys-inspired harmonies are the major production feature, exemplified by the single "Signal For Help."

**MINIMUM WAGE ROCK & ROLL**

BUS BOYS—Arista AB 4280 (7.98)

Brian and Kevin O'Neal are two young black men who've decided that their color is the hook that will bring them to prominence in the lily-white world of rock 'n' roll, and they've built their band and repertoire around the theme, with titles like "There Goes The Neighborhood" and "KKK." Roll over, Chuck Berry.

**HOT SPOT**

STEVE GOODMAN—Asylum 6E-297 (7.98)

Under the direction of producers Peter Bunetta and Rick Chudacoff (Robbie Dupree), this collection of string-laden and lush-harmonized love songs is tailor-made for A/C playlists. "Sometimes Love Forgets" is a vocal duet with Phoebe Snow, and "Sdrawkcab Klat (Talk Backwards)" provides the perfect excuse to showcase Steve's tasty guitar licks.

SEX & SOCIETY

CITIZEN—Ovation OV 1758 (7.98)



With tight arrangements and over-dubbed church-choir harmonies, this album features

"Nuclear Love," a song about end-of-the-world romance, and "You're So Cool," which includes a surprise Rodgers and Hammerstein finale.

DAY FOR NIGHT

TAXXI—Fantasy F-9603 (7.98)



The trio is British-based but their songs are rooted in American themes such as "Sex And

Suburban Suicide" and jeans, AM radios and high-heeled disco shoes ("American Made"). Keon-edged rock aimed at AOR radio.

BLUE ANGEL

Polydor PD-1-6300 (7.98)



Blue Angel flirts with a variety of rock 'n' roll styles, all with a Phil Spector-like production

technique. Although it is an original tune, their "Maybe He'll Know" comes off suspiciously like a '60s girl-group anthem.

BLACK SLATE

Alligator 8301 (7.98)



Black Slate is a six-member reggae group based in England, where they recently enjoyed top ten

chart success with the single "Amigo." All cuts are marked by a deep, throbbing bass and the elegant vocals of Keith Drummond.



The Conquest Of Cancer Is A Record Industry Priority

Each year, the AMC Cancer Research Center honors a leading industry figure. Each year, every facet of the recording industry is represented at the Humanitarian Award Dinner dance. This year, your involvement is of particular importance. This year, we join together—as one—to attempt to combat cancer.

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You, too have an interest in a cure...

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Don Dempsey

Larry Depte
John Donleyceff
Henry Droz
Dwight Ellis
Terry Ellis
Jay Emmett
Ahmet Ertegun
The Hon. Walter Fauntroy
Leonard Feist
Gil Friesen
John Frisoli
Victor Fuentealba
Emanuel Gerard
Floyd Glinert
Elliot Goldman
Sam Goody
Berry Gordy
Earl Graves
The Hon. William Gray, III
Gerald Greenberg
Dick Grifley
Fred Haayen
David Handleman
Benjamin Hooks
Cynthia Horner
David Horowitz
Leon Huff
Jim Jenner
Ruth Inniss
Eugene Jackson
Rev. Jesse Jackson
George Johnson
Quincy Jones

Producer
Barbara Israel Associates, Inc.

Regina Jones
Larry Kane
Chuck Kaye
Cornelius Keating
Coretta Scott King
Don Kirshner
Raymond Kives
Jay Lasker
Aaron Levy
Morris Levy
Byron Lewis
Sal Licata
David Lieberman
Bruce Lundvall
Tony Martell
James Mazza
Rod McGrew
Bhaskar Menon
Sidney Miller
Tom Monroe
Doug Morris
Jerry Moss
Gene Norman
Mo Ostin
Sid Parnes
Teddy Pendergrass
Mel Posner
Lou Rawls
Bob Reno
Irwin Robinson
Steven Ross
David Rothfeld
Annette Samuels

Michael Schulhof
Charles Scully
Bob Sherwood
Robert Siner
Joseph Smith
Paul Smith
Maynard Solomon
Russell Solomon
Abraham Somer
Andrew Stein
Seymour Stein
Irwin Steinberg
Robert Stigwood
Rev. Leon Sullivan
Robert Summer
Percy Sutton
Joe Tarsia
Steve Traiman
James Tyrrell
Jo Walker
George Ware
Steve Wax
George Wein
Jerry Weintraub
Jann Wenner
David Werblin
Jerry Wexler
Barry White
Stevie Wonder
Edward Wright
Theodora Zavin
Lee Zhtro
Don Zimmerman

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(includes table of ten and Platinum Listing)
- ☐ Gold Sponsor \$2700
(includes table of ten and Gold Listing)
- ☐ Silver Sponsor \$2200
(includes table of ten and Silver Listing)
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Radio World

Radio Replay

By PHIL DIMAURO

■ ALL FOR ONE: WLS AND WRCK-FM, both ABC-owned stations in Chicago, began simulcasting morning drive and evening programs last Monday (20). In the morning, WLS' **Larry Lujack** will be heard over both signals from 6 to 10 on weekdays, and **Brant Miller's** 7 to 11 p.m. show on WLS will also be simulcast weekdays. "We've really combined both staffs form one unit," WLS PD **John Gehron** told Radio Replay. He also disclosed plans to change WRCK's call letters to WLS-FM. Gehron will assume overall programming responsibility for both stations, while WRCK PD **Sandy Sanderson** retains his present position. Gehron, a fierce champion of top 40 as a radio programming concept, said the change was prompted by what he sees as "a void on the FM band for good top 40 programming. There's hard rock and soft rock, but no one's really playing all the hits all the time." There also was a more immediate reason—WRCK's morning man, **Bob Sirott**, had become heavily involved in television, and he wanted out before his contract was officially expired. "Instead of copying WLS, we decided we could offer better services to our listeners by simulcasting," Gehron continued, reasoning that the news and information offered on WLS in the morning would equally serve listeners of both stations. He also pointed out that the FM station is gearing its sound toward a younger audience, which makes simulcasting Miller, rated number one in the market with teens in the last rating book, a sensible decision. Gehron sees the move as a perfect means

of bringing the best of a popular station like WLS to the "people who simply won't listen to AM radio anymore." As a point of information, the FCC allows only 25 percent of the broadcast day to be simulcast over sister AM and FM signals, which is exactly the proportion WLS and WRCK are simulcasting.

CRAZIES: The beatnikoid pictured nearby is **Marko Babineau**, national AOR promotion director for A&M Records, who recently set up bed and board in his office and vowed to live

there, day and night, until "America is all out playing **Joe Jackson's** new album, 'Beat Crazy.'" An A&M press release indicated that he could be reached 24 hours a day at (213) 469-4167. Radio Replay tried him during normal business hours and found that Marko's stunt has not excused him from marketing meetings and other boring stuff; his secretary assured us, however, that he had "showered on the lot this morning" . . . WCMF in Rochester, New York, was recently paid the oddest sort of compliment by students at the Rochester Institute of Technology, who kidnapped a 42-pound banana squash from the college food service, leaving a ransom note demanding an Italian dinner served in the dining hall, with the proviso that "CMF be piped in over the P.A. system, rather than the college station. The students held the squash hostage for seven days, and WCMF covered the entire event, including a live remote from the scene of captivity. The caper came to an end on Saturday, October 11, when a band of "commandos" attempted to liberate the squash. They mistakenly let it slip into the hands of a kidnapper, who sent it flying out a second story window. Meanwhile, WCMF has been getting strange calls on its request line from listeners threatening to mutilate various vegetables if they don't hear "Stairway To Heaven" . . . World Series fever reached a high pitch when morning men at WIOQ, Philadelphia and KBQ, Kansas City wagered on the series and actually appeared on each other's shows via a live hookup for daily sessions of insulting, lampooning and general carrying-on during the conflict. KBQ's **Mike Beach** bet a Kansas City stripper (that's a steak) and a bottle of Seagram's Crown Royal against WIOQ morning man **Harvey's** six-foot hoagie (that's a big sandwich) and a case of Schmidt's (that's

(Continued on page 38)

Frankie Crocker (Continued from page 3)

his timing has to be right so it wouldn't do for me to say anything about when he's going to be back on the air."

However, Crocker's attorney, Michael Pollock, offered another explanation for his client's actions. "Management wanted this," Pollock told RW. "Inner City would like Frankie to grow and they feel that his ability to handle a nation-wide assignment is diminished by his commitment to radio air time." When asked when Crocker would assume such an assignment, Pollock declined to be specific. "There is nothing going on at Inner City or Frankie Crocker that doesn't go on at any other radio station; and that is the determination by management to use their best personnel for their own growth in a way that is constant with their aims."

Sutton maintained that, while Crocker's leaving the air was abrupt, it was something that had been anticipated. "He said that he was going to do it, I just didn't know that he was going to do it like that. I guess it's more dramatic this way." At the time

that he signed off, Crocker's slot was taken over by Van Jay, who will continue to handle the 4:30 to 8 p.m. period. Sutton added that they were not worried about a loss of ratings as a result of Crocker's moving. "Van Jay is a good man and he can definitely carry the audience as well as anybody. People don't turn on WBLS so much to listen to Frankie, they're listening to the station all the time, according to their own personal schedules."

It had been rumored that one of the reasons for Crocker's action was he had been unsuccessfully seeking stock in Inner City Broadcasting but was still being denied a piece of ownership. "That option has been discussed," said Sutton, though denying it had anything to do with the recent events. "We made up a contract that discussed that option, but I can't say anything else about that. It would be inappropriate."

When asked if any sort of "Welcome Back" campaign was being planned for Crocker's return, Sutton simply commented, "That's an interesting idea."



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Disco File

By BRIAN CHIN

(A weekly report on current and upcoming discotheque breakouts)

■ **HISTORY REPEATS ITSELF:** It's been some time since the last album from **People's Choice**; on their new self-titled album, produced by **Tom Moulton** on Casablanca, it's clear that they're still doin' it the way we wanna. Their no-nonsense brand of R&B-disco is right on the button on a near-perfect side one that brings back the Philly funk power of their 1975 crossover, "Do It Any Way You Wanna." The picks—nearly all of the album: "You Ought to Be Dancing" (6:00), a great grooving piano and bass vamp most evocative of the previous hit; "If I Knew Then What I Know Now" (5:25), our favorite, a repentant take-me-back blues done with the timeless soul phraseology that transforms common sayings into clever new truisms—and a real serious workout that slips an acoustic guitar unexpectedly into a Rhodes and synthesizer rhythm. Also, two lowdown bubblers that might seem too slow, except for the cooking rhythm tracks: "Special Things For You" (5:58)—note the throbbing bass line—and "My Feet Won't Move But My Shoes Did the Boogie" (4:24), both of which feature **Dexter Wansel's** synthesizer. Of the original members, drummer **David Thompson** and keyboardist/vocalist **Frank Brunson** remain; they wrote nearly all of the album. Moulton, who mixed "Do It Any Way," is concise and sharp in arrangement and mix throughout. Another name from disco's mid-seventies period is cropping up lately, as DJs here in New York have started picking up on **Frankie Valli's** "Heaven Above Me" album (MCA), released some months ago. A New York-style record it is, too: light, clean pop melodies and orchestration characterize the album's highlight, a medley of "Soul" and "Heaven Above Me" (10:27). No new territory is explored here—in fact, it's almost a followup to "Swearin' to God" with added synthesizer and sonic effects—but excellent writing and eventful arrangements (by **Greg Mathieson** and **Gene Page**) give genuine freshness to this pop-disco creation. Variety in sounds and moods also help make the track: the hard-edged "Soul" unwinds into the dreamy title cut, one of the prettiest, sweetest songs we've heard in a while; Valli's exchanges with **Chris Forde** (another echo of "Swearin'") set a lovely mood for the send-off. Running time notwithstanding, the medley is actually unpretentious and easy to listen through. Also: "Let It Be Whatever It Is" (6:45), another well-written pop song (by producers **Bob Gaudio** and **Bob Crewe**) that comes in a vivid wrapping of sounds that burst and shift continually, especially at the fine break-and-rebreak. One more reemergence, already on the turntables: **B.T. Express** will release a "Greatest Hits" collection in the near future, to include three new tracks, their current hits from the "1980" album, as well as their landmark Roadshow hits, remixed by New York's own **Bobby DJ Guttadaro**.

MORE NEW MUSIC: **Prince's** startling new album, "Dirty Mind" (WB), is out this week, and it's an abrasive, profane and insidiously appealing work that will probably win him endless praise on the street, if not at radio stations. The album cover is stickered with disclaimers referring to the album's sensitive language, and, indeed, it's a bit nonplussing at first to hear Prince go "around the world" from oral sex to incest. His openness is ultimately disarming, though, in the manner of a George Carlin or Richard Pryor joke, and it's almost as a favor to the squeamish that he breaks the frenzy built with "Head" and "Sister" with the relatively innocuous "Partyup" (4:24). Still, his rebellious bad-boy tone returns at the coda with a draft resister's chant, and at the end of the four-song side, beginning with the charting "Uptown" and "segued" with a blizzard of synthesizer hiss—one has to admit that it's probably a very fair representation of the concerns of the boy turning into a man. The picks: "Head" (4:40), "Partyup" and "Dirty Mind" (4:11), all midtempo synthesizer grooves in the one-man-band style established by his first two albums.

APPEARANCES: Two of the very top performers to come from the disco underground made major concert appearances in New York recently. **Sylvester** appeared in a weekend series at the Felt Forum, along with three other acts: with two shows nightly, this made for a rushed but very tightly staged concert that allotted the openers three songs apiece. **Change** made its first live appearance ever (and perhaps its last) with the lineup of studio stars that sang on the original session, including vocalists **Luther Vandross** (looking trim and in fine voice), **Krystal Davis** and **Jocelyn Shaw**, and musicians **Leon Pendarvis** and **Jeff Mironov**, among others. The audience was still streaming in, but the prompt were rewarded with spirited renditions of the three major cuts from the album—again, it may have been a one-time-only show. (We found ourselves shouting, "Luther, Luther!" with the rest of the earlycomers.) **Larry Graham** sent the women into shock with every arched eyebrow and straightening of his hat; he was very magnetic indeed on "Can You Handle It" and in a demonstration of the bass styles he pioneered with Sly and the Family Stone; we saw people slow-dragging in the aisles to "One In a Million You." **Two Tons O' Fun** preceded Sylvester in their own three-song set; four dancers added a classy touch to "Taking Away Your Space" and "I Got the Feeling" careened suddenly into a frenzied gospel stomp that delighted the audience. All of this left surprisingly little time for Sylvester's own set, staged rather lavishly compared to his previous New York appearances. The addition of choreography lent a glittery Vegas glamor to the evening as an amazingly lightfooted Sylvester capered about the stage and occasionally into the audience. The added formidable stage presence; his usual good taste in selecting cover material served him well again, especially in the choice of Webster Lewis' "Give Me Some Emotion." We left wanting more, but were pleased with his new approach. (Refer to Sylvester's excellent "Living Proof" double set.) **Grace Jones'** first concert-venue appearance was more problematic: her first with a live band, and introducing, at that, an entirely new repertoire. Jones' voice held up remarkably well through what was surely her longest set ever. Surprisingly, it was difficulty in production that often interrupted the show's momentum and continuity. Numerous costume changes and mechanical problems resulted in interminable waits; an unfortunate lighting idea nearly blinded the audience and rendered the band almost invisible. Jones came through all of this admirably, and at the really crucial points radiated intense personality ("Private Lives") or at least her usual

(Continued on page 23)

Discotheque Hit Parade

PRELUDE/BOSTON

DJ: WENDY HUNT
CAN'T FAKE THE FEELING—Geraldine Hunt—Prism
FUNKIN' FOR JAMAICA—Tom Browne—Arista/GRP
FUNTIME—Peaches & Herb—Polydor/MVP
GET OUT YOUR HANDKERCHIEF—Ashford & Simpson—WB
HOW LONG—Lipps, Inc.—Casablanca
I NEED YOUR LOVIN'—Teena Marie—Gordy
IF YOU COULD READ MY MIND—Viola Willis—Ariola
IT'S A WAR/AHJIA—Kano—Emergency
LET'S GET FUNKY TONIGHT—Evelyn "Champagne" King—RCA
LOVE SENSATION—Loleatta Holloway—Gold Mind
NIGHT CRUISER—Eumir Deodato—WB
TAKE OFF—Harlow—Celcius (Import Canada)
UNDERWATER—Harry Thumann—Uniwave (Import Canada)
WHIP IT—Devo—WB
WILD PLANET—B-52's—WB (LP)

(Listings are in alphabetical order, by title)

STUDIO ONE/LOS ANGELES

DJ: MIKE LEWIS
BREAKAWAY—Watson Beasley—WB
CAN'T FAKE THE FEELING—Geraldine Hunt—Prism
CHERCHEZ PAS—Madleen Kane—Chalet
DREAMS AND DESIRE—Fever—Fantasy
FAME RED LIGHT—Irene Cara/Linda Clifford—RSO
FEAR—Easy Going—Importe 12
HILLS OF KATMANDU/WISHBONE—Tantra—Philips (Import Italy)
IF YOU COULD READ MY MIND—Viola Willis—Ariola
IT'S NOT WHAT YOU GOT—Carrie Lucas—Solar
SEABISCUIT IN THE THIRD—Belinda West—Panorama
SHAME, SHAME, SHAME/PARTY VIBES—Ike Turner ftg. Tina Turner—Fantasy
SHOOT YOUR BEST SHOT—Linda Clifford—Curtom/RSO
SPACE INVADERS—Playback—Ariola
YOUR EYES—Baby'O—Baby'O
YOUR PLACE OR MINE—Quinella—Becket

ALFIE'S/CHICAGO

DJ: PETER LEWICKI
ALL MY LOVE—L.A.X.—Prelude
CAN'T FAKE THE FEELING—Geraldine Hunt—Prism
EVERYBODY GET DOWN—Mouzon's Electric Band—Vanguard
FUNKIN' FOR JAMAICA—Tom Browne—Arista/GRP
GET DOWN, GET DOWN/ ACTION
SATISFACTION—Melody Stewart—Roy B.
I NEED YOUR LOVIN'—Teena Marie—Gordy
JUST LET ME DANCE—Scandal—Sam
KANO—Kano—Emergency (LP)
LOVE SENSATION—Loleatta Holloway—Gold Mind
PRIVATE IDAHO—B-52's—WB
SHAME, SHAME, SHAME—Ike Turner ftg. Tina Turner—Fantasy
SHOOT YOUR BEST SHOT—Linda Clifford—Curtom/RSO
THE WANDERER—Donna Summer—Geffen
3-D—Three Degrees—Ariola (Import Canada) (LP)
UNDERWATER—Harry Thumann—Uniwave (Import Canada)

PLATO'S RETREAT/NEW YORK

DJ: BACHO MANGUAL
BAD CONNECTION—Strange Affair—Targa (Import Italy)
DIRTY MIND—Prince—WB (LP)
EVERYBODY/THE FUNK IS ON—Instant Funk—Salsoul
FUNTIME—Peaches & Herb—Polydor/MVP
HILLS OF KATMANDU/WISHBONE—Tantra—Philips (Import Italy)
HOW LONG—Lipps, Inc.—Casablanca
I NEED YOUR LOVIN'—Teena Marie—Gordy
IF YOU COULD READ MY MIND—Viola Willis—Ariola
LET'S HANG ON! 1-2-3—Salazar—Pacific West
SELL MY SOUL/FEVER—Sylvester—Fantasy/Honey
STONE JAM—Slave—Cotillion—(LP)
THE WANDERER—Donna Summer—Geffen (LP)
TRIUMPH—Jacksons—Epic (LP)
UP AND DOWN—Wonder—Unidisc (Import Canada)
WHAT CHA DOIN'—Seawind—A&M

De-Lite-ful Celebration



Melon's disco was the site of an October 9 celebration for the October birthday boys of De-Lite Records: Gabe Vigorito, Buzz Willis, Robert "Kool" Bell and Keith Carlos. Shown at the celebration are (from left): Willis, manager of Kool and the Gang; Bob Sherwood, president of Phonogram/Mercury; Vigorito, president, De-Lite Records; Bell of Kool and the Gang; Bill Heywood, VP of special projects, Polygram; Bernie Block, VP marketing, De-Lite Records; and Carlos, dance music manager of De-Lite Records.

MCA Distributing Pacts with Regency

■ LOS ANGELES—MCA Distributing Corporation has signed a distribution agreement with Regency Records, it was announced by Al Bergamo, president of MCA, and Lloyd Segal, president of Regency.

Releases

The two-year agreement is for pressing and distribution only. Two albums are slated for immediate release on the label: "Midnight Radio," by singer/songwriter James Lee Stanley, and the soundtrack from the film "Airplane," including the score by Elmer Bernstein and dialogue from the movie.

Regency had previously been independently distributed.

Carrere Expands

■ LOS ANGELES—Claude Carrere, president and founder of Carrere Records, has further expanded his U.S. operation. Carrere has promoted Jean Louis Detry from general manager to president of the Carrere American label. Detry has been Claude Carrere's assistant for several years based at the parent office in France.

Along with his appointment as president, Detry has named Tom Rogan VP national promotion, based at the label's U.S. operation in New York.

New Publishing Rep For Dolly Parton

■ NEW YORK — Blendingwell Music, Inc. (ASCAP)/Sister John Music, Inc. (BMI) has announced that it will represent Dolly Parton's BMI and ASCAP publishing firms, Velvet Apple (BMI), Jayda Star (ASCAP) and Songyard (ASCAP).

Alleged Bootlegger Charged with Assault

■ LOS ANGELES—An alleged T-shirt bootlegger has been charged with assaulting a federal officer during the serving of an order to confiscate the shirts police say he was selling outside of a Kenny Rogers concert in Cincinnati.

Wilbur D. Hensley was arrested on Oct. 12 on state misdemeanor charges of assault and obstruction of official business. Following his arraignment two days later, he was released on bail, at which time the U.S. Attorney issued a warrant for his arrest on federal felony assault charges.

Investigation

The action stems from an extensive investigation initiated by Kragen & Co., managers of Kenny Rogers (RW, Sept. 20), which uncovered what is believed to be one of the nation's largest T-shirt counterfeiting operations last August in Illinois. Rogers' attorneys obtained a temporary restraining order forbidding that firm, Grand Illusion Design of Schaumburg, Illinois, from making and selling T-shirts. In connection with that case, Hensley appeared for the defense in a hearing on the preliminary injunction against Creative Screen Designs, Ltd. where he was arrested by federal marshals.

Brack to Boardwalk

■ LOS ANGELES—Boardwalk promotion vice president Scott Kranzberg has announced the appointment of Steve Brack as director, national secondary promotion for the label. Brack comes to Boardwalk from Epic/Portrait/Associated labels, where he had been a west coast product manager. Prior to that he was manager of the CBS college promotion program.

New York, N.Y.

By DAVID MCGEE

■ Volumes VII and VIII of the Royal New York Doo-Wopp Show were presented last weekend at the Beacon Theater, and at least Vol. VIII (that's the one the columnist attended) was up to the high standards set by previous Doo-Wopp extravaganzas presented by Tony DeLauro and LC Productions. This version, however, was unique in several respects.

For one, it's hard to imagine a bill blessed with as many superior singers as could be found on Volume VIII's. Margo Sylvia of the Tune-weavers, Larry Chance of the Earls, Bobby Hutton of the Silhouettes, Rudy West, Eugene Pitt of the Jive Five, and Sonny Til were all present and accounted for, and proved repeatedly that they have lost none of the vocal magic that made them legends.

Second, this year's show was more melancholic than most. It opened with Margo Sylvia announcing her retirement from performing and recording (her children will carry on as the Tuneweavers). That she sang probably one of the finest versions of the Tuneweavers' hit "Happy Birthday, Baby" (which she also wrote) she's ever sung only made the moment more poignant.

Then came the announcement of the death of Bobby Lester of the Moonglows, a group that had headlined several of these shows. Throughout the rest of the evening groups dedicated songs to Lester's memory and sang Moonglows' tunes in remembrance of one of the great R&B balladeers.

There were other oddities as well. While the group was introduced as Rudy West and the Five Keys, it wasn't hard to figure out that there were only three Keys onstage. The Jive Five is down to four members. Larry Chance dedicated "I Believe" to an original member of his group the Earls who had died in a parachuting accident while in the Army. An otherwise ebullient Sonny Til soberly introduced the Orioles' original piano player, who is now disabled.

It seems as if the audience finally did get the idea that some of these guys are getting old, and that all this joy they bring with their voices soon shall pass. But they express their sorrow, if that's what it is, not by becoming sullen, but by cheering even louder, exhorting their idols on to more intense performances. And it is under these conditions that you realize that people like Til, Pitt, Horton and Chance sing with more personality and more passion than most of today's rock heroes. They trade on the dreams of youth, these fine singers do, and if less sentimental types would scoff at those who try once more to reach out and touch those dreams, well then, so be it. You needn't have grown up with this music to love it, to make an emotional connection with it; all you have to do is hear it in its unadulterated form, as it's presented here.

But this columnist is here to say that there is such a thing as a time warp, and it can be found anytime DeLauro mounts one of these productions. Who can deny the power of Bobby Hutton and the Silhouettes (reunited for the first time in 23 years) tearing through "Get a Job"; or Eugene Pitt and the Jive Five reaching for those eerie high notes in one of rock's greatest love songs, "My True Story"; or Sonny Til devastating an audience with a deliberate reading of "Crying in the Chapel"; or Rudy West, his voice as silky-smooth as ever, calmly delivering "Out of Sight, Out of Mind"? If you can, you must be a lost soul, say the masses.

Where else, one asks, could you go and hear a Japanese doo-wopp group, the Kingtones, boasting five members who speak only in their native tongue but sing phonetically over 1000 songs in English, stealing the show with a rousing version of "The Lion Sreeps Tonight"? Where?

MOVING: Michael Lembo, president of Mike's Artist Management and Deli Platters Records, to MCA Music Publishing, sixth floor, 445 Park Avenue, New York, N.Y. 10022; phone (212) 759-7500. Lembo, in addition to managing Robin Lane and the Charbusters, Peter C. Johnson, David Finnerty and Martin Briley and continuing to release product on the Deli Platters label, will take over the position of artist development consultant for MCA Music.

"The position involves promotion, publicity, all aspects of an artist's career," Lembo told New York, N.Y. "I'll be trying to find managers for artists and perhaps managing them in the interim. Then there are artists with records out who need to have the record company pushed a little bit. I'm going to be working a lot with independent promotion people on MCA single and LP product to supplement the work the company's promotion department is doing."

JOCKEY SHORTS: Congratulations to a New York, N.Y. favorite, (Continued on page 42)

The Coast

By SAMUEL GRAHAM and SAM SUTHERLAND

■ **HEY CHIQUITA:** Quickly now—in the accompanying photo, which one is Chiquita? You are wrong, vibrato bar breath, but then we were setting you up all the way. The Chiquita is actually the cute little guitar in the picture, a new item distributed by Erlewine Instruments of Austin, Texas. It is described as a "travel guitar"; i.e., it's small enough that musicians who take their axe with them on the road but are afraid (rightfully so) to check it with their baggage and can't afford to buy an extra seat for it now have an instrument that they can hold right in their sweaty palms (and even play while en route, with the help of the headphones that are one of the Chiquita's available accessories). It is just 27 inches long, although it offers access to as many frets as most other electric guitars have, and it weighs only 3¾ pounds. Not only that, its pickup is sufficiently powerful that the Chiquita can be used as a concert instrument. But here's the best part: it is available in the oh-so-now colors 'Round the World Red and High Visibility Yellow. For info about the Chiquita, call **Tom Vickers** at 213-413-2683. As for the sweetheart who's holding it, you're on your own, pal.



PLEASE NOTE: In last week's column, we were critical of NBC-TV's handling of the **Roches'** scheduled appearance on a **Smothers Brothers** special—and we still think it was unnecessary of the network to wait until the day of the taping to cancel the Warners singing trio from the show. Now, however, we're informed that the Roches were not dropped because they're not pretty or photogenic enough for prime-time TV; it was because the producers of the special knew that the show would run too long

and that the group's appearance would never make the final edit. Tom and Dick Smothers would still like to use the girls for one of their future projects, so it may eventually be a case of all's well that ends well.

CHANGING COURSE: Devotees of Europe will remember **Sailor** as a British outfit whose breezy mid-'70s singles had won them continental gold and arena-sized concert audiences. Yet just as the original band's hold on its fans seemed consolidated, the group disbanded and disappeared with a finality rare in the bright lights of showbiz.

Then, some weeks back, **Jim Guercio's** Caribou label released a new album by a substantially redesigned Sailor. Even more intriguing, the former **Chicago** producer made his own return to active duty by handling the production, applying his own widescreen technique to the group's lush melodic narratives.

What happened? "We had a lot of success before in Europe, but things just went a bit stale musically," explained co-founder **Phil Pickett** from London, who, with songwriting partner **Henry Marsh**, represents the only constant from the old band. "I had a strong commitment to a new musical idea, and that's what the new album is—the culmination of 18 months of writing."

Where the duo departed from the usual reclusive popster's approach was in their virtual escape from the music world. Both took a series of laboring jobs, purposely far removed from their earlier gigs. "We were a bit more idealistic than some," admitted Pickett, "and felt that by getting out of the business, we could come up with something fresh. We wanted to take some risks and aim high."

The puzzle began to near completion when the pair heard brother and sister **Virginia** and **Gavin David** in a local Cornwall pub last year, and with the two new members aboard, Sailor began assembling

(Continued on page 37)

MCA/Steely Dan Dispute Continues

■ **LOS ANGELES** — Steely Dan's efforts to void its MCA Records contract and take its long-awaited next album over to Warner Bros. Records were impeded last week as MCA obtained an injunction barring Dan principals **Donald Fagen** and **Walter Becker** from

placing the unreleased performances with any other label.

The group's attorneys had sought to invalidate their MCA deal over alleged inadequacies in royalty payments, a charge MCA responded to with a breach of contract suit last summer.

Backstage with Manilow



Nashville music industry executives and performers turned out for **Barry Manilow's** recent SRO concert at Middle Tennessee State University. Joining Manilow backstage were (from left): Capitol/EMI-America/Liberty's **Lynn Shulds**, **Bill Gatzimos**, **Crystal Gayle** (Mrs. Gatzimos), Mrs. **Lynn Shulds**, **Janis Gatlin**, **Larry Gatlin**, **Manilow**, BMI VP **Frances Preston**, Manilow's manager **Shaun Harris**, **Steve Gatlin**, BMI's **Del Bryant**, Pi-Gem Music's **Dave Conrad** and **Tom Collins**, **Teresa Dodson**, **Archie Jordan**, BMI's **Joe Moscheo**, and **Cynthia Gatlin**.

Cover Story:

New Label, Same Hot Donna Summer

■ When it became known that record industry veteran **David Geffen**, founder of **Asylum Records** in 1970, would re-enter the business this year, there was naturally a good deal of speculation about his new venture, most of it centering on the **Geffen Records** artist roster. Any doubts that **Geffen Records** would be a major contender were laid to rest when it was announced that **Donna Summer** would be the first act signed to the label. Such is the status of **Summer** that her presence lends instant legitimacy to whatever project or organization she is connected with.

On the basis of her two recent albums for the **Casablanca** label, "Bad Girls" and "On the Radio—Greatest Hits Volumes I and II," **Donna Summer** was the only performer to top *Record World's* 1979 Album Chart with more than one release. Her string of hit singles reads like a litany of pop music success, beginning with 1975's "Love To Love You Baby" and continuing through the likes of "I Feel Love" (1977), "Last Dance" (1978), "Heaven Knows" (1978), "Hot Stuff" (1979) and **Summer's** duet with **Barbra Streisand**, "No More Tears (Enough Is Enough)" (1979). That string shows no signs of ending with her first **Geffen Records** single, "The Wanderer," which this week makes its first appearance in the top five of the Singles Chart.

Summer's new album, also called "The Wanderer," was described last week by the *Los Angeles Times'* **Robert Hilburn** as "a sparkling 10-song collection that reaffirms **Summer's** position over rivals **Barbra Streisand** and **Diana Ross** as the most consistent and adventurous female record maker in the pop mainstream." Produced by long-time associates **Giorgio Moroder** and **Pete Bel-**

lotte, the album includes five songs written or co-written by **Summer**, which in itself helps set her apart from most other female pop singers. Among those written by the artist is "I Believe in Jesus," an affirmation of her faith that is really nothing new; as she has often said, **Summer's** first musical training came in church.

Riva Restructures

■ **NEW YORK**—**Billy Gaff**, chairman of the board of directors of **Riva Records** and its affiliated publishing companies, has announced a restructuring of those companies.

Jimmy Horowitz and **Dennis Collopy** have been named executive vice presidents. **Horowitz** will be responsible for the record company and **Collopy** will direct all publishing operations.

Horowitz was a founding member of the board of directors and has served in various executive capacities for **Gaff Management, Ltd.**, the London-based parent corporation and its affiliated London-based companies. **Collopy** will continue to serve as managing director of **Riva Music, Ltd.**

Russ Shaw has been promoted to the position of vice president of **Riva Records, Inc.** **Shaw's** area of responsibility includes artist development and the coordination of promotion with **Phonogram, Inc.**, **Riva's** United States distributor.

Don Graham Bows Firm

■ **LOS ANGELES** — Veteran promotion executive **Don Graham** has opened his own national promotion and trade liaison firm here, **Don Graham Promotions, Ltd.**

Offices are at 6255 Sunset Boulevard, Suite 1911, **Los Angeles** 90028.

Second Annual Jazz Convention Attacks Bottom-Line Issues

By PETER KEEPNEWS

■ WASHINGTON — For the second year in a row, a diverse group of professionals involved in various facets of the jazz business gathered at the Shoreham Hotel here Oct. 15-18 to discuss ways to increase the public's awareness of the music.

Attendance at this year's Jazz Times Convention (named after the magazine and tip sheet published by local retailer Ira Sabin, who organized the convention) was slightly lower than last year's turnout, estimated by RW at 300. But the consensus of the participants seemed to be that this year's gathering was more successful than last year's in dealing in concrete terms with the bottom-line issues confronting advocates of jazz in today's highly competitive music marketplace.

A key reason cited by many for the convention's greater success in confronting the issues was the fact that, while last year's event consisted entirely of panel discussions followed by question-and-answer sessions, this year's was broken into panel discussions, seminars and workshops.

The workshops, which were limited to those who had registered for them in advance, were able to focus more closely on specific problems than the more general panel discussions.

Radio Workshop

Most noteworthy was the workshop entitled "How To Run A Jazz Radio Station," moderated by Al Pryor, music director of WBGO-FM in Newark, and P. Norman Grant of KNOK in Dallas. It stimulated so much discussion that a second session was added to the schedule. When it was all over, the participants had drafted a number of resolutions, including a call for smaller regional conventions devoted to jazz radio, a decision to begin publishing a newsletter every two weeks aimed at jazz radio stations, and the institution of a National Public Radio jazz playlist to be regularly compiled by the ten key NPR stations.

A workshop provocatively titled "Who's Ripping Off Who" and moderated by music-business attorney Noel Silverman and drummer Max Roach, normally one of the most volatile and outspoken of jazz musicians, failed to deliver the fireworks anticipated by many. Instead, it turned out to be an informative discussion of exactly how contract law works, how musicians and lawyers can more constructively work together, and

how musicians can work to make more beneficial deals for themselves.

"If we understand the economics of the record business," Silverman told the gathering in what could have been a summary of the objectives of the convention as a whole, "we can all make intelligent conclusions as opposed to just conclusions." Many of the musicians present, including Roach, noted that this session shed a great deal of light for them on how to improve their financial lot.

Similarly, two seminars that held the potential for confrontation ended up reinforcing the overall mood of cooperation and good will that characterized the convention (in keeping with its official theme, "Working Together For Jazz"). Both "Rights, Responsibilities and Obligations of the Critic"—in which bassist Ron Carter faced critic and former RW jazz editor Robert Palmer—and "Giants and Pygmies," which matched Joe Fields, president of the small independent jazz label Muse, with Charlie Lourie, director of progressive music for Warner Bros., were constructive and informative exchanges of ideas and opinions rather than the name-

calling matches some spectators had expected.

The convention's keynote speaker, CBS Records president Bruce Lundvall, told the gathering that, despite the industry downturn, "jazz is still big business," noting that it will account for \$20 million in sales for his label this year. Lundvall cited demographic studies indicating that 25-to-35-year-olds, "the more discerning, affluent listeners, are expected to increase over the next five to ten years. And this is a very good sign for jazz."

He also pointed to a number of steps being taken by CBS to increase the audience for jazz, including the establishment of a \$5.98-list "Jazz Odyssey" re-issue series and a dual royalty structure for musicians who want to make both "pure" jazz and commercially-oriented albums. "Musicians and critics need to abandon the idea that it's degrading to aim for a pop audience," Lundvall said.

Among the predominant subjects of discussion were the relative merits of fusion music as a way of getting listeners interested in the more esoteric forms of jazz; the effects of the record business slump on the jazz rec-

(Continued on page 44)

Casablanca Ups Ernie Singleton

■ LOS ANGELES — Casablanca Records vice president/R&B promotion Jheryl Busby has announced the promotion of Ernie Singleton to the post of national director/R&B promotion. Singleton, who will be based in New Orleans, was previously southeast regional promotion and marketing director for the label.



Ernie Singleton

Asks MIDEM Boycott

(Continued from page 8)

gogue was the widely reported results of a survey conducted by an American research company into French attitudes toward Jews," Shapiro said in his October 17 letter, alluding to findings that one out of eight French citizens polled "felt there were 'too many Jews' in France."

Shapiro was equally upset by further coverage of the issue implying similar attitudes within the French state itself. "There was a whole debate emerging over whether the French government had responded vigorously enough to the bombing," he noted in his subsequent interview with RW, adding that several reports had appeared charging the involvement of top French police officials in the right-wing, neo-fascist activist groups credited with mounting anti-Semitic feeling.

The final straw came upon his return, when he visited his office and found a MIDEM registration brochure on his desk. "I found it ironic that a country in which a significant portion of the population openly feels that members of the Jewish faith should not be there was going to be the country in which many thousands of leaders of our industry will meet for commercial and social purposes. I think that this is an intolerable situation," he reported in the open letter.

Admitting that he, like other members of the trade, tends to be "myopic" with regard to outside events, Shapiro warned, "You can't just keep the blinders on and keep making deals, and not take notice of the world around us."

Columbia Promotes Lavery

■ NEW YORK—Marilyn T. Lavery has been appointed associate director, press and public information, east coast, Columbia Records, it was announced by Hope Antman, vice president, national press and public information.

Lavery has been manager, press and public information, since 1979. Prior to that she was with RCA Records as manager, popular press and information. From 1977-78 she worked at Columbia in the east coast publicity department.



Marilyn Lavery

Taxxi Pulls Into Fantasy



Fantasy Records has signed Taxxi, a British rock trio. The band's debut album, "Day For Night," which consists mostly of original material, has just been released. Shown at the signing are drummer Jeffrey Nead (seated) and, from left: Phil Kaffel, engineer and co-producer of "Day For Night;" keyboardist Colin Payne; Ralph Kaffel, Fantasy president; and Al Bendich, Fantasy VP/general counsel. Not pictured is guitarist/vocalist David Cumming, who was home in London.

Record World Imports

By JEFFREY PEISCH

■ **DISCUSSION**—The recent release of **James Brown's** "Live and Lowdown at the Apollo, Vol. 1" on San Francisco's Solid Smoke Records is a good starting point for a discussion pertinent to this column. The LP, recorded in 1962, is considered by soul enthusiasts to be Brown's best and perhaps the definitive live record. The set has been out of print for over ten years; during that time it has become one of the most coveted of finds for collectors.

Solid Smoke licensed "Live and Lowdown at the Apollo, Vol. 1" from Polydor Records, which owns the rights to Brown's entire catalogue. Polydor didn't think that keeping the record in print would be a profitable venture. Selling five, ten, or even fifteen thousand copies of a catalogue LP a year does not make money for a major label.

One wonders, first of all, why a record company can't make money from selling 10,000 copies of a record yearly. More important, one might ask: doesn't a record label have an obligation—to fans, and to artists—to keep classics of an art form available, however small the profit? Consider the fact that most of **Chuck Berry's** greatest records are out of print. Likewise, there isn't one **Bo Diddley** record in print in the U.S. Pity the poor teenager who, after discovering that the **Bee Gees** didn't invent dance music, can't even find the original.

This brings us to several British compilations recently released: "Tears of a Clown" (Motown) by **Smokey Robinson and the Miracles**; "No Fun" (Elektra) by the **Stooges**; "Black Magic Woman" (CBS) by **Fleetwood Mac**; "Dave Edmunds and Love Sculpture" (Harvest); "You Really Got Me" (Pye) by the **Kinks**; "Stone Free" (Polydor) by **Jimi Hendrix**; and "Girls on the Beach" (Capitol) by the **Beach Boys**. While these records were ostensibly released to give the British fan a sampling of the older work of current stars (if one likes "Tusk" and is curious about the group's past, which one of the ten-plus early Mac albums should he buy?), the records also make available to the American fan many songs that have been out of print for some years.

The Kinks record, for example, contains gems from such long out-of-print albums as "Kinkdom," "Kinks-Size" and "Kinda Kinks." The LP also contains the original "Stop Your Sobbing," which is interesting to hear in light of the **Pretenders'** recent cover of the song.

The Dave Edmunds record contains his 1970 hit, "I Hear You Knocking," which isn't available on an American record, plus other great tracks from the original Rockpile band, and from Edmunds' pre-Rockpile Human Beans and Love Sculpture.

The material on the Beach Boys record is all available on various Capitol U.S. compilations, but the mouth-watering cover may be of interest to collectors. The Fleetwood Mac set features the killer guitar team of Peter Green, Jeremy Spencer, and Danny Kirwan, at the height of the British infatuation with American blues. My, how the group has progressed. Check that—my, how the group has changed.

A few of the compilations—the Miracles, Hendrix, and Stooges—are problematic. The records seem quickly thrown together, with no regard for continuity. Hendrix and the Stooges were album artists; each of their releases was a complete statement. To split up the material as it is in the compilations does a disservice to the music. Since the Stooges only recorded two studio albums, why couldn't Elektra have released a double set, with the sequencing intact?

Two more new old records (that is, new releases of old recordings) are also worth noting. **Jerry Lee Lewis'** "Live at the Star Club, Hamburg" is out on Philips. The set was recorded in 1964 and it features rousing readings of all your favorites ("Great Balls of Fire," "Whole Lotta Shakin' Goin' On," "Good Golly, Miss Molly") plus the added treat of the crazed German fans yelling, in clipped accents, "Jarry, Jarry," after each song. Reprise Germany has released, in its original packaging, "I Had too Much to Dream Last Night," by the **Electric Prunes**.

T & A DEPARTMENT: We're pleased to report that the **Plasmatics** album, "New Hope for the Wretched," is out on Stiff. The LP contains such classics as "Squirm," "Butcher Baby," and "Concrete Shoes." If those don't get you the cover will: it features Plasmatics singer and chief tantalizer **Wendy Williams** on top of—hell, I'm not gonna give it away . . . Also new on Stiff is the second **Madness** record, "Absolutely," and "Purity of Essence," by the **Rumour**.

JAH: Two new collections of music from Jamaica have recently been imported. "Scratch on the Wire," (Island) features ten productions by **Lee Perry**, one of the chief pioneers of the dub style. Songs by **Max Romeo**, **Augustus Pablo**, **Errol Walker**, the **Meditations**, **George**

Faith and **Perry** himself are presented. Particularly interesting is **Jah Lion's** talkover reading of **Junior Murvin's** "Police and Thieves" . . . "Original Rockers" (Greensleeves) is a sort of greatest hits by **Augustus Pablo**, containing ten songs from the mid-'70s.

AMERICANA: Two recent compilations featuring the compositions of **Leiber** and **Stoller** are irresistible. "Only in America, The Original Hits" (Atlantic), a two-record set, features recordings of thirty classic American pop and rock songs, spanning 25 years. The **Coasters** and **Drifters** are, of course, well represented. The set also contains "Teach Me How to Shimmy," by the **Isley Brothers** (1961), **Big Mama Thornton's** raucous reading of "Hound Dog" (1953) and the original "Love Potion #9," by the **Clovers** (1959). The package also has some very inspired liner notes by **Robert Palmer** . . . RCA has recently compiled "Elvis Presley Sings Leiber & Stoller," a 20-song set that includes, among others, Elvis' own version of "Hound Dog."

NARM Scholarship Deadline Nears

■ **CHERRY HILL, N.J.** — The Scholarship Foundation of the National Association of Recording Merchandisers (NARM) has announced that Oct. 31 will be the final date for its members' employees, children and spouses of employees to file applications for 1981 scholarships.

Recipients of the scholarships (a minimum of eleven will be awarded) will be announced at NARM's annual convention, which convenes April 11, 1981 at the Diplomat Hotel in Hollywood, Florida. Scholarship awards are in the amounts of \$4,000 and \$6,000, with 25 percent of each scholarship awarded in each of the undergraduate years.

In order to qualify for a scholarship, the applicant must be a high school graduate enrolling at an accredited college or university no later than the fall of 1981. Applications are judged on a combined basis of academic achievement, potential for success in college and financial need. Employees of both regular and associate member companies, their spouses and children are eligible, if the employee has been working for the NARM member at least one year.

Since its inception in 1967, the Foundation has awarded more than six hundred thousand dollars in financial aid to one hundred and sixty-five students, all members of families of employees of NARM member companies.

Members may secure applications for the NARM scholarships by calling NARM at (609) 795-5555.

Producers Panel Set

■ **LOS ANGELES** — Songwriters Resources and Services will present a panel discussion of record producers on November 13 at the Musicians' Union Hall here.

Panelists will include Bill House, producer of Rocky Burnette's "Tired of Toein' the Line"; Bones Howe, who has produced the Fifth Dimension, Elvis Presley, and many others; Jerry Peters, who has worked with Steven Bishop, Earth Wind and Fire, and others; Paul Rothchild, producer of the Doors, Janis Joplin, and others; Michael Stewart of 20th Century Fox Records; and Tom Werman, vice president and executive producer of CBS Records.

SRS is a non-profit organization dedicated to the protection and education of songwriters. Admission is \$4.00 per non-members; members are admitted free. For information, call (213) 463-7178.

Pointer Sisters in San Francisco



Planet recording artists the Pointer Sisters closed their two-week stand at the Fairmont Hotel in San Francisco Oct. 15. The engagement was part of the Pointers' current national tour on behalf of "Special Things," their latest LP, which includes the singles "He's So Shy" and "Could I Be Dreaming." Pictured after the closing Fairmont performance are, from left: Primus Robinson, Elektra/Asylum's national promotion director, special markets; Ruth Pointer; Richard Perry, Planet Records president and producer of "Special Things;" Anita Pointer; Oscar Fields, E/A's vice president/special markets; and June Pointer.

Record World Disco File Top 50

NOVEMBER 1, 1980

NOV. 1	OCT. 25		WKS. ON CHART
1	1	CAN'T FAKE THE FEELING GERALDINE HUNT/Prism (12") PDS 405	13
2	2	I NEED YOUR LOVIN' TEENA MARIE/Gordy (12"*) G8 997M1 (Motown)	9
3	4	IF YOU COULD READ MY MIND VIOLA WILLS/Ariola (12") OP 2203 (Arista)	6
4	5	SHOOT YOUR BEST SHOT LINDA CLIFFORD/Curtom/RSO (LP cut) RS 1 3037	5
5	3	SELL MY SOUL/FEVER SYLVESTER/Fantasy (12"*)/ LP cut) F 9601	7
6	7	LOVELY ONE JACKSONS/Epic (12"*) FE 36424 (CBS)	4
7	6	FUNTIME PEACHES & HERB/Polydor/MVP (12"*) PD 1 6298	7
8	9	CHERCHEZ PAS/BOOGIE TALK/MUSIC MAKES MY NIGHT MADLEEN KANE/Chalet (LP cuts) CH 0701 (Prelude)	8
9	10	THE WANDERER DONNA SUMMER/Geffen (12"*) 49563 (WB)	6
10	12	HOW LONG LIPPS, INC./Casablanca (12"*) NBLP 7242	5
11	14	LET'S GET FUNKY TONIGHT EVELYN "CHAMPAGNE" KING/RCA (12"*) AFL1 3543	5
12	15	IT'S A WAR/I'M READY KANO/Emergency (12"*) EMLP 7505	24
13	13	IT'S NOT WHAT YOU GOT (IT'S HOW YOU USE IT) CARRIE LUCAS/Solar (12") YD 12086 (RCA)	8
14	16	PRIVATE IDAHO/PARTY OUT OF BOUNDS B-52'S/ Warner Bros. (12"*) BSK 3471	6
15	22	ALL MY LOVE L.A.X./Prelude (12") PRL D 527	3
16	11	ANOTHER ONE BITES THE DUST QUEEN/Elektra (12"*) SE 513	13
17	8	LOVE SENSATION LOLEATTA HOLLOWAY/Gold Mind (12") GG 505 (Salsoul)	16
18	20	GIVE IT ON UP (IF YOU WANT TO) MTUME/Epic (12") 48 50918 (CBS)	6
19	17	FUNKIN' FOR JAMAICA (N.Y.) TOM BROWNE/Arista/ GRP (12"*) GRP 5008	11
20	19	WHIP IT/GATES OF STEEL DEVO/Warner Bros. (12"*) BSK 3435	10
21	18	QUE SERA MI VIDA (IF YOU SHOULD GO) GIBSON BROTHERS/Mango (12") MPLS 7783	16
22	27	BOOGIE TO THE BOP MANTUS/SMI (12") 0002	5
23	31	MASTER BLASTER (JAMMIN') STEVIE WONDER/Tamla (12"*) 54317 (Motown)	2
24	24	BREAKAWAY/WHAT'S ON MY MIND/DON'T LET YOUR CHANCE GO BYE WATSON BEASLEY/Warner Bros. (12"*) BSK 3445	25

(★ non-commercial 12", • discontinued)

25	25	UNDERWATER HARRY THUMANN/Uniwave (LP cut) WLP 1007	8
26	35	THE REAL THANG NARADA MICHAEL WALDEN/Atlantic (12"*) SD 19279	2
27	32	EVERYBODY GET DOWN MOUZON'S ELECTRIC BAND/ Vanguard (12") SPV 36	3
28	34	CAPRICORN CAPRICORN/Emergency (12") EMDS 6511	6
29	38	GET DOWN, GET DOWN MELODY STEWART/Roy B. (12") RBDS 2512	3
30	28	FEEL GOOD, PARTY TIME J. R. FUNK AND THE LOVE MACHINE/Brass (12") BRDS 2511	4
31	39	IF YOU FEEL THE FUNK LA TOYA JACKSON/Polydor (12"*) PD 1 6291	2
32	33	UPTOWN PRINCE/Warner Bros. (12"*) 49559	4
33	21	DREAMS AND DESIRE/THE ONE TONIGHT FEVER/Fantasy (12"*) 897	8
34	42	I'VE JUST BEGUN TO LOVE YOU/DO ME RIGHT DYNASTY/ Solar (12") YD 12027 (RCA)	18
35	30	MORE BOUNCE TO THE OUNCE ZAPP/Warner Bros. (12"*) BSK 3463	7
36	—	WHAT CHA DOIN' SEAWIND/A&M (12"*) SP 4824	1
37	23	GIVE ME THE NIGHT/LOVE X LOVE GEORGE BENSON/ Qwest/WB (12"*) HS 3453	17
38	26	I'M COMING OUT/UPSIDE DOWN DIANA ROSS/Motown (12"*) M8 936 M1	20
39	40	NIGHT CRUISER/GROOVITATION DEODATO/Warner Bros. (12"*) BSK 3467	8
40	47	EVERYBODY INSTANT FUNK/Salsoul (LP cut) SA 8536 (RCA)	2
41	—	CELEBRATION KOOL & THE GANG/De-Lite (12"*) DSR 9518 (PolyGram)	1
42	43	COULD I BE DREAMING/WE'VE GOT THE POWER POINTER SISTERS/Planet (LP cuts) P 9 (Elektra/Asylum)	4
43	36	SATURDAY NIGHT/STARS IN YOUR EYES HERBIE HANCOCK/Columbia (12"*) JC 36415	26
44	44	IS IT ALL OVER MY FACE? LOOSE JOINTS/West End (12") WES 22129	11
45	29	FEAR/I STRIP YOU EASY GOING/Importe 12 (12") MP 307	7
46	45	IN THE FOREST/YOUR EYES BABY'O/Baby'O (12"*) BO 1000	28
47	46	HOT LEATHER PASSENGERS/Uniwave (LP cut) WLP 1013	2
48	—	THROW DOWN THE GROOVE HAMILTON BOHANNON/ Phase II (12"*) JW 36867 (CBS)	1
49	48	PARTY VIBES/SHAME, SHAME, SHAME IKE TURNER FEATURING TINA TURNER/Fantasy (12"*) F 9597	3
50	49	SLIP AND DIP COFFEE/De-Lite (12"*) DSR 9520 (Mercury)	10

Disco File (Continued from Page 18)

unquenchable gusto ("On Your Knees"). Even a friend badly disappointed with the staging admitted, "She did hit some cute notes on 'La Vie En Rose'." This was indeed the overriding factor in Grace's show: she's turning into a more powerful singer than any of us really imagined and she's ready to dispense with the accouterments that supported her previously. We hope she'll tour enough so that the next time through she'll tighten it up and turn it out.

Chappell and Intersong Promotes David Steel

■ NEW YORK—David Steel has been promoted to the position of Chappell and Intersong international representative, it was announced by Irwin Schuster, senior vice president, creative of Chappell Music.

Prior to joining Chappell, Steel was disco promotion manager for Polydor Records. He has been a promotion coordinator for PolyGram at its Philadelphia branch and also held a merchandising position there.

Stephanie's Sweet Success



More than 300 guests turned out when 20th Century Fox Records recently celebrated the gold record ("Sweet Sensation") success and marriage of Stephanie Mills at a gala party. Mills, surrounded by her entire family and 20th and RCA executives, was presented with four awards for her achievements in the music industry. Pictured above is Mills getting kissed by Neil Portnow, president, 20th Century Fox Records (left), and Bob Summer, president, RCA.

Record World Singles 101-150

NOVEMBER 1, 1980

NOV. 1	OCT. 25	
101	101	MIDNIGHT RAIN POCO/MCA 41326 (Tarantula, ASCAP)
102	104	TOGETHER TIERRA/ASI 2018 (Mighty Three, BMI)
103	106	IF YOU COULD READ MY MIND VIOLA WILLS/Ariola 810 (Early Morning, ASCAP)
104	116	GOTTA HAVE MORE LOVE CLIMAX BLUES BAND/Warner Bros. 49605 (World Song/Bobby Goldsboro, ASCAP)
105	105	I TOUCHED A DREAM DELLS/20th Century Fox 2463 (RCA) (Angelshell/Six Continents, BMI)
106	111	CAN'T FAKE THE FEELING GERALDINE HUNT/Prism 315 (Rebera/Hygroton, PROC/Memory Lane, BMI)
107	107	FOR YOU, FOR LOVE AVERAGE WHITE BAND/Arista 0553 (Big Heart/Average/Ackee, ASCAP)
108	108	ONE LIFE TO LIVE WAYNE MASSEY/Polydor 2112 (Silver Blue, ASCAP)
109	112	HOW LONG LIPPS, INC./Casablanca 2303 (MCA, ASCAP)
110	110	GIVE IT ON UP (IF YOU WANT TO) MTUME/Epic 9 50917 (Frozen Butterfly, BMI)
111	113	PUSH PUSH BRICK/Bang 9 4813 (CBS) (WB/Good High, ASCAP)
112	114	BRITE EYES ROBBIN THOMPSON BAND/Ovation 1157 (Out There/Creative, ASCAP)
113	103	DREAMS BARRY GOUDREAU/Portrait/Epic 2 70042 (Pure Songs/Turbo, ASCAP)
114	119	IF YOU EVER CHANGE YOUR MIND CRYSTAL GAYLE/Columbia 1 11359 (Dawnbreaker, BMI/Silver Nightingale, ASCAP)
115	118	KILLER BARRACUDA HELEN REDDY/Capitol 4918 (Buckhorn, BMI)
116	124	HOMETOWN GIRLS BENNY MARDONES/Polydor 2131 (Papa Jack/Inner Sanctum, BMI)
117	115	BADLANDS DIRT BAND/United Artists 1378 (Le Bone-Aire/Vicious Circle, ASCAP)
118	120	LET'S DO SOMETHING CHEAP AND SUPERFICIAL BURT REYNOLDS/MCA 51004 (Peso/Duchess/MCA, BMI)
119	—	WE'RE LOVERS AFTER ALL ROB HEGEL/RCA 12106 (Don Kirshner/Blackwood/Belfast, BMI)
120	121	WHY DO FOOLS FALL IN LOVE JONI MITCHELL/Asylum 47038 (Big Seven, BMI)
121	109	I LOVE WOMEN JIM HURT/Scotti Bros. 605 (Atl) (Kelso/Herston, BMI)
122	—	HE CAN'T LOVE YOU MICHAEL STANLEY BAND/EMI-America 8063 (Kejra/Bema, ASCAP)
123	125	OH DARLIN' OZARK MOUNTAIN DAREDEVILS/Columbia 1 11357 (Lost Cabin, BMI)
124	—	DON'T SAY NO BILLY BURNETTE/Columbia 1 11380 (Dorsey, BMI)
125	127	ALL WE HAVE IS TONIGHT RANDY VANWARMER/Bearsville 49567 (WB) (Fourth Floor, ASCAP)
126	126	FUNKY POODLE WILD HORSES/Midwest National 6005 (Bema/Horse Hit, ASCAP)
127	—	SHINE ON L.T.D./A&M 2283 (Almo/McRovscod, ASCAP/Irving/Buchanan Kerr, BMI)
128	—	THE REAL THING NARADA MICHAEL WALDEN/Atlantic 3764 (Gratitude Sky, ASCAP/Brass Heart/Cotillion, BMI)
129	122	THE REST OF THE NIGHT CLIFF NEWTON/Scotti Bros. 602 (Atl) (Flowering Stone, ASCAP)
130	117	HERE WE GO MINNIE RIPERTON/Capitol 4902 (Dickie Bird/Art Phillips, BMI)
131	132	THINGS WE SAID TODAY SNEAKERS/Bearsville 49560 (WB) (Maden, BMI)
132	130	CAN'T KEEP FROM CRYIN' RAYDIO/Arista 0554 (Raydiola, ASCAP)
133	131	LETTING GO NEIL SEDA/Elektra 47017 (Kiddio, BMI/Kirshner/April, ASCAP)
134	133	COMING HOME TRUTH/Devaki 4001 (Murios/Devahkee, ASCAP)
135	134	(BABY) I CAN'T GET OVER LOSING YOU TTF/RSO/Curtom 1035 (Mayfield, BMI)
136	—	KID STUFF LENNY WHITE/Elektra 47043 (Mchoma, BMI)
137	136	POP IT ONE WAY FEATURING AL HUDSON/MCA 41298 (Peso/Dutchess, BMI)
138	137	SOME LOVIN' TONIGHT ELEKTRICS/Capitol 4905 (Android Pop/Colegms-EMI, ASCAP)
139	138	PERCOLATOR SPYRO GYRA/MCA 41275 (Harlem/Crosseyed Bear, BMI)
140	139	TAKE A LOOK AT ME PORAZZO/Polydor 2111 (Lolligagg/Rozz/Boro, BMI)
141	140	HARDEN MY HEART SEAFOOD MAMA/Whitefire 804-60 (Marvross, no licensee)
142	141	THAT BURNING LOVE EDMUND SYLVERS/Casablanca 2270 (Algre/Moore & Moore, BMI)
143	145	RUMOURS OF GLORY BRUCE COCKBURN/Millennium 11795 (RCA) (Golden Mountain, PRO)
144	146	IS THIS THE WAY OF LOVE CHRIS MONTAN WITH LAUREN WOOD/20th Century Fox 2470 (RCA) (Special/Old Sock, ASCAP)
145	147	634-5789 JOHNNY VAN ZANT/Polydor 2126 (East/Memphis/Cotillion, BMI)
146	—	SONG FOR YOU CHICAGO/Columbia 11 11376 (Double Virgo, ASCAP)
147	128	TAKE ME TO THE MOON MARGARET REYNOLDS & KC/Seventy First 5004 (TK) (Caproque/Harrick, BMI)
148	129	PECOS PROMENADE TANYA TUCKER/MCA 41305 (Peso/Duchess, BMI/Senor/Leeds, ASCAP)
149	135	YOU COULD'VE BEEN THE ONE AMERICA/Capitol 4915 (Koppelman-Bandier, BMI)
150	149	TASTE OF BITTER LOVE GLADYS KNIGHT & THE PIPS/Columbia 1 11330 (Nick-O-Val, ASCAP)

Record World Singles Alphabetical Listing

Producer, Publisher, Licensee

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

Record World Singles

NOVEMBER 1, 1980

TITLE, ARTIST, Label Number, (Distributing Label)

NOV. 1

OCT. 25

WKS. ON
CHART

1	1	ANOTHER ONE BITES THE DUST QUEEN Elektra 47031 (5th Week)	12
2	2	WOMAN IN LOVE BARBRA STREISAND/Columbia 1 11364	9
3	8	LADY KENNY ROGERS/Liberty 1380	5
4	3	UPSIDE DOWN DIANA ROSS/Motown 1494	17
5	6	THE WANDERER DONNA SUMMER/Geffen 49563 (WB)	7
6	5	HE'S SO SHY POINTER SISTERS/Planet 47916 (Elektra/Asylum)	16
7	7	JESSE CARLY SIMON/Warner Bros. 49518	14
8	4	XANADU OLIVIA NEWTON-JOHN/ELO/MCA 41285	13
9	9	REAL LOVE DOOBIE BROTHERS/Warner Bros. 49503	9
10	12	NEVER KNEW LOVE LIKE THIS BEFORE STEPHANIE MILLS/20th Century Fox 2460 (RCA)	13
11	13	DREAMING CLIFF RICHARD/EMI-America 8057	8
12	11	DRIVIN' MY LIFE AWAY EDDIE RABBITT/Elektra 46656	20
13	10	ALL OUT OF LOVE AIR SUPPLY/Arista 0520	22
14	14	I'M ALRIGHT (THEME FROM CADDYSHACK) KENNY LOGGINS/Columbia 1 11317	16
15	15	LOOK WHAT YOU'VE DONE TO ME BOZ SCAGGS/ Columbia 1 11349	11
16	16	LOOKIN' FOR LOVE JOHNNY LEE/Full Moon/Asylum 47004	17
17	21	YOU'VE LOST THAT LOVIN' FEELING DARYL HALL & JOHN OATES/RCA 12103	6
18	19	ON THE ROAD AGAIN WILLIE NELSON/Columbia 1 11351	9
19	20	DREAMER SUPERTRAMP/A&M 2269	7
20	22	I'M COMING OUT DIANA ROSS/Motown 1491	9
21	27	LOVELY ONE JACKSONS/Epic 9 50938	6
22	18	HOT ROD HEARTS ROBBIE DUPREE/Elektra 47005	16
23	25	THE LEGEND OF WOOLEY SWAMP CHARLIE DANIELS BAND/Epic 9 50921	12
24	28	MORE THAN I CAN SAY LEO SAYER/Warner Bros. 49565	6
25	26	LET ME BE YOUR ANGEL STACY LATTISAW/Cotillion 46001 (Atl)	12
26	30	THAT GIRL COULD SING JACKSON BROWNE/Asylum 47036	7
27	32	NEVER BE THE SAME CHRISTOPHER CROSS/Warner Bros. 49580	4
28	31	WHIP IT DEVO/Warner Bros. 49550	10
29	34	HIT ME WITH YOUR BEST SHOT PAT BENATAR/Chrysalis 2464	5

CHARTMAKER OF THE WEEK

30	—	LOVE ON THE ROCKS* NEIL DIAMOND Capitol 4939	1
31	23	HOW DO I SURVIVE AMY HOLLAND/Capitol 4864	13
32	33	OUT HERE ON MY OWN IRENE CARA/RSO 1048	11
33	36	SHE'S SO COLD ROLLING STONES/Rolling Stones 21001 (Atl)	6
34	—	JUST LIKE STARTING OVER* JOHN LENNON/Geffen 49604 (WB)	1
35	43	I'M HAPPY THAT LOVE HAS FOUND YOU JIMMY HALL/ Epic 9 50931	4
36	40	MASTER BLASTER (JAMMIN') STEVIE WONDER/Tamla 54317 (Motown)	6
37	17	ALL OVER THE WORLD ELO/MCA 41289	14
38	42	WITHOUT YOUR LOVE ROGER DALTREY/Polydor 2121	8
39	24	LATE IN THE EVENING PAUL SIMON/Warner Bros. 49511	13
40	29	GIVE ME THE NIGHT GEORGE BENSON/Qwest/WB 49505	19
41	46	HOLD ON KANSAS/Kirshner 9 4291 (CBS)	7
42	35	WHO'LL BE THE FOOL TONIGHT LARSEN-FEITEN BAND/ Warner Bros. 49282	15
43	44	YOU SHOOK ME ALL NIGHT LONG AC/DC/Atlantic 3761	9
44	45	LIVE EVERY MINUTE ALI THOMSON/A&M 2260	9

45	51	SOMETIMES A FANTASY BILLY JOEL/Columbia 1 11379	4
46	37	SAILING CHRISTOPHER CROSS/Warner Bros. 49507	21
47	52	THEME FROM THE DUKES OF HAZZARD (GOOD OL' BOYS) WAYLON JENNINGS/RCA 12067	7
48	50	COULD I HAVE THIS DANCE ANNE MURRAY/Capitol 4920	9
49	41	FAME IRENE CARA/RSO 1034	21
50	55	TURNING JAPANESE VAPORS/United Artists 1364	6
51	47	TOUCH AND GO CARS/Elektra 47039	9
52	48	LET ME TALK EARTH, WIND & FIRE/ARC/Columbia 1 11366	7
53	38	MIDNIGHT ROCKS AL STEWART/Arista 0552	11
54	53	WALK AWAY DONNA SUMMER/Casablanca 2300	8
55	—	GUILTY BARBRA STREISAND & BARRY GIBB/Columbia 11 11390	1
56	62	THIS TIME JOHN COUGAR/Riva 205 (PolyGram)	7
57	68	EVERYBODY'S GOT TO LEARN SOMETIME KORGIS/ Asylum 47018	4
58	39	YOU'LL ACCOMP'NY ME BOB SEGER/Capitol 4904	15
59	64	CRY LIKE A BABY KIM CARNES/EMI-America 8058	5
60	67	I BELIEVE IN YOU DON WILLIAMS/MCA 41304	7
61	74	DEEP INSIDE MY HEART RANDY MEISNER/Epic 9 50939	3
62	65	MORE BOUNCE TO THE OUNCE (PART I) ZAPP/Warner Bros. 49535	7
63	54	MAGIC OLIVIA NEWTON-JOHN/MCA 41247	24
64	70	WHO WERE YOU THINKIN' OF? THE DOOLITTLE BAND/ Columbia 1 11355	4
65	85	CELEBRATION KOOL & THE GANG/De-Lite 807 (PolyGram)	2
66	86	EVERY WOMAN IN THE WORLD AIR SUPPLY/Arista 0564	2
67	75	LOVE X LOVE GEORGE BENSON/Qwest/WB 49570	3
68	69	I COULD BE GOOD FOR YOU 707/Casablanca 2280	5
69	76	IT'S MY TURN DIANA ROSS/Motown 1496	2
70	78	IF YOU SHOULD SAIL NIELSON/PEARSON/Capitol 4910	6
71	83	DE DO DO DO, DE DA DA DA POLICE/A&M 2275	2
72	80	ONE-TRICK PONY PAUL SIMON/Warner Bros. 49601	3
73	49	ONE IN A MILLION YOU LARRY GRAHAM/Warner Bros. 49221	20
74	—	SEQUEL HARRY CHAPIN/Boardwalk 8 5700 (CBS)	1
75	77	TEXAS IN MY REAR VIEW MIRROR MAC DAVIS/ Casablanca 2305	3
76	84	LET'S BE LOVERS AGAIN EDDIE MONEY (Duet with Valerie Carter)/Columbia 1 11377	2
77	81	WHERE DID WE GO WRONG LTD/A&M 2250	6
78	58	I'M ALMOST READY PURE PRAIRIE LEAGUE/Casablanca 2294	11
79	79	PRIVATE IDAHO B-52's/Warner Bros. 49537	3
80	88	LOVE T.K.O. TEDDY PENDERGRASS/Phila. Intl. 9 3116 (CBS)	2
81	89	SUDDENLY OLIVIA NEWTON-JOHN AND CLIFF RICHARD/ MCA 51007	2
82	60	CAN'T WE TRY TEDDY PENDERGRASS/Phila. Intl. 9 3107 (CBS)	12
83	57	NO NIGHT SO LONG DIONNE WARWICK/Arista 0527	15
84	66	TURN IT ON AGAIN GENESIS/Atlantic 3751	10
85	—	SWITCHIN' TO GLIDE KINGS/Elektra 47006	1
86	90	FREEDOM GRANDMASTER FLASH & THE FURIOUS 5/ Sugarhill 549	3
87	61	GIRL, DON'T LET IT GET YOU DOWN O'JAYS/TSOP 9 4790 (CBS)	11
88	—	GIRLS CAN GET IT DR. HOOK/Casablanca 2314	1
89	98	I NEED YOUR LOVIN' TEENA MARIE/Gordy 7189 (Motown)	2
90	87	I GOT YOU SPLIT ENZ/A&M 2252	11
91	91	YOU'RE THE ONLY WOMAN (YOU & I) AMBROSIA/ Warner Bros. 49508	17
92	92	SOUTHERN GIRL MAZE/Capitol 4891	7
93	63	TAKE YOUR TIME (DO IT RIGHT) PART I THE S.O.S. BAND/ Tabu 9 5522 (CBS)	24
94	95	I AIN'T MUCH ATLANTA RHYTHM SECTION/Polydor 2125	4
95	72	ANGELINE ALLMAN BROTHERS/Arista 0555	7
96	82	FUNKIN' FOR JAMAICA (N.Y.) TOM BROWNE/Arista/ GRP 2506	8
97	—	UPTOWN PRINCE/Warner Bros. 49559	1
98	73	HEROES COMMODORES/Motown 1495	7
99	59	INTO THE NIGHT BENNY MARDONES/Polydor 2091	22
100	56	DON'T ASK ME WHY BILLY JOEL/Columbia 1 11331	14

* Denotes Powerhouse Pick.

PRODUCERS & PUBLISHERS ON PAGE 24



Record World Album Airplay

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

NOVEMBER 1, 1980

FLASHMAKER



CATHOLIC BOY
JIM CARROLL
Atco

MOST ADDED

(JUST LIKE) STARTING OVER (single)—John Lennon—Geffen (27)
CATHOLIC BOY—Jim Carroll—Atco (22)
BEAT CRAZY—Joe Jackson—A&M (21)
STREET FEVER—Moon Martin—Capitol (17)
EXPLORER SUITE—New England—Elektra (9)
HAWKS AND DOVES (single)—Neil Young—Reprise (7)
ONE MORE SONG—Randy Meisner—Epic (7)
BLACK MARKET CLASH—Clash—Epic/Nu Disk (6)
BOTTOM OF THE SEA (single)—George Thorogood—Rounder (6)
ON THE EDGE—Babys—Chrysalis (6)

WNEW-FM/NEW YORK

ADDS:
BEAT CRAZY—Joe Jackson—A&M
CATHOLIC BOY—Jim Carroll—Atco
EXPLORER SUITE—New England—Elektra
GIRLS, ROCK 'N ROLL AND CARS—Jonny Destry—Millennium
HAWKS AND DOVES (single)—Neil Young—Reprise
HOTTER THAN JULY—Stevie Wonder—Tamla
(JUST LIKE) STARTING OVER (single)—John Lennon—Geffen
MICHAEL SCHENKER—Chrysalis
NURDS—Roches—WB
ROCK AND ROLL OUTLAWS—Rose Tattoo—Mirage

HEAVY ACTION:

THE RIVER—Bruce Springsteen—Col
ZENYATTA MONDATTA—The Police—A&M
CLUES—Robert Palmer—Island
SCARY MONSTERS—David Bowie—RCA
EMOTIONAL RESCUE—Rolling Stones—Rolling Stones
WILD PLANET—B-52s—WB
NOTHIN' MATTERS—John Cougar—Riva
VOICES—Hall & Oates—RCA
PANORAMA—Cars—Elektra
TAKING LIBERTIES—Elvis Costello—Col

WBCN-FM/BOSTON

ADDS:
BEAT CRAZY—Joe Jackson—A&M
BLACK MARKET CLASH—Clash—Epic/Nu Disk
BREAD ALONE—Junie—Col
CATHOLIC BOY—Jim Carroll—Atco

EXPLORER SUITE—New England—Elektra
ONE MORE SONG—Randy Meisner—Epic
MADE IN BRITAIN—Various Artists—Polydor
SEE IT LOUD—3D—Polydor
STREET FEVER—Moon Martin—Capitol
VIENNA—Ultravox—Chrysalis

HEAVY ACTION:

THE RIVER—Bruce Springsteen—Col
ZENYATTA MONDATTA—Police—A&M
WILD PLANET—B-52s—WB
PRETENDERS—Sire
REMAIN IN LIGHT—Talking Head—Sire
PANORAMA—Cars—Elektra
SCARY MONSTERS—David Bowie—RCA
EXPLORER SUITE—New England—Elektra
CLUES—Robert Palmer—Island
DARK ROOM—Angel City—Epic

WLIR-FM/LONG ISLAND

ADDS:
BEAT CRAZY—Joe Jackson—A&M
BLUE ANGEL—Polydor
CATHOLIC BOY—Jim Carroll—Atco
I JUST CAN'T STOP HURTING MYSELF (single)—Greg Kihn—Beserkley
PHOTOS—Epic
RED CAB TO MANHATTAN—Stephen Bishop—WB
ROCK AND ROLL OUTLAWS—Rose Tattoo—Mirage
STREET FEVER—Moon Martin—Capitol
80/81—Pat Metheny—ECM
21st CENTURY MAN—Billy Thorpe—Elektra

HEAVY ACTION:

THE RIVER—Bruce Springsteen—Col
ARE HERE—Kings—Elektra
ZENYATTA MONDATTA—Police—A&M
BILLY BURNETTE—Col
BEAT CRAZY—Joe Jackson—A&M
PLAYIN' FOR KEEPS—Eddie Money—Col
SCARY MONSTERS—David Bowie—RCA
CLUES—Robert Palmer—Island
GREATEST HITS—Doors—Elektra
DEFACE THE MUSIC—Utopia—Bearsville

WBAB-FM/LONG ISLAND

ADDS:
BEAT CRAZY—Joe Jackson—A&M
BLACK MARKET CLASH—Clash—Epic/Nu Disk
BLOTTO—Blotto
CATHOLIC BOY—Jim Carroll—Atco
GREATEST HITS—Doors—Elektra
HAWKS AND DOVES (single)—Neil Young—Reprise
(JUST LIKE) STARTING OVER (single)—John Lennon—Geffen
STREET FEVER—Moon Martin—Capitol
TWO "B'S" PLEASE—Robbin Thompson—Ovation

HEAVY ACTION:

THE GAME—Queen—Elektra
THE RIVER—Bruce Springsteen—Col
ONE STEP CLOSER—Doobie Brothers—WB
CRIMES OF PASSION—Pat Benatar—Chrysalis
PANORAMA—Cars—Elektra
HOLD OUT—Jackson Browne—Asylum

PARIS—Supertramp—A&M
EMOTIONAL RESCUE—Rolling Stones—Rolling Stones
ZENYATTA MONDATTA—Police—A&M
DRAMA—Yes—Atlantic

WQBK-FM/ALBANY

ADDS:
BEAT CRAZY—Joe Jackson—A&M
BLACK MARKET CLASH—Clash—Epic/Nu Disk
CARNAVAL—Spyrogyra—MCA
CATHOLIC BOY—Jim Carroll—Atco
EXPLORER SUITE—New England—Elektra
(JUST LIKE) STARTING OVER (single)—John Lennon—Geffen
MINIMUM WAGE ROCK AND ROLL—Busboys—Arista
STREET FEVER—Moon Martin—Capitol
TEACHER TEACHER (single)—Rockpile—Col
THE JEALOUS KIND—Delbert McClinton—Capitol/MSS

HEAVY ACTION:

THE RIVER—Bruce Springsteen—Col
REMAIN IN LIGHT—Talking Heads—Sire
ZENYATTA MONDATTA—Police—A&M
TRUE COLOURS—Split Enz—A&M
PEOPLE WHO DIED (single)—Jim Carroll—Atco
BLOTTO—Blotto
CIVILIZED EVIL—Jean-Luc Ponty—Atlantic
CRIMES OF PASSION—Pat Benatar—Chrysalis
SCARY MONSTERS—David Bowie—RCA
PANORAMA—Cars—Elektra

WCMF-FM/ROCHESTER

ADDS:
BEAT CRAZY—Joe Jackson—A&M
CARNAVAL—Spyrogyra—MCA
CATHOLIC BOY—Jim Carroll—Atco
(JUST LIKE) STARTING OVER (single)—John Lennon—Geffen
MORE GEORGE THOROGOOD—George Thorogood—Rounder
ONE MORE SONG—Randy Meisner—Epic
STREET FEVER—Moon Martin—Capitol

HEAVY ACTION:

THE RIVER—Bruce Springsteen—Col
EMOTIONAL RESCUE—Rolling Stones—Rolling Stones
PANORAMA—Cars—Elektra
AUDIO-VISIONS—Kansas—Kirshner
CRIMES OF PASSION—Pat Benatar—Chrysalis
BEATIN' THE ODDS—Molly Hatchet—Epic
BACK IN BLACK—AC/DC—Atlantic
HOLD OUT—Jackson Browne—Asylum
PETER GABRIEL—Mercury
ANYTIME ANYPLACE ANYWHERE—Rossington Collins—MCA

WMJQ-FM/ROCHESTER

ADDS:
BLUE ANGEL—Polydor
BOTTOM OF THE SEA (single)—George Thorogood—Rounder
CATHOLIC BOY—Jim Carroll—Atco
I'M NOT STRANGE—Keith Sykes—Backstreet

OINGO BOINGO (EP)—IRS
ON THE EDGE—Babys—Chrysalis

HEAVY ACTION:

THE RIVER—Bruce Springsteen—Col
LOVER BOY—Col
AUDIO-VISIONS—Kansas—Kirshner
RUNNING ALONE—Barooga—Capitol
BEATIN' THE ODDS—Molly Hatchet—Epic
GAMMA 2—Gamma—Elektra
PANORAMA—Cars—Elektra
BACK IN BLACK—AC/DC—Atlantic
READY AN' WILLING—Whitesnake—Mirage
EMPTY GLASS—Pete Townshend—Atco

WMMR-FM/PHILADELPHIA

ADDS:
BEAT CRAZY—Joe Jackson—A&M
HAWKS AND DOVES (single)—Neil Young—Reprise
HUMANS—Bruce Cockburn—Millennium
I'M NOT STRANGE—Keith Sykes—Backstreet
(JUST LIKE) STARTING OVER (single)—John Lennon—Geffen
STREET FEVER—Moon Martin—Capitol

HEAVY ACTION:

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

WOUR-FM/UTICA

ADDS:
BEAT CRAZY—Joe Jackson—A&M
CATHOLIC BOY—Jim Carroll—Atco
(JUST LIKE) STARTING OVER (single)—John Lennon—Geffen
NOBODY LEAVES THIS SONG ALIVE—Breathless—EMI-America
ON THE EDGE—Babys—Chrysalis
ONE MORE SONG—Randy Meisner—Epic
ROCK HARD—Rods—Primal

HEAVY ACTION:

EMOTIONAL RESCUE—Rolling Stones—Rolling Stones
PANORAMA—Cars—Elektra
THE GAME—Queen—Elektra
ARE HERE—Kings—Elektra
CRIMES OF PASSION—Pat Benatar—Chrysalis
BARRY GOUDREAU—Epic/Portrait
"A"—Jethro Tull—Chrysalis
PARIS—Supertramp—A&M
DRAMA—Yes—Atlantic
TRUE COLOURS—Split Enz—A&M

WYMX-FM/AUGUSTA

ADDS:
BEAT CRAZY—Joe Jackson—A&M
CATHOLIC BOY—Jim Carroll—Atco
EXPLORER SUITE—New England—Elektra
(JUST LIKE) STARTING OVER (single)—John Lennon—Geffen

ROCK AND ROLL OUTLAWS—Rose Tattoo—Mirage
STREET FEVER—Moon Martin—Capitol
707—Casablanca

HEAVY ACTION:

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

ZETA 7-FM/ORLANDO

ADDS:
BEAT CRAZY—Joe Jackson—A&M
HUMANS—Bruce Cockburn—Millennium
(JUST LIKE) STARTING OVER (single)—John Lennon—Geffen
ON THE EDGE—Babys—Chrysalis
ONE MORE SONG—Randy Meisner—Epic
STREET FEVER—Moon Martin—Capitol
THE JEALOUS KIND—Delbert McClinton—Capitol/MSS

HEAVY ACTION:

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

WMMS-FM/CLEVELAND

ADDS:
BEAT CRAZY—Joe Jackson—A&M
CARS, GIRLS AND ROCK AND ROLL—Jonny Destry—Millennium
CATHOLIC BOY—Jim Carroll—Atco
DUMB WAITERS—Korgis—WB
HARD RIDE—Pirates—Pacific Arts
(JUST LIKE) STARTING OVER (single)—John Lennon—Geffen
RANDY HANSEN—Capitol
STREET FEVER—Moon Martin—Capitol

HEAVY ACTION:

THE RIVER—Bruce Springsteen—Col
HEARTLAND—Michael Stanley—EMI-America
CRIMES OF PASSION—Pat Benatar—Chrysalis
ZENYATTA MONDATTA—Police—A&M
ONE STEP CLOSER—Doobie Brothers—WB
NOBODY LEAVES THIS SONG ALIVE—Breathless—EMI-America
EMOTIONAL RESCUE—Rolling Stones—Rolling Stones
PLAYIN' FOR KEEPS—Eddie Money—Col
THE GAME—Queen—Elektra
HOLD OUT—Jackson Browne—Asylum

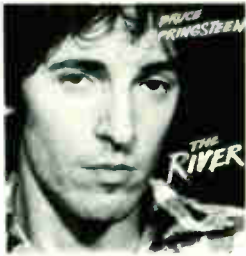
All listings from key progressive stations around the country are in descending order except where otherwise noted.

Record World Album Airplay



NOVEMBER 1, 1980

TOP AIRPLAY



THE RIVER
BRUCE SPRINGSTEEN
Col

MOST AIRPLAY

THE RIVER—Bruce Springsteen—Col (34)
CRIMES OF PASSION—Pat Benatar—Chrysalis (29)
PANORAMA—Cars—Elektra (26)
BACK IN BLACK—AC/DC—Atlantic (21)
EMOTIONAL RESCUE—Rolling Stones—Rolling Stones (20)
PARIS—Supertramp—A&M (20)
THE GAME—Queen—Elektra (20)
ZENYATTA MONDATTA—The Police—A&M (20)
ONE STEP CLOSER—Doobie Brothers—WB (18)
AUDIO-VISIONS—Kansas—Kirshner (14)

WABX-FM/DETROIT

ADDS:
BEAT CRAZY—Joe Jackson—A&M
(JUST LIKE) STARTING OVER (single)—John Lennon—Geffen
TURN AND WALK AWAY (single)—Babys—Chrysalis

HEAVY ACTION:

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

WWW-FM/DETROIT

ADDS:
BEAT CRAZY—Joe Jackson—A&M
(JUST LIKE) STARTING OVER (single)—John Lennon—Geffen
ON THE EDGE—Babys—Chrysalis
REMAIN IN LIGHT—Talking Heads—Sire
TEACHER TEACHER (single)—Rockpile—Col
THE RIVER—Bruce Springsteen—Col

HEAVY ACTION:

BACK IN BLACK—AC/DC—Atlantic
CRIMES OF PASSION—Pat Benatar—Chrysalis
THE RIVER—Bruce Springsteen—Col
THE GAME—Queen—Elektra
WILD PLANET—B-52s—WB
707—Casablanca
SCARY MONSTERS—David Bowie—RCA
EMOTIONAL RESCUE—Rolling Stones—Rolling Stones

PARIS—Supertramp—A&M
AUDIO-VISIONS—Kansas—Kirshner

WXRT-FM/CHICAGO

ADDS:
ABSOLUTELY—Modness—Sire
BEAT CRAZY—Joe Jackson—A&M
BLACK MARKET CLASH—Clash—Epic/Nu Disk
BOTTOM OF THE SEA (single)—George Thorogood—Rounder
CATHOLIC BOY—Jim Carroll—Atco
CARNIVAL—Spyrogyra—MCA
HOTTER THAN JULY—Stevie Wonder—Tamla
NURDS—Roches—WB
STREET FEVER—Moon Martin—Capitol
TIDDLYWINKS—NRBQ—Red Rooster

HEAVY ACTION:

THE RIVER—Bruce Springsteen—Col
ZENYATTA MONDATTA—Police—A&M
REMAIN IN LIGHT—Talking Heads—Sire
TAKING LIBERTIES—Elvis Costello—Col
EMOTIONAL RESCUE—Rolling Stones—Rolling Stones
McVICAR—Original Soundtrack—Polydor
I JUST CAN'T STOP IT—English Beat—Sire
HOLD OUT—Jackson Browne—Asylum
EMPTY GLASS—Pete Townshend—Atco
PARIS—Supertramp—A&M

KQRS-FM/MINNEAPOLIS

ADDS:
DARK ROOM—Angel City—Epic
(JUST LIKE) STARTING OVER (single)—John Lennon—Geffen

HEAVY ACTION:

CRIMES OF PASSION—Pat Benatar—Chrysalis
THE GAME—Queen—Elektra
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
ARE HERE—Kings—Elektra
DRAMA—Yes—Atlantic

KZEW-FM/DALLAS

ADDS:
EXPLORER SUITE—New England—Elektra
LOVER BOY—Col
STREET FEVER—Moon Martin—Capitol
UNION MAN (single)—Neil Young—Reprise

HEAVY ACTION:

AUDIO-VISIONS—Kansas—Kirshner
PANORAMA—Cars—Elektra
EMPTY GLASS—Pete Townshend—Atco
ARE HERE—Kings—Elektra
CRIMES OF PASSION—Pat Benatar—Chrysalis
TURN AND WALK AWAY (single)—Babys—Chrysalis
FREEDOM OF CHOICE—Devo—WB
BACK IN BLACK—AC/DC—Atlantic
EMOTIONAL RESCUE—Rolling Stones—Rolling Stones
HOLD OUT—Jackson Browne—Asylum

KFML-AM/DENVER

ADDS:
ANY MINUTE NOW—Chris Montton—20th Century Fox
BEAT CRAZY—Joe Jackson—A&M
CARNIVAL—Spyrogyra—MCA
CATHOLIC BOY—Jim Carroll—Atco
GREATEST HITS—Doors—Elektra
HAWKS AND DOVES (single)—Neil Young—Reprise
HOTTER THAN JULY—Stevie Wonder—Tamla
(JUST LIKE) STARTING OVER (single)—John Lennon—Geffen
MINIMUM WAGE ROCK AND ROLL—Busboys—Arista
MORE SPECIALS—Specials—Chrysalis

HEAVY ACTION:

THE RIVER—Bruce Springsteen—Col
HUMANS—Bruce Cockburn—Millennium
EMOTIONAL RESCUE—Rolling Stones—Rolling Stones
PANORAMA—Cars—Elektra
FREEDOM OF CHOICE—Devo—WB
WILD PLANET—B-52s—WB
GARY MYRIK & THE FIGURES—Epic
CLUES—Robert Palmer—Island
ZENYATTA MONDATTA—Police—A&M
SCARY MONSTERS—David Bowie—RCA

KGB-FM/SAN DIEGO

ADDS:
CONTRACTUAL OBLIGATION—Monty Python—Arista
DARK ROOM—Angel City—Epic
MORE GEORGE THOROGOOD—George Thorogood—Rounder
ONE MORE SONG—Randy Meisner—Epic
SHOT IN THE DARK—Inmates—Polydor

HEAVY ACTION:

TIMES SQUARE—Original Soundtrack—RSO
THE GAME—Queen—Elektra
PANORAMA—Cars—Elektra
CRIMES OF PASSION—Pat Benatar—Chrysalis
PARIS—Supertramp—A&M
TRUE COLOURS—Split Enz—A&M
HOLD OUT—Jackson Browne—Asylum
ALIVE—Kenny Loggins—Col
ONE STEP CLOSER—Doobie Brothers—WB
THE RIVER—Bruce Springsteen—Col

KOME-FM/SAN JOSE

ADDS:
CATHOLIC BOY—Jim Carroll—Atco
I JUST CAN'T STOP HURTING MYSELF (single)—Greg Kihn—Beserkley
(JUST LIKE) STARTING OVER (single)—John Lennon—Geffen
STREET FEVER—Moon Martin—Capitol
TURN AND WALK AWAY—Babys—Chrysalis

HEAVY ACTION:

BACK IN BLACK—AC/DC—Atlantic
CRIMES OF PASSION—Pat Benatar—Chrysalis
PANORAMA—Cars—Elektra
ONE STEP CLOSER—Doobie Brothers—WB
GAMMA 2—Gamma—Elektra
PLAYIN' FOR KEEPS—Eddie Money—Col
THE GAME—Queen—Elektra
EMOTIONAL RESCUE—Rolling Stones—Rolling Stones
THE RIVER—Bruce Springsteen—Col
PARIS—Supertramp—A&M

KWST-FM/LOS ANGELES

ADDS:
CONTRACTUAL OBLIGATION—Monty Python—Arista
(JUST LIKE) STARTING OVER (single)—John Lennon—Geffen
MORE GEORGE THOROGOOD—George Thorogood—Rounder
NEW CLEAR DAYS—Vapors—EMI-America
STREET FEVER—Moon Martin—Capitol

HEAVY ACTION:

THE RIVER—Bruce Springsteen—Col
EMOTIONAL RESCUE—Rolling Stones—Rolling Stones
THE GAME—Queen—Elektra
FREEDOM OF CHOICE—Devo—WB
ZENYATTA MONDATTA—Police—A&M
CRIMES OF PASSION—Pat Benatar—Chrysalis
PANORAMA—Cars—Elektra
DRAMA—Yes—Atlantic
HOLD OUT—Jackson Browne—Asylum
BACK IN BLACK—AC/DC—Atlantic

KZAP-FM/SACRAMENTO

ADDS:
(JUST LIKE) STARTING OVER (single)—John Lennon—Geffen
ROCK AND ROLL OUTLAWS—Rose Tattoo—Mirage

HEAVY ACTION:

HOLD OUT—Jackson Browne—Asylum
PANORAMA—Cars—Elektra
CRIMES OF PASSION—Pat Benatar—Chrysalis
THE RIVER—Bruce Springsteen—Col
BACK IN BLACK—AC/DC—Atlantic
AUDIO-VISIONS—Kansas—Kirshner
ZENYATTA MONDATTA—Police—A&M
SCARY MONSTERS—David Bowie—RCA
CLUES—Robert Palmer—Island
DRAMA—Yes—Atlantic

KZOK-FM/SEATTLE

ADDS:
CATHOLIC BOY—Jim Carroll—Atco
(JUST LIKE) STARTING OVER (single)—John Lennon—Geffen

HEAVY ACTION:

THE GAME—Queen—Elektra
CRIMES OF PASSION—Pat Benatar—Chrysalis
BACK IN BLACK—AC/DC—Atlantic
THE RIVER—Bruce Springsteen—Col
BEATIN' THE ODDS—Molly Hatchet—Epic
ONE STEP CLOSER—Doobie Brothers—WB
PANORAMA—Cars—Elektra
ANYTIME ANYPLACE ANYWHERE—Rossington Collins—MCA
EMOTIONAL RESCUE—Rolling Stones—Rolling Stones
EMPTY GLASS—Pete Townshend—Atco

KZAM-AM/SEATTLE

ADDS:
BEAT CRAZY—Joe Jackson—A&M
CATHOLIC BOY—Jim Carroll—Atco
SHOT IN THE DARK—Inmates—Polydor
TEACHER TEACHER (single)—Rockpile—Col

HEAVY ACTION:

REMAIN IN LIGHT—Talking Heads—Sire
WILD PLANET—B-52s—WB
ZENYATTA MONDATTA—Police—A&M
THE RIVER—Bruce Springsteen—Col
PANORAMA—Cars—Elektra
TAKING LIBERTIES—Elvis Costello—Col
SCARY MONSTERS—David Bowie—RCA
BLACK SEA—XTC—Virgin
TELEKON—Gory Numon—Atco
DISTINGUISHING REMARKS—Fingerpritz—Virgin

KZEL-FM/EUGENE

ADDS:
BACK ON THE STREETS—Donnie Iris—Midwest National
BEAT CRAZY—Joe Jackson—A&M
CATHOLIC BOY—Jim Carroll—Atco
CONTRACTUAL OBLIGATION—Monty Python—Arista
(JUST LIKE) STARTING OVER (single)—John Lennon—Geffen
LONG JOHN BALDRY—EMI-America
REMAIN IN LIGHT—Talking Heads—Sire
ROCK AND ROLL OUTLAWS—Rose Tattoo—Mirage
STREET FEVER—Moon Martin—Capitol
THE JEALOUS KIND—Delbert McClinton—Capitol/MSS

HEAVY ACTION:

THE RIVER—Bruce Springsteen—Col
I'M NOT STRANGE—Keith Sykes—Backstreet
BACK IN BLACK—AC/DC—Atlantic
CRIMES OF PASSION—Pat Benatar—Chrysalis
DARK ROOM—Angel City—Epic
HEARTLAND—Michael Stanley—EMI-America
ZENYATTA MONDATTA—Police—A&M
CHINATOWN—Thin Lizzy—WB
PARIS—Supertramp—A&M
LITTLE STEVIE ORBIT—Steve Forber—Nemperor

KQFM-FM/PORTLAND

ADDS:
BACK ON THE STREETS—Donnie Iris—Midwest National
BOTTOM OF THE SEA (single)—George Thorogood—Rounder
CATHOLIC BOY—Jim Carroll—Atco
(JUST LIKE) STARTING OVER (single)—John Lennon—Geffen
SHOT IN THE DARK—Inmates—Polydor
STREET FEVER—Moon Martin—Capitol
21st CENTURY MAN—Billy Thorpe—Elektra

HEAVY ACTION:

THE RIVER—Bruce Springsteen—Col
CRIMES OF PASSION—Pat Benatar—Chrysalis
BACK IN BLACK—AC/DC—Atlantic
THE GAME—Queen—Elektra
PANORAMA—Cars—Elektra
PARIS—Supertramp—A&M
DARK ROOM—Angel City—Epic
EMOTIONAL RESCUE—Rolling Stones—Rolling Stones
ZENYATTA MONDATTA—Police—A&M
MICHAEL SCHENKER—Chrysalis

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

WAQX-FM WHFS-FM WKDF-FM
WAAF-FM WSHE-FM WQFM-FM
WBLM-FM Y95-FM WLPX-FM
WYDD-FM KSHE-FM KSJO-FM

Video World

Video Visions



By SOPHIA MIDAS

■ **WHAT'S NEW**—As the video industry gears up for record-breaking holiday sales, dealers should be aware of a new group of titles which will be made available in early November. MGM/CBS makes their debut into the video marketplace with 24 films, including: "The Wizard of Oz;" "2001;" "Ben Hur;" "Dr. Zhivago;" "That's Entertainment;" "Dirty Dozen;" "Coma;" "Network;" "Boys In the Band;" "Meet Me In St. Louis;" "Blow-Up;" "An American In Paris;" "Sunshine Boys;" "Jailhouse Rock;" "Adam's Rib;" and "A Night At the Opera." Also slated for release are concerts by **James Taylor** and **Electric Light Orchestra**, as well as the **Bolshoi Ballet** in performances of "The Nutcracker Suite" and "Giselle." Since there has been a great demand for musicals, dealers are particularly excited about the release of "An American In Paris" and "Meet Me In St. Louis," and are also very enthusiastic about the video industry's first ballets. One dealer commented, "We're expecting tremendous sales activity on the Bolshoi performances. People will be able to invite friends over for an evening at the ballet. It's a totally new area and one with great marketability."

HALLOWEEN TRICK & TREATS—Nikolodeon's **Susan Hatfield** reports her store's current Halloween promotion which is based upon another "first" for the industry, that being MCA's 3-D horror movies "It Came From Outer Space," and "The Creature From The Black Lagoon." The films, according to Hatfield, are being packaged with four pairs of viewing glasses. . . . Thomas Video's **Gary Reichel** announces that his store will be giving his customers a taste of the macabre by having a sale on "Phantasm;" "Dracula" (both versions); "Frankenstein;" "King Kong" (both versions); and "The Thing."

FOR THE SPORTS FAN—VidAmerica just announced the release of "Ali: Skill, Brains and Guts," and "The Greatest Comeback Ever—The 1978 Yankees." The Ali film is a personalized biography of the "Louisville Lip" in the glory days, covering 20 years of his turbulent career. The Yankee film is hosted by **Phil Rizzuto** and **Bucky Dent** and features all of the action from the opening day and climaxes with the World Series win over the L.A. Dodgers.

PACKAGING—Nostalgia Merchant has left standardized packaging behind them and is now individually packaging all of their videocassettes. Sheik Video's **Leroy Conrad** comments that the new packaging is stimulating sales of this product, and explained, "Up until recently, Nostalgia Merchant had one standard box for all of their films, and the shopper wasn't always certain of what he was buying. The new packaging features individual artists who appear in the films, and it's definitely promoting consumer interest. The company has promised that they will send the new boxes to any dealer who wishes to repack his older stock."

RIAA/VIDEO MEETINGS—RIAA/Video, the newly organized division of the RIAA for companies with home video software interests, will hold general membership and policy-making video council sessions November 20th at the Sheraton Universal in Los Angeles. Representatives from 30 member companies will hear reports in such key areas as anti-piracy/security, bar coding, data processing, and engineering.

STORE OPENINGS—**Gary Prunier** of the Phoenix-based Video Mart Outlet reports that his company will be opening up two new stores before Christmas. Both stores will be located in the Phoenix area.

ITA Elects Six New Directors

■ **NEW YORK**—The International Tape/Disc Association elected Henry Brief executive vice president at its membership meeting in New York last Tuesday (21). Brief had been ITA's executive director.

Directors Elect Officers

Six new directors were elected to ITA's board at the meeting.

Following this, the board then elected a slate of new officer to serve for the coming year.

Elected as members of the board were: Maria Curry, Agfa-Gevaert; James Jimirro, Walt Disney Telecommunications; Al Markim, Video Corp. of America; Al Pepper, Memorex; Robert White-

(Continued on page 30)

ITA Meet (Continued from page 3)

A retailer can rent the cassette as often as he pleases and for as much as he wants. Since Columbia, like all providers of programming, faces the problem of a first sale law (which states that once a property is sold, the seller has no control over the property) the studio will sign contracts with its retailers designating either a sale or rental relationship. Columbia's videocassettes will be colored red for rental, and black for sale, so that the retailer can't rent product intended for sale. Schiffer said that Columbia has retained the services of a film industry law firm to do auditing of retailers to make sure the retailers stick to the terms of the contract.

In backing up Columbia's decision to implement a rental program Schiffer said the "income (from tape sales) is healthy, but dwarfed compared to what it could be if we could really take part fully in the profit." In order to make retailers amenable to the new arrangement, Schiffer said that Columbia will direct profits back to the retailers in terms of advertising and incentives. "We must convince the retailer that in the long run he'll be better off working with us," said Schiffer. Walt Disney Telecommunications has had a similar rental policy in effect for some time.

Soon after Schiffer's announcement, Paramount Pictures Mel Harris, senior, VP, video distribution, announced his studio's resolution to the rental "problem." Paramount will place a surcharge on the price of every videocassette sold to retailers. "Every cassette that we ship can be rented," said Harris, "so every one that goes out will have a surcharge." Harris didn't say how large the surcharge would be. Harris followed his announcement by a harsh indictment of the optimistic growth predictions flaunted by manufacturers at the seminar. "There's too much hot air in this industry," he said. "There are too many speakers; never have so many people talked so much about so little. We've been saying that home video is sweeping the consumer off its feet—well it's just not true. The only people making any money in the industry are the newsletters."

As if by design, the retailer

panel, in which key sellers got a chance to respond to Columbia and Paramount's announcements on rental policies, was held Thursday morning. Without exception, the retailers had strong reactions to the new rental policies. Video Shack's president Arthur Morowitz said that he "discourages" rental at his three New York stores and that he thinks the Paramount program "will become the standard of the industry." The implication seemed to be that a surcharge would make rental less attractive, but still an alternative. "Rental has been overemphasized," said Morowitz. "It's hard to sell someone a videocassette, and it's a cop-out to rent. But there is a sales market out there that the rental dealers aren't taking advantage of."

Video Space president Weston Nishimura said that the manufacturers' attitude towards rental has always been one step behind the reality in the marketplace. "First the lawyers tried to stop rental," said Nishimura, "but they saw that it wasn't to go away. Now they've accepted it and want to share in its profits. It's a moot point to be talking about rental. When the price (of tapes) goes down to \$29.95 rental will be over. This lower price can happen with high-speed duplication. So if you're a rental-only dealer now, you'll go out of business."

Addressing himself to the proposal that retailers stock two separate inventories — one for renting and one for sales—Nishimura said that the wide variety of formats makes this all but prohibitive.

Retailer Michael Weiss, president of That's Entertainment, was the most vocal opponent of the rental policy. Weiss said that because of Paramount's new surcharge, he had lost several sales of the studio's recent release of the last Cheech and Chong movie. As a solution to the rental problem, Weiss said, the high price will "force retailers to rent."

Weiss then spoke harshly against Columbia's plan to audit retailers that sign rental agreements with the studio. "People are selling video software everywhere," he said. "The auditors will have a hard enough time

(Continued on page 30)

ALIEN

20th CENT. FOX FILMS/
MAG. VIDEO

VideoView

Record World

NOVEMBER 1, 1980

A top ten listing of pre-recorded videocassette sales.

VIDEO SHACK/NEW YORK

ALIEN—20th Cent. Fox Films/
Mag. Video
RETURN OF THE DRAGON—
Bryonstone Pictures/Gem Home
Video
THE ROSE—20th Cent. Fox Films/
Mag. Video
THE MUPPET MOVIE—ITC Enter./
Mag. Video
SUPERMAN—D.C. Comics/Warner
Home Video
THE DEER HUNTER—Universal City
Studios Inc./MCA Dist.
EMANUELLE—Trinacra Films/
Columbia Pictures Home Enter.
ENTER THE DRAGON—WB/Warner
Home Video
THE GODFATHER—Paramount
Pictures/Paramount Home Video
GODFATHER, II—Paramount
Pictures/Paramount Home Video

RADIO 437/PHILADELPHIA

SUPERMAN—D.C. Comics/Warner
Home Video
THE ROSE—20th Cent. Fox Films/
Mag. Video
CLOCKWORK ORANGE—WB/
Warner Home Video
WHICH WAY IS UP—Universal
City Studios/MCA Dist.
ALIEN—20th Cent. Fox Films/
Mag. Video
"10"—Orion Pictures/Warner
Home Video
LIFE OF BRIAN—WB/Warner
Home Video
EVERY WHICH WAY BUT LOOSE—
WB/Warner Home Video
THE GODFATHER—Paramount
Pictures/Paramount Home Video
STAR TREK VOL. IV—Paramount
Pictures/Paramount Home Video

STEREO DISCOUNTERS/
EAST COAST

ALIEN—20th Cent. Fox Films/
Mag. Video
SUPERMAN—D.C. Comics/Warner
Home Video
"10"—Orion Pictures/Warner
Home Video
GREASE—Paramount Pictures/
Paramount Home Video
THE ROSE—20th Cent. Fox Films/
Mag. Video
BLAZING SADDLES—WB/Warner
Home Video
HEAVEN CAN WAIT—Paramount
Pictures/Paramount Home Video
SATURN III—ITC Enter./Mag.
Video
SATURDAY NIGHT FEVER—
Paramount Pictures/Paramount
Home Video
CATCH 22—Paramount Pictures/
Paramount Home Video

VIDEO PLACE/WASH., D.C.

SUPERMAN—D.C. Comics—Warner
Home Video
RETURN OF THE DRAGON—
Bryonstone Pictures/Gem
Home Video
BATTLESTAR GALACTICA—
Universal City Studios/MCA Dist.
ALIEN—20th Cent. Fox Films/
Mag. Video
ENTER THE DRAGON—WB/Warner
Home Video
GODFATHER, II—Paramount
Pictures/Paramount Home Video
THE MUPPET MOVIE—ITC Enter./
Mag. Video
THE DEER HUNTER—Universal City
Studios/MCA Dist.
GREASE—Paramount Pictures/
Paramount Home Video
"10"—Orion Pictures/Warner
Home Video

EARL'S TV/ARLINGTON

SUPERMAN—D.C. Comics/Warner
Home Video
ALIEN—20th Cent. Fox Films/
Mag. Video
"10"—Orion Pictures/Warner
Home Video
ENTER THE DRAGON—WB/Warner
Home Video
(NATIONAL LAMPOON'S) ANIMAL
HOUSE—Universal City Studios
Inc./MCA Dist.
BLAZING SADDLES—WB/Warner
Home Video

THE MUPPET MOVIE—20th Cent.
Fox Films/Mag. Video
THE SOUND OF MUSIC—20th
Cent. Fox Films/ZBF Video
COAL MINER'S DAUGHTER—
Universal City Studios/MCA Dist.

TELEVIDEO SYSTEMS/
RICHMOND

THE MUPPET MOVIE—ITC Enter./
Mag. Video
COAL MINER'S DAUGHTER—
Universal City Studios/MCA Dist.
SUPERMAN—D.C. Comics/Warner
Home Video
ESCAPE FROM ALCATRAZ—
Paramount Pictures/Paramount
Home Video
WHICH WAY IS UP—Universal City
Studios/MCA Dist.
TAMARIND SEED—Mag. Video
SILVER STREAK—20th Cent. Fox
Films/Mag. Video
THE BIRDS—Universal City Studios
Inc./MCA Dist.
THE PRODUCERS—AVCO-Embassy/
Mag. Video
BATTLESTAR GALACTICA—
Universal City Studios/MCA Dist.

BARNEY MILLER/
LEXINGTON

ALIEN—20th Cent. Fox Films/
Mag. Video
THE ROSE—20th Cent. Fox Films/
Mag. Video
SUPERMAN—D.C. Comics/Warner
Home Video
"10"—Orion Pictures/Warner
Home Video
GREASE—Paramount Pictures/
Paramount Home Video
THE DEER HUNTER—Universal City
Studios/MCA Dist.
A STAR IS BORN—Barwood Films/
Warner Home Video
THE MUPPET MOVIE—ITC Enter./
Mag. Video
(NATIONAL LAMPOON'S) ANIMAL
HOUSE—Universal City Studios/
MCA Dist.
THE ELECTRIC HORSEMAN—
Universal City Studios Inc./
Columbia Pictures/MCA Dist.

ALLEN & BEAN HOME
ENTERTAINMENT CENTER/
ATLANTA

SMOKEY & THE BANDIT—Universal
Pictures/MCA Dist.
(NATIONAL LAMPOON'S) ANIMAL
HOUSE—Universal City Studios
Inc./MCA Dist.
ALIEN—20th Cent. Fox Films/
Mag. Video
THE DEER HUNTER—Universal City
Studios Inc./MCA Dist.
THE ELECTRIC HORSEMAN—
Universal City Studios Inc./
Columbia Pictures/MCA Dist.
HALLOWEEN—Falcon International
Prod./Media Home Enter.
SATURDAY NIGHT FEVER—
Paramount Pictures/Paramount
Home Video
SUPERMAN—D.C. Comics/Warner
Home Video
EXECUTIVE ACTION—WB/Warner
Home Video
THE JERK—Universal City Studios
Inc./MCA Dist.

SPECS/FLORIDA

ALIEN—20th Cent. Fox Films/
Mag. Video
NORMA RAE—20th Cent. Fox
Films/Mag. Video
THE ROSE—20th Cent. Fox Films/
Mag. Video
EMANUELLE: THE JOYS OF THE
WOMAN—Paramount Pictures/
Paramount Home Video
GREASE—Paramount Pictures/
Paramount Home Video
THE SOUND OF MUSIC—20th
Cent. Fox Films/Mag. Video
BLAZING SADDLES—WB/Warner
Home Video
HOOPER—WB/Warner Home Video
SUPERMAN—D.C. Comics/Warner
Home Video
A STAR IS BORN—Barwood Films/
Warner Home Video

SHEIK VIDEO/METARIE

COAL MINER'S DAUGHTER—
Universal City Studios Inc./
MCA Dist.

AMOS & ANDY DOUBLE FEATURE
#17—Sheik Video
EMANUELLE—Trinacra Films/
Columbia Home Enter.
SUPERMAN—D.C. Comics/Warner
Home Video
BLAZING SADDLES—WB/Warner
Home Video
AMOS & ANDY DOUBLE FEATURE
#13—Sheik Video
ALIEN—20th Cent. Fox Films/
Mag. Video
GREASE—Paramount Pictures/
Paramount Home Video
LIFE OF BRIAN—WB/Warner
Home Video
ENTER THE DRAGON—WB/Warner
Home Video

RECORD RENDEZVOUS/
CLEVELAND

ALIEN—20th Cent. Fox Films/
Mag. Video
"10"—Orion Pictures/Warner
Home Video
BLAZING SADDLES—WB/Warner
Home Video
SUPERMAN—D.C. Comics/Warner
Home Video
THE GODFATHER—Paramount
Pictures/Paramount Home Video
HALLOWEEN—Falcon International
Prod./Media Home Enter.
GREASE—Paramount Pictures/
Paramount Home Video
ENTER THE DRAGON—WB/Warner
Home Video
HEAVEN CAN WAIT—Paramount
Pictures/Paramount Home Video
SILVER STREAK—20th Cent. Fox
Films/Mag. Video

THOMAS VIDEO/DETROIT

CLOCKWORK ORANGE—WB/
Warner Home Video
EVERY WHICH WAY BUT LOOSE—
WB/Warner Home Video
SATURN III—ITC Enter./Mag.
Video
PHANTASM—Avco-Embassy/Mag.
Video
RETURN OF THE DRAGON—
Bryonstone Pictures/Gem Home
Video
COAL MINER'S DAUGHTER—
Universal City Studios Inc./
MCA Dist.
ALIEN—20th Cent. Fox Films/
Mag. Video
SUPERMAN—D.C. Comics/Warner
Home Video
"10"—Orion Pictures/Warner
Home Video
BLAZING SADDLES—WB/Warner
Home Video

FATHERS & SONS/MIDWEST

ALIEN—20th Cent. Fox Films/
Mag. Video
"10"—Orion Pictures/Warner
Home Video
SUPERMAN—D.C. Comics/Warner
Home Video
THE MUPPET MOVIE—ITC Enter./
Mag. Video
THE ROSE—20th Cent. Fox Films/
Mag. Video
JAWS—Universal Pictures/MCA
Dist.
SATURDAY NIGHT FEVER—
Paramount Pictures/Paramount
Home Video
(NATIONAL LAMPOON'S) ANIMAL
HOUSE—Universal City Studios
Inc./MCA Dist.
THE JERK—Universal City Studios
Inc./MCA Dist.
THE GODFATHER—Paramount
Pictures/Paramount Home Video

THAT'S ENTERTAINMENT/
CHICAGO

ALIEN—20th Cent. Fox Films/
Mag. Video
CLOCKWORK ORANGE—WB/
Warner Home Video
THE ROSE—20th Cent. Fox Films/
Mag. Video
EVERY WHICH WAY BUT LOOSE—
WB/Warner Home Video
THE MUPPET MOVIE—ITC Enter./
Mag. Video
THE ELECTRIC HORSEMAN—
Universal City Studios Inc./
Columbia Pictures/MCA Dist.
A STAR IS BORN—Barwood Films/
Warner Home Video

(NATIONAL LAMPOON'S) ANIMAL
HOUSE—Universal City Studios
Inc./MCA Dist.
THE GODFATHER—Paramount
Pictures/Paramount Home Video
GREASE—Paramount Pictures/
Paramount Home Video

ASSOCIATED VIDEO/
HOUSTON

THE MUPPET MOVIE—ITC Enter./
Mag. Video
THE ROSE—20th Cent. Fox Films/
Mag. Video
UNMARRIED WOMAN—20th Cent.
Fox Films/Mag. Video
ALIEN—20th Cent. Fox Films/
Mag. Video
THE EAGLE HAS LANDED—ITC
Enter./Mag. Video
BOYS FROM BRAZIL—20th Cent.
Fox Films/Mag. Video
ESCAPE FROM ALCATRAZ—
Paramount Pictures/Paramount
Home Video
COAL MINER'S DAUGHTER—
Universal City Studios Inc./
MCA Dist.
THE MAIN EVENT—WB/Warner
Home Video
SUPERMAN—D.C. Comics/Warner
Home Video

VIDEO SPECIALTIES/
HOUSTON

SUPERMAN—D.C. Comics/Warner
Home Video
COAL MINER'S DAUGHTER—
Universal City Studios Inc./
MCA Dist.
ESCAPE FROM ALCATRAZ—
Paramount Pictures/Paramount
Home Video
CATCH 22—Paramount Pictures/
Paramount Home Video
EVERY WHICH WAY BUT LOOSE—
WB/Warner Home Video
THE DEEP—Columbia/Columbia
"10"—Orion Pictures/Warner
Home Video
BLAZING SADDLES—WB/Warner
Home Video
SMOKEY & THE BANDIT—Universal
Pictures/MCA Dist.
THE ROSE—20th Cent. Fox Films/
Mag. Video

VIDEO LAND, INC./DALLAS

SATURN III—ITC Enter./Mag.
Video
COAL MINER'S DAUGHTER—
Universal City Studios Inc./
MCA Dist.
EMANUELLE—Trinacra Films/
Columbia Pictures Home Enter.
ALIEN—20th Cent. Fox Films/
Mag. Video
OH GOD—WB/Warner Home
Video
KINKS IN CONCERT—Time-Life
Video/Warner Home Video
EVERY WHICH WAY BUT LOOSE—
WB/Warner Home Video
CLOCKWORK ORANGE—WB/
Warner Home Video
THE GODFATHER—Paramount
Pictures/Paramount Home Video
THE MUPPET MOVIE—ITC Enter./
Mag. Video

VIDEO CASSETTES/
LUBBOCK

COAL MINER'S DAUGHTER—
Universal City Studios/MCA Dist.
ALIEN—20th Cent. Fox Films/
Mag. Video
PROPHECY—20th Cent. Fox Films/
Mag. Video
THE MUPPET MOVIE—ITC Enter./
Mag. Video
(NATIONAL LAMPOON'S) ANIMAL
HOUSE—Universal City Studios
Inc./MCA Dist.
1941—Universal City Studios Inc./
Columbia Pictures/MCA Dist.
LIFE OF BRIAN—WB/Warner Home
Video
JAWS—Universal Pictures/MCA
Dist.
JAWS II—Universal Pictures/MCA
Dist.

CALEIDOSCOPE/
OKLAHOMA CITY

THE ROSE—20th Cent. Fox Films/
Mag. Video
THE MUPPET MOVIE—ITC Enter./
Mag. Video

THE ELECTRIC HORSEMAN—
Universal City Studios/
Columbia Pictures/MCA Dist.
ALIEN—20th Cent. Fox Films/
Mag. Video
(NATIONAL LAMPOON'S) ANIMAL
HOUSE—Universal City Studios
Inc./MCA Dist.
GREASE—Paramount Pictures/
Paramount Home Video
JAWS—Universal City Studios Inc./
MCA Dist.
SMOKEY & THE BANDIT—
Universal City Studios Inc./
MCA Dist.
BARBARELLA—Paramount Pictures/
King of Video
SUPERMAN—D.C. Comics/Warner
Home Video

VIDEO MART/PHOENIX

THE MUPPET MOVIE—ITC Enter./
Mag. Video
COAL MINER'S DAUGHTER—
Universal City Studios Inc./
MCA Dist.
BUGS BUNNY/ROADRUNNER—
WB/Warner Home Video
THE ELECTRIC HORSEMAN—
Universal City Studios Inc./
Columbia Pictures/MCA Dist.
SATURN III—ITC Enter./Mag.
Video
SUPERMAN—D.C. Comics/Warner
Home Video
JULIA—20th Cent. Fox Films/
Mag. Video
ENTER THE DRAGON—WB/Warner
Home Video
TURNING POINT—20th Cent. Fox
Films/Mag. Video
KLUTE—WB/Warner Home Video

VALAS TV/DENVER

EVERY WHICH WAY BUT LOOSE—
WB/Warner Home Video
SUPERMAN—D.C. Comics/Warner
Home Video
ALIEN—20th Cent. Fox Films/
Mag. Video
JAWS—Universal Pictures/MCA
Dist.
AMERICAN GRAFITTI—Mag. Video
THE MAIN EVENT—WB/Warner
Home Video
"10"—Orion Pictures/Warner
Home Video
HALLOWEEN—Falcon International
Prod./Media Home Enter.
KLUTE—WB/Warner Home Video
EXECUTIVE ACTION—WB/Warner
Home Video

NICKELODEON/L.A.

EMANUELLE—Trinacra Films/
Columbia Home Video Enter.
DRACULA 1931—Universal City
Studios/MCA Dist.
THE GODFATHER—Paramount
Pictures/Paramount Home Video
ALIEN—20th Cent. Fox Films/
Mag. Video
SUPERMAN—D.C. Comics/Warner
Home Video
COAL MINER'S DAUGHTER—
Universal City Studios Inc./
MCA Dist.
BUGS BUNNY/ROADRUNNER—
WB/Warner Home Video
EMANUELLE: THE JOYS OF THE
WOMAN—Paramount Pictures/
Paramount Home Video
BULLITT—WB/Warner Home Video
CLOCKWORK ORANGE—WB/
Warner Home Video

VIDEO SPACE/BELLEVUE

ALIEN—20th Cent. Fox Films/
Mag. Video
THE ROSE—20th Cent. Fox Films/
Mag. Video
COAL MINER'S DAUGHTER—
Universal City Studios Inc./
MCA Dist.
THE ELECTRIC HORSEMAN—
Universal City Studios Inc./
Columbia Pictures/MCA Dist.
SATURN III—ITC Enter./Mag.
Video
GOING IN STYLE—WB/Warner
Home Video
LIFE OF BRIAN—WB/Warner
Home Video
THE MUPPET MOVIE—ITC Enter./
Mag. Video

HEAVEN CAN WAIT—Paramount
Pictures/Paramount Home Video
BOYS FROM BRAZIL—20th Cent.
Fox Films/Mag. Video

A/C Chart

NOVEMBER 1, 1980

NOV. 1	OCT. 25		WKS. ON CHART
1	1	WOMAN IN LOVE BARBRA STREISAND Columbia 1 11364 (5th Week)	9
2	2	LADY KENNY ROGERS /Liberty 1380	5
3	4	NEVER KNEW LOVE LIKE THIS BEFORE STEPHANIE MILLS/ 20th Century Fox 2460 (RCA)	10
4	8	HE'S SO SHY POINTER SISTERS/Planet 47916 (E/A)	10
5	3	JESSE CARLY SIMON /Warner Bros. 49518	12
6	5	LOOK WHAT YOU'VE DONE TO ME BOZ SCAGGS/ Columbia 1 11349	11
7	6	XANADU OLIVIA NEWTON-JOHN/ELO/MCA 41285	12
8	10	ON THE ROAD AGAIN WILLIE NELSON/Columbia 1 11351	7
9	9	REAL LOVE DOOBIE BROTHERS/Warner Bros. 49503	9
10	18	MORE THAN I CAN SAY LEO SAYER/Warner Bros. 49565	5
11	15	DREAMING CLIFF RICHARD/EMI-America 8057	6
12	16	YOU'VE LOST THAT LOVIN' FEELING DARYL HALL & JOHN OATES/RCA 12103	5
13	14	COULD I HAVE THIS DANCE ANNE MURRAY/Capitol 4920	8
14	20	NEVER BE THE SAME CHRISTOPHER CROSS/Warner Bros. 49580	3
15	7	UPSIDE DOWN DIANA ROSS/Motown 1494	13
16	11	ALL OUT OF LOVE AIR SUPPLY/Arista 0520	20

CHARTMAKER OF THE WEEK

17	—	LOVE ON THE ROCKS NEIL DIAMOND Capitol 4939	1
18	12	LOOKIN' FOR LOVE JOHNNY LEE/Full Moon/Asylum 47004	15
19	13	LATE IN THE EVENING PAUL SIMON/Warner Bros. 49511	13
20	24	WITHOUT YOUR LOVE ROGER DALTREY/Polydor 2121	5
21	23	OUT HERE ON MY OWN IRENE CARA/RSO 1048	5
22	26	IF YOU EVER CHANGE YOUR MIND CRYSTAL GAYLE/ Columbia 1 11359	5
23	32	I BELIEVE IN YOU DON WILLIAMS/MCA 41304	3
24	—	GUILTY BARBARA STREISAND & BARRY GIBB/Columbia 11 11390	1
25	30	I'M COMING OUT DIANA ROSS/Motown 1491	4
26	36	SUDDENLY OLIVIA NEWTON-JOHN AND CLIFF RICHARD/ MCA 51007	2
27	17	MIDNIGHT ROCKS AL STEWART/Arista 0552	8
28	19	DRIVIN' MY LIFE AWAY EDDIE RABBITT/Elektra 46656	19
29	21	HOW DO I SURVIVE AMY HOLLAND/Capitol 4884	7
30	31	IF THIS IS LOVE MELISSA MANCHESTER/Arista 0551	7
31	22	GIVE ME THE NIGHT GEORGE BENSON/Qwest/WB 49505	15
32	35	LET ME BE YOUR ANGEL STACY LATTISAW/Cotillion 46001 (Atl)	3
33	37	LIVE EVERY MINUTE ALI THOMSON/A&M 2260	4
34	—	I'M HAPPY THAT LOVE HAS FOUND YOU JIMMY HALL/ Epic 9 50931	1
35	25	WHO'LL BE THE FOOL TONIGHT LARSEN-FEITEN BAND/ Warner Bros. 49282	7
36	—	IT'S MY TURN DIANA ROSS/Motown 1496	1
37	—	EVERY WOMAN IN THE WORLD AIR SUPPLY/Arista 0564	1
38	27	NO NIGHT SO LONG DIONNE WARWICK/Arista 0527	14
39	28	HOT ROD HEARTS ROBBIE DUPREE/Elektra 47005	14
40	29	DON'T ASK ME WHY BILLY JOEL/Columbia 1 11331	13
41	—	ONE-TRICK PONY PAUL SIMON/Warner Bros. 49601	1
42	44	THE WANDERER DONNA SUMMER/Geffen 49563 (WB)	4
43	45	THAT GIRL COULD SING JACKSON BROWNE/Asylum 47036	3
44	33	SAILING CHRISTOPHER CROSS/Warner Bros. 49507	20
45	34	YOU'RE THE ONLY WOMAN (YOU & I) AMBROSIA/ Warner Bros. 49508	15
46	42	LETTING GO NEIL SEDEKA/Elektra 47017	6
47	38	YOU'LL ACCOMP'NY ME BOB SEGER/Capitol 4904	12
48	39	YOU CAN CALL ME BLUE MICHAEL JOHNSON/EMI- America 8054	6
49	40	ONE IN A MILLION YOU LARRY GRAHAM/Warner Bros. 49221	14
50	41	MY PRAYER RAY, GOODMAN & BROWN/Polydor 2116	10



ITA Meet (Continued from page 28)

just finding all the outlets, let alone auditing them." Even if some retailers are caught reneging on contracts, said Weiss, unauthorized rentals will still go.

Weiss also attacked the studios' claim that they had overextended themselves in credit to the retailers. "It's risky, yes," said Weiss. "but they've got to help us. We're selling their product. Would the record industry have grown the way it did with low exchange privileges and 30-day payment schedules?"

While retailers and manufacturers locked horns over the rental issue, nearly every one of the over-50 featured speakers devoted at least a few minutes to the still-vital larger question of the future of the entire home video market. As expected, manufacturers were bullish. Akira Harada, VP, Matsushita Electric Industrial Co. Ltd., in a rare speech, called the growth of the VCR market in the U.S. Japan and Europe "incredible" and said that "we are fortunate people to be part of such an expanding industry."

And RCA Consumer Electric Co. VP and general manager Jack Sauter boldly proclaimed in a speech that the videodisc business will help double the annual sales of video products industry to \$15 billion by 1990. Quoting from research done by RCA, Sauter said that 4.4 million American households — seven percent of all homes with color television—would be interested in buying a video disc player in the introductory period of the player.

Perhaps the most interesting observations on the entire home video market came from Wednesday's panel entitled "The Wall Street View." James Magid, a securities analyst for L.F. Rothschild, Unterberg & Towbin, set the tone for the panel when he said, "Our job is to guess about the future. We have to make judgments on insufficient facts. If we wait until we are certain, when there are no risks on an investment, then the investment opportunity passes."

While Magid acknowledged that millions of dollars have been spent by communications giants in research thus far, many investors are "still wary." Magid said that the competing disc systems have done much to confuse both investors and consumers. He said that the videodisc market will promptly go to three million units by 1984, but that the three million sales after that point will determine how much the industry will really grow. In what sounded

like an endorsement, Magid spoke at length on the RCA disc system, saying that there is "an inertia committed to RCA, with its affiliations with Zenith and other companies." Almost in passing, Magid mentioned that the market is big enough for the other two disc systems—MCA's and the VHD system developed by Victor of Japan.

The tone of Ellen Berland Sachar, senior securities analyst for Goldman Sachs & Co. Inc., could only be described as pessimistic. "I'm not convinced," said Sachar, referring to a home video explosion. Sachar said that videocassettes and video discs aren't bringing the consumer any new entertainment; rather the media are delivering existing entertainment in new formats. With so many competing alternatives offering the same programming — cable and pay TV, multipoint distribution services, direct broadcast satellites — Sachar said that no one format can possibly win out. "Until there is product differentiation among formats," she said, "no one will realize the full market potential."

Harold Vogel, VP, sec. research division for Merrill, Lynch, Pierce Fenner & Smith echoed these sentiments and even went further in his assessment of near-future possibilities. "I used to be an optimist about video," he said, "now I'm not. My pessimism is because of the incompatibility and the problems that result from it—inventory and capital problems for the manufacturer, retailer and consumer. This will noticeably hinder profits."

(Next week *Record World's* coverage of the ITA seminar will continue.)

ITA Directors

(Continued from page 28)

house, Sharp Electronics; Larry Trerotola, E.I.L. DuPont.

The newly-elected officers are: chairman of the board, Irwin Tarr, Matsushita Electric Corp. of America; vice chairman, Ed Khoury, Capitol Magnetics; president, Sam Burger, CBS Columbia Records; senior VP, John Povolny, 3M Company; VP, planning, Gordon Bricker, RCA "Selecta-Vision" Videodiscs; East coast VP, K.T. Tsunoda, Sony Video Products Co.; Midwest VP, Anthony A. Mirabelli, Quasar Electronics Co.; West coast VP, Steve Roberts, 20th Century-Fox; European VP, Arnold Norreagaard, Bellevue Studio Copenhagen; VP membership/events, Larry Finley, Larry Finley Associates; secretary, Bill Orr, Orrox Corp., and treasurer, Gerald Citron, Intercontinental Televideo.

Retail Report

Record World

NOVEMBER 1, 1980

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

SALESMAKER OF THE WEEK



THE RIVER
BRUCE SPRINGSTEEN
Col

TOP SALES

THE RIVER—Bruce Springsteen—Col
ZENYATTA MONDATTA—Police—A&M
REMAIN IN LIGHT—Talking Heads—Sire
CELEBRATE—Kool & The Gang—De-Lite
GREATEST HITS—Kenny Rogers—Liberty
FEEL ME—Cameo—Chocolate City
TRIUMPH—Jacksons—Epic

HANDLEMAN/NATIONAL

GREATEST HITS—Anne Murray—Capitol
GREATEST HITS—Kenny Rogers—Liberty
GUILTY—Barbra Streisand—Col
I'M NO HERO—Cliff Richard—EMI-America
PARIS—Supertramp—A&M
SCARY MONSTERS—David Bowie—RCA
TELEKON—Gary Numan—Atco
TEXAS IN MY REAR VIEW MIRROR—Mac Davis—Casablanca
WALK AWAY—Donna Summer—Casablanca

MUSICLAND/NATIONAL

ALIVE—Kenny Loggins—Col
AUDIO-VISIONS—Kansas—Kirshner
CELEBRATE—Kool & The Gang—De-Lite
GREATEST HITS—Kenny Rogers—Liberty
GUILTY—Barbra Streisand—Col
ONE STEP CLOSER—Doobie Brothers—WB
PARIS—Supertramp—A&M
SCARY MONSTERS—David Bowie—RCA
THE RIVER—Bruce Springsteen—Col
TRIUMPH—Jacksons—Epic

PICKWICK/NATIONAL

AUDIO-VISIONS—Kansas—Kirshner
CELEBRATE—Kool & The Gang—De-Lite
DEFACE THE MUSIC—Utopia—Bearsville
GREATEST HITS—Kenny Rogers—Liberty
GREATEST HITS—Ronnie Millsap—RCA
I'M NO HERO—Cliff Richard—EMI-America
PARIS—Supertramp—A&M
SONGS I LOVE TO SING—Slim Whitman—Epic
TAKING LIBERTIES—Elvis Costello—Col
TRIUMPH—Jacksons—Epic

RECORD BAR/NATIONAL

CELEBRATE—Kool & The Gang—De-Lite
DIRTY MIND—Prince—WB
FEEL ME—Cameo—Chocolate City
14 KARAT—Fatback—Spring
GREATEST HITS—Linda Ronstadt—Asylum
KURTIS BLOW—Mercury
LIVING IN A FANTASY—Leo Sayer—WB
LOOKIN' FOR LOVE—Johnny Lee—Full Moon/Asylum

ROCK HARD—Suzi Quatro—RSO
ZENYATTA MONDATTA—Police—A&M

SOUND UNLIMITED/NATIONAL

ARE HERE—Kings—Elektra
AUDIO-VISIONS—Kansas—Kirshner
DEEPEST PURPLE—Deep Purple—WB
DRAMA—Yes—Atlantic
FEEL ME—Cameo—Chocolate City
GREATEST HITS—Doors—Elektra
GREATEST HITS, VOL. II—Linda Ronstadt—Asylum
ONE MORE SONG—Randy Meisner—Epic
REMAIN IN LIGHT—Talking Heads—Sire
SEQUEL—Harry Chapin—Boardwalk

DISC-O-MAT/NEW YORK

ARETHA—Aretha Franklin—Arista
CARNIVAL—Spyro Gyra—MCA
CELEBRATE—Kool & The Gang—De-Lite
KURTIS BLOW—Mercury
MAN OVERBOARD—Bob Welch—Capitol
REMAIN IN LIGHT—Talking Heads—Sire
SELL MY SOUL—Sylvester—Fantasy
THE RIVER—Bruce Springsteen—Col
TRIUMPH—Jacksons—Epic
ZENYATTA MONDATTA—Police—A&M

KING KAROL/NEW YORK

ARETHA—Aretha Franklin—Arista
BILLY BURNETTE—Col
CELEBRATE—Kool & The Gang—De-Lite
FEEL ME—Cameo—Chocolate City
ONE STEP AHEAD—Bohannon—Phase II
PUCKER UP—Lipps, Inc.—Casablanca
RED CAB TO MANHATTAN—Stephen Bishop—WB
REMAIN IN LIGHT—Talking Heads—Sire
THE RIVER—Bruce Springsteen—Col
THE WANDERER—Donna Summer—Geffen

RECORD WORLD-TSS/NEW YORK

AUDIO-VISIONS—Kansas—Kirshner
BILLY BURNETTE—Col
GREATEST HITS—Kenny Rogers—Liberty
HUMANS—Bruce Cockburn—Millennium
NOTHIN' MATTERS—John Cougar—Riva
ONE STEP CLOSER—Doobie Brothers—WB
SCARY MONSTERS—David Bowie—RCA
THE RIVER—Bruce Springsteen—Col
24 CARROTS—Al Stewart—Arista
ZENYATTA MONDATTA—Police—A&M

STRAWBERRIES/BOSTON

CELEBRATE—Kool & The Gang—De-Lite
EXPLORE SUITE—New England—Elektra
FEEL ME—Cameo—Chocolate City
HEARTLAND—Michael Stanley Band—EMI-America
MAN OVERBOARD—Bob Welch—Capitol
PARIS—Supertramp—A&M
RAY, GOODMAN & BROWN II—Polydor
TIMES SQUARE—RSO (Soundtrack)
WIZE—Becket
ZENYATTA MONDATTA—Police—A&M

FOR THE RECORD/BALTIMORE

ARETHA—Aretha Franklin—Arista
CELEBRATE—Kool & The Gang—De-Lite
FEEL ME—Cameo—Chocolate City

GUILTY—Barbra Streisand—Col
ONE STEP AHEAD—Bahannon—Phase II
PUCKER UP—Lipps, Inc.—Casablanca
SEAWIND—A&M
THE RIVER—Bruce Springsteen—Col
TRIUMPH—Jacksons—Epic
TWENNYNINE—Lenny White—Elektra

WAXIE MAXIE/WASH., D.C.

ARETHA—Aretha Franklin—Arista
CELEBRATE—Kool & The Gang—De-Lite
GREATEST HITS—Kenny Rogers—Liberty
HOLY SMOKE—Richard Pryor—Laff
HUMANS—Bruce Cockburn—Millennium
I'M YOURS—Linda Clifford—RSO
MAKE IT COUNT—Idris Muhammad—Fantasy
SEAWIND—A&M
VICTORY—Narada Michael Wolenden—Atlantic
ZENYATTA MONDATTA—Police—A&M

RECORD REVOLUTION/PA-DEL.

CIVILIZED EVIL—Jean-Luc Ponty—Atlantic
DEEPEST PURPLE—Deep Purple—WB
FEEL ME—Cameo—Chocolate City
14 KARAT—Fatback—Spring
GREATEST HITS—Doors—Elektra
GUILTY—Barbra Streisand—Col
REMAIN IN LIGHT—Talking Heads—Sire

ROCK HARD—Suzi Quatro—RSO
THE RIVER—Bruce Springsteen—Col
ZENYATTA MONDATTA—Police—A&M

RADIO 437/PHILADELPHIA

BEAT CRAZY—Joe Jackson Band—A&M
80/81—Pat Metheny—ECM
FEEL ME—Cameo—Chocolate City
GREATEST HITS—Kenny Rogers—Liberty
MORE MOVIES—Michael Mantler—Watt
NEW YORK SLICK—Ran Carter—Milestone
RAY, GOODMAN & BROWN II—Polydor
SEAWIND—A&M
THE WANDERER—Donna Summer—Geffen
ZENYATTA MONDATTA—Police—A&M

NATL. RECORD MART/MIDWEST

CELEBRATE—Kool & The Gang—De-Lite
GREATEST HITS—Kenny Rogers—Liberty
HEARTLAND—Michael Stanley Band—EMI-America
ONE STEP CLOSER—Doobie Brothers—WB
PARIS—Supertramp—A&M
SCARY MONSTERS—David Bowie—RCA
THE RIVER—Bruce Springsteen—Col
TRIUMPH—Jacksons—Epic
24 CARROTS—Al Stewart—Arista
ZENYATTA MONDATTA—Police—A&M

RECORD RENDEZVOUS/CLEVELAND

GREATEST HITS—Doors—Elektra
NATIONAL VELVET—Vince Burnette—Bizast
NOTHIN' MATTERS—John Cougar—Riva
NURDS—Roches—WB
REMAIN IN LIGHT—Talking Heads—Sire
ROCK HARD—Suzi Quatro—RSO
SEAWIND—A&M
TAKING LIBERTIES—Elvis Costello—Col
THE RIVER—Bruce Springsteen—Col
ZENYATTA MONDATTA—Police—A&M

ROSE RECORDS/CHICAGO

CELEBRATE—Kool & The Gang—De-Lite
GREATEST HITS—Kenny Rogers—Liberty
IN SEARCH OF THE RAINBOW SEEKERS—Mrume—Epic
RAY, GOODMAN & BROWN II—Polydor
REMAIN IN LIGHT—Talking Heads—Sire
SHADOWS AND LIGHT—Joni Mitchell—Asylum
TAKING LIBERTIES—Elvis Costello—Col
THE RIVER—Bruce Springsteen—Col
TRIUMPH—Jacksons—Epic
ZENYATTA MONDATTA—Police—A&M

RADIO DOCTORS/MILWAUKEE

CARNIVAL—Spyro Gyra—MCA
DARK ROOM—Angel City—Epic
FEEL ME—Cameo—Chocolate City
RED CAB TO MANHATTAN—Stephen Bishop—WB
REMAIN IN LIGHT—Talking Heads—Sire
SEQUEL—Harry Chapin—Boardwalk
TALK IS CHEAP—Short Stuff—Third Coast
THE RIVER—Bruce Springsteen—Col
21ST CENTURY MAN—Billy Thorpe—Elektra
UNIVERSAL JUVENILES—Max Webster—Mercury

LIEBERMAN/MINNEAPOLIS

DEEPEST PURPLE—Deep Purple—WB
14 KARAT—Fatback—Spring
GREATEST HITS—Doors—Elektra
MORE SPECIALS—Specials—Chrysalis
NOTHIN' MATTERS—John Cougar—Riva
REMAIN IN LIGHT—Talking Heads—Sire
SEQUEL—Harry Chapin—Boardwalk
THE RIVER—Bruce Springsteen—Col
21ST CENTURY MAN—Billy Thorpe—Elektra
ZENYATTA MONDATTA—Police—A&M

MUSICLAND/ST. LOUIS

ALIVE—Kenny Loggins—Col
CELEBRATE—Kool & The Gang—De-Lite
GREATEST HITS—Kenny Rogers—Liberty
GUILTY—Barbra Streisand—Col
LIVING IN A FANTASY—Leo Sayer—WB
ONE STEP CLOSER—Doobie Brothers—WB
SHINE ON—LTD—A&M
TEXAS IN MY REAR VIEW MIRROR—Mac Davis—Casablanca
THE RIVER—Bruce Springsteen—Col
TRIUMPH—Jacksons—Epic

TURTLES/ATLANTA

CARNIVAL—Spyro Gyra—MCA
DON'T IT BREAK—Con Henley—WB
FEEL ME—Cameo—Chocolate City
GREATEST HITS—Oak Ridge Boys—MCA
KURTIS BLOW—Mercury
LET'S DO IT TODAY—Lenny Williams—MCA
LIVING IN A FANTASY—Leo Sayer—WB
THE RIVER—Bruce Springsteen—Col
TWENNYNINE—Lenny White—Elektra
21ST CENTURY MAN—Billy Thorpe—Elektra

SPEC'S MUSIC/FLORIDA

BACK IN BLACK—AC/DC—Atlantic
DIANA—Diana Ross—Motown
FREEDOM OF CHOICE—Devo—WB
GREATEST HITS—Kenny Rogers—Liberty

NEW CLEAR DAYS—Vapors—UA
PLAYIN' FOR KEEPS—Eddie Money—Col
TRIUMPH—Jacksons—Epic
WAITING FOR YOU—Brick—Bang
ZAPP—WB
ZENYATTA MONDATTA—Police—A&M

POPULAR TUNES/MEMPHIS

ALIVE—Kenny Loggins—Col
CELEBRATE—Kool & The Gang—De-Lite
DEFACE THE MUSIC—Utopia—Bearsville
DIRTY MIND—Prince—WB
I'M NOT STRANGE I'M JUST LIKE YOU—Keith Sykes—Backstreet/MCA
KURTIS BLOW—Mercury
LET'S DO IT TODAY—Lenny Williams—MCA
LIVING IN A FANTASY—Leo Sayer—WB
SCARY MONSTERS—David Bowie—RCA
THE WANDERER—Donna Summer—Geffen

SOUND WAREHOUSE/HOUSTON

GREATEST HITS—Doors—Elektra
I'M NOT STRANGE I'M JUST LIKE YOU—Keith Sykes—Backstreet/MCA
LITTLE STEVIE ORBIT—Steve Forbert—Nemperor
PANORAMA—Cars—Elektra
SCARY MONSTERS—David Bowie—RCA
TAKING LIBERTIES—Elvis Costello—Col
THE RIVER—Bruce Springsteen—Col
21ST CENTURY MAN—Billy Thorpe—Elektra
ZENYATTA MONDATTA—Police—A&M

CIRCLES/ARIZONA

ARETHA—Aretha Franklin—Arista
AUDIO-VISIONS—Kansas—Kirshner
FEEL ME—Cameo—Chocolate City
14 KARAT—Fatback—Spring
HUMANESQUE—Jack Green—RCA
HUMANS—Bruce Cockburn—Millennium
INVITATION TO LOVE—Dazz Band—Motown
LOVE FANTASY—Ray Ayers—Polydor
REMAIN IN LIGHT—Talking Heads—Sire
THE RIVER—Bruce Springsteen—Col

LICORICE PIZZA/LOS ANGELES

GREATEST HITS—Kenny Rogers—Liberty
LIVING IN A FANTASY—Leo Sayer—WB
MINIMUM WAGE ROCK & ROLL—Bus Boys—Arista
NEW CLEAR DAYS—Vapors—UA
ONE STEP CLOSER—Doobie Brothers—WB
REMAIN IN LIGHT—Talking Heads—Sire
SPECIAL THINGS—Pointer Sisters—Planet
TRIUMPH—Jacksons—Epic
THE RIVER—Bruce Springsteen—Col
ZENYATTA MONDATTA—Police—A&M

EVERYBODY'S RECORDS/NORTHWEST

CARNIVAL—Spyro Gyra—MCA
GREATEST HITS—Doors—Elektra
GREATEST HITS—Kenny Rogers—Liberty
IN THE HEAT OF THE NIGHT—Pat Benatar—Chrysalis
LOST IN LOVE—Air Supply—Arista
REMAIN IN LIGHT—Talking Heads—Sire
TIMES SQUARE—RSO (Soundtrack)
THE RIVER—Bruce Springsteen—Col
VOICES—Hall & Oates—RCA
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 1, 1980

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

NOV. 1
OCT. 25

WKS. ON
CHART

1 1 **GUILTY**

BARBRA STREISAND

Columbia FC 36750

(3rd Week)

4 H

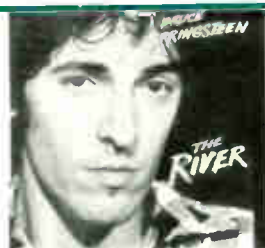


CHARTMAKER OF THE WEEK

2 — **THE RIVER**

BRUCE SPRINGSTEEN

Columbia PC2 36854



1 X

3 3 **ONE STEP CLOSER** DOOBIE BROTHERS/Warner Bros. HS 3452

4 H

4 4 **GREATEST HITS** KENNY ROGERS/Liberty LOO 1072

3 H

5 2 **THE GAME** QUEEN/Elektra 5E 513

16 H

6 9 **BACK IN BLACK** AC/DC/Atlantic SD 16018

12 H

7 7 **CRIMES OF PASSION** PAT BENATAR/Chrysalis CHE 1275

11 H

8 5 **XANADU** (ORIGINAL SOUNDTRACK)/MCA 6100

16 I

9 6 **DIANA DIANA** ROSS/Motown M8 936M1

21 H

10 12 **TRIUMPH** JACKSONS/Epic FE 36424

3 H

11 11 **GIVE ME THE NIGHT** GEORGE BENSON/Qwest/WB HS 3543

13 H

12 8 **PANORAMA CARS**/Elektra 5E 514

9 H

13 17 **PARIS SUPERTRAMP**/A&M SP 6702

4 L

14 13 **HOLD OUT** JACKSON BROWNE/Asylum 5E 511

16 H

15 10 **URBAN COWBOY** (ORIGINAL SOUNDTRACK) VARIOUS ARTISTS/Full Moon/Asylum DP 90002

24 X

16 16 **KENNY LOGGINS ALIVE**/Columbia C2X 36738

5 J

17 15 **TEDDY PENDERGRASS**/Phila. Intl. FZ 36745 (CBS)

12 H

18 18 **GLASS HOUSES** BILLY JOEL/Columbia FC 36384

33 H

19 14 **HONEYSUCKLE ROSE** (ORIGINAL SOUNDTRACK) WILLIE NELSON & FAMILY/Columbia S2 36752

9 L

20 20 **EMOTIONAL RESCUE** ROLLING STONES/Rolling Stones COC 16015 (Atl)

16 H

21 25 **ANNE MURRAY'S GREATEST HITS**/Capitol SOO 12110

5 H

22 22 **CHRISTOPHER CROSS**/Warner Bros. BSK 3383

34 G

23 19 **ONE-TRICK PONY** PAUL SIMON/Warner Bros. HS 3472

9 H

24 24 **SCARY MONSTERS** DAVID BOWIE/RCA AQL1 3647

5 H

25 21 **ZAPP**/Warner Bros. BSK 3463

6 G

26 23 **AGAINST THE WIND** BOB SEGER & THE SILVER BULLET BAND/Capitol SOO 12041

34 H

27 43 **ZENYATTA MONDATT** THE POLICE/A&M SP 4831

2 G

28 28 **AUDIO-VISIONS** KANSAS/Kirshner FZ 36588 (CBS)

5 H

29 — **REMAIN IN LIGHT** TALKING HEADS/Sire SRK 6095 (WB)

1 G

30 27 **FULL MOON** CHARLIE DANIELS BAND/Epic FE 36571

13 H

31 30 **WILD PLANET** B-52'S/Warner Bros. BSK 3471

7 G

32 33 **SHINE ON** L.T.D./A&M SP 4819

9 G

33 29 **LOVE APPROACH** TOM BROWNE/Arista/GRP GRP 5008

13 H

34 36 **FAME** (ORIGINAL SOUNDTRACK)/RSO RX 1 3080

18 H

35 31 **BEATIN' THE ODDS** MOLLY HATCHET/Epic FE 35672

7 H

36 37 **MICKEY MOUSE DISCO**/Disneyland/Vista 2504

32 X

37 63 **CELEBRATE** KOOL & THE GANG/De-Lite DSR 9518

2 G

38 41 **FREEDOM OF CHOICE** DEVO/Warner Bros. BSK 3435

20 G

39 34 **LOST IN LOVE** AIR SUPPLY/Arista AB 4268

19 H

40 42 **THE YEAR 2000** O'JAYS/TSOP FZ 36416 (CBS)

10 H

41 35 **HORIZON** EDDIE RABBITT/Elektra 6E 276

9 G

42 26 **CHIPMUNK PUNK** CHIPMUNKS/Excelsior XLP 6008

14 G

43 48 **TRUE COLOURS** SPLIT ENZ/A&M SP 4822

8 G

44 32 **ANYTIME ANYPLACE ANYWHERE** ROSSINGTON COLLINS/BAND/MCA 5130

17 H

45 44 **OFF THE WALL** MICHAEL JACKSON/Epic FE 35745

60 H

46 45 **DRAMA** YES/Atlantic SD 16019

9 H

47 40 **WIDE RECEIVER** MICHAEL HENDERSON/Buddah BDS 6001

10 G

(Arista)

48 39 **IRONS IN THE FIRE** TEENA MARIE/Gordy G8 997M1

(Motown) 7 H

49 49 **SWEET SENSATION** STEPHANIE MILLS/20th Century Fox

T 603 (RCA) 27 G

50 51 **TIMES SQUARE** (ORIGINAL SOUNDTRACK) VARIOUS

ARTISTS/RSO RS 2 4203 6 L

51 38 **TAKING LIBERTIES** ELVIS COSTELLO/Columbia JC 36839

4 G

52 64 **KURTIS BLOW**/Mercury SRM 1 3854

3 G

53 58 **COME UPSTAIRS** CARLY SIMON/Warner Bros. BSK 3443

14 G

54 59 **SPECIAL THINGS** POINTER SISTERS/Planet P 9

(Elektra/Asylum) 7 G

55 57 **SAN ANTONIO ROSE** WILLIE NELSON & RAY PRICE/

Columbia JC 36476 12 G

56 47 **VOICES** DARYL HALL & JOHN OATES/RCA AQL1 3646

12 H

57 62 **PUCKER UP** LIPPS, INC./Casablanca NBLP 7242

3 G

58 56 **SHADOWS AND LIGHT** JONI MITCHELL/Asylum BB 704

5 L

59 54 **LOVE LIVES FOREVER** MINNIE RIPERTON/Capitol SOO

12097 9 H

60 75 **WALK AWAY/COLLECTOR'S EDITION (THE BEST OF**

1977-1980) DONNA SUMMER/Casablanca NBLP 7244

3 G

61 67 **CLUES** ROBERT PALMER/Island ILPS 9595 (WB)

4 G

62 65 **GREATEST HITS** WAYLON JENNINGS/RCA AHL1 3378

76 G

63 50 **LET ME BE YOUR ANGEL** STACY LATTISAW/Cotillion

SD 5219 (Atl) 17 G

64 53 **JOY AND PAIN** MAZE FEATURING FRANKIE BEVERLY/

Capitol ST 12087 13 G

65 61 **THIS TIME** AL JARREAU/Warner Bros. BSK 3434

20 G

66 72 **DEFACE THE MUSIC** UTOPIA/Bearsville BRK 3487 (WB)

3 G

67 77 **NOTHIN' MATTERS AND WHAT IF IT DID** JOHN COUGAR/

RVL 7403 (PolyGram) 3 G

68 70 **NO MORE DIRTY DEALS** JOHNNY VAN ZANT BAND/

Polydor PD 1 6289 5 G

69 78 **RAY, GOODMAN & BROWN II**/Polydor PD 1 6299

4 G

70 60 **TELEKON** GARY NUMAN/Atco SD 32 103

5 H

71 118 **ARETHA** ARETHA FRANKLIN/Arista AL 9538

1 H

72 52 **HEROES** COMMODORES/Motown M8 939M1

19 H

73 74 **NEW CLEAR DAYS** VAPORS/United Artists LT 1049

4 G

74 76 **WORTH THE WAIT** PEACHES & HERB/Polydor/MVP

PD 1 6298 2 G

75 69 **STARDUST** WILLIE NELSON/Columbia KC 35305

39 G

76 71 **GIDEON** KENNY ROGERS/United Artists LOO 1035

29 H

77 68 **STAR WARS/THE EMPIRE STRIKES BACK** (ORIGINAL

SOUNDTRACK)/RSO RS 2 4201 24 L

78 55 **ONE IN A MILLION YOU** LARRY GRAHAM/Warner Bros.

BSK 3447 18 G

79 82 **IN THE HEAT OF THE NIGHT** PAT BENATAR/Chrysalis

CHR 1236 50 G

80 46 **24 CARROTS** AL STEWART AND SHOT IN THE DARK/

Arista AL 9520 8 H

81 66 **THE GAMBLER** KENNY ROGERS/United Artists UA

LA 934 H 95 G

82 83 **THESE DAYS** CRYSTAL GAYLE/Columbia JC 36512

2 G

83 91 **"LITTLE STEVIE ORBIT"** STEVE FORBERT/Nemperor

JZ 36595 (CBS) 2 G

84 94 **VICTORY NARADA** MICHAEL WALDEN/Atlantic SD 19279

2 G

85 95 **CIVILIZED EVIL** JEAN-LUC PONTY/Atlantic SD 16020

2 H

86 80 **NO RESPECT** RODNEY DANGERFIELD/Casablanca

NBLP 7229 11 H

87 — **GREATEST HITS** DOORS/Elektra 5E 515

1 H

88 81 **ONE FOR THE ROAD** KINKS/Arista A2L 8401

19 K

89 93 **WILLIE & FAMILY LIVE** WILLIE NELSON/Columbia

KC2 35642 6 L

90 90 **THE CARS**/Elektra 6E 135

112 G

91 101 **I BELIEVE IN YOU** DON WILLIAMS/MCA 5133

1 H

92 92 **ARE HERE** KINGS/Elektra 6E 274

7 G

93 99 **MUSIC MAN** WAYLON JENNINGS/RCA AHL1 3602

19 G

94 — **FEEL ME** CAMEO/Chocolate City CCLP 2016 (Casablanca)

1 G

95 — **CARNIVAL SPYRO** GYRA/MCA 5149

1 H

96 73 **"A"** JETHRO TULL/Chrysalis CHE 1301

7 H

97 79 **MICHAEL SCHENKER GROUP**/Chrysalis CHE 1302

5 H

98 87 **BLUES BROTHERS** (ORIGINAL SOUNDTRACK)/Atlantic

SD 16017 19 H

99 109 **AT PEACE WITH WOMAN** JONES GIRLS/Phila. Intl.

JZ 36767 (CBS) 1 G

100 96 **THE WALL** PINK FLOYD/Columbia PC2 36183

44 L

Albums 151-200

NOVEMBER 1, 1980

- 151 **MAN OVERBOARD** BOB WELCH/
Capitol SOO 12107
- 152 **THE OTHER WORLD** JUDY ROBERTS/
Inner City IC 1088
- 153 **LOVE IS FAIR** BARBARA MANDRELL/
MCA 5136
- 154 **HERE TO CREATE MUSIC** LEON
HUFF/Phila. Intl. NJZ 36758
(CBS)
- 155 **LED ZEPPELIN IV**/Atlantic SD 19129
- 156 **I'M YOURS** LINDA CLIFFORD/RSO/
Curton RS 1 3087
- 157 **ANNIE (ORIGINAL CAST ALBUM)**/
Columbia PS 34712
- 158 **MAKE IT COUNT** IDRIS
MUHAMMAD/Fantasy F 9598
- 159 **CONCERNED PARTY #1** CAPTAIN
SKY/TEC 1202
- 160 **MONTY PYTHON'S CONTRACTUAL
OBLIGATION ALBUM**/Arista AL
9536
- 161 **LET'S DO IT TODAY** LENNY
WILLIAMS/MCA 5147
- 162 **SHOGUN (ORIGINAL
SOUNDTRACK)**/RSO RX 1 3088
- 163 **HUMANESQUE** JACK GREEN/RCA
AFL 3639
- 164 **JUST ONE NIGHT** ERIC CLAPTON/
RSO RS 2 4202
- 165 **BORN TO RUN** BRUCE SPRINGSTEEN/
Columbia JC 33795
- 166 **FLIRTIN' WITH DISASTER** MOLLY
HATCHET/Epic JE 36768
- 167 **TEXAS IN MY REAR VIEW MIRROR**
MAC DAVIS/Casablanca NBLP
7239
- 168 **DAVID GRISMAN-QUINTET '80**/
Warner Bros. BSK 3469
- 169 **RUNNING ON EMPTY** JACKSON
BROWNE/Asylum 6E 113
- 170 **UNLOCK THE FUNK** LOCKSMITH/
Arista AB 4274
- 171 **LONG WAY TO THE TOP**
NANTUCKET/Epic NJE 36523
- 172 **CODE BLUE**/Warner Bros. BSK 3461
- 173 **IT'S MY TIME** MAYNARD
FERGUSON/Columbia JC 36766
- 174 **STAGE STRUCK** RORY GALLAGHER/
Chrysalis CHR 1280
- 175 **EVOLUTION JOURNEY**/Columbia
FC 35797

176 **MY HOME'S IN ALABAMA**

- ALABAMA/RCA AHL 3644
- 177 **MUSICAL SHAPES** CARLENE CARTER/
Warner Bros. BSK 3465
- 178 **KEEP THE FIRE** KENNY LOGGINS/
Columbia JC 36172
- 179 **ROBIN LANE & THE CHARTBUSTERS**/
Warner Bros. BSK 3424
- 180 **WAITING FOR THE SUN DOORS**/
Elektra EKS 74024
- 181 **SEEDS OF CHANGE** KERRY LIVGREN/
Kirshner NJZ 36567 (CBS)
- 182 **SOMETHING TO BELIEVE IN** CURTIS
MAYFIELD/RSO/Curton RS 1
3077
- 183 **L.A. WOMAN DOORS**/Elektra EKS
75011
- 184 **THUNDER 7TH WONDER**/Chocolate
City CCLP 2012 (Casablanca)
- 185 **LITTLE DREAMER** PETER GREEN/Sail
0112 (Rounder)
- 186 **RAVE ON ARTFUL DODGER**/Ariola-
America OL 1503 (Arista)
- 187 **TIDDLYWINKS** NRBQ/Rounder 3048
- 188 **CALLING NOEL** POINTER/United
Artists LT 1050
- 189 **SELL MY SOUL** SYLVESTER/Fantasy/
Honey F 9601
- 190 **BILLY BURNETTE**/Columbia NJC
36792
- 191 **TWO "B'S"** PLEASE ROBBIN
THOMPSON BAND/Ovation OV
1759
- 192 **UNDER THE GUN** POCO/MCA 5132
- 193 **THE MUPPET MOVIE (ORIGINAL
SOUNDTRACK)** THE MUPPETS/
Atlantic SD 16001
- 194 **WHITE MUSIC** CRACK THE SKY/
Lifesong LS 8028
- 195 **I'M NOT STRANGE I'M JUST LIKE
YOU** KEITH SYKES/Backstreet/
MCA 3265
- 196 **UP FROM THE ALLEY** LAMONT
CRANSTON BAND/Waterhouse 10
- 197 **GARY MYRICK AND THE FIGURES**/
Epic NJE 36524
- 198 **SONGS I LOVE TO SING** SLIM
WHITMAN/Epic/Cleve Intl. JE
36768
- 199 **KINGDOM COME** SHOTGUN/MCA
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- 200 **10TH ANNIVERSARY** STATLER
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Record World Albums 101-150

NOVEMBER 1, 1980

NOV. 1 OCT. 25

- 101 112 **SEAWIND**/A&M SP 4824
- 102 104 **NIGHT CRUISER** EUMIR DEODATO/Warner Bros. BSK 3467
- 103 108 **IN SEARCH OF THE RAINBOW SEEKERS** MTUME/Epic JE 36017
- 104 133 **14 KARAT FATBACK**/Spring SU 1 6729 (Polydor)
- 105 98 **HIGHWAY TO HELL** AC/DC/Atlantic SD 16020
- 106 100 **DEPARTURE JOURNEY**/Columbia FC 36339
- 107 107 **S.O.S. S.O.S. BAND**/Tabu JZ 36332 (CBS)
- 108 143 **INHERIT THE WIND** WILTON FELDER/MCA 5144
- 109 88 **PETER GABRIEL**/Mercury SRM 1 3848
- 110 114 **TEN YEARS OF GOLD** KENNY ROGERS/United Artists UA LA 835 H
- 111 137 **MORE SPECIALS** SPECIALS/Chrysalis CHR 1303
- 112 135 **TWENNYNINE WITH LENNY WHITE**/Elektra 6E 304
- 113 111 **RHAPSODY AND BLUES** CRUSADERS/MCA 5124
- 114 102 **THE ROSE (ORIGINAL SOUNDTRACK)**/Atlantic SD 16010
- 115 115 **MAGNIFICENT MADNESS** JOHN KLEMMER/Elektra 6E 284
- 116 122 **GOLD & PLATINUM** LYNRYD SKYNYRD/MCA 2 11008
- 117 103 **THE LONG RUN** EAGLES/Asylum 5E 508
- 118 129 **STONE JAM** SLAVE/Cotillion SD 5224 (Arl)
- 119 105 **LA TOYA JACKSON**/Polydor PD 1 6291
- 120 121 **CAMERON**/Salsoul SA 8535 (RCA)
- 121 113 **"H"** BOB JAMES/Columbia/Tappan Zee JC 36422
- 122 125 **GAMMA 2**/Elektra 6E 288
- 123 136 **FAMILY** HUBERT LAWS/Columbia JC 36396
- 124 134 **HUMANS** BRUCE COCKBURN/Millennium BXL 7752 (RCA)
- 125 128 **HEARTLAND** MICHAEL STANLEY BAND/EMI-America SW 17040
- 126 84 **PLAYIN' FOR KEEPS** EDDIE MONEY/Columbia FC 36514
- 127 131 **VAN HALEN**/Warner Bros. BSK 3075
- 128 — **80/81** PAT METHENY/ECM 2 1180 (WB)
- 129 139 **DARK ROOM** ANGEL CITY/Epic JE 36543
- 130 148 **LAND OF THE THIRD EYE** DAVE VALENTIN/Arista/GRP GRP 5009
- 131 141 **TAKE IT TO THE LIMIT** NORMAN CONNORS/Arista AL 9534
- 132 97 **ADVENTURES IN THE LAND OF MUSIC** DYNASTY/Solar BXL 3576 (RCA)
- 133 89 **BRASS VI** BRASS CONSTRUCTION/United Artists LT 1060
- 134 86 **NO NIGHT SO LONG** DIONNE WARWICK/Arista AL 9526
- 135 138 **MIDDLE MAN** BOZ SCAGGS/Columbia FC 36106
- 136 — **LOVE FANTASY** ROY AYERS/Polydor PD 1 6301
- 137 — **LIVING IN A FANTASY** LEO SAYER/Warner Bros. BSK 3483
- 138 85 **REACH FOR THE SKY** ALLMAN BROTHERS BAND/Arista AL 9535
- 139 — **HURRY UP THIS WAY AGAIN** STYLISTICS/TSOP JZ 36470 (CBS)
- 140 142 **WOMEN AND CHILDREN** FIRST VAN HALEN/Warner Bros. HS 3415
- 141 106 **I TOUCHED A DREAM** DELLS/20th Century Fox T 618 (RCA)
- 142 110 **CAMEOSIS** CAMEO/Chocolate City CCLP 2011 (Casablanca)
- 143 120 **McVICAR (ORIGINAL SOUNDTRACK)**/Polydor PD 1 6284
- 144 145 **CITY NIGHTS** TIERRA/ASI 2001
- 145 127 **HEAVEN AND HELL** BLACK SABBATH/Warner Bros. BSK 3372
- 146 — **TOUCH OF SILK** ERIC GALE/Columbia JC 36570
- 147 150 **THE B-52'S**/Warner Bros. BSK 3355
- 148 117 **ONE EIGHTY** AMBROSIA/Warner Bros. BSK 3368
- 149 — **WAITING ON YOU** BRICK/Bang JZ 36262 (CBS)
- 150 — **SEQUEL** HARRY CHAPIN/Boardwalk FW 36872 (CBS)

RECORD WORLD NOVEMBER 1, 1980

Latin American Album Picks



LA REVOLUCION DE EMILIANO ZAPATA

Profono PI 3029

Con el tema "Mi forma de sentir" (J. Martin del Campo) vendiendo bien en la costa oeste, esta nueva producción de La Revolución de Emiliano Zapata está moviéndose en las tiendas. "Yo te prometo," Martin del Campo) vendiendo bien en la (A. Cruz) y "Amor de Fábula." (D.A.R.)

■ With "Mi forma de sentir" being heavily promoted on the west coast, this new album by La Revolución de Emiliano Zapata is moving nicely. "Aquí estoy para amarte," (Octavio) "Piénsame," (Sue y Javier) and "Aventuras en mi mente." (S. Ayala B.)



SEGUIR SONANDO

LOLITA—CBS 60312

Con arreglos de E. Leiva, J. Galvao y A. Monroy y en producción de José L. De Carlos, Lolita va situando sus éxitos "Seguir Soñando" (Roman-Cepero) y "En otra cama" (Román-Cepero) contenidos en este paquete. Buenos también "Acéptame," (Ruiz Venegas) "Te advierto mi amor" (Román-Cepero) y "Se te olvidó." (Román-Cepero).

■ Arrangements by Leiva, Galvao and Monroy and produced by De Carlos, Lolita from Spain is enjoying good sales thru "Seguir soñando" and "En otra cama," which are contained in this package. Also good are "Se te olvidó" and "Te advierto mi amor."



YA NI LAS COPAS

ANTONIO AGUILAR—Musart 1789

Acompañado por el Mariachi Oro y Plata de Pepe Chávez, Antonio Aguilar brinda un repertorio de música ranchera muy comercial. "Ya ni las copas," (B. González) "Soy un nadie," (E. Tovar Villareal) "El hijo ausente" (D.A.R.) y "La Cruz de mi pobreza." (D.A.R.)

■ Backed by Mariachi Oro y Plata, Antonio Aguilar is back with this new package of ranchera songs. Strong tracks are "El hijo ausente," "Ya ni las copas" and "Por una mujer casada." (F. Valdés Leal)



ORQUESTA LA SOLUCION

LAD Lads 342

Con José "Frankie" Ruiz y Jaime "Megui" Rivera en las partes vocales, la Orquesta La Solución está moviendo bien este larga duración con "La vecina" (Z. Angélica) en promoción en las áreas salseras. Otros temas contagiosos son "Separemos nuestras vidas," (J. Leon) "Quisiera," (T. Amador) y "La cabra y la sogá." (P. Avilés)

■ With "La vecina" heavily promoted in the salsa areas, this package by Orquesta La Solución, with José "Frankie" Ruiz and Jaime "Megui" Rivera in the vocals, is moving nicely. Also very commercial are "Separemos nuestras vidas," "Quisiera" and "Bartolo." (Z. Angélica)

Desde Nuestro Rincon Internacional

By TOMAS FUNDORA

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



■ Asistí al muy concurrido "cocktail party" que Velvet Internacional ofreció en sus nuevas oficinas de Hialeah Gardens. Por allí saludé a gente importante con la cual pasé un excelente rato, a diferencia de otros "cockteles" a los cuales no vale la pena asistir. Por supuesto, en cena con Joseíto Pagé, éste último me habló de, como siempre, sus agresivos planes para el futuro. Por supuesto, las nuevas regulaciones de importación de discos en Venezuela, no han afectado a Pagé y sí les abren nuevas posibilidades a sus negocios... En otra cena, con Eliseo Valdés, rememoramos viejos tiempos y me expuso sus ampliaciones promocionales y distributivas. Eliseo sigue lento, pero aplastante en sunegocio. Y es que, repuesto de viejas dolencias, su inyección personal y experiencia en el ramo, le inyectan agresividad a su negocio. Y hablando de cenas, Fritz Henschel es siempre fraternal y muy conocedor de los buenos vinos. Por supuesto, no calla ante el periodista y sí suplica que se ignore lo no publicable, hasta tanto no sea posible. Bueno, en esto estamos desde hace tiempo y nos ha ido muy bien... Rammiro, cantante colombiano de amplia ejecutoria y profesionalismo, irá representando a Estados Unidos al Festival OTI de Buenos Aires, Argentina, con su canción "El Extranjero." Por supuesto, temblé en las finales del festival nacional en el Hotel Fontainebleau de Miami Beach, en la cual compitieron muy pocas canciones buenas. El triunfo de "El Extranjero" lucía inevitable, pero en esto de los Festivales OTI, cualquier cosa inesperada puede pasar, como volvió a acontecer en México este año. El año pasado le quitaron cruelmente a México y a Roberto Cantoral, un triunfo merecidísimo con "Al Final" y en mesa aparte, Roberto le achacó mucho de la selección final a miembros del jurado que habían venido desde Miami, entre los cuales se contaba este "loco" redactor, que muchas veces está donde no debiera. En este año, no sé a quién le echará la culpa Roberto ante el segundo lugar de su inmejorable y bello tema "Quién partirá," que considero es uno de los mejores que he oído de su pluma, cosa ésta muy difícil, porque si hay un compositor de increíble y talentosa creatividad en México, ese es Roberto Cantoral. Lo más importante es que concurra, lucha, crea y se mantiene al día en su profesión. Quizás ese sea su secreto. Felicidades por tu tema, que ya se comienza a oír con fuerza en la radio de algunos países, llevado de la mano por CBS en la voz de Gualberto Castro, otra gran voz que merece el mayor de los éxitos actualmente y yendo más allá, desde hace bastante tiempo. ¡Ojalá sea ahora!



Ortiz Pino & Lissette

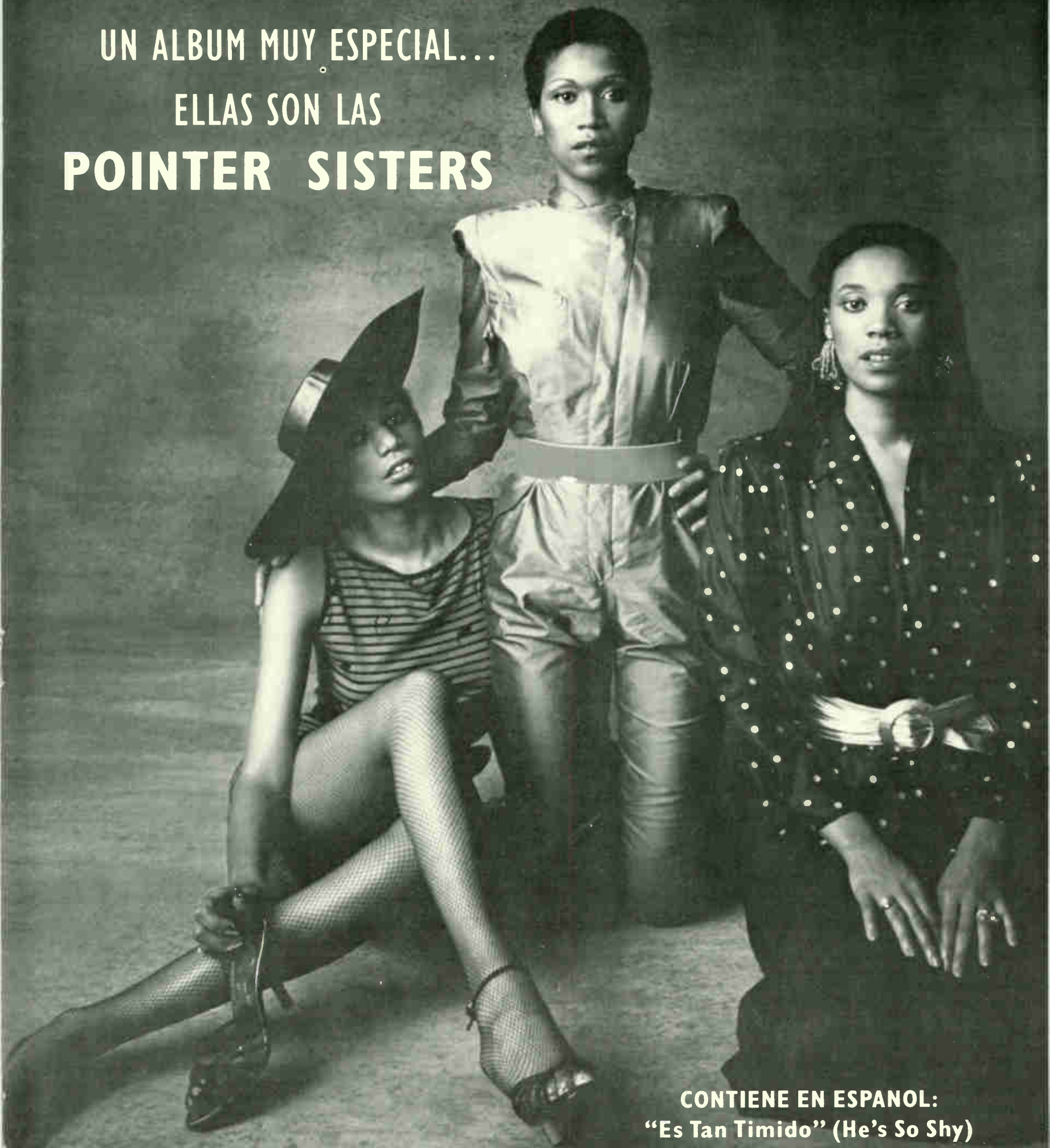
Voló a Miami el fraterno Jaime Ortiz Pino, en representación de Capitol, para la firma como artista exclusiva de su sello, de la cantante peruano-cubana Lissette. La firma de la estrella se debió a una iniciativa muy inteligente del distribuidor Capitol en Estados Unidos, Alhambra Records, bajo la dirección del joven Inurrieta, que a más de heredero de Discos Columbia de España y Alhambra, está también demostrando habilidad y energía. Ah!, hablando de Alhambra, la nueva dirección de sus facilidades y oficinas es: 4380 N.W. 128th St., Opa-locka, Florida



David Bass

(Continued on page 36)

**ESTAS DAMAS ESPECIALES TIENEN
UN ALBUM MUY ESPECIAL...
ELLAS SON LAS
POINTER SISTERS**



**CONTIENE EN ESPANOL:
"Es Tan Timido" (He's So Shy)
Cosas Especiales (Special Things)
Seria Un Sueño (Could I Be Dreaming)
DE SU ALBUM COSAS ESPECIALES**

PRODUCIDO POR RICHARD PERRY



LATIN AMERICAN HIT PARADE

Popularidad (Popularity)

El Paso

By KAMA (ERNESTO QUINONES)

1. **POBRE GORRION**
RAQUEL—Novavox
2. **TODO SE DERRUMBO DENTRO DE MI**
EMMANUEL—RCA
3. **NO ME ARREPIENTO DE NADA**
ESTELA NUNEZ—Pronto
4. **NO QUIERO OLVIDARTE**
GRUPO MAZZ—Cara
5. **LENA VERDE**
NAPOLEON—Raff
6. **BESITO CORTADO**
SUPER ESTRELLA—Viza
7. **CAPRICIOSA**
RIGO TOVAR—Profono
8. **ME ACUERDO DE TI**
LOS FELINOS—Musart
9. **INOCENTE POBRE AMIGA**
LUPITA D'ALESSIO—Orfeon
10. **MORIR DE AMOR**
MIGUEL BOSE—CBS

Hartford

By WRYM (AGUILERA/MARTINEZ)

1. **COMPANERA MIA**
EL GRAN COMBO—Combo
2. **BAJA Y TAPA LA OLLA**
SANTIAGO CERON—Salsa
3. **HASTA QUE AMANEZCA**
JOAN SEBASTIAN—Musart
4. **SUFIMIENTO**
RODOLFO—Fuentes
5. **QUE PENA ME DA TU CASO**
ROGELIO PANIAGUA—Discolor
6. **PAVO REAL**
JOSE LUIS—T.H.
7. **FUISTE TU**
LUIS OSCAR—Kim
8. **VALE LA PENA**
CLAUDIO DEL VILLAR—Arcano
9. **DE MUJER A MUJER**
SOPHY—Velvet
10. **CUATRO DIAS**
EL GRAN TRIO—Algar

San Antonio

By KFHM (ANGEL TOLEDO)

1. **INOCENTE POBRE AMIGA**
LUPITA D'ALESSIO—Orfeon
2. **DAME, DAME, DAME**
GRUPO ABBA—CBS
3. **JILGUERO CANTA JILGUERO**
IMELDA MILLER—Orfeon
4. **EL CHUBASCO**
CARLOS Y JOSE—T.H.
5. **EL TAPATIO**
VICENTE FERNANDEZ—CBS
6. **EL GORRION Y YO**
LOS PAISANOS—Joey
7. **POBRE GORRION**
RAQUEL—Novavox
8. **EL PAVO REAL**
JOSE LUIS—T.H.
9. **TU DECISION**
RIGO TOVAR—Profono
10. **POVLO DE AUENCIA**
MERCEDES CASTRO—Musart

Tampa

By WYOU (WOODY GARCIA)

1. **MUCHO, POQUITO Y NADA**
ARABELLA
2. **ESE HOMBRE**
ROCIO JURADO
3. **PREGUNTALE**
CHARANGA CASINO
4. **AMANTES DE MEDIO TIEMPO**
MARCO ANTONIO MUNIZ
5. **CONTIGO SI**
GRUPO ALMA
6. **YA NO QUIERO A ESA MUJER**
ALDO MATTA
7. **NI LANTO NI VELORIO**
LA TERRIFICA
8. **PINTAME CON BESOS**
ALBERT HAMMOND
9. **SEG'IR SONANDO**
LOLITA
10. **NIDO DE AMOR**
EL GRAN COMBO

Ventas (Sales)

Phoenix

1. **HE VENIDO A PEDIRTE PERDON**
JUAN GABRIEL—Pronto
2. **INOCENTE POBRE AMIGA**
LUPITA D'ALESSIO—Orfeon
3. **EL TAPATIO**
VICENTE FERNANDEZ—CBS
4. **HEY**
JULIO IGLESIAS—CBS
5. **EL DESCOLON**
VERONICA CASTRO—Peerless
6. **QUE ME GANO**
CHELO—Musart
7. **NO PIDAS MAS PERDON**
YOLANDA DEL RIO—Arcano
8. **LA MUGROSITA**
PEDRITO FERNANDEZ—CBS
9. **CELOS DE TI**
LA MIGRA—Mar Int.
10. **ENCENDIDO CLAVEL**
HERMANOS ORTIZ—Latin Int.

El Paso

1. **MAS DE LO QUE MERECIAS**
LOS HUMILDES—Fama
2. **INOCENTE POBRE AMIGA**
LUPITA D'ALESSIO—Orfeon
3. **INSOPORTABLEMENTE BELLA**
EMMANUEL—Arcano
4. **EL GORRION Y YO**
MANOELLA TORRES—CBS
5. **CUMBIA DISCO**
GRUPO MEZQUITE—Odeon
6. **NO ME ARREPIENTO DE NADA**
ESTELA NUNEZ—Pronto
7. **TODO SE DERRUMBO DENTRO DE MI**
EMMANUEL—Arcano
8. **EL HIJO DE LA MUSQUERA**
LOS HURACANES DEL NORTE—Luna
9. **QUE ME GANO**
CHELO—Musart
10. **EL NOA NOA**
JUAN GABRIEL—Pronto

San Antonio

1. **INOCENTE POBRE AMIGA**
LUPITA D'ALESSIO—Orfeon
2. **EL CHUBASCO**
CARLOS Y JOSE—T.H.
3. **QUE ME GANO**
CHELO—Musart
4. **16 TONELADAS**
HERMANOS BARRON—Joey
5. **ENSENAME A OLVIDAR**
RAMON AYALA—Freddie
6. **EL GORRION Y YO**
MANOELLA TORRES—CBS
7. **ME TRAES COMO BALA**
RUBEN NARANJO—Zarape
8. **ADIOS Y BIENVENIDA**
BEATRIZ ADRIANA—Peerless
9. **QUE PECADO FUE QUERERTE**
HERMANOS LARAS—Atlas
10. **MI PEQUENITO**
ROBERTO PULIDO—ARV

Denver

1. **INOCENTE POBRE AMIGA**
LUPITA D'ALESSIO—Orfeon
2. **EL ASESINO**
GILBERTO VALENZUELA—Gas
3. **LA FRONTERA**
JUAN GABRIEL—Pronto
4. **ENSENAME A OLVIDAR**
RAMON AYALA—Freddie
5. **UN CANCIONERO LLORO**
ALEJANDRO RIVERA—Orfeon
6. **HE VENIDO A PEDIRTE PERDON**
JUAN GABRIEL—Pronto
7. **PAVO REAL**
JOSE LUIS—T.H.
8. **HEY**
JULIO IGLESIAS—CBS
9. **ADIOS Y BIENVENIDA**
BEATRIZ ADRIANA—Peerless
10. **CELOS DE TI**
LA MIGRA—Mar Int.

Nuestro Rincon

(Continued from page 34)

33054, con el teléfono 685-8396... Fué amena una charla, entre bastidores, con el grato amigo **Tony Moreno** de Billboard en Español. A más de buen cantante, Tony tiene amplia habilidad en relaciones públicas y demuestra ser, antes que nada, muy latinoamericano, lo cual hace una gran diferencia en su enfoque... Excelente la producción SAR de Nueva York, de **Henry Fiol**, titulada "Fe, Esperanza y Caridad." (María Luisa Lamadrid)... Sonlat (Sonido Latino) acaba de lanzar a promoción en Estados Unidos un sencillo de su artista exclusive **David Bass**, con "Por Cobarde" (R. Pérez) y "Oye Tú" de **Ricardo Luis Ramos**. Por la fuerza con que la radio de Miami le está dando a esta producción, no dudo que se convierta en éxito arrollador. El ligero acento de David en español, está logrando el esperado efecto favorable de parte del público y la radio... Un sello colombiano está produciendo en Nueva York con **Roberto Torres**, un long-playing de música de salsa, en el cual añadirán un excelente acordeón vallenato. Me parece una brillantísima idea... Muy bueno el nuevo larga duración de los **Latin Brothers**, que Fuentes lanzó al mercado en Colombia y Estados Unidos. Reincorporado a la agrupación **Piper Pimienta Díaz**, logra ya impacto el tema "Valluna" de Senén Palacios.

Los conciertos presenadtos los lunes en la noche en el Village Gate, de Nueva York, titulados "Salsa Meets Jazz" y presentados por **Roger Dawson** de la WJIT de Nueva York, están resultando un éxito interesante. El 6 de Octubre se presentaron **Fajardo y Bobby Rodríguez y La Compañía** con **Dave Valentín** como flautista. En Octubre 13 tocaron **Ray Barretto y su Orquesta** y la **Orquesta Broadway** con el trompetista estrella **Clifford Jordan**. En Octubre 20 se presentaron **Luis "Perico" Ortiz** y la **Charanga Casino** con el trompetista estrella **Woody Shaw**. En Octubre 27 estarán la **Típica 73** y el **Conjunto Clásico** con el tenor saxofonista **Charles Rouse**. El Village

Gate está situado en el corazón bohemio de Manhattan, el celebrado barrio The Village... Dos altísimos ejecutivos multinacionales están en franca "desgracia." Y lo peor es que no lo saben... Y ahora... ¡Hasta la próxima!

I recently attended a cocktail party that Velvet International offered in their new offices in Hialeah Gardens, where I had the opportunity to chat with friends from the record industry. **Joseito Pagé**, the owner of Velvet, had earlier told me about his plans for the future and mentioned that the new law regarding free imported recordings in Venezuela hasn't affected him. On the contrary, he feels it will help him a lot... I also had lunch with **Eliseo Valdés** from Latin Records, who discussed his new promotional and distributional plans... Finally, I had an unforgettable dinner with **Fritz Henschel** from CBS International...

Colombian singer **Rammiro**, will represent the United States at the OTI Festival in Buenos Aires, Argentina next November with his song "El Extranjero." I attended the finals for the United States at the Fountainbleau Hilton in Miami Beach, and "El Extranjero" looked like the winner from the first moment.

Jaime Ortiz Pino from EMI Capitol in Mexico flew to Miami to sign an exclusive contract with Peru-Cuban singer **Lissette**. The signing was the idea of Capitol's distributor in the states, Alhambra Records, and its director, **Enrique Inurrieta**. Alhambra has opened new offices and warehouse facilities at 4380 N.W. 128th St. Opa-locka, Fla. 33054. Tel: (305) 685-8396... SAR Records in New York has released an LP by **Henry Fiol** entitled "Fe, Esperanza y Caridad." Among the best tunes are "Ahora me da pena" (F. Replicado) and "El Guateque de Ciprian" (Ma. Luisa Lamadrid)... Sonlat is promoting the latest single by **David Bass**, "Por Cobarde" (R. Pérez) b/w

(Continued on page 37)

Record World en España

By JAVIER ALONSO

■ Javier es uno de los nuevos nombres de la discografía española en el presente año, una voz que entra con decisión en el difícil mundo de la música de nuestro país. La experiencia acumulada a través de sus actividades musicales, diversas etapas en diferentes grupos, dominador de la guitarra y del piano... será uno de los pilares de la carrera artística de Javier. Su presente es "Radio," una canción de corte actual y estilo juvenil, con un estribillo increíblemente pegadizo. Su futuro es todavía una incógnita.

Hace tres años Gloria fue la voz más apreciada de nuestro panorama de cantantes femeninas. Su dedicación familiar la alejaron de la canción. Su nuevo elepé nos ha devuelto a una Gloria en plenitud de madurez y estilo, para alegría de los muchos que esperan esta reaparición. "Si no estas aquí," sigue los buenos pasos del anterior single "Contra viento y marea."

Tres chicos y una chica forman el grupo madrileño Charol. Su nombre alude a "música brillante." Se autocalifican como "sonido musculoso y sin un gramo de grasa," y lo cierto es que hay mucho nervio tanto en los

instrumentos como en la voz de May, una chica que promete. La temática de sus canciones es de ciudad, aunque no en el sentido de lo que se entiende por "rock urbano," ya que ellos transpiran vitalidad y optimismo, lo que se refleja en su música. Su primer single se titula "sin dinero."

A Luis Lucena todo el mundo le conoce ya. No en vano, sus actuaciones siempre han sido presenciadas con extraordinaria atención por sus seguidores. Después de sus más de 20 discos de larga duración y de los 6 discos de oro obtenidos acaba de sacar a la venta un elepé de "Boleros" su título genérico es "Grandes Boleros" en el single se incluyen "Mira que eres linda" y "Ya sé que tienes novio."

Tito y Tita importante dúo infantil español, están intentando, de la mano de su productor Alejandro Jaén, no encasillarse en ningún tipo concreto y definido de música. Ahora, han visto convertido en realidad su sueño de hacer rancheras, que es el estilo que más les gusta. Alejandro les ha hecho diez, de las cuales ha sido elegida "Quiero ser tu amigo" como cara principal de su nuevo sencillo.

The Captain Comes Calling



Don Van Vliet, a.k.a. the legendary Captain Beefheart, recently visited the Record World offices to deliver copies of his new Virgin album, "Doc at the Radar Station." Shown from left are: Beefheart; RW senior editor Peter Keepnews; Richard Branson, president, Virgin Records; and Ling Lucas, personal manager.

Nuestro Rincon (Continued from page 36)

"Oye Tú" (R.L. Ramos), David's soft, mellow accent in Spanish is receiving a good response from radio and listeners. The single, heavily promoted in Miami, looks like a winner... A Colombian label is producing a salsa LP in New York with Roberto Torres which will have an accordion player specializing in "vallenato" music. Great idea!... Fuentes has released, in Colombia and the States, the latest LP by The Latin Brothers. Piper Pimienta Díaz, who has rejoined the group, is already enjoying impact through the tune "Valluna" (Senen Palacios).

The "Salsa Meets Jazz" concerts being held each Monday at the Village Gate in New York, hosted by WJIT personality Roger Dawson, are having extraordinary success. Last October 6, salsa fans enjoyed performances by Fajardo and Bobby Rodríguez y La Compañía, as well as flautist Dave Valentin. On October 13, Ray Barretto performed along with Orquesta Broadway and saxophonist Clifford Jordan. On October 20, Luis "Perico" Ortiz and Charanga Casino, with trumpet star Woody Shaw, and on October 27, Típica 73 and Conjunto Clásico along with tenor saxophonist Charles Rouse, were featured. And now, that's it!

The Coast (Continued from page 20)

a demo.

A friend of a friend played the demo for Ron Altbach, "who was also working with Guercio at that time," says Pickett of the next fortunate coincidence. "He'd been listening to a bunch of cassettes, because he was ready to start producing again, and when he heard ours he threw the others away. He flew to the U.K. the next day."

With the new male/female vocal focus and Guercio's emphasis on the group's musical lyricism, Pickett agrees the band is "not really going along with what's happening in the new wave. But it's funny, because we find ourselves being compared to people like Elvis Costello and Squeeze."

While the old band became known for equally theatrical stage presentations in keeping with its story-song writing approach, Pickett notes that touring will await completion of a second LP with Guercio, tentatively slated for November, when they'll return to Caribou. "We had a lot more music than just one album's worth, so we'll do that this year," he says.

ODDITIES: Neil Young has pulled off what may be a first, even for a guy who's been known to do some crazy stuff himself. On his new single, "Hawks and Doves" b/w "Union Man" (Reprise), complete musician personnel is listed on both sides of the seven-inch disc—in tiny letters, but it's there all the same. Incidentally, "Union Man" concerns the American Federation of Musicians... To judge by a few recent rock releases, you might think the British Invasion of the Sixties never really ended. Utopia's new album, "Deface the Music" (Bearsville), is written and performed completely in the style of the Beatles—not actual Beatle songs, but clever imitations of various periods of their music. It may be a novelty item, but it's worth a listen. Meanwhile, Shaun Cassidy's album "Wasp" (Warner Bros.) includes a version of the Who's "So Sad About Us," from the classic "Happy Jack" LP, as well as David Bowie's "Rebel Rebel" (a newer British offering) and "It's My Life," made famous by the Animals about fifteen years ago. Now we hear that Leif Garrett's new album for the Scotti Brothers label includes another classic by Peter Dinklage and the Who, "Can't Explain" (that's also the title of Garrett's LP), as well as the Dave Clark Five's awesome "Bits and Pieces." What's new? Not much, apparently.

OTHER STUFF: The folks at Rhino Records want it known that just because they're putting out an album called "Yes Nukes," they aren't necessarily advocating the use of nuclear power—or opposing it, for that matter. Actually, "Yes Nukes" is the label's third compilation of local rock talent, this time including Sumner, the Pop, the Naughty Sweeties, the Twisters, the Nu-Kats, the Weirdos and the Runaways... A new band called the Spectres, which includes original Sex Pistol Glen Matlock, two former members of the Tom Robinson Band and others, will soon be touring parts of the U.S. without a label deal here... The October 14 and 15 shows at the Forum by the Doobie Brothers were reportedly their most successful ever in L.A., with some 25,000 tickets sold... John O'Leary, a rock musician from New Haven, Conn., has already announced his candidacy for the 1984 presidential election. He calls it a comeback from his failed attempt to win the 1978 gubernatorial race in his home state, when O'Leary ran on the Surprise Party ticket and finished fourth, out of four... Speaking of gigs, the Grateful Dead recently finished 15-night stand at the Warfield Theater in San Francisco. \$27,500 in proceeds from the gigs will go to ten different charities, selected by the band, their crew and promoter Bill Graham. Those charities include the Abalone Alliance, the American Friends Service Committee and the Haight-Ashbury Free Clinic/Rock Medicine.

Radio Action

Most Added Latin Record

(Tema más programado)

(Internacional)	(Regional)
"Eres"	"Mi Forma De Sentir"
(José María Napoleón)	(Javier Martín del Campo)
NAPOLEON	REVOLUCION EMILIANO
(CISNE-RAFF)	ZAPATA
	(PROFONO)

Dialogue (Continued from page 10)

Norman Whitfield, and Berry Gordy himself all under one roof that's fantastic. Plus Jobete is the number-one publishing company in the world. The kind of writing talent was basically the key to that success. He had great writers and genuinely talented artists. I see a similarity there between them and myself.

Berry Gordy was also a very tasteful man. He knew that this is the entertainment business, not the singing business. So they had a department where all they did was groom their acts. We have that same thing here. All of our acts are well behaved, attractive, visually oriented people. I think I have the prettiest roster in show business (laughter) and I think that's important. The number one prerequisite for being an artist here at Solar is not the talent, it's that you be ladies and gentlemen first, because it takes just as much time and money to develop a superstar who could be a fool as it does to develop nice people. There are enough nice people who have talent that you don't have to get involved with the self-destructive types.

RW: You personally have worked in television, and I'm wondering what plans you have for your acts in the video arena.

Griffey: I definitely intend to involve myself in all areas of production in the entertainment industry. I intend to get involved in producing some television shows and there is a need and a demand for material for cable. I will be putting together some productions for cable TV. I'm also working on a book that I intend to convert into a motion picture script. I'm also looking into stage productions. All of those things interest me and I definitely will be involved in those things in the near future.

I have a lot of projects on hold right now. My primary concern is Solar Records and trying to give my acts the time and effort that they deserve so they can reach the goals that they're trying to reach. I don't want to spread myself too thin. I have a stage project that I want to do when I'm able to put all of the proper people together, when I'm fortunate enough to get a Geoffrey Holder to produce. There's no one who knows all that there is to know about anything. The successful guy is the guy who surrounds himself with qualified people.

RW: As the company grows, do you see yourself, becoming less personally involved with each aspect of what Solar is doing? Your personal involvement seems to be the key to your current success.

Griffey: I don't ever see myself being less involved in the creative area at any time in the future, because I feel that that is a mistake that a lot of people make. They have some success and then they get involved in a lot of other things like politics and administration. I see Solar being a very large company in the future, but not necessarily large in terms of bodies, because we're a creative company. I intend to keep the company small and to keep it a creative company. I don't want to have to worry about 50 promotion men's expense accounts. So when I lessen my involvement it will be from a political and administrative standpoint. Hopefully sometime in the near future I will be able to name a president who can go to the conventions and do these interviews (laughter).

I have to stay involved creatively with my people because that's what got us here, that's where the growth comes from. You'll find that during the years when Motown was at its peak, that's when Berry Gordy was closely involved from the creative level. And now he still involves himself in the creative level and lets someone else shuffle the papers. I intend to stay in the creative area until such time when I can say I have somebody here whom I have confidence in, who can do this particular job as well as I can. Then I can delegate some of that work, but I will still oversee the work.

Leon Sylvers is, aside from Quincy Jones, I think the hottest producer there is right now. I think he's grown with Solar. He's been exposed to some other creative forces who are putting together different kinds of songs and sounds. He's gotten a different kind of polish and sophistication and a lot of practice with my money (laughter). If we listen to a concept and agree on the concept I don't necessarily have to go to the studio and put down a rhythm track because I have a creative person who can do that as well or better than I can.

RW: Do you have any plans to take the Solar Caravan on tour in the near future?

Griffey: So far as the immediate future is concerned, I don't think any of my acts will be touring again until next year. They enjoy working with each other and it's certainly great from a marketing standpoint when you can get four acts with a crew of about 50 people in a city at the same time. You can cover it like a blanket. You can go to every paper, every radio station, every store. I think it's a very workable and intelligent concept. You don't have the problem of

where "you can't use my drums" or, "you can't use my amplifier" because we're all family. It makes it very easy to tour. So, hopefully, we'll be doing more of those next year, and we may even have two tours out there.

RW: Is there some other area that you'd like to speak about?

Griffey: Well, one of the things of primary interest to me is that black music is the most widely accepted music there is and I think now you will find that some black artists will be bigger than ever. With the decline of the record companies last year, we're at the point where you have to go with what pays the bills, what's selling. We can't dictate to people any longer that this is good and that is bad. The stuff that stayed out there was black music when things were bad. That's what sold, that's what didn't come back. And when I say black music, it's not only being done by black people. It's being done by all people. Queen's new record is heavily influenced by blacks. The largest album in history, "Saturday Night Fever," was the Bee Gees doing black music.

RW: Do you think it will ever be necessary for you to go outside of R&B and dance music to maybe do pop music, or record white artists to keep up with your expectations?

Griffey: I'll do whatever I feel that I do well. It's like the Eagles—their last ballad could just have easily been the Whispers. I would like to see the world give credit for the heritage and art that black people have given to the world. The Japanese are recognized as great technicians, the French get recognized for what they do, the Italians even got famous for being, among other things, gangsters. I mean, people respect the Mafia. But when it comes to our art form, nobody has really stood up and said black people have given something really beautiful to the world. When a Rod Stewart or Cher does one of our tunes they call it disco. But if you put Barry White on it, it's R&B. They need to stop putting up smoke screens. Rather than saying Cher is doing R&B or black music, all of a sudden we come up with another word to keep from saying that they're doing R&B. That's what I'd like to see change sometime in the near future.

Boardwalk Gets Wet



Boardwalk Entertainment Company President Neil Bogart has announced the signing of Get Wet, the New York pop group. Phil Ramone will produce their debut album. The album will be recorded this November, for release in February. Pictured from left are: Ruben Rodriguez, vice president/promotion, east coast, Boardwalk Entertainment; Neil Bogart, Boardwalk Entertainment president; Irv Biegel, executive vice president, Boardwalk Entertainment; Zecca and Sherry Beachfront, co-leaders of Get Wet; and Ramone.

Radio Replay (Continued from page 16)

cheap Philly beer, and also a tribute to Phillies wonder-hitter Mike Schmidt). The victorious Philadelphians are now waiting to collect on their bet, and PD Alex De Mers reports that KBQ is now promising to send a live stripper sometime next week. What sportsmanship . . . more on this next week.

MOVES: Jesse Bullet, formerly of KPRI, San Diego and WLUP, Chicago, has been appointed PD for all music stations in the Southwestern chain, which includes KPRI . . . Dale Turner has been promoted to PD at WSAI, Cincinnati . . . Enoch Gregory, whose long experience includes programming at WWRL, New York, WNJR, Newark and WCHB, Detroit, has been appointed director of operations at WYCB in Washington, D.C., a gospel-formatted station . . . Dick Bartley has filled the slot left open by Dave Martin as PD at WYFR in Chicago . . . Phil Zachary, who was promotion director/assistant PD at WSKS, Cincinnati, has been named PD at WQUE-FM in New Orleans . . . Chris Turner has resigned from WHAT in Philadelphia to assume PD/MD responsibilities at KMJM in St. Louis.

AND . . . Drake-Chenault, creators of the "space age radio fantasy concert" feature titled "Satcon I," defeated a motion for an injunction launched against them by KTIM, San Rafael PD David T. and KADI, St. Louis PD Terry Fox, who argued that they had not been properly paid for their role in creating the show. The syndicated program, which creates the illusion of several concerts broadcast from around the world "live" by an imaginary satellite hookup, aired the weekend of October 24 . . . Eddie Money and Billy Burnette were featured on the debut performance of DIR's live afternoon concert series, "Schaeffer Rock City," on October 16.

Music-Biz Entrepreneur Artie Ripp Predicts A Direct-to-Home Revolution

By SAMUEL GRAHAM

■ LOS ANGELES—In the not-so-distant future, music lovers may not have to visit record merchants to procure the pre-recorded music of their choice. Instead, they will be able to subscribe to a system that, for a price, will bring new product into the home, largely through existing home entertainment software.

That's the prognosis of Artie Ripp, the music business entrepreneur whose interests in publishing, production and recording include Home Grown and Ripp-Arthur Music, Family Productions and Fidelity Recording Studios. According to Ripp, "It's clear that the next record business move is direct to the home, direct to the consumer, whether they do it over radio waves, off a satellite, over coaxial cable, over microwave or over telephone lines"—and Ripp himself is working on the development of the hardware that he hopes will make his prediction a reality.

What Ripp is working on, he told *Record World*, is "a transmission and receiving coding system where all broadcast material is coded—in the same manner as subscription TV. Only a subscriber can unscramble the material." Ripp himself, he said, will provide "the hardware that transmits the coding from the broadcaster and receives and decodes the material; additionally, it turns your recording machine on and off" by means of what he called "a little box that turns your audio or your audio-visual machine on after you've identified yourself, said what selection you want and your selection time comes along."

What's more, Ripp added, "We are developing a high-speed transmission and receiving process whereby you could transmit an album in three minutes and the fidelity of it will be better than anything you could buy in a store."

Assuming that Ripp's forecast is an accurate one, it raises a number of interesting questions.

For instance, if music will be purveyed through cable, satellite or some other means, what happens to record manufacturers and distributors? Ripp, while contending that "polyvinyl chloride is a horse-and-buggy means of providing entertainment and information—the gift of music is supposed to last forever, (but) it'll last until the record warps"—also said, "The real objective is, let's make entertainment that we provide more accessible. Don't eliminate the record or the (record) store; I don't want to eliminate the record presser or the printer."

What he wants to eliminate, he added, is "the lack of access, the lack of awareness of our product. There are 100 million people that don't really buy pop records."

While on the one hand saying that elimination of the long-playing record "could possibly happen"—although home subscribers who wanted album graphics, musician credits, label copy and so on would be able to order them by mail—Ripp on the other hand noted that his system would not render record retailers unnecessary. "I propose that every time a customer comes into the Wherehouse, Licorice Pizza or whatever," he said, "they pick up a card and call, say, the 'At Home Club.' They take the card home, fill it out and send it in; it tells us what store was the sales agent for this customer," and every time the customer buys from the "At Home Club," that retailer "gets a credit towards purchasing product from the particular company that they usually buy it from."

As for record companies, Ripp noted, "the record company is really not just a distribution organization. It has the responsibility and the position to be able to discover and help develop talented people. It isn't just 'here it is,' and then you put it out there."

By making new albums available on the air only to paying customers, Ripp continued, radio stations could increase their revenue and help put a stop to the free home-taping practice that has meant big losses to manufacturers, because "this way everyone gets paid." Ripp talked of subscription sales that might total "nine to 15 million" per album, "assuming that you have something that goes right across the board, like a Beatles, an Elvis (Presley) or a Kenny Rogers."

Krugers in the U.S.

■ NEW YORK — Jeffrey Kruger and his partner Howard Kruger are in the U.S. for a month-long series of meetings with artists, managers and agents in preparation for their 1981 season of concert promotions. Set to visit New York, Nashville, Las Vegas and Los Angeles, the Krugers are to launch a new American arm to their corporate complex.

Kruger disclosed that they are forming a new parent company to house their U.S. operations in the concert promotion, record production and video/film production and distribution areas. The U.S. company, Kruger Leisure Entertainment, will replace their former company, Ember Enterprises, as the umbrella for their activities.

The formation of Energy Records was also announced by the Krugers. The label, which had its debut release by David Soul two months ago, is enjoying success with Soul's single "Surrender To Me" and album "Band of Friends." Also signed to the Energy label are Tony Walther (Frankie Valli's back-up vocalist) and the English groups Lipstick, Vandells, Max Headroom and the Carpark and Dave Martin. The Krugers will also be looking to sign American talent.

Hutzler & Charne, New Law Firm, Bows

■ NEW YORK—James I. Charne and Laurie H. Hutzler have announced the formation of Hutzler & Charne, a law firm specializing in copyright and entertainment-related fields.

Charne worked for Epic, Portrait, and CBS Associated Labels from 1974 to 1979, rising to the position of director of national merchandising. He received his law degree while working at CBS. Hutzler has been a contracts drafter in the CBS Records legal department and is currently president of Legal Management Services, Inc.

Ariola International Meets



New York City was the site of a recent meeting of the Ariola International Group, the first such meeting to be held in the United States. The meeting focused on international marketing plans for upcoming Arista and Ariola America product. Pictured from left are: Martin Kleinjan, managing director, Ariola Belgium; Fernando Hernandez, managing director, Ariola Mexico; Michel Poulain, managing director, Ariola France; Tato Lizardo, international director, Ariola Spain; Dorus Sturm, international director, Ariola Germany; Elliott Goldman, vice president, Ariola International Group; Antonio Duncan, international director, Ariola Brazil; Wim Schipper, vice president, Ariola International Group; Andrew Pryor, managing director, A and A Records Marketing; Phyllis Margolin Kessler, associate director, Ariola International Group; Allan Watson, director, Ariola International Group; Charles Levison, managing director, Arista U.K.

E/A Thorpe Push

■ LOS ANGELES — Elektra/Asylum Records has launched a massive marketing and promotion campaign on behalf of the just-released "21st Century Man" album by rock 'n' roll singer/writer/guitarist Billy Thorpe.

E/A's "21st Century Plan" includes extensive radio and trade/consumer print advertising, an array of merchandising items keyed to the cover art for in-store display purposes, promotions and contents tied in with key radio and retail accounts and a three-week, 18-city promotional tour on which Thorpe is meeting key media and retail representatives.

Advent's Mitchell To Speak on Video

■ NEW YORK—Bernie Mitchell, president and chief executive officer of the Advent Corporation, will be the featured speaker at the November 3 meeting of the music and performing arts lodge of B'nai B'rith. Mitchell will discuss "The Video Revolution" in his address.

Correction

■ LOS ANGELES — Last week's story concerning Wolf and Rissmiller Concerts' acquisition of the 1000-seat Country Club nightclub contained two errors. The facility was said to be located in Reseda, Colorado. The Country Club is in fact located in Reseda, California.

In addition, Wolf and Rissmiller's acquisition of the Country Club means that the property on which the club is located, as well as the building itself, is still owned by Chuck Landis, who opened the facility early this year; the real estate is leased by Landis to Wolf and Rissmiller. The concert promotion firm, however, assumes full ownership of the actual business of the Country Club—including staging, lighting and all other fixtures contained therein.

The Country Club opened for business under Wolf and Rissmiller's direction with an October 26 appearance by the Motels. Acts due in November are said to include Thin Lizzy, Rockpile and Peter Allen.

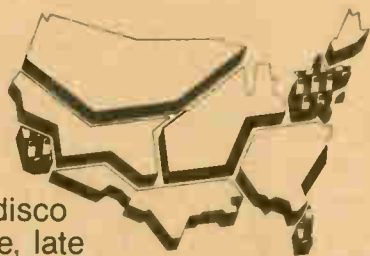
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1



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

P. Benatar: ahp WABC, 27-21 WBSB, 28-23 WFI, 22-11 WKBW, 20-18 WYRE, 26-20 KEARTH, 23-20 KFI, 27-25 KRFC, 23-18 KSFX, d26 PRO-FM, 27-25 F105, 27-22 JB105, 24-16 Q107, 28-27 ROCK102.

J. Browne: a47 WABC, 15-12 WBBF, 18-16 WBSB, 28-25 WFI, 25-19 WFI, 10-9 WPGC, 29-26 WRKO, 26-21 WYRE, on KSFX, 30-24 F105, 19-18 JB105, 26-25 ROCK102, 9-4 14Q.

C. Cross: ahp WABC, d25 WAXY, 20-18 WBBF, 21-19 WBSB, on WCAO, 21-15 WFBR, d29 WFI, 23-21 WFI, 23-13 WKBW, 28-22 WNBC, 15-8 WPGC, 22-17 WRKO, 16-14 WYRE, on KEARTH, 29-25 KFI, 26-23 KSFX, 24-21 PRO-FM, d23 F105, 31-26 JB105, 26-21 KC101, d30 Q107, 30-28 ROCK102, 38-34 Y100, 27-26 14Q.

N. Diamond: a WAXY, a WBBF, a WBSB, a WCAO, a WFBR, a WFI, a WFI, a WKBW, a30 WNBC, a23 WPGC, a WRKO, on WTIC-FM, a WXKS, a WYRE, a KEARTH, a KFI, a KRFC, a PRO-FM, a F105, a35 JB105, a39 ROCK102, a30 14Q.

Doobie Bros.: 16-8 WABC, 11-9 WBSB, 4-4 WCAO, 5-5 WFBR, 3-4 WFI, 5-5 WFI, 4-8 WKBW, 27-27 WKTU, 5-3 WNBC, 1-3 WPGC, 2-5 WRKO, 5-8 WXKS, 1-5 WYRE, 10-9 KEARTH, 8-7 KFI, 5-5 KRFC, 25-15 KRLA, 8-9 KSFX, 2-1 PRO-FM, 8-6 F105, 6-4 JB105, 5-3 KC101, 11-14 Q107, 4-4 ROCK102, 20-20 Y100, 8-2 14Q.

J. Hall: on WCAO, 25-20 WFBR, d30 WFI, on WFI, on WKBW, d28 WRKO, 35-32 WXKS, d29 WYRE, a KEARTH, a KFI, a PRO-FM, on F105, 32-27 JB105, a29 KC101, 39-34 ROCK102, a36 Y100, 30-29 14Q.

D. Hall & J. Oates: 45-36 WABC, 24-17 WAXY, 18-13 WBBF, 16-11 WBSB, 17-12 WCAO, 13-9 WFBR, 23-16 WFI, 19-14 WFI, 17-14 WKBW, a WKYS, 17-12 WNBC, 14-12 WPGC, 14-10 WRKO, 31-31 WXKS, 14-11 WYRE, 23-21 KEARTH, 22-17 KFI, a KRFC, 25-24 KSFX, 20-15 PRO-FM, 19-13 F105, 17-14 JB105, 22-17 KC101, 23-18 ROCK102, 35-32 Y100, 24-23 14Q.

Jacksons: 25-22 WABC, 20-18 WAXY, 23-14 WBSB, 18-11 WCAO, 7-6 WFBR, 20-15 WFI, 12-5 WKBW, 15-15 WKTU, 14-8 WKYS, 4-1 WPGC, 7-7 WXKS, 13-8 WYRE, 13-12 KEARTH, 17-13 KFI, 25-20 KRFC, 16-14 KRLA, 7-6 KSFX, 16-13 PRO-FM, 28-26 F105, 12-8 JB105, 23-20 KC101, 8-7 ROCK102, 17-12 Y100, 20-18 14Q.

J. Lennon: a WCAO, a WFBR, a WFI, a29 WNBC, a19 WPGC, a WXKS, a WYRE, a KEARTH, a KFI, a KRFC, a KRLA, a PRO-FM, a F105, a JB105, a40 ROCK102, a27 14Q.

Kool & The Gang: 30-27 WFBR, a WKTU, 21-17 WPGC, 30-28 WXKS, on KFI, d29 JB105, a35 Y100.

S. Mills: 7-7 WABC, 25-12 WAXY, 13-9 WBBF, 24-20 WBSB, 2-2 WCAO, 1-2 WFBR, 11-5 WFI, 8-7 WFI, 18-12 WKBW, 10-9 WKTU, 16-12 WKYS, 4-2 WNBC, 5-10 WPGC, 5-3 WRKO, 4-4 WYRE, 9-15 KEARTH, 11-10 KFI, 17-15

KFRC, 7-7 KRLA, 10-8 KSFX, 11-8 PRO-FM, 9-7 F105, 12-12 KC101, 13-10 ROCK102, 15-10 Y100, 15-12 14Q.

R. Meisner: d28 WFBR, a WFI, d30 WRKO, d28 WYRE, on KFI, a F105, a JB105, a38 ROCK102.

C. Richard: 31-28 WABC, 26-20 WAXY, a25 WBBF, d29 WBSB, 11-6 WCAO, 14-10 WFBR, 13-6 WFI, 21-20 WFI, 20-20 WKBW, 27-21 WNBC, 11-7 WPGC, 3-1 WRKO, 7-3 WYRE, 24-22 KEARTH, 15-11 KFI, 23-21 KRFC, on KRLA, on KSFX, 13-9 PRO-FM, 10-3 F105, 9-5 JB105, 11-11 KC101, d12 Q107, 19-15 ROCK102, 16-13 14Q.

K. Rogers: 17-11 WABC, 29-22 WBSB, 13-5 WCAO, 10-8 WFBR, 10-3 WFI, 12-6 WFI, 3-2 WKBW, 10-8 WNBC, 8-4 WPGC, 6-2 WRKO, 14-5 WXKS, 10-6 WYRE, 7-5 KEARTH, 9-5 KFI, 20-12 KRFC, a26 KSFX, 14-10 PRO-FM, 15-12 F105, 21-13 JB105, 15-8 KC101, 2-2 ROCK102, 17-10 14Q.

Rolling Stones: 40-33 WABC, on WBSB, 22-18 WFI, 20-17 WNBC, a20 WXKS, 23-19 WYRE, 14-10 KEARTH, 16-14 KRFC, 19-17 KRLA, 22-19 KSFX, 27-23 PRO-FM, 29-27 F105, 25-19 JB105, 29-21 Q107, 31-29 ROCK102, 25-23 Y100.

D. Ross: (I'm): 12-11 WAXY, 23-21 WBBF, d28 WBSB, 21-15 WFI, 13-10 WFI, 5-3 WKBW, 17-20 WKTU, 9-7 WKYS, 15-14 WNBC, 2-2 WPGC, 8-6 WXKS, 5-2 WYRE, 19-16 KEARTH, 30-26 KFI, 24-22 KRFC, 14-8 KRLA, 14-13 KSFX, 10-7 PRO-FM, 22-20 F105, 11-9 JB105, 9-5 KC101, 10-5 ROCK102, 6-4 Y100, 18-14 14Q.

L. Sayer: d30 WAXY, on WBSB, 23-15 WCAO, 17-13 WFBR, 30-26 WFI, 21-21 WKBW, 29-23 WNBC, 17-13 WPGC, 24-21 WRKO, a WTIC-FM, 18-13 WYRE, 28-24 KEARTH, 27-22 KFI, a KRLA, on KSFX, 29-25 PRO-FM, 26-21 F105, 29-25 JB105, 25-19 KC101, d20 Q107, 32-21 ROCK102, 29-28 14Q.

B. Springsteen: hp-hp WABC, a WBBF, a 29 WFBR, d28 WFI, a WKBW, a28 WNBC, 18-15 WPGC, a WTIC-FM, on WKS, a WYRE, d26 KEARTH, a KFI, a KRFC, on KSFX, a PRO-FM, d30 F105, a31 JB105, e Q107, a37 ROCK102, a19 14Q.

Supertramp: a19 WABC, 14-14 WAXY, 21-20 WBBF, 20-17 WBSB, d18 WCAO, 24-22 WFBR, d22 WFI, 16-12 WFI, 13-10 WKBW, 30-27 WYRE, 20-18 KEARTH, on KFI, 28-24 KRFC, 16-14 KSFX, 17-14 PRO-FM, 23-18 F105, 16-15 JB105, e Q107, 9-8 ROCK102, 24-19 Y100, 13-6 14Q.

Vapors: on WXKS, 21-13 KEARTH, on KFI, 21-17 KRFC, 24-16 KSFX, on PRO-FM, on F105, 26-16 JB105, 30-15 Y100, 6-3 14Q.

2



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

Air Supply: d36 WANS-FM, d28 WAYS, e WBBQ, a WBSR, e WCGQ, a WCIR, a WISE, d36 WIVY, a WLCY, a WRFC, a34 WSGA, a KX-104, a KXX-106, e Q105, d29 Z93, a32 Z102, a 94Q.

C. Cross: 36-30 WANS-FM, 30-21 WAYS, e WBBQ, 31-22 WBSR, 17-13 WCGQ, d29 WCIR, 12-5 WEPC, 20-11

WGH, e WHBQ, 17-12 WHHY, d24 WISE, 30-26 WIVY, 23-18 WLAC, 23-19 WLCY, a WMC-FM, d25 WQXI, 24-21 WRFC, 29-24 WRJZ, 27-24 WSGA, 22-16 WSKZ, 38-34 BJ-105, 24-21 KJ-100, 30-28 KX-104, 21-15 KXX-106, 22-19 Q105, 29-24 V100, 30-27 Z93, 26-22 Z102, d30 92Q.

N. Diamond: a WANS-FM, a29 WAYS, a WBBQ, a WBSR, a WCGQ, a WCIR, a WERC, a WGH, a WHBQ, a WHHY, a WISE, a WIVY, a WLAC, a WLCY, a WMC-FM, a WQXI, a WRFC, a WRJZ, a32 WSGA, a WSKZ, a39 BJ-105, a KX-104, a KXX-106, a30 Q105, a Z93, a30 Z102, a 92Q, a30 94Q.

D. Hall & J. Dates: 19-13 WAKY, 15-7 WANS-FM, 24-16 WBBQ, 11-10 WBSR, 22-21 WCGQ, 25-21 WCIR, d25 WCKX, 11-7 WERC, 14-8 WGH, e WHBQ, 23-20 WHHY, 17-11 WISE, 32-29 WIVY, e WKIX, 18-15 WLAC, 16-10 WLCY, 20-17 WMC-FM, 21-11 WQXI, 27-24 WPFC, 27-19 WRJZ, 18-12 WSGA, 14-10 WSKZ, 19-13 BJ-105, 22-18 KJ-100, 18-14 KX104, 18-16 KXX-106, 26-23 Q105, 23-17 Q105, 19-15 Z93, 16-13 Z102, 26-23 92Q, 9-5 94Q.

J. Hall: 24-18 WAKY, d38 WANS-FM, 27-22 WAYS, d25 WBBQ, 29-27 WCGQ, 30-26 WCIR, d29 WCKX, e WGH, 27-23 WHHY, 21-16 WISE, 39-32 WIVY, e WLAC, 29-20 WLCY, e WMC-FM, 31-27 WRFC, d28 WRJZ, 17-14 WSKZ, 35-32 BJ-105, e KJ-100, 20-13 KX-104, 15-11 KXX-106, e Q105, e V100, 22-19 Z93, a31 Z102, 25-22 94Q.

W. Jennings: a WANS-FM, 12-11 WAYS, d29 WBBQ, e WCGQ, 24-16 WERC, a23 WGH, 30-29 WHBQ, e WISE, 7-6 WKIX, d24 WLAC, 5-5 WQXI, 6-4 WRJZ, 34-30 WSGA, a37 BJ-105, d21 KXX-106, 13-12 Q105, 26-20 Z93, d28 92Q.

B. Joel: d34 WANS-FM, d27 WAYS, 23-20 WCGQ, d30 WCIR, d30 WCKX, d26 WERC, 24-21 WHHY, d20 WISE, 31-27 WIVY, a WLAC, d25 WMC-FM, e WRFC, d29 WRJZ, 25-22 WSGA, 26-19 WSKZ, 33-27 BJ-105, e KX-104, d30 KXX-106, 28-26 Q105, 30-28 V100, 21-18 Z102.

Kool & The Gang: a WBBQ, a WCKX, a40 WIVY, a33 WSGA, d30 Z93.

Korgis: d37 WANS-FM, a WAYS, d27 WBBQ, e WCGQ, e WCIR, a WERC, e WGH, e WHHY, d31 WISE, 38-30 WIVY, d31 WRFC, d30 WRJZ, a KJ100, e KX-104, 30-27 KXX-106, e 92Q, 30-27 94Q.

J. Lennon: a WAKY, a26 WANS-FM, a WAYS, a WBBQ, a WCGQ, a WERC, a WHBQ, a WHHY, a WISE, a WIVY, a WLCY, e WMC-FM, a WRFC, a WRJZ, a31 WSGA, a WSKZ, a BJ-105, a KJ100, a KX-104, a KXX-106, a Q105, a29 Z102, a29 94Q.

R. Meisner: e WANS-FM, e WBBQ, e WBSR, e WCGQ, e WCIR, e WGH, e WHHY, d32 WISE, d38 WIVY, a WLAC, a WRFC, a29 WSKZ, e KX-104, d26 KXX-106, e Q105, e V100, a Z93, e 94Q.

O. Newton-John/C. Richard: e WBSR, e WCIR, d31 WIVY, d21 WLCY, 30-27 WSGA, d30 KX-104, e KXX-106, d28 Q105, e 92Q.

Police: e WANS-FM, e WAYS, a WBBQ, e WISE, a WIVY, e WMC-FM, a30 WSKZ, e BJ-105, a KJ100, a KX-104, a Q105.

Rolling Stones: 27-18 WBBQ, d25 WCIR, e WCKX, a WKIX, 13-11 WLAC, 25-22 WMC-FM, a WQXI, 24-21 WSGA, 24-24 KX-104, 17-14 KXX-106, 18-14 Q105, e V100, 17-17 Z93, e 92Q, 27-24 94Q.

L. Sayer: 18-15 WAKY, 21-11 WANS-FM, 16-12 WAYS, 21-14 WBBQ, 21-15 WBSR, 26-23 WCGQ, 26-19 WCIR, 30-26 WCKX, 23-22 WERC, 13-7 WGH, e WHBQ, 22-16 WHHY, 25-15 WISE, 25-21 WIVY, e WKIX, e WLAC, 22-14 WLCY, d23 WMC-FM, 24-14 WQXI, 20-16 WRFC, 15-12 WRJZ, 19-16 WSGA, 9-7 WSKZ, 22-18 BJ-105, 26-22 KJ100, 22-18 KX-104, 29-25 KXX-106, 29-25 Q105, d29 V100, 28-25 Z93, 20-15 Z102, 22-20 92Q, 12-7 94Q.

P. Simon: d33 WANS-FM, e WAYS, e WISE, a WIVY, a

Hottest:

Rock

Air Supply, Neil Diamond, John Lennon, Barbra Streisand & Barry Gibb

Disco

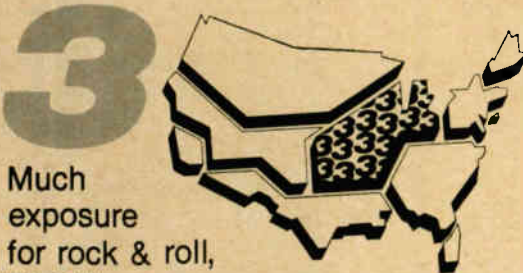
None

Radio Marketplace

WLCY, d29 WRFC, 32-29 WSGA, a KX-104, e KXX-106, e 92Q.

B. Springsteen: a WAKY, d28 WANS-FM, a WAYS, e WBBQ, d28 WCGQ, e WCIR, a WHHY, a WISE, a WIVY, e WMC-FM, a WRJZ, 31-25 WSGA, a28 WSKZ, d25 KJ100, e KX-104, d28 KXX-106, a Q105, e V100, a28 Z93, e 92Q, a25 94Q.

B. Streisand/B. Gibb: e WBBQ, a WCIR, d24 WERC, e WHBQ, d25 WHHY, e WISE, d35 WIVY, a WLCY, a WMC-FM, 26-23 WQXI, 28-22 WRFC, 29-26 WSGA, d29 KX-104, a KXX-106, a29 Q105, a Z93, 29-25 Z102, a 92Q, a28 94Q.



3
Much exposure for rock & roll, R&B/disco crossovers active. Late on country product.

J. Cougar: a WGCL, 14-10 WHB, a WIKS, a WNDE, 3-3 KBEQ, 24-22 KSLQ, 15-14 KXOK.

C. Cross: 29-24 CKLW, 23-20 WDRQ, 29-22 WEFM, 26-25 WFFM, d30 WGCL, 23-19 WHB, d38 WLS, 28-28 WNDE, 26-21 WOKY, 22-17 WSKS-FM, 29-23 WYYS, d22 WZUU, d14 WZZP, on KBEQ, on KSLQ, 30-25 KXOK, 24-19 92X, 24-19 96KX.

R. Daltrey: 27-25 WDRQ, 25-24 WFFM, on WGCL, a WIKS, 23-22 WOKY, d28 WYYS, 28-15 WZUU, a20 WZZP, a23 KBEQ, d25 96KX.

N. Diamond: a CKLW, a WDRQ, a26 WEFM, a WGCL, a21 WHB, a WIKS, aWLS, a WNDE, a WOKY, a28 WSKS-FM, a WZUU, a KSLQ.

Dr. Hook: a WFFM, a28 WGCL, a WIKS.

J. Hall: on CKLW, 26-24 WDRQ, a28 WEFM, 29-28 WFFM, on WGCL, on WIKS, 29-26 WOKY, 28-24 WSKS-FM, a 30 WYYS, 27-21 WZUU, 14-12 KBEQ, on KSLQ, 22-21 96KX.

B. Joel: on CKLW, a26 WGCL, d42 WLS, on WNDE, on WOKY, d25 WSKS-FM, on KSLQ.

Kansas: 16-14 WEFM, a WFFM, d29 WGCL, 33-32 WIKS, 32-24 WLS, on WOKY, on WSKS-FM, 19-11 WYYS, a WZUU, 2-1 KBEQ, d21 KSLQ, 1-1 KWK, on 92X, a 96KX.

J. Lennon: a CKLW, a WDRQ, a27 WEFM, a16 WHB, a WOKY, a27 WSKS-FM, a24 KBEQ, a KSLQ, a 96KX.

R. Meisner: a WDRQ, a WIKS, a26 WSKS-FM, a29 WYYS, 19-17 KBEQ, a KSLQ.

D. Ross: d23 CKLW, 19-17 WDRQ, a22 WFFM, 17-14 WGCL, 32-29 WIKS, 3-3 WLS, 22-14 WNDE, a25 WOKY, 21-19 KLSQ.

L. Sayer: d19 CKLW, 24-19 WDRQ, a29 WEFM, 19-16 WFFM, on WGCL, 8-7 WHB, d29 WNDE, 24-17 WOKY, 21-18 WSKS-FM, 12-9 WYYS, 15-12 WZUU, 12-10 WZZP, 4-4 KBEQ, 16-4 KSLQ, on KWK, 12-10 KXOK, 28-20 Q102, 23-21 92X, 14-12 96KX.

B. Springsteen: on CKLW, 30-23 WEFM, a24 WGCL, d35 WIKS, a WLS, on WOKY, a26 WYYS, d25 KSLQ, 35-31 Q102, on 92X, 30-26 96KX.

B. Streisand/B. Gibb: a CKLW, 29-27 WDRQ, on WIKS, a WNDE, d30 WOKY, a25 WYYS, d24 KSLQ.

D. Williams: a12 WHB, a WNDE, d29 WOKY, a28 WZUU.



4
Pop sounding records, late on R&B crossovers, consider country crossovers, react to influence of racks and juke boxes.

Air Supply: d30 KFXD, a KMJK, a KYYX.

P. Benatar: a WGUY, e WOW, 24-21 WSPT, 32-29 KCPX, d20 KDWB, e KFXD, 20-18 KJR, e KJRB, 29-24 KMJK.

H. Chapin: a WGUY, a WJBQ, a WSPT, a KCPX, e KJR, a KJRB, e KYYX.

C. Cross: 29-19 WGUY, 25-19 WJBQ, 27-20 WOW, d27 WSPT, 22-18 KCPX, 25-23 KFXD, 30-25 KGW, 24-21 KJR, 27-24 KJRB, 32-28 KMJK, e KS95-FM, 28-23 KYYX, 35-32 KWKN.

N. Diamond: a WGUY, a WJBQ, a23 WOW, a WSPT, a KCPX, a KFXD, a KGW, a KJR, a KJRB, a KMJK, a KS95-FM, a19 KYYX, d33 KWKN.

D. Hall & J. Dates: d27 WGUY, 13-9 WJBQ, 26-18 WOW, 16-8 WSPT, 14-10 KCPX, 17-13 KDWB, 15-13 KFXD, 23-14 KGW, 9-7 KJR, 9-8 KJRB, 18-15 KJRB, 18-15 KMJK, e KS95-FM, 12-8 KYYX, 25-23 KWKN.

J. Hall: 17-11 WJBQ, a27 WOW, 28-26 WSPT, 28-20 KCPX, e KDWB, e KFXD, d29 KGW, 25-23 KJR, 25-22 KJRB, a KS95-FM, 26-24 KYYX.

B. Joel: 30-17 WGUY, 18-14 KDWB, d28 KFXD, 29-27 KJRB, 33-29 KMJK, 29-26 KYYX.

Korgis: e WGUY, 30-24 KCPX, 20-18 KDWB, d29 KFXD, a KGW, d30 KJRB, aKMJK, d30 KYYX.

J. Lennon: a WGUY, a26 WOW, a WSPT, a KCPX, a KFXD, a KJR, a29 KJRB, a KMJK, a28 KYYX.

R. Meisner: a WJBQ, a WOW, d31 KCPX, e KFXD, a KGW, 23-20 KJR, e KMJK, d29 KYYX.

Police: e KJR, e KJRB, a KYYX.

L. Sayer: d25 WGUY, 20-12 WJBQ, 20-13 WOW, 26-23 WSPT, 15-12 KCPX, 13-10 KDWB, 21-18 KFXD, 28-22 KGW, 19-17 KJR, 23-19 KJRB, 28-23 KMJK, e KS95-FM, 13-9 KYYX, 32-30 KWKN.

B. Springsteen: a WGUY, d25 WJBQ, d29 WSPT, a KCPX, e KJRB, a KMJK, e KYYX.



5
R&B and country influences, will test records early. Good retail coverage.

Air Supply: a WQUE, a KFMK, on KNOE-FM, on KRBE, a KTSA.

C. Cross: 29-26 WQUE, on KFMK, on KGB, 28-25 KILT, 28-20 KNOE-FM, 14-11 KRBE, 26-23 KTSA, 28-24 B100, on B97.

R. Daltrey: 28-23 WQUE, d37 WTX, 39-32 KILT, d29 KNOE-FM, 23-18 B100, a B97.

N. Diamond: d30 WQUE, a KFMK, a KGB, a KNOE, a KRLY, a KTSA, a 25 B100, a B97.

J. Hall: 27-22 WQUE, a WTX, a 40 KILT, 27-25 KNOE-FM, a KRBE, on KTSA, on B97.

B. Joel: 25-21 WQUE, 34-28 WTX, 27-27 KFMK, d24 KGB, d27 KNOE-FM, d29 KRBE, 15-9 KROY-FM.

Korgis: 22-18 WQUE, on KRBE, a30 B100.

J. Lennon: a WQUE, a KFMK, a KNOE-FM, a KRBE, a KROY-FM, a B97.

Neilson/Pearson: a KRLY, a B100.

Rolling Stones: d34 WTX, 17-15 KGB, 22-19 KRBE, on KTSA, 19-17 B97.

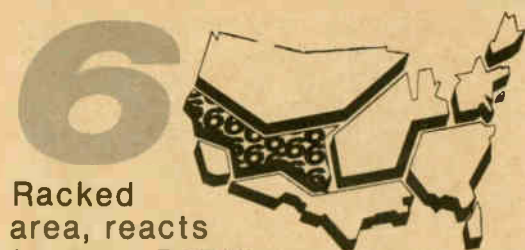
D. Ross: 17-14 WTX, 26-21 KFMK, 16-14 KGB, 6-6 KNOE-FM, 8-7 KRLY, 2-2 B97.

L. Sayer: 18-15 WQUE, a WTX, 24-17 KFMK, 32-23 KILT, 29-19 KNOE-FM, 30-28 KRBE, on KRLY, 28-22 KTSA, 20-15 B100, d30 B97.

P. Simon: on WQUE, 37-29 KILT, a KNOE-FM, 28-25 KRBE, 30-27 B100.

B. Springsteen: d29 WQUE, on KGB, a KNOE-FM, 29-26 KRBE, a KROY-FM, d25 B97.

D. Williams: a WQUE, on KGB, 4-3 KILT, d24 KTSA.



6
Racked area, reacts to strong R&B/disco product, strong MOR influences

C. Cross: 7-23 KIMN, 26-16 KOPA-FM, 35-31 KTLK, d26 KVIL, 11-8 KZZP.

N. Diamond: a KIMN, a28 KOPA-FM, a KTLK, e KVIL, a23 KZZP.

D. Hall & J. Dates: 19-14 KIMN, 23-20 KOPA-FM, 27-23 KTLK, 23-23 KVIL, 17-16 KZZP.

J. Hall: d27 KIMN, 29-26 KOPA-FM, d39 KTLK, 22-20 KZZP.

J. Lennon: a KIMN, a30 KOFM, a KTLK, e KUPD, a24 KZZP.

R. Meisner: d29 KIMN, d29 KOPA-FM, e KUPD.

W. Nelson: 3-2 KIMN, 15-8 KOPA-FM, 20-14 KVIL, 4-4 KZZP.

C. Richard: 14-11 KIMN, 15-10 KOFM, 6-9 KOPA-FM, 20-16 KTLK, 17-12 KVIL, 6-5 KZZP.

L. Sayer: 24-21 KIMN, 22-18 KOPA-FM, 34-30 KTLK, d18 KVIL, 18-14 KZZP.

D. Williams: e KIMN, 16-13 KOPA-FM, e KVIL.

B.O.S.

Kool & The Gang

Country

Waylon Jennings, Don Williams

A/C

Neil Diamond, Barbra Streisand & Barry Gibb

LP Cuts

Bruce Springsteen ("Hungry Heart")

Springsteen LP Leads Retail Resurgence

(Continued from page 3)

much as six-to-one in sales. That "Guilty" could remain number one in the face of such formidable figures indicates the great strength of the Streisand album. In fact, one key midwest account, Rose Records in Chicago, reported that while "The River" is currently number one on the store's chart, supplanting Streisand, "Guilty" is in the midst of a sales resurgence that could place it back atop the chart before the week's end.

The Springsteen album's \$15.98 price tag proved to be a non-issue in its first week out, since many accounts offered sale prices ranging anywhere from \$11.98 to a low of \$8.88 at a New Jersey account. Dealers are concerned, however, about the album's fate once it goes to shelf pricing (in many cases, \$13.98).

"Who knows where it's going to be in two weeks?" asked Record Bar's Norman Hunter. "It absolutely exploded out of the box like it was the first record released in the last 20 years, which is what we expected. But honestly I don't know what it's gonna do, if it's gonna hold up. The standards for 'holding up' are different now than they were a few years ago; the game's changed. His other albums held up for three weeks to a month; this one should last longer. But unless it dominates for three months, I think it'll probably be considered a flash in the pan. It has to have the AM play Bruce's never had to this point, and Columbia has to work some singles off the album for it to be

a real huge success."

Don Simpson of the Fathers and Sons chain shares Hunter's sentiments. "The interesting thing is that this album broke without all the accompanying hype that the others had," he said. "Frankly I think the album benefitted from this lack of hype. Also, the album arrived at a time of heavy competition and

Pickwick Retail Meeting

(Continued from page 6)

Retail has retained David Rothfeld, former vice president and divisional merchandise manager of Korvettes, as a merchandising and promotional consultant. Rothfeld will work on special projects to assist with the merchandising and marketing for the Sam Goody and Musicland store groups.

Five-Year Plan

"We're going to be focusing on what's happened in the last year, as well as what we see happening over the next five years," said Eugster on the eve of the huddle. The coming year would be a primary focal point in planning, he added.

While Pickwick does trade in the broader audio realm, Eugster described the Phoenix meetings as "concentrating on the record and tape business." Closed internal meetings were scheduled to alternate with open product presentations and in-house sessions, with "all of the major labels but one" due to attend.

Among evening presentations, CBS hosted Thursday night, and WEA was slated to make its presentation on Friday night.

with a high price. The fact that it's doing so well despite all this is a real statement. Radio is going to have a field day with 'The River,' and the airplay is going to boost sales. The key factor, of course, is whether the album can maintain this strength. Personally I think it's going to sell well for a good long time. Our top 40 stations are playing cuts from the album, and that's never happened with Springsteen's music before in this part of the country."

At Record Revolution, with stores in Pennsylvania and Delaware, company president Larry Causak told RW that the only album to compare this one to in terms of consumer response is Springsteen's previous effort, "Darkness on the Edge of Town." "I was quite surprised at the response, because of the hefty price tag of the album," Causak said. "But my customers have been telling me, 'Look, I've got to have this record, despite the price, despite the fact that I may not like all of the cuts!' There aren't that many artists who can command this type of loyalty."

Without being asked, Jim Rose of Rose Records answered the phone and said bluntly, "The recession's over," and went on to explain the chain's "super week" last week was due in large part to the response to the Springsteen and Streisand albums. "We offered the Springsteen album with a low price of \$9.49 and did a lot of business off that," Rose said. "I find it slowing up a bit now, though, and I'm not sure it's going to turn out to be a six- or seven-

million-unit record, or even if it's going to hang on the charts for a long time. I'm already seeing Streisand outdistance it in our stores this week."

Wayne Steinberg, of Baltimore's Record and Tape Collector, said that while Springsteen's album is the biggest of the year for his stores, he's adopting a wait-and-see attitude over the long haul. "The River" brought people into the stores, and it's the first album to do that in a long time. I'm very happy about the initial sales, but am leary about second and third-week sales. Lack of longevity is what's killing the industry these days. Next week will be a telling one in terms of sales."

Secure Hold

On the other hand, some retailers are certain of the album's secure hold on the top spot in their stores. Said Waxie Maxie's Ken Dobin: "It's our number one record, no contest. Right now it's blowing away everything else, and it's already two- or three-to-one over our number two record. Even some of our stores that have very little white traffic are doing well with it, and I suppose that means something."

Added Ira Rothstein, of the Record World-TSS chain: "The album is living up to our expectations. We ordered heavy and the pull is heavy. It immediately hit our number one slot and it's going to stay there for quite some time. I compare the growing popularity of Springsteen to that of Billy Joel—it's a very successful example of artist development."

New York, N.Y.

(Continued from page 19)

ASCAP's **Gerald Marks**, who celebrated his 80th birthday last week. Couldn't happen to a finer man . . . memo to **Walter O'Brien** (there it is again, Walter) and **Holly Greene**: Thanks. I enjoyed it . . . **Gil Scott-Heron** will open for **Stevie Wonder** on nine dates in seven cities starting in Houston on October 31 and ending in New York on November 13 . . . Janis Schacht Public Relations has relocated to the Little Theater Building at 240 W. 44th Street, second floor, New York, N.Y. 10036; phone (212) 869-3459 . . . the **Spectres**, featuring ex-Sex Pistol **Glen Matlock** and former Tom Robinson Band member **Danny Kustow**, will appear at Hurrah on October 30 and 31 . . . **Kid Creole** and the **Coconuts** embark on an 11-date northeastern tour with the **B-52s** commencing October 27, New York City dates are November 8 and 9 at the Beacon . . . **Ross the Boss** has left **Shakin' Street** and is currently working on a new project . . . **Gloria Gaynor** is going to record her next Polydor album soon, with **McFadden and Whitehead** producing . . . **Louis St. Louis** has signed on in Los Angeles as **Lily Tomlin's** musical director and is readying new material for her forthcoming CBS television special . . . **Joe Perry** is currently rehearsing with his band at Intermedia Sound Studios in Boston. The group's next LP will be completed before the end of the year . . . Disneyland Records is set to release "Goin' Quackers!" by **Donald Duck**, and "Pardners," **Mickey Mouse's** country debut.

JOKE OF THE WEEK comes from industry gadfly, the perennially-unemployed **Jack Mahogoff**. Question: Why don't you hear any more Jim Jones and Guyana jokes? Answer: The punch line's too long.

The Boss and the Proof



Nemperor recording artists the Proof were recently visited backstage by fellow New Jersey-ites Bruce Springsteen and the E Street Band along with staffers of radio station WMMS, at the Music Hall in Cleveland. The Proof's new LP is "It's Safe" on the CBS associated label. Pictured backstage are, from left: (back row) Garry Tallent and Clarence Clemons, E Street Band; Michael Hommel, Michael Neuman and Tom Cohen of the Proof; Springsteen; Roy Bittan, E Street Band; John Gorman, program director, WMMS; Joe Carroll, local promotion manager, CBS Records; Joe Tupper, CBS sales manager, Cleveland; (front row) Max Weinberg, E. Street Band; Jeff Cohen, Proof; Debbie Schwartz and Michael Batlan of Proof's management; and Rhonda Kiefer, WMMS.

Classical Retail Report

NOVEMBER 1, 1980

CLASSIC OF THE WEEK



MOZART

DIE ZAUBERFLOETE

MATHIS, ARAIZA, VAN DAM,
KARAJAN
DG Digital

BEST SELLERS OF THE WEEK*

MOZART: DIE ZAUBERFLOETE—Mathis, Araiza, Van Dam, Karajan—DG Digital
BOLLING: PICNIC SUITE—Rampal, Lagoya, Bolling—CBS
MASSENET: LE ROI DE LAHORE—Sutherland, Bonyng—London Digital
PAVAROTTI'S GREATEST HITS—London
VERDI: AIDA—Freni, Baltsa, Carreras, Cappuccilli, Karajan—Angel
VERDI: REQUIEM—Caballe, Verrett, Domingo, Abbado—DG
VERDI: RIGOLETTO—Cotrubas, Domingo, Cappuccilli, Giulini—DG
VERDI: STIFFELIO—Sass, Carreras, Maunguerra, Gardelli—Philips
VERDI: LA TRAVIATA—Callas, Kraus, Sereni, Ghione—Angel
WEILL: SILVERLAKE—Bonazzi, Grey, Rudel—Nonesuch Digital

SAM GOODY/EAST COAST

BOLLING: PICNIC SUITE—CBS
MONTERRAT CABALLE SINGS SPANISH SONGS—London
MASSENET: LE ROI DE LAHORE—London Digital
MOZART: DIE ZAUBERFLOETE—DG Digital
PAVAROTTI'S GREATEST HITS—London
ITZHAK PERLMAN AND PINCHAS ZUKERMAN IN VIOLIN DUETS—Angel
REICH: OCTET—ECM
VERDI: REQUIEM—DG
VERDI: STIFFELIO—Philips
WEILL: SILVERLAKE—Nonesuch Digital

J & R MUSIC WORLD/NEW YORK

BEETHOVEN: SYMPHONY NO. 3—Mehta—CBS Digital
BRUHMS: DOUBLE CONCERTO—Rostropovich, Perlman, Haitink—Angel
DEBUSSY: NOCTURNES—Haitink—Philips
MOZART: DIE ZAUBERFLOETE—DG Digital
PAVAROTTI'S GREATEST HITS—London
SIBELIUS: SYMPHONY NO. 2—Ashkenazy—London
VERDI: REQUIEM—DG
VERDI: LA TRAVIATA—Angel
WEILL: SILVERLAKE—Nonesuch Digital

RECORD & TAPE COLLECTORS/ BALTIMORE

BACH: PRELUDES, OTHER PIECES—Gould—CBS
FRANCK: SONATA—Menuhins—Seraphim
MAHLER: SYMPHONY NO. 6—Abbado—DG
MOZART: DIE ZAUBERFLOETE—DG Digital
PACHELBEL: KANON—Paillard—RCA Gold Seal
PAVAROTTI'S GREATEST HITS—London
SAINT-SAENS: SYMPHONY NO. 3—Fox, Ormandy—RCA
VERDI: REQUIEM—DG
VIVALDI: FOUR SEASONS—Brown—Philips

SPECS/MIAMI

BEETHOVEN: VIOLIN CONCERTO—Mutter, Karajan—DG
BRAHMS: VIOLIN CONCERTO—Zukerman—DG
DEBUSSY: NOCTURNES—Haitink—Philips
MOZART: DIE ZAUBERFLOETE—DG Digital
PAVAROTTI'S GREATEST HITS—London
LUCIANO PAVAROTTI: O SOLE MIO—London
PUCCINI: TOSCA—Ricciarelli, Carreras, Karajan—DG
VERDI: AIDA—Angel
VERDI: RIGOLETTO—DG
VERDI: LA TRAVIATA—Angel

RADIO DOCTORS/MILWAUKEE

BEETHOVEN: SYMPHONY NO. 3—Mehta—CBS Digital
BOLLING: PICNIC SUITE—CBS
DEBUSSY: NOCTURNES—Haitink—Philips
MOZART: DIE ZAUBERFLOETE—DG Digital
PAVAROTTI'S GREATEST HITS—London
SIBELIUS: SYMPHONY NO. 2—Ashkenazy—London
SHOSTAKOVICH: SYMPHONY NO. 13—Previn—Angel
VERDI: AIDA—Angel
VERDI: RIGOLETTO—DG
VERDI: LA TRAVIATA—Angel

TOWER RECORDS/SEATTLE

LEGETI: TWO PIANOS WORKS—Kontarsky Bros.—DG
MASSENET: LE ROI DE LAHORE—London
MOZART: DIE ZAUBERFLOETE—DG Digital
PAVAROTTI'S GREATEST HITS—London
LUCIANO PAVAROTTI: O SOLE MIO—London
BRAVO PAVAROTTI—London
TAKEMITSU: QUATRAIN—DG
VERDI: AIDA—Angel
VERDI: REQUIEM—DG
VERDI: RIGOLETTO—DG

* Best sellers are determined from retail lists of the stores listed above, plus those of the following: King Karol/New York, Record World/TSS/Northeast, Cutler's/New Haven, Record & Tape Ltd./Washington, D.C., Harmony House/Detroit, Rose Discount/Chicago, Laury's/Chicago, Street-side/St. Louis, Sound Warehouse/Dallas, Jeff's Classical/Tucson, Tower Records/Los Angeles, Tower Records/San Francisco and Discount Records/San Francisco.

A Magical Flute and a Cello

By SPEIGHT JENKINS

■ NEW YORK—Like a speeding bullet, the new Deutsche Grammophon *Die Zauberflöte* (Magic Flute) has taken off on retail lists, moving in one week from a report from one store to a strong seller in 16 out of 19 stores polled. One would think Luciano Pavarotti was singing Tamino, but instead the album is an entirely different kind of recording. Though it is conducted by a star, Herbert von Karajan, the maestro's casting differs from 99 percent of today's opera recordings. None of the principal parts, save the Pamina and the Sarastro, has an international name. It is a *Flute* which Karajan must have cast because he believed in all these young voices and how they sound. And only someone with the clout of Karajan—which few come close to possessing—could break industry rules this way.

But how refreshing! It is good to hear great voices sing any opera—particularly so to opera-starved New Yorkers, now deprived of the great voices to which we have been accustomed because of the labor dispute at the Metropolitan Opera—but a look at most recordings suggests there are very few singers singing. Glance back just on this year's releases and note how few tenors, sopranos, mezzos and basses are used. The same names appear on recording after recording. Now Karajan comes along with an entire cast of newcomers and the public is buying.

Overall a fine *Magic Flute*, it thrives on the conductor's approach. In this opera he is slightly slower than some, but not leaden. And there is a breadth and a seriousness about his leadership that works well indeed. The ensemble work is in every case nothing short of marvelous. In the first quintet the Three Ladies, Tamino and Papageno manage perfect balance and good sound. Throughout the work the same is true: all the concerted passages have a freedom and discipline that makes for the best Mozart—and the best opera.

Of the singers the Tamino, Francisco Araiza, while not a Fritz Wunderlich reborn, is free of the tight, white sound so characteristic of many German tenors who sing Mozart. His voice lacks only a little individuality, but it is lyrical, easy, and very true. There

is an appealing masculine warmth in his delivery of Tamino's lines.

As one of the two familiar principals on the album, Jose Van Dam turns in his usual musical, velvety performance. The problem comes only in his lack of the lower notes of the role. He sings the profundo sections of "In deiesem heil'gen Hallen," but it is obvious that only the engineers make him audible. Still, he brings a good sound of command and wisdom to the King of the Sun. Edith Mathis, though a bit worn, offers a lyrical Pamina, and the Three Ladies are sumptuous in their delivery of the lines. Anna Tomorrow-Sintow, Agnes Baltsa and Hanna Schwarz—all of them "names"—are a threesome not to be forgotten.

The other principals vary. Gottfried Hornik sings Papageno well but doesn't make me love the character as I should, and Karin Ott needs more beauty in her voice as Queen of the Night. She does sing with abandon and verve, however; this is no chirping coloratura but a real queen. Casting so many relative unknowns may have been a gamble, but it has paid off. And the sound on this, the company's first digital opera, is excellent.

The subject of a new CBS Digital recording of the Lalo and Saint-Saens Cello Concertos is, although young, far from unknown. Cellist Yo-Yo Ma is fast becoming the best of all the younger practitioners of his instrument. The warmth and quality of his tone and his incisive sense of rhythm, flawless bow control and overall musicality make this one of the best string recordings so far this year. Lorin Maazel and the Orchestre National de France give him firm support, but it is Ma's show. The two concertos, both composed in the 1870s, are both very French and very Romantic. They need plenty of color and virtuosity, and from Ma they get exactly the right amount. The CBS sound is excellent, and the record is one to hear and hear again.

DG Names Grace Patti

■ NEW YORK—Grace Patti has been named head of publicity and promotion for the Deutsche Grammophon label and its associated Archiv Produktion label.

Record World Jazz

By SAMUEL GRAHAM

■ More and more it appears that the fate of many new jazz records, other than fusion and pop-jazz items, is eventually going to be left not to the majors, whose main interest lies in the pop market, but to the relatively small labels (including some of those like ECM, who have branch distribution with the big boys). Obviously, there are and will be exceptions. But smaller operations, by virtue of their lower recording costs and overhead, can make money on jazz much faster than big companies can—if the big companies can at all. Concord Jazz, for example, can sometimes break even with sales of 10,000 units or less of a given release, while it is known that one label occasionally even presses up more promotional copies of a release than commercial copies and still manages to do quite well.

To give credit where it's due, the activity of some of the major labels deserves mention. Polydor had been handling the Verve reissue series, though there hasn't been an entry in that series in some months (and the last release, which included titles by **Ben Webster**, **Gerry Mulligan** and others, evidenced the cost-cutting move of having two discs in one sleeve rather than their usual double-pocket packages); now, some reports say, the Verve series is not defunct but may be marketed through PolyGram's classical line, so as to separate it clearly from pop.

Elsewhere, Columbia has dropped some jazz performers—such as **Freddie Hubbard** and **Bobby Hutcherson**—but they do have **Arthur Blythe**, **Dexter Gordon** and others, they have some fine reissues, they have a lot of classics in their \$5.98 catalogue series, and they may be about to sign some other jazzers. CBS Records president **Bruce Lundvall** mentioned in his address at the recent Jazz Times convention in Washington that the likes of **Max Roach** and **Tal Farlow** will join the CBS roster.

Despite some rumors to the contrary, sources at Arista have said that the label will continue with its Savoy reissues (see below), as well as the Arista Novus line, home for the likes of **Larry Coryell**, **Air** and **Michael Gregory Jackson**. That's good news, because the quality of the new Novus albums, due out on October 29, is very high indeed.

Foremost among the new Novus product is **Steve Khan's** "Evidence," an entirely solo affair with Khan playing mostly acoustic guitar (it is liberally laced with overdubs, some of them on electric). This record will probably surprise those familiar with Khan's Columbia albums, as it is much less commercial than the work he did for that label before he was dropped. Check out the titles on the first side: **Wayne Shorter's** "Infant Eyes;" **Joe Zawinul's** "In a Silent Way;" **Lee Morgan's** "Melancholie;" **Randy Brecker's** "Threesome" and **Horace Silver's** "Peace." As for side two, it is a medley of **Thelonious Monk** tunes, including "Think Of One," "Monk's Dream," "Ruby, My Dear" and "Friday The 13th." This is a mostly reflective, contemplative record, possibly showing some of the influence of Khan's work with Coryell (the two of them made an album for Arista proper called "Two for the Road," about the umpteenth time that title has been used)—not so much in his playing style, which is less frenetic than Coryell's, as in his general approach to making an acoustic LP. Highly recommended.

Also on Arista Novus are Coryell's "Standing Ovation," all solo except for the addition of violinist **L. Subramaniam** on one track, and yet another guitar album, **John Scofield's** "Bar Talk." Scofield's is rather dark, tactile electric music, generally taken at moderate tempos and with thick clusters of notes; here he is joined by the great bassist **Steve Swallow** and drummer **Adam Nussbaum**.

As for Savoy, their new release is six albums strong. And while the fact that the graphics on all six are almost identical—right down to the color of the covers, a first for this line—suggests another cost-reducing move, the folks at Arista prefer to suggest that it's a "thematic" rather than an economic measure. In any case, the release includes the following: **Lester Young's** "Master Takes," mostly recorded in the mid-'40s and matching Pres with the **Count Basie** rhythm section, **Johnny Guarnieri** and others (all tracks have been previously reissued by Savoy); **Charlie Parker's** "One Night in Chicago," recorded in 1950 and notable mostly for its terrible sound quality (two tracks here were previously unavailable); "The Original **Johnny Otis** Show, Volume II"; **Boyd Raeburn's** "Jewells" (originally on the Jewell label), a big band featuring some pretty outside arrangements, as well as

vocals by **David Allyn** and **Ginnie Powell** (Raeburn, a saxophonist, was the bandleader); "Giants of Traditional Jazz," with **Sidney Bechet**, **Mutt Carey**, **Wild Bill Davison** and others; and "The Trombone Album," a very valuable item featuring the work of **J. J. Johnson**, **Frank Rosolino** (his "Take Me Out to The Ballgame" is pretty crazy), **Curtis Fuller** and other 'bonists of the '40s, '50s and '60s.

FUSING: Dutch keyboardist **Rene van Hulsdingen** is looking for U.S. distribution for his album "After The Third Window." Recorded in California and featuring members of a local quintet called **Eebo**, this album might be called fusion, but it is definitely not fusion for the faint of heart. Musical sources seem to include a little **Frank Zappa**, a little **Weather Report**, a little straight jazz and a little avant-garde "classical" or "serious"—a little of a lot of things, actually. Nothing glib or perfunctory about this; a little dry, but it demands your attention. Van Hulsdingen can be reached at 6216 Fountain Avenue, L.A. 90028 . . . Those who prefer fusion music of the more standard variety will find **Spyro Gyra's** "Carnaval" (MCA) and the self-titled debut of the **Numa Band** (Ovation) of interest . . . For straight-ahead jazz lovers, there is trumpeter **Steve Harrow's** "Wish," on the small Mark label. It contains a lot of nice blowing by five young players who got together at the Eastman School of Music in Rochester, New York. Mark Records is located at 10815 Bodine Road, Clarence, N.Y. 14031 . . . TownHall Records will release a second LP by **Pat Longo's** Super Big Band late this year. It was recorded in September.

Jazz Convention

(Continued from page 21)

ord business; the role of the Musicians' Union in helping jazz artists; and the recent decision of New York's WRVR-FM to abandon its jazz format for country music.

New York concert promoter **Julie Lokin** proposed that the convention draft a letter to the FCC officially protesting the WRVR format change. Critic **Ira Gitler**, who maintained that the change of format meant little to the jazz community because WRVR had played mostly fusion, had earlier called on the convention to draft another letter to the FCC, asking that WBGO, the non-commercial station in Newark that is currently the only full-time jazz radio outlet in the New York area, be granted permission to install a new antenna. Neither of these proposals was fully pursued.

The three-day gathering ended on a light note. The final panel discussion, "I Paid My Dues," was an entertaining round-table session of reminiscences and anecdotes by veteran musicians **Donald Byrd**, **Nat Adderley**, **Max Roach**, **Billy Taylor**, **Red Rodney** and **Ray Brown**; booking agent **Jack Whitemore**, who has worked with most of the major names in jazz; and record producer **Orrin Keepnews**, who also served as executive producer of the convention.

Later that evening, convention-goers were treated to an all-star jam session that lasted from early evening until early the next morning. It was a rousing reminder that, as important as all the economic aspects of presenting jazz to the public are, the real bottom line will always be the music itself.

The Jazz LP Chart

NOVEMBER 1, 1980

- GIVE ME THE NIGHT**
GEORGE BENSON/Qwest/WB HS 3453
- THIS TIME**
AL JARREAU/Warner Bros. BSK 3434
- LOVE APPROACH**
TOM BROWNE/Arista/GRP GRP 5008
- RHAPSODY AND BLUES**
CRUSADERS/MCA 5124
- CIVILIZED EVIL**
JEAN-LUC PONTY/Atlantic SD 16020
- SEAWIND**
A&M SP 4824
- NIGHT CRUISER**
EUMIR DEODATO/Warner Bros. BSK 3467
- "H"**
BOB JAMES/Columbia/Tappan Zee JC 36422
- TOUCH OF SILK**
ERIC GALE/Columbia JC 36570
- MAGNIFICENT MADNESS**
JOHN KLEMMER/Elektra 6E 284
- LAND OF THE THIRD EYE**
DAVE VALENTIN/Arista/GRP GRP 5009
- FAMILY**
HUBERT LAWS/Columbia JC 36396
- CARNAVAL**
SPYRO GYRA/MCA 5149
- INHERIT THE WIND**
WILTON FELDER/MCA 5144
- BADDEST**
GROVER WASHINGTON, Jr./Motown M9 940A2
- ROUTES**
RAMSEY LEWIS/Columbia JC 36423
- LOVE FANTASY**
ROY AYERS/Polydor PD 1 6301
- TWENNYNINE WITH LENNY WHITE**
Elektra 6E 304
- 80/81**
PAT METHENY/ECM 2 1180 (WB)
- TAKE IT TO THE LIMIT**
NORMAN CONNORS/Arista AL 9534
- DAVID GRISMAN QUINTET '80**
Warner Bros. BSK 3469
- NEW YORK SLICK**
RON CARTER/Milestone M 9096 (Fantasy)
- VICTORY**
NARADA MICHAEL WALDEN/Atlantic SD 19279
- SHADOWS AND LIGHT**
JONI MITCHELL/Asylum BB 704
- SPLENDIDO HOTEL**
AL DI MEOLA/Columbia C2X 36270
- THE OTHER WORLD**
JUDY ROBERTS/Inner City IC 1088
- OUTUBRO**
AZYMUTH/Milestone M 9097 (Fantasy)
- THE SWING OF DELIGHT**
DEVADIP CARLOS SANTANA/Columbia C2 36590
- HOW TO BEAT THE HIGH COST OF LIVING (ORIGINAL SOUNDTRACK)**
HUBERT LAWS AND EARL KLUGH/Columbia JS 36741
- ROCKS, PEBBLES AND SAND**
STANLEY CLARKE/Epic JE 36506

Grammy Awards To Be Held in New York, Internationally Simulcast by Satellite

(Continued from page 3)
100 million viewers.

The official announcement was made last Wednesday (22) by NARAS national president Jay S. Lowy and Pierre Cossette the show's executive producer, at a City Hall ceremony hosted by Herbert Rickman, special assistant to New York Mayor Edward Koch, who did not attend but sent a taped message.

"We are thrilled at the prospect of holding our awards show back in New York and at such a prestigious showplace as Radio City Music Hall," said Lowy. "Like the Grammys themselves, New York covers the entire musical and recording spectrum so thoroughly that it seems only natural for us to hold our awards ceremonies here once again." Lowy thanked Koch and the Music Hall for their cooperation, and introduced a number of industry figures who were at the ceremony, including recording artists Judy Collins, Lucy Simon, Denny Greene, and Tito Puente; opera star Sherill Milnes; and composers Nancy Ford (representing BMI) and Burton Lane (representing ASCAP). Lowy also introduced George Simon, president of the NARAS New York Chapter, and Allen Steckler, NARAS New York television committee representative.

Also addressing the gathering were Cossette; Robert F. Yanni, president of Radio City Music Hall; city council president Carol Bellamy; city controller Harrison J. Goldin; city council majority

been in the college promotion department of Elektra/Asylum. leader Thomas Cuite; Manhattan borough president Andrew Stein; city councilman-at-large Henry Stern; and state assemblyman Howard Lasher.

In a subsequent interview with *Record World*, Lowy said that the idea of holding the 1980 Grammys in New York first came up at a meeting of the NARAS national board of trustees held in Washington, D.C. in May. The New York chapter made the initial motion, and the trustees voted in favor of the New York location at that time. "Radio City is a logical place to have a show such as ours," said Lowy, who also noted a "resurgence of interest" in the music industry in New York City.

The decision was not revealed until now, Lowy explained, because NARAS did not receive the airdate for the Grammy show from CBS until September. Then came the logistics of securing the date with the Music Hall. Set construction and rehearsals will keep the theatre occupied for an entire week.

The two-hour Grammy Awards program will begin at 9:00 P.M. (EST) over the CBS television network, and will feature performances by many of the Grammy nominees in addition to the awards presentations. A host for the show has yet to be named.

Ken Erlich is producer of the show; William C. Miller is director; Mary Farrell is the writer.

Arista Names Winston

■ NEW YORK—Richard Palmese, senior vice president, promotion, Arista Records, has announced that Sherry Winston has been named promotion manager, jazz and progressive music. Prior to this appointment, Winston had

A&M Names Gordon

■ LOS ANGELES—Harold Childs, A&M Records senior vice president of sales and promotion, has announced the appointment of Dennis J. Gordon to northeast promotion director/R&B.

Solar, San Marino Pact



Solar Records president Dick Griffey has announced the signing of an album pact with Los Angeles-based San Marino Productions. San Marino will produce the Spanish lyrics for a compilation album of Solar artists featuring the Whispers, Shalamar, Carrie Lucas, Dynasty, Lakeside, and Midnite Star, to be distributed worldwide by RCA Records. Pictured from left are: Edmundo Perez, San Marino Productions; Bill Marin, San Marino; Griffey; Margaret Nash, head of publishing and A&R, Solar; Bernie Sparago, San Marino.

Copyright Tribunal

(Continued from page 3)
incorrect.

The RIAA's opening remarks at this week's hearings were given by RIAA president Stanley M. Gortikov, who began by pointing out that the industry leaders his group represents still feel that a royalty hike is unjustified and that a change to a percentile royalty would be disruptive, damaging and unsupported by the data presented at the hearing.

He also pointed out that the recently filed publishers' financial data (RW, Oct. 18) indicates that "despite negative economics and inflation," publishers are receiving a "fair return."

However, Gortikov added that perhaps the Tribunal might not totally agree with the RIAA's conclusions and recommendations and therefore the RIAA began to do some "role-playing" to take into account a reasonable alternative that the Tribunal commissioners might advance, one that would better insure that "a rate that is reasonable today remains reasonable under economic conditions that may exist until your (the CRT) next rate review in 1987."

New Proposal

The new proposal, Gortikov suggested, introduces a "new flexibility" into RIAA's prior stance. He added that the proposal would avoid the necessity for an ongoing CRT monitor role during the period between the first review date in 1981 and the second in 1987, and that the plan is simple, inexpensive and administrable, "a definitive, practical tool for its (the CRT) decisionmaking," as his written notes for his remarks state.

Gortikov sought to assure the Tribunal that the new plan accommodates many of the desires of publishers and composers, as well as his own constituents, and went on to list those responsive elements—it responds to inflation, royalties to suggested list price, and reflects a "fair return" changing economic conditions.

The RIAA plan calls for the retention of the 2.75 per-tune flat rate, and calls for interim adjustments tied to changes in record prices. The adjustments would be determined by the percentage jump in the average price of "leading albums" from the top 200 LPs in the three major music trade magazines.

For example, if the average price should go up eight percent between 1980 and 1981 (the date of the first adjustment period), then the per-tune rate would also increase eight percent on April 1, 1982.

At the beginning of cross-examination, counsel for the American Guild of Artists and Composers brought forth the recently published third quarter financial reports of Warner Communications Inc. and CBS, Inc., showing in both cases that the record divisions enjoyed "record" growth in net income during that quarter, to underscore for the Tribunal that there has been at least a partial turnabout in the economic crunch the record industry suffered for the past two years.

Cross-examination by the NMPA and AGAC and testimony by composers continues into the middle of this week.

John Hammond To Be Honored

■ NEW YORK—Legendary record producer John Hammond will be honored by the Northside Center for Child Development at a dinner-dance at Radio City Music Hall on November 12. The evening will benefit Northside Center, a non-profit guidance center providing psychotherapy, remedial education, medical and social counseling for needy children in upper Manhattan. Lionel Hampton and his orchestra will perform at the dinner. For further information, contact Ruth Baum at Northside Center, (212) 860-1616.

Stewart Leaving Interworld

(Continued from page 4)

release, but has achieved its goal of establishing a major international music publishing firm within three years.

Stewart hailed IMG's existing complement of personnel and writers as "totally capable of operating the existing company," and added that he was "anxious to seek new challenges" in his own career.

Lueftner credited Stewart with founding a "solid and powerful base. Our aim is to consolidate this base and maximize the exploitation of our writers and their copyrights."

Lueftner also said that the executive selected to head up IMG after Stewart's departure will be announced soon.

With several industry sources predicting that Arista Music publishing chief Billy Meshel would be named Stewart's successor, RW contacted Meshel, who declined to confirm a specific arrangement with IMG, adding that it was premature to discuss any possible link to the company.

Record World Black Oriented Music

Black Music Report

By KEN SMIKLE

■ NEW YORK—Larry Blackmon, leader of the group Cameo, has filed a \$3 million suit in California Superior Court against Sanford Ross, their manager, claiming a breach of contract. Blackmon seeks the money for actual and punitive damages and is also seeking a termination of the group's agreement with Ross. "There is absolutely no merit to his claim," said Ross, who also alleged that Blackmon owes him in excess of \$100,000. Ross, who also manages Eric Gale and Tyrone Davis, intends to file countercharges against Blackmon.

There is a young man in Chicago who has written and produced a number of tunes that have been heard by millions of people all over the country, but who is practically unknown to the public and most of those in the music business. That's because Paul David Wilson is in the jingle business and is one of the few very successful blacks in that area. In 1976 Wilson established his firm, Herschel Commercial, with \$50,000. In the first year he grossed twice that in billings. The firm last year earned \$400,000. His music has accompanied spots for McDonald's, Wrigley's Gum, United Airlines, Johnson Products, Sears and Kellogg's, to name just a few.

Wilson has also applied some of his craft to recordings for Jerry Butler, Norman Connors, Thelma Houston, Ramsey Lewis and Dee Dee Sharp Gamble. The 29-year-old Wilson has written and produced a forthcoming release by Dee Dee entitled "Invitation." He also lent his arranging skills to the new group Omni, for their new LP on Fountain Records. Paul, who has a quiet personality, is going to be a talent to keep an eye on. His musical versatility will make him one of the most sought-after producers before long.

Also keep an eye on James Brown's new single, "Rapp Payback," which has just been released on the TK label. The cut is produced by Brown and has been issued in both seven-inch and 12-inch versions. One of Brown's best recordings in years, this new arrangement of an earlier hit has a definite place on radio and in the clubs. A one-shot LP for the label, "Soul Syndrome," is forthcoming.

Full Force, a self-contained band of family members, has a debut release on the Dazz Records label entitled "Turn You On." The single, which is currently getting airplay in Baltimore, Philly and New York, is also getting attention in the clubs. Dazz Records is at 398 E. 49th St., Brooklyn, New York 11203. Tel.: 212-493-8687.

Sky is at Blank Tape Studios working on its third LP, for Salsoul. Randy Muller is again producing and a November release is expected. Muller is also producing the group Motivation for his own Muller Productions.

James "Blood" Ulmer is putting the finishing touches on a new

album for the Artists House label, along with producer John Snyder.

With the help and persistence of Jack "The Rapper" Gibson, Barbara Mason has found the right label for her talents at WMOT in Philly. Her debut for them will be a single entitled "On And Off" that will be released next month.

Chris Turner has left WHAT in Philly to assume the role of PD/MD at KMJM in St. Louis.

Class Act Enterprises has been formed by Patrice Rushen, Charles Nims, Sheila Eldridge and William Cope. The firm, which was established primarily to handle Rushen's career, expects to eventually manage other artists and be involved in other music-related projects.

Black Oriented Album Chart

NOVEMBER 1, 1980

- TRUMP**
JACKSONS/Epic FE 36424
- TP**
TEDDY PENDERGRASS/Phila. Intl. FZ 36745 (CBS)
- GIVE ME THE NIGHT**
GEORGE BENSON/Qwest/WB HS 3453
- DIANA**
DIANA ROSS/Motown M8 936M1
- ZAPP**
Warner Bros. BSK 3463
- SHINE ON**
L.T.D./A&M SP 4819
- LOVE APPROACH**
TOM BROWNE/Arista/GRP GRP 5008
- WIDE RECEIVER**
MICHAEL HENDERSON/Buddah BDS 6001 (Arista)
- IRONS IN THE FIRE**
TEENA MARIE/Gordy G8 997M1 (Motown)
- THE YEAR 2000**
THE O'JAYS/TSOP FZ 36416 (CBS)
- JOY AND PAIN**
MAZE FEATURING FRANKIE BEVERLY/Capitol ST 12087
- LOVE LIVES FOREVER**
MINNIE RIPERTON/Capitol SOO 12097
- CELEBRATE**
KOOL & THE GANG/De-Lite DSR 9518 (PolyGram)
- LET ME BE YOUR ANGEL**
STACY LATTISAW/Cotillion SD 5219 (Arl)
- THE GAME**
QUEEN/Elektra 5E 513
- SWEET SENSATION**
STEPHANIE MILLS/20th Century Fox T 603 (RCA)
- HEROES**
COMMODORES/Motown M8 939M1
- SPECIAL THINGS**
POINTER SISTERS/Planet P 9 (E/A)
- KURTIS BLOW**
Mercury SRM 1 3854
- RAY, GOODMAN & BROWN II**
Polydor PD 1 6299
- ADVENTURES IN THE LAND OF MUSIC**
DYNASTY/Solar BXL 3576 (RCA)
- ONE IN A MILLION YOU**
LARRY GRAHAM/Warner Bros. BSK 3447
- ARETHA**
ARETHA FRANKLIN/Arista AL 9538
- VICTORY**
NARADA MICHAEL WALDEN/Atlantic SD 19279
- AT PEACE WITH WOMAN**
JONES GIRLS/Phila. Intl. JE 36767 (CBS)
- LA TOYA JACKSON**
Polydor PD 1 6291
- FEEL ME**
CAMEO/Chocolate City CCLP 2016 (Casablanca)
- HURRY UP THIS WAY AGAIN**
STYLISTICS/TSOP JZ 36470 (CBS)
- THIS TIME**
AL JARREAU/Warner Bros. BSK 3434
- I TOUCHED A DREAM**
DELLS/20th Century Fox T 618 (RCA)
- IN SEARCH OF THE RAINBOW SEEKERS**
MTUME/Epic JE 36017
- CAMERON**
Salsoul SA 8535 (RCA)
- SEAWIND**
A&M SP 4824
- STONE JAM**
SLAVE/Cotillion SD 5224 (Arl)
- INHERIT THE WIND**
WILTON FELDER/MCA 5144
- 14 KARAT**
FATBACK/Spring SP 1 6729 (Polydor)
- TWENNYNINE WITH LENNY WHITE**
Elektra 6E 304
- WAITING ON YOU**
BRICK/Bang JZ 36262 (CBS)
- BRASS VI**
BRASS CONSTRUCTION/United Artists LT 1060
- A MUSICAL AFFAIR**
ASHFORD & SIMPSON/Warner Bros. HS 3458
- PUCKER UP**
LIPPS, INC./Casablanca NBLP 7242
- ONE WAY FEATURING AL HUDSON**
MCA 5127
- HERE TO CREATE MUSIC**
LEON HUFF/Phila. Intl. NJZ 36758 (CBS)
- NO NIGHT SO LONG**
DIONNE WARWICK/Arista AL 9526
- FAME (ORIGINAL SOUNDTRACK)**
RSO RX 1 3080
- TAKE IT TO THE LIMIT**
NORMAN CONNORS/Arista AL 9534
- I JUST CAN'T KEEP GOING**
TYRONE DAVIS/Columbia JC 36598
- NIGHT CRUISER**
EUMIR DEODATO/Warner Bros. BSK 3467
- CAMEOSIS**
CAMEO/Chocolate City CCLP 2011 (Casablanca)
- WORTH THE WAIT**
PEACHES & HERB/Polydor/MVP PD 1 6298

PICKS OF THE WEEK

HOTTER THAN JULY

STEVIE WONDER—Tamla T8-373M1



For his 25th original album, Stevie has created a collection of songs with lyrics that focus on politics, love, prejudice and the celebration of life. The ten selections cover a wide stylistic range, from the reggae mode of the current single, "Master Blaster," to the country flavor of "I Ain't Gonna Stand For It." A daring and creative LP that's sure to be of universal appeal.

COME TO MY WORLD

MICHAEL WYCOFF—RCA AFL1-3823



This has to be the hottest debut of the year by a male artist. Wycoff is a terrific composer and lyricist and rounds out his talents with a voice that ranks among the best there is. He has already logged time with Stevie Wonder, D.J. Rogers and Natalie Cole. Here he collaborates with Will Jennings and producer Steve Tyrell to come up with a seven-tune package that really delivers.

MR. HANDS

HERBIE HANCOCK—Columbia JC 36574



It's back to instrumental pursuits for Hancock on this outing. On top of a number of rhythmic foundations, he builds six different sound collages through the use of an arsenal of keyboards. Musical assistance comes from Jaco Pastorius, Bennie Maupin, Paul Jackson, Tony Williams and others. The outstanding cuts are "Spiraling Prism," "Calypso" and "4 AM." A sure shot for progressive radio.

RAINMAKER

KEVIN MOORE—Chocolate City CCLP 2015 (Casablanca)



The young Mr. Moore makes an extremely impressive debut on this LP. A sensitive guitarist, composer and vocalist, his performance on these self-written tracks displays the potential of a major new artist. His current single, "The Way You Hold Me," should plow a clear path for "I Intend To Love You," "Break Down The Walls" and others.

Record World

Black Oriented Singles

NOVEMBER 1, 1980

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

NOV. 1
OCT. 25

WKS. ON
CHART

1 1 MORE BOUNCE TO THE
OUNCE (PART I)
ZAPP
Warner Bros. 49534
(4th Week)



10

2	2	ANOTHER ONE BITES THE DUST	QUEEN/Elektra 46031	11
3	3	MASTER BLASTER (JAMMIN')	STEVIE WONDER/Tamla 54317 (Motown)	6
4	6	LOVELY ONE	THE JACKSONS/Epic 9 50938	6
5	5	WHERE DID WE GO WRONG	L.T.D./A&M 2250	12
6	4	FUNKIN' FOR JAMAICA (N.Y.)	TOM BROWNE/Arista/GRP 2506	13
7	7	WIDE RECEIVER (PART I)	MICHAEL HENDERSON/Buddah 622 (Arista)	17
8	8	FREEDOM	GRANDMASTER FLASH AND THE FURIOUS 5/Sugarhill 549	8
9	9	GIRL, DON'T LET IT GET YOU DOWN	THE O'JAYS/TSOP 9 4790 (CBS)	15
10	10	LET ME BE YOUR ANGEL	STACY LATTISAW/Cotillion 46001 (Atl)	13
11	11	I'M COMING OUT	DIANA ROSS/Motown 1491	8
12	15	I NEED YOUR LOVIN'	TEENA MARIE/Gordy 7189 (Motown)	9
13	13	NEVER KNEW LOVE LIKE THIS BEFORE	STEPHANIE MILLS/20th Century Fox 2460 (RCA)	12
14	14	LET ME TALK EARTH, WIND & FIRE	ARC/Columbia 1 11366	7
15	18	UPTOWN	PRINCE/Warner Bros. 49559	5
16	29	LOVE T.K.O.	TEDDY PENDERGRASS/Phila. Intl. 9 3116 (CBS)	3
17	24	LOVE X LOVE	GEORGE BENSON/Qwest/WB 49570	4
18	12	UPSIDE DOWN	DIANA ROSS/Motown 1494	17
19	25	CELEBRATION	KOOL & THE GANG/De-Lite 807 (PolyGram)	3
20	20	NOW THAT YOU'RE MINE AGAIN	SPINNERS/Atlantic 3757	8
21	16	HE'S SO SHY	THE POINTER SISTERS/Planet 47916 (E/A)	13
22	17	GIVE ME THE NIGHT	GEORGE BENSON/Qwest/WB 49505	19
23	27	THE REAL THANG	NARADA MICHAEL WALDEN/Atlantic 3764	5
24	26	PUSH PUSH	BRICK/Bang 9 4813 (CBS)	7
25	28	HOW SWEET IT IS (TO BE LOVED BY YOU)	TYRONE DAVIS/Columbia 1 11344	6
26	30	KID STUFF	LENNY WHITE/Elektra 47043	4
27	22	GIVE IT ON UP (IF YOU WANT TO)	MTUME/Epic 9 50917	11
28	32	REMOTE CONTROL	THE REDDINGS/Believe In a Dream 9 5600 (CBS)	4
29	19	HERE WE GO	MINNIE RIPLETON/Capitol 4902	11
30	21	I TOUCHED A DREAM	THE DELLS/20th Century Fox 2463 (RCA)	13
31	33	THE WANDERER	DONNA SUMMER/Geffen 49563 (WB)	6
32	23	I'VE JUST BEGUN TO LOVE YOU	DYNASTY/Solar 12021 (RCA)	18
33	35	WALK AWAY	DONNA SUMMER/Casablanca 2300	6
34	36	S.O.S. (DIT DIT DIT DASH DASH DASH DIT DIT DIT)	THE S.O.S. BAND/Tabu 9 5526 (CBS)	6
35	37	HURRY UP THIS WAY AGAIN	THE STYLISTICS/TSOP 9 4789 (CBS)	6

36	38	REAL LOVE	THE DOOBIE BROTHERS/Warner Bros. 49503	8
37	31	THE BREAKS (PART I)	KURTIS BLOW/Mercury 4010	20
38	34	CAN'T WE TRY	TEDDY PENDERGRASS/Phila. Intl. 9 5107 (CBS)	18
39	46	TAKE IT TO THE LIMIT	NORMAN CONNORS/Arista 0548	4
40	41	HEROES	COMMODORES/Motown 1495	6

CHARTMAKER OF THE WEEK

41 — KEEP IT HOT
CAMEO
Chocolate City 3219 (Casablanca) 1



42	44	THE TILT 7TH WONDER	Chocolate City 3212 (Casablanca)	6
43	39	SOUTHERN GIRL	MAZE/Capitol 4891	15
44	40	SHAKE YOUR PANTS	CAMEO/Chocolate City 3210 (Casablanca)	15
45	50	WHEN WE GET MARRIED	LARRY GRAHAM/Warner Bros. 49581	3
46	52	CAN'T FAKE THE FEELING	GERALDINE HUNT/Prism 315	3
47	58	FUNKDOWN	CAMERON/Salsoul 2129 (RCA)	3
48	54	THROUGHOUT YOUR YEARS (PART I)	KURTIS BLOW/Mercury 76083	3
49	49	LET'S GET FUNKY TONIGHT	EVELYN "CHAMPAGNE" KING/RCA 12075	4
50	42	ONE IN A MILLION YOU	LARRY GRAHAM/Warner Bros. 49221	26
51	45	COULD YOU BE LOVED	BOB MARLEY & THE WAILERS/Island 49547 (WB)	7
52	47	TRIPPING OUT	CURTIS MAYFIELD/RSO/Curtom 1046	7
53	59	OOH CHILD	LENNY WILLIAMS/MCA 41306	3
54	67	I GO CRAZY	LOU RAWLS/Phila. Intl. 9 3114 (CBS)	2
55	65	EVERYTHING WE DO	RENE & ANGELA/Capitol 4925	2
56	64	WHAT CHA DOIN'	SEAWIND/A&M 2274	2
57	48	DANCE TURNED TO ROMANCE	THE JONES GIRLS/Phila. Intl. 9 3111 (CBS)	10
58	43	POP IT ONE WAY	FEATURING AL HUDSON/MCA 41298	12
59	—	LOOK UP	PATRICE RUSHEN/Elektra 47067	1
60	66	SHOOT YOUR BEST SHOT	LINDA CLIFFORD/RSO/Curtom 1053	2
61	56	SIR JAM A LOT	CAPTAIN SKY/TEC 768	5
62	60	LOVE TOUCH	JEFF & ALETA/Spector Intl. 00007 (Capitol)	5
63	—	LOVE UPRISING	TAVARES/Capitol 4933	1
64	61	BIG TIME	RICK JAMES/Gordy 7185 (Motown)	16
65	62	TELEPHONE	BILL JOHNNY GUITAR WATSON/DJM 1305 (Mercury)	4
66	—	HAPPY ENDINGS	ASHFORD & SIMPSON/Warner Bros. 49594	1
67	—	YOU DON'T KNOW LIKE I KNOW	GENTY/Venture 133	1
68	—	HOLD ON	NATALIE COLE/Capitol 4924	1
69	—	THE GLOW OF LOVE	CHANGE/Warner/RFC 49587	1
70	—	NOW YOU CHOOSE ME	PLEASURE/Fantasy 900	1
71	51	MY PRAYER	RAY, GOODMAN & BROWN/Polydor 2116	10
72	—	I BELIEVE IN YOU	IDRIS MUHAMMAD/Fantasy 902	1
73	53	NO NIGHT SO LONG	DIONNE WARWICK/Arista 0527	13
74	55	SEARCHING	CHANGE/Warner/RFC 49512	15
75	57	FOR YOU, FOR LOVE	AVERAGE WHITE BAND/Arista 0553	5

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PD 2137



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Record World Country

Attendance Up For Country Music Week

By AL CUNNIFF

■ NASHVILLE—Over 3500 registrants, including approximately 500 DJs (up from last year's 425) attended the succession of parties, showcases, awards banquets and other events that made up this year's Country Music Week, held in celebration of the Grand Ole Opry's 55th birthday. This year's event also drew an unprecedented number of media and advertising representatives.

According to Jerry Strobel, PR manager for the Grand Ole Opry, "We drew disc jockeys from about 10 foreign countries, and almost every state in the union. We also had representatives from ad agencies in New York, Chicago, and Los Angeles, and many media representatives." According to Strobel, various events during the week were covered by newsmen from Time, Newsweek, "PM Magazine," "Good Morning America," the Voice of America, and all three TV network news shows.

'Unofficial' Start

The Country Music Association's Talent Buyers Seminar (Oct. 11-13) drew over 400 participants, in what was the first "unofficial" event of the week. The Nashville Songwriters Association International held its awards banquet Sunday night (12), and then the CMA's nationally televised awards show officially opened the lid on the week's events Monday Night (13).

The awards show was followed by a mammoth reception in a tent on the Opryland ground, and a post-awards radio show that was carried live by NBC to more than 200 stations in the U.S. Later that night, Casablanca Records hosted a party in honor of its

artist Mac Davis, who cohosted the CMA TV show.

Film Donated

On Tuesday afternoon (14) MCA artist Loretta Lynn donated a copy of "Coal Miner's Daughter," the film based on her life story, to the Country Music Hall of Fame and Museum's Library and Media Center. United Artists Music held an open house all day, and the evening was highlighted by Broadcast Music Inc.'s awards dinner honoring its country writers and publishers. Epic artist Mickey Gilley and Asylum artist Johnny Lee performed that night at the Exit/In.

Wednesday's (15) highlights included the Chuck Chellman/Georgia Twitty golf and tennis radio invitational, RCA Records' showcase of its artists' talents, (Continued on page 51)

DJ Hall of Fame Inducts Three

■ NASHVILLE—The Federation of International Country Air Personalities inducted T. Tommy Cutrer, Bob Jennings and Skeets Yaney into its Country Music DJ Hall of Fame at FICAP's annual awards banquet here Oct. 17.

Jennings, a staff member at Acuff-Rose Publications, worked for 22 years at WLAC here. Cutrer was a disc jockey in Shreveport, La., Jackson, Tenn., and Nashville, and hosted his own nationally-syndicated television show. Yaney, honored posthumously, was known as the "King of Midwest Country Radio," spending 22 years at KNOX and 16 years at KSTL, both in St. Louis.

A show following the dinner featured artists Moe Bandy, Bobby Bare, Lacy J. Dalton, Mickey Gilley, and Johnny Lee,

Talent Buyers Seminar Attracts 400-Plus

■ NASHVILLE — The Country Music Association's ninth annual Talent Buyers Seminar attracted 406 registrants, compared with 350 last year, to the Hyatt Regency hotel here October 10-13, for three days of showcases, speakers, and panel presentations.

Registrants represented talent buyers, booking agents, artist managers, club owners, and fairs, auditoriums, and parks from across the United States and as far away as Australia.

Keynoters

Keynote speakers included Marshall M. Gelfand, managing partner of Gelfand, Breslauer, Rennert & Feldman, an international accounting firm representing major entertainers in music, television, and movies; Neil Hickey, New York bureau chief of TV Guide; and Earl C. Joseph, staff futurist, Sperry Univac Corp.

Gelfand told his audience that inflation, especially the rising cost of oil, "will have a profound ef-

fect on the country music business, and on all live music. The more prices rise, the less inclined people may be to get in their automobiles and drive varying distances for entertainment."

Commenting on the "skyrocketing costs of promoting, advertising, and paying for country performers," Gelfand asked promoters to remember that "the acts you are booking are often just as hard hit by inflation as you are."

Gelfand called on promoters and bookers to avoid taking on acts they can't handle financially, and to "stimulate lagging ticket sales with pre-performance appearance schedules for performers, on radio stations and in record stores." Gelfand also said facility owners and unions should remember "they cannot forever jack up rental prices to capitalize on the growth of country music."

More than 40 speakers and panelists participated in the 1980 (Continued on page 50)

Nashville Report

By AL CUNNIFF

■ Terri Gibbs, whose debut MCA single "Somebody's Knockin'" is 34 bullet on Record World's Country Singles chart this week, was the subject of a page-one feature story in the Tennessean daily newspaper here during Country Music Week. . . . ABC-TV has signed MCA artist and Opry star Bill Anderson as a featured regular on its daytime series "One Life To Live."

Elektra Records devised an interesting promotional gimmick for Charlie Rich's great new single "A Man Just Don't Know What A Woman Goes Through." The label shipped a bottle of wine and the single to the wives of key country PDs and MDs. By the way, Rich is performing in a concert to be taped for HBO on Tuesday (28) as part of the Neewollah (Halloween spelled backwards) festival in Independence, Kan. Jim Halsey is providing talent and arranging special events to coincide with the annual festival.

The talk you hear among many industry folks is that the "New (Continued on page 50)

PICKS OF THE WEEK

SINGLE

THE STATLER BROTHERS, "DON'T FORGET YOURSELF" (prod.: Jerry Kennedy) (writer: D. Reid) (American Cowboy, BMI) (2:48) The Statlers promise to continue their hit streak with this warm, easy ballad featuring the group's trademark sound and song structure. Mercury 57037.



SLEEPER

STEVE WARINER, "YOUR MONEY" (prod.: Tom Collins) (writers: C. Quillen, J. Schweers) (Chess, ASCAP) (2:55). This fine young vocalist presents a bright, up-tempo story of a man who thought he left his woman's memory far behind. RCA JH-12139.



ALBUM

MERLE HAGGARD, "BACK TO THE BARROOMS." Add this title to the list of Haggard LPs featuring compelling performances of good country material. Outstanding are Merle's "Misery and Gin" hit, "Easy Come, Easy Go," "Can't Break The Habit," and "I Don't Want To Sober Up Tonight." MCA 5139.



Country Single Picks

COUNTRY SONG OF THE WEEK

MEL STREET—Sunbird P7555

Sunbird offers a Street track strong enough to compete with the best of today's chart contenders, a smooth, clean version of a great country ballad.

ED BRUCE—MCA 51018

GIRLS, WOMEN AND LADIES (prod.: Tommy West) (writers: E. Bruce, R. Peterson, P. Bruce) (Tree/Sugarplum/Gingham, BMI) (3:25)

Ed co-authored this story-song, which imparts this bit of barroom wisdom: there are girls, and then there are women and ladies.

NIGHTSTREETS—Epic 19-50944

IF I HAD IT MY WAY (prod.: Jerry Taylor & Robert John Jones) (writers: J. Taylor, R. J. Jones) (First Lady/Blue Lake, BMI) (2:48)

An appealing lead female vocal and good group harmony highlight this crisp, strong performance of a fine piece of material.

KENNY DALE—Capitol P-4943

WHEN IT'S JUST YOU AND ME (prod.: Bob Montgomery) (writer: K. O'Dell) (House of Gold, BMI) (3:09)

Dale shows new strength in this powerful cover, which combines a lively sound with a positive message.

BILL ANDERSON—MCA 51017

I WANT THAT FEELIN' AGAIN (prod.: Buddy Killen) (writer: B. Anderson) (Stallion, BMI) (2:32)

With the feeling of the gospel "Amen" song wedded to a solid country lyric, Anderson presents a tune designed for radio acceptance.

DEBORAH ALLEN—Capitol P-4945

NOBODY'S FOOL (prod.: Steve Gibson) (writers: D. Allen, R. Van Hoy, D. Cook) (Duchess/Posey/Unichappell, Van Hoy/Cross Key, BMI & ASCAP) (3:43)

Allen co-wrote this sad, smooth ballad, which features warm vocal harmony and electric piano.

ASLEEP AT THE WHEEL—MCA 51020

DON'T GET CAUGHT OUT IN THE RAIN (prod.: Ray Benson) (writers: H. T. Young, D. Levin, C. O'Connell) (Asleep at the Wheel, BMI) (4:40)

This romantic, sensitive ballad is delivered by a sweet female vocal, and includes a slick chord progression and instrumentation.

ROY SANDERS—Hillside 80-05

YOU'RE A PRETTY LADY, LADY (prod.: Dave Franer) (writer: G. Cleamer) (Air Cap, SESAC) (2:36)

Sanders' cut has the ingredients of a good record: a deep, resonant vocal, a clear sound, and a well-crafted song.

EARL THOMAS CONLEY—Sunbird P-7556

SILENT TREATMENT (prod.: Nelson Larkin, Earl Thomas Conley & Phil Grissett) (writer: E. T. Conley) (Blue Moon/April, ASCAP) (3:14)

Conley's impressive vocal work is backed by dynamic production and interesting guitar lines.

RAY CHARLES & CLINT EASTWOOD—Warner/Viva 49608

BEERS TO YOU (prod.: Snuff Garrett) (writers: S. Dorff, J. Durrill, S. Pinkard, S. Garrett) (Peso/Wallet, BMI) (2:42)

This unusual duet is pulled from the soundtrack to Eastwood's upcoming film, "Any Which Way You Can."

KRIS KRISTOFFERSON—Columbia 11-11383

I'LL TAKE ANY CHANCE I CAN WITH YOU (prod.: Norbert Putnam) (writers: K. Kristofferson, G. Clark) (Music City/Resaca, BMI) (3:29)

Kris' distinctive, laid-back vocal approach is spotlighted in this song, which says his biggest gamble was trying to win her.

Chappell/Intersong Nashville Charts 1979-1980

- | | |
|--|--|
| A LESSON IN LEAVIN' *
(R GOODRUM B MAHER)
Dottie West—U A | LUCKY ME *
(R BOURKE, C BLACK)
Anne Murray—Capitol |
| BABY IT'S YOU
(B BACHARACH M DAVID B WILLIAMS)
Pia Zadora—Warner Curb | MOONLIGHT AND MAGNOLIA
(R BOURKE, L CHIRIACKA)
Buck Owens—Warner Bros |
| BACK STREET AFFAIR
(B WALLACE)
Joe Douglas—Foxy Capun | OLD FLAMES CAN'T HOLD A CANDLE TO YOU
(P SEBERT H MOFFATT)
Dolly Parton—RCA |
| BROKEN HEARTED ME *
(R GOODRUM)
Anne Murray—Capitol | REGRETS
(B WYRICK)
Carol Cnase—Casablanca |
| DO IT IN A HEARTBEAT
(C CARTER N LOWE J McFEE)
Carlene Carter—Warner Bros | RIVER ROAD
(S TYSON)
Crystal Gayle—U A |
| EVEN A FOOL WOULD LET GO
(K CHATER T SNOW)
Charlie Rich—Epic | SAN ANTONIO MEDLEY
(F JENKINS B WILLS A OWENS, L ROCHELL)
Curtis Potter & Darrell McCall—Hillside |
| FADED LOVE
(B WILLS J WILLS)
Willie Nelson & Ray Price—CBS Columbia | SAVE THE LAST DANCE FOR ME (2nd Award) †
(D POMUS, M SHUMAN)
Emmylou Harris—Warner Bros |
| GONE
(S ROGERS)
Ronnie McDowell—Epic | SOMEBODY'S KNOCKIN'
(E PENNEY, J GILLESPIE)
Terri Gibbs—MCA |
| HARBOR LIGHTS
(J KENNEDY)
Rusty Draper—K L | STAND BY ME
(J LIEBER M STOLLER, B E KING)
Mickey Gilley—Asylum |
| I GO TO PIECES
(D SHANNON)
Tammy Jo—Ridgeway | SWEET SUMMER LOVIN' / GREAT BALLS OF FIRE *
(B TOSTI B RENEAU O BLACKWELL, J HAMMER)
Dolly Parton—RCA |
| I KNOW A HEARTACHE WHEN I SEE ONE †
(C BLACK R BOURKE, K CHATER)
Jennifer Warnes—Arista | TAKE ME IN YOUR ARMS AND HOLD ME
(C WALKER)
Jim Reeves & Deborah Allen—RCA |
| I'D RATHER LEAVE WHILE I'M IN LOVE †
(C B SAGER P ALLEN)
Rita Coolidge—A&M | TAKE ME TO YOUR HEART
(R BOURKE, G DOBBINS, R KLANG)
Del Reeves—Koolha |
| I'M NOT READY YET
(T T HALL)
George Jones—Columbia | THAT OVER THIRTY LOOK
(B ARR, R KLANG)
Faron Young—MCA |
| IS IT WRONG
(W McPHERSON)
Mike Lunford—Gusto | UNTIL THE BITTER END
(G DOBBINS, S BARRETT, T DANIELS)
Kenny Seratt—M D J |
| IT'S TOO LATE *
(R BOURKE G DOBBINS J WILSON)
Jeanne Pruett—I B C | WALKING THE FLOOR OVER YOU
(E TUBB)
Ernest Tubb & Friends—Cachet |
| IT'S TRUE LOVE *
(R GOODRUM)
Conway Twitty & Loretta Lynn—MCA | YOU PICK ME UP *
(R GOODRUM, B MAHER)
Dottie West—U A |
| LEAVIN' FOR UNBELIEVERS *
(R GOODRUM, B MAHER)
Dottie West—U A | YOU'RE A PART OF ME *
(K CARNES)
Charly McLaine—Epic |
| LONELY WINE
(R WELLS)
Maury Finney—Soundwaves | YOU'RE THE ONLY ONE †
(B ROBERTS, C B SAGER)
Dolly Parton—RCA |
| LOVE TALKIN'
(L CHIRIACKA G DOBBINS T DANIELS)
Tammy Jo—Ridgeway | |

*ASCAP AWARD †BMI AWARD

SESAC Most Recorded Country Song:
LOVE IS A COLD WIND
(C BLACK, R BOURKE)

SESAC Best Album Cut:
LET'S GET MARRIED AGAIN
(C BLACK, R BOURKE, J GILLESPIE)
John Conlee—MCA

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Intersong Music (ASCAP) / Rightsong Music (BMI)

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NEW YORK

NASHVILLE
11 Music Circle South

LOS ANGELES

TORONTO

Polygram Companies

Country Hotline

By MARIE RATLIFF

MOST ADDED CHART CONTENDERS

Eddie Rabbitt — "I Love A Rainy Night"
Debby Boone — "Take It Like A Woman"
Johnny Duncan — "Acapulco"
Tompall & the Glaser Brothers — "Sweet City Woman"

Dickey Lee turns in one of the finest performances of his career with his version of Air Supply's hit, "Lost In Love," with the added sparkle of vocal assist by newcomer Kathy Burdick.

It's an instant add at KEBC, WQIK, KVOO, WJQS, WGTO, KRMD, KFDI, KBUC, WBAM, WSM, WPNX, WTOD.



Johnny Duncan

Johnny Duncan takes a musical trip to "Acapulco" at KRMD, WBAM, KKYX, WQIK, WMC, KHEY, KCKC, WPNX, KKYX, WXCL, KBUC, KFDI, KEBC, KWJJ, WJQS, WCMS, WSLR.

Susie Allanson is moving with "Dance the Two Step" at WDEM, WQIK, WTOD, WSM, KSSS, KRAM, WBAM, KVOO, KSO, KRMD.

Jack Green continues to build "Devil's Den" with new adds at KWMT, KDJW, KYNN, WSLR, WIRK, KVOO, KWKH, KFDI, WXCL.



Susie Allanson

John Wesley Ryles tells about the "Cheater's Trap" at KKYX, KBUC, WMTT, WIRK, KVOO, WGTO, KRMD, KSSS.

Super Strong: Kenny Rogers, Ronnie Milsap, Johnny Lee, Conway Twitty, Charlie Rich, Gene Watson, Janie Fricke.

Porter Wagoner & Dolly Parton are again a chart item with "If You Go, I'll Follow You" playing at WMZQ, WSLR, KWKH, WGTO, KRAM, WHOO, KFDI, KBUC, WMNI, WBAM, KWJJ, KKYX, KSSS, WSM, KGA, WTOD, WQQT.

Jimmy Buffett is back on country playlists with "Hello Texas," this week added at KWJJ, WTSO, WJQS, WPNX.

SURE SHOTS

Statler Brothers — "Don't Forget Yourself"

LEFT FIELDERS

Steve Wariner — "Your Memory"
Ray Charles & Clint Eastwood — "Beers To You"
Carroll Baker — "Still Falling In Love"
Kris Kristofferson — "I'll Take Any Chance I Can With You"

AREA ACTION

Marlow Tackett — "Ride That Bull (Big Bertha)" (KFDI, WKKN)
Foxfire — "Whatever Happened to Those Drinking Songs" (KEBC, KRMD, WDEM)
Connie Cato — "Sweet Love Power" (WDEM, KVOO, KRMD)

Talent Seminar (Continued from page 48)

seminar, and nine artists participated in three showcases, including Wendy Holcombe, the Telestials, Tompall and the Glasers, Bobby Bare, Billy Thundercloud, Freddy Weller and Spurzz, Alabama, Freddy Fender, and Jacky Ward. A number of artists contributed to the panel presentations, including 1980 CMA entertainer of the year Barbra Mandrell, Bill Anderson, Larry, Steve, and Rudy

Gatlin, John Conlee, and Little Jimmy Dickens.

The seminar committee included Jack D. Johnson, Jack D. Johnson Agency; Ken Krage, Krage and Company; and Tandy Rice, Top Billing, Inc. Rice also headed the showcase committee. Seminar coordinators for CMA were Helen Farmer, director of programs and special projects; and Debra Towsley, program assistant.

Nashville Report (Continued from page 48)

Faces" show at the Country Radio Seminar each March is perhaps the most meaningful showcase for up-and-coming talent nowadays. Consider what has happened to these acts since they played at this year's "New Faces" show: Alabama (signed to RCA, has had several hits), Leon Everette (signed to RCA after his hit "Over"), Lacy J. Dalton (terrific media exposure for this CBS artist), Sylvia (her most successful record to date, "Tumbleweed," is a bullet 21 after nine weeks), and Reba McEntire (whose Mercury single "Up to Heaven") exploded on the charts).

Don Gibson has earned a gold disc for his double-LP, TV-packaged Warwick release "Country No. 1," available only in England . . . Tommy Jennings has signed with Dimension Records . . . Leona Williams recently worked the same stage with husband Merle Haggard for the first time in over two years.

Owen Bradley reportedly intends to rebuild his Bradley's Barn studio. The Mr. Juliet facility was ravaged by fire last week . . . Star-gem Records has issued a guidebook for artists and writers who want to know more about the fact and myths behind the record business . . . Jimmy Buffett will play the Grand Ole Opry House here Nov. 2 . . . Nashville manager Sy Rosenberg has coordinated the talent for an international TV special "Continental Cowboy." The package brings artists Jimmy Rogers, Gary Gentry, the LeGarde Twins, and Diane Varga to Paris and Madrid over the next two weeks.

"Jamboree in the Hills" is sponsored, produced, and directed by WWVA radio of Wheeling, W. Va. and Columbia Pictures Industries Inc. Incorrect credits were given in Record World's recent country music special . . . Moe Bandy and Joe Stampley will enter the studio to cut a duet LP Nov. 4-5 . . . Larry Rogers has reportedly agreed to produce an album for Kar-Wood artist Karol Wood . . . Talented instrumentalist and solo performer Terry McMillan has been named entertainer of the year by the Grapevine Opry . . . The Oak Ridge Boys were named 1980 Juke Box Awards' country group of the year.

STUDIO NOTES: Woodland Studios, which was the only studio visited by renowned Dr. Willi Studer during his recent visit here to open the new Studer-Revox plant, recently hosted Rafe Van Hoy, who is cutting his second MCA LP, Gail Davies, who is producing her own second LP for Warner Bros., and Loretta Lynn and Conway Twitty, overdubbing for their new MCA album . . . The Sound Stage has been busy with new recording work for Ed Bruce (MCA), Sonny Curtis (Elektra), George Burns (Jerry Kennedy was working on Burns' next Mercury single), and Hank Williams Jr. (mixing his new LP) . . . The Sound Emporium has recently hosted Joe Stampley, Rex Allen Jr. and Margo Smith cutting duets, and Mercury artist Larry Browning, as well as mixing work on Merle Haggard's upcoming gospel LP.

Incidentally, the Sound Emporium was also the site for work by international artists Paul Barabani of Italy, and France's Eddy Mitchell.

SESAC Presents Country Awards



Shown at SESAC's 16th annual awards presentation for country songs, held during Country Music Week in Nashville, are, top row from left: Shirl Milete, co-writer of SESAC song of the year "Song of the Patriot"; SESAC VP of public relations Charlie Scully, Record World publisher Bob Austin, who received SESAC's ambassador of country music award, and SESAC president Norman Weiser; bottom row, from left: Jerry Gillespie, writer of SESAC's album cut of the year "Let's Get Married Again," and SESAC's director of country music C. Dianne Petty; and Joe Talbot and Harbot Music, which published SESAC's internationally successful "Crystal Chandeliers," and Petty.

Highlights of Country Music Week



Highlights of some of the many activities held in Nashville during the Oct. 11-17 Country Music Week are top row, from left: Pi-Gem Music's Tom Collins, chairman of the board of the Country Music Association, addresses the 1980 Talent Buyers Seminar. Ray Stevens and Mickey Newbury are congratulated by ASCAP president Hal David after being inducted into the Nashville Songwriters Association International's Songwriters Hall of Fame. Shown at CBS Records' president's party at the Opryland Hotel are, from left, (front row) CBS Records Nashville VP and GM Rick Blackburn, artist Lacy J. Dalton, Larry Gatlin's son Josh, artists Larry Gatlin and Janie Fricke, (second row) CBS Records Nashville VP/A&R Billy Sherrill, CBS Records Group president Walter Yetnikoff, artists Moe Bandy and Joe Stampley, (third row) artist Ronnie McDowell, CBS Records Nashville director of artist development Mary Ann McCready, E/P/A senior VP and GM Don Dempsey, CBS Records president Bruce Lundvall, and CBS Records senior VP and GM of marketing Paul Smith, (back row) CBS Records Nashville director of promotion Joe Casey, Epic Records VP of national A&R Greg Geller, CBS Records VP of merchandising and marketing Mike Martinovich, and CBS Records Nashville VP of marketing Roy Wunsch. Jeff Cook, Randy Owen, Mark Herndon, and Teddy Gentry, members of RCA group Alabama, "raise the roof" at the MDJ Records party at the Cajun's Wharf restaurant in Nashville. Second row of photos, from left: chatting after Warner Bros. artist John Anderson's show at the Exit/In are WB country division GM Bob Kirsch, Anderson, and WB VP and country division director Andy Wickham. All smiles after Full Moon/Asylum artist Johnny Lee's show at the Exit/In are Elektra/Asylum Nashville director of marketing Nick Hunter, Lee's manager Sherwood Cryer, Lee, E/A

VP and director of marketing Vic Faraci, and Bruce Adelman, E/A Nashville's national promotion coordinator. Shown at MCA Records' Maryland Farms Club party in Brentwood, Tenn. are (from left) Duane Allen of the Oak Ridge Boys, MCA director of business affairs Jere Hausfater, MCA Records Nashville's VP of A&R Ron Chancey, artists Ed Bruce and Barbara Mandrell, Barbara's personal manager Irby Mandrell, and MCA Distributing Corp. president Al Bergamo. Enjoying themselves at the Phonogram Inc./Mercury Records party at the Opryland Hotel are (from left) Harold Reid and Phil Balsley of the Statler Brothers, Phonogram/Mercury VP of A&R country Jerry Kennedy, artist Reba McEntire, Phonogram/Mercury president Bob Sherwood, artist Jack Ward, and Polygram Records East single sales director Randy Roberts. Bottom row of photos, from left: beaming after the nationally televised Oct. 13 CMA awards show are Casablanca Records Nashville's Wade Conklin, Casablanca artist Mac Davis (who cohosted the awards show), and Davis' producer Rick Hall. Shown with their plaques after being inducted into the Country Music DJ Hall of Fame are Bob Jennings and T. Tommy Cutler (the late Skeets Yanney was also inducted). Happy recipients of the Country Music Association's DJ of the year awards are (from left) Larry Scott (KRLD, Dallas, large market), Bob Cole (KOKE, Austin, medium market), and Lee Shannon (WCCF, Punta Gorda, Fla., small market). Pictured after the presentation of the CMA's Founding President award to artist Charlie Daniels are CMA chairman of the board Tom Collins, 1980 Hall of Fame electee Connie B. Gay, Daniels, CMA executive director Jo Walker, and CMA president Ralph Peer.

Country Music Week (Continued from page 48)

showcases by Capitol/EMI-America/Liberty Records and CBS Records, a Ridgetop Records showcase/boat trip, ASCAP's awards dinner for its country writers and publishers, and an Exit/In show featuring Warner Bros. artists Gail Davies and John Anderson, plus Casablanca's Tony Joe White. Hal David, president of ASCAP, also presented a special citation to Leonard Feist, president of the National Music Publishers Association, which held its annual meeting in Nashville during the week.

Thursday (16) included a FICAP seminar, the CMA's annual membership meeting, artist showcases by Phonogram/Mercury Records, MCA Records, Dimension Records, MDJ Records, and a Billy "Crash" Craddock show at the Opryland

Hotel. Also included Thursday were SESAC's dinner and awards ceremonies for its country writers and publishers, an MCA party at Maryland Farms country club, and a CBS show at the Exit/In featuring Bobby Bare and Lacy J. Dalton.

Nationwide Sound Distributors held an open house on Friday (17), and FICAP held its dinner and awards ceremony. Sun/Plantation Records and the Atlas Artist Bureau showcased their talent, and CBS Records and Warner Bros. Records collaborated on an Exit/In show that featured Roseanne Cash and Rodney Crowell. Sandwiched in among these activities was a CMA luncheon for DJs who registered for the week.

Saturday (18) included the Grand Ole Opry's official 55th birthday celebration.

Country Album Picks

GREATEST HITS

THE OAK RIDGE BOYS—MCA 5150

When they say hits they mean it—five of the 10 songs here went number one on RW's Country Singles Chart. All of the songs finished within the top four. Included are such classics as "You're the One," "Y'all Come Back Saloon," "Come on In," "Sail Away," and "Cryin' Again."

DREAMLOVERS

TANYA TUCKER—MCA 5140

Tanya's LP, this week's RW chart-maker, offers a group of country tunes that create an easy, happy mood. Standout cuts include "Dream Lover" (featuring a vocal by buddy Glen Campbell), "All the Way," "Can I See You Tonight," and "Somebody (Trying to Tell You Something)." (Continued on page 53)



BMI Honors Country Writers, Publishers



BMI held an awards banquet during the recent Country Music Week in Nashville. Top row, from left: honoring BMI publisher of the year Tree Publishing are Tree's Jack Staap, BMI president Edward M. Cramer, and Tree's Bobby Braddock, Curly Putman, Buddy Killen, and Sonny Throckmorton. Celebrating the success of Robert J. Burton's award-winning "Suspensions" are BMI VP Frances Preston, co-writer Eddie Rabbitt, BMI's Theodora Zavin, Jim Malloy, Cramer, Keni Wehrman, co-writer Randy McCormick, Sherri Grooms, co-writer Even Stevens, BMI's Jerry Smith, and co-writer David Malloy. Honoring Welk Music Group's Bob McDill, who received three BMI song awards, are Frances Preston, Welk's Bill Hall, Cramer, McDill, and Welk's Dean Kay and Roger Sovine. Bottom row, from left: honoring three-time BMI song award winners Kye Fleming and Dennis Morgan are Preston, Pi-Gem Music's Tom Collins, Charley Pride, Fleming, Cramer, Pi-Gem's Dave Conrad, Barbara Mandrell, and Morgan. Relaxing after the BMI awards ceremonies are (front row, from left) Larry Gatlin and Cramer; (back row, from left) Barbara Mandrell, Charlie Daniels, McDill, Preston, Eddie Rabbitt, and Michael Murphey. Honoring Acuff-Rose Publications, whose "Blue Bayou" received its third-year award, are Preston, John D. Loudermilk, Cramer, and Acuff-Rose's Wesley Rose, Ronnie Gant, and Bud Brown.

CMA Elects New Board

■ NASHVILLE — The Country Music Association held its annual membership meeting at the Opryland Hotel here on Oct. 16 to elect new board members, present several awards, and conduct other business.

The CMA's members elected these new board members: advertising agency, Katie Coke, John F. Murray Advertising, New York; artist/musician, Don Reid, the Statler Brothers, Staunton, Va.; artist manager or agent, Don Light, Don Light Talent, Nashville; talent buyer or promoter, Bette Kaye, Bette Kaye Productions, Los Angeles; composer, Tom T. Hall, Nashville; disc jockey, "Uncle" Len Ellis, WAKE, Valparaiso, Ind.; international, A. Torio, Polydor K. K., Tokyo; publication, Bob Austin, Record World.

Also, publisher, Ralph Peer, Peer-Southern Organization, Los Angeles; radio/TV, Jim Slone, KCUB, Tuscon; record company, Jim Foglesong, MCA Records, Nashville; record merchandiser, Jim Schwartz, Schwartz Bros., Washington, D.C. At-large members elected were: Rick Blackburn, CBS Records, Nashville; Hal David, ASCAP, New York; and Sam Lovullo, Yongestreet Productions, Beverly Hills.

The CMA's board of directors for 1980-81 will meet in Nashville on Nov. 13 to elect officers for the coming year.

At its membership meeting the CMA also awarded Billy Sherrill as producer of the single of the year, "He Stopped Loving Her

Today," and Owen Bradley as producer of the album of the year, "Coal Miner's Daughter," the original motion picture soundtrack.

The CMA's founding president and 1980 Hall of Fame member Connie B. Gay presented the 1980 Founding President's Award to Charlie Daniels for Daniels' work on behalf of the CMA at seminars and conferences during the past year.

Tree International Nabs Pubbery Honors

■ NASHVILLE — Tree International made country music publishing history during the recent Country Music Week when its Tree company was named BMI's country publisher of the year and its Cross Keys was selected as ASCAP's top country publisher of the year. Tree's Jack Staap and Buddy Killen report that Tree holds an all-time high 127 BMI country awards.

ASCAP Awards Banquet



Highlights of the ASCAP awards banquet held during Country Music Week in Nashville. In the first photo, ASCAP president Hal David honors ASCAP publisher of the year Cross Keys. To David's right are Cross Keys' Don Gant, Donna Hilley, Sonny Throckmorton, Buddy Killen, Jack Staap, and Barbara Baker. In the second photo, shown honoring ASCAP writer of the year Bob Morrison (second from left) are, from left, Hal David, Patti Ryan, Wanda Mallette, Johnny MacRae, and Bob Beckham of Combine Music Group, and ASCAP southern regional director Connie Bradley. Shown in the third photo are, from left, Welk Music Group's Doyle Brown, Dean Kay, and Roger Sovine, David, Welk's Jerry Foster, Bradley, and Welk's Bill Hall. The photos in the bottom row show, from left: Chappell & Co.'s Henry Hurt, Celia Hill, and Pat Rolfe, David, Chappell's Charlie Black, Bradley, and Chappell's Rory Bourke; Picalic's Ralph Murphy and Anita Moore, with David and Bradley; and David with Jim Croce's son Adrian and widow Ingrid, and Bradley.

Country Radio Series Countdown Show Set

■ NASHVILLE — Country music continues to inspire new radio features, as a year-end country countdown special and a weekly 60-minute series of live country concerts were announced here within the past week.

"Nashville Live," a weekly 60-minute country concert series that will feature four artists in each installment, has been announced as a joint venture of PM/TD Productions and Metro Communications, in association with the Atwood Richards ad agency an ad broker of New York.

The show is to be recorded on 24-track mobile equipment at Nashville's Stockyard restaurant beginning Nov. 20. The show, slated to air beginning the first week of January, is aiming for an initial syndication of 110 stations.

Harry Welsh is the show's marketing director. Paul Tietolman, an air personality with CKVL in Montreal, and Guy D'Avignon, a Canadian radio producer, conceived the idea for "Nashville Live," and are VP of programming and production, respectively.

"Epic 80," a nine-hour, year-end country countdown radio special, has been announced by Bob Harris, the show's executive producer. "Epic 80" is a joint production of syndicators Toby Arnold and Associates of Dallas and Harris' Center for Radio Sales, of Tallahassee, Fla. Dick Starr, of Starr Studios in Dallas, is production consultant.

Record World Country Albums



NOVEMBER 1, 1980

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

NOV. 1 OCT. 25

6 KENNY ROGERS'

GREATEST HITS

Liberty LOO 1072



WKS. ON CHART

3

2	1	URBAN COWBOY (ORIGINAL SOUNDTRACK)/Full Moon/Asylum DP 90002	25
3	3	ANNE MURRAY'S GREATEST HITS/Capitol SOO 12110	5
4	2	HONEYSUCKLE ROSE (ORIGINAL SOUNDTRACK) WILLIE NELSON & FAMILY/Columbia S2 36752	9
5	4	FULL MOON CHARLIE DANIELS BAND/Epic FE 36571	13
6	5	HORIZON EDDIE RABBITT/Elektra 6E 276	17
7	7	I BELIEVE IN YOU DON WILLIAMS/MCA 5133	10
8	9	THESE DAYS CRYSTAL GAYLE/Columbia JC 36512	7
9	10	GREATEST HITS WAYLON JENNINGS/RCA AHL1 3378	78
10	8	SAN ANTONIO ROSE WILLIE NELSON & RAY PRICE/Columbia JC 36476	20
11	12	MUSIC MAN WAYLON JENNINGS/RCA AHL1 3602	22
12	11	STARDUST WILLIE NELSON/Columbia KC 35305	129
13	16	LOVE IS FAIR BARBARA MANDRELL/MCA 5136	6
14	13	THE GAMBLER KENNY ROGERS/United Artists LA 834 H	98
15	15	WILLIE AND FAMILY LIVE WILLIE NELSON/Columbia KC 2 35642	100
16	14	SMOKEY & THE BANDIT 2 (ORIGINAL SOUNDTRACK)/MCA 6101	10
17	17	GIDEON KENNY ROGERS/United Artists LOO 1035	29
18	20	MY HOME'S IN ALABAMA ALABAMA/RCA AHL1 3644	21
19	21	TEN YEARS OF GOLD KENNY ROGERS/United Artists LA 835 H	149
20	18	ROSES IN THE SNOW EMMYLOU HARRIS/Warner Bros. BSK 3422	24
21	33	RONNIE MILSAP'S GREATEST HITS/RCA AHL1 3772	3
22	19	HABITS OLD AND NEW HANK WILLIAMS, JR./Elektra/Curb 6E 278	20
23	27	HELP YOURSELF LARRY GATLIN & THE GATLIN BROTHERS BAND/Columbia JC 36582	3
24	24	PORTER & DOLLY/RCA AHL1 3700	8
25	22	10TH ANNIVERSARY STATLER BROTHERS/Mercury SRM 1 5027	12
26	23	THAT'S ALL THAT MATTERS TO ME MICKEY GILLEY/Epic JE 36492	18
27	25	TEXAS IN MY REAR VIEW MIRROR MAC DAVIS/Casablanca NBLP 7239	4
28	32	I AM WHAT I AM GEORGE JONES/Epic JE 36586	7
29	26	STRAIGHT AHEAD LARRY GATLIN & THE GATLIN BROTHERS BAND/Columbia KC 36250	55
30	29	GREATEST HITS LARRY GATLIN & THE GATLIN BROTHERS BAND/Columbia KC 36488	83
31	30	ASK ME TO DANCE CRISTY LANE/United Artists LT 1023	24
32	28	KENNY KENNY ROGERS/United Artists LWAK 979	58
33	35	OAK RIDGE BOYS HAVE ARRIVED/MCA AY 1135	82
34	34	BEST OF EDDIE RABBITT/Elektra 6E 235	50

COASTLINE OF THE WEEK

— REST YOUR LOVE ON ME
CONWAY TWITTY
MCA 5138



1

36	36	RAZZY BAILEY/RCA AHL1 3688	9
37	37	SMOOTH SAILIN' T. G. SHEPPARD/Warner/Curb BSK 3423	10
38	38	FRIDAY NIGHT BLUES JOHN CONLEE/MCA 3246	18
39	31	IT'S HARD TO BE HUMBLE MAC DAVIS/Casablanca NBLP 7207	31
40	49	HARD TIMES LACY J. DALTON/Columbia JC 36763	5
41	41	TOGETHER OAK RIDGE BOYS/MCA 3220	35
42	40	THE BEST OF DON WILLIAMS, VOL. II/MCA 3096	75
43	39	CLASSIC CRYSTAL CRYSTAL GAYLE/United Artists LOO 982	52
44	45	NEW YORK TOWN JOHNNY PAYCHECK/Epic JE 36496	6
45	44	MILLION MILE REFLECTIONS CHARLIE DANIELS BAND/Epic KE 35751	77
46	—	DREAMLOVERS TANYA TUCKER/MCA 5140	1
47	42	WILLIE NELSON SINGS KRISTOFFERSON/Columbia JC 36188	50
48	46	ELECTRIC HORSEMAN FEATURING WILLIE NELSON/Columbia JS 36327	42
49	55	TOGETHER AGAIN GEORGE JONES & TAMMY WYNETTE/Epic JE 36764	3
50	43	ELVIS ARON PRESLEY/RCA CPL 8 3699	8
51	59	WAYLON & WILLIE WAYLON JENNINGS & WILLIE NELSON/RCA AFL1 2686	34
52	47	CLASSICS KENNY ROGERS & DOTTIE WEST/United Artists LA 946 H	81
53	56	SONGS I LOVE TO SING SLIM WHITMAN/Epic/Cleveland International JE 36768	3
54	54	ROCKABILLY BLUES JOHNNY CASH/Columbia JC 36779	3
55	53	LET'S KEEP IT THAT WAY ANNE MURRAY/Capitol SOO 12064	26
56	51	HANK WILLIAMS, SR. 24 GREATEST HITS/MGM SE 4755	22
57	48	FAMILY BIBLE WILLIE NELSON/MCA 3258	6
58	58	BEST OF BARBARA MANDRELL/MCA AY 1119	90
59	50	BEST OF THE STATLER BROTHERS/Mercury SRM 1 1037	247
60	64	JUST GOOD OLE BOYS MOE BANDY & JOE STAMPLEY/Columbia JC 36202	54
61	69	FAMILY TRADITION HANK WILLIAMS, JR./Elektra/Curb 6E 194	75
62	52	COAL MINER'S DAUGHTER (ORIGINAL SOUNDTRACK)/MCA 5107	32
63	61	THE BEST OF THE STATLER BROTHERS RIDES AGAIN, VOL. II/Mercury SRM 1 5024	41
64	60	THERE'S A LITTLE BIT OF HANK IN ME CHARLEY PRIDE/RCA AHL1 3548	35
65	57	SOMEBODY'S WAITING ANNE MURRAY/Capitol SOO 12064	26
66	63	BLUE KENTUCKY GIRL EMMYLOU HARRIS/Warner Bros. BSK 3318	77
67	66	ONE FOR THE ROAD WILLIE NELSON & LEON RUSSELL/Columbia KC 36064	71
68	—	WHERE DID THE MONEY GO HOYT AXTON/Jeremiah JH 5001	9
69	67	WHISKEY BENT AND HELL BOUND HANK WILLIAMS, JR./Elektra/Curb 6E 237	50
70	65	THE WAY I AM MERLE HAGGARD/MCA 3229	28
71	70	DOLLY, DOLLY, DOLLY DOLLY PARTON/RCA AHL1 3546	27
72	—	ALWAYS PATSY CLINE/MCA 3263	1
73	72	HEART & SOUL CONWAY TWITTY/MCA 3210	35
74	—	DRUNK AND CRAZY BOBBY BARE/Columbia JC 36785	1
75	—	LIGHT OF THE STABLE—THE CHRISTMAS ALBUM EMMYLOU HARRIS/Warner Bros. BSK 3484	1

Country Album Picks

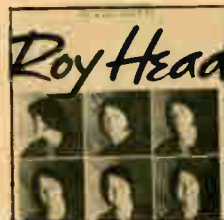
(Continued from page 51)



THERE'S ALWAYS ME

JIM REEVES—RCA AHL1-3827

Reeves' immortal vocals are encased in 1980s sound, and the result is a collection of very listenable ballads. The best tracks here are "After Loving You," "I Can't Stop Loving You," and the title song.



THE MANY SIDES OF

ROY HEAD—Elektra 6E-298

Head's strong, sure vocal handles the solid country material here with a distinctive flair. Prominent tracks include a country-flavored remake of Head's hit "Treat Her Right," his recent single "Drinkin' Them Long Necks," and "All Night Long Is Gone."



Record World

Country Singles

NOVEMBER 1, 1980

TITLE, ARTIST, Label, Number

NOV. 1	OCT. 25		WKS. ON CHART
		3 ON THE ROAD AGAIN WILLIE NELSON Columbia 1 11351	10
2	2	THEME FROM THE DUKES OF HAZZARD (GOOD OLE BOYS) WAYLON/RCA 12067	11
	4	I'M NOT READY YET GEORGE JONES/Epic 9 50922	11
	5	COULD I HAVE THIS DANCE ANNE MURRAY/Capitol 4920	9
5	6	OLD HABITS HANK WILLIAMS, JR./Elektra/Curb 47016	10
6	7	PECOS PROMENADE TANYA TUCKER/MCA 41305	11
	9	STEPPIN' OUT MEL TILLIS/Elektra 47015	10
	10	HARD TIMES LACY J. DALTON/Columbia 1 11343	10
	14	SHE CAN'T SAY THAT ANYMORE JOHN CONLEE/MCA 41321	8
	12	OVER THE RAINBOW JERRY LEE LEWIS/Elektra 47026	9
	15	IF YOU EVER CHANGE YOUR MIND CRYSTAL GAYLE/ Columbia 1 11359	8
	16	THE BOXER EMMYLOU HARRIS/Warner Bros. 49551	8
13	13	SWEET SEXY EYES CRISTY LANE/United Artists 1369	12
14	1	I BELIEVE IN YOU DON WILLIAMS/MCA 41304	11
15	8	LOVING UP A STORM RAZZY BAILEY/RCA 12062	15
	20	THAT'S THE WAY A COWBOY ROCKS AND ROLLS JACKY WARD/Mercury 57032	8
17	18	TEXAS BOUND AND FLYIN' JERRY REED/RCA 12083	10
	27	LADY KENNY ROGERS/Liberty 1380	4
	22	BROKEN TRUST BRENDA LEE/MCA 41322	7
	25	WHY LADY WHY ALABAMA/RCA 12091	7
	24	TUMBLEWEED SYLVIA/RCA 12077	9
	26	YOU ALMOST SLIPPED MY MIND CHARLEY PRIDE/RCA 12100	6
	29	SMOKEY MOUNTAIN RAIN RONNIE MILSAP/RCA 12084	4
	28	TAKE ME TO YOUR LOVIN' PLACE LARRY GATLIN & THE GATLIN BROS. BAND/Columbia 1 11369	6
25	11	FADED LOVE WILLIE NELSON & RAY PRICE/Columbia 1 11329	13
	30	LOVERS LIVE LONGER BELLAMY BROTHERS/Warner/Curb 49573	4
	31	NIGHT GAMES RAY STEVENS/RCA 12069	8
28	21	ALWAYS PATSY CLINE/MCA 41303	11
29	32	IN MEMORY OF A MEMORY JOHNNY PAYCHECK/ Epic 9 50923	10
	34	NORTH OF THE BORDER JOHNNY RODRIGUEZ/Epic 9 50932	7
	35	THE BEST OF STRANGERS BARBARA MANDRELL/MCA 51001	4
	36	THAT'S ALL THAT MATTERS MICKEY GILLEY/Epic 9 50940	4
	46	TEXAS IN MY REAR VIEW MIRROR MAC DAVIS/ Casablanca 2305	4
	40	DRINK IT DOWN LADY REX ALLEN, JR./Warner Bros. 49562	6
	51	ONE IN A MILLION JOHNNY LEE/Asylum 47076	2
	41	THERE'S ANOTHER WOMAN JOE STAMPLEY/Epic 9 50934	6
37	37	NEVER BE ANYONE ELSE R. C. BANNON/Columbia 1 11346	8
	48	A BRIDGE THAT JUST WON'T BURN CONWAY TWITTY/ MCA 51011	3
	47	A MAN JUST DON'T KNOW WHAT A WOMAN GOES THROUGH CHARLIE RICH/Elektra 47047	4
	44	ANOTHER TEXAS SONG EDDY RAVEN/Dimension 1011	7
	45	DON'T IT MAKE YA WANNA DANCE BONNIE RAITT/ Full Moon/Asylum 47033	5
42	42	FOOD BLUES BOBBY BARE/Columbia 1 11365	6
43	38	BABY I'M A WANT YOU STEPHANIE WINSLOW/ Warner Bros. 49557	7
	49	CAN'T KEEP MY MIND OFF OF HER MUNDO EARWOOD/ GMC 111	7
45	39	ROSE'S ARE RED FREDDIE HART/Sunbird 7553	7
	53	A REAL COWBOY BILLY "CRASH" CRADDOCK/Capitol 4935	3
	54	A LITTLE GROUND IN TEXAS THE CAPITALS/Ridgetop 01080	6
48	19	DO YOU WANNA GO TO HEAVEN T. G. SHEPPARD/ Warner/Curb 49515	15
	56	I CAN SEE FOREVER IN YOUR EYES REBA McENTIRE/ Mercury 57034	3

50	50	TAKE THIS HEART DON KING/Epic 9 50928	7
	59	GIVING UP EASY LEON EVERETTE/RCA 12111	3
	63	I THINK I'LL JUST STAY HERE AND DRINK MERLE HAGGARD/MCA 51014	2
53	23	A PAIR OF OLD SNEAKERS GEORGE JONES & TAMMY WYNETTE/Epic 9 50930	9
	61	SOMEBODY'S KNOCKIN' TERRI GIBBS/MCA 41309	4
	62	LOVE CRAZY LOVE ZELLA LEHR/RCA 12073	4
	76	NO ONE WILL EVER KNOW GENE WATSON/Capitol 4940	2
57	60	HE GIVES ME DIAMONDS, YOU GIVE ME CHILLS MARGO SMITH/Warner Bros. 49569	4
58	17	STARTING OVER TAMMY WYNETTE/Epic 9 50915	13
59	55	OUTRUN THE SUN JIM CHESNUT/United Artists 1372	8
60	43	UNTIL THE BITTER END KENNY SERATT/MDJ 1005	8
61	52	DREAM LOVER TANYA TUCKER & GLEN CAMPBELL/ MCA 41323	6
	78	CHEATIN' ON A CHEATER LORETTA LYNN/MCA 51015	2
63	33	THEY NEVER LOST YOU CON HUNLEY/Warner Bros. 49528	12
64	57	WOMEN GET LONELY CHARLY McCLAIN/Epic 9 50916	13
	72	LET'S DO SOMETHING CHEAP AND SUPERFICIAL BURT REYNOLDS/MCA 51004	2
	77	BLUE BABY BLUE LYNN ANDERSON/Columbia 1 11374	2
67	58	HARD HAT DAYS AND HONKY TONK NIGHTS RED STEAGALL/Elektra 47014	11
68	64	OLD FLAMES CAN'T HOLD A CANDLE TO YOU DOLLY PARTON/RCA 12040	16
69	74	WHO WERE YOU THINKIN' OF DANDY & THE DOOLITTLE BAND/Columbia 1 11355	4
	88	GOODBYE MARIE BOBBY GOLDSBORO/CBS/Curb 9 5400	2
71	73	SWEET RED WINE GARY MORRIS/Warner Bros. 49564	4
	82	AM I THAT EASY TO FORGET ORION/Sun 1156	4
	90	WILLOW RUN RANDY BARLOW/P.A.I.D. 110	2

CHARTMASTER OF THE WEEK

	—	DOWN TO MY LAST BROKEN HEART JANIE FRICKE Columbia 1 11384	1
75	69	LOVE INSURANCE LOUISE MANDRELL/Epic 9 50935	5
76	75	NOT EXACTLY FREE O. B. McCLINTON/Sunbird 7554	5
77	65	YESTERDAY ONCE MORE MOE BANDY/Columbia 1 11305	15
	—	NOBODY IN HIS RIGHT MIND (WOULD'VE LEFT HER) DEAN DILLON/RCA 12109	1
79	81	HALF TIME J. W. THOMPSON/NSD 62	5
80	80	IF I COULD SET MY LOVE TO MUSIC JERRY WALLACE/ Door Knob 134	4
	—	AN OCCASIONAL ROSE MARTY ROBBINS/Columbia 1 11372	1
	—	SEEING IS BELIEVING DONNA FARGO/Warner Bros. 49575	1
83	89	BABY RIDE EASY CARLENE CARTER WITH DAVE EDMUNDS/ Warner Bros. 49572	2
84	68	ME AND THE BOYS IN THE BAND TOMMY OVERSTREET/ Elektra 47041	5
85	67	WHEN SLIM WHITMAN/Epic/Cleveland International 9 50912	14
86	66	PUT IT OFF UNTIL TOMORROW/GONE AWAY THE KENDALLS/Ovation 1154	15
87	70	DRINKIN' THEM LONG NECKS ROY HEAD/Elektra 47029	6
88	71	GONE RONNIE McDOWELL/Epic 9 50925	11
89	84	LOOKIN' FOR LOVE JOHNNY LEE/Full Moon/Asylum 47004	16
	—	WHO'LL TURN OUT THE LIGHTS MEL STREET/Sunbird 7555	1
91	93	LEAVE THIS WORLD LOVING YOU WAYNE KEMP/Mercury 57035	2
92	—	LET ME LOVE YOU FRED KNOBLOCK/Scotti Brothers 607	1
93	79	BOMBED, BOOZED AND BUSTED JOE SUN/Ovation 1152	13
94	83	HEART OF MINE OAK RIDGE BOYS/MCA 41280	16
95	94	DON'T TOUCH THAT DIAL ENGLEBERT/Epic 9 50933	4
96	95	REGRETS CAROL CHASE/Casablanca 2301	5
97	86	MAKING PLANS PORTER WAGONER & DOLLY PARTON/ RCA 11983	20
98	85	FREE TO BE LONELY AGAIN DEBBY BOONE/Warner/Curb 49281	15
99	—	BOURBON COWBOY JIM SEAL/NSD 66	1
100	87	THE LIGHT OF MY LIFE DAVID WILLS/United Artists 1375	7



CONGRATULATIONS, EMMYLOU:
FEMALE VOCALIST OF THE YEAR.
COUNTRY MUSIC ASSOCIATION, 1980.



LINDA RONSTADT *GREATEST HITS*



VOLUME TWO

IT'S SO EASY • I CAN'T LET GO • HURT SO BAD
BLUE BAYOU • HOW DO I MAKE YOU • BACK IN THE U.S.A.
OOH BABY BABY • POOR POOR PITIFUL ME • TUMBLING DICE
JUST ONE LOOK • SOMEONE TO LAY DOWN BESIDE ME

Produced by Peter Asher • Recorded by Val Garay

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