

# Record World



## Hits of the Week

## New York Music Special

### SINGLES

**KENNY ROGERS, "LADY"** (prod. by Richie, Jr.) (writer: Richie, Jr.) (Brockman, ASCAP) (3:51). Each time Rogers releases one of his precious ballads, the question arises: how can he top it? He does, and with continued artistic growth on this collaboration with Lionel Richie, Jr. Liberty 1340.

**GEORGE BENSON, "LOVE X LOVE"** (prod. by Jones) (writer: Temperton) (Rodsongs, PRS) (3:49). Flute and female chorus embellishments swirl around Benson's vibrant vocal centerpiece on this tasteful follow-up to his top 10 "Give Me The Night." A multi-format chart-buster. Qwest WR 49570.

**BENNY MARDONES, "HOMETOWN GIRLS"** (prod. by Mraz) (writers: Mardones-Byron) (Papa Jack/Inner Sanctum, BMI) (3:12). Mardones shifts into high gear with this energetic follow-up to his top 10 "Into The Night." The golden hook and pulsating rhythm are great for AOR-pop. Polyder 2131.

**NECO, "LOVE THEME FROM SHOGUN (Mariko's Theme)"** (prod. by Monardo-Quinn-Bongiovi) (writer: Jarre) (Addix, ASCAP) (2:55). An adaptation from one of the most-watched shows in television history. It's likely to do equally well on pop-A/C radio. The keyboard interplay jazzes. RSO 1052.

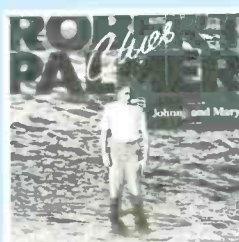
### ALBUMS

**DOOBIE BROTHERS, "ONE STEP CLOSER."** "Minute By Minute" was a gold mine of hit singles, and their newest lives up to the tradition. Mike McDonald is influential and other members contribute. Warner Bros. WS 3452 (8:38).

**LIPPS, INC., "PUCKER UP."** Steve Greenberg creator of the number one, platinum single "Funkytown," is back with a new batch of guitar-spiked dance medicine that includes Ace's hit, "How Long." Casablanca NBLP 7242 (7:38).

**ELVIS COSTELLO, "TAKING LIBERTIES."** With previously unavailable (except on import) cuts like "Chelsea" and "Radio Sweetheart," this LP is the ideal way to complete any Elvis collection. Columbia JC 55035 (7:58).

**ROBERT PALMER, "CLUES."** The dobonair rocker is on the multi-format track with a new LP that includes the unforgettable "Johnny And Mary" and a cover of the Beatles' "Not A Second Time." Island ILPS 9595 (WB) (7:58).



**BARBRA STREISAND, "GUILTY."** Streisand and writer/producer Barry Gibb have created one of the most formidable pop alliances in recent years. Many potent hit single possibilities in these tracks. Columbia FC 98750 (8:38).

**THE JACKSONS, "TRIMPH."** Kicking off with a full-fledged dance anthem, "Can You Feel It," the family with extra-musical perception has written, produced and performed itself to continue mass appeal. Epic FE 36424 (8:38).

**STEVE FORBERT, "LITTLE STEVE ORBIT."** From Mississippi to the streets of New York to national acceptance: the gravelly-voiced phrase-turner did it all within two albums. Here's his third. Nemperor JZ 36595 (CBS) (7:38).

**JOHN COUGAR, "NOTHING MATTERS AND WHAT IF IT DID."** Associating with producer Steve Cropper has paid off for Cougar. The single, "This Time," is bulleting, and the LP has other winners. Riva RVL 7403 (PolyGram) (7:38).





**A first, at last!**

Kenny Loggins, "Alive!"  
His first live solo album.

A specially-priced two-record set,  
featuring "What A Fool Believes,"  
"Whenever I Call You Friend,"  
"This Is It" and "I'm Alright."  
On Columbia Records and Tapes.

# Record World



OCTOBER 4, 1980

## CRT Divides Cable TV Fees In ASCAP's Favor

By JEFFREY PEISCH and BILL HOLLAND

■ NEW YORK — The Copyright Royalty Tribunal, which decided in August that 4.5 percent of the fees collected from cable television operators in 1978 should go to performance rights organizations, determined in a split decision last week (23) that 54 percent of that total will go to ASCAP and 43 percent will go to BMI. SESAC will receive three percent of the fees, which total \$250,000.

(Continued on page 83)

## Queen Tops 3 Charts

■ LOS ANGELES — Veteran rock band Queen reaps a rare three-chart sweep this week as the quartet's current Elektra single, "Another One Bites The Dust," simultaneously captures the number one slot on both the RW Singles Chart and the Black Oriented Singles Chart, while its companion album, "The Game," likewise moves up into the number one position on the RW Album Chart.

Both single and album retain bullets on all three listings. The three-chart success underscores the airplay reversal triggered by the current single, which broke from the band's earlier AOR and pop format credentials to garner its earliest acceptance from black programmers and dance music D. J.'s.

## Dealers Gear Up for Fourth Quarter, See Profitable Conclusion to 1980

By DAVID McGEE and SOPHIA MIDAS

■ NEW YORK—As the record industry's busiest season, the fourth quarter, approaches, the nation's record merchandisers are gearing up for what most believe will be a profitable conclusion to 1980. By and large the summer months were good ones for the accounts reporting to Record World's Retail Report, with a majority reporting slight sales gains over the same period in 1979. According to the dealers, many of the same factors that contributed to their third quarter success will be in play during the final months of the year.

Chief among these is the

overwhelming public acceptance of \$5.98 product. Since being introduced by CBS in 1979, this midline product has had considerable impact in stores: Tom Keenan of Portland-based Everybody's Records told Record World that \$5.98 product alone accounts for 25 to 30 percent of the chain's business at this point. With more titles being added to existing discount lines, dealers are optimistic about the return of the multiple purchase in significant numbers.

Further confidence is provided by the schedule of new releases for the last three months. Already retailers are feeling the impact of new LPs by Supertramp, Barbra Streisand ("We

sold out our original shipment in one day," said Keenan), David Bowie, Joni Mitchell, Kansas, Kenny Loggins, the B-52s and Gary Numan in particular. With new albums expected shortly from the Jacksons, Bruce Springsteen, Earth, Wind & Fire and Stevie Wonder, among others, the prevailing sentiment in the marketplace is that the industry is well-armed for this year's holiday selling season.

With manufacturers' fall programs taking a conservative bent (Record World, September 30), RW's survey found a large number of dealers touting the virtues and necessity of aggressive in-store merchandising while also earmarking a high percentage of their own ad dollars for television time buys. Keenan, for one, said Everybody's is "putting all (its) marbles in TV" during October as the quickest, most cost-efficient means of reaching a broad cross-section of consumers. His strategy is twofold: to promote the chain's tenth annual store-wide sale, and to get the fourth quarter off to a rousing start in hopes of generating sales momentum heading into the peak Thanksgiving-to-Christmas selling period.

"If everything goes as we expect it," added Keenan, "we figure November will be our biggest

(Continued on page 83)

## FCC Approves Gov't-Industry Committee To Monitor Broadcasting Spectrum Use

By BILL HOLLAND

■ WASHINGTON—In a move that will significantly shift the emphasis and implementation of almost every major radio broadcasting spectrum use and expansion plan, the FCC this past week granted a request to establish a government-industry advisory committee to deal with these matters.

The proposals involved in the shift to an industry-government inquiry of economic, social and technical factors include:

- AM Clear Channel reallocations, which open the way for approximately 125 unlimited time stations on the 25 and 1-A AM channels and the channels adjacent to them.

- Nine kHz spacings of AM channels, which would make more room on the presently crowded 10 kHz AM dial for new broadcasters.

- Proposed nighttime power increases for Class IV AM stations, which is presently due for FCC action.

- AM stereo, which would require more industry study and evaluation beyond the FCC's criticized recommendation of a specific conversion system.

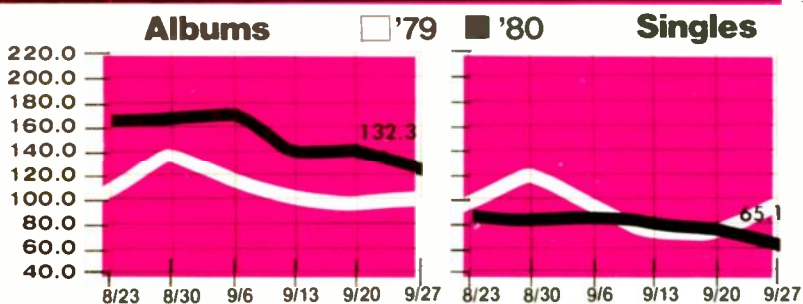
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## Jacksons Honored in Hollywood



Following the unveiling of a star along Hollywood's "Walk of Fame" in honor of Epic recording artists The Jacksons, Walter Yetnikoff, president, CBS/Records Group, hosted a dinner in the group's honor in Beverly Hills. Shown from left are Dick Asher, deputy president and chief operating officer, CBS/Records Group; Michael Jackson, Epic artist and lead singer of the Jacksons; and Yetnikoff. The Jacksons have just released a single, "Lovely One," and an album, "Triumph."

## Record World Sales Index

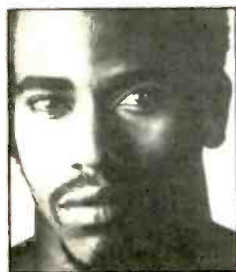


\* The Record World Sales Index is based on a broad cross-section of quantitative sales data reported to Record World from retailers, rack jobbers and one-stops across the country. The base figure for both the singles and album indices is a smoothed average of these quantitative reports during periods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

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■ **Opposite page 30.** September 29 through October 4 is New York Music Week, an event that Record World is once again recognizing with a special issue. Inside are stories on the people and places that are helping New York City maintain its reputation as the music center of the world.



■ **Page 67.** Only the second 12-inch disco disc to be certified gold, Kurtis Blow's "The Breaks" is a bona fide grass roots phenomenon that has developed into a major hit. With an album on the way, both Blow and Mercury Records anticipate a rosy future for the artist. In this week's issue, RW offers a blow-by-blow account, if you will, of this unusual success story.

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## ASCAP's David Predicts Best Year

■ **LOS ANGELES**—The American Society of Composers, Authors and Publishers has released its treasurer's report for the first eight months of 1980. For this period, ASCAP collected \$83,486,000 in license receipts. Added to the over \$10 million taken in from foreign societies, ASCAP has taken in over \$97 million thus far this year. At a speech during the Los Angeles Membership Meeting last week (24), ASCAP president Hal David predicted that "(ASCAP) will earn and distribute more income than at any time in the history of our society, somewhere in the neighborhood of 150 million dollars."

In his speech, David also outlined some of the new areas—jukeboxes, cable television—that have contributed to ASCAP's income. David also presented the performing rights society's Pied Piper Award to Fred Astaire at the meeting.

## Penthouse Hires Ales

■ **LOS ANGELES** — Veteran label and distribution executive Barney Ales has returned to the music trade via a new post with the Penthouse publishing combine.

Although Ales was unavailable for comment at press time, RW has learned that the former Motown president has already begun working out of Penthouse's offices here.

The publishing firm, which several years ago expanded both through additional publications and through feature film production, is reportedly moving into the recording field, with Ales tapped to oversee that venture.

Penthouse tested record market waters at mid-decade, but that venture was a one-time foray into direct marketing, with the company advertising one LP and selling it through the mail.

## It's Official: Geffen Signs Elton

■ **LOS ANGELES** — As widely reported in trade and consumer media last week (RW, September 27), Elton John has signed a long-term, exclusive worldwide contract with Geffen Records. Formal announcement came last week from label president Ed Rosenblatt. This marks the first time in the veteran songwriter and per-

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## Powerhouse Picks

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

### Kenny Rogers "Lady" (Liberty)

This new singer-songwriter combination has definitely clicked. The list of call letters goes on and on.

### Diana Ross "I'm Coming Out" (Motown)

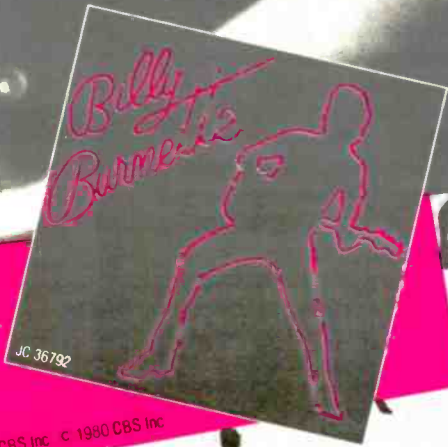
Having covered the black oriented markets, this single is now crossing into strictly pop oriented markets.

**A CHIP OFF THE NEW ROCK.**

With solid roots in raw and righteous American music, Billy Burnette strips down and rebuilds rock and roll from the ground up on his debut album, "Billy Burnette"—and you've never heard it so good.

*Billy Burnette*

**He means business with a capital "B." On Columbia Records and Tapes.**



Produced by Barry Seider. Directed by Suzy Frank. Columbia is a trademark of CBS Inc. © 1980 CBS Inc.



Give the gift of music.

# Merchandisers Discuss New Tape Packages

By JEFFREY PEISCH

■ NEW YORK—When NARM holds its rack jobbers conference this week (1-3) in San Diego, one of the issues likely to raise heated discussion is the development and standardization of new tape packaging configurations. Several factors make this an important and potentially volatile issue. As prerecorded cassette sales increase, manufacturers are interested in maximizing this increase with more marketable packages. Many merchandisers believe that the increasing emphasis on the cassette market has caused labels to push prematurely for the death of the eight-track market. In addition, manufacturers see a more marketable tape package as ammunition in their battle against home taping. The imminent introduction, on a test-marketing basis, of at least one new tape package has moved the issue to center stage.

As reported recently (*Record World*, September 6) the Shorewood Packaging Corporation's new 6" x 6" cassette package will be used for the release of new product by three labels in October. Arista will release a new Barry Manilow album, Chrysalis will release a Blondie record and Columbia will release a Barbra Streisand record, all using Shorewood's new package. The package will be displayed in a special fixture developed by the labels.

The AGI packaging company, which produced a cassette package the size of a paperback book two years ago that was used by several labels on a promotion basis, has a new package, also the size of a paperback book, that is under "serious consideration" by "many labels" according to Richard Block, VP of marketing.

And Ivy Hill, the Long Island-based packagers, have also developed a 6" x 6" package that they are showing to labels. Ivy Hill first developed a new tape package, measuring 6¾" x 6¾", three years ago, and has been developing the new package since then.

Ivy Hill's VP Herb Friedman, AGI's Block and Shorewood's executive VP Floyd Glinert will present their new packages to merchandisers in San Diego this week. While the rack jobbers will most likely listen most attentively to the packagers' proposals, and will welcome the research, they are not likely to accept the new packages without reservations. While merchandisers are in agreement that a new package could greatly increase sales, they're far from agreement as far as what that package should be like.

When Chrysalis Records so-

lited merchandisers in July and August to take part in the test marketing of their Blondie record in the 6" x 6" package, they received strong negative replies from at least one major rack chain. In a letter to Stan Layton, Chrysalis Records VP of sales, Stark's VP of purchasing/marketing Jose Bressi wrote, "I flatly refuse to get us at Stark involved with you on this." Bressi's concern was that a new package would take up twice as much room to display as the 4" x 12" "spaghetti" boxes Stark has been using for 13 years, and that the Shorewood box wouldn't allow for any merchandising flexibility. Bressi also wrote that the cost of the 6" x 6" box would mean an increase in list price and that the box, contrary to its maker's claims, is susceptible to theft.

### Economic Concerns

Bressi's letter is consistent with the views of other rackjobbers. The merchandisers' primary concerns are economic: shipping costs, inventory costs, and, more importantly, re-fixturing costs. Harold Okinow, president of Lieberman Enterprises, said a 6" x 6" package "just won't work for our industry. The merchandisers—racks and retailers—have millions invested in fixtures that would have to be altered. The last few years have not been very profitable; from an economic viewpoint, it's not possible to think about such an overhaul."

The Shorewood point of view is that the advantages of the new package—better sales because of better graphics—outweigh the disadvantages—economic—and that a new package is a progressive development, not unlike the move from mono recordings to stereo. Manufacturers, merchandisers and packagers all agree that a package like Shorewood's 6 x 6 will no doubt increase sales, but, as Bressi said, "anything new will sell because of the novelty of it." Bressi mentioned that when Capitol Records packaged a Beach Boys cassette in a colored 4" x 12" box several years ago, it sold better than the album did in the Stark chain. "There's no question that Shorewood's package is better than ours," said Bressi, "But somebody's going to have to prove to me that the advantages outweigh the disadvantages."

### Support From Tower

Tower Records Russ Solomon is one merchandiser who is convinced that the advantages do outweigh the disadvantages. "Our opinion of the Shorewood package is very high. We will definitely take part in the test marketing of the three albums, and we're greatly looking forward to the results."

Ivy Hill's package has been designed with cost as the primary consideration. Unlike the Shorewood box, which opens like a candy box, the Ivy Hill package  
(Continued on page 67)

# Johnson, Somers Named VPs at Warners

■ LOS ANGELES—Pete Johnson and Adam Somers have been named vice presidents at Warner Bros. Records, it was announced this week by board chairman and president Mo Ostin. Johnson assumes the post of vice president/creative director while Somers becomes vice president/director of creative services and operations.



Pete Johnson



Adam Somers

Johnson will oversee the company's art, editorial and advertising departments, while Somers primary responsibilities cover merchandising, graphics, production and administration.  
(Continued on page 67)

## Regional Breakouts

### Singles

#### East:

Supertramp (A&M)  
Jacksons (Epic)  
Stevie Wonder (Tamla)

#### South:

Donna Summer (Geffen)  
Supertramp (A&M)  
Jacksons (Epic)

#### Midwest:

Donna Summer (Geffen)  
Cliff Richard (EMI-America)  
Supertramp (A&M)  
Donna Summer (Casablanca)

#### West:

Larsen-Feiten Band (Warner Bros.)  
Donna Summer (Geffen)  
Al Stewart (Arista)  
Cliff Richard (EMI-America)  
Stevie Wonder (Tamla)

### Albums

#### East:

Kenny Loggins (Columbia)  
Kansas (Kirshner)  
David Bowie (RCA)  
Gary Numan (Atco)  
Joni Mitchell (Asylum)  
La Toya Jackson (Polydor)

#### South:

Kenny Loggins (Columbia)  
Kansas (Kirshner)  
David Bowie (RCA)  
Gary Numan (Atco)  
Joni Mitchell (Asylum)  
Anne Murray (Capitol)

#### Midwest:

Kenny Loggins (Columbia)  
Kansas (Kirshner)  
David Bowie (RCA)  
Gary Numan (Atco)  
Joni Mitchell (Asylum)

#### West:

Kenny Loggins (Columbia)  
Kansas (Kirshner)  
David Bowie (RCA)  
Gary Numan (Atco)  
Joni Mitchell (Asylum)

# John Bonham Dies

■ NEW YORK—The death of John Bonham, drummer for the multi-platinum Swan Song supergroup Led Zeppelin since its formation in 1968, was announced last Thursday (25). Although details were sketchy as *Record World* went to press, an Atlantic Records spokesman released the following statement: "John Bonham, drummer with Led Zeppelin, was today found dead at a friend's house in England. There will be no further statement from their manager until after an autopsy which will be held tomorrow."

Bonham's death comes on the eve of Led Zeppelin's ninth U.S. tour, which was set to kick off in mid-October. Led Zeppelin's popularity reached new heights following the group's most recent album, "In Through The Out Door," which rocketed to number one on RW's Album Chart.

Bonham is perhaps best remembered for his percussion contributions on Led Zeppelin II's "Moby Dick." In concert Bonham extended the piece with synthesized percussion and bare-handed drumming.

# ROBERT PALMER IS HARD TO KEEP TRACK OF. TILL YOU GET CLUES.



Robert Palmer moves fast. He first burst onto the scene in the '70s, with *Pressure Drop*, *Double Fun*, *Some People Can Do What They Like ...*  
Last year he walked off with a Top 10 single ("Bad Case Of Lovin' You") and nicked not one, but two, Grammy nominations (one for singing, one for songwriting) ...  
Last month he completed his sixth Island LP, *Clues ...*  
*Clues* clears up any questions about Robert Palmer's current whereabouts.  
The elusive Briton is alive and well, sounding more contemporary than ever—singing songs of Lennon- McCartney, Gary ("Cars") Numan and Robert Palmer.



## CLUES. ROBERT PALMER SOLVED.

Featuring the single "Johnny And Mary" (IS 49554)

On Island Records & Tapes. (ILPS 9595)

Manufactured & distributed by Warner Bros. Records, Inc.

Produced by Robert Palmer for Bungalow Music N.V.

Executive Producer: David Harper



## WABC's New Boss Says Station Getting 'Closer to the People'

By PHIL DIMAURO

■ NEW YORK — WABC's two-week-old change of slogans, from "Music Radio 77" to "WABC 77, New York's Radio Station" signifies important shifts in emphasis at the legendary radio station, but the deletion of the word "music" certainly doesn't mean that WABC is abandoning music as its "core," according to newly-appointed operations director Jay Clark.

During a recent interview, Clark assured *Record World* that the facelift which the station is now undergoing might mean that, on the average, one record less per hour will be played on WABC. "We've even broadened our playlist a tad in the past year," added Clark, who estimated that the total effect on rotation of records on WABC would be a slight widening of the interval between spins, from once every two and a half hours to approximately once every two and three quarter hours. WABC has no plans to tighten its playlist, nor will it discontinue the policy of adding certain "hit" records "out of the box," e.g., the new single by Kenny Rogers. And WABC is not above playful touches such as the addition of "Sukiyaki" to coincide with the airing of the popular TV mini-series, "Shogun."

### "Humanize the Station"

What WABC is trying to do, said Clark, is "bring the station closer to the people of New York. It will now play music and provide information to make their lives easier, better and more fun. I guess what we want to do is humanize the station." The most dramatic change that has taken place at the station was the decision to broadcast New York Yankees baseball over the past month. WABC is also adding programming elements that emphasize community involvement, such as a live broadcast of the September 29 Manhattans concert, as an official participatory gesture in support of New York Music Week. The last time WABC originated a live broadcast was 1965, when the Beatles played Shea Stadium.

Listeners will also notice differences in the delivery of WABC's air personalities. "I don't know if they're going to talk more so much as change their rap," explained Clark. "They're no longer going to be just giving song titles . . . and there won't be that fear of talking when a record has finished playing." Clark also revealed that air persons are being encouraged to "know more about what's happening in the city. We want them to be aware of the

lifestyle of their listeners: what shows they attend, what movies they see, what newspapers, books and magazines they read, what restaurants they frequent—everything they do with their leisure time."

WABC is currently researching these "lifestyle" factors, and many other aspects of the lives of listeners in its tri-state coverage area. "In order for an AM station to survive today, it has to be far more than a juke box," asserted Clark. "I could come up with a new music format, and within two weeks, everybody in the city could copy it." It's the personality aspects, he said, that are nearly impossible to reproduce, and those demand constant fine-tuning. For example, Howard Hoffman was recently moved from 8 p.m.-to-midnight to midnight-to-6 a.m., switching positions with Sturgis Griffin. Clark emphasized that the move was not a criticism of either personality, but a re-arrangement which he hoped would emphasize the performance strengths of each.

Clark feels that the change in thrust at WABC is necessitated by the diminishing role of music in people's lives, which he calls a 1970s trend. "Before 1964, music was an important form of entertainment," said Clark, "but Presley and (the) Motown (sound) started a trend that peaked with the Beatles." According to Clark, the middle and late 1960's saw music become "much more than entertainment. A radio station that just played music could really reflect the lifestyle of its audience." Today, said Clark, a radio station must concentrate on many other elements aside from music to "reflect the needs of its listeners," because music's current role is similar to what it was before 1964.

Of course, WABC is also re-

sponding to another 1970s trend, the mass defection of listeners from the AM to the FM band. While most major markets saw this shift as a migration of teens from top 40 to AOR stations, Clark feels that New York was exceptional. The New York market didn't really change significantly until November, 1978, when WKTU-FM, with a lightning shift to an all-disco format, unseated WABC from its number one position in average quarter-hour share (according to Arbitron). Until that point, WABC seemed virtually unbeatable, and Clark is hardly reticent about his goal: to make WABC number one again. The station's cumulative Arbitron rating is still number one, which means, in effect, that the rating service estimates that WABC has more total listeners than any station in the U.S.

Clark was most recently operations director at WTIC AM and FM in Hartford, where the AM station enjoyed a 24-plus share in average quarter-hours and the contemporary-formatted FM increased from an approximate four share to a seven-plus share during his tenure.

## NARM Sets Agenda for Rack Jobber Meet

■ CHERRY HILL, N.J.—150 industry members representing the major rack jobbing companies, record labels and manufacturing/distribution entities will be represented at the National Association of Recording Merchandisers' NARM Rack Jobber Conference, which convenes October 1-3 at the Sheraton Harbor Island Hotel in San Diego.

Topics to be covered in the business session programs include tape packaging, merchandising for the racked account, implementation of the "Give The Gift of Music" Campaign in mass mer-

## Chappell, Hal Leonard Agree To Get Together

■ NEW YORK — The Chappell Group of Music Companies and Hal Leonard Publishing Corporation have agreed in principle to enter into a long-term association in the area of printed music, it was announced by Keith Mardak, chief operating officer of Hal Leonard and Irwin Z. Robinson, president of Chappell.

The planned association between Chappell and Hal Leonard, one of America's major print companies, will lead to an expanded print business format under the leadership of the existing Hal Leonard management team. Hal Leonard will provide the print functions for Chappell and Intersong's catalogues, including the Hill and Range catalogue plus those of such Chappell-administered companies as Rodgers and Hammerstein's Williamson Music and the RSO Publishing Group.

## CBS Video Moves

■ Effective October 6, CBS Video Enterprises will establish new offices at 1700 Broadway, 35th Floor, New York, N.Y. 10019.

chandised outlets, and the special problems of counterfeit product.

In order to take advantage of the broad spectrum of industry representatives in attendance from both the merchandiser and manufacturer community, "one on one" appointment schedules have been prepared, so that specified time frames are set aside for each rack jobber in attendance to meet with each manufacturer/distribution entity. The "one on one" meetings will be held on each afternoon of the meeting, in the poolside lanai rooms.

The dinner meeting which kicks off the conference on Wednesday evening, October 1, will feature an address by Paul Smith, senior VP and general manager of CBS Records, who will speak on the subject, "The Manufacturer Views the Three Way Relationship: Racked Account/Rack Jobber/Supplier." Kenneth A. Macke, chairman and chief executive officer of the Target Stores, will keynote the conference at its first general session on October 2. Of particular interest at the same session will be an audio-visual presentation featuring taped interviews of five executives of mass merchandise chain stores who are committed to the concept of rack jobbing in their outlets. The presentation features Calvin Allen of Sears;

(Continued on page 68)

## Sager On The Boardwalk



Boardwalk Entertainment Company president Neil Bogart has announced the signing of singer/songwriter Carole Bayer Sager to an exclusive recording contract with the label. Sager's first project for the company, due early next year, will include new songs written in collaboration with Burt Bacharach. Bogart is shown here (standing, center) with Sager and Bacharach.



David Bowie

M-L1-5617



NO + SUO



# David Bowie

## SCARY MONSTERS

LADIES AND GENTLEMEN, THE SHOW BEGINS...

It's No Game (Part 1) • Up The Hill Backwards • Scary Monsters (and Super Creeps) • Ashes To Ashes • Fashion

INTERMISSION

Teenage Wildlife • Scream Like A Baby • Kingdom Come • Because You're Young • It's No Game (Part 2)

# New TV Season Offers Varied Music Fare

By SAMUEL GRAHAM

■ LOS ANGELES—The proliferation of music-oriented programming on television—through network affiliates, local commercial independent stations and the Public Broadcasting System—appears to be at an all-time high this season. And while it is pop music, through both video clips supplied by record labels and appearances by acts in the various shows' own studios, that will receive the most exposure, other music styles, including classical, jazz and country, will be available to the viewing public as well.

PBS offers perhaps the most varied supply of musical fare. In the week of September 27 through October 3, for example, the Los Angeles edition of TV Guide magazine carries listings for the following PBS shows, not all of them carried by all PBS outlets in the area and some of them limited series with only one or two different programs: for jazz, there is "Jazz Alive!," "Jazz at the Maintenance Shop" and a new show called "From Jumpstreet" (described as a program exploring "the roots of black music," with the debut show featuring host Oscar Brown, Jr. and guests Carmen McRae and Al Jarreau "tracing the development of jazz singing"); for classical, there is "Live From the Met" (operatic performances), "Live From Lincoln Center," "Evening at Symphony" and "Evening at Pops," with noted film composer John Williams ("Star Wars," "Jaws") having taken over the latter for the late Arthur Fiedler; and for country, viewers will find "Bluegrass Alive" and "Little Ole Opry West."

## PBS Specials

PBS also offers occasional music specials, including a recent program devoted to flutist Herbie Mann and appearing under the banner of "Jazz at Snowbird."

With record labels and pop performers themselves preparing more and more visual pieces for various uses—in-store promotion, the international market and so on—the number of TV shows on which those pieces can be aired has grown as well. Most such shows are syndicated on a national basis and carried by independent UHF and VHF stations in various markets around the country.

"Hollywood Heartbeat," a 30-minute program syndicated nationally by Gold Key Media and now hosted by Capitol artist Bob Welch, was first aired in Los Angeles with a series of eight pilot shows some months ago. The program returned to the air on a national basis in September, beginning in Los Angeles on the 26th, where it was simulcast by

radio station KLOS-FM. "Hollywood Heartbeat" is one show that uses pieces of its own production, as well as clips supplied by other sources; acts like the Heaters, Gary Myrick and the Figures and Holly Penfield were shot locally for use on "Hollywood Heartbeat" alone.

Another new program is the "Radio Picture Show,"—60 minutes in length and also nationally syndicated. A "prototype" of the show, with such performers as Grace Slick, the Kinks, Toto, Devo and David Bowie, is due to be aired in late October, with different air dates for different cities; a weekly series format will begin in subsequent months.

## New Pop Music Shows

Other new or relatively new pop music shows include "Solid Gold," hosted by Dionne Warwick, an hour in length and syndicated by Paramount Television; "America's Top Ten," a weekly, 30-minute "top ten countdown" hosted by Casey Kasem and produced by Sid Vinnedge and the Scotti Brothers; "Rockworld," an hour-long, syndicated and simul-

cast offering; "Let's Rock" (the September 28 listing for this show, carried by KTTV-Channel 13 in Los Angeles, featured a rather disparate line-up that included Lulu, rockabilly artist Shakin' Stevens and the Rockin' Rollers), and "Star Chart" (the New York edition of TV Guide for the week of September 13-19 listed Robbie Dupree, the Rolling Stones, Pure Prairie League and Ambrosia as appearing on this show).

## Old Standbys

Several old standbys will also remain on the air, among them "The Midnight Special," "Don Kirshner's Rock Concert," Dick Clark's "American Bandstand," "Soul Train" and "Sha Na Na." Three late-night network offerings, NBC's "Saturday Night Live," CBS' "No Holds Barred" and ABC's "Fridays," also regularly feature musical performers, while variety/talk shows hosted by Mike Douglas, Merv Griffin, John Davidson, Toni Tennille, Dinah Shore and David Letterman will often present pop acts as well.

# Rolling Stones Label Names Art Collins VP

■ NEW YORK—Atlantic Records and EMI Music have jointly announced, on behalf of Rolling Stones Records, that Art Collins has been named to the newly-created position of vice president in charge of Rolling Stones Records' enterprises in the U.S. and Canada. It was also announced that Colin Burn will coordinate label activities for the rest of the world.



Art Collins

Collins will be assuming the duties of Rolling Stones Records president Earl McGrath, who has resigned from the company effective October 1, 1980.

Collins joined Rolling Stones Records in March 1979 as assistant to the president.

# 150 Attend Budget Tapes and Records Convention

■ SEATTLE — Owners and employees of the 91 Budget Tapes and Records retail franchises and its two Budget/Danjay Music distribution centers together with industry guests and invited speakers, were expected to bring attendance to the firm's fourth annual convention upwards of 150 following the three-day gathering's Wednesday (24) kick-off.

Opening day activities, as outlined in last week's RW, varied only slightly; although NARM executive vice president Joe Cohen was unable to attend as originally planned, the association's special projects director, Pat Gorlick, and Stan Silverman, director of membership, were there to give Budget/Danjay staffers a look at the highly-acclaimed NARM "Gift of Music" presentation.

## Bergamo Comments

Providing the day's most dramatic encounter, however, was MCA Distributing chief Al Bergamo, who reportedly shelved an earlier presentation to deliver a candid, no-holds-barred commentary on current trade problems in the wake of soft '79 business.

While Bergamo requested reporters keep the full text of his extemporaneous remarks in confidence, the general tenor of his address focused on ongoing shifts in vendor/account rela-

tions, and the perils of overly cautious business operation. Warning that a passive approach to merchandising music could hasten, rather than cure, fiscal ills, Bergamo concluded that successful retailers will be those who sustain an aggressive marketing stance — a goal that, in the current economy, is likely to require a more equal financial investment from retailers and subs-distributors who could once anticipate lavish funding from vendors.

With "survival" an increasingly used trade buzz-word, Bergamo slanted his remarks to

current retail realities, expressing sympathy for dealers who must learn to adjust to lighter controls, but driving home the need to market effectively. The reaction from his audience was unanimous, conveyed in a standing ovation for Bergamo, who has addressed past Budget gatherings.

Added to the opening day's seminar program was a late afternoon presentation on marketing gospel product, presented by Paul Baker. Baker was introduced by the chain's founder, Phil Lasky, who stressed his

(Continued on page 68)

# Emily to Handshake



Handshake Records president Ron Alexenburg (seated) and singer/actress Emily discuss her debut Handshake single. Looking on are Plateau co-presidents Lou De Biase (standing right) and Eddie O'Loughlin (standing left), who recorded Emily and brought her to Alexenburg.

# OF GREAT THE AMERICAN



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

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

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

### Jack Green stations

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



AFL13639



Produced by Jack Green for Green Productions Ltd.



# Record World Single Picks

**NARDA MICHAEL WALDEN**—  
Aalantic 3764



**THE REAL THANG** (prod. by Walden) (writers: Walden-Hull-Rustici) (Walden/Grotitude Sky, ASCAP/Brass Heart/Cotillion, BMI) (3:45)

Walden looks for the big multi-format hit with this grand, funky dancer. His upfront vocals are strong and pop-oriented, while his glossy, crisp production emphasizes the big bass/brass sound. The See America Horns are bright, sassy and everywhere, while funky guitar adds and smart percussion claps add to the excitement.

**UTOPIA**—Bearsville 49579 (WB)



**I JUST WANT TO TOUCH YOU** (prod. by Rundgren) (writers: group) (Unearthly/Fiction, BMI) (1:59)

You never can tell what Todd and the boys will do next and this single from the forthcoming "Deface The Music" LP is full of surprises. A tribute to the Liverpool sound of the '60s, it's more than a rendition with wry lyrics, creative harmonica bridges, and multi-lead vocals. The production is superb and it's all packed into less than two minutes.

**LENNY WILLIAMS**—MCA 41306



**OOH CHILD** (prod. by Duboff) (writer: Vincent) (Kama Sutra/Sleeping Sun, BMI) (3:50)

Ten years ago the Five Stairsteps had a top 10 hit with this song. Williams brings it back here with his butter-smooth tenor and the results are just as delightful as the original. Sweet flute flutters adorn the keyboard/string arrangement adding to the delicate theme. It's loaded with all the right ingredients for a pop-A/C smash.

**ATLANTA RHYTHM SECTION**—  
Polydor 2125



**I AIN'T MUCH** (prod. by Buie) (writers: Buie-Cobb) (Eufaula/Cobb, BMI) (3:58)

Ronnie Hammond's lead vocals are cool and confident on this initial side from the "Boys From Doraville" LP. The pop-rocker flows with a gentle spirit that gathers in momentum after Barry Bailey adds some of his patented guitar runs. Catchy chorus hooks and Dean Daughtry's mellifluous keyboard lines combine to make this an excellent AOR-pop or even A/C add.

## Pop

**SHAUN CASSIDY**—WB 49568

**REBEL, REBEL** (prod. by Rundgren) (writer: Bowie) (Chrysalis/Brothers Bewlay/MoinMan, ASCAP) (3:07)

Produced by Todd and backed by members of Utopia, this is a decidedly different direction for Cassidy. His vocal is tough, deep and no-compromise while the band rocks with reckless abandon.

**JON AND VANGELIS**—Polydor  
2130

**ONE MORE TIME** (prod. by Vangelis) (writers: Anderson-Vangelis) (WB/Spheric B.V., ASCAP) (3:28)

Anderson's innocent choirboy vocals turned the first single from their duet "Short Stories" LP into a mid-chart pop success. This follow-up is another fairytale-like ballad that has pop & A/C potential.

**RICK DERRINGER**—Blue Sky  
9-2793 (CBS)

**RUNAWAY** (prod. by Derringer) (writers: Derringer-Kisselbach) (Derringer/Kisselbox, BMI) (3:12)

Co-written with Donnie Kisselbach, this is, lyrically, one of Rick's finest efforts. His approach to teenage runaway theme is sensitive without getting overly sentimental. A bouncy rocker from the new "Face To Face" LP.

**BILLY JOE ROYAL**—Mercury  
76082

**HE'LL HAVE TO GO** (prod. by Nix) (writers: Allison-Allison) (Central, BMI) (3:39)

Royal's expressive vocal intensity is the perfect vehicle for this Jim Reeves top 5 hit from 1960. There's a haunting chorus and an emotional sax solo that are certain to attract pop-A/C & country audiences.

**MARY BURNS**—MCA 41314

**DADDY'S EYES** (prod. by Stephenson-Couch-Leib-Stroud) (writers: Stephenson-Couch-Stroud) (Malaco, BMI) (3:27)

Burns' range and delivery are outstanding in a barrelhouse rock setting or on this powerful pop ballad. The hook is aimed at pop-A/C.

**GARY MYRICK AND THE FIGURES**—Epic 9-50937

**SHE TALKS IN STEREO** (prod. by Werman-Myrick) (writer: Myrick) (Not Suitable) (3:59)

Myrick's vocal and guitar/keyboard ingenuity are awesome on this debut single from the new, self-titled LP. There's a captivating mysteriousness here that, with the sharp hook, should score on AOR-pop.

**R.A.F.**—A&M 2270

**GIVE ME A LITTLE TIME** (prod. by Kershenbaum) (writer: Valentine) (Rocket Songs/Kernel) (2:57)

Writer/keyboardist/vocalist David Valentine is the mastermind behind this British pop-rock outfit. A touch of art, thick keyboard textures and glorious vocal choruses make this attractive for AOR-pop.

**RUBBER CITY REBELS**—Capitol  
4936

**BLUER THAN BLUE** (prod. by Fieger-Lewis) (writers: group) (Rubbertoons, BMI) (2:35)

The Akron quartet rocks with the best thanks to a hard rhythm stomp and Rob Firestone's vocal pout. Co-produced by Doug Fieger, it's a rebellious statement for AOR-pop.

**WILD HORSES**—Midwest  
National 6005

**FUNKY POODLE** (prod. by Mann) (writer: Jochum) (Bema/Horse Hit, ASCAP) (3:51)

Already a hit in the Cleveland area, this is an alluring reggae rocker. Lead guitarist/vocalist Steve Jochum shows a convincing sense of urgency.

**BLACKFOOT**—Atco 7313

**GIMME, GIMME, GIMME** (prod. by Nalli-Weck) (writers: Meldocke-Spires) (Bobnal, BMI) (3:24)

Rick "Rattlesnake" Medlocke's swaggering vocal havoc takes the quartet to new macho frontiers on this cut from the fast-selling "Tomcattin'" LP.

## B.O.S./Pop

**BILLY PRESTON & SYREETA**—  
Tamla 54319 (Motown)

**PLEASE STAY** (prod. by Shire-Preston) (writers: Shire-Connors) (Progeny/Vadim/Boots Bay, BMI) (3:53)

The duo has been hot lately with a string of multi-format hits. This latest from the "Syreeta" LP is a lovely ballad with each taking a verse and then joining in chorus. Inspirational sounds for pop-A/C.

**STARPOINT**—Chocolate City  
3213 (Casablanca)

**GET READY, GET DOWN** (prod. by Job) (writers: Adeyemo-Phillips) (Harrindur, BMI) (3:48)

The colorful sextet puts it all together on this marvelous dancer. Renee Diggs soars over the deep multi-vocal chorus hook. A keyboard / percussion arrangement glows throughout, making the sound irresistible.

**RUTH "SILKY" WATERS**—  
Midsong 7-72017

**OUT IN THE OPEN** (prod. by Davis) (writer: Davis) (Monstrous/Over The Rainbow, ASCAP) (3:20)

The veteran songstress from Texas bares her many vocal gifts on this super-charged title cut from her new LP. John Davis' arrangement is right for her explosive delivery.

**A TASTE OF HONEY**—Capitol  
4932

**I'M TALKIN' 'BOUT YOU** (prod. by Duke) (writers: Johnson-Duke) (Mycenae/Conduive, ASCAP/BMI) (3:43)

Janice Johnson and Hazel Payne are marvelous with their cashmier vocal harmonies. And as a rhythm section, they cook up an unbeatable body-mover.

**MOUZON'S ELECTRIC BAND**—  
Vanguard 35219

**EVERYBODY GET DOWN** (prod. by Mouzon) (writer: Mouzon) (Mouzon, ASCAP) (3:40)

Alphonse Mouzon drives a hot session crew on this no-nonsense dancer. A recurring keyboard line is captivating in its simplicity, and Mouzon's vocal is hypnotic.

**FEVER**—Fantasy 897

**THE ONE TONIGHT** (prod. by Reed) (writers: Wadington-Reed) (Pump It Up/Blecman & Hedges, ASCAP) (4:10)

Steven Bailey's intimate funkiness is the centerpiece on this latest from the Frisco-based quintet. Guitarist Tip Werrick, formerly with Sylvester, adds some arresting solos.

**DAVID HUDSON**—Alston 3752  
(TK)

**I HAVE NEVER LOVED A WOMAN (THE WAY I LOVE YOU)** (prod. by Clarke-Battaglia) (writers: Paliuca-Battaglia) (Big Ant, ASCAP) (3:54)

A full-chorus croon surrounds Hudson's smooth vocal on this relaxed ballad from "To You Honey . . ." LP. A wonderful love song with multi-format potential.

**DAVE VALENTIN**—Arista/GRP  
2508

**SIDRA'S DREAM** (prod. by Grusin-Rosen) (writer: Bell) (Mark Of Aires, BMI) (3:46)

Valentin's flute is placed in an exotic setting on this initial single from the "Land Of The Third Eye" LP. David Grusin's keyboard polish provides the mysterious backdrop.

# MASTER BLASTER

T-54317F

*Jammin'*

**THE FIRST SINGLE  
FROM STEVIE WONDER'S  
SOON TO BE  
RELEASED ALBUM**

*Hotter Than July*

IF-372M1



**ON MOTOWN RECORDS**





# Record World Album Picks



## SHADOWS AND LIGHT

**JONI MITCHELL**—Asylum BB-704 (13.98)  
This live double LP borrows heavily from Joni's recent jazz-influenced phase, exemplified by her lyric adaptation of Charles Mingus' "Goodbye Pork-Pie Hat." Her band also cuts smooth versions of favorites from other periods, including "Hejira," "Free Man In Paris" and "Woodstock."



## VICTORY

**NARADA MICHAEL WALDEN**—Atlantic SD19279 (7.98)  
As a followup to last year's highly successful "The Dance of Life," Narada's recent effort is a rich mixture of musical styles. Cuts like the spirited pop/funk "Get Up" are effectively balanced by selections like the soft and pretty "You Will Find Your Way" and the three-part instrumental "Victory Suite."



## McGUINN-HILLMAN

Capitol 500-12108 (8.98)  
Recorded in Muscle Shoals and produced by Jerry Wexler and Barry Beckett, this latest combination of former Byrds includes several self-penned selections as well as tasteful covers. Two cuts that especially click are their treatments of Graham Parker's "Between You and Me" and Rodney Crowell's "Ain't No Money."



## BODY BAIT

**SYMBA**—Venture VL 1007 (7.98)  
The lion on the cover is a clue to the African undercurrents this eight-member group offers in the percussion-laden rhythm tracks of dance-oriented numbers like the title song. A balance of male and female lead vocals make this release a good prospect for black formats and beyond.

## TIDDLYWINKS

**NRBQ**—Rounder 3048 (7.98)  
This album is a lesson in versatility as NRBQ flirts with a variety of musical formats. "Definition of Love" is an easy country song in the Hank Williams tradition, while "Never Take the Place of You" is an A/C contender.

## NEW YORK SLICK

**RON CARTER**—Milestone M 9096 (Fantasy) (7.98)  
The amazing bassist leads a quintet featuring Art Farmer, J. J. Johnson, Hubert Laws, Kenny Barron and Billy Cobham (the latter rarely heard in an acoustic setting these days) through a decidedly urban repertoire that ranges from swing to Latin.

## RUBBER CITY REBELS

Capitol 5T 12100 (7.98)  
These Akron, Ohio rockers take a dim view of mushy ballads, and to prove it they enclose their kinetic "Young and Dumb" in this package along with a buzzsaw cover of the Sex Pistols' "No Feelings."

## TROUBLE IN SCHOOL

**PRIVATE LINES**—Passport PB 9848 (JEM) (7.98)  
Juggling hard-edged cuts with soaring ballads, this LP is a textbook example of progressive rock. Tunes such as "Bat an Eye" and "Why Can't I Be More Like You" are perfect for AOR playlists.

## FAMILY

**HUBERT LAWS**—Columbia JC 36396 (7.98)  
Debra Laws' convincing vocals on the title cut and Hubert's lofty instrumental tribute to Minnie Riperton are just two of the reasons why this album is one of Laws' finer efforts to date.

## UTOPIA PARKWAY

**MIKE MANDEL**—Vanguard Freestyle VSD 79437 (7.98)  
Mandel, former keyboardist with Larry Coryell's Eleventh House, travels down this imaginary road with the aid of electronic instruments, and funky friends like Houston Person on sax and tuba soloist Howard Johnson.

## DISTINGUISHING MARKS

**FINGERPRINTZ**—Virgin VA 13136 (All) (7.98)  
Intense lyrical imagery and determined, energetic instrumentals make the second U.S. album by this group a pleasure to hear time and time again. It's all in hooks like "Bulletproof Heart" and the way they say "Amnesia."

## OINGO BOINGO

**I.R.S.** 70400 (A&M) (4.98)  
This group is reportedly packing them in on the west coast, where they originated. Their 10-inch debut reveals a unique use of brass instruments (not exactly Chicago) and a penchant for tricky rhythms in a straight rock context.

## SEE IT LOUD

**3-D**—Polydor PD-1-6297 (7.98)  
This quintet molds classic rock riffs in its own style with eccentric lead vocals and a minimum of extra instrumental embellishment. The results are strongest on "Feeling Of Love" and the quick-stepping "Long Distance."

## HARD RIDE

**THE PIRATES**—Pacific Arts PAC7-140 (7.98)  
A new American label for this legendary British group featuring guitarist Mick Green, proclaimed as the originator of simultaneous lead/rhythm playing. This LP features "You Can't Sit Down" (take that literally) and Brownsville Station's "Lady."

## BROTHER RAY IS AT IT AGAIN

**RAY CHARLES**—Atlantic SD 19281 (7.98)  
Charles knows more ways to rock than most of his less-experienced counterparts, and he applies his wisdom to a variety of songwriters' works. Among the gems are Robbie Robertson's "Ophelia" and Dee Ervin's "Anyway You Want To."

## DRESSED FOR DROWNING

**SAILOR**—Caribou NJZ 36746 (CBS) (7.98)  
This band's sparkle lies in their catchy tunes (written by pianist/lead vocalist Philip Pickett) and their well-placed vocal harmonies. Tunes like "Runaway" and "Hat Check Girl" are earmarked for A/C lists.

T H E S E D A Y S

Crystal



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"These Days,"  
you haven't  
heard Crystal.**

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## Modern Records Signs Joey Wilson



Vocalist/guitarist/songwriter Joey Wilson has been signed to a long-term, exclusive recording contract with Modern Records (distributed by Atco Records), it was announced by Paul Fishkin and Danny Goldberg, principals of the Modern label. Wilson's debut album, "Going Up," which is scheduled for late October release, will be the first release by Modern. It was produced by Jimmy Destri of Blondie. Shown at the signing are, from left: Destri, Fishkin, Wilson, Goldberg, and Modern Records' Chris Evans.

## Patterson Returns To Casablanca

■ LOS ANGELES — Worthy Patterson has returned to Casablanca as the company's new vice president/east coast operations, it was announced by Casablanca president Bruce Bird. Patterson previously was east coast marketing director for the company. He will now oversee all Casablanca east coast activities.



Worthy Patterson

## Capitol Signs Delbert McClinton

■ LOS ANGELES — Singer/songwriter/harmonica player Delbert McClinton has signed an exclusive worldwide recording agreement with Capitol Records, Inc., through Muscle Shoals Sound, it was announced by Rupert Perry, vice president, A&R, CRI.

McClinton's first LP to be distributed through Capitol, "The Jealous Kind," is slated for October 13 release. It was produced by Barry Beckett and the Muscle Shoals Rhythm Section.

## RCA To Begin Bar Coding in Jan.

■ NEW YORK — Jack Chudnoff, division vice president, marketing, RCA Records, announced last Thursday (25) at the Recording Industry Association of America bar coding meeting that RCA will begin bar coding its new LP releases starting in January, 1981.

## Atlantic Ups Lewinter To Senior Vice Pres.

■ NEW YORK — Melvyn R. Lewinter has been promoted to the position of senior vice president/comptroller for Atlantic Records, it was announced by Sheldon Vogel, vice chairman of Atlantic.

Prior to this appointment, Lewinter had been vice president/comptroller for Atlantic since November 1974. He joined the company in 1970 as comptroller.



Melvyn Lewinter

## Eiseman To Lead Publishing Program

■ LOS ANGELES — Herb Eiseman, president of the 20th Century Fox Music Publishing Group, will lead a one-day UCLA Extension program, "Music Publishing in the 1980s," October 4.

## RCA To Give Away Bowie Lithographs

■ NEW YORK — RCA Records field merchandisers, sales representatives, branch managers and regional directors will have the chance to compete for a limited-edition run of autographed David Bowie lithographs in a merchandising contest devised by RCA's manager of national field merchandising, Frank O'Donnell. The prizes will be awarded for the best merchandising presentation done on Bowie's new album, "Scary Monsters."

# The Coast

By SAMUEL GRAHAM and SAM SUTHERLAND

■ BAD RAPPING: Spokespersons for the Rossington Collins Band were understandably upset last week at the latest round of media reports attempting to suggest that the new ensemble has inherited a jinx that plagued its ancestor, Lynyrd Skynyrd. First, several Texas writers lashed the band for its last-minute cancellation of an El Paso concert, and then a much-read (if not always well-researched) film trade columnist suggested Wednesday (24) that bad luck and internal friction were driving the band to the brink of a break-up.

Those claims seem especially unfortunate in light of available details. Although the group, on tour since June, had encountered a routine number of schedule changes as its itinerary shuttled certain markets around, until El Paso things had gone relatively smoothly. But the night before that show, guitarist Allen Collins was reportedly onstage when his instrument's neck broke, shocking him and forcing him to leave the stage. His partners were initially upset, but backed up the decision to back out of the El Paso date, since Collins couldn't make it onstage.

The tour was back on schedule the next night, but then a real tragedy intervened: Collins' wife, seven months pregnant, died suddenly of a heart attack, along with their unborn child.

The funeral was Monday (22), and the band decided to postpone the remaining week of the tour. A tentatively planned English tour is now being suspended, pending the group's decision to start making up those lost dates.

Such heartbreak may make good copy for writers, but it seems needlessly cruel to amplify personal tragedy into biz gossip.

IT WON'T BE LONG: Even as trade and consumer press were awaiting formal confirmation of David Geffen's reported Elton John signing (COAST, September 27, 1980), the industry here was already buzzing with news of an even more striking coup for the new Warners-distributed Geffen Records.

The Los Angeles Times' Robert Hilburn garnered the scoop Monday (22) by reporting that Geffen has snared the most hotly-sought roster addition of the year, John Lennon, now wrapping his first new album in five years. Although execs at both Warner Bros. and Geffen were mum at press time, it's expected to become official in a matter of days.

Incidentally, Lotusland vets will have noticed a familiar address for Geffen's new label HQ, finally made public after earlier stints where he operated the new venture out of his home and later a temporary facility on the west side. New quarters at 9126 Sunset Boulevard, announced via trade ads in both music weeklies and film dailies, bring the former agent and personal manager back to the building where his Geffen-Roberts Management (later restructured as Lookout Management, still headed by former partner Elliot Roberts) combine was housed, and where Asylum Records was born at the dawn of the last decade.

GET READY: This one sounds almost too good to be true. A piece of paper showed up here the other day that started as follows: "It all began with a dream—a nightmare, really. I was dreaming that I was walking down a foggy pier in the dead of night, not a soul as far as the eye could see in any direction. Yet, I became vaguely aware of a presence, as if someone—or some thing—was watching me. I shivered, the type of shiver when one feels, as the saying goes, as if 'someone walked over my grave . . .'"

When he awoke from this dream, says Joshua Brody, who also calls himself Righteous Raoul, he figured the only thing left was to hold a "lousy songs festival" October 5 at The Palms in San Francisco, and that's just what he's going to do. Ballots have been placed at The Palms and at various record stores in the Bay Area, with the public invited to vote in such categories as "worst Beatles song" (such blasphemy), "worst hippie song," "worst novelty song" and so on, as well as the likes of "worst song by the offspring of a celebrity" (expected to be a close battle between Nancy Sinatra's "These Boots Are Made for Walkin'," Gary Lewis' "This Diamond Ring" and anything by Dino, Desi and Billy or Noel Harrison), "worst cover of a great original," and the biggie: "the five worst songs of all time." According to Brody, a bottle of champagne will go to that balloteer whose entry most closely resembles the final tally, with runners-up getting the opportunity to perform their personal choice of a terrible song on the fifth. Be there and be square. For more info, call him at (415) 986-6437.

NEW VINYL: If you've forgotten a concept album released by  
(Continued on page 87)

## Three Rock Promoters Indicted in Chicago

■ CHICAGO — Three prominent rock promoters have been indicted by a Federal grand jury here in connection with a series of major rock concerts held at Soldiers Field in 1977.

Charged with improper financial management and accounting in connection with the Super Bowl of Rock shows were promoters Bruce Kapp of Celebration Productions and Flipside Productions principals Carl and Larry Rosenbaum, along with a ticket vendor Ed Cassin, who allegedly perjured himself during a 1979 grand jury appearance in which he testified that he destroyed all unsold tickets to those shows.

Among the grand jury's allegations is the charge that two duplicate sets of tickets were prepared and then sold for each of the general seating affairs, causing a number of major attractions to be cheated out of their full due payment as originally set by the series' contracts. Acts named include Emerson, Lake and Palmer; Pink Floyd; Ted Nugent, and Peter Frampton.

Assistant U.S. Attorney Scott Lassar was quoted here as promising that the probe was not over, and more indictments

## Ovation Names Siegel Marketing/Distrib VP

■ CHICAGO—Dick Schory, president of Ovation Records, has announced the appointment of Judd Siegel as vice president/marketing and distribution. Siegel, a 15-year veteran of the record industry, comes to Ovation following experience as vice president/distribution, Arista Records, and vice president/marketing and distribution, Radio Records.

Reporting to Siegel will be Frank Giuliano, national pop promotion director; Lauren Korman, newly-appointed national AOR promotion director; and Margaret Schwiager, national sales administrator.

Schory also announced that David Webb has been named director of artist relations and special projects. He had been marketing director.

## Reno/Metz Moves West

■ LOS ANGELES—Bob Reno and Steve Metz have re-located their Reno/Metz, Inc. publishing/production/management company from New York to the west coast. The new offices are at 9000 Sunset Boulevard, Suite 1015, Los Angeles, California, 90069. The telephone number is 213/278-7222.

may be forthcoming.

Other charges include the claim that the promoters inflated expenses or declared non-existent costs incurred in the concert promotions, which were held following an extended ban on rock bookings at the facility.

In addition to the featured acts, the city's Park District was said to have been victimized in the scheme after contracting to receive 15 percent of the gross sales, along with the city of Chicago, which lost money due on its three percent municipal amusement tax.

Department of Justice investigators estimate that as much as one million dollars or more may have been illegally diverted, including the skimming of concession monies.

The key to the scam was reportedly an underestimation of the total ticket sales, with forthcoming evidence expected from the prosecution to include aerial photographs of the concert site used to develop estimates of the actual crowd size, as compared to the co-promoters' receipts as originally filed.

## Arista Names Griffith A&R Chief for R&B

■ NEW YORK—Clive Davis, president of Arista Records, has announced the appointment of Gerry Griffith to the position of Director, A&R, R&B.



Gerry Griffith

Griffith most recently held the position of director, creative division at Motown Records, where he was responsible for the supervision of the A&R and product management staffs. Prior to that, he spent nine years at Columbia Records, as west coast director of R&B, A&R, associate director of product management, and regional promotion manager.

## Arista Music Names Sussman

■ LOS ANGELES—Billy Meshel, vice president and general manager of the Arista Music Publishing Group, has announced the appointment of Steve Sussman as general professional manager in the New York office.

## Three Killed Outside L.A. Arena As Sold-out Concert Goes On Inside

By SAM SUTHERLAND

■ LOS ANGELES—The Los Angeles Sports Arena, closed to pop and rock music billings for several years but now actively scheduling attractions, weathered another bout of controversy last week following three deaths and a near riot Sunday (21) outside the facility.

The tragedy occurred independent of internal security as a capacity crowd watched a five-act R&B package featuring Cameo, Change, Con-Funk-Shun, the Fatback Band and Kurtis Blow. And while police theorized that two of the deaths involved would-be concert-goers who had been unable to obtain tickets, they also suggested the other fatality was unrelated, involving a youth who had refused to shoot craps with others loitering in the Sports Arena and Convention Center environs.

Both Donald L. Kelly and Bryant Robinson were believed to have been involved in a skirmish after traveling to the Arena in search of tickets. But the third victim, Emil Overstreet, was "probably" killed over the gambling argument, police said. Five suspects were taken into custody Sunday night, but names were withheld by police pending arraignment.

"It did not involve concert-goers, and actually occurred while the show was still going on," stressed an Arena spokesman, clearly dismayed at the media coverage generated by

the incident—including at least one major daily newspaper's headline, which implied the deaths had occurred inside the venue although the story itself correctly detailed the sequence of events.

Officers at the Southwest Division of the police said the second phase of the disturbance, which threatened to break into a full riot, began when several hundred people were unable to obtain tickets became unruly and began throwing bottles, rocks and other objects. An estimated 115 policemen from various divisions were called in to avert the conflict, along with two helicopters.

As many as 50 of the loiterers were also said to have forced entry into the show after prying open a facility door, but were not caught.

According to the Los Angeles Times, the Arena had announced the sellout at 11 a.m. that day. The audience was estimated at 15,600.

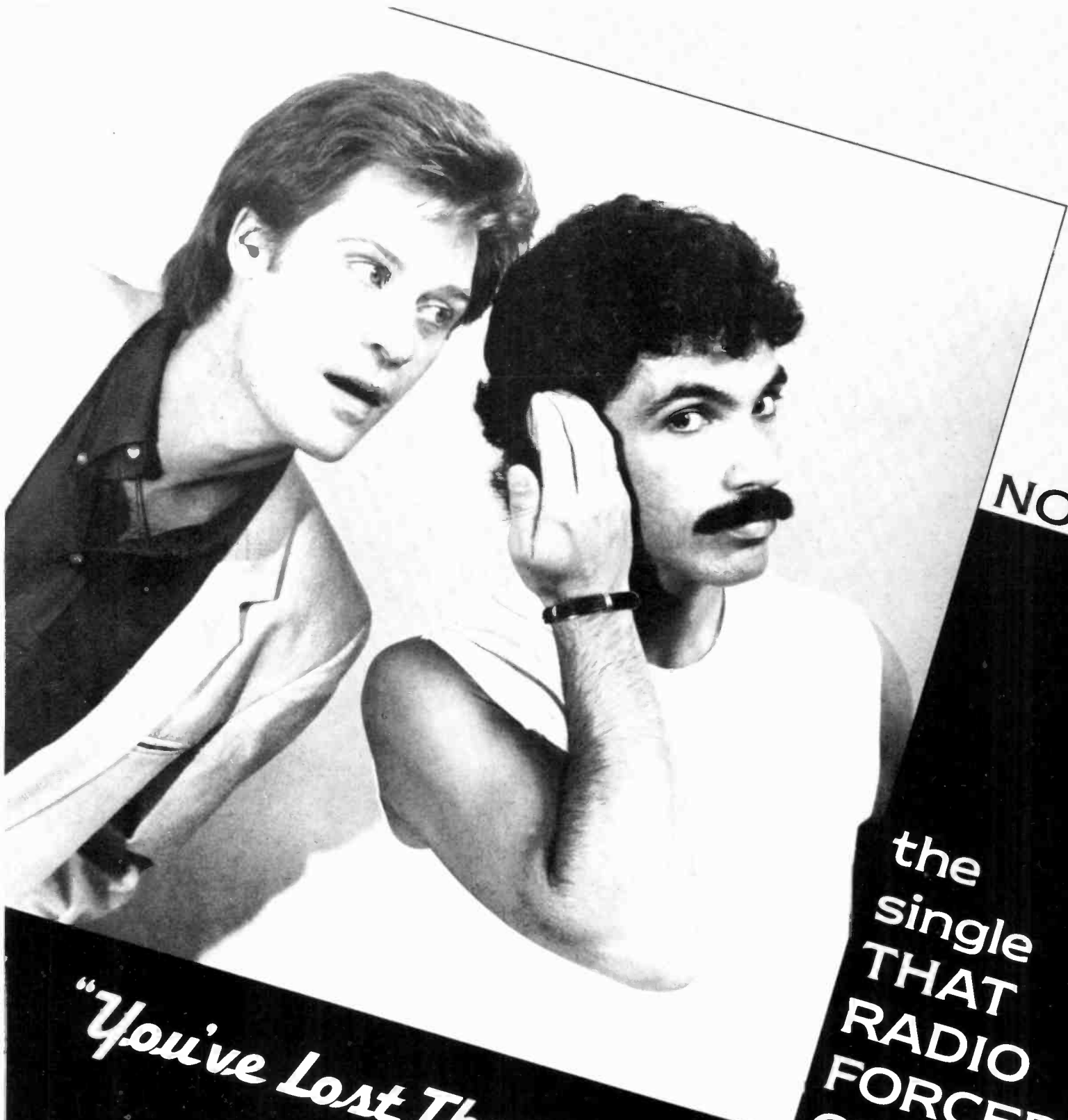
The bodies of Kelly, 25, and Robinson, 19, were found in a parking lot as officers approached the scene of the concert and heard shots fired.

During the mid-'70s, the Los Angeles Sports Arena halted its schedule of pop, rock and soul bookings after a massive police crackdown on drug use led to a controversial venue bust in which over 400 ticketholders were arrested.

## Celebrating Huff's Solo Debut



Leon Huff, vice chairman of the board, Philadelphia International Records, has made his debut as a solo artist with the LP, "Here To Create Music," released this week by PIR, distributed by CBS Records. Huff is featured on electric and acoustic piano, with such artists as Stevie Wonder, Teddy Pendergrass, McFadden and Whitehead, the Jones Girls and Walter Williams and Ed Levert of the O'Jays in support. Pictured at CBS Records' New York studio celebrating the release of the album are, from left: (standing) Vernon Slaughter, VP jazz/progressive marketing, CBS Records; Tony Martell, VP and general manager, CBS Associated Labels; Bruce Lundvall, president, CBS Records Division; Huff, Don Dempsey, senior VP and general manager, E/P/A; Harry Coombs, exec. VP, marketing, PIR; Bill Freston, VP merchandising, E/P/A; Gordon Anderson, dir. promotion, Associated Labels; and Frank Dileo, assoc. director, promotion, Associated Labels; (sitting) Ron McCarrell, VP, marketing, E/P/A; Paris Eley, VP black music promotion, CBS Records; and Al Gurewitz, VP promotion, E/P/A.



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# New York, N.Y.

By DAVID MCGEE

■ Though lauded by press and public alike, **Wet Willie** always was a band on the verge of stardom, but never really there on the top rung. But not for lack of effort or talent. In the brothers **Hall (Jimmy and Jack), Rickey Hirsch, Mike Duke**, et al the group boasted a formidable array of musicians, writers and performers. Unsurprisingly (or perhaps surprisingly, since it's such a rarity), the group seemed to have only good albums in it. Certainly they were of varying degrees of quality, but all have their virtues and a few—notably "Keep on Smiling," "The Wetter the Better" and "Manorisms"—are minor classics.

No matter. The group was unable to reach that next plateau. Today, Jimmy Hall, **Wet Willie's** lead vocalist-saxophonist-chief songwriter, is embarking on a solo career. He admits that having been so close to the top but so far away has given him pause as he considers the obstacles ahead. "Near the end we sat down and tried to evaluate **Wet Willie** and what it was that we did wrong," he told New York, N.Y. last week. "There seemed to be some kind of . . . I don't know, really . . . stigma of being a southern band. I never thought of **Wet Willie** as just another guitar-riffing southern band. It never was that, but once you get the tag it's pretty hard to shake. I don't know, maybe people just didn't want to hear about it.

"As far as how that reflects on my solo career, well, we're just going with the flow here. The response to the album has been pretty good so far, and I think people are recognizing my voice as the one they heard on those **Wet Willie** records. I really had mixed emotions about the band splitting up—which is pretty much what happened—but this has been the right move."

After listening to Hall's solo effort, "Touch You" on Epic, one is inclined to agree with the singer. The LP is rife with the sort of searing southern soul, generously spiced with rock and roll, that characterized the best of **Wet Willie**. A riveting, horn-driven reworking of Wilson Pickett's "634-5789" opens side one spectacularly, and segues neatly into a frantic reading of William Bell's classic, "Private Number," on which Hall engages **Bonnie Bramlett** in one of the finest male-female set-tos since Mick Jagger met Merry Clayton. Both **Troy Seals** ("Rock and Roll Soldier") and **John D. Loudermilk** ("Bad News") make admirable contributions, but it is really Hall who carries the day with his vocals—he hasn't sung so passionately for so long since "The Wetter the Better"—and with his writing. In particular, "Same Old Moon," written by Hall and guitarist **Jon Goin**, stands as the most poignant and poetic lyric Hall's ever penned.

Moreover, "Touch You" has a spontaneous, joyous feel about it, as if everyone had gathered in the studio and had a rousing good time doing what they do best. According to Hall, that's pretty much the way it happened. "I really wanted to do a down-to-earth, simply-produced album with a live feel to it. A lot of the songs we cut live, and the rest have only minimal overdubs.

"I'm really satisfied with it. You know, I've always been a back-to-the-basics type of person; I'm really not mechanically- or technically-oriented at all. And it seems like in the last few years all the machines have been doing the work in the studio, with digital recording and everything. Really, the technology just boggles my mind. I wanted to get away from all that."

Although he's now auditioning musicians in preparation of a solo tour beginning mid-October, Hall leaves open the possibility of a **Wet Willie** reunion. "We're not doing anything together now at all, but maybe on down the road, particularly if my solo album is successful, maybe there'll be some demand for another **Wet Willie** album."

And in the interim, he's had a chance to think about what it all means. "I hope **Wet Willie's** music stands the test of time. I guess maybe the most popular thing we've done is 'Keep on Smiling.' It still gets played a lot of the radio. I've often thought about the song, and about what we did that made it special. It's hard to tell, though. I got a letter recently from a woman in Canada whose son was a big **Wet Willie** fan. She wrote to tell me that he'd died recently in a freak accident, and at his funeral they played 'Keep on Smiling.' I've got to tell you, that touched me very much. I guess that's why I'm here writing songs. 'Cause if I'm writing songs like that one, then I'm doing some good somewhere. That's a reason to keep going."

**CONTEST NEWS:** The scintillating **Deli-Platters** contest is over, and **Michael Lembo**, major domo of the tiny label that first brought you **Robin Lane** and **the Chartbusters**, has announced the winners (for those of you who might have missed the periodic New York, N.Y.

(Continued on page 80)

## UA Music Taps Guder

■ NEW YORK—Harold Seider, president of United Artists Music, has announced the appointment of Victor L. Guder as vice president, professional division, standard catalog. Guder had been manager of the Walt Disney music publishing operations and an entertainment division manager at Disneyland.

Guder will oversee a number of programs that have been launched recently to promote UA's standard copyrights for wider use.



Victor Guder

## Ovation Restructures

■ CHICAGO — Dick Schory, Ovation Records President, has announced the appointment of Judd Siegel to the post of vice president/marketing & distribution. Siegel, a 15-year veteran of the record industry, was most recently vice president/distribution, Arista Records, and vice president / marketing distribution, Radio Records.

Reporting to Siegel will be Frank Giuliano, national pop promotion director; Lauren Korman, newly-appointed national AOR promotion director; and Margaret Schwieger, national sales administrator.

In other realignments at Ovation, David Webb becomes director of artist relations and special projects, an area he had been involved with during his three years as Ovation Records' marketing director. Webb will report to Dick Schory.

## Platinum Barbecue for Cross



Warner Bros. recording artist Christopher Cross was feted last week at the label's Burbank headquarters with a Texas-style barbecue to which the entire company was invited. The highlight of the event was the presentation of a platinum album to Cross by Warner Bros. board chairman and president Mo Ostin. Shown from left are: Cross' manager Tim Neece, Warner Bros. vice presidents Carl Scott and Lou Dennis, Cross, Ostin, Warner Bros. A&R executive Michael Ostin, Warner vice presidents Russ Thyret and Lenny Waronker, producer Michael Omartian and AOR promotion director George Gerrity.

## Chappell Ups Friedman

■ NEW YORK—Vivien Friedman has been promoted to the position of director of public relations for Chappell Music and Intersong Music publishing companies. The announcement was made by Irwin Z. Robinson, president of Chappell and Intersong.



Vivien Friedman

Promoted from her current position of manager of public relations, Ms. Friedman has been with Chappell Music since 1968. Prior to 1968, Ms. Friedman worked with the late composer Frank Loesser at his company Frank Music.

## Summer To Address B'nai B'rith Lodge

■ NEW YORK—Robert Summer, president of RCA Records, will be the guest speaker at the October meeting of the New York chapter of the Music and Performing Arts Lodge of B'nai B'rith. Summer will speak on the subject of "American Music and the International Marketplace." The meeting will be held on Monday, Oct. 6 at the Sutton Place Synagogue, 225 E. 51st St., New York.

## Chrysalis Promotes Goldstone, Schwimmer

■ LOS ANGELES — Toby Lubov, director of national publicity, Chrysalis Records, has announced the appointment of Michael Goldstone as west coast tour publicist and Danae Schwimmer as publicity coordinator, effective immediately.



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# Publishers Voice Opinions On New Smaller-Advance Plan

By SAMUEL GRAHAM

■ LOS ANGELES — Reaction among several music publishers here to a new system by which one publisher will pay advances to new artist/songwriters, detailed last week (RW, Sept. 27) by Arista Music VP and general manager Billy Meshel, has thus far not been overwhelmingly supportive. Publishing executives commenting on Meshel's plan—a plan that entails giving the new artist/writer a somewhat smaller advance and diverting the funds that would otherwise have gone into the artist's pocket to independent promotion, sales and marketing personnel instead—described it as impossible at worst and problematic, although theoretically feasible, at best.

## "Sales Are Scary"

According to Meshel, the chances that an unknown writer recording his own material will be given priority consideration by his record label—and thus find success with his first product for that label—have lessened considerably in recent months, due in part to labels' reducing their promotion and sales staffs. Whereas the new artist/writer might once have been given a publishing advance of \$25,000 based on the belief that "somewhere around 100,000" albums would be sold, Meshel said, the 100,000 figure is now much more elusive.

"Sales nowadays are so scary," Meshel contended, "that we can't just hand an advance over to an artist for his other needs . . . The need for supplementary personnel to be backing up your record is so great, both from the artist's and the publisher's standpoint, that it (diverting some of the advance money) has become a must." Under those circumstances, he concluded, a publisher might now do well to offer the artist/writer a advance closer to \$10,000, with the remaining money used for independent promotion, sales and marketing.

## Difficulties Noted

The presidents of Warner Bros. Music, Special Music, Almo-Irving and Screen Gems all pointed to the difficulties that this plan would undoubtedly cause in several quarters: resistance from the record company that would be expected to work in tandem with the publisher's independent promotion man; lack of a reliable commitment to the publisher

from the independent himself; and refusal on the part of the writer/artist and his management to accept a lower advance than was common in the past.

Special Music's Evan Archard noted that Meshel's idea "would make sense if he was talking about an artist/writer who was signed (both) to Arista Records and to Arista Music. But if you're talking about an artist/writer signed to a third party record company, it doesn't make a whole lot of sense, because independent promotion people, and independent marketing and retail people—at least at this point—don't take publishers seriously in that regard. They will take your money and they will put it in their pocket; they'll say they will work your record and they won't. The only way to hire those kind of people is through the auspices of a record company."

## Idea "Warrants Attention"

If a publisher hires independent promotion, Archard added, "you start ruffling the feathers and egos of the national promotion directors and regional promotion people (at record companies). In their minds, that immediately means, 'We're not doing our jobs well enough.' I'm not saying that's the right attitude, (but) it's the reaction you get a lot of times." Nevertheless, he said, the idea "warrants attention, and if it can be worked out where it makes practical sense, great. My experience, up to now, has been that it doesn't work very well."

For his part, Meshel agreed that any personnel hired by a publisher must augment the label's own staff, not circumvent it. A label "has to allow you to assist them," Meshel said when describing his plan. "In fact, they must want your help."

## "Almost Laughable"

Warner Bros. Music's Ed Silvers, himself a former promotion man, was the most vehement in his opposition to the new system; in fact, Silvers told RW, he is essentially opposed to the notion of a publisher involving himself in independent promotion at all. "To me," he said, "a publisher spending money and trying to guide independent promotion is almost laughable. Maybe he will create some interest in some area, but the odds are so great against him that I think it's a

(Continued on page 87)

# Nader To Produce New Concert Series

■ NEW YORK — Richard Nader, one of New York's most active and successful concert producer/promoters through the '70s, is set to resume his involvement in the concert scene with projects involving genres as diverse as big-band jazz and doo-wop R&B.

Nader, who left New York briefly for Los Angeles in 1978 to produce television projects for CBS and stage concerts at the Magic Mountain theme park, will kick off an entirely new series of concerts in association with Madison Square Garden November 14 and 15, titled 'Doo-Wop at the Garden.' These shows will feature such acapella groups of the '50s as the Flamingos, the Moonglows, the Paragons, the Jesters, the Del Vikings and Fred Paris and the Five Satins. The latter act, regrouped especially for these shows, had originally reformed for the Rock 'n' Roll Revival series begun by Nader in 1969.

## Reviving Cafe Rouge

In addition, Nader plans to revive the Cafe Rouge at the New York Statler Hotel for eight to ten big-band nights in early 1981, possibly beginning with a New Year's Eve party. "We want to present the big bands that played the Cafe Rouge and perhaps negotiate radio broadcasts as they took place in the 1930s," says Nader. The concerts will be staged in the same room that had been the Cafe Rouge of the Pennsylvania Hotel; in the last 35 years, the room has been used for convention meetings as the Terrace Ballroom. "When the Dunphy Hotel chain took over from the Hilton chain, I entered negotiations with general manager Phil Gross," says Nader. "He was enthusiastic at the prospect of reviving the Cafe; the room may be converted permanently."

# Lowery, Blackman Announce New Firm

■ ATLANTA — Bill Lowery, president of The Lowery Group of Music Publishing Companies, has announced the formation of new production and publishing companies with Bruce Blackman, former leader of Starbuck & Korona.

The new publishing company will be administered through ASCAP, as Blackman has been an ASCAP writer for a number of years. His most successful song to date is "Moonlight Feels Right." The new production company, Mad Moon Productions, is at work on a project with the Eaze, an Atlanta-based group.

# Atlantic Records Promotes Wolmark

■ NEW YORK — Alan Wolmark has been promoted to the position of associate director of national AOR promotion for Atlantic Records, it was announced by Atlantic vice president for national AOR promotion Tunc Erim.



Alan Wolmark

Wolmark has been national album promotion/special projects manager for Atlantic since joining the company in 1978. Prior to his Atlantic association, Wolmark had been an assistant editor of *Record World*.

# RSO, AFD To Use Radio To Push 'Times Square'

■ LOS ANGELES—RSO Records, in conjunction with Associated Film Distribution (AFD), has committed almost 1.5 million dollars to radio advertising for the promotion of the Robert Stigwood motion picture, "Times Square," according to Al Coury, president of the record company. RSO will work closely with AFD (U.S. film distributors of "Times Square") in determining placement of advertising in each market.

"Usually a film uses a multimedia campaign with the emphasis on television advertising," Coury said. "RSO and AFD have taken a unique approach because we feel that the best way to reach our target audience is through radio. Because of the role that radio plays in the theme of 'Times Square' and the extraordinary rock music which underscores the message of the film, radio is the most effective medium we can use."

# Riva Names Shaw

■ NEW YORK—Mike Gill, president of Riva Records, has announced the appointment of Russ Shaw to the newly created position of director of artist relations and promotion for the Phonogram-distributed label. Shaw, who is currently on tour with Riva artist John Cougar coordinating the label's marketing plan, has held similar positions with Chrysalis, Warner Bros. and MCA.

## Schedule Set for Jazz Convention

■ WASHINGTON—The schedule has been set for the second annual Jazz Times Convention, to be held at the Shoreham Hotel here Oct. 15-18.

The theme of the convention, which is presented under the auspices of Jazz Times magazine, is "Working Together for Jazz." According to Jazz Times publisher Ira Sabin, this year's convention will differ from last year's because the emphasis will be on discussing practical ways that concerned members of the music industry can help the cause of jazz.

"The vibes were good last year," Sabin said, "and the important thing was that it happened. But it kept reverting to the same kind of rhetoric you usually get at this kind of event . . . This year we're going to really get down to business and look for bottom-line results."

The four-day convention will be broken into six panel discussions, four seminars and four workshops covering various facets of the jazz business. Registration for the workshops is limited. Sabin said that, to make sure that the panel discussions run more smoothly than they did last year, questions from convention participants for the panelists must be submitted in advance to him and convention executive

## Arista Taps Polidor

■ NEW YORK—Gordon Bossin, vice president, sales and distribution, Arista Records, has announced the appointment of Joe Polidor to the position of mid-west regional marketing director for the label.

Prior to joining Arista, Polidor was Phonogram / Mercury's national album sales manager. Before that he had been the label's southern regional marketing representative.

producer Orrin Keepnews.

"We have a limited amount of time," Sabin explained, "and we need to get rid of rambling questions."

Among the panel discussions are two separate ones on "the working musician." The first, focusing on recording, will be moderated by trumpeter Donald Byrd. The second, dealing with personal appearances, will be moderated by pianist Billy Taylor. Other musicians participating in the convention include Max Roach, Ron Carter, Ray Brown, Monk Montgomery (who is also the founder and president of the Las Vegas Jazz Society) and Dizzy Gillespie, the convention's guest of honor.

Other panel sessions will deal with not-for-profit jazz organizations, the reminiscences of veteran musicians and industry figures, ways to sell jazz records, and promotion and publicity. Panelists at the latter session will include *Record World* senior editor Peter Keepnews.

The keynote address will be given by CBS Records Division president Bruce Lundvall. Representatives of the record, radio, concert promotion, nightclub, retail, management and press areas of jazz will be participating in the convention.

## Mobile Fidelity Names Jackie Krost

■ LOS ANGELES — Herb Belkin, president of Mobile Fidelity Sound Lab, has announced the appointment of Jackie Krost as director of A&R and special projects for the Chatsworth-based audiophile company. Krost will participate in the selection of artists and repertoire to be released on Original Master Recordings and will act as liaison between record companies, artists and Mobile Fidelity Sound Lab.

## AFM Signs Contract With Cable Show For Broadcast Rights

By JEFFREY PEISCH

■ NEW YORK — The American Federation of Musicians and Bravo Associates, a division of Cablevision involved in the production of performing arts programs for pay television, have signed a three-year agreement allowing Bravo to tape and air symphonic, chamber, operatic and dance performances. The contract marks the first long-term agreement between the AF of M and a cable production company. In the past the AF of M has signed contracts with Home Box Office and other cable companies for the use of AF of M members in specific programs.

### 'Bravo' Bows

Beginning October 26, Bravo Associates will begin airing via satellite two, two-hour shows on Sunday and Monday nights. The shows, to be called "Bravo," will feature complete performances and will be preceded by a twenty-minute program of news and features about the performing arts. Bravo Associates is part of the newly-created Cablevision Programming Enterprises, a division created to develop and produce shows for the Rainbow Network, which consists of Cablevision and three other multiple system cable operators throughout the country. The Network reaches one-and-a-quarter million homes.

"Bravo" was conceived by Chuck Dolan, who started Time-Life's Home Box Office division and was also involved in the creation of Manhattan Cable TV.

The agreement between Bravo and the AF of M comes in the midst of negotiations between cable networks and SAG AFTRA over fees and also in the midst of an AF of M strike against film and television producers over reuse payments.

## ASCAP Honors Astaire



The American Society of Composers, Authors and Publishers presented its highest honor, the Pied Piper Award, to Fred Astaire at its recent general membership meeting at the Beverly Hilton Hotel in Los Angeles. Previous recipients of the Pied Piper include Duke Ellington, Ella Fitzgerald, Erroll Garner, Barbra Streisand and Frank Sinatra. ASCAP president Hal David is shown presenting the award to Astaire.

## Producer Says Studio 'Destroyed' His Tapes

■ NEW YORK—Phil Gernhard, a Los Angeles-based producer, has filed suit against Electric Lady Studios, Inc. in New York City, charging gross negligence on the part of the studio and one of its employees for destroying master recordings Gernhard produced there in August, 1980. In the suit, filed in U.S. District Court for the Southern District of New York on August 29, Gernhard is seeking \$500,000 in damages.

The recordings in question were masters of the Norfolk, Virginia-base group Snuff, which is signed to Gernhard's production company. The suit contends that "through the gross negligence and incompetence of defendant or one of its employees, there were superimposed certain tones over the original master tapes produced and recorded by plaintiff rendering such master recordings completely useless . . . (and that) . . . such damage is beyond repair."

According to Gernhard, the suit was necessitated by the failure of the management of Electric Lady Studios to offer satisfactory restitution for the damages to the recordings and the costs of re-recording. In the suit, he is seeking damages to cover the costs of re-recording—the expenses involved including transportation, accommodations, and engineer's fees—and to cover the possibility that the delay in obtaining placement of the master recordings with a record company will result in Gernhard's loss of his option with Snuff during the time period outlined in his agreement with them.

When contacted by RW, Alan Selby, president of Electric Lady Studio, Inc., disputed Gernhard's claim. "Gernhard booked six days with Snuff and after the third day, the maintenance man mistakenly erased one of the two tunes he recorded," Selby said. We told him to come back in but he refused and instead took the tapes off the premises. I offered to reimburse him for the \$1500 studio time he spent on the recording and invited him to finish the recording."

## Ray, Goodman & Brown at the Greek



Polydor recording artists Ray, Goodman and Brown, whose current album "Ray, Goodman and Brown II" and single "My Prayer" are bulleting up the charts, recently performed a three-night engagement with Ashford & Simpson at the Greek Theatre in Los Angeles. Pictured backstage, from left: Marty Goldrod, vice president and west coast manager of Polydor; Harry Ray; Vinnie Castellano and Barbra Baker of Dark Cloud Productions; Billy Brown; Al Goodman; Trisha Steed of TV's "Soul Train;" and Jeff Laufer, L.A. promotion manager, Polygram Distribution.

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# Radio World

## Radio Replay

By PHIL DIMAURO

■ **PRINT JUMPS OFF THE PAGE:** That's precisely what happened on WNEW-FM Thursday night (25), when **Dennis Elsas** talked on the air with the writer of the recent article about **John Lennon** in *Newsweek*, **Barbara Graustark**, and featured excerpts of her taped interview with Lennon. Interestingly, Elsas didn't even need a "connection" to land what amounted to the first Lennon interview heard on radio in several years. He simply mentioned the article on his Monday show; the next morning, he found a message from Graustark waiting. He called her back, and before long she was arranging permission with the Lennons and *Newsweek* to play the tapes on the air. The show was a perfect example of the multi-dimensional qualities of radio as opposed to print. Listeners could get a sense of Graustark's feelings: having seen the Beatles at Shea and on the Ed Sullivan show, she said she had a sense of "confronting her own childhood." There was also a chance to hear Lennon's tone of voice, and of course, Elsas illustrated various passages with music.

**MOVES:** **Dave Martin** has been appointed PD at WCFL in Chicago. He comes from WFYR-FM in the same city, with experience including WBZ, Boston . . . **Jim Knapp** is the new music director at New York's WXLO-FM. In light of format changes at the station, it's interesting to note that the former editor at the now-defunct publication *NMR* also once ran the disco pool in Tampa Bay, Florida, covered black music, clubs and singles for his publication, and is a native New Yorker . . . Group W's WINS, New York has acquired **Tony Hirsch** as vice president and general manager. He was promoted from VP/GM at Group W's KDKA, where **Jonathan Klein** will take the post . . . **Jonathan King** has joined the air staff of WMCA, New York in the 10 a.m. to noon slot. The British producer, record executive and recording artist ("Everyone's Gone To The Moon," for one) plans to interview all types of celebrities, including recording artists, on his show. King, who filled in for vacationing 'MCA personalities over the summer, once cause a near-shutdown at the station switchboard by putting down baseball on the air. Expect more of the same, New York . . . At WPGC in Washington, D.C., former music coordinator **Don Geronimo** has been named assistant PD/MD, while **Steve Kingston**, from WYRE, will be director of special projects . . . **Ruth Ann Meyer** has been promoted to vice president/programs, network radio at NBC.

**ELUSIVE FAME:** Popularity contests are always popular, and radio stations are well-equipped to launch them in all shapes and sizes, At WHN, New York's AM country station, the annual Listeners' Choice Awards provide a clear indication of what the city thinks of country, since the poll is conducted by a radio station with an estimated one and a half million listeners. Five unranked winners are picked in each category. This year's were: male vocalist: **Willie Nelson**, **Elvis Presley**, **Eddie Rabbitt**, **Kenny Rogers** and **Don Williams**; female vocalist: **Crystal Gayle**, **Loretta Lynn**, **Barbara Mandrell**, **Anne Murray** and **Dolly Parton**; group or duo: **Charlie Daniels Band**; **Larry Gatlin & the Gatlin Brothers**; **Oak Ridge Boys**, **Statler Bros.**, and **Conway Twitty** and **Loretta Lynn**; Song of the year: Daniels' "In America," Gayle's "It's Like We Never Said Goodbye," **Johnny Lee's** "Lookin' For Love," Rogers' "Love The World Away," and Presley's "There's A Honky Tonk Angel," and entertainer of the year, **Gatlin**, **Gayle**, **Nelson**, **Presley** and **Rogers**.

A different sort of popularity contest was held at WHK, Cleveland, which sponsored an "Ugliest Bartender" competition on behalf of the National Multiple Sclerosis Society. Voters contributed 25¢ each—over \$32,000 was raised . . . At KRLY in Houston, listeners were given a chance to compete for "Instant Fame," which in terms of prizes, means seeing your name in lights on the Houston Astrodome messageboard, a trip to Hollywood and a possible screen test . . . W4 Detroit morning man **Howard Stern** recently seized upon still another form of popularity, or notoriety, if you will, by arranging a date between a lucky listener and the winner of *Gallery Magazine's* "Girl Next Door" photo contest. An interesting twist on "love at first sight?" . . . And speaking of Fame with a capitol F, WMMR-FM in Philadelphia recently attracted the local news media with a **David Bowie** lookalike contest. Can't wait for the photos of that one.

## FCC Chairman Ferris Calls Free Enterprise His Priority

■ **WASHINGTON**—Federal Communications Commission chairman **Charles D. Ferris**, pledging that the days of the "Washington regulatory waltz" have passed, said this past week that his priority as FCC chairman continues to be free enterprise in the communications industry.

Free enterprise in communications, he said, means making spectrum use more sensitive to the demands of the marketplace. For example "if more individuals want to use the broadcast spectrum, and there is additional space without intolerable interference, why not let them in?"

He further said, in a speech this past week in New York before the International Radio and Television Society, that free enterprise means "protecting competition, not competitors."

Citing the various achievements of his three-year tenure as chairman, Ferris said he was particularly pleased that the FCC has helped double the number of minority-owned broadcast stations over the past two years through tax-certificate and distress-sale incentives.

The FCC chief also mentioned—but only generally—the FCC's plans to open up the AM and FM radio airwaves to more stations through the nine kHz band squeeze proposal and its power reclassification plan for FM stations.

Ferris also underscored the FCC's recent plans to expand and upgrade VHF and UHF television stations and its achievements in the area of broadcast deregulation. He cited the Second Computer Inquiry decision which helps to deregulate new communications services and helped break Western Union's "domestic monopoly over electronic messages."

Ferris appeared earlier last month as a witness before the House Judiciary Subcommittee on monopolies and commercial law to speak about the new telecommunications act—which had all of its broadcasting sections struck down last year—and urged the Congress "to adopt significant amendments to H.R. 6121" to correct what he sees as serious implementation and regulatory problems in the bill.





# Record World Singles

## Alphabetical Listing

### Producer, Publisher, Licensee

ALL OUT OF LOVE Porter (Careers/BRM, BMI/Riva, PRS) .....	6	LOLA Davies (Rightsong/Abkco, BMI) .....	87
ALL OVER THE WORLD Lynne (Jet/Unart, BMI) .....	8	LOOKIN' FOR LOVE Boylan (Southern Nights, ASCAP) .....	4
ANGELINE Group-Lawler-Cobb (Careers/Pangola/Milene, BMI) .....	64	LOOK WHAT YOU'VE DONE TO ME Schnee-Foster (Boz Scaggs, ASCAP/Foster Frees/Irving, BMI) .....	18
ANOTHER ONE BITES THE DUST Group (Queen/Beechwood, BMI) .....	1	LOVELY ONE Group (Ranjack/Mijak, BMI) .....	45
BOULEVARD Browne-Ladanyi (Swallow Turn, ASCAP) .....	83	MAGIC Farrar (John Farrar, BMI) .....	20
CAN'T WE TRY Pendergrass-Faith (Stone Diamond, BMI) .....	46	MASTER BLASTER (JAMMIN') Wonder (Jobete/Black Bull, ASCAP) .....	57
CASE OF YOU Nilsson (Joni Mitchell, BMI) .....	94	MIDNIGHT ROCKS Stewart-Desmond (Frabjous/Approximate/Lobster, BMI) .....	32
COULD I HAVE THIS DANCE Norman (Vogue & Maple Hill c/o Welk/Onhison, BMI) .....	61	MORE BOUNCE TO THE OUNCE (Part I) Troutman-Bootsy (Rubber Band, BMI) .....	77
CRY LIKE A BABY Tobin (Screen Gems-EMI, BMI) .....	88	MOKE THAN I CAN SAY Tarney (Warner-Tamerlane, BMI) .....	52
DON'T ASK ME WHY Ramone (Impulsive/April, ASCAP) .....	21	MY GUY/MY GIRL Leng-May (Jobete, ASCAP) .....	65
DON'T YA WANNA PLAY THIS GAME NO MORE Franks-John (Jodrell/Beechwood, ASCAP/BMI) .....	81	MY PRAYER Castellano (Shapiro, Bernstein & Co./Peter Maurice, ASCAP) .....	54
DREAMER Henderson-Pope (Almo/Delicate, ASCAP) .....	37	NEVER KNEW LOVE LIKE THIS BEFORE Mtume-Lucas (Frozen Butterfly, BMI) .....	25
DREAMING Tarney (ATV/Rare Blue, BMI/ASCAP) .....	33	NO NIGHT SO LONG Buckingham (Irving, BMI) .....	27
DRIVIN' MY LIFE AWAY Malloy (Dee/Dave/Briarpatch, BMI) .....	5	ONE IN A MILLION YOU Graham (Irving/Medad, BMI) .....	28
EMOTIONAL RESCUE Glimmer Twins (Colgems-EMI, ASCAP) .....	40	ON THE ROAD AGAIN Nelson (Willie Nelson, BMI) .....	38
EMPIRE STRIKES BACK Monardo-Bongiovino-Quinn (Fox-Fanfare/Banitha, BMI) .....	72	OUT HERE ON MY OWN Gore (MGM, BMI/Variety, ASCAP) .....	44
FAME Gore (MGM, BMI) .....	13	REAL LOVE Templeman (Tauripin Tunes/Monasteri/April, ASCAP) .....	14
FIRST TIME LOVE Baxter-Boylan (Bait & Beer/Songs of Bandier-Koppelman, ASCAP) .....	80	RED LIGHT Gore-Askey (MGM, BMI) .....	71
FUNKIN' FOR JAMAICA (N.Y.) Grusin-Rosen (Thomas Browne/Roaring Fork, BMI) .....	85	RUNNING BACK Nevison (B&C/Mooncrest/Davalex, ASCAP) .....	97
FUNKYTOWN Greenberg (Rick's/Rightsong/Steven Greenberg, BMI) .....	99	SAILING Omartian (Pop 'n' Roll, ASCAP) .....	16
GAMES WITHOUT FRONTIERS Lillywhite (Clifone/Hidden, BMI) .....	89	SHAKE YOUR PANTS Blackman (Better Nights, ASCAP) .....	92
GIRL, DON'T LET IT GET YOU DOWN Gamble-Huff (Mighty Three, BMI) .....	43	SHE'S SO COLD Glimmer Twins (Colgems-EMI, ASCAP) .....	49
GIVE ME THE NIGHT Jones (Rodsongs, ASCAP) .....	12	SHINING STAR Graham (Content, BMI) .....	55
GOOD MORNING GIRL/STAY AWHILE Workman-Elson (Weed High Nightmare, BMI) .....	84	SOMEONE THAT I USED TO LOVE Masser (Screen Gems-EMI, BMI/Prince Street/Arista, ASCAP) .....	56
HEROES Carmichael-Group (Jobete/Commodores Entertainment, ASCAP) .....	73	SOUTHERN GIRL Beverly (Amazement, BMI) .....	93
HE'S SO SHY Perry (ATV/Mann & Weill/Braintree & Snow, BMI) .....	15	STAND BY ME Norman (Rightsong/Trio/ADT, BMI) .....	82
HEY THERE LONELY GIRL Tobin (Famous, ASCAP) .....	74	SWITCHIN' TO GLIDE Ezrin (Diamond-Zero, BMI) .....	62
HIT ME WITH YOUR BEST SHOT Olsen (ATV, BMI) .....	66	TAKE YOUR TIME (DO IT RIGHT) PART I Sigid (Avante Garde, ASCAP/Interior/Sigidis, BMI) .....	22
HOLD ON Group (Don Kirshner/Blackwood, BMI) .....	67	THAT GIRL COULD SING Browne-Ladanyi (Swallow Turn, ASCAP) .....	50
HOT ROD HEARTS Chudacoff-Banetta (Captain Crystal/Blackwood/Dar-Jan, BMI) .....	7	THE BREAKS (PART I) Ford (Neutral Gray/Funkgroove, ASCAP) .....	100
HOW DO I SURVIVE McDonald-Henderson (April/Paul Bliss, ASCAP) .....	31	THE LEGEND OF WOOLEY SWAMP Boylan (Hat Band, BMI) .....	34
I BELIEVE IN YOU Williams-Fundis (Roger Cook/Cook House, BMI) .....	98	THE WANDERER Moroder-Bellote (GMPC/Sweet Summer Night, ASCAP) .....	26
I COULD BE GOOD FOR YOU Ratner (Good For You, ASCAP) .....	86	THEME FROM THE DUKES OF HAZZARD (GOOD OL' BOYS) Albright (Warner-Tamerlane/Rich Way, BMI) .....	78
IF YOU SHOULD SAIL Landis (Third Story/Poorhouse, BMI) .....	96	THIS TIME Cropper (H.G., ASCAP) .....	75
I GOT YOU Tickle (Enz) .....	69	THUNDER AND LIGHTNING Dowd (Little Sacha/Street Sense, ASCAP) .....	70
I'M ALMOST READY Ryan (Kentucky Wonder/Vince Gill, BMI) .....	36	TOUCH AND GO Baker (Lido, BMI) .....	51
I'M ALRIGHT Loggins-Botnick (Milk Money, ASCAP) .....	10	TRUE LOVE WAYS Norman (Wren, BMI/MPL, ASCAP) .....	95
I'M COMING OUT Edwards-Rodgers (Chic, BMI) .....	41	TURNING JAPANESE Coopersmith-Heaven (Glenwood, ASCAP) .....	79
INTO THE NIGHT Maraz (Papa Jack, BMI) .....	24	TURN IT ON AGAIN Hentschel-Group (Pun, ASCAP) .....	63
IT'S STILL ROCK AND ROLL TO ME Ramone (Impulsive/April, ASCAP) .....	47	UPSIDE DOWN Edwards-Rodgers (Chic, BMI) .....	2
I'VE JUST BEGUN TO LOVE YOU Sylvers (Spectrum VII/Mykinda, ASCAP) .....	76	WALK AWAY Moroder-Bellote (Rick's/Rightsong, BMI) .....	58
JESSE Mainieri (Quackenbush/Redeye, ASCAP) .....	17	WHERE DID WE GO WRONG Martin (Irving, BMI/Almo/McRouscod, ASCAP) .....	91
LADY Richie (Brockman, ASCAP) .....	29	WHIP IT Margoulef-Group (Devo/Nymph/Unichappell, BMI) .....	42
LATE IN THE EVENING Ramone-Simon (Paul Simon, BMI) .....	9	WHO'LL BE THE FOOL TONIGHT Lipuma (Buzz Feiten, BMI) .....	23
LET ME BE YOUR ANGEL Walden (Walden/Gratitude Sky, ASCAP/Cotillion/Brass Heart, BMI) .....	35	WIDE RECEIVER Henderson (Electrocord, ASCAP) .....	90
LET ME TALK White (SaggiFire/Verdangel/Cherubim/Sir & Trini/Steelchest, ASCAP) .....	48	WITHOUT YOUR LOVE Wayne (H. G., ASCAP) .....	59
LET MY LOVE OPEN THE DOOR Thomas (Towser Tunes, BMI) .....	68	WOMAN IN LOVE Gibb-Galuten-Richardson (Stigwood/Unichappell, BMI) .....	3
LIVE EVERY MINUTE Thomson-Kelly (Rondor/Almo, ASCAP) .....	60	XANADU Lynne (Jet/Unart, BMI) .....	11
		YOU'LL ACCOMP'NY ME Seger-Punch (Gear, ASCAP) .....	19
		YOU'RE THE ONLY WOMAN (YOU & I) Piro-Group (Rubicon, BMI) .....	30
		YOU SHOOK ME ALL NIGHT LONG Lange (J. Albert/Marks, BMI) .....	53
		YOU'VE LOST THAT LOVIN' FEELING Hall-Oates (Screen Gems-EMI, BMI) .....	39

# Record World Singles

## 101-150

OCTOBER 4, 1980

OCT.	SEPT.	
4	27	
101	101	HERE WE GO MINNIE RIPERTON/Capitol 4902 (Dickie Bird/Art Phillips, BMI)
102	102	WHO WERE YOU THINKIN' OF? DANDY & THE DOOLITTLE BAND/Columbia 1 11355 (In My Music, BMI)
103	104	FREEDOM GRANDMASTER FLASH AND THE FURIOUS 5/Sugarhill 549 (Malaco/Thompson Weekly/Sugarhill)
104	103	THE REST OF THE NIGHT CLIFF NEWTON/Scotti Bros. 602 (Atl) (Flowering Stone, ASCAP)
105	105	LEAVIN' TONIGHT BARRY GOUDREAU/Portrait/ Epic 2 70041 (Jessi Ann/Pure, ASCAP)
106	—	I AIN'T MUCH ATLANTA RHYTHM SECTION/Polydor 2125 (Eufaula/James Cobb, BMI)
107	107	I TOUCHED A DREAM DELLS/20th Century Fox 2463 (RCA) (Angelshell/Six Continents, BMI)
108	108	I NEED YOUR LOVIN' TEENA MARIE/Gordy 7189 (Motown) (Jobete, ASCAP)
109	—	TOGETHER TIERRA/ASI 2018 (Motor Music, BMI)
110	110	TAKE ME TO THE MOON MARGARET REYNOLDS & KC/Seventy First 5004 (TK) (Capraque/Harrick, BMI)
111	111	PECOS PROMENADE TANYA TUCKER/MCA 41305 (Peso/Dutchess, BMI/Senor/Leeds, ASCAP)
112	—	LONGSHOT HENRY PAUL BAND/Atlantic 3755 (Hustlers/Sienna, BMI/WB/ Easy Action, ASCAP)
113	—	ONE LIFE TO LIVE WAYNE MASSEY/Polydor 2112 (Silver Blue, ASCAP)
114	114	YOU COULD'VE BEEN THE ONE AMERICA/Capitol 4915 (Koppelman-Bandier, BMI)
115	117	GIVE IT ON UP (IF YOU WANT TO) Mtume/Epic 9 50917 (Frozen Butterfly, BMI)
116	115	HARDEN MY HEART SEAFOOD MAMA/Whitefire 804-60 (Marvross, no licensee)
117	109	STARLIGHT RAY KENNEDY/ARC/Columbia 1 11298 (X-Ray, Darnoc, BMI)
118	118	(BABY) I CAN'T GET OVER LOSING YOU TTF/RSO/Curtom 1035 (Mayfield, BMI)
119	124	PUSH PUSH BRICK/Bang 9 4813 (CBS) (WB/Good High, ASCAP)
120	113	HOW GLAD I AM JOYCE COBB/Cream 8040 (Screen Gems-EMI, BMI)
121	121	RESCUE ME A TASTE OF HONEY/Capitol 4888 (Rhythm Planet/Conductive/Big One, BMI/ASCAP)
122	119	SOME LOVIN' TONIGHT ELEKTRICS/Capitol 4905 (Android Pop/Colgems-EMI, ASCAP)
123	127	WHY DO FOOLS FALL IN LOVE JONI MITCHELL/Asylum 47038 (Big Seven, BMI)
124	—	CAN'T FAKE THE FEELING GERALDINE HUNT/Prism 315 (Rebera/Hyeroton, BMI)
125	120	GIVIN' IT ALL PLAYER/Casablanca 2295 (Big Stick, BMI)
126	126	COMING HOME TRUTH/Devaki 4001 (Murios/Devahkee, ASCAP)
127	—	LETTING GO NEIL SEDAKA/Elektra 47017 (Kiddio, BMI/Kirshner/April, ASCAP)
128	112	ONLY HIS NAME HOLLY PENFIELD/Dreamland 102 (RSO) (Chinnichap/Careers, BMI)
129	116	TREASURE BROTHERS JOHNSON/A&M 2254 (Rodsongs, no licensee listed)
130	122	PERCOLATOR SPYRO GYRA/MCA 41275 (Harlem/Crosseyed Bear, BMI)
131	—	FUNKY POODLE WILD HORSES/Midwest National 6005 (Bema/Horse Hit, ASCAP)
132	135	LET ME LOVE YOU FRED KNOBLOCK/Scotti Bros. 607 (Atl) (Flowering Stone, ASCAP)
133	133	SPENDIN' CABBAGE BLACKFOOT/Atco 7303 (Bobnal, BMI)
134	134	POP IT ONE WAY FEATURING AL HUDSON/MCA 41298 (Perks/Dutchess, BMI)
135	139	YOU MAY BE RIGHT CHIPMUNKS/Excelsior 1001 (Impulsive/April, ASCAP)
136	136	BACK IN MY ARMS NICOLETTE LARSON/Warner Bros. 49520 (Jobete, ASCAP)
137	123	THE TRAVELLER CHRIS de BURGH/A&M 2259 (Crusty/Red Head, ASCAP)
138	138	CRAZY FOR YOUR LOVE DAKOTA/Columbia 1 11316 (Skidrow, ASCAP)
139	132	TAKE A LOOK AT ME PORAZZO/Polydor 2111 (Lolligagg/Razz/Boro, BMI)
140	—	IF YOU EVER CHANGE YOUR MIND CRYSTAL GAYLE/Columbia 1 11359 (Dawnbreaker, BMI/Silver Nightingale, ASCAP)
141	141	THAT BURNING LOVE EDMUND SYLVERS/Casablanca 2270 (Algre/Moore & Moore, BMI)
142	142	DANGER MOTELS/Capitol 4896 (Clean Sheets/Cloms Casino, BMI/ASCAP)
143	143	DIFFERENT KINDA DIFFERENT JOHNNY MATHIS/Columbia 1 11313 (Jobete, ASCAP)
144	130	MAMA SEZ LOVE AFFAIR/Radio Records 421 (Solorium/Diode, ASCAP)
145	128	WANGO TANGO TED NUGENT/Epic 9 40907 (Mogicland, ASCAP)
146	137	TASTE OF BITTER LOVE GLADYS KNIGHT & THE PIPS/Columbia 1 11330 (Nick-O-Vol, ASCAP)
147	129	MAKE ME A STAR KC/TK 1038 (Sherlyn/Horrick & Fedoro, BMI)
148	—	SNOWBIRD FANTASY BOB JAMES/Columbia/Tappan Zee 1 11360 (Turkey/Wayward, ASCAP)
149	131	I JUST WANNA DANCE WITH YOU STARPOINT/Chocolate City 3208 (Casablanca) (Harrindur, BMI)
150	—	TRIPPING OUT CURTIS MAYFIELD/RSO/Curtom 1046 (Unichappell/Henry Suemay, BMI)

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“Another One  
Bites The Dust”

E-47031

QUEEN



The  
Game

(5E-513)



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# Record World Singles



OCTOBER 4, 1980

TITLE, ARTIST, Label Number, (Distributing Label)  
OCT. 4 SEPT. 27

WKS. ON CHART

1	2	ANOTHER ONE BITES THE DUST	QUEEN	Elektra 47031	8
2	1	UPSIDE DOWN	DIANA ROSS/Motown 1494		13
3	14	WOMAN IN LOVE	BARBRA STREISAND/Columbia 1 11364		5
4	4	LOOKIN' FOR LOVE	JOHNNY LEE/Full Moon/Asylum 47004		13
5	5	DRIVIN' MY LIFE AWAY	EDDIE RABBITT/Elektra 46656		16
6	3	ALL OUT OF LOVE	AIR SUPPLY/Arista 0520		18
7	7	HOT ROD HEARTS	ROBBIE DUPREE/Elektra 47005		12
8	8	ALL OVER THE WORLD	ELO/MCA 41289		10
9	9	LATE IN THE EVENING	PAUL SIMON/Warner Bros. 49511		9
10	10	I'M ALRIGHT (THEME FROM CADDYSHACK)	KENNY LOGGINS/Columbia 1 11317		12
11	13	XANADU	OLIVIA NEWTON-JOHN/ELO/MCA 41285		9
12	6	GIVE ME THE NIGHT	GEORGE BENSON/Qwest/WB 49505		15
13	11	FAME	IRENE CARA/RSO 1034		17
14	15	REAL LOVE	DOOBIE BROTHERS/Warner Bros. 49503		5
15	18	HE'S SO SHY	POINTER SISTERS/Planet 47916 (Elektra/Asylum)		12
16	16	SAILING	CHRISTOPHER CROSS/Warner Bros. 49507		17
17	21	JESSE	CARLY SIMON/Warner Bros. 49518		10
18	23	LOOK WHAT YOU'VE DONE TO ME	BOZ SCAGGS/Columbia 1 11349		7
19	19	YOU'LL ACCOMP'NY ME	BOB SEGER/Capitol 4904		11
20	12	MAGIC	OLIVIA NEWTON-JOHN/MCA 41247		20
21	17	DON'T ASK ME WHY	BILLY JOEL/Columbia 1 11331		10
22	22	TAKE YOUR TIME (DO IT RIGHT) PART I	THE S.O.S. BAND/Tabu 9 5522 (CBS)		20
23	26	WHO'LL BE THE FOOL TONIGHT	LARSEN-FEITEN BAND/Warner Bros. 49282		11
24	24	INTO THE NIGHT	BENNY MARDONES/Polydor 2091		18
25	28	NEVER KNEW LOVE LIKE THIS BEFORE	STEPHANIE MILLS/20th Century Fox 2460 (RCA)		9
26	29	THE WANDERER	DONNA SUMMER/Geffen 49563 (WB)		3
27	27	NO NIGHT SO LONG	DIONNE WARWICK/Arista 0527		11
28	25	ONE IN A MILLION YOU	LARRY GRAHAM/Warner Bros. 49221		16



### CHARTMAKER OF THE WEEK

29	—	LADY*	KENNY ROGERS	Liberty 1380	1
30	30	YOU'RE THE ONLY WOMAN (YOU & I)	AMBROSIA/Warner Bros. 49508		13
31	35	HOW DO I SURVIVE	AMY HOLLAND/Capitol 4884		9
32	36	MIDNIGHT ROCKS	AL STEWART/Arista 0552		7
33	42	DREAMING	CLIFF RICHARD/EMI-America 8057		4
34	37	THE LEGEND OF WOOLEY SWAMP	CHARLIE DANIELS BAND/Epic 9 50921		8
35	38	LET ME BE YOUR ANGEL	STACY LATTISAW/Cotillion 46001 (Atl)		8
36	40	I'M ALMOST READY	PURE PRAIRIE LEAGUE/Casablanca 2294		7
37	43	DREAMER	SUPERTRAMP/A&M 2269		3
38	44	ON THE ROAD AGAIN	WILLIE NELSON/Columbia 1 11351		5
39	53	YOU'VE LOST THAT LOVIN' FEELING	DARYL HALL & JOHN OATES/RCA 12103		2
40	20	EMOTIONAL RESCUE	ROLLING STONES/Rolling Stones 20001 (Atl)		14
41	52	I'M COMING OUT*	DIANA ROSS/Motown 1491		5
42	47	WHIP IT	DEVO/Warner Bros. 49550		6
43	45	GIRL, DON'T LET IT GET YOU DOWN	O'JAYS/TSOP 9 4790 (CBS)		7
44	49	OUT HERE ON MY OWN	IRENE CARA/RSO 1048		7



45	68	LOVELY ONE	JACKSONS/Epic 9 50938		2
46	39	CAN'T WE TRY	TEDDY PENDERGRASS/Phila. Intl. 9 3107 (CBS)		8
47	31	IT'S STILL ROCK AND ROLL TO ME	BILLY JOEL/Columbia 1 11276		20
48	56	LET ME TALK EARTH, WIND & FIRE	ARC/Columbia 1 11366		3
49	54	SHE'S SO COLD	ROLLING STONES/Rolling Stones 21001 (Atl)		2
50	60	THAT GIRL COULD SING	JACKSON BROWNE/Asylum 47036		3
51	57	TOUCH AND GO	CARS/Elektra 47039		5
52	76	MORE THAN I CAN SAY	LEO SAYER/Warner Bros. 49565		2
53	59	YOU SHOOK ME ALL NIGHT LONG	AC/DC/Atlantic 3761		5
54	55	MY PRAYER	RAY, GOODMAN & BROWN/Polydor 2116		7
55	32	SHINING STAR	MANHATTANS/Columbia 1 11222		24
56	34	SOMEONE THAT I USED TO LOVE	NATALIE COLE/Capitol 4869		14
57	71	MASTER BLASTER (JAMMIN')	STEVIE WONDER/Tamla 54317 (Motown)		2
58	63	WALK AWAY	DONNA SUMMER/Casablanca 2300		4
59	67	WITHOUT YOUR LOVE	ROGER DALTRY/Polydor 2121		4
60	65	LIVE EVERY MINUTE	ALI THOMSON/A&M 2260		5
61	66	COULD I HAVE THIS DANCE	ANNE MURRAY/Capitol 4920		5
62	62	SWITCHIN' TO GLIDE	KINGS/Elektra 47006		7
63	64	TURN IT ON AGAIN	GENESIS/Atlantic 3751		6
64	69	ANGELINE	ALLMAN BROTHERS BAND/Arista 0555		3
65	58	MY GUY/MY GIRL	AMII STEWART & JOHNNY BRISTOL/Handshake 7 5300 (CBS)		8
66	—	HIT ME WITH YOUR BEST SHOT	PAT BENATAR/Chrysalis 2464		1
67	79	HOLD ON KANSAS	KIRSHNER 9 4291 (CBS)		3
68	33	LET MY LOVE OPEN THE DOOR	PETE TOWNSHEND/Atco 7217		17
69	61	I GOT YOU SPLIT ENZ	A&M 2252		7
70	70	THUNDER AND LIGHTNING	CHICAGO/Columbia 1 11345		5
71	51	RED LIGHT	LINDA CLIFFORD/RSO 1041		9
72	41	EMPIRE STRIKES BACK (MEDLEY)	MECO/RSO 1038		17
73	77	HEROES	COMMODORES/Motown 1495		3
74	50	HEY THERE LONELY GIRL	ROBERT JOHN/EMI-America 8049		12
75	78	THIS TIME	JOHN COUGAR/Riva 205 (PolyGram)		3
76	81	I'VE JUST BEGUN TO LOVE YOU	DYNASTY/Solar 12021 (RCA)		8
77	85	MORE BOUNCE TO THE OUNCE (PART I)	ZAPP/Warner Bros. 49535		3
78	88	THEME FROM THE DUKES OF HAZZARD (GOOD OL' BOYS)	WAYLON JENNINGS/RCA 12067		3
79	89	TURNING JAPANESE	VAPORS/United Artists 1364		2
80	46	FIRST TIME LOVE	LIVINGSTON TAYLOR/Epic 9 50894		10
81	72	DON'T YA WANNA PLAY THIS GAME NO MORE?	ELTON JOHN/MCA 41293		8
82	75	STAND BY ME	MICKEY GILLEY/Full Moon/Asylum 46640		21
83	48	BOULEVARD	JACKSON BROWNE/Asylum 47003		14
84	74	GOOD MORNING GIRL/STAY AWHILE	JOURNEY/Columbia 1 11339		8
85	91	FUNKIN' FOR JAMAICA (N.Y.)	TOM BROWNE/Arista/GRP 2506		4
86	—	I COULD BE GOOD FOR YOU	707/Casablanca 2280		1
87	87	LOLA	KINKS/Arista 0541		6
88	—	CRY LIKE A BABY	KIM CARNES/EMI-America 8058		1
89	82	GAMES WITHOUT FRONTIERS	PETER GABRIEL/Mercury 76063		10
90	93	WIDE RECEIVER (PART I)	MICHAEL HENDERSON/Buddah 622 (Arista)		6
91	96	WHERE DID WE GO WRONG	LTD/A&M 2250		2
92	90	SHAKE YOUR FANTS	CAMEO/Chocolate City 3210 (Casablanca)		6
93	94	SOUTHERN GIRL	MAZE/Capitol 4891		3
94	97	CASE OF YOU	FRANK STALLONE/Scotti Bros. 603 (Atl)		2
95	86	TRUE LOVE WAYS	MICKEY GILLEY/Epic 9 50876		8
96	100	IF YOU SHOULD SAIL	NIELSON/PEARSON/Capitol 4910		2
97	84	RUNNING BACK	EDDIE MONEY/Columbia 1 11325		5
98	99	I BELIEVE IN YOU	DON WILLIAMS/MCA 41304		3
99	73	FUNKYTOWN	LIPPS, INC./Casablanca 2233		28
100	83	THE BREAKS (PART I)	KURTIS BLOW/Mercury 4010		11

\* Denotes Powerhouse Pick.



# Record World Album Airplay

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

OCTOBER 4, 1980

## FLASHMAKER



PARIS  
SUPERTRAMP  
A&M

### MOST ADDED

- PARIS—Supertramp—A&M (35)
- ONE STEP CLOSER—Doobie Brothers—WB (33)
- SCARY MONSTERS—David Bowie—RCA (32)
- "LITTLE STEVIE ORBIT"—Steve Forbert—Nemperor (22)
- TALKING LIBERTIES—Elvis Costello—Col (19)
- CLUES—Robert Palmer—Island (17)
- HUMANESQUE—Jack Green—RCA (17)
- TALKING HEADS (12")—Sire (13)
- ROCK AMERICA—Nick Gilder—Casablanca (7)
- BILLY BURNETTE—Col (6)
- McGUINN-HILLMAN—Capitol (6)
- NGHTIN' MATTERS—John Cougar—Riva (6)

### WNEW-FM/NEW YORK

- ADDS:**
- ALIVE—Kenny Loggins—Col
  - FACE TO FACE—Rick Derringer—Blue Sky
  - HEART ATTACK AND VINE—Tom Waits—Asylum
  - LITTLE STEVIE ORBIT—Steve Forbert—Nemperor
  - McGUINN-HILLMAN—Capitol
  - PARIS—Supertramp—A&M
  - ROCK AMERICA—Nick Gilder—Casablanca
  - SCARY MONSTERS—David Bowie—RCA
  - TALKING HEADS (12")—Sire
  - UTOPIA (12")—WB

- HEAVY ACTION:**
- SCARY MONSTERS—David Bowie—RCA
  - TALKING LIBERTIES—Elvis Costello—Col
  - VOICES—Hall & Oates—RCA
  - EMOTIONAL RESCUE—Rolling Stones—Rolling Stones
  - LITTLE STEVIE ORBIT—Steve Forbert—Nemperor
  - PANORAMA—Cars—Elektra
  - CLUES—Robert Palmer—Island
  - ONE STEP CLOSER—Doobie Brothers—WB
  - BARRY GOUDREAU—Epic/Portrait
  - AGAINST THE WIND—Bob Seger—Capitol

### WBCN-FM/BOSTON

- ADDS:**
- ALIVE—Kenny Loggins—Col
  - CLUES—Robert Palmer—Island
  - DRIVE MY CAR (single)—Christina—ZE
  - HUMANESQUE—Jack Green—RCA
  - LITTLE STEVIE ORBIT—Steve Forbert—Nemperor
  - ONE STEP CLOSER—Doobie Brothers—WB
  - PARIS—Supertramp—A&M
  - POLYROCK—RCA
  - SCARY MONSTERS—David Bowie—RCA
  - TALKING LIBERTIES—Elvis Costello—Col

### HEAVY ACTION:

- WILD PLANET—B-52's—WB
- PANORAMA—Cars—Elektra
- NERVOUS EATERS—Elektra
- SCARY MONSTERS—David Bowie—RCA
- CLUES—Robert Palmer—Island
- FREEDOM OF CHOICE—Devo—WB
- GOING DEAF FOR A LIVING—Fischer-Z—EMI-America
- VOICES—Hall & Oates—RCA
- FLESH AND BLOOD—Roxy Music—Atco
- BARRY GOUDREAU—Epic/Portrait

### WLIR-FM/LONG ISLAND

- ADDS:**
- BILLY BURNETTE—Col
  - FACE TO FACE—Rick Derringer—Blue Sky
  - HUMANESQUE—Jack Green—RCA
  - ONE STEP CLOSER—Doobie Brothers—WB
  - PARIS—Supertramp—A&M
  - ROCK AMERICA—Nick Gilder—Casablanca
  - SCARY MONSTERS—David Bowie—RCA
  - SEE IT LOUD—3-D—Polydor
  - TALKING LIBERTIES—Elvis Costello—Col
  - UTOPIA (12")—WB

### HEAVY ACTION:

- SCARY MONSTERS—David Bowie—RCA
- TIDDLYWINKS—NRBQ—Red Rooster
- VOICES—Hall & Oates—RCA
- PARIS—Supertramp—A&M
- SHADOWS AND LIGHT—Joni Mitchell—Asylum
- PETER GABRIEL—Mercury
- BALL ROOM—Sea Level—Arista
- ARGYBARGY—Squeeze—A&M
- BACK IN BLACK—AC/DC—Atlantic
- ONE STEP CLOSER—Doobie Brothers—WB

### WBAB-FM/LONG ISLAND

- ADDS:**
- BOMB IRAN (single)—Vince Vance & the Valiants—Paid
  - CLUES—Robert Palmer—Island
  - HUMANESQUE—Jack Green—RCA
  - LITTLE STEVIE ORBIT—Steve Forbert—Nemperor
  - ONE STEP CLOSER—Doobie Brothers—WB
  - PARIS—Supertramp—A&M
  - SCARY MONSTERS—David Bowie—RCA
  - TALKING HEADS (12")—Sire
  - TALKING LIBERTIES—Elvis Costello—Col

### HEAVY ACTION:

- THE GAME—Queen—Elektra
- PANORAMA—Cars—Elektra
- EMOTIONAL RESCUE—Rolling Stones—Rolling Stones
- HOLD OUT—Jackson Browne—Asylum
- DRAMA—Yes—Atlantic
- CRIMES OF PASSION—Pat Benatar—Chrysalis
- REACH FOR THE SKY—Allman Brothers—Arista
- BARRY GOUDREAU—Epic/Portrait
- BACK IN BLACK—AC/DC—Atlantic
- ARE HERE—Kings—Elektra

### WBLM-FM/MAINE

- ADDS:**
- CLUES—Robert Palmer—Island
  - LITTLE STEVIE ORBIT—Steve Forbert—Nemperor
  - ONE STEP CLOSER—Doobie Brothers—WB
  - PARIS—Supertramp—A&M
  - SCARY MONSTERS—David Bowie—RCA
  - TALKING LIBERTIES—Elvis Costello—Col
  - TALKING HEADS (12")—Sire

### HEAVY ACTION:

- HOLD OUT—Jackson Browne—Asylum
- ANYTIME ANYPLACE ANYWHERE—Rossington Collins—MCA
- AGAINST THE WIND—Bob Seger—Capitol
- EMOTIONAL RESCUE—Rolling Stones—Rolling Stones
- 24 CARROTS—Al Stewart—Arista
- THE GAME—Queen—Elektra
- AUDIO-VISIONS—Kansas—Kirschner
- CRIMES OF PASSION—Pat Benatar—Chrysalis
- PANORAMA—Cars—Elektra
- REACH FOR THE SKY—Allman Brothers—Arista

### WAOX-FM/SYRACUSE

- ADDS:**
- LITTLE STEVIE ORBIT—Steve Forbert—Nemperor
  - ONE STEP CLOSER—Doobie Brothers—WB
  - PARIS—Supertramp—A&M
  - SCARY MONSTERS—David Bowie—RCA
  - TALKING LIBERTIES—Elvis Costello—Col

### HEAVY ACTION:

- THE GAME—Queen—Elektra
- CRIMES OF PASSION—Pat Benatar—Chrysalis
- BACK IN BLACK—AC/DC—Atlantic
- LOOKIN' FOR TROUBLE—Toronto—A&M
- GARY MYRICK & THE FIGURES—Epic
- HOLD OUT—Jackson Browne—Asylum
- PARIS—Supertramp—A&M
- BEATIN' THE ODDS—Molly Hatchet—Epic
- ONE STEP CLOSER—Doobie Brothers—WB
- ARE HERE—Kings—Elektra

### WMJQ-FM/ROCHESTER

- ADDS:**
- HEARTLAND—Michael Stanley—EMI-America
  - LITTLE STEVIE ORBIT—Steve Forbert—Nemperor
  - McGUINN-HILLMAN—Capitol
  - PARIS—Supertramp—A&M
  - RANDY HANSEN (12")—Capitol
  - SCARY MONSTERS—David Bowie—RCA

### HEAVY ACTION:

- RUNNING ALONE—Barooga—Capitol
- BEATIN' THE ODDS—Molly Hatchet—Epic
- GAMMA 2—Gamma—Elektra
- PANORAMA—Cars—Elektra
- NEVER RUN NEVER HIDE—Benny Mardones—Polydor
- BACK IN BLACK—AC/DC—Atlantic
- LOOKIN' FOR TROUBLE—Toronto—A&M
- ARE HERE—Kings—Elektra
- BARRY GOUDREAU—Epic/Portrait
- CRIMES OF PASSION—Pat Benatar—Chrysalis

### WMMR-FM/PHILADELPHIA

- ADDS:**
- HEART ATTACK AND VINE—Tom Waits—Asylum
  - LITTLE STEVIE ORBIT—Steve Forbert—Nemperor
  - MICHAEL SCHENKER—Chrysalis
  - ONE STEP CLOSER—Doobie Brothers—WB
  - PARIS—Supertramp—A&M
  - SCARY MONSTERS—David Bowie—RCA
  - SHADOWS AND LIGHT—Joni Mitchell—Asylum

- TALKING LIBERTIES—Elvis Costello—Col
- TALKING HEADS (12")—Sire

### HEAVY ACTION:

- EMOTIONAL RESCUE—Rolling Stones—Rolling Stones
- DRAMA—Yes—Atlantic
- THE GAME—Queen—Elektra
- PETER GABRIEL—Mercury
- REACH FOR THE SKY—Allman Brothers—Arista
- CRIMES OF PASSION—Pat Benatar—Chrysalis
- PANORAMA—Cars—Elektra
- HOLD OUT—Jackson Browne—Asylum
- BACK IN BLACK—AC/DC—Atlantic
- ANYTIME ANYPLACE ANYWHERE—Rossington Collins—MCA

### WYDD-FM/PITTSBURGH

- ADDS:**
- LITTLE STEVIE ORBIT—Steve Forbert—Nemperor
  - MAN OVERBOARD—Bob Welch—Capitol
  - ONE STEP CLOSER—Doobie Brothers—WB
  - PARIS—Supertramp—A&M
  - SCARY MONSTERS—David Bowie—RCA
  - TALKING HEADS (12")—Sire
  - TELEKON—Gary Numan—Atco

### HEAVY ACTION:

- ANYTIME ANYPLACE ANYWHERE—Rossington Collins—MCA
- HOLD OUT—Jackson Browne—Asylum
- THE GAME—Queen—Elektra
- FULL MOON—Charlie Daniels—Epic
- EMOTIONAL RESCUE—Rolling Stones—Rolling Stones
- AUDIO-VISIONS—Kansas—Kirschner
- CRIMES OF PASSION—Pat Benatar—Chrysalis
- ONE FOR THE ROAD—Kinks—Arista
- ONE TRICK PONY—Paul Simon—WB
- DRAMA—Yes—Atlantic

### WKLS-FM/ATLANTA

- ADDS:**
- ONE STEP CLOSER—Doobie Brothers—WB
  - PARIS—Supertramp—A&M
  - SCARY MONSTERS—David Bowie—RCA
  - TALKING LIBERTIES—Elvis Costello—Col

### HEAVY ACTION:

- BACK IN BLACK—AC/DC—Atlantic
- CRIMES OF PASSION—Pat Benatar—Chrysalis
- PANORAMA—Cars—Elektra
- EMOTIONAL RESCUE—Rolling Stones—Rolling Stones
- THE GAME—Queen—Elektra
- 707—Casablanca
- ARE HERE—Kings—Elektra
- AUDIO-VISIONS—Kansas—Kirschner
- DRAMA—Yes—Atlantic
- PLAYIN' FOR KEEPS—Eddie Money—Col

### ZETA 7-FM/ORLANDO

- ADDS:**
- CLUES—Robert Palmer—Island
  - CODE BLUE—WB
  - LITTLE STEVIE ORBIT—Steve Forbert—Nemperor
  - MAN OVERBOARD—Bob Welch—Capitol
  - ONE STEP CLOSER—Doobie Brothers—WB

- PARIS—Supertramp—A&M
- SCARY MONSTERS—David Bowie—RCA
- SHADOWS AND LIGHT—Joni Mitchell—Asylum
- TIMES SQUARE—Original Soundtrack—RSO
- WILD PLANET—B-52's—WB

### HEAVY ACTION:

- BEATIN' THE ODDS—Molly Hatchet—Epic
- PANORAMA—Cars—Elektra
- DRAMA—Yes—Atlantic
- THE GAME—Queen—Elektra
- BACK IN BLACK—AC/DC—Atlantic
- REACH FOR THE SKY—Allman Brothers—Arista
- EMOTIONAL RESCUE—Rolling Stones—Rolling Stones
- AUDIO-VISIONS—Kansas—Kirschner
- ANYTIME ANYPLACE ANYWHERE—Rossington Collins—MCA
- CRIMES OF PASSION—Pat Benatar—Chrysalis

### WMMS-FM/CLEVELAND

- ADDS:**
- ALL FOR YOU—Link—Our Gang
  - BREAKING THROUGH THE ICE AGE—Ellen Shipley—RCA
  - CLUES—Robert Palmer—Island
  - LITTLE STEVIE ORBIT—Steve Forbert—Nemperor
  - McGUINN-HILLMAN—Capitol
  - ONE STEP CLOSER—Doobie Brothers—WB
  - PARIS—Supertramp—A&M
  - SCARY MONSTERS—David Bowie—RCA
  - STREET PARADE—Steve Gibbons—Polydor
  - THE SOUNDS OF ASBURY PARK—Various Artists—Visa

### HEAVY ACTION:

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

### WBX-FM/DETROIT

- ADDS:**
- COMMON ONE—Van Morrison—WB
  - HUMANESQUE—Jack Green—RCA
  - NOTHIN' MATTERS—John Cougar—Riva
  - PARIS—Supertramp—A&M
  - RUNNING ALONE—Barooga—Capitol
  - SCARY MONSTERS—David Bowie—RCA

### HEAVY ACTION:

- THE GAME—Queen—Elektra
- CRIMES OF PASSION—Pat Benatar—Chrysalis
- BACK IN BLACK—AC/DC—Atlantic
- WILD PLANET—B-52's—WB
- 707—Casablanca
- EMOTIONAL RESCUE—Rolling Stones—Rolling Stones
- PANORAMA—Cars—Elektra
- DRAMA—Yes—Atlantic
- ONE FOR THE ROAD—Kinks—Arista
- ONE STEP CLOSER—Doobie Brothers—WB

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# Record World Album Airplay



OCTOBER 4, 1980

## TOP AIRPLAY



**PANORAMA  
CARS**  
Elektra

## MOST AIRPLAY

**PANORAMA**—Cars—Elektra (33)  
**EMOTIONAL RESCUE**—Rolling Stones—Rolling Stones (31)  
**CRIMES OF PASSION**—Pat Benatar—Chrysalis (29)  
**THE GAME**—Queen—Elektra (27)  
**HOLD OUT**—Jackson Browne—Asylum (25)  
**BACK IN BLACK**—AC/DC—Atlantic (24)  
**DRAMA**—Yes—Atlantic (18)  
**BEATIN' THE ODDS**—Molly Hatchet—Epic (13)  
**AUDIO-VISIONS**—Kansas—Kirshner (11)  
**ANYTIME ANYPLACE ANYWHERE**—Rossington Collins—MCA (10)  
**PLAYIN' FOR KEEPS**—Eddie Money—Col (10)

## WWW-FM DETROIT

**ADDS:**  
**ONE STEP CLOSER**—Doobie Brothers—WB  
**PARIS**—Supertramp—A&M  
**SCARY MONSTERS**—David Bowie—RCA  
**TAKING LIBERTIES**—Elvis Costello—Col

## HEAVY ACTION:

**BACK IN BLACK**—AC/DC—Atlantic  
**CRIMES OF PASSION**—Pat Benatar—Chrysalis  
**PANORAMA**—Cars—Elektra  
**EMOTIONAL RESCUE**—Rolling Stones—Rolling Stones  
**THE GAME**—Queen—Elektra  
**707**—Casablanca  
**ARE HERE**—Kings—Elektra  
**AUDIO-VISIONS**—Kansas—Kirshner  
**DRAMA**—Yes—Atlantic  
**PLAYIN' FOR KEEPS**—Eddie Money—Col

## Y95-FM ROCKFORD

**ADDS:**  
**GARY MYRICK & THE FIGURES**—Epic  
**ONE STEP CLOSER**—Doobie Brothers—WB  
**PARIS**—Supertramp—A&M  
**SCARY MONSTERS**—David Bowie—RCA  
**707**—Casablanca

## HEAVY ACTION:

**BACK IN BLACK**—AC/DC—Atlantic  
**THE GAME**—Queen—Elektra  
**AUDIO-VISIONS**—Kansas—Kirshner  
**PANORAMA**—Cars—Elektra

**EMOTIONAL RESCUE**—Rolling Stones—Rolling Stones  
**HOLD OUT**—Jackson Browne—Asylum  
**BEATIN' THE ODDS**—Molly Hatchet—Epic  
**CRIMES OF PASSION**—Pat Benatar—Chrysalis  
**MICHAEL SCHENKER**—Chrysalis  
**DRAMA**—Yes—Atlantic

## WXRT-FM CHICAGO

**ADDS:**  
**BLACK SLATE**—Alligator  
**HUMANESQUE**—Jack Green—RCA  
**LITTLE STEVIE ORBIT**—Steve Forbert—Nemperor  
**NOTHIN' MATTERS**—John Cougar—Riva  
**OINGO BOINGO (EP)**—IRS  
**ONE STEP CLOSER**—Doobie Brothers—WB  
**PARIS**—Supertramp—A&M  
**CHINA BOYS**—Payola—IRS  
**SCARY MONSTERS**—David Bowie—RCA  
**TAKING LIBERTIES**—Elvis Costello—Col

## HEAVY ACTION:

**SCARY MONSTERS**—David Bowie—RCA  
**CLUES**—Robert Palmer—Island  
**EMOTIONAL RESCUE**—Rolling Stones—Rolling Stones  
**SHADOWS AND LIGHT**—Joni Mitchell—Asylum  
**FLESH AND BLOOD**—Roxy Music—Atco  
**PARIS**—Supertramp—A&M  
**ONE TRICK PONY**—Paul Simon—WB  
**EMPTY GLASS**—Pete Townshend—Atco  
**REACH FOR THE SKY**—Allman Brothers—Arista  
**McVICAR**—Original Soundtrack—Polydor

## WLUP-FM CHICAGO

**ADDS:**  
**LITTLE STEVIE ORBIT**—Steve Forbert—Nemperor  
**MAN OVERBOARD**—Bob Welch—Capitol  
**ONE STEP CLOSER**—Doobie Brothers—WB  
**PARIS**—Supertramp—A&M  
**TAKING LIBERTIES**—Elvis Costello—Col

## HEAVY ACTION:

**EMOTIONAL RESCUE**—Rolling Stones—Rolling Stones  
**ONE STEP CLOSER**—Doobie Brothers—WB  
**THE GAME**—Queen—Elektra  
**PANORAMA**—Cars—Elektra  
**BACK IN BLACK**—AC/DC—Atlantic  
**AUDIO-VISIONS**—Kansas—Kirshner  
**PARIS**—Supertramp—A&M  
**ALIVE**—Kenny Loggins—Col  
**HOLD OUT**—Jackson Browne—Asylum  
**DRAMA**—Yes—Atlantic

## KSHE-FM ST LOUIS

**ADDS:**  
**FACE TO FACE**—Rick Derringer—Blue Sky  
**HUMANESQUE**—Jack Green—RCA  
**ONE STEP CLOSER**—Doobie Brothers—WB  
**PARIS**—Supertramp—A&M  
**TIMES SQUARE**—Original Soundtrack—RSO

## HEAVY ACTION:

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

## KORS-FM MINNEAPOLIS

**ADDS:**  
**ALIVE**—Kenny Loggins—Col  
**MICHAEL SCHENKER**—Chrysalis  
**ONE STEP CLOSER**—Doobie Brothers—WB  
**PARIS**—Supertramp—A&M

## HEAVY ACTION:

**THE GAME**—Queen—Elektra  
**ANYTIME ANYPLACE ANYWHERE**—Rossington Collins—MCA  
**BACK IN BLACK**—AC/DC—Atlantic  
**CRIMES OF PASSION**—Pat Benatar—Chrysalis  
**PANORAMA**—Cars—Elektra  
**BEATIN' THE ODDS**—Molly Hatchet—Epic  
**EMOTIONAL RESCUE**—Rolling Stones—Rolling Stones  
**HOLD OUT**—Jackson Browne—Asylum  
**FULL MOON**—Charlie Daniels—Epic  
**AUDIO-VISIONS**—Kansas—Kirshner

## KTXQ-FM DALLAS

**ADDS:**  
**ONE STEP CLOSER**—Doobie Brothers—WB  
**THUNDER**—Atco  
**WILD PLANET**—B-52's—WB

## HEAVY ACTION:

**EMOTIONAL RESCUE**—Rolling Stones—Rolling Stones  
**HOLD OUT**—Jackson Browne—Asylum  
**THE GAME**—Queen—Elektra  
**BACK IN BLACK**—AC/DC—Atlantic  
**REACH FOR THE SKY**—Allman Brothers—Arista  
**CRIMES OF PASSION**—Pat Benatar—Chrysalis  
**PANORAMA**—Cars—Elektra  
**DRAMA**—Yes—Atlantic  
**PLAYIN' FOR KEEPS**—Eddie Money—Col  
**PETER GABRIEL**—Mercury

## KFMI-AM DENVER

**ADDS:**  
**CLUES**—Robert Palmer—Island  
**HARD RIDE**—Pirates—Pacific Arts  
**HEART ATTACK AND VINE**—Tom Waits—Asylum  
**I'M NO HERO**—Cliff Richard—EMI-America  
**LITTLE STEVIE ORBIT**—Steve Forbert—Nemperor  
**ONE STEP CLOSER**—Doobie Brothers—WB  
**PARIS**—Supertramp—A&M  
**SCARY MONSTERS**—David Bowie—RCA  
**SHADOWS AND LIGHT**—Joni Mitchell—Asylum  
**TALKING HEADS (12")**—Sire

## HEAVY ACTION:

**EMOTIONAL RESCUE**—Rolling Stones—Rolling Stones  
**ONE TRICK PONY**—Paul Simon—WB  
**SCARY MONSTERS**—David Bowie—RCA  
**PANORAMA**—Cars—Elektra  
**REACH FOR THE SKY**—Allman Brothers—Arista  
**"A"**—Jethro Tull—Chrysalis  
**COMMON ONE**—Van Morrison—WB  
**WILD PLANET**—B-52's—WB  
**HEARTLAND**—Michael Stanley—EMI-America  
**TRUE COLOURS**—Split Enz—A&M

## KWST-FM LOS ANGELES

**ADDS:**  
**OINGO BOINGO (EP)**—IRS  
**ONE STEP CLOSER**—Doobie Brothers—WB  
**PARIS**—Supertramp—A&M  
**SCARY MONSTERS**—David Bowie—RCA  
**TALKING HEADS (12")**—Sire  
**707**—Casablanca

## HEAVY ACTION:

**EMOTIONAL RESCUE**—Rolling Stones—Rolling Stones  
**THE GAME**—Queen—Elektra  
**FREEDOM OF CHOICE**—Devo—WB  
**PANORAMA**—Cars—Elektra  
**DRAMA**—Yes—Atlantic  
**BACK IN BLACK**—AC/DC—Atlantic  
**HOLD OUT**—Jackson Browne—Asylum  
**PRETENDERS**—Sire  
**DUKE**—Genesis—Atlantic  
**EMPTY GLASS**—Pete Townshend—Atco

## KZAP-FM SACRAMENTO

**ADDS:**  
**FREEDOM OF CHOICE**—Devo—WB  
**JOHNNY AND MARY (single)**—Robert Palmer—Island  
**ONE STEP CLOSER**—Doobie Brothers—WB

## HEAVY ACTION:

**PANORAMA**—Cars—Elektra  
**ALIVE**—Kenny Loggins—Col  
**EMOTIONAL RESCUE**—Rolling Stones—Rolling Stones  
**CRIMES OF PASSION**—Pat Benatar—Chrysalis  
**BACK IN BLACK**—AC/DC—Atlantic  
**HOLD OUT**—Jackson Browne—Asylum  
**REACH FOR THE SKY**—Allman Brothers—Arista  
**NO MORE DIRTY DEALS**—Johnny Van Zant—Polydor  
**PLAYIN' FOR KEEPS**—Eddie Money—Col  
**PARIS**—Supertramp—A&M

## KZAM-AM SEATTLE

**ADDS:**  
**CLUES**—Robert Palmer—Island  
**SCARY MONSTERS**—David Bowie—RCA  
**TAKING LIBERTIES**—Elvis Costello—Col  
**TALKING HEADS (12")**—Sire  
**HEAVY ACTION:**  
**WILD PLANET**—B-52's—WB  
**TRUE COLOURS**—Split Enz—A&M

## FREEDOM OF CHOICE—Devo—WB

**PANORAMA**—Cars—Elektra  
**CRIMES OF PASSION**—Pat Benatar—Chrysalis  
**ROCK HARD (single)**—Suzi Quatro—Dreamland  
**VIENNA**—Ultravox—Chrysalis  
**TELEKON**—Gary Numan—Atco  
**CRASHES**—Records—Virgin  
**AFL1-3603**—Dave Davies—RCA

## KZEL-FM EUGENE

**ADDS:**  
**BACK ON THE HUNT**—The Hunt—Visa  
**BILLY BURNETTE**—Col  
**CLUES**—Robert Palmer—Island  
**HUMANESQUE**—Jack Green—RCA  
**HUMANS**—Bruce Cockburn—Millennium  
**LITTLE STEVIE ORBIT**—Steve Forbert—Nemperor  
**McGUINN-HILLMAN**—Capitol  
**ONE STEP CLOSER**—Doobie Brothers—WB  
**PARIS**—Supertramp—A&M  
**SCARY MONSTERS**—David Bowie—RCA

## HEAVY ACTION:

**HEARTLAND**—Michael Stanley—EMI-America  
**BACK IN BLACK**—AC/DC—Atlantic  
**AUDIO-VISIONS**—Kansas—Kirshner  
**PANORAMA**—Cars—Elektra  
**SHADOWS AND LIGHT**—Joni Mitchell—Asylum  
**BEATIN' THE ODDS**—Molly Hatchet—Epic  
**PLAYIN' FOR KEEPS**—Eddie Money—Col  
**NO MORE DIRTY DEALS**—Johnny Van Zant—Polydor  
**"A"**—Jethro Tull—Chrysalis  
**CRIMES OF PASSION**—Pat Benatar—Chrysalis

## KQFM-FM PORTLAND

**ADDS:**  
**CLUES**—Robert Palmer—Island  
**HUMANESQUE**—Jack Green—RCA  
**LITTLE STEVIE ORBIT**—Steve Forbert—Nemperor  
**ONE STEP CLOSER**—Doobie Brothers—WB  
**SCARY MONSTERS**—David Bowie—RCA  
**TAKING LIBERTIES**—Elvis Costello—Col  
**TALKING HEADS (12")**—Sire  
**WILD PLANET**—B-52's—WB

## HEAVY ACTION:

**CRIMES OF PASSION**—Pat Benatar—Chrysalis  
**THE GAME**—Queen—Elektra  
**BACK IN BLACK**—AC/DC—Atlantic  
**EMOTIONAL RESCUE**—Rolling Stones—Rolling Stones  
**HOLD OUT**—Jackson Browne—Asylum  
**PANORAMA**—Cars—Elektra  
**PARIS**—Supertramp—A&M  
**DRAMA**—Yes—Atlantic  
**VOICES**—Hall & Oates—RCA  
**ARE HERE**—Kings—Elektra

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

WAAF-FM WHFS-FM KLBJ-FM  
WPLR-FM WYMX-FM KBPI-FM  
WQBK-FM WSHE-FM KOME-FM  
WCMF-FM WQFM-FM KSJO-FM  
WOUR-FM

## Disco File

By BRIAN CHIN

(A weekly report on current and upcoming discotheque breakouts)

■ A barrage of new records kicked off the fall release season this week: over two dozen albums and disco discs warrant immediate attention, and we'll get to them with comment in the next couple of weeks.

**INDEPENDENTS MAKE GOOD:** In the cautious atmosphere of the past year or so, it's fallen to the small independent labels to release domestically the disco that's still in demand and being produced internationally. **Geraldine Hunt's** gritty "Can't Fake the Feeling," for example, was heard here and there in the last few months and was an in-demand import item when released in Canada. As the single moves to the top chart position on our top 50, Hunt's "No Way" album appears on New York's Prism label; in six cuts, she makes clear that her success is no fluke. Producer **Mike Pabon Austin** brings together several alumni of Canadian sessions for Gino Soccio, France Joli and Watson Beasley, among others. The clean, simple lines of his production give clarity and force to all of the cuts, co-written mostly by Hunt, with bassist **Peter Dowse** and guitarist **Kathleen Dyson**. Early club picks to join the haunting "Feeling": the 4:50 title song, high-tempo peak music, along the lines of Tony Green's bongod-driven Joli hits, but with a biting, you-just-lost-your-good-thing-sucker message. Here and throughout, Philadelphia's famed Benton, Ingram and Benson provide back-up along with Don Renaldo's strings, arranged by **Giuliano Salerni**. Also, "Could We" (6:21), the logical follow-up cut, a wicked midtempo smoker with a fascinating guitar/keyboard mesh and a non-stop hook: "Could we dance, could we dance some more?" These immediate picks should by no means overshadow the remaining cuts, whose serious song orientation should enjoy attention at all black contemporary radio formats. Briefly: a sweet, Emotions-flavored "Glad I'm In Love Again" (6:56); "Gotta Give a Little Love" (5:11), featuring Michael Pedicin's sax, and our favorite, a bit of unassuming philosophy called "Look All Around" (5:18) that advises, "See the people changing place . . . stay in love with someone." Don't overlook any of them as alternative club cuts, and keep this lady in mind. Her tough sexiness, intelligence and conviction—often echoing Millie Jackson or Mavis Staples—as well as her writing on "No Way," signal a major debut.

**Kano's** "I'm Ready" has been in just about everyone's top five by now: this uncategorizable funk/disco sleeper became one of the summer's largest selling disco discs. The new album, called "Kano" (Emergency), whispered about in the past couple of months, bows this week to very favorable early reaction. Like the hit single, the

best cuts, "It's A War" (6:52) and "Ahjia" (6:10), fall midway between deep, dark Giorgio and Lipps, Inc.'s sweetness and light. "Ahjia" is a bright, attractive mainstream disco number, and "It's A War" is a much more intense, compulsive synthesizer and guitar piece that pumps wildly in back of Kano's vocodered lead voice. Also strong: "Super Extra Sexy Sign" (6:28); a continental-accented "Now Baby Now" and a bounding "Cosmic Voyager" — the whole thing. Produced in Italy by keyboard player **Stefano Pulga**, guitarist **Luciano Ninzatti** and **Matteo Bonsanto**; guess that doesn't make them any less of a mystery act, but the music identifies itself very clearly.

More new albums: **Lipps, Inc.**, the brainchild of Minneapolis producer **Steve Greenberg**, proved again in the past couple of months that a large part of disco is magic. Greenberg's worldwide hit, the Right Honorable "Funkytown" (a hat trick of consummate simplicity and ingenuity), can be recognized sporadically in the course of "Pucker Up" (Casablanca), but it's a step-off point, really, for an eclectic collection of six new songs, five of them Greenberg originals. The moody, midtempo remake of Ace's 1975 "How Long" (5:50) makes a quick jump onto the charts this week; the change in direction appeals to many of our correspondents, as does the more sophisticated emotional range now displayed by Lipps, Inc.'s able lead singer, **Cynthia Johnson**. Also: an angular, metallic "Tight Pair" (8:33), a far weightier variation on last album's "Power" with lots of ringing guitar and Isleys-style non-stop rockin'. We also liked the closing instrumental, "Jazzy," the clearest reference to "Funkytown"'s mechanical meter and a cut that manages, too, to be at once fey, cool and arresting. **Instant Funk's** "The Funk is On" is their third for Salsoul; as always, they are masters of the good groove and the best groove here is "Everybody" (5:31), tough and punching in their best form, backed with good synthesizer work and a monster guitar-riff refrain. New York DJ **Larry Levan** adds a bright mix. Also: a slugging, yodeling "Funk-N-Roll" (4:13) and the title track (4:40).

Other albums to be noted in more detail later: Don't delay in checking the new **Seawind** album (A&M), produced by **George Duke**. Prime cuts are a nasty, pulsing "Whatcha Doin'" (4:35) and a bouncy, live-recorded "Everybody Needs Love" (5:46). Others by: Evelyn "Champagne" King; the Jones Girls; the Jacksons; La Toya Jackson; Carrie Lucas; Mtume and the various artists all-new-rock "Times Square" soundtrack, which has been serviced to disco and rock pools nationwide.

**DISCO DISCS:** **The Jacksons'** "Lovely One" has been pressed promotionally on Epic; at 5:01, it's just a bit longer than the cut on the "Triumph" album, also in the stores as of this week. **Narada Michael Walden**, who's become one of the most promising producers of dance material in the past year, has released a new album called "Victory": the disco disc breakout is "The Real Thang" (5:37), which Walden describes himself with his first word, "Owww!" This tricky, handclapped track will certainly please fans of "Tonight I'm Alright" and Stacy Lattisaw's "Dynamite."

More and more European-origin disco releases are borrowing the sounds of American R&B and coming up with interesting new fusions: Change is the best example, a long-term disco hit (in its eighth sensational month) as well as an R&B crossover. **L.A.X.** also straddled the two styles with last summer's mid-chart, "Dancing

(Continued on page 86)

## Discotheque Hit Parade

(Listings are in alphabetical order, by title)

### FLAMINGO/NEW YORK

DJ: **RICHIE RIVERA**  
**ANOTHER ONE BITES THE DUST**—Queen—Elektra  
**BILLY WHO?**—Billy Frazier—Biljuma  
**CERCHEZ PAS/MUSIC MAKES MY NIGHT**—Madleen Kane—Chalet  
**COULD WE CAN'T FAKE THE FEELING**—Geraldine Hunt—Prism  
**DANCE IT'S MY LIFE**—Midnight Powers—Teichiku (Import Japan)  
**EVERYBODY GET DOWN**—Mouzon's Electric Band—Vanguard  
**GIVE IT ON UP (IF YOU WANT TO)**—Mtume—Epic  
**HOT LEATHER/BESIDE YOU**—Passengers—Uniwave (Import Canada)  
**IF YOU COULD READ MY MIND**—Viola Wills—Ariola  
**IT'S A WAR SUPER EXTRA SEXY SIGN**—Kano—Emergency  
**LOVE SENSATION**—Loleatta Holloway—Gold Mind  
**MAGIC**—Olivia Newton-John—MCA  
**SELL MY SOUL/FEVER**—Sylvester—Fantasy/Honey  
**UNDERWATER**—Harry Thumann—Uniwave (Import Canada)  
**WISHBONE/HILLS OF KATMANDU**—Tantra—Philips (Import Italy)

### CLUB 4141/NEW ORLEANS

DJ: **AL PAEZ**  
**CERCHEZ PAS**—Madleen Kane—Chalet  
**DANCE ALL NIGHT**—Baby'O-Baby'O  
**DREAMS AND DESIRE THE ONE TONIGHT**—Fever—Fantasy  
**GET IT OFF**—Cameron—Salsoul  
**GIVE ME THE NIGHT**—George Benson—WB  
**I NEED YOUR LOVIN'**—Teena Marie—Gordy  
**I'VE JUST BEGUN TO LOVE YOU**—Dynasty—Solar  
**IF YOU COULD READ MY MIND**—Viola Wills—Ariola  
**LADY OF THE NIGHT**—Ray Martinez & Friends—Importe 12  
**LATE IN THE EVENING**—Paul Simon—WB  
**LOVE DON'T MAKE IT RIGHT**—Ashford & Simpson—WB  
**LOVE SENSATION**—Loleatta Holloway—Gold Mind  
**QUE SERA MI VIDA**—Gibson Brothers—Mango  
**SATURDAY NIGHT**—Herbie Hancock—Columbia  
**SEARCHING**—Change—WB/RFC

### NEO/CHICAGO

DJ: **SUZANNE SHELTON**  
**A FOREST**—The Cure-Fiction (Import UK)  
**BECAUSE YOU'RE FRIGHTENED**—Magazine—Virgin  
**DON'T STOP 'TIL YOU GET ENOUGH**—Derrick Laro and Trinity—Joe Gibbs  
**FASHION**—David Bowie—RCA  
**FAITH**—Manicured Noise—Pre (Import UK)  
**FREEDOM OF CHOICE**—Devo—WB (LP)  
**INDEPENDENCE DAY**—Comsat Angels—Polydor  
**LOVE WILL TEAR US APART**—Joy Division—Factory (Import UK)  
**OVER YOU/EIGHT MILES HIGH**—Roxy Music—Alco  
**RESCUE**—Echo and the Bunny Men—Korova (Import UK)  
**SLEEP WALK**—Ultravox—Chrysalis  
**THE AFFECTIONATE PUNCH**—Associates—Fiction (Import UK)  
**THERE THERE MY DEAR GENO**—Dexy's Midnight Runners—EMI  
**WE LOVE YOU**—Psychoaelic Furs—Columbia  
**WILD PLANET**—B-52's—WB

### HIPPOTAMUS/BALTIMORE

DJ: **NECI WILLIAMS**  
**ANOTHER ONE BITES THE DUST**—Queen—Elektra  
**COULD I BE DREAMING**—Pointer Sisters—Planet  
**DOES IT FEEL GOOD**—B.T. Express—Columbia  
**EVERYBODY GET OFF**—Daybreak—Prelude  
**FEEL GOOD, PARTY TIME**—J.R. Funk and the Love Machine—Brass  
**FUNKIN' FOR JAMAICA (N.Y.)**—Tom Browne—Arista GRP  
**I HEARD IT IN A LOVE SONG**—McFadden & Whitehead—TSOP  
**I'VE JUST BEGUN TO LOVE YOU**—Dynasty—Solar  
**IS IT ALL OVER MY FACE?**—Loose Joints—West End  
**JUST LET ME DANCE**—Scandal—Sam  
**LOVE SENSATION**—Loleatta Holloway—Gold Mind  
**PARTY ON**—Pure Energy—Prism  
**PRIVATE IDAHO**—B-52's—WB  
**SHOOT YOUR BEST SHOT**—Linda Clifford—RSO  
**WHIP IT, GIRL U WANT**—Devo—WB



# EXTRA!

## RECORD WORLD PRESENTS

### THE SECOND ANNUAL NEW YORK MUSIC SPECIAL

*It may be true, as the song says, that the hills are alive with the sound of music. But the streets of New York are filled with enough music—of every imaginable kind—to put any hill to shame.*

*New York is the place you come to if you want to make it in music, whether you're a classical pianist, a rock guitarist, a jazz saxophonist or an aspiring saloon singer. And it's the place to come to if you want to hear the best music, whether it's on a star-studded Broadway stage, in a smoky and crowded Greenwich Village nightclub, over the very sophisticated (and very loud) sound system of a dazzling new discotheque, or on the sidewalk, played by a scruffy-looking but dedicated and well-rehearsed band of street musicians.*

*New York, in music as in everything else, is a melting pot, a polyglot, a rainbow. Nowhere else in the nation, and probably in the world, will you find such an ethnic mix, and that mix is more*

*than amply reflected in the staggering variety of musics that New Yorkers produce every day. There's something for every nationality and for every taste—the best of everything.*

*New York is the home of Carnegie Hall, the Apollo Theater, the Metropolitan Opera, and the entire proud tradition of the American musical theater. It's the home of some of the finest nightclubs in the world and some of the finest recording studios. It's the city where deals are made, contracts signed, careers launched, and—inevitably—the occasional dream shattered. And through it all, the music keeps playing.*

*We at Record World are proud to join with the New York Music Task Force, for the second year in a row, to present a special salute to this unique (and uniquely musical) city, and to the countless men and women who keep it humming, singing, dancing—constantly alive with the sound of music.*





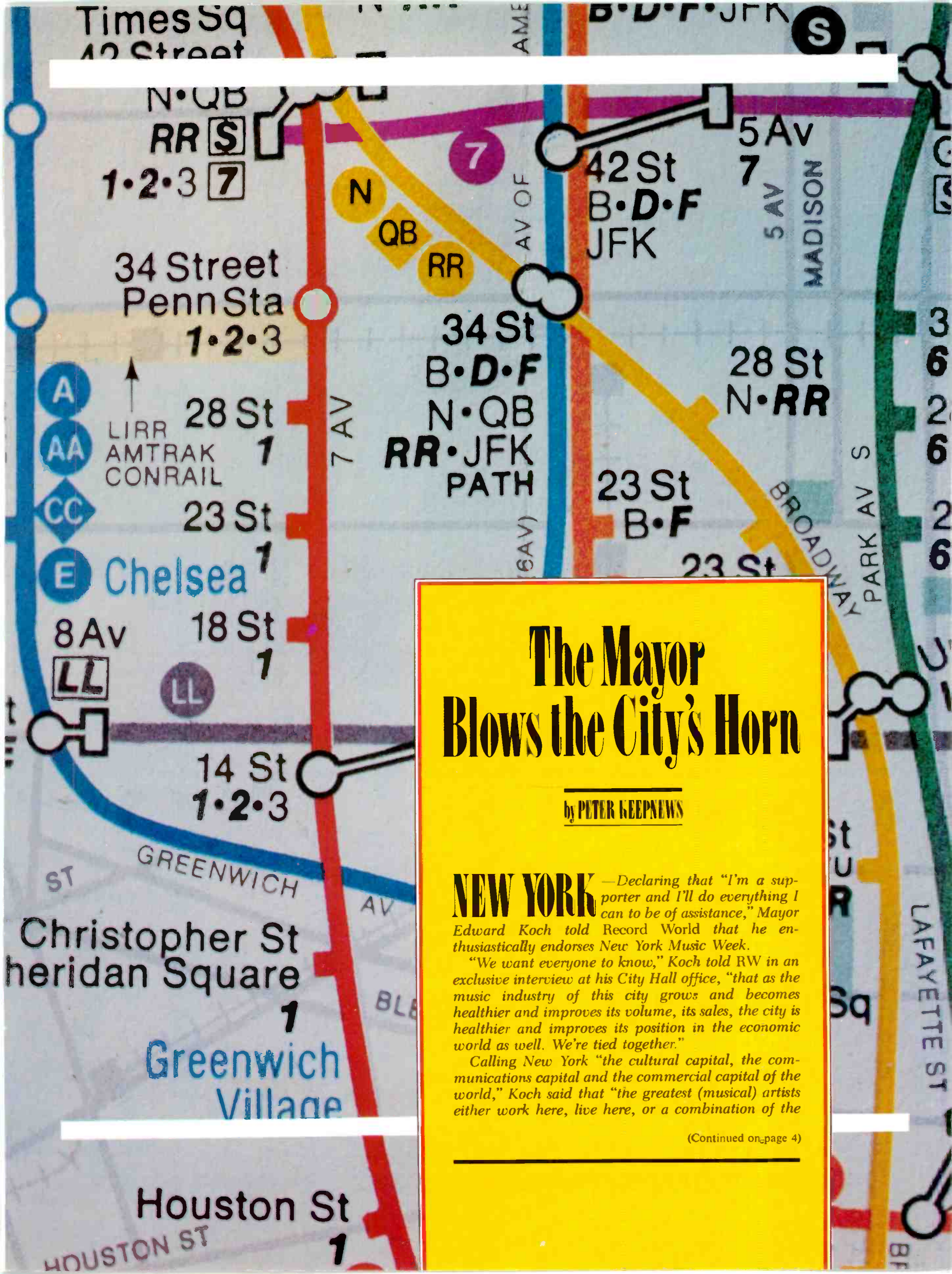
# *Put a little weekend in your week.*

This week, tomorrow through Friday, will be made for music, music, music! (Not that a glass or two of Michelob wouldn't be a beautiful accompaniment.) You'll be hearing and seeing the best in the business...the funkiest and the finest. All making The Big Apple rock and roll and sing.

## MICHELOB







# The Mayor Blows the City's Horn

by PETER KEEPNEWS

**NEW YORK** —Declaring that "I'm a supporter and I'll do everything I can to be of assistance," Mayor Edward Koch told Record World that he enthusiastically endorses New York Music Week.

"We want everyone to know," Koch told RW in an exclusive interview at his City Hall office, "that as the music industry of this city grows and becomes healthier and improves its volume, its sales, the city is healthier and improves its position in the economic world as well. We're tied together."

Calling New York "the cultural capital, the communications capital and the commercial capital of the world," Koch said that "the greatest (musical) artists either work here, live here, or a combination of the

(Continued on page 4)

# The Mayor

(Continued from page 3)

two. I'm hopeful that we will increase their numbers and increase the size of the industry.

"In addition to that," the Mayor said with a smile, "there's a personal aspect. I happen to like music. I'm a fan." His tastes run to "folk music and country music," Koch told RW, citing Paul Simon, Joan Baez and Dolly Parton as three of his favorite performers.

Koch pointed to the work being done by his special assistant, Herb Rickman, who serves as a liaison between City Hall and the music industry, as tangible evidence of his administration's support.

"As far as I know," he said, "prior to this administration, there never was anyone in the city who was a direct liaison to the music industry. Herb Rickman works with the Office of Economic Development to assist in the cutting of red tape and bureaucracy for the industry people who either are in the city or want to come to the city.

"If they're not here, they may have some fears about bureaucracy which are unfounded. If their fears are in any way justified, we would like to eliminate the red tape. He's in touch with them. He also helps set up events where we can celebrate the industry and focus public attention on it. He is a special assistant to me, so he is able to bring the problems of the industry directly to me. When it's possible, I participate in some of the events, which I enjoy doing. Having the

Mayor there—I'm not talking about myself, I'm talking about the Mayor, whoever that might be—helps to bring public attention to an event. He keeps me aware of these events.

we do is use our own facilities, WNYC and Channel 31, to enhance the cultural activities in this city, of which music is an important part. I've had live broadcasts from Gracie Mansion with various artists.



**"In addition to that," the Mayor said with a smile, "I happen to like music."**

"I have taken the position that it's the job of the city to provide the climate for jobs and profits in the private sector. We obviously are not going to go into the music business and cut records, or anything else in a commercial way. What

including Marilyn Horne, Benny Goodman and others. We do other things, like awarding the Handel Medallion, to give attention to the artists and to honor them. That's what I see the job of the city to be."

(Photo by Holland Wemple)

## 1980 New York Music Week Agenda

### MONDAY — SEPTEMBER 29, 1980

<b>Citicorp Center (54th &amp; 3rd Avenue)</b>	
Sunken Plaza—The Manhattans	1:00-2:30 pm
Sunken Plaza—Lewis McGehee	5:00-6:00 pm
Indoor Atrium—Bond Street Theatre	7:30-8:30 pm
<b>McGraw-Hill Lower Plaza (6th Ave &amp; 48th)</b>	
Piece of the World	12:30-1:00 pm
<b>General Motors Bldg. Plaza (59th &amp; 5th Avenue)</b>	
Snatch—Odyssey	12:00-2:00 pm
<b>Lincoln Center (Fountain Plaza)</b>	
David Amram—Jim Turner	12:00-2:00 pm
<b>Lincoln Center (Bruno Walter Auditorium)</b>	
American Guild of Authors & Composers (AGAC) Evening Featuring Irene Cara/Blossom Dearie/Lesley Gore/ Alberta Hunter	6:15-7:45 pm
<b>Bryant Park (42th &amp; 6th Avenue)</b>	
Street Musicians Festival	12:00-5:00 pm
<b>World Trade Center (In Association with the Port Authority of New York and New Jersey)</b>	
Outdoor Plaza—WKTU Dance Van/B.T. Express/ Tyrone Davis/Junie Morrison	12:00-2:00 pm
<b>Trinity Church (Broadway &amp; Wall Street)</b>	
Robert Secrist	12:45-1:15 pm
<b>St. Paul's Chapel (Broadway &amp; Fulton)</b>	
Leonard Parker/Roy Jennings	12:10-12:40 pm

<b>Songwriters Hall of Fame (1 Times Square)</b>	
Lucy Bender-Sokol/Louis Alter	12:30-2:00 pm
<b>Harlem State Office Bldg. (125th &amp; 7th Avenue)</b>	
Wood Brass & Steel/Chain Reaction/ Platinum Hook/Skyy	12:00-4:00 pm
Cameron/Bobby Booker Big Band/ Terri Franklin/Inner City Voices	6:00-10:00 pm
<b>N.Y. University (Loeb Student Center)</b>	
Top of the Park—The Names/The Run	7:30-10:30 pm
<b>Queens College (Student Union N. Patio)</b>	
Free Concert	12:00-2:00 pm
<b>Wagner College (Union Plaza)</b>	
Free Concert	12:00-2:00 pm
<b>Brooklyn College</b>	
Crown Heights Affair*	8:00 pm

### TUESDAY — SEPTEMBER 30, 1980

<b>Citicorp Center (54th &amp; 3rd Avenue)</b>	
Sunken Plaza—Jim Turner/Johnny Loeffler	12:30-2:30 pm
Sunken Plaza—Scott Jarrett/Dizzy Reece	5:00-6:00 pm
Indoor Atrium—National Academy of Recording Arts and Sciences (NARAS) Evening Featuring Helen Merrill, Pepper Adams, Teo Macero & others	7:30-8:30 pm
<b>General Motors Bldg. Plaza (59th &amp; 5th Avenue)</b>	
Lou Stevens/Rob Hegel	12:00-2:00 pm
<b>Lincoln Center (Fountain Plaza)</b>	
Bill Hellermann/Peter Gordon's French Toast	12:00-2:00 pm
<b>Bryant Park (4th &amp; 6th Avenue)</b>	
Street Musicians Festival	12:00-5:00 pm

\*Minimal charge

(Continued on page 8)

# DECADES AGO,

the music of  
New York  
gave birth to  
CBS Records.  
Today, the vitality  
of this city  
continues to provide  
the most remarkable  
talent in the world.  
And we're proud  
to present it to you.



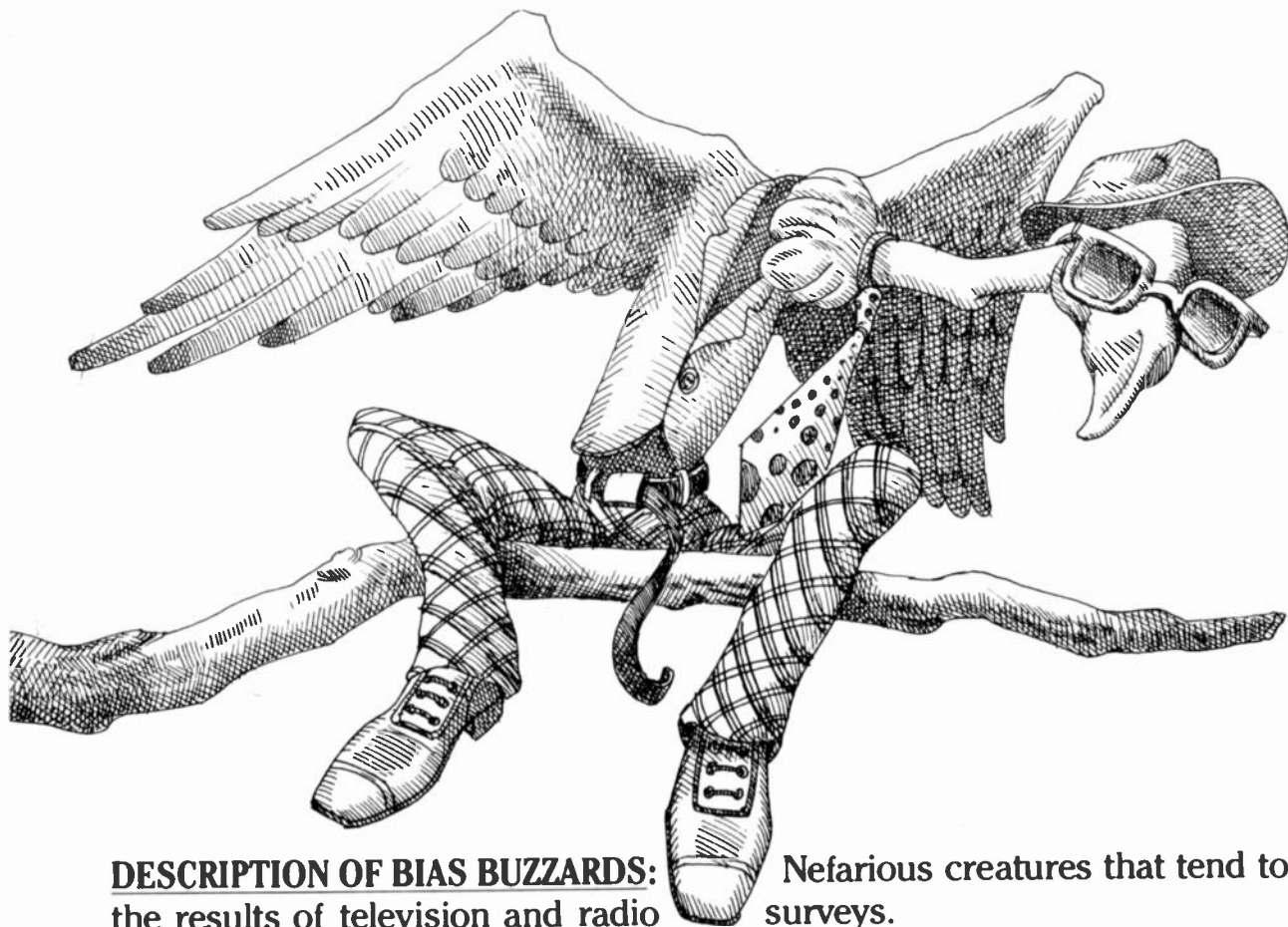
© 1980 THE ARBITRON COMPANY

# **THE ARBITRON GUIDE** **TO THE BEASTS OF THE** **RATINGS JUNGLE**

## **THE BIAS BUZZARDS**

ONE OF A SERIES

**THE ARBITRON COMPANY**  
a research service of  
**GD** CONTROL DATA CORPORATION



**DESCRIPTION OF BIAS BUZZARDS:** Nefarious creatures that tend to imbalance the results of television and radio surveys.

**HABITS:** The Bias Buzzards pick at the randomly placed diaries, causing the usable sample to differ from the population. Thus, some sample variables may not be in proper proportion to the market being measured. Sample variables attacked by the Bias Buzzards are:

**GEOGRAPHY:** Causing the % of returned diaries by county or geographic area to differ from that of the market.

**WEEK:** Causing some weeks to have a disproportionate number of returned diaries. This could affect the four week estimates reported for television viewing.

**AGE/SEX:** Causing a disproportionate number of diaries from young males to be excluded, while leaving too many from older respondents in the sample. (In television we also watch for Buzzard attacks on age of head of household.)

**RACE:** Causing the true representation of Blacks and Hispanics in the sample to be affected. Arbitron takes special care to achieve a proportionate response.

**CABLE:** Causing a lower rate of return in television surveys from non-cable households, bringing their representation out of line.

**CAUTION:** Unless a way is found to correct for the effect of these Bias Buzzard attacks, sample returns may not reflect the actual population.

**HOW TO TREAT ATTACK:** Since all surveys are attacked by these biases, Arbitron uses a technique called Sample Balancing. This allows the variables of a survey to be weighted to minimize the effect of the Biases. So Arbitron can help keep survey results more accurate.

For more detailed information on Bias Buzzards and other beasts in the ratings jungle, contact your Arbitron representative. **ARBITRON**



The City of New York  
Office of the  
President of the Borough of Manhattan  
NEW YORK, N.Y. 10007

September 22, 1980

Mr. Allan Steckler,  
Chairman Music Week  
New York Music Task Force, Inc.  
c/o Javits & Javits  
1345 Ave. of the Americas  
New York, New York

Dear Allan:

I am delighted to write to you before the opening of the Second New York Music Week.

The New York Music Task Force has done a magnificent job furthering the growth of the Music Industry in New York. It has encouraged local talent, created excitement and enthusiasm within the music industry, and brought music to the streets and auditoriums of this cultural haven free to all those who would like to attend these wonderful events.

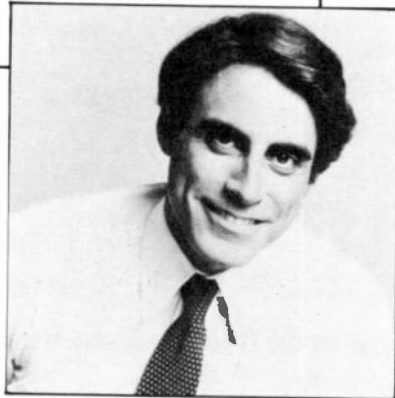
Since the music and record industry play such a significant role in the cultural life and economic life of this city, I feel that a project such as New York Music Week is essential to show how much we are behind this vital industry. It also gives all New Yorkers a marvelous opportunity to listen to the wide cross section of styles and talents which are abundant in this city.

Congratulations on your organization and participation in creating the Second New York Music Week. I know it will be a huge success.

Sincerely,

  
Andrew Stein

AS:ca



Christine Lavin/Elly Brown/Andy Statman Lincoln Center (Fountain Plaza)	12:00-2:00 pm
Amhearst Sax Quartet/Art Farmer Quartet World Trade Center (In Association with the Port Authority of New York and New Jersey and CBS Records)	12:00-2:00 pm
David Chesky Big Band/Dave Liebman Band Songwriters Hall of Fame (1 Times Square)	12:00-2:00 pm
Edward Eliscu/Walter Bishop Trinity Church (Broadway & Wall Street)	12:30-2:00 pm
David Kagan St. Pauls Chapel (Broadway & Fulton Street)	12:45-1:15 pm
Eliot Fisk Harlem State Office Bldg. (125th & 7th Avenue)	12:10-12:40 pm
WKTU Dance Van/Freddie Harris & Wabine/Rosebud Mack/Sylvia Cole/Andy Wong Wagner College (Union Plaza)	12:00-4:00 pm 7:00-10:00 pm
Free Concert Queens College (Student Union N. Patio)	12:00-2:00 pm
Bill Saxton Quartet	12:00-2:00 pm

**THURSDAY — OCTOBER 2, 1980**

Citicorp Center (54th & 3rd Avenue)	
Sunken Plaza—Gary Yudman/Stormin' Norman & Suzy Johnny Paycheck	4:30-5:30 pm 12:30-2:30 pm
Sunken Plaza—Gary Yudman/Stormin' Norman & Suzy Indoor Atrium—Broadcast Music Inc. (BMI) Evening Featuring Ebb & Kander/ David Sanborn/ Don Pippin and the BMI Broadway Chorus	5:00-6:00 pm 7:30-8:30 pm
General Motors Bldg. Plaza (59th & 5th Avenue) Ray Barretto/Bobby Booker Big Band	12:00-2:00 pm
Lincoln Center (Fountain Plaza) Concertino String Quartet/Kirk Nurock	12:00-2:00 pm
World Trade Center (In Association with the Port Authority of New York and New Jersey) Evelyn "Champagne" King	12:00-2:00 pm
Trinity Church (Broadway & Wall Street) Canticum Novum Singers	12:45-1:45 pm
Songwriters Hall of Fame (1 Times Square) Oscar Brand	
Harlem State Office Bldg. (125th & 7th Avenue) Eda Craft/A.R.C. Gospel Choir/ Johnnie & Michael Hill/The Final Edition Personal Touch/Right Direction/Central Park West/ New Dawn Ensemble	12:00-4:00 pm 6:00-10:00 pm
Broadway Spectacular (Shubert Alley) (225 W. & 6th St.) A salute to musical theatre featuring many stars of Broadway and Off-Broadway	1:00-3:00 pm
New York University (Loeb Student Center) Highlights in Jazz/Widespread Depression Orchestra/ Bobby Rosengarden Orchestra	8:00 pm
Wagner College (Union Plaza) Free Concert	12:00-2:00 pm
Queens College (Student Union N. Patio) Free Concert	12:00-2:00 pm

**FRIDAY — OCTOBER 3, 1980**

Citicorp Center (53rd & Lexington Avenue)	
Sunken Plaza—Jocelyn Brown	2:00-2:30 pm
Sunken Plaza—Johnny Hartman/Jackie & Roy Indoor Atrium—SESAC Evening Featuring Craig Moore and Jay Leonhart & Friends	5:00-6:00 pm 7:30-8:30 pm
General Motors Bldg. Plaza (59th & 5th Avenue) WNCN Sidewalk Concert Series	12:00-2:00 pm
Lincoln Center (Fountain Plaza) Chestnu Brass Co./Sharon Freeman Quintet	12:00-2:00 p.m.
World Trade Center (In Association with the Port Authority of New York and New Jersey) Outdoor Plaza—Tony Trischka & Friends/ Denny Lee Johnson and Rough Cut	12:00-2:00 pm
Trinity Church (Broadway & Wall Street) Roger Press	12:45-1:15 pm
Songwriters Hall of Fame (1 Times Square) Albert Haig	12:30-2:00 pm
Harlem State Office Bldg. (125th & 7th Avenue) Barbara Fowler/Fabulous Downbeats/ Too Much Too Soon/Aura/Estelle Pure Essence/Snatch/Bobby Humphrey	12:00-4:00 pm 6:00-10:00 pm
Queens College (Student Union N. Patio) Free Concert	12:00-2:00 pm
Wagner College (Union Plaza) Free Concert	12:00-2:00 pm
N.Y. University Tisch Plaza—New Wave Concert Eisner & Lubin Auditorium—New Wave Concert	12:00-4:00 pm 8:00 pm

**ALL CONCERTS FREE TO THE PUBLIC.**

# Agenda

(Continued from page 4)

World Trade Center (In Association with the Port Authority of New York and New Jersey) Outdoor Plaza—Joe Bataan/Platinum Hook	12:00-2:00 pm
Songwriters Hall of Fame (1 Times Square) Robert Sour	12:30-2:00 pm
Harlem State Office Bldg. (125th & 7th Avenue) Fonda Rae/Malachite Thompson/ Mixed Blood/The Black Infernos Peacmena & Serious African Stars	12:00-4:00 pm 6:00-8:00 pm
St. Pauls Chapel (Broadway & Fulton Street) Amhearst Sax Quartet	12:10-12:40 pm
N.Y. University (Loeb Student Center) Top of the Park—Slap Happy	1:00-3:00 pm
Queens College (Student Union N. Patio) Jack Sass/Eric Hinesman/Diathermy	12:00-2:00 pm
Wagner College (Union Plaza) Free Concert	12:00-2:00 pm

**WEDNESDAY — OCTOBER 1, 1980**

Citicorp Center (54th & 3rd Avenue) Sunken Plaza—Carol Hall/Slap Happy	12:30-2:30 pm
Sunken Plaza—Robert Kraft/ Bucky & John Pizzarelli/ George Shearing	4:30-5:45 pm
Indoor Atrium—American Society of Composers, Authors and Publishers (ASCAP) Evening Featuring Sammy Cahn (M.C.)/Yip Harburg, Billy Taylor/Charles Strouse and others	7:30-8:30 pm
McGraw-Hill Lower Plaza (6th Avenue & 48th St.) Chateau Madrid Flamenco Dancers	12:30-1:00 pm
General Motors Bldg. Plaza (59th & 5th Avenue)	



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a torch song—  
make some music  
this week.

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## Publishers

(Continued from page 12)

ing from the ground level," and even a stepping stone to an as yet untapped source of new material: the Far East. "There are great songs and artistry becoming ripe for the American market...we're great believers in the Far East." Here at home, two Broadway projects involving affiliated writers are being readied: "Tell Me on a Sunday," by Andrew Lloyd Webber and Don Black, also being adapted as a film treatment, and "Dear Anyone," a Broadway project by Jeff Stevens and Don Black.

"Being a New York man, I've always felt that New York was the hub," comments Warner Bros. Music's Henry Marks, "and there's more action here than ever.

WB's large professional department, operating from New York includes print, educational, sales and rental divisions, and aside from a formidable catalogue of pop and contemporary material, WB Music has been a part of several notable successes recently. Two New York-based staff writers made solid breakthroughs this year: Rupert Holmes, with the gold "Partners in Crime" album, which yielded three hit singles, and Michael Franks, with the "One Bad Habit" album. "We're very fortunate to be have all the music from "42nd

Street," which is the biggest show to hit Broadway in years... We're caught in a phenomenon," says Marks, dropping song titles such as "Lullaby of Broadway" and "Shuffle off to Buffalo." In addition, Chic's New York-based writing and production team, Nile Rodgers and Bernard Edwards have re-signed their administration deal with Warner Brothers Music.

New York's standing as a cultural and business crossroads also benefits April-Blackwood Music, according to A-B's Helaina Bruno.

"The geographic location and the remarkable reputation of N.Y. make this city the first stop for people in the music business traveling from Europe who wish to break into the largest market in the world. The New York office of April-Blackwood has an excellent reputation worldwide and is the focal point for our foreign affiliated deals like Russ Ballard, Heath-Levy, Julio Iglesias, Roberto Carlos, and Mike Batt.

### Diversity of Music

The diversity of music being written, performed and recorded in New York is the most extensive in the world. Some of our more recent NY signings at A-B Music are just as diverse, from the AOR Ian Hunter to jazz master Ramsey Lewis and the R&B oriented Isley Bros... our continuing deals with NY-based writers such as Billy Joel, and the Don Kirshner organization make this New York office one of the most productive of-

ices in the city." In at least one case, that of the RSO Publishing Group, activity between departments in that company alone accounts for much of the excitement in the New York office.

"The location seems to be key," says RSO's Ellen Rothschild, "and it makes doing business easier." The four Stigwood Group publishing companies—Casserole Music, RSO Music Publishing, Stigwood Music and Red Cow Music—are based in New York, along with many of RSO's other departments, with the result that "everything crosses in these offices and we can keep on top of all new projects." With a number of precedent-setting movies already to their credit, RSO looks ahead to more such fusions of music and film, most notably with the newly released "Times Square" soundtrack, which includes three songs written by affiliated writers Jacob Brackman and Billy Mernit. Also in preparation at the moment is a film starring Lauren Bacall titled, "The Fan," for which Marvin Hamlisch and Tim Rice wrote two major songs.

"It's been a growth year and a productive one for the publishing division," Rothschild concludes.

The Entertainment Company, headed by Charles Koppelman and Martin Bandier, also manages to combine a number of music-related areas in the company's field of work. Bandier comments:

"We find, both as record producers and publishers, that more and more young artists are coming out of New

York, and established artists are coming here for revitalization of their creative juices. From a recording point of view, some of the best session players have now returned to New York, and we find ourselves recording more and more of our LPs here. And as a publisher, because of all the recording that's now taking place in New York, we find it easier to stay in touch with producers and A&R people, thusly landing more of our tunes.

The very size and scope of Chappell Music keep the organizations' executives constantly thinking on an international plane, but Chappell's president, Irwin Robinson, did recognize that certain special qualities make New York "a magnet. It's the home of some large companies, and a place where there are a lot of venues to expose an act. And of course, there are some good publishers... those are three things that will draw talent to the city." Chappell Music is headquartered in New York, and Robinson agrees, with so many other publishers, that the location is ideal for international business. "The only better location for our European licensees would be in Europe." Among Chappell's recent New York-oriented signings are writer/performers Carlyne Mas and Hilly Michaels.

Ralph MacDonald, session player and composer, found that his presence in the New York studio scene provided special benefits to his Antisia

(Continued on page 15)



# FOLLOW THE NEW



## Publishers

(Continued from page 14)

Music set-up. Like his associated writers, William Salter, William Eaton, Patti Austin and Zachary Saunders, MacDonald was an active and in-demand session sideman, whose credit can be seen on scores of pop hits. "We formally incorporated the company in 1969, and came downtown, where the action is," MacDonald recalls: "People told us we'd be bypassed," and admits that at the time, the rise of the singer-composer put him at a disadvantage as a writer of songs. Fortunately, his direct contact with artists through his session playing led to the recording of Antisia's first hit in 1971: MacDonald and Salter's "Where Is the Love," a top ten hit for Roberta Flack and Donny Hathaway which has been covered in 125 versions, in 19 languages. MacDonald's continuing standing as one of the most popular percussionists in the country still gives him a valuable "inside track" to the artists who record with him in New York. "When people do records, you're right there" in the session situation, says MacDonald, and the timing is always perfect: his songs aren't left on a shelf by artists not in the process of recording or screening new material. He concludes: "We want to come up with material continuously." Always in the



A treat New Yorkers can look forward to in 1980: Bruce Springsteen at Madison Square Garden.

(Photo by Richard E. Aaron/Thunderthumbs)

right place at the right time, MacDonald's motto is to "be prepared" with good songs.

That sentiment is echoed enthusiastically by George Pincus.

"Today, you're as big as your catalogue," declares Pincus, and with a 27-year catalogue that includes early Beatles songs ("She Loves You"; "I Saw Her Standing There") as well as R&B standards ("Come Go With Me", "Whispering Bells") his worldwide publishing concern must be pretty big. From the New York offices of Gil Music, George Pincus and Sons Music Corp. and Songfest Music Corp., "we're forever making deals for usage of catalogue songs in covers and motion pictures." Lately, Pincus has also broken into the management and production area, with composer Dana Batashoff and folk-rock singer/pianist Steven Memel, and expects his proximity to the large home offices of major record labels to expedite signings.

The voice of experience is also heard from Marvin Cane, president of Famous Music, which last year marked its fiftieth anniversary. Cane looks upon the publisher as a supplier of songs that can also be a constant indicator of new trends in music, owing to the direct communication with the active writer. In the future, Cane hopes that record label A&R executives will come to rediscover the uniquely advantageous position held by the publisher to discover and develop new talent.



# BREED TO ASCAR..

**T**he boom in rock clubs in New York is just part of an overall nightlife renaissance that has been in full flower for a number of years. New jazz spots and other nightclubs have been springing up all over the city, while some of the old established places are doing better than ever these days.

Not too long ago, when it looked as if the golden age of the New York cabaret scene was over, you had nowhere to go if you wanted to be entertained by a world-class vocalist in a comfortable, tasteful environment. Now there are places like the Grand Finale, on Manhattan's West Side, and Marty's, on the East Side, where great singers have an intimate showcase in which to practice their art. The Grand Finale recently brought Sarah Vaughan back to the local nightclub scene for the first time in five years, and is about to present Nancy Wilson in her first New York

inexpensive course in jazz history under the direction of Phil Schapp, who keeps finding obscure but hearty veterans of the swing era to entertain the patrons.

Down in Greenwich Village and environs, jazz has never been healthier. The Village Vanguard, an unassuming little cellar on Seventh Avenue South, has been in business for over 40 years. For most of that time it's played host to the top names in jazz (many of whom have made some of their finest records there); for all of that time it's been under the watchful eye of owner Max Gordon, whose white-haired, wizened, grandfatherly exterior masks a shrewd veteran of the nightclub wars. Another bloody but unbowed veteran, Barney Josephson, has built the Cookery, a converted ice cream parlor on University Place, into a haven for great female singers on the comeback trail—like Helen Humes, Nellie Lutcher, and, most spectacularly, the incomparable Alberta Hunter.



Above: Hank Crawford leans into a sizzling passage; below: the Brecker Brothers pour out the funk at the Bottom Line.

(Top photo by Arnold Jay Smith; bottom photo by Andy Freeberg/Encore)

## N.Y. Club Scene Offers Potpourri of Pleasures

by PETER KEEPNEWS

club appearance in 16. Marty's regularly presents singers of the caliber of Carmen McRae, Mel Tormé and Joe Williams.

A lot of people have discovered that Michael's Pub is the place to go on Monday nights to witness the unlikely but entertaining sight and sound of Woody Allen playing clarinet with a Dixieland band; they're also discovering that it's not a bad place the rest of the week, either, to hear mainstream jazz at its most refined.

And if Dixieland is your bag, you probably already know about the two neighboring clubs on West 54th Street where the emphasis is on that genre

Elsewhere in the Village, jazz thrives at established venues like the Village Gate (currently the home of the New Orleans musical "One Mo' Time!"), Bradley's, and Sweet Basil. Seventh Avenue South (owned and operated by the Brecker Brothers), a place where you'll find New York's top studio musicians both on stage and in the audience, recently celebrated its second anniversary in grand style.

Newer clubs like Syncopation, the Star & Garter and the Knickerbocker Saloon are establishing a steady clientele and a solid reputation with a live-jazz policy. A little below the Village is Salt Peanuts, a new club

*Down in Greenwich Village and environs, jazz has never been healthier.*

—Eddie Condon's, the third incarnation of the saloon originally run by the legendary musician and raconteur of the same name; and Jimmy Ryan's, which, although a couple of blocks from its original location, nonetheless has the distinction of being the only survivor of the glory days of 52nd Street.

The West End Cafe, a venerable tavern across the street from Columbia University, has for many years now been offering an informal and

fanatically dedicated to the preservation of bebop. A little above the Village is Fat Tuesday's, which has become home base in New York for such jazz giants as Ron Carter, Zoot Sims and Art Farmer.

If you feel like playing urban cowboy or cowgirl for a night, there's always the Lone Star (billed as "the best honky-tonk north of Abilene") or City Limits (probably the only place in New York where the cotton-eye Joe is danced), both in the Vil-

lage. If you have a taste for something a little more elegant, the list of possibilities is a long one.

There's the Rainbow Room, with a swinging dance band and a remarkable view of the city. There's Windows on the World, with a piano trio and another remarkable view of the city. There's Cachaca, which offers authentic Brazilian cuisine and an authentic Brazilian floor show; the Club Ibis, for a full-fledged Las Vegas-

type revue; the Chateau Madrid, which has been offering its own elaborate shows for about half a century; the fabled Copacabana; and so on and so on.

This is very much a partial list, but surely the point has been made. Among its many other musical attributes, New York is probably as active and varied a nightclub city as there is.



**The New York Music Task Force wishes to thank Michelob for its gracious support in aiding our efforts to promote music in New York. We also wish to thank the following persons and organizations:**

The Honorable **Edward I. Koch**, Mayor—The City of New York  
**Harry Chapin**  
 Record World Magazine

**Randy Adler**—Sound Applications, Inc. • **Marie Putignano**—Port Authority of New York & New Jersey • **Jan Catelfumo**—Citicorp Center • **Jay Duhl**—Rockefeller Center • **Jenneth Webster**—Lincoln Center • **Patrick Brennan**—General Motors Corp. • **Keith Hercules**—Office of General Services, Harlem State Office Building • **Reverend Richard L. May**—Vicar, Trinity Church • National Association of Recording Merchandisers—**Joe Cohen**, Vice President **Pat Gorlick** • Consortium of Jazz Organizations and Artists • American Federation of Musicians—**Local 802** • **The Shubert Organization** • **Nederlander Productions, Inc.** • **N.Y. League of Theatres and Producers, Inc.** • **N.Y. Daily News**—**John Campi**, **Bill Carleton**, **Bill Martin** • The Rowland Company—**Candace Leeds**, **Susan Ehrlich** • **Mark Decker** • **Arinda Segarra** • **Fran Slepiski** • **Regina Crespo** • **Emily Baratta** • The Parks Council—**Darilyn Kenney**, **James Sanders** • The Parks Department—**Diana Chapin**, **Alice Cashman**, **Sheldon Horowitz** • Community Boards 2 and 7 • Highlights in Jazz—**Jack Kleinsinger** • **Raymond Yorke**—WPIX-FM • **Jane Kosstrin**—Doublespace, Inc. • **Robert Agriopoulous** • **Magique** • **C. Elaine Parker** • **Detective Dave Walker** • **ABKCO Industries, Inc.**—**Allen Klein**, President

The Task Force also wishes to express its gratitude to the artists, managers, radio stations, record companies, and music publishing and rights organizations without whom Music Week would have been impossible.

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# N.Y. Studios: Top of the Line and Getting Better

by JAN PAVLOSKI

■ New York's recording studios are among the finest in the world. They are known for offering full professional services—from the very best in equipment to the very best in personnel. This calls for continuous upgrading of equipment as new methods of recording are developed and improved upon.

RPM, at 12 East 12th St., is only two years old but studio manager Helene Greenspan said they've already installed a new Neve 8068 with Necam. The Necam is a computer used for mixing and works by using a scratch pad disc and a data disc. The scratch pad disc takes what is being done at that moment and transfers it to the data disc, where it is stored. An engineer can then combine any part of any mix to get the sound he wants. Without a Necam an engineer would have to erase any

previous mix before mixing again. The Necam is also used for updating and automatic muting.

In addition to the console, there are new Studer tape machines, Urei 811 time-aligned speakers, and an EMT 250 digital reverberation unit. The studio recently hosted Janis Ian, Talking Heads, the Pretenders, Randy Vanwarmer and Rupert Holmes.

Chief engineer Jay Mark reported that a new 48 Track studio was the highlight of the year for Sigma Sound. (1607 Broadway). It has a Publison DHM 89B2, an acoustical computer with sophisticated digital delay and pitch control and a unique 65K Programmer with knobless digital faders. (It is the only studio that has this programmer, according to Mark).

They did much of the work for the soundtrack to "Can't Stop The Music" and recorded the Village People,



Producer Jimmy Iovine with the Motors at New York's Record Plant.

(Photo by Ebet Roberts)

Stephanie Mills, Diana Ross, Gladys Knight, Teddy Pendergrass and Stevie Wonder.

All three of Electric Lady's studios (52 West 8th St.) underwent major renovations within the last nine months. General Manager Evan Triebitz listed some of the changes: new Neve boards, Studer tape machines, Westlake monitor systems, Analog tape machines and new outboard equipment, including a French harmonizer.

A few of the artists who took advantage of the new rooms were the Pretenders, the Rolling Stones, Hall & Oates and AC/DC.

Few studios can boast a platinum record being recorded before the studio was completed, but that is what happened at Power Station (441 West 53rd St.) when Chic recorded their first hit album there. Later joining the artist roster with Chic were Blondie, Carly Simon, Bruce Springsteen, Diana Ross, David Bowie and Meco.

Artists can look forward to recording in Power Station's new Studio C—a fully-equipped, post-state-of-the-art 24-Track studio with a Solid State Logic console. New consoles were also purchased for the other two studios.

Secret Sound's studios were in state-of-the-art condition in the opinion of owner and chief engineer Jack Malkin, who saw video as the next logical move. The studio, located at 127 West 47th St., is equipped for both production and post-production work with TV broadcast quality cameras, special effects equipment and synthesizers.

Although they've been working hard on television programs, they managed to find time to record Spyro Gyra, Phoebe Snow and Steve Goodman. Their remote unit, designed so it can be set up on a day's notice, has been to just about every major club in the city including the Mudd Club, Hurrah, the Ritz and Danceteria.

Another remote unit that is always in demand belongs to the Record Plant at 321 West 44th St. This past year the two trucks have been called to record Tanya Tucker and other artists at the Winter Olympics, Roberta Flack, Frank Zappa, J. Geils, Heart, Southside Johnny and the As-

bury Jukes, Tom Petty, Kenny Rogers, the New York Philharmonic and "Pirates of Penzance."

Michael Guthrie, director of engineering, explained that three of the four studios at Record Plant are undergoing major construction in acoustic design. New Ampex machines have replaced the old recorders, two new consoles will be added and there will be more of Record Plant's customized equipment.

Guthrie believes that "if you do something, do it right. If you cannot do something well, do not do it." It is this attitude that has brought stars such as Graham Parker, Kiss, Joan Armatrading, the Blues Brothers, the

*"If you do something do it right."*

Henry Paul Band and Iggy Pop to the studio.

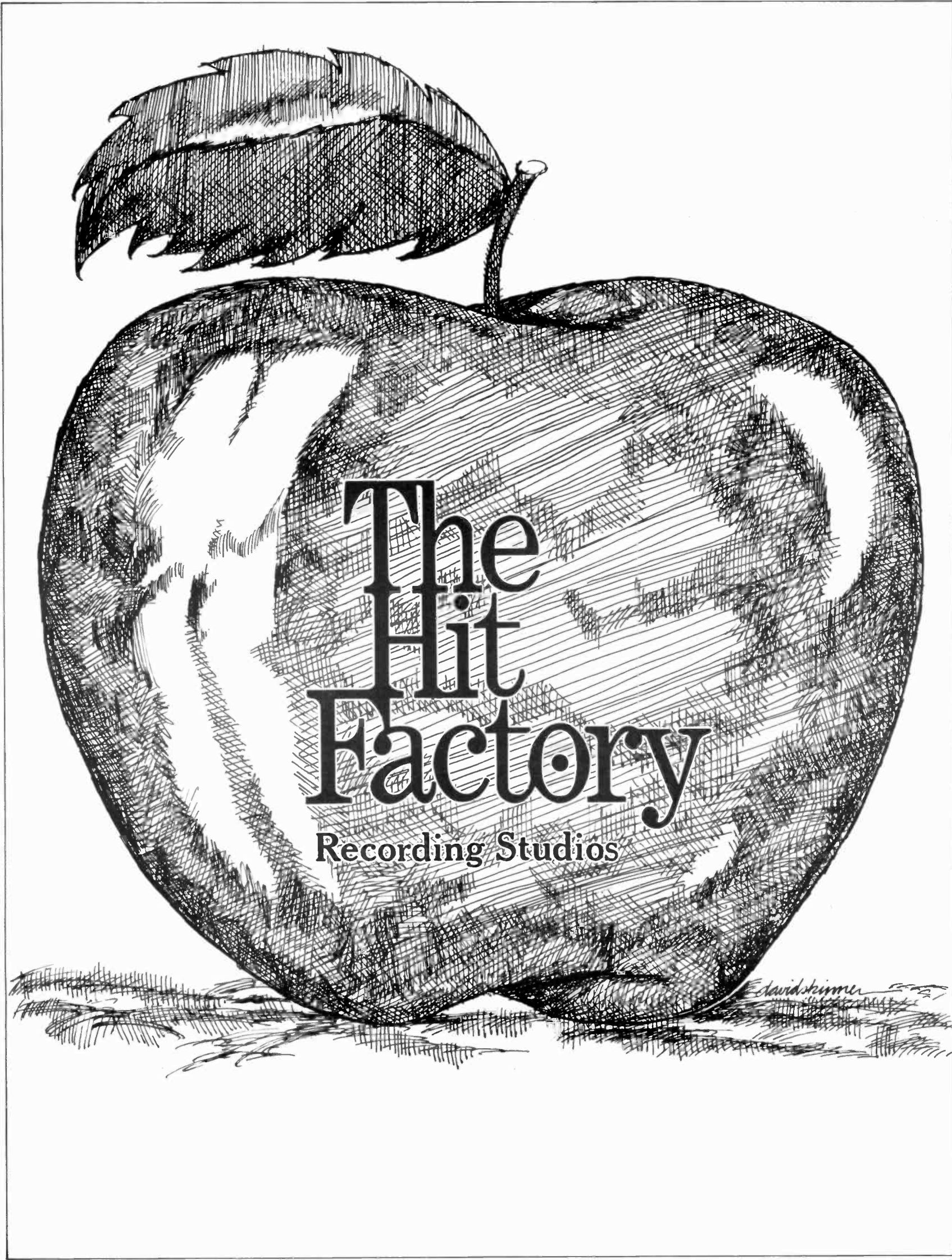
Atlantic Studios (1841 Broadway) will see a complete reconstruction of facilities within the next few months. All new equipment is scheduled including equipment for post-production video work. Artists in the studio this year included Bette Midler, Roberta Flack, Foreigner, Chaka Khan and Ben E. King.

Mediasound, like all other studios, is constantly upgrading equipment. According to Susan Planer, a new 24-Track console is coming and future plans include digital and video. Recent projects include commercials (including J. Walter Thompson and Michelin Tires), Sesame Street, Children's Workshop, Grateful Dead, Barry Manilow, Aerosmith, Art Garfunkel and the soundtrack to "Fame." The studio is located at 311 West 57th St.

Larry Schnapf said that RCA (1133 Ave. of the Americas) offers six operating studios, ten tape mastering rooms, six lacquering cutting rooms, (Continued on page 22)

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# The Hit Factory

Recording Studios

David Stimmer

# N.Y. Studios

(Continued from page 20)

Neve consoles with Necam and two half-speed cutting systems. Also available are facilities for video with film projection, mag striping—all the services of a one-stop house. And RCA Mobile Unit #1, the remote unit, is always ready to go.

Albums were recorded at RCA by Peter Criss, Roberta Flack and Donny Hathaway, Tommy James, Photoglo, the Kinks, Ella Fitzgerald and Buddy Rich. Commercials done there included Coca Cola, Dodge cars and Firestone tires, while "The Chosen," "Animal House," "The Warriors,"

at RCA, and original cast albums included "Sweeny Todd," "Oklahoma" and "A Day In Hollywood, A Night In The Ukraine." The Robert Klein Hour is recorded in Studio B.

Paul Sloman at Soundmixers (1619 Broadway) was also busy with soundtracks this year. "Honeysuckle Rose," "Times Square," "The Blues Brothers" and "No Nukes" (the Muse concerts) were recent projects.

One feature that makes this studio so popular is the SYMPTE code which makes it possible to sync the music directly to the video cassette deck by use of a time code when transferring film to video. This eliminates the need for mag striping or full code.

Soundmixers rebuilt Studio B, adding a Trident TSM console and an Eastlake/Hidley/Sierra control room. A Neve 8108/56 Necam console will

be added to Studio C, which also has an Eastlake/Hidley/Sierra control room. The Blues Brothers, Peter Criss, Carly Simon, Paul Simon, James Taylor, and the Bee Gees have all been there in the past year.

The late Sonny Burke had a dream—to record Frank Sinatra at CBS's 30th Street Studio. His dream was realized when he came up with a concept for an album covering Sinatra's life. For three nights artist and producer worked in the studio they loved so dearly on what was to be Sonny's last project. Sonny died not too long after the session, but not before he had a chance to see his dream come true and to see "Trilogy" climb the charts.

Originally built as a church in the 1800s, the 30th Street studio is steeped in musical history. It is the home of the first cast album ever recorded, and many great artists, from Billie Holiday to Barbra Streisand, have recorded there.

The studio at 49 East 52nd St. has also been used by many contemporary artists. Diane Brooks said that between the two studios, CBS has recorded everything from classical to rock. Artists such as Jean-Pierre Ram-

speed mastering and post-production video work are also offered at CBS.

The Howard Schwartz Studios at 420 Lexington Ave. celebrated its fifth anniversary in August. One of the major changes the studio has seen since its inception is the move to video. It offers the most current in equipment including an exclusive SYMPTE code with full EECO systems using three audio channels (the explanation of this is quite complicated and best left to owner Howard Schwartz). This system is particularly good for television and movie soundtracks.

The six studios consist of two double 24-track rooms, four 24-track rooms, and have been used by Secret Affair, the Elektrics and Dan Hill. Schwartz also recorded the award-winning "Baryshnikov on Broadway" TV special, and the movie soundtrack for Paul Simon's "One-Trick Pony."

John Lennon and Yoko Ono, Odyssey, Joe Perry, Hall & Oates, the Rolling Stones, Paul Simon and Grace Slick have all been recent visitors to Ed Germano's Hit Factory, 353 West 48th Street.

The three studios use Studer, MCI, Scully and Ampex tape machines;

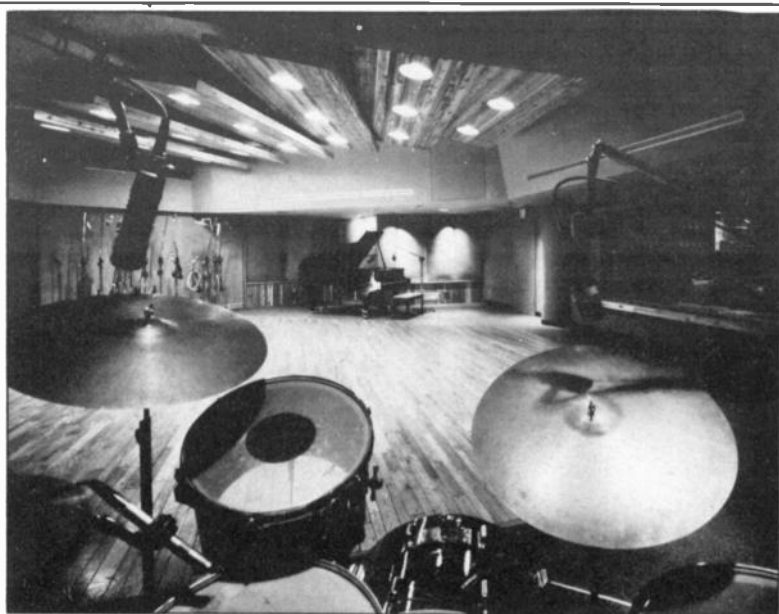


Photo: Robert Wolsch Designs

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**Liza Minnelli (right) and Lorna Luft perform for each other at A&R Studios.**

(Photo by Richard E. Aaron/Thunderthumbs)

pal, Glenn Gould, Pinchas Zukerman, Itzhak Perlman, Al DiMeola, Earl Klugh, Dexter Gordon, Judy Collins, Glenn Campbell, Tanya Tucker, Kenny Loggins, and Quincy have all been recording. And currently in session is Miles Davis.

As for studio changes, Eric Porterfield said that the big move has been to digital. (Digital recording is a process in which the music is converted into a numerical code and stored on tape rather than the conventional process of recording directly on magnetic tape. Tape hiss and other distortions are eliminated, giving the record greater clarity.) Half-

Neve 8068 with Necam, MCI with computer and Custom API mixing consoles and a variety of outboard equipment. It also offers complete facilities for high speed tape duplication and a copy room with four Technics M-85 cassette machines.

Though the studios may vary in size and equipment, there is one very important area in which they are alike—the attitude of the staffs. They are true professionals, combining warmth and friendliness with the desire to do the best job possible. This is where they truly excel, and this is what keeps artists returning again and again to the studios of New York.



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**B**roadway, which recently closed the books on one of its most profitable seasons, is already looking ahead to the many hit shows of tomorrow. The theatrical community is abuzz with the excitement that always precedes the start of a new season, as the number of new productions getting underway presages what many hope will top last year's records.

In the musical category, particularly, the excitement reaches a peak, fueled as it is by the success of shows like "Barnum," "A Day In Hollywood," "Evita" and "Sugar Babies," which have joined such long-running hits as "A Chorus Line," "Annie" and "Dancin'" to lure theatregoers to the Times Square area.

The number of new musicals scheduled to open, or currently under consideration, is staggering, both in the diversity offered and in the quality of the talent involved at every level. Well-known composers, celebrated

signment. The original recording was done by RCA Records, in mono subsequently updated by electronic rechanneling, but no modern recording of this lovely score exists. It is hoped that one of the majors will pick up the option and give us a definitive stereo version of that show.

As for "Can Can," now restaged by French choreographer Roland Petit and starring Mr. Petit's own wife Zizi Jeanmaire, it is alleged to be sensibly modified from the 1953 original in order to emphasize its star's more obvious assets. The original cast and soundtrack recordings (both on Capitol Records, the former in mono, the latter in stereo) have popularized many of the songs Cole Porter wrote for that show, including "I Love Paris" and "C'est Mignifique." Still, the desirability of a new recording, including the music Porter composed for "The Garden of Eden" ballet, is being felt.

Other revivals being mentioned for this season include "My Fair Lady," "Golden Boy," and a revamping of

In addition to those revivals, a large number of new productions has been scheduled for the next few months, with an even greater amount of shows already planned for later in the season or even next season. Often, the opening date of these musicals is predicated upon the availability of a suitable house, but because several musical shows from past seasons are still running strong with no sign of their business abating, the moving in of a new show is hypothetical at best, at least at this stage.

Among the productions that have so far posted an opening date, the odd-titled "One Night Stand" is scheduled to be at the Nederlander beginning October 28th. Directed by John Dexter (who did "Equus" a few seasons ago) and choreographed by Peter Gennaro, the show, with music by Jule Styne and book and lyrics by Herb Gardner, is about a songwriter in his early forties whose songs are no longer the hits they used to be.

In attempting to musicalize subjects that will be interesting to the vast audience at large, everything and everyone has apparently been considered. And while there is not yet any confirmation of a pending opening date for the shows that follow, we can soon expect musicals about Bill "Bojangles" Robinson, the hero of "Bojangles," with music by Charles Strouse and lyrics by Sammy Cahn, for which Ben Vereen has been mentioned as the star; about Mahalia Jackson, the central character in "Mahalia," with a score by John Lewis; about the French writer "Collette" (music and lyrics by Tom Jones and Harvey Schmidt, of "The Fantasticks" fame); about another French literary figure, "Moliere," the author of "The Miser," "The Would-Be Gentleman," and other 17th-century comedies and dramas; about Stan Laurel and Oliver Hardy in "Stan and Babe"; and about Levi Strauss, whose life will be the theme of "Levi," a new work by Robert B. and Richard M. Sherman, winners of two Oscars for their score for "Mary Poppins," and last represented on Broadway with "Over Here," the Andrews Sisters musical.

Mythical and semi-mythical characters have not been ignored either, and if all goes according to plans we should also see (and hear) new productions dealing with Dennis the Menace, Blondie, Jack the Ripper, Pocahontas, and Dr. Jekyll (and Mr. Hyde).

Among those, a few points of interest—"Dennis the Menace" will have a score by Joe Raposo and lyrics by ASCAP president Hal David; Rob Hegel and Carol George have written the music to "Hyde," a "chiller-thriller" rock musical based on the Robert Louis Stevenson horror classic, now set in modern New York; and Cher has been mentioned as the star of "Pocahontas," with music and lyrics by Blaine Butler.

Many respected music figures are also scheduled to either contribute to or make their appearance on the Broadway stage in months to come. Among them, John Sebastian is at work on the musicalization of E. B. White's "Charlotte's Web" (already

(Continued on page 32)

New York City and music have always gone hand in hand. From Tin Pan Alley to new wave clubs, from Broadway to Lincoln Center, from off Broadway to Carnegie Hall, New York has always represented the variety and richness of every trend in American music. The future of the music industry in New York is as upbeat as the city's tempo itself. For me, every week in our city is New York Music Week, and every song written here is a tribute to the energy and innovation New York inspires.

**Hal David, President, ASCAP**

New York is still the music capital of the world, and Music Week is one of the major factors in drawing attention to this fact for all to see. SESAC is proud to be a part of the celebration.

**Norman S. Weiser, President, SESAC Inc.**

I protest. A 7-day celebration of music in New York City is just not enough. Every week is music week here. You just don't need a clock or calendar to know when it's time for music. Just listen!

**Stanley Gortikov, President, RIAA**

AGAC finds participating in New York Music Week with the New York Music Task Force a happy task and will exert all force on its behalf.

**Ervin Drake, President, AGAC**

*If you've ever attended a concert or club, you've seen them — lugging cumbersome satchels of equipment, skulking in corners to avoid irate fans, craning for the best shot. Photographers are the visual record-keepers of New York's music scene, serving the needs of labels, artists and managers every day and long into the night. Record World wishes to thank the photographers who generously provided their work for this special: Waring Abbott, Richard Aaron, Gary Gershoff, Ebet Roberts and Arnold Jay Smith.*

## New Musicals Augur Banner Year for B'way

by DIDIER C. DEUTSCH

stars, and familiar subject matter are some of the assets that, on paper at least, augur well for a smash theatrical year.

Among the productions firmly committed, the next few months will see the opening of "Charlie and Algernon," "Brigadoon," "One Night Stand," and "Can Can," all of them between now and the end of the year.

Based on the 1966 novella by Daniel Keyes, "Flowers for Algernon," also the source of the successful film "Charly," "Charlie and Algernon" boasts a score by Charles Strouse (composer of "Annie"), with lyrics by David Rogers. The show was done last year in London, under its original title, with Michael Crawford as the man with the mind of a child who, through medical treatment, is briefly given an opportunity to fully experience life and discover the beauty of love. A recording of that production has been made available in this country by a small independent label, Original Cast.

Both "Brigadoon" and "Can Can" are among the revivals announced for the season. Directed by Vivian Matalon (a recent Tony winner for his staging of "Morning's At Seven"), the Alan Jay Lerner-Frederick Loewe classic is scheduled to open at the Majestic October 16, with Frank Hamilton, Mark Zimmerman and Elaine Hausman in the cast, and with a choreography by the legendary Agnes de Mille, in a repeat of her 1947 as-

"Bye Bye Birdie." One of the stage's most popular creations, "My Fair Lady" will bring back to Broadway Rex Harrison as the memorable Professor Higgins. The show, currently on the road, with Cheryl Kennedy as Eliza Doolittle and Milo O'Shea as her cockney dad, is already touted as the definitive revival, probably to distinguish it from a 20th anniversary edition that starred Ian Richardson. That version, as well as the original cast and the film soundtrack, both with Harrison, are on Columbia, which financed the 1956 production, thereby acquiring the right to recording it in perpetuity, or so it seems.

The ubiquitous Charles Strouse will also be represented by "Golden Boy" and "Bring Back Birdie." Based on the play by Clifford Odets about the rise and fall of a boxing champ, the former served as a vehicle for Sammy Davis, Jr. in a 1964 production, which was recorded by Capitol Records.

As for "Bring Back Birdie," it will be an updated version of the 1960 production, and will revisit the characters of the original show twenty years later, to look at what has happened to them in the intervening years. Chita Rivera, who was in the first production, has been mentioned as the star. Columbia Records released the original cast recording, with the soundtrack, starring Ann-Margret, going to RCA Records.



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# The New York Music Task Force Story

By **ARNOLD JAY SMITH**

The New York Music Task Force was formed in 1978 to maintain and foster New York's role as the entertainment and music capital of the world. A non-profit corporation, it began its operations modestly with a series of songwriting and band contests which offered to the winners recording and publishing contracts. These events were open to all entrants who did not have professional contracts. More than 600 of these bands and writers have competed. Judges have come from record and publishing companies, management and the music press. In 1979, Infinity Records awarded the top amateur band a contract; in 1980, the winner went to CBS. Over 400 original songs were reviewed by the judges of the songwriting contests. The 1979 winner was given a contract with The Entertainment Company, while the 1980 winner signed with Chappell Music.

The Task Force is made up of concerned individuals from virtually all sectors of the music industry, although being a part of the industry is not a prerequisite for membership. The basic requirements are commitment and dedication to the spirit of the community in New York, and the willingness to give time and effort to fulfill the Task Force's goals.

This belief binds the members together, and it is so strong that it has

transcended the boundaries of the Task Force and has permeated throughout the New York-based members of the music industry. A music community now exists in New York that rivals any other. At a recent breakfast hosted by the Task Force, members of Broadcast Music Inc. (BMI), American Society for Composers, Authors and Publishers (ASCAP), SESAC, American Guild of Authors and Composers (AGAC), National Academy of Recording Arts and Sciences (NARAS), National Association of Recording Merchandisers (NARM), record company representatives, radio station personnel and representatives of The Mayor's office gathered together for the opening Music Week ceremonies.

While the Task Force maintains a non-political stance in the New York music community, it counts very heavily on the support and cooperation of many political leaders. Manhattan Borough President Andrew Stein is one of the Task Force's ardent supporters. In 1980, Mayor Edward Koch appointed Herb Rickman (special assistant to the Mayor) as his link to the music community, and he has become deeply involved in the activities of the Task Force. The degree of commitment of both Koch and Rickman was especially evident during the planning of this year's Music Week activities.

In addition to bringing countless

amateur bands and writers to the attention of the New York music industry, the Task Force has also been at the forefront of a number of causes, including the fight to save the Brill Building. This magnificent art deco structure—considered "mecca" to songwriters—was slated for extinction. Led by one of its members, songwriter Don George, the Task Force gathered a team, including members of ASCAP, BMI, AGAC, SESAC, and the Songwriters' Hall of Fame, and saved this edifice.

Currently, the Task Force is considering another challenge. WRVR-FM, New York's only full-time commercial jazz station, recently changed its format. The Task Force feels that jazz, arguably the music that most typifies the "Big Apple," deserves a place on the New York airwaves, and it has pledged to work with other interested organizations to see what can be done about this situation.

Education is a high priority for the Task Force. Its first series of industry-related seminars begin October 15. This series (organized by Task Force president Howard Beldock and chaired by one of its members, Prof. Richard Broderick of New York University's School of Communications) will consist of 23 seminars on subjects of vital interest to newer members of the industry and those who would like to enter it. Panels will consist of industry executives. Persons wishing to obtain more details can do so by calling Howard Beldock (586-4050).

Without a doubt, the Task Force's greatest accomplishment has been New York Music Week. The second annual Music Week is about to take place, and all reports indicate that it will be even more successful than last year. Music Week (so proclaimed by both the Mayor and the Governor) consists of more than 60 free concerts, and is a gift from the industry to the people of the city. Allan Steckler, Chairman of Music Week, has organized the events with the help of Task Force members Linda Dintenfuss, Andrew Tilson (both vice-chairmen), Sharon Warantz, Shel Freund, Brenda Murphy and Geni Sackson. Michelob has once again provided funds to insure the success of the week. Music Week serves as eloquent proof that New York City is the music capital of the world.

On behalf of the 300,000 members of the American Federation of Musicians of the United States and Canada, I wish to congratulate Mayor Koch and the citizens of New York for honoring music and musicians with the second annual proclamation of music week.

**Victor W. Fuentealba, President, AFM**

There's nothing new about saluting New York; the music business has been doing it for about 175 years. The latest anthem is one of BMI's big hits, John Kander and Fred Ebb's "New York, New York," climbing the charts in "the city that never sleeps" and nationwide. It joins BMI's earlier hit, "Manhattan," and the more recent "Native New Yorker," by Denny Randell and Sandy Linzer. BMI affirms that its faith has never been stronger in this town as a major music center. From our main offices here, we will continue to serve our nearly 60,000 writer and publisher affiliates to best advantage.

**Edward M. Cramer, President, BMI**

For me, New York City is the only place to operate from in this business. It has the excitement and energy necessary to keep things moving at a brisk pace. It's sort of like a rock 'n' roll city with its own powerful rhythms. Musically, New York has always been incredibly rich and as of late, things have gotten even richer, with the profusion of clubs where one can hear fresh, new talent.

Los Angeles is a great place that happens to be completely different from New York. We do a lot of business there and I love it. However, for my companies and for myself, New York will always be number 1. Some people say that living and working here is tough. It can be sometimes. But that is one of the reasons I like it—I love challenges!

**Jeff Franklin, Chairman of the Board and Chief Executive Officer, ATI Equities.**

*Speaking of N.Y....*

# JUGGY GAYLES IS NEW YORK



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# N.Y. Labels

(Continued from page 10)

beyond all previous heights. We feed off the action of the clubs, concert halls and Broadway Theatres. And when New York is not indoors, the outdoor spectaculars that were available throughout the summer were furthering of the lure of music in this city. I'm excited by it all and encouraged by this industry's commitment to New York."

Clive Davis, president of Arista Records, views the City as a source of talent, a source of inspiration to artists, and a place where the talent of those artists is best appreciated. "Arista recognizes that the idea of 'New York City' goes beyond Manhattan, that it encompasses so many possibilities. Our artists tap their inspiration from, and trace their cultural roots to, Brooklyn, the Village, the High School of Music and Art, the studio session scene, and the Philharmonic Orchestra (where Melissa Manchester's father was a bassoonist).

Barry Manilow and Melissa follow from the precedents of Tin Pan Alley and Broadway; GQ has risen in the exciting street-group lineage that was the core of early urban R&B; the bold literary/artistic legacy of Greenwich Village and Soho helped form Patti Smith and Lou Reed; Angela Bofill and Dave Valentin draw on the rich Latin culture; an original talent like Willie Nile has a distinctly "New York" folk and rock heritage behind him. New York City is the great absorber: everything is assimilated here.

And for all artists—even those not bred or based here—New York City is the proving ground. The level of excitement generated in this town turns shows into genuine events: The Kinks' first headlining date at Madison Square Garden, the hysteria surrounding every New York appearance by the Grateful Dead, Willie Nile jamming with Dire Straits' Mark Knopfler at Kenny's Castaways, Aretha, Dionne or Gil Scott-Heron creating magic at Avery Fisher Hall, Manilow outdoors capturing Forest Hills, Angela at the Newport Jazz Festival, Phyllis Hyman singing Duke Ellington's songs on Broadway, Graham Parker setting the Copa on fire, The Allman Brothers Band and The Outlaws' SRO stands at the Palladium . . . the list could go on and on.

When I see a Tom Browne—a New York artist—absolutely exploding onto the scene, or watch our own Melissa Manchester captivating millions on the Academy Awards, or see a Willie Nile begin an important new career, I can't imagine that Arista would have established such a distinctive and distinguished identity for itself had we been based anywhere else. It gives us the highest standards to live up to. It keeps the creative blood flowing."

Kirshner Records is just one facet of the multi-level Kirshner Entertainment Corp., and it's only natural that the label is headquartered in New

York, where Kirshner began his original publishing company in the 1950's. He calls his label "a small family operation, like the corner candy store that hasn't been taken over by the supermarket yet." And with that type of close-knit approach, the label has been able to successfully concentrate on a small artist roster, emphasizing career development and direction. The efforts have especially paid off with Kansas, the 10 million-plus selling act that recently released its eighth album, "Audio-Visions." Two of Kansas' prime movers, Steve Walsh and Kerry Livgren, recently released solo albums designed to allow each artist expansion in the area of songwriting, increasing their value as assets to Kirshner's publishing operation.

Fred Haayen, president of New York-based Polydor Records, emphasized the importance of New York to his label as a talent source. "We did very well with New York bands last year," said Haayen. "Including Ray, Goodman and Brown and 3-D. And we just signed a New York band, Blue Angel, whose debut album, in my opinion, is the best debut album the label has ever had. New York is becoming more of a center than it ever was before. It's very hard to see a record industry in the U.S. without New York—it leads in every trend. There is a whole new generation of bands emerging with their own heroes and idols—and I don't just mean new wave—and New York is the center for it all."

Island Records' newly appointed vice president and general manager, Ron Goldstein, sees the New York headquartering of the label as a partial reflection of the tastes of its owner, Chris Blackwell. "There's a lot of Jamaican music that we deal with and New York is really the biggest market for that kind of music," said Goldstein, who pointed out the classic example of reggae artist Bob Marley, an international star whose one impregnable stronghold of popularity in the United States is New York City. "He came in to do Madison Square Garden with the Commodores, and he'll be back in December to do ten days at the Beacon Theater." Goldstein also pointed out that Marley was a central focus at the recent West Indian Festival held in Brooklyn, where a float and a new line of Jamaican-designed clothing were introduced in conjunction with Marley's latest album, "Uprising." Goldstein added that Island has many other types of music, including a large contingent of acts from England, and that "New York is a natural starting place for a lot of Island's music."

While executives of New York-based labels tend toward a bit of healthy chauvinism in their outlook on the city, the heads of New York offices of west-coast based labels, and west coast execs in general, are never at a loss for nuts-and-bolts explanations of the city's importance to their companies. "While A&M's image as a west coast label is firmly established, Jerry (Moss), Herb (Alpert) and Gil (Friesen) have placed an increased emphasis on a New York presence,"

said Michael Leon, A&M vice president of east coast operations. "We maintain a close, 25 person organization that enables us to make rapid decisions coupled with a quick reaction time. Needless to say, our effectiveness would be greatly limited without the response and follow through of our national office and field staff.

"A&M's commitment to New York has been bolstered by the evidence that this market is instrumental in breaking records and building careers. No longer can we view this city as simply the final piece of the puzzle—the confirmation of national success.

"We are fortunate to have at our disposal the ingredients to establish artists and break records—aggressive retailers, co-operative and influential radio stations, and tastemaker local and national media. When it all meshes—it's incredibly exciting.

"For us, the past year was highlighted by the development of Squeeze as a major band in New York. As local sales close in on 60,000 units, we are reinforced in our belief that New York can initiate stardom. Recently two different radio stations' playlists had this LP higher than the current #1 album in the country, without the benefit of a hit single.

"Similar examples can be cited in the careers of artists like Billy Joel, Bruce Springsteen and Blondie where the base of support was unquestion-

ably this city. For black artists, the list is endless. New York is a trendsetter for cross-over music and A&M owes much of its local success to the acceptance of the Brothers Johnson, LTD and Herb Alpert."

RSO Records might be a west coast-based label, but its executive vice president, Bob Edson, has been based in New York since March of 1979, "We've always considered New York a focal point for the entire entertainment industry," explained Edson. "We're a record company and a motion picture company . . . and Stigwood has shot so many pictures here—"Saturday Night Fever" and now "Times Square," which was entirely shot in New York. They all have soundtracks, and an executive presence in records is very important here."

While RSO has no A&R department here, Edson thrives on nights out at the clubs and communicates with RSO president Al Coury whenever interesting new talent begins to create a buzz on the grapevine. "Pick any night of the week, hop into a cab, and you can see all kinds of music here," said Edson. "I could have a staff of 50 and never cover it all—but I love that, because I know that someday, I'll come across the one and say, 'That's it!'" and Edson asserts that the New York clubs can break newly signed acts. He recalled Andy Gibb's first performances in New York several years ago. "Who the hell was he

(Continued on page 29)



**H**ow quickly we forget. While getting into Studio 54 was, not very long ago, the ultimate in the New York City club scene, "54" has closed its doors and the scene has shifted drastically. Other 54-like discos have of course opened in the last year—Xenon and Bonds to name a few—but the most thriving New York City night life these days is found in the dozens of dance-rock clubs that have opened recently. Call them new-wave discos, dance-rock discos, or new-wave dance-rock punk clubs, the clubs have sprung up in and around New York City faster than you can say "I Zimbra."

While people snickered only last year at the mention of the term "rock-disco," the movement has clearly grown into more than a passing fad. Last spring, the veteran rock clubs Max's Kansas City and Trax installed dance floors and started advertising themselves as "dance-rock clubs." Folk City, the 20-year old sedate Greenwich Village club, now presents, according to its advertising, "new folk" and "new wave." Very recently, in a wonderful display of the hip trying to stay ahead of the chic, Max's, which was presenting rock before many of its current patrons were born, changed its ad to read, "A rock 'n' roll club, not a rock disco."

The origins of the now-thriving scene can be traced pretty accurately. The time was spring, 1978. Hurrah, then a fancy uptown disco, was being drained of business by the newly-opened Studio 54. So the club's owners rented the room out to the producers of a play, "Neon Woman." Jane Friedman's Wartoke Company was hired by "Neon Woman's" producers to do publicity. Friedman visited the club and, as she recalled recently, "I thought the room would be a fantastic punk and new wave club. At that time CBGB was the main club in the city and I thought the city could afford to have another venue." That spring, the club started booking live music regularly. Among the first acts to play were the Ramones, Patti Smith and the Dead Boys. Soon after that, Irving Plaza, a converted Polish dance hall in the plush Gramercy Park district, began presenting shows on the weekend. The primary difference between these two clubs and CBGB was, of course, that people were dancing at Hurrah and Irving Plaza. But, as Friedman said recently, "that was really nothing new. At the rock clubs in the sixties—the Scene, Ondines—people danced to records before the bands played."

Hurrah and others have taken the development of the club a step further with the introduction of video programming. Although record companies make promotional videotapes available, many of the clubs are doing in-house production and showing old films and television clips.

Following Hurrah and Irving Plaza,

"Darrio, can you get me into Studio 54,  
See what you can do about it,  
Cos there's only one thing in life that I wanna do, boy:  
Intersect the line,  
Slip on through like the celebrities do." **August Darnell**

several clubs initiated similar formats. TR 3, the Squat Theatre and the Mudd Club all opened in 1979. As mentioned, Trax, and Max's altered their format to fit the new trend. It has been in the last six months, though, that the scene has really blossomed. The '80s, a converted restaurant, opened in January. Danceteria, a multi-leveled club, opened in the spring. The Rock Lounge, with two levels, opened recently around the corner from TR 3. Zappa's in Brooklyn, Exile in Queens, and Malibu in Long Island all opened recently. Heat, a 1500-person room, will reopen in November as Rock City. Underscoring the wide-open possibilities of the

clubs was the opening this summer of the 2000-person capacity Ritz. With extensive financial backing the Ritz has, in a few short months, become the primary showcase for bands below the auditorium and stadium level. In the near future the club will present the Pretenders, Carly Simon and Todd Rundgren and Utopia.

Although there has been some grumbling about the Ritz stealing the business of the older clubs, most talent-buyers see the competition as healthy. "It's a natural growth," said Tom Goodkind, who ran Irving Plaza and will book Rock City. "It's a positive sign that the scene is growing; the bands are getting bigger and bigger

and are finally starting to earn some decent money, and that's good. When we opened we were like the new CBGB, at a bigger level. Now there is a third level, and that's the Ritz. CBGB, Hurrah and all the other clubs still have their place and their importance."

Friedman, who is now booking Irving Plaza, agrees: "Hurrah was the biggest club in town for a long time; now it's small. It's only natural for a band to want to play where the most people will see them and where they'll make the most money."

Summing up, Goodkind said, "We'll see how big the balloon can get before it bursts."

Though some of the clubs have seen their business drop recently (the Mudd Club, which turned people away from their doors for over a year without any advertising, is now advertising), there seems to be enough of an audience—and enough bands—to keep everyone happy. "Each club will find its own audience," said Neil Cooper, who books the '80s, the sole rock club on the upper East Side. Jim Fournat, who books Danceteria, added, "To an outsider, the clubs may all look the same, but the crowds are completely different. The crowd at the Ritz is nothing like the crowd we have (at Danceteria)."

Since many of the acts that visit New York play several dates at two or three different clubs in a two-week period, club owners find that the audiences are going to the clubs rather than going to see the music. "Unless we're the only club with a particular act," said Cooper, "most people will wait for the act to play downtown, closer to where they live. We've been trying to develop a following in our area, which is preppies, college kids, and advertising agency workers. This of course, is not the crowd that goes to Danceteria."

The fact that many of the club-goers are going to a scene rather than going to see music has caused some people to complain that the music has become of secondary importance. As a manager of one band said recently, "I felt like the band was interrupting the people when they came on stage. I felt like apologizing." While the string of rock clubs, in New York and throughout the country, was originally seen as a new alternative to radio for breaking acts, many labels are questioning the effectiveness of club exposure.

"But," said Jane Friedman, "the clubs are still the salvation for the music. It's the only place where the records are played. Of course people are just going to the scene, but the music is the scene. The kids go to the club to dance and they may not know who is playing, but they know they'll hear something they're going to like and something that is meaningful to them. They may not know the songs at first, but they'll hear them again and they'll ask who it is. That's why the clubs are so valid."

## Dance Clubs Flourish in New York

by JEFFREY PEISCH



One of those nights that New York's lounge lizards dream about: Keith Richards (right) stands in on guitar with Jim Carroll at Trax.

(Photo by Ebet Roberts)

## N.Y. Labels

(Continued from page 27)

then?" said Edson. "I saw the reaction at the club and literally saw his career springboard." According to Edson, "fast reaction" in retail accounts and radio makes New York one of the nation's ideal breakout markets.

How important is the City to west coast giant Warner Brothers Records? "Extremely!" exclaimed Bob Regehr, vice president of artist development. "Our strongest departments here are really A&R and all the media-related things, like artist development and publicity. All the key print is here, with a few exceptions, and lots of television." Warners' "fairly extensive" New York A&R department, numbering five people with Jerry Wexler at its head, keeps England, Europe and the entire east coast covered.

Regehr is in New York 10 or 12 times a year. His most recent trip to town included working sessions with Rickie Lee Jones and Sire recording artists Talking Heads, who debuted their new expanded lineup before an American audience at New York's Dr. Pepper Music Festival in Central Park. It was a complete surprise to the audience, and the set was largely new material. "That was a dangerous thing to do before the New York

audience," said Regehr. "If you can pass that test, it bodes well for the future."

Neil Bogart's newly-formed Boardwalk Entertainment Company is based in the west but reflects the Brooklyn native's career-long affection for the New York City style. The multi-media combine, formed in partnership with Bogart's former Casablanca partner, Peter Guber and producer Jon Peters, made a New York office an early priority during its initial staging, with Irv Biegel brought aboard as executive vice president in charge of east coast operations. Together with Ruben Rodriguez, Biegel is now putting together a staff that Bogart expects to expand further in the coming months.

"Four of the first nine company signings are based in New York or on the east coast," revealed Bogart, who, while declining to name those acts as this special issue went to press, noted that the company's first signing, Harry Chapin, is an east coast artist.

Bogart remains a staunch booster of the city. "The rock music scene there has never been more evident in its vitality," he enthuses. "The reasons are obvious, I think: it's a night town, and a late one, where the clubs are open until six in the morning. And there are more entrepreneurs opening up clubs there."

Both Elektra and Nonesuch Records were founded in New York City, and while the present Elektra/Asyl-

um/Nonesuch label makes its home on the west coast, the company has sustained a full-service New York staff throughout the past decade.

"It's not just a satellite office of ours," explains vice chairman Mel Posner—himself a native New Yorker who learned the industry's ropes by

joining Elektra in its infancy. "That staff is a major part of our business, not simply because the city is a media center, but because of the talent represented and the overall increase in eastern operations directed from there."

(Continued on page 30)



Left to right: Kiss fan, Gene Simmons, Ace Frehley, Paul Stanley.  
(Photo by Waring Abbott)

# RFC RECORDS

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## N.Y. Labels

(Continued from page 29)

Posner cites such east coast signings as The Cars, Robbie Dupree, New England, The Nervous Eaters, The Cats, Bruce Roberts, Judy Collins, Simms Brothers Band, Stanley Turrentine, Richie Rome and Lenny White as evidence of a greater stake in talent from the region. At least as important is New York's focal importance for certain special markets that E/A has entered since the late '70s, notably black-oriented music and jazz, as well as dance music and, of course, classical.

"Last year we created an east coast press and artist relations department to better serve the need of our New York-based artists and to facilitate communications between EMI America/Liberty and the media and management communities," said label president Jim Mazza.

"I would venture to say that our goal of aggressive talent acquisition has been significantly enhanced by the creation of an east coast A&R department."

"Salsoul Records could not have developed in a different location," asserted Dick Carter, label president. "It is a company that came out of the coupling of salsa and R&B music.

It happened because there was a strong latin population which was the Cayre and Caytronics (Salsoul's parent companies) business. Then there was also the black population, and at the same time you had WWRL and WBLS and WKTU and WNJR, all radio stations vying for position—they were all open and susceptible to new things in music. You had the right combination of all the right things happening in the New York market at that time.

"I think New York continues to be the center of black kinds of music, primarily because it draws from Philadelphia, Washington, Baltimore, Boston—the big urban populations on the eastern seaboard," continued Carter. "It's a breeding ground for young, starting musicians. You've got clubs and all kinds of small venues in which beginning talent can sustain and even nourish itself, feeding into a place where there's enough record company influence for them to be heard."

"Yankee Stadium and Bearsville Records are two of New York's permanent fixtures," said Howard Rosen, the label's vice president and general manager. Rosen, a former New Yorker transplanted to the west coast who visits the city on business about "once a month," explained that the decade-old label keeps in close contact with the city from its headquarters in Bearsville, near Woodstock,

in upstate New York. "Our studio is up there, and Todd Rundgren and Utopia are based in the same town," he continued. Most other Bearsville artists, such as Foghat and newly-signed group Sneakers, are based in the city, where Bearsville conducts business from the offices of the label which distributes it, Warner Bros.

It would be tough to name a label more exclusively tied to New York than De-Lite, which released its first album by Kool & the Gang over ten years ago. Now, De-Lite's vice president of domestic and international marketing, Bernie Block, reports that the company is gearing up for the release of the group's 17th LP, produced by Eumir Deodato. The group is a New York perennial, having formed in Jersey City about 16 years ago, and most of De-Lite's other artists have a strong metropolitan identification, especially Crown Heights Affair, named after the neighborhood Label president Gabe Vigorito and Block also mentioned that the Phonogram-distributed label will soon be moving its offices to 1733 Broadway in Manhattan.

The new labels formed in the city over the past year aren't all linked to national distributing companies. Posse Records, an independently distributed label, was recently incorporated by Julie Rifkind, Bill Spitalsky and Roy Rifkind, principals of Spring Records, which continues to be dis-

tributed by Polydor. Posse, named for its "bring 'em back alive" talent acquisition philosophy, recently celebrated its first release by Joe Simon, who moved over from Spring, where he debuted ten years ago.

"We feel that independent distributors have always been, and will continue to be, one of the vital backbones of the recording industry," said Julie Rifkind, elaborating on the label's broad-based aspects.

Other newly formed and revitalized labels on the independent scene include Polish Records, formed by singer Genya Ravan, which released its first album (by Ronnie Spector) in 1980. And a much older and very different sort of a label, Audio Fidelity Records, underwent changes in late summer when a controlling interest was acquired by Danny Pugliese, formerly of Springboard Records. Audio Fidelity's new president, Sam Goff, said the label intends to "exploit its massive catalog much more actively" in the upcoming months.

A look at Chrysalis Records' artist roster is indication enough of New York's importance to the label. Deborah Harry and Blondie, certainly one of Chrysalis' most popular groups, are dyed-in-the-wool New Yorkers; Ian Hunter, an Englishman by birth, has adopted the city as his home; and Pat Benatar, the young singer who has had great success since joining

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## N.Y. Labels

(Continued from page 30)

Chrysalis, is a New York native who only recently moved to Los Angeles.

"Basically, we look at New York as a very live area," said Chrysalis president Sal Licata. "There are so many clubs there—a lot more than in L.A.—so there are always a lot of new acts looking to get signed. It's just a very happening area for talent."

As for Chrysalis' New York staff, "We try to cover all aspects from there," said Licata. The newest addition, coming late in 1979, was that of an east coast promotion representative. "We had always had field reps covering the area," Licata indicated, "but we wanted to have a national person actually based there. It's been extremely successful for us, too."

Capitol Records' famous Tower has long been a Los Angeles music industry fixture, yet over the years the company has consistently mined east coast talent as well, and long maintained a substantial New York operational base. Today, Capitol's offices there house over 40 employees, representing virtually every sector of the company from credit, sales and marketing to A&R, promotion and publicity.

Talent-wise, the city is more important than ever for Capitol. "As an A&R chief, I'm a great believer in the east coast and New York itself, and always have been," explains Rupert Perry, Capitol's vice president in charge of A&R. "One of the first things I did when I took this position was to put an A&R director back into the east coast, something Capitol hadn't had there in several years."

As a result, the number of current east coast signings represents a larger share of Capitol's overall talent pool than at any point in some time. Recent signings of New York and coastal acts include the Elektrics, Billy Squier, Jerry Gross, Keith Barrow, Mystic Moment, Five Moon, Chip Taylor and Riot.

Ray D'Ariano is gangbusters on New York, and as vice president/general manager, east coast of MCA Records, he has used that exuberance to give his west coast-based company a strong presence here.

D'Ariano pointed out the many resources available in New York that are crucial to the careers of MCA artists. First in his mind are the people, their numbers and enthusiasm in supporting the music. "Elton John's triumph in Central Park was a major event. It's more than coincidental that a superstar would do a free concert, out of anywhere in the world, in New York," he exclaimed. "And it's true with every kind of music.

Venues, their number and diversity, and radio, its power and personality, are high on D'Ariano's list of New

York natural resources. "The Iron City Houserockers recently showcased at the Bottom Line and the key to that was the live broadcast on WNEW-FM, which is very important to a new artist," he added.

"New York is the center for music now more than ever," exclaimed ZE Records president Michael Zilkha. "All the clubs that have risen up in the last year are invaluable to us when it comes to promoting records. Kid Creole has been built up from the clubs; James Chance and Lydia Lunch also did well last year with a base in the city. Perhaps the most wonderful thing that happened in New York last year was the advent of Rockpool. They saw that there was a sort-of new wave dance movement, and they were organized enough to tap it and make sense of it."

Another view of New York's dance orientation was offered by Prelude Records president Marvin Schlachter. "New York is Prelude's lifeline to the music industry: call it what you may, being so heavily involved in disco or dance-oriented product, almost everything we've achieved has originated in New York. Two of our recent hits by Inner Life and Rod, were picked up by New York clubs as imports, clueing Prelude on their appeal and giving the label time to release them and enjoy healthy New York sales and eventual national R&B attention."

Speaking in typical Manhattan superlatives, RFC Records president Ray Caviano, who also heads Warner Brothers Records music department, called New York City "the dance capitol of the entire planet . . . dangerously ahead of the rest of the country." Praising New York as an indicator of where the entire nation will go and an especially fertile break-out market for R&B music, Caviano named the B-52's, George Benson, Blondie, Diana Ross and Queen as examples of the wide variety of artists whose careers have been aided in the recent year by the city's broadening dance obsession.

If this incredibly diverse potpourri of labels, venues, artists, executives and philosophical observations seems like a bombardment, it might be linked to the sensual barrage to which New Yorkers are subjected every day. And no one could put it better than Millennium Records' president Jimmy Jenner. "Where else can you get hit by a bicycle, begged out of all your change, ripped off by the pretzel man, and still create the best music the country has to offer? Why New York? Because the city has guts and a big heart."

Story researched by Phil Di-Mauro, Joseph Iannello, Ben Liemer and Jeffrey Peisch.

## B'way

(Continued from page 24)

made into a film musical by the Sherman Bros.); the music of Duke Ellington will be at the core of "Sophisticated Ladies," starring Judith Jamison and scheduled to open in Philadelphia the first week of December; Linda Ronstadt will return to "The Pirates of Penzance" in October, under the aegis of the Shakespeare Festival; and singer Andy Williams is slated to star in "So Help Me God," a musical about Noah and the Ark, originally presented in London under the title "Beyond the Rainbow" (and recorded as such by CBS/U.K.), with book and lyrics by Leslie Bricusse and music by Italian film composer Armando Trovaioli.

Also scheduled for an undetermined date are new productions by Jerry Herman ("The Royal Family," based on the comedy by George S. Kaufman and Edna Ferber), Chris Brubeck ("Mary Jane," described as a contemporary spoof of the marijuana craze), and Al Kasha (David Coperfield and the stage recreation of the MGM musical film "Seven Brides For Seven Brothers," currently touring with Howard Keel and Jane Powell in the roles they created on the screen).

Despite this apparent flurry of behind-the-scenes activity, publishers and labels are observing a wait-and-see policy about the new shows, ready to

outbid each other should the productions reaching Broadway turn out to be hits a la "Barnum." It is indicative of this general attitude that composer Cy Coleman failed to interest major labels in optioning the recording rights to his latest hit, with Columbia finally opting to do so only after the show had proved a substantial winner among critics and audiences.

No less interesting is the fact that the majors' lack of aggressiveness in recent years has enabled independent labels to move in, pick up where the majors failed, and preserve for posterity scores that may have otherwise disappeared — as an example, DRG Records released the cast albums to the widely successful "A Day In Hollywood/A Night In The Ukraine" and "Scrambled Feet," while Bruce Yeko's Original Cast label picked up the rights to "Carmelina," a flop of last season with an excellent score by Alan Jay Lerner and Burton Lane.

Given all the imponderables of bringing a successful show to Broadway and sustaining the audiences' interest, there is a very good likelihood that many of the productions announced so far will not succeed as totally as their creators expected them to. Those that will, however, are already guaranteed to attract as much attention as the hits currently on Broadway, and will undoubtedly contribute to making the 1980-1981 season at least as profitable as the previous four or five seasons have been.

## NARM Endorses New York Music Week

■ The National Association of Recording Merchandisers (NARM) is making its presence felt during New York Music Week via its ambitious "Give the Gift of Music" campaign. New York record retailers, who have been among the most aggressive in the country in supporting the campaign, now appear set to redouble their efforts during the week-long tribute to the musical capital of the world.

"If selling more albums is the bottom line, then we support the Give the Gift of Music campaign," is how Crazy Eddie vice president Burt Goldstein summarized his feelings towards the campaign. Crazy Eddie thus joins key record outlets such as King Karol, Sam Goody, and Disc-O-Mat in prominently featuring the campaign logo in in-store displays of recorded product and as a separate entity.

In his own distinctive manner, Ben Karol of King Karol echoed the prevailing sentiment of the retail community when he said the campaign "reminds me of chicken soup: it can't hurt you. As a dealer I will support this campaign in any way possible."

With hundreds of musicians offer-

ing their services gratis during the week, NARM has set some special activities of its own to highlight the event, such as "gift wrapping" various concert sites with special "Give the Gift of Music" banners, bows and balloons. The poster commemorating New York Music Week also carries the "Give the Gift of Music" logo.

Additionally, on September 15 NARM executive vice president Joe Cohen presented New York Mayor Ed Koch with a special "Give the Gift of Music" award—a gold record with a Big Apple logo—saluting him for his outstanding support of the recorded music industry in New York.

"The New York music industry is of vital importance to all of us," Cohen says, "and we support the efforts of the New York Music Task Force to unite and strengthen its diverse elements through Music Week. The National Association of Recording Merchandisers is pleased to pay tribute to the multitude of musicians which will offer to the people of New York City their greatest 'gift of music'—their own talent, communicated in a fabulous musical celebration."

As the bulk of the population moves into the 25-54 year age group radio will continuously shift its appeal towards the adult group. Music formats like country, which deal with adult experiences and information formats, like feature programs now having success on television, will probably increase because adults are more information oriented than younger audiences.

How will New York radio differ from what it was in the 70's? In the past two decades radio "did its own thing" on a station by station basis. Now network and syndicated programs, which were the mainstay of radio in the 40's and 50's are having

I think there will be a rebirth of the influence of radio personalities in music formats. It is the one area that can give a station the edge in a market. As the public searches for companionship, believability and entertainment, they are attracted to the radio personality that can bring these elements to his presentation.

**Harry Harrison,**  
air personality, WCBS-FM

The formats will become more and more specialized. Stations will be playing particular music for mood, talk shows, etc.—fulfilling the needs of the listeners. I hope that person-

asked and no plans or considerations given to other changes.

**Larry Berger,**  
PD, WPLJ-FM

New Yorkers have never responded well to the slick, slogan-reading format disk jockey. Every time they come to town, they're here for a short stay and people don't remember who they were when they're gone. The personalities that have been here through the years have been highly individual people who brought themselves to their air rather than some pre-defined plastic disk jockey characterization. Starting with Martin Block and his Make-Believe Ballroom, through Ted Brown and the Redhead, Alan Freed, Cousin Brucie, Don Imus, both John Gambings, Frankie Crocker, Dave Herman right through to our new Mark Goodman, New York radio has long attracted the type of radio personality that New Yorkers can personally identify with. In the future, this pattern will continue.

**Jim Kerr,**  
air personality, WPLJ

Automation, syndication and network satellite programming will reduce the number of local jobs and usher in the era of the Super Personality. The "time and temp" disc-jockey of the past will fade away as the requirements become more demanding. Tomorrow's radio talent will be a versatile performer—musical authority, social commentator and trendsetter—who will probably possess a strong, identifiable delivery that transcends rapidly disappearing regional boundaries.

**Chuck Leonard,**  
air personality, WXLO-FM

I see New York radio's future as fragmented so that what people want the most will be found on the AM and FM dial. Lots of features . . . talk, sports, news on AM . . . all kinds of music on FM. New York wants to listen to a personality that communicates with the daily lives of all and participates in activities of the entire community. "Friendly people" types.

**Scott Muni,**  
PD, WNEW-FM

I do not see new formats per se. I do foresee aberrations of current formats. For example, WABC will follow whatever trends the listening public may desire. If those trends include more music, we will play more music. If those trends include more information, we will give them more information. It is also my feeling that with technical advances will come greater mobility. It will be possible for an afternoon drive personality to do the show from the middle of a traffic jam from a mobile studio. With the 80's comes greater adventure and excitement and I am happy to be in the middle of it all.

**Jay Clark,**  
operations director, WABC

I believe that the trend in fragmentation of radio formats will continue, and that the growth of cable, which will soon provide specialized formats to cable channels, will accelerate that fragmentation. Mass appeal radio will continue to disappear and specialized radio will take its place, an evolution that is evident as  
(Continued on page 34)

"There are just a handful of cities in all the world which are touched with magic—magic which is inevitably expressed in music—in song. A reminder from time to time of what New York means to music is a welcome chance to join the chorus which sings "I Love New York," because it's a great music city, a great music publishing town."

**Leonard Feist**  
President, NMPA

# New York Radio Looks Ahead

*Calling the past 12 months a tumultuous period in New York radio would be a great understatement. Since Record World covered radio in the first New York Music special issue, there have been several major format changes, shifts in high-level personnel, and the usual heated competition for ratings—none of which prevented radio from turning out in full force to support the current New York Music Week. At least 20 of the free concerts will be hosted by celebrated air personalities, and the stations have also pitched in with live broadcasts, promotional materials and public service announcements.*

*In a market where radio people must constantly keep an eye on the future, RW thought it appropriate to ask programmers and air personalities: In the years ahead, what formats will dominate New York radio, and what types of personalities will be characteristic of the New York sound?*

a renaissance.

**Ed Salamon,**  
PD, WHN

I am not sure the radio personality of the 80's will be significantly different. He or she will have to be more flexible because everything changes so fast. Successful personalities are just that because they relate to their audience and understand them.

**John R. Gambling,**  
air personality, WOR

In the 80's, formats will become narrower, more targeted and more selective. The broader format is quickly being replaced by specialized formats, i.e. all news, country, AOR. The program director's target is getting smaller and smaller and more challenging to hit. I see this trend continuing into the 80's.

**Robert L. VanDerheyden,**  
PD, WCBS-FM

alities in radio will flourish, but it all depends on program directors in the smaller markets. If they stifle young, talented broadcasters, you might as well kiss them good-bye.

**Michael Jones,**  
PD, WKTU-FM

There is a trend in New York radio towards an urban contemporary format which will replace the mass appeal top 40 format of the past. The top 40 radio station has to become more aware of the music which is popular in the New York market and depend less on national music trends. This urban sound appeals to the white, black and Hispanic listener.

**Don Kelly,**  
PD, WXLO-FM

WPLJ plans to be straight ahead rock and roll—with no questions

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# Radio

(Continued from page 33)

well in the magazine industry. Classical music, which has demonstrated staying power, should maintain its strength as a format, especially in light of the fact that it can offer the kind of demographics that advertisers want to talk to."

**Robert E. Richer,**  
general manager, WNCN

Whatever I'm doing at that time.

**Frankie Crocker,**  
PD, WBLS-FM

In the months ahead, I believe you are going to hear a great deal more news/talk on AM Radio. The only stations that will be able to maintain successful music formats will be those with exceptional morning programs constructed around a strong personality. And that presents a problem in New York City. This market requires a considerable investment in time and exposure before a person seeking to become a personality on radio can make any kind of impact, regardless of how skilled a performer he might be. I have had a total of ten years experience in New York by now, and yet it is only at this point that I feel we are making a significant mark here. It's taken ten years to really break out. And for that reason alone, I'm afraid the development of future personalities here is at best, bleak. Unfortunately, problems in developing radio personalities extend to smaller markets as well. Principal among them are the relationships between personality and program director, and personality and sales executives. Too often PD's, sales and general managers put themselves in the position of censors, and inhibit personality development, making judgements about what is funny, what's topical, what's relevant. And what emerges is a non-performer's impression of what will work with an audience, rather than that of the guy who ostensibly was hired to do that very job. If a disc jockey is reasonably sensitive to the sales area, and certainly, to his own future, he isn't going to put himself in the position of jeopardizing sponsor relationships and his career by alienating sponsors and saying things on the air that station executives would find awkward. Until management is willing to say to sponsors, "look, you gotta let this guy say things he considers to be appropriate . . . as long as he's not ridiculing you or your product . . ." and then be willing to take a little heat about that occasionally, I'm afraid we're not going to hear new personalities, developed in New York City or anywhere else.

**Don Imus,**  
air personality, WNBC

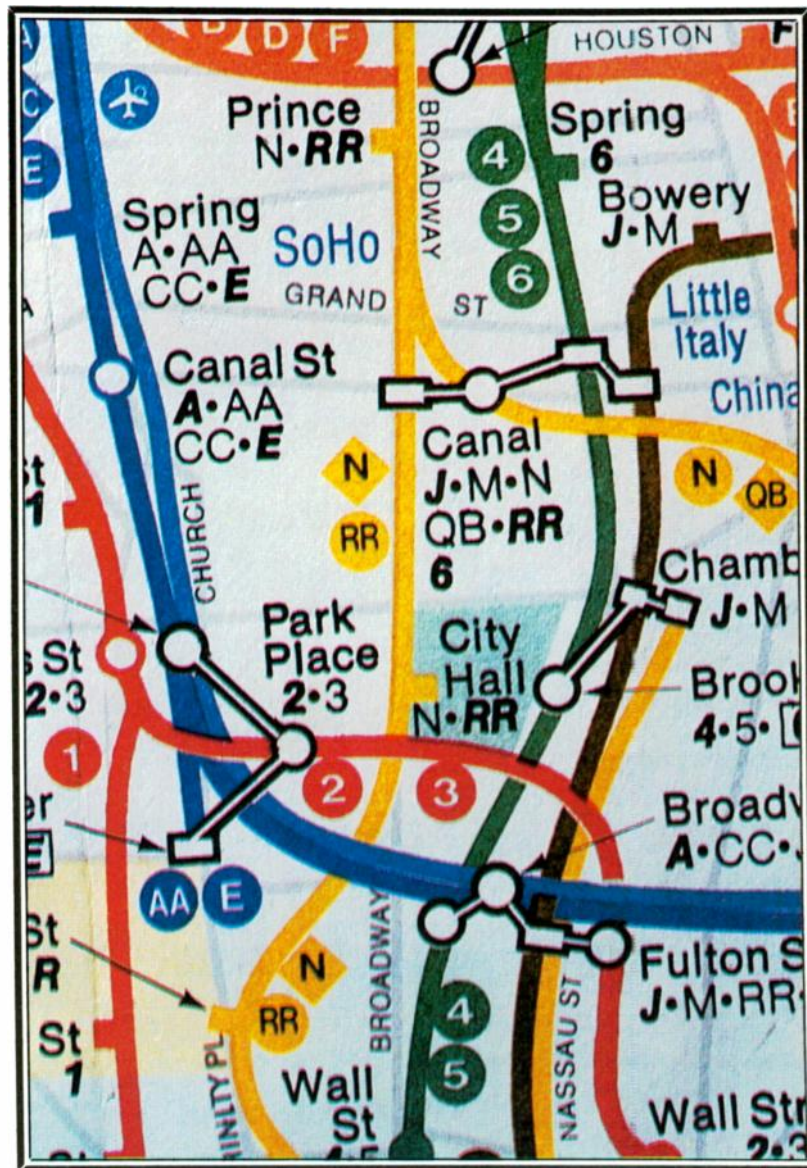
Personalities that are New York. It is not necessarily a matter of the future. The New York radio audience has always had an affinity for some-

one who they could recognize as a person who deals with the same things they deal with. In recent years there's been a rush of interchangeable no-name voices which dominated radio in the seventies. A few personalities have shown through here and there, by in large, recognizable by their longevity in New York radio or their knowledge of the territory. The personality of the future has to be someone who's not only read about New York, but he or she should also live the lifestyle. Also needed would be a greater amount of contact with the listener on an informal basis (as opposed to the stiff & clinical methods

The successful on-air personality will have to know what his audience wants and then will have to deliver . . . While the radio business might be as stable as a TV tray, the ability to relate to your listeners will be just as important tomorrow as it is today.

**Mike Wade,**  
air personality, WXLO-FM

To be perfectly honest, I don't expect the air personality to characterize New York radio in the future to be drastically different from the role he or she plays at the successful radio stations of today.



of "research"), and a good streetwise sense mixed in with radio knowhow.

**Howard Hoffman,**  
air personality WABC

There is a trend in AOR towards more personality-oriented DJ's. The day of the Drake "time and temperature" jock is over. But, where will these on-air people come from since upcoming jocks are not schooled in the ways of personality radio. DJ's that relate to the community will always be in demand.

**Charlie Hamburger,**  
air personality, WXLO-FM

Involvement has to be the key word at every level of the business. Involvement with your audience, your community, the entertainers whose music you play, your management, and your fellow air personalities. This has been our philosophy at WHN for the past five years and this involvement has probably been one of the major factors of our success. Obviously, a format that works coupled with crack execution is also a major factor, but the days of an air personality insulating him or herself within the confines of the studio are behind us.

**Del De Montreux,**  
air personality, WHN

In the future an air personality will not be able to survive confining his talents to behind the microphone. He will have to be involved with his audience and the community. Radio is truly a local media and having personal contact with the audience is, and will be, very important to an air personality. WHN has given me many opportunities to do this. I host live concert broadcasts from the Lone Star Cafe and hosted the Michelob Sunset Series at Belmont Park on Labor Day weekend.

The future air personality in New York will have to sound human on the air. He will have to sound like he's speaking directly to a listener and not shouting at him. He will have to sound warm and relate things he's talking about to the listener. The New York audience wants a friend they can share things with on the radio. The air personality who will characterize New York radio in the future will be a warm, relating air personality who gets involved with the community.

**Mike Fitzgerald,**  
air personality, WHN

The criteria for a "great" radio personality hasn't changed. To me, the most successful personalities are the people who bring something of themselves to their performance. By that I mean building a relationship on the air that gives the audience a true sense of the person.

**Bill St. James,**  
air personality, WYNY-FM

The future for New York radio looks great. One of the reasons is because of the high caliber of people working here. New York has the best radio people because it's the biggest radio market in the world. This makes competition fierce and it brings the best out in people. The radio in New York will continue to get more exciting for those who work in it, and for those who listen to it.

**Frank Reed,**  
air personality, WNBC

If you enjoy New York radio now, you'll like it ever better in the future. Radio stations will become more interesting as broadcasters learn more and more about what you really want when you turn on your radio. There will be more variety in radio programming, and more innovation too when new technologies like AM stereo become available. Of course, WNBC will continue toward our goal . . . to be the best radio station in the world. We really are intent on becoming your #1 radio station!

**Buzz Brindle,**  
air personality, WNBC

New Yorkers love good entertainment. In the future, you'll hear more and more personality on New York radio than during the last decade. We're gonna have a lot of fun!

**Michael Sarzynski,**  
air personality, WNBC

(Thanks to Sharon Warantz of WPIX-FM for making these radio pages possible).

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Polygram Companies

New York

Nashville

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*Christopher Robin*

## New Tape Pkgs.

(Continued from page 6)

has flaps at each end and will not need to be shrink-wrapped in order to be completely closed. According to Herb Friedman, "We see the tape package as disposable, not permanent. So we've tried to create, with this package, one that is as minimum price-wise as can be fashioned."

While merchandisers may disagree as to the merits of any new tape package, they are in agreement that a new package, that can take advantage of graphics, is a necessity. Over a year ago, at a meeting of the NARM board of directors, a resolution was passed that said, in part, "immediate consideration should be given by recording manufacturers to the packaging of recorded cassettes in the eight-track package size in order to facilitate display of both cassettes and eight-track tapes in current display equipment." Although some of those that signed that resolution no longer think that a new package has to be the size of an eight-track, the need is still felt. With this in mind, merchandisers and packagers emphasize that the packaging question should not develop into a competition. Rather, they stress all parties involved should assume a collective role in the search for the best solution. "We do need a new package, without question," said Dean Lindbloom, manager of technical services for the rack division of Pickwick. "The question is, what's the best package for everyone in the industry?"

"We could design a package that would meet the needs of any one group in the industry," said Block, "but the top priorities of each group are often diametrically opposed. What's good for a label is often not good for a retailer. Signing contracts with labels for the use of our package is not important right now. What's important is to solve the problem. If we're involved in that process, the contracts will come."

## Two WB VPs

(Continued from page 6)

Somers and Johnson, along with key staff members including WB advertising director Shelley Cooper, will restructure the label's creative services operations within the next month.

After working at the Los Angeles Times as a reporter and pop music critic, Johnson joined Warner Bros. Records in 1969. Within the company he has held posts as publicity director, editorial director, executive producer, director of product managers and creative director. Somers came to WB in 1971, in the merchandising department.

## 'The Breaks' Have All Been Good For Kurtis Blow, The Golden Rapper

By BRIAN CHIN

■ NEW YORK — "I know you don't walk out of the studio believing you have a hit in this business," says J. B. Moore, "but when we finished mixing it, we knew it was a bitch." Moore and Robert Ford are the producers of the recent BOS #1 and authentic grassroots phenomenon, Kurtis Blow's "The Breaks."

Blow (real name Kurt Walker) was a well-known personality in upper Manhattan and the Bronx, with a reputation as one of the best of the "rappers," the street disc jockeys who improvise rhymes and fast talk to the extended rhythm breaks of disco records. Now, with a gold single and a Madison Square Garden appearance behind them, Blow, producers Ford and Moore, and Mercury Records hold high hopes for a forthcoming album which will include two hot new raps, an ambitious revival of Bachman-Turner Overdrive's "Takin' Care of Business" and—it had to happen—a ballad.

Although it had been generally assumed after the enormous success of the Sugarhill Gang's "Rapper's Delight" that rap was a fad whose time would come and go, "The Breaks," over a year later, sent a tremor of excitement and dance power through black radio stations and a variety of black, white, straight and gay dance floors. The "do-it-yourself" instrumental version had been gathering initial play for cautious DJs, but, ultimately, the crowds demanded Blow's hard-luck rap in its entirety.

Robert Ford discovered Blow, already a highly regarded figure, while researching the mobile street-jock scene as a trade journalist. "Kurtis was chosen first of all as an outstanding rapper. We wanted a rapper with a following; kids had respect for him. I also

honestly believed we could make him into a complete performer. There is a maturity there—an intangible difference you can see when he gets up in front of people." A ton of kids can get in front of a mike and talk, but with Kurtis, something special goes on. You can't teach that and that's the thing we're very fond of."

Blow's career as a recording artist began in 1979, when Ford contacted Moore with a proposal to produce a Christmas rap record. After a two and a half year period as an advertising salesman, Moore had left his job in September 1979 to devote time to writing a book. Intrigued by the idea of making a record, however, Moore wrote lyrics and music along with Denzil Miller and Larry Smith over two evenings and invested his savings in the recording of "Christmas Rappin'." "We were going to release it ourselves when John Stainze called us from Phonogram's L.A. office for a British contract on the record." "Rappin'" finally appeared in America on Mercury.

### Intense Street Buzz

Ford and Moore give credit for the intense street buzz that greeted both records to Russell Simmons, Blow's manager. Simmons did extensive advance work to key New York retailers such as Burdell's and Downstairs; a variety of retailers and distributors in the 125th Street area, and to important clubs, among them Leviticus, Renaissance, Pippins and Paradise Garage. On both cases, recalls Ford, "we had no record and demand was already building. In fact, (another company) put out a Christmas rap record in response to demand for ours." As for "The Breaks," "the DJs jumped right on it in a big way. . . (Also), we have serious praise for the

(Continued on page 72)

## Sylvester Takes the Cake



Fantasy recording artist Sylvester recently celebrated his birthday at Dreamland, a popular San Francisco club. The singer, whose latest album, "Sell My Soul," has just been released, declined to reveal his age, describing himself as "timeless." Shown here is Sylvester's mother, Leita Mura, presenting him with a birthday cake.

## Arista U.K. Signs Stray Cats

■ LONDON—Arista is expected to announce this week the signing of American semi-acoustic band Stray Cats. The band arrived in London a month ago and the live dates caused such interest in the business that one company reportedly offered a quarter of a million pounds for the band.

Arista, however, though not giving figures, is not thought to have spent anything like that amount. The deal, for the world outside the U.S. is reported to be constructed along similar lines to a recent one done by Chrysalis with the Beat, where the band has its own label, Go-Foot Records.

The Three members of Stray Cats are in London now recording new product with a single possibly to be released at the end of October.

## Cap/EMIA/Liberty Names Van Hengel

■ LOS ANGELES—Kick Van Hengel has been appointed director of European promotions for Capitol/EMIA/Liberty Records, effective November 1, it was announced by Helmut Fest, vice president, international operations.

Van Hengel, who will be responsible for the coordination of releases and promotional activities in the European market, will be based at the international operations offices in London.

## Cannon Music Names Devereaux President

■ LOS ANGELES—Menahem Golan and Yorum Globus have named Rex Devereaux president of the Cannon Music Group, including Cannon Records and two publishing firms. Devereaux has been executive vice president of the Scotti Brothers organization for the past four years.

Golan and Globus said the appointment was made in keeping with Cannon's plans for expanding into the pop field and signing a stable of artists. Devereaux will leave for Europe later this month to sign sub-publishing deals and to establish the Cannon label around the world.

## CBS Taps Midiri

■ NEW YORK — Paul Russell, managing director, CBS Australia, has announced the appointment of Phil Midiri to the newly created position of director, administration, CBS Australia. Midiri will be responsible for the administrative functions of both the CBS and Epic labels.

# A/C Chart

OCTOBER 4, 1980

OCT. 4	SEPT. 27		WKS. ON CHART
1	7	<b>WOMAN IN LOVE</b> BARBRA STREISAND Columbia 1 11364	5
2	1	<b>LOOKIN' FOR LOVE</b> JOHNNY LEE/Full Moon/Asylum 47004	11
3	4	<b>LATE IN THE EVENING</b> PAUL SIMON/Warner Bros. 49511	9
4	5	<b>UPSIDE DOWN</b> DIANA ROSS/Motown 1494	9
5	9	<b>XANADU</b> OLIVIA NEWTON-JOHN/ELO/MCA 41285	8
6	2	<b>ALL OUT OF LOVE</b> AIR SUPPLY/Arista 0520	16
7	3	<b>DRIVIN' MY LIFE AWAY</b> EDDIE RABBITT/Elektra 46656	15
8	8	<b>GIVE ME THE NIGHT</b> GEORGE BENSON/Qwest/WB 49505	11
9	6	<b>DON'T ASK ME WHY</b> BILLY JOEL/Columbia 1 11331	9
10	12	<b>JESSE</b> CARLY SIMON/Warner Bros. 49518	8
11	10	<b>NO NIGHT SO LONG</b> DIONNE WARWICK/Arista 0527	16
12	15	<b>LOOK WHAT YOU'VE DONE TO ME</b> BOZ SCAGGS/ Columbia 1 11349	7
13	16	<b>REAL LOVE</b> DOOBIE BROTHERS/Warner Bros. 49503	5
14	18	<b>HE'S SO SHY</b> POINTER SISTERS/Planet 47916 (E/A)	6
15	14	<b>HOT ROD HEARTS</b> ROBBIE DUPREE/Elektra 47005	10
16	19	<b>NEVER KNEW LOVE LIKE THIS BEFORE</b> STEPHANIE MILLS/ 20th Century Fox 2460 (RCA)	6
17	11	<b>SAILING</b> CHRISTOPHER CROSS/Warner Bros. 49507	16
18	13	<b>YOU'RE THE ONLY WOMAN (YOU &amp; I)</b> AMBROSIA/ Warner Bros. 49508	11

CHARTMAKER OF THE WEEK

19	—	<b>LADY</b> KENNY ROGERS Liberty 1380	1
20	24	<b>ON THE ROAD AGAIN</b> WILLIE NELSON/Columbia 1 11351	3
21	20	<b>YOU'LL ACCOMP'NY ME</b> BOB SEGER/Capitol 4904	8
22	26	<b>MIDNIGHT ROCKS</b> AL STEWART/Arista 0552	4
23	17	<b>ONE IN A MILLION YOU</b> LARRY GRAHAM/Warner Bros. 49221	10
24	27	<b>COULD I HAVE THIS DANCE</b> ANNE MURRAY/Capitol 4920	4
25	21	<b>SOMEONE THAT I USED TO LOVE</b> NATALIE COLE/Capitol 4869	15
26	30	<b>DREAMING</b> CLIFF RICHARD/EMI-America 8057	2
27	23	<b>MAGIC</b> OLIVIA NEWTON-JOHN/MCA 41247	20
28	31	<b>HOW DO I SURVIVE</b> AMY HOLLAND/Capitol 4884	3
29	29	<b>MY PRAYER</b> RAY, GOODMAN & BROWN/Polydor 2116	6
30	22	<b>FIRST TIME LOVE</b> LIVINGSTON TAYLOR/Epic 9 50894	12
31	32	<b>ALL OVER THE WORLD</b> ELO/MCA 41289	6
32	25	<b>LATE AT NIGHT ENGLAND</b> DAN SEALS/Atlantic 3674	9
33	35	<b>WHO'LL BE THE FOOL TONIGHT</b> LARSEN-FEITEN BAND/ Warner Bros. 49282	3
34	28	<b>STAND BY ME</b> MICKEY GILLEY/Full Moon/Asylum 46640	19
35	—	<b>IF YOU EVER CHANGE YOUR MIND</b> CRYSTAL GAYLE/ Columbia 1 11359	1
36	38	<b>YOU CAN CALL ME BLUE</b> MICHAEL JOHNSON/EMI- America 8054	2
37	—	<b>YOU'VE LOST THAT LOVIN' FEELING</b> DARYL HALL & JOHN OATES/RCA 12103	1
38	—	<b>OUT HERE ON MY OWN</b> IRENE CARA/RSO 1048	1
39	39	<b>THUNDER AND LIGHTNING</b> CHICAGO/Columbia 1 11345	3
40	41	<b>IF THIS IS LOVE</b> MELISSA MANCHESTER/Arista 0551	3
41	—	<b>MORE THAN I CAN SAY</b> LEO SAYER/Warner Bros. 49565	1
42	40	<b>DON'T YA WANNA PLAY THIS GAME NO MORE?</b> ELTON JOHN/MCA 41293	4
43	34	<b>HEY THERE LONELY GIRL</b> ROBERT JOHN/EMI-America 8049	11
44	36	<b>WHY NOT ME</b> FRED KNOBLOCK/Scotti Brothers 518 (AtI)	13
45	47	<b>LETTING GO</b> NEIL SEDAKA/Elektra 47017	2
46	—	<b>WITHOUT YOUR LOVE</b> ROGER DALTRY/Polydor 2121	1
47	33	<b>FAME</b> IRENE CARA/RSO 1034	9
48	45	<b>FIRST LOVE</b> SEALS & CROFTS/Warner Bros. 49522	5
49	37	<b>LOVE THE WORLD AWAY</b> KENNY ROGERS/United Artists 1359	17
50	42	<b>TRUE LOVE WAYS</b> MICKEY GILLEY/Epic 9 50876	6

## Budget Convention (Continued from page 10)

current enthusiasm for Christian music as an important and quickly growing market. Lasky exhorted dealers to bring gospel buyers into their own music market, and in his remarks revealed his own detailed grasp of the sector.

Baker, in turn, polled store staffers and owners on their current interest in tapping the field — and the reaction was more than positive, as a wide majority of attendees gave a

show of hands.

Baker also struck a light-hearted note when he rewarded Lasky for his support via a "Crossover of the Year" award, a Bible. Lasky responded with a beaming observation that the field is now "his schtick."

Wednesday night brought a presentation from WEA executives and as RW went to press, additional evening entertainment was anticipated from CBS and RCA artists.

## FCC Proposals

(Continued from page 3)

• Increasing FM channel assignments, which at this stage involves an FCC plan to upgrade the power of present stations to make room for new ones, and involves a lot of new hardware additions.

• Simplification of FCC processing proposals to amend the FM Assignment Table.

• Quadraphonic FM.

Several other proposals which petitioners sought to open up to the joint body were denied.

For the most part the FCC, in its stiffly written notice, said: "The proceedings that concern petitioners represent explorations of various techniques by which the number of available aural broadcast services could be increased."

The petitioners—the NAB, ABC, and several other smaller broadcasting affiliates and technical companies—said that to correctly move ahead with these proposals, the FCC had to have a "detailed analysis of a number of interrelated factors":

1) The extent to which there are unsatisfied demands for radio service which cannot be met by existing allocations of spectrum.

2) The extent to which the radio marketplace can support new services without adversely affecting existing service.

3) The priorities to be utilized in allocating whatever new spectrum becomes available for radio broadcasting.

4) The technical effect on existing services of change in channel spacing or the addition of new stations.

In other words, the petitioners told the FCC, if indeed the Commission is serious about deregulation and greater marketplace participation, it should begin with these very important future matters and let the industry participate in providing insights the Commission lacks.

The FCC made it clear that it expects "the devotion of substantial time and resources to facilitate the work of the (joint) committee."

## NARM Rack Meet

(Continued from page 8)

David Birkett and Al Geigle of Montgomery Ward; Harry Sutt-miller of Gold Circle; and Charles Staley of Woolworth/Woolco.

Educational features of the program will include a speech by Dr. Tom Connellan, a consultant from the University of Michigan School of Business, on "How We Communicate;" a presentation on "Implications of Size and Space Limitations in Racked Accounts" by Herbert Dorfman, eastern division vice president of Pickwick International's rack services division; and Harold Okinow, conference chairman and president of Lieberman Enterprises, presenting a segment on "The Creative Merchandising of Tape in the Racked Account." A panel discussion chaired by Sydney Silverman, president of United Record and Tape Industries, entitled "The Rack Is Back," will feature rack jobber promotions successfully conducted in both large and small racked accounts. Participating in the panel are Richard Greenwald, Interstate Record Dist.; Eric Paulson, Pickwick International; and Donald Weiss, Arrow Distributing.

## Geffen Signs Elton

(Continued from page 4)

former's career that his recorded product will be released on the same label in all territories.

John's first international hit record was "Your Song" in 1970. He has had twelve gold singles since 1973, including "Crocodile Rock," "Benny And The Jets," "Philadelphia Freedom," "Island Girl," "Mama Can't Buy You Love" and the recent "Little Jeannie," one of the most successful records of his career. He also amassed a total of sixteen RIAA certified gold albums. All of his LPs released after the platinum award was inaugurated in 1976 have garnered platinum certification.

John is the second major artist to sign with Geffen. Donna Summer is currently enjoying chart success with "The Wanderer," her first single for the new label.







# Record World Albums

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

OCTOBER 4, 1980

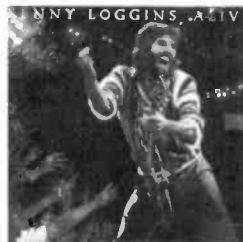
TITLE, ARTIST, Label, Number, (Distributing Label)

OCT. 4	SEPT. 27		WKS. ON CHART	
1	2	<b>THE GAME</b> QUEEN Elektra 5E 513	12	H
2	1	XANADU (ORIGINAL SOUNDTRACK)/MCA 6100	12	I
3	3	URBAN COWBOY (ORIGINAL SOUNDTRACK) VARIOUS ARTISTS/Full Moon/Asylum DP 90002	20	X
4	6	DIANA DIANA ROSS/Motown M8 936M1	17	H
5	11	HOLD OUT JACKSON BROWNE/Asylum 5E 511	12	H
6	12	GIVE ME THE NIGHT GEORGE BENSON/Qwest/WB HS 3543	9	H
7	7	HONEYSUCKLE ROSE (ORIGINAL SOUNDTRACK) WILLIE NELSON & FAMILY/Columbia S2 36752	5	L
8	4	GLASS HOUSES BILLY JOEL/Columbia FC 36384	29	H
9	9	PANORAMA CARS/Elektra 5E 514	5	H
10	10	CRIMES OF PASSION PAT BENATAR/Chrysalis CHE 1275	7	H
11	5	EMOTIONAL RESCUE ROLLING STONES/Rolling Stones COC 16015 (Atl)	12	H
12	8	CHRISTOPHER CROSS/Warner Bros. BSK 3383	30	G
13	13	BACK IN BLACK AC/DC/Atlantic SD 16018	8	H
14	17	ONE-TRICK PONY PAUL SIMON/Warner Bros. HS 3472	5	H
15	18	FAME (ORIGINAL SOUNDTRACK)/RSO RX 1 3080	14	H
16	14	TP TEDDY PENDERGRASS/Phila. Intl. FZ 36745 (CBS)	8	H
17	15	AGAINST THE WIND BOB SEGER & THE SILVER BULLET BAND/Capitol SOO 12041	30	H
18	19	CHIPMUNK PUNK CHIPMUNKS/Excelsior XLP 6008	10	G
19	26	WILD PLANET B-52S/Warner Bros. BSK 3471	3	G
20	24	BEATIN' THE ODDS MOLLY HATCHET/Epic FE 35672	3	H
21	16	FULL MOON CHARLIE DANIELS BAND/Epic FE 36571	9	H
22	22	LOVE APPROACH TOM BROWNE/Arista/GRP GRP 5008	9	H
23	23	ANYTIME ANYPLACE ANYWHERE ROSSINGTON COLLINS BAND/MCA 5130	13	H
24	20	DRAMA YES/Atlantic SD 16019	5	H
25	28	SHINE ON L.T.D./A&M SP 4819	5	G



CHARTMAKER OF THE WEEK

26 — KENNY LOGGINS ALIVE  
 Columbia C2X 36738



27	48	ZAPP/Warner Bros. BSK 3463	2	G
28	—	AUDIO-VISIONS KANSAS/Kirshner FZ 36588 (CBS)	1	H
29	31	HORIZON EDDIE RABBITT/Elektra 6E 276	5	G
30	32	LOST IN LOVE AIR SUPPLY/Arista AB 4268	15	H
31	34	WIDE RECEIVER MICHAEL HENDERSON/Buddah BDS 6001 (Arista)	6	G
32	37	LOVE LIVES FOREVER MINNIE RIPERTON/Capitol SOO 12097	5	H
33	27	HEROES COMMODORES/Motown M8 939M1	15	H
34	58	IRONS IN THE FIRE TEENA MARIE/Gordy G8 997M1 (Motown)	3	H
35	30	JOY AND PAIN MAZE FEATURING FRANKIE BEVERLY/Capitol ST 12087	9	G
36	25	MICKY MOUSE DISCO/Disneyland/Vista 2504	28	X
37	21	THE YEAR 2000 O'JAYS/TSOP FZ 36416 (CBS)	6	H
38	40	LET ME BE YOUR ANGEL STACY LATTISAW/Cotillion SD 5219 (Atl)	13	G
39	43	24 CARROTS AL STEWART AND SHOT IN THE DARK/Arista AL 9520	4	H
40	29	OFF THE WALL MICHAEL JACKSON/Epic FE 35745	56	H
41	35	BLUES BROTHERS (ORIGINAL SOUNDTRACK)/Atlantic SD 16017	15	H
42	42	STAR WARS/THE EMPIRE STRIKES BACK (ORIGINAL SOUNDTRACK)/RSO RS 2 4201	20	L

43	33	S.O.S. S.O.S. BAND/Tabu JZ 36332 (CBS)	15	G
44	44	NO NIGHT SO LONG DIONNE WARWICK/Arista AL 9526	8	H
45	50	PLAYIN' FOR KEEPS EDDIE MONEY/Columbia FC 36514	8	H
46	36	ONE IN A MILLION YOU LARRY GRAHAM/Warner Bros. BSK 3447	14	G
47	52	"A" JETHRO TULL/Chrysalis CHE 1301	3	H
48	39	GIDEON KENNY ROGERS/United Artists LOO 1035	25	H
49	51	VOICES DARYL HALL & JOHN OATES/RCA AQL1 3646	8	H
50	—	SCARY MONSTERS DAVID BOWIE/RCA AQL1 3647	1	H
51	54	THIS TIME AL JARREAU/Warner Bros. BSK 3434	16	G
52	45	THE GAMBLER KENNY ROGERS/United Artists UA LA 934 H	91	G
53	38	ONE FOR THE ROAD KINKS/Arista A2L 8401	15	K
54	56	ONE EIGHTY AMBROSIA/Warner Bros. BSK 3368	23	G
55	59	GREATEST HITS WAYLON JENNINGS/RCA AHL1 3378	72	G
56	63	FREEDOM OF CHOICE DEVO/Warner Bros. BSK 3435	16	G
57	62	SWEET SENSATION STEPHANIE MILLS/20th Century Fox T 603 (RCA)	23	G
58	49	McVICAR (ORIGINAL SOUNDTRACK)/Polydor PD 1 6284	8	H
59	—	TELEKON GARY NUMAN/Atco SD 32 103	1	H
60	61	THE SWING OF DELIGHT DEVADIP CARLOS SANTANA/Columbia C2 36590	4	I
61	64	STARDUST WILLIE NELSON/Columbia KC 35305	35	G
62	68	PETER GABRIEL/Mercury SRM 1 3848	16	G
63	46	REACH FOR THE SKY ALLMAN BROTHERS BAND/Arista AL 9535	7	H
64	66	ADVENTURES IN THE LAND OF MUSIC DYNASTY/Solar BXL1 3576 (RCA)	11	G
65	70	CAMEOSIS CAMEO/Chocolate City CCLP 2011 (Casablanca)	21	G
66	69	DEPARTURES JOURNEY/Columbia FC 36339	29	H
67	89	TIMES SQUARE (ORIGINAL SOUNDTRACK) VARIOUS ARTISTS/RSO RS 2 4203	2	L
68	72	SAN ANTONIO ROSE WILLIE NELSON & RAY PRICE/Columbia JC 36476	8	G
69	57	NO RESPECT RODNEY DANGERFIELD/Casablanca NBLP 7229	7	H
70	41	A MUSICAL AFFAIR ASHFORD & SIMPSON/Warner Bros. HS 3458	7	H
71	78	TRUE COLOURS SPLIT ENZ/A&M SP 4822	4	G
72	76	THERE AND BACK JEFF BECK/Epic FE 35684	13	H
73	74	THE LONG RUN EAGLES/Asylum 5E 508	50	H
74	93	COME UPSTAIRS CARLY SIMON/Warner Bros. BSK 3443	10	G
75	77	THE ROSE (ORIGINAL SOUNDTRACK)/Atlantic SD 16010	39	H
76	84	SPECIAL THINGS POINTER SISTERS/Planet P 9 (Elektra/Asylum)	3	G
77	83	RHAPSODY AND BLUES CRUSADERS/MCA 5124	13	H
78	79	THE BOYS FROM DORAVILLE ATLANTA RHYTHM SECTION/Polydor PD 1 6285	5	H
79	47	EMPTY GLASS PETE TOWNSHEND/Atco SD 32 100	21	H
80	65	WOMEN AND CHILDREN FIRST VAN HALEN/Warner Bros. HS 3415	25	H
81	53	McCARTNEY II PAUL McCARTNEY/Columbia FC 36511	17	H
82	85	"H" BOB JAMES/Columbia/Tappan Zee JC 36422	13	G
83	88	BRASS VI BRASS CONSTRUCTION/United Artists LT 1060	3	G
84	92	ARE HERE KINGS/Elektra 6E 274	3	G
85	55	THE WALL PINK FLOYD/Columbia PC2 36183	41	L
86	73	JUST ONE NIGHT ERIC CLAPTON/RSO RS 2 4202	23	L
87	94	IN THE HEAT OF THE NIGHT PAT BENATAR/Chrysalis CHR 1236	46	G
88	—	SHADOWS AND LIGHT JONI MITCHELL/Asylum BB 704	1	L
89	90	MUSIC MAN WAYLON JENNINGS/RCA AHL1 3602	16	G
90	67	MAD LOVE LINDA RONSTADT/Asylum 5E 510	31	H
91	95	THE CARS/Elektra 6E 135	108	G
92	101	NO MORE DIRTY DEALS JOHNNY VAN ZANT BAND/Polydor PD 1 6289	1	G
93	100	COMMON ONE VAN MORRISON/Warner Bros. BSK 3462	2	G
94	133	ANNE MURRAY'S GREATEST HITS/Capitol SOO 12110	1	H
95	99	WILLIE & FAMILY LIVE WILLIE NELSON/Columbia KC2 35642	2	L
96	60	MIDDLE MAN BOZ SCAGGS/Columbia FC 36106	25	H
97	75	WINNERS VARIOUS ARTISTS/I&M 1 017 (RCA)	8	I
98	102	HEAVEN AND HELL BLACK SABBATH/Warner Bros. BSK 3372	1	G
99	97	MAGNIFICENT MADNESS JOHN KLEMMER/Elektra 6E 284	5	G
100	110	MICHAEL SCHENKER GROUP/Chrysalis CHE 1302	1	H

The #1  
game in town.

QUEEN



The  
Game

(SE 513)



# Black Oriented Singles

OCTOBER 4, 1980

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

OCT. 4	SEPT. 27		WKS. ON CHART
1	2	ANOTHER ONE BITES THE DUST QUEEN Elektra 46031	7
2	7	MORE BOUNCE TO THE OUNCE (PART I) ZAPP/Warner Bros. 49534	6
3	1	FUNKIN' FOR JAMAICA (N.Y.) TOM BROWNE/Arista/GRP 2506	9
4	3	UPSIDE DOWN DIANA ROSS/Motown 1494	13
5	6	WIDE RECEIVER (PART I) MICHAEL HENDERSON/Buddah 622 (Arista)	13
6	4	GIRL, DON'T LET IT GET YOU DOWN THE O'JAYS/TSOP 9 4790 (CBS)	11
7	5	GIVE ME THE NIGHT GEORGE BENSON/Qwest/WB 49505	15
8	11	WHERE DID WE GO WRONG L.T.D./A&M 2250	8
9	9	I'VE JUST BEGUN TO LOVE YOU DYNASTY/Solar 12021 (RCA)	14
10	8	CAN'T WE TRY TEDDY PENDERGRASS/Phila. Intl. 9 3107 (CBS)	14
11	13	LET ME BE YOUR ANGEL STACY LATTISAW/Cotillion 46001 (Atl)	9
12	12	SOUTHERN GIRL MAZE/Capitol 4891	11
13	15	HE'S SO SHY THE POINTER SISTERS/Planet 47916 (E/A)	9
14	17	NEVER KNEW LOVE LIKE THIS BEFORE STEPHANIE MILLS/20th Century Fox 2460 (RCA)	8
15	23	MASTER BLASTER (JAMMIN') STEVIE WONDER/Tamla 54317 (Motown)	2
16	20	I'M COMING OUT DIANA ROSS/Motown 1491	4
17	19	HERE WE GO MINNIE RIPERTON/Capitol 4902	7
18	24	LET ME TALK EARTH, WIND & FIRE/ARC/Columbia 1 11366	3
19	10	SHAKE YOUR PANTS CAMEO/Chocolate City 3210 (Casablanca)	11
20	14	ONE IN A MILLION YOU LARRY GRAHAM/Warner Bros. 49221	22
21	16	THE BREAKS (PART I) KURTIS BLOW/Mercury 4010	16
22	25	I TOUCHED A DREAM THE DELLS/20th Century Fox 2463 (RCA)	9
23	37	FREEDOM GRANDMASTER FLASH AND THE FURIOUS 5/Sugarhill 549	4
24	30	I NEED YOUR LOVIN' TEENA MARIE/Gordy 7189 (Motown)	5
25	22	NO NIGHT SO LONG DIONNE WARWICK/Arista 0527	9
26	21	SEARCHING CHANGE/Warner/RFC 49512	11
27	47	LOVELY ONE THE JACKSONS/Epic 9 50938	2
28	33	GIVE IT ON UP (IF YOU WANT TO) MTUME/Epic 9 50917	7
29	18	LOVE DON'T MAKE IT RIGHT ASHFORD & SIMPSON/Warner Bros. 49269	13
30	32	MY PRAYER RAY, GOODMAN & BROWN/Polydor 2116	6
31	31	POP IT ONE WAY FEATURING AL HUDSON/MCA 41298	8
32	26	BACKSTROKIN' FATBACK/Spring 3012 (Polydor)	15
33	29	BIG TIME RICK JAMES/Gordy 7185 (Motown)	12
34	40	PUSH PUSH BRICK/Bang 9 4813 (CBS)	3
35	27	RESCUE ME A TASTE OF HONEY/Capitol 4888	13
36	42	NOW THAT YOU'RE MINE AGAIN SPINNERS/Atlantic 3757	4



37	28	REBELS ARE WE CHIC/Atlantic 3665	14
38	35	SOUL SHADOWS THE CRUSADERS/MCA 41295	8
39	36	I HEARD IT IN A LOVE SONG McFADDEN & WHITEHEAD/TSOP 9 4788 (CBS)	8
40	38	FUN TIME (PART I) PEACHES & HERB/Polydor/MVP 2115	7
41	44	DANCE TURNED TO ROMANCE THE JONES GIRLS/Phila. Intl. 9 3111 (CBS)	6
42	43	COMING HOME TRUTH/Devaki 4001	6
43	45	EVERYTHING SO GOOD ABOUT YOU MELBA MOORE/Epic 9 50909	6
44	34	THAT BURNING LOVE EDMUND SYLVERS/Casablanca 2270	9
45	46	RED LIGHT LINDA CLIFFORD/RSO 1041	5
46	39	PAPILLON (AKA HOT BUTTERFLY) CHAKA KHAN/Warner Bros. 49256	13
47	54	TRIPPING OUT CURTIS MAYFIELD/RSO/Curtom 1046	3

CHARTMAKER OF THE WEEK

48	—	UPTOWN PRINCE Warner Bros. 49559	1
49	51	REAL LOVE THE DOOBIE BROTHERS/Warner Bros. 49503	4
50	56	HOW SWEET IT IS (TO BE LOVED BY YOU) TYRONE DAVIS/Columbia 1 11344	2
51	53	UNLOCK THE FUNK LOCKSMITH/Arista 0543	4
52	65	WALK AWAY DONNA SUMMER/Casablanca 2300	2
53	58	COULD YOU BE LOVED BOB MARLEY & THE WAILERS/Island 49547 (WB)	3
54	59	HURRY UP THIS WAY AGAIN THE STYLISTICS/TSOP 9 4789 (CBS)	2
55	60	S.O.S. (DIT DIT DIT DASH DASH DASH DIT DIT DIT) THE S.O.S. BAND/Tabu 9 5526 (CBS)	2
56	64	THE WANDERER DONNA SUMMER/Geffen 49563 (WB)	2
57	62	HEROES THE COMMODORES/Motown 1495	2
58	63	THIS FEELINGS RATED X-TRA CARL CARLTON/20th Century Fox 2459 (RCA)	2
59	61	GIMME WHAT YOU GOT AL JARREAU/Warner Bros. 49538	2
60	66	THE TILT 7TH WONDER/Chocolate City 3212 (Casablanca)	2
61	68	NIGHT TIME LOVER LA TOYA JACKSON/Polydor 2117	2
62	—	FOR YOU, FOR LOVE AVERAGE WHITE BAND/Arista 0553	1
63	67	KAMALI HERB ALPERT/A&M 2268	2
64	—	SIR JAM A LOT CAPTAIN SKY/TEC 768	1
65	—	THE REAL THANG NARADA MICHAEL WALDEN/Atlantic 3764	1
66	69	WHISPER ZONE RAMSEY LEWIS/Columbia 1 11356	2
67	—	LOVE TOUCH JEFF & ALETA/Spector Intl. 00007 (Capitol)	1
68	41	TREASURE THE BROTHERS JOHNSON/A&M 2254	7
69	48	TASTE OF BITTER LOVE GLADYS KNIGHT & THE PIPS/Columbia 1 11330	9
70	57	SHAKE IT UP (DO THE BOOGALOO) ROD/Prelude 8014	11
71	49	GIRL OF MY DREAM THE MANHATTANS/Columbia 1 11321	10
72	50	OLD-FASHION LOVE THE COMMODORES/Motown 1489	15
73	—	MR. MIRACLE MAN DEE EDWARDS/Cotillion 46003 (Atl)	1
74	52	MAGIC OF YOU (LIKE THE WAY) CAMERON/Salsoul 2124 (RCA)	12
75	55	I JUST WANNA DANCE WITH YOU STARPOINT/Chocolate City 3208 (Casablanca)	14

## Kurtis Blow (Continued from page 67)

corporate structure involved. When the thing started really happening, they stuck behind us. There's a wonderful atmosphere in the R&B department. We have to give them a lot of credit."

The inspiration for "The Breaks" came primarily from Eddie Lawrence's "Old Philosopher" records, which were wane litanies of personal misfortune. The punchline, says Moore, can be seen in an annex of Downstairs Records which features rare records. "DJs search madly to get 30 to 40-second percussion breaks

... In that store, there's a little painted sign that says: "We Have the Breaks."

And from its release, it seemed as if everyone had to have this "Break." Currently, 12-inch sales have reached 589,000, and a sporadically available seven-inch single (pressed for jukebox play but sold out instantly to retailers) has moved about 200,000. "The Breaks" is only the second 12-inch single to be certified gold; the first was the Summer/Streisand duet, "No More Tears (Enough Is Enough)." "We got

about 95 percent of black radio playing it (the single topped the BOS chart of August 16, 1980) and in pop radio, we got more coverage than the company expected, although less than I would have liked," reports Moore. "There were forward-looking guys like Bill Tanner," of Miami's Y-100. "Contrary to most major labels, who have called the 12-inch single unprofitable, Moore asserts that the 12-inch can be a money maker if it is in demand. "You've got to give the consumer his money's worth. The current

release, "Throughout Your Years," will not be a 12-inch."

"I'm totally unversed, untalented vocally; I clap throughout the whole thing," laughs Ford. "But while I may not know what electronic gizmo is being plugged in at the studio, in seven years of music criticism and a lifetime of living with music, I know what's funky." Moore agrees: "Feel is the important thing, not a technically perfect record. If the tempo goes up and down or a note is slightly off, we went with it if it felt good."

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# Record World Black Oriented Music

## Black Music Report

By KEN SMIKLE

■ NEW YORK—The furor over the loss of jazz on WRVR-FM is still brewing in this city. The newly formed group, Citizens For Jazz On WRVR, held a rally last Tuesday (23) at the Beacon Theatre and drew a near-capacity crowd. The 2,000 in attendance listened to music and speeches and donated \$2,500 when the hat was passed. Among those who addressed them were **Dave Herman**, the morning air personality for WNEW-FM, one of New York's top rock stations. **Kristin Glen**, legal counsel for the group, also spoke of the long battle that lay ahead. One of the many musicians who appeared was **Noel Pointer**, who encouraged people to go out and spread the word.

"The attendance exceeded our expectations," said organizer **Art Weiner** over the phone the following day. "I think the people understand from listening to the people who spoke that it's not going to be an easy fight, that it's going to take time, but that we have a very good chance of succeeding." The group is currently focusing all of its attention on challenging Viacom International, owners of WRVR, on the grounds that the jazz format was unique and served the needs of a particular segment of the community. The station's license is due for renewal in February of next year, and this will be one of their areas of attack.

As one of the owners of New Audiences, a concert promotion firm that produces most of the jazz heard in large halls in New York, Weiner says that one of the realities of losing WRVR's old format "is that we're probably going to be doing fewer jazz concerts." Weiner said that a telegram was sent to Viacom to notify the management of their intentions to pursue legal action. The message also urged that the station's library of thousands of jazz albums be safeguarded. There had been a suggestion made by supporters of the protest that record companies request that their product be returned to them, since legally they are loaned to the station for promotion purposes. **Bill Figenshu**, national program director for Viacom, has said that any label that asked to have its records returned would be given them. At least one small label has already done so.

Those who want to volunteer their services or just want to be kept abreast of what is going on in regard to this situation should contact the Consortium of Jazz Organizations and Artists at (212) 866-9000, or the Universal Jazz Coalition at (212) 924-5026.

Black music was plentiful in New York last week, with the **Commodores**, **Bob Marley** and **Kurtis Blow** performing two shows at Madison Square Garden, and **Dionne Warwick** making an appearance at Avery Fisher Hall. At the Garden, the evening belonged mostly to

Marley, who undoubtedly made some new fans as he rocked the house for more than an hour. The Commodores put on an energetic set featuring a truckload of visual effects, including lasers. Their high point, though, was Lionel Richie's "Three Times A Lady," which he sang to Dionne Warwick as she sat alongside him on stage.

TEC Records is about to issue **William DeVaughn's** "Be Thankful For What You've Got" as a seven-inch single. A 12-inch version of the tune has been selling very strongly in England on the EMI label. The single has been re-mixed for club and dance appeal.

**Ullanda McCullough** has officially signed with Atlantic Records and is currently in the studio with composers/producers **Ashford & Simpson**.

## Black Oriented Album Chart

OCTOBER 4, 1980

- DIANA**  
DIANA ROSS/Motown MB 936M1
- GIVE ME THE NIGHT**  
GEORGE BENSON/Qwest/WB HS 3453
- TP**  
TEDDY PENDERGRASS/Phila. Intl. FZ 36745 (CBS)
- LOVE APPROACH**  
TOM BROWNE/Arista/GRP GRP 5008
- ZAPP**  
Warner Bros. BSK 3463
- WIDE RECEIVER**  
MICHAEL HENDERSON/Buddah BDS 6001 (Arista)
- SHINE ON**  
L.T.D./A&M SP 4819
- JOY AND PAIN**  
MAZE FEATURING FRANKIE BEVERLY/Capitol ST 12087
- THE YEAR 2000**  
THE O'JAYS/TSOP FZ 36416 (CBS)
- LOVE LIVES FOREVER**  
MINNIE RIPERTON/Capitol SOO 12097
- HEROES**  
COMMODORES/Motown MB 939M1
- LET ME BE YOUR ANGEL**  
STACY LATTISAW/Cotillion SD 5219 (Atl)
- ONE IN A MILLION YOU**  
LARRY GRAHAM/Warner Bros. BSK 3447
- THE GAME**  
QUEEN/Elektra SE 513
- ADVENTURES IN THE LAND OF MUSIC**  
DYNASTY/Solar BXL1 3576 (RCA)
- IRONS IN THE FIRE**  
TEENA MARIE/Gordy G8 997M1 (Motown)
- A MUSICAL AFFAIR**  
ASHFORD & SIMPSON/Warner Bros. HS 3458
- CAMEOSIS**  
CAMEO/Chocolate City CCLP 2011 (Casablanca)
- THIS TIME**  
AL JARREAU/Warner Bros. BSK 3434
- CAMERON**  
Salsoul SA 8535 (RCA)
- SWEET SENSATION**  
STEPHANIE MILLS/20th Century Fox T 603 (RCA)
- S.O.S.**  
S.O.S. BAND/Tabu JZ 36332 (CBS)
- ONE WAY FEATURING AL HUDSON**  
MCA 5127
- NAUGHTY**  
CHAKA KHAN/Warner Bros. BSK 3385
- I TOUCHED A DREAM**  
D'115/20th Century Fox T 618 (RCA)
- NO NIGHT SO LONG**  
DIONNE WARWICK/Arista AL 9526
- SPECIAL THINGS**  
POINTER SISTERS/Planet P 9 (E/A)
- BRASS VI**  
BRASS CONSTRUCTION/United Artists LT 1060
- REAL PEOPLE**  
CHIC/Atlantic SD 16016
- BARRY WHITE'S SHEET MUSIC**  
BARRY WHITE/Unlimited Gold FZ 36208 (CBS)
- FAME (ORIGINAL SOUNDTRACK)**  
RSO RX 1 3080
- '80**  
GENE CHANDLER/20th Century Fox/Chi-Sound T 605 (RCA)
- THE GLOW OF LOVE**  
CHANGE/Warner/RFC RFC 3438
- RHAPSODY AND BLUES**  
CRUSADERS/MCA 5124
- GARDEN OF LOVE**  
RICK JAMES/Gordy G8 995M1 (Motown)
- HOT BOX**  
FATBACK/Spring SP 1 6726 (Polydor)
- IN SEARCH OF THE RAINBOW SEEKERS**  
MTUME/Epic JE 36017
- TAKE IT TO THE LIMIT**  
NORMAN CONNORS/Arista AL 9534
- LA TOYA JACKSON**  
Polydor PD 1 6291
- RAY, GOODMAN & BROWN II**  
Polydor PD 1 6299
- I HEARD IT IN A LOVE SONG**  
McFADDEN & WHITEHEAD/TSOP JZ 36773 (CBS)
- WORTH THE WAIT**  
PEACHES & HERB/Polydor/MVP PD 1 6298
- PUCKER UP**  
LIPPS, INC./Casablanca NBLP 7242
- TWICE AS SWEET**  
A TASTE OF HONEY/Capitol ST 12089
- WAITING ON YOU**  
BRICK/Bang JZ 36262 (CBS)
- SPECIAL THINGS**  
PLEASURE/Fantasy F 9600
- LOVE JONES**  
JOHNNY GUITAR WATSON/DJM DJM 31 (Mercury)
- NIGHT CRUISER**  
EUMIR DEODATO/Warner Bros. BSK 3467
- SOMETHING TO BELIEVE IN**  
CURTIS MAYFIELD/Curtom/RSO RS 1 3077
- I'M YOURS**  
LINDA CLIFFORD/RSO/Curtom RS 1 3087

## PICKS OF THE WEEK

### TRIUMPH

THE JACKSONS—Epic FE 36424



Resting solidly on the foundation of his solo success, Michael Jackson leads his brothers in a winning album of nine tunes. This self-produced collection features mostly uptempo original works, with Michael as principal writer. The current single, "Lovely One," is just a small example of what this package holds in store. Waiting in the wings are "Everybody" and "Time Waits For No One."

### VICTORY

NARADA MICHAEL WALDEN—Atlantic SD 19279



Relying mostly on the successful musical formula of his previous album, Walden here comes up with a package of catchy dance numbers that should be equally popular. Narada is principal writer and co-producer along with Bob Clearmountain. In addition to the funky dance numbers there is the lovely ballad "You Will Find Your Way" and the elaborate "Victory Suite."

### OMNI SAYS IT ALL

OMNI—Fountain, FCK-1-801



This first LP for the Chicago-based label features music from some of the finest talent that city has to offer. Produced and written by Rodney Massey and Larry Hanks, the seven selections cover a light R&B style with a few tricky hooks to make it distinctive. Cuts to watch include current single "Don't Be Selfish" and "You Make It Happen." Jerry Butler serves as executive producer.

### LaTOYA JACKSON

Polydor PD-1-6291



For her debut effort LaToya calls on the talents of her brother Michael, who acts as producer along with Larry Farrow and Ollie Brown. She also is assisted by guest artists Stevie Wonder, Ray Parker, Patrice Rushen and others. The eight selections cover moderate and up tempos with her best performances to be found on "Night Time Lover" and "My Love Passed You By."



# Germany

By JIM SAMPSON

■ **MUNICH**—Earlier this month, Warner Bros. Music GM **Ed Heine** hosted senior executives from seven countries for the Warner Bros. Music European convention. Flying in from Los Angeles, Warner Bros. Music president **Mel Bly** told RW that such meetings help the company to "maintain a truly international music publishing operation, both creatively and otherwise." **James Cornelius**, financial VP from Los Angeles, was on hand for a brief discussion of administrative matters. But Bly called the session "primarily creative," as the participants presented music of local origin with international potential, plus previewing new releases by **Jon Anderson**, **Madness**, **Marianne Faithfull**, the **Pages** and **Klaus Doldinger**. The Warner Bros. catalogue ranges from Gershwin standards to new wave, including what Bly terms "any contemporary trend that seems worthwhile." A new release on WB Music's own label, Pacific, features singer/songwriter **David Pomeranz**. Bly explained the unique nature of Pacific, having no pressure to release new recordings but having a label available if the right material is found. After expansion in Brazil and South Africa, WB Music does not intend to open any new offices in the immediate future. Asked about home video, Bly called the area "most exciting, with limitless potential, but for a music publisher, it can be a knotty problem, to say the least." Among the conference participants were **Rob Dickens**, international VP and MD of Warner Bros. Music England; **Vittorio Somalvico** of Italy; **Lennart Desmond** and **Hans Desmond** from Scandinavia; **Arjen Witte** of Holland; **Jean Davoust** from France, and **Peter Reichert** of England.

**BELLAPHON REMAINS OPTIMISTIC:** President **Branko Zivanovic** maintained an optimistic, aggressive attitude during his annual Bellaphon sales conference. The small, privately-owned company boasts several new distribution deals (Scotti Bros., Boardwalk, Falcon) to help replace the departed Casablanca and Fantasy catalogues. **Jon Brewer** and **Robert Patterson** were on hand to preview their Avatar Records fall releases, including new product from **Alvin Lee**, who also made the trip to Frankfurt. In a recent interview, Zivanovic put his Bellaphon market share at around four percent in Germany and Switzerland, six percent in Austria.

**TEUTONIC TELEX:** **Ruediger Litza**, currently head of Polydor International's product department, has been named head of Metronome Records A&R/marketing, succeeding **Heino Wirth**, who becomes Metronome MD. Several PRD staffers have left the division lately. Speculation within Polydor is that PRD will continue, however, concentrating in promotion and operational support of national firms . . . Teldec and Budde Publishing say sales of **Richard Clayderman's** beautiful-music album "Traeumereien" have passed 500,000 units, qualifying for platinum.

# Germany's Top 10

## Singles

1. **SANTA MARIA**  
OLIVER ONIONS—Polydor
2. **MATADOR**  
GARLAND JEFFREYS—A&M
3. **UPSIDE DOWN**  
DIANA ROSS—Motown
4. **TEN O'CLOCK POSTMAN**  
SECRET SERVICE—Strand
5. **XANADU**  
OLIVIA NEWTON-JOHN & ELECTRIC LIGHT ORCHESTRA—Jet
6. **SANTA MARIA**  
ROLAND KAISER—Hansa
7. **FUNKYTOWN**  
LIPPS, INC.—Casablanca
8. **DREAMIN'**  
CLIFF RICHARD—EMI
9. **BOBBY BROWN**  
FRANK ZAPPA—CBS
10. **THE WINNER TAKES IT ALL**  
ABBA—Polydor

## Albums

1. **REVANCHE**  
PETER MAFFAY—Metronome
2. **SUEDSEE MELODIEN**  
THE ISLANDERS—Arcade
3. **XANADU**  
SOUNDTRACK—Jet
4. **BACK IN BLACK**  
AC/DC—Atlantic
5. **DIANA**  
DIANA ROSS—Motown
6. **20 GREATEST HITS**  
HOT CHOCOLATE—Arcade (Chocolate)
7. **UPRIS'NG**  
BOB MARLEY & THE WAILERS—Island
8. **WONDERLAND BY NIGHT**  
BERT KAEMPFFERT—Polystar
9. **THE WALL**  
PINK FLOYD—Harvest
10. **TRAEUMEREIEN**  
RICHARD CLAYDERMAN—Telefunken

(Courtesy: Der Musikmarkt)

# England

By VAL FALLOON

■ **LONDON**—It's Vidcom time again, and as the video market grows here more record companies join in with promised movie releases. MCA's videodiscs, promised for next May, will retail here at between sixteen and nineteen pounds. This follows agreement by MCA, Universal and Paramount to support the Philips VCL system. Early releases should be titles like "Grease," "Saturday Night Fever" and the ABBA music show. The discs will be sold through CBS here, and this major is planning to market its own videocassettes, possibly later this year but more likely in the new year . . . And again in the videocassette field, still a relatively small but growing area, there is talk of the fifteen-pound cassette and double-bill movies before Christmas. Though peak sales of a hot title may be up to 7000, sales of 2000 of new product through disc and other outlets are considered good here. There are now almost 400,000 videotape recorders in the U.K. . . . Further evidence of disc stores expanding their stock range comes this week with the news that Virgin Books are to make their rock titles available through traditional record shops with other titles on sale later if the scheme works well . . . The MCPS continues to battle against imports on behalf of copyright owners here. The latest subject of the ban is the **Jacksons'** new LP "Triumph" (Carlin Music U.K.) which follows warnings on non-EEC copies of **Kate Bush's** "Never For Ever" and **Cliff Richard's** "I'm No Hero" (both EMI).

**THE POLYGRAM GIANT:** PolyGram U.K. held its first joint sales conference here last week, embracing the Polydor, Phonogram and Decca labels. The bad news was that some jobs have been lost in the group's restructuring, mostly in the sales force. But there was good news and a positive, fiery speech from PolyGram leisure chief **David Fine**. **Dr. Hook** has signed to the Mercury label worldwide and Phonogram will rush a new LP out here in November. **Tom Robinson's** new band **Sector 27** has also signed to Phonogram. Major campaigns for the autumn include a dozen or so TV LPs through Tellydisc, bringing the number expected to be aimed at the U.K. Christmas market to almost fifty, a large number bearing in mind the other cutbacks here this year. (K-Tel is spending two million on TV pre-Christmas) . . . Top Polydor artists with product out soon include the **Jam**, **Sham 69**, **Marti Webb** and **Rainbow**. RSO is concentrating on movie soundtracks including "Times Square," and Phonogram has product from **Status Quo**, **Dire Straits** and **Thin Lizzy** topping its autumn bill. The Dire Straits release will be simultaneous in all major territories on October 24. Decca, for the first time under the PolyGram umbrella, announced more pop to come once planned new signing policies take effect. At the moment the label is re-working mid-price back catalogue by top sixties artists including the **Rolling Stones**, plus new product from the **Moody Blues**, and a **Justin Hayward** solo LP, out now. Rocket, distributed by Phonogram, announced **Elton John's** forthcoming U.K. tour—early next year—and a new album to tie with that.

# Japan

(This column appears courtesy of Original Confidence magazine)

By CARMEN ITOH

■ The album "Blame It On The Night" by **Robert Byrne**, the winner of the American Song Festival 1978, will finally be released on Sept. 25. After lying dormant in Nippon Phonogram's warehouse for nearly a year, it was released as the result of a survey of AOR fans and DJs. Phonogram intends to promote Byrne as a follow-up to Air Supply.

On October 4, Bunka Broadcasting Co. and FM Tokyo will jointly sponsor the Tony Music Festival, a special program created to commemorate the 20th anniversary of the establishment of the Tokyo-New York Sister City Alliance.

The festival will be held at an open-space area in West Shinjuku and will feature such popular artists as **Sadao Watanabe**, **Takuro Yoshida**, **Ryoko Moriyama** and the Tokyo Philharmonic Orchestra. **Marilyn Wood**, a specialist in the "open space" concept of urban development, will be the special guest from New York.



## CBS Germany Re-signs Goombay Dance Band



Peer-Southern Productions and CBS Records Germany have announced the signing of a new agreement with the Goombay Dance Band, which has dominated many European charts this year. Pictured at the signing ceremony are CBS Records/Germany managing director, Jorgen Larsen (left) and Peer-Southern Productions/Germany managing director, Michael Karnstedt.

## Record Division Cut by Third In Precision Shakeup

By VAL FALLOON

■ LONDON — The ACC entertainment empire has confirmed the move of Precision Records (formerly Pye) to its Mitcham, South London, factory premises, and announced several changes in the structure of the record company's board and further internal moves within ACC.

Louis Benjamin has relinquished his chairmanship and directorship of the record companies to take up other responsibilities within the group, including continuing as head of the Moss Empires theatre chain. He has been with Pye for twenty-one years. Also departing the Pye Records board—renamed Precision Records and Tapes (PRT) — are Jack Gill (ACC chairman), Ellis Burk and Walter Woyda. But Woyda retains his post as managing director of Precision Video, the company set up last year, which now distributes several major video programs including those produced by Mountain Films, Derann, IPC, 3M and Electric Picture Palace. Precision Video now becomes a subsidiary of ITC, the feature movie and TV company. Lord Grade, head of the ACC entertainment group, has announced that several ITC feature films will now be made available on video through Precision.

Meanwhile the record division is being trimmed back, with almost a third of the staff being let go, some from head office and others from distribution companies. Derek Honey remains as managing director of the record company and will move to South London with all head office staff apart from some promotion and PR people.

## BMI Honors British Writers

By VAL FALLOON

■ LONDON — Broadcast Music Inc. celebrated 25 years of its association with the Performing Rights Society at a luncheon held last week (23).

BMI president Edward M. Cramer presented a special glass plaque commemorating the anniversary to Michael Freegard, representing PRS, and noted that to date British writers have taken the BMI's most performed song honors on four occasions: Last year Robin Gibb along with Barry and Maurice took the award for "Night Fever" and followed it up with the 1979 most performed song "Too Much Heaven," royalties of which went to UNICEF. And in 1974 the late John Rostill took the award two years running for "Let Me Be There" and "If You Love Me Let Me Know."

Altogether thirteen writers and six publishers were honored at the luncheon. Assisted by Robert Musel (BMI's European consultant) and Theodora Zavin (senior vice president), Cramer gave awards for most performed songs of 1979 to Robin Gibb, the only PRS member of the Gibb brothers, for the top song of the year, "Too Much Heaven," royalties of which were contributed to UNICEF. Both Robin and Maurice were present at the luncheon. The top songs were George Harrison's "Blow Away," Ian Gomm/Nick Lowe's "Cruel To Be Kind," Jeff Lynne's "Don't Bring Me Down," Gerry Rafferty's "Home and Dry," Richard Kerr's "I'll Never Love This Way Again," "Love You Inside and Out" and "Tragedy" (Bee Gees), Jeff Lynne's "Shine A Little Love," Kerr's "Somewhere In The Night" and Chinn and Chapman's "Stumblin' In."

## Angel to BMI



Memphis rocker and Laurie recording artist Jimmy Angel has been signed to BMI. Jimmy's new record is "Madelaine's at It Again." Pictured from left are Jimmy Angel, Stan Catron of BMI and Bobby Weinstein, writer of "Hurt So Bad" and "Going Out of My Head."

# England's Top 25

## Albums

- 1 SCARY MONSTERS & SUPER CREEPS DAVID BOWIE/RCA
- 2 NEVER FOREVER KATE BUSH/EMI
- 3 SIGNING OFF UB40/Graduate
- 4 TELEKON GARY NUMAN/Beggars Banquet
- 5 BLIZZARD OF OZZ OZZY OSBOURNE/Jet
- 6 I'M NO HERO CLIFF RICHARD/EMI
- 7 MANILOW MAGIC BARRY MANILOW/Arista
- 8 HANX STIFF LITTLE FINGERS/Chrysalis
- 9 FLESH AND BLOOD ROXY MUSIC/Polydor
- 10 SKY 2 SKY/Ariola
- 11 NOW WE MAY BEGIN RANDY CRAWFORD/Warner Bros.
- 12 DRAMA YES/Atlantic
- 13 GIVE ME THE NIGHT GEORGE BENSON/Warner Bros.
- 14 MICHAEL SCHENKER GROUP/Chrysalis
- 15 BREAKING GLASS HAZEL O'CONNOR/A&M
- 16 BLACK SEA XTC/Virgin
- 17 ME MYSELF I JOAN ARMATRADING/A&M
- 18 CHANGE OF ADDRESS SHADOWS/Polydor
- 19 BACK IN BLACK AC/DC/Atlantic
- 20 OFF THE WALL MICHAEL JACKSON/Epic
- 21 WILD PLANET B-52S/Island
- 22 REGGATTA DE BLANC POLICE/A&M
- 23 FRESH FRUIT FOR ROTTING VEGETABLES DEAD KENNEDYS/Cherry Red
- 24 "A" JETHRO TULL/Chrysalis
- 25 THE GAME QUEEN/EMI

## Singles

- 1 ONE DAY I'LL FLY AWAY RANDY CRAWFORD/WB
- 2 FEELS LIKE I'M IN LOVE KELLY MARIE/Calibre Plus
- 3 MASTER BLASTER STEVIE WONDER/Motown
- 4 IT'S ONLY LOVE ELVIS PRESLEY/RCA
- 5 ANOTHER ONE BITES THE DUST QUEEN/EMI
- 6 EIGHTH DAY HAZEL O'CONNOR/A&M
- 7 START JAM/Polydor
- 8 DON'T STAND SO CLOSE TO ME POLICE/A&M
- 9 ASHES TO ASHES DAVID BOWIE/RCA
- 10 MODERN GIRL SHEENA EASTON/EMI
- 11 BAGGY TROUSERS MADNESS/Stiff
- 12 BANKROBBER CLASH/CBS
- 13 9 TO 5 SHEENA EASTON/EMI
- 14 DREAMING CLIFF RICHARD/EMI
- 15 TOM HARK PIRANHAS/Sire/Hansa
- 16 DISCO OTTAWAN/Carrere
- 17 IT'S STILL ROCK & ROLL TO ME BILLY JOEL/CBS
- 18 SUNSHINE OF YOUR SMILE MIKE BERRY/Polydor
- 19 PARANOID BLACK SABBATH/Nems
- 20 I GOT YOU SPLIT ENZ/A&M
- 21 CAN'T STOP THE MUSIC VILLAGE PEOPLE/Mercury
- 22 I DIE: YOU DIE GARY NUMAN/Beggars Banquet
- 23 I OWE YOU ONE SHALAMAR/Solar
- 24 MARIE MARIE SHAKIN' STEVENS/Epic
- 25 UNITED JUDAS PRIEST/CBS

(Courtesy: Record Business)

# Record World Latin American

## Latin American Album Picks



### "¡DESDE EL COBRE CON AMOR!" LA INDIA DE ORIENTE—Guajiro GLP 4001

Una de las mejores voces femeninas guajiras de Cuba, nos ofrece aquí un repertorio muy movido y lleno de sabor antillano. Arreglos de Alfredo Valdés Jr. y producido por Roberto Torres. "Junto a un Cañaveral," (R. Ruiz) "Allá en el Batey," (D.R.) "Romance Guajiro." (C. Romero)

■ Produced by Roberto Torres, with arrangements by Alfredo Valdes Jr., La India de Oriente, one of the top guajira singers from Cuba, offers a very danceable package. "Canto a Borinquen," (Celina y Reutilio) "Yo soy guajiro del monte," (J.R. Sánchez-R. Hernández) and "Yo soy el punto cubano." (Celina y Reutilio)



### "SALSA CON CACHE" ANDY MONTAÑEZ—LAD AM 341

El muy popular intérprete salsero Andy Montañez, al tope de popularidad, ofrece un nuevo paquete lleno de sabor tropical. Excelente labor musical y mezcla. "Una emisora en el cielo," (Moralito) "La alabaza," (D.D.) "Milonga para una niña" (A. Zitarrosa) y otras.

■ Very popular salsa singer Andy Montañez offers a very danceable repertoire that could mean top sales. Good sound and excellent mixing. "Motivo en seis," (A. Caban Vale) "Te querré por los dos," (Mendoza-Serfaty) "Me dijeron," (D.D.) more.



### "QUIÉN DIJO MIEDO" RAUL MARRERO Y SU ORQUESTA—Salsa LP 723

En producción de Joe Cain, el bolerista puertorriqueño Raúl Marrero da su toque, como siempre, muy comercial, a temas de corte romántico y salsosos. Muy bien "Quién dijo miedo," "Cómo la quería," "Mi finuita," "Nadie" y "Dile." Temas de su autoría.

■ Produced by Joe Cain, top Puerto Rican bolero singer Raúl Marrero is, as usual, very commercial and contagious. Romance and rhythm at its best in the bolero and uptempo way. "Cómo la quería," "Las modas de hoy," "Tributo a las mujeres" and "Dile."



### "CREÍ" DAVID SALAZAR—Musart 10807

Grandes temas que denderán siempre, en la voz de David Salazar. Entre otros se luce en "Reloj," (Cantoral) "La que se fué," (J. A. Jiménez) "Creí" (Ch. Monge) y "Qué te parece." (C. Sánchez).

■ Standard tunes that will sell forever, in the voice of David Salazar. Nostalgia at its best. Good package. "La Feria de las Flores," (Ch. Monge) "La Paloma," (Yradier) and "Perfidia." (Dominguez)

## Desde Nuestro Rincon Internacional

By TOMAS FUNDORA

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



■ Se celebraron las finales del Festival OTI local de Nueva York, resultando en Primer lugar el número "El lado puro del amor," interpretado y de Carmen Irida Colón de Puerto Rico; Segundo lugar "Amame" de Vilma Planas interpretado por Aldo Matta, nueva recia personalidad de la canción puertorriqueña y "Amante sin permiso" de Roberto Lozano, interpretado por Georgia Galvez. Por supuesto, la reacción de parte del público y los talentos involucrados ha creado cierta fricción

en la Babel de Hierro. Es indiscutible que la labor de jurado es ardua y malagradecida. Generalmente es sólo uno el ganador y generalmente ni da las gracias por el reconocimiento a su labor y su talento y siempre son muchos los perdedores, que atacan, en la mayoría de las veces con perfecta razón, desde su punto de vista, que generalmente conlleva el ver las cosas superficialmente. De todas maneras, es el riesgo del profesional que se sienta en un jurado, compartiendo con otros que a lo mejor no están totalmente capacitados para emitir juicio y allá va el "justo por pecadores" a funcionar. Y aunque el jurado sea totalmente capacitado, el juicio emitido no será admitido por todos en general. Nadie puede lograr en este mundo tener a todos a su favor. Por ejemplo, en el Festival OTI local



Miño Naranjo

de Miami, no hubo tema más comercial y con más posibilidades de convertirse en éxito inmediato que "Aburrída" de Concha Valdés Miranda. Quedó en segundo lugar y fuera de concurso para las finales. No todo el mundo aceptó el fallo



Nohemi

graciosamente y aunque la compositora tuvo frases hermosas al aceptar su derrota, en el fondo se le notaba dolor. Dolor porque la señora es profesional y sabe profundamente que su labor como compositora es agresiva pero amorosa, sincera pero interpretativa. Ojalá que al igual que Lolita de la Colina, que desde hace años he venido respaldando, Concha Valdés Miranda reciba el premio de todos los éxitos del mundo, pero su obra, genial



Deborah Harry

y comercial, "Aburrída," jamás pasaría el peso de la censura en Argentina, país donde se celebrará la final de OTI. Y eso no le conviene ni al Festival ni a los afiliados al Festival ni a nadie en particular. Y en ello, la labor de los jurados tiene que estar muy clara. Pero el final del asunto es exposición. Es que la gente oiga, vea, sienta la creación en su máxima expresión. Y ello se logra en los Festivales. Se logra, porque de otra manera nosiblemente, yo no estuviera hoy escribiendo ni de la Valdés Miranda ni de "Aburrída," ni de "Amame" de Vilma Planas ni de Aldo Matta, ni de "Amante sin permiso" de Roberto Lozano, ni de Georgia Galvez, que lamentablemente, después de haber sido figura en su natal Cuba, no ha logrado nada en los últimos tiempos. Y me consta que la intérprete ha tratado, pero no siempre es suficiente. Hay que hacerle frente a demasiados compromisos y circunstancias para lograr llegar a la cima. Esa es la frustración de esta industria, en la cual no llegan todos los que debían llegar ni debían estar muchos de los que han llegado. Siempre se lo digo a los talentos que entrevisto. El problema es tener talento, ser diplomático y trabajar árdamente sin lugar para el desaliento. Es relaciones públicas, es dolor y frustración, pero para eso se nace con este animalito dentro, que es la sensación de ser artista. No siempre se llega a donde uno planeadamente esperaba, pero en la mayoría de las

(Continued on page 79)

# LATIN AMERICAN HIT PARADE

## Popularidad (Popularity)

### Miami

By FM 92 (BETTY PINO)

1. INOCENTE POBRE AMIGA  
LUPITA D'ALESSIO
2. AMANTES  
JULIO IGLESIAS
3. ESTA SED QUE TENGO  
ROCIO JURADO
4. DE MUJER A MUJER  
SOPHY
5. DILE A TU NUEVO AMOR  
NELSON NED
6. ADIVINA DE DONDE SOY  
JOSE LUIS RODRIGUEZ
7. EN OTRA CAMA  
LOLITA
8. CELOS  
BOBBY SOLO
9. LATINO  
RAFFAELLA CARRA
10. CUENTAME TU HISTORIA  
ROBERTO CARLOS

### Puerto Rico

By WTTR (MAELO MENDEZ)

1. COMPANERA MIA  
EL GRAN COMBO—Combo
2. ATREVETE  
JOSE LUIS RODRIGUEZ—T.H.
3. EL BARRIGON  
WILFRIDO VARGAS—Karen
4. CADENAS DE FUEGO  
EDNITA NAZARIO—Pronto
5. NI LLANTO, NI VELORIO  
LA TERRIFICA—Artomax
6. MI NOVIA Y MI MUJER  
JOHNNY VENTURA—Combo
7. NO ENCUENTRO PALABRAS  
OSCAR D'LEON—T.H.
8. YA NO ERES LA MISMA DE AYER  
FELITO FELIX—Caytronics
9. ESTA SED QUE TENGO  
BASILIO—Karen
10. COMO YO TE AMO  
RAPHAEL—Alhambra

### San Francisco

By KBRG (AL CARLOS HERNANDEZ)

1. SOY UN HOMBRE QUE NECESITA  
AMAR  
PEDRO MARIN—WS Latino
2. COMPANERA MIA  
EL GRAN COMBO—Combo
3. NO ME SE RAJAR  
VICENTE FERNANDEZ—CBS
4. PAVO REAL  
JOSE LUIS RODRIGUEZ—T.H.
5. GRACIAS AMOR  
MOCEADES—Alhambra
6. POR LA MACETA  
JOSE FAJARDO—Fania
7. GRACIAS POR LA MUSICA  
ABBA—CBS
8. LA SORTIJA  
SONORA DINAMITA—Fuentes
9. NO ME ARREPIENTO DE NADA  
ESTELA NUNEZ—Pronto
10. LA PALABRA ADIOS  
FANIA ALL STARS—Fania

### San Antonio

By KVAR FM (JOSE RICARDO BRIONES)

1. INOCENTE POBRE AMIGA  
LUPITA D'ALESSIO—Orfeon
2. EL PAVO REAL  
JOSE LUIS—T.H.
3. DAME, DAME, DAME  
ABBA—CBS
4. NO ME SE RAJAR  
VICENTE FERNANDEZ—CBS
5. COMO YO TE AMO  
RAPHAEL—Alhambra
6. CONFIA EN MI  
ANGELICA MARIA—Profono
7. HE VENIDO A PEDIRTE PERDON  
JUAN GABRIEL—Pronto
8. NUESTRO AMOR  
PUNTO CUATRO—OB
9. QUIERO DECIRTELO  
JOSE DOMINGO—Profono
10. VALE MAS QUE LOS CREAS  
BEATRIZ ADRIANA—Peerles

## Ventas (Sales)

### Chicago

1. INOCENTE POBRE AMIGA  
LUPITA D'ALESSIO—Orfeon
2. EL GORRIÓN Y YO  
MANOELLA TORRES—CBS
3. CAPRICHOSA  
RIGO TOVAR—Profono
4. DILE A TU NUEVO AMOR  
NELSON NED—Alhambra
5. ESTOY SONANDO  
PUNTO CUATRO—OB
6. HEY  
JULIO IGLESIAS—CBS
7. AMARGO DOLOR  
LA MIGRA—Mar Int.
8. LA PIEDRECITA  
LOS HAPPY'S—Cronos
9. DE SANGRE MEJICANA  
SAMUEL GUERRERO—Angel
10. MAS DE LO QUE MERCERIAS  
LOS HUMILDES—Fama

### New York

1. AMANTES  
JULIO IGLESIAS—CBS
2. DILE A TU NUEVO AMOR  
NELSON NED—Alhambra
3. DESAHOGO  
ROBERTO CARLOS—CBS
4. COMPANERA MIA  
EL GRAN COMBO—Combo
5. TE QUIERO DE VERDAD  
BASILIO—Karen
6. EL BARRIGON  
WILFRIDO VARGAS—Karen
7. BAJA Y TAPA LA OLLA  
SANTIAGO CERON—Salsa
8. ESE HOMBRE  
ROCIO JURADO—Arcano
9. YO SOY EL MERENGUE  
JOHNNY VENTURA—Combo
10. ENCANTIGO  
CELIA CRUZ—Fania

### Ecuador

By MARCELO A. NAJERA

1. HEY  
JULIO IGLESIAS
2. MESTIZO  
JOE BATAAN
3. AMAR ES ALGO MAS  
JOSE LUIS RODRIGUEZ
4. FUE UNA FABULA  
LOS IRACUNDOS
5. DESAHOGO  
ROBERTO CARLOS
6. MALDITO AMOR  
BETTY MISSIEGO
7. ENTREGATE  
PECOS CANVAS
8. QUERERTE A TI  
ANGELA CARRASCO
9. GRACIAS A DIOS, ESTO ES MUSICA  
THOS VANES
10. TU LLEGASTE UN DIA  
JOSE DOMINGO

### Rio de Janeiro, Brazil

By NOPEM

1. FOI DEUS QUEM FEZ VOCE  
AMELINHA—CBS
2. PORTO SOLIDAO  
JESSE—RGE
3. AGONIA  
OSWALDO MONTENEGRO—Warner Bros.
4. RASTA PE  
JORGE ALFREDO/CHICO EVANELISTA—  
Copacabana
5. A MASSA  
RAIMUNDO SODRE—Polygram
6. REUNIAO DE BACANAS  
EXPORTA SAMBA—K Tel
7. DEMONIO COLORIDO  
SANDRA SA—RGE
8. ANOTHER BRICK IN THE WALL  
PINK FLOYD—CBS
9. UM CANTO DE PAZ  
GILLIARD—RGE
10. JESUS IS LOVE  
COMMODORES—Top Tape

## Nuestro Rincon

(Continued from page 78)

ocasiones, se llega, de tanto trabajar a posiciones inesperadas y que le pueden brindar a uno grandes posibilidades de expresar sus inquietudes, manifestar sus egos o de darle rienda suelta a la imaginación. Yo, por mi parte, jamás pensé hacer lo que estoy haciendo hoy y ya ven, aquí les estoy escribiendo y me siento logrado, aunque sé en mi interior que no bastará una sola vida, para poder cumplimentar todo lo que uno necesita y ansía para lograr sus objetivos espirituales y materiales. Y todo el mundo entra en ese patrón. Y el que no entra, pues que se dé de buena suerte. Simplemente, no es artista. Que ya en sí es una tragedia menos en la vida.

Y hablando de censura en Argentina, ahí tenemos en este momento el caso de la señorísima **Rocío Jurado** de España. Me entera por cable la noticia de la cancelación de sus presentaciones, motivada, principalmente, por la censura que han recibido sus temas de **Manuel Alejandro**. Temas de corte sincero y profundo. El contenido es la vida real, pero a la comisión de censura en Argentina, el peso de presentar la vida tal cual es, puede resultar en pecado. Vaya hipocresía maldita la de este mundo. La censura en España fué quizás una de las más severas y ya ven hoy. Y acaso con ello se evita o se lleva a los pueblos a la degeneración o destrucción. De ninguna manera. Cada ser humano determina su posición en la vida, ya sea económica como moral. Lo demás es volver a la época en que los conceptos religiosos hipócritas encadenaron el corazón de los pueblos. La libertad de escoger entre el bien o el mal, es el bien más preciado que pueda Dios, en su grandeza, conferir a los seres humanos. En la Argentina esta acción, está ejercida por unos cuantos que determinan el bien o el mal de un plumazo. Ojalá no indagaremos sus profundidades personales nunca.

Felicitaciones a Kubaney de **Mateo San Martín** por sus 25 años de existencia. Las primeras grabaciones del sello fueron "Danzones del Ayer" y "Ether Borja canta a 2, 3 y 4 Voces. El primero por **Cheo Belén Puig** y la segunda por **Esther Borja**... INS de Colombia está

lanzando de inmediato "Prisionera" por **Nohemi Berlati**, triunfo "in crescendo" en Venezuela... El célebre duo ecuatoriano de los Hermanos **Miño Naranjo**, acaba de anunciar su retiro. Bellas voces que harán vibrar a nuestros pueblos por siempre... RCA está lanzando en Latinoamérica la grabación **Chrysalis** de **Deborah Harry** (del grupo **Blondie**) interpretando "Call Me" en Español. Aunque este número no fué incluido en su elepé titulado "Eat To The Beat," recientemente lanzado en Latinoamérica, todo el mundo se prepara para un nuevo "release" de la rubia **Deborah**... WEA lanzará a la mayoría de sus grandes figuras en Español próximamente. Me alegro!... Y ahora... ¡Hasta la próxima!... Ah! el tema "El Extranjero" de e interpretado por **Rammiro** de Colombia, el más lógico ganador de la final OTI local de Miami. ¡Quién oye a **Rammiro** al notar que, inexplicablemente, no le hubiera mencionado!... Hubiera sido... imperdonable.

The finals for the OTI Festival in New York City were just held and the winners were: first place, the tune "El Lado Puro del Amor" composed and performed by **Carmen Iraida Colón** from Puerto Rico; second place, the tune "Amame" composed by **Vilma Planas** and performed by Puerto Rican newcomer **Aldo Matta**; and third place, the tune "Amante Sin Permiso" composed by **Roberto Lozano** and performed by Cuban songstress **Georgia Galvez**.

Congratulations to **Mateo San Martín** and Kubaney Recording Co. on their 25th anniversary. The first releases on the label were "Danzones del Ayer" by **Cheo Belén Puig** and "Esther Borja Canta a 2, 3, y 4 Voces" by **Esther Borja**... INS in Colombia is quickly releasing the tune "Prisionera" by **Nohemi Berlati**, which is enjoying heavy success in Venezuela... Hermanos **Miño Naranjo**, the well-known Ecuadorian duet, have just announced their retirement. Their beautiful voices will always be remembered... RCA will be releasing a Spanish-language version of "Call Me" by **Blondie**.

# Record World en Ecuador

By MARCELO NAJERA

■ ECUADOR—Esmeraldas, convertida en la capital del ritmo vivió el pasado Agosto el furor de la salsa con la presencia de las bandas más populares de Venezuela: **Oscar D'Leon y su Salsa Mayor** y **La Dimensión Latina** de **Andy Montañez**. A pesar de que se lo anunció para el día 3, sólo el 6, **Oscar D'Leon** pudo conseguir cupo, ya que el aeropuerto de Caracas, cerró en prevención del fenómeno natural que azotó el Caribe recientemente. Su actuación mereció la mejor crítica de los asistentes que gozaron por espacio de 10 horas del Show Más Espectacular que se recuerda, el cabildo Esmeraldeño hizo entrega del "Faraón de Oro" que lo convierte en el monarca del sabor... El éxito de la **Dimensión Latina** giró alrededor de **Andy Montañez** que mostró su calidad lograda a través de los años, aunque el repertorio de la Orquesta haya perdido la pimienta de antes... Dentro de las mismas festividades actuó **Orlando Contreiras** y tuvo notable acogida la Orquesta Local Zeta Mar... Se presentaron con éxito total **Los Iracundos** (Uruguay). **Efren Avilés** montó cuatro números en el coliseo cerrado que fueron suficientes para llevar 20 mil personas, pagando localidades equivalentes a seis dólares: **Jorge Maciel**, Showman Nacional, **Iván Marcelo** de Chile, **De Luxe**, de Guayaquil y **Los Iracundos**, que al final revisaron el repertorio de 20 años de sonoros éxitos... Luego de la experiencia beneficiosa de Esmeraldas, el empresario **Ernesto Echeverría**, viajó a Caracas en busca de **Cuco Valoy** y otra presentación del "Oscar." Sabemos trae en carpeta fechas exclusivas para sus actuaciones (28 de Sept. a Oct. 5)... Se retiran del canto, luego de 20 años de expresar el florilegio de nuestra música los **Hnos. Miño Naranjo**. El suyo fué un arte abierto a la grandiosidad de la música hispana; nunca faltó en sus actuaciones por todo el mundo o en sus discos, una página arrancada del cancionero de nuestros pueblos. El reconoci-

miento que debe tributárseles compromete al sello Onix, para quien grabaron de por vida... Se prepara una campaña conjunta y organizada para la lucha contra la piratería, especialmente en cassettes. APEIFE está implementando un sistema que al decir de su portavoz el Ab. **Milton Cabrera**, cortará por lo sano la generalizada y hasta cierto punto metódica aforma de perjudicar a los industriales del disco y muy especialmente a la clase autoral... El último "survey" de sintonía en Guayaquil refleja los siguientes datos: Radio Cristal, Frecuencia Mil, C.R.E., Espectáculo y La Prensa en el bloque de las privilegiadas, aunque musicalmente calificaríamos a la Frecuencia Mil por su posición y Tropicana por su alcance como las más destacadas... Última Hora! Se llegó a un entendimiento económico entre **Eduardo Jairala** de Studio 2 y **Ernesto Echeverría**, representante de **Cuco aloy** y **Los Virtuosos**, para que a través del sello Angelito se editen fonogramas para el consumo nacional. El material en cuestión involucra a la producción íntegra y exclusiva de **Cuco Valoy**.

## EMI, Wizard Pact

■ SYDNEY — Robie Porter, executive director, Wizard Records and Peter Jamieson, managing director, EMI (Australia) Limited, have jointly announced that effective immediately Wizard Records and all Wizard-related product will be distributed exclusively in Australia, New Zealand and South Africa. Among the artists on the Wizard roster are Air Supply, whose "Lost In Love" LP is currently topping record charts around the world.

## Concorde Recording Names Needleman

■ LOS ANGELES — Peggie Needleman has been appointed studio manager of Concorde Recording Center, it was announced by Warren Entner, managing director of the newly-renovated recording facility.

# Toto Wins Video Award



Columbia recording group Toto recently received the Videotape Production Association's "Monitor" award for their "Hydra" video, produced by Toto and Jon Roseman Productions and directed by Bruce Gowers. Shown here with the award are, from left: Simon Fields, production chief on the Toto video, now a principal in Gowers, Fields and Flattery; Jeffrey Porcaro and Steve Lukather of Toto; and Paul Flattery, producer of the Toto video, and a principal in Gowers, Fields and Flattery.

## New York, N.Y.

(Continued from page 20)

reports on the contest, entrants were asked to write in 25 words or less what the words Deli-Platters means to them).

First place goes to **Don Shewster**, program director of WLOB in Portland, Maine. His entry: "A bountiful buffet of dazzling ditties served fresh daily by tasteful tunesmiths coast to coast. Deli-Platters, the gourmet feast you eat with your ears."

East coast runner up: **Mitch Cohen** of Arista Records. His entry: "Delilah P. Ladder: an aspiring singer cooked for the archduke pastrami. Each day he'd scream, 'Where's Deli P. Ladder with my cold cuts of meat?' Hence, Deli P. Ladder."

West Coast runner up: **Ezra Kauffman** of Beserkley Records. His entry: "Head cheese. Every contract rider specifies no head cheese. It still shows up on a deli platter. Promoters must love the stuff. How perverse. I'll take the salami."

Shewster will receive as his prize one large Hebrew National salami. Cohen, Kauffman and all the other entrants will receive smaller salamis.

Lembo also wishes to thank the following people: Screen Gems' **Holly Green**, for sending in the only live entry ("A disgusting thing with mustard on it" is all Lembo would say about it); **Walter O'Brien**, who was honest enough to admit that he entered only so he could see his name in the New York, N.Y. column in *Record World*; station WZZO in Allentown, Pa.—"Will that entrant please let us know who you are so we can send you your sausage?"; **Harvey Leeds**—"He wins a three-week course with Evelyn Wood."; and **Mike Bone**, who was disqualified for trying to bribe the judges—"There's no way you can get a salami up your nose," said Lembo.

As for Robin Lane and the Chartbusters, they'll have a specially-priced live EP out in mid-October. "5 Live" contains "When Things Go Wrong" from the group's first album, "Shakin' All Over" and three new tracks. It's priced at \$4.98. And on November 21 the band returns to the studio to record its second album. **Gary Lyons** will produce.

CONGRATULATIONS to **Melanie**, whose third child, **Jarred Scheckeryk**, was born in Tampa, Florida on September 6. He weighed in at six pounds, three ounces; and to **Erica Rae Dix**, wife of **Outlaws** drummer **David Dix**. She gave birth to the couple's first child, a baby girl, two weeks ago.

JOCKEY SHORTS: Because CBS-Sony hasn't released **Sadao Watanabe's** "How's Everything" LP in Japan, Columbia has decided to export the product. The CBS pressing plant in Santa Monica, California pressed up 100,000 copies of the album, and two 747s transported them overseas... Epic has signed **Garland Jeffreys**... Passport has signed **Human Sexual Response** and will release an LP, "Figure 14," in mid-October... Mirage Records is rumored to have the inside track on signing a group known as **T. S. Monk**. The trio is composed of **Boo Boo and Thelonious Monk, Jr.** (both children of **Thelonious Monk, Sr.**) and **Yvonne Fletcher**... **Chuck Mangione** has received an Outstanding Individual Achievement nomination from the National Academy of Television Arts and Sciences for his work as music director/composer for the 1980 Winter Olympics.

QUOTE OF THE WEEK comes from our own **Bobbi Howe**, former RW Stand-In Receptionist of the Year, who was heard to ask of messenger **Brian Gelles**: "Am I in any danger standing in front of this copying machine? I mean, is there radiation leaking out of it or anything like that?"

# Radio Action

## Most Added Latin Record

(Tema más programado)

(International)

"Pavo Real"(\*)

(César del Avila)

JOSE LUIS RODRIGUEZ

(T.H.)

(\*)Segunda Vez—Second Time

(Regional)

"No Pidas Más Perdón"

(P. Márquez/B. Hernández)

YOLANDA DEL RIO

(RCA-ARCANO)

# Record World Classical

## Classical Retail Report

OCTOBER 4, 1980

### CLASSIC OF THE WEEK



**VERDI  
STIFFELIO**  
SASS, CARRERAS,  
MANUGUERRA, GARDELLI  
Philips

### BEST SELLERS OF THE WEEK\*

**VERDI: STIFFELIO**—Sass, Carreras, Manuguerra, Gardelli—Philips  
**BOLLING: PICNIC SUITE**—Rampal, Lagoya, Bolling—CBS  
**PLACIDO DOMINGO SINGS ZARZUELA**—London  
**MASSENET: LE ROI DE LAHORE**—Sutherland, Bonyng—London  
**PAVAROTTI'S GREATEST HITS**—London  
**PUCCINI: TOSCA**—Ricciarelli, Domingo, Raimondi, Karajan—DG  
**VERDI: LA TRAVIATA**—Callas, Kraus, Sereni, Ghione—Angel

### SAM GOODY/EAST COAST

**BERG: LULU SUITE, DER WEIN**—Blegen, Norman, Boulez—CBS  
**BRAHMS: PIANO QUINTET**—Pollini, Italiano Quartet—DG  
**ELGAR: SEA PICTURES**—Barenboim—CBS  
**MASSENET: LE ROI DE LAHORE**—London  
**PUCCINI: TOSCA**—DG  
**ROSSINI: L'ITALIANA IN ALGERI**—Seraphim  
**STRAUSS: ALPINE SYMPHONY**—Soltri—London  
**VERDI: RIGOLETTO**—Cotrubas, Domingo, Cappuccilli, Giulini—DG  
**VERDI: STIFFELIO**—Philips  
**VERDI: LA TRAVIATA**—Angel

### KING KAROL/NEW YORK

**BEEHOVEN: EROICA SYMPHONY**—Mehta—CBS Digital  
**DOMINGO: ZARZUELA ARIAS**—London  
**HANDEL: SAMSON**—Baker, Tear, Leppard—RCA  
**ORFF: CARMINA BURANA**—Muti—Angel  
**PROKOFIEV: SYMPHONY NO. 5**—Bernstein—CBS Digital  
**PUCCINI: TOSCA**—DG  
**STRAVINSKY: RITE OF SPRING (FOR PIANO)**—Atamian—RCA  
**VAUGHAN WILLIAMS, GRAINGER**—Telarc  
**VERDI: STIFFELIO**—Philips  
**VERDI: LA TRAVIATA**—Angel

### SPECS/MIAMI

**BEEHOVEN: VIOLIN CONCERTO**—Chung, Kondrashin—London Digital  
**BOLLING: PICNIC SUITE**—CBS  
**HANDEL: SAMSON**—Baker, Tear, Leppard—RCA  
**MASSENET: LE ROI DE LAHORE**—London  
**PAVAROTTI'S GREATEST HITS**—London  
**PAVAROTTI: O SOLE MIO**—London  
**PUCCINI: TOSCA**—DG  
**VERDI: RIGOLETTO**—Cotrubas, Domingo, Cappuccilli, Giulini—DG  
**VERDI: STIFFELIO**—Philips  
**VERDI: LA TRAVIATA**—Angel

### RADIO DOCTORS/MILWAUKEE

**BEEHOVEN: EROICA SYMPHONY**—Mehta—CBS Digital  
**BOCCHERINI: GUITAR QUINTETS**—Romero—Philips  
**DEBUSSY: NOCTURNES**—Haitink—Philips  
**HANDEL: MESSIAH**—Hogwood—L'Oiseau Lyre  
**HAYDN: THERESIENMESSE**—Bernstein—CBS Digital  
**PAVAROTTI'S GREATEST HITS**—London  
**PUCCINI: TOSCA**—DG  
**VERDI: AIDA**—Freni, Carreras, Karajan—Angel  
**VERDI: STIFFELIO**—Philips  
**VERDI: LA TRAVIATA**—Angel

### TOWER RECORDS/LOS ANGELES

**BEEHOVEN: EROICA SYMPHONY**—Mehta—CBS Digital  
**HANDEL: MESSIAH**—Hogwood—L'Oiseau Lyre  
**WORKS OF BRUNO MADERNA**—DG  
**MASSENET: LA CIGALE**—Bonyng—London  
**MOZART: DIE ENTFUEHRUNG AUS DEM SERAIL**—Eda-Pierre, Davis—Philips  
**PAVAROTTI'S GREATEST HITS**—London  
**STOCKHAUSEN: SIRIUS**—DG  
**VERDI: AIDA**—Freni, Cotrubas, Karajan—Angel  
**VERDI: RIGOLETTO**—Cotrubas, Domingo, Cappuccilli, Giulini—DG  
**ZELENKA: CHAMBER MUSIC**—Harnoncourt—Telefunken

### TOWER RECORDS/SEATTLE

**BRAHMS: SONATAS**—Zimmerman—DG  
**ACADEMY ENCORES**—Marriner—Philips  
**HANDEL: MESSIAH**—Hogwood—L'Oiseau Lyre  
**MASSENET: LE ROI DE LAHORE**—London  
**PAVAROTTI'S GREATEST HITS**—London  
**PAVAROTTI: O SOLE MIO**—London  
**RIMSKY-KORSAKOV: SCHEHERAZADE**—Kondrashin—Philips  
**SCHUMAN: LIEDER**—Ameling—Philips  
**STOCKHAUSEN: SIRIUS**—DG  
**VERDI: STIFFELIO**—Philips

\* Best Sellers are determined from the retail lists of the stores listed above, plus the following: Cutler's/New Haven, Record World/TSS/Northeast, Harmony House/Detroit, Rose Discount/Chicago, Laury's/Chicago, Streetside/St. Louis, Sound Warehouse/Dallas, Jeff's Classical/Tucson, Tower/San Francisco and Discount Records/San Francisco.

## Old Gold, New Sound

By SPEIGHT JENKINS

■ NEW YORK—As customers begin to flood back into record stores all over the country—and the RW weekly survey shows that in classical music there is usually an increase in sales in September and October—vocal customers should be made aware of an important large-scale release. The American company involved is called Euroclass Record Distributors, Ltd. Frank Burton, a genial Midwesterner who originally came east to tend the publicity image of Philips, heads this operation which distributes several important labels, including Rubini and Desmar.

### "Corrected" Sound

Desmar has always been associated with piano, and Rubini Records, much better known in England than in this country, issues remastered and "corrected" discs of singers of an earlier age. The "corrections" are important, for many records made in the less-than-precise acoustic era, when issued on LP, have been pressed at the wrong speed. With painstaking care the producers of these records have adjusted the speed to pitch, and in many cases a new singer is born.

Any discophile who has heard much of the work of Fernando de Lucia (1848-1923) knows exactly what this means. The Neapolitan tenor, famed for his grace and elegance, on most available recordings sounds rather like a goat. He doesn't have a vibrato; he has a tremolo of full-scale proportions, and time and again listeners have wondered how he could have been so much admired. True, he never succeeded at the Met: one season (1893) and a few verismo operas, including his debut role of Canio, was all that he sang at 39th Street, but in Europe he sang in all major houses and was one of Italy's major tenors. On seven wonderfully produced discs Rubini shows us why: De Lucia does have a vibrato which to some may be obtrusive, but it is not out of control. And the elegance of his voice, breath support and enunciation is wonderful. The sound, while certainly not perfect, is good, and it is hard to find on

records a better "Demiei bollenti spirit" from *La Traviata*. These records are among the most exciting issues to have appeared this year.

In the same shipment there is a wonderful Caruso song disc (listening to De Lucia and Caruso, it is not at all surprising that Caruso made everyone forget anyone else; he communicates so much more directly and sings better, too). Most of the songs were recorded when the tenor was in his last years; but a "Mattinata" with Leoncavallo at the piano, recorded in 1904, is particularly beautiful. There is also a record of Beniamino Gigli and Aureliano Pertile, both in unusual issues, and a simply incredible disc of Pol Plançon. This French bass was active in Europe and America over a long period from 1877 until his death in 1914. All the recordings were made between 1902 and 1908. The sound is good and the records reveal perhaps the greatest bass technique that has existed in this century. Listen to the Drum Major's aria from Thomas' *Le Caid*, an example of bass coloratura, style, technique and good musicianship that has no superior on record. A less well known coloratura active at the Metropolitan from 1916 to 1921, Maria Barrientos, is also given a splendid disc, on which she shows good form and a real personality.

### New Releases

Burton said that Euroclass was, in the next few weeks, releasing an equally impressive new series, including "Caruso in Duet," and single records of Ernestine Schumann-Heink, Florence Easton and Dmitri Smirnioff, one of the two Russian tenors who made great careers in the West at about the time of the Russian Revolution (the other was Sobinov).

Many old records of singers have appeared in recent years, but except for the unequalled EMI "Record of Singing"—which in both its volumes is generally unavailable at this point—none have been presented with such loving care and such superb results.

# Record World Jazz

By SAMUEL GRAHAM

■ A JAZZ ALBUM?: In a recent Dialogue feature that appeared in these pages (RW, Aug. 30), producer Quincy Jones talked about **George Benson's** new album, "Give Me The Night" (Qwest/Warner Bros.), and the developments in Benson's music the Jones-produced record represents. Said Quincy, "I think every person that's involved in music, you know, from the womb to the tomb, should find a way to get out every possible musical thing that they have to say . . . He (Benson) is one of the most incredible guitar players on the planet, (but) with the new record, I decided to focus on the vocal thing."

In other words, this is by far the least "jazzy" offering yet from a man who's been heading away from the strict jazz tag for a long time—at the very least since 1976's "Breezin'," when Benson made a big name for himself singing **Leon Russell's** "This Masquerade." Why, then, does "Give Me The Night" appear at the top of everyone's jazz chart, including *Record World's*? Why are retailers reporting this rather MOR/R&B record as a jazz seller?

**Artie Morehead**, jazz buyer at Tower Records in San Francisco, knows that his "regular jazz customers" are not buying "Give Me The Night." However, while the album was stacked in the front of the store with the other big sellers—pop, black, country, whatever—when it was first released, Tower is now selling it mainly out of their jazz department.

Part of the reason for that is an obvious and realistic one: "If you start breaking down an artist's work into two or three different categories," says Morehead, "you'll hurt your sales," because that artist's catalogue will be scattered throughout the store. Moreover, he adds, "Remember, to a lot of people, jazz is George Benson; much of the public isn't aware of what a **Miles Davis** or a **Sonny Rollins** represents. If I took every record out of my jazz bins that isn't strictly jazz, the department would be half the size it is now. This just happens to be in the jazz section—but really, no matter what kind of records he makes, Benson is a jazz guitarist, and you can tell that even on this record."

**Angela Singer**, a principal of Associated Distributors, who operate the Circles and Hollywood stores in the Phoenix area, has a different outlook on the sales of "Give Me The Night"; whereas Tower has been reporting it as their top jazz product, the former is reporting it primarily as pop. "We have it in both the jazz and pop sections," she said, "but the sales really are coming from pop—I don't think the consumer is going to the jazz section to find it" (partly because the album is displayed on the wall along with the big-time pop releases).

Like Tower's Morehead, Singer recognizes that "the true jazz buyer will look for Benson's older things—the CTI releases and so on—and is really not that interested in the new one. He'll consider it ("Give Me The Night") a pop album," which seems to be the approach that the Circles/Hollywood stores are taking themselves. But old categorizations die hard, and it seems that no matter what kind of a record a musician like Benson makes, he'll continue to be classified as a jazz player based on past performances. And what Morehead said is clearly right on the money: music that carries a jazz flavor, however faint, is now attracting so many new listeners that one really can't expect the neophyte to be as discerning as the long-time jazzophile. But if even one consumer leafing through the George Benson bin, or the jazz section in general, should happen to take a chance on an album like "First Light" (a **Freddie Hubbard** release on CTI that features some of Benson's most awesome playing) or "Bad Benson" as well as "Give Me The Night," then maybe stashing the latter in the jazz department isn't such a bad idea after all.

R.I.P.: **Bill Evans'** death September 15 at age 51 (it sounds relatively young, but it's sobering to remember that he outlived the likes of **Charlie Parker** and **Charlie Christian** by a long shot) seems in retrospect both tragic and inevitable. Those who saw him recently were horrified by his wasted physical appearance—the man was clearly on the way down, they say—but he continued to play beautifully, as the records he released until the end evidence beyond a doubt. The solace in Evans' passing can be found, of course, in the fact that all of the records will live on, so in a way he isn't really gone at all. Keeping that in mind, one can get a sense of prophecy that is at once chilling and comforting when one considers the titles of the last two

Evans albums: "I Will Say Goodbye" (a trio album on Fantasy) and "We Will Meet Again" (a quintet offering on Warner Bros.).

NEW PRODUCT: **Pat Metheny's** new album, "80/81," was mentioned in this column by **Peter Keepnews** a few weeks ago as a sign that, for one record at least, the young guitarist is "break(ing) out of the jazz-rock mold (some would say rut) of his recent work." That's true—the presence of players like **Charlie Haden**, **Dewey Redman**, **Mike Brecker** and **Jack DeJohnette** could hardly make it otherwise—but fans of Metheny's earlier recordings need not fear that he is abandoning the style that has helped make him a rising star in the world of instrumental music. One of ECM's best moves in the last couple of years has been to incorporate more black players and sounds into its repertoire—people like **Old and New Dreams**, the **Art Ensemble of Chicago** and DeJohnette's "Special Edition" band. The marriage of this blacker sensibility with Metheny's own style and the predominant ECM aesthetic (European, sort of arid and spacy) is reflected beautifully on "80/81," especially on the **Ornette Coleman** tune "Turnaround." Here Metheny's own sound is recognizable as always, but with his kind of watery tone matched to a much freer rhythm section and music that is much less arranged, less texturally dense, than that of the regular Metheny quartet. In short, this is a happening album, and a sign that the label is continuing in the right direction . . . New offerings from Muse: **Houston Person's** "Suspicion" (recorded in 1980, thus making it a recent session, which is relatively rare for this label); tenor man **Junior Cook's** "Good Cookin'"; altoist **Eric Kloss'** "Celebration"; vibist **Dave Pike's** "Let the Minstrels Play On"; and saxophonist **Willis Jackson's** "Single Action," the latter notable mainly for the presence of guitarist **Pat Martino**.

## Magnificent Madness at The Roxy



Elektra/Asylum artist **John Klemmer** and his band, currently touring America to support the saxophonist's jazz-charted and pop-charted "Magnificent Madness" album, recently played two nights at The Roxy in Hollywood. All four sets were SRO. Pictured backstage after the opening show are, from left: **Bryn Bridenthal**, E/A's vice president/public relations; **Klemmer**; **Mark Hammerman**, artist development director; and **Claude Nobs**, WEA International European artist relations director and new WCI board member, who flew in from his base in Montreux, Switzerland for the Roxy shows.

## The Jazz LP Chart

- OCTOBER 4, 1980
- GIVE ME THE NIGHT**  
GEORGE BENSON/Qwest/WB HS 3453
  - LOVE APPROACH**  
TOM BROWNE/Arista/GRP GRP 5008
  - THIS TIME**  
AL JARREAU/Warner Bros. BSK 3434
  - "H"**  
BOB JAMES/Columbia/Tappan Zee JC 36422
  - RHAPSODY AND BLUES**  
CRUSADERS/MCA 5124
  - MAGNIFICENT MADNESS**  
JOHN KLEMMER/Elektra 6E 284
  - ROUTES**  
RAMSEY LEWIS/Columbia JC 36423
  - BADDEST**  
GROVER WASHINGTON, JR./Motown M9 940A2
  - NIGHT CRUISER**  
EUMIR DEODATO/Warner Bros. BSK 3467
  - HOW TO BEAT THE HIGH COST OF LIVING (ORIGINAL SOUNDTRACK)**  
HUBERT LAWS AND EARL KLUGH/  
Columbia JS 36741
  - THE SWING OF DELIGHT**  
DEVADIP CARLOS SANTANA/Columbia C2 36590
  - LAND OF THE THIRD EYE**  
DAVE VALENTIN/Arista/GRP GRP 5009
  - ROCKS, PEBBLES AND SAND**  
STANLEY CLARKE/Epic JE 36506
  - STRIKES TWICE**  
LARRY CARLTON/Warner Bros. BSK 3380
  - DAVID GRISMAN-QUINTET '80**  
Warner Bros. BSK 3469
  - PARTY OF ONE**  
TIM WEISBERG/MCA 5125
  - BEYOND**  
HERB ALPERT/A&M SP 3717
  - DREAM COME TRUE**  
EARL KLUGH/United Artists LT 1026
  - SPLENDIDO HOTEL**  
AL DI MEOLA/Columbia C2X 36270
  - NEW YORK SLICK**  
RON CARTER/Milestone M 9096 (Fantasy)
  - WIDE RECEIVER**  
MICHAEL HENDERSON/Buddah BDS 6001 (Arista)
  - UNLOCK THE FUNK**  
LOCKSMITH/Arista AB 4274
  - CALLING**  
NOEL POINTER/United Artists LT 1050
  - HIDEAWAY**  
DAVID SANBORN/Warner Bros. BSK 3379
  - IT'S MY TIME**  
MAYNARD FERGUSON/Columbia JC 36766
  - TAKE IT TO THE LIMIT**  
NORMAN CONNORS/Arista AL 9534
  - SHADOWS AND LIGHT**  
JONI MITCHELL/Asylum BB 704
  - LARSEN-FEITEN BAND**  
Warner Bros. BSK 3468
  - HOW'S EVERYTHING**  
SADAO WATANABE/Columbia C2X 36818
  - CATCHING THE SUN**  
SPYRO GYRA/MCA 5108

# Dealers Bullish on Fourth Quarter

(Continued from page 3)

November in history, and December our biggest December. Obviously, we expect giant things."

Similarly, Jim Jones of Cleveland's Record Rendezvous is taking a closer look at the feasibility of television advertising. "We don't usually do this," said Jones, "but it definitely helps, and will probably be part of our aggressive merchandising during the fourth quarter."

At this point the dealers polled by RW seem more outwardly optimistic than at any time during the year. A few are hedging bets against the advent of another economic downturn, but for the most part the irrefutable signs of recovery are cause for rejoicing. "There's no doubt about the economy's strength right now," said Record Bar's Barrie Bergman, who expects the nation's second largest retail record store chain to go 10 to 15 percent ahead of last year's store numbers. "I've always felt the record industry is in early-out early as far as recession goes anyway. The reason no one's ever figured it out is because they all look at the manufacturers for the signs, and it can't be done that way. You have to look at the retailer, at what's happening in the stores, if you want an accurate assessment of how the record industry is doing. Our business has been up now for the past 12 weeks and there's no sign that that trend is letting up. We're expecting a real good fourth quarter."

No one was more unyielding in his optimism than King Karol's Ben Karol, who said he's planning for "the biggest quarter in our history" and is "certain" he will achieve it. "The reason we're in the retail business is because we're eternal optimists," Karol explained. "Nothing ever gets so bad that we can't see the silver lining; nothing ever goes so far down that we don't feel that tomorrow everything isn't going to turn around and go way up. And when things go way up we figure this is just scratching the surface—we're going to go still further up. This is the nature of a good, successful retailer."

"Our first nine months have been spectacular," Karol continued. "We have enjoyed the greatest increase in our business since we've been here, and that's only been 30 years. Our figures this year look like they're almost going to double."

Like Barrie Bergman, Disc

Record's John Cohen feels consumers have regained much of their confidence in the economy, and that this renewed confidence will manifest itself in fourth quarter sales tallies. "I believe we've turned the corner," Cohen added. "One of the factors is the better product that's out now as opposed to last year. And we have the new \$5.98 line that has added money to the coffers that wasn't there last year. I feel we're now climbing out of that hold we were in and that we'll be able to see more money being spent by our old customers."

For Ira Rothstein of the Record World-TSS chain, a bullish outlook stems primarily from the decline in competition in the New York area. "We're expecting business to be much better than it was last year," he told RW, "and one of the main reasons is that there just isn't as much competition. Also, the \$5.98 lines are going to make a big difference. And I got a glimpse of the major releases that are due out, and can say that that picture looks very good—we're going to have an abundance of good, strong product."

As Fathers and Sons' Don Simpson sees it, a strong fourth quarter may well be due in part to election year politics. "Because there's plenty of good product coming out," he said, "the only thing that stands in our way, possibly, is the economy. But I expect sales to remain good at least until the election. Carter is going to do everything he can to keep the economy strong until the election; he has to, because it's his strongest political tool at the moment."

Waxie Maxie in Washington,

D.C. is approaching the holiday selling season cautiously, according to buyer Ken Dobin, but nevertheless with an eye towards improving on last year's totals. "Regrettably," explained Dobin, "profitability is not what it should be because of manufacturer squeezing — reduced deals and service—but the product should be strong as its ever been. Whether this can bring business over the hump to where it's enough ahead of last year to be profitable obviously remains to be seen. I expect \$5.98 product could become even more important over the last three months than it has up to now—and thus far it's been critical to our business. As Christmas gets closer, catalogue sales generally accelerate, and I expect they'll pick up even more due to the \$5.98s."

In contrast to recent years, even those dealers expressing uncertainty over the outcome of the fourth quarter are at least leaning to the positive side. Martin Gary of Gary's in Richmond, Virginia admitted he hopes to reach last year's sales levels, but adds, "with a five to 10 percent increase to keep up with inflation, I'll be happy."

"I don't know what to expect, really, but I'm always hoping for the best" is the guarded view of Bill Blankenship of Baltimore's For the Record chain. "I'm optimistic about our prospects because there's a lot of good product out or on its way. If things like the new Earth, Wind & Fire and Stevie Wonder albums come out as planned, it will probably be a good quarter."

"But," Blankenship cautions, "the way the industry's been going lately, you just don't know what's going to happen anymore."

## Rocky Rocks Country Club



EMI-America recording artist Rocky Burnette, whose single, "Tired Of Toein' The Line," went top five, and whose debut LP, "Son Of Rock 'N' Roll," was also successful, recently played L.A.'s Country Club. After the sellout performance, Rocky greeted label executives backstage. Pictured are, from left: Dale White Horn, local promotion manager, EMIA/Liberty; Jack Satter, national singles promotion director, EMIA/Liberty; Joe Petrone, vice president, marketing, EMIA/Liberty; Clay Baxter, director, artist development, EMIA/Liberty; Burnette; Dick Williams, vice president, promotion, EMIA/Liberty; Ken Benson, national album promotion director, EMIA/Liberty, and David Budge, manager, publicity, EMIA/Liberty. Kneeling is Ben Edmonds, manager, A&R, EMIA/Liberty.

## CRT on Cable Fees

(Continued from page 3)

While BMI sees the division as a minor victory, ASCAP has expressed its disappointment with the Tribunal's findings. In a prepared statement, BMI counsel Edward Chapin said, "This finding represents a major step towards BMI income parity with ASCAP and is recognition of what we have long maintained—that the use of BMI music on local television has increased dramatically." In the past, local television stations have paid BMI approximately 58 percent of the amount paid to ASCAP. BMI's 43 percent of the cable fees represents about 80 percent of ASCAP's total.

ASCAP counsel Bernard Korman, on the other hand, told *Record World*, "We're pleased that the CRT has recognized that ASCAP's repertoire is worth far more than BMI's repertoire. We think there are serious shortcomings with the decision though, as documented by the eight pages of dissenting opinions."

The two dissenting opinions of the five-member board advocated paying ASCAP sixty percent of the cable fees and BMI only thirty-seven percent, with SESAC receiving three percent.

The Tribunal considered five factors in determining their distribution of fees: total license fee revenues; shares of local television and radio license rates for 1978; shares of local television and radio performance credits for 1978; shares of jukebox fees for 1978; and shares of public broadcasting voluntary licenses for 1978.

The Tribunal, however, weighed heavily the fact that ASCAP's total license fee revenues for 1978 were considerably greater than BMI's. ASCAP's total was \$114,107,000, compared to BMI's \$70,548,000. In their conclusion, the CRT majority stated, in part, "ASCAP has urged the CRT to determine the share of music claimants according to market value of the respective repertoires, the value of which is determined by the amount paid for the repertoires. For this distribution, (ASCAP) regards local TV revenues as the appropriate benchmark. BMI and SESAC have urged us to consider a number of factors reflecting the total music scene. On the basis of the record made in this proceeding we cannot agree there is parity between ASCAP and BMI. Even taking into account the broad range of factors recommended by BMI we conclude that ASCAP should receive a larger share of cable royalties than BMI."







# Record World Country

## From Nashville to New York



ASCAP's Nashville executive staff visited their New York offices recently for board meetings and reorganizational sessions. Pictured in the New York offices are, from left (front row): Hal David, president; Connie Bradley, southern regional executive director; ASCAP board members Leon Brettler and Wesley Rose. (Back row) Bob Doyle, Nashville director of membership; Judy Gregory, writer/publisher administrator; John Sturdivant, Nashville director of membership and public relations; and Rusty Jones, Nashville director of business affairs.

## CMA Kicks Off Country Music Month

■ NASHVILLE — The Country Music Association has kicked off its promotion of October as "Country Music Month," with the highlights of its promotional package being President Jimmy Carter's recent Country Music Month proclamation.

To promote the month, the CMA has assembled packages for country radio stations, including advertising slicks, color posters, bumper stickers, and discs featuring messages from country artists. Posters have been sent to 1500 full-time country radio stations, as well as record merchandisers, rack jobbers, and wholesalers.

The CMA has also arranged promotional tie-ins with truck stops, shopping centers, and airlines. In addition, the CMA has received more than 30 country music proclamations from governors of various states.

## Celebration Set for Opry B'day Week

By AL CUNIFF

■ NASHVILLE—Label shows, concerts, unique radio news services, and special invitations for film and advertising personnel will be a few of the highlights of this year's week-long celebration of the Grand Ole Opry's 55th birthday, Oct. 13-18.

The week begins with the nationally televised Country Music Association awards show, which will be followed by a post-awards party to be covered by country stations in the NBC Radio network.

On Tuesday, Oct. 14, the Early Bird Bluegrass Concert will be offered at 2 p.m. at the Opry House, followed by the WSM Grand Ole Opry dinner at 5:30 p.m. at Opryland Plaza. The Grand Ole Opry Spectacular will

take place 7 p.m. at the Opry House.

RCA kicks off the label shows on Wednesday, Oct. 15 at 10 a.m., followed by a noon luncheon at Opryland Plaza. The Capitol/EMI-America/Liberty showcase at the Opry House from 6:30-9 p.m.

The CMA's membership meeting is slated for 9:30-10:30 a.m. Thursday, Oct. 16 at Opryland Hotel, followed by the Federation of International Country Air Personalities Radio Seminar at the Roy Acuff Theater. MCA Records will stage its showcase at 1 p.m. at the Opry House, and dinner will follow at 4:30-6:30 p.m. at Opryland Plaza. Dimension Records will hold its label show at 6:30 at the Opry House, followed at 8:30 p.m. by the Sho-Bud/Baldwin/Gretsch show.

DJs may again interview country stars at Opryland Hotel Friday, Oct. 17. That evening, FICAP's annual banquet and show will be held 6-10 p.m. at the Hyatt Regency Hotel in downtown Nashville (tickets are not included in the registration packet). At 10 p.m. the focus will be on the Atlas Artist Bureau's show and dance at Opryland's Gaslight Theater.

On Saturday, Oct. 18 convention registrants are invited to visit Opryland U.S.A. from 10 a.m. to 7 p.m., and then participate in the convention's grand finale by attending the 55th birthday celebration of the Grand Ole Opry, beginning at 9:30 p.m. at the Opry House. That night the Opry will reveal the name of its 1980 Mr. Dee Jay U.S.A.

A new feature of the 1980 Opry celebration is a free broadcast service to radio stations who wish to air daily reports from the con-  
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## Nashville Report

By AL CUNIFF

■ Hot RCA band Alabama recently celebrated the grand opening of their newly acquired nightclub in Birmingham, Ala. It's called The Home of Alabama, and will feature country/rock acts, with occasional performances by the owners . . . Johnny Rodriguez's voice may soon be heard in a soundtrack other than the Willie Nelson "Barbarossa" soundtrack that Johnny is now writing for . . . Rex Allen Jr. and Margo Smith, fellow Warner Bros. artists, may soon be heard on a duet LP.

The Jim Halsey Co. has optioned two motion picture properties which Halsey will produce or coproduce. The films would star Halsey artists . . . Double Doubleyew, the video production company with offices here and in New York, is planning cable TV shows with gospel and country emphasis . . . The Exit/In, Nashville's premier showcase club, held its grand reopening last weekend (19-21). Epic artist Jimmy Hall, singer Thomas Cain, and many others performed, and such people as Jimmy Buffett, John Prine, Eddie Rabbitt, and Vic Damone were on hand for the festivities.

Another big station goes country: WFDR-FM, a 100,000-watt giant in Manchester, Ga., will switch from an R&B format to country Oct. 1. PD is Frank Barron . . . The Gibson Guitar Co., one of the nation's largest guitar makers, will move its corporate HQ here before year's end. The company opened a guitar plant here in 1975.

The Country Digest, a monthly digest-sized magazine devoted to country music and featuring glossy paper and lots of color photos,  
(Continued on page 89)

## PICKS OF THE WEEK

**SINGLE** KENNY ROGERS, "LADY" (prod.: Lionel Richie Jr.) (writer: L. Richie Jr.) (Brockman, ASCAP) (3:51). A beautiful ballad penned and produced by the leader of the Commodores, this cut, another classic selection from Rogers, is already garnering significant airplay in more than one format. Liberty UA-X1380-Y.



**SLEEPER** CHARLIE RICH, "A MAN JUST DON'T KNOW WHAT A WOMAN GOES THROUGH" (prod.: Jim Ed Norman) (writers: A.P. Jordan, B. Brabham, L. Brown) (Chess, ASCAP) (2:50). Rich captures a sentiment here that is sure to hit home with a great many listeners, especially females. The well-crafted tune is couched in easy, crystal-clear production. Elektra 47047.



**ALBUM** MAC DAVIS, "TEXAS IN MY REAR VIEW MIRROR." Mac has written some of his best material in years, and Rick Hall's production is warm and rich in this outstanding LP. The best cuts here are the title song, a terrific rockabilly song "Hooked on Music," "Sad Songs," and "In The Eyes of My People." Casablanca NBLP 7239.



## Opry Birthday (Continued from page 88)

vention. Stations may obtain the reports by dialing a special hotline number that feeds news tapes three times a day. Due to phone company hookups, only 160 stations can be serviced in this way. Stations will be signed on in a first-come basis by Opryland Radio Productions, (615) 883-6197.

### Special Invitations

This year special invitations have been sent to film executives and radio station advertisers to take part in the country music celebration. Members of the public may also buy \$3 tickets to the various label shows.

The week's activities, sponsored by the Country Music Association and WSM Radio, are preceded by the Oct. 10-13 Talent Buyers Seminar at the Hyatt here. The National Music Publishers Association will also hold its board of directors meeting in Nashville on Oct. 15.

### Other Events

Other major events of the week include the Nashville Songwriters Association Int. dinner Oct. 12 at the Hyatt, BMI's

awards banquet at its Nashville offices Oct. 14, ASCAP's dinner at the Maxwell House hotel Oct. 15, and SESAC's dinner at Woodmont Country Club on Oct. 16.

## Johnny Wilson Dies

■ NASHVILLE — Johnny "Peanuts" Wilson, professional manager for Combine Music and a writer for Music City Music (ASCAP), died unexpectedly Tuesday (23) at age 44. Wilson, who began his music career in Texas as a member of Roy Orbison's backup band the Teen Kings, co-wrote Kenny Rogers' "Love the World Away."

## MCA Signs Watson

■ NASHVILLE—Erv Woolsey, vice president of promotion for MCA Records Nashville, has announced the signing of Gene Watson to a long-term recording contract with the label. Watson, who recorded for the past five years with the Capitol label, is at work in Nashville on his first MCA album.

## Nashville Report (Continued from page 88)

will soon debut. GM and founder is Bob White, formerly with Advantage magazine here. The publication, which says its first issue will be 96 pages, promises a "fresh, positive, and professional approach" to news about country music. Offices are at 49 Music Square West, Phone is (615) 244-3300. Early cover stories should include **Barbara Mandrell**, **Slim Whitman**, and **Larry Gatlin**.

MCA artist **Barbara Mandrell** is getting ready to tape a six-show TV series for NBC titled "Barbara Mandrell and the Mandrell Sisters," a music-and-comedy show that will also spotlight **Louise** and **Irlene Mandrell**. The series, which may be picked up for a longer run if ratings are good, is tentatively set to air on consecutive Saturdays at 7 p.m. EST beginning Nov. 22 . . . **Norbert Ward**, an engineering supervisor at Columbia studios here, died Sept. 14 of cancer at age 48. Ward had been employed by CBS since 1963.

**STUDIO NOTES:** **Jerry Reed**, **Gene Watson**, and **Big Al Downing** were at the Sound Emporium . . . **Dottie West**, new artist **Taffy**, and **Micki Kuhrman** were at Creative Workshop . . . **Millie Jackson** was cutting at the Sound Shop . . . The Sound Stage has been busy recently recording **Hank Williams Jr.**, **Mel Tillis**, **Vern Gosdin**, **George Burns**, **Waylon Jennings** (adding a vocal to a Hank Jr. track), **Rayburn Anthony**, and gospel artist **Dallas Holm** . . . **Jimmy Buffet** was mixing and dubbing all week at Quadraphonic . . . **John Hartford**, **Billy Troy**, **Dawn Chastain**, and **Billy Larkin** were recording at Scruggs Sound Studio.

**Johnny Lee** is wrapping up his first LP for Full Moon/Asylum . . . **Con Hunley**, **Bobby Borchers**, and **Jim Chesnut** played to 50,000 people in an annual free concert sponsored by radio station WUBK in Cincinnati Sept. 21.

The Oak Ridge Boys' band is changing its name to the **Rockland Road Gang**. They're still appearing with the Oaks, but they're shopping for a label deal of their own . . . **Tammy Wynette** and **Debbie Reynolds** recently shared the stage at the Sands in Las Vegas. Tammy returns to headline the Nugget in Sparks with **George Jones** Oct. 8-19.

**Zack Van Arsdale** is slated to perform at J. Austin's here Oct. 3 and 4 . . . **Ziggurat**, a Georgia band that's been quite popular in Atlanta for a while, will play the Exit/In here Saturday (4) . . . **James Cotton** plays Vanderbilt University Friday (3).

**Ed Bruce** recently performed with the Grand Ole Opry for the first time since its move from the old Ryman . . . **Ronnie Prophet** recently took the awards for outstanding male country singer and top TV show in Canada's "RPM" awards.

# Country Hotline

By MARIE RATLIFF

## MOST ADDED CHART CONTENDERS

**Kenny Rogers** — "Lady"

**Ronnie Milsap** — "Smoky Mountain Rain"

**Bellamy Brothers** — "Lovers Live Longer"

**Mac Davis** — "Texas In My Rear View Mirror"

**Barbara Mandrell** — "The Best of Strangers"



Zella Lehr

**Mac Davis** will go far with "Texas In My Rear View Mirror," already added at WWVA, KMPS, KEEN, WIRK, KHEY, KCKC, KSO, KEBC, KSSS, WCXI, KVOO, WPNX, WYDE, WDEN, WHOO, KBUC, KFDI, KENR, WSLR, WHK, KGA, KNIX, WITL.

Watch out for **Dandy & the Doolittle Band!** Their "Who Were You Thnikin' Of" is an instant add at KIKK, KCKC, WIRE, WDEN, WYDE, WBAM, KVOO, WPNX, WMZQ, KNIX, KSOP.

**Zella Lehr** has an early start on "Love Crazy Love" at KCKN, KEUC, KFDI, KEBC, KNIX, KD JW, WFAI, KVOO, WJQS, KWKH, WPNX, KGA, KSOP. **Sherry Brane** is moving with "Falling In Trouble Again" at KYNN, WFAI, KWKH, WTOD, KVOO, KFDI, KEBC, WJQS.



Charlie Rich

**Reba McEntire** is showing well initially at KSO, KEBC, KFDI, KSOP, KNIX. **Charlie Rich** has early adds on "A Man Just Don't Know What A Woman Goes Through" at KEBC, KFDI, KSSS, WBAM, WNYN, KWKH, WSLR, WHK, WPNX, WWVA, WMZQ, KGA, KNIX, KSOP.

Just shipped, **Kenny Rogers'** "Lady" is predictly a fast entry at WSM, WQIK, WYDE, WIRE, KIKK, WUBE, KSO, WGTO, WHOO, KVOO, WJEZ, KWJJ, KEBC, KRAM, KBUC, WHN, KENR, WBAM, WONE, KOKE, WIVK, WSLR, WEEP, WPNX, WCXI, WHK, KCKN, WIL, WKKN, WINN, WMZQ, KGA, KNIX, KSOP, WITL.

Likewise, **The Bellamy Brothers** continue their string with "Lovers Live Longer" playing at KCKC, KRAK, WSM, KVOO, KSO, WGTO, WHOO, WTSO, KWJJ, KEBC, KRAM, WJQS, KFDI, KBUC, WXCL, KSSS, WBAM, KKYX, WNYN, KWKH, WIVK, WPNX, WCXI, WCMS, WHK, WIL, WKKN, WWVA, KGA, KNIX, KSOP, WITL.

Super Strong: **Larry Gatlin**, **Rex Allen, Jr.**, **Joe Stampley**, **Bonnie Raitt**.

### SURE SHOTS

**Billy "Crash" Craddock** — "A Real Cowboy"

**Mickey Gilley** — "That's All That Matters"

**Ronnie Milsap** — "Smoky Mountain Rain"

### LEFT FIFLDERS

**Skeeter Davis** — "The Rose"

**Danny Davis** — "Colinda"

**Troy Shondell** — "(Sittin' Here) Lovin' You"

**Billy Joe Royal** — "He'll Have To Go"

### AREA ACTION

**Pat Garrett** — "Your Magic Touch" (KWKH, WTOD, KEBC)

**Peggy Sue** — "Slow Motion" (WGTO, KVOO, KFDI)

## Country 'Bandstand' Set

■ LOS ANGELES — For the first time since its inception over 28 years ago, "American Bandstand" will present an all-country format Saturday (4) on the ABC-TV network.

Dick Clark will host Lacy J.

Dalton and Alabama in guest performances, and will present only country songs on the 60-min. show. Clark said his decision for an all-country show was influenced by President Carter's recent proclamation marking October Country Music Month.

# Country Single Picks

## COUNTRY SONG OF THE WEEK

**MICKEY GILLEY**—Epic 9-50940  
**THAT'S ALL THAT MATTERS TO ME** (prod.: Jim Ed Norman) (writer: H. Cochran) (Tree, BMI) (2:37)  
 Gilley's emotion-packed vocal is backed by lush production in this interpretation of a true country gem, which says I have you now and that's all that matters.

**MAC DAVIS**—Casablanca 2305  
**TEXAS IN MY REAR VIEW MIRROR** (prod.: Rick Hall) (writer: M. Davis) (Songpainter, BMI) (4:15)  
 Mac offers a catchy story/song with a twist, about a fellow who takes a new perspective on his home after leaving it.

**BILLY "CRASH" CRADDOCK**—Capitol P-4935  
**A REAL COWBOY (YOU SAY YOU'RE)** (prod.: Dale Morris) (writer: D. Heavener) (Achor, ASCAP) (3:47)  
 Crash takes a new vocal direction in this ballad about a true cowboy who meets one of the drugstore variety.

**BARBARA MANDRELL**—MCA 51001  
**THE BEST OF STRANGERS** (prod.: Tom Collins) (writers: K. Fleming, D.W. Morgan) (Pi-Gem, BMI) (3:41)  
 Barbara's smooth vocal does a fine job on this melancholy tune about a couple who wished for the best, and became best of strangers.

**REBA McENTIRE**—Mercury 57034  
**I CAN SEE FOREVER IN YOUR EYES** (prod.: Jerry Kennedy) (writer: B. Dipiero) (Combine, BMI) (2:41)  
 This single comes hot on the heels of Reba's "You Lift Me..." smash. Her sweet, expressive vocal starts slow, then builds to a strong finish here.

**RONNIE MILSAP**—RCA JH-12084  
**SMOKY MOUNTAIN RAIN** (prod.: Tom Collins & Ronnie Milsap) (writers: K. Fleming, D.W. Morgan) (Pi-Gem, BMI) (3:29)  
 A sad message gets uptempo delivery here in classic Milsap style, as Ronnie tells us of a guy who has a change of dreams and loses everything.

**FRED KNOBLOCK**—Scotti Brothers 607  
**LET ME LOVE YOU** (prod.: James Stroud) (writer: F. Knoblock) (Flowering Stone, ASCAP) (3:05)  
 Knoblock's previous offering got country airplay, and this easy ballad with a plaintive sound should build on that acceptance.

**DANNY DAVIS/NASHVILLE BRASS**—RCA PB-12070  
**COLINDA** (prod.: Jim Vienneau) (writer: J. Williams) (Jack & Bill, ASCAP) (2:58)  
 Jimmy C. Newman's vocal, a frantic cajun beat, and the trademark Nashville Brass sound mix for a lively effect here.

**LEON EVERETTE**—RCA JH-12111  
**GIVING UP EASY** (prod.: Foster and Rice, Ronnie Dean & Leon Everette) (writers: J. Foster, B. Rice) (April, ASCAP) (2:51)  
 Giving up easy is hard to do, Leon tells us, with a full, appealing vocal on his first RCA release.

**CARLENE CARTER WITH DAVE EDMUNDS**—Warner Bros. 49572  
**BABY RIDE EASY** (prod.: Nick Lowe) (writer: R. Dobson) (Sea Three, BMI) (3:17)  
 Edmunds adds a British touch to this country tune, as he and Carlene sparkle in a lively vocal duet.

**TROY SHONDELL**—TeleSonic 804  
**(SITTIN' HERE) LOVIN' YOU** (prod.: Shondell & Grisham) (writer: J. Sebastian) (Faithful Virtue, BMI) (2:06)  
 A light, bouncy arrangement complements Shondell's country approach to this John Sebastian song.

**BILLY JOE ROYAL**—Mercury 76082  
**HE'LL HAVE TO GO** (prod.: Robert Nix) (writers: J. Allison, A. Allison) (Central, BMI) (3:39)  
 Royal's vocal injects a touch of soul into this Jim Reeves standard, complete with steel and a "fat" drums sound.

## CMA Announces Hosts For Post Awards Show

■ NASHVILLE — The Country Music Association has announced that its 90-min. radio show following the organization's Oct. 13 awards telecast will be hosted by radio/TV personality Ralph Emery and MCA recording artist Bill Anderson. The show will feature interviews with CMA award winners, nominees, show presenters and performers, and music industry dignitaries.

Bill Robinson, former CMA DJ of the year, and "Good Morning Guy" Lee Sherwood of WMAQ in Chicago will interview guests attending the CMA's post-awards party, from which the show will be broadcast live. The post-awards show will include musical segments of nominated recordings and tributes to the newest Country Music Hall of Fame members, as well as interviews with top country stars.

Last year the CMA Post Awards Show was carried by 174 radio stations across the U.S., 87 of which were in top markets. NBC affiliates have the first option to carry the show; in markets where there is no NBC affiliate, or in which the NBC station declines, the show will be offered to CMA member stations.

## Roy Clark Buys In As Sound Emporium Expands Facility

■ NASHVILLE — The Sound Emporium, the Larry Butler-owned recording studio which earlier this year changed its name from Jack Clement Studios, has undergone two additional major changes. The studio, which recently purchased the former American Sound studio, has incorporated to include the new room as Studio C of the Sound Emporium, and entertainer Roy Clark has purchased a 49 percent interest in the overall recording complex.

Butler and a partner bought Jack Clement Studios in 1975, with the agreement that they would lose rights to Clement's name on the studio in 1980. Earlier this year Butler bought out his partner's share of the Sound Emporium, then purchased American Sound.

Jim Williamson, formerly GM of the Sound Emporium, represents Butler and Clark's interests as president of the Sound Emporium, Inc. He told *Record World* that he is "totally rebuilding Studio C's control room, and upon completion of that project we'll put the studio into operation." Williamson expects the new studio to be complete around Oct. 15.

# Country Album Picks



## ROCKABILLY BLUES

**JOHNNY CASH**—Columbia JC 36779

Rockabilly's familiar vocal echo and plucky guitar sound are in strong evidence here on cuts penned by such names as Cash, Kristofferson, Shaver, and Crowell. Best tracks here are "It Ain't Nothing New Babe" and "Twentieth Century."



## TOGETHER AGAIN

**GEORGE JONES AND TAMMY WYNETTE**—Epic JE 36764

The magical duet sound is there again on this reunion LP featuring two terrific vocal talents. The best tracks are the two hit singles, "Two Story House" and "A Pair of Old Sneakers," and "It's Not My Fault."



## LIVIN' ON HONKY TONK TIME

**JOE SUN WITH SHOTGUN**—Ovation 1755

The Shotgun band's tight, powerful sound and Brien Fisher's clear production provide great backing for Sun's distinctive vocals. Outstanding cuts here are "My Sweet Love Ain't Around," "Bombed, Boozed and Busted," "Knock-in' on Heaven's Door," and "Please Pull Away From Me."

# Record World Country Albums

OCTOBER 4, 1980

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

OCT. 4	SEPT. 27					
1	1	<b>URBAN COWBOY</b> (ORIGINAL SOUNDTRACK) Full Moon/Asylum DP 90002 (13th Week)		<b>WKS. ON CHART</b>		<b>21</b>
2	2	<b>HONEYSUCKLE ROSE</b> (ORIGINAL SOUNDTRACK) WILLIE NELSON & FAMILY/Columbia S2 36752				5
3	3	<b>FULL MOON</b> CHARLIE DANIELS BAND/Epic FE 36571				9
4	4	<b>HORIZON</b> EDDIE RABBITT/Elektra 6E 276				13
5	6	<b>GREATEST HITS</b> WAYLON JENNINGS/RCA AHL1 3378				74
6	7	<b>SAN ANTONIO ROSE</b> WILLIE NELSON & RAY PRICE/ Columbia JC 36476				16
7	8	<b>STARDUST</b> WILLIE NELSON/Columbia KC 35305				125
8	11	<b>I BELIEVE IN YOU</b> DON WILLIAMS/MCA 5133				6
9	10	<b>MUSIC MAN</b> WAYLON JENNINGS/RCA AHL1 3602				18
10	9	<b>THE GAMBLER</b> KENNY ROGERS/United Artists LA 334 H				94
11	5	<b>GIDEON</b> KENNY ROGERS/United Artists LOO 1035				25
12	13	<b>WILLIE AND FAMILY LIVE</b> WILLIE NELSON/Columbia KC2 35642				96
13	12	<b>SMOKEY &amp; THE BANDIT 2</b> (ORIGINAL SOUNDTRACK)/MCA E101				6
14	14	<b>ROSES IN THE SNOW</b> EMMYLOU HARRIS/Warner Bros. BSK E422				20
15	16	<b>MY HOME'S IN ALABAMA</b> ALABAMA/RCA AHL1 3644				17
16	15	<b>10TH ANNIVERSARY</b> STATLER BROTHERS/Mercury SRM 1 5027				8
17	24	<b>THESE DAYS</b> CRYSTAL GAYLE/Columbia JC 36512				3
18	17	<b>TEN YEARS OF GOLD</b> KENNY ROGERS/United Artists LA 835 H				145
19	18	<b>HABITS OLD AND NEW</b> HANK WILLIAMS, JR./Elektra/ Curb 6E 278				17
20	23	<b>STRAIGHT AHEAD</b> LARRY GATLIN & THE GATLIN BROTHERS BAND/Columbia KC 36250				51
21	20	<b>KENNY</b> KENNY ROGERS/United Artists LWAK 979				55
22	27	<b>LOVE IS FAIR</b> BARBARA MANDRELL/MCA 5136				2
23	21	<b>IT'S HARD TO BE HUMBLE</b> MAC DAVIS/Casablanca NBLP 7207				27
24	22	<b>THAT'S ALL THAT MATTERS TO ME</b> MICKEY GILLEY/Epic JE 36492				14
25	25	<b>GREATEST HITS</b> LARRY GATLIN & THE GATLIN BROTHERS BAND/Columbia KC 36488				79
26	19	<b>ELVIS ARON PRESLEY</b> /RCA CPL8 3699				4
27	26	<b>SMOOTH SAILIN'</b> T. G. SHEPPARD/Warner/Curb BSK 3423				6
28	32	<b>PORTER &amp; DOLLY</b> /RCA AHL1 3700				4
29	39	<b>ASK ME TO DANCE</b> CRISTY LANE/United Artists LT 1023				20
30	46	<b>I AM WHAT I AM</b> GEORGE JONES/Epic JE 36586				3
31	30	<b>TOGETHER</b> OAK RIDGE BOYS/MCA 3220				31
32	33	<b>LET'S KEEP IT THAT WAY</b> ANNE MURRAY/Capitol SOO 12064				22

**CHARTMAKER OF THE WEEK**

33 — ANNE MURRAY'S GREATEST HITS

Capitol SOO 12110



## House of Gold Opens Writers' Annex



Discussing the newly opened House of Gold Writers' Annex, a building which houses the Nashville publisher's 17 writers, are, from left: BMI VP Frances Preston, and House of Gold's three principals, Kenny O'Dell, Bobby Goldsboro, and Bob Montgomery.

34	29	<b>MILLION MILE REFLECTIONS</b> CHARLIE DANIELS BAND/ Epic KE 35751				73
35	34	<b>COAL MINER'S DAUGHTER</b> (ORIGINAL SOUNDTRACK)/ MCA 5107				28
36	28	<b>OAK RIDGE BOYS HAVE ARRIVED</b> /MCA AY 1135				78
37	31	<b>WILLIE NELSON SINGS KRISTOFFERSON</b> /Columbia JC 36188				46
38	35	<b>CLASSIC CRYSTAL</b> CRYSTAL GAYLE/United Artists LOO 982				48
39	49	<b>NEW YORK TOWN</b> JOHNNY PAYCHECK/Epic JE 36496				3
40	37	<b>BEST OF EDDIE RABBITT</b> /Elektra 6E 235				47
41	—	<b>HARD TIMES</b> LACY J. DALTON/Columbia JC 36763				1
42	36	<b>ELECTRIC HORSEMAN FEATURING WILLIE NELSON</b> / Columbia JS 36327				38
43	43	<b>THE BEST OF DON WILLIAMS, VOL. II</b> /MCA 3096				71
44	38	<b>SOMEBODY'S WAITING</b> ANNE MURRAY/Capitol SOO 12064				22
45	40	<b>CLASSICS</b> KENNY FOGERS & DOTTIE WEST/United Artists LA 946 H				77
46	50	<b>HANK WILLIAMS, SR. 24 GREATEST HITS</b> /MGM SE 4755				18
47	48	<b>BEST OF THE STATLER BROTHERS</b> /Mercury SRM 1 1037				243
48	42	<b>JUST GOOD OL' BOYS</b> MOE BANDY & JOE STAMPLEY/ Columbia JC 36202				51
49	41	<b>FRIDAY NIGHT BLUES</b> JOHN CONLEE/MCA 3246				14
50	45	<b>WAYLON &amp; WILLIE</b> WAYLON JENNINGS & WILLIE NELSON/RCA AFL1 2686				30
51	35	<b>BEST OF BARBARA MANDRELL</b> /MCA AY 1119				86
52	36	<b>AUTOGRAPH</b> JOHN DENVER/RCA AHL1 3449				31
53	44	<b>THERE'S A LITTLE BIT OF HANK IN ME</b> CHARLEY PRIDE/ RCA AHL1 3548				31
54	63	<b>BLUE KENTUCKY GIRL</b> EMMYLOU HARRIS/Warner Bros. BSK 3318				73
55	57	<b>HEART &amp; SOUL</b> CONWAY TWITTY/MCA 3210				31
56	58	<b>WHISKEY HENT AND HELL BOUND</b> HANK WILLIAMS, JR./ Elektra/Curb 6E 237				46
57	47	<b>MILSAP MAGIC</b> RONNIE MILSAP/RCA AHL1 3563				27
58	—	<b>KILLER COUNTRY</b> JERRY LEE LEWIS/Elektra 6E 291				1
59	54	<b>MISS THE MISSISSIPPI</b> CRYSTAL GAYLE/Columbia JC 36203				53
60	62	<b>ONE FOR THE ROAD</b> WILLIE NELSON & LEON RUSSELL/ Columbia KC 36064				67
61	53	<b>THE BEST OF THE STATLER BROTHERS RIDES AGAIN</b> , VOL. II/Mercury SRM 1 5024				37
62	68	<b>DOLLY, DOLLY, DOLLY</b> DOLLY PARTON/RCA AHL1 3546				23
63	66	<b>DOUBLE TROUBLE</b> GEORGE JONES & JOHNNY PAYCHECK/ Epic JE 35783				12
64	60	<b>FAMILY TRADITION</b> HANK WILLIAMS, JR./Elektra/Curb 6E 194				71
65	52	<b>BRONCO BILLY</b> (ORIGINAL SOUNDTRACK)/Elektra 5E 512				19
66	—	<b>DIAMONDS AND CHILLS</b> MARGO SMITH/Warner Bros. BSK 3464				1
67	59	<b>NO ONE WILL EVER KNOW</b> GENE WATSON/Capitol ST 12102				5
68	51	<b>WHERE DID THE MONEY GO</b> HOYT AXTON/Jeremiah JH 5001				12
69	69	<b>FAMILY BIBLE</b> WILLIE NELSON/MCA 3258				2
70	67	<b>SHRINER'S CONVENTION</b> RAY STEVENS/RCA AHL1 3574				31
71	65	<b>DOWN &amp; DIRTY</b> BOBBY BARE/Columbia JC 36323				33
72	71	<b>RAZZY BAILEY</b> /RCA AHL1 3688				5
73	75	<b>EVEN COWGIRLS GET THE BLUES</b> LYNN ANDERSON/ Columbia JC 36568				3
74	72	<b>THE WAY I AM</b> MERLE HAGGARD/MCA 3229				24
75	70	<b>FRAMED</b> ASLEEP AT THE WHEEL/MCA 5131				6

## RCA Readies Milsap Promo

NASHVILLE — Ronnie Milsap's "Greatest Hits," the first such release by the RCA recording artist, will ship to stores this week backed by a multifaceted marketing thrust from the label.

RCA has readied comprehensive advertising, promotion, and point-of-purchase campaigns designed to saturate the package. Eleven of the 12 cuts contained in the LP were top five singles for Milsap, seven reaching the number one position on country charts.

Leading the merchandising support are display pieces designed from the album cover, a reproduction of an embossed

photo album featuring a snapshot-like photo of Milsap, and 1 x 1', 2 x 2', and 3 x 3' four-color posters, along with a centerpiece. RCA has also prepared a trade and consumer advertising blitz using a 60-second radio spot and a television spot featuring newly produced concert footage. At the radio level, the label has implemented a cross-market promotional giveaway of Milsap photo albums, based on the design of the LP cover.

"Greatest Hits" also signals a reunion of Ronnie and producer Tom Collins, who worked with the former CMA entertainer of the year on the upcoming single.

# Record World Country Singles

OCTOBER 4, 1980

TITLE, ARTIST, Label, Number

OCT. 4	SEPT. 27		WKS. ON CHART
1	1	<b>DO YOU WANNA GO TO HEAVEN</b> T. G. SHEPPARD Warner/Curb 49515 (2nd Week)	11
2	5	<b>LOVING UP A STORM</b> RAZZY BAILEY/RCA 12062	11
3	3	<b>OLD FLAMES CAN'T HOLD A CANDLE TO YOU</b> DOLLY PARTON/RCA 12040	12
4	7	<b>FADED LOVE</b> WILLIE NELSON & RAY PRICE/Columbia 1 11329	9
5	8	<b>I BELIEVE IN YOU</b> DON WILLIAMS/MCA 41304	7
6	2	<b>LOOKIN' FOR LOVE</b> JOHNNY LEE/Full Moon/Asylum 47004	12
7	11	<b>THEME FROM THE DUKES OF HAZZARD (GOOD OL' BOYS)</b> WAYLON/RCA 12067	7
8	4	<b>HEART OF MINE</b> OAK RIDGE BOYS/MCA 41280	12
9	13	<b>YESTERDAY ONCE MORE</b> MOE BANDY/Columbia 1 11305	11
10	10	<b>PUT IT OFF UNTIL TOMORROW/GONE AWAY</b> KENDALLS/ Ovation 1154	11
11	18	<b>ON THE ROAD AGAIN</b> WILLIE NELSON/Columbia 1 11351	6
12	12	<b>FREE TO BE LONELY AGAIN</b> DEBBY BOONE/Warner/ Curb 49281	11
13	17	<b>WHEN SLIM</b> WHITMAN/Epic/Cleve. Intl. 9 50912	10
14	14	<b>RAISIN' CANE IN TEXAS</b> GENE WATSON/Capitol 4898	11
15	20	<b>I'M NOT READY YET</b> GEORGE JONES/Epic 9 50922	7
16	19	<b>STARTING OVER</b> TAMMY WYNETTE/Epic 9 50915	9
17	21	<b>WOMEN GET LONELY</b> CHARLY McCLAIN/Epic 9 50916	9
18	23	<b>PECOS PROMENADE</b> TANYA TUCKER/MCA 41305	7
19	24	<b>STEPPIN' OUT</b> MEL TILLIS/Elektra 47015	6
20	25	<b>OLD HABITS</b> HANK WILLIAMS, JR./Elektra/Curb 47016	6
21	22	<b>IF THERE WERE NO MEMORIES</b> JOHN ANDERSON/ Warner Bros. 49275	11
22	29	<b>COULD I HAVE THIS DANCE</b> ANNE MURRAY/Capitol 4920	5
23	27	<b>SWEET SEXY EYES</b> CRISTY LANE/United Artists 1369	8
24	28	<b>HARD TIMES</b> LACY J. DALTON/Columbia 1 11343	6
25	6	<b>CHARLOTTE'S WEB</b> STATLER BROTHERS/Mercury 57031	13
26	31	<b>OVER THE RAINBOW</b> JERRY LEE LEWIS/Elektra 47026	5
27	34	<b>THE BOXER</b> EMMYLOU HARRIS/Warner Bros. 49551	4
28	30	<b>BOMBED, BOOZED AND BUSTED</b> JOE SUN/Ovation 1152	9
29	32	<b>THEY NEVER LOST YOU</b> CON HUNLEY/Warner Bros. 49528	8
30	36	<b>IF YOU EVER CHANGE YOUR MIND</b> CRYSTAL GAYLE/ Columbia 1 11359	4
31	35	<b>TEXAS BOUND AND FLYIN'</b> JERRY REED/RCA 12083	6
32	42	<b>A PAIR OF OLD SNEAKERS</b> GEORGE JONES & TAMMY WYNETTE/Epic 9 50930	5
33	45	<b>SHE CAN'T SAY THAT ANYMORE</b> JOHN CONLEE/MCA 41321	4
34	38	<b>ALWAYS</b> PATSY CLINE/MCA 41303	7
35	41	<b>HARD HAT DAYS AND HONKY TONK NIGHTS</b> RED STEAGALL/Elektra 47014	7
36	46	<b>TUMBLEWEED</b> SYLVIA/RCA 12077	5
37	9	<b>LET'S KEEP IT THAT WAY</b> MAC DAVIS/Casablanca 2286	14
38	15	<b>MAKING PLANS</b> PORTER WAGONER & DOLLY PARTON/ RCA 11983	16
39	47	<b>THAT'S THE WAY A COWBOY ROCKS AND ROLLS</b> JACKY WARD/Mercury 57032	4
40	48	<b>IN MEMORY OF A MEMORY</b> JOHNNY PAYCHECK/Epic 9 50923	6
41	44	<b>GONE</b> RONNIE McDOWELL/Epic 9 50925	7
42	50	<b>WHY LADY WHY</b> ALABAMA/RCA 12091	3
43	51	<b>BROKEN TRUST</b> BRENDA LEE/MCA 41322	3
44	61	<b>YOU ALMOST SLIPPED MY MIND</b> CHARLEY PRIDE/RCA 12100	2
45	54	<b>RIGHT GAMES</b> RAY STEVENS/RCA 12069	4
46	39	<b>WHILE I WAS MAKIN' LOVE TO YOU</b> SUSIE ALLANSON/ United Artists 1365	9
47	40	<b>BACK WHEN GAS WAS 30 CENTS A GALLON</b> TOM T. HALL/RCA 12066	8
48	55	<b>BABY I'M A WANT YOU</b> STEPHANIE WINSLOW/Warner Bros. 49557	3
49	33	<b>WORKIN' MY WAY TO YOUR HEART</b> DICKEY LEE/Mercury 57027	11
50	57	<b>NORTH OF THE BORDER</b> JOHNNY RODRIGUEZ/Epic 9 50932	3



51	81	<b>TAKE ME TO YOUR LOVIN' PLACE</b> LARRY GATLIN & THE GATLIN BROS. BAND/Columbia 1 11369	2
52	59	<b>ROSE'S ARE RED</b> FREDDIE HART/Sunbird 7553	3
53	16	<b>HE'S OUT OF MY LIFE</b> JOHNNY DUNCAN & JANIE FRICKE/ Columbia 1 11312	13
54	62	<b>UNTIL THE BITTER END</b> KENNY SERRATT/MDJ 1005	4
55	63	<b>NEVER BE ANYONE ELSE</b> R. C. BANNON/Columbia 1 11346	4
56	26	<b>MISERY AND GIN</b> MERLE HAGGARD/MCA 41255	14
57	43	<b>I'M STILL IN LOVE WITH YOU</b> LARRY G. HUDSON/Mercury 57029	8
58	66	<b>FOOD BLUES</b> BOBBY BARE/Columbia 1 11365	2
59	37	<b>THE LAST COWBOY SONG</b> ED BRUCE/MCA 41273	14
60	82	<b>DRINK IT DOWN</b> LADY REX ALLEN, JR./Warner Bros. 49562	2
61	68	<b>OUTRUN THE SUN</b> JIM CHESNUT/United Artists 1372	4
62	87	<b>THERE'S ANOTHER WOMAN</b> JOE STAMPLEY/Epic 9 50934	2
63	70	<b>ANOTHER TEXAS SONG</b> EDDY RAVEN/Dimension 1011	3
64	71	<b>DREAM LOVER</b> TANYA TUCKER & GLEN CAMPBELL/MCA 41323	2
65	73	<b>TAKE THIS HEART</b> DON KING/Epic 9 50928	3
66	67	<b>I'VE COME BACK (TO SAY I LOVE YOU ONE MORE TIME)</b> CHUCK HOWARD/Warner/Curb 49509	7
67	74	<b>CAN'T KEEP MY MIND OFF OF HER</b> MUNDO EARWOOD/ GMC 111	3
68	69	<b>LONG ARM OF THE LAW</b> ROGER BOWLING/NSD 58	7
69	58	<b>COLD LONESOME MORNING</b> JOHNNY CASH/Columbia 1 11340	7
70	60	<b>WHY NOT ME</b> FRED KNOBLOCK/Scotti Brothers 518 (Atl)	8
71	49	<b>DRIVIN' MY LIFE AWAY</b> EDDIE RABBITT/Elektra 46656	16
72	65	<b>ROCK 'N' ROLL TO ROCK OF AGES</b> BILL ANDERSON/MCA 41297	7
73	54	<b>COWBOYS AND CLOWNS/MISERY LOVES COMPANY</b> RONNIE MILSAP/RCA 12006	16

## CHARTMAKER OF THE WEEK

74	—	<b>DON'T IT MAKE YA WANNA DANCE</b> BONNIE RAITT Full Moon/Asylum 47033	1
75	56	<b>THAT'S WHAT I GET FOR LOVING YOU</b> EDDY ARNOLD/ RCA 12039	15
76	86	<b>A LITTLE GROUND IN TEXAS</b> THE CAPITALS/Ridgetop 01080	2
77	79	<b>THE LIGHT OF MY LIFE</b> DAVID WILLS/United Artists 1375	3
78	88	<b>DRINKIN' THEM LONG NECKS</b> ROY HEAD/Elektra 47029	2
79	64	<b>YOU BETTER HURRY HOME (SOMETHIN'S BURNIN')</b> CONNIE CATO/MCA 41287	9
80	53	<b>A LOVE SONG</b> DAVE ROWLAND & SUGAR/RCA 12063	8
81	72	<b>LONG LINE OF EMPTIES</b> DARRELL McCALL/RCA 12033	9
82	80	<b>THE LEGEND OF WOOLEY SWAMP</b> CHARLIE DANIELS BAND/Epic 9 50921	5
83	—	<b>ME AND THE BOYS IN THE BAND</b> TOMMY OVERSTREET/ Elektra 47041	1
84	84	<b>THE DEVIL STANDS ONLY FIVE FOOT FIVE "BLACKJACK"</b> JACK GRAYSON/Hitbound 4504	5
85	93	<b>FAMILY BIBLE</b> WILLIE NELSON/MCA 41313	3
86	—	<b>LOVE INSURANCE</b> LOUISE MANDRELL/Epic 9 50935	1
87	—	<b>NOT EXACTLY FREE</b> O. B. McCLINTON/Sunbird 7554	1
88	—	<b>WHERE DID THE MONEY GO</b> HOYT AXTON/Jeremiah 1008	1
89	89	<b>ROLAIDS, DOAN'S PILLS AND PREPARATION H</b> D. E. DUDLEY/Sun 1134	3
90	91	<b>SAD LOVE SONG</b> LADY DAVID HOUSTON/Country International 148	3
91	75	<b>CRACKERS</b> BARBARA MANDRELL/MCA 41263	16
92	—	<b>I LEARNED ALL ABOUT CHEATIN' FROM YOU</b> BECKY HOBBS/ Mercury 57033	1
93	92	<b>BACK IN BABY'S ARMS</b> SISSY SPACEK & BEVERLY D'ANGELO/MCA 41311	3
94	99	<b>ARE WE DREAMIN' THE SAME DREAM/ROARIN'</b> GARY STEWART/RCA 12081	2
95	95	<b>HE'S LEAVIN' (AND I'M ALMOST GONE)</b> KENNY PRICE/ Dimension 1010	3
96	96	<b>TWO HEARTS BEAT (BETTER THAN ONE)</b> KAY AUSTIN/ E.I.O. 1127	2
97	—	<b>REGRETS</b> CAROL CHASE/Casablanca 2301	1
98	—	<b>HALFTIME</b> J. W. THOMPSON/NSD 62	1
99	—	<b>HANK WILLIAMS JUNIOR—JUNIOR</b> DAVID ALLAN COE/ Columbia 1 11352	1
100	—	<b>WISHFUL DRINKIN'</b> DIANE PFEIFER/Capitol 4916	1





## SLIM WHITMAN — THE SIXTEEN MILLION DOLLAR MAN.

In the past year, 2,000,000 Americans bought a collection of Slim Whitman's hits for \$7.99 (\$8.99 for the tape). It became one of the most profitable TV record offers in history.

And now here he is... The Sixteen Million Dollar Man... with his first newly-recorded album in a decade.

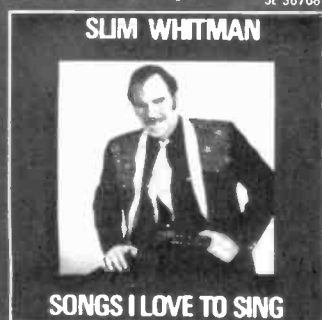
It's a beauty. Produced by Pete Drake and filled with songs especially selected for Slim's unique vocal abilities... including "Secret Love," "I Remember You," "That Silver-Haired Daddy Of Mine," "Beautiful Dreamer," "Rose Marie."

9-50912

And "When" Slim Whitman's first hit single of the '80s... but definitely not his last.

"Songs I Love To Sing." The new Slim Whitman album, on Epic · Cleveland International™ Records and Tapes.

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# THE DOOBIE BROTHERS



LAST YEAR the Doobie Bros. scored: a triple platinum album (*Minute By Minute*); three hit singles ("What A Fool Believes," "Minute By Minute" and "Depending On You"); and more Grammy awards (FOUR) than any other act in the music business.

THIS YEAR the Doobies have given us *One Step Closer*, the new album, and "Real Love" (WBS 49503), the new single.

# ONE STEP CLOSER

PRODUCED BY TED TEMPLEMAN. MANAGEMENT: BRUCE COHN. ON WARNER BROS. RECORDS & TAPES. HS 3452