

# Record World

NOVEMBER 8, 1980 \$2.50



Larry Grant

## Hits of the Week

### SINGLES

**ROBBIE DUPREE, "NOBODY ELSE"** (prod. by Chudacoff-Bunetta) (writer: Dupuis) (Camex, BMI) (3:38). On his first two singles, both top 10, Dupree exhibited a remarkable knack for refreshingly consumable pop songs—both lyrically and melodically. He does it again with this bouncy pop-rocker. Elektra 47065.

**BOB SEGER, "THE HORIZONTAL BOP"** (prod. by Seger-Punch) (writer: Seger) (Gear, ASCAP) (3:20). After three hit ballads from the multi-platinum "Against The Wind," Seger issues this suggestive rocker. There's enough guitar flash and piano punch for multi-format radio. Capitol 4951.

**PETE TOWNSHEND, "ROUGH BOYS"** (prod. by Thomas) (writer: Townshend) (Eel Pie/Towser Tunes, BMI) (4:00). In dedicating this to his children and the Sex Pistols, Townshend talks about another generation. The message is the same, though, on this brilliant rocker. Atco 7318.

**JERMAINE JACKSON, "LITTLE GIRL DON'T YOU WORRY"** (prod. by Jackson) (writers: J. & P. M. Jackson, Jr.) (Jobete, ASCAP/Boots Bay, BMI) (3:54). This unique, well-crafted side from the forthcoming "Jermaine" LP has his bold vocal up front with spanking percussion & chorus cushions. Motown 1499.

### SLEEPERS

**TIERRA, "TOGETHER"** (prod. by Salas) (writers: Gamble-Huff) (Mighty Three, BMI) (4:24). The L.A.-based septet covers this Intruders treasure from '67 with exceptional warmth. Steve Salas' adorable lead is embellished with chorus splendor & a "Cowboys To Girls" closing. Boardwalk 8-5702.

**STEVE GOODMAN AND PHOEBE SNOW, "SOMETIMES LOVE FORGETS"** (prod. by Bunetta-Chudacoff) (writers: LaBounty-Garvin) (Captain Crystal/Blackwood, BMI) (4:03). Here's one of those loving ballads where everything clicks—from emotional leads to harmony choruses. Asylum 47069.

**LAURA BRANIGAN, "FOOL'S AFFAIR"** (prod. by Ertegun-Mardin) (writers: Kerr-Seals) (Irving/Down In Dixie, BMI) (3:37). We may look back on this stunning ballad with recollections of a star being born. Branigan debuts with a supple vocal surrounded by full orchestration/production. Atlantic 3770.

**JACKIE ENGLISH, "ONCE A NIGHT"** (prod. by Camillo-Barter) (writers: English-Bremers) (Carollon/Coopers-town, ASCAP) (3:30). English makes her label debut with this saucy piece of desire from the "Hopscotch" motion picture. It's feverish multi-format fare. Venture 135.

### ALBUMS

**EARTH WIND & FIRE, "FACES."** EW&F's new double set demonstrates the universal appeal that enabled them to leave simple "cross-over" behind years ago. "You" is a melody for all formats, while the gutsy guitar on "Back On The Road" will magnetize rock fans. Columbia KC 2 36795 (13.98).

**CHEAP TRICK, "ALL SHOOK UP."** From the screaming rock 'n' roll chaos of "High Priest Of Rhythmic Noise" to the effortless cop of John Lennon in "The World's Greatest Lover," Cheap Trick delivers a package that will keep them on their platinum winning streak. Epic FE 36498 (8.98).

**CAPTAIN & TENNILLE, "KEEPING OUR LOVE WARM."** The duo that came back in a big way last time around will build on that success with this LP. The title is perfect for A/C formats; "Until You Come Back To Me" is funky; and "Since I Fell For You" is standard for all seasons. Casablanca NBLP 7250 (8.98).

**DIRE STRAITS, "MAKING MOVIES."** Dire Straits' strong points are quite simple: the instantly identifiable voice and guitar of Mark Knopfler and the solid, pub-schooled rhythm section of bassist John Illsley and drummer Pick Withers. Their third LP is co-produced by Jimmy Iovine. Warner Bros. BSK 3480 (7.98).



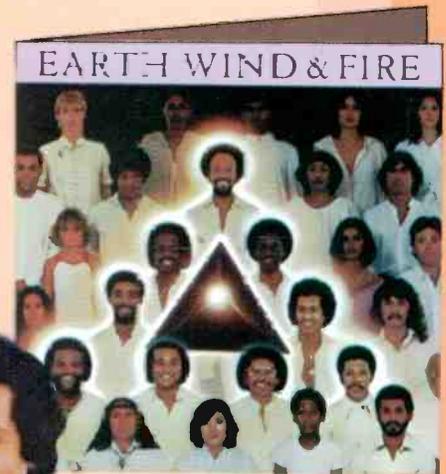
# Earth, Wind & Fire's "Faces." Just look at them, and you can feel the sound.

In every face there's a silent melody just waiting to be played.

Faces from all over the world have inspired Earth, Wind & Fire to change eyes into interludes, lines of worry and laughter into blues and soul, and smiles into symphonies.

Now you can hear the music in faces.

Give the gift of Earth, Wind & Fire's "Faces." A very special two-record set featuring the single, "Let Me Talk." On ARC Records and Tapes. Distributed by Columbia Records.



Produced by Maurice White for Kalimba Producers. "ARC" and "ARC" are trademarks of the American Recording Company. "Columbia" is a trademark of CBS Inc. © 1980 CBS Inc.



# Record World



NOVEMBER 8, 1980

## Stigwood Responds to Bee Gees Claim By Suing Group for Over \$310 Million

By JEFFREY PEISCH

■ NEW YORK — Robert Stigwood has responded to the suit brought against him by the Bee Gees (Barry, Maurice and Robin Gibb) by filing a counterclaim asking for \$310 million in damages. The claim, which charges the Bee Gees with libel, extortion, corporate defamation and breach of contract, was filed in New York State Supreme Court last week (23).

The Bee Gees' suit against Stigwood, RSO Records and various management and publishing concerns that handle the group's music (RW, October 18)

## CRT Schedules Final Hearings

By BILL HOLLAND

■ WASHINGTON—The final mechanical royalty rate hearings, in the form of findings-of-fact presentations and oral arguments, have been scheduled by the Copyright Royalty Tribunal for November 17 and 19 for the RIAA, NMPA and AGAC cases.

The RIAA continues to feel no increase at the present time is warranted. Both the NMPA and the AGAC are asking for a hike. They requested and received a week's grace before the final hearings to prepare closing remarks.

At the meetings, each side will present what it feels are the most important aspects of its case. In oral arguments, the Tribunal commissioners will be able to question. (Continued on page 51)

charged Stigwood with fraud, breach of contract, conflict of interest, misrepresentation and improper payment of royalties. Stigwood's reply to these charges takes the form of a formal denial, a request to dismiss the entire case and a counterclaim asking for at least \$310 million in compensatory and punitive damages.

Attached to Stigwood's counterclaim is an affidavit by Fredric Gershon, president of the Stigwood Group of Companies, which sheds new light on the chain of events that led to the (Continued on page 51)

## Capitol Adopts 4" x 9" Cassette Package

By SAM SUTHERLAND

■ LOS ANGELES—With retailers, racks and labels continuing to mull the need for new tape packaging formats as a marketing and merchandising tool, Capitol Records is diverging from the recent swing toward 6" by 6" boxing via an upcoming market test for a rival "four-by-nine" cassette package developed by AGI.

### 'Paperback' Package

According to label marketing vice president Dennis White, Capitol's decision to utilize the AGI design, developed from an earlier "paperback" package used primarily for promotional cassettes, makes the company the first to commit to this alternative. Actually measuring 4" by 8 3/4", the cassette package

## CBS Records Names Michael Stewart President, April/Blackwood Publishing

■ NEW YORK—Michael Stewart has been named to the newly-created position of president, April/Blackwood Music Publishing, it was announced by CBS Records Group president Walter Yetnikoff.

### First President

Stewart, who last week announced that he was leaving Interworld Music Group, the German-financed publishing combine he founded in 1977 (RW, Nov. 1), is the first president the CBS music publishing division has had. Rick Smith, who ran April/Blackwood until his resignation this past July, had held the title (Continued on page 50)



Michael Stewart

## MIDEM Boycott Gathers Force

By SAM SUTHERLAND

■ LOS ANGELES — Attorney Mickey Shapiro's proposal to marshal a boycott of the next MIDEM industry conference gathered force last week as a number of influential executives pledged support.

### Open Letter

Shapiro's open letter to the trade (RW, Nov. 1, 1980), inspired by his own exposure to (Continued on page 50)

## WEA Revises Policy On 8-Track Returns

By DAVID MCGEE

■ NEW YORK—Questions regarding the future of eight-track tapes were raised anew last week in the wake of an announcement by the Warner/Elektra/Atlantic Corp. of a revision in its current returns policy as it applies to the eight-track configuration.

### New Rates

Effective last Monday (27), WEA has doubled the returns credit and returns charges to its retail, wholesale and combination (Continued on page 39)

differs from its promo-only ancestor in that it foregoes side-flap construction to utilize an end-opening approach.

White confirmed his own earlier interest in such competitors as Shorewood's 6" by 6" package, "but our stance has really been the same all along—all we want to do is get that tape out from behind locked glass doors, and into consumers' hands."

### Poll of Accounts

Capitol's move to test AGI's format next month resulted from a poll of accounts following the recent NARM Rack Jobbers Conference, where AGI, Shorewood and Ivy Hill all touted their respective oversize tape packages as means to increasing the graphic impact and merchandising potential for pre-recorded tape.

For White, the "four-by-nine" is the most promising in its adaptability to existing store (Continued on page 50)

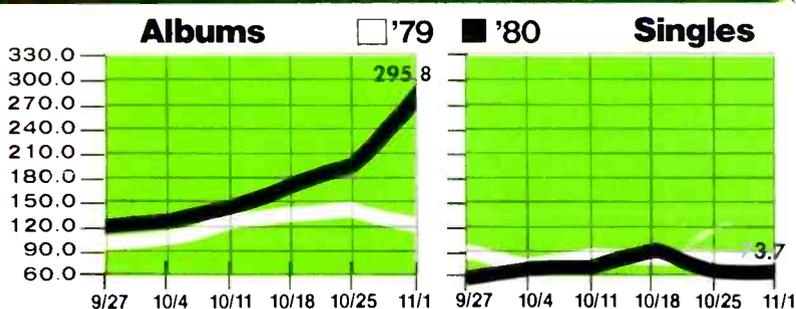
## Alfa Announces Indie Distrib. Network

By SAM SUTHERLAND

■ LOS ANGELES — Independent distribution received an infusion of new blood last week as Bob Fead, president of the newly-formed Alfa Records (RW, Oct. 18), unveiled the young company's network of independent distributors.

Thus far committed to handle Alfa tape and disc product are Malverne Distributors & Schwartz Bros., Inc., in the east; All-South, Big State and Pickwick International in the south; MS Distrib- (Continued on page 47)

## Record World Sales Index



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

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■ **Page 10.** As an Atlanta-based song publisher for the past 29 years, Bill Lowery has consistently demonstrated an ear and taste for music that have made him a trend-setting hitmaker. In this week's RW dialogue, Lowery offers opinions and insights on a variety of issues, including the current Copyright Royalty Tribunal controversy.



■ **Page 18.** In its brief history, the ABC-TV series "Fridays" has proven repeatedly that, contrary to the major networks' conventional wisdom, contemporary rock and pop can be effectively presented on the tube. This week RW checks in with John Moffit, who co-produces "Fridays," for an inside account of the show's success in this area.

## departments

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## Powerhouse Picks

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

**Bruce Springsteen** (Columbia) "Hungry Heart"  
Tremendous airplay at pop and AOR radio has made this one of the hottest tunes on the street.

**Air Supply** (Arista) "Every Woman In The World"  
The group's third release off current album has radio buzzing. Primaries and secondaries are quickly jumping on it.

## WB Acquires Sire; Stein Remains Pres.

■ **LOS ANGELES** — An agreement has been consummated for Warner Communications, Inc., through Warner Bros. Records, to acquire 100 percent interest in Sire Records. The label will remain active, with company founder Seymour Stein continuing as president while assuming additional duties as a Warner Bros. Records vice president.

Sire's U.K. branch, headed by managing director Elly Smith and Paul McNully, director A&R/artist development, will continue to operate from its London office in Covent Garden. Under the agreement, Stein retains control of licensing Sire repertoire outside North America.

Sire will retain its presence in artist development under executive vice president Ken Kushnick, and in promotion under vice president Dan Kelley in Los Angeles and special projects vice president John Montgomery in New York. Publicity director Audrey Strahl continues in her current position, with former A&R coordinator Mike Rosenblatt returning as assistant to the president. All non-creative functions will be assumed by Warner Bros. (Continued on page 53)

## Mel Fuhrman Named At Elektra/Asylum

■ **LOS ANGELES**—Mel Fuhrman has been named general manager of east coast operations for Elektra/Asylum Records, it was announced by Mel Posner, E/A vice chairman.



Mel Fuhrman

Fuhrman has been in the music business for over 20 years. He joined Liberty Records in 1962 as east coast regional sales manager, and, after rising to the position of vice president and general manager of Blue Note/Solid State Records, joined A&M Records in 1969 as general manager of east coast operations. In 1978 he joined the newly-formed Lifesong label as vice president of marketing. Most recently, Fuhrman was head of sales and promotion for Roulette and its associated companies and labels.

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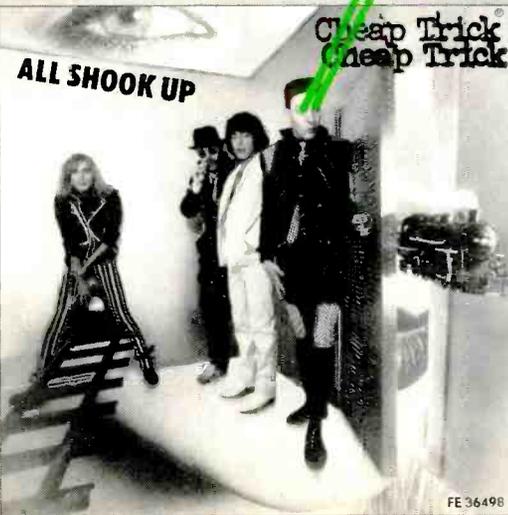
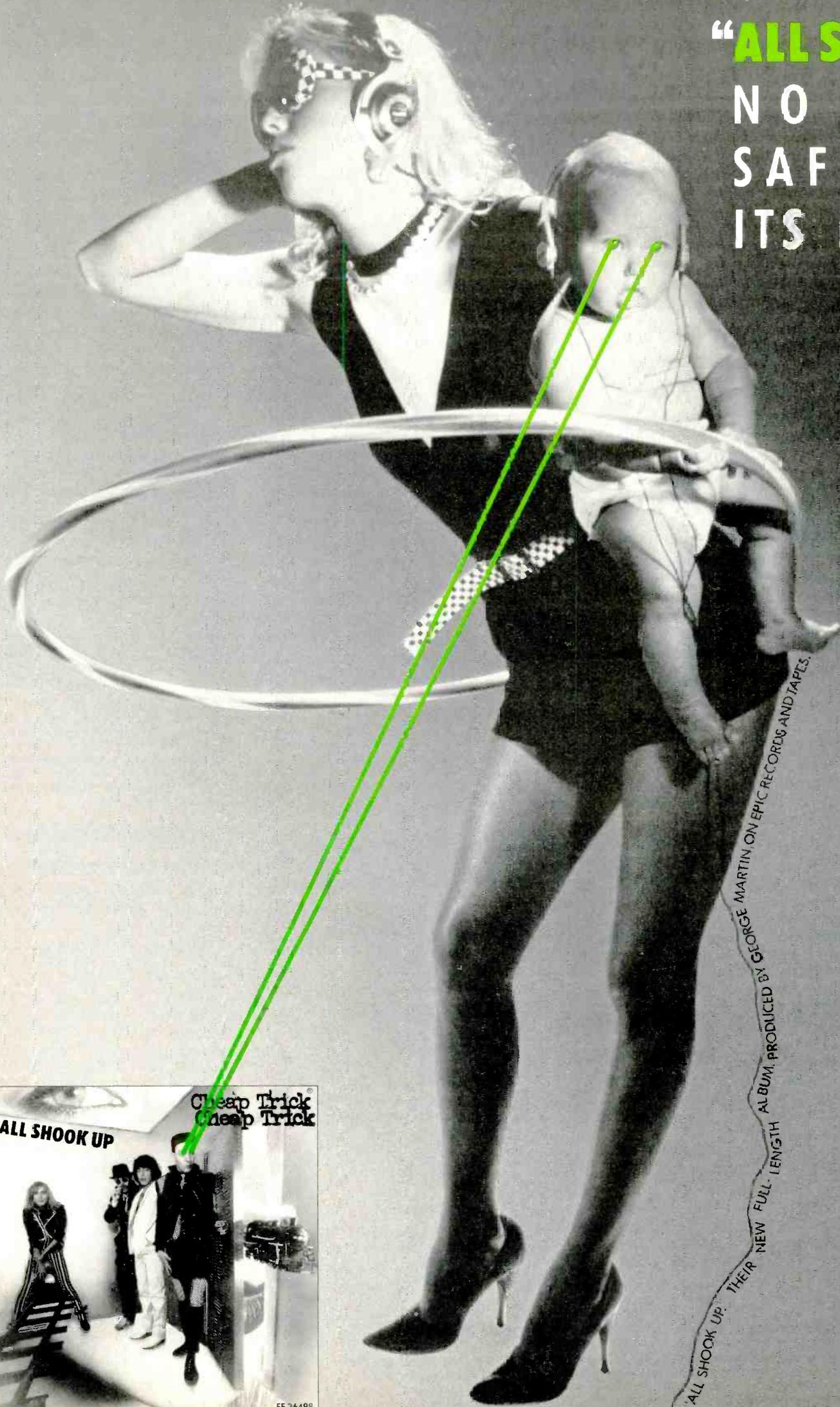
1697 Broadway, New York, N.Y. 10019

Phone: (212) 586-0913

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

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# CHEAP TRICK'S "ALL SHOOK UP" NO ONE IS SAFE FROM ITS EFFECTS.



ALL SHOOK UP. THEIR NEW FULL-LENGTH ALBUM, PRODUCED BY GEORGE MARTIN, ON EPIC RECORDS AND TAPES.

the gift of music  
Produced by George Martin.  
Management: IEN ADAMANY  
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## Managers Roundtable Founded to Deal with Key Industry Issues

By BEN LIEMER

■ NEW YORK — "I think you're dealing with the last of the entrepreneurs in a world of giant conglomerates." So said Aerosmith manager David Krebs at a press conference held last Monday (27) at the offices of Leber-Krebs to announce the formation of the Managers Roundtable, an association of managers of superstars who have banded together to combat what they see as serious threats to their artists' well-being.

Many of these "threats" are issues that have been plaguing the record companies for the past several years (blank cassette taping, record piracy, the quality of albums and tapes, and governmental regulation or involvement), while others are more naturally the domain of artists and management (ticket counterfeiting, ticket scalping, merchandise bootlegging at concerts and at the retail level, and escalating touring costs and concert hall expenses).

According to Miles Lourie, manager of Barry Manilow, who was present at the press conference along with Meat Loaf's David Sonenberg and Krebs' partner Steve Leber, the Managers Roundtable was formed because "managers have tended to be the least organized end of the (music) business. They have a tendency . . . not to cooperate with each other. If this organization really jells . . . more enlightened managers can really accomplish things that other associations haven't been able to." Sonenberg said he saw the Roundtable as "an artist lobby in those areas that we have some significance as a group."

Krebs characterized the Roundtable as "very informal" and said that "we are not ready to be a formal NARM and probably never will be." New members will be added in the future, he said. At present the Roundtable consists of Ken Adamany (Cheap Trick), Bill Aucoin (Kiss, Spider), John Baruck (REO Speedwagon), Ray Daniels (Rush), Bill Graham (Van Morrison, Santana, Eddie Money), Trudy Green (Stephen Bishop), Bill Ham (ZZ Top), Herbie Herbert (Journey), Ken Kragen (Kenny Rogers, Kim Carnes), Leber and Krebs (Aerosmith, Ted Nugent, Frank Marino & Mahogany Rush, Rex Smith, Humble Pie, AC/DC, Def Leppard, Scorpions, Felix Cavaliere, Michael Schenker), Lourie (Barry Manilow), Peter Mensch (head of Leber-Krebs' London office and manager of AC/DC, Def Leppard, Scorpions and Michael Schenker), Bud Prager (Foreigner), Vince Romeo

(Angela Bofill), Sonenberg (Meatloaf), Joe Sullivan (Charlie Daniels), Derek Sutton (Styx), Jerry Weintraub (Frank Sinatra, John Denver, Bob Dylan) and Bud Carr (Kansas).

If one common viewpoint emerged from the conference, it was that the Roundtable's top priority will be the problem of home taping. Leber remarked that "any manager in here has suffered \$100,000 in lost royalties" through home taping and this alone was "good reason to get together," while partner Krebs cited the recently released CBS Records study on blank tape which attributes an annual industry sales loss of 20 percent to home taping and stated that "we

are affected by their (the record companies) failure to correct these things." Krebs outlined three ideas he would like to see implemented: persuading radio programmers not to play albums uninterrupted; convincing artists not to do advertisements for blank tape companies, which he compared to "Marie Antoinette advertising for the guillotine," and exploring the possible compromise of having prerecorded cassettes contain an entire album on the A side, with a blank B side as a "bonus," which would cause blank tape manufacturers to contribute to a performer's welfare.

All the managers agreed on  
(Continued on page 53)

## Muppet Label Bows

■ NEW YORK — The Muppets, who already have one gold and one platinum album to their credit, are launching their own record label.

Jim Henson, creator of the Muppets, has announced the formation of the HUM (Henson Universal Music) label. Veteran music publisher and producer Milt Okun, whose production credits include the platinum LP "John Denver and the Muppets: A Christmas Together," will serve as the label's vice president and general manager. No distribution deal has yet been set for the fledgling label.

In addition, the two existing Muppet music publishing companies, Muppet Music, Inc.  
(Continued on page 53)

## All-Star Concert in L.A. Benefits Voter Education



ShowVote, a benefit to promote non-partisan voter education and participation, was recently held at the Los Angeles Forum and attracted a star-studded crowd. Over 12,750 filled the Forum to see rousing performances by Smokey Robinson, Teena Marie, Andrae Crouch, Jose Feliciano, and Stevie Wonder (who closed the show with surprise appearances by Jermaine Jackson and Buddy Miles). Diahann Carroll and Dick Clark co-hosted the event, proceeds from which went to the Martin Luther King, Jr. Legacy Association. Mayor Tom Bradley, who proclaimed October 20-27 "ShowVote Week" in Los Angeles, made a special presentation to Carroll and Clark. Pictured at the benefit gala are, from left (left photo): Erik Estrada; Beverly Sasso; Paul Michael Glaser; Muhammad Ali; Stefanie Powers; Pat Ast; and Christopher Atkins, cutting loose on Sammy Cahn's composition "It Takes A Short, Short Time;" (right photo) Mayor Tom Bradley presents the "ShowVote Week" proclamation to Carroll and Clark.

## Regional Breakouts

### Singles

#### East:

Neil Diamond (Capitol)  
John Lennon (Geffen)  
Bruce Springsteen (Columbia)  
Diana Ross (Motown)

#### South:

Neil Diamond (Capitol)  
John Lennon (Geffen)  
Bruce Springsteen (Columbia)  
Barbra Streisand/Barry Gibb (Columbia)  
Air Supply (Arista)

#### Midwest:

Neil Diamond (Capitol)  
John Lennon (Geffen)  
Bruce Springsteen (Columbia)  
Jimmy Hall (Epic)  
Olivia Newton-John/Cliff Richard (MCA)

#### West:

Neil Diamond (Capitol)  
John Lennon (Geffen)  
Waylon Jennings (RCA)

### Albums

#### East:

Stevie Wonder (Tamla)  
Donna Summer (Geffen)  
Joe Jackson (A&M)  
Prince (Warner Bros.)

#### South:

Stevie Wonder (Tamla)  
Donna Summer (Geffen)  
Joe Jackson (A&M)  
Linda Ronstadt (Asylum)  
Prince (Warner Bros.)  
Harry Chapin (Boardwalk)

#### Midwest:

Stevie Wonder (Tamla)  
Donna Summer (Geffen)  
Joe Jackson (A&M)  
Linda Ronstadt (Asylum)  
Prince (Warner Bros.)

#### West:

Stevie Wonder (Tamla)  
Donna Summer (Geffen)  
Joe Jackson (A&M)  
Linda Ronstadt (Asylum)  
Prince (Warner Bros.)

## Dreamland VP Dundas Dies in Car Accident

■ LOS ANGELES—Michael Dundas, who served as vice president, promotion and marketing for Dreamland Records since the label's inception, was killed in a car accident here last Friday.

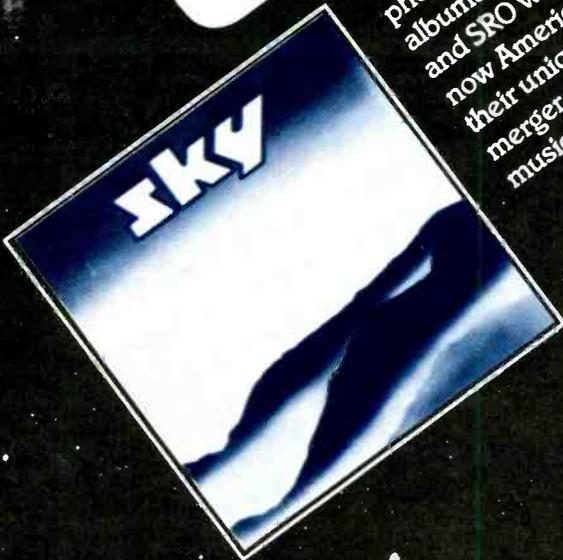
Dundas, 31, had been director of national promotion for RSO Records and a local promotion representative for Warner Bros. Records before joining Dreamland. He began his record industry career at Tower Records following his graduation from the University of San Francisco.

## Cecil Holmes Exits Casablanca

■ LOS ANGELES—Cecil Holmes, an original partner and senior vice president of Casablanca Records, has announced that he is leaving the company to pursue other projects. Holmes, who joined former president Neil Bogart in founding the label in 1973, was instrumental in the careers of Donna Summer, Parliament, Cameo and others.

Where the excitement  
of classical music  
meets the power of rock,  
there is only SKY.

# SKY



SKY are an international phenomenon, with two smash albums, a #1 single in England, and SRO worldwide tours, - now America will experience their unique and dazzling merger of rock and classical music.

SKY. They have been called "one of the most extraordinary new bands of the year... a breakthrough into a new musical concept" by *Melody Maker*. *Newsweek* called their individual and collective virtuosity "overwhelming."

SKY - "the ultimate fusion orchestra" as a leading British paper described them - consists of five of the finest players in contemporary music: the renowned guitarist John Williams, bassist Herbie Flowers, keyboard player Francis Monkman, guitarist Kevin Peek, and drummer Tristan Fry. Whether with the London Philharmonic Orchestra, or on records by Elton John or David Bowie, in the pioneering progressive band Curved Air, their talents have shone.

They have joined together as SKY. And the result is as spectacular as anything you're likely to hear on earth.

SKY. Their remarkable American debut. A very specially priced two-record set. Featuring "Hotta," "Vivaldi," "Fifo" and the #1 international hit "Toccata."

**ARISTA**  
A2L 8302

## Bill Lowery: Independent Publishing In The '80s

By JOSEPH IANELLO

■ "I was in New York at the Park Sheraton Hotel and a bellboy was taking my bags to the room," Bill Lowery reminisced proudly. "He was walking ahead of me whistling 'Young Love' and it hit me . . . my goodness, this came out of my basement in my home and here is this guy whistling it in New York. I have arrived, this is it!" While this anecdote reveals some of the humility that's characterized Bill Lowery's career in the music industry as a pioneering independent song publisher, it offers just a hint of the success he's achieved and the influence he's had on American popular music. As the youngest station manager in American radio at the age of 21, and as a maverick Atlanta-based song published for the past 29 years, Lowery has consistently demonstrated an ear and taste for music that have made him a trend-setting hitmaker. In the following Dialogue, Lowery adds fuel to the current Copyright Royalty Tribunal controversy while giving his views on the current state of radio, the future of the independent music publisher, and the problems involved in breaking a new act.



**Record World:** How did you get into song publishing, and why did you choose Atlanta as a base?

**Bill Lowery:** I loved poetry as a child and spent a lot of time reading it. One of my favorite books was "The Best Loved Poems of American People," so lyric was a thing I was initially fascinated by. I fell in love with Atlanta when I saw a University of Georgia football game at Athens. After helping to establish a radio station there, I went into the publishing business. I called ASCAP first and they laughed at me. They said the idea of a publisher in Atlanta was a little too far-fetched and they weren't interested. Since I was in the broadcasting business, I called BMI and they said they would be delighted for me to be a publisher. This was 1952 and there really weren't any publishers or music industry in the south except for Nashville, so if a kid wrote a song, he had no place to go. We lost people like Johnny Mercer, who was from Savannah but had to go to New York to make it.

**RW:** Being based in the south, were you concentrating on country music exclusively or trying to develop a diversified catalogue?

**Lowery:** We were taking all kinds of songs. Naturally, our close proximity to Nashville made it easier for us to get a song recorded there. I'd been on radio for many years, so consequently I'd met most of the record people—the A&R people—so I'd go to Nashville to get songs recorded. We did get some songs cut by Tommy Edwards and Ella Fitzgerald and people like that, but most of the things we got recorded in the early days were by Nashville-based artists. Then the rock era really changed things for us. We had "Be Bop A Lula" by Gene Vincent and the Blue Caps and followed it with Sonny James' "Young Love." They were giant records that started us in the direction of more pop-oriented, rock-oriented material. I suppose our biggest success came with pop-rock material and has continued to be in that area. With the advent of the country revival and the motion picture soundtracks, we're back into that a lot more. We always felt that there was a closeness between country and pop, and while country publishers in Nashville were trying to get their songs recorded by pop artists—I guess Wesley Rose had the most success with the Hank Williams material—we were trying to get our pop songs recorded by country artists. For instance, "Young Love" and "I Never Promised You A Rose Garden" were pop songs recorded by country artists.

**RW:** I guess your ear for pop music goes back to the days when you pioneered an all-pop radio format in Atlanta.

**Lowery:** I selected the call letters WQXI for a new station based in suburban Atlanta so I could have eyewitness news, which had not been done yet in those days. We came into the city of Atlanta with no country or R&B, just strictly pop, and that was unheard of at the time. We came up with a number of innovative ideas and they attracted attention.

**RW:** How did you fare in the market?

**Lowery:** We killed them. Sunday morning we had pop music from 7 a.m. until noon and everyone else had religious services.

**RW:** How does radio's current structure affect you as a music publisher?

**Lowery:** Of course I don't like it. Music publishers like to get their music exposed, and right now that's a very difficult situation. The success of our operation has been because of the acceptance at the radio level of our songs. We could get our songs played at secondary stations like Norfolk, Roanoke and Myrtle Beach with no problems. But today, the record companies follow most stations in the secondaries just about like they do the ones in the major markets. And with the power of the consultants who program numerous stations, records never get an opportunity to be played anymore. They say a hit will always surface, and that may be true, but if it doesn't get exposed, how does it surface? You see a lot of records going up to the 40s and 30s and boom, they disappear. If you don't get certain radio stations then you are not going to continue with your bullets, and I'm quite concerned over that.

**RW:** You recently testified at the Copyright Royalty Tribunal hearings in Washington. What was the nature of your testimony?

**Lowery:** It was along the line of our close relationship with the writer and what we have to do to keep that relationship working effectively. We have to make it possible for him to eat and in many cases to have a place to sleep and own an automobile. We take care of him, nurture him and spend many hours working with him on a daily basis. We teach them many of the philosophies I have as a publisher and what I feel is necessary to write hit songs. Our track record shows that our philosophy does pay off.

**RW:** If the songwriters and publishers get an increased rate, do you think the labels will be restricted from giving more new artists a chance because of the increased costs?

**Lowery:** No, I don't think so. One of the things the Copyright Royalty Tribunal was supposed to do was to afford the copyright owner a fair return for his creative work, and the copyright user a fair income under existing economic conditions. I think that a lot of artists that are brought to the record companies' attention are brought through the music publisher. I know that every artist we've had, we brought to the record companies' attention as a publisher, and it's been a good partnership that way. The artist, though, receives royalties that are between 10 and 15 percent of the suggested retail list price of a record. I don't think the songwriter and music publisher are in the same league as that. I'm not against performers but I would say that the success of the performers I've been associated with has been for the most part due to the songs. And I think that nearly every performer will have to tell you that it's the song he has to sing. The songwriter and music publisher just need a fair return for their creativity. We have a compulsory license but the performing artist isn't subject to one. They can negotiate with the record companies for their fair market value, and they have levels of compensation that range from nine to more than 15 cents for one record. Their rate is so high on albums that if they get eight songs on a record they're getting something like 15 cents for each one of them. We're stuck at two and three-quarter cents and I really don't think it reflects the contribution made by the songwriter and the music publisher.

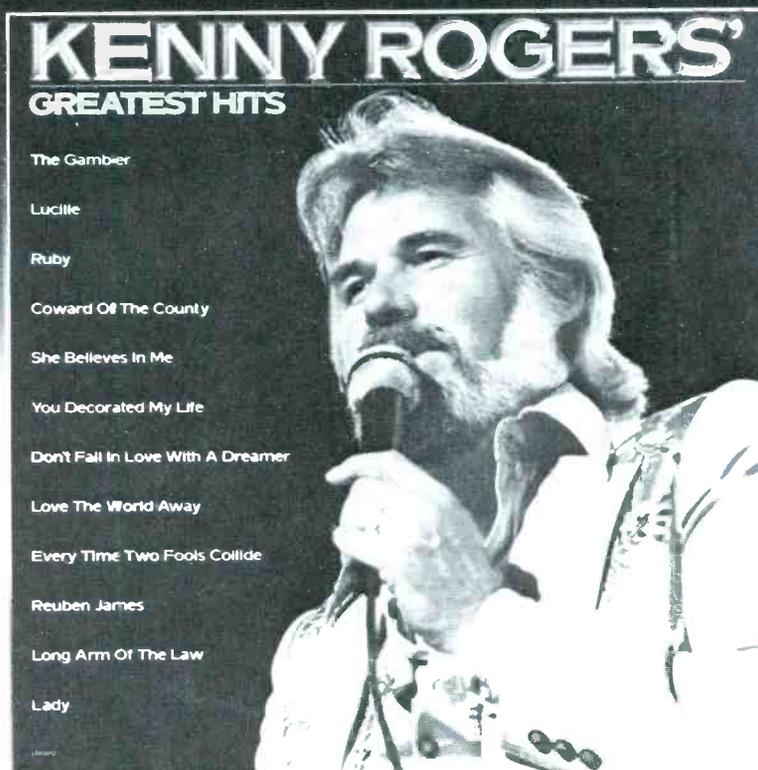
**RW:** What do you feel would be a fair adjustment?

**Lowery:** At NMPA, we suggested six percent which I think would be great. That would put us on a percentage basis just like the artist. The record companies' argument, I understand, is that it would create a lot of problems. But it doesn't seem to create any problems as far as the percentage they pay artists, and all of the artists are on percentages. And that would put us in the same line as the rates that are in Europe, Australia and Japan. It wouldn't put us up to it, but we would be in the same league, and then if the cost of records goes up we would get six percent and if it goes down we would still stay at that rate. It would give us an event readout. I don't know of anything in this country that has gone up less than music. Since 1909, we received two cents as a compulsory rate as publishers, up until 1978. Then we went up to two and three-quarter cents. Everybody else in the industry has gone up with prices except music.

**RW:** What are your expectations as to the Tribunal's final decision,  
(Continued on page 42)



Liberty's First  
Is  
Liberty's First #1



Kenny Rogers' Greatest Hits



# Record World Album Picks



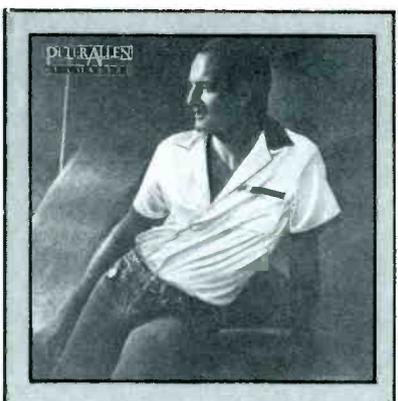
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 Rockpile includes two of rock's best producers, Nick Lowe and Dave Edmunds; two facile pop writers (Dave And Nick); and four stunning instrumentalists: those two plus guitarist Billy Bremner and drummer Terry Williams, who kicks like a mule. You've heard their solo projects, now listen to tight ensemble singing and N&D doing the Everly Brothers.



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 The clever tunesmith benefits from all his collaborators on this LP, especially producer David Foster, who co-wrote "Fly Away" with Allen and Carol Bayer Sager. "Hit In The Heart" has a strong rock feeling, while the title cut provides a native Australian's view of the often discussed east/west coast dilemma.

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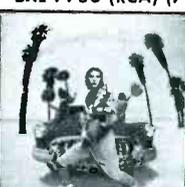
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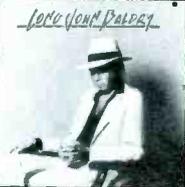
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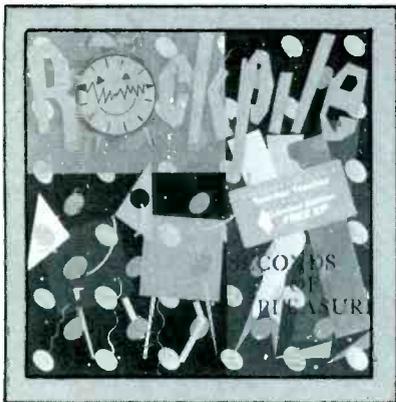
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Record World

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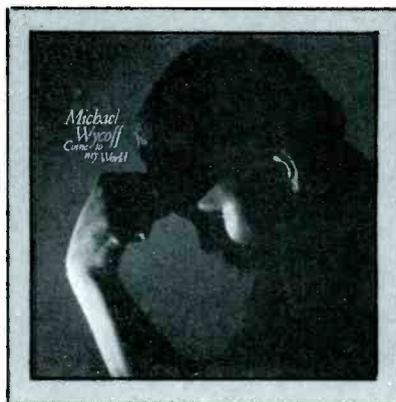
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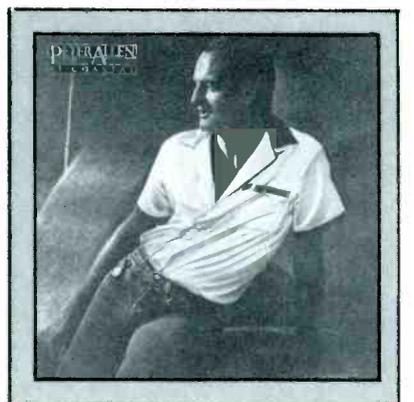
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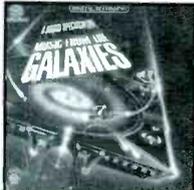
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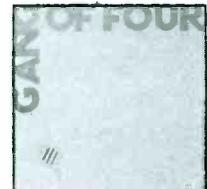
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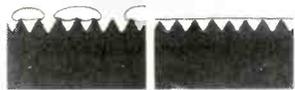
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**SCOTCH<sup>®</sup> RECORD CARE SYSTEM. THE TRUTH COMES OUT.**

# 3M

By DAVID MCGEE

■ **BOOK NEWS:** By now most of the music industry must be aware that there is a book, quasi-autobiographical, written by **George Harrison** and published by Genesis Publications Limited of Guilford Surry, England in a leather-bound, slipcased, gold-leaf, signed-by-the-author limited edition of 2000 copies. Suggested list price is \$354.

Is it worth it, this somber tome called "I Me Mine" bearing so outrageous a price tag? Certainly not. Only the most extreme fringe of Beatlemaniacs would justify shelling out such a sum for so little substance. There are but 62 pages of text, much of that seemingly-idle chit-chat between Harrison and **Derek Taylor**, a former Beatles publicist now in the employ of Warner Bros. Records, who pops up on occasion as Harrison's interlocutor. The bulk of the book is devoted to reproductions of the bits of scrap paper, paper bags, envelopes and the like on which Harrison scribbled song lyrics. Accompanying anecdotes explain the genesis and evolution of each song. Here, at last, the book has life. Or rather, it fulfills one's expectations. Harrison was, after all, a Beatle, which sort of automatically makes newsworthy anything he has to say about those tunes. Beyond this, it doesn't seem as though one would have to a Beatles fanatic to be interested in seeing how Harrison's songs changed from first draft to last.

As for the text, it could have been so much more than what it is, as several isolated passages indicate. "There was more good than evil in being a Beatle . . ." Harrison states at one point. Yet he hardly has time to tell the reader anything about either side of that intriguing dilemma.

Another passage: "But the Dick Lester version of our lives in *Hard Day's Night* and *Help!* made it look fun and games: a good romp? That was fair in the films but in the real world there was never any doubt. The Beatles were doomed. Your own space, man, it's so important. That's why we were doomed because we didn't have any. It is like monkeys in a zoo. They die. You know, everything needs to be left alone."

The moving hand having writ moves on, rarely dealing in specifics. It is also both curious and sad that Harrison has so little to say about **John Lennon**, **Ringo Starr** and **Paul McCartney**, about who they were, about what they became, about how they worked—indeed, about the whole Beatles phenomenon.

"I'm really quite simple," Harrison writes. "I don't want to be in the business full-time, because I'm a gardener. I plant flowers and watch them grow. I don't go out to clubs and partying (sic). I stay at home and watch the river flow."

Perhaps that's why "I Me Mine," for all its regal trappings, seems like a half-hearted effort.

More essential would be "Sun Records: The Brief History of the Legendary Record Label" by **Colin Escott** and **Martin Hawkins** (now available domestically from Quick Fox). Anyone familiar with JEM's Sun imports will recognize the authors as having contributed the excellent liner notes to those packages. The same straightforward, fact- and anecdote-filled approach that made those notes such a pleasure (and in many ways absolutely vital to one's understanding of Sun's importance in the whole scheme of things) is continued and expanded upon here in grand style as the story of the birth of rock and roll unfolds. The term "definitive study" seems most applicable, for the authors had access to virtually everything ever recorded at the Sun Studios, and also appear to have interviewed most of the key people involved, including (and most important of all, apart from **Elvis Presley**, of course) **Sam Phillips**. Sun's founder and guiding force is portrayed here for what he most likely is: not a man with some God-inspired vision or even a man possessed of genius. Pure and simple he had an idea, an unerring instinct for finding talent where others couldn't and the good sense not to meddle with the uniquely individual styles of Sun's artists.

The authors have even managed the neat trick of saying something interesting about Elvis Presley. In fact, the Presley chapter happens to conclude with the book's most scintillating paragraph, one that is sure to knock around in the minds of all who have even a vague recollection of how utterly exceptional the King was. It reads: "The last word belongs to Sam Phillips, who watched some early footage of Elvis on a television documentary and said, 'Wasn't he something? He stood on his own. I'll see it in my mind's eye until the day I die—and then I'm not so sure I won't see it after that.'"

(Continued on page 47)

## BPI Report on Chart Fraud Causes Concern Among U.K. Execs

By VAL FALLOON

■ **LONDON**—"A whitewash." "A disgrace." "An outrage." These are just some of the furious reactions to last week's British Phonographic Industry report on chart fraud.

Apart from the fourteen members of the BPI council, themselves representatives of mostly major record companies, no other BPI member has seen, or will be permitted to see, the BPI investigative committee's report on "hyping," which was instigated following exposure on a television program earlier in the year. All that has been released is a press statement, widely reported, which names no names and makes no suggestions for retribution against alleged hypers.

BPI acting chairman Chris Wright has defended the statement released, with the comment that the BPI did not wish fuller details to fall into the wrong hands, possibly resulting in the sensationalizing of the discoveries. The record industry, its practices and its methods of obtaining British Market Research Bureau chart placings, are under constant fire in the U.K.—every "silly season"—but the last TV exposure was harder-hitting than press reports in previous years and led to the first ever official BPI investigation.

The record industry was either collectively quaking or blantly curious about the results of the report. Would guilty parties be named? Would they learn methods of falsifying sales returns not previously known or tried? Where

does "hyping" begin and end? At what stage does heavy promotion in selected record outlets encourage the fraud of sales returns to chart research companies? Was there, in fact, any real hyping being done?

The publicly available statement from the BPI last week merely said that yes, there was "widespread infringement of the BPI code of conduct," and "certain paid independent agents transgressed the code." But the statement concluded, "it is not possible to state firmly that it has been a corporate policy of some companies to manipulate the charts, and it is therefore difficult to recommend that any one company should be expelled from the BPI."

### Industry Being Protected?

Cynics are assuming that the reason for the cover-up is that certain BPI council members may have found themselves exposed in the report and therefore refused to make its findings widely available. However, some members of the investigating committee wanted to make the report available but were voted down.

Chris Wright's comment suggests the protection of an industry quick to be criticized and, of late, striving hard for respectability and particularly sympathy and cooperation from the public, tape manufacturers and hardware manufacturers, and in this respect there is a valid case for not washing the industry's dirty linen in public.

(Continued on page 42)

## 20th Signs Shirley Brown



Shirley Brown, whose single "Woman To Woman" was a major hit in 1974, has signed an exclusive recording contract with 20th Century-Fox Records. Brown's first single for the label, "You've Got To Like What You Do/Same Time Same Place," will be released shortly. Pictured at the Ardent Recording Studios in Memphis are, from left: (front) Allen Jones, producer; Brown; Jim Zumwalt, manager/attorney; (back) Neil Portnow, president of 20th, and William Brown, engineer.

# BMI congratulates these writers of the 88 BMI Country Songs, most performed from April 1, 1979 to March 31, 1980.

JOHN ADRIAN  
CURTIS ALLEN  
JOE ALLEN  
PETER ALLEN  
BILL ANDERSON  
MAE BOREN AXTON  
HOMER BANKS  
RANDY BARLOW  
MAX D. BARNES  
THERESA BEATY  
STEPHEN BOGARD  
WILLIAM BOLING  
KARLA BONOFF  
ROGER BOWLING  
BOBBY BRADDOCK  
PAT BUNCH  
JOHNNY BUSH  
MIKE CHAPMAN  
KERRY CHATER  
NICKY CHINN  
JOHN CONLEE  
PAUL CRAFT  
TOMMY CRAIN  
CLIFF CROFFORD  
JERRY CRUTCHFIELD  
IRVING DAIN  
CHARLIE DANIELS  
GAIL DAVIES  
TAZ DIGREGORIO  
DEAN DILLON  
STEPHEN DORFF  
JOHNNY DUNCAN  
TOMMY DURDEN  
FRED EDWARDS  
SCOTT ENGLISH  
DONNA FARGO  
ANSLEY FLEETWOOD  
KYE FLEMING  
SNUFF GARRETT  
LARRY GATLIN  
HOWARD GREENFIELD

JOHN GUMMOE  
MERLE HAGGARD  
TOM T. HALL  
CARL HAMPTON  
GARY HARRISON  
CHARLES HAYWARD  
LARRY HERBSTTRITT  
WAYLAND HOLYFIELD  
CHUCK HOWARD  
RAYMOND JACKSON  
WAYLON JENNINGS  
STEVE JOBE  
BERT KAEMPFERT (GEMA)  
JACK KELLER  
FRED KELLY  
BUDDY KILLEN  
LINDA KIMBALL  
LARRY KOLBER  
KRIS KRISTOFFERSON  
DENNIS LAMBERT  
RED LANE  
HARRY LLOYD  
JOHN D. LOUDERMILK  
\* DAVID MALLOY  
BARRY MANN  
JIM MARSHALL  
\* RANDY McCORMICK  
BOB McDILL  
CHRISTY McVIE  
JOE MELSON  
BUCK MOORE  
DENNIS MORGAN  
JOHNNY MULLINS  
MICKEY NEWBURY  
KENNY NOLAN  
ROY ORBISON  
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BEN PETERS  
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CAROLE BAYER SAGER  
TROY SEALS  
BILLY SHERRILL  
MARK SHERRILL  
MORT SHUMAN  
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BOBBY SPRINGFIELD  
VAN STEPHENSON  
\* EVEN STEVENS  
JOHN STEWART  
DOUG TEASLEY  
SONNY THROCKMORTON  
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\* Writers of the Most Performed Song of the Year—"Suspicious"



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## ABC-TV's 'Fridays' Offers Rare Dose of Rock and Pop

By SAM SUTHERLAND

■ LOS ANGELES—Contemporary rock and pop remain rare commodities in network television. For veteran TV director John Moffit their scarcity has become a cachet for both his own career and the current ABC-TV series he and partner Bill Lee developed "Fridays."

Moffit and Lee, long-time collaborators, debuted the weekly variety show last year through a special two-year agreement between the network and their own Moffit/Lee production combine. And with rival NBC-TV's own "Saturday Night Live" still in reruns and reportedly facing an uncertain future, due to its turnover in both production and on-camera personnel, "Fridays" is at the moment virtually the only regularly scheduled network conduit for pop and rock.

While critics and viewers may be divided over the show's debt to "SNL," "Fridays" has made its own strong commitment to rock, including new wave acts. Its presentation of live music has reached a level of production sophistication unseen on its predecessor, and seldom achieved even with videotaped performances.

"Bill and I are basically music people who got into comedy," Moffitt explained when interviewed by *Record World*. He points to his early involvement with network rock as director of the first three network FM simulcasts, ABC's "Good Vibrations From Central Park" among them, while his first collaboration with Lee a year later was another music project, "Three Dog Night . . . Night," produced by Lee for Dick Clark Productions. The duo have since racked up a list of credits including "Chicago in the Rockies," "New Year's Rockin' Eve," "The American Music Awards," "The Helen Reddy Special" and two Captain and Tennille specials.

"It was frustrating when 'Good Vibrations' was cancelled," Moffit admits when queried about the problems in transferring contemporary music to network TV, "in that it was the first time a number of acts were on television, including the Eagles and Boz

Scaggs." Those groups, along with the promise of better audio through the FM linkup, failed to garner enough support, however.

Yet Moffit himself refuses to restrict the responsibility for the network's de facto ban on rock in prime time to the TV industry. "I think one major barrier is television technology itself," he says, "in that right now it's really video-oriented, not audio-conscious. One major group turned us down for 'Fridays' not because of the show itself, but because there was no simulcast option available. Until they could get beyond those little speakers on a home TV set, they were unwilling to go into the medium."

Until the advent of home video software with superior audio and the spread of narrowcast cable/satellite/pay options provide a wide enough audience with a more balanced audio-video package, Moffit feels charges of a network "ban" on rock and pop—a frequent complaint in music industry circles—fail to recognize the basic goals of prime-time programming. While his own career has revolved around efforts to test those waters, he perceives "a fact of life" in the notion "that music programs do badly on television, and always have, even in the days of Andy Williams."

The rock era has amplified that problem. "The record audience today isn't a television audience," he says. "Three million albums, for example, is a drop in the bucket compared to the audiences sought at the competitive level of TV ratings."

Yet, in courting the numerically smaller and demographically distinct audience he sees for "Fridays," that same "unsaleable" programming area is becoming a tool. Noting that the show actually seeks a different spread of viewers from its apparent model, "NL," Moffit says a stronger rock emphasis makes sense given his target of younger viewers as well as the young adults his NBC predecessor did so well with. For the high school and college students in this lower demographic, the more pronounced rock focus works.

"We've been more new wave-conscious, I think, as much to differentiate the show from 'Saturday Night Live' as anything else," Moffit explains. "Their music seems more laid-back and eclectic, and that seems to apply to the audience, too."

Hence, much as past shows have featured bands like Tom Petty and The Heartbreakers, the Cars, and the Clash, upcoming shows will include Heart, Rockpile and Graham Parker and the

Rumour, underscoring the hard rock/new rock axis that has been "Fridays'" most prevalent musical vein.

At the same time, Moffit also says the current booking strategy has broadened. Partially to check the audio capability of their current studio facility here, Moffit/Lee booked the Beach Boys, knowing the band's demands for high quality sound would provide a thorough test of the studio's mixing and P. A. gear. That show was left in the can, but an ABC market test of potential acts geared to finding groups with a late teen/young adult appeal posted the veteran group near the top, and the decision was made to run that segment.

"When the Beach Boys were on, we found new people tuning in who hadn't before," says Moffit.

Moffit is especially proud of the revamped audio equipment now being used, and what he sees as a tailored approach that allows the show to adapt both the audio mix and the visual look of its musical slots to the individual act. Citing the addition of new generation of digital "black boxes" such as the Quantel as providing a whole array of special effects now possible in live transmission, Moffit stresses that each slot is carefully pre-planned. Videocassettes of rehearsals are used to map out camera angles and edits, effects insertions and any other image processing, as well as to permit the band to see in advance how they'll be presented.

Similarly, music mixer Roy Rising works closely with each act's own mixers, who are themselves allowed to mix the onstage and audience P. A. sound so that the bands will feel comfortable. That latitude is unusual given the normal union restrictions on a television set, but Moffit was able to obtain a union waiver.

## Actors' Strike Ends; Musicians Still Out

■ LOS ANGELES — The Screen Actors Guild voted overwhelmingly to approve a new three-year contract with the Association of Motion Picture and Television Producers on October 23. The actors had been on strike since July 21.

### The Key Issue

The key issue in the long strike had concerned compensation to actors for use of their work on pay/cable TV and in other ancillary markets. The actors had demanded a percentage of reuse profits after the first airing of a program on pay TV, while the AMPTP had offered a percentage only after 15 such airings; as it turned out, the actors won a percentage of the distributors' gross, which is higher than the producers' gross, after a program is shown for more than 10 days on pay or cable TV within one year of the program's initial viewing. Actors will also receive a portion of videodisc and videocassette sales.

Meanwhile, the American Federation of Musicians strike continues, with no apparent end in sight reported after bargaining sessions last Monday (27). However, some sources indicated that management's stand against musicians receiving reuse payments for television and film work—a key issue in this strike as well—was softening.

## RCA Sets Wycoff Push

■ NEW YORK — RCA Records has announced the launching of a nationwide merchandising, promotion and publicity campaign to introduce Michael Wycoff. Focus of the campaign will be on Wycoff's debut LP "Come To My World," which will be shipped to retail outlets the first week in November.

## Happy 30th, Sam



Sam Passamano, Sr., executive vice president of MCA Distributing Corp., gets one of many congratulatory calls on his 30th anniversary in the music business, with MCA and Decca Records. More than 80 MCA Records and Distributing personnel were at Passamano's party.

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## Disco File

By BRIAN CHIN

(A weekly report on current and upcoming discotheque breakouts)

■ **TWO HEAVYWEIGHT ALBUMS:** Donna Summer's "The Wanderer" (Geffen) is quite an amount of music to digest—at ten cuts, its the equivalent in material of a couple of her two- or four-cut albums. As all of us expected, it's more eclectic than ever; **Giorgio Moroder** and **Pete Bellotte** continue their longstanding production relationship with Summer, but this Los Angeles-recorded album is her most American-sounding yet, particularly in its tendency toward A/C pop-rock. Still, as the Disco File chart shows, DJs and dancers receive any Donna Summer music with enthusiasm and it's a healthy enough occurrence for different-sounding music to come to the dance floor through her enormous prestige. Early picks of our correspondents: "Looking Up" and "Cold Love," both hard-riffing songs that Summer fronts simply and strongly; a self-effacing "Who Do You Think You're Fooling" and a wispy-voiced "Breakdown," awash in synthesizer hum. We also liked "Stop Me," a full-tilt rocker where Summer, for the first time, sounds totally cold and sardonic—interesting. None of the cuts tops five minutes, so we hope to see disco disc mixes soon: one does miss the developments allowed by longer running time, and the fades seem to happen right out of the returns. Summer seems a lot more straight-faced than usual here, surprisingly . . . rockers have fun, too, and "Bad Girls" surely proved that she needn't be as tentative as she is at times on "The Wanderer."

**Stevie Wonder's** Chartmaker album, "Hotter Than July" (Tamla) promises three long disco disc mixes in its lyric fold-out, but this album, too, is of immediate interest to everyone. Its five-song first side, especially, is written and performed with a flawlessness and exactitude heretofore conceivable only in the realm of chemistry or theoretical mathematics. This is not to imply that the album is sterile, however—to the contrary, Wonder is playful and agog with love throughout: in love with his family, and with the greater community. The opener, "Did I Hear You Say You Love Me," made up of love letter rhymes filled in with rhythm guitar riffing, does a rocky segue into our favorite cut, the warmhearted and effortlessly affecting "All I Do." (Best lines: "I'd light a candle every day and pray you'll always feel this way." Note the backup help, too.) Also: a slightly jazzy "As If You Read My Mind" and "I Ain't Gonna Stand For it" which seems at moments to be Wonder's off-handed imitation of Mick Jagger. Two bubbly left-fielders: "Do Like You" and "Happy Birthday," the latter sung in tribute to Rev. Dr. Martin Luther King. "Hotter Than July" is an album of great spirit and warmth. And it moves.

SINGLES AND DISCO DISCS: We were delighted to notice the

**Police** album being picked up by New York's increasingly uncategorizable disco-pop radio outlets. "Voices Inside My Head" is the developing pick among the uptown DJs who were so influential in picking the enormous Queen hit. Two potentially important singles could follow the same route: **David Bowie's** "Fashion" has been pressed on RCA disco disc and, as noted earlier, it walks a line between funk and robot-rock. Runs 4:45, as on the album, but with greater power thanks to excellent mastering. Japan's **Yellow Magic Orchestra** may well have another sleeper hit on the way with their high-tech revival of the Archie Bell & the Drells soul classic, "Tighten Up." Now available on A&M standard single, the cut had been left off the recent "Multiplies" album, and is set to be pressed on a twelve-inch soon. Good fun, very appropriate.

In the mainstream, our favorite disco disc lately is the 8:59 mix of "Everybody" by **Instant Funk**, on Salsoul, commercially. It's their best groove since their gold "Got My Mind Made Up," a cross of "For Those Who Like to Groove" and "Another One Bites the Dust," with well-considered orchestral additions, and a powerful, sharp mix by **Larry Levan**. Don't miss it. **Ray Parker & Raydio's** "It's Time To Party Now" (Arista) has reappeared in a long mix that picks up two minutes (6:45) in a new synthesizer break. Good timey and loose; already a charted cut earlier this summer, but still largely undiscovered in the clubs. "Look Up," the latest single by **Patrice Rushen** (4:52) on Elektra disco disc promotionally, is a quick add for several of our correspondents. Rushen's inspirational material sounds fresh and pretty again, especially thanks to the high-pitched answering vocals. Not far off is **First Love's** "Don't Say Goodnight" (7:01) on Brunswick's Dakar subsidiary label, which continues the hot streak they've been running this year. The production is relatively flashy, with an almost slick horn arrangement and a comfortable disco pump. The group is young-sounding and girlishly charming: could be another across-the-board sleeper, considering its pop orientation.

Some notable street-funk releases: **Kenix** featuring **Bobby Youngblood** tips onto the chart quickly this week with "There's Never Been No One Like You," (6:50 on West End disco disc). The tune, produced by **Kenton Nix**, is close in style to the simple, gritty R&B records that emerge locally—specifically, Inner Life's "I'm Caught Up." Also done in classic soul-vocal group style is "Just in the Nick of Time" by **Breeze** on New York's Silver Dollar label (1650 Broadway, New York, NY 10019). The production talent behind Rhyze's recent hit is responsible for "Nick of Time;" foreseeably, it's smooth and tasteful, with subtle, clean orchestration. In the hard core: the record everyone hoped Elektra would issue seems to be out with **Sugar Daddy's** cover of Queen's "Another One Bites the Dust," on the independent BC label. There's a passable rap on one side, but the flip is a seven minute instrumental version played by **Common Sense**, and this seems to have been the main attraction behind sales in the tens of thousands. Another Sugarhill rap comes close to the Queen riff, "Monster Jam," starring **Spoonie Gee** and **the Sequence**. The recording is far better than those landmark Sugarhill Gang records, and the production is more interesting, too, with crowd answers and percussion breaking.

THE GIRL CAN'T FAKE IT: **Geraldine Hunt** is one of the right-on  
(Continued on page 29)

## Discotheque Hit Parade

(Listings are in alphabetical order, by title)

### BACKSTREET/ATLANTA

DJ: ANGELO SOLAR  
BREAKAWAY—Watson Beasley/WB  
CAN'T FAKE THE FEELING—Geraldine Hunt—Prism  
CHERCHEZ PAS—Madleen Kane—Chalet  
HOW LONG—Lipps, Inc.—Casablanca  
IF YOU COULD READ MY MIND—Viola Wills—Ariola  
IT'S NOT WHAT YOU GOT—Carrie Lucas—Solar  
LADY OF THE NIGHT—Ray Martinez & Friends—Importe 12  
PRIVATE IDAHO—B-52's—WB  
SELL MY SOUL—Sylvester—Honey/Fantasy  
SHOOT YOUR BEST SHOT—Linda Clifford—Curtom/RSO  
THE WANDERER—Donna Summer—Geffen  
THROW DOWN THE GROOVE—Hamilton Bohannon—Phase II  
UNDERWATER—Harry Thumann—Uniwave  
WHIP IT—Devo—WB  
YOUR EYES—Baby 'O—Baby 'O

### ALDO'S/LYNDBURST, N.J.

DJ: BRUCE CICCONE  
COULD YOU BE LOVED—Bob Marley and the Wailers—Island  
CROSSEYED AND PAINLESS—Talking Heads—Sire  
ENOLA GAY—Orchestral Manoeuvres in the Dark—DinDisc (Import UK)  
FASHION—David Bowie—RCA  
GENERALS AND MAJORS—XTC—Virgin/RSO  
MASTER BLASTER (JAMMIN')—Stevie Wonder—Tamla  
MIRROR IN THE BATHROOM—English Beat—Sire  
OUR WORLD IS AFRICA—Black Uhuru—Mango  
RAPP PAYBACK—James Brown—TK  
START—Jam—Polydor (Import UK)  
VOICES INSIDE MY HEAD—Police—A&M  
WE LOVE YOU—Psychadelic Furs—Columbia  
WHITE MAN—Material—Red  
WILD PLANET—B-52's—WB  
WINE WORLD—Pink Section—Private pressing

### SECOND STORY/PHILADELPHIA

DJ: BILL KENNEDY  
ALL MY LOVE—L.A.X.—Prelude  
BUBBLEGUM—Captain Sky—TEC  
CAN YOU GUESS WHAT GROOVE THIS IS—Glory—Posse  
CAREER GIRL—Carrie Lucas—Solar  
DOUBLE DUTCH BUS—Frankie Smith—WMOT  
EVERYBODY—Instant Funk—Salsoul  
GIVE IT ON UP—Mtume—Epic  
I NEED YOU/FEVER—Sylvester—Honey/Fantasy  
IS IT ALL OVER MY FACE?—Loose Joints—West End  
LET'S GET FUNKY TONIGHT—Evelyn "Champagne" King—RCA  
LOVELY ONE—Jacksons—Epic  
SHOOT YOUR BEST SHOT—Linda Clifford—Curtom/RSO  
STEPPIN' OUT—Vernon Burch—Chocolate City (LP)  
THE REAL THANG/I WANT YOU—Narada Michael Walden  
UNLOCK THE FUNK—Locksmith—Arista

### ELECTRIC CIRCUS/NEW YORK

DJ: JOHN JELLYBEAN BENITEZ  
ALL MY LOVE—L.A.X.—Prelude  
ANOTHER ONE BITES THE DUST—Queen—Elektra  
CELEBRATION—Kool and the Gang—De-Lite  
FEAR/I STRIP YOU—Easy Going—Importe 12  
HEAD/PARTYUP/DIRTY MIND—Prince—WB  
IF YOU COULD READ MY MIND/UP ON THE ROOF—Viola Wills—Ariola  
I NEED YOUR LOVIN'—Teena Marie—Gordy  
I NEED YOU/FEVER—Sylvester—Honey/Fantasy  
IT'S A WAR—Kano—Emergency  
JUST A GROOVE—Glen Adams Affair—Sam  
LOOKING UP/WHO DO YOU THINK YOU'RE FOOLING/THE WANDERER—Donna Summer—Geffen  
LOVELY ONE—Jacksons—Epic  
LOVE SENSATION—Loleatta Holloway—Gold Mind  
PRIVATE IDAHO/PARTY OUT OF BOUNDS—B-52's—WB  
WHIP IT—Devo—WB

# The Coast

By SAMUEL GRAHAM and SAM SUTHERLAND

**PAUL KANTNER:** As *Record World* went to press, the news about **Jefferson Starship** leader **Paul Kantner** was the following: Early Sunday, October 26, he complained of headaches and nausea. When the symptoms worsened, an ambulance was called, and Kantner was taken to the Cedars-Sinai Medical Center, where he was put into intensive care with what proved to be a cerebral hemorrhage. As of the next day, he was conscious and alert, and a few days later he was taken out of intensive care and put into a private room. So far, tests to determine the extent of the damage have all proved negative. He is expected to remain hospitalized until at least November 11, when an angiogram (a test to search for aneurysms in his brain) will be taken; if that one is negative as well, he'll be released soon thereafter, and may even join his bandmates right away for work on their new LP at the Record Plant. We add our most sincere hopes for a full and prompt recovery.

**ROLL YOUR OWN:** "Thanks very much for submitting your material for our consideration and review. I found your material very fresh, unusual and relaxing—I had to play a couple of those cuts three times in a row.

"If you can spare a couple of copies of your album, I would like to have them put in circulation around the office here. Unfortunately, [insert label here] is not in any kind of position to market anything as original as this at the present time . . ."

So reads a representative rejection slip from the collection of a persevering Minnesota guitarist who hasn't let that growing sheaf of A&R memos faze him. But then **Steve Tibbetts** clearly isn't reaching for the usual music-biz brass ring, as his two self-produced and self-marketed albums attest.

We'd first heard excerpts of "Yr," Tibbetts' second LP, from Warner Bros. progressive music promotion guy **Ricky Schultz**. That a young player could single-handedly assemble so lucid and polished a record was telling enough. But when we received a copy of the album, along with a good-humored press kit celebrating his hands-off response from the majors, within days of that first listen it was clear Tibbetts was as realistic in assessing the trade as he was ambitious in making music.

Tibbetts, who supports himself by juggling both a record store job and a part-time air slot on a St. Paul radio station, had pressed up a few hundred discs from his first demo only to have a copy find its way onto the air in San Francisco. After making another 1200 copies, most of which sold in the Bay Area, he had enough money to buy his own Tascam eight-track recorder.

That machine, and hours of overdubbing and careful editing, yielded "Yr," which finds Tibbetts' electric and acoustic guitar parts augmented only by two tabla players and percussionist **Marc Anderson**. Considering its genesis on half-inch tape, the finished sonic quality alone is dazzling: spacious, atmospheric music that alludes to rock, folk, jazz and Eastern roots, in performances that range from tranquil to hallucinatory.

The quality-conscious Tibbetts notes that the pressing quality arose from his insistence on manufacturing at Wakefield in Arizona, which handles ECM and a number of classical lines. That choice also made it easier to supply polyvinyl inner sleeves, which together with his own ink-drawn album graphics make the finished package at once slick and very personal.

It's unlikely that majors in the current market will touch music that refuses to slot itself into a single genre; yet where "Yr" has been aired, it's fit in with jazz, rock and folk programming. Fans interested in hearing this testament to self-reliance can get it from Frammis Enterprises, Box 6164, Minneapolis, Minn. 55406. That's Tibbetts' one-man label, where he sells the LP for \$7.98, but he's also managed to convince Jem, Lieberman, Pickwick and other accounts to handle it.

Our only question: Would **Mike Oldfield** have to pursue the same route were he to start shopping "Tubular Bells" today?

**TROPICAL HOT DOG EVENING:** That **Don "Captain Beefheart" Van Vliet** could make it to television at all is a bulletin of sorts, but when we saw a feature the other night about the good Cap'n on L.A.'s KABC-TV—the folks who made "happy talk" news the number one staple in the Southland—we were really surprised. Actually, the program itself provided a short but thorough and quite accurate account of the man and his work. Calling him "the father of the new wave," reporter **Paul Moyer** described Beefheart's as "some of the  
(Continued on page 46)

## Metropolitan Opera Gears for Opening After Musicians Ratify New Contract

By SPEIGHT JENKINS

■ NEW YORK — No one knows when it will begin, but the Metropolitan Opera is almost sure to have a 1980-81 season.

The decision by Met orchestra musicians (by a 78-11 vote) to ratify their committee's tentative agreement with the opera administration removed the major stumbling block to labor peace. But the Met still has 16 other unions to deal with, and as *RW* went to press none of them had yet signed contracts.

Fourteen of the unions have very few members in the house. The only major unions are AGMA, which represents principal artists, chorus, and ballet, and the stagehands' union.

Negotiations with the latter have moved constructively, with a speedy contract virtually certain. AGMA is split into two groups: the chorus, which has its own counsel, and the others. The chorus has proved a stumbling block because it is asking absolute parity with the orchestra. As the chorus has always been paid substantially less, this would involve a much larger raise than any other segment of the house would receive. Despite the tough talk, however, most knowledgeable observers foresee a chorus settlement.

The orchestra's agreement, which should serve as a model for the other unions, is a four-year pact with nine percent raises in each of the first two years and eight and a half percent the third and fourth years. There is also a cost-of-living adjustment for the last two years, not to exceed two percent, plus an improved pension plan and a new dental plan.

The sticky problem of the orchestra's demand for a four-performance week was settled by a compromise. The orchestra won its four performances, but had to throw in a free four-hour rehearsal, which will pay for hiring the extra musicians now needed.

With the chorus still arguing, however, no firm plans for the opening, or indeed for the season, can be made. Guesses place opening night between Nov. 24 and Dec. 1.

The problem of losing major singers is far from resolved. Some, anticipating that the season would be cancelled, have signed irrevocable contracts elsewhere. Others have evinced a willingness to come back but are hesitating until all contracts with the unions are signed. Nobody except the Met's artistic administration knows exactly what singers are already committed to other opera houses.

## Paul Simon's Pitt Shop



Warner Bros. recording artist Paul Simon recently appeared at the Stanley Theatre in Pittsburgh, in support of his album "One-Trick Pony." After the concert, Simon was presented with a plaque to acknowledge the fact that the show sold out. Shown from left are: Phil Simon, music director, FM 97; Mark Wallace, Warner Bros., Pittsburgh; Paul Simon; Kevin Fennessy, program director, FM 97; Ed Traversari and Rich Engler, DiCesare-Engler Productions; and Tom Parent, Warner Bros., Chicago.

## Stiff Reorganizes U.S. Operation

By PHIL DIMAURO

■ NEW YORK—Stiff Records has taken major steps to reorganize its American operation, according to an announcement made last week from London by Stiff's managing director, Dave Robinson. While Stiff's distribution agreements with CBS Records will continue unaffected, a new label, Stiff America, has been formed. The label, which will be handled by a network of five independent distributors, will release certain records which CBS does not pick up for distribution through either the Columbia or

Epic label under its right of first refusal with Stiff in the U.S.A.

The Stiff America label has already slated the release of four new albums by recording artists Any Trouble, Desmond Dekker, Jona Lewie and the Plasmatics, which Robinson says will be in American stores "within two weeks." Four other non-CBS Stiff albums previously released in the United States by Stiff will also be distributed through the new network. They include Ian Dury's "New Boots And Panties," John  
(Continued on page 42)

# ITA Seminar Attendees Discuss Role of Music in Videocassettes, Discs

By JEFFREY PEISCH

■ NEW YORK—While the number of live concert performances available on videocassette is a very small percentage of the overall number of titles available, and while the number of concert performances on video disc can be counted on one hand, music still plays an important role in virtually every videocassette or video disc on the market. The problem of negotiating rights for music to be used on cassettes or discs, and the future of cassettes and discs based solely on music, were topics discussed thoroughly at the International Tape/Disc Association's fall seminar held recently at the New York Sheraton Hotel.

Addressing himself to the "Undeveloped Video Music Industry," Ron Hays, president of Ron Hays Music Image, began by saying that the term "video music" was a "misnomer." Hays pointed out that visual music—images on tape or film set to music—has been around for nearly fifty years; videocassettes and video discs have merely created new formats and a new market for visual music. "Visual music has assumed prominence not because VCRs have created a new medium," said Hays, "but because an entire new market has been opened up.

Hays gave the audience an audio/visual history of visual music, starting with such pioneers as Oscar Fisinger and Walt Disney (whose "Fantasia" was called a "milestone" by Hays), continuing with the work of Canadian Norman McClaren, and leading up to the work of the makers of record company promotional videocassettes, who employ computer lasers, live footage and animation in their work. Hays said that promotional videocassettes "provide visual music makers with a fantastic opportunity to further the form." Hays himself has produced videos for the Yellow Magic Orchestra, Manhattan Transfer and others.

While Hays said that pure concert footage on tape will not be of interest to most consumers, he emphasized that beyond the performance tapes, there is a "lack of certainty as to what forms of visual music will become popular" among fans. But Hays added that even though the form is still in its experimental stages, record companies are optimistic about investing in visual music projects.

During his presentation, Hays read the results of a survey he had conducted among record company and video production executives. Hays asked each of over a dozen executives four

questions: what is the attitude of your company to visual music; is there a difference between videotape and visual music; why is the form underdeveloped; and what plans does your company have for visual music in the next year.

In response to the first question, Hays said that the majority of those executives polled were very positive. Executives from A&M Records, MCA Records, and Chrysalis Records told Hays they were investing considerable energy into visual music. But while labels polled said that they thought visual music was worthwhile as a promotional tool, most expressed a wait-and-see attitude about a consumer market for videos.

In response to the second question—is there a difference between promotional videotapes and visual music—Hays reported that the executives polled felt that there was a difference. Hays himself however, said that he thought the two forms were the same; the difference depended on the use. The implication seemed to be that there was no reason for a producer to lower his standards simply because a videotape was designed for promotional use.

As to why visual music is an undeveloped industry, Hays said that uncertainty in the marketplace was the major factor holding back the medium's growth. "We still have to find out what kind of programs the consumer wants," said Hays. Until a few

visual music programs are proven in the marketplace, record companies are unwilling to invest heavily in the development of the form. When Hays asked his survey group what plans they had in the near future for visual music projects, nearly all of them replied that projects were in the planning stages.

Hays concluded that the record company and film executives were not a disinterested or pessimistic group as regards visual music. "Everyone is trying to figure out the best way to develop," he said. "We're in a whole new art form," said Hays, "working in the tradition of Disney but using techniques he never dreamed would be around — computers, lasers, computer-assisted animations, digital computers. Right now we're in the days of D. W. Griffith."

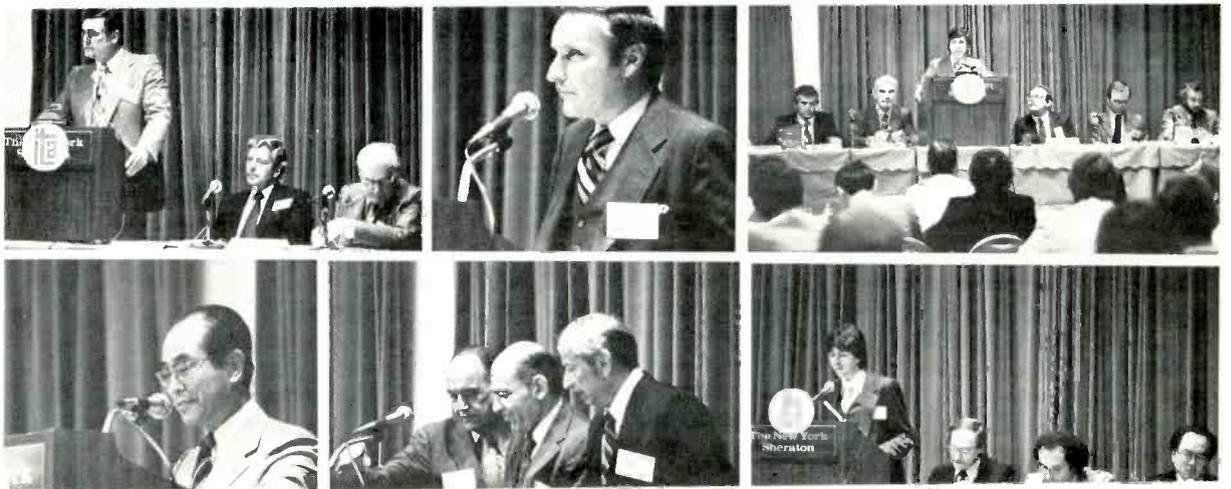
While the granting of clearance for the use of music is a given in the visual music field, negotiating these rights for use in videocassettes and discs of films and performances has proved to be a thorny issue. Two speakers at the ITA seminar addressed themselves to this problem.

David Goldberg, ITA general counsel and a partner in the firm of Kaye, Scholar, Fierman, Hays & Handler began his talk by stating that because there is no precedent to follow in the area of granting synchronization rights to video makers, problems have arisen. Following the lead of

Chappell Music, music publishers have taken to granting the rights to use songs and leaving the question of rates open to the future. This practice, said Goldberg, has confused the issue. "In audio visual formats, music is only a part of the program," said Goldberg. "How much money should the holders of the music copyrights receive? Should the rate be a percentage or should there be a flat rate." Goldberg went on to say that with the use of satellites in the transmissions of programs into homes and the development of other home video areas, "the technology is straining the legal system. How do these advances impact on the creators and owners of copyrights?" While Goldberg said that he is "confident" that the problems will be resolved, he also suggested that perhaps "copyright law isn't the answer," and that general legislation may be needed.

Gerald Phillips, of Phillips, Nizer, Krim & Ballon, followed Goldberg to the podium with clearly-defined views on synchronization rights. "Is there validity and a necessity to synch rights," Phillips asked. "The fact that we have been paving rights — or agreeing to arbitrate at a later date — does not set a precedent. Industrial practices do not establish the law." Phillips' argument was based on the belief that once a holder of a music copyright grants rights to a film producer, then that producer should be cleared from future clearance. "More thought should be given to the basic issue," said Phillips. "Is it (paying such rights) necessary?"

## ITA Seminar Highlights



Shown above are highlights from the recently-completed International Tape/Disc Association "Home Video Programming—1980" seminar. From left (first picture, top row): a session on "The Videodisc Comes to Life" included Jack Sauter, VP and general manager, RCA Consumer Electronics Co., and John Messerschmitt, VP, North American Philips Corp. Tom Hope, president, Hope Reports, spoke on "Home Video/Hope or Despair." Herb Granath, VP, ABC Video Enterprises, speaks on "Creative Video Programming." A session on "The Movie Studios/Update" included Steve Roberts, president, 20th Century-Fox Telecommunications; William Madden, marketing manager, 3M Co.; Jim Jimirro, president, Walt Disney Telecommunications; Steve Schiffer, VP and general manager, Columbia Pictures Home Entertainment; Mel Harris, senior VP, video distribution, Paramount Pictures; and Bud O'Shea, VP, marketing, MCA Video. Second row, from left: Akira Harada, executive VP of Matsushita Electric Industrial Co., Ltd., of Osaka, Japan, was a featured speaker. ITA officers Larry Finley, VP, events/membership, Irwin "Skip" Tarr, chairman of the board, and Henry Brief, newly-elected executive VP, talk behind the podium. The panel on "Pre-Recorded Programming / What's Available / Retailer Case Study," included Michael Weiss, president, That's Entertainment, Chicago, Robert Reed, VP, National Video Clearinghouse, Inc., Arthur Morowitz, president, Video Shack, New York, and Weston Nishimura, president, Video Space, Bellevue, Washington.

# Record World Singles

## Alphabetical Listing

### Producer, Publisher, Licensee

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

# Record World Singles

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|--------|--------|--|
| 101    | 104    | <b>GOTTA HAVE MORE LOVE</b> CLIMAX BLUES BAND/Warner Bros. 49605 (World Song/Bobby Goldsboro, ASCAP)               |
| 102    | 103    | <b>IF YOU COULD READ MY MIND</b> VIOLA WILLS/Ariola 810 (Early Morning, ASCAP)                                     |
| 103    | 109    | <b>HOW LONG</b> LIPPS, INC./Casablanca 2303 (MCA, ASCAP)   |
| 104    | 101    | <b>MIDNIGHT RAIN</b> POCO/MCA 41326 (Tarantula, ASCAP)   |
| 105    | 105    | <b>I TOUCHED A DREAM</b> DELLS/20th Century Fox 2463 (RCA) (Angelshell/Six Continents, BMI)                        |
| 106    | 106    | <b>CAN'T FAKE THE FEELING</b> GERALDINE HUNT/Prism 315 (Rebera/Hygroton, PROC/Memory Lane, BMI)                    |
| 107    | 111    | <b>PUSH PUSH</b> BRICK/Bong 9 4813 (CBS) (WB/Good High, ASCAP)   |
| 108    | 112    | <b>BRITE EYES</b> ROBBIN THOMPSON BAND/Ovation 1157 (Out There/Creative, ASCAP)                                    |
| 109    | 114    | <b>IF YOU EVER CHANGE YOUR MIND</b> CRYSTAL GAYLE/Columbia 1 11359 (Dawnbreaker, BMI/Silver Nightingale, ASCAP)    |
| 110    | —      | <b>RUNAWAY SAILOR</b> /Caribou 9 9035 (CBS) (Pendulum, no licensee listed)   |
| 111    | —      | <b>THE GLOW OF LOVE</b> CHANGE/Worner/RFC 49587 (Little Macho/Ara Pesh/WB, ASCAP)                                  |
| 112    | —      | <b>THAT'S ALL THAT MATTERS</b> MICKEY GILLEY/Epic 9 50940 (Tree, BMI)  |
| 113    | 118    | <b>LET'S DO SOMETHING CHEAP AND SUPERFICIAL</b> BURT REYNOLDS/MCA 51004 (Peso/Duchess/MCA, BMI)                    |
| 114    | 122    | <b>HE CAN'T LOVE YOU</b> MICHAEL STANLEY BAND/EMI-America 8063 (Kejra/Bema, ASCAP)                                 |
| 115    | 136    | <b>KID STUFF</b> LENNY WHITE/Elektra 47043 (Mchoma, BMI)   |
| 116    | —      | <b>FOOL THAT I AM</b> RITA COOLIDGE/A&M 2281 (Unichappell/Begonia Melodies/Fedora, BMI)                            |
| 117    | 119    | <b>WE'RE LOVERS AFTER ALL</b> ROB HEGEL/RCA 12106 (Don Kirshner/Blackwood/Belfast, BMI)                            |
| 118    | 124    | <b>DON'T SAY NO</b> BILLY BURNETTE/Columbia 1 11380 (Dorsey, BMI)  |
| 119    | 120    | <b>WHY DO FOOLS FALL IN LOVE</b> JONI MITCHELL/Asylum 47038 (Big Seven, BMI)                                       |
| 120    | 110    | <b>GIVE IT ON UP (IF YOU WANT TO)</b> MTUME/Epic 9 50917 (Frozen Butterfly, BMI)                                   |
| 121    | 127    | <b>SHINE ON</b> L.T.D./A&M 2283 (Almo/McRouscod, ASCAP/Irving/Buchanan Kerr, BMI)                                  |
| 122    | 123    | <b>OH DARLIN'</b> OZARK MOUNTAIN DAREDEVILS/Columbia 1 11357 (Lost Cabin, BMI)                                     |
| 123    | 115    | <b>KILLER BARRACUDA</b> HELEN REDDY/Capitol 4918 (Buckhorn, BMI)   |
| 124    | 125    | <b>ALL WE HAVE IS TONIGHT</b> RANDY VANWARMER/Bearsville 49567 (WB) (Fourth Floor, ASCAP)                          |
| 125    | 116    | <b>HOMETOWN GIRLS</b> BENNY MARDONES/Polydor 2131 (Pap Jack/Inner Sanctum, BMI)                                    |
| 126    | 128    | <b>THE REAL THANG</b> NARADA MICHAEL WALDEN/Atlantic 3764 (Gratitude Sky, ASCAP/Bross Heart/Cotillion, BMI)        |
| 127    | 117    | <b>BADLANDS</b> DIRT BAND/United Artists 1378 (Le Bonç-Aire/Vicious Circle, ASCAP)                                 |
| 128    | 108    | <b>ONE LIFE TO LIVE</b> WAYNE MASSEY/Polydor 2112 (Silver Blue, ASCAP)   |
| 129    | 126    | <b>FUNKY POODLE</b> WILD HORSES/Midwest National 6005 (Bema/Horse Hit, ASCAP)                                      |
| 130    | 113    | <b>DREAMS</b> BARRY GOUDREAU/Portrait/Epic 2 70042 (Pure Songs/Turbo, ASCAP)                                       |
| 131    | 131    | <b>THINGS WE SAID TODAY</b> SNEAKERS/Bearsville 49560 (WB) (Maclen, BMI)   |
| 132    | 121    | <b>I LOVE WOMEN</b> JIM HURT/Scotti Bros. 605 (Atl) (Kelso/Herston, BMI)   |
| 133    | 129    | <b>THE REST OF THE NIGHT</b> CLIFF NEWTON/Scotti Bros. 602 (Atl) (Flowering Stone, ASCAP)                          |
| 134    | 130    | <b>HERE WE GO</b> MINNIE RIPERTON/Capitol 4902 (Dickie Bird/Art Phillips, BMI)                                     |
| 135    | 107    | <b>FOR YOU, FOR LOVE</b> AVERAGE WHITE BAND/Arista 0553 (Big Heart/Average/Ackee, ASCAP)                           |
| 136    | 133    | <b>LETTING GO</b> NEIL SEDAKA/Elektra 47017 (Kiddio, BMI/Kirshner/April, ASCAP)                                    |
| 137    | 134    | <b>COMING HOME</b> TRUTH/Devaki 4001 (Murios/Devahkee, ASCAP)  |
| 138    | 135    | <b>(BABY) I CAN'T GET OVER LOSING YOU</b> TTF/RSO/Curtom 1035 (Mayfield, BMI)                                      |
| 139    | 143    | <b>RUMOURS OF GLORY</b> BRUCE COCKBURN/Millennium 11795 (RCA) (Golden Mountain, PRO)                               |
| 140    | 146    | <b>SONG FOR YOU</b> CHICAGO/Columbia 11 11376 (Double Virgo, ASCAP)  |
| 141    | 144    | <b>IS THIS THE WAY OF LOVE</b> CHRIS MONTAN WITH LAUREN WOOD/20th Century Fox 2470 (RCA) (Special/Old Sock, ASCAP) |
| 142    | 145    | <b>634-5789</b> JOHNNY VAN ZANT/Polydor 2126 (East/Memphis/Cotillion, BMI)   |
| 143    | 137    | <b>POP IT ONE WAY</b> FEATURING AL HUDSON/MCA 41298 (Peso/Dutchess, BMI)   |
| 144    | —      | <b>RECKLESS</b> JOHN FARRAR/Columbia 1 11382 (John Farrar, BMI)  |
| 145    | 139    | <b>PERCOLATOR</b> SPYRO GYRA/MCA 41275 (Harlem/Crosseyed Bear, BMI)  |
| 146    | —      | <b>THIS LITTLE GIRL</b> ELLEN SHIPLEY/RCA 12124 (Shipwreck/Rokor/Little Gino, BMI/Shuck 'n' Jive, ASCAP)           |
| 147    | 132    | <b>CAN'T KEEP FROM CRYIN'</b> RAYDIO/Aristo 0554 (Raydiola, ASCAP)   |
| 148    | 142    | <b>THAT BURNING LOVE</b> EDMUND SYLVERS/Casablanca 2270 (Algre/Moore & Moore, BMI)                                 |
| 149    | 138    | <b>SOME LOVIN' TONIGHT</b> ELEKTRICS/Capitol 4905 (Android Pop/Colgems-EMI, ASCAP)                                 |
| 150    | 140    | <b>TAKE A LOOK AT ME</b> PORAZZO/Polydor 2111 (Lolligagg/Rozz/Boro, BMI)   |

# Johnny Lee

HE WENT LOOKIN' FOR LOVE AND FOUND

★ **GOLD!** ★



Special thanks to **John Boylan** for his production on  
**LOOKIN' FOR LOVE** and his contribution to  
the double platinum **URBAN COWBOY** Original Motion Picture Soundtrack.



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# Record World Singles



NOVEMBER 8, 1980

TITLE, ARTIST, Label Number, (Distributing Label)  
NOV. 8 NOV. 1

WKS. ON  
CHART

|           |           |   |   |           |
|-----------|-----------|---|---|-----------|
| <b>1</b>  | <b>2</b>  | <b>WOMAN IN LOVE</b><br>BARBRA STREISAND<br>Columbia 1 11364                            |  | <b>10</b> |
| <b>2</b>  | <b>1</b>  | <b>ANOTHER ONE BITES THE DUST</b> QUEEN/Elektra 47031                                   |   | <b>13</b> |
| <b>3</b>  | <b>3</b>  | <b>LADY</b> KENNY ROGERS/Liberty 1380   |   | <b>6</b>  |
| <b>4</b>  | <b>5</b>  | <b>THE WANDERER</b> DONNA SUMMER/Geffen 49563 (WB)                                      |   | <b>8</b>  |
| <b>5</b>  | <b>4</b>  | <b>UPSIDE DOWN</b> DIANA ROSS/Motown 1494   |   | <b>18</b> |
| <b>6</b>  | <b>6</b>  | <b>HE'S SO SHY</b> POINTER SISTERS/Planet 47916 (Elektra/Asylum)                        |   | <b>17</b> |
| <b>7</b>  | <b>7</b>  | <b>JESSE</b> CARLY SIMON/Warner Bros. 49518   |   | <b>15</b> |
| <b>8</b>  | <b>10</b> | <b>NEVER KNEW LOVE LIKE THIS BEFORE</b> STEPHANIE MILLS/<br>20th Century Fox 2460 (RCA) |   | <b>14</b> |
| <b>9</b>  | <b>11</b> | <b>DREAMING</b> CLIFF RICHARD/EMI-America 8057  |   | <b>9</b>  |
| <b>10</b> | <b>17</b> | <b>YOU'VE LOST THAT LOVIN' FEELING</b> DARYL HALL & JOHN<br>OATES/RCA 12103             |   | <b>7</b>  |
| <b>11</b> | <b>8</b>  | <b>XANADU</b> OLIVIA NEWTON-JOHN/ELO/MCA 41285  |   | <b>14</b> |
| <b>12</b> | <b>21</b> | <b>LOVELY ONE</b> JACKSONS/Epic 9 50938   |   | <b>7</b>  |
| <b>13</b> | <b>13</b> | <b>ALL OUT OF LOVE</b> AIR SUPPLY/Arista 0520   |   | <b>23</b> |
| <b>14</b> | <b>20</b> | <b>I'M COMING OUT</b> DIANA ROSS/Motown 1491  |   | <b>10</b> |
| <b>15</b> | <b>9</b>  | <b>REAL LOVE</b> DOOBIE BROTHERS/Warner Bros. 49503                                     |   | <b>10</b> |
| <b>16</b> | <b>12</b> | <b>DRIVIN' MY LIFE AWAY</b> EDDIE RABBITT/Elektra 46656                                 |   | <b>21</b> |
| <b>17</b> | <b>18</b> | <b>ON THE ROAD AGAIN</b> WILLIE NELSON/Columbia 1 11351                                 |   | <b>10</b> |
| <b>18</b> | <b>14</b> | <b>I'M ALRIGHT (THEME FROM CADDYSHACK)</b> KENNY<br>LOGGINS/Columbia 1 11317            |   | <b>17</b> |
| <b>19</b> | <b>19</b> | <b>DREAMER</b> SUPERTRAMP/A&M 2269  |   | <b>8</b>  |
| <b>20</b> | <b>24</b> | <b>MORE THAN I CAN SAY</b> LEO SAYER/Warner Bros. 49565                                 |   | <b>7</b>  |
| <b>21</b> | <b>28</b> | <b>WHIP IT</b> DEVO/Warner Bros. 49550  |   | <b>11</b> |
| <b>22</b> | <b>29</b> | <b>HIT ME WITH YOUR BEST SHOT</b> PAT BENATAR/Chrysalis<br>2464                         |   | <b>6</b>  |
| <b>23</b> | <b>27</b> | <b>NEVER BE THE SAME</b> CHRISTOPHER CROSS/Warner Bros.<br>49580                        |   | <b>5</b>  |
| <b>24</b> | <b>26</b> | <b>THAT GIRL COULD SING</b> JACKSON BROWNE/Asylum 47036                                 |   | <b>8</b>  |
| <b>25</b> | <b>15</b> | <b>LOOK WHAT YOU'VE DONE TO ME</b> BOZ SCAGGS/<br>Columbia 1 11349                      |   | <b>12</b> |
| <b>26</b> | <b>25</b> | <b>LET ME BE YOUR ANGEL</b> STACY LATTISAW/Cotillion 46001<br>(Atl)                     |   | <b>13</b> |
| <b>27</b> | <b>30</b> | <b>LOVE ON THE ROCKS</b> NEIL DIAMOND/Capitol 4939                                      |   | <b>2</b>  |
| <b>28</b> | <b>34</b> | <b>(JUST LIKE) STARTING OVER</b> JOHN LENNON/Geffen 49604<br>(WB)                       |   | <b>2</b>  |

CHARTMAKER OF THE WEEK

|           |           |   |   |           |
|-----------|-----------|---|---|-----------|
| <b>29</b> | —         | <b>HUNGRY HEART*</b><br>BRUCE SPRINGSTEEN<br>Columbia 11 11391                      |  | <b>1</b>  |
| <b>30</b> | <b>16</b> | <b>LOOKIN' FOR LOVE</b> JOHNNY LEE/Full Moon/Asylum 47004                           |   | <b>18</b> |
| <b>31</b> | <b>35</b> | <b>I'M HAPPY THAT LOVE HAS FOUND YOU</b> JIMMY HALL/<br>Epic 9 50931                |   | <b>5</b>  |
| <b>32</b> | <b>36</b> | <b>MASTER BLASTER (JAMMIN')</b> STEVIE WONDER/Tamla<br>54317 (Motown)               |   | <b>7</b>  |
| <b>33</b> | <b>33</b> | <b>SHE'S SO COLD</b> ROLLING STONES/Rolling Stones 21001<br>(Atl)                   |   | <b>7</b>  |
| <b>34</b> | <b>32</b> | <b>OUT HERE ON MY OWN</b> IRENE CARA/RSO 1048                                       |   | <b>12</b> |
| <b>35</b> | <b>38</b> | <b>WITHOUT YOUR LOVE</b> ROGER DALTREY/Polydor 2121                                 |   | <b>9</b>  |
| <b>36</b> | <b>23</b> | <b>THE LEGEND OF WOOLEY SWAMP</b> CHARLIE DANIELS<br>BAND/Epic 9 50921              |   | <b>13</b> |
| <b>37</b> | <b>22</b> | <b>HOT ROD HEARTS</b> ROBBIE DUPREE/Elektra 47005                                   |   | <b>17</b> |
| <b>38</b> | <b>41</b> | <b>HOLD ON</b> KANSAS/Kirshner 9 4291 (CBS)   |   | <b>8</b>  |
| <b>39</b> | <b>55</b> | <b>GUILTY</b> BARBRA STREISAND & BARRY GIBB/Columbia<br>11 11390                    |   | <b>2</b>  |
| <b>40</b> | <b>45</b> | <b>SOMETIMES A FANTASY</b> BILLY JOEL/Columbia 1 11379                              |   | <b>5</b>  |
| <b>41</b> | <b>47</b> | <b>THEME FROM THE DUKES OF HAZZARD (GOOD OL' BOYS)</b><br>WAYLON JENNINGS/RCA 12067 |   | <b>8</b>  |
| <b>42</b> | <b>43</b> | <b>YOU SHOOK ME ALL NIGHT LONG</b> AC/DC/Atlantic 3761                              |   | <b>10</b> |
| <b>43</b> | <b>61</b> | <b>DEEP INSIDE MY HEART</b> RANDY MEISNER/Epic 9 50939                              |   | <b>4</b>  |
| <b>44</b> | <b>50</b> | <b>TURNING JAPANESE</b> VAPORS/United Artists 1364                                  |   | <b>7</b>  |

|            |           |   |  |           |
|------------|-----------|---|--|-----------|
| <b>45</b>  | <b>31</b> | <b>HOW DO I SURVIVE</b> AMY HOLLAND/Capitol 4884  |  | <b>14</b> |
| <b>46</b>  | <b>66</b> | <b>EVERY WOMAN IN THE WORLD*</b> AIR SUPPLY/Arista 0564                                 |  | <b>3</b>  |
| <b>47</b>  | <b>37</b> | <b>ALL OVER THE WORLD</b> ELO/MCA 41289   |  | <b>15</b> |
| <b>48</b>  | <b>57</b> | <b>EVERYBODY'S GOT TO LEARN SOMETIME</b> KORGIS/Asylum<br>47018                         |  | <b>5</b>  |
| <b>49</b>  | <b>39</b> | <b>LATE IN THE EVENING</b> PAUL SIMON/Warner Bros. 49511                                |  | <b>14</b> |
| <b>50</b>  | <b>40</b> | <b>GIVE ME THE NIGHT</b> GEORGE BENSON/Qwest/WB 49505                                   |  | <b>20</b> |
| <b>51</b>  | <b>56</b> | <b>THIS TIME</b> JOHN COUGAR/Riva 205 (PolyGram)  |  | <b>8</b>  |
| <b>52</b>  | <b>60</b> | <b>I BELIEVE IN YOU</b> DON WILLIAMS/MCA 41304  |  | <b>8</b>  |
| <b>53</b>  | <b>48</b> | <b>COULD I HAVE THIS DANCE</b> ANNE MURRAY/Capitol 4920                                 |  | <b>10</b> |
| <b>54</b>  | <b>65</b> | <b>CELEBRATION</b> KOOL & THE GANG/De-Lite 807 (PolyGram)                               |  | <b>3</b>  |
| <b>55</b>  | <b>46</b> | <b>SAILING</b> CHRISTOPHER CROSS/Warner Bros. 49507                                     |  | <b>22</b> |
| <b>56</b>  | <b>69</b> | <b>IT'S MY TURN</b> DIANA ROSS/Motown 1496  |  | <b>3</b>  |
| <b>57</b>  | <b>71</b> | <b>DE DO DO DO, DE DA DA DA</b> POLICE/A&M 2275   |  | <b>3</b>  |
| <b>58</b>  | <b>64</b> | <b>WHO WERE YOU THINKIN' OF?</b> THE DOOLITTLE BAND/<br>Columbia 1 11355                |  | <b>5</b>  |
| <b>59</b>  | <b>59</b> | <b>CRY LIKE A BABY</b> KIM CARNES/EMI-America 8058                                      |  | <b>6</b>  |
| <b>60</b>  | <b>62</b> | <b>MORE BOUNCE TO THE OUNCE (PART I)</b> ZAPP/Warner<br>Bros. 49535                     |  | <b>8</b>  |
| <b>61</b>  | <b>74</b> | <b>SEQUEL</b> HARRY CHAPIN/Boardwalk 8 5700 (CBS)                                       |  | <b>2</b>  |
| <b>62</b>  | <b>67</b> | <b>LOVE X LOVE</b> GEORGE BENSON/Qwest/WB 49570   |  | <b>4</b>  |
| <b>63</b>  | <b>42</b> | <b>WHO'LL BE THE FOOL TONIGHT</b> LARSEN-FEITEN BAND/<br>Warner Bros. 49282             |  | <b>16</b> |
| <b>64</b>  | <b>44</b> | <b>LIVE EVERY MINUTE</b> ALI THOMSON/A&M 2260   |  | <b>10</b> |
| <b>65</b>  | <b>70</b> | <b>IF YOU SHOULD SAIL</b> NIELSON/PEARSON/Capitol 4910                                  |  | <b>7</b>  |
| <b>66</b>  | <b>72</b> | <b>ONE-TRICK PONY</b> PAUL SIMON/Warner Bros. 49601                                     |  | <b>4</b>  |
| <b>67</b>  | <b>68</b> | <b>I COULD BE GOOD FOR YOU</b> 707/Casablanca 2280                                      |  | <b>6</b>  |
| <b>68</b>  | <b>75</b> | <b>TEXAS IN MY REAR VIEW MIRROR</b> MAC DAVIS/<br>Casablanca 2305                       |  | <b>4</b>  |
| <b>69</b>  | <b>81</b> | <b>SUDDENLY</b> OLIVIA NEWTON-JOHN AND CLIFF RICHARD/<br>MCA 51007                      |  | <b>3</b>  |
| <b>70</b>  | <b>51</b> | <b>TOUCH AND GO</b> CARS/Elektra 47039  |  | <b>10</b> |
| <b>71</b>  | <b>49</b> | <b>FAME</b> IRENE CARA/RSO 1034   |  | <b>22</b> |
| <b>72</b>  | <b>80</b> | <b>LOVE T.K.O.</b> TEDDY PENDERGRASS/Phila. Intl. 9 3116<br>(CBS)                       |  | <b>3</b>  |
| <b>73</b>  | <b>52</b> | <b>LET ME TALK</b> EARTH, WIND & FIRE/ARC/Columbia 1 11366                              |  | <b>8</b>  |
| <b>74</b>  | <b>76</b> | <b>LET'S BE LOVERS AGAIN</b> EDDIE MONEY (Duet with Valerie<br>Carter)/Columbia 1 11377 |  | <b>3</b>  |
| <b>75</b>  | <b>88</b> | <b>GIRLS CAN GET IT</b> DR. HOOK/Casablanca 2314  |  | <b>2</b>  |
| <b>76</b>  | <b>77</b> | <b>WHERE DID WE GO WRONG</b> LTD/A&M 2250   |  | <b>7</b>  |
| <b>77</b>  | <b>85</b> | <b>SWITCHIN' TO GLIDE</b> KINGS/Elektra 47006   |  | <b>2</b>  |
| <b>78</b>  | <b>54</b> | <b>WALK AWAY</b> DONNA SUMMER/Casablanca 2300   |  | <b>9</b>  |
| <b>79</b>  | <b>58</b> | <b>YOU'LL ACCOMP'NY ME</b> BOB SEGER/Capitol 4904                                       |  | <b>16</b> |
| <b>80</b>  | —         | <b>SHERRY</b> ROBERT JOHN/EMI-America 8061  |  | <b>1</b>  |
| <b>81</b>  | <b>89</b> | <b>I NEED YOUR LOVIN'</b> TEENA MARIE/Gordy 7189 (Motown)                               |  | <b>3</b>  |
| <b>82</b>  | <b>73</b> | <b>ONE IN A MILLION YOU</b> LARRY GRAHAM/Warner Bros.<br>49221                          |  | <b>21</b> |
| <b>83</b>  | —         | <b>TOGETHER</b> TIERRA/Boardwalk 8 5702 (CBS)   |  | <b>1</b>  |
| <b>84</b>  | <b>79</b> | <b>PRIVATE IDAHO</b> B-52'S/Warner Bros. 49537  |  | <b>4</b>  |
| <b>85</b>  | <b>86</b> | <b>FREEDOM</b> GRANDMASTER FLASH & THE FURIOUS 5/<br>Sugarhill 549                      |  | <b>4</b>  |
| <b>86</b>  | <b>83</b> | <b>NO NIGHT SO LONG</b> DIONNE WARWICK/Arista 0527                                      |  | <b>16</b> |
| <b>87</b>  | <b>53</b> | <b>MIDNIGHT ROCKS</b> AL STEWART/Arista 0552  |  | <b>12</b> |
| <b>88</b>  | —         | <b>COULD I BE DREAMING</b> POINTER SISTERS/Planet 47920<br>(Elektra/Asylum)             |  | <b>1</b>  |
| <b>89</b>  | —         | <b>HELP ME!</b> MARCY LEVY AND ROBIN GIBB/RSO 1047                                      |  | <b>1</b>  |
| <b>90</b>  | <b>90</b> | <b>I GOT YOU SPLIT ENZ</b> /A&M 2252  |  | <b>12</b> |
| <b>91</b>  | <b>91</b> | <b>YOU'RE THE ONLY WOMAN (YOU &amp; I)</b> AMBROSIA/Warner<br>Bros. 49508               |  | <b>18</b> |
| <b>92</b>  | <b>92</b> | <b>SOUTHERN GIRL</b> MAZE/Capitol 4891  |  | <b>8</b>  |
| <b>93</b>  | <b>63</b> | <b>MAGIC</b> OLIVIA NEWTON-JOHN/MCA 41247   |  | <b>25</b> |
| <b>94</b>  | <b>94</b> | <b>I AIN'T MUCH</b> ATLANTA RHYTHM SECTION/Polydor 2125                                 |  | <b>5</b>  |
| <b>95</b>  | <b>97</b> | <b>UPTOWN</b> PRINCE/Warner Bros. 49559   |  | <b>2</b>  |
| <b>96</b>  | <b>82</b> | <b>CAN'T WE TRY</b> TEDDY PENDERGRASS/Phila. Intl. 9 3107<br>(CBS)                      |  | <b>13</b> |
| <b>97</b>  | <b>96</b> | <b>FUNKIN' FOR JAMAICA (N.Y.)</b> TOM BROWNE/Arista/<br>GRP 2506                        |  | <b>9</b>  |
| <b>98</b>  | <b>98</b> | <b>HEROES</b> COMMODORES/Motown 1495  |  | <b>8</b>  |
| <b>99</b>  | —         | <b>REMOTE CONTROL</b> REDDINGS/Believe in a Dream 9 5600<br>(CBS)                       |  | <b>1</b>  |
| <b>100</b> | <b>84</b> | <b>TURN IT ON AGAIN</b> GENESIS/Atlantic 3751   |  | <b>11</b> |

\* Denotes Powerhouse Pick.

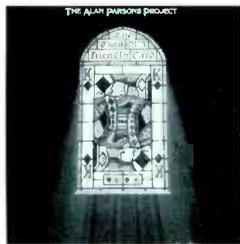
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# Record World Album Airplay

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

NOVEMBER 8, 1980

## FLASHMAKER



**THE TURN OF A FRIENDLY CARD**  
ALAN PARSONS PROJECT  
Arista

### MOST ADDED

**THE TURN OF A FRIENDLY CARD**—Alan Parsons Project—Arista (34)  
**ALL SHOOK UP**—Cheap Trick—Epic (32)  
**ON THE EDGE**—Babys—Chrysalis (27)  
**SECONDS OF PLEASURE**—Rockpile—Col (27)  
**MAKING MOVIES**—Dire Straits—WB (26)  
**MORE GEORGE THOROGOOD**—George Thorogood—Rounder (23)  
**HAWKS AND DOVES** (single)—Neil Young—Reprise (8)  
**HOTTER THAN JULY**—Stevie Wonder—Tamla (5)

### WNEW-FM/NEW YORK ADDS:

**ALL SHOOK UP**—Cheap Trick—Epic  
**ABSOLUTELY**—Madness—Sire  
**BI-COASTAL**—Peter Allen—A&M  
**BLACK SEA**—XTC—Virgin/RSO  
**IN HARMONY**—Sesame Street—WB  
**MAKING MOVIES**—Dire Straits—WB  
**MORE GEORGE THOROGOOD**—George Thorogood—Rounder  
**ON THE EDGE**—Babys—Chrysalis  
**SECONDS OF PLEASURE**—Rockpile—Col  
**21st CENTURY MAN**—Billy Thorpe—Elektra

### HEAVY ACTION:

**THE RIVER**—Bruce Springsteen—Col  
**ZENYATTA MONDATTA**—The Police—A&M  
**SCARY MONSTERS**—David Bowie—RCA  
**CLUES**—Robert Palmer—Island  
**HEARTLAND**—Michael Stanley—EMI-America  
**WILD PLANET**—B-52s—WB  
**PANORAMA**—Cars—Elektra  
**HAWKS AND DOVES** (single)—Neil Young—Reprise  
**(JUST LIKE) STARTING OVER** (single)—John Lennon—Geffen  
**EMOTIONAL RESCUE**—Rolling Stones—Rolling Stones

### WBCN-FM/BOSTON ADDS:

**ALL SHOOK UP**—Cheap Trick—Epic  
**CARNAVAL**—Spyrogyra—MCA  
**HOTTER THAN JULY**—Stevie Wonder—Tamla  
**MORE GEORGE THOROGOOD**—George Thorogood—Rounder  
**ON THE EDGE**—Babys—Chrysalis  
**SECONDS OF PLEASURE**—Rockpile—Col  
**THE TURN OF A FRIENDLY CARD**—Alan Parsons Project—Arista  
**80/81**—Pat Metheny—ECM

### HEAVY ACTION:

**THE RIVER**—Bruce Springsteen—Col

**ZENYATTA MONDATTA**—The Police—A&M  
**REMAIN IN LIGHT**—Talking Heads—Sire  
**CATHOLIC BOY**—Jim Carroll—Atco  
**PANORAMA**—Cars—Elektra  
**WILD PLANET**—B-52s—WB  
**SCARY MONSTERS**—David Bowie—RCA  
**EXPLORER SUITE**—New England—Elektra  
**DARK ROOM**—Angel City—Epic  
**GOING DEAF FOR A LIVING**—Fischer Z—EMI-America

### WLIR-FM/LONG ISLAND ADDS:

**ALL SHOOK UP**—Cheap Trick—Epic  
**BLACK SEA**—XTC—Virgin/RSO  
**GIRLS, ROCK 'N ROLL AND CARS**—Johnny Destry—Millennium  
**HOT SPIKES**—Fist—A&M  
**HOTTER THAN JULY**—Stevie Wonder—Tamla  
**MAKING MOVIES**—Dire Straits—WB  
**MORE GEORGE THOROGOOD**—George Thorogood—Rounder  
**PSYCHEDELIC FURS**—Col  
**SECONDS OF PLEASURE**—Rockpile—Col  
**THE TURN OF A FRIENDLY CARD**—Alan Parsons—Arista

### HEAVY ACTION:

**NO MORE DIRTY DEALS**—Johnny Van Zant—Polydor  
**ARE HERE**—Kings—Elektra  
**ZENYATTA MONDATTA**—The Police—A&M  
**SECONDS OF PLEASURE**—The Police—A&M  
**HAWKS AND DOVES** (single)—Neil Young—Reprise  
**BREAKING THROUGH THE ICE AGE**—Ellen Shipley—Mercury  
**THE RIVER**—Bruce Springsteen—Col  
**CLUES**—Robert Palmer—Island  
**REMAIN IN LIGHT**—Talking Heads—Sire  
**SCARY MONSTERS**—David Bowie—RCA

### WBAB-FM/LONG ISLAND ADDS:

**ALL SHOOK UP**—Cheap Trick—Epic  
**EXPLORER SUITE**—New England—Elektra  
**HOT SPIKES**—Fist—A&M  
**I JUST CAN'T STOP HURTING MYSELF** (single)—Greg Kihn—Beserkley  
**MAKING MOVIES**—Dire Straits—WB  
**MINIMUM WAGE ROCK & ROLL**—Busboys—Arista  
**MORE GEORGE THOROGOOD**—George Thorogood—Rounder  
**ON THE EDGE**—Babys—Chrysalis  
**SECONDS OF PLEASURE**—Rockpile—Col  
**THE TURN OF A FRIENDLY CARD**—Alan Parsons Project—Arista

### HEAVY ACTION:

**ONE STEP CLOSER**—Doobie Brothers—WB  
**THE RIVER**—Bruce Springsteen—Col  
**THE GAME**—Queen—Elektra  
**BEAT CRAZY**—Joe Jackson—A&M  
**CRIMES OF PASSION**—Pat Benatar—Chrysalis  
**PANORAMA**—Cars—Elektra  
**HOLD OUT**—Jackson Browne—Asylum  
**EMOTIONAL RESCUE**—Rolling Stones—Rolling Stones  
**ZENYATTA MONDATTA**—The Police—A&M  
**DRAMA**—Yes—Atlantic

### WAAF-FM/WORCESTER ADDS:

**ALL SHOOK UP**—Cheap Trick—Epic  
**THE TURN OF A FRIENDLY CARD**—Alan Parsons Project—Arista  
**ON THE EDGE**—Babys—Chrysalis

### HEAVY ACTION:

**THE RIVER**—Bruce Springsteen—Col  
**BACK IN BLACK**—AC/DC—Atlantic  
**THE GAME**—Queen—Elektra  
**CRIMES OF PASSION**—Pat Benatar—Chrysalis  
**AGAINST THE WIND**—Bob Seger—Capitol  
**ONE FOR THE ROAD**—Kinks—Arista  
**PARIS**—Supertramp—A&M  
**ONE STEP CLOSER**—Doobie Brothers—WB  
**PANORAMA**—Cars—Elektra  
**ZENYATTA MONDATTA**—Police—A&M

### WAQX-FM/SYRACUSE ADDS:

**ALL SHOOK UP**—Cheap Trick—Epic  
**BEAT CRAZY**—Joe Jackson—A&M  
**EXPLORER SUITE**—New England—Elektra  
**HAWKS AND DOVES** (single)—Neil Young—Reprise  
**MORE GEORGE THOROGOOD**—George Thorogood—Rounder  
**ON THE EDGE**—Babys—Chrysalis  
**SECONDS OF PLEASURE**—Rockpile—Col  
**THE TURN OF A FRIENDLY CARD**—Alan Parsons Project—Arista

### HEAVY ACTION:

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

### WOUR-FM/UTICA ADDS:

**ALL SHOOK UP**—Cheap Trick—Epic  
**HAWKS AND DOVES** (single)—Neil Young—Reprise  
**HUMANESQUE**—Jack Green—RCA  
**MAKING MOVIES**—Dire Straits—WB  
**MORE GEORGE THOROGOOD**—George Thorogood—Rounder  
**SECONDS OF PLEASURE**—Rockpile—Col  
**THE TURN OF A FRIENDLY CARD**—Alan Parsons Project—Arista

### HEAVY ACTION:

**EMOTIONAL RESCUE**—Rolling Stones—Rolling Stones  
**PANORAMA**—Cars—Elektra  
**THE GAME**—Queen—Elektra  
**ARE HERE**—Kings—Elektra  
**CRIMES OF PASSION**—Pat Benatar—Chrysalis  
**ZENYATTA MONDATTA**—The Police—A&M  
**"A"**—Jethro Tull—Chrysalis  
**PARIS**—Supertramp—A&M  
**THE RIVER**—Bruce Springsteen—Col  
**BEATIN' THE ODDS**—Molly Hatchet—Epic

### WMMR-FM/PHILADELPHIA ADDS:

**ALL SHOOK UP**—Cheap Trick—Epic  
**BLACK SEA**—XTC—Virgin/RSO  
**CATHOLIC BOY**—Jim Carroll—Atco  
**HUMANESQUE**—Jack Green—RCA  
**MINIMUM WAGE ROCK & ROLL**—Busboys—Arista  
**MORE GEORGE THOROGOOD**—George Thorogood—Rounder  
**ON THE EDGE**—Babys—Chrysalis

### HEAVY ACTION:

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

### WYDD-FM/PITTSBURGH ADDS:

**ALL SHOOK UP**—Cheap Trick—Epic  
**CONTRACTUAL OBLIGATION**—Monty Python—Arista  
**SECONDS OF PLEASURE**—Rockpile—Col  
**STREET FEVER**—Moon Martin—Capitol  
**THE TURN OF A FRIENDLY CARD**—Alan Parsons Project—Arista

### HEAVY ACTION:

**THE RIVER**—Bruce Springsteen—Col  
**AUDIO-VISIONS**—Kansas—Kirshner  
**ONE STEP CLOSER**—Doobie Brothers—WB  
**CRIMES OF PASSION**—Pat Benatar—Chrysalis  
**THE GAME**—Queen—Elektra  
**ANYTIME ANYPLACE ANYWHERE**—Rossington Collins—MCA  
**HOLD OUT**—Jackson Browne—Asylum  
**FULL MOON**—Charlie Daniels—Epic  
**BEATIN' THE ODDS**—Molly Hatchet—Epic  
**BACK IN BLACK**—AC/DC—Atlantic

### WHFS-FM/WASHINGTON ADDS:

**ALL SHOOK UP**—Cheap Trick—Epic  
**BLACK SEA**—XTC—Virgin/RSO  
**MAKING MOVIES**—Dire Straits—WB  
**MORE GEORGE THOROGOOD**—George Thorogood—Rounder  
**ON THE EDGE**—Babys—Chrysalis  
**SECONDS OF PLEASURE**—Rockpile—Col  
**THE TURN OF A FRIENDLY CARD**—Alan Parsons Project—Arista

### HEAVY ACTION:

**THE RIVER**—Bruce Springsteen—Col  
**ZENYATTA MONDATTA**—The Police—A&M  
**SCARY MONSTERS**—David Bowie—RCA  
**REMAIN IN LIGHT**—Talking Heads—Sire  
**HUMANS**—Bruce Cockburn—Millennium  
**LITTLE STEVIE ORBIT**—Steve Forbert—Nemperor  
**BRIAN DAMMAGE**—Brian Briggs—Bearsville  
**BEAT CRAZY**—Joe Jackson—A&M  
**CODE BLUE**—WB  
**BILLY BURNETTE**—Col

### ZETA 7-FM/ORLANDO ADDS:

**ALL SHOOK UP**—Cheap Trick—Epic  
**FACE TO FACE**—Rick Derringer—Blue Sky  
**HAWKS AND DOVES** (single)—Neil Young—Reprise  
**MAKING MOVIES**—Dire Straits—WB  
**ON THE EDGE**—Babys—Chrysalis

**SECONDS OF PLEASURE**—Rockpile—Col

**THE TURN OF A FRIENDLY CARD**—Alan Parsons Project—Arista  
**21st CENTURY MAN**—Billy Thorpe—Elektra

### HEAVY ACTION:

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

### WSHE-FM/FT. LAUDERDALE ADDS:

**ALL SHOOK UP**—Cheap Trick—Epic  
**MAKING MOVIES**—Dire Straits—WB  
**SECONDS OF PLEASURE**—Rockpile—Col  
**THE TURN OF A FRIENDLY CARD**—Alan Parsons Project—Arista

### HEAVY ACTION:

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

### WMMS-FM/CLEVELAND ADDS:

**ALL SHOOK UP**—Cheap Trick—Epic  
**CARNAVAL**—Spyrogyra—MCA  
**EXPLORER SUITE**—New England—Elektra  
**HOTTER THAN JULY**—Stevie Wonder—Tamla  
**HAWKS AND DOVES** (single)—Neil Young—Reprise  
**MAKING MOVIES**—Dire Straits—WB  
**ON THE EDGE**—Babys—Chrysalis  
**SECONDS OF PLEASURE**—Rockpile—Col  
**THE TURN OF A FRIENDLY CARD**—Alan Parsons—Arista

### HEAVY ACTION:

**THE RIVER**—Bruce Springsteen—Col  
**NOBODY LEAVES THIS SONG ALIVE**—Breathless—EMI-America  
**HEARTLAND**—Michael Stanley—EMI-America  
**CRIMES OF PASSION**—Pat Benatar—Chrysalis  
**ONE STEP CLOSER**—Doobie Brothers—WB  
**ZENYATTA MONDATTA**—The Police—A&M  
**THE GAME**—Queen—Elektra  
**DEFACE THE MUSIC**—Utopia—Bearsville  
**EMOTIONAL RESCUE**—Rolling Stones—Rolling Stones  
**SCARY MONSTERS**—David Bowie—RCA

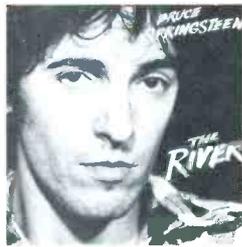
All listings from key progressive stations around the country are in descending order except where otherwise noted.

# Record World Album Airplay



NOVEMBER 8, 1980

## TOP AIRPLAY



**THE RIVER**  
BRUCE SPRINGSTEEN  
Col

## MOST AIRPLAY

- THE RIVER—Bruce Springsteen—Col (38)
- CRIMES OF PASSION—Pat Benatar—Chrysalis (28)
- PANORAMA—Cars—Elektra (26)
- ZENYATTA MONDATTA—The Police—A&M (24)
- BACK IN BLACK—AC/DC—Atlantic (21)
- PARIS—Supertramp—A&M (21)
- ONE STEP CLOSER—Doobie Brothers—WB (20)
- AUDIO-VISIONS—Kansas—Kirshner (19)
- THE GAME—Queen—Elektra (19)
- EMOTIONAL RESCUE—Rolling Stones—Rolling Stones (17)

## WWW-FM/DETROIT

- ADDS:**
- ALL SHOOK UP—Cheap Trick—Epic
  - MAKING MOVIES—Dire Straits—WB
  - ON THE EDGE—Babys—Chrysalis
  - SECONDS OF PLEASURE—Rockpile—Col
  - THE TURN OF A FRIENDLY CARD—Alan Parsons Project—Arista

## HEAVY ACTION:

- BACK IN BLACK—AC/DC—Atlantic
- THE RIVER—Bruce Springsteen—Col
- THE GAME—Queen—Elektra
- WILD PLANET—B-52s—WB
- CRIMES OF PASSION—Pat Benatar—Chrysalis
- ZENYATTA MONDATTA—The Police—A&M
- ONE STEP CLOSER—Doobie Brothers—WB
- 707—Casablanca
- PLAYIN' FOR KEEPS—Eddie Money—Col
- PARIS—Supertramp—A&M

## Y 95-FM/ROCKFORD

- ADDS:**
- ALL SHOOK UP—Cheap Trick—Epic
  - MAKING MOVIES—Dire Straits—WB
  - ON THE EDGE—Babys—Chrysalis
  - SECONDS OF PLEASURE—Rockpile—Col
  - THE TURN OF A FRIENDLY CARD—Alan Parsons Project—Arista
  - US 1—Head East—A&M

## HEAVY ACTION:

- BACK IN BLACK—AC/DC—Atlantic
- CRIMES OF PASSION—Pat Benatar—Chrysalis

- ALL SHOOK UP—Cheap Trick—Epic
- THE RIVER—Bruce Springsteen—Col
- PANORAMA—Cars—Elektra
- AUDIO-VISIONS—Kansas—Kirshner
- ONE STEP CLOSER—Doobie Brothers—WB
- BEATIN' THE ODDS—Molly Hatchet—Epic
- ZENYATTA MONDATTA—Police—A&M
- DARK ROOM—Angel City—Epic

## WLUP-FM/CHICAGO

- ADDS:**
- ALL SHOOK UP—Cheap Trick—Epic
  - HUMANESQUE—Jack Green—RCA
  - MAKING MOVIES—Dire Straits—WB
  - ROCK AND ROLL OUTLAWS—Rose Tattoo—Mirage
  - SECONDS OF PLEASURE—Rockpile—Col
  - THE TURN OF A FRIENDLY CARD—Alan Parsons Project—Arista

## HEAVY ACTION:

- BACK IN BLACK—AC/DC—Atlantic
- THE RIVER—Bruce Springsteen—Col
- ZENYATTA MONDATTA—Police—A&M
- AUDIO-VISIONS—Kansas—Kirshner
- PANORAMA—Cars—Elektra
- THE GAME—Queen—Elektra
- HEARTLAND—Michael Stanley—EMI-America
- HAWKS AND DOVES (single)—Neil Young—Reprise
- (JUST LIKE) STARTING OVER (single)—John Lennon—Geffen
- CLUES—Robert Palmer—Island

## WKDF-FM/NASHVILLE

- ADDS:**
- (JUST LIKE) STARTING OVER (single)—John Lennon—Geffen
  - ON THE EDGE—Babys—Chrysalis

## HEAVY ACTION:

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

## KZEW-FM/DALLAS

- ADDS:**
- ALL SHOOK UP—Cheap Trick—Epic
  - CATHOLIC BOY—Jim Carroll—Atco
  - MAKING MOVIES—Dire Straits—WB
  - ON THE EDGE—Babys—Chrysalis
  - SECONDS OF PLEASURE—Rockpile—Col
  - SHOT IN THE DARK—Inmates—Polydor
  - THE TURN OF A FRIENDLY CARD—Alan Parsons Project—Arista

## HEAVY ACTION:

- CRIMES OF PASSION—Pat Benatar—Chrysalis
- ARE HERE—Kings—Elektra

- EMPTY GLASS—Pete Townshend—Atco
- PANORAMA—Cars—Elektra
- AUDIO-VISIONS—Kansas—Kirshner
- EMOTIONAL RESCUE—Rolling Stones—Rolling Stones
- THE RIVER—Bruce Springsteen—Col
- ROCK AND ROLL AND LOVE AND DEATH—Romeos—Col
- FREEDOM OF CHOICE—Devo—WB
- ON THE EDGE—Babys—Chrysalis

## KTXQ-FM/DALLAS

- ADDS:**
- (JUST LIKE) STARTING OVER (single)—John Lennon—Geffen
  - ON THE EDGE—Babys—Chrysalis
  - THE TURN OF A FRIENDLY CARD—Alan Parsons Project—Arista

## HEAVY ACTION:

- 21st CENTURY MAN—Billy Thorpe—Elektra
- THE RIVER—Bruce Springsteen—Col
- CRIMES OF PASSION—Pat Benatar—Chrysalis
- BEATIN' THE ODDS—Molly Hatchet—Epic
- ONE STEP CLOSER—Doobie Brothers—WB
- AUDIO-VISIONS—Kansas—Kirshner
- DRAMA—Yes—Atlantic
- PANORAMA—Cars—Elektra
- BACK IN BLACK—AC/DC—Atlantic
- REACH FOR THE SKY—Allman Brothers—Arista

## KLQI-FM/HOUSTON

- ADDS:**
- ALL SHOOK UP—Cheap Trick—Epic
  - MAKING MOVIES—Dire Straits—WB
  - ONE MORE SONG—Randy Meisner—Epic
  - THE TURN OF A FRIENDLY CARD—Alan Parsons Project—Arista

## HEAVY ACTION:

- THE RIVER—Bruce Springsteen—Col
- PANORAMA—Cars—Elektra
- PARIS—Supertramp—A&M
- CRIMES OF PASSION—Pat Benatar—Chrysalis
- AUDIO-VISIONS—Kansas—Kirshner
- ZENYATTA MONDATTA—The Police—A&M
- ALL SHOOK UP—Cheap Trick—Epic
- EMOTIONAL RESCUE—Rolling Stones—Rolling Stones
- HOLD OUT—Jackson Browne—Asylum
- THE TURN OF A FRIENDLY CARD—Alan Parsons Project—Arista

## KBPI-FM/DENVER

- ADDS:**
- ALL SHOOK UP—Cheap Trick—Epic
  - MORE GEORGE THOROGOOD—George Thorogood—Rounder
  - ON THE EDGE—Babys—Chrysalis
  - THE TURN OF A FRIENDLY CARD—Alan Parsons Project—Arista

## HEAVY ACTION:

- THE RIVER—Bruce Springsteen—Col
- THE GAME—Queen—Elektra
- PARIS—Supertramp—A&M
- ALIVE—Kenny Loggins—Col
- CRIMES OF PASSION—Pat Benatar—Chrysalis

- ONE STEP CLOSER—Doobie Brothers—WB
- AUDIO-VISIONS—Kansas—Kirshner
- NOTHIN' MATTERS—John Cougar—Riva
- ANYTIME ANYPLACE ANYWHERE—Rossington Collins—MCA
- EMOTIONAL RESCUE—Rolling Stones—Rolling Stones

## KGB-FM/SAN DIEGO

- ADDS:**
- ALL SHOOK UP—Cheap Trick—Epic
  - BEAT CRAZY—Joe Jackson—A&M
  - GOTTA HAVE MORE LOVE (single)—Climax Blues Band—Sire
  - (JUST LIKE) STARTING OVER (single)—John Lennon—Geffen
  - LOVERBOY—Col
  - MORE GEORGE THOROGOOD—George Thorogood—Rounder
  - ON THE EDGE—Babys—Chrysalis
  - THE TURN OF A FRIENDLY CARD—Alan Parsons Project—Arista
  - 21st CENTURY MAN—Billy Thorpe—Elektra

## HEAVY ACTION:

- BACK IN BLACK—AC/DC—Atlantic
- CRIMES OF PASSION—Pat Benatar—Chrysalis
- HOLD OUT—Jackson Browne—Asylum
- PANORAMA—Cars—Elektra
- ONE STEP CLOSER—Doobie Brothers—WB
- ALIVE—Kenny Loggins—Col
- ZENYATTA MONDATTA—The Police—A&M
- TRUE COLOURS—Split Enz—A&M
- THE RIVER—Bruce Springsteen—Col
- PARIS—Supertramp—A&M

## KOME-FM/SAN JOSE

- ADDS:**
- I'M NOT STRANGE—Keith Sykes—Backstreet
  - MINIMUM WAGE ROCK & ROLL—Busboys—Arista
  - ON THE EDGE—Babys—Chrysalis
  - REMAIN IN LIGHT—Talking Heads—Sire
  - SECONDS OF PLEASURE—Rockpile—Col
  - THE TURN OF A FRIENDLY CARD—Alan Parsons Project—Arista

## HEAVY ACTION:

- BACK IN BLACK—AC/DC—Atlantic
- CRIMES OF PASSION—Pat Benatar—Chrysalis
- PANORAMA—Cars—Elektra
- GAMMA 2—Gamma—Elektra
- AUDIO-VISIONS—Kansas—Kirshner
- THE GAME—Queen—Elektra
- THE RIVER—Bruce Springsteen—Col
- PARIS—Supertramp—A&M
- FREEDOM OF CHOICE—Devo—WB
- PLAYIN' FOR KEEPS—Eddie Money—Col

## KSJO-FM/SAN JOSE

- ADDS:**
- ABSOLUTELY—Madness—Sire
  - BLACK SEA—XTC—Virgin/RSO
  - MINIMUM WAGE ROCK & ROLL—Busboys—Arista
  - MORE GEORGE THOROGOOD—George Thorogood—Rounder
  - ON THE EDGE—Babys—Chrysalis
  - SECONDS OF PLEASURE—Rockpile—Col
  - THE TURN OF A FRIENDLY CARD—Alan Parsons Project—Arista

## HEAVY ACTION:

- THE RIVER—Bruce Springsteen—Col
- THE GAME—Queen—Elektra
- PARIS—Supertramp—A&M
- PANORAMA—Cars—Elektra
- ON THE EDGE—Babys—Chrysalis
- EMOTIONAL RESCUE—Rolling Stones—Rolling Stones
- FREEDOM OF CHOICE—Devo—WB
- ZENYATTA MONDATTA—Police—A&M
- CRIMES OF PASSION—Pat Benatar—Chrysalis
- AUDIO-VISIONS—Kansas—Kirshner

## KZEL-FM/EUGENE

- ADDS:**
- BLACK MARKET CLASH—Clash—Epic/Nu Disk
  - MAKING MOVIES—Dire Straits—WB
  - MORE GEORGE THOROGOOD—George Thorogood—Rounder
  - ON THE EDGE—Babys—Chrysalis
  - THE TURN OF A FRIENDLY CARD—Alan Parsons Project—Arista
  - US 1—Head East—A&M

## HEAVY ACTION:

- THE RIVER—Bruce Springsteen—Col
- I'M NOT STRANGE—Keith Sykes—Backstreet
- BACK IN BLACK—AC/DC—Atlantic
- DARK ROOM—Angel City—Epic
- CRIMES OF PASSION—Pat Benatar—Chrysalis
- ZENYATTA MONDATTA—Police—A&M
- CATHOLIC BOY—Jim Carroll—Atco
- CHINATOWN—Thin Lizzy—WB
- STREET FEVER—Moon Martin—Capitol
- LITTLE STEVIE ORBIT—Steve Forbert—Nemperor

## KQFM-FM/PORTLAND

- ADDS:**
- ALL SHOOK UP—Cheap Trick—Epic
  - DAY FOR NIGHT—Taxxi—Fantasy
  - HAWKS AND DOVES (single)—Neil Young—Reprise
  - MAKING MOVIES—Dire Straits—WB
  - MORE GEORGE THOROGOOD—George Thorogood—Rounder
  - ON THE EDGE—Babys—Chrysalis
  - SECONDS OF PLEASURE—Rockpile—Col
  - THE TURN OF A FRIENDLY CARD—Alan Parsons Project—Arista

## HEAVY ACTION:

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

38 stations reporting this week.

In addition to those printed are:

- WBLM-FM WKLS-FM KSHE-FM
- WQBK-FM WYMX-FM KFML-AM
- WCMP-FM WABX-FM KWST-FM
- WMJQ-FM WXRT-FM KZOK-FM

# Radio World

## Radio Replay

By PHIL DIMAURO

■ THE DEVIL WENT DOWN TO GEORGIA: **Weird Al Yankovic** is a mysterious figure from the west coast who produces rock 'n' roll parodies that, so far, have never made it to disc. Which is not to say that he isn't popular. **Weird Al's** latest is a takeoff on **Queen's** monster hit titled "Another One Rides The Bus," and on **Dr. Demento's** weekly program, syndicated by Westwood One, it's been burning up the top demented records list for weeks. It's also taken over the town of Augusta, Georgia, where it's been getting 200 to 300 requests a day on WYMX-FM, and seems to have pervaded all levels of highschool society. The plot thickened one day last week when another foreign invader took over the afternoon airwaves at WYMX last week—the notorious **Herschel Chicowitz**, a guest DJ who hasn't appeared since the early seventies, when he was heard, we believe, on WHFS in Washington, D.C. Chicowitz (who bears a curious likeness to a certain New York-based independent album promotion man whose brother works for Epic Records) frustrated and infuriated listeners by insisting that "Another One Rides..." did not exist. Later that evening, Chicowitz attended (incognito) a 'YMX listeners night at D.J.'s, a local club, where afternoon drive person **Ilyse**, whom he replaced for a couple of hours, was accosted by listeners who demanded, "Who was that @\$%#&?!?"

A top 40 copy band from Virginia was playing the club that night, and **Queen's** "Another One Bites The Dust" was, of course, part of their repertoire. But when the group invited audience participation and heard "... Another one rides the bus" come back from the crowd loud and clear—well, PD **Eric Hechtman** says they stopped the music while their jaws dropped several inches. Enterprising musicians that they were, they requested permission to go up to 'YMX the next day and get the **Weird Al** lyrics down, so they could perform a live version of the parody the next night. WYMX recorded it, and now, Hechtman reports that he's getting nearly 300 requests per day for the live version too! What's more high school principals are calling the station asking what the tune is all about, since it's sung in corridors (and on buses) all over town. Even more frightening, the craze is reportedly spreading into Florida. Looks like **Weird Al's** ship might come in soon.

MOVES: **WYNY**, New York's vice president and general manager **Dan Griffin** resigned his post at the end of last week, to take over as operations director at **WJR AM and FM** in Detroit, Griffin was previously operations director at **WOR** in New York, and he also worked at **WBZ** in Boston. A replacement has yet to be named... **Richard Casper** is the new general manager of **WLAC and WKQB** in Nashville, recently acquired by **Sudbrink Broadcasting**... **Brian Scott** has been named PD at **WGBS** in Miami... **Larry Kenney**, the distinctive plaid-suited host of New York's "Bowling For Dollars" and a **WHN** air personality from 1974 through 1979, has joined **WKHK 106** in New York, the new country FM station that used to be known as **WRVR-FM**. Quite a coup... **Bonneville Broadcasts Consultants** has opened a Nashville office, to be directed by **Brad McCuen**.

WANTED: **Bobby Rich**, director of specialized programming consultation for **Drake-Chenault Enterprises**, is conducting a "Top Five Talent Search" for promising air talent in five format categories: A/C, MOR; top 40/contemporary hits; album rock; country; and other, including black, jazz, news/talk etc. Applicants should send a ten minute aircheck and a brief resume to Rich at **Drake-Chenault**, P.O. Box 1629, Canoga Park, Ca. 91304. Five personalities from each category, that's 25 altogether, will be showcased on a special record album that will be available free to radio stations worldwide in early 1981. The deadline for entry is November 28, 1980... **Dancin' Danny Wright** of **KJR**, who recently won a national competition for fastest talking DJ on **NBC TV's** "Games People Play," sponsored an amateur competition for fast talkin' DJ's at a Seattle department store... On the Halloween front: **Casablanca** recording artist **Peter Criss** recently participated in Halloween promotions in five major markets, doing live remotes from special fund-raising "haunted houses" erected in shopping malls. In Houston, Criss painted a DJ

in his original **Kiss** makeup, though he no longer puts on the face himself... "Utopia's Halloween Ball," featuring **Todd Rundgren** and **Utopia**, was broadcast live over a fifty-plus station **Starfleet-Blair** network on the scary night from the **Capitol Theater** in New Jersey.

THEY REALLY DID IT: **KBEQ** in Kansas City (mistakenly called **KBQ** in last week's column) lost their bet with Philadelphia's **WIOQ** in the 1980 World Series, and they paid up last Wednesday (29) by sending a real, live Kansas City stripper to **WIOQ's** studios at 9:30 AM. The whole thing was broadcast live on **Harvey's** morning show "She performed for about half the building" reports PD **Alex DeMers**, who assured **Radio Replay** that the event, covered by television and local newspapers, was strictly in fun and, for all practical purposes, G-rated. Later, the staff of **WIOQ** devoured the six-foot hoagie sandwich that Kansas City didn't win.

## Black Women in Radio Honored



As part of the **National Association of Black Owned Broadcasters'** recent broadcast management conference in Washington, **CBS Records** sponsored a reception to honor black female radio station owners. Pictured at the reception are, from left: **Dorothy Brunson**, **WEBB-AM**, Baltimore; **Ann Davis**, **All Pro Broadcasting**; **Catherine Liggins-Hughes**, **WOL-AM**, Washington; **Viola M. Garrett**, **WEUP-AM**, Huntsville, Ala.; **LeBaron Taylor**, vice president and general manager, divisional affairs, **CBS Records**; **Mutter Evans**, **WAAA-AM**, Winston-Salem, N.C.; **Nate Boyer**, executive director, **NABOB**; **Regina Henry**; **Jacqueline Robinson**, **WYCB-AM**, Washington; and **Ragan Henry**, president of **NABOB** and chairman of **Broadcast Enterprises, Inc.**



"I think we've finally reached the main stream, **Big Man**..."

# Record World Disco File Top 50

NOVEMBER 8, 1980

| NOV. 8 | NOV. 1 |   | WKS. ON CHART |
|--------|--------|---|---------------|
| 1      | 1      | <b>CAN'T FAKE THE FEELING</b> GERALDINE HUNT/Prism (12") PDS 405  | 14            |
| 2      | 3      | <b>IF YOU COULD READ MY MIND</b> VIOLA WILLS/Ariola (12") OP 2203 (Arista)                                  | 7             |
| 3      | 2      | <b>I NEED YOUR LOVIN'</b> TEENA MARIE/Gordy (12"★) G8 997M1 (Motown)  | 10            |
| 4      | 4      | <b>SHOOT YOUR BEST SHOT</b> LINDA CLIFFORD/Curtom/RSO (LP cut) RS 1 3037                                    | 6             |
| 5      | 6      | <b>LOVELY ONE</b> JACKSONS/Epic (12"★) FE 36424   | 5             |
| 6      | 5      | <b>SELL MY SOUL/FEVER</b> SYLVESTER/Fantasy/Honey (12"★/LP cut) F 9601                                      | 8             |
| 7      | 10     | <b>HOW LONG</b> LIPPS, INC./Casablanca (12"★) NBLP 7242   | 6             |
| 8      | 9      | <b>THE WANDERER</b> DONNA SUMMER/Geffen (12"★) GHS 2000 (WB)  | 7             |
| 9      | 12     | <b>IT'S A WAR/I'M READY</b> KANO/Emergency (12"★) EMLP 7505   | 25            |
| 10     | 7      | <b>FUN TIME</b> PEACHES & HERB/Polydor/ MVP (12"★) PD 1 6298  | 8             |
| 11     | 8      | <b>CERCHEZ PAS/BOOGIE TALK/MUSIC MAKES MY NIGHT</b> MADLEEN KANE/Chalet (LP cuts) CH 0701 (Prelude)         | 9             |
| 12     | 15     | <b>ALL MY LOVE</b> L.A.X./Prelude (12") PRL D 527   | 4             |
| 13     | 11     | <b>LET'S GET FUNKY TONIGHT</b> EVELYN "CHAMPAGNE" KING/RCA (12"★) AFL1 3543                                 | 6             |
| 14     | 13     | <b>IT'S NOT WHAT YOU GOT (IT'S HOW YOU USE IT)</b> CARRIE LUCAS/Solar (12") YD 12086 (RCA)                  | 9             |
| 15     | 14     | <b>PRIVATE IDAHO/PARTY OUT OF BOUNDS</b> B-52'S/Warner Bros. (12"★) BSK 3471                                | 7             |
| 16     | 23     | <b>MASTER BLASTER (JAMMIN')</b> STEVIE WONDER/Tamla (12"★) T8 373M1 (Motown)                                | 3             |
| 17     | 17     | <b>LOVE SENSATION</b> LOLEATTA HOLLOWAY/Gold Mind (12") 505 (Salsoul)                                       | 17            |
| 18     | 18     | <b>GIVE IT ON UP (IF YOU WANT TO)</b> MTUME/Epic (12") 48 50918   | 7             |
| 19     | 19     | <b>FUNKIN' FOR JAMAICA (N.Y.)</b> TOM BROWNE/Arista/GRP (12"★) GRP 5008                                     | 12            |
| 20     | 16     | <b>ANOTHER ONE BITES THE DUST</b> QUEEN/Elektra (12"★) 5E 513   | 14            |
| 21     | 20     | <b>WHIP IT/GATES OF STEEL</b> DEVO/Warner Bros. (12"★) BSK 3435   | 11            |
| 22     | 31     | <b>IF YOU FEEL THE FUNK</b> LA TOYA JACKSON/Polydor (12"★) PD 1 6291  | 3             |
| 23     | 27     | <b>EVERYBODY GET DOWN</b> MOUZON'S ELECTRIC BAND/Vanguard (12") SPV 36                                      | 4             |
| 24     | 22     | <b>BOOGIE TO THE BOP</b> MANTUS/SMI (12") 0002  | 6             |
| 25     | 26     | <b>THE REAL THANG</b> NARADA MICHAEL WALDEN/Atlantic (12"★) SD 19279  | 3             |
| 26     | 29     | <b>GET DOWN, GET DOWN</b> MELODY STEWART/Roy B. (12") RBDS 2512   | 4             |
| 27     | 24     | <b>BREAKAWAY/WHAT'S ON MY MIND/DON'T LET YOUR CHANCE GO BYE</b> WATSON BEASLEY/Warner Bros. (12"★) BSK 3445 | 26            |
| 28     | 28     | <b>CAPRICORN</b> CAPRICORN/Emergency (12") EMDS 6511  | 7             |
| 29     | 41     | <b>CELEBRATION</b> KOOL & THE GANG/De-Lite (12"★) DSR 9518 (PolyGram)                                       | 2             |
| 30     | 36     | <b>WHAT CHA DOIN'</b> SEAWIND/A&M (12"★) SP 4824  | 2             |
| 31     | 32     | <b>UPTOWN</b> PRINCE/Warner Bros. (12"★) BSK 3478   | 5             |
| 32     | 34     | <b>DO ME RIGHT/I'VE JUST BEGUN TO LOVE YOU</b> DYNASTY/Solar (12") YD 12027 (RCA)                           | 19            |
| 33     | 21     | <b>QUE SERA MI VIDA (IF YOU SHOULD GO)</b> GIBSON BROTHERS/Mango (12") MPLS 7783                            | 17            |
| 34     | 30     | <b>FEEL GOOD, PARTY TIME</b> J.R. FUNK AND THE LOVE MACHINE/Brass (12") BRDS 2511                           | 5             |
| 35     | 25     | <b>UNDERWATER</b> HARRY THUMANN/Uniwave (LP cut) WLP 1007   | 9             |
| 36     | 40     | <b>EVERYBODY</b> INSTANT FUNK/Salsoul (12") SA 8536 (RCA)   | 3             |
| 37     | 35     | <b>MORE BOUNCE TO THE OUNCE</b> ZAPP/Warner Bros. (12"★) BSK 3463   | 8             |
| 38     | 33     | <b>DREAMS AND DESIRE/THE ONE TONIGHT</b> FEVER/Fantasy (12"★) 897   | 9             |
| 39     | 39     | <b>NIGHT CRUISER/GROOVITATION</b> DEODATO/Warner Bros. (12"★) BSK 3467                                      | 9             |
| 40     | 47     | <b>HOT LEATHER</b> PASSENGERS/Uniwave (LP cut) WLP 1013   | 3             |
| 41     | —      | <b>SEABISCUIT IN THE FIFTH</b> BELINDA WEST/Panorama (12") JD 12095 (RCA)                                   | 1             |
| 42     | 42     | <b>COULD I BE DREAMING/WE'VE GOT THE POWER</b> POINTER SISTERS/Planet (LP cuts) P 9 (Elektra/Asylum)        | 5             |
| 43     | —      | <b>YOU OUGHT TO BE DANCIN'</b> PEOPLE'S CHOICE/Casablanca (LP cut) NBLP 7246                                | 1             |
| 44     | —      | <b>THERE'S NEVER BEEN NO ONE LIKE YOU</b> KENIX FEATURING BOBBY YOUNGBLOOD/West End (12") WES 22130         | 1             |
| 45     | 45     | <b>FEAR/I STRIP YOU EASY GOING</b> /Importe 12 (12") MP 307   | 8             |
| 46     | 46     | <b>IN THE FOREST/YOUR EYES</b> BABY'O/Baby'O (12"★) BO 1000   | 29            |
| 47     | 48     | <b>THROW DOWN THE GROOVE</b> HAMILTON BOHANNON/Phase II (12"★) JW 36867 (CBS)                               | 2             |
| 48     | —      | <b>LOOK UP</b> PATRICE RUSHEN/Elektra (12"★) 47067  | 1             |
| 49     | 37     | <b>GIVE ME THE NIGHT/LOVE X LOVE</b> GEORGE BENSON/Qwest/WB (12"★) HS 3453                                  | 18            |
| 50     | 38     | <b>I'M COMING OUT/UPSIDE DOWN</b> DIANA ROSS/Motown (12"★) M8 936 M1  | 21            |

(★ non-commercial 12", • discontinued)

## Disco File (Continued from page 20)

women of the world. At the end of a nationwide tour supporting her number one smash, "Can't Fake The Feeling," Hunt was alternately starry-eyed and worldly-wise chatting about her career and the making of her first solo success. Following regional response to her Motown remakes, done for a Chicago radio DJ turned producer, she relocated to Canada after visiting on tour with a jazz group. She sang backups and opened concerts (with Alma Faye Brooks) with a singer named Boule Noir; spotted during television appearances, she became part of the bilingual Canadian session player circle. After a false start with Tony Green in 1978 and a series of legal hassles, Hunt cooled out for a period and hung out with guitarist Kathleen Dyson and bassist Peter Dowse, gradually amassing a group of custom-tailored songs. The November 1979 sessions that produced the "No Way" album came to involve a host of Hunt's musician friends, who dropped by to perform free as her studio money began to run out. "Can't Fake The Feeling," she recalls, came to her after several days of pondering: "It bothered me day and night, and I finally wrote it down one morning." Hunt conceived the song as a

generally applicable consideration of any ongoing relationship. "The idea," she says, "is to tell people something." Hunt will head back to Canada and begin assembling her next album after a week's vacation.

## Aretha at City Hall



Arista recording artist Aretha Franklin presents Los Angeles Mayor Tom Bradley with a copy of her new album, "Aretha," as part of the recent ceremonies kicking off the "Street Scene" festival in honor of L.A.'s bicentennial. Franklin led the parade from City Hall to the stage of the Civic Center, and addressed the crowd from the main podium.

# Stevie Wonder

## Hotter Than July

AN ALBUM.  
A TOUR.  
A SMASH.

Includes the single • MASTER BLASTER (JAMMIN')



**STEVIE WONDER**

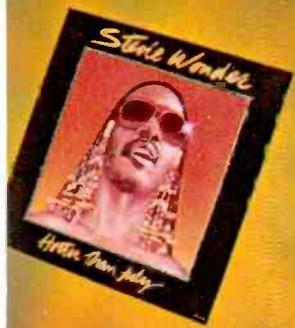
| DATE       | EVENT                                   |
|------------|---|
| OCT. 30-31 | SUMMIT<br>Houston, Texas                |
| NOV. 1     | CENTROPLEX<br>Baton Rouge, La.          |
| NOV. 2-3   | REUNION<br>Dallas, Texas                |
| NOV. 7     | FORUM<br>Montreal, Quebec               |
| NOV. 9     | CIVIC ARENA<br>Pittsburgh, Pa.          |
| NOV. 11    | BOSTON GARDEN<br>Boston, Mass.          |
| NOV. 12-13 | MADISON SQUARE GARDEN<br>New York, N.Y. |

|         |   |
|---------|---|
| NOV. 16 | RICHFIELD COLISEUM<br>Cleveland, Ohio     |
| NOV. 17 | SPECTRUM<br>Philadelphia, Pa.             |
| NOV. 20 | MARKET SQUARE ARENA<br>Indianapolis, Ind. |
| NOV. 22 | HORIZON<br>Chicago, Illinois              |
| NOV. 23 | CHECKERDOME<br>St. Louis, Mo.             |
| NOV. 26 | CAPITOL CENTRE<br>Washington, D.C.        |
| NOV. 28 | COLISEUM<br>Greensboro, N.C.              |
| NOV. 29 | COLISEUM<br>Nashville, Tenn.              |
| NOV. 30 | OMNI<br>Atlanta, Ga.                      |

|            |                                      |
|------------|--------------------------------------|
| DEC. 2     | MID-SOUTH COLISEUM<br>Memphis, Tenn. |
| DEC. 5     | MCNICHOLS ARENA<br>Denver, Co.       |
| DEC. 7     | COW PALACE<br>San Francisco, Ca.     |
| DEC. 11    | TBA<br>San Diego, Ca.                |
| DEC. 12-13 | FORUM<br>Los Angeles, Ca.            |
| DEC. 16    | TBA (Tentative)<br>Phoenix, Arizona  |
| DEC. 18    | TBA (Tentative)<br>Vancouver, B.C.   |
| DEC. 19-20 | TBA (Tentative)<br>Seattle, Wa.      |

NOTE: ITINERARY SUBJECT TO CHANGE





THE FORECAST IS HOTTER THAN JULY. EVERYWHERE. ON MOTOWN RECORDS & TAPES.

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# Record World Black Oriented Music

## Black Music Report

By KEN SMIKLE

■ NEW YORK—With the recent success of Stacy Lattisaw's chart-makers, his current assignment to co-produce an album with Sister Sledge, and his own hit records, Narada Michael Walden is gathering some well-deserved attention as a hitmaker. Though his projects are already running back-to-back, he has an additional one or two waiting in the wings. "I've just finished working on one album, 'Victory' (Atlantic), and as soon as that was done I jumped into the Sister Sledge project. As soon as I finish the mixing for that I'll be back in the studio with Stacy again." Also in the works is an album he's producing by his sister-in-law, Wanda Walden, for Elektra/Asylum.

Walden had been looking for an opportunity to work with Sister Sledge and had inquired about the possibility only four weeks before the decision was finally made. By that time he had already begun putting together material. Both he and the female quartet will write material for the LP, which will mark the first time that he has worked as a co-producer. "It's a different experience," he said. The songs will be broad in their musical range, with "at least one good rocker" being added to the group's repertoire.

Walden is a follower of Sri Chinmoy, whose teachings and philosophies play a role in his music. "I meditate every day so that I can be in a more creative state, and it helps to keep my consciousness high. People ask me about how I was able to compose so much material in such a short period of time. Well, meditation helps me to do that. You become very close to your inner self, to the godliness, and I think that that's where all the music comes from. But as a producer I just try to be a nice person to the artist that I'm working with. As an artist I feel that if you have something to say, try to get it out there. All I want to do is to inspire people to have gratitude to the Supreme Being. And I think music can inspire good qualities in us. I feel like that's my mission."

When it comes to defining a sound for a particular artist, Narada prefers to let the music speak for itself through the artist. "I just try to get the true essence of an artist on the tape. I think that that's what's missing with a lot of records. When you buy the record and listen to it, you don't feel like you've really gotten a piece of the artist. The thing that I'm concerned with is trying to get something in that record that really represents that artist."

On Tuesday, Nov. 18, from 7-11 p.m., Frankie Crocker and Casablanca Records will host a benefit for the "Children of Today and Tomorrow" at Magique in New York. Proceeds will go to the Frankie Crocker Broadcasting Fund for students of the media. The personalities

of WBLS will be honored for their work in broadcasting. Starpoint will be the guest artists. For further info contact Wright Concepts at 212-874-7007.

Wayne Cooper, former lead singer with Cameo, is heading out on his own under the management of the Steve Ellis Agency.

New York's Leviticus International will be returning to a policy of live jazz beginning this week with such artists as Harold Mabern, George Coleman, John Hicks and Kenny Barron on the bill for November. Sets take place on Sundays at 6 p.m. in the club's new Living Room.

## Black Oriented Album Chart

NOVEMBER 8, 1980

- HOTTER THAN JULY**  
STEVIE WONDER/Tamla T8 373M1 (Motown)
- TRIUMPH**  
JACKSONS/Epic FE 36424
- TP**  
TEDDY PENDERGRASS/Phila. Intl. FZ 36745 (CBS)
- ZAPP**  
Warner Bros. BSK 3463
- GIVE ME THE NIGHT**  
GEORGE BENSON/Qwest/WB HS 3453
- SHINE ON**  
L.T.D./A&M SP 4819
- DIANA**  
DIANA ROSS/Motown M8 936M1
- LOVE APPROACH**  
TOM BROWNE/Arista/GRP GRP 5008
- IRONS IN THE FIRE**  
TEENA MARIE/Gordy G8 997M1 (Motown)
- WIDE RECEIVER**  
MICHAEL HENDERSON/Buddah BDS 6001 (Arista)
- CELEBRATE**  
KOOL & THE GANG/De-Lite DSR 9518 (PolyGram)
- JOY AND PAIN**  
MAZE FEATURING FRANKIE BEVERLY/Capitol ST 12087
- LOVE LIVES FOREVER**  
MINNIE RIPERTON/Capitol! SOO 12097
- LET ME BE YOUR ANGEL**  
STACY LATTISAW/Cotillion SD 5219 (Atl)
- FEEL ME**  
CAMEO/Chocolate City CCLP 2016 (Casablanca)
- THE GAME**  
QUEEN/Elektra SE 513
- SWEET SENSATION**  
STEPHANIE MILLS/20th Century Fox T 603 (RCA)
- THE WANDERER**  
DONNA SUMMER/Geffen GHS 2000 (WB)
- ARETHA**  
ARETHA FRANKLIN/Arista AL 9538
- THE YEAR 2000**  
THE O'Jays/TSOP FZ 36416 (CBS)
- DIRTY MIND**  
PRINCE/Warner Bros. BSK 3478
- AT PEACE WITH WOMAN**  
JONES GIRLS/Phila. Intl. JE 36767 (CBS)
- HURRY UP THIS WAY AGAIN**  
STYLISTICS/TSOP JZ 36470 (CBS)
- VICTORY**  
NARADA MICHAEL WALDEN/Atlantic SD 19279
- HEROES**  
COMMODORES/Motown M8 939M1
- SPECIAL THINGS**  
POINTER SISTERS/Planet P 9 (E/A)
- RAY, GOODMAN & BROWN II**  
Polydor PD 1 6299
- INHERIT THE WIND**  
WILTON FELDER/MCA 5144
- KURTIS BLOW**  
Mercury SRM 1 3854
- LA TOYA JACKSON**  
Polydor PD 1 6291
- SEAWIND**  
A&M SP 4824
- 14 KARAT**  
FATBACK/Spring SP 1 6729 (Polydor)
- TWENNYNINE WITH LENNY WHITE**  
Elektra 6E 304
- STONE JAM**  
SLAVE/Cotillion SD 5224 (Atl)
- I TOUCHED A DREAM**  
DELLS/20th Century Fox T 618 (RCA)
- ADVENTURES IN THE LAND OF MUSIC**  
DYNASTY/Solar BXL1 3576 (RCA)
- ONE IN A MILLION YOU**  
LARRY GRAHAM/Warner Bros. BSK 3447
- WAITING ON YOU**  
BRICK/Bang JZ 36262 (CBS)
- THIS TIME**  
AL JARREAU/Warner Bros. BSK 3434
- CAMERON**  
Salsoul SA 8535 (RCA)
- HERE TO CREATE MUSIC**  
LEON HUFF/Phila. Intl. NJZ 36758 (CBS)
- PUCKER UP**  
LIPPS, INC./Casablanca NBLP 7242
- A MUSICAL AFFAIR**  
ASHFORD & SIMPSON/Warner Bros. HS 3458
- LET'S DO IT TODAY**  
LENNY WILLIAMS/MCA 5147
- IN SEARCH OF THE RAINBOW SEEKERS**  
MTUME/Epic JE 36017
- WORTH THE WAIT**  
PEACHES & HERB/Polydor/MVP PD 1 6298
- I JUST CAN'T KEEP GOING**  
TYRONE DAVIS/Columbia JC 36598
- NIGHT CRUISER**  
EUMIR DEODATO/Warner Bros. BSK 3467
- BRASS VI**  
BRASS CONSTRUCTION/United Artists LT 1060
- LOVE TRIPPIN'**  
SPINNERS/Atlantic SD 19270

## PICKS OF THE WEEK

### FACES

EARTH, WIND & FIRE—ARC/Columbia  
KC2 36795



For their latest album this phenomenal group offers a two-LP, 15-song package that is nothing short of fabulous in its conception. The group reaffirms its reign as chart-busters with material that reflects on love and positive living. LP is arranged by George Massenburg with assistance from regulars Tom Tom 84 and David Foster. Group leader Maurice White produces.

### HEAVENLY BODY

THE CHI-LITES—20th Cent.-Fox/Chi-Sound  
T-619 (RCA)



The Chi-Lites and Eugene Record have reunited, and this debut gets them off to a superb start. Record, in the role of producer and principal writer, has created a musical setting for the quartet to display the skills that made them famous. Their mastery of ballads is extended with up-tempo numbers that they handle equally well. "Have You Seen Her," an earlier hit, gets an update.

### WINELIGHT

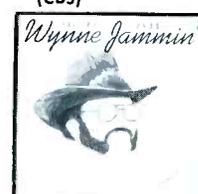
GROVER WASHINGTON, JR.—Elektra  
6E-305



For his second album for this label, the popular saxophonist again explores his special blend of fusion. Ralph MacDonald is co-producer with Washington, and the two of them, along with Bill Salter are principal composers. Also lending a hand is Bill Withers, on a tune he composed entitled "Just The Two Of Us." This outing should prove to be a winner with the jazz audience.

### WYNNE JAMMIN'

PHILIPPE WYNN—Uncle Jam JZ 36843  
(CBS)



Wynne's new alliance with funkmaster George Clinton has resulted in an album that is loaded with musical variety. Clinton and co-producer Ron Dunbar have brought in other members of the P-Funk crew, including Bernie Worrell, John Glover, and The Brides. The eight tunes display Wynne's vocal skills on uptempo and ballad numbers that also allow for heavy solos from band members.

# Record World Black Oriented Singles



NOVEMBER 8, 1980

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

| NOV. 8 | NOV. 1 |  | WKS. ON CHART |
|--------|--------|--|---------------|
| 1      | 3      | <b>MASTER BLASTER (JAMMIN')</b><br>STEVIE WONDER<br>Tamla 54317 (Motown)                 | 7             |
| 2      | 1      | <b>MORE BOUNCE TO THE OUNCE (PART I)</b> ZAPP/Warner Bros. 49534                         | 11            |
| 3      | 2      | <b>ANOTHER ONE BITES THE DUST</b> QUEEN/Elektra 46031                                    | 12            |
| 4      | 4      | <b>LOVELY ONE</b> THE JACKSONS/Epic 9 50938  | 7             |
| 5      | 5      | <b>WHERE DID WE GO WRONG</b> L.T.D./A&M 2250   | 13            |
| 6      | 6      | <b>FUNKIN' FOR JAMAICA (N.Y.)</b> TOM BROWNE/Arista/GRP 2506                             | 14            |
| 7      | 16     | <b>LOVE T.K.O.</b> TEDDY PENDERGRASS/Phila. Intl. 9 3116 (CBS)                           | 4             |
| 8      | 12     | <b>I NEED YOUR LOVIN'</b> TEENA MARIE/Gordy 7189 (Motown)                                | 10            |
| 9      | 15     | <b>UPTOWN PRINCE</b> /Warner Bros. 49559   | 6             |
| 10     | 7      | <b>WIDE RECEIVER (PART I)</b> MICHAEL HENDERSON/Buddah 622 (Arista)                      | 18            |
| 11     | 8      | <b>FREEDOM</b> GRANDMASTER FLASH AND THE FURIOUS 5/Sugarhill 549                         | 9             |
| 12     | 17     | <b>LOVE X LOVE</b> GEORGE BENSON/Qwest/WB 49570  | 5             |
| 13     | 10     | <b>LET ME BE YOUR ANGEL</b> STACY LATTISAW/Cotillion 46001 (Atl)                         | 14            |
| 14     | 19     | <b>CELEBRATION</b> KOOL & THE GANG/De-Lite 807 (PolyGram)                                | 4             |
| 15     | 9      | <b>GIRL, DON'T LET IT GET YOU DOWN</b> THE O'JAYS/TSOP 9 4790 (CBS)                      | 16            |
| 16     | 11     | <b>I'M COMING OUT</b> DIANA ROSS/Motown 1491   | 9             |
| 17     | 13     | <b>NEVER KNEW LOVE LIKE THIS BEFORE</b> STEPHANIE MILLS/20th Century Fox 2460 (RCA)      | 13            |
| 18     | 14     | <b>LET ME TALK</b> EARTH, WIND & FIRE/ARC/Columbia 1 11366                               | 8             |
| 19     | 20     | <b>NOW THAT YOU'RE MINE AGAIN</b> SPINNERS/Atlantic 3757                                 | 9             |
| 20     | 18     | <b>UPSIDE DOWN</b> DIANA ROSS/Motown 1494  | 18            |
| 21     | 23     | <b>THE REAL THANG</b> NARADA MICHAEL WALDEN/Atlantic 3764                                | 6             |
| 22     | 26     | <b>KID STUFF</b> LENNY WHITE/Elektra 47043   | 5             |
| 23     | 28     | <b>REMOTE CONTROL</b> THE REDDINGS/Believe in a Dream 9 5600 (CBS)                       | 5             |
| 24     | 24     | <b>PUSH PUSH</b> BRICK/Bang 9 4813 (CBS)   | 8             |
| 25     | 25     | <b>HOW SWEET IT IS (TO BE LOVED BY YOU)</b> TYRONE DAVIS/Columbia 1 11344                | 7             |
| 26     | 21     | <b>HE'S SO SHY</b> THE POINTER SISTERS/Planet 47916 (E/A)                                | 14            |
| 27     | 22     | <b>GIVE ME THE NIGHT</b> GEORGE BENSON/Qwest/WB 49505                                    | 20            |
| 28     | 41     | <b>KEEP IT HOT</b> CAMEO/Chocolate City 3219 (Casablanca)                                | 2             |
| 29     | 31     | <b>THE WANDERER</b> DONNA SUMMER/Geffen 49563 (WB)                                       | 7             |
| 30     | 27     | <b>GIVE IT ON UP (IF YOU WANT TO)</b> MTUME/Epic 9 50917                                 | 12            |
| 31     | 29     | <b>HERE WE GO</b> MINNIE RIPERTON/Capitol 4902   | 12            |
| 32     | 33     | <b>WALK AWAY</b> DONNA SUMMER/Casablanca 2300  | 7             |
| 33     | 35     | <b>HURRY UP THIS WAY AGAIN</b> THE STYLISTICS/TSOP 9 4789 (CBS)                          | 7             |
| 34     | 34     | <b>S.O.S. (DIT DIT DIT DASH DASH DASH DIT DIT DIT)</b> THE S.O.S. BAND/Tabu 9 5526 (CBS) | 7             |
| 35     | 39     | <b>TAKE IT TO THE LIMIT</b> NORMAN CONNORS/Arista 0548                                   | 5             |
| 36     | 36     | <b>REAL LOVE</b> THE DOOBIE BROTHERS/Warner Bros. 49503                                  | 9             |
| 37     | 45     | <b>WHEN WE GET MARRIED</b> LARRY GRAHAM/Warner Bros. 49581                               | 4             |



|    |    |  |    |
|----|----|--|----|
| 38 | 30 | <b>I TOUCHED A DREAM</b> THE DELLS/20th Century Fox 2463 (RCA)   | 14 |
| 39 | 32 | <b>I'VE JUST BEGUN TO LOVE YOU</b> DYNASTY/Solar 12021 (RCA)     | 19 |
| 40 | 42 | <b>THE TILT</b> 7TH WONDER/Chocolate City 3212 (Casablanca)      | 7  |
| 41 | 47 | <b>FUNKDOWN</b> CAMERON/Salsoul 2129 (RCA)                       | 4  |
| 42 | 40 | <b>HEROES</b> COMMODORES/Motown 1495                             | 7  |
| 43 | 46 | <b>CAN'T FAKE THE FEELING</b> GERALDINE HUNT/Prism 315           | 4  |
| 44 | 48 | <b>THROUGHOUT YOUR YEARS (PART I)</b> KURTIS BLOW/Mercury 76083  | 4  |
| 45 | 56 | <b>WHAT CHA DOIN'</b> SEAWIND/A&M 2274                           | 3  |
| 46 | 59 | <b>LOOK UP</b> PATRICE RUSHEN/Elektra 47067                      | 2  |
| 47 | 49 | <b>LET'S GET FUNKY TONIGHT</b> EVELYN "CHAMPAGNE" KING/RCA 12075 | 5  |
| 48 | 55 | <b>EVERYTHING WE DO</b> RENE & ANGELA/Capitol 4925               | 3  |
| 49 | 54 | <b>I GO CRAZY</b> LOU RAWLS/Phila. Intl. 9 3114 (CBS)            | 3  |
| 50 | 53 | <b>OOH CHILD</b> LENNY WILLIAMS/MCA 41306                        | 4  |
| 51 | 37 | <b>THE BREAKS (PART I)</b> KURTIS BLOW/Mercury 4010              | 21 |
| 52 | 63 | <b>LOVE UPRISING</b> TAVARES/Capitol 4933                        | 2  |

## CHARTMAKER OF THE WEEK

|    |   |   |   |
|----|---|---|---|
| 53 | — | <b>BOURGIE, BOURGIE</b><br>GLADYS KNIGHT & THE PIPS<br>Columbia 1 11375 | 1 |
|----|---|---|---|



|    |    |   |    |
|----|----|---|----|
| 54 | 60 | <b>SHOOT YOUR BEST SHOT</b> LINDA CLIFFORD/RSO/Curtom 1053                          | 3  |
| 55 | —  | <b>HOW LONG</b> LIPPS, INC./Casablanca 2303   | 1  |
| 56 | —  | <b>LOVE OVER AND OVER AGAIN</b> SWITCH/Gordy 7193 (Motown)                          | 1  |
| 57 | —  | <b>GANGSTERS OF THE GROOVE</b> HEATWAVE/Epic 19 50945                               | 1  |
| 58 | —  | <b>DO ME RIGHT</b> DYNASTY/Solar 12127 (RCA)  | 1  |
| 59 | 69 | <b>THE GLOW OF LOVE</b> CHANGE/Warner/RFC 49587                                     | 2  |
| 60 | 66 | <b>HAPPY ENDINGS</b> ASHFORD & SIMPSON/Warner Bros. 49594                           | 2  |
| 61 | 67 | <b>YOU DON'T KNOW LIKE I KNOW</b> GENTY/Venture 133                                 | 2  |
| 62 | 68 | <b>HOLD ON</b> NATALIE COLE/Capitol 4924  | 2  |
| 63 | —  | <b>I'M TALKIN' 'BOUT YOU</b> A TASTE OF HONEY/Capitol 4932                          | 1  |
| 64 | —  | <b>HAPPY ANNIVERSARY</b> RAY, GOODMAN & BROWN/Polydor 2135                          | 1  |
| 65 | —  | <b>FAMILY</b> HUBERT LAWS/Columbia 1 11368  | 1  |
| 66 | —  | <b>I'LL NEVER FIND ANOTHER (FIND ANOTHER LIKE YOU)</b> MANHATTANS/Columbia 11 11398 | 1  |
| 67 | —  | <b>IF YOU FEEL THE FUNK</b> LA TOYA JACKSON/Polydor 2137                            | 1  |
| 68 | —  | <b>LET'S DO IT AGAIN</b> FATBACK/Spring 3015 (Polydor)                              | 1  |
| 69 | —  | <b>FREAK TO FREAK</b> SWEATBAND/Uncle Jam 9 9901 (CBS)                              | 1  |
| 70 | 70 | <b>NOW YOU CHOOSE ME</b> PLEASURE/Fantasy 900                                       | 2  |
| 71 | 38 | <b>CAN'T WE TRY</b> TEDDY PENDERGRASS/Phila. Intl. 9 3107 (CBS)                     | 19 |
| 72 | 72 | <b>I BELIEVE IN YOU</b> IDRIS MUHAMMAD/Fantasy 902                                  | 2  |
| 73 | 50 | <b>ONE IN A MILLION YOU</b> LARRY GRAHAM/Warner Bros. 49221                         | 27 |
| 74 | 51 | <b>COULD YOU BE LOVED</b> BOB MARLEY & THE WAILERS/Island 49547 (WB)                | 8  |
| 75 | 57 | <b>DANCE TURNED TO ROMANCE</b> THE JONES GIRLS/Phila. Intl. 9 3111 (CBS)            | 11 |

## Cover Story:

### Larry Graham Is 'One in a Million'

■ It seems that Larry Graham has a knack for staying on top. His first national recognition came as the innovative bassist with Sly and the Family Stone. Then, going out on his own, he gained fame with Graham Central Station. Now he's on the charts again as a soloist, and his "One in a Million You" is one of the ballads of the year.

Graham's musical career got started at the age of 16 in the San Francisco area when he joined his mother in the Dell Graham Trio, playing guitar and organ. "One

night we had a really important gig," he recalled, "and the organ broke down. I went out at the last minute to rent another one, but all they had was a bass guitar. I've been playing bass ever since." When he and his mother became a duet, he would thump and hit the strings "to compensate for the lack of drummer."

Through that accident, he developed a style of playing that was uniquely his own. He was already a well-rounded musician, thanks to his mother. When he was five, she gave him dancing

lessons. When he was eight, she introduced him to the piano. By the time he was a teenager, Larry played all keyboards, guitar, harmonica, saxophone, and drums and had a three-and-a-half octave vocal range.

Word of the talented Graham reached Sylvester Stewart, then a DJ at Oakland's KSOL, who went down to see Graham for himself. Duly impressed, he recruited him as the bassist for Sly and the Family Stone. The band was one of the most influential of the '70s, and one of the most imitated aspects of its sound was Graham's bass playing. After six years with Sly, Larry left to form Graham Central Station. For six years and six

albums the group gathered international fame for their special blend of "progressive funk," as Graham termed it.

His next undertaking was to go into his own studio and come up with his first solo album, "One in a Million You." With the title song making a huge impact on both pop and black music charts, Graham now has a full-fledged reputation as a crooning balladeer.

"One in a Million You," the single, has now been on the pop charts for 21 weeks. The album has been charted for 19 weeks. Graham's current single, "When We Get Married," another mellow ballad, is climbing the BOS chart at 37 bullet.

# A/C Chart

NOVEMBER 8, 1980

| NOV. 8 | NOV. 1 |   | WKS. ON CHART |
|--------|--------|---|---------------|
| 1      | 1      | <b>WOMAN IN LOVE</b><br>BARBRA STREISAND<br>Columbia 1 11364<br>(6th Week)              | 10            |
| 2      | 2      | <b>LADY KENNY ROGERS</b> /Liberty 1380  | 6             |
| 3      | 3      | <b>NEVER KNEW LOVE LIKE THIS BEFORE</b> STEPHANIE MILLS/<br>20th Century Fox 2460 (RCA) | 11            |
| 4      | 4      | <b>HE'S SO SHY</b> POINTER SISTERS/Planet 47916 (E/A)                                   | 11            |
| 5      | 10     | <b>MORE THAN I CAN SAY</b> LEO SAYER/Warner Bros. 49565                                 | 6             |
| 6      | 14     | <b>NEVER BE THE SAME</b> CHRISTOPHER CROSS/Warner Bros.<br>49580                        | 4             |
| 7      | 8      | <b>ON THE ROAD AGAIN</b> WILLIE NELSON/Columbia 1 11351                                 | 8             |
| 8      | 12     | <b>YOU'VE LOST THAT LOVIN' FEELING</b> DARYL HALL & JOHN<br>OATES/RCA 12103             | 6             |
| 9      | 11     | <b>DREAMING</b> CLIFF RICHARD/EMI-America 8057  | 7             |
| 10     | 5      | <b>JESSE</b> CARLY SIMON/Warner Bros. 49518   | 13            |
| 11     | 6      | <b>LOOK WHAT YOU'VE DONE TO ME</b> BOZ SCAGGS/<br>Columbia 1 11349                      | 12            |
| 12     | 17     | <b>LOVE ON THE ROCKS</b> NEIL DIAMOND/Capitol 4939                                      | 2             |
| 13     | 13     | <b>COULD I HAVE THIS DANCE</b> ANNE MURRAY/Capitol 4920                                 | 9             |
| 14     | 7      | <b>XANADU</b> OLIVIA NEWTON-JOHN/ELO/MCA 41285  | 13            |
| 15     | 9      | <b>REAL LOVE</b> DOOBIE BROTHERS/Warner Bros. 49503                                     | 10            |
| 16     | 20     | <b>WITHOUT YOUR LOVE</b> ROGER DALTRY/Polydor 2121                                      | 6             |
| 17     | 24     | <b>GUILTY</b> BARBRA STREISAND & BARRY GIBB/Columbia<br>11 11390                        | 2             |
| 18     | 26     | <b>SUDDENLY</b> OLIVIA NEWTON-JOHN AND CLIFF RICHARD/<br>MCA 51007                      | 3             |
| 19     | 23     | <b>I BELIEVE IN YOU</b> DON WILLIAMS/MCA 41304  | 4             |
| 20     | 21     | <b>OUT HERE ON MY OWN</b> IRENE CARA/RSO 1048   | 6             |
| 21     | 22     | <b>IF YOU EVER CHANGE YOUR MIND</b> CRYSTAL GAYLE/<br>Columbia 1 11359                  | 6             |
| 22     | 15     | <b>UPSIDE DOWN</b> DIANA ROSS/Motown 1494   | 14            |
| 23     | 25     | <b>I'M COMING OUT</b> DIANA ROSS/Motown 1491  | 5             |
| 24     | 16     | <b>ALL OUT OF LOVE</b> AIR SUPPLY/Arista 0520   | 21            |
| 25     | 18     | <b>LOOKIN' FOR LOVE</b> JOHNNY LEE/Full Moon/Asylum 47004                               | 16            |
| 26     | 19     | <b>LATE IN THE EVENING</b> PAUL SIMON/Warner Bros. 49511                                | 14            |
| 27     | 34     | <b>I'M HAPPY THAT LOVE HAS FOUND YOU</b> JIMMY HALL/<br>Epic 9 50931                    | 2             |
| 28     | 27     | <b>MIDNIGHT ROCKS</b> AL STEWART/Arista 0552  | 9             |
| 29     | 36     | <b>IT'S MY TURN</b> DIANA ROSS/Motown 1496  | 2             |
| 30     | 32     | <b>LET ME BE YOUR ANGEL</b> STACY LATTISAW/Cotillion<br>46001 (Atl)                     | 4             |
| 31     | 37     | <b>EVERY WOMAN IN THE WORLD</b> AIR SUPPLY/Arista 0564                                  | 2             |
| 32     | 30     | <b>IF THIS IS LOVE</b> MELISSA MANCHESTER/Arista 0551                                   | 8             |
| 33     | 33     | <b>LIVE EVERY MINUTE</b> ALI THOMSON/A&M 2260   | 5             |
| 34     | 41     | <b>ONE-TRICK PONY</b> PAUL SIMON/Warner Bros. 49601                                     | 2             |
| 35     | 28     | <b>DRIVIN' MY LIFE AWAY</b> EDDIE RABBITT/Elektra 46656                                 | 20            |

CHARTMAKER OF THE WEEK

|    |    |   |    |
|----|----|---|----|
| 36 | —  | <b>(JUST LIKE) STARTING OVER</b><br>JOHN LENNON<br>Geffen 49604 (WB)        | 1  |
| 37 | 29 | <b>HOW DO I SURVIVE</b> AMY HOLLAND/Capitol 4884                            | 8  |
| 38 | —  | <b>EVERYBODY'S GOT TO LEARN SOMETIME</b> KORGIS/<br>Asylum 47018            | 1  |
| 39 | 42 | <b>THE WANDERER</b> DONNA SUMMER/Geffen 49563 (WB)                          | 5  |
| 40 | 31 | <b>GIVE ME THE NIGHT</b> GEORGE BENSON/Qwest/WB 49505                       | 16 |
| 41 | 43 | <b>THAT GIRL COULD SING</b> JACKSON BROWNE/Asylum 47036                     | 4  |
| 42 | 35 | <b>WHO'LL BE THE FOOL TONIGHT</b> LARSEN-FEITEN BAND/<br>Warner Bros. 49282 | 8  |
| 43 | 38 | <b>NO NIGHT SO LONG</b> DIONNE WARWICK/Arista 0527                          | 15 |
| 44 | —  | <b>MORNING MAN</b> RUPERT HOLMES/MCA 51019                                  | 1  |
| 45 | —  | <b>LOVE X LOVE</b> GEORGE BENSON/Qwest/WB 49570                             | 1  |
| 46 | 39 | <b>HOT ROD HEARTS</b> ROBBIE DUPREE/Elektra 47005                           | 15 |
| 47 | 40 | <b>DON'T ASK ME WHY</b> BILLY JOEL/Columbia 1 11331                         | 14 |
| 48 | 44 | <b>SAILING</b> CHRISTOPHER CROSS/Warner Bros. 49507                         | 21 |
| 49 | 45 | <b>YOU'RE THE ONLY WOMAN (YOU &amp; I)</b> AMBROSIA/<br>Warner Bros. 49508  | 16 |
| 50 | 46 | <b>LETTING GO</b> NEIL SEDAKA/Elektra 47017                                 | 7  |

# Retail Rap

By SOPHIA MIDAS

■ DISCS—As **Kenny Rogers**, **Bruce Springsteen**, **Barbra Streisand** and **Stevie Wonder** continue to fuel sales (one rack jobber reported that last week's sales were his biggest to date), record and tape merchandisers are entering the Christmas buying season with superstar product that promises great longevity. The good news gets better: before Christmas, dealers can look forward to shipment of albums by **Barry Manilow**, **Rod Stewart**, **Fleetwood Mac** and **Heart** . . . If your customer isn't knocked out by your store's display of superstar product, why not hit him with a "greatest hits" display? Always good Christmas items, manufacturers have released, or are about to release, greatest hits packages by: **Aerosmith**, **Johnny Mathis**, **Linda Ronstadt**, **Boz Scaggs**, **Anne Murray**, **J. Geils**, **Bill Withers**, and of course, **Kenny Rogers**.

I YAM WHAT I YAM—Tired of existential ruminations that are made more dreary by deep recession, the presidential election and the six o'clock news? A good antidote could be the upcoming release of "The Original Motion Picture Soundtrack, **Popeye**." This Boardwalk Entertainment Corporation release, which will be shipped to retailers in the third week of November, features **Robin Williams** as Popeye singing "I Yam What I Yam," as well as **Shelley Duvall**, in the role of **Olive Oyl**, singing "He's Large." Other cuts which are certain to bring a few chuckles are "Sweet Haven," a national anthem-type song about Popeye's home town, and "I'm Mean," featuring **Paul Smith**, who stars in the role of **Bluto**. All lyrics and music were written by **Harry Nilsson**. According to Boardwalk's **Roberta Skopp** and **Gary Le Mel**, the album is certain to become a favorite among children (a demographic which should never be underestimated, and which has been responsible for such blockbusters as **Mickey Mouse Disco**). Le Mel added, "We're also expecting the album to appeal to everyone who grew up with Popeye. The music is a total upper and it's coming out at Christmas—a time when people are in the mood for product such as this." The film, which was produced by **Robert Evans** and directed by **Robert Altman**, will open nationally on December 12, and retailers will be able to do tie-in promotions with 8' by 8' displays of **Popeye**, **Olive Oyl** and **Sweet'pea**.

SCARY MONSTERS—Halloween parties and lots of cash prizes were the focus of retail promotions throughout the country last week. **Dana Gore** reports that Penguin Feather held a **B-52/Devo** look-alike contest, and the customer who wore the best costume won \$100. An in-store drawing was also held at the store, and during a Halloween party, customers won tickets to see the B-52's and Devo in concert . . . According to Eucalyptus' **Steve Nikkel**, a "Scary Monster" promotion was held at his store to promote **David Bowie's** album. A lucky customer won a trip to New York to see Bowie in "Elephant Man." The package also included hotel accommodations and spending money . . . The Pennsylvania/Delaware-based Record Revolution also had a Scary Monster promotion, and this time the winner won a portable television . . . Radio Doctor's **Bob Kawalsky** reports that his chain had a three-day Halloween supersale and gave away free 8-track tapes to any customer who came into the stores wearing a costume. Some of the stores stayed open until midnight, and radio station QFM did a live remote broadcast . . . **Harry Spero** told RW that the customer who wore the best costume at Crazy Eddie won the opportunity of going berserk for 60 seconds in one of their stores. Spotting the **Inmates** album, the promotion was entitled "The Son of the Great Crazy Eddie Record Robbery." The Strawberries chain had a Halloween party which featured a couple of local bands and free drinks to anyone who wore a costume.

IN-STORE ACTION—**Zubin Mehta** was recently greeted by Sam Goody district manager **Steve Steinitz** during an in-store appearance at the Goody 51st Street store . . . **Ovation** recording artists **Citizen** will embark on a series of retail stops on November 7 and 8, commencing with appearances at the Divinyl Madness stores. The futuristic rock band will show their videocassette and sign autographs . . . **Eddie Money** stopped by the Fathers & Sons stores, the chain of stores that helped break the recording artist into mass market appeal, and was greeted by a throng of fans . . . **Al Jarreau** and the **Charlie Daniels Band** stopped by Tracks Records & Tapes to toast the outlet's third anniversary.

STORE OPENINGS—The Record World/TSS chain announced the opening of their 33rd store in the Mall at New Rochelle, N.Y. . . . The Atlanta-based Turtles chain recently celebrated the grand opening of their 16th store in Rome, Georgia.

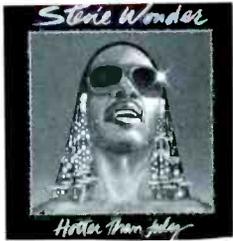
MOVERS—The Record Bar chain announced that **Jean Chester** has been named director of management information systems, and that **Craig Beckworth** is now director of store planning.

# Retail Report Record World

NOVEMBER 8, 1980

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

## SALESMAKER OF THE WEEK



**HOTTER THAN JULY**  
STEVIE WONDER  
Tamla

### TOP SALES

**HOTTER THAN JULY**—Stevie Wonder—Tamla  
**THE WANDERER**—Donna Summer—Geffen  
**THE RIVER**—Bruce Springsteen—Col  
**REMAIN IN LIGHT**—Talking Heads—Sire  
**ZENYATTA MONDATTA**—Police—A&M  
**BEAT CRAZY**—Joe Jackson Band—A&M  
**CELEBRATE**—Kool & The Gang—De-Lite  
**FEEL ME**—Cameo—Chocolate City

### HANDLEMAN/NATIONAL

**CELEBRATE**—Kool & The Gang—De-Lite  
**GREATEST HITS**—Anne Murray—Capitol  
**GREATEST HITS**—Kenny Rogers—Liberty  
**GUILTY**—Barbra Streisand—Col  
**HEARTLAND**—Michael Stanley Band—EMI-America  
**HOTTER THAN JULY**—Stevie Wonder—Tamla  
**LOVE IS FAIR**—Barbara Mandrell—RCA  
**PARIS**—Supertramp—A&M  
**RONNIE MILSAP'S GREATEST HITS**—RCA  
**THE WANDERER**—Donna Summer—Geffen

### MUSICLAND/NATIONAL

**CELEBRATE**—Kool & The Gang—De-Lite  
**GREATEST HITS**—Doors—Elektra  
**GREATEST HITS**—Kenny Rogers—Liberty  
**GREATEST HITS**—Oak Ridge Boys—MCA  
**HOTTER THAN JULY**—Stevie Wonder—Tamla  
**PARIS**—Supertramp—A&M  
**THE RIVER**—Bruce Springsteen—Col  
**THE WANDERER**—Donna Summer—Geffen  
**TRIUMPH**—Jacksons—Epic  
**ZENYATTA MONDATTA**—Police—A&M

### PICKWICK/NATIONAL

**CELEBRATE**—Kool & The Gang—De-Lite  
**GREATEST HITS**—Oak Ridge Boys—MCA  
**HELP YOURSELF**—Larry Gatlin—Col  
**LOVE IS FAIR**—Barbara Mandrell—MCA  
**RONNIE MILSAP'S GREATEST HITS**—RCA  
**SONGS I LOVE TO SING**—Slim Whitman—Epic/Cleve. Int.  
**THE RIVER**—Bruce Springsteen—Col  
**TRIUMPH**—Jacksons—Epic  
**WIDE RECEIVER**—Michael Henderson—Buddah  
**ZAPP**—WB

### RECORD BAR/NATIONAL

**AMY HOLLAND**—Capitol  
**BEAT CRAZY**—Joe Jackson Band—A&M  
**GREATEST HITS**—Oak Ridge Boys—MCA  
**HOTTER THAN JULY**—Stevie Wonder—Tamla

**JEALOUS KIND**—Delbert McClinton—Capitol  
**MAKING MOVIES**—Dire Straits—WB  
**NEW CLEAR DAYS**—Vapors—UA  
**ON THE EDGE**—Babys—Chrysalis  
**SEQUEL**—Harry Chapin—Boardwalk  
**THE WANDERER**—Donna Summer—Geffen

### SOUND UNLIMITED/NATIONAL

**ABSOLUTELY**—Madness—Sire  
**BEAT CRAZY**—Joe Jackson Band—A&M  
**CARNIVAL**—Spyro Gyra—MCA  
**DIRTY MIND**—Prince—WB  
**FEEL ME**—Cameo—Chocolate City  
**HOTTER THAN JULY**—Stevie Wonder—Tamla  
**NURDS**—Roches—WB  
**ON THE EDGE**—Babys—Chrysalis  
**THE WANDERER**—Donna Summer—Geffen  
**TIMES SQUARE**—RSO (Soundtrack)

### ALEXANDER'S/NEW YORK

**ARETHA**—Aretha Franklin—Arista  
**BEAT CRAZY**—Joe Jackson Band—A&M  
**CELEBRATE**—Kool & The Gang—De-Lite  
**GREATEST HITS**—Kenny Rogers—Liberty  
**HOTTER THAN JULY**—Stevie Wonder—Tamla  
**SCARY MONSTERS**—David Bowie—RCA  
**THE RIVER**—Bruce Springsteen—Col  
**THE WANDERER**—Donna Summer—Geffen  
**VOICES**—Hall & Oates—RCA  
**ZENYATTA MONDATTA**—Police—A&M

### CRAZY EDDIE/NEW YORK

**BEAT CRAZY**—Joe Jackson Band—A&M  
**CATHOLIC BOY**—Jim Carroll Band—Atco  
**CELEBRATE**—Kool & The Gang—De-Lite  
**FAME**—RSO (Soundtrack)  
**HOLY SMOKE**—Richard Pryor—Laff  
**HOTTER THAN JULY**—Stevie Wonder—Tamla  
**HURRY UP THIS WAY AGAIN**—Stylistics—TSOP  
**SKY**—Arista  
**THE WANDERER**—Donna Summer—Geffen  
**TIMES SQUARE**—RSO (Soundtrack)

### SAM GOODY/EAST COAST

**GREATEST HITS**—Kenny Rogers—Liberty  
**GREATEST HITS, VOL. II**—Linda Ronstadt—Asylum  
**GUILTY**—Barbra Streisand—Col  
**PUCKER UP**—Lipps, Inc.—Casablanca  
**SCARY MONSTERS**—David Bowie—RCA  
**THE RIVER**—Bruce Springsteen—Col  
**THE WANDERER**—Donna Summer—Geffen  
**TIMES SQUARE**—RSO (Soundtrack)  
**WILD PLANET**—B-52s—WB  
**ZENYATTA MONDATTA**—Police—A&M

### RECORD & TAPE COLLECTOR/BALTIMORE

**CARNIVAL**—Spyro Gyra—MCA  
**DIRTY MIND**—Prince—WB  
**FEEL ME**—Cameo—Chocolate City  
**FREEDOM OF CHOICE**—Devo—WB  
**GAMMA 2**—Elektra  
**GREATEST HITS**—Anne Murray—Capitol  
**HOTTER THAN JULY**—Stevie Wonder—Tamla  
**REMAIN IN LIGHT**—Talking Heads—Sire  
**THE RIVER**—Bruce Springsteen—Col  
**THE WANDERER**—Donna Summer—Geffen

### KEMP MILL/WASH., D.C.

**CARNIVAL**—Spyro Gyra—MCA  
**CELEBRATE**—Kool & The Gang—De-Lite

**DIRTY MIND**—Prince—WB  
**FEEL ME**—Cameo—Chocolate City  
**HOTTER THAN JULY**—Stevie Wonder—Tamla  
**HURRY UP THIS WAY AGAIN**—Stylistics—TSOP  
**I TOUCHED A DREAM**—Dells—20th Century-Fox  
**IRONS IN THE FIRE**—Teena Marie—Gordy  
**REMAIN IN LIGHT**—Talking Heads—Sire  
**THE WANDERER**—Donna Summer—Geffen

### PENGUIN FEATHER/NO. VIRGINIA

**BEAT CRAZY**—Joe Jackson Band—A&M  
**GREATEST HITS**—Doors—Elektra  
**HOTTER THAN JULY**—Stevie Wonder—Tamla  
**MAN OVERBOARD**—Bob Welch—Capitol  
**MCGUINN-HILLMAN**—Capitol  
**MINIMUM WAGE ROCK & ROLL**—Bus Boys—Arista  
**MORE GEORGE THORGOOD & THE DESTROYERS**—Rounder  
**REMAIN IN LIGHT**—Talking Heads—Sire  
**THE RIVER**—Bruce Springsteen—Col  
**THE WANDERER**—Donna Summer—Geffen

### WEBB/PHILADELPHIA

**COMING TO YOU LIVE**—Charles Earland—Col  
**DIRTY MIND**—Prince—WB  
**FEEL ME**—Cameo—Chocolate City  
**HOTTER THAN JULY**—Stevie Wonder—Tamla  
**ONE STEP AHEAD**—Bohannon—Phase II  
**PEOPLE'S CHOICE**—Casablanca  
**PORTRAIT OF CARRIE LUCAS**—Solar  
**RAINMAKER**—Kevin Moore—Chocolate City  
**RODNEY FRANKLIN**—Col  
**THE WANDERER**—Donna Summer—Geffen

### FATHERS & SUNS/MIDWEST

**CARNIVAL**—Spyro Gyra—MCA  
**FEEL ME**—Cameo—Chocolate City  
**HOTTER THAN JULY**—Stevie Wonder—Tamla  
**REMAIN IN LIGHT**—Talking Heads—Sire  
**THE RIVER**—Bruce Springsteen—Col  
**THE WANDERER**—Donna Summer—Geffen  
**TIMES SQUARE**—RSO (Soundtrack)  
**21ST CENTURY MAN**—Billy Thorpe—Elektra  
**U.S. 1**—Head East—A&M  
**ZENYATTA MONDATTA**—Police—A&M

### RECORD REVOLUTION/CLEVELAND

**BEAT CRAZY**—Joe Jackson Band—A&M  
**CARNIVAL**—Spyro Gyra—MCA  
**HOTTER THAN JULY**—Stevie Wonder—Tamla  
**MAKING MOVIES**—Dire Straits—WB  
**NEW CLEAR DAYS**—Vapors—UA  
**NOBODY LEAVES A SONG ALIVE**—Breathless—EMI-America  
**REMAIN IN LIGHT**—Talking Heads—Sire  
**SECONDS OF PLEASURE**—Rockpile—Col  
**SKY**—Arista  
**ZENYATTA MONDATTA**—Police—A&M

### WHEREHOUSE/MICHIGAN

**ARETHA**—Aretha Franklin—Arista  
**CELEBRATE**—Kool & The Gang—De-Lite  
**80/81**—Pat Metheny—ECM  
**FAMILY**—Hubert Laws—Col  
**NEW CLEAR DAYS**—Vapors—UA  
**SECONDS OF PLEASURE**—Rockpile—Col  
**SPECIAL THINGS**—Pointer Sisters—Planet  
**STAGE STRUCK**—Rory Gallagher—Chrysalis  
**TIMES SQUARE**—RSO (Soundtrack)

**TWO BS PLEASE**—Robbin Thompson Band—Ovation

### RECORD CITY/CHICAGO

**ALL SHOOK UP**—Cheap Trick—Epic  
**BEAT CRAZY**—Joe Jackson Band—A&M  
**14 KARAT**—Fatback Band—Spring  
**GREATEST HITS, VOL. II**—Linda Ronstadt—Asylum  
**HOTTER THAN JULY**—Stevie Wonder—Tamla  
**KEEPING OUR LOVE WARM**—Captain & Tennille—Casablanca  
**MORE GEORGE THORGOOD & THE DESTROYERS**—Rounder  
**NURDS**—Roches—WB  
**ON THE EDGE**—Babys—Chrysalis  
**ROCK HARD**—Suzi Quatro—RSO

### ROSE RECORDS/CHICAGO

**CELEBRATE**—Kool & The Gang—De-Lite  
**CIVILIZED EVIL**—Jean-Luc Ponty—Atlantic  
**GREATEST HITS**—Doors—Elektra  
**HOTTER THAN JULY**—Stevie Wonder—Tamla  
**HUMANS**—Bruce Cockburn—Millennium  
**RAY, GOODMAN & BROWN II**—Polydor  
**REMAIN IN LIGHT**—Talking Heads—Sire  
**THE RIVER**—Bruce Springsteen—Col  
**THE WANDERER**—Donna Summer—Geffen  
**TRIUMPH**—Jacksons—Epic

### RADIO DOCTORS/MILWAUKEE

**BEAT CRAZY**—Joe Jackson Band—A&M  
**DIRTY MIND**—Prince—WB  
**FRENCH FLUTE CONCERTOS**—James Galway—RCA Red Seal  
**GREATEST HITS, VOL. II**—Linda Ronstadt—Asylum  
**HOTTER THAN JULY**—Stevie Wonder—Tamla  
**KEEPING OUR LOVE WARM**—Captain & Tennille—Casablanca  
**NURDS**—Roches—WB  
**ON THE EDGE**—Babys—Chrysalis  
**ROCK HARD**—Suzi Quatro—RSO  
**THE WANDERER**—Donna Summer—Geffen

### LIEBERMAN/MINNEAPOLIS

**ABSOLUTELY**—Madness—Sire  
**BEAT CRAZY**—Joe Jackson Band—A&M  
**CATHOLIC BOY**—Jim Carroll Band—Atco  
**COURTESY**—Curtis A.—Twin Tone  
**DIRTY MIND**—Prince—WB  
**FEEL ME**—Cameo—Chocolate City  
**HOT SPOT**—Steve Goodman—Asylum  
**HOTTER THAN JULY**—Stevie Wonder—Tamla  
**NURDS**—Roches—WB  
**ZENYATTA MONDATTA**—Police—A&M

### EAST-WEST RECORDS/CENTRAL FLORIDA

**AT PEACE WITH WOMAN**—Jones Girls—Phila. Intl.  
**DARK ROOM**—Angel—City—Epic  
**DIRTY MIND**—Prince—WB  
**GREATEST HITS**—Kenny Rogers—Liberty  
**HOTTER THAN JULY**—Stevie Wonder—Tamla  
**LET'S DO IT TODAY**—Lenny Williams—MCA  
**MICHAEL SCHENKER GROUP**—Chrysalis  
**REMAIN IN LIGHT**—Talking Heads—Sire  
**SEQUEL**—Harry Chapin—Boardwalk  
**ZENYATTA MONDATTA**—Police—A&M

### TAPE CITY/NEW ORLEANS

**CARNIVAL**—Spyro Gyra—MCA  
**FEEL ME**—Cameo—Chocolate City  
**GREATEST HITS**—Doors—Elektra  
**GREATEST HITS, VOL. II**—Linda Ronstadt—Asylum  
**HOTTER THAN JULY**—Stevie Wonder—Tamla

**REMAIN IN LIGHT**—Talking Heads—Sire

**THE RIVER**—Bruce Springsteen—Col  
**THE WANDERER**—Donna Summer—Geffen  
**ZAPP**—WB  
**ZENYATTA MONDATTA**—Police—A&M

### SOUND WAREHOUSE/HOUSTON

**BEAT CRAZY**—Joe Jackson Band—A&M  
**GREATEST HITS**—Doors—Elektra  
**HOTTER THAN JULY**—Stevie Wonder—Tamla  
**I BELIEVE IN YOU**—Don Williams—MCA  
**I'M NOT STRANGE**—Keith Sykes—MCA/Backstreet  
**INHERIT THE WIND**—Wilton Felder—MCA  
**LITTLE STEVIE ORBIT**—Steve Forbert—Nemperor  
**SCARY MONSTERS**—David Bowie—RCA  
**THE RIVER**—Bruce Springsteen—Col  
**ZENYATTA MONDATTA**—Police—A&M

### INDEPENDENT RECORDS/COLORADO

**CARNIVAL**—Spyro Gyra—MCA  
**CLUES**—Robert Palmer—Island  
**DIRTY MIND**—Prince—WB  
**80/81**—Pat Metheny—ECM  
**FEEL ME**—Cameo—Chocolate City  
**GAMMA 2**—Elektra  
**I BELIEVE IN YOU**—Don Williams—MCA  
**NOTHIN' MATTERS**—John Cougar—Riva  
**THE WANDERER**—Donna Summer—Geffen  
**TIMES SQUARE**—RSO (Soundtrack)

### SOUND WAREHOUSE/COLORADO

**BEAT CRAZY**—Joe Jackson Band—A&M  
**CELEBRATE**—Kool & The Gang—De-Lite  
**DIRTY MIND**—Prince—WB  
**GREATEST HITS, VOL. II**—Linda Ronstadt—Asylum  
**HEART ATTACK & VINE**—Tom Waits—Asylum  
**HOTTER THAN JULY**—Stevie Wonder—Tamla  
**NURDS**—Roches—WB  
**THE RIVER**—Bruce Springsteen—Col  
**THE WANDERER**—Donna Summer—Geffen  
**ZENYATTA MONDATTA**—Police—A&M

### TOWER/PHOENIX

**GREATEST HITS**—Doors—Elektra  
**GREATEST HITS, VOL. II**—Linda Ronstadt—Asylum  
**HOTTER THAN JULY**—Stevie Wonder—Tamla  
**NURDS**—Roches—WB  
**ONE MORE SONG**—Randy Meisner—Epic  
**RED CAB TO MANHATTAN**—Stephen Bishop—WB  
**REMAIN IN LIGHT**—Talking Heads—Sire  
**THE WANDERER**—Donna Summer—Geffen  
**TWENNYNINE**—Lenny White—Elektra

### EUCALYPTUS RECORDS/WEST & NORTHWEST

**AT PEACE WITH WOMAN**—Jones Girls—Phila. Intl.  
**DARK ROOM**—Angel City—Epic  
**HOTTER THAN JULY**—Stevie Wonder—Tamla  
**HUMANS**—Bruce Cockburn—Millennium  
**REMAIN IN LIGHT**—Talking Heads—Sire  
**THE RIVER**—Bruce Springsteen—Col  
**THE WANDERER**—Donna Summer—Geffen  
**TRIUMPH**—Jacksons—Epic  
**ZAPP**—WB  
**ZENYATTA MONDATTA**—Police—A&M



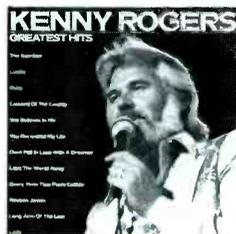
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 G — 7.98  
 H — 8.98  
 I — 9.98  
 J — 11.98  
 K — 12.98  
 L — 13.98

NOVEMBER 8, 1980

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

| NOV. 8 | NOV. 1 |   |                  | WKS. ON CHART |   |
|--------|--------|---|------------------|---------------|---|
| 4      | 4      | <b>KENNY ROGERS' GREATEST HITS</b>                          | Liberty LOO 1072 | 4             | H |
| 2      | 2      | <b>THE RIVER</b> BRUCE SPRINGSTEEN/Columbia PC2 36854       |                  | 2             | X |
| 3      | 1      | <b>GUILTY</b> BARBRA STREISAND/Columbia FC 36750            |                  | 5             | H |
| 4      | 5      | <b>THE GAME</b> QUEEN/Elektra 5E 513                        |                  | 17            | H |
| 5      | 3      | <b>ONE STEP CLOSER</b> DOOBIE BROTHERS/Warner Bros. HS 3452 |                  | 5             | H |
| 6      | 6      | <b>BACK IN BLACK</b> AC/DC/Atlantic SD 16018                |                  | 13            | H |
| 7      | 7      | <b>CRIMES OF PASSION</b> PAT BENATAR/Chrysalis CHE 1275     |                  | 12            | H |
| 8      | 8      | <b>XANADU (ORIGINAL SOUNDTRACK)</b> /MCA 6100               |                  | 17            | I |



### CHARTMAKER OF THE WEEK

|   |   |                         |                         |   |   |
|---|---|-------------------------|-------------------------|---|---|
| 9 | — | <b>HOTTER THAN JULY</b> | STEVIE WONDER           |   |   |
|   |   |                         | Tamla T8 373M1 (Motown) | 1 | H |



|    |    |  |  |    |   |
|----|----|--|--|----|---|
| 10 | 10 | <b>TRIUMPH</b> JACKSONS/Epic FE 36424  |  | 4  | H |
| 11 | 9  | <b>DIANA DIANA</b> ROSS/Motown M8 936M1  |  | 22 | H |
| 12 | 13 | <b>PARIS SUPERTRAMP</b> /A&M SP 6702   |  | 5  | L |
| 13 | —  | <b>THE WANDERER</b> DONNA SUMMER/Geffen GHS 2000 (WB)                                  |  | 1  | H |
| 14 | 15 | <b>URBAN COWBOY (ORIGINAL SOUNDTRACK)</b> VARIOUS ARTISTS/Full Moon/Asylum DP 90002    |  | 25 | X |
| 15 | 11 | <b>GIVE ME THE NIGHT</b> GEORGE BENSON/Qwest/WB HS 3543                                |  | 14 | H |
| 16 | 16 | <b>KENNY LOGGINS ALIVE</b> /Columbia C2X 36738   |  | 6  | J |
| 17 | 14 | <b>HOLD OUT</b> JACKSON BROWNE/Asylum 5E 511   |  | 17 | H |
| 18 | 18 | <b>GLASS HOUSES</b> BILLY JOEL/Columbia FC 36384                                       |  | 34 | H |
| 19 | 12 | <b>PANORAMA CARS</b> /Elektra 5E 514   |  | 10 | H |
| 20 | 19 | <b>HONEYSUCKLE ROSE (ORIGINAL SOUNDTRACK)</b> WILLIE NELSON & FAMILY/Columbia S2 36752 |  | 10 | L |
| 21 | 21 | <b>ANNE MURRAY'S GREATEST HITS</b> /Capitol SOO 12110                                  |  | 6  | H |
| 22 | 22 | <b>CHRISTOPHER CROSS</b> /Warner Bros. BSK 3383  |  | 35 | G |
| 23 | 17 | <b>TEDDY PENDERGRASS</b> /Phila. Intl. FZ 36745 (CBS)                                  |  | 13 | H |
| 24 | 20 | <b>EMOTIONAL RESCUE</b> ROLLING STONES/Rolling Stones COC 16015 (Atl)                  |  | 17 | H |
| 25 | 27 | <b>ZENYATTA MONDATT</b> THE POLICE/A&M SP 4831   |  | 3  | G |
| 26 | 23 | <b>ONE-TRICK PONY</b> PAUL SIMON/Warner Bros. HS 3472                                  |  | 10 | H |
| 27 | 29 | <b>REMAIN IN LIGHT</b> TALKING HEADS/Sire SRK 6095 (WB)                                |  | 2  | G |
| 28 | 30 | <b>FULL MOON</b> CHARLIE DANIELS BAND/Epic FE 36571                                    |  | 14 | H |
| 29 | 26 | <b>AGAINST THE WIND</b> BOB SEGER & THE SILVER BULLET BAND/Capitol SOO 12041           |  | 35 | H |
| 30 | 25 | <b>ZAPP</b> /Warner Bros. BSK 3463   |  | 7  | G |
| 31 | 24 | <b>SCARY MONSTERS</b> DAVID BOWIE/RCA AQL1 3647  |  | 6  | H |
| 32 | 32 | <b>SHINE ON</b> L.T.D./A&M SP 4819   |  | 10 | G |
| 33 | 28 | <b>AUDIO-VISIONS</b> KANSAS/Kirshner FZ 36588 (CBS)                                    |  | 6  | H |
| 34 | 37 | <b>CELEBRATE KOOL &amp; THE GANG</b> /De-Lite DSR 9518 (PolyGram)                      |  | 3  | G |
| 35 | 38 | <b>FREEDOM OF CHOICE</b> DEVO/Warner Bros. BSK 3435                                    |  | 21 | G |
| 36 | 31 | <b>WILD PLANET</b> B-52'S/Warner Bros. BSK 3471  |  | 8  | G |
| 37 | 33 | <b>LOVE APPROACH</b> TOM BROWNE/Arista/GRP GRP 5008                                    |  | 14 | H |
| 38 | 36 | <b>MICKEY MOUSE DISCO</b> /Disneyland/Vista 2504                                       |  | 33 | X |
| 39 | 39 | <b>LOST IN LOVE</b> AIR SUPPLY/Arista AB 4268  |  | 20 | H |
| 40 | 42 | <b>CHIPMUNK PUNK</b> CHIPMUNKS/Excelsior XLP 6008                                      |  | 15 | G |
| 41 | 34 | <b>FAME (ORIGINAL SOUNDTRACK)</b> /RSO RX 1 3080                                       |  | 19 | H |
| 42 | 43 | <b>TRUE COLOURS</b> SPLIT ENZ/A&M SP 4822  |  | 9  | G |
| 43 | 41 | <b>HORIZON</b> EDDIE RABBITT/Elektra 6E 276  |  | 10 | G |
| 44 | 35 | <b>BEATIN' THE ODDS</b> MOLLY HATCHET/Epic FE 35672                                    |  | 8  | H |
| 45 | 45 | <b>OFF THE WALL</b> MICHAEL JACKSON/Epic FE 35745                                      |  | 61 | H |
| 46 | 94 | <b>FEEL ME</b> CAMEO/Chocolate City CCLP 2016 (Casablanca)                             |  | 2  | G |
| 47 | 44 | <b>ANYTIME ANYPLACE ANYWHERE</b> ROSSINGTON COLLINS BAND/MCA 5130                      |  | 18 | H |

|     |     |  |  |     |   |
|-----|-----|--|--|-----|---|
| 48  | 50  | <b>TIMES SQUARE (ORIGINAL SOUNDTRACK)</b> VARIOUS ARTISTS/RSO RS 2 4203                        |  | 7   | L |
| 49  | 49  | <b>SWEET SENSATION</b> STEPHANIE MILLS/20th Century Fox T 603 (RCA)                            |  | 28  | G |
| 50  | 47  | <b>WIDE RECEIVER</b> MICHAEL HENDERSON/Buddah BDS 6001 (Arista)                                |  | 11  | G |
| 51  | 52  | <b>KURTIS BLOW</b> /Mercury SRM 1 3854   |  | 4   | G |
| 52  | 53  | <b>COME UPSTAIRS</b> CARLY SIMON/Warner Bros. BSK 3443   |  | 15  | G |
| 53  | 54  | <b>SPECIAL THINGS</b> POINTER SISTERS/Planet P 9 (Elektra/Asylum)                              |  | 8   | G |
| 54  | 48  | <b>IRONS IN THE FIRE</b> TEENA MARIE/Gordy G8 997M1 (Motown)                                   |  | 8   | H |
| 55  | 57  | <b>PUCKER UP</b> LIPPS, INC./Casablanca NBLP 7242  |  | 4   | G |
| 56  | 56  | <b>VOICES</b> DARYL HALL & JOHN OATES/RCA AQL1 3646  |  | 13  | H |
| 57  | 60  | <b>WALK AWAY/COLLECTOR'S EDITION (THE BEST OF 1977-1980)</b> DONNA SUMMER/Casablanca NBLP 7244 |  | 4   | G |
| 58  | 61  | <b>CLUES</b> ROBERT PALMER/Island ILPS 9595 (WB)   |  | 5   | G |
| 59  | 62  | <b>GREATEST HITS</b> WAYLON JENNINGS/RCA AHL1 3378   |  | 77  | G |
| 60  | 67  | <b>NOTHIN' MATTERS AND WHAT IF IT DID</b> JOHN COUGAR/Riva RVL 7403 (PolyGram)                 |  | 4   | G |
| 61  | 66  | <b>DEFACE THE MUSIC</b> UTOPIA/Bearsville BRK 3487 (WB)  |  | 4   | G |
| 62  | 40  | <b>THE YEAR 2000</b> O'JAYS/TSOP FZ 36416 (CBS)  |  | 11  | H |
| 63  | 64  | <b>JOY AND PAIN</b> MAZE FEATURING FRANKIE BEVERLY/Capitol ST 12087                            |  | 14  | G |
| 64  | 71  | <b>ARETHA</b> ARETHA FRANKLIN/Arista AL 9538   |  | 2   | H |
| 65  | 95  | <b>CARNAVAL</b> SPYRO GYRA/MCA 5149  |  | 2   | H |
| 66  | 91  | <b>I BELIEVE IN YOU</b> DON WILLIAMS/MCA 5133  |  | 2   | H |
| 67  | 55  | <b>SAN ANTONIO ROSE</b> WILLIE NELSON & RAY PRICE/Columbia JC 36476                            |  | 13  | G |
| 68  | 69  | <b>RAY, GOODMAN &amp; BROWN II</b> /Polydor PD 1 6299  |  | 5   | G |
| 69  | 87  | <b>GREATEST HITS</b> DOORS/Elektra 5E 515  |  | 2   | H |
| 70  | 72  | <b>HEROES</b> COMMODORES/Motown M8 939 M1  |  | 20  | H |
| 71  | 63  | <b>LET ME BE YOUR ANGEL</b> STACY LATTISAW/Cotillion SD 5219 (Atl)                             |  | 18  | G |
| 72  | 58  | <b>SHADOWS AND LIGHT</b> JONI MITCHELL/Asylum BB 704   |  | 6   | L |
| 73  | 74  | <b>WORTH THE WAIT</b> PEACHES & HERB/Polydor/MVP PD 1 6298                                     |  | 3   | G |
| 74  | 46  | <b>DRAMA</b> YES/Atlantic SD 16019   |  | 10  | H |
| 75  | 59  | <b>LOVE LIVES FOREVER</b> MINNIE RIPERTON/Capitol SOO 12097                                    |  | 10  | H |
| 76  | 85  | <b>CIVILIZED EVIL</b> JEAN-LUC PONTY/Atlantic SD 16020   |  | 3   | H |
| 77  | 77  | <b>STAR WARS/THE EMPIRE STRIKES BACK (ORIGINAL SOUNDTRACK)</b> /RSO RS 2 4201                  |  | 25  | L |
| 78  | 73  | <b>NEW CLEAR DAYS</b> VAPORS/United Artists LT 1049  |  | 5   | G |
| 79  | 84  | <b>VICTORY</b> NARADA MICHAEL WALDEN/Atlantic SD 19279   |  | 3   | G |
| 80  | 68  | <b>NO MORE DIRTY DEALS</b> JOHNNY VAN ZANT BAND/Polydor PD 1 6289                              |  | 6   | G |
| 81  | 83  | <b>"LITTLE STEVIE ORBIT"</b> STEVE FORBERT/Nemperor JZ 36595 (CBS)                             |  | 3   | G |
| 82  | 51  | <b>TAKING LIBERTIES</b> ELVIS COSTELLO/Columbia JC 36839                                       |  | 5   | G |
| 83  | 65  | <b>THIS TIME</b> AL JARREAU/Warner Bros. BSK 3434  |  | 21  | G |
| 84  | 75  | <b>STARDUST</b> WILLIE NELSON/Columbia KC 35305  |  | 40  | G |
| 85  | —   | <b>BEAT CRAZY</b> JOE JACKSON/A&M SP 4837  |  | 1   | G |
| 86  | 78  | <b>ONE IN A MILLION YOU</b> LARRY GRAHAM/Warner Bros. BSK 3447                                 |  | 19  | G |
| 87  | 76  | <b>GIDEON</b> KENNY ROGERS/United Artists LOO 1035   |  | 30  | H |
| 88  | 93  | <b>MUSIC MAN</b> WAYLON JENNINGS/RCA AHL1 3602   |  | 20  | G |
| 89  | 81  | <b>THE GAMBLER</b> KENNY ROGERS/United Artists UA LA 934 H                                     |  | 96  | G |
| 90  | 99  | <b>AT PEACE WITH WOMAN</b> JONES GIRLS/Phila. Intl. JZ 36767 (CBS)                             |  | 2   | G |
| 91  | 101 | <b>SEAWIND</b> /A&M SP 4824  |  | 1   | G |
| 92  | —   | <b>GREATEST HITS—VOLUME II</b> LINDA RONSTADT/Asylum 5E 516                                    |  | 1   | H |
| 93  | 90  | <b>THE CARS</b> /Elektra 6E 135  |  | 113 | G |
| 94  | 104 | <b>14 KARAT FATBACK</b> /Spring SP 1 6729 (Polydor)  |  | 1   | G |
| 95  | 79  | <b>IN THE HEAT OF THE NIGHT</b> PAT BENATAR/Chrysalis CHR 1236                                 |  | 51  | G |
| 96  | —   | <b>DIRTY MIND</b> PRINCE/Warner Bros. BSK 3478   |  | 1   | G |
| 97  | 86  | <b>NO RESPECT</b> RODNEY DANGERFIELD/Casablanca NBLP 7229                                      |  | 12  | H |
| 98  | 108 | <b>INHERIT THE WIND</b> WILTON FELDER/MCA 5144   |  | 1   | H |
| 99  | 96  | <b>"A"</b> JETHRO TULL/Chrysalis CHE 1301  |  | 8   | H |
| 100 | 100 | <b>THE WALL</b> PINK FLOYD/Columbia PC2 36183  |  | 45  | L |

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Chocolate  
City

# Record World Albums 101-150

# Albums 151-200

NOVEMBER 8, 1980

| NOV. 8 | NOV. 1 |  |  |
|--------|--------|--|--|
| 101    | 111    | MORE SPECIALS                            | SPECIALS/Chrysalis CHR 1303 (G)                        |
| 102    | 112    | TWENNYNINE WITH LENNY WHITE              | Elektra 6E 304 (G)                                     |
| 103    | 88     | ONE FOR THE ROAD                         | KINKS/Arista A2L 8401 (K)                              |
| 104    | 105    | HIGHWAY TO HELL                          | AC/DC/Atlantic SD 19244 (G)                            |
| 105    | 80     | 24 CARROTS                               | AL STEWART AND SHOT IN THE DARK/<br>Arista AL 9520 (H) |
| 106    | 106    | DEPARTURE                                | JOURNEY/Columbia FC 36339 (H)                          |
| 107    | 82     | THESE DAYS                               | CRYSTAL GAYLE/Columbia JC 36512 (G)                    |
| 108    | 118    | STONE JAM                                | SLAVE/Cotillion SD 5224 (AtI) (G)                      |
| 109    | 103    | IN SEARCH OF THE RAINBOW                 | SEEKERS MTUME/Epic JE 36017 (G)                        |
| 110    | 98     | BLUES BROTHERS                           | (ORIGINAL SOUNDTRACK)/Atlantic<br>SD 16017 (H)         |
| 111    | 116    | GOLD & PLATINUM                          | LYNYRD SKYNYRD/MCA 2 11008 (K)                         |
| 112    | 110    | TEN YEARS OF GOLD                        | KENNY ROGERS/United Artists<br>UA LA 835 H (G)         |
| 113    | 123    | FAMILY                                   | HUBERT LAWS/Columbia JC 36396 (G)                      |
| 114    | 124    | HUMANS                                   | BRUCE COCKBURN/Millennium BXL1 7752 (RCA) (G)          |
| 115    | 128    | 80/81                                    | PAT METHENY/ECM 2 1180 (WB) (X)                        |
| 116    | 139    | HURRY UP THIS WAY AGAIN                  | STYLISTICS/TSOP JZ 36470<br>(CBS) (G)                  |
| 117    | 117    | THE LONG RUN                             | EAGLES/Asylum 5E 508 (H)                               |
| 118    | 92     | ARE HERE                                 | KINGS/Elektra 6E 274 (G)                               |
| 119    | 129    | DARK ROOM                                | ANGEL CITY/Epic JE 36543 (G)                           |
| 120    | 89     | WILLIE & FAMILY LIVE                     | WILLIE NELSON/Columbia KC2<br>35642 (L)                |
| 121    | 127    | VAN HALEN                                | /Warner Bros. BSK 3075 (G)                             |
| 122    | 107    | S.O.S.                                   | S.O.S. BAND/Tabu JZ 36332 (CBS) (G)                    |
| 123    | 150    | SEQUEL                                   | HARRY CHAPIN/Boardwalk FW 36872 (CBS) (H)              |
| 124    | 125    | HEARTLAND                                | MICHAEL STANLEY BAND/EMI-America<br>SW 17040 (G)       |
| 125    | 70     | TELEKON                                  | GARY NUMAN/Atco SD 32 103 (H)                          |
| 126    | 133    | BRASS VI                                 | BRASS CONSTRUCTION/United Artists LT 1060 (G)          |
| 127    | 119    | LA TOYA JACKSON                          | /Polydor PD 1 6291 (G)                                 |
| 128    | 97     | MICHAEL SCHENKER GROUP                   | /Chrysalis CHE 1302 (H)                                |
| 129    | 130    | LAND OF THE THIRD EYE                    | DAVE VALENTIN/Arista/GRP<br>GRP 5009 (G)               |
| 130    | 114    | THE ROSE                                 | (ORIGINAL SOUNDTRACK)/Atlantic SD 16010 (H)            |
| 131    | 131    | TAKE IT TO THE LIMIT                     | NORMAN CONNORS/Arista AL 9534 (H)                      |
| 132    | 126    | PLAYIN' FOR KEEPS                        | EDDIE MONEY/Columbia FC 36514 (H)                      |
| 133    | 140    | WOMEN AND CHILDREN FIRST                 | VAN HALEN/Warner Bros.<br>HS 3415 (H)                  |
| 134    | 102    | NIGHT CRUISER                            | EUMIR DEODATO/Warner Bros. BSK 3467 (G)                |
| 135    | 136    | LOVE FANTASY                             | ROY AYERS/Polydor PD 1 6301 (G)                        |
| 136    | 146    | TOUCH OF SILK                            | ERIC GALE/Columbia JC 36570 (G)                        |
| 137    | 137    | LIVING IN A FANTASY                      | LEO SAYER/Warner Bros. BSK 3483 (G)                    |
| 138    | —      | NURDS                                    | ROCHES/Warner Bros. BSK 3478 (G)                       |
| 139    | 149    | WAITING ON YOU                           | BRICK/Bang JZ 36262 (CBS) (G)                          |
| 140    | —      | HELP YOURSELF                            | LARRY GATLIN/Columbia JC 36582 (G)                     |
| 141    | 141    | I TOUCHED A DREAM                        | DELLS/20th Century Fox T 618 (RCA) (G)                 |
| 142    | 147    | THE B-52'S                               | /Warner Bros. BSK 3355 (G)                             |
| 143    | 113    | RHAPSODY AND BLUES                       | CRUSADERS/MCA 5124 (H)                                 |
| 144    | —      | ABSOLUTELY MADNESS                       | /Sire SRK 6094 (WB) (G)                                |
| 145    | 148    | ONE EIGHTY                               | AMBROSIA/Warner Bros. BSK 3368 (G)                     |
| 146    | —      | MORE GEORGE THOROGOOD AND THE DESTROYERS | /Rounder 3045 (G)                                      |
| 147    | —      | LET'S DO IT TODAY                        | LENNY WILLIAMS/MCA 5147 (H)                            |
| 148    | —      | HERE TO CREATE MUSIC                     | LEON HUFF/Phila. Intl. NJZ 36758<br>(CBS) (G)          |
| 149    | 145    | HEAVEN AND HELL                          | BLACK SABBATH/Warner Bros. BSK<br>3372 (G)             |
| 150    | —      | MAN OVERBOARD                            | BOB WELCH/Capitol SOO 12107 (G)                        |

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|-----|---|---|
| 151 | FLIRTIN' WITH DISASTER                      | MOLLY HATCHET/Epic JE 36110   |
| 152 | LED ZEPPELIN IV                             | /Atlantic SD 19129  |
| 153 | GREATEST HITS                               | OAK RIDGE BOYS/<br>MCA 5150   |
| 154 | STREET FEVER                                | MOON MARTIN/<br>Capitol ST 12099                                      |
| 155 | LOVE IS FAIR                                | BARBARA MANDRELL/<br>MCA 5136   |
| 156 | BORN TO RUN                                 | BRUCE SPRINGSTEEN/<br>Columbia JC 33795                               |
| 157 | ANNIE                                       | (ORIGINAL CAST ALBUM)/<br>Columbia PS 34712                           |
| 158 | BARRY GOUDREAU                              | /Portrait/Epic<br>NJR 36542   |
| 159 | THE SWING OF DELIGHT                        | DEVADIP<br>CARLOS SANTANA/Columbia C2<br>36590                        |
| 160 | MONTY PYTHON'S CONTRACTUAL OBLIGATION ALBUM | /Arista AL<br>9536  |
| 161 | TEXAS IN MY REAR VIEW MIRROR                | MAC DAVIS/Casablanca NBLP<br>7239                                     |
| 162 | ROSES IN THE SNOW                           | EMMYLOU HARRIS/Warner Bros. BSK 3422                                  |
| 163 | THE OTHER WORLD                             | JUDY ROBERTS/<br>Inner City IC 1088                                   |
| 164 | CONCERNED PARTY #1                          | CAPTAIN SKY/TEC 1202  |
| 165 | HUMANESQUE                                  | JACK GREEN/RCA<br>AFL1 3639   |
| 166 | RUNNING ON EMPTY                            | JACKSON BROWNE/Asylum 6E 113  |
| 167 | NIGHT SONG                                  | AHMAD JAMAL/<br>Motown M7 945R1                                       |
| 168 | HOW TO BEAT THE HIGH COST OF LIVING         | (ORIGINAL SOUNDTRACK)<br>HUBERT LAWS AND EARL KLUGH/Columbia JS 36741 |
| 169 | I'M YOURS                                   | LINDA CLIFFORD/RSO/<br>Curton RS 1 3087                               |
| 170 | 21ST CENTURY MAN                            | BILLY THORPE/Elektra 6E 294   |
| 171 | STAGE STRUCK                                | RORY GALLAGHER/<br>Chrysalis CHR 1280                                 |
| 172 | JUST ONE NIGHT                              | ERIC CLAPTON/<br>RSO RS 2 4202  |
| 173 | LOVE AT FIRST SIGHT                         | SONNY ROLLINS/Milestone M 9098<br>(Fantasy)                           |
| 174 | MAKE IT COUNT                               | IDRIS MUHAMMAD/Fantasy F 9598   |
| 175 | EVOLUTION                                   | JOURNEY/Columbia<br>FC 35797  |
| 176 | GREATEST HITS                               | RONNIE MILSAP/<br>RCA AHLI 3772                                       |
| 177 | DAVID GRISMAN-QUINTET '80                   | /Warner Bros. BSK 3469  |
| 178 | TWO "B'S"                                   | PLEASE ROBBIN THOMPSON BAND/Ovation OV<br>1759                        |
| 179 | SOMETHING TO BELIEVE IN                     | CURTIS MAYFIELD/RSO/Curtom RS 1<br>3077                               |
| 180 | ROBIN LANE & THE CHARTBUSTERS               | /Warner Bros. BSK 3424  |
| 181 | LONG WAY TO THE TOP                         | NANTUCKET/Epic NJE 36523  |
| 182 | WAITING FOR THE SUN                         | DOORS/<br>Elektra EKS 74024   |
| 183 | UNLOCK THE FUNK                             | LOCKSMITH/<br>Arista AB 4274  |
| 184 | THUNDER                                     | 7TH WONDER/Chocolate<br>City CCLP 2012 (Casablanca)                   |
| 185 | SKY   | /Arista A2L 8302  |
| 186 | IT'S MY TIME                                | MAYNARD FERGUSON/Columbia JC 36766                                    |
| 187 | SELL MY SOUL                                | SYLVESTER/Fantasy/<br>Honey F 9601                                    |
| 188 | BILLY BURNETTE                              | /Columbia NJC<br>36792  |
| 189 | KEEP THE FIRE                               | KENNY LOGGINS/<br>Columbia JC 36172                                   |
| 190 | SONGS I LOVE TO SING                        | SLIM WHITMAN/Epic/Cleve. Intl.<br>JE 36768                            |
| 191 | WHITE MUSIC                                 | CRACK THE SKY/<br>Lifesong LS 8028                                    |
| 192 | THE MUPPET MOVIE                            | (ORIGINAL SOUNDTRACK) THE MUPPETS/<br>Atlantic SD 16001               |
| 193 | I'M NOT STRANGE I'M JUST LIKE YOU           | KEITH SYKES/Backstreet/<br>MCA 3265                                   |
| 194 | MINIMUM WAGE                                | ROCK & ROLL BUS BOYS/Arista AB 4280                                   |
| 195 | CALLING                                     | NOEL POINTER/United<br>Artists LT 1050                                |
| 196 | SEEDS OF CHANGE                             | KERRY LIVGREN/<br>Kirshner NJZ 36567 (CBS)                            |
| 197 | ROCK HARD                                   | SUZI QUATRO/<br>Dreamland DL 1 5006 (RSO)                             |
| 198 | GARY MYRICK AND THE FIGURES                 | /Epic NJE 36524   |
| 199 | RAVE ON                                     | ARTFUL DODGER/Ariola-<br>America OL 1503 (Arista)                     |
| 200 | 10TH ANNIVERSARY                            | STATLER BROTHERS/Mercury SRM 1 5027                                   |

## Album Cross Reference

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| PAT BENATAR        | 7, 95   | WILLIE NELSON & RAY PRICE | 67             |
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| CAMEO              | 46      | TIMES SQUARE              | 14             |
| CARS               | 19, 93  | URBAN COWBOY              | 48             |
| HARRY CHAPIN       | 123     | XANADU                    | 8              |
| CHIPMUNKS          | 40      | PEACHES & HERB            | 73             |
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| NORMAN CONNORS     | 131     | PINK FLOYD                | 100            |
| ELVIS COSTELLO     | 82      | POINTER SISTERS           | 53             |
| JOHN COUGAR        | 60      | POLICE                    | 25             |
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| EAGLES             | 117     | LINDA RONSTADT            | 92             |
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| STEVE FORBERT      | 71      | LEO SAYER                 | 137            |
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| LARRY GRAHAM       | 86      | PAUL SIMON                | 26             |
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| MICHAEL HENDERSON  | 50      | S.O.S. BAND               | 122            |
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| JOE JACKSON        | 85      | SPYRO GYRA                | 65             |
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| AL JAREAU          | 83      | AL STEWART                | 105            |
| WAYLON JENNINGS    | 59, 88  | BARBRA STREISAND          | 3              |
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| LIPPS, INC.        | 55      | JOHNNY VAN ZANT           | 80             |
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| LYNYRD SKYNYRD     | 111     | BOB WELCH                 | 150            |
| MADNESS            | 144     | LENNY WHITE               | 102            |
| TEENA MARIE        | 54      | DON WILLIAMS              | 66             |
| MAZE               | 63      | LENNY WILLIAMS            | 147            |
| PAT METHENY        | 115     | STEVIE WONDER             | 9              |
| STEPHANIE MILLS    | 49      | YES                       | 74             |
| JONI MITCHELL      | 72      | ZAPP                      | 30             |

## WEA Revises 8-Track Returns Policy; Dealers Ponder Effect on Tape Sales

(Continued from page 3)

retail/wholesale customers. According to WEA president Henry Droz, the move was made to "enable our customers who are efficiently selling eight-tracks to earn a greater reward. At the same time, customers who are inefficiently buying and selling eight-tracks will be assessed with a greater returns charge."

Under the terms of the policy revision, the retailer percentage returns credit rises from .9 percent to 1.8 percent, as the returns charge increases from .5 percent to 10 percent. The breakeven point between credits remains at 18 percent.

The wholesale returns credit factor rises from 1.1 percent to 2.2 percent, with a breakeven point, based on a 10 percent returns credit, at 22 percent.

In the case of combination wholesale/retail operations, the returns credit rate will continue to be determined according to an account's involvement in each area. The sum of the two percentage figures is then added to yield the composite returns credit rate. Thus, a firm doing 50 percent of its business in each category would receive a 1.8 percent of 50 percent retail credit, or .90 percent, plus 2.2 percent of a 50 percent wholesale credit, or 1.10 percent for a total returns credit of two percent. Breakeven point for these dealers would be at the 20 percent return mark.

Among dealers polled by *Record World*, sentiment ran against WEA's move for several reasons, chief among them the feeling that the company is unwisely attempting to hasten the phase-out of eight-track product by encouraging more cautious buying. Many dealers noted, however, that reports of eight-track's death are exaggerated: at National Record Mart, for example, eight-tracks account for 16 percent of the chain's total annual volume, compared to only 10 percent for cassettes.

Moreover, there is a feeling among dealers that if other manufacturers follow WEA's lead an immediate and negative effect will be noticed at the cash register. As Jimmy Grimes of National Record Mart put it, "If the new Benny Mardones album comes out and it's not available on eight-track, I don't think we should expect the guy who would've bought it in that configuration to go out and buy a cassette. It's simply a lost sale."

In a letter mailed to accounts,

Droz attempted to assuage fears regarding the true intent of WEA's policy change. "We definitely will continue to support and encourage the sale of eight-tracks where those consumer preferences exist," Droz states. "This revision in no way is an indication of our withdrawal from the eight-track marketplace. We will be there in force and with emphasis where the product and the marketplace warrant our support."

Some dealers questioned WEA's motives in announcing the revision so suddenly and without warning. "I don't think it's fair that we're being forced to pay a penalty on something that is essentially their problem," said Waxie Maxie's Ken Dobin. "Evidently they have more of a problem than do the other people we do business with: WEA excluded eight-tracks from their fall program, and now they're penalizing us for owning them. I don't care if they clean up the street and improve it, but it takes a returns cycle of 18 to 24 months to do it. Records I bought 18 months ago I'm just now returning, and I'm now being penalized for it."

Ira Rothstein of Record World/TSS put it more bluntly: "I think (the policy change) stinks. Just because an item is being phased out doesn't mean WEA can't work with the dealers. I've got a better idea for them: why don't they just quit offering eight-tracks? As it is it looks like they're trying to get us to stop buying them anyway."

Rothstein, like many dealers polled for this survey, looked beyond his own interests in assessing the impact of the revision. "It really hurts the customer," he said. "The hardware's still out there, and there are people who like to buy eight-tracks. When stereo came in we didn't penalize the customer who wanted a mono album by taking them all out of the store: we put mono and stereo cards in the bins so the customer would have a choice. In certain areas our stores do good business in eight-tracks. The buyers are out there, and they're not going to dump their equipment and buy cassette decks."

"The policy doesn't bother me one way or the other," said Grimes. "Our returns are generally under 18 percent, so I don't see it as a problem for us. The only negative thing about it is that it could kill off the eight-track market completely. There's no question that it's dying; I

just hope this doesn't kill it off before it dies a natural death."

Dealers located in areas of the country where mass transit is underdeveloped were most vocal in opposing the policy change. Particularly in more rural areas, eight-tracks are, relatively speaking, thriving. Said Jim Burge of Memphis' Poplar Tunes: "As for affecting the way we do business, this change won't really mean much because we're such careful buyers that our returns are practically nil with WEA. But it will hurt to the degree that there are still lots of folks here in the south who prefer eight-tracks to cassettes. WEA's trying to tell us that cassettes have overtaken eight-tracks, but that's just not true down here."

Jim Rose of Chicago's Rose Records chain summed up the majority opinion in asking rhetorically, "What dealer will want to buy eight-tracks? They're eliminating the dealer's margin for error, and that's going to make us much more cautious in our buying. I'm certainly not going to be buying much, and you can quote me on that."

## CBS Launches \$5.98 Jazz Line

NEW YORK—CBS Records has launched a new reissue series, Columbia Jazz Odyssey, with an initial release of 12 albums. The albums carry a suggested list price of \$5.98.

The albums, taken from Columbia Records' archives, have been re-engineered and re-mastered using the CBS DisComputer. The albums are packaged in newly-designed "concept" covers and include pictures of the original album covers, complete person-

## Jazz Consortium Meets

NEW YORK—The need for unity in the jazz community was stressed by speakers at the second annual full membership meeting of the Consortium of Jazz Organizations and Artists, a national not-for-profit service organization. The conference was held at Cami Hall on Oct. 11.

Speakers at the gathering included independent fundraiser Constance Kelly; Larry Ridley, chairman of the music department at New Jersey's Livingston College; and Aida Chapman, assistant director of music programs at the National Endowment for the Arts.

Chapman, who chairs the committee of the NEA that decides on the awarding of grants in the jazz area, urged the members of the CJOA to become more actively involved in lobbying for federal funding. She warned that not-for-profit jazz organizations stand to lose funding if they do not make a concerted effort to organize and demand a greater share of federal grant money.

The conference also included a series of workshops. It was the first gathering of the CJOA under its newly selected board of directors.

nel listings, and the original recording date and record number of each LP. The albums will have newly-designed Columbia Jazz Odyssey labels.

The first release includes albums by Count Basie, Herbie Hancock, Bob Brookmeyer, Donald Byrd, Art Blakey, Phil Woods, Bud Powell, J. J. Johnson, Art Farmer, and three various-artists anthologies. The second release is set for January. The series is being produced by Mort Goode.

## The Jazz LP Chart

- NOVEMBER 8, 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
  - CIVILIZED EVIL**  
JEAN-LUC PONTY/Atlantic SD 16020
  - SEAWIND**  
A&M SP 4824
  - CARNAVAL**  
SPYRO GYRA/MCA 5149
  - RHAPSODY AND BLUES**  
CRUSADERS/MCA 5124
  - NIGHT CRUISER**  
EUMIR DEODATO/Warner Bros. BSK 3467
  - FAMILY**  
HUBERT LAWS/Columbia JC 36396
  - INHERIT THE WIND**  
WILTON FELDER/MCA 5144
  - LAND OF THE THIRD EYE**  
DAVE VALENTIN/Arista/GRP GRP 5009
  - TOUCH OF SILK**  
ERIC GALE/Columbia JC 36570
  - "H"**  
BOB JAMES/Columbia/Tappan Zee JC 36422
  - 80/81**  
PAT METHENY/ECM 2 1180 (WB)
  - MAGNIFICENT MADNESS**  
JOHN KLEMMER/Elektra 6E 284
  - TWENNYNINE WITH LENNY WHITE**  
Elektra 6E 304
  - ROUTES**  
RAMSEY LEWIS/Columbia JC 36423
  - BADDEST**  
GROVER WASHINGTON, JR./Motown M9 940A2
  - TAKE IT TO THE LIMIT**  
NORMAN CONNORS/Arista AL 9534
  - LOVE FANTASY**  
ROY AYERS/Polydor PD 1 6301
  - VICTORY**  
NARADA MICHAEL WALDEN/Atlantic SD 19279
  - LOVE AT FIRST SIGHT**  
SONNY ROLLINS/Milestone M 9098 (Fantasy)
  - SHADOWS AND LIGHT**  
JONI MITCHELL/Asylum BB 704
  - NIGHT SONG**  
AHMAD JAMAL/Motown M7 945R1
  - OUTUBRO**  
AZYMUTH/Milestone M 9097 (Fantasy)
  - HOW TO BEAT THE HIGH COST OF LIVING (ORIGINAL SOUNDTRACK)**  
HUBERT LAWS AND EARL KLUGH/Columbia JS 36741
  - THE OTHER WORLD**  
JUDY ROBERTS/Inner City IC 1088
  - THE SWING OF DELIGHT**  
DEVADIP CARLOS SANTANA/Columbia C2 36590
  - NEW YORK SLICK**  
RON CARTER/Milestone M 9096 (Fantasy)
  - ROCKS, PEBBLES AND SAND**  
STANLEY CLARKE/Epic JE 35506

## IFPI Wraps Up New Delhi Meet

By VAL FALLOON

■ LONDON — The International Federation of Producers of Phonograms and Videograms (IFPI) held its annual council meeting and an extraordinary general meeting in New Delhi, India, on October 14 and 15. Though it is expected to be at least another week before full transcripts of the proceedings are available, IFPI has announced the formation of a new videogram division.

Non-record company video producers as well as record/video companies will be invited to join, and when the initial target membership of fifty has been reached, the new division will be represented on the IFPI board.

A full report on IFPI's current activities in the video field was presented to the council at the general meeting, and guidelines for IFPI national groups concerning production and payments were approved by the council.

Guests of honor included the Indian government minister for communication, C. M. Stephen, and chairman of the press council of India, A. N. Grover.

As predicted, the discussions centered on the ever-present problem of piracy. A report on

IFPI's battles in this area included a major coup in Thailand, where one record company has reported a tenfold increase in sales of local repertoire following a vigorous campaign. Singapore, however, remains the worst affected Southeast Asian territory, with an estimated ninety percent of the cassette market pirated product, and a major export problem.

Nearer home, Greece has a new law providing heavy fines and imprisonment for piracy, which is highly effective. Laws are also more stringent now in Egypt, and in Kuwait the government has banned pirated Arabic recordings of Singapore origin. IFPI's anti-piracy fund, set up at MIDEM two years ago, is still active, and a new contributor announced at the New Delhi meeting was BIEM. A figure is not available; neither is the figure for the fund so far.

Little was added to the now circular discussions on the home taping problem, and an IFPI spokesman stated that any new ideas or policies on this and other problems would, in any case, remain confidential.

## Japan

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

By CARMEN ITOH

■ TOKYO—Receptions given for **Amy Holland** by Toshiba EMI and for **Native Son** by Victor Records were held on October 15 at the Hilton Hotel here.

Amy was absent from her party, suffering from exhaustion and tension, and without the guest of honor the reception was quickly over. At Native Son's reception **Lou Cook**, vice president of MCA Records, announced that their second album, "Savanna Hot Line," will be released in the States next January on that label. **Shu Kaneko**, vice president of Victor Records, presented the group with a gold disc.

Native Son is scheduled to go on the road next year. Scheduled are 100 concerts in Japan, plus concerts in Europe, the U. S., South America, Southeast Asia, Africa and China. On top of this, they will appear at the Montreux Jazz Festival. In high spirits, the band performed a few numbers at the party.

For Holland, the promotion tour of Japan was her first trip overseas. **Kinji Ogino** of Toshiba EMI commented at the reception: "Previously we were able to estimate the number of records we could sell if the artist was given enough publicity in the press, but now it is only possible with the help of mass media. Concentrated sales tactics are required in order for the artist to be well received here."

JVC (Victor Company of Japan, Ltd.) has been engaged in the development of the AHD (Audio High-Density) digital audio disc system, compatible with the VHD (Video High-Density) video disc player. This advanced system was exhibited and demonstrated at the 29th All Japan Audio Fair, which opened at the Harumi Fairgrounds in Tokyo on October 15.

## England

By VAL FALLOON

■ LONDON: Still no managing director for WEA Records U.K., and though names are still being bandied about, **Nesuhi Ertegun** has reportedly said he is in no hurry to make an appointment . . . Meanwhile announcement expected soon for a new top man at RCA here . . . WEA U.K. has replaced other executives that resigned recently. **Peter Ikin** has been named director of marketing and sales, from a similar post at WEA Australia, and **Dave Young** appointed director of operations, based at WEA's Alperston distribution center. Young was also formerly with the Australian company and moved to the U.K. two years ago. . . . **Stuart Slater**, European A&R manager of Chrysalis Records, has been named director and general manager of Chrysalis Music publishing, replacing **Chris Stone**, who leaves next month. Slater was formerly with ATV as creative general manager. **Lord Grade** has announced that **Jack Gill**, deputy chief executive of ACC, has in addition been appointed group managing director . . . Sad to report the death of **Jacques Levy** at the age of 68. Levy, whose grandfather manufactured cylinder records, and whose father owned a chain of record stores, formed Oriole Records and recording studios, which was taken over by CBS when that company set up its London base in 1964. Levy was also chairman of the Association of Professional Recording Studios for 25 years.

BRONZE DEAL: U.K. independent Bronze Records has signed a three-year licensing deal with Victor Records of Tokyo. The first Japanese release under this agreement will be the debut LP "Demolition" by

(Continued on page 41)

## Germany

By JIM SAMPSON

■ VIENNA—In his capacity as newly-elected president of the Austrian IFPI group, EMI Columbia MD **Peter Mampell** says he will participate in negotiations starting next week between the Austrian music industry and Austrian retailers on collection procedures for the recently-passed blank tape royalty. The receipts, which have been set at a maximum of ten million schillings (\$772,000) annually, will probably be collected based on the playing time of the tape. But this and other precedent-setting details of the world's first blank tape law must be worked out. Mampell says he intends to be a very active IFPI president. He sees the revitalization of the Austrian retail scene as a top priority. In the merchandising sector, Austrian stores are still in the musical third world. One Mampell innovation at EMI was the recent trade fair, which drew retailers and media representatives to the EMI Columbia offices for a preview of fall releases plus an overview of the Columbia catalogue. Mampell has trimmed his catalogue from 6000 to about 4000 titles.

POLYGRAM COUNTERS MERGER SPECULATION: Austrian PolyGram president **Wolfgang Arming**, stunned by speculation about a merger of his three separate record companies (Polydor, Phonogram and Amadeo), says not only will the three continue to exist, but the smallest will be given special attention. Now identified most closely with Austrian folk music, Amadeo will continue to be active in that field. But Arming and Amadeo MD **Victor R. Cordani** plan to start a domestic rock label next year, similar to Metronome's Brain in Germany. And Amadeo will become more involved in classical production, including new recordings in Vienna. Asked about PolyGram's video future, Arming remained unspecific. But he asserted that the company is prepared to enter the consumer video market on very short notice, implying that with WEA and EMI announcing plans in the coming months, PolyGram could make its move early next year.

ARIOLA, EMI LEAD GERMAN CHARTS: Third quarter chart analysis, covering the first nine months on the "Musikmarkt" national

(Continued on page 41)

# Stiff Reorganizes in U.S.

(Continued from page 21)

Otway's U.S. debut album, "Crazy Rhythms" by the Feelies and "The Last Stiff Compilation Album . . . Until The Next."

New Zealand-born Bruce Kirkland has relocated from Stiff's London office to oversee the reorganization in America. He will be assisted by John Gillespie, formerly with Sire Records, who will supervise production for the new label, which will be headquartered in New York.

Stiff's merchandising arm, which has developed a market in the United States for T-shirts bearing many of Stiff Records' humorous advertising slogans, will also expand. Steve Bonanno will head a six-person team that will shortly introduce new merchandising lines representing the Clash, Lene Lovich, the Specials, Ian Dury, Madness, the Plasmatics and other artists.

As mentioned, this is not the first time that Stiff has released records in the United States through channels other than CBS distribution. "Stiff tried several complicated ways to distribute records, including using large retailers as sub-distributors, that didn't work," Kirkland explained. That is why, according to Kirkland, the Dury, Otway, Feelies and compilation albums will be "re-serviced through the new distributors. We still have quantities available, and I'm sure there are still a few orders out there." Prior to the CBS deal, Stiff had also been briefly distributed in the U.S. by Arista.

Kirkland explained that the

question of whether a record will be released on Stiff through CBS or on Stiff America is a simple matter of the difference in break-even points. "There's no conflict of interest," he said, "it's just that their expectations (on an album) are usually greater than ours. We can sell 20,000 to 30,000 albums on Stiff America and make a profit where they couldn't. It's a two-tiered system for us."

At least one of the four initial releases on Stiff America, "New Hope For The Wretched" by the Plasmatics, has been sold in several American stores as an import. Kirkland assured *Record World* that that this was "deliberate, not an accident."

With a few exceptions, he said, Stiff U.K. can control exports into the United States, and whatever import copies do arrive here will simply "whet the market" rather than compete with the domestic releases on Stiff. Kirkland added that many of the Stiff America releases will be different from their British counterparts. The American Any Trouble album, for instance, will have three tracks changed from the British version, while the new Jona Lewie album to be released here will be quite different from his current release in England, with five differing tracks.

Stiff artists Any Trouble, Dirty Looks, Joe "King" Carrasco, Temple Tudor and the Equators are currently touring Europe as a single package, and the American label is now concluding plans to bring the same acts here in late 1980 or early 1981.

## BPI Report (Continued from page 16)

However, views of BPI members not on the council vary from angry to hurt. Mike Hutson, MD of RSO Records, said "Everyone's laughing at us." Bill Stonebridge, of Riva claimed, "The BPI is a joke organization," and threatened to resign and start a rival association. Stiff chief Paul Conroy asked, "How can people in the industry sit in judgment on themselves?" Dick Leahy of GTO said he would welcome an opportunity to see the report, and asked if council members had something to hide.

A more positive approach came from Richard Branson, chairman of Virgin. He suggests that talk of a cover-up could be blown out of proportion and the most sensible thing would be to insure that charts are more carefully policed and more accurate in future. Michael Levy, managing director of Magnet Records, told *Record World*, "Council members are there in two capacities: to serve

on the council but also as record company executives. They are treating non-council BPI members as second-class citizens." Levy said he would even welcome an abbreviated version of the report, and was prepared to sign a statement of confidentiality. "Why should 14 people have access to data that affects the whole industry?" he asked.

### Shops Are Checked

The BMRB chart, based only on sales, is expensive to produce, and funding is contributed by the BPI, the BBC and "Music Week." The number of shops on the panel is given as 450, with chart information compiled from returns by 250 of them. Checks on rapidly moving titles are made outside the panel, and on occasion discs have been pulled out if their new entry placing is suspect. But to increase the number of shops would vastly increase the expense of producing the chart, and general opinion in the

## Germany (Continued from page 40)

charts, gives Ariola the leading share of both album and singles action, but by a slim margin over EMI Electrola. CBS and DG/Polydor are jockeying for third place, CBS ahead in singles action but DG placing third in albums. Surging Metronome was Germany's fifth most charted singles distributor after three quarters of 1980. Peer Music's **Goombay Dance Band** on CBS was the top singles artist, followed by **ABBA** (DG), **Peter Kent** (EMI) and **Boney M.** (Hansa/Ariola). Germany's most charted album artists were **Barclay James Harvest** on DG/Polydor, ahead of **Pink Floyd** (EMI), the **Alan Parsons Project** (Ariola) and **Richard Clayderman**, who incidentally just picked up another gold record with his new Teldec album "Traumereien 2." Singles publishing lists put **Johann Michel's** *Melodie Der Welt* on top, then the Meisels' *Edition Intro*, *Intersong*, **Peter Kirsten's** *Global Music* and the rejuvenated Cologne-based Gerig Music, whose international expansion is being guided by **Juergen Thuernau**.

## England (Continued from page 40)

**Girlschool**. Other new product to be released there includes that by **Hawkwind**, **Manfred Mann's Earth Band** and **Motorhead**. Back catalogue will be released through Victor early next year . . . Meanwhile, in Germany, Ariola, Bronze's German distributor, presented Manfred Mann with a gold disc for sales of the band's previous LP "Angel Station" . . . Neon Music publishing has signed British bands the **Public**, with a single due on MCA, the **Megatonnes**, (a single out on DB Records), the **Significant Zeros** (signed to the independent Zipp label) and **Tyger Baye**, who record for Red Eye . . . another independent label, Eagle, was launched with the signing of **Gary Glitter** worldwide . . . Glitter, formerly with GTO, recently saw his hits reissued and has made another comeback with live dates . . . Recipients of this year's Gold Badge awards, presented by the British Academy of Songwriters for special services, were **Ray Coleman** (managing editor of *Melody Maker*) **Robert Farnon**, **Les Reed**, **Ben Nisbet**, **Sydney Lipton**, **Teddy Holmes**, **Sandy Wilson** and **Bill McGuffie**. Others went to young composer **Elgar Howarth**, **Gisela O'Connor**, international relations officer for the Castlebar Song Festival and top standards lyricist **Geoffrey Parsons**.

**PARSONS PROJECT**: The band has never toured and few people know what they look like, but the **Alan Parsons Project** manages to sell albums in the millions. The newest project, "Turn of a Friendly Card," is being heavily promoted by Arista, including TV and radio ads . . . Island Records set to move into the video market, with a new film, "Countryman," scheduled for pre-theatre video-cassette release . . . Much head-scratching among publishers as the Eurovision song contest committee announces a limit of two songs per publisher and one per writer. There have never been such tight restrictions before—usually hundreds of songs are submitted, and the BBC selects the best eight from a final 24. The public then chooses the entry following a TV broadcast next spring. The winner will represent the U.K. in Dublin on April 4 . . . Top rock/folk band **Steeleye Span** has re-formed and re-signed to Chrysalis Records. New LP "Sails of Silver" will be released November 4 . . . Chrysalis has also inked talked-about new British band **Spandau Ballet**, with a split label deal with the band's Reformation logo . . . Capitol lining up the big guns for the "Lazz Singer" soundtrack for the next three months, up to and including the release of the movie here in January. Special pack single, press ads, hundreds of windows, video promo in stores, TV and radio spots linked with the movie and much more.

past has been that the chart is as good as it can be.

A major problem this year has been that with record sales slumping everywhere, it requires far fewer sales to produce a low chart entry. And a firm that wishes to eat into its profits by "helping" sales of its discs could easily organize the purchase of a few discs in all 450 shops. But this technique is cumbersome and unpopular. The Granada TV program claimed that much more

sophisticated methods were used, such as bribing retailers with gifts of drink, albums, gold watches and trips abroad. "Ticking up"—adding a note of nonexistent sales to the shops' diary—was also alleged to be widely done, though the BPI report said this technique was not widely practiced.

At press time the BPI council was in an all-day meeting, so it is possible that a further statement may be made.

and how will that outcome affect the songwriters and music publishers?

**Lowery:** I really don't know what they will do. They were appointed by the President to come up with some answers for us, but the record companies don't like that six percent rate that we're pushing for because they think they're taking more of a capital investment, a cost risk, than we are. I don't think so. Take Alicia Bridges for example. She had a big single in '78 called "I Love The Nightlife." We had to go ahead and record a whole album before getting her a record contract. So we're taking tremendous gambles too. Right now I have a number of artists that we've had to go into the studio and make whole albums with, as a music publisher/independent producer, in order to get them record deals. So if we don't get a rate increase, I don't know how the independent publisher is going to stay in business. I don't see how I can go out and create product. Most of the deals are being made by lawyers and accountants, and this has been a detriment because the creative people are not being asked to submit their product like they were years ago.

**RW:** Will independent production be a key part of your strategy in the future?

**Lowery:** I don't know. I'm getting very concerned about it because there's an independent producer on every corner and that's one thing that's making it difficult. You've got fewer places to go because there are fewer independent record companies. It's very risky to put this big outlay of money on producing a product because the record companies can sit back and get all the independent producers and say, "Do it, guys, and then bring it to us, and if we like it, we'll take it, and if we don't, then too bad."

**RW:** It sounds as though you're saying that the record companies are forcing you to be an independent producer by saying, "One song is good and there's promise there but we want to hear more," which makes you go back to the studio and cut additional tracks.

**Lowery:** They really are. I would like to see an opportunity for us to put out single records. The record companies are more interested in the things that turn into dollars for them and that's albums.

**RW:** I notice you've been involved in the release of some EPs. Is this another channel you're using to get your acts exposure?

**Lowery:** Yes, we're trying to create some activity with the EPs. It's another way to try and attract attention. I'm concerned about where the new acts are going to come from. Where are we going to take product that we really believe in if there's nowhere to go other than six or seven conglomerates? If they turn you down, you don't have a chance to prove your creativity. It's become much more difficult to get that exposure. Back in the early '50s, I did the same thing that we're doing now. We created regional hits that attracted national attention. Then the independents came into being and we didn't have to do that anymore. Now we're thinking that maybe it's time for us to go back to that.

**RW:** Was the EP your idea, and are the acts you recorded signed to you for publishing?

**Lowery:** The acts are signed to us. There's three others involved with the EPs: Rodney Hills, Don Tanner and Sonny Lembo, who is the producer of the EPs. They came to us and suggested the idea of getting out some EPs to try and break new acts. We liked what we heard and went ahead with it. We've already sold enough records in the area to get our money back, but we haven't yet attracted the attention of a major record company. I don't know how we're going to break the acts otherwise.

**RW:** Is your role as a music publisher very closely tied to your success in promotion?

**Lowery:** It is. We've always had a promotion department that's had to break nearly every record. Some of those records have come out of the box and were instantaneous hits, but we've worked records that we've stayed with for nine months to a year. I'm going to continue to promote my product regardless of the current climate. The record companies have priority product, and if mine isn't it, then it's not played. The radio stations won't play a record that the record companies haven't called them on. I don't think one record will make or break a radio station. If it's a quality record, it should be given an opportunity.

**RW:** Does the Lowery Music Group have a particular philosophy that might set standards for publishing in the future?

**Lowery:** We try to get the writers involved as much as possible in poetry. I'm a great believer that all songs should have hope, dreams and aspirations because I think that's what we all want. So consequently, I would never take downer songs. I don't say that you can't write about sad situations, but at the end of it there's got to be a spark of hope that someday it will be different. The one thing we have had, and I don't think any other publisher can make this statement, is that 90 percent of the songs we've had in the Lowery Music

Company have been recorded. We don't take a song if it's a good song. We only take songs that are great songs and that can be recorded.

**RW:** And what do you feel is the primary role of the independent publisher today?

**Lowery:** I think that the independent has the thing that the publishing business used to be and always was, and that's the personal contact. That's what publishing always has been to me and I hope we never lose it. It's a highly personal business. You're going into a partnership for life because the copyright is good for 50 years after the death of the composer, so consequently it's not like signing on as a manager who you might be with for five to seven years. Here, when a fellow takes a song, it's a lifetime partnership. With the conglomerates, in most cases, you're merely a number on a computer. Likewise, it's a sad thing that we don't have the independent record company that we once did. We're finding them all under conglomerates and I'm afraid that's what's going to happen with the publishing business. I hate that because I feel that the independent publisher has a lot to contribute to American music.

**RW:** You recently celebrated Georgia Music Week. Where do you see Atlanta's place in the future scheme of the music industry?

**Lowery:** I think you're seeing more and more acts coming out of Atlanta. Bruce Blackman and I have formed a production company called Mad Moon Productions which will place an emphasis on developing new talent and writers. It will be Atlanta-based. We'd like to see some of the major record companies one day have A&R offices in Atlanta such as they do have in Nashville. CBS just built the largest pressing plant in the world here and Maxell is opening one of the world's largest cassette manufacturing plants soon. I'd like to get a major record company located here because I think it could make it. We now have the world's largest airport here so we can ship overnight anywhere in the world.

## Jimmie Mack to RCA



Jimmie Mack has signed an exclusive recording contract with RCA. His first album for the label, "Jimmie Mack," will be released in a couple of weeks. Pictured at the signing are, seated, from left: Gene Leppik, of the Jumpers, Mack's backup band; Ed DeJoy, division vice president, pop/a&r, RCA Records; Jimmie Mack; Michael Hektoen of Domino, Inc., Mack's manager; and, standing, Steve Merola and Mykey Flasher, of the Jumpers; and Vic Mendelson, business affairs, RCA Records.

## Dufaure Launches Cachalot Records

■ NEW YORK—Eric Dufaure, president of Whale Productions, has announced the formation of a new record label, Cachalot Records. The label's first two signings are Ian North and Robert Derby. Derby's first LP for Cachalot, "I'm Normal," was released in September. North's "My Girlfriends' Dead" will be released December 1.

## Capitol Ups Palacio

■ LOS ANGELES—Dave Palacio has been promoted to the position of director, financial planning and analysis, at Capitol Records. Palacio has been with Capitol since 1972, most recently as manager of financial planning.

## E/P/A Names McCourt

■ NEW YORK—Bonnie McCourt has been appointed publicity coordinator, east coast, Epic/Portrait/CBS Associated Labels, it was announced by Susan Blond, vice president, national press and public information, E/P/A. McCourt joined the E/P/A publicity department in 1978.

## Palmacci, Prives Form Management Firm

■ NEW YORK—Record industry veterans Larry Palmacci and Mel Prives have formed Avanti Artists, a management corporation, with its principal offices in New York City.

Palmacci was previously the director of marketing, associated labels at RCA Records. Prives has been a music-industry lawyer for the last ten years.

## Classical Retail Report

NOVEMBER 8, 1980

### CLASSIC OF THE WEEK



#### MOZART DIE ZAUBERFLOETE

MATHIS, ARAIZA, HORNIK,  
KARAJAN  
DG

#### BEST SELLERS OF THE WEEK\*

**MOZART: DIE ZAUBERFLOETE**—  
Mathis, Araiza, Hornik, Karajan—  
DG  
**BEETHOVEN: VIOLIN CONCERTO**—  
Mutter, Karajan—DG  
**HANDEL: MESSIAH**—Hogwood—  
L'Oiseau Lyre  
**MAHLER: SYMPHONY NO. 6**—  
Abbado—DG  
**PAVAROTTI'S GREATEST HITS**—London  
**VERDI: REQUIEM**—Ricciarelli, Verrett,  
Domingo, Ghiaurov, Abbado—DG  
**VERDI: LA TRAVIATA**—Callas, Kraus,  
Sereni, Ghione—Angel  
**WEILL: SILVERLAKE**—Rudel—  
Nonesuch Digital

#### SAM GOODY/EAST COAST

**BRAHMS: LIEDER**—Norman—Philips  
**MONTSERRAT CABALLE SINGS SPANISH  
SONGS**—London  
**MOZART: DIE ZAUBERFLOETE**—DG  
**PAVAROTTI'S GREATEST HITS**—London  
**PUCCINI: TOSCA**—Ricciarelli, Carreras,  
Raimondi, Karajan—DG  
**REICH: OCTET**—ECM  
**VERDI: REQUIEM**—DG  
**VERDI: RIGOLETTO**—Cotrubas,  
Cappuccilli, Domingo, Giulini—DG  
**VERDI: STIFFELIO**—Sass, Carreras,  
Gardelli—Philips  
**WEILL: SILVERLAKE**—Nonesuch Digital

#### KING KAROL/NEW YORK

**HANDEL: MESSIAH**—Hogwood—L'Oiseau  
Lyre  
**MASSENET: LE ROI DE LAHORE**—  
Sutherland, Bonyngé—London  
**MOZART: DIE ZAUBERFLOETE**—DG  
**RAVEL: BOLERO**—Mata—RCA Digital  
**SAINT-SAENS, LALO: CELLO CONCERTOS**  
—Ma, Maazel—CBS Digital  
**VERDI: REQUIEM**—DG  
**VERDI: STIFFELIO**—Sass, Carreras,  
Gardelli—Philips  
**VERDI: LA TRAVIATA**—Angel  
**WEILL: SUITE FROM SILVERLAKE**—Epstein  
—Vox/Turnabout  
**WEILL: SILVERLAKE**—Nonesuch Digital

#### CUTLER'S/NEW HAVEN

**BEETHOVEN: PIANO CONCERTO NO. 1**  
—Michelangeli, Giulini—DG  
**BOLLING: PICNIC SUITE**—Lagoya,  
Rampal, Bolling—CBS

**HANDEL: MESSIAH**—Hogwood—L'Oiseau  
Lyre  
**MOZART: DIE ENTFUERUNG AUS DEM  
SERAİL**—Eda-Pierre, Burrowes, Davis  
—Philips  
**MOZART: DIE ZAUBERFLOETE**—DG  
**PAVAROTTI'S GREATEST HITS**—London  
**VERDI: AIDA**—Freni, Carreras, Karajan  
—Angel  
**VERDI: REQUIEM**—DG  
**VERDI: LA TRAVIATA**—Angel  
**WEILL: SILVERLAKE**—Nonesuch Digital

#### HARMONY HOUSE/DETROIT

**BEETHOVEN: VIOLIN CONCERTO**—DG  
**GALWAY PLAYS FRENCH FLUTE  
CONCERTOS**—RCA  
**HANDEL: MESSIAH**—Hogwood—L'Oiseau  
Lyre  
**HAYDN: L'INCONTRO IMPROVVISIO**—  
Dorati—Philips  
**MOZART: DIE ZAUBERFLOETE**—DG  
**PAVAROTTI'S GREATEST HITS**—London  
**SCHOENBERG: SURVIVOR FROM  
WARSAW, OTHER PIECES**—Boulez—  
CBS  
**SIBELIUS: SYMPHONY NO. 2**—Ashkenazy  
—London  
**VERDI: REQUIEM**—DG  
**VERDI: STIFFELIO**—Sass, Carreras,  
Gardelli—Philips

#### LAURY'S/CHICAGO

**BEETHOVEN: PIANO CONCERTO NO. 5**  
—Lupu, Mehta—London Digital  
**BEETHOVEN: COMPLETE SYMPHONIES**—  
Bernstein—DG  
**CANADIAN BRASS PLAYS BAROQUE**—  
RCA  
**PLACIDO DOMINGO SINGS ZARZUELA  
ARIAS**—London  
**MASSENET: LE ROI DE LAHORE**—  
Sutherland, Bonyngé—London  
**MOZART: DIE ZAUBERFLOETE**—DG  
**PAVAROTTI'S GREATEST HITS**—London  
**VERDI: ATTILA**—Gardelli—Philips  
**VERDI: REQUIEM**—DG  
**VERDI: LA TRAVIATA**—Angel

#### TOWER RECORDS/

**SAN FRANCISCO**  
**BEETHOVEN: PIANO CONCERTO NO. 1**  
—Michelangeli, Giulini—DG  
**BEETHOVEN: VIOLIN CONCERTO**—DG  
**ENRICO CARUSO: A LEGENDARY  
PERFORMER, VOLS. VIII, IX**—RCA  
Digital  
**CLEMENTI: PIANO PIECES**—Horowitz—  
RCA  
**HAYDN: L'INCONTRO IMPROVISO**—  
Dorati—Philips  
**GREATEST HITS OF 1790**—CBS Digital  
**MASSENET: LE ROI DE LAHORE**—  
Sutherland, Bonyngé—London  
**SHOSTAKOVICH: SYMPHONY NO. 13**—  
Previn—Angel  
**MUSIC FOR STRINGS**—Schwarz—  
Nonesuch  
**VERDI: AIDA**—Freni, Carreras, Karajan  
—Angel

\* Best sellers are determined from retail reports of the stores listed above, plus those of the following: Sam Goody/East Coast, Record World/TSS/Northeast, Record & Tape Collectors/Baltimore, Radio & Tape, Ltd./Washington, Specs/Miami, Rose Discount/Chicago, Radio Doctors/Milwaukee, Sound Warehouse/Dallas, Streetside/St. Louis, Jeff's Classical/Tucson, Tower Records/Los Angeles, Discount Records/San Francisco and Tower Records/Seattle.

## Capturing Michelangeli

By SPEIGHT JENKINS

■ NEW YORK—No pianist is any more elusive than Arturo Benediti Michelangeli. His records usually sell very well, here and abroad, but he apparently doesn't like to play live engagements. He has not performed in New York in some years now: several times announced, he has always found some reason to avoid the trip. Europeans say that there, too, he often cancels. All the more impressive, then, to have a new recording of a live concert in Vienna with him playing and Carlo Maria Giulini conducting the Vienna Philharmonic.

#### Brilliant Combination

The combination of the two artists in Beethoven's First Piano Concerto is brilliant. Michelangeli plays with a huge variety of colors and shades, his piano shaping the many moods of the bravura concerto. This is an appealing reading, with a singing second movement and a marvelous finale in which Michelangeli and Giulini seem almost to explode in the good spirits they project. The Deutsche Grammophon engineers

turn out their usual excellent job. It's a superb recording, one that should be in everyone's library.

A further note to last week's column on DG's new recording of Mozart's *Die Zauberflöte*. The sales of this record are even greater this week than last, and they are uniform across the country. Record producers should look at these figures with great care. Karajan has come out with recordings of two far more popular operas in the last few months, *Tosca* and *Aida*, but his *Die Zauberflöte* has enjoyed far more success. Part of the reason might be that this is the first digital opera on DG. But if this record stays on top for another few weeks, it may well mean that the buyers of America are tired of the same old names and are eager to hear new performers on records. Though Edith Mathis and Jose van Dam on this recording are known commodities, none of the other major parts is done by a name performer. This might mean an entirely new look at what the public wants in opera.

## Classical Retail Tips

■ If past events are any indication, London Records' November release, due to ship on Nov. 10, should keep the cash registers working overtime. Included in the release are two certain bombshells: new recordings by Luciano Pavarotti.

Of the two, the bigger best-seller is likely to be the tenor's first digital album, recorded recently to reflect his new move into heavier repertoire. Called "Verismo Arias," it finds Pavarotti singing a wide range of arias from the end of last century and the beginning of this one when Puccini, Mascagni, Giordano and Cilea were composing.

There are non-verismo arias on the disc, too. These include Meyerbeer's "O Paradiso" from *L'Africaine*, "Pourquoi me reveiller" from *Werther* and the two arias from Boito's *Mefistofele*, all of which should be perfect for Pavarotti. But the verismo arias are cannily chosen. The three from *Andrea Chenier*, each heroic but poetic, the familiar "Amor ti vieta" from Maurizio's arias from *Fedora*, *Adriana Lecouvreur*; the three arias from *Manon Lescaut*; even the big Act

III aria from *La Fanciulla del West* should bring impassioned, quality vocalism from the tenor. There is one unfamiliar aria on the disc which may be the favorite of the lot: "Apri la tua finestra" from Mascagni's *Iris*. But the most important thing about the album is that it is an all-new Pavarotti album.

Equally exciting is the complete William Tell, Gioacchino Rossini's last opera and one of the most difficult to perform. Pavarotti sings the crucial role of Arnold, which puts him far up in the vocal stratosphere. Though composed in a French grand opera style, *William Tell* requires from the tenor and most of the other major performers all the facility of bel canto. Conducted by Riccardo Chailly, the opera has what sounds like an ideal cast: in the title role is Sherrill Milnes; Mirell, a Freni, sings the romantic Mathilde; and Nicolai Ghiaurov sings the villain Gessler.

London should have another seller in the same release with Volume IV of the complete Mozart symphonies, recorded by the Academy of Ancient Music under Christopher Hogwood.

## Latin American Album Picks



### INOCENTE POBRE AMIGA

LUPITA D'ALESSIO—Orfeon LP 16-044

Con su interpretación de "Inocente pobre amiga" en el tope de los charts en la mayoría de las áreas de México y Estados Unidos, Lupita D'Alessio está obteniendo altas cifras de ventas con este larga duración, en el cual también se han incluido "Entre tus brazos," (Rodríguez-Alarcón) "Mi amor sin tí" (Sue y Javier) "Amar y querer" (M. Alejandro-Magdalena) y otros.

■ With "Inocente pobre amiga" at the top of the charts in Mexico and the States, Lupita D'Alessio's new package should sell well. Also good are "Solamente una vez," (A. Lara) "Noche de Ronda," (M. Teresa Lara) and "Lo siento mi amor."



### SENCILLAMENTE

JOHANNA—CBS 10307

Con "El Amor nuestro de cada día" (J. Louibriel) como tema de una de sus telenovelas, la actrizcantante Johanna Rosaly esta recibiendo fuerte promoción para este long playing, en el cual se incluye este tema. También "Déjame," (Ferro-S. Marti) "A veces te quiero" (P. L. Soto) y "Regalo de cumpleaños." (R. Ferro).

■ With "El Amor nuestro de cada día" included in one of her new TV soap operas, actress-singer Johanna Rosaly is receiving heavy promotion for this album, which also includes "Prefiero ser tu amante," (S. A. Medina) "La batalla," (R. Barrera) and more.



### ROBERTO TORRES PRESENTA A SU AMIGO

PAPAITO—SAR SLP 1003

Papaito, por años bongosero de la Sonora Matancera, se lanza ahora como solista interpretativo. Salsa cubana de excelente calidad, ritmo y sonido. Muy comerciales y contagiosos "Mi chiquita quiere," (M. Albo) "Que no muera el son," (Guevara-Marquetti) y "En mi triste agonía." (Marquetti).

■ Papaito, bongo player for the Sonora Matancera for years, debuts as a singer on this new production full of latin rhythms and flavor. "Caramelo a kilo," (R. P. Martínez) "Mi chiquita quiere" and "En mi triste agonía" are very contagious and commercial.



### DANCEMANIA 80's

TITO PUENTE—Tico JMTS 1439

En su propia producción, el gran Tito Puente ofrece esta grabación de salsa tropical, con Frankie Figueroa en las partes vocales. Al máximo de ritmo y profesionalismo salsero está "Le robaron los timbales," (T. Puente) "El Brujo," (R. Calzado) "El que sabe sobre," (E. Duarte) y "La generación del 80." (T. Puente).

■ Tito Puente is still the "maestro" in salsa, displaying rhythm, spicy latin flavor and more. "En el barrio," (T. Puente) "Digan que sí," (Puente) "Sin amor" (Puente) others.

## Desde Nuestro Rincon Internacional

By TOMAS FUNDORA

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



■ Una de las ciudades más populosas de Estados Unidos y en la cual, la alta población latina amerita y justifica la presencia de una cada vez mayor existencia de estaciones radiales, radiando en Español, lo es Nueva York. Los millones de latinos de la Babel de Hierro pueden jugar en su dial entre tres estaciones que lanzan su señal en su idioma original. Dos de ellas, debilitadas al máximo por una muy débil programación musical, en una ciudad donde el latino vibra por ella, quizás más que por cualquier otro concepto cultural, la otra, Radio WJIT, se ha mantenido en fuerte vigencia, debido principalmente a su programación que aplica fuertemente a la música internacional, salpicada agudamente por la música de salsa, en extremo popular entre la población, puertorriqueña, cubana y dominicana en su gran mayoría. Las estaciones norteamericanas, desde hace siglos, han mantenido una postura alejada de lo latino y con excepción de algunas estaciones que mantuvieron durante tiempo, shows en Inglés de música latina presentados por locutores que logicamente se popularizaron enormemente entre la población latina, la verdad es que el proceso va en descenso, contrastando violentamente con otras comunidades de Estados Unidos, en que cada vez es mayor la influencia latina en las radios y televisoras locales. Nueva York es un fenómeno raro. Se mueven influencias extrañas en todo ello. Radio Jit se ha mantenido durante años amenizando música latina las 24 horas del día. No nos detengamos a analizar su composición, analicemos los resultados finales en radioaudiencia y en ello constataremos que su programación es un éxito total. El show de Roger Dawson, que durante mucho tiempo mantuvo una inmensa popularidad entre los latinos y no latinos, radiados por una emisora en Inglés y presentando la locución en ese idioma, con música latina, fué descontinuado por la emisora. No analizo los portemores, no me interesa. El popular de Roger Dawson, en lugar de ser asimilado por cualquier otra emisora radiando en Inglés y con posibilidades de seguir el formato similar al ya usado y existoso, va de inmediato a Radio WJIT, con shows con presentación de música, pero con locución en Inglés. En un momento en que la lucha por lograr que el Español se mantenga cada vez más vigente entodas las localidades latinas de Estados Unidos, es cada vez mayor, cortar al Español en el medio de la procuando. Y es que necesariamente, Nueva York tanto desequilibrado. Es que generalmente nadie le pregunto a los latinos en Estados Unidos, cuando de sus asuntos se trata, lo que puedan ellos pensar del asunto. Creo que el espectáculo radial de Roger debe mantenerse y seguir adelante en cualquier otra emisora, pero no en una que ya, definitivamente, era 100% latina. Por otra parte, la WBGO (Jazz 88) de Nueva York está presentando un show de latin jazz por tres horas, cada martes de 2 a 5 de la tarde y repitiendolo los domingos de 10 a 1 de la tarde. Se presenta en este show a Chico Mendoza, que locuciona sobre música instrumental con algunas partes vocales de vez en gramación y substituirlo por el Inglés, me luce un necesita una mayor labor de parte de las inquietas personalidades de la comunidad. Se habla de haber establecido una Comisión que luche por un mayor despliegue de latinismo en la ciudad y sus emisoras radiales. Se habla de echar para alante para lograr una mayor captación



Chocolate

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Barry White



Alicia B:uni

■ Alicia B:uni, que locuciona sobre música instrumental con algunas partes vocales de vez en gramación y substituirlo por el Inglés, me luce un necesita una mayor labor de parte de las inquietas personalidades de la comunidad. Se habla de haber establecido una Comisión que luche por un mayor despliegue de latinismo en la ciudad y sus emisoras radiales. Se habla de echar para alante para lograr una mayor captación

(Continued on page 45)

# LATIN AMERICAN HIT PARADE

## Popularidad (Popularity)

### San Francisco

By KOFY (OSCAR MUNOZ)

1. **AY CHAVE**  
SONORA DINAMITA—Fuentes
2. **MI FORMA DE SENTIR**  
REV. EMILIANO ZAPATA—Profono
3. **NO ME ARREPIENTO DE NADA**  
ESTELA NUNEZ—Pronto
4. **TODO SE DERRUMBO DENTRO DE MI**  
EMMANUEL—Arcano
5. **UN CANCIONERO LLORO**  
ALEJANDRO RIVERA—Orfeon
6. **INOCENTE POBRE AMIGA**  
LUPITA D'ALESSIO—Orfeon
7. **INSOPORTABLEMENTE BELLA**  
EMMANUEL—Arcano
8. **YO NO NACI PARA AMAR**  
JUAN GABRIEL—Pronto
9. **QUE ME GANO**  
CHELO—Musart
10. **SONARTE**  
IVAN—CBS

### Redlands, Cal.

By KCAL (FABIO RODRIGUEZ)

1. **DON SENOR**  
TONO ZAMORA—RCA
2. **QUE ME GANO**  
CHELO—Musart
3. **AMANTES DE MEDIO TIEMPO**  
ALBERTO VAZQUEZ—Gas
4. **CON EL LOCUTOR**  
GRUPO SOLAR—OB
5. **ERES**  
NAPOLEON—Raff
6. **SI DIOS FUERA NEGRO**  
WILSON SAOKA—Fuentes
7. **NO TE DESPRECIO**  
LOS TERRICOLAS—Discolando
8. **NO ME SE RAJAR**  
VICENTE FERNANDEZ—CBS
9. **MATAME Y VETE**  
CHAYITO VALDEZ—Arpegio
10. **LA PARED**  
PEPE AREVALO—Gas

### Costa Rica

By RADIO TITANIA

1. **PROCURO OLVIDARTE**  
HERNALDO
2. **NUUESTRO AMOR SERA UN HIMNO**  
JAIRO
3. **RECUERDOS**  
KATTIA
4. **ESTRELLA BRILLANTE**  
MANHATTANS
5. **NO TE VAYAS ENTONCES**  
GIAN FRANCO PAGLIARO
6. **DESCUBREME**  
PRISMA
7. **UNA NINA, UNA HISTORIA**  
CRISTOBAL
8. **MANANA AL DESPERTAR**  
JAQUE MATE
9. **DE CABEZA**  
DIANA ROSS
10. **LLEGARE**  
MANANTIAL

### San Antonio

By KCOR (FEDERICO RODRIGUEZ)

1. **INOCENTE POBRE AMIGA**  
LUPITA D'ALESSIO—Orfeon
2. **ENSENAME A OLVIDAR**  
RAMON AYALA—Freddie
3. **HEY**  
JULIO IGLESIAS—CBS
4. **PAVO REAL**  
JOSE LUIS—T.H.
5. **TODO SE DERRUMBO DENTRO DE MI**  
EMMANUEL—Arcano
6. **EL CHUBASCO**  
CARLOS Y JOSE—T.H.
7. **UN CANCIONERO LLORO**  
ALEJANDRO RIVERA—Orfeon
8. **16 TONELADAS**  
HERMANOS BARRON—Joey
9. **AMPARITO**  
LOS MELODICOS—Discolando
10. **QUE MAL AMADA ESTAS**  
GUALBERTO CASTRO—CBS

## Ventas (Sales)

### Miami

1. **INOCENTE POBRE AMIGA**  
LUPITA D'ALESSIO—Orfeon
2. **LA DICHA MIA**  
CELIA CRUZ—Vaya
3. **ESTA SED QUE TENGO**  
ROCIO JURADO—Arcano
4. **DE MUJER A MUJER**  
SOPHY—Velvet
5. **HAY CARINO**  
CLOUDS—Common Cause
6. **PAVO REAL**  
JOSE LUIS—T.H.
7. **HEY**  
JULIO IGLESIAS—CBS
8. **QUE MALA PATA**  
HUGO BLANCO—WS
9. **EN OTRA CAMA**  
LOLITA—CBS
10. **SOY GUAJIRO CUBANO**  
LA INDIA DE ORIENTE—Guajiro

### Sao Paulo

By NOPEM

1. **PORTO SOLIDAO**  
JESSE—RGE
2. **HEY**  
CLAUDIO DI MORO—RCA
3. **FOI DEUS QUEM FEZ VOCE**  
AMELINHA—CBS
4. **AGONIA**  
OSWALDO MONTENEGRO—Warner Bros.
5. **REUNIAO DE BACANAS**  
EXPORTA SAMBA—K/Tel
6. **A MASSA**  
RAIMUNDO SODRE—Polygram
7. **NOTURNO**  
FAGNER—CBS
8. **COMING UP**  
PAUL McCARTNEY—EMI
9. **SEMENTE DE AMOR**  
A COR DO SOM—Warner Bros.
10. **ANUNCIO DE JORNAL**  
JULIA GRACIELA—Polygram

### Rio De Janeiro

By NOPEM

1. **PORTO SOLIDAO**  
JESSE—RGE
2. **JESUS IS LOVE**  
COMMODORES—Top Tape
3. **LITTLE JEANNIE**  
ELTON JOHN—Polygram
4. **AGONIA**  
OSWALDO MONTENEGRO—Warner Bros.
5. **SURE SHOT**  
CROWN HEIGHTS AFFAIR—RCA
6. **THE WINNER TAKES IT ALL**  
ABBA—RCA
7. **ON BROADWAY**  
GEORGE BENSON—Warner Bros.
8. **SPECIAL LADY**  
RAY, GOODMAN & BROWN—Polygram
9. **ANUNCIO DE JORNAL**  
JULIA GRACIELA—Polygram
10. **FOI DEUS QUEM FEZ VOCE**  
AMELINHA—CBS

### Spain

By JAVIER ALONSO

1. **SANTA LUCIA**  
MIGUEL RIOS—Polydor
2. **HEY**  
JULIO IGLESIAS—CBS
3. **SOL DE JAMAICA**  
JAIRO—RCA
4. **DIME QUE ME QUIERES**  
TEQUILA—Zafiro
5. **GRACIAS POR LA MUSICA**  
ABBA—Columbia
6. **HORROR EN EL HIPERMERCADO**  
ALASKA Y LOS PEGAMOIDEOS—Hispavox
7. **ENAMORADO DE LA MODA JUVENIL**  
RADIO FUTURA—Hispavox
8. **TU NUNCA DECIAS QUE SI**  
LUISA MARIA GUELL—Marfer
9. **VEN**  
PAOLO SALVATORE—RCA
10. **R.A.D.I.O.**  
JAVIER—RCA

## Nuestro Rincon

(Continued from page 44)

del público anglosajón de nuestra música y nuestras expresiones en general. Pero no veo nada verdaderamente serio ocurriendo verdaderamente y sí la cosa eterna de darle a los latinos todo lo que cualquiera quiera, sin preguntarle al menos lo que ellos querían. ¡Movilizarse es la palabra de orden y el movimiento se demuestra andando! . . . Bueno, los refugiados cubanos de Fort Chaffee tienen ya su emisora en Español, donada en su totalidad por gestiones de los involucrados y aunque los equipos no sean todo lo modernos que la gente quisiera, el mensaje está presente. Linda Sell, programadora de la emisora nos solicita muestras dirigidas a KNJV Radio, Fort Chaffee, Arkansas 72905, lamentándose de que tienen emisora ya, pero lamentablemente, les faltan los discos necesarios para llevar el mensaje musical. ¡Ayudemoslos!

Audiofidelity Records obtuvo los derechos con exclusividad para el mundo, del lanzamiento de las grabaciones de la etiqueta de música latina Coco Records. La etiqueta, fundada por Sam Goff y Harvey Averne, tiene un catálogo de más de 60 grabaciones de excelente calidad y que representaron una gran inversión y esfuerzo. Sam Goff es actualmente presidente de Audiofidelity y tiene gran empeño en que el catálogo Coco siga llegando a los mercados y públicos amantes de su música, al mismo tiempo que planean seguir manteniendo a la etiqueta vigente, con la firma de nuevos artistas que entren a formar parte de su extenso catálogo . . . "Maestra Vida," obra discográfica en dos partes, es un esfuerzo que habla muy alto de Willie Colon y Ruben Blades, sus creadores, editada por el sello Fania, en su "Primera Parte." Contenido y mensaje van mancomunados en una hermosa creatividad musical. Y es que hay gente, que a Dios gracias, sigue pensando en la comercialidad de un producto y algo más, en el momento de producirla. ¡Felicitaciones a ambos! En la obra, con concepto, letra y música de Ruben Blades, se lanza una nueva expresión. Focila responde a la definición de "folklore de ciudad latina."

¡Muy bien con la palabrita, a ver si les pasa lo que a mí con salsoul! . . . El nuevo sello Persian lanzó a la argentina Alicia Bruni, en Estados Unidos con los temas "Te has burlado de mí" (Rudy Pérez) y "Mujer como ninguna," (Michaëlle-Lana-Sebastian-Rammiro) con arreglos de Toly Ramirez y grabado en Miami Sound Studio. De inmediato, el tema "Te has burlado de mí" salta a éxito en la comunidad latina le Miami, donde Alicia radica. ¡Me alegro mucho! . . . Cargada de sabor y ritmo la nueva grabación de Chocolate, que el sello SAR de Nueva York ha puesto a la venta. Entre los números destacan "Prepiero el son," (E. Lamera Wilson) "Yolanda dime que sí" (Echemendia) y "Chocolate sabroso." (J. Rodríguez).

Punto y aparte para la grabación en Español de Barry White, del número "Mi nueva canción" (Love-Makin' Music) que en producción Unlimited Records, será distribuida en Latinoamérica por CBS. Ele Juárez me envía muestra que me ha hecho constatar el gran trabajo desarrollado y que inevitablemente conducirá a un éxito total al gran Barry, en nuestro idioma. ¡Excelente! . . . Y ahora . . . ¡Hasta la próxima!

Disc jockey Roger Dawson, who for years presented his English-language, Latin-music show on an English-language radio station in New York, has moved to WJIT, which had been a 24-hour Spanish-language station. The move has, unfortunately, created some confusion among both WJIT's regular Spanish-speaking listeners and Dawson's regular English-speaking listeners. Latin music can also be found on the New York dial on WBGO ("Jazz 88"), where Chico Mendoza does a Latin jazz program from 2 to 5 p.m. on Tuesday and 10 p.m. to 1 a.m. on Sunday. New York could use more Latin radio programming . . . Newly arrived Cuban refugees in Fort Chaffee, Arkansas now have a Latin radio station to listen to. Programmer Linda Sell asks that demos be sent to KNJV Radio, Fort Chaffee, Ark. 72905.

"Maestra Vida," the new Fania release by Willie Colon and Ruben Blades, has a great repertoire and a beautiful message. Congratulations! . . . Persian, a new label, has just released, in the States, a new  
(Continued on page 46)

# Record World en Miami

By PEPE FERNANDEZ TABRAUE

■ Hace unos días se celebró aquí en Miami, la final nacional de EE. UU., de las canciones preseleccionadas para participar en la final mundial de la canción de la O.T.I., a celebrar próximamente en Argentina. Mientras se realizaba la presentación de las canciones finalistas, me dediqué a puntuar cada una de ellas basado en una calificación del uno al diez. Una vez finalizada la puntuación, la cual realicé con la mayor objetividad, observé que solamente dos canciones habían sobrepasado la puntuación de cinco: la canción representante de Los Angeles, "Esta Vez" (I. Sotelo-S. Radwiz), interpretada por **Isela Sotelo** y la canción triunfadora, "El Extranjero" (Ramiro Velasco) interpretada por **Rammiro** y que representaba a Miami. Lo que intento decir con todo este preámbulo, es que la calidad de las canciones y de las interpretaciones presentadas, era lamentablemente baja y era de suponer, a mi modesto entender, que a un festival de esta magnitud se presentase mejor material. Muchos se lamentan de que los festivales de la canción están en decadencia. Después de ver esta final nacional, no me extraña en lo más mínimo. Quiero pensar que el motivo de la mediocridad presentada, sea por el miedo al riesgo de unos y por el carecer de los contactos apropiados de otros. Y digo que quiero pensar así, ya que me niego a aceptar que lo que he visto y oído en esta final, sea un promedio de la calidad de música que se puede producir en Estados Unidos. Creo sinceramente que por estas tierras existe mucho más talento y espero de corazón que en lo sucesivo se demuestre. Lo único que salvó esta velada fue la canción ganadora, "El Extranjero," a la que otorgué un ocho y que creo que tiene muy buenas posibilidades en Argentina.

En cena celebrada en un restaurante local, se anunció a bombo y platillo la firma de la popular cantante **Lisette** con Alhambra Records. Así mismo se

anunció el contrato de distribución del material Alhambra en México a través de E.M.I.-Odeón. Ambos contratos prometen ser muy fructíferos para todos los participantes, y yo así lo deseo de corazón. Se está acelerando la producción del primer disco de **Lisette** con su nuevo sello, y a juzgar por el esfuerzo que todos han puesto en él, promete ser muy interesante.

En fecha próxima se presentará en el Dade County Auditorium de esta ciudad, la internacional española, **Rocío Jurado**. La multitud de seguidores que Rocío ha sabido ganarse por aquí esperan con gran ansiedad estas presentaciones, y estoy seguro que ella no les defraudará con sus recitales en los que tanto ella se entrega a su público.

Las emisoras W.C.M.Q. (A.M.-1220 y F.M.-92), piensan ofrecer a sus oyentes en forma totalmente gratuita dos conciertos en el Marine Stadium, que se celebrarán el primero y el dieciocho de Noviembre respectivamente. Para el primero presentarán a **Rammiro**, **Nydia Caro** y **Alberto Cortés**. El del dieciocho contará con la participación de **Dyango**, **Betty Missiego** y **Johanna Rosalí**. Estas emisoras han acostumbrado al público de Miami a estos conciertos gratuitos en forma periódica y ciertamente debe agradecerseles el interés que demuestran en fomentar la música en español en esta área. En sucesivas columnas, si el espacio lo permite, les contaré más sobre todos estos conciertos.

## Fischer & Lucas Tap Vera Lakey

■ NASHVILLE — Bobby Fischer and Joe Lucas have announced an expansion of their new promotion and distribution company, Fischer & Lucas, with the addition of Vera Lakey as administrative assistant. Records contracted to the company include "A Little Ground in Texas" by the Capitals, and a title by Durwood Haddock.

# The Coast

(Continued from page 21)

most original music this side of Venus," adding that he hadn't had a hit in 15 years of activity. Van Vliet himself noted that he makes "non-hypnotic music to break up the catatonic state" from which we all suffer. He also revealed more than a trace of the humor that is one of his many records' most attractive traits (including the new "Doc at the Radar Station," on Virgin/Atlantic). When asked by Moyer how he teaches his musicians to play his stuff, Beefheart replied, "Whips . . . I mean, a kind quip." Later, in response to a query about his painting, he said, "It's hard to talk about painting; it's hard to talk about music; it's hard to talk." Yes, he is a genuine iconoclast, a valued original. Yet Beefheart was very clear about one thing: when Moyer asked him what in the world he most valued, he replied simply, "My wife."

THOSE CRAZY ROCK STARS: It seems that after this week's (month's? year's? eternity's?) talk of the town, **Bruce Springsteen**, played Denver's McNichols Arena on October 20, he and the **E Street Band** had some time off and wanted to tool around the nearby mountains in some 4-wheel drive vehicles. They borrowed a couple of Cherokee Chiefs from the folks at Feyline, who promoted the sold-out show, and proceeded to crack the block on one of them and totally disable the other. Meanwhile, **Barry Fey** had a party planned for Bruce and band that very night. When they reported the mishaps with the vehicles, a Winnebago and another car were dispatched to bring them back. Then, unbelievable as it may seem, the Winnebago's lights blew, followed by the car's losing its battery, so two more autos—this time they were rent-a-cars—had to be deployed to take care of that. The comedy of errors, although it might not have seemed too hilarious at the time, finally ended with everyone showing up at the party and having a good time. But the next time we hear Springsteen singing one of his legion of car tunes, you can bet we'll keep this incident in mind . . . On a more somber note, the **Stranglers** had about \$500,000 worth of equipment stolen October 22 in New York, when thieves made off with the rented truck in which the gear was all stored. According to manager **Ed Kleinmann**, the show will go on, however; there are no plans to scuttle the group's remaining dates on their 40-city tour. There will also be a substantial reward for info leading to recovery of the equipment.

NOTES: Beginning on November 3, Songwriters Resources and Services will hold a series of free workshops dealing with song evaluation and the music business. The business workshop, called "Everything You Ever Wanted to Know about the Music Business but Didn't Know Who to Ask," will be held every Monday, with the songwriting workshop happening on Fridays. Both take place at 6772 Hollywood Blvd. here; for more information call SRS at (213-463-7178) . . . The Berle Company, formed recently by **Marshall Berle**, says that they are working in "the touring/production/publishing/recording arenas." Berle represents local bands the **Go-Go's**, the **Alley Cats**, **Wall of Voodoo**, the **Suburban Lawns**, the **Surf Punks**, the **Plimsouls**, the **Falcons**, the **Weirdos** and others. He has also founded a record company, with the first release (featuring the Alley Cats) due around Christmas . . . Recording news: **Joan Baez**, **Con Funk Shun** and **Greg Walker** are all working at the Automatt in San Francisco, while the **Gap Band** is wrapping up its third LP for Mercury at the Total Experience facility in L.A. . . . The Glotzer Management Corp. has changed addresses in L.A. They are now at 7720 Sunset, L.A. 90046, telephone 851-9115 . . . Erratum: **Shaun Harris**, identified in last week's issue as **Barry Manilow's** manager, is actually Manilow's publishing liaison, as general professional manager of Manilow Music and Kamikaze Music. The real manager is still **Miles Lourie**.

## Radio Action

### Most Added Latin Record

(Tema más programado)

|  |   |                           |
|--|---|---------------------------|
| (Internacional)                                  | ● | (Salsa)                   |
| " <b>Todo Se Derrumbó Dentro De Mi</b> " *       | ● | " <b>La Vecina</b> "      |
| (M. Alejandro-A. Magdalena EMMANUEL (RCA-ARCANO) | ● | (Zulma Angélica)          |
| * Second Time - Segunda Vez                      | ● | ORQ. LA SOLUCION (L.A.D.) |

## Nuestro Rincon (Continued from page 45)

single by Argentinean performer **Alicia Bruni** containing the tunes "Te has burlado de mí" (R. Perez) and "Muper como ninguna" (Michaelle-Lana-Sebastian-Rammiro), with arrangements by **Toly Ramirez**, recorded at Miami Sound Studios. "Te has burlado de mí" is already enjoying heavy airplay on all Latin stations in the Miami area and looks like a winner . . . The SAR label in New York has just released a new LP by **Chocolate** with great danceable rhythms. Among the best tunes are: "Prefiero el son" (J. Rodriguez), "Yolanda dime que sí" (Echemendia) and "Chocolate Sabroso" (J. Rodriguez) . . .

There is a beautiful rendition in Spanish by **Barry White** of the tune "Mi Nueva Cancion" ("Love-Makin' Music") on Unlimited Gold Records that will be distributed in Latin America by CBS. Thanks to **Ele Juarez** for the sample he sent me. It will surely be another success for White. And now, that's it!

## Alfa Indie Distributions (Continued from page 3)

uting, Pickwick International and Pika in the midwest; and Associated Distributors, Western Merchandisers and Pickwick International in the west.

For Fead, whose last industry post was as chief executive of the combined RCA, A&M and Associated Labels branch distribution system, the Alfa launch represents a return to his long-term association with indie suppliers. The former Liberty and A&M executive lauded the greater opportunities for establishing "a strong identity" through independents in an official release that noted Alfa had mulled both indie and controlled branch options before electing to set the current lineup.

Considering that in recent years a number of one-time indie labels have defected to branch deals, and the branch systems themselves have solicited a wider variety of manufacturing and distribution approaches for potential clients, Fead agreed Alfa's decision augurs a strong commitment from its new distribution partners. "I would think that, in terms of priorities, Alfa Records would be paramount for these distributors so long as what we're doing in developing product is right," Fead told *RW* when queried on how the shifting share of market might buttress the new company's position. "What we've done is create another opportunity for these distributors."

### 'Ready To Kill'

With the field of major independently distributed labels considerably smaller than it was at mid-decade, Fead also predicted "those people are ready to kill" to prove an indie operation's ability to respond more immediately to product in the marketplace. With the new label, a division of the Yanase & Co., Ltd., conglomerate in Japan, expected to introduce only a handful of releases during the first quarters of next year, Fead and the Alfa staff are understandably optimistic about their distributors' ability to work intently on each.

Overseeing distribution for Alfa will be marketing vice president Pete Jones, who asserted that "independents have a direct financial interest in the results within their respective markets, and, therefore, an aggressive and positive interest in maximizing the success of every label they distribute."

Where the recent softening of audio software sales led some of the remaining independent labels to seek more iron-clad contractual arrangements with distributors, Fead indicated Alfa's ties to its distribution net would be closer to the partnerships in the

classic days of the indies. "It will be very loosely structured," he said. "There will be no heavy paperwork, no spelled-out financial commitment from the distributor—it's a handshake relationship in each case."

His faith in his new partners' ability stems from Fead's conviction that the remaining indie labels have continued to deliver major hits and launch new careers, despite some projections that the market might be swallowed by majors, forcing independents out. And, recognizing the importance of a commitment from a new label, he added, "There are a lot of people who are currently marketing their music through other channels who will be watching this company closely."

While he indicated that Alfa's management team would begin interviewing potential field support staff later this month, Fead asserted that the label would rely on its distributors' full complement of personnel, "utilizing all the resources of these distribution organizations."

Response from the indies was equally optimistic. Said Schwartz Bros. president Jim Schwartz, "Alfa's move to the independents will prove to be a great asset to my company and to all independent distributors."

Added Tony Dalesandro of MS Distributing, "This is the most exciting thing to happen to the independent distribution network in years. The timing is perfect for both Alfa and the independents. Almost every major label has been developed by the indie distributors."

Both pointed to Fead's track record at Liberty and A&M as evidence of his ability to motivate indie operations, and predicted the new operation would assume its own place as a "dominant force in the American record market," as Schwartz termed it.

Fead again confirmed plans for an opening release of three to four titles in the first Alfa release, now slated for the first quarter of next year. With parent division Alfa & Associates already a \$50 million per annum major in Japan, he also noted that at least two acts from that roster would be among those represented in the first two Alfa releases here.

Yet to be set are manufacturing plans. "We haven't really spent that much time addressing it because we don't as yet have the need," explained Fead. However, he added, Alfa has already begun testing product samples and has brought in a quality control consultant with an eye toward insuring premium quality.

## New York, N.Y. (Continued from page 16)

**ON THE TOWN:** Prior to going into the studio to cut his second album, **Big Twist** and his band the **Mellow Fellows** made another sojourn to Manhattan for a one-night stand at the Lone Star. Big Twist certainly is big at 6' 4" and 285 pounds; he doesn't twist, but he says that at age 15½ he wrote a song called "The Twist" and gave it to **Hank Ballard**, who not only recorded the original version but is also listed as the composer. That's neither here nor there, one supposes, but when the singer's friends heard the song they nicknamed him Twist.

Does that make Big Twist, in some convoluted way, responsible for Chubby Checker? Well, anyone who sings with such great heart and soul as Twist must be forgiven his sins. For when Twist and his band move into high gear, it is an awesome spectacle, with the physically-imposing vocalist alternately purring and growling his way through the most inexplicable material (in addition to songs by **Otis Redding**, **Curtis Mayfield** and **Tyrone Davis**, the band's repertoire includes **Steve Goodman's** "It Would Be You and Me" and **Bonnie Koloc's** "Children's Blues") as the band rocks away, driven by a solid rhythm section, an inventive lead guitarist named **Pete Special** and one of the finest saxophonists (Motown style) around in **Terry Ogolini**.

Big Twist and the Mellow Fellows pitch their revival tent regularly in these parts. Don't miss them.

**BITS AND PIECES:** Several people have been running around the country claiming to be representatives or managers of **Bob Marley**. Marley wants it known that he represents himself in all negotiations. Accept no substitute.

A single-engine plane piloted by the Commodores' **Milan Williams** collided with a pickup truck and burst into flames while attempting to make an emergency landing on a Phoenix, Arizona freeway last week. No serious injuries were reported. Williams and his passenger, Commodores press agent **Lester Mornay**, suffered "bumps and bruises" according to a spokesman on the scene. The driver of the truck sustained minor injuries. Williams' plane developed engine trouble en route from Provo, Utah.

**RW JOTTINGS:** Congratulations to *RW* chart nymph **Doree Berg**, who beat local NBC anchorperson **Sue Simmons** 6-4 in a tennis match at Bill Brown's Tennis Club in Manhattan. The October 11 match was but one in a series of matches pitting media personalities against each other in a benefit to raise money for the United Negro College Fund and to publicize the Arthur Ashe Tennis Benefit at the Felt Forum on November 9. On bended knees, Berg beseeched New York, N.Y. to report that her hair was not in pigtails on that fateful day. She was, however, wearing those cute little shorts.

Congratulations also to our own **Joyce Reitzer-Panzer** and her husband **Gary**, who celebrated their third wedding anniversary on October 16. Joyce is expecting a patented New York, N.Y. insult right now, but it ain't gonna happen, because this is a joyous moment in her life that shouldn't be sullied by base remarks.

Memo to Joyce: I'll send you a bill for the plug.

New York, N.Y. readers will also want to look out for **Phil DiMauro's** essay—to be printed here—on "Why 'Bobby's Girl' is One of the Sickest Songs in the History of Rock." It's currently in the first draft stage. More details in coming weeks.

**JOCKEY SHORTE:** **Arnie Handwerker** has exited his post as national director of promotion for JEM Records. He can be reached at (914) 939-4350... Having gone undefeated during the softball season, the **Robbin Thompson Band** will kick off the winter sports season on November 5 by taking on the WQRK-FM deejays (Virginia Beach) in a broom hockey match at halftime of the Hampton-Baltimore minor league hockey tiff... due in at the Lone Star, November 19 and 20 as the opening act for **Wilson Pickett:** the **Sunbelt Millionaires**, a group numbering among its members **Tommy Dean**, composer of "Home and Homesick" on **Joe South's** woefully-overlooked album "Midnight Rainbows"; and **Bruce Baxter**, who engineered and co-produced the original independent singles of the **Brains'** "Money Changes Everything" and the **B-52s'** "Rock Lobster." The group is managed by **Mike Wheeler**, former road manager for **Delbert McClinton**... **Sid Bernstein** has signed Long Island's **White Fire** and will showcase the group at the Other End on November 13... **Ian Lloyd's** new LP, "3WC," will be released on November 7, as will new albums by **Jon Anderson** and **Alvin Lee**... **Major Bill Smith** is going to release some rare **Amos Milburn Jr.** tracks on his LeCam label. Titled "Major Bill Smith's Texas Soul, Fort Worth Style: Golden Decade of Soul 1955-1965," the LP features Milburn in the studio with, among others, **Delbert McClinton** (harmonica), **King Curtis** (sax) and the Fort Worth Symphony Orchestra.

## Michael Stewart

(Continued from page 3)

of vice president and general manager.

Stewart will be based in Los Angeles and report to Dick Asher, deputy president and chief operating officer, CBS Records Group. His domain will include all of CBS' music publishing activities worldwide, including April/Blackwood's New York, Los Angeles and Nashville offices and CBS Songs International's offices in Europe, Latin America, Canada, Australia, Africa and the Middle East.

He will also direct Musical Theaters International, which licenses the publishing rights to Broadway musical scores, and assist in the acquisition of soundtrack properties for the various CBS labels.

Prior to founding Interworld, Stewart had been chairman of the board and president of United Artists Music since 1962. During that time he also served as president of United Artists Records, from 1964-1968 and again from 1971-1974; as vice president of United Artists Corp.'s motion picture operations from 1968-1977; and as chairman of the the board and president of Robbins Music Corp. and Big 3 Music Corp. from 1973-1977.

While at United Artists, Stewart supervised the music for over 300 feature films, was responsible for acquiring the publishing companies Robbins, Feist and Miller from MGM, and worked with such artists as the Electric Light Orchestra, War, Don McLean and Crystal Gayle. He also was responsible for the division of UA that produced Broadway shows.

## Management Changes At Harmony Hut Chain

■ LANHAM, MD. — Stuart Schwartz, chairman of the board of Schwartz Brothers, Inc., has announced a management restructuring of the firm's Harmony Hut retail division.

David Blaine, who joined Harmony Hut this past March as director of retail control, has been appointed vice president and general manager. He assumes primary responsibility for the day-to-day operation of the four-state, 24-store Harmony Hut chain.

Chris Michaele, Bill Kennedy, and Mark Perel have been appointed regional merchandise managers of Harmony Hut, and will supervise the chain's merchandising programs. Clyde McElvene and Otti Schmitt continue in their posts as general merchandise manager and operations manager, respectively. Nancy Craig will continue as Harmony Hut director of advertising.

## Capitol Cassette Package Plan

(Continued from page 3)

display and storage. "In our estimation, as of this date, it would appear to be the most universal package that we could come up with," he told *Record World* last week. "It seems to service all the needs of all of our customers, as opposed to limiting it to the needs of a select few."

Paramount in White's analysis of the package is its ability to "fit into existing fixtures, no matter what configuration — it will fit into both open and locked cases, into 12" by 12" LP bins, spaghetti boxes and virtually any fixture now used."

By contacting racked and re-retail accounts representing the full spectrum of its business, White found acceptance of such a design, which precludes the need for costly replacement or refitting of existing fixtures, to be broad. "From our research,

and the customers we've talked to, they've told us that this is the package they want," says White, echoing a similar emphasis on cost-effectiveness in displaying cassette product to the views held by Lieberman Enterprises president Harold Okinaw during his NARM rack meetings presentation on tape merchandising.

For Dan Davis, Capitol's vice president of creative services/press and artist relations/merchandising and advertising, the AGI package still preserves the heightened visual potential missing in the conventional plastic Philips cassette box. "Needless to say, it permits you to extend the image you've created with your album package," explains Davis. "It also enables you to give consumers more information than the Norelco/Philips box, which is

something they're increasingly asking for."

At the same time, Davis noted that AGI's process will be cost-effective in printing, in that the same four-color separations utilized for conventional LP jackets can be used in printing the AGI cassette sleeves.

### Market Test: November Rollout

Capitol has thus set three titles for an extensive market test during November, with an eye toward assessing the new package's impact on sales and merchandising. Included will be Neil Diamond's forthcoming soundtrack album to the EMI feature film, "The Jazz Singer," Bob Seger's "Against The Wind" and "Dark Side of the Moon" by Pink Floyd.

"It gives us a cross section: a new release, a strong selling current hit album, and strong selling catalogue selection, thereby giving both the dealer and Capitol a chance to see what the differing marketing paths might be for this package," explains White, who added that the three opening titles with the AGI package will also sell at different price points. Those sets will list at \$9.98, \$8.98 and \$7.98 respectively. Queried on the higher price point for the soundtrack package, White confirmed that one goal of the market test will be to see whether the more lavish cassette package can generate incremental sales in that configuration.

The market test won't confine itself to those questions, added White, who said the regional sampling now being set will place the package in virtually every type of account currently serviced with Capitol tape product. "The test we're conducting will run-off with 10 to 15 different types of testing situations," he noted, including side-by-side positioning with conventional Philips boxes, a full spectrum of existing fixtures, and paired disc/tape displays.

Some of the expected advantages will include the package's use in "pigeon-hole" closed fixtures where a larger oversize package would not allow consumers to handle and move product to check liner information. Use of anti-pilferage devices will also be included in some of the product.

White and Davis report the test will run at least through the peak holiday buying season, with results to be compiled and then analyzed after the new year.

## MIDEM Boycott

(Continued from page 3)

the growing tide of anti-Semitism during a recent European trip, alluded not only to incidents in France mirroring a backlash against French Jews, but to signs of renewed racism and neo-fascism elsewhere, including the United States.

If the veteran music industry attorney anticipated some objections to his suggestion of a MIDEM boycott, he now says initial reaction has been overwhelmingly positive. Reached last Thursday (30) by *Record World* after he had returned from a business trip to the east coast, Shapiro reported, "When I got to New York, people found out I was there and really jumped on this."

### Letter

As a result, he has drafted a letter now circulating through executive suites that reads: "The following industry leaders join me in registering a protest against French Anti-Semitism by supporting a boycott of the 1981 MIDEM Conference in Cannes."

Thus far, the names committed to that letter, many of whom told *RW* that their commitment was simply personal, include: Irwin Steinberg, chairman, PolyGram Record Operations, U.S.A.; Billy Meshel, vice president/general manager, Arista Music Group; Clive Davis, president, Arista Records; Al Coury, president, RSO Records; Sheldon Vogel, vice chairman, Atlantic Records; Jerry Greenberg, president, Mirage Records; Lester Sill, president, Screen Gems/EMI Music; Ed Silvers; WB Music; Herb Eiseman, president, 20th Century-Fox Mu-

sic Publishing; and a number of prominent music trade lawyers, including Eric Kronfeld and Harold Orenstein.

"I'm just beginning to collect names," added Shapiro, who said he already has a second list of tentative commitments, who have yet to see the actual wording of the letter. "What I have so far is really just the results of a few hours on the phone, between meetings. The interesting thing was that I only got one flat-out no—and that was from someone who'd never been to MIDEM in his life, and consequently felt it would be a fraud to use his name. I didn't find anybody who felt my behavior in suggesting this was over-reactive."

To clarify the gravity of his own commitment to the boycott, Shapiro noted, "I, personally, am not a deeply observant person in terms of my religion. I don't strictly follow traditional Jewish doctrine. But there are many people in this business who, I am sure, do. And, in deference to them, I think they shouldn't have to go anywhere where they're not welcome, and will be made to feel uncomfortable."

### Purpose

As for the purpose of the boycott, Shapiro again stressed the broader issue of division racism and anti-religious sentiments beyond French borders, and said that trade veterans, whether they elect to join the boycott itself, will at least be compelled to confront those issues and frame a response.

# Stigwood Sues Bee Gees

(Continued from page 3)

current legal tangle. According to Gershon, the Bee Gees' suit against Stigwood *et al* was filed hours after Stigwood had filed for a declaratory judgment in the High Court of Justice in London, which means the Bee Gees and Stigwood were apparently preparing their separate actions at the same time.

According to Stigwood's verified answer to the Bee Gees' claims, judgment filing was done to clear up the deteriorating relationship between Stigwood and the Bee Gees. Beginning in 1978, reads the answer, "the Bee Gees and their agents and attorneys embarked upon a course of conduct designed to compel Robert Stigwood and the corporate defendants to conclude that the Gibbs were going to breach the 1977 agreement (the last contracts signed between the two parties) and sever their relations with defendants, unless the Bee Gees received substantial compensation in addition to that to which they were contractually entitled." The Stigwood answer goes on to say that the Bee Gees demanded an increase in royalty payments, waivers of management commissions, and payment of mechanical and performance royalties for which they had already been paid.

The answer continues: "The Gibbs crafted and communicated the message that they would not perform their obligations under the 1977 agreements by direct statement and by a course of conduct that included several instances of breach of contract." Stigwood claims that during the last two years the Bee Gees falsely represented themselves to several key music industry executives, giving those executives the impression that they (the Bee Gees) were no longer under exclusive contracts with Stigwood or RSO Records. In this manner the Bee Gees are purported to have contacted Walter Yetnikoff, president of CBS Records; Jerry Weintraub, of Concerts West, Inc.; Neil Bogart, president of Boardwalk Records; Charles Webber, president of Lucasfilms; Charles Koppelman, president of the Entertainment Company; and Elizabeth Granville, vice president for public relations of BMI. None of these people would comment on these allegations.

During the last two years, according to the Stigwood answer, the Bee Gees conducted a campaign for the purpose of "improperly extorting money from Robert Stigwood and the corporate defendants." In this manner, the brief claims, the Gibbs "extorted in excess of \$20 million"

from the defendants. "To forestall other threats, Stigwood and the corporate defendants voluntarily gave the plaintiffs an additional \$5 million above and beyond their contractual entitlements in the last two-and-a-half years," the answer continues.

The recent Bee Gees charge of payment of royalties is part of the group's "campaign to squeeze from Stigwood more and more money to which they are not entitled and perpetually to renegotiate their contracts," the answer alleges.

In his affidavit Gershon states that "for two-and-a-half years, Robert Stigwood and the corporate defendants have yielded to plaintiff's outrageous demands, fearing that to do otherwise would irrevocably poison their business relationship." But with the recent assertion by the Bee Gees that their contracts with Stigwood were null, Stigwood finally decided to take the matter to the English courts, according to Gershon.

## Prepared Statement

In a prepared statement announcing counterclaims, the Stigwood Group emphasized that the Stigwood complaint was done in the form of a sworn, verified statement, as opposed to the Bee Gees' claim, which was neither sworn nor signed. In addition, both Gershon's affidavit and Stigwood's verified answer states that "at least two of the plaintiffs (the Bee Gees) have conceded that (their suit against Stigwood) was prepared and served without their ever having seen it."

John Schwartz, a lawyer at the firm of Gold, Farrell & Marks, who are representing the Bee Gees in their suit against Stigwood, called this last charge "silly." Schwartz said that the three Bee Gees were "totally aware" of the suit and had "completely authorized" its content.

While Stigwood's brief responds specifically to each of 23 causes of action brought by the Bee Gees, Stigwood's lawyers are hoping that the entire suit will be dismissed. Because all the contracts referred to in the initial suit were signed in England and involved English and Dutch companies, Stigwood's lawyers are asking that the suit be dropped on the grounds of "forum non conveniens." This means that the New York court system is not the proper place for the dispute to be argued. According to the Gershon affidavit, "The only connection that these agreements have with the state of New York is that there exists the possibility that the Gibbs might sell records in New York,

or have their original compositions performed in New York, or give concerts in New York. However, the same might be said of Idaho or Indonesia. In terms of disseminating the Gibbs' 'product,' the agreements contemplated worldwide performance—neither more nor less in New York than in any other jurisdic-

## CRT

(Continued from page 3)

tion those points with the counsels of each party to help bring about a conclusion to the seven month long adjustment hearings.

The CRT must issue its decision by December 31, after combing through the testimony of all three parties, which, in written form, is now over four feet high.

The NMPA and AGAC are calling for a hike in the mechanical rates—the royalty paid to songwriters for the use of their copyrighted musical work on LPs.

They would like to see the rate jump from the present two and three-quarters cents per song interim rate set by Congress in 1976 (the old rate, set in 1909, was two cents per song) to a more equitable six percent of suggested retail price of a record, a jump they feel is actually conservative considering the eroding effect of inflation. They feel that the six percent rate would be a "historically effective rate."

The RIAA, on the other hand, feels that a rate hike at the present time is not only unfair but injurious to the industry, and that it would raise prices and cut off the future development of new, untried performers and songwriters.

The record industry experts maintain that the increased volume of record sales since the late '60s, even with the drop in sales in the last few years, has compensated publishers and composers adequately.

Nevertheless, in mid-October, the RIAA, in what they termed "a new flexibility" on their part, came forth with a new proposal which, while it offers no rate hike now, would allow for interim rate hike adjustments in 1982 and 1987 if the average price of "leading albums" from the trades' Top 200 list went up.

If album costs went up, say, eight percent, so would the per-tune rate of mechanical royalties. (RIAA wants to retain the per-tune flat rate.)

The NMPA and the AGAC also criticized the new plan, attacking its untimeliness and what they see as an inadequate and unguaranteed boost.

At first the CRT would not make a decision whether or not to allow the new RIAA proposal to be part of the record, but in

tion." Gershon goes on to say that action is already started in England.

If the New York court fails to dismiss the suit on "forum non conveniens" grounds, Stigwood's lawyer, Martin London, will then seek summary judgment dismissing twelve of the Bee Gees' causes of action for lack of merit.

late October it decided in favor of admitting it for inspection.

This past weeks' hearings began with testimony from composers and from the president of the Harry Fox Agency that centered on the criticism of the new RIAA plan.

Songwriter George P. Weiss, who has written such standards as "I Can't Help Falling In Love With You," "Lullaby of Birdland" and "I Don't See Me In Your Eyes Anymore," said that even an increase in the volume of record sales might not help him receive his due share under the RIAA plan, due to the smaller number of opportunities for non-performing songwriters to get songs on albums in the present market.

Weiss, questioned by AGAC counsel Frederick Greenman, also tried to present to the Tribunal the shortcomings they felt in the proposal's sole reliance on the Top 200 charts for determination of price increases and possible increased royalties.

Also presenting critical testimony concerning the RIAA proposal was Albert Berman, president of the Harry Fox Agency, who felt the possible rate hike in the future would be unfair and applied in a selective and "relative" way detrimental to the publishers and songwriters.

"They (RIAA) set a certain date," he said, "and on that date any record, any new releases, would be eligible for the new rate.

"Which means that perhaps three weeks before the new rate goes into effect, a release can be put onto the market that ultimately might sell three million records. (But) because of that clause of theirs ("records released after the adjustment date on which such adjustment takes effect") the old rate would apply . . . even though millions of new records were manufactured and distributed after the date of the increase," Berman pointed out.

At the final hearing, RIAA will have two hours to present their case highlights; the NMPA and AGAC, because they represent the other side although their cases are not actually congruent, will have an hour each to finalize their cases.

# Record World Country

## Epic Readies 'Urban Cowboy II'

■ NASHVILLE—Record World has learned that Epic Records is readying an "Urban Cowboy II" album for a possible rush-release during the first week of December.

The album, which will include music by Johnny Lee, Mickey Gilley, J. D. Souther, the Charlie Daniels Band, and the Bayou City Beats, as well as a Mickey Gilley-Johnny Lee duet, will be featured as containing "more music from the original motion picture soundtrack."

Barring contractual snags, the LP should be available in December to coincide with Paramount's re-release of the "Urban Cowboy" film to over 400 theaters across the U.S. Epic hopes to feature John Travolta in the LP cover graphics.

## British Invasion



Dallas' Charley Pride (center) and Ft. Worth's Hal Jay (left) of KPLX-FM welcome British broadcaster Colin Chandler to Texas and the station's studios, where the BBC announcer is preparing a special on the life of Jim Reeves. Chandler will use the special to commemorate Reeves' upcoming 25th anniversary with RCA Records.

## Drake Chenault Offers Country Xmas Special

■ LOS ANGELES — James Keford, VP and GM of Drake Chenault Enterprises, has announced the availability of "A Country Christmas with Eddy Arnold, Brenda Lee, and Their Friends," a 12-hour Christmas radio special that features narration and music by Lee and Arnold, as well as music and interviews from over 30 additional guest stars.

Some of the guest stars are Emmylou Harris, Barbara Mandrell, Mickey Gilley, Dottie West, Charley Pride, the Oak Ridge Boys, Merle Haggard, Razy Bailey, the Statler Brothers, and Bill Anderson.

Demos of the show, which Drake Chenault, a live consultancy and program syndication firm, says will include the "very latest" Christmas recordings by country stars, are available from the firm. Phone is (213) 883-7400.

## Bonneville Opens Nashville Office

■ NASHVILLE — Bonneville Broadcast Consultants has announced the opening of an office here, to be headed by Brad McCuen, former director of SESAC's Nashville office, president of Mega Records, and an A&R producer for RCA Records. Bonneville's Nashville address is 6116 Stonehaven Drive, 37125. Phone is (615) 373-5061.

In addition, Bonneville has announced the availability of two country radio specials, "An American Country Christmas,"

(Continued on page 55)

## Pickwick Goes Country Via Excelsior Label

■ MINNEAPOLIS — D. R. Johnson, VP and GM of Pickwick Records, has announced Pickwick's expansion into the country market, with the intention of releasing product on "eight to 10" country artists through Pickwick's Excelsior label during 1981.

According to Johnson, negotiations with a number of country artists are underway, and product release should start in January or February. Johnson said Pickwick's national sales staff and regular sales employers will work closely with the label's

independent distributor to make sure that each release received full promotional, merchandising, and in-store support.

Initial national radio promotion will be coordinated by Ed Keeley and Jack Pride, based in Nashville. Steve Vining, director of Pickwick's A&R, will handle Excelsior A&R as well.

Excelsior product will be distributed by these independents: All South Distributing, Alpha Distributing, Alta Distributing, MS Distributing, Pika Corp., Pacific Record Service, Schwartz Bros., and Pickwick Distribution.

## Nashville Report

By AL CUNIFF

■ Is Dottie West busy? During a press conference preceding a recent show with Kenny Rogers and Dave Rowland and Sugar at MTSU in Murfreesboro near here, Dottie disclosed that she is involved with these TV projects, in addition to her concert schedule: Dottie will be featured in a show called "Family Affair," which will include a number of Nashville artists whose brothers, sisters, children, or other close relatives also perform music; Dottie will guest on the upcoming "Larry Gatlin Special"; she is also doing 10 "Hollywood Squares" shows this month; this month she'll also tape "Christmas From The Grand Ole Opry," hosted by Larry (J. R. Ewing) Hagman and Dinah Shore.

Kenny Rogers, at the same press conference, said he is looking forward to playing the part of an evangelist in a made-for-TV movie based on his hit "Coward of the County." The Kenny Rogers/Dottie West single duet "What Are We Doing In Love" is due out in December . . . Kenny said he learned things working with producer Lionel Richie ("Lady") that he hopes to take back into sessions with Larry Butler. Rogers, who says he has no intentions of leaving Butler, said he also looks forward to an occasional project with an "outside" producer, such as writer-artist-producer Kenny Loggins, who phoned Rogers and said he has written a "country song" he would like to produce Rogers on.

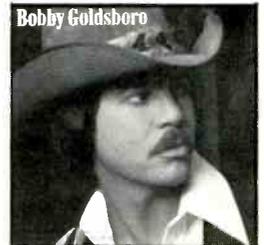
The typesetting gremlin got into the works last week and made these goofs: the chart position of the Terri Gibbs record "Somebody's" (Continued on page 55)

## PICKS OF THE WEEK

**SINGLE** RAZY BAILEY, "TRUE LIFE COUNTRY MUSIC" / "I KEEP COMING BACK" (prod.: Bob Montgomery) (writers: D. Morrison, J. Silbar, S. Lorber/J. Slate, J. Hurt) (House of Gold, BMI & Bobby Goldsboro, ASCAP/House of Gold, BMI) (2:49/3:30). Razy is a double-sided threat with his latest single. "True Life" is an artful tribute to country music that blends artists and songs in an interesting story. "I Keep Coming Back" is a slick country ballad highlighted by Razy's smooth, emotion-packed vocal. RCA JB-12120.

**SLEEPER** BOBBY HOOD, "PICK UP THE PIECES JOANNE" (prod.: Gary Lamb) (writers: J. MacRae, B. Morrison) (Southern Nights, ASCAP) (2:31). Hood presents a highly listenable version of this tune by veteran songsmiths Johnny MacRae and Bob Morrison. A bright sound enhances the singer's plea to pick up the pieces and love again. Chute 016.

**ALBUM** BOBBY GOLDSBORO, "BOBBY GOLDSBORO." Bobby is back with an excellent LP that features great depth and variety of material with a fresh, current sound. Standout tracks are his current single "Goodbye Marie," his self-penned "Love Ain't Never Hurt Nobody," "I Got a Thing About You Baby," and "Just the Way Merle Travis Used to Play." The sound is contemporary with pop overtones. Curb JZ 36822.



# Nashville Report

(Continued from page 54)

Knockin'" was incorrectly stated—it's 44 bullet this week; the new Hillside release "You're a Pretty Lady, Lady" is by **Ray** (not Roy) **Sanders**; and **Steve Wariner's** excellent new RCA single is "Your Memory," not the title that showed up in last week's issue. As if that weren't enough, the review listing left off the title of **Mel Street's** Country Song of the Week, "Who'll Turn Out the Lights." You can tell it was the week before Halloween, as the gremlins were out in full force.

The Nashville Association of Talent Directors has named **Billy Deaton** its man of the year . . . **Moe Bandy** reportedly performed to a crowd of over 26,000 at the recent Huntsville Prison Rodeo in Texas . . . RCA artist **Gary Stewart** is playing the Lone Star Cafe in New York Thursday (6) . . . RCA duet **Hank Snow** and **Kelly Foxton** will perform at Gilley's Club in Pasadena, Texas, Hank's first "club" date in years.

RCA artist **Tom T. Hall** has been selected by the Southern Cooperative of Forest Fire Prevention as spokesperson for their 1981 campaign . . . Tennessee Gov. Lamar Alexander proclaimed Oct. 16 **Shot Jackson Day** and November **Minnie Pearl** month. Cascade Mountain Records is re-releasing its "Pearl of the Opry" as a tribute to Minnie.

Songwriter **Julie Richmond** didn't let a little thing like the fire that razed Bradley's Barn recording studio stop her from cutting a song there. Using remote recording equipment, she cut "The Day the Barn Burned Down" there last week . . . By the way, "Family Affair," the HBO special mentioned above, will also include the **Kendalls**, **Mickey Gilley** and **Jerry Lee Lewis**, and the **Gatlin** brothers.

**Zella Lehr** has signed with Larry Gregg's L.A.-based TCB Public Relations for exclusive representation . . . The **Statler Brothers** have now tied **Loretta Lynn** for most CMA awards won (8) by an act . . . "George Burns in Nashville" is slated to air on NBC-TV on Nov. 13. Burns' first single off his new Mercury LP will be "Using Things and Loving People."

Top Billing has signed **Grandpa Jones** for exclusive booking representation . . . **Frankie Valli** and the **Four Seasons** play the Tennessee Theater here Nov. 5 . . . CMA female vocalist of the year **Emmylou Harris** plays the Grand Ole Opry House here on Nov. 12 with special guest **Steve Forbert**.

Mercury artist **Larry G. Hudson** hosts a grand opening for his "Larry G's" club in Macon, Ga. Nov. 7 . . . Singer-songwriter **Don Chapel**, formerly married to **Tammy Wynette**, and Chapel's father have filed libel suits totalling \$36 million against Wynette and the publisher and co-author of her autobiography "Stand By Your Man," according to a recent story in the Tennesseean daily here.

ATV Music's Byron Hill was in the Waxworks recording EMI-Germany artist **Renate Kern**, with the **Cates** singing backup . . . The Scruggs Sound Studio has hosted **Bobby G. Rice**, **Billy Larkin**, the **Scruggs Brothers Band**, and the group **Whiskey River** in recent sessions.

Ovation Records has promoted **Skip Stevens** to national country promotion director. Stevens joined the label in 1978 as assistant promotion director.

## Party Time



First Generation Records recently held a reception celebrating a distribution agreement for the label's "Stars of the Grand Ole Opry" record series through Columbia House's Columbia Record Club. Shown at the reception, held at Pete's Place in Nashville, are, from left: Opry artists Justin Tubb and Del Wood; First Generation president Pete Drake; Opry artists Jan Howard, Vic Willis, Billy Walker, Billy Grammer; and Vic Willis Trio members C. W. Mitchell and Curtis Young.

# Country Hotline

By MARIE RATLIFF

## MOST ADDED CHART CONTENDERS

- Oak Ridge Boys — "Beautiful You"
- Hank Cochran — "A Little Bitty Tear"
- Foxfire — "Whatever Happened To Those Drinking Songs"

Stevie Wariner has a strong start with "Your Memory" at WGTO, WMNI, KBUC, WBAM, KSSS, WPNX, WIVK, WSM, WWVA, WKKN, KGA, WDEN, WCMS.



Ed Bruce

Ed Bruce looks good with "Girls, Women and Ladies" at WMC, WIRK, WCXI, KIKK, KCKN, WDEN, WKKN, WTOD, KMPS, KNIX, WMZQ, KD JW, KRMD, KEBC, KFDI, WXCL, KKYX, KSSS, WSM, WGTO, KVOO, WTSO, KRAM, KENR, WHOO, KBUC, WBAM, WPNX, WIVK, WINN.

Sonny Curtis continues to add playlists on both sides of his current single "50 Ways To Leave Your Lover" and "You Made My Life A Song." Chalk up WYDE, KWKH, WBAM, WSM, WKKN, WQQT, WWVA, KTTS, KRAK, KVOO, KRMD, WSOC, KSSS, WPNX.

Nightstreets has adds on "If I Had My Way" at KRAK, WDEN, WBAM, KEBC, KRMD, KVOO, KBUC.



Kenny Dale

Kenny Dale is growing with "When It's Just You And Me" at KEBC, WPNX, WESC, WDEN, KSO, KVOO, KKYX, KSSS, KFDI, KENR, KRMD.

The Cates Sisters have good moves on "Lightnin' Strikin'" at WTMT, KVOO, WDEN, WJQS, WPNX, WFAI, WGTO; it's new this week at KWKH, KEBC, KSSS, WNYN, WKKN, KYNN, KLLL, KSOP, WTOD.

Tim Rex adds believers on "Arizona Highway" at KYNN, WSLC, KSO, KD JW, KEBC.

Freddy Weller starting to show with "Still Your Fool" at KKYX, KFDI, KVOO, WSLC, KEBC. Deborah Allen is getting play on "Nobody's Fool" at WIVK, WBAM, KBUC, KEBC, KRMD, KVOO.

Super Strong: Merle Haggard, Eddie Rabbitt, Janie Fricke, Porter Wagoner & Dolly Parton, Johnny Duncan, Statler Brothers.

## SURE SHOTS

- Oak Ridge Boys — "Beautiful You"
- Slim Whitman — "That Silver Haired Daddy Of Mine"
- Razzy Bailey — "I Keep Coming Back"

## LEFT FIELDERS

- Bobby Hood — "Pick Up The Pieces Joanne"
- Tommy Jennings — "Coming Together And Calling It Love"
- Sheila Andrews — "Where Could You Take Me"
- Jack Reno — "Burn Another Honky Tonk Down"

## AREA ACTION

- Ray Sanders — "You're A Pretty Lady, Lady" (KFDI, KNIX, KSOP)
- Chris Waters — "My Lady Loves Me" (WSM, WSLC, WBAM, WTOD)

## Bonneville

(Continued from page 54)

designed to air Christmas Eve, and "An American Country New Year," designed to air New Year's Eve.

The shows, being marketed under the banner "An American

Country Holiday," are offered to country stations separately or as a package. Each show is four hours long, and features music and interviews from 30 to 40 country artists.

# Country Single Picks

## COUNTRY SONG OF THE WEEK

**THE OAK RIDGE BOYS**—MCA 51022

**BEAUTIFUL YOU** (prod.: Ron Chancey) (writer: D. Hanner) (Sabal/Blendingwell, ASCAP) (3:42)

Radio can be expected to jump on this Oaks cut, which features a solid group vocal and crisp, rhythm-oriented production.

**JIM REEVES**—RCA JH-12118

**THERE'S ALWAYS ME** (prod.: Chet Atkins & Bud Logan) (writer: D. Robertson) (Gladys, ASCAP) (2:21)

RCA continues to mine the Reeves archives skillfully, wrapping Jim's inimitable vocal in a modern sound.

**SLIM WHITMAN**—Epic/Cleveland Int. 19-50946

**THAT SILVER-HAIRED DADDY OF MINE** (prod.: Pete Drake) (writers: G. Autry, J. Long) (Duchess, BMI) (3:08)

Slim should continue his success with traditional country tunes, as he delivers a smooth rendition of this Gene Autry song.

**SHEILA ANDREWS**—Ovation 1160

**WHERE COULD YOU TAKE ME** (prod.: Brien Fisher) (writers: S. Barrett, G. Dobbins) (Intersong/Chappell, ASCAP) (2:47)

With this bright, energetic sound, Andrews paints a vivid portrait of a woman whose intentions are mistaken.

**PACIFIC STEEL CO.**—Pacific Arts 45-111

**FAT 'N SASSY** (prod.: Al Perkins) (writer: J. D. Maness) (Peaceful/Warner-Tamerlane, BMI) (2:35)

This unique instrumental blends country, pop, and jazz features, with a steel guitar riding lead lines over a powerful chord progression.

**JOHNNY CASH**—Columbia 11-11399

**THE LAST TIME** (prod.: Earl Poole Ball) (writer: K. Kristofferson) (Resaca, BMI) (3:12)

Love needs no reason to die, Cash tells us in this melancholy Kris Kristofferson tune delivered in an easy tempo.

**DAVID ALLAN COE**—Columbia 11-11397

**IF YOU'LL HOLD THE LADDER (I'LL CLIMB TO THE TOP)** (prod.: Billy Sherrill) (writers: B. Rabin, Sara B.) (Screen Gems-EMI) (2:38)

A deep country sound and lyric are featured in what is one of Coe's most programmable cuts, a tribute to the woman who gives him the support he needs.

**TOMMY JENNINGS**—Dimension 1015

**COMING TOGETHER AND CALLING IT LOVE** (prod.: Ray Pennington) (writers: R. Hatch, J. McBee) (Almarie/Millstone, BMI/ASCAP) (3:18)

Jennings presents a spirited, down-to-earth tune about a woman with bedroom eyes who links up with a man who has love on his mind.

**JIM NORMAN**—Ovation 1159

**WORN OUT DREAMS & DRESSES** (prod.: D. Burgess) (writers: D. Earl, R. Klang) (Singletree, BMI) (2:57)

Norman's smooth, breezy ballad salutes the enduring woman who's used to living with worn out dreams and dresses.

**DARLA BOLT**—Stargem 2070

**SINGING THE SAME OLD SONGS** (prod.: Wayne Hodge) (writer: G. Litton) (Dusk, ASCAP) (3:20)

Bolt's pretty story-song is about a performer left singing the same old song since her lover has gone.

# Country Album Picks



## ENCORE

Mickey Gilley—Epic JE 36851

Epic chose a great time to release this package, which pulls tracks from Gilley's Playboy greatest-hits LPs on up to a recent chart-topper. All tracks are strong, including such hits as "Stand By Me," "Bouquet of Roses," "Here Comes The Hurt Again," and "Don't The Girls All Look Prettier at Closing Time."



## LOOKIN' GOOD

Loretta Lynn—MCA 5148

Loretta offers a strong LP packed with domestic dramas, delivered in styles ranging from ballad to "power country." Best cuts are her current single "Cheatin' on a Cheater," "Everybody's Lookin' for Somebody New," "Somebody Led Me Away," and "Sometimes I Go Crazy."



## ALWAYS

Patsy Cline—MCA 3263

Patsy's classic vocals are couched in a 1980s sound by Owen Bradley, who was also Cline's original producer. Stand-outs are the late vocalist's recently-released single "Always," "I Fall to Pieces," "True Love," and a slow version of "Faded Love."



## WHO'S CHEATIN' WHO

Charly McClain—Epic JE 36760

McClain's pleasing, light vocal is wrapped around material that is alternately breezy, driving, and down-to-earth. "I've Given About All I Can Take" and "I Think I Could Love You (Better Than She Did)" are very good cuts, and "I'm Really Me, You're Really You" is also a standout.



## REFLECTIONS

Chef Atkins & Doc Watson—RCA AHL 1-3701

This LP is guaranteed to please lovers of great pickin'. Atkins and Watson weave elements of country, jazz, ragtime, and other music forms for great effects. Best tracks include "Dill Pickle," "Black and White/Ragtime Annie," and "Tennessee Rag/Beaumont Rag."

## Burt Goes Country



Not content to be a star of the silver screen, Burt Reynolds has also been hard at work promoting his MCA single from the "Smokey and the Bandit 2" soundtrack, "Let's Do Something Cheap and Superficial." Reynolds (second from left) is shown doing a live phone interview for listeners of KSO-Des Moines, surrounded by (from left): MCA director of field operations Brad Hunt, KSO program director Jarrett Day, and MCA-Nashville promotion manager Tony Tamburrano.

# Record World Country Albums

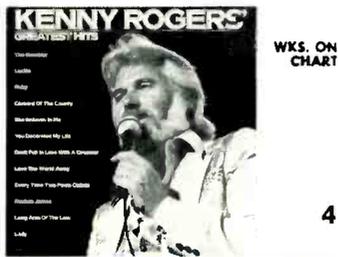


NOVEMBER 8, 1980

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

NOV. 8 NOV. 1

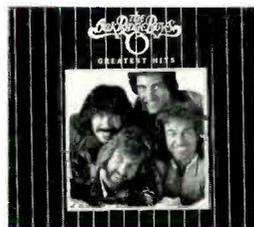
**1** **1** **KENNY ROGERS' GREATEST HITS**  
Liberty LOO 1072  
(2nd Week)



| NOV. 8 | NOV. 1 | TITLE, ARTIST, Label, Number, (Distributing Label)                              | WKS. ON CHART |
|--------|--------|---|---------------|
| 2      | 2      | URBAN COWBOY (ORIGINAL SOUNDTRACK)/Full Moon/Asylum DP 90002                    | 26            |
| 3      | 4      | HONEYSUCKLE ROSE (ORIGINAL SOUNDTRACK) WILLIE NELSON & FAMILY/Columbia S2 36752 | 10            |
| 4      | 3      | ANNE MURRAY'S GREATEST HITS/Capitol SOO 12110                                   | 6             |
| 5      | 5      | FULL MOON CHARLIE DANIELS BAND/Epic FE 36571                                    | 14            |
| 6      | 6      | HORIZON EDDIE RABBITT/Elektra 6E 276  | 18            |
| 7      | 7      | I BELIEVE IN YOU DON WILLIAMS/MCA 5133  | 11            |
| 8      | 8      | THESE DAYS CRYSTAL GAYLE/Columbia JC 36512                                      | 8             |
| 9      | 9      | GREATEST HITS WAYLON JENNINGS/RCA AHL1 3378                                     | 79            |
| 10     | 10     | SAN ANTONIO ROSE WILLIE NELSON & RAY PRICE/Columbia JC 36476                    | 21            |
| 11     | 21     | RONNIE MILSAP'S GREATEST HITS/RCA AHL1 3772                                     | 4             |
| 12     | 13     | LOVE IS FAIR BARBARA MANDRELL/MCA 5136  | 7             |
| 13     | 11     | MUSIC MAN WAYLON JENNINGS/RCA AHL1 3602   | 23            |
| 14     | 12     | STARDUST WILLIE NELSON/Columbia KC 35305  | 130           |
| 15     | 23     | HELP YOURSELF LARRY GATLIN & THE GATLIN BROTHERS BAND/Columbia JC 36582         | 4             |
| 16     | 16     | SMOKEY & THE BANDIT 2 (ORIGINAL SOUNDTRACK)/MCA 6101                            | 11            |
| 17     | 15     | WILLIE AND FAMILY LIVE WILLIE NELSON/Columbia KC 2 35642                        | 101           |
| 18     | 28     | I AM WHAT I AM GEORGE JONES/Epic JE 36586                                       | 8             |
| 19     | 14     | THE GAMBLER KENNY ROGERS/United Artists LA 834 H                                | 99            |
| 20     | 20     | ROSES IN THE SNOW EMMYLOU HARRIS/Warner Bros. BSK 3422                          | 25            |
| 21     | 22     | HABITS OLD AND NEW HANK WILLIAMS, JR./Elektra/Curb 6E 278                       | 21            |
| 22     | 19     | TEN YEARS OF GOLD KENNY ROGERS/United Artists LA 835 H                          | 150           |

## CHARTMAKER OF THE WEEK

**23** — **THE OAK RIDGE BOYS GREATEST HITS**  
MCA 5150



|    |    |   |    |
|----|----|---|----|
| 24 | 17 | GIDEON KENNY ROGERS/United Artists LOO 1035                             | 30 |
| 25 | 18 | MY HOME'S IN ALABAMA ALABAMA/RCA AHL1 3644                              | 22 |
| 26 | 27 | TEXAS IN MY REAR VIEW MIRROR MAC DAVIS/Casablanca NBLP 7239             | 5  |
| 27 | 26 | THAT'S ALL THAT MATTERS TO ME MICKEY GILLEY/Epic JE 36492               | 19 |
| 28 | 53 | SONGS I LOVE TO SING SLIM WHITMAN/Epic/Cleveland International JE 36768 | 4  |
| 29 | 25 | 10TH ANNIVERSARY STATLER BROTHERS/Mercury SRM 1 5027                    | 13 |
| 30 | 35 | REST YOUR LOVE ON ME CONWAY TWITTY/MCA 5138                             | 2  |

|    |    |  |     |
|----|----|--|-----|
| 31 | 29 | STRAIGHT AHEAD LARRY GATLIN & THE GATLIN BROTHERS BAND/Columbia KC 36250     | 56  |
| 32 | 24 | PORTER & DOLLY/RCA AHL1 3700   | 9   |
| 33 | 36 | RAZZY BAILEY/RCA AHL1 3688   | 10  |
| 34 | 31 | ASK ME TO DANCE CRISTY LANE/United Artists LT 1023                           | 25  |
| 35 | 34 | BEST OF EDDIE RABBITT/Elektra 6E 235   | 51  |
| 36 | —  | LOOKIN' FOR LOVE JOHNNY LEE/Full Moon/Asylum 6E 309                          | 1   |
| 37 | 39 | IT'S HARD TO BE HUMBLE MAC DAVIS/Casablanca NBLP 7207                        | 32  |
| 38 | 46 | DREAMLOVERS TANYA TUCKER/MCA 5140  | 2   |
| 39 | 41 | TOGETHER OAK RIDGE BOYS/MCA 3220   | 36  |
| 40 | 30 | GREATEST HITS LARRY GATLIN & THE GATLIN BROTHERS BAND/Columbia KC 36488      | 84  |
| 41 | 45 | MILLION MILE REFLECTIONS CHARLIE DANIELS BAND/Epic KC 35751                  | 78  |
| 42 | 33 | OAK RIDGE BOYS HAVE ARRIVED/MCA AY 1135                                      | 83  |
| 43 | 40 | HARD TIMES LACY J. DALTON/Columbia JC 36763                                  | 6   |
| 44 | 32 | KENNY KENNY ROGERS/United Artists LWAK 979                                   | 59  |
| 45 | 42 | THE BEST OF DON WILLIAMS, VOL. II/MCA 3096                                   | 76  |
| 46 | 44 | NEW YORK TOWN JOHNNY PAYCHECK/Epic JE 36496                                  | 7   |
| 47 | 43 | CLASSIC CRYSTAL CRYSTAL GAYLE/United Artists LOO 982                         | 53  |
| 48 | 47 | WILLIE NELSON SINGS KRISTOFFERON/Columbia JC 36188                           | 51  |
| 49 | 49 | TOGETHER AGAIN GEORGE JONES & TAMMY WYNETTE/Epic JE 36764                    | 4   |
| 50 | 57 | FAMILY BIBLE WILLIE NELSON/MCA 3258  | 7   |
| 51 | 75 | LIGHT OF THE STABLE—THE CHRISTMAS ALBUM EMMYLOU HARRIS/Warner Bros. BSK 3484 | 2   |
| 52 | 52 | CLASSICS KENNY ROGERS & DOTTIE WEST/United Artists LA 946 H                  | 82  |
| 53 | 59 | BEST OF THE STATLER BROTHERS/Mercury SRM 1 1037                              | 248 |
| 54 | 55 | LET'S KEEP IT THAT WAY ANNE MURRAY/Capitol SOO 12064                         | 27  |
| 55 | 51 | WAYLON & WILLIE WAYLON JENNINGS & WILLIE NELSON/RCA AFL1 2686                | 35  |
| 56 | 48 | ELECTRIC HORSEMAN FEATURING WILLIE NELSON/Columbia JS 36327                  | 43  |
| 57 | 68 | WHERE DID THE MONEY GO HOYT AXTON/Jeremiah JH 5001                           | 10  |
| 58 | —  | BACK TO THE BARROOMS MERLE HAGGARD/MCA 5139                                  | 1   |
| 59 | 37 | SMOOTH SAILIN' T. G. SHEPPARD/Warner/Curb BSK 3423                           | 11  |
| 60 | 62 | COAL MINER'S DAUGHTER (ORIGINAL SOUNDTRACK)/MCA 5107                         | 33  |
| 61 | —  | LOOKIN' GOOD LORETTA LYNN/MCA 5148   | 1   |
| 62 | 58 | BEST OF BARBARA MANDRELL/MCA AY 1119   | 91  |
| 63 | 56 | HANK WILLIAMS, SR. 24 GREATEST HITS/MGM SE 4755                              | 23  |
| 64 | 50 | ELVIS ARON PRESLEY/RCA CPL B 3699  | 9   |
| 65 | 63 | THE BEST OF THE STATLER BROTHERS RIDES AGAIN, VOL. II/Mercury SRM 1 5024     | 42  |
| 66 | 66 | BLUE KENTUCKY GIRL EMMYLOU HARRIS/Warner Bros. BSK 3318                      | 78  |
| 67 | 74 | DRUNK AND CRAZY BOBBY BARE/Columbia JC 36785                                 | 2   |
| 68 | 38 | FRIDAY NIGHT BLUES JOHN CONLEE/MCA 3246                                      | 19  |
| 69 | 65 | SOMEBODY'S WAITING ANNE MURRAY/Capitol SOO 12064                             | 27  |
| 70 | 61 | FAMILY TRADITION HANK WILLIAMS, JR./Elektra/Curb 6E 194                      | 76  |
| 71 | 69 | WHISKEY BENT AND HELL BOUND HANK WILLIAMS, JR./Elektra/Curb 6E 237           | 51  |
| 72 | 54 | ROCKABILLY BLUES JOHNNY CASH/Columbia JC 36779                               | 4   |
| 73 | 60 | JUST GOOD OLE BOYS MOE BANDY & JOE STAMPLEY/Columbia JC 36202                | 55  |
| 74 | 64 | THERE'S A LITTLE BIT OF HANK IN ME CHARLEY PRIDE/RCA AHL1 3548               | 36  |
| 75 | 72 | ALWAYS PATSY CLINE/MCA 3263  | 2   |

## TV Production Firm Opens Nashville Office

■ NASHVILLE — The Jeff Simmons Sports Co., a Maryland-based television production firm which has produced weekly southeastern conference and PAC-10 conference basketball games and sports specials, has announced the opening of offices here to handle its expansion into non-sports entertainment, including a "major weekly country music series."

The Nashville office, which is producing "The New Orleans Super Bowl Party," featuring Al Hirt, Pete Fountain, Fats Domino, and the Preservation Hall Jazz Band, is headed by executive VP Frank Bean.

## Farris Inks Four

■ NASHVILLE—Jerry West, president of Farris International Talent, has announced a "major expansion" of his company, including new artist signings and a TV pact to insure artist exposure.

According to West, Farris, which manages Mercury artist Jacky Ward, has recently signed Pat McKinney, formerly with the Mega and Epic labels; Oliver, known for his hits "Jean" and "Good Morning Starshine"; former gospel act the Rangers; and Memphis, a group which includes former members of the Stamps.

Farris has also pacted with the Brokaw Company of Los Angeles to "insure major TV exposure for Ward."

## MCA Signs Bandera



MCA Records and MCA Music have announced the signing of Nashville-based "western wave" group Bandera to exclusive recording and writing contracts. Pictured from left are: (back row) Jess Moseley and Kelly Delaney (the group's managers), Bandera members Harry Robinson, Dale Jackson, Lore, and Eric Butler, and MCA Records president Bob Siner; (front row) MCA Records project director Leon Tsilis, and Bandera members Paul Urhig and Tom Jones.



# Record World Country Singles

NOVEMBER 8, 1980

TITLE, ARTIST, Label, Number

| NOV. 8 | NOV. 1 |  | WKS. ON CHART |
|--------|--------|--|---------------|
| 1      | 1      | <b>ON THE ROAD AGAIN</b><br>WILLIE NELSON<br>Columbia 1 11351<br>(2nd Week)                  | 11            |
| 2      | 4      | <b>COULD I HAVE THIS DANCE</b> ANNE MURRAY/Capitol 4920                                      | 10            |
| 3      | 3      | <b>I'M NOT READY YET</b> GEORGE JONES/Epic 9 50922   | 12            |
| 4      | 2      | <b>THEME FROM THE DUKES OF HAZZARD (GOOD OLE BOYS)</b> WAYLON/RCA 12067                      | 12            |
| 5      | 8      | <b>HARD TIMES</b> LACY J. DALTON/Columbia 1 11343  | 11            |
| 6      | 9      | <b>SHE CAN'T SAY THAT ANYMORE</b> JOHN CONLEE/MCA 41321                                      | 9             |
| 7      | 7      | <b>STEPPIN' OUT</b> MEL TILLIS/Elektra 47015   | 11            |
| 8      | 11     | <b>IF YOU EVER CHANGE YOUR MIND</b> CRYSTAL GAYLE/<br>Columbia 1 11359                       | 9             |
| 9      | 10     | <b>OVER THE RAINBOW</b> JERRY LEE LEWIS/Elektra 47026  | 10            |
| 10     | 12     | <b>THE BOXER</b> EMMYLOU HARRIS/Warner Bros. 49551   | 9             |
| 11     | 18     | <b>LADY KENNY</b> ROGERS/Liberty 1380  | 5             |
| 12     | 16     | <b>THAT'S THE WAY A COWBOY ROCKS AND ROLLS</b><br>JACKY WARD/Mercury 57032                   | 9             |
| 13     | 6      | <b>PECOS PROMENADE</b> TANYA TUCKER/MCA 41305  | 12            |
| 14     | 19     | <b>BROKEN TRUST</b> BRENDA LEE/MCA 41322   | 8             |
| 15     | 23     | <b>SMOKEY MOUNTAIN RAIN</b> RONNIE MILSAP/RCA 12084  | 5             |
| 16     | 22     | <b>YOU ALMOST SLIPPED MY MIND</b> CHARLEY PRIDE/RCA 12100                                    | 7             |
| 17     | 20     | <b>WHY LADY WHY</b> ALABAMA/RCA 12091  | 8             |
| 18     | 21     | <b>TUMBLEWEED</b> SYLVIA/RCA 12077   | 10            |
| 19     | 24     | <b>TAKE ME TO YOUR LOVIN' PLACE</b> LARRY GATLIN & THE<br>GATLIN BROS. BAND/Columbia 1 11369 | 7             |
| 20     | 5      | <b>OLD HABITS</b> HANK WILLIAMS, JR./Elektra/Curb 47016                                      | 11            |
| 21     | 26     | <b>LOVERS LIVE LONGER</b> BELLAMY BROTHERS/Warner/Curb<br>49573                              | 5             |
| 22     | 14     | <b>I BELIEVE IN YOU</b> DON WILLIAMS/MCA 41304   | 12            |
| 23     | 27     | <b>NIGHT GAMES</b> RAY STEVENS/RCA 12069   | 9             |
| 24     | 31     | <b>THE BEST OF STRANGERS</b> BARBARA MANDRELL/MCA 51001                                      | 5             |
| 25     | 30     | <b>NORTH OF THE BORDER</b> JOHNNY RODRIGUEZ/Epic 9 50932                                     | 8             |
| 26     | 32     | <b>THAT'S ALL THAT MATTERS</b> MICKEY GILLEY/Epic 9 50940                                    | 6             |
| 27     | 33     | <b>TEXAS IN MY REAR VIEW MIRROR</b> MAC DAVIS/<br>Casablanca 2305                            | 5             |
| 28     | 35     | <b>ONE IN A MILLION</b> JOHNNY LEE/Full Moon/Asylum 47076                                    | 3             |
| 29     | 39     | <b>A MAN JUST DON'T KNOW WHAT A WOMAN GOES<br/>THROUGH</b> CHARLIE RICH/Elektra 47047        | 5             |
| 30     | 38     | <b>A BRIDGE THAT JUST WON'T BURN</b> CONWAY TWITTY/<br>MCA 51011                             | 4             |
| 31     | 36     | <b>THERE'S ANOTHER WOMAN</b> JOE STAMPLEY/Epic 9 50934                                       | 7             |
| 32     | 34     | <b>DRINK IT DOWN LADY</b> REX ALLEN, JR./Warner Bros. 49562                                  | 7             |
| 33     | 17     | <b>TEXAS BOUND AND FLYIN'</b> JERRY REED/RCA 12083   | 11            |
| 34     | 52     | <b>I THINK I'LL JUST STAY HERE AND DRINK</b> MERLE<br>HAGGARD/MCA 51014                      | 3             |
| 35     | 13     | <b>SWEET SEXY EYES</b> CRISTY LANE/United Artists 1369                                       | 13            |
| 36     | 46     | <b>A REAL COWBOY</b> BILLY "CRASH" CRADDOCK/Capitol 4935                                     | 4             |
| 37     | 51     | <b>GIVING UP EASY</b> LEON EVERETTE/RCA 12111  | 4             |
| 38     | 49     | <b>I CAN SEE FOREVER IN YOUR EYES</b> REBA McENTIRE/<br>Mercury 57034                        | 4             |
| 39     | 41     | <b>DON'T IT MAKE YA WANNA DANCE</b> BONNIE RAITT/<br>Full Moon/Asylum 47033                  | 6             |
| 40     | 40     | <b>ANOTHER TEXAS SONG</b> EDDY RAVEN/Dimension 1011  | 8             |
| 41     | 44     | <b>CAN'T KEEP MY MIND OFF OF HER</b> MUNDO EARWOOD/<br>GMC 111                               | 8             |
| 42     | 42     | <b>FOOD BLUES</b> BOBBY BARE/Columbia 1 11365  | 7             |

### CHARTMAKER OF THE WEEK

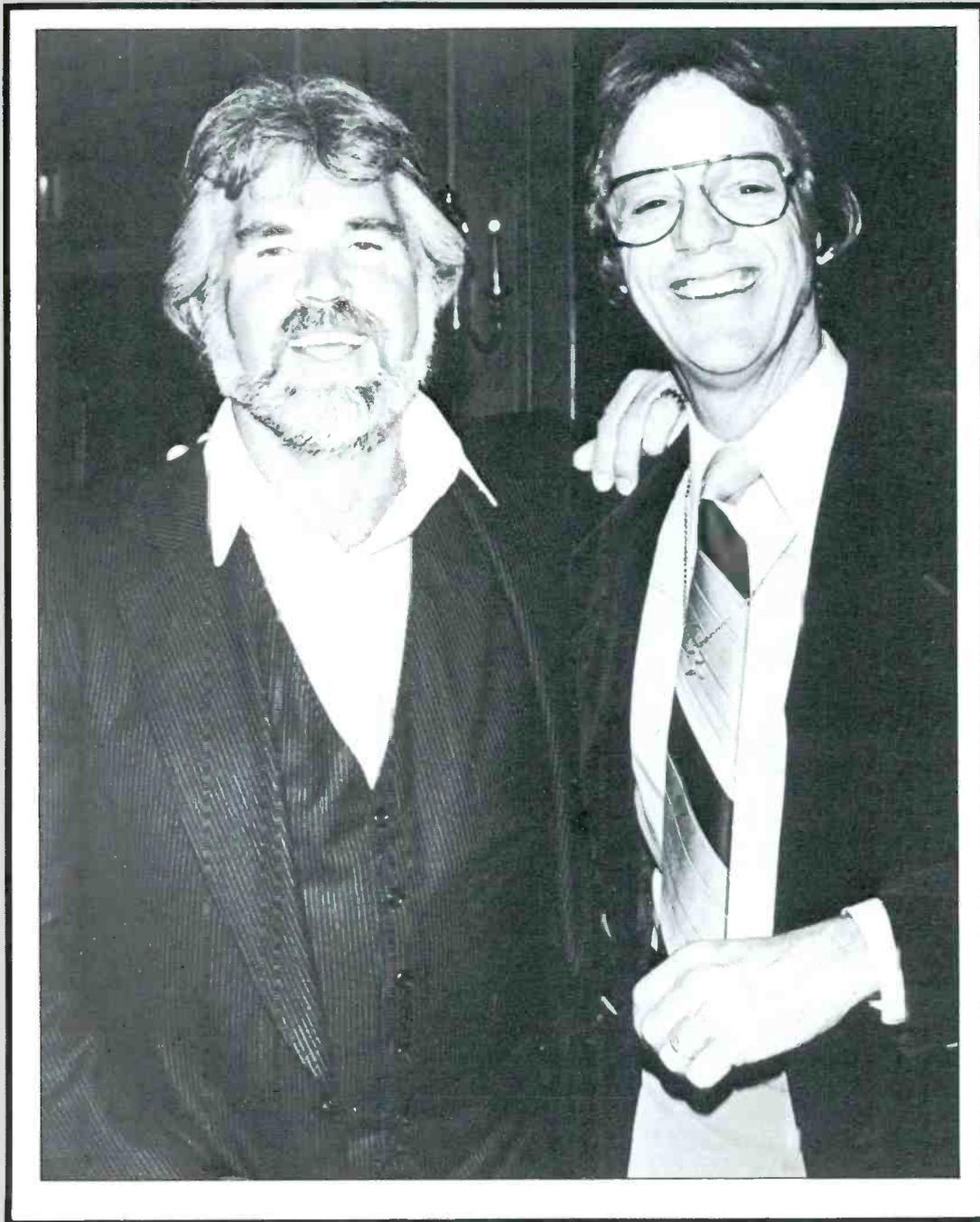
|    |   |   |   |
|----|---|---|---|
| 43 | — | <b>I LOVE A RAINY NIGHT</b><br>EDDIE RABBITT<br>Elektra 47066 | 1 |
|----|---|---|---|

|    |    |   |   |
|----|----|---|---|
| 44 | 54 | <b>SOMEBODY'S KNOCKIN'</b> TERRI GIBBS/MCA 41309            | 5 |
| 45 | 47 | <b>A LITTLE GROUND IN TEXAS</b> THE CAPITALS/Ridgetop 01080 | 7 |
| 46 | 56 | <b>NO ONE WILL EVER KNOW</b> GENE WATSON/Capitol 4940       | 3 |

|     |    |  |    |
|-----|----|--|----|
| 47  | 55 | <b>LOVE CRAZY LOVE</b> ZELLA LEHR/RCA 12073  | 5  |
| 48  | 15 | <b>LOVING UP A STORM</b> RAZZY BAILEY/RCA 12062  | 16 |
| 49  | 62 | <b>CHEATIN' ON A CHEATER</b> LORETTA LYNN/MCA 51015  | 3  |
| 50  | 37 | <b>NEVER BE ANYONE ELSE</b> R. C. BANNON/Columbia 1 11346                                    | 9  |
| 51  | 74 | <b>DOWN TO MY LAST BROKEN HEART</b> JANIE FRICKE/<br>Columbia 1 11384                        | 2  |
| 52  | 66 | <b>BLUE BABY BLUE</b> LYNN ANDERSON/Columbia 1 11374   | 3  |
| 53  | 29 | <b>IN MEMORY OF A MEMORY</b> JOHNNY PAYCHECK/<br>Epic 9 50923                                | 11 |
| 54  | 57 | <b>HE GIVES ME DIAMONDS, YOU GIVE ME CHILLS</b><br>MARGO SMITH/Warner Bros. 49569            | 5  |
| 55  | 25 | <b>FADED LOVE</b> WILLIE NELSON & RAY PRICE/Columbia<br>1 11329                              | 14 |
| 56  | 28 | <b>ALWAYS</b> PATSY CLINE/MCA 41303  | 12 |
| 57  | 50 | <b>TAKE THIS HEART</b> DON KING/Epic 9 50928   | 8  |
| 58  | 65 | <b>LET'S DO SOMETHING CHEAP AND SUPERFICIAL</b><br>BURT REYNOLDS/MCA 51004                   | 3  |
| 59  | 70 | <b>GOODBYE MARIE</b> BOBBY GOLDSBORO/CBS/Curb 9 5400   | 3  |
| 60  | 43 | <b>BABY I'M A WANT YOU</b> STEPHANIE WINSLOW/<br>Warner Bros. 49557                          | 8  |
| 61  | —  | <b>IF YOU GO, I'LL FOLLOW YOU</b> PORTER WAGONER &<br>DOLLY PARTON/RCA 12119                 | 1  |
| 62  | 69 | <b>WHO WERE YOU THINKIN' OF</b> DANDY & THE DOOLITTLE<br>BAND/Columbia 1 11355               | 5  |
| 63  | 71 | <b>SWEET RED WINE</b> GARY MORRIS/Warner Bros. 49564   | 5  |
| 64  | 73 | <b>WILLOW RUN</b> RANDY BARLOW/P.A.I.D. 110  | 3  |
| 65  | —  | <b>ACAPULCO</b> JOHNNY DUNCAN/Columbia 1 11385   | 1  |
| 66  | 78 | <b>NOBODY IN HIS RIGHT MIND (WOULD'VE LEFT HER)</b><br>DEAN DILLON/RCA 12109                 | 2  |
| 67  | 81 | <b>AN OCCASIONAL ROSE</b> MARTY ROBBINS/Columbia 1 11372                                     | 2  |
| 68  | 82 | <b>SEEING IS BELIEVING</b> DONNA FARGO/Warner Bros. 49575                                    | 2  |
| 69  | —  | <b>DON'T FORGET YOURSELF</b> STATLER BROTHERS/Mercury<br>57037                               | 1  |
| 70  | 45 | <b>ROSE'S ARE RED</b> FREDDIE HART/Sunbird 7553  | 8  |
| 71  | 72 | <b>AM I THAT EASY TO FORGET</b> ORION/Sun 1156   | 5  |
| 72  | 53 | <b>A PAIR OF OLD SNEAKERS</b> GEORGE JONES & TAMMY<br>WYNETTE/Epic 9 50930                   | 10 |
| 73  | 90 | <b>WHO'LL TURN OUT THE LIGHTS</b> MEL STREET/Sunbird 7555                                    | 2  |
| 74  | —  | <b>TAKE IT LIKE A WOMAN</b> DEBBY BOONE/Warner Bros. 49585                                   | 1  |
| 75  | 92 | <b>LET ME LOVE YOU</b> FRED KNOBLOCK/Scotti Brothers 607                                     | 2  |
| 76  | —  | <b>GIRLS, WOMEN AND LADIES</b> ED BRUCE/MCA 51018  | 1  |
| 77  | —  | <b>SWEET CITY WOMAN</b> TOMPALL AND THE GLASER<br>BROTHERS/Elektra 47056                     | 1  |
| 78  | —  | <b>LOST IN LOVE</b> DICKEY LEE/Mercury 57036   | 1  |
| 79  | 79 | <b>HALF TIME</b> J. W. THOMPSON/NSD 62   | 6  |
| 80  | 83 | <b>BABY RIDE EASY</b> CARLENE CARTER WITH DAVE<br>EDMUNDS/Warner Bros. 49572                 | 3  |
| 81  | 60 | <b>UNTIL THE BITTER END</b> KENNY SERRATT/MDJ 1005   | 9  |
| 82  | —  | <b>LIGHTNIN' STRIKIN'</b> CATES SISTERS/Ovation 1155   | 1  |
| 83  | —  | <b>FIFTY WAYS TO LEAVE YOUR LOVER/YOU MADE MY LIFE<br/>A SONG</b> SONNY CURTIS/Elektra 47048 | 1  |
| 84  | —  | <b>DEVIL'S DEN</b> JACK GREENE/Firstline 709   | 1  |
| 85  | 91 | <b>LEAVE THIS WORLD LOVING YOU</b> WAYNE KEMP/Mercury<br>57035                               | 3  |
| 86  | 58 | <b>STARTING OVER</b> TAMMY WYNETTE/Epic 9 50915  | 14 |
| 87  | 77 | <b>YESTERDAY ONCE MORE</b> MOE BANDY/Columbia 1 11305  | 16 |
| 88  | 80 | <b>IF I COULD SET MY LOVE TO MUSIC</b> JERRY WALLACE/<br>Door Knob 134                       | 5  |
| 89  | 68 | <b>OLD FLAMES CAN'T HOLD A CANDLE TO YOU</b> DOLLY<br>PARTON/RCA 12040                       | 17 |
| 90  | 48 | <b>DO YOU WANNA GO TO HEAVEN</b> T. G. SHEPPARD/<br>Warner/Curb 49515                        | 16 |
| 91  | 59 | <b>OUTRUN THE SUN</b> JIM CHESNUT/United Artists 1372  | 9  |
| 92  | —  | <b>DANCE THE TWO STEP</b> SUSIE ALLANSON/Liberty/Curb 1383                                   | 1  |
| 93  | —  | <b>CHEATER'S TRAP</b> JOHN WESLEY RYLES/MCA 51013  | 1  |
| 94  | 63 | <b>THEY NEVER LOST YOU</b> CON HUNLEY/Warner Bros. 49528                                     | 13 |
| 95  | 64 | <b>WOMEN GET LONELY</b> CHARLY McCLAIN/Epic 9 50916  | 14 |
| 96  | 61 | <b>DREAM LOVER</b> TANYA TUCKER & GLEN CAMPBELL/MCA<br>41323                                 | 7  |
| 97  | 99 | <b>BOURBON COWBOY</b> JIM SEAL/NSD 66  | 2  |
| 98  | 67 | <b>HARD HAT DAYS AND HONKY TONK NIGHTS</b><br>RED STEAGALL/Elektra 47014                     | 12 |
| 99  | —  | <b>(SITTIN' HERE) LOVIN' YOU</b> TROY SHONDELL/TeleSonic 804                                 | 1  |
| 100 | 75 | <b>LOVE INSURANCE</b> LOUISE MANDRELL/Epic 9 50935   | 6  |

Record World presents A Special Salute to

# Ken Kragen



*Ken Kragen*  
The Company he keeps is pretty special

**K**en Kragen isn't just the personal manager for one of the biggest entertainers of the past decade. He's a career strategist whose own background in network television development, business management and the music business has made him one of the industry's most versatile and innovative management leaders.

From the Smothers Brothers to Kenny Rogers, from major showrooms to TV and film feature development, Kragen & Co. has grown to the stature of true multi-media force: in management, production, merchandising and media relations this two-coast complex now represents a roster of talent positioned to capture the adult marketplace of the '80s.

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

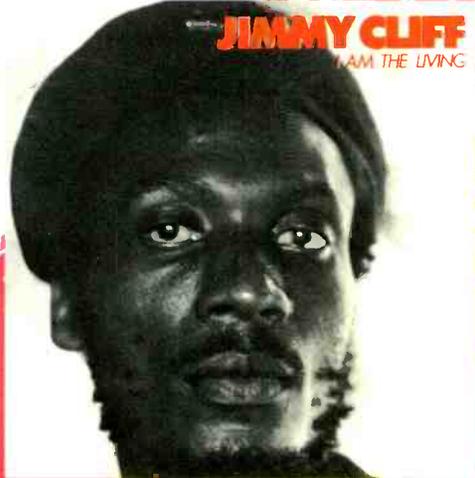
*Issue date: November 22 Ad & Editorial Deadline: November 6*

For further information, contact our marketing specialists: Los Angeles—Spence Berland (213) 465-6126 / New York—Stan Soifer (212) 765-5020 / Nashville—Tom Rodden (615) 329-1111.

# WE GOT IT COVERED



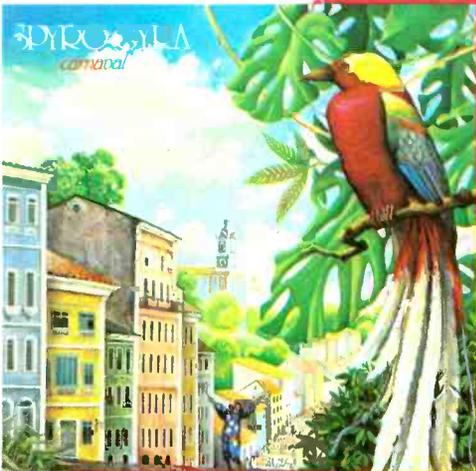
**BOBBY BLUE BLAND**  
SWEET VIBRATIONS MCA-5145



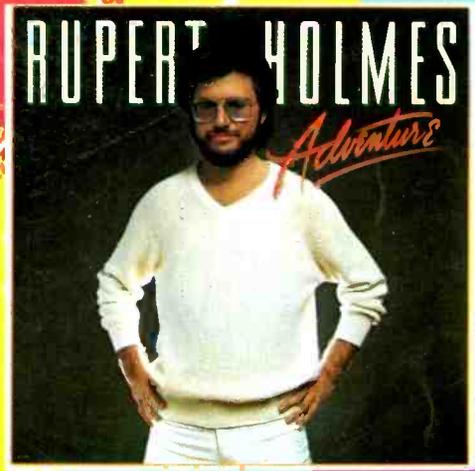
**JIMMY CLIFF**  
I AM THE LIVING MCA-5153



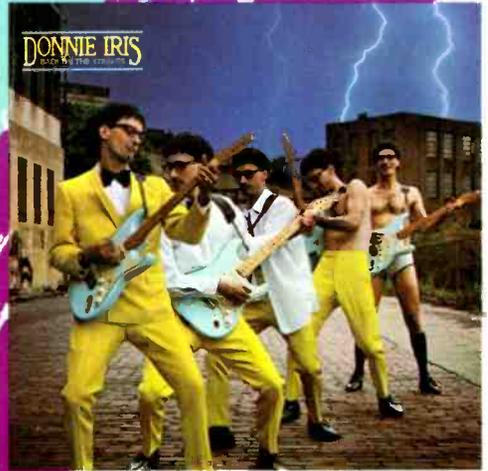
**DRAMATICS**  
THE DRAMATIC WAY MCA-5146



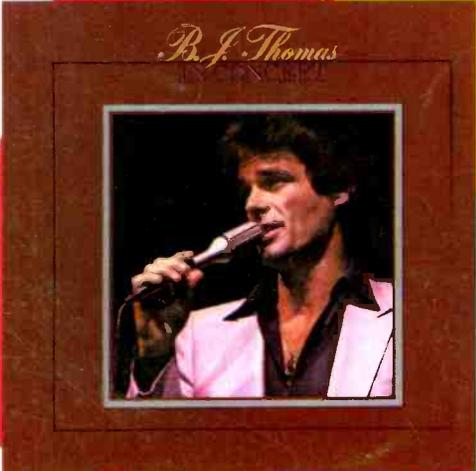
**SPYRO GYRA**  
CARNAVAL MCA-5149



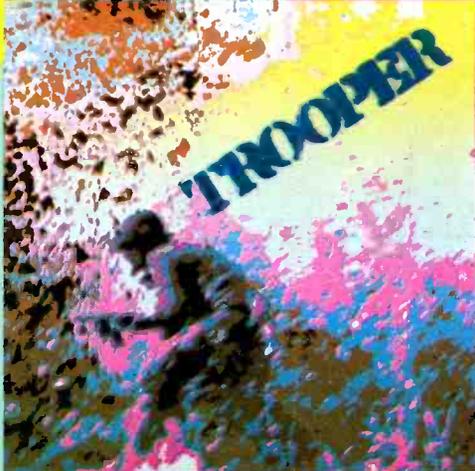
**RUPERT HOLMES**  
ADVENTURE MCA-5129



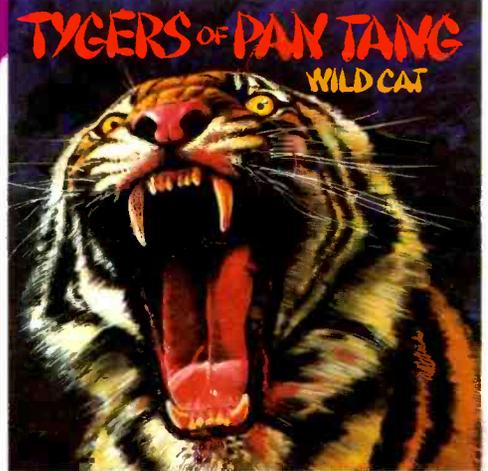
**DONNIE IRIS**  
BACK ON THE STREETS MCA-3272



**B.J. THOMAS**  
IN CONCERT MCA-5155

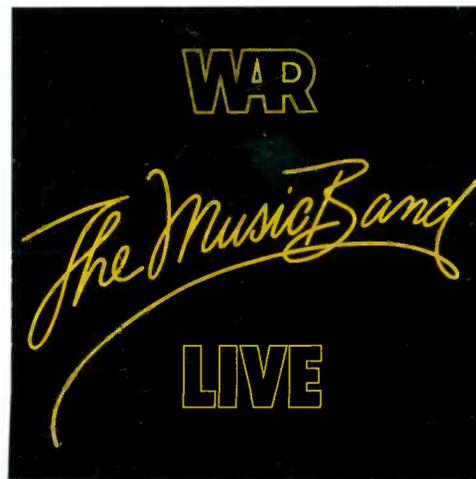


**TROOPER**  
TROOPER MCA-5151



**TYGERS OF PAN TANG**  
WILD CAT MCA-3270

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THE MUSIC BAND LIVE MCA-5156

