

Record World

SEPTEMBER 27, 1980 \$2.50



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 2941 ST. ELMO N.E.
 CANTON, OH.
 44714

Hits of the Week

SINGLES

THE ROLLING STONES, "SHE'S SO COLD" (prod. by The Glimmer Twins) (writers: Jagger-Richards) (Colgems-EMI, ASCAP) (4:10). Keith and Mick have typical woman problems here, but they're hot as ever on record with this successor to their top 5 single. Rolling Stones 21001 (Atl).



THE JACKSONS, "LOVELY ONE" (prod. by group) (writers: M. & R. Jackson) (Ranjack/Mijac, BMI) (3:45). Michael's vocal gives a heavy dose of energy transfusion and the rest of the family is the source on this marvelous spin from the forthcoming "Triumph" LP. Epic 9-50938.



PETE TOWNSHEND, "A LITTLE IS ENOUGH" (prod. by Thomas) (writer: Townshend) (Eel Pie / Towser Tunes, BMI) (3:10). Pete's "Empty Glass" LP is full of stunning triumphs like this follow-up to his top 20 "Let My Love . . ." The vocal urgency is awesome. Atco 7312.



SMOKEY ROBINSON featuring Claudette Robinson, "WINE, WOMEN AND SONG" (prod. by Robinson) (writers: Tarplin-Moffett-Robinson) (Bertam, ASCAP) (3:22). Claudette is Smokey's wife and the old cliché about making beautiful music together fits on this sweet ballad. Tamla 54318 (Motown).



SLEEPERS

JOHN COUGAR, "THIS TIME" (prod. by Cropper) (writer: Mellencamp) (H. G., ASCAP) (3:56). Cougar's vocal comes across like a poor man's Rod Stewart. It's warm and huggable and dressed in an easy shuffle. Already a hot item on pop radio, there's A/C appeal too. Riva 205 (Phonogram).



POCO, "MIDNIGHT RAIN" (prod. by Flicker) (writer: Cotton) (Tarantula, ASCAP) (3:49). Poco turns to its forte here: the sad ballad starring Paul Cotton's heartache vocals and Rusty Young's haunting pedal steel guitar. From the "Under The Gun" LP, it's a cinch for pop, A/C & country. MCA 41326.



SNEAKERS, "THINGS WE SAID TODAY" (prod. by Stone) (writers: Lennon-McCartney) (Maclen, BMI) (2:39). The New York-based trio will have radio station switchboards buzzing with this photocopy of the Fab Four's B-side from the "Something New" LP. Bearsville 49560 (WB).



BRUCE ROBERTS, "WITH ALL OF MY LOVE, WITH ALL OF MY HEART" (prod. by Malloy) (writers: Roberts-Willis) (Fedora / Irving, BMI) (4:09). The seasoned songwriter offers this sentimental valentine from his "Cool Fool" LP. Simple piano/string backing stresses the emotion. Elektra 47032.



ALBUMS

SUPERTRAMP, "PARIS." In their first release since the multi-platinum chart-topper, "Breakfast In America," Supertramp bare themselves in the very environment where they won many believers: live on stage. The two-record set includes "The Logical Song." A&M SP 6702 (13.98).



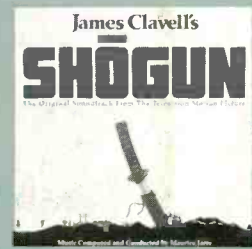
KANSAS, "AUDIO-VISIONS." From the first rumbling riffs of "Relentless," it's apparent that this consistently platinum-selling group is rocking with a slightly harder edge. Kerry Livgren's "Hold On" and Steve Walsh's "Back Door" are strong multi-format hooks. Kirshner FZ 36588 (CBS) (8.98).



DAVID BOWIE, "SCARY MONSTERS." Always in the vanguard of rock 'n' roll fashion, Bowie has created his most melodic album in recent years. He molds the individual styles of Robert Fripp, Roy Bittan and Pete Townshend (on "Because You're Young") in his own image. RCA AQL1-3647 (8.98).

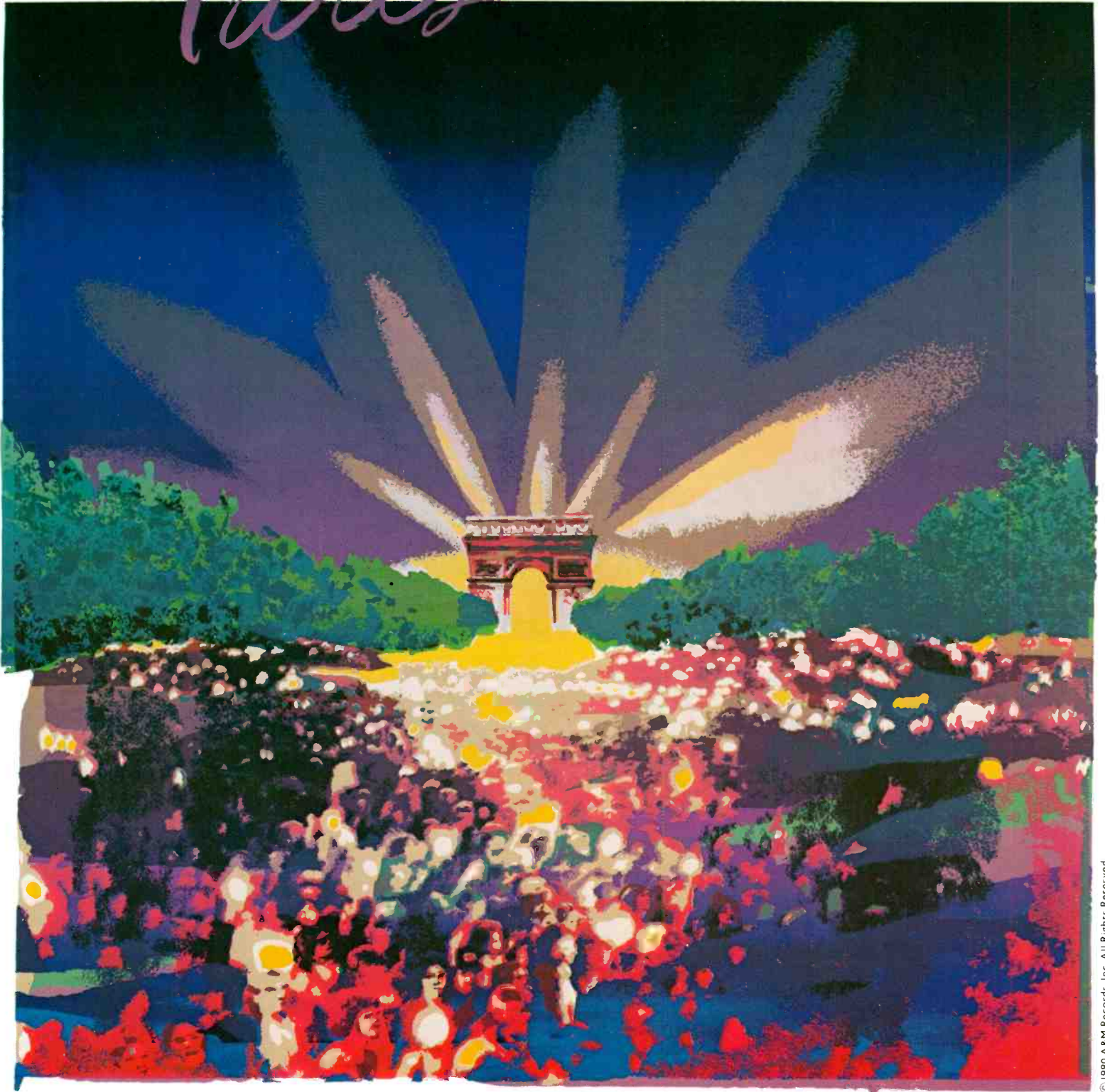


"SHOGUN" (Original Television Motion Picture Soundtrack). No expense was spared in re-creating James Clavell's best-selling novel of feudal Japan for television, and Maurice Jarre's lavish score is no exception. The western orchestra is melded with Japanese instruments. RSO RX-1-3088 (8.98).



SUPERTRAMP

Paris



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A LIVE, 2-RECORD SET
RECORDED IN PARIS, NOV. 29, 1979



SP-6702

ON A&M RECORDS AND TAPES

PRODUCED BY PETER HENDERSEN AND RUSSEL POPE MANAGEMENT, MISMANAGEMENT, INC.



Record World



SEPTEMBER 27, 1980

Pop Music Strong in Fall TV Schedule

By SOPHIA MIDAS

■ NEW YORK — Record manufacturers and dealers take note: pop music will be an integral part of this fall's television season as the three major networks gear up for a strong showing of music specials. The success of last year's John Denver and Kenny Rogers specials has convinced the networks that performances by pop superstars are an effective way of boosting ratings.

The pop music trend on television began in the mid-'70s when the ratings of variety series began to decline. The syndicated talk shows that run in prime hours in many cities will continue to rely heavily on pop performers.

ABC's fall season will feature specials by John Denver, Larry Gatlin, Ann-Margret, John Travolta, and Donna Summer. CBS

will present a Diana Ross special and will also, once again, feature specials by Kenny Rogers and Crystal Gayle. The perennially high-rating Grammy Awards show will also appear on CBS. NBC will be presenting specials by Debby Boone, Mac Davis, Marie Osmond and Steve Martin.

Subscribers to cable TV services will be treated to such music-oriented films as "Woodstock," "Saturday Night Fever," "American Graffiti," "The Wiz," and "A Star Is Born."

Last year's music specials proved to be very beneficial for record sales, especially for the rack jobber, who caters to a buying public with pop music tastes. Handleman's John Kaplan commented: "We always do extremely well with specials—

(Continued on page 19)

Report Ranks Copyright Infringement As a Major National 'White Collar' Crime

By BILL HOLLAND

■ WASHINGTON—The Attorney General's new report "National Priorities for the Investigation and Prosecution of White Collar Crime" ranks record and tape counterfeiting and other similar copyright infringement practices as major national violations of the law.

The report states that according to FBI investigations, most of the counterfeiting and pirating is done by "insiders" such as people working for printers, distributors and retailers.

According to the report, which will be available through the Government Printing Office later this month, "forty-six percent of all FBI agents reported copyright violations as priorities" and that as

a major item in "crimes against business," such violations rank as one of the top 27 national Justice Department priorities.

The report categorizes crimes, such as those including fraud of at least \$100,000, copyright infringements distributed in three or more states or countries, and those totaling \$500,000 or more in aggregate loss to business.

The Justice Department found such crimes nationwide, but noted a concentration in major urban cities such as New York, Los Angeles, Atlanta and Miami, according to the report.

The White Collar Crime Report also explains to the public the "secondary and tertiary" victims of counterfeiting and other copyright infringements — that performers and music listeners suffer as results of the crimes, be-

(Continued on page 45)

AFM Strike Goes On; Signs of Hope Seen

By SAM SUTHERLAND

■ LOS ANGELES — Last week proved an active one for striking members of the American Federation of Musicians and two other unions as a series of potential breakthroughs in the current impasse contrasted with renewed displays of union commitment to negotiating goals.

On the one hand, a key factor in the Screen Actors Guild and American Federation of TV and Radio Artists disputes with major studios and producers of video and film programming, the supplemental market question, was

(Continued on page 42)

Do 'Top 40' Formats Still Exist? Programmers Give Differing Opinions

By PHIL DIMAURO and BEN LIEMER

■ NEW YORK — "Old soldiers never die; they just fade away." No proverb could more aptly describe the position of top 40 radio in 1980. While the phrase "top 40" is still in general use, today's changing demographics, market fragmentation and ultrasophisticated ratings breakdowns have left the definition of the term in a state of perpetual flux.

Programmers contacted by Record World in a recent survey offered varied shades of opinion on the future of top 40 as a format. While many seemed to

feel that the issue is mainly one of definition, some programmers saw a serious threat to the future existence of any format that could legitimately be called "top 40," especially in major markets.

There are a few high-powered, major market stations who still proudly call themselves top 40, however, and WLS in Chicago, programmed by John Gehron, is the most frequently named example. "There are only a few of us left," said Gehron. "We've pretty much remained on the track as far as what you'd consider basic top 40 programming. The only thing that might have changed is that, through our research, we're better able than ever to find out what those

(Continued on page 28)

Bergamo Keynoting Budget Convention

By SAM SUTHERLAND

■ LOS ANGELES — A reprise of NARM's multi-media "Gift of Music" presentation, keynote comments from MCA Distributing chief Al Bergamo, and marketing presentations from top executives at PolyGram, WCI Home Video, RCA Records and CBS Records are among the seminar highlights projected for this week's fourth annual Budget Tapes and Records Convention, slated to start Wednesday at the Doubletree Plaza Hotel in Seattle.

Management at the Budget/Danjay Music combine, which centers on key offices in Denver and Seattle, released a finalized

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Harry Chapin Artist Spokesman For New York Music Week

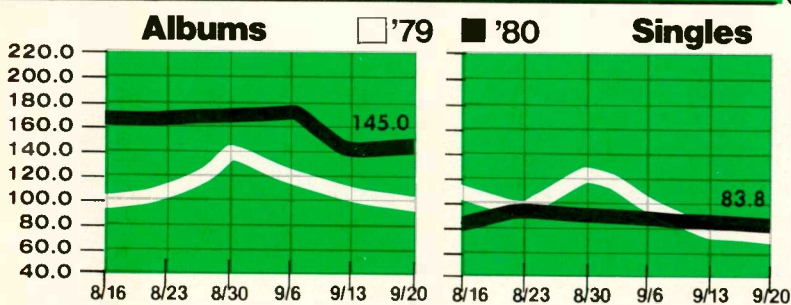
■ NEW YORK — Singer Harry Chapin has been named the official artist spokesman for New York Music Week. Chapin spoke at a breakfast attended by representatives of City Hall and the music industry last Thursday (18) in the West Room of the Daily News. Chapin will be speaking at the opening day concert of

the Manhattans at Citicorp Center as well, and has taped a number of public service announcements about Music Week for local radio stations. Possible television appearances are also in the works.

Earlier in the week, the city officially proclaimed its support

(Continued on page 29)

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 11.** In January 1979 Bob Sherwood accepted one of the greatest challenges of his career by assuming the presidency of Mercury Records. That he has met that challenge successfully is evidenced by the label's recent revitalization in the marketplace. This week, in an RW Dialogue, Sherwood reflects on the changes of the past two years and considers Mercury's prospects for the future.



■ **Page 20.** One of New York City's concert events of the year took place last week when Elton John, under the auspices of Calvin Klein jeans and WNEW-FM, played for free to more than 250,000 fans gathered on the Great Lawn in Central Park. In this week's issue, Record World reviews the event and goes behind the scenes to detail how it came to pass.

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Powerhouse Picks

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

Cliff Richard (EMI-America) "Dreaming"

The activity at radio stations in the last several weeks has made this the consensus pick to go all the way.

Casablanca Names Three Vice Presidents

■ **LOS ANGELES** — In a major executive realignment, Casablanca Records president Bruce Bird has announced the promotion of three executives to vice presidential posts. Bobby Applegate has been appointed vice president/album promotion; T.J. Lambert has been named vice president/national pop promotion; and Jheryl Busby has become vice president/R&B promotion.

Applegate had been vice president/promotion of Ariola before coming to Casablanca several years ago. He has also been co-owner of Pentagram Records, general manager of Jubilee Records, and a disc jockey on KPCC in Los Angeles. He will oversee AOR promotion nationwide.

Lambert joined Casablanca three years ago as director of national secondaries promotion. He had previously worked in radio in a number of markets. Lambert will coordinating all pop promotion.

Busby had held promotion posts at Stax, Atlantic, and CBS, before coming to Casablanca as director of R&B promotion. He will coordinate all to R&B radio promotion.

WCI's Emmett Indicted

■ **NEW YORK** — Jay Emmett, a president of Warner Communications Inc., was indicted last week (15) in Federal Court on charges that include bribery, tax evasion, perjury and racketeering.

The indictment alleges that Emmett accepted \$70,000 in bribes in order to persuade WCI to buy \$250,000 worth of stock in the Westchester Premier Theater in 1973. The Westchester theatre later went bankrupt and several of its operators were charged with fraud. Leonard Horwitz, who was indicted and convicted in connection with the theatre in 1974, has also been charged with Emmett in last week's indictment. The government alleges that it was Horwitz who delivered the bribes to Emmett.

In a prepared statement, Steven J. Ross, chairman of WCI, (Continued on page 39)

Royalty Bill Stalled

■ A House of Representatives judiciary subcommittee senior staffer told Record World this past week that the still - pending Performer's Royalty Rights Bill (H.R. 6063), which made it to mark-up session this past Spring, is "unfortunately dead as a doornail" for this (pre-election) session of Congress.

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"Perhaps the most uniquely exciting band to emerge during this year. Wholly distinctive, totally absorbing"—**SOUNDS**... "The Furs generate a manic intensity in each song they deliver"—**MELODY MAKER**... "Can't take the damn thing off the turntable or get the tunes out of my head"—**RECORD MIRROR**... "Strangely impressive"—**SMASH HITS**... "Their sound is exceptional. Make no mistake"—**NEW MUSICAL EXPRESS**.

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JC 36791



A NEW ALBUM OF BEAUTIFUL CHAOS ON COLUMBIA RECORDS AND TAPES.

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9/26 Irving Plaza, New York, NY	10/2 J. B. Scott's, Albany, NY	10/8 Stages, Chicago, IL	10/15 Waldorf, San Francisco, CA
9/27 Emerald City, Cherry Hill, NJ	10/3 Broadway Live, Montreal, CN	10/9 Merlynn's, Madison, WI	10/17 Whisky, Los Angeles, CA
9/28 930 Club, Washington, D.C.	10/5 The Edge, Toronto, CN	10/10 Duffy's, Minneapolis, MN	10/18 Whisky, Los Angeles, CA
9/30 Center Stage, Providence, RI	10/6 Cedar Lounge, London, Ontario, CN	10/12 Showbox, Seattle, WA	10/22 The Ritz, New York, NY



Management: Amanita Artists, London, England 01-403-5071.

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Petze Outlines Direction of Revamped Portrait Label

By SAM SUTHERLAND

LOS ANGELES—A broader international talent base and greater emphasis on new and developing acts are twin creative goals for the revitalized Portrait Records operation now headed by Lenny Petze, recently appointed vice president and general manager of the CBS Records division.

Petze, here to huddle with existing roster talent based in the west, reviewed these and other priorities in his new post during an exclusive interview with *Record World* last week. Observers of that label's original configuration, as set four years ago and later reduced in stature within the Epic/Portrait/Associated Labels fold, will find significant shifts in both creative strategy and probable operational structure.

For starters, Petze confirmed that Portrait will now be based in CBS' New York offices. The label was originally set up on the west coast as a conduit for talent located here. "It's a worldwide label," he asserts, "not a west coast label," and he points to the current Portrait roster as evidence.

Already pacted with Portrait, and remaining under that aegis following the dismantling of a separate management staff several years ago, are Ringo Starr, Franjie Golde and 20/20. But although Petze only formally assumed the post earlier this month (*RW*, Sept. 6, 1980), he's already pacted a number of new signings, including both east coast and European acts. Barry Goudreau, the guitarist from the band Boston whose first Portrait solo LP shipped several weeks ago, reportedly asked to make the move over to the revamped label after learning Petze—who had inked his solo deal under the Epic banner—would be in charge.

Petze's relationship with Epic acts during his tenure there, which concluded with the A&R vice presidency he held prior to the current niche, is yielding other additions as well. "There's also a new artist named George Wallace, based in Philadelphia," he explains. "I signed him to Epic, co-produced the album, and then brought him along with me to Portrait."

Although only one more Portrait LP is expected to ship in the remaining months of 1980, a second label album by Golde, Petze has also signed a French vocalist, Jeanne Manson, and just last week concluded a deal with veteran songstress Melanie.

Also signed is a new Atlanta-based band, The Producers,

brought to the label by producer Tom Werman.

Petze's own involvement in co-production, which began with a Wet Willie LP for Epic, is one key factor cited in his decision to helm Portrait. "That's a large part of why I went in this direction," he says. "With the way the business has been going, there had been a lot more emphasis on aspects other than music in terms of what I was doing."

"My own background in the business, going back to when I started out in Boston, is musical, and I found myself getting frustrated. Basically, I felt I wanted to get involved with a smaller number of artists, with a more di-

rect creative involvement."

CBS Records top management "gave me complete creative autonomy," he says. "It's really part of the trend we're seeing in the industry now, with a number of veteran creative people putting together new label operations, like David Geffen and Neil Bogart, that follow the model of—I hate to use the term—'boutique' labels."

While the larger roster complement at Epic made careful roster trimming an ongoing necessity, Petze now looks forward to overseeing a more compact roster that should eventually yield an annual release of around

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CBS Names Werman VP/Exec. Prod.



Bruce Lundvall, president, CBS Records Division, has announced that Tom Werman has been appointed vice president/executive producer, CBS Records. Werman will seek, evaluate and sign artists to the Epic label, and will produce artists for the Epic, Columbia, Portrait and CBS Associated Labels. He has produced eight platinum and four gold records, and was responsible for signing such artists as Cheap Trick, Ted Nugent and Molly Hatchet to the Epic label. Since 1977, Werman has been staff producer at Epic Records. He joined the label in 1971 as assistant to the director, A&R, and in 1973 became director, talent acquisition. Pictured at CBS Records' New York offices discussing the appointment are, from left: Dick Asher, deputy president and chief operating officer, CBS Records Group; Lundvall; Werman; Don Dempsey, senior vice president and general manager, Epic/Portrait/CBS Associated Labels, and Gary Baker, Werman's attorney.

Regional Breakouts

Singles

East:

Donna Summer (Geffen)
Devo (Warner Bros.)
Diana Ross (Motown)

South:

Al Stewart (Arista)
Devo (Warner Bros.)
Diana Ross (Motown)
Hall & Oates (RCA)
Commodores (Motown)

Midwest:

Boz Scaggs (Columbia)
Al Stewart (Arista)
Donna Summer (Casablanca)

West:

Barbra Streisand (Columbia)
Doobie Bros. (Warner Bros.)
Donna Summer (Geffen)

Albums

East:

Zapp (Warner Bros.)
Times Square (RSO)
Van Morrison (Warner Bros.)

South:

Zapp (Warner Bros.)
Times Square (RSO)
Van Morrison (Warner Bros.)
Anne Murray (Capitol)

Midwest:

Zapp (Warner Bros.)
Times Square (RSO)
Michael Schenker Group
(Chrysalis)
Anne Murray (Capitol)

West:

Zapp (Warner Bros.)
Times Square (RSO)
Michael Schenker Group
(Chrysalis)

Magnavox To Market Videodisc Player In Four Major Markets

NEW YORK — Magnavox, a division of North American Philips, announced last week that its Magnavision laser videodisc player will be introduced into the New York, Chicago and Los Angeles markets in late October. In November the player will be available in San Francisco.

Magnavox currently markets the player, developed by MCA and Philips, in eighteen markets. U.S. Pioneer markets a similar player in an additional twelve markets.

Magnavox decided to introduce the videodisc hardware slowly in order to test the market and work out any problems that arose. While problems concerning servicing, educating salesmen and availability of software have been worked out, Magnavox will face its largest problem next spring, when RCA begins marketing its videodisc system. The RCA player, which will carry mono sound, will retail for about \$250, compared with the \$775 price tag of the stereo Magnavox system.

Arista Reports Record Summer

NEW YORK — Arista Records has just completed the most successful summer in its history with revenues up 69 percent over the same July-August period for 1979, and up over 20 percent from the previous all time high in 1977.

Leading the sales surge with gold albums are Air Supply and the Kinks while new product from Tom Browne, Dionne Warwick, Michael Henderson, Melissa Manchester, the Allman Brothers and Al Stewart also helped.

Arista also announced its release schedule for the rest of 1980: LPs are forthcoming from Aretha Franklin, Monty Python, Norman Connors, Barry Manilow, Alan Parsons, Outlaws, Gino Vanelli, Hiroshima, Bus Boys, Sky, and Lou Reed.

CBS To Sell Studio

NEW YORK—*Record World* has learned that CBS is in the process of finalizing the sale of their Studio C, located on 30th Street in New York. The studio had been offered for sale for some time. No other details about the future closing were available at press time.

KENNY ROGERS' GREATEST HITS

Have gone under cover...



Featuring the uncovering of two brand new songs.

“Lady” and “Long Arm of the Law”

Produced by Lionel Richie, Jr.
(Courtesy of Commodores Entertainment Corp.)

Produced by Larry Butler

Management: Krágen & Co.

On Liberty Records & Tapes



GEC Report Finds Buyers Receptive to Low Prices

By JEFFREY PEISCH

■ NEW YORK — While the American consumer may seem like an easily-manipulated creature, he's nobody's fool. This is the impression one gets from a careful reading of the General Entertainment Corporation's study of consumer response to its "Magnetic Gold" cassettes currently sold in three markets. As reported in last week's *Record World*, the GEC report, which was prepared by researcher Edward Simon, found that a large number of music-listening consumers don't buy prerecorded music. Beyond this, the report made some observations about buyers' attitudes toward pricing, advertising, and tapes versus discs.

When GEC's cassettes were introduced into the Binghamton market several months ago (Binghamton was one of three test markets used), the initial consumer response was often skepticism, followed by cautious inquiry, followed by satisfaction and strong interest.

Since the GEC tapes sell for \$3.99 or \$4.99, considerably less than tapes sold in record stores, many consumers thought that the low price meant low quality. One housewife described her feelings: "My husband will (say), 'Buy tape at a grocery store? No way! It will do something to the playback deck. I'm not buying a high quality tape at a grocery store.'" And another shopper said, "I couldn't believe it. The price was so low, I thought it was a gimmick." These comments prompted another woman to say, "Wouldn't it be worth (your) while just to buy one and try it out? What's to lose?"

Once consumers were convinced of the quality of the GEC tape, they viewed it as a smart buy. "We were very pleased to see the (low) price," said one buyer, "because at eight dollars or so it was a once in a while occasion. We've been back to the store more than once now and have picked up more tapes." Given the often-heard complaint of retailers that multiple purchases has diminished, this last comment is particularly significant.

Just as consumers were initially skeptical of the low price of Magnetic Gold tapes, they were also wary of being fooled into buying recordings that weren't the originals. The bold placement of the artists' pictures on the tape package helped to dispel these fears.

As many of the women interviewed for the study were re-

sponsible for planning their family's budget, they viewed the price of the tape as a way of spending money on something fun, without worrying about being indulgent. "It's a price I can afford without feeling like I'm skimping on my groceries or on something my kids need," said one housewife. Another said, "I buy (my husband) his carton of cigarettes and I buy my tape."

Along these lines, housewives also viewed the GEC tapes as perfect purchase items for their children and as good gifts. As reported last week, GEC found that many housewives spend a large part of their waking hours listening to music, however peripherally. Similarly, says the report, children began their "love affair" with recorded music at an early age, long before the school years. Parents see the low price of the GEC tapes as a solution to their kids' ferocious record appetite. "With two sons," said one mother, "I just can't go out and spend all that money (for them). A lot of times kids will want to buy a record and I'll say 'No!' It's just too much to spend." Another mother said, "My kids are getting all excited about (GEC tapes) too, because (they're) cheaper than buying records. Records are a fortune now."

Yet another mother said, "My daughter had four bucks and she was looking for someplace to spend it. If you don't give her someplace constructive to spend it, she'll go over and buy four bucks worth of candy, which she needs like a hole in the head. So I suggested she get one of (the cassettes). She couldn't have spent eight dollars, which is

what they usually cost, but she could buy one of these."

Cassettes Versus Albums

This line of discussion prompted housewives to discuss their feelings towards cassettes versus records. Because of differences in fidelity and packaging, many music-buyers are reluctant to buy tapes. The shoppers interviewed for the GEC report, however, seemed representative of the millions of consumers who are moving more heavily into tape purchasing. The Binghamton consumers cited several reasons why they preferred cassettes to records: the player is more convenient to use; the playback unit is more portable and particularly convenient for use outside; tapes are not as susceptible to damage as records are; cassettes have more playback time per play than records and take up less storage room. Up until now, the report says, consumers felt that the major disadvantage of cassettes is that they are more expensive than records.

Without being asked, many of the shoppers quoted in the report compared their feelings about Magnetic Gold tapes with their feelings about record and tape clubs. With the availability of prerecorded music in grocery stores, some consumers intimated they would cancel their membership in clubs. Even further, one shopper said, "Every time you get a card from (the club) for a selection you don't want, you have to put on a fifteen cent stamp and say, 'I don't want this' or end up paying postage to send it back, so it ends up as quite a hassle. Now we can buy what we want at the store."

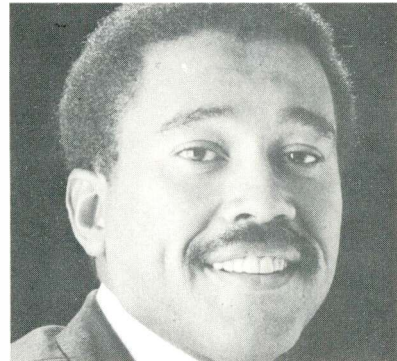
Capitol Signs Henry Gross



Singer/songwriter Henry Gross has signed an exclusive worldwide recording agreement with Capitol Records, Inc., announced Rupert Perry, vice president, A&R, CRI. Gross had his biggest success with "Shannon," a Top 10 single in 1976. His debut LP for Capitol, "What's In A Name?," is set for October release. Pictured after the agreement was signed are, from left: Don Zimmermann, president, Capitol/EMIA/Liberty/United; Gross; Bruce Ravid, manager, west coast talent acquisition, Capitol; Perry; and Bobby Colomby, vice president A&R, pop division, Capitol.

Keith Jackson Promoted by RCA

■ NEW YORK—Keith Jackson has been promoted to the position of director, product management-Black Music at RCA Records, it was announced this week by Ray Harris, division vice president, black music.



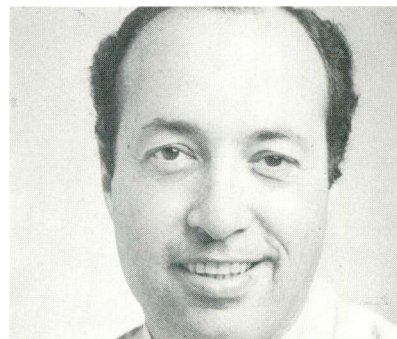
Keith Jackson

In his new post, Jackson will have administrative responsibility for the coordination of marketing plans for all black RCA and Associated Labels recordings.

Jackson joined RCA Records in September 1978 as manager, black music product merchandising. In that position, he instituted marketing programs for such artists as Evelyn "Champagne" King, the Whispers, Stephanie Mills, Lakeside, Enchantment and Shalamar.

CBS International Promotes Ervin Veg

■ NEW YORK—Peter de Rougemont, senior vice president, European operations, CBS Records International and Joseph F. Dash, vice president and general manager, Masterworks, CBS/Records Group have announced the appointment of Ervin R. Veg as vice president, CBS International.



Ervin R. Veg

Veg, who will work in the Paris regional office of CBS Records International, will assist Dash in managing and coordinating CBS Masterworks' operations in Europe and the U.K. He will also be responsible for all CBS Records International relations with European licensees.

Veg joined CBS Records International in 1969. His most recent position was senior director of CBS Dischi in Milan, Italy.

the jones girls

at sunset with carlan





S U D D E N L Y
*a budding romance turns
into a raging love affair*
W I T H
T H E J O N E S G I R L S



Their last hit single, "You Gonna Make Me Love Somebody Else," introduced us to love the way ^{ZS8 03680}The Jones Girls make it. Now their new album, "At Peace With Woman," invites us in... to listen more ^{JZ 36767}closely...

Music lovingly yours, from The Jones Girls. Their new album, "At Peace With Woman," featuring the hit single, "Dance Turned Into A Romance," ^{ZS9 03111}Making music history...on Philadelphia International Records and Tapes.

Produced by Dexter Wansel, John R. Faith, Kenneth Gamble, Leon Huff, Cynthia Biggs, James Herb Smith and Joel Bryant.

"YOUR BODY WON'T MOVE IF YOU CAN'T FEEL THE GROOVE!"

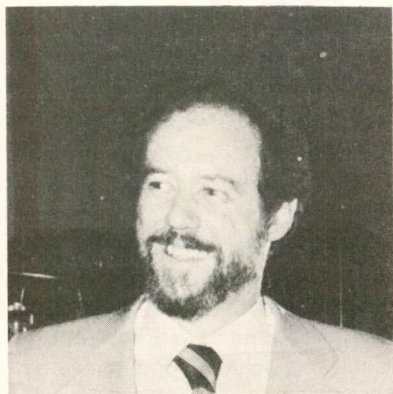
— Leon Huff

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Bob Sherwood On Running Phonogram/Mercury Records

By PETER KEEPNEWS

In January 1979, after three highly productive and highly visible years as Columbia Records' vice president of national promotion, Bob Sherwood accepted the greatest challenge of his professional life when he assumed the presidency of Phonogram/Mercury Records.



Bob Sherwood

Learning how to run a record company—what Sherwood calls “on-the-job-training”—would have been enough of a challenge in itself. But Sherwood also had to cope with a slumping industry and with a number of major changes in the structure of the PolyGram Records Organization, which includes Mercury. The upshot of the changes is that Mercury has moved its headquarters from Chicago to New York and, while maintaining its autonomy as a label, has consolidated a number of services with Polydor under the PolyGram Records East banner.

For all the changes, Sherwood feels his first year and a half at Mercury has been a success. New acts like Kurtis Blow and Def Leppard have improved both the label's visibility and its profit picture, as has the continued success of acts like Rush and the Statler Brothers and the revitalization of acts like Kool & the Gang.

For Sherwood, whose only prior record-business affiliation had been Columbia (where he was in promotion for six years, winning a number of awards, after nine years as a disc jockey, music director and program director at various radio stations), taking the reins at Phonogram/Mercury in the midst of retrenchment and reorganization hasn't been easy, but it's been rewarding. He talked about the view from the president's office in this Record World dialogue, his first in-depth interview since coming to Mercury.

Record World: When you came to work at Phonogram/Mercury, did you have any inkling of the problems in store for the industry? You started at just about the time the bottom began to drop.

Bob Sherwood: Almost exactly. I missed all the fun of being a president! My timing is absolutely hideous. Who would have known at the time?

When I took the position, I told my wife that we could just assume the first six months would be gone—no weekends, in early every morning, home late every night, a lot of traveling—in order for me to make the kind of moves I felt would be necessary to make the company go in the direction it had to go. Well, it's been over a year and a half, and I'm still on the same schedule. I'm not crying about it; it's the industry. The pressure hasn't been off since I've walked in the door. You keep seeing the light at the end of the tunnel, but somebody keeps moving the damn tunnel!

RW: Hopefully, there's been some satisfaction for you in the new job as well, hasn't there?

Sherwood: Extraordinary satisfaction. I think we're doing right. And in fact, our numbers for this year—without getting into specifics, I will tell you that we're about 150 percent of last year's numbers . . . There are damned few companies in that kind of position. So I know it's right. Our biggest problem as a company is that we're dealing with too many baby acts and too many mid-range developing acts. But we've taken a lot of acts to the half-million level and beyond. We've built them and developed them, so we're getting volume and it gives us a better chance at profit. I would expect us to be in an excellent profit position by next year.

RW: Is there a possibility that Phonogram will try to sign some established superstars?

Sherwood: We are in the midst of negotiations, right now, for one of the biggest acts in the world, who feels a good reason to be here. Whether we'll get the act or not, I can't tell you. But I do know that the initial contact came from outside. We're also dealing with a major

country act that evidenced an interest in being here. The money is there. It's a question of being very selective. It would be good for us to have a couple of tonnage acts—good for the prestige of the company and good for the bottom line. The key thing, I think, is not picking up someone after they've peaked. I'd much rather get an act that is still developing.

I think the days of the superstars commanding the extraordinary dollars are gone. In many cases they will command more than they're really worth. But you can amortize deals a lot of different ways, and we're open. Almost every attorney I talk to, I remind, in case they've forgotten.

RW: Do you see any evidence yet that the recent restructuring of PolyGram, and particularly the consolidation of Phonogram and Polydor for marketing and promotion purposes, has made for a more efficient operation?

Sherwood: It's awfully early for a detailed answer. But I will tell you that, immediately, the area that everyone focuses on because it's the most bottom-line of all, promotion—I say that not as a former promotion man, but simply because if you don't get the records on the radio, what else can you do?—that area is an improvement over the former setup. Simply because all the companies in the group have gone through a thinning-out of their rosters. We're less likely to hold on to talent that isn't going to develop quickly. That's one of the most negative aspects of the difficulties the industry faces now, but at the same time, with less product, the way we're planning releases together, it's actually working out well as far as getting records played.

RW: Does the fact that you're talking about trimming rosters and scrutinizing them more carefully mean that it's harder for a new act to get a foot in the door?

Sherwood: Yes, unfortunately. But by the same token, I can tell you that we're negotiating with three acts now that have nothing in the way of past history at all, but we love the music. Actually, two—

This company should reflect me and my style. That's not arrogance or ego.

“If you run a company and you're responsible for it, your own style should go right through the system.”

just signed one, an act out of New York called Tom Dickie and the Desires. Peter Lubin (east coast A&R director) found 'em in a little club, and we didn't have all that long a negotiation period because we heard the music, and we felt more than anything else that they were going to deliver songs, so we went for it.

At the same time, we've gotten rid of some acts that we felt did not have the potential to happen within an album or two albums. The problems that the industry has been having, unfortunately, limits the number of babies and developing acts that we can take to the street and chase aggressively.

RW: Do you think that this kind of retrenchment is permanent?

Sherwood: It will never be like it was again. But if you take away the extravagant use of limousines, and parties for every possible occasion, and T-shirts and satin jackets—if you take out those toys that we had, not completely, but limit them dramatically from where we were—my feeling is that we're heading back to a bit of normalcy. I'm not a spokesman for the industry, but I hope we've bottomed out.

Philosophically, there were two ways to go, from my standpoint, with this company. One was to try to hold on to every act that had any kind of potential to develop in the next three or four years. The other was to eliminate, sometimes very painfully, some acts that are just on the line, on the edge, and take that same money and chase the acts that show the immediate potential—like Def Leppard, for

(Continued on page 43)

Record World Single Picks

JONI MITCHELL—Asylum 47038



WHY DO FOOLS FALL IN LOVE (prod. not listed) (writers: Lymon-Levy) (Big Seven, BMI) (2:53)

Michael Brecker's opening sax mania summons the a cappella gospel-like shakedown from the Persuasions, and then Joni reaches back to her teens for some girl-ish singing. It's a truly fun-filled cut from her double-LP live set "Shadows And Light." Frankie Lymon & the Teenagers took this to #6 in '56 and all the spirit here should do the same.

LIPPS, INC.—Casablanca 2303



HOW LONG (prod. by Greenberg) (writer: Carrack) (Anchor, ASCAP) (3:43)

From out of Minnesota came the catchy name and #1 sound of this summer's "Funkytown" by multi-instrumentalist / writer / producer Steve Greenberg and the charming vocalist Cynthia Johnson. They're back with this cover of Ace's '75 hit from the new "Pucker Up" LP. Synthesizer magic throbs with infectious power and Johnson's vocal is spell-binding.

PAT BENATAR—Chrysalis 2464



HIT ME WITH YOUR BEST SHOT (prod. by Olsen) (writer: Schwartz) (ATV, BMI) (2:50)

With the success of her debut album and now the top 10 status of the new "Crimes Of Passion" LP, Benatar can rightfully claim the title of rock 'n' roll woman. Her no-nonsense vocals are tough without losing their tantalizing seductiveness. Her band, with its explosive rhythm kick, is first rate. All the elements are present to make this an AOR-pop hit.

CHRIS MONTAN with Lauren Wood—20th Century-Fox 2470 (RCA)



IS THIS THE WAY OF LOVE (prod. by Archerd) (writer: Montan) (Special/Old Sock, ASCAP) (3:25)

Montan's credits include tours with Jackson Browne and Karla Bonoff. The singer/songwriter debuts with this lilting single from his forthcoming "Any Minute Now" LP. Harmonizing with Lauren Wood (she had a top 30 hit last year with "Please Don't Leave"), he's got a soulful pop sound that can't miss.

Pop

JUSTIN HAYWARD—Deram 402 (Phonogram)

A FACE IN THE CROWD (prod. by Wayne) (writer: Hayward) (WB, ASCAP) (3:59) Hayward's voice will always be closely associated with the Moody Blues, and this cut from his "Night Flight" LP reveals those same strong musical roots. It's a melodic, mid-tempo ballad well-suited for AOR-pop heavy rotation.

LIVE WIRE—A&M 2265

DON'T BITE THE HAND (prod. by Boswell) (writer: Edwards) (Irving, BMI) (3:34) The London-based quartet plays a challenging brand of rock that fuses funk and power pop. Jeremy Meek's inspired bass runs drive Mike Edwards' rebellious vocals.

ELEKTRICS—Capitol 4930

BOARDWALK BEAUTY (prod. by Ker) (writer: Worner) (Android Pop Musik/Colgems-EMI, ASCAP) (3:29) A relentlessly pulsating rhythm section is the initial attention-grabber here, but the main attractions are the multi-lead vocal gymnastics. A light and loose way to jump out of summer.

707—Casablanca 2280

I COULD BE GOOD FOR YOU (prod. by Ratner) (writers: McFadden-McClarty) (Good For You, ASCAP) (3:45) Falling somewhere between heavy metal and pop, this power ballad makes the most of intense vocal pleas and storming guitar leads. The thunderous rhythm adds extra AOR appeal.

FRANK STALLONE—Scotti

Brothers 603 (Atl)
CASE OF YOU (prod. by Nilsson) (writer: Mitchell) (Joni Mitchell, BMI) (3:05) It's Sylvester's brother in quite a different setting with this sensitive Joni Mitchell teardrop. Nilsson's production and Van Dyke Parks' arrangement are tastefully done for pop-A/C.

GARY PORTNOY—Col 1-11354

IT'S GONNA BE A LONG NIGHT (prod. by Osterman-Portnoy) (writers: Portnoy-Levitt) (Songs of Bandier-Koppelman/Yontrop/American Wordworks, ASCAP) (4:07)

Portnoy has already written hits for Glen Campbell, Dolly Parton & Cheryl Ladd. He debuts with this attractive cut from his new, self-titled LP. Pretty sax/keyboard figures are for pop-A/C audiences.

IN TRANSIT—RCA 12099

STILL GOT A LOT (prod. by Airali-Cuomo-Siller-Garman) (writers: Siller-Garman-Siller) (Green Barbis/Clarkwork/White Buffalo, BMI) (2:45)

The young sextet boasts strong writing/vocal/musicianship contributions from each of its talented members on this tight group effort. Soaring vocal harmonies climb Clark Garman's winding guitar lines.

THE KINGBEES—RSO 1050

SHAKE-BOP (prod. by Holman-Fitzgerald) (writer: James) (Short Fuse, BMI) (2:31)

The rockabilly revivalists entered the top 100 with "My Mistake." This follow-up from their debut LP is hectic party music with enough cool in the production to do better than its predecessor.

PAUL WARREN & EXPLORER—

RSO 1049
TAKIN' HER BACK (prod. by Coleman) (writer: Warren) (Hudson Bay/Three Chord, BMI) (3:28)

Warren's aggressive stance is one of innocent determination rather than maliciousness. It comes off well with the help of some simple yet convincing rock backing from the Explorers.

LARRY WILCOX—Flying

Diamond 1
ME AND MY LOVE (prod. by Johnson-Hand) (writers: Roberts-Sager) (Fedora/Uni-Chappell/Begonia Melodies, BMI) (2:57)

Wilcox, the co-star of TV's "Chips," debuts with this Carol Bayer Sager-Bruce Roberts tune that's delightfully up-tempo pop. Sure to enliven any A/C format.

B.O.S./Pop

CANDI STATON—WB 49536

THE HUNTER GETS CAPTURED BY THE GAME (prod. by Simpson) (writer: William Robinson, Jr.) (Jobete, ASCAP) (3:32)

Since '67, when the Marvelettes had a top 15 hit with this Smokey Robinson-penned song, several artists have covered it with varied success. Staton's version is the latest and perhaps with the most feeling.

WAX—RCA 12092

GOT TO BE (prod. by Eli) (writers: Lattisaw, Jr.-Melton, Jr.) (Meltdomn, BMI) (4:01)

Culled from the "Wax Attack" LP, this tune spotlights Bennie Melton's impressive vocal surrounded by backing chorus support and some pulsating guitar work.

BUSTA JONES—Spring 3014

(Polydor)
IMPULSE REACTION (prod. by Jones) (writers: Jones-Forlenza) (Alber/Home Bas/Gaucha, BMI) (3:41)

While Jones makes the rounds with Talking Heads, this latest is getting strong 'black-oriented' radio and club reaction. His energized bass leads the way to the dance floor.

THE JONESES—Posse 5003

BEAUTY (IS IN THE EYE OF THE BEHOLDER) (prod. by McDuffie) (writers: Felder-Conway) (Fifty Fifty, BMI) (3:59)

Based in Brooklyn, the veteran octet creates a great, old-time vocal hoedown. The multi-vocal harmonies jump and jive over a funky dance beat. Stand up and clap your hands.

JIMMIE & VELLA CAMERON—

Unlimited Gold 9-1407 (CBS)
BE FAIR TO ME (prod. by White) (writers: group) (Me-Benish, ASCAP) (3:59)

The brother-sister duo concoct a delicious brew of pinpoint vocal harmonies arranged in a marvelous blend of tension and suspense.

DEE DEE BRIDGEWATER—Elektra 47046

ONE IN A MILLION (GUY) (prod. by Bell) (writers: Ericksen-Bell) (Bellboy, BMI) (3:38)

Dee Dee's breezy vocal inflection implies just the right amount of sexiness and loads of love. The fully-orchestrated arrangement is plush and right for multi-format.

POUSSEZ—Vanguard 35217

I'M NEVER GONNA GIVE MY LOVE AGAIN (prod. by Mouzon) (writer: Mouzon) (Mouzon, ASCAP) (3:38) Connie Harvey's tender falsetto is a beautiful centerpiece, but the real genius behind this rather appealing dancer is Alphonse Mouzon. Besides pumping the irresistible rhythm section, he wrote, produced & arranged.

PLEASURE—Fantasy 900

NOW YOU CHOOSE ME (prod. by Phillips-Hepburn-Kaffel) (writers: Phillips-Hepburn-Hepburn) (Three Hundred Sixty, ASCAP) (3:52)

The contrasting bulldozer bass and cool falsetto choruses create a hypnotic effect, while flexible guitar lines surround the hook.

Country/Pop

TONY JOE WHITE—Casablanca 2304

MAMA DON'T LET YOUR COWBOYS GROW UP TO BE BABIES (prod. by White) (writers: White-White) (Tennessee Swamp Fox, ASCAP) (3:09)

White garnered widespread pop reaction with his "I Get Off On It" single. This successor from his "The Real Thing" LP rocks with an upfront rhythm stomp.

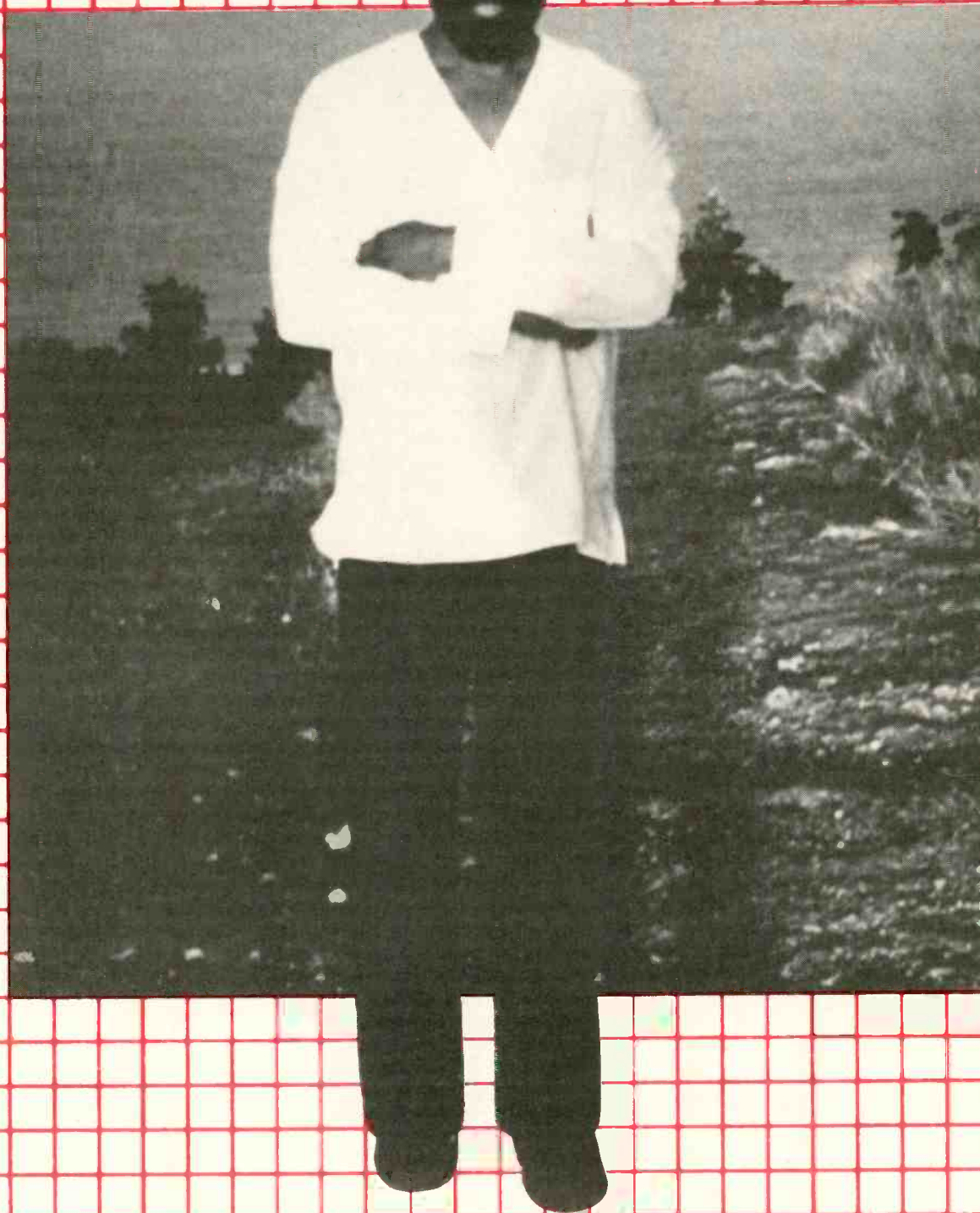
BELAMY BROTHERS—WB

49573
LOVERS LIVE LONGER (prod. by Lloyd) (writer: D. Bellamy) (Bellamy Bros./Famous, ASCAP) (3:15)

The subtle, well-crafted percussion, relaxed vocal harmonies, and sparkling keyboards are made for pop-A/C crossover.

"Your body won't move if you can't feel the groove." — Leon Huff

Every person was put on this earth for a reason.



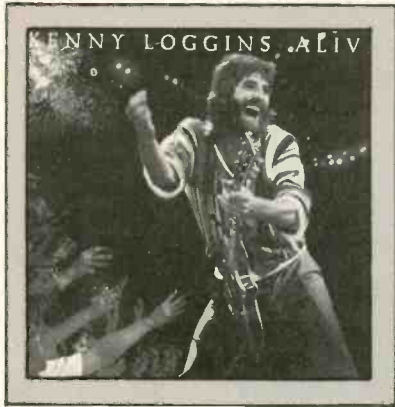
Leon Huff, "Here To Create Music." JZ 36758 //

*Can music really charm the soul? Find out in the artistic debut of Leon Huff.
Making music history... on Philadelphia International Records and Tapes.*





Record World Album Picks



KENNY LOGGINS ALIVE

Columbia C2X 36738 (11.98)

Loggins' fans will be more than pleased with this live double package. The hits, such as "Celebrate Me Home," "Whenever I Call You Friend," and "What A Fool Believes," are here, plus "I'm Alright" (the single from "Caddyshack"), and the Beatles' "Here There And Everywhere."



MAN OVERBOARD

BOB WELCH—Capitol 500 12107 (8.98)

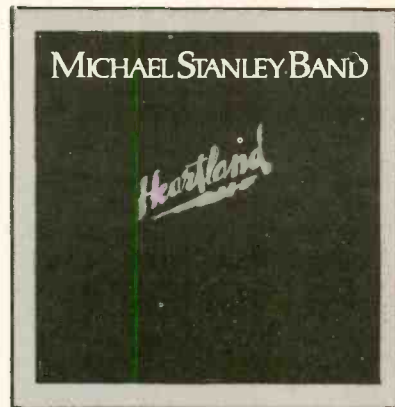
Welch has been a pop success ever since he began his post-Fleetwood Mac solo career because he created an individual style that allows for change without loss of identity. From the orchestral intro of the title cut to the prominent drumbeat of the prominent drumbeat of "Don't Rush the Good Things," this LP is full of fresh possibilities.



HEART ATTACK AND VINE

TOM WAITS—Asylum 6E-295 (7.98)

No stranger to eccentricity, Waits effectively applies his patented vocals as he ping-pongs back and forth between sweet ballads and flophouse blues. Especially nice are "On the Nickel," written for the film of the same name, and "Jersey Girl," which sounds suspiciously like a tribute to Bruce Springsteen.



HEARTLAND

THE MICHAEL STANLEY BAND—EMI-America SW-17040 (7.98)

This Cleveland-based outfit has been drawing fans in the midwest for years, while recording albums that have only reached cult level sales. Now, a new label intends to bring them a few steps further. This album, with guest shots from saxman Clarence Clemmons, sounds like the perfect vehicle.

I JUST CAN'T KEEP GOING

TYRONE DAVIS—Columbia JC 36598 (7.98)



One look at the album cover is a clear indication that this man's heart is still in the city of

Chicago. There's a blues influence in his cover of "How Sweet It Is," while his mid-tempo dance cuts are right in the commercial groove.

I'M NORMAL

ROBERT DERBY—Cachalot CA111 (7.98)

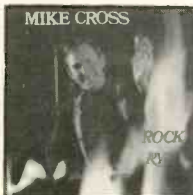


Don't let the title fool you—Derby's unique approach to pop-rock includes songs about teen

mags, the Plasmatics and Romper Room. What's more, he recorded the whole thing himself in his Greenwich Village basement.

ROCK 'N' RYE

MIKE CROSS—Ghe GR 1004 (7.98)



Cross is a traditional musician who just happens to lean toward country and rock interpretations of his tunes. "Rocky Top Bar-B-Que" is an excellent example, while "Catch Another Butterfly" is an A/C natural.

LAND OF THE THIRD EYE

DAVE VALENTIN—Arista/GRP 5009 (7.98)



Valentin's light and pretty flute approach to his jazz instrumentals is what makes this album

click. His version of Michael McDonald's "Open Your Eyes" is quite interesting, as are his self-penned selections.

JUST FOR YOU

THE McCRARYS—Capitol ST-12111 (7.98)



This multi-talented family has drawn upon all its vocal resources here, and the results are

most impressive. "You Are My Happiness" is alive with rhythm, while "The Rite Of Love," sung by Alfred, is an ideal commercial reggae number.

KILLER COUNTRY

JERRY LEE LEWIS—Elektra 6E-291 (7.98)



Judy Garland's classic "Over the Rainbow" and Johnny Cash's "Folsom Prison Blues" both get

the Killer treatment on this effort which mixes soft country ballads with smoking juke-joint rockers.

I'M YOURS

LINDA CLIFFORD—PSO RS-1-3087 (7.98)



Guided by the sure hand of producer Isaac Hayes, Clifford is at her finest when she delivers

the danceable "Shoot Your Best Shot." Also included on this album is the single "Red Light" (from the movie "Fame").

TWO HEARTS ARE BETTER THAN ONE

DEE EDWARDS—Cotillion SD 5223 (Atlantic) (7.98)



Under the guidance of the studio magicians of Love-Zager Productions (most recently

successful with the Spinners), Edwards shifts styles delightfully. "Put Your Love On The Line" is a big-city stomp, while the title cut is a modern twist on doo-wop music.

THE PHOTOS

Epic NJE 36515 (7.98)



The strength of this British band is in the vocals of singer Wendy Wu, particularly on "Friends"

and on their cover of Dusty Springfield's "I Just Don't Know What to Do With Myself."

LA TOYA JACKSON

Polydor PD-1-6291 (7.98)

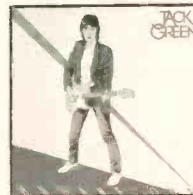


The Jacksons' little sister isn't so little anymore, as evidenced by her first solo LP. "Night

Time Lover," produced by brother Michael, is a showpiece, as is "My Love Has Passed You By," with harmonica by Stevie Wonder.

HUMANESQUE

JACK GREEN—RCA AFL1-3639 (7.98)



Green, a one-time member of T. Rex, The Pretty Things, and Ritchie Blackmore's Rainbow, is

amazingly convincing on his own. Aided by former bandmates Blackmore and Pete Tolson, he shines on "Murder" and "This is Japan."

LITTLE DREAMER

PETER GREEN—Sail 0112 (Rouner) (7.98)



The legendary founding guitarist of Fleetwood Mac sticks close to the roots with blues originals

like "Two Time Loser" and traditionals like "Born Under A Bad Sign." The ebbing, flowing title cut recalls the "Then Play On" days.

You May Be Missing A Guaranteed Sale...

Check with a store on the other side of town



T-605

Retailers, you'd better start stockpiling "Gene Chandler '80"! It's the big album from "the Duke of Earl" himself. Since its release in May, it's already sold in the hundreds of thousands, and no wonder...with consumers tired of "one-hit" albums, they've got their money's worth with...

"Rainbow '80,"

"Does She Have A Friend?"
and the newest single.

"Lay Me Gently." TC 2468

So don't you miss out on a guaranteed sale...
stock up on "Gene Chandler '80."

Produced by Carl Davis & Gene Chandler



Manufactured and Distributed by RCA Records



New York, N.Y.

By DAVID MCGEE

■ I've always been kinda partial to calling myself up and asking myself out. One thing about it, you're always around. You ask yourself out, y'know, to some class joint somewhere. The Burrito King or something . . . well, I ain't cheap. Take yourself out for a couple of drinks, maybe some provocative conversation on the way home. Park in front of the house, put a little music on, y'know, like shopping music, something that's not too interruptive. Then slide over real nice, 'Oh, I think you got something in your eye,' heh-heh-heh. Well maybe it's not that romantic with you, but Christ . . .

Take myself up to the porch, take myself inside. Oh, maybe something in a brandy snifter. Would you like to listen to some of my back records? Well, usually about 2:30 in the morning you've ended up taking advantage of yourself, and there ain't no way around that. Yeah, making the scene with a magazine. I'll confess I'm no different. I'm not weird about it, I don't tie myself up first . . .

The scenario described by Tom Waits in his introduction to "Better Off Without a Wife" was one he was intimately familiar with (being a rugged individualist and all) and proud of. Ah, but he was so much younger then. While it's inconceivable he'll ever cease being his own man, it is a fact that Waits is singing a considerably different tune nowadays, as New York, N.Y. learned last week in confirming a rumor of the artist's recent marriage (giving credit where credit is due, that rumor was first printed in *Record World*, by our own intrepid COAST columnists). The lovely bride's name is Kathleen Brennan, and she has "nothing to do with the music business," according to a reliable source.

In addition to the columnist's sincere congratulations, two other ardent Tom Waits fans (and friends) wish to express their feelings in print. Said Linda Jean Meier, former RW ace receptionist and current Town Hall box office czar, "I'm very, very happy for him and certainly wish him well. Now if he can find Miss Right, where is Mr. Right for me?" And young Travis McGee, his blue-grey eyes filling with tears, asks, "Uncle Tom go?"

As for Waits career plans, he has a new album out ("Heart Attack and Vine"), but touring is verboten until he completes the soundtrack for Francis Ford Coppola's "One From the Heart." In a move away from his blockbuster "Godfather" epics and "Apocalypse Now," Coppola intended "One From the Heart" to be the first of his "small" films. Thus Waits, when he signed on in late April, expected his role in the production to be complete by the end of September. The word filtering out now is that no one is sure when the film will be done or when Tom Waits will be at large again.

NOTED: Ellen Foley's "nowhere in sight" second album (according to last week's New York, N.Y.) is nearing completion. A spokesman for Cleveland International Records says the Mick Jones-produced LP is "about 90 percent complete" and will definitely be released in January.

And that 21-song Bruce Springsteen album? It's now a 20-song LP, "Held Up Without A Gun" having been dropped at the last minute. When informed of this latest development, a West Coast retailer who is anxious to have the album in his stores cried out, "Take the master away from that guy!"

For what it's worth, the New York Post reports that Larry King, co-author of the hit Broadway musical "Best Little Whorehouse in Texas," is decidedly cool to the choice of male and female leads for the film version of same. Burt Reynolds, who's been cast as the Sheriff, didn't want to play a 62-year-old man, so the character's age was first lowered to 50, and now he is "a young macho 35-year-old." Reynolds is also demanding car chases be added to the screenplay and that he be given more sex scenes with the female star, Dolly Parton.

King's complaints about Parton concern her intention to write original songs for the film to replace some of the Broadway numbers. "I also hear," King is quoted as saying, "that she's gonna wear those outlandish wigs of hers. I don't believe she's got real hair. I think she's bald and that hair may not be all that's false in my opinion." King sarcastically suggested the title of the production be changed to "Smokey and the Bandit Go To a Whorehouse."

BOOK NEWS: Author, composer, songwriter Don George is writing a book about Duke Ellington for G.P. Putnam's Sons and wants to get in touch with any of Ellington's friends and associates who might have interesting anecdotes or stories about the artist. Entitled "Sweet Man: The Real Duke Ellington," the book is set for publication in (Continued on page 29)

WCI To Market Videocassettes in France; Five More Territories To Follow Soon

■ NEW YORK—WEA International and the French Filipacchi group of companies announced last week (16) the formation of Warner Filipacchi Video S.A. Beginning in October the company will manufacture and distribute videocassettes of Warner Brothers' film catalogue, French films and other foreign properties. WEA International president Nesuhi Ertegun and Daniel Filipacchi, president of the Filipacchi group, also announced that Jacques Souplet, a former executive with CBS France, has been appointed president of the new company.

The formation of the new company marks the first move by WCI to market home video software outside the U.S. market. According to a spokesman for WCI Home Video, the company will soon announce plans to market and distribute videocassettes in five additional European markets, probably Great Britain, Germany, Italy, Spain and Belgium.

France is the only market in which the video division will be aligned with a company outside the WCI group. The WEA record division in France has been affiliated with the Filipacchi group since its entry into the market.

The formation of the French company also underscores WCI's firm commitment to the future of videocassettes. While other communications corporations are investing heavily in videodisc development, WCI has, for the most part, shied away from this area.

Schwartz Bros. Posts Loss in Second Quarter

■ NEW YORK—Schwartz Brothers, Inc., the east coast wholesaler and retailer, has reported losses in the second quarter ended July 31, and in six-month period ended the same date. For the second quarter of 1980, Schwartz Brothers lost \$255,466 or \$.32 per share on sales of \$6,580,772 compared to a loss of \$187,611 or \$.25 per share on sales of \$6,720,083 in the same period last year. For the six-month period, the company lost \$370,490 or \$.46 per share on sales of \$13,906,760 compared to a loss of \$195,248 or \$.26 per share on sales of \$13,331,230 in the first half a year ago.

A prepared statement attributed the losses to "continuing overall weakness in the economy and in the record industry." The statement also said that "Schwartz Brothers' prospects for improved results for the current year are dependent upon a strong fourth quarter."

"Our policy has been for some time to wait and see which way the videodisc hardware is going," said the spokesman. "We'll then produce discs based upon the acceptability of whatever hardware system proves to dominate the market. Our main thrust for now is in videocassettes." WCI has leased, on a test basis, some films to MCA to be used as videodiscs.

The WCI Home Video division began marketing product domestically in January. Since that time, according to a spokesman, the division is 200 percent ahead of its sales projections. Some of the biggest sellers have been "Superman," "10," "Blazing Saddles" and "Life of Brian." These titles and others—"Woodstock," "The Exorcist," "Summer of 42," "East of Eden," "Deliverance"—will be among those marketed in the European markets.

WCI's success in England and France with their Atari line of home video games has led executives to believe that the video market in these countries is wide open. Since the majority of countries outside the U.S. don't enjoy the variety of television programming found here, say WCI executives, home video units give the consumers the opportunity to achieve variety in their television programming.

Radio Records Opens N.Y. Office

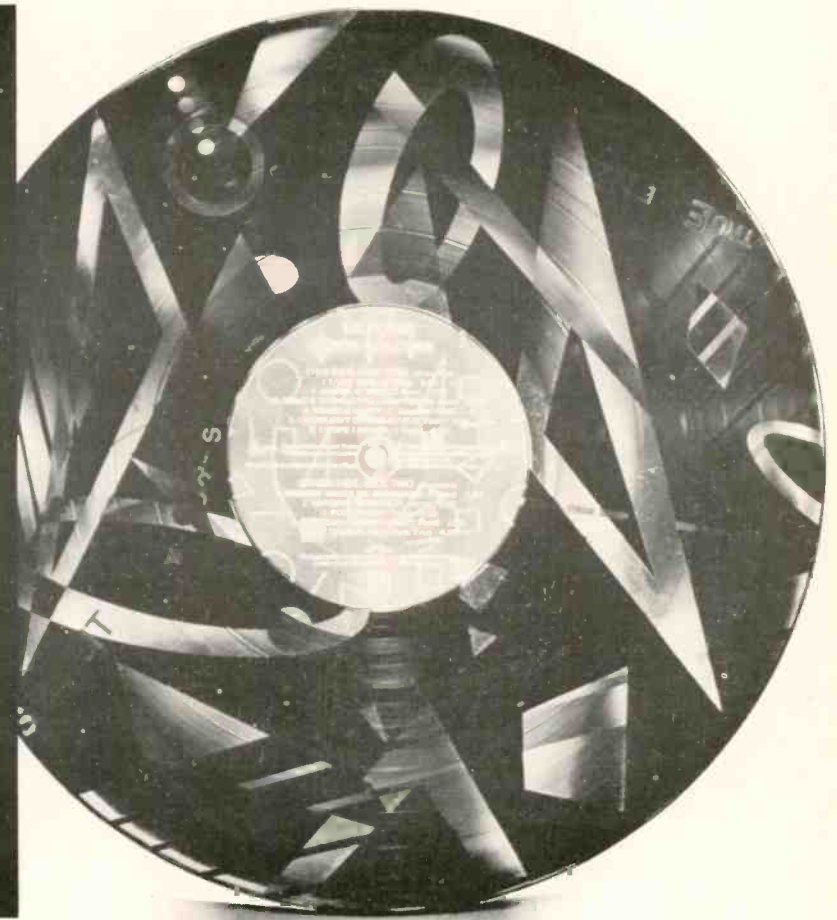
■ FORT LAUDERDALE, FLA. — Ed McGlynn, president of Radio Records, has announced the opening of the label's New York office at 250 West 57 Street. Jack Kreisberg, who will be in charge of the New York office, will direct international activities as well as promotion, marketing and distributor relations for the northeastern U.S.

Kreisberg, who has been with Radio Records since shortly after the company's inception, had previously been with Arista, CTI and Buddah Records.

Attorneys To Conduct Workshop At Musexpo

■ LOS ANGELES — Roddy Shashoua, chairman of Musexpo '80, has announced the addition of music attorneys Lloyd Segal and Kim Guggenheim to the sixth annual Musexpo, which will be held September 26-30 in Miami Beach, Florida. The two will conduct a special legal workshop on September 28 on the international aspects of album licensing and music subpublishing.

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The Coast

By SAMUEL GRAHAM and SAM SUTHERLAND

■ **BIG NEWS:** The rumors have been rampant for weeks now, and they are apparently true: **Elton John** will be leaving MCA for **David Geffen's** new label, Geffen Records. Principals at both Geffen's company and **John Reid's** Rocket Records label (Reid, of course, is John's manager) would not talk on the record about the signing—Reid's people would say only that "as far as anyone is concerned, Elton John is still signed to MCA"—but there may be an official announcement as soon as this week.

COTTON FEELS BACK HOME: A lot of blues players, young and veteran alike, have been pretty pissed off about the success of the **Blues Brothers**, labeling them ersatz musicians capitalizing on their notoriety as TV stars and taking up space that should go to the genuine article. Harp player supreme **James Cotton** (whose former guitarist, **Matt Murphy**, is now with the Blues Bros. and whose signature tune, "Rocket 88," is a Belushi-Aykroyd fave), isn't one of the finger-pointers, however. Actually, says Cotton, "I think it (blues) is slowly coming around again, thanks to people like the Blues Brothers. They got a big blues album, they got a movie, they got everything," he adds a little wistfully. "They're helping other musicians along, and they're good themselves."

Cotton himself continues to labor in relative obscurity, maintaining a touring schedule that he estimates runs to about 45 weeks annually. He hasn't recorded for a good five years, but he will, he hopes, "when I get the right people behind me, the right label and things like that." In the meantime, does he feel there are enough young bluesers coming along to keep the form vital and current? "Well, if you're a young musician, you play what you hear on the radio. They don't play blues on the radio, so if you're coming up, you're not playing blues." Even so, it's just possible—not likely, but possible—that with the current move by so many radio stations to country formats, we'll eventually hear some blues (let's face it: country music in its classic form is just white blues) on the airwaves as well. "Yeah, well, I kinda thought about that, too," says Cotton. "But you never know."

GETTING BOMBED WITH THE ACES: After spending a predictably satisfying evening with the **Amazing Rhythm Aces** at the Palomino, we tracked down lead vocalist and songwriter **Russell Smith** to check on this seasoned Memphis-born outfit's progress and their somewhat unnerving stint at Harrah's in Lake Tahoe just days before their gig here.

The laconic Smith confirmed that the band had indeed been required by their contract to start their set within moments of the threatened detonation of a bomb across the street at Harvey's. "We were playing five minutes after it was first supposed to go off," he chuckled, adding, "They had a couple more threats while we were there. They even told us they get a lot of them, but usually don't want to publicize that... They even took our TV out one night, but I'm glad they did, 'cause it wasn't working anyway."

That unflappable reaction to potential disaster offers one clue to the longevity of this chronically underexposed band. Despite substantial mid-'70s airplay and the success of their debut single, "Third Rate Romance," the Aces have yet to receive the attention their music has long merited. One factor would seem to be their versatility: as their just-released album, "How The Hell Do You Spell Rythum?" (their first for Warner Bros.), demonstrates, the band is equally comfortable playing country-edged ballads, salty country swing or honky tonk, and classic r&b.

Their live sets have long boasted that broad, intelligent mix of Southern styles, but Smith feels translation to vinyl was delayed until they teamed with Muscle Shoals Sound's **Jimmy Johnson** as a producer, who came aboard with their final LP for ABC (which also wound up being re-released weeks later on Columbia). "We've got a producer now that's got ideas, instead of one who tours with us all year and thinks only in terms of the band. There's a definite rhythm and blues feel to the band that we weren't getting in the former records."

Now they are. **Al Green**, **Allen Toussaint** and **Eddie Hinton** have all been done to a turn, and Smith again credits Johnson with allowing more spontaneity ("A lot of the finished tracks are actually scratch vocals, recorded live with the band, which is what we'd wanted all along...") while also adding bright horn accents. Smith himself continues to gain new range and power as a singer, and the twin keyboards of **Billy Earheart** (organ) and **James Hooker** (piano) continue to bring a rich balance to their rhythm work.

Smith still plans an eventual solo outing, but his commitment to the
(Continued on page 39)

New York's Jazz Listeners Fighting WRVR Format Change

By KEN SMIKLE

■ **NEW YORK**—At a meeting held last Saturday (13), different factions of this city's jazz community formed a coalition to have jazz reinstated on WRVR in the wake of that station's switch to a country music format.

Listeners, musicians and jazz entrepreneurs have organized Citizens For Jazz On WRVR in order to fight their battle with both legal and moral ammunition. The supporters claim that Viacom International has violated an agreement that it made when it took over WRVR from Sonderling Broadcasting to keep the jazz format. While they say that the agreement is a matter of record, sources at Viacom claim they know nothing about such a clause to the transfer.

The citizens group is also planning to mount a public outcry over the loss of the city's only commercial jazz station. Art Weiner, the presiding chairman of the organization and vice president of the New Audiences promotions firm, announced that a public rally will take place at the Beacon Theatre on Tues., Sept. 23 at 7:30 p.m. Attorney Kris Glenn, who has worked in the past with WRVR listeners and the WNCN Listeners Guild, will represent the group.

Based on previous experiences, the citizens' group is preparing for a long struggle in either getting a ruling that will force WRVR to return to the jazz format or getting another commercial station in the city to adopt the music. Many of those in attendance at the meeting last Saturday wanted to pursue the idea of raising funds to purchase a station. The organization has been in touch with record companies and was able to solicit some support from at least one

of the major labels.

There remains a question of what can be done with the alleged Viacom agreement in light of the FCC refusal at present to hear cases involving changes in format. The group may have to await an upcoming Supreme Court decision that may force the FCC to hold such hearings. "We're going to take this to the end," said Weiner. "We'll take this as far as the community is interested in supporting this issue, and I think this community is willing to support it that far."

Bill Figenshu, Viacom national program director, has said that Viacom has already received letters praising the new format. "If there was an agreement signed, I'm not aware of it," he said, adding that there were still changes being planned in the station's personnel and that so far all of the on-air staff was giving the new format a chance.

At WHN, the only other country station in this market, program director Ed Salamon said that it was still too early to determine what sort of competition they will face from the new FM entry. "Viacom has had great success with country music in other markets," said Salamon, "and we'll be looking closely at what they ultimately put together. We think that we have established a loyal listenership and that they will stay with us."

It is apparently also too early to determine what the ripple effects will be on the retail community. Rochelle Freeman of J&R Music World said she expects that the damage to their business will be severe. J&R, which was also a heavy advertiser on WRVR, is one of the largest retailers of jazz records in New York.

Ariola-America Signs Vicki Sue Robinson



Singer Vicki Sue Robinson, who had a major hit with "Turn The Beat Around," has been signed to an exclusive recording contract with Ariola-America Records. The label has just released a new Robinson single, "Nothin' But A Heartache," and an LP is in the planning stages. Shown at the signing ceremony, surrounding Robinson, are, from left: Warren Schatz, senior vice president and chief operating officer, Ariola-America; Mike Manocchia, vice president, national promotion, Ariola-America; Ted Harless, Robinson's manager; Joseph Serling, Robinson's attorney; Roy Lott, attorney, Arista Records (distributor of Ariola-America); Fred Humphrey, director, national promotion, Ariola-America.

Publisher Restructures Advance System; Savings Earmarked for Indie Promo Help

By SAMUEL GRAHAM

■ LOS ANGELES—With the success potential for new artist/songwriters now considerably less immediate and reliable than in the record industry's recent past, at least one music publisher—Arista Music VP and general manager Billy Meshel—is restructuring the system whereby the artist/writer receives his publishing advance.

Put simply, Meshel revealed in a recent interview with *RW*, the new artist whose songs appear on his own album will now be asked to accept a lower advance, with the money that would have gone directly into his pocket used by the publisher to hire independent promotion, sales and merchandising personnel to supplement the work of that artist's record company.

The notion of a publisher's using outside help on one of his artist's records is certainly nothing new; as Meshel said, "We've been doing record promotion for centuries." However, those fees will no longer come "off the top," because, said Meshel, "I can't afford to be putting out max advance and also picking up the tab in case it (the record) loses."

The independent promoters hired by Arista, Meshel continued, "basically will back up the record company. They work with the label, not totally independently. No one can deny that the record companies have cut their own staffs down by very great percentages. I'm a music publisher. I give an advance; that advance is in anticipation of sales. But sales nowadays (for new acts) are so scary that we can't just hand an advance over to an artist for his other needs—those days are over. The need for

supplementary personnel to be backing up your record—sales, marketing, promotion—is so great, both from the artist's and the publisher's standpoint, that it (diverting some of the advance money) has become a must.

"Sure, the artist needs money. I don't expect to get in for nothing—I have to pay the fare to get on to the trip that these people started a long time ago. But what I (also) have to do is take at least a good part of that advance and dole it out to the promotion and sales people, who will in essence be giving that artist a priority profile at his record company."

A typical situation, Meshel noted, came with a record (called "Big Boy") released on A&M by Mark Andrews and the Gents. "A&M did a good job with that record under the circumstances," he said. "(But) at that moment, there was no national singles promo person, or no national promo person in general. I had Roger Lifeset working the album for me, and Roger picked up, oh, 60 percent of the stations that went on it." The Andrews album's ultimate sales, he added, "would have looked dismal to most; it probably didn't sell eight thousand copies. But we created, along with the help we did have at A&M, a good presence for Mark. A&M's people, I believe, now know that Mark Andrews' publishing / management team puts their money where their mouth is and plays a good game."

Not all albums by new artist/writers will "qualify" for Meshel's new arrangement. First and foremost, a label "has to allow you to assist them; in fact, they must want your help." Thereafter, the album must begin to prove itself.

Santana and Friends



Columbia recording artists Santana recently completed a three-day appearance at the Universal Amphitheatre in Los Angeles. The group was joined on stage opening night by Herbie Hancock for a version of "Evil Ways." Devadip Carlos Santana was greeted backstage after the show by friends and label representatives. From left: Ken Sasano, director of product management, west coast, Columbia; Ray Etzler, Bill Graham management; Ron Oberman, vice president marketing, w.c., Columbia; Debbie Newman, associate director artist development, w.c., Columbia; Bill Graham; Santana; George Chaltas, director of promotion, w.c., Columbia; Mike Atkinson, local promotion, Columbia; Terry Powell, vice-president A&R, w.c., Columbia; Hancock.

Music in New TV Season

(Continued from page 3)

so well that we always take a lot of time preparing for them. Television is an extremely effective way of selling records, at least for us, because a great number of our consumers are impulse buyers. They don't go to department stores to buy music, but if they happen to watch a special, like the music they've heard and then see the record by that artist merchandised in the department store they're shopping in, they'll often impulsively pick it up."

According to industry spokesmen, music specials have a great impact on rack sales because they feature artists who have a broad, MOR appeal. They are attractive to the shopper who has a family and who has lost touch with current record releases, and yet still wants to listen to music. Don Simpson of Fathers & Sons explained: "All retailers benefit from music specials, but the department stores definitely benefit the most. The racks went crazy when the Kenny Rogers special aired last year. Frankly, I would benefit more from a TV special if it featured the B-52's, but these types of artists don't have the mass appeal of a John Denver or Kenny Rogers."

If retailers are to benefit from this season's specials, product from those artists who are appearing on the specials must be in the stores. This is not always the case, according to dealers. "The effect of a music special only lasts for about two to three weeks," said Music Sales' Jeep Holand. "This is the time when we will move most of the records, but we can't do this if we don't have ample time to

order stock and organize advertising. Unfortunately, manufacturers often don't give us advance notice of the specials that are coming up. TV can sell records, and there's no reason that the industry shouldn't capitalize on the growing trend of music specials. Look at the 'Mickey Mouse Disco' record: the sales were astronomical on that record."

Chuck Blacksmith of Round Up Music added: "The current trend of music on TV is a marvelous opportunity for all of us to get together and make a lot of money. When the Kenny Rogers special aired, I was given advance notice, so I had the stock."

The effect of television on record sales has made Record World/TSS's Ira Rothstein "keep an eye on TV. The most dramatic example I can think of is Rex Smith," said Rothstein. "After his television debut, his record broke out of left field. I still sell the record. Look at what happened to Pavarotti: he's a star because of all his television appearances and singing."

Adding to the hefty list of music specials, the industry can also look forward to two motion pictures for TV by Kenny Rogers and Johnny Cash. A spokesman for CBS commented, "The ratings for Kenny Rogers' film last year ('The Gambler') were super, so we were very enthused about making another one for this season. We're also very excited about our Johnny Cash film, 'The Testing of Jessie Hallon.' Cash has done a number of dramatic treatments for us, and we expect this one to be very successful."

MGM/CBS Home Video Announces Oct. Releases

■ NEW YORK—Cy Leslie, President, CBS Video Enterprises, has announced complete programming and marketing plans for the division's debut release in late October.

First Releases

The first MGM/CBS Home Video release of 25 videocassettes includes 16 MGM films: "The Wizard of Oz"; "2001: A Space Odyssey"; "Ben Hur"; "Dr. Zhivago"; "That's Entertainment"; "Dirty Dozen"; "Coma"; "Network"; "Boys In The Band"; "Meet Me In St. Louis"; "Blow-Up"; "An American In Paris"; "Sunshine Boys"; "Jailhouse Rock"; "Adam's Rib"; and "A Night At The Opera."

Also slated for late October release are concerts by CBS recording artists James Taylor and Electric Light Orchestra; the

Bolshoi Ballet in performances of "The Nutcracker" and "Giselle"; the film "Rude Boy," starring The Clash; a collection of Tom & Jerry cartoons; and the films "Street Fighter" and "Rio Lobo."

CBS Video Enterprises (CVE) will release the videocassettes in both Beta and VHS formats. Suggested list prices will range from \$39.95 to \$89.95, with most releases set at \$59.95. The initial videocassettes will be in the U.S. only. Plans for international release are now in preparation.

The package design of MGM/CBS videocassettes features a plastic vacuum form in a heavy gauge cardboard box. Every videocassette package will include a color brochure describing (Continued on page 39)

Elton John Plays Free for 250,000-Plus in Central Park

By JOSEPH IANELLO

■ NEW YORK—The largest crowd ever assembled in New York City gathered last Saturday afternoon (13) for a free Elton John concert. Official estimates of the crowd size ranged from 250,000 to almost half a million for the day-long event staged in Central Park's spacious Great Lawn.

"Elton John drew the largest crowd in New York history as far as I've been able to determine," New York City Park Commissioner Gordon Davis remarked. "My guess was about 300,000." Davis was responsible for giving the final O.K. to concert plans after he had originally banned all free concerts from the Park due to the renovations at the Sheep Meadow and other administration policies. One of his concerns was the fact that New York City's other boroughs were being neglected when promoters wanted to stage outdoor concerts. "This year I made it clear that I would not accept any major popular music concert in Central Park until somebody sponsored a similar concert in another park of the city," Davis stated.

While staging a concert in another City borough park was a big enough obstacle in itself, finding a sponsor to underwrite the enormous cost of a Central Park show made the possibility of either happening rather remote. But the two men who originally conceived the idea for a free Elton John concert, John Reed, John's manager, and Ray D'Ariano, MCA Records vice president/general manager, east coast, were convinced that it could happen.

"Everybody really loved the idea but seemed to think that it would be impossible for it to happen," remarked D'Ariano. "All you hear about in the last few years is how the record business is going down the tubes and how there's not any more kids and how they don't care about rock'n'roll anymore. I thought this would be something that would capture the true spirit of rock and Elton would be the perfect artist to do it." With that in mind, D'Ariano and Reed enlisted the help of New York concert promoter Ron Delsener and WNEW-FM personality Scott Muni to make the concert a reality.

Delsener arranged for a Neil Sedaka free concert to be held August 16 at Brooklyn's Prospect Park. While the show initially met Davis' approval thereby overcoming one of the obstacles, Sedaka became ill and the show had to be cancelled. In the meantime, Reed contacted Murjani International (the sportswear manufac-

urer that co-sponsored James Taylor's free concert in the Sheep Meadow last summer) to see if they would underwrite this year's events. After negotiations reached an impasse, Reed went to Puritan Fashions, a Murjani competitor that makes Calvin Klein jeans. Warren Hirsh, the new president of Puritan (he had just left Murjani where he orchestrated the James Taylor sponsorship) arranged a deal resulting in Calvin Klein jeans sponsoring the two park concerts.

In an eleventh hour move, Delsener got Richie Havens and Harry Chapin to headline the Prospect Park concert, making what seemed impossible just four months before, a reality. The Brooklyn concert, staged on September 6, was the first such event ever held there and it went off without a hitch. "It attracted about 25,000 and it was people getting used to a new place so I think it was important to do it," Davis stated. Obviously pleased with the results of the meeting of his first objective for holding a free concert, Davis looked to the main event in the Sheep Meadow to meet several other goals he had set. "We wanted to raise around \$50,000 for a variety of programs we have going which involve several city parks, and we also wanted to focus peoples' attention on the preservation of the parks," he added. The theme "Help Preserve The Parks" was used consequently on all advertising campaigns.

These objectives were also met as the huge throng that attended the concert and others across the nation who heard about it as a media event could not help but become aware of New York City's (and cities everywhere) park problems. Davis also estimates that through the sale of T-shirts and buttons donated by WNEW-FM, between \$50 and \$75 thousand was raised for the Park Commission's programs.

But aside from all the practical successes of the show, the major triumph was John. Outfitted in an array of colorful and flamboyant costumes, John worked his way through a two hour set that was consistent in its high level of emotion and energy. Fronting a five piece band, John played songs that spanned the entire length of his 10-year career. Dancing in a Donald Duck suit, he waddled across the stage and even grabbed a young lady from the audience to join him at the piano, much to the delight of the multitude.

The entire performance was video-taped by Reeves Teletape, which employed a cherry picker

and camera-equipped helicopter. According to Howard Rose, John's agent, plans are for use on television or possibly a feature film. The concert was also recorded for possible use as a live album. Because of the filming and taping, elaborate staging and lighting were used escalating the cost of producing the concert to more than \$75,000. According to Delsener this was two and one half times as much as the James Taylor concert in the Sheep Meadow. "The largest chunk went to staging, sound and roofing," said Delsener. Delsener put the budget for the Prospect Park concert and the Great Lawn show, without advertising, in excess of \$160,000. Advertising costs amounted to over \$75,000.

Cover Story:

Pete Townshend Proves Himself

By GREG BRODSKY

■ Ever since 1965, when "I Can't Explain" became the Who's first hit, Pete Townshend has been no stranger to rock fans. As the lead guitarist and principal songwriter for one of rock's oldest and most admired bands, Townshend has penned such classics as "Won't Get Fooled Again" and "Pinball Wizard" as well as such full-scale projects as "Tommy" and "Quadrophonia."

Compared to other bands that have remained together as long as the Who—the Rolling Stones and the Kinks come immediately to mind—the British quartet has recorded relatively infrequently: only four albums of previously-unrecorded material were released during the seventies. Pete Townshend's concurrent career as a solo artist has been equally sporadic; fortunately, the albums that have been issued have been nothing less than superb.

Earlier this year "Empty Glass," Townshend's first solo effort for Atco, was released. "Empty Glass" is Townshend's third solo album, including his critically-acclaimed collaboration with Ronnie Lane on 1977's "Rough Mix," and it is far and away his most successful. Whereas the first Townshend solo album, 1972's "Who Came First," peaked at number 45 on Record World's album chart and the "Rough Mix" collection at number 67, Townshend's latest effort went top 10 this summer and has already achieved gold status. A contributing factor in the LP's success is the fact that a single, "Let My Love Open the Door," reached the top fifteen.

As a twenty-year-old, Townshend questioned and challenged the older generation, specifical-

Chrysalis Taps Myzal For Nat'l Promo Post

■ LOS ANGELES—Billy Bass, senior vice president of promotion and creative services, has announced the appointment of Roxy Myzal to the position of album promotion manager, effective immediately. She will be responsible for all album promotion.

Prior to joining Chrysalis, Myzal was national promotion director for Record Logic.

Producer Robie Porter Opens L.A. Office

■ LOS ANGELES — Record producer Robie Porter has opened offices here. He will be based at 8913 Sunset Blvd., Los Angeles, California 90069. The telephone number is 213-271-0383.

ly in his song "My Generation" which contained the lyrics "Hope I die before I get old." During the height of Britain's punk movement in the late seventies, it was the young bands like the Sex Pistols and Generation X who attacked the older bands—like the Who—for being too "establishment." It was at this point that Townshend, now in his mid-thirties, doubted his own right to a musical existence. Ironically, says Townshend, "It was a couple of guys in the Sex Pistols who told me to stop worrying (about getting old). They said, 'What are you bloody worrying about? Alright, you're growing old! Who cares?' I realized, 'Just live and enjoy yourself, and don't get in your own bloody way!' And I actually picked up (what they were saying to me) and I think it was a great help to me at the time."

A year and a half ago, Townshend told *Record World*: "I'm looking for recognition and respect from the American public as a recording artist. I feel that in Britain, I'm recognized and accepted as an individual in my own right, but I live here, and I work here. I'm certain that the only way I can touch as many people as an individual in the States as I have here (in Britain) is by making a record of my own. The Who and everything that it does is still very important to me, but I would say that at this particular point, the most urgent feeling that I've got inside of me is to actually prove to myself that I count as Pete Townshend in the USA."

With the release of "Empty Glass" the proof is there.

Disco File

By BRIAN CHIN

(A weekly report on current and upcoming discotheque breakouts)

■ **Linda Clifford** has worked with a number of producers, with always creditable results, since she wowed us the first time with **Gil Askey's** "Runaway Love," a classic if ever there was one. Along with **Michael Gore**, Askey returned her to everyone's peak hour with the current "Red Light," included in her fifth album, "I'm Yours" (Curtom/RSO) in single length. In the remaining six cuts, though, she is teamed with **Isaac Hayes**, and the partnership is her most consistent and fruitful yet. Hayes, of course, has been rediscovering the dance crowd (and vice versa) over his last two albums, and here, he gives Clifford high-quality songs as well as thoughtful, sustained direction that shows her off in the very best light. The early club pick, and almost on the chart already: "Shoot Your Best Shot" (7:48), much in the groove of Hayes' own "I Ain't Never," but with greater emphasis on syncopation rather than straight four-beat pulse. Hayes surrounds her with his trademark gusty, swelling orchestral arrangements, so that she comes off with impeccable style and class — even when she's slyly telling us how she can be most quickly impressed. Also: a subtle "It Don't Hurt No More" (7:32), sparked with hard handclaps, where Clifford turns in some beautifully nuanced, between-the-notes singing. A couple of production points come up here, though: the diffuse mix of Clifford's voice occasionally fades her a bit too far into the background, and, by the fast third of the cut, she's out of the sound entirely, in the extended break-less vamping that Hayes often uses on his own records. Considering that Clifford has been singing her way through the busiest instrumental soups with ease, it seems strange for her to lay back here. Still, Hayes' basic empathy for Clifford's considerable vocal power and technique is clear, especially in the ballads, "If You Let Me," "I'm Yours" and a killer "I Had a Talk With My Man." His compositions stand up to vigorous, expressive reading and Clifford sounds more mature, more womanly, than ever before. Even on the fairly nasty "It Don't Hurt," it's obvious that she's way past cheap shots like "I'm the one with the money, honey." Fine work all around: "I'm Yours" is the showcase Clifford has deserved all along, and sure to keep her in the center of things.

NEW MUSIC: All on twelve or seven-inch singles. **Prince's** third album, "Dirty Mind," is due toward the end of the month; this outrageous, witty and profane work is previewed with the release of the single, "Uptown" (5:29), on promotional Warners disco disc. As on last fall's "Prince" album, he is composer, arranger and producer, turning out another clean, bouncy track that could hit the dance floor even harder than his last pair of hits, "I Wanna Be Your Lover" and "Sexy Dancer." "Uptown"'s hard-rocking guitar and

synthesizer groove achieves maximum thrust with minimum decoration, and the story line pulls us in that much more surely toward a fine singalong hook. Personal favorite — watch for the album, where Prince will demonstrate post-pubescent moxie. Important repressings: **Donna Summer's** "The Wanderer" (Geffen) is on a promotional disco disc at 3:44 single length. It's immediate acceptance proves again: this woman, all things to all people, can do no wrong. She's well aware of her tremendous appeal, and is willing, as she has been all along, to take the most extreme artistic risks in order to broaden the tastes of her audience. The like-titled album will appear next month; we're assured by company sources that Summer and producer/mentors Moroder and Bellotte have not turned their backs on more traditional sounds. **Sylvester's** "Sell My Soul" has been pressed on a Fantasy/Honey promotional disco disc, in an 8:18 club mix done by New York DJ **Jonathan Fearing**. New vocal parts have been added in sections and the extra length, cleanness and sonic detail of the new mix make the song's unusual dramatic peaks even more obvious, especially in the moody, lingering instrumental ending. There's a 6:50 instrumental version on the flip. Also re-mixed: **S.O.S. Band's** "S.O.S.," broken out of their very successful debut album and lengthened to 7:38 with an additional instrumental tag at the close; on Tabu discodisc promotionally.

More new music: The **Glen Adams Affair** is a New York-based band led by one of the Jamaican-American community's leading artists; "Just a Groove" is exactly what it says, just a snaking, insinuating "groove to make you move," in a similar bag to Skyy's sexy female unison chants. Not a great deal to describe, except that "Just a Groove" could be one of those grass-roots street hits that picks up suddenly: it's already appearing on a couple of our reporter's lists—see our Discotheque Hit Parade. **Snatch's** surprising disco revival of Pink Floyd's "Another Brick in the Wall" (6:36), on Millennium commercially, is also produced by one of Jamaica's leading producers, **Geoffrey Chung** (he worked with Manu Dibango on the current "Gone Clear"), and he makes a similarly strong transition to an Americanized sound. This remake is audacious in way, bringing a socking funk backbeat and busy percussive trimmings to this recent hit. Somehow, the treatment brings the song down to earth; even if the idea sounds funny, there's a definite reaction reported by our correspondents.

Noteworthy singles: **The Jackson's** "Lovely One," a standard single on Epic, a foretaste of the upcoming "Triumph" album, written by Michael and Randy Jackson, with much of the high-energy spark that made "Shake Your Body" so exciting. **Stevie Wonder's** "Master Blaster (Jammin')" on Tamla is a reggae-influenced side much more literal than the synthesizer-fusion "Boogie On Reggae Woman"; he shows surprising grasp of the form and he pays homage lyrically to Bob Marley and musically to the I-Three by emulating their sound. There's a reassuring four-beat bottom that should make it easy to use with other disco records as a change of pace.

NOTES: DJs and retailers interested in the new import music will be glad to know that Canada's Uniwave label will be establishing an operation here in the States. Sunshine Record Distributors will be bringing in selected Uniwave product and dealing it at domestic prices: Uniwave seems to have signed the lion's share of the interesting European releases for Canada. Retailers and one-stops may address inquiries to Sunshine at: 747 10th Avenue, New York, N.Y. 10019, attention Bruce Marcus.

Discotheque Hit Parade

(Listings are in alphabetical order, by title)

CRICKET CLUB/MIAMI

DJ: LOUIS POSSENTI
ANOTHER ONE BITES THE DUST—Queen—Elektra
CAN'T FAKE THE FEELING—Geraldine Hunt—Fox
DOES IT FEEL GOOD—B.T. Express—Columbia
EVERYTHING SO GOOD ABOUT YOU—Melba Moore—Epic
FAME/RED LIGHT—Irene Cara/Linda Clifford—RSO
FREEDOM—Grandmaster Flash and the Furious 5—Sugarhill
GIVE ME THE NIGHT—George Benson—Qwest/WB
I NEED YOUR LOVIN'—Teena Marie—Gordy
I'VE JUST BEGUN TO LOVE YOU—Dynasty—Solar
JUST LET ME DANCE—Scandal—Sam
LOVE SENSATION—Loleatta Holloway—Gold Mind
QUE SERA MI VIDA—Gibson Brothers—Mango
UPSIDE DOWN/I'M COMING OUT—Diana Ross—Motown
WHIP IT/GATES OF STEEL—Devo—WB
YOUR EYES/DANCE ALL NIGHT—Baby'O—Baby'O

KIX/BOSTON

DJ: COSMO WYATT
ALL ABOUT THE PAPER—Dells—20th Century Fox
BIG TIME—Rick James—Gordy
CAN'T FAKE THE FEELING—Geraldine Hunt—Prism
DANCE TURNED TO A ROMANCE—Jones Girls—Phila. Intl.
DOES IT FEEL GOOD—B.T. Express—Columbia
FUNKIN' FOR JAMAICA (N.Y.)—Tom Browne—Airsta/GRP
FEEL GOOD, PARTY TIME—J.R. Funk & the Love Machine—Brass
FUNTIME—Peaches & Herb—Polydor/MVP
I NEED YOUR LOVIN'—Teena Marie—Gordy
I WANNA GET WITH YOU—Ritz—Posse
IT'S NOT WHAT YOU GOT—Carrie Lucas—Solar
MORE BOUNCE TO THE OUNCE—Zapp—WB
SELL MY SOUL—Sylvester—Fantasy/Honey (LP)
SHOOT YOUR BEST SHOT—Linda Clifford—RSO/Curtom
THE TILT—7th Wonder—Chocolate City

HARPO'S/PHOENIX

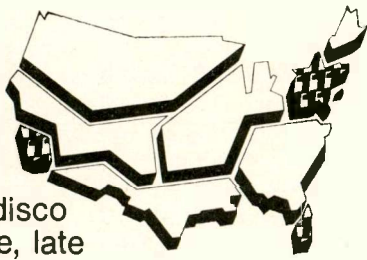
DJ: HUBERT CHARLES
CAN'T FAKE THE FEELING—Geraldine Hunt—Prism
EMOTIONAL RESCUE—Rolling Stones—Rolling Stones
FOR YOUR LOVE—Idris Muhammad—Fantasy
HE'S NOT SUCH A BAD GUY AFTER ALL—Kid Creole and the Coconuts—Ze/Antilles
THE HUNTER GETS CAPTURED BY THE GAME—Grace Jones—Island
I NEED YOUR LOVIN'—Teena Marie—Gordy
I'M READY—Kano—Emergency
I'VE JUST BEGUN TO LOVE YOU—Dynasty—Solar
LOVE SENSATION—Loleatta Holloway—Gold Mind
NEVER KNEW LOVE LIKE THIS BEFORE—Stephanie Mills—20th Century Fox
RHYTHM OF THE WORLD/I WANNA TAKE YOU THERE (NOW)—Gino Soccio—WB/RFC
SATURDAY NIGHT—Herbie Hancock—Columbia
SOUNDS OF LOVE—Madleen Kane—Chalet (LP)
TEARS OF A CLOWN—English Beat—Sire
WHIP IT/GATES OF STEEL—Devo—WB

HIGH ROLLERS/NEW YORK

DJ: SERGIO MUNZIBAI
ANOTHER ONE BITES THE DUST—Queen—Elektra
CAN'T FAKE THE FEELING—Geraldine Hunt—Prism
DOES IT FEEL GOOD—B.T. Express—Columbia
FOR YOUR LOVE—Idris Muhammad—Fantasy
GIVE ME THE NIGHT—George Benson—Qwest/WB
THE GLOW OF LOVE—Change—WB/RFC
I NEED YOUR LOVIN'—Teena Marie—Gordy
I'VE JUST BEGUN TO LOVE YOU—Dynasty—Solar
JUST A GROOVE—Glen Adams Affair—Sam
LOVE DON'T MAKE IT RIGHT—Ashford and Simpson—WB
LOVE SENSATION—Loleatta Holloway—Gold Mind
MR. U.F.O.—Wanda "Star" Williams—TK
STRANGE AFFAIR—Minnie Riperton—Capitol
UPSIDE DOWN/I'M COMING OUT/GIVE UP—Diana Ross—Motown
WE'VE GOT THE POWER—Pointer Sisters—Planet

The Record World

1



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

J. Browne: a F105, 32-29 JB105, e 96X.

Doobie Bros.: 48-37 WABC, 25-23 WAXY, 25-24 WCAO, 26-24 WFBR, 22-18 WFIL, 16-12 WICC, d24 WIFI, 25-17 WKBW, 24-20 WNBC, 19-16 WPGC, 22-14 WRKO, d21 WXLO, 15-5 WYRE, 22-20 KFI, 21-14 KFRC, 30-22 KHJ, 22-19 KEARTH, 12-11 KSF, 19-16 PRO-FM, 30-28 F105, 22-18 JB105, 25-16 KC101, d27 Q107, 34-19 14Q, e 96X.

Hall & Oates: e WAXY, a WCAO, on WFBR, d28 WRKO, a WYRE, a KFI, a KHJ, on KEARTH, a PRO-FM, a F105, a33 JB105, a34 14Q.

A. Holland: a WAXY, 14-12 WCAO, 19-16 WFBR, d29 WFIL, d30 WIFI, a WKBW, 10-5 WRKO, 21-20 WYRE, on KHJ, a KEARTH, 24-22 PRO-FM, 25-21 F105, 17-11 JB105, 24-22 KC101, 28-25 14Q.

Jacksons: a WFBR, a25 WPGC, a KFI, a KHJ, a KEARTH, a32 JB105, a33 Y100.

Larsen-Feiten: 27-26 WAXY, 30-28 WCAO, 23-19 WFBR, on WFIL, 29-26 WIFI, 27-27 WKBW, 23-19 WRKO, 23-21 WYRE, 28-27 KFI, on KFRC, 22-19 KHJ, on KEARTH, 26-23 PRO-FM, 26-23 JB105, e 96X.

S. Lattisaw: 18-17 WCAO, 13-13 WFBR, a WFIL, on dp WIFI, 21-4 WKBW, 12-10 WPGC, on KFI, on KHJ, a KEARTH, a35 JB105, a30 KC101, 29-20 Y100.

K. Loggins: a23 WABC, 11-9 WAXY, 22-20 WCAO, 21-18 WFBR, 17-14 WICC, 12-9 WIFI, 11-6 WPGC, 14-13 WYRE, 29-28 KFI, 20-17 KFRC, 19-16 KEARTH, 21-17 KSF, 18-14 PRO-FM, 7-7 F105, 13-10 JB105, 7-7 Q107, 12-8 Y100, 4-3 14Q, 18-17 96X.

S. Mills: 14-12 WABC, 17-16 WCAO, 9-4 WFBR, 28-26 WFIL, 21-19 WICC, d25 WIFI, 19-9 WKBW, a29 WNBC, 6-4 WPGC, 30-26 WRKO, 12-11 WXLO, e WYRE, 30-29 KFI, 29-26 KFRC, d29 KHJ, 16-11 KEARTH, 20-19 KSF, hb-30 PRO-FM, a F105, 18-15 JB105, 27-23 KC101, 25-22 14Q, 23-21 96X.

O. Newton-John/ELO: 20-13 WABC, 13-10 WAXY, 20-15 WCAO, 18-11 WFBR, 8-6 WFIL, 12-5 WICC, 4-5 WKBW, 16-9 WNBC, 20-17 WPGC, 21-15 WRKO, 25-24 WXLO, 11-7 WYRE, 17-10 KFI, 23-20 KFRC, 28-20 KHJ, 13-13 KEARTH, 3-4 KSF, 19-15 F105, 24-21 JB105, 10-4 KC101, 11-8 Q107, 13-11 Y100, 1-1 14Q, 20-16 96X.

Pointer Sisters: 49-46 WABC, 9-7 WAXY, 8-7 WCAO, 5-12 WFBR, 20-17 WFIL, 15-13 WICC, 25-23 WIFI, 13-15 WKBW, 2-5 WPGC, on WXLO, 1-1 WYRE, 14-13 KFI, a KHJ, d24 KEARTH, 28-23 KSF, 15-12 PRO-FM, 15-9 F105, 21-19 JB105, 19-17 KC101, 3-3 Q107, 7-6 Y100, 27-24 14Q, 2-7 96X.

Queen: 6-3 WABC, 21-12 WAXY, hp-17 WFBR, 4-3 WICC, 4-1 WIFI, 1-1 WKBW, 11-3 WNBC, 3-2 WPGC, 13-2 WXLO,

9-8 WYRE, 10-2 KFI, 6-2 KFRC, 1-1 KEARTH, 1-1 KSF, 13-5 PRO-FM, 10-1 F105, 3-1 JB105, 2-2 Q107, 10-3 Y100, 17-13 96X.

C. Richard: a WAXY, d29 WCAO, on WFBR, d30 WFIL, on WIFI, on WKBW, 30-24 WPGC, d27 WRKO, d25 WYRE, on KFI, d28 KHJ, on KEARTH, a KSF, a PRO-FM, d30 F105, 34-28 JB105, a28 14Q.

Rolling Stones: a30 WICC, 29-23 WPGC, a28 KFRC, a KEARTH, e Q107.

B. Scaggs: 26-25 WCAO, 14-7 WFBR, 29-23 WFIL, 22-18 WICC, 20-17 WFI, 24-10 WKBW, on WNBC, 8-13 WPGC, 29-25 WRKO, 18-16 WYRE, 24-21 KFI, d27 KHJ, d26 KEARTH, 27-24 KSF, 21-17 PRO-FM, e F105, 28-22 JB105, 22-18 KC101, 8-10 Q107, a25 Y100, 32-17 14Q, 26-20 96X.

C. Simon: a49 WABC, 21-21 WCAO, 17-14 WFBR, a WFIL, 28-27 WIFI, 23-14 WKBW, 26-21 WPGC, 6-7 WRKO, d30 KHJ, 25-23 KEARTH, 14-12 F105, 9-6 JB105, d19 Q107, 33-29 Y100, 10-6 14Q.

A. Stewart: a WCAO, 28-26 WFBR, d27 WFIL, 23-20 WICC, on WIFI, d26 WKBW, 27-24 WRKO, 19-17 WYRE, d29 F105, 29-26 JB105, a29 KC101, 33-30 14Q, e 96X.

B. Streisand: 38-26 WABC, 24-18 WAXY, 24-22 WCAO, 27-25 WFBR, 24-20 WFIL, 19-15 WICC, 30-22 WIFI, 26-13 WKBW, 21-15 WNBC, 23-19 WPGC, 25-18 WRKO, d20 WXLO, 20-18 WYRE, 26-22 KFI, 18-13 KFRC, 21-14 KHJ, 10-5 KEARTH, 14-5 KSF, 23-20 PRO-FM, 29-22 F105, 19-14 JB105, 23-11 KC101, 27-17 Y100, 35-20 14Q, 28-25 96X.

D. Summer (Walk-Casa): a WIFI, on WNBC, on WXLO, a WYRE, on KFI, on KFRC, 28-25 PRO-FM.

D. Summer (Wand-WB): a41 WABC, 30-25 WAXY, hb-30 WFBR, a28 WFIL, a WIFI, a WKBW, a30 WNBC, 25-20 WPGC, a WXLO, a WYRE, d24 KFI, a30 KFRC, d25 KHJ, 28-17 KEARTH, e-28 KSF, hb-27 PRO-FM, d27 F105, 35-31 JB105, e Q107, 32-24 Y100, a26 14Q, d32 96X.

Supertramp: e WAXY, e WICC, a WIFI, a WKBW, on KFRC, a KHJ, on KEARTH, e KSF, hb-28 PRO-FM, e F105, 31-27 JB105, a Q107, 38-37 Y100, a29 14Q.

2



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

AC/DC: e WGH, a WLAC, a WMC-FM, a KJ-100, e KX-104, a KXX-106, e Q105.

C. Daniels Band: 7-5 WANS-FM, 18-11 WBBQ, a WBSR, 4-3 WCGQ, 22-15 WCIR, 14-10 WERC, e WFLB, 16-16 WGH, 11-6 WISE, 30-27 WIVY, 22-18 WLAC, 23-17 WNOX, 14-10 WMC-FM, a WQXI, a WRJZ, 34-30 WSGA, 20-15 KX-104, 17-10 KXX-106, 29-22 BJ-105, 27-23 V100, 20-18 Q105, 11-7 92Q.

Devo: a WANS-FM, 26-21 WBBQ, e WBSR, a WCIR, e WERC, e WFLB, e WLAC, d28 WNOX, a WMC-FM, 31-28 WSGA, 29-22 KX-104, 32-20 KXX-106, a37 BJ-105, e V100, 28-21 Q105, d30 Z93.

Doobie Brothers: 20-16 WAKY, 17-11 WANS-FM, 22-19 WAYS, 21-17 WBBQ, 21-15 WCGO, 24-16 WCIR, 24-20 WERC, 29-26 WFLB, 21-18 WGH, 23-18 WGSV, 28-24 WHBQ, 18-15 WISE, 28-22 WIVY, 23-19 WKIX, 23-16 WLAC, 23-22 WLCY, 18-13 WNOX, 18-14 WMC-FM, 22-16 WQXI, 27-23 WPGC, 14-11 WRJZ, 28-25 WSGA, 15-13 KJ-100, 17-10 KX-104, 21-13 KXX-106, 26-19 BJ-105, 21-15 V100, 24-22 Q105, 21-18 Z93, 24-19 92Q, 25-18 94Q.

Earth, Wind & Fire: a WAYS, a WBSR, a WCIP, d30 WHBQ, a WKIX, a 33 WSGA, e KX-104, a V100, a Q105.

D. Hall & J. Oates: a WANS-FM, a WBSR, a WCGQ, a WCIR, a WERC, a WFLB, a WGH, a WISE, a30 WLCY, a WRJZ, a35 WSGA, e KX-104, a KXX-106, a Q105, a 92Q, a 28 94Q.

Jacksons: a WAYS, a WBBQ, a WCIR, a WERC, a WHBQ, a WISE, a WKIX, a WLAC, a WNOX, a WMC-FM, a32 WSGA, a KX-104, a KXX-106, a BJ-105, a Z93, a 92Q.

Larsen/Feiten Band: 21-20 WAKY, 33-24 WANS-FM, e WAYS, 17-14 WBBQ, d19 WBSR, 29-24 WCIR, 17-14 WERC, e WFLB, 19-14 WGSV, 15-10 WISE, 32-20 WIVY, a WKIX, e WLAC, 19-16 WNOX, 22-20 WMC-FM, a25 WQXI, 23-19 WRFC, 28-26 WRJZ, 25-23 WSGA, d30 KJ-100 15-13 KX-104, 30-23 BJ-105, 29-26 V100, 19-16 Z93, d26 92Q, 4-3 94Q.

W. Nelson: d25 WAYS, d28 WBBQ, d28 WCGQ, d35 WFLB, on WHBQ, d23 WKIX, 21-17 WLAC, 25-22 WMC-FM, d20 WQXI, a WRFC, d27 WRJZ, 24-22 WSGA, 28-25 KX-104, 26-18 KXX-106, a Q105, a24 Z93, e 92Q, 21-13 94Q.

O. Newton-John/E.L.O.: 12-10 WAKY, 12-4 WANS-FM, 5-1 WAYS, 14-8 WBBQ, 1-1 WBSR, 16-9 WCIR, 4-4 WERC, 8-4 WFLB, 6-3 WGH, 17-11 WGSV, 15-10 WHBQ, 24-21 WISE, 19-15 WIVY, 15-8 WKIX, 15-11 WLAC, 9-9 WLCY, 14-12 WNOX, 13-8 WMC-FM, 15-6 WQXI, 12-7 WRFC, 16-12 WRJZ, 10-7 WSGA, 8-6 KX-104, 13-8 KXX-106, 2-1 BJ-105, 23-20 V100, 5-5 Q105, 7-7 Z93, 16-11 92Q, 18-15 94Q.

Pointer Sisters: 16-14 WAKY, 15-7 WANS-FM, 13-9 WAYS, 11-7 WBBQ, 17-16 WBSR, 18-12 WCIR, 15-11 WERC, d34 WFLB, 6-6 WGSV, d29 WHBQ, 12-7 WISE, 14-11 WIVY, 22-15 WKIX, 19-14 WLAC, 4-2 WNOX, 20-16 WMC-FM, 10-6 WRFC, 8-5 WRJZ, 5-2 WSGA, 18-9 KX-104, 10-4 KXX-106, 18-15 BJ-105, 22-19 V100, 15-13 Q105, 5-4 Z93, d22 92Q, 12-11 94Q.

C. Richard: d35 WANS-FM, a WAYS, e WBBQ, d27 WCGQ, e WCIR, d28 WERC, e WGH, e WISE, e WLAC, a25 WMC-FM, a WQXI, d30 WRFC, e WRJZ, 35-31 WSGA, d27 KX-104, 30-24 KXX-106, d29 Q105, 29-26 Z93, d29 92Q, 27-22 94Q.

Rolling Stones: a WANS-FM, a WBBQ, a WLAC, a WMC-FM, e KX-104, a KXX-106, e V100, e Q105, a Z93, a 92Q.

B. Scaggs: 13-11 WAKY, 21-12 WAYS, 10-6 WBBQ, 23-14 WCGQ, 21-18 WCIR, 5-5 WERC, 10-8 WFLB, 14-14 WGH, 12-10 WGSV, 26-23 WHBQ, 22-19 WISE, 24-21 WIVY, 19-13 WKIX, 7-5 WLAC, 10-8 WLCY, 20-18 WNOX, 16-11 WMC-FM, 5-3 WRFC, 25-19 WRJZ, 16-13 WSGA, 18-15 KJ-100, 8-2 KXX-106, 39-30 BJ-105, 24-21 V100, 7-6 Q105, 3-5 Z93, 4-2 92Q, 2-2 94Q.

A. Stewart: 26-22 WAKY, 25-19 WANS-FM, 26-22 WAYS, 21-20 WBBQ, 23-20 WBSR, 20-18 WCGQ, 30-26 WCIR, 27-23 WERC, 35-31 WFLB, e WGH, 29-19 WGSV, 33-29

Hottest:

Rock
Hall & Oates, Cliff Richard,
Rolling Stones, Donna Summer

Disco
None

Radio Marketplace

WIVY, e WLAC, 27-26 WLCY, d23 WMC-FM, 28-26 WRFC, 30-28 WRJZ, a34 WSGA, d27 KJ-100, 25-24 KX-104, 23-16 KXX-106, 25-22 V100, e Q105, 28-25 Z93, 30-27 94Q.

B. Streisand: 19-18 WAKY, 27-17 WANS-FM, 18-14 WAYS, 22-19 WBBQ, d27 WBSR, 29-25 WCGQ, 28-23 WCIR, 25-19 WERC, 28-24 WFLB, 17-8 WGH, 22-16 WGSV, 29-25 WHBQ, 29-26 WISE, 29-24 WIVY, 24-20 WKIX, 24-20 WLAC, 18-16 WLCY, 15-9 WNOX, 19-15 WMC-FM, 29-15 WQXI, 31-28 WRFC, a15 WRJZ, 29-26 WSGA, 19-12 KX-104, 20-14 KXX-106, 27-20 BJ-105, 28-25 V100, 23-8 Q105, 22-19 Z93, 27-18 92Q, 23-16 94Q.

D. Summer: 29-27 WAKY, d36 WANS-FM, d26 WAYS, 28-23 WBBQ, d23 WBSR, a WCGQ, e WCIR, d24 WEPC, a WFLB, d30 WGSV, on WHBQ, d25 WISE, 36-22 WIVY, a WKIX, e WLAC, e WNOX, 23-19 WMC-FM, d27 WQXI, a WRFC, e WRJZ, 33-29 WSGA, d25 KJ-100, d26 KX-104, a KXX-106, 37-32 BJ-105, a V100, d28 Q105, 30-27 Z93, d27 92Q, 29-25 94Q.

Supertramp: d37 WANS-FM, e WAYS, e WBBQ, a WBSR, d29 WCGQ, a WCIR, d26 WERC, d33 WGSV, on WHBQ, d37 WISE, a WLAC, d30 WNOX, a WMC-FM, e WRIZ, a KJ-100, e KX-104, d30 KXX-106, a V100, e Q105, a29 Z93, d30 94Q.

3



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

J. Browne: 30-28 WDRQ, a29 WEFM, 23-21 WFFM, a WOKY, a WZZP, 12-4 KBEQ, 16-16 KWK, 30-27 96KX.

Doobie Brothers: 19-14 CKLW, 17-14 WDRQ, 19-11 WEFM, 13-11 WFFM, 20-14 WGCL, a18 WHB, 32-22 WLS, 11-10 WNDE, 20-17 WOKY, 30-29 WZUU, 27-25 WZZP, 2-1 KBEQ, 15-14 KSLQ, d19 KWK, 30-25 KXOK, 29-24 Q102, 16-14 92X, 21-15 96KX.

D. Hall & J. Oates: 30-27 WEFM, a30 KBEQ, a KSLQ, 22-14 96KX.

W. Nelson: 30-29 CKLW, 1-1 WHB, 24-20 WOKY, 5-2 KBEQ, a KSLQ.

Pointer Sisters: 15-10 CKLW, 16-12 WDRQ, 2-2 WFFM, 17-16 WHB, 20-17 WNDE, 15-14 WOKY, a23 WZUU, 19-18 WZZP, 19-18 KSLQ, 23-19 KXOK, 17-15 Q102, 8-7 96KX.

C. Richard: d30 CKLW, on WDRQ, a WFFM, 29-27 WGCL, a22 WNDE, a WOKY, a WZZP, a33 Q102, on 92X.

B. Scaggs: 26-26 WDRQ, 8-5 WFFM, a WGCL, 16-13 WHB, 14-12 WNDE, 22-19 WOKY, 3-2 WZUU, 28-16 WZZP, a28 KBEQ, 8-7 KSLQ, 15-13 KXOK, 5-3 Q102, a25 92X, 1-1 96KX.

A. Stewart: a CKLW, on WDRQ, 25-24 WFFM, 30-28 WGCL, 23-22 WOKY, d26 WZZP, 24-20 KBEQ, 25-24 KSLQ, 24-21 92X.

B. Streisand: 5-3 CKLW, 11-4 WDRQ, 22-18 WFFM, 16-10 WGCL, 15-14 WHB, 35-13 WLS, a14 WNDE, 26-21 WOKY,

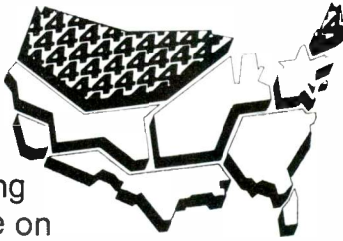
d27 WZUU, 20-14 WZZP, 12-11 KSLQ, 20-14 KXOK, 22-19 Q102, a24 92X, on 96KX.

D. Summer: d26 CKLW, d29 WDRQ, a WGCL, 29-25 WOKY, a WZZP, a KSLQ, a31 Q102.

Supertramp: a WDRQ, 29-26 WEFM, a WGCL, 28-23 KBEQ, a KSLQ, a28 96KX.

A. Thomson: a WFFM, d27 WOKY, 18-16 KBEQ, 23-22 KSLQ.

4



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

Doobie Brothers: 22-18 WGUY 19-14 WJBQ, 18-16 WOW, 26-21 WSPT, 29-22 KCPX, 12-11 KDWB, 25-21 KGW, 22-16 KJR, 22-16 KKLS, 21-16 KKOAA, 31-28 KWKN, 28-23 KMJK, e KS95-FM.

D. Hall & J. Oates: a KCPX, d25 KJR, a KKOAA, a KMJK.

A. Holland: d30 WGUY, 18-13 WJBQ, d28 WSPT, 12-10 KCPX, e KDWB, d28 KGW, 17-15 KJR, e KKOAA, a33 KWKN, d29 KMJK, 20-14 KS95-FM.

Larsen/Feiten Band: 24-20 WGUY, 16-15 WJBQ, 26-23 WOW, 24-22 WSPT, 21-18 KCPX, e KDWB, 27-24 KGW, 24-21 KJR, 19-17 KKLS, 23-23 KKOAA, 31-28 KMJK, d19 KS95-FM.

W. Nelson: d30 KCPX, d26 KJR, e KKOAA, a KMJK, a KS95-FM.

O. Newton-John/E.L.O.: 12-10 WGUY, 10-7 WJBQ, 25-20 WOW, 12-6 WSPT, 11-7 KCPX, 20-18 KDWB, 18-17 KGW, 6-4 KJR, 12-9 KKOAA, 19-16 KWKN, 5-4 KMJK, d20 KS95-FM.

Pointer Sisters: 28-21 WGUY, 17-12 WJBQ, e WOW, 24-21 KCPX, e KDWB, 23-20 KGW, 25-20 KJR, 22-22 KKOAA, 26-25 KWKN, 20-14 KMJK, e KS95-FM.

C. Richard: a WGUY, a26 WOW, d25 WSPT, d28 KCPX, e KDWB, a KGW, a KKOAA, d32 KMJK, a KS95-FM.

B. Scaggs: 23-19 WEAQ, 23-19 WGUY, 25-20 WJBQ, 20-18 WOW, 20-17 WSPT, 28-24 KCPX, 14-8 KDWB, 20-15 KGW, 21-19 KJR, 23-19 KKLS, 16-13 KKOAA, 21-18 KWKN, 23-18 KMJK, 13-10 KS95-FM.

A. Stewart: 29-28 WEAQ, 30-24 WGUY, 24-19 WJBQ, 22-19 WOW, 30-27 WSPT, 21-15 KDWB, a KGW, 29-28 KKLS, e KKOAA, 34-32 KWKN, 30-27 KMJK, e KS95-FM.

B. Streisand: 26-25 WEAQ, 29-22 WGUY, 20-16 WJBQ, 16-14 WOW, 27-24 WSPT, 25-19 KCPX, 24-19 KGW, 19-11 KJR, 24-20 KKLS, 25-19 KKOAA, 25-21 KWKN, 19-15 KMJK, 14-11 KS95-FM.

Supertramp: d28 WGUY, a WSPT, d35 KCPX, d24 KJR, a KKOAA, d31 KMJK, e KS95-FM.

5



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

Doobie Brothers: 18-12 WQUE, 12-10 WTX, 18-15 KFMK, d30 KGB, 26-22 KILT, 28-18 KNOE-FM, 15-9 KROY-FM, d23 K TSA, on KUHL, 23-16 B100, 26-26 B97.

A. Holland: a WQUE, a37 KILT, a K TSA, on KUHL.

Jacksons: a WTX, a30 KFMK.

S. Mills: 30-28 WQUE, 27-25 WTX, 37-31 KILT, d27 K TSA, a KUHL.

Pointer Sisters: 23-20 WQUE, 29-21 WTX, 12-9 KFMK, 23-22 KGB, 13-10 KILT, d25 KNOE-FM, on KUHL, 18-14 B97.

Pure Prairie League: d29 WQUE, a WTX, 36-32 KILT, on KNOE-FM, 20-16 KROY-FM, on K TSA, on KUHL.

C. Richard: a WQUE, a WTX, on KGB, 30-27 KILT, on KUHL, 29-26 B100.

B. Scaggs: 15-7 WQUE, 26-22 WTX, 7-7 KFMK, 27-24 KGB, 4-4 KILT, 11-10 KNOE-FM, 8-6 KROY-FM, a K TSA, 24-22 KUHL, 12-10 B100, 6-6 B97.

A. Stewart: 26-22 WQUE, on KFMK, 35-30 KILT, 27-22 KNOE-FM, 22-17 KROY-FM, on KUHL, 24-22 B100.

B. Streisand: 24-18 WQUE, 23-20 WTX, 14-11 KFMK, 25-13 KGB, 23-9 KILT, d21 KNOE-FM, 16-11 K TSA, on KUHL, 25-15 B100, 27-24 B97.

D. Summer: d30 WQUE, d35 WTX, d29 KFMK, on KGB, a KNOE-FM, on KUHL, d29 B97.

S. Wonder: a WQUE, d37 WTX, a KGB, d29 B97.

6



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

Doobie Brothers: 21-14 KNUS, 22-14 KOFM, 25-22 KOPA, 27-19 KUPD, 13-10 KZZP, d12 Z97.

A. Holland: a KNUS, 28-25 KOPA, e KVIL, 20-19 KZZP.

Larsen/Feiten Band: 29-21 KNUS, 30-27 KOPA, a KVIL, 16-15 KZZP.

W. Nelson: 16-11 KNUS, a KOPA, a KVIL.

C. Richard: e KNUS, 27-21 KOPA, e KVIL.

B. Scaggs: 7-5 KNUS, 23-21 KOFM, e KVIL, 1-2 KZZP, d7 Z97.

B. Seger: 9-8 KNUS, 11-8 KOPA, d6 Z97.

A. Stewart: d27 KNUS, 24-20 KOPA, e KVIL, a26 KZZP.

B. Streisand: 27-10 KNUS, 25-22 KOFM, 26-17 KOPA, 8-3 KZZP.

D. Summer: d29 KNUS, a30 KOFM, d29 KOPA, 25-18 KZZP.

B.O.S.

Stephanie Mills, Diana Ross (I'm)

Country

Willie Nelson

A/C

Cliff Richard

LP Cuts

None

Record World Singles



SEPTEMBER 27, 1980

TITLE, ARTIST, Label Number, (Distributing Label)
SEPT. 27 SEPT. 20

WKS. ON CHART

1	1	UPSIDE DOWN DIANA ROSS Motown 1494 (2nd Week)	12
2	5	ANOTHER ONE BITES THE DUST QUEEN/Elektra 47031	7
3	2	ALL OUT OF LOVE AIR SUPPLY/Arista 0520	17
4	4	LOOKIN' FOR LOVE JOHNNY LEE/Full Moon/Asylum 47004	12
5	7	DRIVIN' MY LIFE AWAY EDDIE RABBITT/Elektra 46656	15
6	6	GIVE ME THE NIGHT GEORGE BENSON/Qwest/WB 49505	14
7	9	HOT ROD HEARTS ROBBIE DUPREE/Elektra 47005	11
8	11	ALL OVER THE WORLD ELO/MCA 41289	9
9	10	LATE IN THE EVENING PAUL SIMON/Warner Bros. 49511	8
10	14	I'M ALRIGHT (THEME FROM CADDYSHACK) KENNY LOGGINS/Columbia 1 11317	11
11	3	FAME IRENE CARA/RSO 1034	16
12	8	MAGIC OLIVIA NEWTON-JOHN/MCA 41247	19
13	16	XANADU OLIVIA NEWTON-JOHN/ELO/MCA 41285	8
14	23	WOMAN IN LOVE BARBRA STREISAND/Columbia 1 11364	4
15	21	REAL LOVE DOOBIE BROTHERS/Warner Bros. 49503	4
16	12	SAILING CHRISTOPHER CROSS/Warner Bros. 49507	16
17	17	DON'T ASK ME WHY BILLY JOEL/Columbia 1 11331	9
18	20	HE'S SO SHY POINTER SISTERS/Planet 47916 (Elektra/Asylum)	11
19	19	YOU'LL ACCOMP'NY ME BOB SEGER/Capitol 4904	10
20	13	EMOTIONAL RESCUE ROLLING STONES/Rolling Stones 20001 (Atl)	13
21	25	JESSE CARLY SIMON/Warner Bros. 49518	9
22	15	TAKE YOUR TIME (DO IT RIGHT) PART I THE S.O.S. BAND/Tabu 9 5522 (CBS)	19
23	28	LOOK WHAT YOU'VE DONE TO ME BOZ SCAGGS/Columbia 1 11349	6
24	18	INTO THE NIGHT BENNY MARDONES/Polydor 2091	17
25	22	ONE IN A MILLION YOU LARRY GRAHAM/Warner Bros. 49221	15
26	29	WHO'LL BE THE FOOL TONIGHT LARSEN-FEITEN BAND/Warner Bros. 49282	10
27	27	NO NIGHT SO LONG DIONNE WARWICK/Arista 0527	10
28	32	NEVER KNEW LOVE LIKE THIS BEFORE STEPHANIE MILLS/20th Century Fox 2460 (RCA)	8
29	36	THE WANDERER DONNA SUMMER/Geffen 49563 (WB)	2
30	26	YOU'RE THE ONLY WOMAN (YOU & I) AMBROSIA/Warner Bros. 49508	12
31	24	IT'S STILL ROCK AND ROLL TO ME BILLY JOEL/Columbia 1 11276	19
32	30	SHINING STAR MANHATTANS/Columbia 1 11222	23
33	31	LET MY LOVE OPEN THE DOOR PETE TOWNSHEND/Atco 7217	16
34	33	SOMEONE THAT I USED TO LOVE NATALIE COLE/Capitol 4869	13
35	39	HOW DO I SURVIVE AMY HOLLAND/Capitol 4884	8
36	43	MIDNIGHT ROCKS AL STEWART/Arista 0552	6
37	42	THE LEGEND OF WOOLEY SWAMP CHARLIE DANIELS BAND/Epic 9 50921	7
38	45	LET ME BE YOUR ANGEL STACY LATTISAW/Cotillion 46001 (Atl)	7
39	40	CAN'T WE TRY TEDDY PENDERGRASS/Phila. Intl. 9 3107 (CBS)	7
40	44	I'M ALMOST READY PURE PRAIRIE LEAGUE/Casablanca 2294	6
41	34	EMPIRE STRIKES BACK (MEDLEY) MECO/RSO 1038	16
42	55	DREAMING* CLIFF RICHARD/EMI-America 8057	3
43	57	DREAMER SUPERTRAMP/A&M 2269	2
44	52	ON THE ROAD AGAIN WILLIE NELSON/Columbia 1 11351	4
45	50	GIRL, DON'T LET IT GET YOU DOWN O'JAYS/TSOP 9 4790 (CBS)	6
46	41	FIRST TIME LOVE LIVINGSTON TAYLOR/Epic 9 50894	9
47	56	WHIP IT DEVO/Warner Bros. 49550	5
48	35	BOULEVARD JACKSON BROWNE/Asylum 47003	13



49	54	OUT HERE ON MY OWN IRENE CARA/RSO 1048	6
50	37	HEY THERE LONELY GIRL ROBERT JOHN/EMI-America 8049	11
51	51	RED LIGHT LINDA CLIFFORD/RSO 1041	8
52	62	I'M COMING OUT DIANA ROSS/Motown 1491	4

CHARTMAKER OF THE WEEK

53	—	YOU'VE LOST THAT LOVIN' FEELING DARYL HALL & JOHN OATES RCA 12103	1
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54	—	SHE'S SO COLD ROLLING STONES/Rolling Stones 21001 (Atl)	1
55	60	MY PRAYER RAY, GOODMAN & BROWN/Polydor 2116	6
56	74	LET ME TALK EARTH, WIND & FIRE/ARC/Columbia 1 11366	2
57	66	TOUCH AND GO CARS/Elektra 47039	4
58	61	MY GUY/MY GIRL AMII STEWART & JOHNNY BRISTOL/Handshake 7 5300 (CBS)	7
59	69	YOU SHOOK ME ALL NIGHT LONG AC/DC/Atlantic 3761	4
60	71	THAT GIRL COULD SING JACKSON BROWNE/Asylum 47036	2
61	64	I GOT YOU SPLIT ENZ/A&M 2252	6
62	63	SWITCHIN' TO GLIDE KINGS/Elektra 47006	6
63	68	WALK AWAY DONNA SUMMER/Casablanca 2300	3
64	65	TURN IT ON AGAIN GENESIS/Atlantic 3751	5
65	70	LIVE EVERY MINUTE ALI THOMSON/A&M 2260	4
66	67	COULD I HAVE THIS DANCE ANNE MURRAY/Capitol 4920	4
67	78	WITHOUT YOUR LOVE ROGER DALTRY/Polydor 2121	3
68	—	LOVELY ONE JACKSONS/Epic 9 50938	1
69	77	ANGELINE ALLMAN BROTHERS BAND/Arista 0555	2
70	76	THUNDER AND LIGHTNING CHICAGO/Columbia 1 11345	4
71	—	MASTER BLASTER (JAMMIN') STEVIE WONDER/Tamla 54317 (Motown)	1
72	58	DON'T YA WANNA PLAY THIS GAME NO MORE? ELTON JOHN/MCA 41293	7
73	38	FUNKYTOWN LIPPS, INC./Casablanca 2233	27
74	59	GOOD MORNING GIRL/STAY AWHILE JOURNEY/Columbia 1 11339	7
75	46	STAND BY ME MICKEY GILLEY/Full Moon/Asylum 46640	20
76	—	MORE THAN I CAN SAY LEO SAYER/Warner Bros. 49565	1
77	85	HEROES COMMODORES/Motown 1495	2
78	88	THIS TIME JOHN COUGAR/Riva 205 (PolyGram)	2
79	89	HOLD ON KANSAS Kirshner 9 4291 (CBS)	2
80	72	LOVE THE WORLD AWAY KENNY ROGERS/United Artists 1359	16
81	84	I'VE JUST BEGUN TO LOVE YOU DYNASTY/Solar 12021 (RCA)	7
82	80	GAMES WITHOUT FRONTIERS PETER GABRIEL/Mercury 76063	9
83	73	THE BREAKS (PART I) KURTIS BLOW/Mercury 4010	10
84	87	RUNNING BACK EDDIE MONEY/Columbia 1 11325	4
85	90	MORE BOUNCE TO THE OUNCE (PART I) ZAPP/Warner Bros. 49534	2
86	86	TRUE LOVE WAYS MICKEY GILLEY/Epic 9 50876	7
87	83	LOLA KINKS/Arista 0541	5
88	97	THEME FROM THE DUKES OF HAZZARD (GOOD OL BOYS) WAYLON JENNINGS/RCA 12067	2
89	—	TURNING JAPANESE VAPORS/United Artists 1364	1
90	91	SHAKE YOUR PANTS CAMEO/Chocolate City 3210 (Casablanca)	5
91	96	FUNKIN' FOR JAMAICA (N.Y.) TOM BROWNE/Arista/GRP 2506	3
92	48	OLD-FASHION LOVE COMMODORES/Motown 1489	15
93	94	WIDE RECEIVER (PART I) MICHAEL HENDERSON/Buddah 622 (Arista)	5
94	98	SOUTHERN GIRL MAZE/Capitol 4891	2
95	49	CUPID/I'VE LOVED YOU FOR A LONG TIME (MEDLEY) SPINNERS/Atlantic 3664	20
96	—	WHERE DID WE GO WRONG LTD/A&M 2250	1
97	—	CASE OF YOU FRANK STALLONE/Scotti Bros. 603 (Atl)	1
98	47	HOW DOES IT FEEL TO BE BACK HALL & OATES/RCA 12048	11
99	100	I BELIEVE IN YOU DON WILLIAMS/MCA 41304	2
100	—	IF YOU SHOULD SAIL NIELSEN/PEARSON/Capitol 4910	1

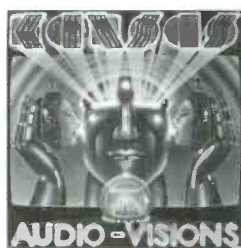
* Denotes Powerhouse Pick.

PRODUCERS & PUBLISHERS ON PAGE 24

Record World Album Airplay

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

FLASHMAKER



AUDIO-VISIONS
KANSAS
Kirshner

MOST ADDED

- AUDIO-VISIONS**—Kansas—Kirshner (41)
- TELEKON**—Gary Numan—Atco (23)
- ALIVE**—Kenny Loggins—Col (21)
- NOTHIN' MATTERS**—John Cougar—Riva (21)
- MAN OVERBOARD**—Bob Welch—Capitol (20)
- SHADOWS AND LIGHT**—Joni Mitchell—Asylum (16)
- HEARTLAND**—Michael Stanley—EMI-America (10)
- CLUES**—Robert Palmer—Island (9)
- TIMES SQUARE**—Original Soundtrack—RSO (9)
- BILLY BURNETTE**—Col (8)

WNEW-FM/NEW YORK

- ADDS:**
- ANGEL CITY** (12")—Epic
 - AUDIO-VISIONS**—Kansas—Kirshner
 - BEATIN' THE ODDS**—Molly Hatchet—Epic
 - CLUES**—Robert Palmer—Island
 - DUMB WAITER**—Korgis—WB
 - I'M NO HERO**—Cliff Richard—EMI-America
 - MAN OVERBOARD**—Bob Welch—Capitol
 - NOTHIN' MATTERS**—John Cougar—Riva
 - SUCH A PITY**—Jimmy Franks—Ariola
 - TELEKON**—Gary Numan—Atco

HEAVY ACTION:

- VOICES**—Hall & Oates—RCA
- EMOTIONAL RESCUE**—Rolling Stones—Rolling Stones
- PANORAMA**—Cars—Elektra
- AGAINST THE WIND**—Bob Seger—Capitol
- ELVIS COSTELLO** (12")—Capitol
- CRIMES OF PASSION**—Pat Benatar—Chrysalis
- TRUE COLOURS**—Split Enz—A&M
- ASHES TO ASHES** (single)—David Bowie—RCA
- REACH FOR THE SKY**—Allman Brothers—Arista
- EMPTY GLASS**—Pete Townshend—Atco

WBCN-FM/BOSTON

- ADDS:**
- AUDIO-VISIONS**—Kansas—Kirshner
 - BILLY BURNETTE**—Col
 - DISTINGUISHING MARKS**—Fingerprintz—Virgin
 - HEART ATTACK AND VINE**—Tom Waits—Asylum
 - MAN OVERBOARD**—Bob Welch—Capitol

- NOTHIN' MATTERS**—John Cougar—Riva
- PSYCHEDELIC FURS**—Col
- ROCK AND ROLL AND LOVE AND DEATH**—Romeos—Col
- SHADOWS AND LIGHT**—Joni Mitchell—Asylum
- TELEKON**—Gary Numan—Atco

HEAVY ACTION:

- WILD PLANET**—B-52's—WB
- PANORAMA**—Cars—Elektra
- CAREFUL**—Motels—Capitol
- NEW CLEAR DAYS**—Vapours—UA
- NERVOUS EATERS**—Elektra
- GOING DEAF FOR A LIVING**—Fischer-Z—EMI-America
- BARRY GOUDREAU**—Epic
- FREEDOM OF CHOICE**—Devo—WB
- EMOTIONAL RESCUE**—Rolling Stones—Rolling Stones
- ONE TRICK PONY**—Paul Simon—WB

WLIR-FM/LONG ISLAND

- ADDS:**
- ATTITUDE**—Simms Brothers—Elektra
 - H**—Bob James—Tappan Zee/Col
 - HEART ATTACK AND VINE**—Tom Waits—Asylum
 - MASTER BLASTER (JAMMIN')** (single)—Stevie Wonder—Tamla
 - NOTHIN' MATTERS**—John Cougar—Riva
 - ROCK AND ROLL AND LOVE AND DEATH**—Romeos—Col
 - SHADOWS AND LIGHT**—Joni Mitchell—Asylum
 - TELEKON**—Gary Numan—Atco
 - THE WASP**—Shaun Cassidy—WB
 - TIDDLYWINKS**—NRBQ—Red Rooster

HEAVY ACTION:

- TIMES SQUARE**—Original Soundtrack—RSO
- VOICES**—Hall & Oates—RCA
- SHADOWS AND LIGHT**—Joni Mitchell—Asylum
- EMOTIONAL RESCUE**—Rolling Stones—Rolling Stones
- DRAMA**—Yes—Atlantic
- PETER GABRIEL**—Mercury
- EMPTY GLASS**—Pete Townshend—Atco
- NO MORE DIRTY DEALS**—Johnny Van Zant—Polydor
- REACH FOR THE SKY**—Allman Brothers—Arista
- ARGYBARGY**—Squeeze—A&M

WBAB-FM/LONG ISLAND

- ADDS:**
- ALIVE**—Kenny Loggins—Col
 - AUDIO-VISIONS**—Kansas—Kirshner
 - DISTINGUISHING MARKS**—Fingerprintz—Virgin
 - FRESH BLOOD**—Steve Swindells—Atco
 - I'M NO HERO**—Cliff Richard—EMI-America
 - MAN OVERBOARD**—Bob Welch—Capitol
 - NOTHIN' MATTERS**—John Cougar—Riva
 - SHADOWS AND LIGHT**—Joni Mitchell—Asylum
 - TELEKON**—Gary Numan—Atco
 - TIDDLYWINKS**—NRBQ—Red Rooster

HEAVY ACTION:

- THE GAME**—Queen—Elektra
- EMOTIONAL RESCUE**—Rolling Stones—Rolling Stones

- PANORAMA**—Cars—Elektra
- HOLD OUT**—Jackson Browne—Asylum
- DRAMA**—Yes—Atlantic
- REACH FOR THE SKY**—Allman Brothers—Arista
- CRIMES OF PASSION**—Pat Benatar—Chrysalis
- McVICAR**—Original Soundtrack—Polydor
- BACK IN BLACK**—AC/DC—Atlantic
- BARRY GOUDREAU**—Epic

WAAF-FM/WORCESTER

- ADDS:**
- ASHES TO ASHES** (single)—David Bowie—RCA
 - AUDIO-VISIONS**—Kansas—Kirshner
 - GAMMA 2**—Gamma—Elektra
 - MAN OVERBOARD**—Bob Welch—Capitol
 - NO MORE DIRTY DEALS**—Johnny Van Zant—Polydor

HEAVY ACTION:

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

WPLR-FM/NEW HAVEN

- ADDS:**
- ALIVE**—Kenny Loggins—Col
 - ATTITUDE**—Simms Brothers—Elektra
 - AUDIO-VISIONS**—Kansas—Kirshner
 - CLUES**—Robert Palmer—Island
 - HEART ATTACK AND VINE**—Tom Waits—Asylum
 - NOTHIN' MATTERS**—John Cougar—Riva
 - SHADOWS AND LIGHT**—Joni Mitchell—Asylum
 - TELEKON**—Gary Numan—Atco

HEAVY ACTION:

- HOLD OUT**—Jackson Browne—Asylum
- DRAMA**—Yes—Atlantic
- BEATIN' THE ODDS**—Molly Hatchet—Epic
- "A"**—Jethro Tull—Chrysalis
- ANYTIME ANYPLACE ANYWHERE**—Rossington Collins—MCA
- EMOTIONAL RESCUE**—Rolling Stones—Rolling Stones
- PANORAMA**—Cars—Elektra
- THE GAME**—Queen—Elektra
- FULL MOON**—Charlie Daniels—Epic
- CRIMES OF PASSION**—Pat Benatar—Chrysalis

WQBK-FM/ALBANY

- ADDS:**
- ALIVE**—Kenny Loggins—Col
 - AUDIO-VISIONS**—Kansas—Kirshner
 - ATTITUDE**—Simms Brothers—Elektra
 - HEART ATTACK AND VINE**—Tom Waits—Asylum

- MAN OVERBOARD**—Bob Welch—Capitol
- MASTER BLASTER (JAMMIN')**—Stevie Wonder—Tamla
- NOTHIN' MATTERS**—John Cougar—Riva
- SHADOWS AND LIGHT**—Joni Mitchell—Asylum
- TELEKON**—Gary Numan—Atco

HEAVY ACTION:

- PANORAMA**—Cars—Elektra
- WILD PLANET**—B-52's—WB
- TIMES SQUARE**—Original Soundtrack—RSO
- CRIMES OF PASSION**—Pat Benatar—Chrysalis
- EMOTIONAL RESCUE**—Rolling Stones—Rolling Stones
- DRAMA**—Yes—Atlantic
- BEATIN' THE ODDS**—Molly Hatchet—Epic
- PRETENDERS**—Sire
- TRUE COLOURS**—Split Enz—A&M
- GARY MYRICK & THE FIGURES**—Epic

WCMF-FM/ROCHESTER

- ADDS:**
- ALIVE**—Kenny Loggins—Col
 - ANGEL CITY** (12")—Epic
 - AUDIO-VISIONS**—Kansas—Kirshner
 - SHADOWS AND LIGHT**—Joni Mitchell—Asylum
 - TELEKON**—Gary Numan—Atco

HEAVY ACTION:

- EMOTIONAL RESCUE**—Rolling Stones—Rolling Stones
- ANYTIME ANYPLACE ANYWHERE**—Rossington Collins—MCA
- PETER GABRIEL**—Mercury
- HOLD OUT**—Jackson Browne—Asylum
- THE GAME**—Queen—Elektra
- AGAINST THE WIND**—Bob Seger—Capitol
- BACK IN BLACK**—AC/DC—Atlantic
- REACH FOR THE SKY**—Allman Brothers—Arista
- PANORAMA**—Cars—Elektra
- BEATIN' THE ODDS**—Molly Hatchet—Epic

WYDD-FM/PITTSBURGH

- ADDS:**
- ALIVE**—Kenny Loggins—Col
 - AUDIO-VISIONS**—Kansas—Kirshner
 - SHADOWS AND LIGHT**—Joni Mitchell—Asylum

HEAVY ACTION:

- HOLD OUT**—Jackson Browne—Asylum
- ANYTIME ANYPLACE ANYWHERE**—Rossington Collins—MCA
- THE GAME**—Queen—Elektra
- FULL MOON**—Charlie Daniels—Epic
- EMOTIONAL RESCUE**—Rolling Stones—Rolling Stones
- DRAMA**—Yes—Atlantic
- FEEL THE HEAT**—Henry Paul—Atlantic
- ONE FOR THE ROAD**—Kinks—Arista
- CRIMES OF PASSION**—Pat Benatar—Chrysalis
- PETER GABRIEL**—Mercury

WYMX-FM/AUGUSTA

- ADDS:**
- ALIVE**—Kenny Loggins—Col

SEPTEMBER 27, 1980

- AUDIO-VISIONS**—Kansas—Kirshner
- CAUGHT**—Teri DeSario—Casablanca
- CHOICE BAND**—Polydor
- MAN OVERBOARD**—Bob Welch—Capitol
- MICHAEL SCHENKER**—Chrysalis
- NOTHIN' MATTERS**—John Cougar—Riva
- TELEKON**—Gary Numan—Atco

HEAVY ACTION:

- ANYTIME ANYPLACE ANYWHERE**—Rossington Collins—MCA
- EMOTIONAL RESCUE**—Rolling Stones—Rolling Stones
- THE GAME**—Queen—Elektra
- REACH FOR THE SKY**—Allman Brothers—Arista
- FULL MOON**—Charlie Daniels—Epic
- THE BOYS FROM DORAVILLE**—Atlanta Rhythm Section—Polydor
- CRIMES OF PASSION**—Pat Benatar—Chrysalis
- BEATIN' THE ODDS**—Molly Hatchet—Epic
- PANORAMA**—Cars—Elektra
- DRAMA**—Yes—Atlantic

WMMS-FM/CLEVELAND

- ADDS:**
- ALIVE**—Kenny Loggins—Col
 - AUDIO-VISIONS**—Kansas—Kirshner
 - BILLY BURNETTE**—Col
 - HEART ATTACK AND VINE**—Tom Waits—Asylum
 - MAN OVERBOARD**—Bob Welch—Capitol
 - NOTHIN' MATTERS**—John Cougar—Riva
 - ROCK AMERICA**—Nick Gilder—Casablanca
 - TELEKON**—Gary Numan—Atco

HEAVY ACTION:

- HEARTLAND**—Michael Stanley—EMI-America
- HOLD OUT**—Jackson Browne—Asylum
- PANORAMA**—Cars—Elektra
- AMERICAN NOISE**—Planet
- PLAYIN' FOR KEEPS**—Eddie Money—Col
- CRIMES OF PASSION**—Pat Benatar—Chrysalis
- RAVE ON**—Artful Dodger—Ariola-America
- EMOTIONAL RESCUE**—Rolling Stones—Rolling Stones
- NEVER RUN NEVER HIDE**—Benny Mardones—Polydor
- THE GAME**—Queen—Elektra

WABX-FM/DETROIT

- ADDS:**
- ASHES TO ASHES** (single)—David Bowie—RCA
 - AUDIO-VISIONS**—Kansas—Kirshner
 - CLUES**—Robert Palmer—Island
 - GARY MYRICK & THE FIGURES**—Epic
 - MICHAEL SCHENKER**—Chrysalis

HEAVY ACTION:

- CRIMES OF PASSION**—Pat Benatar—Chrysalis
- BACK IN BLACK**—AC/DC—Atlantic
- EMOTIONAL RESCUE**—Rolling Stones—Rolling Stones
- PANORAMA**—Cars—Elektra
- THE GAME**—Queen—Elektra
- HOLD OUT**—Jackson Browne—Asylum
- BARRY GOUDREAU**—Epic
- WILD PLANET**—B-52's—Elektra
- PLAYIN' FOR KEEPS**—Eddie Money—Col
- REACH FOR THE SKY**—Allman Brothers—Arista

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

Record World Album Airplay



SEPTEMBER 27, 1980

TOP AIRPLAY



EMOTIONAL RESCUE
ROLLING STONES
Rolling Stones

MOST AIRPLAY

- EMOTIONAL RESCUE—Rolling Stones—Rolling Stones (40)
- PANORAMA—Cars—Elektra (37)
- CRIMES OF PASSION—Pat Benatar—Chrysalis (34)
- THE GAME—Queen—Elektra (34)
- HOLD OUT—Jackson Browne—Asylum (30)
- BACK IN BLACK—AC/DC—Atlantic (24)
- ANYTIME ANYPLACE ANYWHERE—Rossington Collins—MCA (22)
- BEATIN' THE ODDS—Molly Hatchet—Epic (19)
- DRAMA—Yes—Atlantic (19)
- REACH FOR THE SKY—Allman Brothers—Arista (15)

WXRT-FM/CHICAGO

- ADDS:**
- ALIVE—Kenny Loggins—Col
 - AUDIO-VISIONS—Kansas—Kirshner
 - BILLY BURNETTE—Col
 - CLUES—Robert Palmer—Island
 - DISTINGUISHING MARKS—Fingerprintz—Virgin
 - PSYCHEDELIC FURS—Col
 - TELEKON—Gary Numan—Atco
 - ALIVE—Kenny Loggins—Col
 - SOUNDTRACK—RSO
 - TOUCH YOU—Jimmy Hall—Epic
 - TWO "B'S" PLEASE—Robbin Thompson—Ovation

HEAVY ACTION:

- SHADOWS AND LIGHT—Joni Mitchell—Asylum
- REACH FOR THE SKY—Allman Brothers—Arista
- McVICAR—Original Soundtrack—Polydor
- EMOTIONAL RESCUE—Rolling Stones—Rolling Stones
- ASHES TO ASHES (single)—David Bowie—RCA
- FLESH AND BLOOD—Roxy Music—Atco
- EMPTY GLASS—Pete Townshend—Atco
- PETER GABRIEL—Mercury
- UPRISING—Bob Marley—Island
- THE BOYS FROM DORAVILLE—Atlanta Rhythm Section—Polydor

WLUP-FM/CHICAGO

- ADDS:**
- AUDIO-VISIONS—Kansas—Kirshner
 - ANGEL CITY (12")—Epic
 - DREAMER (single)—Supertramp—A&M
 - FREEDOM OF CHOICE—Devo—WB
 - HEARTLAND—Michael Stanley—EMI-America

- NO MORE DIRTY DEALS—Johnny Van Zant—Polydor
- NOTHIN' MATTERS—John Cougar—Riva
- TIMES SQUARE—Original Soundtrack—RSO

HEAVY ACTION:

- EMOTIONAL RESCUE—Rolling Stones—Rolling Stones
- ONE STEP CLOSER—Doobie Brothers—WB
- THE GAME—Queen—Elektra
- CADDYSHACK—Original Soundtrack—Col
- AUDIO-VISIONS—Kansas—Kirshner
- DREAMER (single)—Supertramp—A&M
- HOLD OUT—Jackson Browne—Asylum
- BACK IN BLACK—AC/DC—Atlantic
- DRAMA—Yes—Atlantic
- PANORAMA—Cars—Elektra

WKDF-FM/NASHVILLE

- ADDS:**
- "A"—Jethro Tull—Chrysalis
 - AUDIO-VISIONS—Kansas—Kirshner
 - BEATIN' THE ODDS—Molly Hatchet—Epic
 - I'M ONLY HUMAN—Michael Des Barres—Dreamland
 - TIMES SQUARE—Original Soundtrack—RSO

HEAVY ACTION:

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

WQFM-FM/MILWAUKEE

- ADDS:**
- "A"—Jethro Tull—Chrysalis
 - ALIVE—Kenny Loggins—Col
 - AUDIO-VISIONS—Kansas—Kirshner
 - GAMMA 2—Gamma—Elektra
 - MICHAEL SCHENKER—Chrysalis
 - TELEKON—Gary Numan—Atco
 - TIMES SQUARE—Original Soundtrack—RSO
 - WILD PLANET—B-52's—WB

HEAVY ACTION:

- THE GAME—Queen—Elektra
- PANORAMA—Cars—Elektra
- HOLD OUT—Jackson Browne—Asylum
- BACK IN BLACK—AC/DC—Atlantic
- DRAMA—Yes—Atlantic
- BEATIN' THE ODDS—Molly Hatchet—Epic
- FULL MOON—Charlie Daniels—Epic
- ANYTIME ANYPLACE ANYWHERE—Rossington Collins—MCA
- CRIMES OF PASSION—Pat Benatar—Chrysalis
- ARE HERE—Kings—Elektra

KQRS-FM/MINNEAPOLIS

- ADDS:**
- AUDIO-VISIONS—Kansas—Kirshner
 - BACK ON THE STREETS—Donny Iris—Midwest National
 - GAMMA 2—Gamma—Elektra

HEAVY ACTION:

- THE GAME—Queen—Elektra

- ANYTIME ANYPLACE ANYWHERE—Rossington Collins—MCA
- BACK IN BLACK—AC/DC—Atlantic
- CRIMES OF PASSION—Pat Benatar—Chrysalis
- PANORAMA—Cars—Elektra
- REACH FOR THE SKY—Allman Brothers—Arista
- BEATIN' THE ODDS—Molly Hatchet—Epic
- FULL MOON—Charlie Daniels—Epic
- EMOTIONAL RESCUE—Rolling Stones—Rolling Stones
- HOLD OUT—Jackson Browne—Asylum

KZEW-FM/DALLAS

- ADDS:**
- ASHES TO ASHES (single)—David Bowie—RCA
 - AUDIO-VISIONS—Kansas—Kirshner
 - CLUES—Robert Palmer—Island
 - MAN OVERBOARD—Bob Welch—Capitol
 - TELEKON—Gary Numan—Atco

HEAVY ACTION:

- EMOTIONAL RESCUE—Rolling Stones—Rolling Stones
- THE GAME—Queen—Elektra
- PANORAMA—Cars—Elektra
- EMPTY GLASS—Pete Townshend—Atco
- ANYTIME ANYPLACE ANYWHERE—Rossington Collins—MCA
- ARE HERE—Kings—Elektra
- HOLD OUT—Jackson Browne—Asylum
- McVICAR—Original Soundtrack—Polydor
- CRIMES OF PASSION—Pat Benatar—Chrysalis
- REAL LOVE (single)—Doobie Brothers—WB

KTXQ-FM/DALLAS

- ADDS:**
- ALIVE—Kenny Loggins—Col
 - ASHES TO ASHES (single)—David Bowie—RCA
 - AUDIO-VISIONS—Kansas—Kirshner
 - GARY MYRICK & THE FIGURES—Epic
 - MAN OVERBOARD—Bob Welch—Capitol
 - ROCK AND ROLL AND LOVE AND DEATH—Romeos—Col
 - TRUE COLOURS—Split Enz—A&M

HEAVY ACTION:

- ALIVE—Kenny Loggins—Col
- ONE STEP CLOSER—Doobie Brothers—WB
- THE GAME—Queen—Elektra
- 24 CARROTS—Al Stewart—Arista
- CRIMES OF PASSION—Pat Benatar—Chrysalis
- HOLD OUT—Jackson Browne—Asylum
- PETER GABRIEL—Mercury
- PANORAMA—Cars—Elektra
- EMOTIONAL RESCUE—Rolling Stones—Rolling Stones
- ANYTIME ANYPLACE ANYWHERE—Rossington Collins—MCA

KLOL-FM/HOUSTON

- ADDS:**
- ASHES TO ASHES (single)—David Bowie—RCA
 - CLUES—Robert Palmer—Island
 - HEARTLAND—Michael Stanley—EMI-America
 - NOTHIN' MATTERS—John Cougar—Riva
 - TELEKON—Gary Numan—Atco
 - TIMES SQUARE—Original Soundtrack—RSO

HEAVY ACTION:

- PANORAMA—Cars—Elektra
- THE GAME—Queen—Elektra
- CRIMES OF PASSION—Pat Benatar—Chrysalis

- BACK IN BLACK—AC/DC—Atlantic
- HOLD OUT—Jackson Browne—Asylum
- AUDIO-VISIONS—Kansas—Kirshner
- EMOTIONAL RESCUE—Rolling Stones—Rolling Stones
- DRAMA—Yes—Atlantic
- ANYTIME ANYPLACE ANYWHERE—Rossington Collins—MCA
- FREEDOM OF CHOICE—Devo—WB

KBPI-FM/DENVER

- ADDS:**
- ALIVE—Kenny Loggins—Col
 - AUDIO-VISIONS—Kansas—Kirshner
 - BILLY BURNETTE—Col
 - HEARTLAND—Michael Stanley—EMI-America
 - MAN OVERBOARD—Bob Welch—Capitol
 - THUNDER—Atco

HEAVY ACTION:

- EMOTIONAL RESCUE—Rolling Stones—Rolling Stones
- HOLD OUT—Jackson Browne—Asylum
- CRIMES OF PASSION—Pat Benatar—Chrysalis
- THE GAME—Queen—Elektra
- ONE TRICK PONY—Paul Simon—WB
- ALIVE—Kenny Loggins—Col
- ONE STEP CLOSER—Doobie Brothers—WB
- REACH FOR THE SKY—Allman Brothers—Arista
- THERE & BACK—Jeff Beck—Epic
- ANYTIME ANYPLACE ANYWHERE—Rossington Collins—MCA

KOME-FM/SAN JOSE

- ADDS:**
- ALIVE—Kenny Loggins—Col
 - AUDIO-VISIONS—Kansas—Kirshner
 - DREAMER (single)—Supertramp—A&M
 - FRESH BLOOD—Steve Swindells—Atco
 - HEARTLAND—Michael Stanley—EMI-America
 - MAN OVERBOARD—Bob Welch—Capitol
 - THIS TIME (single)—John Cougar—Riva
 - WILD PLANET—B-52's—WB

HEAVY ACTION:

- BACK IN BLACK—AC/DC—Atlantic
- CRIMES OF PASSION—Pat Benatar—Chrysalis
- HOLD OUT—Jackson Browne—Asylum
- PANORAMA—Cars—Elektra
- GAMMA 2—Gamma—Elektra
- PLAYIN' FOR KEEPS—Eddie Money—Col
- THE GAME—Queen—Elektra
- EMOTIONAL RESCUE—Rolling Stones—Rolling Stones
- ANYTIME ANYPLACE ANYWHERE—Rossington Collins—MCA
- FULL MOON—Charlie Daniels—Epic

KSJO-FM/SAN JOSE

- ADDS:**
- ALIVE—Kenny Loggins—Col
 - AUDIO-VISIONS—Kansas—Kirshner
 - CODE BLUE—WB
 - HEARTLAND—Michael Stanley—EMI-America
 - NINA HAGEN—Col
 - NOTHIN' MATTERS—John Cougar—Riva
 - TELEKON—Gary Numan—Atco

HEAVY ACTION:

- CRIMES OF PASSION—Pat Benatar—Chrysalis
- EMOTIONAL RESCUE—Rolling Stones—Rolling Stones
- THE GAME—Queen—Elektra
- McVICAR—Original Soundtrack—Polydor

- BACK IN BLACK—AC/DC—Atlantic
- EMPTY GLASS—Pete Townshend—Atco
- VOICES—Hall & Oates—RCA
- NEW CLEAR DAYS—Vapours—UA
- PLAYIN' FOR KEEPS—Eddie Money—Col
- TRUE COLOURS—Split Enz—A&M

KLOS-FM/LOS ANGELES

- ADDS:**
- AUDIO-VISIONS—Kansas—Kirshner
 - HEARTLAND—Michael Stanley—EMI-America
 - CLUES—Robert Palmer—Island

HEAVY ACTION:

- (in alphabetical order)
- ANYTIME ANYPLACE ANYWHERE—Rossington Collins—MCA
- BACK IN BLACK—AC/DC—Atlantic
- BEATIN' THE ODDS—Molly Hatchet—Epic
- DREAMER (single)—Supertramp—A&M
- EMOTIONAL RESCUE—Rolling Stones—Rolling Stones
- EMPTY GLASS—Pete Townshend—Atco
- HOLD OUT—Jackson Browne—Asylum
- PANORAMA—Cars—Elektra
- PLAYING FOR KEEPS—Eddie Money—Col
- THE GAME—Queen—Elektra

KZOK-FM/SEATTLE

- ADDS:**
- AUDIO-VISIONS—Kansas—Kirshner
 - NOTHIN' MATTERS—John Cougar—Riva

HEAVY ACTION:

- CRIMES OF PASSION—Pat Benatar—Chrysalis
- HOLD OUT—Jackson Browne—Asylum
- BACK IN BLACK—AC/DC—Atlantic
- THE GAME—Queen—Elektra
- PANORAMA—Cars—Elektra
- ANYTIME ANYPLACE ANYWHERE—Rossington Collins—MCA
- EMOTIONAL RESCUE—Rolling Stones—Rolling Stones
- BEATIN' THE ODDS—Molly Hatchet—Epic
- EMPTY GLASS—Pete Townshend—Atco
- McVICAR—Original Soundtrack—Polydor

KZAM-FM/SEATTLE

- ADDS:**
- PSYCHEDELIC FURS—Col
 - TELEKON—Gary Numan—Atco

HEAVY ACTION:

- WILD PLANET—B-52's—WB
- TRUE COLOURS—Split Enz—A&M
- PANORAMA—Cars—Elektra
- FREEDOM OF CHOICE—Devo—WB
- CRIMES OF PASSION—Pat Benatar—Chrysalis
- ROCK HARD (single)—Suzie Quatro—Dreamland
- I DIE: YOU DIE (single)—Gary Numan—Atco
- VIENNA—Ultravox—Chrysalis
- I JUST CAN'T STOP IT—English Beat—Sire
- GARY MYRICK & THE FIGURES—Epic

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

- WBLM-FM WKLS-FM KFML-AM
- WAQX-FM ZETA 7-FM KGB-FM
- WOUR-FM WSHE-FM KWST-FM
- WMJQ-FM Y95-FM KZAP-FM
- WMMR-FM KSHE-FM KZEL-FM
- WHFS-FM KLBJ-FM KQFM-FM

Radio World

Radio Replay

By PHIL DIMAURO

■ CINCINATTI GOLD RUSH? An unprecedented one million dollars is the cash prize offered to radio listeners in Cincinnati—the price of loyalty to Q102, which made the move last week in an all-out war with WYYS, the market's new rock station. Owned by Heftel Broadcasting, 'YYS (or YES-95) announced a prize of \$500,000 about a month ago.

Jim Fox, PD of Q102, would give no details of the contest, simply saying that he went on the air last night (Monday, September 15) at 8:00 p.m. and announced that the station would soon begin registration to win one million dollars. He also filed a formal statement from the station's owner: "Taft Broadcasting fully intends to maintain its position of leadership in all areas of broadcasting in Cincinnati, and that includes the area of promotion."

From all accounts, this is the most aggressive counterattack that Heftel has encountered in its frequently utilized policy of launching large cash prize promotions when moving into a new market. (Rumors of 'YYS matching Q102's offer have already been circulating, but the station refused to comment on them.)

MORE STEEL GUITARS, PLEASE: Whenever a station contemplates a change in format, one of the major dilemmas management must confront is the question of when to make the announcement. WRVR in New York switched from jazz to country without one official disclosure (which is just how WKTU made the transition from soft rock to disco in 1978, causing people to conjecture on how many dentists' drills slipped). KHJ in Los Angeles, however, made their switch official about a month prior to the actual programming change, allowing a potential competitor to jump the gun.

Which is precisely what happened in Los Angeles, as KZLA AM and FM switched from soft rock to country music last week. The new GM, Norm Schrutt, comes from WKBW in Buffalo.

Yet another major market station switched to a country format last week: KOMA in Oklahoma City.

MOVES: Rick Harris has been appointed program director of WYSP, Philadelphia, filling the slot left open by Steve Sutton, who resigned last week. Harris was PD at WKOB, Nashville . . . Lee Michaels and Dwight Douglas have been named presidents of their own divisions at Burkhart-Abrams-Michaels-Douglas Services consultants . . . Otis Conner Productions, the Dallas firm specializing in "Music For Radio," has entered a representation agreement with Landsman/Rivers Radio Services, a New York-based consulting firm. L/R will provide research services for Conner's clients . . . G. Keith Alexander has returned to WKTU, New York as midday air personality, while Dale Reeves moves to the morning slot . . . Gary Taylor has been appointed GM of KREM AM and FM in Spokane . . . WMAQ morning man Lee Sherwood will host Epic 80, a nine-hour country radio special syndicated by Toby Arnold & Associates . . . Jere Sullivan, music director of WYNY-FM in New York, has resigned to accept the post of operations manager at WVCG in Miami . . . Tom Robinson was a part-timer at WMMR-FM, Philadelphia for only one week, having moved to full-time (2 A.M.-6 A.M.). He comes from WFBQ in Indianapolis. 'MMR's new part-time person is a voice familiar to New Yorkers—Meg Griffin, formerly of WPIX-FM and WNEW-FM.

WORLD'S TALLEST CHICKEN: Super Chicken, a ten-story helium balloon, will make a trip across the United States sometime in the next few weeks, piloted by John Shoecraft and Ron Ripps, two business partners from Phoenix. According to the balloonists, the trip has never been completed before. Along the way, they'll do live radio interviews with CKLW, Detroit; WRKO, Boston; WHBQ, Memphis; WABC, New York; WLS, Chicago; KSTP, Minneapolis; KJR, Seattle; KFI, Los Angeles and KBPI, Denver. They'll be flying at altitudes ranging from 12,000 to 25,000 feet. Sounds dangerous . . . Rock Calendar, a daily 90-second to two-minute radio program that documents the major events in rock 'n' roll on each calendar day, premiered on September 22. It's researched, written and narrated by Pete Fornatele of WNEW-FM, New York . . . Thirsty Ear runs a David Bowie interview the week of September 22 . . . Congratulations to Craig Scott, VP of programming for Plough Broadcasting, and his wife Cathy, on the birth of their first baby girl, Allison, on September 14.

What Is 'Top Forty'?

(Continued from page 3)

broad-based records are, since that's what a top 40 station needs to survive."

If WLS is one of the few true top 40 stations left, what is the situation in markets where there are no survivors? According to Al Brady, program director of WHDH, Boston, a top-rated adult contemporary station, certain research and programming strategies are diluting many top 40 formats beyond recognition. "A top 40 station once played the hits, whatever they were," said Brady, who was formerly operations director of New York's WABC, traditionally a top 40 station. "If it was hard-kicking rock 'n' roll, they played that; if it was country, they played that; and if it was pop, they played that."

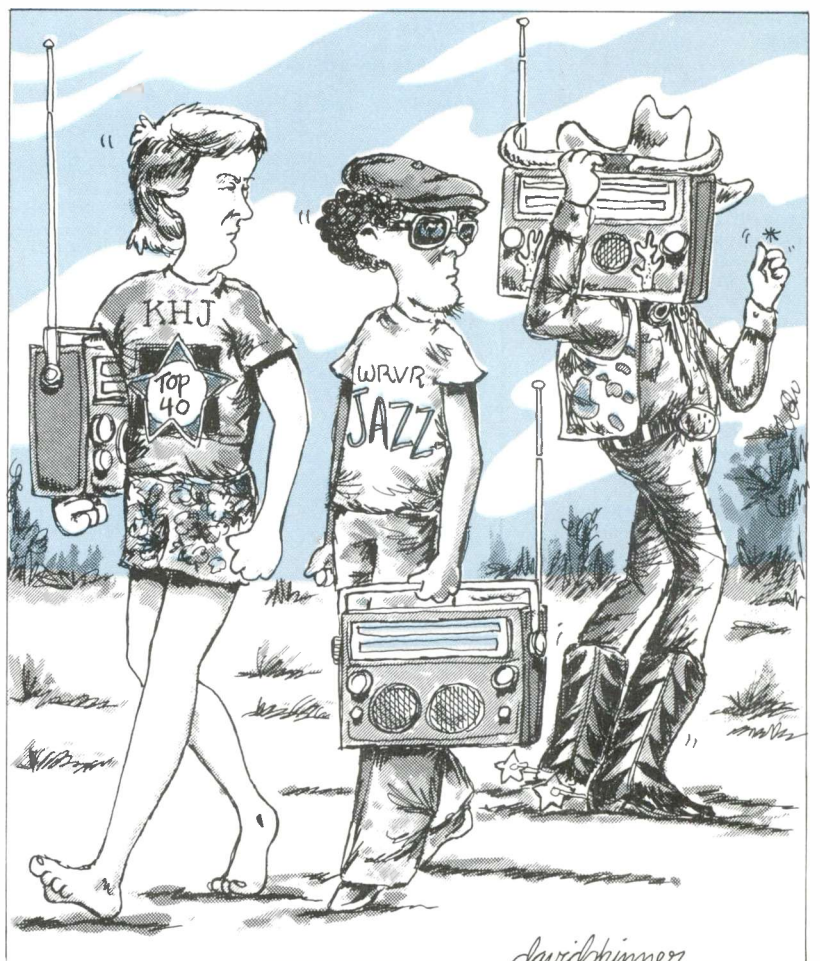
Now said Brady, stations traditionally labelled "top 40" aren't playing all the hits, or even nearly all of them, but just "the ones that are going to appeal to the largest segment of their audience . . . I have a feeling we're going to see the demise of top 40 as an alternative format. I hope that's not the case, by the way, but I'm afraid it is. I look at my own market,

Boston, and there is absolutely no top 40 station left in this town. WRKO, which at one time was a giant top 40 station—and some people still consider it to be one—is now really an A/C station. They're playing softer music. F105, which was the remaining top 40 station, has now also begun to get away from the harder edge and into the softer, mellower things."

Ratings Changes

Charlie Van Dyke, program director of WRKO, took a different perspective. "I think what's really changed at all over the last few years is the ratings," he said. "In the beginning you just had a body count; basically it was just total number of persons . . . So at that point if you played the hit records all of the time you could look pretty good. As soon as demographics were introduced, Arbitron got much more sophisticated, and that caused radio stations to become more specific. Top 40 is certainly alive as a general term. I don't think there are all that many stations that blindly play the top 40 songs in the country whatever

(Continued on page 47)



Nautilus To Release Bee Gees 'Superdisc'

LOS ANGELES — Nautilus Recordings has announced that RSO Records has licensed the Bee Gees' "Spirits Having Flown" for reproduction as a Nautilus half-speed mastered "superdisc."

The multiplatinum LP will be half-speed mastered at JVC Cutting Center (L.A.) and pressed on imported virgin Teldec vinyl at KM Records in Burbank, California, where stringent quality control measures are taken with every Nautilus release.

The album is slated for late October release and will carry a suggested list price of \$14.95.

Mobile Fidelity Names Pete Senoff

LOS ANGELES — Herb Belkin, president, Mobile Fidelity Sound Lab, has announced the appointment of Pete Senoff as director of marketing for the Chatsworth-based corporation.

A 12-year marketing veteran, Senoff most recently headed his own marketing and public relations consultation firm. Prior to that, he served as executive vice president of a video software corporation, advertising and merchandising director of both Motown and ABC Records, and public relations director of Atlantic Records.

N.Y. Music Week (Continued from page 3)

for Music Week at a press conference at City Hall. Herbert Rickman, the special assistant to Mayor Koch who serves as a liaison between the city and the music industry, said at the press conference: "New York is the music capital of the world and it deserves to be so and there is no competition. Our (the city's) business is to make it advantageous for more and more business to come to New York.

In a variation on an old theme, Mayor Koch before the press conference was presented by NARM executive vice president Joe Cohen with a gold record featuring a Big Apple logo in recognition of his support of the music industry. Numerous radio personalities turned out for the occasion (see photo below), along with the following artists *Record World* picked out of the crowd: Evelyn "Champagne" King, Bobbie Humphrey, David Amram, the B.T. Express, Ray Barretto, George Shearing, Scott Jarrett, Mel Lewis, Dick Katz, and Pepper Adams, and others.

Magique, an upper East Side

disco, will join New York Music Week in a salute to the music community on September 30 at 9 p.m. The event, which will be produced by Brad Mason LeBeau and David Salidor, will see many Music Week participants in attendance.



Harry Chapin was recently announced as artist spokesman for New York Music Week. Chapin will be making various speaking appearances throughout Music Week on radio, television, and at concerts. Seen here with Chapin at ABKCO's offices is Allan Steckler, chairman of New York Music Week.



New York Music Week was kicked off by a press conference at City Hall on September 15. Both Mayor Koch and NARM gave strong support to Music Week, to be held September 29 to October 4. Seen presenting the mayor with a special "Gift of Music" award is NARM executive vice president Joe Cohen. Among the assembled music industry representatives present were (L-R; bottom): Marc Sommers, WABC-AM; Howard Beldock, president New York Music Task Force; Mayor Koch; Joe Cohen; Alan Steckler, chairman, New York Music Week; Sturgis Graifm, WABC-AM; Herbert Rickman, special assistant to the mayor; (second row): Chuck Leonard, WXLO-FM; Howard Hoffman, WABC-AM; Jim Kerr, WPLJ-FM; Sharon Warantz, radio coordinator, New York Music Task Force; Johnny Donovan, WABC-AM; Michael Sarzynski, WNBC-AM; (third row); Ken Webb, WBLS-FM; Al Bernstein, WYNY-FM; Del DeMontreux, WHN-AM; Jack the Wack, WPIX-FM; and Carlos LeJesus, WKTU-FM.

Meisner Finishes Epic Debut



Randy Meisner has finished work on his first Epic LP, "One More Song," to be released in October. Recently, company executives visited Meisner, a founding member of the Eagles, in the studio. Shown at the control board are, from left: Stan Monteiro, vice president, marketing, west coast, Epic/Partrait/Associated Labels; Meisner; and Myron Roth, vice president and general manager, CBS Records west coast. Frank Rand, vice president, Epic A&R west coast, stands behind Meisner.

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

1981. A friend and confidant of Ellington, George is perhaps best known as the writer of the song "Yellow Rose of Texas." He also collaborated with Ellington on "I'm Beginning To See The Light," "I Ain't Got Nothin' But The Blues" and "The Wonder of You."

George can be reached directly at 200 West 54th Street, New York, N.Y. 10019, phone (212) 265-7693. Or contact him in care of his publisher, G.P. Putnam's Sons, 200 Madison Avenue, New York, N.Y. 10019, phone (212) 576-8900.

JOCKEY SHORTS: Cheap Trick's bass player Tom Petersson has left the group to pursue a solo career. He has been replaced by Pete Comita, who performed with the group on its recent Japan tour during Petersson's illness. Petersson, who is currently finishing a solo album, will be heard on Cheap Trick's forthcoming "All Shook Up" LP, scheduled for release in October . . . American Bandstand goes country for one day on October 4 with a show featuring **Lacy J. Dalton** and **Alabama** in their AB debuts. . . **Wayne Massey** of "One Life To Live" fame (he plays Johnny Drummond, a country singer) is going to record an album in Nashville for Polydor. Although no producer has been designated yet, **Bill Justis** is already on board as Massey's arranger. Massey is managed by **Joel Diamond** . . . **Carolyn Mas'** performance at the Attic in Greenville, North Carolina on September 10 was filmed as the pilot for a concert/interview series for broadcast on national television. The video was produced by Preston Productions in conjunction with Mega Sound and the Attic . . . the formidable Atlanta Rhythm Section softball team defeated a team of doctors and nurses from Rockdale Community Hospital in Atlanta 27-6 recently in a charity game to raise funds for the American Cancer Society and for the Hospital's building fund. ARS's **Sammie Ammons** was the hitting star of the game with a three-run home run. Conveniently enough one of the ARS outfielders picked this game in which to break his wrist in an outfield collision. Saved him a long and tedious journey to the hospital . . . Good News Dept.: **Joe South**, who performed during the recent Georgia Music Week celebration, is back in the studio recording and producing some new tunes. Sign him up. Quickly . . . a timely new project from the Entertainment Company is set for release on October 14. "Thank You, Mr. President" is a mock Carter-Reagan debate (what? No Anderson?) with the candidates' own words spliced in as answers to questions posed by comedian and former "Tonight" show writer **Allen Robin** (of "Welcome to the LBJ Ranch" notoriety); former NBC newscaster **Preston H. Miles**; and former Channel 13 newscaster **Battina Paley**. It's liable to be a comedy album . . . **Joe Jackson's** new album, "Beat Crazy," will be released October 21 . . . **Genya Ravan** is going to cut a live album in December. Ravan is also producing, for Polish Records, **El Futuro**, reputed to be the first all-Puerto Rican rock band . . . concertizing: **Oscar Brown** concludes a rare New York engagement September 23-27 at the Grand Finale, the club that will play host to **Dusty Springfield** in October in an even rarer New York appearance . . . **Wilson Pickett**, backed by a 14-piece orchestra, is scheduled to do two shows at the Entermedia Theatre on October 4. It's Pickett's first visit to New York in nearly five years. . . Volume VII of the original Royal New York Doo Wopp Show returns to the Beacon Theatre on October 17 and 18 with an outstanding bill headed by the original **Silhouettes**, **Rudy West** and the **Five Keys**, **Sonny Til** and the **Orioles**, the **Cleftones**, the **Tuneweavers**, the **Earls**, **Johnny Maestro** and the **Brooklyn Bridge** (17th only), the **Jyve Fyve** (18th only) and the scintillating **Yesterday's Today**. **Tony De Lauro** and LC Musical Productions can be expected to do their usual first-rate job mounting the production.

A/C Chart

SEPTEMBER 27, 1980

SEPT. 27	SEPT. 20		WKS. ON CHART
1	1	LOOKIN' FOR LOVE JOHNNY LEE Full Moon/Asylum 47004 (2nd Week)	10
2	2	ALL OUT OF LOVE AIR SUPPLY/Arista 0520	15
3	3	DRIVIN' MY LIFE AWAY EDDIE RABBITT/Elektra 46656	14
4	4	LATE IN THE EVENING PAUL SIMON/Warner Bros. 49511	8
5	7	UPSIDE DOWN DIANA ROSS/Motown 1494	8
6	6	DON'T ASK ME WHY BILLY JOEL/Columbia 1 11331	8
7	12	WOMAN IN LOVE BARBRA STREISAND/Columbia 1 11364	4
8	9	GIVE ME THE NIGHT GEORGE BENSON/Qwest/WB 49505	10
9	14	XANADU OLIVIA NEWTON-JOHN/ELO/MCA 41285	7
10	10	NO NIGHT SO LONG DIONNE WARWICK/Arista 0527	9
11	5	SAILING CHRISTOPHER CROSS/Warner Bros. 49507	15
12	13	JESSE CARLY SIMON/Warner Bros. 49518	7
13	8	YOU'RE THE ONLY WOMAN (YOU & I) AMBROSIA/ Warner Bros. 49508	10
14	11	HOT ROD HEARTS ROBBIE DUPREE/Elektra 47005	9
15	19	LOOK WHAT YOU'VE DONE TO ME BOZ SCAGGS/ Columbia 1 11349	6
16	21	REAL LOVE DOOBIE BROTHERS/Warner Bros. 49503	4
17	18	ONE IN A MILLION YOU LARRY GRAHAM/Warner Bros. 49221	9
18	22	HE'S SO SHY POINTER SISTERS/Planet 47916 (E/A)	5
19	23	NEVER KNEW LOVE LIKE THIS BEFORE STEPHANIE MILLS/ 20th Century Fox 2460 (RCA)	5
20	20	YOU'LL ACCOMP'NY ME BOB SEGER/Capitol 4904	7
21	15	SOMEONE THAT I USED TO LOVE NATALIE COLE/Capitol 4869	14
22	17	FIRST TIME LOVE LIVINGSTON TAYLOR/Epic 9 50894	11
23	16	MAGIC OLIVIA NEWTON-JOHN/MCA 41247	19
24	35	ON THE ROAD AGAIN WILLIE NELSON/Columbia 1 11351	2
25	24	LATE AT NIGHT ENGLAND DAN SEALS/Atlantic 3674	8
26	37	MIDNIGHT ROCKS AL STEWART/Arista 0552	3
27	31	COULD I HAVE THIS DANCE ANNE MURRAY/Capitol 4920	3
28	25	STAND BY ME MICKEY GILLEY/Full Moon/Asylum 46640	18
29	30	MY PRAYER RAY, GOODMAN & BROWN/Polydor 2116	5



CHARTMAKER OF THE WEEK

30	—	DREAMING CLIFF RICHARD EMI-America 8057	1
31	38	HOW DO I SURVIVE AMY HOLLAND/Capitol 4884	2
32	34	ALL OVER THE WORLD ELO/MCA 41289	5
33	28	FAME IRENE CARA/RSO 1034	8
34	26	HEY THERE LONELY GIRL ROBERT JOHN/EMI-America 8049	10
35	39	WHO'LL BE THE FOOL TONIGHT LARSEN-FEITEN BAND/ Warner Bros. 49282	2
36	27	WHY NOT ME FRED KNOBLOCK/Scotti Brothers 518 (Atl)	12
37	29	LOVE THE WORLD AWAY KENNY ROGERS/United Artists 1359	16
38	—	YOU CAN CALL ME BLUE MICHAEL JOHNSON/EMI-America 8054	1
39	41	THUNDER AND LIGHTNING CHICAGO/Columbia 1 11345	2
40	40	DON'T YA WANNA PLAY THIS GAME NO MORE? ELTON JOHN/MCA 41293	3
41	43	IF THIS IS LOVE MELISSA MANCHESTER/Arista 0551	2
42	42	TRUE LOVE WAYS MICKEY GILLEY/Epic 9 50876	5
43	32	INTO THE NIGHT BENNY MARDONES/Polydor 2091	11
44	36	MAKE A LITTLE MAGIC DIRT BAND/United Artists 1356	15
45	44	FIRST LOVE SEALS & CROFTS/Warner Bros. 49522	4
46	33	MORE LOVE KIM CARNES/EMI-America 8045	18
47	—	LETTING GO NEIL SEDAKA/Elektra 47017	1
48	45	TAKE A LITTLE RHYTHM ALI THOMSON/A&M 2243	15
49	46	IT'S STILL ROCK AND ROLL TO ME BILLY JOEL/Columbia 1 11276	18
50	47	LOVE THAT GOT AWAY FIREFALL/Atlantic 3670	14



Retail Rap

By SOPHIA MIDAS

■ VIDEO RAP—Since a growing number of retailers are becoming involved with the sale of video software and hardware, Retail Rap will now be supplementing its retail coverage by spotlighting the promotions and general news of video dealers and manufacturers throughout the country. One of the most controversial issues currently affecting the entire video industry is the rental of videocassettes. Despite the fact that contractual agreements between video manufacturers and dealers frequently stipulate that certain videocassettes are for sale only, this product is often being rented. **Chris Hutton**, of the Dallas-based Video Land chain, opens up the column with a candid discussion regarding this controversial issue: "Most video dealers are extensively renting videocassettes which have the 'for sale only' tag on them," said Hutton. "In fact, many dealers are making most of their money from rentals, and not sales. Manufacturers know this, and dealers know that they know this. When we first opened our doors as a dealer, it took us about three weeks to realize that the consumer was more interested in renting videocassettes than buying them. This has put tremendous pressure on dealers because there is always some guy down the street who is willing to rent—and that means that whoever doesn't rent is losing business. Manufacturers are going to be forced into coming up with a new policy that approves the rental of these films. They have to, not only because dealers are breaking their contracts, but also because there are real advantages to renting these films, both for the manufacturer and the dealer. If a dealer decides to rent, he has to order large quantities of videocassettes to stay in business, and manufacturers like these orders. The manufacturer is also aware of the fact that the price of videocassettes is still prohibitive, and until they can figure out a way to reduce the cost of making them, the consumer is going to opt for a rental, or an illegal duplication. Rentals are also a great way of introducing this new industry to the public. Finally rentals stimulate sales because many people want to see a film before they spend a substantial amount of money to buy it."

WATCH OUT FOR . . . **Cy Leslie**, president, CBS Video Enterprises, has announced that CVE has acquired the home video rights to the highly acclaimed film "Rude Boy" by the **Clash**, and **Bruce Beresford's** Australian film "Getting Wisdom." Other films distributed by Atlantic Releasing Corp. to be released by CVE include: "Clair de Femme," "Loose Shoes" and "Hound of the Baskervilles."

THOSE PRECIOUS AD DOLLARS—The Handleman Company's **John Kaplan** reports that his company recently decided to enlist the help of an advertising company to help them find out the most advantageous way of spending their advertising dollars. A questionnaire was devised, asking consumers about their buying habits, lifestyles, etc. Answers to the questionnaire have been revealing to the company what percentage of their business comes from impulse buyers. Responses to the questionnaire have been videotaped and the film is being shown to customers and suppliers in three key markets, including Detroit.

LIVE IN YOUR LIVING ROOM—Who needs a videocassette when you can have the real thing in your living room? One of your customers can be the lucky Stiff to have **John Otway** come into his home and sing if the person buys the recording artist's single "The Man Who Shot Liberty Valance" and finds that there are no vocals on the record when he goes home to play it . . . Stiff recording artists **Joe "King" Carrasco**, the **Mo-Dettes**, **Dirty Looks**, the **Feelies** and **Any Trouble** recently performed at New York's Hurrah and also stopped in at Crazy Eddie's Village store. Star of the **Plasmatics**, **Wendy O. Williams** also rubbed shoulders with the Stiff artists during their Crazy Eddie visit . . . Fathers & Sons highlighted the recent in-store appearance by the **Motels** by offering fans a key to the recording group's limousine. The fan who received the key that started the car won tickets and a limousine ride to the Motels' concert that evening.

PROMOTIONS—Dog Ear's **Mark Hollingsworth** reports his chain's promotion of **Kerry Livgren's** album "Seeds of Change." A personal friend of Livgren's, Hollingsworth has been sending the recording artist's albums to his residence so he could personally autograph them. Because no display materials were available, Hollingsworth industriously took album covers and made his own in-store display of the product and highlighted Livgren's role in **Kansas**, as well as publicizing the fact that musicians from **Black Sabbath**, **Ambrosia** and the **Atlanta Rhythm Section** play on Livgren's album. The retailer's efforts have made the record climb as high as #12 on his top 30 . . . The Atlanta-based Franklin Music chain recently completed a soundtrack promotion, featuring "Honeysuckle Rose," "Urban Cowboy," "Times Square," "Fame," "The Empire Strikes Back" and "The Blue Lagoon."

Retail Report

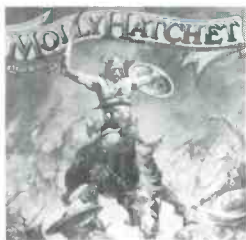
Record World



SEPTEMBER 27, 1980

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

SALESMAKER OF THE WEEK



BEATIN' THE ODDS MOLLY HATCHET

Epic

TOP SALES

- BEATIN' THE ODDS—Molly Hatchet—Epic
- TIMES SQUARE—RSO (Soundtrack)
- WILD PLANET—B-52s—WB
- ZAPP—WB
- COMMON ONE—Van Morrison—WB
- 24 CARROTS—Al Stewart—Arista

HANDLEMAN/NATIONAL

- A—Jethro Tull—Chrysalis
- CRIMES OF PASSION—Pat Benatar—Chrysalis
- DRAMA—Yes—Atlantic
- I BELIEVE IN YOU—Don Williams—MCA
- PANORAMA—Cars—Elektra
- PORTER WAGONER & DOLLY PARTON—RCA
- SHINE ON—LTD—A&M
- SMOKEY & THE BANDIT II—MCA (Soundtrack)
- SPECIAL THINGS—Pointer Sisters—Planet
- 24 CARROTS—Al Stewart—Arista

MUSICLAND/NATIONAL

- BEATIN' THE ODDS—Molly Hatchet—Epic
- CRIMES OF PASSION—Pat Benatar—Chrysalis
- DRAMA—Yes—Atlantic
- FREEDOM OF CHOICE—Devo—WB
- HONEYSUCKLE ROSE—Col (Soundtrack)
- ONE-TRICK PONY—Paul Simon—WB
- REACH FOR THE SKY—Allman Brothers Band—Arista
- SHINE ON—LTD—A&M
- WILD PLANET—B-52s—WB
- ZAPP—WB

RECORD BAR/NATIONAL

- A—Jethro Tull—Chrysalis
- ALIVE—Kenny Loggins—Col
- ANDIO-VISIONS—Kansas—Kirshner
- BREAKING THROUGH THE ICE AGE—Ellen Shipley—RCA
- COMMON ONE—Van Morrison—WB
- DONNY HATHAWAY IN PERFORMANCE—Atlantic
- GAMMA 2—Elektra
- HOW THE HELL DO YOU SPELL RYTHUM—Amazing Rhythm Aces—WB
- PORTER WAGONER & DOLLY PARTON—RCA
- WASP—Shaun Cassidy—WB

SOUND UNLIMITED/ NATIONAL

- GAMMA 2—Elektra
- GREATEST HITS—Anne Murray—Capitol
- HEARTLAND—Michael Stanley Band—EMI-America
- IRONS IN THE FIRE—Teena Marie—Gordy
- MICHAEL SCHENKER GROUP—Chrysalis
- NEW CLEAR DAYS—Vapors—UA

- TAKE IT TO THE LIMIT—Norman Connors—Arista
- TIMES SQUARE—RSO (Soundtrack)
- WALK AWAY—Donna Summer—Casablanca
- ZAPP—WB

ALEXANDER'S/NEW YORK

- ALIVE—Kenny Loggins—Col
- AUDIO-VISIONS—Kansas—Kirshner
- CHIPMUNK PUNK—Excelsior
- CRIMES OF PASSION—Pat Benatar—Chrysalis
- DIANA—Diana Ross—Motown
- FAME—RSO (Soundtrack)
- LOVE APPROACH—Tom Browne—Arista/GRP
- NO MORE DIRTY DEALS—Johnny Van Zant—Polydor
- ONE-TRICK PONY—Paul Simon—WB
- TIMES SQUARE—RSO (Soundtrack)

DISC-O-MAT/NEW YORK

- BEATIN' THE ODDS—Molly Hatchet—Epic
- BREAKING GLASS—Hazel O'Connor—A&M (Soundtrack)
- HONEYSUCKLE ROSE—Col (Soundtrack)
- IRONS IN THE FIRE—Teena Marie—Gordy
- MAN OVERBOARD—Bob Welch—Capitol
- TIMES SQUARE—RSO (Soundtrack)
- TONIGHT—France Joli—Prelude
- 24 CARROTS—Al Stewart—Arista
- WALK AWAY—Donna Summer—Casablanca
- WILD PLANET—B-52s—WB

KING KAROL/NEW YORK

- ALIBI—America—Capitol
- BEATIN' THE ODDS—Molly Hatchet—Epic
- ONE FOR THE ROAD—Kinks—Arista
- POLYROCK—RCA
- SELL MY SOUL—Sylvester—Fantasy
- TIMES SQUARE—RSO (Soundtrack)
- 24 CARROTS—Al Stewart—Arista
- WALK AWAY—Donna Summer—Casablanca
- WILD PLANET—B-52s—WB
- YEAR 2000—O'Jays—TSOP

RECORD WORLD-TSS STORES/NEW YORK

- BEATIN' THE ODDS—Molly Hatchet—Epic
- I HEARD IT IN A LOVE SONG—McFadden & Whitehead—TSOP
- McVICAR—Roger Daltrey—Polydor (Soundtrack)
- NEW CLEAR DAYS—Vapors—UA
- PANORAMA—Cars—Elektra
- QUINCY—Col
- REACH FOR THE SKY—Allman Brothers Band—Arista
- SHINE ON—LTD—A&M
- VOICES—Hall & Oates—RCA
- WILD PLANET—B-52s—WB

STRAWBERRIES/BOSTON

- BRASS VI—Brass Construction—UA
- LOVE LIVES FOREVER—Minnie Riperton—Capitol
- MOUTH TO MOUTH—Lipps, Inc.—Casablanca
- NO MORE DIRTY DEALS—Johnny Van Zant—Polydor
- OFF THE COAST OF ME—Kid Creole & the Coconuts—ZE/Antilles
- SHINE ON—LTD—A&M
- SLIPPIN' & DIPPIN'—Coffee—De-Lite
- TAKE IT TO THE LIMIT—Norman Connors—Arista
- TELEKON—Gary Numan—Atco
- UP—LeRoux—Capitol
- CUTLER'S/NEW HAVEN
- EMOTIONAL RESCUE—Rolling Stones—Rolling Stones
- FAME—RSO (Soundtrack)

- GAYLE ADAMS—Prelude
- GIVE ME THE NIGHT—George Benson—Qwest/WB
- HOLD OUT—Jackson Browne—Asylum
- MUSICAL AFFAIR—Ashford & Simpson—WB
- ONE-TRICK PONY—Paul Simon—WB
- PANORAMA—Cars—Elektra
- TIDDLEYWINKS—NRBQ—Rounder
- WILD PLANET—B-52s—WB

FOR THE RECORD/ BALTIMORE

- BEATIN' THE ODDS—Molly Hatchet—Epic
- DONNY HATHAWAY IN PERFORMANCE—Atlantic
- HOLY SMOKE—Richard Pryor—Laff
- I'M YOURS—Linda Clifford—Curton
- IRONS IN THE FIRE—Teena Marie—Gordy
- RAPPIN', LAFFIN' & DANCIN'—Blowfly—Weird World
- SHINE ON—LTD—A&M
- STAND UP—Fat Larry's Band—Fantasy
- TIMES SQUARE—RSO (Soundtrack)
- ZAPP—WB

WAXIE MAXIE/ WASHINGTON, D.C.

- AMY HOLLAND—Capitol
- I'M YOURS—Linda Clifford—Curton
- KINGDOM COME—Shotgun—MCA
- TELEKON—Gary Numan—Atco
- TIMES SQUARE—RSO (Soundtrack)
- TRUE COLOURS—Split Enz—A&M
- 24 CARROTS—Al Stewart—Arista
- VOICES—Hall & Oates—RCA
- WIDE RECEIVER—Michael Henderson—Buddah
- ZAPP—WB

RECORD REVOLUTION/ PA.-DEL.

- ALIVE—Kenny Loggins—Col
- AUDIO-VISIONS—Kansas—Kirshner
- CODE BLUE—WB
- HEART ATTACK & VINE—Tom Waits—Asylum
- PSYCHEDELIC FURS—Col
- SHADOWS & LIGHT—Joni Mitchell—Elektra
- TELEKON—Gary Numan—Atco
- TIMES SQUARE—RSO (Soundtrack)
- WILD PLANET—B-52s—WB
- ZAPP—WB

NATL. RECORD MART/ MIDWEST

- ARE HERE—Kings—Elektra
- BARRY GOUDREAU—Portrait
- BEATIN' THE ODDS—Molly Hatchet—Epic
- HEARTLAND—Michael Stanley Band—EMI-America
- NO MORE DIRTY DEALS—Johnny Van Zant—Polydor
- REACH FOR THE SKY—Allman Brothers Band—Arista
- TELEKON—Gary Numan—Atco
- TIMES SQUARE—RSO (Soundtrack)
- TRUE COLOURS—Split Enz—Chrysalis
- WILD PLANET—B-52s—WB

RECORD REVOLUTION/ CLEVELAND

- A—Jethro Tull—Chrysalis
- ART OF WALKING—Pere Ubu—Rough Trade
- CAREFUL—Motels—Capitol
- HEARTLAND—Michael Stanley Band—EMI-America
- ILLUSIONS—Arthur Blythe—Col
- LE CHAT BLEU—Mink DeVille—Capitol
- MICHAEL SCHENKER GROUP—Chrysalis
- SHADOWS & LIGHT—Joni Mitchell—Asylum

- TELEKON—Gary Numan—Atco
- TRUE COLOURS—Split Enz—A&M

RAINBOW/CHICAGO

- ANYTIME-ANYPLACE-ANYWHERE—Rossington-Collins Band—MCA
- BACK IN BLACK—AC/DC—Atlantic
- BARRY GOUDREAU—Portrait
- BEATIN' THE ODDS—Molly Hatchet—Epic
- COMMON ONE—Van Morrison—WB
- IRONS IN THE FIRE—Teena Marie—Gordy
- ONE-TRICK PONY—Paul Simon—WB
- OTHER WORLD—Judy Roberts—Inner City
- PANORAMA—Cars—Elektra
- REACH FOR THE SKY—Allman Brothers Band—Arista

ROSE RECORDS/CHICAGO

- A—Jethro Tull—Chrysalis
- BEATIN' THE ODDS—Molly Hatchet—Epic
- COMMON ONE—Van Morrison—WB
- DRAMA—Yes—Atlantic
- FOR THE WORKING GIRL—Melissa Manchester—Arista
- HONEYSUCKLE ROSE—Col (Soundtrack)
- MICHAEL SCHENKER GROUP—Chrysalis
- WILD PLANET—B-52s—WB
- YEAR 2000—O'Jays—TSOP
- ZAPP—WB

1812 OVERTURE/ MILWAUKEE

- A—Jethro Tull—Chrysalis
- ADVENTURES IN THE LAND OF MUSIC—Dynasty—Solar
- ALIBI—America—Capitol
- BEATIN' THE ODDS—Molly Hatchet—Epic
- DOUBLE MOTION—Sweet Bottom—Sweet Bottom
- NO MORE DIRTY DEALS—Johnny Van Zant—Polydor
- TIMES SQUARE—RSO (Soundtrack)
- TRUE COLOURS—Split Enz—A&M
- 24 CARROTS—Al Stewart—Arista
- WILD PLANET—B-52s—WB

LIEBERMAN/MINNEAPOLIS

- COMMON ONE—Van Morrison—WB
- DISTINGUISHING MARKS—Fingerpritz—Virgin
- KINGDOM COME—Shotgun—MCA
- LOVE IS FAIR—Barbara Mandrell—MCA
- MUSICAL SHAPES—Carlene Carter—WB
- NO MORE DIRTY DEALS—Johnny Van Zant—Polydor
- REACH FOR THE SKY—Allman Brothers Band—Arista
- SWING OF DELIGHT—Devadip Carlos Santana—Col
- ZAPP—WB

FRANKLIN MUSIC/ ATLANTA

- CAMERON—Salsoul
- COMMON ONE—Van Morrison—WB
- GREATEST HITS—Anne Murray—Capitol
- LARSEN-FEITEN BAND—WB
- NO MORE DIRTY DEALS—Johnny Van Zant—Polydor
- SWEET SENSATION—Stephanie Mills—20th Century-Fox
- SWING OF DELIGHT—Devadip Carlos Santana—Col
- TRUE COLOURS—Split Enz—A&M
- 24 CARROTS—Al Stewart—Arista
- UPRISING—Bob Marley & The Wailers—Island

SPEC'S MUSIC/FLORIDA

- A—Jethro Tull—Chrysalis
- ADVENTURES IN THE LAND OF MUSIC—Dynasty—Solar
- BEATIN' THE ODDS—Molly Hatchet—Epic

- FOR THE WORKING GIRL—Melissa Manchester—Arista
- GREATEST HITS—Rose Royce—Whitfield
- LET ME BE YOUR ANGEL—Stacy Lattisaw—Cotillion
- NEVER RUN NEVER HIDE—Benny Mardones—Polydor
- THESE DAYS—Crystal Gayle—UA
- 24 CARROTS—Al Stewart—Arista
- YEAR 2000—O'Jays—TSOP

SOUND WAREHOUSE/ HOUSTON

- BARRY GOUDREAU—Portrait
- COTTON-EYE JOE—Isaac Payton Sweat—Bellaire
- LARSEN-FEITEN BAND—WB
- MICHAEL SCHENKER GROUP—Chrysalis
- NO RESPECT—Rodney Dangerfield—Casablanca
- REACH FOR THE SKY—Allman Brothers Band—Arista
- SHOGUN—RSO (Soundtrack)
- TELEKON—Gary Numan—Atco
- TIMES SQUARE—RSO (Soundtrack)
- 24 CARROTS—Al Stewart—Arista

INDEPENDENT RECORDS/ COLORADO

- COMMON ONE—Van Morrison—WB
- DUMB WAITERS—Korgis—Asylum
- GARY MYRICK & THE FIGURES—Epic
- IRONS IN THE FIRE—Teena Marie—Gordy
- KINGDOM COME—Shotgun—MCA
- SELL MY SOUL—Sylvester—Fantasy
- SHINE ON—LTD—A&M
- TRUE COLOURS—Split Enz—A&M
- WILD PLANET—B-52s—WB
- YEAR 2000—O'Jays—TSOP

CIRCLES/ARIZONA

- AUDIO VISIONS—Kansas—Kirshner
- COMMON ONE—Van Morrison—WB
- HEARTLAND—Michael Stanley Band—EMI-America
- KINGDOM COME—Shotgun—MCA
- MAN OVERBOARD—Bob Welch—Capitol
- RAPPIN', LAFFIN' & DANCIN'—Blowfly—Weird World
- THESE DAYS—Crystal Gayle—Col
- TO YOU HONEY HONEY—David Hudson—Alston
- WASP—Shaun Cassidy—WB
- ZAPP—WB

MUSIC PLUS/LOS ANGELES

- ALIVE—Kenny Loggins—Col
- AUDIO-VISIONS—Kansas—Kirshner
- BEATIN' THE ODDS—Molly Hatchet—Epic
- CODE BLUE—WB
- FOR THE WORKING GIRL—Melissa Manchester—Arista
- GREATEST HITS—Anne Murray—Capitol
- MICHAEL SCHENKER GROUP—Chrysalis
- INGO BOINGO—IRS (10")
- SHADOWS & LIGHT—Joni Mitchell—Asylum
- ZAPP—WB

EUCALYPTUS/WEST & NORTHWEST

- A—Jethro Tull—Chrysalis
- BEATIN' THE ODDS—Molly Hatchet—Epic
- DRAMA—Yes—Atlantic
- FREEDOM OF CHOICE—Devo—WB
- GAMMA 2—Elektra
- LARSEN-FEITEN BAND—WB
- MICHAEL SCHENKER GROUP—Chrysalis
- SWING OF DELIGHT—Devadip Carlos Santana—Col
- WILD PLANET—B-52s—WB
- ZAPP—WB




Record World Albums

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

SEPTEMBER 27, 1980

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

SEPT. 27	SEPT. 20			WKS. ON CHART	
1	2	XANADU (ORIGINAL SOUNDTRACK) MCA 6100		11	I
2	3	THE GAME QUEEN/Elektra 5E 513		11	H
3	1	URBAN COWBOY (ORIGINAL SOUNDTRACK) VARIOUS ARTISTS/Full Moon/Asylum DP 90002		19	X
4	4	GLASS HOUSES BILLY JOEL/Columbia FC 36384		28	H
5	5	EMOTIONAL RESCUE ROLLING STONES/Rolling Stones COC 16015 (Atl)		11	H
6	15	DIANA DIANA ROSS/Motown M8 936M1		16	H
7	7	HONEYSUCKLE ROSE (ORIGINAL SOUNDTRACK) WILLIE NELSON & FAMILY/Columbia S2 36752		4	L
8	8	CHRISTOPHER CROSS /Warner Bros. BSK 3383		29	G
9	9	PANORAMA CARS/Elektra 5E 514		4	H
10	10	CRIMES OF PASSION PAT BENATAR/Chrysalis CHE 1275		6	H
11	6	HOLD OUT JACKSON BROWNE/Asylum 5E 511		11	H
12	14	GIVE ME THE NIGHT GEORGE BENSON/Qwest/WB HS 3543		8	H
13	13	BACK IN BLACK AC/DC/Atlantic SD 16018		7	H
14	11	TP TEDDY PENDERGRASS/Phila. Intl. FZ 36745 (CBS)		7	H
15	12	AGAINST THE WIND BOB SEGER & THE SILVER BULLET BAND/Capitol SOO 12041		29	H
16	16	FULL MOON CHARLIE DANIELS BAND/Epic FE 36571		8	H
17	18	ONE-TRICK PONY PAUL SIMON/Warner Bros. HS 3472		4	H
18	19	FAME (ORIGINAL SOUNDTRACK)/RSO RX 1 3080		13	H
19	23	CHIPMUNK PUNK CHIPMUNKS/Excelsior XLP 6008		9	G
20	20	DRAMA YES/Atlantic SD 16019		4	H
21	21	THE YEAR 2000 O'JAYS/TSOP FZ 36416 (CBS)		5	H
22	22	LOVE APPROACH TOM BROWNE/Arista/GRP GRP 5008		8	H
23	17	ANYTIME ANYPLACE ANYWHERE ROSSINGTON COLLINS BAND/MCA 5130		12	H
24	61	BEATIN' THE ODDS MOLLY HATCHET/Epic FE 35672		2	H
25	26	MICKEY MOUSE DISCO /Disneyland/Vista 2504		27	X
26	38	WILD PLANET B-52s/Warner Bros. BSK 3471		2	G
27	25	HEROES COMMODORES/Motown M8 939M1		14	H
28	31	SHINE ON L.T.D./A&M SP 4819		4	G
29	30	OFF THE WALL MICHAEL JACKSON/Epic FE 35745		55	H
30	32	JOY AND PAIN MAZE FEATURING FRANKIE BEVERLY/Capitol ST 12087		8	G
31	34	HORIZON EDDIE RABBITT/Elektra 6E 276		4	G
32	24	LOST IN LOVE AIR SUPPLY/Arista AB 4268		14	H
33	27	S.O.S. S.O.S. BAND/Tabu JZ 36332 (CBS)		14	G
34	36	WIDE RECEIVER MICHAEL HENDERSON/Buddah BDS 6001 (Arista)		5	G
35	33	BLUES BROTHERS (ORIGINAL SOUNDTRACK)/Atlantic SD 16017		14	H
36	28	ONE IN A MILLION YOU LARRY GRAHAM/Warner Bros. BSK 3447		13	G
37	37	LOVE LIVES FOREVER MINNIE RIPERTON/Capitol SOO 12097		4	H
38	35	ONE FOR THE ROAD KINKS/Arista A2L 8401		14	K
39	39	GIDEON KENNY ROGERS/United Artists LOO 1035		24	H
40	41	LET ME BE YOUR ANGEL STACY LATTISAW/Cotillion SD 5219 (Atl)		12	G
41	29	A MUSICAL AFFAIR ASHFORD & SIMPSON/Warner Bros. HS 3458		6	H
42	45	STAR WARS/THE EMPIRE STRIKES BACK (ORIGINAL SOUNDTRACK)/RSO RS 2 4201		19	L
43	63	24 CARROTS AL STEWART AND SHOT IN THE DARK/Arista AL 9520		3	H
44	47	NO NIGHT SO LONG DIONNE WARWICK/Arista AL 9526		7	H
45	48	THE GAMBLER KENNY ROGERS/United Artists UA LA 934 H		90	G
46	40	REACH FOR THE SKY ALLMAN BROTHERS BAND/Arista AL 9535		6	H
47	43	EMPTY GLASS PETE TOWNSHEND/Atco SD 32 100		20	H

CHARTMAKER OF THE WEEK

48 131 ZAPP

Warner Bros. BSK 3463



1 | G

49	44	McVICAR (ORIGINAL SOUNDTRACK)/Polydor PD 1 6284	7	H
50	55	PLAYIN' FOR KEEPS EDDIE MONEY/Columbia FC 36514	7	H
51	46	VOICES DARYL HALL & JOHN OATES/RCA AQL1 3646	7	H
52	58	"A" JETHRO TULL/Chrysalis CHE 1301	2	H
53	53	McCARTNEY II PAUL McCARTNEY/Columbia FC 36511	16	H
54	49	THIS TIME AL JARREAU/Warner Bros. BSK 3434	15	G
55	59	THE WALL PINK FLOYD/Columbia PC2 36183	40	L
56	54	ONE EIGHTY AMBROSIA/Warner Bros. BSK 3368	22	G
57	60	NO RESPECT RODNEY DANGERFIELD/Casablanca NBLP 7229	6	H
58	78	IRONS IN THE FIRE TEENA MARIE/Gordy G8 997M1 (Motown)	2	H
59	56	GREATEST HITS WAYLON JENNINGS/RCA AHL1 3378	71	G
60	50	MIDDLE MAN BOZ SCAGGS/Columbia FC 36106	24	H
61	75	THE SWING OF DELIGHT DEVADIP CARLOS SANTANA/Columbia C2 36590	3	I
62	62	SWEET SENSATION STEPHANIE MILLS/20th Century Fox T 603 (RCA)	22	G
63	69	FREEDOM OF CHOICE DEVO/Warner Bros. BSK 3435	15	G
64	64	STARDUST WILLIE NELSON/Columbia KC 35305	34	G
65	52	WOMEN AND CHILDREN FIRST VAN HALEN/Warner Bros. HS 3415	24	H
66	42	ADVENTURES IN THE LAND OF MUSIC DYNASTY/Solar BXL1 3576 (RCA)	10	G
67	71	MAD LOVE LINDA RONSTADT/Asylum 5E 510	30	H
68	76	PETER GABRIEL /Mercury SRM 1 3848	15	G
69	73	DEPARTURES JOURNEY/Columbia FC 36339	28	H
70	51	CAMEOSIS CAMEO/Chocolate City CCLP 2011 (Casablanca)	20	G
71	65	ROBBIE DUPREE /Elektra 6E 273	10	G
72	77	SAN ANTONIO ROSE WILLIE NELSON & RAY PRICE/Columbia JC 36476	7	G
73	67	JUST ONE NIGHT ERIC CLAPTON/RSO RS 2 4202	22	L
74	74	THE LONG RUN EAGLES/Asylum 5E 508	49	H
75	66	WINNERS VARIOUS ARTISTS/I&M 1 017 (RCA)	7	I
76	80	THERE AND BACK JEFF BECK/Epic FE 35684	12	H
77	81	THE ROSE (ORIGINAL SOUNDTRACK)/Atlantic SD 16010	38	H
78	84	TRUE COLOURS SPLIT ENZ/A&M SP 4822	3	G
79	86	THE BOYS FROM DORAVILLE ATLANTA RHYTHM SECTION/Polydor PD 1 6285	4	H
80	83	CAMERON /Salsoul SA 8535 (RCA)	8	G
81	72	CULTOSAURUS ERECTUS BLUE OYSTER CULT/Columbia JC 36550	11	G
82	70	BEYOND HERB ALPERT/A&M SP 3717	10	H
83	57	RHAPSODY AND BLUES CRUSADERS/MCA 5124	12	H
84	92	SPECIAL THINGS POINTER SISTERS/Planet P 9 (Elektra/Asylum)	2	G
85	85	"H" BOB JAMES/Columbia/Tappan Zee JC 36422	12	G
86	87	KENNY KENNY ROGERS/United Artists LWAK 979	51	H
87	89	ONE WAY FEATURING AL HUDSON/MCA 5127	8	H
88	98	BRASS VI BRASS CONSTRUCTION/United Artists LT 1060	2	G
89	—	TIMES SQUARE (ORIGINAL SOUNDTRACK) VARIOUS ARTISTS/RSO RS 2 4203	1	L
90	90	MUSIC MAN WAYLON JENNINGS/RCA AHL1 3602	15	G
91	93	HOT BOX FATBACK/Spring SP 1 6726 (Polydor)	22	G
92	94	ARE HERE KINGS/Elektra 6E 274	2	G
93	103	COME UPSTAIRS CARLY SIMON/Warner Bros. BSK 3443	9	G
94	95	IN THE HEAT OF THE NIGHT PAT BENATAR/Chrysalis CHR 1236	45	G
95	97	THE CARS /Elektra 6E 135	107	G
96	68	ELVIS ARON PRESLEY /RCA CBLP 8 3699	4	X
97	99	MAGNIFICENT MADNESS JOHN KLEMMER/Elektra 6E 284	4	G
98	88	NAUGHTY CHAKA KHAN/Warner Bros. BSK 3385	15	G
99	106	WILLIE & FAMILY LIVE WILLIE NELSON/Columbia KC2 35642	1	L
100	120	COMMON ONE VAN MORRISON/Warner Bros. BSK 3465	1	G

ALBUM CROSS REFERENCE ON PAGE 34

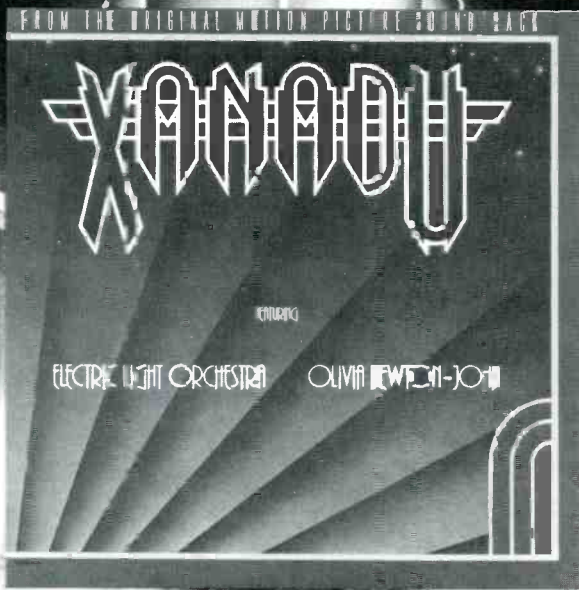
THE PLATINUM SOUNDTRACK ALBUM

XANADU

NUMBER ONE RECORD WORLD

1

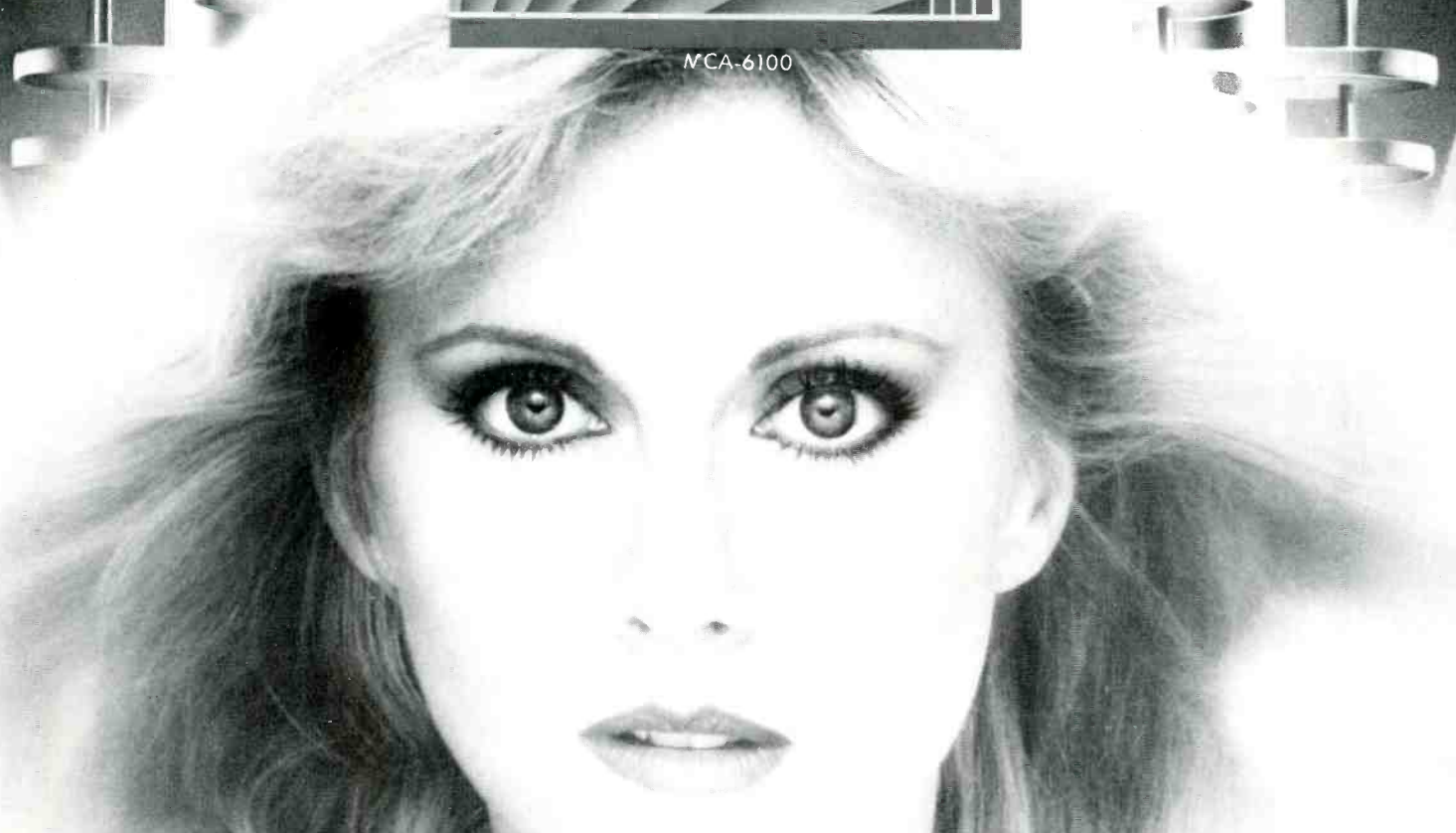
FEATURING THE HIT SINGLES: MAGIC, ALL OVER THE WORLD, XANADU AND I'M ALIVE



OLIVIA
NEWTON-JOHN

ELECTRIC
LIGHT ORCHESTRA

MCA-6100



Produced by John Farrar

Produced by Jeff Lynne

MCA RECORDS

Record World Albums 101-150

SEPTEMBER 27, 1980

- | | | | |
|-------------|-------------|--|--|
| SEPT.
27 | SEPT.
20 | | |
| 101 | 110 | NO MORE DIRTY DEALS | JOHNNY VAN ZANT BAND/
Polydor PD 1 6289 |
| 102 | 104 | HEAVEN AND HELL | BLACK SABBATH/Warner Bros. BSK 3372 |
| 103 | 105 | TEN YEARS OF GOLD | KENNY ROGERS/United Artists
UA LA 835 H |
| 104 | 114 | NEW CLEAR DAYS | VAPORS/United Artists LT 1049 |
| 105 | 115 | BARRY GOUDREAU | Portrait/Epic NJR 36542 |
| 106 | 108 | TONIGHT | FRANCE JOLI/Prelude PRL 12179 |
| 107 | 107 | VAN HALEN | Warner Bros. BSK 3075 |
| 108 | 118 | CAREFUL MOTELS | Capitol ST 12070 |
| 109 | 109 | TWICE AS SWEET | A TASTE OF HONEY/Capitol ST 12089 |
| 110 | 128 | MICHAEL SCHENKER GROUP | Chrysalis CHE 1302 |
| 111 | 111 | GOLD & PLATINUM | LYNYRD SKYNYRD/MCA 2 11008 |
| 112 | 122 | GAMMA 2 | Elektra 6E 288 |
| 113 | 123 | FOR THE WORKING GIRL | MELISSA MANCHESTER/Arista AL 9533 |
| 114 | 124 | ROUTES | RAMSEY LEWIS/Columbia JC 36423 |
| 115 | 82 | REAL PEOPLE | CHIC/Atlantic SD 16016 |
| 116 | 79 | DUKE | GENESIS/Atlantic SD 16014 |
| 117 | 126 | THE GLOW OF LOVE | CHANGE/Warner/RFC RFC 3438 |
| 118 | 129 | HIGHWAY TO HELL | AC/DC/Atlantic SD 19244 |
| 119 | 125 | GARDEN OF LOVE | RICK JAMES/Gordy G8 995M1 (Motown) |
| 120 | 102 | READY AN' WILLING | WHITESNAKE/Mirage WTG 19276 (At) |
| 121 | 101 | SCREAM DREAM | TED NUGENT/Epic FE 36404 |
| 122 | 96 | UNDER THE GUN | POCO/MCA 5132 |
| 123 | 127 | I TOUCHED A DREAM | DELLS/20th Century Fox T 618 (RCA) |
| 124 | 130 | PRETENDERS | Sire SRK 6083 (WB) |
| 125 | 100 | BARRY WHITE'S SHEET MUSIC | BARRY WHITE/Unlimited Gold
FZ 36208 (CBS) |
| 126 | 117 | CHICAGO XIV | Columbia FC 36517 |
| 127 | 137 | SMOKEY AND THE BANDIT 2 | (ORIGINAL SOUNDTRACK)/
MCA 6101 |
| 128 | 138 | CADDYSHACK | (ORIGINAL SOUNDTRACK)/Columbia JS 36737 |
| 129 | 132 | STRIKES TWICE | LARRY CARLTON/Warner Bros. BSK 3380 |
| 130 | 134 | THE DOORS | Elektra EKS 74007 |
| 131 | 113 | AFTER MIDNIGHT | MANHATTANS/Columbia JC 36411 |
| 132 | 116 | TOMCATTIN' | BLACKFOOT/Atco SD 32 101 |
| 133 | — | ANNE MURRAY'S GREATEST HITS | Capitol SOO 12110 |
| 134 | 141 | NIGHT CRUISER | EUMIR DEODATO/Warner Bros. BSK 3467 |
| 135 | 91 | A DECADE OF ROCK AND ROLL 1970 TO 1980 | REO SPEEDWAGON/Epic KE2 36444 |
| 136 | 133 | ROCKS, PEBBLES AND SAND | STANLEY CLARKE/Epic JE 36506 |
| 137 | — | TAKE IT TO THE LIMIT | NORMAN CONNORS/Arista AL 9534 |
| 138 | — | LARSEN-FEITEN BAND | Warner Bros. BSK 3468 |
| 139 | — | BADDEST GROVER | WASHINGTON, JR./Motown M9 940 A2 |
| 140 | 119 | UNMASKED | KISS/Casablanca NBLP 7225 |
| 141 | 112 | DAMN THE TORPEDOES | TOM PETTY AND THE
HEARTBREAKERS/Backstreet/MCA 5105 |
| 142 | 121 | ROMANCE DANCE | KIM CARNES/EMI-America SW 17030 |
| 143 | — | NEVER RUN NEVER HIDE | BENNY MARDONES/Polydor PD 1 6263 |
| 144 | 140 | ABOUT LOVE | GLADYS KNIGHT & THE PIPS/Columbia JC 36387 |
| 145 | — | HOW TO BEAT THE HIGH COST OF LIVING | (ORIGINAL
SOUNDTRACK) HUBERT LAWS AND EARL KLUGH/Columbia
JS 36741 |
| 146 | 144 | STRAIGHT AHEAD | LARRY GATLIN/Columbia JC 36250 |
| 147 | 146 | DON'T LOOK BACK | NATALIE COLE/Capitol ST 12079 |
| 148 | 148 | I BELIEVE IN YOU | DON WILLIAMS/MCA 5133 |
| 149 | 149 | MOUTH TO MOUTH | LIPPS, INC./Casablanca NBLP 7197 |
| 150 | 136 | VIENNA | ULTRAVOX/Chrysalis CHR 1296 |

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SEPTEMBER 27, 1980

- | | | |
|-----|--------------------------------|--|
| 151 | I'M YOURS | LINDA CLIFFORD/
RSO/Curtom RS 1 3087 |
| 152 | MUSICAL SHAPES | CARLENE CARTER/Warner Bros. BSK 3465 |
| 153 | UPRISING | BOB MARLEY & THE
WAILERS/Island ILPS 9596
(WB) |
| 154 | A BIT IRRATIONAL | YIPES!!/
Millennium BXL1 7750 (RCA) |
| 155 | DAVID GRISMAN-QUINTET '80/ | Warner Bros. BSK 3469 |
| 156 | KINGDOM COME | SHOTGUN/
MCA 5137 |
| 157 | RAVE ON | ARTFUL DODGER/Ariola-
America OL 1503 (Arista) |
| 158 | BLACK ROSE | /Casablanca NBLP 7234 |
| 159 | HEARTLAND | MICHAEL STANLEY
BAND/EMI-America SW 17040 |
| 160 | DONNY HATHAWAY IN | PERFORMANCE/Atlantic SD
19278 |
| 161 | LOVE IS FAIR | BARBARA
MANDRELL/MCA 5136 |
| 162 | ROBIN LANE & THE CHARTBUSTERS/ | Warner Bros. BSK 3424 |
| 163 | HUEY LEWIS AND THE NEWS/ | Chrysalis CHR 1292 |
| 164 | SEEDS OF CHANGE | KERRY LIVGREN/
Kirschner NJZ 36567 (CBS) |
| 165 | KEEP THE FIRE | KENNY LOGGINS/
Columbia JC 36172 |
| 166 | CALLING | NOEL POINTER/United
Artists LT 1050 |
| 167 | POLYROCK | /RCA AFL1 3714 |
| 168 | WASP | SHAUN CASSIDY/Warner
Bros. BSK 3451 |
| 169 | LONG WAY TO THE TOP | NANTUCKET/Epic NJE 36523 |
| 170 | READY FOR LOVE | MAIN
INGREDIENT FEATURING CUBA
GOODING/RCA AFL 3641 |
| 171 | L.A. WOMAN | DOORS/Elektra EKS
75011 |
| 172 | MY HOME'S IN ALABAMA | ALABAMA/RCA AHL1 3644 |
| 173 | SOMETHING TO BELIEVE IN | CURTIS
MAYFIELD/Curtom/RSO RS 1
3077 |
| 174 | IT'S MY TIME | MAYNARD
FERGUSON/Columbia JC 36766 |
| 175 | CRASH AND BURN | PAT TRAVERS
BAND/Polydor PD 1 6262 |
| 176 | UNLOCK THE FUNK | LOCKSMITH/
Arista AB 4274 |
| 177 | ANNIE | (ORIGINAL CAST ALBUM)/
Columbia PS 34712 |
| 178 | CONCERT PARTY #1 | CAPTAIN
SKY/TEC 1202 |
| 179 | 10TH ANNIVERSARY | STATLER
BROTHERS/Mercury SRM 1 5027 |
| 180 | WAITING FOR THE SUN | DOORS/
Elektra EKS 74024 |
| 181 | CODE BLUE | /Warner Bros. BSK 3461 |
| 182 | THE OTHER WORLD | JUDY
ROBERTS/Inner City IC 1088 |
| 183 | DIFFERENT KINDA DIFFERENT | JOHNNY MATHIS/Columbia
JC 36505 |
| 184 | EVOLUTION | JOURNEY/Columbia
FC 35797 |
| 185 | SCOTT WILK & THE WALLS/ | Warner Bros. BSK 3640 |
| 186 | PLAY ME OR TRADE ME | PARLET/
Casablanca NBLP 7224 |
| 187 | HOLD ON | HIGH ENERGY/Gordy
G8 996M1 (Motown) |
| 188 | WHITE MUSIC | CRACK THE SKY/
Lifesong LS 8028 |
| 189 | GARY MYRICK AND THE FIGURES/ | Epic NJE 36524 |
| 190 | THUNDER 7TH WONDER/ | Chocolate
City CCLP 2012 (Casablanca) |
| 191 | SWEET VI | /Capitol ST 12106 |
| 192 | UP | LeROUX/Capitol ST 12092 |
| 193 | LED ZEPPELIN IV | /Atlantic SD
19129 |
| 194 | RUNNING ON EMPTY | JACKSON
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| 195 | UP FROM THE ALLEY | LAMONT
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| 196 | THE MUPPET MOVIE | (ORIGINAL
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| 197 | TIDDLYWINKS | NRBQ/Rounder 3048 |
| 198 | MAKE IT COUNT | IDRIS
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| 199 | X ∞ | MULTIPLIES YELLOW MAGIC
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| 200 | SCREAMING TARGETS | JO JO ZEP
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Classical Retail Report

SEPTEMBER 27, 1980
CLASSIC OF THE WEEK



**VERDI
STIFFELIO**
SASS, CARRERAS,
MANUGUERRA, GARDELLI
Philips

BEST SELLERS OF THE WEEK*

VERDI: STIFFELIO—Sass, Carreras, Manuguerra, Gardelli—Philips
BOLLING: PICNIC SUITE—Rampal, Lagoya, Bolling—CBS
PLACIDO DOMINGO SINGS ZARZUELA ARIAS—London
HANDEL: SAMSON—Tear, Baker, Leppard—RCA
PAVAROTTI'S GREATEST HITS—London
PUCCINI: TOSCA—Ricciarelli, Carreras, Raimondi, Karajan—RG
SIBELIUS: VIOLIN CONCERTO—Perlman, Previn—Angel
VERDI: RIGOLETTO—Cotrubas, Domingo, Cappuccilli, Giulini—DG
VERDI: LA TRAVIATA—Callas, Kraus, Sereni, Ghione—Angel

KING KAROL/NEW YORK

BOLLING: PICNIC SUITE—CBS
DOMINGO: ZARZUELA ARIAS—London
HANDEL: SAMSON—RCA
MASSNET: LE ROI DE LAHORE—Sutherland, Bonyng—London
ORFF: CARMINA BURANA—Muti—Angel
PROKOFIEV: SYMPHONY NO. 5—Bernstein—CBS Digital
PUCCINI: TOSCA—DG
VAUGHAM WILLIAMS AND GRAINGER: ORCHESTRAL PIECES—Fennell—Telarc
VERDI: STIFFELIO—Philips
VERDI: LA TRAVIATA—Angel

J & R MUSIC WORLD/ NEW YORK

BRAHMS: DOUBLE CONCERTO—Rostropovich, Perlman, Haitink—Angel
MOZART: COMPLETE SYMPHONIES, VOL. III—Hogwood—L'Oiseau Lyre
HANDEL: SAMSON—RCA
PAVAROTTI'S GREATEST HITS—London
PAVAROTTI: O SOLE MIO—London
PUCCINI: TOSCA—DG
SIBELIUS: VIOLIN CONCERTO—Angel
STRAVINSKY: RITE OF SPRING (FOR PIANO)—Atamian—CBS
VERDI: STIFFELIO—DG
VERDI: LA TRAVIATA—Angel

RADIO & TAPE, LTD./ WASHINGTON, D.C.

BARTOK: BLUEBEARD'S CASTLE—Solti—London
CHOPIN: NOCTURNES—Ohlsson—Angel
HANDEL: SAMSON—RCA
HAYDN: THERESIEN MASS—Bernstein—CBS Digital
PAVAROTTI'S GREATEST HITS—London
PUCCINI: TOSCA—DG
SCHOENBERG: SURVIVOR FROM WARSAW, OTHER PIECES—Boulez—CBS
SCHUBERT: GRAND DUO—DG
VERDI: STIFFELIO—Philips
VERDI: LA TRAVIATA—Angel

ROSE DISCOUNT/CHICAGO

BOCCHERINI: PIANO QUARTETS—Philips
BOLLING: PICNIC SUITE—CBS
HANDEL: SAMSON—RCA
MUSSORGSKY: BORIS GODUNOFF—Talvela, Kord—Angel
PASODOBLES—Philips
PAVAROTTI'S GREATEST HITS—London
PUCCINI: TOSCA—DG
SULLIVAN: THE MIKADO—Arabesque
VERDI: STIFFELIO—Philips
VERDI: LA TRAVIATA—Angel

SOUND WAREHOUSE/DALLAS

ORFF: CARMINA BURANA—Muti—Angel
PAVAROTTI'S GREATEST HITS—London
PAVAROTTI: O SOLE MIO—London
PUCCINI: TURANDOT—Sutherland, Pavarotti, Mehta—London
RAVEL: DAPHNIS ET CHLOE—Muti—RCA Digital
RIMSKY-KORSAKOV: SCHEHERAZADE—Kondrashin—Philips
SIBELIUS: VIOLIN CONCERTO—Angel
VERDI: STIFFELIO—Philips
VERDI: LA TRAVIATA—Angel
VIVALDI: SIX CONCERTOS—Karajan—DG

DISCOUNT RECORDS/ SAN FRANCISCO

CHERUBINI: REQUIEM—Philips
DOMINGO: ZARZUELA ARIAS—London
HANDEL: SAMSON—RCA
PILAR LORENGAR CONCERT—London
MOLIERE FILM—Clemencic Concert—Harmonia Mundi
PAVAROTTI'S GREATEST HITS—London
PAVAROTTI: O SOLE MIO—London
PUCCINI: TOSCA—DG
STRAUSS: ALPINE SYMPHONY—Solti—London
VERDI: STIFFELIO—Philips

* Best Sellers are determined from retail lists of stores listed above, plus those of the following: Sam Goody/East Coast, Record World / TSS / Northeast, Cutler's / New Haven, Record & Tape Collectors / Baltimore, Specs / Miami, Harmony House / Detroit, Laury's / Chicago, Radio Doctors / Milwaukee, Streetside / St. Louis, Tower Records / Los Angeles, Tower Records / San Francisco, Tower Records / Seattle and Jeff's Classical / Tucson.

A Tale of Two Record Stores

By SPEIGHT JENKINS

■ NEW YORK—Two of the hottest stores in the classical record business exist in unlikely locations in two of the nation's most classically oriented cities. J & R Music World in New York can be found on Park Row in lower Manhattan, near the city courts and administration buildings, and Discount Records in San Francisco exists on Market Street, near the business area and not too close to normal tourist areas. Visits to both within the last week have disclosed them to be as busy as their sales would suggest and staffed with particularly helpful and knowledgeable salespersons who see their locations as a strong asset.

J&R Music World

A large yellow flag proclaims the Classical Division of J & R. Rachel Friedman, who with her husband, Jo, founded J & R eight years ago, believes that the buyer should hear the music that he or she likes and be surrounded by the music in which he or she is most interested. She therefore has an opera department which takes up one whole floor (160 by 15 feet) of the classical department, another floor given over to semi-classical and "international" music, and a third floor composed of orchestral and instrumental music. There is a jazz department in another building, and all the divisions of pop music are kept separate as well.

Clients include businessmen from Wall Street, lawyers, even judges (opera chief Ken Harris commented that he often has to call customers "Your Honor") during the week, but on Saturday buyers come from all over the city. One reason is price. Harris said J & R believes in the lowest prices in town and sells \$9.98 records at \$6.45, \$8.98 records at \$5.49 and most budget records at \$2.99.

Another is the feel of the store. The floors of the classical store are carpeted and the excellent sound reproduction in the opera department comes from a Dual turntable and Advent speakers. Harris pointed out that his department was set up as semi-self service. Operas are placed alphabetically by title in bins on the wall. Budget operas are arranged in the same way, as are singers. Imports—a very complete selection—are kept below the bins and there is a wall for "private"

labels and such quasi-commercial records as those issued by the Bruno Walter Society. The floor is decorated with a montage of album covers.

Howard Weiner has the same setup on the floor devoted to instrumental and orchestral music, except that music there is in numerical order by record company. There are, however, bins for the composers, with samples of some of the more famous works of each. Conductors also have a section, and there is an ample budget section. Presiding over the opera, orchestral and international divisions is a tall, quiet-spoken young man named Allan Zeldin who has worked for J & R for over two years. "I strive," he said, "to have as complete a store as is possible. When we hear of it, we get it."

Discount Records

Three thousand miles away Discount Records proved a shock, at least on sight. Although it is one of the more important classical outlets in the country, it is very small—only 1400 square feet, according to Carol Brown, the manager. She figures, however, that they do a minimum of \$600 of business per square foot. The store is nine years old. Selling rock, pop, classical and anything else recorded in the same area, the store employs only eight salespeople including Brown.

She finds her location — near the financial district—a strong factor in her high classical sales: "Our average age is 35 or 40, and these are the people we want. They come in on a lunch break or after the courts let out and buy stacks of records. We also have a big tourist business, even though we're not on the beaten path. But not the tourists you'd expect; we get the foreign tourists who hear about us and flock in here."

What is there for them to buy? A close perusal of the store with Linda Allen, the head of the classical department, showed that Discount has a very complete stock. But there is only one of each album on display. She laughed, "We have everything either below the shelves, so we can get it, or in the basement. It just means we run up and down a lot." She pointed out that Discount not only carries all the commercial lines as completely as possible, but has added German News and as many imported EMI products as they can order.

Record World Disco File Top 50

SEPTEMBER 27, 1980

SEPT. 27	SEPT. 20		WKS. ON CHART
1	2	ANOTHER ONE BITES THE DUST QUEEN/Elektra (12"★) 5E 513	8
2	3	CAN'T FAKE THE FEELING GERALDINE HUNT/Prism (12") PDS 405	8
3	1	LOVE SENSATION LOLEATTA HOLLOWAY/Gold Mind (12") GG 505 (Salsoul)	11
4	4	I'M COMING OUT/UPSIDE DOWN DIANA ROSS/Motown (LP cut/12"★) M8 936 M1	15
5	5	I NEED YOUR LOVIN' TEENA MARIE/Gordy (12"★) G8 997M1 (Motown)	4
6	6	GIVE ME THE NIGHT GEORGE BENSON/Qwest/WB (12"★) HS 3453	12
7	7	I'VE JUST BEGUN TO LOVE YOU DYNASTY/Solar (12") YD 12027 (RCA)	13
8	8	QUE SERA MI VIDA (IF YOU SHOULD GO) GIBSON BROTHERS/Mango (12") MPLS 7783	11
9	9	RED LIGHT/FAME LINDA CLIFFORD/IRENE CARA ("FAME" ORIGINAL SOUNDTRACK)/RSO (12") RX 13080	17
10	10	EMOTIONAL RESCUE/DANCE PART I ROLLING STONES/Rolling Stones (12"★/LP cut) COC 16015 (Atlantic)	10
11	11	BREAKAWAY/WHAT'S ON MY MIND/DON'T LET YOUR CHANCE GO BYE WATSON BEASLEY/Warner Bros. (12"★) BSK 3445	20
12	14	FUNKIN' FOR JAMAICA (N. Y.) TOM BROWNE/Arista/GRP (12"★) GRP 5008	6
13	22	CHERCHEZ PAS/BOOGIE TALK/MUSIC MAKES MY NIGHT MADLEEN KANE/Chalet (LP cuts) CH 0701 (Prelude)	3
14	15	LADY OF THE NIGHT RAY MARTINEZ AND FRIENDS/Importe 12 (12") MP 306	8
15	25	SELL MY SOUL/FEVER SYLVESTER/Fantasy/Honey (12"★/LP cut) F 9601	2
16	17	SATURDAY NIGHT/STARS IN YOUR EYES HERBIE HANCOCK/Columbia (12"★) JC 36415	21
17	16	GET IT OFF CAMERON/Salsoul (12") SG 334 (RCA)	14
18	12	LOVE DON'T MAKE IT RIGHT ASHFORD & SIMPSON/Warner Bros. (12"★) HS 3458	11
19	19	IS IT ALL OVER MY FACE? LOOSE JOINTS/West End (12") WES 22129	6
20	13	I WANNA TAKE YOU THERE (NOW)/RHYTHM OF THE WORLD GINO SOCCIO/Warner Bros. RFC (12"★/LP cut) RFC 3430	15
21	21	DOES IT FEEL GOOD B. T. EXPRESS/Columbia (12"★) JC 36333	8
22	27	DREAMS AND DESIRE/THE ONE TONIGHT FEVER/Fantasy (12"★) 897	3
23	20	I'M READY KANO/Emergency (12") EMDS 6504	19
24	24	JUST LET ME DANCE SCANDAL/Sam (12") 12333	4
25	35	FUNTIME PEACHES & HERB/Polydor/MVP (12"★) 2115	2
26	32	FOR YOUR LOVE IDRIS MUHAMMAD/Fantasy (12"★) F 9598	5
27	18	SHAKE IT UP (DO THE BOOGALOO) ROD/Prelude (12") PRLD 601	13
28	37	IT'S NOT WHAT YOU GOT (IT'S HOW YOU USE IT) CARRIE LUCAS/Solar (12") YD 12086 (RCA)	3
29	43	MORE BOUNCE TO THE OUNCE ZAPP/Warner Bros. (12"★) BSK 3463	2
30	—	THE WANDERER DONNA SUMMER/Geffen (12"★) 49563 (WB)	1
31	42	WHIP IT/GATES OF STEEL DEVO/Warner Bros. (12"★) BSK 3435	5
32	34	NIGHT CRUISER/GROOVITATION DEODATO/Warner Bros. (12"★) BSK 3467	3
33	—	IF YOU COULD READ MY MIND VIOLA WILLS/Ariola (12") OP 02203 (Arista)	1
34	41	UNDERWATER HARRY THUMANN/Uniwave (LP cut) WLP 1007 (Import Canada)	4
35	29	I LIKE (WHAT YOU'RE DOIN' TO ME) YOUNG AND COMPANY/Brunswick (12") D 213	15
36	46	FEAR/I STRIP YOU EASY GOING /Importe 12 (12") MP 307	2
37	23	PARTY ON PURE ENERGY/Prism (12") PDS 404	15
38	31	SEARCHING/LOVER'S HOLIDAY CHANGE/Warner Bros./RFC (12"★) RFC 3438	27
39	39	UNLOCK THE FUNK LOCKSMITH/Arista (12"★) AB 4274	4
40	28	LOVE IS THE DRUG/BULLSHIT/WARM LEATHERETTE GRACE JONES/Island (12"★) ILPS 9592 (WB)	12
41	40	EVERYTHING SO GOOD ABOUT YOU MELBA MOORE/Epic (12"★) JE 36412 (CBS)	3
42	44	SLIP AND DIP COFFEE/De-Lite (12"★) DSR 9520 (Mercury)	5
43	—	PRIVATE IDAHO/PARTY OUT OF BOUNDS B-52'S/Warner Bros. (12"★) BSK 3471	1
44	—	CAPRICORN CAPRICORN/Emergency (12") EMDS 6511	1
45	—	GIVE IT ON UP (IF YOU WANT TO) MTUME/Epic (12") 48 50918 (CBS)	1
46	38	STRETCHIN' OUT/YOUR LOVE IS A LIFESAVER/PLAIN OUT OF LUCK GAYLE ADAMS/Prelude (12"★/LP cut) PRL 12178	19
47	33	THE BREAKS KURTIS BLOW/Mercury (12") MDS 4010	15
48	30	I WANNA GET WITH YOU RITZ/Posse (12") POS 1201	7
49	26	FEEL LIKE DANCING/THE HEART TO BREAK THE HEART FRANCE JOLI/Prelude (12"★) PRL 12179	16
50	48	IN THE FOREST/YOUR EYES BABY'O/Baby'O (12"★) BO 1000	23

(★ non-commercial 12", • discontinued)

Lenny Petze (Continued from page 6)

ten albums. He agrees that the opening talent lineup underscores a swing away from the established act focus seen in the original Portrait roster as founded here, and while allowing an initial emphasis on pop, rock and AOR fare, says he'll be open to other genres. "If there's a black or country act that I like, I'll sign it," he promises.

Concern Over Radio

If new talent is a priority, Petze himself evinces some concern over radio's recent swing toward established acts, highlighted by the growth of adult/contemporary acts and reflected on album and singles charts by the reduction in the number of successful artist debuts.

Right now, though, Petze is

deliberately planning to postpone further staffing and product release until after the first of next year in order to meet with both roster talent and future prospects on a one-to-one basis. He concedes that the last year's relatively dormant release schedule, and lack of a separate management team, has fostered the illusion that Portrait had been shelved altogether.

Revised Identity

That may offer one clue to a slight revision in the label's identity. "We talked about going out on the project by identifying it as Epic/Portrait," he says of the initial announcements, "but now it's just Portrait Records, to distinguish it."

That's not to suggest the

label won't remain part of the E/P/A structure, which Petze feels has benefitted from a reinforced west coast presence—one consideration in keeping the revamped Portrait in the east with Petze's existing headquarters—and a strong field force. "The people working our acts will be the same people who now work the other E/P/A acts," he says.

Continued Interaction

He also cites his continued interaction with his former label's staff as a plus in launching this new phase in his career. As the A&R executive responsible for signing such acts as Boston, Meat Loaf, Heat Wave and Molly Hatchet, Petze feels his rapport is already substantial.

He sees the new post as a full-circle turn of sorts. While he had risen through local and regional promotion ranks at Epic before joining the A&R department as east coast director in '76 (he became VP in charge of the department following predecessor Steve Popovich's decision to form the Cleveland International label/management combine), he notes that his first ten years in the business were with a New England group, the Rondells.

Petze, who also held promo posts at Mercury and Apple prior to joining CBS, now expects to divide his time between the two coasts in order to marshal full company support and keep close tabs on acts.

Record World Black Oriented Music

Black Music Report

By KEN SMIKLE

■ NEW YORK—Alpha Radio Fund is a non-profit organization that hopes to challenge the ownership of an "under-used FM" station in New York City. According to the group's president, **Louis Sicilia**, "New York needs an innovative, alternative, responsive station to reflect the diverse ethnic and special interest groups within the tri-state area." The press release from the group further states that gospel music is one aspect of the culture of this area that is woefully under-represented on commercial radio, and that their proposed station will offer a wide variety of community, economic, social, cultural and educational viewpoints by leaders and residents.

To raise money for the legal battle ahead Alpha Radio Fund is sponsoring a benefit gospel concert at the Symphony Space theatre on Sun., Oct. 5 at 3 p.m. Featured will be seven gospel ensembles including the Golden Harmonizers, the Gospel Specials, and others. For further details call ARF at 51 East 42nd Street, New York, N.Y. 10017. Tel. (212) 490-0077.

Aretha Franklin will perform a one-woman command performance for Queen Elizabeth and the royal family at the London Palladium, Nov. 17. She will also perform three concerts at the Royal Victoria Hall in London on Nov. 19-21. Franklin will be accompanied by conductor **H.B. Barnum** and singers **Margret Branche**, **Brenda Bryant** and **Vanetta Fields**. A preview of her forthcoming Arista album indicates that her career may well be on the way to new heights.

The Institute of New Cinema Artists is announcing today (22) the re-funding of its Recording Industry Training Program that last year was able to place a few of its graduates in jobs within the industry. INCA hopes this year for greater participation from various companies. For information on how your firm can be involved in this worthwhile program call them at (212) 921-7900.

Guy LeBow has been named director of sports programming for New York station WWRL. Previously the nationally known announcer worked as sports director for WNBC and was an editor for the NBC network and with other stations. His world broadcast project, "The Computerized Boxing Championships" was recently added to the collection of the Museum of Broadcasting.

Flautist **Sherry Winston** will be appearing at Mikel's in New York on Wed., Sept. 24 at 10 p.m. and 12 midnight. This is her second engagement at the club, and she was enthusiastically received there just a couple of months ago.

Ethel Beatty, who has earned recognition for her performances in the musicals "Eubie" and "Bubbling Brown Sugar," turned in a fine set at the Grand Finale last week. She and her backup vocalists, **Leslie Collier** and **Evelyn Rane**, entertained the crowd with some impressive

choreography and campy a capella numbers. Beatty is most outstanding when tackling a ballad, such as "I Got It Bad And That Ain't Good," her show-stopper from "Bubbling Brown Sugar." The songs were tightly performed and imaginatively arranged by her band under the direction of **Zane Mark** (when is someone going to get this guy to do a show of his own?). What little Beatty may lack in rapport with the audience, she more than makes up for in her fiery singing style. If you haven't seen her yet, be sure to do so her next time out.

CBS Records has announced an agreement to distribute product produced by Phase II Records in the United States. The Atlanta-based firm will deliver albums from **Hamilton Bohannon** and others selected
(Continued on page 38)

Black Oriented Album Chart

SEPTEMBER 27, 1980

- DIANA**
DIANA ROSS/Motown M8 936M1
- GIVE ME THE NIGHT**
GEORGE BENSON/Qwest/WB HS 3453
- TP**
TEDDY PENDERGRASS/Phila. Intl. FZ 36745 (CBS)
- THE YEAR 2000**
THE O'JAYS/TSOP FZ 36416 (CBS)
- LOVE APPROACH**
TOM BROWNE/Arista/GRP GRP 5008
- WIDE RECEIVER**
MICHAEL HENDERSON/Buddah BDS 6001 (Arista)
- JOY AND PAIN**
MAZE FEATURING FRANKIE BEVERLY/Capitol ST 12087
- SHINE ON**
L.T.D./A&M SP 4819
- ONE IN A MILLION YOU**
LARRY GRAHAM/Warner Bros. BSK 3447
- ZAPP**
Warner Bros. BSK 3463
- HEROES**
COMMODORES/Motown M8 939M1
- LET ME BE YOUR ANGEL**
STACY LATTISAW/Cotillion SD 5219 (A&I)
- LOVE LIVES FOREVER**
MINNIE RIPERTON/Capitol SOO 12097
- A MUSICAL AFFAIR**
ASHFORD & SIMPSON/Warner Bros. HS 3458
- CAMEOSIS**
CAMEO/Chocolate City CCLP 2011 (Casablanca)
- THE GAME**
QUEEN/Elektra 5E 513
- ADVENTURES IN THE LAND OF MUSIC**
DYNASTY/Solar BXL1 3576 (RCA)
- CAMERON**
Salsoul SA 8535 (RCA)
- IRONS IN THE FIRE**
TEENA MARIE/Gordy G8 997M1 (Motown)
- NAUGHTY**
CHAKA KHAN/Warner Bros. BSK 3385
- THIS TIME**
AL JARREAU/Warner Bros. BSK 3434
- S.O.S.**
S.O.S. BAND/Tabu JZ 36332 (CBS)
- SWEET SENSATION**
STEPHANIE MILLS/20th Century Fox T 603 (RCA)
- ONE WAY FEATURING AL HUDSON**
MCA 5127
- REAL PEOPLE**
CHIC/Atlantic SD 16016
- HOT BOX**
FATBACK/Spring SP 1 6726 (Polydor)
- BARRY WHITE'S SHEET MUSIC**
BARRY WHITE/Unlimited Gold FZ 36208 (CBS)
- GARDEN OF LOVE**
RICK JAMES/Gordy G8 995M1 (Motown)
- NO NIGHT SO LONG**
DIONNE WARWICK/Arista AL 9526
- BRASS VI**
BRASS CONSTRUCTION/United Artists LT 1060
- '80**
GENE CHANDLER/20th Century Fox/Chisound T 605 (RCA)
- I TOUCHED A DREAM**
DELLS/20th Century Fox T 618 (RCA)
- THE GLOW OF LOVE**
CHANGE/Warner/RFC RFC 3438
- TWICE AS SWEET**
A TASTE OF HONEY/Capitol ST 12089
- RHAPSODY AND BLUES**
CRUSADERS/MCA 5124
- FAME (ORIGINAL SOUNDTRACK)**
RSO RX 1 3080
- SPECIAL THINGS**
POINTER SISTERS/Planet P 9 (E/A)
- SPECIAL THINGS**
PLEASURE/Fantasy F 9600
- ABOUT LOVE**
GLADYS KNIGHT & THE PIPS/Columbia JC 36387
- LOVE JONES**
JOHNNY GUITAR WATSON/DJM DJM 31 (Mercury)
- SOMETHING TO BELIEVE IN**
CURTIS MAYFIELD/Curtom/RSO RS 1 3077
- WINNERS**
VARIOUS ARTISTS/I&M 1 017 (RCA)
- AFTER MIDNIGHT**
MANHATTANS/Columbia JC 36411
- DON'T LOOK BACK**
NATALIE COLE/Capitol ST 12079
- WAITING ON YOU**
BRICK/Bang JZ 36262 (CBS)
- ROUTES**
RAMSEY LEWIS/Columbia JC 36423
- READY FOR LOVE**
MAIN INGREDIENT FEATURING CUBA GOODING/RCA AFL1 3641
- THE BEST OF YOU**
BOOKER T. JONES/A&M SP 4789
- UPRISING**
BOB MARLEY & THE WAILERS/Island ILPS 9596 (WB)
- I'M YOURS**
LINDA CLIFFORD/RSO/Curtom RS 1 3087

PICKS OF THE WEEK

JUST FOR YOU

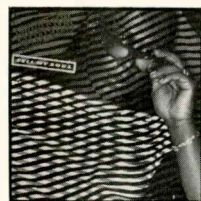
THE McCRARYS—Capitol ST-12111



With a change of labels, the return of one of its members, and a collection of new self-composed songs, this group is ready to claim the spot at the top they have long deserved. The vocal performances are strong, and the ten selections cover a lot of musical ground. Boosting producer Patrick Henderson's fine work are Charles Veal's terrific charts. Listen to "On And On," "Never Get Away"

SELL MY SOUL

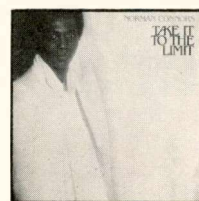
SYLVESTER—Fantasy/Honey F-9601



Sylvester's newest album is a solid collection of six infectious dance numbers and two ballads. Working again with producer Harvey Fuqua, he has an LP that's sure to please old fans and gather new ones. Included is a studio version of his ever-present concert tune, "Cry Me A River," and a chart-bound leading track "I Need You." Also hot is "Doin' It For The Real Thing."

TAKE IT TO THE LIMIT

NORMAN CONNORS—Arista AL 9534



As usual, Connors has drawn together a sensational collection of talent for his latest release. The hot title track features the superb vocals of Adaritha, and is followed by a fabulous vocal performance by Glenn Jones on "Melancholy Fire." Also present are Al Johnson, the Jones Girls and dozens more. The LP has a dominant R&B style with one fusion instrumental cut. A definite winner.

CALL ON ME

EVELYN "CHAMPAGNE" KING—RCA AFL1-3543



Ms. King is headed for the charts again with this newest outing. Working with producer T. Life, she makes a solid showing with ballads and moderate and up tempo selections. Leading the way is the opener, "Let's Get Funky," which she co-wrote. "Bedroom Eyes" and "Your Kind of Loving" are also strong contenders for future singles.

Black Oriented Singles

SEPTEMBER 27, 1980

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

SEPT. 27	SEPT. 20			WKS. ON CHART
1	8	FUNKIN' FOR JAMAICA (N. Y.)		8
		TOM BROWNE	Arista/GRP 2506	
2	9	ANOTHER ONE BITES THE DUST QUEEN/Elektra 47031		6
3	1	UPSIDE DOWN DIANA ROSS/Motown 1494		12
4	4	GIRL, DON'T LET IT GET YOU DOWN THE O'JAYS/TSOP 9 4790 (CBS)		10
5	2	GIVE ME THE NIGHT GEORGE BENSON/Qwest/WB 49506		14
6	7	WIDE RECEIVER (PART I) MICHAEL HENDERSON/Buddah 622 (Arista)		12
7	12	MORE BOUNCE TO THE OUNCE (PART I) ZAPP/Warner Bros. 49534		5
8	3	CAN'T WE TRY TEDDY PENDERGRASS/Phila Intl. 9 3107 (CBS)		13
9	5	I'VE JUST BEGUN TO LOVE YOU DYNASTY/Solar 12021 (RCA)		13
10	6	SHAKE YOUR PANTS CAMEO/Chocolate City 3210 (Casablanca)		10
11	15	WHERE DID WE GO WRONG L.T.D./A&M 2250		7
12	13	SOUTHERN GIRL MAZE/Capitol 4891		10
13	16	LET ME BE YOUR ANGEL STACY LATTISAW/Cotillion 46001 (Atl)		8
14	10	ONE IN A MILLION YOU LARRY GRAHAM/Warner Bros. 49221		21
15	17	HE'S SO SHY THE POINTER SISTERS/Planet 47916 (E/A)		8
16	11	THE BREAKS (PART I) KURTIS BLOW/Mercury 4010		15
17	21	NEVER KNEW LOVE LIKE THIS BEFORE STEPHANIE MILLS/20th Century Fox 2460 (RCA)		7
18	14	LOVE DON'T MAKE IT RIGHT ASHFORD & SIMPSON/Warner Bros. 49269		12
19	23	HERE WE GO MINNIE RIPERTON/Capitol 4902		6
20	42	I'M COMING OUT DIANA ROSS/Motown 1491		3
21	22	SEARCHING CHANGE Warner/RFC 49512		10
22	24	NO NIGHT SO LONG DIONNE WARWICK/Arista 0527		8

CHARTMAKER OF THE WEEK

23	—	MASTER BLASTER (JAMMIN')		1
		STEVIE WONDER	Tamla 54317 (Motown)	

24	61	LET ME TALK EARTH, WIND & FIRE/ARC/Columbia 11366		2
25	28	I TOUCHED A DREAM THE DELLS/20th Century Fox 2463 (RCA)		8
26	19	BACKSTROKIN' FATBACK/Spring 3012 (Polydor)		14
27	20	RESCUE ME A TASTE OF HONEY/Capitol 4888		12
28	18	REBELS ARE WE CHIC/Atlantic 3665		13
29	25	BIG TIME RICK JAMES/Gordy 7185 (Motown)		11
30	41	I NEED YOUR LOVIN' TEENA MARIE/Gordy 7189 (Motown)		4
31	33	POP IT ONE WAY FEATURING AL HUDSON/MCA 41298		7
32	39	MY PRAYER RAY, GOODMAN & BROWN/Polydor 2116		5
33	38	GIVE IT ON UP (IF YOU WANT TO) MTUME/Epic 9 50917		6
34	35	THAT BURNING LOVE EDMUND SYLVERS/Casablanca 2270		8
35	37	SOUL SHADOWS THE CRUSADERS/MCA 41295		7
36	36	I HEARD IT IN A LOVE SONG McFADDEN & WHITEHEAD/TSOP 9 4788 (CBS)		7

37	46	FREEDOM GRANDMASTER FLASH AND THE FURIOUS 5/Sugarhill 549		3
38	40	FUN TIME (PART I) PEACHES & HERB/Polydor/MVP 2115		6
39	26	PAPILLON (AKA HOT BUTTERFLY) CHAKA KHAN/Warner Bros. 49256		12
40	56	PUSH PUSH BRICK/Bang 9 4813 (CBS)		2
41	43	TREASURE THE BROTHERS JOHNSON/A&M 2254		6
42	52	NOW THAT YOU'RE MINE AGAIN SPINNERS/Atlantic 3757		3
43	47	COMING HOME TRUTH/Devaki 4001		5
44	44	DANCE TURNED TO ROMANCE THE JONES GIRLS/Phila. Intl. 9 3111 (CBS)		5
45	45	EVERYTHING SO GOOD ABOUT YOU MELBA MOORE/Epic 9 50909		5
46	48	RED LIGHT LINDA CLIFFORD/RSO 1041		4
47	—	LOVELY ONE THE JACKSONS/Epic 9 50938		1
48	32	TASTE OF BITTER LOVE GLADYS KNIGHT & THE PIPS/Columbia 1 11330		8
49	34	GIRL OF MY DREAM THE MANHATTANS/Columbia 1 11321		9
50	27	OLD-FASHION LOVE THE COMMODORES/Motown 1489		14
51	54	REAL LOVE THE DOOBIE BROTHERS/Warner Bros. 49503		3
52	31	MAGIC OF YOU (LIKE THE WAY) CAMERON/Salsoul 2124 (RCA)		11
53	62	UNLOCK THE FUNK LOCKSMITH/Arista 0543		3
54	60	TRIPPING OUT CURTIS MAYFIELD/RSO/Curtom 1046		2
55	29	I JUST WANNA DANCE WITH YOU STARPOINT/Chocolate City 3208 (Casablanca)		13
56	—	HOW SWEET IT IS (TO BE LOVED BY YOU) TYRONE DAVIS/Columbia 1 11344		1
57	49	SHAKE IT UP (DO THE BOOGALOO) ROD/Prelude 8014		10
58	65	COULD YOU BE LOVED BOB MARLEY & THE WAILERS/Island 49547 (WB)		2
59	—	HURRY UP THIS WAY AGAIN THE STYLISTICS/TSOP 9 4789 (CBS)		1
60	—	S.O.S. (DIT DIT DIT DASH DASH DIT DIT DIT) THE S.O.S. BAND/Tabu 9 5526 (CBS)		1
61	—	GIMME WHAT YOU GOT AL JARREAU/Warner Bros. 49538		1
62	—	HEROES THE COMMODORES/Motown 1495		1
63	—	THIS FEELINGS RATED X-TRA CARL CARLTON/20th Century Fox 2459 (RCA)		1
64	—	THE WANDERER DONNA SUMMER/Geffen 49563 (WB)		1
65	—	WALK AWAY DONNA SUMMER/Casablanca 2300		1
66	—	THE TILT 7TH WONDER/Chocolate City 3212 (Casablanca)		1
67	—	KAMALI HERB ALPERT/A&M 2268		1
68	—	NIGHT TIME LOVER LA TOYA JACKSON/Polydor 2117		1
69	—	WHISPER ZONE RAMSEY LEWIS/Columbia 1 11356		1
70	30	TAKE YOUR TIME (DO IT RIGHT) PART I THE S.O.S. BAND/Tabu 9 5522 (CBS)		24
71	50	CUPID/I'VE LOVED YOU FOR A LONG TIME (MEDLEY) THE SPINNERS/Atlantic 3664		19
72	53	SHINING STAR THE MANHATTANS/Columbia 1 11222		29
73	51	(BABY) I CAN'T GET OVER LOSING YOU TTF/RSO/Curtom 1035		14
74	55	LOVE MAKIN' MUSIC BARRY WHITE/Unlimited Gold 9 1418 (CBS)		11
75	57	BABY, WHEN LOVE IS IN YOUR HEART JOE SIMON/Posse 5001		8

Black Music Report

(Continued from page 37)

by him. The first release under the arrangement will be the new Bohannon album, "One Step Ahead."

The Jack Sass Band and Eric Hinesman & Diathermy will appear at Queens College Student Union Tues., Sept. 30th at 12-2 p.m. as part of the New York Music Week Celebration. Both groups have performed recent successful showcases at Leviticus.

Oscar Brown, Jr., currently at the Grand Finale in a rare New York appearance, will also soon be seen as the host of the new PBS series entitled "From Jumpstreet," a look at the black musical tradition. The

weekly program will debut in New York on Channel 13 on Sun., Oct. 5 at 7:30 p.m. The first guest will be Dizzy Gillespie.

Prestige will soon be issuing "Miles Davis; Chronicle," which is a 21-record deluxe package of everything that the Prince of Darkness recorded for the label. The set will be issued in a limited and individually numbered edition of 10,000 and will list for \$125. Miles, by the way has been spending much time in the Columbia recording studios recently working on his forever-on-the-way next album. Those in the know say that he is defining the sound for the 80's with his new musical concepts.

The Coast (Continued from page 18)

Aces is unshakable, and he has the patience and humor to wait for a larger audience. "Remember **Willie Nelson**," he says with determination, and we'd have to agree—good music ultimately finds the right ears.

LIVE FROM STUDIO A: Studios A and B in the RCA Building were jammed tight last Tuesday (16) evening, but if the acoustics suffered, there was no damage. The event in progress wasn't a conventional session, but rather a gala reception and dinner thrown by the Filmways Audio Group to officially welcome veteran engineer and studio entrepreneur **Wally Heider** back to active duty.

Heider sold his Wally Heider Recording Studios complex to the multi-media combine some years back, but had recently agreed to return. That led Filmways to drum up the biggest music business bash in recent memory, one which reminded many of hundreds in attendance of those fabled days of yore—Before The Slump. With virtually every other major L.A. studio represented, and a bone-crushing contingent of press, radio, label, management and other tradesters competing for room in the entry hall, with **Mayor Tom Bradley** there to proclaim "Wally Heider Day," the show of support was dramatic.

Other fillips included live music by **Les Brown** and his band, performances by finalists from **Merv Griffin's** "Dance Fever" syndicated tube series, and a three decade review of recorded hits assembled by "**Humble Harve**" **Bennett**.

PUNK BASEBALL: Those of us who watch sports programming on TV, especially baseball, are familiar with the common station practice of playing music behind the box score as an inning ends and the commercial break begins. A lot of stations also use popular music in back of the various highlights they show during nightly sportscasts and so on; the ESPN cable sports network, for instance, often plays **Dire Straits'** "Sultans of Swing" and **Bob Seger's** "Hollywood Nights" as they show us **Reggie Jackson's** latest tape-measure home run or lantern-jawed **Steve Garvey** digging one out of the dirt at first base. For the most part, the music employed is of the obvious variety: disco, current hits and the like. In view of that, we were all the more surprised and impressed when a local station, KTTV-Channel 11, played tracks by people like the **Pretenders** ("Talk of the Town," not even available on a U.S. release until a couple of weeks ago), the **B-52's**, the **Doors**, **David Grisman** and even **Elvis Costello** during their recent Dodgers-Cincinnati Reds telecasts. According to KTTV executive producer **Ray Green**, the station is making a conscious effort to move away from the common and familiar and include what he called some more "updated" sounds. Kudos to them.

GEEK PATROL: A local group called **Mark Hoffman and the Rabble** recently went to the Phoenix-Tempe (Arizona) area to play their first-ever gigs out of L.A. Who should they encounter in Tempe but one **Johnny Monoxide**, a local punk (hey, doesn't this guy know that punk is over, man?) whose specialty, we're told, consists of killing parakeets and sucking out their blood (really). When Mr. Monoxide pulled this stunt during a Rabble gig, an outraged **Chuck Wright**, bass player for the group, leapt off the stage and punched the guy out. Go ahead, Chuck—but you should have made the guy swallow a goose instead.

OTHER: **Stephen Bishop's** new album, "Red Cab to Manhattan," is due this week on Warner Bros. It was produced by **Mike Mainieri** and **Tommy LiPuma** and features the likes of **Eric Clapton**, **Phoebe Snow** and **Genesis' Phil Collins** . . . October 14 at the Whisky, **Harvey Kupernik's** Freeway Records will have the place to themselves (real people can go, too), with such acts as **Kate Braverman**, the **Sheiks of Shake**, **Con Safos** and **Jeff Stacy and the National Debt** scheduled to appear. One show only, beginning at 9:00 p.m. . . . We applaud the audacity of Sierra/Briar Records, a small local outfit who have invited **John Lennon** to release his new record on their label. They've offered him a royalty of \$1.10 per record for every album sold in the U.S., in lieu of an advance, as well as 50 freebies and total freedom with regard to artwork. Sure, it sounds ridiculous—Sierra/Briar's staff consists of a grand total of three. But Lennon is an iconoclast, so one never knows.

NOTE: **Jim O'Loughlin** has left his vice presidency at Heath-Levy Music, a CBS publishing subsidiary. He will not be replaced. He's expected to make an announcement soon, and can be reached in the meantime at (213) 506-5473.

WCI's Emmett Indicted (Continued from page 4)

said, "I am shocked at the government's indictment of Mr. Emmett charging that he misappropriated funds from Warner Communications in connection with the Westchester Premier Theatre. This indictment comes after two

years of highly publicized but unsubstantiated allegations . . . We are confident of Mr. Emmett's vindication and regret that he has to be put through the travail of these proceedings in order to establish his innocence."

MGM/CBS Video

(Continued from page 19)

ing the company's entire catalog. The boxes will distinguish Beta from VRS formats, with Beta cassettes contained in a smaller package. All cassettes will be manufactured with an anti-counterfeiting device.

CVE has planned an extensive marketing campaign for its October releases. Print ads will be placed in video trade publications and a four page color mailing insert will be sent to video specialist stores throughout the country. A national cop advertising program has been established to encourage retailer involvement in advertising, and elaborate in-store merchandising kits have been prepared which include four elements: full color posters highlighting all MGM/CBS product, mobiles resembling oversized videocassette packages which list MGM/CBS releases; marquee-style countertop display pieces designed to hold catalog brochures and product; and stand-up countertop display pieces created to hold only catalog brochures.

Backer Leaves Arista

■ **NEW YORK** — Steve Backer has left Arista Records, where he had been director of jazz A&R for six years. Backer was instrumental in Arista's acquisition of the Savoy label and in the establishment of an extensive Savoy reissue program. He also launched the Arista/Novus label, which specializes in avant garde jazz, and was involved in Arista's launching of the fusion-oriented GRP label.

Pianist Bill Evans, Jazz Great, Dies at 51

■ **NEW YORK** — Jazz pianist Bill Evans, whose introspective, lyrical style influenced a generation of musicians, died here last Monday (15). He was 51.

Evans, who had led his own trio for over 20 years, began his career as a sideman with George Russell, Charles Mingus, Tony Scott and Miles Davis. He first attracted major national attention with his work on Davis' trend-setting 1959 album, "Kind of Blue."

A series of trio albums for the Riverside label in the early '60s solidified his reputation as a distinctive and innovative stylist, as did subsequent concert and nightclub appearances throughout the U.S., Europe and Japan. He recorded three albums at the Montreux (Switzerland) Jazz Festival.

Evans, who won five Grammy awards, frequently deviated from the trio format for such projects as orchestral albums arranged by Claus Ogerman and George Russell, and a pair of LPs with singer Tony Bennett. The 1963 Verve album "Conversations with Myself," which won Evans his first Grammy, featured his piano playing double and triple-tracked, with no other instruments.

Among Evans' best known compositions are "Waltz for Debby" and "Peace Piece." He recorded for Riverside, Verve, Columbia, Fantasy, and Warner Bros., with whom he had been under contract for two years at the time of his death. His most recent album for Warners was "We Will Meet Again."

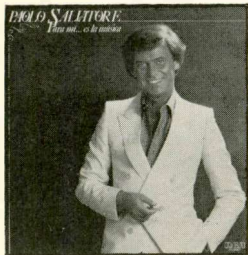
A memorial service was held last Friday (19) at St. Peter's Church in New York.

The Jazz LP Chart

SEPTEMBER 27, 1980

- GIVE ME THE NIGHT**
GEORGE BENSON/Qwest/WB HS 3453
- LOVE APPROACH**
TOM BROWNE/Arista/GRP GRP 5008
- THIS TIME**
AL JARREAU/Warner Bros. BSK 3434
- "H"**
BOB JAMES/Columbia/Tappan Zee JC 36422
- RHAPSODY AND BLUES**
CRUSADERS/MCA 5124
- MAGNIFICENT MADNESS**
JOHN KLEMMER/Elektra 6E 284
- ROUTES**
RAMSEY LEWIS/Columbia JC 36423
- BADDEST**
GROVER WASHINGTON, JR./Motown M9 940A2
- NIGHT CRUSADER**
EUMIR DEODATO/Warner Bros. BSK 3467
- HOW TO BEAT THE HIGH COST OF LIVING (ORIGINAL SOUNDTRACK)**
HUBERT LAWS AND EARL KLUGH/Columbia JS 36741
- THE SWING OF DELIGHT**
DEVADIP CARLOS SANTANA/Columbia C2 36590
- STRIKES TWICE**
LARRY CARLTON/Warner Bros. BSK 3380
- ROCKS, PEBBLES AND SAND**
STANLEY CLARKE/Epic JE 36506
- DAVID GRISMAN—QUINTET '80**
Warner Bros. BSK 3469
- PARTY OF ONE**
TIM WEISBERG/MCA 5125
- Beyond**
HERB ALPERT/A&M SP 3717
- DREAM COME TRUE**
EARL KLUGH//United Artists LT 1026
- CALLING**
NOEL POINTER/United Artists LT 1050
- SPLENDIDO HOTEL**
AL DI MEOLA/Columbia C2X 36270
- NEW YORK SLICK**
RON CARTER/Milestone M 9096 (Fantasy)
- WIDE RECEIVER**
MICHAEL HENDERSON/Buddah BDS 6001 (Arista)
- CATCHING THE SUN**
SPYRO GYRA/MCA 5108
- LAND OF THE THIRD EYE**
DAVE VALENTIN/Arista/GRP GRP 5009
- MONSTER**
HERBIE HANCOCK/Columbia JC 36415
- IT'S MY TIME**
MAYNARD FERGUSON/Columbia JC 36766
- HIDEAWAY**
DAVID SANBORN/Warner Bros. BSK 3379
- WIZARD ISLAND**
JEFF LORBER FUSION/Arista AL 9516
- ONE BAD HABIT**
MICHAEL FRANKS/Warner Bros. BSK 3427
- TAKE IT TO THE LIMIT**
NORMAN CONNORS/Arista AL 9534
- UNLOCK THE FUNK**
LOCKSMITH/Arista AB 4274

Latin American Album Picks

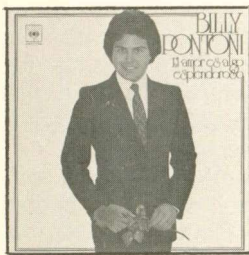


PARA MI . . . ES LA MUSICA

PAOLO SALVATORE—RCA PL 35311

Con producción y arreglos de Gian Carlo Rossi y grabado en Italia, Paolo Salvatore se luce en esta brillante producción que comienza a vender fuerte en España. Gran potencial en "Ven," (L. González) "Yo que soy," (L. González) "Yo necesito," (J.L. Perales) y "Cerca de tí." (Vaona-L.G. Escolar)

■ Produced and arranged by Gian Carlo Rossi and recorded in Italy, Paolo Salvatore's renditions in Spanish are superb. Starting to move heavily in Spain is "Ven," contained in this package. Also excellent are "Yo necesito," "Tú eres mi música," (Cogliati-Coscarella-Polimenno-Escolar) and "Vámonos." (Vaona-Escolar).



EL AMOR ES ALGO ESPLENDOROSO

BILLY PONTONI—CBS 14-1385

Con arreglos de Ferreira, Velázquez y Marrugo, Billy Pontoni de Colombia interpreta aquí temas de corte baladístico y disco. Una voz que pudiera colocarse internacionalmente si es promocionada debidamente. "Tú eres el amor," (G. Hiparco) "Así es nuestro amor," (Rosero) y "Amada mía." (R.E. Morales)

■ With arrangements by Ferreira, Velázquez and Marrugo, Billy Pontoni from Colombia could make it big internationally. Ballads and some disco material. Good package. "Como cambia el tiempo," (Titti Sotto) "Aguila," (Rosero) and "El amor es algo esplendoroso." (Cammi-F. Webster)



RAREZAS DEL SIGLO

CARLOS BARBERÍA Y ORQUESTA KUBAVANA—
Lasonic LPL 1991

Con Tito Contreras, Willy "El Baby" y Meñique en las partes vocales, Carlos Barbería brinda aquí ritmo y sabor tropical. Contagiosa salsa neoyorquina. "Yo soy rumbero," (Meñique) "La Sitiera," (R. López) "Pare cochero" (M. Guerra) y "Rarezas del siglo." (B. Valdez)

■ With Tito Contreras, Willy "El Baby" and Meñique taking care of the vocals, Carlos Barbería offers a very contagious salsa production by his Orquesta Kubavana. Very danceable. "Humo y espuma," (R. Rabi) "Te lo dije," (Cantoral) and "La negra Tomasa." (D.R.)



ÀTREVETE

JOSE LUIS RODRIGUEZ—TH THAM 2095

Con arreglos de Eduardo Leyva, José Luis Rodríguez interpreta a gran orquestación muy contagiosas y románticas baladas. Vendiendo fuerte con "Pavo real" (C. de Avila) y "Atrévete" (Herrero-Armenteros) contenidas aquí. Bellas también "Soy una canción," (R. Mena) y "Vivirás pensando en mí." (Osorio)

■ With arrangements by E. Leyva, José Luis Rodríguez from Venezuela is smashing with "Pavo Real" and "Atrévete" contained in this package. Also good are "Te quiero abrazar," (Herrero-Armenteros) and "Adivina de dónde soy." (Herrero-Armenteros)

Desde Nuestro Rincon Internacional

By TOMAS FUNDORA

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



■ La ley promulgada en Venezuela esta semana, liberando la importación de grabaciones, ha creado un sinnúmero de reacciones. Para unos, los que a través del tiempo se han enriquecido amparados por leyes que supuestamente debían haber protegido a la industria nacional y que, como todo fenómeno e ideal en la vida, dejó puertas abiertas para los super-inteligentes de aprovecharse de toda oportunidad para hacer las cosas a su favor, la ley es caótica y las expresiones son de "manos en la cabeza." Para los que han tenido hasta dificultades para hacer llegar a Venezuela, las materiales y elementos necesarios para prensar los discos, supuestamente también liberados en las nuevas regulaciones, el material llegará más fácil. Para los que estaban desde hace tiempo, hastiados de la prepotencia de muchos sellos locales venezolanos, que lanzaban el material cuando les daba la real gana y dictaminaban el futuro o la muerte de grabaciones a medida de sus caprichos, la oportunidad de verlos sufrir un poco se las "pintan calva." Entre todos los ejecutivos entrevistados telefónicamente por este redactor, el más original al referirse a la cuestión me dijo: "Bienvenida Venezuela al siglo XX."

De todas maneras, el agua tomará su nivel. La confusión reinante durará algunos meses y después, para aquellos que se adapten al nuevo "modus operandi," no será el asunto más que una experiencia más. A la larga será mucho mejor para la industria venezolana, el talento internacional y más aún para el venezolano y sobre todo para el pueblo musical venezolano. Todas estas leyes que inventan los hombres para proteger sus intereses nacionales, generalmente tienen la tendencia a lograr características muy especiales, a través de las cuales, siempre salen algunos muy aprovechados y la gran mayoría sufre los rigores de la injusticia comercial y humana. No habrá sistema nunca más exacto en garantizarle a todo el mundo lo mejor, al más bajo precio y en la mejor de las condiciones, que la vieja ley de la "oferta y la demanda." En ella creo y por ella lucho. ¡Bienvenida Venezuela al Siglo XX!



India de Oriente

Recibo excelentes muestras del amigo Sergio Bofill, Director de Promoción del sello SAR de Nueva York, entre las cuales se cuentan artistas de la talla de Roberto Torres, que es a la vez presidente de la empresa; Papaíto, Monguito, Linda Leyda y la Charanga Casino. En menos de un año de fundada, la compañía ha sacado al mercado 14 long-playings, están trabajando en diez más y acaban de sacar su nueva etiqueta Guajiro, en la cual acaban de lanzar a La India de Oriente. El sello SAR acaba de firmar a Henry Fiol y al Conjunto Crema, formado por jóvenes de 17 y 18 años. ¡Éxitos! . . . La WCIU TV de Chicago acaba de seleccionar a su ganador local para el Festival OTI de Estados Unidos. Fernando "Palomo" Abarca resultó ganador, cantando su composición "Con los Pies en la Tierra." Asistí a las eliminaciones de la WLTV TV de Miami, en la cual resultó ganadora la canción "El Extranjero," Interpretada y compuesta por el talentoso colombiano Rammiro. Las finales de Estados Unidos se celebrarán en el Hotel Fontainebleau, de Miami Beach, el día 4 de Octubre, en una presentación de SIN y sus afiliadas, patrocinadoras del evento OTI de Estados Unidos.



Oliver Onions

Met Richmond lanzó en su etiqueta Seeco dos sencillos al mer-



Jairo

(Continued on page 41)

Met Richmond lanzó en su etiqueta Seeco dos sencillos al mer-

LATIN AMERICAN HIT PARADE

Popularidad (Popularity)

Phoenix

By KIFN (GILBERTO ROMO)

1. **QUE ES UN AÑO MAS**
JOHNNY LOGAN—CBS
2. **O EL O YO**
ALVARO DAVILA—Profono
3. **CUANDO TU CARINO**
RIGO TOVAR—Novavox
4. **EL SILENCIO HABLA POR LOS DOS**
LA EDAD—Fama
5. **DILE A TU NUEVO AMOR**
NELSON NED—Alhambra
6. **QUE MIRASTE EN MI**
LOS ELEGANTES—Luna
7. **HEY**
JULIO IGLESIAS—CBS
8. **BEYOND**
HERB ALPERT—A&M
9. **QUE MAL AMADA ESTAS**
GUALBERTO CASTRO—CBS
10. **LOS DOS**
LITTLE JOE Y LA FAMILIA—Freddie

Tacoma

By KTOY-FM (MARIO BRIONES)

1. **EL NOA NOA**
JUAN GABRIEL—Pronto
2. **LA MALETITA**
PEDRITO FERNANDEZ—CBS
3. **LLUEVE**
WILLIE ROSARIO—T.H.
4. **CERRASTE LAS PUERTAS**
ALBERTO ROMAN—Arcano
5. **AQUEL AYER**
LOS PASTELES VERDES—Luna
6. **PERDONA CARINO**
GRUPO LA AMISTAD—Profono
7. **LO QUE NO FUE NO SERA**
GRUPO EUROPA—Sol
LOS REYES LOCOS—CBS
8. **NO ES PECADO**
LOS TERRICOLAS—Discolando
9. **AMPARITO**
LOS MELODICOS—Discolando
10. **NO ES SOLO CULPA MIA**
VICTOR ITURBE PIRULI—Mercurio

San Antonio

By KFHM (ANGEL TOLEDO)

1. **EL TAPATIO**
VICENTE FERNANDEZ—CBS
2. **PAVO REAL**
JOSE LUIS—T.H.
3. **INOCENTE POBRE AMIGA**
LUPITA D'ALESSIO—Orfeon
4. **COMO YO TE AMO**
RAPHAEL—Alhambra
5. **16 TONELADAS**
HERMANOS BARRON—Joey
6. **POBRE GORRION**
RAQUEL—Novavox
7. **EL HOMBRE QUE ME HACE FALTA**
GUADALUPE—Orfeon
8. **AMPARITO**
LOS GUACHARACOS DE COLOMBIA—Peerless
LOS MELODICOS—Discolando
9. **DAME, DAME, DAME**
ABBA—CBS
10. **EL GORRION Y YO**
LOS PAISANOS—Joey

Costa Rica

By RADIO TITANIA

1. **AZUL**
LUCIANO ANGELERI
2. **DOS HORAS DE POLVO**
PIERO
3. **MOSCU**
DISCHINGHIS KHAN
4. **MORIR DE AMOR**
MIGUEL BOSE
5. **ALINA**
CHRISTOPHER
6. **LLEGARE**
MANANTIAL
7. **TU NO TIENES SENTIMIENTOS**
APACHE
8. **PARA LOS DOS**
RAUL VALE Y ANGELICA MARIA
9. **TRISTEZA DE MEDIA NOCHE**
E.L.O.
10. **GAVIOTA**
GAVIOTA

Ventas (Sales)

Puerto Rico

1. **COMPANERA MIA**
EL GRAN COMBO—Combo
2. **ATREVETE**
JOSE LUIS—T.H.
3. **EL BARRIGON**
WILFRIDO VARGAS—Karen
4. **NI LLANTO NI VELORIO**
LA TERRIFICA—Artomax
5. **CADENAS DE FUEGO**
EDNITA NAZARIO—Pronto
6. **YA NO ERES LA MISMA DE AYER**
FELITO FELIX—Caytronics
7. **MI NOVIA Y MI MUJER**
JOHNNY VENTURA—Combo
8. **NO ENCUENTRO PALABRAS**
OSCAR D'LEON—T.H.
9. **ESTA SED QUE TENGO**
BASILIO—Karen
10. **SI NO HAY MATERIAL**
LALO RODRIGUEZ—Tierrazo

Hartford

1. **COMPANERA MIA**
EL GRAN COMBO—Combo
2. **MATAME DE AMOR**
CHRISTIAN—Susy
3. **PLAZOS TRAICIONEROS**
HECTOR LAVOIE—Fania
4. **CUATRO DIAS**
EL GRAN TRIO—Algar
5. **TU NO ERES MEJOR QUE YO**
BLAS DURAN—Madely
6. **YO QUISIERA**
OSCAR D'LEON—T.H.
7. **CUANDO DESPIERTES**
CELIA CRUZ—Fania
8. **RESPETALA**
CHAMACO RAMIREZ—Inca
9. **UN SENTIMENTAL**
JULIO IGLESIAS—CBS
10. **EL BARRIGON**
WILFRIDO VARGAS—Karen

Sao Paulo

By GRANDE PARADA NACIONAL

1. **ANUNCIO DE JORNAL**
JULIA GRACIELA—Polydor
2. **FOI DEUS QUEM FEZ VOCE**
AMELINHA—CBS
3. **PORTO SOLIDAO**
JESSE—RGE
4. **D.I.S.C.O**
OTTAWAN—Top Tape
5. **PALOMA**
SUNDAY—RGE
6. **EU VOU SONHAR**
JUANITA—RCA
7. **MOSKAU**
GENGHIS KHAN—RGE
8. **FREAK LE BOOM BOOM**
GRETCHEN—Copacabana
9. **APENAS 3 MINUTOS**
BARROS DE ALENCAR—RCA
10. **RASTA-PE**
J. ALFREDO & CHICO EVANGELISTA—Copacabana

Spain

By JAVIER ALONSO

1. **SANTA LUCIA**
MIGUEL RIOS—Polydor
2. **HEY**
JULIO IGLESIAS—CBS
3. **DIME QUE ME QUIERES**
TEQUILA—Zafiro
4. **VEN**
PAOLO SALVATORE—RCA
5. **TU FRIALDAD**
TRIANA—Movieplay
6. **ENAMORADO DE LA MODA JUVENIL**
RADIO FUTURA—Hispanovox
7. **CLARIDAD**
UMBERTO TOZZI—Epic
8. **HORROR EN EL HIPERMERCADO**
ALASKA Y LOS PEGAMOIDES—Hispanovox
9. **CANDELA**
MANOLO SANLUCAR—RCA
10. **NO DUDARIA**
ANTONIO—CBS

Nuestro Rincon (Continued from page 40)

cado, uno interpretado por Willy "El Baby" Rodríguez interpretando "Sonero Clásico" (Rodríguez-Cane) y "Destrozame amor." (W. Rodríguez). El otro, interpretado por Pete Bonet y su Orquesta, trae "Mano de Piedra" (P. Bonet) y "Los Angeles." (F. Bonet) . . . Agradezco a Mercy López, de la Regional RCA, el envío de un cassette conteniendo la nueva grabación de Jairo, realizada por RCA, Francia, en la cual se luce el triunfador argentino en los temas "Nuestro amor será un himno," "Yo dejo la ciudad," "Yo sé que llegaré es día" y otras. ¡Excelente producción! . . . Otra producción que se las trae y también representada por RCA para Latinoamérica, la constituye la producción de Cesare de Natale para K.T.R., realizada en Italia de los Oliver Onions, en Español. Atención especial de los programadores se merecen los temas "Santamaría," "Esta noche te quedas," "Hijo mío" y "Noche a noche," temas de Luis Escolar, De Natale y Guido y Maurizio de Angelis . . . El grato amigo Daniel Lee Smigrod me envía carta de Radio Hit (WHTT-Miami) que agradezco profundamente. David Gleason es el Gerente General de la nueva emisora con Agustín Acosta de Jefe de Programación Musical. Las muestras discográficas deben ser dirigidas a: Radio Hit 1260, P.O. Box 450550, Miami, Fla. 33145. Tel. (305) 625-4000 . . . Comienza a oírse fuerte en Miami el tema "Vuela Siempre Pójaro Herido" de Barbara y Dick de Argentina, gracias a la programación de WCMQ FM 92. ¡Me alegro mucho! . . . Y ahora . . . ¡Hasta la próxima!

A law regarding the free import of recordings has just been passed in Venezuela, creating a lot of different reactions from the record industry. For some, this new law will bring chaotic results. For others, it will now be easier to reach Venezuela with manufacturing material. Among the different record executives interviewed by this columnist regarding their opinions about this new law, the most

original response was: "Welcome, Venezuela, to the 20th Century." The original confusion should only last a few months, and the new law should enormously help Venezuelan industry, artists and consumers.

I just received promo samples from Sergio Bofill, promotion director of the SAR label in New York, including Roberto Torres, SAR president; Papaito, Monguito, Linda Leyda, and Charanga Casino. In less than a year, the label already has 14 LPs on the market, is currently working on ten additional albums, and has just begun a new label, Guajiro, with an album by La India de Oriente. SAR has just signed Henry Fiol and Conjunto Crema. . . . WCIU-TV in Chicago has just selected their local winner for the OTI Festival in the United States. The winner was Fernando "Palomo" Abarca with the tune "Con los Pies en la Tierra." I attended the final contest sponsored by WLTV-TV in Miami, in which the winning tune was "El Extranjero," composed and performed by Colombian performer Rammiro. The finals for the States will be held October 4 at the Fontainebleu Hilton in Miami Beach, Fla., sponsored by the Spanish International Network and all its affiliates.

Met Richmond has released, on the Seeco label, two singles, one by Willy "El Baby" Rodríguez with "Sonero Clásico" (Rodríguez-Cane) b/w "Destrozame Amor" (W. Rodríguez) and the other one by Pete Bonet and his Orchestra with "Mano de Piedra" (P. Bonet) b/w "Los Angeles" (F. Bonet) . . . I thank Mercy López from RCA Regional in Miami for having sent me a cassette containing Jairo's latest production done by RCA France. Among the tunes: "Nuestro amor será un Himno," "Yo dejo la Ciudad" and "Yo Sé que llegaré ese Día," beautifully rendered by this famous Argentinean performer . . . Another very good production, also distributed by RCA in Latin America, is the one by Cesare de Natale produced in Spanish by K.T.R., in Italy by Oliver Onions.

Record World en España

By JAVIER ALONSO

■ "Rompiendo la noche" . . . "Nacha Pop 1978," cuando **Dave Edmunds, Elvis Costello, Parker,** empezaban a estar en boca de todos los buenos aficionados a la música, en Madrid nació "Nacha Pop." Influenciados en sus comienzos por el Pub Rock y la música de los setenta, poco a poco labraron un estilo absolutamente suyo y supieron crearse un prestigio que les llevó a ser el primer grupo pop que tocó en "El Sol," el Pub que luego sería cuna de los grupos de nueva ola madrileños.

Fueron teloneros de **Siouxie** y de los **Stilletoos**, tocaron en festivales, colegios mayores y finalmente el mundo del disco. Ha sido un largo camino, pero ha valido la pena esperar porque su primer LP, ya grabado, y que saldrá a la venta el último día de Septiembre es un disco sorprendente de principio a fin.

"Horror en el Hipermercado" a cargo de **Alaska** y **Los Pegamoides**; casi legendarios entre la gente del rollo madrileño, representantes ilustres del pop más subterráneo, **Alaska** y **Los Pegamoides** abandonan por un momento su esfera habitual y se hacen protagonistas de la actualidad discográfica, gracias a la publicación de su primer sencillo con Hispavox. Junto con este título, canción-cómic rabiosamente pop, ofrecen por el mismo precio otras dos de rara calidad: "El hospital" y "Odio."

A/C-Oriented Label Makes Debut in Canada

■ TORONTO — Grand Entertainment Corp. has launched a record division, Grand Records, which will specialize in adult contemporary music, it was announced by Kenneth C. Walker, president. The label's first signing is singer Nana Mouskouri, whose first album and single, "Come With Me," are being released this month to coincide with her tour of Western Canada.

Grand Entertainment has also finalized an agreement with Capitol Records-EMI of Canada to press and distribute the label.

Pionero del nuevo pop español, Radio Futura es el primer grupo de nuestro país que ha merecido análisis y comentarios en la prensa francesa. El rotativo "Liberation" ha dicho de ellos lo siguiente: "Es el sueño de los nuevos conjuntos españoles. Es el único grupo que ha conseguido salir de la maquinaria del show-bizz aparentemente intacto y con éxito. Es un conjunto curioso, inventivo, que hace rock como podría tomar vitaminas. Estas gentes meremen ser escuchadas." Tras el éxito conseguido por su primer single, "Enamorado de la moda Juvenil," publica en estos días un segundo, cuyo título estrella es una composición que cuenta ya en los medios musicales "undeground" con un gran prestigio: "Divina": Es un tema de mucha garra, pegadizo, con una letra que dará que hablar y que resulta tan divertido como comercial. Tiene además, ritmo de reggae, tan de moda en este verano.

Miguel Bose y su single, recién salido cuyo título "Te amaré," es de **J. Calderón**, con una melodía muy hecha para su estilo.

De cierta calidad es el nuevo sencillo del grupo **Cucharada**, "Quiero bailar rock and roll," es un tema que ha sido varias veces interpretado y que nuevamente cobra actualidd.

"Moncho Al Puente y Los Kwai," **Moncho al Puente**, fué el creador de "Las Madres del Cordeiro" y "Desde Santurce a Bilbao." Esta nueva creación sigue la misma línea satírica de las anteriores aunque la música es más actual y la técnica superior.

Dos voces que teníamos olvidadas, vuelven de nuevo tras haber firmado contrato con la compañía RCA; ellos son **Joan Baptista Humet** y la francesita Jeannette. Voces que recordamos con agrado y que deseamos que tengan suerte.

Discos Columbia, S.A. ha firmado un contrato con la compañía Sonet Grammofon de Suecia para la distribución del grupo **Secret Service**, los cuales han triunfado rotundamente en algunos países europeos con el tema "Oh, Susie."

AFM Strike (Continued from page 3)

resolved in an accord reached Wednesday (17) that ended at least one facet of the 60-day impasse over union/producer terms. A new three-year contract had been considered out of reach until this focal issue — a residual payment scheme awarding union members financial participation in ancillary uses of product such as cable and pay TV, along with video software — could be dealt with.

On the other, striking members of AF of M, coordinated by the membership of Local 47, handed down the first major prosecution for strike-breaking the same day, and followed the decision with a major demonstration staged Thursday (18) morning in front of the Universal Studios complex.

According to Mike Melvoin, veteran arranger, producer and co-chairman of the AF of M strike committee, members will seek the maximum penalty—expulsion from the union, coupled with a \$5000 fine—for music contractor Johnny Fresco, who allegedly violated the strike by scoring an upcoming TV film in Amsterdam.

That project, "For The Love of It," was contracted for Chuck Fries Productions. Fresco, described by Melvoin as "a major L. A. contractor who regularly works in television, movies and shows," reportedly sidestepped the local walkout by utilizing Dutch musicians and cutting in an Amsterdam facility.

While the AF of M stance is essentially in support of SAG and AFTRA, key points of disagreement extend significantly beyond the central supplemental market topic that had been the dividing line in SAG/AFTRA huddles with producers. More critical for AF of M members is determination of residual payment terms for reuse/broadcast

of TV films recorded by union members.

As for the SAG and AFTRA accord reached last week, both sides warn that equally difficult negotiations remain unresolved. But a breakthrough did come with producers' softening on its previously adamant stance regarding days of playing time for features and percentage of gross terms before activating residuals on material produced directly for pay video firms.

Management accepted the SAG/AFTRA proposal calling for 10 days of playing time on each pay TV system in a year, with 4.5 percent of the distributor's gross to be earmarked for additional fees, along with pension and welfare contributions.

Also agreed upon was a percentage of the producer's gross, rather than the distributor figure — again set at 4.5 percent—as residual payments for video-disc and video-cassette programs.

On the software debate, producers had earlier demanded residual payments begin only after sale of 100,000 initial units. The compromise enacted last week provided for additional fees after that sales point is attained.

With complete union agreement packages yet to be set, however, film and television production remains in hiatus, with the fall TV season now unlikely to kick off its usual array of new programming before mid-November, apart from daytime programming, sports and news, which are distinct from the material governed by the SAG and AFTRA dispute. Those excluded areas were in fact covered in new radio and television network pacts ratified overwhelmingly by AFTRA members last week.

Zapp Bounces Into WB Offices



Warner Bros. recording artists Zapp recently stopped by the label's Burbank offices recently to celebrate the success of their debut album, "Zapp," featuring the hit single "More Bounce To The Ounce Part 1." Pictured, from left, are: Lou Dennis, vice president/director of sales; Cortez Thompson, director, black music marketing; Zapp's Roger and Larry Troutman; Bob Krasnow, vice president, talent; Tom Draper, vice president, black music marketing; Clyde Bakkemo, vice president, product management; Benita Brazier, product manager; Carl Scott, vice president, artist relations.

Radio Action

Most Added Latin Record

(Tema más programado)

(Regional)

"La Mugrosita"

(Bulmaro Bermúdez)

PEDRITO FERNANDEZ

(C.B.S.)

(Salsa)

"Compañera Mía"

(Victorio Vergara)

EL GRAN COMBO

(COMBO)

Dialogue (Continued from page 11)

instance. Even last year, I'm embarrassed by the money that we spent on a couple of acts—except that it's coming back now. If you look at the money we spent on John Cougar, we way overspent considering industry conditions. But we believe totally in the artist. And I think that this single and album, and the tour behind it, will prove that the expense was justified. That, to me, was the way to go—have a smaller roster, but still chase the marketplace aggressively.

RW: Are you personally involved in the signing of every act, scouting them and participating in the negotiations?

Sherwood: Yes. I have a very good A&R department, led by John Stainze, our newly appointed vice president of national A&R, out in L.A. There's Peter Lubin in New York, Mick Brown in L.A., and Charlie Fach, who has his own company through Phonogram and is always out in the street, scouting. And of course, Kennedy, out in Nashville, whose country ears are as good as anybody's. But with every act, I've heard the tape or seen the act, and I've been involved in every negotiation. I think that's the role of the head of a company. And while every president doesn't work that way, due to lack of time, which is probably the biggest killer, I think it's very important for us and what we're trying to do. I take the blame. I take a little credit, too, sometimes.

RW: What do you tell an act who wants to know why they should sign with Phonogram rather than another label?

Sherwood: Well, a lot of acts who have had limited success before have suddenly found great success here. A band like the Scorpions was kicking around for a lot of years without any major success. With us, their first album out the door sold a quarter million. Their next album was, believe it or not, still bulleting or starring on the charts after five months, and I have every reason to believe that before the end of the year they'll be a gold act—without a hit single, because they're a heavy rock 'n' roll band and that's not the direction top 40 is going in. The Gap Band is another example. Their albums had never had success. Their first album for us sold over 300,000, and the second is well over 650, and they still haven't penetrated the pop market very well. As far as new bands, there's Def Leppard. They have been an enormous success. If you're a new band, especially a rock 'n' roll band, this is a good company to be at. We have a promotion staff that's oriented that way, a very aggressive field organization, we think rock 'n' roll-wise. Not to the exclusion of other things, but that's the one area of the company that really needed attacking more than any other. Country was big, black music was big, but rock 'n' roll was not.

RW: Are you looking for acts with an eye to top 40 airplay more than anything else?

Sherwood: You're always looking for a broad-based act. We have turned down four artists that I can specifically think of in the last 60 days who had a song that I loved. And one or more of the A&R people and one or more of the promotion people absolutely loved. And the reason we turned them down was, there wasn't a second song. Or we didn't think the artists could do their own songs, it was a piece of outside material and you'd have to count too much on a constant flow of that. Or the live performance wasn't there at all. Some combination of those things caused us not to go ahead with it.

We probably turned down a hit, but my feeling is that from a marketing standpoint it costs you as much to break a single from an artist who may not have a followup as it does to break a single or an album from an artist who will give you more over a period of time. I'm not really interested in one-shot wonders.

RW: Some people might suggest that Kurtis Blow falls under the category of "one-shot wonders."

Sherwood: Well, that was my first thought, my first argument, being the devil's advocate in these things, when we were presented with "Christmas Rappin'" (his first single). I said "Why are you so excited about this? We'll pay a fortune and we've got no album behind it. Let's go to something that we can work on and develop." But A&R and black music marketing were so excited about it, they felt that rap records might be a trend but that the artist would endure, so we took our shot.

His first record sold nearly half a million 12-inches, which is a gold certification, and his second single, "The Breaks," just went gold, and his new album is coming. And you can expect a ballad or two, some things that might be more traditional R&B-oriented, on the album. Kurtis is very young, he's a great live performer, and he has career potential. He's more than just rappin'.

RW: Another artist that Mercury has had considerable success with, to a lot of people's surprise, is Peter Gabriel, who gave you a hit single ("Games Without Frontiers"). Is it true that Atlantic passed on his album because they didn't think it was commercial?

Sherwood: I've heard so many stories about it. Atlantic is one of the best companies in the business, and if in fact somebody there

did say "this is commercial suicide" or whatever, it's none of my business. They're entitled to a mistake once in a while. All I know is that a year ago, perhaps, I heard the album when I was in the U.K. and went crazy. I will tell you honestly, I didn't think that was a hit single for the U.S. market. As far as a great, wonderful, creative song, it was sensational. We ultimately wound up with Charisma (Gabriel's U.K. label) and this became our first project.

I could not be more delighted with it. Album radio's been supportive. I congratulate the whole marketing staff, the guys in promotion who believed, who made sure that when we moved our headquarters from Chicago to New York the record didn't lose any momentum. In fact, he's now getting played in markets where he's never gotten played before.

Unfortunately, that ("Games") may be the most hated single I've ever seen at top 40 radio. It isn't that hard a record; it's not like it has piercing guitar screams. They just hate the record. Because it's different. Because it's left of center. And yet when it goes on the radio, the audience loves it. So we just have to stay with it and knock over market after market after market. We're committed to this one for six months, eight months, a year.

RW: Are there specific changes in the works in the way Mercury in particular, or PolyGram in general, will be doing business?

Sherwood: There are ongoing conversations about changes. I don't think anyone is totally satisfied with the way we are dealing. We've created a lot of our own monsters. We've fixed some of the ills, I genuinely believe that, but I think there are still changes to be made in a number of areas. I can't be more specific than that because we haven't formulated much more than what's already been printed.

RW: You came to this company with a background in promotion and before that in radio. Did you feel confident at the time that you knew how a record company worked?

Sherwood: I was confident that I could do the job, based on a couple of things. One is that while I was at Columbia, where I got all my prior training in the music business, even though I was in promotion, I was heavily involved in all areas, as promotion is at every successful company. I looked at other promotion people, like Al Coury, who were successful as company presidents, and that gave me reason to believe I could be.

The second reason for my feeling of confidence was that I spent a lot of time at Columbia with my boss, who was the head of marketing, and with his boss, who was the VP and general manager of the label, and with the prezzes when I had that kind of opportunity to sit down and talk about deals. It was a matter of getting education from a very, very good company. Was I wired to all of it? Of course not. My field was promotion. But that's what the company wanted here. It was the one area that needed to be strengthened. And that's certainly the area where the biggest changes occurred in the company.

When I came in, what I didn't know about the record business scared the hell out of me for the first 30 or 60 days. Irwin Steinberg (chairman of PolyGram Record Operations, U.S.A. and Sherwood's predecessor at Phonogram) was extremely helpful, in answering questions but also in letting me make my own way. He gave me just enough to keep me out of trouble and then sent me on my way. It was on-the-job training, but I think it worked very well.

RW: Was there a problem when you first took the job as far as Mercury having a negative image in the street?

Sherwood: I think whatever bad reputation we had was unjustifiable. And that's obviously not me defending me, because I wasn't here. But the company developed a lot of acts to their peak that went to bigger companies with bigger promises of glory and didn't hit, so maybe the company was in for a bad rap.

The thing for me is, this company should reflect me and my style. That's not arrogance or ego. If you run a company and you're responsible for it, your own style should go right through the system. Everybody's not like me. They do jobs that require different personalities, different temperaments and different skills. But I don't think it's unfair to say that the company reflects the style of the person that's running it.

RW: What would you say was the biggest mistake you made in your first year or so on the job?

Sherwood: I think the biggest mistake was in A&R, and that was not spending enough time or manpower in the studio with the artists, in particular the new artists, making sure that they delivered what we thought we had bought. In other words, the demos are one thing and the finished product is another. We had some problem in those areas and we wound up putting out projects that were not successful. I don't think we made any serious deal mistakes. We've gotten our finances pretty well in order.

It's been a real learning experience, and I can tell you I'm still learning today. The day that I leave the office and I don't think I've learned something is either the day I really screw up or the day I've really got it wired, and I don't expect to see that day for a long time to come.

Germany

By JIM SAMPSON

■ MUNICH—Reports from the fall sales conventions reflect confidence at German record companies that they will be able to prosper, despite difficult market conditions which will continue through this year. But no longer are senior executives hoping for another sales explosion.

EURO-RCA SELECTAVISION IN 1983: At Bled, Yugoslavia, RCA Records MD **Han-Georg Baum** told his sales force to expect an initial Selectavision videodisc catalogue of several hundred titles starting in 1983. He coupled the announcement with a denial of rumours that RCA wants to sell its record division (or perhaps return to a license agreement with Teldec). Baum showed special satisfaction with RCA's sales in back catalogue, which now account for 70 percent of RCA's German business. RGW firm's limited recent success in hit product should be bolstered by the addition of TTR records (from **Rudd Wijnants, Bart Van Der Laar** and **Rolf Baierle**), plus new domestic additions **Cindy & Bert** and **Ulla Meinecke**. **Kees Rutter's** booming classical department promises a new set of **Beethoven** symphonies from the Dresden Staatskapelle, including a complete score of the cycle in the box.

NEW TV MERCH. DEPT. AT DG, BUSCH LEAVES: For the 14th (and last) time, **Richard Busch** addressed the Deutsche Grammophon sales convention as president (he now takes over Polydor International). Busch noted that DG's huge and varied back catalogue had served the company well during the recent sales stagnation, but asserted that the team must "put up a fight" to maintain and improve its market share. MD **Ossi Drechsler** added that current five percent expansion of the German market is not bad, and that the boom of '78 was out of proportion. At the convention, special emphasis was put on classical product, an area where DG claims to have improved its position of leadership. International product chief **Ray Schmidt-Walk** introduced **Suzi Quatro**, on hand to launch the new Dreamland label. Both the new **Bee Gees** and **Eric Clapton** studio albums have been taken off the RSO schedule for fall, but **ABBA** will have their new 12-song set ready by early November. And the Canadian group **Saga** is breaking in Germany, following their recent tour with **Styx**. Several thousand units of the new album "Silent Knight" are moving daily here. Finally, DG announced establishment of a new department for development of TV-merchandised product. Under **Christian Spriestersbach**, the media product department will support ten releases this year and at least ten next year, compared with six at DG last year. That is still only half of the K-Tel or Arcade schedule, but more than any other record company.

PHONOGRAM CONCENTRATES ON BUSINESS: **Roland Kommerell** did not invite any guests to his Phonogram confab. Instead, the company spent three days in an "open and frank dialogue" between management and the sales and product departments. The product outlook seems better than in the first half, which was saved by "Funkytown." New **Lipps, Inc.**, **Thin Lizzy** and **Status Quo** albums will be joined by the long-awaited third **Dire Straits** release, according to international chief **Louis Spillmann**. Domestic A&R promises releases by **Nana Mouskouri**, **Hildegard Knef** and Austrian singer **Peter Cornelius**, and the classical offering features the first four Phonogram digital albums.

Olivia's Australian Platinum



Following the Australian premier of the motion picture "Xanadu," CBS Records Australia presented Olivia Newton-John, the film's co-star, with a platinum album for the film's soundtrack LP. Pictured at the presentation are, from left: John Brownrigg, branch marketing manager, CBS Australia; Paul Russell, managing director, CBS Australia; Newton-John; Steve Chambers, national promotion manager, CBS Australia; Denis Handlin, branch marketing manager, CBS Australia; and Barry Bull, marketing director, CBS Australia. "Xanadu" is currently the #1 album in Australia.

England

By VAL FALLOON

■ LONDON—The sudden mood of optimism here is reflected in upcoming classical releases. The classical market is slightly larger, proportionately, in Europe than in the U.S., but classical departments are still poor relations in record terms. Many companies have cut rosters, but someone obviously still believes music lovers have money to spend. Decca, pioneer of digital recording here, is releasing no fewer than twelve prestige titles in the next weeks, including three operas. Though there are no digital players, the sound improvement on good hi-fi equipment is thought impressive enough to keep customers buying. CBS is joining in with digital half-speed product out on the new Mastersound label, which also has pop titles scheduled. EMI has even come up with possibly the first midprice digitally-recorded LP, with music by Mozart, and at the top end of the range is the imported Chalfont recording of the "Empire Strikes Back" soundtrack. Tiny new independent Chandos is entering this market with the first digital "The Planets" by Holst, among other adventurous releases. EMI, Phonogram, CBS, Decca and Polydor have all lined up several (non-digital) opera and other box sets, while various midprice ranges are being added to. Small labels such as Nimbus are continually active. The newest addition, Hyperion (a somewhat untimely choice of name), comes in from Germany, and yes, one of the first releases is a digital recording, of Mussorgsky's "Pictures At An Exhibition." By the time the playback equipment is available, companies will probably be fervently pressing videodiscs. But as one cynic remarked, all this magnificent technology could well become redundant if someone comes up with a silicon chip LP. And that's not impossible.

PENSION REALITY: **Shadow Hank Marvin's** recent joke that **Cliff Richard** only stays with EMI because of its pension plan has more than a ring of truth. EMI this week announced that it has agreed to a pension scheme with the British taxman that will enable artists to defer 17.5 percent of their earnings and retire at 40. EMI is hoping the scheme will bring back some of Britain's rock tax exiles. Though most artists are of course involuntarily "retired" well before that age anyway, EMI says the date can be later if the artist wishes. Obviously the company has quite a few superstars approaching "retirement" age now—Cliff Richard (next month), members of the **Stones**, **Paul McCartney** (in a couple of years) and so on. The pension fund managers say the scheme has been specially designed to allow artists to defer part of their incomes, thereby sheltering them from the crippling taxes here. A three-million-a-year earner could put away half a million pounds. Many artists, of course, have their own "pension" arrangements. McCartney has various publishing companies, the **Who** have a film studio and the members of the number one British rock band are reputed to invest their millions outside the music industry. . . . Arista U.K. managing director **Charles Levison** has denied recent press rumours that there will be further changes in the English Euro-disc companies following the departure of Ariola MD **Rabin Blanchflower** to set up his own label. Levison told *Record World*, "I have no plans to depart and to the best of my knowledge neither has **Andrew Pryor**." Pryor is head of A & A Marketing, the company that services both labels. Levison added that he and Pryor will be handling Ariola responsibilities in the immediate future. Any changes, if necessary, would be announced later, he added. Ariola chief **Monty Leuftner** has always said that both labels would retain their separate identities.

BBC TAPE TAX?: As well as record companies fighting for a government levy on blank cassettes, the BBC has now suggested it might join in. Director General **Sir Ian Trethowan** said the BBC is considering asking the government for a levy which could be contributed towards broadcasting costs. The levy would apply to both sound and video tapes which, says Sir Ian, are being continually used to record copyright material. Viewers are probably unaware that, though videorecording local programmes such as the news is not illegal, copying a movie or any filmed matter shown on TV is a breach of the copyright law. If such a levy is seriously considered it could send shock waves through the burgeoning home video industry. Most people use blank videotapes to record shows while they are away, and of course all marketing of hardware and software emphasizes this point, with new machines now available that can be set to tape four different shows over a two-week period using the new eight-hour tapes.

Budget Convention

(Continued from page 3)
convention schedule last week, detailing programming topics and related activities for the store managers and staffers that will attend from Budget's affiliated store franchises throughout the west, Pacific northwest and plains states.

As in the past years, this year's gathering will focus on general trade conditions and market problems, along with in-house seminars addressing the specific problems facing small business entrepreneurs. Because of Budget/Danjay's retail franchise and one-stop distribution configuration, management from its Denver and Seattle facilities will share seminar duties with guest executives.

Wednesday morning's program will follow a welcoming address by president Evan Lasky with a double-barrelled NARM program, including a showing of the "Gift of Music" presentation first unveiled this March at the NARM Convention. Attending these meetings to make the presentation will be NARM executive vice president Joe Cohen, director of special projects Patrick Gorlick, and director of membership Stan Silverman. Cohen will then present an overview of the current crisis in product counterfeiting, including efforts mounted by NARM, the RIAA and member companies in cooperation with the FBI and other law enforcement agencies.

Afternoon programming begins with a keynote by MCA Distributing president Al Bergamo, who will discuss recent shifts in record and tape marketing. Also participating will be MCA's regional sales director Leroy Saither and Dan Wedlock, manager of MCA Distributing's Seattle branch.

A seminar on merchandising classical product follows, to be conducted by PolyGram Classical's Jack Warfield, western region manager. A final Wednesday seminar is expected to be conducted, but plans were still being set at press time.

Thursday (25), an accounting seminar conducted by Budget/Danjay comptroller Jack Kitchell will launch morning discussions, focusing on financial management, inventory control, cash flow, tax problems and an update on the company's new data processing system.

That afternoon will include an initial panel discussion on merchandising country product helmed by RCA Nashville executives including national director of country market development Dave Wheeler and Joe Galante,

division vice president of country marketing. Also participating will be Bill Graham, RCA's director of the western region; Bonnie McCassy, branch manager for RCA, Seattle; and RCA's Denver branch manager, Mike Ketchum.

Immediately following will be in-house seminar presentations on advertising, merchandising, store layout and design, fixturing and alternative products business. Scheduled speakers include convention director and Budget/Danjay's national director of advertising and promotion Sandra Halper; national operations manager George Hill; Mike Boyle, Seattle branch manager; Paul French, field supervisor and executive assistant; Seattle branch head buyer Bill Green; Dru Wilson, warehouse supervisor at the Seattle branch; Seattle branch advertising coordinator Bobbi Schmitz; and Gary Briggs, field representative and promotion coordinator, Seattle branch. Budget store franchise owners will also be introduced.

Friday's (26) concluding seminars will begin with a morning session on critical issues in management for small businesses, moderated by Charles Blick, M. Ed., who will direct the discussion around the improvement of supervisory skills, employee development, employer/employee relations, motivational techniques and other management topics.

Afternoon sessions will include a presentation on home video business from Russ Bach, vice president of marketing development for WEA's video business; and Jim Fisher, WEA Video, from the company's Los Angeles branch. The final seminar will be a marketing presentation from CBS Records, with speakers to include Tom McGuinness, national branch distribution vice president; Frank Mooney, western divisional vice president; Del Costello, regional vice president, Los Angeles; Jack Chase, regional vice president, Dallas; Joe Yopollo, Seattle branch manager; and Mike Waggoner, Denver branch manager.

Atty General's Report

(Continued from page 3)

cause record companies, finding that their profits are being skimmed off by counterfeits of their leading money-making artists, are having to cut back on the number of new, undeveloped or experimental music they can sign, "limiting the range of recordings and marginal product available."

The report lists the loss to the recording industry at \$600,000,000.

MVP Signs Clay Hunt



Freddie Perren, president of MVP/Polydor Records, has announced the signing of singer/songwriter Clay Hunt to the label. Perren is currently producing Hunt's debut LP, which will be released in early 1981. Pictured celebrating the signing are, from left: (back row) Sonny Gordon of Prime-Time Productions, Hunt's management; Marty Goldrod, Polydor VP and west coast general manager; Paul Cohen of Prime-Time Productions; Christine Perren, executive VP of MVP Records; (front row) Dick Kline, executive VP, promotion, Polygram East; Hunt, and Perren.

Precision Records Moves Headquarters

By VAL FALLOON

■ LONDON — Following the collapse of the RCA/PRT merger last month, Precision Records (formerly Pye) is to move from its London Headquarters. No announcement has been made as to the date of the move, but confirmation is expected this week.

The record company will join the staff at Mitcham, South London, where premises house the pressing plant, the telephone sales division, accounts and other administrative departments. Remaining in London, at new offices yet to be pinpointed, will be the promotion department, and two or three A&R men will be housed with the PRT recording studios at ACC House, head office of PRT's parent company. Press, marketing and all other functions are expected to move to Mitcham with the exception of the separately-run Precision Video Division, which will remain in town.

At present final staff lists have not been given, but it is understood that personnel not wishing to make the move have been offered redundancy terms and that one or two executives have opted for this alternative because of travel problems. Up to 30 people are involved in the move.

Liberty/United Names Two in N.J.

■ LOS ANGELES—Harry Hoffman has been appointed plant manager and Eugene Rostalski manager of administration at Liberty/United's New Jersey manufacturing facility.

Hoffman, who has been with Capitol Records 35 years, was distribution center manager at Capitol's Westchester, Virginia, plant. Rostalski has held the position of supervisor of computer operations at Winchester for the last six years.

Atlantic Ups Three In Promotion Dept.

■ NEW YORK—Atlantic Records vice president of promotion Vince Faraci has announced a realignment of the company's national promotion staff. Sam Kaiser, formerly director of field operations, has been promoted to director of national singles promotion. Lou Sicurezza, formerly regional pop promotion director, Cleveland branch, has been named director of field promotion. Andrea Ganis, formerly director of national secondary pop promotion, has been promoted to associate director of national singles promotion.

Kaiser worked at various stations from 1972-1977. In February 1977, he joined Atlantic as local promotion representative in St. Louis. He was later promoted to midwest regional album promotion/artist development manager, and director of field operations.

Sicurezza had been regional pop promotion director since May 1978.

Ganis joined Atlantic as director of national secondary pop promotion in January 1980.

Baxter To Run Artist Development At EMIA/Liberty

■ LOS ANGELES—Jim Mazza, president of EMI America/Liberty Records, has announced the creation of an artist development department and named Clay Baxter its director.

The newly-created position will include video promotion, tour planning, and every phase in the overall development of the label's roster of artists. Baxter will also serve as the liaison between all EMIA/Liberty artists and the management and agency communities.

Record World Gospel

Gospel Time

By MARGIE BARNETT

■ Attention do-it-yourselfers: take heart at the courage and efforts of one **John Bontempi** in New York City. Bontempi's thesis for his master's degree at the New York Institute of Technology was a gospel

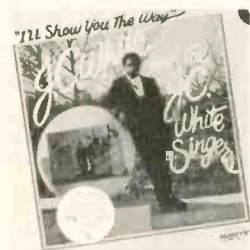
Gospel Album Picks



FOOLISH GUYS TO CONFOUND THE WISE

ISAAC AIR FREIGHT—Maranatha MM0066 (Word)

This comedy trio has established itself with its first two albums and continues to pack a powerful message between laughs. The continuing saga of "Jerusalem Drag-net II," "Cult" and "KUSS" are particularly humorous.



I'LL SHOW YOU THE WAY

J. C. WHITE & THE J. C. WHITE SINGERS—Savoy SL 14573 (Arista)

The J. C. White Singers produce a sound with a solid traditional foundation and contemporary trappings. Top cuts are "I'm Depending On You," "Lord, It's Now," and "This Love Jesus Gave To Me."



OUR BEST TO YOU

VARIOUS ARTISTS—Gospel Truth GT 44001

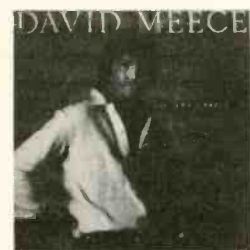
Various selections from such black gospel artists as the Rance Allen Group, Walter Hawkins, Rev. Maceo Woods & the Christian Tabernacle Choir, the Staple Singers, the PUSH Choir and Louis McCord make this two-record set particularly enjoyable.



THE STAND

CHUCK GIRARD—Good News GNR 8112 (Word)

Girard has taken a more progressive approach musically with this album. Prime selections include "Soldier," "Border Town," "Racin' Like The Wind" and the title cut.



ARE YOU READY?

DAVID MEECE—Myrrh MSB 6652 (Word)

Under the production guidance of Brown Bannister, Meece has created another smoothly polished contemporary LP. Top selections include "Follow You," "Comin' Back" and "Satan, Just Leave Me Alone."



SAVIOR, LEAD ME LEST I STRAY

REV. CLEOPHUS ROBINSON—Savoy SL 14558 (Arista)

Rev. Robinson offers his moving interpretations of some of the finest old hymns of the church. "Were You There?," "Rock Of Ages," "I Will Trust In The Lord," and "Amazing Grace" are standouts.

album, complete with cover art and a lyric sheet. Most of the songs on "The Plan" are self-penned, and, of course, Bontempi produced it as well. Late hours in the studio with musician friends resulted in a product that is really quite good, considering its purpose. Bontempi is now calling gospel radio stations around the country trying to promote airplay on the album. When he gets a station to play it, he then contacts the local Christian bookstores to see if they will stock it. Good luck, John!

BITS AND PIECES—Two more children's LPs are on the market. Sparrow has released its fifth in the Candle Agapeland series called "The Birthday Party," and Star Song has entered the scene with "Super Gang." . . . An appreciation service was held in honor of Light Records' **Gentry McCreary** Sept. 19 at the Oakland Auditorium Theatre in Oakland, Calif. Special artists on hand were **Danniebelle Hall**, the **Hawkins Family**, **Kristle Murden**, and "**Twinkie**" **Clark**, among others. McCreary was celebrating his birthday at the same time. . . . Ben Speer Music has added **Eddie Buckles** to the position of catalog promotion and development. . . . **Larnell Harris** (Benson) has signed a writer agreement with BMI. . . . Lamb & Lion has issued merchandising material on **Debby Boone's** "With My Song," including a 24 x 24 poster of the cover, cover board slicks and a mobile.

Contemporary & Inspirational Gospel

SEPTEMBER 27, 1980

SEPT. 27	SEPT. 13		
1	1	NEVER ALONE	22
		AMY GRANT/Myrrh MSB 6645 (Word)	28
2	2	WITH MY SONG	MIKE ADKINS/MA 1061
		DEBBY BOONE/Lamb & Lion LL 1046 (Benson Group)	23
3	3	IN HIS TIME, PRAISE IV	COME TO THE QUIET
		MARANATHA SINGERS/Maranatha MM0064 (Word)	JOHN MICHAEL TALBOT/Birdwing BWR 2019 (Sparrow)
4	7	THE PAINTER	24
		JOHN MICHAEL TALBOT & TERRY TALBOT/Sparrow SPR 1037	24
5	5	MY FATHER'S EYES	ALL THAT MATTERS
		AMY GRANT/Myrrh MSB 6625 (Word)	DALLAS HOLM & PRAISE/Greentree R 3558 (Benson Group)
6	4	ONE MORE SONG FOR YOU	25
		IMPERIALS/DaySpring DST 4015 (Word)	25
7	6	BEST OF B. J. THOMAS	MORE HYMNS FOR CLASSIC GUITARS
		Myrrh MSB 6653 (Word)	RICK FOSTER/Bread'N'Honey 118
8	9	NEVER THE SAME	26
		EVIE TORNUQUIST/Word WSB 8806	26
9	8	SAVED	THE LORD'S SUPPER
		BOB DYLAN/Columbia FC 36553	JOHN MICHAEL TALBOT/Birdwing BWR 2013 (Sparrow)
10	10	ROAR OF LOVE	27
		2ND CHAPTER OF ACTS/Sparrow SPR 1033	32
11	13	FOR THE BEST	LIVE FIREWORKS
		B. J. THOMAS/MCA/Songbird 3231	MCA 3248
12	12	HEED THE CALL	28
		IMPERIALS/DaySpring DST 4011 (Word)	29
13	11	YOU GAVE ME LOVE	DALLAS HOLM AND PRAISE LIVE
		B. J. THOMAS/Myrrh MSB 6633 (Word)	GREENTREE R 3441 (Benson Group)
14	14	FORGIVEN	29
		DON FRANCISCO/NewPax NP 33042 (Benson Group)	30
15	17	AMY GRANT	BULLFROGS AND BUTTERFLIES
		Myrrh MSB 6586 (Word)	CANDLE/Birdwing BWR 2010 (Sparrow)
16	18	GOT TO TELL SOMEBODY	30
		DON FRANCISCO/NewPax NP 33071 (Benson Group)	31
17	19	NO COMPROMISE	LIVE
		KEITH GREEN/Sparrow SPR 1024	ANDRUS/Blackwood & Co./Greentree R 3570 (Benson Group)
18	15	THE SKY IS FALLING	31
		RANDY STONEHILL/Solid Rock 2005 (Word)	—
19	16	MUSIC MACHINE	STRAIGHT AHEAD
		CANDLE/Birdwing BWR 2004 (Sparrow)	JAMIE OWENS-COLLINS/Sparrow SPR 1035
20	20	SEEDS OF CHANGE	32
		KERRY LIVGREN/Kirshner NJZ 36567 (CBS)	—
21	21	GET READY	THIS IS MY SONG
		DARRELL MANSFIELD/Polydor 6288	DALLAS HOLM & PRAISE/Greentree R 3714 (Benson Group)
			33
			34
			40
			23
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			38
			35
			39
			33
			40

Top Forty Survey (Continued from page 28)

they are."

Ron Riley, program director of WCAO in Baltimore, said the issue was a question of "semantics." "Adult contemporary is the safe thing to call yourself," asserted Riley. "On AM radio, the term top 40 is as passe as disco." Riley explained that since teen-oriented advertising is no longer the "profit center" it used to be, a radio station is endangering its own survival calling itself top 40. "It's more advantageous for us as an AM station to go with higher demographics," he continued. "We're definitely not playing some of the records we would have played two years ago, except maybe at night."

Riley would find few arguments against his contention that a radio station today "can't live on teen business alone." Nor is it difficult to support his opinion that a station on the AM band has a more difficult time selling itself with the brand "top 40." A good example is WRQX (Q 107) in Washington D.C., which turned up number one in the recent Mediatrend estimates and generally bills itself as a top 40 station. Asked if the label caused advertisers to shy away, Mark Gross of the station's sales department replied, "Sure . . . but there hasn't been any loss of business, just a lot more selling. Teens are a fickle audience. They're the first to come (to a station), and they're the first to leave."

Speaking from a strictly musical standpoint, some programmers observed a "snowball" effect in single releases: as radio stations tend to favor softer music, record companies release a greater proportion of soft singles, which leaves those programmers in search of harder rock product at a loss for records to add. Gehron of WLS said that this syndrome "has clearly affected our nature . . . the biggest impact (on us) over the past two years is the fact that top selling singles have been primarily slow records . . . I've had to compensate for that by playing more album cuts in order to maintain the balance. Look at the product that's out there—I have an awful time finding good 'n' roll records that are broad-based.

"I don't want to lose my teens," Gehron stated firmly. "I have to be very careful with the slower product . . . What has helped us stay a traditional top 40 station is that we've looked for those rock 'n' roll records and made sure they're in there." Gehron added that slower-tempo singles were so dominant

in the sales picture that "if I just went by sales . . . I would turn into an A/C station whether I wanted to or not."

Ray Quinn, program director of WFIL, Philadelphia, agreed that the "softer top 40 approach" had affected record companies' release strategies, perhaps to the detriment of top 40 stations which are still interested in rock 'n' roll. "Now I think they're trying to find the best of both worlds and combine kind of an album artist with a middle or up-tempo record that is melodic and very well-produced."

Quinn also sees hope for rock 'n' roll on mass-appeal, contemporary radio in the emergence of what he calls a "new breed of middle demographic person . . . I think we're finally starting to see some of the 33 and 34 year-olds that still have an affection for Mathis or Streisand or some of the more traditional MOR-type artists falling out of that demographic, and being replaced by 25-34 year olds that grew up on the Beatles and the Doors and the Stones."

Demographics analyses aside, top 40 has many allies in the programmers who have a strong emotional commitment to top 40 as an idea. Al Brady called the absence of a true top 40 station in a major market like Boston "a terrible tragedy. I don't think it has to be, and I hope like heck that some sharp operators find that out and correct the situation."

Baby' O Taps Parenteau

■ NEW YORK — Rafael Villafane, President of Baby'O Records, has announced the appointment of Michel Parenteau to the post of general manager. Parenteau had been head of east coast promotion for Brinton & Co. and, before that, director of national disco promotion for Salsoul Records.

Howell Exits Nashboro

■ NASHVILLE—Bud Howell has resigned his position as president and general manager of Nashboro Records, a black gospel label here. Howell, who will remain with the company until Oct. 10, said the separation was an amiable one.

Howell will become president and general manager of Fore-runner Farm Systems, Inc., a company that produces tropical plants for wholesale distribution.

Howell joined Nashboro in May of 1967 as vice president of sales. At present no successor has been named.

MSI Press Acquires Crescendo and Myriad

■ DALLAS—Bill Flanders, general manager of MSI Press Inc., has announced the recent acquisition of the music-buying plans of Crescendo Music Service and Myriad Music.

Discount Plan

Both Crescendo and Myriad offer church or school music buyers a discount purchase plan whereby the customer pays an annual membership fee for the opportunity to purchase from virtually every publisher in the nation, usually at 20 percent off the retail price.

Crescendo's name will become New Crescendo Music Service, and Myriad will not change its name. Crescendo

specializes in mail order, sending a monthly mailing to members and prospective members of the most recent and best selling music. Myriad offers WATS line service to all members and telephone sales people to phone members monthly.

Light/Lexicon Names Hesson VP

■ LOS ANGELES — Larry Jordan, executive vice president of Light Records/Lexicon Music, has announced the appointment of Neil Hesson as vice president of sales and marketing for the company.

Hesson will be responsible for the development of new sales techniques and concepts as well as product research and development.

Soul & Spiritual Gospel

SEPTEMBER 27, 1980

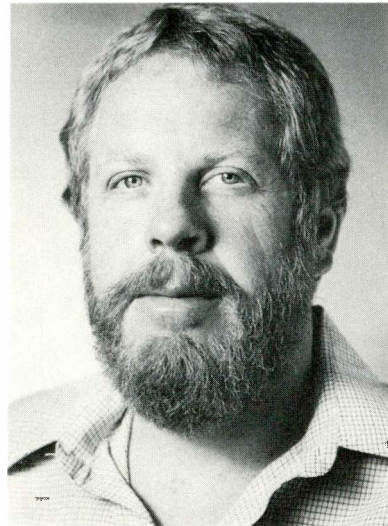
SEPT. 27	SEPT. 13		
1	1	PLEASE BE PATIENT WITH ME ALBERTINA WALKER/Savoy SL 14527 (Arista)	21 23 SHOW ME THE WAY WILLIE BANKS & THE MESSENGERS/HSE 1532
2	3	TRAMAINÉ TRAMAINÉ HAWKINS/Light LS 5760 (Word)	22 25 CHANGING TIMES MIGHTY CLOUDS OF JOY/ City Lights/Epic JE 35971 (CBS)
3	2	I'LL BE THINKING OF YOU ANDRAE CROUCH/Light LS 5763 (Word)	23 26 I NEED YWOU ISAAC DOUGLAS/Creed 3097 (Nashboro)
4	5	REJOICE SHIRLEY CAESAR/Myrrh MSB 6646 (Word)	24 28 AMAZING GRACE ARETHA FRANKLIN/Atlantic SD 2906
5	6	IT'S A NEW DAY JAMES CLEVELAND & THE SOUTHERN CALIFORNIA COMMUNITY CHOIR/Savoy SGL 7035 (Arista)	25 31 PEOPLE GET READY SUUPREME ANGELS/Nashboro 7226
6	4	AIN'T NO STOPPING US NOW WILLIE NEAL JOHNSON & THE GOSPEL KEYNOTES/ Nashboro 27217	26 34 GOD SAID IT SOUL STIRRERS/Savoy SL 14569 (Arista)
7	7	LOVE ALIVE II WALTER HAWKINS & THE LOVE CENTER CHOIR/Light LS 5735 (Word)	27 27 A PRAYING SPIRIT JAMES CLEVELAND & VOICES OF CORNERSTONE/Savoy SGL 7046 (Arista)
8	8	COME TO JESUS NOW MYRNA SUMMERS/Savoy SL 14575 (Arista)	28 24 SAVE THE LOST GOSPEL MUSIC WORKSHOP MASS CHOIR/Savoy SGL 7043 (Arista)
9	9	IT STARTED AT HOME JACKSON SOUTHERNAIRES/ Malaco 4366	29 22 LORD, LET ME BE AN INSTRUMENT JAMES CLEVELAND & THE CHARLES FOLD SINGERS, VOL. IV/Savoy SGL 7038 (Arista)
10	10	CHANGED MAN SWANEE QUINTET/Creed 3099 (Nashboro)	30 19 OH LORD, YOU SAID SO REV. CLEOPHUS ROBINSON & THE ST. LOUIS COMMUNITY CHOIR/Savoy SL 14532 (Arista)
11	14	HEAVEN GENOBIA JETER/Savoy SL 14547 (Arista)	31 40 PRAISE BELONGS TO GOD ELBERTINA "TWINKIE" CLARK/ Sound of Gospel 091
12	13	IF YOU CAN MOVE YOURSELF, THEN GOD CAN HAVE HIS WAY DONALD VAILS CHORALEERS/ Savoy SGL 7039 (Arista)	32 21 YOU OUGHT TO TAKE TIME OUT TO PRAISE THE LORD REV. CLAY EVANS & THE SHIP/Jewel 0150
13	15	TELL IT MILDRED CLARK & THE MELODY-AIRES/Savoy SL 14571 (Arista)	33 36 WHAT IS THIS HIGHWAY QC's/Savoy SL 14563 (Arista)
14	18	WE'LL LAY DOWN OUR LIVES FOR THE LORD JULIUS CHEEKS & THE YOUNG ADULT CHOIR/Savoy SGL 7040 (Arista)	34 — SOMEBODY LEFT ON THAT MORNING TRAIN JULIUS CHEEKS/Savoy SL 14554 (Arista)
15	12	JESUS WILL NEVER SAY NO FLORIDA MASS CHOIR/Savoy SGL 7045 (Arista)	35 IN GOD'S OWN TIME, MY CHANGE WLL COME JAMES CLEVELAND & THE TRIBORO MASS CHOIR/ Savoy SL 14525 (Arista)
16	21	SINCE I MET JESUS TOMMY ELLISON & THE FIVE SINGING STARS/Nashboro 7224	36 37 UNIVERSAL LOVE BILLY PRESTON/Myrrh MSB 6607 (Word)
17	17	ALL ABOUT JESUS SENSATIONAL NIGHTINGALES/ Malaco 4398	37 39 THE FOUNTAIN OF LIFE JOY CHOIR Gospel Roots 5034 (TK)
18	16	AT THE MEETING ERNEST FRANKLIN/Jewel 0151	38 29 TRY JESUS TROY RAMEY & THE SOUL SEARCHERS/Nashboro 7213
19	11	VICTORY SHALL BE MINE JAMES CLEVELAND & THE SALEM INSPIRATIONAL CHOIR/Savoy SL 14541 (Arista)	39 33 DO YOUR BEST WALTER HAWKINS/Gospel Truth 14011
20	30	STAND UP AND TESTIFY SALEM TRAVELERS/Creed 3100 (Nashboro)	40 38 TIDE OF LIFE FIVE BLIND BOYS/Jewel 0155

CBS Nashville Names Wunsch VP, Marketing Plans Firmed for CMA Talent Buyers Seminar

■ NASHVILLE — Bruce Lundvall, president of the CBS Records Division, has announced the appointment of Roy Wunsch as vice president, marketing, for CBS Records, Nashville. Wunsch will report directly to Rick Blackburn, vice president and general manager, CBS Records Nashville.

In his new position, Wunsch will oversee CBS Records' marketing activities in Nashville, including promotion, sales, merchandising, artist development, product management, publicity, and creative services.

Wunsch has served as director, marketing, CBS Records Nashville since 1978. He joined CBS Records in 1966 as a sales representative for St. Louis and Kansas City, and later held positions as local promotion manager for Columbia in St. Louis, and director, sales and promotion, E/P/A Nashville.



Roy Wunsch

■ NASHVILLE—Nine major country acts have been scheduled to perform in three Country Music Association Talent Buyers Seminar showcases here Oct. 11 and 12. These artists will appear in showcases during the seminar: Alabama, Bobby Bare, Freddy Fender, Wendy Holcombe, the Telestials, Billy Thundercloud, Tompall and the Glasers, Jacky Ward, and Freddy Weller.

Showcases are scheduled for noon-1:30 p.m. and 6:30-8:30 p.m. on Saturday, Oct. 11; and 12:30-2 p.m. on Sunday, Oct. 12.

The Talent Buyers Seminar is an annual event sponsored by the CMA. This year's seminar will be held at the Hyatt Regency Ho-

tel here Oct. 10-13.

The seminar's tentative program is: Friday, Oct. 10, registration. Saturday, Oct. 11, "Consumer Trends," with keynote speaker Dr. Earl Joseph, Uni-Vac Corp., Minneapolis, Minn. Panel presentations that day will consist of "The Image Maker's Viewpoint on Consumer Trends" and "The Explosion of Country in the Media—Help or Hindrance?"

Sunday, Oct. 12, "Economic Trends" is the theme, with keynote speaker Marshall Gelfand, of the business management firm Gelfand, Bresslauer, Rennert & (Continued on page 50)

Nashville Report

By AL CUNNIFF

■ **George Burns** was in town last week to tape his upcoming NBC-TV special, "George Burns in Nashville," and to do some work on his country album, tentatively titled "George Burns Goes Nashville." Burns' special, taped at the Opry House, also stars **Larry Gatlin**, **Minnie Pearl**, and **Loretta Lynn**. . . Butler County, Ala. held a **Hank Williams** Memorial Birthday Celebration Sunday (21) in honor of Hank's Sept. 17 birthday.

Country is thriving in Beaumont: The Palace "Steakhouse/Disco/Theater" in Beaumont, Texas reports that it spent over \$750,000 on more than 77 country acts in its first year of operation, grossing over \$3.5 million in sales. All this in a place which had reportedly gone into bankruptcy before, and which was a "closed market" for country acts.

Now for the big news: **Delbert Aron Pike**, who occasionally contributes news items to this column, has sprouted hair on his upper lip. His doctor assures him the condition is only temporary. . . **Biff Collie's** syndicated radio news show, "Inside Nashville," says it logged 15 stations in August, bringing its total number of subscribers to near 100.

When **Tanya Tucker** was cutting her new album recently at Woodland Studios she reportedly taped a picture of buddy **Glen Campbell** to a microphone for inspiration while she sang. Not a bad idea, as Glen has inspired many a gold disc himself. . . The Music City Tennis Invitational recently donated the proceeds of its charity tournament, \$12,077.08, to Nashville Memorial Hospital. **Wesley Rose** co-chaired the tournament, and **Connie Bradley** served as treasurer.

COUNTRY OVERSEAS: The **Bellamy Brothers** are on tour this month in Australia and New Zealand. They and fellow Warner Bros. artist **Rex Allen Jr.** will tape the "That's Country" TV show in New Zealand this month. . . Liberty artist **Billie Jo Spears** will host her own TV special on the BBC in December or January. The special will be filmed at

(Continued on page 49)

DJ Hall of Fame Nominees Announced

■ NASHVILLE — Chuck Chellman, trustee of the Country Music Disc Jockey Hall of Fame Foundation Inc., has announced the final nominees for the annual Disc Jockey Hall of Fame awards, to be held at the annual FICAP banquet Oct. 17 at the Hyatt Regency Hotel here.

One person will be honored in each category. The nominees are: Living Category: Bob Jennings, who worked at WLAC in Nashville for 22 years; Charlie Walker, of the Grand Ole Opry and Texas radio stations; and T. Tommy Cutrer, a syndicated country air personality.

Posthumous Category: Skeets Yaney, remembered for KSTL, St. Louis; "Happy" Wilson, recalled for his work in Birmingham; and Grady Cole, a legend in North and South Carolina.

ASCAP Reorganizes Nashville Staff

■ NASHVILLE—ASCAP southern executive regional director Connie Bradley has announced a re-organization of ASCAP's Nashville staff.

Under the new arrangement, Rusty Jones, who holds a law degree, was named Nashville director of business affairs. Jones will work in all phases of membership enrollment.

John Sturdivant was named Nashville director of membership and public relations. In addition to handling the publicity and public relations aspects relating to the ASCAP regional office, Sturdivant will bring new members into the organization while cultivating relationships with the membership at large.

Staffer Bob Doyle was named Nashville director of membership. Doyle, who came to ASCAP from the A&R staff of a major country label, will use his expertise in the development of new writers and publisher members.

Judy Gregory will continue as Nashville director of writer/publisher administration for ASCAP.

PICKS OF THE WEEK

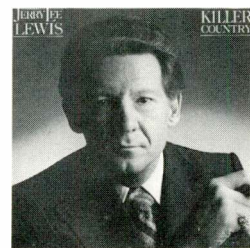
SINGLE **BELLAMY BROTHERS**, "LOVERS LIVE LONGER" (prod.: Michael Lloyd) (writer: D. Bellamy) (Bellamy Brothers / Famous, ASCAP) (3:15). David Bellamy has penned another lively, witty cut with a positive message that should breeze its way up the charts, much in the fashion of the Bellamys' previous hits. Warner Bros. 49573.



SLEEPER **JIMMIE PETERS**, "NO ONE AS MARRIED AS ME" (prod.: Nelson Larkin) (writer: C. Putman) (Tree, BMI) (2:52). The title tells its all in this all-country ballad by a veteran composer about a guy who stays true in the face of temptation. Sunbird P7552.

Sunbird

ALBUM **JERRY LEE LEWIS**, "KILLER COUNTRY." Lewis's unique, power-packed approach to country music is suggested in these cuts, the best of which are a charged-up version of "Folsom Prison Blues," "Thirty-Nine and Holding," and his current hit, "Over the Rainbow." Elektra 6E-291.



Country Clicks For Conn Overseas

By AL CUNNIFF

■ NASHVILLE — Mervyn Conn, perhaps country music's chief promoter overseas, has made a lot of money from country music by making the wrong moves.

A few years ago, if you told someone you intended to promote country music festivals in such places as Switzerland, France, and Sweden, that person might have suggested that you lie down until the urge went away. Within the past two years Conn, breaking new ground, has hosted a string of country festivals in these and other European sites and reaped what must have been an especially satisfying return for his efforts.

"We've had an amazing amount of success with our country fests overseas, and we intend to host an expanded number of shows in 1981 in Europe," *Record World* learned from Trisha Walker, the Nashville-based U.S. representative for Mervyn Conn of America Inc.

Walker has been busy in recent weeks working on these and other projects for Conn:

Billie Jo Spears was recently brought over for three successful dates in Scotland.

Country acts such as Lloyd Green, Wanda Jackson, Jimmy C. Newman, Tompall and the Glaser Brothers, and others were sent on a 17-city U.K. tour billed as the "Nashville Cavalcade."

Don Williams has been confirmed for a Nov. 7-23 U.K. tour of 12 major cities, with support artist Diane Pfeifer.

Conn has slated country festivals in 1981 in Sweden, Holland, Germany, France, Switzerland, and England. Each festival will be held for two days this time around, with four days slated for the centerpiece festival, Wembley. This marks the longest fest Conn has handled at Wembley.

"In addition to working on the festivals, I also arrange for

Nashville-based artists to appear on the New Zealand TV series "That's Country," Walker told *Record World*. "We helped Razy Bailey get on the show, and he later enjoyed a number one record in New Zealand. George Hamilton IV was also quite successful in his appearance." Walker said other artists she is assisting in efforts to appear on the New Zealand show are Stella Parton, Vernon Oxford, and Rex Allen Jr.

As if all this weren't enough, Conn recently launched his own label aimed at country music buyers overseas. The label, Mervyn Conn Presents, is part of Conn's Deep Sea Music Co., based in London. First releases will be by artists Wanda Jackson, Razy Kramer, and J. J. Barrie.

RCA Appoints Longino

■ NASHVILLE—Miriam Pace Longino has been appointed administrator, artist development services at RCA Records Nashville. In her new position, Longino will coordinate print media efforts and trade relations for RCA Nashville, reporting to Jerry Flowers, manager, artist development, Nashville.

Jensing-Rains Pact

■ NASHVILLE — Jim Ed Norman, president of Jensing Music, has announced an agreement whereby Jensing will administrate Chick Rains' catalogue. Rains joins Gary Nicholson, Fred Freeman, and Harry Nehls as writers signed with Jensing.

Charron Signs Tillman

■ PASADINA, TEXAS — Anita Charron, president of Points West Publishing Co., has announced signing writer Floyd Tillman to the company. Tillman's songs have been recorded by Willie Nelson, Glen Campbell, Ray Price, Ray Charles, Bing Crosby, and others.

Honored by WUBE



WUBE Radio's Duke Hamilton (left) and Paul O'Brien (right) present RCA artists Dean Dillon, Alabama, and Razy Bailey with plaques in appreciation for keeping the station "Number One Cincinnati Country" during a recent label showcase in the city. RCA featured the trio of artists in a concert held for radio, press and retail personnel at The Drawbridge Inn. Joining the music and program directors on stage after the show are (from left): Hamilton; Dillon; Teddy Gentry, Alabama; Bailey; Randy Owen, Jeff Cook, and Mark Herndon, Alabama; and O'Brien.

Metroplex Purchases Two Country Stations In Washington, D.C.

■ WASHINGTON—Two of Washington's oldest and most prominent country-format radio stations, WPIK-AM and WXRA-FM, were sold this past week to a Cleveland - based broadcasting company.

The sale of the two stations comes as the new owner, Metroplex Communications, seeks to gain a large share of the growing country market in the Washington-Maryland-Virginia area. Metroplex acquired the two stations for about \$4,000,000.

The stations have already been re-named. They are now called WPKX-AM and WVKX-FM, and are being promoted as "kicks (KX) country."

In addition to its new Washington holdings, Metroplex also owns broadcasting stations in Cleveland, St. Louis and Miami. Their top 40 Miami station commands a large share of that market.

Will Move Headquarters

The new owners are presently spending nearly \$400,000 in electronic improvements for the stations, and will move the headquarters to a new location in Courthouse Square in Alexandria, Virginia.

'Silver Eagle' Spreads Wings



Pictured at the recent Nashville reception celebrating the launch of the ABC Radio/DIR Broadcasting country concert series "The Silver Eagle" are, from left: Peter Kauff, executive vice president, DIR Broadcasting; Ed McLaughlin, president of the ABC Radio Network; Frances Preston, vice president, Broadcast Music, Inc.; Bonnie Garner, director of A&R, CBS Records Nashville; Joe Galante, vice president of marketing, RCA Records Nashville; and Bob Meyrowitz, president of DIR Broadcasting.

Nashville Report (Continued from page 48)

the New London Theatre in London on Nov. 15. Prior to that taping, Billie Jo will appear as a guest in TV shows in major cities in France, Germany, Holland, Switzerland, and Sweden . . . **Terri Hollowell** is turning 'em on in the U.K. She just returned from her fifth trip overseas in the past 18 months, including a trip to the Portsmouth Festival. She'll soon have a second album ready for release in the U.K.

George Hamilton IV recently visited Manitoba, Canada for Canadian Country Music Week. He will also videotape a BBC-TV special in England Oct. 11-15, then spend November on a concert tour of New Zealand and Australia.

Debi Fleischer has announced her resignation from Gayle Enterprises. She previously served as Crystal Gayle's road manager and as artist relations manager for United Artists Records . . . **Buddy Lee** has signed **Stoney Edwards** to an exclusive booking agreement . . . The Nashville office of Cates/Hagan Inc. has named **Harold N. Buckley Jr.** VP in charge of syndicated sales. That office has also advanced **Sandy Emerson** to the area of station clearance . . . Opry artist **Ernie Ashworth** has reportedly agreed to purchase radio station WJCB in Flomston, Ala. He now co-owns WNBG in Waynesboro, Tenn.

COUNTRY ON TV: **Johnny Lee** has taped The Merv Griffin, John Davidson, Midnight Special, and other shows in recent weeks . . . **Hank Cochran** recently taped "Austin City Limits" . . . The **Kendalls** taped the John Davidson Show. No air date set yet . . . The **Oak Ridge Boys** taped an appearance Sept. 15 on the syndicated variety show "Solid Gold" . . . **Johnny Paycheck** is on the John Davidson Show Monday (22) . . . **Jacky Ward's** appearance on the Mike Douglas Show will air Oct. 16. He tapes "Nashville on the Road" Wednesday (24).

Tree writer **Allan Rhody** is set to play J. Austin's here Sunday (28). Picalic writer **Frank Sheer** will play that venue Monday (22).

Country Hotline

By MARIE RATLIFF

MOST ADDED CHART CONTENDERS

Bonnie Raitt — "Don't It Make Ya Wanna Dance"
Tommy Overstreet — "Me and the Boys In the Band"

The Capitols have a strong start on "A Little Ground In Texas" at KGA, WYDE, WTOP, WSLC, KYNN, WKKN, WFAI, KXLR, KWKH, KRMD, KSO, WQQT, WPNX, KSOP, KFDI, WXCL, KEBC, KKYX.

Tommy Overstreet is taking "Me and the Boys In The Band" onto playlists at KCKC, WWVA, KEBC, KBUC, KSOP, KRMD, WGTO, KVOO, KFDI, WBAM.



Carol Chase

J. W. Thompson has play on "Half Time" at WFAI, WSLC, KMPS, WPNX, KSO, KVOO, KFDI, WGTO. Carol Chase's "Regrets" added at WIRE, WSM, KSOP, KRMD, WPNX, KCKN.

Rex Allen, Jr. is moving with "Drink It Down, Lady" at KRAK, KBUC, WPNX, WUNI, WWVA, KDJW, WIRE, WSLC, WFAI, WQIK, KSOP, WMT, WXCL, KRMD, WTSO, KEBC, KFDI, KSO, WGTO, KVOO, KRAM, WBAM, WSM, WNYN, WSLR.

Jerry Wallace has adds on "If I Could Set My Love To Music" at KDJW, KFDI, KEBC, KWKH, KSOP, KSO, KRMD.

Joe Stampley's "There's Another Woman" reported at WMZQ, WUNI, KMPS, WMC, KHEY, KCKC, KRAK, KIKK, WBAM, WTSO, KEBC, WPNX, WCXI, KKYX, WSM, WCMS, WIVK, WQIK, KSSS, KBUC, KFDI, KVOO, WGTO, KRMD, WJQS.

Super Strong: Don Williams, Waylon, Emmylou Harris, Crystal Gayle, Alabama, Charley Pride, Bobby Bare.

Margo Smith has a start on "He Gives Me Diamonds, You Give Me Chills" at KBUC, KSSS, WPNX, KRMD, WGTO. Gary Morris' "Sweet Red Wine" added at KFDI, KRMD, KBUC.

Orion is moving with "Am I That Easy To Forget" at WQIK, KVOO, WPNX, KEBC, WSLC, KFDI, KOKE, KCKC.

SURE SHOTS

Bellamy Brothers — "Lovers Live Longer"
Kenny Rogers — "Lady"

LEFT FIELDERS

Zella Lehr — "Love Crazy Love"
Trilly Cole — "Keep On Believing"
Jimmie Peters — "No One As Married As Me"

AREA ACTION

King Edward Smith IV — "Everybody's Doin' The Cotton Eyed Joe" (WDEN, KFDI, WSLC)
Marty Cooper — "A Little Bit Country, A Little Bit Rock n' Roll" (WDEN, KNEW)

CMA Buyers Seminar

(Continued from page 48)

Feldman. Panel presentations will consist of "The Artist's Viewpoint: Problems and Concerns" and "Country Artists in Clubs and Parks: The Backbone of Country Music."

Monday, Oct. 13 the theme will be "Creative Trends," with

keynote speaker Neil Hickey, of TV Guide, New York. The panel presentation will be "Creative Ideas for Promoting Live Entertainment."

For registration information contact the CMA, Box 22299, Nashville, Tenn. 37212, or phone (615) 244-2840.

Country Album Picks

TEXAS BOUND AND FLYIN'

JERRY REED—RCA AHL1-3771

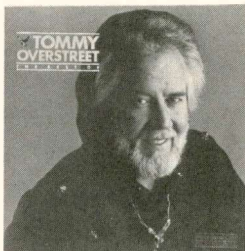
A lively, energy-packed collection of tracks spotlighting Reed's irrepressible wit and amazing musical talents. Best tracks are the title tune, pulled from the "Smokey and the Bandit II" soundtrack, the gentle "That's the Chance I'll Have to Take," and "Sugar Foot Rag."



THE BEST OF

TOMMY OVERSTREET—Elektra 6E-292

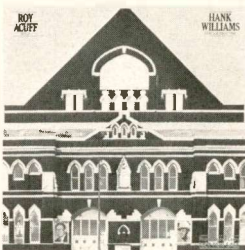
A freshly recorded selection of Overstreet's top tracks, plus his new single, "Me and the Boys in the Band." Other fine cuts are "Sue," "Ann (Don't Go Runnin')," "Mississippi (Why You Bayou)," and "Send Me No Roses."



ROY ACUFF SINGS HANK WILLIAMS (FOR THE FIRST TIME)

ROY ACUFF—Elektra 6E-287

This is an historic combination of the talents of Acuff the veteran artist, Hank Williams the writer, and publisher Wesley Rose, who produced the album. The best tracks here are "Your Cheatin' Heart," "Cold, Cold Heart," and "I Can't Help It."



DEADLY EARNEST II

DEADLY EARNEST AND THE HONKY TONK HEROES—Wheeler 80

Appealing for its unpolished quality, this album features country music with a rough edge, performed somewhat in the style of Jerry Jeff Walker. The best tracks are "Blues for Everyman," "Rodeo Rider," "Help Me on the Wagon," and "Down the Road Apiece."



'Dolly Diesels' Roll



RCA artist Dolly Parton prepares to christen a truck bearing a poster of herself in recent ceremonies to kick off the new "Follow Me to Tennessee" state tourism campaign. Thirty tractor-trailer trucks will bear Dolly's image up and down the east coast in the new campaign. Dolly told truckers who attended the kickoff ceremonies that her CB handle is "Booby Trap."

Ward To Farris Int.

■ NASHVILLE—Jerry West, president of Farris International Talent, has announced signing Mercury artist Jacky Ward to a personal management agreement. Ward founded the talent firm along with Tommy Graham and Alan Farris.

Total Concepts Moves

■ NASHVILLE—Earl E. Owens, director of Total Concepts Representation Inc., has announced the firm's move to new offices at 38 Music Square East, Suite 111 in Nashville. Zip is 37203. The record promotion and public relation firm's clients include Kustom / Gretsch, Southern Music Group, Midstates Music, Music America Records, and Buddy Lee Attractions, among others.

Publishers' Forum Set

■ NASHVILLE—The Nashville Music Publishers' Forum, sponsored by the Nashville Music Publishers' Association, will be held Wednesday, Sept. 24 at 6 p.m. here. Hosted by Broadcast Music Inc., the forum will take place at the Nashville BMI offices.

Discussing "Royalty Auditing: Domestic and Foreign Sub-Publishing" will be a panel comprised of Marshall Gelfrand, Wayne Coleman, and Mickey Bryant.

Country Single Picks

COUNTRY SONG OF THE WEEK

ZELLA LEHR—RCA JH-12073

LOVE CRAZY LOVE (prod.: Pat Carter) (writers: D. Allen, R. VanHoy) (Duchess/Posey/Tree, BMI) (2:50)

Perhaps Zella's finest vocal effort to date, this is a pretty, slickly-produced ballad written by a proven songwriting team.

TONY JOE WHITE—Casablanca 2304

MAMA DON'T LET YOUR COWBOYS GROW UP TO BE BABIES (prod.: Tony Joe White) (writers: T. J. White, L. White) (Tennessee Swamp Fox, ASCAP) (3:09)

The Swamp Fox strikes again with a witty twist on Waylon's hit that features a stinging guitar and White's husky vocal.

MAX D. BARNES—Ovation 1158

HEAVEN ON A FREIGHT TRAIN (prod.: Brien Fisher) (writer: M. D. Barnes) (Blue Lake/Plum Creek, BMI) (3:41)

Trains inspire the lyric and instrumental backing on this Barnes tune, which features a driving bridge.

TRILLY COLE—Sounds Like Nashville 8080

KEEP ON BELIEVING (prod.: Henry Strzelecki) (writers: R. Scott, G. Lewis) (Copper, ASCAP) (2:37)

Cole's light, sweet vocal is well suited to this tune, which tells us to keep on believin' in that silver lining.

REX GOSDIN—Grapevine 12046

LOVIN' YOU IS MUSIC TO MY MIND (prod.: Rex Gosdin & Gary S. Paxton) (writers: R. Gosdin, C. Alexander) (Bethel, BMI) (2:58)

Driving guitars and a strong backbeat punctuate this country tune with a direct vocal and clear message.

THE STEPPE BROTHERS—Merit 2717

GRANDPA AND ME (prod.: Gary Sanford Paxton, Buck Williams & Bill Woodward) (writer: D. Rosson) (Rosson/Pax Wax, BMI) (3:17)

A lovely story/song, this cut features a strong tenor vocal singing the praises of yesterday and a simpler, country way of life.

JAN GRAY—P.A.I.D. 106

NO LOVE AT ALL (prod.: Ken Laxton & Bob Witte) (writers: W. C. Thompson, J. Christopher) (Screen Gems-EMI/Rose Bridge, BMI) (3:36)

Gray offers a good country version of B. J. Thomas' pop hit, including an irresistible beat and appealing vocal harmony.

DOUG WARREN—Sounds Like Nashville 8180

TEXAS SWING (prod.: Henry Strzelecki) (writers: B. Moore, B. Taylor) (Strzelecki, BMI) (2:48)

This joyous celebration of a distinctive musical style pays tribute to the style's chief proponent, Bob Wills.

CAROL CHASE—Casablanca 2301

REGRETS (prod.: Norbert Putnam) (writer: B. Wyrick) (Intersong, ASCAP) (3:13)

After hurting him, she's left with just regrets, Carol tells us in an intimate vocal backed by a sensitive arrangement.

SAMMY JOHNS—Real World 7307

FALLING FOR YOU (prod.: James Stroud & Tom Long) (writer: S. Johns) (Lowery, BMI) (3:47)

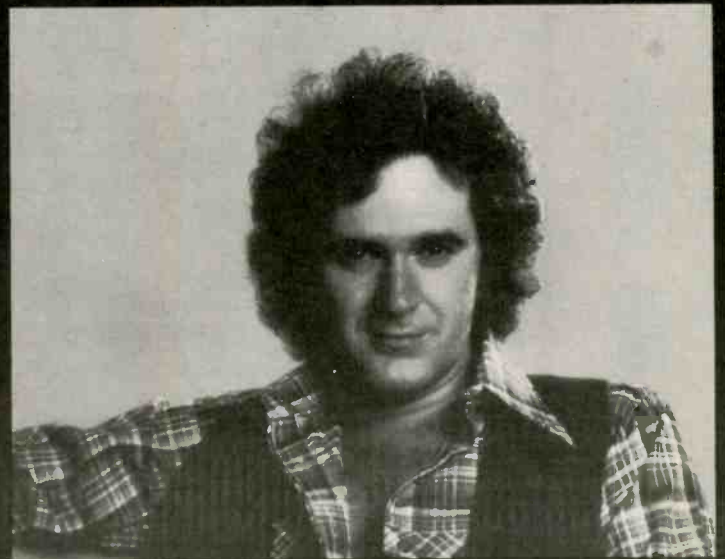
This smooth-sounding ballad deals with the world's oldest mystery: falling in love.

LINDA SUE MINTON—Soundwaves 4617

THINK IT OVER (prod.: not listed) (writers: B. Holly, N. Petty) (Cedarwood, BMI) (2:39)

Linda presents a spirited remake of this Buddy Holly classic, which also includes a fluid piano instrumental.

T.G. 1



"Do You Want To Go To Heaven"

(WBS 49515)

The smash single
from his album **Smooth Sailin'**
(BSK 3423)

Also featuring "Smooth Sailin'"
(WBS 49214)

Produced by Buddy Killen for Tree Productions
On Warner Bros. Records & Tapes

Management & Booking: Jack D. Johnson Talent, Inc.
Box 40484 Nashville, TN 37204 (615) 383-6564.





Record World Country Singles

SEPTEMBER 27, 1980

TITLE, ARTIST, Label, Number

SEPT. 27	SEPT. 20		WKS. ON CHART
1	2	DO YOU WANNA GO TO HEAVEN T. G. SHEPPARD Warner/Curb 49515	10
2	1	LOOKIN' FOR LOVE JOHNNY LEE/Full Moon/Asylum 47004	11
3	6	OLD FLAMES CAN'T HOLD A CANDLE TO YOU DOLLY PARTON/RCA 12040	11
4	4	HEART OF MINE OAK RIDGE BOYS/MCA 41280	11
5	7	LOVING UP A STORM RAZZY BAILEY/RCA 12062	10
6	3	CHARLOTTE'S WEB STATLER BROTHERS/Mercury 57031	12
7	10	FADED LOVE WILLIE NELSON & RAY PRICE/Columbia 1 11329	8
8	14	I BELIEVE IN YOU DON WILLIAMS/MCA 41304	6
9	9	LET'S KEEP IT THAT WAY MAC DAVIS/Casablanca 2286	13
10	12	PUT IT OFF UNTIL TOMORROW/GONE AWAY KENDALLS/Ovation 1154	10
11	19	THEME FROM THE DUKES OF HAZZARD (GOOD OL' BOYS) WAYLON/RCA 12067	6
12	15	FREE TO BE LONELY AGAIN DEBBY BOONE/Warner/Curb 49281	10
13	16	YESTERDAY ONCE MORE MOE BANDY/Columbia 1 11305	10
14	17	RAISIN' CANE IN TEXAS GENE WATSON/Capitol 4898	10
15	5	MAKING PLANS PORTER WAGONER & DOLLY PARTON/RCA 11983	15
16	11	HE'S OUT OF MY LIFE JOHNNY DUNCAN & JANIE FRICKE/Columbia 1 11312	12
17	20	WHEN SLIM WHITMAN/Epic/Cleve. Intl. 9 50912	9
18	21	ON THE ROAD AGAIN WILLIE NELSON/Columbia 1 11351	5
19	22	STARTING OVER TAMMY WYNETTE/Epic 9 50915	8
20	27	I'M NOT READY YET GEORGE JONES/Epic 9 50922	6
21	25	WOMEN GET LONELY CHARLY McCLAIN/Epic 9 50916	8
22	26	IF THERE WERE NO MEMORIES JOHN ANDERSON/Warner Bros. 49275	10
23	28	PECOS PROMENADE TANYA TUCKER/MCA 41305	6
24	29	STEPPIN' OUT MEL TILLIS/Elektra 47015	5
25	30	OLD HABITS HANK WILLIAMS, JR./Elektra/Curb 47016	5
26	8	MISERY AND GIN MERLE HAGGARD/MCA 41255	13
27	31	SWEET SEXY EYES CRISTY LANE/United Artists 1369	7
28	33	HARD TIMES LACY J. DALTON/Columbia 1 11343	5
29	35	COULD I HAVE THIS DANCE ANNE MURRAY/Capitol 4920	4
30	32	BOMBED, BOOZED AND BUSTED JOE SUN/Ovation 1152	8
31	38	OVER THE RAINBOW JERRY LEE LEWIS/Elektra 47026	4
32	36	THEY NEVER LOST YOU CON HUNLEY/Warner Bros. 49528	7
33	34	WORKIN' MY WAY TO YOUR HEART DICKEY LEE/Mercury 57027	10
34	48	THE BOXER EMMYLOU HARRIS/Warner Bros. 49551	3
35	39	TEXAS BOUND AND FLYIN' JERRY REED/RCA 12083	5
36	50	IF YOU EVER CHANGE YOUR MIND CRYSTAL GAYLE/Columbia 1 11359	3
37	13	THE LAST COWBOY SONG ED BRUCE/MCA 41273	13
38	47	ALWAYS PATSY CLINE/MCA 41303	6
39	40	WHILE I WAS MAKIN' LOVE TO YOU SUSIE ALLANSON/United Artists 1365	8
40	42	BACK WHEN GAS WAS 30 CENTS A GALLON TOM T. HALL/RCA 12066	7
41	46	HARD HAT DAYS AND HONKY TONK NIGHTS RED STEAGALL/Elektra 47014	6
42	49	A PAIR OF OLD SNEAKERS GEORGE JONES & TAMMY WYNETTE/Epic 9 50930	4
43	43	I'M STILL IN LOVE WITH YOU LARRY G. HUDSON/Mercury 57029	7
44	45	GONE RONNIE McDOWELL/Epic 9 50925	6
45	51	SHE CAN'T SAY THAT ANYMORE JOHN CONLEE/MCA 41321	3
46	52	TUMBLEWEED SYLVIA/RCA 12077	4
47	57	THAT'S THE WAY A COWBOY ROCKS AND ROLLS JACKY WARD/Mercury 57032	3
48	54	IN MEMORY OF A MEMORY JOHNNY PAYCHECK/Epic 9 50923	5
49	18	DRIVIN' MY LIFE AWAY EDDIE RABBITT/Elektra 46656	15
50	74	WHY LADY WHY ALABAMA/RCA 12091	2



51	58	BROKEN TRUST BRENDA LEE/MCA 41322	2
52	61	NIGHT GAMES RAY STEVENS/RCA 12069	3
53	41	A LOVE SONG DAVE ROWLAND & SUGAR/RCA 12063	7
54	23	COWBOYS AND CLOWNS/MISERY LOVES COMPANY RONNIE MILSAP/RCA 12006	15
55	70	BABY I'M A WANT YOU STEPHANIE WINSLOW/Warner Bros. 49557	2
56	24	THAT'S WHAT I GET FOR LOVING YOU EDDY ARNOLD/RCA 12039	14
57	76	NORTH OF THE BORDER JOHNNY RODRIGUEZ/Epic 9 50932	2
58	59	COLD LONESOME MORNING JOHNNY CASH/Columbia 1 11340	6
59	68	ROSE'S ARE RED FREDDIE HART/Sunbird 7553	2
60	53	WHY NOT ME FRED KNOBLOCK/Scotti Brothers 518 (Atl)	7

CHARTMAKER OF THE WEEK

61	—	YOU ALMOST SLIPPED MY MIND CHARLEY PRIDE RCA 12100	1
62	72	UNTIL THE BITTER END KENNY SERRATT/MDJ 1005	3
63	73	NEVER BE ANYONE ELSE R. C. BANNON/Columbia 1 11346	3
64	55	YOU BETTER HURRY HOME (SOMETHIN'S BURNIN') CONNIE CATO/MCA 41287	8
65	63	ROCK 'N' ROLL TO ROCK OF AGES BILL ANDERSON/MCA 41297	6
66	—	FOOD BLUES BOBBY BARE/Columbia 1 11365	1
67	71	I'VE COME BACK (TO SAY I LOVE YOU ONE MORE TIME) CHUCK HOWARD/Warner/Curb 49509	6
68	78	OUTRUN THE SUN JIM CHESNUT/United Artists 1372	3
69	69	LONG ARM OF THE LAW ROGER BOWLING/NSD 58	6
70	91	ANOTHER TEXAS SONG EDDY RAVEN/Dimension 1011	2
71	—	DREAM LOVER TANYA TUCKER & GLEN CAMPBELL/MCA 41323	1
72	44	LONG LINE OF EMPTIES DARRELL McCALL/RCA 12033	8
73	86	TAKE THIS HEART DON KING/Epic 50928	2
74	90	CAN'T KEEP MY MIND OFF OF HER MUNDO EARWOOD/GMC 111	2
75	56	CRACKERS BARBARA MANDRELL/MCA 41263	15
76	37	THE BEDROOM JIM ED BROWN & HELEN CORNELIUS/RCA 12037	12
77	60	EVEN COWGIRLS GET THE BLUES LYNN ANDERSON/Columbia 1 11296	13
78	62	IT'S TOO LATE JEANNE PRUETT/IBC 00010	14
79	88	THE LIGHT OF MY LIFE DAVID WILLS/United Artists 1375	2
80	80	THE LEGEND OF WOOLEY SWAMP CHARLIE DANIELS BAND/Epic 9 50921	4
81	—	TAKE ME TO YOUR LOVIN' PLACE LARRY GATLIN & THE GATLIN BROS. BAND/Columbia 1 11369	1
82	—	DRINK IT DOWN LADY REX ALLEN, JR./Warner Bros. 49562	1
83	83	WHAT'S A NICE GIRL LIKE YOU (DOIN' IN A LOVE LIKE THIS) FOXFIRE/Elektra/Curb 47021	3
84	87	THE DEVIL STANDS ONLY FIVE FOOT FIVE "BLACKJACK" JACK GRAYSON/Hitbound 4504	4
85	79	HOLLYWOOD SMILES GLEN CAMPBELL/Capitol 4909	6
86	—	A LITTLE GROUND IN TEXAS THE CAPITALS/Ridgetop 01080	1
87	—	THERE'S ANOTHER WOMAN JOE STAMPLEY/Epic 9 50934	1
88	—	DRINKIN' THEM LONG NECKS ROY HEAD/Elektra 47029	1
89	97	ROLAIDS, DOAN'S PILLS AND PREPARATION H DAVE DUDLEY/Sun 1134	2
90	64	BRING IT ON HOME BIG AL DOWNING/Warner Bros. 49270	12
91	94	SAD LOVE SONG LADY DAVID HOUSTON/Country International 148	2
92	92	BACK IN BABY'S ARMS SISSY SPACEK & BEVERLY D'ANGELO/	2
93	95	FAMILY BIBLE WILLIE NELSON/MCA 41313	2
94	65	I'VE NEVER SEEN THE LIKES OF YOU CONWAY TWITTY/MCA 41271	14
95	96	HE'S LEAVIN' (AND I'M ALMOST GONE) KENNY PRICE/Dimension 1010	2
96	—	TWO HEARTS BEAT (BETTER THAN ONE) KAY AUSTIN/E.I.O. 1127	1
97	66	IT DON'T GET BETTER THAN THIS SHEILA ANDREWS/Ovation 1146	10
98	98	DOLLAR FOR A DONUT KAROL WOOD/Kar-Wood 2651	2
99	—	ARE WE DREAMIN' THE SAME DREAM/ROARIN' GARY STEWART/RCA 12081	1
100	67	HOT SUNDAY MORNING WAYNE ARMSTRONG/NSD 57	8



Record World Country Albums

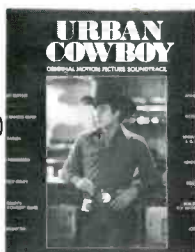


SEPTEMBER 27, 1980

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

SEPT. 27 SEPT. 20

1	1	URBAN COWBOY (ORIGINAL SOUNDTRACK) Full Moon/Asylum DP 90002 (12th Week)	20
2	2	HONEYSUCKLE ROSE (ORIGINAL SOUNDTRACK) WILLIE NELSON & FAMILY/Columbia S2 36752	4
3	3	FULL MOON CHARLIE DANIELS BAND/Epic FE 36571	8
4	4	HORIZON EDDIE RABBITT/Elektra 6E 276	12
5	5	GIDEON KENNY ROGERS/United Artists LOO 1035	24
6	6	GREATEST HITS WAYLON JENNINGS/RCA AHL1 3378	73
7	7	SAN ANTONIO ROSE WILLIE NELSON & RAY PRICE/ Columbia JC 36476	15
8	8	STARDUST WILLIE NELSON/Columbia KC 35305	124
9	9	THE GAMBLER KENNY ROGERS/United Artists LA 834 H	93
10	10	MUSIC MAN WAYLON JENNINGS/RCA AHL1 3602	17
11	11	I BELIEVE IN YOU DON WILLIAMS/MCA 5133	5
12	13	SMOKEY & THE BANDIT 2 (ORIGINAL SOUNDTRACK)/MCA 6101	5
13	15	WILLIE AND FAMILY LIVE WILLIE NELSON/Columbia KC 2 35642	95
14	14	ROSES IN THE SNOW EMMYLOU HARRIS/Warner Bros. BSK 3422	19
15	12	10TH ANNIVERSARY STATLER BROTHERS/Mercury SRM 1 5027 7	7
16	16	MY HOME'S IN ALABAMA ALABAMA/RCA AHL1 3644	16
17	17	TEN YEARS OF GOLD KENNY ROGERS/United Artists LA 835 H	140
18	18	HABITS OLD AND NEW HANK WILLIAMS, JR./Elektra/Curb 6E 278	16
19	19	ELVIS ARON PRESLEY/RCA CPL8 3699	3
20	20	KENNY KENNY ROGERS/United Artists LWAK 979	54
21	21	IT'S HARD TO BE HUMBLE MAC DAVIS/Casablanca NBLP 7207	26
22	22	THAT'S ALL THAT MATTERS TO ME MICKEY GILLEY/Epic JE 36492	13
23	23	STRAIGHT AHEAD LARRY GATLIN & THE GATLIN BROTHERS BAND/Columbia KC 36250	50
24	25	THESE DAYS CRYSTAL GAYLE/Columbia JC 36512	2
25	24	GREATEST HITS LARRY GATLIN & THE GATLIN BROTHERS BAND/Columbia KC 36488	18
26	26	SMOOTH SAILIN' T. G. SHEPPARD/Warner/Curb BSK 3423	5



WKS. ON CHART

CHARTMAKER OF THE WEEK

27 — LOVE IS FAIR

BARBARA MANDRELL

MCA 5136



28	32	OAK RIDGE BOYS HAVE ARRIVED/MCA AY 1135	77
29	31	MILLION MILE REFLECTIONS CHARLIE DANIELS BAND/ Epic KE 35751	72
30	29	TOGETHER OAK RIDGE BOYS/MCA 3220	30

31	27	WILLIE NELSON SINGS KRISTOFFERSON/Columbia JC 36188	45
32	38	PORTER & DOLLY/RCA AHL1 3700	3
33	34	LET'S KEEP IT THAT WAY ANNE MURRAY/Capitol SOO 12064	21
34	33	COAL MINER'S DAUGHTER (ORIGINAL SOUNDTRACK)/MCA 5107	27
35	35	CLASSIC CRYSTAL CRYSTAL GAYLE/United Artists LOO 982	47
36	36	ELECTRIC HORSEMAN FEATURING WILLIE NELSON/Columbia JS 36327	37
37	28	BEST OF EDDIE RABBITT/Elektra 6E 235	46
38	39	SOMEBODY'S WAITING ANNE MURRAY/Capitol SOO 12064	21
39	61	ASK ME TO DANCE CRISTY LANE/United Artists LT 1023	19
40	37	CLASSICS KENNY ROGERS & DOTTIE WEST/United Artists LA 946 H	76
41	50	FRIDAY NIGHT BLUES JOHN CONLEE/MCA 3246	13
42	42	JUST GOOD OL' BOYS MOE BANDY & JOE STAMPLEY/ Columbia JC 36202	50
43	43	THE BEST OF DON WILLIAMS, VOL. II/MCA 3096	70
44	40	THERE'S A LITTLE BIT OF HANK IN ME CHARLEY PRIDE/ RCA AHL1 3548	30
45	46	WAYLON & WILLIE WAYLON JENNINGS & WILLIE NELSON/RCA AFL1 2686	29
46	49	I AM WHAT I AM GEORGE JONES/Epic JE 36586	2
47	30	MILSAP MAGIC RONNIE MILSAP/RCA AHL1 3563	26
48	45	BEST OF THE STATLER BROTHERS/Mercury SRM 1 1037	242
49	51	NEW YORK TOWN JOHNNY PAYCHECK/Epic JE 36496	2
50	48	HANK WILLIAMS, SR. 24 GREATEST HITS/MGM SE 4755	17
51	41	WHERE DID THE MONEY GO HOYT AXTON/Jeremiah JH 5001	11
52	44	BRONCO BILLY (ORIGINAL SOUNDTRACK)/Elektra 5E 512	18
53	52	THE BEST OF THE STATLER BROTHERS RIDES AGAIN, VOL. II/ Mercury SRM 1 5024	36
54	54	MISS THE MISSISSIPPI CRYSTAL GAYLE/Columbia JC 36203	52
55	55	BEST OF BARBARA MANDRELL/MCA AY 1119	85
56	56	AUTOGRAPH JOHN DENVER/RCA AHL1 3449	30
57	64	HEART & SOUL CONWAY TWITTY/MCA 3210	30
58	65	WHISKEY BENT AND HELL BOUND HANK WILLIAMS, JR./ Elektra/Curb 6E 237	45
59	53	NO ONE WILL EVER KNOW GENE WATSON/Capitol ST 12102	4
60	63	FAMILY TRADITION HANK WILLIAMS, JR./Elektra/Curb 6E 194	70
61	70	I'LL ALWAYS LOVE YOU ANNE MURRAY/Capitol SOO 12012	47
62	57	ONE FOR THE ROAD WILLIE NELSON & LEON RUSSELL/ Columbia KC 36064	66
63	58	BLUE KENTUCKY GIRL EMMYLOU HARRIS/Warner Bros. BSK 3318	72
64	60	LOVELINE EDDIE RABBITT/Elektra 6E 181	69
65	66	DOWN & DIRTY BOBBY BARE/Columbia JC 36323	32
66	59	DOUBLE TROUBLE GEORGE JONES & JOHNNY PAYCHECK/ Epic JE 35783	11
67	68	SHRINER'S CONVENTION RAY STEVENS/RCA AHL1 3574	30
68	69	DOLLY, DOLLY, DOLLY DOLLY PARTON/RCA AHL1 3546	22
69	—	FAMILY BIBLE WILLIE NELSON/MCA 3258	1
70	62	FRAMED ASLEEP AT THE WHEEL/MCA 5131	5
71	47	RAZZY BAILEY/RCA AHL1 3688	4
72	71	THE WAY I AM MERLE HAGGARD/MCA 3229	23
73	72	I'VE GOT SOMETHING TO SAY DAVID ALLAN COE/ Columbia JC 36489	13
74	73	SPECIAL DELIVERY DOTTIE WEST/United Artists LT 1000	41
75	74	EVEN COWGIRLS GET THE BLUES LYNN ANDERSON/ Columbia JC 36568	2

WE'RE JUST A PAIR OF OLD SNEAKERS. THE RUNAWAY HIT BY **GEORGE JONES** AND **TAMMY WYNETTE** THAT'S KICKING UP A STORM AT RADIO ALL ACROSS THE COUNTRY. FROM THEIR NEW ALBUM, **TOGETHER AGAIN**. ON **Epic RECORDS**.



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Album #JE 36764

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†1-11364