

# Record World

JANUARY 10, 1981 \$2.50



**Rupert Holmes**

## Hits of the Week

### SINGLES

**QUEEN, "FLASH'S THEME AKA FLASH"** (prod. by May-Mack) (writer: May) (Queen/Wide/Beechwood, BMI) (2:45). From the original soundtrack LP comes this supersonic cut with a chorus hook guaranteed to rescue tired holiday ears. Pulsating, epic rock for AOR & pop. Elektra 47092.

**THE DOOBIE BROTHERS, "WYNKEN, BLYNKEN AND NOD"** (prod. by L. Simon-Levine) (writers: Field-L. Simon) (Silkie, BMI) (3:19). From a poem by Eugene Field with music by Lucy Simon, this enchanting song lets Michael McDonald stretch into new territory. Sesame St./WB 49642.

**ROGER DALTREY, "WAITING FOR A FRIEND"** (prod. by Wayne) (writer: Nicholls) (Twickenham Tunes) (3:23). Daltrey utilizes arresting guitar work by a close friend and an unforgettable hook on this pop-rocker from the "McVicar" soundtrack LP. Polydor 2153.

**THE WHISPERS, "IT'S A LOVE THING"** (prod. by group-Griffey-Sylvers, III) (writers: Shelby - Meyers) (Spectrum VII/Mykinda, ASCAP) (3:44). The superb quintet offers this initial single from the new "Imagination" LP and it's a solid bet to make crossover inroads. Solar 12154 (RCA).

### SLEEPERS

**PHIL SEYMOUR, "PRECIOUS TO ME"** (prod. by Podolor) (writer: Seymour) (Hearmore/On The Boardwalk, BMI) (2:50). The former Dwight Twilley cohort debuts as a solo act with this tasty spin from his forthcoming, self-titled LP. Vocals & guitars are steeped in classic pop. Boardwalk 8-5703.

**FIREFALL, "STAYING WITH IT"** (prod. by Lehning) (writers: Snow-Parker) (ATV / Braintree / Snow, BMI) (3:01). Guest vocalist Lisa Nemzo duets with Rick Roberts on this energetic pop-rocker from the new "Clouds Across the Sun" LP. A golden hook and guitar break are radio-right. Atlantic 3791.

**NEIL YOUNG, "STAYIN' POWER"** (prod. by Briggs - Mulligan - Young) (writer: Young) (Silver Fiddle, ASCAP) (2:18). This charming love song is a fine testament to Young's poetic longevity. His classic piano lines and Ben Keith's steel/dobro add warmth. Reprise 49641 (WB).

**XTC, "GENERALS AND MAJORS"** (prod. by Lillywhite) (writer: Moulding) (Nymph/Unichappell, BMI) (3:39). Rich keyboard textures flow over a pounding beat, with alternately soothing and provocative results. Chris Moulding's vocals give pop appeal to the AOR sound. Virgin/RSO 300.

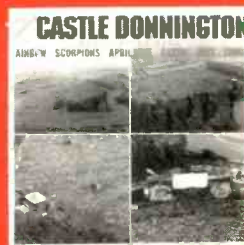
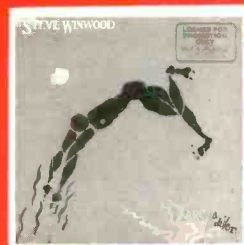
### ALBUMS

**STEVE WINWOOD, "ARC OF A DIVER."** The legendary artist's first solo LP in three years shows he's been adding to his considerable skills as a vocalist, multi-instrumentalist and writer. The melodic nuances of "While You See A Chance" and "Spanish Dancer" are enchanting. Island ILPS 9576 (WB) (7.98).

**WARREN ZEVON, "STAND IN THE FIRE."** Those lucky enough to catch Zevon on his last tour have been anticipating this live LP for months. Included are stunning performances of "Werewolves Of London," "Lawyers Guns And Money" and "Poor Poor Pitiful Me," from a sizzling Roxy gig. Asylum 5E-519 (8.98).

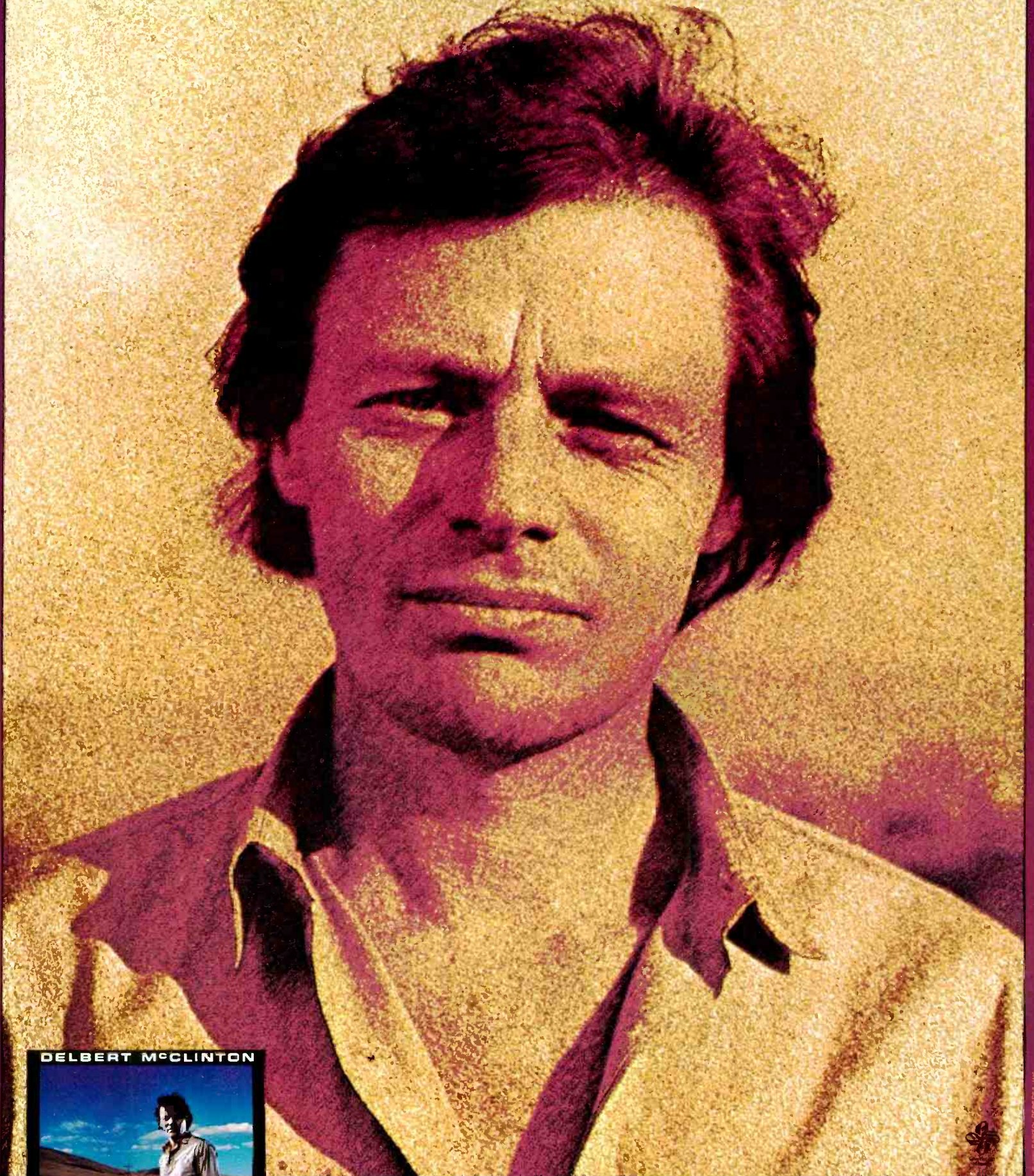
**MILLIE JACKSON, "I HAD TO SAY IT."** The husky-voiced songstress deals with life, love and social issues from her characteristically earthy point of view. The rap/parody title cut and guitar-laden tracks like "Ladies First" should appeal to varied markets. Spring SP-1-6730 (Polydor) (7.98).

**"CASTLE DONNINGTON."** Recorded live at a U.K. rock festival last summer, this collection is the definitive record of the heavy metal craze that took England by storm and is now spreading to the American heartland. With Rainbow, Scorpions, Saxon, April Wine, Touch and Riot. Polydor PD-1-6311 (7.98).



# Delbert McClinton

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**The Album: THE JEALOUS KIND (12115), busting loose on AOR airwaves everywhere!**



Produced by BARRY BECKETT and THE MUSCLE SHOALS RHYTHM SECTION

A MUSCLE SHOALS SOUND PRODUCTION

Management: DON LIGHT

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# Record World

JANUARY 10, 1981

## RIAA, NMPA Move To Appeal CRT Ruling

By BILL HOLLAND

■ WASHINGTON — Both the Record Industry Association of America and the National Music Publishers' Association have moved to appeal last month's decision by the Copyright Royalty Tribunal to increase the mechanical royalty rate to four cents per song on July 1, 1981.

The NMPA, in its filing with the U.S. Court of Appeals for the Second Judicial Circuit in New York, sent a pre-argument document asking for an effective date sooner than July.

Richard Zuckerman, one of the NMPA's legal representatives, told *Record World* that the argument for a quicker effective date for the hike was "one of several issues" to be addressed.

Concurrently, the RIAA filed a (Continued on page 34)

## Late Surge Caps Strong Holiday Season; Variety, Quality of Product Keys Sales

By DAVID MCGEE and SOPHIA MIDAS

■ NEW YORK — Bolstered by a flurry of late buying, the 1980 Christmas selling season roared to a successful conclusion for the nation's record retailers last week. A *Record World* survey of leading accounts reporting to the Retail Report found both dollar and unit volume increases over the same period in 1979, with some chains reporting as much as a 50 percent increase in business over last year.

Unfortunately, the key event—and unquestionably the one which kicked off the late buying surge—was the slaying of John Lennon on December 8. Grieving fans besieged stores in search of the artist's solo albums—most notably his newest, "Double Fantasy," and "Imagine"—and Bea-

ties product. While the demand for "Double Fantasy" continued unabated in the days following Christmas, sales of Lennon's other solo albums have tailed off. Beatles product sold out as quickly as it was placed in bins, and as of last week the most-often heard comment was, "If we had it, we could sell it."

As the same time, dealers were quick to caution against dubbing this a "Lennon" or "Beatles" Christmas. Hit product by Kenny Rogers, Barbra Streisand, Queen, AC/DC, Pat Benatar, Stevie Wonder, the Eagles, Bruce Springsteen, Barry Manilow, Steely Dan and others in the top 50 held its own at the cash register during the two weeks prior to Christmas. In fact, this year there were more

reports of across-the-board product sales—everything from hits to catalogue to Christmas records to children's records—than have been heard in the past three years. Some retailers saw this widespread interest in pre-recorded music as the fruits of NARM's "Give the Gift of Music" campaign. Others saw it simply as a reaffirmation of music as an economically-viable form of home entertainment. And some, admittedly, felt that Lennon's death struck a deep chord in Americans of all ages, who then wandered into record stores in search of something more ephemeral than they could find anywhere else. King Karol's Ben Karol, who reported business up for the period some 50 percent over last year, expressed it best: "The Lennon tragedy really brought people into the stores, there's no question about it. It reminded people of music; it reminded them of an era that maybe they had forgotten. After all, most music is nostalgia; most music is mood; most music is for remembering."

Given that, retailers say they (Continued on page 42)

## Columbia, WEA Lead 1980 Chart Share Totals

By JEFFREY PEISCH & GREG BRODSKY

■ NEW YORK — Columbia Records again had the largest share of *Record World's* albums and singles charts in 1980, and the Warner-Elektra-Atlantic group again had the largest share of the six major distribution companies.

The domination of sales—and airplay—by the six companies that own their own distribution—WEA, CBS, PolyGram, Capitol-EMI-A/Liberty, RCA and MCA—continued in 1980, but did not increase, as it did in 1978 and '79. The branch-distributed majors' share of singles chart positions was 86 percent in 1980, which is

the same percentage the majors held in 1979. In 1978 this figure was 74 percent. The majors held 86 percent of album chart positions in 1980, up from 83 percent in 1979 and 74 percent in 1978.

Three other companies—Arista, Motown and Chrysalis—dominated the independently distributed labels during the year, with nearly 12 percent of the singles and album charts. The six major and three largest independents thus controlled approximately 97 percent of the singles chart (down from 98) and 98 percent of the album chart (up from 96). These totals actually reflect an even greater concentration of chart

shares this year over last year because the numbers take into consideration the performance of nine companies instead of ten. Last year, TK Records' total was high enough to be considered as a large independent. This year, after six majors and Chrysalis, Arista and Motown, the drop-off (Continued on page 25)

## RCA Names Craig VP for U.S. and Canada

■ NEW YORK — The widely-reported appointment of Jack R. Craig as division vice president—U.S.A. and Canada was confirmed last week by Robert D. Summer, president, RCA Records.



Jack Craig

The move completes the company's recent changes in its international alignment (*Record World* Nov. 15).

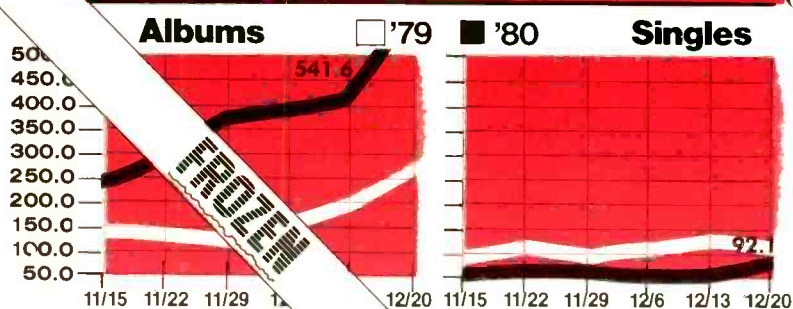
(Continued on page 21)

## RW Charts Frozen

■ Because radio stations traditionally refrain from adding records during the holiday season, and because the Christmas and New Year's holidays disrupted *Record World's* regular schedule of retail and rack reporting, all of *RW's* major charts and chart features have been frozen this week, with the exception of the Country and Gospel charts, which are based on updated research.

The Singles, Album, Black Oriented, A/C, Jazz and Disco charts are all reprinted from our December 27 issue, as is the Sales Index. The Radio Marketplace, Album Airplay Report, Retail Report, Powerhouse Picks and Regional Breakouts do not appear this week. In addition, because of the relatively small amount of product released over the holidays, there are no Album or Single Picks this week except for those on our cover.

## 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 independent distributors across the country. The base figure for both the singles and album indices is a smoothed-out average of these quantitative reports during periods in June, 1979, with each weekly figure being a percentage increase or decrease on the base. The base figure for both singles and albums is 100.0.

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■ **Page 10.** After working as a record merchandiser for over 25 years, Seymour (Cy) Leslie left Pickwick International (a company he founded) last year to take a position as president of CBS Video Enterprises (CVE). In this week's dialogue, Leslie enthusiastically describes the potential of video, and also speaks out about problems currently besetting the new medium.



■ **Page 33.** Confounding critics of jazz radio's supposedly limited audience, National Public Radio's "Jazz Alive!," a weekly series of recorded and live performances hosted by pianist Billy Taylor, is entering its fourth year as hale and hearty as ever. This week RW traces the show's evolution and discusses its prospects for the future.

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## Willie Nelson at the Palladium



Columbia recording artist Willie Nelson recently played two sold-out shows at New York's Palladium. Pictured backstage on opening night are, from left: Bruce Lundvall, president, CBS Records Division; Mark Rothbaum, manager; and Nelson.

## Radio Records Names Dick Kline President

■ FORT LAUDERDALE, FLA.—Ed McGlynn, chairman and chief executive officer of Radio Records, has announced the appointment of Dick Kline as president and chief operating officer of the label. Kline, who until recently was executive vice president of Polydor Records, assumed direction of Radio Records on January 1.



Dick Kline

Kline was senior vice president/promotion of Atlantic Records for eleven years before joining Polydor in 1977. He has been in the record industry for 22 years.

Radio Records' artist roster includes Badfinger, Glass Moon and Love Affair.

## Grammy Nominees To Be Announced Jan. 13

■ LOS ANGELES—The National Academy of Recording Arts and Sciences will announce Grammy Award nominees on Tuesday, January 13, at a press conference in the Grand Ballroom of the Beverly Hilton Hotel here.

The nominees, in 59 different categories, are determined by votes of the Academy's members nationwide. The awards will be presented at the 23rd annual Grammy Awards Ceremonies on February 25 at Radio City Music Hall in New York. The ceremonies will be telecast on CBS.

## Chancellor To Address ITA March Conference

■ NEW YORK — The International Tape/Disc Association (ITA) has announced that NBC's John Chancellor will give the keynote address at the ITA "Audio/Video Update — 1981" seminar this March in Hollywood, Florida.

The seminar will be held from March 15 to 18 at the Diplomat Resort and Country Club. The conference will encompass every area of the audio/video communications and entertainment industry, and will include discussions dealing with programming, video for industry, education and government, and new technical developments and marketing strategies in audio.

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# 1980: A Year of Retail Recovery

By SOPHIA MIDAS

■ NEW YORK—An analysis of the overall retail picture of 1980 finds the industry recovering from its economic slump of 1979 and beginning to grow at a steady pace.

The year began on a positive note. Brisk January business (which showed an increase of 10-20 percent over the same sales period in 1979), strong catalogue sales, a hefty new release schedule of hit product, the successful introduction of \$5.98 lines and the growth of the adult/contemporary and country markets all pointed to the promise of a regenerative year.

That promise, however, could only be realized by an aggressive stance on the part of music merchandisers, nowhere better exemplified than in the National Association of Recording Merchandisers' introduction of the "Gift of Music" campaign at its convention in March. The year also saw retailers aggressively waging war against counterfeiting and maintaining stable sales despite a record-breaking heat wave in August, a New York transit strike, and across-the-board increases by all labels on the wholesale cost of albums and singles.

## A Glimmer of Hope

The aggressive nature of the retailer of 1980 was seen in his decision to incorporate other goods into his product mix, including boutique items and, more significantly, video software and hardware.

When retailers reported gains in first-quarter sales, due largely to a strong post-holiday buying season, the industry experienced its first glimmer of hope for the forthcoming year. Retailers attributed healthy January sales to the mild winter experienced by most of the country, and also to a growing consumer confidence in the nation's economy. Chris Lynde, store manager of the Rainbow chain, reported a 20 percent increase in business during January and commented, "The increase in business this year is the general story not only in Chicago, but in most of the midwest. The milder weather that we experienced is directly related to this sales increase; the snow last year was abominable."

Many retailers believe that 1979's hysteria regarding the economy began to dissipate in 1980 and that this was the chief reason the industry observed its first optimistic sales reports. "The economy collapsed in 1978, and there was a real panic among Christmas shoppers of that year,"

Record Bar's Norman Hunter said. "During the holiday buying season of 1979, however, shoppers were less cautious and retailers reaped the fruits of this improved attitude in 1980."

The introduction of \$5.98 lines by CBS, Mercury, RCA, Capitol and MCA in the early part of the year proved to be a redeeming force for retailers. The multiple buyer, who virtually disappeared during the previous year, began to emerge once again, viewing the \$5.98 records as a way to buy a second record they couldn't afford before. Reacting to the market success of the \$5.98 lines, WEA debuted its \$5.98 line in June. Such midline product continued to be among the most popular items with shoppers throughout the entire year, including the holiday buying season of 1980.

## Hit Product

Retail spirits were also kept high by the plethora of well-timed quality superstar product that hit the marketplace, including releases by the Rolling Stones, Bob Seger, Billy Joel, Pink Floyd, the Eagles, Linda Ronstadt, Barbra Streisand, Bruce Springsteen and Kenny Rogers. This product, according to merchandisers, not only increased store traffic but also ignited catalogue sales. The combination of \$5.98 lines, superstar product and unusually strong catalogue sales set the stage for the first pronounced wave of dealer optimism throughout the nation. Hot Line's Earl Elgart commented: "For the first time in a very long time I had strong belief that the industry was going to shape up. I felt a legitimate buzz."

The growth of the adult/contemporary marketplace during 1980 also had a dramatic impact upon retail sales. Industry experts explained that the sixties genera-

tion had "grown up" and was demanding a softer kind of music to relate to. Contributing to the popularity of A/C music was the growing popularity of country music, a genre that became increasingly more accessible and pop-oriented. *Record World* created an A/C chart in response to this growing market. Kenny Rogers dominated both country and pop charts. Citing increases of up to 30 percent and encouraged by a NARM report which ranked country the best-selling genre of music behind rock and pop, retailers became enthused by the wave of country/pop records that were being released by manufacturers. Rack jobbers, traditional movers of country and pop music, were particularly encouraged by the activity of this product. Western Merchandisers' Steve Marmaduke commented: "To put it simply, the thing that convinced me that country and A/C music were becoming significant musical trends was hard-core sales. During the past few years, we have noticed an increase of 40 percent, and the crossover hits are coming faster and generating more sales than ever before."

## Boutique Items

The nation's retailers began diversifying their inventory in 1980 with boutique items, such as buttons, pins and jackets. The decision to stock this merchandise was largely prompted by anti-paraphernalia legislation which threatened to make illegal the sale of smoking accessories and snuff items. "Let's face it; the loss of paraphernalia sales is proving to be catastrophic for many dealers," Fathers & Sons' Don Simpson explained. "Paraphernalia generates huge sales, and some retailers attribute as much as 70 percent of their gross profit to the sale of these goods." The Peaches chain

(Continued on page 21)

## Singer/Songwriter

### Tim Hardin Dies at 39

■ LOS ANGELES — Singer/songwriter Tim Hardin, who rose to prominence in the folk scene of the 1960s, died here last Monday (29), the victim of an apparent heart attack. He was 39.

According to the Los Angeles *Times*, a city police detective said that the circumstances under which Hardin's death was reported to police were "rather bizarre." Detective Richard Wittner told the *Times* that "an anonymous phone call came into our communications center saying there was a dead body at 625 North Orange Drive and that the deceased person was Tim Hardin." The caller would not identify himself, the report said.

### Hardin Legacy

Of the many songs written by Hardin, the most well known was "If I Were a Carpenter," first popularized by Bobby Darin. His other songs, among them "Reason to Believe" and "Misty Roses," have been covered over the years by Rod Stewart, Frank Sinatra, John Baez, Bob Seger, the Youngbloods and other artists.

Hardin's first album, "This Is Tim Hardin," was recorded in 1961 but did not reach the marketplace until 1967, when it was released by Atco Records. The first Hardin album actually released was "Tim Hardin 1," produced by Eric Jacobsen for the Verve/Folkways label in 1966. He later recorded for the Columbia and Island labels, and in a recent interview with *Wet Magazine* said

(Continued on page 37)

## Composer Alec Wilder Dies in Florida at 73

■ NEW YORK — Alec Wilder, the composer of some of America's best loved popular songs and the author of the definitive book on the subject, died on Dec. 24 in Gainesville, Fla. of lung cancer. He was 73.

Among Wilder's compositions were "I'll Be Around," "It's So Peaceful in the Country" and "While We're Young." In recent years he had been concentrating on chamber music, although his last compositions are believed to have been two songs commissioned by Frank Sinatra for an upcoming album, "The Long Night" and "One More Road."

A graduate of the Eastman School of Music, Wilder wrote the book "American Popular Song" in 1972 with the assistance of James T. Maher. The success of that book, the most comprehensive study ever written on popular songwriting, led to a National Public Radio Series hosted by Wilder.

## Another One Gets the Gold



Elektra/Asylum recently presented Frankie Crocker, program director of WBLS-FM in New York, a gold copy of Queen's "Another One Bites The Dust." Crocker was the first black music programmer in New York to add the tune to his station's playlist. Pictured at the WBLS studios are, from left: Margie Lomax, WBLS staffer; Crocker; Sylvia Rhone, E/A's east coast special markets director; and Joannie Perry, WBLS staffer.

From the barrios of the Bronx,  
to Melbourne, Australia...

From the Asian-American  
communities of L.A.,  
to Jamaica (N.Y.)...

Wherever there are  
musical treasures,

we seek them out,

and take them to the top of the  
record world...

# Air Supply

★ New Male Group —  
Pop Singles

★ A/C Record (Group) —  
"Lost In Love"

★ A/C Male Group

★ New A/C Male Group

# Tom Browne

★ Instrumentalist —  
Black Oriented  
Albums

★ Instrumentalist —  
Black Oriented  
Singles

★ Jazz Crossover —  
Black Oriented  
Albums

★ Jazz Artist (Trumpet)

★ New Jazz Solo Artist

# Angela Bofill

★ Jazz Female Vocalist

★ Most Promising  
Female — Black  
Oriented Singles

With her first two Arista/GRP albums, Angela Bofill has made a stratospheric rise to the top, making an impact on pop, R&B, and jazz charts, and rapidly turning into one of the most riveting performers in modern music. Angie started the excitement, Angel Of The Night kept it growing, and there's no end in sight for the pride of the Bronx.



Their debut album is already platinum and still soaring. With three successive chart-topping singles, without any doubt Air Supply made the new artist debut of the year!



"Funkin' For Jamaica" broke Tom Browne wide open last year, hitting the #1 spot on the R&B charts, and spurring the sales of the #1 jazz LP Love Approach past the gold mark. Browne's sizzling trumpet style is emerging as the hottest crossover sound of the '80's. Coming soon: Magic.





# Dave Valentin



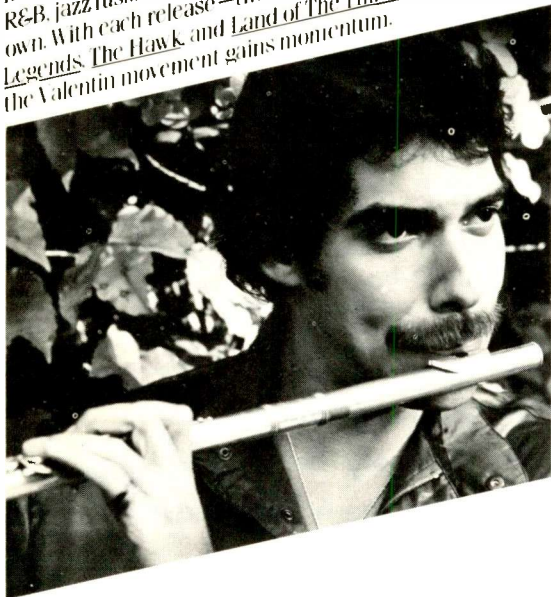
Most Promising  
Jazz Solo Artist

# Hiroshima



New Jazz Group

Another remarkable instrumentalist from Arista/GRP. Dave Valentin and his magic flute melds elements of R&B, jazz fusion and salsa into a music entirely his own. With each release—there are three to date: Legends, The Hawk, and Land of The Third Eye—the Valentin movement gains momentum.



Unclassifiable, and undeniably brilliant, Hiroshima are contemporary wizards, blending the best of Asian and American musical cultures and taking appreciative audiences on outstanding adventures. Hiroshima was their explosive debut. Odori goes even further.



Arista has an illustrious five-year history of launching important careers, from Patti Smith, the Outlaws, Ray Parker Jr. and Raydio, GQ and, of course, Barry Manilow, to these five honored artists of 1980. And there are more great new artists who are already making strong waves like...

THE BUS BOYS, whose "minimum wage rock & roll" made them the maximum rage of L.A. before their Arista debut—now jumping on the Billboard album charts from 177\*—99\* in just three weeks! —brought them to the attention and acclaim of the country...SKY, five of Great Britain's most accomplished musicians banded together, demonstrating on their first U.S. LP why they've become an international phenomenon... WILLIE NILE, a brilliant singer-rocker from New York, poised to build on the terrific response to his 1980 entrance.

Beginning the 80's as  
the #1 record company

for new artists.

# ARISTA™

## Cy Leslie on the Interaction of the Music and Video Industries

By JEFFREY PEISCH

■ In 1953, when he was 28 years old, Seymour (Cy) Leslie founded Pickwick International. The company grew into one of the largest record merchandisers in the country and Leslie forged a reputation as an enterprising and aggressive executive.

Last February, three years after Pickwick merged with the American Can Company, Leslie was named president of the newly-formed CBS Video Enterprises (CVE). While the move may seem to be a sharp change in direction, Leslie doesn't see it that way at all. As he explains in the following Dialogue, Leslie sees the music industry as playing a key role in the growth of a new audio/video world. In fact, Leslie has spent a lot of time and energy coaxing the involvement of the record retail community into the video industry.

During his almost-30-year career, Leslie has been bestowed with many honors, including NARM's Presidential Award (1976), and the City of Hope's (Music Industry Division) Man of the Year award (1975).



**Record World:** How is the CBS Video Enterprises' distribution network set up. Is it similar to the Record Groups operation?

**Cy Leslie:** We've taken a long look at distribution. The important thing is to get to the outlets that existed at the point at which we entered the business. We recognize that there has developed a group of retailers, commonly referred to as video specialists. There are a great many of them spread around the U.S. It's estimated that there are between 3000 and 4500 outlets that just specialize in video hardware and/or software. There has concurrently developed a regional series of video specialist wholesalers who are sensitive to the needs of these retailers and geared to servicing them. This is much like the early days of independent record distribution; these wholesalers are designed to work with the retailers in the rural and urban areas. They've done a rather effective job for other manufacturers, and we believe we've been very selective in choosing those organizations with which we're working.

There is yet another area that has grown in importance. Much like the early days of hi fi, when records were sold through electronics shops, we now have again an interest in the sale of software through these "browngoods," electronics retailers. We are selling to those people as well, to insure that we get the widest distribution.

We are particularly dedicated to involving the record retailers. We have reached out in speeches and editorials to try to make our friends in the record retail business understand that our industry is evolving into an audio/video world, and ultimately—the stores that can afford it—will find it in their interest to get involved, to be a part of this growth process lest the void is filled by somebody else, and the perception of where you buy video software changes. Right now that perception, on the part of people that have not bought a VCR or who have just bought one, is that their software will most probably be purchased in a record store. This choice is slightly ahead of department stores and video specialists. That could change, but it's striking that the perception of record stores as a place to buy software is all that important when one considers that record stores do not for the most part carry the merchandise. Our estimates show that about seven or eight percent of the record stores are indeed carrying VCR software. With the release of our first video discs in June we again expect the browngoods dealers to be heavily involved, and the video specialists to continue their growth. I would expect that at that point, because of the greater familiarity with the videodisc, its shape, size, look,

and lower price, that record people will participate in even greater numbers.

In anticipation of the disc entry and with current opportunities in prerecorded video cassettes I would hope that in the near term we will find more of our friends in the music business committed. To facilitate that kind of involvement, we are working with some of our CBS regional record distribution people in certain test areas to ease the retailers' entry. This will expand to include more as the need and conditions call. The disc should make that happen more quickly and more effectively. Successes of some of these stores that are currently moving from audio to audio/video will probably inspire others to do the same thing.

It's also important to consider that retail stores have been selling to an age population of 15 to 25, and the growth of that population is eroding. The growing population is the post-30 group, and it is precisely that group who we find buying the video machines. Until now retailers have been selling music only. The new video world offers the opportunity to sell film, education, ballet, opera, how-to programming, documentaries, theatre, contemporary music and so much more. They will find themselves in many businesses, yet not leaving the excitement of the music industry. The opportunities are breathtakingly broad, exciting and potentially very profitable.

**RW:** Will the specialized video stores die out?

**Leslie:** I don't think so; to the extent that they are well-capitalized, well-managed and are good merchants, they will survive. It may well be that they will start to take on music product, and after a while it will be difficult to differentiate them from record stores. They will look no different than a record store that has taken on video product.

**RW:** Are there now, or will there be, separate CVE (CBS Video Enterprises) sales offices, or will the video sales people work out of the record division's office?

**The growing population is the post-30**

**“ group, and it is precisely that group who we find buying the video machines. ”**

**Leslie:** There are four separate regional sales managers working specifically for CVE under the direction of the vice president in charge of marketing, Herb Mendelsohn. Physically we may seat the managers in a CBS record distribution office, but he remains our manager, working exclusively for us.

**RW:** You said that in certain test areas the video sales people will work with the records people.

**Leslie:** We will be testing in three districts as of January, 1981, the opportunities that might exist through the records operation. We believe that by 1982 the record retailer should be totally involved, as disc product becomes a more commonplace product in these stores.

**RW:** What are you doing to convince the record retailers that they should get involved? Many are confused over the standardization problems.

**Leslie:** This great confusion of VCR standardization has settled on just two kinds: Beta and VHS. The population of product has increased seventy percent over last year, against this so-called confusion. Consumers are eager now to buy and simply pick one of the two configurations. In most cases I know, the same software is available for both—not unlike records, cassettes and cartridges.

With disc players you have another set of problems. I believe that the simplest, least expensive, most efficient to manufacture system we have seen is the RCA SelectaVision. We believe they have the ability to merchandise and market their hardware product better than anyone in the U.S. Witness their TV and VCR successes against the early days of other configurations. They've done a very effective job, and I suspect they will do as effective a job in the education of the public to the use of and excitement of a play-only disc device.

(Continued on page 26)

Thank you for all your letters and telegrams.

I am deeply touched by your expressions of grief and support at this most trying time for my family and myself.

Love,

A handwritten signature in black ink, appearing to be 'Yoko Ono', written in a cursive style.

Yoko  
December 22, 1980  
N.Y.C.

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BROADCAST MUSIC INC.  
BUDDAH RECORDS  
CARDINAL EXPORT CORPORATION  
CASH BOX  
CHAMPION ENTERTAINMENT CORP.  
CHAPPELL MUSIC COMPANY  
CHRYSALIS GROUP USA  
CHRYSALIS MUSIC USA  
CMS RECORDS INC.  
COHEN & STEINHART  
COLUMBIA PICTURES INDUSTRIES INC.  
COOPER EPSTEIN & HUREWITZ  
DAKSEL SELDAK MUSIC CORP.  
DAVID HUBERT & ASSOCIATES  
DE LITE RECORDED SOUND CORP.  
DREAMLAND RECORDS INC.  
DRG RECORDS INCORPORATED  
THE EVEREST RECORD GROUP  
EMERGENCY RECORDS  
ERIK PUBLISHING  
FAMILY PRODUCTIONS INC. HOME  
GROWN MUSIC  
FANTASY PRESTIGE MILESTONE  
STAX  
FATHER MUSIC GROUP  
FISCHBACH AND FISCHBACH  
FOURTH FLOOR MUSIC INC.  
FRED AHLERT MUSIC CORPORATION  
GANG, TYRE & BROWN INC.  
GEFFEN / KAYE MUSIC  
GIOGIO MORODER ENTERPRISES LTD.  
GNP CRESCENDO RECORDS  
GOLLER, GILLIN & MENES  
ATTORNEYS AT LAW  
GRAMAVISION INC.  
GREENWORLD RECORDS LIMITED  
HAFRIS PIENIEK GLINERT & WARREN  
HENRY MARX MANAGEMENT  
HOLLYWOOD REPORTER  
INTERNATIONAL RECORD  
DISTRIBUTING

INTERSONG USA INC  
JACK MUSIC INC  
JEM RECORDS GROUP OF  
COMPANIES  
JUST FRIENDS DISTRIBUTION CO.  
KENRON PROD.  
KOALA RECORDS COMPANY  
LEIBER / STOLLER PRODUCTIONS INC.  
LEVINE AND THALL  
LIPSERVLES A DIVISION OF TSEI  
LOEB & LOEB  
MARSHALL MORRIS POWELL SILFEN

**U.S.A. ETATS-UNIS (suite)**  
MASON & SLOANE  
MANAT, PHELPS, ROTHENBERG &  
TUNNEY  
MCA MUSIC  
MICHAEL F. SUKIN  
THE MIGHTY THREE MUSIC  
MIRUS MUSIC INC  
THE MOSS MUSIC GROUP INC  
MUSCLE SHOALS SOUND  
PRODUCTIONS & PUBLISHING  
MUSE RECORDS  
MUZAK DIVISION OF TELEPROMPTER  
CORP.  
NATIONAL MUSIC PUBLISHER ASS.  
NEPTUNE RECORDS LTD  
NEW ON THE CHARTS  
ODISSEY PRODUCTIONS  
PANACEA  
PANOFAMA RECORDS  
PERREN PUBLISHING GROUP  
PHILADELPHIA INTERNATIONAL  
RECORDS  
PHILO RECORDS  
PICALIC INC  
PICKWICK INTERNATIONAL INC  
PLATEAU RECORDS INC  
POLISH RECORDS AND PRODUCTIONS  
POWER STATION RECORDING  
STUDIOS  
PPX ENTERPRISES INC  
PRELUDE RECORDS  
PROJECT 3 RECORDS  
PROMO RECORD DISTRIBUTING CO  
PRYOR, CASHMAN, SHERMAN &  
FLYNN  
RADMUS  
RBR COMMUNICATIONS  
RCA RECORDS  
RECORD WORLD  
RECORDING CORPORATION  
ROEMER & MADLER  
RONDOR MUSIC INC  
ROSENFELD KASSOY & KRAUS  
ROUNCER RECORDS CORP.  
ROY B RECORDS AREA CODE  
PRODUCTIONS  
SALSOUL RECORDS  
THE SAN JUAN MUSIC GROUP - SEECO  
ULTRA  
G. SCHIRMER INC  
SCHLESINGER & GUGGENHEIM  
SCOTT BROTHERS INDUSTRIES  
SEGEL & GOLDMAN INC  
SELECT RECORDS INC  
SEPTEMBER MUSIC CORPORATION  
SILVER BLUE MUSIC LTD JOEL  
DIAMOND  
S.J. PRODUCTIONS INC  
SPECIAL RIDER MUSIC  
SUMA INC (BMI)  
SURCO ENTERPRISES  
SWS ORGANISATION INC  
THE NEXT CITY CORPORATION  
THE WELK MUSIC GROUP  
TRANS MUSIC INTERNATIONAL  
MIAMI  
20th CENTURY FOX RECORDS  
20th CENTURY FOX MUSIC  
PUBLISHING  
UNITED ARTISTS MUSIC  
VANGL AND RECORDING SOCIETY INC  
VARIETY  
VIAS MUSIC CORPORATION  
WALTER HOFER LAW OFFICES  
WIN RECORDS INC. SAM RECORDS  
INC  
WMOT RECORDS  
ZEBRA DISCORDE MUSIC GROUP INC  
ZISSU, STEIN, BERGMAN COUTURE &  
MOSHER

**U.S.S.R. / U.R.S.S.**  
L'AGENCE DE L'URSS POUR LES  
DROITS D'AUTEUR (VAAP)  
V. O. MEZHUNARODNAYA KNIGA

**VENEZUELA**  
DISCOS TOP HITS T.H. RECORDS  
DISTRIBUIDORA SONOGRAFICA  
VENEZOLANA C.A.  
EL PALACIO DE LA MUSICA SA

**YUGOSLAVIA / YOUGOSLAVIE**  
RECORD PRODUCTION OF RIB  
BELGRADE  
JUGOTON

**MEET THEM AT MIDEM '81**

By DAVID McGEE

■ **CLEAN UP TIME:** Owing to the events of the last few weeks, there hasn't been a regular New York, N.Y. column in awhile—one, that is, with all those lovely tidbits of news that really make the industry hum. Despite the issue date on this magazine, it is still December, albeit the last day of, as this is written. What better time than to rid the file of all the items that have been laying in wait for so long?

Knowing what's about to come, it seems appropriate to tack on a personal postscript to this column right now, rather than at the end, which many of you may not even get to, if my gut reaction is correct. I received numerous letters from friends and acquaintances, and some from total strangers, commenting on the column of December 20 regarding the vigil at the Dakota on the night of **John Lennon's** death. Many's the time I've thought I was just whistling in the dark here, but I've never bothered trying to find out if that's so, for the simple reason that I derive a great deal of personal satisfaction from my work. That's about all one can ask or want, when you get down to it. But I did wonder about the Lennon column. More years ago than I care to remember I vowed to do right by my heroes when the time came; the very personal nature of your letters indicates I didn't write in vain on this occasion. I thank you and am humbled by the efforts you made in coming to grips with your own feelings.

And to all of you, Happy New Year.

**CONDOLENCES** to Handshake Records President **Ron Alexenburg**, whose mother, Betty, died on December 20. She was 65 years old. In lieu of flowers, Alexenburg has asked that contributions be made to the local Haddassah Chapter or to cancer research.

**JOCKEY SHORTS:** Congratulations to **Jack Levy**, president of Reflection Records, and his wife, **Ronnie**, who became the proud parents of a baby girl, **Allison**, their first, on December 10 . . . Injury News: **John Waite** of the **Babys** has suffered a leg injury, which has forced the band to cancel the duration of its American tour. Waite reportedly tore ligaments in one of his knees when grabbed by what has been described as "an overzealous nubile" as he was walking across the front of the stage during a concert. Also on the disabled list is **REO Speedwagon** guitarist **Gary Richrath**, who sustained a serious elbow injury while playing basketball recently. During a game Richrath, after colliding with another player, fell on his arm and suffered torn tissue and internal bleeding around the elbow. Richrath was told by doctors that the injury would take up to 10 weeks to heal, which is well after the start of the group's next American tour. Richrath vows he'll be on stage when the tour begins, however . . . Composer/bandleader **Irving Fields**, who wrote the theme song for Jimmy Carter's Inaugural Ball in 1976, has written a song titled "Rah, Rah, Rah for Reagan" and will perform it at the President-elect's Inaugural Ball in January . . . **Major Bill Smith** was honored recently by the Fort Worth chapter of the NAACP for distinguished service to the organization . . . **Norby Walters** is working with executive producers **Frank Touch** and **Billy Mize** on the sale of a television special entitled "**Merle Haggard and His Friends**," featuring **Willie Nelson** and **Johnny Paycheck**. The concert was filmed before an audience of 31,000 at Anaheim Stadium in California. The show, which runs 86 minutes and employs a remix from 24-track audio, opens with a short set by **Alabama** . . . A&M has signed **Bram Tchaikovsky** . . . **Bill Lowery's** 1-2-3 Records has released "Bowl Bound and Down" by **Cripple Creek** as its contribution to the At-

(Continued on page 32)

## Famous Pacts With Foreign Publishers

■ **NEW YORK**—Sidney Herman, Famous Music Corporation executive vice president, has announced the signing of long-term worldwide agreements with Nichon Inc. and Melodie Der Welt for rights to the catalogues of Chappell International, Nichon, Famous Music, Paramount Pictures and their associated companies.

The pact with Chappell International, negotiated by Herman and Chappell executive VP Nicholas Firth, extends an agreement that has existed since

1929 for world representation of Famous Music including the U.S., Japan and Germany/Austria.

Herman negotiated an extension of Famous agreements for Japan with Nichon Inc.'s Momuru Murakami. The German/Austrian pact with Melodie der Welt was negotiated with Johann Michel.

Notable recent catalogue additions include Harry Nilsson's score for "Popeye" and Maurice Jarre's score for "Shogun."

## How Arista Records 'Dug Up' A Comprehensive Lou Reed Compilation

By PHIL DIMAURO

■ **NEW YORK** — "Thirteen years may not be a long time in terms of world events, but in the history of rock 'n' roll, going back 13 years is an archeological dig." That, according to Artie Patsiner, director of artist development for Arista Records, was the major "moral" learned by everyone at the company who was involved in putting together the double album set titled "Lou Reed/Rock And Roll Diary 1967-1980."

### Labels Cooperate

The project, which was initiated over the summer by Arista president Clive Davis and the Arista artist development department, involved the acquisition of recorded selections originally released on four different labels other than Arista: MGM Records, which was absorbed by PolyGram; Cotillion Records, from the period before it was revived as a black-oriented label under Atlantic in the middle seventies; Phonogram, Inc.; and RCA Records.

"We wouldn't have been able to do it without the labels' cooperation," reported Roy Lott, Arista's director of business affairs, "but it was not easy . . . it took some negotiating because it was not something that had been done often in the past." Lott explained that "totally independent companies" like K-Tel, for instance, "serve an important function" because they can solicit different labels for music for their compilations without the issue of label competition clouding things up. Aside from the initial lengthy discussions, Lott's task was further complicated by certain difficulties encountered in deciding what songs in which versions would finally appear on the album.

When the project was first conceived, Mitchell Cohen of the Arista publicity department compiled an initial list of songs that he felt would be representative of the important peaks and changes in Reed's career, from his original group, Velvet Underground up to the present (Reed has been an Arista artist for nearly five years). Then the list was passed to vice president of Davis, senior vice president of artist development Rick Dobbis and to Reed himself, who had final say in which songs, and which versions of which songs, would be used. Reed himself also chose Ellen Willis to write the extensive liner notes.

When it finally came down to what was available, however, dif-

ficulties were encountered. Record companies held the rights to every Lou Reed recording that the planners wanted, but, because the rights had been passed from one label to another in many cases, there were no high quality tapes of much of the material available. "Many of the tapes we got were third or fourth generation copies on cassette that would have been impossible to use," said Patsiner. "So we used the records themselves, and tried to get as clean a record as we could." Some of the records, however, were out of print, including recordings by the Velvet Underground and Nico and the important "White Light, White Heat."

"They were very difficult to get," Patsiner explained. This is why the LP is affixed with the following disclaimer: "Record One of this two-album set was assembled from various sources, and the sound quality is less than state of the art. The music more than compensates for any loss in fidelity."

### Necessary Compromises

Some compromises were made for the sake of fidelity. For instance, the original track listing turned out to be too long, with certain sides going over fifty minutes, and the mastering engineers warned that was simply too much music to fit on one side. Fine described a typical compromise: "Lou wanted to take 'Berlin' off the record, and I said 'No way!'" So, instead of the live, eight-minute version originally culled from an Arista LP, they opted for the shorter, four-minute version from the RCA album. Which meant, of course, that Lott had to go back one more time and re-negotiate with RCA.

It was this kind of back-and-forth decision making that made the project last six months, but it also resulted in an album that apparently pleases both the artist and the record label. It isn't, as Fine specified, a "greatest hits package," because Lou Reed certainly isn't a hit artist in the chart topping sense of the word. That's part of the reason that much of the material was so difficult to acquire, and also part of the reason that the Arista people who worked on the project, most of them fans, had so much fun doing it. Patsiner spoke for them all when he said, "It was clear to most of us that with an artist as influential as Lou Reed, this kind of retrospective, historical document would be appropriate."

## Cover Story:

# Rupert Holmes' 'Dangerous' Songs

■ The lyrics that Rupert Holmes writes can be wry, as in "Escape (The Pina Colada Song)," or serious, as in "Him" and the current single "Morning Man." His deft and versatile style has made him one of the most popular singer-songwriters of the past two years.

"Escape" and "Him," both from his previous MCA Records album, "Partners in Crime," were top ten hits nationally ("Escape" reached number one). Both singles and the album went gold and Holmes was named top new male vocalist (singles) for 1979-80 and number two male vocalist (singles) by *Record World*.

Taken from his new MCA album, "Adventure," the single "Morning Man" is showing the same sort of strength. Holmes produced the album and wrote everything on it.

"It's very difficult for me to write songs with happy endings," Holmes once explained. "But the problem is that we still do things like falling in love with the wrong people, hanging in there five months too long when we knew from the first day it wasn't going to work out no matter how many self-help books we read.

"My songs are dangerous for me, they are very specific. I'm out on a limb because I can't hide behind any kind of obscurity. I take a chance when I write these songs because I say exactly what I mean."

Holmes recorded five albums prior to "Adventure," including "Partners in Crime." His first, "Widescreen," was brought to the attention of Barbra Streisand, who enjoyed his music so much she had him produce and arrange her album "Lazy Afternoon," which contained four of his compositions. He also wrote several songs for her film "A Star Is Born." Since then, she has recorded three more of his songs, and such other recording artists as Barry Manilow, Dionne War-

wick, B. J. Thomas, Manhattan Transfer and Mac Davis have also used his material. Holmes has also produced albums for London-based artists the Strawbs, Sailor, Sparks, and John Miles.

Holmes, born in England to a British mother and a U.S. serviceman father, was brought up outside of New York City. His father, who after the war became a music teacher, started him on the clarinet at an early age. At the age of six, he wrote his first song, "Nobody Loves Me." He continued his writing over the years and formed his first band, the Nomads, in high school.

## SESAC Chairman Says Streamlining Is Needed

■ NEW YORK—SESAC Inc. board chairman Alice H. Prager has told the board of directors of the music licensing organization that "serious measures," including some reduction of staff, will be necessary to deal with the economic climate in 1981.

"Since our first and foremost obligation is to our affiliates," Prager said at the board's year-end meeting here on Dec. 29, "we will have to streamline and restructure our entire operation . . . This will mean a reduction of staff in some areas and the replacement, shifting and addition of staff in others. Further, it will necessitate more stringent licensing procedures and methods for handling accounts receivable. Legal action will be taken where necessary to affect payment from delinquent accounts."

## E/P/A Names Irving

■ NEW YORK—Heather Irving has been appointed to the position of merchandising manager, west coast, Epic/Portrait/CBS Associated Labels, it was announced by Larry Stessel, director, merchandising, west coast, E/P/A. Irving joined E/P/A in 1978.

## Golden Change



RFC Records president Ray Caviano recently presented producer Jacques Fred Petrus with a gold record for the album "The Glow of Love" by Change at the New York offices of Warner Bros., which distributes RFC. "The Glow of Love" is the RFC label's first gold album. Pictured at the presentation are, from left: Warner Bros. vice president Jerry Wexler; Caviano; Petrus; Warner Bros. national sales manager Ed Gilreath; and RFC special projects director Bob Siegel.

# The Coast

By SAMUEL GRAHAM and ELIOT SEKULER

■ COAST'S ANNUAL MERCHANDISING WRAP-UP: Generally speaking, the amount of promotional items in a given year—whether they be silly and worthless or genuinely useful and/or attractive—is a good barometer of the state of the industry overall; and since 1980 wasn't, ah, the best year our business ever had, the supply of promo materials was pretty thin. However, with the help of **Charlie Blue**, himself a walking museum of every T-shirt, button, key-ring and who-knows-what ever offered by any record company, we were able to come up with a few of the year's highlights.

In looking for trends, we found that sets of several buttons all tied to a particular theme were very big in 1980. This is not a new idea, certainly—there was, for instance, a set for each word of **Ian Dury's** "Sex and Drugs and Rock and Roll" a couple of years back—but this year there were sets for a number of acts, including **Rockpile**, **Robert Fripp**, the **Amazing Rhythm Aces**, **Split Enz** and **Philip Rambow**. Special edition lithographs were also popular, including those for **Randy Vanwarmer**, **Genesis** ("Duke") and **David Bowie**.

Of course, if it's useful stuff you're looking for, you could have quite a meal with your **Peter Dinklage** glass (for "Empty Glass," needless to say), **Dolly Parton** coffee cup (for "9 to 5") and **Vapors** chopsticks; you'd know it was time to eat by checking your "Any Which Way You Can" watch (for the **Clint Eastwood** movie of that name). After the meal, you could play a few rounds of blackjack with your **Elton John** cards (you'd wear your **Scoters** visor if you're a real shark), with the **Rodney Crowell** ashtray a perfect receptacle for your smokes. To keep score, try your **Moon Martin** note pad, unless you're really serious, in which case you turn to your "Legend of Jesse James" stationery. For entertainment, there's always your **Paul Butterfield** harmonica; the little shoes attached to the **Foghat** key chain (for "Tight Shoes," natch) make another great conversation piece.

If a new career is what you have in mind, the complete "Roadie" kit for the movie and soundtrack of that name makes it easy by including a baseball cap, a belt, a carrying bag and even a roll of gaffer's tape. And for those on the lookout for romance, we've found that members of the opposite sex find us nearly irresistible when we wear our latest **Devo** hats, those stylish red jobs that look suspiciously like upside-down flower pots. If that doesn't work, and your **Bruce Springsteen** and **Kenny Rogers** sweatshirts and **Michael Stanley Band** jacket fail as well, then pal, there's just no hope.

**MORE SENSELESS VIOLENCE:** We thought we might be able to close the book on this department for at least a day or two when **John Lennon** was shot, but no, there's always another geek looking to do someone dirt. It seems that **Billy Burnette** had just finished taping the "Solid Gold" TV show in L.A. and was heading back home to Malibu when he stopped into a bar in the Malibu area to catch the performance of a musician friend. Apparently Burnette was given somewhat of a hero's welcome there—the "local boy makes good" routine, we suppose—which did not sit well with one of the patrons. This fellow walked up to Burnette and, after confirming that Billy is in fact who he is, sucker-punched him with considerable force. Burnette's nose was broken, badly enough that at least a week of gigs had to be cancelled, if not the entire final month of his tour, and plastic surgery was arranged the very next day. The motive? None other than jealousy, we're told . . . Meanwhile, drummer **Phil Taylor** of the group **Motorhead** broke his neck in a recent fall in Belfast, Northern Ireland. It's expected that Taylor, who fell down some stairs at the band's hotel the night after a performance, will be out of action for at least six weeks. A full recovery is hoped for.

**THE GOOD, THE BAD AND THE UGLY**—didn't necessarily turn up in that order in the L.A. Times' critics poll of 1980's best albums. The consensus of 12 Times reviewers overwhelmingly selected "Los Angeles" by **X** as the year's top LP, with **Bruce Springsteen's** "The River", the only other album to even come close. "London Calling" by **The Clash** was a distant third-place finisher.

**POTENTIAL HANGOVERS FOR '81**—By press time, not for love or for money could you get a ticket to "Do the '81," this year's successor to "Mambo Beat '80." Those of you with long memories may recall that last year's New Year's Eve event featured such exotica as "Merlis: A Tribute to **Bobby Goldsboro**," an a cappella

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# A Confusing Year in Washington

By BILL HOLLAND

■ WASHINGTON—In many ways, the record industry found itself in some sort of adversary position in this city during 1980, and often the government appeared as some sort of referee just too tired to help it out. In other instances, however, there was prompt and enthusiastic support from the Feds. It was a confusing year.

It was also a year when the record industry and its artists and composers found themselves in the same corner, with the broadcasting industry in the other, only to discover that there were also bouts to be fought with composers and songwriters on other matters.

Broadcasters accused the FCC of dragging its feet on deregulation issues, but the Commission labeled broadcasters faint-of-heart on other deregulatory areas which would open up competition to new blood.

And Congress just seemed tuckered out, as industry leaders watched such legislation as the Performers Rights Royalty Bill struggle to be brought to the floor but then get shelved because of the press of other business—and the election.

Finally, the industry witnessed again the inevitable changing of the guard as the country voted to elect Ronald Reagan President—and with him, an administration that might or might not be sympathetic to its needs.

Certainly the biggest music industry scrap of the year here took place over eight months at the Copyright Royalty Tribunal headquarters, where the Record Industry Association of America, its top officials, counsel and panels of experts fought tooth and nail with another equally impressive number of officials, lawyers and witnesses from the National Music Publishers Association and the American Guild of Authors and Composers over an increase in the mechanical license royalty.

The publishers and songwriters were calling for what they said was a needed rate hike from the present interim rate of two and three-fourths cents per tune rate to either a flat six percent of retail price (NMPA) or eight percent of retail price (AGAC).

The RIAA wanted no present increase, a continued per-tune method of calculating the royalty, but had a plan for possible increases in the future. The RIAA told the Tribunal that if the six percent the NMPA wanted were passed by the Tribunal, annual mechanical royalty costs would rise \$118 million above the current \$116 million, and that the industry is still suffering from its losses in 1978 and 1979.

In late December, the CRT handed down its middle-of-the-road decision—a four percent mechanical royalty rate commencing July 1, 1981, and possible yearly increases based on proportional hikes in LP prices. The per-tune flat rate, rather than the percentage-of-retail-price rate the publishers wanted, was left intact. Both the RIAA and the publishers and composers have appealed the decision.

In other Tribunal business, the Commissioners began a late December hearing on the controversy surrounding the distribution of the jukebox royalty fees deposited for 1979 performances, one of the most heavily argued cases.

Also considered at that meeting was the possible adjustment of the royalty fee licensed jukebox owners must pay.

Quite a bit slower in its decisions than the Tribunal was the Copyright Office, which this past month finally issued its final regulations concerning the very compulsory mechanical license whose rate is being hashed out at the CRT. The Office's final regulations are similar to its present interim regulations, but a few changes were made, particularly in the method of accounting and its view of record distribution and returns, changes that largely are helpful to the industry. It chose not to include in the regulation an explicit requirement for refunds of overpayments, which the RIAA wanted, deciding instead on a "negotiations between parties" rule. It took the Office just about all of 1980 before the regulations were handed down.

The Supreme Court, with its tremendous backlog of cases, has not been exactly zippy in dealing with cases that affect songwriters and broadcasters. In fact, the only music business case the Court did rule on was one concerning the late Elvis Presley. The court let

stand a lower court decision that the right of publicity that accompanies the fame of a celebrity does not survive that person's death, and therefore everyone has the right to profit from the commercial use of the singer's name and memory.

Still on the docket are two important cases. One is called the "unique format" case, and involves a filing by the FCC, which has been required by law to hold renewal hearings concerning format changes of radio stations.

The FCC maintains it is not in the business of judging the merit of formats, and would like to put that responsibility in the marketplace. Eight major broadcasting organizations agree, and filed briefs on the side of the FCC, a curious case of the lamb lying down with the lion. Media watchdog critics say the FCC is playing into the hands of broadcasters more interested in profits than the public interest.

Also to be heard is a case which supposedly was decided in large part in 1979—the one involving the CBS suit charging that ASCAP's blanket license (which CBS pays to use the ASCAP catalogue) violates "the rule of reason" and is unfair. This appeal is a continuation of a ten-year battle by the giant corporation to rid itself of ASCAP and BMI blanket licenses, which it sees as a form of price-fixing.

Both cases should be decided on within the next few months.

The FCC, on the other hand, made a lot of industry news last year, and while it took its usual amount of criticism from broadcasting organizations, it also gave out some criticism of its own. It also accomplished, or began to accomplish, many of the goals that the Commission, under the chairmanship of Charles D. Ferris, wanted to bring about in broadcasting areas, especially in

the areas of spectrum expansion, minority access and increased competition of spectrum use, deregulation of many "red tape" FCC filings and requirements and investigation of AM stereo. In some of these matters, the FCC even seemed to deregulate more than broadcasters wanted.

The controversial FCC chairman, in fact, made it clear at an October press luncheon that his job was to "insure the survival of the fittest, not the survival of the fattest," a remark that indicated a point of view that the incoming Senate Commerce communications subcommittee chairman, Barry Goldwater (R.-Ariz.), has found not that all inviting. "I want to get rid of Ferris within a half hour after the President is sworn in," Goldwater said recently.

Certainly the most far-reaching action by the Commission this year, one that illustrates the power of regulatory agencies that political conservatives prefer to limit, is the RKO decision. The FCC, after finding RKO Broadcasting's parent company, General Tire and Rubber Co., involved in corporate misconduct, voted last June to strip RKO of three TV licenses—and also revoked the licenses of 13 other of its radio and TV properties, for violation of the public trust. An appeals court case, which could drag on for a year, has held up evidentiary hearings. With possibly three new Reagan-appointed commissioners by next June, and Ferris gone as chairman, it is possible that the FCC, under the new administration, and perhaps as a result of new Congressional guidelines, would be forced to back off from such rule-making powers.

On Capitol Hill, the only industry-related bill to make it even close to the floor for final vote was a Senate bill (an amended version of House bill H.R. 6228) which would extend the license term of present broadcast license holders from three to five years, obviously a very pro-broadcaster piece of legislation.

The Performers Rights Royalty Bill, H.R. 997, which states that radio and television stations should pay a royalty to artists and record producers for their recorded work, came under attack from the broadcaster lobbies last year, and although its proponents got the bill almost to markup this session, it just didn't have enough support and quietly faded away.

Finally, one government agency that provided extensive service to the record industry this past year was the Justice Department, and its most famous branch, the FBI, was given the RIAA's Cultural Achievement Award.

## Pay TV Company Enjoined by Court

■ NEW YORK—A U.S. District Judge ruled last week that the Premiere pay TV network, a new venture formed by the Getty Oil Company and four major film companies, most likely violated anti-trust laws. The judge, Gerard T. Goettel, enjoined Premiere from beginning operations this week, as it had planned.

Premiere, with financial backing by Getty, is made up of Columbia Pictures Industries Inc., Paramount Pictures Corp., 20th Century-Fox Film Corp., and MCA Inc. Each of the film companies had agreed to license its films to Premiere on an exclusive basis for nine months. Premiere was

formed in an effort to command a larger share of the pay TV market, a market that Premiere's executives feel has been dominated by Home Box Office.

Premiere president M. Christopher Derick was quoted in the New York Times as saying the decision would cause Premiere to lose \$15 million. He said that Premiere would appeal the decision, but if the decision was upheld, Premiere would be "dead." In his decision, Judge Goettel said: "Any hardship the injunction will cause the defendants is not as significant as the harm Premiere would probably cause the existing pay TV industry."



## Videodisc, Cassette Set For Melissa Manchester Pay-TV Concert

By ELIOT SEKULER

■ LOS ANGELES—"The Music Of Melissa Manchester," an hour-long concert presentation produced for Home Box Office, will be the first product created specifically for pay-TV to be made available on videocassettes and videodiscs. The show was taped on Dec. 20 at the Wilshire Theatre in Beverly Hills and features the singer performing a wide selection of material from her repertoire, backed by a 40-piece orchestra.

The show was produced by Manchester's personal manager, Michael Lippman, with veteran producer-director Joe Layton handling the staging. Harry Maslin produced the audio portion of the show and Marty Callner directed.

Home Box Office has scheduled the initial run of the show for the month of February, with a second run to air later in the year. The release of the videodisc, videocassette and live audio LP is expected to coincide with the show's second pay-TV run. According to Lippman, distribution of the video product is expected to be finalized in the coming weeks. He hopes to make the videodisc available in both laserdisc and CED configurations.

"The most prohibiting factor, for me, in the field of video lies in finding artists who are as visually exciting as they are on record," said Lippman. "In Melissa's case, that problem doesn't exist. What we've set out to do is to reach as many people as possible and let them see what Melissa Manchester is all about. Although it's a concert setting, the show also functions as a theatrical piece showing the various aspects of Melissa as a songwriter and singer and charismatic performer."

Although an overall marketing strategy for the various configu-

rations in which "The Music Of Melissa Manchester" will be available has yet to be devised, Lippman speculated that the emphasis would be more on print advertising, with less radio time purchased than might be the case for an audio release. TV spots will also be considered, he said. "It's all new territory," said Lippman. "There's no book, no rules, and it's very exciting."

Most advertising funds allotted to existing videocassettes have thus far been channelled through co-op deals with video dealers. According to a spokesman for Warner Home Video, which distributes Blondie's "Eat To The Beat" cassette and the Kinks' "One For The Road" (and who will soon be releasing product by Fleetwood Mac, Rod Stewart and Gary Numan), the small percentage of households possessing videotape hardware has made more extensive advertising impractical thus far.

## Mandel To Score 'Evita Peron' Film

■ LOS ANGELES—Zephyr Productions has named Johnny Mandel to compose the film score to the upcoming production of "Evita Peron," which will air in two parts as an NBC-TV miniseries and be released theatrically worldwide. In addition, the production firm has named Irwin Mazur creative music consultant for the project. Mazur will be responsible for coordinating and packaging a soundtrack LP.

Mandel, an Oscar winner, has extensive credits that include songs and scores for such films as "The Americanization of Emily," "The Sandpiper," "M\*A\*S\*H" and "Being There."

## Support Grows For Cal. Anti-Scalping Law

By SAMUEL GRAHAM

■ LOS ANGELES—Hopes for the passage of an anti-scalping law, similar to one rejected two years ago by the California state legislature, have been bolstered by an upsurge in "organized support" for the bill, according to a spokesman for state Assemblyman Mel Levine.

A significant part of that support comes from promoter Jim Rissmiller, of Wolf and Rissmiller Concerts, who placed an advertisement in the November 30 Los Angeles Times urging concertgoers to express their support of Levine's proposed law. The over 15,000 positive responses to the ad, as well as the support of local FM stations KMET and KLOS, have "made us a little more optimistic this time," Levine's spokesman told *Record World*.

Levine's proposed law would prohibit the resale of tickets to concerts or other entertainment events for more than 50 percent above their face value. It is slightly more lenient than the law he sponsored in 1978, which sought to prevent the resale of tickets for more than \$2 above face value. That law "didn't even get over the first hurdle," according to the spokesman.

There is currently no state law of any kind against scalping in California.

Levine's law, if passed during the 1980 session of the state legislature, would go into effect on January 1, 1982; if it is held over for another year due to lack of support, it would be effective as of January, 1983. Violation of the law would be a misdemeanor, with maximum penalties of \$1000 or six months imprisonment for each offense.

Little more than a week before Levine's December 18 press conference here, a proposed local anti-scalping ordinance was introduced by Los Angeles City Councilman Bob Ronka (RW, Dec. 20). Although Ronka expressed his hope that his ordinance would in turn lead to adoption of statewide legislation—specifically, Levine's law—Levine's spokesman noted that Ronka's proposal "may or may not" prove to be a barrier to passage of the Levine law. "We're a little concerned that it (the Ronka ordinance) might undercut us," the spokesman said, partly because it is possible that state legislators may decide that the existence of such a local ordinance—one that would allow a 100 percent ticket markup, as opposed to Levine's 50 percent—would preclude the need for a statewide law.

## Record Turnout Seen For Electronics Show

■ LOS ANGELES—Advance registration for the 1981 International Winter Consumer Electronics Show, which will open in Las Vegas on January 8, is at an all-time high, leading CES spokesmen to predict a record-breaking attendance for the ninth annual Winter CES. Advance registration for the event stood at 41,238, as compared to approximately 34,000 last year at press time, and attendance is expected to surpass the 50,000 mark.

Some 857 exhibitors will participate in the 1981 Winter CES, compared with approximately 750 who took part in last year's show. Their exhibits will utilize 517,000 net square feet in three indoor locations (the Las Vegas Convention Center, the Las Vegas Hilton and the Jockey Club), while outdoor areas will be the site of in-vehicle car audio demonstrations and exhibits of satellite earth station equipment.

Software manufacturers will be largely concentrated at a location within the Las Vegas Hilton, with the major exception of Magnetic Video, whose exhibit will be located at the LVCC.

Videodisc, videocassette and audiophile disc manufacturers are expected to introduce new titles in record numbers at the upcoming show.

## Reno/Metz Taps Silvers

■ LOS ANGELES—Reno/Metz Inc. and Midsong Records have contracted Howard Silvers to be responsible for sales and marketing for both concerns. Silvers will be located at the Reno/Metz offices, located at 9000 Sunset.

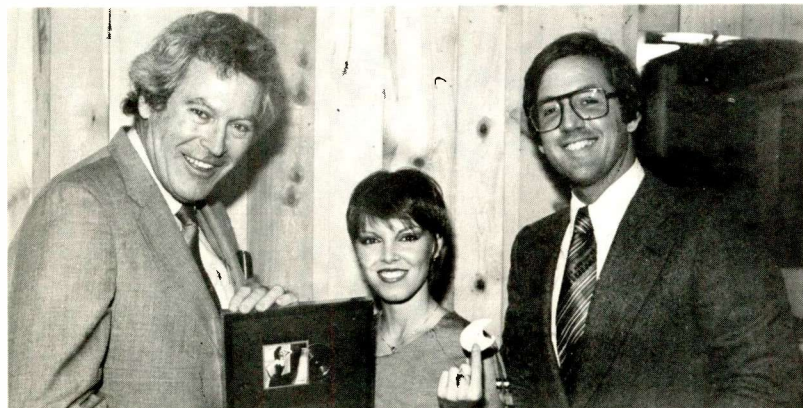
Reno/Metz have also launched a line of midrange product in conjunction with Silvers, with their first release scheduled for this month. The label will be called QuickSilver Records and the first release will be "Patsy Cline's Twenty Golden Greats."

## Baker and Webb Leave Ovation Records

■ NEW YORK—Cary Baker, press relations director for Ovation Records for the last two years, and David Webb, artist relations director for Ovation Records, have left the Chicago-based label effective January 1. Webb worked for Ovation for three years.

Baker will work as a journalist and Webb will work in record and video production.

## Benatar's Platinum Bubble



Chrysalis recording artist Pat Benatar was recently awarded a platinum award for sales in excess of one million units of Chu-Bops bubble gum. The award was presented by Don Kosterka of A.G.I., the manufacturer of Chu-Bops (left). A.G. Atwater, president of Amur Products Company (a division of Wrigley) is at right.

## Shalamar at KIQQ



Solar recording artists Shalamar recently visited radio station KIQQ in Los Angeles to deliver a copy of their new album, "Three For Love." Shown from left are: Jody Watley and Howard Hewett of Shalamar; Hewett's wife Rainey; Marc Nathan, field promo rep, RCA Records (partly hidden); Jeffrey Daniel of Shalamar; Jakki Bowman, music director, KIQQ; Kelly Summers, pop promotion manager, Solar Records; Danny Owen, west coast regional pop promotion manager, RCA Records; Mike Becce, director, national singles promotion, RCA Records; and John Betancourt, division vice president, pop promotion, RCA Records.

## Songwriting Forum Set for San Francisco

LOS ANGELES — Songwriters Resources and Services, a non-profit organization for the education and protection of songwriters, will hold a public forum in San Francisco on Jan. 17 called "Making It in San Francisco (or, Do I Really Have to Move To L.A.?)"

The event, for which admission is free for SRS members and \$4

for non-members, will be held from 3-6 p.m. at Fort Mason's World Music Center, Building C, Room 300, Laguna and Marina Boulevards. It will provide information on opportunities for musicians and songwriters in the Bay Area.

For further information, call (415) 652-3810 or (213) 463-7178.

## Black Oriented Album Chart

DECEMBER 27, 1980

1. **HOTTER THAN JULY**  
STEVIE WONDER/Tamla T8 373M1  
(Motown)
2. **TRIUMPH**  
JACKSONS/Epic FE 36424
3. **TP**  
TEDDY PENDERGRASS/Phila. Intl.  
FZ 36745 (CBS)
4. **FACES**  
EARTH, WIND & FIRE/ARC/Columbia  
KC2 36795
5. **CELEBRATE**  
KOOL & THE GANG/De-Lite DSR 9518  
(PolyGram)
6. **FEEL ME**  
CAMEO/Chocolate City CCLP 2016  
(Casablanca)
7. **ARETHA**  
ARETHA FRANKLIN/Arista AL 9538
8. **FANTASTIC VOYAGE**  
LAKESIDE/Solar BXL1 3720 (RCA)
9. **WINELIGHT**  
GROVER WASHINGTON, JR./Elektra  
6E 305
10. **GIVE ME THE NIGHT**  
GEORGE BENSON/Qwest/WB HS 3453
11. **TOUCH**  
CON FUNK SHUN/Mercury SRM 1 4002
12. **AT PEACE WITH WOMAN**  
JONES GIRLS/Phila. Intl. JZ 36767 (CBS)
13. **AS ONE**  
BAR-KAYS/Mercury SRM 1 3844
14. **HURRY UP THIS WAY AGAIN**  
STYLISTICS/TSOP JZ 36470 (CBS)
15. **DIRTY MIND**  
PRINCE/Warner Bros. BSK 3478
- TROMBIPULATION**  
PARLIAMENT/Casablanca NBLP 7249
- APP**  
Warner Bros. BSK 3463
- ON**  
M SP 4819
19. **SON**  
SD 5224 (A1)
20. **INH**  
WILTON/MCA 5144
21. **DIANA**  
DIANA ROSS/MCA MB 936M1
22. **THE AWAKENING**  
REDDINGS/Bellevue JZ 36875  
(CBS)
23. **IRONS IN THE FIRE**  
TEENA MARIE/Gordy  
(Motown)
24. **CANDLES**  
HEATWAVE/Epic FE 36873
25. **LIVE AND MORE**  
ROBERTA FLACK AND PEABO BRYSON/  
Atlantic SD 2 7004
26. **THIS IS MY DREAM**  
SWITCH/Gordy G8 999M1 (Motown)
27. **JERMAINE**  
JERMAINE JACKSON/Motown MB 948M1
28. **ULTRA WAVE**  
BOOTSIE/Warner Bros. BSK 3433
29. **GAP BAND III**  
Mercury SRM 1 4003
30. **SWEAT BAND**  
Uncle Jam JZ 36857 (CBS)
31. **POSH**  
PATRICE RUSHEN/Elektra 6E 302
32. **JOY AND PAIN**  
MAZE FEATURING FRANKIE BEVERLY/  
Capitol ST 12087
33. **RAY, GOODMAN AND BROWN II**  
Polydor PD 1 6299
34. **CARNAVAL**  
SPYRO GYRA/MCA 5149
35. **THE TWO OF US**  
YARBROUGH & PEOPLES/Mercury  
SRM 1 3834
36. **SKYYPORT**  
SKYY/Salsoul SA 8537 (RCA)
37. **GREATEST HITS**  
MANHATTANS/Columbia JC 36861
38. **THE WANDERER**  
DONNA SUMMER/Geffen GHS 2000 (WB)
39. **SEAWIND**  
A&M SP 4824
40. **14 KARAT**  
FATBACK/Spring SP 1 6729 (Polydor)
41. **SWEET VIBRATIONS**  
BOBBY BLAND/MCA 5145
42. **HERE TO CREATE MUSIC**  
LEON HUFF/Phila. Intl. NJZ 36758 (CBS)
43. **WIDE RECEIVER**  
MICHAEL HENDERSON/Buddah BDS 6001  
(Arista)
44. **SPECIAL THINGS**  
POINTER SISTERS/Planet P 9 (E/A)
45. **HEAVENLY BODY**  
CHI-LITES FEATURING GENE RECORD/  
20th Century Fox/Chi-Sound T 619 (RCA)
46. **PORTRAIT OF CARRIE**  
CARRIE LUCAS/Solar BXL1 3579 (RCA)
47. **LA TOYA JACKSON**  
Polydor PD 1 6291
48. **LET'S BURN**  
CLARENCE CARTER/Venture VL 1005
49. **THE DRAMATIC WAY**  
DRAMATICS/MCA 5146
50. **ODORI**  
HIROSHIMA/Arista AL 9541

## Plateau Records Heads for New Heights As an Independent Production Company

By PHIL DIMAURO

NEW YORK — Early last spring, Plateau Records—which had sealed an exclusive production logo distribution agreement with Infinity Records the previous June—looked like it might have sung its last song before the release of a single piece of product. Infinity had been dissolved, and while Plateau was officially absorbed by MCA Records, MCA was not interested in the one LP Plateau had scheduled for release, Plateau was not free to sign or produce new artists while under contract, and the balance in its corporate checking account, according to principals Lou DiBiase and Ed O'Loughlin, was \$27.

"We had a choice," said O'Loughlin, "between taking \$13.50 each and calling it quits, or becoming an independent production company. But we didn't cry about it . . . we just rallied up all our energy and began laying a new foundation."

### New Publishing Company

That process of building up again from virtually nothing took the entire remainder of 1980, and now, at the beginning of 1981, the two former executives of Midsong International Records are anticipating the release of three new albums this year. They also recently secured financing for a new publishing company, Skyfield Music, with potential film and television tie-ins for Plateau artists.

The two decided that Plateau should set about placing a finished master as soon as possible, so the first thing O'Loughlin did was take off to Europe (the whole trip was charged on an American Express card) as he had so many times in the past as director of A&R for Midsong. He estimates that he listened to at least 100 new bands, live and

on tape, before he decided to pick up Gerald Masters, a new pop songwriter/performer from England. O'Loughlin took the album to former Infinity president Ron Alexenburg, who had recently taken over the newly formed Handshake Records, and Plateau was back in business as an independent production house.

### Three Signings

Plateau's next signing was a New York-based rock artist who performs under the name Emily. While there was no finished demo of the artist performing the material that O'Loughlin and DiBiase wanted to present to labels, they did have several songs in mind. They went to Alexenburg with the songs and an example of the singer's vocal style, and he accepted the package for Handshake.

A while later, Carol Douglas, whom O'Loughlin has produced in the past, approached the Plateau team with the news that her recording obligations were ended. She asked for their help in finding a new label affiliation, and O'Loughlin decided the best strategy would be the basic formula that had brought Douglas her original success with "Doctor's Orders" — "We took successful songs from Europe and recut them here with American style rhythm tracks." The new Douglas material immediately impressed the black music-attuned ears at 20th Century-Fox Records, and the first release by Douglas on 20th is due before the end of January.

Most recently, Plateau formed a partnership with Skyfield productions, a west coast-based television and motion picture

(Continued on page 32)

## Backstage with Boz



After a sold-out performance at Radio City Music Hall, Columbia recording artist Boz Scaggs (center) is greeted backstage by, from left: Don DeVito, vice president, talent acquisition, east coast, Columbia Records; Mickey Eichner, vice president, national A&R, Columbia Records; Marvin Cohn, vice president, business affairs, CBS Records; and Vince Pellegrino, director, national promotion, Columbia Records.



**Record World** / *The industry overview*



**The source for research, news and marketing information**

# Minor Incidents During Rock Concert Lead to Policy Changes in Madison, Wisc.

By SAMUEL GRAHAM

■ LOS ANGELES—Policy changes regarding rock concerts have been effected at the Madison, Wisconsin Civic Center in the wake of the November 20 appearance at that venue by the Police and XTC. While problems at that particular event, including physical damage to the auditorium, were apparently slight, both the Civic Center director and the local promoter who handled the concert are in agreement that the new policies—which call for rock promoters to supply a \$1000 deposit per show and which stipulate that only the Civic Center's own security force will be employed for such events—are measures that are more "preventive" than "corrective."

The Madison Civic Center, according to facility director Edgar Neiss, was opened in February 1980, and although concerts have been regularly scheduled there, the Police/XTC bill was one of the first rock shows. The 2000-seat hall is "a class house," Neiss said, "with full carpeting, full renovation and a full spectrum of entertainment. There are a lot of people on my staff," he added, "who don't like rock shows in the facility. I am not of that opinion."

As for the Police concert itself, "nothing really happened," said Serge Ledwith, a Madison nightclub owner who promoted the show. "There were two seats ripped—that is, a small incision in the surface of the seat that was repaired with a needle and thread. That's the only damage done to the facility."

In addition, Ledwith noted, "there was a lot of booze sold" by the private concessionaire with whom the Civic Center has a contract (the hall is operated by the City of Madison, Wisconsin's state capital). "The show was also 15 minutes late, and in the meantime, people consumed some more alcohol. It was a young crowd, and some of them threw up on the carpet." There were reportedly also some cigarette burns in the carpet, although smoking is prohibited inside the hall. As a result, Ledwith said, the promoter forfeited half of his \$500 security deposit to have the carpet cleaned ("I objected to that," Ledwith said, "because they're making the money on the alcohol").

Neiss agreed that the actual physical toll on the Civic Center was not "that horrendous." One of the main problems, he said, was "the encouragement by the opening act (XTC) to the audience to get up and dance. The facility is not a dance hall—it's an audi-

torium theater, and it wasn't meant to be used that way." Neiss' concern, he said, was with "the safety of the audience itself," which "I think can be compromised in case there is a problem, a fire or any other emergency."

Addressing himself to the dancing question, Ledwith said that "I provided my own security, and my agreement with them was, 'If that (dancing) happens, we're just gonna let 'em do it.' To offer resistance to them is nuts—that's just asking for trouble."

Neiss, who likened the security forces provided by some promoters to "goon squads," said that "the group of people that Serge brought in really were not adequate to the task. They did not know much about crowd control." As a result, only security personnel hired by the Civic Center itself will be employed for future rock events.

Despite the relatively minimal problems at the Police concert, Neiss conceded that the show did prompt the Civic Center to up the required deposit (for rock shows only) to \$1000. "What we are saying to rock promoters is that there is a greater risk," he said, "and the reason that there's a greater risk is that generally it's the kind of music, the kind of event, which draws an audience that unconsciously acts irresponsibly; in having a good time they sometimes disregard the kinds of normal things that you'd expect in audience behavior if they were attending some other kind of concert."

The Civic Center is also concerned about the potential for physical damage to the hall by rock crowds, Neiss continued. "In the exuberance of the audience, they tend to get carried away sometimes—they tend to get up

on the seats and rip them, or drink a little too much . . . Protecting the facility is our main concern."

The sale of liquor on the premises may, in fact, "aid and abet" audience unruliness, Neiss admitted, and "one of the policies that we're establishing is that the house manager and the events manager are going to assess what the conditions are. There's nothing wrong with a happy audience, but if they're getting a little unruly or whatever, we're just gonna close the bars down."

In any case, said Neiss, "we are negotiable" in the matter of the \$1000 deposit. "Most of the problems we've endured in the initial year have been with promoters who have been inexperienced, who have perhaps been doing their first or second show here," including a "horrendous experience" involving the Jamaican group Burning Spear. The deposit policy will be flexible "in a situation where we have worked with the promoter over a period of time who is respected in the industry and with whom we have a track record."

Ledwith, when asked if he plans to continue to book rock acts into the Civic Center, laughed and said, "Well, I'm gonna start doing more stuff in the 30 to 65-year-old market. We'll be doing more rock 'n' roll . . . I can accept having to use their security; it just means it's gonna be tougher to make money. But I'll put demands on them in turn." In any case, he added, "I have to" continue using the Civic Center, since "it's the only show in town. The next-sized hall is 5000 seats, expandable to ten, and there aren't a lot of acts that can fill that in this size a town."

Neiss said that he has thus far received "no response" from any

promoter regarding his new policies, but "I don't think what we're proposing is that unique or radical. We've got the long haul to worry about, and I think the kind of policies that we're putting together will make it advantageous for promoters to do rock in this facility. This is more preventive medicine than corrective."

Neiss also said he believed the Madison situation was unrelated to an earlier incident in Milwaukee, when a Black Sabbath/Blue Oyster Cult concert at that city's Mecca arena reportedly erupted into a near riot. "In my reading of that situation," said Neiss, "I felt that the management made some tactical errors." He added that the promoter of the Milwaukee show, Stardatt's Randy McElrath, is one of those promoters with whom the Madison Civic Center will be willing to deal in the future.

## Milwaukee Raid Nets Tapes, LPs

■ NEW YORK — Illegally manufactured LPs, audio and video cassettes, eight-tracks and related mastering and manufacturing equipment with an estimated value of more than \$2 million were confiscated by the FBI in raids at four locations in Milwaukee, Wisconsin on December 20, according to the RIAA. At the time of the raid a cassette duplicator was producing copies of "Kenny Rogers' Greatest Hits" and a master was being made of Neil Diamond's "Live at the Greek," the RIAA said. Video-cassettes of illegally duplicated movies, including "Star Wars" and "The Empire Strikes Back," were also reportedly found.

No arrests were made at the time, as investigations are still in process in the Milwaukee area.

In the ongoing Sam Goody, Inc., trial in Brooklyn District Court, Judge Thomas Platt and Goody lawyer Kenneth Holmes are still waiting for RIAA lawyer Roy Kulcsar to finish redacting names from RIAA documents to turn over to Holmes. And in a related matter, Judge Platt has ruled that Holmes can rightfully subpoena certain documents of Spencer Pierce Associates, an alleged middleman named in the government's case against Goody, Inc. Lawyers for Spencer Pierce had attempted to stop Holmes' subpoena for records. In his ruling Platt said that only certain documents — those that involved attorney-client and work-product relationships — could be protected from a subpoena.

## Gospel Producer Honored



Gospel music producer/minister Frank E. Wilson (left) receives awards from Billy Davis and Marilyn McCoo at a tribute to him held recently at the Los Angeles Hilton. Mayor Tom Bradley designated the day Frank E. Wilson Appreciation Day throughout Los Angeles.

# 1980: A Year of Recovery for Retail

(Continued from page 6)

became extensively involved with boutique items in 1980 when they opened up two full-size boutiques called Paradise in Philadelphia and Ft. Lauderdale.

Dealers further diversified their store inventory by including video software and hardware in their product mix. NARM stated that seven percent of the nation's record retailers had joined the video ranks and warned that if record merchandisers did not prepare for the potential video boom they would lose "the one single opportunity area which could expand the horizons of the entire recorded music industry into the recorded entertainment industry."

Radio 437, an established record outlet since 1921, was one of the first record stores to become involved with video, and store manager Mitch Pfeiffer commented, "We see a great deal of harmony between audio and video, especially with the video-disc. Record manufacturers are gearing up for the consumer who wants to see and hear an artist. At the present time, 59 percent of our gross profits come from video." In response to the record industry's growing involvement with video, *Record World* debuted a video section in its November 1 issue.

Although retailers experienced continued sales increases throughout the entire year, 1980 was also a time when dealers had to contend with such problematic issues as price hikes and stringent returns policies. In June Capitol announced an across-the-board hike in wholesale prices slightly over three percent, as well as increases in the suggested list price for two and three disc sets. Retail impact on the list price of these items ranged from two to three dollars per item, depending on its catalogue prefix. At the same time, WEA announced a three percent price increase which focused on singles, with most current product to carry a \$1.69 suggested list price. CBS and MCA followed suit.

A spot check of retailers after the increases went into effect showed that they were not surprised by the price hikes, but felt that they came at an inopportune time. Ben Karol opined: "Based on everything else that has gone on in the economy, I think the record industry is behaving itself, and has kept prices down. So, if the manufacturer wants to raise prices by three percent, I'll simply have to see whether or not I'll have to pass these increases on to the consumer." Other retailers viewed the price hikes differently. National Record Mart's Jimmy Grimes said, "I hate to see it, and

I don't see how dealers are going to be able to pass these increases down to their consumers. The success of the \$5.98 lines is a strong indication that the consumer is very much aware of price."

Retailers saw another "first" regarding pricing during 1980: the suggested list price of \$9.98 for the Steely Dan album "Gaucho." This was the first one-record, non-soundtrack package that made the leap from \$8.98 to \$9.98. Although retailers warned manufacturers that such an increase could prohibit sales, the Steely Dan album surprised industry observers and debuted as *Record World's* Salesmaker of the Week. Analyzing the lack of consumer resistance to a \$9.98 album, retailers agreed that the consumer would pay a higher price for quality superstar product.

Another issue which proved to be controversial for retailers was the returns policies of major labels, including CBS, A&M, PolyGram, RCA, and WEA. The general belief of most label executives was that stringent returns policies would promote more care in the ordering of stock and improve retail merchandising. Vic Faraci, executive vice president of E/A, explained, "Our returns policy is a very simple formula, to give our customers an incentive to sell records."

Retail reaction to the various returns policies was mixed, and some dealers warned that such policies would severely hurt developing artists. "Manufacturers should be aware of the fact that many retailers aren't going to take the chance of ordering records by new and developing artists because of these returns policies; who can afford to take the chance?" asked *Record & Tape Collector's* Wayne Steinberg. Other retailers viewed the returns policies favorably, especially the policy which WEA instituted. Tower Records chief Russ Solomon hailed WEA's credit/charge billing system as "simply brilliant." "No one can beef," said Solomon. "If their returns are too high, they pay more, but if they keep them low, they stand to make more."

Other problems which faced the retailer included the escalation of blank taping and counterfeiting. A CBS study claimed that the record industry is losing 20 percent of its record sales as a result of home taping, although it also indicated that the person who makes his own tapes is also likely to buy prerecorded product. A *RW* survey indicated that re-

tailers have ambivalent feelings about the sale of blank tapes. While there is a healthy profit to be made from blank tapes, dealers are also concerned about the impact blank taping was having upon record sales. Manufacturers became bullish about the blank-tape controversy and threatened to pull all advertising which appeared with blank-tape advertising.

Counterfeiting, sometimes referred to as "the cancer of the industry," caused widespread concern in 1980. This was the year, according to industry observers, that there were going to be "serious crackdowns." Indeed, the Sam Goody retail chain and two of its top executives were indicted in March by a federal grand jury on 16 counts of racketeering, interstate transportation of stolen property and the unauthorized distribution of copyrighted sound recordings. The indictments represented the first record and tape counterfeiting charges brought against a major U.S. retailer.

Counterfeiting also became a major issue at the 1980 NARM convention, spotlighted by Record Industry Association of America president Stanley Gortikov's "sermon" warning offenders that the industry would continue to step up its efforts to identify and prosecute anyone involved in the production and sale of counterfeits.

## CBS Masterworks Names Perlstein

■ NEW YORK — Joseph F. Dash, vice president and general manager, CBS Masterworks, has announced the appointment of Robert S. Perlstein as director, business affairs.

Perlstein joined CBS Records in 1976 as associate director, talent contracts, and in 1978 was promoted to director, talent contracts. Prior to that he was an attorney with the law firm of Paul, Weiss, Rifkind, Wharton and Garrison.



Bob Perlstein

## Jack Craigo

(Continued from page 3)

Craigo, who joined RCA Records last March as managing director, record division, RCA Limited (U.K.), will have responsibility for RCA's U.S. commercial operations, including artist and repertoire and marketing activities. He will also direct RCA's total Canadian operation. In heading this region, which encompasses over 50 percent of the world marketplace, Craigo will report directly to Summer.

"Craigo's appointment to this position signals a further commitment to the world's largest record market," Summer said in a prepared statement. "He is respected for his ability to recognize and acquire new talent, develop artist careers and create effective marketing concepts for their recordings. We are now placing him in one of the most important offices in our organization, where I am certain he will make a tremendous contribution to the success of our North American operations."

Officials at RCA have indicated that Craigo will give special emphasis to bolstering the company's contemporary rock area, which they feel needs the most improvement.

During Craigo's brief U.K. tenure, RCA extended a long-term international association with Al Stewart; specific European artist development plans were formed and executed for the rock group Sad Cafe; and such established acts as the Steve Gibbons Band and the Tourists were signed. New talent acquisition included Grand Prix and Scarlet Von Vollenan.

Prior to joining RCA Records, Craigo had been senior vice president and general manager of Columbia Records.

Craigo joined CBS Records' field sales staff in 1960 and held executive sales positions in the south, midwest and northeast regions before being appointed vice president, sales and distribution, CBS Records in 1972. Two years later he was promoted to vice president, marketing, and in 1976 he was named vice president and general manager, marketing. The following year he was upped to senior vice president and general manager, marketing, and in 1978 he assumed the post of senior vice president and general manager of the Columbia label.

The Craigo appointment follows a series of shifts orchestrated by Summer last fall which divided the international marketplace into two overseas regions: one comprising Latin America and the Pacific, headed by Adolfo Pino and the other comprising Europe, with Giuseppe Ornato.

# Radio World

## Radio Replay

By PHIL DIMAURO

■ **DAYS OF OUR LIVES:** With the ringing in of 1981, two radio stations have provided us with amusing and entertaining ways to mark out the entire year in the form of official station calendars. The calendar issued by WNEW-FM in New York is particularly clever. It's a yearly tradition with the station, which sells the calendars to its listeners and donates the proceeds to charity. The WNEW calendar this year is a concept piece that takes some of the best-known rock album covers and "re-creates" them using its well-known air personalities in place of the figures on the LP covers.

The execution of each "cover" is excellent, with exacting duplication of photographic techniques and typefaces. The calendar opens the year with a January "Band On The Run" tribute depicting all the air personalities in the prison-escape pose of **Wings'** popular LP.

Among the other striking "replicas" are **Pete Fornatale** sitting in for **Arlo Guthrie** on "Alice's Restaurant;" **Tom Morrer** affecting a **Joe Jackson** sneer for "I'm The Man," and news personalities **Robin Sagon** and **Andy Fisher** doing up **Bob Dylan's** "Bringing It All Back Home." (Connoisseurs will note that MCA Records' **Ray D'Ariano** did a comic take-off on the same LP for the cover of his impossible-to-find comedy release on Buddah Records, "Are You On Something?").

The two best "covers" are also the funniest. One has morning man **Dave Herman** flashing a **Bruce Springsteen** grin at PD **Scott Muni's Clarence Clemmons** in a parody of "Born To Run." And the piece de resistance is the rather plump **Vin Scelsa's** perfect match of **Patti Smith's** pose, attire and bejewelment on the cover of "Easter." Scelsa's attention to realistic detail is so perfectly paid that he carefully neglected to shave under his arms for the photo session! . . . Another impressive calendar arrived from WMMS-FM in Cleveland, which always comes up with great artwork for all its promotional items. This year's calendar once again features the station's famous mascot, the **Buzzard**, in a series of six four-color illustrations appropriate to the seasons of the year.

AND SPEAKING OF MASCOTS: Countless teenagers and young adults in St. Louis know **Sweetmeat** as the mascot/logo of KSHE-FM, the rock station that recently celebrated its 13th year on the air in the city. Very few of them realize, however, that Sweetmeat is a symbol from the station's early days in "progressive" rock. The face of a pig wearing shades, headphones and smoking a suspicious-looking cigarette originally appeared on the cover of "Ahead Rings Out," the debut album by a late-sixties rock band called **Blodwyn Pig**. While the group is all but forgotten, Sweetmeat (named through a station contest) lives on, most recently in a new, inflatable incarnation about fifteen feet tall, inspired by the inflatable camel mascot that was launched by KSHE's San Francisco sister station, KMEL, earlier in 1980.

Radio Replay asked KSHE whether the fact that Sweetmeat smokes a joint ever brings in complaints. "We occasionally get complaints and comments from parents," said a station spokesperson, "but our public loves it!"

MORE TEXAS SOAP—**Scott Wallace**, who was recently named program director at KLIF, Dallas has announced a new station feature in the form of a daily serial radio drama titled "Malice." A station press release says the show will follow the "hilarious exploits of the disgustingly beautiful, offensively powerful and obnoxiously wealthy 'Youall family' of Malice, Texas." The country-formatted station will run the feature weekdays at 7:10 a.m. and 5:10 p.m.

THIS BOY COULD GO FAR: **Jack Sniderfish** of KMET-FM in Los Angeles was pretty surprised when a suspicious-looking character who claimed to be a promotion man from Epic Records trucked into the station with a wad of play money in one hand and a plastic bag full of baking soda in the other, until he realized it was **Kevin Cronin** of **REO Speedwagon**, doing a bit for their new album "Hi Infidelity." Cronin did get three REO songs played back-to-back . . . The King Biscuit Flower Hour's year-end special featured the best performances from the weekly live concert program, including **Tom Petty**, **Pat Benatar**, **Devo**, the **Rolling Stones**, **Blondie**, **ZZ Top**, **Eddie Money** and **Jef-**

**erson Starship** . . . **Cyndy Drue** of WYSP, Philadelphia, stopped by to report that she's doing her best to establish new forms of rock programming on that difficult-to-penetrate medium (for rock, that is), television, with a monthly half-hour program on KYW-TV in Philly. The show features reports on concerts in town and information on new records, and has hosted such special guests as **Carly Simon**, **Ian Anderson** and **George Thorogood**. The year-end special edition, "The News That Rocked '80," was patterned after WYSP air personality **Denny Somach's** year-end music radio program (done for NBC's young adult network, The Source). Somach is a consultant on the TV project.

## Petitions Are Sent to the FCC Protesting WRVR Format Change

■ **NEW YORK**—Petitions bearing a total of 80,000 signatures protesting WRVR-FM's format change from jazz to country music have been sent to the Federal Communications Commission.

At a press conference held last Tuesday (30) on the steps of City Hall, representatives of Citizens for Jazz on WRVR loaded the petitions onto a Federal Express van bound for the FCC's Washington headquarters. The petitions called on the FCC to request that Viacom International, the station's owner, reinstate a 24-hour jazz format.

WRVR abruptly ended its jazz programming in September. It has since changed its call letters to WKHK-FM and has launched an extensive advertising campaign to tout its new country format.

At the gathering, State Assemblyman Richard Gottfried and

City Councilwoman Ruth Messenger both announced that they would sponsor legislation urging the FCC to hold hearings on the format change, which was made with no official advance notice. WRVR had been New York's only commercial jazz station.

### Glen Comments

Also present was Civil Court Judge-elect Kristin Booth Glen, who has been the attorney for the citizens' group but will relinquish that role when she assumes her judgeship this month.

"The format change of WRVR from jazz to country is already having a serious effect on the community," Glen said. "Many musicians are not being heard on the air today with the same regularity as before. Airplay has always been crucial to album sales, and without radio exposure musi-

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## Marshall Tucker Band at Benefit



WNEW-FM's ninth annual Christmas charity concert, which benefited United Cerebral Palsy, brought a full house to Avery Fisher Hall in New York recently to hear the Marshall Tucker Band and Ellen Shipley. Pictured at the event are, from left (seated): Jim McConnell, manager of the Marshall Tucker Band; Paul Riddle of the band; Diana Garcia, one of the attending cerebral palsy children; and Scott Muni, program director of the station. (Standing): Michael Klenfner of the Marshall Tucker management organization; Ron Delsener, whose production firm supervised staging of the concert; and Doug Gray of the Marshall Tucker Band. The concert generated more than \$10,000 for the UCP fund.

## Disco File

(A weekly report on current and upcoming discotheque breakouts)

By BRIAN CHIN

■ There's a surprising amount of news for what as a rule is a slow time of year: many of these records were sneaked out just before our year-end hiatus, so they should be in everyone's hands by now to brighten New Year's dance floors.

First: the can't-miss "Imagination" album by the **Whispers** (Solar) is a work of taste, confidence and craft, as one expects from that Los Angeles label, produced by the group, **Dick Griffey, Leon Sylvers** and **Don Cornelius**. Just about every cut is of A-side quality, in a well-balanced mix of ballads and dance cuts. "I Can Make It Better" (7:13) is the most interesting of the uptempo tracks, a production number with a deeper sound than usual in Leon Sylvers' work. There's a lush, orchestral ambience to the arrangement, but the sweetening never overwhelms the rhythm and the result is both deceptively simple and complex. The razor-sharp single, "It's A Love Thing" (5:09) is also flawlessly done; the 6:13 title track is a standby choice that seems just a bit overly busy. Two light dance numbers also call for attention (the album is crowded with good stuff): an easygoing "Continental Shuffle" (4:31) and "Up On Soul Train" (5:17), produced by TV host Cornelius, a harder-hitting, slightly Latin-flavored harmony workout with lots of percussion. In general: so classy, and not a false move to be heard.

**THREE STRONG CLUB ALBUMS:** **Tantra's** "The Double Album" (Importe/12) brings the concept group back to disco with a vengeance. The set is actually a compilation of two albums produced by **Quelli del Castello** and arranged by **Celso Valli**. The earlier of them, "Hills Of Katmandu," has been an in-demand and impossibly rare import hit since last summer. The side-long cuts, "Katmandu" (16:20) and "Wishbone," from that album, are inevitable highlights, already charting due to import play. Both are high-impact production numbers of the sort that haven't been brought off this effectively since the heyday of Midney and Munich Machine. "Hills of Katmandu," an electronic tour-de-force, is surprisingly subtle, filled with melody and seamless changes, entire tracks slipping in and out: the major theme, underscored with driving sequencers and conga drumming, is offset with a sweet, lyrical passage that closes the cut, drifting in like an hypnotic suggestion or a serene opium illusion. "Wishbone" is an extraordinary, bludgeoning peak number built around two lines of lyric and a bizarre percussive effect that sounds like a log being struck: primitive and somehow futuristic at the same time. Also interesting: a ten-minute-long, three-song suite that begins as an Afro-Latin chant ("Su-Ku-Leu") and moves into spiritual and jazz-flavored segments ("Mother Africa," "Hallelujah") in a clever series of segues. Also check "Get Ready To Go," the most substantial lyric here, backed by an arrangement that recalls early Petrus work, especially at the complicated break. "The Double Album" contains much of interest and quality—in this form, it's a catalogue of Eurodisco styles, all executed with creativity and spark. **Sharon Redd's** self-titled Prelude debut is already a New York radio fixture: she is formerly a member of Bette Midler's back-up group, the Harlettes, and the lead voice of Front Page's 1979 "Love Insurance." This album teams her with the D.C.-based **Willie Lester/Rodney Brown** team, who provide typically solid, catchy material and backing. Two immediately appealing cuts are the openers, "You Got My Love" (5:52) and "Can You Handle It" (6:26), both bright, spunky dance grooves that combine Philly sparkle with Solar funk. Also note: two looser cuts, "It's A Lie" (5:40) and an almost gentle "Love Is Gonna Get Ya" (4:56); there's a nervously energetic, if slightly fast, "Try My Love On For Size" (5:06), too. Throughout, Redd makes the most of every opportunity and makes a fine impression, coming across with style and personality. **Young and Company's** first Brunswick album, "I Like What You're Doing To Me," is named after their still-active hit single, one of the largest disco disc sellers of the past year. True to that single's style, the club tracks here are all confident, fluid urban boogies. "Strut Your Stuff," the longest at 7:42, is a hard riff-and-chant echoing faintly the hits by Kool and Invisible Man Band; there's a fine wind-

down bass break in the last third of the cut. "Strut" and "Waiting On Your Love" (6:46) are most in line with the previous single; "Checking You Out" (5:26) features hushed harmony and pleasingly straightforward vocals from **Jacqueline Thomas**. "Love Me All Night" (4:52) also sounds good, in the sprightly uptempo GQ mold. If there's a "sound of young America," as they put it years ago, this is probably it.

**DISCO DISCS:** More street sounds and some pop disco confections: "Let's Do It" by **Conversion** (Sam) is the work of **Greg Carmichael**; it's a lurching, deep-pulsing midtempo cut that's been heard here and there on test pressing, to good response. A male lead singer—who sounds suspiciously familiar—opens with a short rap and goes on to trade lines with a chorus in a trance-like, pulsating groove. Uncomplicated, easy to get into; just a good mood-setter. **Free Expression's** Vanguard single has turned into a B-side hit: a disposable version of "Save The Last Dance For Me" has been overshadowed by the flip, "Chill-Out!" (5:05), a slow, crunching stomp that combines live and canned drumming much in the same way as last year's "Groove Me" did, with overtones of the "Ladies Night" keyboard groove. It's surprisingly versatile because of its electric-funk fusion, so it could well become a left-field hit—the talk was building up a bit when we last polled our reporters (the chart is frozen this week and will be updated next week). **Positive Force** had a major east coast hit last year with "We Got The Funk;" their "Especially For You" (4:00), on Sugarhill, has a similar improvisational feel, with ambient crowd noises punctuating the vocals. This time out, the texture is smoother, particularly lush at the vocal and synthesizer combinations.

In the pop vein, Italy's **Easy Going** have released their third record (on their third label, Emergency), the title cut from the forthcoming "Casanova" album. They've changed their sound again, too, to an almost funky American style that emphasizes a horn section and a tough, punchy beat. The trio's vocals are stiff, as usual, but the rhythm playing is really fine, and a buzzing, morse-code synthesizer and scat-vocal break are brought off very smoothly. Certainly sounds like

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## Disco File Top 40

DECEMBER 27, 1980

- CELEBRATION/LOVE FESTIVAL**  
KOOL & THE GANG/De-Lite (12"/LP cut)  
DSR 9518 (PolyGram)
- ALL MY LOVE**  
L.A.X./Prelude (12") PRL D 604
- YOU'RE TOO LATE**  
FANTASY/Pavillion (12") 428 6408 (CBS)
- PARTYUP/HEAD/UPTOWN**  
PRINCE/Warner Bros. (12") BSK 3478
- LOVELY ONE/HEARTBREAK HOTEL/  
CAN YOU FEEL IT**  
JACKSONS/Epic (12"/LP cut) FE 36424
- LOOK UP/NEVER GONNA GIVE  
YOU UP**  
PATRICE RUSHEN/Elektra (12"/LP cut)  
6E 302
- VOICES INSIDE MY HEAD**  
POLICE/A&M (12") SP 4831
- IT'S A WAR/I'M READY**  
KANO/Emergency (12") EMLP 7505
- YOU OUGHT TO BE DANCIN'**  
PEOPLE'S CHOICE/Casablanca (LP cut)  
NBLP 7246
- IF YOU COULD READ MY MIND**  
VIOLA WILLS/Ariola (12") OP 2203  
(Arista)
- SHOOT YOUR BEST SHOT**  
LINDA CLIFFORD/Curtom/Capitol  
ST 12131
- I HEAR MUSIC IN THE STREET**  
UNLIMITED TOUCH/Prelude (12")  
PRLD 605
- MASTER BLASTER (JAMMIN')**  
STEVIE WONDER/Tamla (12") T8 373M1  
(Motown)
- THE WANDERER/LOOKING UP**  
DONNA SUMMER/Geffen (12")  
GHS 2000 (WB)
- HOW LONG**  
LIPPS, INC./Casablanca (12") NBLP 7242
- CAREER GIRL/IT'S NOT WHAT YOU  
GOT (IT'S HOW YOU USE IT)**  
CARRIE LUCAS/Solar (12") YD 12086/  
YD 12144 (RCA)
- GET DOWN, GET DOWN**  
MELODY STEWART/Roy B. (12")  
RBDS 2512
- YOUR PLACE OR MINE**  
QUINELLA/Becket (12") BKS 012
- IF YOU FEEL THE FUNK**  
LA TOYA JACKSON/Polydor (12")  
PD 1 6291
- SEABISCUIT IN THE FIFTH**  
BELINDA WEST/Panorama (12") JD 12095  
(RCA)
- TAKE OFF**  
HARLOW/G.R.A.F. (12") G 001
- CERCHEZ PAS/BOOGIE TALK/  
MUSIC MAKES MY NIGHT**  
MADLEEN KANE/Chalet (12"/LP cut)  
CH 0701 (Prelude)
- REMOTE CONTROL**  
REDDINGS/Believe in a Dream (12")  
JZ 36875
- GIVE ME A BREAK/REMEMBER**  
VIVIEN VEE/Launch (12") NC 1003
- HERE'S TO YOU**  
SKYY/Salsoul (12") SG 339 (RCA)
- WATCHING YOU/DREAMIN'/  
FEEL MY LOVE**  
SLAVE/Cotillion (12"/LP cuts) SD 5224  
(Atlantic)
- PASSION**  
ROD STEWART/Warner Bros. (12")  
HS 3485
- EVERYBODY GET DOWN**  
MOUZON'S ELECTRIC BAND/Vanguard  
(12") SPV 36
- I NEED YOUR LOVIN'**  
TEENA MARIE/Gordy (12") G8 997M1  
(Motown)
- FASHION**  
DAVID BOWIE/RCA (12") JD 12145
- EVERYBODY**  
INSTANT FUNK/Salsoul (12") SA 8536  
(RCA)
- HILLS OF KATMANDU/WISHBONE**  
TANTRA/Importe/12 (LP cuts) MP 310
- SOUL/HEAVEN ABOVE ME**  
FRANKIE VALLI/MCA (LP cuts) 513
- SETTIN' IT OUT**  
ENCHANTMENT/RCA (12") JD
- RAPTURE**  
BLONDIE/Chrysalis (LP)
- FANTASTIC VOYAGE**  
LAKESIDE/Solar (12")
- WHAT CHA DO**  
SEAWIND/AF 4824
- 8TH WONDER**  
SUGARHILL/RCA (12") SH 553
- WHEEZE**  
WHEEZE/S/Ze/Antilles (12")
- BO**  
HORNE/Sunshine Sound  
SSD 4218 (TK)

(\*12" non-commercial) (discontinued)

# Record World Singles 101-150

DECEMBER 27, 1980

DEC. 27	DEC. 20	Artist	Label
101	102	FLY AWAY PETER ALLEN/A&M 2288 (Irving/Woolnough/Unichappell/Begonia/Foster Frees, BMI)	
102	137	AGONY OF DEFEET PARLIAMENT/Casablanca 2317 (Malbiz, BMI)	
103	107	HERE IS MY LOVE TOMMY DEE/A&M 2282 (United Artists/Unart, BMI)	
104	108	TOCCATA SKY/Arista 0568 (Sky Writing/United Artists)	
105	112	GANGSTERS OF THE GROOVE HEATWAVE/Epic 19 50945 (Radsongs, ASCAP)	
106	109	THEME FROM ORDINARY PEOPLE MARVIN HAMLISCH/Planet 47922 (E/A) (Public Domain)	
107	104	SET THE NIGHT ON FIRE OAK/Mercury 76087 (Bobby Goldsboro/House of Gold, ASCAP)	
108	—	SEASONS CHARLES FOX/Handshake 8 5307 (Live/Charles Fox, BMI)	
109	117	FULL OF FIRE SHALAMAR/Solar 12152 (RCA) (Spectrum VII/My Kinda, ASCAP)	
110	119	CELEBRATE ME HOME KENNY LOGGINS/Columbia II 11417 (Milk Money, ASCAP)	
111	111	DO ME RIGHT DYNASTY/Solar 12127 (RCA) (Spectrum VII/My Kinda, ASCAP)	
112	121	SOMEBODY'S KNOCKIN' TERRI GIBBS/MCA 41309 (Chiplin/Tri-Chappell, ASCAP/SESAC)	
113	118	INHERIT THE WIND WILTON FELDER/MCA 51024 (Farr Knights, BMI)	
114	116	GETAWAY ROSSINGTON COLLINS BAND/MCA 51023 (Moonpie, BMI)	
115	105	LOVE TO RIDE KEITH SYKES/Backstreet/MCA 51028 (Sykes, BMI)	
116	147	FREAK TO FREAK SWEAT BAND/Uncle Jam 9 9901 (CBS) (Rubber Band, BMI)	
117	120	THIS IS NOT THE FIRST TIME CAPTAIN & TENNILLE/Casablanca 2320 (Moonlight & Magnolia, BMI)	
118	122	IF YOU FEEL THE FUNK LA TOYA JACKSON/Polydor 2137 (Seitu/Dorie Pride, BMI)	
119	—	EUGENE CRAZY JOE AND THE VARIABLE SPEED BAND/Casablanca 2298 (Madam Palm, BMI)	
120	113	WHAT CHA DOIN' SEAWIND/A&M 2274 (Seawind/Black Bandana, BMI)	
121	126	PEOPLE WHO DIED JIM CARROLL BAND/Arco 7314 (Earl McGrath/Jim Carroll, ASCAP)	
122	—	(GHOST) RIDERS IN THE SKY OUTLAWS/Arista 0582 (Edwin H. Morris, ASCAP)	
123	125	SOME ARE BORN JON ANDERSON/Atlantic 3774 (WB, ASCAP)	
124	—	YOU OUGHT TO BE DANCING/MY FEET WON'T MOVE, BUT MY SHOES DID THE BOOGIE PEOPLE'S CHOICE/Casablanca 2322 (Mured/Peoples Choice, BMI)	
125	—	I HEAR MUSIC IN THE STREETS UNLIMITED TOUCH/Prelude 8023 (Unlimited Touch/Phylmar, ASCAP)	
126	128	GOODBYE MARIE BOBBY GOLDSBORO/Curb 95400 (CBS) (Music City, ASCAP/Combine, BMI)	
127	130	ONE CHILD OF LOVE PEACHES & HERB/Polydor/MVP 2140 (Perren-Vibes, ASCAP)	
128	139	BOOGIE BODY LAND BAR-KAYS/Mercury 76088 (Bar Kays/Warner Tamerlane, BMI)	
129	131	MERRY CHRISTMAS IN THE NFL WILLIS "THE GUARD" & VIGORISH/Handshake 8 5308 (BGO, ASCAP)	
130	132	TRINIDAD EDDIE MONEY/Columbia 11 11414 (Wombat, ASCAP/Sendy Grajona, BMI)	
131	114	WE SHOULD BE TOGETHER DEAN CONN/A&M 2277 (Blackwood, BMI)	
132	136	IT'S GONNA HURT JIMMIE MACK/RCA 12151 (Alysonne, ASCAP)	
133	106	THE EVERLASTING KIND POCO/MCA 51034 (Pirooting, ASCAP)	
134	134	I DON'T REMEMBER PETER GABRIEL/Mercury 76086 (Clifone/Hidden, BMI)	
135	124	SIGNAL FOR HELP MOON MARTIN/Capitol 4947 (Watchpocket/Rockslam, BMI)	
136	110	LOVE UPRISING TAVARES/Capitol 4933 (Moore and Moore/Right, BMI)	
137	—	WHEN A CHILD IS BORN GLADYS KNIGHT AND THE PIPS AND JOHNNY MATHIS/Columbia 11 11409 (Beechwood, BMI)	
138	135	IF YOU EVER CHANGE YOUR MIND CRYSTAL GAYLE/Columbia 1 11359 (Downbreaker, BMI/Silver Nightingale, ASCAP)	
139	123	SILVER EAGLE ATLANTA RHYTHM SECTION/Polydor 2142 (Eufaula/James 666, BMI)	
140	133	BRITE EYES ROBBIN THOMPSON BAND/Ovation 1157 (Out There/Creative, ASCAP)	
141	—	HAPPY ANNIVERSARY RAY, GOODMAN AND BROWN/Polydor 2135 (Dark Cloud/H.A.B., BMI)	
142	—	I JUST LOVE THE MAN JONES GIRLS/Phila. Intl. 6 3121 (CBS) (Assorted, BMI)	
—	—	BURN RUBBER GAP BAND/Mercury 76091 (Total Experience, BMI)	
—	—	MELANCHOLY FIRE NORMAN CONNORS/Arista 0581 (Family/Arista, ASCAP)	
—	—	SOMETIMES LOVE FORGETS STEVE GOODMAN AND PHOEBE SNOW/Elektra 47069 (Captain Crystal/Blackwood, BMI)	
146	—	THE WAY OF LOVE CHRIS MONTAN WITH LAUREN WOOD/Century Fox 2470 (RCA) (Special/Old Sock, ASCAP)	
147	—	YOUR EYES MAZE FEATURING FRANKIE BEVERLY/Capitol 4942 (Capitol, BMI)	
148	—	DON'T STOP MUSIC YARBROUGH & PEOPLES/Mercury 76085 (Total Experience, BMI)	
149	129	ONCE IN A LIFETIME ANNIE RAITT/Full Moon/WB 49612 (United Artists/Glasco, ASCAP)	
150	—	8TH WONDER SUGARHILL/Sugarhill 753 (Commodores/Jobete, BMI)	

# Record World Singles Alphabetical Listing

Producer, Publisher, Licensee

AH! LEAH Avsec (Bema/Sweet City, ASCAP) .....	75	LOVE ON THE ROCKS Gaudio (Stonebridge/EMA-Suisse, ASCAP) .....	3
A LITTLE IN LOVE Tarney (ATV, BMI) .....	58	LOVE T.K.O. Wansel-Biggs-Womack (Assorted, BMI) .....	40
ALL OUT OF LOVE Porter (Careers/BRM, BMI/Riva, PRS) .....	85	MASTER BLASTER (JAMMIN') Wonder (Jobete/Black Bull, ASCAP) .....	52
ANOTHER ONE BITES THE DUST Group (Queen/Beechwood, BMI) .....	2	MISS SUN Schnee (Hudmar, ASCAP) .....	36
BACK IN BLACK Lange (J. Albert Ltd./Mars, BMI) .....	92	MORE THAN I CAN SAY Tarney (Warner-Tamerlane, BMI) .....	5
BREAKFAST IN AMERICA Henderson-Pope (Almo/Delicate, ASCAP) .....	94	MY MOTHER'S EYES Kirk (Almo/Only Child/Mel-Dav, ASCAP) .....	50
CELEBRATION Deodato (Delightful/Fresh Star, BMI) .....	19	NEED YOUR LOVING TONIGHT Group (Queen/Beechwood, BMI) .....	63
COLD LOVE Moroder-Bellotte (GMPC, ASCAP) .....	56	NEVER BE THE SAME Omarian (Pop 'n' Roll, ASCAP) .....	29
COULD I BE DREAMING Perry (Braintree/Tira, BMI/Kerith, ASCAP) .....	83	NEVER KNEW LOVE LIKE THIS BEFORE Mtume-Lucas (Frozen Butterfly, BMI) .....	23
DE DO DO DO, DE DA DA DA Group-Gary (Virgin/Chappell, ASCAP) .....	18	9 TO 5 Perry (Velvet Apple/Fox Fanfare, BMI) .....	45
DEEP INSIDE MY HEART Garay (Nebraska/United Artists/Glasco, ASCAP) .....	38	ONE STEP CLOSER Templeman (Noodle Tunes/Long Tooth, BMI/Rare Blue/Carlooney Tunes, ASCAP) .....	25
DREAMER Henderson-Pope (Almo/Delicate, ASCAP) .....	67	ON THE ROAD AGAIN Nelson (Willie Nelson, BMI) .....	46
DREAMING Tarney (ATV, BMI/Rare Blue, ASCAP) .....	37	PASSION Harry The Hook (Riva, BMI/WB, ASCAP) .....	15
EASY LOVE Buckingham (Cotton Picken/Hobby Horse, BMI) .....	65	REMOTE CONTROL Russell-Timmons-Man (Last Colony/Band of Angels, BMI) .....	70
EVERYBODY'S GOT TO LEARN SOMETIME Lord-Group (WB, ASCAP) .....	39	SAME OLDE LANG SYNE Fogelberg-Lewis (Hickory Grove/April, ASCAP) .....	34
EVERY WOMAN IN THE WORLD Porter-Maslin (Pendulum/Unichappell, BMI) .....	8	SEQUEL Albert (Chapin, ASCAP) .....	87
FANTASTIC VOYAGE Group (Spectrum VII/Circle L, ASCAP) .....	99	SEVEN RIDGES ROAD Szymczyk (Irving, BMI) .....	59
FASHION Bowie-Visconti (Bewlay Bros./Fleur, BMI) .....	80	SHINE ON Martin (Almo/McRouscod, ASCAP/Irving/Buchanan Kerr, BMI) .....	60
FOOL THAT I AM Anderle (Unichappell/Begonia Melodies/Fedora, BMI) .....	76	SMOKY MOUNTAIN RAIN Collins (Pi-Gem, BMI) .....	61
GAMES PEOPLE PLAY Parsons (Woolfsongs/Careers/Irving, BMI) .....	57	STOP THIS GAME Martin (Adult/Screen Gems-EMI, BMI) .....	72
GIRLS CAN GET IT Haffkine (Michael O'Connor, BMI) .....	41	SUDDENLY Farrar (John Farrar, BMI) .....	20
GIVING IT UP FOR YOUR LOVE Beckett (Blackwood/Urge, BMI) .....	30	SWITCHIN' TO GLIDE Ezrin (Diamond-Zero, BMI) .....	82
GOTTA HAVE MORE LOVE Ryan (World Song/Bobby Goldsboro, ASCAP) .....	64	TEACHER TEACHER Lowe-Group (Aviation) .....	77
GUILTY Gibb-Galuten-Richardson (Stigwood/Unichappell, BMI) .....	6	TELL IT LIKE IT IS Group (Conrad/Olap, BMI) .....	16
HEARTBREAK HOTEL Group (Mijac, BMI) .....	42	TEXAS IN MY REAR VIEW MIRROR Hall (Songpainter, BMI) .....	97
HE CAN'T LOVE YOU Group (Kejra/Bema, ASCAP) .....	55	THAT GIRL COULD SING Browne-Ladanyi (Swallow Turn, ASCAP) .....	86
HE'S SO SHY Perry (ATV/Mann & Weill/Braintree & Snow, BMI) .....	26	THE HORIZONTAL BOP Seger-Punch (Gear, ASCAP) .....	73
HEY NINETEEN Katz (Zeon/Free Junket, ASCAP) .....	22	THE WINNER TAKES IT ALL Andersson-Ulvaeus (Artwork, ASCAP) .....	48
HIT ME WITH YOUR BEST SHOT Olsen (ATV, BMI) .....	9	THEME FROM THE DUKES OF HAZZARD (GOOD OL' BOYS) Albright (Warner-Tamerlane/Rich Way, BMI) .....	7
HUNGRY HEART Springsteen-Landau-Van Zandt (Bruce Springsteen, ASCAP) .....	10	THE TIDE IS HIGH Chapman (Gemrod, BMI) .....	14
I AIN'T GONNA STAND FOR IT Wonder (Jobete/Black Bull, ASCAP) .....	49	THE WANDERER Moroder-Bellotte (Cafe Americana/Revelation/Ed. Intro./Intersong, ASCAP) .....	13
I BELIEVE IN YOU Williams-Fundis (Roger Cook/Cook House, BMI) .....	12	THIS TIME Crooper (H.G., ASCAP) .....	62
I CAN'T STOP THE FEELIN' Ryan (Fifty Grand, BMI) .....	95	TIME IS TIME Gibb-Richardson-Galuten (Stigwood/Unichappell, BMI) .....	24
I'LL NEVER FIND ANOTHER (FIND ANOTHER LIKE YOU) Graham-Mack (Content, BMI) .....	98	TOGETHER Salas (Razor Sharp/Double Diamond, BMI) .....	35
I LOVE A RAINY NIGHT Malloy (Deb Dave/Briarpatch, BMI) .....	28	TOO TIGHT Group (Val-le-Joe, BMI) .....	100
I MADE IT THROUGH THE RAIN Manilow-Dante (Unichappell, BMI) .....	11	TRICKLE TRICKLE Graydon (Blend/Villanova, BMI) .....	90
I'M ALRIGHT Loggins-Botnick (Milk Money, ASCAP) .....	84	TURN AND WALK AWAY Olsen (Paperwaite/Cainstreet/Hudson Bay, BMI) .....	51
I'M COMING OUT Edwards-Rodgers (Chic, BMI) .....	32	TURNING JAPANESE Coopersmith-Heaven (Glenwood, ASCAP) .....	79
I'M HAPPY THAT LOVE HAS FOUND YOU Putnam (ATV, BMI) .....	69	UNITED TOGETHER Jackson (Jays Enterprises/Baby Love/Chappell/Phivin Intl., ASCAP) .....	74
I NEED YOUR LOVIN' Marie (Jobete, ASCAP) .....	47	UPSIDE DOWN Edwards-Rodgers (Chic, BMI) .....	66
IT'S MY TURN Masser (Colgems-EMI/Prince St., ASCAP/Unichappell/Begonia Melodies, BMI) .....	21	WATCHING YOU Douglas-Washington (Slave Song/Cotillion, BMI) .....	93
JESSE Mainieri (Quackenbush/Redeye, ASCAP) .....	43	WHAT CAN YOU GET A WOOKIE FOR CHRISTMAS (WHEN HE ALREADY HAS A COMB) Monardo-Bonquiu-Quinn (Denny Randell/Majak/Bantha/Stigwood/Unichappell, BMI) .....	78
(JUST LIKE) STARTING OVER Lennon-Ono-Douglas (Lenono, BMI) .....	1	WHEN WE GET MARRIED Graham (Big Seven, BMI) .....	88
KEEP ON LOVING YOU Cronin-Richrath-Beamish (Fate, ASCAP) .....	33	WHIP IT Margoueff-Group (Devo/Nymph/Unichappell, BMI) .....	27
KID STUFF Dunn-White (Mchoma, BMI) .....	91	WHO'S MAKING LOVE Tischler-Shaffer (East Memphis, BMI) .....	68
KILLIN' TIME Stroud (Flowering Stone, ASCAP) .....	54	WITHOUT YOUR LOVE Wayne (H.G. ASCAP) .....	71
LADY Richie (Brockman, ASCAP) .....	4	WOMAN IN LOVE Gibb-Galuten-Richardson (Stigwood/Unichappell, BMI) .....	31
LET ME BE YOUR ANGEL Walden (Walden/Gratitude Sky, ASCAP/Cotillion/Brass Heart, BMI) .....	81	YOU White (Sagfire/Rutland Road/Almo, ASCAP/Foster Freeze/Irving, BMI) .....	53
LOOK UP Mims-Rushen (Baby Fingers/Mims/Showbrefree, ASCAP) .....	89	YOU'VE LOST THAT LOVIN' FEELING Hall-Oates (Screen Gems-EMI, BMI) .....	17
LOVE OVER AND OVER AGAIN DeBarge-Williams (Jobete, ASCAP) .....	96		
LOVELY ONE Group-Phillinganes (Ranjack/Mijac, BMI) .....	44		



## Chart Share (Continued from page 3)

was too substantial to include any other label.

These totals reflect an analysis of each week's top 100 Singles and Album Charts for 1980. Companies were given one point for each record on each chart; a record listed for 52 weeks on the album chart, for example, would thus earn 52 points. The results do not take into account relative positions on the charts—a number one record earned no more points than a number 100—and so do not exactly reflect a company's sales or airplay strength. Instead the analysis breaks down chart shares, as many companies already measure their own performances.

For the individual company categories, any label with a sepa-

rate staff or structure was considered separately, even if it was a wholly-owned subsidiary of a large company; any company not wholly-owned by a major was considered separately even if it shared staff. Where several in-house labels shared staff, they were added together.

Capitol and EMI-A/UA (now Liberty) were therefore totalled separately, while Elektra/Asylum and Motown/Gordy/Tamla were counted together.

Several realignments during the year made the tabulations difficult. Infinity's chart shares were added to MCA, and Horizon Records was dissolved during the year; its share were added to A&M's total.

Columbia's singles share was

very close to its 1979 share (548 to 531). Warner Brothers again stayed in second place but jumped nearly 100 points, from 354 to 449. The biggest gains were posted by Epic Records, which jumped from tenth place (213) to fourth place (277) and Elektra/Asylum, which jumped from twelfth place (180) to third place (395). E/A's strong year was largely due to the high performance by the singles culled from the "Urban Cowboy" soundtrack and by the success of singles by Queen. MCA jumped from thirteenth place (174) to seventh place (256) and EMI-A/UA (now Liberty) jumped from eleventh place (189) to sixth place (267). A listing of the top-20 labels follows this story.

In the group or distribution

shares of the Singles Chart the biggest news is that Arista's network overtook MCA Distribution and became—as an independent—the sixth largest distributor in terms of shares. MCA was in the seventh position.

Columbia's album share totals were a little above last year's shares (539 to 617) and Warner Bros. (524 to 513) again held the number two position. The biggest gains were posted by Elektra/Asylum, which went from number nine (216) to number three (353) and EMI-A/Liberty, which jumped from fourteen (132) to six (266). Liberty's good showing was largely the result of Kenny Rogers' phenomenal year.

*(Research assistance for this story by Shari Swansboro.)*

# Chart Share Totals

## 1980 Leaders in Total Album Chart Shares: Individual Labels

1. Columbia (607)
2. Warner Bros. (513)
3. Elektra/Asylum (353)
4. Epic (289)
5. Atlantic (276)
6. EMI-A/Liberty (formerly UA) (266)
7. MCA (255)
8. Arista (240)
9. A&M (218)
10. Capitol (208)
11. Motown (205)
12. Casablanca (196)
13. Chrysalis (157)
14. RSO (150)
15. RCA (146)
16. Mercury (120)
17. Polydor (117)
18. Atco (76)
19. Solar (60)
20. Phila. Intl. (53)

## 1980 Leaders in Total Album Chart Shares: Group or Distribution

1. WEA (1443)
2. CBS (1057)
3. PolyGram (664)
4. RCA (503)
5. Capitol/EMI-A/Liberty (474)
6. MCA (255)
7. Arista (252)
8. Motown (205)
9. Chrysalis (157)

## 1980 Leaders in Total Singles Chart Shares: Individual Labels

1. Columbia (531)
2. Warner Bros. (449)
3. Elektra/Asylum (395)
4. Epic (277)
5. Capitol (269)
6. EMI-A/Liberty (formerly UA) (267)
7. MCA (256)
8. Arista (250)
9. Casablanca (246)
10. Atlantic (240)
11. Motown (218)
12. A&M (198)
13. RSO (162)
14. Polydor (155)
15. Chrysalis (128)
16. RCA (88)
17. Mercury (79)
18. Atco (64)
19. Solar (58)
20. 20th Century-Fox (53)

## 1980 Leaders in Total Singles Chart Shares: Group or Distribution

1. WEA (1421)
2. CBS (982)
3. PolyGram (724)
4. Capitol/EMI-A/Liberty (536)
5. RCA (450)
6. Arista (258)
7. MCA (256)
8. Motown (218)
9. Chrysalis (128)

## Dialogue

(Continued from page 10)

They have a great advertising and promotion program planned for the first quarter of the year and a very fine companion initial line of software, all of which will be rolled out nationally and simultaneously, as opposed to regional introduction. This is our acknowledgment of what we believe to be a logical and effective marketing apparatus.

**RW:** Another area that confuses retailers is the question of indigenous programming. How do you see the future of specialized programming?

**Leslie:** We believe that films will always be important. But I don't think there are enough desirable films released each year to make it a film-only apparatus. The other important category will be music, and this can take many forms. It can be opera or ballet, which have incredible repetitive value. You'll see people watching the same "Carmen" or the same "Nutcracker" year after year. And there are also classical performances of special value. These will have to be presented as more than simple concert footage. Music programming will have other dimensions of visual interest. Contemporary pop and country are probably the biggest areas of our creative involvement. You've heard music on record, now you'll have the opportunity to hear and see a concert perhaps with a story line, computer graphics, beautiful photography, animation, and/or a variety and combination of these things. Further, imagine if you can the coming of big screen viewing and stereophonic sound.

**RW:** Have you seen any music cassettes or discs that you liked?

**Leslie:** I haven't seen anything that could be thought of as suitable of emulation.

**RW:** Have you seen anything you'd watch more than once?

**Leslie:** Yes, because I can watch and listen. I can close my eyes and hear or open my eyes and have a mood created for me. But I want something that's exciting, like a painting. Why do you look at a painting? Because each time you look you see something that is different, something that is new. If the visuals are effective, moods can be created for you.

**RW:** How will CVE, and the video industry in general, keep from falling into the record industry mentality of having to sell 500,000 units of a product to break even?

**Leslie:** The mentality as you put it that says you have to sell a million will continue to hold for records. The cost structure has developed that way; the ego has developed that way. This isn't yet so in the home/video business. This new world is more a composite of specially focused products. I can see, for example, an opportunity to sell 100,000 units of a disc and have a multi-million dollar seller and be able to reach a particular segment of the population with an individualized product. Now if you do this with enough specialized programs you will have developed a broad-based and important business. The real challenge is to make it meaningful to the consumer, to the producer and to the outlets. You need to know that there is economic viability to what you're doing.

Let me relate this to another dimension of this broad home video market: We can't ignore cable TV. It's part and parcel to the whole. What I've been talking about is the process of freedom of selection. To have a freedom of choice is what caused the prosperity and growth of the record business. You like it because you can hear something you wish and when you wish it. You'll find, however, that there are people that will choose cable as they currently use radio. Much of our programming will therefore be sold to cable, which simply means that part of our cost will be carried by another segment of the broad home video market.

**RW:** You've mentioned cable. When people talk about the home video market, one can also mention pay TV, direct-to-home satellites, multiple distribution services, and other media. Is there room for everything?

**Leslie:** There's room for offering everything. And to the extent that enough people take it and it's profitable there's room to expand. To the extent that people don't want it, it simply won't develop. Who knows how the variety of cable delivery systems will affect the home market? These are all possibilities but I'm still a firm believer that freedom of choice promises success.

**RW:** You serve on the RIAA Video Council. What will the role of the council be; will it make recommendations on such issues as rental and music synchronization rights?

**Leslie:** It will discuss the issues to the point where it legally can. The council needs to be informative, it needs to give direction. The council needs to be a forum for voices to speak and to be heard. It can perform its function in the areas of the legal complexities of the business, the problems of artistic and rights relationships, and

packaging. There is also the rental situation which everyone has apparently been trying to solve with a variety of approaches. An exchange of thoughts where possible is essential.

**RW:** Regarding rental, what is CVE's position?

**Leslie:** We've obviously been thinking about it for some time. If you have a sale and/or lease duality, you run into a problem. The only way to completely control your product is to simply rent, yet there are many that prefer to buy. To the extent that you sell you may open up opportunities for retailers to make their own choice. I happen to believe that, as difficult as it is, this is somewhat of an aberration, for two reasons. First, there has to be a recognition that the cassette pricing ultimately could come down to a point where it challenges the economic viability of rental. Second, the disc will not be a rental item, since its price will be low enough to buy. In the not-too-distant future the rental issue will be less of a consideration.

**RW:** So CVE won't be announcing a rental policy?

**Leslie:** I'm not saying we won't. To state it simply: we're still studying the matter and not ruling out any possibilities.

**RW:** You've said you would consider making discs not just for RCA hardware, but also for the JVC system. Do you think this is economically feasible?

**Leslie:** We have discussed it with JVC and Thorn-EMI and we'd like to see what kind of progress they make. We're open-minded. At this point there is no pre-conceived notion that only one configuration can be the ultimate survivor.

**RW:** When does CVE expect to make money? Is there a five-year plan, or something such as that?

**Leslie:** We have a five-year plan. Some time in that five years we expect to make money.

**RW:** I'd consider that a short period of time for such a large new venture to turn a profit.

**Leslie:** I agree. It will result from a combination of our experiences, the effectiveness of the CBS distribution network and its creative and manufacturing capability both domestically and internationally. We've put together an extraordinarily talented family at CVE.

## Millennium Signs Don McLean



Jimmy Jenner, president, Millennium Records, has announced the signing of singer/songwriter Don McLean. McLean's debut Millennium album, "Chain Lightning," is scheduled for January release, and features the single, Roy Orbison's "Crying." Both the album and single have been certified gold in Europe. Pictured at the signing are, from left: Jenner; McLean; Herb Gart, McLean's personal manager; Beverly Berman, administrator/international coordinator, Millennium Records; and Donny Jenner, vice president/director, national promotion, Millennium Records. Millennium is manufactured and distributed by RCA Records.

## Disco File

(Continued from page 23)

a mass-appeal club record, as compared to this summer's "Fear." The flip, "Day By Day," is a bit harder to get a grip on, but it has an interesting, near-Philly feel that's most intriguing, and suggests that the group's musical vocabulary may be wider than one might expect. **Pure Energy's** follow-up to the top 10 "Party On" is a light, pop-flavored cut called "When You're Dancin'," on Prism (5:12). The mixture is part-funk, part-disco and all hook; the group's sharp female lead shouts and calls throughout the cut, in a raucous invitation to the dance floor.

# Record World Singles



DECEMBER 27, 1980

TITLE, ARTIST, Label Number, (Distributing Label)

DEC. 27	DEC. 20		WKS. ON CHART
1	5	<b>(JUST LIKE) STARTING OVER</b> JOHN LENNON Geffen 49604 (WB)	9
2	2	<b>ANOTHER ONE BITES THE DUST</b> QUEEN/Elektra 47031	20
3	4	<b>LOVE ON THE ROCKS</b> NEIL DIAMOND/Capitol 4939	9
4	1	<b>LADY KENNY</b> ROGERS/Liberty 1380	13
5	3	<b>MORE THAN I CAN SAY</b> LEO SAYER/Warner Bros. 49565	14
6	6	<b>GUILTY</b> BARBRA STREISAND & BARRY GIBB/Columbia 11 11390	9
7	7	<b>THEME FROM THE DUKES OF HAZZARD (GOOD OL' BOYS)</b> WAYLON JENNINGS/RCA 12067	15
8	9	<b>EVERY WOMAN IN THE WORLD</b> AIR SUPPLY/Arista 0564	10
9	8	<b>HIT ME WITH YOUR BEST SHOT</b> PAT BENATAR/Chrysalis 2464	13
10	10	<b>HUNGRY HEART</b> BRUCE SPRINGSTEEN/Columbia 11 11391	8
11	14	<b>I MADE IT THROUGH THE RAIN</b> BARRY MANILOW/Arista 0566	6
12	13	<b>I BELIEVE IN YOU</b> DON WILLIAMS/MCA 41304	15
13	11	<b>THE WANDERER</b> DONNA SUMMER/Geffen 49563 (WB)	15
14	18	<b>THE TIDE IS HIGH</b> BLONDIE/Chrysalis 2465	7
15	21	<b>PASSION</b> ROD STEWART/Warner Bros. 49617	6
16	20	<b>TELL IT LIKE IT IS</b> HEART/Epic 19 50950	6
17	17	<b>YOU'VE LOST THAT LOVIN' FEELING</b> DARYL HALL & JOHN OATES/RCA 12103	14
18	19	<b>DE DO DO DO, DE DA DA DA</b> POLICE/A&M 2275	10
19	22	<b>CELEBRATION</b> KOOL & THE GANG/De-Lite 807 (PolyGram)	10
20	23	<b>SUDDENLY</b> OLIVIA NEWTON-JOHN AND CLIFF RICHARD/MCA 51007	10
21	24	<b>IT'S MY TURN</b> DIANA ROSS/Motown 1496	10
22	26	<b>HEY NINETEEN</b> STEELY DAN/MCA 51036	5
23	15	<b>NEVER KNEW LOVE LIKE THIS BEFORE</b> STEPHANIE MILLS/ 20th Century Fox 2460 (RCA)	21
24	29	<b>TIME IS TIME</b> ANDY GIBB/RSO 1059	6
25	28	<b>ONE STEP CLOSER</b> DOOBIE BROTHERS/Warner Bros. 49622	6
26	12	<b>HE'S SO SHY</b> POINTER SISTERS/Planet 47916 (Elektra/Asylum)	24
27	27	<b>WHIP IT</b> DEVO/Warner Bros. 49550	18
28	36	<b>I LOVE A RAINY NIGHT</b> EDDIE RABBITT/Elektra 47066	7
29	25	<b>NEVER BE THE SAME</b> CHRISTOPHER CROSS/Warner Bros. 49580	12
30	39	<b>GIVING IT UP FOR YOUR LOVE</b> DELBERT McCLINTON/ Capitol/MSS 4948	4
31	16	<b>WOMAN IN LOVE</b> BARBRA STREISAND/Columbia 1 11364	17
32	30	<b>I'M COMING OUT</b> DIANA ROSS/Motown 1491	17
33	43	<b>KEEP ON LOVING YOU</b> REO SPEEDWAGON/Epic 19 50953	4
34	48	<b>SAME OLDE LANG SYNE</b> DAN FOGELBERG/Full Moon/Epic 19 50961	3
35	42	<b>TOGETHER</b> TIERRA/Boardwalk 8 5702	8
36	47	<b>MISS SUN</b> BOZ SCAGGS/Columbia 11 11406	4
37	31	<b>DREAMING</b> CLIFF RICHARD/EMI-America 8057	16
38	34	<b>DEEP INSIDE MY HEART</b> RANDY MEISNER/Epic 9 50939	11
39	33	<b>EVERYBODY'S GOT TO LEARN SOMETIME</b> KORGIS/Asylum 47055	12
40	44	<b>LOVE T.K.O.</b> TEDDY PENDERGRASS/Phila. Intl. 9 3116 (CBS)	10
41	41	<b>GIRLS CAN GET IT</b> DR. HOOK/Casablanca 2314	9
42	50	<b>HEARTBREAK HOTEL</b> JACKSONS/Epic 19 50959	4
43	32	<b>JESSE</b> CARLY SIMON/Warner Bros. 49518	22
44	35	<b>LOVELY ONE</b> JACKSONS/Epic 9 50938	14
45	53	<b>9 TO 5</b> DOLLY PARTON/RCA 12133	4
46	37	<b>ON THE ROAD AGAIN</b> WILLIE NELSON/Columbia 1 11351	17
47	52	<b>I NEED YOUR LOVIN'</b> TEENA MARIE/Gordy 7189 (Motown)	10
48	54	<b>THE WINNER TAKES IT ALL</b> ABBA/Atlantic 3776	4
49	58	<b>I AIN'T GONNA STAND FOR IT</b> STEVIE WONDER/Tamla 54320 (Motown)	3



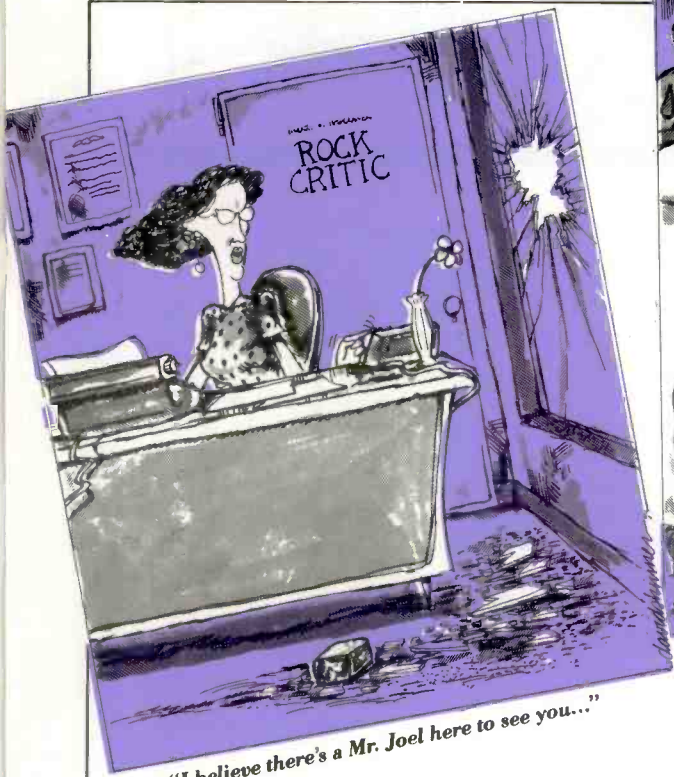
50	55	<b>MY MOTHER'S EYES</b> BETTE MIDLER/Atlantic 3771	6
51	51	<b>TURN AND WALK AWAY</b> BABYS/Chrysalis 2467	7
52	38	<b>MASTER BLASTER (JAMMIN')</b> STEVIE WONDER/Tamla 54317 (Motown)	14
53	56	<b>YOU EARTH, WIND &amp; FIRE</b> /ARC/Columbia 11 11407	6
54	57	<b>KILLIN' TIME</b> FRED KNOBLOCK AND SUSAN ANTON/Scotti Bros. 609 (Atl)	6
55	60	<b>HE CAN'T LOVE YOU</b> MICHAEL STANLEY BAND/EMI-America 8063	5
56	61	<b>COLD LOVE</b> DONNA SUMMER/Geffen 49634 (WB)	5
57	65	<b>GAMES PEOPLE PLAY</b> ALAN PARSONS PROJECT/Arista 0573	4
58	77	<b>A LITTLE IN LOVE</b> CLIFF RICHARD/EMI-America 8068	2

## CHARTMAKER OF THE WEEK

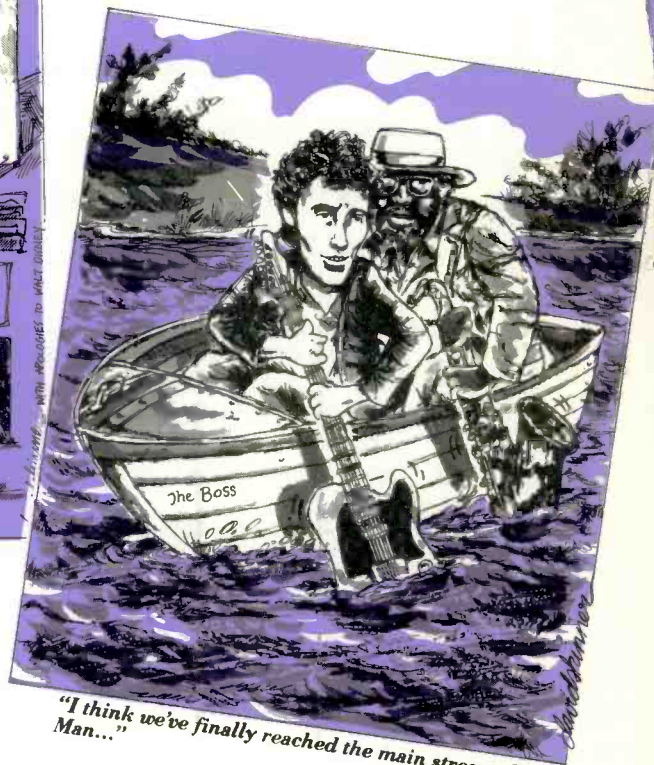
59	—	<b>SEVEN BRIDGES ROAD</b> EAGLES Asylum 47100	1
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60	66	<b>SHINE ON</b> LTD/A&M 2283	5
61	70	<b>SMOKY MOUNTAIN RAIN</b> RONNIE MILSAP/RCA 12084	4
62	40	<b>THIS TIME</b> JOHN COUGAR/Riva 205 (PolyGram)	15
63	63	<b>NEED YOUR LOVIN' TONIGHT</b> QUEEN/Elektra 47086	5
64	64	<b>GOTTA HAVE MORE LOVE</b> CLIMAX BLUES BAND/Warner Bros. 49605	7
65	62	<b>EASY LOVE</b> DIONNE WARWICK/Arista 0572	6
66	46	<b>UPSIDE DOWN</b> DIANA ROSS/Motown 1494	25
67	49	<b>DREAMER</b> SUPERTRAMP/A&M 2269	15
68	86	<b>WHO'S MAKING LOVE</b> BLUES BROTHERS/Atlantic 3785	2
69	45	<b>I'M HAPPY THAT LOVE HAS FOUND YOU</b> JIMMY HALL/Epic 9 50931	12
70	72	<b>REMOTE CONTROL</b> REDDINGS/Believe in a Dream 9 5600 (CBS)	8
71	67	<b>WITHOUT YOUR LOVE</b> ROGER DALTRY/Polydor 2121	16
72	59	<b>STOP THIS GAME</b> CHEAP TRICK/Epic 19 50942	7
73	71	<b>THE HORIZONTAL BOP</b> BOB SEGER/Capitol 4951	7
74	87	<b>UNITED TOGETHER</b> ARETHA FRANKLIN/Arista 0569	2
75	84	<b>AH! LEAH</b> DONNIE IRIS/MCA 51205	3
76	85	<b>FOOL THAT I AM</b> RITA COOLIDGE/A&M 2281	2
77	80	<b>TEACHER TEACHER</b> ROCKPILE/Columbia 1 11388	6
78	89	<b>WHAT CAN YOU GET A WOOKIEE FOR CHRISTMAS (WHEN HE ALREADY HAS A COMB)</b> THE STAR WARS INTERGALACTIC CHOIR & CHORALE/RSO 1058	2
79	69	<b>TURNING JAPANESE</b> VAPORS/United Artists 1364	14
80	81	<b>FASHION</b> DAVID BOWIE/RCA 12134	3
81	79	<b>LET ME BE YOUR ANGEL</b> STACY LATTISAW/Cotillion 46001 (Atl)	20
82	68	<b>SWITCHIN' TO GLIDE</b> KINGS/Elektra 47052	9
83	73	<b>COULD I BE DREAMING</b> POINTER SISTERS/Planet 47920 (Elektra/Asylum)	8
84	74	<b>I'M ALRIGHT (THEME FROM CADDYSHACK)</b> KENNY LOGGINS/Columbia 1 11317	24
85	75	<b>ALL OUT OF LOVE</b> AIR SUPPLY/Arista 0520	30
86	76	<b>THAT GIRL COULD SING</b> JACKSON BROWNE/Asylum 47036	15
87	78	<b>SEQUEL</b> HARRY CHAPIN/Boardwalk 8 5700	9
88	92	<b>WHEN WE GET MARRIED</b> LARRY GRAHAM/Warner Bros. 49581	4
89	95	<b>LOOK UP</b> PATRICE RUSHEN/Elektra 47067	3
90	90	<b>TRICKLE TRICKLE</b> MANHATTAN TRANSFER/Atlantic 3772	5
91	88	<b>KID STUFF</b> LENNY WHITE/Elektra 47043	6
92	—	<b>BACK IN BLACK</b> AC/DC/Atlantic 3787	1
93	—	<b>WATCHING YOU SLAVE</b> /Cotillion 46006 (Atl)	1
94	—	<b>BREAKFAST IN AMERICA</b> SUPERTRAMP/A&M 2292	1
95	82	<b>I CAN'T STOP THE FEELIN'</b> PURE PRAIRIE LEAGUE/Casablanca	4
96	97	<b>LOVE OVER AND OVER AGAIN</b> SWITCH/Gordy	3
97	96	<b>TEXAS IN MY REAR VIEW MIRROR</b> MAC DAVE/Capitol 2305	11
98	99	<b>I'LL NEVER FIND ANOTHER (FIND ANOTHER YOU)</b> MANHATTAN TRANSFER 11 11398	2
99	—	<b>FANTASTIC VOYAGE</b> LAKESIDE/S&W 49 (RCA)	1
100	—	<b>TOO TIGHT</b> CON FUNK SHUNNY/Asylum 47089	1



"I believe there's a Mr. Joel here to see you..."

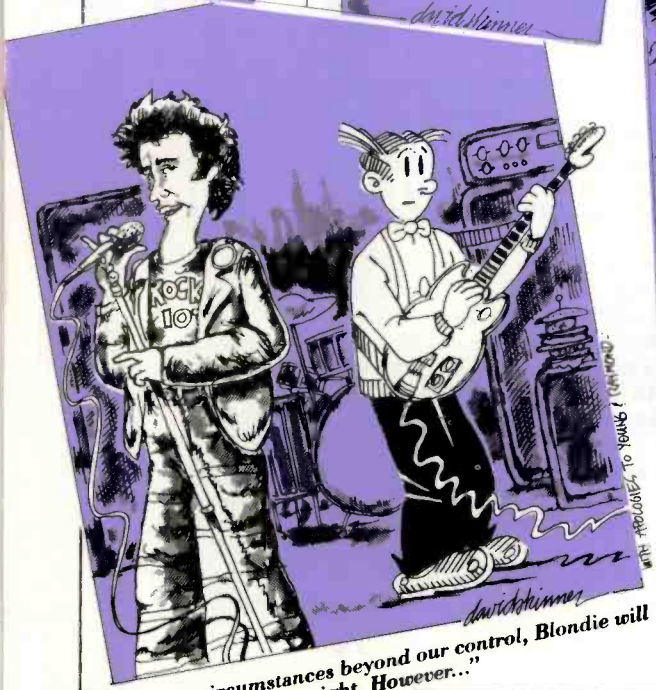


"I think we've finally reached the main stream, Big Man..."



# CARICATURES

## Best of 1980



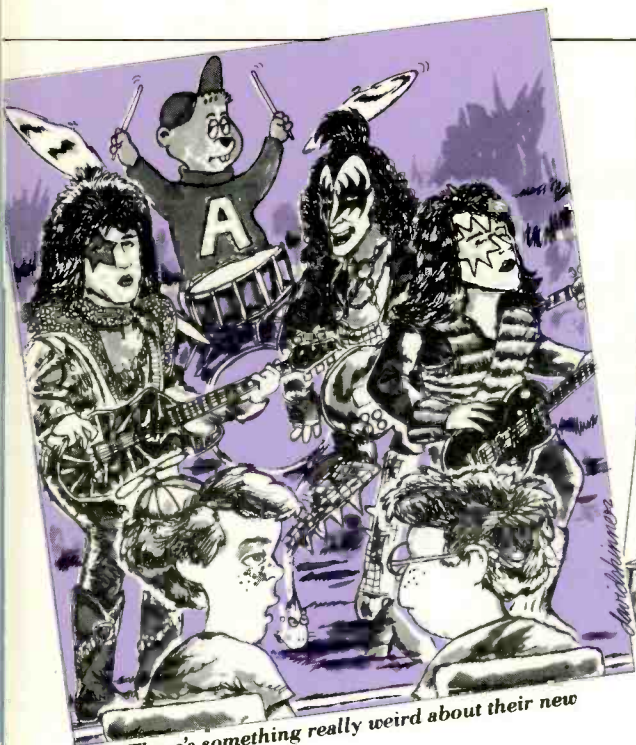
"Due to circumstances beyond our control, Blondie will not be appearing tonight. However..."



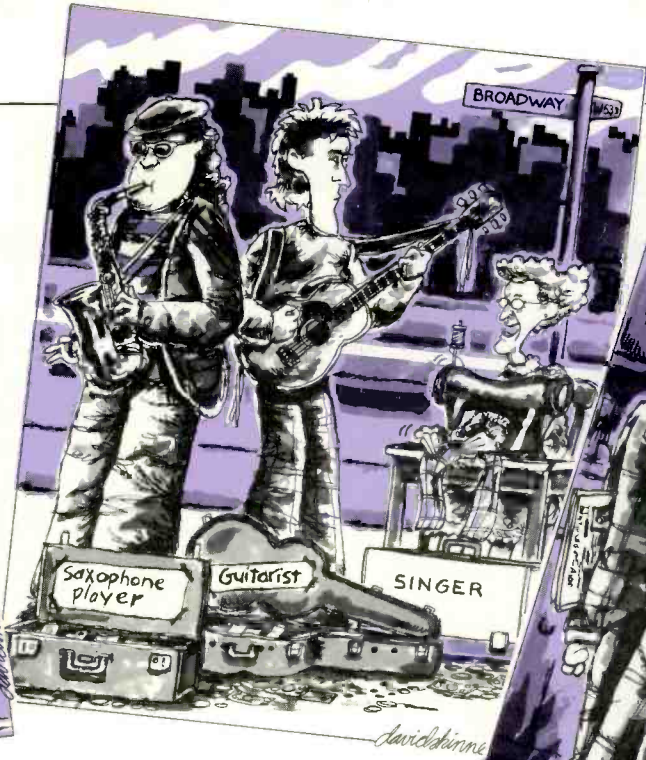
"Look on the bright side...maybe now you can break the kids from saying, 'y'all'..."



"Chick?"



"There's something really weird about their new drummer..."

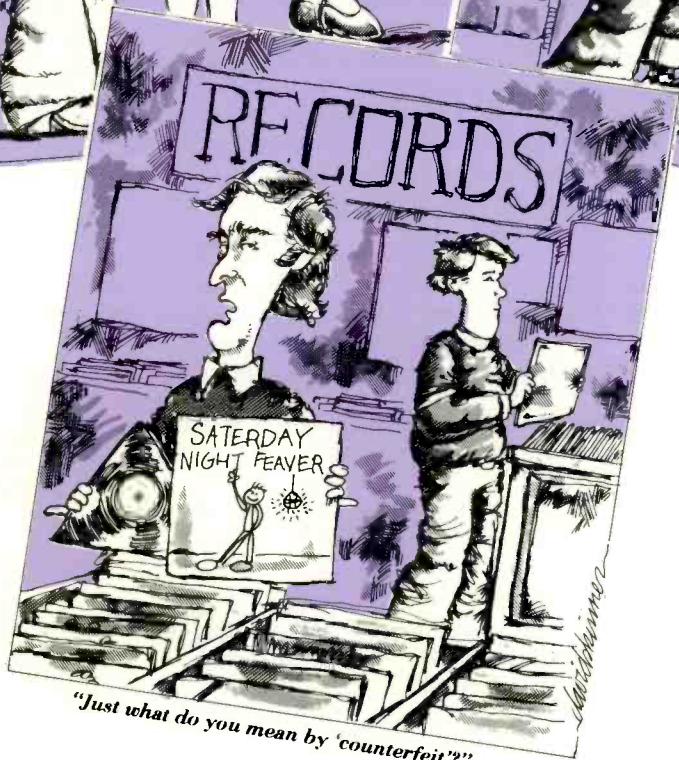


David Skinner



"And another thing...the kids have been listening to entirely too much Devo."

David Skinner



"Just what do you mean by 'counterfeit'?"

David Skinner



"You know...I was afraid this was gonna happen..."

David Skinner

David Skinner

# Record World Albums

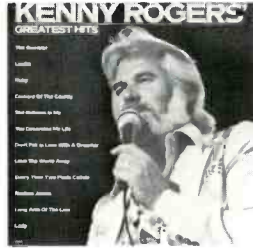
PRICE CODE: F — 6.98  
G — 7.98  
H — 8.98  
I — 9.98  
J — 11.98  
K — 12.98  
L — 13.98

DECEMBER 27, 1980

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

DEC. 27  
DEC. 20

WKS. ON  
CHART



**1** **1** **KENNY ROGERS'**  
**GREATEST HITS**  
Liberty LOO 1072  
(8th Week)

11 | H

2	11	DOUBLE FANTASY JOHN LENNON/YOKO ONO/Geffen GHS 2001 (WB)	4	H
3	2	GUILTY BARBRA STREISAND/Columbia FC 36750	12	H
4	4	THE GAME QUEEN/Elektra 5E 513	24	H
5	5	BACK IN BLACK AC/DC/Atlantic SD 16018	20	H
6	6	CRIMES OF PASSION PAT BENATAR/Chrysalis CHE 1275	19	H
7	3	HOTTER THAN JULY STEVIE WONDER/Tamla T8 373M1 (Motown)	8	H
8	7	THE RIVER BRUCE SPRINGSTEEN/Columbia PC2 36854	9	X
9	9	LIVE EAGLES/Asylum BB 705	5	L
10	8	THE JAZZ SINGER (ORIGINAL SOUNDTRACK) NEIL DIAMOND/Capitol SWAV 12120	5	I
11	17	BARRY BARRY MANILOW/Arista AL 9537	4	H
12	16	ANNE MURRAY'S GREATEST HITS/Capitol SOO 12110	13	H
13	14	GAUCHO STEELY DAN/MCA 6102	4	I
14	15	GREATEST HITS/LIVE HEART/Epic KE2 36888	4	L
15	10	ZENYATTA MONDATTI THE POLICE/A&M SP 4831	10	G
16	18	FOOLISH BEHAVIOUR ROD STEWART/Warner Bros. HS 3485	4	H
17	20	AUTOAMERICAN BLONDIE/Chrysalis CHE 1290	4	H
18	13	TRIUMPH JACKSONS/Epic FE 36424	11	H
19	26	GLASS HOUSES BILLY JOEL/Columbia FC 36384	41	H
20	22	XANADU (ORIGINAL SOUNDTRACK)/MCA 6100	24	I
21	21	CHRISTOPHER CROSS/Warner Bros. BSK 3383	42	G
22	19	ONE STEP CLOSER DOOBIE BROTHERS/Warner Bros. HS 3452	12	H
23	28	HI INFIDELITY REO SPEEDWAGON/Epic FE 36844	3	H
24	23	GREATEST HITS—VOLUME II LINDA RONSTADT/Asylum 5E 516	8	H
25	12	FACES EARTH, WIND & FIRE/ARC/Columbia KC2 36795	6	L
26	25	THE WANDERER DONNA SUMMER/Geffen GHS 2000 (WB)	8	H
27	27	URBAN COWBOY (ORIGINAL SOUNDTRACK) VARIOUS ARTISTS/Full Moon/Asylum DP 90002	32	X
28	34	LOST IN LOVE AIR SUPPLY/Arista AB 4268	27	H
29	29	HONEYSUCKLE ROSE (ORIGINAL SOUNDTRACK) WILLIE NELSON & FAMILY/Columbia S2 36752	17	L
30	35	CHRISTMAS ALBUM BARBRA STREISAND/Columbia CS 9557	3	X
31	31	DIANA DIANA ROSS/Motown M8 936M1	29	H
32	32	WINELIGHT GROVER WASHINGTON, JR./Elektra 6E 305	7	G
33	30	CELEBRATE KOOL & THE GANG/De-Lite DSR 9518 (PolyGram)	10	H
34	39	CHIPMUNK PUNK CHIPMUNKS/Excelsior XLP 6008	22	G
35	24	TP TEDDY PENDERGRASS/Phila. Intl. FZ 36745 (CBS)	20	H
36	36	FEEL ME CAMEO/Chocolate City CCLP 2016 (Casablanca)	9	G
37	37	MICKEY MOUSE DISCO/Disneyland/Vista 2504	40	X
38	38	HITS! BOZ SCAGGS/Columbia FC 36841	5	H
39	42	FANTASTIC VOYAGE LAKESIDE/Solar BXL1 3720 (RCA)	5	G
40	43	AGAINST THE WIND BOB SEGER & THE SILVER BULLET BAND/Capitol SOO 12041	42	H
41	46	CHRISTMAS WITH THE CHIPMUNKS/Pickwick SPC 1034	4	X
42	45	THE TURN OF A FRIENDLY CARD ALAN PARSONS PROJECT/Arista AL 9518	7	H
43	50	HORIZON EDDIE RABBITT/Elektra 6E 276	17	G
44	72	A CHRISTMAS TOGETHER JOHN DENVER & THE MUPPETS/RCA AFL1 3451	2	G
45	44	GREATEST HITS DOORS/Elektra 5E 515	9	H
46	81	SUPER TROUPER ABBA/Atlantic SD 16023	3	H
47	40	KENNY LOGGINS ALIVE/Columbia C2X 36738	13	J
48	54	TWELVE DAYS OF CHRISTMAS WITH THE CHIPMUNKS/Pickwick SPC 1035	3	X
49	59	FULL MOON CHARLIE DANIELS BAND/Epic FE 36571	21	H

50	53	ARETHA ARETHA FRANKLIN/Arista AL 9538	9	H
51	52	GREATEST HITS OAK RIDGE BOYS/MCA 5150	6	H
52	41	FREEDOM OF CHOICE DEVO/Warner Bros. BSK 3435	28	G
53	48	MAKING MOVIES DIRE STRAITS/Warner Bros. BSK 3480	7	G
54	47	GIVE ME THE NIGHT GEORGE BENSON/Qwest/WB HS 3453	21	H
55	56	HOLD OUT JACKSON BROWNE/Asylum 5E 511	24	H

## CHARTMAKER OF THE WEEK

56 — FLEETWOOD MAC LIVE

Warner Bros. 2WB 3500



1 | X

57	58	JERMAINE JERMAINE JACKSON/Motown M8 948M1	3	H
58	63	CANDLES HEATWAVE/Epic FE 36873	3	H
59	55	ALL SHOOK UP CHEAP TRICK/Epic FE 36498	7	H
60	129	MERRY CHRISTMAS JOHNNY MATHIS/Columbia CS 8021	1	G
61	33	HAWKS & DOVES NEIL YOUNG/Reprise HS 2297 (WB)	6	H
62	69	LIVE & MORE ROBERTA FLACK AND PEABO BRYSON/Atlantic SD 2 7004	2	L
63	51	SECONDS OF PLEASURE ROCKPILE/Columbia JC 36886	7	G
64	62	GREATEST HITS WAYLON JENNINGS/RCA AHL1 3378	84	G
65	70	TOUCH CON FUNK SHUN/Mercury SRM 1 4002	3	G
66	65	I BELIEVE IN YOU DON WILLIAMS/MCA 5133	9	H
67	67	EMOTIONAL RESCUE ROLLING STONES/Rolling Stones COC 16015 (Atl)	24	H
68	73	AEROSMITH'S GREATEST HITS/Columbia FC 36865	5	H
69	77	AS ONE BAR-KAYS/Mercury SRM 1 3844	3	G
70	76	YESSHOWS YES/Atlantic SD 2 510	2	J
71	71	AT PEACE WITH WOMAN JONES GIRLS/Phila. Intl. JZ 36767 (CBS)	8	G
72	75	REMAIN IN LIGHT TALKING HEADS/Sire SRK 6095 (WB)	9	G
73	57	DIVINE MADNESS (ORIGINAL SOUNDTRACK) BETTE MIDLER Atlantic SD 16022	5	H
74	80	ANDY GIBB'S GREATEST HITS/RSO RX 1 3091	2	H
75	66	ONE-TRICK PONY PAUL SIMON/Warner Bros. HS 3472	17	H
76	49	CARNAVAL SPYRO GYRA/MCA 5149	9	H
77	79	POSH PATRICE RUSHEN/Elektra 6E 302	4	G
78	68	PARIS SUPERTRAMP/A&M SP 6702	12	L
79	64	STONE JAM SLAVE/Cotillion SD 5224 (Atl)	7	G
80	88	CATHOLIC BOY JIM CARROLL BAND/Atco SD 38 132	3	G
81	87	INHERIT THE WIND WILTON FELDER/MCA 5144	8	H
82	85	HURRY UP THIS WAY AGAIN STYLISTICS/TSOP JZ 36470 (CBS)	7	G
83	61	ULTRA WAVE BOOTSY/Warner Bros. BSK 3433	4	G
84	86	LATE NIGHT GUITAR EARL KLUGH/Liberty LT 1079	3	G
85	95	TROMBIPULATION PARLIAMENT/Casablanca NBLP 7249	2	G
86	96	GHOST RIDERS OUTLAWS/Arista AL 9542	2	
87	—	FLASH GORDON (ORIGINAL SOUNDTRACK) QUEEN/Elektra 5E 518		
88	90	FAMILY HUBERT LAWS/Columbia JC 36396		
89	97	NIGHT PASSAGE WEATHER REPORT/ARC/Columbia		
90	91	MR. HANDS HERBIE HANCOCK/Columbia JC 36	2	G
91	84	SHINE ON L.T.D./A&M SP 4819	17	G
92	94	SWEAT BAND/Uncle Jam JZ 36857 (CBS)	2	G
93	127	MERRY CHRISTMAS BING CROSBY/MCA	1	X
94	—	THE BEATLES '62-'66/Capitol SKBO	1	L
95	60	PANORAMA CARS/Elektra 5E 51	17	H
96	—	PRETTY PAPER WILLIE NELSON	1	G
97	—	MERRY CHRISTMAS ANDY	1	X
98	99	AUDIO VISIONS KANSAS	12	G
99	—	CHRISTMAS SONG NA	1	X
100	—	THE BEATLES '67-'70	1	L

# Albums 151-200

DECEMBER 27, 1980

- 151 I'VE ALWAYS WANTED TO DO THIS  
JACK BRUCE AND FRIENDS/  
Epic JE 36827
- 152 SKY/Arista A2L 8302
- 153 SONG OF SEVEN JON ANDERSON/  
Atlantic SD 16021
- 154 QUICK TURNS OFF BROADWAY/  
Atlantic SD 19286
- 155 DUMB WAITERS KORGIS/  
Asylum 6E 290
- 156 FLIRTIN' WITH DISASTER MOLLY  
HATCHET/Epic JE 36110
- 157 CHRISTMAS TYME ENGELBERT  
HUMPERDINCK/Epic PE 3503
- 158 BACK ON THE STREETS  
DONNIE IRIS/MCA 3272
- 159 CHICK COREA AND GARY BURTON  
IN CONCERT/ECM 2 1182 (WB)
- 160 ARE HERE KINGS/Elektra 6E 274
- 161 OH HOLY NIGHT LUCIANO  
PAVAROTTI/London OS 26473
- 162 WALK AWAY/COLLECTOR'S EDITION  
[THE BEST OF 1977-1980] DONNA  
SUMMER/Casablanca NBLP 7244
- 163 A MUSICAL AFFAIR ASHFORD &  
SIMPSON/Warner Bros. HS 3458
- 164 SECTOR 27 TOM ROBINSON/  
I.R.S. SP 70013 (A&M)
- 165 I HAD TO SAY IT MILLIE JACKSON/  
Spring SP 1 6730
- 166 ROCK AND ROLL PART I BEATLES/  
Capitol SN 16020
- 167 HEAVENLY BODY CHI-LITES  
FEATURING GENE RECORD/  
20th Century Fox/ Chi-Sound  
T 619 (RCA)
- 168 CITY NIGHTS TIERRA/Boardwalk  
FW 36995
- 169 WALLS AND BRIDGES JOHN  
LENNON/Capitol SW 3416
- 170 THE MCCARTNEY INTERVIEW/  
Columbia PC 36987
- 171 42nd STREET (ORIGINAL BROADWAY  
CAST RECORDING) Red Seal CBL1  
3891 (RCA)
- 172 THE JEALOUS KIND DELBERT  
McCLINTON/Capitol MSS ST  
12115
- 173 LOVE TRIPPIN' SPINNERS/Atlantic  
SD 19270
- 174 PORTRAIT OF CARRIE CARRIE LUCAS/  
Solar BXL1 3579 (RCA)
- 175 NIGHT SONG AHMAD JAMAL/  
Motown M7 945R1

- 176 THE BEST OF EMERSON, LAKE &  
PALMER/Atlantic SD 19283
- 177 CLOUDS ACROSS THE SKY FIREFALL/  
Atlantic SD 16024
- 178 WITH LOVE ROGER WHITTAKER/  
RCA AFL1 3778
- 179 MICHAEL SCHENKER GROUP/  
Chrysalis CHE 1302
- 180 14 KARAT FATBACK/Polydor  
SP 1 6729
- 181 LOVE AT FIRST SIGHT SONNY  
ROLLINS/Milestone M 9098  
(Fantasy)
- 182 SONGS I LOVE TO SING SLIM  
WHITMAN/Epic/Cleve. Intl.  
JE 36768
- 183 LED ZEPPELIN IV/Atlantic SD 19129
- 184 I TOUCHED A DREAM DELLS/  
20th Century Fox T 618 (RCA)
- 185 THE MUPPET MOVIE (ORIGINAL  
SOUNDTRACK) THE MUPPETS/  
Atlantic SD 16001
- 186 ABBEY ROAD BEATLES/Capitol  
SO 389
- 187 ROCK AND ROLL DIARY 1967-1980  
LOU REED/Arista A2L 8603
- 188 LIVE . . . IN THE HEART OF THE CITY  
WHITESNAKE/Mirage  
WTG 19292 (At)
- 189 ROCK AND ROLL PART II BEATLES/  
Capitol SN 16021
- 190 RUNNING ON EMPTY JACKSON  
BROWNE/Asylum 6E 113
- 191 BORN TO RUN BRUCE  
SPRINGSTEEN/Columbia JC 33795
- 192 TWO "B'S" PLEASE ROBBIN  
THOMPSON BAND/Ovation  
OV 1759
- 193 HUMANESQUE JACK GREEN/  
RCA AFL1 3639
- 194 THE LEGEND OF JESSE JAMES  
Various Artists/A&M SP 3718
- 195 MY BABE ROY BUCHANAN/  
Waterhouse 12
- 196 21ST CENTURY MAN BILLY  
THORPE/Elektra 6E 294
- 197 PEOPLE'S CHOICE/Casablanca  
NBLP 7246
- 198 KANO EMERGENCY/EMLP 7505
- 199 URBAN COWBOY II (ORIGINAL  
SOUNDTRACK) VARIOUS ARTISTS/  
Full Moon/Epic SE 36921
- 200 COME TO MY WORLD MICHAEL  
WYCOFF/RCA AFL1 3823

## Album Cross Reference

ABBA	46	BETTE MIDLER	73
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BLONDIE	17	XANADU	20
BOOTSY	83	OUTLAWS	86
JACKSON BROWNE	55	PARLIAMENT	85
BUS BOYS	142	ALAN PARSONS PROJECT	42
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CHARLIE DANIELS	49	ROCKPILE	67
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JOHN LENNON/YOKO ONO	47	ROGER WHITTAKER	7
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BARRY MANILOW	101	YES	61
TEENA MARIE	60	NEIL YOUNG	123
JOHNNY MATHIS	138	ZAPP	
RANDY MEISNER			

# Record World Albums 101-150

DECEMBER 27, 1980

- |         |         |   |
|---------|---------|---|
| DEC. 27 | DEC. 20 |   |
| 101     | 82      | IRONS IN THE FIRE TEENA MARIE/Gordy G8 997M1 (Motown) (H)                       |
| 102     | 104     | BLACK SEA XTC/Virgin RSO VA 13147 (G)   |
| 103     | —       | ROCKY MOUNTAIN CHRISTMAS JOHN DENVER/RCA AFL1 1201 (G)                          |
| 104     | 83      | ODORI HIROSHIMA/Arista AL 9541 (H)  |
| 105     | —       | THE CARPENTERS' CHRISTMAS ALBUM/A&M SP 4726 (G)                                 |
| 106     | 105     | STARDUST WILLIE NELSON/Columbia KC 35305 (G)                                    |
| 107     | 92      | SPECIAL THINGS POINTER SISTERS/Planet P 9 (Elektra/Asylum) (G)                  |
| 108     | 115     | ANNIE (ORIGINAL CAST ALBUM)/Columbia JS 34712 (H)                               |
| 109     | 89      | GREATEST HITS RONNIE MILSAP/RCA AHL1 3722 (G)                                   |
| 110     | 112     | THE AWAKENING REDDINGS/Believe in a Dream JZ 36875 (G)                          |
| 111     | 114     | LIVING IN A FANTASY LEO SAYER/Warner Bros. BSK 3483 (G)                         |
| 112     | 74      | SCARY MONSTERS DAVID BOWIE/RCA AQL1 3467 (H)                                    |
| 113     | 128     | THE IDOLMAKER (ORIGINAL SOUNDTRACK)/A&M SP 4840 (G)                             |
| 114     | —       | MADE IN AMERICA BLUES BROTHERS/Atlantic SD 16025 (H)                            |
| 115     | 106     | FAME (ORIGINAL SOUNDTRACK)/RSO RX 1 3080 (H)                                    |
| 116     | —       | SGT. PEPPER'S LONELY HEARTS CLUB BAND BEATLES/Capitol SMAS 2653 (G)             |
| 117     | 101     | IN THE HEAT OF THE NIGHT PAT BENATAR/Chrysalis CHR 1236 (G)                     |
| 118     | —       | THE BEATLES/Capitol SWBO 101 (L)  |
| 119     | 100     | THIS IS MY DREAM SWITCH/Gordy G8 999 M1 (H)                                     |
| 120     | 121     | ON THE EDGE BABYS/Chrysalis CHE 1305 (H)  |
| 121     | 123     | RAY, GOODMAN & BROWN II/Polydor PD 1 6299 (G)                                   |
| 122     | —       | IMAGINE JOHN LENNON/Capitol SW 3379 (G)   |
| 123     | 98      | ZAPP/Warner Bros. BSK 3463 (G)  |
| 124     | 116     | WILD PLANET B-52'S/Warner Bros. BSK 3471 (G)                                    |
| 125     | 117     | OFF THE WALL MICHAEL JACKSON/Epic FE 35745 (G)                                  |
| 126     | 137     | REAL EYES GIL SCOTT-HERON/Arista AL 9540 (H)                                    |
| 127     | 130     | SKYYPORT SKYY/Salsoul SA 8537 (RCA) (G)   |
| 128     | 138     | CHRISTMAS IN THE STARS STAR WARS CHRISTMAS ALBUM/RSO RS 1 3093 (G)              |
| 129     | 103     | SEAWIND/A&M SP 4824 (G)   |
| 130     | 132     | THE MANHATTANS GREATEST HITS/Columbia JC 36861 (G)                              |
| 131     | 102     | DIRTY MIND PRINCE/Warner Bros. 3478 (G)   |
| 132     | —       | RUBBER SOUL BEATLES/Capitol SW 2442 (G)   |
| 133     | 113     | CIVILIZED EVIL JEAN-LUC PONTY/Atlantic SD 16020 (H)                             |
| 134     | 93      | VOICES DARYL HALL & JOHN OATES/RCA AQL1 3646 (H)                                |
| 135     | —       | GAP BAND III/Mercury SRM 1 4003 (G)   |
| 136     | 141     | THE TWO OF US YARBROUGH & PEOPLES/Mercury SRM 1 3834 (G)                        |
| 137     | 139     | POPEYE (ORIGINAL SOUNDTRACK)/Boardwalk SW 36880 (H)                             |
| 138     | 78      | ONE MORE SONG RANDY MEISNER/Epic NJE 36748 (G)                                  |
| 139     | —       | 9 TO 5 AND ODD JOBS DOLLY PARTON/RCA AHL1 3852 (H)                              |
| 140     | 144     | BETTER DAYS BLACKBYRDS/Fantasy F 9602 (G)                                       |
| 141     | —       | CHRISTMAS CARD STATLER BROTHERS/Mercury SRM 1 5012 (G)                          |
| 142     | 143     | MINIMUM WAGE ROCK & ROLL BUS BOYS/Arista AB 4280                                |
| 143     | 140     | STAR WARS/THE EMPIRE STRIKES BACK (ORIGINAL SOUNDTRACK)/RSO RS 2 4201 (L)       |
| 144     | —       | THE ROYAL ALBERT HALL CONCERT CREEDENCE CLEARWATER REVIVAL/Fantasy MPF 4501 (G) |
| 145     | 119     | THE CARS/Elektra 6E 135 (G)   |
| 146     | —       | ANDY WILLIAMS' CHRISTMAS ALBUM/Columbia PC 36987 (X)                            |
| 147     | 133     | BI-COASTAL PETER ALLEN/A&M SP 4825 (G)  |
| 148     | 111     | HIGHWAY TO HELL AC/DC/Atlantic SD 16021 (G)                                     |
| 149     | 120     | MORE GEORGE THOROGOOD AND THE PEOPLES ROYERS Rounder 3045 (G)                   |
| 150     | —       | THE ROGER WHITTAKER CHRISTMAS ALBUM/RCA ANL1 2933 (G)                           |

# A/C Chart

DECEMBER 27, 1980

DEC. 27  
DEC. 20

WKS ON  
CHART

1	1	<b>LADY</b> KENNY ROGERS Liberty 1380 (7th Week)	12
2	3	<b>LOVE ON THE ROCKS</b> NEIL DIAMOND/Capitol 4939	9
3	2	<b>MORE THAN I CAN SAY</b> LEO SAYER/Warner Bros. 49565	13
4	4	<b>GUILTY</b> BARBRA STREISAND & BARRY GIBB/Columbia 11 11390	9
5	5	<b>SUDDENLY</b> OLIVIA NEWTON-JOHN AND CLIFF RICHARD/ MCA 51007	10
6	6	<b>EVERY WOMAN IN THE WORLD</b> AIR SUPPLY/Arista 0564	9
7	7	<b>IT'S MY TURN</b> DIANA ROSS/Motown 1496	9
8	9	<b>I MADE IT THROUGH THE RAIN</b> BARRY MANILOW/Arista 0566	6
9	8	<b>NEVER BE THE SAME</b> CHRISTOPHER CROSS/Warner Bros. 49580	11
10	10	<b>WOMAN IN LOVE</b> BARBRA STREISAND/Columbia 1 11364	17
11	13	<b>I LOVE A RAINY NIGHT</b> EDDIE RABBITT/Elektra 47066	7
12	15	<b>THE TIDE IS HIGH</b> BLONDIE/Chrysalis 2465	5
13	16	<b>(JUST LIKE) STARTING OVER</b> JOHN LENNON/Geffen 49604 (WB)	8
14	11	<b>WITHOUT YOUR LOVE</b> ROGER DALTRY/Polydor 2121	13
15	14	<b>HE'S SO SHY</b> POINTER SISTERS/Planet 47916 (E/A)	18
16	12	<b>I BELIEVE IN YOU</b> DON WILLIAMS/MCA 41304	11
17	17	<b>EVERYBODY'S GOT TO LEARN SOMETIME</b> KORGIS/Asylum 47018	8
18	21	<b>ONE STEP CLOSER</b> DOOBIE BROTHERS/Warner Bros. 49622	5
19	18	<b>NEVER KNEW LOVE LIKE THIS BEFORE</b> STEPHANIE MILLS/ 20th Century Fox 2460 (RCA)	18
20	25	<b>THE WINNER TAKES IT ALL</b> ABBA/Atlantic 3776	5
21	20	<b>EASY LOVE</b> DIONNE WARWICK/Arista 0572	7
22	19	<b>YOU'VE LOST THAT LOVIN' FEELING</b> DARYL HALL & JOHN OATES/RCA 12103	13
23	31	<b>HEY NINETEEN</b> STEELY DAN/MCA 51036	4
24	32	<b>9 TO 5</b> DOLLY PARTON/RCA 12133	3
25	28	<b>FOOL THAT I AM</b> RITA COOLIDGE/A&M 2281	6
26	22	<b>DREAMING</b> CLIFF RICHARD/EMI-America 8057	14
27	27	<b>GOODBYE MARIE</b> BOBBY GOLDSBORO/Curb 9 5400 (CBS)	7
28	29	<b>KILLIN' TIME</b> FRED KNOBLOCK AND SUSAN ANTON/ Scotti Brothers 609 (Atl)	4
29	35	<b>SAME OLDE LANG SYNE</b> DAN FOGELBERG/Full Moon/Epic 19 50961	2
30	34	<b>MY MOTHER'S EYES</b> BETTE MIDLER/Atlantic 3771	4
31	23	<b>JESSE</b> CARLY SIMON/Warner Bros. 49518	20
32	33	<b>SEASONS</b> CHARLES FOX/Handshake 8 5307	6
33	37	<b>TIME IS TIME</b> ANDY GIBB/RSO 1059	4
34	38	<b>SMOKY MOUNTAIN RAIN</b> RONNIE MILSAP/RCA 12084	5

CHARTMAKER OF THE WEEK

35	—	<b>MISS SUN</b> BOZ SCAGGS Columbia 11 11406	1
36	36	<b>TEXAS IN MY REAR VIEW MIRROR</b> MAC DAVIS/ Casablanca 2305	5
37	—	<b>HUNGRY HEART</b> BRUCE SPRINGSTEEN/Columbia 11 11391	1
38	24	<b>I'M HAPPY THAT LOVE HAS FOUND YOU</b> JIMMY HALL/ Epic 9 50931	9
39	26	<b>ON THE ROAD AGAIN</b> WILLIE NELSON/Columbia 1 11351	15
40	30	<b>IF YOU EVER CHANGE YOUR MIND</b> CRYSTAL GAYLE/ Columbia 1 11359	13
41	39	<b>SEQUEL</b> HARRY CHAPIN/Boardwalk 8 5700	7
42	40	<b>ONE-TRICK PONY</b> PAUL SIMON/Warner Bros. 49601	9
46	46	<b>TELL IT LIKE IT IS</b> HEART/Epic 19 50950	2
47	—	<b>I AIN'T GONNA STAND FOR IT</b> STEVIE WONDER/Tamla 54320 (Motown)	1
48	43	<b>I'M COMING OUT</b> DIANA ROSS/Motown 1491	12
49	44	<b>HAPPY SONG</b> FRANK MILLS/Polydor 2148	1
50	45	<b>WHAT YOU'VE DONE TO ME</b> BOZ SCAGGS/ Columbia 1 11349	19
48	43	<b>MAN</b> RUPERT HOLMES/MCA 51019	8
49	44	<b>CO</b> <b>VE THIS DANCE</b> ANNE MURRAY/Capitol 4920	16
50	45	<b>XANA</b> <b>A</b> NEWTON-JOHN/ELO/MCA 41285	20



## Plateau Records

(Continued from page 18)

production concern, to launch Skyfield Music, a new music publishing company. Skyfield's chairman of the board Bob Whitmore will hold the same office in the music company, while the Plateau principals will have complete creative control. "We now have the financial independence to deal on any level in the publishing industry," said DiBiase, "from signing established acts and acquiring song catalogs, to signing new writers and acquiring rights to new LPs." Plateau is in the process of completing a publishing deal with Joan Jett, who is currently recording and performing with her new group, the Blackhearts.

DiBiase still feels that an ex-

clusive production or custom deal can be an excellent arrangement, "if the custom label builds the right relationship with the distributing label." The two execs now look back on the Infinity situation as "an unfortunate mishap" as far as they're concerned, and neither seem to miss the security of a custom label deal very much. "Our new arrangement forces us to be more competitive than we've ever been before," said O'Loughlin. "Before we sign an artist or go into the studio, Lou and I sit down and decide what demographics we're going for, and where an artist might break first . . . anything that might eliminate the risk factor as much as possible."

## Jim Carroll in Chicago



While in the midst of their current cross-country tour, Atco recording artists the Jim Carroll Band played a show at Tuts in Chicago. Backstage after the performance, Carroll was greeted by representatives of the broadcast and print media record retailers, and Atlantic/Atco & WEA staffers. Pictured from left are: (standing) Steve Thoran of Appletree Records; Atlantic local promotion rep Rick Sudakoff; Atlantic regional pop promotion director Steve Evanoff; Ward Holmes of WDEK; road manager Susan Del Regno; Jim Carroll; WMET music director Dave Benson; a guest; WXRT D.J. Bobby Skafish; Fred Toedtman of WEA; and Bill Giardini of WEA. Seated in front: Tony Mafrisi of WEA and Pam Bradford of Sounds Good Records.

## New York, N.Y.

(Continued from page 14)

lanta Falcons' drive to the Super Bowl . . . Cher has been named Las Vegas' "Female Performer of the Year" for 1980 by Vegas Magazine. She ought to have a strong shot at the award for 1981 as well, since she's booked to play Caesar's Palace in February, May, June, July, August, September, October and November . . . Booking agent Johnny Podell, of the Norby Walters Associates, has inked Kid Creole and the Coconuts . . . Rosebud Music Agency has signed the Nighthawks to a long-term, exclusive booking contract. The group's second album for Mercury is due in the spring . . . Studio News: Ross Cibella, owner of Boston's Century III Recording Studios, has announced the opening of Centel, reportedly New England's largest one- and two-inch post-video production facility. The complex was designed by John Stork . . . Le Studio, in Morin Heights, P.Q. Canada, which boasts of being the first east coast studio to install the state-of-the-art computerized (floppy disk system) Solid State Logic Master Studio System, has now expanded to 48 tracks with video interlock. Rush is currently recording there . . . At Universal Recording Corporation in Chicago: Gene Chandler, co-producing his next LP for 20th Century Fox with Carl Davis of Chi-Sound . . . The Rockats are currently recording their debut album for Island Records at Basing Street Studios in London. Joe Barbaria of the Hit Factory in New York is producing. The album is tentatively scheduled for a February release in Britain and a March release in the U.S. . . . The States are currently recording their first album for Boardwalk Records at Los Angeles' Sound City Studios. John Ryan is producing. A February release is expected . . . also in the studio for Boardwalk, Carole Bayer Sager, recording an album of songs co-written with Burt Bacharach. The latter is co-producing with Brooks Arthur. Also a February release.



# 'Jazz Alive!' Enters Fourth Year with New Year's Party

By KEN SMIKLE

■ NEW YORK — You can find, with little or no difficulty, more than enough people who will tell you why jazz music is not popular with radio audiences. But if you ask anyone from National Public Radio whether there's a devoted listenership for this music, they will undoubtedly tell you yes.

Three years ago, the more than 200 stations in the National Public Radio network asked the parent organization to come up with a different kind of jazz program. NPR invited proposals on the idea from its in-house and outside producers. One of those who handed in a concept was Tim Owens, whose plan was incorporated into a general proposal that was given to the Corporation for Public Broadcasting. Six pilot programs were produced with the initial funding from CPB and Owens' concept was the one ultimately decided on. That's how "Jazz Alive!" a weekly program of live and recorded on-location performances, came into being.

"I conceived of a recordings and performance program that would include performances from a variety of locations around the country," explained Owens, "and not be limited to any particular style of jazz. And in presenting the performance programs, I also wanted to tie in interviews with musicians to provide continuity. The show walks a thin tightrope so that on the one hand it involves people who are not necessarily turned on to jazz, and on the other hand involves people who are into jazz and know something about it."

Musician and educator Billy Taylor is the host, and the broadcasts alternate between studio-originated shows and special presentations taped at jazz clubs around the country. "Basically what we would do is check with clubs and see who was performing where and just jumped around from one to another, relying on transmissions from our member stations. Now, so that we can avoid duplication, we're contacting agents of specific artists and asking where they will be in advance. We're broadcasting everybody from the traditional jazz artists to the avant garde."

"Jazz Alive!" is currently being carried by 213 of the NPR stations—almost 87 percent of the entire network. The program's rating is the highest for any being aired by NPR's members. According to the Roper Survey, which is conducted by the Corporation for Public Broadcasting every year, "Jazz Alive!" is the most listened-to program on all of public radio, with 14.5 million

people having tuned in at least once. While there is no way to know exactly what the weekly listenership is, Owens said it "could be as high as one million."

In his role as musical director and host, Taylor said that he tries to "get the best performances of the artists available and as wide a variety as I can. Realizing that the audience varies in age, in economic background, in geographic location and has many interests, what I try to do is catch people by the ear and say 'You may not like the opening act in the show, but we have something coming up that's dynamite.' The ambience of the performer playing to a live audience is totally different from playing a record of that same performer. You get a chance to get caught up in a different kind of performance. In most cases something very exciting happens."

The weekly show and the special live broadcasts are distributed via satellite. In the case of the regular studio programs, the show is taped, transmitted by satellite, and then taped again by each station for future broadcast. To mark the beginning of its fourth year, "Jazz Alive!" presented a special seven-and-a-half-hour program of live music at midnight on New Year's Eve emanating from four different clubs in four different cities.

With financial assistance from the National Endowment for the Arts, Owens said that they have been able to promote their own special concerts that allow them to create unique musical situations. One was a concert featuring "Billy Taylor and Friends" with a supporting orchestra of all-star soloists. They also co-produced a Newport Jazz Festival concert featuring Japanese pianist

## Time for Smokey



ASCAP's western regional director of business affairs Todd Brabec presents ASCAP member Smokey Robinson with a flower arrangement inspired by Robinson's top ten hit, "Let Me Be The Clock," during the Motown artist's recent engagement at the Roxy in Los Angeles. Robinson will be a special guest at ASCAP's first west coast pop workshop during a session on artists, set for March 5 in Los Angeles.

Toshiko Akiyoshi. "The idea of doing more and more of our own concerts is important for a variety of reasons," said Owens. "It gives us control over the choice of artists and control over the actual performing environment."

In addition to the National Public Radio member stations, "Jazz Alive!" is carried by 40 stations outside of the network, most of them college-owned and operated. While WBGO in Newark carries the program for the New York/New Jersey metropolitan area, there is currently no New York City-based station picking up the program. New York's municipal station, WNYC, elected not to air the show.

There is practically no cost to the stations for "Jazz Alive!" whether they are NPR members or not. Owens said that stations in the network have used the program successfully in their efforts to raise funds and attract new listeners. If any not-for-profit station is interested in details on picking up the program, they can contact Owens at (202) 785-5476.

## Unlimited Gold Names Derry Johnson

■ LOS ANGELES—Rod McGrew, President of Unlimited Gold Records, has announced the appointment of Derry Johnson to the newly-created post of vice president, promotion.

Johnson will supervise all promotional efforts and coordinate all activities with CBS Records on behalf of Unlimited Gold Records.

Most recently, Johnson was national marketing manager for A&M Records. He has also been regional promotion representative for A&M and singles sales coordinator for Together Distributing, based in Atlanta.

## It Was a Good Year For Christmas LPs

By GREG BRODSKY

■ NEW YORK—While album sales of Christmas music have had on and off years in the past, 1980 was most definitely an "on" year. Led by Barbra Streisand's "Christmas Album," (Columbia) at #30 bullet, no fewer than nine Christmas LPs were bulleted in the top 100 of *Record World's* year-end Album Chart. Of the 17 Christmas items on that week's chart, many were such older classics as Nat King Cole's "Christmas Song" (Capitol) and Bing Crosby's "Merry Christmas" (MCA)—albums that haven't shown such heavy seasonal activity in years.

### Children's LPs Big

Christmas albums aimed specifically at children are among those that had big seasons. "Christmas with the Chipmunks" and "Twelve Days of Christmas with the Chipmunks" (both Pickwick) reached the Album Chart's top fifty, as did "A Christmas Together," the album by John Denver & the Muppets (RCA) that coincided two years ago with a successful television special. The Star Wars Christmas LP (RSO) conceived by Meco proved to be yet another strong seller tied to the Star Wars concept.

Retailers have offered a variety of reasons why the 1980 season was so strong. "It seems to be that as the holiday draws near, people say, 'Let's try to remember how it used to be,'" said Karol of King Karol. "This time of the year everybody's gracious. Everybody wants to get something to cheer them up, especially Christmas music."

"During the sixties and seventies," remarked Record Bar's Norman Hunter, "we weren't getting a continuing flow of new Christmas albums by established artists. However, this year, I had more new Christmas albums by established artists than ever before." Hunter echoed Karol when he pointed out that "a lot of people are strapped for money and they want to forget that fact. So with what little money they've got, why not buy a Christmas record that will make them think of their childhood when things were simpler. In a way, it's a form of escapism."

Don Crouch of Everybody's Records pointed out that "with country music being such a major force this year, a lot of the country Christmas albums are selling. People would much rather hear Emmylou Harris sing 'Little Drummer Boy' than Ray Conniff." Other strong country Christmas albums were Willie Nelson's "Pretty Paper" (Columbia) at #96 bullet,

(Continued on page 41)

# Record World Black Oriented Music

## Black Music Report

By KEN SMIKLE

■ NEW YORK—It's 1981, and among all of the other things that are sure to happen one of the most important will be the continued interest in, and popularity of reggae music. This will be especially true for the less than pure forms of the music, such as Stevie Wonder's "Master Blaster (Jammin')."

The artist to keep your eyes and ears on this year will be Kwame Heshimu, whose debut album, "Follow I," marks the Polydor label's entrance into the reggae area. Kwame was born Jan. 17, 1954 in St. Anns, Jamaica, home and birthplace of both Marcus Garvey and Bob Marley. His musical career began at age 16 as the director for "Sing Out Jamaica." He later came to New York and eventually attended the Hartford Conservatory of Music. In 1975 he formed the Full Hand Band, performing with them on the east coast until 1979. In that year Kwame formed his own Chanti record label and released three critically-acclaimed singles.

His music is diverse, incorporating all of his musical and political influences. "I try to open up the the spectrum of reggae lyrically and thematically," he said in a recent interview. The music addresses itself to all different concerns. I you treat the music as Third World music or as a music that reflects Third World concerns, then you have to define that beyond what is happening in Jamaica.

"As an artist I feel that I have a responsibility to not only talk about politics and to criticize, but to talk about what's happening with me in my personal life, in my own head. I feel that there is an attitude in reggae of it being taboo to deal with love subjects. I'm not sure why. I think people would like to hold to the myth the Jamaicans or Rastas or whatever are anti-women, or that they don't talk to their women about love. So I deal with love songs, too." Kwame should be especially appealing to a female audience with his dashing good looks and love melodies.

One of the reasons that he decided to sign with Polydor is be-

### BMA Planning New Women's Seminar

■ NEW YORK — The Black Music Association's recent pilot career management seminars for women in the music industry were successful enough to lead to plans for another seminar early in 1981, according to BMA president and chief executive officer LeBaron Taylor and executive director Glenda Gracia.

The seminars, which were held at New York's Sheraton Centre Hotel and at the Los Angeles Bonaventure Hotel, were organized by the BMA women's steering committee and conducted by Elaine Dowe Carter. Twenty-five minority female executives attended. Another seminar is being scheduled for early this year.

cause the label had no track record in reggae, and he felt that they would approach marketing in a different way from the labels already distributing reggae records: "Those labels that are handling reggae artists usually only average no more than 25,000-30,000 in sales. I want to do better than that."

### WRVR Protest Sent to FCC

(Continued from page 22)

cians will have a hard time finding support."

Concert promoter Art Weiner, chairman of the citizens' group, told Record World: "This move is just part of Citizens for Jazz on WRVR's ongoing challenge to

WKHK's upcoming license renewal." He said the station was expected to submit its application for license renewal in February and the group's attorneys would probably file a challenge in March.

### CRT (Continued from page 3)

pro-forma document with the U.S. Court of Appeals of the District of Columbia. While no specific issue is argued — the pro-forma document simply introduced the notice to file and appeal — RIAA counsel James Fitzpatrick said that the appeal will be "more searching and have greater breadth" of concern than the NMPA's appeal.

The appeal process was discussed by both parties throughout the course of the eight-month hearings on the mechanical royalty rate last year at the Tribunal.

A source close to the mechani-

cal royalty rate issue told RW that the NMPA was able to file its appeal document first, in the New York Court.

In cases such as this, twin appeals are usually consolidated into one case, and are heard in the court in which the first document was filed. This means, according to the source, that the case will probably be heard in the New York court, which evidently has a lighter case load and might be able to render a decision on the matter as much as six months earlier than if the case is heard in the District of Columbia appeals Court.

### Mystic Merlin Meeting



Capitol recording artists Mystic Merlin, whose second album, "Sixty Thrills a Minute," is due for February release, recently visited Varnell Johnson, the label's general manager of black music A&R. Pictured from left, surrounding Johnson at his desk, are band members Keith Gonzales, Jerry Anderson, Sly Randolph, Barry Strutt, and Clyde Bullard.

## PICKS OF THE WEEK

IF YOU COULD READ MY MIND  
VIOLA WILLS—Ariola OL 1507



Making her debut on this release, Ms. Wills is working with producer Jerry McCabe. The title track is a dance-flavored remake that has earned her attention with recent airplay. Her voice works even better on the ballad and moderate tempo selections, like "Don't Ever Stop Loving Me." She also displays composing skills on three numbers.

FOLLOW I  
KWAME—Polydor PD 16310



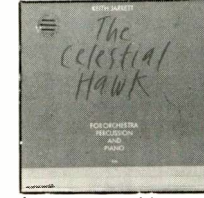
One of the artists who should be able to take full advantage of the growing interest in reggae is Kwame, whose musical approach to Caribbean musical styles will appeal to a very broad audience. This particular LP marks the label's emergence into the music and should be instrumental in breaking new ground. Listen to "Zimbabwe" and "Family Affair." An impressive debut.

SHARON REDD  
Prelude PRL 12181



This former member of the female trio, the Harlettes, has decided to strike out on her own. She does so here with the help of those increasingly successful producers from Mainline Productions. Producers, composers and arrangers Willie Lester and Rodney Brown have placed her in their traditional dance music setting, with tunes that are sure to click. Watch for "You Got My Love."

THE CELESTIAL HAWK  
KEITH JARRETT—ECM-1-1175



Taken from a live concert given at Carnegie Hall in March, Jarrett's latest release will delight his followers. He performs here with the Syracuse Symphony three originally composed movements, and as the title implies, each is a sensitive exploration of complex figures. The recording quality is excellent and should attract the ears of those usually outside of his audiences.

# Record World Black Oriented Singles



DECEMBER 27, 1980

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

DEC. 27	DEC. 20		WKS. ON CHART
1	1	<b>CELEBRATION</b> KOOL & THE GANG De-Lite 807 (PolyGram) (3rd Week)	11
2	2	<b>MASTER BLASTER (JAMMIN')</b> STEVIE WONDER/Tamla 54317 (Motown)	14
3	3	<b>LOVE T.K.O.</b> TEDDY PENDERGRASS/Phila. Intl. 9 3116 (CBS)	11
4	4	<b>REMOTE CONTROL</b> REDDINGS/Believe in a Dream 9 5600 (CBS)	12
5	5	<b>KEEP IT HOT</b> CAMEO/Chocolate City 3219 (Casablanca)	9
6	12	<b>UNITED TOGETHER</b> ARETHA FRANKLIN/Arista 0569	7
7	17	<b>FANTASTIC VOYAGE</b> LAKESIDE/Solar 12129 (RCA)	6
8	19	<b>HEARTBREAK HOTEL</b> JACKSONS/Epic 19 50959	5
9	9	<b>LOOK UP</b> PATRICE RUSHEN/Elektra 47067	9
10	11	<b>LOVE OVER AND OVER AGAIN</b> SWITCH/Gordy 7193 (Motown)	8
11	6	<b>LOVELY ONE</b> JACKSONS/Epic 9 50938	14
12	14	<b>I'LL NEVER FIND ANOTHER (FIND ANOTHER LIKE YOU)</b> MANHATTANS/Columbia 11 11398	8
13	13	<b>WHEN WE GET MARRIED</b> LARRY GRAHAM/Warner Bros. 49581	11
14	20	<b>YOU EARTH, WIND &amp; FIRE</b> /ARC/Columbia 11 11407	6
15	16	<b>GANGSTERS OF THE GROOVE</b> HEATWAVE/Epic 19 50945	8
16	21	<b>TOO TIGHT</b> CON FUNK SHUN/Mercury 76089	6
17	8	<b>LOVE X LOVE</b> GEORGE BENSON/Qwest/WB 49570	12
18	22	<b>AGONY OF DEFEET</b> PARLIAMENT/Casablanca 2317	6
19	7	<b>UPTOWN</b> PRINCE/Warner Bros. 49559	13
20	24	<b>BOOGIE BODY LAND</b> BAR-KAYS/Mercury 76088	5
21	18	<b>WHAT CHA DOIN'</b> SEAWIND/A&M 2274	10
22	10	<b>MORE BOUNCE TO THE OUNCE (PART I)</b> ZAPP/Warner Bros. 49534	18
23	25	<b>MUG PUSH</b> BOOTSY/Warner Bros. 49599	7
24	26	<b>PROVE IT</b> MICHAEL HENDERSON/Buddah 623 (Arista)	7
25	32	<b>SHINE ON</b> LTD/A&M 2283	7
26	29	<b>HAPPY ANNIVERSARY</b> RAY, GOODMAN & BROWN/ Polydor 2135	8
27	28	<b>COULD I BE DREAMING</b> POINTER SISTERS/Planet 47920 (E/A)	7
28	35	<b>TOGETHER</b> TIERRA/Boardwalk 8 5702	6
29	38	<b>MAKE THE WORLD STAND STILL</b> ROBERTA FLACK AND PEABO BRYSON/Atlantic 3775	4
30	30	<b>FREAK TO FREAK</b> SWEAT BAND/Uncle Jam 9 9901 (CBS)	8
31	31	<b>DO ME RIGHT</b> DYNASTY/Solar 12127 (RCA)	8
32	27	<b>LOVE UPRISING</b> TAVARES/Capitol 4933	9
33	23	<b>ANOTHER ONE BITES THE DUST</b> QUEEN/Elektra 46031	19
34	15	<b>KID STUFF</b> LENNY WHITE/Elektra 47043	12
35	37	<b>IT'S MY TURN</b> DIANA ROSS/Motown 1496	7
36	45	<b>I JUST LOVE THE MAN</b> JONES GIRLS/Phila. Intl. 6 3121 (CBS)	4
37	50	<b>BURN RUBBER</b> GAP BAND/Mercury 76091	3
38	42	<b>FEEL MY LOVE</b> MICHAEL WYCOFF/RCA 12108	5
39	44	<b>INHERIT THE WIND</b> WILTON FELDER/MCA 51024	7



40	48	<b>MELANCHOLY FIRE</b> NORMAN CONNORS/Arista 0581	4
41	47	<b>DON'T STOP THE MUSIC</b> YARBROUGH & PEOPLES/Mercury 76085	5
42	46	<b>LOOK IN YOUR EYES</b> MAZE FEATURING FRANKIE BEVERLY/ Capitol 4942	5
43	33	<b>WHERE DID WE GO WRONG</b> L.T.D./A&M 2250	20
44	41	<b>IF YOU FEEL THE FUNK</b> LA TOYA JACKSON/Polydor 2137	8
45	34	<b>I NEED YOUR LOVIN'</b> TEENA MARIE/Gordy 7189 (Motown)	17
46	51	<b>LITTLE GIRL DON'T WORRY</b> JERMAINE JACKSON/Motown 1499	5
47	56	<b>I AIN'T GONNA STAND FOR IT</b> STEVIE WONDER/Tamla 54320 (Motown)	2
48	49	<b>I'M READY</b> KANO/Emergency 4504	7
49	57	<b>WATCHING YOU</b> SLAVE/Cotillion 46006 (Atl)	3
50	55	<b>STRENGTH OF WOMAN</b> ELOISE LAWS/Liberty 1388	4
51	71	<b>8TH WONDER</b> SUGARHILL GANG/Sugarhill 753	2

### CHARTMAKER OF THE WEEK

52	—	<b>WHO SAID?</b> ISLEY BROTHERS T-Neck 6 2293 (CBS)	1
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53	36	<b>FUNKIN' FOR JAMAICA (N.Y.)</b> TOM BROWNE/Arista/GRP 2506	21
54	62	<b>PASSION</b> ROD STEWART/Warner Bros. 49617	3
55	61	<b>SO YA WANNA BE A STAR</b> MTUME/Epic 19 50952	3
56	54	<b>HEAVENLY BODY</b> THE CHI-LITES FEATURING GENE RECORD/20th Century Fox/Chi-Sound 2472 (RCA)	7
57	52	<b>LET IT FLOW ("FOR DR. J")</b> GROVER WASHINGTON, JR./ Elektra 47071	7
58	39	<b>WIDE RECEIVER (PART I)</b> MICHAEL HENDERSON/Buddah 622 (Arista)	25
59	67	<b>HERE'S TO YOU</b> SKYY/Salsoul 2132 (RCA)	2
60	66	<b>MY FEET WON'T MOVE, BUT MY SHOES DID THE BOOGIE/ YOU OUGHT TO BE DANCING</b> PEOPLE'S CHOICE/ Casablanca 2322	2
61	—	<b>I HEAR MUSIC IN THE STREETS</b> UNLIMITED TOUCH/ Prelude 8023	1
62	—	<b>DANCE</b> SILVER PLATINUM/Spector Intl. 00009 (Capitol)	1
63	—	<b>GLAD YOU CAME MY WAY</b> JOE SIMON/Posse 5005	1
64	—	<b>YOU'RE THE BEST THING IN MY LIFE</b> DRAMATICS/MCA 51041	1
65	—	<b>ONE CHILD OF LOVE</b> PEACHES & HERB/Polydor/MVP 2140	1
66	—	<b>JESUS IS LOVE</b> COMMODORES/Motown 1502	1
67	—	<b>WHAT WE HAVE IS RIGHT</b> BLACKBYRDS/Fantasy 904	1
68	—	<b>STRETCH</b> B.T. EXPRESS/Columbia 11 11400	1
69	43	<b>NOW THAT YOU'RE MINE AGAIN</b> SPINNERS/Atlantic	8
70	40	<b>HOW LONG</b> LIPPS, INC./Casablanca 2303	8
71	73	<b>BABY, LET'S RAP NOW</b> MOMENTS/Sugarhill	2
72	53	<b>RAPP PAYBACK</b> JAMES BROWN/TK 100	5
73	74	<b>DON'T SAY GOODNIGHT</b> FIRST LOVE 366 (Brunswick)	2
74	63	<b>LADY KENNY</b> ROGERS/Liberty	7
75	59	<b>FREEDOM</b> GRANDMASTER AND THE FURIOUS 5/ Sugarhill 549	15

**FROZEN**

### Far Out Names Morris

LOS ANGELES—Steve Gold and Jerry Goldstein of the Far Out Group of Companies and LAX Records have announced the appointment of William Morris as vice president/business affairs.

#### Background

Morris has been president of Motown Sound Systems, executive vice president of Kraco Enterprises and Bowman Industries, and VP/finance for Superscope.

### Sigma Sound in N.Y. Names Gerry Block GM

PHILADELPHIA—Gerry Block has been appointed general manager of Sigma Sound Studios in New York, it was announced by Joseph D. Tarsia, president.

#### First Employee

Block was the first employee of the New York branch of the Philadelphia-based studio complex in 1977 and helped design it.

### What the Hell's Goin' On Here?



Even Santa Claus was pleasantly surprised when Larry Hagman, better known as J. R. Ewing of "Dallas" infamy, made an unannounced guest appearance at the CBS Records/West Coast Christmas party. Hagman has recently released a single, "Ballad of a Good Luck Charm," on the CBS-distributed Portrait/Lorimar label. Pictured from left are: Myron Roth, vice president and general manager, CBS Records/West Coast; Claus Hagman; and Stan Monteiro, vice president, marketing, west coast, Epic/Portrait/CBS Associated Labels.

## Germany

By JIM SAMPSON

■ MUNICH — Following their meeting on Dec. 17, most of Germany's major video distributors officially joined the German IFPI's video section. IFPI director **Dr. Norbert Thurow** said the video section had set three priorities for the coming months: specific measures against video piracy, passage of a royalty on blank video cassettes, and the collection and analysis of video market information. The German IFPI has already commissioned and released some of the first video market research anywhere in the world.

PUB-LIK NOTICES: Former FD&H head **Gerd Mueller** has joined Screen Gems/EMI Publishing in Los Angeles, where he will handle international coordination and be on the lookout for U.S. acts with international potential . . . **Fritz Egner** has been named deputy general manager of Warner Bros. Music in addition to his promotion and professional management duties, and will join G.M. **Ed Heine** at MIDEM . . . Wintrup Music's **Walter Holzbaur** has confirmed Euro-tour dates for his Swiss heavy metal band **Krokus**, in the U.K. from Feb. 20 to March 12, then touring Germany in late March with **April Wine**. The new Krokus LP, "Hardware," is set for Ariola release.

GOLDDIGGERS: After their "Musikladen" TV show, **Boney M.** and producer **Frank Farian** collected 38 gold and platinum platters from Germany, Switzerland, Holland, Finland, Sweden and Denmark, plus a diamond disk from Norway for "Oceans Of Fantasy." The group now has "around 100" award records . . . Before starting his German tour in Hamburg on Jan. 12, **Richard Clayderman** will pick up two gold and two platinum albums from Teldec . . . A recent survey showed German folk music was the country's most popular type of music among adults, and EMI's **Heino** was the nation's third most popular domestic singer. So it came as no surprise that Heino's TV-merchandised album went platinum in less than two months on the market . . . Also at EMI Electrola in Cologne, Capitol Records' **Rupert Perry** joined a meeting of European international A&R managers, chaired by EMI European A&R/marketing chief **Roel Kruize**. Present were managers from France, Spain, Sweden, Germany, U.K. and Holland . . . **Styx** picked up their first-ever gold disk outside America for sales of 250,000 "Cornerstone" albums in Germany. Styx manager **Derek Sutton** and the Frankfurt CBS team credited a three-prong strategy for the success: heavy marketing support for the Sept. '79 release, promotion visits by **Tommy Shaw** and **James Young** supporting release of the top ten singles hit "Boat On The River," and all 22 shows of the June '80 tour sold out. Already, CBS is giving the new "Paradise Theater" album heavy promotion support, and drumming for the planned Styx Eurotour in October 1981 . . . **Queen**, almost a hometown band, presented two gold albums by EMI following their Munich Olympiahalle SRO set. **Freddy Mercury** added "Imagine" to the show, as a tribute to the memory of **John Lennon**.

### Pretenders Reap French Gold



While the Pretenders were recording in the Pathe-Marconi EMI studios, EMI Records took the opportunity to present the group with gold records for their first LP, which achieved sales of over 100,000 copies. From left: Seymour Stein (president Sire Records, VP Warner Bros. Records), A. de Ricou (manager A&R and marketing), Pete Farndon, Ch. Blanchard (Sire label manager), James Honeyman-Scott, Chrissie Hynde, Martin Chambers and A. Gerondeau (chairman and managing director Pathe-Marconi EMI Records).

## Japan

(This column appears courtesy of Original Confidence magazine)

By CARMEN ITOH

A second concert tour by the **Police** will start here on Jan. 20. To commemorate their visit to Japan, their single "De Do Do Do, De Da Da Da" will be released in Japanese.

After spending ten days in China, **Kenny Rogers** visited Japan incognito. Arriving on his personal plane in late November, he stayed for about six days. His sudden visit was an extremely private one, but when he had a chance to meet the people from King Records, he spared some time for a photo session and taped some messages for radio.

**Susan Anton** has been appearing on a TV commercial for a jewelry shop called Maki. Her debut single in Japan, "Foxy," will be released on Jan. 21 and is scheduled to be used as the background music for the same commercial.

Music awards sponsored by TV stations have been given out over the past two months. The most important and coveted music award is the Japan Record Grand Prize Award, which was scheduled to be given by TBS on New Year's Eve. The nominees were **Hiroshi Itsuki**, **Mayumi Itsuwa**, **Hiromi Iwasaki**, **Monta & Brothers**, **Hideki Saijo**, **Mizue Takada**, **Harumi Miyako**, **Kenji Sawada** and **Aki Yashiro**.

A memorial ceremony for **John Lennon** was held at Shibuya, Tokyo on Dec. 16. "A Hard Day's Night" was shown. The Beatles' Japanese fan club held its own memorial service for Lennon on Dec. 24 at the Scientific Technique Hall, which is located next to the Budokan.

To commemorate the 15th anniversary of the Beatles' visit to Japan, Toshiba EMI had been planning for a long time to release two albums, "The Beatles Ballads" and "The Beatles Box," consisting of eight albums and a 28-page Beatles portfolio. Sadly the release of these albums coincides with Lennon's death.

On Nov. 25, *Sharaku*, a Japanese magazine with a circulation of over 300,000, featured Lennon and his family. The issue completely sold out.

(Continued on page 37)

## England

■ LONDON—This past year turned out to be the kind the U.K. record industry would rather forget. Except, that is, for the **Police**, who managed to score the top single of the year with "Don't Stand So Close To Me" and the top album with "Zenyatta Mondatta." The band's previous two LPs also remained high in the year-end best-sellers round up. The strength of the Two Tone-originated bands was also remarkable. **Madness**, the **Specials**, the **Beat**, and **UB 40** all showed up in the top 30. Apart from that, the list of 1980's top sellers was predictable, as **Rose Royce** clinched the number two spot with their "Greatest Hits," followed by the **Pretenders**, **ABBA**, **Roxy Music**, **Michael Jackson**, **Genesis**, **Sky**, and **Barry Manilow**. Prominent in the top 10 1980 singles listings were **Barbra Streisand**, **Kellie Marie**, **Ottowan**, **Dexy's Midnight Runners**, **Fern Kinney**, **Kenny Rogers**, the **Detroit Spinners**, **Sheena Easton**, and **Bowie**—all proving that good dance music continues to sell well here.

The topic of disc pricing dominates the trade news in the final week of the year, just as it has throughout the year. With all but one major company having abolished a recommended retail price, agreement is now close between the Mechanical Rights Society and the BPI on the vexing question of royalty calculations. Both sides are now said to have agreed on national retail prices on which copyrights and royalties will be based, and a national retail price survey is to be commissioned jointly by the MRS and the BPI for different categories of records. Meanwhile BMI has announced the end of its "ordinary" (Continued on page 37)

## ASCAP Announces New Bio Dictionary

■ NEW YORK—ASCAP president Hal David has announced that the fourth edition of the ASCAP Biographical Dictionary, published by Jacques Cattell Press, is now available for purchase from the R.R. Bowker Co.

The Biographical Dictionary contains career profiles and lists prominent works of over 8000 composer and lyricist members of the American Society of Composers, Authors and Publishers.

The book is available to the public for the \$41.95 plus appropriate sales tax. Special rates are in effect for ASCAP members. Checks should be made out to Jacques Cattell Press, and sent to: P.O. Box 2500, Tempe, Arizona 85282.

## Tim Hardin Dies

(Continued from page 6)

that he had made some 13 albums, including anthologies and "retreads" of other material.

Born and raised in Oregon, Hardin was said to be a direct descendant of the 19th Century outlaw John Wesley Hardin. He served in the Marine Corps in the 1950s, later briefly pursuing an acting career in New York and emerging as a folk artist in the Boston area. Once married (with a son, Damian, the offspring of that marriage), Hardin had been an acknowledged heroin addict. In the Wet interview last year he admitted to having been an addict since age 16, although he also said that he had been on a methadone program for seven years.

## Jack Green at the Bottom Line



RCA recording artist Jack Green recently completed his first tour, in support of his debut album, "Humesque." Among the dates he played was an engagement at New York's Bottom Line. Pictured after the first set are, from left: (seated) Tony King, RCA's director of creative services; Ian Ellis, of Green's backup band; Bob Summer, president of RCA Records; and Mac Poole, of Green's backup band; (standing) Jack Chudnoff, RCA's division vice president, marketing; Giuseppe Orato, vice president, RCA Records-Europe; Mike Shalett, manager, pop promotion; Don Burkheimer, division vice president, international marketing and talent acquisition; Peter Kuys, Green's manager; Bill McGathy, director, national album promotion; Mel Ilberman, division vice president, business affairs; Ed DeJoy, division vice president, pop A&R; and John Betancourt, division vice president, pop promotion.

## England (Continued from page 36)

list price" scheme which replaced its rrp system last June.

RCA has run into heavy flak over its decision to raise singles prices by ten percent, and do the same to albums from January 5. The national HMV store chain has told RCA it will not absorb the latest increase on 45s and is stickering RCA product in an attempt to point out to customers that only RCA singles are retailing at one pound twenty pence. HMV, together with other shops, have been striving to keep single prices down below the psychological one pound barrier. December 29 saw WEA's move away from recommended prices. In the future the company will advise dealers of "catalogue prices" based on a combination of salesmen's feedback and a British Market Research Bureau price survey.

The PRT/Pye Record Company—part of Lord Grade's ACC Conglomerate—was blamed for turning in substantial losses and contributing to its hefty drop in pretax profits from 5.7 million pounds to 3.04 million pounds in the half year to September 30. PRT/Pye is now said to have contained these losses, but the company is under six months' notice to get its house in order.

## Gamma on the Air



Elektra/Asylum recording group Gamma was in New York recently for dates on behalf of their LP "Gamma II." The band performed a set at CBS Studios that was broadcast live over 20 east coast radio stations as part of D.I.R.'s "Afternoon Live" series, which is hosted by WNEW-FM program director Scott Muni. Before the band played, Muni interviewed Gamma lead guitarist Ronnie Montrose on the air. Pictured following the broadcast are, from left: Bill Berger, E/A's east coast marketing/sales director; Willis Damalt, E/A's local promotion manager; Mel Fuhrman, E/A's east coast general manager; Muni; Terrill Winn, member of the Jim Carroll Band, which opened the broadcast; Montrose; Steve Linsley, Carroll Band member; and Bob Meyrowitz, D.I.R. Broadcasting president.

## Japan (Continued from page 36)

Newton Family, a seven-man pop band from Hungary, visited Japan on Dec. 13 and stayed over for a week. No pop groups from a Soviet nation had ever visited Japan before.

On Dec. 18, they held a charity concert. Immediately after this they attended the charity screening of the movie "Yesterday," for which they recorded the theme song, sponsored by Yomiuri Newspaper at the Nikkei Hall, Tokyo. "Yesterday" is a love story with the Vietnam War as the background. Since the hero of the movie becomes a physically handicapped person, and 1981 is the International Year of Disabled Persons, a charity concert was suggested by the sponsors. Profits from the concert and screening were handed over to the representative of the Japan Council for the International Year of Disabled Persons.

In an interview, Newton Family expressed their joy of being invited to Japan and giving a charity concert. They also said that more than 2000 pop groups in their country, and that Hungary leads in the field of pop music among the East European countries.

On Jan. 25, Nippon Columbia will release "Introduction to Asian Folk Music," a ten-album compilation of folk music from all over Asia. These records, which have not been released before, are useful as teaching materials and also an attractive collection for folk music lovers. The contents of these albums are: Vol. 1: East Asia (Korea, China, Mongolia and Tibet); Vol. 2: Southeast Asia (Indonesia and Vietnam), Vol. 3: South Asia (India), and Vol. 4: West Asia (Afghanistan, Iran, Turkey, Iraq and Lebanon). This is the first anthology of its kind.

## The Jazz LP Chart

DECEMBER 27, 1980

- |  |   |
|--|---|
| <ol style="list-style-type: none"> <li>1. WINELIGHT<br/>GROVER WASHINGTON, JR./Elektra<br/>6E 305</li> <li>2. GIVE ME THE NIGHT<br/>GEORGE BENSON/Qwest/WB HS 3453</li> <li>3. INHERIT THE WIND<br/>WILTON FELDER/MCA 5144</li> <li>4. LATE NIGHT GUITAR<br/>EARL KLUGH/Liberty LT 1079</li> <li>5. CARNAVAL<br/>SPYRO GYRA/MCA 5149</li> <li>6. CIVILIZED EVIL<br/>JEAN-LUC PONTY/Atlantic SD 16020</li> <li>7. NIGHT PASSAGE<br/>WEATHER REPORT/ARC/Columbia<br/>JC 36793</li> <li>8. SEAWIND<br/>A&amp;M SP 4824</li> <li>9. FAMILY<br/>HUBERT LAWS/Columbia JC 36396</li> <li>10. THIS TIME<br/>AL JARREAU/Warner Bros. BSK 3434</li> <li>11. ODORI<br/>HIROSHIMA/Arista AL 9541</li> <li>12. MR. HANDS<br/>HERBIE HANCOCK/Columbia JC 36578</li> <li>13. LOVE APPROACH<br/>TOM BROWNE/Arista/GRP GRP 5008</li> <li>14. POSH<br/>PATRICE RUSHEN/Elektra 6E 302</li> <li>15. 80/81<br/>PAT METHENY/ECM 2 1180 (WB)</li> </ol> | <ol style="list-style-type: none"> <li>16. REAL EYES<br/>GIL SCOTT-HERON/Arista AL 9540</li> <li>17. TWENNYNINE WITH LENNY WHITE<br/>Elektra 6E 304</li> <li>18. 4 x 4<br/>McCOY TYNER/Milestone M 55007<br/>(Fantasy)</li> <li>19. RHAPSODY AND BLUES<br/>CRUSADERS/MCA 5124</li> <li>20. TOUCH OF SILK<br/>ERIC GALE/Columbia JC 36570</li> <li>21. RODNEY FRANKLIN<br/>Columbia JC 36747</li> <li>22. LOVE FANTASY<br/>ROY AYERS/Polydor PD 1 6301</li> <li>23. MAGNIFICENT MADNESS<br/>JOHN KLEMMER/Elektra 6E</li> <li>24. CHECK COREA AND G...<br/>IN CONCERT<br/>ECM 2 1182 (WB)</li> <li>25. NIGHT SONG<br/>AHMAD JAMAL... 945R1</li> <li>26. BETTER DAY<br/>BLACKBY... 9602</li> <li>27. LOVE...<br/>SON.../Milestone M 9098</li> <li>28. ...<br/>LEWIS/Columbia JC 36423</li> <li>...<br/>MOVEMENTS<br/>...HARD WEBER, COLOURS/ECM<br/>1 1186 (WB)</li> <li>...<br/>THE CELESTIAL HAWK<br/>KEITH JARRETT/ECM 1 1175 (WB)</li> </ol> |
|--|---|

## Record World en Mexico

By VILO ARIAS SILVA

■ MEXICO — Llegó a su fin la temporada 1980, y discográficamente hablando, se puede considerar este año que finalizó como excelente, ya que en un porcentaje bastante elevado las ventas en el mercado mexicano alcanzaron niveles realmente brillantes, al grado de que producciones como el sencillo de **Juan Gabriel** ("He venido a pedirte perdón" lado A, y "El Noa Noa" lado B) superaron el millón de copias vendidas. Esta cifra, tremendamente exagerada y fuera de todo límite para cualquier mercado de habla hispana, nos da un ejemplo de la bonanza que vive el mercado discográfico de México en la actualidad. En la mayoría de los casos, todas las empresas que se pueden considerar compañías discográficas (que no se entienda las que sueñan con ser empresas y no llegan a aspirantes) trabajaron durante todo el año con faltantes, auxiliándose en el prensaje de los discos con la maquila externa. Otro aspecto interesante del ya cadu-

cado 1980 es la encarnizada batalla que dieron los intérpretes nacionales con relación a los extranjeros defendiendo la supremacía del mercado. **Juan Gabriel, Joan Sebastian, Napoleón, José José, Manoella Torres, Lupita D' Alessio, Estela Nuñez, Los Baby's, El Grupo Miramar y Alvaro Dávila**, defendieron con talento y profesionalismo los primeros lugares de popularidad y ventas, superando por tiempo bastante prolongado a las estrellas latinas extranjeras, las mismas que tuvieron sus más altos exponentes en **Julio Iglesias, José Luis Rodríguez, Camilo Sesto, Raphael, Rocío Dúrcal, Angela Carrásco, Diego Verdaguer, Rocío Jurado y José Luis Perales**. En temporadas pasadas, era normal ver como estos nombres que son sinónimos de éxito mayor en cualquier plaza del mundo hispano, acaparaban sin límite, las ventas, la difusión y el mercado en general. Hoy el panorama luce más equilibrado. En las listas de populari-

(Continued on page 40)

## New Release YOLANDITA MONGE



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## Desde Nuestro Rincon Internacional

By TOMAS FUNDORA

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



■ En la pasada re-estructuración de la organización internacional de RCA Records, la oficina Regional de la firma, con base en Miami, Florida, cerró sus puertas y su Director, el muy conocido **Joe Vias**, fué llamado para integrarse a las oficinas centrales de Nueva York. Joe, durante muchos años ejecutivo de RCA Records, durante los cuales sirvió en multitud de posiciones a la empresa, decidió establecerse por su cuenta, con base en Miami. Ahora el amigo, me anuncia el establecimiento de su Vias Music Corporation, que se dedicará a ofrecer sus servicios como punto de contacto entre las firmas latinoamericanas y empresas radicadas en Estados Unidos y viceversa. Entre los aspectos me cita Joe, el encontrar la apropiada compañía para hacer negocios en cada país, negociar contratos de licenciamiento que sirvan los mejores intereses de ambas partes, comunicación diaria con cada empresa en una base de día-a-día, para estar seguros de que no se pierdan detalles en tránsito o a través de erradas traducciones, obtener información periódica en relación a la promoción del producto, así como sus ventas, estar convencidos de que los elementos necesari-



Joe Vias

os para que la fabricación y la promoción del producto no se demoren por la no recepción del material necesario para realizar ambas funciones con rapidez, supervisar el desarrollo de los contratos firmados por cada licenciado y acelerar la cobranza de "royalties" en cada región. **Joe Vias**, presidente de la firma, puede ser localizado en Vias Music Corporation, P.O. Box 490357, Key Biscayne, Fla. 33149. Tel. (305) 361-3276 . . . Con la firma como artista exclusivo de **Salvador's** el sello Ramex, ofreció un cocktail a la prensa en días pasados, en Los Angeles, California, para la presentación del primer sencillo del artista, conteniendo "Cuando te fuiste" (J. Cruz) y "No me olvides." (Salvador's) Con la asistencia de altas personalidades de radio, prensa y ejecutivos de Ramex, su presidente, **Emilio Garza**, dió la bienvenida al talento a la empresa y anunció sus planes promocionales para asegurarle al artista una desplegada labor promocional en Estados Unidos y mercados internacionales.

**Hector LaVoe** y **Yomo Toro** se lucieron en el Show de Phil Peter's de Navidad, que se celebró en el Roseland de Nueva York. Cantaron temas navideños contenidos en el álbum que grabaron el año pasado. Otras orquestas que movieron a bailar en el centro de baile nocturno neoyorkino fueron **Charanga 76, Primitivo Santos, Santiago Ceron, Tipica 73 y Ralph Lew** y su "Salsa-Disco-Revue" . . . Otro espectáculo de fin de año muy movido fué el presentado por **Ralph Mercado** en el Sheraton Centre Hotel, de Nueva York, durante la Noche de Despedida de Año. La música fué suministrada por **Eddie Palmieri** y su Orquesta, **Bobby Rodríguez** y la **Compañía, Casanova y su Montuno, Millie y Los Vecinos** y la **Charanga América** . . . La Camara Argentina de Editoriales Musicales (C.A.E.M.) me anuncia su nueva Directiva, que ha quedado integrada como sigue: Presidente: **Beatriz Lupo**, (Melograf) Vice-presidente: **Nélida López French**, (Korn) Secretaria: **M. del C. Hajdenwurcel** (M.A.I.) Tesorero: **Elena S. de Larrazabal** (Edifon), Revisor de Cuentas Titular: **Francisco Smith** (Prod. Francis Smith) y Revisor Cuentas Suplente: **Francisco Onorato**. (Tempo) Le damos la más cordial felicitación a la nueva junta directiva y hacemos votos porque sus funciones en el nuevo año sean a la medida de las necesidades del mercado.



Deluxe

**Leticia Pino de Ortega**, Gerente General de Industria Fonográfica (Continued on page 39)

# LATIN AMERICAN HIT PARADE

## Popularidad (Popularity)

### Mexico

By VILO ARIAS SILVA

1. **TODO SE DERRUMBO DENTRO DE MI**  
EMMANUEL—RCA
2. **NO ME ARREPIENTO DE NADA**  
ESTELA NUNEZ—Ariola
3. **LO SIENTO MI AMOR**  
LUPITA D'ALESSIO—Orfeon
4. **HEY!**  
JULIO IGLESIAS—CBS
5. **EL PAVO REAL**  
JOSE LUIS RODRIGUEZ—Musart
6. **LENA VERDE**  
NAPOLEON—Cisne RAFF
7. **ESPERANZA**  
YURI—Gamma
8. **PERDOIAME**  
CAMILIO SESTO—Ariola
9. **EL FAROLITO**  
EL GARRAFON Y SUS 5 MONEDAS—Coro
10. **YO QUISIERA QUE TU**  
DIEGO VERDAGUER—Melody

### Tucson

By KXEW (RAUL AGUIRRE)

1. **MI FORMA DE SENTIR**  
REVOLUCION DE EMILIANO ZAPATA
2. **NO QUIERO VOLVER A OLVIDARTE**  
GRUPO MAZZ
3. **TODO SE DERRUMBO DENTRO DE MI**  
EMMANUEL
4. **POR SI VOLVIERAS**  
JOSE LUIS RODRIGUEZ
5. **CANCION A ELLA**  
MARCOS ANTONIO MUNIZ
6. **QUE ME GANO**  
CHELO
7. **MORIR DE AMOR**  
MIGUEL BOSE
8. **A PARTIR DE MANANA**  
ALBERTO CORTEZ
9. **MAS, MUCHO MAS**  
ALVARO DAVILA
10. **LASTIMA ES MI MUJER**  
JUAN GABRIEL

### Uruguay

By JUANJO ALBERTI

1. **LA BALADA QUE EMPEZO**  
LEONARDO JURY—Microfon
2. **ERES**  
NAPOLEON—Cisne
3. **QUISIERA SER UN RUISEÑOR**  
NELSON NED—Orfeo
4. **EL JARDIN DE ALA**  
GEORGIE DANN—Epic
5. **RAY-O-CLAP-O**  
JOE BATAAN—RCA
6. **NOCHE MAGICA**  
VILLAGE PEOPLE—RCA
7. **HIMNO A LA AMISTAD**  
CHANGO NIETO/DANIEL TORO—CBS
8. **ESTAS O.K.**  
PATRICK & SUE TIMMEL—Music Hall
9. **EL AMOR NO TIENE TIEMPO NI EDAD**  
SIDNEY MAGAL—Philips
10. **SE TE OLVIDO**  
LOLITA—CBS

### Tampa

By WSOL (ALVARO DIAZ DEL RIO)

1. **TENGO MUCHO QUE APRENDER DE TI**  
EMMANUEL
2. **ACOMPANAME**  
CARLOS FONTAN
3. **EN EL FONDO DE TU ALMA**  
PABLO ABRAIRA
4. **SOFIA**  
JUAN BAU
5. **ADIVINA DE DONDE SOY**  
JOSE LUIS RODRIGUEZ
6. **REGRESA A MI**  
MIAMI SOUND MACHINE
7. **LA DICHA MIA**  
CELIA, JOHNNY & PETE
8. **SIGO SONANDO**  
ANGELICA MARIA
9. **DISCULPAME**  
VIKKI CARR
10. **SOY ASI VAGABUNDO Y ANDARIEGO**  
DIEGO VERDAGUER

## Ventas (Sales)

### Sao Paulo

By GRANDE PARADA NACIONAL

1. **THE WINNER TAKE IT ALL**  
ABBA—RCA
2. **ULTIMA CARTA**  
MARCOS ROBERTO—Copacabana
3. **GRAFFITI**  
THE PARIS GROUP—RCA
4. **A PRIMEIRA CARTA**  
BARROS DE ALENCAR—RCA
5. **REUNIAO DE BACANA**  
EXPORTA SAMBA—KTeI
6. **PORTO SOLIDAO**  
JESSE—RGE
7. **FOI DEUS QUEM FEZ VOCE**  
AMELINHA—CBS
8. **UM CANTO DE PAZ**  
GILLIARD—RGE
9. **HEY!**  
CLAUDIO DI MORO—RCA
10. **OH... SUZIE**  
SECRET SERVICE—Young/RGE

### El Paso

1. **TODO SE DERRUMBO DENTRO DE MI**  
EMMANUEL—Arcano
2. **HAS NACIDO LIBRE**  
CAMILIO SESTO—Pronto
3. **EL ASESINO**  
CADETES DE LINARES—Ramex
4. **LAS GAVIOTAS**  
CACTUS COUNTRY—Hacienda
5. **LO SIENTO MI AMOR**  
LUPITA D'ALESSIO—Orfeon
6. **MAS DE LO QUE MERECIAS**  
LOS HUMILDES—Fama
7. **EL DESCOLON**  
VERONICA CASTRO—Peerless
8. **ESPERANZAS**  
YURI—Profon
9. **EL PACHAGON**  
LOS DINNER'S—CBS
10. **AMARGO DOLOR**  
LA MIGRA—Mar Int.

### Miami

1. **GRANDES EXITOS (LP)**  
ROBERTO CARLOS—CBS
2. **MI VIDA EN CANCIONES (LP)**  
JULIO IGLESIAS—CBS
3. **INOCENTE POBRE AMIGA**  
LUPITA D'ALESSIO—Orfeon
4. **MALA PATA**  
HUGO BLANCO—WS Latino
5. **ATREVETE**  
JOSE LUIS—T.H.
6. **ESTRELLAS DE ORO (LP)**  
VO. III—Telediscos
7. **ASI CANTABA PAPA**  
CELIA, JOHNNY & PETE—Vaya
8. **SE SOLICITA UNA AVENTURA**  
OSCAR DE FONTANA—Citation
9. **15 EXITOS (LP)**  
CAMILIO SESTO—Telediscos
10. **HE VENIDO A PEDIRTE PERDON**  
JUAN GABRIEL—Pronto

### Mexico

By VILO ARIAS SILVA

1. **EL NOA NOA**  
JUAN GABRIEL—Ariola
2. **HEY!**  
JULIO IGLESIAS—CBS
3. **LO SIENTO MI AMOR**  
LUPITA D'ALESSIO—Orfeon
4. **TODO SE DERRUMBO DENTRO DE MI**  
EMMANUEL—RCA
5. **CREI**  
DAVID—Musart
6. **PERDONAME**  
CAMILIO SESTO—Ariola
7. **EL FAROLITO**  
EL GARRAFON Y SUS 5 MONEDAS—Coro
8. **MORIR DE AMOR**  
MIGUEL BOSE—CBS
9. **EL PAVO REAL**  
JOSE LUIS RODRIGUEZ—Musart
10. **NO ME ARREPIENTO DE NADA**  
ESTELA NUNEZ—Ariola

## Nuestro Rincon (Continued from page 38)

Ecuatoriana, (IFESA) me hace llegar la nueva grabación del **Grupo Deluxe**, que logró éxito muy interesante con su "Disco Tango 1," habiendo logrado ventas que ascendieron a más de 40,000 copias. El nuevo long playing, titulado "Disco Folklore" ha sido integrado con temas de música ecuatoriana de diferente regiones del país, así como números de la autoría del grupo. Felicitaciones por la calidad lograda con este producto, que merece la mayor de las exposiciones.

Y ahora, deseándoles a mis lectores en general los mayores éxitos y felicidades en el Nuevo Año, paso a reciprocitar Saludos Navideños y de Nuevo Año, recibidos de: **Marco Rizo**, Nueva York, **Abie Vazquez** de "Checking it out T.V. Series," Austin, Texas, **Joe Cain**, New York, **Sergio Bofill** y **Roberto Torres** de S.A.R., New York, **Edward Villar** de la S.A.D.A.I.C. Argentina, **Mario**, **Rosalía** y **Pilar Peralta** de Atlanta, Ga., **Pijuan** y Discos Melon, Puerto Rico, **Fred Weinberg** de Fred Weinberg Productions, Conn., **Ele Juárez** de CBS., **Adriano** de S.A.R., New York, **José Climent** de Caytronics, Corp., **Marcial Elgueta Silva** y **Luis Calvo Gana** de Hispavox, España, Liznel Records Production de Puerto Rico, **Rudy Amado Pérez**, Miami, Fla., **Benito Vieitez** de All Stars, Venezuela, Fonobosa de Colombia, **Irene Rosemblatt** de Orfeon, Nueva York, Al Bunetta Management, **Jorge Beillard** y **Jaime Montserrat** de Godel Music, Miami, Fla., **Alfredo Nova Romero** de Colombia, **Arturo Saíz** de West Side, Nueva York, **Mateo San Martin** de Kubaney, Miami, Fla., **V. Friedman**, Chappell Music, New York, **Francés A Bast** de Profono, Los Angeles, **H. P. Beugger**, EMI, Brasil, **Raúl Ortal** de Radio Kali, Los Angeles, **Kuka** de San Antonio, Texas, **José Ricardo Briones** de KVAR, San Antonio, Texas, **KOFY Radio** de Burlingame, Ca., **WRYM Radio** (Omar y Walter) de Connecticut, **Francisco González Montelongo** de KCTY Radio, de Salinas, Calif., **René de Coronado** de WEGM Radio, Los Angeles, Calif., **KBRG Radio** (**Marcos Gutierrez** y **Doug Matthews**) de San Francisco, Calif., **Rene Boeta** y **Gilberto Romo** de KIFN Radio, Phoenix, Arizona, **Radio Titania**, San José, Costa Rica, **Fabio Rodriguez** de K.C.A.L. Radio, Redlands, California, **Mike Casino**, Radio Hit, New York, O.B. Productions, New

York, **Orlando Bru**, Discolando Records, N.Y., **Olavo Bianco**, Brasil, **Sam Malnati** (Mr. Sam) de Copacabana Records, Brasil, **Pedro Caride** de Son Lat, New York, **Enrique**, **Irena** y **Lenita Lebendiger** de Fermata, Brasil, **Ricardo Fabregues** de Alhambra Records, Puerto Rico, **Jorge A. Pino**, RCA, Brasil, Heriba Ltda., La Paz, Bolivia, **Helcio Do Carmo**, RCA, Brasil, **Marcelo Najera**, Guayaquil, Ecuador, **Guillermo Díez** de Sociedad Internacional de Sonido, Miami, Fla., **Miguel Angel** y **Juan Bau**, España, **Jorge E. Perez**, Edim, Mexico, **Oscar Muñoz** de K.O.F.Y., San Francisco, Calif., **Nestor Norberto Selasco** de Sicamericana, Argentina, **Irma** y **Sergio Ballesteros** de Puerto Rico, **Ernesto Passaretti** de Sao Paulo, Brasil, Discos Orbe Ltda. de Bogotá, Colombia, **Ron Chaimowitz** de CBS Discos, Coral Gables, Fla., **Anam Munar** y **Los Munar**, **Harriet Wasser**, New York, Sparrow Records, Calif., **Provi Garcia** de Peer Southern Organization, New York Baly Records and Tapes, Los Angeles, Calif., **Carlos José Peralta** de Radio W.S.O.L., Tampa, Fla., **Ivan Gutierrez**, New York, **Claudio del Villar**, Miami, Fla., **Gloria Alvarez Cortés** de Discorona, Venezuela, **Enrique M. Garea**, **Gerald Halterman** y **José Manuel G. Cuevas** de Discos Columbia, España, **Joe Vias** de Vias Music Corp., Miami, Fla., **Inurrieta** y **Betty Díaz** de Alhambra Records, Miami, Fla., **Angel Carrasco** de CBS, Coral Gables, Fla., **Fritz Henschel** de CBS, Fla., **Omar Merchant** de Peer Southern, Fla., **Sam Goff** de Audiofidelity Records, N.Y., **Gustavo Silva** de Pan American Records, Chicago, **Franco** de Miami, Fla., **Lee Schapiro** de Caytronics, **Stela Maris** y **José Alberto, Rodolfo Liendo** de CBS, Argentina, **Carlos Alvarez del Castillo**, **M. Marafioti** de CBS, Argentina, **Cristina Saralegui** de Editorial América, Miami, Fla., **S. Lopez** de Massachusetts, **Abraham J. Vazquez** de Austin, Texas, y **Cuco Valoy** y **su Tribu** . . . Y ahora . . . ¡Hasta la próxima!

**Joe Vias**, until recently the Latin American regional director of RCA Records, has announced the formation of a unique record company, Vias Music Corporation. Based in the Miami area, the new company offers a variety of services to all record operations wishing to do business in Latin America. Among those services are: finding the right  
(Continued on page 40)

## Nuestro Rincon (Continued from page 39)

company to do business with in each country; negotiating a license agreement that will suit both the licensor and the individual licensees; communicating with each company on a day-to-day basis to make sure that nothing is lost in transit or in translation; obtaining periodic information as to results being achieved in promotion and sales; making sure that the necessary elements for manufacture and promotion reach each country in the fastest and safest way possible; supervising the performance of each licensee; and expediting collection of royalties from the region. The address of the new company is: P.O. Box 490357, Key Biscayne, Fla. 33149. Phone: (305) 361-3276 . . . In honor of the signing of **Salvador's** as an exclusive artist, the Ramex label recently held a cocktail party in Los Angeles. His first single contains the tunes "Cuando te fuiste" (J. Cruz) and "No Me Olvides" (Salvador's). **Emilio Garzo**, president of the label, announced his worldwide promotional plans for his artist.

**Hector Lavoe** and **Yomo Toro** performed at Roseland in New York on Christmas as part of **Phil Peters'** Christmas Salsa Dance and Show. Other bands that performed were **Charanga 76**, **Primitivo Santos**, **Santiago Ceron** and **Extra Added Attraction**, **Típica 73**, and **Ralph Lew and his Salsa-Disco Revue** . . . **Ralph Mercado** presented his first New Year's Eve Gala at the Sheraton Centre Hotel in New York, with performances by **Eddie Palmieri** and his Orchestra, **Machito**, **Bobby Rodriguez** and **La Compañía**, **Casanova y Monturo**, **Millie y Los Vecinos** and **Charanga America** . . . The Argentinean Chamber of Music Publishers (C.A.E.M.) has announced its new staff: **Beatriz Lupo** (Melo-graf), president; **Nelida Lopez French** (Korn), vice president; **Maria del Carmen Hajdenwurcel** (MAI), secretary; **Elena S. de Larrazabal** (Edifon), treasurer; **Francisco Smith** (Francis Smith Productions); and **Francisco Onorato** (Tempo). Congratulations! . . . **Leticia Pino de Ortega**, general manager of Industria Fonografica Ecuatoriana (IFESA), has sent me the latest package by **Grupo Deluxe**, entitled "Disco Folklore." The album has folkloric Ecuadorean tunes from different regions of the country. The group achieved great success with their earlier LP, "Disco Tango 1," with sales surpassing 40,000 copies . . . I reciprocate Christmas greetings mentioned in my Spanish column.

## En Mexico (Continued from page 38)

dad, el balance se inclinó en muchas ocasiones hacia el cantante nacional, sucediendo algo similar con las ventas.

En cuanto a los nuevos valores, destacaron en forma extremadamente notoria **Miguel Bosé**, **Pedro Marín é Iván**, entre los extranjeros y **Emmanuel**, **Yuri** y **Arianna** entre los nacionales, siendo indiscutiblemente la consolidación más espectacular la de **Emmanuel**. En resumen una temporada en extremo positiva, tanto para la industria, dadas las ventas que se lograron, como para los intérpretes mexicanos que cosecharon esta vez más éxitos que los extranjeros . . . ¡Tremenda la reaparición discográfica de **Sonia Rivas!** La consentida del

consumidor mexicano, que ahora radica en Buenos Aires, Arg. consolida a nivel grande su creación "Lo nuestro era amistad" . . . Que triste es ver en acción a lo que queda del triunfador, selecto y fino grupo venezolano **Los Terribles**. Al separarse **Nestor Daniel** (primera voz y guitarrista) y **Leni**, el grupo se derrumbó y lo que hoy en día se presenta en televisión y cumpliendo contratos en el interior, es un desafiado y corriente conjunto que lo único que está logrando es desprestigiar el buen nombre del brillante grupo venezolano que todos conocimos y admiramos . . . Y ahora ¡Hasta la próxima desde México!

## Radio Action

### Most Added Latin Record

(Tema más programado)

(International)		(Salsa)
"Has Nacido Libre" *	●	"Mañana Vas a Llorar"
(Camilo Blanes)	●	(Hugo Blanco)
CAMILO SESTO	●	HUGO BLANCO
(Ariola-Pronto)	●	(WS Latino)
* Second Time - Segunda Vez	●	

novedades de **anamía**  
"cantar es mi vida"

nuevos y extraordinarios temas  
nuevo y maravilloso sonido  
en el nuevo y sensacional Lp.

de **anamía**



con las dos nuevas caras del éxito "mañana no"  
"dame, dame, dame"

nuevamente en discos





# Latin American Album Picks



## PABLO ABRAIRA

Alhambra AMS 4825

Con canciones, arreglos y producción de Rafael Pérez Botija, la excelente voz española de Pablo Abaira interpreta muy comerciales y diferentes temas, tales como "Rodando," "Quien tiene un duro de amor" "Si tú quisieras, Claudia" y "Te tengo que decir."

■ With songs, arrangements and production by the talented Rafael Pérez Botija, the excellent Spanish vocalist Pablo Abaira offers a very commercial and different production. "Si tú quisieras, Claudia," "Rodando," "Para que seguir" and "Quien tiene un duro de amor" are superb.

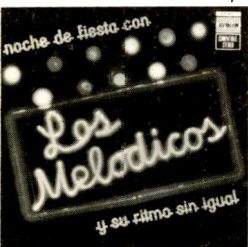


## FANTASIA

YOLANDITA MONGE—CBS 10313

Con arreglos de Hector Garrido y producción de Pepe Luís Soto, Yolandita Monge suena muy internacional en esta nueva fase de su carrera. Brillantes y comerciales temas, tales como "Cambiando la rutina de vivir," (R. Barrera) "Tanto amor," (J. Loubriel) "Como lo hago yo" (Garrido) y "Y yo te amaba" (Barrera) pudieran dar fuerte.

■ Arranged by Hector Garrido and produced by Pepe Luís Soto in New York and Puerto Rico, Yolandita Monge sounds really international in this new package. "Cambiando la rutina de vivir," Al ritmo de la fantasía" (Barrera) and "Como yo lo hago" are superb. A new sound for a very talented Puerto Rican singer.



## NOCHE DE FIESTA CON

LOS MELODICOS—Discolando OLP 8475

Con "Amparito" vendiendo bien, Los Melódicos de Renato Capriles brindan aquí una muyailable producción de salsa venezolana con toque muy internacional. "Amparito," (R. Portillo) "El Aguaje," (C. Barrios) "La parranda es pa' amanecer" (Leabus) y otras.

■ Los Melodicos de Renato Capriles from Venezuela offer a very danceable package of salsa that will sell heavily in the "fiestas." "La despedida," (Palencia) "Zambullete," (D.R.) "Cumbia suampuesana," (J. Betin) others.



## DE ROMPE Y RAZGA

DUETO FRONTERA—Musart 10817

Con el Mariachi Oro y Plata de Pepe Chavez, el Dueto Frontera interpreta aquí contagiosamente temas rancheros muy comerciales. Entre ellos "El Burro Canelo," "Juana la contrabandista," "El Caballo y el potrillo" y "La tierra de nadie." Temas de Rafael Buendía y arreglos de Salomón Jimenez y Rafael Buendía.

■ Backed by Mariachi Oro y Plata, Dueto Frontera should do well with this package of ranchera music. Very contagious and simple performances of "Que pan tan bueno," "Cura mi pena," "Pena de amor" and "En tu cumpleaños."

## ASCAP Names Jenkins

■ NEW YORK — Tyrone Jenkins has been appointed New York membership representative for the American Society of Composers, Authors and Publishers (ASCAP), it was announced by Paul S. Adler, director of membership.

Jenkins, who will be responsible for signing new writer and publisher members and maintaining relations with current ASCAP members, was formerly with the Children's Television Workshop.

## Songwriter Expo Set

■ LOS ANGELES — The fifth annual Songwriter Expo will be held on June 6 and 7 at Beverly Hills High School, it was announced by event producers Len Chandler and John Braheny, founders of the BMI-sponsored Los Angeles Songwriters Showcase.

The event includes classes, panels and workshops on various aspects of songwriting. For further information, write to the L.A. Songwriters Showcase, 6772 Hollywood Blvd., Los Angeles 90028. Phone: (213) 462-1382.

# Christmas LPs

(Continued from page 33)

John Denver's "Rocky Mountain Christmas" (RCA) at #103 bullet, and the Stater Brothers' "Christmas Card" (Mercury) at #141.

Ben Karol noticed a definite year-to-year trend in sales of Christmas music. "Our pattern over the last seven or eight years has been one good year, one not so good. This year has been about twice as good as last year."

## Strong Rack Sales

In the suburbs, free-standing record stores tend to sell fewer Christmas LPs than record stores located in shopping malls. The latter appeal more to families, and Christmas albums have traditionally been a family-oriented

item. Therefore, the racks enjoyed a particularly strong season of Christmas music sales. Since the vast majority of Record Bar's stores are located in malls, their sales were strong. Hunter pointed to several key titles that sold well. "Seasonal product is like any other. There are a few artists that are head and shoulders above the others. There are probably ten really big items like the Barbra Streisand, Johnny Mathis and Elvis Presley records. But as we got closer to Christmas day, people stopped being picky about which album they bought and we started selling some of the other ones."

# The Coast

(Continued from page 15)

recital by Vito and the Mooks, and performances by a diverse assortment of music biz types ranging from Roy "Good Rockin' Tonight" Brown to a certain RW staffer who shall mercifully go nameless. This year's show promised far greater cheap thrills, with appearances by The Blasters, The Sam the Sham Tabernacle Choir, Prince Skippy and the Dancing Baumans, "Ironjaw" Wilson (who was supposed to balance eight chairs in his mouth at once!), Joe "King" Carrasco and The Crowns and someone named Moe Rogers in "The World of Little Richard." And that's not all: "on-the-hour bomb threats by George Metesky," the ubiquitous Phast Phreddie, numerous celebrity appearances and a non-stop "Cineschlock" film festival. Now that, folks, is entertainment . . . If you didn't want to watch a balloon fall at midnight and you were shut out of "Do The '81," there was a remarkable array of musical celebrations available to choose from to usher in the new year. Down at the Forum, the Beach Boys were celebrating their 20th anniversary; there was Hiroshima at the Roxy, the Motels at the Country Club, the Go-Go's at the Whisky, Jules and the Polar Bears and the Naughty Sweeties at Wong's West, Rick Nelson at the Palomino, Rick Danko and Richard Manuel at the Valley West, the Twisters at the Sweetwater and the Police down in San Diego. You could have danced all night.

AWOL: Well, most of the Wilson clan and their associates were on hand last week as the aforementioned Beach Boys became the 1,725th showbiz entity to be honored with a star in the Hollywood Walk of Fame. Lots of local media were on hand right outside RW's offices as the star was unveiled, located between those honoring Spike Jones and Dick Clark. But after the Boys had smiley-smiled for the cameras, Bruce Johnston could be heard to mutter that "Dennis promised yesterday that he'd be here" while Carl Wilson speculated that his brother was "probably at the beach."

NOTES: Maiden Voyage, a 17-piece, all-female jazz band, will appear at Donte's in North Hollywood for three consecutive Sundays in January (the 11th, 18th and 25th). The band is led by alto saxophonist Ann Patterson . . . Chrysalis is preparing a Blondie interview album, pressed on discs and made available to those radio stations with whom the label usually deals. Kid Leo of WMMS/Cleveland asked the questions, which were compiled by Frank Andrick, Ann Olsson and other members of the staff of station KSJO in San Jose . . . The lineup for the American Guild of Authors and Composers "ASKAPRO" series in January is as follows: Combine Music's Bill Anthony on the 6th and songwriter/educator Buddy Kaye on the 20th. Sessions are free; for reservations and info call Leslie Lates at (213) 462-1108 . . . When Billy and the Beaters (featuring talented veteran Billy Vera) appear at the Roxy on Jan. 15, 16 and 17, Alfa Records will be taping the group for a live LP . . . The first collaboration between Ambrosia's David Pack and the Doobie Brothers' Michael McDonald has resulted in a single called "Outside," the first to be culled from the soundtrack to the film "Inside Moves." Full Moon Records will be releasing it on Jan. 7 . . . Greg Phillinganes, who recently co-produced the new LP by the Jacksons, is currently producing his own debut album at Crystal Studios with John Fischbach engineering. Phillinganes, who has also played keyboards with Stevie Wonder and George Benson, has been signed by Planet Records.

# Holiday Sales

(Continued from page 3)

fares so well simply because of the breadth and depth of quality product available this year. Despite generally higher prices and some expensive hit packages (Springsteen's "The River" is list priced at \$15.98; "Eagles Live" and Heart's greatest hits are both \$13.98, for example), customers found to their liking, if not the hits, older catalogue product and even such esoteric items as spoken word records and Broadway cast albums.

## Record Retailer Protesting 'Grave-Robbing' of John Lennon

By SAMUEL GRAHAM and PETER KEEPNEWS

■ NEW YORK—The owner of a record store in Rochester, N.Y. has organized a movement to protest what she calls "grave-robbing John Lennon for profit."

Meanwhile, the renewed consumer interest in the former Beatle's music continues virtually unabated almost a month after he was shot to death in front of his Manhattan apartment house.

Retailers contacted by *Record World* said that the demand for Lennon and Beatles product remained high, with "Double Fantasy," the album done in collaboration with his wife Yoko Ono that marked Lennon's return to recording after a five-year hiatus, among the strongest sellers of the Christmas season.

Laura Senft, the owner of the Rochester record store Play It Again Sam, told *RW* she has sent to every record store in New York State a copy of a petition protesting the manufacture and sale of such Lennon commemorative items as jewelry and T-shirts.

Senft, who calls her informal movement "Dignity After Death," said she moved to take action when a dealer tried to sell her Lennon memorial frisbees. She said that when she has collected enough signatures on the petitions, she plans to mail them to manufacturers and retailers she feels are "grave-robbing John Lennon for profit."

Senft said she plans to organize the movement on a national level, adding that people from "at least ten" other states have indicated a willingness to get involved. She also said she planned to use her store as a "clearing house" for information about Lennon commemorative merchandise that fans may consider offensive.

Play It Again Sam in Rochester is not affiliated with the record store of the same name in Buffalo that was mentioned in an article in the December 13 *RW*.

However well-organized Senft's protest turns out to be, there does

Radio Doctors in Milwaukee and Rose Records in Chicago were typical of those accounts reporting sizeable increases over last year. The former, in fact, notched its best Christmas in history with an estimated 30 to 35 percent increase, according to head buyer Tom Jacobson. He attributed much of the increase to gift-giving purchases ("NARM's Gift of Music campaign emphasized records as gifts, and I think consumers realized that records really are great gifts."). Radio Doctors also did well with \$5.98 lines, which Jacobson credited with giving rise to multiple sales.

not appear to be any legal ground on which to challenge the manufacture or merchandising of such memorabilia. A recent Supreme Court ruling involving Elvis Presley held that the rights to a celebrity's name and likeness enter the public domain when the celebrity dies.

At least two paperback book publishers have already come out with books on Lennon. Bantam's "Strawberry Fields Forever: John Lennon Remembered" lists among its co-authors Barbara Graustark, who interviewed Lennon for *Newsweek* shortly before the release of "Double Fantasy." Manor's "John Lennon: Death of a Dream" was written by veteran reporter George Carpozi Jr. And at least three new tribute singles have been released on independent labels in addition to Iren Koster's rush-released "We Won't Say Goodbye John" (*RW*, Dec. 27).

As sales of all of Lennon's recorded work, especially "Double Fantasy," continued to be strong during the holiday season (see story on page 3), reports persisted that another Lennon-Ono album had been partially completed at the time of Lennon's death. NBC's youth-oriented radio network, *The Source*, reported that Lennon and Ono has recorded an additional album's worth of material during the same session that produced "Double Fantasy," and the fate of the master tapes rests with Ono. *RW* has so far been unable to confirm this report.

In Denver, radio station KBPI and Congresswoman Pat Schroeder have begun a drive to obtain posthumous U.S. citizenship for Lennon, who successfully fought a deportation attempt by the U.S. Government a few years ago. The station is urging those interested in supporting the move to send letters or telegrams to them at 4460 Morrison Road, Denver, Colo. 80219.

Rose Records' Christmas business was "fantastic, much better than last year—significantly better in fact," according to Jim Rose. "On the Monday before Christmas we had the biggest day in history, and I said, 'What are we going to do after this?' And then we topped it on Tuesday. And the business during the last 10 days before Christmas was very, very heavy and intense." Why? "The product was stronger this year than it's been in awhile; records are priced flexibly; and people had incentive to buy."

George Balicky of National Record Mart said the midwest chain's business was "definitely up" over last year's, due primarily to the success of a gift-giving campaign in which \$5.98 lines were promoted as "\$5 Gifts." Similarly, \$5.98 records were featured prominently in New York's Crazy Eddie stores, and the results were, said advertising director Harry Spero, "unbelievable. I thought dollars were tight, but you'd never know it after our season."

Ira Rothstein of the Record World-TSS chain in the northeast pointed out several factors responsible for the account's "smash" Christmas selling season. "One, the nice release of product at the end of the year helped," he said. "Several developing and unknown artists took off; the \$5.98 lines were a dominating force; and accessory business was brisk."

Waxie Maxie's Ken Dobin called this Christmas "a boomer. The week of Christmas was by far the biggest week we've ever had," he said. "It was an amazing week, and the two weeks leading up to it were quite strong too. We were many, many points above last year, although I don't have the final readout on it yet." Specifically, Dobin singled out the new Lennon album and "the big four—Kenny Rogers, Barbra Streisand, AC/DC and Pat Benatar" as leading the way in sales, "with lots of help from hot new product and better than average catalogue sales."

Fathers and Sons, a prominent midwest chain, met its projections for the period, according to purchasing director Don Simpson, who added, "some of our stores were ahead of last year, others were behind." Simpson, long one of the most vocal boosters of NARM's gift-giving campaign, felt this season showed how effective such a promotion can be when applied properly. "It was so successful," he stated, "that I'd like to see NARM go one step further and have an identifiable personality go on television and keep plugging the idea that records are still the most sound entertainment value around."

Although inclement weather

tempered sales, Cleveland's Record Rendezvous still managed a "fairly good" Christmas, but slightly below 1979's. Buyer Jim Jones said catalogue product—"and I don't simply mean \$5.98 lines"—was exceptionally strong over the holidays, due in part to what he called "a new awareness of music" in the wake of Lennon's death. "Another reason this product sold so well," Jones said, "is that all the radio stations are featuring music of older artists. Also, I think a lot of kids had already bought their favorite new hit release, so they spent their money on other kinds of records."

Two stores dealing predominantly in black product showed strikingly different results. For the Record in Baltimore ran "a little bit behind" 1979, according to Bill Blankenship, although some of the chain's stores were "a lot ahead" of last year. One of those stores is located in an upper middle class neighborhood and had its best Christmas ever, Blankenship said. But another store in downtown Baltimore had "a terrible Christmas" because its clientele is less well-off and "just didn't have the money this year."

On the other hand, Webb stores in Philadelphia, which also move primarily black product, did "very well," said Bruce Webb, because the owner "didn't spend a lot of my own money on the stores this year. I didn't load up on inventory and didn't get my money all tied up like I did last year." Webb said it was a "top 50" Christmas for his stores, and a lower-priced one too. "Anything over \$9.98 I hardly sold. Sold a ton of \$6.98 and \$7.98 product. But they were only buying the top 50 this year; I didn't do well with catalogue."

Like Webb, other dealers pared inventories in an effort to minimize returns in the coming weeks. Heavy in-store traffic in the days following Christmas found many scrambling for product, but by and large most stores reported being well-prepared for what shows signs of being a healthy post-Christmas sell-off season.

## MCA Meetings Set

■ LOS ANGELES—National meetings for the MCA Records Group will be held January 16-18 at the Sheraton Universal Hotel here, it was announced by Gene Froelich, head of the MCA Records Group.

There will be separate meetings for both MCA Distributing Corporation and MCA Records during the three-day meeting. The two arms of the MCA Records Group, including all personnel from across the country, will discuss the company's 1980 performance and prospects for 1981.

## Mireille and Miserere

By SPEIGHT JENKINS

NEW YORK—There are several good reasons to encourage customers to buy Angel's new recording of Charles Gounod's *Mireille*. To begin with the least significant reason, the photograph of Mirella Freni on the album's cover is sensational.

The opera, first presented in Paris in 1864, five years after *Faust*, has maintained itself on the boards in France but is only a name in reference books in non-Gallic lands. Adding it to one's library as a third Gounod work (after *Faust* and *Romeo et Juliette*) makes sense, particularly when the record's last side is considered. Up to that point the music has been sweet and melodious, with particularly fine work for the soprano. Suddenly, in the fifth act, the music becomes very moving music, as dramatic as any in Gounod's oeuvre.

Gounod composed *Mireille* on a vacation in Provence when he walked the land in which Mireille lived and drank in the atmosphere. When the opera was first performed, the liner notes say, a Parisian audience was scandalized at the reality of the story and the fact that the characters were of their time. How genteel were the sensibilities in 1863!

In reading over *Mireille* the plot seems a simple love story with the mildest sort of conflict and parental disapproval. And the heroine's death seems more unrealistic than that of Manon Lescaut, but on the same order. Mireille hears that her dearly beloved Vincent was wounded and sets out to find him, wandering across the Crau Desert. A thorough search in an atlas, incidentally, does not reveal any desert in Provence or Languedoc, but maybe there was one there 100 years ago. When she locates him, he is hale and healthy, but she is exhausted and dies in his arms just after her father arrives—too late, in the best of romantic tradition, to unite the lovers.

The performance has its real reason for being in Mirella Freni's *Mireille*, though Michle Plasson conducts very well and the supporting cast is strong indeed. Miss Freni at first seems less than ideal because she neither sounds like the traditional French soprano nor sings in ideal French. But as the recording continues, her interpretation deepens, and (unless my

ears played tricks) her French became clearer. Certainly the last side is a triumph. The whole of it is very much in the style necessary for Marguerite in the last scene of *Faust*—full-bodied, exciting and richly expressive. Throughout the recording Miss Freni makes beautiful sounds, but in this last section when she really gives herself to the part, she sings marvelously. The seeress Taven marks the return to disc of Jane Rhodes, a Metropolitan Carmen in the early '60s. Her voice sounds particularly strong, and she has always been a brilliant vocal actress.

On the male side the recording is uniformly strong. Tenor Alain Vanzo, whose Metropolitan Opera career has for some reason consisted solely of a visiting performance by the Paris Opera, has excellent French style and sings Mireille's lover, Vincent, with freshness, ease, and good sound. Jose Van Dam contributes his usual excellent performance as Ourrias—a rival who sings forcefully with just the right air of frustration, and Gabriel Bacquier makes much of the role of Mireille's narrow-minded father. Even the small role of Vincenette, who has a lovely duet with Mireille, gets fine treatment from Christine Barbaux. Plasson conducts with intelligence and finds many colors in the score.

Though the Donizetti revival in the opera houses of the world seems to be subsiding, record companies still are finding works not generally known. Recently Hungaraton issued Donizetti's *Miserere* with the forces of the Slovak Philharmonic under Jozsef Maklari. There is no other recording of this work in the Schwann Catalogue, and it may well be a first. The work was composed in 1843 when Donizetti, well advanced toward his final sad few years, held a position in Vienna.

The New Groves Dictionary refers to the work as one without any traces of the theater about it, and praises its use of counterpoint. The latter point is well taken, but the first makes no sense. This recording ties the *Miserere* firmly to the theatrical works of Donizetti's life, including his own. Actually, in places it sounds more like Rossini than Donizetti, but Italian opera is definitely its source.

## Classical Retail Report

JANUARY 10, 1981

### CLASSIC OF THE WEEK



**VERISMO ARIAS**  
LUCIANO PAVAROTTI  
London

### BEST SELLERS OF THE WEEK

- LUCIANO PAVAROTTI: **VERISMO ARIAS**—London Digital
- JAMES GALWAY PLAYS **FRENCH FLUTE CONCERTOS**—RCA
- MOZART: **DE ZAUBERFLOETE**—Mathis, Araiza, Karajan—DG Digital
- LUCIANO PAVAROTTI: **O HOLY NIGHT**—London
- BEVERLY SILLS: **A FAREWELL**—Angel

### SAM GOODY/EAST COAST

- GALWAY IN **FRENCH CONCERTOS**—RCA
- HANDEL: **MESSIAH**—Academy of Ancient Music, Hogwood—L'Oiseau Lyre
- MASSENET: **LE ROI DE LAHORE**—Sutherland, Bonyng—London
- MONTEVERDI: **RITORNO D'ULYSSE IN PATRIA**—Stade, Stillwell, Leppard—CBS
- MOZART: **DIE ZAUBERFLOETE**—DG Digital
- MUSSORGSKY: **PICTURES AT AN EXHIBITION**—Solti—London Digital
- PAVAROTTI: **O HOLY NIGHT**—London
- PAVAROTTI: **VERISMO**—London Digital
- SILLS: **A FAREWELL**—Angel
- VERDI: **LA TRAVIATA**—Callas, Kraus, Ghione—Angel

### KING KAROL/NEW YORK

- BELLINI: **I PURITANI**—Caballe, Kraus, Muti—Angel
- GALWAY IN **FRENCH CONCERTOS**—RCA
- GOLDMARK: **QUEEN OF SHEBA**—Hungaraton
- MOZART: **DIE ZAUBERFLOETE**—DG Digital
- PAVAROTTI: **O HOLY NIGHT**—London
- PAVAROTTI: **VERISMO**—London Digital
- ITZHAK PERLMAN AND ANDRE PREVIN: **A DIFFERENT KIND OF BLUES**—Angel
- STRAUSS: **ALSO SPRACH ZARATHUSTRA**—Mehta—CBS Digital
- TCHAIKOVSKY: **PIANO CONCERTO NO. 1**—Gilels, Mehta—CBS Digital
- VERDI: **STIFFELIO**—Sass, Carreras, Gardelli—Philips

### RECORD WORLD/TSS/ NORTHEAST

- BEETHOVEN: **SONATAS**—Gould—CBS
- CHOPIN: **WALTZES**—Arrau—Philips

PLACIDO DOMINGO SINGS **CHRISTMAS SONGS**—RCA

- GALWAY IN **FRENCH CONCERTOS**—RCA
- MOZART: **DIE ZAUBERFLOETE**—DG Digital
- PAVAROTTI: **GREATEST HITS**—London
- PAVAROTTI: **O HOLY NIGHT**—London
- PAVAROTTI: **VERISMO ARIAS**—London Digital
- ROSSINI: **WILLIAM TELL**—Freni, Pavarotti, Milnes, Chailly—London
- STRAUSS: **ALSO SPRACH ZARATHUSTRA**—Mehta—CBS Digital

### RECORD & TAPE COLLECTORS/ BALTIMORE

- CHABRIER, FALLA: **ESPANA, OTHER PIECES**—Muti—Angel Digital
- CHOPIN: **PIANO CONCERTO NO. 1**—Perahia, Mehta—CBS
- GALWAY IN **FRENCH CONCERTOS**—RCA
- MEDELSSOHN: **TRIO**—Suk Trio—Quintessence
- MOZART: **COMPLETE SYMPHONIES, VOL. IV**—Hogwood—L'Oiseau Lyre
- PAVAROTTI: **GREATEST HITS**—London
- PAVAROTTI: **O HOLY NIGHT**—London
- PAVAROTTI: **VERISMO**—London Digital
- SILLS: **A FAREWELL**—Angel
- STRAVINSKY: **RITE OF SPRING**—Maazel—Telarc

### ROSE DISCOUNT/CHICAGO

- BOLLING: **PICNIC SUITE**—Rampal, Lagoya, Bolling—CBS
- CHOPIN: **WALTZES**—Arrau—Philips
- HANDEL: **MESSIAH**—Hogwood—L'Oiseau Lyre
- MUSGRAVE: **CHRISTMAS CAROL**—Mark—Vox/Turnabout
- MUSSORGSKY: **PICTURES AT AN EXHIBITION**—Solti—London Digital
- PAVAROTTI: **O HOLY NIGHT**—London
- PAVAROTTI: **VERISMO**—London Digital
- ITZHAK PERLMAN AND ANDRE PREVIN: **A DIFFERENT KIND OF BLUES**—Angel
- ROSSINI: **WILLIAM TELL**—Freni, Pavarotti, Milnes, Chailly—London
- SILLS: **A FAREWELL**—Angel

### SOUND WAREHOUSE/DALLAS

- BACH: **25TH YEAR TRIBUTE**—Gould—CBS
- GOLDMARK: **QUEEN OF SHEBA**—Hungaraton
- MARTINU: **SYMPHONY NO. 6**—Munch—RCA
- MONTEVERDI: **RITORNO D'ULYSSE IN PATRIA**—Stade, Stillwell, Leppard—CBS
- MOZART: **COMPLETE SYMPHONIES, VOL. IV**—Hogwood—L'Oiseau Lyre
- MOZART: **DIE ZAUBERFLOETE**—DG Digital
- PAVAROTTI: **GREATEST HITS**—London
- PAVAROTTI: **VERISMO**—London Digital
- SAINT-SAENS: **SYMPHONY NO. 3**—Ormandy—Telarc
- SILLS: **FAREWELL**—Angel

# Record World Gospel

## Gospel Hall of Fame Nominees Announced

■ NASHVILLE—The Gospel Music Association has announced the finalists for induction into the Gospel Music Hall of Fame. Nominated in the living category are John T. Benson, Jr., Dwight Moody Brock, Thomas A. Dorsey, William J. Gaither, and Ira F. Stanphill. Deceased category nominees are Mrs. J. R. Baxter, John T. Benson, Sr., Haldor Lil- lenas, B. B. McKinney, and Clara Ward.

A Gospel Music Hall of Fame nominating committee presented 20 names in the living category and 19 in the deceased to a panel of electors throughout the U.S. to choose the 10 finalists. The panel will select an inductee from each category to be announced during the 12th Annual Dove Awards Presentation in April, 1981. Tabulation for balloting is compiled by the accounting firm of J. Allen Hopper.

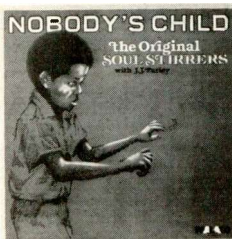
## Gospel Album Picks

### WALTER HAWKINS



### THE HAWKINS FAMILY

**WALTER HAWKINS—Light LS 5770 (Word)**  
Recorded live in Oakland, California, intensity and excitement are evident in this high energy collection of songs. Superior vocal abilities and an unmistakable spiritual commitment assure the Hawkins family complete success with this album.



### NOBODY'S CHILD

**THE ORIGINAL SOUL STIRRERS WITH J. J. FARLEY—Malaco 4369**  
Fine harmonies in the Soul Stirrers style combined with simple production render an upbeat sound that's sure to make listeners stand up and clap their hands. Prime selections include "I'm Not Tired Yet," "Sign Me Up," "All I Need," and the title cut.



### CAN'T STOP THE MUSIC

**LANNY WOLFE AND THE LANNY WOLFE TRIO**  
With two new members to form his trio, Lanny Wolfe delivers a pleasing contemporary sound. Outstanding vocal harmonies on "I Have A Friend" and a spiritual quality in "Precious Blood" and "Fresh Touch Of Desire" make these top cuts.

(Continued on page 46)

## Singin' & Signin'



Newly signed MCA/Songbird artist Austin Roberts strums a few chords as he discusses his upcoming album "Paint My Life" with Jim Foglesong, president of MCA Record's Nashville division. The first single from the album, "Mary Go Round," a Roberts composition, has just shipped.

## New Tempo Cassettes

■ DALLAS — Tempo Music Publications has announced the release of the second in its series of "Orchestra Plus You" solo accompaniment cassettes. Series II includes 40 titles of current top-rated tunes, including "I Am Loved," "He's Alive," "Tell 'Em Again," "Sail On," "Old Man's Rubble" and "Special Delivery."

A spiral bound book "Songs of Inspiration II" contains each title. Also available is a demonstration cassette featuring excerpts from all 40 songs. A wooden revolving stand available for bookstores holds 113 cassettes, 20 spiral books, and 20 demonstration tapes.

## Gospel Time

By PAM LEE

■ "This Ain't Hollywood Showcase: An Evening of Real-Life Music" was presented by the Nashville Chapter of NARAS in cooperation with the Benson Company at the Exit-In here Dec. 16. The **DeGarmo & Key Band, Bobby Springfield, James Ward, and Ed Ratzloff** gave inspiring performances to enthusiastic sold out crowds.

The PBS presentation "Edwin Hawkins at the Symphony" has been nominated for an Emmy Award. The show was produced and directed by **Bruce Lood . . . Leon Patillo** will appear on the "P.T.L. Club" in February. Also appearing on nationwide television this year will be **David Meece** on the "700 Club" and **Marty McCall and Fireworks** on "Bobby Jones' World."

Tri-Power Records, a new contemporary label, will release two albums early this year by the group **Apostle** titled "Cheap Album of Priceless Value" and "Do You Guys Have To Play That Loud?"

Steve Potratz, VP of marketing for Sparrow Records, announces the appointment of two new regional sales representatives. **Danny McGuffey** will cover New York, Pennsylvania, New Jersey, Maryland, Delaware, Virginia, West Virginia, eastern Ohio and Washington, D.C. **Dwayne Strickland** will service Texas, Oklahoma, Louisiana and

(Continued on page 46)

## Contemporary & Inspirational Gospel

ANUARY 10, 1981

JAN. 10	DEC. 20		
1	2	<b>EVIE FAVORITES, VOL. I</b> EVIE TORNUQUIST-KARLSSON/ Word WSB 8845	19 9 <b>CELEBRATE</b> ARCHERS/Light LS 5773 (Word)
2	1	<b>NEVER ALONE</b> AMY GRANT/Myrrh MSB 6645 (Word)	20 8 <b>PH'LIP SIDE</b> PHIL KAEGGY/Sparrow SPR 1036
3	3	<b>CHRISTMAS WITH THE IMPERIALS</b> DaySpring DST 4020 (Word)	21 13 <b>ONE MORE SONG FOR YOU</b> IMPERIALS/DaySpring DST 4015 (Word)
4	4	<b>IN HIS TIME, PRAISE IV</b> MARANATHA SINGERS/ Maranatha MM0064 (Word)	22 22 <b>GOT TO TELL SOMEBODY</b> DON FRANCISCO/NewPax NP 33071 (Benson)
5	5	<b>MY FATHER'S EYES</b> AMY GRANT/Myrrh MSB 6625 (Word)	23 14 <b>STRAIGHT AHEAD</b> JAMIE OWENS-COLLINS/ Sparrow SPR 1035
6	10	<b>MUSIC MACHINE</b> CANDLE/Birdwing BWR 2004 (Sparrow)	24 18 <b>FOR THE BEST</b> B. J. THOMAS/MCA/Songbird 3231
7	6	<b>BEST OF B. J. THOMAS</b> Myrrh MSB 6653 (Word)	25 31 <b>KIDS PRAISE ALBUM</b> Maranatha MM0068 (Word)
8	27	<b>COME ON, RING THOSE BELLS</b> EVIE TORNUQUIST-KARLSSON/ Word WSA 8770	26 21 <b>FOR HIM WHO HAS EARS TO HEAR</b> KEITH GREEN/Sparrow SPR-1015
9	20	<b>EMMANUEL, A CHRISTMAS PRAISE ALBUM</b> MARANATHA SINGERS/ Maranatha MM0071 (Word)	27 30 <b>HEED THE CALL</b> IMPERIALS/DaySpring DST 4011 (Word)
10	7	<b>ARE YOU READY?</b> DAVID MEECE/Myrrh MSB 6652 (Word)	28 33 <b>FORGIVEN</b> DON FRANCISCO/NewPax NP 33042 (Benson)
11	16	<b>THE PAINTER</b> JOHN MICHAEL TALBOT & TERRY TALBOT/Sparrow SPR 1037	29 29 <b>NO COMPROMISE</b> KEITH GREEN/Sparrow SPR 1024
12	24	<b>THE BIRTHDAY PARTY</b> CANDLE/Birdwing BWR 2024 (Sparrow)	30 34 <b>GIFT OF PRAISE II</b> MARANATHA SINGERS/ Maranatha MM0065 (Word)
13	25	<b>THANK YOU FOR THE DOVE</b> MIKE ADKINS/MA 1061	31 36 <b>AMY GRANT</b> Myrrh MSB 6586 (Word)
14	11	<b>WITH MY SONG</b> DEBBY BOONE/Lamb & Lion LL 1046 (Benson)	32 12 <b>DALLAS HOLM AND PRAISE LIVE</b> Greentree R 3441 (Benson)
15	15	<b>NEVER THE SAME</b> EVIE TORNUQUIST-KARLSSON/ Word WSB 8806	33 — <b>YOUNG MESSIAH</b> NEW LONDON CHORALE/ Myrrh MSB 6658 (Word)
16	17	<b>BULLFROGS AND BUTTERFLIES</b> CANDLE/Birdwing BWR 2010 (Sparrow)	34 32 <b>SEEDS OF CHANGE</b> KERRY LIVGREN/Kirshner NJZ 36567 (CBS)
17	—	<b>IN CONCERT</b> B. J. THOMAS/MCA/Songbird 5155	35 19 <b>PRAISE STRINGS IV</b> Maranatha MM0067 (Word)
18	23	<b>SAVED</b> BOB DYLAN/Columbia JC 36553 (CBS)	36 26 <b>ROAR OF LOVE</b> 2ND CHAPTER OF ACTS/ Sparrow SPR 1033
			37 35 <b>COME TO THE QUIET</b> JOHN MICHAEL TALBOT/ Birdwing BWR 2019 (Sparrow)
			38 28 <b>I CAN'T LET GO</b> KRISTLE MURDEN/Light LS 5765 (Word)
			39 37 <b>YOU GAVE ME LOVE</b> B. J. THOMAS/Myrrh MSB 6633 (Word)
			40 39 <b>I'LL BE THINKING OF YOU</b> ANDRAE CROUCH/Light LS 5763 (Word)

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Al Green needs no introduction—his talents became known around the world through his chart-leading hit "Let's Stay Together". Al Green's music now goes beyond the problems of life to address the solution to people's problems with tunes like Highway to Heaven, The Lord Will Make a Way, and Pass Me Not.



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**WORD  
DISTRIBUTION**

# The Strata-East Label Is Ready To Roll Again

By KEN SMIKLE

■ NEW YORK—After being inactive for three years, the Strata-East label will now be making its catalogue commercially available and introducing new product through a distribution agreement with Audio Fidelity Enterprises. Strata-East was started 10 years ago as an artist-owned company headed by trumpeter Charles Tolliver and pianist Stanley Cowell. It was designed specifically to cater to the needs of the lesser-known mainstream jazz artists who desired to get their music distributed commercially.

As Tolliver explained, the company's purpose will remain the same. "There are two programs. For artists who produce their own records, they can use our house to distribute it. We offer the artist a better percentage than most labels and they retain ownership of the master. Through the second program, the label itself will be selecting and signing its own artists."

There are 10 new artists that Strata-East is currently negotiating with, Tolliver said, adding that, although he would not provide names until after they are signed, all of them are considered known, mainstream musicians. The most popular of the 20 titles originally released by the label was Gil Scott-Heron's "Winter In America" album, which contained the hit single, "The Bottle."

"One of the main reasons that we suspended activity," said Tolliver, "was that we reached a point where there was no new product available. With

the Gil Scott-Heron album we were able to get to buyers and stores that we weren't reaching before." The commercial demand for the Scott-Heron LP has remained high over the years as his popularity grew with subsequent albums for the Arista label. There was also a strong audience for the label's roster in the overseas markets. "That kept us going for a good while, particularly the Japanese market."

## 'A Catalogue Company'

Audiofidelity has been in business for more than 25 years and has a wide variety of recordings in its catalogue. Most of the product it handles comes from masters that have been picked up over the years, and these include contemporary artists, ethnic artists and speciality recordings. "We're an independent company," said general manager, Carmen La Rosa, "with the ability to sell catalogue product and have a commitment to it, as opposed to a let's - pray - for - a - hit record company." He said plans for the Strata-East line are just being formulated. "We'll be going not only to the commercial jazz stations, but to the college stations where jazz is an important part of their format," said La Rosa.

Audiofidelity will be shipping its first 10 Strata-East releases in January. Among the artists included are Scott-Heron, Tolliver, Cowell, the Heath Brothers, the New York Bass Violin Choir, John Hicks, Charels Rouse and the Piano Choir.

## Gospel Album Picks

(Continued from page 44)

### KEEP THE FIRE BURNING

SETH—Star Song SSR 0026

As a tribute to Christian music today, Seth offers a package of their best previously released material. The title song along with "Keep Holdin' On" and "A Man Called Jesus" are the best of the best.



## Gospel Time

(Continued from page 44)

Arkansas . . . Shawnee Press, Inc., the music publishing division of Waring Enterprises, announces the appointment of Charles F. Brown to the position of editor and creative specialist for GlorySound, the firm's evangelical church music line of print and recorded product . . . Music in Review, a choral preview buying plan for church musicians, has appointed William F. Guthrie as music marketing specialist for the new company . . . Kenneth L. Herring has recently been promoted to PD for WTHE-AM, out of Mineola, N.Y.

(With this issue, Pam Lee becomes Record World's regular Gospel columnist.)

## Dove Category Changes Announced

■ NASHVILLE—The Gospel Music Association has announced several category changes in the Dove Awards program developed by the Dove Awards criteria study group and adopted by GMA's board of directors at a recent meeting.

Former categories of male group were combined to group of the year; backliner notes, photo art, and graphic layout to album cover of the year; and the television show category was eliminated.

Voting procedure for song of the year was expanded. In the first ballot each voter will nominate three songs instead of one. All songs receiving five or more nominations will appear on the second ballot to be voted on in order of preference. The top 10 songs on the final ballot will be voted on a preference scale of

one to 10 with the song receiving the most points being the winner.

The associate award will now be called gospel artist of the year and all associate and trade members will vote for either a group or individual. This award is to be of great prominence with a special place in the awards program.

Other categories in the program are male vocalist; female vocalist; songwriter; instrumentalist; contemporary, inspirational and traditional record album awards; another set of these awards for black gospel; gospel album by a secular artist; and two new album categories—children's music and worship music (worship/praise/musicals/liturgical).

The 12th Annual Dove Awards program is slated for April, 1981 at the Grand Ole Opry House here, capping off the third annual Gospel Music Week activities.

## Soul & Spiritual Gospel

JANUARY 10, 1981

JAN. 10	DEC. 20		
1	1	<b>REJOICE</b> SHIRLEY CAESAR/Myrrh MSB 6646 (Word)	20 27 <b>THANK YOU LORD</b> REV. MACEO WOODS & CHRISTIAN TABERNACLE CHOIR/Savoy SGL 7055 (Arista)
2	14	<b>RISE AGAIN</b> GOSPEL KEYNOTES/Nashboro 7227	21 22 <b>TELL IT</b> MILDRED CLARK & MELODY-AIRES/Savoy SL 14571 (Arista)
3	3	<b>EVERYTHING'S ALRIGHT</b> CHARLES HAYES & COSMOPOLITAN CHURCH OF PRAYER CHOIR/Savoy SL 14580 (Arista)	22 13 <b>COME TO JESUS NOW</b> MYRNA SUMMERS/Savoy SL 14575 (Arista)
4	4	<b>KEEP ON CLIMBING</b> PILGRIM JUBILEE SINGERS/Savoy SL 14584 (Arista)	23 28 <b>AMAZING GRACE</b> ARETHA FRANKLIN/Atlantic SD 2906
5	11	<b>MOTHER WHY?</b> WILLIE BANKS & MESSENGERS/Black Label BL 3000 (HSE)	24 21 <b>CHANGED MAN</b> SWANEE QUINTET/Creed 3099 (Nashboro)
6	7	<b>I'M COMING LORD</b> CANTON SPIRITUAL/J&B 80028	25 17 <b>AIN'T NO STOPPING US NOW</b> WILLIE NEAL JOHNSON & GOSPEL KEYNOTES/Nashboro 27217
7	8	<b>A PRAYING SPIRIT</b> JAMES CLEVELAND & VOICES OF CORNERSTONE/Savoy SGL 7046 (Arista)	26 16 <b>GOD SAID IT</b> SOUL STIRRERS/Savoy SL 14569 (Arista)
8	2	<b>THE LORD IS MY LIGHT</b> NEW JERUSALEM BAPTIST CHURCH CHOIR/Savoy SGL 7050 (Arista)	27 — <b>CAUGHT UP</b> BOBBY JONES & NEW LIFE/Creed 3102 (Nashboro)
9	9	<b>LOVE ALIVE II</b> WALTER HAWKINS & LOVE CENTER CHOIR/Light SL 5735 (Word)	28 29 <b>SAVE THE LOST</b> GOSPEL MUSIC WORKSHOP MASS CHOIR/Savoy SGL 7043 (Arista)
10	5	<b>TRAMAINÉ</b> TRAMAINÉ HAWKINS/Light LS 5760 (Word)	29 26 <b>PEOPLE GET READY</b> SUPREME ANGELS/Nashboro 7226
11	15	<b>GOD CAN</b> DOROTHY NORWOOD/Savoy SL 14527 (Arista)	30 32 <b>STAND UP AND TESTIFY</b> SALEM TRAVELERS/Creed 3100 (Nashboro)
12	24	<b>HE CHOSE ME</b> O'NEAL TWINS/Savoy SGL 7049 (Arista)	31 30 <b>WE'LL LAY DOWN OUR LIVES FOR THE LORD</b> JULIUS CHEEKS & THE YOUNG ADULT CHOIR/Savoy SGL 7040 (Arista)
13	12	<b>I'LL BE THINKING OF YOU</b> ANDRAE CROUCH/Light LS 5763 (Word)	32 25 <b>SHOW ME THE WAY</b> WILLIE BANKS & MESSENGERS/HSE 1532
14	18	<b>GOD WILL SEE YOU</b> WILLIAMS BROTHERS/New Birth 7048	33 33 <b>ALL ABOUT JESUS</b> SENSATIONAL NIGHTINGALES/Malaco 4398
15	10	<b>IT'S A NEW DAY</b> JAMES CLEVELAND & SOUTHERN CALIFORNIA COMMUNITY CHOIR/Savoy SGL 7035 (Arista)	34 20 <b>JFSUS WILL NEVER SAY NO</b> FLORIDA MASS CHOIR/Savoy SGL 7045 (Arista)
16	19	<b>THE LORD WILL MAKE A WAY</b> AL GREEN/Myrrh MSB 6661 (Word)	35 37 <b>AT THE MEETING</b> ERNEST FRANKLIN/Jewel 0151
17	6	<b>PLEASE BE PATIENT WITH ME</b> ALBERTINA WALKER/Savoy SL 14527 (Arista)	36 — <b>THE HAWKINS FAMILY</b> WALTER HAWKINS/Light LS 5770 (Word)
18	—	<b>REMEMBER ME</b> REV. E. L. MCKINNEY/J&B 0005	37 34 <b>CHANGING TIMES</b> MIGHTY CLOUDS OF JOY/City Lights/Epic JE 35971 (CBS)
19	—	<b>THIS GOSPEL</b> REV. E. L. MCKINNEY/J&B 80026	38 35 <b>MIRACLE</b> JACKSON SOUTHERNAIRES/Malaco 4370
			39 39 <b>SAVIOR, LEAD ME LEST I STRAY</b> REV. CLEOPHUS ROBINSON/Savoy SL 14558 (Arista)
			40 23 <b>HEAVEN</b> GENOBIA JETER/Savoy SL 14547 (Arista)

# Record World Country

## Jack Stapp Dies

By AL CUNIFF

■ NASHVILLE—Jack Stapp, chairman of the board and chief executive officer of Tree International publishers, died Dec. 20 here after a lengthy illness.

Stapp, 68, who founded Tree with Lou Cowan as a part-time operation in 1951 while he worked for Nashville's WSM radio station, owned 60 percent of Tree at the time of his death. His share has since been sold by his estate to Tree president Buddy Killen (see related story).

Stapp, a native of Nashville, found his first work in the music industry as a teenager, when he became an announcer for WGST, a Georgia Tech station. He became a producer for a CBS network radio station in Atlanta while still in his 20s, and later became a program manager for WSM radio station back in his home town. Stapp, who soon became manager of the Grand Ole

(Continued on page 48)

## Killen Becomes Sole Stockholder at Tree

■ NASHVILLE—Buddy Killen, president of Tree International, has become the sole stockholder of the company, after exercising a buy-sell agreement which had existed for years between himself and Jack Stapp, the recently-deceased founder and chairman of Tree.

Stapp, who died Dec. 20 after a lengthy illness (see related story), owned a 60 percent share of Tree, which his estate sold to Killen, owner of the remaining 40 percent. Killen exercised a buy-sell agreement which gave the surviving stockholder the option of buying his partner's interest in the company, said to be the largest publisher of country music in

(Continued on page 48)

## Multi-Media Exposure Keys Country's Boom Year

By AL CUNIFF

■ NASHVILLE—Despite the "guarded optimism" of industry executives still reeling from the effects of the recent recession, the country music industry enjoyed a banner year in 1980, in terms of multi-media exposure, sales levels, and continued crossover onto pop sales charts.

Artists such as Eddie Rabbitt, Mickey Gilley, Johnny Lee, Don Williams, and Kenny Rogers began or continued assaults on the pop charts, while maintaining strong positions in country charts.

Radio continued its love affair with country, as powerful stations from New York to California shifted to country formats, including KLIF (Dallas-Fort Worth), WRVR (New York), KNDE (Tucson), KSAN (San Francisco), KZLA-AM and FM (Los Angeles), and many others.

In addition, radio shows devoted to country music flourished, using "countdown," weekly, holiday, and special formats. Christmas specials, New Year countdowns, the new "Epic '80" and

"Silver Eagle," and other series and specials, such as "Jamboree in the Hills" and "Inside Country" received great radio participation, as did the new Opryland Radio Productions ventures: "On Stage," "Nashville Record Review," and "Heartthrob!" a Conway Twitty special.

TV also paid special attention to country music during the past year, spotlighting the musical form in specials by Johnny Cash, George Burns, Larry Gatlin, Eddie Rabbitt, Crystal Gayle, Chet Atkins, and Waylon Jennings. TV movies in the shooting stages include "Stand By Your Man," based on Tammy Wynette's autobiography, and "Living Proof," based on the self-penned book by Hank Williams Jr.

Barbara Mandrell and her sisters are still involved with a TV network series, and the "Solid Gold" syndicated series provided excellent exposure to hit country acts. Shows such as "Hee Haw" and "Austin City Limits" continued to enhance the appeal of country music, and new offerings such as "Backstage at the Grand

Ole Opry," "Pop! Goes the Country" (which is now hosted by Tom T. Hall), and "Nashville Palace," intended to become a regular series, hold further promise for country's future.

### Awards

George Jones and Emmylou Harris were recognized as vocalists of the year in Country Music Association polling. The CMA chose Barbara Mandrell as entertainer of the year.

Tree International won top publisher awards from both BMI (Tree) and ASCAP (Cross Keys). Combine Music Group's Bob Morrison was named ASCAP's writer of the year; BMI awarded similar honors to Kye Fleming, Merle Haggard, Bob McDill, Dennis Morgan, and Sonny Throckmorton, who earned three awards each.

Major artist signings during 1980 included Ray Stevens, Alabama, and Leon Everette (RCA), Don King (Epic), Vern Gosdin (Ovation), and others.

The movies played a large role in the "urban explosion" of country music during the past year, with such titles as "Urban Cowboy," "Coal Miner's Daughter," "Honeysuckle Rose," "Bronco Billy," "Smokey and the Bandit 2," and, more recently, "Any Which Way You Can" and "9 to 5" meaning big exposure for country-oriented material to many people who are not considered "typical" country fans.

Kenny Rogers, Waylon Jennings, and Willie Nelson continued to dominate the top spots on Record World's Country Album Chart, and these and artists such as Mickey Gilley, Johnny Lee, Eddie Rabbitt, Anne Murray, and others logged their share of number one country singles.

New and relatively new artists who have had unusual chart suc-

(Continued on page 50)

## Nashville Report

By AL CUNIFF

■ Watch for product by **Jeanne Pruett** on P.A.I.D./IBC Records. It looks as if the two labels have reached an agreement on releasing new product by the singer . . . **Billy Sherrill** has apparently found another artist for his Epic/Sherrill label. It's **C. C. Couch**, who's being produced by **Dan Hoffman**.

**Les Acree**, PD at WMC in Memphis, has given up his morning shift to devote full time to programming and promotional chores . . . In case you haven't heard yet, KLIF in the Dallas-Fort Worth area has gone country . . . New York's WHN recently interviewed **Boxcar Willie** for a public affairs program. Boxcar, who is a hit country artist in Europe, is preparing a TV LP package offer much like the offer that rejuvenated the U.S. career of **Slim Whitman**.

Miller Beer has decided to jump right on the TV commercial spots that Elektra artist **Eddie Rabbitt** has cut for the company. Miller will premiere the "soft sell" spots featuring Eddie in concert this month

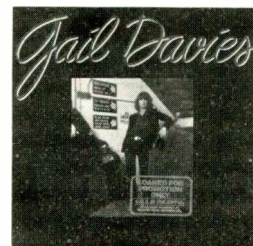
(Continued on page 48)

## PICKS OF THE WEEK

**SINGLE** **BELLAMY BROTHERS, "DO YOU LOVE AS GOOD AS YOU LOOK"** (prod.: Michael Lloyd) (writers: R. Bourke, J. Gillespie, C. Black) (Chappell, ASCAP/Tri-Chappell, SESAC) (2:56). This rhythmic, positive, up-tempo cut is stamped with the Bellamys' trademark harmony and hooks. It's a light, pleasant tune that seems destined to rise in the fashion of the brothers' recent hits. Warner Bros./Curb 49639.

**SLEEPER** **VERN GOSDIN, "TOO LONG GONE"** (prod.: Brien Fisher) (writer: M. D. Barnes) (Blue Lake/Plum Creek, BMI) (2:43). Gosdin's Ovation debut is a solid comeback, a song that opens quietly and builds to a full, upbeat sound highlighted by top-notch production. Ovation 1163.

**ALBUM** **GAIL DAVIES, "I'LL BE THERE."** This is another polished offering from the multi-talented Davies, who penned five of the tunes and produced and arranged the LP, blending a classic country sound with 1980s energy. The best cuts here are "It's a Lovely, Lovely World," "I'll Be There" (her current single), and "Grandma's Song," also included on an earlier Davies LP. Warner Bros. BSK 3509.



# Country Hotline

By MARIE RATLIFF

## MOST ADDED CHART CONTENDERS

Bellamy Brothers — "Do You Love As Good As You Look"

George Jones — "If Drinkin' Don't Kill Me"

Willie Nelson has a strong original ballad in "Angel Flying Too Close To The Ground," already playing at: WTSO, KEBC, WXCL, KBUC, WHN, KSSS, WHOO, WSM, WYDE, WSLR, KWKH, KNIX, KMPS, KEEN, WPNX, WTMT, KLAC, WJEZ, WIRE, KWMT, KKYX, WFAI, KRAK, WESC, KIKK, WINN, KSOP, KSOK, WCXI, KEBC, WWVA, WGTO, WDEN, KSON, WITL.



Vern Gosdin

Newcomer Donna Hazzard is getting early action on "My Turn" at WSM, WFAI, WTOD, KDJW, KSOP, KEBC. New duo Mick Lloyd and Jerri Kelly have play on "Be My Lover, Be My Friend" at KOKE, KFDI, KRMD, KSO, WPNX.

Johnny Carver's "S.O.S." getting response at WQIK, KVOO, KCKN, WPNX, KSO, WDEN, KEBC. Larry Riley's

"Cheater's Last Chance" playing at KSOP, WYDE, WFAI.

McGuffey Lane has adds on "Long Time Lovin' You" at WCMS, KEBC, WBAM. Rita Coolidge has crossover action on "Fool That I Am" at WTSO, WMC, KSOP, KEBC, WYDE.

Tricia John enjoys renewed interest in "Did We Fall Out Of Love" at KOKE, KSSS, WKKN, KRMD, WYDE, KTTS. Vern Gosdin's "Too Long Gone" starting to show at KKYX, KENR, WNYN, WGTO, WYDE.



Cristy Lane

Cristy Lane has strong play on "I Have A Dream" at KCKC, KSOP, WSM, KSO, WITL, WGTO, KEBC, WYDE, WTOD.

The Bellamy Brothers are having good initial response to the musical question "Do You Love As Good As You Look" at WMC, KKYX, WQIK, WJQS, KSO, WIBK, KEBC, WYDE, WDEN, WTOD, WCXI, WITL, WTSO.

George Jones is strong again with "If Drinkin' Don't Kill Me (Her Memory Will)" at WCXI, WTSO, WGTO, WYDE, KEBC, WDEN, WTOD, KSO, WSM, WQIK, KSOP, KKYX, KSON.

## SURE SHOTS

George Jones — "If Drinkin' Don't Kill Me"

Jerry Lee Lewis — "Thirty Nine And Holding"

Bellamy Brothers — "Do You Love As Good As You Look"

## LEFT FIELDERS

Eddy Raven — "Peace Of Mind"

Ann J. Morton — "You've Got The Devil In Your Eyes"

Bobby G. Rice — "Livin' Together (Lovin' Apart)"

Anna Suddurth — "Perpetual Motion"

## AREA ACTION

Eagles — "Seven Bridges Road" (WHN, KSOP, KWJJ, WYDE)

Randy Barlow — "Dixie Man" (WYDE, KSO)

## Stapp Dies (Continued from page 47)

Opry, founded Tree as a "moonlight" job before moving to the presidency of WKDA radio station in Nashville in 1957.

Tree's first big hit was "Heartbreak Hotel," which became Elvis Presley's first million selling record in 1956. Tree signed Roger Miller in 1958, and the writer-

artist went on to collect five Grammys. Other Tree writers who went on to garner hits and industry awards were Dottie West, Curly Putman, Bill Anderson, Eddie Miller, and Red Lane.

Today Tree includes over 100 writers and a catalogue of approximately 6000 songs.

## ASCAP Country Workshop



ASCAP's Nashville office recently concluded its first country music workshop, which began in September, 1980 and ran as two four-week segments headed by Buzz Cason and Bill Rice, respectively. Participants learned about all phases of songwriting from 40 of Nashville's best writers, publishers, and producers. Shown during a workshop session above are, from left: ASCAP's John Sturdivant; producer-writer-artist Carmal Taylor; Cason; writer Kermit Goel; writer Randy Goodrum; producer Norro Wilson; and ASCAP's Bob Doyle.

## Killen Purchases Stapp's Shares, Becomes Sole Stockholder of Tree

(Continued from page 47)

the world. Killen joined the fledgling publishing company in 1953, and became a stockholder in 1957. He was named president of Tree Intl. in 1975, overseeing the operations of Tree (BMI), Cross Keys (ASCAP), and the other publishing concerns controlled by the company.

With his new stock purchase, Killen also becomes chief executive officer of Tree Intl. In October, 1980 Tree was named the top publisher by BMI and ASCAP at the licensing organizations' Nashville awards banquets. BMI also cited Tree as having won more BMI country awards to date than any other publisher.

Tree officials have admitted

that they have received offers in excess of \$20 million to purchase the company, but Killen stressed that Tree is "solid and stable and not for sale." Killen will remain active as a songwriter, and as a producer for such acts at T. G. Sheppard, Joe Tex, Ronnie McDowell, and Roger Miller.

Killen, a native of Florence, Ala. who found his first work in country music as a bass player on the Grand Ole Opry and as a road musician, is also an owner of Nashville's Soundshop recording studio, a director of the Midland, Texas-based MGF Oil Corp., and a board member at Nashville's Commerce Union Bank and the Investors Savings and Loan Association.

## Nashville Report

(Continued from page 47)

during prominent football games, including the Super Bowl on Jan. 25 Rabbitt has his first gold single in "Drivin' My Life Away," and may receive his second for "I Love a Rainy Night" by early March.

The "Stan Hitchcock Show," a half-hour TV feature syndicated in 85 markets, including Chicago and New York, begins its new taping schedule March 22-28 at the College of the Ozarks studios near Springfield, Mo. Hitchcock, a former Capitol artist, plans to tape 15 segments of his country music/variety show during the above dates. To discuss placing talent on the show, call producer Keith O'Neil at Ramblin' Productions, (417) 864-4404. Ramblin' also plans to launch a label (Ramblin' Records) soon, and has broken ground on a 3000-seat concert venue/TV studio near its present location.

IN THE STUDIO: Local studio action in recent days has included Ricky Skaggs working on an LP at the Scruggs Sound Studio, which is also remixing tracks for Billy Larkin and Mel Street LPs.

Don Williams and the Oak Ridge Boys will be seen on "Country Countdown," a syndicated pilot of a special produced by Bob Banner Associates which airs this month. The two-hour special will feature artists whose singles received top country airplay in 1980.

Someone stole Rex Allen Jr.'s bus and burned it—with the equipment locked inside—last week. The bus was found still burning by a local sheriff near Ashland City, Tenn. . . . There is now a scholarship fund in the name of RCA artist Floyd Cramer at East Tennessee State University in Johnson City, Tenn. The scholarship's initial \$20,000 endowment is funded by the proceeds from the Cramer benefit shows at the ETSU campus.

The Rangers are the subject of a UPI story now making its way over the wire service. The piece details the group's move from gospel to country music.



AN OPEN LETTER TO  
DAVID LIEBERMAN FROM  
CHARLIE DANIELS AND JOE SULLIVAN

Dear David

Joe and myself just wanted  
you to know how much your friend-  
ship and help have meant to us over  
the years.

Happy New Year, and our best  
to Sara and the kids.

With Love

Charlie Daniels

Joe Sullivan

# Country Single Picks

## COUNTRY SONG OF THE WEEK

**GEORGE JONES**—Epic 19-50968

**IF DRINKIN' DON'T KILL ME (HER MEMORY WILL)** (prod.: Billy Sherrill) (writers: H. Sanders, R. Beresford) (Warner-Tamerlane/Window, BMI) (3:09)

Jones sounds great on this mournful country ballad, a down-and-drunk tearjerker that's assured of immediate radio attention.

**JERRY LEE LEWIS**—Elektra 47095

**THIRTY NINE AND HOLDING** (prod.: Eddie Kilroy) (writers: J. Foster, B. Rice) (April, ASCAP) (2:55)

Lewis offers a solid cut that follows in his middle-age-crazy groove. It's the story of a man who's 39 and holding—every girl he can.

**ELVIS PRESLEY**—RCA JH-12158

**GUITAR MAN** (prod.: Felton Jarvis) (writer: J. R. Hubbard) (Vector, BMI) (2:47)

This hot track features The King's voice surrounded by recut music, including the blistering guitar work of Jerry Reed, who wrote the tune.

**SYLVIA**—RCA JH-12164

**DRIFTER** (prod.: Tom Collins) (writers: D. Pfrimmer, A. Jordan) (Pi-Gem, BMI/Chess, ASCAP) (2:25)

Produced with the flavor of the "Rawhide" and "Ponderosa" themes, this slick country ballad will do well for this polished young vocalist.

**JOE STAMPLEY**—Epic 19-50972

**I'M GONNA LOVE YOU BACK TO LOVING ME AGAIN** (prod.: Ray Baker) (writers: L. Chesier, M. Kellum) (Blabb/Mullet, BMI) (2:12)

A simple, positive lyric and uncomplicated production result in a highly appealing sound for Stampley.

**RANDY BARLOW**—P.A.I.D. 116

**DIXIE MAN** (prod.: Fred Kelly) (writers: K. Bell, T. Skinner, J. L. Wallace) (Hall-Clement, BMI) (2:37)

A rockabilly sound and lyric prove an effective combination for Barlow, who rocks his way through the story of a guy who's in love with Dixie.

**EDDY RAVEN**—Dimension 1017

**PEACE OF MIND** (prod.: Ray Pennington) (writer: E. Raven) (Milene, ASCAP) (2:52)

An infectious, Eagles-flavored instrumental backing enhances the vocal performance by Raven, one of the smoothest country singers around.

**BOBBY G. RICE**—Sunbird P7558

**LIVIN' TOGETHER (LOVIN' APART)** (prod.: Nelson Larkin & Earl Thomas Conley) (writers: B. Morrison, M. Welch) (Southern Nights, ASCAP) (3:11)

Their love is over, but they keep holdin' on because of the memories. This sharp ballad has it in the grooves, another excellent Larkin/Conley production.

**RIDERS IN THE SKY**—Rounder 4537

**BLUE BONNET LADY** (prod.: Russ Miller) (writer: W. Paul) (Famous, ASCAP) (2:49)

This clean, spirited reproduction of the 1940s "cowboy harmony" will gather airplay on stations that find a hip/traditional treatment appealing.

## Sound Management Bows Nashville Office

■ NASHVILLE — Sound Management Inc., a full-service artist representation firm, has announced the opening of its Nashville office at 1201 16th Avenue South. Headed by Michael Barnett and Ben Ewings, the firm manages the Amazing Rhythm Aces, Wayne Perkins, Will McFarlane, Jackson Highway, Jaime Segel, and the Steven Doster

Band.

Barnett, who is also president of Muscle Shoals Sound Records, continues as a business associate and partner with the Muscle Shoals Rhythm Section.

Sound Management also maintains offices in Los Angeles and Muscle Shoals. The company's Nashville phone is (615) 327-4666.

## Twitty Special Set

■ NASHVILLE — Opryland Radio Productions has announced the availability of "Heartthrob! Conway Twitty: Then and Now," a six-hour radio salute to the artist slated for airing April 11 and 12, 1981, the year that marks Twitty's 25th anniversary in music.

The special, produced in two three-hour segments, is offered free to stations on a barter basis. The show traces Twitty's career from his days as a rock star in the late 1950s to his chart-topping performances extending into the 1980s.

Guests on the special include Loretta Lynn, Barbara Mandrell, Ray Price, Sonny James, Jerry Lee Lewis, Dick Clark, and T. G. Sheppard. The special is being offered in stereo on an exclusive market-by-market basis.

Stations desiring further information may contact Opryland Productions at (615) 883-6197.

## Atlanta Media Execs To Be Hosted by CMA

■ NASHVILLE—The Country Music Association will host a special "luncheon showcase" Feb. 4 for advertising agency and media executives in Atlanta. The showcase, to be hosted by 1980 CMA entertainer of the year and MCA artist Barbara Mandrell, will feature the Bill Anderson Show and a multi-media presentation of country music's history and growth.

The luncheon will be held in conjunction with the CMA's first quarterly board meeting for 1981, to be held Feb. 3-5 at the Colony Square Hotel in Atlanta.

The board will adopt the CMA's operation budget for the coming year, and begin plans for annual projects such as Fan Fair, the CMA awards show, and the Talent Buyers Seminar.

## Country's Year

(Continued from page 47)

ness included Terri Gibbs, who went top 10 with her first MCA single "Somebody's Knockin'," Alabama, Leon Everette, Lacy J. Dalton, and Reba McEntire.

Industry figures who died during 1980 included Tree's Jack Stapp, artist Red Sovine, Combine Music Group's Johnny "Peanuts" Wilson, writer Vic McAlpin, and artist Bob Nolan.

### Slim's Comeback

The past year saw the re-emergence of Slim Whitman, long a success in Europe, who was signed to Cleveland International/Epic. It also saw the re-teaming of George Jones and Tammy Wynette on record, and the reissue of songs recorded by Porter Wagoner and Dolly Parton. The year also saw a country hit single by Roy Orbison, who sang a duet with Emmylou Harris, "That Lovin' You Feeling Again."

Actors Burt Reynolds, Clint Eastwood, and George Burns and singer Ray Charles found their way onto the country singles charts during 1980, a year that also witnessed the re-emergence of the Liberty label (replacing United Artists), the formation of Pickwick's Excelsior country label, and the opening of the Viva, Koala Kari, and P.A.I.D. record companies.

## Mercury Inks Browning

■ NASHVILLE — Bob Sherwood, president of Phonogram Inc./Mercury Records, has announced the signing of Larry Browning to a long-term recording contract with the label. The artist's first Mercury single, "My Baby Don't Love Me Anymore," recently shipped.

## Transatlantic Gold



MCA artist Don Williams (with hat) recently received gold album awards from both sides of the Atlantic. He received U.S. awards for his "I Believe in You" and "Best Of, Vol. II" LPs, and a European gold award for "A Touch of Don Williams," distributed by K-Tel, which has sold more than 500,000 units. Shown at the presentation of the U.S. awards are, from left: Jim Foglesong, president of MCA Records Nashville; Williams; producer Garth Fundis; and Chic Doherty, MCA VP of marketing, Nashville.

# It began as a barn dance.

When announcer George Hay and an octogenarian fiddler, Uncle Jimmy Thompson, inaugurated the show in 1925, it was known as the "WSM Barn Dance."

Millions now know it as the Grand Ole Opry,<sup>®</sup> Mother Church of Country Music. And each year hundreds of the industry's prime movers make the pilgrimage to Nashville for the Opry's birthday bash.

These are the disc jockeys from 33 states, recording company executives, New York and Hollywood film industry executives, advertising executives, and talented musicians and singers who are the heirs to an institution created by their predecessors.

This year's party included the largest con-

tingent of national and international media representatives ever. We welcomed: ABC's Good Morning America, Voice of America, Cable News Network, Mutual Broadcasting, CBS-TV News, NBC-TV, PM Magazine, PBS-TV, AP Radio, Country Crossroads, BBC London, Springbok Radio South Africa, Radio New Zealand, TROS Radio Holland, Radio Cleveland England, Radio Carousel South Ireland, Radio Ireland, Radio Brisbane Australia, BIG D Radio Dublin Ireland, BBC Radio Scotland, Radio, Frankfurt, Swedish Radio, AP, UPI, Gannett News Service, People, Time, Newsweek, TV Guide, Billboard, Cashbox, Record World, and just about every Country Music Publication in existence.

Yes, the Grand Ole Opry Birthday Party has truly become an international event! We applaud Opry star Barbara Mandrell,

voted Entertainer of the Year by the Country Music Association. Another Opry favorite, George Jones, was named Male Vocalist of the Year by the CMA. And the Opry congratulates Johnny Cash and Connie B. Gay, pioneers in the field, on their induction into the Country Music Hall of Fame.

We at the Grand Ole Opry remember how it all started. And we remember the people who brought us to where we are, and who will take us toward the future. May 1981 and your future be bright, cheerful, and prosperous. Thanks.

## Grand Ole Opry<sup>®</sup>





# Record World Country Singles

JANUARY 10, 1981

TITLE, ARTIST, Label, Number

JAN. 10 DEC. 27

WKS. ON CHART

<b>1</b>	<b>3</b>	<b>I THINK I'LL JUST STAY HERE AND DRINK</b> MERLE HAGGARD MCA 51014	<b>11</b>
<b>2</b>	<b>1</b>	<b>ONE IN A MILLION</b> JOHNNY LEE/Full Moon/Asylum 47076	<b>11</b>
<b>3</b>	<b>6</b>	<b>I LOVE A RAINY NIGHT</b> EDDIE RABBITT/Elektra 47066	<b>9</b>
<b>4</b>	<b>4</b>	<b>A BRIDGE THAT JUST WON'T BURN</b> CONWAY TWITTY/ MCA 51011	<b>12</b>
<b>5</b>	<b>8</b>	<b>BEAUTIFUL YOU</b> OAK RIDGE BOYS/MCA 51022	<b>8</b>
<b>6</b>	<b>2</b>	<b>THAT'S ALL THAT MATTERS</b> MICKY GILLEY/Epic 9 50940	<b>14</b>
<b>7</b>	<b>9</b>	<b>DOWN TO MY LAST BROKEN HEART</b> JANIE FRICKE/ Columbia 1 11384	<b>10</b>
<b>8</b>	<b>10</b>	<b>GIVING UP EASY</b> LEON EVERETTE/RCA 12111	<b>12</b>
<b>9</b>	<b>15</b>	<b>IF YOU GO, I'LL FOLLOW YOU</b> PORTER WAGONER & DOLLY PARTON/RCA 12119	<b>9</b>
<b>10</b>	<b>12</b>	<b>SOMEBODY'S KNOCKIN'</b> TERRI GIBBS/MCA 41309	<b>13</b>
<b>11</b>	<b>14</b>	<b>DON'T FORGET YOURSELF</b> STATLER BROTHERS/Mercury 57037	<b>9</b>
<b>12</b>	<b>17</b>	<b>I KEEP COMING BACK/TRUE LIFE COUNTRY MUSIC</b> RAZZY BAILEY/RCA 12120	<b>7</b>
<b>13</b>	<b>16</b>	<b>GOODBYE MARIE</b> BOBBY GOLDSBORO/Curb 9 5400	<b>11</b>
<b>14</b>	<b>18</b>	<b>9 TO 5</b> DOLLY PARTON/RCA 12133	<b>6</b>
<b>15</b>	<b>19</b>	<b>GIRLS, WOMEN AND LADIES</b> ED BRUCE/MCA 51018	<b>9</b>
<b>16</b>	<b>22</b>	<b>I FEEL LIKE LOVING YOU AGAIN</b> T. G. SHEPPARD/ Warner/Curb 49615	<b>5</b>
<b>17</b>	<b>20</b>	<b>ACAPULCO</b> JOHNNY DUNCAN/Columbia 1 11385	<b>9</b>
<b>18</b>	<b>5</b>	<b>LOVERS LIVE LONGER</b> BELLAMY BROTHERS/Warner/Curb 49573	<b>13</b>
<b>19</b>	<b>23</b>	<b>1959</b> JOHN ANDERSON/Warner Bros. 49582	<b>7</b>
<b>20</b>	<b>24</b>	<b>YOUR MEMORY</b> STEVE WARINER/RCA 12139	<b>8</b>
<b>21</b>	<b>25</b>	<b>I'LL BE THERE IF YOU EVER WANT ME</b> GAIL DAVIES/ Warner Bros. 49592	<b>6</b>
<b>22</b>	<b>26</b>	<b>WHO'S CHEATIN' WHO</b> CHARLY McCLAIN/Epic 19 50948	<b>6</b>
<b>23</b>	<b>11</b>	<b>NO ONE WILL EVER KNOW</b> GENE WATSON/Capitol 4940	<b>11</b>
<b>24</b>	<b>28</b>	<b>FOLLOWING THE FEELING</b> MOE BANDY & JUDY BAILEY/ Columbia 11 11395	<b>6</b>
<b>25</b>	<b>29</b>	<b>SOUTHERN RAINS</b> MEL TILLIS/Elektra 47082	<b>4</b>
<b>26</b>	<b>31</b>	<b>ANY WHICH WAY YOU CAN</b> GLEN CAMPBELL/Warner/ Viva 49609	<b>7</b>
<b>27</b>	<b>30</b>	<b>NOBODY IN HIS RIGHT MIND (WOULD'VE LEFT HER)</b> DEAN DILLON/RCA 12109	<b>10</b>
<b>28</b>	<b>32</b>	<b>DANCE THE TWO STEP</b> SUSIE ALLANSON/Liberty/Curb 1183	<b>9</b>
<b>29</b>	<b>33</b>	<b>DON'T YOU EVER GET TIRED (OF HURTING ME)</b> WILLIE NELSON & RAY PRICE/Columbia 11 11405	<b>6</b>
<b>30</b>	<b>7</b>	<b>SMOKY MOUNTAIN RAIN</b> RONNIE MILSAP/RCA 12084	<b>13</b>
<b>31</b>	<b>35</b>	<b>SILENT TREATMENT</b> EARL THOMAS CONLEY/Sunbird 7556	<b>7</b>
<b>32</b>	<b>13</b>	<b>THE BEST OF STRANGERS</b> BARBARA MANDRELL/MCA 51001	<b>13</b>
<b>33</b>	<b>39</b>	<b>HILLBILLY GIRL WITH THE BLUES</b> LACY J. DALTON/ Columbia 11 11410	<b>4</b>
<b>34</b>	<b>38</b>	<b>THERE'S ALWAYS ME</b> JIM REEVES/RCA 12118	<b>7</b>
<b>35</b>	<b>40</b>	<b>DON'T LOOK NOW (BUT WE JUST FELL IN LOVE)</b> EDDY ARNOLD/RCA 12136	<b>5</b>
<b>36</b>	<b>42</b>	<b>ARE YOU HAPPY BABY</b> DOTTIE WEST/Liberty 1392	<b>4</b>
<b>37</b>	<b>41</b>	<b>COUNTRYFIED</b> MEL McDANIEL/Capitol 4949	<b>6</b>
<b>38</b>	<b>37</b>	<b>LOST IN LOVE</b> DICKEY LEE/Mercury 57036	<b>9</b>
<b>39</b>	<b>44</b>	<b>CAN I SEE YOU TONIGHT</b> TANYA TUCKER/MCA 51037	<b>3</b>
<b>40</b>	<b>21</b>	<b>TEXAS IN MY REAR VIEW MIRROR</b> MAC DAVIS/ Casablanca 2305	<b>13</b>
<b>41</b>	<b>45</b>	<b>YOU BETTER MOVE ON</b> GEORGE JONES & JOHNNY PAYCHECK/Epic 19 50949	<b>5</b>
<b>42</b>	<b>46</b>	<b>CUP OF TEA</b> REX ALLEN, JR. & MARGO SMITH/Warner Bros. 49626	<b>4</b>
<b>43</b>	<b>48</b>	<b>NOBODY'S FOOL</b> DEBORAH ALLEN/Capitol 4945	<b>7</b>
<b>44</b>	<b>27</b>	<b>I CAN SEE FOREVER IN YOUR EYES</b> REBA McENTIRE/ Mercury 57034	<b>12</b>
<b>45</b>	<b>49</b>	<b>WILLIE JONES</b> BOBBY BARE/Columbia 11 11408	<b>4</b>
<b>46</b>	<b>52</b>	<b>WHEN IT'S JUST YOU AND ME</b> KENNY DALE/Capitol 4943	<b>8</b>
<b>47</b>	<b>55</b>	<b>YELLOW PAGES</b> ROGER BOWLING/Mercury 57042	<b>5</b>
<b>48</b>	<b>61</b>	<b>WANDERING EYES</b> RONNIE McDOWELL/Epic 19 50962	<b>3</b>
<b>49</b>	<b>60</b>	<b>WHAT'S NEW WITH YOU</b> CON HUNLEY/Warner Bros. 49613	<b>3</b>
<b>50</b>	<b>54</b>	<b>ANYTHING BUT YES IS STILL A NO</b> STEPHANIE WINSLOW/ Warner Bros. 49628	<b>4</b>



<b>51</b>	<b>58</b>	<b>I JUST WANT TO BE WITH YOU</b> SAMMI SMITH/Sound Factory 425	<b>5</b>
<b>52</b>	<b>34</b>	<b>YOU ALMOST SLIPPED MY MIND</b> CHARLEY PRIDE/RCA 12100	<b>15</b>
<b>53</b>	<b>53</b>	<b>LEAVE THIS WORLD LOVING YOU</b> WAYNE KEMP/Mercury 57035	<b>11</b>
<b>54</b>	<b>64</b>	<b>YOU ARE A LIAR</b> WHITEY SHAFER/Elektra 47063	<b>4</b>
<b>55</b>	<b>59</b>	<b>IT TOOK US ALL NIGHT LONG TO SAY GOODBYE</b> DANNY WOOD/RCA 12123	<b>5</b>
<b>56</b>	<b>56</b>	<b>BEERS TO YOU</b> RAY CHARLES & CLINT EASTWOOD/ Warner/Viva 49608	<b>7</b>
<b>57</b>	<b>36</b>	<b>A MAN JUST DON'T KNOW WHAT A WOMAN GOES THROUGH</b> CHARLIE RICH/Elektra 47047	<b>13</b>
<b>58</b>	<b>77</b>	<b>KILLIN' TIME</b> FRED KNOBLOCK & SUSAN ANTON/ Scotti Brothers 609	<b>3</b>
<b>59</b>	<b>66</b>	<b>SONG OF THE SOUTH</b> JOHNNY RUSSELL/Mercury 57038	<b>5</b>
<b>60</b>	<b>67</b>	<b>GETTIN' OVER YOU</b> TIM REX & OKLAHOMA/Dee Jay 107	<b>3</b>
<b>61</b>	<b>47</b>	<b>LADY KENNY ROGERS</b> Liberty 1380	<b>13</b>
<b>62</b>	<b>69</b>	<b>I FALL TO PIECES</b> PATSY CLINE/MCA 51038	<b>3</b>
<b>63</b>	<b>70</b>	<b>WHISKEY HEAVEN</b> FATS DOMINO/Warner Bros. 49610	<b>3</b>
<b>64</b>	<b>73</b>	<b>CAROLINA (I REMEMBER YOU)</b> CHARLIE DANIELS BAND/ Epic 19 50955	<b>2</b>
<b>65</b>	<b>65</b>	<b>WHERE COULD YOU TAKE ME</b> SHEILA ANDREWS/Ovation 1160	<b>6</b>
<b>66</b>	<b>68</b>	<b>I AIN'T GOT NOBODY</b> ROY CLARK/MCA 51031	<b>5</b>

### CHARTMAKER OF THE WEEK

<b>67</b>	<b>—</b>	<b>ANGEL FLYING TOO CLOSE TO THE GROUND</b> WILLIE NELSON Columbia 11 11418	<b>1</b>
<b>68</b>	<b>—</b>	<b>YOUR GOOD GIRL'S GONNA GO BAD</b> BILLIE JO SPEARS/ Liberty 1395	<b>1</b>
<b>69</b>	<b>74</b>	<b>A LOSER'S NIGHT OUT</b> JACK GRAYSON/Koala 328	<b>4</b>
<b>70</b>	<b>78</b>	<b>READY FOR THE TIMES TO GET BETTER</b> JOE SUN/Ovation 1162	<b>2</b>
<b>71</b>	<b>43</b>	<b>CHEATIN' ON A CHEATER</b> LORETTA LYNN/MCA 51015	<b>11</b>
<b>72</b>	<b>76</b>	<b>SILVER EAGLE</b> ATLANTA RHYTHM SECTION/Polydor 2142	<b>5</b>
<b>73</b>	<b>50</b>	<b>AN OCCASIONAL ROSE</b> MARTY ROBBINS/Columbia 1 11372	<b>10</b>
<b>74</b>	<b>51</b>	<b>WHO'LL TURN OUT THE LIGHTS</b> MEL STREET/Sunbird 7555	<b>10</b>
<b>75</b>	<b>62</b>	<b>WHY LADY WHY</b> ALABAMA/RCA 12091	<b>16</b>
<b>76</b>	<b>—</b>	<b>COW PATTI</b> JIM STAFFORD/Warner/Viva 49611	<b>1</b>
<b>77</b>	<b>57</b>	<b>SWEET CITY WOMAN</b> TOMPALL & THE GLASER BROTHERS/Elektra 47056	<b>9</b>
<b>78</b>	<b>71</b>	<b>THERE'S ANOTHER WOMAN</b> JOE STAMPLEY/Epic 9 50934	<b>15</b>
<b>79</b>	<b>63</b>	<b>TAKE ME TO YOUR LOVIN' PLACE</b> LARRY GATLIN & THE GATLIN BROTHERS BAND/Columbia 1 11369	<b>15</b>
<b>80</b>	<b>75</b>	<b>HOLD ME, THRILL ME, KISS ME</b> MICKI FUHRMAN/MCA 51005	<b>8</b>
<b>81</b>	<b>94</b>	<b>DARE TO DREAM AGAIN</b> PHIL EVERLY/Curb ZS6 5401	<b>2</b>
<b>82</b>	<b>72</b>	<b>BLUE BABY BLUE</b> LYNN ANDERSON/Columbia 1 11374	<b>11</b>
<b>83</b>	<b>79</b>	<b>SOMEBODY'S GOT TO DO THE LOSING</b> STEPHANIE SAMONE/MDJ 1006	<b>6</b>
<b>84</b>	<b>91</b>	<b>BYE BYE LOVE</b> BILLY WALKER & BARBARA FAIRCHILD/ P.A.I.D. 107	<b>2</b>
<b>85</b>	<b>97</b>	<b>ROCKABILLY REBEL</b> ORION/Sun 1159	<b>2</b>
<b>86</b>	<b>—</b>	<b>I'VE LOVED ENOUGH TO KNOW</b> JIM RUSHING/Ovation 1161	<b>1</b>
<b>87</b>	<b>80</b>	<b>SWEET RED WINE</b> GARY MORRIS/Warner Bros. 49564	<b>13</b>
<b>88</b>	<b>83</b>	<b>THE KING OF WESTERN SWING</b> HANK THOMPSON/MCA 51030	<b>5</b>
<b>89</b>	<b>95</b>	<b>LOVE FIRES</b> DON GIBSON/Warner/Curb 49602	<b>5</b>
<b>90</b>	<b>—</b>	<b>I KNOW AN ENDING (WHEN IT COMES)</b> B. J. WRIGHT/ Soundwaves 4624	<b>1</b>
<b>91</b>	<b>92</b>	<b>CAFFEINE, NICOTINE, BENZEDRINE (AND WISH ME LUCK)</b> JERRY REED/RCA 12151	<b>3</b>
<b>92</b>	<b>—</b>	<b>20/20 HINDSIGHT</b> BILLY LARKIN/Sunbird 7557	<b>1</b>
<b>93</b>	<b>81</b>	<b>TAKE IT LIKE A WOMAN</b> DEBBY BOONE/Warner/Curb 49585	<b>9</b>
<b>94</b>	<b>82</b>	<b>CHEATER'S TRAP</b> JOHN WESLEY RYLES/MCA 51013	<b>9</b>
<b>95</b>	<b>—</b>	<b>DIAMONDS AND TEARDROPS</b> WAYNE MASSEY/Polydor 2147	<b>1</b>
<b>96</b>	<b>86</b>	<b>IF YOU EVER CHANGE YOUR MIND</b> CRYSTAL GAYLE/ Columbia 1 11359	<b>17</b>
<b>97</b>	<b>84</b>	<b>A LITTLE BITTY TEAR</b> HANK COCHRAN/Elektra 47062	<b>8</b>
<b>98</b>	<b>—</b>	<b>SLIP AWAY</b> JIM WEST/Macho 009	<b>1</b>
<b>99</b>	<b>—</b>	<b>LOVE WON'T WORK</b> CHUCK HOWARD/Warner Bros. 49625	<b>1</b>
<b>100</b>	<b>98</b>	<b>THE PLEASURE'S ALL MINE</b> R. C. BANNON & LOUISE MANDRELL/Epic 19 50951	<b>4</b>



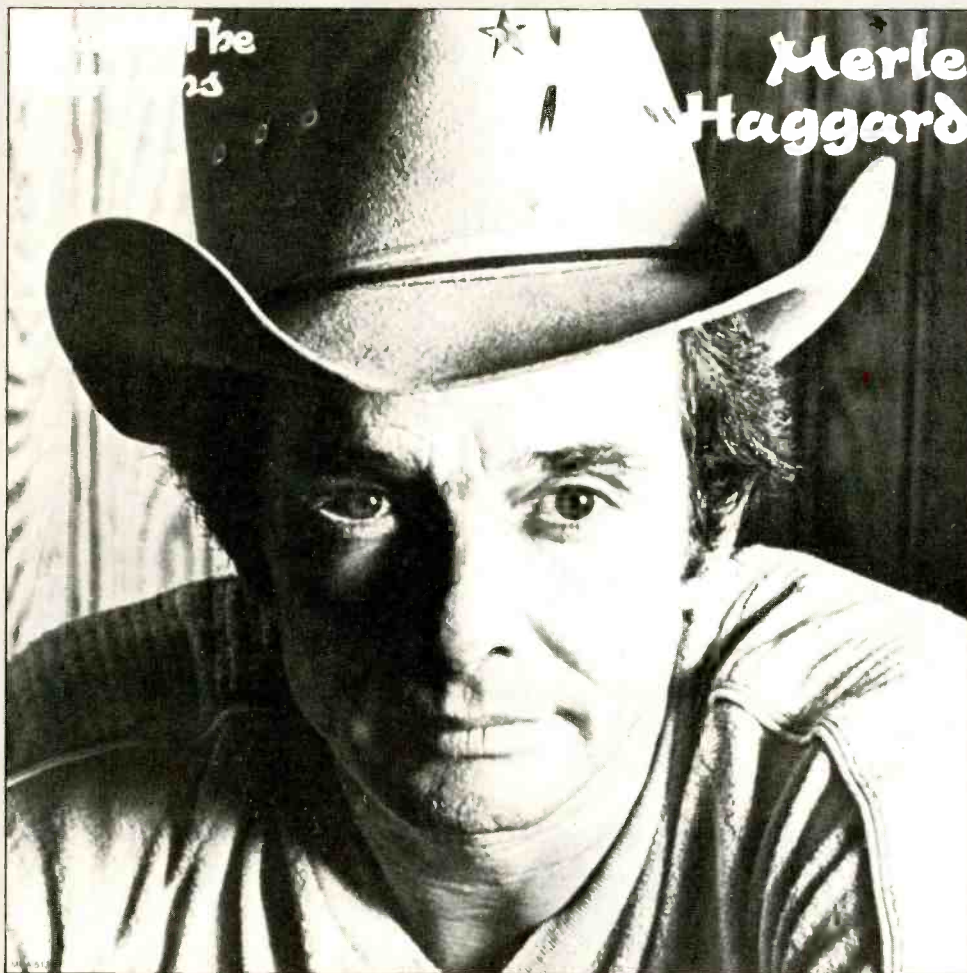
IT IS FITTING THAT ONE  
OF THE GREATEST RECORDING  
ARTISTS OF ALL TIME HAS  
1981's FIRST #1 SINGLE...

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**“I THINK I’LL  
JUST STAY HERE  
AND DRINK”**

MCA 51014

FROM THE ALBUM



MCA-5139

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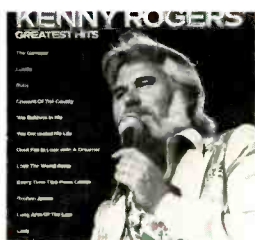


# Record World Country Albums

JANUARY 10, 1981

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

JAN. 10	DEC. 27			WEEK ON CHART
1	1	<b>KENNY ROGERS' GREATEST HITS</b>	Liberty LOO 1072 (10th Week)	12
2	2	<b>ANNE MURRAY'S GREATEST HITS</b> /Capitol SOO 12110		14
3	3	<b>URBAN COWBOY (ORIGINAL SOUNDTRACK)</b> /Full Moon/Asylum DP 90002		34
4	4	<b>HONEYSUCKLE ROSE (ORIGINAL SOUNDTRACK)</b> WILLIE NELSON & FAMILY/Columbia S2 36752		18
5	5	<b>THE OAK RIDGE BOYS GREATEST HITS</b> /MCA 5150		9
6	7	<b>HORIZON</b> EDDIE RABBITT/Elektra 6E 276		26
7	6	<b>I BELIEVE IN YOU</b> DON WILLIAMS/MCA 5133		19
8	8	<b>GREATEST HITS</b> WAYLON JENNINGS/RCA AHL1 3378		87
9	9	<b>RONNIE MILSAP'S GREATEST HITS</b> /RCA AHL1 3772		12
10	10	<b>FULL MOON</b> CHARLIE DANIELS BAND/Epic FE 36571		22
11	11	<b>STARDUST</b> WILLIE NELSON/Columbia KC 35305		138
12	16	<b>PRETTY PAPER</b> WILLIE NELSON/Columbia JC 36189		13
13	12	<b>LOVE IS FAIR</b> BARBARA MANDRELL/MCA 5136		15
14	14	<b>BACK TO THE BARROOMS</b> MERLE HAGGARD/MCA 5139		9
15	15	<b>9 TO 5 AND ODD JOBS</b> DOLLY PARTON/RCA AHL1 3852		5
16	18	<b>MUSIC MAN</b> WAYLON JENNINGS/RCA AHL1 3602		31
17	20	<b>THE GAMBLER</b> KENNY ROGERS/United Artists LA 834 H		107
18	19	<b>HELP YOURSELF</b> LARRY GATLIN & THE GATLIN BROTHERS BAND/Columbia JC 36582		12
19	21	<b>CHRISTMAS CARD</b> STATLER BROTHERS/Mercury SRM 1 5012		14
20	13	<b>LOOKIN' FOR LOVE</b> JOHNNY LEE/Full Moon/Asylum 6E 309		9
21	17	<b>THESE DAYS</b> CRYSTAL GAYLE/Columbia JC 36512		16
22	27	<b>LIGHT OF THE STABLE—THE CHRISTMAS ALBUM</b> EMMYLOU HARRIS/Warner Bros. BSK 3484		10
23	26	<b>TEN YEARS OF GOLD</b> KENNY ROGERS/United Artists LA 835 H		158
24	24	<b>WILLIE AND FAMILY LIVE</b> WILLIE NELSON/Columbia KC 2 35642		109
25	22	<b>STRAIGHT AHEAD</b> LARRY GATLIN & THE GATLIN BROTHERS BAND/Columbia KC 36250		64
26	30	<b>I AM WHAT I AM</b> GEORGE JONES/Epic JE 36586		16
27	28	<b>GIDEON</b> KENNY ROGERS/United Artists LOO 1035		38
28	23	<b>TEXAS IN MY REAR VIEW MIRROR</b> MAC DAVIS/Casablanca NBLP 7239		13
29	32	<b>SAN ANTONIO ROSE</b> WILLIE NELSON & RAY PRICE/Columbia JC 36476		29
30	35	<b>BEST OF EDDIE RABBITT</b> /Elektra 6E 235		59
31	29	<b>ENCORE</b> MICKEY GILLEY/Epic JE 36851		8
32	25	<b>MY HOME'S IN ALABAMA</b> ALABAMA/RCA AHL1 3644		30
33	37	<b>THE BEST OF THE KENDALLS</b> /Ovation OV 1756		3
34	34	<b>10TH ANNIVERSARY</b> STATLER BROTHERS/Mercury SRM 1 5027		21
35	31	<b>GREATEST HITS</b> LARRY GATLIN & THE GATLIN BROTHERS BAND/Columbia KC 36488		92
36	43	<b>KENNY</b> KENNY ROGERS/United Artists LWAK 979		67
37	36	<b>ROSES IN THE SNOW</b> EMMYLOU HARRIS/Warner Bros. BSK 3422		33
38	42	<b>BEST OF THE STATLER BROTHERS</b> /Mercury SRM 1 1037		256
39	50	<b>CHRISTMAS WITH SLIM WHITMAN</b> /Epic/Cleveland International JE 36847		2
40	40	<b>MILLION MILE REFLECTIONS</b> CHARLIE DANIELS BAND/Epic KE 35751		86

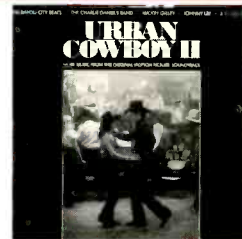


WEEK ON CHART

41	46	<b>CLASSIC CRYSTAL</b> CRYSTAL GAYLE/United Artists LOO 982		61
42	41	<b>ANY WHICH WAY YOU CAN (ORIGINAL SOUNDTRACK)</b> /Warner/Viva HS 3499		4
43	38	<b>SONGS I LOVE TO SING</b> SLIM WHITMAN/Epic/Cleveland International JE 36768		12
44	44	<b>WHO'S CHEATIN' WHO</b> CHARLY McCLAIN/Epic JE 36760		6
45	56	<b>THE BEST OF THE STATLER BROTHERS RIDES AGAIN, VOL. II</b> /Mercury SRM 1 5024		50
46	49	<b>WAYLON &amp; WILLIE</b> WAYLON JENNINGS & WILLIE NELSON/RCA AFL1 2686		43
47	48	<b>BEST OF BARBARA MANDRELL</b> /MCA AY 1119		99
48	47	<b>IT'S HARD TO BE HUMBLE</b> MAC DAVIS/Casablanca NBLP 7207		40
49	45	<b>THE BEST OF DON WILLIAMS, VOL. II</b> /MCA 3096		84
50	58	<b>HANK WILLIAMS, SR. 24 GREATEST HITS</b> /MGM SE 4755		31
51	55	<b>DREAMLOVERS</b> TANYA TUCKER/MCA 5140		10
52	33	<b>A WOMAN'S HEART</b> CRYSTAL GAYLE/Liberty LOO 1080		5
53	60	<b>CLASSICS</b> KENNY ROGERS & DOTTIE WEST/United Artists LA 946 H		90
54	52	<b>THE LEGEND OF JESSE JAMES</b> VARIOUS ARTISTS/A&M SP 3718		6
55	63	<b>TOGETHER</b> OAK RIDGE BOYS/MCA 3220		44
56	54	<b>SMOKEY &amp; THE BANDIT 2 (ORIGINAL SOUNDTRACK)</b> /MCA 6101		19
57	59	<b>WILLIE NELSON SINGS KRISTOFFERSON</b> /Columbia JC 36188		59
58	53	<b>RAZZY BAILEY</b> /RCA AHL1 3688		18
59	57	<b>LOOKIN' GOOD</b> LORETTA LYNN/MCA 5148		9
60	51	<b>THAT'S ALL THAT MATTERS TO ME</b> MICKEY GILLEY/Epic JE 36492		27
61	64	<b>OAK RIDGE BOYS HAVE ARRIVED</b> /MCA AY 1135		91

## CHARTMAKER OF THE WEEK

**62** — **URBAN COWBOY II**  
(ORIGINAL SOUNDTRACK)  
Full Moon/Epic SE 36921



63	62	<b>BLUE KENTUCKY GIRL</b> EMMYLOU HARRIS/Warner Bros. BSK 3318		86
64	61	<b>COAL MINER'S DAUGHTER (ORIGINAL SOUNDTRACK)</b> /MCA 5107		41
65	67	<b>FRIDAY NIGHT BLUES</b> JOHN CONLEE/MCA 3246		27
66	69	<b>ELECTRIC HORSEMAN FEATURING WILLIE NELSON (ORIGINAL SOUNDTRACK)</b> /Columbia JS 36327		51
67	65	<b>HABITS OLD AND NEW</b> HANK WILLIAMS, JR./Elektra/Curb 6E 278		29
68	66	<b>REST YOUR LOVE ON ME</b> CONWAY TWITTY/MCA 5138		20
69	72	<b>THERE'S A LITTLE BIT OF HANK IN ME</b> CHARLEY PRIDE/RCA AHL1 3548		44
70	71	<b>JUST GOOD OLE BOYS</b> MOE BANDY & JOE STAMPLEY/Columbia JC 36202		63
71	74	<b>SONS OF THE SUN</b> BELLAMY BROTHERS/Warner/Curb BSK 3491		4
72	39	<b>SOUTHERN RAIN</b> MEL TILLIS/Elektra 6E 277		4
73	—	<b>TOGETHER AGAIN</b> GEORGE JONES & TAMMY WYNETTE/Epic JE 36764		9
74	73	<b>PORTER &amp; DOLLY</b> PORTER WAGONER & DOLLY PARTON/RCA AHL1 3700		17
75	75	<b>HARD TIMES</b> LACY J. DALTON/Columbia JC 36763		14

## Two Slim



Actor Slim Pickens (in hat), who recently visited Nashville to record country material, gets together with Epic/Cleve. Intl. artist Slim Whitman (second from right) during the taping of a segment for the "Hee Haw" syndicated TV show. Also shown are "Hee Haw" producer Sam Lovullo, left, and Billy Deaton, Whitman's booking agent.

## Feyline, U. of Colo. Establish Scholarship

LOS ANGELES — Feyline Presents, Inc. and the University of Colorado have jointly established the David Denny Scholarship for students in the technical area of theater arts, it was announced last week. The scholarship is a memorial to the late Feyline production manager, who died December 15 of injuries sustained in an automobile accident.

Prior to his association with Feyline, Denny had served as a

designer and stage manager for Parliament/Funkadelic and had worked with Fairport Convention, the English folk-rock ensemble of which Denny's sister, the late Sandy Denny, was a long-time member.

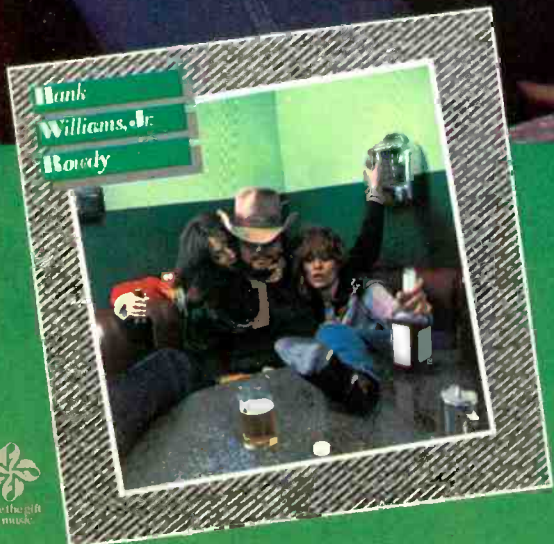
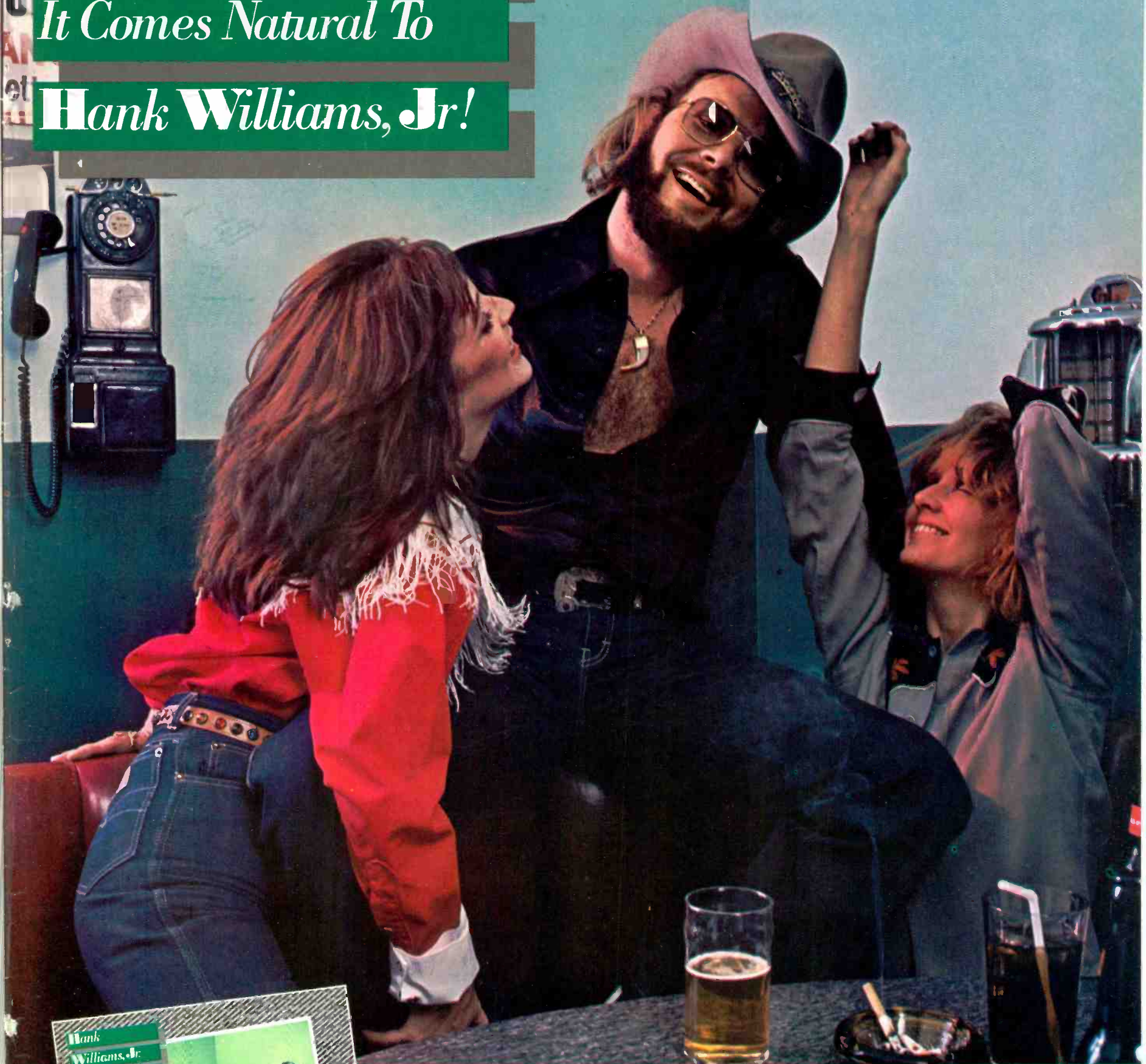
### Contributions

Contributions to the scholarship fund may be sent to Feyline Presents, 8933 E. Union, Englewood, Colorado, 80111. All donations are tax deductible.

**Rowdy.**

*It Comes Natural To*

**Hank Williams, Jr!**



*ROWDY. An album tough enough and loud enough to make you realize your wildest fantasies.*

*Produced by Jimmy Bowen.  
Management & Direction: J. R. Smith*

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**CURB**  
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6E-330  
**eletra**

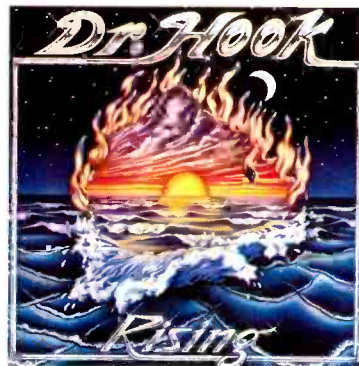
# A new year. A new company. Hot music from Polygram Records.



Kool & The Gang  
Celebrate! DSR9518



Cameo  
Feel Me CCLP 2016



Dr. Hook  
Rising NBLP 7251



Parliament  
Trombulation NBLP 7249



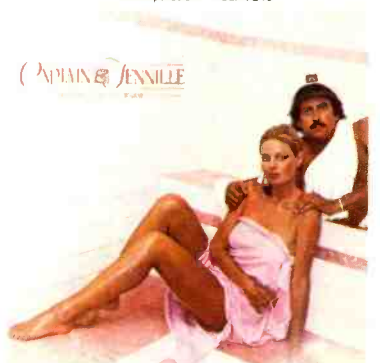
Mac Davis  
Texas In My Rear View Mirror NBLP 7239



Bar Kays  
As One SRM-1-3844



Millie Jackson  
I Had To Say It SP-1-6730



Captain & Tennille  
Keeping Our Love Warm NBLP 7250



Gap Band  
The Gap Band III SRM-1-4003



Ray Goodman & Brown  
Ray Goodman & Brown II PD-1-6299



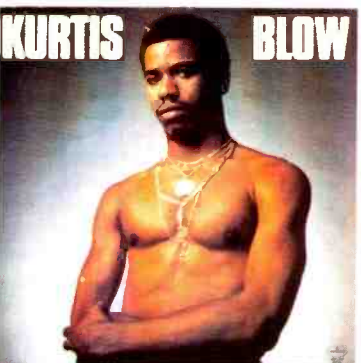
Motorhead  
Ace of Spades SRM-1-4011



Con Funk Shun  
Touch SRM-1-4002



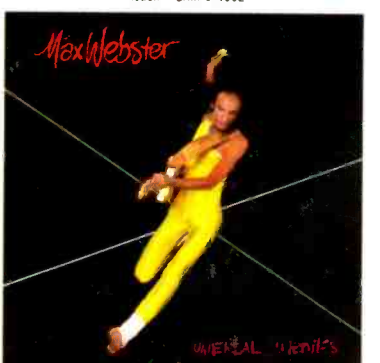
John Cougar  
Nothin' Matters and What If It Did RVL-7403



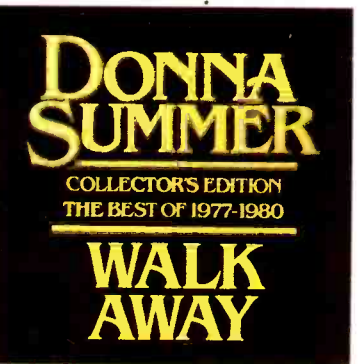
Kurtis Blow  
Kurtis Blow SRM-1-3854



Yarbrough & Peoples  
The Two of Us SRM-1-3834



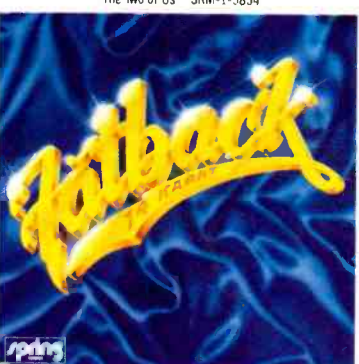
Max Webster  
Universal Juveniles SRM-1-3855



Donna Summer  
Walk Away NBLP 7244



George Burns  
George Burns in Nashville SRM-1-6001



Fatback  
14 Karat SP-1-6729



Lipps, Inc.  
Pucker Up NBLP 7242