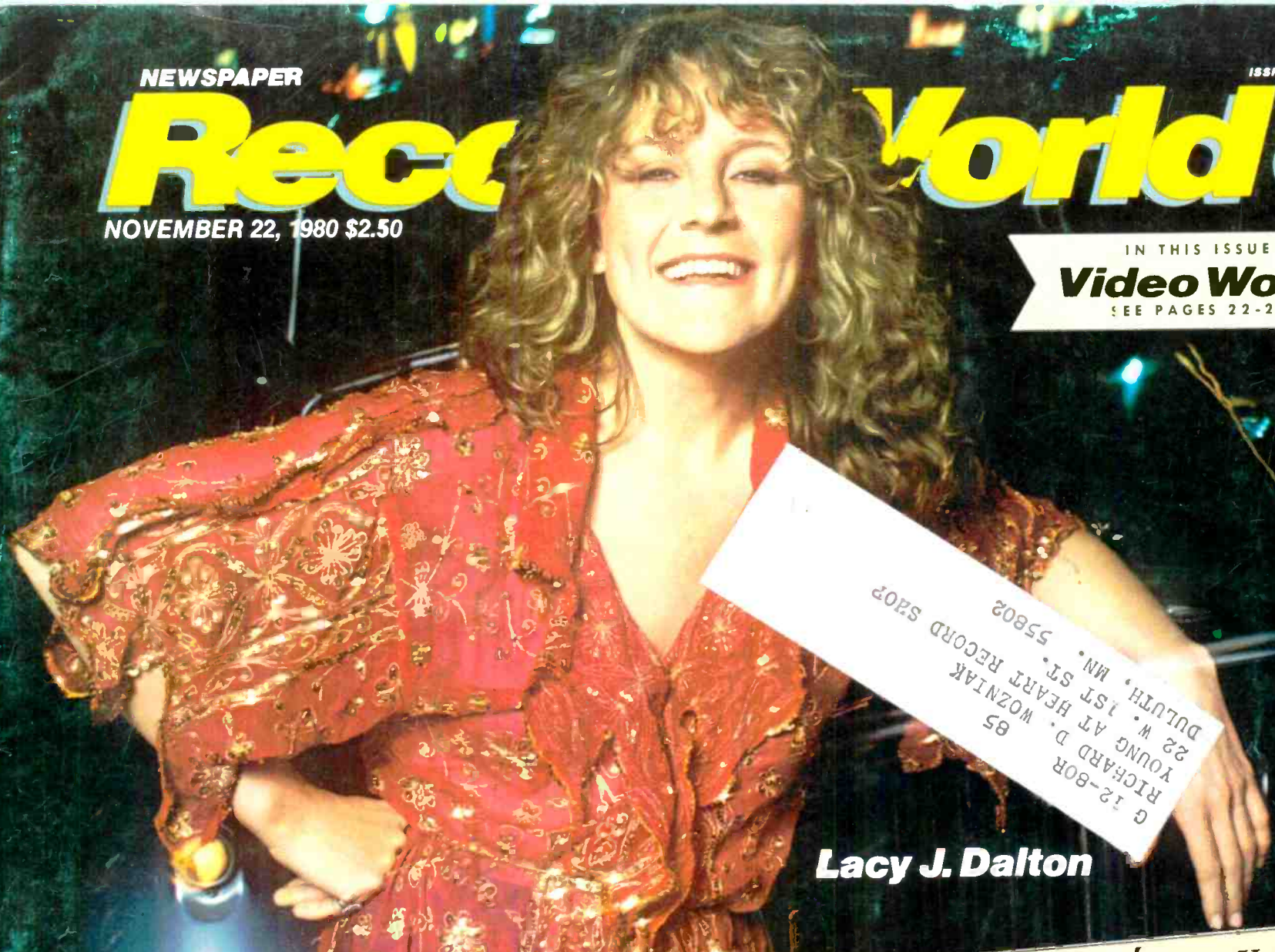


Recco World

NOVEMBER 22, 1980 \$2.50

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Lacy J. Dalton

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RICHARD D. WOZNIAK
22 W. 1ST ST. 55802
DULUTH, MN. 55802
YOUNG AT HEART RECORD 520P

Hits of the Week

Special: Ken Kragen

SINGLES

HEART, "TELL IT LIKE IT IS" (prod. by Heart) (writers: Davis-Diamond) (Conrad/Olrap, BMI) (3:47). Anne's sensitive vocal is great at giving this Aaron Neville top five '67 hit a woman's point of view while Nancy adds hot guitar passion. A hit out of the box. Epic 19-50950.

THE DOOBIE BROTHERS, "ONE STEP CLOSER" (prod. by Templeman) (writers: Knudsen-McFee-Carter) (Long Tooth, BMI/Rare Blue/Carlooney, ASCAP/Noodle-Tunes) (4:09). Possibly the most imitated sound of the year, the Doobies elaborate here with sax/percussion savvy. WB 49622.

BETTE MIDLER, "MY MOTHER'S EYES" (prod. by Kirk) (writer: Jans) (Almo/Only Child, ASCAP) (2:24). From the "Divine Madness" show, but not included in the film, this poignant Tom Jans-penned tune shows Bette at her emotive best. A touching ballad for pop-A/C. Atlantic 3771.

ROBIN WILLIAMS (POPEYE), "I YAM WHAT I YAM" (prod. by Nilsson) (writer: Nilsson) Famous, ASCAP (2:15) One of our favorite heroes comes to life on this wonderful bit of fantasy from the forthcoming film soundtrack. Robin's vocal animates. Boardwalk 8-5701.

ROD STEWART, "PASSION" (prod. by Harry the Hook) (writers: Stewart-Chen-Savigar-Cregan-Grainger) (Riva/WB, ASCAP) (4:45). If anyone is an authority on this topic it's Rod. The spellbinding lesson includes menacing guitar runs, percussion fever & his vocal parchment. WB 49617.

BARRY MANILOW, "I MADE IT THROUGH THE RAIN" (prod. by Manilow-Dante) (writers: Kenny-Shepperd-Sussman-Feldman-Manilow) (Unichappell, BMI) (3:57). Quietly, accompanied by bare piano notes, Manilow enters for a resounding vocal performance engulfed in string grandeur. Arista 0566.

THE CARS, "DON'T TELL ME NO" (prod. by Baker) (writer: Ocasek) (Lido, BMI) (3:24). A steamroller rhythm section has its own way here while steaming guitars and Ric Ocasek's trademark vocal detachment ride high, giving AOR-pop radio appeal Elektra 47080.

ROSSINGTON COLLINS BAND, "GET AWAY" (prod. by Rossington-Collins-Harwood) (writers: Powell-Krantz-Harwood) (Moonpie, BMI) (3:29). Dale Krantz makes a convincing plea for escape from the fast life on this spirited rocker. Inspired guitar/keyboard leads highlight. MCA 51023.

ALBUMS

EAGLES, "LIVE." Their proficiency in concert and the quality of this recording actually make it difficult to distinguish this package from a studio LP. Included are live versions of their hits ranging from their early "Take it Easy" to last year's "The Long Run." Asylum BE-705 (13.98).

BLONDIE, "AUTOAMERICAN." At the height of their popularity, this quintet takes a musical odyssey that covers every style from funk to orchestral, from show tunes to dance hall music. Listen to "Angels On The Balcony" and "T-Birds," with Flo & Eddie backing. Chrysalis CHE 1290 (8.98).

BETTE MIDLER IN "DIVINE MADNESS" (Original Motion Picture Soundtrack). "The Rose" proved that film is the divine medium for Ms. M's music, and the current film, a blend of hits and ribald humor, keeps up the momentum. Includes Waits' "Shiver Me Timbers." Atlantic SD 16022 (8.98).

"THE IDOLMAKER" (Original Motion Picture Soundtrack). The music for the film based on the story of the man who launched the careers of Fabian and Frankie Avalon is written and produced by one of the masters of '60s pop, Jeff Barry. The contemporary tunes have a period flavor. A&M SP 4840 (7.98).



John Lennon

Yoko Ono



The album

GHS-2001

Double Fantasy

The single

GEF 39604

**(Just Like) Starting Over
John Lennon**

**Kiss Kiss Kiss
Yoko Ono**



Produced by John Lennon, Yoko Ono & Jack Douglas
On Geffen Records & Tapes
Manufactured exclusively by Warner Bros. Records Inc.



Record World

NOVEMBER 22, 1980

Capricorn Label To Resume Activities Following Chapter XI Reorganization

By BEN LIEMER

■ NEW YORK — Declaring that "it's good to be back and it's nice to be talking with someone who isn't an attorney," Capricorn Records president Phil Walden told *Record World* that Capricorn Records, No Exit Music and Rear Exit Music have been given the green light to begin resuming their activities. In a decision handed down on Nov. 7 in the Federal Bankruptcy Court, Middle District of Georgia, by Judge Henry D. Evans, the label and its affiliated publishing companies were allowed to reorganize under the Chapter XI plan submitted by Walden on July 28.

Both PolyGram Corporation,

Capricorn's largest secured creditor, and the Allman Brothers Band, the largest unsecured creditor, had previously agreed to the reorganization plan, with their official approval and the approval of the smaller, unsecured creditors coming on the seventh.

Under the plan, PolyGram will receive from Capricorn, in exchange for the cancellation of all of PolyGram's claims against the companies, all master recordings, all copyright interests, all inventory of records and tapes and all unrecouped advance balances on artists' contracts. Walden and his companies will be allowed to retain the use of the Capricorn name and logo and will retain ownership of the Capricorn studio and any furnishings in the Macon, Georgia offices.

The Chapter XI reorganization also releases all of Capricorn's artists from their present contractual obligation. A number of Capricorn's artists have signed with other labels and released new albums while the settlement was taking place. In the past few months, ex-Capricorn acts the Allman Brothers, Sea Level and the Dixie Dregs have released new product on Arista, while Billy

(Continued on page 89)

RIAA Wins Reversal In Sam Goody Trial

By JEFFREY PEISCH

■ NEW YORK — The U.S. Court of Appeals for the Second Circuit has reversed District Court Judge John Platt's decision requiring the Recording Industry Association of America (RIAA) to turn over sensitive documents to lawyers for Sam Goody Inc. The Goody chain, its president George Levy and its vice president Sam Stolen, are charged with interstate trafficking in counterfeit tapes in U.S. District Court in Brooklyn. Goody's lawyers' request of the RIAA documents has held up the start of the trial for several weeks.

The RIAA papers in question (Continued on page 79)

Lasker Motown President

■ LOS ANGELES — Jay Lasker, a record industry veteran who was most recently president of the Ariola America label, has been named president and chief operating officer of Motown Records. The announcement of Lasker's appointment was made by Berry Gordy, Jr., Motown Industries' chairman of the board.

Gordy, in making the announcement, said that he was "extremely excited about Jay joining our company. His vast experience, knowledge and dynamic personality, coupled with our natural resources and creative expertise, should make a powerful combination and an even more unbeatable team for the '80s."

Gordy added that Motown "is enjoying its most successful quar-



Jay Lasker

ter in recent history" as Lasker takes over as president. Motown artists currently charting include Stevie Wonder and Diana Ross—whose albums "Hotter Than July" and "Diana," respectively, were in the top 10 on last week's *Record World* Album Chart (with singles from those albums, including three from "Diana," all (Continued on page 89)

D.C. Discusses Reagan's Impact on FCC

By BILL HOLLAND

■ WASHINGTON — In the wake of Ronald Reagan's overwhelming victory, this city has been buzzing about all the changes that might take place when the Republicans take over in January.

The Federal Communications Commission has been one of the many government agencies and departments which have already been the subject of endless speculation. And although there has been virtually no word yet

from the President-elect's advisors, there is a good possibility that the FCC will soon be dominated by Republican commissioners, primarily due to the staggered-term machinery of FCC appointments.

Appointments

One fact is clear: Reagan will have the opportunity to appoint three FCC commissioners by next June. There are also rumors concerning the possible resignation of a fourth, Democrat Tyrone Brown, whose term does not end until 1986. Brown's staff denies the rumor.

Three Seats Open

By law Reagan will be required to leave at least three Democratic FCC commissioners, but with a Republican chairman, and a majority of commissioners, FCC staffers and media mavens believe the agency could undergo a major shift in policy—toward a more pro-industry point of view.

Democratic chairman Charles D. Ferris, although he will lose (Continued on page 79)

Industry Mulls New Tape Packages As Four Labels Ready Test Campaigns

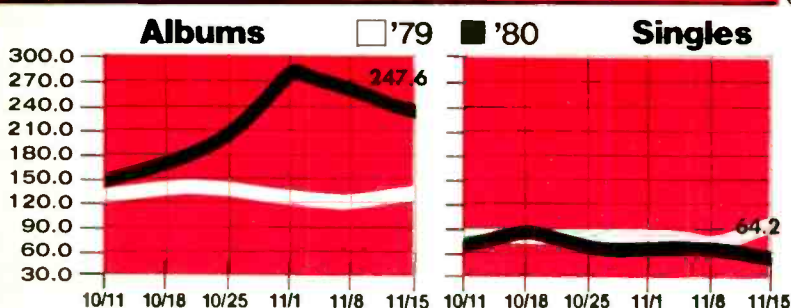
By JEFFREY PEISCH

■ NEW YORK — All the industry will be watching next week when Columbia Records, Arista Records

and Chrysalis Records begin the test marketing of product using a 6" x 6" cassette package. The industry will also be watching next month when Capitol Records begins marketing, on a test basis, product housed in a 4" x 8 3/4" cassette package.

Columbia, Arista, Chrysalis and Capitol are the first labels to ex- (Continued on page 18)

Record World Sales Index



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

Elektra/Asylum VP Vic Faraci Surveys The Label's Best Year Ever

By SAM SUTHERLAND

■ LOS ANGELES — Key executive reassignments, a centralized marketing effort and the continued flow of strong commercial product are three keys to the dramatic sales turnaround and

subsequent gross earnings high-water marks seen at Elektra/Asylum Records, according to label marketing vice president Vic Faraci.

(Continued on page 34)

Contents



■ **Opposite page 34.** In a relatively short period of time, Ken Kragen has become one of the most prominent and influential figures in the music business, owing to the managerial expertise he's exhibited in guiding the careers of such stars as Kenny Rogers, Dottie West and the comedian Gallagher. This week Record World salutes Kragen in a special section.



■ **Page 19.** Rockabilly music—that curious amalgam of country & western and rhythm & blues that was born in the south and died there in the '50s after having set the charges for an explosion that was called rock and roll—is back in full flower. In this issue RW examines the rockabilly revival and its impact on the contemporary music scene.

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Powerhouse Picks

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

Heart (Epic) "Tell It Like It Is"

Having achieved national status in two weeks, it is a definite addition to any list.

RIAA Publishes 28th Annual Report

■ **NEW YORK** — The Recording Industry Association of America (RIAA) has released its 28th annual report, highlighting the myriad areas of concern the association chronicles. In an introduction to the report, RIAA president Stanley Gortikov and executive director Stephen Traiman call the period that the report covers, January 1979 to March 1980, "one of the most critical periods in the history of the recording industry, and in the almost-30 years of service by the RIAA."

Topics

The report discusses at length developments in the areas of counterfeiting and bootlegging, and copyright and tax matters during the 14-month period. The RIAA has worked closely with the FBI in the agency's campaign against counterfeiting; the RIAA has also lobbied extensively in front of the Copyright Royalty Tribunal in Washington for an equitable solution to the mechanical royalty issue.

Commenting upon the creation of the RIAA/Video division, the report states, "video recordings have many parallels and

(Continued on page 95)

Dick Kline Leaves PolyGram

■ **NEW YORK** — Dick Kline has left his position as executive vice president, PolyGram East. Kline had been in charge of promotion for the three PolyGram labels — Polydor, Phonogram Inc./Mercury and Casablanca — for the eastern part of the country.

Declining to comment on his reasons for leaving, Kline told *Record World*, "At this point, the only thing I can say is that my contract is over and that I am leaving." Kline said that he will soon take an extended vacation, and, sometime after the first of the year, will make an announcement about future plans.

Bob Sherwood, president of Phonogram Inc./Mercury and co-chairman, PolyGram East, will assume Kline's responsibilities on an interim basis. A spokesman for PolyGram said a replacement for Kline will be named in the near future.

Before entering his last position with PolyGram, Kline was executive VP, Polydor Records. Prior to that he had been senior VP, promotion at Atlantic Records, where he worked for eleven years.

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Maglia, Stein Named E/A Vice Presidents

■ LOS ANGELES—Lou Maglia has been named vice president/sales and Burt Stein has been named vice president/promotion for Elektra/Asylum Records, it was announced by E/A chairman Joe Smith.

Maglia had been national sales manager and Stein was national promotion director. Smith announced the two promotions during the annual E/A executive meetings in Honolulu.

Maglia has been in the record business for 15 years and with E/A the last seven, starting as

regional marketing manager for the midwest and New England. He was later named national singles sales manager and promoted to national sales manager last March.

Stein entered the music industry as Chicago promotion representative for Elektra Records in 1972. A year later he was promoted to midwest regional promotion manager. He moved to Los Angeles in 1976 to become E/A's national album promotion director, and was named national promotion director last April.



Lou Maglia



Burt Stein

KSAN Goes Country

■ SAN FRANCISCO — As widely speculated and reported in *RW* last week, KSAN-FM, one of the industry's pioneering AOR outlets, has confirmed that it will switch to a country format, ending over 12 years of continuous rock programming.

The shift, which was slated for Saturday (15), is being coordinated by newly-appointed program director Bob Young, who joins the station after holding that post at KNEW here. The station, the Bay Area's only country station, was programmed by Young for over two years, and was until recently owned by KSAN's parent, Metromedia, which has since sold the outlet to Malrite.

KSAN general manager Verner Paulsen has linked the programming change to the broad field of pop and rock outlets already competing for the upper teen/young adult target audience serviced by KSAN, as compared to the lack of any FM-band country outlet.

At press time, former program director Tom Yates was reportedly being asked to stay with the chain, but had made no decision. Other KSAN air staff members will also be meeting with Young regarding possible new slots on the revamped station.

Four Labels Join RIAA

■ NEW YORK — The Boardwalk, Geffen, Handshake and Mirage labels are the newest members of the Recording Industry Association of America, bringing the organization's membership to more than 60 audio companies. The principals of all four companies have pledged an active role within RIAA personally and for their respective staffs in the future.

Florida Counterfeiter Given Stiffest-Ever Sentence in RICO Rap

■ NEW YORK — A U.S. District Court in Jacksonville, Florida has sentenced Richard Turner to seven years in jail after Turner pleaded guilty to a Racketeer Influenced Corrupt Organizations (RICO) indictment, stemming from Turner's involvement in counterfeit recordings. The sentence is the stiffest yet given to a recording counterfeiter and it is the first RICO indictment in the FBI's multi-state Operation Turntable investigation.

Turner had been indicted on July 9, 1980, along with 17 others who were indicted for RICO, interstate transportation of stolen goods, wire fraud and copyright violation. Of these people, 11 have pleaded guilty and are awaiting sentencing within the next two weeks. The other seven are awaiting trial on January 12.

The indictments stem from an April 1979 raid that resulted from an eighteen-month FBI undercover operation that involved activity in four states. Seizures netted an estimated \$800,000 in allegedly illegally manufactured and distributed eight-tracks and cassettes, and various raw materials and duplicating and winding equipment.

In related news, the FBI's Mod-soun undercover investigation recently resulted in the conviction of Velma Hydock for wire fraud and mail fraud.

PolyGram Publishing Names Ira Jaffe VP

■ NEW YORK — Ira Jaffe has been appointed to the newly-created position of vice president, talent acquisition and development for the PolyGram Publishing Division in the United States, it was announced by Irwin Z. Robinson, president of the Chappell and Intersong Music publishing companies.



Ira Jaffe

In his new position, Jaffe will be responsible for the acquisition of new and established talent for worldwide publishing agreements and will work with PolyGram Pictures, acquiring music for soundtracks.

Prior to joining the PolyGram Publishing Division, Jaffe was vice president, creative affairs, for Screen Gems-EMI Music in Los Angeles. During his years at Screen Gems as professional manager, director of talent acquisition and vice president, creative affairs, Jaffe worked with such writers as Barry Mann, Cynthia Weil, David Gates, Gerry Goffin, Michael Masser and Mark James.

Regional Breakouts

Singles

East:

Bruce Springsteen (Columbia)
Police (A&M)
Blondie (Chrysalis)
Harry Chapin (Boardwalk)

South:

Bruce Springsteen (Columbia)
Barbra Streisand/Barry Gibb (Columbia)
Air Supply (Arista)
Police (A&M)
John Cougar (Riva)
Olivia Newton-John/Cliff Richard (MCA)

Midwest:

Bruce Springsteen (Columbia)
Barbra Streisand/Barry Gibb (Columbia)
Air Supply (Arista)
Randy Meisner (Kirshner)
Police (A&M)
Korgis (Asylum)

West:

Cheap Trick (Epic)

Albums

East:

Earth, Wind & Fire (ARC/Columbia)
Neil Young (Reprise)
Clash (Epic/Nu-Disk)

South:

Earth, Wind & Fire (ARC/Columbia)
Neil Young (Reprise)
Hiroshima (Arista)

Midwest:

Earth, Wind & Fire (ARC/Columbia)
Neil Young (Reprise)
Oak Ridge Boys (MCA)
Hiroshima (Arista)
Clash (Epic/Nu-Disk)

West:

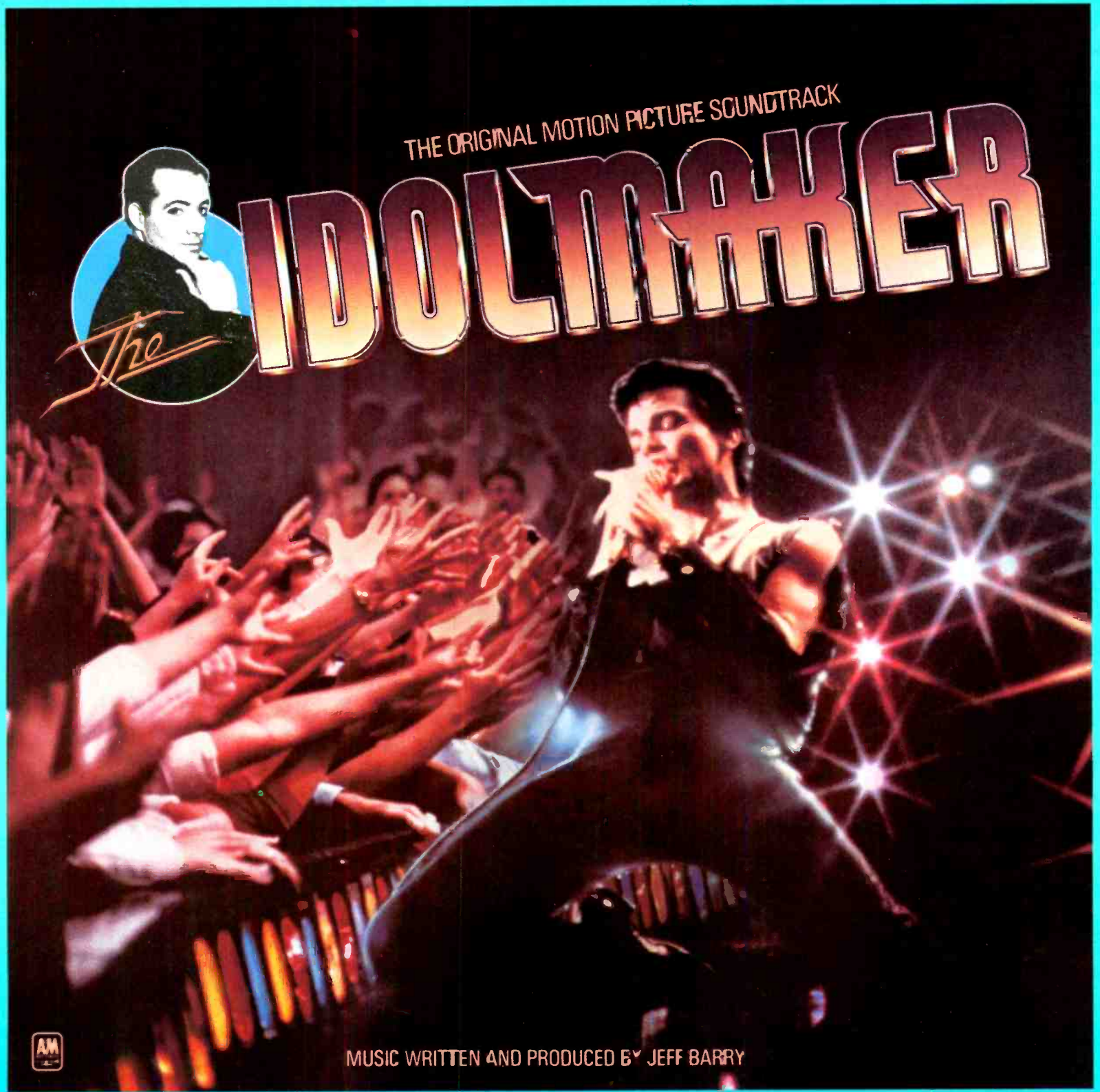
Earth, Wind & Fire (ARC/Columbia)
Neil Young (Reprise)
Hiroshima (Arista)
Clash (Epic/Nu-Disk)

Handshake Opens Midwest Office

■ NEW YORK—Ron Alexenburg, president of Handshake Records, has announced the opening of the label's Midwest office at 1440 N. State Parkway, #A, Chicago, Illinois 60610, (312) 649-9697, under the direction of Larry Green, director, midwest and southeast operations. Green, who was national promotion director at A&M for seven years before joining Alexenburg's team at Handshake, will travel extensively covering his territory.

The move finalizes Alexenburg's strategy of dividing the country into three geographical areas with each of his executives responsible for promotion, artist relations and product follow-through on the radio and retail levels. Joel Newman is already established in Handshake's west coast offices on Beverly Boulevard in Los Angeles.

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AM 2282



A&M Tries Jukebox/Radio Approach To Push 'Jesse James' LP

By SAMUEL GRAHAM

■ LOS ANGELES—Faced with an album on which none of the featured performers are signed to the label, A&M Records is approaching its first genuine foray into the country music market, the concept album "The Legend of Jesse James," in an unusual manner. Rather than issue one or more commercial singles, A&M will attempt to spur sales of the album by servicing a promotional single to jukeboxes and country radio and a promotional EP to AOR stations.

Among the singers and musicians appearing on "The Legend of Jesse James" are Johnny Cash, a Columbia artist; Emmylou Harris (Warner Bros.); Charlie Daniels (Epic); Levon Helm (MCA); Rodney Crowell (Warners); Rosanne Cash (Columbia) and Albert Lee. Lee had a solo album, "Hiding," on A&M last year, but he has since been dropped from the label.

"Most of these artists have current albums that are out or coming out (on their respective labels)," Harold Childs, A&M's senior vice president, sales and promotion, told *Record World*, and that precludes both A&M's releasing any for-sale singles from "Jesse James" and the artists' own labels' doing so. Either of those moves "would be kind of a conflict," Childs noted, "so this is the way we're approaching it."

The seven-inch single, which includes Harris' "Wish We Were Back in Missouri" and Daniels' "Riding with Jesse James," is targeted to jukeboxes and country radio, Childs said, because those two areas are traditionally vital for breaking country product. "From what we've learned, country stations tend to be more involved in singles than in playing a concept album as such," he explained, "so we decided to put some of the music in a smaller package and hope that that exposure will lead to the people going out and buying the album," with the added help of A&M's in-

Disneyland Revenues Up

■ LOS ANGELES — Disneyland Records has reported that fiscal 1980 was its best year ever, with record and music publishing revenues up 45 percent over last year, \$23,432,000 to \$16,129,000.

The key to the increase in revenues, according to the company, was the success of the album "Mickey Mouse Disco," released in August 1979. The firm says that the LP has sold over two million units to date and continues to sell almost 20,000 units a week.

store display materials and various station promotions.

As for the jukeboxes, said the record company's vice president of sales, David Steffen, "they're an integral part of the whole country ballgame. Since we don't have the rights to release the single commercially, we realize that radio will be interested in it only to a point," since the record cannot be tracked at retail and at racks. "This is a chance for the jukebox operators to program a viable record at no charge to them—we are prepared to distribute many thousands of these singles to them free of charge, and with a special title strip—and at the same time give some support to the country stations." Ideally, Steffen added, radio and jukebox exposures will feed off one another; for instance, it's hoped that a listener might hear the record on a jukebox, like what he hears, and later call a station's request line to hear it again.

One jukebox supplier contacted, Harvey Campbell of Pittsburgh's Mobile Record Service, noted that while he will incur some freight charges, "A&M has been a nice company to work with over the years, so why should I refute this concept? It's a situation where if they'll scratch my back, I'll scratch theirs." Asked whether he feels jukebox play will lend to album sales, Campbell replied, "No one knows that to be sure. Jukeboxes don't carry as much clout as radio, but we're in there pretty solid."

The promotional EP includes the Harris and Daniels songs already mentioned as well as Helm's "One More Shot" and Johnny Cash's "The Death of Jesse James." Said Childs, "With these artists—and a lot of them

have been doing well at the AOR level, too—we feel that we're going to be right there. If we can't get these artists exposed, I don't know who we can."

Childs spoke of the "challenge" of A&M's move into country, a market reached only occasionally in the past by the company with Rita Coolidge, Hoyt Axton and a couple of others. "It's a new thing for us to enter the country business," he conceded. "But it's exciting to see how we can do in that marketplace. The actual music is real good, and the packaging of the album is fantastic. It's going to be a real fun project for us."

Mangini RCA VP

■ NEW YORK — The appointment of John Mangini as division vice president, operation services, has been announced by Robert Summer, president, RCA Records, to whom he will report.



John Mangini

In this new position, Mangini will have responsibility for RCA's U.S. record manufacturing operations, distribution, warehouse operations, studio operations, purchasing and international facilities management.

Prior to joining RCA Records, Mangini spent five years with RCA Corporation as director of financial analysis on group and corporate staff.

Benatar's Double Platinum



Chrysalis recording artist Pat Benatar has had both her debut album, "In The Heat Of The Night," and her recently released LP, "Crimes Of Passion," certified platinum. Shown at the recent double presentation are, from left: Terry Ellis, co-chairman, Chrysalis Group of Companies; Roger Capps, bassist; Benatar; Neil Geraldo, guitarist; Scott Sheets, guitarist; Sal Licata, president, Chrysalis Records; Myron Grombacher, drummer; Rick Newman, Benatar's manager; Jeff Aldrich, vice president, A&R and artist development, Chrysalis Records.

Paramount Names Sill Vice President, Music

■ LOS ANGELES — Joel Sill has been named vice president, music, for the motion picture division of Paramount Pictures Corporation, it was announced by Richard Zimbert, senior vice president of the division.



Joel Sill

Before joining Paramount, Sill was director of Almo Productions, a division of A&M Records involved with the production of motion picture and television music. He has also worked for CBS Records, MGM Music Publishing and ABC/Dunhill Records.

Sill has been involved in the production of the soundtracks for the films "The Last Picture Show," "Fat City," "The Big Fix," "First Love" and "Lovers and Other Strangers." His television soundtrack credits include the movies-of-the-week "Katherine" and "Go Ask Alice."

Capitol Ups van Horn

■ LOS ANGELES — Gordon van Horn, Bethlehem distribution center manager, has been appointed to the position of national distribution manager, Capitol Records. Van Horn has been with Capitol since 1955.

Gamble and Huff Form Gospel Label

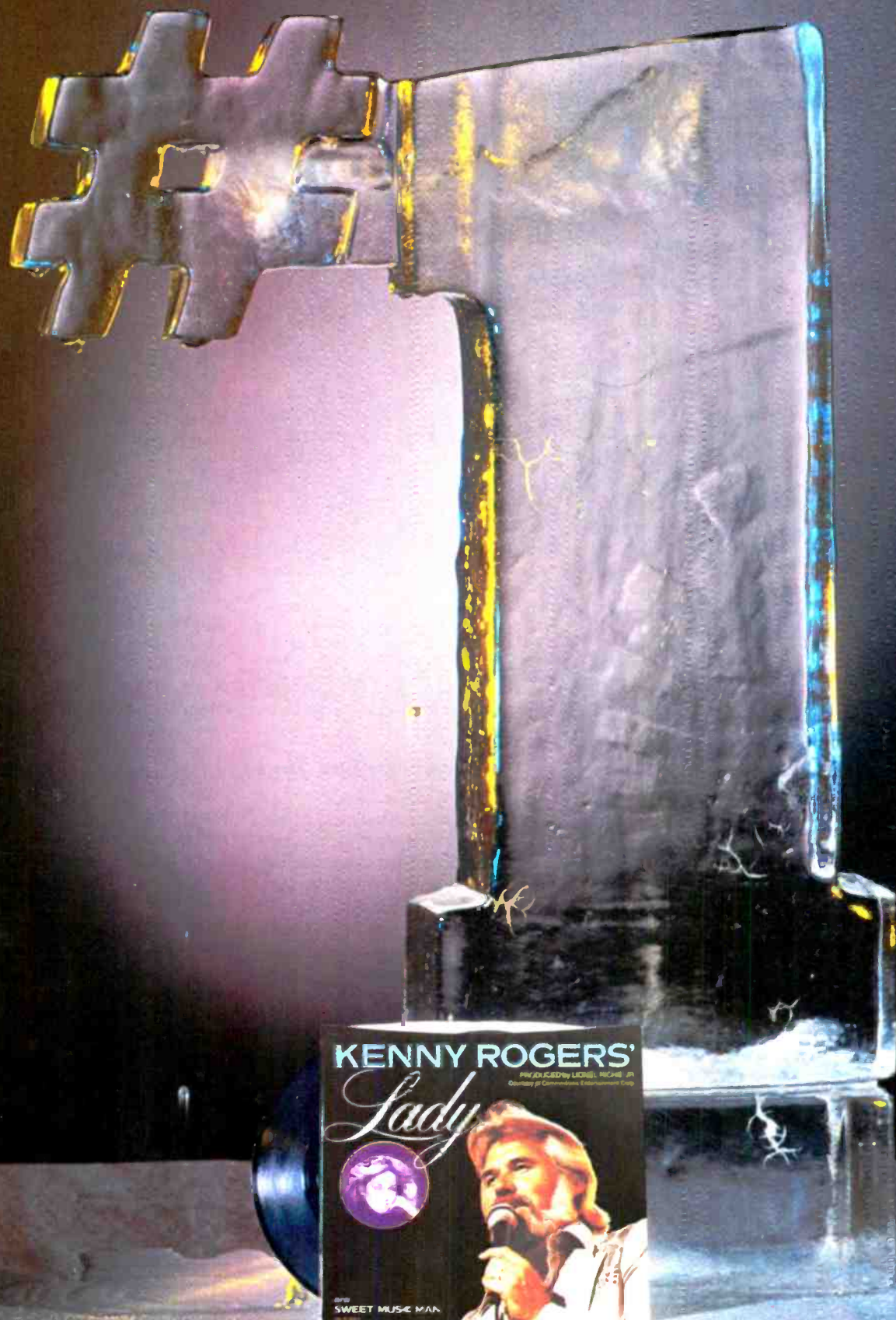
■ PHILADELPHIA — Kenneth Gamble and Leon Huff, chairman and vice chairman of the board of Philadelphia International Records and The Sound of Philadelphia Records, have announced the formation of Salvation Records, a gospel label. A debut single release is expected in late November.

Earl Shelton, president of the Mighty Three Music Group, will temporarily head the new label. "We're shooting for a late November release of the first single on the label," Shelton said. "As the label progresses, we hope to house two quartets, two choirs and two solo acts."

The label's first single was recorded by the Young Delegation and produced by Tony Beck for Son of Man Productions.

—To Lionel Richie Jr.
Thanks for writing and producing it.
—To Jim Mazza
Thanks for putting it all together.
—And to everyone at EMI America/Liberty
Thanks for taking it all the way...

Kenny



And to Mark Levinson, thanks for reading the blueprint

LIBERTY RECORDS, INC.

Boardwalk Holds Its First Convention



The Boardwalk Entertainment Company's record division recently held its first convention at its Beverly Hills headquarters. The meetings focused on the campaigns being prepared for soon-to-be-released albums by Phil Seymour, Carole Bayer Sager, Get Wet, and the soundtrack to the movie "Popeye." The convention ended with a dinner in honor of Harry Chapin, the label's first artist, and a performance by the recently-signed group Tierra. The meetings also served to introduce three new regional music directors, selected by promotion vice president Scott Kranzberg: Barry Freeman, west coast region; Carl Bence, midwest region; and Jim Francis, southeast region. Shown in the first photo are, from left: Gary Le Mel, vice president, A&R and publishing, Boardwalk Entertainment Company; Brooks Arthur, co-producer of Carole Bayer Sager's album; Neil Bogart, president, Boardwalk Entertainment Company; Burt Bacharach, co-producer of Sager's album; Sager; and Irv Biegel, executive vice president, Boardwalk Entertainment Company. Shown in the second photo are, from left: (standing) Biegel; Dick Sherman, senior vice president, sales; Ellen Wolff, vice president, creative services; Barry Freeman, western regional promotion director; Steve Brack, director, national secondary promotion; (seated) Ruben Rodriguez vice president, east coast promotion, The Boardwalk Entertainment Company; Bence, Roberta Skopp, vice president, publicity and artist development; and Scott Kranzberg, vice president, promotion.

Labor Peace at Last At Metropolitan Opera

By SPEIGHT JENKINS

■ NEW YORK — The Metropolitan Opera labor dispute is over.

By an overwhelming vote, the Met's chorus, principals and ballet voted Thursday (13) to accept management's proposed four-year contract, thus ending the 2½-month dispute that had threatened to cancel the opera company's 1980-81 season.

Management reached an agreement with the chorus, the one segment of AGMA which had not been satisfied with the original offer, at 2 a.m. on the morning preceding the vote. The terms which the chorus accepted had not been released at press time, but sources indicated that they were not substantially different from what had previously been offered.

The chorus' acceptance, it is believed, came about because the other segments of AGMA, which constitute a majority of membership, had decided that the Met's management could not make a better offer than it had already made. Faced with a probable vote in favor of the contract, the chorus came to terms.

When AGMA failed to accept the contract on Nov. 4, the Met's artistic administration decided it could no longer keep making day-to-day contingency plans. The ten days between AGMA's rejection and acceptance of management's terms, in fact, cost the Met more defections from the soloist ranks than the preceding two months had.

At this point, therefore, it is unclear what operas will be presented in December. No one

knows yet when the opening night will be, although Dec. 8 is a likely date. And no one knows what the opera will be. Only two weeks can be predicted with some degree of certainty for December: the first Metropolitan performance of the complete "Lulu" by Alban Berg, which will be televised nationally on Dec. 20, and the first performances in French at the Met of Poulenc's "Les Dialogues des Carmelites."

It is hoped that beginning in January, the previously announced Metropolitan schedule will be followed, but major artists have dropped out of almost every major production schedule between now and the end of the season. The challenge for the Met's artistic administration, headed by Joan Ingpen, will be to convince as many artists as possible to honor their previous commitments.

A&M Announces Studio Staff Changes

■ LOS ANGELES — Herb Alpert, vice chairman of A&M Records, has announced the retirement of Tom May, Sr. from his post as director of A&M Recording Studio Operations and the appointment of Don Hahn as director. Thomas B. (Beno) May will become manager of A&M Recording Studios.

Hahn joined the label in 1977 as recording engineer and will continue to hold that position in addition to assuming his new responsibilities. Beno May joined the label in 1972 as maintenance engineer.

Intersong Signs First Original Show Score



Intersong Music is publishing its first original show score with the signing of "Israel Oh Israel," a musical based on the Seven Days War. Plans are being readied for a west coast production in early 1981. Shown above in Intersong's Los Angeles office are the show's composer and lyricist Morey Bernstein, (left) and John Lombardo, creative director, Intersong Music, west coast division.

Plain Great Names Four

■ LOS ANGELES — Plain Great Entertainment Corporation has named Dale Tedesco as director of publishing, Plain Great Music; Leah Craddolph as administrator, Plain Great Music; Richard Thompson as production manager, Plain Great Productions; and Kathy Dieker as executive assistant to the president, Plain Great Entertainment Corporation.

Tedesco most recently worked for ABC Music Publishing. Craddolph formerly served in the television administration department of Columbia Pictures.

Thompson, a composer/instrumentalist, has worked with Gabor Szabo, the Association and the Beach Boys in recent years, and Dieker has been affiliated with Plain Great's parent company for the last seven years.

L.A. Down to One Top 40 Station

By SAMUEL GRAHAM

■ LOS ANGELES — With an estimated 80-90 radio stations in the Los Angeles market, including both the AM and FM bands, it seems unlikely that there should be just one station in the top 40 or "contemporary hit radio" format. But with the recent format changes of several local outlets, it appears that KFI is indeed the only remaining AM top 40 station in the area.

Recent format switches involving AM top 40 stations include KHJ, now country; KTNQ, now Spanish, and KMPC, now essentially a talk and sports station with some music on week-ends. According to a KFI spokesman, that station, programmed by John Rook and managed by Biggie Nevins, is now "in the (top 40) pool by ourselves, and that is the way we planned it."

Some four years ago, according to the spokesman, KFI featured a "personality MOR" format. In early 1977, "it seemed that AM was being deserted" in favor of FM for music-formatted stations, at which point KFI decided to "simplify" its format in order to "outlast" their immediate competition. The hiring of Rook was a key element in that move.

KFI, while "utilizing some of the traditional thinking in top 40," the spokesman continued, is in fact "much broader than a typical top 40 station," as the continuing presence of the Lohman and Barkley morning team illustrates. The spokesman described KFI as a "mass appeal, contemporary hit radio station, with personalities and service. We're seen as a horse of another color — not like WABC (New York), but more like a cross between CHUM (Toronto) and WLS (Chicago). It's taken a long time to convince the 18-49 audience that this is their station — it took a year, a year and half of fending off the negative energy that KFI had with its old, stuffy image — and I'd say we're on maybe the second plateau of that now."

Kendor Releases Garner Arrangements

■ NEW YORK — Kendor Music has released a series of stage-band arrangements of the compositions of the late Erroll Garner. Included are six compositions: "Dreamy," "One Good Turn," "Passing Through," "Mightwind," "Afinidad," and "Up in Erroll's Room."

MANHATTANS

Greatest

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MANHATTANS

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GREATEST

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Without You

HITS

Don't Take Your Love

ON

Do You Really Mean
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To A Love Song

AND

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   Give the gift of music.

Bob Marcucci Recalls The '50s and '60s, When He Was Pop Music's 'Idolmaker'

By JOSEPH IANELLO

■ NEW YORK—It was the late fifties and the first wave of rock 'n' rollers passed—Holly was dead, Elvis in the service, Berry in jail and others disappeared from the public eye. Teen idols, the wholesome, adorable, adolescent 8x10'ers like Bobby Rydell, Paul Anka, Frankie Avalon and Fabian dominated the pop music scene. That era and the man who made Avalon and Fabian stars, Bob Marcucci, are the topic of "The Idolmaker," a United Artists film that debuted last Friday (14) at 150 theatres in 18 cities nationwide.

Marcucci, an enterprising young songwriter, borrowed \$10,000 from his father in 1957 and started his own label, Chancellor Records. The formula he created for turning unknowns into stars made the Philadelphia-based Chancellor label an overnight success. And according to Marcucci, that technique for taking an unknown and creating a myth is in many ways still applicable today. "I think the steps in building an idol are always the same—the basic steps like utilizing the media," he told RW in a recent interview. "It's just the way of going about it, the economy and the expenses that are different now."

Realizing that many of the elements that went into making Avalon and Fabian stars have relevance today, and sensing a current swing back to the early sixties in the music business and in popular culture in general, Marcucci decided to write a novel based on his experiences. "I think everything is reaching back to the early sixties because that era was so innocent, the economy was great, there was no war and the music was honest," Marcucci said. While having lunch in a Beverly Hills restaurant, Marcucci met an old friend, Gene Kirkwood, a film producer whose credits include "Rocky" and "Rocky II." The two discussed Marcucci's book and within a few months Kirkwood had signed on with United Artists Films to co-produce a full length movie based on Marcucci's experiences as an idolmaker.

"The film is based loosely on my life, with Vinnie Vaccari (played by Ray Sharkey) as a Bob Marcucci character," Marcucci explained. "It's really the experiences of Marcucci as a manager making the two unknowns into stars. The two boys (Tommy Dee played by Paul Land and Caesare played by Peter Gallagher) aren't

really as close to Avalon and Fabian. The picture has Dee and Caesare arguing and jealous and that never happened." What did happen, Marcucci managing the careers of Avalon and Fabian, driving around the northeast to sock hops in small town high school gymnasiums with the two fledgling artists in tow, is vividly portrayed in "The Idolmaker." As technical advisor for the film, Marcucci worked closely with director Taylor Hackford and screenwriter Edward Di Lorenzo in providing the nuts and bolts of how he actually created the two young idols.

"In the early sixties and late fifties, American Bandstand was the only way to go," Marcucci reflected. "Without Dick Clark, a lot of people wouldn't have been as big as they are today. I don't think my boys would have been as successful or hot as fast as they were without Dick Clark. I remember refusing to do the Sullivan show because he told me that if I did Dick Clark I couldn't do his show. I refused a \$10,000 fee for one night to do 'Bandstand,' so it just shows which was more important."

Although Marcucci concedes that there isn't anyone around today who can do what Dick Clark did for a record, at least on television, he feels that the same power is exerted at radio by programmers and consultants, which makes breaking a record even tougher. And although making an idol may be a bit harder, Marcucci still would like to pursue idol-making right now, "But I can't do it myself," he reflected. "I need a major force behind me like a Warner Bros. or an A&M. Instead of taking someone who doesn't have talent and making him into a talent, I want to take someone who has talent and make it into something greater."

In the meantime, Marcucci continues to work on his novel (the movie put that back a few months) and act as president of Chancellor. "Chancellor never died," he said. "I still make a lot of money from it by releasing oldies but goldies to various packagers like K-Tel." And he still actively looks for idol material that he may someday turn into a star. "At 11 years of age I saw the movie 'Pygmalion' with Leslie Howard and I had a lifelong dream of being Howard. Fabian was my Pygmalion—he was an unknown commodity who had no idea about being a singer. I'd like to do that again."

NEW YORK, N.Y.

By DAVID MCGEE

■ One of the more interesting, albeit unheralded, artists around is a fellow from North Carolina by the name of **Mike Cross**. In concert, Cross plays solo, accompanying himself on guitar (he's occasionally joined by another guitarist, **Zan McLeod**), singing his own songs and generally delighting audiences with his bizarre quips and rather left-field observations on the way of the world. Musically he's best described as a combination Ramblin Jack Elliott-Leo Kottke, although he says the major influences on his music have been rural bluesmen such as Robert Johnson, Leadbelly, Lightnin' Hopkins and, especially, Mississippi John Hurt.

Cross also belongs to that select group of artists that eschews the lure of the major labels in favor of the freedom afforded by a smaller operation. In this case, the smaller operation is Cross' own label, Ghe Records, for which he's recorded four albums, the latest being "Rock 'n' Rye." He's consistently around or over the 5,000 mark in sales in the Carolinas-Georgia-Florida region where he's most popular; and now that Cross is touring more extensively, Ghe's sales are subject to change upward. Because he values the artistic and personal freedom afforded him by Ghe, Cross has declined several major offers, and will continue to do so, he says, "unless the benefits are extraordinary."

Cross came by his profession quite by accident. In fact, had he not been flu-stricken one night during his junior year at the University of North Carolina, he might never have learned to play the guitar at all. He became ill while working at a local restaurant and sought refuge at a friend's house nearby. When his friend's roommate began to play the guitar later that evening, Cross found himself so cheered by the sound that he asked the guitarist, **Larry Reynolds**, to teach him some chords. The monster was born: Cross says the turning point in his life came when he went from being "somebody who was totally uninterested in music in general" to being "somebody who was just obsessed with learning to play." (For the record, Cross remains close to his mentor: he is godfather to Reynolds' son, and Reynolds' wife plays harmonica on Cross's "Bounty Hunter" album.)

From there it was on to law school in Atlanta. A year and a half later, upon realizing he was having difficulty "growing the dorsal fin," as he puts it, Cross left academia for good and began playing for pay. It was all meant to be, Cross believes: "Every time I started doing something else, like going to law school, something would happen that would make me perform more, or a door would open here or there and I'd be encouraged to go ahead with my songwriting. I've really got a cosmological view of why all this is happening. I've got the feeling that there's some little guardian angel sitting there saying that in a previous lifetime I've neglected the arts and now it's time for me to get in there and understand something about music."

ADVENTURES IN RETAILING: Once in awhile one of New York, N.Y.'s numerous and well-informed retail contacts has an experience so utterly compelling that it demands play in this column, rather than in Retail Rap. So it is with **Bill Blankenship** of the For the Record chain in Baltimore. Seems that a couple of weeks ago Blankenship was hard at work in his office, minding his own business, when in walked a fellow who identified himself as **Bruce Brown**. Brown said he was there to discuss opening up a For the Record store, of which he would be the manager. Now, neither Blankenship nor Kim Milliken, For the Record's president and founder, knew anything of Bruce Brown or the possibility of opening another store soon.

Undeterred, Brown went on to describe how his grand opening would be attended by some "star friends" of his uncle (whom he claimed is in the music business), in particular **Desi Arnaz**, **Dean Martin**, **Tony Curtis**, "Miss Liza," **Natalie Cole**, **Diana Ross** and **Stevie Wonder** ("My main man," said Brown). Said Blankenship: "Right. See ya around, Bruce."

Nevertheless, he showed up again last week to inform Blankenship that he had received promises from two of his uncle's friends to co-sign the lease. Who might they be? "**Richard M. Nixon** and **Gerald R. Ford**," replied Brown.

Ever the gentleman, Blankenship suggested Brown come back when Milliken was in the office and discuss the matter with him. Replied Brown: "Maybe I'll just have Mr. Arnaz call Kim." And with that he was gone.

JOCKEY SHORTS: A New York, N.Y.—indeed, a *Record World*—
(Continued on page 34)

Record World Single Picks

AMY HOLLAND—Capitol 4892



HERE IN THE LIGHT
(prod. by McDonald-Henderson) (writers: McDonald-Henderson) (Genevieve/April/Monsteri, ASCAP) (3:27)

Holland made quite a splash on the pop and A/C sides with her "How Do I Survive" debut single. This follow-up finds Amy once again paired with Michael McDonald and the results are likely to surpass the top 25 success of its predecessor. Her voice is distinctively homebred.

LARSEN-FEITEN BAND—WB 49616



SHE'S NOT IN LOVE (prod. by LiPuma) (writers: Feiten-Sembello) (Buzz Feiten, BMI) (4:35)

Their debut single "Who'll Be The Fool Tonight" from the self-titled LP went top 25. They stay in the same stylish pop vein here, drawing from several influences a la Steely Dan. The broken-relationship theme is lyrically sound, and Larsen's fluid keys lead a crack rhythm section.

B.T. EXPRESS—Col 11-11400



STRETCH (prod. by Brown) (writers: Walker-Hall, Jr.) (Triple "O", BMI) (3:49)

This is destined to explode on the dance floor, and in all likelihood the waves will carry to black and pop radio. The nine-member unit specializes in motion music, and there's plenty of it here, with the upfront monster bass/synthesizer hitting a medium-paced funky groove that's as contagious as it is danceable.

IAN LLOYD—Scotti Bros. 604



DO YOU WANNA TOUCH ME (OH YEAH) (prod. by Fairbairn) (writers: Glitter-Leander) (Duchess/MCA, BMI) (3:20)

Lloyd gets straight to the point on this raucous rocker from his new "3WC*" LP. Mick Jones' lead guitar acts as a catalyst, igniting a bold, hard-rockin' rhythm. Lloyd adds to the delirium with his vocal leads while a cute chorus handles the "Oh Yeah" refrain. Bruce Fairbairn's production directs the fever.

Pop

HERB ALPERT—A&M 2289

THE CONTINENTAL (prod. by Alpert-Badazz-Armer) (writers: Armer-Badazz) (Badazz/Almo, ASCAP) (3:58)

From the "Beyond" LP is this spirited fusion piece with the spotlight on Herb's bright, melodic horn. Snappy percussion and shining percussion give this multi-format appeal.

FRANNE GOLDE—Portrait/Epic 12-70043

THE NATIVES ARE RESTLESS (prod. by McLan) (writer: McLan) (Mac's Million/Modern American, ASCAP) (3:12)
This could be the song (penned by Peter McLan) that gives Golde her well-deserved pop hit. McLan's production polish, a big hook, and most of all, Franne's shining vocal conviction are primed for pop airplay.

THE SIMMS BROS. BAND—Elektra 47079

KINGSTON PLACE (prod. by Kramer) (writers: Sabino-group) (Flexible, BMI) (3:35)

The Connecticut-based septet combines attractive multi-vocal leads and harmonies with pretty melodies and creative guitar/key-board ornaments, all smartly arranged. A delightful add for pop-A/C radio.

ROBERT HAWK—AVI 326

SHOW ME (prod. by Monogue) (writer: Hawk) (Forsythe/Albatross, ASCAP) (4:03)

The multi-talented New Yorker will open more than a few eyes and ears with this outstanding pop-rocker. Keyboard magic adorns his radio-consumable vocals. The hook sticks long after the first listen.

TOM WAITS—Elektra 47077

JERSEY GIRL (prod. by Howe) (writers: Waits) (Fifth Floor, ASCAP) (3:35)

Comparisons are useless here as Waits has carved his own remarkable niche in pop music. The distinctive poet pulls no punches while singing from the heart on this romantic ballad.

THE POWDER BLUES—Liberty 1390

DOIN' IT RIGHT (prod. by Lavin) (writer: Lavin) (Uncut, PRO) (3:18)

This eight-piece band is propelled by a veteran rhythm section, and the energy they inject into R&B-based gems like this is telling. Joyous horns celebrate throughout while a rollicking piano & crazed guitar take lead turns. Excellent!

CHOICE—Polydor 2141

SOME PEOPLE (prod. by Blackman) (writer: Blackman) (Mad Moon, ASCAP) (3:40)

The Atlanta-based sextet takes this Bruce Blackman-penned gem (he also produced) and aims it at the pop-A/C market. Sleek piano runs/guitar riffs, a recurring melody line & Paul Roethlinger's lead vocals all hit the bullseye.

POLYROCK—RCA 12141

ROMANTIC ME (prod. by Glass-Munkasci) (writers: Bill & Tom Robertson) (Robertson, BMI) (3:09)

The N.Y.-based sextet offers this initial single from its self-titled debut LP and it's likely to capture the attention of AOR-pop while winning new fans. Tortured vocals, murky percussion & odd synthesizer strains get Phillip Glass' knowing production.

B.O.S./Pop

CON FUNK SHUN—Mercury 76089

TOO TIGHT (prod. by group) (writer: Cooper) (Val-ie Joe, BMI) (3:16)

Falsettos soar in harmony over a sharp, made-for-dancing rhythm. Add some fancy keyboard breaks and a potent hook, and it says hit for black and pop audiences.

CLIFTON DYSON & GWEN MATTHEWS—QS 700

SO LONELY (prod. by Bonner-Dyson) (writers: Harrington-Dyson-Harrington) (Pretty "P", ASCAP) (4:15)

This is a heart-warming ballad that features marvelous lead vocal trades by Dyson & Matthews. The arrangement is superb and the guitar/keyboard parts well-crafted.

PARLIAMENT—Casablanca 2317

AGONY OF DeFEET (prod. by Clinton-Dunbar) (writers: Dunbar-Sterling-Clinton) (Malbiz, BMI) (4:25)

P-Funk tackles an ancient nemesis (tight shoes) with all the typical zaniness we've come to love. The ladies contribute to anarchial vocal trades while bass bedlam & steady handclaps steer the ship.

ERIC GALE—Col 11-11402

YOU GOT MY LIFE IN YOUR HANDS (prod. by Toussaint) (writer: Toussaint) (Marsaint, BMI) (2:38)

Gale is a master of many moods and styles. He displays his technique in the blues/funk idiom on this stylish piece from the "Touch Of Silk" LP. His clean, precise guitar pierces the crisp rhythm pace.

DEE EDWARDS—Cotillion 46005

PUT YOUR LOVE ON THE LINE (prod. by Zager) (writers: Fuchs-Ippolito) (Sumac, BMI) (3:00)

From her consistently solid "Two Hearts Are Better Than One" LP comes this soulful kick that's further evidence of this young woman's substantial vocal talents. Easily comparable to Chaka, Dee carves a funky niche of her own with the help of a classy arrangement.

EARL KLUGH—Liberty 1386

I DON'T WANT TO LEAVE YOU ALONE ANYMORE (prod. by Klugh) (writers: Klugh-Allen-Martin) (Colgems-EMI/Earl Klugh, ASCAP) (3:40)

Klugh's classical guitar stylings work especially well with the light, female chorus refrain on this romantic ballad from the "Dream Come True" LP.

THE DAZZ BAND—Motown 1500

SHAKE IT UP (prod. by group) (writers: Calhoun-Harris) (Jazzy Autumn/Three Go, ASCAP) (3:40)

The veteran 10-piece unit from Cleveland makes its label debut with this spunky slice from the new "Invitation To Love" LP. A catchy, recurring bass riff drives the dance funk while lively vocals and jubilant horns add punch.

CHOCOLATE MILK—RCA 12135

I'M YOUR RADIO (prod. by Tobin) (writers: Goetzman-Piccirillo) (Chardax, BMI) (3:41)

The New Orleans-based sextet surrounds Frank Richard's warm lead vocal with glorious chorus vocals on this hot sleeper for black radio. The hook is primed for a big pop audience as well.

THE LOVE UNLIMITED

ORCHESTRA—Unlimited Gold 6-1421 CBS

I WANNA BOOGIE AND WOOGIE WITH YOU (prod. by White) (writer: White) (Seven Songs, BMI) (3:57)

Sweeping strings, syndrum shots, fashionable disco-rooted dance rhythms and lush female background choruses are what this unit does best and it's all here on this cut from the forthcoming "Let 'Em Dance" LP.

Country/Pop

GLEN CAMPBELL—Viva/WB 49609

ANY WHICH WAY YOU CAN (prod. by Garrett) (writers: Brown-Dorff-Garrett) (Pesco/Warner-Tamerlane/Wallet, BMI) (3:13)

The title track from the forthcoming Clint Eastwood film soundtrack should continue the trend of country-based music finding pop acceptance. Campbell's emotional reading gives A/C appeal too.

GEORGE BURNS—Mercury 57039

USING THINGS AND LOVING PEOPLE (prod. by Kennedy) (writers: David-Jordan) (Casa David/Chess, ASCAP) (3:13)

Burns had considerable success with his last outing. This pretty ballad from the "... In Nashville" LP is in a relaxed vein with heavenly choral/string backing.

McGUFFEY LANE—Atco 7319

LONG TIME LOVIN' YOU (prod. by Schwab-Platt) (writer: Schwab) (McGuffey Lane, BMI) (3:57)

The Ohio-based sextet has an impressive cult following in its home state. On this label debut they glide along in an easy country-pop-rock vein. Steel guitar & percussion colors highlight.

Cover Story:

Lacy J. Dalton's Quick Trip to Stardom

■ Lacy J. Dalton has emerged within the past year as one of country music's leading newcomers. Since the fall of 1979, when she debuted on *Record World's* Country Singles Chart with her "Crazy Blue Eyes," which reached number 21, she has earned successive top 20 singles from her first Columbia LP, "Lacy J. Dalton" ("Tennessee Waltz" and "Losing Kind of Love"), and walked away with the Academy of Country Music's most promising new female vocalist of the year award.

In addition, Lacy recently chalked up her first top five single, the title cut from her second Columbia album, "Hard Times."

Dalton toured extensively in support of her first LP, introducing herself to a wide variety of musical tastes with a tour that included about 60 live dates across the country. Lacy has also proven to be an impressive talent for television, logging appearances on such shows as "The Today Show," "The Tomorrow Show," "Dinah," "The Academy of Country Music Awards Show," and others.

With the release of her second LP, Lacy is again touring extensively, and has made TV appearances on "Sha Na Na," "Toni Tennille," "The Midnight Special," "The John Davidson Show," and "Mike Douglas." Her appearance on "American Bandstand" was part of the program's first-ever country-oriented show.

Lacy recently went before the movie cameras for the first time, playing David Allan Coe's wife

in the film version of "Take This Job and Shove It," slated for release in 1981.

A native of a small farming town in northeast Pennsylvania, Dalton originally intended to be a painter. She dropped out of classes at Brigham Young University when she decided to become a musician, and headed for California, where for about 10 years she sang with hard rock groups, jazz trios, black-oriented acts, and solo with a guitar.

In 1978 Lacy recorded an album's-worth of self-composed songs in a garage studio, and mailed copies to everyone she knew in the music business, including David Wood, an attorney and friend who was looking for an artist to manage. Wood helped Dalton record a professional demo, which found its way to Emily Mitchell, manager, A&R, CBS Records Nashville. Mitchell made sure that producer Billy Sherrill heard the tape, and in what may be one of the quickest signings ever, Sherrill brought Dalton into the CBS fold.

Commenting on Lacy J. Dalton, Roy Wunsch, VP of marketing for CBS Records Nashville, said, "She's one of those unique artists with a totally distinct talent and ability to cause excitement not only with her record company, booking agency, and management, but also with major consumer publications, radio, and most importantly, audiences, while being willing to make the sacrifices of putting in the incredibly long hours, days, and months to fulfill a passion to be on top."

Houserockers Rock Klein Show



MCA recording group the Iron City Houserockers recently appeared on radio's Robert Klein Hour. Also appearing on the show were Epic/Blue Sky recording artist Rick Derringer and Arista recording artist Al Stewart. The Houserockers performed two songs from their album "Have A Good Time But Get Out Alive" on the syndicated show. Shown here following the taping are, from left: Stewart; Sandra Furton, producer of the Robert Klein Hour; Derringer; Klein; Joe Grushecky, vocalist and leader of the Iron City Houserockers; and Josh Feigenbaum, executive producer of the Robert Klein Hour.

The Coast

By SAMUEL GRAHAM and SAM SUTHERLAND

■ NEW PRODUCT—People who listen to a lot of popular music very often develop an appreciation for records that are simply well made even if they're not crazy about what the records are made with. That's why those who find ABBA a little, you might say, treacly still realize that the Swedish quartet's albums are beautifully crafted pop recordings. The new one, "Super Trouper," is no exception at all: it is filled with ridiculously catchy songs, layers and layers of thick, lush vocals (their trademark) and orchestration, and the usual immaculate production (by Bjorn Ulvaeus and Benny Andersson, like the songs). It's an irresistible brew, and if "Super Trouper" (due soon on Atlantic) may not convert those who've always found ABBA too lightweight, it will surely delight the faithful.

The first single, a ballad called "The Winner Takes It All," has already been #1 in England, they tell us. Similarly, there are pre-orders for over a million units of the album over there. Figures like that make it easier to understand why the fact that ABBA has yet to really break through here in the U.S. is not a matter of grave concern to their manager, Stig Anderson. America "is certainly a challenge," Anderson said not long ago. "That's how we see it. We're not being unpolite (sic) when we say we don't need it, but it is funny that we are selling so many records in spite of (the fact that) we aren't that big in the States." ABBA hasn't exactly been forgotten here, of course; there has been plenty of precious metal along the way. Says Stig, "We should remember that many American artists, I suppose, would like to have sold as many records as we have in the States. It's only that we're so damn spoiled."

On a somewhat earthier level, to say the least, one of the great guitar players of our time has a good new album on the little Flying Fish label. And if sales of Amos Garrett's "Go Cat Go" reach beyond the guitar freaks who know his work with Paul Butterfield, Geoff and Maria Muldaur, Elvin Bishop and others, that will only be fitting.

Actually, "Go Cat Go" is as much a showcase for Amos' baritone voice (it's not great, but it has charm) and choice of material, which includes tunes by John Hiatt, Allen Toussaint, Jack Clements, Garret himself and others. The songs, like Ry Cooder's, are neither especially modern nor out of date. They are just American songs, by and large, drawn from various, mostly black roots. As for his playing, there isn't a lot of the smooth, slinky style that's best known through Garrett's amazing "Midnight at the Oasis" solo—he's rocking a lot more here, pickin' more chickens that he is spinning melodies. But he does both like no one else. That's the thing about Amos Garrett—he couldn't be mistaken for any other guitarist. He's an original, a natural resource. And a funny guy.

POST-ROCKIN' ROBIN: As far as conventional pop histories are concerned, the apex of late '60s progressive music came with the Beatles and the Stones, or the brain-fogged musings of Bay Area psychedelic rockers. Yet there remains a generation of vinyl junkies who'll attest lovingly to the equally magical, and often more adventurous, music of the Incredible String Band as an unparalleled borderland between theater, music and poetry.

The ISB is long gone, consigned to the odd footnote. But Robin Williamson, the poet-turned-picker who once agreed "I did most of the weird stuff" instrumentally, is very much in the here-and-now, pursuing a solo career that shares the poetic horizons of his ISB days while tapping a more specifically Celtic framework.

Williamson chose to launch this mission in Los Angeles, which is hardly a pastoral retreat. Of his move here at mid-decade, following the ISB's final concerts and LPs and their efforts to sketch a more accessible rock style, he explained, "It was a U-turn. I'd decided I wanted to return to a more acoustic approach, and moved here after making that decision." Where the ISB had colored its songs with often exotic native instruments, Robin's interests were focusing again on the British Isles.

"Scots and Irish music were the original source, but I wanted to write original material," he says, echoing his long-standing conviction that England's own traditional folk community had placed too much of an emphasis on scholarship and too little on living, changing folk traditions. And while his move west has taken him geographically further from his origins, he feels the audience for fresh, ambitious roots music is a significant one.

"There are so many people here who suffer from a rootlessness in
(Continued on page 95)



Record World Album Picks



THE BEST OF OUR LOVE
BARRY WHITE, LOVE UNLIMITED, THE LOVE UNLIMITED ORCHESTRA—
Unlimited Gold Z2X 36957 (CBS)
(9.98)

This has to be the definitive Barry White collection, highlighting his best as an artist and as a producer, with selections from his CBS and pre-CBS periods, including "You're The First, The Last, My Everything," Love Unlimited's "Walking In The Rain," and the Love Unlimited Orchestra's "Satin Soul."



THE LEGEND OF JESSE JAMES
VARIOUS ARTISTS—A&M SP-3718 (8.98)
Featuring Levon Helm as Jesse and Johnny Cash as his brother Frank, this project, written by Paul Kennerly ("White Mansions"), is an outstanding country-rock opera that presents a sympathetic and romanticized account of the James boys. The album also includes such artists as Emmylou Harris, Charlie Daniels and Albert Lee.



CHINATOWN
THIN LIZZY—Warner Bros. BSK 3496
(7.98)

The boys are back with their usual assortment of likeable riff-laden and flashy tunes. Sparked by the writing of lead vocalist Philip Lynott, the album features, in addition to the catchy title cut, their melancholy ballad "Didn't I" and their bitter ecological statement "Genocide (The Killing of the Buffalo)."



I AM THE LIVING
JIMMY CLIFF—MCA 5153 (8.98)
The reggae man who first reached U.S. audiences through the film "The Harder They Come" has produced an album that is both inspirational and commercial. The title and "It's The Beginning Of An End," both co-written with Deniece Williams (who also sings), could break in pop and R&B formats. "All The Strength We Got," another great hook, features Cheryl Lynn.

THE AWAKENING
THE REDDINGS—Believe In A Dream
JZ 36875 (CBS) (7.98)



This trio includes two sons of the legendary Otis Redding, and the BOS chart success of their debut single, "Remote Control," is a tribute to their hit-making potential.

JIMMIE MACK AND THE JUMPERS
RCA AFL1-3698 (7.98)



Mack has always delivered classic hooks in a no-frills rock 'n' roll format, and his first for a new label. LP shines with "Hold Me Tight" and "When I Kiss You."

LOVE AT FIRST SIGHT
SONNY ROLLINS—Milestone M-9098
(Fantasy) (7.98)



Yes, Rollins is an improviser, but his treatments are so melodic (witness the standard, "The Very Thought Of You," included here) that his work is accessible to the lightest jazz listeners. Stanley Clarke and George Duke collaborate on this LP.

FIGURE 14
HUMAN SEXUAL RESPONSE—Eat PB
9851 (Passport, JEM) (7.98)



With four dynamic vocalists and an energetic stage show, this unusual group won a core of fans in the New England area. Prominent here are "Jackie Onassis" and, appropriately, a cover of "Cool Jerk."

BRIAN DAMAGE
BRIAN BRIGGS—Bearsville BRK 6996 (WB)
(7.98)



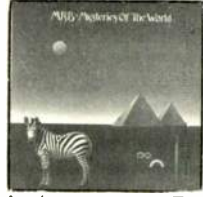
Briggs handles practically all instruments and vocals himself. His electronic "Nervous Breakdown" is drawing AOR attention, and his reworking of "Goin' Out Of My Head" is truly original and danceable.

McGUFFEY LANE
Atco SD 38-133 (7.98)



Sporting close-knit harmonies and easy uptempo country tunes, this album fits nicely into either country or A/C formats. "Long Time Lovin' You" and "Ain't No One (To Love You Like I Do)" stand out.

MYSTERIES OF THE WORLD
MFSB—TSOP JZ 36405 (CBS) (7.98)



The latest edition of "the sound of Philadelphia" is almost totally the brainchild of keyboardist/composer Dexter Wansel, characterized by the easy funk rhythm and slippery sax of "Manhattan Skyline."

LONG BLOND ANIMAL
GOLDEN EARRING—Polydor PD-1-6303
(7.98)



These Dutch rockers first broke in the United States with their reading of American and British blues-rock. The title and "My Town" (with a Stones-ish beat) are perfect examples.

INSIDE JOB
DION—Day Spring DST-4022 (Word)
(7.98)



It includes material ranging from the rocking "He's the One" to the pop "Sweet Surrender," but Dion's inspirational message is the real thread that holds this album together. For both gospel and A/C lists.

FREEFALL
THE ALVIN LEE BAND—Atlantic 19287
(7.98)



The legendary guitar hero has allied himself with ex-members of British group Runner, and the result is incisive rock with strong AOR hooks. "I Don't Wanna Stop" is an instant grabber.

FLYING THE FLAG
CLIMAX BLUES BAND—Warner Bros.
BSK 3493 (7.98)



With "Gotta Have More Love" currently bulleting and looking more and more like a sleeper hit every day, this durable quartet's new album has lots of depth for pop airplay.

STARPIECE
RHETTA HUGHES—Sutra SUS-1001
(Buddah) (7.93)



Hughes is a soulful lady who, with producer/co-writer Ken Lehman, has created an album with an extraordinary range of styles. The title single, "Living Without Your Love," really rocks.

Muzak To Offer Foreground Music

By BRIAN CHIN

■ NEW YORK—Muzak, the company whose name has become synonymous with industrial background music, is developing a new format, scheduled to bow on January 1, that recording and programming VP Rob Baum hopes will bring Muzak into the foreground of consciousness and in the process sell records and even break new artists.

According to Baum, Muzak has so far closed licensing deals with Warner Bros., A&M, RCA and Rounder for use of original recordings in formats which will include easy listening, contemporary, ethnic, country and "a couple of jazz and classical variations." He added that Muzak is in various stages of negotiation with ten other labels, mostly majors. Previously, Muzak recorded its own, exclusively instrumental, music for use through its network of subscribers.

While admitting that some labels were "reluctant for their own reasons" or even "very adamantly against" the licensing of current hit product in exchange solely for the exposure Muzak offers, Baum asserted that the service's penetration of shopping areas and business establishments could provide important reinforcement in combination with radio play. "If a song doesn't make an impression the first time, that's where we can come in and help. You might walk into a shopping center and visit five stores . . . where X group would be playing . . . if you get in the car, punch on the radio and hear the song back-announced, that becomes the third or fourth impression, not the first."

The absence of identification announcements was cited by a number of label spokesmen as a major drawback of the system, but Baum likened Muzak programming to radio play of unannounced clusters of music, and stated that this would be compensated for by brochures spotlighting albums, artists and labels, and, in some cases, the placing of specific albums in a formal rotation that could be keyed to special record company promotions. "We can extend a company's promotional capability in places where pop music has not been heard," he said.

Currently, Baum noted, many Muzak distributors are handling pop music programs produced by smaller competitors, and it was through their urging that Muzak investigated the potential of the new format, discovering that a smaller regional competitor had been able to force radio and in-store play on a new artist through normal exposure.

Yellow Magic Satellite Broadcast



A&M recording artists the Yellow Magic Orchestra, one of the biggest selling groups in Japan, recently performed for 300 people on A&M's newly renovated Chaplin Stage. The performance was broadcast live by satellite to an estimated 20 million viewers in Japan. Shown at a reception following the show are, in the first photo, Booker T. Jones and YMO's Yukihiro Takahashi; in the second photo, Bob Mothersbaugh of Devo (left) talks to YMO's Ryuichi Sakamoto (right) and Takahashi, as a security guard listens.

Segal, Hersh Merge

■ LOS ANGELES — Lloyd Segal and Jeffrey Hersh have announced the merger of their offices.

Segal will continue to manage Nick Gilder (Casablanca) and Leda Grace (Polydor). Hersh, in addition to heading Bonnie Raitt's office, will continue to serve as Raitt's business manager.

Hersh and Segal are currently developing new projects together, the first being the American management of English rock artist Manfred Mann, whose new Warner Bros. album is scheduled for release in December. Their offices are at 1116 Cory Avenue.

Hannibal Label Bows

■ NEW YORK — Producer Joe Boyd will debut his independent Hannibal label this week with the release of "Defunkt." Hannibal will be distributed in America by Antilles/Mango and throughout the world by Island.

Joining New York band Defunkt on the Hannibal roster are Joe "King" Carrasco and the Crowns, whose first album on Hannibal will be released to coincide with the Stiff tour (the group currently has an LP out on Stiff); Kate and Anna McGarrigle; Geoff Muldaur; the Rumour, and the Comedian Harmonists. According to Boyd's assistant, Kathy Rowe, releases by other label artists, as well as the recently-reunited Fairport Convention and New Orleans pianist James Booker, will appear next year.

Boyd has produced albums by Maria Muldaur and Fairport Convention and supervised soundtrack music for "A Clockwork Orange" and "Deliverance." Hannibal will share offices with Island/Mango/Antilles at 444 Madison Avenue, New York. Many Hannibal projects, according to Boyd, will involve the working bands springing from the small club scene.

Video Corporation of America Files Statement on Stock Offering

By SOPHIA MIDAS

■ NEW YORK—Video Corporation of America last week announced the filing of a registration statement with the Securities and Exchange Commission relating to an offering to the public of 601,744 shares of common stock, of which 400,000 will be sold by the company and the balance will be sold by certain stockholders.

The offering of the common stock will be made in late November through a group of underwriters managed by E. F. Hutton & Company.

Largest Duplicator

Video Corporation of America is one of the country's largest integrated video services companies, providing for the production, editing, duplication and distribution of programs and commercials on videotape and videocassettes. Its customers are in television broadcasting and industrial and home video markets. The company has recently become the largest duplicator of videocassettes, with its newest customers being Warner Bros., MGM/CBS and Disney.

According to Charles T. Smith, vice president/treasurer of Video Corporation of America, proceeds to the company from the offering will be used to open videocassette duplicating facilities in the Houston and Los Angeles areas, to expand the consumer videocassette marketing business of the company's VidAmerica subsidiary and to reduce bank borrowings. "We're somewhat restricted as to what we can say during the period of registration," said Smith, "but the basic idea of the offering and the equity dollars that we are going to see with the offering is that it takes away any possibility that we'll be limited by capital availability over the next few

years. We see a lot of opportunities in this market for video tape services, particularly in the home video market, and some of these things require investment dollars. Even though we have the best ratio of equity to debt that this company has experienced during its history, this offering is going to ensure that we don't come out short."

The offering of stock, according to Smith, is an indication of the healthy manner in which the video industry is growing. "We have sold shares to the public before," commented Smith, "and, in fact, we've been trading stock for nine years. But our recent earnings show substantial advancements. At the moment, there is no company in the stock market that offers all of the services that we

(Continued on page 22)

Col Promotes Berk

■ NEW YORK — Jane Berk has been appointed manager, tour publicity, east coast, Columbia Records, it was announced by Hope Antman, vice president, national press & public information.



Jane Berk

Berk has been tour publicist, east coast, Columbia Records since 1978. Prior to that she was an account executive with the Howard Bloom Organization.

New Tape Packages (Continued from page 3)

periment with one of the many new cassette packages currently being hawked by packaging companies. The success or failure of the tests will be chronicled by manufacturers, retailers and rack-jobbers as an indication of which way to move on the packaging issue—an issue that has, as one retailer put it, “been talked to death.”

While both manufacturers and merchandisers are quick to admit that some changes are necessary in the marketing and display of cassettes, no one has been willing to take the first step up until now.

Columbia, Chrysalis and Arista will be using a package developed by the Shorewood Packaging Corporation (*Record World*, Sept 6). Chrysalis will release the new Blondie album, “Auto american,” in this fashion. Arista’s release will be the new Barry Manilow record. Columbia will release Barbra Streisand’s “Guilty” in the 6 x 6 format. Columbia, Arista and Chrysalis have also developed a combined marketing campaign for the project.

The 4” x 8¾” package used by Capitol (popularly called a 4 x 9) was developed by AGI. Capitol will release three titles in this fashion: Bob Seger’s “Against the Wind,” Pink Floyd’s “Dark Side of the Moon” and the soundtrack album to “The Jazz Singer” (*Record World* Nov. 8).

Wait-and-See Attitude

Surveyed by *Record World*, the manufacturers not yet committed to a new tape package gave the impression that they were happy to have someone else do the experimenting. Al Bergamo, president, MCA Distributing Corp. said, “There’s too much confusion (about the new packages). I don’t want to be a leader in experimenting with something I’m not even sure of. Once you test something, you’ve thrown your hat into the arena. I say it’s too early (to do this.)”

Vic Faraci, VP, director of marketing for Elektra/Asylum Records, typified the wait-and-see attitude of most manufacturers when he said, “Hopefully, we’ll learn from these two projects. If either of them produces the sort of results we’re looking for, then we’ll most likely do something on our own.” Faraci also said that he’s been in contract with Dennis White, who is organizing Capitol’s test marketing, and with Sal Licata, Chrysalis Records’ president, who is spearheading the Chrysalis/Columbia/Arista project.

If manufacturers are confused about the best package to use, it’s not for a lack of information about the packages themselves.

Shorewood, AGI and Ivy Hill Communications Inc. (which has developed a 6” x 6” disposable package) have been aggressive in making presentations to both manufacturers and merchandisers. “Everybody at every label that has anything to do with sales or marketing has seen the presentations by us and the others,” said Ivy Hill’s vice president, Herb Friedman.

Following the NARM rack jobbers meet in San Diego in October Friedman sent letters to label and rack representatives in attendance, asking them when they were going to make a decision about a new package. The key to the hesitancy among most labels and rack jobbers does not stem from confusion over the packages themselves, but rather from the belief that, as Bergamo said, “there probably isn’t one package that will solve everybody’s problems.”

At the heart of all discussions on new packaging is the fact that cassette sales are increasing, coupled with the belief that the sales could be increased even more if cassettes could be marketed in the open, rather than in locked cabinets. “Everyone’s aware of why we’re all talking about packaging,” said Arnold Orleans, division VP, sales and distribution, RCA Records. “We’ve all heard the attractive numbers—that if we have better displays and attractive boxes, we can increase our sales by 30 to 40 percent.”

But while the 30 percent figure is bandied about by several manufacturers, the merchandisers—particularly the rack accounts—aren’t convinced that the increased sales will offset the increase in the cost of the packages and the gargantuan cost of refixturing their stores to adapt to the new packages. Most racks seem to be leaning toward the 4” x 9” package, since it will fit in existing fixtures. Retail accounts, on the other hand, prefer one of the 6” x 6” boxes, since they haven’t invested as much in fixtures.

At least one chain of stores has declined to take part in upcoming test-marketing ventures, and many racks have agreed to take part in the campaign in only a handful of their stores. George Port, VP, corporate relations for Pickwick International, seemed to speak for other rack jobbers when he said, “We agree that the industry must find an effective way to market tapes graphically, taking into consideration security problems and the existing features, but we have problems with some of the packages being proposed.” Port went on to say that the manufacturers have ig-

nored at least one key issue in their presentations, this being how well the packages will stand up in warehouses.

Calvin Simpson, president of Simpson’s Wholesale, agreed that tapes must come out from behind lock and key, but suggested that new packages may not be the best solution. For the last several months, Simpson has used one of his stores to test how well tapes sell in the open. While Simpson said he’s had to pay a security guard to offset pilferage, his sales have increased by, in fact, 30 percent. “Perhaps,” said Simpson, “I can see bigger profits by hiring guards and keeping the tapes in the open than by spending the money on more expensive packaging and new fixtures.”

Mirage Inks T. S. Monk

■ NEW YORK—Mirage Records, distributed by Atlantic, has announced the signing of the group T. S. Monk to a long-term, exclusive worldwide recording contract.

Producer Group Bows; Edmonston Is Director

■ NEW YORK—Ronnie Edmonston has been named director of The Producer Group, a management company for record producers which has been formed by Bud Prager.

Edmonston was most recently director of A&R administration at Infinity Records. She has also held the same post at Arista Records and, along with a partner, created and operated Baggies, the first full-service rehearsal studio in New York City.

Copland Tribute



Pictured at the American Symphony Orchestra’s 80th birthday tribute to Aaron Copland at Carnegie Hall (11/9) are, from left: violinist Isaac Stern, ASCAP composer/conductor Leonard Bernstein, ASCAP board member Morton Gould, N.Y.C. Commissioner of Cultural Affairs Henry Geldzahler, and ASCAP composer/conductor Copland. Two ASCAP scholarships of \$1,000 each will go to deserving music students at the Berkshire Music Center (Lenox, Ma.) and the Aspen Music School (Aspen, Co.) in honor of Copland’s birthday. Gould, chairman of ASCAP’s Symphonic and Concert Committee, presented Copland with the scholarships during intermission.

Van Zant Plays N.Y.C.



Polydor Records artist Johnny Van Zant (left) was visited by WNEW-FM (New York) program coordinator Richard Neer backstage at the Bottom Line after a performance by Van Zant. The performance was broadcast live over 'NEW.

NMA Music Committee Holds First Meeting

By AL CUNNIFF

■ NASHVILLE — With a strong turnout of approximately 50 representatives of Nashville’s pop, rock, black-oriented, and country interest groups, the Nashville Music Association’s contemporary music committee held its first meeting here Monday (10), hosted by Broadcast Music Inc. at BMI’s Music Row offices.

The meeting, the NMA’s first committee gathering, stressed the organization’s goal of promoting Nashville as a “full music center.” NMA board member Jimmy Bowen, who heads Elektra Records’ Nashville office, presided over a meeting that drew volunteers to investigate and report on two proposed NMA projects (a two-day music forum and a TV special).

Bowen also announced the NMA’s new phone number, (615) 297-1656, “to be used to funnel information to the NMA about pop and other music activities happening here,” Bowen said. “Nashville is the biggest writer-publisher community in the world today—and it’s still developing and growing.”

Rockabilly: Blue Suede Shoes Re-Soled

By JOSEPH IANELLO

■ NEW YORK — Rockabilly was born in Memphis during the mid-fifties when Elvis Presley synthesized country music with rhythm and blues to create an all-American sound that captured the imagination of teens everywhere. In its purest form—primitive lyrics delivered by countrified vocals, a compulsive blues-based rhythm driven by upright slap bass sans drums, and an emphasis on the echo sound—rockabilly is wild, rebellious, good-time music that failed to last because it's also redundant. As an influence on rock 'n' roll, though, rockabilly has had a lasting impact—from the Beatles to Creedence Clearwater. And in recent months that inspiration has become especially visible with the release of numerous albums with a distinct rockabilly flavor. Furthermore, several singles bearing the rockabilly stamp have had considerable chart impact, reaching the top 10 and spurring LP sales.

The emergence of rockabilly this year actually goes back to several other trends that dominated pop music in the late seventies. Since rockabilly originated when a variety of musical strains came together under one distinct sound, it's not surprising that it should resurface under similar circumstances today. The disco-dance craze, with all its latin and rhythm and blues characteristics; new wave, high energy rock and it's reggae/ska second cousins; a renewed interest in sixties soul music; and the urban cowboy revival of country music are all natural yet far from coincidental phenomena that constitute this year's model.

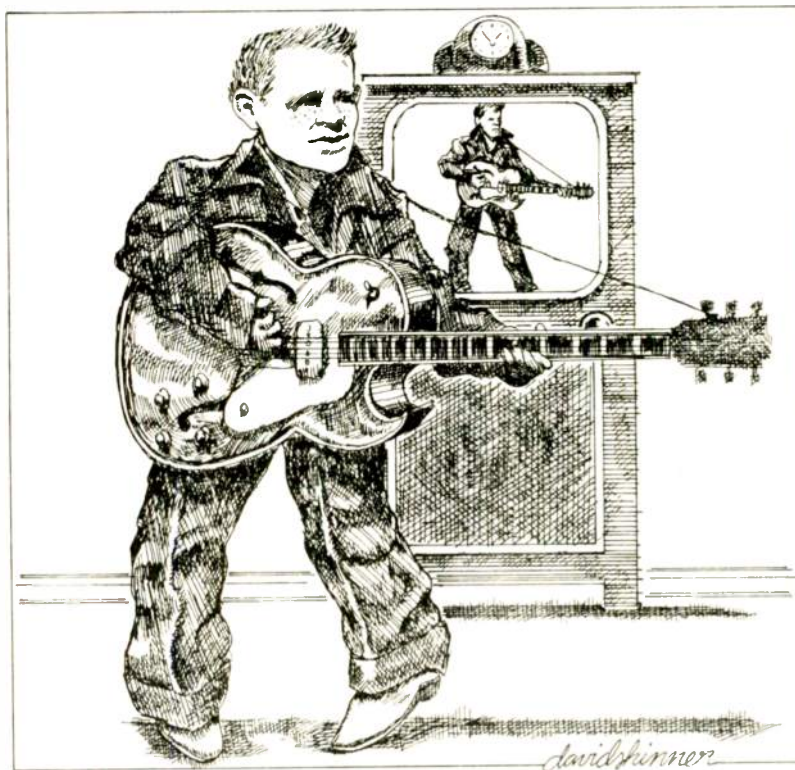
While many of the punk/new wavers professed an obvious preference for the tradition with their short, slicked-back hair and pigeon-toed posturing, it wasn't until a heavy metal band from England surprised everyone with a single, "Crazy Little Thing Called Love," that the rockabilly sound conquered the airwaves and stores. What easily could have been mistaken for a Ricky Nelson song from the late fifties went to #1 on the RW Singles Chart for two weeks in February. According to sources at Elektra Records, Queen's lead vocalist Freddie Mercury (who wrote the song) was learning how to play the guitar and the only chords he knew were the ones that evolved into the song. The story behind the song and the title itself underscore two of the most important points about rockabilly—it's simple, fundamental

music—and also help explain why it's regaining popularity: it's a reaction to the highly stylized, over-produced sounds of the seventies.

Queen's fascination with rockabilly wasn't limited to the success of their single. After seeing a Los Angeles-based, rockabilly band called the Blasters, they enlisted them to open

cut Nu-Disk next month that will include his two recent hit singles in England. "I don't see why Shakin' can't be programmed with the Clash or Queen and I don't see any reason why his singles can't be played on country radio as well as pop," Geller added.

It's the kind of crossover appeal Geller mentions—drawing upon roots influences and up-



nine west coast dates for their summer tour. Another British-based band that's had considerable success in its homeland by combining a variety of covers and original material while sticking close to the authentic rockabilly sound is Matchbox. The quintet released a critically acclaimed debut album here, "Rockabilly Rebel," that, according to Sire Records, exceeded its commercial expectations.

"I don't think it's a coincidence that we have all these records out now," said Epic VP of A&R Gregg Geller in discussing the rockabilly phenomena, "but I don't think that it's ever gone away. I think that any time a rockabilly kind of record has been available and has been promoted properly there's been a huge audience for it. Maybe it's just happening now because a number of people have finally awakened to the appeal of this kind of music." Geller, who formerly served as an east coast VP of A&R at Columbia Records where he was instrumental in the signing and development of several rockabilly-inspired acts, is currently involved with another rockabilly artist from England, Shakin' Stevens. Epic will release a four-

dating them into a viable contemporary sound while avoiding a purist or purely nostalgic approach—that's given the current crop of rockabilly-influenced records so much success. One of the best examples of this is Rocky Burnette's "Tired Of Toein' The Line." An offspring of the famous Burnette family, one of the seminal purveyors of rockabilly, Rocky transferred much of the success he enjoyed in Britain into a top 10 hit that remained on RW's Singles Chart throughout the summer. EMI-America/Liberty's VP of A&R, Ben Edmonds' explains Burnette's success: "Historically, rockabilly has always had a far stronger base in the U.K. than here, and it just seemed to me that Rocky had that valid rockabilly base but was also interested in updating it and making it something that was relevant to 1980 and beyond.

"Some groups reproduce those classic rockabilly songs for the sake of nostalgia, but the thing that impressed me about Rocky is that he was taking that same energy and applying it to something more relevant. I think the form is going to influence younger musicians, but hopefully they're going to do something with it that is uniquely their own."

The rockabilly sound continued to make its presence felt throughout the summer as RSO's Kingbees found mid-chart success with "My Mistake" and Kenny Loggins scored a top 10 single with "I'm All Right (Theme From Caddyshack)." In both cases, the artists were able to redefine the original rockabilly rawness and shape it into a sound that fit on multi-format radio. The Kingbees, an L.A.-based trio that toured extensively in support of their self-titled debut album, received substantial airplay, which accounts in part, for their impressive sales figures. "There wasn't a market in the country that didn't pick up on that first album," said Richard Fitzgerald, senior VP/GM at RSO. "Many people have gotten tired of what they're listening to. Everything has a tendency to sound or lean in the same direction, whether it be a Michael McDonald vein or certain other sounds. The direction these guys are trying to go in is good-time music, and the kids love it because it's great entertainment."

Loggins' country-rock roots made his rockabilly-inspired effort a natural one, but he isn't the only veteran recording artist who's recently turned to the traditional sound. Originals like Jerry Lee Lewis, Carl Perkins, Roy Orbison and others continue to record. Johnny Cash recently released an album called "Rockabilly Blues." Eddie Rabbitt, whose records have been hits on the pop and country charts, devoted an entire side of his latest album, "Horizon," to songs distinctly in the rockabilly vein. The new single from that album, "I Love A Rainy Night," entered the RW Singles Chart at #83 bullet. Why the sudden shift? "Those tunes haven't been coming up on my records," said Rabbitt, "but when I do demos, I do rockabilly stuff all the time. We finally decided to do it on the album because I like that Memphis/Sun sound and I feel comfortable with it—especially because things were getting a little too slick with the lush strings and orchestration.

"I was hoping my audience would be ready for it, because when we were writing the songs for the album, 'Crazy Little Thing' hadn't even come out yet and the whole rockabilly thing hadn't happened yet."

Young artists like Billy Burnette (Dorsey's son) and Keith Sykes have also released critically-acclaimed albums that are currently flirting with the top 100 and add new dimensions to the time-

(Continued on page 79)

Disco File

By BRIAN CHIN

(A weekly report on current and upcoming discotheque breakouts)

■ It's been a full six years since Disco File opened in *Record World*: in that time, the discoveries and victories of the discotheque movement have been considerable. The first record reviewed here (by Vince Aletti) was by **B.T. Express**: they released a major comeback record recently that contained two top 20 hits. Last week's number-one pop single was **Queen's** "Another One Bites the Dust": their biggest hit, probably, and one that was pulled out of nowhere by intense word-of-mouth and play by many of the very DJs who were calling in top 10 charts to Aletti back in late '74. Clearly, if disco died sometime in the last year, there are millions dancing on the grave.

What has changed in the past year, however, is the "disco radio" phenomenon, the network of stations that had built entire formats around the club hits that showed up on our charts. A number were successful, notably WKTU and WBLS, which actually catered to an already established lifestyle, but most have disappeared. Consequently, there have been fewer disco-oriented records released by American labels and less industry and radio interest in a comprehensive club chart. That's why we are shortening the Disco File chart this week to 40 positions. We still think we're offering as much detail as is needed by observers in disco, radio, retail, promotion and the labels, but now, especially, it's important to give a clear indication of what the hits are—the records with consistent, national pull. Of course, we'll be that much more detailed in the column in pointing out regional and breaking hits. But it should go without saying that RW remains actively interested in the disco phenomenon. We've seen any number of booms, lulls, excesses and surprises in our time, and—unquestionably—we will continue to burn.

NEW RECORDS: The week's bunch is another varied one, with eclectic national origins, running from rock to R&B. Three home-grown albums top the list, all of them solid newcomer offerings. **Yarbrough and Peoples** are writer/singers whose "The Two of Us" (Mercury) was produced and co-written by the Gap Band's **Lonnie Simmons** and **Jonah Ellis**. They're an extremely likeable team, with strong voices and easy, graceful execution. Their love songs—"Crazy" and "Third Degree," for example—are representative, both hookish and sweet, but the dance pick is "Don't Stop the Music" (7:49). That cut is sort of a latter-day freak song, with the outlandish sense of humor that made Gap's "Oops, Upside Your Head" so enjoyable. The heavy-handed synthesizers and munchkin voices here create a surreal aura around a strong electronic vamp that takes up most of "Don't Stop." The effect is powerful, even if the cut could take some speeding up. Key line: "Just because it's two o' clock, don't mean that we have to stop." **"Twennynine With Lenny White,"** their second, on Elektra, is another highly likeable album that combines a subtle rhythmic push with three fine, low-key vocalists: **Tanya Wiloughby**, **John Anderson** and **Barry Johnson**. Most of the album is meant for home listening, but two possible club cuts stand out, one of which, we're told, is scheduled for disco remix. "Fancy Dancer" (3:39, soon to be reworked) is a laid-back groove that alternates soaring and crooning vocals until the whole track goes into a great syndrum, rhythm and chant break that winds up the cut. Looking forward to the remix . . . Also note: "It's Magic" (4:46), another smooth melding of funk and pop-jazz. Out by the time you read this: **Cecil Parker's** "Chirpin'," on Philadelphia's TEC label, which was circulating on test pressing to favorable comment this week. Parker's gutsy singing gets just the right rhythm support on a number of good uptempo cuts that will recall Lenny Williams' or Jimmy Ruffin's older sides. Check "I've Been Missing Your Love," the best song here and a nice, straightforward groove; a simmering "What It Is," mixing canned and live drumming, and "Get On Up," which hides a clever inspirational message in a progressive funk-flavored rhythm. Also: a spare "Your Love Keeps Me Going." Fine work, with lots of style and polish.

DISCO DISCS: **Fantasy's** "You're Too Late," on Epic's Pavillion label, is the work of **Tony Valor**, the producer of Touch and Soccer, and it's a fine new showpiece for him. In a midtempo American/

R&B setting, slower and less hustle-oriented than Valor's more recent records, the group's female lead is making the last stand for a love affair, and she doesn't sound hopeful. In the bass and vocal break (note the piano playing), she turns Valor down with a simple, "Uh-uh!" that reminded us of "Sugar Pie Guy," except that "You're Too Late" is dead serious. Clean, simple—sounds like a versatile radio/club hit. The 6:30 cut, which will be the first commercial disco disc from CBS since the S.O.S. Band's "Take Your Time," will be backed with a 5:10 instrumental. A much talked-about import, "Give Me A Break" (8:55), by **Vivien Vee**, makes its domestic bow this week on New York's Launch label, following scattered play as an Italian Banana import. The Easy Going production team, **Claudio Simonetti** and **Giancarlo Meo**, is behind this one, and the synthesizers that dominated their own "Fear" are here to good effect, scattering bright lines all over. Vee's performance suggests a heavily-accented ABBA; along the way, there's a cute piano solo and a busily popping concluding break. As usual, the inventive Simonetti and Meo fit in lines as contradictory as "Everybody dance and enjoy yourselves" and "Damn your hands, don't touch me, boy." On the flip: a hammering "Remember" (9:08). Low tempo but strong: "Devotion" (5:15), the latest by **Frank Hooker and Positive People**, on Panorama. This pulsating cut moves slowly but powerfully, with a fine, crystal-clear rhythm mix by **Rick Gianatos** (listen for the organ). It's the B-side of a ballad, "Like Sister and Brother," but neither clubs nor radio should miss this offbeat cooker.

Three fusion releases, all promotional: the disco disc pressing of the **Police's** "Voices Inside My Head" and "When the World is Running Down . . ."—a singularly enlightened release, considering that the current single is "De Do Do Do;" also, **Yellow Magic Orchestra's** "Tighten Up," remixed with resequenced vocal tracks, running 5:42. Notes on their New York appearances next week. **Rod Stewart's** provocative follow up to "Da Ya Think I'm Sexy" is "Passion" (7:30/5:35), on Warner disco disc, pressed simultaneously to the standard

(Continued on page 79)

Disco File Top 40

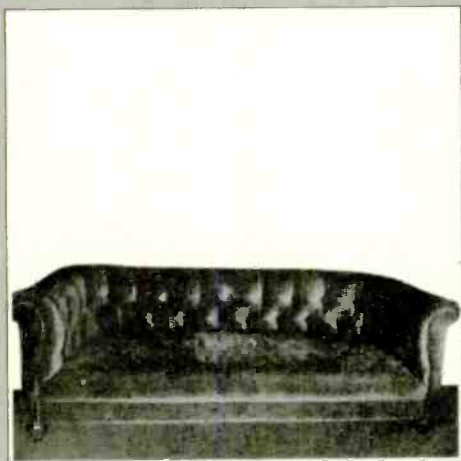
NOVEMBER 22, 1980

- SHOOT YOUR BEST SHOT**
LINDA CLIFFORD/Curtom/RSO (LP cut)
RS 1 3037
- LOVELY ONE/CAN YOU FEEL IT**
JACKSONS/Epic (12"/LP cut) FE 36424
- IF YOU COULD READ MY MIND**
VIOLA WILLS/Ariola (12") OP 2203
(Arista)
- I NEED YOUR LOVIN'**
TEENA MARIE/Gordy (12") G8 997M8
(Motown)
- ALL MY LOVE**
L.A.X./Prelude (12") PRL D 527
- IT'S A WAR/I'M READY**
KANO/Emergency (12") EMLP 7505
- THE WANDERER/LOOKING UP**
DONNA SUMMER/Geffen (12"/LP cut)
GHS 2000 (WB)
- CELEBRATION**
KOOL & THE GANG/De-Lite (12")
DSR 9518 (PolyGram)
- CAN'T FAKE THE FEELING**
GERALDINE HUNT/Prism (12") PDS 405
- HOW LONG**
LIPPS, INC./Casablanca (12") NBLP
7242
- LET'S GET FUNKY TONIGHT**
EVELYN "CHAMPAGNE" KING/RCA
(12") AFL1 3543
- MASTER BLASTER (JAMMIN')**
STEVIE WONDER/Tamla (12") T8 373M1
(Motown)
- SELL MY SOUL/FEVER/I NEED YOU**
SYLVESTER/Fantasy/Honey (12"/LP cuts)
F 9601
- CERCHEZ PAS/BOOGIE TALK/
MUSIC MAKES MY NIGHT**
MADLEEN KANE/Chalet (12"/LP cuts)
CH 0701 (Prelude)
- GET DOWN, GET DOWN**
MELODY STEWART/ROY B. (12") RBDS
2512
- PARTYUP/HEAD/UGHTOON**
PRINCE/Warner Bros. (12") BSK 3478
- IF YOU FEEL THE FUNK**
LA TOYA JACKSON/Polydor (12")
PD 1 6291
- IT'S NOT WHAT YOU GOT (IT'S HOW
YOU USE IT)/CAREER GIRL**
CARRIE LUCAS/Solar (12") YD 12086
(RCA)
- THE REAL THANG**
NARADA MICHAEL WALDEN/Atlantic
(12") SD 19279
- EVERYBODY GET DOWN**
MOUZON'S ELECTRIC BAND/
Vanguard (12") SPV 36
- YOU OUGHT TO BE DANCIN'**
PEOPLE'S CHOICE/Casablanca (LP cut)
NBLP 7246
- WHAT CHA DOIN'**
SEAWIND/A&M (12") SP 4824
- PRIVATE IDAHO/PARTY OUT OF
BOUNDS**
B-52'S/Warner Bros. (12") BSK 3471
- EVERYBODY**
INSTANT FLINK/Salsoul (12") SA 8536
(RCA)
- SEABISCUIT IN THE FIFTH**
BELINDA WEST/Panorama (12") JD
12095 (RCA)
- FUN TIME**
PEACHES & HERB/Polydor/MVP (12")
PD 1 6298
- DO ME RIGHT/I'VE JUST BEGUN
TO LOVE YOU**
DYNASTY/Solar (12") YD 12027 (RCA)
- LOOK UP**
PATRICE RUSHEN/Elektra (12") 47067
- HOT LEATHER**
PASSENGERS/Uniwave (LP cut) WLP
1013
- BOOGIE TO THE BOP**
MANTUS/SMI (12") 0002
- REMOTE CONTROL**
REDDINGS/Believe In A Dream (12")
JZ 36875
- CAPRICORN**
CAPRICORN/Emergency (12") EMDS
6511
- YOUR PLACE OR MINE**
QUINELLA/Becket (12") BKS 012
- FUNKIN' FOR JAMAICA (N.Y.)**
TOM BROWNE/Arista/GRP (12") GRP
5008
- THERE'S NEVER BEEN NO ONE LIKE
YOU**
KENIX FEATURING BOBBY
YOUNGBLOOD/West End (12") WES
22130
- UNDERWATER**
HARRY THUMANN/Uniwave (LP cut)
WLP 1007
- WHIP IT/GATES OF STEEL**
DEVO/Warner Bros. (12") BSK 3435
- COULD I BE DREAMING/WE'VE GOT
THE POWER**
POINTER SISTERS/Planet (12"/LP cut)
P9 (Elektra/Asylum)
- BREAKAWAY/WHAT'S ON MY MIND/
DON'T LET YOUR CHANCE GO BYE**
WATSON BEASLEY/Warner Bros. (12")
BSK 3445
- MORE BOUNCE TO THE OUNCE**
ZAPP/Warner Bros. (12") BSK 3463

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

Jack Bruce, Clem Clempson, Billy Cobham & David Sancious
are doing strange things to people.

*There was
a young girl
of Danjeeling
Who had the most
fabulous feeling*



*She dreamt that
the band
said the whole thing
was planned
And would she mind
painting the ceiling.*

Jack Bruce and Friends, "I've Always Wanted To Do This."
On Epic Records and Tapes. JE 36827

Video World

Video Visions

By SOPHIA MIDAS

■ GIVE THE PEOPLE WHAT THEY WANT—A vastly successful Colorado home developer was once asked what he held most responsible for the expansion of his empire and what made his homes in far greater demand than those of his competitors. Casting aside financial strategies, advertising campaigns and architectural wizardry, the entrepreneur bluntly said, "You've got to give the people what they want . . . it's as simple as that." This basic business premise is of great concern to the video industry, and makes the subject of programming a key issue to its continued growth and success. The high cost of videocassettes, not to mention the burgeoning home taping trend and ever improving broadcast sources, make it imperative that the video industry provide the most attractive films for the consumer.

Consumer demand, of course, is nowhere better reflected than in retail activity, and an analysis of this month's VideoView shows that the most popular films fall into four categories. Films that fell into the thriller/science fiction category proved to be the runaway best sellers for dealers, including: "Alien" (Salesmaker of the Month), "Halloween" (definitely boosted by its seasonal appeal), "Star Trek—The Motion Picture," and "Close Encounters of the Third Kind" (the newest entry in stores, promising great sales activity for the month of November). Music-oriented films also attracted a lot of attention, including: "Coal Miner's Daughter," "The Rose," and "The Blues Brothers." Other hot sellers fell into the youth-oriented category, and include: "Superman," "The Muppet Movie," and "The Black Hole." The pure feature films that were most reported were those films which were the biggest box office attractions, including: "The Godfather," "Clockwork Orange," and "10."

COMING ATTRACTIONS—Disney just announced that "Mary Poppins" will be made available on videocassette for a limited amount of time during the Christmas buying season. Interested dealers should order now . . . **Mort Fink**, president of Warner Home Video, announced that **Blondie's** "Eat To The Beat" album will be released as a videocassette in both Beta and VHS formats. The tape will be available at both record and video retail outlets . . . **Steve Schiffer**, VP and general manager of Columbia Pictures Industries, reports that closed-captioned videocassettes of "Chapter Two" and "The China Syndrome" will be made available for the hearing-impaired this fall. The cassettes will sell at regular tape price and additional titles will be announced soon . . . VidAmerica will be releasing "Fiddler on the Roof," "The Onion Field" and the classic comedy film "The Producers," starring **Zero Mostel**, **Gene Wilder** and **Dick Shawn**.

LOOK OUT FOR—The recently released "All that Jazz" may prove to be a blockbuster in November sales. The videocassette is so hot that it sold in excess of one million dollars before the first copy was even pressed. It's interesting to note that "Alien" was out in the marketplace 45 days before these kinds of sales were realized . . . Also look out for the growing number of tourists that are browsing through your stock. According to an increasing number of dealers, tourists from Japan and Saudi Arabia, to mention only a few countries, are accounting for a significant amount of business. One dealer commented, "The other day a man from Saudi Arabia walked into our store and bought 25 videocassettes. The thing I keep noticing about customers from other countries is that they inevitably leave the store with an enormous amount of product." . . . NFL Films expects its latest spate of new releases to be in strong demand during the holiday season, and is developing special merchandising items for dealers who want to showcase these titles. For one, the organization now employs a gift-giving logo (be aware that **David Grossman**, NFL Films' director of video sales, spent some two years with NARM) that features a football wrapped in a ribbon and encircled by the the copy, "Give the Gift They'll Enjoy. Again. And Again." The logo has been printed on stickers that will be affixed to every tape package. New point of purchase material featuring the gift-giving logo is now under production.

(Continued on page 92)

NFL Films Enters Home Video Field

By DAVID MCGEE

■ NEW YORK—The limited universe of pre-recorded professional sports programming available to videocassette owners has been greatly expanded with the entry into the field of NFL Films. The 15-year-old subsidiary of the National Football League distributed 27 titles in July as its first release.

David Grossman, director of video sales, told *Record World* that the company plans to become even more active in the coming months, with the addition of nine new fall releases, plus advertising and merchandising support for video dealers.

The first 27 titles in release, each 24 minutes in length and carrying a suggested list price of \$34.95, include highlights of every

Super Bowl; 1979 team highlights of seven top clubs; and six specials—including "Football Follies" and "Son of Football Follies," two films showing the humorous side of the pro game, which are the best-sellers of the lot. According to Grossman, sales on the first batch of releases have gone over the 20,000 mark.

The NFL's second release is now out. At 50 minutes in length, these films are double the playing time of those in the initial offering. Suggested retail price is \$49.95. Among the titles: "Big Game America," a capsule history of pro football's first 50 years; a feature on the great quarterbacks and receivers of the 1960s; highlights from the career

(Continued on page 92)

VCA Stock

(Continued from page 17)

are involved with. The further offering of our stock, however, is not the only positive indication of the video industry's growth. Sony's stock, for example, has increased from 70-80 percent in the last six months. We're expecting the same type of increase with our own stock. The home video market has been opened up with the sale of videocassette recorders, and there is a definite growing awareness, on the part of the public, to the possibilities and viability of this industry."

Video Corporation of America entered the home video market in 1979 with the formation of its operating arm, VidAmerica. The subsidiary company's activities were launched with an agreement with United Artists in April 1979. Under its terms, VidAmerica gained exclusive rental distribution rights to twenty top motion pictures, including "Coming Home," "Annie Hall," "Return of the Pink Panther," and "Last Tango in Paris." Similar arrangements were made with RKO and Avco Embassy.

On the strength of the agreement with United Artists, Sony purchased 50,000 VidAmerica premiums to give to all new purchasers of Sony Betamax VCRs. Each premium had a retail value of \$100. During the same year, the company constructed its second duplicating facility in Chicago, Teletronics Duplicating Corporation.

Jock McLean Named To CBS Video Music Post

■ NEW YORK—Cy Leslie, president, CBS Video Enterprises, has announced the appointment of Jock McLean as director, musical programming, CBS Video Enterprises.



Jock McLean

McLean, who will be responsible for developing programming concepts involving musical performances, has been director, artist development, east coast, Columbia Records since 1978. He joined CBS Records in 1975 as manager, artist services, Columbia Records. Prior to that he worked for Peter Asher Management and was involved in the careers of James Taylor, Cat Stevens and Carole King. From 1967-1970 he worked with Nat Weiss and Nempereor Artists, representing such artists as the Beatles, Cream, The Bee Gees and Mahavishnu Orchestra. In 1969, McLean served as personal assistant to George Harrison.

Record World VideoView



NOVEMBER 22, 1980

A top ten listing of pre-recorded videocassette sales.

STRAWBERRIES/BOSTON

ONE FOR THE ROAD—Time-Life Video/WCI
 ALIEN—20th Century Fox/Mag. Video
 EMANUELLE—Trinacra/Columbia Home Ent.
 ENTER THE DRAGON—WB/Warner Home Video
 THE GODFATHER—Paramount/Paramount Home Video
 THE DEER HUNTER—Universal/MCA Dist.
 CLOCKWORK ORANGE—WB/Warner Home Video
 THE ROSE—20th Century Fox/Mag. Video
 SUPERMAN—D.C. Comics/Warner Home Video
 (NATIONAL LAMPOON'S) ANIMAL HOUSE—Universal/MCA Dist.

VIDEO SHACK/NYC

CLOCKWORK ORANGE—WB/Warner Home Video
 ALIEN—20th Century Fox/Mag. Video
 SATURN III—ITC Ent./Mag. Video
 RETURN OF THE DRAGON—Bryantone Pictures/Gem Home Video
 ENTER THE DRAGON—WB/Warner Home Video
 KLUTE—WB/Warner Home Video
 EMANUELLE—Trinacra Films/Columbia Home Ent.
 THE MUPPET MOVIE—ITC Ent./Mag. Video
 BOXING'S GREATEST CHAMPIONS—VidAmerica
 SUPERMAN—D.C. Comics/Warner Home Video

RADIO 437/PHILADELPHIA

STAR TREK—THE MOTION PICTURE—Paramount/Paramount Home Video
 AMERICAN GIGOLO—Paramount/Paramount Home Video
 DOWNHILL RACER—Paramount/Paramount Home Video
 THE BLUES BROTHERS—Universal/MCA Dist.
 HALLOWEEN—Falcon Intl./Media Home Ent.
 LIFE OF BRIAN—WB/Warner Home Video
 THE BLACK HOLE—Disney/Disney Home Video
 20,000 LEAGUES UNDER THE SEA—Disney/Disney Home Video
 THE ROSE—20th Century Fox/Mag. Video
 BARBARELLA—Paramount/King of Video

STEREO DISCOUNTERS/EAST COAST

ALIEN—20th Century Fox/Mag. Video
 COAL MINER'S DAUGHTER—Universal/MCA Dist.
 THE ROSE—20th Century Fox/Mag. Video
 SUPERMAN—D.C. Comics/Warner Home Video
 "10"—Orion/Warner Home Video
 THE MUPPET MOVIE—ITC Ent./Mag. Video
 CLOCKWORK ORANGE—WB/Warner Home Video
 THE GODFATHER—Paramount/Paramount Home Video
 EVERY WHICH WAY BUT LOOSE—WB/Warner Home Video
 ENTER THE DRAGON—WB/Warner Home Video

VIDEO PLACE/W.D.C.

BUGS BUNNY/ROAD RUNNER—Disney/Disney Home Video
 CLOCKWORK ORANGE—WB/Warner Home Video
 THE DEER HUNTER—Universal/MCA Dist.
 DRACULA '79—Universal/MCA Dist.
 ENTER THE DRAGON—WB/Warner Home Video
 THE GODFATHER, PT. II—Paramount/Paramount Home Video
 JAWS—Universal/MCA Dist.
 THE MUPPET MOVIE—ITC Ent./Mag. Video

SUPERMAN—D.C. Comics/Warner Home Video
 EMANUELLE—Trinacra/Columbia Home Ent.

UPSTAIRS RECORDS/BURLINGTON

STAR TREK—THE MOTION PICTURE—Paramount/Paramount Home Video
 CLOSE ENCOUNTERS OF THE THIRD KIND—Columbia/Columbia Home Ent.
 THE CHINA SYNDROME—Columbia/Columbia Home Ent.
 ALL THAT JAZZ—20th Century Fox/Mag. Video
 THE BLUES BROTHERS—Universal/MCA Dist.
 UP IN SMOKE—Paramount/Paramount Home Video
 CHEECH & CHONG'S NEXT MOVIE—Universal/MCA Dist.
 AMERICAN GIGOLO—Paramount/Paramount Home Video
 ALIEN—20th Century Fox/Mag. Video
 CHAPTER TWO—Columbia/Columbia Home Ent.

BARNEY MILLER/LEXINGTON

COAL MINER'S DAUGHTER—Universal/MCA Dist.
 THE ROSE—20th Century Fox/Mag. Video
 ALIEN—20th Century Fox/Mag. Video
 THE DEER HUNTER—Universal/MCA Dist.
 GOING IN STYLE—WB/Warner Home Video
 THE OMEN—20th Century Fox/Mag. Video
 THE SUMMER OF '42—WB/Warner Home Video
 SMOKEY & THE BANDIT—Universal/MCA Dist.
 DAMIEN—20th Century Fox/Mag. Video
 THE ELECTRIC HORSEMAN—Universal/Columbia/MCA Dist.

ALLEN & BEAN HOME ENTER. CENTER/ATLANTA

ALIEN—20th Century Fox/Mag. Video
 (NATIONAL LAMPOON'S) ANIMAL HOUSE—Universal/MCA Dist.
 COAL MINER'S DAUGHTER—Universal/MCA Dist.
 THE MUPPET MOVIE—ITC Ent./Mag. Video
 EVERY WHICH WAY BUT LOOSE—WB/Warner Home Video
 SUPERMAN—D.C. Comics/Warner Home Video
 HALLOWEEN—Falcon Intl./Media Home Ent.
 HEAVEN CAN WAIT—Paramount/Paramount Home Video
 THE MAIN EVENT—WB/Warner Home Video
 SLAPSHOTS—Universal/MCA Dist.

SPECS/FLORIDA

ALIEN—20th Century Fox/Mag. Video
 EMANUELLE: THE JOYS OF THE WOMAN—Paramount/Paramount Home Video
 THE ROSE—20th Century Fox/Mag. Video
 THE DEER HUNTER—Universal/MCA Dist.
 SUPERMAN—D.C. Comics/Warner Home Video
 EMANUELLE—Trinacra Films/Columbia Home Ent.
 "10"—Orion/Warner Home Video
 THE GODFATHER—Paramount/Paramount Home Video
 ENTER THE DRAGON—WB/Warner Home Video
 (NATIONAL LAMPOON'S) ANIMAL HOUSE—Universal/MCA Dist.

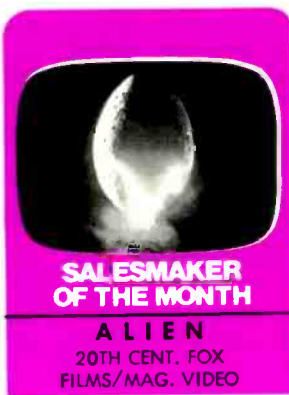
RECORD RENDEZVOUS/CLEVELAND

ALIEN—20th Century Fox/Mag. Video
 SUPERMAN—D.C. Comics/Warner Home Video
 "10"—Orion/Warner Home Video

HALLOWEEN—Falcon Intl./Media Home Ent.
 THE GODFATHER—Paramount/Paramount Home Video
 GREASE—Paramount/Paramount Home Video
 CLOCKWORK ORANGE—WB/Warner Home Video
 BLAZING SADDLES—WB/Warner Home Video
 SILVER STREAK—20th Century Fox/Mag. Video
 LIFE OF BRIAN—WB/Warner Home Video

THOMAS VIDEO/DETROIT

STAR TREK—THE MOTION PICTURE—Paramount/Paramount Home Video
 CLOSE ENCOUNTERS OF THE THIRD KIND—Columbia/Columbia Home Ent.
 THE BLACK HOLE—Disney/Disney Home Video
 AMERICAN GIGOLO—Paramount/Paramount Home Video
 THE CHINA SYNDROME—Columbia/Columbia Home Ent.
 THE MUPPET MOVIE—ITC Ent./Mag. Video
 SATURN III—ITC Ent./Mag. Video
 COAL MINER'S DAUGHTER—Universal/MCA Dist.
 CLOCKWORK ORANGE—WB/Warner Home Video
 ALIEN—20th Century Fox/Mag. Video



FATHERS & SONS/MIDWEST

ALIEN—20th Century Fox/Mag. Video
 "10"—Orion/Warner Home Video
 THE BLUES BROTHERS—Universal/MCA Dist.
 CLOSE ENCOUNTERS OF THE THIRD KIND—Columbia/Columbia Home Ent.
 SUPERMAN—D.C. Comics/Warner Home Video
 THE MUPPET MOVIE—ITC Ent./Mag. Video
 JAWS—Universal/MCA Dist.
 BLAZING SADDLES—WB/Warner Home Video
 THE ROSE—20th Century Fox/Mag. Video
 SATURDAY NIGHT FEVER—Paramount/Paramount Home Video

PRECISION TV/ILLINOIS

STAR TREK—THE MOTION PICTURE—Paramount/Paramount Home Video
 CLOSE ENCOUNTERS OF THE THIRD KIND—Columbia/Columbia Home Ent.
 CHEECH & CHONG'S NEXT MOVIE—Universal/MCA Dist.
 AMERICAN GIGOLO—Paramount/Paramount Home Video
 UP IN SMOKE—Paramount/Paramount Home Video
 DON'T LOOK NOW—Paramount/Paramount Home Video
 LITTLE DARLINGS—Paramount/Paramount Home Video
 THE CHINA SYNDROME—Columbia/Columbia Home Ent.
 CHAPTER TWO—Columbia/Columbia Home Ent.
 ALL THAT JAZZ—20th Century Fox/Mag. Video

VIDEO SPECIALTIES/HOUSTON

EVERY WHICH WAY BUT LOOSE—WB/Warner Home Video
 THE BLUES BROTHERS—Universal/MCA Dist.
 SUPERMAN—D.C. Comics/Warner Home Video
 BLAZING SADDLES—WB/Warner Home Video
 SATURN III—ITC Ent./Mag. Video
 WHICH WAY IS UP—Universal/MCA Dist.
 THE MUPPET MOVIE—ITC Ent./Mag. Video
 CLOCKWORK ORANGE—WB/Warner Home Video
 SATURDAY NIGHT FEVER—Paramount/Paramount Home Video
 THE GODFATHER—Paramount/Paramount Home Video

ASSOCIATED VIDEO/HOUSTON

WHICH WAY IS UP—Universal/MCA Dist.
 THE ROSE—20th Century Fox/Mag. Video
 ALIEN—20th Century Fox/Mag. Video
 THE MUPPET MOVIE—ITC Ent./Mag. Video
 EMANUELLE: THE JOYS OF THE WOMAN—Paramount/Paramount Home Video
 PROPHECY—20th Century Fox/Mag. Video
 HALLOWEEN—Falcon Intl./Media Home Ent.
 SMOKEY & THE BANDIT—Universal/MCA Dist.
 PATTON—20th Century Fox/Mag. Video
 THE SOUND OF MUSIC—20th Century Fox/Mag. Video

VIDEO LAND/DALLAS

EMANUELLE—Trinacra/Columbia Home Ent.
 EMANUELLE: THE JOYS OF THE WOMAN—Paramount/Paramount Home Video
 SUPERMAN—D.C. Comics/Warner Home Video
 "10"—Orion/Warner Home Video
 HALLOWEEN—Falcon Intl./Media Home Ent.
 GREASE—Paramount/Paramount Home Video
 WHICH WAY IS UP—Universal/MCA Dist.
 SATURDAY NIGHT FEVER—Paramount/Paramount Home Video
 PHANTASM—Avco Embassy/Mag. Video
 THE BLACK HOLE—Disney/Disney Home Video

CALEIDOSCOPE/OKLAHOMA CITY

COAL MINER'S DAUGHTER—Universal/MCA Dist.
 THE ROSE—20th Century Fox/Mag. Video
 ALIEN—20th Century Fox/Mag. Video
 CLOSE ENCOUNTERS OF THE THIRD KIND—Columbia/Columbia Home Ent.
 THE JERK—Universal/MCA Dist.
 THE MUPPET MOVIE—ITC Ent./Mag. Video
 THE BLACK HOLE—Disney/Disney Home Video
 20,000 LEAGUES UNDER THE SEA—Disney/Disney Home Video
 THE GODFATHER—Paramount/Paramount Home Video
 ENTER THE DRAGON—WB/Warner Home Video

VIDEO MART/PHOENIX

PETE'S DRAGON—Disney/Disney Home Video

THE BLACK HOLE—Disney/Disney Home Video
 LOVE BUG—Disney/Disney Home Video
 ESCAPE FROM WITCH MOUNTAIN—Disney/Disney Home Video
 BEDKNOBBS AND BROOMSTICKS—Disney/Disney Home Video
 20,000 LEAGUES UNDER THE SEA—Disney/Disney Home Video
 THE MUPPET MOVIE—ITC Ent./Mag. Video
 BREAKING AWAY—Paramount/Paramount Home Video
 COAL MINER'S DAUGHTER—Universal/MCA Dist.
 M*A*S*H*—20th Century Fox/Mag. Video

VALAS TV/DENVER

STAR TREK—THE MOTION PICTURE—Paramount/Paramount Home Video
 THE BLACK HOLE—Disney/Disney Home Video
 THE BLUES BROTHERS—Universal/MCA Dist.
 DRACULA '79—Universal/MCA Dist.
 KLUTE—WB/Warner Home Video
 EVERY WHICH WAY BUT LOOSE—WB/Warner Home Video
 CHEECH & CHONG'S NEXT MOVIE—Universal/MCA Dist.
 THE ROSE—20th Century Fox/Mag. Video
 ALIEN—20th Century Fox/Mag. Video
 LIFE OF BRIAN—WB/Warner Home Video

NIKELODEON/L.A.

THE BLACK HOLE—Disney/Disney Home Video
 MICKY MOUSE & FRIENDS—Disney/Disney Home Video
 SUPERMAN—D.C. Comics/WB Home Video
 THE GODFATHER—Paramount/Paramount Home Video
 EMANUELLE: THE JOYS OF THE WOMAN—Paramount/Paramount Home Video
 STAR TREK—THE MOTION PICTURE—Paramount/Paramount Home Video
 KIDS IS KIDS—Disney/Disney Home Video
 CHIP & DALE—Disney/Disney Home Video
 ALL THAT JAZZ—20th Century Fox/Mag. Video
 THE THREE STOOGES—Columbia/Columbia Home Ent.

VIDEO SPACE/BELLEVUE

ALIEN—20th Century Fox/Mag. Video
 COAL MINER'S DAUGHTER—Universal/MCA Dist.
 THE ROSE—20th Century Fox/Mag. Video
 UP IN SMOKE—Paramount/Paramount Home Video
 RETURN OF THE DRAGON—Bryantone/Gem Home Video
 SUPERMAN—D.C. Comics/Warner Home Video
 HALLOWEEN—Falcon Intl./Media Home Ent.
 "10"—Orion/Warner Home Video
 ALL THAT JAZZ—20th Century Fox/Mag. Video
 SATURN III—ITC Ent./Mag. Video

Also reporting this month are: Video Cassettes/Lubbock; Dog Ear/Chicago; Video Visions/Ft. Worth; That's Entertainment/Chicago; Tele-video Systems/Richmond; Sheik Video/Metairie; Earl's TV/Arlington; and Crazy Eddie/N.Y.C.

Radio World

Radio Replay

By PHIL DIMAURO

■ MOVES: Alexander B. Law, better known to radio people and listeners alike as Al Brady, has taken over as vice president and general manager of WYNY, New York. It's a return to the city for him, after programming WNBC from 1974-76, before moving to WHDH, Boston, where he was PD through 1979. From March, 1979 through May, 1980, he was simultaneously operations director of WABC, New York and PD of WRQX, Washington, returning to WHDH in May of 1980. Brady begins at WYNY December 1. Also at NBC, Dale Pon has been named vice president, audience development for NBC AM radio. . . . John Bayliss has been appointed president of the Charter Broadcast Group, following recent reorganizations at the company. . . . Gerard Ferri has joined the Special Projects staff of the TM companies in Dallas. The former RKO national advertising representative will deal exclusively in the area of national advertising for special event programming syndication.

PETE'S BEEN BUSY: A familiar voice to listeners of WNEW-FM in New York is Pete Fornatale, whose name will soon be seen and heard on a more national scope with the fruition of three projects. One (already described in this column) is "Rock Calendar," a daily radio program (up to two minutes in length) that documents important rock 'n' roll events for every day of the year. Fornatale reports that syndicator Robert Michelson is offering one month's worth of shows free as a promotional effort, allowing stations to sample the product and find a sponsor before signing a contract.

Then there are two books. "Radio In The Television Age," co-authored by Joshua E. Mills of New York University, is a history of the medium in the last three decades, covering everything from the end of the Golden Age to all the elements that have made radio the major force it is today, along with a look at the future. "The Rock Music Source Book," co-authored by Bill Ayres of WPLJ, New York and Bob Macken, is a catalogue of rock songs, in which titles are arranged according to personal, social and political themes. Fornatale points out that the volume is not really a work of general interest, but should be of value to anyone who's ever racked his brains figuring out what record to play next. "It's 644 pages of segues," he explained.

Why is it all happening at once? Fornatale answered with precisely the same emphasis he uses on the air. "It's amazing . . . they all began literally years ago, and by some awful coincidence they're all coming together at the same time." With a little publicity, he hopes the books won't be confused with each other.

INFO: Jazz is slowly seeping back onto the airwaves in New York City. The latest addition is WEVD-FM (97.9), which, for the record, is the first New York-based commercial station to begin playing jazz since the demise of jazz-formatted WRVR-FM. "Jazz Through The Night" will air Sundays through Thursdays from midnight to five in the morning (good New York jazz hours, but what will the sponsors think?), Fridays from 10 a.m. to five p.m., and Saturdays from one p.m. to eight p.m. The show is presented by Robert Orenbach, president of Jazz Media International, and the host will be WEVD's Marty Wilson. The presenters promise a mixture of mainstream and contemporary music . . . Philip Page is now Virgin Records' U.S. representative in charge of promotion. His address is P.O. Box 69, Piscataway, NJ 08854, and he can be reached by phone at (201) 968-8333. . . . Anne Murray will be hosting both the NBC Network Christmas Special and the Mutual Network's year-end Country Music Countdown . . . San Francisco rock station KMEL will be simulcasting a Supertime Subscription Television special featuring Blondie and Electric Light Orchestra on November 11 . . . Finally, a word from Carl Skiba, grand wizard of RW album rock research, to all Record World Album Air-play reporting stations. Carl wishes to remind one and all that the inflexible deadline for additions and heavy action lists is 6:00 p.m., Tuesdays. If that's confusing, clip out this handy guide as a reminder: If you're in the Central Zone, that means 5:00 p.m.; if you're in the Mountain Zone, that means 4:00 p.m.; and if you're in the Pacific Zone, that means 3:00 p.m. Savvy, kimosabe? He made us say it.

Steely Dan Single Leaked

■ LOS ANGELES — With formal release of new single and LP product from Steely Dan set for the week of November 17, RW has learned that at least three west coast radio stations have obtained copies of the initial single, and two have aired them as exclusives.

Meanwhile, other major market programmers have reportedly claimed that they, too, have either the entire album or "Hey Nineteen," the single now expected to reach outlets early this week.

At KFI in Los Angeles, the music department's Roger Collins confirmed that the station had the record, but had thus far chosen not to air it. He declined naming the product's source.

Another Los Angeles outlet, KRTH-FM, confirmed that it did air the single Wednesday (12) night. And in San Francisco, KFRC music librarian Sandy Louie said that station had also broadcast the record, while unable to say precisely when the outlet obtained its copy, she said it had received play for at least two days as of Thursday (13)

afternoon.

Reached for comment the morning after KRTH's airing, MCA promotion vice president Pat Pipolo flatly denied that his staff had been responsible for leaks, noting that shipments of promotional product to branches were still underway, with no DJ product due to reach stations before about November 24.

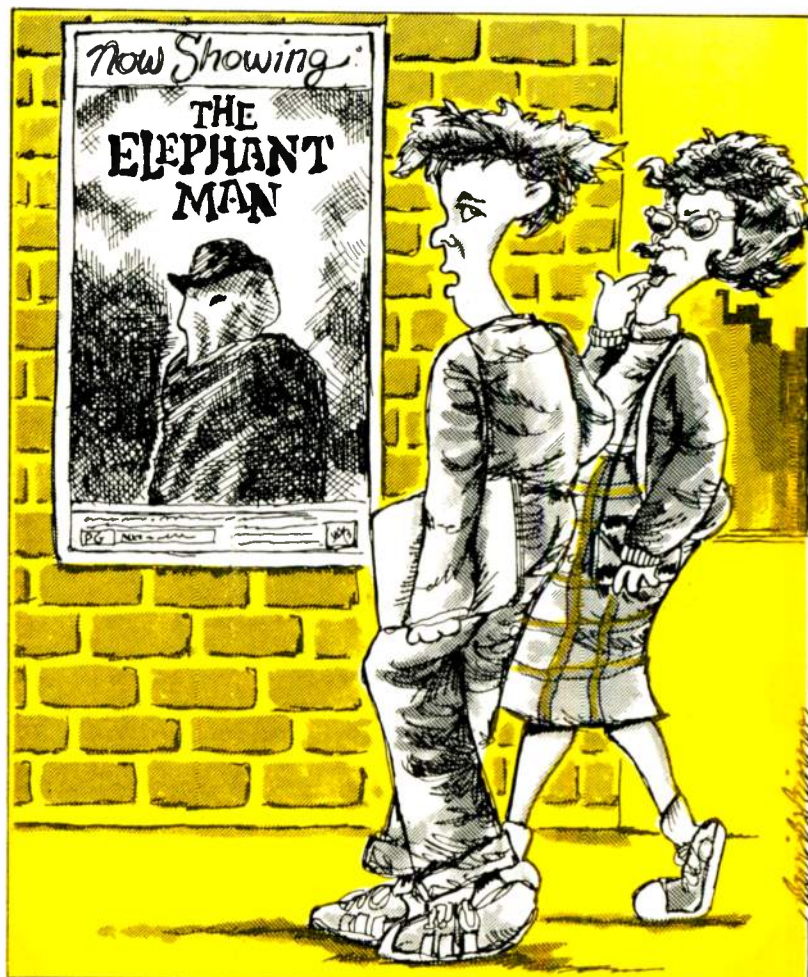
As for any advances on the latter, Pipolo said, "All the promotion cassettes we've had run off here are still under lock and key in our offices."

Sources at Front Line Management, when queried on the leak, also denied giving advance product to stations.

'Grammy Hall of Fame' TV Special Planned

■ LOS ANGELES — Pierre Cossette, executive producer of the Grammy Awards telecast, has made a deal with CBS-TV to produce a 60-minute variety special, "The Grammy Hall of Fame."

Cossette developed the original prime-time format for the Grammy telecast over a decade ago.



"It's got something to do with either David Bowie, Fleetwood Mac or Ronald Reagan . . ."

Record World
Singles
 Alphabetical Listing

Producer, Publisher, Licensee

ALL OUT OF LOVE Porter (Careers/BRM, BMI/Riva, PRS) 27	LOOK WHAT YOU'VE DONE TO ME Schnee-Foster (Boz Scaggs, ASCAP/Foster Frees/Irving, BMI) 44
ALL OVER THE WORLD Lynne (Jet/Unart, BMI) 81	LOVELY ONE Group-Phillinganes (Ranjack/Mijack/Mijac, BMI) 9
ANOTHER ONE BITES THE DUST Group (Queen/Beechwood, BMI) 2	LOVE ON THE ROCKS Gaudio (Stonebridge/EMA-Suisse, ASCAP) 14
CELEBRATION Deodato (Delightful/Fresh Start, BMI) 37	LOVE T.K.O. Wansel-Biggs-Womack (Assorted, BMI) 64
COULD I BE DREAMING Perry (Braitree/Tira, BMI/Kerith, ASCAP) 69	LOVE X LOVE Jones (Rodsongs, ASCAP) 61
COULD I HAVE THIS DANCE Norman (Vogue & Maple Hill c/o Welk/Onhison, BMI) 80	MASTER BLASTER (JAMMIN') Wonder (Jobete/Black Bull, ASCAP) 16
CRY LIKE A BABY Tobin (Screen Gems-EMI, BMI) 98	MIDNIGHT ROCKS Stewart-Desmond (Frabjous/Approximate/Lobster, BMI) 100
DE DO DO DO, DE DA DA DA Group-Gary Virgin/Chappell, ASCAP) 33	MORE BOUNCE TO THE OUNCE (Part I) Troutman-Bootsy (Rubber Band, BMI) 58
DEEP INSIDE MY HEART Garay (Nebraska/United Artists/Glasgo, ASCAP) 32	MORE THAN I CAN SAY Tarney (Warner-Tamerlane, BMI) 6
DON'T SAY NO Seidel (Dorsey, BMI) 85	MY MOTHER'S EYES Kirk (Almo/Only Child, ASCAP) 84
DREAMER Henderson-Pope (Almo/Delicate, ASCAP) 23	NEVER BE THE SAME Omartian (Pop 'n' Roll, ASCAP) 11
DREAMING Tarney (ATV/Rare Blue, BMI/ASCAP) 7	NEVER KNEW LOVE LIKE THIS BEFORE Mtume-Lucas (Frozen Butterfly, BMI) 12
DRIVIN' MY LIFE AWAY Malloy (Deb-Dave/Briarpatch, BMI) 50	ONE STEP CLOSER Templeman (Noodle Tunes/Long Tooth, BMI/Rare Blue/Carlooney Tunes, ASCAP) 51
EASY LOVE Buckingham (Cotton Picken/Hobby Horse, BMI) 86	ONE-TRICK PONY Ramone-Simon (Paul Simon, BMI) 59
EVERYBODY'S GOT TO LEARN SOMETIME Lord-Group (WB, ASCAP) 36	ON THE ROAD AGAIN Nelson (Willie Nelson, BMI) 18
EVERY WOMAN IN THE WORLD Porter-Maslin (Pendulum/Unichappell, BMI) 26	OUT HERE ON MY OWN Gore (MGM, BMI/Variety, ASCAP) 67
FREEDOM Robinson (Malaco/Thompson Weekly/Sugarhill) 93	PASSION Harry The Hook (Riva, BMI/WB, ASCAP) 43
FUNKIN' FOR JAMAICA (N.Y.) Grusin-Rosen (Thomas Browne/Roaring Fork, BMI) 99	REAL LOVE Templeman (Tauripin Tunes/Monsteri/April, ASCAP) 48
GIRLS CAN GET IT Haffkine (Michael O'Connor, BMI) 55	REMOTE CONTROL Russell-Timmors-Mann (Last Colony/Band of Angels, BMI) 87
GIVE ME THE NIGHT Jones (Rodsongs, ASCAP) 95	SAILING Omartian (Pop 'n' Roll, ASCAP) 92
GOTTA HAVE MORE LOVE Ryan (World Song/Bobby Goldsboro, ASCAP) 75	SEQUEL H&R Albert (Chapin, ASCAP) 49
GUILTY Gibb-Galuten-Richardson (Stigwood/Unichappell, BMI) 22	SHERRY Tobin (Claridge, ASCAP) 90
HELP ME Gibb-Weaver (Stigwood/Unichappell, BMI) 70	SHE'S SO COLD Glimmer Twins (Colgems-EMI, ASCAP) 52
HE'S SO SHY Perry (ATV/Mann & Weill/Braitree & Snow, BMI) 5	SOMETIMES A FANTASY Ramone (Impulsive/April, ASCAP) 47
HIT ME WITH YOUR BEST SHOT Olsen (ATV, BMI) 13	STOP THIS GAME Martin (Adult/Screen Gems-EMI, BMI) 63
HOLD ON Group (Don Kirshner/Blackwood, BMI) 60	SUDDENLY Farrar (John Farrar, BMI) 46
HOT ROD HEARTS Chudacoff-Barnetta (Captain Crystal/Blackwood/Dar-Jan, BMI) 78	SWITCHIN' TO GLIDE Ezrin (Diamond-Zero, BMI) 65
HOW DO I SURVIVE McDonald-Henderson (April/Paul Bliss, ASCAP) 72	TEACHER TEACHER Lowe-Group (Aviation) 89
HUNGRY HEART Springsteen-Landau-Van Zandt (Bruce Springsteen, ASCAP) 21	TELL IT LIKE IT IS Group (Conrad/Olrap, BMI) 38
I BELIEVE IN YOU Williams-Fundis (Roger Cook/Cook House, BMI) 35	TEXAS IN MY REAR VIEW MIRROR Hall (Songpainter, BMI) 56
IF YOU SHOULD SAIL Landis (Third Story/Poorhouse, BMI) 54	THAT GIRL COULD SING Browne-Ladanyi (Swallow Turn, ASCAP) 28
I LOVE A RAINY NIGHT Malloy (Deb Dave/Briarpatch, BMI) 73	THE HORIZONTAL BOP Seger-Purch (Gear, ASCAP) 74
I MADE IT THROUGH THE RAIN Manilow-Dante (Unichappell, BMI) 45	THE LEGEND OF WOOLEY SMAMP Boylan (Hat Band, BMI) 68
I'M ALRIGHT Loggins-Botnick (Milk Money, ASCAP) 24	THEME FROM THE DUKES OF HAZZARD (GOOD OL' BOYS) Albright (Warner-Tamerlane/Rich Way, BMI) 31
I'M COMING OUT Edwards-Rodgers (Chic, BMI) 10	THE TIDE IS HIGH Chapman 42
I'M HAPPY THAT LOVE HAS FOUND YOU Putnam (ATV, BMI) 25	THE WANDERER Moroder-Bellotte (Cafe Americana/Revelation/Ed. Intro./Intersong, ASCAP) 4
I NEED YOUR LOVIN' Marie (Jobete, ASCAP) 71	THIS TIME Crooper (H.G., ASCAP) 39
IT'S MY TURN Masser (Colgems-EMI/Prince St., ASCAP/Unichappell/Begonia Melodies, BMI) 41	TIME IS TIME Gibb-Richardson-Galuten (Stigwood/Unichappell, BMI) 62
JESSE Mainieri (Quakenbush/Redeye, ASCAP) 8	TOGETHER Salas (Razor Sharp/Double Diamond, BMI) 66
JUST LIKE STARTING OVER Lennon-Ono-Douglas (Lenono, BMI) 17	TURN AND WALK AWAY Olsen (Paperwaite/Cainstreet/Hudson Bay, BMI) 76
KID STUFF Dunn-White (Mchoma, BMI) 97	TURNING JAPANESE Coopersmith-Heaven (Glenwood, ASCAP) 40
KILLIN' TIME Stroud (Flowering Stone, ASCAP) 88	UPSIDE DOWN Edwards-Rodgers (Chic, BMI) 20
LADY Richie (Brockman, ASCAP) 1	UPTOWN Prince (Ecnirp, BMI) 82
LATE IN THE EVENING Ramone-Simone (Paul Simon, BMI) 77	WHIP IT Margoueff-Group (Devo/Nymph/Unichappell, BMI) 19
LET ME BE YOUR ANGEL Walden (Walden/Gratitude Sky, ASCAP/Cotillion/Brass Heart, BMI) 30	WHO'LL BE THE FOOL TONIGHT Lipuma (Buzz Feiten, BMI) 96
LET'S BE LOVERS AGAIN Nevison (Grajonco, BMI) 94	WHO WERE YOU THINKIN' OF Lo Fredo (In My Music, BMI) 57
LIVE EVERY MINUTE Thomas-Kelly (Rondar/Almo, ASCAP) 91	WITHOUT YOUR LOVE Wayne (H.G., ASCAP) 29
LOOKIN' FOR LOVE Boylan (Southern Nights, ASCAP) 79	WOMAN IN LOVE Gibb-Galuten-Richardson (Stigwood/Unichappell, BMI) 3
	XANADU Lynne (Jet/Unart, BMI) 34
	YOU White (Saggitfire/Rutland Road/Almo, ASCAP/Foster Frees/Irving, BMI) 83
	YOU SHOOK ME ALL NIGHT LONG Lange (J. Albert/Marks, BMI) 53
	YOU'VE LOST THAT LOVIN' FEELING Hall-Oates (Screen Gems-EMI, BMI) 15

Record World
Singles
 101-150

NOVEMBER 22, 1980

NOV. 22	NOV. 15	
101	101	BRITE EYES ROBBIN THOMPSON BAND/Ovation 1157 (Out There/Creative, ASCAP)
102	102	HE CAN'T LOVE YOU MICHAEL STANLEY BAND/EMI-America 8063 (Kejra/Bema, ASCAP)
103	103	HOW LONG LIPPS, INC./Casablanca 2303 (MCA, ASCAP)
104	104	MORNING MAN RUPERT HOLMES/MCA 51019 (WB/Holmes Line, ASCAP)
105	105	IF YOU EVER CHANGE YOUR MIND CRYSTAL GAYLE/Columbia 1 11359 (Dawnbreaker, BMI/Silver Nightingale, ASCAP)
106	—	THE WINNER TAKES IT ALL ABBA/Atlantic 3776 (Artwork, ASCAP)
107	108	RUNAWAY SAILOR/Caribou 9 9035 (CBS) (Pendulum, no licensee listed)
108	109	THAT'S ALL THAT MATTERS MICKEY GILLEY/Epic 9 50940 (Tree, BMI)
109	—	TRICKLE TRICKLE MANHATTAN TRANSFER/Atlantic 3772 (Blend/Villanova, BMI)
110	115	LOVE UPRISING TA VARES/Capitol 4933 (Moore and Moore/Right, BMI)
111	—	WHEN WE GET MARRIED LARRY GRAHAM/Warner Bros. 49581 (Big Seven, BMI)
112	113	FOOL THAT I AM RITA COOLIDGE/A&M 2281 (Unichappell/Begonia Melodies/Fedora, BMI)
113	122	IF YOU FEEL THE FUNK LATOYA JACKSON/Polydor 2137 (Seitu/Dorie Pride, BMI)
114	107	PUSH PUSH BRICK/Bang 9 4813 (CBS) (WB/Good High, ASCAP)
115	106	CAN'T FAKE THE FEELING GERALDINE HUNT/Prism 315 (Rebera/Hygroton, PROC/Memory Lane, BMI)
116	116	WE'RE LOVERS AFTER ALL ROB HEGEL/RCA 12106 (Don Kirshner/Blackwood/Belfast, BMI)
117	119	SHINE ON L.T.D./A&M 2283 (Almo/McRovscod, ASCAP/Irving/Buchanan Kerr, BMI)
118	123	I BET YOU THEY WON'T PLAY THIS SONG ON THE RADIO MONTY PYTHON/Arista 0578 (Kay Gee Bee)
119	114	IF YOU COULD READ MY MIND VIOLA WILLS/Ariola 810 (Early Morning, ASCAP)
120	—	WHAT CHA DO'N' SEAWIND/A&M 2274 (Seawind/Black Bandana, BMI)
121	125	THE REAL THANG NARADA MICHAEL WALDEN/Atlantic 3764 (Gratitude Sky, ASCAP/Brass Heart/Cotillion, BMI)
122	111	THE GLOW OF LOVE CHANGE/Warner/RFC 49587 (Little Macho/Ara Pesh/WB, ASCAP)
123	120	WHY DO FOOLS FALL IN LOVE JONI MITCHELL/Asylum 47038 (Big Seven, BMI)
124	126	INTO THE LENS (I AM A CAMERA) YES/Atlantic 3767 (Topographic/WB/Island, ASCAP)
125	—	SOMETIMES LOVE FORGETS STEVE GOODMAN AND PHOEBE SNOW/Elektra 47069 (Captain Crystal/Blackwood, BMI)
126	130	FASHION DAVID BOWIE/RCA 12134 (Bewlay Bros./Fleur, BMI)
127	131	SMOKEY MOUNTAIN RAIN RONNIE MILSAP/RCA 12084 (Pi-Gem, BMI)
128	—	GANGSTERS OF THE GROOVE HEATWAVE/Epic 19 50945 (Rodsongs, ASCAP)
129	—	GETAWAY ROSSINGTON/COLLINS BAND/MCA 51023 (Moonpie, BMI)
130	—	ONE IN A MILLION JOHNNY LEE/Full Moon/Asylum 47076 (Times Square/Unichappell/Bundin, BMI)
131	135	ROUGH BOYS PETE TOWNSHEND/Atco 7318 (Towser Tunes, BMI)
132	—	I'LL NEVER FIND ANOTHER (FIND ANOTHER LIKE YOU) MANHATTANS/Columbia 11 11398 (Content, BMI)
133	—	HERE IN THE LIGHT AMY HOLLAND/Capitol 4B92 (Genevieve/April/Monsteri, ASCAP)
134	137	SONG FOR YOU CHICAGO/Columbia 11 1 376 (Double Virgo, ASCAP)
135	—	SET THE NIGHT ON FIRE OAK/Mercury 76087 (Bobby Goldsboro/House of Gold, ASCAP)
136	110	LET'S DO SOMETHING CHEAP AND SUPERFICIAL BURT REYNOLDS/MCA 51004 (Peso/Duchess/MCA, BMI)
137	139	IS THIS THE WAY OF LOVE CHRIS MONTAN WITH LAURIE WOOD/20th Century Fox 2470 (RCA) (Special/Old Sock, ASCAP)
138	—	CHINA JCHNNY RIVERS/RSO 1045 (WB/Old Canyon, ASCAP)
139	—	TOCCATA SKY/Arista 0568 (Sky Writing/United Artists)
140	141	RECKLESS JOHN FARRAR/Columbia 1 11382 (John Farrar, BMI)
141	129	GIVE IT ON UP (IF YOU WANT TO) MTUME/Epic 9 50917 (Frozen Butterfly, BMI)
142	143	THIS LITTLE GIRL ELLEN SHIPLEY/RCA 12124 (Shipwreck/Rokar/Little Gino, BMI/Shuck 'n' Jive, ASCAP)
143	140	634-5789 JOHNNY VAN ZANT/Polydor 2126 (East/Memphis/Cotillion, BMI)
144	128	HOMETOWN GIRLS BENNY MARDONES/Polydor 2131 (Papa Jack/Inner Sanctum, BMI)
145	118	KILLER BARRACUDA HELEN REDDY/Capitol 4918 (Buckhorn, BMI)
146	136	RUMOURS OF GLORY BRUCE COCKBURN/Millennium 11795 (RCA) (Golden Mountain, PRO)
147	124	ALL WE HAVE IS TONIGHT RANDY VANWARMER/Bearsville 49567 (WB) (Fourth Floor, ASCAP)
148	121	I TOUCHED A DREAM DELLS/20th Century Fox 2463 (RCA) (Angelshell/Six Continents, BMI)
149	127	MIDNIGHT RAIN POCO/MCA 41326 (Tarantula, ASCAP)
150	148	PERCOLATOR SPYRO GYRA/MCA 41275 (Harlem/Crosseyed Bear, BMI)



FROM THE DOUBLE PLATINUM ALBUM:

XANADU

THE FIFTH HIT SINGLE:

“SUDDENLY”

MCA-51D07

BY

OLIVIA NEWTON-JOHN

AND

CLIFF RICHARD

NOW BULLETING UP THE CHARTS

PRODUCED BY JOHN FARRAR

MCA RECORDS

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Cliff Richard appears courtesy of EM/UA Records.

Record World Singles



NOVEMBER 22, 1980

TITLE, ARTIST, Label Number, (Distributing Label)

NOV. 22
NOV. 15

WKS ON
CHART

1	2	LADY		
		KENNY ROGERS		
		Liberty 1380		8
2	1	ANOTHER ONE BITES THE DUST QUEEN/Elektra 47031		15
3	3	WOMAN IN LOVE BARBRA STREISAND/Columbia 1 11364		12
4	4	THE WANDERER DONNA SUMMER/Geffen 49563 (WB)		10
5	5	HE'S SO SHY POINTER SISTERS/Planet 47916 (Elektra/Asylum)		19
6	12	MORE THAN I CAN SAY LEO SAYER/Warner Bros. 49565		9
7	7	DREAMING CLIFF RICHARD/EMI-America 8057		11
8	6	JESSE CARLY SIMON /Warner Bros. 49518		17
9	9	LOVELY ONE JACKSONS/Epic 9 50938		9
10	11	I'M COMING OUT DIANA ROSS/Motown 1491		12
11	14	NEVER BE THE SAME CHRISTOPHER CROSS/Warner Bros. 49580		7
12	8	NEVER KNEW LOVE LIKE THIS BEFORE STEPHANIE MILLS/20th Century Fox 2460 (RCA)		16
13	15	HIT ME WITH YOUR BEST SHOT PAT BENATAR/Chrysalis 2464		8
14	23	LOVE ON THE ROCKS NEIL DIAMOND/Capitol 4939		4
15	10	YOU'VE LOST THAT LOVIN' FEELING DARYL HALL & JOHN OATES/RCA 12103		9
16	21	MASTER BLASTER (JAMMIN') STEVIE WONDER/Tamla 54317 (Motown)		9
17	25	(JUST LIKE) STARTING OVER JOHN LENNON/Geffen 49604 (WB)		4
18	16	ON THE ROAD AGAIN WILLIE NELSON/Columbia 1 11351		12
19	20	WHIP IT DEVO/Warner Bros. 49550		13
20	13	UPSIDE DOWN DIANA ROSS/Motown 1494		20
21	26	HUNGRY HEART BRUCE SPRINGSTEEN/Columbia 11 11391		3
22	31	GUILTY BARBRA STREISAND & BARRY GIBB/Columbia 11 11390		4
23	19	DREAMER SUPERTRAMP/A&M 2269		10
24	22	I'M ALRIGHT (THEME FROM CADDYSHACK) KENNY LOGGINS/Columbia 1 11317		19
25	28	I'M HAPPY THAT LOVE HAS FOUND YOU JIMMY HALL/Epic 9 50931		7
26	34	EVERY WOMAN IN THE WORLD AIR SUPPLY/Arista 0564		5
27	18	ALL OUT OF LOVE AIR SUPPLY/Arista 0520		25
28	24	THAT GIRL COULD SING JACKSON BROWNE/Asylum 47036		10
29	32	WITHOUT YOUR LOVE ROGER DALTRY/Polydor 2121		11
30	27	LET ME BE YOUR ANGEL STACY LATTISAW/Cotillion 46001 (Atl)		15
31	37	THEME FROM THE DUKES OF HAZZARD (GOOD OL' BOYS) WAYLON JENNINGS/RCA 12067		10
32	36	DEEP INSIDE MY HEART RANDY MEISNER/Epic 9 50939		6
33	47	DE DO DO DO, DE DA DA DA POLICE/A&M 2275		5
34	17	XANADU OLIVIA NEWTON-JOHN/ELO/MCA 41285		16
35	43	I BELIEVE IN YOU DON WILLIAMS/MCA 41304		10
36	41	EVERYBODY'S GOT TO LEARN SOMETIME KORGIS/Asylum 47018		7
37	46	CELEBRATION KOOL & THE GANG/De-Lite 807 (PolyGram)		5

CHARTMAKER OF THE WEEK

38	—	TELL IT LIKE IT IS* HEART		1
		Epic 19 50950		

39	44	THIS TIME JOHN COUGAR/Riva 205 (PolyGram)		10
40	40	TURNING JAPANESE VAPORS/United Artists 1364		9
41	48	IT'S MY TURN DIANA ROSS/Motown 1496		5
42	82	THE TIDE IS HIGH BLONDIE/Chrysalis 2465		2
43	—	PASSION ROD STEWART/Warner Bros. 49617		1
44	30	LOOK WHAT YOU'VE DONE TO ME BOZ SCAGGS/Columbia 1 11349		14

45	—	I MADE IT THROUGH THE RAIN BARRY MANILOW/Arista 0566		1
46	59	SUDDENLY OLIVIA NEWTON-JOHN AND CLIFF RICHARD/MCA 51007		5
47	39	SOMETIMES A FANTASY BILLY JOEL/Columbia 1 11379		7
48	29	REAL LOVE DOOBIE BROTHERS/Warner Bros. 49503		12
49	55	SEQUEL HARRY CHAPIN/Boardwalk 8 5700		4
50	33	DRIVIN' MY LIFE AWAY EDDIE RABBITT/Elektra 46656		23
51	—	ONE STEP CLOSER DOOBIE BROTHERS/Warner Bros. 49622		1
52	35	SHE'S SO COLD ROLLING STONES/Rolling Stones 21001 (Atl)		9
53	42	YOU SHOOK ME ALL NIGHT LONG AC/DC/Atlantic 3761		12
54	57	IF YOU SHOULD SAIL NIELSON/PEARSON/Capitol 4910		9
55	64	GIRLS CAN GET IT DR. HOOK/Casablanca 2314		4
56	61	TEXAS IN MY REAR VIEW MIRROR MAC DAVIS/Casablanca 2305		6
57	58	WHO WERE YOU THINKIN' OF? THE DOOLITTLE BAND/Columbia 1 11355		7
58	56	MORE BOUNCE TO THE OUNCE (PART I) ZAPP/Warner Bros. 49535		10
59	60	ONE-TRICK PONY PAUL SIMON/Warner Bros. 49601		6
60	38	HOLD ON KANSAS /Kirshner 9 4291 (CBS)		10
61	62	LOVE X LOVE GEORGE BENSON/Qwest/WB 49570		6
62	—	TIME IS TIME ANDY GIBB/RSO 1059		1
63	71	STOP THIS GAME CHEAP TRICK/Epic 19 50942		2
64	69	LOVE F.K.O. TEDDY PENDERGRASS/Phila. Intl. 9 3116 (CBS)		5
65	70	SWITCHIN' TO GLIDE KINGS/Elektra 47006		4
66	72	TOGETHER TIERRA/Boardwalk 8 5702		3
67	45	OUT HERE ON MY OWN IRENE CARA/RSO 1048		14
68	50	THE LEGEND OF WOOLEY SWAMP CHARLIE DANIELS BAND/Epic 9 50921		15
69	77	COULD I BE DREAMING POINTER SISTERS/Planet 47920 (Elektra/Asylum)		3
70	78	HELP ME! MARCY LEVY AND ROBIN GIBB/RSO 1047		3
71	73	I NEED YOUR LOVIN' TEENA MARIE/Gordy 7189 (Motown)		5
72	51	HOW DO I SURVIVE AMY HOLLAND/Capitol 4884		16
73	83	I LOVE A RAINY NIGHT EDDIE RABBITT/Elektra 47066		2
74	84	THE HORIZONTAL BOP BOB SEGER/Capitol 4951		2
75	85	GOTTA HAVE MORE LOVE CLIMAX BLUES BAND/Warner Bros. 49605		2
76	86	TURN AND WALK AWAY BABYS/Chrysalis 2467		2
77	53	LATE IN THE EVENING PAUL SIMON/Warner Bros. 49511		16
78	52	HOT ROD HEARTS ROBBIE DUPREE/Elektra 47005		19
79	49	LOOKIN' FOR LOVE JOHNNY LEE/Full Moon/Asylum 47004		20
80	65	COULD I HAVE THIS DANCE ANNE MURRAY/Capitol 4920		12
81	54	ALL OVER THE WORLD ELO/MCA 41289		17
82	90	UPTOWN PRINCE/Warner Bros. 49559		4
83	—	YOU EARTH, WIND & FIRE /ARC/Columbia 11 11404		1
84	—	MY MOTHER'S EYES BETTE MIDLER/Atlantic 3771		1
85	—	DON'T SAY NO BILLY BURNETTE/Columbia 1 11380		1
86	—	EASY LOVE DIONNE WARWICK/Arista 0572		1
87	95	REMOTE CONTROL REDDINGS/Believe in a Dream 9 5600 (CBS)		3
88	—	KILLIN' TIME FRED KNOBLOCK AND SUSAN ANTON/Scotti Bros. 609 (Atl)		1
89	—	TEACHER TEACHER ROCKPILE/Columbia 1 11388		1
90	79	SHERRY ROBERT JOHN/EMI-America 8061		3
91	75	LIVE EVERY MINUTE ALI THOMSON/A&M 2260		12
92	68	SAILING CHRISTOPHER CROSS/Warner Bros. 49507		24
93	87	FREEDOM GRANDMASTER FLASH & THE FURIOUS 5/Sugarhill 549		6
94	80	LET'S BE LOVERS AGAIN EDDIE MONEY (DUET WITH VALERIE CARTER)/Columbia 1 11377		5
95	63	GIVE ME THE NIGHT GEORGE BENSON/Qwest/WB 49505		22
96	66	WHO'LL BE THE FOOL TONIGHT LARSEN-FEITEN BAND/Warner Bros. 49282		18
97	—	KID STUFF LENNY WHITE/Elektra 47043		1
98	67	CRY LIKE A BABY KIM CARNES/EMI-America 8058		8
99	99	FUNKIN' FOR JAMAICA (N.Y.) TOM BROWNE/Arista/GRP 2506		11
100	89	MIDNIGHT ROCKS AL STEWART/Arista 0552		14

* Denotes Powerhouse Pick.

PRODUCERS & PUBLISHERS ON PAGE 25



Record World Album Airplay

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

NOVEMBER 22, 1980

FLASHMAKER



LIVE
EAGLES
Asylum

MOST ADDED

- LIVE—Eagles—Asylum (34)
- PASSION (single)—Rod Stewart—WB (23)
- NATIONAL BREAKOUT—Romantics—Nemperor (18)
- KEEP ON LOVING YOU (single)—REO Speedwagon—Epic (17)
- FREE FALL—Alvin Lee—Atlantic (13)
- CHINATOWN—Thin Lizzy—WB (11)
- THE TIDE IS HIGH (single)—Blondie—Chrysalis (11)
- FLYING THE FLAG—Climax Blues Band—WB (10)
- BACK ON THE STREETS—Donnie Iris—MCA (8)
- EXPLORER SUITE—New England—Elektra (7)

WNEW-FM/NEW YORK

- ADDS:**
- BACK ON THE STREETS—Donnie Iris—MCA
 - FACES—Earth, Wind & Fire—Arc
 - FLYING THE FLAG—Climax Blues Band—WB
 - FREE FALL—Alvin Lee—Atlantic
 - GOING UP—Joey Wilson—Modern
 - GREATEST HITS—Boyz n the Band—Col
 - NATIONAL BREAKOUT—Romantics—Nemperor
 - PASSION (single)—Rod Stewart—WB
 - THE LEGEND OF JESSE JAMES—Various Artists—A&M
 - THE TIDE IS HIGH (single)—Blondie—Chrysalis

- HEAVY ACTION:**
- THE RIVER—Bruce Springsteen—Col
 - ZENYATTA MONDATTA—Police—A&M
 - CLUES—Robert Palmer—Island
 - SCARY MONSTERS—David Bowie—RCA
 - SECONDS OF PLEASURE—Rockpile—Col
 - VOICES—Hall & Oates—RCA
 - REMAIN IN LIGHT—Talking Heads—Sire
 - ALL SHOOK UP—Cheap Trick—Epic
 - MAKING MOVIES—Dire Straits—WB
 - HEARTLAND—Michael Stanley—EMI-America

WBCN-FM/BOSTON

- ADDS:**
- FACES—Earth, Wind & Fire—Arc
 - HUMAN SEXUAL RESPONSE—Passport
 - I AM THE LIVING—Jimmy Cliff—MCA
 - KILIMANJARO—Teardrop Explodes—Polygram (import)
 - LIVE—Eagles—Asylum
 - NATIONAL BREAKOUT—Romantics—Nemperor
 - SERENADE FOR THE CITY—Michael Urbaniak—Motown

- BOSTON INCEST ALBUM—Various Artists—Sounds Interesting
- THE BIGGEST TOUR IN SPORT—999—Polydor
- 3WC—Ian Lloyd—Scotti Brothers
- HEAVY ACTION:**
- THE RIVER—Bruce Springsteen—Col
- ZENYATTA MONDATTA—Police—A&M
- REMAIN IN LIGHT—Talking Heads—Sire
- CATHOLIC BOY—Jimi Carroll—Atco
- EXPLORER SUITE—New England—Elektra
- DARK ROOM—Angel City—Epic
- SECONDS OF PLEASURE—Rockpile—Col
- WILD PLANET—B-52s—WB
- PANORAMA—Cars—Elektra
- SCARY MONSTERS—David Bowie—RCA

WLIR-FM/LONG ISLAND

- ADDS:**
- ABSOLUTELY—Madness—Sire
 - FREE FALL—Alvin Lee—Atlantic
 - EXPLORER SUITE—New England—Elektra
 - HEADS ARE ROLLING—City Boy—Atlantic
 - LIVE—Eagles—Asylum
 - NATIONAL BREAKOUT—Romantics—Nemperor
 - NEVER FOREVER—Kate Bush—EMI (import)
 - PRETTIEST GIRL (single)—Neighborhoods—Ace of Hearts
 - RANDY HANSEN—Capitol
 - THE TIDE IS HIGH (single)—Blondie—Chrysalis

- HEAVY ACTION:**
- HAWKS AND DOVES—Neil Young—Reprise
 - THE RIVER—Bruce Springsteen—Col
 - ZENYATTA MONDATTA—Police—A&M
 - ARE HERE—Kings—Elektra
 - SECONDS OF PLEASURE—Rockpile—Col
 - REMAIN IN LIGHT—Talking Heads—Sire
 - VOICES—Hall & Oates—RCA
 - SOME ARE BORN (12")—Jon Anderson—Atlantic
 - CLUES—Robert Palmer—Island
 - GREATEST HITS—Doors—Elektra

WBAB-FM/BABY/ON

- ADDS:**
- BLACK SEA—XTC—Virgin
 - FREE FALL—Alvin Lee—Atlantic
 - KEEP ON LOVING YOU (single)—REO Speedwagon—Epic
 - LIVE—Eagles—Asylum
 - NATIONAL BREAKOUT—Romantics—Nemperor
 - SOME ARE BORN (12")—Jon Anderson—Atlantic
 - THE TIDE IS HIGH (single)—Blondie—Chrysalis

- HEAVY ACTION:**
- THE RIVER—Bruce Springsteen—Col
 - THE GAME—Queen—Elektra
 - ZENYATTA MONDATTA—Police—A&M
 - ONE STEP CLOSER—Doobie Brothers—WB
 - CRIMES OF PASSION—Pat Benatar—Chrysalis
 - BACK IN BLACK—AC/DC—Atlantic
 - BEAT CRAZY—Joe Jackson—A&M
 - HAWKS AND DOVES—Neil Young—Reprise
 - HOLD OUT—Jackson Browne—Asylum
 - SECONDS OF PLEASURE—Rockpile—Col

WBLM-FM/MAINE

- ADDS:**
- CHINATOWN—Thin Lizzy—WB
 - KEEP ON LOVING YOU (single)—REO Speedwagon—Epic
 - LIVE—Eagles—Asylum
 - PASSION (single)—Rod Stewart—WB
 - ROCK HARD—Suzi Quatro—Dreamland
 - TELL IT LIKE IT IS (single)—Heart—Epic
 - THE TIDE IS HIGH (single)—Blondie—Chrysalis
 - HEAVY ACTION:**
 - MORE GEORGE THOROGOOD—George Thorogood—Rounder
 - THE GAME—Queen—Elektra
 - CRIMES OF PASSION—Pat Benatar—Chrysalis
 - ZENYATTA MONDATTA—Police—A&M
 - THE RIVER—Bruce Springsteen—Col
 - AUDIOVISIONS—Kansas—Kirshner
 - GREATEST HITS—Doors—Elektra
 - PANORAMA—Cars—Elektra
 - HOLD OUT—Jackson Browne—Asylum
 - PARIS—Supertramp—A&M

WBQB-FM/ALBANY

- ADDS:**
- BACK ON THE STREETS—Donnie Iris—MCA
 - GOING UP—Joey Wilson—Modern
 - HEADS ARE ROLLING—City Boy—Atlantic
 - LIVE—Eagles—Asylum
 - NATIONAL BREAKOUT—Romantics—Nemperor
 - PASSION (single)—Rod Stewart—WB
 - THE BIGGEST TOUR IN SPORT—999—Polydor
 - THE TIDE IS HIGH (single)—Blondie—Chrysalis

- HEAVY ACTION:**
- MAKING MOVIES—Dire Straits—WB
 - CATHOLIC BOY—Jim Carroll—Atco
 - SECONDS OF PLEASURE—Rockpile—Col
 - REMAIN IN LIGHT—Talking Heads—Sire
 - THE RIVER—Bruce Springsteen—Col
 - HAWKS AND DOVES—Neil Young—Reprise
 - HOTTER THAN JULY—Stevie Wonder—Tamla
 - ZENYATTA MONDATTA—Police—A&M
 - BEAT CRAZY—Joe Jackson—A&M
 - TRUE COLOURS—Split Enz—A&M

WCMF-FM/ROCHESTER

- ADDS:**
- BACK ON THE STREETS—Donnie Iris—MCA
 - HAWKS AND DOVES—Neil Young—Reprise
 - KEEP ON LOVING YOU (single)—REO Speedwagon—Epic
 - LIVE—Eagles—Asylum
 - NATIONAL BREAKOUT—Romantics—Nemperor
 - PASSION (single)—Rod Stewart—WB
 - 3WC—Ian Lloyd—Scotti Brothers

- HEAVY ACTION:**
- THE RIVER—Bruce Springsteen—Col
 - EMOTIONAL RESCUE—Rolling Stones—Rolling Stones
 - CRIMES OF PASSION—Pat Benatar—Chrysalis
 - (JUST LIKE) STARTING OVER (single)—John Lennon—Geffen
 - MORE GEORGE THOROGOOD—George Thorogood—Rounder

- PANORAMA—Cars—Elektra
- ZENYATTA MONDATTA—Police—A&M
- BACK IN BLACK—AC/DC—Atlantic
- BEATIN' THE ODDS—Molly Hatchet—Epic
- PETER GABRIEL—Mercury

WAQX-FM/SYRACUSE

- ADDS:**
- CHINATOWN—Thin Lizzy—WB
 - CONTRACTUAL OBLIGATION—Monty Python—Arista
 - HAWKS AND DOVES—Neil Young—Reprise
 - KEEP ON LOVING YOU (single)—REO Speedwagon—Epic
 - LIVE—Eagles—Asylum
 - NATIONAL BREAKOUT—Romantics—Nemperor

- HEAVY ACTION:**
- THE GAME—Queen—Elektra
 - BACK IN BLACK—AC/DC—Atlantic
 - HAWKS AND DOVES—Neil Young—Reprise
 - LIVE—Eagles—Asylum
 - THE RIVER—Bruce Springsteen—Col
 - CATHOLIC BOY—Jim Carroll—Atco
 - PARIS—Supertramp—A&M
 - PANORAMA—Cars—Elektra
 - ONE STEP CLOSER—Doobie Brothers—WB
 - CRIMES OF PASSION—Pat Benatar—Chrysalis

WOUR-FM/UTICA

- ADDS:**
- BLACK SEA—XTC—Virgin
 - EXPLORER SUITE—New England—Elektra
 - I'VE ALWAYS WANTED TO DO THIS—Jack Bruce—Epic
 - LIVE—Eagles—Asylum
 - NATIONAL BREAKOUT—Romantics—Nemperor
 - SHOT IN THE DARK—Inmates—Polydor
 - TELL IT LIKE IT IS (single)—Heart—Epic
 - 3WC—Ian Lloyd—Scotti Brothers
 - 707—Casablanca

- HEAVY ACTION:**
- GREATEST HITS/LIVE—Heart—Epic
 - THE GAME—Queen—Elektra
 - ARE HERE—Kings—Elektra
 - CRIMES OF PASSION—Pat Benatar—Chrysalis
 - ZENYATTA MONDATTA—Police—A&M
 - CLUES—Robert Palmer—Island
 - THE RIVER—Bruce Springsteen—Col
 - BEATIN' THE ODDS—Molly Hatchet—Epic
 - HEARTLAND—Michael Stanley—EMI-America
 - ALL SHOOK UP—Cheap Trick—Epic

WMMR-FM/PHILADELPHIA

- ADDS:**
- CALIFORNIA SUN—Paul Waroff—Casablanca
 - FLYING THE FLAG—Climax Blues Band—WB
 - HAWKS AND DOVES—Neil Young—Reprise
 - HEADS ARE ROLLING—City Boy—Atlantic
 - LIVE—Eagles—Asylum
 - TWO "B'S" PLEASE—Robbin Thompson—Ovation

- HEAVY ACTION:**
- THE RIVER—Bruce Springsteen—Col
 - CRIMES OF PASSION—Pat Benatar—Chrysalis
 - ZENYATTA MONDATTA—Police—A&M
 - PANORAMA—Cars—Elektra
 - DRAMA—Yes—Atlantic
 - SCARY MONSTERS—David Bowie—RCA
 - THE GAME—Queen—Elektra
 - PARIS—Supertramp—A&M
 - SECONDS OF PLEASURE—Rockpile—Col
 - MAKING MOVIES—Dire Straits—WB

WKLS-FM/ATLANTA

- ADDS:**
- CHINATOWN—Thin Lizzy—WB
 - ON THE EDGE—Babys—Chrysalis
 - PASSION (single)—Rod Stewart—WB
 - SHOT IN THE DARK—Inmates—Polydor

- HEAVY ACTION:**
- BACK IN BLACK—AC/DC—Atlantic
 - THE RIVER—Bruce Springsteen—Col
 - CRIMES OF PASSION—Pat Benatar—Chrysalis
 - ONE STEP CLOSER—Doobie Brothers—WB
 - HOLD OUT—Jackson Browne—Asylum
 - AUDIOVISIONS—Kansas—Kirshner
 - MAKING MOVIES—Dire Straits—WB
 - PANORAMA—Cars—Elektra
 - ZENYATTA MONDATTA—Police—A&M
 - ALL SHOOK UP—Cheap Trick—Epic

WYMX-FM/AUGUSTA

- ADDS:**
- BACK ON THE STREETS—Donnie Iris—MCA
 - CHINATOWN—Thin Lizzy—WB
 - KEEP ON LOVING YOU (single)—REO Speedwagon—Epic
 - LOVERBOY—Col
 - NATIONAL BREAKOUT—Romantics—Nemperor
 - PASSION (single)—Rod Stewart—WB
 - TELL IT LIKE IT IS (single)—Heart—Epic

- HEAVY ACTION:**
- CRIMES OF PASSION—Pat Benatar—Chrysalis
 - BACK IN BLACK—AC/DC—Atlantic
 - THE RIVER—Bruce Springsteen—Col
 - ONE STEP CLOSER—Doobie Brothers—WB
 - AUDIOVISIONS—Kansas—Kirshner
 - TWO "B'S" PLEASE—Robbin Thompson—Ovation
 - ZENYATTA MONDATTA—Police—A&M
 - THE TURN OF A FRIENDLY CARD—Alan Parsons Project—Arista
 - SCARY MONSTERS—David Bowie—RCA
 - ALL SHOOK UP—Cheap Trick—Epic

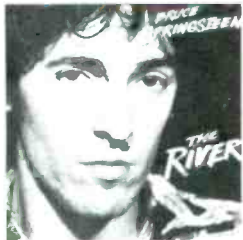
All listings from key progressive stations around the country are in descending order except where otherwise noted.

Record World Album Airplay



NOVEMBER 22, 1980

TOP AIRPLAY



THE RIVER
BRUCE SPRINGSTEEN
Col

MOST AIRPLAY

- THE RIVER**—Bruce Springsteen—Col (38)
- ZENYATTA MONDATTA**—Police—A&M (31)
- CRIMES OF PASSION**—Pat Benatar—Chrysalis (28)
- BACK IN BLACK**—AC/DC—Atlantic (22)
- ALL SHOOK UP**—Cheap Trick—Epic (16)
- SECONDS OF PLEASURE**—Rockpile—Col (14)
- AUDIOVISIONS**—Kansas—Kirshner (13)
- PARIS**—Supertramp—A&M (13)
- ONE STEP CLOSER**—Doobie Brothers—WB (11)
- SCARY MONSTERS**—David Bowie—RCA (11)

ZETA 7-FM/ORLANDO

- ADDS:**
- BACK ON THE STREETS**—Donnie Iris—MCA
 - EXPLORER SUITE**—New England—Elektra
 - KEEP ON LOVING YOU** (single)—REO Speedwagon—Epic
 - LIVE**—Eagles—Asylum
 - MICHAEL SCHENKER**—Chrysalis
 - PASSION** (single)—Rod Stewart—WB
 - US 1**—Head East—A&M
- HEAVY ACTION:**
- THE RIVER**—Bruce Springsteen—Col
 - ONE STEP CLOSER**—Doobie Brothers—WB
 - BACK IN BLACK**—AC/DC—Atlantic
 - PARIS**—Supertramp—A&M
 - CRIMES OF PASSION**—Pat Benatar—Chrysalis
 - BEATIN' THE ODDS**—Molly Hatchet—Epic
 - DARK ROOM**—Angel City—Epic
 - ZENYATTA MONDATTA**—Police—A&M
 - THE TURN OF A FRIENDLY CARD**—Alan Parsons Project—Arista
 - HAWKS AND DOVES**—Neil Young—Reprise

WMMS-FM/CLEVELAND

- ADDS:**
- FLYING THE FLAG**—Climax Blues Band—WB
 - GOING UP**—Joey Wilson—Modern
 - LIVE**—Eagles—Asylum
 - NATIONAL BREAKOUT**—Romantics—Nemperor
 - SOME ARE BORN** (12")—Jan Anderson—Atlantic
 - WILD CAT**—Tygers of Pan Tang—MCA
- HEAVY ACTION:**
- THE RIVER**—Bruce Springsteen—Col
 - HEARTLAND**—Michael Stanley—EMI-America
 - NO ONE LEAVES THIS SONG ALIVE**—Breathless—EMI-America

- CRIMES OF PASSION**—Pat Benatar—Chrysalis
- ZENYATTA MONDATTA**—Police—A&M
- REMAIN IN LIGHT**—Talking Heads—Sire
- SCARY MONSTERS**—David Bowie—RCA
- THE GAME**—Queen—Elektra
- SECONDS OF PLEASURE**—Rockpile—Col
- ONE STEP CLOSER**—Doobie Brothers—WB

WABX-FM/DETROIT

- ADDS:**
- EXPLORER SUITE**—New England—Elektra
 - LIVE**—Eagles—Asylum
 - NATIONAL BREAKOUT**—Romantics—Nemperor
 - PASSION** (single)—Rod Stewart—WB
 - SECONDS OF PLEASURE**—Rockpile—Col
- HEAVY ACTION:**
- CRIMES OF PASSION**—Pat Benatar—Chrysalis
 - AUDIO-VISIONS**—Kansas—Kirshner
 - BACK IN BLACK**—AC/DC—Atlantic
 - THE RIVER**—Bruce Springsteen—Col
 - ZENYATTA MONDATTA**—Police—A&M
 - (JUST LIKE) STARTING OVER** (single)—John Lennon—Geffen
 - THE GAME**—Queen—Elektra
 - PANORAMA**—Cars—Elektra
 - WILD PLANET**—B-52s—WB
 - ON THE EDGE**—Babys—Chrysalis

WWWW-FM/DETROIT

- ADDS:**
- EXPLORER SUITE**—New England—Elektra
 - NATIONAL BREAKOUT**—Romantics—Nemperor
 - ONE MORE SONG**—Randy Meisner—Epic
 - PASSION** (single)—Rod Stewart—WB
 - TELL IT LIKE IT IS** (single)—Heart—Epic
- HEAVY ACTION:**
- THE RIVER**—Bruce Springsteen—Col
 - BACK IN BLACK**—AC/DC—Atlantic
 - CRIMES OF PASSION**—Pat Benatar—Chrysalis
 - ALL SHOOK UP**—Cheap Trick—Epic
 - ZENYATTA MONDATTA**—Police—A&M
 - (JUST LIKE) STARTING OVER** (single)—John Lennon—Geffen
 - ON THE EDGE**—Babys—Chrysalis
 - NATIONAL BREAKOUT**—Romantics—Nemperor
 - HEARTLAND**—Michael Stanley—EMI-America
 - PARIS**—Supertramp—A&M

KZEW-FM/DALLAS

- ADDS:**
- FREE FALL**—Alvin Lee—Atlantic
 - GLASS HOUSE ROCK**—Greg Kihn—Beserkley
 - KEEP ON LOVING YOU** (single)—REO Speedwagon—Epic
 - LIVE**—Eagles—Asylum
 - PASSION** (single)—Rod Stewart—WB
- HEAVY ACTION:**
- PANORAMA**—Cars—Elektra
 - CRIMES OF PASSION**—Pat Benatar—Chrysalis
 - ALL SHOOK UP**—Cheap Trick—Epic
 - FREEDOM OF CHOICE**—Devo—WB
 - AUDIOVISIONS**—Kansas—Kirshner
 - ON THE EDGE**—Babys—Chrysalis
 - ONE MORE SONG**—Randy Meisner—Epic

- THE RIVER**—Bruce Springsteen—Col
- BACK IN BLACK**—AC/DC—Atlantic
- ARE THERE**—Kings—Elektra

KLOL-FM/HOUSTON

- ADDS:**
- CHINATOWN**—Thin Lizzy—WB
 - FREE FALL**—Alvin Lee—Atlantic
 - HAWKS AND DOVES**—Neil Young—Reprise
 - KEEP ON LOVING YOU** (single)—REO Speedwagon—Epic
 - EAGLES**—Live—Asylum
 - ON THE EDGE**—Babys—Chrysalis
 - PASSION** (single)—Rod Stewart—WB
 - 707**—Casablanca
- HEAVY ACTION:**
- PARIS**—Supertramp—A&M
 - THE RIVER**—Bruce Springsteen—Col
 - ZENYATTA MONDATTA**—Police—A&M
 - AUDIOVISIONS**—Kansas—Kirshner
 - ALL SHOOK UP**—Cheap Trick—Epic
 - LIVE**—Eagles—Asylum
 - CRIMES OF PASSION**—Pat Benatar—Chrysalis
 - HOLD OUT**—Jackson Browne—Asylum
 - THE TURN OF A FRIENDLY CARD**—Alan Parsons Project—Arista
 - PANORAMA**—Cars—Elektra

KLBJ-FM/AUSTIN

- ADDS:**
- CHINATOWN**—Thin Lizzy—WB
 - FLYING THE FLAG**—Climax Blues Band—WB
 - FREE FALL**—Alvin Lee—Atlantic
 - HAWKS AND DOVES**—Neil Young—Reprise
 - LIVE**—Eagles—Asylum
 - LOVERBOY**—Col
 - NATIONAL BREAKOUT**—Romantics—Nemperor
 - STRANGLERS IV**—Stranglers—IRS
 - THE WANDERER**—Donna Summer—Geffen

HEAVY ACTION:

- THE RIVER**—Bruce Springsteen—Col
- ZENYATTA MONDATTA**—Police—A&M
- MAKING MOVIES**—Dire Straits—WB
- REMAIN IN LIGHT**—Talking Heads—Sire
- CLUES**—Robert Palmer—Island
- SECONDS OF PLEASURE**—Rockpile—Col
- BEAT CRAZY**—Joe Jackson—A&M
- BLACK SEA**—XTC—Virgin
- GARY MYRICK & THE FIGURES**—Epic
- SCARY MONSTERS**—David Bowie—RCA

KFML-AM/DENVER

- ADDS:**
- BACK ON THE STREETS**—Donnie Iris—MCA
 - GOING UP**—Joey Wilson—Modern
 - HUMANESQUE**—Jack Green—RCA
 - LIVE**—Eagles—Asylum
 - NATIONAL BREAKOUT**—Romantics—Nemperor
 - PASSION** (single)—Rod Stewart—WB
 - SONG OF SEVEN**—Jan Anderson—Atlantic
- HEAVY ACTION:**
- THE RIVER**—Bruce Springsteen—Col
 - HUMANS**—Bruce Cockburn—Millennium
 - UNCUT**—Powder Blues—EMI-America
 - ZENYATTA MONDATTA**—Police—A&M
 - TAKING LIBERTIES**—Elvis Costello—Col
 - THE TURN OF A FRIENDLY CARD**—Alan Parsons Project—Arista

- REMAIN IN LIGHT**—Talking Heads—Sire
- SECONDS OF PLEASURE**—Rockpile—Col
- WILD PLANET**—B-52s—WB
- MORE GEORGE THOROGOOD**—George Thoragood—Rounder

KOME-FM/SAN JOSE

- ADDS:**
- CHINATOWN**—Thin Lizzy—WB
 - FREE FALL**—Alvin Lee—Atlantic
 - LIVE**—Eagles—Asylum
 - THE TIDE IS HIGH** (single)—Blondie—Chrysalis
 - UNCUT**—Powder Blues—EMI-America
- HEAVY ACTION:**
- BACK IN BLACK**—AC/DC—Atlantic
 - ON THE EDGE**—Babys—Chrysalis
 - WILD PLANET**—B-52s—WB
 - CRIMES OF PASSION**—Pat Benatar—Chrysalis
 - SCARY MONSTERS**—David Bowie—RCA
 - HOLD OUT**—Jackson Browne—Asylum
 - PANORAMA**—Cars—Elektra
 - FREEDOM OF CHOICE**—Devo—WB
 - LIVE**—Eagles—Asylum
 - GAMMA 2**—Gamma—Elektra

KSJO-FM/SAN JOSE

- ADDS:**
- AH LEAH!** (single)—Donnie Iris—MCA
 - FIVE LIVE**—Robin Lane & the Charbusters—WB
 - LIVE**—Eagles—Asylum
 - LIVE AT ALBERT HALL**—Creedence Clearwater Revival—Fantasy (import)
- HEAVY ACTION:**
- THE RIVER**—Bruce Springsteen—Col
 - THE GAME**—Queen—Elektra
 - ZENYATTA MONDATTA**—Police—A&M
 - CRIMES OF PASSION**—Pat Benatar—Chrysalis
 - EMOTIONAL RESCUE**—Rolling Stones—Rolling Stones
 - NEW CLEAR DAYS**—Vapors—EMI-America
 - HUMANESQUE**—Jack Green—RCA
 - ON THE EDGE**—Babys—Chrysalis
 - CHINATOWN**—Thin Lizzy—WB
 - ONE MORE SONG**—Randy Meisner—Epic

KLOS-FM/LOS ANGELES

- ADDS:**
- BEAT CRAZY**—Joe Jackson—A&M
 - CHINATOWN**—Thin Lizzy—WB
 - I'VE ALWAYS WANTED TO DO THIS**—Jack Bruce—Epic
 - LIVE**—Eagles—Asylum
 - PASSION** (single)—Rod Stewart—WB
 - SHOT IN THE DARK**—Inmates—Polydor
- HEAVY ACTION:**
- PARIS**—Supertramp—A&M
 - BACK IN BLACK**—AC/DC—Atlantic
 - PANORAMA**—Cars—Elektra
 - THE RIVER**—Bruce Springsteen—Col
 - CRIMES OF PASSION**—Pat Benatar—Chrysalis
 - HOLD OUT**—Jackson Browne—Asylum
 - EMOTIONAL RESCUE**—Rolling Stones—Rolling Stones
 - ANYTIME ANYPLACE ANYWHERE**—Rossington Collins—MCA
 - SCARY MONSTERS**—David Bowie—RCA
 - ZENYATTA MONDATTA**—Police—A&M

KZOK-FM/SEATTLE

- ADDS:**
- LIVE**—Eagles—Asylum
 - FLYING THE FLAG**—Climax Blues Band—WB
- HEAVY ACTION:**
- THE RIVER**—Bruce Springsteen—Col
 - THE GAME**—Queen—Elektra
 - BACK IN BLACK**—AC/DC—Atlantic
 - CRIMES OF PASSION**—Pat Benatar—Chrysalis
 - PARIS**—Supertramp—A&M
 - ONE STEP CLOSER**—Doobie Brothers—WB
 - PANORAMA**—Cars—Elektra
 - DARK ROOM**—Angel City—Epic
 - HOLD OUT**—Jackson Browne—Asylum
 - BEATIN' THE ODDS**—Molly Hatchet—Epic

KZAM-AM/SEATTLE

- ADDS:**
- BEAT BOYS IN THE JET AGE**—Lambrettas—MCA
 - BLACK MARKET CLASH**—Clash—Epic
 - NATIONAL BREAKOUT**—Romantics—Nemperor
 - STREET FEVER**—Moon Martin—Capitol
- HEAVY ACTION:**
- BEAT CRAZY**—Joe Jackson—A&M
 - TELEKON**—Gary Numan—Atca
 - REMAIN IN LIGHT**—Talking Heads—Sire
 - SECONDS OF PLEASURE**—Rockpile—Col
 - THE RIVER**—Bruce Springsteen—Col
 - ZENYATTA MONDATTA**—Police—A&M
 - TAKING LIBERTIES**—Elvis Costello—Col
 - ROCK HARD**—Suzi Quatro—Dreamland
 - BLACK SEA**—XTC—Virgin
 - SCARY MONSTERS**—David Bowie—RCA

KQFM-FM/PORTLAND

- ADDS:**
- CHINATOWN**—Thin Lizzy—WB
 - FLYING THE FLAG**—Climax Blues Band—WB
 - FREE FALL**—Alvin Lee—Atlantic
 - LIVE**—Eagles—Asylum
 - MONSTERS OF ROCK**—Various Artists—Polydor
 - PASSION** (single)—Rod Stewart—WB
- HEAVY ACTION:**
- THE RIVER**—Bruce Springsteen—Col
 - BACK IN BLACK**—AC/DC—Atlantic
 - CRIMES OF PASSION**—Pat Benatar—Chrysalis
 - ZENYATTA MONDATTA**—Police—A&M
 - DARK ROOM**—Angel City—Epic
 - THE TURN OF A FRIENDLY CARD**—Alan Parsons Project—Arista
 - ALL SHOOK UP**—Cheap Trick—Epic
 - LIVE**—Eagles—Asylum
 - MAKING MOVIES**—Dire Straits—WB
 - CATHOLIC BOY**—Jim Carroll—Atca

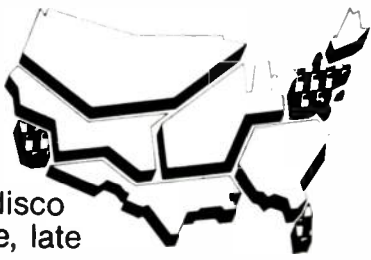
39 stations reporting this week.

In addition to those printed are:

WMJQ-FM	WXRT-FM	KQRS-FM
WYDD-FM	KSHE-FM	KGB-FM
WFHS-FM	WQFM-FM	KWST-FM
WSHE-FM	WLPX-FM	KZEL-FM
Y95-FM		

The Record World

1



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

Air Supply: 27-24 WAXY, 20-17 WBBF, 28-23 WBSB, 15-12 WCAO, 21-8 WFBR, d27 WFIL, 29-23 WIFI, 22-20 WKBW, a26 WNBC, 10-8 WPGC, 26-21 WRKO, 30-27 WTIC-FM, 11-9 WYRE, on KEARTH, on KFI, 27-24 PRO-FM, 30-28 JB105, a K101, 24-17 Q107, 33-14 ROCK102, 28-24 14Q.

Blondie: a WAXY, a WBBF, a WKBW, a WRKO, a WTIC-FM, 40-31 WYRE, a28 KEARTH, d30 KFI, a KFRC, a KRLA, a27 PRO-FM, a F105, 35-33 JB105, a40 ROCK102, a33 Y100.

C. Cross: hp-38 WABC, 20-13 WAXY, 8-8 WBBF, 16-11 WBSB, 12-7 WCAO, 6-4 WFBR, 22-19 WFIL, 13-9 WIFI, 8-11 WKBW, 20-14 WNBC, 3-2 WPGC, 10-7 WRKO, 18-11 WTIC-FM, 9-8 WYRE, 25-22 KEARTH, 17-12 KFI, a KFRC, 18-15 KSF, 14-10 PRO-FM, 16-11 F105, 17-11 JB105, 10-12 Q107, 12-10 ROCK102, 26-21 Y100, 21-19 14Q.

N. Diamond: 28-19 WABC, 18-16 WAXY, 22-18 WBBF, d28 WBSB, 21-18 WCAO, 20-16 WFBR, 16-10 WFIL, 23-18 WIFI, 12-10 WKBW, 26-21 WNBC, 14-11 WPGC, 24-13 WRKO, 20-15 WYRE, 26-19 KEARTH, 29-27 KFI, 29-25 KFRC, 22-18 PRO-FM, 14-8 F105, 24-20 JB105, a K101, 7-3 ROCK102, a31 Y100, 23-16 14Q.

Dr. Hook: on WCAO, on WIFI, on WKBW, 30-23 WNBC, a21 WPGC, 37-30 WYRE, on KFI, a KRLA, a F105, 27-25 JB105, 32-29 Y100.

A. Gibb: a WBBF, a WBSB, a WFBR, a WFIL, a WIFI, a25 WPGC, a WRKO, a35 WYRE, a KFI, a PRO-FM, a JB105, a38 ROCK102.

Heart: on WAXY, d29 WBSB, a WCAO, d29 WFBR, a WFIL, a WIFI, a WKBW, 25-18 WPGC, a WTIC-FM, a32 WYRE, a KEARTH, a KFRC, a F105, a34 JB105, 40-35 ROCK102, a29 14Q.

Kool & The Gang: a31 WABC, d25 WBSB, a28 WCAO, 18-15 WFBR, on WIFI, e WKTU, 8-7 WPGC, 30-26 WRKO, 29-26 WTIC-FM, 29-26 KEARTH, 24-21 KFI, 38-28 KFRC, d26 KRLA, 18-10 JB105, 27-22 Y100.

Korgis: hp WABC, on WBBF, 30-27 WBSB, 19-16 WCAO, 25-23 WFBR, 26-23 WFIL, d29 WIFI, 10-9 WKBW, 28-20 WYRE, d30 KEARTH, on KFI, 29-27 JB105, 32-18 ROCK102, 25-21 14Q.

J. Lennon: 27-23 WABC, 28-19 WAXY, 25-20 WBBF, a WBSB, 24-22 WCAO, 26-22 WFBR, 21-18 WFIL, 22-17 WIFI, 18-13 WKBW, 25-20 WNBC, 12-9 WPGC, 29-20 WRKO, 21-18 WTIC-FM, 24-18 WYRE, 12-9 KEARTH, 25-22 KFI, 25-15 KFRC, 18-16 KRLA, 28-22 KSF, 25-20 PRO-FM, 27-22 F105, 31-29 B105, 22-15 Q107, 16-11 ROCK102, 22-20 14Q.

B. Manilow: ahp WABC, a WAXY, a WBBF, a30 WCAO, a WFBR, a WFIL, a WIFI, a WKBW, a28 WNBC, a36 WYRE, a KEARTH, a KFI, a PRO-FM, a37 ROCK102.

B. Midler: ahp WABC, a WCAO, a WFBR, a27 WNBC.

R. Meisner: 23-21 WAXY, 19-17 WFBR, on WFIL, on WFI, 26-24 WKBW, 22-19 WRKO, 27-24 WTIC-FM, 15-12 WYRE, on KFI, d32 KFRC, a KSF, d29 F105, on JB105, e Q107, 31-29 ROCK102, 27-26 14Q.

O. Newton-John/C. Richard: a WAXY, 30-27 WCAO, 15-11 WFBR, d19 WKBW, a29 WNBC, 22-21 WTIC-FM, 35-29 WYRE, a KEARTH, a KFI, 28-25 PRO-FM, 26-24 JB105, a K101, 36-31 ROCK102, 30-25 14Q.

Police: a34 WABC, on WBBF, 27-19 WBSB, d26 WIFI, d22 WKBW, a22 WPGC, a WTIC-FM, 32-25 WYRE, 22-20 KEARTH, 28-26 KFI, 27-23 KFRC, e KRLA, a29 KSF, a28 PRO-FM, on F105, 32-30 JB105, a Q107, 30-25 ROCK102, a32 Y100, a27 14Q.

D. Ross (It's): 15-18 WABC, 26-25 WCAO, 28-25 WFBR, d26 WFIL, 30-21 WKTU, 28-11 WNBC, 20-17 WPGC, 21-16 WRKO, a WTIC-FM, 34-28 WYRE, 28-25 KEARTH, on KFI, 29-26 KSF, 20-15 PRO-FM, a35 JB105.

L. Sayer: hp-37 WABC, 19-17 WAXY, 23-22 WBBF, 21-14 WBSB, 10-6 WCAO, 7-6 WFBR, 13-9 WFIL, 27-25 WKBW, 21-15 WNBC, 5-4 WPGC, 12-8 WRKO, 24-12 WTIC-FM, 4-3 WYRE, 9-8 KEARTH, 16-10 KFI, 39-26 KFRC, 24-19 KRLA, d24 KSF, 16-12 PRO-FM, 11-3 F105, 19-18 JB105, 6-5 Q107, 17-17 ROCK102, a30 Y100, 24-23 14Q.

B. Springsteen: 35-21 WABC, 21-18 WAXY, 16-7 WBBF, 22-13 WBSB, 14-7 WFBR, 18-14 WFI, 11-8 WKBW, 24-19 WNBC, 9-6 WPGC, d22 WRKO, 25-14 WTIC-FM, 12-10 WYRE, 20-15 KEARTH, 30-18 KFI, 18-12 KFRC, 20-13 KSF, 21-17 PRO-FM, 24-23 F105, 20-17 JB105, d19 Q107, 9-6 ROCK102, a26 Y100, 5-3 14Q.

Streisand/Gibb: hp WABC, 17-14 WAXY, d23 WBBF, 25-21 WBSB, 29-26 WCAO, 29-26 WFBR, d25 WFIL, 20-13 WIFI, 20-3 WKBW, 18-13 WPGC, 8-2 WRKO, 23-20 WTIC-FM, 26-22 WYRE, 19-13 KEARTH, on KFI, 15-13 KRLA, 11-9 KSF, 24-19 PRO-FM, 25-13 F105, 25-23 JB105, 8-5 ROCK102, 31-27 Y100, 19-13 14Q.

R. Stewart: a WFBR, a34 WYRE, a KFI, a KFRC, on KSF, a JB105, a Q107.

S. Wonder: 8-7 WABC, 3-4 WAXY, 3-3 WKTU, 4-2 WTIC-FM, 23-14 KEARTH, 7-6 KFRC, 9-9 KRLA, 3-4 KSF, 13-12 JB105, 4-8 ROCK102, 3-2 Y100.



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

Air Supply: 29-22 WAKY, 21-16 WANS-FM, 18-10 WAYS, 28-20 WBBQ, 30-19 WBSR, 21-17 WCGQ, d29 WCIR, 25-16 WERC, 28-24 WFLB, d10 WGH, 30-23 WHBQ, 30-23 WHHY, 30-27 WISE, 26-22 WIVY, e WKIX, 13-13 WLCY, d24 WMC-FM, 22-13 WQXI, 27-23 WRFC, d29 WRJZ, 28-23 WSGA, 17-13 WSGN, 29-26 WSKZ, a38 BJ-105, 20-15 KX-104, 29-23 KXX-106, 28-24 Q105, 23-19 Z93, 25-22 Z102, d23 Z92Q, 27-23 94Q.

Blondie: d23 WAYS, e WBBQ, a WBSR, a WCGQ, a WERC, a WGH, a WHBQ, a WISE, a37 WIVY, a WMC-FM, a WQXI, a WRFC, a WRJZ, a33 WSGA, d25 WSGN, a WSKZ, a KX-104, a KXX-106, a Q105, a Z93, d33 Z102.

H. Chapin: d24 WAKY, a WAYS, e WBSR, 19-16 WCGQ, d27 WCIR, 19-11 WERC, 30-26 WFLB, d21 WGH, e WHHY, 28-20 WSE, e WIVY, 18-15 WLCY, 24-22 WQXI, e WRFC, e WRJZ, 27-24 WSGN, d28 WSKZ, a KJ100, d30 KX-104, d30 KXX-106, 29-25 Q105, d30 V100, d32 Z102, 23-19 94Q.

Cheap Trick: d37 WANS-FM, d29 WCGQ, e WGH, e WISE, a WIVY, e WMC-FM, e BJ-105, e KXX-106, e Q105, e V100.

Doobie Brothers: d28 WAKY, a WANS-FM, 30-28 WBBQ, d30 WCIR, a WFLB, 39-34 WIVY, e WMC-FM, d27 WSGN, e KXX-104, d28 KXX-106, d30 Q105, d30 92Q, a 94Q.

Dr. Hook: d26 WAKY, e WBBQ, e WCGQ, e WCIR, d24 WERC, d13 WGH, d32 WISE, e KX-104, d27 Q105, d30 Z93, d35 Z102, 29-25 92Q.

A. Gibb: a WANS-FM, a WAYS, a WBBQ, a WBSR, a WCIR, a WFLB, a WGH, a WISE, a38 WIVY, a WRFC, a WSGN, a40 BJ-105, a KX-104, a 92Q.

Korgis: 26-21 WAKY, 28-25 WANS-FM, d28 WAYS, 16-13 WBBQ, 18-16 WBSR, 29-24 WCGQ, 26-23 WCIR, 22-19 WERC, e WGH, 27-24 WHHY, 18-15 WISE, 19-16 WIVY, a WKIX, d26 WLCY, a WQXI, 25-22 WRFC, 27-22 WRJZ, 10-10 WSKZ, e BJ-105, d25 KJ-100, 24-22 KX-104, 16-12 KXX-106, e Q105, d29 V100, e 92Q, 13-7 94Q.

B. Manilow: a WAYS, a WBBQ, a WBSR, a WCIR, a WERC, a WFLB, a WGH, a WHBQ, a25 WLCY, a WIVY, a WRJZ, a34 WSGA, a WSGN, a KX-104, a Q105, a V100, a28 Z93, a 92Q.

O. Newton-John/C. Richard: a WANS-FM, d27 WAYS, e WBBQ, 31-26 WBSR, 24-18 WCIR, d23 WERC, 27-21 WFLB, 12-12 WLCY, 20-16 WRFC, 22-21 WSGA, 23-22 WSGN, 14-14 WSKZ, 22-16 BJ-105, 23-23 KX-104, 26-22 KXX-106, 18-16 92Q.

Police: 30-23 WANS-FM, 28-20 WAYS, e WBBQ, d27 WCGQ, e WCIR, a WHHY, 24-21 WISE, e WIVY, e WMC-FM, a WQXI, d30 WRJZ, 27-25 WSGA, 22-22 WSKZ, e BJ-105, e KJ-100, e KX-104, d27 KXX-106, 30-26 Q105, e V100, 30-25 Z93, 30-25 Z102, a 92Q, d27 94Q.

D. Ross: 21-19 WAYS, d30 WBSR, d26 WCIR, d32 WFLB, e WHBQ, d28 WHHY, 37-32 WIVY, 27-19 WLCY, d27 WRFC, 34-30 WSGA, 7-9 KX-104, d31 KXX-106, d28 92Q.

B. Springsteen: 19-13 WAKY, 10-5 WANS-FM, 26-16 WAYS, 20-15 WBBQ, 18-13 WCGQ, 27-22 WCIR, 26-18 WERC, 22-19 WHBQ, 20-15 WHHY, 21-17 WISE, d24 WKIX, d21 WQXI, 30-26 WRFC, 18-14 WRJZ, 14-11 WSGA, 21-18 WSGN, 18-16 WSKZ, a36 BJ-105, 18-10 KJ-100, 17-12 KX-104, 19-13 KXX-106, 27-22 Q105, 22-16 V100, 15-10 Z93, 18-11 Z102, e 92Q, 9-5 94Q.

R. Stewart: d30 WAKY, a WANS-FM, a WAYS, a WBBQ, a WBSR, a WCGQ, a WCIR, a29 WCKX, a WERC, a WGH, a WHHY, a WISE, a WIVY, a WMC-FM, a WRJZ, a WSKZ, a37 BJ-105, a KJ-100, a KX-104, a KXX-106, a Q105, a V100, a26 Z93, d24 Z102, a 92Q, a29 94Q.

B. Streisand/B. Gibb: 24-19 WAKY, d36 WANS-FM, 27-22 WAYS, 18-12 WBBQ, 25-21 WBSR, 2-2 WCCQ, 25-20 WCIR, a25 WCKX, 9-5 WERC, 29-22 WFLB, d12 WGH, 17-15 WHCQ, 12-9 WHHY, 28-25 WISE, 28-23 WIVY, a WKIX, 17-16 WLCY, 21-17 WMC-FM, 13-6 WQXI, 15-11 WRFC, 29-25 WRJZ, 24-20 WSGN, 26-23 WSKZ, 32-21 BJ-105, 19-10 KX-104,

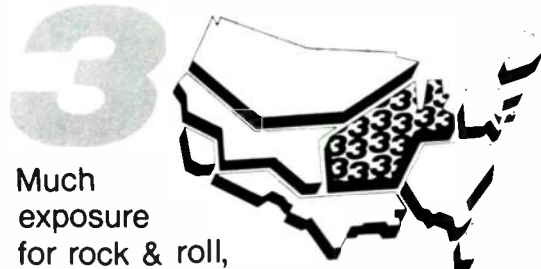
Blondie, Doobie Bros., Heart,
Barry Manilow, Police, Rod
Stewart

None

Radio Marketplace

23-16 KXX-106, 19-17 Q105, 24-18 V100, 19-16 Z102, 22-15 Z93, 23-18 92Q.

D. Williams: 31-20 WANS-FM, e WAYS, 21-16 WBBQ, d26 WERC, d31 WFLB, 7-8 WGH, a29 WHEQ, e WHHY, d31 WISE, 13-12 WKIX, d24 WLCY, 24-18 WMC-FM, d29 WRFC, 28-24 WRJZ, 30-28 WSGA, 25-19 WSGN, e BJ-105, 12-5 KX-104, a KXX-106, 9-7 92Q.



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

Air Supply: d27 CKLW, 30-28 WDRQ, 32-31 WEFM, 24-19 WGCL, 21-20 WHB, 10-15 WLS, on WNDE, 27-25 WOKY, 19-19 WYYS, 29-24 WZUU, 20-17 WZZP, 23-19 KSLQ, 17-9 KXOK, 28-24 96KX.

Blondie: on WDRQ, a30 WGCL, a WNDE, a WOKY, a WYYS, a24 KSLQ.

Dr. Hook: a WDRQ, 31-29 WEFM, 25-23 WGCL, 26-24 WOKY.

A. Gibb: a WDRQ, a WGCL, a WIKS, a WYYS, a KSLQ.

Korgis: d30 CKLW, on WDRQ, 22-21 WEFM, 30-25 WGCL, 25-23 WOKY, 30-29 WYYS, 28-22 WZUU, 23-18 WZZP, a22 KBEQ.

B. Manilow: a WGCL, a WNDE, a27 WSKS-FM, a KSLQ.

R. Meisner: d30 WDRQ, 29-28 WFFM, d28 WGCL, 18-18 WYYS, a19 WZZP, 11-10 KBEQ, on KSLQ, on 92X, 14-10 96KX.

Neilson/Pearson: d29 WDRQ, on WGCL, 13-12 WZZP, a KSLQ, a 96KX.

O. Newton-John/C. Richard: d19 WDRQ, d28 WEFM, 26-25 WNDE, d28 WOKY, a WZUU.

Police: 29-28 CKLW, 26-22 WDRQ, on WEFM, d21 WGCL, d33 WIKS, 29-27 WYYS, on KBEQ, d25 KSLQ.

E. Rabbitt: d24 CKLW, 8-8 WEFM, 22-21 WHB, 7-10 WLS, a WZUU.

B. Springsteen: 25-18 CKLW, 23-14 WDRQ, 17-17 WFFM, 10-10 WGCL, 31-22 WLS, d26 WOKY, 29-21 WSKS-FM, 17-13 WYYS, 7-3 KBEQ, 14-11 KSLQ, 19-14 Q102, 20-15 92X, 17-12 96KX.

R. Stewart: a CKLW, a WDRQ, a30 WEFM, a WGCL, a WYYS, a14 KBFQ, a35 Q102.

B. Streisand/B. Gibb: 30-26 CKLW, 27-25 WDRQ, 23-19 WEFM, 26-23 WFFM, 14-9 WGCL, 19-15 WNDE, 21-18 WOKY, 31-28 WSKS-FM, 15-14 WYYS, d21 WZUU, 18-16 WZZP, 11-5 KSLQ, 25-17 KXOK, a33 Q102, 25-21 92X.

D. Williams: 28-22 WEFM, 3-2 WHB, 10-1 WNDE, 18-17 WOKY, a KBEQ, a 25 KXOK.



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

Air Supply: d19 WGUY, 22-19 WOW, d25 WSPT, 22-20 KCPX, e KDWB, 23-17 KGW, 13-11 KJR, d26 KJRB, 32-29 KMJK, 23-20 KYYX, 35-33 KWKN.

Blondie: a WSPT, a KCPX, a KJRB, a KYYX.

H. Chapin: d25 WGJY, 26-22 WOW, 19-14 WSPT, 30-23 KCPX, d28 KFXD, 24-22 KJR, 26-21 KJRB, d30 KMJK, 24-19 KYYX.

Dr. Hook: a WOW, 31-19 KCPX, e KFXB, a KJRB, a KMJK, e KYYX.

Korgis: d27 WGUY, 24-23 WOW, 30-27 WSPT, 12-10 KCPX, 13-11 KDWB, 20-16 KFXD, 25-18 KGW, 24-20 KJRB, 34-32 KMJK, e KS95-FM.

B. Manilow: a WCW, a WSPT, a KCPX, a KMJK, a KYYX.

R. Meisner: e WGUY, e WOW, 24-22 WSPT, 22-20 KCPX, e KDWB, 27-23 KFXD, 23-17 KGW, 13-11 KJR, 32-29 KMJK, 23-20 KYYX.

O. Newton-John/C. Richard: 22-20 WGUY, 27-24 WOW, a KFXD, d26 KGW, 29-22 KJRB, 21-16 KMJK, a KS95-FM, d28 KYYX, 26-24 KWKN.

Police: a WGUY, e WOW, 29-23 WSPT, a KCPX, a KDWB, d25 KJR, e KJRB, 31-28 KMJK, 30-26 KYYX.

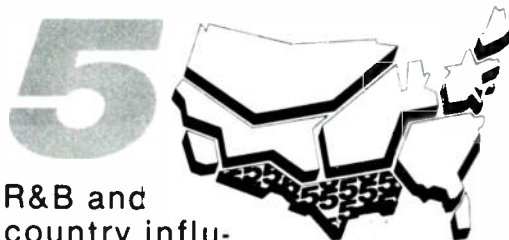
B. Seger: 36-32 KCPX, a KFXD, a KYYX.

B. Springsteen: 17-13 WGUY, a WOW, 26-10 WSPT, 24-21 KCPX, e KFXD, 27-20 KGW, d26 KJR, 16-11 KJRB, 22-17 KMJK, 15-11 KYYX.

R. Stewart: a WGUY, a WOW, a WSPT, a KFXD, a KJR, a KJRD, a KMJK.

B. Streisand/B. Gibb: 18-16 WGUY, 25-21 WOW, 26-18 WSPT, d26 KCPX, a19 KDWB, a KFXD, d25 KGW, a KJR, 13-8 KJRB, 30-22 KMJK, 9-5 KS95-FM, 13-10 KYYX, 28-18 KWKN.

D. Williams: d24 WSPT, 10-7 KCPX, a KDWB, d27 KFXD, d19 KJRB, e KS95-FM, e KYYX, 27-23 KWKN.



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

Air Supply: 26-24 WQUE, 18-14 KFMK, 38-21 KILT, 16-11 KNOE-FM, 23-19 KRBE, on KTSA, 27-22 B100, a B97.

Blondie: a WQUE, a KGB, 37-30 KILT, a KNOE-FM, d29 KRBE, a KRLY, a KTSA, a B97.

Dr. Hook: 36-28 WQUE, 36-34 WTX, 35-28 KILT, d30 KNOE-FM, d28 KTSA.

Heart: a WQUE, a KNOE-FM, a KTSA.

Kool & The Gang: 29-26 WQUE, d37 WTX, d30 KRLY, d28 B97.

Korgis: 14-12 WQUE, 31-28 WTX, 40-33 KILT, 22-19 KNOE-FM, 28-25 KRBE, 25-21 B100, on B97.

B. Manilow: a WQUE, a KFMK, a KNOE-FM, a B97.

O. Newton-John/C. Richard: 38-32 WQUE, a WTX, 17-14 KILT, 27-25 KNOE-FM, a KRBE, on KTSA.

Police: d40 WTX, 27-23 KGB, d28 KNOE-FM, on KRBE, on KRLY, d2 KROY-FM, 30-24 B97.

E. Rabbitt: a WQUE, 34-20 KILT, d30 KRBE, a KTSA.

B. Springsteen: 21-10 WQUE, 9-6 WTX, d27 KFMK, 24-20 KGB, 17-13 KNOE-FM, 17-13 KRBE, d1 KROY-FM, 14-11 B97.

R. Stewart: a WQUE, a KGB, a KNOE-FM, a KRBE, a KRLY, a KROY-FM, a B97.

B. Streisand/B. Gibb: 28-22 WQUE, on KFMK, d12 KGB, 22-16 KILT, d23 KNOE-FM, 23-18 B100, 16-12 B97.

D. Williams: 27-25 WQUE, 32-31 WTX, on KGB, 4-6 KILT, 10-5 KTSA, a26 B100.



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

C. Cross: 12-10 KIMN, 26-22 KNUS, 27-21 KOFM, 6-5 KOPA-FM, 16-10 KTLK, 5-3 KZZP.

R. Daltrey: d26 KIMN, 29-26 KOPA-FM.

M. Diamond: 11-5 KIMN, 25-20 KOFM, 12-6 KOPA-FM, 31-24 KTLK, 15-9 KZZP.

Korgis: 30-28 KIMN, 25-23 KNUS, 23-23 KOFM, d30 KOPA-FM, 37-33 KTLK, a30 KUPD, 25-23 KZZP.

J. Lennon: 26-22 KIMN, 24-22 KOFM, 22-9 KOPA-FM, 32-28 KTLK, 26-9 KUPD, 18-16 KZZP.

R. Meisner: 25-23 KIMN, 23-19 KOPA-FM, 25-22 KTLK, 27-23 KUPD, 20-18 KZZP.

Police: d28 KNUS, 28-23 KOPA-FM, d39 KTLK, 24-20 KZZP.
L. Sayer: 8-7 KIMN, 18-16 KNUS, 27-21 KOFM, 7-7 KOPA-FM, 16-10 KTLK, 5-3 KZZP.

B. Springsteen: 27-20 KIMN, 26-24 KOFM, a20 KOPA-FM, 27-21 KTLK, 1-1 KUPD, 9-6 KZZP.

B. Streisand/B. Gibb: 29-27 KIMN, 30-25 KNUS, 13-10 KOFM, a13 KOPA-FM, d31 KTLK, 16-13 KZZP.

D. Williams: d29 KIMN, 4-3 KNUS, 5-5 KOFM.

B.O.S.

Kool & The Gang

Country

Waylor Jennings, Don Williams

A/C

Barry Manilow

LP Cuts

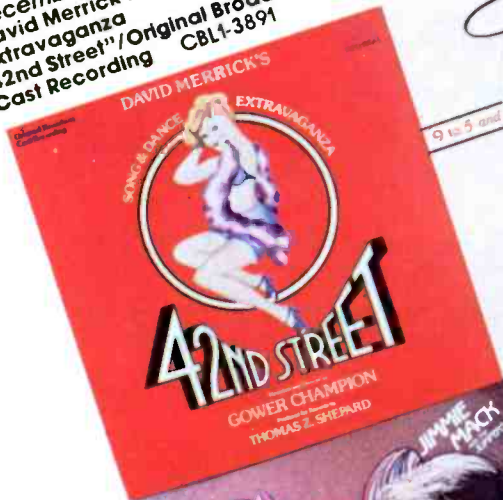
None

FOCUS

on our headliners and stars in this month's dazzling line-up. Everybody's headed to "42nd Street," the new musical extravaganza and we've got the original Broadway

career of Dolly Parton leading the way with "9 to 5 And Odd Jobs," her newest hit-packed album and the title of her first major motion picture. Next on line and ready with the follow-up to their recent gold smash is the get-hot, stay-hot group, Shalamar. And so it goes. From the energetic debut by Jimmy Mack and the Jumpers to the widely publicized "Stunt Man" sound track, RCA and its associated labels continue to focus attention on their artists and their outstanding products.

December Special
David Merrick's Song & Dance
"42nd Street"/Original Broadway
Cast Recording CBL1-3891



DOLLY PARTON
"9 To 5 And Odd Jobs" AHL1-3852



ENCHANTMENT
"Soft Lights, Sweet Music"
AFL1-3824



STONEBOLT
"New Set Of Changes" AFL1-3825

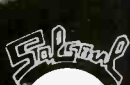


JIMMIE MACK
& THE JUMPERS
AFL1-3898



THE COMPLETE ARTIE SHAW, VOL. IV/1941-43
AXM2-5572

Give the gift of music.



SHALAMAR®
"Three For Love" BXL1-3577



"THE STUNT MAN" Original Sound Track®
T-626



EAR CANDY

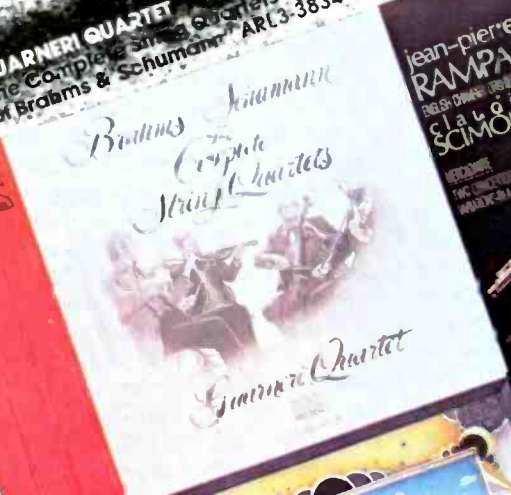


VARIOUS ARTISTS®
"Ear Candy" T-625



SKYY®
"Skycopom" SA-8557

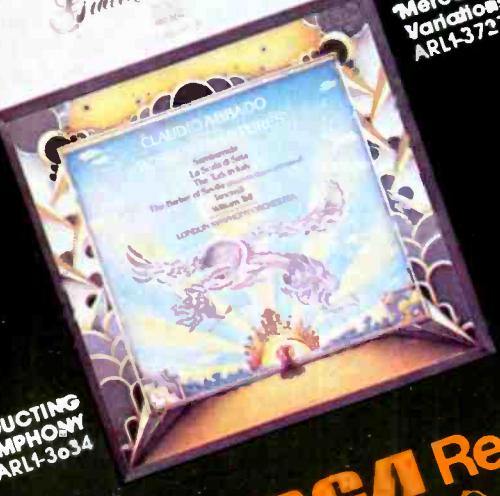
GUARNERI QUARTET
The Complete String Quartets
of Brahms & Schumann ARL3-3834



JEAN-PIERRE RAMPAL
Mercadante: 2 Concertos/
Variations in A
ARL1-3727



PLACIDO DOMINGO & THE VIENNA
CHOIR BOYS
ARL1-3835



CLAUDIO ABBADO CONDUCTING
THE LONDON SYMPHONY
"Rossini Overtures" ARL1-3634

RCA Records



NOVEMBER

Vic Faraci (Continued from page 3)

With E/A achieving its highest annual sales tallies by the third quarter of this year, and a trio of newly-released hit anthologies bolstering an already broad array of album chart items, Faraci last week reviewed the company's second quarter turnaround, which has made Elektra's 30th anniversary a particularly rosy one. His comments on his first eight months as E/A's marketing chief followed the label's week of executive planning meetings, held November 3 through 7 in Oahu, which led to new vice presidential posts for promotion director Burt Stein and sales chief Lou Maglia (see separate story).

Maglia and Stein are two of several key departmental heads installed in a realigned executive team during the past year. In noting their new jobs' origins in the company's more bullish performance in recent months, Faraci focused on how a basic shift in departmental supervision has influenced the company's efficiency.

"Let's face it" Faraci noted, "it's the music that really sets the tone for any company, as far as its success goes." If strong product was crucial to solid sales, he touted internal reorganization as completing the picture: "Several things hap-

pened here. Number one, the whole makeup of the company changed last April 1, when a marketing department was developed.

"We in fact took all the areas that were handled as separate elements of marketing, and which had operated separately in the past, and pulled them all together to form one nucleus." If the former "individualistic" approach, built around each department's own goals, is a familiar one in the music trade, Faraci feels the more unified slant is, if anything, a return to earlier industry strategy. "It's the oldest philosophy of all," he offers. "We developed a single line of communication to which we're all linked now."

Similarly, Faraci feels the unified team concept was matched by a return to basic salesmanship emphasizing the individual singles and LPs involved, rather than focusing on special deals, merchandising aids, campaign elements or other incidentals. And while such tools were utilized, the first major campaign to be launched under the revamped team thus started with a series of one-on-one product previews in advance of any campaign briefings.

That, of course, was "Urban Cowboy," the Full Moon/

Asylum soundtrack package that the then newly-appointed Faraci and his staff unveiled during last March's NARM gathering in Las Vegas. On the strength of those huddles with an estimated dozen top accounts, the E/A brass were already confident enough to quadruple their initial production run on the two-disc package when they returned to Los Angeles.

Yet if "Cowboy" and its long string of major pop, rock and country crossover single hits served notice that E/A was indeed hot, Faraci stresses that the key to the company's continued activity and its achievement of the highest income in its history required equally competitive product from other label acts. He points to recent and current hits for such roster staples as Queen, Jackson Browne, Cars and Eddie Rabbitt, along with major successes for more recent signees like the Pointer Sisters, Robbie Dupree, Johnny Lee and Grover Washington Jr., as laying the base for what he now projects will be "far and away" E/A's biggest year once holiday sales are tallied.

With an eye toward continuing that streak, Faraci notes that the successful campaign launches for "Cowboy" and the label's subsequent hits have led to plans for new intensive product programs. During NARM's rack jobbers conference in San Diego, held in early October, E/A again conducted meetings with key accounts to unveil new hits packages from Linda Ronstadt, the Eagles and the Doors. "Once again, we had another campaign prepared," explains the marketing chief, "keyed to the holidays."

With full details expected in about a week, he noted that TV commercial buys will provide a centerpiece for carefully targeted print and radio buys. Three different spots, one each for the Eagles' live set and the Doors' and Ronstadt's hits anthologies, have been prepared with a common Santa theme rendered in animation. To develop voice-over copy, Faraci added, the label conferred with Warner Special Products head Mickey Kapp and researcher Dr. Martin Fishbein, architects of Warner Communications' long-range recorded music market survey; the pair provided key phrases designed to motivate buyers by stressing each title's appeal not only for personal listening, but for gift-giving.

In reviewing the company's

recent performances and his own optimistic forecast for the remainder of the year, Faraci cites several indicators other than sales. One major triumph, he feels, is E/A's success in reversing the runaway returns seen industry-wide after the disappointing last quarter of 1978 and the ensuing trade recession.

With accounts no longer deluded by what he sees as "the false security" of 100 percent returns allowances and resulting overshipping, and a more realistic short-term monitoring of inventory levels replacing earlier long-term buys, Faraci feels the returns problem has been brought under control. "Now our customers are just as concerned, if not more concerned, as we are about those returns levels," he says, adding that WEA's variable returns/credit formula "is working out sensationally."

He now reports returns "below 20 percent," closer to the mid-decade norm than that seen in recent quarters, and predicts that figure will be shaved further during the coming year.

Equally indicative of the impact of a more fully integrated marketing effort, he feels, has been the broad crossover penetration seen not only for the "Urban Cowboy" project but for Queen's recent single hit, "Another One Bites The Dust," and for product by label acts like Johnny Lee and Eddie Rabbitt. Newer black-oriented and fusion product from acts like Grover Washington, Jr., Twennynine with Lenny White, and Patrice Rushen are also selling through, with LPs by each of these acts now "in six-figure sales."

Nonesuch Healthy

"In pulling our marketing together," he asserts, "we took Nashville as being just as important as our pop division, just as our black music division, under Oscar Fields, is likewise as important as our central pop product." The resulting ability to carry product across market and radio format lines "says it all—that's what we set out to do."

Finally, the company's classical Nonesuch line, appended to Elektra as a budget line in the mid-'60s and reorganized during the last year, has outlived industry speculation that it might be shuttered and has had "its biggest year ever," a considerable achievement given the fact that it once accounted for as much as half of Elektra's billing.

New York, N.Y. (Continued from page 13)

favorite, **Larry Hagman**, aka **J. R. Ewing**, has turned singer with the release of a single on the Portrait/Lorimar label. It's entitled "Ballad of the Good Luck Charm" b/w "My Favorite Sins." Hagman's debut album will be released early next year. . . . **Rosanne Cash's** next album is titled "Seven Year Ache" and features two songs written by **Keith Sykes**, one by **Steve Forbert** ("What Kinda Girl") and two of Cash's own compositions, including the title cut. It's scheduled for release in the early months of 1981. . . . **Melissa Manchester** is going to star in a film based on the title song of her latest album, "For the Working Girl." Pistol Productions, headed by **Bernie Taupin** and **Michael Lippman** (the latter manages both Taupin and Manchester), is producing the film. . . . **Ornette Coleman** has signed a management agreement with **Sid** and **Stan Bernstein**. Coleman has completed a new, self-produced LP and is currently label shopping. . . . the Bernsteins are also getting active in the country field. On December 6 and 7 they're mounting a "Wild West East" show at the Copacabana. Stars will be **Mickey Gilley**, **Johnny Lee** and the **Urban Cowboy Band**. Four shows, two each night, are planned. . . . the Moss Music Group has scheduled for November release an album featuring the Cincinnati Reds' **Johnny Bench** and the Cincinnati Pops performing **Frank Proto's** musical version of "Casey at the Bat" b/w **Tom Seaver** narrating **Prokofiev's** "Peter and the Wolf." Bench's side of the LP is said to be "organized to sound like a live game, beginning with the national anthem, punctuated by calls for beer and popcorn from the vendors in Riverfront Stadium, and rounded out by an orchestral arrangement of 'Take Me Out to the Ballgame.' The noise of the crowd in the background is the authentic cheering inspired by **Pete Rose's** 2000th career hit in 1978." List price on the LP will be \$7.98. . . . **Jane Olivor**, following a successful summer tour that saw her sell out a number of venues, including the 6000-seat Garden State Arts Center and the 10,000-seat Ontario Place, recently ventured to Los Angeles to record with **Johnny Mathis**. She's now back in New York recording with her producer, **Jason Darrow**.

Record World Presents A Special Salute

KRAGEN

A N D C O M P A N Y

November 22, 1980





Ken,
How do
you manage?

(Obviously quite well.)

Congratulations from
all your friends at
EMI America/Liberty Records.

Record World Salutes Ken Kragen

Ken Kragen has risen, in a relatively short period of time, to the stature of a giant in the entertainment business, a true multi-media force. In management, production, merchandising and media relations, Kragen's organization represents a roster of talent that is ready to capture the adult marketplace of the '80s.

Kragen didn't get to where he is today by luck or by accident. He got there by an unbeatable mixture of brains, talent, hard work, a shrewd instinct for talent in others (on stage, on record, and in the office), and the ability to inspire respect, loyalty and dedication in his co-workers, employees and clients.

Record World is proud to present this salute to Ken Kragen and to the outstanding men and women he works with and represents.

BEST WISHES TO KEN KRAGEN AND COMPANY. WITH THEM, WE'RE IN THE BEST OF COMPANY.
FROM THE FOLKS ON THE BOARDWALK.

BOARDWALK

**SALUTES
KEN KRAGEN**

OFF 81A7 DOT





Ken,

Jeb, Bob & Guy:

We're off on a great

ride together!

...Harry Chapin



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& Guy Thomas
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Brooklyn, New York 11201
212/858-2544

Kragen & Company

Ken Kragen Tells His Own Story

By SAM SUTHERLAND



■ *Concert promoter, graduate student, television series and theatrical producer, personal manager: these are just some of the roles Ken Kragen has played during the past two decades, and suggest the base for Kragen & Co., the multi-media, multiple service support organization that has evolved from the California native's personal management activities. In a few short years, Kragen & Co. has grown from one artist and two employees to a fully-staffed management, merchandising, publicity and TV/*

film complex representing not only a varied clientele of musical and comic artists, but a number of dramatic and entertainment properties that point to the future. In the following Dialogue, Ken Kragen reviews the basic business and managerial concepts that have shaped his decision-making from his earliest associations with the Gateway Singers and the Limelighters to such current priorities as Kim Carnes, Gallagher, Harry Chapin and his longest-term assignment—and close friend—Kenny Rogers. In the process, he explains how a personalized artist-oriented operation has managed to expand without losing its family feel.

Record World: One feature of your career stands out immediately. Unlike most personal managers in the entertainment industry, you actually have formal business training as a result of your years at Harvard Business School. Do you feel that's a central key to your success?

Ken Kragen: At least as important is the fact that I started out as a concert promoter, which is interesting because there are several top managers that have followed that path, and I think there's something about that background that sort of gives you perspective.

It's the creation of events. One of the big things that you have to do well as a good manager is to create events.

RW: You've long stressed that notion, in the sense that you should transform what others might view as just another live gig or a TV appearance as something more. You called that a "chain of events" theory.

Kragen: I've sort of defined my theories recently. When I was being interviewed by *Us* magazine recently, I told the writer, "I'm not interviewed that often, but lately I've been doing interviews just like my clients. It's a funny thing, but it's a valuable tool in defining your own philosophies."

I've learned a lot about my own attitudes in the process, and I've realized that I have a very, very defined philosophy of personal management, and also a philosophy of life now, which is nice when you reach a certain age. I've also learned that the two intermix quite a bit.

RW: How so?

Kragen: The tenets of my business philosophy which flow over into my personal life center on the idea that the single most important objective has been to gain if not the best, then one of the best, reputations in my business. And I preach that to people around here. I say, "Look, if we have a reputation for being nice people, the most professional people, the most competent people in what we do, then everything else will flow: Money, power, success, whatever else you want from the business and your personal life will flow if you can focus continually on the fact that your reputation is your major asset."

In 1963, when I'd been around the business for three or four years, I defined my first objective—that what I wanted out of business was the respect of my peers, more than anything else. That's kind of been the key cornerstone to running my business.

RW: How does that apply to relating to your artists?

Kragen: I think with each of our clients, you try and get across to them that the people they deal with today, even in a minor capacity, are people who may be buying you tomorrow—that at each step, you

want to treat these people in a way that makes them supportive and enthusiastic about what you do.

I know that Kenny Rogers has proven just tremendous in that regard.

RW: Yes, he stressed that when we interviewed him for a Dialogue. Overall, that emphasis on being supportive is in sharp contrast to another school of musical artist management that's often received more notoriety: the idea that "the wheel that squeaks the loudest gets the oil," and a manager can accrue more power through intimidation and manipulation than through cooperation. Did you deal with that other side much as a promoter, and did it influence your own approach?

Kragen: Yes, and I still see it all the time. One of the reasons I developed my philosophy in the first place was that in the first few years of doing business I ran into so many hassles that I was ready to quit, and, believe it or not, I was going to go into the garment industry. For some reason, I was ready to jump from the frying pan into the fire.

RW: That was almost prophetic, in that you've since entered the garment business with Kenny's own clothing line.

Kragen: Yes. But a partner of mine at that time, Tom Carroll, who has since passed away, said to me, "if the people you deal with in this business are so tough to deal with, then why don't we create a company that is just the opposite? Why don't we trade on that? Doesn't that make it easier for us to stand out?"

So now my attitude toward the people who use the "squeaky wheel" philosophy of management, the screamers and the power people, is that they just make my job one hell of a lot easier, because they make me stand out from the pack.

The other thing, and this goes back to my Harvard Business School training which, I think, really emphasized this idea, is that I don't believe that people are motivated well over a long period of time by fear or intimidation. I think that a major job for any manager is the motivation of other people that have to do things for your clients. Various people in the record companies, at the TV networks, whoever it may be that I have to get to help sell my clients—I try to motivate them positively.

We work right down to the very base. It might be the station manager at a radio station in Des Moines, and I'll try to get to him on a personal basis, if not myself, then through someone in our organization who'll make that contact directly. You want to motivate those people, and to me the way to get them to be really supportive for you is to be supportive of them—to be thankful when they've done

The tenets of my business philosophy have been to gain if not the best, then one of the best, reputations in my business.

something properly for you, to offer them incentives, which is something we frequently do with label people whether through dollar incentives, contests or other approaches.

We're great gift givers at Christmas, for example, and in a way that's a thank-you for what they've done for us before. It's also an incentive for what they can do for us in the future.

RW: You've developed a reputation for paying attention to that "base" as you call it, not just the heavies.

Kragen: Yeah, we get letters back on those things. We got one letter from the wife of a regional manager in the New York area who said, "My husband's been in this business for 18 years, and Kenny Rogers is the first performer ever willing to take the time to send anything by way of recognition. We can't thank you enough."

We did a similar thing this year by sending gifts to people in key positions at the pressing plants. Now, I doubt if any other artist does anything for those people. But the fact of the matter is, if your records aren't pressed properly, and get out the door, you aren't going to sell many of them. So if you've got a little extra enthusiasm, if the person pressing your records feels they're part of the team and cares about the project, they'll do a better job for you.

(Continued on page 20)



THANK YOU
MICHAEL,
KEN AND
EVERYONE
AT KRAGEN
& COMPANY!

LOVE,

Kim Carnes

CONNIE
CON CARNE

Kenny Rogers: Superstardom and Confidence

Success and confidence are two words Kenny Rogers knows a lot about these days. Kenny has managed in a few short years to become a major force in the recording and personal appearance fields. With new arenas opening to him every day, Rogers approaches each challenge with the ease and grace that he's developed over more than twenty years as an entertainer.

Kenny has become the romantic idol of millions of women around the world, and a favorite of men as well, who look to him, perhaps, as the kind of person they'd like to have as a brother; one who says what they'd like to say in the way they'd like to convey it.

He's a superlative performer, having learned that aspect of his craft during years of playing virtually every kind of venue from hole-in-the-wall clubs to brightly-lit, squeaky-clean arenas, with Las Vegas showrooms and innumerable state fairs along the way. Crediting Sam Cooke and Ray Charles as his chief musical influences, Kenny is at home with everything from jazz, folk, pop, and blues to country music; he's molded ingredients from each into what's characteristically American and uniquely Kenny Rogers.

There's something about all that Kenny consists of that's appealing to practically everybody—the audience at one of his concerts is as wide a cross-section of ages and social dimensions as can be found anywhere, from babies in arms to grandparents, men and women, blue collar and white. Everybody, it seems, finds something to identify with in Kenny and his songs; everybody finds much to admire.

* * *

One of eight children born to Edward and Lucille Rogers, Kenny was part of a family that he describes as both "very poor" and "closely knit." Uncles would visit the family and play fiddle and guitar, and Kenny himself began to sing in church at an early age. By the time he reached high school, he'd learned that girls seemed particularly attracted to musicians, and so Kenny and some friends formed a group called The Scholars. Each member of the band was assigned an in-

strument to play; Kenny's was the standup bass, which was to remain his chief stage instrument for many years. The Scholars recorded a song, "Crazy Feeling," that got distribution by the New York-based Carlton label and became a hit in several markets. After graduation, Kenny joined the Bobby Doyle Trio as bassist and singer. With them, he travelled the country, appearing in top nightclubs and recording an album for the Columbia label in 1962.

By the time that Kenny joined the New Christy Minstrels in 1966, that pop-folk group had enjoyed several years of success and a number of their own hits. They remained a popular and hard-working club and concert attraction, and Kenny worked with them for more than a year.

The musical climate was changing rapidly, thanks to the increasing popularity of singer-songwriters Bob Dylan and the evolution of rock and roll wrought by the Beatles. While management of the Christies felt secure following the format they'd pioneered, several members felt an urge to create something a little more contemporary. Four of them—Mike Settle, Terry Williams, Thelma Camacho and Kenny—left the group to form what was then called The First Edition.

The group was signed to Reprise Records, and burst on the scene with their first single, an invigoratingly unique blend of country music and then-fashionable psychedelia written by a highschool chum of Kenny's, Mickey Newbury. That song, "Just Dropped In (To See What Condition My Condition Was In)," reached #5 on the pop charts, and was followed by a version of Johnny Darrell's country hit, "Ruby, Don't Take Your Love To Town." Reprise and the group decided to issue the new single under the name of the First Edition member singing lead on it—thus the billing Kenny Rogers and the First Edition. "Ruby" took off and from then on the new billing stuck.

After several personnel changes and shifts in musical direction, the group disbanded. Shrugging off a series of personal and career misfortunes, Rogers decided to continue as a solo artist. He signed with United Artists Records (now Liberty) and immedi-



Kenny Rogers as 'The Gambler'

ately began a long-lasting relationship with Larry Butler, a pianist/songwriter-turned producer. Butler personally produced (and continues to produce) Kenny; taking special care to bring out the best in the performer. The combination clicked with Kenny's first UA single, an updating of the old spiritual "Love Lifted Me," adapted by Kenny and produced by Butler.

Released in 1975, "Love Lifted Me" was the first in a string of hit singles that's grown longer and stronger each time: from his first album alone came two more, "Home-made Love" and "While the Feeling's Good." From the next album, "Kenny Rogers," came the single that marks Kenny's official debut into superstardom: "Lucille."

Kenny had recorded story-songs before. In fact, from the days of "Ruby, Don't Take Your Love to Town," he seemed to specialize in them. Kenny recorded the songs of composer Roger Bowling before — "While the Feeling's Good" appeared on the "Love Lifted Me" album. And, in truth, Bowling's "Lucille" had been recorded before, though never a hit.

Somehow, the elements came together perfectly, and Kenny's sensitive and believable reading of the tale of a broken blue-collar romance reached the hearts of the public in a way that no one, Kenny least of all, could have expected. The record catapulted to the top of the country charts, crossed over to win large-scale pop acceptance, and delivered Kenny (among numerous other awards) a Grammy, for Best Male Vocal (Country) of 1977. The single and album sold in platinum

quantities, well over a million copies of each in the United States alone.

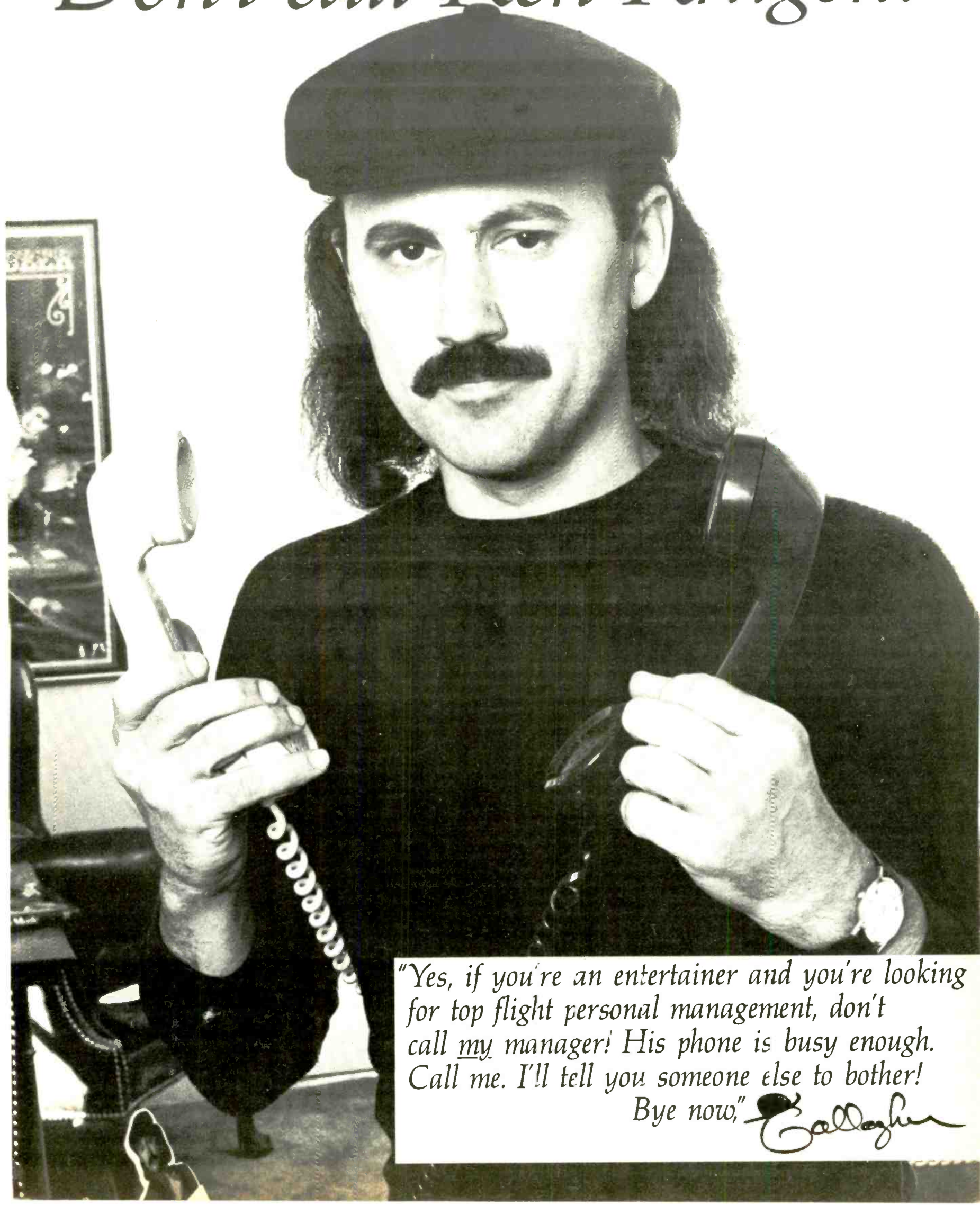
After "Lucille" came more hit singles — "Love Or Something Like It" (which Kenny co-wrote with Steve Glassmeyer), "The Gambler" (another story song which capture the nation's imagination), "She Believes in Me," "Coward of the County," "You Decorated My Life," and on, seemingly forever.

Along with singles, of course, there were albums. "The Gambler" was #1 on the country album charts for 23 weeks, and stayed in the top 10 for more than a year. "Kenny," featuring "You Decorated My Life" and "Coward of the County," was in the top 10 within two weeks, and stayed there for more than three months. At the end of 1979, Kenny won *Record World's* Country Artist of the Year award, with five album titles on the year-end top 50. By *RW's* accounting, Kenny's album sales were even more impressive: his albums held down the #1 position for more than a year, and for several weeks he held the #1, #2 and #3 positions simultaneously. Between July and December of 1979, a time when most labels were discussing a slump, Kenny sold some ten million albums. According to label president Jim Mazza, 40% of all the records sold by EMI/Liberty have Kenny's name on them.

One day in 1978, Kenny stopped by the recording studio a couple of hours early, so that he could watch his long-time friend Dottie West record. On a whim, Dottie asked Kenny to record a duet with her. Within minutes, both were singing over an instrumental track that had already been recorded for Dottie alone, "Everytime Two Fools Collide." "It was recorded in my key," Dottie recalls, "which is why Kenny hits notes on it that he'd never reached before!" The single zoomed to #1, and led to a series of hit duet singles and two collaborative albums: "Everytime Two Fools Collide" and "Classics." The Country Music Association award as "Best Vocal Duo" that soon followed was inevitable. As a testament to the increasing popularity of the team of Rogers and West, the first album re-entered the chart in the

(Continued on page 38)

"Don't call Ken Kragen!"



"Yes, if you're an entertainer and you're looking for top flight personal management, don't call my manager! His phone is busy enough. Call me. I'll tell you someone else to bother!

Bye now," 

Kim Carnes: Poised for Superstardom

Though her talent has been recognized by the music community for more than a decade, it has taken that much time to bring Kim Carnes the mass acclaim she's always deserved.

Kim's major breakthrough came earlier this year, with the release of Kenny Rogers' concept album, "Gideon." Not only did Kim compose (with her husband, Dave Ellingson) all of the material on the project, hers was the female duet voice on Kenny's #1 single from it, "Don't Fall In Love With A Dreamer." Following that triumph came the release of Kim's fifth album, "Romance Dance," and her own hit singles, beginning with a powerful reading of Smokey Robinson's vintage "More Love."

"I've always been a fan of rhythm and blues music," says Kim, "and particularly Smokey's. Dave and I used to perform as a duo at a club called the Frigate in Manhattan Beach, California. They had us in a rowboat, perched



Kim Carnes

on top of a grand piano. I've been singing 'More Love' since at least that long ago."

Kim and Dave have composed songs including "You Turn My World Around," "You're A Part of Me," "Stay Away," and "Love Comes From Unexpected Places," that have been recorded by singers including Frank Sinatra, Barbra Streisand, Anne Murray, Jose

Feliciano and Rita Coolidge.

In addition to writing and performing (with three albums released on A&M prior to the affiliation with EMI/America that began in 1979 with the release of the widely-acclaimed "St. Vincent's Court"), Kim has sung background vocals, could be heard on commercial jingles, and has performed on other composers' demonstration records.

Kim met both Kenny Rogers and Dave Ellingson when all three were in an edition of the New Christy Minstrels. Not too long later, Kenny (then with the First Edition) became the first person to record a Carnes-Ellingson song, "Where Does Rosie Go."

The friendship continued through the years, together with a lot of mutual respect. And so, says Kim, when Rogers asked her and Dave to write an entire album for him, "we took about four minutes to say, 'yes!'"

The album and "Don't Fall In Love With A Dreamer" quickly became Rogers' fastest-selling releases to date. And her contribu-

tions brought Kim's name, voice and talent far outside the circle of music business professionals and long-time fans who had been waiting patiently for the success that was sure to come.

Radio stations, television hosts, reviewers and fans alike took immediately to "Romance Dance." Her songs and recordings have enjoyed success before ("Love Comes From Unexpected Places," for instance, won both the American and Tokyo song festivals), but never to this degree. "More Love" was catapulted into the nation's Top Five in as many weeks, with "Romance Dance" following it into the upper regions of the charts.

Kim's stardom was secured even further as the result of a summer tour billed with James Taylor; her high-energy performance won excellent reviews and new fans all along the way.

With her next EMI/America album scheduled for release in early 1981, after ten years it seems true that Kim Carnes' career has only begun.

Chances for Women Are 'The Best' at Kragen & Co.

It's a fact. Kragen & Company boasts a percentage of female employees in high-ranking, decision-making positions that's well above that of the industry in general. Furthermore, the policy of women rising within the company from secretary or assistant to executive status is highly encouraged.

Some of the top women in Kragen & Company have enjoyed similar positions in other companies, but they talk about the freedom and opportunity to be found working in the Kragen organization as the best in the business.

As Judi Barlowe Fields explains, "Ken is open and fair-minded in all of his business activities. If anyone were to give women a break in this business, it would be Ken."

When an opening developed in the publicity department, Jane Ayer was interviewed, says Guy Thomas, "because everybody I asked for a recommendation suggested her." There was no contest: she's now media coordinator for Kragen & Company, and her duties are expanding rapidly.

Jane's first contact with the record business came while she was still in college, when she served as an intern in the publicity department at Atlantic Records. Upon graduating with a degree in journalism, she travelled to London (where she worked for the London Institute of Public Relations); overland to India (where she worked on a film documentary for Indian television); and back to Los Angeles, where she rejoined Atlantic's publicity office as an assistant. By the time she left, Jane had become west coast director of pub-

licity for the label.

Following a lengthy tour of Africa, Jane joined Rocket Records as national director of publicity. Her duties included three months in England, travelling the country on behalf of the label while her British counterpart performed similar duties here.

Back in L.A., she came to the attention of Guy Thomas. Joining the department as media contact, Jane's duties have expanded to include extensive road work, most recently two months with Kenny Rogers, Dottie West and Dave Rowland and Sugar.

Jane, who'd earlier been on the concert trail with acts as disparate as Led Zeppelin and Kiki Dee, says that, all in all, she prefers the pace, style and opportunities of the Kragen office. "Not only is Ken Kragen a great guy to work with," she notes, "but the chances for career advancement here are boundless."

Judi Barlowe Fields says that she's known Ken Kragen for 10 years, since the days when she and the First Edition's Terry Williams were next-door neighbors: "Ken would always say to me,

(Continued on page 26)



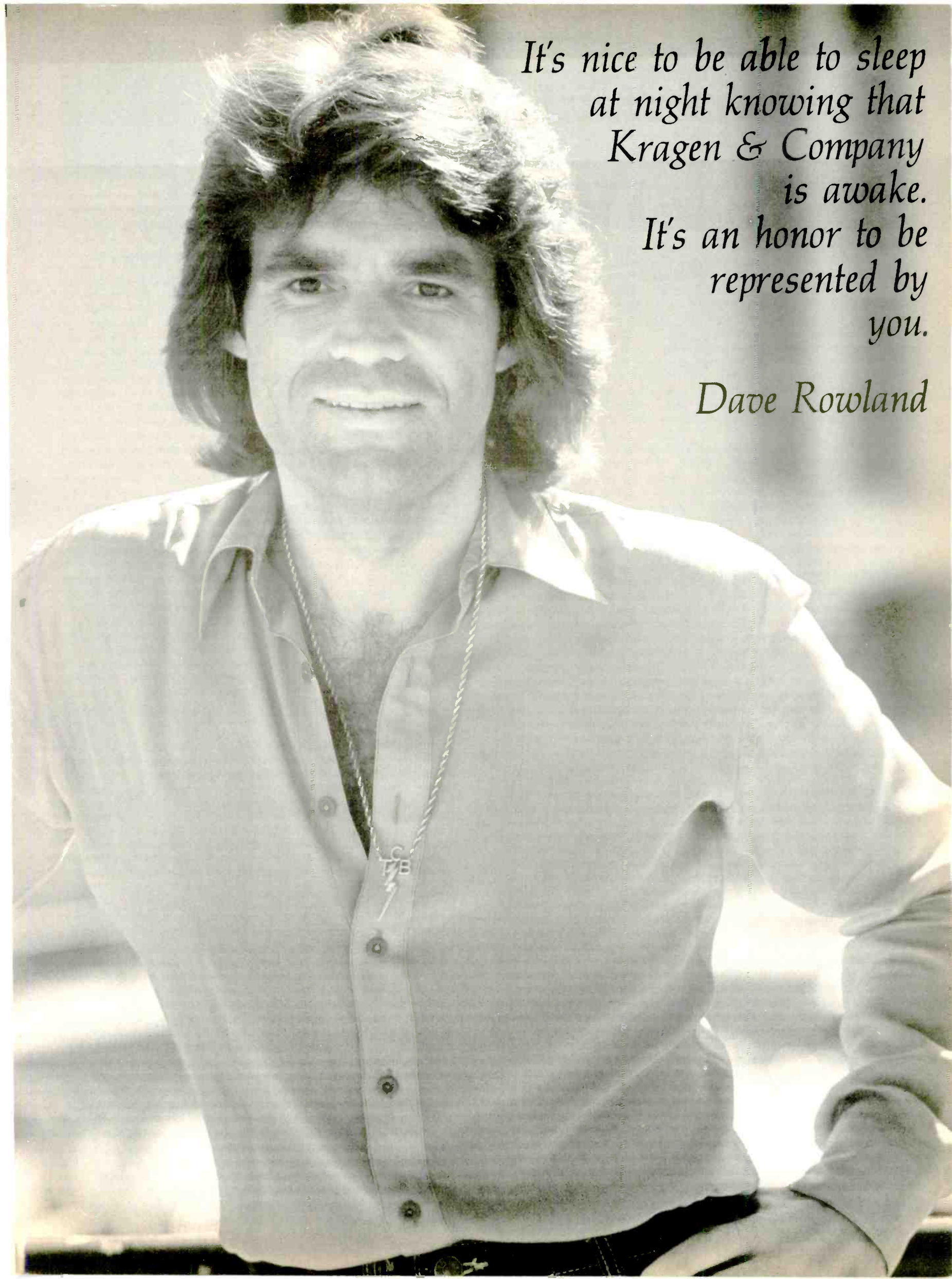
Judi Barlowe Fields



Jane Ayer



Dorothy Schwartz



*It's nice to be able to sleep
at night knowing that
Kragen & Company
is awake.
It's an honor to be
represented by
you.*

Dave Rowland

Harry Chapin: A Master Storyteller

As lovers of a well-told tale will tell you, Harry Chapin's magic lies in his gift for creating characters and spinning stories around their lives that are not easily forgotten. In the course of writing the hundred tales that fill his songbook, Chapin has perfected the storyteller's art, and his "Chapinstinct" for the human twist of fate is a gift uniquely Harry's.

In an earlier age, this would have been called "a painter's eye for detail," but in Chapin's case, it reflects his cinematic sense. Although raised in a family of musicians, Harry was drawn to filmmaking, and pursued it with award winning dedication. But the lure of music remained and to it Chapin brought the narrative skills of the movie maker. And through this contribution, the songwriter found his style.

Enter the Chapin charm — the infectious grin, the campfire casualness, the master raconteur with a touch of Mark Twain thrown in for good measure. And the voice — coming from somewhere deep down, probably the heart. It's charmed audiences from the very beginning, and has

carried Harry from the folkie days in Greenwich Village to the top of the charts with his sense of humor intact.

It might have been easy to lose hold of that, what with the heady success that followed his debut with "Taxi" and his huge number one record, "Cat's In The Cradle." Though his notoriety has placed him head and shoulders above many, Harry (being tall) can also keep both feet firmly on the ground. He's characteristically philosophical when he sums it up by saying:

"I've got one of the best jobs in the world. My work is my pleasure and my pleasure is my work. Meeting people is one of the best parts of my job. The situation keeps me in contact with ordinary people, which, in the final analysis, I am."

The respect from his fans is mutual, and they fill over 200 concert halls a year for Harry. Either with his band, or just with his guitar (his "six string orchestra"), Chapin lives his music with an intensity that's as remarkable as it is rare. That many of these shows are benefits for his passionate campaign against world hunger is yet another facet of the dynamo Harry Chapin. That story



Harry Chapin

alone could fill a book, or at least several songs, but Harry chooses to let his music speak for itself. Its humanity communicates more clearly than politics ever will.

Writer, performer, husband, father, citizen — the stories that describe Harry Chapin are as complex as his famous songs. Suffice to say that through his body of work, Harry Chapin has become pop music's master storyteller, which makes him, as he puts it, "a category of one."

Chapin on Kragen

■ The great thing about working with Ken Kragen is what you can take for granted and what you get extra. First, Ken has that tremendously rare quartet of virtues that you always look for in a manager but seldom get—intelligence, experience, honesty and hard work. With Ken you take these for granted, but then you can add these qualities: a wonderfully true sense of class, a creative imagination for new and important projects, an alive social conscience and an uncanny ability for long-range career planning (name me another manager in the entertainment world who has a Masters degree in business administration from Harvard!). You can go play basketball with him at the "Y", see a Lakers game, catch a movie or show, or just spend an evening talking about where the world is going and the experience is . . . well, fun. (The fact that he's got one of the classiest ladies in the western world also adds to the final ticker). So, Ken Kragen—renaissance man—embodies a sense of vision, range, and human worth in a business that too often lacks these qualities. **Harry Chapin**

Emmett Richardson: MAKE-ing Merchandising

Within the few weeks since the release of "Kenny Rogers' Greatest Hits," mail-order sales of Kenny Rogers-related merchandise have increased by more than 200 percent. The sudden demand for T-shirts, jewelry and such can be explained by two new factors: a four-page, four-color catalog insert in the "Hits" album, and the appointment of Emmett Richardson as general manager of merchandising for the MAKE Company (which stands for Marianne and Kenny), the Kenny Rogers-owned division of Kragen & Company in charge of mail order operations.

Richardson, who had worked with Gordon Bennett and John Coulter elsewhere before joining Kragen & Company, says that 3,375,000 of the catalogs have been inserted into copies of the "Hits" album.



Emmett Richardson

"A conservative estimate on this kind of marketing," explains Richardson, "is a one percent return, or 10,000 orders per million inserts. Two percent would be quite high." Of the orders already processed, the average sale is slightly more than \$18, which is 20 percent higher than had been projected.

In all, 17 different items are

listed for sale through the folder, with prices ranging from \$5 for a copy of the 1980 Kenny Rogers Tour Book to \$34.95 for a one and a half pound, solid brass paperweight. The most popular item so far, according to Richardson, is a \$10 football jersey, followed by an \$8 pullover, knee-length night shirt. Of the jewelry items, the highest sales are generated by a \$7 belt buckle bearing the Kenny Rogers logo.

A special feature of the Kenny Rogers mail order line is a series of items designed by Stuart Kusher, an artist well-known for his line of western character sculpture. Kusher has designed a belt buckle (\$14.95); bolo tie (\$11.95); hat pin (\$9.95), and the above-mentioned paperweight, all bearing the same image of Rogers in his "Gambler" character. A bronze bust of the character, on a walnut base, sells for \$29.95. According to Richardson, the best-selling item in the Kusher

line is the hat pin. "A lot of people are wearing cowboy hats now," he explains, "and this adds a special touch."

All of the mail-order items are serviced through MAKE's own computerized processing and fulfillment center, which "streamlines the entire operation" by keeping track of the mailing list and product inventory.

In addition to his duties for MAKE, Richardson works in conjunction with the Road Runner tour merchandising company, tracking down and ordering promotional and concert merchandise. He's also responsible for Gallagher's souvenir merchandising; a current project involves designing a doll similar to the one used in the comedian's act, for sale at personal appearances.

"Concert merchandising," says Richardson, "is my real love. That and life on the road. Kragen & Company offers both these opportunities."



**KEN KRAGEN
JEB HART
BOB HINKLE
GUY THOMAS
KRAGEN & CO.**

**KRAGEN
AND COMPANY
NEW YORK**

8 Cadman Plaza West
Brooklyn, New York 11201
212/858-2544

**IT'S THE ONLY
PLACE TO BE!
TOM Chapin**

Kragen & Company

Hinkle, Hart and the N. Y. Operation

Kragen & Company's New York headquarters opened officially in mid-September. Headquartered in a sumptuously-redecorated factory at the increasingly-fashionable end of the Brooklyn Bridge, Kragen & Company, New York, is headed by Bob Hinkle and Jeb Hart. Like many within the organization, Hinkle and Hart's association does not fit into any standard mold.

Bob and Jeb have been working with Kragen since the Management III days. Though that company was officially charged with the development of Harry Chapin's career, Kragen retained Hinkle and Hart to work with him on a more concentrated, day-to-day basis. The duo, then operating as Sundance Music, had been associated with Harry and his brother, Tom, for virtually a lifetime—first with Jeb as Harry's road manager, then booking an



Bob Hinkle and Jeb Hart

historically-long series of 150 college concert dates for Tom Chapin and negotiating for his album, released on the Fantasy label. Prior to joining Jeb, Bob had worked at Young and Rubicam as a media planner, and later for Ampex.

When the two began working in conjunction with Ken Kragen at Management III, it became a case of what Jeb describes as "immediate friendship and respect." Hinkle and Hart did advance work for Harry Chapin, working with local radio, press and stores, as well as troubleshooting the work done by promoters and Chapin's record label. Their success was such that they were soon assigned similar duties with Kenny Rogers, and then Dottie West. More and more, they discovered "a meeting of kindred minds" with Kragen.

Chapin left Management III, signing Hinkle and Hart as his managers. Kragen left Manage-

ment III to start his own office. Soon, Hart, Hinkle and Kragen renewed their association, with the two New Yorkers handling the advance work for Rogers and West. A merger of the two firms resulted in the opening of Kragen & Company, New York.

According to Hinkle, "As Harry's career started moving toward the goals we had in mind, it became obvious that Ken's reputation in the industry and his contacts, particularly in the areas of television and film, would be helpful. On the other hand, it became increasingly advantageous for Ken Kragen to have arms and legs in New York."

Today, both goals have been accomplished. In addition to providing those arms and legs, Hinkle and Hart continue to manage the careers of Harry Chapin ("so that Ken doesn't have to work with the day-to-day craziness of someone who performs more than 220 concerts a

year, including at least 60 benefits"), whom they had signed to Boardwalk Records before allying with Kragen; Tom Chapin, due for his own Boardwalk album come January; and singer-songwriter Billy Kirkland. "He's a sleeper, but not for long. Billy writes very prolifically and very well—songs, TV and film scripts." Kirkland wrote "Memorize Your Number," recorded by Leif Garrett, and several songs for the feature film 'Roar,' "which will," says Hinkle, "do for cats what 'The Birds' did for birds."

"We function," says Hart, "as a separate company, except where we specifically cross, as in the area of advance work. And, of course, each office is totally available to help the other. In fact, we're one of the few companies with responsible managers on both coasts."

Though they insist on keeping their operation (which includes associates Linda Brynan and Lynne Volkman) small, Hart allows that their plans include "one more big artist."

Bogart Praises Kragen Organization

"In just the brief period that I've worked with him on Harry Chapin, I have found the legend of Kragen to be absolutely true. His organization is one of the most cooperative, informative and supportive I've ever worked with.

"I'm just really enjoying working with Ken." **Neil Bogart**



Design: Parish/Carroll

A SPECIAL SALUTE
TO
KEN KRAGEN
K. KRAGEN & CO.
FROM
GRAPHIC ARTS
SYSTEMS
AND
BOB HUTCHINSON



Ken Kragen and wife Cathy Worthington on the roof of the N.Y. office.



Lynda Brynan



Lynne Volkman

KEN

**Great Manager
Good Friend
Thanks for a fantastic year.**

The Boys In The Band
"Bloodline & Billy Sherrill"

**Ken,
Thanks
For A
Great Year
K.C.
Spurlock**



Atlantic City
Las Vegas

*Dear Kenny,
In our business the management team is
everything.*

*Congratulations,
Steve, Elaine and all the gang
at The Golden Nugget*

Kragen & Company

Dialogue

(Continued from page 8)

Cooperation also extends to the degree of expertise you've brought in-house as Kragen & Co. has expanded. With the number of services you now coordinate here, it's more of a partnership with your label and network associates. Was that a major part of deciding to staff up, or was it more a matter of extending control over those functions?

Kragen: Well, control is the major reason—control over the quality of what we do. It's really a key concern for us. I find that when stuff is done in-house, those people are privy to everything that goes on here as a result of office meetings and management conferences.

So if a press agent, for example, lives with you day and night, he doesn't have to be called up and asked, "Why aren't you working on this," or told, "Get over here and we'll talk about this." He's there, and so the flow of information to his department is much more thorough, as is the control over what they do. They're in your employ, and their motivation is very different because they feel a direct part of it.

Then, too, once you find really good people you want to keep them, and if they're not in-house it's difficult to keep them, and to motivate them properly.

RW: So that promotes a certain continuity.

Kragen: There's great continuity, but, again, quality's the most important thing. I mean, there are moments when I seriously think, "Wouldn't my life be a lot simpler and a lot easier if I just took Kenny Rogers and moved my office back to my home, had a girl come in during the day as a secretary, and worked from there?" I could hire outside publicists and TV people, and handle most things the way a lot of other people would, as an outside function.

It would make my life simpler in some respects, but I wouldn't be doing the job. I'm tremendously motivated to do a thorough job; there's something in my psyche that says it's got to be done right. In fact, I'm very frustrated now because the Kenny Rogers thing has gotten so tremendously big that I can't oversee it all: I'm constantly running into things, whether it's a newspaper ad that doesn't properly bill the supporting act, or a record layout that doesn't show up the titles properly, and I'll catch them on the road. Every one of those things reflects on the client, reflects on us, and affects the future.

RW: You've worked in much larger company situations, such as during your time with Management III, and it would seem that Kragen & Co. itself, as fast as it's grown, might have grown even more rapidly in other respects. Instead of investing in a broader range of in-house services and staff, you might simply have signed up more acts—in a sense, you've invested in a smaller roster, and kept investing in it, instead of sinking new wells. You once called it the "taco stand" theory.

Kragen: That's a philosophy of mine that goes back many years. I frankly sought to avoid what I saw at certain companies. I was involved with Warner Bros. Records all through the '60s, and watched them grow from just Mo [Ostin], Joe [Smith] and a couple of other guys doing a job where you could walk into their office any time, to this big conglomerate that they are today.

As that company changed, and the atmosphere changed, I worried whether they could maintain the same kind of quality approach to everything they did. I think they in particular survived that challenge rather well, but during that period I started looking around at business in general, and began thinking that there was a problem in that size itself is somewhat self-defeating: you start out doing something very, very well, and you're successful at it, and that success allows you to expand. But the expansion brings with it, sooner or later, at some level, an inability to still provide the same quality, and the personal approach, that brought you the success in the first place.

You suddenly wake up one day and wonder what's wrong with your operation. Or you wake up one day and wonder why you aren't having as much fun anymore. And the answer is very simple: you got big, and when you did, it changed the context of what you were doing. The one-man 'taco stand' became a national franchise operation.

RW: Viewed in that light, your company's growth must be sometimes pretty brisk.

Kragen: We grew from three people to 26 or 27 people in a short



span, and yet I look at every move we've made and it is all very logical. I look at it now as a series of overlapping circles, or groups, that function almost independently of me. But the core, the management company itself, is really only seven or eight people, and that's a nice, small management company. The other areas are really services or functions that operate pretty much on their own, so we're not 26 or 27 people all trying to do the same job.

RW: To use a general business view, what you've done is increase support services without expanding your product line.

Kragen: You're entirely right there. What we're doing is expanding to do a better job for a small group of people, rather than simply growing. If anything, I'd like to represent fewer people.

I feel a manager can, at maximum, represent about three people. That's my honest opinion. And we're broken up here in a way in which we really do represent, each of us, no more than that. For example, I take front line responsibility for Kenny Rogers and Gallagher, and assume considerable responsibility in certain aspects of Harry Chapin's career. Then I also oversee all other aspects of the operation, and get involved at various stages in other clients' careers.

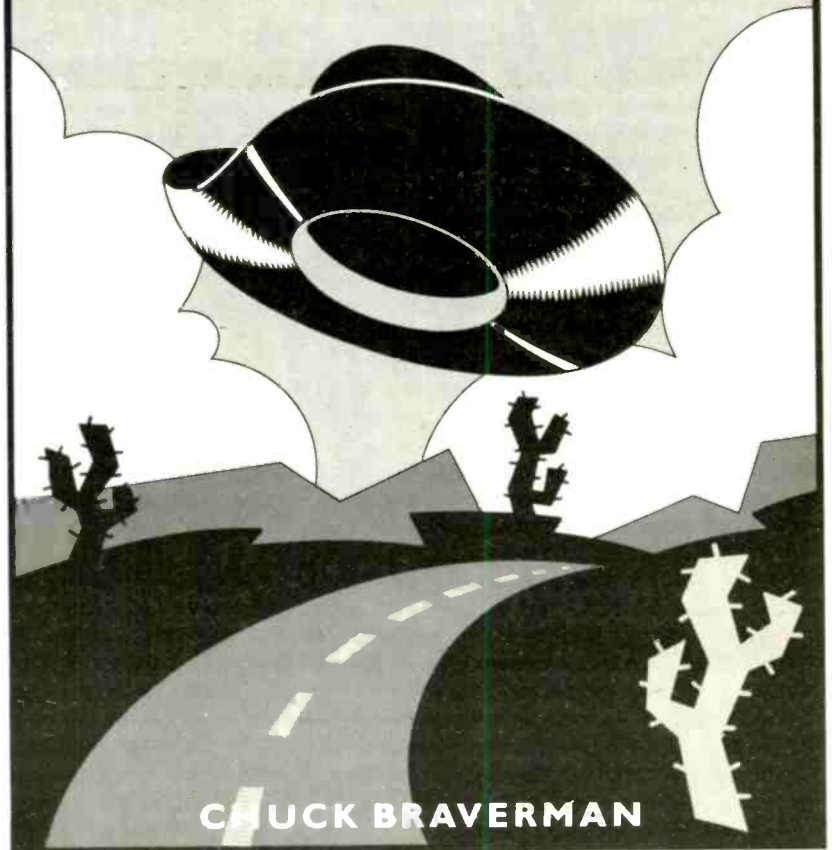
Then Michael Brokaw has Dottie West, Kim Carnes and Dave Rowland and Sugar, with assistance from Jackie Wagman. Those are his priorities, so he has three clients.

Then there's Jeb Hart and Bob Hinkle, who do the day-to-day handling of Harry Chapin, Tom Chapin and Billy Kirkland. They handle three clients between them, but one of them is Harry, and it's a full-time job for two people just to keep up with him—I've never been able to do that myself. I do believe that Jeb and Bob can take on at least one other act in New York, though, and at some point we'll definitely do that.

(Continued on page 30)



HATS OFF TO KEN KRABEN
GREAT WORKING WITH YOU ON
THE KENNY ROGERS CBS SPECIAL



*Ken: Thanks a lot! Without you,
none of this would have been
necessary. Have your girl
call my machine anytime!*

Harry

HARRY ANDERSON

CLUCK BRAVERMAN

CONGRATULATIONS!

May you "Sail On" to even greater success.

Benjamin Ashburn
and



Have a Laugh on Gallagher

Remember the Veg-O-Matic they used to advertise on TV? "It slices, it dices, it chops..." And the Popeil Pocket Fisherman? And the Splatter Screen?

Well, there's a young man on the loose whose ingenious inventions ought to make the Popeil people turn purple—with laughter—and maybe green with envy.

His name is Gallagher, and he's not just an inventor. He's also a comedian.

One of Gallagher's gems is called the Sledge-O-Matic (actually an immense hammer). It not only slices, dices, and chops, it also pulverizes, and when used on a watermelon, sprays debris everywhere.

And Gallagher's Pocket Lariat, a stiff piece of yellow rope that automatically whirls over your head like a lasso when you crank it, is the perfect gift "for people who like to have fun alone."

Okay, so Gallagher has invented a couple of things. But



Gallagher

would he go on "The Tonight Show" wearing a roller skate on one foot and a heavy-duty spring-shoe on the other so he could skate and hop around almost simultaneously in front of Johnny Carson?

Yes. He would and he did.

Different? Yes. Gallagher is different. He invents comedy. And his sight gags, coupled with his brash, irreverent, always on-target jokes about the human condition, politics, current events and other

diverse subjects, are making him one of the most popular new comics around these days.

Born in Tampa, Florida, Gallagher went to Plant High School and got thrown out on the last day, he says, because the principal didn't like him. Didn't like Gallagher? No doubt that guy is kicking himself now.

After high school, Gallagher enrolled in the University of Southern Florida and promptly started a campus joke. He thought the food was so bad at USF that he trucked in four piglets and fed them the cafeteria diet. The pigs got big and fat and Gallagher got in trouble.

Then Gallagher got a job with the Allied Chemical Company in Chicago. He remembered it this way:

"They gave me \$200 to go buy a respectable business suit. When I came back from lunch, they were all waiting for me. I walked in wearing a double-breasted, pin-striped suit, a fedora hat, a carnation and carrying a toy ma-

chine gun. I got fired from Allied Chemical for going into the secretarial pool and wiping everybody out."

Gallagher tried a lot of things after he left Chicago. He wrote a joke book, had it printed and went around selling it at rock concerts and auto races. Returning to Tampa, he drove a cab for awhile. Then he took a job at Lum's restaurant, and while working there he saw a Veg-O-Matic routine. One fateful day, when he was clowning around behind the counter at Lum's, a customer told him he should be a comedian. Gallagher figured he'd always been a comedian, but now it occurred to him that he might make a living at it.

He was wrong.

Gallagher worked two San Francisco Bay area strip joints in the early 1970's and got fired from both. The strippers were more popular, and audiences weren't ready for a comic who finished his act by smashing a

(Continued on page 40)

Dave Rowland and Sugar are 'Something Different'

"Every year, the Country Music Association vocal group award has been won by the Statler Brothers," Dave Rowland said in 1975. "I know that if I want a shot at it, it's going to have to be with something different."

Dave Rowland, a dark-haired former gospel singer from central California, has come up with "something different." And the awards he and his group Sugar have reaped so far include eleven hit singles; citation as "most promising vocal group of the year" and "group of the year" in the music trade magazines, including *Record World*, and nominations in four consecutive years for "best vocal group" by the Academy of Country Music, the Country Music Association and others.

Rowland, the creator and leader of the trio (and their supporting musicians, the Silver Dollar Band), comes to his role after years of experience as a vocalist and musician, with a background that includes stints with Elvis

Presley and Charley Pride.

Dave was born in Sanger, California. He first performed in a church at the age of four; later, Dave's father became a minister in the Pentecostal Church of God. Dave served in the military at Fort Belvoir in Virginia, where he formed his own group to play private parties, NCO clubs and the like. He added singing and piano playing to his onstage duties and fronted a 17-piece Army dance band. In 1970, he moved to Nashville, where he intended to begin a career singing country music.

Previous meetings along the gospel circuit when Dave had been singing in California led to his first major break. There was an opening in the J. D. Sumner and the Stamps quartet, one of the country's most popular and enduring gospel groups. The Stamps were part of the Elvis Presley organization, backing the singer on records and on the road, and Dave remained with the group for a year and a half, watching and listening as well as singing. "Working with the Presley organization was like going to school," he recalls. "I could



Dave Rowland

learn firsthand how a major star and the people around him took care of business."

Dave's next offer was from the Four Guys, Grand Ole Opry regulars who also worked as part of the Charley Pride show. After a year with the Four Guys, Dave decided to go on his own. He then went on to form Dave Rowland & Sugar. Having parted ways with the Four Guys, Charley Pride was looking for a new vocal group to back him up and to open his show—Tammy Wynette was holding auditions, too. Dave Rowland & Sugar tried out for both, and were accepted by both. He chose to return to the Pride organization.

While touring with the Pride show, the trio had an opportunity to develop their own act; and when Jerry Bradley, the head of RCA's Nashville office, saw that act, he immediately signed them.

Now, five albums later, Dave Rowland & Sugar have become international stars, having toured Australia twice and visited countries including New Zealand, Tasmania, Japan, Canada, Sweden, Holland, Ireland, Scotland and England. They've appeared on numerous TV shows, including the "Music City News" awards show, the Barbi Benton Christmas special, and a PBS country music special. Following appearances on Val Doonican's show and a Kenny Rogers special, both in England, they were given their own BBC special.

Most recently, Dave Rowland & Sugar have signed with Kragen & Company for personal management. "I'm unique," Dave says, "in having the experience of working with three of the biggest names in music ever: Elvis, Charley Pride, and now Kenny Rogers. Everything that I have achieved I've worked hard for. And I intend to continue as far as I can go."

**Congratulations
Ken**

From The
**Smothers Comedy
Brothers Hour**

To The Kenny Rogers Specials

It's Been A Joy

STAN HARRIS

Ken

YOU'RE A 10!

Well Deserved Congratulations

from

John Irwin

Tom Rowan

Bob Brandt

Vance Van Petten

Gary Culpepper

&

Judy Seaman

**K E N
W E
L O V E
Y O U**



RIVIERA
LAS VEGAS

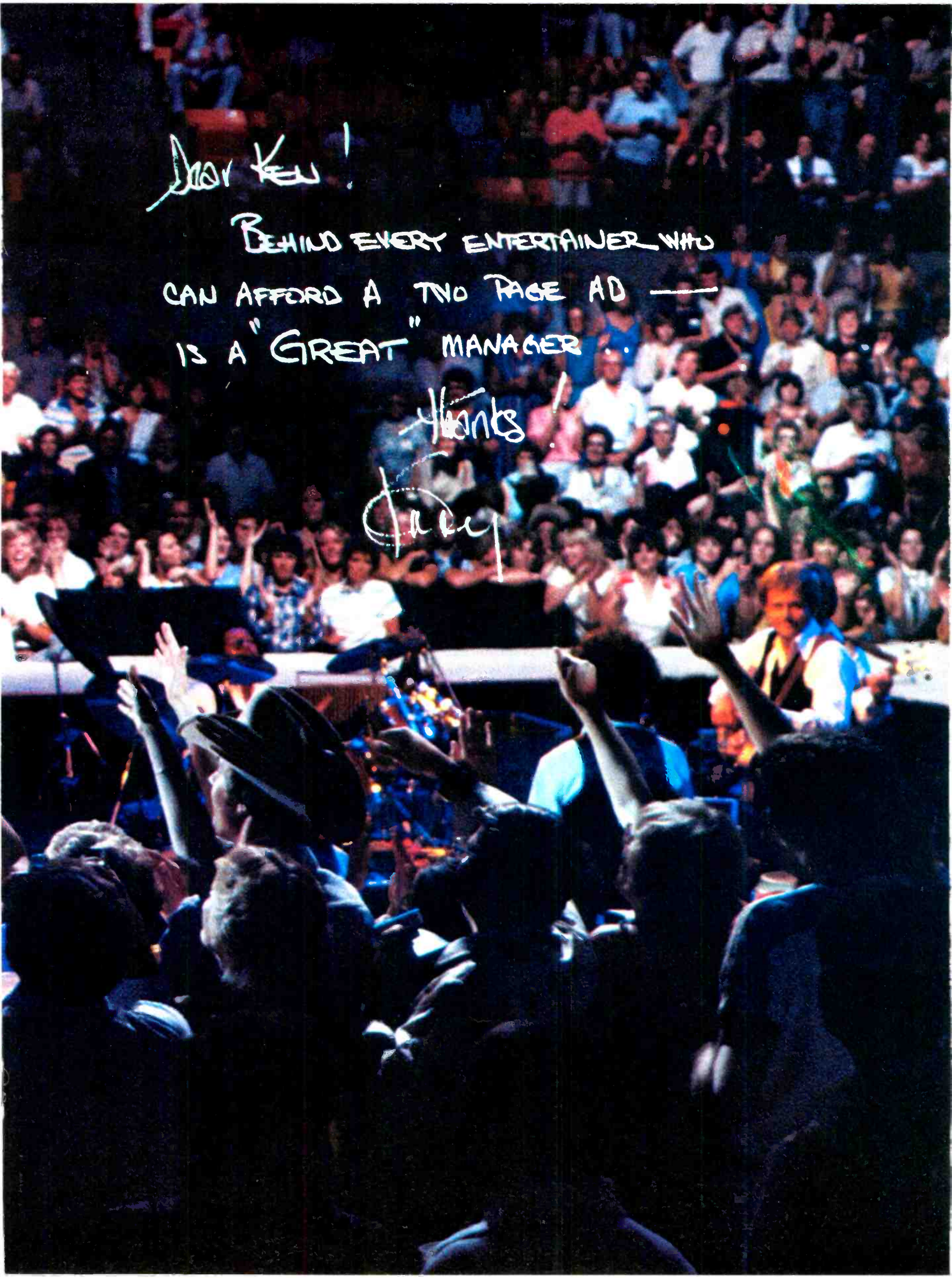


Dear Ken!

BEHIND EVERY ENTERTAINER WHO
CAN AFFORD A TWO PAGE AD —
IS A "GREAT" MANAGER.

Thanks!

Jack



Michael Brokaw on Long-Term Planning

“When we take on a client,” states Michael Brokaw, “we take on someone we want to be working with eight or ten years from now. There’s nothing short-term about the relationships we create.”

Thirty-two years old and only six years removed from the ICM mailroom, Brokaw (“I’m not related to any of the other Brokaws in the business. People are always asking me that”) is a vice president of Kragen & Company, and the first manager other than Kragen himself to join the firm. He’s directly responsible for the career direction of Dottie West and Kim Carnes, and works with Jacque Wagon in planning Dave Rowland & Sugar’s future.

Though he only joined Kragen & Company in the spring of 1979, Michael and Ken have been “working together, five days or more a week, for four years.”

The two met while Kragen was at Management III and Brokaw was an agent at ICM, handling Kenny Rogers, Dottie West and the Starland Vocal Band. Asked by the company to sign on as a manager, Michael moved to Management III, originally as an associate of Kragen. “Within a very short time—maybe a month,” he was a full manager, handling Dottie West, Roger Miller, Bobby Goldsboro and the Starland Vocal Band, and assisting with the Pointer Sisters.

Leaving Management III in April, 1979, he joined Kragen soon afterward. “We agreed to be in business together not just to make money. It is very important for us to really enjoy what we’re doing.”

Brokaw, like most of Kragen’s associates, sees his relationship with Ken as complementary. “Ken is very good at packaging, marketing and merchandising. I respect him for that. My strength as a former agent is contracts: strong, fair negotiations. And my devotion: I usually work from 9:30 in the morning until late at night.”

For Brokaw, conducting business refers to helping Dottie West develop from a singer and writer who was making \$2,500 a night in personal appearances to her current headline status and visi-

bility on TV with a popularity that at last matches the respect that she has always earned within the industry; to helping Kim Carnes (“whom I’ve been a fan of for five years; when Jim Mazza asked if we’d be interested in a meeting with her, I said—absolutely!”) to her long-overdue stardom; and to negotiating a new agency and new label deal for Dave Rowland & Sugar.

“We really enjoy dealing with our clients daily,” Brokaw says. “Not just as clients, but as friends. Every client has every other client’s home telephone number; we encourage that kind of a family atmosphere. There’s none of the kind of competitiveness that sometimes occurs among artists; everybody is very supportive of everybody else.”

The mutual support is most obviously indicated by the way in which most Kragen & Company artists have worked together at one time or another (sometimes, as has been the case with Kenny Rogers and Dottie West, quite regularly—though the plan has always been for West to enjoy a



Michael Brokaw

separate career based on her individual talents). Less obvious to an outsider is the office atmosphere. Each Tuesday, Kragen & Company holds two morning meetings. The first is attended by virtually every employee, from Kragen to receptionist Lynne De Bernardis and messengers Rick Barlowe and Jim Cohen. A later morning meeting is only slightly more restricted: Kragen, Brokaw, Judi Barlowe Fields, Jacque Wagon, Guy Thomas and Jane Ayer from the press department dis-

Women at Kragen & Company

(Continued from page 14)

‘Someday we’ll be working together.’ He felt that I should get into the business. I kept passing.”

She’d worked as an airline stewardess, as social director on a cruise ship (where she met her husband, harmonica virtuoso Bernie Fields), and for several television production companies, including Ralph Edwards Productions (where she first met Karen “Sarge” Sargent), before at last accepting Kragen’s offer.

“He’d just left Management III, and was setting up his own office,” recalled Judi. “He needed somebody to help him out, part-time. I’ve been here ever since.”

Judi’s growth within the company has been remarkable. She’s gone from part-time office organizer to Ken’s personal assistant (a position now held by Blaine Converse) to full managerial status.

Her management clients include magician Harry Anderson and Bill Medley. “It was Ken’s idea that I strive toward management in the first place,” explains Judi. “I told him, ‘If you think I can do it, I bet I can.’”

“Ken is very conscious about

keeping everybody informed on all company matters, and most decisions are made as a company. He treats everyone’s input with an uncanny respect.

“And, because Ken is so open with us, there’s a real willingness to continually uphold the reputation and the name that he’s made for himself.”

On a lighter note, Judi observes, “People tell me I get my looks from my mother and my love for the business from my father. Everything else I hope to get from Ken Kragen—I want to be just like him when I ‘grow up!’”

“If I’m the nuts and bolts of the TV and film division,” says John Marias, “then Sarge is the hammer and nails.” Actually, associate producer Karen “Sarge” Sargent describes her own function as that of “glue.” In either case, she’s a vital force; Kragen production crews don’t go anywhere, shoot anything or even get lunch without Sarge being somehow involved.

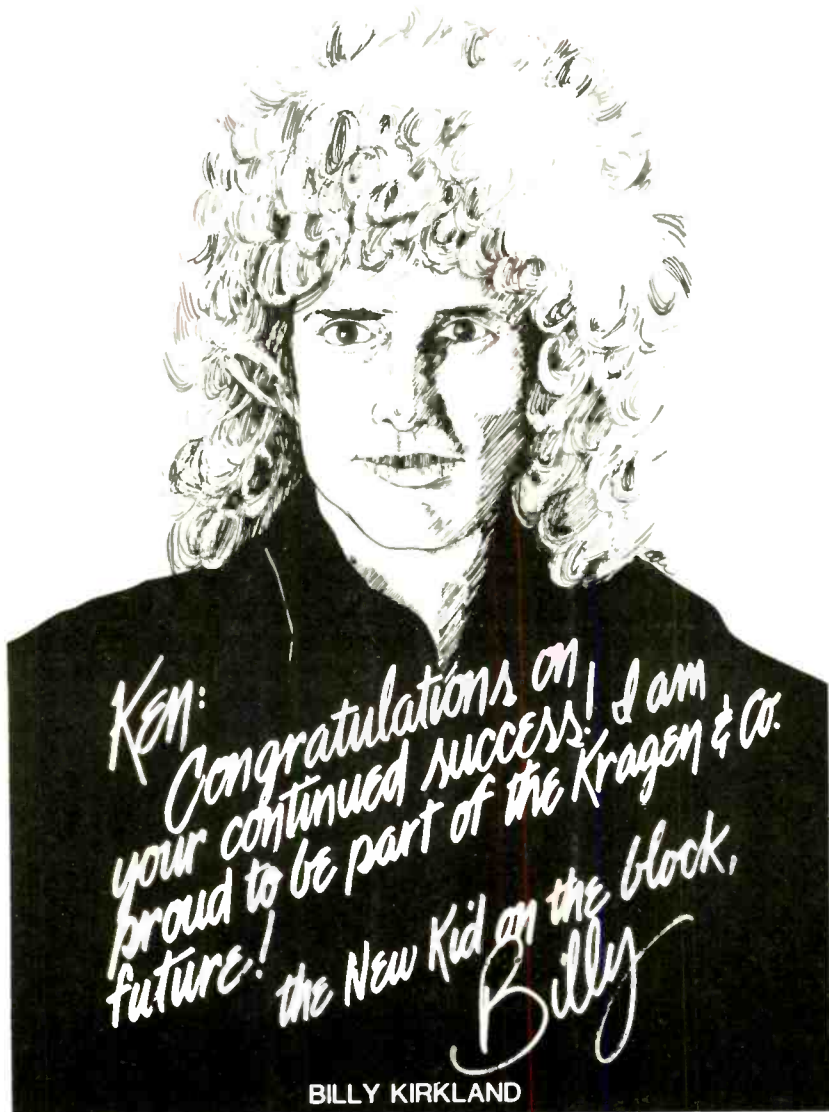
A former actress, singer and dancer with extensive credits on Broadway and in road and stock

companies, “Sarge” came to Kragen & Company from Ralph Edwards Productions, where she worked for five years as assistant to the producers and head of the contestant department on such shows as “Truth or Consequences,” “Name That Tune,” “Cross-Wits” and “Knockout.”

Hired by Ken Kragen as production coordinator of the TV and film department just prior to “Kenny Rogers and the American Cowboy,” “Sarge” was also charged with the responsibility of setting up the entire department — “everything from buying pencils to getting raw stock,” in her own words. She was the first permanent employee of the division, which now employs two others, production coordinator Andy LaMarca and production secretary Barbara Schumacher. “Sarge” also works directly with producer - in - residence John Marias.

After also serving as production coordinator on the highly-rated “Kenny Rogers As The Gambler,” Sarge became the associate producer for such future

(Continued on page 28)



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-Lionel
Richie

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Gordon Bennett Has Come a Long Way

In January 1980, Ken Kragen asked Gordon Bennett to form an in-house licensing and merchandising division for Kragen & Co. "We had met briefly on several occasions," recalls Bennett, "and we seemed to have an instant rapport and understanding about a sophisticated quality approach to licensing and merchandising."

"I started in February, and the first thing I tackled was Kenny's tour merchandising. By changing to better suppliers, and improving the sales method at the concerts, we actually sold more merchandise in the first six weeks of Kenny's tour than they sold during the whole of the previous year. In addition, by reducing freight costs to a minimum, and by judicious buying, the net profits for tour merchandising were more than doubled. I have no doubts that we are currently the most cost-effective, efficient and profitable tour merchandisers in the country."

"My next objective was to streamline the fan club, which at that time was losing money. It was then that I met John Coulter, who designed and produced what must be the best fan club kit in existence. Ken and Kenny have always tried to give something extra for the fans, and so we elected to include a free record of Kenny talking candidly to the fans. That record is likely to become a collectors' item in its own right, as well as being an extremely valuable marketing tool. John's fan club kit has given us the opportunity to look at new ways of merchandising fan clubs, and we are currently testing the kits in record stores, and developing point of purchase display units for merchandising fan clubs at the retail level. Eventually we hope to be merchandising fan clubs through many other types of major retail outlets throughout the world."

"Working with John sparked the realization that between us we had all the expertise necessary to form a total licensing and merchandising service company that for the first time would service the needs of a client in all areas of merchandising. The essential difference between our approach, and that of other merchandisers, is that apart from our strict adherence to superior qual-

ity of goods, we are completely client oriented; in other words, the client is the most important factor and we take second place. In that way the deals we make are for the good of the client, and as a result, the client's compensation is generally greater than anyone else can offer."

The project closest to Bennett's heart is the line of western apparel he is putting together under the label "The Kenny Rogers Western Collection." The licensed line consists of authentic western apparel that includes hats, boots, shirts, jeans, suits, slacks, jackets, belts, buckles and accessories, outer wear, leather jackets and vests and shearling coats. "The concept behind this line," Bennett says, "is to produce a coordinated look between all the items in the line. In that way, we give stores the opportunity to display all this merchandise together, creating 'Kenny Rogers departments' within the stores. The benefits of this kind of merchandising are tremendous because all the licensees can trade on each other's presence in the stores to sell more merchandise at wholesale, and as consumers tend to buy matching items, turnover will be greatly increased at the retail level."

"This program has exceptional

Women at Kragen & Company

(Continued from page 26)
company projects as specials being prepared for both Gallagher and Dottie West, and the TV movie "Coward of the County."

Besides serving as the "glue" and providing the chief continuity of the department since its inception, "Sarge" bears additional responsibilities, including coordinating the foreign distribution of the Kenny Rogers television specials and movies-of-the-week with their distributors here.

The newest member of the Kragen & Company family, office administrator Dorothy Schwartz, was brought in this September.

After many years in the garment industry, Dorothy joined the Joan Scott talent agency, marking her break into show business. That was followed by stints with film producer Sandy Howard and with Tandem and Chartwell Productions.

She held many of the same duties with her earlier employers that she performs for Kragen &



Gordon Bennett

potential, as there is a strong trend toward western wear which is increasing worldwide; the association of Kenny and western wear is a perfect match, and there is a definite trend toward celebrity licensing in the apparel industry. The designer lines are tailing off drastically and everyone is looking for something new. Celebrity licensing has proven to be successful in the past and is currently enjoying tremendous resurgence.

"We have devised some interesting new marketing methods which enable all the participating licensees to have access to each other's accounts, thus creating a synergism that greatly increases

Company, including instituting systems and procedures and serving as personnel director.

Jacque Wagnon began her work in the industry as a sales secretary at radio station KLAK in the early seventies. From there, she moved on to AGI as an office manager, before joining Michael Brokaw, then an agent for ICM.

Jacque left ICM to work at Love Artists, Ltd., and then rejoined Brokaw at Management III, ultimately moving with him to Kragen & Company.

Kragen's wife, actress Cathy Worthington, is a vice president of Kragen & Company, and active in its development.

Worthington is a licensed real estate agent, and was responsible for finding the building that now houses the main offices of Kragen & Company.

Cathy is involved in developing special projects and script reading for Kragen & Company as well as for Kenny Rogers Productions.

each manufacturer's sales volume within their existing market place before they even attempt to sell to new accounts. The department stores will have to start selling western wear sooner or later or they will miss a tremendous boom, and what better way to start than with the Kenny Rogers Western Wear Collection?"

Kenny has been tremendously supportive of this program, as he himself is very fashion conscious, and a unique aspect of this trend is that for the first time, an indigenous American fashion is influencing the rest of the world. This will lead to new opportunities in exporting, as anyone wanting western wear will only want authentic goods.

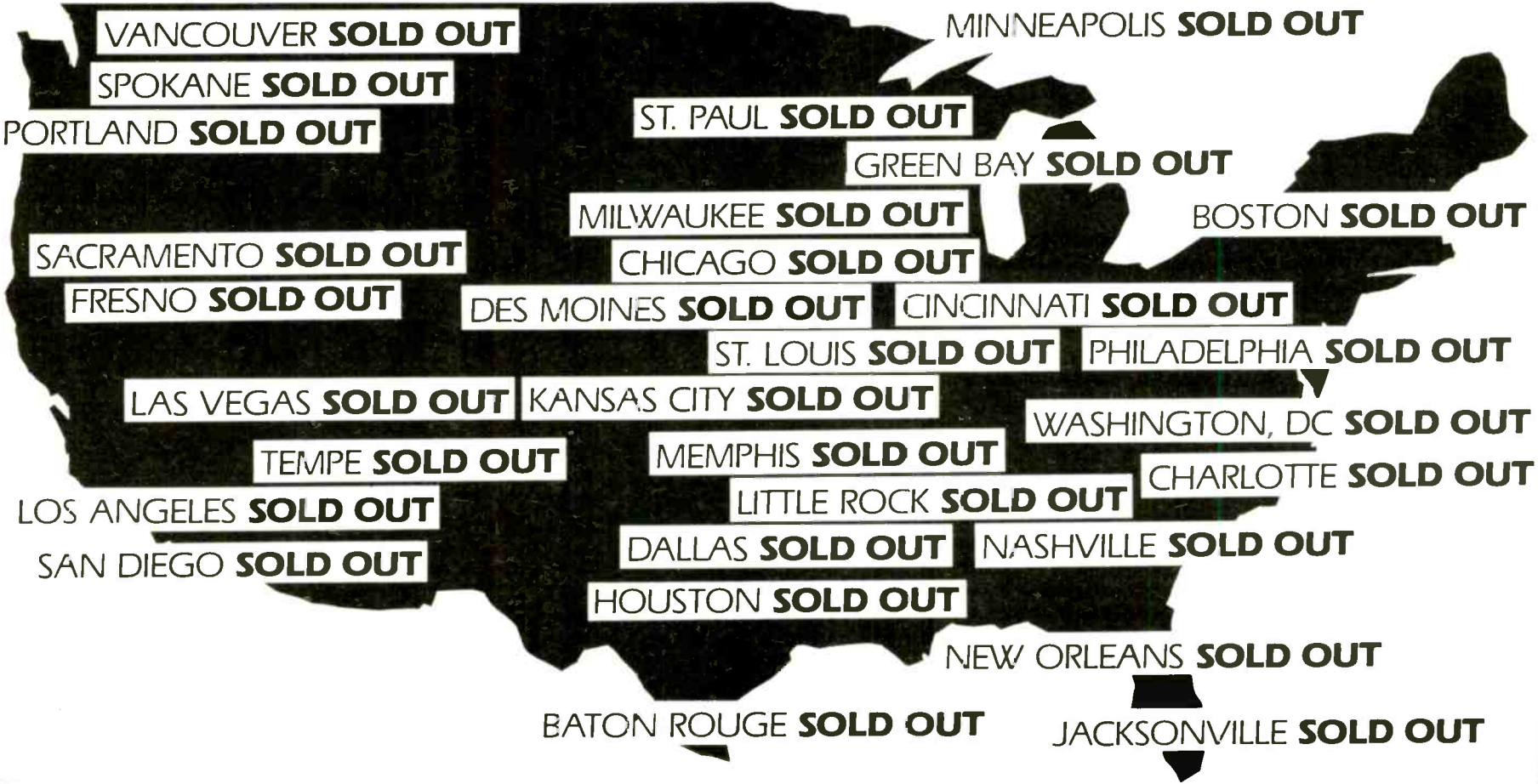
"We have exercised great caution in setting up this program. It has taken some eight months of investigation into the western apparel industry, and unlike other licensors, we have taken great care to associate ourselves with companies that are financially strong and have the growth potential necessary to accommodate what could be the most significant celebrity apparel licensing program of all time. Before we make any deal with a manufacturer, we examine the company's financial background in detail, inspect their premises, examine the local labor market, their distribution, packaging, sales personnel, growth potential, quality control, and the type of accounts they sell to, all of which information is essential to assessing the ability of a company to perform with a license."

"We believe we are making the correct choice of manufacturers and now that merchandise is being produced, we shall see the outcome of all the hard work we have put into the program."

"As well as the retail distribution aspects of our operation, we are developing a very healthy mail order company. Currently we have a very sophisticated album insert as our main access to the market, and that program is basically designed to satisfy the fans desiring to be associated with Kenny Rogers; but in the future we plan to develop a catalogue for general distribution that will include various lines of apparel as well as sophisticated gift items. This kind of approach can put us into the real world of mail order."

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C.K. Spurlock**

Kragen & Company

Dialogue

(Continued from page 20)

Finally, there's Judi Fields, who has Harry Anderson and Bill Medley, and will perhaps take on a third client in the future.

In the meantime, Judi's third item lies in the area of special projects: when we do a Forum date, she'll supervise that, and when we opened our New York office, she oversaw those arrangements.

RW: What have you looked for in selecting these people to take over certain functions and assume their own managerial role?

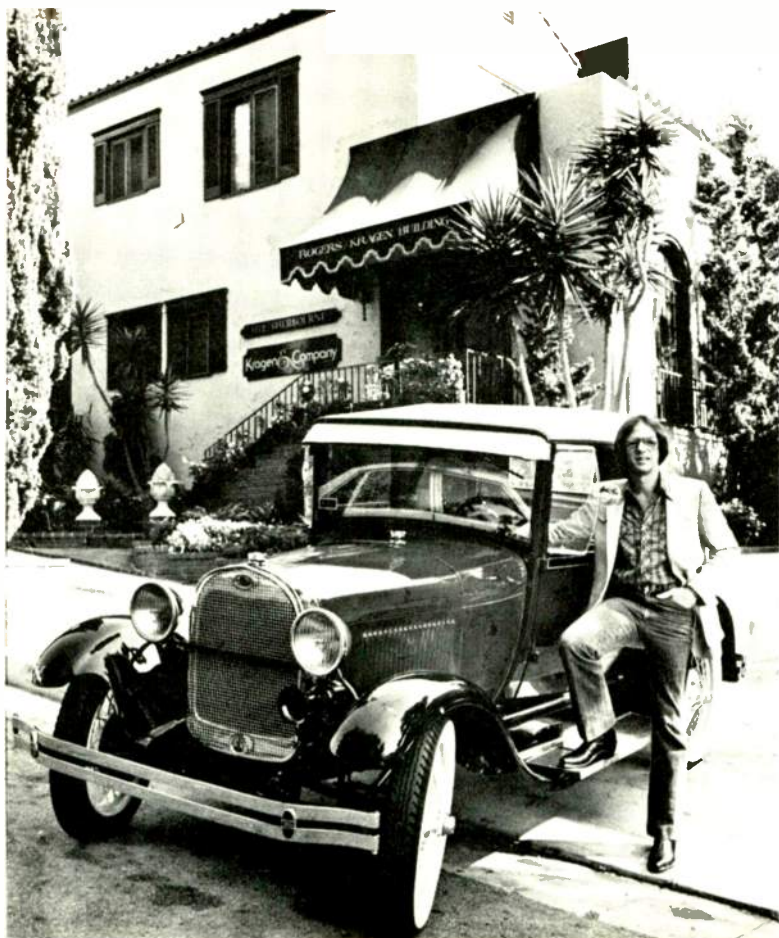
Kragen: They seldom come here with big reputations in their areas. I don't particularly hire older, seasoned people out of other companies; mostly, I gravitate toward people with a certain quality, an ability to get along with people, and the drive to work without thinking about how many hours they've been at it. If they're intelligent and enthusiastic, then we can teach them what they'll need to know—they don't necessarily have to come in fully experienced.

We end up with people who are, I think, more loyal and who are not already set in their ways, and fixed into a single point of view. That helps give this company much of its character. It's also a very young group: the average age must be in the mid to late 20s, for apart from the office manager, I'm the oldest person here, and I'm only 43.

RW: Where did you locate your key management people?

Kragen: Michael Brokaw, when he came to us from ICM as an agent, was not a personal manager at all. With some help from me and the other people here, though, over a brief time he's grown to become a first-class manager who's creating careers the same way that I am. I'm delighted because it takes incredible pressure off me. For Michael to be a manager of that caliber means I don't have to worry: I know he can go in and do the job for his clients. I may be a little bit better than he is in certain areas, and he may be a little better than I am in others, so we'll get together to review certain projects.

Seeing that kind of development is really a fun part of this. Judi Fields is a fascinating case, because when I first met her she was a stewardess on American Airlines, and she wanted to get out of that business.



“ I gravitate toward people with a certain quality, an ability to get along with people, and the drive to work without thinking about how many hours they've been at it. ”

Well, she went on "Name That Tune" as a contestant, and was the fastest contestant they'd ever had, winning \$20,000. So they hired her to become a contestant coordinator on that show, and she worked there for several years, working with Karen Sargent, who's now here with us in our TV department.

When I left Management Three sometime later, Judi offered to help for a week or so while she was between productions and I was just setting up. We were actually working from a table in my kitchen, and in that sense this company really started with just the two of us. Very quickly, Judi became my assistant, and then about six months ago I decided she really had the kind of personality and approach to be a manager, so we moved her upstairs and gave her two clients.

RW: What about your decision to acquire a New York operation in the Sundance company, whose founders Jeb Hart and Bob Hinkle are now part of your team?

Kragen: I'd worked with them at Management Three, and more or less put them in business by hiring them as advance men for Harry Chapin. Then, when Kenny Rogers came along, they added him to their advance work. They set up their own company, Sundance, in Brooklyn Heights, and when Harry left Management Three, they took over his management. Jeb had already been involved for some time in the career of Harry's half-brother, Tom Chapin, so they had quite a nice going concern when we came in and purchased the company.

What's interesting is that they came to me and said, "We want to be in business with you." My reaction was, "You've got your own company happening now, so why don't you just continue doing that?" They said, "No, the best way for us to grow is by teaming with you."

I remember Jeb said something around then that was really flattering: he told me it was his dream to work for me. It's worked out extremely well. Like most of the people here, they're both self-starters and do whatever it takes to get the job done. They've gained some clout by coming with us, along with a whole realm of service departments, and we've pumped a lot of our money into putting them on the map in New York in a more significant way. But the key to these guys is their own ability: they're very different people, and the two of them seem to work together extremely effectively as a team. They're an outstanding addition.

RW: As long as we've mentioned those special service functions, let's turn to Kragen & Co. and its expansion into merchandising.

Kragen: I got into merchandising almost by accident when Gordon Bennett, an Englishman who was working for a merchandising company here, came to me and proposed a poster deal that we eventually took. A month or two after that, he came back to me and said he was unhappy where he was, and that he was looking at several possible offers. When he asked me if I had any interest in working with him, something about Gordon told me that he was a unique and creative individual.

So we set up a merchandising division here, and I had a tremendous amount of faith in it. We had to go through some rocky times—six or seven months of no income along with various other problems—but his qualities made it worth it. Gordon will come up with 100 ideas a minute, and he'll work himself almost too hard. He wasn't the most experienced licensing man at the beginning, but he had the drive to go out and build a business. And that's what happened. He's now building a substantial division of this company, along with a separate company for Kenny Rogers that we're participating in.

He's also brought in additional people who've turned out to be tremendous assets to us, starting with John Coulter, who overnight has become our art director—even though that's not exactly what we'd hired him for. John's done an absolutely magnificent job for us there, and he's also the one who oversees our fan club operations,

(Continued on page 34)

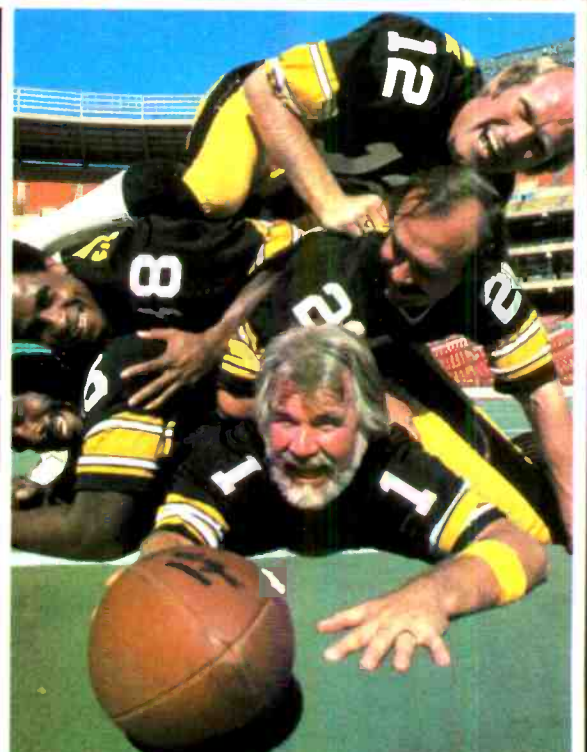
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Written by Lane Sarasohn

Making Waves with Art Director Coulter

“A lot of entertainers are initially turned off by the idea of merchandising,” explains John Coulter. “Particularly those who have achieved superstar status and who do not need an additional source of income. But merchandising performs an extremely important function that more and more groups have come to realize; It is the best, most direct way for them to thank their fans; a way of letting the thousands who come to see them each night take a small piece of the excitement of an in-concert performance home with them. In this respect, the many entertainers I’ve worked with have come to realize that a fan club, a concert book and a T-shirt are not only items to be sold for profit. More important than that, these items let an artist’s fans share in that artist’s career. They are extremely valuable tools in communicating the goals and aspirations of a talented performer who cannot always meet each of his or her fans in person. For the dedicated performer, this is really what merchandising is all about.”

“The trick is to design a special gift, or souvenir if you like, with that extra sparkle; that blend of quality materials and inspiring aesthetics that represents an artist/entertainer in their best light. We have achieved this at Kragen and Company. The response to the souvenirs we have developed for our clients has been overpowering, most notably at Kenny’s concerts, where the fans literally overwhelm the concession stands.”

A look around Coulter’s office confirms this. The array of press kits, posters, trade ads and concert books reveals the underlying strategy of the Kragen and Company art department; the number one consideration is aesthetics.

“So often, I’ve seen Ken go out of his way to insure that his clients have the best photography and the best designs for the diversity of their graphic needs and requirements. We handle all kinds of promotional, merchandising and record industry-related projects through this office. Ken’s philosophy rubs off on them all. The value of this kind of thinking

is measured in terms of the results it produces, and the careers guided by Kragen have often reached unparalleled plateaus of success. I have to think that this comes not only from an understanding of the business, but also an understanding of art. Ken is not only a manager, he is an artist too. I may go to Ken ten times during a normal work day to show him everything from the latest C-Prints of Dottie West, to the kind of typeface I want to use for the company parking lot signs. He may sandwich me in between important telephone calls, but his dedication to the art end of the business always shines through, often to the extent that he will ask Blaine to hold his calls until he is finished examining a new design for a Harry Chapin press kit or a Kim Carnes trade ad. With many successful managers, accessibility is generally a problem. Ken always has time for me and the rest of his staff.”

Coulter first became affiliated with the entertainment industry about four years ago when he was asked to design John Travolta’s fan club kit for a small merchandising firm. With the success of that project he moved into the area of tour merchandising, designing all the support graphics, logos, T-shirts, concert books and other tour-related merchandise for many of the top groups in the industry: Donna Summer, the O’Jays, the Bee Gees, Foghat, Manhattan Transfer, Crystal Gayle, the Little River Band, and, most recently, Kenny Rogers and Dottie West, to name just a few.

“There’s nothing more exciting than meeting with a group and their manager to discuss the graphics for their tour book and souvenir apparel. That first glimpse of the photography; that excitement in the air which comes just prior to a tour builds to an incredibly contagious level. It’s that sort of energy and excitement that has to be captured in the things I design. To me,” remarks Coulter, “each concert book and T-shirt represents a small summation; a memento of a special event that has to transcend the performance and live on.” Coulter was initially contacted by Kragen to set up an independent tour merchandise operation using Kragen and Com-



John Coulter, Gordon Bennett

pany as a base. “Before we could branch out into the open market with outside clients,” he explains, “we had to take care of our own clients. I spent much of my first two months here researching and developing an insert for Kenny Rogers’ ‘Greatest Hits’ LP. I’d seen the success of mail order inserts I designed for the Bee Gees and Donna Summer, but this time I

have just about covered half our costs. During the course of the year we will far exceed our original estimates for what we thought we could do with Kenny’s mail order program. This special gift catalog will be inserted into Kenny’s concert programs, his fast-selling fan club kits, and ultimately be tied into the Western wear programs set up by Gordon Bennett.”

Now that most of Kragen and Company’s clients are well-positioned for their upcoming tours in terms of their tour merchandising needs, Coulter and his staff will turn their energy towards a new concert merchandising organization. “Road Runner tour merchandising will debut in January, offering the industry a full-scale tour merchandising, celebrity licensing, mail order and fan club service. We have already at-

“The response to the souvenirs we have developed has been overpowering... at Kenny’s concerts, the fans literally overwhelm the concession stands.”

wanted to do something unique, something that had never been tried with a superstar. We designed a four page 8½” x 11” four-color special gift catalog that was inserted into ‘Kenny’s Greatest Hits.’ We offer seventeen items to Kenny’s fans, including a tour jacket and five T-shirts, and Stuart Kusher’s elegantly designed Western metal-sculptures; a bronze bust of Kenny, a bolo tie, hat pin, belt buckle and paperweight all cast with a meticulously crafted likeness of Kenny’s face.

“We couldn’t be happier with the response! With an initial investment of close to \$100,000 in printing 3,375,000 inserts; stocking inventory of gifts; and the overhead of the mail order department, in a little over four weeks of the LP being out, we

tracted a few industry notables by word of mouth.

“After proving what this company can do with its own clients, we decided to offer our services on a limited basis to some of the upcoming talents and supergroups. Road Runner will have the capability of designing tour souvenirs for entertainers, and the support team to sell that merchandise at the various venues across the country. The industry has been attracted to the positive results brought about by Gordon Bennett’s unrelenting drive to stamp out bootleggers associated with Kenny Rogers’ tour. Now we can offer the same sort of successful legal clout as part of our tour merchandising package. I think we’re going to make a lot of waves.”



Andy LaMarca, TV Production



Trish Talbot, assistant to John Coulter

Kragen & Company

Dialogue

(Continued from page 30)

which are run day-to-day by a lady named Nancy Barney. He also oversees the road merchandising, as well as a company called Road Runners which we set up to handle merchandising for acts other than Kenny Rogers.

Finally, John supervises MAKE Sales, which is run by Emmett Richardson and handles all of Kenny Rogers' mail order business. That business, by the way, is turning into a rather interesting and valuable one.

All of this started with Gordon, and that operation has just continued to expand, to the point where it's now a first-class division. I honestly believe that somewhere down the line, they're going to be the biggest producing division of this company—they're in an area of the business that could someday generate millions of dollars.

RW: You also decided to start up your own in-house publicity staff.

Kragen: For years, we used Rogers and Cowan, and we still have a good association with that agency—we're working on a project with them right now, for example. But our man there, Guy Thomas, came to me along the way and told me he really wanted to work directly for me, and set up a press department here.

As I said earlier, I saw the advantage in having certain functions in-house, because it enables those people to be totally on top of the pulse of what's happening here. Now there are three people in that department, Guy, Jane Ayer, who joined us from Rocket Records and Atlantic, and Glenda Miller, and between them they represent just 10 clients, which is a terrific ratio for them. We run it at a slight loss, but I feel it's very important: proper press for us is a key part of our success with all of our clients, and with our own company.

The other thing is that Guy, who's exceptional at what he does, by virtue of having been here, has become involved in other fields. He was instrumental in putting the New York deal together, as well as in making an arrangement with TM Productions so that Kenny Rogers could have his own six-hour radio special which Kenny has a share of—something which was a precedent for us. So Guy has played a significant role in the development of this company, and will continue to.

RW: That leads us to your newest adventure, television and film production. You'd been involved in network series production with the Smothers during the '60s, and in the early '70s you were involved with syndicated TV via Kenny Rogers and the First Edition. During the past year, though, you returned to that field with a network TV movie—and it was quite a smash. You're expanding in that area too, now, aren't you?

Kragen: I don't know if you're aware of just how many projects are going on here in that area. We currently have three television specials that are now being completed. We have three or four more that are on the boards. We have movies of the week in various stages of development, including two that I will do with Rene Valenti, and two that we will do ourselves.

We've also made a deal for a comedy series starring Gallagher for CBS. It's in association with Matty Simmons of the National Lampoon, and will have a very biting, satirical and contemporary comedy format.

We'll probably complete perhaps two-thirds of those things. But we've gone in a very short time from having one project every six months or so to having seven or eight happening at once. The thing I have to guard against now is having too many of those in production at once, because I want to personally see each one through. I believe we can only be successful if our projects are of good quality, and are promoted extremely well.

RW: What about changes in television itself? When you first entered the medium, it was a mass-audience, network-dominated field. Now you've returned during an age of diversification when new avenues like home video software and electronic "narrowcast" distribution via pay, cable and satellite are emerging. Are you consciously gearing up for that process?

Kragen: Oh, absolutely. In the beginning, though, the initial focus has to be on what I see as offering the greatest potential for my clients. And virtually everything we do in television involves our clients, even though I'm getting pressure from the people in my TV/film department to go outside more and develop properties for other people.



From left: Judi Barlowe Fields, Gordon Bennett, Betty Bose, Ken Kragen, John Coulter.

We may do a few of those, but basically the greatest justification I can see for what we're doing in television is that the medium adds tremendous value to the furtherance of our clients' careers. And when you yourself control that exposure, you lessen the chances of those things being poorly done. You're also more motivated to promote it, because it's your own project.

I see the cable area as being just tremendous. We're already doing two cable specials right now. It's an excellent avenue for us, and I think it's going to explode over the next couple of years. I think the biggest problem right now is just getting the problems with the Directors Guild and the cable industry squared away, because then it would simply allow you to use much better people in preparing the things that you do.

RW: Are there any other general problems you face in the video field, as it's handled through your production division?

Kragen: For me, the only problem, I must say, is that there are not great sums of money for a company like ours to be made in television, especially the way that we treat television. We want that money up on the screen. We want our clients to be presented in the best possible light, so we always end up making that decision to spend an extra five or ten thousand dollars, or to invest our profits back into things on the basis of whether they'll make a better show for us.

So, for example, while we produced "The Gambler" and it became the highest-rated TV movie in several years, we didn't make anything, basically. When all is said and done, we'll make less from that than we make in a single night with a concert by Kenny Rogers. But it puts us on the map, and it helped put Kenny Rogers on the map as an actor. It accomplished its purpose tremendously, so I would never regret having done "The Gambler."

Still, the economics are such today that it's very hard for anyone who doesn't do it as a full-time job to make money in television. That, along with the ability to have more freedom, forces one toward film.

RW: What will your goals in the film area be? Have you begun planning the sort of productions that would make sense for your size organization?

Kragen: The new goal that I've set for myself has been an underlying one for years—the production of feature films of a special quality. I mean, I loved "A Little Romance," "My Brilliant Career" (the Australian film) and "The Black Stallion"—all sensitive, warm, beautifully shot projects. I'm an ex-photographer and an artist, and I love visually beautiful films that have something to say.

Someday—not right away, because we've got to come out of the

(Continued on page 42)

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Staff*

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Congratulations and wishing you the best.

—Michael Gesas

Bash, Barkin & Gesas and Staff

Thomas Aims for Media Cooperation

Three telephone lines are blinking. One call's from a midwest promoter, asking for Dottie West to tape some radio spots advertising an upcoming appearance; one's from a major pictorial news magazine requesting the inside scoop on Kim Carnes' new album; and one's from Kragen and Company media coordinator Jane Ayer, with a progress report from the road with Kenny Rogers and Dottie West. One other line's button glows steadily. It's a conversation with Harry Chapin, the singer-songwriter confirming a list of telephone interviews with representatives of regional newspapers for his ongoing tour schedule. When these calls are completed, the buttons will light up again, signalling a new set of accomplishments, demands and priorities. Then there's lunch at Le Dome with the woman reporter from a film trade daily; a photo session with Dave Rowland and Sugar; and this afternoon, Gallagher's taping "Merv." Tonight comes a change of clothes, a business dinner and a late flight to New York to iron out final details of the company's Brooklyn Heights office opening.

That's the sort of schedule followed by Guy Thomas. Officially Kragen and Company's vice president of creative services, in practice he heads the firm's publicity operation. Says Thomas, however, "I represent an escape from the classic publicist stereotype — I don't own one gold chain."

Thomas, whose professional career began as a singer and actor (he recorded for Jubilee and appeared in the Broadway cast of "Hair"), met Ken Kragen while working as media coordinator for Rogers and Cowan's music department, where he was involved with numerous accounts—including the Beach Boys, Natalie Cole, the Village People, "The Midnight Special" and Kenny Rogers. When Kragen decided to bring his publicity activities in-house, Thomas was asked to join the organization. Heading a department which includes Ayer and Glenda Miller, Thomas characterizes his approach as "personality and event-oriented, rather than just getting our clients' names in the paper."

Examples of the kind of pub-



Guy Thomas

licity favored by Kragen and Thomas are carefully planned special events such as the annual Kenny Rogers Special Olympics Softball Game, held in Las Vegas; Kenny Rogers "days" declared by mayors of cities along a tour route and the attendant media coverage; and the press conference, an idea that Thomas ascribes to Kragen.

As a Kenny Rogers tour progresses from city to city, such

events are set up. Typically, between two and four television crews will attend, as well as appropriate radio stations and major local daily newspapers and, when feasible, media from the location's surrounding area. The press conference will include each act in the package, with Rogers appearing last. The result, according to Thomas, is an ability for the acts to deal with more representatives of the press, radio and television than their schedules would otherwise permit. The practice also demonstrates the high appeal of each member of the package, all the more obvious in this context.

Thomas says that Gallagher press conferences have been particularly successful, and naturally hilarious.

"We try to cover each artist in a market - by - market basis," Thomas explains. "As a result, there's a tremendous amount of travel involved in our work—200

days a year on the road—that's made possible only by the ability of Jane Ayer and Glenda Miller to keep the operation running smoothly."

He aims, he says, for "a high level of cooperation with the media," adding that "that way, they're frequently inspired to do more for our acts than they might originally have planned." That cooperation is made possible, of course, by the positive attitude of virtually every artist affiliated with Kragen and Company, the firm's staff, and Kragen himself.

"Of all the managers I've ever worked with," Thomas states, "I enjoy dealing with Ken Kragen the most. Not just because he's a good person, though that's a large part of it. But Ken is more promotionally-minded than any other manager I've ever worked with, which helps me tremendously."

"He thinks like a publicist himself."

Kenny's 'Special Friends'

"Special Friends of Kenny Rogers" is, according to Gordon Bennett, one of the largest fan club organizations in the United States. And, as is the case with most aspects of the marketing divisions of Kragen & Company, the possibilities for future development are tremendous.

"But we don't like to use the name 'fan club,'" cautions John Coulter. "The name has a juvenile sound to it, and our experience indicates that the greatest proportion of people who write in are over twenty-one."

No matter what their age, anyone who sends in \$6 for a one-year's membership receives from administrator Nancy Barney what Bennett refers to as "a better deal than anybody else's fan club package." Included in the initial mailing are a six-panel kit with a pocket, membership card, card holder, a four-page biography of Rogers, four 4-color photos, a full color poster of Rogers, and a 7-inch record of Rogers talking to his fans. "What he says is so charming," states Bennett, "that the single could become a collectors' item itself." In addition,

members receive four newsletters annually.

"The entire package," Coulter reveals, "has been brought in for an extremely reasonable cost."

The fact that the package's profit margin is relatively high (though value - for - money is stressed) has inspired Bennett to look for alternate methods of soliciting fan club memberships. "Traditionally, fan clubs are announced through print advertisements, which is the least efficient way, and through references on albums. We are considering a third way: point-of-purchase displays in record, gift, stationery and department stores—perhaps even gas stations and truck stops." The kits could be wholesaled to allow a reasonable profit to commissioned salespeople and retailers.

"Our chief gain," says Bennett, "wouldn't be the money that is brought in by the offer; that's never been our goal. Our first obligation is to Kenny's 'special friends': to supply them with something classy and informative."

"But from that package, we can gather a mailing list of people who are such committed fans that they are very likely to be interested in purchasing even more

Kenny-related merchandise. Return from the album insert might be one or two per cent; return from the Special Friends mailing list should be considerably higher.

"And, if our point-of-purchase campaign is successful, we project a minimum of 100,000 names on Kenny's mailing list." Other potential Special Friends marketing campaigns, include cross-merchandising with licensees (membership applications supplied with the Western Wear, for instance, and a Western Wear catalogue included with the Special Friends kit); and sales through fast-food chains and premium offers.

Next, say Bennett and Coulter, come "Special Friends of . . ." clubs for other acts on the Kragen roster. "We wouldn't want to cross-merchandise from one act to another, though," says Bennett. "That would be hitting the fans too hard. We just want to make the material available."

With the debut of Road Runner the establishment of fan clubs for performers outside the Kragen clientele has become a reality. "We've already been approached by a few major film stars," Bennett reveals. "Their kits could be marketed through a dozen different channels."

Emotion is the Key for Bill Medley

“I'm a 39-year-old man who's been listening to music since I was thirteen. I'm still influenced by the music I love, whether it be Ray Charles, Elton John or the Eagles. I'm an emotional singer. I want to sing emotional music. Looking at it that way, what's the difference between a strong blues song and a good country song?"

Bill Medley is back and, from all evidence, more committed to his music and performance than ever before. Bill's distinctively soulful baritone has been selling records over a period of nearly twenty years. He was for many years half of the Righteous Brothers, one of the most exciting acts in contemporary entertainment; now, after five years of semi-retirement, Bill has re-entered the public arena with maximum energy.

Bill's public performance career began in the early sixties in Orange County, California, where he'd grown up. Radio in Orange County was such that to listen to any rhythm and blues record, you'd have to tune into the relatively weak signal of disc jockey Hunter Hancock's Los Angeles radio station. Not a lot of the kids in Bill's high school bothered, but Bill did. "I'd listen to Little Richard, Roy Hamilton, and all of the vocal quartets," he says. "For hours each day I'd play the radio



Bill Medley

and sing along. I did that for about seven years. Literally, those records were my training."

Bill was playing in a local band, the Paramours, when a mutual friend introduced him to tenor Bobby Hatfield. Within a matter of weeks, the two formed a team and the Righteous Brothers' career was on its way.

Patterning their frantic stage act and back-and-forth vocal exchanges on local favorites Don (Harris) and Dewey (Terry), Bill and Bobby began recording for the small, local Moonglow label. In 1964, following their first four singles (including "Little Latin Lupe Lu" and "My Babe"), the Righteous Brothers were signed by already-legendary producer Phil Spector. Their first collaboration was designed by Spector and

his co-writers, Barry Mann and Cynthia Weil, especially as a vehicle for Bill's and Bobby's voices; and from the first notes of Bill's reading of the verse, "You've Lost That Lovin' Feelin'" was destined to become one of the most-played records of all time.

The record reached #1. A number of Spector-produced singles followed, including "Just Once In My Life," "Unchained Melody," "Hung On You," and "Ebb Tide."

The Righteous Brothers' next #1 record was the result of a change of labels (to MGM's subsidiary, Verve) and a handsome Medley production of Mann and Weil's "Soul and Inspiration." Bill produced most of the remainder of the Righteous Brothers' singles and albums for Verve.

In 1968, the Righteous Brothers separated, with Hatfield retaining the name (and taking on a new partner) and Medley embarking on his own. He shifted to the MGM label at a time that the company was encountering distribution problems; later (in 1971), Bill was signed to A&M Records. Then, in 1974, Medley and Hatfield re-formed as the Righteous Brothers and signed with Haven Records, the label founded by producers Dennis Lambert and Brian Potter and distributed by Capitol. The result was a million-selling single, "Rock 'n' Roll Heaven," and a career boost that could keep the Brothers in book-

ings for years to come.

Yet the Brothers were dissatisfied. "The break," Medley says, "was inevitable. We were re-living the past and copying what we used to do, not going into the future at all."

Bill's decision to resume his singing career full-time (following a period in which he raised his son Darrin as a single parent) came to the attention of Kenny Rogers, a friend and fan for something like fifteen years. Kenny in turn brought Bill to manager Ken Kragen and to United Artists Records, where an association was soon formed. Rogers recorded a Medley composition, "I Want To Make You Smile," and put it on the "Kenny" album; Kenny personally selected the song to be coupled with "Coward of the County" as the first single release from the LP.

"Eventually," Bill affirms, "I'd like to co-produce myself. I know my limitations in the studio, and that a person can't spend a lot of time on the road while doing an effective job of sifting through material, contracting musicians, setting up arrangements, overseeing actual in-studio production and following through on mixdowns and mastering. Back in the days when I was producing myself, I had time to do all that. Now, I don't."

"But I still hear myself in a way that hasn't really been captured entirely on record."

Magic's the Word for Harry Anderson

Still in his 20's, comedian / magician Harry Anderson has already performed on several of Las Vegas' major showroom stages such as the Riviera, the Sands, and the Silverbird. Harry has also been seen on many national television shows during the past year including Dinah!, Merv Griffin, Mike Douglas, John Davidson, on which he co-hosted, Solid Gold with Dionne Warwick, and two subscription TV shows, Mind Over Matter for HBO and Bare Touch of Magic for Showtime.

Because of his transient lifestyle, Harry learned early to rely on his instincts for survival and learned his way around the streets. As a fantasy to escape the harsh

real world that was Harry's at the age of six, he began to learn magic as a hobby.

At 16, while on a vacation from school, Harry left home and first began performing at Fisherman's Wharf on the streets of San Francisco. During his childhood, Harry had come across the well-known shell game hustle, at which he had become adept. He decided to test it out and found it to be profitable.

With the acting skills learned in school and at work with the Oregon Shakespeare Festival, he began writing introspective magical plays such as "The Final Couvert Seance," developed a college tour, and went from passing the hat to charging the schools for his talents.



Harry Anderson

In January 1980, after performing his act at the Magic Castle for manager Ken Kragen (a meeting set up through comedian Gallagher), Harry was approached by Kragen to join his manage-

ment company. The "magic" worked and Harry was soon opening for Kenny Rogers at the Riviera in Las Vegas, Gordon Lightfoot at Harrah's (Reno), and others on the strip.

Harry describes his act as a "stage adaptation of the street swindles. Although there is little reverence, there is real magic. It's like Victor Borge's approach to music . . . eventually I do the trick." Though Harry's now well on his way to the big time, with multiple television appearances, projects including a screenplay, TV pilot, a technical advisory company, and a book entitled "An Encyclopedia Of The Shell Game," he manages to retain much of his identification with the street.

Kragen & Company

Kenny Rogers

(Continued from page 12)
top 50, a full nine months after its initial release.

Kenny has appeared on a number of television programs, topped by two of his own — the variety-format "A Very Special Kenny Rogers" in 1978, and the documentary-flavored "Kenny Rogers and the American Cowboy" in late 1979. "I went out and lived with those guys," he later stated. "I was living out a fantasy for people who would never be able to do that."

In 1980, Kenny lived out another fantasy by appearing in his first starring dramatic role, in the CBS television movie, "Kenny Rogers as The Gambler." To say that "Kenny Rogers as The Gambler" was a success is an understatement: not only was the film the top-rated television program of the night, it held the highest rating of any television program aired to that point.

Not surprisingly, when this year's People magazine readers' poll was announced, Kenny was

voted Favorite Male Vocalist.

Just when Kenny's career seemed to be a matter of filling in the blanks in a schedule long-since proven successful, he made a series of daring steps. The TV movie was the first: taking the time off to film it took several weeks from Kenny's personal-appearance schedule.

The second break from tradition came with Kenny's recording career. He had successfully alternated between story songs like "Lucille" and "The Gambler," torchy ballads like "She Believes in Me" and "You Decorated My Life," and those popular duets with Dottie West. All of that was to change with Kenny's tenth LP.

Gideon was nearly as complete a departure as Kenny could have made while still singing. The album itself told a story, with Kenny both the narrator and central character. All of the songs were written by Kim Carnes and Dave Ellingson, both long-time friends of Kenny's, but neither of them known as writers of country music. And the first single to be

released from *Gideon* was a duet — not with Dottie West, but with Kim Carnes herself.

What happened? Both the single, "Don't Fall in Love With a Dreamer," and the album became the fastest-sellers in Kenny's entire career so far. The album entered RW's country chart at #3, for instance, and the following week upset "Kenny" as #1 (the shuffling saw "The Gambler" drop from #2 to #3).

All of this is pretty dizzying, yet Kenny somehow manages to keep things in perspective, modestly declaring that five years is about as much time as anybody can expect to stay at the top, while continuing to be an exception to that rule. In an attempt to keep other young performers from repeating the mistakes he's made over the years, Kenny has (with Len Eppard) written a book, "Making It With Music" published by Harper & Row and greeted with universal acclaim by the professional music community.

Although he records in Nashville and seems to spend the bet-

ter part of the year on the road (more than 150 dates in 1979, plus the filming of "Kenny Rogers as The Gambler"), Kenny makes his home in Bel Air, California. His wife, Marianne Gordon, is a regular on television's long-running "Hee Haw" series.

Though he soft-pedals his own abilities as a songwriter, the few selections that he's composed are both memorable and highly-regarded by other performers. One, "Sweet Music Man," has been recorded by major artists including Dolly Parton, Millie Jackson, Anne Murray, Tammy Wynette, Dottie West and Lynda Carter. "Love Or Something Like It" became a #1 country single for Kenny in 1978, and "There's an Old Man in Our Town" has become a particular favorite of Kenny's concert audiences.

If Kenny Rogers' success seems a reflection of the American Dream, it should also be taken as proof of some long-standing American ideals: that hard work does pay off, and that genuinely nice guys can, in truth, finish first.

John Marias: 'We're on a Roll'

"Ken Kragen and I have symbiotic skills," explains John Marias. "He has the ideas and I make them happen. Which is not to say that our skills don't cross from time to time. Between the two of us, we have experience in all fields of the entertainment business. This allows us as a company to do various kinds of work, whether it's TV specials, movies, commercials or whatever . . . between the two of us, we know one of us has done it before."

John's climb to the top of Kragen & Company's film division has been both fast and rewarding. After many years experience as producer/assistant director of innumerable TV commercials, documentaries, and TV movies throughout the U.S., Alaska, the Orient, Africa, Europe, etc., John was named assistant director of Kragen & Company's second TV special, "Kenny Rogers and the American Cowboy." Then he was named associate producer on "Kenny Rogers as The Gambler," which aired on April 8, 1980. "The Gambler"

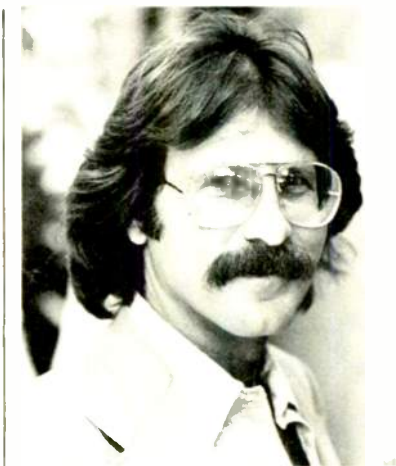
gathered the highest ratings of any TV movie aired in that season. John now co-produces, with Ken Kragen, all of the TV specials, TV movies and feature film projects by Kragen & Company. Upcoming on CBS, on November 20th, is the special which John and Ken have just finished, "Kenny Rogers' America," a variety special with a documentary flavor. All have been aired on CBS.

Kragen & Company's film and TV division has an exciting number of future productions which are in various stages of planning and completion. Marias says that we can expect a second Kenny Rogers TV movie, "Coward of the County," to air on CBS sometime this spring. Specials involving Dottie West, Harry Chapin and Dave Rowland & Sugar are in the works. And, there are two new challenges in the months to come: Kragen & Company will launch its involvement with cable television in January with a Gallagher special, and under discussion is that long-rumored feature film sequel to "Kenny Rogers as The Gambler."

John sees the film and television division of Kragen & Company as a natural outgrowth of

the company's overall philosophy of overseeing all aspects of an artist's development. "When you're producing for your own clients," he notes, "the object is to help them do as well as they can. Consequently, the goal becomes quality rather than profit. This has become the standard for all our work."

To help him provide that standard, John has a close-knit group of people working with him. He says of them, "We have a growing staff of people that have varied skills which will expand our capabilities. Karen Sargent has become an associate producer in her own right. Andy La Marca, who has a background in technical camera work, can handle all of our technical and equipment needs as well as responsibility in production. Barbara Schumacher, our production secretary, writes screenplays in her spare time. Together, we make it happen." But, John adds, "to support the kind of staff we have and need, to maintain the kind of quality that we have established here, and to make a profit for the company, we have to look outside for clients as well." John says that he sees Kragen & Com-



John Marias

pany's film and television wing soon competing with the biggest and best-known independent producers, ready to bring the qualities that have already been established by the company to a wide range of artists and audience.

All of this should keep John, who works out of Kragen & Company's offices on a show-to-show basis, quite busy. "I intend," he states, "to stay here quite a while."

"Ken and I are kind of on a roll, and we're both really enjoying it."

Dottie West Is Her Own Woman

To casual observers of the pop music scene, Dottie West's story is that of a classic overnight success: one day she's the voice of a Coca-Cola commercial, the next day she's appearing all over your television set, recording platinum-selling albums with Kenny Rogers, and headlining her own shows. Dottie's solid group of long-time fans know better: not only has her success been building regularly over the years, she's won consistent recognition for her abilities.

Some call it "crossover." Dottie, who's been a regular on the Grand Ole Opry since 1964 and has no intention of leaving now, sees it slightly differently: "I still see a lot of the same faces in my audiences, people who have been following my career for a long time, and who still try to crowd up to the front row."

Some of these long-time fans may find it difficult to recall the begowned, demure Dottie who existed until quite recently, with the bright, bubbly Dottie who bursts onto the stage in stylish Bob Mackie-designed pants suits. It's doubtful, though, that anyone's complaining.

"My music has changed, and so has the way I present myself. But I don't believe that people are turning away because it's different. I think that they like my music more now. They feel like I do about it, and agree with me and that's better. A lot of the change has been the result of new self-confidence, and the thrill that comes with playing to a large, enthusiastic audience. My fan mail has changed. I have young people asking me for autographs who didn't earlier. And now my albums are selling close to ten times what they did before!"

Raised as one of ten children on a farm near McMinnville, Tennessee (seventy miles south of Nashville), Dottie has solid credentials as a singer, songwriter, and performer. Even before her new-found mass recognition, she'd recorded more than two-dozen country hits; received 16 Grammy nominations and one Grammy award (for "Here Comes My Baby!"); had more than 400 original compositions published; won six BMI awards, numerous ASCAP and BMI nominations based on sales of recorded ver-

sions of those compositions; won a CLIO award for one of the dozen Coca-Cola commercials she'd written ("Country Sunshine," which became a best-selling record as well) and a lifetime contract as "Coca-Cola Ambassador;" and travelled literally millions of miles around the world, performing to the kind of audiences who voted her Best Female Vocalist in England two years running.

Dottie majored in music at Tennessee Tech, before beginning her show-business career with a long series of night-club performances. A song that she'd written, "Is This Me," was a hit for Jim Reeves, who brought Dottie to the attention of RCA Records' Chet Atkins, who promptly signed Dottie. She was signed as a composer to Tree Music, one of Nashville's leading publishers, where she practiced her song-writing alongside such talents as Roger Miller, Hank Cochran, Red Lane and Willie Nelson.

Following the success of "Here Comes My Baby," Dottie was signed to the Grand Ole Opry as a regular performer. Then the hits started coming in bunches: "Would You Hold It Against Me," "Paper Mansions," "Country Girl," "Six Weeks Every Summer (Christmas Every Other Year)," and "If It's All Right With You" on her own; plus duets with Jim Reeves ("Love is No Excuse"), Jimmy Dean ("Slowly") and Don Gibson ("Sweet Memories," and "Rings of Gold"). She'd also won a reputation as a good talent scout, being among the first to record compositions by



Dottie West

Mickey Newbury and Kenny O'Dell, among others.

In 1971, Dottie was contracted by Coca-Cola company's ad agency to perform a series of commercials. The second jingle which Dottie wrote with agency musical director Billy Davis from a line she'd come up with five years earlier and filed away, was "(I Was Raised on) Country Sunshine." It became one of Coca-Cola's most memorable spots, won a CLIO award, and in 1973 was turned into a best-selling Dottie West single. Dottie's string of country hits—she hadn't been off the charts since her first single on RCA—continued.

In 1976, Dottie signed with United Artists Records, where she was to be produced by Larry Butler. Their first collaboration, "When It's Just You and Me" became the biggest hit that Dottie had enjoyed. Meanwhile, also at United Artists, another star was on the ascent, also produced

by Larry Butler: Kenny Rogers.

One night, Dottie and Kenny had back-to-back recording sessions, her first. "Kenny came in early to hear what I'd done. He paid me a great compliment, and I asked him to record a duet with me."

The duet was an instant winner, and an instant hit. But even before the singles were in disc jockeys' hands, Dottie and Kenny were making plans for an album—and, Rogers had brought the songstress to the attention of his managers, who promptly signed her.

Dottie is very much her own woman. She always has been, and will continue to be. Though she continues to run her own song-publishing firm (First Generation Music), she has been signed to a "very generous" contract with April-Blackwood, the CBS publishing subsidiary. She travels with her own show many weeks per year, and shares bills with a number of highly-rated performers.

Beginning with her third United Artists solo album, "Special Delivery," Dottie is being produced by the team of Brent Maher and Randy Goodrum. Goodrum is known as the writer of hits including "You Needed Me" and "Bluer Than Blue;" Maher has engineered numerous hit sessions. "We wanted to bring my records into the same contemporary frame as my live performance. I wanted a taste of country, but we should reach a larger audience, as well. I'm still recording in Nashville, only with a different group of musicians. And, of course, I'm thrilled that Randy and Brent wrote six new songs especially for me!"

Dottie has, in recent months, appeared on the Johnny Cash 25th Anniversary TV Special, performed on the American Guild of Variety Artists awards program, and was asked to be a presenter on the 1980 Grammy awards. She sang on this year's American Music Awards show, and co-presented with a surprising partner: her husband, Byron Metcalf. "Kenny was supposed to be on-screen from Fresno, but his plane was delayed. So Byron was recruited at the last minute to help out. Nobody was more surprised than he was! But that should set straight those people who still believe that I'm married to Kenny!"



Opening of Kragen & Company in New York

Kragen & Company

Kragen & Company (Continued from page 10)

has trebled; Gallagher has grown from a \$500 a week nightclub performer to the star of his own upcoming special; Medley has finished a second album for United Artists and will soon begin a series of concert performances; and Kragen has signed two more acts, singer-songwriter Kim Carnes, and country stars Dave & Sugar. The office staff has expanded to seventeen recently.

Kragen & Company is headquartered in an old converted home above Sunset Boulevard in West Hollywood. Judi Barlowe Fields, one of the original two employees, works closely with Kragen, with particular concentration on the management of Kenny Rogers and Gallagher. The second original employee of Kragen & Company, Lori Pessin, started as a runner; within a year and by the age of 20, she had become office manager.

Michael Brokaw, a Kragen & Company vice-president, comes to the organization after several years' association with Kenny Rogers and Ken Kragen, first as Rogers' agent at International Creative Management (ICM) and later with Management III. Brokaw's assistant is Jacque Wagnon.

John Marias was brought in as production assistant on one of the company's first TV specials,

"Kenny Rogers and the American Cowboy," and has since worked as associate producer on the TV movie, "Kenny Rogers as The Gambler." His production assistant, Karen "Sarge" Sargent, joined at about the same time. Vice president Guy Thomas, who handled the Kenny Rogers account at Rogers and Cowan, now works exclusively for Kragen & Company acts, both at home and on the road. He also coordinates the activities of record label and outside PR offices that may be involved. Jane Ayer, media coordinator, joins the department following a term as national publicity director for Rocket Records.

A merchandising division, set up as a separate corporation (K.K. Sales, Inc.) and headed by Gordon Bennett, has become one of the company's busiest departments virtually overnight. The activities of Bennet and his assistant, Trish Talbot, range from overseeing the expansion of the Kenny Rogers Fan Club to the development of an entire line of high-quality western clothing.

Ken Kragen's wife, Cathy Worthington, is an officer in Kragen & Company. Taking advantage of her background as a real estate agent, she found and negotiated the purchase of the company's distinctive West Hollywood headquarters. An actress whose credits

include "The Waltons" and the films "Shampoo" and "Kenny Rogers as The Gambler," Cathy serves as a consultant on the company's film and TV projects.

Kragen's future plans include more television, certainly, as well as further concentration on recording and developing the company's artists through personal appearances. An important new direction is the creation, with director Dick Lowry, of Kragen/Lowry Films.

Mazza on Kragen

"Ken Kragen is probably in a league all by himself when it comes to management in the entertainment business. Besides the more common characteristics, such as endless energy, determination and aggressiveness, Ken adds the simple ingredient of intelligence.

"There is no question that in our industry, Ken Kragen's management company has grown to a point of utmost respectability with the highest professional standards. He has created an atmosphere within his rapidly-growing organization of congeniality and creativity.

"We consider Ken Kragen the best; we consider Ken Kragen a partner; and most importantly, we consider Ken Kragen a friend."

Jim Mazza

Gallagher

(Continued from page 22)

watermelon with a giant sledgehammer.

As a result of these firings, Gallagher began to ponder the real meaning of life. He asked himself questions like: "If your knees bent the other way, what would a chair look like?"

"If they discover that mother's milk causes cancer, where are they going to put the warning label?"

"What makes Teflon stick to the pan?"

Then Gallagher met singer Jim Stafford in Clearwater, Florida. Stafford wasn't popular yet for his songs "Spiders and Snakes" and "My Girl, Bill," but he needed somebody creative to be his sidekick and road manager.

Stafford became successful and went to Hollywood and Gallagher went with him. And before too long the comic was performing his watermelon-smashing act at the Comedy Store in Los Angeles and the Ice House in Pasadena.

From behind a collapsible circus tent and out of a steamer trunk, Gallagher kept producing new, silly costumes, props and strange gadgets. And he honed his ability to write and deliver his own particular brand of jokes. Soon, Gallagher began to get more and better jobs—a regular spot on the "Make Me Laugh" TV show, bookings in San Francisco, San Diego and Las Vegas.

Gallagher says he makes his humor "pertain to the world we live in," and it's clear that is another thing which makes him different. When he suggests it would solve a lot of problems to have deaf people live near noisy airports, people laugh, then think, "Why not?"

Rummaging around through piles of loose leaf papers which contain ideas for jokes, sketches, poems and songs he plans to use someday—on TV or perhaps on an album—Gallagher says stand-up comedy is not his whole life.

"I'll do this when I'm young. I'll do (stand-up) comedy now while I have the energy to do it. Then I'll make a couple of movies, even if I have to do them all by myself. Then, when I'm older, I'll write a couple of books and a newspaper column," he says confidently.

Two things are certain—Gallagher's future is bright indeed, and whatever happens, he'll always keep changing.



Barbara Schumcker



Karen Sargent



Jacquie Wagnon



Blaine Converse



Betty Bose



Glenda Miller

Tom Chapin: An All-Around Performer

Tom Chapin is a singer, performer, songwriter, and actor, with a track record of proven successes on television, film, record and in live performance. His songs, coupled with his fine tenor voice, facile guitar work and pleasing stage presence and audience rapport, have led to a career-lifting string of events.

A whole generation of people grew up with Tom's Emmy and Peabody award winning ABC-TV Network show "Make A Wish." Originally aimed at "6-11 year old freaks," says Chapin, "Make A Wish" quickly gained a large adult following, resulting in Tom spending five years punning, singing, playing guitar and flying.

Concerts & Film

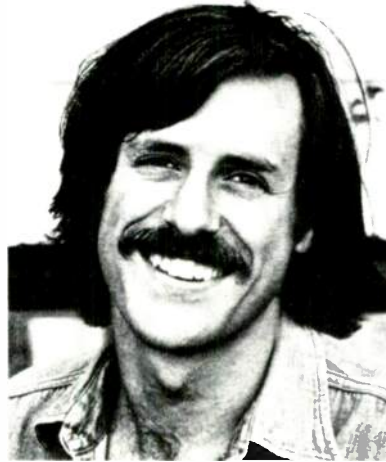
Concurrently, Tom was lead singer with a cult band in the east, Mt. Airy, for a couple of creatively raucous years. He also acted in and sang the music for

"Blue Water, White Death," the original great white shark film and a classic underwater documentary.

His first solo album, "Life Is Like That" (Fantasy F9520), received much critical acclaim, national airplay and has effectively set the stage for album number two.

As a concert artist, Tom has played more than 250 college and club engagements as a headliner in addition to dates with dozens of other artists (the 40-date Tom Chapin/Janis Ian tour, for example). He has played highly successful engagements at North America's most prestigious festivals (Ravinia, Temple, Summerfest Canada, Wolftrap, The Mississippi River Festival, etc.) and appeared regularly on national TV (Don Kirshner's Rock Concert, Mike Douglas, Merv Griffin, and 90 Minutes Live in Canada).

Tom was the resident singer, songwriter (he wrote the theme-



Tom Chapin

song) and specialty interviewer on Everyday, Westinghouse's entry into the TV syndication wars in the fall of 1978. Everyday was shown in the majority of the top sixty Nielsen markets. There has been much local TV as well as special projects. KYW-TV in Philadelphia, for instance, recently had Tom host their "Year Of The

Child" three-hour special of live TV from Independence Mall with Julius Erving. Tom also wrote the theme for "On Ice," an upcoming Norman Lear series.

And, of course, there is the family. Tom's brother Harry is a contemporary folk-rock star. His brother Steve writes and produces jingles, albums and musicals. His father Jim played big-band jazz drums with Tommy Dorsey and Tony Pastor and the like. Grandfather Kenneth Burke is one of the world's most respected literary critics. There are editors, sculptors, painters, writers and professors as well. Fertile ground indeed!

Most people over the years show weakness, holes, rough edges, slippage. But Ken just seems more clear, more solid, more approachable. The word "manager" starts with "man," and Ken is a good man.

Tom Chapin



**Ken, a very special thanks
to you and everyone at
Kragen & Company.
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Kragen & Company

Dialogue

(Continued from page 34)

box with the strongest commercial success we can—if I'm to consider that next step in my career, I hope to produce films of that quality. When I go to see a "Black Stallion," I say to myself, "Boy, what I'd give to produce something of that caliber."

So that's where I'm going with all this. As far as the company and our clients go, I hope to make some Woody Allen-type movies with Gallagher, and I hope to make some tremendously successful films with Kenny Rogers. It will all come, but we won't rush it.

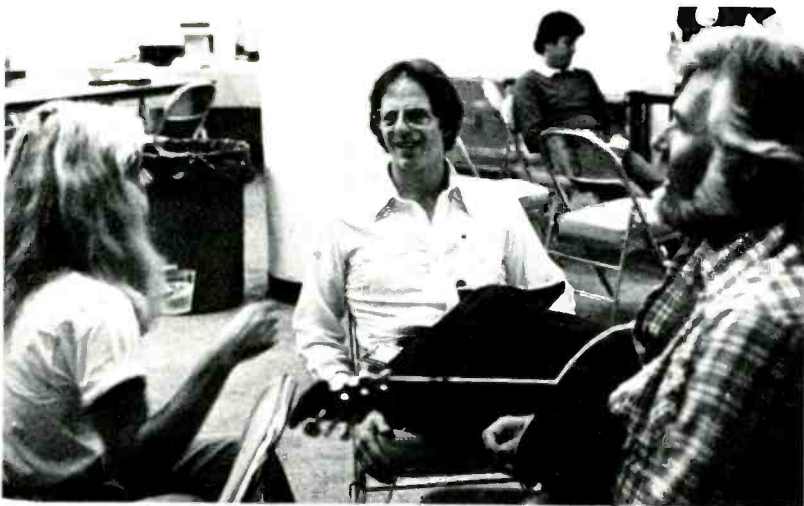
RW: What about those other ancillary markets? Have you given any thoughts to the coming home video software market, as well as cable?

Kragen: I'll tell you, right now the best thing in the world is to control properties for software. We're constantly doing that, and not letting the rights slip out of our hands anymore. We're building a future—there's absolutely no question about that.

But the key to our business remains management, and staying active in it. It all flows from the management of artists. Tommy Smothers said something to me back in 1967 that made sense: he told me that if you have the talent to manage people and are in the position to deliver that talent, then you can virtually name your own role in the business.

RW: In summing up, I'd like to turn back to some of your opening remarks. You mentioned the recent realization of not only certain professional views, but of how they overlap with your own personal views? Could you elaborate?

Kragen: Well, one of the realizations I've come to this year is that there is such a small group of people who do what I do here in this business. There's really only a handful of people who are excep-



Kim Carnes, Ken Kragen and Kenny Rogers backstage at a concert in Cedar Rapids, Iowa.

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“ I've found one thing in this business, and that is that if you fail to grow, you fall back . . . ”

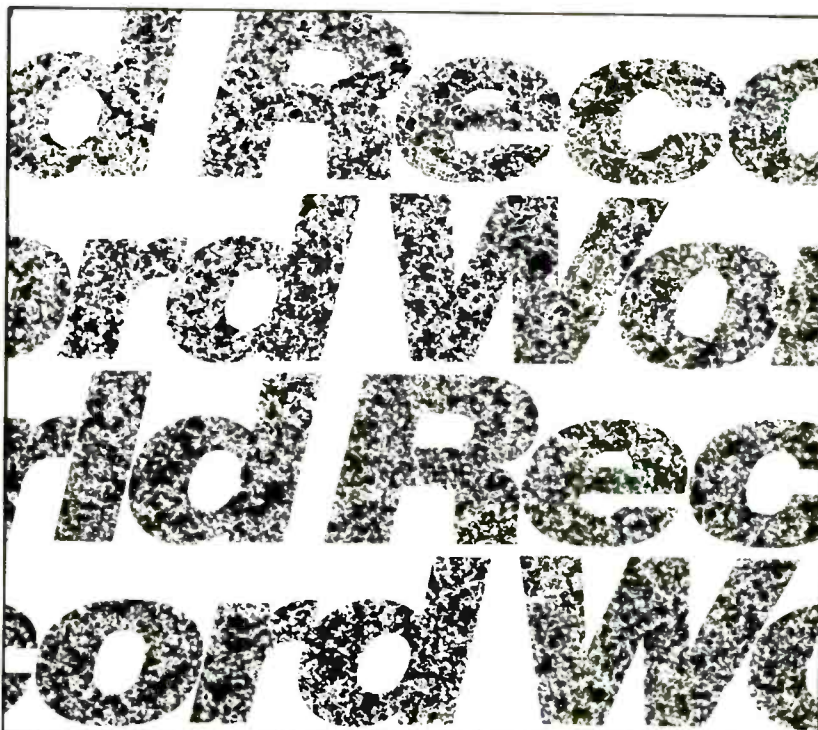
tionally good at taking talented artists and creating successful careers. And for some strange reason that I don't totally understand, I have this ability and have been doing it consistently for about 22 years.

I looked back and realized that about 80 percent of the talent I've managed in my life have become stars. They haven't all become Kenny Rogers, obviously, but they've become stars. And something like 90 percent of the projects I've done, in TV and otherwise, have become successful. It gave me a tremendous sense of security about my life, and allowed me to relax a little bit, which is necessary for the next phase. It's very satisfying.

You can't ever sit still, though. I've found one thing in this business, and that is that if you fail to grow, you fall back—it's an absolute tenet that you must grow, not necessarily in size, but in your ability to do the job. You've got to go upward. There's no such thing as maintaining the status quo.

I let that happen to me in the early '70s, when I slowly let my business slip to a very small size. I had a lot of fun, but I finally ended up with virtually no business to speak of. That's when I went to work at Management Three.

So, this year I've had satisfaction in finally feeling that I'd reached the level I'd sought in this industry, and the satisfaction of knowing that I have a marketable, professional skill. I'd never thought of myself as having that, since I always associated the idea of a skill with what a surgeon does, or what a craftsman does. Now I realize that it applies to what I do.



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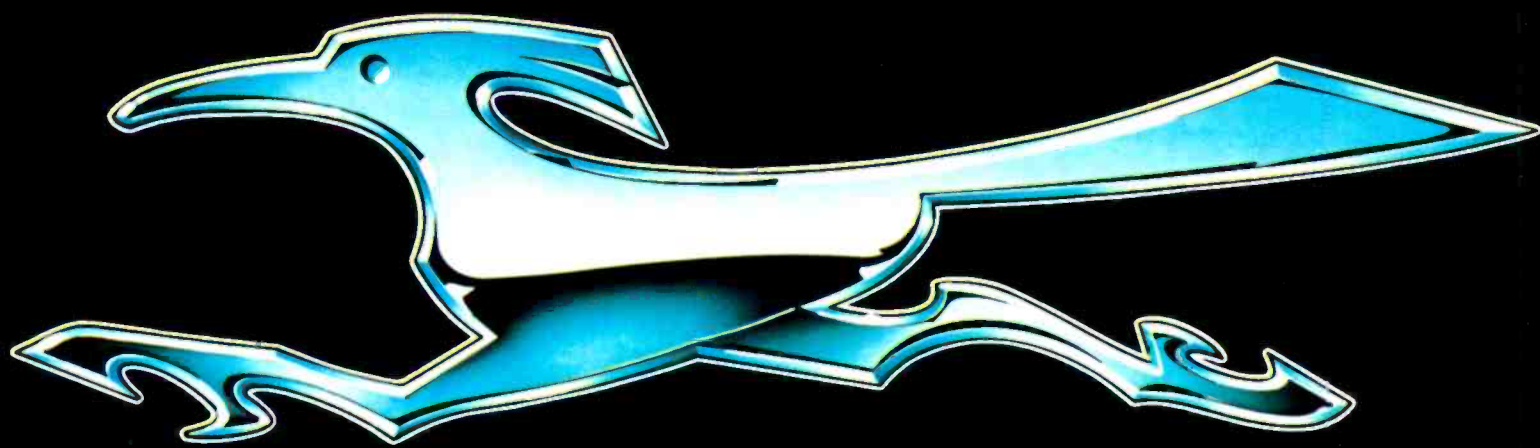
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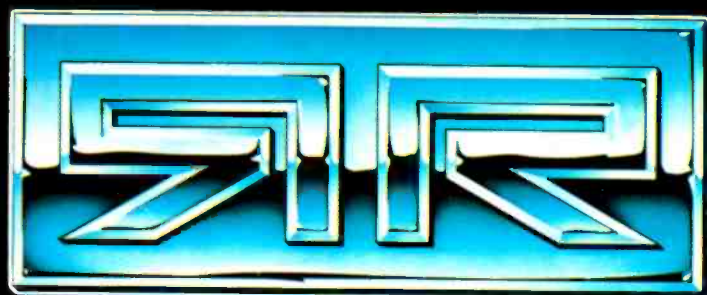
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Goody Ruling

are case reports and investigative reports with information about record retailers throughout the country. Goody's lawyers seek the report in order to prove that the Goody stores are not the only record stores that unknowingly purchased counterfeit tapes.

Goody's lawyer Kenneth Holmes first requested the RIAA documents in July. While the RIAA turned over several hundred pages of documents, they withheld additional reports requested by Holmes. On August 12, Judge Platt ordered the RIAA to turn over all the documents to Goody's lawyers. On August 29, the RIAA let the court know that it refused to turn over the documents; at this point Holmes requested that the RIAA be held in contempt and Judge Platt agreed. The recent Court of Appeals decision overturns the contempt charge and orders Judge Platt to "induce the parties (Goody's lawyers and the RIAA) to agree upon a narrower production that would be consistent with (the) governing principles and, if it fails in such an effort, to issue an appropriately tailored order."

The "governing principles" referred to are guidelines that the parties should use to determine which RIAA documents can be turned over to Goody's lawyers and which can be withheld. The three Court of Appeals judges—Henry J. Friendly, Walter R. Mansfield and Thomas J. Meskill—wrote that defendants (Goody) can "legitimately demand RIAA documents or excerpts therefrom evidencing dealings in confirmed counterfeits by others during the relevant period and instances where suspected counterfeits proved to be genuine."

Goody lawyer Holmes, holding that the Court of Appeals decision was "not a setback" for his defense, said that under the conditions set by the court, he should still be able to procure the RIAA documents he wanted. "It would have been better if the court had affirmed the ruling; we may have gotten a lot of documents that we didn't need, but would also have gotten the information we wanted. (But) we certainly hope to still get the information we need." Holmes added that he thought the ruling may "delay things a little."

Speaking for the government, prosecutor John Jacobs said that the Court of Appeals decision will "cut down on the length of the proceedings." Jacobs said

(Continued from page 3)

that the decision was an indication that the "court wants to get this case going"

And RIAA's special anti-piracy counsel, Jules Yarnell, addressing himself to the guidelines the court set to determine which documents Goody's lawyers could legitimately demand, said, "The court has said that there are only certain documents that qualify, and it made a further qualification by saying that the documents have to be relevant, admissible and probative." Yarnell said that these qualifications would rule out all documents that involve third party information or speculative investigations. Yarnell added that the Court of Appeals guidelines are not unlike the guidelines prosecutor Jacobs proposed when he attempted to arbitrate a compromise between the RIAA and Goody's lawyers in August. While Goody's lawyer Holmes said that he would still be able to obtain the necessary documents under the Court of Appeals' guidelines, Yarnell said, "if they (Goody) really felt all along that all they needed was certain documents, then why did they insist on all of them and force all of this?"

Jacobs, Holmes and lawyers for the RIAA were to meet with Judge Platt on Friday (14) to discuss the new guidelines set by the Court of Appeals.

FCC (Continued from page 3)

his chairmanship, could stay on as a commissioner, because his term does not expire until 1984.

Ferris is not a favorite of the broadcasting industry, because of his liberal guidelines on affirmative action hiring rules, plans to increase competition in the industry through FM assignment changes and modifications, AM band expansion and the deregulation of cable television and other issues. Some speculate that Ferris will leave the commission.

Democrat James H. Quello's term expired last June and President Carter did not reappoint him. Republican Robert E. Lee, at 68, has served as a commissioner for four terms. It is unlikely, sources say, that Reagan would reappoint him again when his term ends this coming June.

Concerning the policy shifts in a revamped Commission, reporters who cover the FCC, feel there will be a difference in "the philosophy of deregulation," as Norman Black of the Associated Press said. There will probably be even more of an increase of the present cutback in red tape and paper work.

Rockabilly (Continued from page 19)

honored sound (Burnette's "Don't Say No" entered RW's Singles Chart at 85 bullet). And acts like Rockats, Colin Winski, Robert Gordon, the Stray Cats, and especially Rockpile (with a new LP and single bulleted at 40 and 89 respectively) have all incorporated a pronounced rockabilly sound into their material. Rounder Records recently released two albums by Ray Campi with plans for a Sleepy LaBeef record and a compilation set of rockabilly women. With one of the finest and most complete catalogs of original rockabilly, Sun Records indicates consistently strong sales with no cut-outs.

While the boundaries separating today's music genres continue to break down, the influence of roots music seems likely to become more evident. The preju-

dices and fears that limited audiences and restricted tastes have all but disappeared, which makes it safe (and, in many cases, even chic) to enjoy almost any kind of music. As Sam Phillips, the man responsible for nurturing the rockabilly sound in the fifties, notes:

"When I came up, if you liked hillbilly music you turned it down so the neighbors didn't hear. And if you liked rhythm and blues or rock'n'roll the neighbors thought that was a disgrace and the world was gonna end for your children. Now all that stuff has been put aside and the adults like it as much as the kids. I don't think we've had anything as universal since the days of the big bands, and I can't see the chords used in rockabilly ever leaving the music. It's just too fundamental."

Disco File (Continued from page 20)

single. Following a very slow take-off, the bulk of the song is a moody, thoughtful comment on the urban emotional landscape, as interesting and dramatic as "Sell My Soul" and "Cathedrals," both of which "Passion" recalls in message and bearing. It's not the peak that "Sexy" was, but there might be a low-key moment for this.

NOTES: Viola Wills has been making numerous appearances in the States in support of her top five hit, "If You Could Read My Mind," which has been next to inescapable on New York radio in the past several weeks. She stopped up at RW's offices to chat and recalled that she was flabbergasted to hear her own record coming out of the radio in London, and being described as "the surprise hit of the year" by the disc jockey. Wills, an expatriate American who is among Britain's top session singers had seen her revival of "Gotta Get Along Without You Now" score on the British pop charts and enjoy extensive underground popularity here, but found that her version of Gordon Lightfoot's ballad "went right over their heads" when she played it for some young friends. She thought it was a dead issue, but import copies were being snapped up State-side by DJs whose predominantly gay audiences were making it the only peak cut. Dancer/lightman/promotion man Rafael Torres tipped off Ariola's Mike Manocchio to the interest in "Read My Mind," and, within days (or so it seemed to those of us calling label after label to inquire about it), the record was out and selling. Wills' album, to appear within a couple of weeks, will include her version of "Up On The Roof," which is already acting the way the previous import had.

Pacific Arts Signs Mark-Almond



Pacific Arts Corporation president Kathryn Nesmith has announced that Pacific Arts Records has signed the Mark-Almond Band. A new album, "Best Of—Live!," is slated for release in January. Pictured at the signing are, from left, front row: Jon Mark, Kathryn Nesmith and Johnry Almond; back row: Pacific Arts vice president/director of marketing David Bean and director of national sales Chuck Melancon.



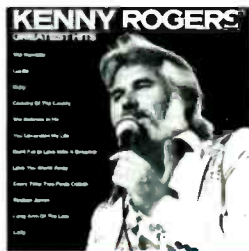
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NOVEMBER 22 1980

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

NOV. 22	NOV. 15			WKS. ON CHART	
1	1	KENNY ROGERS'			
		GREATEST HITS			
		Liberty LOO 1072		6	H
		(3rd Week)			
2	3	GUILTY BARBRA STREISAND/Columbia FC 36750		7	H
3	5	HOTTER THAN JULY STEVIE WONDER/Tamla T8 373M1 (Motown)		3	H
4	4	THE GAME QUEEN/Elektra 5E 513		19	H
5	2	THE RIVER BRUCE SPRINGSTEEN/Columbia PC2 36854		4	X
6	6	BACK IN BLACK AC/DC/Atlantic SD 16018		15	H
7	7	CRIMES OF PASSION PAT BENATAR/Chrysalis CHE 1275		14	H
8	8	ONE STEP CLOSER DOOBIE BROTHERS/Warner Bros. HS 3452		7	H
9	9	TRIUMPH JACKSONS/Epic FE 36424		6	H
10	11	THE WANDERER DONNA SUMMER/Geffen GHS 2000 (WB)		3	H
11	10	DIANA DIANA ROSS/Motown M8 936M1		24	H
12	13	XANADU (ORIGINAL SOUNDTRACK)/MCA 6100		19	I
13	17	ANNE MURRAY'S GREATEST HITS /Capitol SOO 12110		8	H
14	15	KENNY LOGGINS ALIVE /Columbia C2X 36738		8	J
15	12	PARIS SUPERTRAMP /A&M SP 6702		7	L
16	16	TP TEDDY PENDERGRASS /Phila. Intl. FZ 36745 (CBS)		15	H



CHARTMAKER OF THE WEEK

17	—	FACES			
		EARTH, WIND & FIRE			
		ARC/Columbia KC 2 36795		1	L



18	20	CHRISTOPHER CROSS /Warner Bros. BSK 3383		37	G
19	21	ZENYATTA MONDATTA THE POLICE/A&M SP 4831		5	G
20	22	GLASS HOUSES BILLY JOEL/Columbia FC 36384		36	H
21	14	GIVE ME THE NIGHT GEORGE BENSON/Qwest/WB HS 3453		16	H
22	18	URBAN COWBOY (ORIGINAL SOUNDTRACK) VARIOUS ARTISTS/Full Moon/Asylum DP 90002		27	X
23	36	ALL SHOOK UP CHEAP TRICK/Epic FE 36498		2	H
24	27	CELEBRATE KOOL & THE GANG/De-Lite DSR 9518 (PolyGram)		5	H
25	25	REMAIN IN LIGHT TALKING HEADS/Sire SRK 6095 (WB)		4	G
26	28	FEEL ME CAMEO /Chocolate City CCLP 2016 (Casablanca)		4	G
27	24	HONEYSUCKLE ROSE (ORIGINAL SOUNDTRACK) WILLIE NELSON & FAMILY/Columbia S2 36752		12	L
28	19	HOLD OUT JACKSON BROWNE/Asylum 5E 511		19	H
29	39	GREATEST HITS—VOLUME II LINDA RONSTADT/Asylum 5E 516		3	H
30	23	PANORAMA CARS /Elektra 5E 514		12	H
31	32	AUDIO-VISIONS KANSAS/Kirshner FZ 36588 (CBS)		8	H
32	29	FULL MOON CHARLIE DANIELS BAND/Epic FE 36571		16	H
33	34	FREEDOM OF CHOICE DEVO/Warner Bros. BSK 3435		23	G
34	31	SCARY MONSTERS DAVID BOWIE/RCA AQL1 3647		8	H
35	35	AGAINST THE WIND BOB SEGER & THE SILVER BULLET BAND/Capitol SOO 12041		37	H
36	26	EMOTIONAL RESCUE ROLLING STONES/Rolling Stones COC 16015 (Atl)		19	H
37	30	ZAPP /Warner Bros. BSK 3463		9	G
38	41	GREATEST HITS DOORS/Elektra 5E 515		4	H
39	33	ONE-TRICK PONY PAUL SIMON/Warner Bros. HS 3472		12	H
40	53	SECONDS OF PLEASURE ROCKPILE/Columbia JC 36886		2	G
41	65	THE TURN OF A FRIENDLY CARD ALAN PARSONS PROJECT/Arista AL 9518		2	H
42	38	MICKY MOUSE DISCO /Disneyland/Vista 2504		35	X
43	47	GREATEST HITS WAYLON JENNINGS/RCA AHL1 3378		79	G
44	57	I BELIEVE IN YOU DON WILLIAMS/MCA 5133		4	H

45	40	LOST IN LOVE AIR SUPPLY/Arista AB 4268		22	H
46	52	CARNAVAL SPYRO GYRA/MCA 5149		4	H
47	46	CHIPMUNK PUNK CHIPMUNKS/Excelsior XLP 6008		17	G
48	37	SHINE ON L.T.D./A&M SP 4819		12	G
49	49	IRONS IN THE FIRE TEENA MARIE/Gordy G8 997M1 (Motown)		10	H
50	66	DIRTY MIND PRINCE/Warner Bros. BSK 3478		3	G
51	62	MAKING MOVIES DIRE STRAITS/Warner Bros. BSK 3480		2	G
52	—	HAWKS & DOVES NEIL YOUNG/Reprise HS 2297 (WB)		1	H
53	58	ARETHA ARETHA FRANKLIN/Arista AL 9538		4	H
54	60	BEAT CRAZY JOE JACKSON BAND/A&M SP 4837		3	G
55	45	WILD PLANET B-52'S/Warner Bros. BSK 3471		10	G
56	95	WINELIGHT GROVER WASHINGTON, JR./Elektra 6E 305		2	G
57	54	SWEET SENSATION STEPHANIE MILLS/20th Century Fox T 603 (RCA)		30	G
58	48	ANYTIME ANYPLACE ANYWHERE ROSSINGTON COLLINS BAND/MCA 5130		20	H
59	56	BEATIN' THE ODDS MOLLY HATCHET/Epic FE 35672		10	H
60	64	SPECIAL THINGS POINTER SISTERS/Planet P 9 (Elektra/Asylum)		10	G
61	44	TIMES SQUARE (ORIGINAL SOUNDTRACK) VARIOUS ARTISTS/RSO RS 2 4203		9	L
62	71	HORIZON EDDIE RABBITT/Elektra 6E 276		12	G
63	102	GREATEST HITS OAK RIDGE BOYS/MCA 5150		1	H
64	70	MUSIC MAN WAYLON JENNINGS/RCA AHL1 3602		22	G
65	99	HURRY UP THIS WAY AGAIN STYLISTICS/TSOP JZ 36470 (CBS)		2	G
66	43	FAME (ORIGINAL SOUNDTRACK)/RSO RX 1 3080		21	H
67	50	KURTIS BLOW /Mercury SRM 1 3854		6	G
68	69	CIVILIZED EVIL JEAN-LUC PONTY/Atlantic SD 16020		5	H
69	42	LOVE APPROACH TOM BROWNE/Arista/GRP GRP 5008		16	H
70	51	COME UPSTAIRS CARLY SIMON/Warner Bros. BSK 3443		17	G
71	63	TRUE COLOURS SPLIT ENZ/A&M SP 4822		11	G
72	74	HEROES COMMODORES/Motown M8 939M1		22	H
73	83	STONE JAM SLAVE/Corillion SD 5224 (Atl)		2	G
74	85	14 KARAT FATBACK /Spring SP 1 6729 (Polydor)		3	G
75	79	AT PEACE WITH WOMAN JONES GIRLS/Phila. Intl. JZ 36767 (CBS)		4	G
76	67	OFF THE WALL MICHAEL JACKSON/Epic FE 35745		63	H
77	82	SEAWIND /A&M SP 4824		3	G
78	84	INHERIT THE WIND WILTON FELDER/MCA 5144		3	H
79	59	NOTHIN' MATTERS AND WHAT IF IT DID JOHN COUGAR/Riva RVL 7403 (PolyGram)		6	G
80	80	STARDUST WILLIE NELSON/Columbia KC 35305		42	G
81	77	STAR WARS/THE EMPIRE STRIKES BACK (ORIGINAL SOUNDTRACK)/RSO RS 2 4201		27	L
82	101	MORE GEORGE THOROGOOD AND THE DESTROYERS /Rounder 3045		1	G
83	75	VICTORY NARADA MICHAEL WALDEN/Atlantic SD 19279		5	G
84	88	THE CARS /Elektra 6E 135		115	G
85	61	DEFACE THE MUSIC UTOPIA/Bearsville BRK 3487 (WB)		6	G
86	55	VOICES DARYL HALL & JOHN OATES/RCA AQL1 3646		15	H
87	90	IN THE HEAT OF THE NIGHT PAT BENATAR/Chrysalis CHR 1236		53	G
88	73	WIDE RECEIVER MICHAEL HENDERSON/Buddah BDS 6001 (Arista)		13	G
89	76	JOY AND PAIN MAZE FEATURING FRANKIE BEVERLY/Capitol ST 12087		16	G
90	78	WALK AWAY/COLLECTOR'S EDITION (THE BEST OF 1977-1980) DONNA SUMMER/Casablanca NBLP 7244		6	G
91	93	TWENNYNE WITH LENNY WHITE /Elektra 6E 304		2	G
92	68	RAY, GOODMAN & BROWN II /Polydor PD 1 6299		7	G
93	81	SAN ANTONIO ROSE WILLIE NELSON & RAY PRICE/Columbia JC 36476		15	G
94	135	ODORI HIROSHIMA /Arista AL 9541		1	H
95	89	GIDEON KENNY ROGERS/United Artists LOO 1035		32	H
96	91	THE GAMBLER KENNY ROGERS/United Artists UA LA 934 H		98	G
97	86	NEW CLEAR DAYS VAPORS/United Artists LT 1049		7	G
98	98	THIS TIME AL JARREAU/Warner Bros. BSK 3434		23	G
99	94	LET ME BE YOUR ANGEL STACY LATTISAW/Cotillion SD 5219 (Atl)		20	G
100	105	80/81 PAT METHENY/ECM 2 1180 (WB)		1	X

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UK Sales Undercut By Home Taping

By VAL FALLOON

■ LONDON—BPI figures released last week show that the problems of parallel imports and home taping have bitten deeply into the already depressed UK market over the last quarter, and in the words of BPI director general John Deacon, recent reports that the trade has been picking up may be misleadingly optimistic. And a new BPI survey showed that three million more people bought blank tapes in this year, an increase from 35 percent of the population (15 plus) to 43 percent of that age group.

The BPI quarterly sales survey shows that the annual value of the UK market up to the end of September has, in real terms, been slashed by 58 million pounds over the year. Compared to 263.7 million a year ago, and allowing for inflation, the figures today would have to be 307m to maintain this value at today's prices. However, the figures out now show this to be only 249 million pounds.

Broken down, this represents in units an 8.7 percent drop in singles sales at 18.1 million (19.8

the same 1979 quarter) and 13.1 percent in albums (13.1 against 15.1m). Prices have risen, so the value is technically at 12.3m pounds compared to 11.8m (singles), but 28.4 against 30.6 for albums, a 7.2 percent drop.

The industry is, according to the BPI statistician, pressing 36 million less units than two years ago—a total of 93m 12-inch units in the year past to the end of September. Even the cassette uplift has dropped back from 5.3 million units to 4.9m in the quarter surveyed, with value down 3.1 percent.

Deacon added, "If there has been a significant upturn in business recently, it is only from a depressingly low level." Calculations bring the yearly figures to 67.6 million units, compared to 81.1m less than two years ago.

The results of the national opinion polls survey published last week show that the most blank tape purchases are made in the 15-24 age group and that 61 percent of this group now buy blanks, an increase of nearly 25

(Continued on page 85)

Japan

(This column appears courtesy of Original Confidence magazine)

By CARMEN ITOH

■ RVC is currently conducting an autumn campaign, "Newton Shock," for the Hungarian pop group **Newton Family** and their new single and album, "Don Quixote."

Newton Family, who made their debut in Japan with the hit single "Santa Maria," is composed of seven members, five men and two women. Since the two women have the same name, Eva, the catch phrase for this campaign is "From ABBA to Eva." RVC is emphasizing their status in Hungary and exposing photographs featuring the two Evas.

"Smile Again," the group's next single, is the theme song from the film "Yesterday," scheduled to be released at the end of this year. The song will be released on December 5 to coincide with their promotional tour of Japan in mid-December.

As the first Japanese artist to fully participate in the production of a videodisc, **Bingo Miki**, a well-known composer, is the man to watch. The disc is to be released in America by Pioneer in mid-December. In Japan, the album of the soundtracks was released on October 28 by Kitty Records.

For-Life Records, established five years ago by several prominent "new music" artists, has created a new label, "After You." Those artists who belong exclusively to the new label are **Yosui Inoue**, **Hitoshi Komuro**, **Kuniko Fukushima**, **Chinatsu Nakayama** and **Tsunehiko Kamijo**.

Japan Records president **Isao Tomita** has announced that a new group called Business will be the first artists on the new label.

(Continued on page 85)

Bonoff Cops Gold from Japan



CBS recording artist **Karla Bonoff** was recently awarded a gold record from CBS/Sony for sales of her "Restless Nights" album in Japan. The presentation took place at CBS International's west coast offices. Pictured from left are: **Ron Weiss**, from Bonoff's management company; **Norman Epstein**, manager; **Bonoff**; **Kenny Edwards**, producer of "Restless Nights"; **Mauri Lathower**, VP, CBS Records International, west coast; **Jim Moreno**, CBS Records International, west coast.

England

By VAL FALLOON

■ LONDON—BPI members are now considering proposals to tighten up the code of conduct, following recent revelations on chart hyping. Among other things, the suggestions for "fair play" on promotion include limiting the number of free singles to six per title, and that these "freebies" should not be restricted to chart return shops. Supply of product by artists other than those being promoted would be excluded. Any other goods supplied should not be worth more than ten pounds, and the total value of gifts no higher than around fifty pounds a month. The BPI would also suggest that the chart compilation company should have investigators checking any "hying" reports. Any future inquiry board should be made up of non-BPI personnel. The BPI also wants commission paid to salesmen (for chart entries reduced) and only to apply to top 50 titles. Companies breaking the code of conduct could be faced with expulsion from the BPI, suspension, surcharges, costs of investigation and publication of any committee findings . . . meanwhile back on the high street, Chrysalis has joined those companies abolishing recommended resale price, and will carry out quarterly surveys of "average" prices as guidelines for dealers . . . with everyone desperate for good sales in this quarter, the only hopeful sales period of the year, MCPS import bans cover more titles each week. Six LPs are named, with the imports from North America affected. Titles are by **Sky**, **Elvis Costello**, **Spyro Gyra** and **Harry Chapin**, **Heatwave** and **Rod Stewart**.

VIDEO GROUP FORMED—The British Phonographic Industry's new video association has finally announced the personnel who will make up the council. The BVA, as it is to be known, will be represented by: Chrysalis international director **Des Brown**, Bronze Records managing director **Gerry Bron**, CBS chairman **Maurice Oberstein**—whose idea the association was—and Precision Video M.D. **Walter Woyda**, all record company men (Woyda was formerly with Pye). Others are **Lawrie Hall**, (CIC Video); **Michael Kuhn**, (Polygram Leisure); **Donald Maclean** (Thorn EMI Video); **Paul Rodwell**, (IPC Video); **John Ross Barnard**, (BBC Home Video); **Rick Senat**, (WB Productions); **Roy Simpson**, (Century Films) and Intervention managing director **Mike Tenner**. The BVA will work similarly to the BPI, with the council acting as directors for the limited company. A chairman is to be appointed this week . . . It's still a fun business: Decca is marketing opera star **Luciano Pavarotti** as "the next **Mario Lanza**," with a midprice double

(Continued on page 85)

CISAC Meet Held in Senegal

By VAL FALLOON

■ LONDON — The International Confederation of Societies of Authors and Composers (CISAC) held its annual congress in Senegal last week. At the meeting, CISAC's 32nd, a new president and vice president were elected, new council members appointed and major problems of international copyright collection discussed.

At the opening ceremony on November 3, the president of the Senegalese republic, Leopold Senghor—patron of the CISAC congress—was awarded the confederation's gold medal in recognition of his influential advocacy of author's rights.

In the elections, Britain and Germany won the highest num-

ber of votes, 340 each, though the new president is Karol Maluczynski (Poland). Vice president is British composer Sir Lennox Berkeley, current president of the performing rights society. They will hold these posts for the next two years.

PRS chief executive Michael Freegard was reelected to the CISAC executive bureau, and PRS legal consultant Denis De Freitas was re-appointed to the legal committee. New-comers to the CISAC administrative council are Japan (JASRAC) and the French Visual Arts Society, SPADEM. Austria and Portugal (AKM and SPA) were replaced by the former. New members of the executive bureau (now twelve seats) were from VAAP (USSR) SAMRO

(South Africa) ARTISJUS (Hungary) and SGAE (Spain). Luigi Conte of SIAE (Italy) was elected bureau chairman. Others are Erich Schulze (GEMA), new vice chairman, Edgar Hoolants (SABAM), Paul Marks (ASCAP), John Mills (CAPAC), Hans Nordmark (STIM) and Jean Loop Tournier (SACEM).

The major topic of discussion at the congress was the problem of authors and composers' rights in developing countries. N'Dene N'Diaye, general manager of the Senegalese society (which hosted the congress) presented a report stressing the importance of establishing administration organizations in these countries. Many of the sixty-plus delegates present represented developing countries, such as Algeria, Egypt, India, Nigeria.

France and Britain, in particular, have been the most active in encouraging and advising new foreign societies on the problem of copyright administration. Many of the topics raised at CISAC meets need to be discussed at government level, and much ground has been covered since the last congress. Those countries that do not acknowledge copyright legislation are encouraged to do so, and pressure can be brought at UNESCO level.

The British MCPS has in recent years started a Caribbean organization, and the Hong Kong Society, CASH, participated in this year's congress for the first time. A society is planned in Singapore, and government level negotiations continue in Thailand. Some time ago, the PRS set up MCOS, (Music Copyright Overseas Service) to administer foreign territories on behalf of the PRS. In many of these countries, the problem is finding a suitable representative who can liaise with governments on the enforcement of rights and direct the administration.

Now visiting Nigeria and Kenya in an advisory capacity are Denis De Freitas, Robert Abraham (PRS director of external services) and the newly-appointed lawyer Bernard Loustou-Lalanne, former high commissioner to the Seychelles in London.

The British Mechanical Copyright Protection Society, chaired by Robert Kingston, plus SACEM and GEMA, the French and German societies, are in association, committing time and money in support of MCOS. The intention is to reconstruct it and give the U.K. heavier representation on a board incorporating mechanical and performing right societies. For example—the MCPS/PRS organization which started CASH in Hong Kong.

CBS Germany Increases Sales By 35 Percent in 1980

■ FRANKFURT — Following the end of CBS Germany's fiscal year on October 31, the company announced a sales increase over 1979 of about 35 percent and a "significant" but unspecified profit increase. In the past year, under new MD Jorgen Larsen, CBS Germany has made fundamental changes in management direction, in order to meet changing, challenging market conditions.

According to Larsen, the company made considerable progress in the past year in its ability to break singles, thereby also establishing major new album acts. Among the first-time singles entries, he mentioned the Goombay Dance Band, Garland Jeffreys, Barbra Streisand, Frank Zappa, Johnny Logan, Styx and Barbara Dickson.

Total singles sales doubled in 1980, and CBS had a total of 36 entries in the Musikmarkt singles chart compared to 16 in 1979. CBS also had two number one singles this year ("Sun of Jamaica" and "Xanadu"), and expects to earn as many singles awards in calendar year 1980 as in the previous ten years combined.

Partly as a result of the improved singles situation, CBS album sales in Germany also increased considerably. Such artists as Police and Bettina Wegner established themselves during this year.

A few significant organizational changes took place during the past 12 months, notably creation of a special marketing dept., and the strengthening of the artist marketing and promotion departments. Larsen sees a period of consolidation ahead, and refers to CBS Germany's "single-minded business philosophy, which is perhaps not always understood outside the company."

UK Sales

(Continued from page 84)
percent in the nine months since the BPI survey of blank tape buying patterns. National opinion polls say that the figures could show the blank cassette market to be worth 200 million units per annum, more than double previous estimates.

Although NOP has not estimated the loss to the record industry this huge increase in buying could mean, the BPI feels that the figures indicate a substantial increase in the figure of 228 million pounds in lost sales arrived at the beginning of this year following a long and detailed BPI survey.

Japan (Continued from page 84)

The month of October saw several record companies holding special promotional events at discos in Osaka. Warner-Pioneer, who tied up with CIC, a film distributor, hosted a party to commemorate the release of the movie "Urban Cowboy" at Annie's Inn, Osaka. A sneak preview of the film was shown, along with the demonstration of the two-step as danced in the film. Nippon Phonogram held a "Sports Disco Party" at Point Getter, Osaka, in commemoration of Ray Parker Jr. & Radio's single "Party Now." This single, released only in Japan, has become a hit here. The Radio Cup Dance Contest also took place. Another disco contest, to commemorate the release of "Can't Stop The Music" in Osaka on October 25, was held at Focal Point, Osaka. The grand prize is a trip to New York for eight days.

England (Continued from page 84)

LP release here of his "Greatest Hits" album, "Ave Maria" and "Come All Ye Faithful" as a Christmas single, t-shirts, badges and all the paraphernalia of pop . . . EMI is releasing the latest Bow Wow Wow product on cassette only, eight tracks in a flip top pack. The band had a hit with a song about home taping . . . and Stiff, doyen of Street Rock, Punk, New Wave, etc. etc. is releasing the cast album of the London revival of "Oklahoma," and advertising it on London television. Said a Stiff wag, "we've always been a bunch of cowboys so Oklahoma seemed a natural move" . . . and Stiff star John Otway is covering the Tom Jones oldie "Green Grass of Home," recorded in the U.S. The artist, however, is only signed to Stiff for that territory.

STUDIO STEWART: Riva Records is heavily promoting Rod Stewart's first studio LP in two years, "Foolish Behavior." The cassette version will have an extra track and a different version from the LP of "Passion." Both will sell at five pounds . . . and Go-Ahead Video company VCL is rushing a videocassette of the punk movie "Breaking Glass" following a deal with GTO Films. "Breaking Glass" star Hazel O'Connor has a second album, on the Albion label. The film soundtrack, on A&M, has just been awarded a gold disc . . . Eric Hall, former Rocket Music chief, has gone back to the ATV fold to head up Limmo Records, a subsidiary of the Chips label . . . Ivan Chandler, ex-Chappell, has joined Motown's Jobete Music in London and will head operations there, reporting to VP Peter Prince . . . Mike Gill, chairman of the Gaff/Riva Group, has quit after ten years, over two of which were based in the U.S. . . . CBS Records planning a massive launch for the new ABBA LP, "Super Trouper." A contest offers prizes of a car, vacation in Sweden and many others . . . in town soon are Aretha Franklin, for her first British dates in eight years, and Bob Seger, back again by public demand . . . Oriole Records was set up by Morris Levy and Jacques Levy, and not as previously stated. Jacques who died recently, is not quite the last in the long line of this music business family: Eddie, son of Morris, runs Heath Levy music publishing now.

Record World Black Oriented Music

Black Music Report

By KEN SMIKLE

■ NEW YORK—The Institute of New Cinema Artists, through its president **Ossie Davis**, has announced the re-funding of its Recording Industry Training Program. The program, which was started in April 1979, is a 30-week course that gives 18-22 year olds on-the-job training through internships. Instructors for the program are drawn from those currently working in the industry. INCA is anxious to speak to anyone willing to donate the time for instruction. For further information contact the program director, **Victor Brown**, at (212) 695-0826. This year's funding was in the amount of \$250,000.

Cheryl Lynn will be performing a benefit concert for the Friends of Alvin Ailey at Bonds International in New York on Nov. 18.

On Nov. 19 (which, by the way, is her birthday), comedienne **Alice Arthur** will make an appearance at Bogards. Her first album, recently released on Columbia, is titled "A Natural 10." The LP was recorded live at New York's Village Gate and contains some really hilarious original material—most of it well suited for airplay.

Sherry Winston was recently named national promotion manager for jazz and progressive music at Arista Records. The lovely and talented Ms. Winston was asked to perform with **Hubert Laws** at his recent date at Carnegie Hall, and she will also be appearing again soon around New York with her own band.

The band **Mtume** is back in town after a very successful date at the Roxy in Los Angeles. They will be appearing with **Roy Ayers** at the Beacon Theatre on Nov. 29. Look for their second single, "So You Want To Be A Star," to be released shortly.

Congratulations to **Lamar** and **Judy Thomas** on the birth of their baby girl, **Carrie Kiamesha**. Lamar currently has a single on MCA entitled "Feel So Good" that is getting increased club play.

KDIA in San Francisco has begun broadcasting a two-hour program called "Jazz Chronicles" from 6-8 on Sunday nights. The program features progressive, mainstream and vintage jazz.

In what is hopefully going to become an annual event, **Stevie Wonder** and **Wonderlove** returned to New York only 12 months after his last spectacular engagement. The three-hour concert opened with **Gil Scott-Heron** and the **Midnight Band**. Heron, whose music makes a good philosophical complement to Wonder's, was warmly received by the crowd. His tour should earn him a larger following.

Wonder's almost two-hour performance included 23 songs, four of which were taken from his current "Hotter Than July" LP. The sound quality for the non-stop set established a new high for large arenas, though there were occasional dead mikes. Wonder's use of

technology was limited to pre-recorded strings for "Rocket Love" and a two-way communications system that allowed one selected member of the audience to introduce the set. In these days of high tech, pretentious, expensive shows, it was a pleasure to see Wonder give more than was bargained for.

* * *

Don't forget to reserve Dec. 13 for the 13th annual Humanitarian Award Dinner being given by the AMC Cancer Research Center, which will honor **Kenny Gamble**. For further information call (212) 757-6460.

Black Oriented Album Chart

NOVEMBER 22 1980

- HOTTER THAN JULY**
STEVIE WONDER/Tamla TB 373M1 (Motown)
- TRIUMPH**
JACKSONS/Epic FE 36424
- TP**
TEDDY PENDERGRASS/Phila. Intl. FZ 36745 (CBS)
- ZAPP**
Warner Bros. BSK 3463
- GIVE ME THE NIGHT**
GEORGE BENSON/Qwest/WB HS 3453
- FACES**
EARTH, WIND & FIRE/ARC/Columbia KC 2 36795
- SHINE ON**
L.T.D./A&M SP 4819
- CELEBRATE**
KOOL & THE GANG/De-Lite DSR 9518 (PolyGram)
- FEEL ME**
CAMEO/Chocolate City CCLP 2016 (Casablanca)
- DIANA**
DIANA ROSS/Motown M8 936M1
- IRONS IN THE FIRE**
TEENA MARIE/Gordy G8 997M1 (Motown)
- DIRTY MIND**
PRINCE/Warner Bros. BSK 3478
- ARETHA**
ARETHA FRANKLIN/Arista AL 9538
- WIDE RECEIVER**
MICHAEL HENDERSON/Buddah BDS 6001 (Arista)
- LOVE APPROACH**
TOM BROWNE/Arista/GRP GRP 5008
- THE WANDERER**
DONNA SUMMER/Geffen GHS 2000 (WB)
- AT PEACE WITH WOMAN**
JONES GIRLS/Phila. Intl. JZ 36767 (CBS)
- HURRY UP TH'S WAY AGAIN**
STYLISTICS/TSOP JZ 36470 (CBS)
- JOY AND PAIN**
MAZE FEATURING FRANKIE BEVERLY/Capitol ST 12087
- SWEET SENSATION**
STEPHANIE MILLS/20th Century Fox T 603 (RCA)
- INHERIT THE WIND**
WILTON FELDER/MCA 5144
- THE GAME**
QUEEN/Elektra SE 513
- RAY, GOODMAN AND BROWN II**
Polydor PD 1 6299
- 14 KARAT**
FATBACK/Spring SP 1 6729 (Polydor)
- WINELIGHT**
GROVER WASHINGTON, JR./Elektra 6E 305
- STONE JAM**
SLAVE/Cotillion SD 5224 (Atl)
- LET ME BE YOUR ANGEL**
STACY LATTISAW/Cotillion SD 5219 (Atl)
- VICTORY**
NARADA MICHAEL WALDEN/Atlantic SD 19279
- LOVE LIVES FOREVER**
MINNIE RIPERTON/Capitol SOO 12097
- KURTIS BLOW**
Mercury SRM 1 3854
- SEAWIND**
A&M SP 4824
- TWENNY'NE WITH LENNY WHITE**
Elektra 6E 304
- WAITING ON YOU**
BRICK/Bang JZ 36262 (CBS)
- SPECIAL THINGS**
POINTER SISTERS/Planet P 9 (E/A)
- HERE TO CREATE MUSIC**
LEON HUFF/Phila. Intl. NJZ 36758 (CBS)
- THE YEAR 2000**
THE O'JAYS/TSOP FZ 36416 (CBS)
- LA TOYA JACKSON**
Polydor PD 1 6291
- THE AWAKENING**
REDDINGS/Believe in a Dream JZ 36875 (CBS)
- THIS IS MY DREAM**
SWITCH/Gordy G8 999 M1 (Motown)
- A MUS'CAL AFFAIR**
ASHFORD & SIMPSON/Warner Bros. HS 3458
- THIS TIME**
AL JARREAU/Warner Bros. BSK 3434
- ADVNTU'RS IN THE LAND OF MUSIC**
DYNASTY/Solar BXL1 3576 (RCA)
- H'RO'S**
COMMODORES/Motown M8 939M1
- ONE IN A MILLION YOU**
LARRY GRAHAM/Warner Bros. BSK 3447
- CAMERON**
Salsoul SA 8535 (RCA)
- CARNAVAL**
SPYRO GYRA/MCA 5149
- LOVE FANTASY**
ROY AYERS/Polydor PD 1 6301
- I TOUCHED A DREAM**
DELLS/20th Century Fox T 618 (RCA)
- LOVE TRIPPIN'**
SPINNERS/Atlantic SD 19270
- LET'S DO IT TODAY**
LENNY WILLIAMS/MCA 5147

PICKS OF THE WEEK

FEEL ME

CAMEO—Chocolate City CCLP 2016



It's "stick to the formula" for this group on their latest effort. The sound that has made them popular is in plentiful supply here. There are seven originals from principal composers Larry Blackmon and Anthony Lockett, with production handled by the former. The group's blend of funk is most outstanding on "Throw It Down" and "Your Love Takes Me Out." The title track is a ballad that should offer future single potential.

THE AWAKENING

THE REDDINGS—Believe In A Dream JZ 36875 (CBS)



The offspring of Otis Redding demonstrate on their debut release that they have something of their own to offer. As their current single, "Remote Control," shows, they are capable of turning out winners. The nine tunes composed by the group's members cover mostly dance tempos, but "Lady Be My Lovesong" proves they can attack ballads equally well. This Russell Timmons-Nick Mann-produced LP should get your attention.

SOMETHING LIKE A BIRD

CHARLES MINGUS—Atlantic SD 8805



These three selections, "Something Like A Bird, Parts I & II" and "Farewell, Farwell," are the last recordings made by Mingus in January 1978. Though Mingus himself does not play on the date (he was confined to a wheelchair by that time), his composing mastery and mere presence inspired some incredible music from the top notch array of talent. Especially outstanding are reedmen George Coleman and Charles McPherson.

SKYYPORT

SKYY—Salsoul SA 8537 (RCA)



Consistent with their earlier efforts, this LP is a solid package of mostly dance material. Producer/composers Randy Muller and Solomon Roberts have added different touches to their familiar sound with the use of more reverb and occasional synthesizer figures. Leading cuts include "Here's To You" and "Superlove," both of which should prove favorable with programmers. The only ballad, "For The First Time," has pop potential.

Record World Black Oriented Singles



NOVEMBER 22 1980

TITLE, ARTIST, Label, Number, (Distributing Label)
NOV. 22 NOV. 15

WKS. ON CHART

1	1	MASTER BLASTER (JAMMIN')	TAMLA	9
2	5	LOVE T.K.O. TEDDY PENDERGRASS/Philo. Intl. 9 3116 (CBS)		16
3	3	LOVELY ONE THE JACKSONS/Epic 9 50938		9
4	2	MORE BOUNCE TO THE OUNCE (PART I) ZAPP/Warner Bros. 49534		13
5	4	ANOTHER ONE BITES THE DUST QUEEN/Elektra 46031		14
6	7	UPTOWN PRINCE/Worner Bros. 49559		8
7	6	WHERE DID WE GO WRONG L.T.D./A&M 2250		15
8	11	CELEBRATION KOOL & THE GANG/De-Lite 807 (PolyGram)		6
9	10	LOVE X LOVE GEORGE BENSON/Qwest/WB 49570		7
10	8	I NEED YOUR LOVIN' TEENA MARIE/Gordy 7189 (Motown)		12
11	9	FUNKIN' FOR JAMAICA (N.Y.) TOM BROWNE/Arista/GRP 2506		16
12	17	KID STUFF LENNY WHITE/Elektra 47043		7
13	18	REMOTE CONTROL THE REDDINGS/Believe in a Dream 9 5600 (CBS)		7
14	12	WIDE RECEIVER (PART I) MICHAEL HENDERSON/Buddah 622 (Arista)		20
15	13	LET ME BE YOUR ANGEL STACY LATTISAW/Cotillion 46001 (Atl)		16
16	14	FREEDOM GRANDMASTER FLASH AND THE FURIOUS 5/Sugorhill 549		11
17	16	I'M COMING OUT DIANA ROSS/Motown 1491		11
18	23	KEEP IT HOT CAMEO/Chocolate City 3219 (Cosoblonca)		4
19	20	THE REAL THANG NARADA MICHAEL WALDEN/Atlantic 3764		8
20	19	NOW THAT YOU'RE MINE AGAIN SPINNERS/Atlantic 3757		11
21	15	GIRL, DON'T LET IT GET YOU DOWN THE O'JAYS/TSOP 9 4790 (CBS)		18
22	21	NEVER KNEW LOVE LIKE THIS BEFORE STEPHANIE MILLS/20th Century Fox 2460 (RCA)		15
23	28	WHEN WE GET MARRIED LARRY GRAHAM/Warner Bros. 49581		6
24	24	PUSH PUSH BRICK/Bong 9 4813 (CBS)		10
25	27	THE WANDERER DONNA SUMMER/Geffen 49563 (WB)		9
26	30	WHAT CHA DOIN' SEAWIND/A&M 2274		5
27	22	LET ME TALK EARTH, WIND & FIRE/ARC/Columbia 1 11366		10
28	37	LOVE OVER AND OVER AGAIN SWITCH/Gordy 7193 (Motown)		3
29	34	HOW LONG LIPPS, INC./Casablanca 2303		3
30	32	FUNKDOWN CAMERON/Salsoul 2129 (RCA)		6
31	36	LOOK UP PATRICE RUSHEN/Elektra 47067		4
32	38	GANGSTERS OF THE GROOVE HEATWAVE/Epic 19 50945		3
33	39	I'LL NEVER FIND ANOTHER (FIND ANOTHER LIKE YOU) MANHATTANS/Columbia 11 11398		3
34	35	CAN'T FAKE THE FEELING GERALDINE HUNT/Prism 315		6
35	42	HAPPY ENDINGS ASHFORD & SIMPSON/Worner Bros. 49594		4
36	40	LOVE UPRISING TAVARES/Capitol 4933		4
37	58	UNITED TOGETHER ARETHA FRANKLIN/Arista 0569		2

38 41 THROUGHOUT YOUR YEARS (PART I) KURTIS BLOW/
Mercury 76083 6

CHARTMAKER OF THE WEEK

39	—	YOU	ARC	1
		EARTH, WIND & FIRE		
		ARC/Columbia 11 11407		
40	44	HAPPY ANNIVERSARY RAY, GOODMAN & BROWN/ Polydor 2135		3
41	43	BOURGIE, BOURGIE GLADYS KNIGHT & THE PIPS/ Columbia 1 11375		3
42	45	I GO CRAZY LOU RAWLS/Phila. Intl. 9 3114 (CBS)		5
43	48	DO ME RIGHT DYNASTY/Solar 12127 (RCA)		3
44	49	COULD I BE DREAMING POINTER SISTERS/Planet 47920 (E/A)		2
45	50	HEAVENLY BODY THE CHI-LITES FEATURING GENE RECORD/20th Century Fox/Chi-Sound 2472 (RCA)		2
46	46	EVERYTHING WE DO RENE & ANGELA/Capitol 4925		5
47	56	PROVE IT MICHAEL HENDERSON/Buddah 623 (Arista)		2
48	53	LET'S DO IT AGAIN FATBACK/Spring 3015 (Polydor)		3
49	54	IF YOU FEEL THE FUNK LA TOYA JACKSON/Polydor 2137		3
50	67	MUG PUSH BOOTS/ Warner Bros. 49599		2
51	51	SHOOT YOUR BEST SHOT LINDA CLIFFORD/RSO/Curtom 1053		5
52	52	I'M TALKIN' 'BOUJ YOU A TASTE OF HONEY/Capitol 4932		3
53	61	SHINE ON LTD/A&M 2283		2
54	60	THROW DOWN THE GROOVE BOHANNON/Phase II 7 5650 (CBS)		2
55	55	THE GLOW OF LOVE CHANGE/Warner/RFC 49587		4
56	62	IT'S MY TURN DIANA ROSS/Motown 1496		2
57	63	FREAK TO FREAK SWEAT BAND/Uncle Jam 9 9901 (CBS)		3
58	—	TOO TIGHT CON FUNK SHUN/Mercury 76089		1
59	—	AGONY OF DEFEET PARLIAMENT/Casablanca 2317		1
60	57	YOU DON'T KNOW LIKE I KNOW GENTY/Venture 133		4
61	—	FANTASTIC VOYAGE LAKESIDE/Solar 12129 (RCA)		1
62	69	INHERIT THE WIND WILTON FELDER/MCA 51024		2
63	64	REAL PEOPLE CHIC/Atlantic 3768		2
64	70	LET IT FLOW ("FOR DR. J") GROVER WASHINGTON, JR./ Elektra 47071		2
65	66	LADY KENNY ROGERS/Liberty 1380		2
66	—	TOGETHER TIERRA/Boardwalk 8 5702		1
67	68	I'M READY KANO/Emergency 4504		2
68	—	GET IT DRAMATICS/MCA 51003		1
69	31	HURRY UP THIS WAY AGAIN THE STYLISTICS/TSOP 9 4789 (CBS)		9
70	25	UPSIDE DOWN DIANA ROSS/Motown 1494		20
71	29	HE'S SO SHY POINTER SISTERS/Planet 47916 (E/A)		16
72	26	HOW SWEET IT IS (TO BE LOVED BY YOU) TYRONE DAVIS/ Columbia 1 11344		9
73	47	OOH CHILD LENNY WILLIAMS/MCA 41306		6
74	59	HOLD ON NATALIE COLE/Capitol 4924		4
75	71	I BELIEVE IN YOU IDRIS MUHAMMAD/Fantasy 902		4

"IF YOU FEEL THE FUNK"
PD 2137

YOU'RE LISTENING TO "LA TOYA JACKSON"

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EVERYONE'S GETTING THE FEELING FROM LA TOYA JACKSON'S NEW SINGLE.

BB	CB	RW
*62	*75	*49

ON POLYDOR RECORDS & TAPES.

A Joe Jackson Production
Produced by Ollie E. Brown

Record World Albums 101-150

NOVEMBER 22, 1980

NOV. 22	NOV. 15	NOV. 15	ARTIST/ALBUM	RECORDING LABEL
101	111	DARK ROOM ANGEL CITY	Epic JE 36543 (G)	
102	87	LOVE LIVES FOREVER MINNIE RIPERTON	Capitol SOO 12097 (H)	
103	113	SEQUEL HARRY CHAPIN	Boardwalk FW 36872 (H)	
104	103	HIGHWAY TO HELL AC/DC	Atlantic SD 19244 (G)	
105	130	THIS IS MY DREAM SWITCH	Gordy G8 999M1 (Motown) (H)	
106	72	PUCKER UP LIPPS, INC.	Casablanca NBLP 7242 (G)	
107	97	THE YEAR 2000 O'JAYS/TSOP	FZ 36416 (CBS) (H)	
108	109	"LITTLE STEVIE ORBIT" STEVE FORBERT	Nemperor JZ 36595 (CBS) (G)	
109	114	VAN HALEN	Warner Bros. BSK 3075 (G)	
110	108	FAMILY HUBERT LAWS	Columbia JC 36396 (G)	
111	149	GREATEST HITS RONNIE MILSAP	RCA AHL1 3772 (G)	
112	121	LOVE FANTASY ROY AYERS	Polydor PD 1 6301 (G)	
113	120	WILLIE & FAMILY LIVE WILLIE NELSON	Columbia KC2 35642 (L)	
114	104	ONE IN A MILLION YOU LARRY GRAHAM	Warner Bros. BSK 3447 (G)	
115	115	THE WALL PINK FLOYD	Columbia PC2 36183 (L)	
116	—	BLACK MARKET CLASH CLASH	Epic/Nu-Disk 4E 36846 (X)	
117	92	CLUES ROBERT PALMER	Island ILPS 9595 (WB) (G)	
118	122	NO RESPECT RODNEY DANGERFIELD	Casablanca NBLP 7229 (H)	
119	129	WAITING ON YOU BRICK	Bang JZ 36262 (CBS) (G)	
120	118	BLUES BROTHERS (ORIGINAL SOUNDTRACK)	Atlantic SD 16017 (H)	
121	—	AEROSMITH'S GREATEST HITS	Columbia FC 36865 (H)	
122	125	SHADOWS AND LIGHT JONI MITCHELL	Asylum BB 704 (L)	
123	96	MORE SPECIALS SPECIALS	Chrysalis CHR 1303 (G)	
124	128	NURDS ROCHES	Warner Bros. BSK 3475 (G)	
125	126	TOUCH OF SILK ERIC GALE	Columbia JC 36570 (G)	
126	134	GOLD & PLATINUM LYNRYD SKYNYRD	MCA 2 11008 (K)	
127	—	ON THE EDGE BABYS	Chrysalis CHE 1305 (H)	
128	138	I'M NOT STRANGE I'M JUST LIKE YOU KEITH SYKES	Backstreet/MCA 3265 (G)	
129	131	WOMEN AND CHILDREN FIRST VAN HALEN	Warner Bros. HS 3415 (H)	
130	117	IN SEARCH OF THE RAINBOW SEEKERS	MTUME/Epic JE 36017 (G)	
131	133	HELP YOURSELF LARRY GATLIN	Columbia JC 36582 (G)	
132	136	LIVING IN A FANTASY LEO SAYER	Warner Bros. BSK 3483 (G)	
133	146	BARRY GOODREAU	Portrait/Epic NJR 36542 (G)	
134	140	TEN YEARS OF GOLD KENNY ROGERS	United Artists UA LA 835 H (G)	
135	—	MR. HANDS HERBIE HANCOCK	Columbia JC 36578 (G)	
136	139	THE B-52'S	Warner Bros. BSK 3355 (G)	
137	145	THE LONG RUN EAGLES	Asylum 5E 508 (G)	
138	150	THE AWAKENING REDDINGS	Believe in a Dream JZ 36875 (CBS) (G)	
139	—	CHINATOWN THIN LIZZY	Warner Bros. BSK 3496 (G)	
140	142	MAN OVERBOARD BOB WELCH	Capitol SOO 12107 (G)	
141	106	HUMANS BRUCE COCKBURN	Millennium BXL1 7752 (RCA) (G)	
142	144	HERE TO CREATE MUSIC LEON HUFF	Phila. Intl. NJZ 36758 (CBS) (G)	
143	116	ONE FOR THE ROAD KINKS	Arista A2L 8401 (K)	
144	—	CATHOLIC BOY JIM CARROLL BAND	Atco SD 38 132 (G)	
145	119	DEPARTURE JOURNEY	Columbia FC 36339 (H)	
146	123	HEARTLAND MICHAEL STANLEY BAND	EMI-America SW 17040 (G)	
147	—	RODNEY FRANKLIN	Columbia JC 36747 (G)	
148	100	TAKING LIBERTIES ELVIS COSTELLO	Columbia JC 36839 (G)	
149	—	ANNIE (ORIGINAL CAST ALBUM)	Columbia JS 34712 (H)	
150	—	MONTY PYTHON'S CONTRACTUAL OBLIGATION ALBUM	Arista AL 9536 (H)	

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151	FLIRTIN' WITH DISASTER MOLLY HATCHET	Epic JE 36110	
152	LED ZEPPELIN IV	Atlantic SD 19129	
153	STREET FEVER MOON MARTIN	Capitol ST 12099	
154	BORN TO RUN BRUCE SPRINGSTEEN	Columbia JC 33795	
155	TEXAS IN MY REAR VIEW MIRROR	MAC DAVIS/Casablanca NBLP 7239	
156	SKY	Arista A2L 8302	
157	U.S. 1 HEAD EAST/A&M	SP 4826	
158	I'M YOURS LINDA CLIFFORD	RSO/Curtam RS 1 3087	
159	NIGHT SONG AHMAD JAMAL	Motown M7 945R1	
160	THE SWING OF DELIGHT DEVADIP	CARLOS SANTANA/Columbia C2 36590	
161	BI-COASTAL PETER ALLEN/A&M	SP 4825	
162	RUNNING ON EMPTY JACKSON BROWNE	Asylum 6E 113	
163	IT'S MY TURN (ORIGINAL SOUNDTRACK)	Motown M8 947M1	
164	21ST CENTURY MAN BILLY THORPE	Elektra 6E 294	
165	ROSES IN THE SNOW EMMYLOU HARRIS	Warner Bros. BSK 3422	
166	LA TOYA JACKSON	Polydor PD 1 6291	
167	HOW TO BEAT THE HIGH COST OF LIVING (ORIGINAL SOUNDTRACK)	HUBERT LAWS AND EARL KLUGH/Columbia JS 36741	
168	LOVE AT FIRST SIGHT SONNY ROLLINS	Milestone M 9098 (Fantasy)	
169	ARE HERE KINGS	Elektra 6E 274	
170	COME TO MY WORLD MICHAEL WYCKOFF	RCA AFL1 3823	
171	TWO "B'S" PLEASE ROBBIN THOMPSON BAND	Ovation OV 1759	
172	MAKE IT COUNT IDRIS MUHAMMAD	Fantasy F 9598	
173	CAMERON	Salsoul SA 8535 (RCA)	
174	THE OTHER WORLD JUDY ROBERTS	Inner City IC 1088	
175	HUMANESQUE JACK GREEN	RCA AFL1 3639	
177	BLACK SEA XTC	Virgin/RSO VA 13147	
178	STAGE STRUCK RORY GALLAGHER	Chrysalis CHR 1280	
179	CONCERNED PARTY #1 CAPTAIN SKY	TEC 1202	
180	THUNDER 7TH WONDER	Chocolate City CCLP 2012 (Casablanca)	
181	JUST ONE NIGHT ERIC CLAPTON	RSO RS 2 4202	
182	LOVE TRIPPIN' SPINNERS	Atlantic SD 19270	
183	LOVE IS FAIR BARBARA MANDRELL	MCA 5136	
184	EXPLORER SUITE NEW ENGLAND	Elektra 6E 307	
185	DUMB WAITERS KORGIS	Asylum 6E 290	
186	SELL MY SOUL SYLVESTER	Fantasy/Honey F 9601	
187	SONGS I LOVE TO SING SLIM WHITMAN	Epic/Cleve. Intl. JE 36768	
188	BILLY BURNETTE	Columbia NJC 36792	
189	IT'S MY TIME MAYNARD FERGUSON	Columbia JC 36766	
190	PEOPLE'S CHOICE	Casablanca NBLP 7246	
191	WHITE MUSIC CRACK THE SKY	Lfesang LS 8028	
192	THE MUPPET MOVIE (ORIGINAL SOUNDTRACK)	THE MUPPETS/Atlantics SD 16001	
193	MINIMUM WAGE ROCK & ROLL BUS BOYS	Arista AB 4280	
194	SEEDS OF CHANGE KERRY LIVGREN	Kirshner NJZ 36567 (CBS)	
195	MYSTERIES OF THE WORLD MFSB	TSOP JZ 36405 (CBS)	
196	MICHAEL SCHENKER GROUP	Chrysalis CHE 1302	
197	ROCK HARD SUZI QUATRO	Dreamland DL 1 5006 (RSO)	
198	MCGUINN-HILLMAN	Capitol SOO 12108	
199	BACK ON THE STREETS DONNIE IRIS	MCA 3272	
200	THE TWO OF US YARBROUGH & PEOPLES	Mercury SRM 1 3834	

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AC/DC	6, 104	MOLLY HATCHET	59
AEROSMITH	121	MONTY PYTHON	150
AIR SUPPLY	45	MICKEY MOUSE DISCO	42
ANGEL CITY	101	MTUME	130
ROY AYERS	112	ANNE MURRAY	13
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BABYS	127	WILLIE NELSON & RAY PRICE	93
PAT BENATAR	7, 87	OAK RIDGE BOYS	63
GEORGE BENSON	21	O'JAYS	107
KURTIS BLOW	67	ORIGINAL SOUNDTRACK:	
DAVID BOWIE	34	ANNIE	149
BRICK	119	BLUES BROS.	120
JACKSON BROWNE	28	EMPIRE STRIKES BACK	81
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CAMEO	26	HONEYSUCKLE ROSE	27
JIM CARROLL	144	TIMES SQUARE	61
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HARRY CHAPIN	103	XANADU	12
CHEAP TRICK	23	ALAN PARSONS PROJECT	41
CHIPMUNKS	47	ROBERT PALMER	117
CLASH	116	TEDDY PENDERGRASS	16
BRUCE COCKBURN	141	PINK FLOYD	115
COMMODORES	72	POINTER SISTERS	60
ELVIS COSTELLO	148	POLICE	19
JOHN COUGAR	79	JEAN-LUC PONTY	68
CHRISTOPHER CROSS	18	PRINCE	50
RODNEY DANGERFIELD	118	QUEEN	62
CHARLIE DANIELS	32	EDDIE RABBITT	92
DEVO	33	RAY, GOODMAN & BROWN	138
DIRE STRAITS	51	REDDINGS	102
DOOBIE BROTHERS	8	MINNIE RIPERTON	124
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FATBACK	74	ROLLING STONES	29
WILTON FELDER	78	LINDA RONSTADT	11
STEVE FORBERT	108	DIANA ROSS	132
ARETHA FRANKLIN	53	ROSSINGTON COLLINS BAND	77
RODNEY FRANKLIN	147	LEO SAYER	35
ERIC GALE	125	SEAWIND	70
LARRY GATLIN	131	BOB SEGER	39
BARRY GOODREAU	133	CARLY SIMON	73
LARRY GRAHAM	114	PAUL SIMON	123
HALL & OATES	86	SPECIALS	71
HERBIE HANCOCK	135	SPLIT ENZ	5
MICHAEL HENDERSON	88	BRUCE SPRINGSTEEN	46
HIROSHIMA	94	SPYRO GYRA	2
LEON HUFF	142	MICHAEL STANLEY BAND	146
JACKSONS	9	BARBRA STREISAND	65
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BILLY JOEL	20	KEITH SYKES	25
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MAZE	89	ZAPP	37
PAT METHENY	100		
STEPHANIE MILLS	57		
RONNIE MILSAP	111		
JONI MITCHELL	122		

Capricorn (Continued from page 3)

Thorpe has released a LP on Elektra. Any future royalties that accrue as a result of PolyGram's use of existing masters, inventory and copyright interests will be paid under the same terms provided for in Capricorn's present artists' contracts.

Capricorn's retained property will be used as collateral for a \$500,000 fund from which Capricorn will pay its unsecured creditors over the next seven years. Priority creditors (taxes, certain wages, and some administrative expenses) will be paid in full. Also being paid in full are creditors with claims of \$100 or less, with the remaining creditors being compensated pro-rata from the balance of the \$500,000. There will be \$75,000 deposited into this fund by November 18. Walden, who appeared happy with the plan's confirmation, said that the Chapter XI proceedings were "a long, tedious process we went through, and thankfully it was finalized, we think, in a way that was satisfactory to myself and to the creditors and PolyGram. From the standpoint of the voting we had unanimous approval. There was only one creditor that cast a nay vote and it was in a class where his vote did not matter because he's going to be paid 100 percent anyway . . . In reality he misunderstood the situation . . . he was owed \$45 and he tried to change the vote, but it was too late."

"It would have been very simple to just walk away and start anew, but to me there were a number of obligations. One, there was an obligation to the creditors. To me, there was a personal obligation to Capricorn and its previous reputation and the reputation that I had enjoyed. I am not a quitter, and although the other way may have been the easier approach, I chose to take the long, difficult and painful (way). I am delighted that it turned out the way it did. I never really reflected on what the odds were. Many people said they were insurmountable, but I felt if I stayed on the situation and worked on it on a daily basis, which I did for many, many hours—and it was not work of the pleasant sort, it was not what one might term creative employment—that the plan would be approved. I think this now will give Capricorn the opportunity to re-emerge under its reorganization as a major independent in the music business."

Capricorn's lawyer, Thomas James III, who spent approximately a year working with Walden on the case, said: "I think I made a comment to somebody that 'the phoenix has risen from

the ashes.' That's a bit heavy and poetic, but as far as I'm concerned it was a total success . . . Historically a low percentage of these type of chapter proceedings are successful." Although the possibility of an appeal exists, James does not consider it likely, and added: "It basically means Capricorn has successfully reorganized—it's been set on a financial footing where it is a feasible business. It will continue to operate out of Macon—the debt has been restructured and realigned."

A PolyGram lawyer, Arnold Rich, when reached for comment on the case, said: "We did find the plan of reorganization to be satisfactory and beneficial to the creditors." Rich declined to comment further.

Walden, who remained optimistic throughout the trial, has spent the past few months readying for the approval date. Capricorn is currently in negotiation with several new artists and "some (who) have been involved with Capricorn in the past." Walden remarked that "we are negotiating with a major distributor. Hopefully we will conclude the distribution arrangement and the staffing, starting this week, and we have a target date to be operational in December and tentatively to release an album in the first part of February." Walden said that he expects to be hiring "some old faces" as well as new personnel.

Capricorn plans to spend the first year to 18 months working on three or four acts to reestablish itself in the marketplace and to develop its new artists. In referring to the "new" Capricorn's style, Walden said: "I think we will be as cautious as most people. I think we were always very conservative prior to our involvement with PolyGram, when we were given a full-line operation with a complete field staff in all departments. We are not looking to re-establish that type of organization. We will be much more conservative, as I imagine anyone would."

RCA Taps Wright

■ NEW YORK — Robert Wright has joined RCA Records in the position of A&R producer, black music, it was announced by Ray Harris, division vice president, black music, to whom he will report.

Before joining RCA Records' newly established autonomous black music department, Wright worked as an independent producer/writer for such artists as the Emotions, Deniece Williams, Stargard and Pockets.

Motown Names Lasker

(Continued from page 3)
in the top 50 or higher of the RW Singles Chart — as well as Teena Marie, the Commodores and Switch.

For his part, Lasker said that he "welcomes the opportunity and challenge of being associated with the men and women who have contributed to the consistent success of Motown Records."

"My first objective," Lasker continued, "will be to direct operations on a scale to meet the new economics facing the record industry. In addition, I hope to further expand Motown internationally—presently, we are dominating most of the major western European charts. In my opinion, Motown has the brightest future of any company in the business."

Background

Lasker started with Decca Records while attending St. John's University Law School at night. After having been admitted to the New York Bar Association in 1951,

he became sales manager of Decca's Detroit office.

Lasker subsequently joined Kapp Records as national sales manager, in 1955. He later co-founded the Reprise label, as well as Dunhill Records, formed by Lasker in 1964, and Ariola America, formed in 1975. He also served as president of ABC Records, taking over that position in 1970.

Motown's roster, aside from those already mentioned, includes Marvin Gaye, Smokey Robinson, Jermaine Jackson, the Temptations, Rick James, Billy Preston, Syreeta, High Inergy and Ahmad Jamal.

CBS Names Sages

■ NEW YORK—Bruce Lundvall, president, CBS Records Division, has announced the appointment of Douglas G. Sages to the position of controller, manufacturing operations, CBS Records.

Sister Sledge in the Studio



Producer Narada Michael Walden (seated, right) and engineer Ken Kessie work with Sister Sledge at The Automat in San Francisco on the group's upcoming Cotillion album. Standing, from left, are: Debbie Sledge; studio manager Gail Brodkey; and Kim, Kathie and Joni Sledge.

The Jazz LP Chart

NOVEMBER 22 1980

- GIVE ME THE NIGHT**
GEORGE BENSON/Qwest/WB HS 3453
- WINELIGHT**
GROVER WASHINGTON, JR./Elektra 6E 305
- CARNAVAL**
SPYRO GYRA/MCA 5149
- CIVILIZED EVIL**
JEAN-LUC PONTY/Atlantic SD 16020
- THIS TIME**
AL JARREAU/Warner Bros. BSK 3434
- LOVE APPROACH**
TOM BROWNE/Arista/GRP GRP 5008
- INHERIT THE WIND**
WILTON FELDER/MCA 5144
- TWENNYNINE WITH LENNY WHITE**
Elektra 6E 304
- FAMILY**
HUBERT LAWS/Columbia JC 36396
- SEAWIND**
A&M SP 4824
- RHAPSODY AND BLUES**
CRUSADERS/MCA 5124
- MR. HANDS**
HERBIE HANCOCK/Columbia JC 36578
- ODORI**
HIROSHIMA/Arista AL 9541
- LAND OF THE THIRD EYE**
DAVE VALENTIN/Arista/GRP GRP 5009
- 80/81**
PAT METHENY/EMC 2 1180 [WB]
- LOVE FANTASY**
ROY AYERS/Polydor PD 1 6301
- "H"**
BOB JAMES/Columbia/Tappan Zee JC 36422
- MAGNIFICENT MADNESS**
JOHN KLEMMER/Elektra 6E 284
- NIGHT CRUISER**
EUMIR DEODATO/Warner Bros. BSK 3467
- RODNEY FRANKLIN**
Columbia JC 36747
- VICTORY**
NARADA MICHAEL WALDEN/Atlantic SD 19279
- TOUCH OF SILK**
ERIC GALE/Columbia JC 36570
- TAKE IT TO THE LIMIT**
NORMAN CONNORS/Arista AL 9534
- NIGHT SONG**
AHMAD JAMAL/Motown M7 945R1
- LOVE AT FIRST SIGHT**
SONNY ROLLINS/Milestone M 9098 (Fantasy)
- ROUTES**
RAMSEY LEWIS/Columbia JC 36423
- SHADOWS AND LIGHT**
JONI MITCHELL/Asylum BB 704
- THE OTHER WORLD**
JUDY ROBERTS/Inner City IC 1088
- THE SWING OF D'LIGHT**
DEVADIP CARLOS SANTANA/Columbia C2 36590
- BADDEST**
GROVER WASHINGTON, JR./Motown M9 940A2

Record World en Espana

El joven cantautor **Eduardo Marti**, que en su patria se dió a conocer con los temas "Cambiaras, cambiaré," será quien represente a España en el más conocido de los certámenes internacionales, el "World Popular Song Festival" que se celebrará este año del 14 al 16 de noviembre en undécima edición en el gigantesco "Nippon Budokan Hall" de Tokio (Japon). Defenderá el tema "Caminando," compuesto por él, y que ha sido seleccionado, junto con los demás 21 canciones, entre los 1860 temas que han sido enviados desde 52 países para la selección. Entre los intérpretes más conocidos internacionalmente contra los que competirá Marti, están el italiano Tot Cutugno, el trio de chicas llamado **Luv**, los no menos conocidos **Al Bano** y **Romina Powerec**.

La andadura musical del grupo **Asfalto** está marcada por una serie de triunfos que dejan bien clara la capacidad interpretativa del conjunto. **Asfalto**, como la mayoría de los grupos, hace música que está relacionada muy directamente con las inquietudes de todo tipo de los jóvenes. La experiencia de este grupo dentro de la música es lo suficientemente extensa como para saber que a los aficionados les gusta la marcha, pero que también un tema rockero de mayor lirismo puede producir un clima de gran aceptación. "Canción para un niño" es un tema de **Julio Castejón** que tiene unos atractivos extraordinarios. Compuesto con sencillez e interpretado por **Asfalto** con una disposición abi-

erta a la comunicación musical, se ha llevado a cabo el mejor sencillo de la carrera discográfica de la formación.

Felipe Campuzano es el productor del cantante de boleros **Moncho**, su elepé "Olvido y camino" es una buena muestra de que el bolero vuelve a ser actual, es un disco que difícilmente va a pasar desapercibido de cara a un público mayoritario y no inclinadamente juvenil. En esta ocasión no vamos a destacar ningún tema para no desmerecer a los demás.

Silvio y Luzbel han sacado su primer sencillo titulado "Rockin' Tonight" este grupo no ha buscado las fuentes de mezclar el rock símfónico con acordes e ideas flamencas, ellos interpretan el tan llamado rock & roll. Se les podría denominar "como la otra cara del rock andaluz."

A estas alturas no se puede hablar de **Topo** como una sorpresa musical ya que la labor del grupo está totalmente consolidada dentro de la nueva dirección que ha tomado todo el rock español. Lo que si resultan sorprendentes son los temas que **Topo** ha incluido en su LP "Pret A Porter," demostrando que están muy puestos al día. Se ha extraído del mismo LP un sencillo titulado "Radio IO," composición de **José Luis Jiménez** con arreglos del grupo y producido por **Teddy Bautista**. El ritmo está muy bien llevado, el estilo tiene ciertas tendencias hacia el rock británico de la actualidad; es la música directa e impactante del rock español.

Capitol Hosts Latin Conference



Twenty-nine representatives from ten South and Central American nations convened at Capitol Records' Los Angeles offices on Oct. 30 for the Capitol/EMIA/Liberty Latin American Conference 1980, the first in a proposed annual series. The two-day conference, moderated by international operations vice president Helmut Fest, was called to discuss marketing strategies for Latin countries. Among the highlights of the conference was a presentation of Spanish-language versions of such popular Capitol/EMIA/Liberty songs at Kenny Rogers' "Lady." Shown here are conference participants taking a break on top of the Capitol Tower.

Radio Action

Most Added Latin Record

(Tema más programado)

<p>(Internacional)</p> <p>"No Me Arrepiento de Nada" *</p> <p>(Juan Gabriel)</p> <p>ESTELA NUNEZ</p> <p>(ARIOLA-PRONTO)</p> <p>* Segunda Vez - Second Time</p>		<p>(Regional)</p> <p>"Que Pecado Fué Quererte"</p> <p>(A. Vezzani)</p> <p>LOS LARA</p> <p>(ATLAS)</p>
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NFL Home Video (Continued from page 22)

of former Green Bay and Washington head coach Vince Lombardi; the first of a "Most Memorable Games of the Decade" series; and more special features, such as one of Don Meredith's final pro game, in which the Dallas great was wired for sound.

Grossman said NFL Films has an "unlimited supply" of footage in its library and thus is able to provide a variety of entertainment alternatives to movies, as it hopes to do via more "Football Follies"-type programs and special programming along the lines of the popular "Old Leather," a study of pro football's early days.

"I think we'll get a cross-section of the buying public," Grossman answered when asked about the demographics of the NFL's market for these titles. "We have old footage of some great players that older fans grew up watching, and that younger fans may never have had a chance to see. Anyone can tell you how great Gayle Sayers was, for example, but you really can't appreciate his greatness until you see him run with the ball."

In addition to advertising, NFL Films is supporting its releases

with a variety of merchandising aids, including brochures, counter cards, ad slicks and posters. Plans are also in the works for a dealer's display contest beginning in December, with the winning outlet and its distributor receiving two tickets each to this year's Super Bowl.

Grossman, who recently came to NFL Films after nearly two years with the National Association of Recording Merchandisers (NARM), suggested that one purpose of the display contest is to make video dealers more aware of the advantages of aggressive in-store merchandising. At this point, he says, video dealers' merchandising sophistication hardly compares to record dealers'. "When you put on a seminar for record retailers," he explains, "you know that they know how to go back and apply principles and ideas they get from discussions. Video retailers don't know how to take advantage of the merchandising possibilities available to them. They don't always use their point of purchase materials property, and their merchandising techniques just don't compare to the record industry's."

Video Visions (Continued from page 22)

As a special promotion, one of the new titles, "The Super Seventies," will be shrink-wrapped with a free copy of "The First Official NFL Trivia Book," which NFL Films claims is the first premium offer of its kind in the home video industry.

Other new titles in the release include: "Lombardi," a tribute to **Vince Lombardi** and the Green Bay Packers; "Big Game America," a retrospective of pro football's first 50 years, plus a feature on **Don Meredith** (wired for sound in his last game as a Dallas Cowboy); "A Festival of Funnies"; "The NFL's Inspirational Men and Moments," featuring profiles on **Roger Staubach**, **O.J. Simpson**, **Fran Tarkenton** and **Joe Namath**; "Most Memorable Games of the Decade" (Volumes 1, 2 and 3); and "The Young, The Old, and the Bold/Try and Catch The Wind," a feature on the dominant quarterbacks and receivers of the 1960s.

VCR RACE—Matsushita, manufacturer of the VHS system (marketed under the RCA, Panasonic, Quasar, JVC, GE, Magnavox, Curtis Mathes, Philco and Sylvania labels) and Sony, manufacturer of the Beta system (marketed under Sony and Zenith) are both determined to dominate the booming billion dollar VCR market. According to a recent Standard & Poor's survey, however, Matsushita's system presently outsells the Sony format 3-2. Japanese industry figures indicate that 4.2 million VCRs are expected to be produced this year, and that the 1980 figure represents a value of nearly \$3 billion. Matsushita reports that Japanese production will increase to 6 million in 1981!

PROMOTIONS—Strawberries is taking advantage of the cross merchandising possibilities of the **Kinks** videocassette and album "One For the Road." According to **Neil Levy**, if you buy the videocassette, you get \$5 off the album. The promotion was so successful that the videocassette became their number one seller for two weeks in a row. The same promotion will be done with "The Rose," "Every Which Way But Loose," "A Star Is Born," "Superman," and "Gilda Live" . . . Upstairs Records' **Bill Perralt** reports that his store is involved with a promotion with MCA's 3-D movies "The Birds," "The Creature From the Black Lagoon," and "It Came From Outer Space." An MCA sales rep arrived on the scene with viewing glasses and display materials.

STORE OPENINGS—**Frank Barnico** announces that the Virginia-based Video Place outlet will be opening their third store in northern Virginia . . . Video Space opens up a second store in the university district of Seattle . . . Video Land opened up their third store in Ft. Worth.

Classical
Retail Report

NOVEMBER 22 1980

CLASSIC OF THE WEEK



MOZART
DIE ZAUBERFLOETE

MATHIS, OTT, ARAIZA,
VAN DAM, KARAJAN

Deutsche Grammophon

BEST SELLERS OF THE WEEK*

- MOZART: DIE ZAUBERFLOETE—Mathis, Ott, Araiza, Van Dam, Karajan—DG
- JAMES GALWAY PLAYS FRENCH FLUTE CONCERTOS—RCA
- MAHLER: SYMPHONY NO. 6—Abbado—DG
- MASSENET: LE ROI DE LAHORE—Sutherland, Milnes, Bonyngé—London
- PAVAROTTI'S GREATEST HITS—London
- SCHUBERT: COMPLETE SONATAS—Kempff—DG
- VERDI: AIDA—Freni, Baltsa, Carreras, Cappuccilli, Karajan—Angel
- VERDI: REQUIEM—Ricciarelli, Verrett, Domingo, Ghiaurov, Abbado—DG
- VERDI: STIFFELIO—Sass, Carreras, Gardelli—Philips
- WEILL: SILVERLAKE—New York City Opera, Rudel—Nonesuch Digital

SAM GOODY/NORtheast

- BOLLING: PICNIC SUITES—Lagoya, Rampal, Bolling—CBS
- MONTESERRAT CABELLE SINGS SPANISH SONGS—London
- GALWAY IN FRENCH CONCERTOS—RCA
- MASSENET: LE ROI DE LAHORE—London
- MOZART: DIE ZAUBERFLOETE—DG
- SCHUBERT: SONATAS—DG
- VERDI: REQUIEM—DG
- VERDI: STIFFELIO—Philips
- VERDI: LA TRAVIATA—Callas, Kraus, Ghione—Angel
- WEILL: SILVERLAKE—Nonesuch Digital

J & R MUSIC WORLD/NEW YORK

- BERLIOZ: SYMPHONIE FANTASTIQUE—Maazel—CBS
- HANDEL: MESSIAH—Hogwood—L'Oiseau Lyre
- MASSENET: LE ROI DE LAHORE—London
- MOZART: DIE ZAUBERFLOETE—DG
- PAVAROTTI'S GREATEST HITS—London
- SCHUBERT: SONATAS—DG
- STRAUSS: ALSO SPRACH ZARATHUSTRA—Ormandy—Angel Digital
- STRAVINSKY: RITE OF SPRING—Telarc
- VERDI: AIDA—Angel
- VERDI: LA TRAVIATA—Callas, Kraus, Ghione—Angel

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

- C.P.E. BACH: SYMPHONIES—Hogwood—L'Oiseau Lyre
- BEETHOVEN: PIANO CONCERTO NO. 1—Michelangeli, Giulini—DG
- BRAHMS: QUINTET—Pollini, Quartetto Italiano—DG
- MOZART: DIE ENTFUEHRUNG AUS DEM SERAIL—Burrowes, Burrows, Davis—Philips
- MOZART: DIE ZAUBERFLOETE—DG
- PACHELBEL: KANON—Paillard—RCA
- SCHUBERT: SONATAS—DG
- STRAUSS: FOUR LAST SONGS, OTHER SONGS—Te Kanawa—CBS
- VERDI: REQUIEM—DG
- WEILL: SILVERLAKE—Nonesuch Digital

RADIO DOCTORS/MILWAUKEE

- BALLADS, BLUES AND RAGS—Jacobs—Nonesuch
- MAHLER: SYMPHONY NO. 6—DG
- MASSENET: LE ROI DE LAHORE—London
- MOZART: DIE ZAUBERFLOETE—DG
- PAVAROTTI'S GREATEST HITS—London
- PROKOFIEV: PETER AND THE WOLF—Barenboim—DG
- SCHUBERT: SONATAS—DG
- STRAUSS: ALPINE SYMPHONY—Solti—London
- STRAUSS: ALSO SPRACH ZARATHUSTRA—Ormandy—Angel Digital
- WEILL: SILVERLAKE—Nonesuch Digital

JEFF'S CLASSICAL/TUCSON

- JOSE CARRERAS SINGS OPERA ARIAS—Philips
- DEBUSSY: NOCTURNES—Haitink—Philips
- HOLST: THE PLANETS—Chandos Records
- MAHLER: SYMPHONY NO. 6—DG
- MASSENET: LE ROI DE LAHORE—London
- MONTEVERDI: CHRISTMAS VESPERS—Nonesuch
- MOZART: PIANO CONCERTOS NOS. 21, 22—Ax, Mata—RCA
- MOZART: DIE ZAUBERFLOETE—DG
- SAINT-SAENS, LALO: CELLO CONCERTOS—Ma, Maazel—CBS Digital
- VERDI: REQUIEM—DG

TOWER RECORDS/SEATTLE

- BEETHOVEN: EROICA SYMPHONY—Mehta—CBS Digital
- GALWAY PLAYS FRENCH CONCERTOS—RCA
- HANDEL: MESSIAH—Hogwood—L'Oiseau Lyre
- MASSENET: LE ROI DE LAHORE—London
- MOZART: DIE ZAUBERFLOETE—DG
- PAVAROTTI'S GREATEST HITS—London
- BRAVO PAVAROTTI—London
- PUCCINI: LE VILLI—Scotto, Domingo, Maazel—CBS
- SAINT-SAENS, LALO: CELLO CONCERTOS—Ma, Maazel—CBS
- VERDI: AIDA—Angel

* Best Sellers are determined from retail lists of the stores listed above, plus those of the following: King Karol/New York, Record World/TSS/Northeast, Cutler's/New Haven, Record & Tape/Baltimore, Specs/Miami, Harmony House/Detroit, Rose Discount/Chicago, Laury's/Chicago, Streetside/St. Louis, Sound Warehouse/Dallas, Tower Records/Los Angeles, Tower Records/San Francisco, Discount Records/San Francisco.

Success at PolyGram

By SPEIGHT JENKINS

■ NEW YORK—Any casual observer of classical retail charts must have noted the amazing strength this year of PolyGram. On this week's Best Seller list with the number of titles enlarged to ten, PolyGram (the corporate owner of London, Deutsche Grammophon and Philips) has seven of them. This includes only one record from the biggest seller of classical product today, Luciano Pavarotti.

London Records, of course, has always had big sellers—even before Pavarotti—but the big difference this year has been the sales growth of Deutsche Grammophon. The German firm has achieved a commanding place on the sales lists, especially in the last month, with the great success of Mozart's *Die Zauberfloete* and the Verdi Requiem. The new leadership provided by Alison Ames has been a key factor in DG's current growth.

A visit to Guenter Hensler, the president of PolyGram classics, confirmed the company's health. PolyGram classics sales are up more than 30 percent this year, and October was one of the best months in the history of the three record lines. Why? Certainly Pavarotti's sales help, because the tenor's most recent two-record disc, "Pavarotti's Greatest Hits," has sold more than 150,000 copies and is still going strong. The inclusion of the Rolling Stones on London's list has also boosted overall sales. But without any pop group, Deutsche Grammophon sales have also skyrocketed.

One of the factors that has led to this success has been the work of John Harper, originally London's sales manager, who has taken over the job for the whole PolyGram classics enterprise. But Hensler is quick to point out, "Though DG and Philips have learned a lot from London on marketing, London has been enormously helped by the distribution of PolyGram. Because PolyGram is the size it is, we can have 15 specialists in the field just visiting dealers and making them aware of all our product." Though RW's research clearly points out an overall improvement in dealer receipt of London since the British firm joined PolyGram, Hensler is still not happy: "London's distribution is not at the level of fulfillment I want, but it's getting there."

Hensler had the highest praise for his three label chiefs: Richard Rollefson of London, Alison Ames of Deutsche Grammophon and Nancy Zannini of Philips: "They all work very long hours, and constantly strive to make their product available and attractive. They all have wonderful ideas and know how to carry them out."

With all his good feeling about the company's state, Hensler does not consider PolyGram all-powerful. "We're not trying to push dealers around or be naughty with them. We want to do business together, and benefit each other. And collections still offer problems. In the present economy, they have to be a very big concern for everybody."

All classical record companies now have digital recordings, but Hensler wouldn't be drawn into a comparison with other labels. "I like ours," he said, "and I feel that we are improving our digital process in all of our lines. But I am not critical of anybody else's digitals. The more our competition works with better sound, the better the overall classical product is and the more people will come into record stores to buy."

Hensler took over PolyGram classics last winter, and at that time he had the idea of consolidating his three classical labels at an old brownstone on West 55th Street, near the New York City Center. Now an attractive, well-appointed building, the brownstone has worked out better than Hensler ever imagined. "Our move here has brought out a tremendous feeling of togetherness. While there is healthy competition among our labels, we've gone a long way to accomplishing the diversity in unity we set out to attain."

Hensler's own work has been to oversee the overall situation of all the labels and to insure that PolyGram classics is in good shape. As with most businesses, this means looking to the future, and the future in the record business means more and more computerization, a subject about which Hensler is very excited: "We have worked to put our catalogues, artist schedules and repertory on computers. My goal is to make the company more transparent. We've accomplished a lot toward that end, but there is much more to do."

Record World Gospel

Gospel Time

By **MAKIE BARNETT**

■ Sparrow Records has released a collection of songs from **John Michael Talbot's** first two solo LPs called "Beginnings..." Sparrow president **Billy Ray Hearn** says the album is designed to show how Talbot's unique writing style for worship songs developed and resulted in the albums "The Lord's Supper," "Come To The Quiet," and "The Painter."... Publisher's Network has acquired the publication and distribution rights of Tempo Music Publications, of which **Dr. Jesse Peterson** will remain president in charge of creating new product.

Cynthia Clawson (Triangle) has just taped a segment for an upcoming 700 Club show.... NewPax artist **Gary Dunham** recently performed at the National Religious Broadcasters southwest regional convention in Dallas.... **Randy Matthews** (Spirit) is touring the west coast, his first tour in over six years, to support his new album "Randy Matthews."... **Henry and Hazel Slaughter** (HeartWarming) just finished a tour of the Northwest.... **Andrae Crouch** (Light) is slated to appear on the "Barbara Mandrell and the Mandrell Sisters" show Nov. 29 on NBC-TV.

Contemporary & Inspirational Gospel

NOVEMBER 22 1980

NOV. 22 NOV. 8

- | | | |
|----|----|---|
| 1 | 1 | NEVER ALONE
AMY GRANT/Myrrh MSB 6645
(Word) |
| 2 | 13 | EVIE FAVORITES, VOL. I
EVIE TORNUQUIST-KARLSSON/
Word WSB 8845 |
| 3 | 9 | PHILIP SIDE
PHIL KAEGGY/Sparrow SPR
1036 |
| 4 | 7 | IN HIS TIME, PRAISE IV
MARANATHA SINGERS/
Maranatha MM0064 (Word) |
| 5 | 3 | BEST OF B. J. THOMAS
Myrrh MSB 6653 (Word) |
| 6 | 2 | MY FATHER'S EYES
AMY GRANT/Myrrh MSB
6625 (Word) |
| 7 | 5 | ARE YOU READY?
DAVID MEECE/Myrrh MSB
6652 (Word) |
| 8 | 6 | THE PAINTER
JOHN MICHAEL TALBOT &
TERRY TALBOT/Sparrow
SPR 1037 |
| 9 | 20 | FOR HIM WHO HAS EARS TO
HEAR
KEITH GREEN/Sparrow SPR
1015 |
| 10 | 10 | ONE MORE SONG FOR YOU
IMPERIALS/DaySpring DST
4015 (Word) |
| 11 | 21 | CELEBRATE
ARCHERS/Light LS 5773 (Word) |
| 12 | 12 | SAVED
BOB DYLAN/Columbia FC
36553 (CBS) |
| 13 | 4 | FOR THE BEST
B. J. THOMAS/MCA/Songbird
3231 |
| 14 | 8 | FORGIVEN
DON FRANCISCO/NewPax
NP 33042 (Benson) |
| 15 | 17 | NO COMPROMISE
KEITH GREEN/Sparrow SPR
1024 |
| 16 | 11 | NEVER THE SAME
EVIE TORNUQUIST-KARLSSON/
Word WSB 8806 |
| 17 | 16 | HEED THE CALL
IMPERIALS/DaySpring DST
4011 (Word) |
| 18 | 14 | STRAIGHT AHEAD
JAMIE OWENS-COLLINS/
Sparrow SPR 1035 |
| 19 | 19 | WITH MY SONG
DEBBY BOONE/Lamb & Lion
LL 1046 (Benson) |

- | | | |
|----|----|---|
| 20 | 22 | BULLFROGS AND BUTTERFLIES
CANDLE/Birdwing BWR 2010
(Sparrow) |
| 21 | 15 | MUSIC MACHINE
CANDLE/Birdwing BWR 2004
(Sparrow) |
| 22 | — | KIDS PRAISE ALBUM
Maranatha MM0068 |
| 23 | 31 | THE STAND
CHUCK GIRARD/Good News
GNR 8112 (Word) |
| 24 | 28 | LIVE
ANDRUS/BLACKWOOD & CO./
Greentree R 3570 (Benson) |
| 25 | 25 | COME TO THE QUIET
JOHN MICHAEL TALBOT/
Birdwing BWR 2019 (Sparrow) |
| 26 | 33 | A PORTRAIT OF US ALL
FARRELL & FARRELL/NewPax
NP 33076 (Benson) |
| 27 | 36 | DALLAS HOLM AND PRAISE
LIVE
Greentree R 3441 (Benson) |
| 28 | 34 | SLOW TRAIN COMING
BOB DYLAN/Columbia FC
36120 (CBS) |
| 29 | 37 | THE LORD'S SUPPER
JOHN MICHAEL TALBOT/
Birdwing BWR 2013 (Sparrow) |
| 30 | — | PRAISE STRINGS IV
Maranatha MM0067 |
| 31 | 18 | AMY GRANT
Myrrh MSB 6586 (Word) |
| 32 | 30 | FOOLISH GUYS TO
CONFOUND THE WISE
ISAAC AIR FREIGHT/
Maranatha MM0066 (Word) |
| 33 | 40 | I'LL BE THINKING OF YOU
ANDREA COUCH/Light LS
5763 (Word) |
| 34 | 24 | THANK YOU FOR THE DOVE
MIKE ADKINS/MA 1061 |
| 35 | 23 | ROAR OF LOVE
2ND CHAPTER OF ACTS/
Sparrow SPR 1033 |
| 36 | 35 | ALL THAT MATTERS
DALLAS HOLM PRAISE/
Greentree R 3558 (Benson) |
| 37 | 29 | YOU GAVE ME LOVE
B. J. THOMAS/Myrrh MSB
6633 (Word) |
| 38 | 26 | GOT TO TELL SOMEBODY
DON FRANCISCO/NewPax
NP 33071 (Benson) |
| 39 | 27 | MORE HYMNS FOR CLASSIC
GUITAR
RICK FOSTER/Bread'N'Honey
118 |
| 40 | 32 | SEEDS OF CHANGE
KERRY LIVGREN/Kirshner
NJZ 36567 (CBS) |

Light, Word Re-Pact; Lexicon To Sell Direct

■ LOS ANGELES—The Light Records division of Lexicon Music, Inc. has signed a new long-term record distribution contract with Word, Inc., while Lexicon's printed music product will be marketed directly to stores starting Jan. 1, it was announced by Lexicon president Ralph Carmichael.

Sales Structure

Lexicon executive VP Larry Jordan stated that separate sales organizations for individual product lines would offer greater specialization and give more attention to dealers and stores. Neil Hesson, newly appointed VP of sales and marketing for Lexicon, added, "By expanding on our philosophy of offering a wide variety of musical styles, we will meet the needs of the church market." Lexicon will concentrate on new concepts,

improved packaging and discount schedules.

Hesson said a Lexicon national sales force will be structured and trained by Jan. 1 and an in-house telephone marketing service established. In December all current accounts will receive a packet containing the new Lexicon catalogue, policies, discount schedules, order forms, and information on the new Lexicon Performance Tracks.

While Lexicon will market its printed music directly in the U.S., Word of Canada will continue to market both Light and Lexicon product. Carmichael also recently announced a new distribution agreement with Word U.K. for records and music covering England, West Germany, Switzerland, and the Scandinavian countries.

Gospel Album Picks

INSIDE JOB

DION—DaySpring DST 4022 (Word)

A superb album in every respect. Dion has hit the mark much better than most. Strong Christian lyrics are buoyed by a sound that can easily catch the secular ear. Spontaneous, refreshing, a real winner!



RANDY MATTHEWS

Spirit ND 3005 (Hartson)

Matthews is back with his gruff vocals lending the perfect touch to a collection of equally perfect songs. "Jesus Revive Me," "Lonely Stranger," and "Thin Line" are among the album's top tracks.



LIGHTS IN THE WORLD

JOE ENGLISH—Refuge R 3746 (Benson)

English, a former drummer for Paul McCartney and Wings, has made an impressive debut in the gospel music market. Top selections here include "Is The King Your Friend?," "Praise Him," "Get Ready," and "Keep In Touch."



I CAN'T GO

KRISTLE MURDEN—Light LS 5765 (Word)

Kristle's fine, light vocals are convincingly delivered in a contemporary setting. "Because He Loves Us," "I Just Wanted To Say I Love You," and the title cut are prime.



Star Song, Benson Pact

■ NASHVILLE — Star Records, based in Pasadena, Texas, has signed a distribution pact with the Benson Company here. Wayne Donowho, president of Jubilee Communications, Inc. of which Star Song is a division, says the pact will enable Star Song to "better serve the bookstore owner and the consumer."

Lexicon Releases Accompaniment Tracks

■ LOS ANGELES—Lexicon Music, Inc. will enter the accompaniment cassette track business this month with the release of the first 24 titles in its "Lexicon Performance Tracks" series, it was announced by firm president Ralph Carmichael. Two songbooks will also be released, each containing 12 songs with piano arrangements

approximating the recorded tracks.

For Average Soloists

The Lexicon Performance Tracks, arranged for the average soloist, are available in high voice (soprano and tenor) and low voice (baritone, bass and alto). Lexicon will produce the tracks to maintain creative control over the arrangements.

Song Selection

Song selection is based on those most frequently requested from music stores and soloists, and songs frequently on the top recording charts. Each tape contains the performance track on one side and a voice singing to the same arrangement on the other to assist a singer in learning the material. Tracks are priced at \$7.98 and songbooks at \$5.95.

RIAA Report

(Continued from page 4)

precedents in audio roots, and RIAA's current member companies are shaping ever-increasing roles in the creation, marketing, merchandising and distribution of video recordings."

Other information included in the report includes: sales figures for singles, albums and tapes during 1979; tallies of gold and platinum records awarded during the period; a re-cap of the RIAA home-taping survey conducted in 1979; information on the progress of bar coding discussions.

The report also summarizes the activity of the RIAA data processing committee, the engineering committee, the postal affairs committee and the public relations task force.

The Coast (Continued from page 15)

their lives," he theorizes, "and have no sense of history... But there's a lot of interest here, oddly enough: what I'm doing sits along that line of need, somewhat."

After three Flying Fish LPs with the **Merry Band**, an acoustic ensemble he formed with three Californians sharing his interest in Celtic music, Williamson has returned to a solo format, which, on his current tour (he just finished midwestern and eastern dates, and is now in the Pacific northwest), "is slanted more toward theatrical narrative." That in itself isn't an abrupt shift, given ISB's experimental theater pieces like "U," or the extended recitation on the last Williamson/Merry Band collection, "A Glimt at the Kindling," entitled "Five Denials On Merlin's Grave." The latter, in fact, has since yielded a self-published booklet including both Williamson's verse for the piece and a concordance on its various sources and allusions.

That booklet, and frequent updates on Williamson's maverick path, are available from him at P.O. Box 27522, Los Angeles 90027.

MISCELLANY: The folks at **Jerry Schilling Management** are pretty proud of the fact that two Schilling acts will be appearing at the Inglewood Forum on consecutive nights in December. On the 30th, the **Tremblers** (with **Peter Noone**) will be opening for **Cheap Trick**. The next night, New Year's Eve, the **Beach Boys** will be celebrating their 20th anniversary with a Forum show... Fans of **Gary Myrick and the Figures** will want to know that fully 35 seconds of the Myrick tune "She Talks in Stereo" were heard on the November 15 installment of "WKRP in Cincinnati" on CBS-TV. Posters from the group's album will be seen in the WKRP control booth later on in the season... **Adam and the Ants** have been signed by Epic, also Myrick's label (not to mention the Tremblers', Cheap Trick's and the Beach Boys'—we expect meals at Le Dome from that label for the rest of our lives for this heavy coverage). Their album is due out in the U.S. in February. Meanwhile, the single "Dog Eat Dog" was number 11 on last week's Record Business singles chart in England.

THE SOCIAL DESK: **Artie Mogull**, former United Artists Records co-chairman, married **Kathy Van Stralen** at a private ceremony on November 8. Guests included Polygram's **David Braun**, Capitol-EMI's **Bhaskar Menon**, Irving Azoff, Jeff Wald, Jerry Rubinstein, Norm Winter and Mogull's daughters, Cathy and Allison... **John Klemmer** married his high school sweetheart on October 27 in Westwood. The saxophone player's new wife, the former **Katherine Spikings**, is a non-pro, as they say in the film trades... **Jay McDaniel**, MCA Records' regional promo manager for the Carolinas, and his wife are celebrating the October 30 birth of their son Christopher Lee.

Greeting Burnette



Pictured after CBS artist Billy Burnette's recent performance at Nashville Exit/In are: (bottom row, left) Barry Mog, branch manager, CBS Records, Memphis; Jeff Lyman, Columbia national promotion, CBS Records Nashville; Drew Ponder, CBS sales representative, Nashville; Jim Carlson, Columbia product manager, CBS Records, Nashville; and Phil Graham, writer administration, BMI. (Middle row) Joe Casey, director, national promotion, CBS Records, Nashville; Roy Wunsch, VP, marketing, CBS Records, Nashville; Bob Montgomery, executive VP, House Of Gold; Frances Preston, VP, BMI; and Joe Moscheo, director of affiliate relations, BMI. (Back row) Larry Henley, House Of Gold writer; Susie Franks and Barry Seidel, Burnette's managers.

Soul & Spiritual Gospel

NOVEMBER 22, 1980

- | NOV. 22 | NOV. 8 | REJOICE | SHIRLEY CAESAR/Myrrh MSB 6646 (Word) |
|---------|--------|---|---|
| 1 | 1 | REJOICE | SHIRLEY CAESAR/Myrrh MSB 6646 (Word) |
| 2 | 2 | KEEP ON CLIMBING | PILGRIM JUBILEE SINGERS/Savoy SL 14584 (Arista) |
| 3 | 3 | PLEASE BE PATIENT WITH ME | ALBERTINA WALKER/Savoy SL 14527 (Arista) |
| 4 | 7 | THE LORD IS MY LIGHT | NEW JERUSALEM BAPTIST CHOIR/Savoy SGL 7050 (Arista) |
| 5 | 4 | LOVE ALIVE II | WALTER HAWKINS & LOVE CENTER CHOIR/Light LS 5735 (Word) |
| 6 | 14 | EVERYTHING'S ALRIGHT | CHARLES HAYES & COSMOPOLITAN CHURCH OF PRAYER CHOIR/Savoy SL 14580 (Arista) |
| 7 | 27 | I'M COMING LORD | CANTON SPIRITUAL/J&B 80028 |
| 8 | 11 | IT'S A NEW DAY | JAMES CLEVELAND & THE COMMUNITY CHOIR/SOUTHERN CALIFORNIA Savoy SGL 7035 (Arista) |
| 9 | 5 | JESUS WILL NEVER SAY NO | FLORIDA MASS CHOIR/Savoy SGL 7045 (Arista) |
| 10 | 12 | TRAMAINE | TRAMAINE HAWKINS/Light LS 5760 (Word) |
| 11 | 13 | GOD WILL SEE YOU THROUGH | WILLIAMS BROTHERS/New Birth 7048 |
| 12 | 6 | COME TO JESUS NOW | MYRNA SUMMERS/Savoy SL 14575 (Arista) |
| 13 | 17 | I'LL BE THINKING OF YOU | ANDRAE CROUCH/Light LS 5763 (Word) |
| 14 | 8 | A PRAYING SPIRIT | JAMES CLEVELAND & VOICES OF CORNERSTONE/Savoy SGL 7046 (Arista) |
| 15 | 19 | IT STARTED AT HOME | JACKSON SOUTHERNAIRES/Malaco 4366 |
| 16 | 24 | GOD SAID IT | SOUL STIRRERS/Savoy SL 14569 (Arista) |
| 17 | 21 | PEOPLE GET READY | SUPREME ANGELS/Nashboro 7226 |
| 18 | 23 | GOD CAN | DOROTHY NORWOOD/Savoy SL 14557 (Arista) |
| 19 | — | RISE AGAIN | GOSPEL KEYNOTES/Nashboro 7227 |
| 20 | 20 | MOTHER WHY? | WILLIE BANKS & THE MESSENGERS/Black Label BL 3000 (HSE) |
| 21 | 18 | AMAZING GRACE | ARETHA FRANKLIN/Atlantic SD 2906 |
| 22 | 10 | AIN'T NO STOPPING US NOW | WILLIE NEAL JOHNSON & GOSPEL KEYNOTES/Nashboro 27217 |
| 23 | 9 | CHANGED MAN | SWANEE QUINTET/Creed 3099 (Nashboro) |
| 24 | 16 | IF YOU CAN MOVE YOURSELF, THEN GOD CAN HAVE HIS WAY | DONALD VAILS CHORALEERS/Savoy SGL 7039 (Arista) |
| 25 | 25 | SOMEBODY LEFT ON THAT MORNING TRAIN | JULIUS CHEEKS/Savoy SL 14554 (Arista) |
| 26 | 35 | SHOW ME THE WAY | WILLIE BANKS & THE MESSENGERS/HSE 1532 |
| 27 | 15 | HE CHOSE ME | O'NEAL TWINS/Savoy SGL 7049 (Arista) |
| 28 | 30 | CHANGING TIMES | MIGHTY CLOUDS OF JOY/City Lights/Epic JE 35971 (CBS) |
| 29 | 31 | TELL IT | MILDRED CLARK & THE MELODY-AIRES/Savoy SL 14571 (Arista) |
| 30 | 29 | WE'LL LAY DOWN OUR LIVES FOR THE LORD | JULIUS CHEEKS & THE YOUNG ADULT CHOIR/Savoy SGL 7040 (Arista) |
| 31 | 37 | AT THE MEETING | ERNEST FRANKLIN/Jewel 0151 |
| 32 | 26 | HEAVEN | GENOBIA JETER/Savoy SL 14547 (Arista) |
| 33 | 22 | ALL ABOUT JESUS | SENSATIONAL NIGHTINGALES/Malaco 4398 |
| 34 | 29 | SAVE THE LOST | GOSPEL MUSIC WORKSHOP MASS CHOIR/Savoy SGL 7043 (Arista) |
| 35 | 28 | I'LL RISE AGAIN | REV. ISAAC DOUGLAS/Savoy SL 14552 (Arista) |
| 36 | 40 | STAND UP AND TESTIFY | SALEM TRAVELERS/Creed 3100 (Nashboro) |
| 37 | 34 | SINCE I MET JESUS | TOMMY ELLISON & FIVE SINGING STARS/Nashboro 7224 |
| 38 | 38 | YOU OUGHT TO TAKE TIME OUT TO PRAISE THE LORD | REV. CLAY EVANS & THE SHIP/Jewel 0150 |
| 39 | 33 | TOO MANY BABIES IN THE CHURCH | REV. CLAY EVANS/Jewel 0160 |
| 40 | 36 | LORD, LET ME BE AN INSTRUMENT | JAMES CLEVELAND & CHARLES FOLD SINGERS, VOL. IV/Savoy SGL 7038 (Arista) |

Record World Country

RCA Gears Up For New Parton LP

■ NASHVILLE—While RCA artist Dolly Parton gears for the December premiere of her first feature film, "9 to 5," RCA Records is preparing a multi-format advertising, press, promotional, and display campaign that will culminate in a Nashville premiere of the film at Opryland U.S.A., and the release of Parton's companion LP, "9 to 5 and Odd Jobs," this week.

The advance screening, coordinated in conjunction with WSM Inc., is set for the Acuff Theater at Opryland. Members of the country and pop music fields will preview the film (which costars Jane Fonda and Lily Tomlin) and meet Dolly at a post-screening party hosted by RCA and WSM at Opryland Hotel.

The Nashville premiere comes one week after a Dallas screening organized for movie press by Twentieth Century Fox. RCA and WSM Inc. will cohost the preview in Nashville.

Designed to saturate both music and movie markets before the national release of the film in more than 700 theatres Dec. 19, the overall "9-5" promotion is an extensive cross-merchandising thrust by RCA sales and promotion staffs centering on trade and consumer print advertising, a 60-second radio spot, radio giveaways, and a line of four-color display material for in-store promotion based on album graphics. Dolly will also be featured singing the title song (her current single) videotaped in a Nashville recording studio.

On the promotion side, a series of "9-5" radio contests on pop and country stations have been set in motion that will supply local listeners with specially prepared promotional items: "9-5" coffee cups, T-shirts, posters and coffee pots. Several stations across the country, capi-

talizing on Dolly's role as a receptionist in the film, have announced plans for a "secretaries contest" in which audiences will have a chance to join the "9-5" Club. Membership benefits including a limousine to carry
(Continued on page 98)

Epic Launches Search For 'Urban Cowgirl'

■ NASHVILLE—In an all-out effort to discover "The Urban Cowgirl," Epic Records, in cooperation with recording artist Mickey Gilley, Gilley's club in Pasadena, Texas, and the Pro-Art Poster company, has completed preparations for "The Urban Cowgirl National Promotion Contest."

Running through the end of this month, the contest will involve nationwide participation from radio stations in 23 markets.

Each contestant will be asked to send her best "Urban Cowgirl" photo to the nearest contest station. Epic Records and involved stations will judge entries and select 50 local "Urban Cowgirl" winners and a local grand prize winner for each market. Local winners will receive a Gilley T-shirt and album; local grand prize "Urban Cowgirl" winners will receive Gilley western wear and a Mickey Gilley Epic LP catalogue.

Local grand prize recipients are eligible for the national grand prize: from the 23 contenders, three selections will be made and awarded an all expense-paid trip to Gilley's club, where they will meet Gilley and be photographed for a poster by Pro Arts Poster, Inc.

The super national grand prize "Urban Cowgirl" winner will receive a contract providing for royalty payment on the sale of her poster.

Ward on Showcase Tour



Phonogram/Mercury artist Jacky Ward recently completed a showcase tour which included appearances in Chicago, Atlanta, Dallas, and Los Angeles, in support of his new "More! Jacky Ward" LP. Shown after Ward's show at Belle Star's in Dallas are, from left (front row), Paul Lucks, Dallas branch manager, Polygram Distribution; Bob Sherwood, president, Phonogram/Mercury; Dave Smith, regional country promotion manager, Phonogram/Mercury; (back row) Tom Sambola, Andy Kellerman, and Jim Sinclair, Lieberman's Dallas; Ward; Phil Stanley, southwest regional promotion manager, Polygram Records East; Ray Potter, KHEY radio El Paso; and Frank Leffel, national country promotion manager, Phonogram/Mercury.

Nashville Report

By AL CUNIFF

■ Here's a hot label: MCA Records which has a roster of 25 artists, has 16 of those artists on this week's *Record World* Country Singles Chart. Four of those artists are top 20, and nine of them are bulleted. That's not counting **Don Williams**, who's bulleted on the top singles chart . . . **Don McLean** will be back in town before long to cut more songs with producer **Larry Butler**.

Dick Clark taped the **Charlie Daniels Band** at the Exit/In Monday (10) for Clark's upcoming "New Year's Rockin' Eve" special. In case you were wondering, at the time of the real New Year's Eve the CDB will be in Chicago . . . Columbia artist **Johnny Duncan** is looking for a new producer, and says he's ready to make a new commitment to his recording career.

Elektra artist **Mel Tillis** is on a 12-date tour of Texas nightclubs which closes in Dallas Nov. 21-23. Mel has also been picked by the Whataburger hamburger chain as its national spokesman.

Ed Penney wrote some beautiful lyrics for the European melody of "Why," which is the new release by **Herve "Tattoo" Villechaize** with Children of the World on Epic. **Steve Popovich** and **Bill Justis** produced the track, taken from the album "The Time Is Now" . . . The **Allman Brothers Band** and the **Atlanta Rhythm Section** perform at the Municipal Auditorium here Nov. 21.

Steve Ham has joined the staff at Woodland Sound Studios as a recording engineer. He has previously worked in Canada, and at Jack Clement's and Quadraphonic here . . . **George Jones** will perform Dec. 8 at the Exit/In here in a benefit for the Nashville Songwriters Association International.

PICKS OF THE WEEK

SINGLE



T. G. SHEPPARD, "I FEEL LIKE LOVING YOU AGAIN" (prod.: Buddy Killen) (writers: B. Braddock, S. Throckmorton) (Tree, BMI) (3:05). T. G. has another winner in this solid offering, a beautiful slow tune penned by two veteran hitwriters. Warner Bros. 49615.

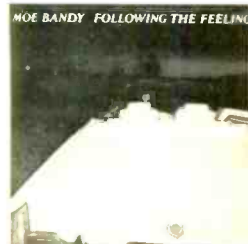
SLEEPER



LOUISE MANDRELL AND R.C. BANNON, "THE PLEASURE'S ALL MINE" (prod.: Buddy Killen) (writers: C. Putman, K. Kane) (Tree, BMI/Cross Keys, ASCAP) (3:30). R.C. and Louise's soft harmony highlights this sweet, sexy ballad that should find its share of radio adds. Epic 19-50951.

ALBUM

MOE BANDY, "FOLLOWING THE FEELING." Strong country material and performances are the key to this LP's appeal, as Bandy shines on such outstanding tracks as "My Woman Loves the Devil Out of Me," "It's Better Than Being Alone," "Would You Mind If I Just Called You Julie," and the title track, his current single. Columbia JC 36789.



The Oak Ridge Boys



***Say Thank You To Our Fans and Friends,
The Disc Jockeys, The Music Industry,
MCA Records and
Jim Halsey Company, Inc.
for***

- # 1 Group or Duo of the Year Singles/Albums (Billboard)**
- # 1 Group or Duo of the Year (Billboard)**
- # 1 Vocal Group Singles (Cashbox)**
- # 1 Vocal Group Album (Record World)**
- # 1 Vocal Group Singles (Record World)**

3 Gold Albums

**Y'All Come Back Saloon (certified gold in March 1980)
Have Arrived (certified gold in October, 1980)
Together (certified gold in October, 1980)**

**The Juke Box Awards
1980 Country Group of the Year**

Country Hotline

By MARIE RATLIFF

MOST ADDED CHART CONTENDERS

Charly McClain — "Who's Cheatin' Who"
Moe Bandy & Judy Bailey — "Following The Feeling"
Dolly Parton — "9 to 5"
Gail Davies — "I'll Be There"
Mel McDaniel — "Countryfied"



Charly McClain

Instrumentally speaking, The Pacific Steel Company has play on "Fat 'N Sassy" at KRAM, WPNX, WDEN, WFAI, KEEN, KENR, KEBC, WCMS. The Red Willow Band is moving with "The Other Man" at WPNX, KEBC, KYNN, WKKN.

Mel McDaniel's "Countryfied" playing at KDJW, WIRK, WFAI, WMC, WDEN, WUBE, KFDI, KSOP, WTOD, WKKN, WWVA, KOKE, KCKN, WQIK, WITL, WSLR, KSSS, WSM, WBAM, KEBC, KRMD, KSO, KVOO.



Mel McDaniel

Don Gibson has a fast start on "Love Fires" at WWVA, KBUC, KFDI, KRMD, KSOP, WSLC, KVOO, KBEC, WPNX. Bobby Hood has strong initial play on "Pick Up The Pieces Joanne" at KRAM, KEBC, WSLC, KFDI, KRMD, WDEN, WTMT.

Moe Bandy, now paired with newcomer Judy Bailey, is getting numerous adds at KIKK, WUBE, KRAK, KCKC, WGTO, KEBC, KSSS, WDEN, WQQT, KMPS, KVOO, KENR, KSO, KSOP, KRMD, WTSO, WWOL, KDJW, WTMT, WYDE, WINN, WMZQ, KGA, WPNX, WIVK, KKYX, KBUC, WXCL, KFDI, KWJJ.

Super Strong: Janie Fricke, Razzy Bailey, John Anderson, Jim Reeves.

Sammi Smith's "I Just Want To Be With You" is doing well at KBUC, KVOO, KSOP, KWKH, KEBC, KFDI. The Amazing Rhythm Aces are getting country adds on "I Must Have Died and Gone to Texas" at KOKE, WGTO, KENR, WQIK, WIRK, KRMD, WTMT, WHOO, KEEN.

R. C. Bannon & Louise Mandrell are moving with "The Pleasure's All Mine" at KDJW, WTMT, WDEN, KKYX, KFDI, KVOO, WFAI, KEBC.

First week adds on the Ray Price-Willie Nelson duet "Don't You Ever Get Tired" include KSO, WTSO, KEBC, KKYX, KSSS, WMZQ, KEEN, WKKN, WTMT, WTOD, WIRK.

SURE SHOTS

Ray Price & Willie Nelson — "Don't You Ever Get Tired of Hurting Me"

T. G. Sheppard — "I Feel Like Loving You Again"

LEFT FIELDERS

Miller-Greene — "Lookin' For A Lady"

Johnny Russell — "Song of the South"

Garlin Hackney — "You've Been on My Mind All The Way"

AREA ACTION

Roger Bowling — "Yellow Pages" (KEBC, WKKN, KKYX, KDJW, WPNX)

Roger Thompson — "The King of Western Swing" (KBUC, KKYX, KSSS, KEBC)

Good Times Over 'Hard Times'



Columbia artist Lacy J. Dalton recently met with WMP5 radio personnel after performing at the Memphis venue Solomon Alfred's in support of her "Hard Times" LP. Shown from left are (front row): Fran Couch, WMP5 music director; Dalton; and Delta Jones, WMP5 research. (Back row) Jeff Lyman, manager, Columbia national promotion, CBS Records Nashville; Barry Mog, Memphis branch manager, CBS Records; John Randolph, WMP5 program director; and Tom Chaltas, Columbia local promotion, CBS Records.

Denim & Lace Debuts With Special Promo

■ NASHVILLE — Stan Cornelius, founder and former president of IBC Records, has announced the formation of Denim & Lace Records. The label's first release is "Third Down & Ten to Go," produced and co-written by Jim Ed Norman.

25 Versions

The record has been produced in 25 versions, to mention the Pittsburgh Steelers playing other NFL teams. Distributors and radio stations will receive the version relating to the NFL team nearest them.

Dolly Parton (Continued from page 96)

winners to and from the office, a day off from work, and use of a special maid at home for the day.

Media Stir

The former CMA entertainer of the year's venture onto the silver screen has also created a media stir, resulting in current or upcoming covers of "McCalls," "Rolling Stone," "Parade," "People," "Cosmopolitan," "Country Music," "Country Style," and "Country Hotline News," and articles discussing her burgeoning acting career. The ABC-TV news/magazine "20/20" is preparing a feature on the songstress, and Dolly has made or will soon tape guest appearances on "Merv Griffin," "Mike Douglas," "Phil Donahue," "The Barbara Mandrell Special," and "The Tonight Show" (Nov. 18 and Dec. 19), on which she will sing her current single.

With the release of the LP, "9-5 and Odd Jobs," the RCA sales division will launch a massive in-store campaign centering upon four-color display material designed from the LP cover, a "Norman Rockwell"-style photo of Dolly in coveralls carrying a host of props from several working environments. According to RCA

Oaks Cut Anthem

■ NASHVILLE—MCA Records is rush-shipping an a-cappella version of the "Star Spangled Banner" by the Oak Ridge Boys to radio stations of all formats. MCA has prepared the cut, which the band performed before a national audience during a recent televised sports show, for use as a radio sign-off.

Miller-Greene to LS

■ NASHVILLE — Lee Stoller, president of LS Records, has announced signing the Miller-Greene band to an exclusive recording contract. The Atlanta-based group's first single is "Lookin' for a Lady."

Records director of marketing services Dave Wheeler, the label intends to "make this album the most widely sought-after album of the Christmas season."

Mini-standups and mobiles of Dolly, dressed as a secretary punching a time clock, are the center of an accompanying store display that also features 1' x 1' and 2' x 2' four color posters. The single, serviced to pop, country and adult-contemporary radio formats earlier this month, features a four-color sleeve for rack/retail display.

Although Dolly's latest album contains the theme from "9-5," it also includes nine cuts of non-movie material, ranging from Dolly's version of the Kenny Rogers & The First Edition Classic "But You Know I Love You" to Woody Guthrie's "Deportee" and Merle Travis' "Dark As A Dungeon." Dolly penned four of the tracks.

Twentieth Century has signed Dolly to a non-exclusive, three-film deal that has led to her landing the role of "Miss Mona" in the forthcoming movie version of "Best Little Whorehouse In Texas," scheduled to begin production at Universal Studios in January.

COMING, COMING... HERE! RONNIE MCDOWELL'S GREAT NEW ALBUM, "GOING, GOING... GONE."



RONNIE MCDOWELL CONTINUES TO MEET EVERY VOCAL CHALLENGE ON HIS NEW ALBUM.

IT INCLUDES HIS POWERFUL PERFORMANCE OF FERLIN HUSKY'S "GONE" (A SONG FEW SINGERS ATTEMPT). PLUS HIS LATEST SINGLE, "WANDERING EYES" (AS CATCHY A SONG AS YOU'VE HEARD ALL YEAR).

RONNIE MCDOWELL IS HERE... TO STAY!



**ON EPIC
RECORDS
AND TAPES.**

Country Single Picks

COUNTRY SONG OF THE WEEK

WILLIE NELSON AND RAY PRICE—Columbia 11-11405
DON'T YOU EVER GET TIRED (OF HURTING ME) (prod.: Willie Nelson)
 (writer: H. Cochran) (Tree, BMI) (3:39)
 This blockbuster duet is hitbound again with an easy, even version of a classic Hank Cochran ballad.

EDDY ARNOLD—RCA JH-12136
DON'T LOOK NOW (BUT WE JUST FELL IN LOVE) (prod.: Bob Montgomery)
 (writers: J. Slate, J. Silbar) (House of Gold, BMI/Bobby Goldsboro, ASCAP) (2:47)
 The game is out of control and now we've fallen in love, Arnold sings in a smooth production that should slip easily into many playlists.

MOE BANDY FEATURING JUDY BAILEY—Columbia 11-11395
FOLLOWING THE FEELING (prod.: Ray Baker) (writer: C. Craig)
 (Screen Gems-EMI, BMI) (2:54)
 They don't belong to each other, but it's easy to follow this feeling, Moe and Judy sing in a duet geared for wide airplay.

JOHNNY RUSSELL—Mercury 57038
SONG OF THE SOUTH (prod.: Jerry Kennedy) (writer: B. McDill)
 (Half-Clement, BMI) (2:25)
 Russell does a good job with this Bob McDill creation, which blends images of the South with a pleasing melody and insistent beat.

CHARLY McCLAIN—Epic 19-50948
WHO'S CHEATIN' WHO (prod.: Larry Rogers) (writer: J. Hayes) (Partner/Algee, BMI) (2:23)
 McClain's lean, sharp vocal rides over rock-flavored chord progressions in this tune about all the cheatin' goin' on out there.

MILLER GREENE—LS 181
LOOKIN' FOR A LADY (prod.: Jerry Gillespie) (writers: J. Miller, J. Greene)
 (Cristy Lane/Kevin Lee, ASCAP & BMI) (2:07)
 This group's label debut is a lively tune featuring bright vocals and instrumentals, about lookin' for a lady who won't say maybe.

BOBBY BARE—Columbia 11-11408
WILLIE JONES (prod.: Bobby Bare & Bill Rice) (writer: C. Daniels)
 (Kama Sutra/Hat Band, BMI) (3:42)
 Bare is backed by Charlie Daniels on guitar and vocals in this story/song about a colorful character.

NASHVILLE SUPERPICKERS—P.A.I.D. 111
DIG A LITTLE DEEPER (prod.: Nashville Superpickers) (writers: R. Bowling, J. Emerson) (ATV, BMI/Warhawk, ASCAP) (2:28)
 This gospel-flavored classic for vocal groups gets excellent treatment from the Superpickers.

ROY CLARK—MCA 51031
I AIN'T GOT NOBODY (prod.: Larry Butler) (writers: L. Butler, R. Bowling)
 (Unart/ATV, BMI) (2:54)
 One of Roy's strongest recent releases, this rhythm-oriented uptempo cut features smooth production and a bittersweet message.

HANK THOMPSON—MCA 51030
THE KING OF WESTERN SWING (prod.: Larry Butler) (writer: K. McDuffie)
 (Sawgrass, BMI) (2:04)
 Thompson's easy vocal highlights this brisk western swing number, which features a nonstop beat and great pickin'.

JIM RUSHING—Ovation 1161
I'VE LOVED ENOUGH TO KNOW (prod.: Robert John Jones) (writers: J. Rushing, F. Koller) (Blue Lake, BMI) (2:53)
 Rushing's deep, rich vocal is backed by warm guitar and electric piano sounds on this mellow and melancholy ballad.

LYNDA K. LANCE—NSD 64
MORNING SKY (prod.: Bob Montgomery & Ron Oates) (writer: D. Fogelberg)
 (Hickory Grove, ASCAP) (2:31)
 Lance has a strong offering in this fast-paced country tune by Dan Fogelberg featuring fast banjo-pickin' and aggressive production.

Country Album Picks



I'LL NEED SOMEONE TO HOLD ME WHEN I CRY

JANIE FRICKE—Columbia JC 36820
 Fricke's sweet vocals are couched in lush productions here, highlighting Janie's range and emotions. Standout tracks are "Cry," "Blue Sky Shining," her current single "Down to My Last Broken Heart," and "I Just Can't Fool My Heart."



A WOMAN'S HEART

CRYSTAL GAYLE—Liberty LOO-1080
 The warm, special quality of Crystal's sound is evident in every cut on these previously released tracks. Especially strong are "Hello I Love You," "Before I'm Fool Enough," and "This Is My Year for Mexico."



SONS OF THE SUN

BELLAMY BROTHERS—Warner Bros. BSK 3491
 The Bellamys bring their distinctive sound and lyrical approach to a variety of subjects here, and they are most effective on their current hit single "Lovers Live Longer," "Givin' Into Love Again," and "Do You Love As Good As You Look."



THE LEGEND OF JESSE JAMES

VARIOUS ARTISTS—A&M SP-3718
 This concept LP, built around the life, times, and legend of Jesse James, features such artists as Johnny Cash, Emmylou Harris, Levon Helm, Rodney Crowell and Rosanne Cash, Charlie Daniels, and others.



RATTLESNAKES & RUSTY WATER

ANNIE McGOWAN—Rattlesnake 1010
 Annie's evocative vocals and the unpolished sound here add to this LP's appeal. Best tracks are "Carolina Blue," "Blue Flame Cafe," and "Lay Me a Rail for the Road."

CBS Appoints Brown Press Coordinator

■ NASHVILLE — Sue Binford, director, press and public information, CBS Records Nashville, has announced the appointment of Allen Brown to the position of press coordinator. Brown will be based in Nashville and report directly to Binford.

Brown came to CBS Nashville in September 1979 as an intern from Belmont College in Nashville. His responsibilities will include coordinating artist appearances in Nashville, compiling material for album product releases, and coordinating press interviews for Nashville-based artists.

A Palomino Welcome



RCA artists Sylvia and Razy Bailey (right) welcome Los Angeles radio station KHJ to the world of country music in a chat backstage after Bailey's recent performance at the Palomino in Hollywood. Representing the station is PD Charlie Cook.

**THIS WEEK'S #1 COUNTRY SINGLE
 "SHE CAN'T SAY THAT ANYMORE"
 IS FROM JOHN CONLEE'S LATEST ALBUM
 "FRIDAY NIGHT BLUES"**



DID YOU KNOW HIS OTHER TWO ALBUMS ALSO HAVE #1 SINGLES ON THEM?



ROSE COLORED GLASSES
 Contains the single, "ROSE COLORED GLASSES"



FOR THE LOVE
 Contains the single, "BACK SIDE OF THIRTY"

ALL AVAILABLE ON MCA RECORDS AND TAPES
 © 1980 MCA Records, Inc.

Give the gift
 of music.



Record World Country Albums

NOVEMBER 22 1980

TITLE, ARTIST, Label, Number, (Distributing Label)
NOV. 22 NOV. 15



WKS. ON CHART

1	1	KENNY ROGERS' GREATEST HITS Liberty LOO 1072 (4th Week)	6
2	2	URBAN COWBOY (ORIGINAL SOUNDTRACK)/Full Moon/Asylum DP 90002	28
3	3	HONEYSUCKLE ROSE (ORIGINAL SOUNDTRACK) WILLIE NELSON & FAMILY/Columbia S2 36752	12
4	5	FULL MOON CHARLIE DANIELS BAND/Epic FE 36571	16
5	4	ANNE MURRAY'S GREATEST HITS/Capitol SOO 12110	8
6	6	I BELIEVE IN YOU DON WILLIAMS/MCA 5133	13
7	16	THE OAK RIDGE BOYS GREATEST HITS/MCA 5150	3
8	8	GREATEST HITS WAYLON JENNINGS/RCA AHL1 3378	81
9	10	RONNIE MILSAP'S GREATEST HITS/RCA AHL1 3772	6
10	7	HORIZON EDDIE RABBITT/Elektra 6E 276	20
11	9	THESE DAYS CRYSTAL GAYLE/Columbia JC 36512	10
12	11	MUSIC MAN WAYLON JENNINGS/RCA AHL1 3602	25
13	18	I AM WHAT I AM GEORGE JONES/Epic JE 36586	10
14	14	LOVE IS FAIR BARBARA MANDRELL/MCA 5136	9
15	15	HELP YOURSELF LARRY GATLIN & THE GATLIN BROTHERS BAND/Columbia JC 36582	6
16	12	STARDUST WILLIE NELSON/Columbia KC 35305	132
17	17	TEXAS IN MY REAR VIEW MIRROR MAC DAVIS/Casablanca NBLP 7239	7
18	13	SAN ANTONIO ROSE WILLIE NELSON & RAY PRICE/Columbia JC 36476	23
19	36	LOOKIN' FOR LOVE JOHNNY LEE/Full Moon/Asylum 6E 309	3
20	19	THE GAMBLER KENNY ROGERS/United Artists LA 834 H	101
21	20	WILLIE AND FAMILY LIVE WILLIE NELSON/Columbia KC 2 35642	103
22	22	ROSES IN THE SNOW EMMYLOU HARRIS/Warner Bros. BSK 3422	27
23	23	MILLION MILE REFLECTIONS CHARLIE DANIELS BAND/Epic KC 35751	80
24	27	STRAIGHT AHEAD LARRY GATLIN & THE GATLIN BROTHERS BAND/Columbia KC 36250	58
25	24	TEN YEARS OF GOLD KENNY ROGERS/United Artists LA 835 H	152
26	26	SONGS I LOVE TO SING SLIM WHITMAN/Epic/Cleveland International JE 36768	6
27	31	MY HOME'S IN ALABAMA ALABAMA/RCA AHL1 3644	24
28	33	BEST OF EDDIE RABBITT/Elektra 6E 235	53
29	38	DREAMLOVERS TANYA TUCKER/MCA 5140	4
30	21	SMOKEY & THE BANDIT 2 (ORIGINAL SOUNDTRACK)/MCA 6101	13
31	52	BACK TO THE BARROOMS MERLE HAGGARD/MCA 5139	3
32	29	10TH ANNIVERSARY STATLER BROTHERS/Mercury SRM 1 5027	15
33	35	LIGHT OF THE STABLE—THE CHRISTMAS ALBUM EMMYLOU HARRIS/Warner Bros. BSK 3484	4
34	25	GIDEON KENNY ROGERS/United Artists LOO 1035	32
35	28	HABITS OLD AND NEW HANK WILLIAMS, JR./Elektra/Curb 6E 278	23
36	39	GREATEST HITS LARRY GATLIN & THE GATLIN BROTHERS BAND/Columbia KC 36488	86

37	37	IT'S HARD TO BE HUMBLE MAC DAVIS/Casablanca NBLP 7207	34
38	34	PORTER & DOLLY/RCA AHL1 3700	11
39	42	THE BEST OF DON WILLIAMS, VOL. II/MCA 3096	78
40	32	THAT'S ALL THAT MATTERS TO ME MICKEY GILLEY/Epic JE 36492	21
41	51	LOOKIN' GOOD LORETTA LYNN/MCA 5148	3
42	44	CLASSIC CRYSTAL CRYSTAL GAYLE/United Artists LOO 982	55
43	43	HARD TIMES LACY J. DALTON/Columbia JC 36763	8
44	49	WAYLON & WILLIE WAYLON JENNINGS & WILLIE NELSON/RCA AFL1 2686	37
45	45	COAL MINER'S DAUGHTER (ORIGINAL SOUNDTRACK)/MCA 5107	35
46	54	BEST OF BARBARA MANDRELL/MCA AY 1119	93
47	41	KENNY KENNY ROGERS/United Artists LWAK 979	61
48	58	ENCORE MICKEY GILLEY/Epic JE 36851	2
49	30	REST YOUR LOVE ON ME CONWAY TWITTY/MCA 5138	4
50	47	BEST OF THE STATLER BROTHERS/Mercury SRM 1 1037	250

CHARTMAKER OF THE WEEK

51 — I'LL NEED SOMEONE
TO HOLD ME WHEN I CRY
JANIE FRICKE
Columbia JC 36820



52	40	OAK RIDGE BOYS HAVE ARRIVED/MCA AY 1135	85
53	50	LET'S KEEP IT THAT WAY ANNE MURRAY/Capitol SOO 12064	144
54	48	RAZZY BAILEY/RCA AHL1 3688	12
55	64	NEW YORK TOWN JOHNNY PAYCHECK/Epic JE 36496	9
56	60	BLUE KENTUCKY GIRL EMMYLOU HARRIS/Warner Bros. BSK 3318	80
57	46	ASK ME TO DANCE CRISTY LANE/United Artists LT 1023	27
58	53	WILLIE NELSON SINGS KRISTOFFERSON/Columbia JC 36188	53
59	59	HANK WILLIAMS, SR. 24 GREATEST HITS/MGM SE 4755	25
60	70	WHO'S CHEATIN' WHO CHARLY McCLAIN/Epic JE 36760	2
61	56	CLASSICS KENNY ROGERS & DOTTIE WEST/United Artists LA 946 H	84
62	55	TOGETHER OAK RIDGE BOYS/MCA 3220	38
63	68	THE BEST OF THE STATLER BROTHERS RIDES AGAIN, VOL. II/Mercury SRM 1 5024	44
64	61	ELECTRIC HORSEMAN FEATURING WILLIE NELSON/Columbia JS 36327	45
65	74	TOGETHER AGAIN GEORGE JONES & TAMMY WYNETTE/Epic JE 36764	6
66	66	THERE'S A LITTLE BIT OF HANK IN ME CHARLEY PRIDE/RCA AHL1 3548	38
67	62	FAMILY BIBLE WILLIE NELSON/MCA 3258	9
68	69	DRUNK AND CRAZY BOBBY BARE/Columbia JC 36785	4
69	63	FRIDAY NIGHT BLUES JOHN CONLEE/MCA 3246	21
70	73	SMOOTH SAILIN' T. G. SHEPPARD/Warner/Curb BSK 3423	13
71	65	JUST GOOD OLE BOYS MOE BANDY & JOE STAMPLEY/Columbia JC 36202	57
72	67	SOMEBODY'S WAITING ANNE MURRAY/Capitol SOO 12064	29
73	—	THERE'S ALWAYS ME JIM REEVES/RCA AHL1 3827	1
74	71	FAMILY TRADITION HANK WILLIAMS, JR./Elektra/Curb 6E 194	78
75	72	WHISKEY BENT AND HELL BOUND HANK WILLIAMS, JR./Elektra/Curb 6E 237	53

Foundation Releases 1981 Calendar

■ NASHVILLE — The Country Music Foundation Press, publishing wing of the nonprofit Country Music Foundation, has announced the release of its 1981 Country Music History Calendar.

The 24-page calendar, which includes 12 pages of rare historical photos, is printed on glossy paper, with a color cover. The calendar includes birth and death dates for many country music performers and businessmen, a chronology of historical

events, facts about country music songs, and additional information geared for country music fans and scholars.

The Country Music History Calendar has photos and facts on such stars as Willie Nelson, Patsy Cline, Gene Autry, Dolly Parton, Bob Wills, and others.

The calendars are available for \$2 each (plus 75c postage and handling) from the Country Music Foundation Press, 4 Music Square East, Nashville, Tenn. 37203.

Moe & Joe & Ray



Epic artist Joe Stampley (left), producer Ray Baker (center), and Columbia's Moe Bandy review material while recording the new Moe and Joe duet, LP to be released on Columbia in early February.

Thrashers to MCA

■ NASHVILLE — MCA Records' Nashville president Jim Foglesong has announced the signing of the Thrasher Brothers to an exclusive recording contract with the label. Foglesong will also produce the Birmingham, Ala.-based group, whose first single is to ship this month.

Booking, Management

The Thrashers are booked by Jim Halsey and managed by Sonny Simmons.




Welcome to "Acapulco"

11-2335

JOHNNY DUNCAN'S
SMASH SINGLE FROM THE
FORTHCOMING CLINT EASTWOOD
FILM OF "ANY WHICH WAY YOU CAN."

From the album "YOU'RE ON MY MIND"
Produced by Billy Sherrill
Management: Jimmy Carter • P.O. Box 305
Azle, Texas 76020 • 214-256-2983
Exclusive Billing: Top Billing • 4301 Hillsboro Road
Nashville, Tennessee 37212 • 615-383-8883

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IC 36629





Record World Country Singles

NOVEMBER 22 1980

TITLE, ARTIST, Label, Number

NOV. 22	NOV. 15		WKS. ON CHART
1	3	SHE CAN'T SAY THAT ANYMORE JOHN CONLEE MCA 41321	7
2	6	LADY KENNY ROGERS/Liberty 1380	7
3	4	IF YOU EVER CHANGE YOUR MIND CRYSTAL GAYLE/ Columbia 1 11359	11
4	1	COULD I HAVE THIS DANCE ANNE MURRAY/Capitol 4920	12
5	8	SMOKY MOUNTAIN RAIN RONNIE MILSAP/RCA 12084	7
6	2	ON THE ROAD AGAIN WILLIE NELSON/Columbia 1 11351	13
7	13	WHY LADY WHY ALABAMA/RCA 12091	10
8	12	YOU ALMOST SLIPPED MY MIND CHARLEY PRIDE/RCA 12100	9
9	10	THAT'S THE WAY A COWBOY ROCKS AND ROLLS JACKY WARD/Mercury 57032	11
10	11	BROKEN TRUST BRENDA LEE/MCA 41322	10
11	15	TAKE ME TO YOUR LOVIN' PLACE LARRY GATLIN & THE GATLIN BROTHERS BAND/Columbia 1 11369	9
12	16	LOVERS LIVE LONGER BELLAMY BROTHERS/Warner/Curb 49573	7
13	14	TUMBLEWEED SYLVIA/RCA 12077	12
14	19	THAT'S ALL THAT MATTERS MICKEY GILLEY/Epic 9 50940	8
15	18	THE BEST OF STRANGERS BARBARA MANDRELL/MCA 51001	7
16	22	ONE IN A MILLION JOHNNY LEE/Full Moon/Asylum 47076	5
17	23	TEXAS IN MY REAR VIEW MIRROR MAC DAVIS/Casablanca 2305	7
18	21	NORTH OF THE BORDER JOHNNY RODRIGUEZ/Epic 9 50932	10
19	5	HARD TIMES LACY J. DALTON/Columbia 1 11343	13
20	24	A BRIDGE THAT JUST WON'T BURN CONWAY TWITTY/ MCA 51011	6
21	25	A MAN JUST DON'T KNOW WHAT A WOMAN GOES THROUGH CHARLIE RICH/Elektra 47047	7
22	29	I THINK I'LL JUST STAY HERE AND DRINK MERLE HAGGARD/MCA 51014	5
23	27	THERE'S ANOTHER WOMAN JOE STAMPLEY/Epic 9 50934	9
24	9	THE BOXER EMMYLOU HARRIS/Warner Bros. 49551	11
25	31	A REAL COWBOY BILLY "CRASH" CRADDOCK/Capitol 4935	6
26	28	DRINK IT DOWN LADY REX ALLEN, JR./Warner Bros. 49562	9
27	33	I LOVE A RAINY NIGHT EDDIE RABBITT/Elektra 47066	3
28	32	GIVING UP EASY LEON EVERETTE/RCA 12111	6
29	34	I CAN SEE FOREVER IN YOUR EYES REBA McENTIRE/ Mercury 57034	6
30	35	NO ONE WILL EVER KNOW GENE WATSON/Capitol 4940	5
31	38	SOMEBODY'S KNOCKIN' TERRI GIBBS/MCA 41309	7
32	43	DOWN TO MY LAST BROKEN HEART JANIE FRICKE/ Columbia 1 11384	4
33	7	I'M NOT READY YET GEORGE JONES/Epic 9 50922	14
34	42	CHEATIN' ON A CHEATER LORETTA LYNN/MCA 51015	5
35	44	GOODBYE MARIE BOBBY GOLDSBORO/CBS/Curb 9 5400	5
36	37	CAN'T KEEP MY MIND OFF OF HER MUNDO EARWOOD/ GMC 111	10
37	40	A LITTLE GROUND IN TEXAS THE CAPITALS/Ridgetop 01080	9
38	47	DON'T FORGET YOURSELF STATLER BROTHERS/Mercury 57037	3
39	50	BEAUTIFUL YOU OAK RIDGE BOYS/MCA 51022	2
40	49	IF YOU GO, I'LL FOLLOW YOU PORTER WAGONER & DOLLY PARTON/RCA 12119	3
41	48	BLUE BABY BLUE LYNN ANDERSON/Columbia 1 11374	5
42	52	GIRLS, WOMEN AND LADIES ED BRUCE/MCA 51018	3
43	45	LOVE CRAZY LOVE ZELLA LEHR/RCA 12073	7
44	55	ACAPULCO JOHNNY DUNCAN/Columbia 1 11385	3
45	20	NIGHT GAMES RAY STEVENS/RCA 12069	11
46	17	THEME FROM THE DUKES OF HAZZARD (GOOD OLE BOYS) WAYLON/RCA 12067	14
47	54	AN OCCASIONAL ROSE MARTY ROBBINS/Columbia 1 11372	4

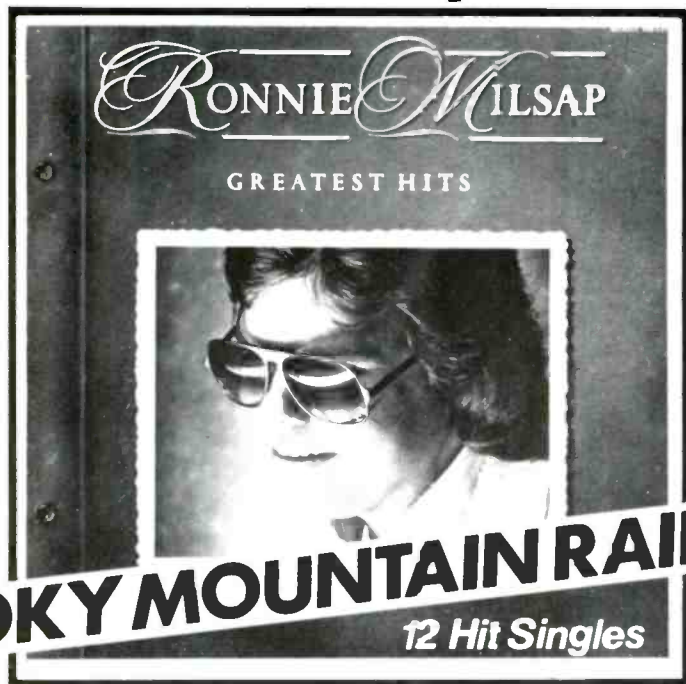


CHARTMAKER OF THE WEEK

48	—	I KEEP COMING BACK/TRUE LIFE COUNTRY MUSIC RAZZY BAILEY RCA 12120	1
49	56	NOBODY IN HIS RIGHT MIND (WOULD'VE LEFT HER) DEAN DILLON/RCA 12109	4
50	58	SWEET CITY WOMAN TOMPALL & THE GLASER BROTHERS/ Elektra 47056	3
51	63	LOST IN LOVE DICKEY LEE/Mercury 57036	3
52	67	DANCE THE TWO STEP SUSIE ALLANSON/Liberty/Curb 1383	3
53	60	SEEING IS BELIEVING DONNA FARGO/Warner Bros. 49575	4
54	62	WILLOW RUN RANDY BARLOW/P.A.I.D. 110	5
55	59	WHO WERE YOU THINKIN' OF DANDY & THE DOOLITTLE BAND/Columbia 1 11355	7
56	57	LET'S DO SOMETHING CHEAP AND SUPERFICIAL BURT REYNOLDS/MCA 51004	5
57	64	TAKE IT LIKE A WOMAN DEBBY BOONE/Warner/Curb 49585	3
58	61	SWEET RED WINE GARY MORRIS/Warner Bros. 49564	7
59	65	WHO'LL TURN OUT THE LIGHTS MEL STREET/Sunbird 7555	4
60	72	YOUR MEMORY STEVE WARINER/RCA 12139	2
61	68	FIFTY WAYS TO LEAVE YOUR LOVER/YOU MADE MY LIFE A SONG SONNY CURTIS/Elektra 47048	3
62	26	OVER THE RAINBOW JERRY LEE LEWIS/Elektra 47026	12
63	53	HE GIVES ME DIAMONDS, YOU GIVE ME CHILLS MARGO SMITH/Warner Bros. 49569	7
64	—	1959 JOHN ANDERSON/Warner Bros. 49582	1
65	74	CHEATER'S TRAP JOHN WESLEY RYLES/MCA 51013	3
66	73	DEVIL'S DEN JACK GREENE/Firstline 709	3
67	30	STEPPIN' OUT MEL TILLIS/Elektra 47015	13
68	81	A LITTLE BITTY TEAR HANK COCHRAN/Elektra 47062	2
69	84	WHATEVER HAPPENED TO THOSE DRINKING SONGS FOXFIRE/Elektra/Curb 47070	2
70	70	LET ME LOVE YOU FRED KNOBLOCK/Scotti Brothers 607	4
71	36	PECOS PROMENADE TANYA TUCKER/MCA 41305	14
72	—	THERE'S ALWAYS ME JIM REEVES/RCA 12118	1
73	85	WHEN IT'S JUST YOU AND ME KENNY DALE/Capitol 4943	2
74	71	AM I THAT EASY TO FORGET ORION/Sun 1156	7
75	—	THAT SILVER HAired DADDY OF MINE SLIM WHITMAN Epic/Cleveland Intl. 19 50946	1
76	—	SILENT TREATMENT EARL THOMAS CONLEY/Sunbird 7556	1
77	39	DON'T IT MAKE YA WANNA DANCE BONNIE RAITT/ Full Moon/Asylum 47033	8
78	78	LEAVE THIS WORLD LOVING YOU WAYNE KEMP/ Mercury 57035	5
79	41	I BELIEVE IN YOU DON WILLIAMS/MCA 41304	14
80	51	FOOD BLUES BOBBY BARE/Columbia 1 11365	9
81	—	ANY WHICH WAY YOU CAN GLEN CAMPBELL/Warner/ Viva 49609	1
82	89	HOLD ME, THRILL ME, KISS ME MICKI FUHRMAN/MCA 51005	2
83	—	BEERS TO YOU RAY CHARLES & CLINT EASTWOOD/ Warner/Viva 49608	1
84	—	COLORADO COUNTRY MORNING PAT BOONE/ Warner Bros. 49596	1
85	93	IF I HAD MY WAY NIGHTSTREETS/Epic 19 50944	2
86	80	BABY RIDIE EASY CARLENE CARTER WITH DAVE EDMUNDS/Warner Bros. 49572	5
87	79	HALF TIME J.W. THOMPSON/NSD 62	8
88	46	OLD HABITS HANK WILLIAMS, JR./Elektra/Curb 47046	13
89	82	LIGHTNIN' STRIKIN' CATES SISTERS/Ovation 1155	3
90	90	BOURBON COWBOY JIM SEAL/NSD 66	4
91	94	I WANT THAT FEELIN' AGAIN BILL ANDERSON/MCA 51017	2
92	92	(SITTIN' HERE) LOVIN' YOU TROY SHONDELL/TeleSonic 804	3
93	99	NO LOVE AT ALL JAN GRAY/P.A.I.D. 106	2
94	66	ANOTHER TEXAS SONG EDDY RAVEN/Dimension 1011	10
95	69	TEXAS BOUND AND FLYIN' JERRY REED/RCA 12083	13
96	75	SWEET SEXY EYES CRISTY LANE/United Artists 1369	15
97	—	THE LAST TIME JOHNNY CASH/Columbia 11 11399	1
98	—	SWEET LOVE POWER CONNIE CATO/MCA 51012	1
99	—	NOBODY'S FOOL DEBORAH ALLEN/Capitol 4945	1
100	77	NEVER BE ANYONE ELSE R. C. BANNON/Columbia 1 11346	11

GOOD ALBUMS NEVER DIE

Ronnie Milsap



BB 4*
CB 2*
RW 5*

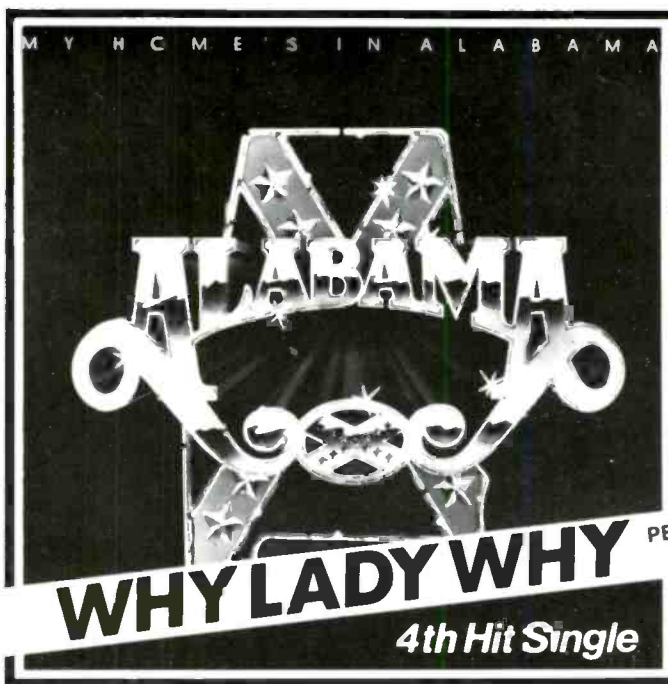
SMOKY MOUNTAIN RAIN

12 Hit Singles

PB-12084

AHL1-3772

Alabama



WHY LADY WHY

4th Hit Single

PB-12091

BB 5*
CB 6*
RW 7*

AHL1-3644

Razzy Bailey



Debuts

BB 57*
CB 43*
RW 48*

CHARTMAKER
OF THE WEEK

I KEEP COMING BACK

4th Hit Single

PB-12120

AHL1-3688

Porter & Dolly



IF YOU GO, I'LL FOLLOW YOU

2nd Hit Single

BB 37*
CB 37*
RW 40*

PB-12119

AHL1-3700

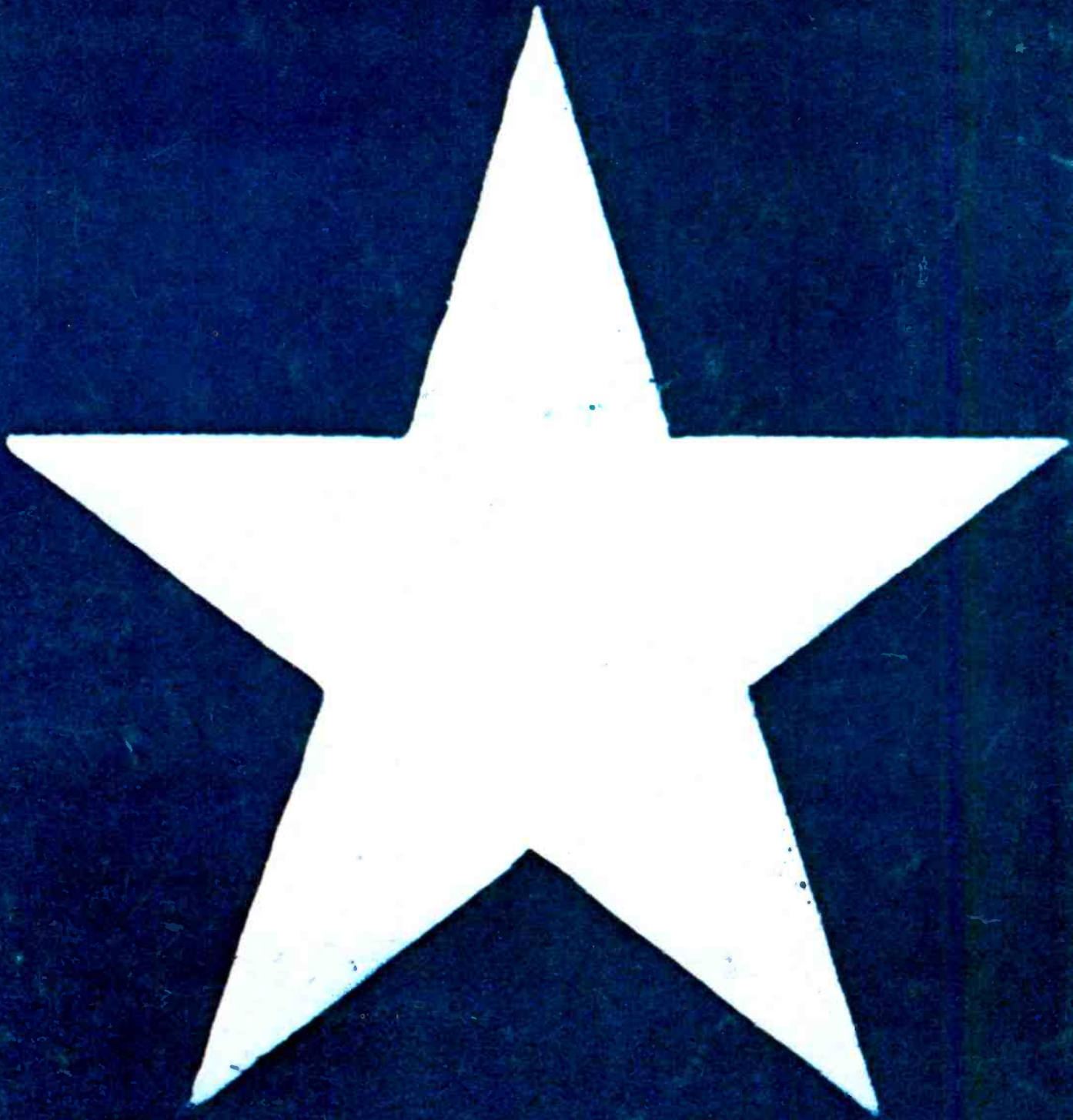
THEY JUST PRESS ON!

RCA



NEIL YOUNG

HAWKS & DOVES



**FEATURING THE PREMIER SINGLE
"HAWKS & DOVES" / "UNION MAN" (RPS 49555)**

**PRODUCED BY DAVID BRIGGS, TIM MULLIGAN & NEIL YOUNG
ON REPRISE RECORDS & TAPES HS 2297**

MANAGEMENT: ELLIOT ROBERTS

