

Record World

SEPTEMBER 20, 1980 \$2.50



Stephanie Mills

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STUDIO CITY, CA. 91604
AM-11
T T T

Hits of the Week

A Salute to Teddy Pendergrass

SINGLES

DONNA SUMMER, "THE WANDERER" (prod. by Moroder-Bellotte) (GMPC/Sweet Summer Night, ASCAP) (3:44). One of Summer's most eclectic outings. She draws from numerous influences to create a seductive rocker. Vocal quivers & keyboard vamps do the job. Geffen 49563 (WB).

SUPERTRAMP, "DREAMER" (prod. by Henderson-Pope) (writers: Davies-Hodgson) (Almo/Delicate, ASCAP) (3:15). This live cut from the forthcoming double-LP set is a cinch to get immediate pop reaction. The cute vocals and swirling, pulsating keyboards are contagious. A&M 2269.

EARTH, WIND & FIRE, "LET ME TALK" (prod. by White) (writers: White-White-Dunn-McKay-Johnson-Bailey) (Saggifire/Verdangel/Cherubim/Sir & Trini/Steelchest, ASCAP) (3:45). This colorful collage of a world in crisis uses a sharp hook to make its convincing point. ARC/Col 1-11366.

BONNIE RAITT, "DON'T IT MAKE YA WANNA DANCE" (prod. by Wind-ing) (writer: Wier) (Prophecy, ASCAP) (3:29). Here's another reason why the "Urban Cowboy" soundtrack is #1. Raitt's vocal is down-home, the pedal steel cooks & the rhythm makes ya wanna. Full Moon/Asylum 47033.

STEVIE WONDER, "MASTER BLASTER (JAMMIN')" (prod. by Wonder) (writer: Wonder) (Jobete/Black Bull, ASCAP) (4:49). Blending topical urban street themes with reggae-pop rhythms, Wonder creates a compelling single from his forthcoming "Hotter Than July" LP. Tamla 54317 (Motown).

KANSAS, "HOLD ON" (prod. by group) (writer: Livgren) (Don Kirshner/Blackwood, BMI) (3:45). From the new "Audio-Visions" LP comes this ballad with a recurring surge of power at the hook. Steve Walsh's dynamic vocals are for multi-format radio. Kirshner 9-4291 (CBS).

KIM CARNES, "CRY LIKE A BABY" (prod. by Tobin) (writers: Penn-Oldham) (Screen Gems-EMI, BMI) (3:05). Fasten your seat belts for this rollicking ride on Carnes' follow-up to her top 10 "More Love." The blonde bombshell lets sparks fly with her throaty vocal cries. EMI-A 8058.

DAVID BOWIE, "ASHES TO ASHES" (prod. by Bowie-Visconti) (writer: Bowie) (Bewlay Bros./Fleur, BMI) (3:35). Bowie's at his sci-fi finest on this hypnotic dance-rocker from the new "Scary Monsters" LP. Synthesizer rings, a bass drone & deep harmony vocals are trance-like. RCA 12078.

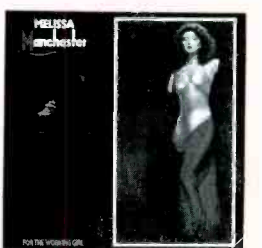
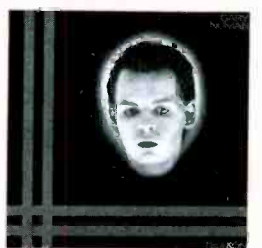
ALBUMS

THE B-52's, "WILD PLANET." The idiosyncratic Georgia quintet's debut LP was an AOR and club sleeper that wouldn't stop selling, and their second album indicates that the relentless, dance-crazed rhythms haven't stopped either. Includes "Private Idaho." Warner Bros. BSK 3471 (7.98).

GARY NUMAN, "TELEKON." Numan may not have been the first practitioner of techno-pop, but his simplified approach and lilting lyric patterns seem to be the most ideally suited to pop radio formats, as indicated by his top-ten breakthrough single, "Cars." This third LP is crucial. Atco 32-103 (8.98).

MELISSA MANCHESTER, "FOR THE WORKING GIRL." Produced by Steve Buckingham (Dionne Warwick), Melissa has achieved a maturity that will enhance her pop-A/C appeal. Includes a cover of "Without You" (Nilsson's hit) and lyrics by Bernie Taupin on the title. Arista AL 9533 (8.98).

ELLEN SHIPLEY, "BREAKING THROUGH THE ICE AGE." On her second LP, Shipley's band Numbers plays with precision, and her vocals soar to new heights. "Lost Without Your Love" brims with emotion while "Heart To Heart" is a hook for single and album-oriented stations. RCA AFL-1-3626 (7.98).



A · NEW · FLIGHT



M'GUINN-HILLMAN



The McGUINN-HILLMAN Album
(S00-12108)
was produced by Jerry Wexler & Barry Beckett.



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Record World



SEPTEMBER 20, 1980

Two Major N.Y. Stations Change Formats: WRVR Goes Country, WXLO to Black-A/C

By KEN SMIKLE

■ NEW YORK — WRVR, this city's only commercial jazz station, made an unannounced switch to country music at noon on Monday (8).

The entire staff of the station was notified of the change only two hours before it occurred. The station, which has come under public pressure in the past to retain its jazz format, has not asked any of its personnel to leave, though some have already made plans to do so.

After the station ended its jazz format with Charles Mingus' "Good-bye Pork Pie Hat" and followed it with "Are You Ready for the Country?" by Waylon Jennings, listeners began calling with complaints.

In explaining the change in format, the station's general manager, Mark Olds, said: "Fundamentally we're making a change to give listeners a choice in the type of music that they can listen to. We think that it" (Continued on page 16)

Roshkind Exits Motown

By SAM SUTHERLAND

■ LOS ANGELES—Michael Roshkind confirmed last week that he has resigned his post as vice chairman of Motown Industries. At press time, no replacement had been named for the veteran executive, and the company's founder and chairman, Berry Gordy, was reportedly planning to leave the post vacant.

When reached by RW for comment, Roshkind said, "I really re" (Continued on page 48)

■ NEW YORK—WXLO-FM, which had been considered an adult contemporary station, instituted a predominantly black-A/C format last Monday (8). The change occurred the same day as WRVR's switch in format from jazz to country, though the personnel at WXLO claim that they were unaware of that station's plans.

The only change in the on-air staff thus far has been the addition of J.D. Holiday, who now handles the morning drive time slot. Holiday previously worked at WBLS and WKTU.

New Playlist

Programming staff at the RKO-owned station disavow the notion that they are trying to be a black station. "We're playing New York type music," said Kathy Turner of the programming staff. She did say that most of the playlist consists of black art" (Continued on page 42)

Donna Summer Wins Two Rounds In Court Battle with Casablanca

By SAM SUTHERLAND

■ LOS ANGELES—Two Superior Court decisions here have gone against Casablanca Records in its efforts to block the release of new single and album product from Donna Summer via her new contract with Geffen Records, the Warner Bros. Records affiliate which is making its market debut through Summer's new recordings.

Los Angeles Superior Court Judge Jerry Pacht denied a

Tucker Found Guilty of Perjury Charges

By JEFFREY PEISCH

■ NEW YORK—George Tucker, who pled guilty to copyright infringement and wire fraud over a year ago, was found guilty by a jury last week (9) of false declarations before a grand jury and obstruction of justice. The five-day trial took place in U.S. District Court, Eastern District of New York, in Brooklyn.

Tucker faces a maximum of five years imprisonment for each of the charges. Sentencing for his previous convictions was delayed until the recent perjury trial was completed. Tucker faces up to five years for fraud by wire and one year for copyright infringement. Judge John Platt, who oversaw both of Tucker's trials, will sentence Tucker on all four of his convictions on September 25.

Tucker's lawyer, Richard Abrahamson, would not return phone calls inquiring about a possible appeal of the decision.

Tucker's perjury convictions

stem from false statements he made before a grand jury last December. When asked about his relationship with Norton Verner, who the government believes was a middleman between Tucker and the Sam Goody retail chain in a counterfeiting scheme, Tucker replied that the two had no business dealings. This testimony came after Tucker had pledged cooperation with the government in its ongoing investigations, in return for a lenient sentence on the copyright and fraud convictions.

Verner, who was the government's chief witness in the case against Tucker, agreed to cooperate in exchange for immunity. Verner will also be a" (Continued on page 49)

WCI Promotes Cornyn

■ NEW YORK—Stan Cornyn has been promoted by Warner Communications Inc. to the newly created position of senior vice president of WCI's Record Group, it was announced today by David H. Horowitz, president of WCI. In his new role, Cornyn will supervise planning, research, and development for WCI's three record companies (Atlantic, Elektra/Asylum and Warner Bros.), its U.S. distribution organization (WEA Corp.), and its foreign records group (WEA International), and allied companies.

(Continued on page 49)



Stan Cornyn

motion filed Monday (8) by attorneys for Casablanca seeking a preliminary injunction against release of Summer's first Geffen album, "The Wanderer." That motion contended the singer was in breach of her 1977 contractual agreement with Casablanca.

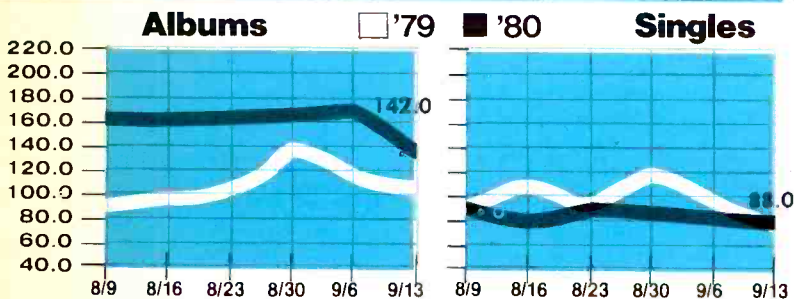
The title single from that package shipped the previous Friday (5), following a September 3 decision by Pacht denying the Casablanca legal team's motion for a temporary restraining order blocking the single's release. In the wake of the second ruling, the album is now expected to ship the first" (Continued on page 48)

RW Revises Radio Station Sample

■ NEW YORK — In response to recent and ongoing shifts in major market radio programming and their impact on record sales, Record World is revising the radio station sample utilized in the Singles Chart to reflect the broader role played by AOR formats, as well as the wider playlist guidelines now in force at many

black-oriented stations. RW's research department cites the more fragmented radio marketplace in such primary urban markets as Atlanta, Houston, Chicago, Detroit, Los Angeles, New York, Philadelphia and Seattle, among others, as leading to the need for a more comprehensive" (Continued on page 41)

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.

Contents



■ **Opposite page 24.** As a member of Harold Melvin and the Blue Notes, Teddy Pendergrass won the respect of his peers for his prowess as a vocalist. He has since bolstered that reputation by going solo and becoming one of the top artists in the music industry. This week RW details Pendergrass' rise to stardom in a special issue.



■ **Page 13.** The long-predicted popular breakthrough of reggae music appears to be imminent, given the number of artists currently paying a musical debt to the likes of Bob Marley et al. This week, in an exclusive interview with RW, newly-appointed Island Records VP and general manager Ron Goldstein discusses reggae's evolution and prospects for the future.

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Powerhouse Picks

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

Donna Summer (Geffen) "The Wanderer"

This artist's aggressive change in musical style has received a most positive acceptance at radio. Her single debuts as this week's chartmaker.

Grace, Freed To Head Publishing For A&M

■ **LOS ANGELES** — Jerry Moss, chairman of A&M Records, has announced the appointments of Lance Freed to the post of president of Almo/Irving Publishing and of Bob Grace to the post of president of Rondor Music International Publishing. Freed will head up A&M's publishing division for North America while Grace's duties will cover the rest of the world. Both will report directly to Moss.

Both posts had previously been held by Chuck Kaye, who left recently to form a new publishing company in partnership with David Geffen.

Freed joined Almo/Irving in late 1972 as a professional manager and four years later was made president of creative activities. Prior to this promotion, Freed had been executive vice president for two years.

Grace joined Rondor Music (London) Ltd. in 1972 after several years in the promotion and publishing ends of the English music business.

Freed will be based in Los Angeles while Grace will continue to work out of London. Both appointments are effective immediately.

Columbia Pictures Reports No Gain On Sale of Arista

■ **NEW YORK** — Columbia Pictures Industries, Inc., which sold Arista Records to the Ariola Group a year ago, has stated, in its report for the fourth quarter and fiscal year 1980, that the sale of the label did not result in a profit.

"After reviewing Arista's results of operations for the period from the closing through June 30, 1980, which reflected extremely poor operating results with substantially lower sales than anticipated and higher than expected returns," the report states, "the company reassessed the possible future effect of the various representations and warranties made to the purchaser, net of certain offsetting factors. Based upon a review of the current situation, management believed it prudent to no longer recognize a gain on this sale. Accordingly, a \$4,017,000 or \$.41 per share charge has been recorded in the fourth quarter."

The report went on to say: "There now has been no gain recorded on the sale, but taking into account Arista's extremely poor results for the year, as well as the interest we have earned, we remain convinced of the wisdom of the sale."

Record World

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BREAKING THROUGH THE ICE AGE

AFL1-3626

Ellen Shipley

There's nothing like a hot album to break the ice!

Ellen Shipley's second LP represents a gigantic step forward. This new release highlights her considerable talents as a singer and, more importantly, as a gifted songwriter. In "Breaking Through The Ice Age," Shipley reveals the inner woman dealing with all the complexities of the modern world by using the enormous rock 'n' roll power at her command.

Ellen Shipley takes us on an emotional journey exploring the subtleties of relationships from the initial encounter on "Heart To Heart," to the closing sentiments on "Living For The Tenderness." A key to the unity and clarity of this new record lies in Shipley's work with her band, The Numbers. Working with this cohesive group rather than session men allows Ellen's personality to come forth more powerfully than ever.

"Breaking Through The Ice Age" ...a half-war zone, half-wonderland collection of sensitive and powerful rock 'n' roll.

Produced by David Tickle for Hit and Run Music



Arista Appoints Two Senior VPs; Dobbis Heads Artist Devel., Palmese Promo

■ NEW YORK — Rick Dobbis has been promoted to the position of senior vice president, artist development at Arista Records, it was announced by Clive Davis, president of the company.



Rick Dobbis

Dobbis, who joined Arista in January, 1976, had been named vice president of artist development in January, 1977. In his new capacity he will continue to direct the areas of product management, advertising, merchandising and creative services.

Dobbis came to Arista from Blue Sky Records, where he had been vice president and general manager. He began his career at CBS Records, where he was a product manager.

Chrysalis Records Announces Promotions

■ LOS ANGELES — Sal Licata, president of Chrysalis Records, has announced the promotions of Billy Bass to senior vice president of promotion and creative services and Paul Hutchinson to vice president of finance and administration.



Billy Bass

Bass, who has been with Chrysalis for more than four years, previously served as vice president of promotion and creative services. Hutchinson began his career with Chrysalis Ltd. in England seven years ago. He was previously vice president and controller.

At the same time, Bass announced the promotion of Janis Ross to national singles promotion director.

■ NEW YORK — Clive Davis, President of Arista Records has announced the promotion of Richard Palmese to the position of senior vice president, promotion.



Richard Palmese

Palmese has been vice president of promotion for the label since April, 1977. He joined Arista Records in 1975 as midwest regional promotion manager. He was appointed director of national promotion in September, 1976.

NARM Names Bergman Convention Chairman

■ CHERRY HILL, N. J. — Joseph Simone, president of the National Association of Recording Merchandisers, has announced the appointment of Barrie Bergman as chairman of the 1981 NARM Convention. The convention will be held April 11-15 at the Diplomat Hotel in Hollywood, Florida.

City Hall, NARM Endorse New York Music Week

■ NEW YORK—A press conference with Mayor Edward Koch scheduled for Monday, September 15 is set to herald City Hall's involvement in New York Music Week, September 29 through October 4.

Herbert Rickman, special assistant to the Mayor, is to issue a proclamation to the Task Force on behalf of the Mayor, who will address the press at the event. Also scheduled to speak are Howard Beldock, president of the New York Music Task Force, and New York Music Week chairman Allan Steckler.

The National Association of Recording Merchandisers (NARM) will also participate in the press conference to highlight its participation in Music Week. NARM executive vice president Joe Cohen will present Mayor Koch with a special "Gift of Music" award—a gold record plaque with a Big Apple logo—saluting him for his support of the pre-recorded music industry in New York.

NARM has announced plans to tie in Music Week with its "Give the Gift of Music" campaign, including the "gift-wrapping" of various live concerts scheduled throughout the city for the week, utilizing "Give the Gift of Music" banners, bows and balloons.

The official poster commemorating New York Music Week will also carry the "Give the Gift of Music" logo, as will advertisements placed by record and tape retailers, wholesalers and merchandisers in special supplements in *Record World* and the New

York Daily News published in conjunction with Music Week. Artists and industry spokespersons appearing on television and on radio in support of Music Week will also touch on NARM's campaign.

Commenting on NARM's efforts to coordinate with Music Week, Cohen stated: "The New York music industry is of vital importance to us all and we support the efforts of the New York Music Task Force to unite and strengthen its diverse elements through Music Week. NARM is pleased to pay tribute to the multitude of musicians who will offer to the people of New York City their greatest gift of music—their own talent communicated in a fabulous celebration."

The updated schedule of events for Music Week includes a "salute to songwriters" to be presented on successive evenings at the Citicorp Center by ASCAP, BMI, SESAC and NARAS, with an added tribute by AGAC at Lincoln Center. There will also be a week-long songwriter salute at New York department store Gimbel's hosted by WNEW-AM air personality Allison Steele, and a midday series of mini-concerts sponsored by the Songwriters Hall of Fame at 1 Times Square.

The Task Force's Steckler also confirmed that this year's "Broadway Spectacular" will take place in Schubert Alley, the afternoon of Thursday, October 3. Other events in the updated schedule include an "All-Star Jam" with drummer Lenny White, keyboardist Jan Hammer and friends at the World Trade Center on Wednesday, October 3, and free outdoor concerts on the campuses of New York University in Manhattan, Wagner College in Staten Island and Queens College.

The Manhattans' outdoor concert at Citicorp Center, already scheduled for Monday, September 29, will be broadcast live over radio station WABC.

Shel Freund, Task Force Special Events Coordinator, should be contacted in reference to the songwriter salute, the Gimbel's concerts and the Songwriters Hall Of Fame concert series. For additional information contact Allan Steckler at (212) 399-0300.

ITA Agency Bows

■ LOS ANGELES — Doug Issac, formerly of ICM and Regency Artists Ltd., has formed the Issac Talent Agency, a full-service booking organization. ITA is the exclusive booking representative for Gary Myrick and the Figures, The Orchids, Romance, T-Bone Burnette and The Plugz.

Regional Breakouts

Singles

East:

Pointer Sisters (Planet)
Doobie Bros. (Warner Bros.)
Barbra Streisand (Columbia)
Donna Summer (Geffen)
Donna Summer (Casablanca)

South:

Barbra Streisand (Columbia)
Carly Simon (Warner Bros.)
Stacy Lattisaw (Cotillion)

Midwest:

Doobie Bros. (Warner Bros.)
Barbra Streisand (Columbia)
Larsen-Feiten Band (Warner Bros.)

West:

Barbra Streisand (Columbia)
Dionne Warwick (Arista)
Donna Summer (Geffen)
Stacy Lattisaw (Cotillion)
Devo (Warner Bros.)
Donna Summer (Casablanca)

Albums

East:

B-52's (Warner Bros.)
Molly Hatchet (Epic)
Teena Marie (Gordy)
Johnny Van Zant (Polydor)
Zapp (Warner Bros.)

South:

B-52's (Warner Bros.)
Molly Hatchet (Epic)
Johnny Van Zant (Polydor)
Barry Goudreau (Portrait/Epic)

Midwest:

B-52's (Warner Bros.)
Molly Hatchet (Epic)
Johnny Van Zant (Polydor)
Van Morrison (Warner Bros.)

West:

B-52's (Warner Bros.)
Molly Hatchet (Epic)
Van Morrison (Warner Bros.)




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Compact Disc and Other Technologies Cited by Steinberg as Hope of Industry

By JEFFREY PEISCH

■ NEW YORK — Irwin H. Steinberg, chairman and chief executive officer of PolyGram Record Operations, USA, has pledged that his company will be among the "first in the industry" to use the still-developing, all-digital Compact Disc system, once that system has attained technical standardization.

Speaking before the Music and Performing Arts Lodge of B'nai B'rith last week (8), Steinberg said that the system, which features a two-hour, four-and-a-half-inch disc played by a laser beam, will "become the dominant format for pure music reproduction in the foreseeable future."

Steinberg said that the industry must exploit advances in audio and video technology in order to gain its proportionate share of the consumers' dollar. Steinberg stated that the industry had recovered and learned from the recession of the last 18 months. More realistic returns and pricing structures, the growth of independent labels and increased store traffic indicate that "we are recovering," said Steinberg.

But, Steinberg said, "the question is whether the industry will ever be able to return to the robust full health it once enjoyed . . . Will it be able to obtain its proportionate share of the discretionary dollar and leisure time of the consumer, in the future, especially in competition with the rapidly developing newer media of entertainment."

"I feel confident that it can, but simply learning from our mistakes of the past will not be enough. We must use this time of convalescence not only to get back on our feet, but to carefully plan our way beyond the ways in which we have traditionally done business . . . Our hope lies in being able to offer more music, with better quality in more exciting ways than we presently do and moreover being able to market and sell that music in many new ways. The new technologies offer these opportunities."

Steinberg mentioned the video-disc market, music programs on cable television, advertising on cable shows and, in the future "legal" home taping from master tape banks beamed via satellite, as new areas of opportunity for the industry.

"Best of all the technological marvels and new media opportunities," said Steinberg, "(is) true digital sound, especially as applied in the Compact Disc . . . It represents a true revolutionary breakthrough in sound reproduc-

tion."

The Compact Disc yields "true" digital sound because, unlike currently-available digital discs that are recorded digitally and played back on analog systems, the PolyGram disc will be played on a specially-designed digital turntable. When the turntables are marketed, probably beginning in 1983, they will cost between \$300 and \$400, according to Steinberg. The discs will sell for the same price that LPs sell for at that time.

PolyGram's parent company, N.V. Philips of the Netherlands, along with CBS-Sony of Japan, has pioneered the development of a compact digital disc. PolyGram is putting a strong emphasis on gaining industry-wide acceptance of the technical guidelines of the disc—such things as the record's speed and size—before introducing the new configuration into the marketplace. "We saw what happened with the different types of quad systems," said a spokesman for PolyGram, "and we're seeing what's happening with the competing videodisc systems; we don't want that to happen with the Compact Disc. With such a great advance in sound, it would be a shame if the system were killed because of standardization problems."

Sgro To PolyGram

■ NEW YORK — Tom Sgro has joined the PolyGram Records organization as their Miami local promotion man, it was announced by Jim Collins, vice president, national pop promotion, PolyGram Records East. Sgro is a veteran of fifteen years in the music business including nine years of experience in the Miami market. Before coming to PolyGram Records, Sgro was southeast regional promotion man for Columbia.

Backstage with Janis Ian



Columbia recording artist Janis Ian was recently visited backstage at New York's Bottom Line by Walter Yetnikoff, president, CBS Records Group (right) and Irwin Segelstein, president, NBC Television (left). Columbia has just released a new single by Ian (who recently toured Israel, Holland, and the U.K.) entitled "The Other Side of the Sun."

Arista Signs Gino Vannelli



Clive Davis, president of Arista Records, has announced that the label has signed Gino Vannelli to an exclusive, long-term contract. Vannelli's first album for the label, "Black Keys," is scheduled for release in October. Vannelli's most recent album, last year's "Brother To Brother," featuring the hit single "I Just Wanna Stop," went platinum. Shown in the studio are (from left): Davis, Joe Vannelli, Gino Vannelli and Ross Vannelli.

Sherman Named Boardwalk Senior VP

■ LOS ANGELES—Boardwalk Entertainment Company president Neil Bogart has announced the appointment of Richard Sherman to the post of senior vice president, director of sales and marketing. The move marks a continuation of the working relationship begun six years ago when Sherman joined Bogart's fledgling Casablanca Records.



Richard Sherman

Sherman most recently served as Casablanca's senior vice president of product development. The 20-year veteran of the music business has also held executive posts at Motown, Warner Bros. and Columbia Records, where he began his industry career as an attorney.

Korvettes To Pare Stores, Personnel

■ NEW YORK—The ever-changing fortunes of Korvettes, Inc. took another unexpected turn last week with the announcement of a 50 percent cutback in stores and staff. Fifteen of the chain's remaining 31 stores will be closed and half of its 3,650 employees will be laid off—the 1,800 people working in the stores to be closed and 100 employees in the New York headquarters. One year ago Korvettes boasted 50 stores and some 1,000 employees.

The 16 remaining stores, most of which are in the New York metropolitan area, will continue to operate through the rest of the year, according to store management. All 31 stores will be closed for inventory-taking soon, after which a mass sale will be held.

Korvettes also announced plans to employ Value City of Columbus, Ohio, a furniture chain, to help sell the goods in all its stores and attempt to raise funds through other means, including the sale of the leases Korvettes holds in stores in the New York metropolitan area, in the Washington, D.C. area and in the Detroit area.

Joseph A. Ris, chairman of Korvettes, told the New York Times last week that the chain plans to pay its trade creditors in full via payment of 30 to 40 cents on the dollar within 30 days and the balance over six or 12 months.

According to Ris, Value City will buy Korvettes goods valued at \$60 million at retail for \$25 million and sell it to the public. Afterwards, both Korvettes and Value City will purchase new merchandise to restock the stores; the amount will be approximately half of Korvettes' weekly needs.

Ris also revealed that a number of other retailers, including Allied Stores, Caldor, Vornado and Alexander's, have expressed interest in acquiring some Korvettes store sites.


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GEC Report Probes Consumers' Habits, Finds Many Non-Buying Music Listeners

By JEFFREY PEISCH

■ NEW YORK — When the General Entertainment Corporation (GEC) announced plans to market inexpensive cassettes in grocery stores several months ago (*RW*, July 5, August 23), the firm's strong commitment to the idea was based on several theories about the public's music-listening and music-buying habits.

GEC believed that the traditional record marketing channels were missing a large segment of music listeners. As GEC's chief executive officer and vice chairman of the board Samuel S. Attenberg said in July, "There are a lot of people, particularly women over 30, that listen to music — on the radio mostly — but for one reason or another, they don't buy records and tapes." GEC believed that music could be marketed successfully on television, and that if music were displayed in new ways and sold at a reasonable price, new listeners could be reached.

GEC's hunches have been firmly documented by a recently-completed study of grocery store shoppers in Binghamton, New York. Binghamton is one of three test markets where GEC's "Magnetic Gold" cassettes have been available for several months. The report was prepared by Edward Simon, an independent researcher who was hired by Dancer, Fitzgerald and Sample, GEC's advertising agency. Simon talked with four groups of people between the ages of 25 and 54. Two of the groups were made up of people who had already bought the tapes; the other two consisted of people who had heard of the tapes but had not purchased one.

In the report's opening paragraph, Simon states that, based on his study of the four groups of shoppers, "the basic concept of Magnetic Gold was overwhelmingly favorable. This favorable tone ran throughout every session and in response to every individual element of the introduction — price, packaging, display racks, advertising."

By surveying the public's general music-listening habits, Simon's report garnered information that will no doubt be of interest not only to GEC, but to the entire industry. "There is hardly a waking moment when (Americans) are not playing a radio, record or cassette," the report states.

The GEC report qualifies this

finding a bit by stating that "people are addicted to music in the sense that the absence of music would cause them real psychological pain—withdrawal symptoms. It is the avoidance of such psychological discomfort, in many cases, which outweighs positive pleasure in listening as the motivating force behind turning on the radio or other playback device."

If it were easy and affordable for a listener to buy music, the report says, he or she would rather listen to something favorable than play "anything" to avoid withdrawal symptoms. GEC's goal was to give the non-buying listeners an easy, affordable way to broaden their listening habits.

Several of the people quoted in the report confirmed what Attenberg had said several months ago: It's a bother for many consumers to go to record stores. "To go into a music store in a mall," said one shopper, "you have to be really into music. Most people just walk past the record store without going into it." And another consumer said, "I used to have to go all the way to the mall (to buy a record) and that's a long way for me to go because that's the

closest music store. But now, if it's something I see in a grocery store, I'll say 'Gee, I like this selection.' And I'll pick it up and buy it."

The impulse element was mentioned by many of the shoppers interviewed. Going to a record store was seen as something that needs planning, and many consumers just don't have the time or interest anymore to go "out of their way." One shopper said, "I saw (the display) as soon as I walked into the store. And I said, 'Oh my God! There's some tapes! I love music and I thought, 'That's great!' It's a real colorful stand with red and gold. It spins around. And it has all different sections . . . It's really nice. I was tempted to buy every time I go."

Several of the shoppers interviewed said that music in a grocery store was a welcome break from the chore of shopping. "Until they put (the cassettes) in grocery stores, shopping was very bleak," said one shopper.

The report also discussed buyers' attitudes on pricing, cassettes versus discs, and the youth market. These areas will be discussed next week in part two of this story.

Casablanca Signs Paul Waroff



Bruce Bird, president of Casablanca Records, has announced the signing of Paul Waroff. His first album, "California Son," has just been released. Pictured from left are: Harlan Goodman, co-manager; Waroff; Bird; Paul Hartmann, co-manager.

Rocket Taps Corlett

■ LOS ANGELES — Elaine Corlett has been named general manager of Rocket Records for the United States, announced John Hall, managing director of the label.

Previously, Corlett had been with ABC Records as vice president of artist development and publicity and, before that, vice president of artist development, international. Prior to that, she had been administrative manager for Dark Horse Records and director of artist relations for Capitol.

UA Music Names Yell London General Mgr.

■ NEW YORK — Harold Seider, president of United Artists Music, has announced the appointment of Brian C. Yell to the post of general manager, United Artists Music Ltd. in London. According to Seider, the appointment is the worldwide music publishing company's initial step in a reorganization of its UK operation.

Yell was formerly with United Artists motion pictures in England.

GRT Tape Plant Sold

■ NASHVILLE — Three Nashville businessmen and an Atlanta broadcast executive have purchased the GRT tape duplicating plant in Nashville and have formed National Tape Corp., specializing in the duplication of audiocassette and 8-track tapes.

Jerry Hutchinson, formerly Nashville plant manager for GRT, is president of the new company. The vice president is George Buck, an owner of several radio stations in the Atlanta area. National tape secretary is Charles Duncan, formerly vice president of manufacturing for GRT. Treasurer is Bill Denny, president of Cedarwood Publishing Co.

The company's business is divided equally between cassette and 8-track duplication. The 8-track GRT master transport drives ten slaves, and the two cassette master transports drive 15 slaves, giving the plant the capacity to duplicate 12,000 tapes per shift.

CRT, Custom Records and Tapes, Music Incorporated and Teddy Nelson, the top country star in Norway, have been clients at National Tape Corp.

The new owners indicated that the industry's increasing use of cassettes rather than records provides an opportunity for future growth and expansion while maintaining their commitment to quality and service of sound.

Headquarters for the National Tape Corporation are at 1110 48th Avenue North in Nashville.

MCA Distributing, Unicorn Records Pact

■ LOS ANGELES—MCA Distributing Corp. has signed a distribution agreement with Unicorn Records, announced Al Bergamo, president of MCA, and Daphna Edwards, president of Unicorn.

The two-year agreement, with two one-year options, calls for pressing and distribution. The first release scheduled is the single "Don't Want Nobody" by European recording artist J. D. Drews. Additional product will be slated the first two months of next year.

Unicorn will retain all promotional and marketing responsibilities.

This is the second distribution deal announced by MCA Distributing Corp., which previously signed an agreement with the jazz label Artists House.

E/A Names Barton

■ LOS ANGELES — Peter Barton has been named media concepts director at Elektra/Asylum Records, it was announced by Randy Edwards, E/A's consumer/trade advertising and merchandising director.

Alleged T-Shirt Counterfeiter Uncovered by Rogers Organization

■ NEW YORK—Armed with two federal court orders, attorneys for Kenny Rogers Productions, Inc. and Liberty Records, accompanied by a federal marshal, recently (5) carried out a successful search of accused T-shirt bootlegger Grand Illusion Design, Inc. The search, which resulted after a month-long investigation by attorneys representing Rogers' merchandising company, uncovered what is believed to be one of the nation's largest T-shirt counterfeiting operations.

"We now have sufficient hard evidence to conduct a successful investigation and prosecution against Grand Illusion," said Gordon Bennett, vice president of merchandising of Rogers' management firm, Kragen & Co. Rogers' attorneys and federal court reporters found and took inventory of more than 600 silkscreens and a large file of artwork films believed to be used in the manufacture of illegal T-shirts. The screens and films included over 50 groups and entertainers as well as National Football League teams

Nautilus Announces Deals with Three Labels

■ LOS ANGELES — Nautilus Recordings, manufacturers and distributors of audiophile recordings that include direct-to-disc, digital and half-speed master configurations, has announced new licensing and/or distribution arrangements with three major record labels. The labels in question, according to Nautilus director of A&R/licensing Jerry Luby, are Fantasy / Prestige / Milestone / Stax, RSO and A&M.

The Fantasy-Nautilus agreement, called "the first of its kind between a major record label and an audiophile company," includes the possibility that a recording session by bassist Ron Carter scheduled to take place in January of next year will be recorded simultaneously on digital and analog equipment, with the former to be distributed by Nautilus and the latter by Fantasy. If accomplished, according to a Nautilus statement, this will become "the first simultaneous release of a title by both a major label and an audiophile company."

The Nautilus-A&M licensing deal concerns, at this point, three already-existing A&M titles: Rita Coolidge's "Anytime . . . Anywhere," due in late September; Joan Baez's "Diamonds and Rust," and Styx's "Pieces of Eight."

and Walt Disney cartoon characters. Based on that information, Kenny Rogers Productions, Inc. and Liberty Records filed suit in the United States District Court for the Northern District of Illinois (Chicago) for trademark and copyright infringement and invasion of the right to publicity. The lawsuit will involve a claim for punitive damages and an injunction against the manufacturing and distribution of product.

Grand Illusion, a Schaumburg, Illinois-based operation owned and operated by Lawrence and Maxine Rice, first came under suspicion when a member of Rogers' road crew was given the wrong shipment of T-shirts at a Kalamazoo, Michigan airport. The 17 boxes of bootlegged T-shirts included an air freight bill to Grand Illusion. "It was the first time we were able to find out who the shipper was on these counterfeit shirts," said Eric Wurst of Nielson, Robbins, Dalgarn, Beliner, Carson, and Wurst, the firm handling the suit on behalf of the plaintiffs. "It had been plaguing the hell out of the tour because even if we nabbed the sellers in the street they never could tell us who the manufacturer was. It was just plain luck that we discovered who the manufacturer was."

Information gained from interviews with former employees of Grand Illusion and affidavits from Del Ferano, president of Winterland Productions, a San Francisco-based merchandising company also investigating the counterfeiting of its products, led to the issuing of search orders by Federal Court Justice James E. Moran. An initial search of the Grand Illusion premises proved fruitless after attorneys for the defendants received a temporary delay, during which time one former employee testified that they cleaned the place out. Rogers' attorneys then obtained a temporary restraining order forbidding Grand Illusion from making and selling T-shirts (RW, Sept. 6).

Radio Records Signs Badfinger

■ FORT LAUDERDALE, FLA. — Ed McGlynn, President of Radio Records, has announced the signing of Badfinger, featuring two of the group's original members, Joey Molland on vocals and rhythm guitar and Tom Evans on vocals and bass guitar. Keyboardist Tony Kaye rounds out the group.

Jack Richardson will co-produce Badfinger's first Radio album with Steve Wittmack, the label's vice president of A&R. The album is slated for release in October.

Sherrill Slated to Write and Produce 'Take This Job & Shove It' Soundtrack

By AL CUNIFF

■ NASHVILLE—Gregg Blackwell, producer of the motion picture "Take This Job and Shove It," has announced that Billy Sherrill, vice president and executive producer for CBS Records Nashville, will write the musical score for the film, and will produce the movie's soundtrack album, to be released from Nashville on the Columbia/Sherrill, Inc. label.

Blackwell is now filming the movie in Dubuque, Iowa and Minneapolis for Cinema Group, Inc. Avco Embassy Pictures will distribute it next spring. The soundtrack's release will coincide with the movie's premiere. Marshall Lieb, the film's music director, said several country artists will be represented in the score and soundtrack album, including Johnny Paycheck, whose hit "Take This Job and Shove It" inspired the movie; David Allen Coe, who wrote the song; Lacy J. Dalton, Charlie Rich, and others.

Music/Film Tie-In

Blackwell described the project as an "unprecedented country music/Hollywood film industry collaboration deal," and "a first in the music business."

The film score, which will be the first written and produced by Sherrill, will be created in collaboration with Leib and with Al Kasha and Paul Baratta's Kasbar Company. Kasha and Joel Hirschorne, Oscar winners for their title songs from "The Towering Inferno" and "Poseidon Adventure," will collaborate in writing tunes for "Take This Job and Shove It."

"This is the first time I have written expressly for a film," Sherrill told *Record World*. "The first song I've finished is 'You Made It Beautiful,' which Charlie Rich sings. The way it will probably work is that I'll wait for them to pretty much get the film together,

then I'll view what they have and come up with the rest of the material from there. There's a four-wheeler that's kind of a 'Jaws' in the film, and that may need a theme.

On Sherrill's Label

"I think everything written from here on in will be played under the scenes, so I won't have to get into synchronization or anything very technical in that sense," Sherrill said. He said the soundtrack will be the second release on the Columbia/Sherrill label (the first is Lacy J. Dalton's new album, "Hard Times"). "My contract still calls for two more albums under this label deal, so I've got to find me some more hit acts!"

Rich, Paycheck, Coe, Dalton, and George "Goober" Lindsey will play cameo roles in the film, which will star Robert Hays, Art Carney, Eddie Albert, Barbara Hershey, Martin Mull, David Keith, Tim Thomerson, and

(Continued on page 58)

Motown Exec Coleman Dies in L.A. at 64

■ LOS ANGELES—Veteran Motown executive Robert T. Coleman has died here of a coronary arrest, suffered last Thursday (4) at UCLA Medical Center. Coleman, 64, was maternal grandfather to Hazel Gordy Jackson, Berry Gordy IV, and Terry Gordy, and had been with Motown's purchasing department since 1968, where he most recently served as director of purchasing and facilities.

Born on July 31, 1916, in Monroe, La., Coleman is survived by his wife of 49 years, Hazel; his mother, Mrs. Annie Coleman of Dallas; a daughter, Thelma Coleman Gordy; three great grandchildren and various nieces and nephews.

Kim Carnes at the Roxy



EMI-America recording artist Kim Carnes recently finished a month-long tour with James Taylor and came home to L.A. to headline The Roxy. Pictured backstage are, from left: (standing) Dick Williams, vice president, promotion, EMI-America/Liberty Records; Dana Steele, assistant program director, KRBE (Houston); Jack Satter, national singles promotion director, EMIA/Liberty; Chuck Rhodes, music director, KVIL (Dallas), and Jim Mazza, President, EMIA/Liberty; (seated) Kenny Rogers and Kim Carnes.

Record World Single Picks

THE DIRT BAND—UA 1378



BADLANDS (prod. by Hanna-Edwards) (writers: Hanna-Carpenter-Hathaway-Fadden) (Le-Bone-Aire/Vicious Circle, ASCAP) (3:44)

The colorful sextet gets better and wiser as it grows older. Firmly entrenched in that fertile area between pop-A/C and country, the group here offers some tasteful guitar/bass trades interspersed with melodic/hooks and riding over a shuffle beat. Jeff Hanna's guitar punctuations are refreshing and made for radio.

BOB WELCH—Capitol 4926



DON'T RUSH THE GOOD THINGS (prod. by Carter) (writer: Gammack) (130 DB, ASCAP) (3:40)

There's a whole lotta stompin' and good-time rockin' going on here as Welch takes somewhat of a new direction with this first single from his new "Man Overboard" LP. Welch's guitar smokes, as does Norton Buffalo's harmonica, and the hook pulses irresistibly. It's great for AOR-pop while the "don't rush" message will appeal to A/C listeners.

HAZEL O'CONNOR—A&M 2267



WILL YOU? (prod. by Visconti) (writer: O'Connor) (Albion c/o Bandier Koppleman/Famous, ASCAP) (2:57)

O'Connor debuts with this impressive performance from the soundtrack LP for the forthcoming "Breaking Glass" film in which she co-stars. Her vocal is both sensitive and powerful, but just as noteworthy is her excellent lyrical talent. Here she tells of an evening encounter that starts with nervousness and suspensefully builds toward romance.

DAVE DAVIES—RCA 12089



IMAGINATIONS REAL (prod. by Davies) (writer: Davies) (Dabe, PRS) (3:03)

The opening guitar chords are unmistakably Kinks, which should please their legions of fans as brother Dave issues this initial cut from his first solo LP. His light soprano is pop-consumable, as are the driving rock rhythms and pretty melody line. Keyboard finesse completes the package, pointing at strong AOR-pop reception.

Pop

RANDY VANWARMER—

Bearsville 49567 (WB)
ALL WE HAVE IS TONIGHT (prod. by Holbrook-Kimmet) (writer: Vanwarmer) (Fourth Floor, ASCAP) (3:29)

Randy's smooth tenor is surrounded by light carnival-keyboards on this attractive ballad from the "Terraform" LP. The bouncy rhythm and upbeat, fantasy lyrics are right for pop-A/C.

LE ROUX—Capitol 4928
LET ME BE YOUR FANTASY (prod. by Winding) (writer: Pollard) (Screen Gems-EMI, BMI) (3:26)

With a bold, hard-edged hook and a brazen guitar assault, Le Roux should play its way into a widespread AOR-pop audience. Jeff Pollard's passionate vocals border on desperation.

ENGELBERT—Epic 9-50933
DON'T TOUCH THAT DIAL (prod. by Diamond) (writers: Henry-Singer) (Silver Blue, ASCAP) (2:42)

Engelbert dabbles with uptempo pop on this latest from his "Love's Only Love" LP. The theme is great for pop-A/C radio and Waddy Wachtel adds spirited slide colors.

FIREFALL—Atlantic 3763
ONLY TIME WILL TELL (prod. by group-R. & H. Albert-Lehning) (Powder, ASCAP) (3:11)

Larry Burnett's message is one of hopeful yearning for a love that remains elusive. The mellow ballad spotlights a sad guitar line for maximum pop-A/C appeal.

LAWLER & COBB—Asylum 47035
READY OR NOT (prod. by Lawler-Cobb) (writers: Lawler-Cobb) (Milene, ASCAP) (2:58)

This talented, up-and-coming team from Nashville have several impressive writing / producing / playing credits under their belt. This single from their fine "Men From Nowhere" LP is good-time soul with a made-for-pop hook.

BLACKJACK—Polydor 2123
MY WORLD IS EMPTY WITHOUT YOU (prod. by Offord) (writers: Holland-Dozier-Holland) (Stone Agate, BMI) (3:08)

The combination of Michael Bolotin's fervent vocal growls and an explosive rhythm section turns this top-five Supremes' classic from '66 into a brash rocker.

HILLY MICHAELS—WB 49558
GEMINI (prod. by Baker) (writers: Michaels-Saginer) (Chewable/Chappell, ASCAP) (3:52)

Culled from his latest, chock-full-of-singles "Calling All Girls" LP, this pretty pop tune borrows heavily from the sixties golden era. Sugary vocals are adorned with angelic chorus swells, keyboard sparkles and a soaring guitar fade.

TOUCH—Atco 7311
DON'T YOU KNOW WHAT LOVE IS (prod. by Friese-Greene-Mangold) (writer: Mangold) (Thames Talent, ASCAP) (3:20)

The young quartet debuted with the charted "... When the Spirit Moves You." This follow-up is another formula-perfect AOR-pop tune with sweltering guitar runs placed neatly between polished lead vocal pleas and chorus harmonies.

OZARK MOUNTAIN DAREDEVILS—Col 1-11357

OH DARLIN' (prod. by Boylan) (writer: Lee) (Lost Cabin, BMI) (3:43)

The Daredevils opt for a smoke-filled barroom ballad complete with pulsating piano. The romantic lead vocals and soft background chorus cushion give pop-A/C appeal.

TOBY BEAU—RCA 12098
LITTLE MISS AMERICAN DREAM (prod. by Fuller-Moonchild) (writer: McCann) (Blackwood/McCann, BMI) (2:50)

The group always manages to release consistent and crafty tunes that regularly chart pop, A/C and often country. This bouncy rocker is another polished effort with a smart hook.

B.O.S./Pop

DAVID RUFFIN—WB 49577
I WANNA BE WITH YOU (prod. by Davis) (writer: Adkins) (Groovesville/Beez Weez, BMI) (3:34)

The initial single from his new "Gentleman Ruffin" LP is a dramatic ballad with a generous string arrangement that swirls around David's vocal interaction with Laverna Mason.

CON FUNK SHUN—Mercury 76079

HAPPY FACE (prod. by Scarborough) (writer: Cooper) (Val-ie-Joe, BMI) (3:51)

Falsettos float in harmony over a thick bass/percussion mix on this spin from the "Spirit Of Love" LP. The sweet flute solo midway through is icing on this dancers' cakewalk.

BETTY EVERETT—20th Century-Fox 2466 (RCA)

HUNGRY FOR YOU (prod. by Carter) (writers: Hall-Gore) (Top Pop/Papa Leo/Daniel, ASCAP) (3:35)

This little pearl is one of those late-night companions that you can always count on. Everett's vocal is as soulful as it is endearing, and some warm harp shots feel like fine whiskey.

SLICK—Fantasy 892
SUNRISE (prod. by Neale-Barry) (writers: Barry-Neale-Bernstein) (Parker/WMOT/Across the Miles, BMI) (3:43)

The Philadelphia-based female vocal trio reaches into the heavenly stratosphere on this gorgeous ballad. Serene keyboards and subtle percussion clicks augment the peaceful mood.

THE McCRARYS—Capitol 4929
YOU ARE MY HAPPINESS (prod. by Henderson) (writers: Henderson-Jones) (April/Monsteri/Teddy Jack, ASCAP/BMI) (3:25)

Spirited percussion decorates potent rhythm funk while Howard's tenor and Linda's soprano dance with soulful enthusiasm. Ernie Watts seasons with sax pepper.

HUBERT LAWS—Col 1-11368
FAMILY (prod. by Laws) (writer: Laws) (Hulaws, BMI) (3:58)

Written, produced and arranged by Laws, this title-cut from his forthcoming LP showcases sister Debra's exciting lead vocal and expert backing from Corea, Klugh, and others. Laws adds a sparkling flute solo.

THE INVISIBLE MAN'S BAND—Mango 105

X-COUNTRY (FLAMIN' HOT) (prod. by Seduction) (writers: group) (Island/All In All, BMI) (3:59)

The Burkes have a unique penchant for funky dance hoedowns. This follow-up to their top 10 black and mid-chart pop "All Night Thing" success is very much in that vein. The bass lead and loose vocals share the spotlight.

LENNY WHITE—Elektra 47043
KID STUFF (prod. by Dunn-White)

(writers: White-Miller Jr.-Anderson-Martinez) (Mchoma, BMI) (3:50)
This is great medicine for the bump-and-grind crowd. White orchestrates a storm of synthesizer/guitar/bass/percussion turbulence with funky street-corner vocal carousing to match.

7TH WONDER—Chocolate City 3212 (Casablanca)

THE TILT (prod. by Sulvers III) (writers: Beard-Stokes) (Spectrum VII/MYKINDAMUSIC, ASCAP) (3:45)

A rubbery bass leads the potent rhythm strut and swinging strings on this dancers' delight. Multivocal trades give pop possibilities.

RANDY BROWN—Stax 3227
(Fantasy)

IF I HAD IT TO DO ALL OVER (prod. by Brown-Nixon) (writers: Hayes-Porter) (East Memphis, BMI) (3:28)

Brown takes this Isaac Hayes-David Porter chestnut and paints it with amazing warmth and sensitivity. Herb Jimmerson's arrangement brilliantly complements the vocal showcase.

CBS Special Products Announces Releases

■ NEW YORK—The Special Products Division of CBS Records has announced the release of three new entries in its Collectors' Series, one new album in its Encore series and four titles in its Commodore reissue series.

The three new Collectors' Series releases are "Themes from The General Electric Theater," featuring the music of Elmer Bernstein; the original cast recording of the 1973 Broadway show "Seesaw;" and "Big Bands Are Back!," a two-record compilation of tracks from the '40s and '50s. The Encore album is "Gene Krupa Swings," which highlights the drummer's 1938-42 band and includes a number of previously unreleased cuts.

The four new Commodore reissues, which were mastered under the supervision of Commodore founder Milt Gabler, are "I'll Be Seeing You" by Billie Holiday; "Tin Roof Blues" by George Brunis and Wild Bill Davison; and "Jimmy Ryan's and the Cafe Society Uptown" and "Boogie Woogie and the Blues," both by various artists.

'Pop Show' To Debut In Fall on Cable TV

■ NEW YORK — The "Pop Show," a half-hour presentation featuring music, old movies, TV ads from the 1950s, and other "pop culture memorabilia" will debut on Manhattan Cable September 27 at 7:00 p.m. on Channel J. The show is the prototype for what its creators hope to turn into an entire "Pop Network" in the near future. The "Pop Network's" founder and executive officer, Cliff Friedland, is now negotiating the rights to leasing time on a satellite that will enable the network to be broadcast into at least two million homes. "The 'Pop Show' is just the tip of the iceberg," said Friedland.

Among the artists to be featured on the "Pop Show" in the fall are the Pretenders, Michael Jackson, Charlie Daniels Band, Cheap Trick, the Specials, the Clash and Steve Forbert. The "Pop Show" will use both label-produced and self-produced videotapes. Along with Friedland, the show's staff include Rick Blume, John Richard and David Glassman.

CBS Records Int'l Promotes Phillips

■ NEW YORK — Joe Senkiewicz, vice president, artist development, CBS Records International, has announced the appointment of Mel Phillips to the position of director, promotion and import sales.

U.S. Is Ready for Reggae, Says New Island VP Ron Goldstein

By SOPHIA MIDAS

■ NEW YORK — The influence of reggae on the recordings of such pop artists as Stevie Wonder and Paul Simon has led some industry observers to speculate that this genre of music may finally be on the brink of gaining mass acceptance in America. Ron Goldstein, newly appointed vice president of Island Records, agrees, noting that reggae is establishing strong roots in the U.S. and that its growing popularity may make it a significant trend in American pop music.

Goldstein, who assumed his position at Island Records four weeks ago, feels optimistic about his label's commitment to reggae music. "Although Island has a diversified roster, with recording artists such as Robert Palmer, Grace Jones and the Jags, we have always had a deep commitment to reggae music," he told *Record World* in an exclusive interview, his first since assuming his new post. "This commitment continues, and part of my job is to finally break this music into the American marketplace. In the recent past, reggae has come close to penetrating this market, and there's every indication that we will finally see this happen.

"For some reason there has been enormous resistance to reggae music in America," said Goldstein, "and I believe the main problem has been that Americans have not taken reggae music musically; they've taken the music of artists such as Bob Marley religiously, or culturally. It's an indication of American prejudice, because Americans view the physical appearance of Rastafarians as alien, and therefore unacceptable to them."

Goldstein finds the resistance to reggae puzzling, especially since reggae artists have been

largely ignored by the black American audience. "Marley's album sales can be mainly attributed to a white, intellectual buying public; an AOR audience. It's amazing to me that more black people in this country have not been involved with what he has to say, as well as the music itself. Rastafarianism is a black movement, but this is something which black Americans are only now beginning to understand."

Although reggae music has been slow to break into the American marketplace, it has received international acclaim. Marley has been lauded by the European press and attracted record crowds in Milan, Paris and at the Crystal Garden in London. According to Goldstein, 100,000 fans showed up to see Marley at a stadium date in Milan. "The European press," said Goldstein, "have compared Marley's musical stature to Jagger and Hendrix, and they are saying that his music is the first music to have an impact on American sounds since the blues. That's an awesome comparison."

Europeans, opined Goldstein, have a more pronounced political consciousness than Americans, and this factor is most responsible for creating the discrepancy between American and European acceptance of reggae music. "I believe that music is always a reflection of a country and its culture," he said, "and at the moment there is nothing happening at campuses throughout the United States. Ever since Watergate, Americans have not wanted to become emotionally involved and because of this, it's been tougher to introduce reggae music into this country."

Since Americans are not ready to embrace reggae music politically or spiritually, Gold-

stein stated that this genre of music has to be marketed musically. "The reggae recordings of Tom Browne, the Police and Paul Simon are musically, and not lyrically, reggae, and this is probably the best way to go for these artists. Realistically, we can only expect reggae music to take off musically in this country, but it's a start. I think that we're going to be seeing more American producers requesting a reggae rhythm when they get into the studio. But, again, American lyrics will be maintained."

Because reggae is "a natural" for the black marketplace, Island Records has launched an extensive black marketing campaign for Marley's latest album, "Uprising." "Since we've established an AOR base for Marley," said Goldstein, "we've planned a marketing campaign that is geared to black radio. Marley's current single is picking up a lot of black radio airplay. That's a result of our promotional efforts, and also of Marley's performance at last year's Black Music Association in Philadelphia. This was the first time that we were really able to get a lot of black programmers together and introduce them to reggae music and Bob Marley. The success of Marley's performance at the convention is now being felt as more black stations play his music." In an attempt to further penetrate the black marketplace, Marley is appearing at Madison Square Garden in support of the Commodores.

Goldstein heads the American office of Island Records and is responsible for maintaining a liaison with Island's offices in London and its studios in Nassau and Jamaica. Goldstein had been general manager of Warner Bros. Records' progressive music division for three years prior to taking the Island job. He had been with Warners since 1969, except for a two-year period when he ran Chrysalis Records, U.S.

Backstage with Armatrading



Following a recent performance at the Greek Theatre in Los Angeles, A&M recording artist Joan Armatrading was visited by three presidents, two vice presidents and a managing director. From left: Bob Grace, president of Rondor Music International; John Bromwell, managing director of Rondor, Australia; Gil Friesen, president of A&M Records; Armatrading; David Kershenbaum, A&M's vice president of A&R; Charlie Minor, vice president and executive director of promotion for A&M; and Lance Freed, president of Almo-Irving Publishing.

Japanese Song Fest Announces Finalists

■ TOKYO — Finalists have been announced for the 11th Annual World Song Festival to be held at the Nippon Budokan Hall in Tokyo on November 14-16. The three-day festival will feature 22 songs performed by artists from 17 countries. The finalists, including Christopher Cross, Mary MacGregor and Rupert Holmes from the United States, survived a five-stage screening of 1,860 entries from 52 countries.



Record World Album Picks



COMMON ONE

VAN MORRISON—Warner Bros. BSK 3462 (7.98)

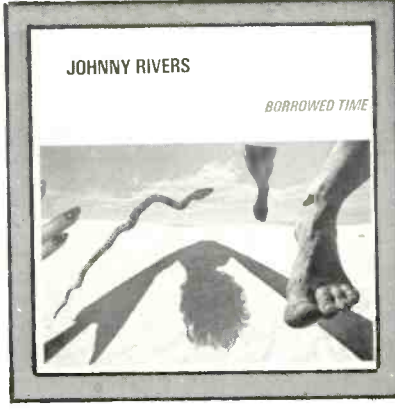
Morrison's latest album suggests the pop artist as a solitary painter filling his canvasses with personal impressions — without space or time limitations. "Haunts of Ancient Peace" is pure serenity (thanks to the reeds and musical direction of Pee Wee Ellis), while "Summertime In England" stretches out over 15 minutes.



I HEARD IT IN A LOVE SONG

McFADDEN & WHITEHEAD—TSOP JZ-36773 (CBS) (7.98)

The two expert writer/producers who put themselves on the map as artists with "Ain't No Stoppin' Us Now" are proving themselves unstoppable with their latest release. The title cut is already a bulleting single, and pungent funk numbers like "I Know What I'm Gonna Do" will keep people dancing to their beat through the fall.



BORROWED TIME

JOHNNY RIVERS—RSO RS-1-3082 (7.98)

Sporting such pop cuts as Moon Martin's "Dreamer" and Rivers' own country-rocker "The Price," this album's underlying inspirational theme effectively reflects Rivers' musical and spiritual direction. The highlight of the LP, however, is his duet with Phil Everly on Everly's "Living Alone."



BILLY BURNETTE

Columbia NJC 36792 (7.98)

While Johnny and Dorsey Burnette were creating great music in the 1950s, they were also busy procreating future recording stars of the 1980s, namely hitmaker Rocky and his cousin Billy. This label debut serves up lots of twangy guitars, reverberant voices, frenetic numbers like "Rockin' L.A." and a tribute to dad and uncle with an updated "Tear It Up."

I'M ONLY HUMAN

MICHAEL DES BARRES—Dreamland DL-1-5004 (RSO) (7.98)



Produced by Mike Chapman, this effort features the former lead singer for Detective. Des Barres is both romantic ("Boy Meets Car") and fashion-conscious ("I Don't Have a Thing To Wear").

ANNE MURRAY'S GREATEST HITS

Capital SOO-12110 (8.98)



Murray's impressive track record is catalogued in this package with selections ranging from her 1970 hit single "Snowbird" up to "Could I Have This Dance," her recent release from the "Urban Cowboy" soundtrack.

BACK ON THE HUNT

THE HUNT—Visa 7013 (JEM) (7.98)



Armed with such hard-hitting cuts as "Standing In The Road" and a cover of George Harrison's "It's All Too Much," this is one Canadian band that certainly takes their heavy metal very seriously.

TROUBLE IN PARADISE

DEBORAH ALLEN—Capitol ST-12104 (7.98)



Singer/song-writer Deborah Allen applies her distinctively pretty voice to this collection of her songs. Two cuts that especially shine are the haunting "Bells" and "Next To You," a secular tune with a gospel feel.

SERENADE FOR THE CITY

MICHAEL URBANIAK—Motown M7-944R1 (7.98)



Urbaniak's instrumentals are laid-back and jazzy, yet they retain an urban edge. Of particular interest on this effort is "Vanessa" and "Circular Road," which features his wife Ursula Dudziak's vocals.

DOIN' IT MY WAY

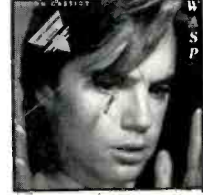
TRACY NELSON—Adelphi AD 4119 (7.98)



Tracy's new release includes the uptempo "Going Back To Tennessee" and the bluesy self-penned "Down So Low," both of which are new treatments of well-known Mother Earth selections.

WASP

SHAUN CASSIDY—Warner Bros. BSK 3451 (7.98)



With the production of Todd Rundgren and the backing of the group Utopia, Shaun Cassidy has made an incredible leap in song selection and interpretive style.

BADDEST

GROVER WASHINGTON, JR.—Motown M9-940 (9.98)



"Mr. Magic" put saxophone back on the pop airwaves in the seventies. It's on this double compilation of favorites, which also includes Bill Withers' "Ain't No Sunshine."

WHAT IT IS

DAVE LIEBMAN—Columbia JC 36581 (7.98)



The much-heard reedman's newest solo effort reflects an eclectic jazz outlook, with everything from "Paoli's Vision" (an impressionistic piece dedicated to Soleri, the artist-futurist) to a steamy cover of the Rolling Stones' "Miss You."

NINA HAGEN BAND

Columbia 3C 36817 (3.98)



Had you been hanging out in West Berlin last year, Nina would have been the one artist you couldn't miss. Her U.S. debut on a 10-inch disc includes her German lyrics to "White Punks On Dope."

CLASSIC CLIFTON

CLIFTON CHENIER—Arhoolie 1082 (7.98)



If you haven't been exposed to the New Orleans-originated blues hybrid music called zydeco, this LP serves as an ideal intro. Chenier is a master accordionist who sings in both French and English.

PARTY IN THE WAR ZONE

VIVABEAT—Charisma CL-1-3102 (Phonogram) (7.98)



This California-based group's debut single, "Man From China," was one that radio should not have passed over. Pulsating, creative synthesizer and keyboard work put the entire album in league with the best new rock coming out of Europe today.

Cover Story:

Stephanie Mills: A Veteran at 22

■ At the age of 22, Stephanie Mills is already a seasoned and respected veteran of the Broadway and concert stages. She is also a recording star of the first magnitude. Her first two 20th Century-Fox albums, "Whatcha Gonna Do With My Lovin'" and "Sweet Sensation," both went gold with ease. Her current single, "Never Knew Love Like This Before," is skyrocketing up the pop charts. Her concert appearances sell out in advance, she has made numerous television appearances, and she has fans all over the world. And her career is really just beginning.

Stephanie first attracted attention at the age of 15 when she

originated the role of Dorothy in "The Wiz" on Broadway. She stayed with the show for four years; during this time she also developed a nightclub act.

But Stephanie's career started earlier than that. At 10, she won the Apollo Theatre's amateur night contest, and the Apollo management immediately gave Stephanie her first professional booking—a week's engagement with the Isley Brothers. Shortly afterward, she made her Broadway debut in "Maggie Flynn," with Shirley Jones and Jack Cassidy.

Stephanie has an uncommonly powerful voice and has always been immersed in music. While still in grammar school, she was honored for her artistic and vocal ability with a prize that had only been given to one other student in the school's history—Barbra Streisand.

Since her success in "The Wiz," and subsequently as a concert and nightclub artist, Stephanie has become an international celebrity. She travels over 100,000 miles each year. Paris, London, and Rome are now familiar territory and are almost as much "home" as her native Mount Vernon, N.Y.

Stephanie recently added a new dimension to her recording career when she recorded two duets with Teddy Pendergrass for his latest album "TP." And even as "Sweet Sensation" began climbing the charts, she was back in the studio with producers James Mtume and Reggie Lucas, working on her third album for 20th Century-Fox Records, manufactured and distributed by RCA Records.

What's next for Stephanie Mills? "Everything," says the young star confidently. "I'm on the yellow brick road and the sky's the limit."

FBI Agents in Ohio Raid Tape Operation

■ COLUMBUS, Ohio—FBI agents from four bureaus raided what they believe to be the largest tape pirating and counterfeiting operation in the midwest, doing business in more than 40 states, last Tuesday (9). Cassette and eight-track masters, tapes, labels and equipment were seized. The FBI said the total enterprise was worth over \$20 million.

Search warrants were executed at two locations in Ohio: People's Stereo and Utopia Ultra Sound, both at 38-40 South First St., Newark, and the residence of Donald R. Shannon Jr., 286 Dogwood Dr., Dogwood Lake Estates, Thornville.

Materials seized included over 2,000 cassette and eight-track masters; thousands of allegedly counterfeit and pirate tapes; several hundred thousand labels; mastering, labeling and packaging equipment including a Treaco eight-track unit with two bin-loop duplicators and five slaves, one Otari and two Pentagon in-cassette duplicators and a Besseler shrink-wrap unit; and business records.

The search warrants were issued by the U.S. District Court, Southern District of Ohio, Columbus, as the result of a two-year investigation by the FBI's Columbus bureau. Agents from Columbus were assisted by the Cincinnati, Cleveland and Pittsburgh bureaus in the coordinated raids, directed by case agent Mike Chretien and supervisor Tom Mitchell.

No charges have been brought against the operators and no arrests were made. The materials seized are being reviewed by the FBI and the U.S. Attorney's office to determine if indictments will be sought.

Boardwalk Signs Phil Seymour



Neil Bogart, president of The Boardwalk Entertainment Company, has announced the signing of Phil Seymour to an exclusive recording contract with the firm's music division. His first project for Boardwalk, currently being recorded in Los Angeles with producer Richie Podolor, is slated for release at the beginning of 1981. Seymour, best known for his partnership with Dwight Twilley in the Dwight Twilley Band, has also been featured as a vocalist on Tom Petty's recordings and as a drummer on LPs by Peter Noone, Moon Martin and the group 20/20. Pictured from left are: Saul Davis, Seymour's manager; Seymour; Bogart; and Peter Paterno, Seymour's attorney.

U.K. Labels Pledge Bullish Promotion In Announcing Fall Release Schedules

By VAL FALLOON

■ LONDON — Despite the soft market here, British record companies launched their autumn sales campaigns with confidence, optimism and a mood of aggression. Though the possibility of an even more difficult 1981 is making many executives nervous, the amount of money being spent and the sheer weight of good product scheduled is a determined bid to bring the customer back into the record stores between now and Christmas.

CBS was probably the most optimistic of all companies at its sales conference in Torquay, the Devon resort. It is in any case the least affected by takeovers, shakeovers, redundancies and the general slump. Along with WEA it is the only major here not involved in the mergers which one way or another seem to have affected almost everyone else this year. Chairman Maurice Oberstein pointed out that the nega-

tive view of the record industry in recent months, reflected by the press, should be changed. "It is not constructive to display such lack of confidence," he stated. He added that CBS has continued to make a profit this year and that the new factory had delivered a million LPs, cassettes and singles since it opened in June. Oberstein called for more optimism in the business. CBS has a heavy schedule for the coming months with almost all its top artists and its new signings represented. Product unveiled included material by ABBA, the Nolans, Earth Wind and Fire, Cheap Trick, the Jacksons, Bruce Springsteen, Judas Priest, Johnny Mathis, Charlie Daniels, Kansas, Crystal Gayle and Steve Forbert. Among new signings are Gilbert O'Sullivan, Adam and the Ants and the Step, with more product from U.K. artists including After the Fire and Bruce Woolley. Various TV campaigns are planned along with midprice and cassette-only special releases.

CBS also announced a new licensed label, Kaleidoscope, to be headed up by Robin Blanchflower, former Ariola UK managing director. Blanchflower has been planning the joint venture for some months. His responsibilities at Ariola will be shared between Arista MD Charles Levison and marketing director Andrew Pryor, "for the immediate future."

EMI spearheaded its new product with the Neil Diamond soundtrack LP for "The Jazz Singer" set for November. Also a top priority is the Stevie Wonder LP "Hotter Than July," and a double LP by Whitesnake. Various Mo-

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ZZ Top Reels In An Award



The Ampex Corporation has awarded ZZ Top its "Golden Reel" award for the band's RIAA-certified gold Warner Bros. debut LP "Deguella," which was recorded entirely on Ampex tape. Shown receiving the award at Lone Star Management's Houston headquarters are, from left: manager Bill Ham and Dusty Hill, Frank Beard and Billy Gibbons of ZZ Top.

Radio World

Radio Replay

By PHIL DIMAURO

■ 20 OUT OF 33 AIN'T BAD: The much-heralded, record-breaking attempt to cross Lake Erie by canoe, made on August 30 by WBBG, Cleveland's **Jay Lawrence** and former Cleveland Browns all-pro tackle **Dick Schafrath**, ended not quite in success, but not quite in disaster, either. Promotion director **Christy Smutak** reports, "They got out about 20 miles, and we had to send the boat in to pick them up . . . let's face it, Jay is no spring chicken anymore, and neither is Dick. They just couldn't row anymo'." The valiant duo's effort did get lots of live listener support and local TV coverage, however, and it served as a well-deserved prelude to Lawrence's island vacation. According to the people at 'BBG, we can expect crazier stunts to come from Jay, who, as recently as two months ago, reportedly used station phones to call Saudi Arabia and declare war!

SAN JOSE SEX SURVEY PART TWO: It started a few weeks ago when KSJO, San Jose news director **Nancy Stevens** read the results of Playgirl Magazine's "10 Sexiest Men" poll over the air one afternoon. "Lisa (Novak, the afternoon air personality) and I hadn't even heard of half the people on the list," exclaimed Nancy, who suggested an impromptu "10 sexiest men in rock 'n' roll" poll that had station phones lighting up constantly for well over an hour. Nancy and Lisa made it clear that men were not eligible to vote, but now the guys will have their chance. KSJO will sponsor a "10 sexiest women in rock" poll, probably during the first week in October, partially as a strategy for attracting listeners during the first week of the rating period. Men in the audiences will have a chance to state their preferences among the likes of **Debbie Harry**, **Pat Benatar**, **Grace Slick**, **Heart's Wilson** sisters, **Chrissie Hynde** and any other of rock's growing contingent of frontwomen. Because KSJO's audience (like that of most AORs) is predominantly male, the pollsters are installing extra phones for an expected deluge of calls. Considering the success that People Magazine and similar publications have with such polls, it's hardly surprising that a radio station would find them such a great way to encourage listener participation. "People really like to let you know where they stand on any question of taste," Lisa surmised. Both ladies look forward to an enjoyable time, but Nancy is still most pleased with the spontaneity of the first "poll." "It all happened within an hour," she said. "That's what really makes radio fun."

NASTY RUMORS SQUELCHED: **Dale Andrews**, PD of WFBR, Baltimore, recently called in to clear the air regarding the whispered supposition in the market that the A/C formatted station is contemplating a change to news/talk: "I find it rather amusing, though I'm sure there are some folks who would like to see us do it." Andrews admitted that recent personnel changes at the station might have fired the rumors—for instance, the acquisition of **Bob Bolton** from WKIX, Raleigh, for afternoon drive and **Bob Moke** from WEMP, Milwaukee, for the midday slot. The station had also recently run ads for an afternoon newscaster and a "lifestyle reporter," but Andrews assured us that these additions are aimed at beefing up the format rather than changing it. And he brought up one important point: playing records is cheap compared to making an all news/talk changeover. Even if WFBR wanted to do it, such a switch, according to Andrews, would be prohibitively expensive.

MOVES: **Rob Sisco**, former PD of WPEZ, Pittsburgh and MD of WXLO in New York has been named program director of K101 (KIOI) in San Francisco . . . **Kevin Metheney** will be in New York as of Monday, September 15, as program director of station WNBC . . . **Sheldon Davis** has been appointed general manager of KIKK AM and FM, Viacom-owned radio stations in Pasadena and Houston, Texas . . . **Bob Burch**, formerly national program director for Century Broadcasting Corp., has joined Westwood One in Los Angeles as director of network operations for the radio syndication firm . . . **Ray White** has been named music director of WLIR-FM in Long Island, while **John De Bella** has been appointed morning man and production director at the AOR station . . . **Ed Rush** is the new PD at WQIK-FM in Jacksonville . . . **John Stevens**, who had been filling in for Mark Goodman at WMMR-FM in Philly, sounded "so damned good" to the management that he's now doing the 6 to 10 P.M. shift full time. **Tom Robinson** is

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WRVR Goes Country

(Continued from page 3)

will add a lot of diversity to the market, and that there is a tremendous need for it."

The New York market is currently being offered country music on WHN, an AM station with a well-established listenership. Viacom International Inc., which owns WRVR, is planning to spend close to \$1 million to attract a competitive audience. "In a sense," said Olds, "this is not only a golden opportunity for us, but we think it's a great opportunity for the general audience to have another voice that will add to the diversity of the programming. As to why the change was made this way, we just think that it was best done very quickly."

Viacom's national program director, Bill Figenshu, said that the station has applied for new call letters, WKHK, and plans to call itself Kick 106 FM. "Personally I'm not into country music, but the popularity of this music in this market has been shown to be strong," Figenshu said. "Other

than the music we haven't made any changes because we want time to develop it properly."

WRVR was the only commercial jazz station in this market, and the effects on the jazz record and concert industry are expected to be serious. Vernon Slaughter, vice president of jazz/progressive music marketing at CBS Records, said. "Obviously, with New York being the jazz capital of the world, this definitely has a negative impact. We are in the process of developing alternative plans to get the music to the people. These will include working with other stations in the area, urging them to incorporate jazz in their programming, and developing print and in-store retail strategies in order to reach the consumer."

The other immediate effect that the format will have is on personal appearances of jazz artists. New Audiences, the primary promoter of jazz concerts in the area, is already being forced to reconsider some concerts that

(Continued on page 17)



"Sure . . . but an eight-record set?"

they have scheduled. "We think that it's a travesty that New York no longer has a 24-hour jazz station. We were considering doing a Bob James concert in October and now we have to reconsider that," said New Audiences' Steve Martin.

At the time that the country format was introduced, WRVR dropped all of its jazz-oriented advertising. Members of the station's staff say that other advertisers have cancelled their spots.

The only other stations that program primarily jazz in the New York market are WKCR, which is operated by Columbia University, and WBGO, a public broadcasting station based in Newark, New Jersey. Neither can accept paid advertising. Both concentrate on mainstream or avant garde jazz, whereas WRVR emphasized fusion or so-called progressive music.

WBGO, which normally operates on an 18-hour day, extended air time to 24 hours the day WRVR switched. "Whether we stay on 24 hours or not," said music director Al Pryor, "will depend on how many of those who are listening to us support us." WBGO operates on grants and contributions. "A lot of people have been calling us and asking if our format is going to change," Pryor said. "We don't know. Our inclination is that while we now feel that we have a greater responsibility to the jazz community, we do want to stick with those people who supported us even when 'RVR was on the air. Those are the people who made the commitment from the beginning."

This is not the first time a switch has been attempted at WRVR. When Sonderling Broadcasting purchased the station from its original owner, the Riverside Church, in 1976, plans were announced for a switch to an R&B format. The Committee to Save Jazz Radio was formed and filed a

lawsuit to block the sale of the station on the grounds that there was a clear need for a 24-hour jazz station in New York. The committee dropped its suit after Sonderling signed a written agreement, that expired in October 1978, to retain the jazz format.

After the expiration date, jazz was kept on the airwaves, presumably to avoid another confrontation with the jazz community. Sonderling was by then negotiating a sale to Viacom International, and a protest would probably have complicated the transaction.

New York's supporters of jazz are up in arms once again. A demonstration of some 200 people was staged in front of Viacom's corporate headquarters last Wednesday (10) and attracted listeners, musicians, and industry figures. Trumpeter Woody Shaw commented at the rally that "After all the support New Yorkers have given the station, this is very disturbing. New York is supposed to have a station like 'RVR.'" The station was often accused of straddling the fence between the tastes of mainstream and progressive listeners, but the total elimination of jazz brought the two sides together. Among those on the picket line were musicians Lenny White, Sonny Fortune, Michal Urbaniak, and members of the groups Manhattan Transfer and Spyro Gyra. "The issue is not what kind of jazz 'RVR is playing," said White. "We need a jazz station, and there's already a country station here."

Further protests are planned. Supporters of the jazz format were scheduled to meet with the WNCN Listeners Guild on Saturday (13). The guild, which was organized several years ago to return classical music to WNCN after it had switched to rock, also assisted the Committee to Save Jazz Radio in its first protest.

RCA Signs John Valenti



Ed DeJoy, division vice president, pop A&R, RCA Records, has announced the signing of singer-songwriter John Valenti, a former member of Puzzle. His first album for the label is scheduled for release in October. Pictured during the signing session in Hollywood are, from left: (seated) DeJoy, Valenti, and George Tobin, executive producer of the album; (standing) Marty Olinick, west coast director of business affairs, RCA Records; Bud Dain, division vice president, west coast pop A&R, RCA Records; and Mike Piccirillo, associate producer of the album.

New York, N.Y.

By DAVID MCGEE

■ When her debut album was released last year, **Ellen Shipley** was often compared to three other promising female artists who had also released debut albums at about the same time. Of that group, **Carolyn Mas** may well turn out to be the most influential, both as a writer and as a performer; but at the moment she is still in the process of defining herself as she moves toward the inevitable major project. **Pat Benatar**, already an excellent performer, shows little flair as a writer, but great talent for interpreting other's songs. **Ellen Foley** remains something of a question mark. Her first album featured top-rate tunes (including the powerful "We Belong To The Night," written by Foley and former RW staffer **Fred Goodman**), and word has it that she is a dynamic performer as well. However, she failed to capitalize on the impact of her album by touring, primarily because her band was in fact the **Mick Ronson-Ian Hunter** band, which had obligations of its own that took precedence over backing Foley. Recently she's put a band together and has been successfully touring Europe, where she has already become a major recording artist. But a second album is nowhere in sight.

Shipley's situation is closest to Foley's, but for different reasons. Although she has a fine band, she bowed at a time when labels were severely curtailing tour support, and consequently her concert activity has been pretty much limited to the northeast. Her second album was completed last spring, but management problems—since resolved—delayed its release until this week. It was worth the wait.

A dramatic step forward for the artist, "Breaking Through the Ice Age" builds on the best elements of Shipley's first LP—purposeful, intelligent lyrics; passionate vocals; energetic instrumental support; inventive arrangements; skillful use of dynamics—while largely stripping away its excesses. This album is grandiose, but never overblown; romantic, but never melodramatic; sentimental, but always realistic. Most encouraging is the new sophistication and assurance evident in Shipley's singing. Gone is the penchant for the bombastic that sometimes marred sensitive portions of her tunes. The vocals here are as deeply-felt as ever, but also more subtle. In the album's first cut, "Heart to Heart," she moves from a sensuous moan in the verses to a high-pitched, near-whisper in the chorus and into an ingratiating, declamatory style during the bridge. The song could be sung straight and still be a winner, it's so carefully constructed; but the well-timed modulations in vocal timbre add great feeling that otherwise would have been missing.

Shipley's special gift as a writer and singer—and what really separates her from the other artists mentioned here—is an ability to cut to the quick of human feelings, particularly in affairs of the heart. Ultimately, "Breaking Through the Ice Age" is what the title implies: a bold repudiation of all that is soulless, mechanistic and cynical about techno-rock. This is a record about people needing people (pardon the expression, but it has rarely been so apt) and going to extraordinary lengths to preserve what Dickens termed "the long chain of roses and thorns" that binds them together in love and friendship.

Everyone must bleed; everyone must reach out; everyone must stand naked. Here I am, says Ellen Shipley.

MUSIC FOR THE MIND AND BODY (OR, DON'T KNOCK THE ROCK, DOC): Certainly any urban dweller—particularly one in New York City—knows about the dastardly effects of noise pollution on one's physical and psychic well-being. This columnist vividly recalls his third day in New York City, way back in September of 1973, when he witnessed a fire truck—siren wailing, horn blaring—stuck in a Times Square traffic jam. Standing on the corner of 47th and Broadway watching this scene develop was a well-dressed, middle-aged businessman of seemingly-serene countenance. But in all of about five or six seconds he had had enough: placing his hands over his ears, he screamed at the top of his lungs, "Turn that thing off! You don't go around blowing that thing in your living room, do ya?!"

Clearly this fellow was a victim of the fire truck's noise pollution. And what did he go home to? A nagging wife? Screaming children? An apartment in El Barrio within earshot of a salsa band that played into the wee hours of the morning? Would that the latest issue of NARM's Sounding Board newsletter had been available to him when

(Continued on page 24)

The Coast

By SAMUEL GRAHAM and SAM SUTHERLAND

■ **AXE MURDERERS:** With this summer's box office receipts notably paced by throat slashings, impalements, stranglings and assorted other R-rated methods of mayhem, it seemed appropriate to catch up with the members of **Molly Hatchet**, the tireless hard rockers whose image has been wittily underscored by the blood-and-guts graphics of **Frank Frazetta** and the withering cross-fire of its own three-man guitar assault unit.

Drummer **Bruce Crump** filled us in on the latest battles for the Jacksonville-based sextet, beginning with the search for a new lead singer who could front the band and sustain the year-round touring pace that has been central to their platinum credentials. "Our original singer, **Danny Joe Brown**, was a diabetic," explained Crump, "but he didn't find out about it until last summer, and it was pretty emotional—he'd lost a sister to it three years ago."

The hard-driving road life consistent with metallized rocking made that condition even more serious. "It was wearing him away emotionally and physically, and it got to the point where he had to leave or we'd end up burying him."

That crisis yielded good news for both Brown and Hatchet, however, with the former said to be healthier and the latter pleased with their new front man, **Jimmy Farrar**. "He can really project," enthuses Crump. "He's one of the strongest singers I've ever heard. He had a background in gospel and they just don't let you sing that music unless you're really powerful." That kind of power made it appropriate for the band to revive one of their old cover favorites from their club days, **Credence Clearwater Revival's** "Penthouse Pauper," which Crump notes is perfect for Farrar because of CCR founder **John Fogerty's** own raucous power on the original.

Crump can display good humor over the combat zone *mise en scene* for the band's past arena triumphs ("Most of our audience is young guys, duking it out with each other in front of the stage"), but feels Molly Hatchet is ready to broaden its appeal and shake off the Southern-boogie tag. One track on the new **Tom Werman**-produced LP, "Beatin' The Odds" (Epic), is a signal of things to come: "It's a first for the group, because it's actually a mellow song. After all that up-tempo hard stuff, it's got a lot of acoustic guitars and because it's a new development for us, we think we can open some new markets."

FROM THE OVAL OFFICE: The big news is that **Tommy Roe**, who's now described as a country singer (Gad, Sheila would roll over in her grave), will be performing for **President** and **Mrs. Carter** at a Democratic fund raiser to be held September 15 at the Atlanta farm of **Charles Kirbo**, Carter's chief adviser. We're told that Roe, who lives in Atlanta himself, will perform a series of his old and new hits (although we'd be hard pressed to name any of the latter). We can assume that "Shiela," "Dizzy" and "Sweet Pea" will be among the oldies; but will he also unearth the immortal "Jam Up and Jelly Tight"? Stay tuned for bulletins on this vital matter . . . Remember a few years ago, when **Grace Slick** was invited to the White House to attend a reunion of the alumnae of Finch College, alma mater for both Slick and **Tricia Nixon**? It turned out that the rock singer had been invited by her maiden name, Grace Wing—they didn't know she'd become Grace Slick, dangerous, drug-consuming heroine of the counter-culture—so when she showed up with **Abbie Hoffman**, a few eyebrows were raised. Well, how times have changed. Now we can learn that when **Jefferson Starship** played in Wichita, Kansas not long ago it happened that Rosalyn Carter was in town as well, and her security force came to see the show and meet the band afterwards. Just last week, Starship equipment/stage manager **Paul Dowell** received a letter, on genuine White House stationery, thanking him for the group's cordiality. And get this: the note was signed by one **Bobby Hatfield**, who, much to our dismay, turns out not to be the former Righteous Brother. Anyway, Hatfield requested a signed photo of the Starship, which he said he plans to put on his wall "right next to my picture of the First Family."

WAX ATTACKS: CBS staffers here had a surprise late last week, heralded by a mysterious command to meet at the hallowed Duke's Coffee Shop on Santa Monica Boulevard for an early afternoon meeting.

When they arrived, the reason for the secrecy was soon made apparent: personal manager and producer **Jon Landau** was on hand to preview the new Bruce Springsteen album, "The River," an event Landau admitted was indeed long-awaited by noting that **Stephen King** had managed to get three bloodcurdlers published since the last Springsteen LP was released.

Columbia staffers were reportedly ecstatic at the two-disc set's 21
(Continued on page 54)

Anytime Anyplace 'NEW



MCA recording artists the Rossington Collins Band recently made their New York debut at the Paladium, as part of a national tour in support of their album "Anytime Anyplace Anywhere." While in town, band members Gary Rossington, Dale Krantz and Allen Collins visited the studios of WNEW-FM and were interviewed on the air by program director Scott Muni. Shown seated (from left) are: Rossington, Krantz and Collins. Standing are: Muni (left) and MCA New York promotion man Barry Goodman.

'Bomb Iran' Single Ships—Finally

By JEFFREY PEISCH

■ NEW YORK—After months of legal wrangling, "Bomb Iran," the pro-American song by Vince Vance and the Valiants sung to the tune of "Barbara Ann," was officially released last Monday (8) on Paid Records of Nashville.

It is too early to tell how many stations will add the song, but the response to unauthorized versions of the song distributed during the last several weeks indicates that "Bomb Iran" could be a major hit.

"Bomb Iran" is the brainstorm of Chet Actis, the Los Angeles-based manager of Vince Vance and the Valiants. Actis and business associate Garren Walters wrote the revised lyrics to "Barbara Ann" over three months ago. Actis sent the lyrics to his band, based in Houston, and asked them to record a demo. Not only did the band record a demo, they pressed a few hundred copies of the song to sell.

Disc jockeys in Texas and Louisiana started playing the song in heavy rotation. It was also played on stations in Detroit, Chicago and Washington, D.C. What nobody knew was that Actis hadn't gained the rights to record the new version of "Barbara Ann."

After finding out the song was being played by several stations, Actis furiously tried to secure the rights. He went to the Copyright Service Bureau, which administers the copyrights for "Barbara Ann's" co-publishers, Cousins Music and Adam R. Levy Music.

Meanwhile, Ernie Thies of Paid Records, who was originally approached by the Valiants to press the record, saw that "Bomb Iran" was a much-requested song on the radio but was unavailable in the stores. So he got together a group of Nashville musicians, called them J.C. and the B-1 Bombers, and released a second

version of "Bomb Iran" an unauthorized copy of an unauthorized copy.

Thies and Actis finally joined forces to try to gain an O.K. from "Barbara Ann's" publishers. Alan Skiena of the Copyright Service Bureau said that he had received "dozens" of requests to do similar songs during the past year and had turned them all down because they were in bad taste. Although Skiena wouldn't say that Actis' version is in good taste, he implied that the publishers chose to finally accept a version of "Bomb Iran" so that they could control the market and end the dissemination of several unauthorized versions in the marketplace. After three money offers from Actis and Thies, Cousins and Levy accepted a "very substantial" sum, according to Thies.

Actis said that people like "Bomb Iran" because it's an "outlet for their frustrations. The song is a healthy catharsis." But although the song was originally conceived of as "light-hearted" according to Actis, "Bomb Iran" has been taken very seriously. Jocks at Houston's top country station, KIKK, have been preceding the record with announcements proclaiming their support of the record. And New Orleans television station WWL has prepared a three-minute video collage that they have aired while "Bomb Iran" plays in the background, including news footage of Khoemeni and various demonstrations in Iran followed by footage of U.S. military ventures from the past. Several stations, including WMZQ in Washington, D.C., have received protests from Iranians after playing "Bomb Iran."

Fred Fassett, the writer of "Barbara Ann," was unavailable for comment.

Record World Singles

Alphabetical Listing

Producer, Publisher, Licensee

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

Record World Singles

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SEPT. 20	SEPT. 13	
101	109	ONLY HIS NAME HOLLY PENFIELD/Dreamland 102 (RSO) (Chinnichap/Careers, BMI)
102	107	IF YOU SHOULD SAIL NIELSEN/PEARSON/Capitol 4910 (Third Story/Poorhouse, BMI)
103	108	THE REST OF THE NIGHT CLIFF NEWTON/Scotti Bros. 602 (Atl) (Flowering Stone, ASCAP)
104	113	TURNING JAPANESE VAPORS/United Artists 1364 (Glenwood, ASCAP)
105	110	GIVIN' IT ALL PLAYER/Casablanca 2295 (Big Stick, BMI)
106	103	STARLIGHT RAY KENNEDY/ARC/Columbia 1 11298 (X-Ray/Darnoc, BMI)
107	114	LEAVIN' TONIGHT BARRY GOURDEAU/Portrait/Epic 2 70041 (Jessi Ann/Pure, ASCAP)
108	—	I COULD BE GOOD FOR YOU 707/Casablanca 2280 (Good For You, ASCAP)
109	137	HERE WE GO MINNIE RIPERTON/Capitol 4902 (Dickie Bird/Art Phillips, BMI)
110	101	HOW GLAD I AM JOYCE COBB/Cream 8040 (Screen Gems-EMI, BMI)
111	112	TAKE ME TO THE MOON MARGARET REYNOLDS & KC/Seventy First 5004 (TK) (Capraqua/Harrick, BMI)
112	105	WANGO TANGO TED NUGENT/Epic 9 50907 (Magicland, ASCAP)
113	104	TREASURE BROTHERS JOHNSON/A&M 2254 (Rodsongs, no licensee listed)
114	—	PECOS PROMENADE TANYA TUCKER/MCA 41305 (Peso/Dutchess, BMI/Senor/Leeds, ASCAP)
115	117	YOU COULD'VE BEEN THE ONE AMERICA/Capitol 4915 (Koppelman-Bandier, BMI)
116	145	I TOUCHED A DREAM DELLS/20th Century Fox 2463 (RCA) (Angelshell/Six Continents, BMI)
117	120	HARDEN MY HEART SEAFOOD MAMA/Whitefire 804-60 (Marvross, no licensee)
118	115	SOME LOVIN' TONIGHT ELEKTRICS/Capitol 4905 (Android Pop/Colgems-EMI, ASCAP)
119	119	(BABY) I CAN'T GET OVER LOSING YOU TTF/RSO/Curtom 1035 (Mayfield, BMI)
120	121	THE TRAVELLER CHRIS deBURGH/A&M 2259 (Crusty/Red Head, ASCAP)
121	123	HOLD TIGHT JIMMY SPHERIS/Warner/Curb 49527 (Blue Grass, BMI)
122	111	MAKE ME A STAR KC/TK 1038 (Sherlyn/Harrick & Fedora, BMI)
123	122	MAMA SEZ LOVE AFFAIR/Radio Records 421 (Solarium/Diode, ASCAP)
124	131	PERCOLATOR SPYRO GYRA/MCA 41275 (Harlem/Crosseyed Bear, BMI)
125	132	RESCUE ME A TASTE OF HONEY/Capitol 4888 (Rhythm Planet/Conductive/Big One, BMI/ASCAP)
126	124	I JUST WANNA DANCE WITH YOU STARPOINT/Chocolate City 3208 (Casablanca) (Harrindur, BMI)
127	125	SPENDIN' CABBAGE BLACKFOOT/Atco 7303 (Bobnal, BMI)
128	127	DANGER MOTELS/Capitol 4896 (Clean Sheets/Clams Casino, BMI/ASCAP)
129	126	DIFFERENT KINDA DIFFERENT JOHNNY MATHIS/Columbia 1 11313 (Jobete, ASCAP)
130	118	OCEAN OF LOVE JOHN O'BANION/Arista 0531 (Sixty-Ninth Street, BMI)
131	129	YOUR PRECIOUS LOVE STEPHEN BISHOP & YVONNE ELLIMAN/Warner Bros. 49513 (Jobete, ASCAP)
132	130	FIRST LOVE SEALS & CROFTS/Warner Bros. 49522 (Dawnbreaker/Favor, BMI)
133	136	TAKE A LOOK AT ME PORAZZO/Polydor 2111 (Lolligagg/Razz/Boro, BMI)
134	—	GIVE IT ON UP (IF YOU WANT TO) MTUME/Epic 9 50917 (Frozen Butterfly, BMI)
135	128	JAILHOUSE ROCK THE BLUES BROTHERS/Atlantic 3758 (Gladys, ASCAP)
136	138	BACK IN MY ARMS NICOLETTE LARSON/Warner Bros. 49520 (Jobete, ASCAP)
137	124	EVERYTHING IS ALRIGHT SPIDER/Dreamland 103 (RSO) (Land of Dreams/Arista, ASCAP)
138	135	EVEN THE SCORE TORONTO/A&M 2255 (Solid Gold, ASCAP)
139	—	CRAZY FOR YOUR LOVE DAKOTA/Columbia 1 11316 (Skidrow, ASCAP)
140	—	POP IT ONE WAY FEATURING AL HUDSON/MCA 41298 (Perks/Dutchess, BMI)
141	139	YOU MAY BE RIGHT CHIPMUNKS/Excelsior 1001 (Impulsive/April, ASCAP)
142	—	I NEED YOUR LOVIN' TEENA MARIE/Gordy 7189 (Motown) (Jobete, ASCAP)
143	146	TASTE OF BITTER LOVE GLADYS KNIGHT & THE PIPS/Columbia 1 11330 (Nick-O-Val, ASCAP)
144	147	THAT BURNING LOVE EDMUND SYLVERS/Casablanca 2270 (Algre/Moore & Moore, BMI)
145	141	ON THE BEACH SOUTHSIDE JOHNNY & THE ASBURY JUKES/Mercury 76074 (Armando/Dangerous, ASCAP)
146	144	ROCK 'N ROLL SOLDIER POINT BLANK/MCA 41268 (Down 'n Dixie/Irving, BMI)
147	142	HEART OF MINE OAK RIDGE BOYS/MCA 41280 (Silvermine, BMI)
148	143	IF YOU DON'T WANT MY LOVE J. D. SOUTHER/Columbia 1 11302 (Ice Age, ASCAP)
149	148	THE OTHER SIDE OF THE SUN JANIS IAN/Columbia 1 11327 (Mine/Albert Hammond, ASCAP)
150	149	LOVE MAKING MUSIC BARRY WHITE/Unlimited Gold 9 1418 (CBS) (Dandy Dittys/Mc-Benish, ASCAP)

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Record World Singles

SEPTEMBER 20 1980

TITLE, ARTIST, Label Number, (Distributing Label)
SEPT. 20 SEPT. 13

WKS. ON CHART

1	2	UPSIDE DOWN		
		DIANA ROSS		11
		Motown 1494		
2	1	ALL OUT OF LOVE AIR SUPPLY/Arista 0520		16
3	3	FAME IRENE CARA/RSO 1034		15
4	8	LOOKIN' FOR LOVE JOHNNY LEE/Full Moon/Asylum 47004		11
5	19	ANOTHER ONE BITES THE DUST QUEEN/Elektra 47031		6
6	6	GIVE ME THE NIGHT GEORGE BENSON/Qwest/WB 49505		13
7	11	DRIVIN' MY LIFE AWAY EDDIE RABBITT/Elektra 46656		14
8	7	MAGIC OLIVIA NEWTON-JOHN/MCA 41247		18
9	12	HOT ROD HEARTS ROBBIE DUPREE/Elektra 47005		10
10	10	LATE IN THE EVENING PAUL SIMON/Warner Bros. 49511		7
11	14	ALL OVER THE WORLD ELO/MCA 41289		8
12	4	SAILING CHRISTOPHER CROSS/Warner Bros. 49507		15
13	9	EMOTIONAL RESCUE ROLLING STONES/Rolling Stones 20001 (Atl)		12
14	20	I'M ALRIGHT (THEME FROM CADDYSHACK) KENNY LOGGINS/Columbia 1 11317		10
15	5	TAKE YOUR TIME (DO IT RIGHT) PART I THE S.O.S. BAND/Tabu 9 5522 (CBS)		18
16	22	XANADU OLIVIA NEWTON-JOHN/ELO/MCA 41285		7
17	18	DON'T ASK ME WHY BILLY JOEL/Columbia 1 11331		8
18	13	INTO THE NIGHT BENNY MARDONES/Polydor 2091		16
19	21	YOU'LL ACCOMP'NY ME BOB SEGER/Capitol 4904		9
20	23	HE'S SO SHY POINTER SISTERS/Planet 47916 (Elektra/Asylum)		10
21	24	REAL LOVE DOOBIE BROTHERS/Warner Bros. 49503		3
22	16	ONE IN A MILLION YOU LARRY GRAHAM/Warner Bros. 49221		14
23	26	WOMAN IN LOVE BARBRA STREISAND/Columbia 1 11364		3
24	15	IT'S STILL ROCK AND ROLL TO ME BILLY JOEL/Columbia 1 11276		18
25	28	JESSE CARLY SIMON/Warner Bros. 49518		8
26	17	YOU'RE THE ONLY WOMAN (YOU & I) AMBROSIA/Warner Bros. 49508		11
27	30	NO NIGHT SO LONG DIONNE WARWICK/Arista 0527		9
28	31	LOOK WHAT YOU'VE DONE TO ME BOZ SCAGGS/Columbia 1 11349		5
29	32	WHO'LL BE THE FOOL TONIGHT LARSEN-FEITEN BAND/Warner Bros. 49282		9
30	25	SHINING STAR MANHATTANS/Columbia 1 11222		22
31	27	LET MY LOVE OPEN THE DOOR PETE TOWNSHEND/Atco 7217		15
32	36	NEVER KNEW LOVE LIKE THIS BEFORE STEPHANIE MILLS/20th Century Fox 2460 (RCA)		7
33	33	SOMEONE THAT I USED TO LOVE NATALIE COLE/Capitol 4869		12
34	29	EMPIRE STRIKES BACK (MEDLEY) MECO/RSO 1038		15
35	34	BOULEVARD JACKSON BROWNE/Asylum 47003		12

CHARTMAKER OF THE WEEK

36	—	THE WANDERER* DONNA SUMMER Geffen 49563 (WB)		1
37	37	HEY THERE LONELY GIRL ROBERT JOHN/EMI-America 8049		10
38	35	FUNKYTOWN LIPPS, INC./Casablanca 2233		26
39	43	HOW DO I SURVIVE AMY HOLLAND/Capitol 4884		7
40	46	CAN'T WE TRY TEDDY PENDERGRASS/Phila. Intl. 9 3107 (CBS)		6
41	42	FIRST TIME LOVE LIVINGSTON TAYLOR/Epic 9 50894		8
42	47	THE LEGEND OF WOOLEY SWAMP CHARLIE DANIELS BAND/Epic 9 50921		6
43	53	MIDNIGHT ROCKS AL STEWART/Arista 0552		5
44	49	I'M ALMOST READY PURE PRAIRIE LEAGUE/Casablanca 2294		5

45	52	LET ME BE YOUR ANGEL STACY LATTISAW/Cotillion 46001 (Atl)		6
46	38	STAND BY ME MICKEY GILLEY/Full Moon/Asylum 46640		19
47	39	HOW DOES IT FEEL TO BE BACK DARYL HALL & JOHN OATES/RCA 12048		10
48	40	OLD-FASHION LOVE COMMODORES/Motown 1489		14
49	44	CUPID/I'VE LOVED YOU FOR A LONG TIME (MEDLEY) SPINNERS/Atlantic 3664		19
50	60	GIRL, DON'T LET IT GET YOU DOWN O'JAYS/TSON 9 4790 (CBS)		5
51	54	RED LIGHT LINDA CLIFFORD/RSO 1041		7
52	64	ON THE ROAD AGAIN WILLIE NELSON/Columbia 1 11351		3
53	41	MORE LOVE KIM CARNES/EMI-America 8045		17
54	61	OUT HERE ON MY OWN IRENE CARA/RSO 1048		5
55	76	DREAMING CLIFF RICHARD/EMI-America 8057		2
56	68	WHIP IT DEVO/Warner Bros. 49550		4
57	—	DREAMER SUPERTRAMP/A&M 2269		1
58	59	DON'T YA WANNA PLAY THIS GAME NO MORE? ELTON JOHN/MCA 41293		6
59	63	GOOD MORNING GIRL/STAY AWHILE JOURNEY/Columbia 1 11339		6
60	67	MY PRAYER RAY, GOODMAN & BROWN/Polydor 2116		5
61	69	MY GUY/MY GIRL AMII STEWART & JOHNNY BRISTOL/Handshake 7 5300 (CBS)		4
62	70	I'M COMING OUT DIANA ROSS/Motown 1491		3
63	65	SWITCHIN' TO GLIDE KINGS/Elektra 47006		5
64	66	I GOT YOU SPLIT ENZ/A&M 2252		5
65	71	TURN IT ON AGAIN GENESIS/Atlantic 3751		4
66	78	TOUCH AND GO CARS/Elektra 47039		3
67	73	COULD I HAVE THIS DANCE ANNE MURRAY/Capitol 4920		3
68	75	WALK AWAY DONNA SUMMER/Casablanca 2300		2
69	79	YOU SHOOK ME ALL NIGHT LONG AC/DC/Atlantic 3761		3
70	77	LIVE EVERY MINUTE ALI THOMSON/A&M 2260		3
71	—	THAT GIRL COULD SING JACKSON BROWNE/Asylum 47036		1
72	45	LOVE THE WORLD AWAY KENNY ROGERS/United Artists 1359		15
73	58	THE BREAKS (PART I) KURTIS BLOW/Mercury 4010		9
74	—	LET ME TALK EARTH, WIND & FIRE/ARC/Columbia 1 11366		1
75	55	YOU BETTER RUN PAT BENATAR/Chrysalis 2450		9
76	86	THUNDER AND LIGHTNING CHICAGO/Columbia 1 11345		3
77	—	ANGELINE ALLMAN BROTHERS BAND/Arista 0555		1
78	89	WITHOUT YOUR LOVE ROGER DALTREY/Polydor 2121		2
79	51	MISUNDERSTANDING GENESIS/Atlantic 3662		19
80	56	GAMES WITHOUT FRONTIERS PETER GABRIEL/Mercury 76063		8
81	82	LOVE DON'T MAKE IT RIGHT ASHFORD & SIMPSON/Warner Bros. 49269		5
82	74	REBELS ARE WE CHIC/Atlantic 3665		6
83	84	LOLA KINKS/Arista 0541		4
84	87	I'VE JUST BEGUN TO LOVE YOU DYNASTY/Solar 12021 (RCA)		6
85	—	HEROES COMMODORES/Motown 1495		1
86	88	TRUE LOVE WAYS MICKEY GILLEY/Epic 9 50876		6
87	96	RUNNING BACK EDDIE MONEY/Columbia 1 11325		3
88	—	THIS TIME JOHN COUGAR/Riva 205 (Polygram)		1
89	—	HOLD ON KANSAS/Kirshner 9 4291 (CBS)		1
90	—	MORE BOUNCE TO THE OUNCE (PART I) ZAPP/Warner Bros. 49534		1
91	93	SHAKE YOUR PANTS CAMEO/Chocolate City 3210 (Casablanca)		4
92	83	YOU'RE SUPPOSED TO KEEP YOUR LOVE FOR ME JERMAINE JACKSON/Motown 1490		6
93	57	FOOL FOR YOUR LOVING WHITESNAKE/Mirage 3672 (Atl)		8
94	94	WIDE RECEIVER (PART I) MICHAEL HENDERSON/Buddah 622 (Arista)		4
95	72	I HEAR YOU NOW JON & VANGELIS/Polydor 2089		9
96	100	FUNKIN' FOR JAMAICA (N.Y.) TOM BROWNE/Arista/GRP 2506		2
97	—	THEME FROM THE DUKES OF HAZARDS (GOOD OL BOYS) WAYLON JENNINGS/RCA 12067		1
98	—	SOUTHERN GIRL MAZE/Capitol 4891		1
99	99	FIRST... BE A WOMAN LEONORE O'MALLEY/Polydor 2055		8
100	—	I BELIEVE IN YOU DON WILLIAMS/MCA 41304		1

* Denotes Powerhouse Pick.

PRODUCERS & PUBLISHERS ON PAGE 19



Record World Album Airplay

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

SEPTEMBER 20, 1980

FLASHMAKER



TIMES SQUARE
ORIGINAL SOUNDTRACK
RSO

MOST ADDED

- TIMES SQUARE**—Original Soundtrack—RSO (25)
- HEARTLAND**—Michael Stanley—EMI-America (22)
- DREAMER** (live single)—Supertramp—A&M (19)
- ELVIS COSTELLO** (12")—Col (13)
- HOLD ON** (single)—Kansas—Kirshner (9)
- MICHAEL SCHENKER**—Chrysalis (9)
- BEATIN' THE ODDS**—Molly Hatchet—Epic (8)
- TWO "B'S" PLEASE**—Robbin Thompson—Ovation (8)
- WILD PLANET**—B-52's—WB (8)
- BREAKING THROUGH THE ICE AGE**—Ellen Shipley—RCA (7)
- GAMMA 2**—Gamma—Elektra (7)
- MUSICAL SHAPES**—Carlene Carter—WB (7)

WNEW-FM/NEW YORK

- ADDS:**
- BREAKING THROUGH THE ICE AGE**—Ellen Shipley—RCA
 - DREAMER** (live single)—Supertramp—A&M
 - HEARTLAND**—Michael Stanley—EMI-America
 - I'M ONLY HUMAN**—Michael Des Barres—Dreamland
 - MASTER BLASTER (JAMMIN')** (single)—Stevie Wonder—Tamla
 - RAF**—A&M
 - THE SWING OF DELIGHT**—Carlos Santana—Col
 - THE WASP**—Shaun Cassidy—WB
 - TIMES SQUARE**—Original Soundtrack—RSO
 - WHY DO FOOLS FALL IN LOVE** (single)—Joni Mitchell—Asylum
- HEAVY ACTION:**
- VOICES**—Hall & Oates—RCA
 - EMOTIONAL RESCUE**—Rolling Stones—Rolling Stones
 - PANORAMA**—Cars—Elektra
 - EMPTY GLASS**—Pete Townshend—Atco
 - HOLD OUT**—Jackson Browne—Asylum
 - REACH FOR THE SKY**—Allman Brothers—Arista
 - CRIMES OF PASSION**—Pat Benatar—Chrysalis
 - PLAYING FOR KEEPS**—Eddie Money—Col
 - ONE TRICK PONY**—Paul Simon—WB
 - DRAMA**—Yes—Atlantic

WBCN-FM/BOSTON

- ADDS:**
- BREAKING THROUGH THE ICE AGE**—Ellen Shipley—RCA
 - CODE BLUE**—WB
 - DREAMER** (live single)—Supertramp—A&M
 - ELVIS COSTELLO** (12")—Col
 - HEARTLAND**—Michael Stanley—EMI-America
 - LET ME TALK** (single)—Earth Wind & Fire—ARC
 - MUSICAL SHAPES**—Carlene Carter—WB
 - BREAKING GLASS**—Original Soundtrack—A&M
 - TIMES SQUARE**—Original Soundtrack—RSO
 - TIDDLYWINKS**—NRBQ—Red Rooster
- HEAVY ACTION:**
- WILD PLANET**—B-52's—WB
 - PANORAMA**—Cars—Elektra
 - NERVOUS EATERS**—Elektra
 - FREEDOM OF CHOICE**—Devo—WB
 - BARRY GOUDREAU**—Epic
 - CAREFUL**—Motels—Capitol
 - FLESH AND BLOOD**—Roxy Music—Atco
 - EMOTIONAL RESCUE**—Rolling Stones—Rolling Stones
 - THE GAME**—Queen—Elektra
 - VOICES**—Hall & Oates—RCA

WLIR-FM/LONG ISLAND

- ADDS:**
- BREAKING THROUGH THE ICE AGE**—Ellen Shipley—RCA
 - ELVIS COSTELLO** (12")—Col
 - HEARTLAND**—Michael Stanley—EMI-America
 - JACK O' ROSES**—Robert Hunter—Dark Star
 - MICHAEL SCHENKER**—Chrysalis
 - MY FACE**—Henry Badowski—Deptford/Fun City
 - TIMES SQUARE**—Original Soundtrack—RSO
 - TRUTH DECAY**—T-Bone Burnette—Takoma
 - VOYEUR EXTRALUCIDE**—Francois Breant—Visa
 - WILD PLANET**—B-52's—WB
- HEAVY ACTION:**
- FRANTIC CITY**—Teenage Head—Attic
 - VOICES**—Hall & Oates—RCA
 - PETER GABRIEL**—Mercury
 - ARGYBARGY**—Squeeze—A&M
 - LONDON CALLING**—Clash—Epic
 - TRUE COLOURS**—Split Enz—A&M
 - DRAMA**—Yes—Atlantic
 - EMOTIONAL RESCUE**—Rolling Stones—Rolling Stones
 - REACH FOR THE SKY**—Allman Brothers—Arista
 - PANORAMA**—Cars—Elektra

WBAB-FM/LONG ISLAND

- ADDS:**
- DREAMER** (live single)—Supertramp—A&M
 - ELVIS COSTELLO** (12")—Col
 - HEARTLAND**—Michael Stanley—EMI-America
 - HOLD ON** (single)—Kansas—Kirshner
 - LE CHAT BLEU**—Mink DeVille—Capitol
 - ROCK AND ROLL AND LOVE AND DEATH**—Romeos—Col
 - TIMES SQUARE**—Original Soundtrack—RSO
 - VIENNA**—Ultravox—Chrysalis
- HEAVY ACTION:**
- EMOTIONAL RESCUE**—Rolling Stones—Rolling Stones
 - PANORAMA**—Cars—Elektra
 - HOLD OUT**—Jackson Browne—Asylum
 - THE GAME**—Queen—Elektra
 - REACH FOR THE SKY**—Allman Brothers—Arista

- DRAMA**—Yes—Atlantic
- EMPTY GLASS**—Pete Townshend—Atco
- CRIMES OF PASSION**—Pat Benatar—Chrysalis
- McVICAR**—Original Soundtrack—Polydor
- PLAYING FOR KEEPS**—Eddie Money—Col

WAAF-FM-WORCESTER

- ADDS:**
- "A"**—Jethro Tull—Chrysalis
 - ASHES TO ASHES** (single)—David Bowie—RCA
 - BEATIN' THE ODDS**—Molly Hatchet—Epic
 - DON'T RUSH THE GOOD THINGS** (single)—Bob Welch—Capitol
 - HOLD ON** (single)—Kansas—Kirshner
 - 24 CARROTS**—Al Stewart—Arista
- HEAVY ACTION:**
- FULL MOON**—Charlie Daniels—Epic
 - PETER GABRIEL**—Mercury
 - UNDER THE GUN**—Poco—MCA
 - ONE TRICK PONY**—Paul Simon—WB
 - BACK IN BLACK**—AC/DC—Atlantic
 - CRIMES OF PASSION**—Pat Benatar—Chrysalis
 - HOLD OUT**—Jackson Browne—Asylum
 - PANORAMA**—Cars—Elektra
 - EMOTIONAL RESCUE**—Rolling Stones—Rolling Stones
 - THE GAME**—Queen—Elektra

WPLR-FM/NEW HAVEN

- ADDS:**
- I JUST CAN'T STOP IT**—English Beat—Sire
 - LARSEN-FEITEN**—WB
 - LE CHAT BEAU**—Mink DeVille—Capitol
 - TIDDLYWINKS**—NRBQ—Red Rooster
 - TIMES SQUARE**—Original Soundtrack—RSO
- HEAVY ACTION:**
- DRAMA**—Yes—Atlantic
 - PANORAMA**—Cars—Elektra
 - HOLD OUT**—Jackson Browne—Asylum
 - "A"**—Jethro Tull—Chrysalis
 - EMOTIONAL RESCUE**—Rolling Stones—Rolling Stones
 - ANYTIME ANYPLACE ANYWHERE**—Rossington Collins—MCA
 - THE GAME**—Queen—Elektra
 - FULL MOON**—Charlie Daniels—Epic
 - CRIMES OF PASSION**—Pat Benatar—Chrysalis
 - REACH FOR THE SKY**—Allman Brothers—Arista

WCMF-FM/ROCHESTER

- ADDS:**
- BREAKING THROUGH THE ICE AGE**—Ellen Shipley—RCA
 - CAUGHT**—Teri DeSario—Casablanca
 - COMMON ONE**—Van Morrison—WB
 - TIMES SQUARE**—Original Soundtrack—RSO
 - WILD PLANET**—B-52's—WB
- HEAVY ACTION:**
- EMOTIONAL RESCUE**—Rolling Stones—Rolling Stones
 - ANYTIME ANYPLACE ANYWHERE**—Rossington Collins—MCA
 - PETER GABRIEL**—Mercury
 - HOLD OUT**—Jackson Browne—Asylum
 - PRETENDERS**—Sire
 - BACK IN BLACK**—AC/DC—Atlantic

- REACH FOR THE SKY**—Allman Brothers—Arista
- PANORAMA**—Cars—Elektra
- CRIMES OF PASSION**—Pat Benatar—Chrysalis
- EMPTY GLASS**—Pete Townshend—Atco

WMMR-FM/PHILADELPHIA

- ADDS:**
- DREAMER** (live single)—Supertramp—A&M
 - ELVIS COSTELLO** (12")—Col
 - GAMMA 2**—Gamma—Elektra
 - LE CHAT BLEU**—Mink DeVille—Capitol
 - MUSICAL SHAPES**—Carlene Carter—WB
 - NO MORE DIRTY DEALS**—Johnny Van Zant—Polydor
 - THUNDER**—Atco
 - TRUE COLOURS**—Split Enz—A&M
- HEAVY ACTION:**
- EMOTIONAL RESCUE**—Rolling Stones—Rolling Stones
 - DRAMA**—Yes—Atlantic
 - PETER GABRIEL**—Mercury
 - THE GAME**—Queen—Elektra
 - CRIMES OF PASSION**—Pat Benatar—Chrysalis
 - BACK IN BLACK**—AC/DC—Atlantic
 - HOLD OUT**—Jackson Browne—Asylum
 - REACH FOR THE SKY**—Allman Brothers—Arista
 - PANORAMA**—Cars—Elektra
 - ANYTIME ANYPLACE ANYWHERE**—Rossington Collins—MCA

WKLS-FM/ATLANTA

- ADDS:**
- ASHES TO ASHES** (single)—David Bowie—RCA
 - DREAMER** (live single)—Supertramp—A&M
 - TIMES SQUARE**—Original Soundtrack—RSO
 - TWO "B'S" PLEASE**—Robbin Thompson—Ovation
 - WILD PLANET**—B-52's—WB
- HEAVY ACTION:**
- HOLD OUT**—Jackson Browne—Asylum
 - THE GAME**—Queen—Elektra
 - ANYTIME ANYPLACE ANYWHERE**—Rossington Collins—MCA
 - EMOTIONAL RESCUE**—Rolling Stones—Rolling Stones
 - THE BOYS FROM DORAVILLE**—Atlanta Rhythm Section—Polydor
 - BACK IN BLACK**—AC/DC—Atlantic
 - PANORAMA**—Cars—Elektra
 - CRIMES OF PASSION**—Pat Benatar—Chrysalis
 - REACH FOR THE SKY**—Allman Brothers—Arista
 - DRAMA**—Yes—Atlantic

WHFS-FM/WASH., D.C.

- ADDS:**
- ELVIS COSTELLO** (12")—Col
 - HEARTLAND**—Michael Stanley—EMI-America
 - I'M ONLY HUMAN**—Michael Des Barres—Dreamland
 - ROCK AND ROLL AND LOVE AND DEATH**—Romeos—Col
 - SPACE RACE**—Mi-Sex—Epic
 - TELEKON**—Gary Numan—Atco
 - THE PHOTOS**—Epic
 - TIMES SQUARE**—Original Soundtrack—RSO
 - 17 SECONDS**—The Cure—Fiction
- HEAVY ACTION:**
- EMOTIONAL RESCUE**—Rolling Stones—Rolling Stones
 - PETER GABRIEL**—Mercury
 - I JUST CAN'T STOP IT**—English Beat—Sire
 - WILD PLANET**—B-52's—WB
 - PANORAMA**—Cars—Elektra
 - UPRISING**—Bob Marley—Island

- TRUE COLOURS**—Split Enz—A&M
- VIENNA**—Ultravox—Chrysalis
- FRAMED**—Asleep At the Wheel—MCA
- CRIMES OF PASSION**—Pat Benatar—Chrysalis

WYMX-FM/AUGUSTA

- ADDS:**
- BACK ON THE HUNT**—The Hunt—Visa
 - CODE BLUE**—WB
 - ELVIS COSTELLO** (12")—Col
 - GAMMA 2**—Gamma—Elektra
 - HEARTLAND**—Michael Stanley—EMI-America
 - HOLD ON** (single)—Kansas—Kirshner
 - I DIE: YOU DIE** (single)—Gary Numan—Atco
 - TIMES SQUARE**—Original Soundtrack—RSO
- HEAVY ACTION:**
- THE GAME**—Queen—Elektra
 - ANYTIME ANYPLACE ANYWHERE**—Rossington Collins—MCA
 - EMOTIONAL RESCUE**—Rolling Stones—Rolling Stones
 - CRIMES OF PASSION**—Pat Benatar—Chrysalis
 - PANORAMA**—Cars—Elektra
 - HOLD OUT**—Jackson Browne—Asylum
 - FULL MOON**—Charlie Daniels—Epic
 - BACK IN BLACK**—AC/DC—Atlantic
 - PLAYING FOR KEEPS**—Eddie Money—Col
 - THE BOYS FROM DORAVILLE**—Atlanta Rhythm Section—Polydor

ZETA 7-FM/ORLANDO

- ADDS:**
- DREAMER** (live single)—Supertramp—A&M
 - GAMMA 2**—Gamma—Elektra
 - HEARTLAND**—Michael Stanley—EMI-America
- HEAVY ACTION:**
- ANYTIME ANYPLACE ANYWHERE**—Rossington Collins—MCA
 - BACK IN BLACK**—AC/DC—Atlantic
 - HOLD OUT**—Jackson Browne—Asylum
 - BEATIN' THE ODDS**—Molly Hatchet—Epic
 - DRAMA**—Yes—Atlantic
 - EMOTIONAL RESCUE**—Rolling Stones—Rolling Stones
 - PANORAMA**—Cars—Elektra
 - THE GAME**—Queen—Elektra
 - REACH FOR THE SKY**—Allman Brothers—Arista
 - CRIMES OF PASSION**—Pat Benatar—Chrysalis

WSHE-FM/FT. LAUDERDALE

- ADDS:**
- "A"**—Jethro Tull—Chrysalis
 - DREAMER** (live single)—Supertramp—A&M
 - GAMMA 2**—Gamma—Elektra
 - HOLD ON** (single)—Kansas—Kirshner
 - TIMES SQUARE**—Original Soundtrack—RSO
 - TWO "B'S" PLEASE**—Robbin Thompson—Ovation
- HEAVY ACTION:**
- ANYTIME ANYPLACE ANYWHERE**—Rossington Collins—MCA
 - EMOTIONAL RESCUE**—Rolling Stones—Rolling Stones
 - HOLD OUT**—Jackson Browne—Asylum
 - PANORAMA**—Cars—Elektra
 - DRAMA**—Yes—Elektra
 - BEATIN' THE ODDS**—Molly Hatchet—Epic
 - THE GAME**—Queen—Elektra
 - REACH FOR THE SKY**—Allman Brothers—Arista
 - BACK IN BLACK**—AC/DC—Atlantic
 - CRIMES OF PASSION**—Pat Benatar—Chrysalis

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

Record World Album Airplay



SEPTEMBER 20, 1980

TOP AIRPLAY



EMOTIONAL RESCUE
ROLLING STONES
Rolling Stones

MOST AIRPLAY

- EMOTIONAL RESCUE**—Rolling Stones—Rolling Stones (38)
- PANORAMA**—Cars—Elektra (35)
- HOLD OUT**—Jackson Browne—Asylum—(33)
- THE GAME**—Queen—Elektra (30)
- CRIMES OF PASSION**—Pat Benatar—Chrysalis (29)
- BACK IN BLACK**—AC/DC—Atlantic (22)
- ANYTIME ANYPLACE ANYWHERE**—Rossington Collins—MCA (21)
- REACH FOR THE SKY**—Allman Brothers—Arista (18)
- DRAMA**—Yes—Atlantic (17)
- EMPTY GLASS**—Pete Townshend—Atco (13)

WMMS-FM/CLEVELAND

- ADDS:**
- DREAMER** (live single)—Supertramp—A&M
 - HEARTLAND**—Michael Stanley—EMI-America
 - HOLD ON** (single)—Kansas—Kirschner
 - I'M ONLY HUMAN**—Michael Des Barres—Dreamland
 - MASTER BLASTER (JAMMIN')** (single)—Stevie Wonder—Tamla
 - TIMES SQUARE**—Original Soundtrack—RSO
- HEAVY ACTION:**
- AMERICAN NOISE**—Planet
 - PANORAMA**—Cars—Elektra
 - CRIMES OF PASSION**—Pat Benatar—Chrysalis
 - EMOTIONAL RESCUE**—Rolling Stones—Rolling Stones
 - HOLD OUT**—Jackson Browne—Asylum
 - NEVER RUN NEVER HIDE**—Benny Mardones—Polydor
 - LOVE AFFAIR**—Radio
 - THE GAME**—Queen—Elektra
 - PLAYING FOR KEEPS**—Eddie Money—Col
 - BACK IN BLACK**—AC/DC—Atlantic

WXRT-FM/CHICAGO

- ADDS:**
- CRIMES OF PASSION**—Pat Benatar—Chrysalis
 - DECLARATION OF INDEPENDENTS**—Various Artists—Ambition
 - DREAMER** (live single)—Supertramp—A&M
 - ELVIS COSTELLO** (12")—Col
 - FISH 'N' CHIPS**—Eddie & the Hot Rods—EMI-America
 - HEART ATTACK AND VINE**—Tom Waits—Asylum

- HEARTLAND**—Michael Stanley—EMI-America
- MASTER BLASTER (JAMMIN')** (single)—Stevie Wonder—Tamla
- SHADOWS OF LIGHT**—Joni Mitchell—Asylum
- THE OTHER WORLD**—Judy Roberts—Inner City
- HEAVY ACTION:**
- FLESH AND BLOOD**—Roxy Music—Atco
- EMOTIONAL RESCUE**—Rolling Stones—Rolling Stones
- EMPTY GLASS**—Pete Townshend—Atco
- REACH FOR THE SKY**—Allman Brothers—Arista
- HOLD OUT**—Jackson Browne—Asylum
- THE BOYS FROM DORAVILLE**—Atlanta Rhythm Section—Polydor
- "A"**—Jethro Tull—Chrysalis
- McVICAR**—Original Soundtrack—Polydor
- UPRISING**—Bob Marley—Island
- WILD PLANET**—B-52's—WB

KSHE-FM/ST. LOUIS

- ADDS:**
- DREAMER** (live single)—Supertramp—A&M
 - CODE BLUE**—WB
 - HEARTLAND**—Michael Stanley—EMI-America
- HEAVY ACTION:**
- EMOTIONAL RESCUE**—Rolling Stones—Rolling Stones
 - HOLD OUT**—Jackson Browne—Asylum
 - DRAMA**—Yes—Atlantic
 - THE GAME**—Queen—Elektra
 - PLAYING FOR KEEPS**—Eddie Money—Col
 - "A"**—Jethro Tull—Chrysalis
 - BEATIN' THE ODDS**—Molly Hatchet—Epic
 - NO MORE DIRTY DEALS**—Johnny Van Zant—Polydor
 - EMPTY GLASS**—Pete Townshend—Atco
 - ARE HERE**—Kings—Elektra

WQFM-FM/MILWAUKEE

- ADDS:**
- GARY MYRICK & THE FIGURES**—Epic
 - HEARTLAND**—Michael Stanley—EMI-America
 - NO MORE DIRTY DEALS**—Johnny Van Zant—Polydor
 - TWO "B'S" PLEASE**—Robbin Thompson—Ovation
 - 24 CARROTS**—Al Stewart—Arista
- HEAVY ACTION:**
- ANYTIME ANYPLACE ANYWHERE**—Rossington Collins—MCA
 - EMOTIONAL RESCUE**—Rolling Stones—Rolling Stones
 - THE GAME**—Queen—Elektra
 - HOLD OUT**—Jackson Browne—Asylum
 - CULTOSAURUS ERECTUS**—Blue Oyster Cult—Col
 - ONE FOR THE ROAD**—Kinks—Arista
 - QFM HOMETOWN ALBUM**—QFM
 - BACK IN BLACK**—AC/DC—Atlantic
 - FULL MOON**—Charlie Daniels—Epic
 - CRIMES OF PASSION**—Pat Benatar—Chrysalis

QKRS-FM/MINNEAPOLIS

- ADDS:**
- BARRY GOUDREAU**—Portrait/Epic
- HEAVY ACTION:**
- EMOTIONAL RESCUE**—Rolling Stones—Rolling Stones
 - HOLD OUT**—Jackson Browne—Asylum
 - ANYTIME ANYPLACE ANYWHERE**—Rossington Collins—MCA
 - THE GAME**—Queen—Elektra
 - BACK IN BLACK**—AC/DC—Atlantic
 - PANORAMA**—Cars—Elektra

- CRIMES OF PASSION**—Pat Benatar—Chrysalis
- REACH FOR THE SKY**—Allman Brothers—Arista
- BEATIN' THE ODDS**—Molly Hatchet—Epic
- FULL MOON**—Charlie Daniels—Epic

KTXQ-FM/DALLAS

- ADDS:**
- "A"**—Jethro Tull—Chrysalis
 - BEATIN' THE ODDS**—Molly Hatchet—Epic
 - GAMMA 2**—Gamma—Elektra
 - HOLD ON** (single)—Kansas—Kirschner
 - PETER GABRIEL**—Mercury
 - TWO "B'S" PLEASE**—Robbin Thompson—Ovation
 - 24 CARROTS**—Al Stewart—Arista

HEAVY ACTION:

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

KLBJ-FM/AUSTIN

- ADDS:**
- BEATIN' THE ODDS**—Molly Hatchet—Epic
 - BREAKING THROUGH THE ICE AGE**—Ellen Shipley—RCA
 - COMMON ONE**—Van Morrison—WB
 - FRESH BLOOD**—Steve Swindells—Atco
 - JOHNNY & MARY** (single)—Robert Palmer—Island
 - MUSICAL SHAPES**—Carlene Carter—WB
 - ROBBY ERICKSON & THE ALIENS** (import)—CBS
 - TIMES SQUARE**—Original Soundtrack—RSO
 - TWO "B'S" PLEASE**—Robbin Thompson—Ovation
 - WILD PLANET**—B-52's—WB

- HEAVY ACTION:**
- PANORAMA**—Cars—Elektra
 - EMOTIONAL RESCUE**—Rolling Stones—Rolling Stones
 - GARY MYRICK & THE FIGURES**—Epic
 - PETER GABRIEL**—Mercury
 - HOLD OUT**—Jackson Browne—Asylum
 - CRIMES OF PASSION**—Pat Benatar—Chrysalis
 - EMPTY GLASS**—Pete Townshend—Atco
 - THE GAME**—Queen—Elektra
 - NEW CLEAR DAYS**—Vapors—UA
 - PLAYING FOR KEEPS**—Eddie Money—Col

KOME-FM/SAN JOSE

- ADDS:**
- "A"**—Jethro Tull—Chrysalis
 - BEATIN' THE ODDS**—Molly Hatchet—Epic
 - GIVING GOOD BOYS A BAD NAME**—Bill Blue—Adelphi
 - MICHAEL SCHENKER**—Chrysalis
 - THUNDER**—Atco

- TIMES SQUARE**—Original Soundtrack—RSO
- STRAIGHT LINES**—Epic
- HEAVY ACTION:**
- BACK IN BLACK**—AC/DC—Atlantic
- CRIMES OF PASSION**—Pat Benatar—Chrysalis
- HOLD OUT**—Jackson Browne—Asylum
- PANORAMA**—Cars—Elektra
- FULL MOON**—Charlie Daniels—Epic
- PLAYING FOR KEEPS**—Eddie Money—Col
- THE GAME**—Queen—Elektra
- EMOTIONAL RESCUE**—Rolling Stones—Rolling Stones
- ANYTIME ANYPLACE ANYWHERE**—Rossington Collins—MCA
- URBAN COWBOY**—Original Soundtrack—Full Moon/Asylum

KWST-FM/LOS ANGELES

- ADDS:**
- DREAMER** (live single)—Supertramp—A&M
 - ELVIS COSTELLO** (12")—Col
 - HEARTLAND**—Michael Stanley—EMI-America
 - MICHAEL SCHENKER**—Chrysalis
- HEAVY ACTION:**
- EMOTIONAL RESCUE**—Rolling Stones—Rolling Stones
 - THE GAME**—Queen—Elektra
 - PANORAMA**—Cars—Elektra
 - DRAMA**—Yes—Atlantic
 - HOLD OUT**—Jackson Browne—Asylum
 - BACK IN BLACK**—AC/DC—Atlantic
 - PRETENDERS**—Sire
 - DUKE**—Genesis—Atlantic
 - EMPTY GLASS**—Pete Townshend—Atco
 - FREEDOM OF CHOICE**—Devo—WB

KLOS-FM/LOS ANGELES

- ADDS:**
- "A"**—Jethro Tull—Chrysalis
 - DREAMER** (live single)—Supertramp—A&M
 - MICHAEL SCHENKER**—Chrysalis
 - 24 CARROTS**—Al Stewart—Arista
 - 707**—Casablanca
- HEAVY ACTION:**
- (in alphabetical order)
 - ANYTIME ANYPLACE ANYWHERE**—Rossington Collins—MCA
 - BACK IN BLACK**—AC/DC—Atlantic
 - CRIMES OF PASSION**—Pat Benatar—Chrysalis
 - EMOTIONAL RESCUE**—Rolling Stones—Rolling Stones
 - EMPTY GLASS**—Pete Townshend—Atco
 - HOLD OUT**—Jackson Browne—Asylum
 - PANORAMA**—Cars—Elektra
 - PLAYING FOR KEEPS**—Eddie Money—Col
 - PRETENDERS**—Sire
 - THE GAME**—Queen—Elektra

KZAP-FM/SACRAMENTO

- ADDS:**
- ASHES TO ASHES** (single)—David Bowie—RCA
 - CAREFUL**—Motels—Capitol
 - DREAMER** (live single)—Supertramp—A&M
 - HOLD ON** (single)—Kansas—Kirschner
 - 24 CARROTS**—Al Stewart—Arista
- HEAVY ACTION:**
- EMOTIONAL RESCUE**—Rolling Stones—Rolling Stones

- BACK IN BLACK**—AC/DC—Atlantic
- CADDYSHACK**—Original Soundtrack—Col
- ANYTIME ANYPLACE ANYWHERE**—Rossington Collins—MCA
- THE GAME**—Queen—Elektra
- PANORAMA**—Cars—Elektra
- CRIMES OF PASSION**—Pat Benatar—Chrysalis
- PETER GABRIEL**—Mercury
- HOLD OUT**—Jackson Browne—Asylum
- DUKE**—Genesis—Atlantic

KZEL-FM/EUGENE

- ADDS:**
- BEATIN' THE ODDS**—Molly Hatchet—Epic
 - BREAKING THROUGH THE ICE AGE**—Ellen Shipley—RCA
 - CODE BLUE**—WB
 - COMMON ONE**—Van Morrison—WB
 - HEARTLAND**—Michael Stanley—EMI-America
 - HOW THE HELL DO YOU SPELL RYTHUM**—Amazing Rhythm Aces—WB
 - JOHNNY AND MARY** (single)—Robert Palmer—Island
 - MUSICAL SHAPES**—Carlene Carter—WB
 - ROCK AND ROLL AND LOVE AND DEATH**—Romeos—Col
- HEAVY ACTION:**
- BACK IN BLACK**—AC/DC—Atlantic
 - CRIMES OF PASSION**—Pat Benatar—Chrysalis
 - EMOTIONAL RESCUE**—Rolling Stones—Rolling Stones
 - PANORAMA**—Cars—Elektra
 - REACH FOR THE SKY**—Allman Brothers—Arista
 - PLAYING FOR KEEPS**—Eddie Money—Col
 - "A"**—Jethro Tull—Chrysalis
 - BEATIN' THE ODDS**—Molly Hatchet—Epic
 - DRAMA**—Yes—Atlantic
 - NO MORE DIRTY DEALS**—Johnny Van Zant—Polydor

KQFM-FM/PORTLAND

- ADDS:**
- DREAMER** (live single)—Supertramp—A&M
 - HEARTLAND**—Michael Stanley—EMI-America
 - MICHAEL SCHENKER**—Chrysalis
 - MUSICAL SHAPES**—Carlene Carter—WB
 - NO SECRETS** (single)—Angel City—Epic
 - TIMES SQUARE**—Original Soundtrack—RSO
- HEAVY ACTION:**
- CRIMES OF PASSION**—Pat Benatar—Chrysalis
 - BACK IN BLACK**—AC/DC—Atlantic
 - EMOTIONAL RESCUE**—Rolling Stones—Rolling Stones
 - THE GAME**—Queen—Elektra
 - PANORAMA**—Cars—Elektra
 - HOLD OUT**—Jackson Browne—Asylum
 - DRAMA**—Yes—Atlantic
 - VOICES**—Hall & Oates—RCA
 - ANYTIME ANYPLACE ANYWHERE**—Rossington Collins—MCA
 - GARY MYRICK & THE FIGURES**—Epic

38 Stations reporting this week.
In addition to those printed are:
WBML-FM WYDD-FM KFML-AM
WQBK-FM WABX-FM KSJO-FM
WAQX-FM Y95-FM KZOK-FM
WOUR-FM KL0L-FM KZAM-AM

Record World Disco File Top 50

SEPTEMBER 20, 1980

SEPT. 20	SEPT. 13		WKS. ON CHART
1	1	LOVE SENSATION LOLEATTA HOLLOWAY/Gold Mind (12") GG 505 (Salsoul)	10
2	2	ANOTHER ONE BITES THE DUST QUEEN/Elektra (12"★) 5E 513	7
3	5	CAN'T FAKE THE FEELING GERALDINE HUNT/Prism (12") PDS 405	7
4	4	I'M COMING OUT/UPSIDE DOWN DIANA ROSS/Motown (LP cut/12"★) M8 936 M1	14
5	31	I NEED YOUR LOVIN' TEENA MARIE/Gordy (12"★) G8 997M1 (Motown)	3
6	6	GIVE ME THE NIGHT GEORGE BENSON/Qwest/WB (12"★) HS 3453	11
7	7	I'VE JUST BEGUN TO LOVE YOU DYNASTY/Solar (12") YD 12027 (RCA)	12
8	8	QUE SERA MI VIDA (IF YOU SHOULD GO) GIBSON BROTHERS/Mango (12") MPLS 7783	10
9	3	RED LIGHT/FAME LINDA CLIFFORD/IRENE CARA ("FAME" ORIGINAL SOUNDTRACK)/RSO (12") RX 13080	16
10	10	EMOTIONAL RESCUE/DANCE PART I ROLLING STONES/Rolling Stones (12"★/LP cut) COC 16015 (Atlantic)	9
11	21	BREAKAWAY/WHAT'S ON MY MIND/DON'T LET YOUR CHANCE GO BYE WATSON BEASLEY/Warner Bros. (12"★) BSK 3445	19
12	9	LOVE DON'T MAKE IT RIGHT ASHFORD & SIMPSON/Warner Bros. (12"★) HS 3458	10
13	11	I WANNA TAKE YOU THERE (NOW)/RHYTHM OF THE WORLD GINO SOCCIO/Warner Bros./RFC (12"★/LP cut) RFC 3430	14
14	23	FUNKIN' FOR JAMAICA (N.Y.) TOM BROWNE/Arista/GRP (12"★) GRP 5008	5
15	24	LADY OF THE NIGHT RAY MARTINEZ AND FRIENDS/Importe 12 (12") MP 306	7
16	16	GET IT OFF CAMERON/Salsoul (12") SG 334 (RCA)	13
17	28	SATURDAY NIGHT/STARS IN YOUR EYES HERBIE HANCOCK/Columbia (12"★) JC 36415	20
18	13	SHAKE IT UP (DO THE BOOGALOO) ROD/Prelude (12") PRLD 601	12
19	30	IS IT ALL OVER MY FACE? LOOSE JOINTS/West End (12") WES 22129	5
20	19	I'M READY KANO/Emergency (12") EMDS 6504	18
21	20	DOES IT FEEL GOOD B. T. EXPRESS/Columbia (12"★) JC 36333	7
22	34	CHERCHEZ PAS/BOOGIE TALK/MUSIC MAKES MY NIGHT MADLEEN KANE/Chalet (LP cuts) CH 0701 (Prelude)	2
23	14	PARTY ON PURE ENERGY/Prism (12") PDS 404	14
24	36	JUST LET ME DANCE SCANDAL/Sam (12") 1 12333	3
25	—	SELL MY SOUL/FEVER SYLVESTER/Fantasy/Honey (12"★/LP Cut) F 9601	1
26	12	FEEL LIKE DANCING/THE HEART TO BREAK THE HEART FRANCE JOLI/Prelude (12"★) PRL 12179	15
27	39	DREAMS AND DESIRE/THE ONE TONIGHT FEVER/Fantasy (12"★) 897	2
28	37	LOVE IS THE DRUG/BULLSHIT/WARM LEATHERETTE GRACE JONES/Island (12"★) ILPS 9592 (WB)	11
29	25	I LIKE (WHAT YOU'RE DOIN' TO ME) YOUNG AND COMPANY/Brunswick (12") D 213	14
30	27	I WANNA GET WITH YOU RITZ/Posse (12") POS 1201	6
31	17	SEARCHING/LOVER'S HOLIDAY CHANGE/Warner Bros./RFC (12"★) RFC 3438	26
32	32	FOR YOUR LOVE IDRIS MUHAMMAD/Fantasy (12"★) F 9598	4
33	18	THE BREAKS KURTIS BLOW/Mercury (12") MDS 4010	14
34	35	NIGHT CRUISER/GROOVITATION DEODATO/Warner Bros. (12"★) BSK 3467	2
35	—	FUN TIME PEACHES & HERB/Polydor/MVP (12"★) PRO 134	1
36	22	LET'S GO 'ROUND AGAIN AVERAGE WHITE BAND/Arista (12"★) AL 9523	8
37	43	IT'S NOT WHAT YOU GOT (IT'S HOW YOU USE IT) CARRIE LUCAS/Solar (12") YD 12086 (RCA)	2
38	15	STRETCHIN' OUT/YOUR LOVE IS A LIFESAVER/PLAIN OUT OF LUCK GAYLE ADAMS/Prelude (12"★/LP cut) PRL 12178	18
39	44	UNLOCK THE FUNK LOCKSMITH/Arista (12"★) AB 4274	3
40	40	EVERYTHING SO GOOD ABOUT YOU MELBA MOORE/Epic (12"★) JE 36412 (CBS)	2
41	33	UNDERWATER HARRY THUMANN/Uniwave (LP cut) WLP 1007 (Import Canada)	3
42	29	WHIP IT/GATES OF STEEL DEVO/Warner Bros. (12"★) BSK 3435	4
43	—	MORE BOUNCE TO THE OUNCE ZAPP/Warner Bros. (12"★) BSK 3463	1
44	42	SLIP AND DIP COFFEE/De-Lite (12"★) DSR 9520 (Mercury)	4
45	46	TASTE OF BITTER LOVE GLADYS KNIGHT & THE PIPS/Columbia (12"★) JC 36387	15
46	—	FEAR/I STRIP YOU EASY GOING/Importe 12 (12") MP 307	1
47	26	I JUST WANNA DANCE WITH YOU STARPOINT/Chocolate City (12"★) 3208 (Casablanca)	8
48	49	IN THE FOREST/YOUR EYES BABY'O/Baby'O (12"★) BO 1000	22
49	—	NEVER KNEW LOVE LIKE THIS BEFORE STEPHANIE MILLS/20th Century Fox (12"★) T 603 (RCA)	1
50	38	BIG TIME RICK JAMES/Gordy (12"★) G8 995M1 (Motown)	4

(★ non-commercial 12", • discontinued)

New York, N.Y. (Continued from page 17)

he needed it most. Herein are the secrets of finding solace in music. "If noise is sound out of order," states the newsletter (in a reprint) of an article that originally appeared in Executive Fitness Newsletter, July 26, 1980), "music is sound in order. And the more ordered the sound is, the better it is for us."

Example: **John Diamond, M.D.**, former professor of psychiatry at Mt. Sinai Hospital in New York, performed an experiment to attempt to determine the effects of different types of music on people. He found that "people could be robbed of two-thirds of their muscular strength . . . when made to listen to a drumbeat characteristic of much of today's rock and roll. Because the beat (two shorts followed by a long) is the exact inverse of the rhythm of the heart, it interferes with the transmission of brain waves from one side of the brain to the other, with the result being muscular weakness." So that's the problem! Too much Elvis, Stones, Beatles, Who—the root of all evil, as always. Dr. Diamond goes on to say that the beat of a waltz had a strengthening effect on his subjects.

The rather unsurprising conclusion? If you want to change or "am-

plify" your mood, listen to music. "If your mood is low, don't rush it. Start out with something even sadder than you are, to 'bleed' yourself. Then work up gradually to happier pieces."

If you're tense, irritate yourself "that final 'inch' with something as hyper as you are. Then work down to where you want to be . . . Establish a rapport first between yourself and music. Then start taking 'trips'."

And now a playlist, a tune to fit every mood. To relax, try lightly orchestrated pieces with easy rhythmic flow ("Clair de Lune"); to liven up, try something with a pronounced beat ("Rhapsody in Blue," "Stars and Stripes Forever"); to fall asleep, "Blue Danube," Bach's "Bartered Bride" or Wagner's "Slumber Motif." Feeling dispirited? A Mozart sonata, or the first and second movements of Beethoven's Fourth Symphony should have a salutary effect.

If you don't like classical music, the newsletter suggests you "go pop," because "there is no such thing as good or bad taste in something as intensely personal as music."

(Continued on page 41)

World World Presents
A Tribute to
Ray Fendergrass



September 20, 1980

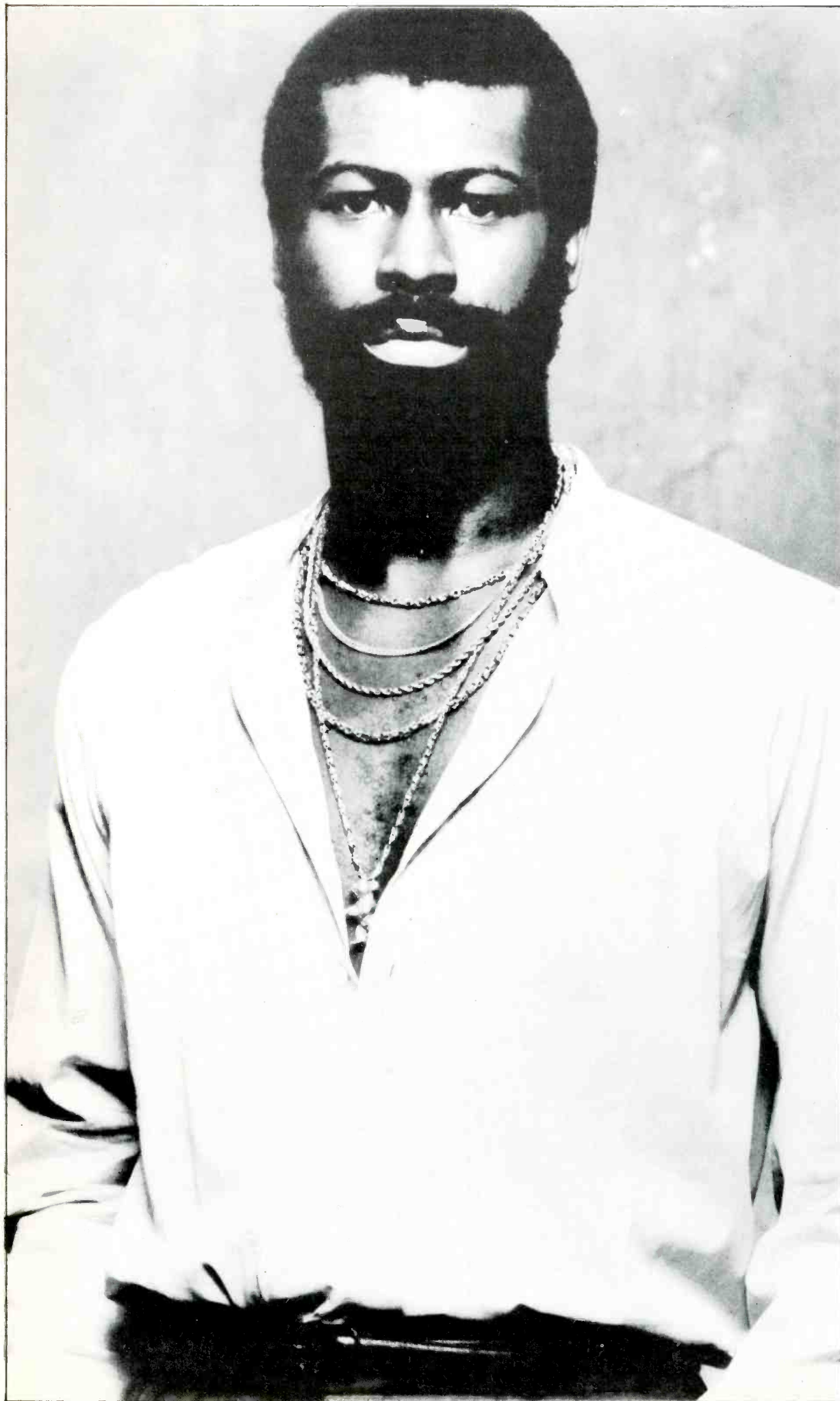
"The Bear"



*We Love You and
Thank You!*

Dick Klotzman and The Staff

The Teddy Pendergrass Story



■ The success story of Teddy Pendergrass is a classic tale of a black artist whose skills were recognized at an early age and were cultivated through experiences in the church, school and small amateur bands. Pendergrass, who was born and raised in Philadelphia, began singing at the age of two. He was an ordained minister by the age of ten and a self-taught drummer by 13. He developed his vocal skills by singing on the city-wide McIntyre Elementary School Choir and later with the all-city Stetson Junior High School Choir.

Like countless others, Teddy kept trying to make it into the "big time" only to be victimized by con artists and the hustlers of young hopefuls. One such incident occurred when he was 16 and joined a band headed by a man claiming to be the brother of James Brown. Young Teddy took up with the group, but the promise of an illustrious career never materialized. Undiscouraged, he later auditioned for the Cadillacs, a local band that was really no better off than he was.

Teddy's association with Harold Melvin and the Blue Notes began when the Cadillacs became the group's backup band. In 1970, after some personnel problems, Pendergrass was asked to leave the Cadillacs to work with the Blue Notes' new rhythm section. He decided to reject the offers he had gotten from Sammy Davis, Jr. and Buddy Greco and accepted the job with them. During a tour of the Caribbean in 1970, lead singer John Atkins died. The Blue Notes broke up and several people were recruited as new members. Pendergrass abandoned his role in the rhythm section to become lead vocalist and the Blue Notes were reborn.

While playing at a club in Camden, New Jersey, the group came to the attention of Leon Huff, who signed them to the label he co-owned with Kenny Gamble, Philadelphia International Records. Huff composed their first single, "I Miss You," which was released in 1972. The response was astounding. A string of hits followed, including
(Continued on page 4)

(Continued from page 3)

"If You Don't Know Me By Now," "The Love I Lost," "Bad Luck" and others which were certified gold.

Pendergrass' last recording with the Blue Notes was the album "Wake Up Everybody." "It was not a planned departure," he explained. "No preliminaries. I just felt there was something else I wanted to do, something I couldn't do with a group. I was a front man, you see, and I could have said anything I wanted to, but that's not the way I do things. You have got to have consideration for the people you work with. We were leaving town to do a gig, and I just decided I wasn't going."

Following the widely publicized split-up, Teddy remained out of sight for a year. When he resurfaced in 1977 it was to announce his solo contract with Philadelphia International Records and his debut LP, "Teddy Pendergrass." The album was a huge success and netted a number of hit Gamble and Huff-composed singles including "I Don't Love You Anymore." It was the first in a series of successes. "Life Is A Song Worth Singing" followed and earned him and the label its first double platinum album.

His third LP, "Teddy," was also platinum. By this time Pendergrass had acquired a well-deserved reputation as a leading "sex symbol." On the tour following the release of the LP, his concerts were tagged "For Women Only," and the result was consistently sold-out performances. For all those who might not have ever attended a "Teddy Bear" appearance, the mystery of his effect on the ladies was clearly revealed on his first live release, "Teddy Live From Coast To Coast." The two-record set makes a special point of including the sounds of thousands of women succumbing to his stage presence.

Offstage Pendergrass demonstrates the skills of a clever manager. He established his own firm, Teddy Bear Productions, in 1975 to make certain that he maintains control over his skyrocketing career. With his newest album, Pendergrass has begun to branch out into producing. In the future he expects to work with other artists, some of which he has already brought into his company. Through the success he has achieved as a vocalist he has, in his own words, "gained the confidence to be more than just a singer." Teddy Pendergrass, in a short period of time, has built the foundation upon which a solid future is sure to be created.



CBS LOVES
T.P.

Teddy Pendergrass: Very Much in Control



■ There have been few new artists who have had the outstanding and consistent success that Teddy Pendergrass has enjoyed. Having developed a solid following early in his singing career, he reached even greater heights as a solo artist. His first three albums have all been certified platinum or double platinum, and his concerts have filled halls with enthusiastic fans, especially the female ones. In this interview Pendergrass, who recently turned 30, displayed the insights and skills of an artist who knows the business of staying on top.

By KEN SMIKLE

Record World: What are you dissatisfied about in terms of your career? What are you most anxious to see happen?

Teddy Pendergrass: It may sound crazy, but I want a number one album.

RW: You mean a number one pop album?

TP: Yeah. It sounds a little crazy, but careerwise I could take that ball and run with it.

RW: What's keeping you from having one?

TP: The industry. It's the difference between what's called pop music and R&B music that's keeping me from having a number one pop album. That may sound a little misconstrued, but my thoughts are that when the industry finally stops categorizing not only myself but other black artists who have big albums, we'll have bigger albums such as the Bee Gees, the Eagles, Fleetwood Mac and you name it. Personally I listen to Rod Stewart, to all artists, and I like a lot of artists. But Rod Stewart's voice is just as rough if not rougher than mine, but they call his music pop and call my music R&B. To me R&B is just rhythm and business. The lyric content in a lot of so-called R&B songs is a lot more realistic. So what's the problem? I think that bugs me more than anything else. They keep classifying it. I know that it's a way to monitor the music and a way to categorize

Record World Dialogue

it like the WBA (World Boxing Assoc.) champion, and WBC (World Boxing Council), and the national divisions and so on, which is just b.s. I guess it comes from the feeling that I refuse to be categorized. I'm just going to sing my music. It's black music, yes, because it's a black man that's singing it. But it's not only for black folk. Now I want somebody to explain to me who are pop folk. I've never been able to get an answer to that. Who's pop? Who's rhythm and blues? If it's the color of the skin then there's another problem and, which we all know, *that's* the problem. So my ultimate goal is to not just luckily sneak through. I want to bust the sucker wide open doing the same thing that I'm doing.

The new album has a broader range. That's growth for me. But it's still me, I'm not going to sing any different than what I've been singing. They say 'well, he hollers and screams . . .' well that's just how I express myself. If the so-called pop people or whoever were experiencing some of the things that I'm singing about, they'd scream too (laughter). But I wouldn't say that I'm unsatisfied, it's not to that point yet. It's just I know that that problem exists. And before it's all over with I'm going to try to bust it wide open. Or if I don't, I hope that somebody else busts it open. I just want to make sure that our so-called R&B music gets equal time.

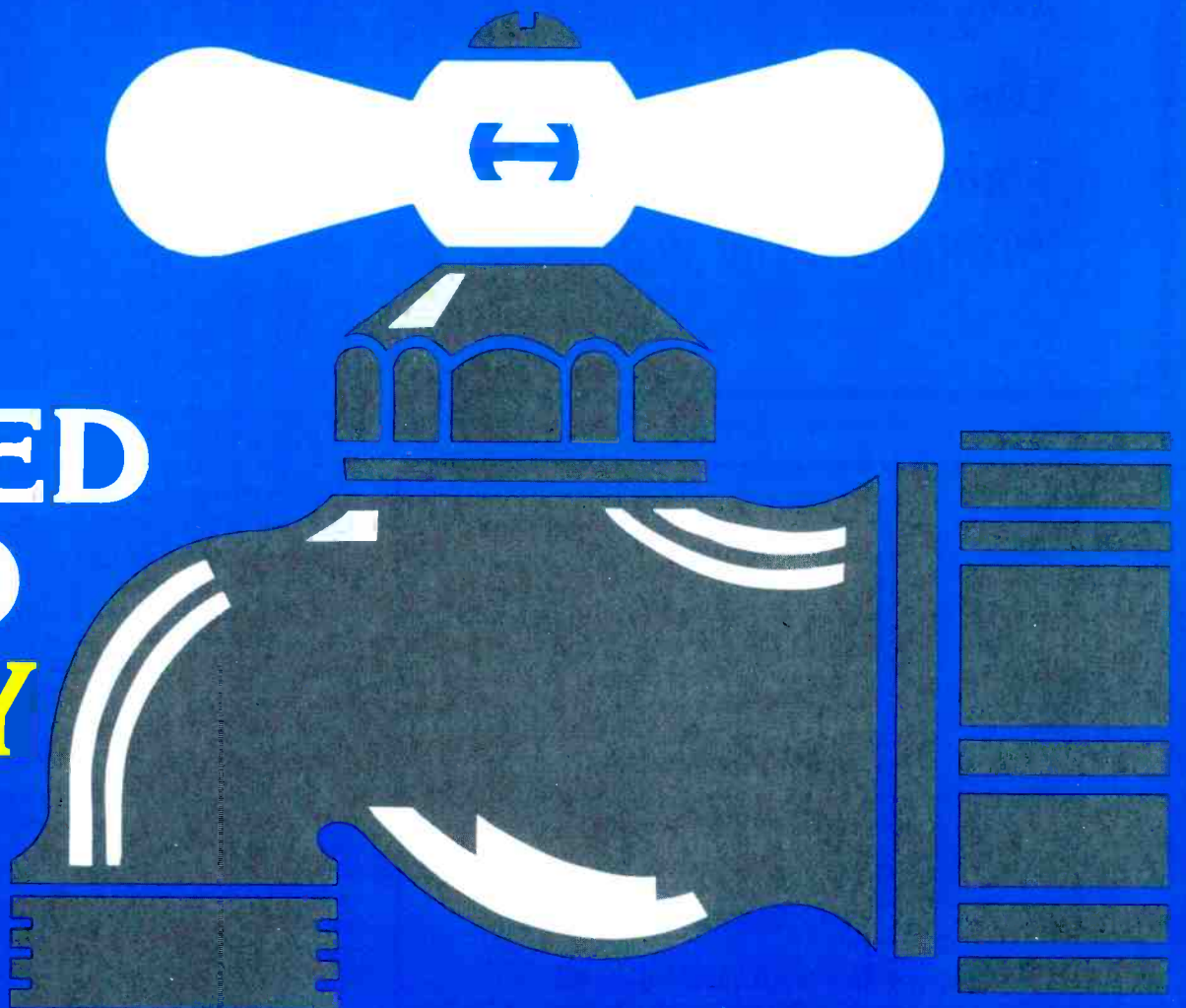
RW: Let's talk about your image for a minute, the concept of Teddy Pendergrass as sex symbol. Is it possible, do you think, to achieve the kind of status that you have as an artist, meaning in dollars and cents, without an image of some kind or a mystique of some kind?

TP: I wouldn't think so. I would think that's probably the key to a lot of successful, as you say dollars and cents-wise, artists is that there is a formula. You have to work that formula, and work it and work it. Every artist should have their own unique appeal, be it sound, be it what you're seeing, how you see it, what you wear, how you look, be it how you sing or whatever. Everybody has their own unique appeal. Coming from our side of the business, meaning my company, Teddy Bear Productions, we never hype the so-called "sex symbol." That was not our angle, never has been. But I remember from day one of stepping on a stage there's always been a majority of females in the audience. I'm talking about since I was 15 years old.

I've tried to look at it very objectively. I said "well, maybe it's because I'm on stage." But then as I grew older I said "you have to give them more credit than that." I refuse to think that because here's

(Continued on page 8)

**WE'VE
BEEN
TURNED
ON TO
TEDDY
SINCE
1968**



**BAD LUCK
THE LOVE I LOST
DON'T LEAVE ME THIS WAY
LIFE IS A SONG WORTH SINGING
TURN OUT THE LIGHTS
THE WHOLE TOWN'S LAUGHING AT ME
CLOSE THE DOOR
I MISS YOU**

**I DON'T LOVE YOU ANYMORE
TURN OUT THE LIGHTS
WAKE UP EVERYBODY
BAD LUCK**

IF YOU DON'T KNOW ME BY NOW

**I MISS YOU
WAKE UP EVERYBODY**

**CLOSE THE DOOR
THE LOVE I LOST**



" You'll Never Forget Our Tunes "

**THE
MIGHTY
THREE
MUSIC
GROUP**

The Mighty Three Music Group
309 South Broad Street Philadelphia, Pa. 19107

T.P.,
This one's on me...
Thanks for your support
throughout the years.

Ron Delsener

Dialogue

(Continued from page 6)

a person on stage that the women are going to go off like that and do some of the things that they do. So if you give the ladies more credit, Teddy, what is it? I'm not going to sit here and say (assuming a macho tone) "Yeah, I'm a sex symbol." But then we're looking at it out of male eyes and we can't see how the females see it. And that's who buys the records. If that's what they say you are to them, then that's what you are to them. And glory be, because it helped me to get where I am so far, if that's anywhere.

I happen to like singing ballads and I happen to like "milking" the public. I think it's a sure way. I know a lot of artists who have made a quick killing, sold a lot of records and two or three albums and are gone. Dollar-wise they're sitting pretty. Career-wise it's shot. And I'm in this for a career and for the dollar and because I like what I'm doing. It's all I know how to do. And I've learned to deal in business by doing this. This business has taught me about doing business, which is why I can sit here and boast of being chairman of my business and in complete control of it. Or sit here and boast of being on the board of directors of banks, of oil and gas companies, and everything else that I'm involved in. But this business has taught me about taking care of business.

So I say all of that to say if that's how the public perceives me, I would not say that it's a false image, it's not surrealism, because I do like ladies, indeed I do. And if that's how they hold me, that they say "Teddy, you know how to give us through music what we like to hear," then by George, that's what it's going to be, because that's what's working for me.

RW: But can Teddy the sex symbol transcend a black market and use the same image in a pop market?

TP: I think so. The proof is that each year that I go out on tour, the percentage of whites increases. I don't want to ever, say, get to the point where my audience is totally white. I don't want to lose my base. I don't want to get into that changing over. I don't want to compromise. I think that once a certain public becomes aware of your existence, which comes through exposure and equal time, then if it's good they're going to like it. And that does not have color; if it's good you like it, if it's not you don't.

So it all goes back to equal time. And it's not something that frustrates me. I've got an eye on it so I can see exactly where it's going to fit, because Tom Jones is not selling records any longer, I don't believe. At least I don't hear him on the radio. But that's a white sex symbol.

Elvis Presley was a white sex symbol. Engelbert Humperdinck, ladies like him. Andy Williams, Frank Sinatra, numerous others. I mean, what is a sex symbol, what does that mean anyway? It just means that you happen to be a little more popular with the ladies than other artists. It's working for them so why can't it work for me? What makes me any different?

RW: How in control are you of your image, in a business sense?

TP: How in control? Very much.

RW: Through what channels?

TP: I've been lucky enough to have the help of good people around me who have the expertise in broadening what I want to do. So I'm not somebody's idea who said "I have an idea. There's a guy, grab him. Use my idea. He's a robot. Turn left, turn right, do this. Sing this, wear that." No. I started my company by myself, answering my phones, taking my own dictation, typing my own letters doing my own P.R.

RW: When did you start Teddy Bear Productions?

TP: Latter part of '75. So, as I said, I won't compromise. It's going to have to be or it ain't. If someone is right about something I'll do it. But that's what you have other people to help you for. In other words I own 100 percent of Teddy Pendergrass. I don't need a big board of people who sit around and give their opinions about what you should do next. I take my opinions from the people that work with me. I'll listen to anybody. I'm not above criticism and utilizing an idea of someone else's and giving them credit for that. I'm trying to say this in a corporate sense, that I know exactly what I want to try and do. When and if it gets to the point when my head is up against the wall, then I'll open it up. It hasn't gotten to that point yet. I hope that it will get that big, but at this point I can handle it.

RW: Exactly what does Teddy Bear Productions do?

TP: It does a lot of things. The company is into management, pro-

(Continued on page 10)



The Staff at
Sun Song Productions
Congratulates
Teddy Pendergrass
on his latest album *J. P.*
and wishes him years of continued
Success

1775 Broadway, New York, N.Y. 10019 - Suite 401

**TEDDY,
CONGRATULATIONS!**
ON YOUR CONTINUED SUCCESS

CIRCLE STAR THEATRE
San Carlos, California

MILL RUN THEATRE
Niles, Illinois

SUNRISE THEATRE
Sunrise, Florida

**TEDDY
PENDERGRASS:**

**Life, In A Song
Worth Singing.**

Most fans love Teddy for the songs
he sings, as only he can sing them.

We're his proudest fans...Enjoying
Our Continuing Relationships and
Loving Him for these reasons and
more.

Your Family at Philadelphia
International Records



There's No Finer Artist Than Teddy, Says Shep Gordon of Alive Management

■ It isn't difficult for Shep Gordon, president and owner of Alive Management, to recall how he first met Teddy Pendergrass. "About three years ago, I was in New York and someone mentioned that Teddy was looking for a manager. Now, I have never been one to really seek out clients, but Harold Melvin and the Blue Notes are one of my favorite groups and I knew that he was once the lead singer. They told me he was playing Philadelphia that night. I decided that instead of going home, I was going to go to Philly. 'I've got to see this,' I said to myself. I thought it would be amazing to work with him.

"At the time I was managing

Alice Cooper, Groucho Marx, Rachel Welch, some pretty high-powered people," he remembers with a laugh. "I got in my limousine, drove over to Philadelphia, and could not get into the show. I waited at the backstage door for about three hours sending in messages that Shep Gordon wants to see him. As the show broke up, I was able to get in only because another manager was coming out. Unknown to me a whole bunch of managers had come down that night. When I got in the dressing room, it was just filled with managers. So I went to the bathroom, made my way back out, and I don't think I ever got a chance to be introduced or say

hello. I got back in the car, went back to New York, got on the plane to Los Angeles and forgot about it all.

"About a year later, I got a call from Kenny Gamble who said, 'I've got somebody who I'd like you to meet and maybe work with.' I said, 'Who?' He said 'Well I don't know if you've heard of him, but his name is Teddy Pendergrass.' I said 'You're never gonna believe this, but . . .' And that's how it all started."

Gordon says that one of the nice things about working with Pendergrass is that there is a lot that Teddy handles himself. "What I try to do is make the foundation solid for him. We also try to keep some fun in what he's doing with things like the 'For Women Only' concerts." What originally attracted Gordon to Teddy was his voice. It seemed, as he describes it, as if there was a direct link between God and earth through his voice. "I was just a fan," he said enthusiastically. "The music always seemed to have a message. I sort of went from Dylan to the Beatles to Harold Melvin and the Blue Notes. And that's all that I listened to. Then to work with Teddy was just a great thrill for me. He's a real professional.

We have one of those great relationships where you don't have to say a whole lot.

"As a manager you have to run a wide gamut of things concerning an artist, like doing the interviews and so forth. For me as a manager the thing that I really enjoy doing is putting together a show. With Teddy you can't ask for a finer artist to put in a show. He makes it bigger than life. Doing creative events like the 'For Women Only' concerts are great because he understands those things and can take it beyond serious, which is very difficult when you're dealing with your own life. And it's great to know that the man can sing any piece of material that is put in front of him. I have a lot of respect for him."

Danny Markus, who has worked for two years as Pendergrass' personal manager, has similar feelings about working with Teddy. "I've worked with them all, and there are many sex symbols that are really figments of a press agents imagination. Teddy is one of the few sex symbols who genuinely is. He responds well to the challenge of his craft. He likes to work. You rarely have to worry about him. You have to worry about the rest of the world."



Pendergrass (l.) with Harold Melvin and the Blue Notes

Dialogue

(Continued from page 8)

duction, it's into real estate, it's into a lot of different things. Primarily what it does is handle my career. When I'm satisfied with how things are flowing here, then TBP will put attention on other artists. That's the only reason that I haven't dealt with other artists.

RW: Are you doing any merchandising?

TP: We're getting ready to. First we're hooking into PIR and seeing what help TBP can be to their merchandising plans. We're moving slow, but I'm trying to move right.

RW: Will you be doing any work with other artists in the near future?

TP: Which end, production, recording . . . ?

RW: Any.

TP: Well, I just co-produced a song with Stephanie Mills on my own album. I have a couple of artists with TBP that I'm moving very slowly with and hope to get into a nice record deal and production deal.

RW: Do you want to set up a production house?

TP: Not a large production house, a very small production house, so that I can put concentration on it.

RW: Who would be the chief producers?

TP: Well, there's a couple of people that I have my eye on . . .

RW: Yes, yes?

TP: Uh-huh, not now. I have a nice little something that I have in mind that I have other people just interested in at this time.

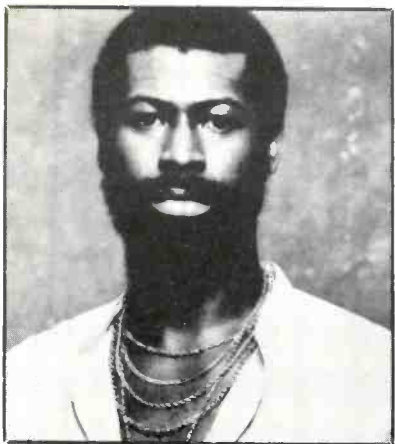
RW: Are you doing anything in other entertainment areas, such as acting, film or video?

TP: Acting is out of the question for now. Eventually I'll do it. I've been offered numerous roles, as far back as 1969. Around '70 or '71 I was offered a role to play a black Tarzan (laughter). There are at least seven or eight scripts that I can show you right now. But I refuse to do them. I don't want to be a product of major merchandising at this point. When you start spreading yourself too thin your overall worth is the same way. I like to put all my concentration on my music.

There are some people who I see in Hollywood who will do a weekly TV show, then they go to Vegas and sing, then they're off to someplace else. I ask them "What do you do for a living?" "Well, I sing and I act and I . . ." "What do you do for a living?" You understand what I mean? Sure you can run and get the money, but as I said, I'm in this for a career. I'd rather make 50 percent less for 20 years to make 50 percent more of life. That's just how I prefer to do it. Somebody may say "You're a fool, man. If someone was to give me \$2 million to go do a picture, I'd do it." But I don't need \$2 million. I've got \$2 million.

What's most important to me right now is music. That's what I love and what I feel loves me. I don't want to take a chance and jump onto the movie screen. You can jump into that and blow your whole music career if it doesn't turn out right. So right now this is rolling pretty good. This is where I want to stay.

Thanks Teddy Pendergrass
It's Great To Be On Your Team



Representation for Fairs and Special Events

Buddy Lee Attractions, Inc.

38 Music Square East
Nashville, Tenn. 37203
(615) 244-4336

Teddy/

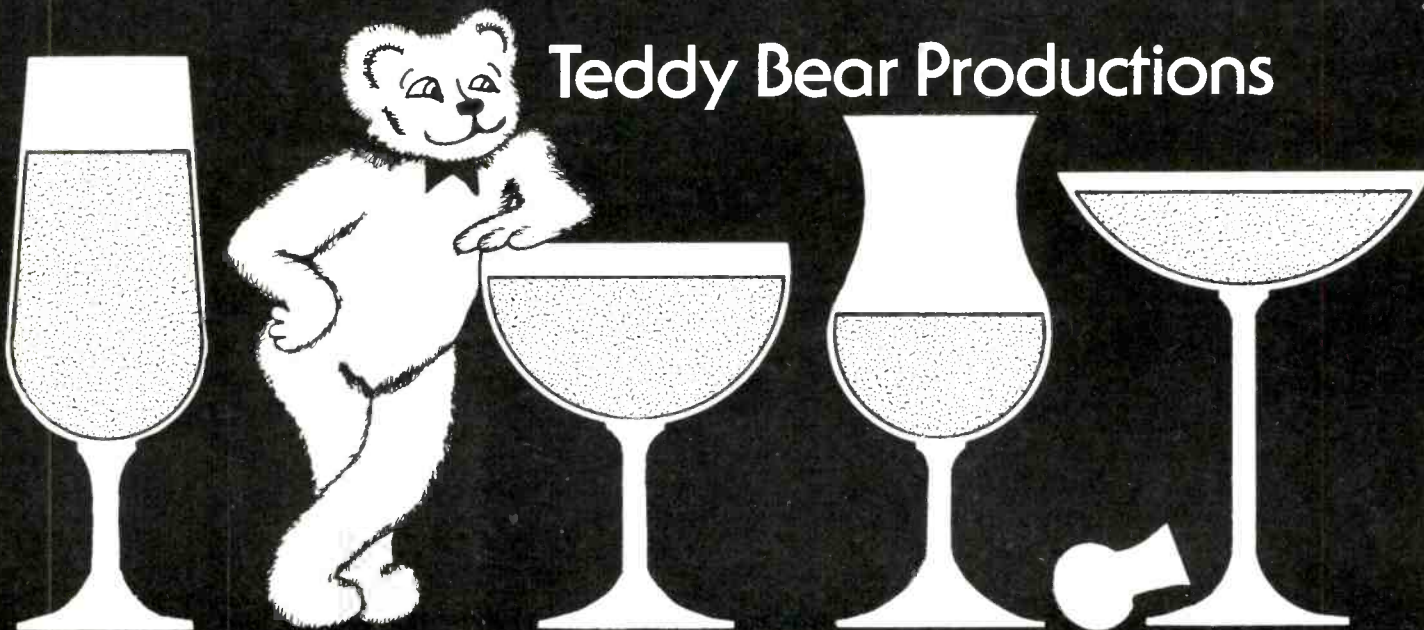
“La dee da dee da,
La dee da dee!”

D.S.M.

**Dream Street
Management**

**Here's To You Teddy
We Make
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Teddy Bear Productions



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Kenny Gamble on Teddy: Strong Voice, Strong Character, Strong Potential

■ As co-chairman of the PIR label, and as one half of the composing/production team that first launched Teddy Pendergrass' solo career, Kenneth Gamble was impressed with the vocalist's potential from the very start. "Teddy has a very unique voice," said Gamble, "and a very strong character as a person. He can do a variety of things with his voice and I think that's going to give him longevity. His career is really just beginning."



Kenny Gamble

Gamble and partner Leon Huff are responsible for most of the material that has earned Pendergrass three consecutive platinum albums and numerous gold and platinum singles. The duo first worked with Teddy when he joined Harold Melvin and the Blue Notes. "I never really thought of Teddy as a solo artist when he was working with the group," recalls Gamble. "but when they began to have their problems the idea was mentioned. I knew that he had a great public attraction. Thank God it all worked out." As a soloist, Gamble said, "he was like any new artist in most respects. But he handled the lyrics like a pro, like a natural singer. His voice has a lot of power and there are very few artists like that. He felt confident in the studio, but he usually didn't have the words of the songs down until the session, and even then he would sing with a copy of the lyrics. But he always performed beautifully."

Gamble feels that one of the other things lending to Pendergrass' potential in the future is his ability to develop in other areas. "His career is going to become more diversified now that he is beginning to get into writing and producing. These are areas that he is familiar with and by taking it slowly he will continue to grow. Eventually he will become an all-around entertainer, which is where he's always been coming from."

Leon Huff on His 'Discovery': 'Teddy's Nowhere Near His Peak Yet'

■ The person who played perhaps the most important role in Teddy Pendergrass' career was Leon Huff, co-chairman of Philadelphia International Records and the man who originally brought Harold Melvin and the Blue Notes to the label. "Harold and the group were playing at a local club in Camden, New Jersey called the Apollo," recalls

Huff. "I had heard all the community talk about this new group in town. So out of curiosity I went around to hear them. They blew me away. After that we signed them."

Up until that point Pendergrass shared most of the lead vocal duties with other group members, espe-

(Continued on page 14)

Lawyer Hunt: 'Teddy's a Pro'

■ "I've represented many, many artists, but Teddy Pendergrass is one of the truly professional creative people and he has an interest in what he's doing." That's how attorney John Hunt describes the client he has represented since 1976. "Teddy is a very intelligent and concerned person, and for me that makes my job a lot easier." Hunt was introduced to Teddy through Kenny Gamble and the two hit it off right away. "It's a delight. It's not working the abstract where he's standing off on the side not wanting to know anything."

Hunt has helped Pendergrass with a number of business activities outside of his music career, and one that he recalls rather fondly was buying the literary rights on a book on Paul Robeson. "He was really enthusiastic about that because he felt it was an opportunity to do something in connection with a important man of that stature. It shows just another side of his concerns that the public rarely hears about. Teddy has a serious attitude about a num-

ber of other things besides music."

Klotzman Lauds TP

■ "Much has been said and written about the talents of Teddy Pendergrass. He is one of the most innovative individuals to have ever stepped up to a microphone." Those words of praise come from Dick Klotzman, tour coordinator for Teddy since he first went on the road as a solo artist in 1978. "He is one of the most progressive persons in the industry and his music and style have continuously proven him to be a master of his craft. He is adept at understanding the musical tastes of his audiences and supplying their needs."

"I have long respected Teddy as a guiding force in music. He is dynamic and creative, and is loyal and of the highest integrity. I have held his friendship dear to my heart. T.P. has me in a bear hug forever." Assisting Klotzman on Teddy's tours are Jeffrey Sharp and Cindy Markus.

Pendergrass Sets Clothing Styles, Too

■ Style has always been associated with Teddy Pendergrass' singing. But over the past few years, the Teddy Bear has become the epitome of sartorial style as well.

Sedonia Walker, administrator for Teddy's Teddy Bear Productions, recalls what happened last year when Teddy opted for the cowboy boots and stetson look—long before the (sub)urban cowboy craze took hold.

"Suddenly back home in Philadelphia it seemed that everyone in the community was sporting a stetson," he says. "Must have been good for someone's business! And cowboy boots too became the thing to wear."

"Teddy is kind of reclusive when he's back home in Philadelphia, but he does get around. It takes only one appearance on a Mike Douglas or a Merv Griffin Show for the fans to check out what Teddy's wearing—and start to copy it."

But if you want to copy Pendergrass this year, forget the cowboy look.

The 1980 Pendergrass image—which will be reflected in his stage shows—is a little more conservative. According to Walker, he's getting into suits, box style, fitted on the hips with pleated pants with cuffs, and ties—which will make those who admire the Teddy torso in the

open-open shirt on stage adjust their feelings.

But Walker insists that the new-look Pendergrass will be "nothing very flashy, although we think his stage suits will be a little more colorful. They are being designed by a Philadelphia designer, Joey Bigham, who also makes the clothes for the girls in the show. Some years ago Teddy used Jacques Bellini, but since Teddy met Joey and loved his designs we have been using him."

And replacing the cowboy boots of last year are low French-style shoes, very soft and very thin. "You can bend the shoes right over," says Walker. "I think this will be another fashion trend."

Currently Teddy is getting his shirts from the Beverly Hills store Bijan (which has branches in New York, Paris and Rome). And the store, recognizing a best-dressed person if ever they saw one, has honored Teddy by installing his name in their chic crystal wall of fame in the Beverly Hills operation.

But for all the careful attention to fashion detail and image, Teddy Pendergrass' usual dress off the stage at home is dungarees and casual jackets.

And Sedonia Walker estimates that, for personal use, Teddy buys around six or seven suits a year. She thinks that his fashion budget is "not over \$6000 a year."

Dear Teddy,
It's a pleasure!

Solters/Roskin/Friedman
PUBLIC RELATIONS



Congratulations
on your
“fiery” success

Stephanie Mills

Congratulations —

You are a great professional and artist.

With enduring fondness and respect,

John Frazier Hunt

Huff

(Continued from page 12)

cially Melvin. Huff wrote the group's first single, "I Miss You," on which Teddy sang the lead. After that he assumed that role more and more. "His voice was so dominant," Huff explained. "And that's not taking anything away from Harold, who is a crooner type of vocalist and can really do ballads. But Teddy can really shout that message across. He has to be one of the most exciting artists I've ever worked with."

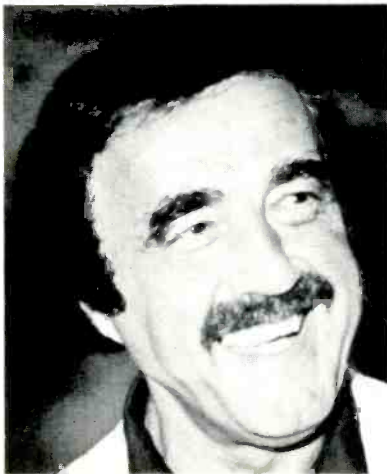


Leon Huff

Tony Martell of CBS Tells of the 'Joy' of Teddy

■ "Being able to work with Teddy Pendergrass is one of the greatest joys I have had in my many years in the record business," says Tony Martell, vice president and general manager of CBS Associated Labels. "I've been a fan of Teddy's since the days with Harold Melvin and the Blue Notes and through their many, many hit records with Teddy as lead singer."

Martell recalls the time a few years ago, after a Lou Rawls concert in Philadelphia, when he and Pendergrass were talking backstage. "I told him—quite directly—that



Tony Martell

When Pendergrass launched his solo career, the combination of his voice with Leon Huff and Kenny Gamble's composing and producing talents proved to be an unstoppable combination. The trio seemed to have found a magic formula that resulted in three consecutive platinum albums. "Kenny and I take a lot of time to prepare for a session with Teddy. He has a lot of energy and he's as serious about his performance on stage as he is about working in the studio. When you go in with him you'd better be ready to sweat. We enjoy being in each other's company and the chemistry just comes together when we're in the studio. It's fun. And as long as the fun stays in it, it keeps growing." Huff borrowed some of that Pendergrass high energy for his own debut album as an artist by having Teddy sing the opening track.

As far as Leon Huff can see, the future for Pendergrass is bright indeed. "He's nowhere near his peak. He's still experimenting with different types of songs. We're going to try to move Teddy into a broader listening market. It's going to take time, but I think he's going in the right direction to achieve that."

he was going to be a big star on his own. His first album sold close to 2 million copies. As a businessman, I am thrilled to have Teddy on the P.I.R. roster; as a person I am delighted to be involved with him. Teddy is a sensitive, charismatic powerful artist who has not lost touch with the everyday world of practical business or people's needs. As a vocalist he is unequivocally one of the greatest."

PIR/CBS has just released Pendergrass' fourth solo album at a time when he is reaching out to a broad, highly-differentiated market, and, says Martell, "it is already on the way to the million mark and beyond. At only 30 years old, Teddy Pendergrass has achieved more than most artists do in a lifelong career. Whether performing in a small auditorium of three thousand, a giant hall like Madison Square Garden or before sixty-million television fans, Teddy Pendergrass reaches out to each individual, and Teddy hasn't even come close to reaching his full potential. His appeal is to young and old alike, contemporary, old-fashioned or trendy-as-tomorrow—he is truly a universal star."

PIR's Larry Depte: 'Teddy's in the Forefront'

■ "Teddy Pendergrass is a major figure not just at Philadelphia International Records," said label president Larry Depte, "but in the entire record business. Black music over the last few years has become increasingly more important to the total music industry. Teddy has been one of the reasons for this. He has been in the forefront of the superstars of black music and has meant an awful lot to PIR, where he started his recording career." Pendergrass, who first came to the label as lead singer for Harold Melvin and the Blue Notes, issued his first solo album in 1977.

"As a solo artist," Depte continued, "Pendergrass has continued to build upon the base he developed with Harold Melvin and the Blue Notes. His first solo album was platinum, as were his second and third. Teddy and PIR together proved that black music can sell in sufficient quantities to warrant investment in it as far as the album market is concerned. He is an artist that has enabled us to deliver to the marketplace music that can be counted on."

Depte recalls that he first met Teddy around the time the Blue Notes recorded "Hope That We Can Be Together Soon," which Pendergrass sang on with Sharon Paige. His initial impressions of the

man have not changed. "I've always known him to be a gentleman and one of the truly talented artists. He is an artist with charisma and there are few artists that have his kind of charisma. I think that Teddy Pendergrass will remain at the top of the music business for a long time to come."

■ As president of Mighty Three Music, Earl Shelton says that Teddy Pendergrass is one of the best assets that the company has. "Many of the songs that Teddy performs are published by us, and he certainly has done a lot for us and our songwriters. His versions of those songs are so well done that other artists are usually afraid to cover them." Among the gold and platinum tunes that Pendergrass has created for Mighty Three are "Close the Door" and "Turn Off the Lights." While Shelton says there's no way to know the dollar value of what Pendergrass' recordings have contributed to Mighty Three, he explained, "If Teddy does it, that means money."

The editorial in this salute to Teddy Pendergrass was coordinated by Ken Smikle, RW's black music editor, with the assistance of Priscilla Chatman of Philadelphia International Records.

Sedonia Walker Talks About The Role of Teddy Bear Productions

■ In her role as administrator of Teddy Bear Productions, Sedonia Walker is responsible for such areas as managing the company's financial holdings, approving new costume designs for Pendergrass' backup singers, and coordinating session sales at his concerts. She first joined the organization in 1977 and has been responsible for its operation since that time. She says the activities of TBP have been increasing rapidly and are expected to continue that way for the future.

"One of the areas that we really expect a lot of growth will be a line of Teddy designer jeans," Ms. Walker said. "The line will be in-

roduced in the fall and will carry the Teddy Bear logo." The clothing line will be handled through the newly formed Teddy, Inc. arm of TBP and the idea was originally initiated through Philadelphia International Records. It is expected that Pendergrass will appear in the advertising spots.

"We have also just begun T-Bear Music Publishing Co., which will publish not only tunes from Teddy but from other artists that we plan to be working with in the future." The licensing is handled by BMI. Assisting Walker at TBP's offices are Vanessa Milligan, who manages the activities of the fan club, and Carolyn Johnson.



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from the beginning!*



sigma sound studios
PHILADELPHIA / NEW YORK

Congratulations, Teddy



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ALIVE

teddy,
Congratulations on your Record World
Special. Sorry you couldn't make our
meeting today.....Hope you feel better.

Shep
Shep



RW Revises Chart Radio Station Sample

(Continued from page 3)
sample.

For the first time in the history of its singles airplay research, the magazine will now include key FM outlets, representing both top-rated AOR stations and mass-appeal formats originally derived from black-oriented roots, in its survey of weekly programming changes.

Thus, rock-dominant AOR will now provide an index to market movement for records in this sector, while crossover titles that now command airplay on black-oriented formats will benefit from this multi-format exposure.

In the past, RW, like other industry trade publications, has looked to mass-appeal Top 40 outlets as the primary indicators of radio exposure at this level, as well as a key factor in singles sales at retail. However, the swing from AM outlets toward a more bullish balance of power for FM signals, coupled with tighter playlists and higher singles rotation at the latter, has mandated this broader sample.

RW's poll of stations will thus focus not on a single format or a narrow range of formats, but seek data from those stations that are format-dominant and servicing these fragmented music markets.

The revised research base which will otherwise preserve the publication's existing chart sampling methods, becomes effective during the week of September 22.

PIR Promotes Two

■ PHILADELPHIA—Harry Combs, executive vice president of marketing for PIR/TSOP labels, has announced the appointment of Becki Butler as product manager and Jackie Padgett as assistant secretary.

'Night Flight' to St. Louis



Justin Hayward recently visited the U.S. to help promote his new album, "Night Flight," on Deram Records, marketed by Phonogram Inc. A single, "A Face In the Crowd," has just been released. While in St. Louis, Hayward stopped by radio station KMOX-FM. Shown from left are program director Bob Osburn; Hayward; Joe Grossman, national pop promotion manager, PolyGram East; disc jockey Jim Doyle, and Charlie Scott, local promotion, PolyGram.

Club Review

LeRoux Offers A First-Rate Show

■ LOS ANGELES—It is a mystery that LeRoux is as little known as it is after three albums and such dynamic performances as the one at the Roxy on August 11.

This six-piece group out of Louisiana turned in a cohesive 70-minute set with material primarily from their latest Capitol release, "Up," which is more rock-oriented than past funk-rock styled albums. With the exception of two ballads, "New Orleans Ladies" and their current single, "Roll Away the Stone," the tunes were uptempo and charged, most notably "Let Me Be Your Fantasy" and "Mystery."

Jeff Pollard (primary songwriter and guitarist) provided flawless lead vocals for all the songs, backed by rich harmonies.

The highlight of the set was an extended version of "Slow Burn," from their first album, which successfully displayed the musicianship of all the band members. Both David Peters (drums) and Leon Medica (bass) turned out expert solos in addition to providing an even, steady and flavorful foundation throughout the set; there was also impressive guitar work by Pollard and Tony Haselden. Rod Roddy's consistent keyboard expertise was particularly apparent through this number, which was rounded out by the colorful work of Bobby Campo on congas, trumpet, cuica drum, chimes, triangle and various shakers. Campo also played synthesizer and flute on other numbers.

LeRoux's following reflected the energy and excitement emitted from the stage, winning the band a standing ovation and an encore. It remains puzzling, however, that the band's tightly executed rock and first-rate musicianship has not brought LeRoux more notoriety.

Robyn Flans

Brothers Johnson Visit Record World



Just prior to their three-week European tour, A&M recording artists the Brothers Johnson paid a visit to Record World. In what definitely is not a candid photo, we find (from left): Louis Johnson; Spence Berland, senior vice president of Record World; George Johnson; Sam Sutherland, west coast editor of Record World; Bob Gaiters, national R&B director at A&M; and Jack Forsythe, marketing director at Record World.

New York, N.Y. (Continued from page 24)

Fine. Now someone send the Doc a copy of "Exile on Main Street."

BRUCE SPRINGSTEEN's new album, a two-record set entitled "The River," is slated to be released on or about October 1 to coincide with the start of Springsteen's U.S. tour October 3 at the University of Michigan in Ann Arbor. The album contains 21 songs, including previously-unrecorded concert favorites "Sherry Darling," "Point Blank" and "Independence Day."

The first leg of the tour ends in mid-December; Springsteen and company will hit the boards again near the end of January and remain on tour through the end of June. 1981 will also see him making concert tours of Europe, Japan and Australia. New York dates are not firm yet, but the Spectrum in Philadelphia has been booked for December 6, 8 and 9, so take it from there.

Springsteen's October 6-7 appearances in Cleveland were announced last week over WMMS-FM by **Kid Leo**, who reportedly told listeners: "Here's the deal: Springsteen plays the Coliseum on October 6 and 7. Tickets go on sale . . . right now. Go!" In two days, all 33,000 seats were gone. This scene has already been repeated in Detroit (Cobo Hall sold out in two hours), Cincinnati, Milwaukee, St. Paul . . .

CORRECTIONS: Joan Jett's solo album is on Ariola-Europe, not Ariola-America, as reported here some weeks ago. And the columnist must admit to committing that cardinal sin, misspelling someone's name. Peter Criss's co-producer is really **Dave Wolfert**, despite what you may have read here previously.

JOCKEY SHORTS: On the same week that WRVR goes country comes news that the Lone Star Cafe is getting into the concert promotion business via a series of concerts at Town Hall. First on the bill is **Roy Orbison**, November 17. If that's successful, others will follow . . . **Teenage Head's** American debut has been postponed indefinitely due to serious injuries suffered by one of the group members in an automobile accident on September 6. Following a show at the Palmerston Arena, Palmerston, Ontario, the group was en route back to Toronto when its van crashed. Guitarist **Gord Lewis** is now in Kitchener-Waterloo Hospital intensive care with back injuries and two broken ribs. Bass player **Steve Mahon** was treated for minor injuries and released . . . keyboardist **Jean Rousell**, one of Atlantic recording group **Jonathan Mars**, has received an invitation from **John Lennon** to record with him at the Hit Factory. Rousell, who played with **Cat Stevens** for five years, has also done sessions with Bob Marley, Paul Simon, 10cc and Ron Wood . . . **Benny Mardones**, ticked off at some anti-American statements attributed to **Elvis Costello**, has challenged the English rocker to a 15-round boxing match. "And if I win," stated Mardones, "he has to change his name to Lou Costello. The bugger's a comedian anyway." . . . **James E. Myers** was presented with a framed excerpt from the Congressional Record recognizing the 25th anniversary of his song, "Rock Around the Clock." Congressman William H. Gray Jr. (D-Pa.) made the presentation in his offices in the Cannon Building in D.C. on September 4 . . . **Roy Buchanan** is wrapping up sessions for his first Waterhouse LP at the Record Plant here. **Paul Jacobs**, formerly with **Meat Loaf**, is featured on piano and lead vocals on the record. A mid-October release is expected.

Record World Black Oriented Music

Black Music Report

By KEN SMIKLE

■ NEW YORK—Two major black-owned communications companies have announced a joint venture to bid on one of the largest cable television franchises in New York City. The Inner Unity Cable TV Systems, Inc., a newly formed partnership between Inner City Broadcasting Corp., the Unity Broadcasting Network and CanWest Communication Corp., filed a bid with the Board of Estimate to operate a cable system in the borough of Queens. Inner City Broadcasting owns and operates, among other stations, WBLS. Unity Broadcasting is the parent company of National Black Network, which provides news and other broadcasts to 90 affiliated black radio stations and owns WDAS in Philadelphia. CanWest Communications is a subsidiary of CanWest Capital Corp., a Canadian Merchant Bank with considerable interest in the U.S. CanWest will be a 40 percent partner in the venture and has agreed to invest as much as \$150 million in the project.

The Temptations, currently celebrating their 20th anniversary, will make their first personal appearance of the year when they begin their national tour on Oct. 3 in Tulsa, Oklahoma. Motown has recently released their new album, "Give Love At Christmas."

A kick-off reception for the 1980 AMC Humanitarian Award dinner was held Sept. 10 where initial plans were announced by **Kenny Gamble** for the Dec. 13 affair. Further information will be shortly forthcoming. Gamble is also a vice-chairman for the third annual CEBA Awards dinner which honors excellence in presentation for black oriented advertising. For more details about the Oct. 8 event at the New York Hilton, please contact Audrey Smalls or Joan Logue Henry at (212) 889-2244. The hosts for the affair will be **Marilyn McCoo** and **Billy Davis**.

Janice Pendarvis will be performing at Mikells in New York on Tuesday and Wednesday, Sept. 16 and 17. Backing the outstanding vocalist will be an all-star cast that includes **Lenny White**, **Andy Schwartz**, **David Spinozza** and others.

Andre Perry will be resigning his post as director of artist development at Arista Records to head up his own management/consultant firm, D'Martella Management. His initial roster of clients includes the band **Mtume**, **Marc Sadane** and **Locksmith**. Future services to be offered will include media coordination (Perry worked for a number of years as program director of WHUR in Washington). He is also serving as a full-time consultant to Mtume/Lucas Productions. He can be reached at P.O. Box 897, Teaneck, N.J. 07666. Tel. (201) 692-1462-1469.

George M. Lewis was recently named midwest regional promotion manager for Atlantic Records and will be based in Chicago. Prior to this

appointment Lewis held a similar post at Casablanca.

The RCA recording act, **Odyssey**, has signed an agreement with New Earth Management Co., a New York based firm.

Prism Records has released a new album by native Chicago vocalist **Geraldine Hunt** entitled "No Way." The first single from that LP, "Can't Fake the Feeling," is getting club attention already. Hunt has been with the label for five years.

Vocalist **Ruth Waters** will have a new album issued this month to be produced by John Davis for the Midsong International label.

Black Oriented Album Chart

SEPTEMBER 20, 1980

- DIANA**
DIANA ROSS/Motown M8 936M1
- GIVE ME THE NIGHT**
GEORGE BENSON/Qwest/WB HS 3453
- TP**
TEDDY PENDERGRASS/Phila. Intl. FZ 36745 (CBS)
- THE YEAR 2000**
THE O'JAYS/TSOP FZ 36416 (CBS)
- JOY AND PAIN**
MAZE FEATURING FRANKIE BEVERLY/Capitol ST 12087
- WIDE RECEIVER**
MICHAEL HENDERSON/Buddah BDS 6001 (Arista)
- LOVE APPROACH**
TOM BROWNE/Arista/GRP GRP 5008
- ONE IN A MILLION YOU**
LARRY GRAHAM/Warner Bros. BSK 3447
- A MUSICAL AFFAIR**
ASHFORD & SIMPSON/Warner Bros. HS 3458
- HEROES**
COMMODORES/Motown M8 939M1
- CAMEOSIS**
CAMEO/Chocolate City CCLP 2011 (Casablanca)
- SHINE ON**
L.T.D./A&M SP 4819
- LET ME BE YOUR ANGEL**
STACY LATTISAW/Cotillion SD 5219 (Atl)
- LOVE LIVES FOREVER**
MINNIE RIPERTON/Capitol SOO 12097
- ADVENTURES IN THE LAND OF MUSIC**
DYNASTY/Solar BXL1 3576 (RCA)
- S.O.S.**
S.O.S. BAND/Tabu JZ 36332 (CBS)
- NAUGHTY**
CHAKA KHAN/Warner Bros. BSK 3385
- REAL PEOPLE**
CHIC/Atlantic SD 16016
- CAMERON**
Salsoul SA 8535 (RCA)
- THE GAME**
QUEEN/Elektra 5E 513
- IRONS IN THE FIRE**
TEENA MARIE/Gordy G8 997M1 (Motown)
- THIS TIME**
AL JARREAU/Warner Bros. BSK 3434
- ZAPP**
Warner Bros. BSK 3463
- SWEET SENSATION**
STEPHANIE MILLS/20th Century T 603 (RCA)
- ONE WAY FEATURING AL HUDSON**
MCA 5127
- HOY BOX**
FATBACK/Spring SP 1 6726 (Polylor)
- RHAPSODY AND BLUES**
CRUSADERS/MCA 5124
- BARRY WHITE'S SHEET MUSIC**
BARRY WHITE/Unlimited Gold FZ 36208 (CBS)
- GARDEN OF LOVE**
RICK JAMES/Gordy G8 995M1 (Motown)
- '80**
GENE CHANDLER/20th Century Fox/Chi-Sound T 605 (RCA)
- NO NIGHT SO LONG**
DIONNE WARWICK/Arista AL 9526
- BRASS VI**
BRASS CONSTRUCTION/United Artists LT 1060
- I TOUCHED A DREAM**
DELLS/20th Century Fox T 618 (RCA)
- THE GLOW OF LOVE**
CHANGE/Warner/RFC RFC 3438
- TWICE AS SWEET**
A TASTE OF HONEY/Capitol ST 12089
- ABOUT LOVE**
GLADYS KNIGHT & THE PIPS/Columbia JC 36387
- SPECIAL THINGS**
PLEASURE/Fantasy F 9600
- FAME (ORIGINAL SOUNDTRACK)**
RSO RX 1 3080
- SPECIAL THINGS**
POINTER SISTERS/Planet P 9 (E/A)
- LOVE JONES**
JOHNNY GUITAR WATSON/DJM DJM 31 (Mercury)
- SOMETHING TO BELIEVE IN**
CURTIS MAYFIELD/Curtom/RSO RS 1 3077
- WINNERS**
VARIOUS ARTISTS/I&M 1 017 (RCA)
- AFTER MIDNIGHT**
MANHATTANS/Columbia JC 36411
- DON'T LOOK BACK**
NATALIE COLE/Capitol ST 12079
- ROUTES**
RAMSEY LEWIS/Columbia JC 36423
- UPRISING**
BOB MARLEY & THE WAILERS/Island ILPS 9596 (WB)
- WAITING ON YOU**
BRICK/Bang JZ 36262 (CBS)
- READY FOR LOVE**
MAIN INGREDIENT FEATURING CUBA GOODING/RCA AFL1 3641
- THE BEST OF YOU**
BOOKER T. JONES/A&M SP 4789
- LET'S GET SERIOUS**
JERMAINE JACKSON/Motown M7 928R1

PICKS OF THE WEEK

IN SEARCH OF THE RAINBOW SEEKERS

MTUME—Epic JE 36017



At last these hitmakers have taken time to produce for themselves the kind of chart-busting music they have done for others. The groove is in the pocket, with variety aplenty from R&B to funk. "Give It On Up," their current single, is blazing its way up the charts and will be followed by "So You Wanna Be A Star" and more. Certain to be a long playing LP.

JUST AS I AM

KEITH BARROW—Capitol ST-12112 (EMI)



For his debut on this label, Barrow comes forth with a nine-tune album that is sure to appeal to R&B and pop listeners alike. Ralph Affoumado's production is kept simple with strings and horns at a minimum. Barrow, who sings, composes and plays keyboards, gets solid assistance from Steve Gadd, Ralph MacDonald, Tawatha, Gwen Guthrie and others. Listen to "In The Light."

I'M YOURS

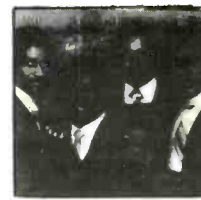
LINDA CLIFFORD—Curtom RS-1-3087 (RSO)



This talented vocalist's new album teams her with Isaac Hayes for a solid package of winners. Topping off the album is the up-tempo "Shoot Your Best Shot," a potential dance floor favorite. Also included are a version of the classic "I Had A Talk With My Man Last Night," five Hayes originals and "Red Light" from the film "Fame."

HURRY UP THIS WAY AGAIN

THE STYLISTICS—TSOP JZ 36470 (CBS)



Returning once again to the Philly sound, this male quartet sounds better than ever. Working with the TSOP stable of fine producers and writers, they cover ballads and uptempo selections with ease. Leading the pack here is "Driving Me Wild," which is sure to convince the unconvinced of this group's talents. Listen also to "And I'll See You No More."

Summer-Casablanca Suit

(Continued from page 3)

week of October, according to sources at Warner Bros.

Counsel for both sides, commenting on these latest developments in the court battle between Summer and Casablanca set in motion by the singer's January, 1980, suit against the label, its former president, Neil Bogart, and ex-manager Joyce Bogart, continued to press for further resolution in the wake of Judge Pacht's rulings.

Attorney Alan Croll, representing Casablanca, echoed an earlier statement from the label that "the matter is still in the hands of the court, and the only thing we lost was a temporary injunction against her releasing product on another label at this time.

"The judge was very careful in limiting his ruling by stating that he shouldn't grant a preliminary injunction at this time, period.

"He began his ruling by stating he was not endorsing, nor did he intend to endorse, Ms. Summer's conduct in this action." Croll said the court was continuing to study the case very closely in preparation for later court dates, and added that official court records of the Judge's rulings would not be available for several days.

Meanwhile, Donald Engel of Engel & Engel, representing Summer, greeted Judge Pacht's Monday ruling by saying, "This clears the way not only for this album, but for Donna Summer being a Warner Bros. artist."

Noting that a formal trial may take one to three years to reach the bench, Engel termed the latest decision as "the key decision, as far as we're concerned," and asserted that it "was based on a determination we

are likely to succeed."

Arguing that Summer's contractual obligations to Casablanca have already been fulfilled, Engel said he also moved for a summary judgment without trial on the controversial issue of the "key man clause" cited by Summer in her amended complaint earlier this year. According to that cause of action, the departure of former Casablanca chief Neil Bogart voided her commitment to the label, per his "key man" status within the contract.

Engel, who reported that his motion was made Thursday (4), said that Judge Jerry Fields, also sitting in Superior Court, took the motion under submission, "which indicates the possibility of a decision in favor of Ms. Summer on this point, without any trial."

That would render Summer free of her contract as of February of this year, on condition that a disputed letter cited in her suit, awarding her album credits against her contract on two LPs ("On The Radio—Greatest Hits" and the soundtrack to "Thank God It's Friday"), was also resolved in her favor.

The latest rulings do not, however, affect Summer's other claims in her January 28 suit, which seeks a total of some \$5 million in punitive damages and \$5 million in civil damages against Casablanca and the Bogarts.

Sources predicted that Croll and the Casablanca legal team would likely appeal Judge Pacht's rulings. Although Croll would not elaborate on any future strategy, he said the next court appearance in the case would come "sooner than anyone expects."

ASCAP Composer Honored



Pictured above is ASCAP president Hal David (left) presenting a special medallion to David Del Tredici, this year's Pulitzer Prize winner in music. The presentation of the medallion, traditionally reserved by the Society for its Pulitzer-winning members, was made at a recent luncheon reception at the Cottage Room of N.Y.C.'s Hampshire House. Among those attending were ASCAP board members W. Stuart Pope, president of Boosey & Hawkes (Del Tredici's publisher), Morton Gould, Edward Murphy, president of G. Schirmer, and Virgil Thomson, former Pulitzer Prize recipient. Del Tredici was awarded the 1980 Pulitzer for his composition "In Memory of a Summer Day."

Yes Breaks Garden Record



Atlantic recording group Yes recently played three back-to-back shows at New York's Madison Square Garden. It was the group's 16th Garden concert, a new record for greatest number of career shows at the arena. Shown at one of the concerts are, from left: Trevor Horn of Yes, Atlantic vice chairman Sheldon Vogel, and Yes members Alan White, Steve Howe and Geoff Downes.

Radio Replay

(Continued from page 16)

filling in at 'MMR part-time . . . Mike Scott of KTSA has moved to WNDE Indianapolis as PD/MD . . . Steve Sutton has reportedly resigned from WYSP in Philadelphia . . . WWRL in New York will be broadcasting the Nets basketball games . . . Chris Morris has joined the air staff of KRLY, Houston.

NEW YORK NEWS: WABC will broadcast the **Manhattans** outdoor concert for Music Week, to be held Monday, September 9 at Citicorp Center . . . WNEW-FM will be kicking off a new series featuring the music of local unsigned talent, also during New York Music Week, September 29 to October 4. The show will be hosted by **Scott Muni, Dick Neer and Vinnie Scelsa** . . . WNCN will be sponsoring the Friday classical concert at GM Plaza . . . And **Jimmy Lenner**, president of Millennium Records has recorded a public service announcement for New York Music Week.

AND FROM DIR: DIR Broadcasting and Schaefer Beer have joined forces on a new daytime live concert series for radio, dubbed "Schaefer Rock City." Opening the series September 17 will be **Southside Johnny and the Asbury Jukes** live from TRAX in New York. Among the stations broadcasting the show are WNEW-FM, New York; WMMR-FM, Philadelphia; WCC-FM, Hartford; WBRU-FM, Providence and WEZX-FM in Scranton.

Roshkind Leaves Motown

(Continued from page 3)

signed about a year ago. I had been trying to get out of the business for quite a while, but the record business was just so soft at that point—I couldn't leave Berry under those circumstances."

However, with the company's record division now buttressed by a clutch of top chart LPs, including product from Diana Ross, whose career Roshkind has overseen in a managerial capacity, the former broadcast journalist, press agent and political strategist decided to pursue his private goal—to write a novel based on his own experiences in the entertainment industry over the past decade.

Regarding that venture, Roshkind said he had been approached for other show business ventures. "Someone contacted me about a month ago, with a very flattering offer to join a Fortune 500-level company," he told RW. "But I turned that down, because I want to do what you (the reporter) get to do every day."

Roshkind added that he was finally spurred to begin that project when he received "a very substantial publishing offer" for his book. Although he indicated the initial offer wasn't necessarily his goal, Roshkind has reportedly been offered advances in sub-

stantial six-figure terms.

Roshkind originally joined the Motown team in 1966 as a consultant, becoming a full-time vice president several years later. He was instrumental in directing the company's relocation to the west coast, and its diversification into motion pictures, television and audio products.

Renewed activity in the movie and TV sectors was another reason he cited for his decision to leave, noting that Motown now has TV films in the works for all three major networks.

Despite that broad base in entertainment, Roshkind demurred at the prospect of any future executive post in the field, noting that while he had no conscious blueprint on the matter, "I'm not really looking to work every day." Instead, he'll continue his long-term investments in the commodities market—a pastime that has reportedly netted him an eight-figure income in recent years, independent of his Motown income—and work on his book.

"Hell, I graduated from the school of journalism at Northwestern," Roshkind enthused, "so I'm really just going back to my roots in that sense."

Record World Jazz

By SAMUEL GRAHAM

■ A VOTE FOR CARTER: Bass player **Ron Carter**, in case you haven't noticed, has put together a nice body of work as a leader in recent years—records that have certainly been underestimated, if not actually overlooked. That Carter is a superior player is well documented by the legions of albums on which he's appeared, but his last few Milestone releases are set apart by the writing and the concepts behind them. Consider the four that preceded his latest, "New York Slick": "Piccolo," a double-live showcase for his unusual two-bass quartet (with **Buster Williams**, **Ben Riley** and **Kenny Barron**); "Peg Leg," where the quartet is augmented by various woodwinds (clarinets, flutes, bassoon, oboe), beautifully arranged by **Robert M. Freedman**; "Parade," with an all-star band (**Chick Corea**, **Tony Williams**, **Joe Henderson** and Carter) and a five-piece horn/woodwind section fitting together as tightly as a surgeon's hand and rubber glove; and "Pick 'Em," a string-heavy item where the regular quartet is joined by no fewer than four cello players. None of these is run of the mill—and all of them work.

"New York Slick" has no particular theme—just good playing and writing, as always. The horn and woodwind charts, played by a front line of **Art Farmer**, **J.J. Johnson** and **Hubert Laws** (Carter, Barron and **Billy Cobham** are the rhythm section), are tight and flavorful; one hears a real ensemble, not just a bunch of guys blowing together. As for Carter, he's at his best on tracks like "Tierra Espanola," where his lowest notes punctuate the tune like some deep—but funny and graceful—groan. Sure, Carter the accompanist is indispensable. But check out Carter the composer and leader. You may be surprised.

HAIL TO THE CHIEF: The president of another label recently described the nucleus of Pablo Records' artist roster—**Count Basie**, **Ella Fitzgerald**, **Joe Pass**, **Oscar Peterson** and the rest—as the New York Yankees of jazz. If that handle is accurate, then the five latest offerings from the Pablo Today line pay tribute to Babe Ruth, for all five feature the music of **Duke Ellington**. Among them are "All Too Soon," by **Quadrant** (Pass, **Ray Brown**, **Milt Jackson** and **Mickey Roker**); **Sarah Vaughan's** "Duke Ellington: Songbook Two;" the **Clark Terry Five's** "Memories of Duke;" **Zoot Sims' "Passion Flower,"** and a compilation called "A Celebration of Duke." Not much need be said about them—what you see is what you get, as both players and, of course, material are familiar throughout. One thing worth noting, however, is that while the Vaughan, Quadrant and Terry selections on the "Celebration" album are all drawn from their individual LPs, Sims' are not. On "Passion Flower," Sims is listed merely as "leader" of a big band conducted and arranged by **Benny Carter** and manned by names like **Jimmy Rowles**, **Frank Wess**, **Grady Tate**, **Plas Johnson** and others, while "Celebration" has Sims leading a quartet (and playing soprano) through two songs that do not appear on "Passion Flower." Otherwise, retailers might do well to recommend "Celebration" to those buyers who can't afford the four separate albums.

WHAT'S NEW: In its own quiet way, Contemporary Records continues to put out some classy jazz. The most popular of their latest batch promises to be **Joe Farrell's** "Sonic Text," which compares favorably to another recent Contemporary release, **George Cables' "Cables' Vision;"** pianist Cables plays on "Sonic Text," in fact, along with **Freddie Hubbard**, bassist **Tony Dumas** and drummer **Peter Erskine**. A good record: straight-ahead, focused, uncompromised, but "modern" by anyone's standards. Also new from Contemporary is a solo effort by pianist **Mike Garson**, "Avant Garson," while new to many (including this columnist) will be two re-releases (identified by stickers on their covers as "original Contemporary classics"), **Helen Humes' "Songs I Like to Sing"** (from 1961; not quite as ribald as a more recent Inner City Humes album, "Let the Good Times Roll," but fun all the same) and the **Curtis Counce Group's "Landslide"** (1957) . . . From Galaxy comes **Art Pepper's "Landscape,"** recorded live in Tokyo last year and including Cables, Dumas and **Billy Higgins**. Pepper is notoriously inconsistent, but this seems to have been one of his better nights. His playing is coherent, in control, neither over-extended nor too conservative. Material includes four Pepper originals (among them yet another version of "Straight Life"), as well as "Avalon" and a nice, sensitive reading of "Over the

Rainbow" that emerges from a rather free-form intro . . . Three new ones from Pausa: **Stéphane Grappelli's** "Afternoon in Paris," a collection of standards ("Chicago," "Tangerine," "Misty," "Autumn Leaves") recorded almost ten years ago and featuring bassist **Eberhard Weber**, who has since made some very different albums under his own name for ECM; **George Shearing's** "500 Miles High" (from '77), with **Niels Henning Orsted-Pedersen** and guitarist **Louis Stewart**; and the **Singers Unlimited's** "Feeling Free" (1975). There is something pristine about the latter's versions of "Green Dolphin Street," "Skylark" and others—tight, certainly, and well arranged, but too close to the Ray Conniff-Johnny Mann school for this listener. . . . The latest from Clean Cuts, Adelphi's jazz line, is the **Phil Woods Quartet's** "Volume One," with liner notes by RW's own **Peter Keepnews** (when he had a respectable job, as managing editor of Jazz Magazine) . . . From Motown: a best of **Grover Washington, Jr.** called "Baddest," and violinist **Michal Urbaniak's** "Serenade for the City" . . . Finally, RCA/Bluebird has come with volumes VI and VII of "The Complete **Glenn Miller.**"

Tucker Guilty

(Continued from page 3)

witness in the government's case against Sam Goody Inc.

The Goody case is currently delayed because of various pre-trial motions. The RIAA, which had been directed by Judge Platt to turn over some 10,000 documents to lawyers for Sam Goody Inc., has appealed Platt's ruling to the Second Circuit Court of Appeals in Manhattan. Although the Court has been asked to rule quickly on the matter, they are not expected to reach a decision for another month. When the RIAA failed to turn over the documents, Platt found them in contempt. The outcome of that charge is also pending on the Court of Appeals' decision.

W3 Promotes Fox

■ LOS ANGELES—Susan Fox has been promoted to the position of account executive at W3 Public Relations, it was announced by Sharon Weisz, president of the Los Angeles-based firm.

Stan Cornyn

(Continued from page 3)

Included in Cornyn's new position is responsibility for development of the commercial video activities of the WCI Record Group. Cornyn will head a new record-video unit.

Cornyn had been executive vice president of Warner Bros. Records, where he has worked for almost 20 years. His new position with the WCI Records Group, which has been under discussion for several months, has "the full support of the heads of each of our major record companies," according to Horowitz.

"Although Stan Cornyn has received a measure of fame outside our Record Group for his eloquent keynoting with such speeches as 'The Day Radio Died,' and his revolutionary advertising and marketing style that has come to characterize much of Warner Bros. Records," Horowitz said, "he is known for other things within our companies. On the inside, our Record Group executives acknowledge him as an intelligent, insightful executive."

The Jazz LP Chart

SEPTEMBER 20, 1980

- GIVE ME THE NIGHT**
GEORGE BENSON/Qwest/WB HS 3453
- LOVE APPROACH**
TOM BROWNE/Arista/GRP GRP 5008
- THIS TIME**
AL JARREAU/Warner Bros. BSK 3434
- RHAPSODY AND BLUES**
CRUSADERS/MCA 5124
- "H"**
BOB JAMES/Columbia/Tappan Zee JC 36422
- MAGNIFICENT MADNESS**
JOHN KLEMMER/Elektra 6E 284
- ROUTES**
RAMSEY LEWIS/Columbia JC 36423
- BADDEST**
GROVER WASHINGTON, JR./Motown M9 940A2
- NIGHT CRUISER**
EUMIR DEODATO/Warner Bros. BSK 3467
- ROCKS, PEBBLES AND SAND**
STANLEY CLARKE/Epic JE 36506
- STRIKES TWICE**
LARRY CARLTON/Warner Bros. BSK 3380
- SPLENDIDO HOTEL**
AL DI MEOLA/Columbia C2X 36270
- HOW TO BEAT THE HIGH COST OF LIVING** (ORIGINAL SOUNDTRACK)
HUBERT LAWS AND EARL KLUGH/
Columbia JS 36741
- BEYOND**
HERB ALPERT/A&M SP 3717
- DREAM COME TRUE**
EARL KLUGH/United Artists LT 1026
- PARTY OF ONE**
TIM WEISBERG/MCA 5125
- THE SWING OF DELIGHT**
DEVADIP CARLOS SANTANA/Columbia C2 36590
- CATCHING THE SUN**
SPYRO GYRA/MCA 5108
- CALLING**
NOEL POINTER/United Artists LT 1050
- DAVID GRISMAN-QUINTET '80**
Warner Bros. BSK 3469
- WIZARD ISLAND**
JEFF LORBER FUSION/Arista AL 9516
- MONSTER**
HERBIE HANCOCK/Columbia JC 36415
- HIDEAWAY**
DAVID SANBORN/Warner Bros. BSK 3379
- WIDE RECEIVER**
MICHAEL HENDERSON/Buddah BDS 6001 (Arista)
- IT'S MY TIME**
MAYNARD FERGUSON/Columbia JC 36766
- ONE BAD HABIT**
MICHAEL FRANKS/Warner Bros. BSK 3427
- DETENTE**
BRECKER BROTHERS/Arista AB 4272
- NEW YORK SLICK**
RON CARTER/Milestone M 9096 (Fantasy)
- YOU'LL NEVER KNOW**
RODNEY FRANKLIN/Columbia JC 36122
- A BRAZILIAN LOVE AFFAIR**
GEORGE DUKE/Epic FE 36483

Latin American Album Picks



"BAILABLES 12"

HUGO BLANCO—West Side WSLA 4123-11

En su propia producción, Hugo Blanco lanza esta nueva grabación de sus populares bailables, en su característico sonido. Muy bailable, excelente mezcla y sonido brillante. "Mañana vas a llorar," "Al fin pasó," "Antes," "Levantate" y "Arena Caliente."

■ In his own production, Hugo Blanco offers a new package of his famous series "Bailables." Venezuelan rhythm at its best. "Arena Caliente," "Chapoteando," "María Mercé," more.



"FELIZ ME SIENTO"

ADALBERTO SANTIAGO—Fania JM 562

Con arreglos de Luís Cruz, Louie Ramirez y Joe Mannozi y en producción de Ray Barretto, Adalberto Santiago interpreta "La amistad," (A. Santiago) "Se me olvidó tu nombre," (Raúl R. Rosado) "A trabajar" (Alvarez) y "Feliz me siento." (A. Santiago) nombre," (Raúl R. Rosado) "A trabajar" (H.

■ With arrangements by Luís Cruz, Louie Ramirez and Joe Mannozi and produced by Ray Barretto, Adalberto Santiago is at his very best in this new salsa package. "Si supieras/Ansias de tí," (J. R. Martínez/D.R.) "Quisiera amarte menos," (M. Talanera) others.



"AMOR, QUE SERA DE MÍ"

LOS MOROS—Arcano MKL1 3490

Los Moros de Argentina interpreta temas y contagiosos, dentro de la onda Argentina. "Me has hecho daño," (Marcelo Requena) "Tomame la mano y ven," (P. Helman) "Amor, que será de mí" (M.J. Requena) y "Porque te extraño tanto." (Requena)

■ Los Moros from Argentina offers very simple and contagious tunes. They could easily make it in most of the latin markets. "Vals," (Túbaro-Requena-Arbizu) "La trampa está tendida" (Arbizu-Tubaro) and "Dilo enseguida." (Rubaro-Arbizu)



"ROMPIENDO COLLORA"

CHARANGA SENSUAL—Salsa Internacional LP 721

Mueve a bailar la Charanga Sensual de Nueva York en esta producción de salsa. Entre los temas destacan "Ya es muy tarde," (D.R.)

■ Charanga Sensual move to dance in this salsa production. Rhythmic and contagious tunes will open doors among salsa fans. "Mi tocayo," (O. Aviles) "Sandra," (Aviles) and "Nunca vencido." (Aviles)

Desde Nuestro Rincon Internacional

By TOMAS FUNDORA

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



■ Según informaciones del servicio AP y reproducidas en la mayoría de los más importantes diarios y vehículos informativos de Estados Unidos, se ha dado a conocer que "fuentes del gobierno manifestaron que la Comisión Federal de Comunicaciones (FCC) se halla investigando el único servicio de televisión en el país que se provee exclusivamente en español, la Spanish International Network (SIN), para determinar si ejerce control ilegal sobre cinco estaciones televisoras. Se abrió la investigación por objeciones extraoaciales presentadas por la organización Radiofusores Hispanos de Estados Unidos (SRBA). El pasado 28 de Julio, el senador republicano **Harrison Schmitt**, de Nuevo Mexico, asimismo pidió a la FCC que estudiara el caso. La queja central es que la Corporación Internacional Hispana de Comunicaciones (SICC) propietaria de las citadas cinco estaciones está controlada por la SIN en infracción de las regulaciones del FCC. La corporación es propietaria de WXTV-TV de Patterson, Nueva Jersey, KWEX TV de San Antonio, Texas, KMEX TV de Los Angeles, KFTV TV de Hanford, California y WLTV TV (Canal 23) de Miami, Fla. Cada una de esas estaciones recibe programas de la SIN, servicio televisivo, el 75 por ciento de cuyas acciones pertenece a intereses mexicanos. La Ley Federal de Comunicaciones de 1934 prohíbe el control extranjero de cualquier estación difusora de Estados Unidos. Si la FCC determinara que la SIN controla a la SICC, podría obligar a ésta a entregar sus licencias de televisión. Tal conclusión podría asimismo interrumpir los esfuerzos de la SIN por ampliar su servicio a través de trasmisores televisivos de baja potencia acoplados con antenas para sateloides. En la actualidad la SIN posee tales sistemas en Denver, Colorado, y Washington, D.C., tras obtener licencias experimentales de la FCC. Fué precisamente la solicitud de esas licencias lo que suscitó las objeciones del grupo de difusores. Varias estaciones de radio que ofrecen programas hispanoparlantes fundaron este mismo año la SRBA. El 75 por ciento de las acciones de las SIN es propiedad de Televisa, que opera una red comercial de televisión en México, donde posee más de 100 televisoras. Los restantes intereses de la entidad son propiedad de **Raynold (Renee) Anselmo**, un estadounidense de ascendencia italiana, que es presidente tanto de la SIN como de la SICC. Según la queja de los difusores y otra documentación, a Televisa la posee y controla el Telesistema Mexicano, S.A., cuyos accionistas son en su mayoría parientes del difunto **Emilio Azcarraga**. Expedientes en poder de la FCC indican que la familia Azcarraga tiene un 20 por ciento de los intereses de la SICC a través de la compañía de inversiones Laura. Veinte por ciento es el máximo de intereses foráneo que permite la FCC en una compañía difusora estadounidense. Anselmo tiene alrededor del 24 por ciento. El grupo de difusores aduce que cuando los intereses de Azcarraga y Anselmo se combinan con los de otros cinco miembros de la junta directiva de la SICC, que son antiguos asociados o empleados de la SIN, resulta patente que la SICC no es independiente. El presidente de la organización de Radiodifusores Hispanos de Estados Unidos (SRBA), **Ed Gomez**, de la KABQ-AM de Albuquerque, N.M. expresó que su grupo de miembros ha estado durante largo tiempo preocupado por el creciente monopolio establecido por la Spanish International Network en los Estados Unidos, en su base de operaciones establecidas a través de estaciones televisando en Español,



Piper



Jessica Cain

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Chrsty et al.

(Continued on page 53)

LATIN AMERICAN HIT PARADE

Popularidad (Popularity)

New York

By WJIT (MIKE CASINO)

1. DILE A TU NUEVO AMOR
NELSON NED
2. ELENA, ELENA
RAFAEL CORTIJO
3. LLORE
HECTOR LAVOE
4. CARTAS MARCADAS
ISMAEL MIRANDA
5. TRISTEZA ENCANTADA
LALO RODRIGUEZ
6. ROMANTICA LUZ, ROMANTICA VOZ
LUCECITA
7. EL BARRIGON
WILFRIDO VARGAS
8. SABINA GOMEZ
PAPAITO
9. COMPANERA MIA
EL GRAN COMBO
10. AMANTES
JULIO IGLESIAS

El Paso

BY KAMA (ERNESTO QUINONES)

1. POBRE GORRION
RAQUEL-N.V.
2. INOCENTE POBRE AMIGA
LUPITA D'ALESSIO—Orfeon
3. FALSA MUJER
SUPER ESTRELLA—Viza
4. EL FAROLITO
EL GARRAFON Y SUS CINCO
MONEDAS—LAD
5. MORIR DE AMOR
MIGUEL BOSE—CBS
6. NO ME ARREPIENTO DE NADA
ESTELA NUNEZ—Ariola
7. HE VENIDO A PEDIRTE PERDON
JUAN GABRIEL—Pronto
8. TU DECISION
RIGO TOVAR—Profono
9. QUE ME PERDONE TU AMANTE
IRENE RIVAS—Cara
10. ME ACUERDO DE TI
LOS FELINOS—Musart

San Francisco

By KBRG (AL CARLOS HERNANDEZ)

1. NO ME SE RAJAR
VICENTE FERNANDEZ—CBS
2. PAVO REAL
JOSE LUIS—T.H.
3. INOCENTE POBRE AMIGA
LUPITA D'ALESSIO—Orfeon
4. EL NOA NOA
JUAN GABRIEL—Pronto
5. BUSCA UN AMOR
NATALIA BAEZA—Pronto
6. COMPANERA MIA
EL GRAN COMBO—EGC
7. PERDONA CARINO
GRUPO LA AMISTAD—Profono
8. LOS RODRIGUEZ
CONJUNTO CLASICO—Lo Mejor
9. SERA
JOSE JOSE—Pronto
10. ESE HOMBRE
ROCIO JURADO—Arcano

Newington, Conn.

By WRYM (MARTINEZ/AGUILERA)

1. MUJER BORINCANA
LEONARDO PANIAGUA—Discolor
2. COMPANERA MIA
EL GRAN COMBO—Combo
3. CHUPA EL MANGO
BLAS DURAN—Madely
4. LA BURUNQUENA DE DONA INES
MARVIN SANTIAGO—T.H.
5. INOCENTE POBRE AMIGA
LUCHA VILLA—Musart
6. BAJA Y TAPA LA OLLA
SANTIAGO CERON—Salsa
7. DILE A TU NUEVO AMOR
NELSON NED—Alhambra
8. ALCOBA PRESTADA
ODILIO GONZALEZ—Velvet
9. VIVO PENANDO
LATIN DIMENSION—Kim
10. SUFRIMIENTO
RODOLFO—Fuentes

Ventas (Sales)

Phoenix

1. HE VENIDO A PEDIRTE PERDON
JUAN GABRIEL—Pronto
2. ERES MI TODO
JOE BRAVO—Freddie
3. ENSENAME A OLVIDAR
RAMON AYALA—Freddie
4. INOCENTE POBRE AMIGA
LUPITA D'ALESSIO—Orfeon
5. MAS DE LO QUE MERECIAS
LOS HUMILDES—Fama
6. HEY
JULIO IGLESIAS—CBS
7. NO PIDAS MAS PERDON
YOLANDA DEL RIO—Arcano
8. EL FAROLITO
EL GARRAFON Y SUS CINCO
MONEDAS—LAD
9. UNA MUJER DE ESTE PUEBLO
LITTLE JOE—Freddie
10. MAS QUE PIERDA LA VIDA
RUBEN NARANJO—EC

Denver

1. HE VENIDO A PEDIRTE PERDON
JUAN GABRIEL—Pronto
2. QUE TE VAS, TE VAS
VICENTE FERNANDEZ—CBS
3. INOCENTE POBRE AMIGA
LUPITA D'ALESSIO—Orfeon
4. CONSEJOS
LOS TIGRES DEL NORTE—Fama
5. NO PIDAS MAS PERDON
YOLANDA DEL RIO—Arcano
6. HEY
JULIO IGLESIAS—CBS
7. ENSENAME A OLVIDAR
RAMON AYALA—Freddie
8. LAS TRES TUMBAS
FEDERICO VILLA—Arcano
9. EL ASESINO
GILBERTO VALENZUELA—Gas
10. EL GORRION Y YO
MANOELLA TORRES—CBS

Uruguay

By JUANJO ALBERTI

1. PAPUCHO MIO
LUCRECIA—CBS
2. GRACIAS POR LA MUSICA
ABBA—RCA
3. UN SENTIMENTAL
JULIO IGLESIAS—CBS
4. FUERA DE LA PARED
MICHAEL JACKSON—Epic
5. EN LA ARMADA
PARCHIS—Belter
6. TODAVIA
COMMODORES—Motown
7. LATINO
RAFAELLA CARRA—Epic
8. NO PODRAS ESCAPAR DE MI
SHERIKO—Orfeon
9. CARTA A MI MADRE
RICHARD CLAYDERMAN—Tonodisc
10. MATASTE LA MAGIA
ARPEGIO—RCA

San Antonio

1. HE VENIDO A PEDIRTE PERDON
JUAN GABRIEL—Pronto
2. INOCENTE POBRE AMIGA
LUPITA D'ALESSIO—Orfeon
3. COMO YO TE AMO
RAPHAEL—Alhambra
4. ENSENAME A OLVIDAR
RAMON AYALA—Freddie
5. PAVO REAL
JOSE LUIS—T.H.
6. EL GORRION Y YO
LOS PAISANOS—JOEY
7. LO QUE NO FUE NO SERA
LOS REYES LOCOS—CBS
8. TUS O'OS CASTANOS
NELSON NED—Alhambra
9. SI ME DEJAS DE AMAR
LOS BABY'S—Peerless
10. ERES MI TODO
JOE BRAVO—Freddie

Nuestro Rincon (Continued from page 52)

particularmente debido a que su programación es producida en su gran mayoría en México."

Firmó Piper Pimienta contrato con Discos Fuentes de Colombia, a través de **Conrado Domínguez**, Gerente de la árma y **Hernán Colorado**, su Director Artístico . . . La hija de **Joe Cain**, a quien casi ve nacer, acaba de ármr contrato con ABC TV para presentarse como modelo de televisión. **Jessica Cain** terminó sus estudios de drama este verano en Nueva York y está representada por "John Casablanca's Elite Model Agency;" a través del mundo, y por la cual realizado varios comerciales televisivos, incluyendo uno reciente para la 7 UP. En cualquier momento, su padre producirá una grabación por **Jessica**, dirigida el mercado de habla inglesa. ¡Felicidades a ambos! . . . **Chrysty**, de Chrysty Records de Denver, Colorado, y quien reporta para nuestras investigaciones de Hit Parade, me envía foto con **Federico Villa** y **Yolanda del Rio**, quienes triunfaron rotundamente en sus presentaciones en el "Papa Gallo Azteca." ¡Saludos a los tres!

Roddy Shashoua de Musexpo '80 me suplica de conocer a los interesados en asistir a su evento, que se realizará de Septiembre 26 al 30, en el Hotel Americana Bal Harbour, de Miami Beach, se pongan en contacto inmediato con sus oácinas centrales, ya que las reservaciones están a punto de agotarse y quisiera cumplir con todos los compromisos verbales contraídos. La dirección de Musexpo es 1414 Avenue of the Americas, New York, N.Y. 10019. Tel. (212) 489-9245 . . . Comienza a dar fuerte en Venezuela **Nohemí**, con el tema "Prisionera," Lanzado por Discorona . . . Los primeros ganadores locales en Estados Unidos, para el Festival OTI, han sido anunciados por KORO TV, Canal 28 de Corpus Christi, Texas, a través de una competencia eliminatoria que celebraron el pasado 15 de Agosto, en la cual tomó el primer lugar, Roger Pro, Jr., estudiante de 19 años que fué seleccionado entre nueve competidores, con su tema "La Magia del Corazón", también interpre-

tado por él ante las cámaras televisivas. Las demás áreas irán dando a conocer sus resultados eliminatorios, para hacer una competencia general de ganadores de Estados Unidos, que se celebrará en el Hotel Fountainbleau Hilton de Miami Beach, Florida, en Octubre 4. La final del Festival OTI se celebrá este año en el "Noveno Festival Internacional de la Canción OTI" en Buenos Aires, Argentina, el día 15 Noviembre . . . Y ahora . . . ¡Hasta la próxima!

As reported by the Associated Press, the government is investigating the only full-time Spanish-language TV program service in the U.S. to determine whether it illegally controls five television stations. The investigation was confirmed in a letter sent last month by Federal Communications Commission chairman **Charles D. Ferris** to Sen. **Harrison Schmitt** (R., N.M.). The investigation was prompted by informal objections filed by the Spanish Radio Broadcasters of America (SRBA). The central allegation is that the Spanish International Communications Corp., owner of five U.S. television stations, is controlled by the Spanish International Network in violation of FCC regulations. The corporation owns WXTV-TV in Paterson, NJ; KWEX-TV in San Antonio, Tex.; KMEX-TV in Los Angeles; KFTV-TV in Hanford, Cal., and WLTV-TV in Miami. Each receives programming from the Spanish International Network, a television service with 75 percent of its stock held by Mexican interests. The Communications Act of 1934 prohibits foreign control of any broadcast station in the States. If the FCC determines that SIN controls the Spanish International Communications Corp., it could force the SICC to surrender its TV licenses. Such a finding could also disrupt the network's efforts to extend its service through low-power TV transmitters coupled with satellite antennae. It is currently operat-

(Continued on page 54)

Record World en Brasil

By OLAVO A. BIANCO

■ Murió a los 66 años de edad el gran poeta, diplomático y autor de gran talento **Vinicius de Moraes**. Todas las radio emisoras del país hicieron una pausa en sus programaciones habituales como homenaje póstumo al gran autor que era uno de los más conocidos del Brasil, al igual que en Europa y en todo el continente americano. Su último LP con **Toquinho** grabado por Ariola fué el fruto más reciente de su rica inspiración, de la cual quedarán algunas para siempre tales como "Garota de Ipanema". Descanse en paz! . . . De paso por Rio de Janeiro tras visitar Buenos Aires, **Bhaskar Menon**, presidente del grupo EMI Internacional . . . Hace más de treinta años la Cadena de Television Tupi de Sao Paulo lanzaba al aire su primer programa de television en América Latina, momento que marcó el inicio del Canal 3 y más tarde el Canal 4 de Sao Paulo, marcando así el comienzo de lo que será después la primera cadena de television brasileña. Este año 1980 marcó el final de la Cadena Tupi debido a la huelga de los trabajadores de la television de Sao Paulo, considerada legal y justa por la justicia, ya que no recibían sus salarios por más de cinco meses. Más tarde, los directores de la Cadena Tupi decidieron interrumpir las transmisiones lo que obligó declarar la concesión de siete de los canales de las Asociadas, con excepción de la Television Brasilia de Brasilia y Itapuá de Salvador, Bahia. El gobierno ordenó también a la Caixa Economica Federal efectuar un préstamo de cuarenta millones de cruzeiros a la Union Sindical de Radialistas de Sao Paulo para pagar a los trabajadores sus pagos atrasados y preparar la disposición de las concesiones a cualquier entidad que tenga condiciones de

adquirirlos. De todos modos, es innegable que ha muerto un importante medio de comunicación de la música brasileña.

El grupo Artplan, responsable de la visita de **Frank Sinatra** al Brasil en el mes de enero pasado, se prepara ahora en silencio para lograr reunir a los **Beatles** para su posible presentación en el Estadio de Maracanã . . . Según comentarios, después de la venta de la casa grabadora RGE al grupo Sigla (Globo), **Enrique Lebendiger** regresa al mundo disquero con su sello Fermata . . . "Foi Deus Quem Fez Voce" con **Amelinha** y "Rasta Pé" con **Jorge Alfredo** y **Chico Evangelista** han sido clasificadas para competir en las finales del Festival de Música MPB 80 de la Cadena Globo de Television . . . Falleció el pasado 29 de julio a los 36 años de edad, el conocido cantante brasileño **Paulo Sergio**, después de caer en estado de coma tras haberse presentado en un programa de television. El cantante comenzó su carrera grabadora que ya no existe y que fué adquirida hace tiempo por Beverly, con la cual obtuvo su mayor éxito, "La Última Canción". A todo lo largo de su carrera dejó grabados un total de 13 LPs y sus últimas presentaciones en público fueron en circos. Las ceremonias fúnebres fueron en Rio de Janeiro con la presencia de más de treinta mil personas en su mayoría fanáticos del artista.

Según la prensa de Rio de Janeiro, parece definitiva la salida de **Simone** (EMI Odeon) para Ariola Brasil . . . Dejó su cargo en Polygram el joven productor **Marcos Maynard Araujo** . . . Totalmente agotados los tickets para los finales del festival MPB 80 en Maracanazinho y que seguramente será uno de los espectáculos más importantes del año . . . Según la prensa de Río, el cantante **Milton Nascimento** anunció que al terminar su presente contrato con Ariola pretende volver a EMI Odeon . . . Salió esta semana al mercado el nuevo LP de **Clara Nuñez** (EMI Odeon), al mismo tiempo que **Maria Bethania** (Polygram) continuó presentándose en Sao Paulo, **Simone** (EMI Odeon) graba su nuevo LP en Rio, **Diana Pequeno** (RCA) estará en la final del MPB 80, **Gretchen** (Copacabana) continúa con fuerza en las listas de ventas con su "Freak Le Boom Boom" y **Maria Creuza** (RCA) prepara su nuevo disco, lo que da a entender a las claras que las mujeres siguen con mucha fuerza en Brasil. Y eso es todo!

Nuestro Rincon (Continued from page 53)

ing systems in Denver and Washington, D.C., after receiving experimental licenses from the FCC. The Spanish Radio Broadcasters Association was formed early this year by a group of radio stations offering Spanish-language programs. Its president, **Ed Gomez** of KABQ-AM in Albuquerque, N.M., says the group's members have long been concerned about Spanish International Network's growing monopoly in programming services for U.S.-based Spanish-language stations, particularly since its programming is produced mostly in México.

Discos Fuentes in Colombia has signed **Piper Pimienta** to an exclusive contract. At the signing were **Conrado Dominguez**, general manager and **Hernan Colorado**, artistic director . . . **Joe Cain** informed me that his daughter **Jessica** has just finished drama school courses in New York and is being represented as a model by the John Casablanca Elite Model Agency throughout the world . . . **Christy Marquez**, from Christy's Records in Denver, Colorado, supplied us with a photo with **Federico Villa** and **Yolanda del Rio**.

The Coast (Continued from page 18)

songs. One insider promised us a shift away from guitar pyrotechnics, a new whiff of Farfisa keyboard, and songs so strong that "**Dave McGee** will lose his mind" (editor's note—isn't this a so-called *fait accompli*?).

Look for it in about two weeks.

COUNTERATTACKS: If The Boss' latest will be cause for celebration among contemporary rockers, lovers of vintage soul should be at least as excited about a major reissue from The Godfather himself, **James Brown**.

Solid Smoke Records, the Bay Area label that has made collectors happy with re-released sides by **Dorsey** and **Johnny Burnette**, among others, has scored its biggest coup to date with acquisition of the rights to "James Brown Live At The Apollo, Vol. 1," originally released by King Records in 1963.

Viewed by many as the best live album ever cut, the set, recorded during a 1962 engagement, has been unavailable for well over a decade. Now retitled "Live and Lowdown at The Apollo," the package will be distributed under the supervision of Rounder Records and its network of indie allies.

NAMES IN THE NEWS: Talk about blasts from the past—now we read that **Bobby Sherman** has been signed "to begin work on his first major album effort in several years." The signing was announced by **Ron Boutwell**, who used to handle Sherman's concert merchandising (he and Sherman also wrote the latter's hit "Waiting at the Bus Stop") and will produce the new album . . . A tune called "Marie Marie" by **Shakin' Stevens** is reportedly hovering near the top 20 in England even as we, ah, write. The song was written by **Dave Alvin** of L.A.'s own **Blasters**, the rockabilly quartet who recently opened a few dates for **Queen**. The Blasters are as yet unsigned themselves, however . . . A new artist looking for a record deal himself is one **Micki Free**, whose recent sessions included such disparate talents as **Cherie Currie**, **Louise Goffin**, **Paulinho da Costa** and **Jai Winding**. Onlookers were said to include the aforementioned Jon Landau and **Kiss' Gene Simmons**. Maybe that means Free will be performing "Badlands" in hyena makeup . . . **Ella Fitzgerald**, the First Lady of Song, will receive an honorary Doctor of Music degree from Howard University (in Washington, D.C.) on September 26. She can add it to the honorary doctorates she's already received from Dartmouth, the University of Maryland and Washington University . . . Beginning last Wednesday (10), IRS group the **Buzzcocks** are releasing three singles in six-week intervals. These singles, which have no designated A or B sides, will be followed with an album due for release in February . . . **Art Fein** has sold his idea for a TV series called "Teen Angel" to Green-Epstein Productions at Columbia Pictures.

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 (CBS)

(Regional)
"No Me Sé Rajar"
 (J. Carmelo Frayle)
VICENTE FERNANDEZ
 (CBS)

Classical Retail Report

SEPTEMBER 20, 1980
CLASSIC OF THE WEEK



VERDI
LA TRAVIATA
CALLAS, Kraus, Sereni, Ghione
Angel

BEST SELLERS OF THE WEEK*

VERDI: LA TRAVIATA—Callas, Kraus, Sereni, Ghione—Angel
BOLLING: PICNIC SUITE—Bolling, Rampal, Lagoya—CBS
BRAHMS: DOUBLE CONCERTO—Perlman, Rostropovich, Haitink—Angel
PLACIDO DOMINGO SINGS ZARZUELA ARIAS—London
PAVAROTTI'S GREATEST HITS—London
PUCCINI: TOSCA—Ricciarelli, Carreras, Raimondi, Karajan—DG
SIBELIUS: VIOLIN CONCERTO—Perlman, Previn—Angel
VERDI: STIFFELIO—Sass, Carreras, Gardelli—Philips

SAM GOODY/EAST COAST

BOLLING: PICNIC SUITE—CBS
BRAHMS: DOUBLE CONCERTO—Angel
DEBUSSY: LA DEMOISELLE ELU—Barenboim—DG
DOMINGO: ZARZUELA—London
PAVAROTTI'S GREATEST HITS—London
ITZHAK PERLMAN AND PINCHAS ZUKERMAN PLAY VIOLIN DUETS—CBS
PUCCINI: TOSCA—DG
STRAVINSKY: RITE OF SPRING FOR PIANO—Atamian—RCA Digital
VERDI: STIFFELIO—Philips
VERDI: LA TRAVIATA—Angel

J & R MUSIC WORLD/ NEW YORK

BEETHOVEN: COMPLETE SYMPHONIES—Bernstein—DG
BRAHMS: DOUBLE CONCERTO—Angel
DELIUS: SEA PICTURES—Minton, Barenboim—CBS
DVORAK: NEW WORLD SYMPHONY—Kondrashin—London Digital
PAVAROTTI'S GREATEST HITS—London
PUCCINI: TOSCA—DG
RIMSKY-KORSAKOV: SCHEHERAZADE—Chalfonte Digital
VERDI: STIFFELIO—Philips
VERDI: LA TRAVIATA—Angel

CUTLER'S/NEW HAVEN

BACH: COMPLETE CANTATAS, VOL. XXV—Harnoncourt—Telefunken

BEETHOVEN: VIOLIN CONCERTO—Chung, Kondrashin—London Digital
BOLLING: PICNIC SUITE—CBS
PAVAROTTI'S GREATEST HITS—London
PUCCINI: TOSCA—DG
PURCELL: DIDO AND AENEAS—Boston Camerata—Harmonia Mundi
SIBELIUS: VIOLIN CONCERTO—Angel
STRAVINSKY: RITE OF SPRING PIANO VERSION—Atamian—RCA Digital
VERDI: STIFFELIO—Philips
VERDI: LA TRAVIATA—Angel

LAURY'S/CHICAGO

BRAHMS: DOUBLE CONCERTO—Angel
DOMINGO: ZARZUELA—London
DVORAK: NEW WORLD SYMPHONY—Kondrashin—London Digital
HAYDN: THERESIEN MASS—Bernstein—CBS Digital
PACHELBEL: KANON—Paillard—RCA
PAVAROTTI'S GREATEST HITS—London
PROKOFIEV: SYMPHONY NO. 5—Bernstein—CBS Digital
SHOSTAKOVICH: SYMPHONY NO. 5—Bernstein—CBS Digital
VERDI: STIFFELIO—Philips
VERDI: LA TRAVIATA—Angel

STREETSIDE/ST. LOUIS

BEETHOVEN: VIOLIN CONCERTO—Chung, Kondrashin—London Digital
BRAHMS: DOUBLE CONCERTO—Angel
GOLDMARK: RUSTIC WEDDING—Previn—Angel
PAVAROTTI'S GREATEST HITS—London
PUCCINI: TOSCA—DG
PROKOFIEV: SYMPHONY NO. 5—Bernstein—CBS Digital
SCHUMANN: LIEDER—Ameling—Philips
SIBELIUS: VIOLIN CONCERTO—Angel
VERDI: STIFFELIO—Philips
VERDI: LA TRAVIATA—Angel

TOWER RECORDS/ SAN FRANCISCO

BOLLING: PICNIC SUITE—CBS
ENRICO CARUSO: A LEGENDARY PERFORMER—VOLS. VIII, IX—RCA
CHAUSSON: QUARTET NO. 21—Maazel, Cleveland Winds—Telarc
DEBUSSY: PRELUDES—Arrau—Philips
DOMINGO: ZARZUELA—London
DVORAK: NEW WORLD SYMPHONY—Kondrashin—London
PUCCINI: TOSCA—DG
SCHOENBERG: SURVIVOR FROM WARSAW, OTHER WORKS—Boulez—RCA
VERDI: STIFFELIO—Philips
VERDI: LA TRAVIATA—Angel

* Best Sellers are determined from the retail reports of the stores listed above, plus those of the following: King Karol/New York, Record World/TSS/Northeast, Record & Tape Collectors/Baltimore, Record & Tape, Ltd./Washington, D.C., Specs/Miami, Harmony House/Detroit, Rose Discount/Chicago, Radio Doctors/Milwaukee, Sound Warehouse/Dallas, Jeff's Classical/Tucson, Tower Records/Los Angeles, Discount Records/San Francisco and Tower Records/Seattle.

Stiffelio: Rare Verdi

By SPEIGHT JENKINS

■ NEW YORK — Philips has presented opera lovers with a splendid recording of a largely unknown Verdi opera, *Stiffelio*. As part of the Dutch company's ongoing series of rare Verdi operas—all conducted with panache and style by Lamberto Gardelli—*Stiffelio* stands high as one of the most interesting and valuable of the master's lesser-known works. The opera has the energy associated with all of Verdi but particularly with the operas of his youth—*Ernani*, *Nabucco* and *Macbeth*. It was composed after *Luisa Miller* and almost coincidentally with *Rigoletto*. Though it cannot claim to have the tunes of the latter—few musical works in history can—its melodies are strong and the musical development of the principal characters is in the best Verdi manner.

The problem with *Stiffelio*, as with many other good operas, was its book. I say was, because the problems of the book are no longer bothersome. In the nineteenth century an Italian audience was not prepared to see a married minister, and even less to see a married man publicly forgive his wife's adultery. The censors took away *Stiffelio's* religious orders, made him a layman and did not allow him to read from the gospel. Later on, when the work was performed in Rome the whole libretto was changed around. Without such problems for us, the libretto can be read as an interesting, clear text with one big problem. It never is made clear why Lina was unfaithful to her husband. She spends the whole opera bemoaning her faithlessness, hating the man who seduced

her and loving her husband. She is virtue personified, and we never find out if she was really misled or tricked into her actions.

The role of *Stiffelio* is basically a quiet one, but he sometimes explodes in passionate outbursts. Julien Budden, the Verdi scholar who wrote the liner notes, comments that he might well be a prototype for Otello. Certainly Stankar, his father-in-law, who first orders Lina not to confess to her husband, then eventually kills her seducer, is also wildly variable. He seems by his words to be a man of peace, but he lusts after the blood of Lina's seducer.

New York has heard only one *Stiffelio* that I know of in the last quarter-century. It took place three or four years ago at the Brooklyn Academy of Music with Vincent La Selva's New York Grand Opera and gave a good idea of the outlines of the work. Obviously, the opera needed important singers, and Philips gives them to us. Sylvia Sass does not have a controlled voice. At times it is very sweet; at other moments it sounds quite raw. But despite a few wild moments, her reading of the crucial role of Lina is stirring—involved and musical. Jose Carreras, whose recent recorded performances have been less than ideal, sings here as he has in the past at the Metropolitan. His brilliant, supple tenor shows warmth and radiance, lyrical beauty and dramatic power. It is a fine performance. Of almost equal stature is Matteo Manuguerra as Stankar. His baritone is used with great variety and musicianship. Small roles are well taken and the orchestra plays well.

Classical Retail Tips

■ The big news from Angel this month is *Aida*, the phonographic realization of Herbert von Karajan's presentation of the opera at the Salzburg Festival. The cast is all-star but reads unlike most *Aida* casts on records: Mirella Freni is *Aida* with Jose Carreras as *Radames*. Both are much more lyric voices naturally than are associated with these roles, and this is really what makes the recording a fascinating one to await. It's all Karajan's creation—the sound he wants. Agnes Baltsa's success at the Metropolitan last season and on Karajan's *Don Carlo* on records suggests that her Amneris

will be a great one, while Piero Cappuccilli will sing his familiar *Amonasro* and Ruggero Raimondi, *Ramfis*. The typically strong casting of Karajan goes even further on this recording than in most: Jose van Dam will sing the small role of the King of Egypt and Katia Ricciarelli will sing the Priestess in the second scene of Act I. Another big attraction will be the Berlin Philharmonic playing Verdi's great score. The orchestra, as shown by its playing of the *Tosca* music on the recent DG recording, seems to have a real feel for playing Italian opera.

Germany

By JIM SAMPSON

■ MUNICH—Last week, K-Tel's "Italo Top-Hits" reached first place in the German album charts. This was the first time since the second week of April that a TV-merchandised album by Arcade was not Germany's biggest seller. First with a hit compilation, then with **Anthony Ventura's** collection of MOR standards, and finally with **Hot Chocolate's** "20 Greatest Hits," Arcade led the "Musikmart" charts for nearly half a year. According to figures compiled by **Sylvia Curd**, Arcade's European A&R coordinator, 39 TV albums were released in Germany during the past six months. Arcade, with 32 percent of TV albums and 6.5 percent of the entire market, claims the title of Germany's most successful TV merchandiser, ahead of K-Tel (11 new TV albums, 30 percent of TV sales) and Polygram (also 11 albums, 22 percent of TV sales). Due to the glut of such product, however, Arcade's sales actually slipped one or two percent compared to 1979.

ARS ELECTRONICA ELECTRIFIES LINZ: The Austrian city of Linz was turned into a center of musical innovation last week, as local government, industry and the Austrian Radio sponsored Ars Electronica, part of the annual Bruckner Festival. Ars Electronica, a kind of electronic Tanglewood, brings together musicians and developers of electronic instruments for discussions, workshops and performances. This year's event featured the premiere of **Klaus Schulze's** "Linz Steel Symphony," in which the rock keyboard wizard collaborated in concert with workers and machines from a steel mill. Electronic musical pioneers, including **Wendy Carlos** and **Dr. Robert Moog**, joined in the workshops. For those who could not attend, a sample of the music of Ars Electronica has been released by Teldec here (Polydor International has rights for other markets). The group **Control Company** was formed by **Hubert Bognermayr**, formerly of **Eela Craig** and now a director of the festival, and **Ulli Ruetzel**, using winners of the 1979 Ars Electronica performance competition. "Four Years Before 1984," the group's first album, is an ambitious, creative exercise in electronic rock. Bognermayr says plans are to release another Control Company album every year at this time, using musicians from the previous Ars Electronica completion, perhaps joined by internationally prominent musicians.

TEUTONIC TELEX: At RCA in Hamburg, **Gero Pushstein**, former WEA promotion head, takes over the public relations department from **Leon Deane**, who now runs WEA product management. Also at RCA, the first product from the English Red Bus label has been released, including singles by **Geordie** and **Brian Johnson**, the new **AC/DC** singer . . . Incidentally, AC/DC's new album just went gold here, four weeks after release. The group will tour in December . . . **Dieter Dierk's** mobile studio has been on the move lately: to Donington, England, to record the **Scorpions** at a hard rock festival there; to France and Germany to tape **Joan Baez** for a new album, and to Munich for a **Harry Belafonte** TV show. The Dierks mobile features an MCI desk and 32-track capability.

Japan

(This column appears courtesy of Original Confidence magazine)

By CARMEN ITOH

■ CBS Sony's new promotional campaign, "Free Music Convention," is going on in seven cities throughout Japan through Sept. 16. One of the events, held at the Akasaka Prince Hotel in Tokyo on August 26, was a convention involving dealers and media people.

Hiroshi Inagaki, manager of sales promotion for CBS Sony, explained the objective of this convention: "We have three aims. One is the choice of the term 'free music.' CBS Sony originally used the innovative term 'new music' when we first tried to induct **Mayumi Itsuwa** and **Takuro Yoshida** into show business. Nowadays 'new music' has changed in quality, and the term is inappropriately used, no

(Continued on page 57)

England

By VAL FALLOON

■ LONDON—Though sales conferences and plans to put the industry back on its feet before Christmas dominate this week's events, other things are happening. Motown is still in the news following the success of **Stevie Wonder** week. **Diana Ross** is in town on a social visit and Motown took the opportunity to present her with gold for her "Upside Down" single, silver for the "Diana" LP and platinum for her "Golden Greats" collection. The artist hinted that she may tour next year. . . . **Barry Manilow** will be welcomed back in November, and this week **Sinatra** is causing standing ovations and press raves at his Festival Hall concerts. One headline read "Ol' Blue Eyes Still Has It." Members of the audience reportedly burst into tears. . . . The business here is also getting greatly excited about the **Stray Cats**. Vast sums are reported to be on offer for the band. . . . Ariola/Arista will be watched closely now that **Robin Blanchflower** has left to set up his own label. Will the merger earlier this year lead to the various units being put together totally? Though some companies are trimming rosters, some are still signing and new labels are still being launched. New addition to these shores is Lagos International, the first major Nigerian record company to be set up outside Africa. Parent company is the Punch Corporation, a major publisher which also owns Skylark Records. First U.K. signing is **Hammatan**. News of U.K. signings expected soon from Bellaphon, the German major which set up in London last month.

VIDEO GROWTH: EMI is promising music videocassettes within nine months and videodiscs by the end of the year. Meanwhile VCL, an aggressive independent, has new additions to its music software range including tapes of **10CC**, **Fifth Dimension** with **Dionne Warwick**, and the **Carpenters**, **Sonny And Cher** and **Roger Daltrey**. A **Monkees** video is aimed at "Older Rockers." "Superman," the musical, is out too, based on **Hal Prince's** Broadway show. . . . A small independent, Future Earth, has produced the first video EP, containing five songs by hard rock trio **Limelight**. . . . CBS gears up for the release of **Barbra Streisand's** "Guilty" LP. . . . **Larry Page** of Rampage Records has clinched a licensing agreement with the Indian Record Manufacturing Company of Calcutta after almost three years of negotiations. The deal will enable U.K. artists to be released in several territories not usually accessible, such as India, Pakistan, Sri Lanka, USSR, GDR, Hungary and Poland. Page will also act as agent for IRMC in London. . . . And the new Virgin megastore in Glasgow, Scotland, is claiming 35,000 pounds worth of business in the first week of trading. . . . EMI star **Cliff Richard**, now 40, off to tour Europe.

BLUES FILM: Arista revival outfit the **Blues Band** are to star in a 30-minute documentary detailing the band's career. The short will be distributed nationally in December.

Daniels Gives Canadian Platinum



During his recent Canadian tour, Epic recording artist **Charlie Daniels** stopped by the CBS Canada headquarters offices in Toronto to present company personnel with platinum albums acknowledging their efforts on behalf of the **Charlie Daniels Band**. Pictured at the presentation are, from left: (standing) **Ron Huntsman**, manager; **Don Oates**, senior director, sales, CBS Canada; **Daniels**; **Graham Powers**, senior director, marketing, CBS Canada; **Garry Newman**, CBS Toronto branch manager; **Liz Braun**, national manager, press/publicity, CBS Canada; **Alec Patterson**, Epic product manager; **Brad Weir**, director, promotion, CBS Canada; and **Bill Bannon**, director, artist & media relations, CBS Canada. (Seated) **Charlie Daniels, Jr.** and **Bob Muir**, senior product manager.

Fall Release Schedules

(Continued from page 15)

town compilations are also on the cards and for the first time EMI is releasing budget Beatles product along with solo LPs by John Lennon, George Harrison and Ringo Starr.

RCA, despite the collapse of the proposed PRT merger, is forecasting a growing wave of success for the company. A major campaign is being put behind U.K. acts Sad Cafe and Gerrard Kenny and new signing Grand Prix. John Howes, newly appointed joint deputy MD said, "I see a rosy future. We can look forward to a prosperous finish to this year." He added that nobody knows what the customers will do after Christmas.

Many smaller labels were also extremely positive in their presentations. Jet, despite dropping six acts, has re-signed ELO and is planning heavy marketing on its retained acts, starting with an Ozzie Osborne LP, "The Blizzard of Oz." GTO, which has had considerable success with acts like the Dooleys, has new product from that group to be TV advertised, and from Heatwave, the label's hit funk band. A Gary Glitter EP has been re-issued.

DJM is pushing singer Jenny Darren and product by John Mayall, Frank Hooker, Steve Jerome and Grace Kennedy. The company has also hired former Calibre (PRT) label manager Dave McAleer to launch a disco/crossover label.

At MCA Buddy Holly product is being repromoted following Buddy Holly week. Albums are due this fall from the Crusaders.

Japan (Continued from page 56)

longer limiting itself merely to contemporary popular music for the younger generation. 'New music' has become a term to express a genre. In order to avoid confusion, we have now decided to use the term 'free music.' The second aim is to promote album artists. Thirdly, in order to make hit songs there is, at present, a strong tendency for songs to be tied in with commercials. We would like to reconsider this type of notion, and instead, revert back to having hits produced from record stores and radio stations."

CBS artists **Hiroaki Igarashi**, **Hound Dog**, **Shogun**, **Yoshitake Minami** and **Mayumi Itsuwa** performed enthusiastically for the audience.

Also at the convention was **Akinobu Kamebuchi**, the manager of Japan Broadcasting Company (Nippon Hoso, JOLF) in Tokyo in charge of programming. He commented hopefully: "The Japanese music industry has a tendency to want to categorize everything. This eventually leads to suffocation. This is the age in which we will confront various kinds of crises. New music and traditional Japanese pop music are no exceptions. They, too, cope with the changing times. I feel that this Free Music Convention embodies all the best wishes needed to meet impending crises."

For Japanese music fans, this summer was a lonely one. Only a handful of foreign artists came to perform. Fortunately, the remainder of the year will be loaded with concerts. The lineup of artists scheduled to perform includes the **Ian Michael Band**, **Dave Mason**, and **Rita Coolidge** in September; **Thin Lizzy**, **Hall & Oates**, **Boz Scaggs**, **Journey**, **Bobby Caldwell**, and the **Cars**, in October, and **Jackson Browne**, **Christopher Cross**, **Girl**, **Leif Garrett** and **Art Pepper** in November.

Barbara Thompson, Frankie Valli, Wishbone Ash and Rupert Holmes.

Most companies are offering discount deals to encourage early retail purchases, and the general attitude here can be summed up by Music Pleasure MD Richard Baldwin, who said plans for his budget label included "attacking the market" and "spending as much money as we can afford on promotion."

More optimism is expected from other companies still to announce their pre-Christmas plans.

EMI Names Hart To New Video Post

■ LOS ANGELES — Bob Hart, presently EMI Music's London-based publicity director, has been named director, video development for EMI Music, effective September 1, announced Bhaskar Menon, chairman of the board, Capitol/EMIA/UA.

Hart, who will be based in the Capitol Tower in Hollywood, will be responsible for the development of both original production and acquisition for EMI Music's home video catalogue, and the exploration of promotional opportunities for recording artists in video.

Nostalgia Merchant Signs Australian Deal

■ LOS ANGELES—The Nostalgia Merchant has just signed an agreement with Video Classics of Australia for exclusive video cassette distribution on that continent.

England's Top 25

Albums

- 1 TELEKON GARY NUMAN/Beggars Banquet
- 2 FLESH AND BLOOD ROXY MUSIC/Polydor
- 3 DRAMA YES/Atlantic
- 4 BACK IN BLACK AC/DC/Atlantic
- 5 BREAKING GLASS HAZEL O'CONNOR/A&M
- 6 GIVE ME THE NIGHT GEORGE BENSON/Warner Bros.
- 7 SIGNING OFF UB40/Graduate
- 8 I'M NO HERO CLIFF RICHARD/EMI
- 9 XANADU SOUNDTRACK/Jet
- 10 GLORY ROAD GILLAN/Virgin
- 11 ME MYSELF I JOAN ARMATRADE/A&M
- 12 I AM WOMAN VARIOUS/Polystar
- 13 JUST CAN'T STOP IT BEAT/Go Feet
- 14 MICHAEL SCHENKER GROUP/Chrysalis
- 15 WILD CAT TYGERS OF PAN TANG/MCA
- 16 "A" JETHRO TULL/Chrysalis
- 17 KALEIDOSCOPE SIOUXSIE AND THE BANSHEES/Polydor
- 18 SKY 2 SKY/Ariola
- 19 OFF THE WALL MICHAEL JACKSON/Epic
- 20 ONE TRICK PONY PAUL SIMON/Warner Bros.
- 21 DEEPEST PURPLE DEEP PURPLE/Harvest
- 22 CAN'T STOP THE MUSIC SOUNDTRACK/Mercury
- 23 LIVING IN A FANTASY LEO SAYER/Chrysalis
- 24 REGGATTA DE BLANC POLICE/A&M
- 25 SEARCHING FOR THE YOUNG REBELS DEXY'S MIDNIGHT RUNNERS/
Late Night Feelings

Singles

- 1 ASHES TO ASHES DAVID BOWIE/RCA
- 2 START JAM/Polydor
- 3 FEELS LIKE I'M IN LOVE KELLY MARIE/Calibre Plus
- 4 EIGHTH DAY HAZEL O'CONNOR/A&M
- 5 I DIE: YOU DIE GARY NUMAN/Beggars Banquet
- 6 9 TO 5 SHEENA EASTON/EMI
- 7 SUNSHINE OF YOUR SMILE MIKE BERRY/Polydor
- 8 TOM HARK PIRANHAS/Sire/Hansa
- 9 BANKROBBER CLASH/CBS
- 10 THE WINNER TAKES ALL ABBA/Epic
- 11 DREAMING CLIFF RICHARD/EMI
- 12 MODERN GIRL SHEENA EASTON/EMI
- 13 CAN'T STOP THE MUSIC VILLAGE PEOPLE/Mercury
- 14 OOPS UPSIDE YOUR HEAD GAP BAND/Mercury
- 15 IT'S ONLY LOVE ELVIS PRESLEY/RCA
- 16 IT'S STILL ROCK & ROLL TO ME BILLY JOEL/CBS
- 17 GIVE ME THE NIGHT GEORGE BENSON/Warner Bros.
- 18 ONE DAY I'LL FLY AWAY RANDY CRAWFORD/WB
- 19 UPSIDE DOWN DIANA ROSS/Motown
- 20 I WANT TO BE STRAIGHT IAN DURY/Stiff
- 21 BEST FRIEND BEAT/Go Feet
- 22 PARANOID BLACK SABBATH/Nems
- 23 MARIE MARIE SHAKIN' STREET/Epic
- 24 CIRCUS GAMES SKIDS/Virgin
- 25 OH YEAH ROXY MUSIC/Polydor

(Courtesy: Record Business)

Record World Country

'Take This Job' Soundtrack

(Continued from page 11)

Penelope Milford. The film will take a humorous look at the difficulties facing a blue-collar worker when a huge business takes over the small Dubuque brewery where he works.

Coe and Dalton will play husband and wife saloon owners and performers, with Paycheck as their dishwasher. Coe will be seen singing "Robbin' Banks," his own song, and two numbers written by Kasha, Hirshore, and Michael Lloyd: "How Good It Used to Be," and a duet with Dalton, "You Can Count on Beer." Dalton will also sing her single "Crazy Blue Eyes."

Rich, who plays a rich Texan buying his way into the beer business, will be heard on the soundtrack singing "You Made It Beautiful," written by Sherrill, Glenn Sutton and Steve Davis. He will appear on the album

MCA-Nashville Names Woolsey Promo VP

■ NASHVILLE — Jim Foglesong, president of MCA Records Nashville, has announced the promotion of Erv Woolsey to vice president of promotion for MCA's Nashville division.



Erv Woolsey

Woolsey joined MCA as promotion director in March, 1979, when MCA acquired ABC Records' artist roster and staff. Woolsey had worked in pop promotion and regional country promotion at ABC.

courtesy of Elektra Records. Paycheck will sing the title song.

Leib cited the cooperation of Rick Blackburn, vice president and general manager, CBS Records Nashville, in creating the music-movie deal, as well as the assistance of Warner-Tamerlane's Mel Bly, Tim Whipperman, and Johnny Wright, and CBS Records Nashville's Carol Whaler and Bob Perlstein.

William Immerman and J. David Marks are executive producers of "Take This Job and Shove It." The film is directed by Gus Trikonis from a script by Barry Schneider and story by Jeff Bernini.

Razzy Bailey: Charting Up a Storm

By AL CUNIFF

■ NASHVILLE—American League slugger George Brett has been grabbing headlines in recent weeks by flirting with a .400 batting average — but RCA artist Razzy Bailey can boast a much higher slugging percentage. Five of Bailey's seven RCA singles have penetrated the top ten on *Record World's* Country Singles Chart.

Though Razzy does not have the high profile that other artists sometimes achieve with less chart success, his singles have risen near the top of the charts with amazing consistency, from his RCA single, "What Time Do You Have to Be Back to Heaven,"

in late 1978, to "Loving Up a Storm," which is bulleted at the number seven slot in this week's *Record World*.

Here is a quick look at Razzy's RCA singles chart history: "What Time" reached the number 12 position on 10-29-78; "Tonight She's Gonna Love Me" went to number 6 on 2-6-79; "If Love Had a Face," number 6, 6-6-79; "Ain't Got No Business," number 9, 9-9-79; "I Can't Get Enough of You," number 5, 2-5-80; "Too Old to Play Cowboy," number 12, 6-12-80; and "Loving Up a Storm," which is still rising inside the top ten.

Razzy and a number of other people have made a significant effort in recent weeks to let more people know about the man behind the bullets. Razzy signed an agreement with Top Billing which allows that firm to handle Bailey in a major showcase effort that also included Alabama and Gary Stewart, and which took Razzy to such cities as Denver, Los Angeles and Phoenix, where he headlined the showcase concert. Razzy has also embarked on a major market tour in conjunction with his new RCA album, "Razzy," his second LP for the

(Continued on page 59)

Nashville Report

By AL CUNIFF

■ The **House of Gold** publishing company celebrated the opening of its new Writer's Annex at 1319 16th Ave. South here with a party Thursday (11). Actually, the place was "christened" even before the opening party—the first two songs written there have already been cut. They are "Set the Night on Fire," cut by Mercury act **Oak**, and "Ladies First," recorded by Spring artist **Millie Jackson**. Both songs were recorded in Muscle Shoals.

DIR Broadcasting held a party of its own Tuesday (9) at the Richland Country Club here to spread the word about its upcoming "Silver Eagle," a 90-minute country show that will be broadcast every other week throughout 1981. Over 400 stations will broadcast the show, which has already lined up **Eddie Rabbitt**, **Mel Tillis**, **Merle Haggard**, **Don Williams**, **Hank Williams Jr.**, **Moe Bandy** and **Joe Stampley**, **George Jones**, and **Johnny Paycheck**.

Janie Fricke hosted an album listening party for her CBS folks Wednesday (10) . . . **Emmylou Harris'** Warner Bros. Christmas album, "Light of the Stable," will be released in America this year. The LP was released in Europe in 1979 . . . The **Oak Ridge Boys** will issue their first greatest hits album on MCA in October. It will contain ten songs . . . Rolling Stone magazine is preparing an in-depth story on **George Jones** for an October issue.

If you read *Record World's* review of **Johnny Rodriguez's** new single "North of the Border" last week, you might have been confused—understandably, since a typesetting gremlin scrambled the review of **Bobby Bare's** "Food Blues" single with that of Rodriguez. Sorry Johnny!

IN THE STUDIO: Scroggs Sound Studio reports that producer Nelson Larkin was in mixing singles by **Earl Conley**, the late **Mel Street**, **O. B. McClinton**, and **Sheb Wooley** . . . **Stella Parton** was also working on her next LP . . . Rick Hall is producing **Oak** for Mercury Records at Fame studios in Muscle Shoals . . . Nashville's SoundShop has been

(Continued on page 59)

Membership Meeting Announced by CMA

■ NASHVILLE — The Country Music Association will hold its 22nd membership meeting Oct. 16 at the Opryland Hotel here beginning at 9:30 a.m. The session will be devoted to the election of directors, the president's message, presentation of awards, and other business.

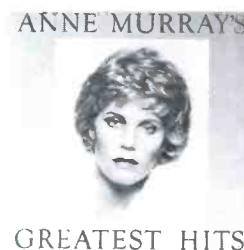
Proxy votes for the election must be received no later than Oct. 6 at 5 p.m. by the accounting firm of Deloitte Haskins & Sells of Nashville.

PICKS OF THE WEEK

SINGLE CHARLEY PRIDE, "YOU ALMOST SLIPPED MY MIND" (prod.: Jerry Bradley & Charley Pride) (writers: T. Seals, D. Goodman, T. Back, D. Barker) (Danor, BMI) (2:46). Pride is poised for a new chart assault with this strictly-country ballad that deals with temptation in the form of a special female. RCA JH-12100.

SLEEPER DANDY & THE DOOLITTLE BAND, "WHO WERE YOU THINKIN' OF" (prod.: Louis LoFredo) (writers: J. Glaser, P. Gauvin, C. Pelletier) (INMY, BMI) (2:45). This uptempo song features a full rhythm sound and a Spanish-flavored harmony, as the singer asks how she got more out of it than he put into it. Columbia 1-11355.

ALBUM ANNE MURRAY, "ANNE MURRAY'S GREATEST HITS." One of the finest greatest hits packages you'll see anywhere, this package spans Anne's work with producers Brian Ahern and Jim Ed Norman, and contains all her blockbusters, including "Snowbird," "You Needed Me," "I Just Fell in Love Again," and "Shadows in the Moonlight." Capitol SOO-12110.



Razzy Bailey (Continued from page 58)

label.

That much activity would be enough for many other artists, but not for Bailey. "I told Top Billing I'll do whatever they want to set up for me," Bailey told *Record World*. "I'll try as much as I can. People need to put the songs together with the face.

"I'm reaching more people with every record, taking a little different direction with every single. But I want to reach everyone I can, so I told Top Billing to work the heck out of me."

Razzy said he's not sure himself what image he projects now. "I'm no outlaw, I know that. I try to adapt my show to what I think an audience wants from me." Bailey has developed a tight stage act with his four-man backup band, Rose, which was performing as a unit before he hired them. "We did over 250 dates in 1979, and the total will be the same or more in 1980," Razzy said. Earlier this year he did 38 dates with fellow RCA artist Charley Pride.

"I'd like to block out a couple of weeks next time I record an album, rather than try to grind out a bunch of songs a session here and a session there."

Bailey and his wife Sandra and their four children recently moved back into the home in La Grange, Georgia which they have owned for 15 years, but which they had leased out until this summer. "I really value my time at home, because there's so little of it now. I expect to be doing this many

dates for some time to come."

In 1974 Razzy's release on the Aquarian label, "I Hate to Hate," was picked up by MGM and released as a pop cut by Razzy and the Neighborhood Kids. "I even got some R&B play," he said. Razzy's Capricorn release "Peanut Butter" introduced him to his future producer, Bob Montgomery, who heads the House of Gold publishing company in Nashville. Before signing with RCA Razzy (who was born Rasie Bailey) released an album and "two or three singles" on his own label, Erastus Records, named for his father.

Then came RCA, and two years of "charting up a storm."

CMA Appoints Parrish Membership Dept. Head

■ NASHVILLE—Jo Walker, executive director of the Country Music Association, has announced the appointment of Rob Parrish to head the organization's membership department. Parrish's appointment coincides with the restructuring of the CMA's membership program, placing new emphasis on increasing membership in specific categories, and better educating current members on the organization's goals and works.

A 1979 graduate of Nashville's Belmont College with a bachelor of business administration degree, Parrish was enrolled in the college's music business department.

Nashville Report

(Continued from page 58)

working on an album for Sesame Street Productions. Produced by Dennis Scott, the LP will include **Crystal Gayle**, **Loretta Lynn**, **Tanya Tucker**, **Glen Campbell**, and others.

NOTEWORTHY RELEASES: "You're Still the One," a pretty ballad by **Douglas** on Door Knob Records, contains the talents of two members of the Nashville Songwriters Association Int. **Ervan James** co-wrote the song, and **Bob McCracken** co-produced it. . . . **King Edward IV** has a toe-tappin' version of "Cotton-Eyed Joe" on the Soundwaves label. . . . **Pat Garrett's** second single on the Gold Dust label is "Your Magic Touch." His previous release is still high on some secondary market playlists.

House of Gold songwriter **Danny Morrison** was recently seen on TV's "Family Feud" game show. . . . New Warner Bros. artist **Gary Morris** will be heard singing his self-penned "Playin' Cowboy" on ABC-TV's "Wide World of Sports" Saturday (20). . . . Mercury artist **Jacky Ward** played to a full house (about 6,000 people) at Gilley's Club recently.

Jim Owens Productions, which produced recent TV specials on **Hank Williams** and the "Music City News" awards, recently kicked off its latest production, a musically-oriented comedy, "Big Al's Dogs." Featuring actor **Al Lewis**, the show was scheduled on over 97 stations in its release week. Owens also has a special tribute to **Chet Atkins** in the works.

BUSINESS BRIEFS: Ovation artist **Gary** ("Who Shot J.R.") **Burbank** has signed a production agreement with **David Heavener**, of Century VII Records. . . . Professional Marketing Service has released its first single for Southern Star Records, "Harry Truman and Mount St. Helens," by **Polly Ford**. . . . **Ron Holt** has rejoined the Key Talent agency, as agent and promotion director. . . . The **LeGarde Twins** have signed with **Sy Rosenberg** as their personal manager. . . . Singer-songwriter **David Olney** has signed a management agreement with the **Don Light** talent agency.

Country Hotline

By MARIE RATLIFF

MOST ADDED CHART CONTENDERS

Bobby Bare — "Food Blues"

Tanya Tucker & Glen Campbell — "Dream Lover"

Charley Pride — "You Almost Slipped My Mind"

Rex Allen, Jr. — "Drink It Down Lady"

Tanya Tucker & Glen Campbell take the familiar "Dream Lover" through some new paces, with early adds at KSO, WTMT, WCXI, WKKN, WMC, KTTS, WDN, KCUB, KXLR, KVOO, WBAM, KFDI, KYJJ, KSOP, KEBC, WPNX.



Johnny Rodriguez

Johnny Rodriguez is moving "North of the Border" at KRMD, KSO, WTMT, WTSO, KSOP, WBAM, WSM, KEBC, WUNI, WCMS, WKKN, WMZQ, KMPS, KTTS, KD JW, WFAI, KKYX, KHEY, WQIK, KIKK, KNIX, KVOO, KFDI, KBUC, WGTO, WPNX, WIVK.

Bobby Bare laments about the "Food Blues" at KNIX, KCKC, KRAK, KKYX, WKKN, KSO, KVOO, WCXI, WSLR, KEBC, WIVK, KSOP, WTMT, KFDI, KRMD, WGTO. **Hoyt Axton** has play on "Where Did The Money Go" at WTMT, KEBC, KNIX, KRMD, KFDI, KKYX.

O. B. McClinton has adds on "Not Exactly Free" at KFDI, KEBC, WESC, WFAI, WTMT, WPNX. **Henson Cargill's** "Silent Rebels" playing at KSOP, KVOO, KEBC, WSLC.



O. B. McClinton

Eddy Raven has "Another Texas Song" moving at WINN, WIRK, WCXI, WPNX, KVOO, KEBC, KFDI, KBUC, WUNI, KIKK, KRMD, KSOP, WTMT, WGTO, KKYX. **David Wills** has spins on "The Light of My Life" at KEBC, WTMT, WDN, KBUC, WPNX, KSOP, WSLC, KRMD, KFDI, KVOO, WSM, WTOD, KWMT, WIVK, KHEY, WBAM.

Super Strong: **Brenda Lee**, **Crystal Gayle**, **Anne Murray**, **Jacky Ward**, **Don Williams**, **T. G. Sheppard**.

Crossover to Country: **Engelbert** is getting play on "Don't Touch That Dial" at WTMT, WMNI, WMAQ, WNYN, WSLR. **Bonnie Raitt's** "Don't It Make Ya Wanna Dance" added at WBAM, KBUC, WGTO, WPNX, WCXI, WDN, KMPS, WWVA, KNEW, WYDE.

LEFT FIELDERS

Dandy & the Doolittle Band — "Who Were You Thinkin' Of"

Roy Acuff — "I Can't Help It"

Peggy Sue — "Slow Motion"

Gary Morris — "Sweet Red Wine"

AREA ACTION

Terri Gibbs — "Somebody's Knockin'" (WGTO, KXLR, KENR, WSM)

Bob Duncan — "Our House Will Rise Again" (KFDI, WGTO, KVOO, KSOP)

Jim Weatherly — "Safe In The Arms of Your Love" (KVOO, WDN, WSLC)

E/A Names Sharp N'ville A&R Director

■ NASHVILLE—Martha Sharp has been promoted to director of A&R for Elektra/Asylum Records, Nashville, it was announced by Jimmy Bowen, vice president of E/A's Nashville division.

Sharp had been Bowen's assistant since mid-1979. Before joining E/A, she was assistant to Larry Butler at Tree Publishing Co. and United Artists Records.

Inflation, Taxation Blues

By: Red Harris
UAR 1002

DJ's call or write:

Universal Artists Records

P.O. Box 1128

Madison, Tn. 37115

(615) 865-8692

Country Single Picks

COUNTRY SONG OF THE WEEK

GARY MORRIS—Warner Bros. 49564

SWEET RED WINE (prod.: Norro Wilson) (writers: J. T. DuBois, R. DuBois) (Sweet Dreams, BMI) (3:21)

A strong debut single from a fine vocalist, this classic-sounding ballad reminds us that wine and women come back to haunt men.

MARGO SMITH—Warner Bros. 49569

HE GIVES ME DIAMONDS, YOU GIVE ME CHILLS (prod.: David Barnes) (writers: M. A. Kennedy, D. Goodman) (Window/Little Jeremy, BMI) (2:56) Smith tries a new direction in sound and material in this tune about two men who fill different needs in a woman's life.

LARRY GATLIN AND THE GATLIN BROTHERS BAND—

Columbia 1-11369

TAKE ME TO YOUR LOVIN' PLACE (prod.: Larry Gatlin, Steve Gatlin & Rudy Gatlin) (writer: L. Gatlin) (Larry Gatlin, BMI) (3:38) This soft, slow song features the trademark Gatlin harmony and an especially pretty melody.

BONNIE RAITT—Full Moon/Asylum 47033

DON'T IT MAKE YA WANNA DANCE (prod.: Jai Winding) (writer: R. Wier) (Prophecy, ASCAP) (3:29)

Raitt's bright vocal perks up this happy, danceable cut, another strong track from the "Urban Cowboy" movie.

LYNN BAILEY—F&L 505

I ONLY WANT TO BE WITH YOU (prod.: Danny Davis) (writers: M. Hawke, I. Raymonde) (Chappell, ASCAP) (3:19)

Lynn adds a pleasant country tinge to this Dusty Springfield 1960s pop hit.

PEGGY SUE—Door Knob 80-137

SLOW MOTION (prod.: Gene Kennedy) (writers: M. Phillips, D. Zepp) (Door Knob, BMI) (2:17)

Peggy Sue does a nice job with the hook here, which is the dream of spending a night with her man in slow motion.

TOMMY OVERSTREET—Elektra 47041

ME AND THE BOYS IN THE BAND (prod.: Bob Millsap) (writer: B. Millsap) (Ironside, ASCAP) (4:08)

Overstreet's strong, clear vocal is appealing on this poignant cut about an old fellow whose life has revolved around music.

JOE STAMPLEY—Epic 9-50934

THERE'S ANOTHER WOMAN (prod.: Ray Baker) (writer: J. Stampley) (Mullet, BMI) (2:38)

Joe tells it like it is in this self-penned, autobiographical cut.

ROY ACUFF—Elektra 47040

I CAN'T HELP IT (IF I'M STILL IN LOVE WITH YOU) (prod.: Wesley Rose) (writer: H. Williams) (Fred Rose/Hiriam/Rightsong, BMI) (2:18)

This special cut is a rare teaming of the talents of three country music greats in Rose, Acuff, and Hank Williams, who wrote this classic song.

CARL MICHAELS—Steamboat 105

LADY WILLPOWER (prod.: Dale Murray & Rex Pearce) (writer: J. Fuller) (Warner-Tamerlane, BMI) (2:38)

This is a fine country treatment of the Gary Puckett hit of the 1960s.

JERRY DYCKE—Churchill 7762

THERE'S NOBODY HOME ON THE RANGE ANYMORE (prod.: E. Penney) (writers: E. Penney, R. Parsons) (Milene/Acuff-Rose, ASCAP) (3:56)

This slow, sad song deals with fortunes never gained and goals never reached.

STEPHANIE WINSLOW—Warner Bros./Curb 49557

BABY, I'M A WANT YOU (prod.: Ray Ruff) (writer: D. Gates) (Colgems-EMI, ASCAP) (2:33)

This pleasant remake of the Bread pop hit is already attracting significant airplay.

MUNDO EARWOOD WITH SPECIAL FRIENDS—GMC 111

CAN'T KEEP MY MIND OFF OF HER (prod.: Jay Collier & Jimmy Darrell) (writer: R. Squires) (Sabal, ASCAP) (3:03)

The special friends on this well-produced soft ballad are the Glaser Brothers.

Country Album Picks



HARD TIMES

LACY J. DALTON—Columbia/Sherrill JC 36763

An outstanding second album from an artist who offers an honest, refreshing sound. The best cuts (some are self-penned) include the uncompromising "Hill-billy Girls With the Blues," the sensitive "You Can't Fool Love," the intimate "Whisper," and the tough "Me 'n You."



TROUBLE IN PARADISE

DEBORAH ALLEN—Capitol ST 12104

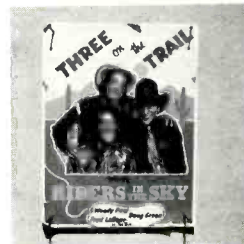
Allen's light, appealing vocal is well suited to the solid, carefully crafted material here. The writer-artist stands out on such fine tracks as "You Never Cross My Mind," "The Rest of the Way," "If I Had Known Then," and "Nobody's Fool."



DIAMONDS & CHILLS

MARGO SMITH—Warner Bros. BSK 3464

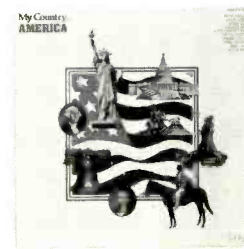
Margo is in a totally new groove with a fresh studio sound and different material in an LP guaranteed to raise her image. Best cuts here are "I Just Can't Say No to You," "As Far as My Heart Can See," and the title track.



THREE ON THE TRAIL

RIDERS IN THE SKY—Rounder 0102

This is a unique LP by a colorful western trio in the style of the Sons of the Pioneers. The best tracks (most are originals) are "Cowboy Song," "When Pay-day Rolls Around," "Don't Fence Me In," and "That's How the Yodel Was Born."



MY COUNTRY, AMERICA

VARIOUS ARTISTS—RCA AHL1-3776

This is a collection of tunes celebrating the American way of life. Highlights are Bobby Bare's "Bless America Again," Dolly Parton's "Tennessee Mountain Home," and Dottie West's "Country Sunshine."

Saying Thanks



The Country Music Foundation recently presented a certificate of appreciation to Maggie Cavender, executive director of the Nashville Songwriters Association, Int., for that organization's role in the Foundation's "Words and Music" program, which taught the basics of songwriting to over 2,000 Nashville schoolchildren during 1979-80. At left is Bill Ivey, director of the CMF; at right is the CMF's museum education head, Angelia Gacesa.

Record World Country Albums

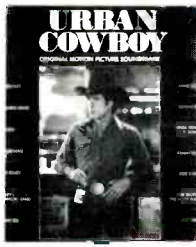


SEPTEMBER 20, 1980

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

SEPT. 20 SEPT. 13

SEPT. 20	SEPT. 13	TITLE, ARTIST, Label, Number, (Distributing Label)	WKS. ON CHART
1	1	URBAN COWBOY (ORIGINAL SOUNDTRACK) Full Moon/Asylum DP 90002 (11th Week)	19
2	4	HONEYSUCKLE ROSE (ORIGINAL SOUNDTRACK) WILLIE NELSON & FAMILY/Columbia S2 36752	3
3	2	FULL MOON CHARLIE DANIELS BAND/Epic FE 36571	7
4	3	HORIZON EDDIE RABBITT/Elektra 6E 276	11
5	5	GIDEON KENNY ROGERS/United Artists LOO 1035	23
6	6	GREATEST HITS WAYLON JENNINGS/RCA AHL1 3378	72
7	8	SAN ANTONIO ROSE WILLIE NELSON & RAY PRICE/ Columbia JC 36476	14
8	9	STARDUST WILLIE NELSON/Columbia KC 35305	123
9	10	THE GAMBLER KENNY ROGERS/United Artists LA 834 H	92
10	7	MUSIC MAN WAYLON JENNINGS/RCA AHL1 3602	16
11	17	I BELIEVE IN YOU DON WILLIAMS/MCA 5133	4
12	12	10TH ANNIVERSARY STATLER BROTHERS/Mercury SRM 1 5027 6	6
13	21	SMOKEY & THE BANDIT 2 (ORIGINAL SOUNDTRACK)/MCA 6101	4
14	11	ROSES IN THE SNOW EMMYLOU HARRIS/Warner Bros. BSK 3422	18
15	14	WILLIE AND FAMILY LIVE WILLIE NELSON/Columbia KC2 35642	94
16	13	MY HOME'S IN ALABAMA ALABAMA/RCA AHL1 3644	15
17	16	TEN YEARS OF GOLD KENNY ROGERS/United Artists LA 835 H	139
18	15	HABITS OLD AND NEW HANK WILLIAMS, JR./Elektra/Curb 6E 278	15
19	32	ELVIS ARON PRESLEY /RCA CPL8 3699	2
20	18	KENNY KENNY ROGERS/United Artists LWAK 979	53
21	25	IT'S HARD TO BE HUMBLE MAC DAVIS/Casablanca NBLP 7207	25
22	19	THAT'S ALL THAT MATTERS TO ME MICKEY GILLEY/Epic JE 36492	12
23	20	STRAIGHT AHEAD LARRY GATLIN & THE GATLIN BROTHERS BAND/Columbia KC 36250	49
24	23	GREATEST HITS LARRY GATLIN & THE GATLIN BROTHERS BAND/Columbia KC 36488	17



WKS. ON CHART

CHARTMAKER OF THE WEEK

25 — **THESE DAYS**
CRYSTAL GAYLE
Columbia JC 36512



28	37	SMOOTH SAILIN' T. G. SHEPPARD/Warner/Curb BSK 3423	4
27	29	WILLIE NELSON SINGS KRISTOFFERSON /Columbia JC 36188	44
28	22	BEST OF EDDIE RABBITT /Elektra 6E 235	45
29	26	TOGETHER OAK RIDGE BOYS/MCA 3220	29
30	27	MILSAP MAGIC RONNIE MILSAP/RCA AHL1 3563	25

31	33	MILLION MILE REFLECTIONS CHARLIE DANIELS BAND/ Epic KE 35751	71
32	30	OAK RIDGE BOYS HAVE ARRIVED /MCA AY 1135	76
33	28	COAL MINER'S DAUGHTER (ORIGINAL SOUNDTRACK)/ MCA 5107	26
34	35	LET'S KEEP IT THAT WAY ANNE MURRAY/Capitol SOO 12064	20
35	34	CLASSIC CRYSTAL CRYSTAL GAYLE/United Artists LOO 982	46
36	31	ELECTRIC HORSEMAN FEATURING WILLIE NELSON / Columbia JS 36327	36
37	39	CLASSICS KENNY ROGERS & DOTTIE WEST/United Artists LA 946 H	75
38	43	PORTER & DOLLY /RCA AHL1 3700	2
39	36	SOMEBODY'S WAITING ANNE MURRAY/Capitol SOO 12064	20
40	24	THERE'S A LITTLE BIT OF HANK IN ME CHARLEY PRIDE/ RCA AHL1 3548	29
41	48	WHERE DID THE MONEY GO HOYT AXTON/Jeremiah JH 5001	10
42	44	JUST GOOD OL' BOYS MOE BANDY & JOE STAMPLEY/ Columbia JC 36202	49
43	40	THE BEST OF DON WILLIAMS, VOL. II /MCA 3096	69
44	38	BRONCO BILLY (ORIGINAL SOUNDTRACK)/Elektra 5E 512	17
45	46	BEST OF THE STATLER BROTHERS /Mercury SRM 1 1037	241
46	42	WAYLON & WILLIE WAYLON JENNINGS & WILLIE NELSON/ RCA AFL1 2686	28
47	47	RAZZY BAILEY /RCA AHL1 3688	3
48	51	HANK WILLIAMS, SR. 24 GREATEST HITS /MGM SE 4755	16
49	—	I AM WHAT I AM GEORGE JONES/Epic JE 36586	1
50	41	FRIDAY NIGHT BLUES JOHN CONLEE/MCA 3246	12
51	—	NEW YORK TOWN JOHNNY PAYCHECK/Epic JE 36496	1
52	53	THE BEST OF THE STATLER BROTHER RIDES AGAIN, VOL. II / Mercury SRM 1 5024	35
53	56	NO ONE WILL EVER KNOW GENE WATSON/Capitol ST 12102	3
54	54	MISS THE MISSISSIPPI CRYSTAL GAYLE/Columbia JC 36203	51
55	50	BEST OF BARBARA MANDRELL /MCA AY 1119	84
56	52	AUTOGRAPH JOHN DENVER/RCA AHL1 3449	29
57	55	ONE FOR THE ROAD WILLIE NELSON & LEON RUSSELL/ Columbia KC 36064	65
58	45	BLUE KENTUCKY GIRL EMMYLOU HARRIS/Warner Bros. BSK 3318	71
59	49	DOUBLE TROUBLE GEORGE JONES & JOHNNY PAYCHECK/ Epic JE 35783	10
60	63	LOVELINE EDDIE RABBITT/Elektra 6E 181	68
61	70	ASK ME TO DANCE CRISTY LANE/United Artists LT 1023	18
62	59	FRAMED ASLEEP AT THE WHEEL /MCA 5131	4
63	60	FAMILY TRADITION HANK WILLIAMS, JR./Elektra/Curb 6E 194	69
64	58	HEART & SOUL CONWAY TWITTY/MCA 3210	29
65	57	WHISKEY BENT AND HELL BOUND HANK WILLIAMS, JR./ Elektra/Curb 6E 237	44
66	64	DOWN & DIRTY BOBBY BARE/Columbia JC 36323	31
67	68	FARGO DONNA FARGO/Warner Bros. BSK 3470	3
68	62	SHRINER'S CONVENTION RAY STEVENS/RCA AHL1 3574	29
69	66	DOLLY, DOLLY, DOLLY DOLLY PARTON/RCA AHL1 3546	21
70	65	I'LL ALWAYS LOVE YOU ANNE MURRAY/Capitol SOO 12012	46
71	61	THE WAY I AM MERLE HAGGARD/MCA 3229	22
72	67	I'VE GOT SOMETHING TO SAY DAVID ALLAN COE/ Columbia JC 36489	12
73	69	SPECIAL DELIVERY DOTTIE WEST/United Artists LT 1000	40
74	—	EVEN COWGIRLS GET THE BLUES LYNN ANDERSON/ Columbia JC 36568	1
75	71	THE CHAMP MOE BANDY/Columbia JC 36487	13

JERRY REED
the single
TEXAS BOUND AND FLYIN'
PB12083
BB50* CB52* RW39*

AHL1 3771

RAZZY BAILEY
the single
LOVING UP A STORM
PB 12062
BB 7* CB 8* RW 7*
RCA

AHL1 3688

HITS

SYLVIA

TUMBLEWEED
PB-12077

BB 51* CB56* RW52*

**JERRY
REED**

**TEXAS BOUND
AND FLYIN'**
PB-12083

BB50* CB52* RW39*

**RAY
STEVENS**

**NIGHT
GAMES**
PB-12069

BB59* CB65* RW61*



Nothin' Matters And What If It Did

JOHN COUGAR

Contains the new single "This Time" R-205.
JOHN COUGAR AND THE ZONE on tour with THE KINKS:

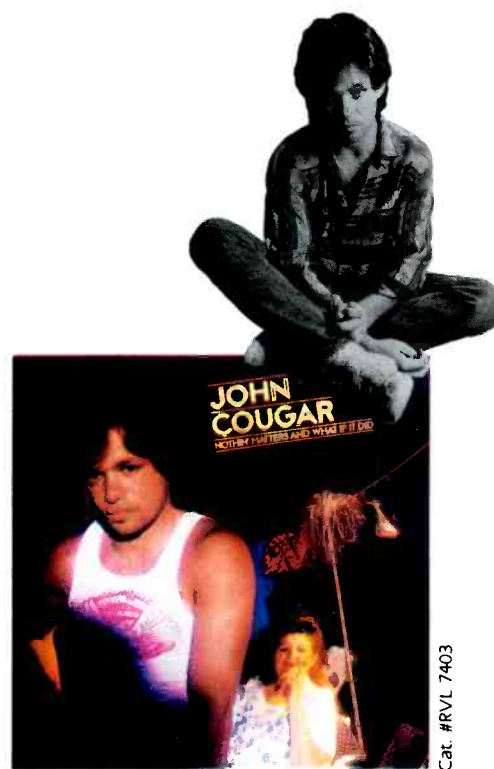
September 20: Kiel Opera House/St. Louis, Mo.

JOHN COUGAR AND THE ZONE headlining:

September 25: Uncle Sam's/Bufalo, N.Y.

September 26-27: El Macambo/Toronto, Canada

September 28: Le Club/Montreal, Canada



Cat. #RVL 7403

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