

Record World

OCTOBER 18, 1980 \$2.50



Hits of the Week

Country: The Great American Sound

SINGLES

OLIVIA NEWTON-JOHN AND CLIFF RICHARD, "SUDDENLY" (prod. by Farrar) (writer: Farrar) (John Farrar, BMI) (3:58). The "Xanadu" soundtrack LP has yielded 4 top 20 singles. With both ONJ & Richard currently owning a top 20 bulletted record, this ballad is money in the bank. MCA 51007.



JOHNNY LEE, "ONE IN A MILLION" (prod. by Norman) (writer: Rains) (Times Square / Unichappell / Bundin, BMI) (2:46). "Looking For Love" went top five and put this talented vocalist on the musical map. This follow-up will keep him there with its easy flow and goosebump hook. Full Moon/Asylum 47076.



PAUL SIMON, "ONE-TRICK PONY" (prod. by Ramone-Simon) (writer: Simon) (Paul Simon, BMI) (3:54). Simon sings about the fate of an aging rocker while Eric Gale's lyrical guitar adds emphasis on this superb title cut from his latest LP. The hook can't miss on any format. Warner Bros. 49601.



AMBROSIA, "NO B.G. DEAL" (prod. by group-Piro) (writer: Pack) (Rubicon, BMI) (3:24). After two consecutive top 20 ballad successes, the band chooses a rollicking rocker from the "One Eighty" LP. Lead vocalist David Pack injects heated snakes and quivers. Warner Bros. 49590.



SLEEPERS

RANDY MEISNER, "DEEP INSIDE MY HEART" (prod. by Garay) (writers: Meisner-Kaz) (Nebraska/United Artists/Glasco, ASCAP) (3:35). The former Foco and Eagles bassist gets inspired vocal backing from Kim Carnes on this dynamite pop-rocker. Epic 9-50939.



BILLY BURNETTE, "DON'T SAY NO" (prod. by Seidel) (writer: Burnette) (Dorsey, BMI) (3:02). Rockabilly-flavored records have reached upper chart echelons recently. This label debut by tradition-rich Burnette is arguably the finest, with its ringing guitars & sovereign vocals. Col 1-11380.



JOHNNY VAN ZANT BAND, "634-5789" (prod. by Kooper) (writers: Floyd-Cropper) (East/Memphis/Cotillion, BMI) (2:43). Van Zant dresses this timeless soul classic in a rock arrangement with pleasing results. Heated guitar & sax solos add flash. Whatever the attire, it's a hit. Polygram 2126.



CHANGE "THE GLOW OF LOVE" (prod. by Petrus) (writers: Romani-Garfie d-Malavasi) (Little Macho/AraPesh/WB, ASCAP) (3:39). The studio collective issues this title-cut from its gold-plus LP with the spotlight on Luther Vandross' vocal gymnastics. A strong pop contender. RFC 49587 (WB).

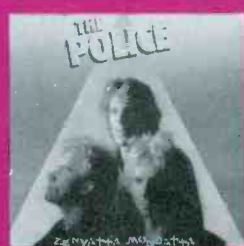


ALBUMS

ARETHA FRANKLIN, "ARETHA." Soul's first lady steps out on a new label with some old friends: producers Arif Mardin and Chuck Jackson, and the original Sweet Inspirations on backing vocals. "What A Fool Believes" and Otis Redding's "Can't Turn You Loose" highlight. Arista AL 9538 (8.98).



THE POLICE, "ZENYATTA MONDATTI." One of the few "new wave" groups to break the U.S. top 40 with their first single, the Police continue to live up to the promise with their third album, full of creative rock 'n' roll songs with great commercial potential. The best production yet. A&M SP 4831 (7.98).

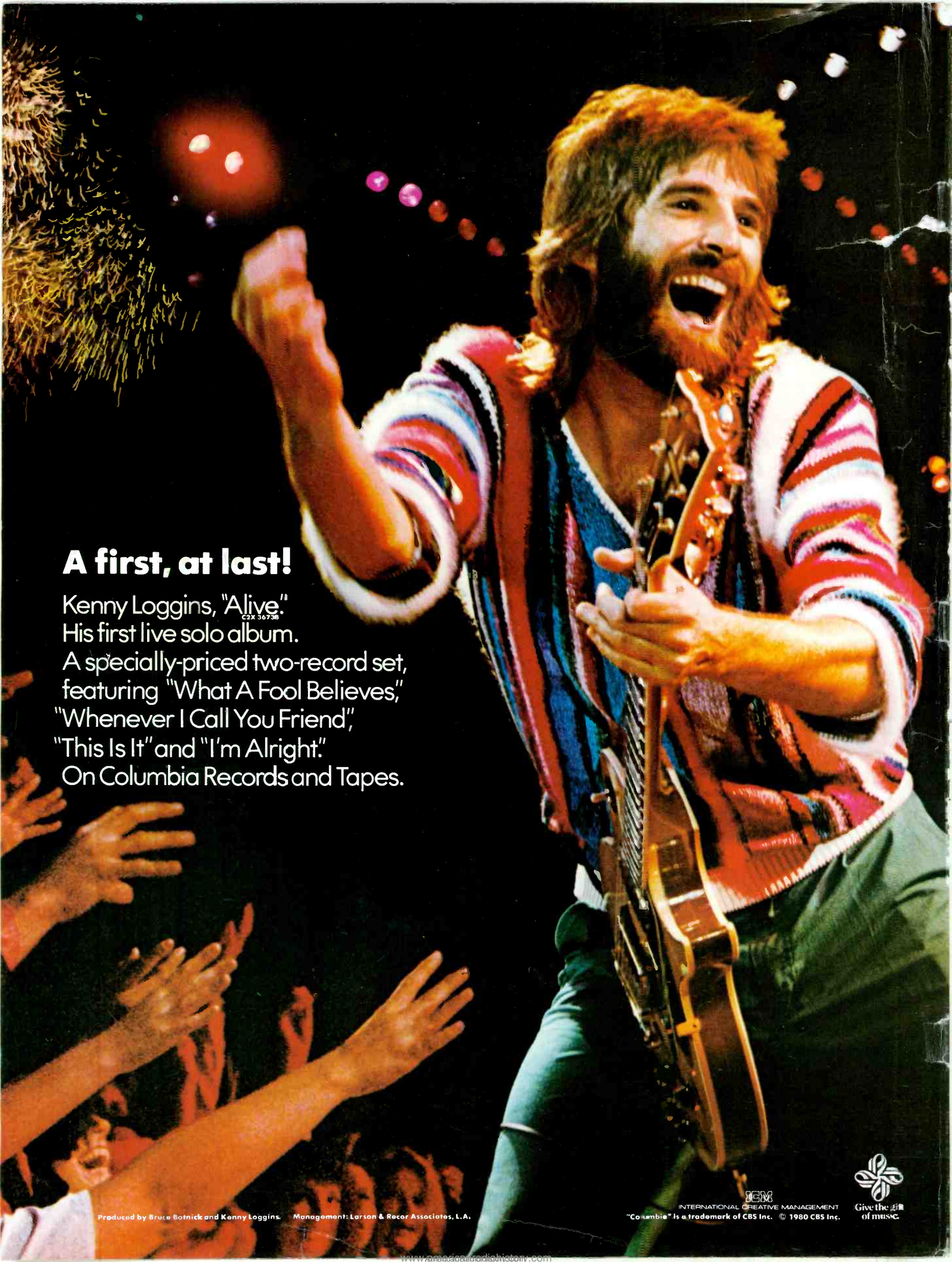


HARRY CHAPIN, "SEQUEL." A new label debuts with a familiar voice, as Chapin takes up where his hit "Taxi" left off, weaving new stories and scenes in a musical environment created with the production assistance of Ron and Howard Albert. The title track will get attention. Boardwalk FW 36872 (8.98).



KEITH SYKES, "I'M NOT STRANGE I'M JUST LIKE YOU." Born in Memphis, Sykes certainly has the background and the knack for turning out punchy rockabilly tunes. The fast and catchy "Makin' It Before They Got Married" is a prime example. Backstreet MCA-3265 (MCA) (7.98).





A first, at last!

Kenny Loggins, "Alive."
His first live solo album.

A specially-priced two-record set,
featuring "What A Fool Believes,"
"Whenever I Call You Friend,"
"This Is It" and "I'm Alright."
On Columbia Records and Tapes.

Produced by Bruce Botnick and Kenny Loggins. Management: Larson & Recor Associates, L.A.

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Record World



OCTOBER 18, 1980

Copyright Royalty Tribunal Begins Final Fall Session

By BILL HOLLAND

■ WASHINGTON — The Copyright Royalty Tribunal has begun its final fall meetings to come to a determination on an increase in mechanical royalty rate fees that record companies pay to composers for the use of their work.

The Tribunal seeks to come to a conclusion on the matter by late October, as soon as it analyzes new financial data from the music publishers who are pushing for the hike.

This last round of meetings between The National Music Publishers Association and the RIAA at the Tribunal headquarters will be spent mostly in consolidating the positions of both parties.

However, the new material—financial data concerning the profits, losses and administrative costs of publishers which the CRT requested as it recessed in August (RW, August 16)—suggests that publishers are enjoying profits, a factor which will surely make the

RIAA rebuttal stronger.

The NMPA is asking for a rate hike to six percent of the suggested retail price of a record or tape, from the present 2.75 cents per song. The RIAA calls the plan unfair and arbitrary and has told the CRT it would hurt the industry.

The Tribunal asked the NMPA to present by October 1 financial data which would show 1977-1979 domestic and foreign revenues from mechanical royalties, performance fees, print license revenues, and revenues for administrative service to "controlled" publishers.

The CRT also asked for data on expenses for mechanical performance print license payments, selling and promotion expenses and general administrative costs.

(Continued on page 122)

Bob Fead To Head Alfa Records, First Japanese-Funded U.S. Label

By SAMUEL GRAHAM

■ LOS ANGELES—The formation of Alfa Records, the first domestic label funded by a Japanese corporation, was announced at a luncheon at the Beverly Hills Hotel here last Tuesday (7). Bob Fead, previously division vice president at RCA Records and senior vice president at A&M Records, will serve as president and chief operating officer.

The new Alfa label here is a division of Alfa & Associates, a subsidiary of Yanase & Co., Ltd., a privately-held Japanese corporation whose interests include the importing and exporting of automobiles and the operation of hotel and restaurant chains. In Japan, Alfa Records, according to Alfa & Associates president Kunihiko Murai, ranks fifth among all Japanese labels, with \$50 million



Bob Fead

in annual business and a five percent share of the market. Alfa has also been the exclusive licensee of A&M Records in Japan since 1978.

Manufacturing and distribution for the new label here have not yet been determined, said Fead, so it is not known if Alfa product will be distributed through the branch or independent system. Much of the label's staff, to be based in an Alfa-owned office building on Fairfax Avenue in Los Angeles, has been set, however. It includes Pete Jones, vice president/marketing; Bernie Grossman, vice president/promotion; Lorne Saifer, vice president/A&R; Kevin Keogh, national promotion director; Roland Young, director of creative services, and Hide Katada, administrative assistant. The firm of Mitchell, Silverberg and Knupp has been retained to handle legal affairs.

Murai, introduced at the luncheon by Fead as "a pioneer" and "a man who has a vision that this business hasn't seen in a long time," remarked that "the attitude" of U.S. record companies, whereby "more than 49 percent"

(Continued on page 110)

Third Quarter Shows Gains for CBS Inc. In Earnings, Income

■ NEW YORK — Revenues, income and earnings-per-share for CBS Inc. were up in the third quarter of 1980 compared to the third quarter of 1979, according to a just-published company financial report. But while revenues for the just-ended nine-month period were up compared

(Continued on page 111)

Bee Gees Sue Stigwood for \$142M, Charging Fraud, Breach of Contract

By JEFFREY PEISCH and SAM SUTHERLAND

■ NEW YORK — The Bee Gees — Barry, Robin and Maurice Gibb — filed suit in New York State Supreme Court last week (3) charging their manager Robert Stigwood and his network of companies with fraud, breach of contract, undue influence, conflict of interest, misrepresentation and improper payment of royalties. The suit asks for payment of over \$142 million to the Bee Gees and demands that all contracts between the group

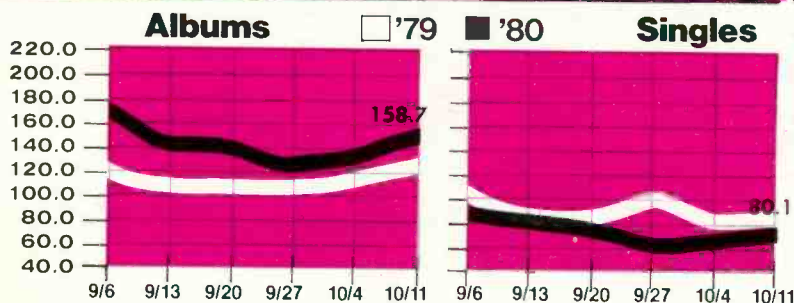
and Stigwood be terminated.

Executives in the Stigwood organization have issued strong denials of all charges, and Robert Stigwood has filed for a declaratory judgment in London, asking the Court of England to determine the validity of the contracts between the Bee Gees and the Stigwood companies.

Listed as defendants in the action are: Robert Stigwood, The Stigwood Group Ltd., The Robert Stigwood Organisation Inc., Stigwood Music Inc., RSO Records Inc. Casserole Music Inc., The Robert Stigwood Group Limited, The Robert Stigwood

(Continued on page 111)

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.

7500 Attend Vidcom Meet in Cannes

By VAL FALLOON

■ LONDON — This year's Vidcom, held in Cannes, France, claimed 7,500 attendees, 2,500 more than expected. Organizer Bernard Chevry announced that next year's event would be even bigger.

Returning British delegates, who included several record company chiefs, all remarked on the mood of optimism in the

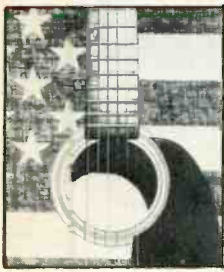
video business.

RCA's Selectavision video-disc system was demonstrated at the meet, and the company revealed that a stereo version would be launched in Europe in 1982. Ralph Mace, formerly RCA London-based international manager, has been appointed to handle the development of

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Record World



■ **Opposite page 22.** It isn't just "Urban Cowboy" and "western chic" that have spurred country music's continued expansion, as Record World's annual spotlight on country labels and artists details. Included are RW's coveted annual country awards, and a comprehensive look at the dominant trends and at the newsmakers in the field.



■ **Page 10.** For guitarist Randy Hansen, launching a recording career means abandoning the very basis of his successful live concert act in which he pays tribute to his idol, Jimi Hendrix. But Hansen believes in life after Hendrix, and with the release of his debut album on Capitol Records he's ready to stake his career on his own name and music.

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Magique Fetes N.Y. Music Week



Pictured from left at a party celebrating New York Music Week and the RW special published in conjunction with the events are Allan Steckler, New York Music Task Force; Mike Sigman, senior VP & managing editor, Record World; Gary Rogers, owner of Magique; Brad Mason LeBeau, national AOR director, Polish Records & house DJ at Magique; Peter Keepnews, senior editor, Record World; and David Salidor, D.I.S. Company. More photos of New York Music Week on page 110.

Ferris Raps B'casters In Press Club Speech

By BILL HOLLAND

■ WASHINGTON — FCC chairman Charles D. Ferris told newsmen at a National Press Club luncheon this past week that his job as the head of a controversial commission is to "insure the survival of the fittest, not the survival of the fattest."

Ferris was almost gleeful as he took the kind of swipes at broadcasters throughout his speech that in the past few years they had been aiming at him.

What Do They Want?

"The same industry that demands government get off its back has opposed additional TV and radio outlets," he said, "and has fought, every inch of the way, our deregulation of cable." Ferris then asked: "Which do they really prefer—their full First Amendment rights as guaranteed to the print media or their full profits as have traditionally been guaranteed by the Commission?"

The speech was a kind of declaration of independence for the FCC, as when Ferris posited that the real reason for the "almost daily" criticism of the FCC by broadcasters is "caused by a break in the comfortable relationship that has developed over the years between the Commission and the industries we are charged to regulate."

The non-regulatory policies the FCC is pursuing, Ferris said, not only make "a good deal of economic sense," but promote values basic to a pluralistic, free (Continued on page 110)

RIAA Recommends Bar Code Guidelines

■ NEW YORK — Recommended guidelines for placement of the bar code symbol on prerecorded cassettes and eight-tracks, and the creation of a subcommittee to recommend coding for prerecorded videocassettes and videodiscs, were announced at a recent all-industry meeting conducted by the Recording Industry Association of America.

Representatives

The video product subcommittee will study a number of areas, including whether to adopt a system that would dovetail with the current RIAA product code for audio configurations or to set up an entirely separate product code for video configurations. Included on the subcommittee are representatives of CBS Records, CBS Video Enterprises, EMI Videograms, Magnetic Video, MCA Distributing, NFL Films, RCA SelectaVision Videodiscs, Time Life Video and Warner Home Video.

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What can you possibly say about a man whose every work is a masterpiece?
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Ray Charles. "Brother Ray Is At It Again."

Includes the single, "Compared To What?"
3762

On Atlantic Records and Tapes.



SD 19281 Produced by Ray Charles



RCA's Summer, Citing Market Survey, Sees International Cassette Upsurge

By BRIAN CHIN

■ NEW YORK — Despite lagging record sales and what he called a "winding down" of the eight-track tape market, RCA Records president Bob Summer called attention last week to one crucial growth area in the music industry when he cited statistical evidence of widening cassette sales.

Summer, addressing a meeting of the B'nai B'rith Performing Arts Lodge's New York Chapter at the Sutton Place Synagogue last Monday (6), presented a survey of the international record market, using an extensive set of statistics to compare sales patterns and "search for common issues" in markets including Germany, Japan and the U.K.

Aggregate music sales, the ratio of local to international talent and relative shares of various categories of music were among the areas examined in the address. Summer observed further that such statistics "are not always explored fully," naming sales mix by configuration as the most significant of them.

While disc sales are declining, Summer declared, the upsurge in the cassette market poses a specific industry challenge: "to understand why cassette sales are growing when their merchandising has been so dull in comparison to the LP." Pointing out the format's greatest proportional gains in Germany and Japan, he charac-

Randall Wood Dies

■ LOS ANGELES — Former Vee Jay International president Randall Wood died Tuesday (6) in a Van Nuys hospital.

Wood, 50, had joined Vee Jay in 1960, rising to the presidency of the indie label in 1963. Two years later, he formed his own Mira Productions recording combine, but when Vee Jay went into bankruptcy two years later, he took over licensing of the label's catalogue for television and international markets.

Earlier, Wood had been an A&R executive, national promotion chief and assistant sales manager for Kapp Records.

He is survived by his widow, five children, two grandchildren, his mother, father, two sisters and a brother.

CBS Records Raises Singles List Price

■ NEW YORK—CBS Records has increased the suggested list price of all new seven-inch releases to \$1.69. All singles released prior to Oct. 6 will remain at a list price of \$1.49, and returns will be credited accordingly.

terized marketing techniques overseas as "rather progressive," compared to the relatively "flat" U.S. standard.

Summer also stressed that closer examination of the apparently stable overall tape market revealed that "cassette gains are offset unit for unit by the decline of the eight-track," statistically washing out the changing balance of the respective configurations. In addition, he pointed out, "the winding down of a major product line . . . is very complex in a market like the U.S." Statistical information cannot account for such specific details as liquidation of equipment, inventory of stock, and management of cutouts and returns, all of which become major factors in the earning power of the American company.

To maximize the benefit of the expanding tape market, Summer recommended more creative marketing as well as upgrading standards in production and presentation, stating that internationally, "Japan stands alone as a model for progress in both dollar and unit terms." Eventually, Summer suggested, "the cassette may emerge as the preferred configuration." He encouraged a closer industry look at the cassette to discover and capitalize upon its intrinsic points of appeal: "The attraction of home taping may in part be in the medium itself."

The Reddings, BID Records Join CBS



CBS Records has announced that BID (Believe In A Dream) Records has joined the CBS family of associated labels. The first album on BID, which is headed by Russell Timmons, is "The Awakening" by the Reddings, a group consisting of the sons and nephew of Otis Redding. The Reddings' debut single, "Remote Control," is already on the charts, and their album is due out later this month. Pictured at CBS Records' New York offices are, from left: (top) Tony Martell, VP and general manager, CBS Associated Labels; Zelma Redding, widow of Otis Redding; T. C. Thompkins, director, black music promotion, E/P/A; Dexter Redding and Mark Lockett of the Reddings; Don Dempsey, senior vice president and general manager, E/P/A; Otis Redding III of the Reddings; Bruce Lundvall, president, CBS Records Division; Scott Folks, product manager, E/P/A; (sitting) Paris Eley, VP, black music promotion, CBS Records; and Russell Timmons, president, BID Records.

Wonder To Go to Washington To Call for M. L. King Holiday

By SAMUEL GRAHAM

■ LOS ANGELES — Appealing to what he called "the highest and best principles of the American people," and at the same time noting his distress over such factors as "the re-emergence of the Ku Klux Klan and the right wing drift" of American sensibilities, Stevie Wonder has announced his intention to "respectfully demand" that the birthday of the late Martin Luther King, Jr. be declared a national holiday.

Addressing an October 3 gathering of the press and various music industry representatives at the office of Motown Industries chairman Berry Gordy, Jr., Wonder said that he plans a rally in Washington, D.C. on January 15, 1981, King's birthday. "Like no other American, Martin Luther King stood for, fought for and died for American democratic principles," Wonder said, adding that the proposed holiday is "the best way to reiterate our commitment to these principles." The holiday would also be the first "commemorating the enormous contributions of black people" to the United States, he said.

When asked whether he has conferred with the Congressional Black Caucus in the nation's capital regarding his plan, Wonder replied that he has not. However, he indicated that he has been thinking about and planning for the rally and campaign for the new holiday for some three years. It was not made clear whether Wonder himself would perform at the rally.

Wonder also unveiled a new song from his forthcoming Motown album, a dedication to Dr. King called "Happy Birthday." When he handed the master tapes of the album, entitled "Hotter Than July," to Gordy, the Motown founder and leader said with a smile, "It's about time."

The January rally in Washington was not the only event announced at Wonder's press conference; he also indicated that he will perform at an October 23 "concert or affair" where he and other artists will encourage citizens to vote in November's elections.

Regional Breakouts

Singles

East:

Hall & Oates (RCA)
Leo Sayer (Warner Bros.)
Jackson Browne (Asylum)
Christopher Cross (Warner Bros.)

South:

Vapors (United Artists)

Midwest:

Hall & Oates (RCA)
Jacksons (Epic)
Leo Sayer (Warner Bros.)
Devo (Warner Bros.)
Pat Benatar (Chrysalis)
Rolling Stones (Rolling Stones)

West:

Supertramp (A&M)
Hall & Oates (RCA)
Leo Sayer (Warner Bros.)
Pat Benatar (Chrysalis)
Rolling Stones (Rolling Stones)
Vapors (United Artists)

Albums

East:

Kenny Rogers (Liberty)
Jacksons (Epic)
Kurtis Blow (Mercury)
Utopia (Bearsville)
Kool & The Gang (De-Lite)

South:

Kenny Rogers (Liberty)
Jacksons (Epic)
Utopia (Bearsville)
John Cougar (Riva)
Steve Forbert (Nemperor)

Midwest:

Kenny Rogers (Liberty)
Jacksons (Epic)
Kurtis Blow (Mercury)
Utopia (Bearsville)
Kool & The Gang (De-Lite)

West:

Kenny Rogers (Liberty)
Jacksons (Epic)
Kurtis Blow (Mercury)
Utopia (Bearsville)
Jean-Luc Ponty (Atlantic)



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Guitarist Randy Hansen Buries Hendrix Role, Charts New Course

By SAM SUTHERLAND

■ LOS ANGELES — For Seattle guitarist Randy Hansen, launching a recording career has carried an unusual risk — the need to jettison the very basis of his already successful live concert act.

Hansen's onstage tribute to his idol Jimi Hendrix had outlived the initial resistance of some Hendrix fans to build up an enviable box office track record. Yet with Hendrix's own catalogue of original studio and concert recordings still available, and new posthumous collections and anthologies arriving years after his death, the prospects for a Hansen tribute project on vinyl were slim.

Now Capitol Records and manager-producer David Rubinson are banking on Hansen's own material and the revitalized hard rock market to make the guitarist's gamble pay off. And, for all three, the release this week of his debut album will necessitate a delicate balancing act between his prior image as a born-again Jimi and his separate identity in his own writing.

According to Dan Davis, the label's vice president of creative services/press and artist relations/merchandising and advertising, Capitol will initially focus on Hansen's sizeable concert

following, which he feels will be a plus in launching the act provided a clear line is drawn between the solo career and its onstage origins in Hendrix's music. "That is essentially the main difference" between this and other debut albums, he notes. "While it's a first-time recording act, because he has credibility with the consumer because of his current concert profile, we're going first into consumer advertising where we might otherwise start in the trades or other media."

Thus, Capitol's opening push will be via print ads in Rolling Stone, Circus, Creem and Guitar Player. The concert tie-in will be reinforced by having both ad layouts and in-store merchandising buttressed by Hansen tour posters. Radio spots will likewise include both an album spot and a tour spot. "We're thinking in terms of significant post-concert buys," he adds, "because, again, there's his credibility in that area."

"But, needless to say, our thrust will not be based on the Hendrix angle at all."

"I was producing the music for 'Apocalypse Now,'" recalls Rubinson of his involvement when reached at his Automatt recording complex in San Francisco, "and what we wanted was a Hendrix-like component for

the score, since Francis [Coppola] wanted to evoke the music of that era." Source music couldn't be adapted, but Rubinson remembered Hansen's stage act, and felt the guitarist could bring more than just the required guitar pieces. "I felt the combination of his Hendrix stylings, plus the explosions and bomb effects he could wring out of his instrument, could be perfect for the score."

After meeting Hansen, Rubinson had his first glimpse of the potential for a recording partnership when the musician told him that he'd been amassing a separate repertoire of originals. "Truthfully," explained Rubinson, "there wasn't much of a market for his Hendrix work on record. So we made the decision together that he would go and work on his own material."

That decision, over a year and a half ago, wasn't an abrupt one. "I actually knew I was going to do it for a long time," reported Hansen, "but I didn't want to go out and do a quick thing on Hendrix, and then just drop it."

His seriousness stems from what he saw as a virtual mission in the Hendrix tribute, to which he first drew national attention at mid-decade. "I did that show because I felt the music deserved

a broader chance to be heard than it got on the radio," he asserts, adding that some increase in recent airplay, possibly boosted by the 10th anniversary of the guitar titan's death, has reinforced his belief that it was time to turn to his own songs.

Hansen's originals actually began taking shape "about the same time I started doing the tribute." But he felt he needed added time to polish his songs and preview them during concert hall sound checks. "I wanted to build them really slowly—I wanted something that would be well-thought-out."

Neither Rubinson nor Hansen try to depict the guitarist's original music as a radical departure from the shape and fury of Hendrix's own music, though. Rubinson, whose career in recent years has aligned him with R&B, fusion and pop, had really cut his teeth as a producer with late '60s hard rockers in the Bay Area. Feeling the current generation of rockers was more disciplined and professional than the often self-indulgent clients that had earlier wearied him of rock, Rubinson welcomed the chance to flex those older styles.

"I deliberately did the album on conventional analog equip-

(Continued on page 122)

Guess who's coming to Donna...

...and Stevie, and three other platinum artists!



NARM Rack Meet

(Continued from page 8)

42 percent hike in sales over the previous year's campaign.

Paulson also disclosed that Pickwick has begun its own internal radio playlist tracking research to get a better grip on the sales potential of new titles. Having found that certain much-reported titles were generating unexpectedly high returns, Pickwick began air-checks of reporting stations and discovered many records listed were receiving little or no play.

Giving the first "Gift of Music" outline at a NARM function to be prepared by the Rowland Company, the independent press relations firm recently brought in to assist in the trade-wide institutional blitz, executive vice president Susan Ehrlich touted Roland's commitment to this campaign's potential "for records and tapes to become the leading gift item." Via her company, the push will stress the NARM-developed concept through editorial, radio and television exposure, with various recording artists expected to tout the notion during personal appearances. The coming holiday season is being viewed as a major test of the campaign, with research be-

ing accumulated to assess its penetration.

Even before those results are in, though, Ehrlich said preliminary research indicates there is already a 40 percent recognition of the basic theme among U. S. consumers, "astounding" for a campaign only six months old.

Other focal points for the campaign include the New York Music Task Force celebration and an upcoming Grammy tie-in for Valentine's Day.

Completing the morning's formal presentation was commentary on product counterfeiting from NARM legal counsel Charles Ruttenberg, who offered a more moderate view of the problem than that normally taken by manufacturers. His remarks took issue with the statistics presented by RIAA president Stanley Gortikov at this year's NARM Convention in Las Vegas.

Claiming "we don't really know the dimensions" of the pirate industry's penetration of legitimate sales, Ruttenberg stressed that no single effective method of screening potential counterfeit product had been devised.

Pickwick Garners NARM Rack Award

■ SAN DIEGO—Pickwick International's rack services division garnered NARM's award for best rack jobber promotion of the year during the trade group's recent Rack Jobber Conference, held October 1-3 at the Sheraton Harbor Island Hotel here.

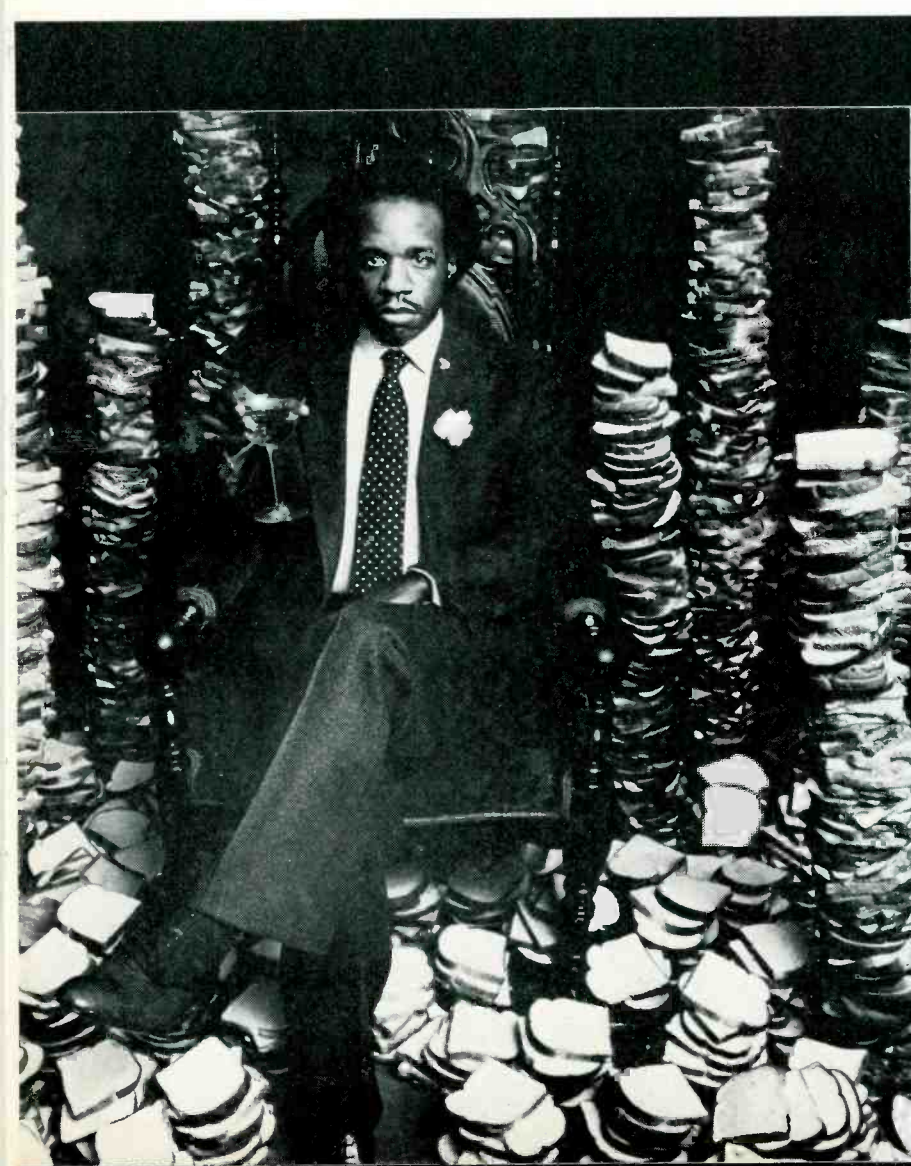
NARM president Joe Simone, head of Progress Record Distribu-

tors, made the presentation Friday (3) to Pickwick divisional senior vice president Eric Paulson in recognition of the 45-day country product promotion outlined earlier in that session, in which a battery of promotional tools, budgeted at \$246,000, yielded \$4 million in gross sales.

A Honey of a Reception



Capitol/EMIA/Liberty Records Group president Don Zimmermann chats with Capitol recording artists Hazel Payne (left) and Janice Marie Johnson, better known as A Taste Of Honey, at a reception for the group prior to their nationwide tour in support of their album "Twice As Sweet" and single "Rescue Me." They are slated to do dates with Teddy Pendergrass, Ashford and Simpson and Capitol's own Maze.



Junie is the name, and his new single was recently a front page pick by **Impact**, along with new releases from five of the biggest names in the business.

Junie is in good company...and he always has been. As one of the original Ohio Players, he helped give you "Pain" and "Pleasure."

As a member of P-Funk, he helped create hits like "Knee Deep" and "One Nation Under A Groove."

Junie is the name. And he's ready for fame.

Junie, "Love Has Taken Me Over (Be My Baby)."

From the album, "Bread Alone."

On Columbia Records and Tapes.

Record World Single Picks

VIOLA WILLS—Ariola 810
(Arista)



IF YOU COULD READ MY MIND (prod. by McCabe) (writer: Lightfoot) (Early Morning, ASCAP) (3:46)

Already a smash in major urban clubs and rapidly spreading to multi-format radio, this could most appropriately be labeled dance-oriented folk. It's a remake of Gordon Lightfoot's top five '71 hit. London-based Wills' vocal inflections sparkle like diamonds while the saucy rhythm track is percussion-fashionable.

MINK DE VILLE—Capitol 4938



JUST TO WALK THAT LITTLE GIRL HOME (prod. by Douglas) (writers: DeVille-Pomus) (Glenwood/Fire Escape/Stazybo, ASCAP/BMI) (3:52)

Just like the passionate desire that grows uncontrollably with each contemplation, the theme of this Willy DeVille/Doc Pomus gem demands to be heard again and again. Willy's wishful fantasy and the regretful guitar plinks are wrapped in an accordion/string veil that's straight from a fog-shrouded urban street scene.

NIGEL OLSSON—Bang 9-4814
(CBS)



SATURDAY NIGHT (prod. by Stroud-Seay) (writers: Troyer-Brown) (Red Admiral, BMI) (3:13)

Olsson should step out of the shadow of Elton John with this sharp, vibrant rocker from his new "Changing Tides" LP. Having toiled for years as John's percussionist, he's acquired a fine pop sensibility that comes shining through vocally. The rhythm bounce is right for dancing and pop radio while stinging guitar runs give AOR appeal.

JOHN FARRAR—Col 1-11382



RECKLESS (prod. by Farrar) (writer: Farrar) (John Farrar, BMI) (3:21)

Farrar wrote/produced and played synthesizer/guitar on side one of the platinum-plus "Xanadu" soundtrack. He debuts with this glossy pop offering from his forthcoming, self-titled LP. Exhibiting a gentle, sensitive tenor that's comfortable in the upper registers, Farrar should find substantial success with pop-A/C radio audiences.

Pop

ELVIS COSTELLO—Col 1-11389

GETTIN' MIGHTY CROWDED (prod. by Costello) (writer: McCoy) (Blackwood, BMI) (2:05)

Betty Everett had mid-chart success in '64 with this Van McCoy-penned side. It captures the essence of Costello's affinity for classic R&B, while serving as a theme for his last two, 20-cut LPs.

ROB HEGEL—RCA 12106

WE'RE LOVERS AFTER ALL (prod. by Freeman) (writers: Hegel-George) (Don Kirshner/Blackwood/Belfast, BMI) (3:43)

Hegel joins fellow song stylist Amanda George to co-write this dramatic love ballad. Touching vocals deliver the message convincingly with a chorus hook that can't miss on pop-A/C.

NICK GILDER—Casablanca 2310

ROCK AMERICA (prod. by Gilder-Mansfield) (writers: Gilder-McCulloch) (Red Admiral, BMI) (3:30)

The title cut from Gilder's new LP is a sharp stomper that's designed to do just as the title says. Bold rhythm guitar crashes are driven by equally brash percussion charges in a machine age march.

BARRY GOUDREAU—Portrait

2-70042 (CBS)

DREAMS (prod. by Boylan-Goudreau) (writer: Goudreau) (Rure/Turbo, ASCAP) (3:15)

Boston guitarist Goudreau teams with band-mate Brad Delp on lead vocals for this powerhouse rocker. Frenetic guitar leads burn over the bulldozer rhythm.

ROBERT JOHN—EMI-America

8061

SHERRY (prod. by Tobin) (writer: Gaudio) (Claridge, ASCAP) (2:53)

John recycles another oldie as if it was his own. His "Hey There Lonely Girl" went top 40 and this stomping update of the Four Seasons #1 '62 classic should follow in that same path.

WHITESNAKE—Mirage 3766
(Atl)

SWEET TALKER (prod. by Birch) (writers: Coverdale-Marsden) (Sunburst/Whitesnake, ASCAP) (3:35)

With vocalist David Coverdale spewing crazed lyrics like "Straight out of Lolita" and keyboardist Jon Lord working a solo sweat, this latest form the "Ready An' Willing" LP is great for AOR and the crash-bang-boom set.

JOHNNY RIVERS—RSO 1045

CHINA (prod. by Rivers) (writers: Georgiades-Monday) (WB/Old Canyon, ASCAP) (4:20)

The Muscle Shoals Rhythm Section gives Rivers plenty of potent horsepower on this pop-rocker. A fat bass/drum kick is everywhere but the highlight is Johnny's priceless voice.

URBAN HEROES—Handshake
5301

HEADLINES (prod. by Schellekens) (writer: Bone) (Fairbanks, BMI) (3:15)

Sinister keyboard drones introduce this Dutch quintet's first outing. Bratty vocals, spanking percussion and thick rhythm textures are AOR tongue-in-cheek.

THE BAY BROTHERS—

Millennium 11794 (RCA)

BABY DON'T GIVE UP (prod. by Hockenson-Sorrentino) (writers: Chrismarion, BMI) (3:15)

This is a vocal duet that will be heard from far years to come. They combine urban street-corner harmonies with soulful inflections that reveal their Brooklyn roots.

B.O.S./Pop

PRINCE—Warner Bros. 49559

UPTOWN (prod. by Prince) (writer: Prince) (Ecnirp, BMI) (4:09)

The multi-talented artist with the inimitable falsetto should have another crossover hit with this sassy dancer from his upcoming "Dirty Mind" LP. It's a light funky strut that's irresistible.

THE CHI-LITES—Chi-Sound/20th
Century-Fox 2472 (RCA)

HEAVENLY BODY (prod. by Record) (writers: Davis-Record) (Angelshell/Six Continents, BMI) (3:40)

The original group is back together again. Eugene Record and company are in top form on this title cut from their forthcoming LP. Warm chorus sunbursts light the lovely vocal leads.

ASHFORD & SIMPSON—

WB 49594

HAPPY ENDINGS (prod. by Ashford-Simpson) (writers: Ashford-Simpson) (Nick-O-Val, ASCAP) (3:56)

Valerie is simply stunning on this tender ballad from the "A Musical Affair" LP. Her tender vocal builds with sparse piano/string backing into an impassioned finale.

FATBACK—Spring 3015

(Polydor)

LET'S DO IT AGAIN (prod. by Curtis-Thomas) (writers: Curtis-Demery) (Clita, BMI) (3:34)

The sextet has been a consistent charttopper on the black side with additional pop success coming off the latest "Backstrokin." This new one from the "14 Karat" LP has bass/percussion shock troops & falsetto mayhem leading the funky attack.

RODNEY FRANKLIN—Col

1-11371

IN THE CENTER (prod. by Washington) (writer: Franklin) (Maicaboom, BMI) (3:48)

Franklin's credited with the rhythm arrangements while producer Thomas C. Washington did the string/horn arrangements, and they're the keys to this bright funky body-mover.

IDRIS MUHAMMAD—Fantasy
902

I BELIEVE IN YOU (prod. by Kaffel-Jimmerson) (writers: Jimmerson-DeZago) (Jonady, BMI) (3:25)

The veteran jazz-fusion drummer has a real find here in vocalist Claytoven. His smooth pop phrasings soar and glides.

CAMEO—Chocolate City 3219
(Casablanca)

KEEP IT HOT (prod. by Blackmon) (writers: Blackmon-Lockett) (Better Days, BMI/Better Nights, ASCAP) (4:02)

The P-Funk influence is pervasive on this initial offering from the forthcoming "Feel Me" LP. Vocal carousing floats on a recurring bass pattern.

PATRICE RUSHEN—Elektra
47067

LOOK UP (prod. by Mims, Jr.-Rushen) (writers: Rushen-Mims, Jr.-Brown) (Baby Fingers/Mims/Shownbrere, ASCAP) (4:10)

Rushen continues to grow as a total artist with this sharp dancer from her forthcoming "Posh" LP. The vocal chorus is full and bright and a perfect compliment for her shimmering lead.

Country/Pop

MICKY GILLEY—Epic 9-50940

THAT'S ALL THAT MATTERS (prod. by Norman) (writer: Cochran) (Tree, BMI) (2:37)

Gilley takes this Hank Cochran tune and lets loose with a robust vocal effort that captures much of the mood and style of some of the great ballad singers. A strong pop-A/C contender.

CARLENE CARTER with Dave Edmunds—WB 49572

BABY RIDE EASY (prod. by Lowe) (writer: Dobson) (Sea Three, BMI) (3:17)

Produced by hubby Nick, and joined by other British rockabilly lovers, Carlene shows some strong country-styled pipes on this exuberant rocker. Dave Edmunds' harmonies are a treasure.

RONNIE MILSAP—RCA 12084

SMOKY MOUNTAIN RAIN (prod. by Collins) (writers: Fleming-Morgan) (Pi-Gem, BMI) (3:29)

Culled from the new "Greatest Hits" LP, this touching ballad has Milsap's inimitable tenor backed by a foot-tappin' rhythm track and simple orchestration.

RIAA Endorses Digital Requirements

■ NEW YORK—The Recording Industry Association of America has endorsed the formulation of mutually acceptable user requirements for digital master tapes.

At its recent meeting, the RIAA board of directors unanimously adopted the following resolution proposed by Peter Burkowitz, president of the Audio Engineering Society and executive director, recording studios and audio engineering, PolyGram Record Operations, Hannover, Germany. It had been fully endorsed by the RIAA's engineering committee.

"In view of the increasing evidence of digital technology becoming the successor of existing analog techniques in professional recording and mass media, and in view of the thus ultimately resulting vital need of exchangeability of recorded means, and in view of the foreseeable failure of such means if not applicable and exchangeable worldwide, and in view of the foreseeable application by radio and television stations, it is hereby resolved that the Recording Industry Association of America through its technical experts consider the formulation of mutually acceptable user requirements for recorded professional grade and mass media, with due emphasis on the most essential qualities which are:

"(1) unrestricted interchangeability and

"(2) technical quality parameters within the confines of economical optimization.

"Resolved further that RIAA invite other concerned industry associations to join in this undertaking."

Implementation of the resolution will be discussed at the November 3 meeting of the RIAA engineering committee in New York, to which interested associations have been invited.

Chappell Music Pacts With Virgin Records

■ NEW YORK—Virgin Records, Inc. and Chappell Music Company have entered into an agreement whereby Chappell will administer all of Virgin's publishing catalogues in the United States on a longterm basis, it was announced by Irwin Z. Robinson, president of Chappell and Richard Branson, the London-based chairman of the Virgin Group of Companies.

The agreement covers all composition controlled by Virgin Music (Publishers), Ltd. and Dinsong Ltd., and by Virgin's U.S. publishing affiliates, Virgin Music, Inc. (ASCAP) and Nymph Music, Inc. (BMI).

Liberty Signs Powder Blues



Jim Mazza, president, EMI America/Liberty Records, has announced the signing of the Powder Blues, to the Liberty label. The group's debut LP, "Uncut," has already sold 200,000 units in Canada. Pictured at the signing are, from left: Mazza; Tom Lavin of the Powder Blues; Don Grierson, vice president, EMI/Liberty; and Bruce Allen, the Powder Blues' manager.

Bauman Leaves Columbia

■ NEW YORK—Allen Bauman has left Columbia Records, where he had been manager of A&R administration, to pursue a career in personal management and video and jingle production. He can be reached at (212) 242-3900.

Candilora Named SESAC Vice President

■ NEW YORK—A. H. Prager, chairman of SESAC Inc., has announced the election of Vincent Candilora as vice president of the licensing firm. The announcement was made following the recent meeting of SESAC's board of directors in New York City.

Candilora joined SESAC in September 1968 as a member of the station relations department, where he supervised the licensing of all radio and television facilities in the midwest and south-eastern sections of the country. In 1974, he moved to the affiliation department, where he later assumed the title of executive director of affiliations. In this capacity, he supervises the affiliation division and is responsible for the operation of the offices in Nashville and Los Angeles.

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Disco File

By BRIAN CHIN

(A weekly report on current and upcoming discotheque breakouts)

■ **THROW DOWN AT THE SHOWDOWN!** No doubt about it: the true class act of rap is **Kurtis Blow**. He's fast, he's funny, and he's always right on the one because there's usually a point being made, or a story told, in his raps. The stories on "Kurtis Blow" (Mercury) are so involved that they elbow out every cliché and, as much as he resembles in form the DJ rappers of Jamaica (who are recognized and near-worshipped in personality cults), the total sound, with extensive audience response, is closer to the uproar of an inner-city church service: let the congregation say, "That's the breaks!" Call-and-response was certainly one element that made "The Breaks" an across-the-board dance hit; even better, the three new raps here are eminently listenable pieces thanks to top-flight, original rhythm tracks (**John Tropea** guests on guitar; **Onaje Allan Gumbs** on keyboards) and the determination of writer/producers **J.B. Moore** and **Robert Ford** to invent a sense of melody that's unique in rap. The single, "Throughout Your Years" (5:17, on disco disc promotionally), is unexpectedly contemplative, an up-by-the-bootstraps pep talk: "Pride! is what we've got inside . . . we're going to the top/we ain't gonna stop." Here and throughout, the words never obscure the music; there's fine piano jamming to get into between verses and at the tag. Personally, we liked "Way Out West" (7:40) even more. It's a production number of sorts that poses Blow as a cowboy bringing the beat to a frontier town: "High Noon" at the disco. Between the rapping and a fabulous, footstomping break ("Lemme hear the bass/Put it in my face!"), there's not a quiet moment in sight; it seems an even more versatile cut than "The Breaks" on account of its comparatively lighter rhythm. "Hard Times" (4:36) is a down-tempo smoker with an obviously relevant message; note the scatting break (arranged by drummer **Jimmy Bralower**; we also want to identify the percussionist who contributed so much to "The Breaks": **Jamie Delgado**). Blow's change-ups, one ballad, "All I Want in This World" and a cover of BTO's "Takin' Care of Business," are honorable enough—he's just as recognizable singing as talking, but they're by no means apologies for the raps: the best of Blow is his talk, and he's better than anyone.

Kool and the Gang's "Celebration" (De-Lite) is the second in their production hook-up with **Eumir Deodato**; like last year's huge crossover hit, "Ladies' Night," there's lots of up-tempo material here, all of it rock-solid party-time stuff. The inevitable highlight is the single, "Celebrate" (5:00, on disco disc promotionally), a big, bright, funky cut with some fine, subtle synthesizer textures behind

the lead keyboards. "We're gonna have a good time tonight," the group assures us, between high-pitched shouts of "Ya-hoo!" Right on the money. Also: "Love Festival" (5:16), a sparer production that recalls the grittier old-Kool style; "Take it to the Top" (4:19)—really pretty harmonies; "Night People" (3:47)—great guitar runs and lyrics; "Morning Star" (3:48), a mellow, danceable instrumental. The surprise attraction of "Ladies' Night," the ballad "Too Hot," recurs here in three killer A/C ballads. Clean, consistent, powerful.

Postscript to last week's **Jacksons** review: we certainly should not have overlooked "Heartbreak Hotel" (5:44), from "Triumph" (not the old Elvis Presley hit), which revealed itself to us in a flurry of upstretched arms and excited shouts last weekend as it came over a concert hall sound system between live acts. On the surface, it's a slip-and-dip smoker that will fit fine in build-up periods on the dance floor; as is true of most of the rest of the album, there are also striking, surprisingly sophisticated emotional undercurrents present. Vocally, the Jacksons' tone of innocence underscores the bleak, open-wound lyrics, and these clashing impressions, accompanied by cacophonous, horror-movie noises, add up to one of the most affecting, boldly brought-off cuts we've heard in some time.

DISCO DISCS: The **Reddings** are a duo of the late Otis Redding's sons. Their debut on the CBS-distributed Believe in a Dream label is called "Remote Control" (5:16, on promotional disco disc), and it's a simple, unembellished but forceful mix of chanting and sparingly applied horns. It's close in sound to One Way's funk grooves, and off to a fast start on the radio level. Another alumnus of the Memphis scene, **Isaac Hayes**, has been batting nearly a thousand with his own records and his current Linda Clifford production; **Genty** is a new project, on the independent Venture label. Genty's remake of Sam & Dave's "You Don't Know Like I Know" (6:45, on disco disc commercially) is sung in a hoarse, gritty voice, to a comfortable handclapped beat. As is Hayes' custom, there's only a semi-break of synthesizer effects in the middle of a long vamping passage—feels good, though. **Melody Stewart's** "Get Down, Get Down" (7:55 on Roy B. disco disc commercially), on the other hand, is real disco-disco, made just for the DJs. Stewart's pure toned, open-voiced singing might be mistaken for Lipps Inc.'s Cynthia Johnson; however, the intense percussion breaking sets Stewart apart from that crossover act and the Euro-disco fans among our reporters have already placed it in the top 50. Reappearances: **Seawind's** "Whatcha Doin'" is now on a promotional A&M disco disc, in its 4:35 album length. It's one of the faster-spreading club hits here in the northeast and a personal pick this week, along with the previously mentioned **Ernie Watts** cuts, "Dance Music" and "Just Holdin' On" from the album "Look In Your Heart," on Elektra. The third disco disc by **Change** is the title cut of "The Glow of Love" (RFC/WB), one of the longest-lived, most distinguished albums of recent years. The cut now runs 8:21, incorporating vocal passages formerly edited from **Luther Vandross'** musicianly performance and holding the fade for another chorus or two. This is the cut that stood out to us when we previewed the album last January—**Wayne Garfield's** lyrics evoke the springtime of earth and new romance with ineffable warmth and tenderness—and returning to it nine months later, we see pop-A/C written all over it.

(Continued on page 103)

Discotheque Hit Parade

(Listings are in alphabetical order, by title)

BUTTON/FT. LAUDERDALE

DJ: JOHN TERRY
ANOTHER ONE BITES THE DUST—Queen—Elektra
CAN'T FAKE THE FEELING—Geraldine Hunt—Prism
FUNTIME—Peaches & Herb—Polydor/MVP
GET DOWN, GET DOWN—Melody Stewart—Roy B.
I NEED YOUR LOVIN'—Teena Marie—Gordy
IT'S NOT WHAT YOU GOT—Carrie Lucas—Solar
LET'S GET FUNKY TONIGHT—Evelyn "Champagne" King—RCA
LOVE SENSATION—Loleatta Holloway—Gold Mind
LOVELY ONE/CAN YOU FEEL IT—Jacksons—Epic
PRIVATE IDAHO/PARTY OUT OF BOUNDS—B-52's—WB
SELL MY SOUL—Sylvester—Fantasy/Honey
SHOOT YOUR BEST SHOT—Linda Clifford—Curton/RSO
THE REAL THANG—Narada Michael Walden—Atlantic
THE WANDERER—Donna Summer—Geffen
UPSIDE DOWN/I'M COMING OUT—Diana Ross—Motown

BETTER DAYS/NEW YORK

DJ: TEE SCOTT
ALL MY LOVE—L.A.X.—Prelude
CAN'T FAKE THE FEELING—Geraldine Hunt—Prism
EVERYBODY/THE FUNK IS ON—Instant Funk—Salsoul
FUNKIN' FOR JAMAICA (N.Y.)—Tom Browne—Arista/GRP
FUNTIME—Peaches & Herb—Polydor/MVP
GIVE IT ON UP—Mtume—Epic
I NEED YOU/SELL MY SOUL—Sylvester—Fantasy/Honey
I NEED YOUR LOVIN'/CHAINS—Teena Marie—Gordy
I WANNA BE WITH YOU—Coffee—De-Lite
JUST HOLDIN' ON/DANCE MUSIC—Ernie Watts—Elektra
LOVE SENSATION—Loleatta Holloway—Gold Mind
LOVELY ONE—Jacksons—Epic
MORE BOUNCE TO THE OUNCE—Zapp—WB
TAKE A CHANCE—Pleasure—Fantasy
WIDE RECEIVER—Michael Henderson—Buddah

FORCED HEAT/LOS ANGELES

DJ: LOU LACOSTE
BREAKAWAY—Watson Beasley—WB
CAN'T FAKE THE FEELING—Geraldine Hunt—Prism
FEAR—Easy Going—Importe 12
HOW LONG—Lipps Inc.—Casablanca
IF YOU COULD READ MY MIND—Viola Wills—Ariola
LOVE CHILD—Jeree Palmer—Reflection
LOVE SENSATION—Loleatta Holloway—Gold Mind
QUE SERA MI VIDA—Gibson Brothers—Mango
RHYTHM OF THE WORLD—Gino Soccio—WB/RFC
SELL MY SOUL/FEVER—Sylvester—Fantasy/Honey
TRAFFIC BREAKDOWN—Boogie People—Unidisc (Import Canada)
UNDERWATER—Harry Thumann—Uniwave (Import Canada)
THE WANDERER—Donna Summer—Geffen
WARM LEATHERETTE—Grace Jones—Island (LP)
WHIP IT/GATES OF STEEL—Devo—WB

HOULIHAN'S OLD PLACE/ CHICAGO

DJ: CHUCK WEISSMULLER
ANOTHER ONE BITES THE DUST—Queen—Elektra
CAN'T FAKE THE FEELING—Geraldine Hunt—Prism
EVERYBODY GET DOWN—Mouzon's Electric Band—Vanguard
FUNTIME—Peaches & Herb—Polydor/MVP
FUNKIN' FOR JAMAICA (N.Y.)—Tom Browne—Arista/GRP
IF YOU COULD READ MY MIND—Viola Wills—Ariola
IT'S NOT WHAT YOU GOT—Carrie Lucas—Solar
LET'S GET FUNKY TONIGHT—Evelyn "Champagne" King—RCA
LOOK AT ME BABY—Bravo—Launch
LOVE SENSATION—Loleatta Holloway—Gold Mind
PRIVATE IDAHO/PARTY OUT OF BOUNDS—B-52's—WB
SHOOT YOUR BEST SHOT—Linda Clifford—Curton/RSO
UPSIDE DOWN/I'M COMING OUT—Diana Ross—Motown
UPTOWN—Prince—WB
WHIP IT/GATES OF STEEL—Devo—WB

The Coast

By SAMUEL GRAHAM and SAM SUTHERLAND

■ **CROSSING THE COLOR LINE:** The fact that there is currently an all-black (with the exception of one member) band called the **Busboys** that plays stone rock 'n' roll should not come as a big surprise—although it probably will. After all, who was responsible for rock 'n' roll—which people used to call “race music,” remember—if not the blues and rhythm and blues players who culminated in the likes of black rockers like **Chuck Berry** and **Little Richard**? It certainly wasn't **Elvis Presley** or **Bill Haley**, pal; they simply took the ball that was handed to them, added some personal touches and ran with it. Actually, the surprise should be that there aren't more black rock bands around.

Jimi Hendrix's blackness wasn't much of a factor in his becoming one of pop music's towering figures; he happened to be a black man who chose heavily R&B-based rock as his idiom. But the **Busboys** (whose debut Arista album is “Minimum Wage Rock 'n' Roll”) are taking their color and bringing it right up front. They sing, with tongue firmly in cheek, about joining the Ku Klux Klan, about how the influx of whites is ruining the neighborhood, about basketball. They mug shamelessly onstage, dancing around all bug-eyed and generally coming on like Amos and Andy or Jack Benny's Rochester. The **Busboys** don't shy away from stereotypes—they pounce on them. There really is nothing like this band; more than having good songs (which they certainly do), they have a mission.

Says **Brian O'Neal**, the **Busboys'** leader, keyboardist and principal singer and writer, “We don't have to point out racial stereotypes, but (doing so) draws direct attention to the fact that there is a different presence here. Rather than ignore it we want to challenge people. Some are offended, some are angered, some are embarrassed, and others find it funny. It's (a matter of) bringing the issue up and confronting it, stirring people's consciousness. It's a way of establishing a rapport. But it's not a negative viewpoint.”

O'Neal himself, along with his bass playing brother Kevin, was raised in a thoroughly integrated community in L.A., and because of that very background, “I had to understand why the black rock 'n' roll thing was supposed to be so insurmountable.” Actually, for them, it wasn't so insurmountable at all; they had built up a large and loyal local following long before they signed with Arista. Now, says O'Neal, “I can't say I'm angry about (racial) prejudice. If anything, I'm angry at people's complacency about challenging their own limitations.” “Challenge” is a word that comes up often in O'Neal's conversation, and he says that is one element that will always be part of the **Busboys'** music—whether they're singing about old folks, women, religious groups or any other “modern day niggers.” They simply started with “the most obvious and immediate issue”: their blackness.

As for the music itself, names like **Bowie**, the **Beatles**, the **Stones** (for an extra laugh, the **Busboys** play “Brown Sugar” as an encore) and various new wavers are among O'Neal's influences. “The name and the concept was a conscious decision,” he says. “The music was not. We played a lot of these songs before we became the **Busboys**. I dropped the horns and a lot of that bullshit early on; it was getting to be like cartoon music. The R&B idiom, with a couple of exceptions, is so limited that it's not really worth my time.” Similarly, “I couldn't listen to the radio when disco was happening.” Unusual? You bet. Check these guys out.

RASTAMAN VIBRATIONS: First the good news. **Bob Marley** and the **Wailers** were a smash all over Europe during their recently-completed, one-and-a-half-month tour there. They drew 100,000 at an outdoor stadium in Milan, the largest draw in recent Italian history. They pulled 30,000 in Stockholm, beating out the likes of **Led Zeppelin**, **Paul McCartney** and even Sweden's own **ABBA**. And in London, 25,000 folks turned out, putting the **Wailers** ahead of **Elton John**, the **Beach Boys** and **Eric Clapton** in terms of drawing power at that city's Crystal Palace. Now the bad news. Their tour of the U.S. had to be suspended after just three dates on doctor's orders. It seems that Marley is ill, and he is now under a doctor's care in New York after travelling to Miami for blood tests. Rumors of everything from leukemia to blood clots are apparently incorrect. The probable cause is exhaustion, pending an official diagnosis . . . Speaking of diagnoses, the report about how **John Bonham** of **Led Zeppelin** actually died should have a pretty sobering impact. It seems that “Bonzo” died from inhaling his own vomit after drinking “about forty shots of vodka in 12 hours,” accord-

(Continued on page 116)

Phonogram/Mercury Promotes John Stainze

■ NEW YORK—Bob Sherwood, president of Phonogram, Inc./Mercury Records, has announced that John Stainze has been promoted to the position of vice president, A&R, for the label.



John Stainze

Stainze joined Phonogram, Inc./Mercury Records-U.S.A. in late 1979 as west coast director of A&R. He had previously been A&R manager for Phonogram, Inc.-U.K., where he signed **Dire Straits**.

The other members of the Mercury A&R staff are Peter Yubin, east coast director; Mick Brown, west coast director; and Jerry Kennedy, V.P., A&R, based in Nashville.

Fantasy To Bow Midline Catalogue

■ BERKELEY — Fantasy Records will bow a midline album catalogue next month with a previously unreleased live package by **Creedence Clearwater Revival**. The \$5.98 catalogue will swell by an additional 26 titles in January, when the company ships albums culled from the Fantasy, Prestige and Stax vaults.

The initial **Creedence** package, “The Royal Albert Hall Concert,” was recorded during the quartet's April 1970 London concert debut, and is being released without overdubs or edits.

January will bring an additional 10 packages from Stax, 10 from Prestige and six from Fantasy. Artists featured in rereleased album packages or anthologies include **Vince Guaraldi**, **Johnny “Guitar” Watson**, **Steve Lacy** and **Don Cherry**, **Joe Newman**, **Dexter Gordon** and **Peter Ustinov**. Multiple artist packages will also be released, including a two-disc anthology of Stax hits and a single-disc LP derived from that label's “Wattstax” live concert package, originally a double package.

Gelfand, Breslauer Opens London Office

■ LOS ANGELES — Gelfand, Breslauer, Rennert & Feldman, an entertainment-industry business management firm, officially opens its London office on October 15 at 500 Chesham House, 150 Regent Street, London. Martin Feldman, former partner in charge of the New York office, will head the London office.

The company services clients in music, motion pictures, television, theater, literature, and other creative and performing arts.

The new London office provides the firm with a European presence to serve as a liaison with clients making international personal appearances. In addition to auditing festivals and concerts and coordinating international taxation, the London office will facilitate the international collection, auditing, and taxation aspects concerning client royalty income.

Gelfand, Breslauer, Rennert & Feldman also has offices in Los Angeles, New York, Nashville, San Francisco, and Palm Springs.

Live WAR in L.A.



MCA personnel greeted the group **WAR** after their successful two-night performance recently at the Roxy in Los Angeles. The shows were recorded and will be released as a live album by MCA in November. Pictured from left are: **Leroy Sather**, regional director, MCA Distributing Corporation; **Steve Gold**, manager of **WAR**; **Jerry Goldstein**, producer of **WAR**; **Mrs. Gene Froelich**; **John Jump**, branch manager, MCA Distributing; **Harold Brown**, **WAR**; **John Burns**, vice president of branch distribution, MCA Distributing; **Gene Froelich**, head of MCA Records Group; **Ronnie Hammond** and **Luther Rabb**, **WAR**; and **Denny Rosencrantz**, vice president of A&R, MCA Records.

Record World Singles 101-150

OCTOBER 18, 1980

OCT. 18	OCT. 11	Artist	Title	Label
101	105	I NEED YOUR LOVIN' TEENA MARIE/Gordy 7189 (Motown)	(Jobete, ASCAP)	
102	101	HERE WE GO MINNIE RIPERTON/Capitol 4902 (Dickie Bird/Art Phillips, BMI)		
103	103	DREAMS BARRY GOUDREAU/Portrait/Epic 2 70042 (Pure Songs/Turbo, ASCAP)		
104	113	MIDNIGHT RAIN POCO/MCA 41326 (Tarantula, ASCAP)		
105	106	I TOUCHED A DREAM DELLS/20th Century Fox 2463 (RCA) (Angelshell/Six Continents, BMI)		
106	107	TOGETHER TIERRA/AS1 2018 (Mighty Three, BMI)		
107	—	UPTOWN PRINCE/Warner Bros. 3478 (Ecnirp, BMI)		
108	109	ONE LIFE TO LIVE WAYNE MASSEY/Polydor 2112 (Silver Blue, ASCAP)		
109	108	THE REST OF THE NIGHT CLIFF NEWTON/Scotti Bros. 602 (Atl) (Flowering Stone, ASCAP)		
110	114	I LOVE WOMEN JIM HURT/Scotti Bros. 605 (Atl) (Kelso/Herstan, BMI)		
111	112	GIVE IT ON UP (IF YOU WANT TO) MTUME/Epic 9 50917 (Frozen Butterfly, BMI)		
112	—	FOR YOU, FOR LOVE AVERAGE WHITE BAND/Arista 0553 (Big Heart/Average/Ackee, ASCAP)		
113	115	HOW LONG LIPPS, INC./Casablanca 2303 (MCA, ASCAP)		
114	117	CAN'T FAKE THE FEELING GERALDINE HUNT/Prism 315 (Rebera/Hygroton, PROC/Memory Lane, BMI)		
115	110	TAKE ME TO THE MOON MAGARET REYNOLDS & KC/Seventy First 5004 (TK) (Capraque/Harrick, BMI)		
116	111	LONGSHOT HENRY PAUL BAND/Atlantic 3755 (Hustlers/Sienna, BMI/WB/Easy Action, ASCAP)		
117	118	PUSH PUSH BRICK/Bang 9 4813 (CBS) (WB/Good High, ASCAP)		
118	119	BADLANDS DIRT BAND/United Artists 1378 (Le Bone-Aire/Vicious Circle, ASCAP)		
119	116	HARDEN MY HEART SEAFOOD MAMA/Whitefire 804-60 (Marvross, no licensee)		
120	121	CAN'T KEEP FROM CRYIN' RAYDIO/Arista 0554 (Raydiola, ASCAP)		
121	120	HOW GLAD I AM JOYCE COBB/Cream 8040 (Screen Gems-EMI, BMI)		
122	130	KILLER BARRACUDA HELEN REDDY/Capitol 4918 (Buckhorn, BMI)		
123	123	WHY DO FOOLS FALL IN LOVE JONI MITCHELL/Asylum 47038 (Big Seven, BMI)		
124	132	LET'S DO SOMETHING CHEAP AND SUPERFICIAL BURT REYNOLDS/MCA 51004 (Peso/Duchess/MCA, BMI)		
125	138	IF YOU EVER CHANGE YOUR MIND CRYSTAL GAYLE/Columbia 1 11359 (Dawnbreaker, BMI/Silver Nightingale, ASCAP)		
126	124	PECOS PROMENADE TANYA TUCKER/MCA 41305 (Peso/Duchess, BMI/Senor/ Leeds, ASCAP)		
127	125	STARLIGHT RAY KENNEDY/ARC/Columbia 1 11298 (X-Ray, Darnac, BMI)		
128	128	FUNKY POODLE WILD HORSES/Midwest National 6005 (Bema/Horse Hit, ASCAP)		
129	127	LETTING GO NEIL SEDAKA/Elektra 47017 (Kiddio, BMI/ Kirshner/April, ASCAP)		
130	126	COMING HOME TRUTH/Devaki 4001 (Murios/Devahkee, ASCAP)		
131	131	(BABY) I CAN'T GET OVER LOSING YOU TIF/RSO/Curtom 1035 (Mayfield, BMI)		
132	129	RESCUE ME A TASTE OF HONEY/Capitol 4888 (Rhythm Planet/Conductive/Big One, BMI/ASCAP)		
133	122	YOU COULD'VE BEEN THE ONE AMERICA/Capitol 4915 (Koppelman-Bandier, BMI)		
134	134	POP IT ONE WAY FEATURING AL HUDSON/MCA 41298 (Peso/Dutchess, BMI)		
135	—	OH DARLIN' OZARK MOUNTAIN DAREDEVILS/Columbia 1 11357 (Lost Cabin, BMI)		
136	—	ALL WE HAVE IS TONIGHT RANDY VANWARMER/Bearsville 49567 (WB) (Fourth Floor, ASCAP)		
137	135	SOME LOVIN' TONIGHT ELEKTRICS/Capitol 4905 (Android Pop/Colgems-EMI, ASCAP)		
138	133	PERCOLATOR SPYRO GYRA/MCA 41275 (Harlem/Crosseyed Bear, BMI)		
139	139	TAKE A LOOK AT ME PORAZZO/Polydor 2111 (Lolligagg/Razz/Boro, BMI)		
140	137	GIVIN' IT ALL PLAYER/Casablanca 2295 (Big Stick, BMI)		
141	141	THAT BURNING LOVE EDMUND SYLVERS/Casablanca 2270 (Algre/Moore & Moore, BMI)		
142	142	DANGER MOTELS/Capitol 4896 (Clean Sheets/Clams Casino, BMI/ASCAP)		
143	143	DIFFERENT KINDA DIFFERENT JOHNNY MATHIS/Columbia 1 11313 (Jobete, ASCAP)		
144	144	SNOWBIRD FANTASY BOB JAMES/Columbia/Tappan Zee 1 11360 (Turkey/Wayward, ASCAP)		
145	145	ONLY HIS NAME HOLLY PENFIELD/Dreamland 102 (RSO) (Chinnichap/Careers, BMI)		
146	146	TASTE OF BITTER LOVE GLADYS KNIGHT & THE PIPS/Columbia 1 11330 (Nick-O-Val, ASCAP)		
147	147	TRIPPING OUT CURTIS MAYFIELD/RSO/Curtom 1046 (Unichappell/Henry Suemay, BMI)		
148	140	CRAZY FOR YOUR LOVE DAKOTA/Columbia 1 11316 (Skidrow, ASCAP)		
149	149	LET ME LOVE YOU FRED KNOBLOCK/Scotti Bros. 607 (Atl) (Flowering Stone, ASCAP)		
150	136	TREASURE BROTHERS JOHNSON/A&M 2254 (Radsongs, no licensee listed)		

Record World Singles Alphabetical Listing

Producer, Publisher, Licensee

ALL OUT OF LOVE Porter (Careers/BRM, BMI/Riva, PRS) 6	LET MY LOVE OPEN THE DOOR Thomas (Towser, Tunes, BMI) 76
ALL OVER THE WORLD Lynne (Jet/Unart, BMI) 14	LIVE EVERY MINUTE Thomson-Kelly (Rondor/Almo, ASCAP) 50
ANGELINE Group-Lawler-Cobb (Careers/Pangola/Milene, BMI) 64	LOOKIN' FOR LOVE Boylan (Southern Nights, ASCAP) 11
ANOTHER ONE BITES THE DUST Group (Queen/Beechwood, BMI) 1	LOOK WHAT YOU'VE DONE TO ME Schnee-Foster (Boz Scaggs, ASCAP/Foster Frees/Irving, BMI) 13
CAN'T WE TRY Pendergrass-Faith (Stone Diamond, BMI) 57	LOVE X LOVE Jones (Rodsongs, ASCAP) 88
CASE OF YOU Nilsson (Joni Mitchell, BMI) 93	LOVELY ONE Group (Ranjack/Mijac, BMI) 32
COULD I HAVE THIS DANCE Norman (Vogue & Maple Hill c/o Welk/Onhison, BMI) 51	MAGIC Farrar (John Farrar, BMI) 46
CRY LIKE A BABY Tobin (Screen Gems-EMI, BMI) 70	MASTER BLASTER (JAMMIN') Wonder (Jobete/Black Bull, ASCAP) 44
DEEP INSIDE MY HEART Garay (Nebraska/United Artists/Glasco, ASCAP) 89	MIDNIGHT ROCKS Stewart-Desmond (Frabjous/Approximate/Lobster, BMI) 28
DON'T ASK ME WHY Ramone (Impulsive/April, ASCAP) 40	MORE BOUNCE TO THE OUNCE (Part I) Troutman-Bootsy (Rubber Band, BMI) 68
DON'T YA WANNA PLAY THIS GAME NO MORE Franks-John (Jodrell/Beechwood, ASCAP/BMI) 91	MORE THAN I CAN SAY Tarney (Warner-Tamerlane, BMI) 33
DREAMER Henderson-Pope (Almo/Delicate, ASCAP) 23	MY GUY/MY GIRL Leng-May (Jobete, ASCAP) 71
DREAMING Tarney (ATV/Rare Blue, BMI/ASCAP) 16	MY PRAYER Castellano (Shapiro, Bernstein Co./Peter Maurice, ASCAP) 45
DRIVIN' MY LIFE AWAY Malloy (Debdave/Briarpatch, BMI) 8	NEVER BE THE SAME Omartian (Pop 'n' Roll, ASCAP) 42
EMOTIONAL RESCUE Glimmer Twins (Colgems-EMI, ASCAP) 80	NEVER KNEW LOVE LIKE THIS BEFORE Mtume-Lucas (Frozen Butterfly, BMI) 15
EMPIRE STRIKES BACK Monardo-Bongiovi-Quinn (Fox-Fanfara/Bantha, BMI) 92	NO NIGHT SO LONG Buckingham (Irving, BMI) 41
EVERYBODY'S GOT TO LEARN SOMETIME Lord-Group (WB, ASCAP) 79	ONE IN A MILLION YOU Graham (Irving/Medad, BMI) 48
FAME Gore (MGM, BMI) 37	ON THE ROAD AGAIN Nelson (Willie Nelson, BMI) 24
FIRST TIME LOVE Baxter-Boylan (Bait & Beer/Songs of Bandier-Koppelman, ASCAP) 96	OUT HERE ON MY OWN Gore (MGM, BMI/Variety, ASCAP) 36
FREEDOM Robinson (Malaco/Thompson Weekly/Sugathill) 94	PRIVATE IDAHO Davies-Group (Boo-Fant/Island, BMI) 87
FUNKIN' FOR JAMAICA (N.Y.) Grusin-Rosen (Thomas Browne/Roaring Fork, BMI) 74	REAL LOVE Templeman (Tauripin Tunes/Monsteri/April, ASCAP) 9
GIRL, DON'T LET IT GET YOU DOWN Gamble-Huff (Mighty Three, BMI) 56	RED LIGHT Gore-Askey (MGM, BMI) 99
GIVE ME THE NIGHT Jones (Rodsongs, ASCAP) 19	SAILING Omartian (Pop 'n' Roll, ASCAP) 21
GOOD MORNING GIRL/STAY AWHILE Workman-Elson (Weed High Nightmare, BMI) 100	SHE'S SO COLD Glimmer Twins (Colgems-EMI, ASCAP) 39
HEROES Carmichael-Group (Jobete/Commodores Entertainment, ASCAP) 69	SHINING STAR Graham (Content, BMI) 73
HE'S SO SHY Perry (ATV/Mann & Weill/Braintree & Snow, BMI) 5	SOMETIMES A FANTASY Ramone (Impulsive/April, ASCAP) 59
HEY THERE LONELY GIRL Tobin (Famous, ASCAP) 81	SOUTHERN GIRL Beverly (Amazement, BMI) 90
HIT ME WITH YOUR BEST SHOT Olsen (ATV, BMI) 38	TAKE YOUR TIME (DO IT RIGHT) PART I Sigidi (Avante Garde, ASCAP/Interior/Sigidi, BMI) 58
HOLD ON Group (Don Kirshner/Blackwood, BMI) 52	TEXAS IN MY REAR VIEW MIRROR Hall (Songpainter, BMI) 85
HOT ROD HEARTS Chudacoff-Banetta (Captain Crystal/Blackwood/Dar-Jan, BMI) 18	THAT GIRL COULD SING Browne-Ladanyi (Swallow Tunn, ASCAP) 34
HOW DO I SURVIVE McDonald-Henderson (April/Paul Bliss, ASCAP) 25	THE LEGEND OF WOOLEY SWAMP Boylan (Hat Band, BMI) 27
I AIN'T MUCH Buie (Eufaula/James Cobb, BMI) 97	THE WANDERER Moroder-Bellotte (GMPC/Sweet Summer Night, ASCAP) 12
I BELIEVE IN YOU Williams-Fundis (Roger Cook/Cook House, BMI) 84	THEME FROM THE DUKES OF HAZZARD (GOOD OL' BOYS) Albright (Warner-Tamerlane/Rich Way, BMI) 61
I COULD BE GOOD FOR YOU Ratner (Good For You, ASCAP) 75	THIS TIME Crooper (H.G., ASCAP) 67
IF YOU SHOULD SAIL Landis (Third Story/Poorhouse, BMI) 86	TOUCH AND GO Baker (Lido, BMI) 43
I GOT YOU TICKLE (Enz) 78	TRUE LOVE WAYS Norman (Wren, BMI/MPL, ASCAP) 98
I'M ALMOST READY Ryan (Kentucky Wonder/Vince Gill, BMI) 54	TURNING JAPANESE Coopersmith-Heaven (Glenwood, ASCAP) 63
I'M ALRIGHT Loggins-Botnick (Milk Money, ASCAP) 10	TURN IT ON AGAIN Hentschel-Group (Pun, ASCAP) 60
I'M COMING OUT Edwards-Rodgers (Chic, BMI) 30	UPSIDE DOWN Edwards-Rodgers (Chic, BMI) 3
I'M HAPPY THAT LOVE HAS FOUND YOU Putnam (ATV, BMI) 62	WALK AWAY Moroder-Bellotte (Rick's/Rightsong, BMI) 53
INTO THE NIGHT Maraz (Papa Jack, BMI) 55	WHERE DID WE GO WRONG Martin (Irving, BMI/Almo/McRouscod, ASCAP) 83
IT'S STILL ROCK AND ROLL TO ME Ramone (Impulsive/April, ASCAP) 65	WHIP IT Margouleff-Group (Devo/Nymph/Unichappell, BMI) 35
I'VE JUST BEGUN TO LOVE YOU Sylvers (Spectrum VII/Mykinda, ASCAP) 72	WHO'LL BE THE FOOL TONIGHT Lipuma (Buzz Feiten, BMI) 22
JESSE Mainieri (Quackenbush/Redeye, ASCAP) 7	WIDE RECEIVER Henderson (Electrocord, ASCAP) 82
LADY Richie (Brockman, ASCAP) 17	WITHOUT YOUR LOVE Wayne (H.G., ASCAP) 47
LATE IN THE EVENING Ramone-Simon (Paul Simon, BMI) 20	WHO WERE YOU THINKIN' OF Lo Fredo (In My Music, BMI) 77
LET ME BE YOUR ANGEL Walden (Walden/Gratitude Sky, ASCAP/Cotillion/Brass Hert, BMI) 29	WOMAN IN LOVE Gibb-Galuten-Richardson (Stigwood/Unichappell, BMI) 2
LET ME TALK White (Saggi-fire/Verdangel/Cherubim/Sir & Trini/Steelchest, ASCAP) 45	XANADU Lynne (Jet/Unart, BMI) 4
	YOU'LL ACCOMP'NY ME Seger-Punch (Gear, ASCAP) 31
	YOU'RE THE ONLY WOMAN (YOU & I) Piro-Group (Rubicon, BMI) 66
	YOU SHOOK ME ALL NIGHT LONG Lange (J. Albert/Marks, BMI) 49
	YOU'VE LOST THAT LOVIN' FEELING Hall-Oates (Screen Gems-EMI, BMI) 26

Record World Singles



OCTOBER 18, 1980

TITLE, ARTIST, Label Number, (Distributing Label)

OCT. 18	OCT. 11		WKS. ON CHART
1	1	ANOTHER ONE BITES THE DUST QUEEN Elektra 47031 (3rd Week)	10
2	3	WOMAN IN LOVE BARBRA STREISAND/Columbia 1 11364	7
3	2	UPSIDE DOWN DIANA ROSS/Motown 1494	15
4	7	XANADU OLIVIA NEWTON-JOHN/ELO/MCA 41285	11
5	9	HE'S SO SHY POINTER SISTERS/Planet 47916 (Elektra/Asylum)	14
6	6	ALL OUT OF LOVE AIR SUPPLY/Arista 0520	20
7	13	JESSE CARLY SIMON/Warner Bros. 49518	12
8	5	DRIVIN' MY LIFE AWAY EDDIE RABBITT/Elektra 46656	18
9	11	REAL LOVE DOOBIE BROTHERS/Warner Bros. 49503	7
10	10	I'M ALRIGHT (THEME FROM CADDYSHACK) KENNY LOGGINS/Columbia 1 11317	14
11	4	LOOKIN' FOR LOVE JOHNNY LEE/Full Moon/Asylum 47004	15
12	19	THE WANDERER DONNA SUMMER/Geffen 49563 (WB)	5
13	14	LOOK WHAT YOU'VE DONE TO ME BOZ SCAGGS/ Columbia 1 11349	9
14	8	ALL OVER THE WORLD ELO/MCA 41289	12
15	21	NEVER KNEW LOVE LIKE THIS BEFORE STEPHANIE MILLS/ 20th Century Fox 2460 (RCA)	11
16	26	DREAMING CLIFF RICHARD/EMI-America 8057	6
17	23	LADY KENNY ROGERS/Liberty 1380	3
18	12	HOT ROD HEARTS ROBBIE DUPREE/Elektra 47005	14
19	15	GIVE ME THE NIGHT GEORGE BENSON/Qwest/WB 49505	17
20	16	LATE IN THE EVENING PAUL SIMON/Warner Bros. 49511	11
21	18	SAILING CHRISTOPHER CROSS/Warner Bros. 49507	19
22	22	WHO'LL BE THE FOOL TONIGHT LARSEN-FEITEN BAND/ Warner Bros. 49282	13
23	34	DREAMER SUPERTRAMP/A&M 2269	5
24	29	ON THE ROAD AGAIN WILLIE NELSON/Columbia 1 11351	7
25	28	HOW DO I SURVIVE AMY HOLLAND/Capitol 4884	11
26	33	YOU'VE LOST THAT LOVIN' FEELING DARYL HALL & JOHN OATES/RCA 12103	4
27	31	THE LEGEND OF WOOLEY SWAMP CHARLIE DANIELS BAND/Epic 9 50921	10
28	30	MIDNIGHT ROCKS AL STEWART/Arista 0552	9
29	32	LET ME BE YOUR ANGEL STACY LATTISAW/Cotillion 46001 (Atl)	10
30	35	I'M COMING OUT DIANA ROSS/Motown 1491	7
31	20	YOU'LL ACCOMP'NY ME BOB SEGER/Capitol 4904	13
32	39	LOVELY ONE JACKSONS/Epic 9 50938	4
33	41	MORE THAN I CAN SAY LEO SAYER/Warner Bros. 49565	4
34	42	THAT GIRL COULD SING JACKSON BROWNE/Asylum 47036	5
35	38	WHIP IT DEVO/Warner Bros. 49550	8
36	40	OUT HERE ON MY OWN IRENE CARA/RSO 1048	9
37	17	FAME IRENE CARA/RSO 1034	19
38	44	HIT ME WITH YOUR BEST SHOT PAT BENATAR/ Chrysalis 2464	3
39	43	SHE'S SO COLD ROLLING STONES/Rolling Stones 21001 (Atl)	4
40	24	DON'T ASK ME WHY BILLY JOEL/Columbia 1 11331	12
41	27	NO NIGHT SO LONG DIONNE WARWICK/Arista 0527	13
42	64	NEVER BE THE SAME CHRISTOPHER CROSS/Warner Bros. 49580	2
43	46	TOUCH AND GO CARS/Elektra 47039	7
44	51	MASTER BLASTER (JAMMIN') STEVIE WONDER/Tamla 54317 (Motown)	4
45	45	LET ME TALK EARTH, WIND & FIRE/ARC/Columbia 1 11366	5
46	25	MAGIC OLIVIA NEWTON-JOHN/MCA 41247	22
47	54	WITHOUT YOUR LOVE ROGER DALTRY/Polydor 2121	6
48	37	ONE IN A MILLION YOU LARRY GRAHAM/Warner Bros. 49221	18
49	50	YOU SHOOK ME ALL NIGHT LONG AC/DC/Atlantic 3761	7
50	55	LIVE EVERY MINUTE ALI THOMSON/A&M 2260	7
51	56	COULD I HAVE THIS DANCE ANNE MURRAY/Capitol 4920	7



52	60	HOLD ON KANSAS /Kirshner 9 4291 (CBS)	5
53	57	WALK AWAY DONNA SUMMER/Casablanca 2300	6
54	36	I'M ALMOST READY PURE PRAIRIE LEAGUE/ Casablanca 2294	9
55	48	INTO THE NIGHT BENNY MARDONES/Polydor 2091	20
56	49	GIRL, DON'T LET IT GET YOU DOWN O'JAYS/TSOP 9 4790 (CBS)	9
57	52	CAN'T WE TRY TEDDY PENDERGRASS/Phila. Intl. 9 3107 (CBS)	10
58	47	TAKE YOUR TIME (DO IT RIGHT) PART I THE S.O.S. BAND/ Tabu 9 5522 (CBS)	22
59	67	SOMETIMES A FANTASY BILLY JOEL/Columbia 1 11379	2
60	61	TURN IT ON AGAIN GENESIS/Atlantic 3751	8
61	66	THEME FROM THE DUKES OF HAZZARD (GOOD OL' BOYS) WAYLON JENNINGS/RCA 12067	5
62	80	I'M HAPPY THAT LOVE HAS FOUND YOU JIMMY HALL/ Epic 9 50931	2
63	69	TURNING JAPANESE VAPORS/United Artists 1364	4
64	63	ANGELINE ALLMAN BROTHERS BAND/Arista 0555	5
65	59	IT'S STILL ROCK & ROLL TO ME BILLY JOEL/Columbia 1 11276	22
66	53	YOU'RE THE ONLY WOMAN (YOU & I) AMBROSIA/ Warner Bros. 49508	15
67	73	THIS TIME JOHN COUGAR/Riva 205 (PolyGram)	5
68	72	MORE BOUNCE TO THE OUNCE (PART I) ZAPP/ Warner Bros. 49535	5
69	71	HEROES COMMODORES/Motown 1495	5
70	76	CRY LIKE A BABY KIM CARNES/EMI-America 8058	3
71	65	MY GUY/MY GIRL AMII STEWART & JOHNNY BRISTOL/ Handshake 7 5300 (CBS)	10
72	74	I'VE JUST BEGUN TO LOVE YOU DYNASTY/Solar 12021 (RCA)	10
73	58	SHINING STAR MANHATTANS/Columbia 1 11222	26
74	79	FUNKIN' FOR JAMAICA (N.Y.) TOM BROWNE/Arista/GRP 2506	6
75	77	I COULD BE GOOD FOR YOU 707/Casablanca 2280	3
76	68	LET MY LOVE OPEN THE DOOR PETE TOWNSHEND/ Atco 7217	19
77	85	WHO WERE YOU THINKIN' OF? DANDY & THE DOOLITTLE BAND/Columbia 1 11355	2
78	70	I GOT YOU SPLIT ENZ /A&M 2252	9
79	89	EVERYBODY'S GOT TO LEARN SOMETIME KORGIS/ Asylum 47018	2
80	62	EMOTIONAL RESCUE ROLLING STONES/Rolling Stones 20001 (Atl)	16
81	78	HEY THERE LONELY GIRL ROBERT JOHN/EMI-America 8049	14
82	86	WIDE RECEIVER (PART I) MICHAEL HENDERSON/Buddah 622 (Arista)	8
83	87	WHERE DID WE GO WRONG LTD/A&M 2250	4
84	92	I BELIEVE IN YOU DON WILLIAMS/MCA 41304	5

CHARTMAKER OF THE WEEK

85 — **TEXAS IN MY REAR VIEW**
WINDOW
MAC DAVIS
Casablanca 2305



86	94	IF YOU SHOULD SAIL NIELSON/PEARSON/Capitol 4910	4
87	—	PRIVATE IDAHO B-52's/Warner Bros. 49537	1
88	—	LOVE x LOVE GEORGE BENSON/Qwest/WB 49570	1
89	—	DEEP INSIDE MY HEART RANDY MEISNER/Epic 9 50939	1
90	91	SOUTHERN GIRL MAZE/Capitol 4891	5
91	83	DON'T YA WANNA PLAY THIS GAME NO MORE? ELTON JOHN/MCA 41293	10
92	90	EMPIRE STRIKES BACK (MEDLEY) MECO/RSO 1038	19
93	93	CASE OF YOU FRANK STALLONE/Scotti Bros. 603 (Atl)	4
94	—	FREEDOM GRANDMASTER FLASH & THE FURIOUS 5/ Sugarhill 549	1
95	75	MY PRAYER RAY, GOODMAN & BROWN/Polydor 2116	9
96	82	FIRST TIME LOVE LIVINGSTON TAYLOR/Epic 9 50894	12
97	100	I AIN'T MUCH ATLANTA RHYTHM SECTION /Polydor 2125	2
98	97	TRUE LOVE WAYS MICKEY GILLEY/Epic 9 50876	10
99	81	RED LIGHT LINDA CLIFFORD/RSO 1041	11
100	84	GOOD MORNING GIRL/STAY AWHILE JOURNEY/ Columbia 1 11339	10

LOWEN ROSE PICK.

PRODUCERS & PUBLISHERS ON PAGE 18

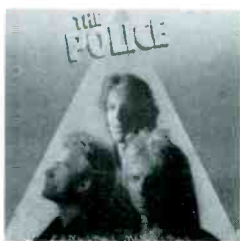


Record World Album Airplay

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

OCTOBER 18, 1980

FLASHMAKER



ZENYATTA MONDATTA
THE POLICE
A&M

MOST ADDED

- ZENYATTA MONDATTA**—The Police—A&M (32)
- ROCK HARD**—Suzi Quatro—Dreamland (15)
- CONTRACTUAL OBLIGATION ALBUM**—Monty Python—Arista (12)
- DARK ROOM**—Angel City—Epic (8)
- ONE MORE SONG**—Randy Meisner—Epic (7)
- CIVILIZED EVIL**—Jean-Luc Ponty—Atlantic (6)
- DEFACE THE MUSIC**—Utopia—Bearsville (6)
- I'M NOT STRANGE**—Keith Sykes—Backstreet (6)
- McGUINN HILLMAN**—Capitol (6)
- HUMANESQUE**—Jack Green—RCA (5)
- OINGO BOINGO (EP)**—I.R.S. (5)
- PEOPLE WHO DIED (single)**—Jim Carroll—Atco (5)

WNEW-FM/NEW YORK

- ADDS:**
- BLOTTO (EP)**—Blotto
 - BLUE ANGEL**—Polydor
 - BOTTOM OF THE SEA (single)**—George Thorogood—Rounder
 - DARK ROOM**—Angel City—Epic
 - HUMANS**—Bruce Cockburn—Millennium
 - ONE MORE SONG**—Randy Meisner—Epic
 - PURITY OF ESSENCE**—Rumour—F-Beat (import)
 - ROCK HARD**—Suzi Quatro—Dreamland
 - RUNNING HARD**—Baroaga—Capitol
 - ZENYATTA MONDATTA**—The Police—A&M

HEAVY ACTION:

- SCARY MONSTERS**—David Bowie—RCA
- CLUES**—Robert Palmer—Island
- EMOTIONAL RESCUE**—Rolling Stones—Rolling Stones
- VOICES**—Hall & Oates—RCA
- PARIS**—Supertramp—A&M
- LITTLE STEVIE ORBIT**—Steve Forbert—Nemperor
- DEFACE THE MUSIC**—Utopia—Bearsville
- THE GAME**—Queen—Elektra
- CRIMES OF PASSION**—Pat Benatar—Chrysalis
- WILD PLANET**—B52s—WB

WBBCN-FM/BOSTON

- ADDS:**
- ATTITUDE**—Simms Brothers—Elektra

- CIVILIZED EVIL**—Jean-Luc Ponty—Atlantic
- CONTRACTUAL OBLIGATION ALBUM**—Monty Python—Arista
- FUNKY POODLE (single)**—Wild Horses—Midwest National
- HUMANS**—Bruce Cockburn—Millennium
- McGUINN HILLMAN**—Capitol
- MINIMUM WAGE ROCK AND ROLL**—The Busboys—Arista
- NO ESCAPE**—Chelsea—I.R.S.
- OINGO BOINGO (EP)**—I.R.S.
- ZENYATTA MONDATTA**—The Police—A&M

HEAVY ACTION:

- WILD PLANET**—B52s—WB
- ZENYATTA MONDATTA**—The Police—A&M
- BARRY GOUDREAU**—Epic/Portrait
- I JUST CAN'T STOP IT**—English Beat—Sire
- SCARY MONSTERS**—David Bowie—RCA
- PRETENDERS**—Sire
- PANORAMA**—Cars—Elektra
- NERVOUS EATERS**—Elektra
- PSYCHEDELIC FURS**—Col
- NEW CLEAR DAYS**—Vapours—EMI-America

WLIR-FM/LONG ISLAND

- ADDS:**
- CIVILIZED EVIL**—Jean-Luc Ponty—Atlantic
 - CONTRACTUAL OBLIGATION ALBUM**—Monty Python—Arista
 - DRUNK & CRAZY**—Bobby Bare—Col
 - HARD RIDE**—Pirates—Pacific Arts
 - MODELS**—Lancee—CBS (import)
 - MOON MARTIN (EP)**—Capitol
 - PEOPLE WHO DIED (single)**—Jim Carroll—Atco
 - ROCK HARD**—Suzi Quatro—Dreamland
 - ZENYATTA MONDATTA**—The Police—A&M

HEAVY ACTION:

- ZENYATTA MONDATTA**—The Police—A&M
- CONTRACTUAL OBLIGATION ALBUM**—Monty Python—Arista
- DEFACE THE MUSIC**—Utopia—Bearsville
- FACE TO FACE**—Rick Derringer—Blue Sky
- VOICES**—Hall & Oates—RCA
- NO MORE DIRTY DEALS**—Johnny Van Zant—Polydor
- SCARY MONSTERS**—David Bowie—RCA
- ONE FOR THE ROAD**—Kinks—Arista
- HUMANS**—Bruce Cockburn—Millennium
- TIDDLYWINKS**—NRBQ—Red Rooster

WBAB-FM/LONG ISLAND

- ADDS:**
- BANKROBBER (single)**—Clash—CBS (import)
 - BILLY BURNETTE**—Col
 - BREAKING THROUGH THE ICE AGE**—Ellen Shipley—RCA
 - CONTRACTUAL OBLIGATION ALBUM**—Monty Python—Arista
 - DEEP INSIDE MY HEART**—Randy Meisner—Epic
 - GARY MYRICK & THE FIGURES**—Epic

- ZENYATTA MONDATTA**—The Police—A&M
- 707**—Casablanca

HEAVY ACTION:

- THE GAME**—Queen—Elektra
- PANORAMA**—Cars—Elektra
- CRIMES OF PASSION**—Pat Benatar—Chrysalis
- PARIS**—Supertramp—A&M
- EMOTIONAL RESCUE**—Rolling Stones—Rolling Stones
- DRAMA**—Yes—Atlantic
- HOLD OUT**—Jackson Browne—Asylum
- BARRY GOUDREAU**—Epic/Portrait
- BEATIN' THE ODDS**—Molly Hatchet—Epic
- BACK IN BLACK**—AC/DC—Atlantic

WQBK-FM/ALBANY

- ADDS:**
- CONTRACTUAL OBLIGATION ALBUM**—Monty Python—Arista
 - DEEP INSIDE MY HEART (single)**—Randy Meisner—Epic
 - I'M NOT STRANGE**—Keith Sykes—Backstreet
 - MADE IN BRITAIN**—Various Artists—Polydor
 - OINGO BOINGO (EP)**—I.R.S.
 - PEOPLE WHO DIED (single)**—Jim Carroll—Atco
 - ROCK HARD**—Suzi Quatro—Dreamland
 - SKY**—Arista

HEAVY ACTION:

- LITTLE STEVIE ORBIT**—Steve Forbert—Nemaeror
- SCARY MONSTERS**—David Bowie—RCA
- TAKING LIBERTIES**—Elvis Costello—Col
- THE GAME**—Queen—Elektra
- WILD PLANET**—B-52s—WB
- PARIS**—Supertramp—A&M
- DEFACE THE MUSIC**—Utopia—Bearsville
- HUMANS**—Bruce Cockburn—Millennium
- EMOTIONAL RESCUE**—Rolling Stones—Rolling Stones
- TIMES SQUARE**—Original Soundtrack—RSO

WAQX-FM/SYRACUSE

- ADDS:**
- CIVILIZED EVIL**—Jean-Luc Ponty—Atlantic
 - DARK ROOM**—Angel City—Epic
 - MICHAEL SCHENKER**—Chrysalis
 - OINGO BOINGO (EP)**—I.R.S.
 - ONE MORE TIME**—Randy Meisner—Epic
 - ZENYATTA MONDATTA**—The Police—A&M

HEAVY ACTION:

- THE GAME**—Queen—Elektra
- BACK IN BLACK**—AC/DC—Atlantic
- NO MORE DIRTY DEALS**—Johnny Van Zant—Polydor
- ONE MORE FOR THE ROAD**—Kinks—Arista
- PANORAMA**—Cars—Elektra
- BEATIN' THE ODDS**—Molly Hatchet—Epic
- PARIS**—Supertramp—A&M
- HOLD OUT**—Jackson Browne—Asylum
- CRIMES OF PASSION**—Pat Benatar—Chrysalis

- ONE STEP CLOSER**—Doobie Brothers—WB

WMJQ-FM/ROCHESTER

- ADDS:**
- DEEP INSIDE MY HEART (single)**—Randy Meisner—Epic
 - ROCK HARD**—Suzi Quatro—Dreamland
 - TROUBLE IN SCHOOL**—Private Lines—Passport
 - ZENYATTA MONDATTA**—The Police—A&M

HEAVY ACTION:

- PARIS**—Supertramp—A&M
- CRIMES OF PASSION**—Pat Benatar—Chrysalis
- ARE HERE**—Kings—Elektra
- ALIVE**—Kenny Loggins—Col
- AUDIO-VISIONS**—Kansas—Kirshner
- GAMMA 2**—Gamma—Elektra
- PANORAMA**—Cars—Elektra
- BACK IN BLACK**—AC/DC—Atlantic
- THE GAME**—Queen—Elektra
- BEATIN' THE ODDS**—Molly Hatchet—Epic

WKLS-FM/ATLANTA

- ADDS:**
- DEFACE THE MUSIC**—Utopia—Bearsville
 - HUMANESQUE**—Jack Green—RCA
 - ONE MORE SONG**—Randy Meisner—Epic
 - ROCK HARD**—Suzi Quatro—Dreamland
 - ZENYATTA MONDATTA**—The Police—A&M

HEAVY ACTION:

- THE GAME**—Queen—Elektra
- BACK IN BLACK**—AC/DC—Atlantic
- ONE STEP CLOSER**—Doobie Brothers—WB
- ALIVE**—Kenny Loggins—Col
- CRIMES OF PASSION**—Pat Benatar—Chrysalis
- HOLD OUT**—Jackson Browne—Asylum
- PARIS**—Supertramp—A&M
- PANORAMA**—Cars—Elektra
- EMOTIONAL RESCUE**—Rolling Stones—Rolling Stones
- BEATIN' THE ODDS**—Molly Hatchet—Epic

ZETA 7-FM/ORLANDO

- ADDS:**
- DARK ROOM**—Angel City—Epic
 - DEFACE THE MUSIC**—Utopia—Bearsville
 - HUMANESQUE**—Jack Green—RCA
 - TAKING LIBERTIES**—Elvis Costello—Col
 - ZENYATTA MONDATTA**—The Police—A&M

HEAVY ACTION:

- THE GAME**—Queen—Elektra
- PARIS**—Supertramp—A&M
- PANORAMA**—Cars—Elektra
- DRAMA**—Yes—Atlantic
- BEATIN' THE ODDS**—Molly Hatchet—Epic
- ONE STEP CLOSER**—Doobie Brothers—WB
- BACK IN BLACK**—AC/DC—Atlantic
- CRIMES OF PASSION**—Pat Benatar—Chrysalis
- REACH FOR THE SKY**—Allman Brothers—Arista

- AUDIO-VISIONS**—Kansas—Kirshner

WMMS-FM/CLEVELAND

- ADDS:**
- CIVILIZED EVIL**—Jean-Luc Ponty—Atlantic
 - LITTLE DREAMER**—Peter Green—Sail
 - ONE MORE SONG**—Randy Meisner—Epic
 - ROCK HARD**—Suzi Quatro—Dreamland
 - THINGS FALL APART (single)**—Generators—Buzzard
 - ZENYATTA MONDATTA**—The Police—A&M
 - 707**—Casablanca

HEAVY ACTION:

- CRIMES OF PASSION**—Pat Benatar—Chrysalis
- HEARTLAND**—Michael Stanley—EMI-America
- ONE STEP CLOSER**—Doobie Brothers—WB
- AMERICAN NOISE**—Planet
- THE GAME**—Queen—Elektra
- VOICES**—Hall & Oates—RCA
- HOLD OUT**—Jackson Browne—Asylum
- EMOTIONAL RESCUE**—Rolling Stones—Rolling Stones
- NEVER RUN NEVER HIDE**—Benny Mardones—Polydor
- ALIVE**—Kenny Loggins—Col

WABX-FM/DETROIT

- ADDS:**
- ZENYATTA MONDATTA**—The Police—A&M

HEAVY ACTION:

- EMOTIONAL RESCUE**—Rolling Stones—Rolling Stones
- BACK IN BLACK**—AC/DC—Atlantic
- PLAYIN' FOR KEEPS**—Eddie Money—Col
- CRIMES OF PASSION**—Pat Benatar—Chrysalis
- PANORAMA**—Cars—Elektra
- THE GAME**—Queen—Elektra
- URBAN COWBOY**—Original Soundtrack—Full Moon/Asylum
- 707**—Casablanca
- BARRY GOUDREAU**—Epic/Portrait
- DRAMA**—Yes—Atlantic

WWW-FM/DETROIT

- ADDS:**
- PEOPLE WHO DIED (single)**—Jim Carroll—Atco
 - ROCK HARD**—Suzi Quatro—Dreamland
 - TIMES SQUARE**—Original Soundtrack—RSO
 - ZENYATTA MONDATTA**—The Police—A&M

HEAVY ACTION:

- THE GAME**—Queen—Elektra
- BACK IN BLACK**—AC/DC—Atlantic
- CRIMES OF PASSION**—Pat Benatar—Chrysalis
- EMOTIONAL RESCUE**—Rolling Stones—Rolling Stones
- PARIS**—Supertramp—A&M
- PANORAMA**—Cars—Elektra
- 707**—Casablanca
- SCARY MONSTERS**—David Bowie—RCA
- AUDIO-VISIONS**—Kansas—Kirshner
- PLAYIN' FOR KEEPS**—Eddie Money—Col

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

Record World Album Airplay



OCTOBER 18, 1980

TOP AIRPLAY



CRIMES OF PASSION
PAT BENATAR
Chrysalis

MOST AIRPLAY

- CRIMES OF PASSION**—Pat Benatar—Chrysalis (29)
- THE GAME**—Queen—Elektra (28)
- PANORAMA**—Cars—Elektra (27)
- PARIS**—Supertramp—A&M (26)
- EMOTIONAL RESCUE**—Rolling Stones—Rolling Stones (25)
- ONE STEP CLOSER**—Doobie Brothers—WB (21)
- BACK IN BLACK**—AC/DC—Atlantic (19)
- HOLD OUT**—Jackson Browne—Asylum (19)
- AUDIO-VISIONS**—Kansas—Kirshner (15)
- BEATIN' THE ODDS**—Molly Hatchet—Epic (15)

Y95-FM/ROCKFORD

- ADDS:**
- BILLY BURNETTE**—Col
 - CIVILIZED EVIL**—Jean-Luc Ponty—Atlantic
 - HUMANESQUE**—Jack Green—RCA
 - LITTLE STEVIE ORBIT**—Steve Forbert—Nemperor
 - ROCK HARD**—Suzy Quatro—Dreamland
 - ZENYATTA MONDATTA**—The Police—A&M

HEAVY ACTION:

- THE GAME**—Queen—Elektra
- BACK IN BLACK**—AC/DC—Atlantic
- ONE STEP CLOSER**—Doobie Brothers—WB
- CRIMES OF PASSION**—Pat Benatar—Chrysalis
- PARIS**—Supertramp—A&M
- AUDIO-VISIONS**—Kansas—Kirshner
- PANORAMA**—Cars—Elektra
- HOLD OUT**—Jackson Browne—Asylum
- BEATIN' THE ODDS**—Molly Hatchet—Epic
- MICHAEL SCHENKER**—Chrysalis

WXRT-FM/CHICAGO

- ADDS:**
- CONTRACTUAL OBLIGATION ALBUM**—Monty Python—Arista
 - DARK ROOM**—Angel City—Epic
 - MCGUINN HILLMAN**—Capitol
 - MOON MARTIN (EP)**—Capitol
 - PEOPLE WHO DIED (single)**—Jim Carroll—Atco
 - SECRET POLICEMAN'S BALL**—Various Artists—Island (import)
 - STAGE STRUCK**—Rory Gallagher—Chrysalis
 - ZENYATTA MONDATTA**—The Police—A&M

HEAVY ACTION:

- ONE STEP CLOSER**—Doobie Brothers—WB
- ZENYATTA MONDATTA**—The Police—A&M
- SHADOWS AND LIGHT**—Joni Mitchell—Asylum
- I JUST CAN'T STOP IT**—English Beat—Sire
- DEFACE THE MUSIC**—Utopia—Bearsville
- TAKING LIBERTIES**—Elvis Costello—Col
- SCARY MONSTERS**—David Bowie—RCA
- EMOTIONAL RESCUE**—Rolling Stones—Rolling Stones
- PARIS**—Supertramp—A&M
- CLUES**—Robert Palmer—Island

WKDF-FM/NASHVILLE

- ADDS:**
- CLUES**—Robert Palmer—Island
 - HONEYSUCKLE ROSE**—Original Soundtrack—Col
 - I'M NOT STRANGE**—Keith Sykes—Backstreet
 - IT'S WHAT'S INSIDE THAT COUNTS**—Critical Mass—MCA
 - LIVING IN A FANTASY**—Leo Sayer—WB
 - TWO 'B'S' PLEASE**—Robbin Thompson—Ovation

HEAVY ACTION:

- ONE STEP CLOSER**—Doobie Brothers—WB
- THE GAME**—Queen—Elektra
- HOLD OUT**—Jackson Browne—Asylum
- CRIMES OF PASSION**—Pat Benatar—Chrysalis
- AUDIO-VISIONS**—Kansas—Kirshner
- PANORAMA**—Cars—Elektra
- ANYTIME ANYPLACE ANYWHERE**—Rossington Collins—MCA
- EMOTIONAL RESCUE**—Rolling Stones—Rolling Stones
- FULL MOON**—Charlie Daniels—Epic
- BEATIN' THE ODDS**—Molly Hatchet—Epic

WQFM-FM/MILWAUKEE

- ADDS:**
- DEFACE THE MUSIC**—Utopia—Bearsville
 - HUMANESQUE**—Jack Green—RCA
 - MAN OVERBOARD**—Bob Welch—Capitol
 - ROCK HARD**—Suzy Quatro—Dreamland
 - ZENYATTA MONDATTA**—The Police—A&M

HEAVY ACTION:

- ALIVE**—Kenny Loggins—Col
- ONE STEP CLOSER**—Doobie Brothers—WB
- PARIS**—Supertramp—A&M
- THE GAME**—Queen—Elektra
- BACK IN BLACK**—AC/DC—Atlantic
- SCARY MONSTERS**—David Bowie—RCA
- 24 CARROTS**—Al Stewart—Arista
- AUDIO-VISIONS**—Kansas—Kirshner
- HOLD OUT**—Jackson Browne—Asylum
- CRIMES OF PASSION**—Pat Benatar—Chrysalis

KQRS-FM/MINNEAPOLIS

- ADDS:**
- ZENYATTA MONDATTA**—The Police—A&M
- HEAVY ACTION:**
(in alphabetical order)
- AUDIO-VISIONS**—Kansas—Kirshner

- BACK IN BLACK**—AC/DC—Atlantic
- BEATIN' THE ODDS**—Molly Hatchet—Epic
- CRIMES OF PASSION**—Pat Benatar—Chrysalis
- DRAMA**—Yes—Atlantic
- ONE STEP CLOSER**—Doobie Brothers—WB
- PANORAMA**—Cars—Elektra
- PARIS**—Supertramp—A&M
- PETER GABRIEL**—Mercury
- THE GAME**—Queen—Elektra

KZEW-FM/DALLAS

- ADDS:**
- GAMMA 2**—Gamma—Elektra
 - MOON MARTIN (EP)**—Capitol
 - ZENYATTA MONDATTA**—The Police—A&M

HEAVY ACTION:

- EMOTIONAL RESCUE**—Rolling Stones—Rolling Stones
- ARE HERE**—Kings—Elektra
- EMPTY GLASS**—Pete Townsend—Atco
- ANYTIME ANYPLACE ANYWHERE**—Rossington Collins—MCA
- DUKE**—Genesis—Atlantic
- PANORAMA**—Cars—Elektra
- McVICAR**—Original Soundtrack—Polydor
- FREEDOM OF CHOICE**—Devo—WB
- HOLD OUT**—Jackson Browne—Asylum
- AUDIO-VISIONS**—Kansas—Kirshner

KTXQ-FM/DALLAS

- ADDS:**
- TIMES SQUARE**—Original Soundtrack—RSO

HEAVY ACTION:

- EMOTIONAL RESCUE**—Rolling Stones—Rolling Stones
- HOLD OUT**—Jackson Browne—Asylum
- THE GAME**—Queen—Elektra
- REACH FOR THE SKY**—Allman Brothers—Arista
- CRIMES OF PASSION**—Pat Benatar—Chrysalis
- PANORAMA**—Cars—Elektra
- DRAMA**—Yes—Elektra
- ONE STEP CLOSER**—Doobie Brothers—WB
- AUDIO-VISIONS**—Kansas—Kirshner
- PLAYIN' FOR KEEPS**—Eddie Money—Col

KFML-AM/DENVER

- ADDS:**
- CONTRACTUAL OBLIGATION ALBUM**—Monty Python—Arista
 - DEFACE THE MUSIC**—Utopia—Bearsville
 - DRESSED FOR DROWNING**—Sailor—Caribou
 - LOVER BOY**—Col
 - PSYCHEDELIC FURS**—Col
 - SKY**—Arista
 - ZENYATTA MONDATTA**—The Police—A&M

HEAVY ACTION:

- HUMANS**—Bruce Cockburn—Millennium
- FREEDOM OF CHOICE**—Devo—WB
- SCARY MONSTERS**—David Bowie—RCA
- TRUE COLOURS**—Split Enz—A&M
- EMOTIONAL RESCUE**—Rolling Stones—Rolling Stones
- PARIS**—Supertramp—A&M
- TAKING LIBERTIES**—Elvis Costello—Col

- PANORAMA**—Cars—Elektra
- SHADOWS AND LIGHT**—Joni Mitchell—Asylum
- ONE TRICK PONY**—Paul Simon—WB

KBPI-FM/DENVER

- ADDS:**
- CONTRACTUAL OBLIGATION ALBUM**—Monty Python—Arista
 - DEEP INSIDE MY HEART (single)**—Randy Meisner—Epic

HEAVY ACTION:

- HOLD OUT**—Jackson Browne—Asylum
- CRIMES OF PASSION**—Pat Benatar—Chrysalis
- ONE STEP CLOSER**—Doobie Brothers—WB
- EMOTIONAL RESCUE**—Rolling Stones—Rolling Stones
- ALIVE**—Kenny Loggins—Col
- ANYTIME ANYPLACE ANYWHERE**—Rossington Collins—MCA
- ONE TRICK PONY**—Paul Simon—WB
- PARIS**—Supertramp—A&M
- REACH FOR THE SKY**—Allman Brothers—Arista
- TOUCH YOU**—Jimmy Hall—Epic

KGB-FM/SAN DIEGO

- ADDS:**
- BILLY BURNETTE**—Col
 - FIRIN' UP**—Pure Prairie League—Casablanca
 - HUMANESQUE**—Jack Green—RCA
 - LITTLE STEVIE ORBIT**—Steve Forbert—Nemperor
 - NEW CLEAR DAYS**—Vapours—EMI-America
 - 707**—Casablanca

HEAVY ACTION:

- THE GAME**—Queen—Elektra
- ANYTIME ANYPLACE ANYWHERE**—Rossington Collins—MCA
- PANORAMA**—Cars—Elektra
- ONE TRICK PONY**—Paul Simon—WB
- CRIMES OF PASSION**—Pat Benatar—Chrysalis
- PARIS**—Supertramp—A&M
- TRUE COLOURS**—Split Enz—A&M
- HOLD OUT**—Jackson Browne—Asylum
- ALIVE**—Kenny Loggins—Col
- ONE STEP CLOSER**—Doobie Brothers—WB

KLOS-FM/LOS ANGELES

- ADDS:**
- DARK ROOM**—Angel City—Epic
 - MCGUINN HILLMAN**—Capitol
 - ONE MORE SONG**—Randy Meisner—Epic
 - ZENYATTA MONDATTA**—The Police—A&M

HEAVY ACTION:

- (in alphabetical order)
- BACK IN BLACK**—AC/DC—Atlantic
 - BEATIN' THE ODDS**—Molly Hatchet—Epic
 - CRIMES OF PASSION**—Pat Benatar—Chrysalis
 - DRAMA**—Yes—Atlantic
 - EMOTIONAL RESCUE**—Rolling Stones—Rolling Stones
 - GAMMA 2**—Gamma—Elektra
 - HOLD OUT**—Jackson Browne—Asylum
 - PANORAMA**—Cars—Elektra
 - PARIS**—Supertramp—A&M
 - THE GAME**—Queen—Elektra

KWST-FM/LOS ANGELES

- ADDS:**
- BOTTOM OF THE SEA (single)**—George Thorogood—Rounder
 - MAYBE**—Momma's Pride—Tapestry
 - ZENYATTA MONDATTA**—The Police—A&M

HEAVY ACTION:

- EMOTIONAL RESCUE**—Rolling Stones—Rolling Stones
- THE GAME**—Queen—Elektra
- FREEDOM OF CHOICE**—Devo—WB
- CRIMES OF PASSION**—Pat Benatar—Chrysalis
- PANORAMA**—Cars—Elektra
- DRAMA**—Yes—Atlantic
- HOLD OUT**—Jackson Browne—Asylum
- BACK IN BLACK**—AC/DC—Atlantic
- PRETENDERS**—Sire
- DUKE**—Genesis—Atlantic

KZOK-FM/SEATTLE

- ADDS:**
- CONTRACTUAL OBLIGATION ALBUM**—Monty Python—Arista
 - TELEKON**—Gary Numan—Atco
 - ZENYATTA MONDATTA**—The Police—A&M
 - 24 CARROTS**—Al Stewart—Arista

HEAVY ACTION:

- CRIMES OF PASSION**—Pat Benatar—Chrysalis
- THE GAME**—Queen—Elektra
- BACK IN BLACK**—AC/DC—Atlantic
- ONE STEP CLOSER**—Doobie Brothers—WB
- PARIS**—Supertramp—A&M
- ALIVE**—Kenny Loggins—Col
- BEATIN' THE ODDS**—Molly Hatchet—Epic
- ANYTIME ANYPLACE ANYWHERE**—Rossington Collins—MCA
- EMOTIONAL RESCUE**—Rolling Stones—Rolling Stones
- SCARY MONSTERS**—David Bowie—RCA

KZAM-AM/SEATTLE

- ADDS:**
- PAYOLA (single)**—I.R.S.
 - ROCK HARD**—Suzy Quatro—Dreamland
 - STRANGLERS**—I.R.S.
 - ZENYATTA MONDATTA**—The Police—A&M

HEAVY ACTION:

- GARY MYRICK & THE FIGURES**—Epic
- PANORAMA**—Cars—Elektra
- TIMES SQUARE**—Original Soundtrack—RSO
- WILD PLANET**—B52s—WB
- TAKING LIBERTIES**—Elvis Costello—Col
- TRUE COLOURS**—Split Enz—A&M
- CROSS-EYED AND PAINLESS (12")**—Talking Heads—Sire
- TELEKON**—Gary Numan—Atco
- SCARY MONSTERS**—David Bowie—RCA
- I JUST CAN'T STOP IT**—English Beat—Sire

39 stations reporting this week. In addition to those printed are:

- WAAF-FM WMMR-FM KSHE-FM
- WPLR-FM WYDD-FM KLBJ-FM
- WBLM-FM WHFS-FM KOME-FM
- WCMF-FM WSHE-FM KSJO-FM
- WOUR-FM

Radio World

Radio Replay

By PHIL DIMAURO

■ **STYX AND STONES:** Can't break your bones, but can their words be harmful? Lyric content is the official reason that RKO Radio has forbidden any of its stations to play "Whip It," the single by Devo that's currently bulleting at number 35 on RW's Singles Chart (and they said it couldn't be done!). The record is currently on WBLS, WKTU and WABC in New York, but WXLO, RKO's FM station here in the city, can't play it, and Radio Replay really can't figure out why. Word on the street is that the song has "sodomasochistic connotations" or something. Well, a look at hit songs through the ages indicates that S&M has been with us practically since Thomas Edison, and there's something there for every fetish. Seems like it started with "I Get A Kick Out Of You," continued with "Chains" by the Cookies, and got a bit prickly with the Searchers' "Needles And Pins" in the sixties. There are others: "The Beat Goes On" by Sonny & Cher, or B. J. Thomas' hit, "Baby, Don't Get Hooked On Me," or, for those with more esoteric tastes, "Rubber Duckie" by Ernie. Indeed, the psychological dimensions of this human issue have been the concern of tunesmiths from the Mills Brothers' "You Always Hurt The One You Love" right on through to Nick Lowe's "Cruel To Be Kind." If this ban were carried too far, we couldn't hope to hear anything by Spanky & Our Gang, Freda Payne or Dr. Hook. Really, it's hard to believe that a sexless organization like Devo really means any harm. (How about that number one hit, "Another One Bites The Dust?")

LEAKING BRUCE JUICE: It came as a surprise to many (even some Columbia promotion executives) when WNEW-FM began airing cuts from the new Bruce Springsteen album, "The River," on the afternoon of Wednesday, October 8. But Richard Neer, program coordinator for WNEW, assured Radio Replay that Scott Muni's playing of the album was authorized by a high-ranking Columbia official, and was okay with Springsteen's management as well. "We'd had the record for about a week, awaiting authorization to play it," he explained, adding that the station maintains a strict policy of not jumping the gun on such things, especially with an artist with whom the station has a "nine-year relationship, such as Bruce Springsteen."

Sources close to the situation say that the leak started when WIOQ in Philadelphia first played the album the previous Friday night. Other stations reportedly taped it from WIOQ, and also from CHUM-FM in Toronto, which had received authorization to play the LP from CBS International. There were clandestine reports that a tape of the album, pirated from WIOQ, was on its way to another New York station. Paul Rappaport, head of album promotion for Columbia, had even sent out "survival kits" to his local promotion men, consisting of cease-and-desist orders (to foil stations who would try playing the album over the weekend, when CBS would be unable to initiate legal action) and No-Doz, among other things.

Finally, Columbia gave the go-ahead, after lawyers advised them that things had gone beyond the point of effective legal action. Even Neer said he couldn't see any way that a record company, in dealing with a long-awaited album such as this, could cover all bases and keep the airplay debut completely under control. "There simply were too many tapes floating around," Neer said.

SHOLIN LEAVES RKO: Dave Sholin, national program director for RKO Radio, has made official his plans to resign for an editorial position with the Bill Gavin Report in San Francisco. Sholin, who had been with RKO for seven years (four with KFRC in Los Angeles, three in the national office) is anxious to return to his home town, where he'll begin with Gavin in mid-October. He told Radio Replay that he'll be handling the entire rock section for Gavin, including the front page, charts and back page picks.

ABC NETWORK QUADRASECTS: Four individuals have been appointed to the newly-created position of vice president/radio network, in a reorganization recently implemented by the ABC Radio Networks. The appointments are: Richard P. McCauley, ABC Entertainment network; Willard Lochridge, ABC Contemporary Network; John Axten, ABC Information Network; and A. Thomas Plant, ABC FM Network.

(Continued on page 117)

Hosking Named President of CBS Radio

■ NEW YORK — Robert L. Hosking has been named to succeed Sam Cook Digges as president of the CBS Radio Division when Digges retires on January 31, it was announced by Gene F. Janowski, president of the CBS/Broadcast Group.

Currently vice president, affiliate relations, for the CBS Television Network, Hosking will join the CBS Radio Division on November 3 as executive vice president.

Background

Hosking joined CBS in 1958 as a management trainee. A year later he became an account executive at WCBS Radio. He moved to CBS Radio spot sales in 1962, and the following year he became general sales manager at WCBS Radio. He joined WCBS-TV in New York in 1970 as its vice president and general manager. Three years later, Hosking was appointed to the same post at WCAU-TV Philadelphia.

He was named vice president, affiliate relations of the CBS Television Network in early 1978, shortly after the reorganization of the CBS/Broadcast Group.



Robert Hosking

Home Theater Sets 'How-To' Vid Release

■ LOS ANGELES — Home Theatre/VCI has concluded an agreement calling for the production of 250 "how-to" programs designed specifically for the home video market, it was announced by Alfred Landau, Home Theatre/VCI president, and Roy Williams, president of Cinema Associates.

The programs, which encompass sports, gardening, music, exercises, decorating, and hunting and fishing, will run approximately one hour, and carry a \$39.95 retail list price.



"Seriously, y'all... I'm a little nervous about this swimsuit competition..."

October 18, 1980

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THE WHITE HOUSE
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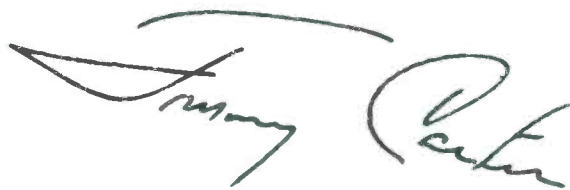
Country Music Month
October 1980

I feel a special pride and nostalgia each year as I issue this message designating October as "Country Music Month."

Growing up on a farm, I learned to appreciate firsthand the sounds coming from the fields, hills and valleys of our country during harvest season. I grew to know and share the emotions, hopes and dreams of the men, women and children of rural America. And every time I listen to Country music I am reminded of the timeless values by which they live.

During this traditional observance, I want to salute Country music as the purest echo of rural America at work to help build the progress and well-being of our land.

This is why I welcome this opportunity to applaud the gifted artists who devote their finest talents to ensure our continued enjoyment of Country music and the dedicated fellow citizens who bring their performances to the widest possible audiences.



The 55th Annual Grand Ole Opry Birthday Celebration & DJ Convention 1980 Agenda

October 12-18, 1980

Sunday, October 12

7:00 p.m. Nashville Songwriters Association Hall of Fame Banquet (Hyatt Regency Hotel)

Monday, October 13

8:30 p.m. 14th Annual CMA Awards Show—CBS-TV (Grand Ole Opry)
10:00 p.m. CMA Post Awards Party (Opryland Hotel)
10:06 p.m. Post Awards Radio Broadcast (Roy Acuff Theatre)

Tuesday, October 14

9:00 a.m. CMA Fourth Quarterly Board Meeting (First American Center)
2:00 p.m. Early Bird Bluegrass Concert (Grand Ole Opry House)
5:30 p.m. WSM Grand Ole Opry Dinner (Opryland Plaza)
7:00 p.m. Grand Ole Opry Spectacular (Grand Ole Opry)
7:00 p.m. BMI Awards Banquet (BMI Building) Invitation Only

Wednesday, October 15

10:00 a.m. RCA Show (Grand Ole Opry)
12:00 noon Lunch (Opryland Plaza)
1:30 p.m. Capitol/EMI-America Liberty Show (Grand Ole Opry)
5:00 p.m. Dinner (Opryland Plaza)
6:30 p.m. CBS Show (Grand Ole Opry)
7:00 p.m. ASCAP Awards Banquet (Maxwell House Hotel) Invitation Only

Thursday, October 16

9:30 a.m. CMA Membership Meeting (Opryland Hotel)
10:30 a.m. Federation of International Country Air Personalities Radio Seminar (Roy Acuff Theatre)
1:00 p.m. MCA Show (Grand Ole Opry House)
4:30 p.m. Dinner (Opryland Plaza)
6:30 p.m. Dimension Records Show (Grand Ole Opry House)
8:30 p.m. Sho-Bud/Baldwin/Gretsch Birthday Show (Grand Ole Opry House)
8:00 p.m. SESAC Awards Banquet (Woodmont Country Club) (Invitation Only)

Friday, October 17

9:00 a.m. Artist-DJ Tape Session (Opryland Hotel)
12:00 noon CMA-DJ Luncheon (Invitation Only) (Opryland Hotel)
2:00 p.m. Artist-DJ Tape Session (Opryland Hotel)
6:00 p.m. FICAP Banquet & Show (Tickets not included in registration) (Hyatt Regency Hotel)
10:00 p.m. Atlas Artists Bureau Show & Dance (Opryland Gaslight Theatre)

Saturday, October 18

9:30 p.m. Grand Ole Opry 55th Birthday Celebration Show (Grand Ole Opry)

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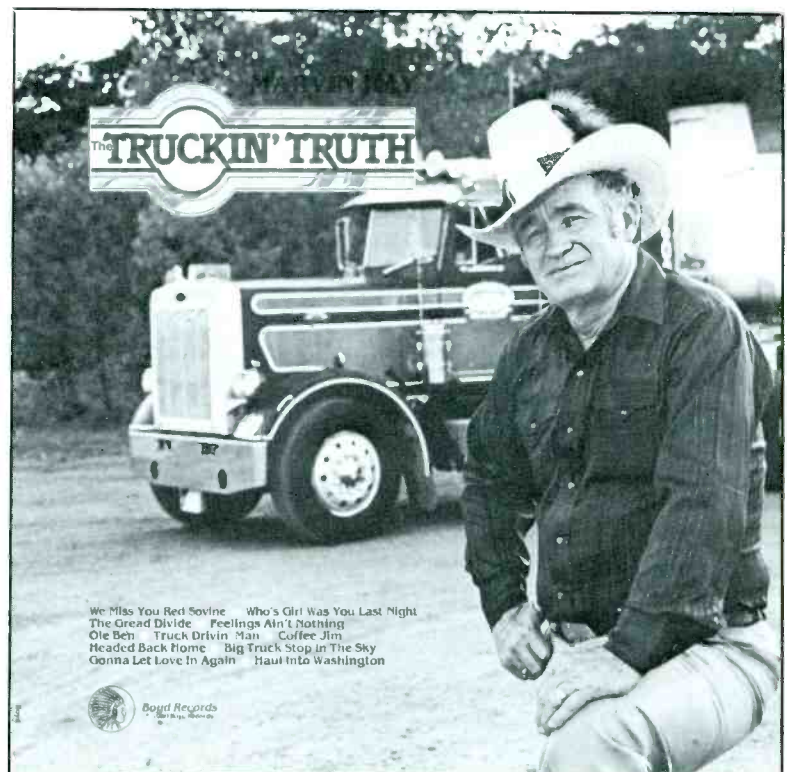
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"We Miss You Red Sovine."**
by **Marvin Ray**



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Country's Year in Review

By AL CUNNIFF

OCTOBER

■ **Willie Nelson** won the Country Music Association's most prestigious honor, 1979 entertainer of the year. **Kenny Rogers** was voted male vocalist of the year, and **Barbara Mandrell** was chosen female vocalist of the year. BMI honored 115 of its affiliated writers and 66 of its publishers with citations of achievement, and cited "Talkin' in Your Sleep" as most performed song of the year. **Billy Sherrill** was named the leading country songwriter.

ASCAP named **Rory Bourke** country songwriter of the year, and Chappell and Intersong country publishers of the year. The Nashville Songwriters' Association inducted **Joe South**, **Charlie and Ira Louvin**, **Rev. Thomas Dorsey**, and **Elsie McWilliams** into its hall of fame. SESAC presented its top awards for musical excellence to country writers, artists, and publishers in 11 categories. The "hot" rumor that **Jim Ed Brown** and **Helen Cornelius** were splitting up turned out to be cold, for the time being.

Radio attendance at Country Music Week in Nashville was up 30 percent, and over 360 people attended the CMA Talent Buyers Seminar. **Tater Pete Hunter**, **Paul Kallinger**, and **Cliffie Stone** were inducted into the DJ Hall of Fame. **Bill Monroe** celebrated his 40th year as an Opry regular. **Mervyn Conn** announced an expanded schedule for 1980 country festivals overseas, including shows in Frankfurt, Zurich, Paris, London, Sweden, and Holland. The CMA elected 15 new members to its board.

NOVEMBER

Country dominated new TV musical specials, with especially good viewer numbers going to "A Special by **Kenny Rogers**" and the CMA awards show. **George Burns** was in Nashville to record "a song" by **Sonny Throckmorton**, with **Jerry Kennedy** producing. MCA announced signing artist **Ed Bruce**. **Byron Gallimore** won the \$10,000 first prize in the first annual Music City Song Festival, which awarded a total of over \$40,000 in cash and recording prizes. Infinity Music opened its doors on Nashville, with **Blake Mevis** as head. **Tom T. Hall** hosted a bluegrass spectacular at the Opry House, featuring **Doc and Merle Watson**, **Grandpa Jones**, **Wilma Lee Cooper**, **Seldom Scene**, and others.

Sound Seventy's **Joe Sullivan** was the subject of a *Record World* Dialogue. The Chinese ambassador to the United States visited Nashville as a guest of the Country Music Association, in his first

official visit outside of Washington, D.C. **Porter Wagoner** and **Dolly Parton** reached agreement on a settlement of Wagoner's \$3 million lawsuit regarding businesses they jointly operated, including Oweper Publishing and Fireside studio. **Charley Pride** was cutting an album of **Hank Williams** songs. CBS Studios presented its new sound equipment and a newly designed Studio A in an open house.

DECEMBER

The Country Music Association elected its officers for the coming year, with **Tom Collins** and **Ralph Peer** reelected as chairman of the board and president, respectively. MCA Records launched a special marketing program to merchandise **Conway Twitty** and **Loretta Lynn** product through K-Mart, with a tie-in to a new line of clothing endorsed by the artists. **Elton John** visited Nashville, playing the Grand Ole Opry while he was here. RCA signed artist **Dean Dillon**.

Thunderbird Artists, a division of the Jim Halsey Co., signed four artists: **Sheila Andrews**, **Badfinger**, **Rodney Lay**, and **Don White**. **Bonnie Owens** announced she will no longer be a member of her former husband **Merle Haggard's** band. Following the premiere of "Electric Horseman," which included the acting debut of **Willie Nelson**, a special merchandising plan for the soundtrack album was announced, including a one hour radio show, "Willie Nelson; New Horizons."

Marlboro cigarettes announced it would sponsor **Mervyn Conn's** U.K. International Festival of Country Music, held during the 1980 Easter holiday. Thunderbird Artists signed three more artists: **John Wesley Ryles**, **Jim Sweeney**, and **Jack Ward**. ASCAP sponsored a meeting of the National Music Publishers' Association in Nashville to discuss proposed changes in royalty fees. **Kenny Rogers** was in Arizona filming a made-for-TV movie to be called "Kenny Rogers as the Gambler."

Hanks Williams, Jr. and **Merle Kilgore** were in Austin shooting scenes for "Roadie." **Phillip Graham** was appointed to the performing rights department of BMI. **Boxcar Willie** topped the U.K. Country Music Association awards presentation, held in London, winning album of the year and international artist of the year honors.

A group of Nashville music executives formed an initially unnamed organization to promote Nashville as a "total music center." Elektra Records exec **Jimmy Bowen** was named chairman of

a fact-finding committee for the group. Tree International honored its top songwriters at its fourth annual Christmas brunch. **Sonny Throckmorton** was recognized for five of his songs that hit the top ten on the Country Singles Chart. The Academy of Country Music made available to its member radio stations four live country music shows.

The Jim Halsey Company and the Brown & Williamson Tobacco Co. announced plans for the Kool Country Fest May 16-17 in Tulsa. The event was to present 16 top country acts. A federal bankruptcy judge ruled the First American National Bank's foreclosure sale of the Four Star Music catalogue invalid. **Conway Twitty** hosted the Conway Twitty Bowling Classic in Nashville, which drew artists such as **Mickey Gilley**, **Tom T. Hall**, and **Bobby Bare**, and was televised by CBS Sports. **Tom T. Hall's** "The Storyteller's Nashville" was released in hardback by Doubleday.

Capitol/EMI/UA Records consolidated their Nashville offices. ATV Music announced it will administer **Ronnie Milsap's** publishing companies. Wheeling, W. Va. city officials honored radio station WWVA for 53 years of broadcasting. RCA Records and Bally Manufacturing (which makes pinball machines) teamed in a cross-merchandising effort on **Dolly Parton**. The sixth annual Volunteer Jam had already sold out.

JANUARY

Wayne Newton was in Nashville to cut a single. **Charles Hailey** was named a VP with the Jim Halsey Co. Epic signed artist **Don King**. MCA Records kicked off a major country campaign featuring 87 albums. **Ewell Rousell** was promoted to Nashville GM for Elektra/Asylum Records. The Country Music Association held its first quarterly board meeting in Jamaica.

RCA Records signed **Ray Stevens**, whose debut single with the label was "The Shriner's Convention." Epic artist **Johnny Rodriguez** and **Bob Neal** reactivated the Neal Agency, Ltd. **Paul Harvey** was inked to deliver the keynote address at the March 14-15 Country Radio Seminar. "Hee Haw" announced it would move its series production from Nashville TV station WTVF to another site. **Nick Hunter** was named Nashville director of marketing for Elektra/Asylum Records, and **Bruce Adelman** was named promotion coordinator for the same company.

The **Statler Brothers'** "Best Of" LP began its fifth year on *Record World's* Country Album Chart.

The Nashville Music Publishers Forum met in Nashville to discuss synchronization rights. veteran songwriter **Vic McAlpin** died. NBC-TV aired "Elvis Remembered: Nashville to Hollywood," which included appearances by **Barbara Mandrell** and **Larry Gatlin**. **Dolly Parton** was at work on "Nine to Five," her first feature film, which also starred **Jane Fonda**.

The Grapevine Opry celebrated its fifth year with a party in Dallas. MDJ Records acquired a 50 percent interest in the Music Mill, a Nashville recording facility. **George Jones** and **Tammy Wynette** reunited professionally and announced a new single, "Two Story House." "Johnny Cash: His First 5 Years" was in production at the Opry House for CBS-TV.

"Wanted: The Outlaws," an RCA album released in 1976 and featuring **Waylon Jennings**, reached double platinum status, the first Nashville album to attain that mark. The Nashville Songwriters Association International held a showcase at the Tennessee Theater. The evening included performances by **Randy Goodman**, **Sonny Throckmorton**, and **Felice and Boudleaux Bryant**. The Grand Ole Opry announced that its April 26 show would be broadcast live over Radio Luxembourg throughout Europe. The Country Music Foundation Library and Media Center opened its Audio Restoration Laboratory.

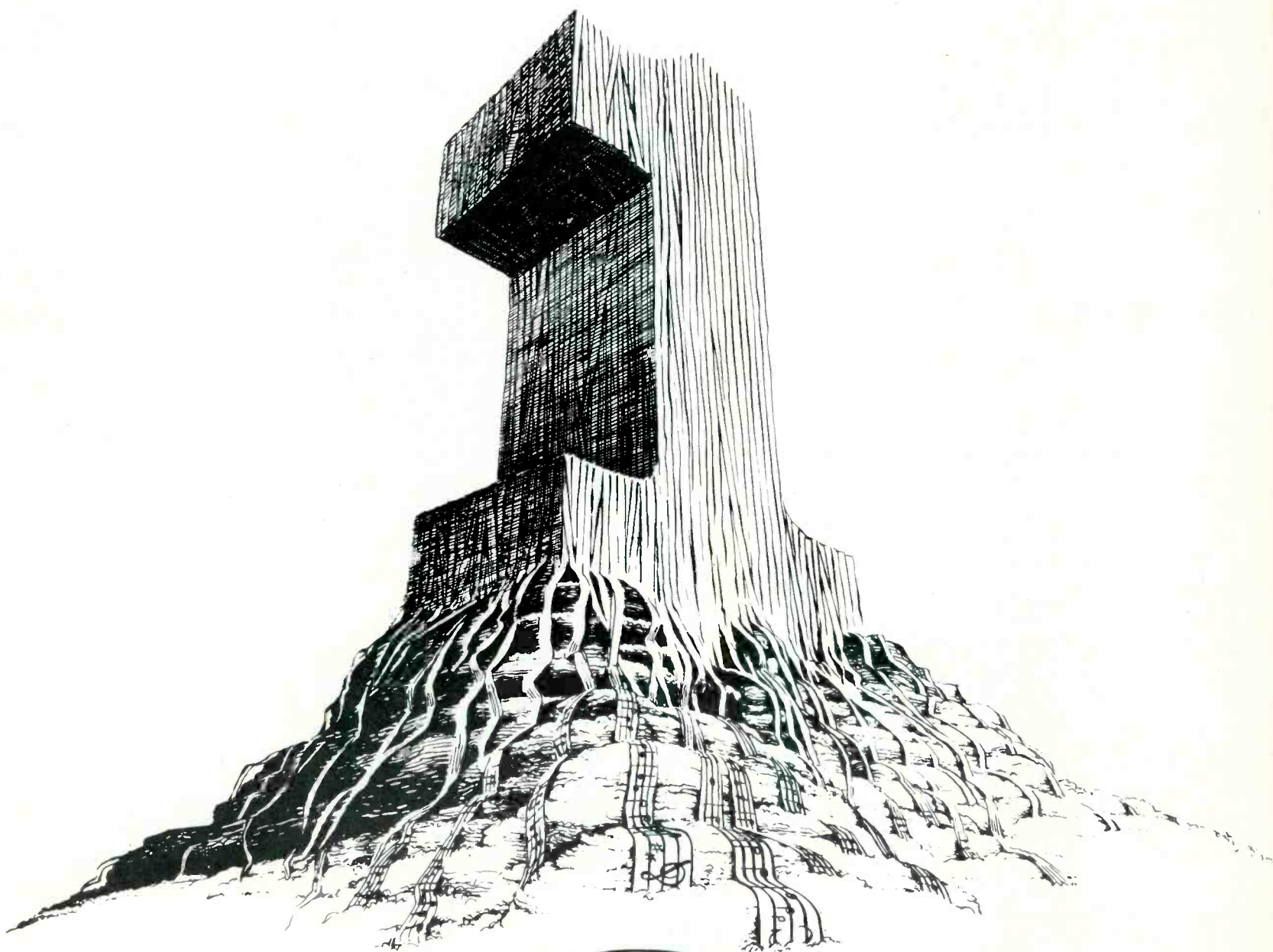
Mercury Records signed artist **Larry G. Hudson**. **Arnold Theis**, formerly with Republic Records, announced the formation of P.A.I.D. Records. The **Jimmie Rodgers** Memorial Festival was set for May 27-31 in Meridian, Miss. Columbia Records, Sound Seventy Management, and Top Billing teamed for a major promotion effort behind **Bobby Bare**, in conjunction with his new single "Numbers."

MARCH

Joseph Cates and **Chet Hagan**, leading producers of country music TV network specials, formed Cates/Hagan Inc. in Nashville. **Kenny Rogers** donated his costume from his TV special "The Gambler" to the Country Music Hall of Fame and Museum. CMA executive director **Jo Walker** and IBC artist **Jeanne Pruett** visited Melbourne, Australia for the 8th annual Australian Country Music Jamboree.

Rick Blackburn was named VP and GM of CBS Records' Nashville operation. **Billy Sherrill**, VP and executive producer with the same operation, launched a production agreement with CBS that allowed him to sign and produce
(Continued on page 58)

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JERRY CLOWER
"Ledbetter Olympics" MCA-3247



LORETTA LYNN
"Lookin' Good" MCA-5148



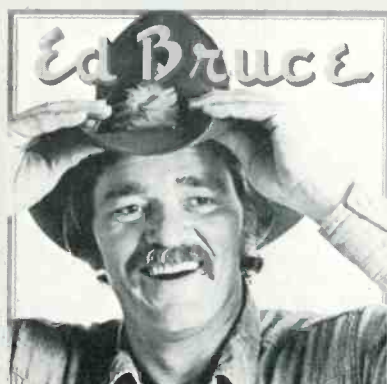
JOHN CONLEE
"Friday Night Blues" MCA-3246



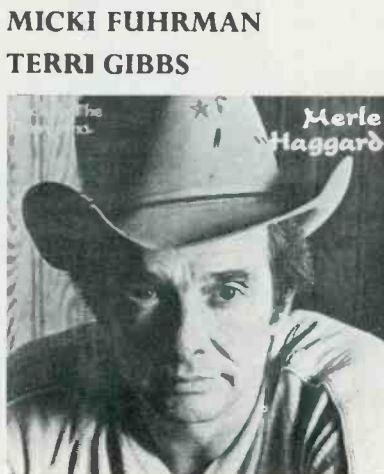
BARBARA MANDRELL
"Love Is Fair" MCA-5136



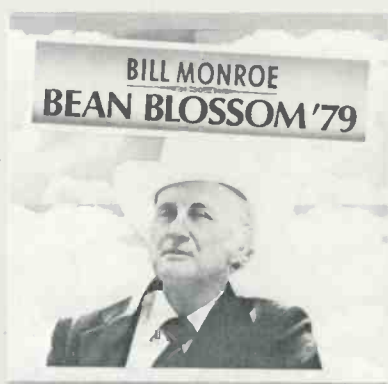
BILL ANDERSON
"Nashville Mirrors" MCA-3214



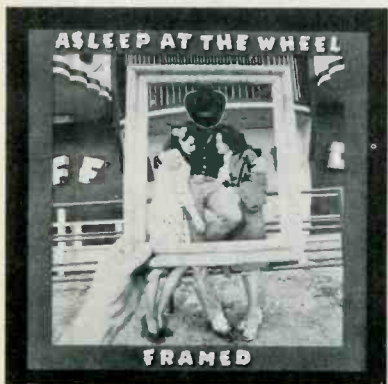
ED BRUCE
"Ed Bruce" MCA-3242



MERLE HAGGARD
"Back To The Barrooms" MCA-5139



BILL MONROE
"Bean Blossom '79" MCA-3209



ASLEEP AT THE WHEEL
"Framed" MCA-5131



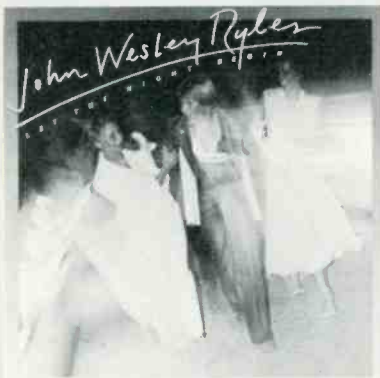
ROY CLARK
"My Music" MCA-3189



BRENDA LEE
"Take Me Back" MCA-5143



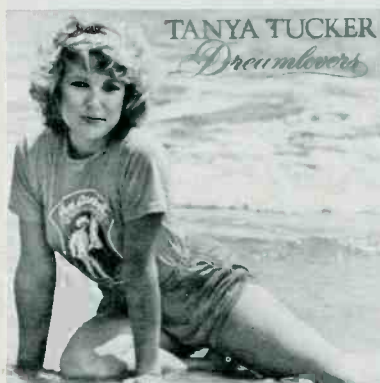
OAK RIDGE BOYS
"Greatest Hits" MCA-5150



JOHN WESLEY RYLES
"Let The Night Begin" MCA-3183
TAFFY



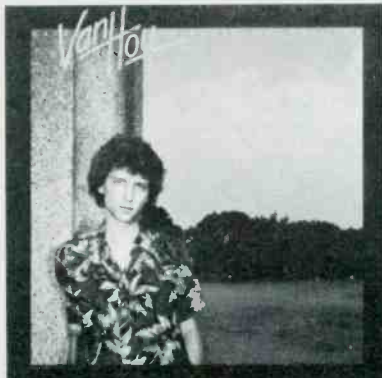
HANK THOMPSON
"Take Me Back To Tulsa" MCA-3250
THRASHER BROS.



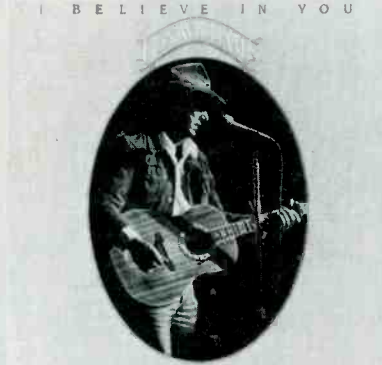
TANYA TUCKER
"Dreamlovers" MCA-5140



CONWAY TWITTY
"Rest Your Love On Me" MCA-5138



RAFE VAN HOY
"Prisoner Of The Sky" MCA-3207
GENE WATSON



DON WILLIAMS
"I Believe In You" MCA-5133
LEONA WILLIAMS



FARON YOUNG
"Free & Easy" MCA-3212

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- #1 Singles Duo or Group of the Year — *Billboard*
- #1 Singles Vocal Group — *Cashbox*
- #1 Album Vocal Group — *Record World*
- #1 Singles Vocal Group — *Record World*

Jerry Clower

- #1 Comedy Artist — *Billboard*
- #1 Comedy Artist — *Record World*

Jimmy Buffett

- #1 Progressive Vocalist — *Record World*

Ed Bruce

- #1 New Male Vocalist — *Cashbox*

Coal Miner's Daughter

- #1 Motion Picture Soundtrack — *Cashbox*

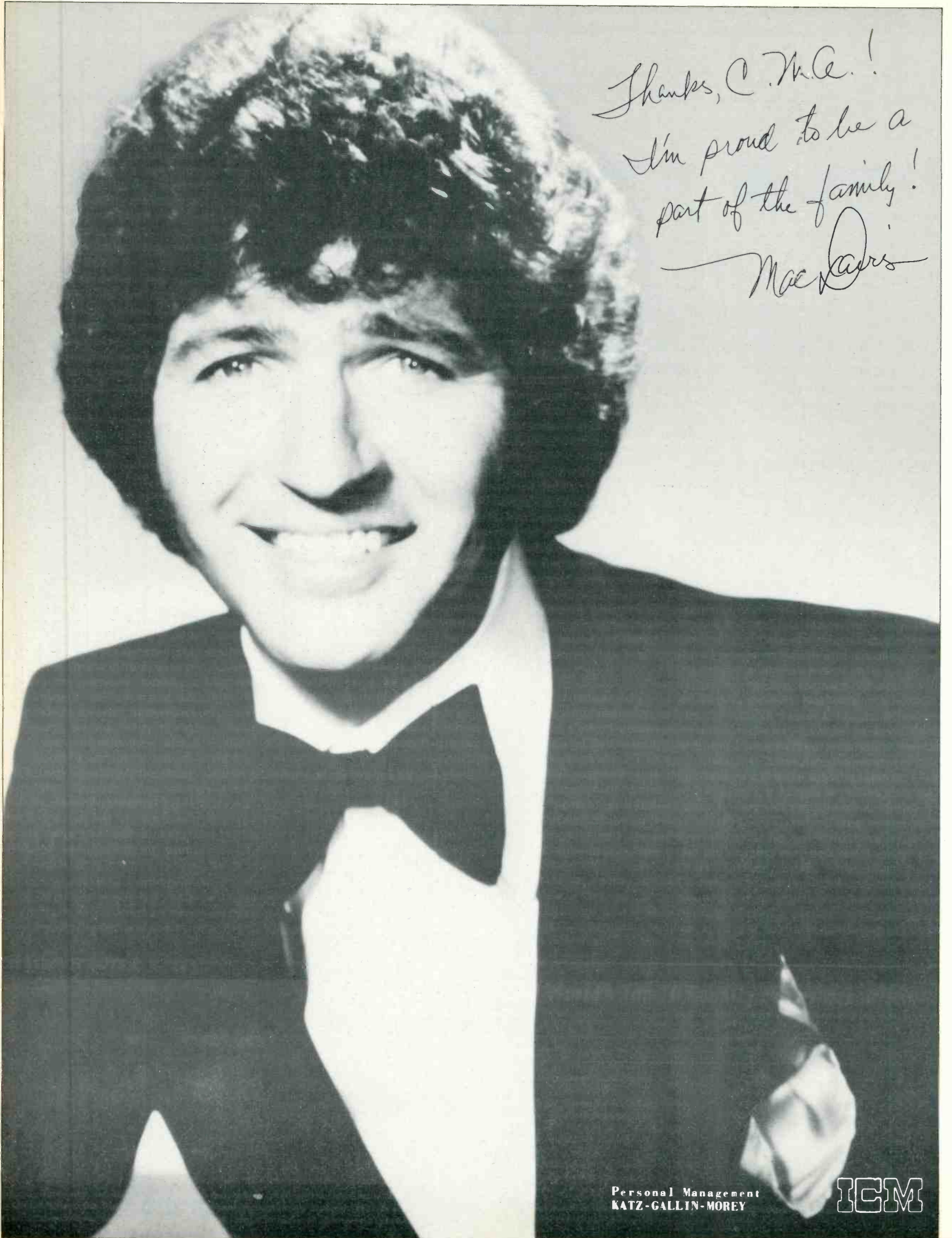
Barbara Mandrell

- Bill Williams Memorial Award — *Billboard*

MCA Records

- #1 Country Singles Label — *Cashbox*

MCA RECORDS



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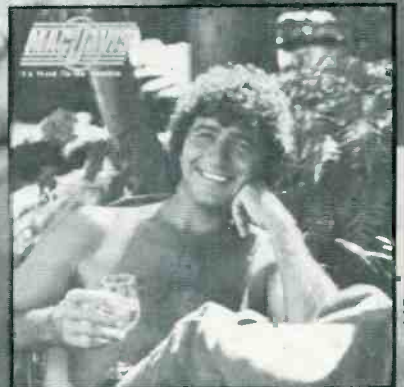
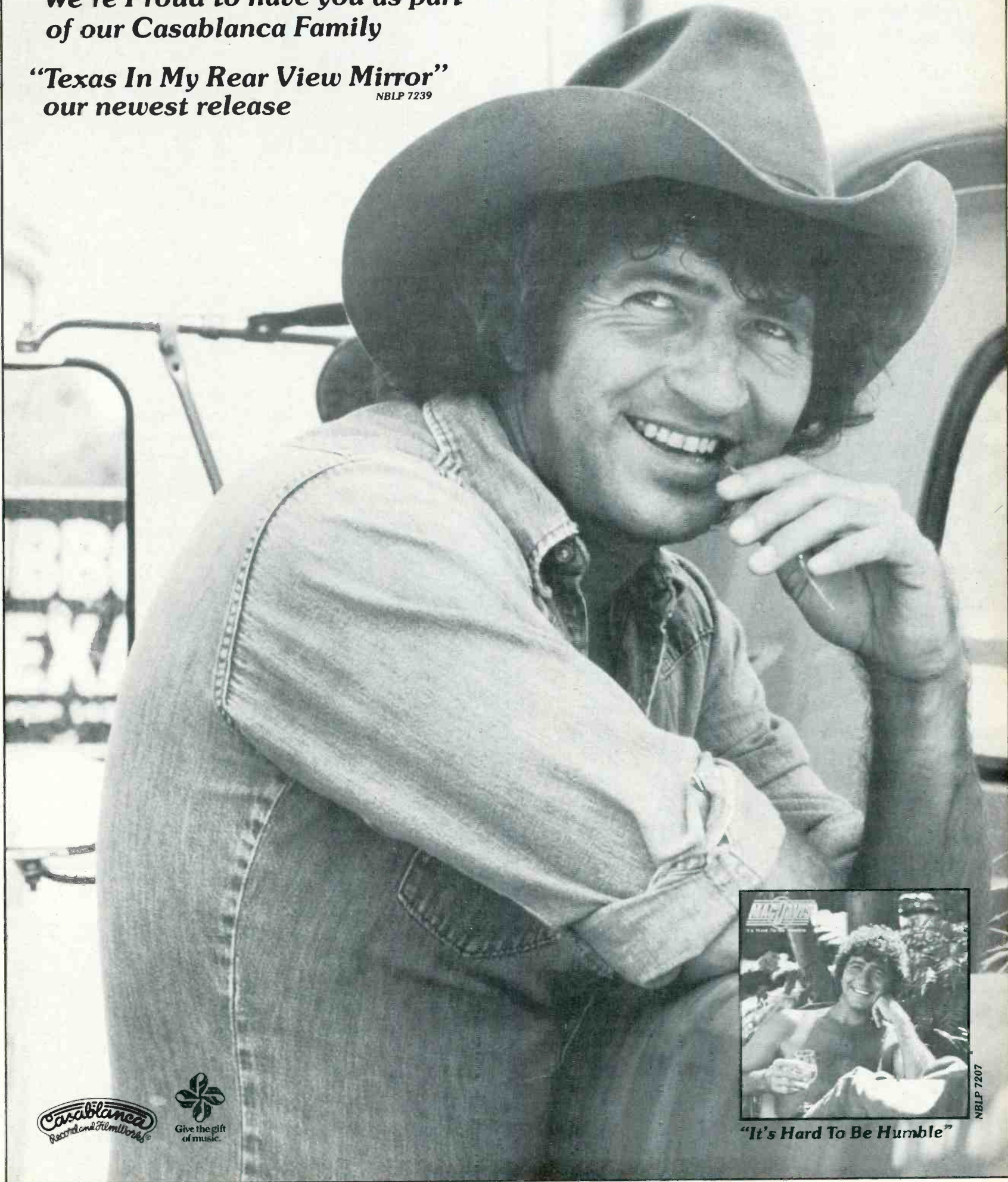
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"It's Hard To Be Humble"

NBLP 7207



Record World 1980 Country Music Awards

SINGLES



TOP COUNTRY SINGLES

1. **HALF THE WAY**/Crystal Gayle/Columbia
2. **Why Don't You Spend The Night**/Ronnie Milsap/RCA
3. **The Way I Am**/Merle Haggard/MCA
4. **One Day At A Time**/Cristy Lane/United Artists
5. **Gone Too Far**/Eddie Rabbitt/Elektra
6. **Broken Hearted Me**/Anne Murray/Capitol
7. **Beneath Still Waters**/Emmylou Harris/Warner Bros.
8. **Come With Me**/Waylon Jennings/RCA
9. **Barroom Buddies**/Merle Haggard & Clint Eastwood/Elektra
10. **Are You On The Road To Lovin' Me Again**/Debby Boone/Warner/Curb
11. **True Love Ways**/Mickey Gilley/Epic
11. **Coward Of The County**/Kenny Rogers/United Artists
13. **Startin' Over Again**/Dolly Parton/RCA
14. **Before My Time**/John Conlee/MCA
15. **I'd Love To Lay You Down**/Conway Twitty/MCA
16. **Dancin' Cowboys**/Bellamy Bros./Warner/Curb

17. **Sugar Daddy**/Bellamy Bros./Warner/Curb
18. **My Heart/Silent Night**/Ronnie Milsap/RCA
19. **All The Gold In California**/Larry Gatlin/Columbia
20. **Should I Come Home**/Gene Watson/Capitol
21. **Good Ole Boys Like Me**/Don Williams/MCA
22. **Dream On**/Oak Ridge Boys/MCA
23. **He Stopped Loving Her Today**/George Jones/Epic
24. **I Ain't Living Long Like This**/Waylon Jennings/RCA
25. **I'll Be Coming Back For More**/T. G. Sheppard/Warner/Curb
26. **Two Story House**/George Jones & Tammy Wynette/Epic
27. **Love Me Over Again**/Don Williams/MCA
27. **Don't Fall In Love With A Dreamer**/Kenny Rogers & Kim Carnes/United Artists
29. **Daydream Believer**/Anne Murray/Capitol
30. **Honky Tonk Blues**/Charley Pride/RCA
31. **Tryin' To Love Two Women**/Oak Ridge Boys/MCA
31. **It's Like We Never Said Goodbye**/Crystal Gayle/Columbia
33. **Morning Comes Too Early**/Jim Ed Brown & Helen Cornelius/RCA
34. **Help Me Make It Through The Night**/Willie Nelson/Columbia
34. **A Lesson In Leavin'**/Dottie West/United Artists
36. **Missin' You**/Charley Pride/RCA
37. **Blind In Love**/Mel Tillis/Elektra
38. **Pour Me Another Tequila**/Eddie Rabbitt/Elektra
39. **I Cheated Me Right Out Of You**/Moe Bandy/Columbia
40. **(I'll Even Love You) Better Than I Did Then**/Statler Brothers/Mercury



TOP MALE VOCALIST

1. **RONNIE MILSAP**/RCA
2. **Kenny Rogers**/Liberty
3. **Charley Pride**/RCA
4. **Willie Nelson**/Columbia
5. **Conway Twitty**/MCA
6. **Mickey Gilley**/Epic
7. **Waylon Jennings**/RCA
8. **Eddie Rabbitt**/Elektra
9. **Don Williams**/MCA
10. **Mel Tillis**/Elektra
11. **John Conlee**/MCA
12. **T. G. Sheppard**/Warner/Curb
13. **Gene Watson**/Capitol
14. **Hank Williams, Jr.**/Elektra
15. **Merle Haggard**/MCA
16. **Larry Gatlin**/Columbia



TOP NEW MALE VOCALIST

1. **JOHNNY LEE**/Full Moon/Asylum
2. **John Anderson**/Warner Bros.
3. **George Burns**/Mercury

TOP FEMALE VOCALIST

1. **CRYSTAL GAYLE**/Columbia
2. **Anne Murray**/Capitol
3. **Emmylou Harris**/Warner Bros.
4. **Barbara Mandrell**/MCA
5. **Dottie West**/Liberty
6. **Cristy Lane**/Liberty
7. **Dolly Parton**/RCA
8. **Charly McClain**/Epic
9. **Brenda Lee**/MCA
10. **Jeanne Pruett**/IBC
11. **Gail Davies**/Warner Bros.
12. **Billie Jo Spears**/Liberty
13. **Loretta Lynn**/MCA
14. **Debby Boone**/Warner/Curb

17. **Razzy Bailey**/RCA
18. **Moe Bandy**/Columbia
19. **Johnny Duncan**/Columbia
20. **Jacky Ward**/Mercury
21. **Rex Allen, Jr.**/Warner Bros.
22. **Kenny Dale**/Capitol
23. **Joe Stampley**/Epic
24. **Tom T. Hall**/RCA
25. **Billy "Crash" Craddock**/Capitol
26. **Eddy Arnold**/RCA
27. **Jerry Lee Lewis**/Elektra
28. **Johnny Rodriguez**/Epic
29. **George Jones**/Epic
30. **Hoyt Axton**/Jeremiah
31. **Joe Sun**/Ovation
32. **Leon Everett**/Orlando
32. **Jerry Reed**/RCA
34. **Con Hunley**/Warner Bros.
35. **Bobby Bare**/Columbia
36. **Ronnie McDowell**/Epic
37. **Mac Davis**/Casablanca
38. **Randy Barlow**/Republic
39. **Elvis Presley**/RCA
40. **John Wesley Ryles**/MCA
41. **Buck Owens**/Warner Bros.
42. **Johnny Paycheck**/Epic
43. **Tommy Overstreet**/Elektra
44. **Freddie Hart**/Sunbird
45. **Charlie Rich**/Elektra
46. **Hank Thompson**/MCA
47. **Tom Grant**/Republic
48. **Eddy Raven**/Dimension
49. **Mel McDaniel**/Capitol
49. **Roy Clark**/MCA

4. **Dean Dillon**/RCA
5. **Jim Weatherly**/Elektra
6. **Danny Wood**/RCA
7. **Sonny Curtis**/Elektra
8. **B. J. Wright**/Soundwaves
9. **Kin Vassy**/I. A.
10. **Orion**/Sun
11. **Keith Stegall**/Capitol
12. **Roger Bowling**/NSD
13. **J. D. Souther**/Columbia
14. **Max Brown**/Door Knob
15. **Dan Riley**/Armada
16. **Bill Wence**/Rustic
17. **Billy Burnette**/Polydor
18. **David Smith**/MDJ
19. **Steve Gillette**/Regency
20. **Gary Burbank**/Ovation
21. **Steve Douglas**/Demon
22. **Ricky Skaggs**/Sugar Hill
23. **Mitch Goodson**/Partridge
24. **Ivory Jack**/NSD
25. **Roger Young**/Dessa

15. **Reba McEntire**/Mercury
16. **Janie Fricke**/Columbia
17. **Margo Smith**/Warner Bros.
18. **Tammy Wynette**/Epic
19. **Donna Fargo**/Warner Bros.
20. **Zella Lehr**/RCA
21. **Jennifer Warnes**/Arista
22. **Juice Newton**/Capitol
23. **Olivia Newton-John**/MCA
24. **Lynn Anderson**/Columbia
25. **Sammi Smith**/Cyclone
26. **Rita Coolidge**/A&M
27. **Dotts**/RCA
28. **Stella Parton**/Elektra
29. **Becky Hobbs**/Mercury
30. **Louise Mandrell**/Epic



TOP NEW FEMALE VOCALIST

1. LACY J. DALTON/Columbia
2. Rosanne Cash/Columbia
3. Stephanie Winslow/Warner/Curb
4. Sissy Spacek/MCA
5. Carol Chase/Casablanca West
6. Sylvia/RCA
7. Sheila Andrews/Ovation
8. Susie Allanson/Elektra/Curb
9. Diane Pfeifer/Capitol
10. Miki Mori/Oak



TOP DUO

1. BELLAMY BROTHERS/Warner/Curb
2. The Kendalls/Ovation
3. Jim Ed Brown & Helen Cornelius/RCA
4. Conway Twitty & Loretta Lynn/MCA
5. George Jones & Tammy Wynette/Epic
6. Kenny Rogers & Dottie West/Liberty
7. Johnny Cash & Waylon Jennings/Columbia
8. Porter Wagoner & Dolly Parton/RCA
9. George Jones & Johnny Paycheck/Epic
10. Jacky Ward & Reba McEntire/Mercury



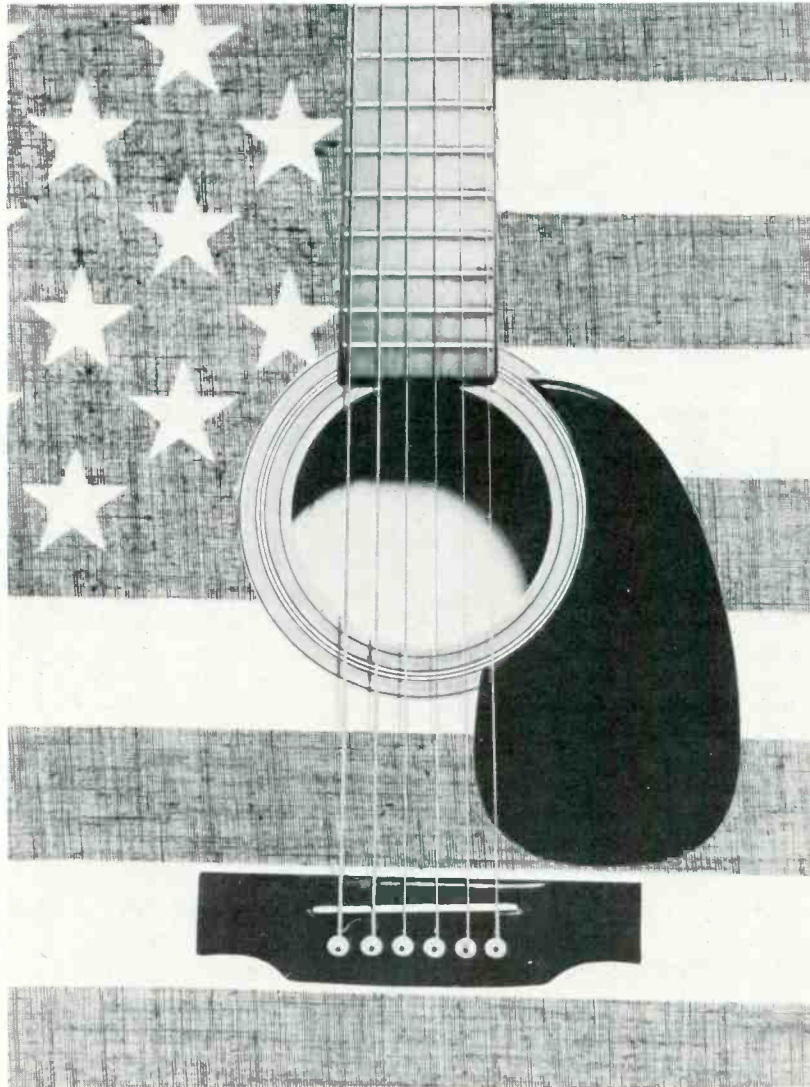
TOP VOCAL GROUP

1. OAK RIDGE BOYS/MCA
2. Statler Brothers/Mercury
3. Dave & Sugar/RCA
4. Earl Scruggs Revue/Columbia
5. Foxtire/Elektra



TOP NEW VOCAL GROUP

1. ALABAMA/RCA
2. The ETC Band/Warner Bros
3. Nightstreets/Epic



TOP NEW DUO

1. MOE BANDY & JOE STAMPLEY/Columbia
2. Jim Reeves & Deborah Allen/RCA
3. Merle Haggard & Clint Eastwood/Elektra
4. Kenny Rogers & Kim Carnes/Liberty
5. Rosanne Cash & Bobby Bare/Columbia
6. Johnny Rodriguez & Charly McClain/Epic
7. Willie Nelson & Leon Russell/Columbia
8. Danny Davis & Willie Nelson/RCA
9. Roy Orbison & Emmylou Harris/Warner Bros.
10. Johnny Duncan & Janie Fricke/Columbia



TOP INSTRUMENTAL ARTIST

1. FLOYD CRAMER/RCA
2. Charlie McCoy/Monument



TOP PROGRESSIVE GROUP

1. CHARLIE DANIELS BAND/Epic
2. Dirt Band/Liberty
3. Dr. Hook/Capitol



TOP PRODUCER (Label)

BILLY SHERRILL/CBS



TOP PRODUCER (Independent)

LARRY BUTLER

TOP PUBLISHER

TREE INTERNATIONAL

MOST ACTIVE RECORD LABEL

(Most Charted)

1. RCA
2. Columbia
3. MCA

HOTTEST RECORD LABEL

(Most #1 Records)

1. MCA
2. RCA
3. Columbia

MOST ACTIVE RECORD LABEL

(Independent)

1. OVATION
2. MDJ
Dimension
Door Knob
NSD
3. Sunbird
4. Orlando

HOTTEST RECORD LABEL

(Independent)

1. IBC
- Ovation

Number 1 Country Singles

DATE	RECORD & PUBLISHER	ARTIST	LABEL	DATE	RECORD & PUBLISHER	ARTIST	LABEL
10/13	BEFORE MY TIME (Ben Peters, BMI)	John Conlee	MCA	4/26	HONKY TONK BLUES (Fred Rose, BMI)	Charley Pride	RCA
10/20	DREAM ON (Duchess, BMI)	Oak Ridge Boys	MCA	5/3	TWO STORY HOUSE (ATV/First Lady, BMI)	George Jones & Tammy Wynette	Columbia
10/27	ALL THE GOLD IN CALIFORNIA (Larry Gatlin Music, BMI)	Larry Gatlin and the Gatlin Brothers	Columbia	5/10	GONE TOO FAR (DebDave/Briarpatch, BMI)	Eddie Rabbitt	Elektra
11/3	YOU DECORATED MY LIFE (Music City, ASCAP)	Kenny Rogers	United Artists	5/17	THE WAY I AM (Cross Keys, ASCAP)	Merle Haggard	MCA
11/10	YOU DECORATED MY LIFE (Music City, ASCAP)	Kenny Rogers	United Artists	5/24	GOOD OLE BOYS LIKE ME (Hall-Clement, BMI)	Don Williams	MCA
11/17	HALF THE WAY (Chriswood, BMI/Murfreesongs, ASCAP)	Crystal Gayle	Columbia	5/31	GOOD OLE BOYS LIKE ME (Hall-Clement, BMI)	Don Williams	MCA
11/24	COME WITH ME (First Lady, BMI)	Waylon Jennings	RCA	6/7	MY HEART/SILENT NIGHT (AFTER THE FIGHT) (Chess, ASCAP/Pi-Gem, BMI) (Chess, ASCAP)	Ronnie Milsap	RCA
12/1	BROKEN HEARTED ME (Chappell & Co./Sailmaker, ASCAP)	Anne Murray	Capitol	6/14	MY HEART/SILENT NIGHT (AFTER THE FIGHT) (Chess, ASCAP/Pi-Gem, BMI) (Chess, ASCAP)	Ronnie Milsap	RCA
12/8	BROKEN HEARTED ME (Chappell & Co./Sailmaker, ASCAP)	Anne Murray	Capitol	6/21	TRYING TO LOVE TWO WOMEN (Cross Keys, ASCAP)	Oak Ridge Boys	MCA
12/15	HAPPY BIRTHDAY DARLIN' (Butter, BMI)	Conway Twitty	MCA	6/28	HE STOPPED LOVING HER TODAY (Tree, BMI)	George Jones	Epic
12/22	MISSIN' YOU (Pi-Gem, BMI)	Charley Pride	RCA	7/5	FRIDAY NIGHT BLUES (Cross Keys, ASCAP/Tree, BMI)	John Conlee	MCA
12/29	COWARD OF THE COUNTY (Roger Bowling, BMI/Sleepy Hollow, ASCAP)	Kenny Rogers	United Artists	7/12	YOU WIN AGAIN (Fred Rose, BMI)	Charley Pride	RCA
1/12	COWARD OF THE COUNTY (Roger Bowling, BMI/Sleepy Hollow, ASCAP)	Kenny Rogers	United Artists	7/19	BAR ROOM BUDDIES (Peso/Warner-Tamerlane/Bronco, BMI)	Merle Haggard & Clint Eastwood	Elektra
1/19	COWARD OF THE COUNTY (Roger Bowling, BMI/Sleepy Hollow, ASCAP)	Kenny Rogers	United Artists	7/26	BAR ROOM BUDDIES (Peso/Warner-Tamerlane/Bronco, BMI)	Merle Haggard & Clint Eastwood	Elektra
1/26	LEAVING LOUISIANA IN THE BROAD DAYLIGHT (Jolly Cheeks/Drunk Monkey, BMI/ASCAP)	Oak Ridge Boys	MCA	8/2	DANCING COWBOYS (Famous/Bellamy Brothers, ASCAP)	Bellamy Brothers	Warner/Curb
2/2	LEAVING LOUISIANA IN THE BROAD DAYLIGHT (Jolly Cheeks/Drunk Monkey, BMI/ASCAP)	Oak Ridge Boys	MCA	8/9	STAND BY ME (Rightsong, Trio & ADT Ent., BMI)	Mickey Gilley	Full Moon/Asylum
2/9	I'LL BE COMING BACK FOR MORE (Tree, BMI)	T. G. Sheppard	Warner/Curb	8/16	DRIVIN' MY LIFE AWAY (DebDave, Briarpatch, BMI)	Eddie Rabbitt	Elektra
2/16	LOVE ME OVER AGAIN (Bibo, ASCAP)	Don Williams	MCA	8/23	COWBOYS AND CLOWNS/MISERY LOVES COMPANY (Peso Music/Warner-Tamerlane/Bronco Music, BMI/Senon Music/Warner Bros. Music/Billy Music, ASCAP) (Lowery Music, BMI)	Ronnie Milsap	RCA
2/23	YEARS (Pi-Gem, BMI)	Barbara Mandrell	MCA	8/30	COWBOYS AND CLOWNS/MISERY LOVES COMPANY (Peso Music/Warner-Tamerlane/Bronco Music, BMI/Senon Music/Warner Bros. Music/Billy Music, ASCAP) (Lowery Music, BMI)	Ronnie Milsap	RCA
3/1	DAYDREAM BELIEVER (Screen Gems-EMI, BMI)	Anne Murray	Capitol	9/6	LOOKIN' FOR LOVE (Southern Nights, ASCAP)	Johnny Lee	Full Moon/Asylum
3/8	I AIN'T LIVING LONG LIKE THIS (Visa, ASCAP)	Waylon Jennings	RCA	9/13	LOOKIN' FOR LOVE (Southern Nights, ASCAP)	Johnny Lee	Full Moon/Asylum
3/15	MY HEROES HAVE ALWAYS BEEN COWBOYS (Jack & Bill, BMI)	Willie Nelson	Columbia	9/20	LOOKIN' FOR LOVE (Southern Nights, ASCAP)	Johnny Lee	Full Moon/Asylum
3/22	WHY DON'T YOU SPEND THE NIGHT (Hall-Clement, BMI)	Ronnie Milsap	RCA	9/27	DO YOU WANNA GO TO HEAVEN (Tree, BMI/Cross Keys, ASCAP)	T. G. Sheppard	Warner/Curb
3/29	I'D LOVE TO LAY YOU DOWN (Music City, ASCAP)	Conway Twitty	MCA				
4/5	SUGAR DADDY (Famous/Bellamy Brothers, ASCAP)	Bellamy Brothers	Warner/Curb				
4/12	IT'S LIKE WE NEVER SAID GOODBYE (Cookaway/Dejamus, ASCAP)	Crystal Gayle	Columbia				
4/19	IT'S LIKE WE NEVER SAID GOODBYE (Cookaway/Dejamus, ASCAP)	Crystal Gayle	Columbia				

THE COMBINE MUSIC GROUP

CURRENT SINGLES:

Jacky Ward "That's The Way A Cowboy Rocks and Rolls"
Larry Gatlin "Take Me To Your Lovin' Place"
The Kendalls "Put It Off Until Tomorrow"
Reba McEntire "I Can See Forever In Your Eyes"
Loretta Lynn "Cheatin' On A Cheater"

New LP: Kris Kristofferson "TO THE BONE"

THANKS FOR OUR C.M.A. NOMINATED SONGS:

Kenny Rogers "You Decorated My Life"
Larry Gatlin "All The Gold In California"



Read "THE COMBINE NOTE"

35 Music Square East, Nashville, Tennessee 37203 (615) 255-0624

Record World 1980 Country Music Awards

ALBUMS



TOP ALBUMS

1. **THE GAMBLER**/Kenny Rogers/United Artists
2. **Greatest Hits**/Waylon Jennings/RCA
3. **Kenny**/Kenny Rogers/United Artists
4. **Ten Years Of Gold**/Kenny Rogers/United Artists
5. **Stardust**/Willie Nelson/Columbia
6. **Straight Ahead**/Larry Gatlin & the Gatlin Brothers Band/Columbia
7. **Miss The Mississippi**/Crystal Gayle/Columbia
8. **The Oak Ridge Boys Have Arrived**/MCA
9. **Willie And Family Live**/Willie Nelson/Columbia
10. **Let's Keep It That Way**/Anne Murray/Capitol
11. **Classic Crystal**/Crystal Gayle/United Artists



12. **Classics**/Kenny Rogers and Dottie West/United Artists
13. **Willie Nelson Sings Kristofferson**/Columbia
14. **Million Mile Reflections**/Charlie Daniels Band/Epic
15. **Electric Horseman** featuring Willie Nelson/Columbia
16. **One For The Road**/Willie Nelson & Leon Russell/Columbia
17. **I'll Always Love You**/Anne Murray/Capitol
18. **What Goes Around Comes Around**/Waylon Jennings/RCA
19. **Gideon**/Kenny Rogers/United Artists
20. **The Best Of Don Williams, Vol. II**/MCA
21. **Together**/Oak Ridge Boys/MCA
22. **Best Of Eddie Rabbitt**/Elektra
23. **Coal Miner's Daughter**/Soundtrack/MCA
24. **When I Dream**/Crystal Gayle/United Artists
25. **Best Of The Statler Brothers Rides Again, Vol. II**/Mercury
26. **New Kind Of Feeling**/Anne Murray/Capitol
27. **Best Of The Statler Brothers**/Mercury
28. **Loveline**/Eddie Rabbitt/Elektra
29. **Urban Cowboy**/Soundtrack/Full Moon/Asylum
30. **There's A Little Bit Of Hank In Me**/Charley Pride/RCA

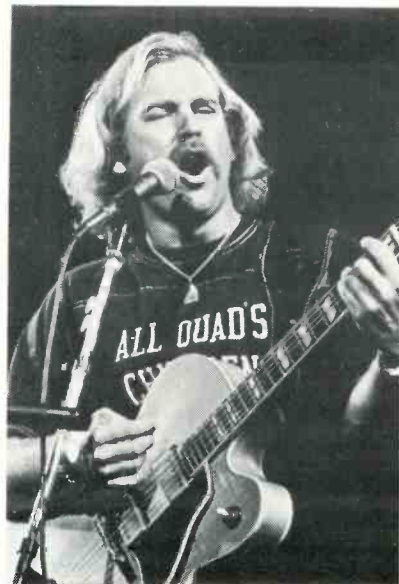
TOP MALE VOCALIST

1. **KENNY ROGERS**/Liberty
2. **Willie Nelson**/Columbia
3. **Waylon Jennings**/RCA
4. **Larry Gatlin**/Columbia
5. **Eddie Rabbitt**/Elektra
6. **Hank Williams, Jr.**/Elektra
7. **Don Williams**/MCA
8. **Ronnie Milsap**/RCA
9. **Charley Pride**/RCA
10. **John Denver**/RCA
11. **Conway Twitty**/MCA
12. **Mac Davis**/Casablanca
13. **John Conlee**/MCA
14. **George Burns**/Mercury
15. **Ernest Tubbs**/Cachet



TOP NEW MALE VOCALIST

1. **JOHN ANDERSON**/Warner Bros.
2. **Joe Sun**/Ovation
3. **Rodney Crowell**/Warner Bros.



TOP PROGRESSIVE VOCALIST

1. **JIMMY BUFFETT**/MCA
2. **Jerry Jeff Walker**/MCA
3. **David Allan Coe**/Columbia



TOP PROGRESSIVE GROUP

1. **CHARLIE DANIELS BAND**/Epic
2. **Asleep At The Wheel**/MCA
3. **Marshall Tucker Band**/Warner Bros.

16. **Elvis Presley**/RCA
17. **Hoyt Axton**/Jeremiah
18. **Merle Haggard**/MCA
19. **Mel Tillis**/Elektra
20. **T.G. Sheppard**/Warner/Curb
21. **Johnny Cash**/Columbia
22. **Johnny Paycheck**/Epic
23. **Bobby Bare**/Columbia
24. **Mickey Gilley**/Epic
25. **Johnny Rodriguez**/Epic
26. **Marty Robbins**/Columbia
27. **Con Hunley**/Warner Bros.
28. **George Jones**/Epic
29. **Gene Watson**/Capitol
30. **Moe Bandy**/Columbia



TOP FEMALE VOCALIST

1. **CRYSTAL GAYLE**/Columbia
2. **ANNE MURRAY**/Capitol
3. **Barbara Mandrell**/MCA
4. **Emmylou Harris**/Warner Bros.
5. **Dolly Parton**/RCA
6. **Loretta Lynn**/MCA
7. **Dottie West**/Liberty
8. **Jennifer Warnes**/Arista
9. **Tanya Tucker**/MCA
10. **Cristy Lane**/Liberty
11. **Jeanne Pruett**/IBC
12. **Debby Boone**/Warner/Curb
13. **Billie Jo Spears**/Liberty
14. **Gail Davies**/Warner Bros.
15. **Janie Fricke**/Columbia



TOP NEW FEMALE VOCALIST

1. **LACY J. DALTON**/Columbia
2. **Rosanne Cash**/Columbia

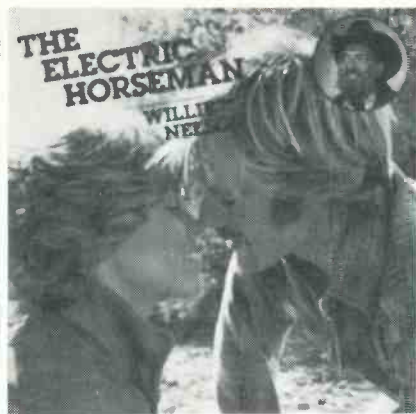


TOP VOCAL GROUP

1. **OAK RIDGE BOYS**/MCA
2. **Statler Brothers**/Mercury
3. **Earl Scruggs Revue**/Columbia
4. **Dave & Sugar**/RCA



TOP NEW VOCAL GROUP
1. ALABAMA/RCA



TOP SOUNDTRACK ALBUM

1. **ELECTRIC HORSEMAN** FEATURING WILLIE NELSON/Columbia
2. **Urban Cowboy**/Full Moon/Asylum
3. **Coal Miner's Daughter**/MCA
4. **Bronco Billy**/Elektra



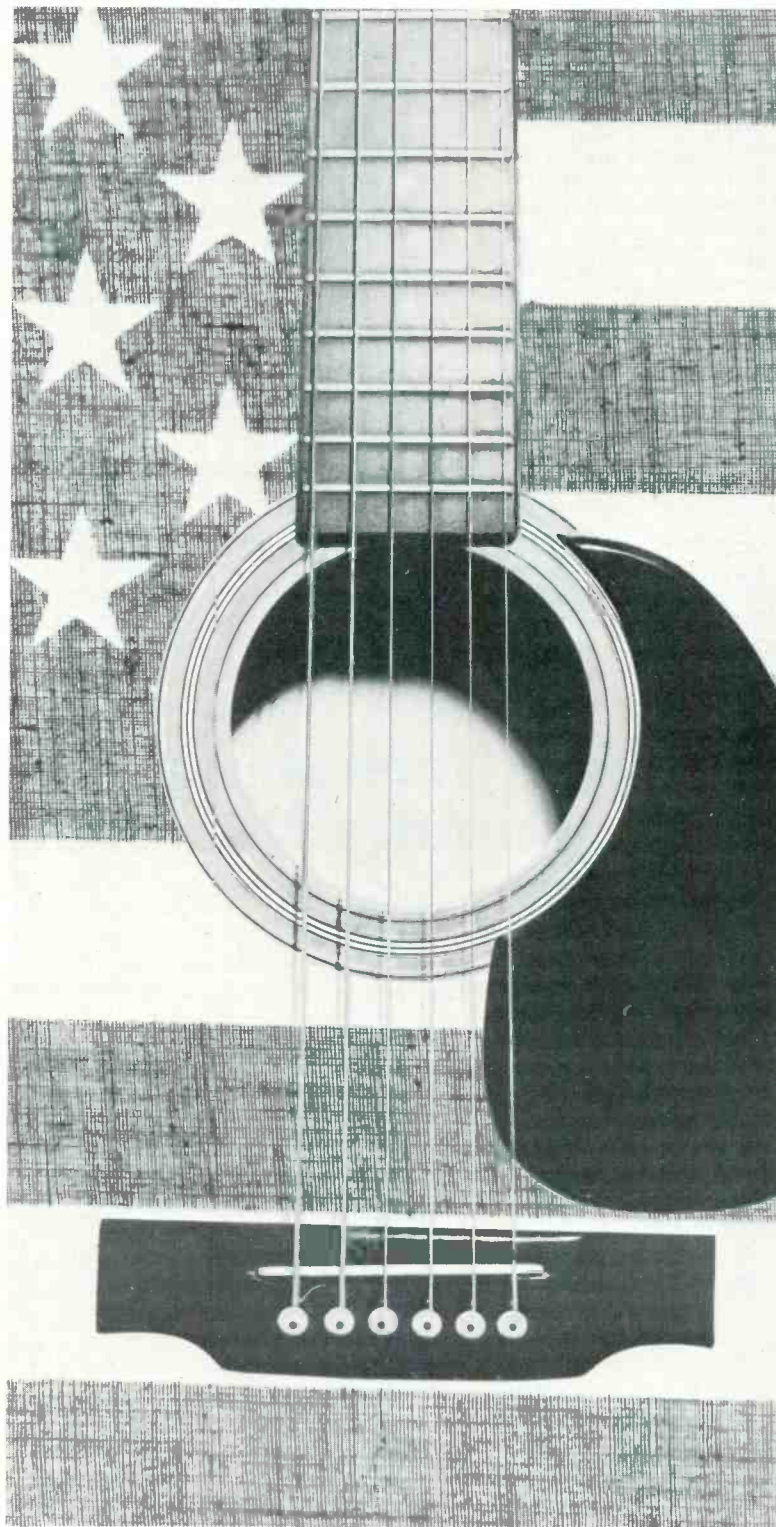
TOP INSTRUMENTAL ARTIST

1. **FLOYD CRAMER**/RCA
2. **Chet Atkins**/RCA



TOP DUO

1. **KENNY ROGERS & DOTTIE WEST**/Liberty
2. **Willie Nelson & Leon Russell**/Columbia
3. **Bellamy Brothers**/Warner/Curb
4. **Waylon & Willie**/RCA
5. **Conway Twitty & Loretta Lynn**/MCA



TOP COMEDY ARTIST

1. **JERRY CLOWER**/MCA



TOP NEW DUO

1. **MOE BANDY & JOE STAMPLEY**/Columbia
2. **Willie Nelson & Ray Price**/Columbia
3. **Danny Davis & Willie Nelson**/RCA
4. **George Jones & Johnny Paycheck**/Epic
5. **Roy Clark & Gatemouth Brown**/MCA

MOST ACTIVE RECORD LABEL

(Most Charted)

1. **RCA**
2. **MCA**
3. **Columbia**

HOTTEST RECORD LABEL

(Most #1 Records)

1. **LIBERTY**



TOP NOVELTY ARTIST

1. **RAY STEVENS**/RCA

Country Becomes Big Business in Europe

■ The pioneering efforts of booking agents and concert promoters who have introduced country music to a European audience has paid off: 1980 has seen country music become big business in Europe, with concert attendance larger than ever and record sales growing at a healthy pace.

Until recently, country music was an American phenomenon overseas. Booking agents and concert promoters catered to an audience primarily comprised of American military men stationed overseas. Like many promoters, Drew Taylor Promotions was extensively involved with such military bookings, but inroads paved in the last two to three years have made it possible for this company to host the "First Scottish International Festival of Country Music" in August of this year. This event attracted over 19,000 fans from all over Europe.

"The popularity of country music is truly growing in Europe," said Drew Taylor spokesman Joe Taylor. "This popularity first became evident about three years ago and started in England with Mervyn Conn's concerts in that country. Country music was finally being advertised and promoted in Europe, and that's all it took to break this music to a European audience."

According to Taylor, his organization's recent Scottish festival is a significant example of the banner year country music has experienced overseas. "I've been in this business for 20 years," said Taylor, "and that festival was a dream come true and probably the most gratifying moment of my career. It made me feel as though all of our early efforts in breaking country music in Europe were paying off. The European audience is very responsive, and it was a thrill to see that not only did they know who the artist was that was performing, but they also knew who wrote and produced the song, as well as the names of individual band members. Europeans are not superstar-oriented; they are music and lyric-oriented. Scotland's BBC will probably televise next year's festival, and we are hoping to hold this festival every year."

Concert promoter Mervyn Conn, an early entrepreneur of country music in Europe, has been cited as the man most responsible for breaking country music overseas. Over a decade ago, the British promoter made the name Wembley synonymous with country music when he presented his first international festival at the giant stadium in North London. Since then, Conn's fes-

tivals have been presented throughout Europe, including Germany, Switzerland, Holland and France.

For the past three years, his Wembley festivals have received serious attention from the press. Both the BBC and radio personnel have attended the festivals, and televised specials run for weeks after the festivals. According to Conn, country music made a major breakthrough when his organization made a deal with the BBC. "We recently signed a five-year contract with the BBC to televise specials featuring our festival artists during peak-time weekday viewing. The number of programs has been increased from six to eight." This contract marks the first time the BBC has signed a long-term music program and reflects the growing popularity of country music abroad.

Breaking in France

Country music broke into another European frontier when Conn recently took his festival to France. "Everyone thought Conn was insane, insisting that there was no demand for country music in France," said Trisha Walker, the Nashville-based U.S. representative for Mervyn Conn of America, "and yet 7000 fans showed up to see such artists as Charley Pride, the Bellamy Broth-

ers, Emmylou Harris and a host of other country artists. The same thing occurred in Zurich; it was the first time a country festival had been held there and over 11,000 fans showed up for it. Both of these festivals were televised, and this is a great way of introducing country music to a large number of European families."

Walker also commented that despite the economic problems in Europe, Conn is increasing his festivals next year to four days at Wembley, two in Sweden, two in Germany. "Any act that makes the trip to Europe reaps rewards through record sales, publishing, etc.," said Walker. "They can also ultimately become major tour attractions."

The fact that many acts are indeed becoming major tour attractions is another indication of the growing approval of country music in Europe. Many acts no longer have to rely upon festival exposure, and Andrea Smith, senior VP of Top Billing explains, "Country acts are now able to join together, two or three at a time, and go off on their own and tour. Gone are the days when a country artist could only expect to play for a European audience during a large festival. Jimmy C. Newman, for example, broke out of the Wembley festivals, and he

is now touring on his own. Unlike the U.S., an artist can make a name for himself simply by performing. I can now say that we have toured all of our major acts in Europe, and that's a major change for us."

With business up 1000 percent for Top Billing, Smith commented, "One of our biggest acquisitions was the Bellamy Brothers. Their single 'Let Your Love Flow' was a world-wide hit and reached number one on many of the charts in Europe. The single sold six million copies internationally."

The Jim Halsey Organization has also seen a great number of their artists emerge out of the festival scene into their own independent tours. According to Halsey, the Oak Ridge Boys and Roy Clark have developed a strong concert following in major European countries, and Don Williams and Tammy Wynette "have become giants." Williams was recently voted Ireland's most popular male country singer, and Wynette the most popular female country singer.

"Europe has really become a marketplace for us," said Halsey, "and it's clear that our early efforts are paying off. This is the biggest year we have ever had, and we already know that 1981 will be even bigger."

1980 Has Been A Very Good Year For the Country Music Foundation

■ A ten percent growth in attendance at the Country Music Hall of Fame and Museum, combined with the consolidation and growth of the Country Music Foundation's publications and museum education programs, highlighted 1980 for the tax-exempt Foundation.

In a major recovery from attendance decreases brought on by fuel shortages in the summer of 1979, the Country Music Hall of Fame and Museum posted an eleven percent increase in attendance in the first three quarters of 1980, a performance virtually unmatched among mid-South attractions. Total attendance for 1980 should reach 525,000, an increase of 60,000 over 1979.

The Hall of Fame and Museum unveiled a new exhibit in 1980, "A Child's View of Country Music," featuring drawings, sculpture, and songs created by Nashville students participating in the museum's education program devoted to the art and craft of country songwriting.

The education department again reached nearly 12,000 Nashville-area students with free

in-class presentations during the 1979-1980 school year. The "Words and Music" songwriting program developed in 1979 will continue this year under the auspices of a Tennessee Arts Commission grant. A new program spotlighting the careers of great country performers has been added to the education department's offerings.

The publications department of the CMF continues to produce the highly-regarded *Journal of Country Music*. A 1981 edition of the "History of Country Music Calendar" has been prepared, and the Foundation Press anticipates publishing three major book-length works in 1980-81, in addition to the production of three issues of the *Journal of Country Music* and a new *Country Music Foundation Newsletter*.

The Country Music Foundation Library and Media Center has also enjoyed an excellent year. The library's audio re-recording lab, dedicated in January, has met with wide record industry acceptance. The lab is regarded as the finest in the country for the re-recording of historical discs

and transcriptions.

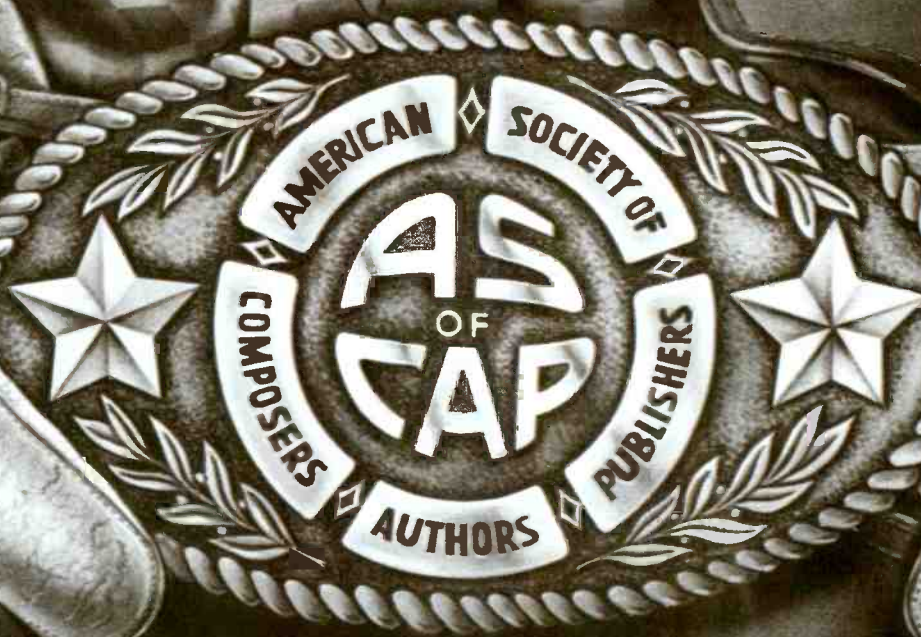
Though library acquisitions slowed during 1979, materials are now being acquired rapidly. The acquisitions of Armed Forces Radio transcriptions under an exchange agreement with the Library of Congress has proceeded steadily, and the collection now contains 10,000 discs. During 1981 the Library and Media Center's record catalogue will be computerized.

In a major outreach effort, the foundation has developed a subscription series of historical country recordings in cooperation with the Franklin Mint Record Society. The series will feature 50 albums, and will cover every era and style of country recording.

"Many cultural organizations realized they had become too dependent upon tourism and the travel industry for attendance and income during 1979," said CMF director Bill Ivey. "So we're looking for ways to reach our audience without the need for face-to-face contact. This project with the Franklin Mint Record Society is part of a new emphasis on outreach programs."

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Country Goes to The Movies

By SAM SUTHERLAND

Like many "new" trends in entertainment, the current swing toward country music and southern lifestyles as staples in feature film-making is actually the outgrowth of process more involved than the headlines suggest. Country is indeed going Hollywood—but it's hardly the first time.

Film buffs and older country fans can attest to the early visibility of country swing and cowboy balladry in the early decades of the talkies, when Gene Autry, Roy Rogers, the Sons of the Pioneers, Bob Wills and their lesser-known competitors made musical performances a familiar feature in sagebrush epics. In subsequent years, that role was gradually reduced, and musical elements were largely provided by film business composers and pop performers who alluded to western styles while staying within the larger, symphonic confines of movie music.

Today's renaissance in country music for film mirrors changes in both the industry's understanding of how this style can enhance screen action, as well as a more sophisticated grasp of the modern country audience. Where country is used to underscore screen action, the setting is now a modern one: much of the music itself is no longer strictly rural, the movies in which it appears now assess the modern life of the South and West.

The trucker — often romanticized as a latter-day cowboy because of the itinerant lifestyle and individualistic code of behavior identified with that job — was instrumental in restoring country to the screen, a trend boosted at mid-decade by the CB radio craze. Much of that phenomenon yielded major crossover hits for country-inflected CB songs like "Convoy." "Smokey and The Bandit" parlayed the image and Burt Reynolds' box office clout into not only a film hit, but a major soundtrack album success that underscored a potential market.

Paralleling that trend were the first serious inroads by country performers into television series music, again paced by such series as the short-lived "Movin' On" and a spate of television films that have since led to such television versions of the New South as those purveyed by the "Dukes of Hazzard," "Sheriff Lobo" and "Dallas."

If such shows suggest TV writers and producers still resort to stereotypes when assessing life in country heartlands, major filmmakers are starting to display considerably more range and

sensitivity. That also applies to their choice of music, and greater willingness to invite established country artists aboard in hopes of tapping their audiences. "Coal Miner's Daughter" was greeted as a winning, authentic film realization of Loretta Lynn's autobiography, and its casting boasted its own special crossovers. Much as Sissy Spacek reached beyond her acting credentials to handle her singing assignments in the title role, former Band drummer Levon Helm garnered similar raves in his acting debut, playing her father.

MCA Records reaped benefits all-around by achieving strong sales not only for the soundtrack package, but for the well-timed concurrent release of new product from Loretta Lynn herself. (Lynn, incidentally, had already been indirectly treated cinematically by actress/singer Ronee Blakely, whose country superstar as portrayed in Robert Altman's "Nashville" borrowed Lynn's long tresses, sweet vocal style and some personal background for the Blakely role.)

Even more dramatic has been Willie Nelson's move into films: in what will apparently be an ongoing aspect of his already illustrious career as a songwriter and musical performer. Nelson's cinematic debut in "The Electric Horseman," further buttressed by a Nelson-dominated soundtrack package for Columbia, led to his first starring role in "Honeysuckle Rose." Drawing from his own background as a hard-touring country performer, Nelson generated solid reviews but disappointing box office business. That didn't faze record buyers, though, who brought the two-record Columbia soundtrack, featuring Nelson and his band and the other country acts seen in the film, bounding into the top 10 on the RW Album Chart.

Other country performers have taken a more peripheral dramatic role while still providing on-camera country identification. Clint Eastwood's success with "Every Which Way But Loose," which garnered added exposure and a crossover LP hit through the Snuff Garrett-produced soundtrack package for Elektra, led the actor/director/producer to again opt for country as the musical backdrop for "Bronco Billy." Both films indicated trends of sorts: for "Every Which Way..." emerging crossover power Eddie Rabbitt had the first of several subsequent film-linked hits (more recently, "Drivin' My Life Away" has brought Rabbitt chart success, even though its origin, the rock comedy "Roadie," found ac-

ceptance elusive. "Bronco Billy" saw Eastwood himself try a light-hearted "duet" with Merle Haggard.

Even Burt Reynolds, who has become identified with new southern archetypes through films such as "Smokey and The Bandit" and "Hooper," has crossed over to a vocal debut with his own single from the "Smokey and The Bandit" (MCA) soundtrack, "Let's Do Something Cheap and Superficial." And veteran country artist Jerry Reed, who connected with movie-going audiences in the first "Smokey," again figured prominently on screen and in the studio for that project.

If country's broader share of market and wider identification for moviegoers has provided mutual benefits for country artists and movie investors, the crossover door is also bringing rock and pop artists closer to country, again using movies as a major channel for the transition. "Urban Cowboy," long anticipated as a "Saturday Night Fever" of the modern South due both to John Travolta's pivotal starring role and the scripts genesis from a lifestyle profile by writer Aaron Latham, has indeed proven a phenomenon, though not at the box office. Opening to disappointing business, the film has outlasted early detractors to show "long legs," continuing to generate steady if unspectacular grosses in subsequent openings, and achieving the status of one of Paramount Pictures' biggest grossers this summer.

Whether the movie will make back its investment quickly, its music has already been the focal point for a dramatic and multi-tiered chart and sales success story. Multiple platinum sales for the two-disc set, masterminded by Irv Azoff (the film's co-producer) and his Full Moon label via Asylum, coupled with seven hit singles to date, have served notice to performers and fans alike that modern, country-inflected pop is a major music market locomotive.

While Mickey Gilley and Johnny Lee have reflected the country roots of the artists involved, no less significant have been rock performances by Bob Seger and Joe Walsh, country-tinged covers by Bonnie Raitt, and pop material from Boz Scaggs, the Eagles and other artists.

Meanwhile, the honky-tonk milieu of Gilley's in Pasadena, Texas, site for most of the film's action, is being grafted over the more glittering features of discos throughout the West, Southwest

and even the East. Disco Latharios who made Travolta's "Fever" uniform of white suit, black shirt and cocked hip a common sight three years ago have now switched to cowboy boots, Stetsons, tooled rodeo belts, and jeans.

What's providing this wide-screen swing away from the trends once set in Los Angeles and New York? Critics and analysts of the arts and society point to the current national mood, which has begun a conservative swing away from the anything-goes, hip aesthetic of the 1970s. As Phil Patton noted last March in "The New York Times," "The nostalgic affirmation of the American wave of country-and-western films is appearing just when a new, nostalgic affirmation of American ways and traditions—a 'new patriotism'—is spreading in reaction to the rash of international problems besetting the United States."

Less obviously, the trend also underscores the cultural confidence of the New South, where cities such as Atlanta, Dallas, Houston, and Miami have, in recent years, begun creating their own mix of urban and rural styles, rather than play catch-up with the coasts.

Nashville's pre-eminence in the music world prefigured this as early as the beginning of the decade, and the grass-roots spread of country acceptance has in fact made this anything but an "overnight sensation."

Movie audiences and music buyers can look to the entertainment industry for a stream of new film/country pairings in months to come. Jerry Lee Lewis' "Middle Age Crazy" inspired the just-opened Ann Margret/Bruce Dern comedy, and waiting in the wings are "Hard Country," with Jan-Michael Vincent and country-pop artists Michael Murphey and Tanya Tucker, and "Take This Job and Shove It," in production in Dubuque, starring Art Carney and featuring on-screen performances by David Allan Coe, who wrote the hit (as recorded by Johnny Paycheck), and Lacy J. Dalton.

There's even been talk of another superstar, "biopic," derived from Tammy Wynette's "Stand By Your Man"—which, in its musical form, was appropriately enough a musical element in "Five Easy Pieces" with Jack Nicholson.

Add in the low-budget exploitation market, which has been an early launching pad for such films, it's clear that Hollywood has gone country—possibly for years to come.

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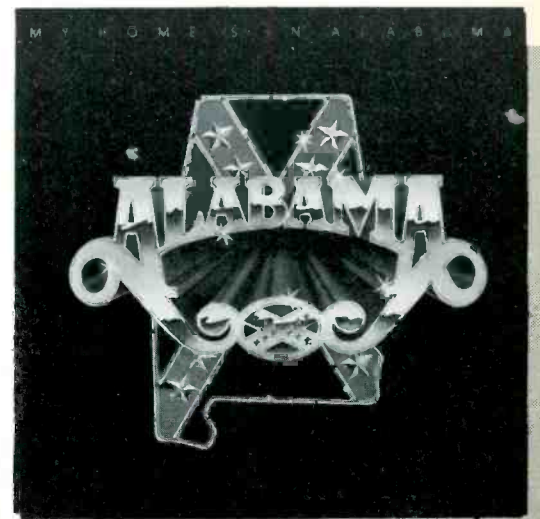
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Labels

(Continued from page 24)

CBS Records

Country music's impact over the past year has been felt at both radio and retail levels, and CBS's effect on this surge is reflected in the company's chart successes and 10 percent increase in market share in album and singles categories.

"What is happening in country music is definitely attributable to better product emanating from Nashville," noted Joe Casey, CBS Records-Nashville director of promotions. An example of CBS's country power is the explosion of Willie Nelson's "On the Road Again" single pulled from the "Honeysuckle Rose" soundtrack. According to Casey, the single picked up 116 reporting stations within two weeks of its release.

Nelson also earned double platinum recognition this year for his 1978 LP "Stardust," platinum certification for his 1978 "Willie and Family Live," and gold certifications for his 1979 LPs "Willie Sings Kris Kristofferson" and the "Electric Horseman" soundtrack.

Potent Roster

Other CBS artists mining precious metals were Charlie Daniels (platinum for "Million Mile Reflections"; gold for "Full Moon"); Crystal Gayle, a new signing in 1979 (gold for "Miss the Mississippi"); Larry Gatlin and the Gatlin Brothers Band, another new signing in 1979 (gold for "Straight Ahead"). Moe Bandy and Joe Stampley also enjoyed chart longevity with their CBS album, as did Rosanne Cash.

Columbia single successes have been spearheaded by Willie Nelson ("Help Me Make It Through the Night," "My Heroes Have Always Been Cowboys," and "Midnight Rider"), Crystal Gayle ("It's Like We Never Said Good-bye" and "The Blue Side"), Larry Gatlin and the Gatlin Brothers Band ("Taking Somebody With Me When I Fall" and "We're Number One"), Bobby Bare ("Numbers"), and others.

Epic single success has included entries from George Jones ("He Stopped Loving Her Today" and "I'm Not Ready Yet"), Mickey Gilley ("True Love Ways"), Charly McClain ("Men"), George Jones and Tammy Wynette ("Two Story House"), and others.

Innovative Strategies

CBS Records' marketing and merchandising strategies mark the label's innovative and vital approach as a company playing a big role in country music's "coming of age" in the 1980s. Kicking off the new decade, CBS

unveiled its 1980 marketing campaign "The People's Choice," and targeted its efforts initially on product that shipped just prior to and during the first quarter of 1980.

"We wanted to capture the spirit of the election year and utilize it as a format," said Roy Wunsch, VP of marketing for CBS Records-Nashville. Supporting the program were radio and TV spots, print ads, point-of-purchase displays, campaign hats, and other items.

Country Music Explosion

"This program was so highly successful that we have continued with it into our fall campaign with September and October releases, and we'll also take full advantage of its value through the remainder of the year, with only moderate changes in the point-of-purchase materials," noted Wunsch. "A successful program is aimed at selling merchandise through at the account level and stimulating the consumer. Selling the accounts is the easy part. Helping to sell the actual record consumer is the tough, but vital part."

CBS Records - Nashville is primed for country music's 1980s explosion with a talented team of professionals. "I'm convinced that country music is the music of the '80s," said Rick Blackburn, VP and GM, CBS Records-Nashville. "Stations that were very successful with rock formats in the 1960s and '70s have, for whatever reasons, found ratings lacking, and the alternative, most of the time, has been to turn to country formats, which stations have done, for the most part, with relative success."

Personnel Appointments

CBS Records-Nashville strengthened its stand on the front with major personnel appointments within the past year. In March Rick Blackburn was appointed VP and GM of the company to oversee administration and finance of both the marketing and A&R operations. In September director of marketing Roy Wunsch, whose responsibilities include overseeing the publicity, artist development, and product management operations, was appointed VP of marketing, adding to his responsibilities the promotion and creative services operations.

Simultaneous with Blackburn's appointment, Billy Sherrill was upped from VP, A&R, to VP and executive producer. Sherrill also launched an exclusive, long-term product deal with CBS that allowed him to sign and produce new artists for the company under his own production logo,

Sherrill Records, whose first artist is Lacy J. Dalton.

Further changes resulted in the A&R division in August, with the appointment of Bonnie Garner to director of A&R, a move in conjunction with changes geared to respond to the industry's changing creative role toward independent production. Assisting Garner are Emily Mitchell, manager, A&R administration; and Margie Ullrich and Carol Whaler, A&R administrative assistants.

In June, the company's creative services division witnessed new appointments and expansions related to its newly acquired centralized control of graphic production. Virginia Team, art director, was upped to senior art director; Bill Johnson, assistant art director, was appointed art director.

Top Staff

Assisting Team and Johnson are Cheryl Schmidt, production coordinator, and Jeff Morris, a mechanical artist enlisted for album projects. The creative services division has used such renowned photographers as Larry Dixon and Clarke Thomas (Nashville), Frank Laffitte and Brian Hagiwara (New York), and Norman Seeff, Beverly Parker, and Dick Zimmerman (Los Angeles) for more than 50 album projects this year.

CBS also celebrated the re-signing of artists Johnny Cash and Tammy Wynette and, in association with Cleveland International, secured the signing of international country recording legend Slim Whitman.

"We have the benefit of top personnel here," said Blackburn. "And we're a team, a team of professionals. The accent has been placed on personnel development, because as the people grow, so does the division. To me, that's the whole key behind a successful company."

Power of Television

"I'm convinced the power of television is the future for country music," Blackburn said, "because of the marriage of demographics, and Mary Ann McCready (director, artist development department) has really increased her activity in that area, as well as touring plans.

"Publicity is another important aspect, and Sue Binford, the division's director, has done a tremendous job, as exemplified with Lacy J. Dalton. CBS has made a rather sizeable investment in Nashville, and it has paid off. Now we're looking ahead. Nashville is ready to take its place as a free-standing recording center,



Willie Nelson

and we're ready to help make it happen."

Related to CBS Records' sales successes has been the company's ongoing education of artists and their management and agencies to the awareness of key elements of exposure. Artist development department director McCready is responsible for designing action plans tailored to the strengths and needs of an individual artist, with the ultimate goal being to break the artist into higher sales levels in conjunction with new product releases.

Since the department's establishment in late 1978, touring activity and TV exposure for CBS artists have increased significantly. In 1978 the department had three artists touring in support of current LP product; in the first half of 1980, 12 CBS artists toured. Artist TV appearances in 1978 totalled 34 appearances; artists logged 136 appearances in the first half of this year.

Tour Impact

"In the last 12 to 18 months, we have made a concerted effort to assist the artists in being in the right places at the right time," said McCready. "In our top 50 preferred markets list, where if an artist tours within the first 90 days of an album release, it has obvious impact on sales and airplay; we have had more artists to tour than ever before in the history of Nashville."

The most shining career development stories within the past year for CBS have included Willie Nelson, Bobby Bare, and Lacy J. Dalton, as well as Crystal Gayle, Larry Gatlin, Moe Bandy and Joe Stampley, Ronnie McDowell, Johnny Duncan, Mickey Gilley, Marty Robbins, Janie Fricke, Johnny Paycheck, Rosanne Cash, Charly McClain, newly signed Don King, George Jones, and Tammy Wynette.

(Continued on page 38)

TOP MALE VOCALIST-ALBUMS

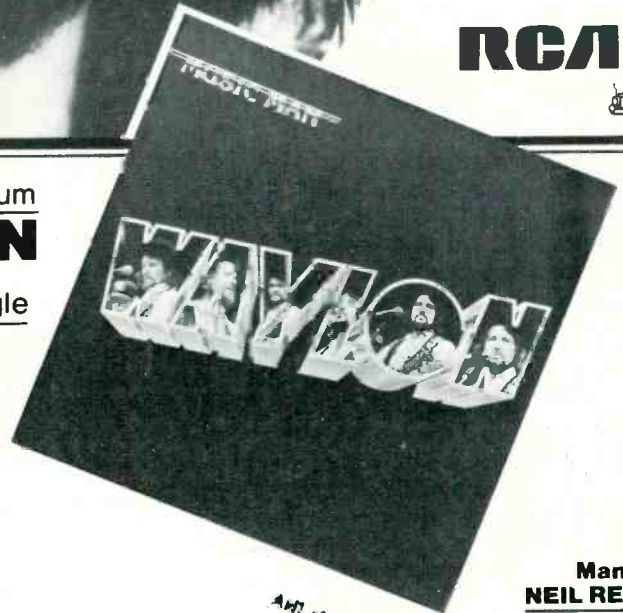
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Publishers

(Continued from page 28)

Cedarwood

Staff and writer additions, new song activity in the U.S. and abroad, and increased jingle and studio activity have highlighted recent months at Cedarwood Publishing Company. Cedarwood is entering its 28th year as a leading music publisher, with a catalogue of over 5000 songs, 67 BMI awards, and two Grammys.

Domestic cuts this year include recordings by Moe Bandy, Dave & Sugar, Mel Tillis, Dolly Parton, Carl Perkins, Juice Newton, Joe Stampley, Joe Sun, and others. Foreign releases include covers of "Ruby, Don't Take Your Love to Town," "Are You Sincere," and "Detroit City."

Cedarwood's "Teddy Bear" is the subject of a feature film now in production, as is "Detroit City." Major reissues increased further exploitation of older songs in the catalogue. "Ruby" is included in the Kenny Rogers' current greatest hits album. "Think It Over" by Buddy Holly and releases by Faron Young, Kitty Wells, Webb Pierce and Loretta Lynn also helped generate activity.

Cedarwood has concentrated on developing writers as artists, with the production of material on Zack Van Arsdale and DeWayne Orender, and has added Rusty Summerville and John Moffat to its staff of exclusive writers. Production of an album celebrating the first 200 years of Nashville has been completed, using a collection of Mitch Torok and Ramona Redd material produced by Michael P. Henney.

The Cedarwood staff includes Bill Denny, president; Mary Claire Rhodes, administrative assistant; John Denny, VP; Dollie Denny, secretary; Curley Rhodes, promotion director; Michael P. Heeney, director of creative services; Larry Lee, professional manager; Jim Haynor, professional manager; and Clark Schliecher, studio manager.

Cedarwood is releasing its annual "Music City Quick Look Phone Numbers" directory, a booklet giving concise listings of virtually all music-related attractions, services, and music community contacts.

ATV Music Group

Since 1973, when ATV Music Group, comprised of ATV Music Corp. (BMI) and Welbeck Music Corp. (ASCAP), opened offices in Nashville, the company has achieved outstanding growth. Much of that growth has come during the last three years under the helm of Gerry Teifer, VP and

GM of ATV Music's Nashville office.

The company owns the Brougham Hall catalogue, including such songs as "Lucille," "Blanket on the Ground," and others, and has the services and works of Roger Bowling. In October 1978, ATV purchased the building that houses its offices at 1217 16th Avenue South.

The past year at ATV has witnessed the installation of an eight-track studio to accommodate staff writers. The studio is a daily workshop for the writers, and serves as a learning facility for audio engineering students from Middle Tennessee State University.

A major co-publishing agreement was signed this year with Ronnie Milsap's Ron Joy/Mad Lad Music, headed by Rob Galbraith. Both ATV and Ron Joy/Mad Lad have scored well this year, with songs recorded by Taffy (MCA), Dorothy Moore (Malaco), Darrell McCall (RCA), Milsap (RCA), Tommy Overstreet (Elektra), Razz (Ariola), Dickey Lee (Mercury), Cristy Lane (UA), and others. Mad Lad staff writer Bob Johnson penned two songs for the new Nigel Olsson LP.

Producer/writer Brent Maher also joined ATV, writing and producing (with Randy Goodrum) six songs on Dottie West's "Special Delivery" album, including the recent hits "You Pick Me Up," "Leavin' for Unbelievers," and "A Lesson in Leavin'." Also written and produced by Maher and Goodrum are four cuts by Bill Medley, and five cuts on the new Dottie West album.

ATV Music's Nashville office has also continued to score big in films, with songs in three major fall releases, including Avco-Embassy's "The Exterminator," Paramount's "Coast to Coast," and a CBS-TV movie, "Rodeo Girl." "Exterminator" will feature two ATV songs: "Heal It," by Byron Hill and Mike Reid, and "Friday Night Fool," by Roger Bowling. Both songs are performed by Bowling. "Coast to Coast" features a song written by Hill, "Pickin' Up Strangers," performed by Johnny Lee. "Rodeo Girl" features two songs written by Mike Reid and performed by Juice Newton, the title tune and "How Many Tears." Other film music is in the works for ATV.

ATV Music's writing staff includes the recently re-signed Bowling; Dennis Knutson, recently represented on the charts with Joe Sun's "Bombed, Boozed & Busted;" and Byron Hill, pro-

fessional manager for ATV Music who has penned songs recorded by Johnny Lee, Tommy Overstreet, Mel McDaniel, Joe Sun, and Larry G. Hudson.

ATV's J. Remington Wilde has songs soon to be released by Tommy Overstreet, David Niblock, and Renate Kern (EMI-Germany). Dayspring gospel artist Micki Fuhrman also writes for ATV, with songs soon to be released on her second LP. Fuhrman is also signed to MCA Records for country product.

The newest addition to ATV's writing staff is Mike Reid, former defensive tackle for the Cincinnati Bengals, who has had songs recorded by Jerry Jeff Walker, Roger Bowling, and Juice Newton.

ATV Music's Nashville office also benefits by receiving songs from the company's offices on the west coast, in New York, in London, in Toronto, and worldwide. The Nashville staff includes Teifer, Hill, administrative assistant Jean Williams, associate professional manager Wilde, and secretary Virginia Burton.

Al Gallico Music

Al Gallico Music's new artists and writers had a good year in 1980. Country music and Nashville met and accepted Algee writer Lacy J. Dalton as one of country's brightest new stars. Lacy's self-penned "Crazy Blue Eyes," followed by "Losing Kind of Love," written by Lacy and Gallico writer Mark Sherrill, established Dalton firmly on the charts.

Lacy's "Hard Times" single and album of the same name make it easy to see why Al Gallico and producer Billy Sherrill are excited about Lacy's talents.

Warner Bros. artist John Anderson is another writer/artist in the "Gallico house" causing excitement. A true country artist in the traditional style, John, under the direction of producer Norro Wilson, is a favorite with country DJs, who keep his records consistently among the top chart tunes.

Steve Davis teamed up with Billy Sherrill to write Johnny Rodriguez's latest single, "North of the Border." Steve also secured a cut on the current Johnny Mathis LP titled "I'll Do It All for You." Other California action includes Mercury Records artist Becky Hobbs, a west coast artist produced by Jerry Kennedy in Nashville.

Country music found its way to Hollywood several times in the past year, and Gallico's Daniel Darst placed three songs in the new film "Melvin and How-

ard," a Universal film. The movie, which opened the New York Film Festival and the Venice Film Festival in late September, contains the songs "Hard Way to Go" and "Southern Belles" written by Darst, and "Love Can't Hold a Ramblin' Man," cowritten with Mark Sherrill.

Mark also did independent production with artists Dene Anton and Mexican superstar Alberto Vazquez. Other Gallico writers include Josh Whitmore and Linda Kimball, both award-winning songwriters this year.

DebDave/Briarpatch

With the completion of a new 24-track studio, an expanded writing staff, several pop awards, and releases high on the country, pop, and A/C charts in all trade publications, DebDave Music Inc. and Briarpatch Music are bringing 1980 to a most successful end.

An addition to the firm's new headquarters is The Garage, a 24-track studio for in-house production. Newly signed Thom Schuyler and Spadey Brannan supplement a writing staff that includes Eddie Rabbitt, Even Stevens, David Malloy, and Jim Malloy.

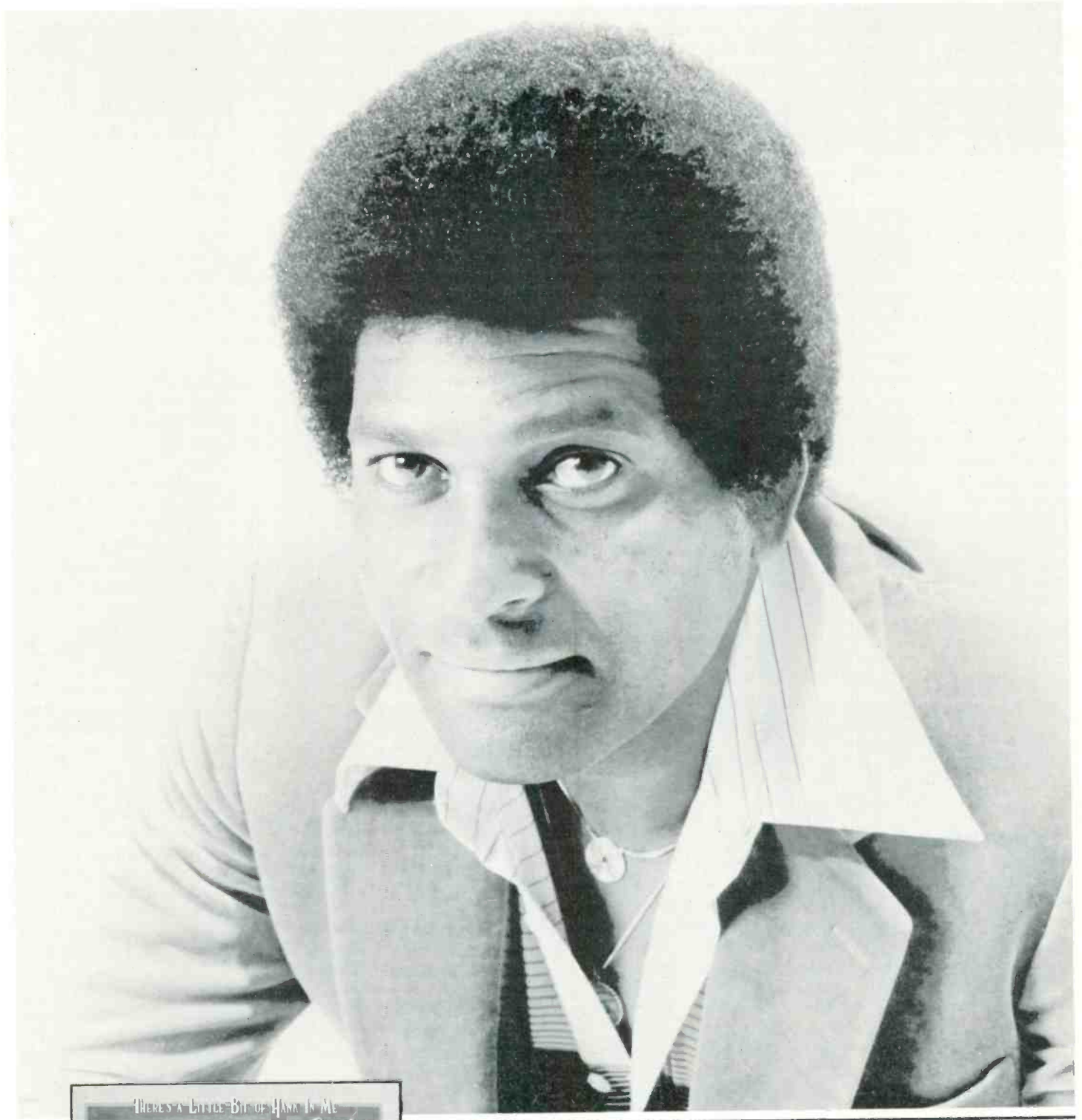
These ample writing talents were much in evidence at the recent BMI pop awards held in New York, where DebDave/Briarpatch walked away with citations for broadcast performances of three of their songs, including a Dr. Hook number written by Stevens, "When You're in Love With a Beautiful Woman;" Eddie Rabbitt's "Suspicious," written by Rabbitt, Stevens, Malloy, and McCormick; and another Rabbitt song, "I Just Want to Love You," penned by Rabbitt, Stevens, and Malloy.

"Drivin' My Life Away," Rabbitt's latest single, written by Rabbitt, Stevens, and Malloy, reached the number one position on national country charts, and drove to the top of pop and A/C charts as well. Written for the movie "Roadie," "Drivin'" was the first single from Rabbitt's seventh LP, the chart-busting "Horizon," on Elektra. All songs on the LP were penned by DebDave/Briarpatch writers, as were Rabbitt's 13 number-one country singles.

Though "Drivin'" is the first movie song to emerge from the companies' catalogue, several more are in the works, and movie music has become a "definite priority" for the company. Rabbitt's first network special was aired recently on NBC-TV, featuring several of the companies' songs.

Upcoming releases include sev-
(Continued on page 36)

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Publishers

(Continued from page 32)

eral selections by Dr. Hook and two Tom Jones cuts, with production on the new Eddie Rabbitt LP to begin around November. The LP will again feature the combined writing talents of Rabbitt, David Malloy, and Stevens.

With the completion of The Garage, production will be fast-paced on several new projects. Stevens is producing Sherry Grooms and himself, and Malloy is producing Thom Schuyler, as well as several new acts. Plans include the signing of more writer-artists, several movie deals, and "the writing of many more hit songs."

Foreign hits are also high on the DebDave/Briarpatch list. There have been 25 cover versions in Europe of Stevens' hit composition "When You're in Love With a Beautiful Woman," an around-the-world gold hit by Dr. Hook last year. "In Over My Head," written by Stevens, Rabbitt, and Dan Tyler and performed by Dr. Hook, recently topped the charts in Germany.

Drake Music Group

Drake Music Group, the publishing wing of Pete Drake Productions, participated at both MIDEM and MusExpo this year, concluding subpublishing deals with Image Music of Australia, Hilversum Music of Holland, and Gehrig Music of Germany.

The Drake Music Group scored on U.S. country charts with "The Rock I'm Leaning On," by Jack Greene; "Just Give Me What You Think Is Fair," by Tommy Jennings and Rex Gosdin; "Hot Summer Morning," by Wayne Armstrong; "The Book of You and Me," by Pam Rose; "Diamonds and Chills," by Margo Smith; and "Two Hearts Beat Better Than One," by Kay Austin. The publishing group includes material from Window (BMI) and Tomake (ASCAP).

Elektra/Asylum Music

Elektra/Asylum Music was formed earlier this year as the publishing wing of Elektra/Asylum Records. The publishing firm, under the direction of GM Dixie Gamble-Bowen and assistant Aubrey Hornsby, has scored nine cuts in its brief existence. In addition, the firm has exclusively acquired the talents of four writers, and is negotiating administration deals with two major country writer-artists.

Signed as exclusive writers are Sterling Whipple, Tricia Johns, Alan Shapiro, and Jerry Metcalf. "In addition to our exclusive writers, we are also working with several non-exclusive writers, including Bob Millsap," said Gam-

ble-Bowen.

The firm has already scored with Whipple's "Don't You Want To Be A Lover Tonight," recorded by Tanya Tucker, and "Prisoner of Hope," on Johnny Lee's new album. Millsap has penned "Romantic Fool," cut by Marty Robbins, and "Interesting Fire," recorded by Johnny Duncan. Other Elektra/Asylum cuts are by Foxfire, Tricia Johns, and Whipple. Johns and Whipple record for Elektra Records.

E/A Music is in the process of demoing the Nashville-based rock group Silver Tongue, and serious label negotiations are in progress.

Garrett Music Enterprises

Since its inception, Garrett Music Enterprises has continued to rack up hit albums and top 10 singles for artists ranging from Frank Sinatra and Cher to Roy Rogers and Tanya Tucker.

Headed by producer Snuff Garrett, Garrett Music Enterprises recently moved into the arena of motion picture soundtrack albums. Working with longtime friends Clint Eastwood and Burt Reynolds, Garrett turned out top-selling soundtrack albums for Eastwood's "Every Which Way But Loose" and "Bronco Billy," and Reynolds' top-grossing "Smokey and the Bandit 2." The latter incorporated country artists Mel Tillis, the Statler Brothers, Jerry Reed, Roy Rogers and the Sons of the Pioneers, Tanya Tucker, and Don Williams.

Singles from the soundtrack, including the Statlers' "Charlotte's Web" and Tucker's "Pecos Promenade," quickly made significant moves on national country record charts. Reynolds' rendition of "Let's Do Something Cheap and Superficial" also received immediate radio attention.

Next up for Garrett are soundtrack productions for Burt Reynolds' next feature films, "The Cannonball Run" and "Paternity," and Eastwood's "Any Which Way You Can," all slated for 1981 release.

Garrett Music has also turned out an impressive string of singles, including Clint Eastwood and Merle Haggard's "Bar Room Buddies" for Elektra, Ronnie Milsap's "Cowboys and Clowns" for RCA, and Merle Haggard's "Misery and Gin" for MCA.

PiGem/Chess Music

For another year, Pi-Gem and Chess Music, Inc. have had five number one songs, with two of the songs staying on top for three consecutive weeks. Six other songs climbed up the charts, and five current songs all have the potential for top chart spots.

Dean Dillon, Pi-Gem writer/artist, composed his recent single

"What Good Is A Heart," as well as his current single, "Nobody in His Right Mind Would Have Left Her." Dillion teamed with Chess Music writers Charles Quillen and David Wills to compose David's last United Artist's single, "She's Hanging In There, (I'm Hangin' Out)."

Charles Quillen combined talents with Chess' David Wills to compose "They Never Lost You," a hit for Warner Bros. artist Con Hunley. The Don Pfrimmer/Quillen team also hit success with "My Heart," one side of the Ronnie Milsap double A-side single which stayed three consecutive weeks at the number one spot on *Record World's* Country Singles Chart. John Schweers, Chess Music, Inc., shared the success with the other side of the hit single, "Silent Night (After The Fight)."

Kye Fleming and Dennis W. Morgan hope to follow that success with Ronnie's newest single, "Smoky Mountain Rain." Kye and Dennis have had two hits in a row with Barbara Mandrell, "Years" and "Crackers." "Years" also did well on the pop charts by Wayne Newton. Morgan and Fleming aim for three in a row with "The Best of Strangers," the newest release by MCA's Barbara Mandrell.

John Schweers had the title cut on the latest Charley Pride album, "There's a Little Bit of Hank in Me," nominated for CMA Album of the Year. Pride also hit the top spot on the charts with the Fleming/Morgan composition "Missing You." Another number one for the Morgan/Fleming team was the duet "Morning Comes Too Early," recorded by Jim Ed Brown and Helen Cornelius.

Chess Music's Archie Jordan produced another Grammy Award-winning contemporary gospel album on B. J. Thomas. Not only did he compose the title cut, "You Gave Me Love (When Nobody Gave Me a Prayer)," but he also co-wrote "I Need To Be Still (And Let God Love Me)" with Pi-Gem writer Naomi Martin, included in the album.

Archie also teamed with Bob Brabham and Linda Brown to write "A Man Just Don't Know What a Woman Goes Through," the new single by Elektra's Charlie Rich.

RCA recording artist Sylvia climbed up the charts with "It Don't Hurt To Dream," penned by Chess Music's Charles Quillen with Dan and Jan Pate of Pi-Gem Music. She followed that single with "Tumbleweed," composed by Pi-Gem writers Kye Fleming and Dennis Morgan, which appears to be the best single yet

for her.

Kent Robbins, who saw his "You're My Jamaica" hit the number one spot with Charlie Pride on the country charts, now has the same song as the title cut on the latest album by Germany's hottest male artist, Rex Gildo. He also composed "She Just Started Liking Cheatin' Songs," which did well on the charts for Warner Bros. artist John Anderson.

Blake Mevis, newest addition to the writing staff at Chess Music, Inc. also produces MCA recording artist Connie Cato. He teamed with Pi-Gem's Don Pfrimmer to compose Connie's next single, "Sweet Love Power."

Louise Mandrell hit the charts recently with John Schweers' "Love Insurance." Her husband, R. C. Bannon, co-wrote his own recent single "If You're Serious About Cheatin'," with Schweers.

Don Goodman and Rich Schulman composed "When You're Ugly Like Us (You Just Naturally Got to Be Cool)" for Pi-Gem/Chess, which proved successful with the Jones and Paycheck duo.

The Pi-Gem/Chess Music, Inc. staff includes Charley Pride, chairman of the board; Tom Collins, president; David Conrad, GM; Gary Harrison, professional manager; Carolyn Honea, administrative assistant; Mary Del Frank, copyright and royalties administrator; Lisa Patterson, receptionist/secretary; and Mike Hollandsworth, the first student intern at the company.

Exclusive Pi-Gem staff writers include Kye Fleming, Gary Harrison, Geoffrey Morgan, Kent Robbins, Dennis Morgan, Don Pfrimmer, Naomi Martin, and writer/artist Dean Dillon.

Exclusive Chess Music staff writers include Archie P. Jordan, Charles Quillen, John Schweers, Blake Mevis, and writer/artists David Wills and Gene Miller.

The popular Nashville-based group known as the Piggys are all writers for Pi-Gem Music. This new pop-rock group is in the process of signing with a record label.

United Artists Music

The Nashville publishing operation of United Artists Music has jumped into the 1980s with the broadest mix of songs and the strongest potential for copyright action since the branch office opened in 1970. UA publishing is also moving into the new decade with a view of Nashville as a worldwide music center.

UA Music backed that positive view by holding a special global convention in Nashville of the firm's international representatives and top U.S. executives. The

(Continued on page 48)

I would like to thank:

My artists for their faith

The pickers (musicians) for their soul

Billy Sherrill and Harold Lee for making me
sound good

Wendy Suits and the gang for their outstanding
background vocals

Sound Emporium Studio and Glenn Meadows at
Masterphonics for a great place to work

Bill Justis for his beautiful pen

The writers and publishers for giving me the proper
tools to work with

And God——For all of the above

Larry Butler

Labels

(Continued from page 30)

MCA

MCA Records' Nashville division enjoyed a banner year despite the recessionary climate of the last 12 months, with many artists seeing not only increased record sales, but markedly wider exposure through the mass media.

At least four established MCA artists saw album sales increases of at least 100,000 units over the previous year, with several others showing very substantial growth, according to Chic Doherty, Nashville division vice president of marketing.

The label received gold certification on the Oak Ridge Boys' "Y'all Come Back Saloon" album, Tanya Tucker's "TNT" album, and Loretta Lynn's "Coal Miner's Daughter" album during the past year. In addition, the "Coal Miner's Daughter" movie soundtrack and the Oak Ridge Boys' "Have Arrived" album await gold certification.

From October 1979 through September 1980, MCA released approximately 60 singles through the Nashville division. Of these, 83 percent charted and 45 percent reached the top ten on the country singles charts.

MCA artists contributed to nominations in every category of the Country Music Association Awards this fall, with MCA having double nominations in the male vocalist and female vocalist categories.

Cross-marketing has become the name of the game with many of MCA's artists, who make use of their record sales to increase exposure through television, movies, syndicated radio, commercials and concert appearances—and vice versa.

MCA artists have maintained a virtual parade before the television cameras. The Tonight Show, once considered closed to most country performers, has welcomed Bill Anderson, Roy Clark, Loretta Lynn, Barbara Mandrell, the Oak Ridge Boys, and Don Williams. Other network programs such as "Good Morning America," "The Tim Conway Show," "Dukes of Hazzard," "Rockford Files," "Hollywood Squares," and "Austin City Limits" are among many which opened their doors to MCA country acts. Mike Douglas, Merv Griffin, Bob Hope, John Denver, Dean Martin, Lawrence Welk, Dinah Shore, and Lynda Carter are among the celebrities who invited MCA's country artists to join them on TV shows.

MCA's artists were not limited to singing or talking before the TV camera. Ed Bruce tackled a



The Oak Ridge Boys

major acting role in the CBS mini-series "The Chisholms" last spring. Bill Anderson has been given a continuing role in the daytime soap opera "One Life To Live." Barbara Mandrell has been asked by NBC to host a comedy/variety series this fall. Tanya Tucker received a starring role in the CBS movie "Georgia Peaches," which airs this fall. The list goes on and on.

Motion picture cameras also demanded a great deal of time from MCA artists. While "Coal Miner's Daughter" told the story of Loretta Lynn's life without her actually appearing in the film, the promotional impact of the movie did increase her record sales and concert attendance, as well as benefit other areas of her career. Merle Haggard's appearance in "Bronco Billy" resulted in two hit singles and important publicity in several major publications. Both Don Williams and Brenda Lee appeared in "Smokey And The Bandit II," and the fast-selling soundtrack featured songs by Tanya Tucker, Don Williams, and Brenda Lee, as well as other major country artists.

Olivia Newton-John, another MCA artist with many country fans, enjoyed tremendous success with a starring role in the movie "Xanadu," which spawned a platinum-selling soundtrack.

While many records made by MCA country artists are selling briskly, those same artists also have been busy selling other products for other companies. Conway Twitty and Loretta Lynn have been very successful with their endorsement of a line of western wear sold nationally in K-Mart stores. Loretta also lends her image to Crisco and Allis-Chalmers. Barbara Mandrell and the Oak Ridge Boys have become "peppers" for Dr. Pepper. Barbara also works for Kentucky Fried Chicken. The Oaks and Tanya Tucker are using their singing talents to encourage long distance telephone calls. Jerry

Clower is helping sell fertilizer, insecticide, lumber, and Opryland tickets. Ed Bruce is selling the state of Tennessee as spokesman for the Department of Tourism, in addition to representing a number of other national clients.

"The diversity of talent in our artist roster clearly is one of our greatest assets," said MCA/Nashville president Jim Foglesong. "We are very proud of those artists on our label who have changed the history of country music. Conway Twitty, for example, has had more number one singles than anyone else in country music. Merle Haggard is right behind. Merle and Loretta Lynn have had more CMA award nominations than anybody else in the business. Loretta has more CMA awards than anybody. Brenda Lee has sold an estimated 85 million records in her career.

"During the last three decades, Faron Young has recorded more than 75 top ten records. And we're especially proud that one of the finest voices in country music, Gene Watson, has decided to join our roster."

Foglesong added, "We're just as proud of the accomplishments of our developing artists—those who just started winning their awards such as Don Williams, the Oak Ridge Boys, John Conlee, and Barbara Mandrell, as well as those who will win most of their awards in the years to come, like Ed Bruce, Connie Cato, John Wesley Ryles, and Asleep At The Wheel. We have some very promising new artists we are excited about: the Thrasher Brothers, Micki Fuhrman, and a young lady we call Taffey."

While most of MCA's established country artists tour year-round, many made significant upward moves in 1980 toward improving their venues and reaching larger audiences. Brenda Lee has begun touring with the Statler Brothers, as Barbara Mandrell began headlining all her own

shows. John Conlee toured frequently with Conway Twitty to bring in record-setting crowds. John Wesley Ryles teamed with Charley Pride. Hank Thompson bridged the generation gap with Michael Murphey in their "Great American Honky-Tonk Tour" last spring. The Oak Ridge Boys and Tanya Tucker proved a winning combination in many towns. Bill Monroe was invited to the White House to entertain President Carter.

Executive Moves

While most of MCA's country artists were improving their rankings, several MCA executives enjoyed upward mobility as well. Former promotion director Erv Woolsey was upped to VP of promotion for the Nashville division. Bob Schnieders, former MCA Los Angeles branch manager, joined the country team as west coast manager of promotion and marketing.

"We have a vigorous staff of veteran employees working in the country music division of our company," Foglesong commented. "There were a few changes in the last year designed to eliminate redundancy and improve communication. There is not a better team in the industry than at MCA, as has been proven during the difficult nation-wide recession. If MCA can do this well during a tough year, just imagine what we may accomplish next year. I'm very excited about the future of MCA!"

Phonogram Inc./Mercury

The continuing phenomenon of The Statler Brothers, the success of Jacky Ward and Reba McEntire, and the emergence of George Burns as a legitimate country artist, have led to another successful year for the country division of Phonogram, Inc./Mercury Records, according to Lou Simon, VP/product development for the firm.

Jerry Kennedy, VP/A&R, country for Phonogram, is responsible for giving many of Mercury's artists their distinctive sound. During his almost 20 years with the label, Kennedy has established himself as one of country's premier producers.

The year 1980 has been great for the Statler Brothers. The first of their two albums to be released this year was "The Best of the Statler Brothers Rides Again, Vol. 2." The new song contained on the LP, "(I'll Even Love You) Better Than I Did Then," was a top five single. The Statlers' first greatest hits collection, "The Best Of The Statler Brothers," made history this year when it passed the four-year mark on *Record*

(Continued on page 52)

Our Family of Stars



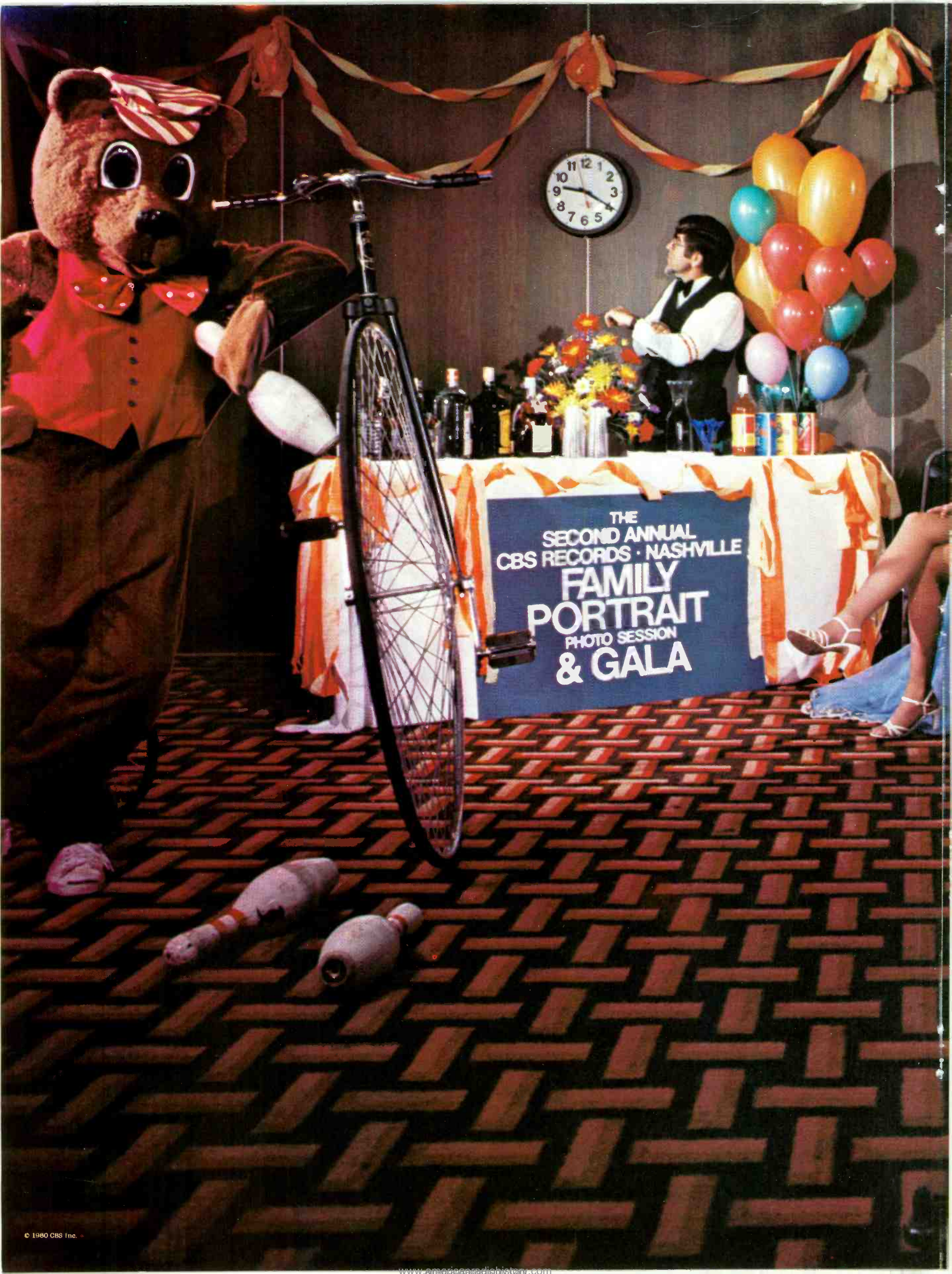
Also: Ed Bruce, Jana Jae, Jody Miller, and Buck Trent.



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THE
SECOND ANNUAL
CBS RECORDS · NASHVILLE
FAMILY
PORTRAIT
PHOTO SESSION
& GALA



CBS MEMORANDUM

TO: All staff personnel, CBS Records, Nashville
RE: The Second Annual Family Portrait photo session!

Due to the poor attendance in 1979 of The First Annual Family Portrait photo session, we have decided to have a combination photo session and gala to encourage your participation in this important event. There will be food, drink and, of course, entertainment, featuring the world famous Juggling Bear from Wala Wala, The Pratt City S-ridettes, and an exotic dancer from Chicago.

The date is October 3, at 8:00 p.m., at our Nashville headquarters. This is the one time during the year we have the opportunity to get together with all of the talented artists on Columbia Records, Epic Records, and our associated labels.

Once again, no exceptions, other than staff involved in major promotion breakthroughs, priority tour activities, critical press developments, or record release deadlines.

All artists have assured me of their attendance with the exception of those with television commitments, key radio and press interviews, or major market tours.

Please be prompt. We're going to have a great time.

Regards,

(RD)

cc: Lynn Anderson, Moe Bandy, R.C. Bannon, Bobby Bare, Johnny Cash, Rosanne Cash, David Allan Coe, The Coulters, Lacy J. Dalton, The Charlie Daniels Band, Johnny Duncan, Freddy Fender, Janie Fricke, Larry Gatlin, The Gatlin Brothers Band, Crystal Gayle, Mickey Gilley, Bobby Goldsboro, Tammy Hensley, George Jones, Doris King, Kris Kristofferson, Louise Mandrell, Charly McClain, Ronnie McDowell, Willie Nelson, Nightstreets, Johnny Paycheck, Marty Robbins, Johnny Rodriguez, Pam Rose, The Earl Scruggs Revue, Spurzz, Joe Starpley, Freddy Weller, Slim Whitman, Tammy Wynette

Nashville Chapter of NARAS Has Been Having A Busy Year

■ Under the leadership of president Don Butler, executive director Francine Anderson, and the chapter board of governors, the Nashville chapter of the National Academy of Recording Arts and Sciences is taking advantage of every opportunity to educate, promote and create new visibility for NARAS.

The seven NARAS chapters are self-supporting, and because NARAS is a non-profit organization, fund-raising activities are necessary. The Nashville chapter has been fortunate to have many record labels and artists donate their time for its benefit. Showcases held during the past year have helped to support the expenses of the Nashville chapter and to replenish the ongoing scholarship fund used to help talented students studying the music business in the Nashville area.

Artists who have donated their time during the past year for the Nashville chapter include David Loggins, Dillard & Boyce, Freddy Weller and Spurzz, Ronnie Mil-sap, and several local jazz groups: the Nashville Jazz Machine, the John Propst Trio, the Gerry Ta-choir Trio and Earwitness.

On June 15, 1980, the board of governors "roasted" Grammy award winner (for producer of the year) Larry Butler at a dinner

SOS/Creative Concepts Has Been Growing

■ The past year has been one of growth and expansion of office services for SOS/Creative Concepts.

An international TLX service was added in the fall of 1979 to increase the secretarial services of SOS. Clients for the TLX service include both local and international users. In the past few months, SOS has started offering a Nashville mailing address service for those clients who find it profitable to have a Nashville address, phone number and TLX number.

SOS, now in its third year of operation, continues to offer typing, mailing, printing and other secretarial services from their Music Row offices. They have closed their temporary office help division.

The Creative Concepts division continues to offer publicity and public relations services. In March, Creative Concepts handled the grand opening of Jerry Lee Lewis' Printers Alley Showroom. Current Creative Concepts clients include the Nashville Superpickers and the Rangers.

at the Opryland Hotel. The chapter also honored the king of country music, Roy Acuff, on May 31. Acuff was presented with the coveted Board of Governors' award at a cocktail reception at the Opryland Hotel.

By popular demand, a series of NARAS educational luncheons was reinstated, the first of which was held at the Radisson Plaza Hotel with Nashville's Mayor Richard Fulton as guest speaker.

Future plans for the Nashville chapter of NARAS include the continuation of its series of educational luncheons, seminars, the NARAS Forum, the scholarship fund, showcases and roasts, a roller skating party, a run-a-thon, and many more gatherings.

The next educational luncheon is Tuesday, October 21 at the Radisson Plaza Hotel, with guest speaker Patricia Ledford, recently-appointed director of the film and television production office for the State of Tennessee.

The chapter's national trustees (Don Butler, Glenn Snoddy, Bill Denny, and Buzz Cason) are elected by the board of governors to represent the chapter on a national level. This year's national vice president is Bill Ivey.

Owens Enterprises Plans Diverse Projects

■ By year's end the multifaceted production organization Jim Owens Enterprises will have aired three two-hour specials and one hour-long music-oriented comedy show on national TV.

Jim Owens Productions pacted with Multimedia Program Productions for the creation of three television specials for the Cincinnati-based broadcast arm of the Multimedia conglomerate. Shooting on the two-hour "Hank Williams: The Man and His Music" got underway in early February, and the show was aired in national syndication starting April 1.

In mid-May, after months of planning, JOP videotaped a special "Tribute to Chet Atkins From His Friends" at the Grand Ole Opry House. Proceeds from the \$100-per-couple affair were earmarked for the Nashville-Davidson Country unit of the American Cancer Society, a favorite charity of Chet's. The special, which features over 20 of Chet's friends, all top personalities in entertainment, is in post-production for a late November, early December release.

The Owens production of the "14th Annual Music City News Country Awards," another two-hour extravaganza, televised in June, featured top country artists

Show Biz, Inc. Readies A 'Nashville Connection' for TV

■ Nashville television syndicator Show Biz, Inc., has completed an expansion plan that represents the first innovation in country music program selling in many years.

The idea behind the Show Biz marketing method is the development of television's first country program strip. With the wrap-around title, The Nashville Connection, the strip has been cleared on 103 stations. Timed to take advantage of the recent upsurge in country music popularity, The Nashville Connection features stars such as Willie Nelson, Dolly Parton, Waylon Jennings, Johnny Cash, Kenny Rogers, Barbara Mandrell and Roy Clark.

Shows which will run as a strip under The Nashville Connection banner this fall will include "Pop! Goes the Country" (152 stations), "Nashville on the Road" (131 stations), "Dolly" (starring Dolly Parton), "Marty Robbins' Spotlight," "The Porter Wagoner Show," and for the first time, the new "Backstage at the Grand Ole Opry."

After producers tried for 30 years to put the Grand Ole Opry on television, WSM, Inc. Finally agreed to let Show Biz, Inc. mar-

ket a series that will take cameras onstage and backstage at the famous program. Hosted by Bill Anderson, the program will include major stars and Grand Ole Opry regulars.

Stan Sallers, senior VP, marketing for Show Biz, feels that the reaction to the Grand Ole Opry and the Nashville Connection was "super positive at NATPE when we announced it, and interest in the strip has grown with each passing day." Reg Dunlap, president, says Nashville Connection accounts for a \$4½ million budget.

All programs are barter, Dunlap said, with the exception of "Dolly" and "Marty Robbins," and most Nashville Connection spots sold on a 52-week firm basis.

As a part of its expansion plans Show Biz this year is moving heavily into syndicated specials. Sponsored for barter by White-Westinghouse in September was "The Neil Sedaka Touch." "The Charlie Daniels Volunteer Jam VI," staged in Nashville as an annual concert and featuring top stars in a country and rock setting, aired as a barter vehicle for Show Biz in August.

The Show Biz executive staff also includes Willis S. Graham, chairman of the board, and Dick Montgomery, VP, sales.

Penney Launches Production Wing

■ Ed Penney, one of Nashville's top songwriters, has augmented his music publishing companies, Chiplin Music (ASCAP) and Penney Arcade Music (BMI), with the newly formed Kenmore Record Productions.

The first artists produced by Penney are Terri Gibbs for MCA Records and Jerry Dycke on Churchill Records. Gibbs' new release, "Somebody's Knockin'," is currently charting, and Dycke's "There's Nobody Home On The Range Anymore" is also picking up heavy airplay.

Penney's songs have been recorded by many artists, including Glen Campbell, Anne Murray, Hank Williams Jr., Tammy Wynette, and Charlie Rich. Some of his better known copyrights include "Two Lonely People" (Moe Bandy), "That's What Friends Are For" (Barbara Mandrell) and the country standard "Who's Gonna Love Me Now," which has been cut by 25 different artists.

Penney is currently negotiating to produce new artists for other major labels. Penney's offices are located at 1318 Hildreth Drive, Nashville 37215.

'Country Report' COUNTDOWN

Based on **Record World**

Country Report Countdown, four hours of excitement! Interesting interviews, informative features and news together with 40 of the week's most popular records as determined by **Record World Magazine** is available now *exclusively* to one station per market, from the Weedeck Corporation fast becoming recognized as the nation's #1 producer of Quality Radio Programming.



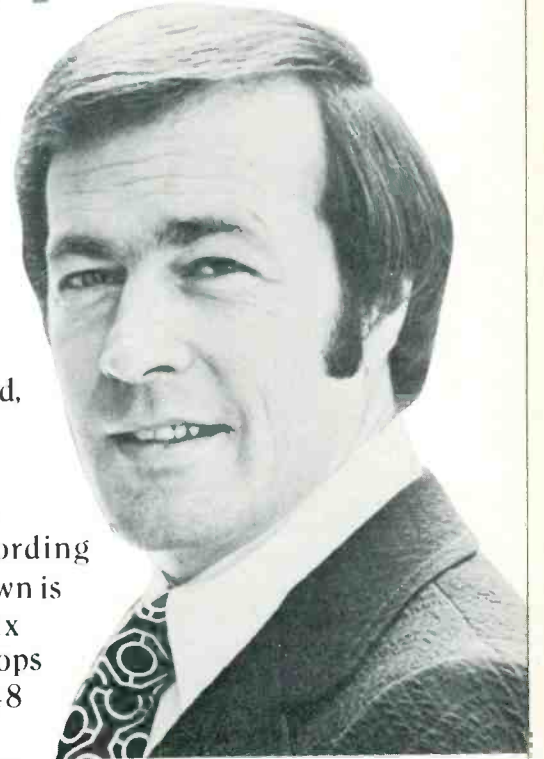
HUGH CHERRY — Author, lecturer and teacher — elected to Nashville's Country Music Disc Jockey Hall of Fame. His award read (in part) "...he taught us to recognize country music as a cultural mirror of sociological significance and a valid, valuable American art form." Hugh Cherry can be heard exclusively in your market and on your station through "Country Report Countdown."



NANCY JORDAN — Nancy is a true professional, having been an air personality since 1969. With stops along the way as Program Director and General Manager she arrived in Los Angeles to do Country Music at Storers' KGBS in 1975. She is currently on the air at KMPC Los Angeles as well as co-host of Weedeck's Country Report Countdown.

Recorded *live* each week!, Country Report Countdown, bright and fast-paced, will appeal to *today's* Country Music listener — young and old — male and female. Already running in 25 markets.

Priced exceptionally low and according to market size. Country Report Countdown is formatted for six two-minute stops each hour — 48 minutes of commercial time available to your sales department.



RON MARTIN — Hailed by many as the most knowledgeable spokesman for Country Music today. Host of the Weedeck Radio Networks highly acclaimed "Country Report". Martin is heard weekly on over 120 top Radio stations throughout the United States and Canada.

Drop us a note or better still — Call us Collect now for further information and a full one hour demo tape. (213) 462-5922.

Here's what they're saying.

Also from the Weedeck Radio Network: "COUNTRY REPORT"SM, hosted by Ron Martin, 10 original 3½ minute programs each week — news and interviews of interest to today's Country Music listener.

"INSIDE ROCK"SM, hosted by nationally-known award-winning personality Charlie Tuna. 10 original 3½ minute programs each week, interviews with today's contemporary artists and the people who create today's "pop" music.

"COUNTRY REPORT"SM and "INSIDE ROCK"SM are available on a barter basis at no charge in ARB rated markets and at a minimal charge (without national commercial) in non-rated markets.

Country Report Countdown —

"By far the best syndicated program I've ever heard."

KENR, Houston **JOE WADE FORMICOLA, P.D.**

"It's a super show! The features are outstanding. Our listeners love 'em."

KLEB, Golden Meadow **RANDY CHERAMIE, P.D.**

"Finally, a countdown that's not boring."

KDQQ, Albuquerque **BILL MORTMER, P.D.**

"Sales have been great. Listener response sensational. We're glad we waited for this one."

WKKR, Evansville **GENE BARRY, G.M.**

WEEDECK offered this special hour long programming during 1980:

- * **NEW HORIZONS:** Willie Nelson's new career as a movie personality — based on Columbia pictures "Electric Horseman"
- * **COAL MINERS DAUGHTER:** From Loretta Lynn's best-selling autobiography and the Universal film starring Sissy Spacek
- * **SMOKEY AND THE BANDIT II:** Another hour long special featuring interviews with the film's stars.

More in the works! Watch for them! All from the Weedeck Radio Network.

When you're attending the CMA Meeting, stop by and meet the **WEEDECK** People at the Opryland Hotel. Ask us about the "1980 VOLUME OF THE WORLDS' RECORD RECORDS" — the most exciting, unusual and innovative year-end Special ever!



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NSA Keeps Spreading the Word

■ The Nashville Songwriters Association, Inc. is enjoying an excellent year. According to long-time executive director Maggie Cavender, the leadership of a very active board of directors and officers has been instrumental in 1980.

Membership has grown in this one-of-a-kind organization at an exceptional rate. Since NSAI does no advertising, Cavender said, word-of-mouth by its members and recommendation of the organization by industry people brings songwriters to NSAI.

The NSAI office staff is constantly busy speaking with songwriters, passing information to both already-established and lesser-known songwriters on the status of the copyright law and action of the copyright royalty tribunal, and answering wide-ranging questions on the industry as it affects the songwriter. No one is ever turned away from the busy office in the heart of Nashville's Music Row at 25 Music Square West.

The year started with a bang when the second annual NSAI Songwriting Symposium was held in Nashville Feb. 29-March 1. A

concert at the Tennessee Theater performed by prominent songwriters Felice and Boudleaux Bryant, Tom T. Hall, Randy Goodrum, Sonny Throckmorton, and Gail Davies on the eve of the symposium was a huge success, and attendance at the March 1 educational event surpassed all expectations. A dinner that evening honored sixteen achieving songwriters for the year past, bestowed song-of-the-year honors on "She Believes in Me," written by Steve Gibb, and named Sonny Throckmorton, songwriter of the year for the second consecutive year.

In early summer, NSAI's president, Patsy Bruce, was called to Washington to testify before the Copyright Royalty Tribunal at its hearing on mechanical royalty rates. The tribunal, by law, must render its decision by the last day of December, 1980.

Continuing NSAI's policy of bringing the craft of songwriting through education to many communities, Jerry Chesnut, Patsy Bruce, and Maggie Cavender participated on panels at the University of Georgia's music department seminar. Paul Craft repre-

sented NSAI to seven groups who came to Nashville seeking information about songwriting and met with 60 teachers from local schools in a briefing about songwriting in the classroom, under the auspices of the Country Music Foundation. During the year representatives from NSAI, on an almost daily basis, worked with the CMF on its school program, during which time more than 12,000 grade school students were introduced to the basics of songwriting.

Songwriters participating in this project were Bob McCracken, Tom Pallardy, Ervan James, Patsy Bruce, Ron Peterson, Dickey Lee, Linda Hargrove, Jim Chesnut, Paul Craft and Maggie Cavender.

Weekly Workshop

The NSAI workshop, a year old in December, has progressed so extensively that, through a cooperative effort with Belmont College in Nashville, it now meets weekly in the Fine Arts Building at the college.

A task force set up by the board of directors will work with law enforcement personnel to take disciplinary action on tape piracy.

In August, NSAI, with Patsy Bruce producing, performed for five hours on Nashville's public television station WDCN, with a songwriters' evening that raised funds for the station's annual membership drive. Hosted by board members Ed Bruce and Nat Stuckey, the show also featured Hall of Famers Don Wayne and Marijohn Wilkin as well as Paul Craft and Jerry Chesnut. Also performing were Hall of Famers Hank Cochran and Harlan Howard and songwriters Linda Hargrove, Whitey Shafer, Red Lane, Buddy Cannon, Ronnie Rogers, Eddy Raven, Rory Bourke, Bobby Braddock, Ben Peters, John Schweers, Rick Klang, Sandy Mason, Royce Porter, Dick Feller, Bob Morrison, Bob House and Aaron Wilburn. The show raised close to \$9,000 for the station.

Fan Fair Schedule

NSAI's 1980 Fan Fair show schedule was increased to an hour and a half, and Randy Goodrum put together a fantastic show featuring award-winning songwriters of 1979. Performing were Sonny Throckmorton, Rafe Van Hoy, Billy Edd Wheeler, Milton Brown, Rory Bourke, Charley Black and Kerry Chater, Sandy Mason, Debbie Hupp and Steve Gibb.

The state of Tennessee has issued a charter for the Songwriters Historical and Educational Association, and this foundation will be actively pursued by NSAI. NSAI's great year will conclude with the organization's induction of four songwriters into its Hall of Fame.

Music City Broadens Base

■ The Nashville-based Music City Record Distributors, Inc., one of the mid-south's largest record distribution firms, serves retail shops throughout a 15-state area. "Although business has been soft in certain areas, our service-oriented corporate stance has allowed us to broaden our customer base," says Hutch Carlock, president.

Music City's Nashville location has strengthened its ties to the country music community. Carlock is quick to point out that his company's business is derived from all types of music, but country's recent upturn in popularity has been especially good for Music City's business.

In the past year, Music City Record Distributors, Inc. has made many changes in order to grow with the business. They have used their computer in many functions, including receivables, payables, and returns. The oldie 45 market increase has helped business, as well as a fuller penetration into the accessories field.

"In such a competitive field, consistently good service even in an economic downturn is what wins and retains customers," said Carlock "Music City plans to be a major force on a regional basis. We are approaching our 30th year, and have the experience to reach our goals."

The Star Factory Relocates, Expands

■ The Star Factory relocated from Donelson, Tenn. to 1300 Divison, Suite 106, in Nashville in January to provide a better location for serving the music industry. The company represents country artists in public relations, publicity, and promotions, and has recently expanded its services to include art layout and design.

Major 1979-80 clients for the Star Factory's public relations and publicity services include Warner/Curb artist/songwriter Chuck Howard, Australian cowboys/singers the LeGarde Twins, and songwriter/artist Gary Gentry.

The art division of the Star Factory was contracted to do a double album cover design for rodeo cowboy/singer Chris LeDoux, record label designs for VISA Records, JR Records, and Continental Records, and logo designs for numerous music companies and recording artists.

The Star Factory also represents the Sy Rosenberg Organization (Personal Management Co.) in publicity and public relations.

The promotion department of the Star Factory handled the grand opening of Cactus Jack's, a Nashville cowboy club.

Chart Activity/Singles

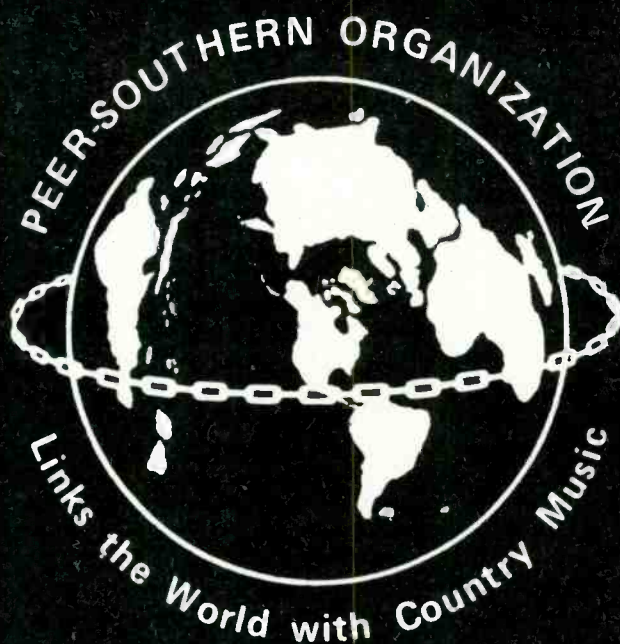
A Comprehensive List of Country Singles Chart Activity from August 25, 1979 through August 23, 1980

Company	Charted	Top Ten	#1	Company	Charted	Top Ten	#1
A&M	1	—	—	MCA	57	24	13
Arista	2	—	—	MCA/Hickory	2	—	—
Armada	1	—	—	Macho	1	—	—
Asylum	1	—	—	MDJ	7	—	—
Benson	1	—	—	Mercury	31	5	—
Cachet	1	—	—	Monument	3	—	—
Capitol	36	7	2	Music America	1	—	—
Caprice	2	—	—	NSD	7	—	—
Casablanca	2	—	—	Oak	2	—	—
Casablanca West	2	—	—	Orlando	5	—	—
Charta	1	—	—	Ovation	15	2	—
Churchill	3	—	—	Pacific Challenger	1	—	—
Chute	3	—	—	Paid	1	—	—
CMH	1	—	—	Partridge	1	—	—
Collage	1	—	—	Polydor	1	—	—
Columbia	59	15	5	Prairie Dust	2	—	—
Con Brio	2	—	—	RCA	75	26	8
Copper Mountain	2	—	—	Radio Cinema	1	—	—
Country International	1	—	—	Rainbow Sound	1	—	—
Cyclone	1	—	—	Regency	1	—	—
Demon	1	—	—	Republic	5	—	—
Derrick	3	—	—	Ridgetop	1	—	—
Dessa	1	—	—	Ruboca	1	—	—
Dimension	7	—	—	Rustic	1	—	—
Door Knob	7	—	—	SCR	1	—	—
Elektra	45	10	3	Sabre	2	—	—
Elektra/Curb	1	—	—	Scorpion	1	—	—
Epic	48	9	3	Scotti Brothers	1	—	—
Epic/Cleveland	—	—	—	Soundwaves	3	—	—
International	1	—	—	Star Fox	1	—	—
Flying Fish	1	—	—	Starlite	4	—	—
4-Star	1	—	—	Sugar Hill	1	—	—
Frontline	3	—	—	Sun	2	—	—
Full Moon/Asylum	3	1	1	Sunbird	6	—	—
GMC	4	—	—	Sunset	3	—	—
Grinder's Switch	1	—	—	Sunshine Country	1	—	—
Gusto	2	—	—	TMS	1	—	—
Hickory	1	—	—	TRC	1	—	—
Hillside	1	—	—	Tapestry	1	—	—
Hitbound	2	—	—	United Artists	29	9	2
IBC	5	2	—	Vulcan	1	—	—
International Artists	3	—	—	Warner Bros.	42	6	—
Jeremiah	5	—	—	Warner/Curb	16	7	4
Little Giant	1	—	—				

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Publishers

(Continued from page 48)

West's "A Lesson in Leavin'," and other top country records, many of which crossed over to pop and A/C charts. The company also placed songs in such major films as "Urban Cowboy" and "Coal Miner's Daughter."

Many of these songs were written, and in some cases produced, by Chappell/Intersong's select and prolific roster, including Skippy Barrett, Charlie Black, Rory Bourke, Randy Goodrum, Barbara Wyrick and the recently-signed Tim Daniels, Layng Martine, Suzy Storm, and Rafe VanHoy.

With a year busier than ever, the Nashville division, headed by Chappell VP and GM, Henry Hurt, moved to new quarters in the SESAC building, 11 Music Circle South. To accommodate increased activities, the headquarters feature extra offices for staff and writers. The division also includes Intersong VP Pat Rolfe, Chappell/Intersong general professional manager Celia Hill, office manager Charlene Dobbins, and secretary Sharon Purciful.

Featuring a healthy mix of new songs plus covers of new and older standards, Chappell/Intersong chart records of 1979-80 included Randy Goodrum hits "Broken Hearted Me" recorded by Anne Murray; Dottie West's "You Pick Me Up," "A Lesson in Leavin'," and "Leavin's for Unbelievers"; "It's True Love" recorded by Conway Twitty and Loretta Lynn; the Rory Bourke/Charlie Black hit "Lucky Me" recorded by Anne Murray; the Rory Bourke/Gene Dobbins/Johnny Wilson song "It's Too Late" recorded by Jeanne Pruett; Dolly Parton's version of the classic "Sweet Summer Lovin'"/Great Balls of Fire"; and the Gene Cotton/Kim Carnes version of her song "You're a Part of Me."

The 1979-80 period saw several major signings, including that of writer/artist Rafe VanHoy, whose hits include "Friday Night Blues" and "Let's Keep It That Way." Also signed was writer/artist Tim Daniels, who, in moving from Canada to Nashville, also changed his affiliation from Chappell-Canada to Chappell-Nashville. Daniels, who hosted his own Canadian television show, will record for Mercury in the near future.

Latest signings include those of Layng Martine, writer of such hits as "Rub It In" and Elvis Presley's "Way Down," and Suzy Storm. Chappell writer/producer Charlie Black, last year's SESAC writer of the year, also signed a new long-term writer's contract. Black is

co-writer of such hits as Jennifer Warnes' "I Know a Heartache When I See One" and Anne Murray's "Shadows in the Moonlight" and "Lucky Me."

Writer Randy Goodrum successfully explored new creative ground with his first producing credit. He and Brent Maher co-produced Dottie West's chart album "Special Delivery" and co-wrote six of the songs for it. Goodrum is finishing the second Dottie West album and an album with Chet Atkins. He has also written his first songs for films—three for the forthcoming Gene Wilder/Richard Pryor "Stir Crazy" (co-written with Michael Masser), and the theme song "Me and You and You" for the forthcoming film "Why Would I Lie."

Rory Bourke, two-time winner of ASCAP's writer of the year Award, had numerous chart hits, including "It's Too Late" by Jeanne Pruett (co-written with Gene Dobbins and Johnny Wilson), and Anne Murray's "Lucky Me" (written with Charlie Black).

Proving the versatility of Nashville division songs, writer/artist Barbara Wyrick had a highly successful year with a number of compositions, including "Regrets," an A/C hit for Kenny Rankin, an R&B chart single for James Brown, a new country and pop single for Carol Chase, which was also cut by Perry Como, Vicki Sue Robinson, and others.

Chappell/Intersong hits from the Nashville division included such chart records as "Walking the Floor Over You," recorded by Ernest Tubb; "Do It in a Heartbeat," by Carlene Carter; "I'd Rather Leave While I'm in Love," by Rita Coolidge; "Baby It's You" recorded by Pia Zadora; "I Go to Pieces," by Tammy Jo; "Take Me to Your Heart," by Del Reeves; "Take Me in Your Arms and Hold Me," by Jim Reeves and Deborah Allen; "River Road," by Crystal Gayle; "Even a Fool Would Let Go," by Charlie Rich; "Faded Love," by Willie Nelson and Ray Price; "I'm Not Ready Yet," by George Jones; and "Gone," by Ronnie McDowell.

Coal Miners Publishing Group

The Coal Miners Publishing Group is enjoying a broad variety of activity at home and abroad. The company charted two top five records in the past year, including Loretta Lynn's "I Can't Feel You Anymore," penned by Theresa Beaty and Meredith Stewart, and Lynn's "I've Got a Picture of Us on My Mind," written by Bobby Harden. A Jim Rushing tune recorded by Gene Watson, "Nothing Sure Looked Good on You," also topped the charts.

Other chart records were "While the Choir Sang the Hymn (I Thought of Her)," by Cal Smith.

Coal Miners had a number one record concurrently on country and MOR charts in Canada by Carroll Baker titled "Hollywood Love," penned by James Ross. Ross also has Baker's new single, "Still Falling in Love," also to be released by RCA in the states.

Coal Miners is represented by aggressive publishers in Canada, England, France, Australia, Germany, Sweden, Holland, and Japan. Meredith Stewart, GM of the publishing companies, who recently attended Musexpo, is finalizing foreign deals in South Africa and South America.

Staff writers include Theresa Beaty, Bobby Harden, Tom Dampier, Hank Riddle, Jean Henderson, and Vince Poole. Joining Meredith Stewart is Mitch Johnson, who serves as assistant manager. Johnson has enjoyed a successful career as a staff writer for MCA Music in Los Angeles for the past few years and has extensive training in publishing.

The past year has also been one of unparalleled growth for Loretta Lynn Enterprises. Much of the excitement stemmed from the phenomenal success of "Coal Miner's Daughter," the Universal film based on Loretta's life story. Starring Sissy Spacek and Tommy Lee Jones, the film grossed a whopping \$80 million in the first six months after its March release, making it one of 1980's top-grossing films. The recipient of much critical praise, it is seen as a strong contender in next year's Oscar race. A major U.S. re-release campaign is planned for November, with European release scheduled for next February or March.

The film's success has also paid dividends in sales of the Warner Books paperback, co-authored by Loretta and George Vecsey and originally published in hardcover in 1975. Since the release of the movie, the "Coal Miner's Daughter" paperback has racked up an additional million sales.

With a considerable amount of her time devoted to the extensive promotion of the film, Loretta's hours in the recording studio were limited this year. She nonetheless released two MCA albums, last spring's "Loretta" and "Lookin' Good," an October release. Again, spurred by the "Coal Miner's Daughter" boom, Loretta's manager, David Skepner, reports a 20 percent increase in sales of new product, while sales of Loretta's catalogue skyrocketed by 100 percent.

Demand for personal appearances was unprecedented. Lo-

retta sold out four weeks at Harrah's in Lake Tahoe, while remaining a Las Vegas favorite. The summer saw her breaking attendance records along the state fair circuit from Lanierland in Cumings, Ga., to a record attendance figure of 38,000 at the Walworth Country Fair in Elkhorn, Ind.

Television appearances, long a staple of Loretta's career, were up as well. With eight major prime-time specials on all three networks to her credit, Loretta made her acting debut on "Dukes of Hazzard," starred on George Burns' special from the Ole Opry House, and hobnobbed with opera singer Luciano Pavarotti on the premier of "Omnibus."

Meanwhile, TV audiences got to know Loretta as the national spokesperson for Crisco. More than \$25 million was spent by Proctor and Gamble on a cross-promotional campaign for its product and "Coal Miner's Daughter."

Midstates

Midstates Music Publishing is only two years old, but it has already earned cuts by a number of artists, including George Jones, Henson Cargill, Gene Watson, Stoney Edwards, Bill Mack, and Tommy Collins.

Writers include Tommy Collins, Curtis Wayne, Stoney Edwards, Bill Mack, and Hank Greenlee. Jim Ross is president of the firm, which has offices at 20 Music Square East in Nashville, with headquarters at 7710 N. May in Oklahoma City, Okla. Curtis Wayne is VP.

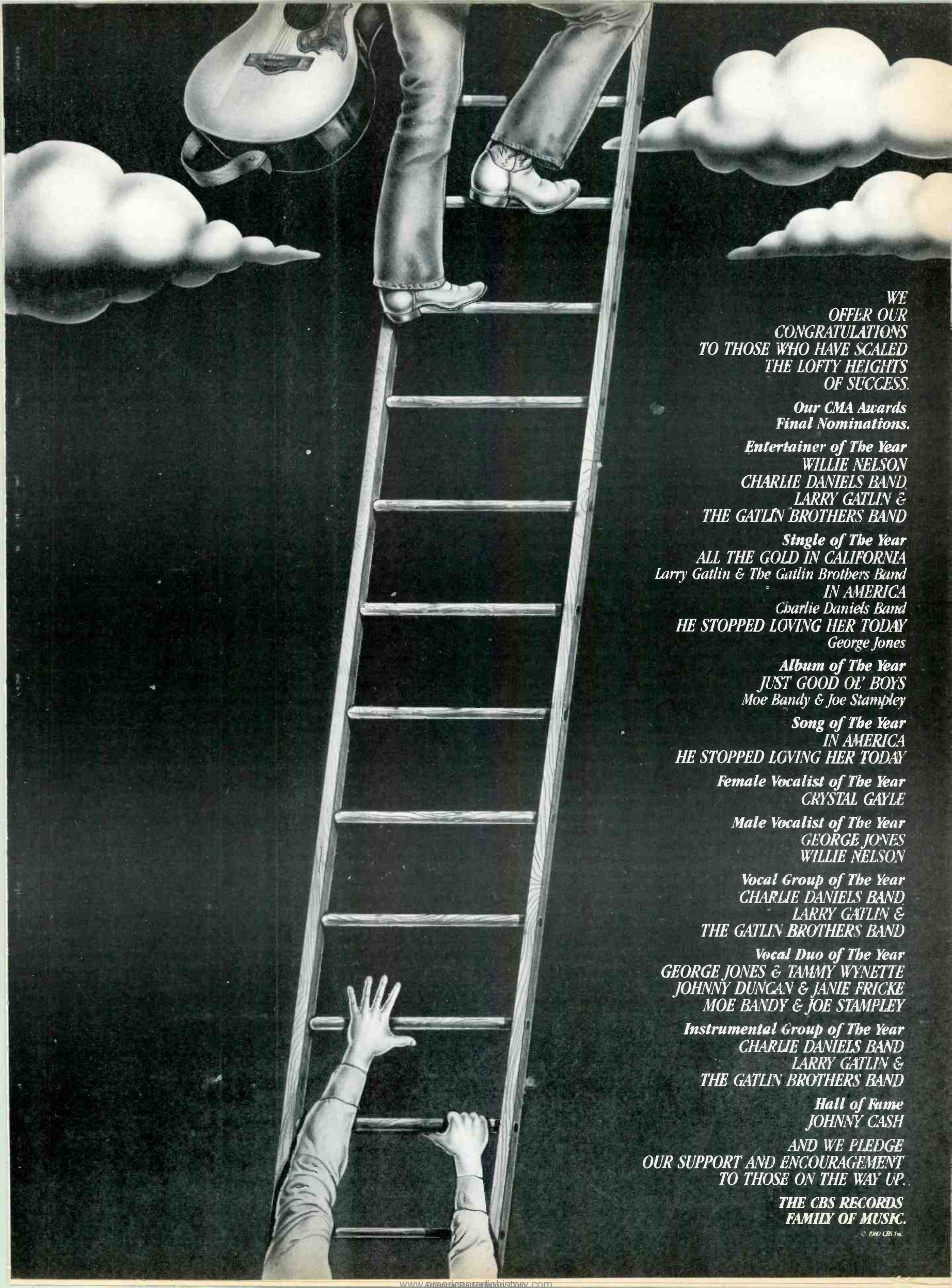
Jim Reeves Enterprises

The year 1980 found Jim Reeves' recording of "Don't Let Me Cross Over," featuring Deborah Allen, again riding high in country charts. "Take Me in Your Arms and Hold Me," also featuring the voice of Deborah Allen, was another hit recording for the duo. July 31 marked the 16th anniversary of Reeves' untimely death, and most of his recordings still make top chart showings.

Mary Reeves, president of Jim Reeves Enterprises and its affiliated companies, spent another year traveling across the country, attending CMA meetings (she is one of the VPs) and NMPA meetings (she is still the only woman on the board of directors). She also played in several charity golf tournaments. "People" magazine wrote about Mary and Jim in its March 17 issue.

Mary once again attended the Wembley Festival this year, promoting Jim's music and visiting with the many friends she has made over the years in England.

(Continued on page 53)



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*Our CMA Awards
Final Nominations.*

Entertainer of The Year

WILLIE NELSON
CHARLIE DANIELS BAND
LARRY GATLIN &
THE GATLIN BROTHERS BAND

Single of The Year

ALL THE GOLD IN CALIFORNIA
Larry Gatlin & The Gatlin Brothers Band
IN AMERICA
Charlie Daniels Band
HE STOPPED LOVING HER TODAY
George Jones

Album of The Year

JUST GOOD OL' BOYS
Moe Bandy & Joe Stampley

Song of The Year

IN AMERICA
HE STOPPED LOVING HER TODAY

Female Vocalist of The Year

CRYSTAL GAYLE

Male Vocalist of The Year

GEORGE JONES
WILLIE NELSON

Vocal Group of The Year

CHARLIE DANIELS BAND
LARRY GATLIN &
THE GATLIN BROTHERS BAND

Vocal Duo of The Year

GEORGE JONES & TAMMY WYNETTE
JOHNNY DUNCAN & JANIE FRICKE
MOE BANDY & JOE STAMPLEY

Instrumental Group of The Year

CHARLIE DANIELS BAND
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AND WE PLEDGE
OUR SUPPORT AND ENCOURAGEMENT
TO THOSE ON THE WAY UP.

THE CBS RECORDS
FAMILY OF MUSIC.

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Year in Review

(Continued from page 6)

new artists . . . Top Billing signed **Johnny Duncan** for booking representation . . . The International Rock 'n Roll Music Association announced its formation in Nashville . . . The Country Radio Seminar held its sessions at the Hyatt Regency hotel for one week.

RCA artist **Tom T. Hall** was announced as new host of the syndicated TV show "Pop! Goes the Country" . . . **Sonny Throckmorton** took songwriter of the year honors at the Nashville Songwriters Association Intl.'s awards banquet . . . The Academy of Country Music announced its final nominees in 10 categories for its "Hat" awards, to be given May 1 during a nationally televised network show . . . **Huey P. Meaux** ended his long-term management and production deal with **Freddy Fender**.

MCA Records unveiled a major marketing campaign for its "Coal Miner's Daughter" soundtrack album . . . ASCAP honored a number of its top country writers and publishers for their recent sweep of awards given by several organizations . . . **Stan Cornelius** was named president of IBC Records . . . **Dave and Sugar** signed with Ken Kragen for personal management . . . **Ronnie Milsap's** 1976 LP "Milsap Live" went gold.

APRIL

The RCA album "Waylon and Willie" began its third year on *Record World's* Country Album Chart . . . RCA launched a "Kickin' Country" marketing campaign, which covered 5 LPs. . . The Jim Halsey Co. folded its Thunderbird Agency . . . The Nashville Association of Talent Directors elected new officers, choosing **Jack D. Johnson** again as president . . . The **Jerry Lee Lewis** Printer's Alley Showroom opened its doors.

CBS artist **Willie Nelson** played to an SRO crowd at Caesar's Palace in Las Vegas . . . U.S. Congressmen were guests of honor at a CMA reception . . . Mercury recording artist **George Burns** became a member of the CMA . . . Jack Clement Recording studios announced it would change its name to the Sound Emporium as of May 1 . . . **Red Sovine** died at age 62 . . . **Kenny Rogers** held the top three slots on *Record World's* Country Chart . . . **Slim Whitman** was named best international artist at the Wembley Festival near London, in an awards ceremony sponsored by **Mervyn Conn** and Country Music Roundup magazine.

Jim Owens Productions announced plans to honor **Chet Atkins** with a TV special . . . **Crystal Gayle's** UA album "When I

Dream" went platinum . . . RCA announced plans for an eight-album boxed set of **Elvis Presley** songs to ship near the 25th anniversary of Presley's association with the label . . . With filming completed, "Smokey and the Bandit 2" was slated for July release . . . It was announced that **Clint Eastwood** would sing on the upcoming soundtrack album to his "Bronco Billy" movie.

MAY

The Mutual Broadcasting System announced it would air a six-hour country music special, "Jamboree in the Hills," on Labor Day . . . ASCAP Nashville added **Bob Doyle** and **John Sturdivant** to its staff as assistant to the director and public relations director, respectively . . . The Academy of Country Music announced the winners in its musicians' categories for the "Hat" awards.

RCA signed the band **Alabama** . . . The MCA's board of directors held their second quarterly meeting in Washington, D.C., where they introduced an eight-minute film promoting the country music industry . . . **Loretta Lynn** was named artist of the decade and **Willie Nelson** was chosen entertainer of the year at the 15th annual Academy of Country Music awards show. CBS swept the rest of the awards on the nationally televised show . . . RCA Records reissued **John Wayne's** only album, "America: Why I Love Her" . . . **Loretta Lynn's** MCA "Coal Miner's Daughter" album went gold.

The "Bronco Billy" soundtrack album and movie campaigns went into full swing . . . The Country Music Foundation elected new members to its board of officers and trustees. **Bill Lowery** was chosen president of the board . . . **Bill Anderson** was selected as host of the new nationally-syndicated "Backstage at the Grand Ole Opry" show, to be packaged by Show Biz Inc.

A survey by the Country Music Association found that country radio was following the surging growth pattern of other phases of the industry . . . House of Gold publishers celebrated its 10th anniversary . . . Over 70 artists and songwriters were slated to appear in over 20 hours of live shows at Fan Fair, to be held in June . . . The CMA announced the talent for its Fan Fair shows . . . "Bronco Billy" opened in over 920 theaters.

JUNE

Ronnie Milsap performed at a benefit for the Nashville chapter of NARAS . . . **Anne Murray** made her debut at the Grand Ole Opry House . . . The Music City Tennis Tournament earned \$13,000 for

Nashville's Memorial Hospital . . . Talent was announced for **Willie Nelson's** July 4 Picnic, and the Fan Fair Reunion show . . . *Record World* did a special tribute to independent producer **Larry Butler**.

Frank Jones was named director of Nashville operations for Warner Bros. Records . . . The Nashville chapter of NARAS elected new members of its board of governors . . . NARAS also roasted producer **Larry Butler** . . . The CMA announced nominees for its 1980 DJ awards . . . The Academy of Country Music announced it will limit corporate voting memberships to prevent block voting . . . A NARM survey showed that country music moved ahead of pop in sales, and was second only to rock . . . Producer **Jim Ed Norman** opened an office in Nashville, headed by former *Record World* southeastern editor **Walter Campbell**.

The **Statler Brothers, Loretta Lynn, and Marty Robbins** were each multiple award winners at the Music City News Awards Show . . . The Country Music Foundation inducted five artists into its Walkway of Stars: **Ronnie McDowell, Doyle Holly, Randy Bethune, Sonny Day, and the late Tommy Magness** . . . Cleveland International and Epic Records signed **Slim Whitman** . . . The 1980 Fan Fair broke attendance records, drawing over 15,000 people to Nashville . . . FICAP held its second annual radio Mini-Clinic . . . **Bob Nolan**, who helped found the Sons of the Pioneers, died at age 72.

JULY

Kenny Rogers passed the one-year mark at the top of *Record World's* Country Album Chart . . . Artists **Bill Anderson** and **Jeanne Pruett** appeared on the ABC-TV daytime serial "One Life to Live" . . . "Nashville Connection," a weekly radio show highlighting the top 30 country songs, was launched . . . The Mutual Broadcasting System aired a **Johnny Cash** "Silver Anniversary Special" over 400 stations . . . The Joe Taylor Artist Agency inked WB artist **John Anderson**.

RCA artist **Waylon Jennings** began shooting on his first TV special . . . "Urban Cowboy" boosted **Mickey Gilley's** visibility, and he enjoyed two singles bulleted inside *Record World's* top 12 on the Country Singles chart . . . The CMA announced undertaking three major surveys, on country music buyers, local country TV shows, and radio programming . . . **George Jones** was signed for his first movie role, in **Clint Eastwood's** upcoming "Any Which Way You Can."

Willie Nelson's July 4 picnic attracted a record crowd, estimated at 60,000 people, and his "Honeysuckle Rose" film premiered in Austin, Texas . . . Ovation Records signed **Vern Gosdin** . . . Network Ink, a Nashville music public relations firm, opened its doors . . . RCA Records signed **Darrell McCall** . . . The Academy of Country Music elected new officers and directors, reelecting **Bill Boyd** as president . . . Top Billing signed RCA artist **Razzy Bailey** to an exclusive agreement for booking and creative services . . . the Kari label opened its doors in Nashville . . . Club owners and managers in Texas, Oklahoma, and Louisiana formed the Texas Creative Booking Agency . . . "Hee Haw" producer **Sam Lovullo** announced plans to produce segments of "Nashville Palace," which he hoped would become an ABC-TV series.

AUGUST

Moe Bandy and **Joe Stampley** announced the opening of their new Moe & Joe's club in Houston . . . Elektra Records signed **Charlie Rich** . . . The CMA announced plans to hold monthly country songwriting workshops at their Nashville offices . . . Ovation Records signed writer/artist **Jim Rushing** . . . The CMA held its third quarterly board meeting at Lake Tahoe, Calif.

Dick Peirce was named new president of IBC Records . . . **Wesley Rose** produced **Roy Acuff** singing **Hank Williams** songs . . . **Barbara Mandrell** cohosted the Mike Douglas Show . . . Mandrell and **Mac Davis** were announced as cohosts of the October CMA awards show . . . **Bob Schmierers** was named west coast manager of promotion and marketing for MCA Records' Nashville division . . . Eight of the top 14 songs in *Record World's* Country Singles Chart were pulled from recent movie soundtracks.

Singer-songwriter **Jim Hurt** was signed to Scotti Bros. Records . . . The CMA announced finalists for its 1980 awards . . . CBS announced it would release 26 albums within the next three months . . . CBS Nashville promoted **Bonnie Garner** to director of A&R . . . Three new radio features focused on country music: "The Silver Eagle," a 90-minute show to be broadcast every other week throughout 1981; Mutual's "Jamboree in the Hills," a six-hour show slated for Labor Day; and "Inside Country," a music and interview program syndicated to over 55 stations by Louisville Productions.

SEPTEMBER

Kenny Rogers' "Greatest Hits" LP was announced as the first (Continued on page 71)

Publishers

(Continued from page 57)

In addition, Bob Jennings, formerly with Nashville radio station WLAC, was nominated for the Disc Jockey Hall of Fame, and writer Mickey Newbury was nominated for the Songwriters Hall of Fame. Company head Wesley Rose, who produced an LP of Roy Acuff singing Hank Williams standards, again served as co-chairman of the Music City Tennis Tournament.

Combine

The Combine Music Group has enjoyed its best year ever in 1980, having already charted 27 records, with 11 going top 10 and three reaching number one.

Combine's top 20 songs for the year include "Lookin' for Love," recorded by Johnny Lee; "Love the World Away," Kenny Rogers; ("You Lift Me) Up to Heaven," Reba McEntire; "That's the Way a Cowboy Rocks and Rolls," Jacky Ward; "I Get Off on It," Tony Joe White; "I'd Love to Lay You Down," Conway Twitty; "Natural Attraction," Billie Jo Spears; "Put It Off Until Tomorrow," the Kendalls.

Also, "You'd Make an Angel Want to Cheat," the Kendalls; "Let's Put Our Love in Motion," Charly McClain; "We're Number

One," Larry Gatlin and the Gatlin Brothers Band; "Dim the Lights and Pour the Wine," Red Steagall; "Rolling in Your Sweet Sunshine," Hank Thompson; "Are You on the Road to Loving Me Again," Debby Boone; "All the Gold in California," Larry Gatlin and the Gatlin Brothers Band; "You Decorated My Life," Kenny Rogers; "Help Me Make It Through the Night," Willie Nelson; "You're Gonna Love Yourself in the Morning," Charlie Rich; "The Midnight Choir" and "Taking Somebody With Me When I Fall," Larry Gatlin and the Gatlin Brothers Band.

The company is also represented with these recent recordings: "Coast to Coast" by T. G. Sheppard; "Goodbye Marie," Bobby Goldsboro; and "I Can See Forever in Your Eyes," Reba McEntire.

The Combine Music Group includes Combine Music (BMI), Music City Music (ASCAP), Reseca Music (BMI), Tennessee Swamp Fox (ASCAP), Vintage Music (BMI), Young 'un Music (BMI), Silver Soul Music (BMI), Southern Nights Music (ASCAP), Larry Gatlin Music (BMI), Sweet Baby Music (BMI), Dropkick Music (BMI), and First Generation Music (BMI).

House of Bryant

House of Bryant Publications' exclusive staff writers are Boudleaux and Felice Bryant. GM Nona Thomas reports that the company's cuts this year include Gail Davies' hit Warner Bros. single "Like Strangers," the Osborne Brothers' and Chet Atkins' "I Can Hear Kentucky Calling Me," Hank Snow and Kelly Foxton's "The Pain Didn't Show," the Bryants' "The Russian Bear," and others.

In addition, Boudleaux and Felice released the first album featuring their singing and writing exclusively, "A Touch of Bryant," on CMH Records, which included four Bryant standards and eight new songs.

House of Cash

Recent chart records for the Johnny Cash-owned House of Cash publishing company include Johnny's "I'll Say It's True" and "Cold Lonesome Morning."

Exclusive writers include Billy Joe Shaver, Jack Routh, June Carter Cash, and John R. Cash. Professional managers are Kathy Cash-Brimm and Harlan Sanders. Executive secretary is Irene Gibbs, and administrator is Jury Krytiuk. The company's offices are in Hendersonville, Tenn.

Famous Music

Famous Music, a Gulf & Western-owned company which has had offices in Nashville since 1966, had two smash singles in the past year by the Bellamy Brothers, "Dancin' Cowboys" and "Sugar Daddy." The company has also recently had cuts on Samantha Sang, Jerry Lee Lewis, Dave Rowland and Sugar, and the Oak Ridge Boys albums.

The Nashville office earned the cut "Burnin' Hot" on Jermaine Jackson's latest LP, as well as cuts by Con Hunley, Billy "Crash" Craddock, Floyd Cramer, Sammy Johns, and Johnny Duncan.

Famous has also finalized an agreement with Short Rose for exclusive representation of their catalogue, which includes songs done by such artists as Roy Clark, the Cates, John Wesley Ryles, and others. Judi Gottier is Nashville director of operations for Famous.

September Music

September Music Corp. (ASCAP) owner Stanley Mills may be located a long way from Nashville, but he has generated much country activity for his company through his regular visits to Nashville A&R men and producers. (Continued on page 64)

Congratulations Eddie

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and

THE BEST OF EDDIE RABBITT

*You're double gold and we are double proud!
We love you—*

*Jim, Keni, Even, David, Thom & Spadey
Deb Dave Music, Inc.
Briarpatch Music*

(Continued from page 52)

tain When I Fall" and "A Thing Called Sadness"; and Don Gibson, a Warner/Curb artist whose single releases were "Sweet, Sensuous Sensations," and "I'd be Crazy Over You."

In addition to Jones, the WB country division staff includes: Andrew Wickham, VP and director of country music, Burbank; Bob Kirsch, GM, country music, Burbank; and Bonnie Rasmussen, director of country artist relations and publicity, Nashville.

The promotion staff consists of: Stan Byrd, national director of country sales and promotion, Nashville; Frank Anderson, southwest regional promotion manager (Dallas); Dave McClellan, southeast regional promotion manager (Atlanta); and Ann Tant, midwest regional promotion manager (Atlanta).

Major WB country artist development moves during 1979/80 included Rex Allen, Jr.'s "Oklahoma Rose," a concept album containing seven out of 10 self-penned or co-written tunes, which received widespread critical acclaim. Plans are underway for a screenplay taken from the story. Rex will perform with his father, Rex Allen, Sr., this fall in a tour planned by his new booking agency, William Morris. In September Rex taped "That's Country" in New Zealand, his first network TV appearance in that country.

John Anderson emerged as one of the most promising male country singers, and received excellent reviews on his first album, "John Anderson," produced by Norro Wilson. John was nominated for best new male artist by the Academy of Country Music, and made his first international appearance in August at the Scottish Country Music Festival in Edinburgh. John broke into the top 15 with "Your Lying Blue Eyes" and "She Just Started Liking Cheatin' Songs."

It's been a great year for the Bellamy Brothers, with two number one singles, "Sugar Daddy" and "Dancin' Cowboys" from their "You Can Get Crazy" LP. The Bellamys made two successful tours of Australia, New Zealand, and were the first to perform on the island of Fiji. They had the single of the year in Great Britain with "If I Said You Have A Beautiful Body" and were nominated for a Grammy for that single, as well as for Best Performance by a Vocal Duo. Their current album project is "Sons of the Sun."

Debby Boone's successful collaboration with new producer Larry Butler produced a top three

hit with "Are You on the Road to Loving Me Again," from the "Love Has No Reason" LP. Her latest single, "Free To Be Lonely Again," quickly went top 10.

Carlene Carter toured with the Little River Band to showcase her "Two Sides To Every Woman" LP. She performed "Do It in a Heartbeat" on the "Midnight Special" in November. Her new LP "Musical Shapes" was produced by husband Nick Lowe.

Guy Clark's new single, "Heartbroke," is a self-penned tune which was also recorded by Rodney Crowell. Guy is working on a new LP.

Rodney Crowell penned many of the songs on his latest LP, "But What Will The Neighbors Think," which received pop and country airplay, and his current single, "Ain't No Money." Rodney produced wife Rosanne Cash's LP, and had his own songs covered by Emmylou Harris, Bobby Bare, Johnny Cash, and John Denver.

Gail Davies was showcased by Warner Bros. in Nashville, Atlanta, Dallas, Los Angeles, and New York following the release of her self-produced and mostly self-penned LP "The Game." "Blue Heartache" reached the top 10, and "Like Strangers" the top 20. Gail was nominated Best New Female by the Academy of Country Music, and Most Promising Female Artist for the "Music City News" Awards. Gail won Best New Female Vocalist at the DJ Awards show in Los Angeles. She worked on her second LP in Nashville and L.A.

Big Al Downing has had increased chart success with each single release. His latest single, "Bring It On Home," was his most successful yet, going top 25. Big Al was nominated for Best New Male Vocalist by the Academy of Country Music, and was showcased at Nashville's Exit/In last fall.

Donna Fargo has had two albums this year, "Just For You," and her latest LP, produced by Larry Butler, "Fargo." Donna is no stranger to national TV, having hosted her own syndicated show. This year she has appeared on the "John Davidson Show" and the "Today" show, and continues her comeback following her widely publicized MS attack in 1978.

Emmylou Harris won a Grammy award for her gold album "Blue Kentucky Girl," and was very much in evidence with cover stories in over half a dozen national publications. Following the release of her bluegrass LP "Roses in the Snow," Emmylou set out on a spring promotional tour, and followed that with a



Emmylou Harris

summer/fall concert tour. She had simultaneous success with two singles, "Beneath Still Waters," which went number two, and her duet with Roy Orbison, "That Lovin' You Feeling Again," from the "Roadie" soundtrack, which went number six. She was nominated for the CMA's Female Vocalist of the Year.

Con Hunley's career continued its steady growth this year, spurred by a busy tour schedule which included a string of dates with the Oak Ridge Boys, culminating with rave reviews at their two-week engagement at the Nugget in Sparks, Nevada. Con and new producer Tom Collins completed work on Con's third WB album, "Don't It Break Your Heart," which his hit single "They Never Lost You" was released. Con's "You Lay a Whole Lot of Love on Me" was a strong top 15 single.

Buck Owens has a respectable chart showing this year, with two top 30 singles, "Hangin' in and Hangin' On," and "Let Jesse Rob the Train." Buck also put much time and energy into his annual charity event, the Buck Owens Invitational Rodeo.

T. G. Sheppard received a great deal of exposure this year, with appearances on national TV shows and his singing of "I'll Be Coming Back For More" for the CBS movie of the week "Where the Ladies Go." He recorded the title track for the film "Coast to Coast." T. G. has had three number one singles, "Last Cheater's Waltz," "I'll Be Coming Back for More," and "Do You Want to Go to Heaven," add a top 10 single, "Smooth Sailing."

Margo Smith reinforced her sleek new image with several changes this year. She and new producer David Barnes completed work on her new LP, "Diamonds and Chills," released in August. Her latest single, "He Gives Me Diamonds, You Give Me Chills," was pulled from the LP. Margo signed with Don Williams for personal management, and re-signed with the William Morris agency for bookings.

Most WB country marketing programs for 1980 consisted of

regional impact programs designed to react to airplay and consumer demand in concentrated areas, according to Stan Byrd, national director of country sales and promotion, Nashville. He said the label "also stayed longer with one album than we had in the past," citing "3/4 Lonely," by T. G. Sheppard, with four singles released; the Bellamys' "Two and Only," with three singles released; and Emmylou Harris' "Blue Kentucky Girl," with four singles released.

Capitol/EMI-America/Liberty

The past year has brought changes and success on all fronts for the Nashville offices of Capitol/EMI-America/Liberty Records. One of the major changes for the group came in September, when Jim Mazza, president of the twin labels EMI-America and United Artists, announced that UA would resume its original Liberty name and logo. Kenny Rogers' single "Lady" and his "Greatest Hits" LP were the first single and LP to bear the new logo.

The Capitol country artist roster includes Deborah Allen, Glen Campbell, Lee Clayton, Jessi Colter, Billy "Crash" Craddock, Kenny Dale, Mel McDaniel, Juice Newton, Diane Pfeifer, Don Schlitz, Keith Stegall, Chip Taylor, and the Whites.

The Liberty country roster consists of Kenny Rogers, Dottie West, Billie Jo Spears, Cristy Lane, Susie Allanson, Jim Chesnut, David Wills, Richard Leigh, and the Dirt Band.

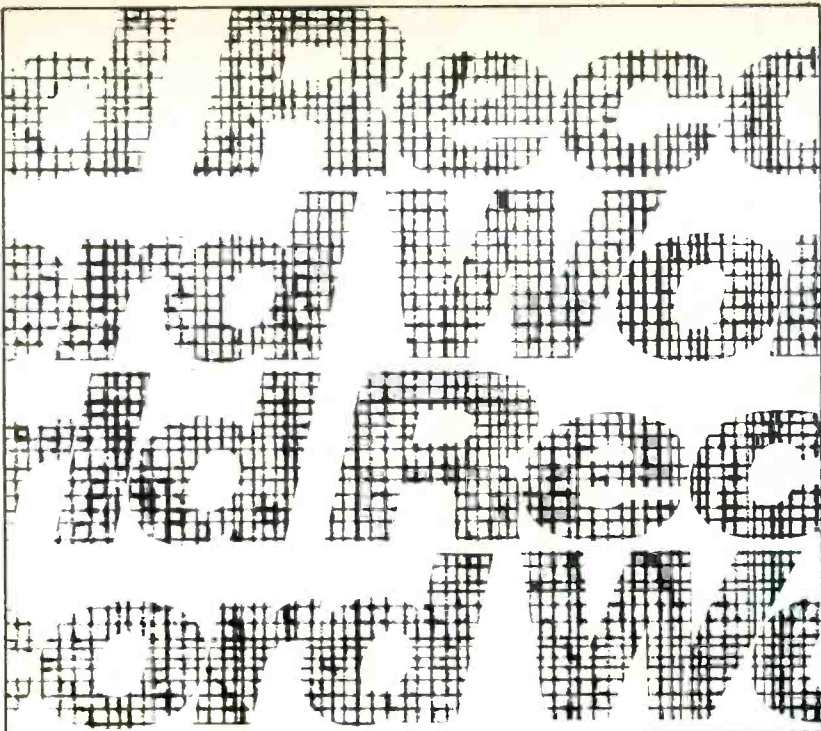
Jerry Seabolt, director of national country promotions for the combined label operation, said that in addition to handling country promotions for the combined label operation, said that in addition to handling country artist development for up-and-coming artists on his labels' rosters and established acts, "we are following tried and true methods of promotional marketing, as well as some innovative ideas."

Staffers at the Nashville operation include VP Lynn Shults, senior staff assistant Kay Smith, eastern regional country promo-

(Continued on page 66)



Kenny Rogers



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Labels

(Continued from page 62)
tions director Hylton Hawkins, assistant to director of national promotions Bernadette McMaken, district sales representative Ralph Black, customer service representative Don Stanford, EMI-America district promotion manager Bob Alou, and Capital district promotion manager Michelle Peacock.

Number one singles on national trade charts in the past year for the labels have included "Coward of the County" and "You Decorated My Life," by Kenny Rogers; "Lesson in Leavin''," Dottie West; "One Day at a Time," Cristy Lane; "Don't Fall in Love with a Dreamer," Kenny Rogers and Kim Carnes; "Should I Come Home," Gene Watson; and "Daydream Believer" and "Broken Hearted Me," Anne Murray.

In addition to the above, top 10 singles have included "Love the World Away," Kenny Rogers; "Till I Can Make It on My Own," Kenny Rogers and Dottie West; "Only Love Can Break a Heart," Kenny Dale; "Your Old Cold Shoulder," Crystal Gayle; "Nothing Sure Looked Good On You," Gene Watson; "Lucky Me," Anne Murray; and "You Picked Me Up," Dottie West.

Albums certified gold since January of this year include Anne Murray's "I'll Always Love You," Kenny Rogers' "Gideon," and Crystal Gayle's "Classic Crystal." Albums certified platinum include "Kenny" and "Gideon," both by Rogers. "Kenny" has gone quadruple platinum.

Casablanca

Casablanca Records has found country success in 1980 with two top 12 singles and a top-selling country album by Mac Davis, and significant radio action on releases by Tony Joe White, Carol Chase and Pure Prairie League.

Casablanca opened offices in Nashville as Casablanca West in October 1979. The Casablanca West division was phased out early this year, with Chase and White kept by the label. Bruce Bird, president, has committed the label to "the total music community in Nashville," as evidenced by recent signings of Dr. Hook and the Norbert Putnam-produced rock band Nashville.

Wade Conklin heads Casablanca's Nashville office.

IBC

IBC Records, Inc., a Utah corporation based in Nashville, has become a hot country label in just two years of operation. The independent company's office space and personnel have doubled since the label was established, and IBC has maintained

good sales through careful market research and heavy promotional activities.

Three consecutive hit records by Jeanne Pruett (including "Back to Back" and "Temporarily Yours") have helped to establish IBC's reputation. Other significant releases by the label during the past year include Rod Hart, Sonny Throckmorton, and Jebry Lee Briley. Recent artist signings include Don Hosea, Jimmy Gateley, and Ronnie Prophet.

Sugar Hill

Sugar Hill Records, based in Durham, N.C., prides itself on being "a small, independent label thriving in the world of giant majors." Founded in 1978 to spotlight acoustic and traditional music by less established artists, Sugar Hill, headed by president Barry Poss, now has 14 albums in release and has earned significant catalogue sales.

The label's "Skaggs & Rice" album received two national breakout mentions from *Record World*, and Ricky Skaggs' "Sweet Temptations" LP was cited by *Rolling Stone* as one of the top five country LPs of 1979. Sugar Hill's latest LP releases include Buck White's "More Pretty Girls Than One" and John Starling's "Long Time Gone."

Koala

Wesley E. Sanborn, founder and president of the Koala Record Co., formed his company in 1979 as an organization that includes song publishing, studio production, distribution, and cassette and eight-track manufacturing. Located in Hendersonville, Tenn., the company also includes staffers Joe Gibbs, manufacturing manager; Autry Inman, technical adviser; J. R. Williams, promotion and publishing manager; Rita Sanders, office manager; and Lynn Inman, Linda Turner, and Julie Abrams.

The label's writer-artists include Del Reeves and Liz Lyndell. The company's product list also includes a large number of masters by artists.

Dimension

Solid hit records and a building program based on progressive thinking for their artists are the main reasons behind Dimension Records' recent success.

The label, which recently celebrated its first year of operation, was formed by president Ken Stilts and executive VP and producer Ray Pennington. George Cooper III, VP in charge of operation, said the use of videotape promotions was a strong plus in building Dimension artists' images with radio personnel.

Stilts had his label bonded to assure distributors they could or-

der without financial risks.

The Dimension roster includes Eddy Raven, Peggy Forman, Kenny Price, Marty Haggard, Dave Kirby, and the newly-signed Tommy Jennings. Dimension scored big with Raven's singles "Sweet Mother Texas," "Dealin' With the Devil," and "You've Got Those Eyes," which reached number 26 on the *RW* chart. Marty Haggard, Merle's son, made a good showing with his debut Dimension single, "Music, Red Wine, and Honky Tonk Angels," and Peggy Forman and Kenny Price also received significant airplay during the year.

Stargem

Stargem Records, Inc., a corporation comprised of Stargem Records, Newwriters Music (BMI), Timestar Music (ASCAP), and other firms, enjoyed a *Record World* single pick for Dr. Bee's "She Loved Your Memory," and strong area action for Frankie Rich's "Laid Back Lady."

Stargem's staff, operating at 19 Music Square West in Nashville, is Wayne Hodge, president; Nancy Lynn, VP and GM; Chuck Dixon, national promotion director; Bucky Barrett, director of product development; and Kathy Harsh, secretary and treasurer.

The label's artist roster includes Dr. Bee, Rick White, Dean Mitchell, Jimmy Holloway, Lee Cummins, Suzanne Sunday, Shirley Hollis, Frankie Rich, Tina North, Wynn Hammon, Norma Jean McCall, Linda Fitzner, Wade Baynes, Jimmy Stuart, David Kirchner, Diane Pace, Johnny B. Tru, Ron McFarlin, Jim Lawrence, Tammy Cee, Louie Sammons, Lew Carver, Darla Bolt, and Larry Hawkins.

Jeremiah

Jeremiah Records, Inc., formed in March 1979 and named for the bullroger in majority stockholder Hoyt Axton's biggest hit "Joy To The World," debuted with the Axton LP "Rusty Old Halo," which was on the charts from April 1979 until mid-1980.

The album spawned four hit songs: "Della and the Dealer," "Rusty Old Halo," "Wild Bull Rider," and "Evangelina." The second Hoyt Axton album, "Where Did The Money Go?" has also done well.

Kelli Warren has had two releases on Jeremiah, "Don't Touch Me" (a duet) c/w "Never Been To Spain" and "Aimin' On Livin' Some" c/w "Statue Of A Fool." Both had heavy regional chart action, and "Don't Touch Me" made the national charts.

Deanna, a gospel singer, has her first release on the label, including a song written by actor/singer Dennis Weaver, "Work

Through My Hands Lord."

Weaver had a release on his Just Good Records distributed and promoted by Jeremiah, "The World Needs Country Music."

The company is family-owned, with the exception of one outside investor, Dr. Donald Whitaker of Oklahoma. Hoyt Axton is chairman of the board, and his publicist mother Mae is president. His brother, attorney John B. Axton, is VP of the organization and works as a consultant. Cathey Green is executive assistant, and other staff members are Cathy Gaughan, Mike Shelton, and Louise Harrell, with Alan Young, Gene Hughes, Hoyt's dad John T. Axton, and Frank Mull handling promotion.

Jeremiah's image and sales have been enhanced through the year by Hoyt's appearances on several TV shows.

MDJ

Under the leadership of Larry McBride, MDJ Records and Productions has in one year blossomed into a music industry complex consisting of a label, production company, distributing company, in-house and independent promotion, publishing wing, management division, and recording facility.

The success of MDJ's first act, Alabama, has been phenomenal. Charting with their first record, "I Wanna Come Over," moving to the teens with "My Home's In Alabama," and number one across the board with "Tennessee River," the group negotiated a pact along the way with RCA Records. Alabama was also nominated in two categories for the CMA awards.

The MDJ roster now includes Kenny Seratt, whose two MDJ singles have charted, and Stephany Samone, whose debut single, "Do That To Me One More Time," charted well, and whose new single, "Somebody's Gotta Do The Losing," recently shipped.

Every single released by MDJ since its inception has charted. The label recently signed musicians "Little Willie" Rainsford and David Smith.

McBride and MDJ have procured west coast representation for their roster through a cooperative effort with the Williams-Hart Agency of Los Angeles, have pactured Dale Morris's International House of Talent in Nashville for concert bookings, and have acquired unlimited studio time for MDJ artists in an agreement with the Music Mill in Nashville. The label has also enlisted the services of publicity and public relations persons, printers, photographers, and cos-

(Continued on page 68)

**A
TRADITION
IN
COUNTRY
MUSIC**



Publishers

(Continued from page 64)

Welk Music Group

Top chart songs, movie music, catalogue acquisitions, and a long list of recorded tunes were the highlights of the past year for the Welk Music Group, which included music of the T. B. Harms Co. (ASCAP), Vogue Music (BMI), Bibo Music Publishers (ASCAP), Hall-Clement Publications (BMI), Jack and Bill Music Company (ASCAP), and other companies.

Welk movie music included "Here Comes the Hurt Again," written by Jerry Foster and Bill Rice, and "Could I Have This Dance," written by Wayland Holyfield and Bob House, included in "Urban Cowboy," "Tulsa Time," penned by Danny Flowers, from "Smokey and the Bandit 2;" and "My Heroes Have Always Been Cowboys" written by Sharon Vaughn, included in "The Electric Horseman."

Writer Bob McDill was selected as one of the Nashville Songwriters Association International's top three songwriters last year, and company writer Don Williams was named Top Country Artist of the Decade by a fan poll in the U.K.

Vogue Productions, a division of the Welk Music Group, is headed by Jim Vienneau, who also records on an independent basis. Company writer/artist Danny Wood was recently signed to RCA Records.

The Welk Music Group has also had great success on foreign charts in the past year. "Some Broken Hearts Never Mend" was recorded by Telly Salavas and has charted in Holland; and "Gonna Get Along Without You Now," recorded by Viola Wills, recently made the top 10 on European charts.

In the past year Welk has purchased the catalogue of Gold

Dust Music, including 152 songs by Bob McDill, Dickey Lee, Allen Reynolds and Paul Craft; and Baby Chick Music (50 percent interest), including "Luchenbach, Texas," "Wurlitzer Prize," and other songs. Co-owners Chips Moman and Toni Wine, along with Bobby Emons, continue to write for Welk's Vogue Music and Baby Chick. Welk also entered into an administration / co-publishing agreement with Danor Music, owned by David Briggs and Norbert Putnam. The deal includes rights to Paul Harrison's future compositions.

In addition to the above cited songs, some of Welk's chart successes during the past year and the artists who recorded them are "Good Ole Boys Like Me," "Love Me Over Again," and "To Be Your Man," by Don Williams; "Why Don't You Spend the Night," Ronnie Mil-sap; "Save Your Heart for Me," Jacky Ward; "Over," Leon Everette; and "I'm Already Blue," the Kendalls.

Bill Hall is the Welk Music Group's Nashville division manager. Roger Sovine is VP of professional services. Because of a city of Nashville street address change, in 1980 Welk's Nashville address became 14 Music Circle East.

MCA Signs Taffy

■ NASHVILLE — Jim Foglesong, president of MCA Records Nashville, has announced signing artist Rebecca "Taffy" McElroy to an exclusive recording contract with the label.

McDowell to Top Billing

■ NASHVILLE—Top Billing, Inc. has announced signing Epic artist Ronnie McDowell to an exclusive contract for worldwide booking and creative services.

Charlie and Walter Backstage



Following a recent performance for a capacity audience at Nassau Coliseum, Epic recording group the Charlie Daniels Band was visited backstage by Walter Yetnikoff, president, CBS Records Group. CDB currently has a top 40 single, "The Legend of Wooley Swamp," from their latest platinum album, "Full Moon." Pictured are Daniels (left) and Yetnikoff.

Island Recorders Bows

■ NASHVILLE — Fred Vail and Dave Shipley have announced the opening of Island Recorders at 49 Music Square West here. The studio, purchased from Nashville producer-publisher Paul Richey, operated as Richey House Studio for the past three years.

Vail and Shipley have completed a major overhaul of the studio, having added a new Studer A-80 24-track recording machine, as well as a lounge and lobby. Equipment also includes a Harrison 28/24 console. Richey House clients included Willie Nelson, Mickey Gilley, Tammy Wynette, and George Jones.

Vail, a former manager of the Beach Boys, previously worked as a promotion executive with Capitol Records and GRT Records. Shipley is a studio musician and an independent recording engineer. The company's phone is (615) 327-2580.

Tree Dedicates Fund

■ NASHVILLE — Donna Hilley, VP of Tree International publishers, has announced the formation of a medical research fund established in memory of Pam Hudson, who died unexpectedly at age 35 Friday (19).

At the time of her death, Pam was administrative assistant to Tree's professional department. Those wishing to contribute to the fund may send a check payable to The Pamela Woodward Hudson Neurological Research Fund, c/o Dr. Gary Duncan, Vanderbilt Medical Center, Dept. of Neurology, Nashville, Tenn. 37232.

Rosenberg Inks Howard

■ NASHVILLE — Singer/songwriter Chuck Howard has signed a personal management agreement with the Sy Rosenberg Organization.

Mutual Names Murray Cohost of TV Special

■ WASHINGTON, D.C. — Terry Hourigan, the Mutual Broadcasting System's VP for programming, has announced that the company will present "Country Music Countdown 1980," a New Year's special co-hosted by Capitol artist Anne Murray.

The Mutual special will feature country hits of the past year, along with interviews with the artists who recorded them. Featured artists will include Mickey Gilley, Larry Gatlin, Charlie Daniels, Crystal Gayle, and others.

Murray will host the show with Mike Fitzgerald, air personality at the Mutual-owned WHN in New York. WHN program director Ed Salamon is the show's producer.

NARAS Luncheons Set

■ NASHVILLE — The Nashville chapter of NARAS will host another in its series of educational luncheons Tuesday, Oct. 21 at the Radisson Plaza Hotel here at noon. The speaker will be Patricia Ledford, the state of Tennessee's director of the Film and Television Production Office. Tickets are \$9.50 per person and may be obtained at the NARAS office. Phone is (615) 255-8777.

Coal Miners Pubbery Appoints Johnson

■ NASHVILLE — Meredith Stewart, manager of the Coal Miners Publishing Group, has announced that Mitch Johnson has been appointed assistant manager of the publishing operation, effective Oct. 1. Previous to his new appointment, Johnson was a writer with MCA Music, Los Angeles.

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Special Country Programming Taking Radio By Storm

By PHIL DIMAURO

■ NEW YORK—With major market call letters announcing format shifts to country just about every week lately, it's hardly surprising that the companies that create programming for radio stations—networks, syndicators and producers of syndicated programming—are doing better than ever with country product, and gearing up with new programs to satisfy the expected increasing demand.

It's a classic example of supply and demand, according to Denny Adkins, vice president of research and development for Drake-Chenault. "In the past, creating special country programs was just a little prohibitive," he explained, "because you had only one shot to sell your show in many major markets. In New York, for instance, if WHN didn't buy the feature, that was it. Now, with WRVR there, there's another shot." Adkins added that the same could be said of Los Angeles, where, until a short time ago, KLAC was the only country game in town. Now, KHJ has confirmed a shift to country, and KZLA AM and FM have also jumped on the bandwagon. Because syndicated programming is priced by market size (whether the syndicator sells the product outright or arranges a national sponsor for the feature) this expanded potential demand in the nation's number one and two markets instantly indicates a much safer profit margin on country features for companies like Drake Chenault.

Country programming is nothing new to Drake Chenault, which has been offering Great American Country, a syndicated format, since 1973. Now, the company also offers a special program, the 25-hour "Golden Years of Country," a chronological history of country music announced by Bob Kingsley. Adkins also said Drake Chenault would soon be offering a special country program for Christmas 1980, hosted by two top country recording artists.

At Dallas-based TM Productions, the Special Projects division has been successful with two feature programs: "The Kenny Rogers Special," running six hours, and "Clear Creek: The Country Music Special," a 24-hour imaginary country festival that "takes place" at a mythical venue called Clear Creek. TM's most recent addition to special programming is "Country Love," a 12-hour program in which top country artists describe the various emotions of love in interviews and with music. TM also has a 12-hour "The Elvis Presley Story," which is pop-

ular with country stations but not exclusively bought by them. According to Neil Sargeant, general sales manager for TM Special Projects, adult contemporary formats are becoming more and more interested in features that once would have been considered country product only. "If artists like Kenny Rogers keep coming along, the trend has to continue," said Sargeant, who estimates that at least 60 percent of the stations who bought the Kenny Rogers special were A/C-formatted.

As country artists become more and more popular with wider audiences, the demand for special programming which focusses on country artists increases even more.

Westwood One

Westwood One decided that this was the year to go into country specials when the William Morris Agency approached them early this year with an exclusive live concert series. Debuting in January, 1981, "Live From Gilley's," the company's first country series, will feature one-hour, weekly live concert recordings from Gilley's in Pasadena, Texas, the scene of "Urban Cowboy." According to Norman Pattiz, president of Westwood One, Gilley's has much more to offer than a famous location. The club holds 6,000 people, allowing it to book country music's major acts, all of whom will be heard on the show. (The first show will feature Loretta Lynn, with Mickey Gilley, Charlie Daniels and Johnny Lee to follow.) Pattiz says his company had been looking at the country area for some time, and it will be creating more country programs in the future.

Only a year old, "Live From The Lone Star Cafe" is yet another indication of the popularity of country music in syndicated programming. Mort Cooperman,

owner of the Lone Star, New York's only country showcase claims that the show, which now has three major sponsors, was the first such program to reach 90 of the top 100 U.S. markets.

The radio networks have also been responding to the demand for country programming. At the Mutual Radio Network, vice president of programming Terry Hourigan reported that two country specials, a Johnny Cash 25th anniversary special (run on the July 4th weekend) and "Jamboree In The Hills," taken from live concert tapes of a festival in St. Clairsville, Ohio, have been very popular. According to Hourigan, the Cash special set a record by clearing 500 stations, including all 100 of the top 100 markets. For New Year's Eve weekend, Mutual will run a country music countdown for 1980, hosted by Anne Murray and Mike Fitzgerald of WHN in New York, and produced by WHN PD Ed Salamon. Hourigan said that Mutual could be expected to come up with more country programming in the future, citing the "absolute explosion of interest" in the area.

Networks

The ABC Network has also jumped on the country bandwagon (or tour bus) with the announcement of "The Silver Eagle: The Cross Country Music Show," which will present top artists recorded at top country clubs and concert halls around the country. The show will feature interview segments in addition to concert footage.

The NBC Network also has increased country music programming planned, beginning with a special CMA post-awards show to air Monday, October 13, live from the Grand Ole Opry. Co-hosted by Bill Anderson and Ralph Emery, the show will feature interviews with CMA Awards winners.

A Star Is Honored



During a recent concert tour of Canada, CBS recording artist Kris Kristofferson was presented with a number of platinum album awards, including a quadruple platinum plaque signifying sales of more than 400,000 units, for "A Star Is Born." Pictured at the ceremonies are, from left: Bill Bannon, director of artist and media relations; Bill Anderson, Columbia product manager, CBS Canada; Liz Braun, national manager, press publicity, CBS Canada; Kristofferson; and Charlie Camilleri, director, artist development, CBS Canada.

CMA Fan Fair Survey Set for Distribution

■ NASHVILLE — Jerry Strobel, public relations manager for the Grand Ole Opry, has announced that registrants for the annual Grand Ole Opry Birthday Celebration (Oct. 13-18) will receive copies of the CMA's 1980 Fan Fair Survey Results along with their registration packets.

The survey, taken this June at Fan Fair and conducted by the Country Music Association with the cooperation of the Grand Ole Opry, polled fans on country music listening, record buying, reading, and concert attendance habits. Over 4700 of Fan Fair's 15,000 registrants completed and returned the CMA questionnaires.

Included among the findings taken from interviews of people who traveled to Nashville for Fan Fair were: (percentages noted represent the highest response in each category) family income \$20,000 to \$29,999, 30 percent; reside in small town, 30 percent; \$30 or more spent on entertainment each month, 33 percent; visited Nashville four times or more, 41 percent; buy four to seven country recordings each year, 31 percent; listen to full-time country radio station most frequently, 63 percent; have bought records from TV adds, 44 percent; most frequently buy country records at discount stores, 33 percent; attend four or more live country shows each year, 46 percent.

Top Billing, Inc. Promotes Roberts

■ NASHVILLE—Top Billing, Inc. has announced the appointment of Susan Roberts as the company's new director of administrative services. Roberts formerly handled tour publicity in the company's creative services division. Roberts was previously employed by MCA Records Nashville for five years.

Aristo Associates Off to a Great Start

■ Jeff Walker, president of Aristo Music Associates, Inc., has announced a dramatic increase in the activity of his company. Only five months after its formation, the company represents several music-related clients covering a broad range of business management services.

Aristo clients include the Shority Lavender Talent Agency, Biff Collie's "Inside Nashville," and Con Brio Productions and publishing.

Don Williams Is Number One—Again

By AL CUNNIFF

■ NASHVILLE — When Don Williams' latest single "I Believe In You" went number one on *Record World's* Country Singles Chart two weeks ago, that was nothing unusual for the MCA artist. He has reached the chart top before with 13 of his 17 MCA single releases.

Important Song

But what made the occasion special for Williams was the song itself, a Roger Cook-Sam Hogin composition that weds a carefree, simple melody to a lyric that makes a remarkably contemporary statement.

"I feel this is a very, very important song for me," Williams told *Record World*. "To me it's reminiscent of the slow dance tunes of the 1950s or so, but it has a real modern lyric. Garth Fundis (Don's engineer and co-producer) heard Roger playing the song before it was even done, and told him to finish it up and let me hear it. I usually change a song around a bit after hearing a demo, but I did this one just the way it was, minus some harmony parts."

Pozo Seco Singers

Williams has enjoyed astounding chart success in his relatively brief country recording career. The Texas-born singer enjoyed pop chart success with "Time," by the Pozo Seco Singers, which

he formed. The group split, then a business venture with his father-in-law in Texas failed, and Don found himself in Nashville, working with a young engineer named Allen Reynolds, whose ear he had already caught.

Three Top 10 Singles

Don's studio work with Allen (Williams was working for Jack's Music at the time) led to seven singles on Jack Clement's JMI label. Three of the singles went top 10 on *Record World* charts: "The Shelter of Your Eyes," "We Shall Be Together," and "Come Easy Morning," which was flipped for "Amanda."

Early Goal

Williams left JMI and in early 1974 struck a deal with Dot Records, then headed by Jim Fogsong, who admired Don's approach to country songs. Don has been with the same company since then, through ABC's acquisition of Dot, and the combined operation's absorption into MCA Records. Don's first Dot single, "I Wouldn't Want to Live If You Didn't Love Me," released in June of 1974, went number one. Since then each of his 17 singles has gone top 10, and all but one has gone top two.

"I never thought it would go so well," Williams said. "My early goal was to have complete con-

(Continued on page 76)

Backstage with Delbert



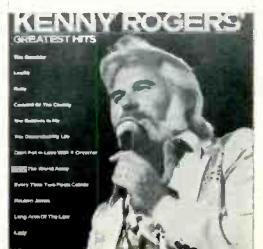
Delbert McClinton (center) was greeted backstage by his manager Don Light (left), and MSS Records president Michael Barnett after McClinton's recent appearance at Nashville's Exit/In. McClinton's debut Capitol/MSS album is "Jealous Kind."

PICKS OF THE WEEK

SINGLE **DEBBY BOONE, "TAKE IT LIKE A WOMAN"** (prod.: Larry Butler) (writer: N. Sallitt) (Al Gallico/Turtle, BMI) (3:20). Debby does a fine job with this pretty, blue ballad told from the woman's point of view. The clear, crisp production opens quietly, then builds to a full sound. Warner Bros. 49585.

SLEEPER **JANIE FRICKE, "DOWN TO MY LAST BROKEN HEART"** (prod.: Jim Ed Norman) (writer: C. Rains) (Jensing/Chick Rains, BMI) (2:28). Fricke's polished vocal is perfect for this song with a classic country structure and sound geared for wide airplay. Columbia 1-11384.

ALBUM **KENNY ROGERS, "GREATEST HITS."** This album's chart potential speaks for itself, with such titles as "The Gambler," "Lucille," "Ruby," "She Believes In Me," "Love the World Away," "You Decorated My Life," and others, including Kenny's new single, "Lady." Liberty LOO-1072.



Nashville Report

By AL CUNNIFF

■ Elektra artist **Charlie Rich** and producer **Billy Sherrill** were at work in the studio together for the first time in years Wednesday (8) when they cut tracks at CBS Studios here for the "Take This Job and Shove It" soundtrack . . . United Talent has signed **Helen Cornelius** for exclusive booking . . . **Patti Caines**, a former member of the Wheeling, W. Va. Jamboree, has reportedly replaced Sue Powell as a singer in **Dave Rowland and Sugar**. Sue left to pursue a solo career.

Mel Tillis' publishing operation has new cuts by the **Oak Ridge Boys** ("Beautiful You") and **Conway Twitty and Loretta Lynn** ("Look What Your Lovin' Does to Me"), reports Raleigh Squires . . . **Joe English**, former drummer for **Paul McCartney and Wings** and **Sea Level**, has moved to Nashville . . . "Street Hits—The Record Album," a compilation of 10 songs by 10 Nashville area artists, has been released by WKDF-FM here. Proceeds will benefit the Muscular Dystrophy Association.

Forbes magazine's Oct. 13 issue has an in-depth report on the growth of the country music industry which includes the opinions of manager-agent **Jim Halsey**, Loretta Lynn's manager **David Skepner**, and RCA VP **Mel Ilberman** . . . Tree International has formed a medical research fund in memory of **Pam Hudson**, a Tree employee who died at age 35 last month. At the time of her death Pam was an administrative assistant in Tree's professional department. Those wishing to contribute may send a check payable to The Pamela Woodward Hudson Neurological Research Fund, c/o Dr. Gary Duncan, Vanderbilt Medical Center, Dept. of Neurology, Nashville, Tenn. 37232.

Chappell/Intersong publishers have three songs inside this week's *Record World* Country Singles Chart: "Faded Love" (5), "I'm Not Ready Yet" (6 bullet), and "Old Flames" (15) . . . **Skeeter Davis** is back making country records for the first time in years. Her "The Rose," backed with "I Love You (Bigger Than Texas)," is out on Part 2 Records . . . **Cristy Lane** packed 'em in recently at the Gila County Fair in Globe, Ariz. The fair set an attendance record.

IN THE STUDIO: French star **Eddy Mitchell** recorded for a week recently at the Sound Emporium . . . Woodland Sound Studios was cutting **John Conlee, Marty Haggard, Rafe Van Hoy, and Conway Twitty and Loretta Lynn** . . . Muscle Shoals Sound Studios was cutting **Jimmy Buffett, Dr. Hook, Millie Jackson**, and others.

This week's Exit/In lineup includes **Mickey Gilley** and **Johnny Lee** (14), the **Bellamy Brothers** and **John Anderson** (**Tony Joe White** plays the early show) (15), **Bobby Bare** and **Lacy J. Dalton** (16), and **Rodney Crowell** and **Rosanne Cash** (17) . . . **John Hartford** plays the Exit/In Oct. 24 . . . The **David Grisman Quartet** plays Vanderbilt University's Sarratt Student Center Oct. 16.

Tessler Talent has signed **Bobby G. Rice, Tom Grant, and Sheb Wooley** for booking representation . . . The **Nashville Superpickers** have signed a booking and management contract with Bob Bean Talent here . . . The American Song Festival, based in Hollywood, has announced these country song winners: amateur category, "Dam These Tears," by **Jay Baker, Gloria Gold, and Toni Beck**, and professional category, "Somebody's Lyin' to Someone," by **Mike Martin**.

Don Everly sang a few tunes with **John Prine** during Prine's recent Exit/In show. **Riders in the Sky** were the opening act . . . **Jerry Reed** will be a special performer in an Opryland-produced halftime show during the upcoming Orange Bowl football game . . . Danny Davis Productions' new address is 1300 Division, Suite 104, with a 37203 zip. Their P.O. box address is the same . . . **Chet Atkins** recently donated one of his custom-made guitars to the Smithsonian Institute. **Hascal Haile**, who designed the instrument, was on hand for the donation in Washington, D.C.

The Nashville chapter of NARAS recently gave \$500 scholarships to two Belmont College music business students.

Country Hotline

By MARIE RATLIFF

MOST ADDED CHART CONTENDERS

Johnny Lee — "One In A Million"

Burt Reynolds — "Let's Do Something Cheap and Superficial"

Merle Haggard — "I Think I'll Just Stay Here and Drink"

Bobby Goldsboro is starting to move with "Goodbye Marie" at KRAK, KNIX, KMPS, WBAM, KFDI, KSOP, KEBC, KWJJ, KRMD, KGA, WCMS, WSM.



Bobby Goldsboro

Lynn Anderson's "Blue Baby Blue" is on KIKK, KMPS, KSSS, WBAM, KEBC, KVOO, KRMD, KFDI, WSLR, WKKN, KGA.

Newcomer Jim Seal is getting early attention on "Bourbon Cowboy" at WBAM, KFDI, KRMD, WPNX, KDJW, KVOO, KGA. Wayne Kemp has adds on

"Leave This World Loving You" at KEBC, WTMT, WIRK, KVOO, KRMD, KFDI, KBUC, WIVK, WCXI.

Danny Davis has spins on "Colinda" at WIVK, KEBC, KSOP, WSLC. Jimmie Peters has action in the Southwest on "No One As Married As Me."

Troy Shondell revives the Bobby Darin classic "(Sittin' Here) Lovin' You", already added at WDEN, KEBC, WQIK, WSLC, WGTO, WCXI.



Lynn Anderson

Super Strong: Kenny Rogers, Ronnie Milsap, Bellamy Brothers, Barbara Mandrell, Mickey Gilley, Billy "Crash" Craddock, Conway Twitty, Reba McEntire.

Gene Watson's just shipped "No One Will Ever Know" already added at KSO, KSSS, KFDI, KEBC, WSLR, KNEW.

Dean Dillon is seeing action on "Nobody in His Right Mind" at WBAM, KEBC, KBUC, KFDI, WDEN. Donna Fargo's "Seeing Is Believing" playing at WDEN, KEBC, KBUC, KSSS,

Adds showing on Mel Street's "Who'll Turn Out To Lights" at KEBC, WIRK, KVOO, KRMD, KFDI, WTMT, KMPS, WTOD, KYNN.

SURE SHOTS

Merle Haggard — "I Think I'll Just Stay Here and Drink"

Debby Boone — "Take It Like A Woman"

LEFT FIELDERS

Chris Waters — "My Lady Loves Me (Just As I Am)"

Brenda Frazier — "I've Given Up Giving In To The Blues"

Poco — "Midnight Rain"

AREA ACTION

Micki Fuhrman — "Hold Me, Thrill Me, Kiss Me" (KRMD, KDJW, KVOO, WBAM)

Tim Rex — "Arizona Highway" (WPNX, WFAI)

David Houston — "The Bottom Line" (WTOD, KEBC, KVOO)

McClain Promo Set

■ NASHVILLE—Epic Records and Top Billing Inc. have announced a major promotion effort in support of Epic recording artist Charly McClain's new album, "Who's Cheatin' Who." Geared around a major-market west coast tour arranged by Top Billing and Epic, the push will involve radio interviews and promotions, album and ticket giveaways, and major local media efforts.

Rich Schwan, national promotion director with Epic Records-Nashville, is overseeing the McClain radio contests and promotions, which will involve giveaways and live interviews.

Mary Ann McCready, director of artist development for CBS Records-Nashville, has coordinated the regional development campaign, which will bring McClain on her first visits to a number of key western markets.

Thanks To Our HIT Songwriters

Dean Dillon

Dennis Morgan

Kye Fleming

Geof Morgan

Gary Harrison

Don Pfrimmer

Archie Jordan

Charles Quillen

Naomi Martin

Kent Robbins

Blake Mevis

John Schweers

Gene Miller

David Wills

"The Piggys" Tom, Howie, Ronnie

WE ARE REALLY MOVING!



Pi-Gem / CHESS MUSIC
25 Music Square East
Nashville, TN. 37203

Country Singles

OCTOBER 18, 1980

TITLE, ARTIST, Label, Number

OCT. 18	OCT. 11		WKS. ON CHART
1	1	I BELIEVE IN YOU DON WILLIAMS MCA 41304 (2nd Week)	9
2	4	THEME FROM THE DUKES OF HAZZARD (GOOD OLE BOYS) WAYLON/RCA 12067	9
3	6	ON THE ROAD AGAIN WILLIE NELSON/Columbia 1 11351	8
4	2	LOVING UP A STORM RAZZY BAILEY/RCA 12062	13
5	3	FADED LOVE WILLIE NELSON & RAY PRICE/Columbia 1 11329	11
6	8	I'M NOT READY YET GEORGE JONES/Epic 9 50922	9
7	5	DO YOU WANNA GO TO HEAVEN T. G. SHEPPARD/ Warner/Curb 49515	13
8	15	OLD HABITS HANK WILLIAMS, JR./Elektra/Curb 47016	8
9	12	PECOS PROMENADE TANYA TUCKER/MCA 41305	9
10	11	STARTING OVER TAMMY WYNETTE/Epic 9 50915	11
11	16	STEPPIN' OUT MEL TILLIS/Elektra 47015	8
12	17	COULD I HAVE THIS DANCE ANNE MURRAY/Capitol 4920	7
13	18	HARD TIMES LACY J. DALTON/Columbia 1 11343	8
14	14	WOMEN GET LONELY CHARLY McCLAIN/Epic 9 50916	11
15	7	OLD FLAMES CAN'T HOLD A CANDLE TO YOU DOLLY PARTON/RCA 12040	14
16	19	SWEET SEXY EYES CRISTY LANE/United Artists 1369	10
17	21	OVER THE RAINBOW JERRY LEE LEWIS/Elektra 47026	7
18	27	SHE CAN'T SAY THAT ANYMORE JOHN CONLEE/MCA 41321	6
19	22	THE BOXER EMMYLOU HARRIS/Warner Bros. 49551	6
20	23	IF YOU EVER CHANGE YOUR MIND CRYSTAL GAYLE/ Columbia 1 11359	6
21	25	TEXAS BOUND AND FLYIN' JERRY REED/RCA 12083	8
22	9	YESTERDAY ONCE MORE MOE BANDY/Columbia 1 11305	13
23	30	ALWAYS PATSY CLINE/MCA 41303	9
24	29	A PAIR OF OLD SNEAKERS GEORGE JONES & TAMMY WYNETTE/Epic 9 50930	7
25	26	THEY NEVER LOST YOU CON HUNLEY/Warner Bros. 49528	10
26	33	THAT'S THE WAY A COWBOY ROCKS AND ROLLS JACKY WARD/Mercury 57032	6
27	35	BROKEN TRUST BRENDA LEE/MCA 41322	5
28	32	TUMBLEWEED SYLVIA/RCA 12077	7
29	34	WHY LADY WHY ALABAMA/RCA 12091	5
30	31	HARD HAT DAYS AND HONKY TONK NIGHTS RED STEAGALL/Elektra 47014	9
31	37	YOU ALMOST SLIPPED MY MIND CHARLEY PRIDE/RCA 12100	4
32	36	IN MEMORY OF A MEMORY JOHNNY PAYCHECK/Epic 9 50923	8
33	41	TAKE ME TO YOUR LOVIN' PLACE LARRY GATLIN & THE GATLIN BROS. BAND/Columbia 1 11369	4
34	42	LADY KENNY ROGERS /Liberty 1380	2
35	39	NIGHT GAMES RAY STEVENS/RCA 12069	6
36	43	SMOKY MOUNTAIN RAIN RONNIE MILSAP/RCA 12084	2
37	10	PUT IT OFF UNTIL TOMORROW/GONE AWAY THE KENDALLS/Ovation 1154	13
38	45	LOVERS LIVE LONGER BELLAMY BROTHERS/Warner/Curb 49573	2
39	44	NORTH OF THE BORDER JOHNNY RODRIGUEZ/Epic 9 50932	5
40	48	NEVER BE ANYONE ELSE R. C. BANNON/Columbia 1 11346	6
41	46	BABY I'M A WANT YOU STEPHANIE WINSLOW/ Warner Bros. 49557	5
42	47	ROSE'S ARE RED FREDDIE HART/Sunbird 7553	5
43	64	THE BEST OF STRANGERS BARBARA MANDRELL/MCA 51001	2
44	49	UNTIL THE BITTER END KENNY SERRATT/MDJ 1005	6
45	53	DRINK IT DOWN LADY REX ALLEN, JR./Warner Bros. 49562	4
46	54	THERE'S ANOTHER WOMAN JOE STAMPLEY/Epic 9 50934	4
47	52	FOOD BLUES BOBBY BARE/Columbia 1 11365	4
48	78	THAT'S ALL THAT MATTERS MICKEY GILLEY/Epic 9 50940	2
49	56	ANOTHER TEXAS SONG EDDY RAVEN/Dimension 1011	5
50	63	DON'T IT MAKE YA WANNA DANCE BONNIE RAITT/ Full Moon/Asylum 47033	3
51	58	TAKE THIS HEART DON KING/Epic 9 50928	5



52	55	DREAM LOVER TANYA TUCKER & GLEN CAMPBELL/MCA 41323	4
53	67	TEXAS IN MY REAR VIEW MIRROR MAC DAVIS/ Casablanca 2305	2
54	60	CAN'T KEEP MY MIND OFF OF HER MUNDO EARWOOD/ GMC 111	5
55	57	OUTRUN THE SUN JIM CHESNUT/United Artists 1372	6
56	62	A LITTLE GROUND IN TEXAS THE CAPITALS/Ridgetop 01080	4
57	68	A MAN JUST DON'T KNOW WHAT A WOMAN GOES THROUGH CHARLIE RICH/Elektra 47047	2

CHARTMAKER OF THE WEEK

58	—	A REAL COWBOY BILLY "CRASH" CRADDOCK Capitol 4935	1
59	—	A BRIDGE THAT JUST WON'T BURN CONWAY TWITTY/ MCA 51011	1
60	13	WHEN SLIM WHITMAN/Epic/Cleveland International 9 50912	12
61	40	GONE RONNIE McDOWELL/Epic 9 50925	9
62	28	BOMBED, BOOZED AND BUSTED JOE SUN/Ovation 1152	11
63	24	HEART OF MINE OAK RIDGE BOYS/MCA 41280	14
64	38	FREE TO BE LONELY AGAIN DEBBY BOONE/Warner/Curb 49281	13
65	—	I CAN SEE FOREVER IN YOUR EYES REBA McENTIRE/ Mercury 57034	1
66	20	LOOKIN' FOR LOVE JOHNNY LEE/Full Moon/Asylum 47004	14
67	88	HE GIVES ME DIAMONDS, YOU GIVE ME CHILLS MARGO SMITH/Warner Bros. 49569	2
68	69	DRINKIN' THEM LONG NECKS ROY HEAD/Elektra 47029	4
69	79	LOVE CRAZY LOVE ZELLA LEHR/RCA 12073	2
70	76	ME AND THE BOYS IN THE BAND TOMMY OVERSTREET/ Elektra 47041	3
71	83	LOVE INSURANCE LOUISE MANDRELL/Epic 9 50935	3
72	91	SOMEBODY'S KNOCKIN' TERRI GIBBS/MCA 41309	2
73	74	THE LIGHT OF MY LIFE DAVID WILLS/United Artists 1375	5
74	51	IF THERE WERE NO MEMORIES JOHN ANDERSON/ Warner Bros. 49275	13
75	94	SWEET RED WINE GARY MORRIS/Warner Bros. 49564	2
76	50	RAISIN' CANE IN TEXAS GENE WATSON/Capitol 4898	13
77	61	LET'S KEEP IT THAT WAY MAC DAVIS/Casablanca 2286	16
78	65	MAKING PLANS PORTER WAGONER & DOLLY PARTON/ RCA 11983	19
79	80	NOT EXACTLY FREE O. B. McCLINTON/Sunbird 7554	3
80	59	CHARLOTTE'S WEB STATLER BROTHERS/Mercury 57031	15
81	—	GIVING UP EASY LEON EVERETTE/RCA 12111	1
82	71	MISERY AND GIN MERLE HAGGARD/MCA 41255	16
83	86	HALF TIME J. W. THOMPSON/NSD 62	3
84	89	IF I COULD SET MY LOVE TO MUSIC JERRY WALLACE/ Door Knob 134	2
85	90	WHO WERE YOU THINKIN' OF DANDY & THE DOOLITTLE BAND/Columbia 1 11355	2
86	97	AM I THAT EASY TO FORGET ORION/Sun 1156	2
87	87	WHERE DID THE MONEY GO HOYT AXTON/Jeremiah 1008	3
88	72	HE'S OUT OF MY LIFE JOHNNY DUNCAN & JANIE FRICKE/ Columbia 1 11312	15
89	70	BACK WHEN GAS WAS 30 CENTS A GALLON TOM T. HALL/ RCA 12066	10
90	66	WHILE I WAS MAKIN' LOVE TO YOU SUSIE ALLANSON/ United Artists 1365	11
91	73	WORKIN' MY WAY TO YOUR HEART DICKEY LEE/Mercury 57027	13
92	82	I'M STILL IN LOVE WITH YOU LARRY G. HUDSON/Mercury 57029	10
93	93	ARE WE DREAMIN' THE SAME DREAM/ROARIN' GARY STEWART/RCA 12081	4
94	95	DON'T TOUCH THAT DIAL ENGELBERT/Epic 9 50933	2
95	96	REGRETS CAROL CHASE/Casablanca 2301	3
96	92	I LEARNED ALL ABOUT CHEATIN' FROM YOU BECKY HOBBS/Mercury 57033	3
97	98	SAFE IN THE ARMS OF YOUR LOVE (COLD IN THE STREETS) JIM WEATHERLY/Elektra 47027	2
98	—	FALLING IN TROUBLE AGAIN SHERRY BRANE/EIO 1129	1
99	85	FAMILY BIBLE WILLIE NELSON/MCA 41313	5
100	84	COLD LONESOME MORNING JOHNNY CASH/Columbia 1 11340	9



A Month In The Country Wherever You Are



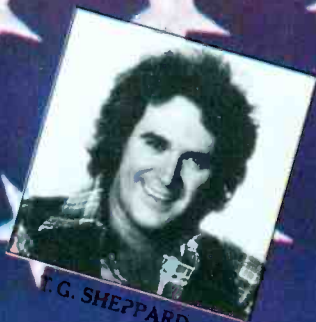
Watch the Country Music Association Awards Show,
Monday, October 13th 1980,
CBS Television, 8:30p.m. CDT



Give the gift
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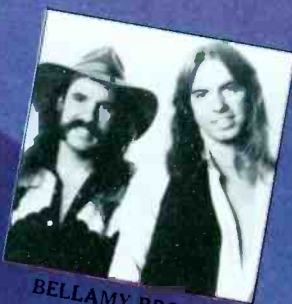
DEBBY BOONE



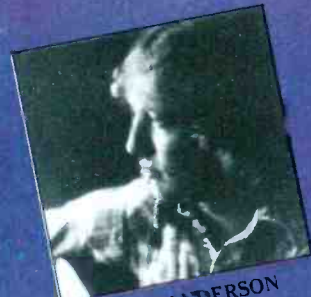
T.G. SHEPPARD



EMMYLOU HARRIS



BELLAMY BROS.



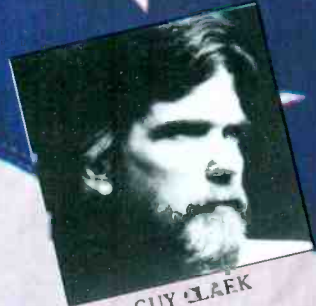
JOHN ANDERSON



REX ALLEN



JIMMI GANNON



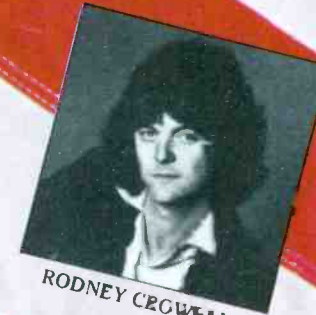
GUY CLARK



CAROLE ANN CARTER



BIG AL DOWNING



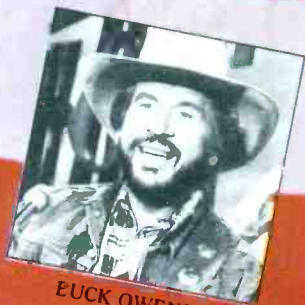
RODNEY CROWELL



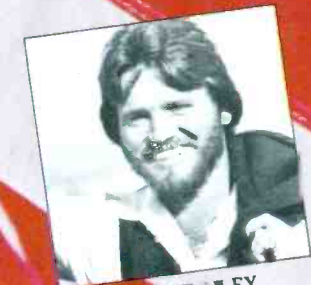
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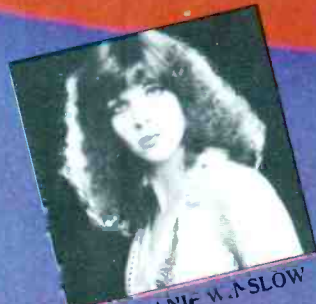
GAIL DAVIES



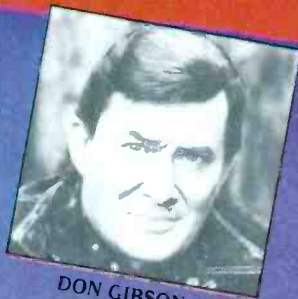
BUCK OWENS



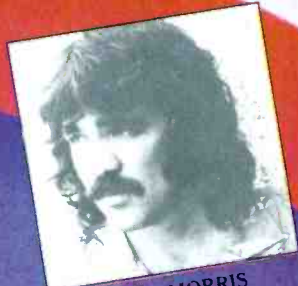
CON HUNLEY



STEPHANIE W. A. SLOW



DON GIBSON



GARY MORRIS



MARGO SMITH

The People Who Make Our Country Great



Record World Disco File Top 50

OCTOBER 18, 1980

OCT. 18	OCT. 11		WKS. ON CHART
1	1	CAN'T FAKE THE FEELING GERALDINE HUNT/Prism (12") PDS 405	11
2	3	I NEED YOUR LOVIN' TEENA MARIE/Gordy (12"★) G8997M1 (Motown)	7
3	2	LOVE SENSATION LOLEATTA HOLLOWAY/Gold Mind (12") GG 505 (Salsoul)	14
4	5	SELL MY SOUL/FEVER SYLVESTER/Fantasy/Honey (12"★/LP cut) F 9601	5
5	4	ANOTHER ONE BITES THE DUST QUEEN/Elektra (12"★) 5E 513	11
6	7	FUNTIME PEACHES & HERB/Polydor/MVP (12"★) PD 1 6298	5
7	14	SHOOT YOUR BEST SHOT LINDA CLIFFORD/RSO (LP cuts) RS 1 3037	3
8	9	IF YOU COULD READ MY MIND VIOLA WILLS/Ariola (12") OP 2203 (Arista)	4
9	8	CERCHEZ PAS/BOOGIE TALK/MUSIC MAKES MY NIGHT MADLEEN KANE/Chalet (LP cuts) CH 0701 (Prelude)	6
10	15	THE WANDERER DONNA SUMMER/Geffen (12"★) 94563 (WB)	4
11	11	FUNKIN' FOR JAMAICA (N.Y.) TOM BROWNE/Arista/GRP (12"★) GRP 5008	9
12	28	LOVELY ONE JACKSONS/Epic (12"★) FE 36424 (CBS)	2
13	16	IT'S NOT WHAT YOU GOT (IT'S HOW YOU USE IT) CARRIE LUCAS/Solar (12") YD 12086 (RCA)	6
14	22	HOW LONG LIPPS, INC./Casablanca (12"★) NBLP 7242	3
15	6	GIVE ME THE NIGHT/LOVE X LOVE GEORGE BENSON/Qwest/WB (12"★) HS 3453	15
16	26	LET'S GET FUNKY TONIGHT EVELYN "CHAMPAGNE" KING/RCA (12"★) AFL1 3543	3
17	12	QUE SERA MI VIDA (IF YOU SHOULD GO) GIBSON BROTHERS/Mango (12") MPLS 7783	14
18	24	IT'S A WAR/I'M READY KANO/Emergency (12"★) EMLP 7505	22
19	34	PRIVATE IDAHO/PARTY OUT OF BOUNDS B-52'S/Warner Bros. (12"★) BSK 3471	4
20	13	I'M COMING OUT/UPSIDE DOWN DIANA ROSS/Motown (LP cut/12"★) M8 936 M1	18
21	18	DREAMS AND DESIRE/THE ONE TONIGHT FEVER/Fantasy (12"★) 897	6
22	10	I'VE JUST BEGUN TO LOVE YOU DYNASTY/Solar (12") YD 12027 (RCA)	16
23	25	WHIP IT/GATES OF STEEL DEVO/Warner Bros. (12"★) BSK 3435	8
24	18	BREAKAWAY/WHAT'S ON MY MIND/DON'T LET YOUR CHANCE GO BYE WATSON BEASLEY/Warner Bros. (12"★) BSK 3445	23
25	17	DOES IT FEEL GOOD B.T. EXPRESS/Columbia (12"★) JC 36333	11
26	23	MORE BOUNCE TO THE OUNCE ZAPP/Warner Bros. (12"★) BSK 3463	5
27	35	GIVE IT ON UP (IF YOU WANT TO) MTUME/Epic (12") 48 50918 (CBS)	4
28	20	SATURDAY NIGHT/STARS IN YOUR EYES HERBIE HANCOCK/Columbia (12"★) JC 36415	24
29	30	FEAR/I STRIP YOU EASY GOING /Importe 12 (12") MP 307	5
30	27	NIGHT CRUISER/GROOVITATION DEODATO/Warner Bros. (12"★) BSK 3467	6
31	36	BOOGIE TO THE BOP MANTUS/SMI (12") 0002	3
32	39	UNDERWATER HARRY THUMANN/Uniwave (LP cut) WLP 1007 (Import Canada)	6
33	40	FEEL GOOD, PARTY TIME J.R. FUNK AND THE LOVE MACHINE/Brass (12") BRDS 2511	2
34	41	UPTOWN PRINCE/Warner Bros. (12"★) 49559	2
35	37	CAPRICORN CAPRICORN/Emergency (12") EMDS 6511	4
36	21	RED LIGHT/FAME LINDA CLIFFORD/IRENE CARA ("FAME" ORIGINAL SOUNDTRACK)/RSO (12") RX 13080	20
37	33	LADY OF THE NIGHT RAY MARTINEZ AND FRIENDS/Importe 12 (12") MP 306	11
38	32	IS IT ALL OVER MY FACE? LOOSE JOINTS/West End (12") WES 22129	9
39	—	ALL MY LOVE L.A.X./Prelude (12") PRL D 527	1
40	—	GET DOWN, GET DOWN MELODY STEWART/Roy B. (12") RBDS 2512	1
41	31	FOR YOUR LOVE IDRIS MUHAMMAD/Fantasy (12"★) F 9598	8
42	47	IN THE FOREST/YOUR EYES BABY'O/Baby'O (12"•) BO 1000	26
43	45	COULD I BE DREAMING/WE'VE GOT THE POWER POINTER SISTERS/Planet (LP cuts) P 9 (Elektra/Asylum)	2
44	42	JUST LET ME DANCE SCANDAL/Sam (12") 12333	7
45	—	PARTY VIBES/SHAME, SHAME, SHAME IKE TURNER FEATURING TINA TURNER/Fantasy (12"★) F 9597	1
46	46	SLIP AND DIP COFFEE/De-Lite (12"★) DSR 9520 (Mercury)	8
47	—	EVERYBODY GET DOWN MOUZON'S ELECTRIC BAND/Vanguard (12") SPV 36	1
48	29	LOVE DON'T MAKE IT RIGHT ASHFORD & SIMPSON/Warner Bros. (12"★) HS 3458	14
49	48	I HEARD IT IN A LOVE SONG McFADDEN & WHITEHEAD/TSOP (12"★) JZ 36773 (CBS)	3
50	38	EMOTIONAL RESCUE/DANCE PART I ROLLING STONES/Rolling Stones (12"★/LP cut) COC 16016 (Atlantic)	13

(★ non-commercial 12", • discontinued)

Disco File (Continued from page 16)

CRACK THAT WHIP! We've been meaning to round up some of the new dance rock releases for some time; with the crossover of Devo and the B-52's to pop and disco, the new-wave genre seems more accessible than ever. The highlight, and a perfect sampler for a novice listener (like this writer) is the "Times Square" soundtrack on RSO, which follows the eclectic, best-of approach that made the "Saturday Night Fever" album sparkle so. It's particularly noticeable that material was chosen so as to capture the sense of passion that permeates much of the new rock, without the nihilism. This is immediately evident on the original, "Your Daughter Is One," sung by film leads **Robin Johnson** and **Trini Alvarado**, which almost has a sense of exorcism in its recitation of racist expletives. The album also includes well-respected classics by **Lou Reed**, **Talking Heads** and **Patti Smith**; other high points include the **Cure's** "Grinding Halt," **Roxy Music's** almost-disco "Same Old Scene," **Suzi Quatro's** very

Giorgio "Rock Hard" and our favorite moment on the album, the segue from "Your Daughter Is One" to the **Ruts'** "Babylon's Burning." More notes on **David Bowie**, **Robert Palmer**, the **Chipmunks**, **Ultravox** and **Yellow Magic Orchestra** next week.

NOTES: We'd like to call attention to a slight misprint on the label of one of our new chart records: "Everybody Get Down" by Mouzon's Electric Band is four-and-a-half minutes long, not three. In our grasping for adjectives in reference to **Bette Midler's** "Divine Madness," we forgot to mention two other familiar faces in her "Greek chorus," the Staggering Harlettes. Alongside charter member **Ula Hedwig** were none other than **Diva Grey**, featured on recent albums by Oyster and Bionic Boogie, and **Jocelyn Brown**, who's been heard with Musique, Bionic Boogie, Inner Life and Change. All three were very tasteful.

A/C Chart

OCTOBER 18, 1980

OCT. 18	OCT. 11		WKS. ON CHART
1	1	WOMAN IN LOVE BARBRA STREISAND Columbia 1 11364 (3rd Week)	7
2	2	XANADU OLIVIA NEWTON-JOHN/ELO/MCA 41285	10
3	7	JESSE CARLY SIMON/Warner Bros. 49518	10
4	4	UPSIDE DOWN DIANA ROSS/Motown 1494	11
5	9	LOOK WHAT YOU'VE DONE TO ME BOZ SCAGGS/ Columbia 1 11349	9
6	6	ALL OUT OF LOVE AIR SUPPLY/Arista 0520	18
7	12	NEVER KNEW LOVE LIKE THIS BEFORE STEPHANIE MILLS/ 20th Century Fox 2460 (RCA)	8
8	15	LADY KENNY ROGERS/Liberty 1380	3
9	10	HE'S SO SHY POINTER SISTERS/Planet 47916 (E/A)	8
10	11	REAL LOVE DOOBIE BROTHERS/Warner Bros. 49503	7
11	5	LOOKIN' FOR LOVE JOHNNY LEE/Full Moon/Asylum 47004	13
12	3	LATE IN THE EVENING PAUL SIMON/Warner Bros. 49511	11
13	16	ON THE ROAD AGAIN WILLIE NELSON/Columbia 1 11351	5
14	8	DRIVIN' MY LIFE AWAY EDDIE RABBITT/Elektra 46656	17
15	13	GIVE ME THE NIGHT GEORGE BENSON/Qwest/WB 49505	13
16	14	NO NIGHT SO LONG DIONNE WARWICK/Arista 0527	12
17	19	MIDNIGHT ROCKS AL STEWART/Arista 0552	6
18	20	COULD I HAVE THIS DANCE ANNE MURRAY/Capitol 4920	6
19	18	HOT ROD HEARTS ROBBIE DUPREE/Elektra 47005	12
20	23	DREAMING CLIFF RICHARD/EMI-America 8057	4
21	17	DON'T ASK ME WHY BILLY JOEL/Columbia 1 11331	11
22	27	YOU'VE LOST THAT LOVIN' FEELING DARYL HALL & JOHN OATES/RCA 12103	3
23	25	HOW DO I SURVIVE AMY HOLLAND/Capitol 4884	5
24	21	SAILING CHRISTOPHER CROSS/Warner Bros. 49507	18
25	31	MORE THAN I CAN SAY LEO SAYER/Warner Bros. 49565	3
26	29	WHO'LL BE THE FOOL TONIGHT LARSEN-FEITEN BAND/ Warner Bros. 49282	5
27	33	OUT HERE ON MY OWN IRENE CARA/RSO 1048	3
28	35	WITHOUT YOUR LOVE ROGER DALTRY/Polydor 2121	3
29	32	IF YOU EVER CHANGE YOUR MIND CRYSTAL GAYLE/ Columbia 1 11359	3

CHARTMAKER OF THE WEEK

30	—	NEVER BE THE SAME CHRISTOPHER CROSS Warner Bros. 49580	1
31	22	YOU'RE THE ONLY WOMAN (YOU & I) AMBROSIA/ Warner Bros. 49508	13
32	24	YOU'LL ACCOMP'NY ME BOB SEGER/Capitol 4904	10
33	36	IF THIS IS LOVE MELISSA MANCHESTER/Arista 0551	5
34	39	I'M COMING OUT DIANA ROSS/Motown 1491	2
35	34	YOU CAN CALL ME BLUE MICHAEL JOHNSON/EMI- America 8054	4
36	26	ONE IN A MILLION YOU LARRY GRAHAM/Warner Bros. 49221	12
37	—	I BELIEVE IN YOU DON WILLIAMS/MCA 41304	1
38	30	MY PRAYER RAY, GOODMAN & BROWN/Polydor 2116	8
39	—	LET ME BE YOUR ANGEL STACY LATTISAW/Cotillion 46001 (Atl)	1
40	37	ALL OVER THE WORLD ELO/MCA 41289	8
41	44	LIVE EVERY MINUTE ALI THOMSON/A&M 2260	2
42	28	MAGIC OLIVIA NEWTON-JOHN/MCA 41247	22
43	43	LETTING GO NEIL SEDAKA/Elektra 47017	4
44	46	THE WANDERER DONNA SUMMER/Geffen 49563 (WB)	2
45	38	SOMEONE THAT I USED TO LOVE NATALIE COLE/Capitol 4869	17
46	—	THAT GIRL COULD SING JACKSON BROWNE/Asylum 47036	1
47	41	LATE AT NIGHT ENGLAND DAN SEALS/Atlantic 3674	11
48	42	FIRST TIME LOVE LIVINGSTON TAYLOR/Epic 9 50894	14
49	47	DON'T YA WANNA PLAY THIS GAME NO MORE? ELTON JOHN/MCA 41293	6
50	48	FIRST LOVE SEALS & CROFTS/Warner Bros. 49522	7

NABOB Addresses Black Radio's Future

By KEN SMIKLE

■ WASHINGTON—Over 200 participants gathered for the fifth annual conference of the National Association of Black Broadcasters, which was held Sept. 29 and 30 at the headquarters of the National Association of Broadcasters. NABOB is a trade association that was established in 1977 to represent the black owners of broadcast properties in the U.S. At the time of its founding, all of its members were radio stations. Today there are slightly more than 100 black owned radio stations, broadcasting networks, UHF, VHF and cable television companies. Of this number at least 60 are NABOB members.

This year's conference dealt less with the day-to-day problems of station management and more with opportunities for the future. Topics addressed included financing, programming, technology, acquisitions, cable television opportunities, FCC issues and government advertising revenues. The highlight of the two-day session was speeches by FCC Commissioners Charles Ferris and Tyrone Browne. In his address at the first day's luncheon, Ferris reaffirmed the FCC's policy to encourage minority ownership of broadcast properties and said that the Commission understood the concerns that black radio station owners have regarding the FCC's inquiry into 9kHz spacing for the AM band. NABOB members, while in favor of the expansion, have been strongly suggesting that the FCC consider the competitive position such an expansion would put the minority broadcaster in.

tion would put the minority broadcaster in.

In his remarks on the second day, Commissioner Browne was firmer in his words to the broadcasters, telling them, "If you are running your station in a proper and efficient manner, you will be able to compete as well as you have in the past." NABOB is now in the process of filing a formal recommendation with the FCC on the 9kHz issue.

NABOB presented its Black Broadcast Pioneer award posthumously to Leroy Garrett, who along with his wife, Viola, founded WEUP-AM in Huntsville, Alabama in 1956. Garrett died in July.

CBS Records hosted a reception to honor nine black women station owners. The affair, which was presided over by LeBaron Taylor, VP of CBS Records, paid tribute to Cathy Liggins, Mildred Carter, Mary Forbes, Mary Bell, Viola Garrett, Ann Davis, Dorothy Brunson, Mutter Evans and Jacqueline Robinson.

Col Names McKeon To Album Promo Post

■ NEW YORK — Paul Rappaport, director, national album promotion, Columbia Records, has announced the appointment of Jim McKeon as associate director, national album promotion.

McKeon began with CBS Records in 1976 as Epic Records' album promotion manager for the Western region. Prior to that he worked in radio for nine years.

Musicians Win TRO in 'Quincy' Case

By SAMUEL GRAHAM

■ LOS ANGELES—The American Federation of Musicians, on strike against motion picture and television producers here since August, last Monday (6) won a temporary restraining order prohibiting the producers of the NBC-Television show "Quincy" from using musical soundtracks recorded prior to the strike.

The temporary restraining order, issued by Superior Court Judge Jerry Pacht, came the same day that the AFM had filed suit against Universal Studios, the producers of "Quincy," a suit in which the musicians alleged that the September 16 season premier of the show contained music that had been recorded for last season's shows. Bob Crothers, executive assistant to AFM president Victor Fuentealba, told the film trade paper the Hollywood Reporter that the use of music in any episode except the one for which that music was specifically

recorded violates the union's contract with producers. Although that contract expired on July 31, precipitating the strike, its provisions are in effect until a new pact is agreed upon.

Judge Pacht's temporary order effectively prohibits NBC from airing two new "Quincy" episodes, shows that also allegedly contained previously-recorded music tracks. His order also listed some 50 "John Does," thereby prohibiting other producers from attempting to use old music tracks as well. Both musicians and producers will return to court on October 20, when the matter of a preliminary injunction will be taken up.

Agreement Signed

As of Tuesday (7), interim agreements between the AFM and 38 producers had been signed, making it possible for musicians to work for those producers under union guidelines.

Retail Report Record World



OCTOBER 18, 1980

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

SALESMAN OF THE WEEK



TRIUMPH JACKSONS
Epic

TOP SALES

- TRIUMPH—Jacksons—Epic
- ONE STEP CLOSER—Doobie Brothers—WB
- GREATEST HITS—Kenny Rogers—Liberty
- GUILTY—Barbra Streisand—Col
- SCARY MONSTERS—David Bowie—RCA
- PARIS—Supertramp—A&M
- DEFACE THE MUSIC—Utopia—Bearsville
- CELEBRATE—Kool & the Gang—De-Lite

HANDLEMAN/NATIONAL

- A—Jethro Tull—Chrysalis
- GREATEST HITS—Anne Murray—Capitol
- GUILTY—Barbra Streisand—Col
- ONE STEP CLOSER—Doobie Brothers—WB
- PARIS—Supertramp—A&M
- PUCKER UP—Lipps, Inc.—Casablanca
- SCARY MONSTERS—David Bowie—RCA
- TIMES SQUARE—RSO (Soundtrack)
- WALK AWAY—Donna Summer—Casablanca
- WIDE RECEIVER—Michael Henderson—Buddah

MUSICLAND/NATIONAL

- ALIVE—Kenny Loggins—Col
- BEATIN' THE ODDS—Molly Hatchet—Epic
- GREATEST HITS—Kenny Rogers—Liberty
- GUILTY—Barbra Streisand—Col
- LOVE IS FAIR—Barbara Mandrell—MCA
- ONE STEP CLOSER—Doobie Brothers—WB
- PUCKER UP—Lipps, Inc.—Casablanca
- SHOGUN—RSO (Soundtrack)
- TELEKON—Gary Numan—Atco
- TIMES SQUARE—RSO (Soundtrack)

PICKWICK/NATIONAL

- ALIVE—Kenny Loggins—Col
- GREATEST HITS—Anne Murray—Capitol
- GUILTY—Barbra Streisand—Col
- LOVE IS FAIR—Barbara Mandrell—MCA
- ONE STEP CLOSER—Doobie Brothers—WB
- PARIS—Supertramp—A&M
- PUCKER UP—Lipps, Inc.—Casablanca
- TELEKON—Gary Numan—Atco
- WALK AWAY—Donna Summer—Casablanca

RECORD BAR/NATIONAL

- BLUE LAGOON—Marlin (Soundtrack)
- CIVILIZED EVIL—Jean-Luc Ponty—Atlantic
- DEFACE THE MUSIC—Utopia—Bearsville
- GREATEST HITS—Kenny Rogers—Liberty
- GUILTY—Barbra Streisand—Col
- HUMANS—Bruce Cockburn—Millennium

- HUMANESQUE—Jack Green—RCA
- LA TOYA JACKSON—Polydor
- TRIUMPH—Jacksons—Epic
- VICTORY—Narada Michael Walden—Atlantic

SOUND UNLIMITED/NATIONAL

- ARE HERE—Kings—Elektra
- CALL ON ME—Stephanie Mills—20th Century-Fox
- CELEBRATE—Kool & the Gang—De-Lite
- DEFACE THE MUSIC—Utopia—Bearsville
- GAMMA 2—Elektra
- GREATEST HITS—Kenny Rogers—Liberty
- HEARTLAND—Michael Stanley Band—EMI-America
- KURTIS BLOW—Mercury
- TRIUMPH—Jacksons—Epic
- VOICES—Hall & Oates—RCA

ALEXANDER'S/NEW YORK

- A—Jethro Tull—Chrysalis
- GREATEST HITS—Kenny Rogers—Liberty
- GUILTY—Barbra Streisand—Col
- LA TOYA JACKSON—Polydor
- LIVING IN A FANTASY—Leo Sayer—WB
- ONE STEP CLOSER—Doobie Brothers—WB
- PARIS—Supertramp—A&M
- PUCKER UP—Lipps, Inc.—Casablanca
- TRIUMPH—Jacksons—Epic
- WALK AWAY—Donna Summer—Casablanca

CRAZY EDDIE/NEW YORK

- AT PEACE WITH WOMAN—Jones Girls—Phila. Intl.
- CELEBRATE—Kool & the Gang—De-Lite
- GREATEST HITS—Anne Murray—Capitol
- GREATEST HITS—Kenny Rogers—Liberty
- NOTHIN' MATTERS—John Cougar—Riva
- ONE STEP CLOSER—Doobie Brothers—WB
- RAY, GOODMAN & BROWN II—Polydor
- SCARY MONSTERS—David Bowie—RCA
- TRIUMPH—Jacksons—Epic
- TRUE COLOURS—Split Enz—A&M

SAM GOODY/NEW YORK

- BARRY GOUDREAU—Portrait
- GREATEST HITS—Kenny Rogers—Liberty
- HONEYSUCKLE ROSE—Col (Soundtrack)
- KURTIS BLOW—Mercury
- NEW CLEAR DAYS—Vapors—UA
- NO MORE DIRTY DEALS—Johnny Van Zant—Polydor
- ONE STEP CLOSER—Doobie Brothers—WB
- PUCKER UP—Lipps, Inc.—Casablanca
- RAY, GOODMAN & BROWN II—Polydor
- SHINE ON—LTD—A&M

RECORD TAPE & COLLECTOR/BALTIMORE

- CIVILIZED EVIL—Jean-Luc Ponty—Atlantic
- CLUES—Robert Palmer—Island
- GREATEST HITS—Kenny Rogers—Liberty
- GUILTY—Barbra Streisand—Col
- LA TOYA JACKSON—Polydor
- ONE STEP CLOSER—Doobie Brothers—WB
- PARIS—Supertramp—A&M
- SEAWIND—A&M
- TAKING LIBERTIES—Elvis Costello—Col
- TRIUMPH—Jacksons—Epic

KEMP MILL/WASH., D.C.

- ARETHA—Aretha Franklin—Arista
- CELEBRATE—Kool & the Gang—De-Lite
- CLUES—Robert Palmer—Island
- I TOUCHED A DREAM—Dells—20th Century-Fox

- MINIMUM WAGE ROCK & ROLL—Bus Boys—Arista
- ONE STEP CLOSER—Doobie Brothers—WB
- PUCKER UP—Lipps, Inc.—Casablanca
- RAY, GOODMAN & BROWN II—Polydor
- TAKE IT TO THE LIMIT—Norman Connors—Arista
- TRIUMPH—Jacksons—Epic

WEBB/PHILADELPHIA

- CELEBRATE—Kool & the Gang—De-Lite
- FUNK EXPRESS—Chuck Brown—Source
- INHERIT THE WIND—Wilton Felder—MCA
- KURTIS BLOW—Mercury
- NIGHT CRUISER—Deodato—WB
- SEAWIND—A&M
- SELL MY SOUL—Sylvester—Fantasy
- SOUTHROAD CONNECTION—UA
- STEPPIN' OUT—Vernon Burch—Chocolate City
- TWENNYNINE—Lenny White—Elektra

FATHERS & SONS/MIDWEST

- CELEBRATE—Kool & the Gang—De-Lite
- CLUES—Robert Palmer—Island
- DEFACE THE MUSIC—Utopia—Bearsville
- GREATEST HITS—Kenny Rogers—Liberty
- GUILTY—Barbra Streisand—Col
- HEARTLAND—Michael Stanley Band—EMI-America
- ONE STEP CLOSER—Doobie Brothers—WB
- PARIS—Supertramp—A&M
- SCARY MONSTERS—David Bowie—RCA
- TRIUMPH—Jacksons—Epic

NATL. RECORD MART/MIDWEST

- AUDIO-VISIONS—Kansas—Kirshner
- DEFACE THE MUSIC—Utopia—Bearsville
- GREATEST HITS—Kenny Rogers—Liberty
- ONE STEP CLOSER—Doobie Brothers—WB
- PARIS—Supertramp—A&M
- PUCKER UP—Lipps, Inc.—Casablanca
- RAY, GOODMAN & BROWN II—Polydor
- SCARY MONSTERS—David Bowie—RCA
- 24 CARROTS—Al Stewart—Arista
- ZAPP—WB

RECORD REVOLUTION/CLEVELAND

- CIVILIZED EVIL—Jean-Luc Ponty—Atlantic
- DEFACE THE MUSIC—Utopia—Bearsville
- HEART ATTACK & VINE—Tom Waits—Asylum
- HEARTLAND—Michael Stanley Band—EMI-America
- HUMANESQUE—Jack Green—RCA
- LINTON JOHNSON—Mango
- NEW YORK SLICK—Ron Carter—Milestone
- SWING OF DELIGHT—Devadip Carlos Santana—Col
- TELEKON—Gary Numan—Atco
- TRIUMPH—Jacksons—Epic

RAINBOW/CHICAGO

- ALIVE—Kenny Loggins—Col
- AUDIO-VISIONS—Kansas—Kirshner
- FREEDOM OF CHOICE—Devo—WB
- GAMMA 2—Elektra
- GIVE ME THE NIGHT—George Benson—Qwest/WB
- HEART ATTACK & VINE—Tom Waits—Asylum
- REACH FOR THE SKY—Allman Brothers Band—Arista
- SCARY MONSTERS—David Bowie—RCA
- VOICES—Hall & Oates—RCA
- WILD PLANET—B-52s—WB

RECORD CITY/CHICAGO

- DARKROOM—Angel City—Epic
- DEFACE THE MUSIC—Utopia—Bearsville
- GREATEST HITS—Kenny Rogers—Liberty
- LITTLE STEVIE ORBIT—Steve Forbert—Nemperor
- OUT OF CONTROL—Peter Criss—Casablanca
- SEX AND SOCIETY—Citizen—Ovation
- TEXAS IN MY REAR VIEW MIRROR—Mac Davis—Casablanca
- TRIUMPH—Jacksons—Epic
- TWENNYNINE—Lenny White—Elektra

1812 OVERTURE/MILWAUKEE

- CLUES—Robert Palmer—Island
- DOUBLE MOTION—Sweet Bottom—Sweet Bottom
- HUMANS—Bruce Cockburn—Millennium
- MICHAEL SCHENKER GROUP—Chrysalis
- NOTHIN' MATTERS—John Cougar—Riva
- SCARY MONSTERS—David Bowie—RCA
- SEAWIND—A&M
- TEXAS IN MY REAR VIEW MIRROR—Mac Davis—Casablanca
- 24 CARROTS—Al Stewart—Arista
- WORTH THE WAIT—Peaches & Herb—Polydor

FRANKLIN MUSIC/ATLANTA

- BARRY GOUDREAU—Portrait
- CLUES—Robert Palmer—Island
- COME UPSTAIRS—Carly Simon—WB
- I HEARD IT IN A LOVE SONG—McFadden & Whitehead—TSOP
- MAN OVERBOARD—Bob Welch—Capitol
- MICHAEL SCHENKER GROUP—Chrysalis
- NOTHIN' MATTERS—John Cougar—Riva
- SHADOWS & LIGHT—Joni Mitchell—Asylum
- TAKING LIBERTIES—Elvis Costello—Col
- TIMES SQUARE—RSO (Soundtrack)

EAST-WEST RECORDS/CENTRAL FLORIDA

- A—Jethro Tull—Chrysalis
- DEFACE THE MUSIC—Utopia—Bearsville
- GREATEST HITS—Kenny Rogers—Liberty
- LITTLE STEVIE ORBIT—Steve Forbert—Nemperor
- NO MORE DIRTY DEALS—Johnny Van Zant—Polydor
- ONE-TRICK PONY—Paul Simon—WB
- SCARY MONSTERS—David Bowie—RCA
- SHINE ON—LTD—A&M
- TRIUMPH—Jacksons—Epic
- TWO BS PLEASE—Robbin Thompson—Ovation

POPLAR TUNES/MEMPHIS

- BILLY BURNETTE—Col
- CLUES—Robert Palmer—Island
- DEFACE THE MUSIC—Utopia—Bearsville
- HEART ATTACK & VINE—Tom Waits—Asylum
- I'M NOT STRANGE—Keith Sykes—Backstreet
- KILLER COUNTRY—Jerry Lee Lewis—Elektra
- LITTLE STEVIE ORBIT—Steve Forbert—Nemperor
- LIVING IN A FANTASY—Leo Sayer—WB
- MICHAEL SCHENKER GROUP—Chrysalis
- NOTHIN' MATTERS—John Cougar—Riva

TAPE CITY/NEW ORLEANS

- ALIVE—Kenny Loggins—Col
- CIVILIZED EVIL—Jean-Luc Ponty—Atlantic

- GREATEST HITS—Kenny Rogers—Liberty
- GUILTY—Barbra Streisand—Col
- INHERIT THE WIND—Wilton Felder—MCA
- ONE STEP CLOSER—Doobie Brothers—WB
- PARIS—Supertramp—A&M
- TRIUMPH—Jacksons—Epic
- VICTORY—Narada Michael Walden—Atlantic
- ZAPP—WB

SOUND WAREHOUSE/COLORADO

- BILLY BURNETTE—Col
- DEFACE THE MUSIC—Utopia—Bearsville
- HELP YOURSELF—Larry Gatlin & the Gatlin Brothers Band—Col
- HUMANS—Bruce Cockburn—Millennium
- I'M NO HERO—Cliff Richard—EMI-America
- LIVING IN A FANTASY—Leo Sayer—WB
- NEW CLEAR DAYS—Vapors—UA
- RAZZY—Razzy Bailey—RCA
- SEAWIND—A&M
- TRIUMPH—Jacksons—Epic

CIRCLES/ARIZONA

- ALIVE—Kenny Loggins—Col
- CELEBRATE—Kool & the Gang—De-Lite
- GUILTY—Barbra Streisand—Col
- KURTIS BLOW—Mercury
- ONE STEP CLOSER—Doobie Brothers—WB
- PARIS—Supertramp—A&M
- TIARA—ASI
- TO YOU HONEY HONEY—David Hudson—Alston
- TRIUMPH—Jacksons—Epic
- ZAPP—WB

TOWER/PHOENIX

- CIVILIZED EVIL—Jean-Luc Ponty—Atlantic
- CLUES—Robert Palmer—Atlantic
- DARKROOM—Angel City—Epic
- GREATEST HITS—Kenny Rogers—Liberty
- HUMANS—Bruce Cockburn—Millennium
- PARIS—Supertramp—A&M
- SCOTT WILK + THE WALLS—WB
- STEPPIN' OUT—Vernon Burch—Chocolate City
- TAKING LIBERTIES—Elvis Costello—Col
- TRIUMPH—Jacksons—Epic

LICORIZE PIZZA/LOS ANGELES

- CLUES—Robert Palmer—Island
- GREATEST HITS—Kenny Rogers—Liberty
- GUILTY—Barbra Streisand—Col
- LOVE APPROACH—Tom Browne—Arista/GRP
- OINGO BOINGO EP—IRS
- ONE STEP CLOSER—Doobie Brothers—WB
- SCARY MONSTERS—David Bowie—RCA
- SEAWIND—A&M
- SHADOWS & LIGHT—Joni Mitchell—Asylum
- TRIUMPH—Jacksons—Epic

EVERYBODY'S RECORDS/NORTHWEST

- CIVILIZED EVIL—Jean-Luc Ponty—Atlantic
- DARKROOM—Angel City—Epic
- DEFACE THE MUSIC—Utopia—Bearsville
- FAME—RSO (Soundtrack)
- GARY MYRICK & THE FIGURES—Epic
- GREATEST HITS—Anne Murray—Capitol
- GREATEST HITS—Kenny Rogers—Liberty
- HUMANS—Bruce Cockburn—Millennium
- TRIUMPH—Jacksons—Epic
- VOICES—Hall & Oates—RCA



Record World Albums

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

OCTOBER 18, 1980

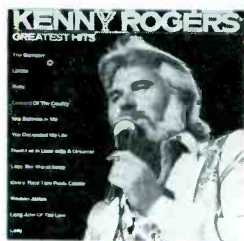
TITLE, ARTIST, Label, Number, (Distributing Label)

OCT. 18	OCT. 11				WKS. ON CHART
1	7	GUILTY	BARBRA STREISAND	Columbia FC 36750	2 H
2	1	THE GAME	QUEEN/Elektra 5E 513		14 H
3	11	ONE STEP CLOSER	DOOBIE BROTHERS/Warner Bros. HS 3452		2 H
4	4	DIANA DIANA	ROSS/Motown M8 936M1		19 H
5	2	XANADU	(ORIGINAL SOUNDTRACK)/MCA 6100		14 I
6	3	URBAN COWBOY	(ORIGINAL SOUNDTRACK) VARIOUS ARTISTS/Full Moon/Asylum DP 90002		22 X
7	10	CRIMES OF PASSION	PAT BENATAR/Chrysalis CHE 1275		9 H
8	13	PANORAMA	CARS/Elektra 5E 514		7 H
9	12	BACK IN BLACK	AC/DC/Atlantic SD 16018		10 H
10	6	GIVE ME THE NIGHT	GEORGE BENSON/Qwest/WB HS 3543		11 H
11	5	HOLD OUT	JACKSON BROWNE/Asylum 5E 511		14 H
12	8	HONEYSUCKLE ROSE	(ORIGINAL SOUNDTRACK) WILLIE NELSON & FAMILY/Columbia S2 36752		7 L
13	9	GLASS HOUSES	BILLY JOEL/Columbia FC 36384		31 H
14	14	ONE-TRICK PONY	PAUL SIMON/Warner Bros. HS 3472		7 H
15	16	CHRISTOPHER CROSS	/Warner Bros. BSK 3383		32 G
16	17	EMOTIONAL RESCUE	ROLLING STONES/Rolling Stones COC 16015 (Atl)		14 H
17	18	TP TEDDY	PENDERGRASS/Phila. Intl. FZ 36745 (CBS)		10 H



CHARTMAKER OF THE WEEK

18	—	GREATEST HITS	KENNY ROGERS	Liberty LOO 1072	1 H
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19	—	TRIUMPH	JACKSONS/Epic FE 36424		1 H
20	24	KENNY LOGGINS ALIVE	/Columbia C2X 36738		3 J
21	23	ZAPP	/Warner Bros. BSK 3463		4 G
22	22	CHIPMUNK PUNK	CHIPMUNKS/Excelsior XLP 6008		12 G
23	29	PARIS SUPERTRAMP	/A&M SP 6702		2 L
24	21	AGAINST THE WIND	BOB SEGER & THE SILVER BULLET BAND/Capitol SOO 12041		32 H
25	26	AUDIO-VISIONS	KANSAS/Kirshner FZ 36588 (CBS)		3 H
26	15	FAME	(ORIGINAL SOUNDTRACK)/RSO RX 1 3080		16 H
27	30	SCARY MONSTERS	DAVID BOWIE/RCA AQL1 3647		3 H
28	19	WILD PLANET	B-52'S/Warner Bros. BSK 3471		5 G
29	27	FULL MOON	CHARLIE DANIELS BAND/Epic FE 36571		11 H
30	28	LOVE APPROACH	TOM BROWNE/Arista/GRP GRP 5008		11 H
31	63	ANNE MURRAY'S GREATEST HITS	/Capitol SOO 12110		3 H
32	20	BEATIN' THE ODDS	MOLLY HATCHET/Epic FE 35672		5 H
33	25	SHINE ON	L.T.D./A&M SP 4819		7 G
34	34	ANYTIME ANYPLACE ANYWHERE	ROSSINGTON COLLINS BAND/MCA 5130		15 H
35	36	LOST IN LOVE	AIR SUPPLY/Arista AB 4268		17 H
36	37	HORIZON	EDDIE RABBITT/Elektra 6E 276		7 G
37	31	WIDE RECEIVER	MICHAEL HENDERSON/Buddah BDS 6001 (Arista)		8 G
38	33	IRONS IN THE FIRE	TEENA MARIE/Gordy G8 997M1 (Motown)		5 H
39	35	DRAMA	YES/Atlantic SD 16019		7 H
40	49	TAKING LIBERTIES	ELVIS COSTELLO/Columbia JC 36839		2 G
41	40	MICKEY MOUSE DISCO	/Disneyland/Vista 2504		30 X
42	38	HEROES	COMMODORES/Motown M8 939M1		17 H
43	41	LET ME BE YOUR ANGEL	STACY LATTISAW/Cotillion SD 5219 (Atl)		15 G
44	39	24 CARROTS	AL STEWART AND SHOT IN THE DARK/Arista AL 9520		6 H

45	43	OFF THE WALL	MICHAEL JACKSON/Epic FE 35745		58 H
46	51	FREEDOM OF CHOICE	DEVO/Warner Bros. BSK 3435		18 G
47	48	VOICES	DARYL HALL & JOHN OATES/RCA AQL1 3646		10 H
48	32	LOVE LIVES FOREVER	MINNIE RIPERTON/Capitol SOO 12097		7 H
49	42	THE YEAR 2000	O'JAYS/TSOP FZ 36416 (CBS)		8 H
50	50	PETER GABRIEL	/Mercury SRM 1 3848		18 G
51	54	SWEET SENSATION	STEPHANIE MILLS/20th Century Fox T 603 (RCA)		25 G
52	53	TELEKON	GARY NUMAN/Atco SD 32 103		3 H
53	46	"A"	JETHRO TULL/Chrysalis CHE 1301		5 H
54	61	TRUE COLOURS	SPLIT ENZ/A&M SP 4822		6 G
55	60	TIMES SQUARE	(ORIGINAL SOUNDTRACK) VARIOUS ARTISTS/RSO RS 2 4203		4 L
56	44	JOY AND PAIN	MAZE FEATURING FRANKIE BEVERLY/Capitol ST 12087		11 G
57	64	SHADOWS AND LIGHT	JONI MITCHELL/Asylum BB 704		3 L
58	55	THE GAMBLER	KENNY ROGERS/United Artists UA LA 934 H		93 G
59	52	ONE IN A MILLION YOU	LARRY GRAHAM/Warner Bros. BSK 3447		16 G
60	45	PLAYIN' FOR KEEPS	EDDIE MONEY/Columbia FC 36514		10 H
61	47	NO NIGHT SO LONG	DIONNE WARWICK/Arista AL 9526		10 H
62	66	THIS TIME	AL JARREAU/Warner Bros. BSK 3434		18 G
63	68	COME UPSTAIRS	CARLY SIMON/Warner Bros. BSK 3443		12 G
64	69	SPECIAL THINGS	POINTER SISTERS/Planet P 9 (Elektra/Asylum)		5 G
65	65	STAR WARS/THE EMPIRE STRIKES BACK	(ORIGINAL SOUNDTRACK)/RSO RS 2 4201		22 L
66	62	GREATEST HITS	WAYLON JENNINGS/RCA AHL1 3378		74 G
67	70	ONE FOR THE ROAD	KINKS/Arista A2L 8401		17 K
68	67	STARDUST	WILLIE NELSON/Columbia KC 35305		37 G
69	57	BLUES BROTHERS	(ORIGINAL SOUNDTRACK)/Atlantic SD 16017		17 H
70	58	GIDEON	KENNY ROGERS/United Artists LOO 1035		27 H
71	71	SAN ANTONIO ROSE	WILLIE NELSON & RAY PRICE/Columbia JC 36476		10 G
72	72	ADVENTURES IN THE LAND OF MUSIC	DYNASTY/Solar BXL1 3576 (RCA)		13 G
73	78	REACH FOR THE SKY	ALLMAN BROTHERS BAND/Arista AL 9535		9 H
74	56	S.O.S. S.O.S. BAND	/Tabu JZ 36332 (CBS)		17 G
75	77	CAMEOSIS	CAMEO/Chocolate City CCLP 2011 (Casablanca)		23 G
76	83	NO MORE DIRTY DEALS	JOHNNY VAN ZANT BAND/Polydor PD 1 6289		3 G
77	88	CLUES	ROBERT PALMER/Island ILPS 9595 (WB)		2 G
78	79	BRASS VI BRASS	CONSTRUCTION/United Artists LT 1060		5 G
79	76	DEPARTURE	JOURNEY/Columbia FC 36339		31 H
80	75	ONE EIGHTY	AMBROSIA/Warner Bros. BSK 3368		25 G
81	85	THE LONG RUN	EAGLES/Asylum 5E 508		52 H
82	91	MICHAEL SCHENKER GROUP	/Chrysalis CHE 1302		3 H
83	92	NO RESPECT	RODNEY DANGERFIELD/Casablanca NBLP 7229		9 H
84	98	NEW CLEAR DAYS	VAPORS/United Artists LT 1049		2 G
85	107	PUCKER UP	LIPPS, INC./Casablanca NBLP 7242		1 G
86	—	KURTIS BLOW	/Mercury SRM 1 3854		1 G
87	96	RAY, GOODMAN & BROWN II	/Polydor PD 1 6299		2 G
88	93	IN THE HEAT OF THE NIGHT	PAT BENATAR/Chrysalis CHR 1236		48 G
89	59	THE SWING OF DELIGHT	DEVADIP CARLOS SANTANA/Columbia C2 36590		6 I
90	87	THE ROSE	(ORIGINAL SOUNDTRACK)/Atlantic SD 16010		41 H
91	74	RHAPSODY AND BLUES	CRUSADERS/MCA 5124		15 H
92	95	THE CARS	/Elektra 6E 135		110 G
93	99	WILLIE & FAMILY LIVE	WILLIE NELSON/Columbia KC2 35642		4 L
94	82	ARE HERE	KINGS/Elektra 6E 274		5 G
95	—	DEFACE THE MUSIC	UTOPIA/Bearsville BRK 3487 (WB)		1 G
96	80	"H"	BOB JAMES/Columbia/Tappan Zee JC 36422		15 G
97	111	NOTHIN' MATTERS AND WHAT IF IT DID	JOHN COUGAR/Riva RVL 7403 (PolyGram)		1 G
98	86	A MUSICAL AFFAIR	ASHFORD & SIMPSON/Warner Bros. HS 3458		9 H
99	73	McVICAR	(ORIGINAL SOUNDTRACK)/Polydor PD 1 6284		10 H
100	112	WALK AWAY/COLLECTOR'S EDITION (THE BEST OF 1977-1980)	DONNA SUMMER/Casablanca NBLP 7244		1 G

Albums 151-200

Record World Albums 101-150

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- 151 LOVE IS FAIR BARBARA MANDRELL/
MCA 5136
- 152 DAVID GRISMAN-QUINTET '80/
Warner Bros. BSK 3469
- 153 CITY NIGHTS TIERRA/ASI 2001
- 154 MAN OVERBOARD BOB WELCH/
Capitol SOO 12107
- 155 THE OTHER WORLD JUDY ROBERTS/
Inner City IC 1088
- 156 LED ZEPPELIN IV/Atlantic SD 19129
- 157 ANNIE (ORIGINAL CAST ALBUM)/
Columbia PS 34712
- 158 KINGDOM COME SHOTGUN/MCA
5137
- 159 ROBIN LANE & THE CHARTBUSTERS/
Warner Bros. BSK 3424
- 160 IT'S MY TIME MAYNARD FERGUSON/
Columbia JC 36766
- 161 MY HOME'S IN ALABAMA
ALABAMA/RCA AHL1 3644
- 162 WAITING ON YOU BRICK/Bang JZ
36262 (CBS)
- 163 THE B-52'S/Warner Bros. BSK 3355
- 164 CONCERNED PARTY #1 CAPTAIN
SKY/TEC 1202
- 165 SHOGUN (ORIGINAL SOUNDTRACK)/
RSO RX 1 3088
- 166 L.A. WOMAN DOORS/Elektra EKS
75011
- 167 UNLOCK THE FUNK LOCKSMITH/
Arista AB 4274
- 168 LONG WAY TO THE TOP
NANTUCKET/Epic NJE 36523
- 169 I'M YOURS LINDA CLIFFORD/RSO/
Curton RS 1 3087
- 170 WAITING FOR THE SUN DOORS/
Elektra EKS 74024
- 171 RUNNING ON EMPTY JACKSON
BROWNE/Asylum 6E 113
- 172 INHERIT THE WIND WILTON FELDER/
MCA 5144
- 173 KEEP THE FIRE KENNY LOGGINS/
Columbia JC 36172
- 174 CODE BLUE/Warner Bros. BSK 3461
- 175 SOMETHING TO BELIEVE IN CURTIS
MAYFIELD/Curton/RSO RS 1 3077
- 176 DIFFERENT KINDA DIFFERENT
JOHNNY MATHIS/Columbia JC
36505

- 177 MUSICAL SHAPES CARLENE CARTER/
Warner Bros. BSK 3465
- 178 DONNY HATHAWAY IN
PERFORMANCE/Atlantic SD 19278
- 179 TIDDLYWINKS NRBG/Rounder 3048
- 180 DARK ROOM ANGEL CITY/Epic JE
36543
- 181 RAVE ON ARTFUL DODGER/Ariola-
America OL 1503 (Arista)
- 182 BLACK ROSE/Casablanca NBLP 7234
- 183 EVOLUTION JOURNEY/Columbia
FC 35797
- 184 HUMANESQUE JACK GREEN/RCA
AFL1 3639
- 185 GARY MYRICK AND THE FIGURES/
Epic NJE 36524
- 186 SEEDS OF CHANGE KERRY LIVGREN/
Kirshner NJZ 36567 (CBS)
- 187 THUNDER 7TH WONDER/Chocolate
City CCLP 2012 (Casablanca)
- 188 TWENNYNINE WITH LENNY WHITE
LENNY WHITE/Elektra 6E 304
- 189 UP FROM THE ALLEY LAMONT
CRANSTON BAND/Waterhouse 10
- 190 HOLD ON HIGH INERGY/Gordy G8
996M1 (Motown)
- 191 LITTLE DREAMER PETER GREEN/Sail
0112 (Rounder)
- 192 CALLING NOEL POINTER/United
Artists LT 1050
- 193 THE MUPPET MOVIE (ORIGINAL
SOUNDTRACK) THE MUPPETS/
Atlantic SD 16001
- 194 UNDER THE GUN POCO/MCA 5132
- 195 SCOTT WILK & THE WALLS/Warner
Bros. BSK 3460
- 196 TWO "B'S" PLEASE ROBBIN
THOMPSON BAND/Ovation
OV 1759
- 197 WHITE MUSIC CRACK THE SKY/
Lifesong LS 8028
- 198 TEXAS IN MY REARVIEW MIRROR
MAC DAVIS/Casablanca NBLP
7239
- 199 WASP SHAUN CASSIDY/Warner
Bros. BSK 3451
- 200 10TH ANNIVERSARY STATLER
BROTHERS/Mercury SRM 1 5027

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|---------|---------|--|-----|---|
| OCT. 18 | OCT. 11 | 101 | 109 | HIGHWAY TO HELL AC/DC/Atlantic SD 19244 |
| 102 | 123 | WORTH THE WAIT PEACHES & HERB/Polydor/MVP PD 1 6298 | | |
| 103 | 97 | THE WALL PINK FLOYD/Columbia PC2 36183 | | |
| 104 | 84 | THERE AND BACK JEFF BECK/Epic FE 35684 | | |
| 105 | 130 | THESE DAYS CRYSTAL GAYLE/Columbia JC 36512 | | |
| 106 | 101 | ROUTES RAMSEY LEWIS/Columbia JC 36423 | | |
| 107 | 125 | "LITTLE STEVIE ORBIT" STEVE FORBERT/Nemperor JZ 36595 (CBS) | | |
| 108 | 108 | I TOUCHED A DREAM DELLS/20th Century Fox T 618 (RCA) | | |
| 109 | 94 | MUSIC MAN WAYLON JENNINGS/RCA AHL1 3602 | | |
| 110 | 120 | LA TOYA JACKSON/Polydor PD 1 6291 | | |
| 111 | — | CIVILIZED EVIL JEAN-LUC PONTY/Atlantic SD 16020 | | |
| 112 | 113 | NIGHT CRUISER EUMIR DEODATO/Warner Bros. BSK 3467 | | |
| 113 | 114 | TAKE IT TO THE LIMIT NORMAN CONNORS/Arista AL 9534 | | |
| 114 | 106 | COMMON ONE VAN MORRISON/Warner Bros. BSK 3462 | | |
| 115 | 122 | I BELIEVE IN YOU DON WILLIAMS/MCA 5133 | | |
| 116 | — | CELEBRATE KOOL AND THE GANG/De-Lite/DSR 9518 (PolyGram) | | |
| 117 | — | VICTORY NARADA MICHAEL WALDEN/Atlantic SD 19279 | | |
| 118 | 119 | IN SEARCH OF THE RAINBOW SEEKERS MTUME/Epic JE 36017 | | |
| 119 | 89 | EMPTY GLASS PETE TOWNSHEND/Atco SD 32 100 | | |
| 120 | 81 | WOMEN AND CHILDREN FIRST VAN HALEN/Warner Bros. HS 3415 | | |
| 121 | 121 | CAMERON/Salsoul SA 8535 (RCA) | | |
| 122 | 124 | TEN YEARS OF GOLD KENNY ROGERS/United Artists UA LA 835 H | | |
| 123 | 105 | MAGNIFICENT MADNESS JOHN KLEMMER/Elektra 6E 284 | | |
| 124 | 128 | HEART ATTACK AND VINE TOM WAITS/Asylum 6E 295 | | |
| 125 | 110 | SMOKEY AND THE BANDIT 2 (ORIGINAL SOUNDTRACK)/MCA 6101 | | |
| 126 | 127 | LARSEN-FEITEN BAND/Warner Bros. BSK 3468 | | |
| 127 | 90 | McCARTNEY II PAUL McCARTNEY/Columbia FC 36511 | | |
| 128 | 100 | HEAVEN AND HELL BLACK SABBATH/Warner Bros. BSK 3372 | | |
| 129 | 115 | BADDEST GROVER WASHINGTON, JR./Motown M9 940 A2 | | |
| 130 | 132 | GOLD & PLATINUM LYNRYD SKYNYRD/MCA 2 11008 | | |
| 131 | — | SEAWIND/A&M SP 4824 | | |
| 132 | 102 | FOR THE WORKING GIRL MELISSA MANCHESTER/Arista AL 9533 | | |
| 133 | 133 | I HEARD IT IN A LOVE SONG McFADDEN & WHITEHEAD/T SOP JZ 36773 (CBS) | | |
| 134 | 135 | BARRY GOUDREAU/Portrait/Epic NJR 36542 | | |
| 135 | — | AT PEACE WITH WOMAN JONES GIRLS/Phila. Intl. JZ 36767 (CBS) | | |
| 136 | 139 | CALL ON ME EVELYN "CHAMPAGNE" KING/RCA AFL1 3543 | | |
| 137 | 137 | HOW TO BEAT THE HIGH COST OF LIVING (ORIGINAL SOUNDTRACK) HUBERT LAWS AND EARL KLUGH/Columbia JS 36741 | | |
| 138 | — | HEARTLAND MICHAEL STANLEY BAND/EMI-America SW 17040 | | |
| 139 | — | HUMANS BRUCE COCKBURN/Millennium BXL1 7752 (RCA) | | |
| 140 | 104 | MIDDLE MAN BOZ SCAGGS/Columbia FC 36106 | | |
| 141 | 116 | CADDYSHACK (ORIGINAL SOUNDTRACK)/Columbia JS 36737 | | |
| 142 | 118 | VAN HALEN/Warner Bros. BSK 3075 | | |
| 143 | — | GAMMA 2/Elektra 6E 288 | | |
| 144 | 117 | PRETENDERS/Sire SRK 6083 (WB) | | |
| 145 | 103 | MAD LOVE LINDA RONSTADT/Asylum 5E 510 | | |
| 146 | 143 | A DECADE OF ROCK AND ROLL 1970 TO 1980 REO SPEEDWAGON/Epic KE2 36444 | | |
| 147 | 147 | DON'T LOOK BACK NATALIE COLE/Capitol ST 12079 | | |
| 148 | 126 | THE DOORS/Elektra EKS 74007 | | |
| 149 | 134 | UPRISING BOB MARLEY & THE WAILERS/Island ILPS 9596 (WB) | | |
| 150 | 140 | HOT BOX FATBACK/Spring SP 1 6726 (Polydor) | | |

Album Cross Reference

AC/DC	9, 101	BOB MARLEY & THE WAILERS	149
AIR SUPPLY	35	MAZE	56
ALLMAN BROS.	73	PAUL McCARTNEY	127
AMBROSIA	80	STEPHANIE MILLS	51
ASHFORD & SIMPSON	98	JONI MITCHELL	59
B-52's	28	MOLLY HATCHET	32
JEFF BECK	104	EDDIE MONEY	60
PAT BENATAR	7, 88	VAN MORRISON	114
GEORGE BENSON	10	MICKEY MOUSE DISCO	41
BLACK SABBATH	128	MTUME	118
KURTIS BLOW	86	ANNE MURRAY	31
DAVID BOWIE	27	WILLIE NELSON & RAY PRICE	71
BRUCE COCKBURN	139	WILLIE NELSON	68, 93
BRASS CONSTRUCTION	78	GARY NUMAN	52
JACKSON BROWNE	11	O'JAYS	49
TOM BROWNE	30	ORIGINAL SOUNDTRACK:	
CAMEO	75	BLUES BROS.	69
CAMERON	121	CADDYSHACK	141
CARS	8, 92	EMPIRE STRIKES BACK	65
CHIPMUNKS	22	FAME	26
NATALIE COLE	147	HONEYSUCKLE ROSE	12
COMMODORES	42	McVICAR	99
NORMAN CONNORS	113	ROSE	90
ELVIS COSTELLO	40	SMOKEY AND THE BANDIT 2	125
JOHN COUGAR	97	TIMES SQUARE	55
CHRISTOPHER CROSS	15	URBAN COWBOY	6
CRUSADERS	91	XANADU	5
RODNEY DANGERFIELD	83	PEACHES & HERB	102
CHARLIE DANIELS	29	ROBERT PALMER	77
DELLS	108	TEDDY PENDERGRASS	17
EUMIR DEODATO	112	PINK FLOYD	103
DEVO	46	POINTER SISTERS	64
DOOBIE BROTHERS	3	JEAN-LUC PONTY	111
DOORS	148	PRETENDERS	144
DYNASTY	72	QUEEN	2
EAGLES	81	EDDIE RABBITT	36
FATBACK	150	RAY, GOODMAN & BROWN	87
STEVE FORBERT	107	MINNIE RIPERTON	48
PETER GABRIEL	50	REO SPEEDWAGON	146
GAMMA	143	KENNY ROGERS	18, 58, 70, 122
CRYSTAL GAYLE	105	ROLLING STONES	16
BARRY GOUDREAU	134	LINDA RONSTADT	145
LARRY GRAHAM	59	DIANA ROSS	4
HALL & OATES	47	ROSSINGTON COLLINS BAND	34
MICHAEL HENDERSON	37	CARLOS SANTANA	89
JACKSONS	19	BOZ SCAGGS	140
LA TOYA JACKSON	110	MICHAEL SCHENKER GROUP	82
MICHAEL JACKSON	45	SEAWIND	131
BOB JAMES	96	BOB SEGER	24
AL JARREAU	62	CARLY SIMON	63
WAYLON JENNINGS	66, 109	PAUL SIMON	14
BILLY JOEL	13	S.O.S. BAND	74
JONES GIRLS	135	SPLIT ENZ	54
JOURNEY	79	MICHAEL STANLEY BAND	138
KANSAS	25	AL STEWART	44
EVELYN CHAMPAGNE KING	136	BARBRA STREISAND	1
KINGS	94	DONNA SUMMER	100
KINKS	67	SUPERTRAMP	23
JOHN KLEMMER	123	PETE TOWNSHEND	119
KOOL & THE GANG	116	JETHRO TULL	53
LARSEN-FEITEN BAND	126	UTOPIA	95
STACY LATTISAW	43	VAN HALEN	120, 142
HUBERT LAWS & EARL KLUGH	137	JOHNNY VAN ZANT	76
RAMSEY LEWIS	106	VAPORS	84
LIPPS, INC.	85	NARADA MICHAEL WALDEN	117
KENNY LOGGINS	20	DIONNE WARWICK	61
LTD	33	GROVER WASHINGTON, JR.	129
LYNYRD SKYNYRD	130	TOM WAITS	124
McFADDEN & WHITEHEAD	133	DON WILLIAMS	135
MELISSA MANCHESTER	132	YES	39
TEENA MARIE	38	ZAPP	21

Record World Latin American

Latin American Album Picks



LATINO

RAFFAELLA CARRÀ—CBS DML 55304

Con sus interpretaciones de "Pedro" (Boncompagni-Bracardi-Ormi-Escolar) y "Latino" (Bocompagni-Ormi-Belfiore-Escolar) vendiendo fuerte, la italiana Raffaella Carrà aumenta su popularidad en el mundo latino con sus grabaciones en Español. "Mañana," (Bracardi-Belfiore-Escolar) "Qué loca estoy," (Boncompagni-Ormi-Belfiore-Escolar) y "Yo no sé vivir sin tí." (Boncompagni-Ormi-Belfiore-Escolar).

■ With "Pedro" and "Latino" selling big in several areas, Italian Raffaella Carrà is increasing her popularity throughout the latin world. Also good in this package are "In The City," "Qué día," and "Buen amor." (Bracardi-Belfiore-Escolar)



GEORGIA GALVEZ

West Side WSLA 4132

Con arreglos de Juan Márquez y grabado en Miami, Georgia Galvez interpreta "No llores por mí Argentina," (Webber-Rice-Azpilicueta-Arttime) "Me sofoco," (Da Silva) "Te llamo" (Perales) y "Pequeño Anante." (D.R.)

■ Arranged by J. Marquez and recorded in Miami, Georgia Galvez sings "Amante sin permiso," (Lozano) "Quiero que vuelva Septiembre" (L. de la Colina) and "No llores por mí Argentina."



MIGUEL CRUZ AND "SKINS"

Discolor LP 3805

Con una poderosa dotación musical de percusión, Miguel Cruz y sus arreglos, logran un sonido espectacular con características salseras. Un paso diferente que merece tratamiento especial. "Noche de rumberos," (M. Cruz) "Sabroso Cumbancha," (M. Cruz) "El Yembé," (Cruz) y "Nuevo areito." (Cruz-Paidos-Lozano-Lopez-Rolland-Trinidad-Mozo-Calderon)

■ With powerful rhythm and percussion sections, Miguel Cruz offers a terrific package of salsa music with a very distinctive and rich sound. Superb are "Noche de rumberos," "Son de los Cueros," (Cruz) and "El pan de Guajaibon." (Paidos-Calderon-Rankin)



EN EL MADISON SQUARE GARDEN

DIMENSION LATINA—Velvet 3015

Con arreglos de Cesar Monge y con Andy Montañez y Rodrigo Mendoza en las vocales, vuelve la Dimensión Latina a acaparar ventas con este nuevo larga duración en el cual se incluyen entre otros "Mi son oriental," (Hierrezuela-Murias) "Todo se olvida," (B. J. Gutierrez) "Te conocí" (J. Rodriguez) y "Neurosis" (S. Garay)

■ With arrangements by Cesar Monge and with Andy Montañez and Rodrigo Mendoza on vocals, Dimension Latina from Venezuela is climbing up the charts with this new package of salsa. "Ave María Lola," (Siaba) "Que pena me da," (D. en D.) and "Me dijo una nena." (M. Rivera)

Desde Nuestro Rincon Internacional

By TOMAS FUNDORA

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



o lo tocan un par de veces nada más." Patricia, actualmente Presidente del Sindicato Nacional de Variedades (SINAV) sangra por viejas heridas y entrevistados por el propio diario, **Patricio Esquivel de Portales** y **Luis Flores**, de Radio Cooperativa, ambos aprovechan la oportunidad de las preguntas para atacar abiertamente a la industria discográfica chilena en general, con la excepción de un sello determinado. A la cantante, le responde Esquivel, refiriéndose a la mención de hormonales, al referirse a los programadores, "Yo no tengo este tipo de problemas, no sé si la cantante," lo cual, en ambos casos, está fatal. Por otra parte, en un momento de la entrevista declara Flores: "Hace



Patricia Maldonado

mucho tiempo que las radios no están dependiendo de los ellos discográficos. La radio donde trabajo, para dar un ejemplo, importa algo así como el ochenta por ciento de material." De todas maneras, dentro de poco habrán besos y abrazos entre Patricia y los programadores, porque al fin de cuentas, ambos se necesitan y sino es así, bueno, lo único que tiene que hacer Patricia, es esperar un poco. Generalmente, nada es eterno en este mundo.

Me visitan **José Manuel Silva**, productor chileno, radicado en Los Angeles, conjuntamente con **Al Bunetta**, manager de **Robbie Dupree**,



Robbie Dupree

en representación de WEA, para anunciarme los grandes planes de la empresa al grabar a sus más importantes artistas en Español. El primero ha sido Robbie Dupree, de quien se está lanzando simultáneamente su éxito actual "Hot Rod Hearts, en ambos idiomas. El sencillo en Español contiene "Nadie más" (Nobody Else) y "Naveguemos" (Steal Away). El long playing está totalmente terminado en Español. José Manuel Silva, también acaba de grabar a las **Pointer Sisters**, **Jermaine Jackson** y **Cheryl Ladd** en Español. Según parece, WEA va fuertemente hacia lo latino, planeándose inclusive una estructuración



Pointer Sisters

promocional y de venta completa, para hacerse cargo de la distribución de su producto en Estados Unidos . . . CBS, según me informa **Ron Chaimovitz**, va a una total reorganización en sus departamentos de Promoción y Ventas. Según pude confirmar, **Charles McDonald**, a cargo de la costa oeste, ha dejado de pertenecer al "staff" de la empresa. Bueno, indiscutiblemente, hacen falta varios cambios inevitables y menos mal, que se han dado cuenta a tiempo . . . La nueva dirección de Profono Internacional es: 1644 S. Vermont Ave., Los Angeles, CA 90006 . . . El día 12 de Diciembre, Aniversario de la fundación de la Asociación de Cronistas de Espectáculos de Nueva York (ACE), se celebrará un acto, en el cual se le otorgará el "Premi de Honor" a nuestra grata amiga **Myrta Silva** de Puerto Rico. ¡Muy merecido por la Gorda de Oro, que ya no es tan gorda y sigue siendo de Oro . . . Y ahora . . . ¡Hasta la próxima!

(Continued on page 115)

LATIN AMERICAN HIT PARADE

Popularidad (Popularity)

Sao Paulo

By RADIO AMERICA
(RONALDO C. ASSUMPCAO)

1. FOI DEUS QUEM FEZ VOCE
AMELINHA
2. ANUNCIO DE JORNAL
JULIA GRACIELA
3. 20 E POUCOS ANOS
FABIO JUNIOR
4. SHIPS
BARRY MANILOW
5. DESABAFO
ROBERTO CARLOS
6. PLEASE DON'T GO
KC & THE SUNSHINE BAND
7. PORTO SOLIDAO
JESSE
8. MEU QUERIDO, MEU VELHO, MEU
AMIGO
ROBERTO CARLOS
9. SHE'S A LADY
PATRICK DIMON
10. NOTURNO
RAIMUNDO FAGNER

Peru

RADIO PANAMERICANA (ALBERTIN RIOS)

1. FAMA
IRENE CARA
2. NO ME PREGUNTES POR QUE
BILLY JOEL
3. UNA NOCHE DE CARNAVAL
JULIO IGLESIAS
4. ESTOY BIEN
KENNY LOGGINS
5. DIME QUE NO
UMBERTO TOZZI
6. HOLA CHICA SOLITARIA
ROBERT JOHN
7. DAME LA NOCHE
GEORGE BENSON
8. ENTRANDO EN LA NOCHE
BENNY MARDONES
9. MESTIZO
JOE BATAAN
10. ALREDEDOR DEL MUNDO
ELECTRIC LIGHT ORCHESTRA

Mexico

By VILO ARIAS SILVA

1. HEY
JULIO IGLESIAS—CBS
2. INOCENTE POBRE AMIGA
LUPITA D'ALESSIO—Orfeon
3. ERES
NAPOLEON—Cisne Raff
4. EL NOA NOA
JUAN GABRIEL—Ariola
5. TODO SE DERRUMBO DENTRO DE MI
EMMANUEL—RCA
6. ME LLAMAS
JOSE LUIS PERALES—Gamma
7. NO ME ARREPIENTO DE NADA
ESTELA NUNEZ—Ariola
8. ESPERANZAS
YURI—Gamma
9. ES ASI MI AMOR
DIEGO VERDAGUER—Melody
10. NI POBRE NI RICO
SUE Y JAVIER—EMI Capitol

Tucson

By KXEW (RAUL AGUIRRE)

1. INOCENTE POBRE AMIGA
LUPITA D'ALESSIO
2. ERES
NAPOLEON
3. BUSCA UN AMOR
NATALIA BAEZA
4. EL TAPATIO
VICENTE FERNANDEZ
5. PERSONA IMPORTANTE
SUNNY OZUNA
6. PAVO REAL
JOSE LUIS RODRIGUEZ
7. EL SENTIMENTAL
JULIO IGLESIAS
8. QUE TE PARECE
DAVID SALAZAR
9. CADA VEZ OTRA VEZ
DANNY RIVERA
10. MI PEQUENITO
ROBERTO PULIDO

Ventas (Sales)

Mexico

By VILO ARIAS SILVA

1. EL NOA NOA
JUAN GABRIEL—Ariola
2. HEY
JULIO IGLESIAS—CBS
3. INOCENTE POBRE AMIGA
LUPITA D'ALESSIO—Orfeon
4. CREI
DAVID SALAZAR—Musart
5. QUE NO
PEDRO MARIN—Gamma
6. SERA
JOSE JOSE—Ariola
7. TODO SE DERRUMBO DENTRO DE MI
EMMANUEL—RCA
8. ME LLAMAS
JOSE LUIS PERALES—Gamma
9. NO ME ARREPIENTO DE NADA
ESTELA NUNEZ—Ariola
10. ESPERANZAS
YURI—Gamma

Spain

By JAVIER ALONSO

1. SANTA LUCIA
MIGUEL RIOS—Polydor
2. HEY
JULIO IGLESIAS—CBS
3. DIME QUE ME QUIERES
TEQUILA—Zafiro
4. GROENLANDIA
ZOMBIES—RCA
5. TU FRIALDAD
TRIANA—Movieplay
6. ENAMORADO DE LA MODA JUVENIL
RADIO FUTURA—Hispavox
7. TE AMARE
MIGUEL BOSE—CBS
8. HORROR EN EL HIPERMERCADO
ALASKA Y LOS PEGAMOIDEOS—Hispavox
9. CANDELA
MANOLO SAN LUCAR—RCA
10. VEN
PAOLO SALVATORE—RCA

San Jose

1. INOCENTE POBRE AMIGA
LUPITA D'ALESSIO—Orfeon
2. HEY
JULIO IGLESIAS—CBS
3. LA FRONTERA
JUAN GABRIEL—Pronto
4. NO ME ARREPIENTO DE NADA
ESTELA NUNEZ—Pronto
5. NO ME SE RAJAR
VICENTE FERNANDEZ—CBS
6. SERA
JOSE JOSE—Pronto
7. UN CANCIONERO LORO
ALEJANDRO RIVERA—Orfeon
8. ENSENAME A OLVIDAR
RAMON AYALA—Freddie
9. NOS VOLVEREMOS A VER
LOS BUKIS—Profono
10. ADIOS Y BIENVENIDA
BEATRIZ ADRIANA—Peerless

Albuquerque

1. HE VENIDO A PEDIRTE PERDON
JUAN GABRIEL—Pronto
2. EL GORRION Y YO
MANOELLA TORRES—CBS
3. NO PIDAS MAS PERDON
YOLANDA DEL RIO—Arcano
4. MAMA SOLITA
PEDRITO FERNANDEZ—CBS
5. NO MAS POR TU CULPA
JUAN VALENTIN—Musart
6. INOCENTE POBRE AMIGA
LUPITA D'ALESSIO—Orfeon
7. ENSENAME A OLVIDAR
RAMON AYALA—Freddie
8. CONSEJOS
LOS TIGRES DEL NORTE—Fama
9. EL COBARDE DEL CONDADO
WALLY GONZALEZ—Falcon
10. NO ME SE RAJAR
VICENTE FERNANDEZ—CBS

Nuestro Rincon

(Continued from page 114)

Patricia Maldonado, a popular Chilean singer, has launched a direct attack against local radio programmers in Chile through the newspaper "Las Ultimas Noticias." Patricia is the president of the National Syndicate of Varieties (SINAV). **Patricio Esquivel de Portales** and **Luis Flores** from Radio Cooperativa in Chile, responding to Patricia's comments, told "Las Ultimas Noticias" that they have bad feelings toward the whole Chilean record industry with the exception of one company. I hope sooner or later this friction will end.

José Manuel Silva, a Chilean producer residing in Los Angeles, recently visited my offices along with **Al Bunetta**, **Robbie Dupree's** manager, in order to announce their goals in recording WEA's most important artists in Spanish. The first one is Robbie Dupree, whose Spanish single contains "Nadie Mas" (Nobody Else) b/w "Naveguemos" (Steal Away) produced by **Peter Bunetta** and **Rick Chudacoff**. His LP in Spanish is ready. Silva has also recorded the **Pointer Sisters**, **Jermaine Jackson** and **Cheryl Ladd** in Spanish. WEA is planning a total promotional and sales force for this product . . . CBS is reorganizing its promotion and sales department, I was informed by **Ron Chaimowitz**. **Charles McDonald**, who had been in charge of west coast operations, is no longer with CBS . . . Profono International has announced its new address: 1644 S. Vermont Ave., Los Angeles, Ca. 90006 . . . ACE, the Association of Show and Varieties Journalists in New York, will celebrate its anniversary December 12. For that occasion, they will give an Honor Prize to **Myrta Silva** from Puerto Rico. Congratulations! And now, that's it!

Record World en New York

By IVAN GUTIERREZ

Lo más interesante acontecido por estos lares en las pasadas semanas fue el II Festival OTI local que terminó con una rara vez vista reacción en cadena que puso gritos de "¡Esa es, esa es!" y hasta "¡Maten al jurado!" en labios del 95% del público allí congregado en momentos que al cantante puertorriqueño **Aldo Matta** (como intérprete de la canción "Amáme," de Vilma Planas) se le otorgaba la segunda posi-

ción de dicho evento. La indignada reacción se hizo aún más palpable cuando el jurado entregó la victoria a la cantautora puertorriqueña **Carmen Iraida Colón** y su melodía "El lado puro del amor," mientras que a la talentosa artista cubana **Georgia Gálvez** (como intérprete de "Amante sin permiso," de **Roberto Lozano**) se le adjudicó un tercer lugar. De habersele otorgado esa misma posición al jo-

(Continued on page 116)

Radio Action

Most Added Latin Record

(Tema más programado)

(Internacional)

"Será"

(M. Alejandro-A. Magdalena)

JOSE JOSE

(Ariola-Pronto)

(Salsa)

"Companera Mía" *

(Victoria Vergara)

EL GRAN COMBO

(Combo)

* Second Time-Segunda Vez

Record World Black Oriented Music

Black Music Report

By KEN SMIKLE

■ NEW YORK — Stevie Wonder, who was scheduled to be a special guest host at the Dixie Hummingbirds' Oct. 10 concert at the Beacon Theatre in New York, will be returning to this town Nov. 12 and 13 for a concert of his own to coincide with the release of his long-awaited "Hotter Than July" album.

Jimmy Cliff has been signed to the MCA label and will issue a new album entitled "I Am The Living" in two weeks. The LP, which was produced by Cliff, Luther Dixon and Chuck Tranel, will be released along with new product from Bobby "Blue" Bland, Spyro Gyra and War.

The talented Janice Pendarvis will be appearing once again at Mikell's on Nov. 5 and 6. Her performance there earlier this month drew a star-studded crowd.

For her next album Gloria Gaynor is bringing in producers McFadden & Whitehead to work with her. Most of the compositions will be coming from Gloria, who, by the way, just marked her second wedding anniversary with manager-husband, Linwood Simon.

If you were among the fortunate ones not to have attended Nina Simone's recent date at the Grand Finale be informed that you only missed a 45-minute set that consisted of five songs, which started one hour late. Needless to say, even the most devoted of fans were demanding their money back. Simone, whose performance not only was brief but lacked the least bit of excitement, has really got to come to grips with the way she treats her audience.

Good talent can sometimes be found in the least likely of places. Like Amityville, Long Island, where VAP Records has established its home. The newly formed label has marked its debut with a 12-inch single from the six-piece band, Final Edition. At the center of their slick, well-produced sound are Stafford Floyd and Reginald Brown. The pair have been responsible for hits by the Supremes and other Motown artists through their collaboration with Brian and Eddie Holland. As part of Final Edition, they are developing a sound that is their own. The group's first LP, "Betcha Can't Love Just One," will be issued shortly. VAP Records is located at 621 Broadway, Amityville, N.Y. 11701. Tel. (516) 598-3970.

Elektra/Asylum is launching a multi-faceted promotional campaign to support the release of the album "Twennynine With Lenny White," which ships this week. The first single from the LP is "Kid Stuff." In addition the heavy distribution of merchandising displays, there

will be spot radio and print buys through October and November. Tama Drums will sponsor a six-market Lenny White Drum Clinic in November and will also be giving away sets of drums as part of E/A's own giveaway program. A national tour for the band is currently being planned.

A new Hollywood-based label, Highest Joy, has signed a female trio called Shades of Brown and a single featuring such talents as P-Funk's Donnie Sterling is forthcoming.

Black Oriented Album Chart

OCTOBER 18, 1980

- DIANA**
DIANA ROSS/Motown M8 936M1
- ZAPP**
Warner Bros. BSK 3463
- GIVE ME THE NIGHT**
GEORGE BENSON/Qwest/WB HS 3453
- TP**
TEDDY PENDERGRASS/Phila. Intl. FZ 36745 (CBS)
- LOVE APPROACH**
TOM BROWNE/Arista/GRP GRP 5008
- WIDE RECEIVER**
MICHAEL HENDERSON/Buddah BDS 6001 (Arista)
- SHINE ON**
L.T.D./A&M SP 4819
- TRIUMPH**
JACKSONS/Epic FE 36424
- IRONS IN THE FIRE**
TEENA MARIE/Gordy G8 997M1 (Motown)
- JOY AND PAIN**
MAZE FEATURING FRANKIE BEVERLY/
Capitol ST 12087
- THE YEAR 2000**
THE O'JAYS/TSOP FZ 36416 (CBS)
- LOVE LIVES FOREVER**
MINNIE RIPERTON/Capitol SOO 12097
- THE GAME**
QUEEN/Elektra 5E 513
- HEROES**
COMMODORES/Motown M8 939M1
- LET ME BE YOUR ANGEL**
STACY LATTISAW/Cotillion SD 5219 (Atl)
- ADVENTURES IN THE LAND OF MUSIC**
DYNASTY/Solar BXL1 3576 (RCA)
- SWEET SENSATION**
STEPHANIE MILLS/20th Century Fox T 603 (RCA)
- THIS TIME**
AL JARREAU/Warner Bros. BSK 3434
- SPECIAL THINGS**
POINTER SISTERS/Planet P 9 (E/A)
- ONE IN A MILLION YOU**
LARRY GRAHAM/Warner Bros. BSK 3447
- CAMERON**
Salsoul SA 8535 (RCA)
- I TOUCHED A DREAM**
DELLS/20th Century Fox T 618 (RCA)
- RAY, GOODMAN & BROWN II**
Polydor PD 1 6299
- BRASS VI**
BRASS CONSTRUCTION/United Artists LT 1060
- CELEBRATE**
KOOL & THE GANG/De-Lite DSR 9518 (PolyGram)
- A MUSICAL AFFAIR**
ASHFORD & SIMPSON/Warner Bros. HS 3458
- CAMEOSIS**
CAMEO/Chocolate City CCLP 2011 (Casablanca)
- LA TOYA JACKSON**
Polydor PD 1 6291
- IN SEARCH OF THE RAINBOW SEEKERS**
MTUME/Epic JE 36017
- VICTORY**
NARADA MICHAEL WALDEN/Atlantic SD 19279
- KURTIS BLOW**
Mercury SRM 1 3854
- ONE WAY FEATURING AL HUDSON**
MCA 5127
- NO NIGHT SO LONG**
DIONNE WARWICK/Arista AL 9526
- I HEARD IT IN A LOVE SONG**
McFADDEN & WHITEHEAD/TSOP JZ 36773 (CBS)
- PUCKER UP**
LIPPS, INC./Casablanca NBLP 7242
- NAUGHTY**
CHAKA KHAN/Warner Bros. BSK 3385
- FAME (ORIGINAL SOUNDTRACK)**
RSO RX 1 3080
- TAKE IT TO THE LIMIT**
NORMAN CONNORS/Arista AL 9534
- WORTH THE WAIT**
PEACHES & HERB/Polydor/MVP PD 1 6298
- CALL ON ME**
EVELYN "CHAMPAGNE" KING/RCA AFL1 3543
- HURRY UP THIS WAY AGAIN**
STYLISTICS/TSOP JZ 36470 (CBS)
- WAITING ON YOU**
BRICK/Bang JZ 36262 (CBS)
- AT PEACE WITH WOMAN**
JONES GIRLS/Phila. Intl. JZ 36767 (CBS)
- BARRY WHITE'S SHEET MUSIC**
BARRY WHITE/Unlimited Gold FZ 36208 (CBS)
- SEAWIND**
A&M SP 4824
- S.O.S.**
S.O.S. BAND/Tabu JZ 36332 (CBS)
- RHAPSODY AND BLUES**
CRUSADERS/MCA 5124
- THE FUNK IS ON**
INSTANT FUNK/Salsoul SA 8536 (RCA)
- SELL MY SOUL**
SYLVESTER/Fantasy/Honey F 9601
- '80**
GENE CHANDLER/20th Century Fox/Chi-Sound T 605 (RCA)

PICKS OF THE WEEK

ARETHA

ARETHA FRANKLIN—Arista AL 9538



At long last Aretha's debut for her new label has been issued and it's worth every bit of the wait.

The nine-tune LP, co-produced by long-time associates Chuck Jackson and Arif Mardin, makes a special effort to feature her in a variety of musical settings. Needless to say the lady is doin' it. Vocally she is in excellent form, especially on "Can't Turn You Loose," "Whatever It Is" and "United Together."

BROTHER RAY IS AT IT AGAIN

RAY CHARLES—Atlantic SD 19281



The title fits perfectly here, with Charles dealing in the unexpected. Opening this LP is an up-tempo, dance-inspired arrangement of "Compared To What," and it's matched with "I Sing A Poor Man's Song." There are also three ballads, "I Can't Change It," "Don't You Love Me Anymore" and "Now That We've Found Each Other," in his traditional winning style.

CELEBRATE

KOOL & THE GANG—De-Lite DSR 9518



This veteran band follows up their last platinum LP with a solid package of equal potential. Working once again with producer Deodato, they have come up with a sound that will appeal to both R&B and pop audiences, with the selections evenly balanced between moderate tempo and dance numbers. As the current single "Celebration" makes its way up the chart, watch for numerous others to follow.

WORTH THE WAIT

PEACHES & HERB—Polydor PD-1-6298



As the title implies, it's been a while since this duo's last chart-busting LP. This album consists of material that should appeal to pop and R&B listeners alike, with a mixed selection of ballads and dance tracks. Producer Freddie Perren has put them in a light musical setting that is intended to emphasize the best elements of their crossover potential, as on "All Night Celebration."

Record World Black Oriented Singles



OCTOBER 18, 1980

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

OCT. 18	OCT. 11		WKS. ON CHART
1	1	MORE BOUNCE TO THE OUNCE (PART I) ZAPP Warner Bros. 49534 (2nd Week)	8
2	2	ANOTHER ONE BITES THE DUST QUEEN/Elektra 46031	9
3	3	FUNKIN' FOR JAMAICA (N.Y.) TOM BROWNE/Arista/GRP 2506	11
4	4	WIDE RECEIVER (PART I) MICHAEL HENDERSON/Buddah 622 (Arista)	15
5	7	WHERE DID WE GO WRONG L.T.D./A&M 2250	10
6	11	MASTER BLASTER (JAMMIN') STEVIE WONDER/Tamla 54317 (Motown)	4
7	18	LOVELY ONE THE JACKSONS/Epic 9 509386	4
8	6	GIRL, DON'T LET IT GET YOU DOWN THE O'JAYS/TSOP 9 4790 (CBS)	13
9	5	UPSIDE DOWN DIANA ROSS/Motown 1494	15
10	10	LET ME BE YOUR ANGEL STACY LATTISAW/Columbia 46001 (A&I)	11
11	15	FREEDOM GRANDMASTER FLASH AND THE FURIOUS 5/Sugarhill 549	6
12	14	I'M COMING OUT DIANA ROSS/Motown 1491	6
13	13	NEVER KNEW LOVE LIKE THIS BEFORE STEPHANIE MILLS/20th Century Fox 2460 (RCA)	10
14	12	HE'S SO SHY THE POINTER SISTERS/Planet 47916 (E/A)	11
15	16	LET ME TALK EARTH, WIND & FIRE/ARC/Columbia 1 11366	5
16	8	GIVE ME THE NIGHT GEORGE BENSON/Qwest/WB 49505	17
17	20	I NEED YOUR LOVIN' TEENA MARIE/Gordy 7189 (Motown)	7
18	9	I'VE JUST BEGUN TO LOVE YOU DYNASTY/Solar 12021 (RCA)	16
19	17	HERE WE GO MINNIE RIPERTON/Capitol 4902	9
20	21	I TOUCHED A DREAM THE DELLS/20th Century Fox 2463 (RCA)	11
21	33	UPTOWN PRINCE/Warner Bros. 49559	3
22	31	NOW THAT YOU'RE MINE AGAIN SPINNERS/Atlantic 3757	6
23	25	GIVE IT ON UP (IF YOU WANT TO) MTUME/Epic 9 50917	9
24	19	CAN'T WE TRY TEDDY PENDERGRASS/Phila. Intl. 9 3107 (CBS)	16
25	22	SOUTHERN GIRL MAZE/Capitol 4891	13
26	26	THE BREAKS (PART I) KURTIS BLOW/Mercury 4010	18
27	23	SHAKE YOUR PANTS CAMEO/Chocolate City 3210 (Casablanca)	13
28	24	ONE IN A MILLION YOU LARRY GRAHAM/Warner Bros. 49221	24
29	32	PUSH PUSH BRICK/Bang 9 4813 (CBS)	5
30	30	POP IT ONE WAY FEATURING AL HUDSON/MCA 41298	10
31	29	MY PRAYER RAY, GOODMAN & BROWN/Polydor 2116	8
32	40	HOW SWEET IT IS (TO BE LOVED BY YOU) TYRONE DAVIS/Columbia 1 11344	4
33	27	NO NIGHT SO LONG DIONNE WARWICK/Arista 0527	11
34	28	SEARCHING CHANGE/Warner/RFC 49512	13



CHARTMAKER OF THE WEEK

35	—	CELEBRATION KOOL & THE GANG De-Lite 807 (PolyGram)	1
36	56	THE REAL THANG NARADA MICHAEL WALDEN/Atlantic 3764	3
37	50	THE WANDERER DONNA SUMMER/Geffen 49563 (WB)	4
38	42	WALK AWAY DONNA SUMMER/Casablanca 2300	4
39	38	DANCE TURNED TO ROMANCE THE JONES GIRLS/Phila. Intl. 9 3111 (CBS)	8
40	51	LOVE X LOVE GEORGE BENSON/Qwest/WB 49570	2
41	47	S.O.S. (DIT DIT DIT DASH DASH DASH DIT DIT DIT) THE S.O.S. BAND/Tabu 9 5526 (CBS)	4
42	46	REAL LOVE THE DOOBIE BROTHERS/Warner Bros. 49503	6
43	48	HEROES THE COMMODORES/Motown 1495	4
44	49	HURRY UP THIS WAY AGAIN THE STYLISTICS/TSOP 9 4789 (CBS)	4
45	45	COULD YOU BE LOVED BOB MARLEY & THE WAILERS/Island 49547 (WB)	5
46	58	REMOTE CONTROL THE REDDINGS/Believe In a Dream 9 5600 (CBS)	2
47	44	TRIPPING OUT CURTIS MAYFIELD/RSO/Curtom 1046	5
48	36	BIG TIME RICK JAMES/Gordy 7185 (Motown)	14
49	62	KID STUFF LENNY WHITE/Elektra 47043	2
50	53	THE TILT 7TH WONDER /Chocolate City 3212 (Casablanca)	4
51	43	EVERYTHING SO GOOD ABOUT YOU MELBA MOORE/Epic 9 50909	8
52	35	BACKSTROKIN' FATBACK/Spring 3012 (Polydor)	17
53	—	LOVE T.K.O. TEDDY PENDERGRASS/Phila. Intl. 9 3116 (CBS)	1
54	55	LET'S GET FUNKY TONIGHT EVELYN "CHAMPAGNE" KING/RCA 12075	2
55	57	FOR YOU, FOR LOVE AVERAGE WHITE BAND/Arista 0553	3
56	34	LOVE DON'T MAKE IT RIGHT ASHFORD & SIMPSON/Warner Bros. 49269	15
57	59	SIR JAM A LOT CAPTAIN SKY/TEC 768	3
58	60	LOVE TOUCH JEFF & ALETA/Spector Intl. 00007 (Capitol)	3
59	37	RESCUE ME A TASTE OF HONEY/Capitol 4888	15
60	—	THROUGHOUT YOUR YEARS (PART I) KURTIS BLOW/Mercury 76083	1
61	69	TAKE IT TO THE LIMIT NORMAN CONNORS/Arista 0548	2
62	66	TELEPHONE BILL JOHNNY GUITAR WATSON/DJM 1305 (Mercury)	2
63	—	CAN'T FAKE THE FEELING GERALDINE HUNT/Prism 315	1
64	39	REBELS ARE WE CHIC/Atlantic 3665	16
65	41	I HEARD IT IN A LOVE SONG McFADDEN & WHITEHEAD/TSOP 9 4788 (CBS)	10
66	—	OOH CHILD LENNY WILLIAMS/MCA 41306	1
67	—	WHEN WE GET MARRIED LARRY GRAHAM/Warner Bros. 49581	1
68	—	FUNKDOWN CAMERON/Salsoul 2129 (RCA)	1
69	64	RED LIGHT LINDA CLIFFORD/RSO 1041	7
70	63	KAMALI HERB ALPERT/A&M 2268	4
71	61	NIGHT TIME LOVER LA TOYA JACKSON/Polydor 2117	4
72	54	UNLOCK THE FUNK LOCKSMITH/Arista 0543	6
73	52	SOUL SHADOWS THE CRUSADERS/MCA 41295	10
74	55	THIS FEELINGS RATED X-TRA CARL CARLTON/20th Century Fox 2459 (RCA)	4
75	67	COMING HOME TRUTH/Devaki 4001	8



"Come To My World"

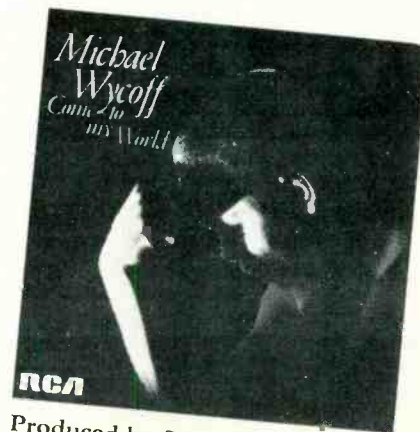
Featuring the single, "Feel My Love"

PB-12108

RSVP

Michael Wycoff

The many talents of Michael Wycoff are combined with contemporary greats to make his forthcoming debut album, one of this year's most exciting releases.



Produced by Steve Tyrell AFL1-3823

Record World Jazz

By SAMUEL GRAHAM

■ **STRING ALONG:** Acoustic string jazz bands are nothing new. Violinist **Stephane Grappelli** and perhaps the greatest guitar player ever, **Django Reinhardt**, were leading an all-string group that played suave, swinging jazz more than 40 years ago. But such groups never exactly challenged for the title of Next Big Thing, especially as electric instruments came along and saxophones, pianos and drums mostly led the way in jazz.

It's unlikely that a bunch of guys playing guitars, violins and mandolins—and with no drummer—will stand much of a chance against all the Mini-Moogs, ARP Odysseys and phase shifters of the world, but the acoustic bands are a mighty refreshing change of pace. Grappelli himself has kept it going—not only by continuing to ply his urbane, romantic style on his own but by recording and performing with mandolinist **David Grisman**, who's made some fine albums with his quintet lately. Now **Tony Rice**, the ace acoustic guitarist who played on many of Grisman's records (including "Hot Dawg," on Horizon/A&M), has his own group with a new record on Rounder, "Mar West." It's a fine release, laced not only with jazz but with folk, bluegrass and various European influences.

Grisman and Rice show the ability to move beyond the sameness that can sometimes plague this music. For "Hot Dawg," the former brought in Grappelli to play on the Reinhardt/Grappelli classic "Minor Swing;" he later recorded **John Coltrane's** "Naima" (on the Warners album "Quintet '80"), while Rice's album has a version of **Miles Davis' "Nardis."** Here's hoping for more of that, for the sake of jazz and to maintain interest.

Grappelli can be heard on a new/old release (all tracks seem to be reissues) on Pausa that he shares with **Jean-Luc Ponty**, called "Giants." The two violinists appear together on just one track, **Sonny Rollins' "Pent-up House."** For Grappelli's four other cuts, he's joined by some nice company, including **George Shearing** and two pairs of guitarists, **Larry Coryell** and **Philip Catherine** (for a version of—surprise—"Minor Swing") and **Diz Disley** and **Ike Isaacs**.

ANOTHER SOUND not often heard in jazz is that of the steel drum, an instrument that to most people suggests only people in floral print shirts doing the limbo. Only a handful of steel drummers have ventured into jazzy turf, and certainly one of the best moves yet can be heard on **Monty Alexander's "Ivory and Steel"** (Concord Jazz). Pianist Alexander has recruited a steel drummer named **Othello Molineaux**, and while this album is on Concord's Picante line—reserved for music with Latin, Caribbean and other exotic flavors—there's also a lot of straight jazz here. Consider the quintet's material on side two: "Work Song," "Stella By Starlight," the **Crusaders' "Street Life"** and a hot medley of Coltrane's "Impressions" and Miles' "So What."

ELSEWHERE: Guitarist **Eric Gale's** new album, "Touch of Silk" (Columbia), has a few interesting moves itself, not the least of which is a rendition of **Charlie Parker's "Au Priave"** where alto saxophonist **Arthur Blythe** takes things outside. Not all of the album matches that, but it was produced by **Allen Toussaint**, mostly in New Orleans, so there's no shortage of good, solid grooves. Also check out a tasty reading of the pop hit "With You I'm Born Again," with **Idris Muhammad** and **Charles Earland**.

OTHER NEW STUFF: At Xanadu Records, there's a whole lot of be-boppin' going on, as always. Pianist **Barry Harris' "Tokyo: 1976"** (with **Sam Jones**, **Leroy Williams**, **Jimmy Raney** and **Charles McPherson**) relies heavily on the music of **Dizzy Gillespie** and **Parker**, including two versions of "Ornithology," here credited only to **Benny Harris** (no relation) instead of Parker and Harris, the usual billing... Fans of the recent Columbia album "I Remember Bebop" (eight pianists, including Barry Harris, playing the standards of the era) will also like Xanadu's "The Piano Players," with Harris, **Dolo Coker**, **Kenny Drew**, **Cedar Walton**, **Lou Levy**, **Mickey Tucker**, **Duke Jordan** and **Jimmy Rowles** (the latter two are also on "I Remember Bebop") playing mostly solo on the likes of "Yesterdays," "'Round Midnight" and "Prelude to a Kiss"... Other Xanadu: drummer **Frank Butler** is joined by **Joe Farrell**, **Teddy Edwards**, **Coker** and **Monty Budwig** on "Wheelin' and Dealin'"; flutist **Sam Most** has a good band (including **Kenny Barron** and **George Mraz**), a good record (Most wrote all of the material) but an awful title: "From the Attic of My Mind"; and **Art Pepper** is featured on "The Late Show," a Xanadu "gold series" entry recorded in 1952 with **Hampton Hawes**, **Joe Mondragon** and **Larry Bunker**.

STILL MORE: The rest of Concord Jazz's newest release is up to the label's expected tasteful standard. The selections on an album called "Crystal Comments" may be familiar—"Body and Soul," "On Green Dolphin Street," "Scrapple from the Apple" and others—but the instrumentation isn't: **Bud Shank** (flute) and two pianists, **Bill Mays** on a Steinway and **Alan Broadbent** on a Fender Rhodes. A nice approach. Other Concorde: the **Dave Brubeck Quartet's "Tritonis;"** **Marshall Royal's "Royal Blue"** (with **Monty Alexander**, **Cal Collins**, **Ray Brown** and **Jimmie Smith**); another worthy outing by talented tenor player **Scott Hamilton**, "Tenor Shoes," and a **George Shearing/Carmen McRae** outing called "Two for the Road" (mostly ballads, with Shearing even singing on one track)... Others from Pausa include two by the **Singers Unlimited**, "A Cappella III" and "In Tune" (even with the **Oscar Peterson Trio** along, it still sounds dangerously lightweight); "Mirror," with **Joe Henderson**, **Chick Corea**, **Ron Carter** and **Billy Higgins** (the only 1980 recording of the lot); "Tristeza on Guitar," an unusual record by Brazilian guitarist **Baden Powell**, and "Man of the Light," by the late violinist **Zbigniew Seifert**. Talk about a variety of styles—Pausa certainly has it this time out... Arriving in time to be included in the column but too late to be listened to are four from Pablo: "**Lester Young** in Washington, D.C., 1956 Vol. II"; "**Kansas City Shout**," with **Count Basie** and orchestra joined by **Joe Turner** and **Eddie "Cleanhead" Vinson** (digitally recorded), and two more digitals, "Digital III at Montreux" (**Ella Fitzgerald** and **Basie** on one side, **Joe Pass** and **Niels-Henning Orsted Pedersen** doing their "Chops" thing on the second) and **Oscar Peterson's "Digital at Montreux"** (also with **Pedersen**)... Finally, a little L.A. label called **Esoteric Records** has an album called "Our Music Is Your Music," a big band session led by trumpeter/arranger **Leslie Drayton** with such players as **Snooky Young**, **Azar Lawrence**, **George Bohanon** and **Jerome Richardson**.

Give Me The Wonder-ful Night, Quincy



Backstage at L.A.'s Greek Theater, Quincy Jones (left) and Stevie Wonder (right) greet George Benson after the final concert in Benson's series of six sellouts at the venue. Jones is the producer of Benson's Qwest/Warner Bros. album "Give Me The Night," which was recently certified platinum. Wonder and Jones joined Benson on stage for the concert's finale.

The Jazz LP Chart

OCTOBER 18, 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
- NIGHT CRUISER**
EUMIR DEODATO/Warner Bros. BSK 3467
- THE SWING OF DELIGHT**
DEVADIP CARLOS SANTANA/Columbia C2 36590
- CIVILIZED EVIL**
JEAN LUC PONTY/Atlantic SD 16020
- SEAWIND**
A&M SP 4824
- ROUTES**
RAMSEY LEWIS/Columbia JC 36423
- BADDEST**
GROVER WASHINGTON, JR./Motown M9 940A2
- HOW TO BEAT THE HIGH COST OF LIVING (ORIGINAL SOUNDTRACK)**
HUBERT LAWS AND EARL KLUGH/Columbia JS 36741
- TOUCH OF SILK**
ERIC GALE/Columbia JC 36570
- LAND OF THE THIRD EYE**
DAVE VALENTIN/Arista/GRP GRP 5009
- ROCKS, PEBBLES AND SAND**
STANLEY CLARKE/Epic JE 36506
- FAMILY**
HUBERT LAWS/Columbia JC 36396
- DAVID GRISMAN-QUINTET '80**
Warner Bros. BSK 3469
- NEW YORK SLICK**
RON CARTER/Milestone M 9096 (Fantasy)
- STRIKES TWICE**
LARRY CARLTON/Warner Bros. BSK 3380
- LARSEN-FEITEN BAND**
Warner Bros. BSK 3468
- WIDE RECEIVER**
MICHAEL HENDERSON/Buddah BDS 6001 (Arista)
- DREAM COME TRUE**
EARL KLUGH/United Artists LT 1026
- UNLOCK THE FUNK**
LOCKSMITH/Arista AB 4274
- SPLENDIDO HOTEL**
AL DI MEOLA/Columbia C2X 36270
- SHADOWS AND LIGHT**
JONI MITCHELL/Asylum BB 704
- VICTORY**
NARADA MICHAEL WALDEN/Atlantic SD 19279
- THE OTHER WORLD**
JUDY ROBERTS/Inner City IC 1088
- IT'S MY TIME**
MAYNARD FERGUSON/Columbia JC 36766
- PARTY OF ONE**
TIM WEISBERG/MCA 5125

Record World Classical

Classical Retail Report

OCTOBER 18, 1980

CLASSIC OF THE WEEK



PAVAROTTI'S GREATEST HITS

London

BEST SELLERS OF THE WEEK*

- PAVAROTTI'S GREATEST HITS—London
- BOLLING: PICNIC SUITE—Rampal, Lagoya, Bolling—CBS
- HANDEL: MESSIAH—Hogwood—L'Oiseau Lyre
- MASSENET: LE ROI DE LAHORE—Sutherland, Tourangeau, Bonyngue—London
- PUCCINI: TOSCA—Ricciarelli, Carreras, Karajan—DG
- VERDI: AIDA—Freni, Baltsa, Carreras, Karajan—Angel
- VERDI: RIGOLETTO—Cotrubas, Domingo, Cappuccilli, Giulini—DG
- VERDI: STIFFELIO—Sass, Carreras, Gardelli—Philips
- VERDI: LA TRAVIATA—Callas, Kraus, Ghione—Angel

KING KAROL/NEW YORK

- BRAHMS: DOUBLE CONCERTO—Perlman, Rostropovich, Haitink—Angel
- MUSIC OF THE GALAXIES—Strada—CBS Digital
- HERBERT: RED MILL—Turnabout/Vox
- MENDELSSOHN: OCTET—Mehta—London London Digital
- MOZART: DIE ENTFUEHRUNG AUS DEM SERIAL—Eda-Pierre, Davis—Philips
- PUCCINI: TOSCA—DG
- RAVEL: BOLERO—Mata—RCA Digital
- VERDI: AIDA—Angel
- VERDI: LA TRAVIATA—Angel
- WEILL: SILVERLAKE—Gray, Bonnazzi, Rudel—Nonesuch Digital

J & R MUSIC WORLD/ NEW YORK

- BEETHOVEN: SYMPHONY NO. 3—Mehta—London Digital
- BRAHMS: PIANO QUINTETS—Pollini, Quartetto Italiani—DG
- DEBUSSY: NOCTURNES—Haitink—Philips
- HANDEL: MESSIAH—L'Oiseau Lyre
- MASSENET: LE ROI DE LAHORE—London
- PAVAROTTI: O SOLE MIO—London
- SHOSTAKOVICH: SYMPHONY NO. 13—Previn—Angel
- VERDI: STIFFELIO—Philips
- VERDI: LA TRAVIATA—Angel

CUTLER'S/NEW HAVEN

- BEETHOVEN: PIANO CONCERTO NO. 1—Michelangeli, Giulini—DG
- BOLLING: PICNIC SUITE—CBS
- HANDEL: MESSIAH—L'Oiseau Lyre
- HAYDN: SYMPHONIES NOS. 101, 102—Davis—Philips
- PAVAROTTI'S GREATEST HITS—London
- RIMSKY-KORSAKOV: SCHEHERAZADE—Kondrashin—Philips
- VERDI: AIDA—Angel
- VERDI: RIGOLETTO—DG
- VERDI: STIFFELIO—Philips
- VERDI: LA TRAVIATA—Angel

ROSE DISCOUNT/CHICAGO

- HANDEL: FIREWORKS MUSIC—Marriner—Philips
- HANDEL: MESSIAH—L'Oiseau Lyre
- MAHLER: SYMPHONY NO. 8—Solti—London
- MASSENET: LE ROI LAHORE—London
- MOZART: DIE ENTFUEHRUNG AUS DEM SERAIL—Eda-Pierre, Davis—Philips
- PAVAROTTI: O HOLY NIGHT—London
- PAVAROTTI: O SOLE MIO—London
- RAVEL: BOLERO—Solti—London
- VERDI: AIDA—Angel
- VERDI: LA TRAVIATA—Angel

STREETSIDE/ST. LOUIS

- BACH: MOTETS—Harnoncourt—Telefunken
- BEETHOVEN: SYMPHONY NO. 3—Mehta—London Digital
- DEBUSSY: NOCTURNES—Haitink—Philips
- HANDEL: MESSIAH—L'Oiseau Lyre
- MASSENET: LE ROI DE LAHORE—London
- MENDELSSOHN: OCTET—Mehta—London Digital
- PAVAROTTI'S GREATEST HITS—London
- SCHUMANN: PIANO CONCERTO—Brendel, Abbado—Philips
- VERDI: AIDA—Angel
- VERDI: LA TRAVIATA—Angel

DISCOUNT RECORDS/ SAN FRANCISCO

- BRAHMS: LIEDER—Norman—Philips
- ENRICO CARUSO: A LEGENDARY PERFORMER, VOLS. VIII, IX—RCA
- PLACIDO DOMINGO SINGS SARZUELA ARIAS—London
- MASSENET: LE ROI DE LAHORE—London
- PAVAROTTI'S GREATEST HITS—London
- PAVAROTTI: O SOLE MIO—London
- PUCCINI: TOSCA—DG
- STRAUSS: ARABELLA—Della Casa, Solti—Richmond
- STRAUSS: DIE FRAU OHNE SCHATTEN—Rysanek, Biehm—Richmond
- VERDI: STIFFELIO—Philips

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

Nonesuch Strikes Silver

By SPEIGHT JENKINS

■ NEW YORK—This week or next, retailers will receive *Silverlake*, the first Nonesuch digital record and the first opera ever recorded live by that company. Both the sound and the recording are successful.

Record vs. Performance

Indeed, this is a case where a recording is for a variety of reasons infinitely more successful than the stage performances from which the record was taken. When *Silverlake*, the last stage work Kurt Weill composed before leaving Germany in 1933, was given its premiere at the New York City Opera last March, it was severely handicapped by acoustical problems. The acoustics of that theater being notably capricious, it was decided to mike the show; originally the idea had been to mike only the spoken dialogue portions, but it was decided to amplify the entire show. The amplification system was not a good one, and proved very obvious.

Now comes the recording, and the work seems completely different. Though recording is "am-

plified" in that electric microphones are used, the sound here is much more honest than it had been in performance. Even the adaptation, which melds music from other pieces by Weill to make *Silverlake* into a full-length opera, sounds much smoother and more connected on record. Under Julius Rudel, the orchestra of the City Opera plays well, and the dramatic music and story moves smoothly together. Although the singing is variable, most of the singers sound better on recording than they did in performance.

Joel Gray comes over well on disc in the central role of Olin, as does Elaine Bonazzi as the Nazi type who seeks to dispossess him from his castle and Jack Harold as both the lottery agent and the Nazi baron.

The sound is crisp, clean and very live. It may be the best opera recording yet treated by the digital method, and it catches in its tension the feeling Weill brought to this score. A major step for Nonesuch and for the composer's growing legion of fans.

Classical Retail Tips

■ The Angel docket for October is a full one, beginning with a new recording of one of the most exquisite of all bel canto operas, Vincenzo Bellini's *I Puritani*. As Elvira, a role performed in the last decade in New York by Joan Sutherland and Beverly Sills, Montserrat Caballe will chalk up another characterization. The Spanish soprano has not sung the role in this country, but it should be one well suited to her sweet, soft-grained voice. As her lover, Arturo, Alfredo Kraus is finally recorded in one of his most famous roles. His lyric tenor has exactly the right timbre for the part, and his style should glorify Bellini's matchless lyricism. Riccardo Muti will conduct.

Continuing his successful Mahler series, Klaus Tennstedt will be heard leading the Mahler Third, the composer's second vastest symphony and one of his more sheerly beautiful. Tennstedt will be conducting the London Philharmonic. Few recordings this year received the critical praise of the conductor's Ninth Symphony; the Third should be eagerly antici-

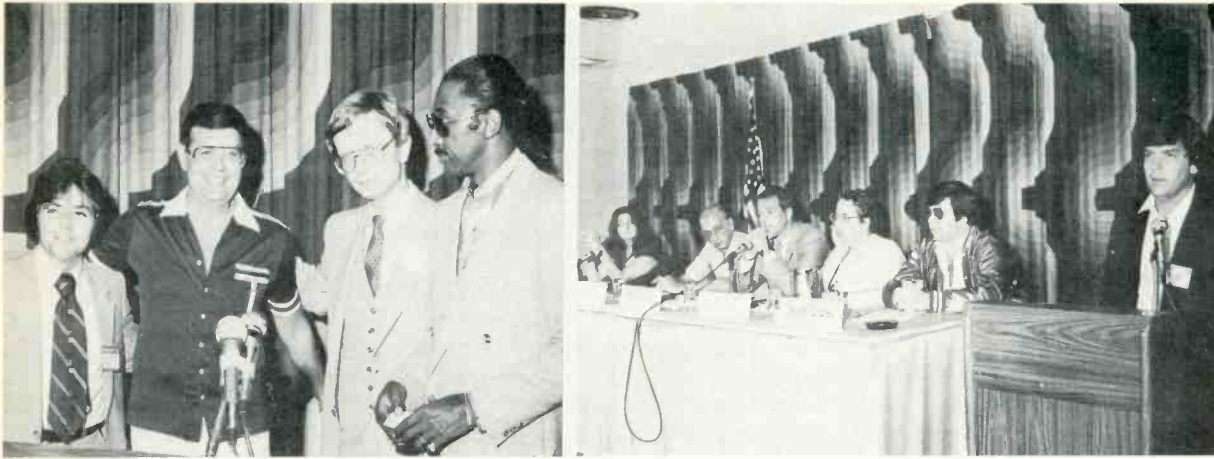
pated. A more standard symphony, Tchaikovsky's Sixth, or "Pathetique," will be led by Riccardo Muti. The orchestra is the Philharmonia.

Finally, a new Itzhak Perlman record looms on the horizon. The title is "A Different Kind of Blues," and Perlman is joining forces again with Andre Previn; chances are that this will be a popular record and one well worth hearing. Perlman's taste is such that he enriches whatever he plays and fortunately the public knows it.

CBS Mastersound Ships 'Galaxies' LP

■ NEW YORK—CBS Mastersound, the recently-launched audiophile line, has released "Music From The Galaxies," a compilation of musical highlights from the soundtracks to the films "Star Wars," "Star Trek," "Superman," "Battlestar Gallactica," "Meteor," "Alien," and "The Black Hole." The London Symphony Orchestra performs on the digitally-recorded album, conducted by Ettore Stratta.

Musexpo Highlights



The sixth annual Musexpo international record and music industry market was held in Miami Beach from September 26 to 30. Pictured in Miami, first picture, from left: Roddy Shashoua, president of Musexpo '80; Fred Haayen, president, Polydor Records, and keynote speaker at Musexpo; Andy Hussakowsky, Musexpo seminar coordinator; Frankie Crocker, program director for WBLS-FM and a speaker at Musexpo's radio programming seminar. Second picture is from the music publishing and exploitation of copyrights seminar. From left: Terri Fricon, president, Filmways Music Group; Hal Fein, president, Seacoast Music Publishing; Ralph Siegel, president, Siegel Music Companies; Trevor Lytleton, managing director, Light Music Ltd.; George Tavares, regional director, CBS Records International; and Wayne Coleman, CPA, Gelfand, Breslauer, Rennert and Feldman.

CRT (Continued from page 3)

It also requested "total profits before tax."

In a series of extraordinarily rapid administrative moves, the NMPA in just a month's time was able to collect the requested data from 116 publishing companies. Questionnaires were sent out to 204 members of NMPA and 73 other singer / songwriter-controlled publishers.

The raw figures indicate that, for the most part, publishers gained net profits in all three years, ranging from a high of 70.03 percent net profit for singer-songwriter controlled publishers in 1978 to a low of .921 percent loss, for publishers affiliated with record companies in 1977.

The total net profit of all respondents was \$9,586,000 or a 7.24 percent net profit in 1977, \$15,903,000 or 9.65 percent net profit in 1978 and \$18,770,000 or a 10.97 percent net profit in 1979.

The raw numbers indicate that at a time when record companies were feeling the worst slump, publishers' profits increased. The publishers' total mechanical royalty revenue, however, both domestic and foreign, fell from \$20,582,000 in 1978 to \$12,947,000 in 1979. Total costs also increased in those years, from \$63,056,000 in 1977 to \$77,897,000 in 1979.

Another interesting section of the financial data is the section which shows the difference between the total amount of mechanical royalty revenue collected and the amount distributed to songwriters. The figures show that in 1977 the total collected was \$14,786,000 and the amount distributed was \$10,693,000 or 72.3 percent. In 1978 the total was \$20,582,000 and the amount distributed \$13,122,000 or 63.7 percent. In 1979, it was \$19,561,000 and \$12,947,000 or 66.2 per-

cent.

What the CRT will do with this new data, how it will be interpreted by the Tribunal (as well as by the RIAA's legal staff), and finally, what effect it might have on the outcome of the hearings will be the substance of the final meetings in this long battle, and it will surely involve the expertise of a team of accounting and financial experts on both sides.

Kleinjan Named Ariola Benelux MD

MUNICH — Martin Kleinjan, formerly general manager of Ariola Belgium, has been appointed managing director of Ariola Benelux by Wim Schipper, vice president of the Ariola International Group. Schipper, who held the additional job of Benelux MD until October 1, delegated to Kleinjan responsibility for day-to-day operations of Ariola's Belgian and Dutch companies in order to concentrate on the company's international expansion.

EMIA/Liberty Throws a Party for Kenny Rogers



Liberty recording artist Kenny Rogers recently played the Forum in Los Angeles, as his new "Greatest Hits" LP and single "Lady" made strong chart entries. At a party in his honor, Kenny greeted his friends. Pictured from left in the photo at left: Mrs. Spence Berland, Rogers, EMI-America artist Kim Carnes, and Record World vice president Spence Berland. Pictured from left in the photo at right: Rogers; Jim Mazza, president, EMIA/Liberty; Carnes, Mark Levinson, vice president, business affairs, EMIA/Liberty; Joe Petrone, vice president, marketing, EMIA/Liberty; Dick Williams, vice president, promotion, EMIA/Liberty; and Don Grierson, vice president, A&R, EMIA/Liberty.

MCA Videocassette Moves to California

LOS ANGELES — MCA Videocassette, Inc., a subsidiary of MCA, Inc., has moved its corporate headquarters from the MCA Building in New York to 70 Universal City Plaza in Universal City, California, the headquarters of the parent company.

The company offers a variety of entertainment for the home videocassette market in both Beta and VHS formats, including movies, concerts and other specially-acquired original programming. There are currently 31 titles in national distribution.

Randy Hansen

(Continued from page 10)

ment," rather than utilizing the Automatt's digital recording capability, he notes. "We used Scotch 206, an older tape formulation, cut it at 15 ips instead of 30, and used older microphones — what I really wanted was to capture that style as it was."

Without necessarily aping the production finish on Hendrix's records, Rubinson argues that high-decibel rock doesn't necessarily benefit from state-of-the-art recording. "One of the problems I see is that people use technology indiscriminately," he says. "It would've been senseless to record Randy digitally. I wanted tape saturation and a certain amount of distortion; when you record rock 'n' roll guitars digitally, you lose that dirty sound essential to rock."

As for Hansen, he feels his material mirrors not only Hendrix but other rock idols. "What I wanted to do," he says of his transition, "was to show his influence partially, and then everybody else I've listened to since I was 13—The Who, Pink Floyd, Todd Rundgren, Led Zeppelin, just about everything that's been heard on FM radio over the last 10 years."

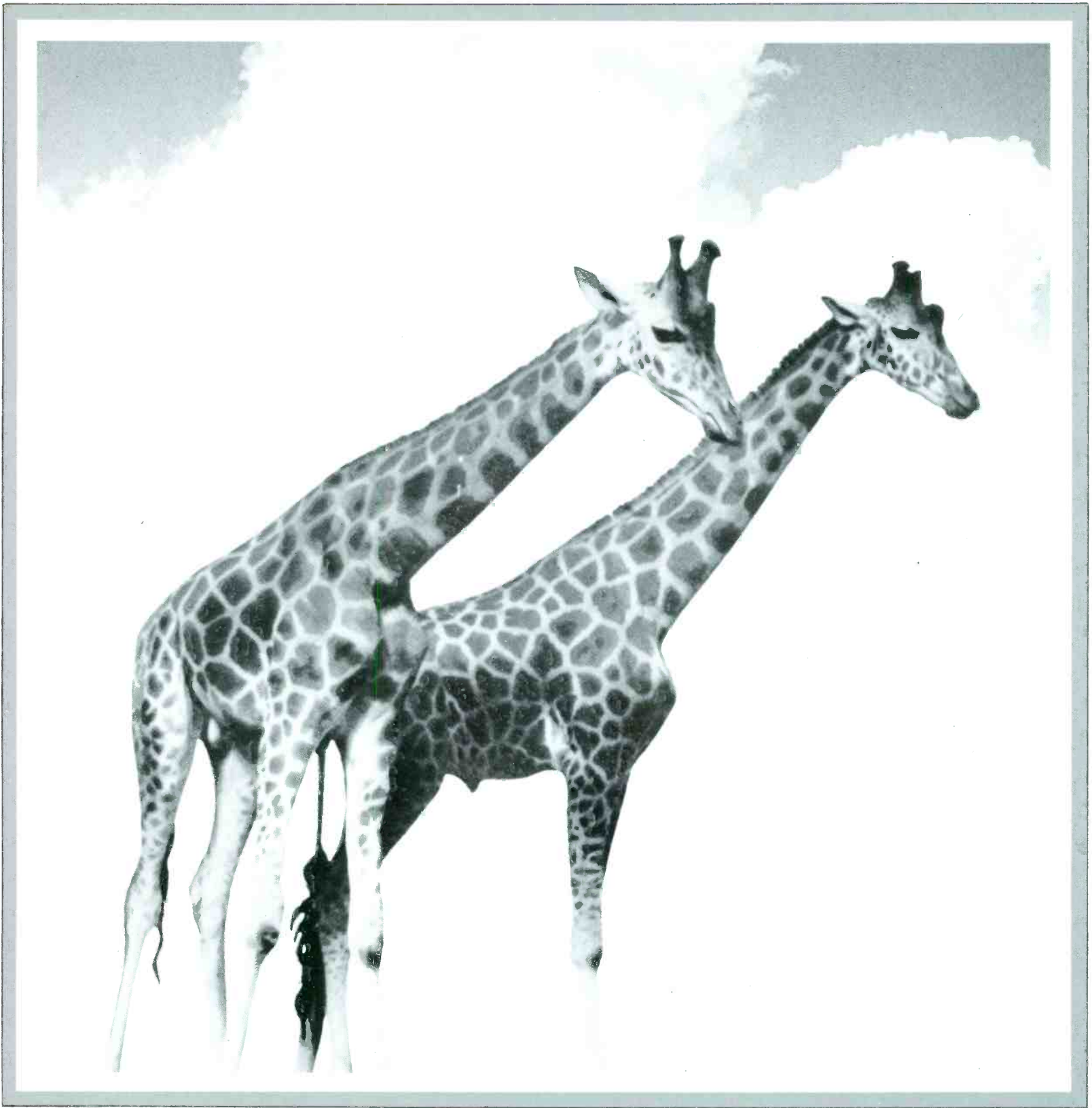
CBS Records Announces New Mastering Process

NEW YORK — As previewed in last week's *Record World*, CBS Records has announced a new noise reduction process, developed through the CBS Technology Center, which the company claims completely eliminates surface noise and enhances dynamic range when applied to either digital or analog masters.

Process

The process is introduced at the mastering stage and requires a moderately-priced adapter, which CBS says will eventually be built into many stereo systems. With the adapter, according to CBS, recordings made with the new process will have a sound quality equal to a digital master-tape, while without it the records will have the same quality as conventional analog recordings.

The CBS Technology Center is currently demonstrating the new process to hardware manufacturers and other record companies.



Record World / *The industry overview*



The source for research, news and marketing information

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BELIEVE IN
BARRY GOUDREAU.**

**NOW THE REST
OF THE WORLD CAN
SHARE HIS "DREAMS."**

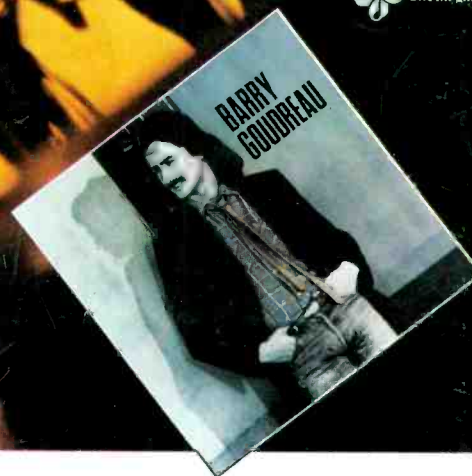
In a few short weeks,
Barry Goudreau has emerged as
one of the year's most exciting
solo discoveries.

His debut album continues to
accumulate solid AOR support in every
region of the country, with well over 150
stations on board within a month of its release.
And everywhere we look, the consumer
audience is following suit with
increasingly impressive numbers.

"Dreams" is the first Barry
Goudreau single. Early reaction is
spectacular. And we've got a hunch
it's going to be the hit that makes
the name of this guitar player
every bit as big as the
music he plays.

"Barry Goudreau."
On Epic® Portrait™
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