

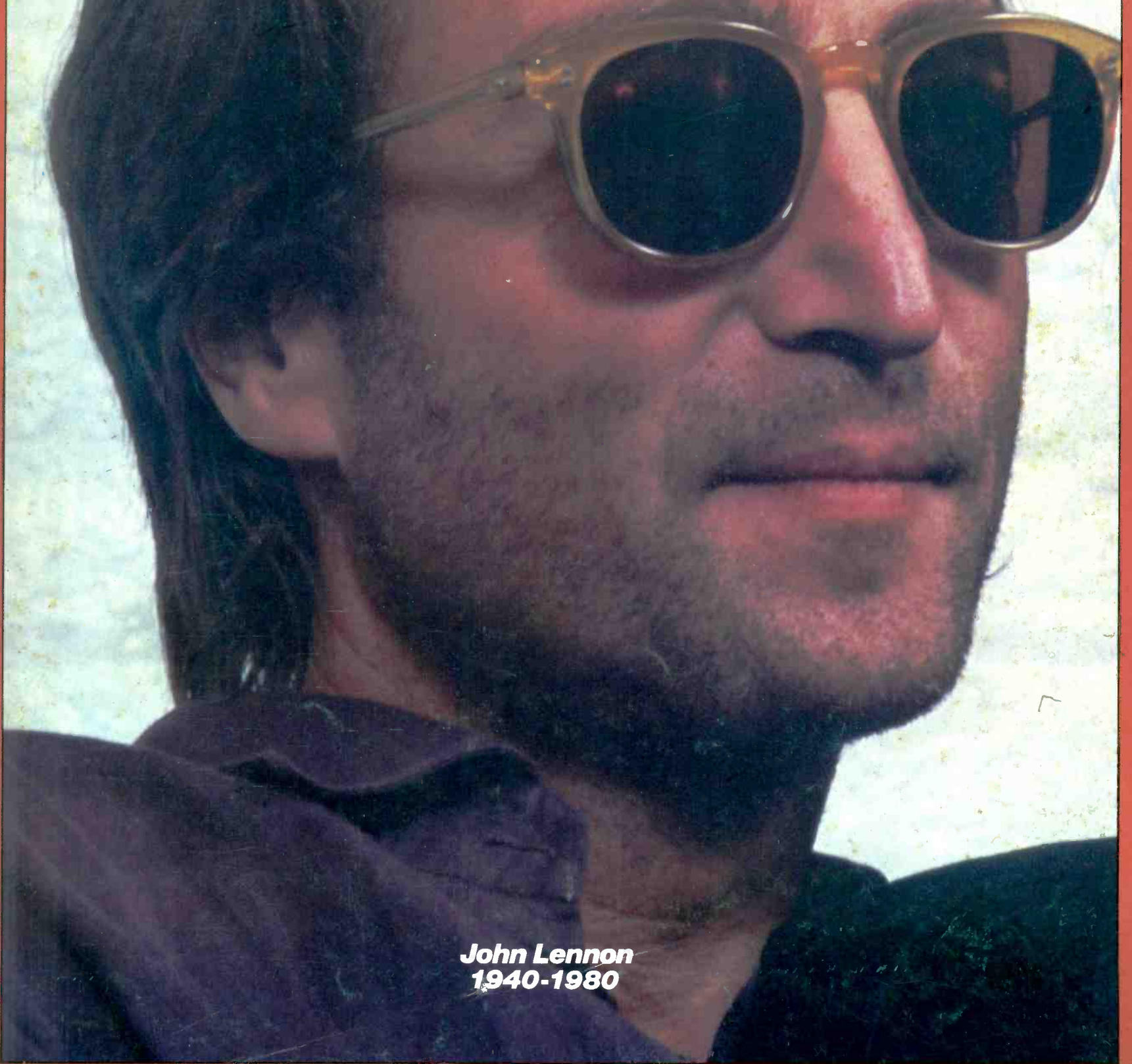
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Record World

DECEMBER 20, 1980 \$2.50

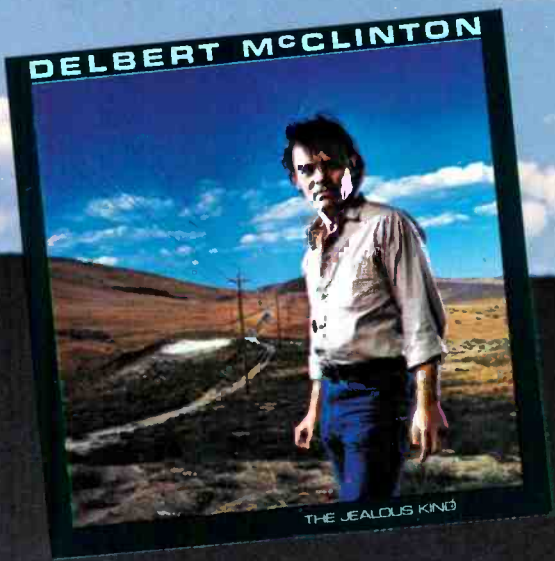
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John Lennon
1940-1980

DELBERT McCLINTON

Featuring The Hit Single
"GIVING IT UP FOR YOUR LOVE"
4948



THE JEALOUS KIND

ST-1211E

PRODUCED BY BARRY BECKETT AND THE MUSCLE SHOALS RHYTHM SECTION
A MUSCLE SHOALS SOUND PRODUCTION



Management: Con Light



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Record World

DECEMBER 20, 1980

Industry Mourns Death of John Lennon

By PETER KEEPNEWS

■ NEW YORK — The shooting death of John Lennon has shocked and saddened the world. But the death of the former Beatle at 40 has sent particularly strong shock waves throughout the music industry, because it was the Beatles more than anyone else who brought about the emergence of popular music as a powerful social and cultural force in the 1960s.

As the four long-haired youths from Liverpool musically captured the hopes, frustrations, concern and confusion of a generation, they simultaneously presided over the coming of age of rock 'n' roll and the phenomenal growth of the record business. The Beatles never officially had a leader, but it was Lennon who was most frequently the group's focal point. He was their spokesman, their comedian, their social conscience, and, both alone and with Paul McCartney, the writer of some of the most memorable songs in the history

of popular music.

Lennon's musical output after the Beatles disbanded in 1970 never had quite the impact that the music of the Beatles had, although both the album "Imagine" and the single of the same name topped the charts in 1971. Lennon dropped out of the music business entirely in 1975 to devote his time to, as he said in a recent interview in Playboy magazine, "baking bread and looking after the baby" — Sean, his five-year-old son by his wife and collaborator Yoko Ono.

Lennon had only recently emerged from his self-imposed musical exile. He and Ono signed a long-term contract with the Warner Bros.-distributed Geffen label this fall, after they had already begun work on a new album at New York's Record Plant studio with producer Jack Douglas. A single, "(Just Like) Starting Over," was released in late September and was #6 on Record World's Singles Chart at the time of Lennon's death. An

album, "Double Fantasy," was released less than a month ago and immediately entered the top 20.

Lennon and Ono were returning to their home in the Dakota, a luxurious co-op apartment building on New York's West Side, from a recording session when Lennon was shot four times at close range shortly before 11 p.m. last Monday (8). He was

rushed from the Dakota's courtyard to Roosevelt Hospital, where he died minutes later after doctors tried to save his life.

Police immediately arrested a suspect, Mark David Chapman, a 25-year-old unemployed security guard and former mental patient who had arrived in New York from his home in Hawaii a few days earlier.

(Continued on page 10)

Retail and Radio, in Stunned Disbelief, Respond to Demand for Lennon's Music

By SOPHIA MIDAS and DAVID MCGEE

■ NEW YORK — News of John Lennon's death caught the nation's record retailers unprepared to meet the demands of fans pouring into stores to purchase the former Beatle's new album, "Double Fantasy," as well as

(Continued on page 12)

By PHIL DIMAURO

■ NEW YORK — Within minutes of the first announcements of the tragic death of John Lennon, a broad spectrum of America's radio stations put normal programming aside, both to broadcast news of the killing and to play the Beatles music, specifically the John Lennon songs, that

(Continued on page 10)



JOHN LENNON: 1940-1980

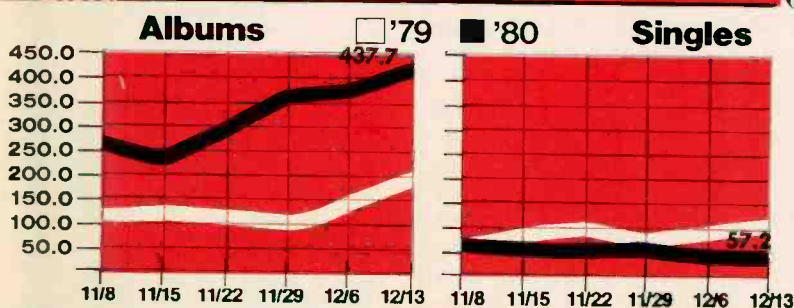
It is impossible to succinctly summarize what John Lennon meant to a generation. His significance does not lie simply in the fact that the group he helped found was the most successful and influential in the history of popular music, or in the fact that, both with the Beatles and on his own, he was responsible for the sale of countless millions of records all over the world.

The impact that John Lennon had can perhaps best be pinpointed by observing that for many of us—especially, but not exclusively, those of us who grew up to the sound of the Beatles' music—it sometimes seems that there has been a Beatles song for every occasion in our lives. And in the wake of the senseless slaying of the man who was often called the thinking person's Beatle, we can't help but remember him singing songs like "All You Need Is Love" and "Give Peace A Chance."

As the bloom of the Beatles' youthful innocence—and our own—began to fade, Lennon never lost his hope or his faith in humanity. When he made his long-awaited return to the music scene, just a few weeks before his death, it was to the profoundly optimistic strains of "(Just Like) Starting Over."

The fact that Lennon was killed just as he was in the process of "starting over" compounds the tragedy, but to lose him would have been a tragedy no matter what the circumstances. When the Beatles broke up and John sang "the dream is over," he was telling us to look inside ourselves and not to a rock group, or any other outside force, for the answers. But the dream that he embodied in such a staggering variety of ways in the songs that he wrote and sang is not likely to ever die.

Record World Sales Index



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

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■ **Page 20.** Dr. Demento, host of one of the nation's most popular syndicated radio shows, is currently celebrating his tenth anniversary on the air with a coast-to-coast series of live appearances. In this issue, Record World recounts his stage antics and talks to the Doctor about the bizarre music mix that makes his success truly unique in radio.



■ **Page 34.** Elektra recording artist Billy Thorpe and his manager Spencer Proffer are exploiting a totally novel avenue of exposure in the form of a special Laser Images planetarium show built around Thorpe's current release, "21st Century Man." The year-long plan, including college, retail, radio and home video tie-ins, is outlined this week.

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Powerhouse Picks

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

Dan Fogelberg (Full Moon/Epic) "Same Olde Lang Syne"

This single is quickly coming on. Radio delivered a substantial amount of adds this week. A definite choice to close out the year.

Issue of RIAA Papers Yet To Be Resolved In Sam Goody, Inc. Trial

By JEFFREY PEISCH

■ **NEW YORK** — The legal tangle involving the attempt by lawyers for Sam Goody, Inc. to examine Recording Industry Association of America (RIAA) documents inched towards a resolution last Friday (5) when U.S. District Court Judge John Platt told lawyers for the RIAA that he thought that up to seventy percent of the documents in question were relevant to Goody's defense. Goody's lawyer, Kenneth Holmes, wants the RIAA's anti-piracy field reports to show that the Goody chain, which is awaiting trial for allegedly dealing in counterfeit tapes, did not know they were dealing in counterfeits.

RIAA lawyer Roy Kulscar, visibly angered over Platt's findings, intimated that Platt's opinion was not consistent with the recent
(Continued on page 39)

Dick Asher To Be 1981 Honoree Of Martell Foundation

■ **NEW YORK** — The board of directors of the T. J. Martell Memorial Foundation for Leukemia Research have announced that Dick Asher, deputy president and chief operating officer, CBS/Records Group, will be the recipient of its 1981 Humanitarian Award. Asher will receive the award at the Foundation's fifth annual dinner on Saturday, May 2, in the Grand Ballroom of the Waldorf Astoria.



Dick Asher

Past honorees have been Clive Davis, Gil Friesen, Ahmet Ertegun and Bruce Lundvall.

The T. J. Martell Memorial Foundation for Leukemia Research was founded in 1975 in memory of T. J. Martell, son of CBS Records' Associated Labels vice president and general manager Tony Martell and his wife Vicky. In its first year the foundation established a leukemia research laboratory at the Mount Sinai Medical Center in New York City.

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Dearest Yoko,

The powers of the universe take back to themselves those whom they value most and who give most of themselves to the world in which they live. John's passing is a severe, inconsolable loss to all of us who had the privilege of knowing him, loving him and respecting him. I grieve with you and pray that we will all be granted the strength to withstand this loss.

*Love,
Bhaskar Menon
Bhaskar Menon*



RCA Unveils Videodisc Marketing Plans

By SAM SUTHERLAND

■ LOS ANGELES—RCA unveiled marketing and advertising plans for the March rollout of its CED SelectaVision videodisc system last week, designating the week of March 22nd as kickoff for the conglomerate's capacitance disc players and discs.

Key executives from RCA's consumer electronics division and its SelectaVision software programming arm were on hand to detail advertising materials and buys and review current manufacturing preparations for the massive launch, which will bring both hardware and software into 5,000 authorized dealers in time for the week-long blitz. The CED chiefs were here for the second such presentation that day, having flown in from New York, where the plan was announced at the Plaza Hotel, to meet press at the Century Plaza Hotel here Tuesday (9).

Earlier that day, consumer electronics executives had met with RCA distributors from the west coast for closed meetings regarding the campaign, termed "the most important new consumer electronic product since color television" by Jack Sauter, vice president and general manager of the consumer electronics division.

Price Points: No Surprises

As the end result of an RCA research and development effort that began in 1963, and was first publicly touted a decade later, the projected March rollout as described Tuesday held few surprises, only added detail. Topping the list of updated information on the system were confirmed software and hardware suggested retail prices, which held to the price point goals central to RCA's disc market strategy as outlined over the past year.

Thus, Sauter confirmed that players would carry a \$499.95 suggested price, in line with the original projection of a player "under \$500." Disc prices also held close to the forecast range of \$15 to \$25, with SelectaVision disc programming chief Herb Schlosser, executive vice president, fine-tuning that spectrum to a spread from \$14.98 to \$27.98, the latter representing two-disc packages.

Most titles, said Schlosser, would sell for under \$20. As suggested throughout RCA's preliminary discussions of software retailing in the past, discs will initially be sold side by side with the players in authorized RCA dealerships, although plans call for an eventual spread into the software retail mainstream as the universe of players reaches suf-

ficient size. During the introductory phase, however, Schlosser said RCA would direct some software sales through an ordering procedure dubbed "Quick Delivery Service" (QDS), whereby customers seeking a title not stocked by the respective retail outlet could order that disc and either pick it up, or receive it at home within days of the order, shipped direct from RCA's distribution outlets.

The QDS approach is an apparent answer to the space limitations facing some authorized dealers expected to carry only a selected lineup of the full 100 title catalogue to be released concurrently with the players' arrival in stores.

Schlosser, who again stressed that the full range of video disc titles would ultimately include original disc programming, along with music, sports, commercial network programs, children's fare, drama and information/inspiration, also echoed his earlier conviction that feature films would initially dominate releases. A steady flow of new releases would be vital to software sales, a factor he likened to the music and print fields rather than the motion picture trade, and while RCA already has existing pacts with some 70 suppliers governing recent and classic film titles as well as selected drama, dance and opera titles, Schlosser said new product acquisitions would con-

(Continued on page 47)

Copyright Royalty Tribunal Hikes Compulsory Jukebox License Fee

By BILL HOLLAND

■ WASHINGTON — The Copyright Royalty Tribunal has adopted a resolution hiking the compulsory license fee that jukebox operators will have to pay songwriters for the performance of their copyrighted songs to \$50 per box plus a cost-of-living increase.

The initial fee set by the CRT in 1978 was \$8 per jukebox, and this continues to be the present rate. As of January 1982, however, the fee will jump to \$25 per box, and in January 1984, that fee will double to \$50 per box.

Jukebox association officials said in their statements to the Tribunal that such a fee will put some small owners out of business. Many thousands of jukeboxes are not yet licensed and do not pay a fee, although it is required by law.

The CRT also issued other rulings concerning jukebox regulations on Wednesday (10). If performances (records) are made available to jukebox owners for the first time after July 1 of any year, the compulsory license of that year will be half of the annual rate, subject to a cost-of-living adjustment.

On August 1, 1985, the CRT will publish a cost-of-living adjustment to be tacked on to the royalty, as determined by the Consumer Price Index computed from February 1, 1981, and that adjusted schedule for the fee will

become effective on January 1, 1987.

The Tribunal set fees lower than sought by ASCAP and SESAC and higher than BMI proposed. BMI had suggested \$30. ASCAP and SESAC sought \$70. All licensors sought cost of living increases. The fees are to be shared by all three licensing groups.

"We had asked for \$30 and we of course are glad that it has been raised from the \$8," said BMI general counsel Edward Chapin. "And to the extent that it's getting close to the \$30 we wanted, that's good. On balance, we're generally pleased."

ASCAP based its \$70 figure on marketplace analysis — on what jukebox operators and the performing rights organization would pay if there were face-to-face negotiations. SESAC joined in ASCAP's approach.

"On behalf of the SESAC authors, composers and publishers we are happy that the Copyright Tribunal has determined that jukebox fees must rise in the years to come," said Norman S. Weiser, president, SESAC. "Substantial increases beginning in 1982 and the recognition of a 'cost of living' factor through a portion of the 1980s will, we are certain, make for a much more equitable situation."

A public vote disclosed a shift to \$25-\$50 from \$30-\$60, the fees favored by Chairman James and Commissioner Garcia. The majority, Commissioners Burg, Brennan and Coulter, voted for the lower \$25-\$50 figure, saying they were doing so to help small operators.

ASCAP's General Counsel, Bernard Korman, added that he thought the jukebox operators had fared very well. "Their counsel got a good result, with a very weak case. The operators and the establishment owners can well afford these modest fees."

The Tribunal is still proceeding with a distribution method for the royalty fees already deposited for 1979 performances.

WCI Exec Discusses Video, Cable Futures

By JEFFREY PEISCH

■ NEW YORK—Unless the major record retail chains begin to actively sell videocassettes, videodiscs and other new forms of software, a new breed of software specialty retailer will develop and become the major outlet for the consumers' home entertainment needs.

This is the opinion of Em-
(Continued on page 39)

Regional Breakouts

Singles

East:

Delbert McClinton (Capitol/MSS)
REO Speedwagon (Epic)
Dan Fogelberg (Full Moon/Epic)

South:

Dan Fogelberg (Full Moon/Epic)
Dolly Parton (RCA)
Ronnie Milsap (RCA)

Midwest:

Barry Manilow (Arista)
Dolly Parton (RCA)
ABBA (Atlantic)

West:

Donna Summer (Geffen)

Albums

East:

Roberta Flack/Peabo Bryson
(Atlantic)
Yes (Atlantic)
Andy Gibb (RSO)
Parliament (Casablanca)

South:

Parliament (Casablanca)
Outlaws (Arista)
Weather Report (ARC/Columbia)

Midwest:

Roberta Flack/Peabo Bryson
(Atlantic)
Yes (Atlantic)
Andy Gibb (RSO)
Parliament (Casablanca)
Outlaws (Arista)
Weather Report (ARC/Columbia)

West:

Outlaws (Arista)
Weather Report (ARC/Columbia)

*And, in the end the love you take
Is equal to the love you make.*

John Lennon
1940-1980

Thank you.

Northern Songs Ltd.
Maclen Music, Inc.
ATV Music Group

Court of Appeals Overturns Ohio Anti-Paraphernalia Law

By JFFREY PEISCH

■ NEW YORK — In a precedent-setting decision, the U.S. Court of Appeals for the Sixth Circuit has reversed a District Court ruling and enjoined the city of Parma, Ohio from enforcing a law designed to outlaw the use and sale of so-called drug paraphernalia. The three-judge court ruled that the law is vague and overly broad, in violation of the First Amendment right of free speech and the Fourteenth Amendment right of due process.

The Parma law, which was passed last spring and upheld by the U.S. District Court for the Northern District of Ohio, is based on a model anti-paraphernalia law prepared by the Drug Enforcement Agency, a division of the Department of Justice.

The DEA law has been passed in over one hundred communities in the last year and has been challenged at the district level in seven instances. The Sixth Circuit's decision concerning the Parma law is the first time a Court of Appeals has made a ruling on the law.

The plaintiff in the case, Record Revolution, is an independent

record retailer in Parma that sells what the city of Parma alleges to be drug paraphernalia. Local and state anti-paraphernalia ordinances enacted in the past eighteen months have hindered the business of many record retailers that carry smoking accessories and other paraphernalia. (*Record World*, May 3, May 31, 1980). While many of the laws are tied up in lengthy legal struggles, and not being enforced, the court costs have hurt many retailers. Record Revolution owner Peter Schliewen has spent over \$200,000 in court costs.

Parma residents who have supported the legislation reacted strongly to the reversal of the law. Schliewen said that he had received a half-dozen threatening phone calls since the Circuit Court decision. The *Cleveland Plain Dealer* newspaper ran a story with the headline, "Court Says It's O.K. To Let Dope Toy Dealers Sell to Minors."

Schliewen's attorney David Weiner called the Circuit Court's opinion "fantastic." "It's right in the face of (the) District Court

(Continued on page 47)

"A picture is worth a thousand words"



**In memoriam to my dear dear friend John Lennon,
who lives on forever in the hearts and
affection of all of us.**

Pete Bennett

**John Lennon
October 9, 1940 - December 8, 1980**

L.A. Politician Introduces Anti-Scalping Ordinance

By SAMUEL GRAHAM

■ LOS ANGELES — In a move that is hoped will lead to the adoption of statewide anti-scalping legislation, a Los Angeles politician has introduced a local ordinance designed to limit the amount by which ticket brokers and individuals can increase the face value of tickets for concerts and other entertainment events in the city.

City Councilman Bob Ronka announced his sponsorship of the proposed ordinance—which would prohibit the sale of tickets for more than twice their face value—at a press conference last Tuesday (9) at the L.A. Sports Arena. It was at that venue that Bruce Springsteen appeared for a recent series of concerts, and the prices charged by scalpers for some tickets to the Springsteen shows (reportedly up to \$200) are said to have played a major role in the renewal of the anti-scalping campaign here.

Councilman Ronka was joined at the press conference by promoter Jim Rissmiller of Wolf and Rissmiller Concerts, who has repeatedly supported an anti-scalping law. As recently as last week (*RW* 12/13), Rissmiller, who paid for a political advertisement in the November 30 Los Angeles Times urging that concert-goers express their support of a state anti-scalping measure sponsored by Assemblyman Mel Levine, predicted that local politicians would "want to get on the bandwagon, and at the very least pass some kind of local ordinance against scalping." While recognizing that those politicians might want to use the issue for "their own political gain," he added that "if it helps us, fine."

Ronka said at the December 9 conference that the scalping problem is now "totally out of hand," adding that "I believe it is time to bring it to an end." His ordinance, Ronka said, is both "fair and reasonable," as is the service provided by legitimate ticket brokers. "I think most legitimate ticket agencies will abide by a law where they can still make a fair profit," Ronka said.

Noted Rissmiller, "It is very important to understand that the scalping problem we had with Springsteen is not an isolated incident." The prevalence of scalping by some individuals and agencies, he continued, "takes a lot of money out of the marketplace—a kid who pays a huge amount for a ticket to one show probably can't afford to see another show the next week—and it also brings in a potentially undesirable element to the area. And the more demand there is for a ticket, the worse the problem is."

Venues that would fall under the jurisdiction of the Ronka-sponsored ordinance (the violation of which would be a misdemeanor, with maximum penalties of \$500 or six months imprisonment) include the Palladium, the Hollywood Bowl, the Music Center, the Greek Theater and the Sports Arena. However, many of the facilities that regularly attract the kinds of events that lead to the degree of scalping that plagued the Springsteen shows — including the Long Beach Arena, the Inglewood Forum, the Santa Monica Civic Auditorium and San Bernardino's Swing Auditorium — are located outside of Los An-

(Continued on page 47)

'42nd Street' Cast LP



On Sunday, November 16, the cast of "42nd Street" was assembled at RCA's New York recording studios on West 44th street for a 17-hour session to set down on disc the magic of the show. Produced by RCA's Thomas Z. Shepard, the album was rushed for holiday release. Shown at the recording session are cast members (from left): Lee Roy Ream, Wanda Richert, Jerry Orbach, and Joseph Bova.

**After the music, and the memorials, and
the unspeakable emptiness, it is one life that matters.
CBS Records joins the world in mourning John Lennon.**

Industry Mourns Death of John Lennon (Continued from page 3)

Chapman had approached Lennon earlier that same evening and had him autograph a copy of "Double Fantasy."

As *RW* went to press, the motive for the shooting remained a mystery. Chapman was being kept under close surveillance in the prison ward of Bellevue Hospital, where police sources said he had told guards he had "a good side and a bad side" and had shot the former Beatle while under the influence of his "bad side."

Chapman, who police believe had stalked Lennon for three days prior to the shooting, was described by friends and family as a devoted Beatles fan who identified strongly with Lennon. On his last day at work as a security guard at a Honolulu condominium complex, he signed himself out in the company log using Lennon's name.

As news of Lennon's death spread, disbelieving Beatle fans began gathering in front of the Dakota to pay homage. Within a few hours, 600 people had shown up to light candles and sing Beatles songs. At one point a distraught Ono came out to urge the mourners to leave, but few heeded her request. The vigil in front of the elegant apartment building was still going on into the weekend.

There were similar vigils in other cities, many of them organized by radio stations (see separate story).

In Liverpool, as fans learned of Lennon's death, they gathered at the site of the Cavern, a long-defunct nightclub where the Beatles were once a fixture and where their phenomenal career gained its initial impetus. A move was begun by Liverpool city officials to have a statue erected in Lennon's memory.

There was no funeral. Lennon's body was taken first to a Manhattan funeral parlor and then to a crematorium in suburban Hartsdale, N.Y. on Wednesday. Following the cremation, Ono announced that there would be a "silent prayer vigil" in Lennon's memory on Sunday at 2 p.m. She also urged that, instead of flowers, contributions be made to Spirit Foundation, Inc., a charitable foundation Lennon had established. The Foundation's address is One Battery Park Plaza, New York, N.Y. 10004.

Record stores everywhere were mobbed (see separate story). The demand for Lennon and Beatles albums was so great that EMI, which has the entire Beatles catalogue and all of Lennon's albums except "Double Fantasy," put workers in its London pressing plant on overtime and began

looking for additional pressing equipment to use. A source at Capitol Records, Lennon's U.S. label until recently, said that the company had temporarily stopped pressing anything but Lennon and Beatles product in the wake of the shooting.

A Capitol official said there were no plans for the label to release any kind of special Lennon memorial album.

McCartney, whose songwriting partnership with Lennon was one of the most prolific and celebrated in contemporary music, emerged from his country home south of London, looking pale, shortly after hearing of his ex-partner's death. He told reporters "I can't take it in at the moment . . . John was a great guy. He is going to be missed by the entire world."

McCartney has been working on an album with George Martin, who had been the Beatles' producer. It is the first time they have worked together since the Beatles broke up. Martin issued a statement hailing Lennon as "a true original" whose "zany sense of humor elevated the meanest of spirits." He also said he was "extremely angry that this violent world should do this to one of the great people of our time . . . we must curb this pornography of violence that callouses our sensibilities."

A similar note was sounded by manager/promoter Sid Bernstein, who first brought the Beatles to the U.S. in 1964. "I feel hurt and then I feel angry," Bernstein told *RW*. "Enough people like this (Lennon's killer) exist and we do so little about it . . . I'm thinking about (having) a memorial concert every December 8 to commemorate and cherish the memory of John. And taking the money from that concert or concerts . . . and giving it to a thousand kids who might otherwise have died of starvation."

Former Beatle drummer Ringo Starr and his fiancée, actress Barbara Bach, cut short a European vacation to fly to New York to be with Ono. Starr had no comment for reporters as he fought his way through the crush of mourners in front of the Dakota. The other surviving ex-Beatle, guitarist George Harrison, was said to be on his way to the Dakota at press time. Julian Lennon, the singer/songwriter/guitarist's son from his first marriage, also flew to New York.

Bhaskar Menon, chairman and chief executive of EMI Music Worldwide Operations, issued this statement: "We are all greatly saddened at the news, both at EMI in the U.K. and Capitol in America, after our long association with John Lennon, and certainly after a long friend-

ship I feel a great sense of personal loss. He was a tremendous talent, a great contemporary poet who will never be forgotten."

David Geffen, chairman of Geffen Records, issued this statement: "Along with the entire world, we share a great sense of personal loss. John and Yoko's contribution as artists, as parents and as human beings are an inspiration to us all."

Similar tributes poured forth from all areas of the music world. Typical of the comments were the observation of Frank Sinatra, one of the few musical artists whose fame reached a level comparable to the Beatles', that "John and his colleagues set a high standard by which contemporary music continues to be measured," and the statement by Chuck Berry, whose music provided much of Lennon's early inspiration, that "the music of the Beatles added nobility to rock 'n' roll."

John Winston Lennon—he changed his name to John Ono Lennon shortly after he married Ono in 1969—was born on Oct. 9, 1940 in Liverpool. While attending Quarry Bank High School, he became interested in rock 'n' roll music, then in its infancy, and came under the spell of Little Richard, Chuck Berry, Jerry Lee Lewis, and especially Elvis Presley. In the early days of the Beatle's fame, Lennon frequently said that their goal was to be bigger than Presley. When Presley died in 1977, Lennon flew to Memphis to attend his funeral.

In 1956, Lennon met Paul McCartney and asked him to join the Quarrymen, a group he had formed. George Harrison joined the band shortly afterward; Ringo Starr didn't join until 1962, replacing the band's original drummer, Pete Best. The band went through a variety of name changes—from the Quarrymen to the Moondogs to the Silver Beatles to the Beatles—while sharpening its performing skills and building a following in Liverpool and Hamburg.

In 1961, the Beatles were taken under the wing of Brian Epstein, a local record retailer who became their personal manager and in due course hooked them up with George Martin and EMI Records. By 1963, they had become the hottest thing in England, and the following year, sparked by the success of the singles "She Loves You" and "I Want To Hold Your Hand," Beatlemania hit the U.S. and most of the rest of the world.

(Continued on page 12)

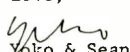
LENONO
STUDIO ONE
1 WEST 72ND STREET
NEW YORK, NEW YORK 10023

I TOLD SEAN WHAT HAPPENED. I SHOWED HIM THE PICTURE OF HIS FATHER ON THE COVER OF THE PAPER AND EXPLAINED THE SITUATION. I TOOK SEAN TO THE SPOT WHERE JOHN LAY AFTER HE WAS SHOT. SEAN WANTED TO KNOW WHY THE PERSON SHOT JOHN IF HE LIKED JOHN. I EXPLAINED THAT HE WAS PROBABLY A CONFUSED PERSON. SEAN SAID WE SHOULD FIND OUT IF HE WAS CONFUSED OR IF HE REALLY HAD MEANT TO KILL JOHN. I SAID THAT WAS UP TO THE COURT. HE ASKED WHAT COURT - A TENNIS COURT OR A BASKETBALL COURT? THAT'S HOW SEAN USED TO TALK WITH HIS FATHER. THEY WERE BUDDIES. JOHN WOULD HAVE BEEN PROUD OF SEAN IF HE HAD HEARD THIS. SEAN CRIED LATER. HE ALSO SAID "NOW DADDY IS PART OF GOD. I GUESS WHEN YOU DIE YOU BECOME MUCH MORE BIGGER BECAUSE YOU'RE PART OF EVERYTHING".

I DON'T HAVE MUCH MORE TO ADD TO SEAN'S STATEMENT. THE SILENT VIGIL WILL TAKE PLACE DECEMBER 14TH AT 2 P.M. FOR TEN MINUTES.

OUR THOUGHTS WILL BE WITH YOU.

Love,


Yoko & Sean
Dec. 10 '80
N.Y.C.

Radio Responds To Lennon's Death

(Continued from page 3)

their listeners clamored to hear.

At most stations contacted by *Record World*, switchboards were jammed through the early morning hours and for much of Tuesday (9). Several stations, in an effort to let listeners share their feelings of grief and loss, broadcast listener comments.

The mood among radio people themselves, needless to say, was grief-stricken. ABC radio vice president of programming Rick Sklar, who was program director of New York's WABC at the time the Beatles first were heard in America, echoed the universal feeling when he called the Lennon death "really terrible. This guy was able to create hit music that was something more . . . it said significant things about people, society, life itself. And it wasn't all serious and profound, there was humor there, too. It's so, so sad . . . a sad commentary on the human race."

In New York, the city where Lennon lived and died, the reaction was quick and intense. Air personalities of WNEW-FM had all been gathered at a party following one of the station's annual Christmas benefit concerts when the news of the shooting arrived. They left the party together and all went to the station, where, according to program coordinator Richard Neer, the phone lines were "opened almost immediately," and calls were put on the air. "It was a time when people seemed to need to talk," said Neer. At the same time, members of WNEW's news staff were dispatched to the Dakota and to Roosevelt Hospital.

WNEW-FM played John Lennon and Beatles music all day Tuesday, running commercial-free through Tuesday noon. The station ran an interview/guest DJ segment air personality Dennis Elsas had done with Lennon in 1978 on Tuesday night, and at various points during the day, other rock figures who had known Lennon (including Rolling Stone Bill Wyman and former Apple recording artist James Taylor) were interviewed on the air. Listener calls were fielded throughout the day.

At WYNY in New York, heavy Beatles / Lennon music programming was in effect through midday Tuesday. A spokesperson for the station also reported hundreds of calls from people who seemed to want to "commiserate."

The strong identification of New York's WABC with Beatle-

(Continued on page 22)

John Lennon: An Appreciation

By DAVID MCGEE

■ NEW YORK—It is ironic and sad that the final punctuation mark—a period—was placed on the story of John Lennon's career at a time when Lennon, after emerging from five years of self-imposed retirement, appeared capable of being both a commercial success (something that had largely eluded him post-"Imagine") and a strong influence on a new generation of rock musicians. Ironic because his death made clear what the euphoria over the critical and commercial acclaim for his new album had obscured: his days as a force for cultural, sociological and musical change virtually ended with the Beatles. Sad because of the circumstances of his death, and because the very real achievements he made as a solo artist are in danger of being obscured, or at least regarded too lightly, in comparison to his work with the Beatles.

Perhaps the most astonishing fact about the Beatles' music is its sustained excellence at every juncture of the group's life, from the conventionally-structured paeans to adolescent love of 1964 to the more realistic and somber meditations on the same subject gracing "Beatles '65," "Beatles VI" and the "Help!" soundtrack; from the brooding but compelling reflections on lives in flux and, indeed, on a world undergoing rapid and tumultuous cultural changes ("Rubber Soul," "Yesterday and Today," "Revolver") that ultimately reached full flower in the elegiac "Sgt. Pepper's Lonely Hearts Club Band" and in the cutting and plaintive commentaries of "Hello Goodbye," "Baby You're a Rich Man" and "All You Need is Love"; and finally, in the return to bedrock rock and roll and a recapitulation of themes first stated in 1964, now in more adult and, consequently, more sophisticated terms as evidenced by the neat balance between sentiment and cynicism on the *White Album* and on "Abbey Road." In this context, "Let It Be" can be seen as an attempt to meld the past and the present, through a song such as "One After 909," which was written by Lennon-McCartney in the early '60s but not recorded until 1970, and "Let It Be," with the simple grandeur of the title sentiment serving as a coda to a stunning body of work. Throughout this development, the Beatles always remembered to be musical, even when pro-

ducing something as far afield lyrically and structurally as "I Am the Walrus."

Philosophical Center

John Lennon's singular contribution to the Beatles' music has been well-documented, most recently in a fascinating interview with *Playboy* magazine in which he calmly discussed his collaborative efforts with Paul McCartney. In the Beatles' heyday, both Lennon and McCartney fended off questions of authorship by claiming it was beside the point to try to figure out who penned a certain phrase. Their stated opinion was that each member of the group contributed to a song, either in the actual writing, or in a musical ideas that came to fruition in the studio, or merely in spirited playing.

But Lennon was widely regarded as the philosophical center of the group and the guiding force behind its more adventurous music. Inquisitive, bright, intellectually restless, he explored the very edges of his existence and of reality by immersing himself in experience; by being a conduit for what many came to regard as all that was outlandish, outrageous and even revolting about the Beatles. It was Lennon who made the widely-misinterpreted remark about the group being more popular than Jesus; it was Lennon who was most outspoken about his experiments with consciousness-altering drugs such as LSD; it was Lennon who dared rail against the war. That Lennon would be the controversial one was hinted at early on in the group's career when, in Richard Lester's 1964 film "Hard Day's Night," the oldest Beatle was

depicted as being the one the group's manager feared most getting out of line.

More than McCartney, Harrison or Starr, Lennon was a product of his times, and his music reflected the sensibilities of the era of rock he grew up in. His idols were Jerry Lee Lewis, Little Richard, Sam Cooke; but Elvis Presley, above all others, spoke most profoundly to Lennon. Lennon kept in his mind an image of the young Memphis lad, all raunch and youthful passion, gyrating madly onstage, belting out an irresistible blend of rhythm and blues, country and western and gospel that was called rock and roll. Presley's early recordings held sway over Lennon, and as a Beatle he would bring to the group a similar hard-edged viewpoint and a talent for the blunt statement of fact which would be beautifully offset by McCartney's romanticism.

Because such songs as "Yesterday" and "Michelle" were so clearly the product of McCartney's sensibility, Beatle John was rarely thought of as having a soft side; he confirmed this impression by steering clear of the pop sweetness to which McCartney gravitated. But in 1968 Lennon met Yoko Ono, a Japanese avant-garde artist who had been a leader of the Flux movement, and his life and music changed dramatically. They were married in 1969, a year after Lennon had divorced his first wife, Cynthia, by whom he had a son, Julian.

Ono was ill-received by the press and by Beatles fans almost from the moment she was first

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Fans Seeking Lennon LPs Rush Stores; Stunned Dealers Mourn Artist's Death

(Continued from page 3)

Lennon's other solo releases and Beatles product. Virtually every account contacted by *Record World* last week reported lines of customers waiting for stores to open, with "every stick of product," as Record Bar's Norman Hunter put it, being bought up quickly, leaving empty bins and no promises of immediate replenishment from the overworked WEA and Capitol pressing plants.

The tragedy of December 8 had a dimension that wasn't as apparent in 1977 when Elvis Presley's death touched off a similar run on product. Many of the owners, store managers and buyers contacted by *RW* grew up with the Beatles' music and took Lennon's death personally; they frankly admitted that having to square their consciences with the demands of running a business was an odious task. One chain, Record Rendezvous of Cleveland, refused to sell the "Double Fantasy" album on the day following Lennon's death as a token gesture of respect for the artist's memory.

So overwhelming was the activity in the stores that one dealer said everything he'd done on the day after the murder was in some way related to John Lennon. "We were on the phone with WEA branches and Capitol Records trying to re-order product; we were dealing with Lennon's fans; the phone kept ringing and every call was related to Lennon; we even had to cope with the media who were all down at the store to see how fans were reacting to Lennon's death. And, of course, the majority of our sales came from Lennon's album. But who wants business stimulated by an event such as this?"

Ben Karol, president of the New York-based King Karol chain, found his business "beseiged" by Lennon's fans. Although not a contemporary of Lennon's, Karol too expressed deep frustration with having to simultaneously mourn the artist's death and carry on business. "There were people standing in front of my store and waiting to buy the Lennon album at 7:30 a.m. I couldn't believe it. Frankly, I've had strange feelings all day because the last thing I felt like thinking about was selling records. The money is meaningless. I feel as though I've lost a friend, and I'm not even of the same generation as Lennon. But the man was so important, did so much for music. Honestly, I'm overwhelmed with the manner in which fans have insisted upon having his album immediately."

Record Revolution's Larry Cau-

sak expressed similar sentiments, and commented: "Dealing with consumer demand after a major artist dies is just something the retailer has to accept, but I think I express the feeling of most retailers by saying that if I could turn the clock back, and have John Lennon alive again. I'd send back every penny I've made on the record. For me, the event is like the Kennedy assassination."

The Record Rendezvous chain in Cleveland decided to resolve their feelings of personal loss, coupled with the demand for the Lennon album, by putting a moratorium on the sale of the album for one day. Album buyer Jim Jones explained: "Randy Meggit (store manager) and myself had a long discussion over what to do about the Lennon situation. We were both very saddened by his death and overwhelmed by consumer demand for the record, so we decided not to sell the record for one day—out of respect for Lennon. Nevertheless, the phone rang all day long, especially since every store in the city was sold out, and many customers angrily demanded to buy the album, despite our moratorium. I found the obsessive demand for the al-

bum gruesome. We experienced the same type of reaction to Presley's product when he died, and it was at that time that we decided that we would never go through it again."

In the aftermath of Lennon's murder, television and radio stations sent reporters to local retail outlets to interview customers and store owners. "Newsmen from television, newspapers and radio stations all showed up at our stores today," Karol said, "and I honestly couldn't and wouldn't talk to any of them; this is a time for mourning." Record Bar's Norman Hunter added, "We were bombarded by the media all day long."

Despite such emotional and business havoc, the task of stocking up for ongoing sales was something merchandisers were forced to attend to. "It appears that all Lennon product disappeared within minutes after we opened," said Waxie Maxie's Ken Dobin. "Beatles product too. We weren't that well situated with product at all, but we've placed big orders now and hope to get some filled soon. It's another Elvis-type thing; there's a run on everything. People are buying the

new album in twos and fours, and I just wasn't ready for that. Even one of our stores that sells almost exclusively black product is just about out of supply of its Lennon albums. I've heard that Capitol's two-month supply of Beatles product will probably be gone within two days." Bill Blankenship of the For the Record outlet added, "I called WEA's Jersey warehouse and they said that they had 23,000 copies of the album on the floor when the day began and they were all out two hours later. I had 70 pieces in stock and everything had been sold by 11 o'clock." Record & Tape Collector's Wayne Steinberg said, "The store was open for four minutes and we were sold out. I called the WEA people and they told me not to expect miracles—and I won't."

Similar activity was noted at the rack level. "The product is being snapped up as soon as it's unloaded," said Pickwick's David Hutkin. "Our key stores indicated substantial movement on both Beatles and Lennon product." The Handleman Company's Don Handleman commented: "The phones have been ringing all day and
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Industry Grieves for John Lennon

(Continued from page 10)

As the Beatles became increasingly well known, it was Lennon's personality that emerged the most clearly. At the many chaotic press conferences the band held in its early days, Lennon was the quickest of the four with a wisecrack; when a reporter once asked him, "How do you find America?" he answered, "Turn left at Greenland."

His gently mocking wit shone through as well in the Beatles' movies, "A Hard Day's Night" and "Help!" When a very stuffy British gentleman, offended by the group's antic behavior on a train in "A Hard Day's Night," huffed, "I fought the war for your kind," it was John who smiled back at him, "I bet you're sorry you won!"

That sassy attitude did much to set the tone for the Beatles' music, too, and by extension for the generation that took much of its inspiration from the music of the Beatles and of the artists the Beatles influenced. Generally speaking, Lennon's raspy vocals and hard-edged rock 'n' roll energy served as a complement to McCartney's more romantic and melodic musical personality, although Lennon could be melodic and McCartney could rock when

the occasion warranted it. As the Beatles' music got more sophisticated in the late '60s, it was primarily at Lennon's instigation. Of all the Beatles, he was the most fascinated by words—as evidenced in the two books of short, humorous pieces he wrote, "In His Own Write" and "A Spaniard in the Works"—and that, combined with a desire to experiment musically in such compositions as "Strawberry Fields Forever" and "I Am the Walrus," helped give to rock music a complexity it had never before had.

Lennon's experimental bent grew more pronounced after the Beatles disbanded and he began collaborating on record with Ono, a fiercely avant-garde conceptual artist. Her offbeat ideas, her oddly haunting vocals, and the suspicion in the minds of millions of fans that she had somehow been responsible for breaking up the Beatles, brought about a decidedly mixed reaction to much of Lennon's post-Beatles work and may have been a contributing factor in his departure from the music business in 1975. His passionate attempts to debunk the Beatles' mystique, and his steadfast refusal to even consider a Beatles reunion, may

have also contributed to the disillusionment felt by many fans.

Until his recent re-emergence, Lennon had lived in virtual seclusion with his wife and son, but he was briefly in the public eye a few years ago when the U.S. Government attempted to have him deported, maintaining that he was ineligible for permanent residence because of a 1968 British drug conviction. Judge Ira Fieldsteel, who ruled in Lennon's favor, told *RW* that what had impressed him most about Lennon and Ono was that "they were very well behaved . . . they were public figures with great notoriety and they didn't take advantage of it."

Any lingering doubts about Lennon's music seemed to be slipping by the wayside with the release of "Double Fantasy," which met with almost universally positive reaction from fans, radio stations and critics. In the weeks before his death, Lennon appeared poised to re-emerge as a guiding force in contemporary popular music.

In a will filed on Wednesday in Manhattan Surrogate's Court, Lennon left a total of \$30 million, half of which went to Ono and half to a trust fund Lennon had established.



New York, NY

By DAVID MCGEE

■ VIGIL AT THE DAKOTA: It was an odd day from the beginning. The week before had been bitter cold, but Monday, December 8, broke bright and sunny, a crisp 45 degrees at nine a.m. Before sunset the temperature rose to above 60 degrees. An odd day that turned into a sad night.

The Dakota is a weathered, brooding, Gothic structure on the corner of 72nd Street and Central Park West. "Rosemary's Baby" was filmed there. It is home to numerous celebrities, including the one the faithful were coming to mourn.

They came out of grief. They came out of love. They came out of respect. They came out of curiosity, because this was an Event: **John Lennon** was dead.

By 12:30 a.m. the crowd numbered 300 strong; by four o'clock it had grown to 500-plus and spilled out into the street, long since necessitating the closing of the block to traffic. In the crowd were the faces of a generation come to honor a fallen idol. There were also young children on hand, ones too young to remember the Beatles as anything but, as one jokester put it, "Paul McCartney's backup band." There were older people there who were probably repulsed by the Beatles in the '60s, but by their very presence showed at least grudging admiration for Lennon's skill as a songwriter.

Implausibly, some hardened types found the incident a source of humor. To some it was yet another senseless New York murder, no more, no less. A well-dressed businessman, probably in his mid-40s, approached a reporter and asked what all the commotion was about. "Didn't you hear that John Lennon was shot and killed tonight?" the reporter asked. "No," the businessman replied evenly. "Well," said the reporter, pointing to the people in front of the Dakota, "they're here to pay their respects." The businessman shrugged and walked away unconcerned.

There were people so overcome with emotion that they would walk a few steps and collapse into the arms of a companion, or crumple to the ground, crying unconsolably. A woman of about 30 sobbed to her boyfriend, "I feel so much like a teeny-bopper." He pulled her close, ran a hand through her hair and comforted her: "This is a part of our lives." It was an important statement. Had John Lennon's life been as long as it was fruitful, ending naturally in old age rather than abruptly and violently when he appeared on the verge of new musical triumphs, perhaps the mourners would have been less restless, more stately. But Lennon was still young at 40. And certainly those gathered in front of 1 West 72nd were not so far from a time when each turn of their lives—each entrance and exit—was played out against a background of Beatles or Lennon songs.

Youth knows little of the virtue of restraint. So when it was time to gather in remembrance of a hero, people did so with heavy hearts, to be sure, but also with all the emotion that Lennon's writing summoned in their souls. Early on in the vigil, for example, there were some ugly scenes. In stark contrast to the eerie silence of the crowd near the Dakota driveway, close by the spot where Lennon was slain, was the rowdiness of the crowd across the street. When "Here Comes The Sun" issued forth from a radio, a disheveled young man squatting on the sidewalk, his eyes blazing and full of the bitterness Lennon had long ago exorcised, screamed, "Shut off that damn music!" A voice came from the other side of the crowd: "No, let it play!" The retort: "Then play *his* music! Vultures!" Who was to tell this man that if John Lennon was playing on a Beatles record he also shares in the glory?

Beatles music intertwined with Lennon's music throughout the vigil. Hundreds of radios, it seemed, were in evidence, all of them tuned to a different station. Cacophonous? Hardly. There was poetry in the air; it was both peaceful and stirring to move through the crowd and hear a different song at each turn.

At 2:30 color photos of Lennon, circa '64, appeared, held aloft for all to see and recognize with applause. Someone said it figured a salesman would show up trying to make a buck. But there was no salesman. Only a hero remembered.

Shortly before three o'clock a muscular man who stood head and shoulders above the rest of the crowd moved to the front of one of the barricades blocking the mourners off from the driveway. He stood silently for a few minutes, staring straight ahead, alone in his sorrow amongst strangers. Bowing his head, he shut his eyes tightly and bared clenched teeth in a grimace of pain. Suddenly his head

snapped backwards and he opened his eyes to the sky. As tears streamed down his face, from the deepest part of him came a cry that surely was heard down at the far end of this long city block: "Oooooooh God! Nooooooo!!!"

"Let It Be" came over a radio, and one by one each person began singing the song—but quietly, at just above a whisper. When that was done, the crowd took up "All we are saying is give peace a chance." For 30 minutes they kept up the chant, urged on by the inevitable war cry of "Long live rock 'n' roll!" while the night was periodically pierced by anguished screams from the tall fellow. "Give Peace a Chance" gave way to a feeble verse of "All You Need Is Love," which was followed by a jubilant "I Saw Her Standing There" and "I Want To Hold Your Hand," every verse, every chorus. Then another verse of "Let It Be," the closest thing to a hymn Lennon-McCartney ever wrote, and into "Hey Jude."

Yes, an important musician, a gifted songwriter, a generation's leader has been brutally ambushed. But there is a more human element here, as the two candles in the windows above the Dakota's entrance seemed to signify. Somewhere there is a wife without a husband, a child without a father. His voice, his laughter, his personality, his intelligence, his presence—whatever it was that John Lennon did or said that made him special to Yoko Ono and five-year-old Sean is gone, never to be replaced. There's your tragedy.

Let's not weep for John Lennon. He left behind a legacy of the joy that is the essence of great rock 'n' roll. Long after our bodies have turned to dust or ashes, Lennon's music will live and be cherished by other generations. His memory will endure.

Weep then for the family. Get down on your knees, pray for Lennon's soul and ask for compassion and strength for the people whose lives were so rudely shattered by four blasts from Michael David Chapman's Charter Arms revolver.

For that matter, a word of forgiveness for Chapman is in order as well. Those of us who loved John Lennon as a brother know there is no punishment under law adequate to suit the crime. There is also no punishment that will resurrect the victim. These things remind us once again how little we really know—"we" being the so-called experts in the field—about the ways of the mind. At some point you must believe there is a higher authority—call Him what you will—who will judge the alleged assailant more harshly than would any court of law on this mere planet of ours.

3:45. I head towards Broadway to pick up an early edition of the New York Post with news of the killing splashed across the front page. As I wander down the street and look back at the spectacle in front of the Dakota, I recall a story, probably apocryphal, that a tenant of the building once told a friend. Early of a morning, it goes, when the city is in that final stage between darkness and light, and silence prevails, you could stand in the courtyard of the Dakota, or listen from a window, and hear music: soft, melodic, familiar. If you listened closely, it was said, you would recognize John Lennon, playing guitar and singing his old songs.

The newsstand at 72nd and Broadway is sold out of papers. I head uptown to the 76th Street stand. One copy remains. "So that's it," the attendant sighs, as if he's glad to be rid of it. "They been comin' in here buyin' 'em up four and five at a time. Well, whattaya gonna do?"

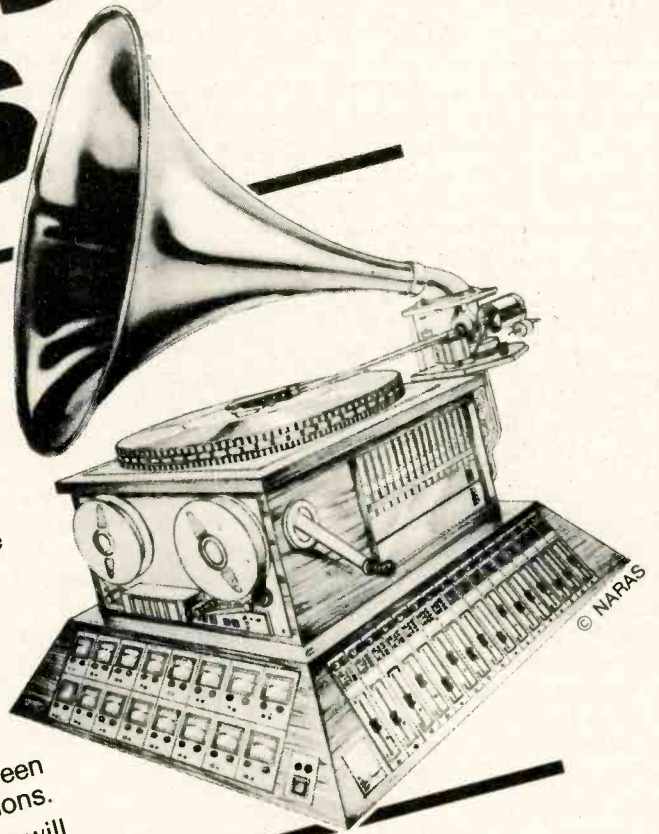
Near 80th Street I pick up the strains of a melody that raises goose bumps on my flesh. But I can't locate its source. Then I see, sitting on a bench in a center island that separates uptown and downtown lanes of traffic on Broadway, a lady of the night, brushing her hair back and applying rouge to her cheeks. She is humming that melody in a tiny voice so sweet, so sad, so delicate as to cut right through a troubled soul at four in the morning. For a moment I listen to "La Vie En Rose" and I tremble thinking about what happened on this night. The screams I heard on 72nd Street echo in my mind. I can hear them even now; I will hear them for as long as I live. The tears that were nowhere to be found for the past three and a half hours have made their way down my face; and though I fear I'm making a spectacle of myself, I stay awhile longer, remembering a young man on the Ed Sullivan Show in 1964 singing "Please, Please Me" with such authority and intensity as I'd not seen in a rock and roll singer since Elvis Presley's appearances on the same show in 1957-58. Remembering an older and wiser man in "Let It Be" singing one of his most tender and beautiful songs, "Across The Universe," and at last understanding that phrase about "pools of sorrow" and "waves of joy" drifting through an opened mind. Remembering a man who loved his wife and his young son as they loved him.

One by one the heroes are gone, and suddenly I am old.

A hooker sings "La Vie En Rose." Justice promises to flow like mighty waters. And life goes on.

23rd Annual Grammy Awards

Presented by
The National Academy of
Recording Arts and Sciences
for outstanding creative
achievements in the
field of recording



Important Dates To Remember
Tuesday, December 23, 1980—First Round Ballots must have been received by Deloitte Haskins and Sells for official tabulations.
Wednesday, December 31, 1980—Last day for new Active Members to join the Academy and to become eligible to vote in the second (final) round. (For details on joining, see below.)
Tuesday, January 13, 1981—Final Grammy Nominations will be announced during simultaneous press conferences in Los Angeles and New York.
Friday, January 16, 1981—Final Ballots will be mailed to all Voting Members in good dues standing, including new members whose applications were accepted on or before December 31, 1980.
Wednesday, February 11, 1981—Final Ballots must have been received by Deloitte Haskins and Sells for official tabulations.
Wednesday, February 25, 1981—Grammy Awards Winners will be announced during the Grammy Awards Show.

The Grammy Awards Show

to be telecast live from the stage of
Radio City Music Hall on February 25th
starting at 9:00 p.m. (8:00 p.m. CST)
over the entire CBS television network

Voting membership in the National Academy of Recording Arts and Sciences is available to most musicians, singers, conductors, producers, composers, arrangers, engineers and others who have participated actively in the creation of phonograph records. For details on how you might join the Academy and become eligible to vote for the Grammy Awards, as well as to participate in the Academy's many other activities, contact the chapter nearest you as soon as possible in order to meet the December 31, 1980 deadline for joining.

Atlanta Chapter, 1227 Spring Street, N.W., Atlanta, GA 30309 (404-875-1440)
Chicago Chapter, P.O. Box 11614, Chicago, IL 60611 (312-329-0949)
Los Angeles Chapter, Suite 200, 4444 Riverside Drive, Burbank, LA 91505 (213-843-8253)
Memphis Chapter, P.O. Box 41072, Memphis, TN 38104 (901-767-4647)
Nashville Chapter, 7 Music Circle No., Nashville, TN 37203 (615-255-8777)
New York Chapter, 14 East 53rd Street, New York, NY 10022 (212-755-1535)
San Francisco Chapter, 829 Folsom Street, San Francisco, CA 94107 (415-777-4633)

The National Academy of Recording Arts and Sciences, Suite 202, 4444 Riverside Drive, Burbank, CA 91505

The Coast

By SAMUEL GRAHAM and SAM SUTHERLAND

TOMORROW NEVER KNOWS: The following are two personal reactions to last week's John Lennon tragedy.

SG: A lot of catch-words and phrases have come out of this—things like “the dream is over” and so on—but the one that may haunt us more than any other was uttered by Lennon himself on the day he was murdered. “While there's life, there's hope,” he said in his RKO interview, and the irony of that remark, more than all the other terrible ironies of this situation, will live with me for a long, long time.

It was the Beatles, of course, who gave us so much hope and positive feeling after another tragedy, the 1963 assassination of John F. Kennedy. Because of what they meant then, and what they continued to mean until last Monday, Lennon and the others came to be regarded as friends even more than as idols or heroes; “I feel like I've lost a friend” has become a repeated reaction to John's death. But for so many of us in the Beatle generation who are now working in the music industry, Lennon was more even than a friend—he was our mentor, really. The Beatles were the sole reason that some of us first picked up electric guitars, started trying to write songs, started caring about pop music more as a way of life than as a mere diversion. They're why a lot of us work in the industry now, why there are jobs for us all, why the music business is what it is today. Quite literally, we owe them our livelihoods.

For that reason, neither the JFK killing nor the shootings of Robert Kennedy and Martin Luther King—and not even Elvis Presley's death—can match the emotional impact on me and so many others that this has had. For the first time, we are having to face up to the loss of a public figure who we did not know personally but who affected our lives in a very immediate and profound manner.

Now Lennon is gone, and along with his obituary, the obituary of the Beatles has finally been written as well, ten years after they disbanded. The loss of innocence that everyone is talking about (“I guess it's time to grow up” has been another common response) is one thing; we can learn to live without that. But this loss of hope is something else. Lennon warned us about putting too much stock in our heroes; he continually played down his own significance, as if to prepare us for what we never believed would really happen. You were right, John, but we couldn't help ourselves. I find myself wondering who we can turn to now.

SS: Nearly every person I've talked with in the last 48 hours, whether across town or across the continent, has echoed the same two thoughts: that someone who changed the very shape of our lives has been torn from them, and that his departure was dictated by a .38 revolver on a New York street.

It's the latter fact that reverberates with its own dark ironies to haunt many of us, as much as Lennon's songs will from now on. That so impassioned a pacifist and hopeful a social visionary should be destroyed in a wanton instant is tragic enough. But Lennon, for all his tart and well-aimed criticism of the power brokers, believed in America, and loved its culture and people enough to fight like hell to become one of its citizens. What he reaped for that decision is troubling and needs examining.

Ronald Reagan has already taken issue, reminding us of our time-honored right to bear arms. It's a right close to the hearts of the Klan, among other civic-minded groups. It's a right we can trace to our founding creeds of social organization. But it's also the legacy of a national heritage that has long made bloody conflict seem glorious and necessary.

Were John Lennon still alive, I suspect he would be touched by the flood of remorse, but impatient as well—he might ask that we spend less time mourning his death, and more time contemplating what it mirrors in our national mood. He might even remind us that for every public figure or privileged civilian whose murder commands front-page outrage, hundreds die each day as victims of equally senseless, unchecked violence.

The fact of John Lennon's celebrity makes his murder only slightly less meaningless—we know his killer wasn't committing a random act, but exorcising some dark and as-yet-unnamed private demon. It's the success of that act that scares me, and the thought that it makes it that much harder for all of us to try and give peace a chance.

Arista To Distribute Project 3



Elliot Goldman, executive vice president and general manager, Arista Records, and Herbert A. Linsky, president of Project 3 Records, have announced that, effective immediately, Project 3 product will be distributed in the U.S. by Arista Records. The catalog of Project 3 includes newly released albums by Larry Elgart, Enoch Light, Tony Mottola, Buddy Greco and Louis Armstrong, as well as motion picture soundtracks and original cast recordings. Shown signing the distribution agreement are, from left: Linsky; Aaron Levy, senior vice president, finance, Arista Records; and Goldman.

Valenti Looking for Anti-Piracy Statutes For Video Industry

■ WASHINGTON—The framing of tough anti-piracy statutes to combat the runaway video counterfeit trade will be a legislative issue during the upcoming Congress, according to Jack Valenti, president of the Motion Picture Association of America (MPAA), who offered that prophecy here Dec. 4 during a Federal Communications Bar Association luncheon.

Valenti's remarks, aimed at marshalling support for future congressional action on video piracy, came in the wake of a recent defeat for an earlier anti-piracy bill introduced in the House but scuttled in committee. But the motion picture trade, for which Valenti remains an outspoken voice, now estimates as much as 10 percent of the home video business is captured by pirates making enactment of criminal and civil barriers a top priority during opening sessions after the new year.

Opposition to the earlier bill, according to Valenti, came from lawmakers arguing that anti-piracy measures could cripple the development of new video technology. “They are also concerned that piracy statutes might just shrink competition among manufacturers of equipment used for the authorized reception of pay-TV services,” he added. Further reinforcement to legislators' caution over new restrictions centered on the assertion that various satellite and multi-point distribution delivery systems utilize public airwaves, suggesting that the public should have reasonable access to these services.

Countered Valenti, “While it makes sense to support access to communications facilities which have certain common carrier characteristics, it makes no sense to command mandatory access to the programming carried over those facilities.” He urged attorneys to support a clear prohibition of any unauthorized use of pay video services, and recommended strong penalties for those illegally intercepting those signals for their own benefit or profit. Similarly, he called for stiff penalties to block manufacture, distribution and sale of equipment used for such piracy.

Anger Leaves Polydor

■ NEW YORK—Harry Anger, senior vice president, product development, and Bob Frost, R&B promotion director, have both left Polydor, Inc.

Grammy Ballots Due

■ LOS ANGELES — The National Academy of Recording Arts and Sciences (NARAS) has reminded its members that their first round ballots for the 23rd annual Grammy Awards must be in the offices of the accounting firm of Deloitte Haskins and Sells by no later than Tuesday, December 23.

Because of the holiday season's postal load, members have been urged to mail their ballots by December 16 to assure their arrival before the deadline.

Results of the balloting, which will determine this year's final Grammy Awards nominations, will be announced on January 13 during simultaneous press conferences in Los Angeles and New York.

CBS Pacts with LAX Records



CBS Records has announced that it has signed an agreement to handle pressing and distribution for LAX Records in the U.S., effective January 1. The Los Angeles-based label is headed by industry veterans Jerry Goldstein and Steve Gold. LAX's roster currently includes Blood, Sweat and Tears, Pressure and others. A number of signings will be announced early next year. Pictured at CBS Records' New York offices are, from left: Cal Roberts, senior vice president, operations, marketing, CBS Records; Steve Gold; Tom McGuinness vice president, marketing branch distribution, CBS Records; Jerry Goldstein; and Paul Smith, senior vice president and general manager, marketing, CBS Records.

Goldwater: Cut the FCC Down to Size

By BILL HOLLAND

■ WASHINGTON — If the incoming chairman of the Senate commerce communications subcommittee has his way, the Federal Communications Commission will be chopped in size and scope, and FCC chairman Charles D. Ferris will be booted out as soon as Ronald Reagan becomes President.

Fairness Doctrine Out Too?

Sen. Barry Goldwater (R. Ariz.), the new chairman, said in an interview in the *Washington Star* last week that he'd also get rid of the Fairness Doctrine, which now requires broadcasters to cover controversial issues of public importance and to present the views of all sides concerned.

Goldwater said in the interview that the FCC is much too powerful, that its officials are "doing too much looking under the sheets of every radio station and television station in the country," and that the public doesn't want or care to hear about local social issues.

"You look to a station for entertainment" and the news, he said, but not for shows on local problems.

Wants Ferris Out

The Senator, famous for his brusque presentation of conservative views, also made it clear he wanted FCC chairman Ferris out. "I want to get rid of Ferris within a half hour after the President is sworn in. I don't think he's a good commissioner."

Possibly the most controversial move that Goldwater plans is to completely drop the renewal license for broadcast stations. Last week, the Senate Commerce

Committee unanimously approved legislation to extend the license to five years from the present three-year period, although Goldwater said he wouldn't give "ten cents for the chances" of that bill passing in the closing days of the Congress.

Wants Ten-Year Licenses

His "first order of business" would be to grant radio broadcasters unlimited licenses and television broadcasters ten-year terms. "Let them have a license and as long as they obey the rules, there will be no trouble. They won't have people running down their throats every day," he said. "If you leave them alone, and they don't do a good job, it will be known."

Citizens' media watchdog groups, who have been worried that the Reagan administration would usher in a new "hands off" policy for broadcasters believe their suspicions have been confirmed — in the no-nonsense words of perhaps the most illustrious conservative Republican spokesman in Washington.

Officials of the Media Access Project responded to Goldwater's remarks by telling RW: "Senator Goldwater's statements come as no surprise since they reflect his long-standing positions. But now that he'll be chairman, he'll be in a position to push for them. Senator Goldwater knows that labor, church, minority and consumer groups have opposed him in the past. They will still be around, and we're making no predictions about the future he sees for broadcasting."

NARM Readies Agenda for 1981 Convention

■ NEW YORK — Advance registration forms for the 1981 Convention of the National Association of Recording Merchandisers (NARM) will soon be in the hands of thousands of members of the recorded music industry, both here and abroad. The Association's 23rd annual meeting convenes April 11-15, at the Diplomat Hotel in Hollywood, Fla.

"Plan To Be There," the theme of the Convention, will be the guideline and dominating element for all the business sessions planned for the industry's largest meeting. "Plan To Be There" refers to the near future of the recorded music business—the decade of the '80s—and the opportunities which the '80s hold for individuals and companies at every level of industry activity. Convention attendees will be immersed in a series of informative and educational programs which will help them "be there" in the promising future of the next ten years.

Five key areas for future growth and expansion will be highlighted at the Opening Business Session via an exciting multi-media presentation, under the "Plan To Be There" umbrella; including advanced audio technology; home video entertainment; creative tape packaging and merchandising; inventory management and bar coding; and "Give the Gift of Music."

Whereas the establishment of the concept and philosophy of "Gift of Music" dominated the introduction of the campaign at the 1980 convention, the focus for '81 will be the development of "Gift of Music" techniques in in-store merchandising, advertising and promotional activities at the "grass roots" level.

In addition to the emphasis on "Plan To Be There" at the opening business meeting, seminars and workshops covering a wide range of interests are planned around the theme. Three one hour sessions on Monday and Tuesday mornings will feature topics of specific interest to retailers, rack jobbers, distributors, one-stops, and manufacturers. Each convention attendee will be able to attend six such sessions, selecting those which best relate to him and his company. Such areas as home video retailing; dealing with your banker; merchandising specialized product such as mid line catalogue, country music, classical music and accessories; tape merchandising and packaging; the marketing potential of digital and direct-to-disc; the total spectrum of inventory management, control and replenishment, and bar coding; how to work with local media; how to

communicate effectively at all levels; freight transportation problems and their solutions; and new directions in mall leasing—are only a few to be highlighted in the "Plan To Be There" seminar/workshops.

A special breakfast-meeting program on Monday entitled "Merchandising Black Music: A Road to Profitability" will feature an audio visual presentation developed by the Black Music Association on effective techniques for marketing black music product.

The Poolside Exhibition Center adds still another "Plan To Be There" dimension, as more than 100 suppliers of all types of products and services capitalize on the Florida sun to display their wares and meet with customers and potential customers each afternoon.

Joseph A. Cohen, executive vice president of NARM, commented on the convention: "'Plan To Be There' is a truly exciting concept, but at a very practical level. We will not be looking at challenges in the space age future of 2001; we will be examining opportunities for the future in this decade, in 1983 and 1985 and 1989. We want our members to 'Plan To Be There' tomorrow and next year, when opportunities in home video, tape merchandising, audio technology, bar coding, and most of all 'gift of music' offer them the path to a greater share of the consumer dollar. We want our members to 'Plan To Be There' as leisure time industries make more and more demands not only on the consumer dollar, but on the even more valuable asset, his time. We want our members to 'Plan To Be There' now, so that they join in the expansion of the recorded entertainment marketplace and get their well-deserved market share."

Recognition of outstanding achievement in many facets of industry activity will be made at the convention. The "Gift of Music" Awards to artists and companies for 1980's best-selling recorded music product will be announced at the annual NARM Awards Banquet.

This year's NARM Convention plans a full schedule of shows both during the day and evening. Artists will perform each night of the convention. The annual Country Music Luncheon, a stand-by of NARM conventions for more than a decade, is joined this year by the first-time ever Gospel Music Luncheon.

Those interested in affiliating with NARM and attending the Convention should contact the association at 1060 Kings Highway North, Cherry Hill, N.J. 08034, (609) 795-5555.

Record World Single Picks

Pop

THE ORIGINAL SYMPTOMS—

Ambition 01

DOUBLE SHOT (OF MY BABY'S LOVE)

(prod. by Whitney-Thompson) (writers: Vetter-Smith) (Lyresong, BMI) (3:02)
Whoever made the decision to cover this Swingin' Medallions 1966 top 20 gem deserves a medal. The Missouri-based quintet captures much of the original's excitement thanks to Jim Wunderle's beer-soaked vocal and Maralie's carnival keyboards.

SPLIT ENZ—A&M 4822

WHAT'S THE MATTER WITH YOU (prod. by Tickle) (writer: Finn) (Enz, BMI) (3:02)
Finely-crafted pop hooks delivered on unbridled rhythmic rock are this Australian sextet's speciality. It's all here on this affecting rocker from the "True Colours" LP.

THE ALLMAN BROTHERS—Arista 0584

MYSTERY WOMAN (prod. by group-Lawler-Cobb) (writers: Allman-Toler) (Elijah Blue, BMI) (2:51)
The tireless band glides along here with its patented rhythm section providing the fuel and Dickie Betts giving typical guitar pizzazz. Hook-filled and fancy free.

STONEBOLT—RCA 12149

CRYING AGAIN TONIGHT (prod. by Stewart-Roper) (writer: Roper) (Dunbar/Deep Cove, PROC) (3:49)
The Canadian quintet uses a stately keyboard intro reminiscent of Procol Harum on this grand ballad. David Jay Willis' lead vocal is immersed in a full chorus backing while emotional guitar breaks keep the interest high.

ENGLAND DAN SEALS—Atlantic 3786

LOVE ME LIKE THE LAST TIME (prod. by Lehning) (writers: Seals-Van Hoy) (Pink Pig-First Concourse/Van Hoy/Unichappell, BMI) (3:50)
Seals packs every inch of his reassuring tenor with convincing emotion and warmth on this ballad from the "Stones" LP. Steve Lukather's limber guitar solo and Kyle Lehning's production are superb.

THE SCRUFFS—Sounds

Interesting 006

ROCK AND ROLL HEADS (prod. by group)

(writer: O'Rourke) (Polarvoid, ASCAP) (2:13)
This quartet is Jersey-based with loads of unrelenting energy and a great future ahead. The influences are obvious—the Ramones for sure — but the sound is unique and compelling.

ENGELBERT HUMPERDINCK—

Epic 19-50958

IT'S NOT EASY TO LIVE TOGETHER (prod. not listed) (writer: Echito) (April/Joy & Sorrow, ASCAP) (3:54)
Engelbert never fails to please his loyal following, on stage or record. Here's another showcase ballad for his robust tenor. Romance and drama surge from the theatrical arrangement.

MARMALADE—G&P 10002

AMERICA (prod. by Campbell) (writer: Campbell) (April, ASCAP) (3:07)
With three of the originals who made "Reflections Of My Life" a top 10 hit in '70, Marmalade is back in action on this beautiful single from the new, self-titled LP. Soaring harmonies abound with pop-A/C appeal.

RANDY GUN—Shake 103

I DO (prod. by Spedding) (writers: Gun-Tomney) (Salamander, BMI) (2:20)
Formerly a creative force behind the Necessaries, Gun goes solo here with the help of Chris Spedding's production finesse. The simple, driving rhythm rock sets the stage for Gun's rather innocent vocal playfulness.

WAYNE MASSEY—Polydor 2147

DIAMONDS AND TEARDROPS (prod. by Diamond) (writers: Morrison-Morrison) (Music City, ASCAP) (3:08)
Daytime soap star Massey has a deep, formal tenor that works well on this story-song. There's a country feel here, but the traditional arrangement and pop hook will satisfy A/C listeners.

STINGRAY—Carrere 7302 (A+)

THE MAN IN MY SHOES (prod. by Laxton) (writer: East) (Goldgresh, BMI) (3:27)
The South African-based sextet has learned its lessons from the American mainstream rock heavyweights as evidenced on this initial single from the new, self-titled LP. Dennis East's lead vocals are yearning, pleading, textbook pop.

NORMAN SALEET—RCA 12150

LINES (prod. by Glasser) (writer: Sallitt) (Al Gallico/Turtle, BMI) (2:42)
Ringing guitars attack intermittently while a bold, triumphant arrangement/production places Saleet's vocal urgency upfront.

B.O.S./Pop

THE DRAMATICS—MCA 51041

YOU'RE THE BEST THING IN MY LIFE (prod. by Davis) (writers: Milligan-Dennard) (Groovesville/Supercloud/Arcturus II, BMI) (4:23)
Satin chorus shimmers surround the expressive falsetto lead on this stylish ballad from "The Dramatic Way" LP. The horn/string arrangement is outstanding.

ASHFORD & SIMPSON—WB

49646

GET OUT YOUR HANDKERCHIEF (prod. by Ashford-Simpson) (writers: Ashford-Simpson) (Nick-O-Val, ASCAP)
This is Val's showcase, and naturally it's a knockout. The chorus hook is as powerful as it is catchy and the percussion-clad rhythm is great motion music. A natural for several audiences.

JOE SIMON—Posse 5005

GLAD YOU CAME MY WAY (prod. by Wagoner) (writers: Simon-Speer) (Possie, BMI) (3:16)
Keyboard lace and velvety strings introduce Simon's poignant vocal on this beautiful ballad. Joe quivers and tiptoes in a graceful manner that's bound to win the hearts of black-pop-A/C and even country audiences.

FATBACK—Spring 3016

(Polydor)

ANGEL (prod. by Curtis-Thomas) (writer: Thomas) (Fired-Up/Sign of The Twins, ASCAP) (3:48)
Johnny Flippin's gorgeous vocal lead steals the show on this soft, warm ballad from the "14 Karat" LP. The chorus refrain is an unobtrusive backdrop for his spotlight romancin'.

THE FUTURES—Phila. Intl.

6-3119 (CBS)

SILHOUETTES (prod. by Gamble-Huff-Marshall) (writers: Crewe-Slay, Jr.) (Regent, BMI) (3:34)
The ultra-smooth vocal quintet offers this initial single from the new "The Greetings Of Peace" LP and it's certain to revive warm memories of the Rays' top 5 '57 smash. Cecil Womack's tasty guitar licks are a bonus.

ENCHANTMENT—RCA 12112

SETTIN' IT OUT (prod. by Davis) (writers: Womack-Woods-Wooten) (Groovesville, BMI) (3:56)
Catchy guitar and synthesizer riffs are interspersed among classy vocal acrobatics on this initial release from the quintet's "Soft Lights, Sweet Music" LP. The smart arrangement features interesting tempo changes with equal emphasis on dancing and rich listening.

KEVIN MOORE—Chocolate City

3221 (Casablanca)

RAINMAKER (prod. by Raphael) (writers: Moore-Shepherd) (Kevin Moore/Tammi, BMI) (3:58)
The title track from his latest LP shows the young guitarist/writer/vocalist in a soulful voice. His light tenor gets the kind of arrangement Lou Rawls made famous with no solos from the band, but tasteful horn/chorus support.

I'WENNYNINE WITH LENNY

WHITE—Elektra 47087

FANCY DANCER (prod. by Dunn-White) (writers: Dunn-White-Miller, Jr.) (Mchoma, BMI/Cherubim, ASCAP) (3:39)
Tanya Willoughby and Barry "Sonjohn" Johnson provide contrasting vocal trades while White directs the exciting rhythm flow with his spirited percussion.

RHETTA HUGHES—Sutra 103

STARPIECE (prod. by Lehman) (writers: Hughes-Lehman) (Starpiece, BMI) (3:55)
Radio is sure to embrace this bold, infectious dance-rocker. The strong multi-format appeal is evidenced in the passionate guitar stings, Hughes' saucy vocal, and a driving rhythm.

KIP CARMEN AND DANNY

HORTON—Reveille 219

THIS ISLAND IS OUR HOME (prod. by Fell) (writers: Carmen-Horton) (Carsongs/Hortunes, ASCAP) (3:53)
The Long Island-based duo has Kip's romantic lead vocals drifting over an exotic, percussion-clad track with flute colors and heavenly chorus backing.

CLARE BATHE—Posse 5004

FOREVER (prod. by Bobby & Billy Alessi-Wilkes) (writers: Bobby & Billy Alessi) (Alessi/Daksel, BMI) (3:23)
The veteran session stalwart tackles this lovely Alessi Bros.-penned ballad with very impressive results. It's a stunning vocal workout that will sound right on several formats.

Country/Pop

JOE SUN—Ovation 1162

READY FOR THE TIMES TO GET BETTER (prod. by Fisher) (writer: Reynolds) (Aunt Polly's, BMI) (3:48)
Radio is likely to pick up on the theme of this latest from the hot, country-oriented artist. Ominous, spellbinding guitars weave throughout while Sun's vocal takes on a bedeviled tone.

WILD BLUE YONDER—TOC 003

LOVE WASN'T MADE FOR ME (prod. by group-Seaberg) (writer: Bixler) (Sibling Rivalry, BMI) (2:33)
From Fresno, California comes this delightful septet with an initial single from the "Enthusiasm" LP. Sparkling guitar leads spice the heated male-female vocal trades and spirited harmony choruses.

ORION—Sun 1159

ROCKABILLY REBEL (prod. by Singleton) (writer: Bloomfield) (Magnet, ASCAP) (2:40)
The masked wonder goes for a crossover hit with a cover version that sticks close to his Elvis sound. Guaranteed to get the folks dancin'.



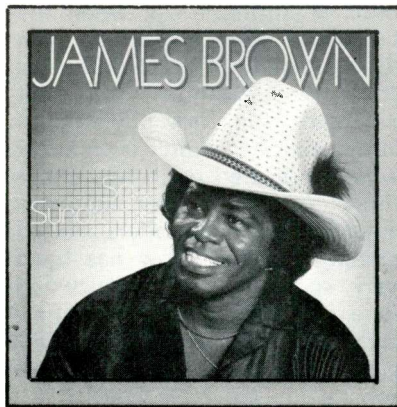
Record World Album Picks



THREE FOR LOVE

SHALAMAR—Solar BZL1-3577 (RCA) (8.98)

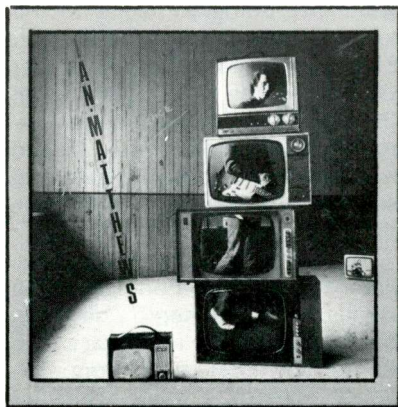
The "Second Time Around" kids, a.k.a. Howard Hewett, Jody Watley and Jeffrey Daniel, are well-armed at a crucial career point with this LP. The crisp vocal mix of "Make That Move," the contagious beat of "Full Of Fire" and the lilting chorus of "This Is For The Love In You" all indicate great pop airplay potential.



SOUL SYNDROME

JAMES BROWN—TK TK-615 (7.98)

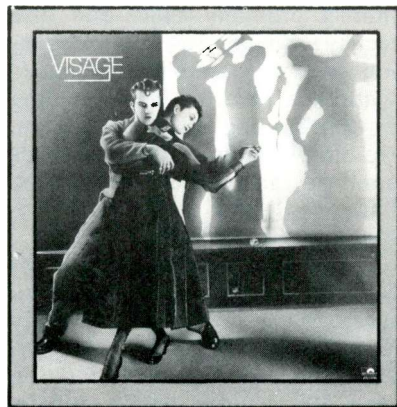
His highness J.B., master of repetitive nuance and keeper of the infinite rhythm, is taking it to the bridge one more time to inspire a new wave of dance fever. "Rapp Payback" is a 14-minute collection notice, while "Stay With Me" is most radio-ready. Let's hope this LP reaches Brown's young audience of rockers.



SPOT OF INTERFERENCE

IAN MATTHEWS—RSO RS-1-3092 (7.98)

Getting his newest LP off to a rousing, rocking start with "I Survived The Seventies," Matthews is still bristling with questions for the eighties, and he delivers them in urgent voice over frenetic rock accompaniment provided by a very fine band. "I Can't Fade Away" and "See Me" are the choruses that will stick with radio.



VISAGE

Polydor PD-1-6304 (7.98)

An all-star British rock band that includes members of Ultravox and Magazine (among others), Visage has tailored its sound to the rock dance movement, although the emphasis on vocals will make the move to radio a simple one. The explosive, Roxy-ish sax lines of "The Dancer" and chorus harmonies on "Mind Of A Toy" are high points.

SOFT LIGHTS, SWEET MUSIC ENCHANTMENT

RCA AFL1-3824 (7.98)



With several high-charting singles in their history, this Detroit-based quintet makes a style shift with producer Don Davis. The contrasting textures of their three lead vocalists make songs like "Settin' It Out" and "I'm Who You Found" memorable.

SOLID PLEASURE

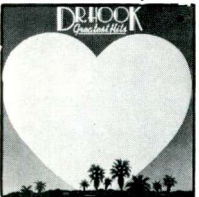
YELLO—Ralph Records YL 8059 (7.98)



Boris Blank (electronics), Dieter Meier (vocals) and Carlos Peron (effects and tapes) can create African electronic percussion sounds, snarling vocals and unearthly crowd noise. Much here could catch on in dance clubs.

GREATEST HITS

DR. HOOK—Capitol 500 12122 (8.98)



One of the most comprehensive of the year, this is one "greatest hits" package that truly lives up to its name. Includes songwriter Shel Silverstein's gems, "Sylvia's Mother" and "The Cover Of The Rolling Stone," and takes us up to "Sexy Eyes."

DEE DEE

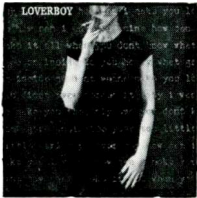
DEE DEE SHARP GAMBLE—Phila. Intl. JZ 36370 (CBS) (7.98)



In the lush atmospheres created by several combinations of crack Philadelphia producers, Dee Dee is a lovely blossom of changing hues. The LP features a duet with Jerry Butler on "Everyday Affair," and a stirring ballad, "Invitation."

LOVERBOY

Columbia JC 36792 (7.98)



This new Canadian quintet has the appeal to make it in the U.S.A. Their energy is brought to clear vinyl focus by producer Bruce Fairbairn (Prism, Ian Lloyd). "The Kid Is Hot" is AOR-primed.

LIVE... IN THE HEART OF THE CITY

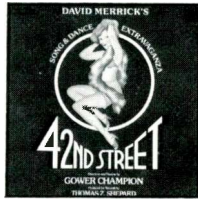
WHITESNAKE—Mirage WTG 19292 (7.98)



Whitesnake played to arena-sized crowds all over the country in the past year, and this live LP (recorded in England) is a perfect souvenir. Ex-Deep Purple drummer Ian Paice and keyboardist Jon Lord are great to hear.

42ND STREET

ORIGINAL BROADWAY CAST RECORDING—RCA Red Seal CBL1-3891 (9.98)



The beat of dancing feet comes to life on vinyl with the release of this cast album from David Merrick's smash "song & dance extravaganza" on Broadway. It's loaded with standards like "We're In The Money" and "Lullaby Of Broadway."

THE DAMNED

I.R.S. SP 70012 (A&M) (7.98)



When "punk" was young and the term "new wave" had barely been heard, the Damned were there, and they're still here, with original members Dave Vanian, Captain Sensible and Rat Scabies. The times have caught up to them.

DEFUNKT

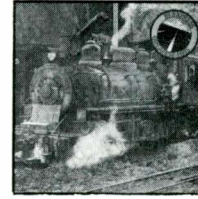
Hannibal HNBL 1301 (Island) (7.98)



This ensemble combines the rough-edged, cacophonous qualities of free-blowing jazz improvisation with the solid thump of electric bass and drums. Titles like "Make Them Dance" and "Thermonuclear Sweat" tell the story.

GREATEST HITS

B.T. EXPRESS—Columbia JC 36923 (7.98)



Another hits package that has all the essentials: "Express," "Do It 'Till You're Satisfied," "Peace Pipe," and two new cuts that are sure to keep this LP fresh in listeners' minds, "Stretch" and "Let Me Be The One."

BIG TWIST & THE MELLOW FELLOWS

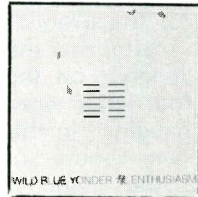
Flying Fish FF 229 (7.98)



Big Twist's velvety voice is a blues version of aged whiskey, and his band is an urban ensemble that shouts with horns and sighs with Hammon organ. Listen to the Willie Dixon rap before "Slave For Love."

ENTHUSIASM

WILD BLUE YONDER—Totally Out Of Control Records (7.98)



The seven musicians in this California group create a soothing array of pop music sounds for the multi-format spread. "Without Your Love For Me" is a standout hook, and the jazzy instrumentals are tasty.

Dr. Demento's Off-the-Wall, Non-Format Radio: There's Nothing Funny About Its Syndicated Success

By PHIL DIMAURO

■ NEW YORK—In the ultra-commercialized world of rock radio, there's probably only one disc jockey who gets away with choosing and programming his music without a care for what's selling or what's doing best on the charts. He simply adds records he finds amusing, and picks hits on the basis of letters and phone requests from his listeners.

And those listeners, who number an estimated one million per week, tune in faithfully every Sunday evening to hear the Dr. Demento Show, syndicated on over 125 stations nationwide by Westwood One.

To celebrate his tenth year in radio, Dr. Demento has embarked on a national tour of live appearances which recently stopped off at the Bottom Line in New York, where *Record World* caught up with the L.A.-based air personality. "Comedy and novelty records are now really an underground phenomenon," explained the undisputed leader of that underground. "Hardly anybody plays them anymore, because most radio stations have become so restrictive in their formats. In the fifties and sixties there were stations that played whatever was popular whether it was rock, MOR or novelty . . . Nowadays it has to be hard rock or soft rock or pop adult or adult contemporary . . . depending on which trade you read."

America's alternative to microscopically formatted radio is "Dementia" (the best name for this unique "format"). The one thing that typifies it is the intention to make you laugh; otherwise, the Doctor's musical prescription is the most incredibly diverse potpourri of styles, artists and music vintage that will ever be heard on one radio show. Yet Dementia has its own rotations, flash-in-the-pan hits, stiffs and recurrent favorites. Probably the only programming term that really doesn't apply is "oldie:" a record made fifty years ago could easily be dredged from obscurity to become a most-requested song on the Dr. Demento Show tomorrow.

The prime example is "Shaving Cream," Benny Bell's hit song from 1946 that remains one of Demento's strongest "recurrents." It doesn't seem to matter that the humorous hook depends on the anticipation of a four-letter word which is hardly "naughty" in this day and age; connoisseurs of Dementia love it. And Demento has also made tracks for new artists who might otherwise never have been heard on the radio. Among his new stars is Weird Al

Yankovic, an accordion-playing California architecture student who's made a name for himself with "My Bologna" (sung to the tune of "My Sharona"), "It's Still Billy Joel To Me," and "Another One Rides The Bus," a parody of the Queen smash that is Demento's most requested song ever and has caught on like wildfire at several rock stations across the nation.

Then there's Barnes & Barnes, whose delightfully deranged "Fish Heads," a Demento favorite, helped win them a contract with Rhino Records; and Tom "T-Bone" Stankus, a space-age blues shouter whose "Existential Blues" is currently second only to the Yankovic record on Demento's list. All these artists got started sending home-made tapes to Dr. Demento, and he still receives about 40 enthusiastic attempts at Demented stardom per week. Usually, only one is of sufficient quality to make the national show.

Other frequently played names from Demento's cross-section of artists include Spike Jones, Frank Zappa, Cheech & Chong, Tom Lehrer and Monty Python (an average show will feature three to five from that list). Other unlikely bedfellows who pop up frequently are Devo (who recorded an ID for the Doctor), Peter Sellers, Captain Beefheart, Allan Sherman, Shel Silverstein and Napoleon XIV ("They're Coming To Take Me Away, Ha-haaa!").

Most of the gems heard on the show come from Dr. Demento's personal music library, a 100,000-plus record collection that was born when Barry Hansen, growing up in Minneapolis, realized his incurable vinyl addiction. His first attempts at being a disc jockey were at school sock hops; he worked on his college radio station.

He first found commercial success playing novelty records on KPSK (a Pacifica station, sister of New York's WBAI) ten years ago. The Dr. Demento Show itself de-

buted on KPPC, and moved to KMET in Los Angeles later. The next step was a fateful Arbitron book in Spring, 1973, when the Demento Show turned up with three times KMET's normal audience (the station had not emerged as a rock powerhouse at that time). "I didn't even know what syndicated radio was at the time," said the Doctor, who was amazed when the offers started coming in. The show has been very successful with Westwood One as syndicator and Warner-Lambert, the chewing gum conglomerate, as its national sponsor.

Dr. Demento's Bottom Line appearance was well-situated for guests. Tom Stankus was able to drive down from Connecticut, Napoleon XIV (a.k.a. Jerry Samuels, now a Philadelphia paraphernalia manufacturer) appeared at the late show, and Benny Bell crossed the bridge from Brooklyn to lead the Doctor and New Jersey television cult figure Uncle Floyd in a can-you-top-this finale of "Shaving Cream." The enthusiastic crowd belied that fact that New York is the one major market where the show is not currently aired. Part of the Doctor's business in town included searching for a new outlet (neither WPIX-FM, under its defunct "rock 'n' roll" format, nor WLIR-FM in Long Island have worked out), in addition to pre-

(Continued on page 34)

Sugar Hill Records

Names Promo Staffers

■ NEW YORK—Sugar Hill Records vice president of promotion Joey Robinson Jr. has announced that Diane Moore has been appointed to the position of promotion director, Brenda Martin has been appointed to the position of disco promotion coordinator, and Donna Jones and Leslie Jackson have been named assistant promotion directors.

Creative Acquires RIP-KECA Catalogue

■ LOS ANGELES—The RIP/KECA Music catalogues have been acquired by the Creative Music Group, it was announced jointly by Jay Warner, principal of Creative Music and Larry Gordon, owner of RIP/KECA. The catalogue, with over twenty ASCAP performance awards and gold records, contains such Jim Weatherly standards as "Midnight Train to Georgia," "Neither One of Us" and "The Need to Be."

Weatherly will be writing exclusively for Creative Music under terms of the agreement. First steps in the Creative Music exploitation strategy will be a promotional flyer on Weatherly to producers, artists, managers and A&R executives followed by a promo LP of the catalogue's most coverable material.

Goldberg Exits ASCAP

■ NEW YORK—Lawrence Goldberg, the director of survey and distribution for the American Society of Composers, Authors and Publishers, is leaving his post on Dec. 31 to open a private law practice at 65 West 55th St. in New York. He has been with ASCAP for six years.

Pacific Arts Sets

'Elephant Man' S'track

■ CARMEL, CAL. — Pacific Arts Records has announced that it is releasing the original soundtrack recording from the film "The Elephant Man."

The album is packaged in a gatefold cover which includes information on the making of the movie and photographs. The score for "The Elephant Man" was composed by John Morris.

Buddy Lee Signs Helm

■ NASHVILLE — Buddy Lee Attractions has announced signing Levon Helm to an exclusive booking agreement. Helm is currently on tour.

Alfa Records Party Launches U.S. Operations



Alfa Records recently held a gala celebration to mark the opening of its L.A. office and U.S. operations. Both Jiro Yanase, president of Alfa's parent company, the Yanase Corporation of Japan, and Kunihiko Murai, president of Alfa Records-Japan, flew in to co-host the party with Bob Fead, president of Alfa Records-U.S., and his executive staff. After the party, Alfa presented two of its initial U.S. signings, the groups Casiopea and Billy and the Beaters, at a showcase at the Troubadour. Shown in the first photo are (from left) Fead, Yanase and Murai at the celebration. Shown in the second photo are Billy and the Beaters in performance at the Troubadour.

Record World Disco

Disco File

(A weekly report on current and upcoming discotheque breakouts)

By BRIAN CHIN

■ **FOUR GREAT NEW ALBUMS:** Just in time to pick up an admittedly limp fall season, this small rush of interesting new records should help carry us into the new year along with the hottest movers of already active product: the records by Patrice Rushen, Fantasy and the Police.

Solar Records' December release will be capped next week with the **Whispers'** "Imagination" album; **Shalamar's** "Three for Love" appears this week, every bit the winner that this year's hugely successful "Big Fun" was. In fact, it's an astonishingly purposeful and cohesive statement on the sanctity and integrity of love: all major cuts, half of them written by Shalamar's **Jody Watley**, **Jeffrey Daniels** and **Howard Hewitt**, make such carefully crafted points about the value of fortitude ("Work It Out," "Attention to My Baby") and permanence ("Some Things Never Change," "This Is For the Lover in You") that they overshadow totally the one dance-themed cut here. That cut, "Pop Along Kid" (4:48), is, to be sure, above-average good-time stuff ("Let me see you break!" makes a great midtrack shout) but the rest of the album demands prime-time attention far more compellingly. Both top-notch: "Make That Move" (6:15) is finely written, with intricately scored group vocals that drive in the groove irresistibly; similarly, "Some Things Never Change" (4:55) has a churning, quick-changing arrangement that backs up the assurance of the lyric appropriately. Soul philosophy updated: "Work It Out" (4:24), where Watley's edgy voice cuts through sweet, warm waves of strings, and "Attention" (4:32), which reprises the "wedding bells are breaking up that old gang" theme with first-rate writing ("You won't spend one single night alone/Love's work is never done and I'm bringing it on home"). "Three For Love" easily passes the crucial follow-up test that confirms Shalamar's place among the brightest of young talents. Another promising trio, **T.S. Monk**, releases their first album this week on Atlantic's Mirage label, "House of Music." Drummer/arranger **Thelonious Monk Jr.** and vocalists **Boo Boo Monk** and **Yvonne Fletcher** are placed in the most stylish of settings, as befits producer **Sandy Linzer's** previous work with the Savannah Band and Odyssey; the crisp New York production and street-smart songs here evoke the warmth and toughness of the city and city people. Especially: "Candidate For Love" (4:48), co-written by Fletcher and Boo Boo Monk, an open, airy pop-disco number that's a single person's wistful and passionate call for real romance, and the crunching, near-heavy-metal "Hot Night in the City" (4:05), which makes a case for blowing it all at one shot. Also on "House of Music," a slow, luxurious "Can't Keep My Hands to Myself" and "Stay Free of His Love" (4:10), staccato, slightly Latin and full of dialogue. "House of Music" offers something-for-everyone variety and hot, sparkling urban gloss.

The **Gap Band's** third album, self-titled, on Mercury, will probably surprise fans of their last club hit, "I Don't Believe You Want to Get Up and Dance" (better known as "Oops, Upside Your Head"). This unpretentious new album has a neatness of sound and consistency that measures up to any of the major R&B bands' current releases. For the dance floor, check "Burn Rubber on Me (Why You Wanna Hurt Me)" (5:16), the bouncy, bass-groove single, and a tight, uptempo "When I Look in Your Eyes" (4:58). Two interesting ballads, "Sweet Caroline" and the Doobie-ish "The Way" should also be noticed, and the off-the-wall successors to "Oops" are "Humpin'" (5:06), a semi-rap with the obvious what-did-he-say double entendres (compare the Ohio Players' "Fopp") and a nutty, chanting "Gash, Gash, Gash." The Gap Band is certainly an act to be watched in the
(Continued on page 28)

Disco File Top 40

DECEMBER 20, 1980

1. **CELEBRATION/LOVE FESTIVAL**
KOOL & THE GANG/De-Lite (12"/LP cut) DSR 9518 (PolyGram)
2. **ALL MY LOVE**
L.A.X./Prelude (12") PRL D 604
3. **IT'S A WAR/I'M READY**
KANO/Emergency (12"/LP) EMLP 7505
4. **LOVELY ONE/HEARTBREAK HOTEL/CAN YOU FEEL IT**
JACKSONS/Epic (12"/LP cut) FE 36424
5. **PARTYUP/HEAD/UPTOWN**
PRINCE/Warner Bros. (12"/LP) BSK 3478
6. **LOOK UP/NEVER GONNA GIVE YOU UP**
PATRICE RUSHEN/Elektra (12"/LP cut) 6E 302
7. **YOU'RE TOO LATE**
FANTASY/Pavillion (12") 4Z8 6408 (CBS)
8. **VOICES INSIDE MY HEAD**
POLICE/A&M (12"/LP) SP 4831
9. **IF YOU COULD READ MY MIND**
VIOLA WILLS/Ariola (12") OP 2203 (Arista)
10. **YOU OUGHT TO BE DANCIN'**
PEOPLE'S CHOICE/Casablanca (LP cut) NBLP 7246
11. **SHOOT YOUR BEST SHOT**
LINDA CLIFFORD/Curtom/Capitol (LP cut) ST 12131
12. **THE WANDERER/LOOKING UP**
DONNA SUMMER/Geffen (12"/LP) GHS 2000 (WB)
13. **MASTER BLASTER (JAMM'N')**
STEVIE WONDER/Tamla (12"/LP) T8 373M1 (Motown)
14. **GET DOWN, GET DOWN**
MELODY STEWART/Roy B. (12"/LP) RBDS 2512
15. **HOW LONG**
LIPPS, INC./Casablanca (12"/LP) NBLP 7242
16. **I HEAR MUS'C IN THE STREET**
UNLIMITED TOUCH/Prelude (12"/LP) PRLD 605
17. **IT'S NOT WHAT YOU GOT (IT'S HOW YOU USE IT/CAREER GIRL)**
CARRIE LUCAS/Solar (12"/LP) YD 12086/YD 12144 (RCA)
18. **SEABISCUIT IN THE FIFTH**
BELINDA WEST/Panorama (12"/LP) JD 12095 (RCA)
19. **IF YOU FEEL THE FUNK**
LA TOYA JACKSON/Polydor (12"/LP) PD 1 6291
20. **YOUR PLACE OR MINE**
QUINELLA/Becket (12"/LP) BKS 012
21. **EVERYBODY**
INSTANT FUNK/Salsoul (12"/LP) SA 8536 (RCA)
22. **CHERCHEZ PAS/BOOGIE TALK/MUSIC MAKES MY NIGHT**
MADLEEN KANE/Chalet (12"/LP cuts) CH 0701 (Prelude)
23. **TAKE OFF**
HARLOW/G.R.A.F. (12"/LP) G 001
24. **REMOTE CONTROL**
REDDINGS/Believe in a Dream (12"/LP) JZ 36875
25. **EVERYBODY GET DOWN**
MOUZON'S ELECTRIC BAND/Vanguard (12"/LP) SPV 36
26. **I NEED YOUR LOVIN'**
TEENA MARIE/Gordy (12"/LP) G8 997M1 (Motown)
27. **WATCHING YOU/DREAMIN'/FEEL MY LOVE**
SLAVE/Cotillion (12"/LP cuts) SD 5224 (Atlantic)
28. **GIVE ME A BREAK/REMEMBER**
VIVIEN VEE/Launch (12"/LP) NC 1003
29. **HFRF'S TO YOU**
SKYY/Salsoul (12"/LP) SG 339 (RCA)
30. **WHAT CHA DOIN'**
SEAWIND/A&M (12"/LP) SP 4824
31. **FASHION**
DAVID BOWIE/RCA (12"/LP) JD 12145
32. **IS IT IN**
JIMMY "BO" HORNE/Sunshine Sound (12"/LP) SSD 4218 (TK)
33. **PASSION**
ROD STEWART/Warner Bros. (12"/LP) HS 3485
34. **SOUL/HEAVEN ABOVE ME**
FRANKIE VALLI/MCA (LP cuts) 5134
35. **HOT LEATHER**
PASSENGERS/Uniwave (12"/LP) 12034
36. **SETTIN' IT OUT**
ENCHANTMENT/RCA (12"/LP) JD 12113
37. **CAN'T FAKE THE FEELING**
GERALDINE HUNT/Prism (12"/LP) PDS 405
38. **DO ME RIGHT/I'VE JUST BEGUN TO LOVE YOU**
DYNASTY/Solar (12"/LP) YD 12128/YD 12027 (RCA)
39. **SELL MY SOUL/FEVER/I NEED YOU**
SYLVESTER/Fantasy/Honey (12"/LP cuts) F9601
40. **8TH WONDER**
SUGARHILL GANG/Sugarhill (12"/LP) SH 553

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

INCREDIBLE SUGARHILL GANG AGAIN!

8th WONDER

"12 INCH"
(SH-553)

500,000 IN 2 WEEKS

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SUGARHILL RECORDS LIMITED

SYLVIA,

Radio World

Radio Replay

By PHIL DIMAURO

■ NEW YORK RADIO LOST A GREAT FRIEND: The violent, untimely death of **John Lennon** has taken a special toll on people in radio—those who were working in the industry when the **Beatles** first invaded the U.S.A., and those who were still impressionable kids pressing their transistors to their ears when the new British music first travelled the American airwaves.

It's especially tough on people in New York, where John Lennon was killed, because the Beatles had such an overwhelming effect on New York radio in the sixties. When you get the people who were around then to start reminiscing, they can't say enough about the Beatles' importance, both to New York radio and to their own careers. As WNEW-FM PD **Scott Muni** said while fielding calls on the air the day after Lennon's death, "The reason I'm at WNEW-FM today is the Beatles."

When the disease known as Beatlemania struck in epidemic waves in New York, Muni was at WABC, which was one of three powerhouse AM stations that seized the opportunity to use the mass teen love affair with the group to improve their own position on the dial. **Ruth Meyer**, who recently left NBC radio, was the PD who put together the legendary WMCA "Good Guys" at that time. "Just before the Beatles, New York radio was going through one of its down periods," Meyer remembers. "Then along came the Beatles, and they immediately infused New York radio with a life, a musical direction and an excitement that's continued to this day."

Meyer recounted her impressions of Lennon. "There was something that really set John apart from the others at the time," she said. "He was the most mature . . . there was a real depth about him. All four of them conducted themselves well at early press conferences, and some of the reporters were asking damned fool questions, too! But John, especially . . . he was so clever, so articulate, so funny, and he really had little experience with that sort of thing, especially in the United States."

WABC, WMCA and WINS all got into the Beatle battle, each with its own special flair. **Rick Sklar**, who was program director (and later operations director) of WABC from 1962 through 1976, originated the "WA-Beatle-C" slogan for the station. "We built our entire promotional philosophy around the group," he stated. "We helped launch them, and they built us up. We did everything you could think of, even sent our listeners on 'dates' with the Beatles." Sklar looks back

Radio Responds to Lennon's Death

(Continued from page 11)
mania seemed to draw certain people to the station following Lennon's death, according to operations director Jay Clark, who reported that the station had received calls from private citizens overseas in addition to local calls, which completely tied up the station switchboard through 1:00 p.m. Tuesday. Clark said that while some of the foreign callers were "very bitter . . . asking what kind of a city could allow John Lennon to be killed," most New Yorkers seemed to be looking for the feeling that "we're all in this together." WABC brought in a "Beatles expert" at 4:00 a.m. to start preparing the morning drive program, and during the day interviewed Rick Sklar and Bruce "Cousin Brucie" Morrow, one of WABC's most popular announc-

ers during the Beatles' heyday.

Across the country, the picture was similar. At WLS in Chicago, program director John Gehron reported that the station's on-duty news staff was able to get the announcement of Lennon's death out to Chicago almost immediately. Lennon and Beatles records were played heavily throughout Tuesday, along with taped interview material from the station's archives, some of it going back to 1964-65. Gehron added that WLS would be working with other stations in Chicago and with the city itself on a completely non-competitive, unified tribute for the silent vigil suggested by Yoko Ono for Sunday (14). "I think people would like to have a place in town to remember John together," said Gehron.

A similar spirit of cooperation
(Continued on page 42)

on the "tremendous rivalry" among the three stations as an exciting period.

He also mourns John specially, because they lived in the same New York neighborhood and came to be better friends than ever during the seventies. Sklar said the Beatles were the "greatest there was" and, in his opinion, Lennon was their "most creative, most artistic member."

So pervasive was the power of the Beatles that WINS' **Murray "The K" Kaufman**, who was often called "the fifth Beatle," actually went through a sort of identity crisis over the link between his fame and the group's. As he told the New York Daily News in a commentary following John's death, "I had been Murray the K, a celebrity in my own right, for years before the Beatles came along. Now it seemed that everyone identified me only through them.

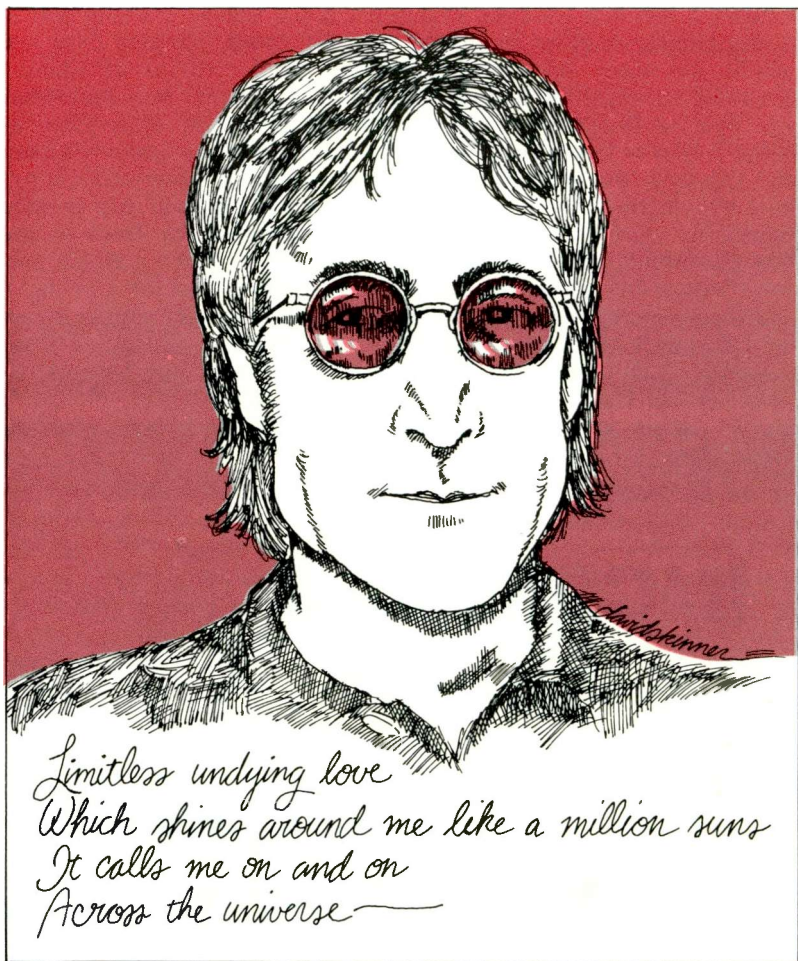
"John and I had a long talk about it. He encouraged me a lot."

John Lennon did die in New York, and New York mourns him, but New York radio figures are also adamantly opposed to the observers, especially those in foreign countries, who seem to feel that the character of the city had something to do with Lennon's death. **Yoko Ono** herself asked the world not to blame New York, and Rick Sklar was firm in his similar position. "This was not New York street crime," he emphasized. "This guy was out to find John Lennon wherever he was."

LENNON TALKS THE WAVES: It's true that John Lennon had dropped out of the record business entirely for five years before recording "Double Fantasy" with Yoko, but it doesn't seem as if he stopped thinking about radio. Listen to what he told **Dave Sholin**, who conducted the last interview with Lennon for the RKO Radio Network, when Sholin asked him why he stayed away for so long.

"It's like the channels on the radio were jammed. I wasn't getting any clear signals," he answered. "After 10, 15, almost 20 years of being under contract, and having to produce two albums a year and a single every three months, regardless of what the hell else was doing, or what your family life was like or what your personal life was like, nothing counted . . . you just had to get those songs up!

"I tell you," he continued. "I don't want to have to sell my soul again, as it were, to have a hit record."



Record World Singles Alphabetical Listing

Producer, Publisher, Licensee

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

Record World Singles 101-150

DECEMBER 20, 1980

DEC. 20	DEC. 13	
101	102	BREAKFAST IN AMERICA SUPERTRAMP/A&M 2292 (Almo/Delicate, ASCAP)
102	103	FLY AWAY PETER ALLEN/A&M 2288 (Irving/Woolnough/Unichappell/Begonia/Foster Frees, BMI)
103	119	BACK IN BLACK AC/DC/Atlantic 3787 (J. Albert/Marks, BMI)
104	104	SET THE NIGHT ON FIRE OAK/Mercury 76087 (Bobby Goldsboro/House of Gold, ASCAP)
105	106	LOVE TO RIDE KEITH SYKES/Backstreet/MCA 51028 (Sykes, BMI)
106	107	THE EVERLASTING KIND POCO/MCA 51034 (Pirooting, ASCAP)
107	113	HERE IS MY LOVE TOMMY DEE/A&M 2282 (United Artists/Unart, BMI)
108	109	TOCCATA SKY/Arista 0568 (Sky Writing/United Artists)
109	114	THEME FROM ORDINARY PEOPLE MARVIN HAMLISCH/Planet 47922 (E/A) (Public Domain)
110	105	LOVE UPRISING TAVARES/Capitol 4933 (Moore and Moore/Right, BMI)
111	111	DO ME RIGHT DYNASTY/Solar 12127 (RCA) (Spectrum VII/My Kinda, ASCAP)
112	117	GANGSTERS OF THE GROOVE HEATWAVE/Epic 19 50945 (Radsongs, ASCAP)
113	108	WHAT CHA DOIN' SEAWIND/A&M 2274 (Seawind/Black Bandana, BMI)
114	115	WE SHOULD BE TOGETHER DEAN CONN/A&M 2277 (Blackwood, BMI)
115	116	SOMETIMES LOVE FORGETS STEVE GOODMAN AND PHOEBE SNOW/Elektra 47069 (Captain Crystal/Blackwood, BMI)
116	123	GETAWAY ROSSINGTON COLLINS BAND/MCA 51023 (Moonpie, BMI)
117	118	FULL OF FIRE SHALAMAR/Solar 12152 (RCA) (Spectrum VII/My Kinda, ASCAP)
118	—	INHERIT THE WIND WILTON FELDER/MCA 51024 (Farr Knights, BMI)
119	—	CELEBRATE ME HOME KENNY LOGGINS/Columbia II 11417 (Milk Money, ASCAP)
120	131	THIS IS NOT THE FIRST TIME CAPTAIN & TENNILLE/Casablanca 2320 (Moonlight & Magnolias, BMI)
121	129	SOMEBODY'S KNOCKIN' TERRI GIBBS/MCA 41309 (Chiplin/Tri-Chappell, ASCAP/SESAC)
122	121	IF YOU FEEL THE FUNK LA TOYA JACKSON/Polydor 2137 (Seitu/Dorie Pride, BMI)
123	126	SILVER EAGLE ATLANTA RHYTHM SECTION/Polydor 2142 (Eufaula/James 666, BMI)
124	125	SIGNAL FOR HELP MOON MARTIN/Capitol 4947 (Watchpocket/Rockslam, BMI)
125	133	SOME ARE BORN JON ANDERSON/Atlantic 3774 (WB, ASCAP)
126	135	PEOPLE WHO DIED JIM CARROLL BAND/Atco 7314 (Earl McGrath/Jim Carroll, ASCAP)
127	112	HOW LONG LIPPS, INC./Casablanca 2303 (MCA, ASCAP)
128	—	GOODBYE MARIE BOBBY GOLDSBORO/Curb 95400 (CBS) (Music City, ASCAP/Combine, BMI)
129	130	ONCE IN A LIFETIME BONNIE RAITT/Full Moon/WB 49612 (United Artists/Glasco, ASCAP)
130	—	ONE CHILD OF LOVE PEACHES & HERB/Polydor/MVP 2140 (Perren-Vibes, ASCAP)
131	138	MERRY CHRISTMAS IN THE NFL WILLIS "THE GUARD" & VIGORISH/Handshake 8 5308 (BGO, ASCAP)
132	—	TRINIDAD EDDIE MONEY/Columbia 11 11414 (Wombat, ASCAP/Sendy Groatonca, BMI)
133	127	BRITE EYES ROBBIN THOMPSON BAND/Ovation 1157 (Out There/Creative, ASCAP)
134	—	I DON'T REMEMBER PETER GABRIEL/Mercury 76086 (Clifone/Hidden, BMI)
135	122	IF YOU EVER CHANGE YOUR MIND CRYSTAL GAYLE/Columbia 1 11359 (Dawnbreaker, BMI/Silver Nightingale, ASCAP)
136	—	IT'S GONNA HURT JIMMIE MACK/RCA 12151 (Alysonne, ASCAP)
137	—	AGONY OF DEFEET PARLIAMENT/Casablanca 2317 (Malbiz, BMI)
138	—	TOO TIGHT CON FUNK SHUN/Mercury 76089 (Val-ie-Joe, BMI)
139	—	BOOGIE BODY LAND BAR-KAYS/Mercury 76088 (Bar Kays/Warner Tamerlane, BMI)
140	137	HERE IN THE LIGHT AMY HOLLAND/Capitol 4892 (Genevieve/April/Monsteri, ASCAP)
141	132	MORNING MAN RUPERT HOLMES/MCA 51019 (WB/Holmes Line, ASCAP)
142	124	ONE IN A MILLION JOHNNY LEE/Full Moon/Asylum 47076 (Times Square/Unichappell/Bundin, BMI)
143	134	I JUST WANT TO TOUCH YOU UTOPIA/Bearsville 49579 (WB) (Unearthly/Fiction, BMI)
144	136	THAT'S ALL THAT MATTERS MICKEY GILLEY/Epic 9 50940 (Tree, BMI)
145	140	IS THIS THE WAY OF LOVE CHRIS MONTAN WITH LAUREN WOOD/20th Century Fox 2470 (RCA) (Special/Old Sock, ASCAP)
146	141	I BET YOU THEY WON'T PLAY THIS SONG ON THE RADIO MONTY PYTHON/Arista 0578 (Kay Gee Bee)
147	—	FREAK TO FREAK SWEAT BAND/Uncle Jam 9 9901 (CBS) (Rubber Band, BMI)
148	139	THE REAL THANG NARADA MICHAEL WALDEN/Atlantic 3674 (Gratitude Sky, ASCAP/Brass Heart/Cotillion, BMI)
149	149	INTO THE LENS (I AM A CAMERA) YES/Atlantic 3767 (Topographic/WB/Island, ASCAP)
150	142	CHINA JOHNNY RIVERS/RSO 1045 (WB/Old Canyon, ASCAP)

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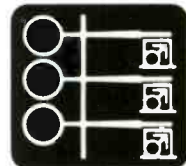
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Record World Singles



DECEMBER 20, 1980

TITLE, ARTIST, Label Number, (Distributing Label)

DEC. 20 DEC. 13

WKS. ON CHART

DEC. 20	DEC. 13	TITLE, ARTIST, Label Number, (Distributing Label)	WKS. ON CHART
1	1	LADY KENNY ROGERS Liberty 1380 (5th Week)	12
2	2	ANOTHER ONE BITES THE DUST QUEEN/Elektra 47031	19
3	3	MORE THAN I CAN SAY LEO SAYER/Warner Bros. 49565	13
4	4	LOVE ON THE ROCKS NEIL DIAMOND/Capitol 4939	8
5	6	(JUST LIKE) STARTING OVER JOHN LENNON/Geffen 49604 (WB)	8
6	9	GUILTY BARBRA STREISAND & BARRY GIBB/Columbia 11 11390	8
7	8	THEME FROM THE DUKES OF HAZZARD (GOOD OL' BOYS) WAYLON JENNINGS/RCA 12067	14
8	7	HIT ME WITH YOUR BEST SHOT PAT BENATAR/Chrysalis 2464	12
9	13	EVERY WOMAN IN THE WORLD AIR SUPPLY/Arista 0564	9
10	10	HUNGRY HEART BRUCE SPRINGSTEEN/Columbia 11 11391	7
11	5	THE WANDERER DONNA SUMMER/Geffen 49563 (WB)	14
12	11	HE'S SO SHY POINTER SISTERS/Planet 47916 (Elektra/Asylum)	23
13	17	I BELIEVE IN YOU DON WILLIAMS/MCA 41304	14
14	27	I MADE IT THROUGH THE RAIN BARRY MANILOW/Arista 0566	5
15	14	NEVER KNEW LOVE LIKE THIS BEFORE STEPHANIE MILLS/ 20th Century-Fox 2460 (RCA)	20
16	12	WOMAN IN LOVE BARBRA STREISAND/Columbia 1 11364	16
17	16	YOU'VE LOST THAT LOVIN' FEELING DARYL HALL & JOHN OATES/RCA 12103	13
18	20	THE TIDE IS HIGH BLONDIE/Chrysalis 2465	6
19	21	DE DO DO DO, DE DA DA DA POLICE/A&M 2275	9
20	22	TELL IT LIKE IT IS HEART/Epic 19 50950	5
21	25	PASSION ROD STEWART/Warner Bros. 49617	5
22	24	CELEBRATION KOOL & THE GANG/De-Lite 807 (PolyGram)	9
23	30	SUDDENLY OLIVIA NEWTON-JOHN AND CLIFF RICHARD/ MCA 51007	9
24	28	IT'S MY TURN DIANA ROSS/Motown 1496	9
25	15	NEVER BE THE SAME CHRISTOPHER CROSS/Warner Bros. 49580	11
26	32	HEY NINETEEN STEELY DAN/MCA 51036	4
27	19	WHIP IT DEVO/Warner Bros. 49550	17
28	31	ONE STEP CLOSER DOOBIE BROTHERS/Warner Bros. 49622	5
29	36	TIME IS TIME ANDY GIBB/RSO 1059	5
30	18	I'M COMING OUT DIANA ROSS/Motown 1491	16
31	23	DREAMING CLIFF RICHARD/EMI-America 8057	15
32	26	JESSE CARLY SIMON/Warner Bros. 49518	21
33	29	EVERYBODY'S GOT TO LEARN SOMETIME KORGIS/Asylum 47055	11
34	33	DEEP INSIDE MY HEART RANDY MEISNER/Epic 9 50939	10
35	34	LOVELY ONE JACKSONS/Epic 9 50938	13
36	46	I LOVE A RAINY NIGHT EDDIE RABBITT/Elektra 47066	6
37	37	ON THE ROAD AGAIN WILLIE NELSON/Columbia 1 11351	16
38	35	MASTER BLASTER (JAMMIN') STEVIE WONDER/Tamla 54317 (Motown)	13
39	51	GIVING IT UP FOR YOUR LOVE DELBERT McCLINTON/ Capitol MSS 4948	3
40	38	THIS TIME JOHN COUGAR/Riva 205 (PolyGram)	14
41	41	GIRLS CAN GET IT DR. HOOK/Casablanca 2314	8
42	47	TOGETHER TIERRA/Boardwalk 8 5702	7
43	53	KEEP ON LOVING YOU REO SPEEDWAGON/Epic 19 50953	3
44	49	LOVE T.K.O. TEDDY PENDERGRASS/Phila. Intl. 9 3116 (CBS)	9
45	40	I'M HAPPY THAT LOVE HAS FOUND YOU JIMMY HALL/ Epic 9 50931	11
46	42	UPSIDE DOWN DIANA ROSS/Motown 1494	24
47	64	MISS SUN BOZ SCAGGS/Columbia 11 11406	3
48	61	SAME OLDE LANG SYNE* DAN FOGELBERG/Full Moon/ Epic 19 50961	2
49	39	DREAMER SUPERTRAMP/A&M 2269	14



50	71	HEARTBREAK HOTEL JACKSONS/Epic 19 50959	3
51	56	TURN AND WALK AWAY BABYS/Chrysalis 2467	6
52	59	I NEED YOUR LOVIN' TEENA MARIE/Gordy 7189 (Motown)	9
53	70	9 TO 5 DOLLY PARTON/RCA 12133	3
54	69	THE WINNER TAKES IT ALL ABBA/Atlantic 3776	3
55	60	MY MOTHER'S EYES BETTE MIDLER/Atlantic 3771	5
56	57	YOU EARTH, WIND & FIRE /ARC/Columbia 11 11407	5
57	62	KILLIN' TIME FRED KNOBLOCK AND SUSAN ANTON/Scotti Bros. 609 (Atl)	5
58	73	I AIN'T GONNA STAND FOR IT STEVIE WONDER/Tamla 54320 (Motown)	2
59	48	STOP THIS GAME CHEAP TRICK/Epic 19 50942	6
60	66	HE CAN'T LOVE YOU MICHAEL STANLEY BAND/EMI-America 8063	4
61	67	COLD LOVE DONNA SUMMER/Geffen 49634 (WB)	4
62	63	EASY LOVE DIONNE WARWICK/Arista 0572	5
63	68	NEED YOUR LOVIN' TONIGHT QUEEN/Elektra 47086	4
64	65	GOTTA HAVE MORE LOVE CLIMAX BLUES BAND/Warner Bros. 49605	6
65	75	GAMES PEOPLE PLAY ALAN PARSONS PROJECT/Arista 0573	3
66	72	SHINE ON LTD/A&M 2283	4
67	43	WITHOUT YOUR LOVE ROGER DALTRY/Polydor 2121	15
68	54	SWITCHIN' TO GLIDE KINGS/Elektra 47052	8
69	44	TURNING JAPANESE VAPORS/United Artists 1364	13
70	81	SMOKY MOUNTAIN RAIN RONNIE MILSAP/RCA 12084	3
71	58	THE HORIZONTAL BOP BOB SEGER/Capitol 4951	6
72	76	REMOTE CONTROL REDDINGS/Believe in a Dream 9 5600 (CBS)	7
73	55	COULD I BE DREAMING POINTER SISTERS/Planet 47920 (Elektra/Asylum)	7
74	45	I'M ALRIGHT (THEME FROM CADDYSHACK) KENNY LOGGINS/Columbia 1 11317	23
75	74	ALL OUT OF LOVE AIR SUPPLY/Arista 0520	29
76	50	THAT GIRL COULD SING JACKSON BROWNE Asylum 47036	14

CHARTMAKER OF THE WEEK

77 — **A LITTLE IN LOVE**
CLIFF RICHARD
EMI-America 8068



78	52	SEQUEL HARRY CHAPIN/Boardwalk 8 5700	8
79	78	LET ME BE YOUR ANGEL STACY LATTISAW/Cotillion 46001(Atl)	19
80	82	TEACHER TEACHER ROCKPILE/Columbia 1 11388	5
81	89	FASHION DAVID BOWIE/RCA 12134	2
82	86	I CAN'T STOP THE FEELIN' PURE PRAIRIE LEAGUE/ Casablanca 2319	2
83	79	HELP ME! MARCY LEVY AND ROBIN GIBB/RSO 1047	7
84	92	AH! LEAH DONNIE IRIS/MCA 51205	2
85	—	FOOL THAT I AM RITA COOLIDGE/A&M 2281	1
86	—	WHO'S MAKING LOVE BLUES BROTHERS/Atlantic 3785	1
87	—	UNITED TOGETHER ARETHA FRANKLIN/Arista 0569	1
88	88	KID STUFF LENNY WHITE/Elektra 47043	5
89	—	WHAT CAN YOU GET A WOOKIE FOR CHRISTMAS (WHEN HE ALREADY HAS A COMB) THE STAR WARS INTERGALACTIC CHOIR & CHORAL/RSO 1058	1
90	90	TRICKLE TRICKLE MANHATTAN TRANSFER/Atlantic 3772	4
91	87	UPTOWN PRINCE/Warner Bros. 49559	8
92	94	WHEN WE GET MARRIED LARRY GRAHAM/Warner Bros. 49581	3
93	77	XANADU OLIVIA NEWTON-JOHN/ELO/MCA 41285	20
94	93	MORE BOUNCE TO THE OUNCE (PART I) ZAPP/Warner Bros. 49535	14
95	99	LOOK UP PATRICE RUSHEN/Elektra 47067	2
96	80	TEXAS IN MY REAR VIEW MIRROR MAC DAVIS/ Casablanca 2305	10
97	100	LOVE OVER AND OVER AGAIN SWITCH/Gordy 7193 (Motown)	2
98	83	LOVE X LOVE GEORGE BENSON/Qwest/WB 49570	10
99	—	I'LL NEVER FIND ANOTHER (FIND ANOTHER LIKE YOU) MANHATTANS/Columbia 11 11398	1
100	98	REAL LOVE DOOBIE BROTHERS/Warner Bros. 49503	16

* Denotes Powerhouse Pick.

PRODUCERS & PUBLISHERS ON PAGE 26

WNEW-FM/NEW YORK

ADDS:
BLUES BROTHERS—Atlantic
FLASH GORDON—Queen—Elektra (soundtrack)
FLEETWOOD MAC—WB
DOUBLE SHOT OF MY BABY'S LOVE (single)—Original Symptoms—Ambition
THE CALL UP (single)—Clash—CBS (import)
WHITESNAKE—Mirage
WILD MOOSE PARTY (single)—Cosmopolitans—Shake
YES—Atlantic
HEAVY ACTION:
BRUCE SPRINGSTEEN—Col
BLONDIE—Chrysalis
ROCKPILE—Col
DIRE STRAITS—WB
POLICE—A&M
ROD STEWART—WB
JOHN LENNON/YOKO ONO—Geffen
CARS—Elektra
BILLY BURNETTE—Col
STEELY DAN—MCA
WBCN-FM/BOSTON
ADDS:
ABBA—Atlantic
BLUES DELUXE—XRT
JACK BRUCE—Epic
CAPTAIN BEEFHEART—Virgin
JOE 'KING' CARRASCO & THE CROWNS—Stiff (import)
BILL CHINNOCK—North Country
DAMNED—IRS
FLASH GORDON—Queen—Elektra (soundtrack)

VISAGE—Polydor
WHITESNAKE—Mirage
HEAVY ACTION:
POLICE—A&M
YESSHOWS—Atlantic
STEELY DAN—MCA
XTC—Virgin
SPLIT ENZ—A&M
BRUCE SPRINGSTEEN—Col
ROCKPILE—Col
OUTLAWS—Arista
JIM CARROLL—Atco
JOAN JETT—Black Heart

WBAB-FM/LONG ISLAND

ADDS:
BLUES BROTHERS—Atlantic
FLEETWOOD MAC—WB
YES—Atlantic
HEAVY ACTION:
JOHN LENNON/YOKO ONO—Geffen
BRUCE SPRINGSTEEN—Col
STEELY DAN—MCA
NEIL YOUNG—Reprise
POLICE—A&M
QUEEN (Game)—Elektra
EAGLES—Asylum
HEART—Epic
ROD STEWART—WB
ROCKPILE—Col

WAAF-FM/WORCESTER

ADDS:
BLUES BROTHERS—Atlantic
FLASH GORDON—Queen—Elektra (soundtrack)
FLEETWOOD MAC—WB
"F. YOU C.K." (single)—Fragile
 And The Eggs—Longview
MAX WEBSTER—Mercury

BILL CHINNOCK—North Country
POLICE—A&M
ROLLING STONES—Rolling Stones
ROD STEWART—WB
DIRE STRAITS—WB

WPLR-FM/NEW HAVEN

ADDS:
BLUES BROTHERS—Atlantic
DOUBLE SHOT OF MY BABY'S LOVE (single)—Original Symptoms—Ambition
FLEETWOOD MAC—WB
YES—Atlantic
HEAVY ACTION:
JOHN LENNON/YOKO ONO—Geffen
BRUCE SPRINGSTEEN—Col
DIRE STRAITS—WB
STEELY DAN—MCA
OUTLAWS—Arista
ROD STEWART—WB
EAGLES—Asylum
BLONDIE—Chrysalis
HEART—Epic
NEIL YOUNG—Reprise

WQBK-FM/ALBANY

ADDS:
BLUES BROTHERS—Atlantic
DOUBLE SHOT OF MY BABY'S LOVE (single)—Original Symptoms—Ambition
FLEETWOOD MAC—WB
THE TWIST (single)—David Sigerson—ZE
HEAVY ACTION:
JOHN LENNON/YOKO ONO—Geffen
ANY TROUBLE—Stiff America
BRUCE SPRINGSTEEN—Col

FLEETWOOD MAC—WB
BLUES BROTHERS—Atlantic
HEAVY ACTION:
AC/DC—Atlantic
REO SPEEDWAGON—Epic
EAGLES—Asylum
BRUCE SPRINGSTEEN—Col
JIM CARROLL—Atco
HEART—Epic
JOHN LENNON/YOKO ONO—Geffen
FLEETWOOD MAC—WB
PAT BENATAR—Chrysalis
ROD STEWART—WB

WMMR-FM/PHILADELPHIA

ADDS:
ANY TROUBLE—Stiff America
BLUES BROTHERS—Atlantic
FLEETWOOD MAC—WB
LOVERBOY—Col
STINGRAY—Carrere
HEAVY ACTION:
POLICE—A&M
PAT BENATAR—Chrysalis
YES—Atlantic
DIRE STRAITS—WB
EAGLES—Asylum
TALKING HEADS—Sire
STEELY DAN—MCA
ROCKPILE—Col
HEART—Epic
DAVID BOWIE—RCA

WYDD-FM/PITTSBURGH

ADDS:
BLUES BROTHERS—Atlantic
ROY BUCHANAN—Waterhouse
FLEETWOOD MAC—WB
YES—Atlantic

TALKING HEADS—Sire
DIRE STRAITS—WB
CLASH—Epic

WKLS-FM/ATLANTA

ADDS:
BLUES BROTHERS—Atlantic
FLEETWOOD MAC—WB
JOEY WILSON—Modern
YES—Atlantic
HEAVY ACTION:
AC/DC—Atlantic
ROD STEWART—WB
STEELY DAN—MCA
QUEEN (Game)—Elektra
EAGLES—Asylum
HEART—Epic
BRUCE SPRINGSTEEN—Col
POLICE—A&M
JOHN LENNON/YOKO ONO—Geffen
PAT BENATAR—Chrysalis
WYMX-FM/AUGUSTA
ADDS:
BLUES BROTHERS—Atlantic
FLEETWOOD MAC—WB
JIMMIE MACK & THE JUMPERS—RCA
XTC—Virgin
HEAVY ACTION:
JOHN LENNON/YOKO ONO—Geffen
BRUCE SPRINGSTEEN—Col
POLICE—A&M
ROD STEWART—WB
HEART—Epic
CHEAP TRICK—Epic
STEELY DAN—MCA
REO SPEEDWAGON—Epic
BABYS—Chrysalis
NEIL YOUNG—Reprise

Record World Album Airplay

FLASHMAKER

FLEETWOOD MAC LIVE—WB

MOST ADDED

FLEETWOOD MAC LIVE—WB (35)
MADE IN AMERICA—Blues Brothers—Atlantic (31)
YESSHOWS—Yes—Atlantic (13)
FLASH GORDON—Queen—Elektra (soundtrack) (11)

DECEMBER 20, 1980

FLEETWOOD MAC—WB
JOEY WILSON—Modern
HEAVY ACTION:
BRUCE SPRINGSTEEN—Col
HUMAN SEXUAL RESPONSE—Passport
JIM CARROLL—Atco
POLICE—A&M
ROCKPILE—Col
BLONDIE—Chrysalis
TALKING HEADS—Sire
JOHN LENNON/YOKO ONO—Geffen
TEARDROP EXPLODES—Mercury (import)
DAVID BOWIE—RCA
WLIR-FM/LONG ISLAND
ADDS:
BABYS—Chrysalis
BANANA REPUBLIC (single)—Boomtown Rats—Ensign (import)
BLUES BROTHERS—Atlantic
DOUBLE SHOT OF MY BABY'S LOVE (single)—Original Symptoms—Ambition
FLEETWOOD MAC—WB
HAVE YOURSELF A MERRY LITTLE CHRISTMAS (single)—Dexter Gordon—Col
PLASMATICS—Stiff America
SOUND EFFECTS—Jam—Polydor (import)

WHITESNAKE—Mirage
HEAVY ACTION:
PAT BENATAR—Chrysalis
BRUCE SPRINGSTEEN—Col
AC/DC—Atlantic
POLICE—A&M
EAGLES—Asylum
JOHN LENNON/YOKO ONO—Geffen
STEELY DAN—MCA
CHEAP TRICK—Epic
ROD STEWART—WB
707—Casablanca
WBLM-FM/MAINE
ADDS:
BLUES BROTHERS—Atlantic
BLUES DELUXE—XRT
JACK BRUCE—Epic
FLASH GORDON—Queen—Elektra (soundtrack)
FLEETWOOD MAC—WB
DELBERT McCLINTON—Capitol
SAME OLD LANG SYNE (single)—Dan Fogelberg—Full Moon/Epic
HEAVY ACTION:
EAGLES—Asylum
PAT BENATAR—Chrysalis
QUEEN (Game)—Elektra
JACKSON BROWNE—Asylum
BRUCE SPRINGSTEEN—Col

TALKING HEADS—Sire
STEELY DAN—MCA
DIRE STRAITS—WB
JIM CARROLL—Atco
POLICE—A&M
ROCKPILE—Col
BLONDIE—Chrysalis
WCMF-FM/ROCHESTER
ADDS:
ANY TROUBLE—Stiff America
BOOGALOO RENDEZVOUS (single)—High Techs—Archive
CHARLIE DANIELS BAND LIVE—Epic
FLEETWOOD MAC—WB
HEAVY ACTION:
POLICE—A&M
BRUCE SPRINGSTEEN—Col
ROLLING STONES—Rolling Stones
PAT BENATAR—Chrysalis
JOHN LENNON/YOKO ONO—Geffen
CARS—Elektra
CHEAP TRICK—Epic
REO SPEEDWAGON—Epic
EAGLES—Asylum
NEIL YOUNG—Reprise
WAQX-FM/SYRACUSE
ADDS:
FLASH GORDON—Queen—Elektra (soundtrack)

HEAVY ACTION:
BRUCE SPRINGSTEEN—Col
STEELY DAN—MCA
KANSAS—Kirshner
HEART—Epic
EAGLES—Asylum
JOHN LENNON/YOKO ONO—Geffen
ROD STEWART—WB
REO SPEEDWAGON—Epic
BLONDIE—Chrysalis
POLICE—A&M
WHFS-FM/WASHINGTON, D.C.
ADDS:
BLUES BROTHERS—Atlantic
FLEETWOOD MAC—WB
NEVER FOREVER—Kate Bush—Harvest (import)
SOUND EFFECTS—Jam—Polydor (import)
BRUCE SPRINGSTEEN—Col
HEAVY ACTION:
JOHN LENNON/YOKO ONO—Geffen
STEVIE WONDER—Tamla
POLICE—A&M
STEELY DAN—MCA
BLONDIE—Chrysalis
ROCKPILE—Col

ZETA 7-FM/ORLANDO
ADDS:
BLUES BROTHERS—Atlantic
FLASH GORDON—Queen—Elektra (soundtrack)
FLEETWOOD MAC—WB
YES—Atlantic
HEAVY ACTION:
BRUCE SPRINGSTEEN—Col
AC/DC—Atlantic
STEELY DAN—MCA
REO SPEEDWAGON—Epic
ROD STEWART—WB
OUTLAWS—Arista
EAGLES—Asylum
THIN LIZZY—WB
POLICE—A&M
JOHN LENNON/YOKO ONO—Geffen
WSHE-FM/FT. LAUDERDALE
ADDS:
BLUES BROTHERS—Atlantic
FLEETWOOD MAC—WB
DONNIE IRIS—MCA
DELBERT McCLINTON—Capitol
ROMANTICS—Nemperor
HEAVY ACTION:
BRUCE SPRINGSTEEN—Col
JOHN LENNON/YOKO ONO—Geffen
REO SPEEDWAGON—Epic

ROD STEWART—WB
 CHEAP TRICK—Epic
 STEELY DAN—MCA
 POLICE—A&M
 ALAN PARSONS PROJECT—Arista
 BABYS—Chrysalis
 EAGLES—Asylum

WMMS-FM/CLEVELAND

ADDS:
 BLUES BROTHERS—Atlantic
 FLASH GORDON—Queen—Elektra
 (soundtrack)
 FLEETWOOD MAC—WB
HEAVY ACTION:
 BRUCE SPRINGSTEEN—Col
 EAGLES—Asylum
 ROD STEWART—WB
 HEART—Epic
 MICHAEL STANLEY—EMI-America
 BLONDIE—Chrysalis
 PAT BENATAR—Chrysalis
 JOHN LENNON/YOKO ONO—Geffen
 POLICE—A&M
 BREATHLESS—EMI-America

WABX-FM/DETROIT

ADDS:
 ANY TROUBLE—Stiff America
 BLUES BROTHERS—Atlantic
 FLASH GORDON—Queen—Elektra
 (soundtrack)
 FLEETWOOD MAC—WB
HEAVY ACTION:
 AC/DC—Atlantic
 PAT BENATAR—Chrysalis
 B-52s—WB
 POLICE—A&M
 BRUCE SPRINGSTEEN—Col
 BABYS—Chrysalis
 ROD STEWART—WB

HEAVY ACTION:
 BRUCE SPRINGSTEEN—Col
 ROCKPILE—Col
 DIRE STRAITS—WB
 STEELY DAN—MCA
 POLICE—A&M
 BLONDIE—Chrysalis
 JOHN LENNON/YOKO ONO—Geffen
 EAGLES—Asylum
 BRUCE COCKBURN—Millennium
 DOOBIE BROTHERS—WB

KSHE-FM/ST. LOUIS

ADDS:
 FLEETWOOD MAC—WB
 RANDY HANSEN—Capitol
 JIMMIE MACK & THE JUMPERS—RCA
HEAVY ACTION:
 REO SPEEDWAGON—Epic
 BRUCE SPRINGSTEEN—Col
 ROD STEWART—WB
 EAGLES—Asylum
 OUTLAWS—Arista
 ALAN PARSONS PROJECT—Arista
 ALVIN LEE—Atlantic
 BABYS—Chrysalis
 MICHAEL STANLEY—EMI-America
 STINGRAY—Carrere

WLPX-FM/MILWAUKEE

ADDS:
 BLUES BROTHERS—Atlantic
 FLASH GORDON—Queen—Elektra
 (soundtrack)
 FLEETWOOD MAC—WB
 DONNIE IRIS—MCA
 OUTLAWS—Arista
 MICHAEL STANLEY—EMI-America
HEAVY ACTION:
 REO SPEEDWAGON—Epic
 STEELY DAN—MCA

KQRS-FM/MINNEAPOLIS

ADDS:
 FLEETWOOD MAC—WB
 SAME OLD LANG SYNE (single)—Dan Fogelberg—Full Moon/Epic
HEAVY ACTION:
 BRUCE SPRINGSTEEN—Col
 AC/DC—Atlantic
 POLICE—A&M
 ROD STEWART—WB
 KINGS—Elektra
 CHEAP TRICK—Epic
 DONNIE IRIS—MCA
 HEART—Epic
 STEELY DAN—MCA
 REO SPEEDWAGON—Epic

KLOL-FM/HOUSTON

ADDS:
 BLUES BROTHERS—Atlantic
 FLEETWOOD MAC—WB
 STINGRAY—Carrere
 YES—Atlantic
HEAVY ACTION:
 REO SPEEDWAGON—Epic
 ROD STEWART—WB
 BRUCE SPRINGSTEEN—Col
 CHEAP TRICK—Epic
 POLICE—A&M
 OUTLAWS—Arista
 DOORS—Elektra
 EAGLES—Asylum
 FLEETWOOD MAC—WB
 STEELY DAN—MCA

KLBJ-FM/AUSTIN

ADDS:
 BLUES BROTHERS—Atlantic
 BLUES DELUXE—XRT
 ROY BUCHANAN—Waterhouse
 FLEETWOOD MAC—WB
 MOON MARTIN—Capitol

KFML-AM/DENVER

ADDS:
 BLOTTO—Blotto
 BLUES BROTHERS—Atlantic
 CREEDENCE CLEARWATER REVIVAL—Fantasy
 FLEETWOOD MAC—WB
 HUMAN SEXUAL RESPONSE—Passport
HEAVY ACTION:
 BLONDIE—Chrysalis
 STEELY DAN—MCA
 DONNIE IRIS—MCA
 ALAN PARSONS PROJECT—Arista
 POLICE—A&M
 BRUCE SPRINGSTEEN—Col
 XTC—Virgin
 BRUCE COCKBURN—Millennium
 JOHN LENNON/YOKO ONO—Geffen
 NEIL YOUNG—Reprise

KOME-FM/SAN JOSE

ADDS:
 BLUES BROTHERS—Atlantic
 FLEETWOOD MAC—WB
 DELBERT McCLINTON—Capitol
 NEIL YOUNG—Reprise

HEAVY ACTION:

AC/DC—Atlantic
 BABYS—Chrysalis
 PAT BENATAR—Chrysalis
 EAGLES—Asylum
 HEART—Epic
 POLICE—A&M
 ROCKPILE—Col
 BRUCE SPRINGSTEEN—Col
 ROD STEWART—WB
 CHEAP TRICK—Epic

KSJO-FM/SAN JOSE

ADDS:

CHEAP TRICK—Epic
 CARS—Elektra

KZAP-FM/SACRAMENTO

ADDS:
 FLEETWOOD MAC—WB
HEAVY ACTION:
 CHEAP TRICK—Epic
 BABYS—Chrysalis
 BRUCE SPRINGSTEEN—Col
 POLICE—A&M
 ROD STEWART—WB
 HEART—Epic
 STEELY DAN—MCA
 AC/DC—Atlantic
 DAVID BOWIE—RCA
 ALAN PARSONS PROJECT—Arista

KZAM-AM/SEATTLE

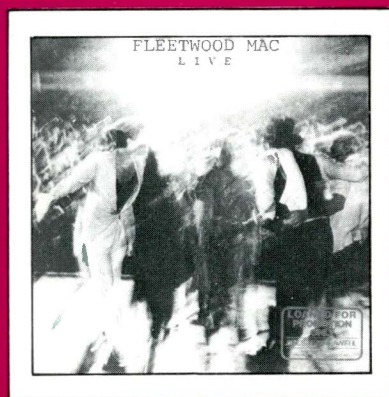
ADDS:
 FLESHTONES—IRS
 HUMAN SEXUAL RESPONSE—Passport
 JOAN JETT—Black Heart

HEAVY ACTION:

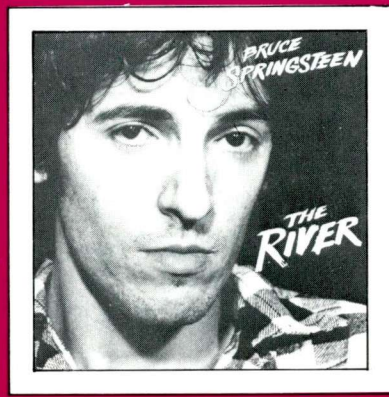
ROCKPILE—Col
 BLONDIE—Chrysalis
 BRUCE SPRINGSTEEN—Col
 POLICE—A&M
 XTC—Virgin
 CHEAP TRICK—Epic
 MOON MARTIN—Capitol
 DIRE STRAITS—WB
 JOE JACKSON—A&M
 STRANGLERS—IRS

KZOK-FM/SEATTLE

ADDS:
 BLUES BROTHERS—Atlantic
 FLEETWOOD MAC—WB
 YES—Atlantic
HEAVY ACTION:



TOP AIRPLAY
 THE RIVER
 BRUCE SPRINGSTEEN—Col



MOST AIRPLAY

THE RIVER—Bruce Springsteen—Col (36)
 ZENYATTA MONDATTA—Police—A&M (33)
 FOOLISH BEHAVIOUR—Rod Stewart—WB (27)
 GAUCHO—Steely Dan—MCA (27)
 DOUBLE FANTASY—John Lennon/Yoko Ono—Geffen (26)
 LIVE—Eagles—Asylum (20)
 GREATEST HITS/LIVE—Heart—Epic (19)
 AUTOAMERICAN—Blondie—Chrysalis (14)
 ALL SHOOK UP—Cheap Trick—Epic (13)
 BACK IN BLACK—AC/DC—Atlantic (13)

JOHN LENNON/YOKO ONO—Geffen
 STEELY DAN—MCA
 BLONDIE—Chrysalis

Y95-FM/ROCKFORD

ADDS:
 BLUES BROTHERS—Atlantic
 FLASH GORDON—Queen—Elektra
 (soundtrack)
 FLEETWOOD MAC—WB
 YES—Atlantic
HEAVY ACTION:
 REO SPEEDWAGON—Epic
 BRUCE SPRINGSTEEN—Col
 POLICE—A&M
 CHEAP TRICK—Epic
 ROD STEWART—WB
 EAGLES—Asylum
 STEELY DAN—MCA
 JOHN LENNON/YOKO ONO—Geffen
 ALAN PARSONS PROJECT—Arista
 HEART—Epic

WXRT-FM/CHICAGO

ADDS:
 BANANA REPUBLIC (single)—Boomtown Rats—Ensign (import)
 BLUES BROTHERS—Atlantic
 EARTH, WIND & FIRE—ARC/Col
 FLEETWOOD MAC—WB

POLICE—A&M
 HEART—Epic
 JOHN LENNON/YOKO ONO—Geffen
 FLEETWOOD MAC—WB
 BAD BOY—Street Wise
 BRUCE SPRINGSTEEN—Col
 ALAN PARSONS PROJECT—Arista
 ROD STEWART—WB

WQFM-FM/MILWAUKEE

ADDS:
 BLUES BROTHERS—Atlantic
 FLASH GORDON—Queen—Elektra
 (soundtrack)
 FLEETWOOD MAC—WB
 MICHAEL STANLEY—EMI-America
 XTC—Virgin
 YES—Atlantic
HEAVY ACTION:
 REO SPEEDWAGON—Epic
 STEELY DAN—MCA

POLICE—A&M
 HEART—Epic
 BRUCE SPRINGSTEEN—Col
 EAGLES—Asylum
 JOHN LENNON/YOKO ONO—Geffen
 ALAN PARSONS PROJECT—Arista
 ROD STEWART—WB
 BABYS—Chrysalis

REO SPEEDWAGON—Epic
HEAVY ACTION:
 ROCKPILE—Col
 DIRE STRAITS—WB
 STEELY DAN—MCA
 BRUCE SPRINGSTEEN—Col
 DAVID BOWIE—RCA
 POLICE—A&M
 BLONDIE—Chrysalis
 TALKING HEADS—Sire
 STEVIE WONDER—Tamla
 ROD STEWART—WB

KBPI-FM/DENVER

ADDS:
 BLUES BROTHERS—Atlantic
 ALVIN LEE—Atlantic
 TAXXI—Fantasy
 YES—Atlantic
HEAVY ACTION:
 JOHN LENNON/YOKO ONO—Geffen
 BRUCE SPRINGSTEEN—Col
 RANDY MEISNER—Epic
 ALAN PARSONS PROJECT—Arista
 POLICE—A&M
 KANSAS—Kirshner
 HEART—Epic
 SPLIT ENZ—A&M
 ROD STEWART—WB
 AC/DC—Atlantic

BLUES BROTHERS—Atlantic
 FLEETWOOD MAC—WB
 JONA LEWIE—Stiff America
 VISAGE—Polydor
HEAVY ACTION:
 JOHN LENNON/YOKO ONO—Geffen
 HEART—Epic
 BRUCE SPRINGSTEEN—Col
 POLICE—A&M
 FLEETWOOD MAC—WB
 BLONDIE—Chrysalis
 ROD STEWART—WB
 STEELY DAN—MCA
 BABYS—Chrysalis
 DEVO—WB

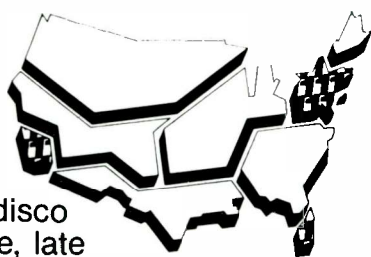
KWST-FM/LOS ANGELES

ADDS:
 BLUES BROTHERS—Atlantic
 FLEETWOOD MAC—WB
 DONNIE IRIS—MCA
 YES—Atlantic
HEAVY ACTION:
 BRUCE SPRINGSTEEN—Col
 ROD STEWART—WB
 JOHN LENNON/YOKO ONO—Geffen
 AC/DC—Atlantic
 POLICE—A&M
 PAT BENATAR—Chrysalis
 ROLLING STONES—Rolling Stones
 HEART—Epic

BRUCE SPRINGSTEEN—Col
 HEART—Epic
 STEELY DAN—MCA
 EAGLES—Asylum
 AC/DC—Atlantic
 ALAN PARSONS PROJECT—Arista
 JOHN LENNON/YOKO ONO—Geffen
 PAT BENATAR—Chrysalis
 QUEEN (Game)—Elektra
 CHEAP TRICK—Epic
KQFM-FM/PORTLAND
ADDS:
 BLUES BROTHERS—Atlantic
 CREEDENCE CLEARWATER REVIVAL—Fantasy
 FLEETWOOD MAC—WB
 MOTORHEAD—Mercury
 WHITESNAKE—Mirage
HEAVY ACTION:
 AC/DC—Atlantic
 PAT BENATAR—Chrysalis
 POLICE—A&M
 ROD STEWART—WB
 HEART—Epic
 JOHN LENNON/YOKO ONO—Geffen
 DIRE STRAITS—WB
 BRUCE SPRINGSTEEN—Col
 STEELY DAN—MCA
 BLONDIE—Chrysalis
 37 Stations reporting this week.
 In addition to those printed is:
 KGB-FM

The Record World

1



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

ABBA: 28-24 WCAO, 30-27 WFBR, on WIFI, d30 WYRE, on KFI, 35-32 JB105, 39-31 ROCK102.

Air Supply: 21-16 WABC, 10-9 WAXY, 7-5 WBBF, 8-6 WBSB, 9-4 WCAO, 3-8 WFBR, 11-8 WFIL, 8-7 WIFI, 18-17 WKBW, 9-9 WPGC, 12-7 WRKO, 10-8 WTIC-FM, 3-3 WYRE, 20-18 KEARTH, 24-20 KFI, 26-25 KFRC, d29 KSFX, 12-9 PRO-FM, 27-17 F105, 12-9 JB105, 3-8 Q107, 11-9 ROCK102, 30-25 Y100, 8-7 14Q.

Blondie: 43-26 WABC, 16-14 WAXY, 13-10 WBBF, 29-28 WBSB, 23-15 WCAO, 23-16 WFBR, 21-16 WFIL, 13-10 WIFI, 11-8 WKBW, 23-13 WPGC, 13-8 WRKO, 6-4 WTIC-FM, 23-18 WXKS, 10-7 WYRE, 5-2 KEARTH, 9-6 KFI, 20-16 KFRC, 18-15 KRLA, 27-20 KSFX, 17-12 PRO-FM, 26-21 F105, 10-8 JB105, 26-26 Q107, 7-5 ROCK102, 18-15 Y100, 29-12 14Q.

Blues Bros.: a WBSB, a WIFI, re a WXKS, a KFI.

D. Fogelberg: a WAXY, a25 WBBF, a WBSB, d28 WCAO, d28 WFBR, a WKBW, a22 WPGC, 29-25 WRKO, a WYRE, a KFI, on KFRC.

A. Gibb: 21-18 WBBF, 24-23 WBSB, 30-25 WCAO, 22-17 WFBR, 26-22 WFIL, 30-22 WIFI, d26 WKBW, 19-16 WPGC, 17-14 WRKO, 24-21 WTIC-FM, a WXKS, 19-17 WYRE, 26-22 KFI, on KFRC, on KSFX, 21-18 PRO-FM, d30 F105, 27-23 JB105, 28-27 ROCK102, a29 14Q.

Heart: hp-34 WABC, 22-15 WAXY, 24-21 WBBF, 12-7 WCAO, 11-9 WFBR, 20-18 WFIL, 23-16 WIFI, 15-11 WKBW, 8-6 WPGC, 18-14 WTIC-FM, re a 27 WXKS 18-12 WYRE, 22-20 KEARTH, d29 KFI, 24-21 KFRC, a KRLA, 17-14 KSFX, 22-18 PRO-FM, 21-11 F105, 24-21 JB105, e Q107, 14-12 ROCK102, 14-9 14Q.

Jacksons: 24-20 WFBR, a21 WPGC, a WXKS, a WYRE, a KEARTH, d38 KFRC, a27 KRLA, a34 ROCK102, 21-17 Y100.

Kool & The Gang: 16-19 WABC, 10-17 WCAO, 6-6 WFBR, a WFIL, 17-14 WIFI, 20-11 WKTU, 14-20 WPGC, 11-6 WRKO, 1-2 WXKS, 13-10 KEARTH, 16-14 KFI, 17-14 KFRC, 16-8 KRLA, 22-18 KSFX, d12 F105, 4-3 JB105, 22-19 ROCK102, 5-5 Y100, 30-26 14Q.

J. Lennon: 6-6 WABC, 6-3 WCAO, 7-2 WFBR, 4-4 WFIL, 4-4 WIFI, 5-6 WKBW, 21-21 WKTU, 1-1 WPGC, 5-2 WRKO, 5-1 WXKS, 7-5 WYRE, 4-4 KEARTH, 6-11 KFI, 7-6 KFRC, 10-11 KRLA, 7-1 KSFX, 11-7 PRO-FM, 10-5 F105, 8-5 JB105, 6-7 Q107, 3-6 ROCK102, a10 Y100, 7-6 14Q.

B. Manilow: 24-23 WABC, 27-24 WAXY, 15-11 WBBF, 27-22 WBSB, 21-16 WCAO, 18-12 WFBR, 17-13 WFIL, 18-13 WIFI, 9-4 WKBW, 7-4 WPGC, d23 WRKO, 28-20 WTIC-FM, 22-18 WYRE, 19-17 KEARTH, 22-16 KFI, 16-14 PRO-FM, 28-23 F105, 29-27 JB105, 5-3 ROCK102, 21-13 14Q.

D. McClinton: d30 WAXY, a WBBF, e WBSB, d29 WCAO, d26 WFBR, on WFIL, on WIFI, a WKBW, a24 WPGC, 26-24 WRKO, a WTIC-FM, d23 WYRE, d30 KFI, 31-26 KFRC, d24 PRO-FM, a F105, 40-38 ROCK102.

B. Midler: 37-35 WABC, 27-23 WCAO, 27-25 WFBR, d28 WFIL, 21-15 WRKO, a WTIC-FM, 28-25 WXKS.

D. Parton: a WCAO, 28-22 WFBR, on WFIL, a WIFI, 25-20 WRKO, 25-21 WYRE, on KEARTH, on KFI, 36-35 KFRC, a F105, on JB105.

E. Rabbitt: a WAXY, on WBBF, 26-22 WCAO, a WFBR, d27 WFIL, a30 WRKO, 27-25 WTIC-FM, d29 WYRE, d29 KEARTH, on KFI, a KRLA, a PRO-FM, d27 F105, 34-30 JB105, a30 14Q.

C. Richard: a WCAO, a WFIL, on WIFI, a WTIC-FM.

B. Scaggs: a WBBF, d27 WBSB, 29-24 WFBR, a WFIL, a WIFI, a WKBW, 21-18 WPGC, 26-24 WTIC-FM, re a WXKS, d24 WYRE, 30-28 F105, a34 JB105, 36-35 ROCK102.

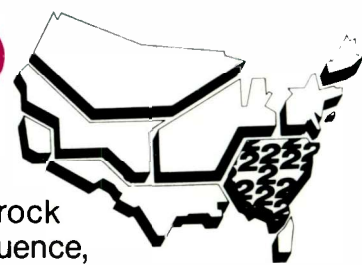
Steely Dan: hp WABC, 29-18 WAXY, a24 WBBF, 26-20 WBSB, 24-18 WCAO, 26-21 WFBR, 28-23 WFIL, 29-21 WIFI, d24 WKBW, 15-10 WPGC, 30-27 WTIC-FM, d35 WXKS, 14-11 WYRE, 29-27 KEARTH, 28-27 KFI, a KFRC, 29-28 KSFX, 26-23 PRO-FM, 29-25 F105, 32-29 JB105, a K101, e Q107, 32-15 ROCK102, 26-16 14Q.

R. Stewart: 44-33 WABC, 17-16 WAXY, 23-20 WBBF, 21-17 WBSB, 18-11 WCAO, 17-10 WFBR, 19-15 WIFI, 23-15 WKBW, e WKTU, 10-8 WPGC, 21-15 WTIC-FM, a24 WXKS, 11-8 WYRE, 17-15 KEARTH, 10-5 KFI, 19-15 KFRC, d25 KRLA, 20-15 KSFX, 25-21 PRO-FM, 25-18 F105, 22-14 JB105, 27-17 Q107, 26-14 ROCK102, 32-26 Y100, 22-11 14Q.

B. Streisand/B. Gibb: 20-17 WABC, 8-8 WCAO, 9-7 WFBR, 7-6 WFIL, 2-6 WIFI, 2-3 WKBW, 6-5 WPGC, 4-5 WRKO, 7-9 WXKS, 6-4 WYRE, 7-7 KEARTH, 20-13 KFI, 23-20 KFRC, 11-10 KRLA, 10-6 PRO-FM, 5-3 F105, 9-6 JB105, 2-2 ROCK102, 11-6 Y100, 3-3 14Q.

S. Wonder: a WAXY, a WRKO, re a WXKS, a WYRE, a KEARTH, on KFRC, on KSFX, on JB105.

2



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

Eagles: 30-27 WAYS, 28-23 WBBQ, d29 WCIR, 29-26 WRFC, a32 WSGA, e WSKZ, a KJ100, e KX104, 26-22 KXX106, e Q105, a32 Z102, 24-15 94Q.

Earth, Wind & Fire: d32 WANS-FM, 24-23 WAYS, d30 WBBQ, e WCIR, d28 WCKX, e WGH, e BJ105, 29-29 KX104, a KXX106, e 92Q.

D. Fogelberg: 33-27 WAKY, d35 WANS-FM, a WAYS, e WBBQ, a WBSR, e WCGQ, a WCIR, a WFLB, e WHBQ, d29 WHHY, a WISE, a WIVY, a WLCY, a25 WMC-FM, a WQXI, a WRJZ, a WSGN, a WSKZ, 25-25 KJ100, a KX104, d26 KXX106, d28 Q105, 28-21 94Q.

Jacksons: a WAYS, a WBBQ, e WCIR, d22 WERC, e WHBQ, 37-34 WIVY, e WRFC, 30-28 WSGA, a37 BJ105, d27 KX104, 29-25 KXX106, 26-22 Q105.

D. McClinton: a31 WAKY, d37 WANS-FM, d30 WAYS, e WBBQ, a WBSR, a WCGQ, a WCIR, d25 WERC, d31 WFLB, e WGH, d29 WHBQ, e WHHY, d36 WISE, d38 WIVY, a WLCY, 24-21 WMC-FM, d26 WQXI, d28 WRJZ, d23 WSGN, e WSKZ, 32-26 BJ105, e KX104, d27 KXX106, e Q105, d30 Z93, e 92Q, d29 94Q.

R. Milsap: d29 WAYS, d28 WBBQ, e WGH, d21 WKIX, d28 WQXI, a WSGN, d30 KX104, a Z93, d30 92Q, e 94Q.

A. Parsons: d38 WANS-FM, e WBBQ, a WCGQ, e WCIR, d32 WISE, a WIVY, d30 KXX106.

D. Parton: a WAYS, a W3BQ, a WCIR, d35 WFLB, e WIVY, a WQXI, e WRFC, e KX104, 19-14 92Q, a30 94Q.

E. Rabbitt: 30-21 WAKY, 25-20 WANS-FM, 29-24 WAYS, 29-24 WBBQ, e WCGQ, d30 WCIR, 22-16 WERC, 15-9 WLB, 24-19 WHHY, 37-33 WISE, 35-32 WIVY, d18 WKIX, 22-18 WLCY, a24 WMC-FM, 14-13 WQXI, e WRFC, d22 WSGN, 27-20 WSKZ, 37-31 BJ105, a KX104, a Q105, 26-23 Z93, 25-23 92Q, 21-17 94Q.

REO Speedwagon: 36-25 WANS-FM, e WAYS, e WBBQ, e WCGQ, e WCIR, e WGH, e WISE, a WIVY, e WMC-FM, a WSGN, a22 WSKZ, 16-16 KJ100, e KX104, 18-15 KXX106, e Q105, a29 Z93, 29-24 94Q.

B. Scaggs: a30 WAKY, 33-30 WANS-FM, 25-22 WAYS, e W3BQ, 31-21 WBSR, 25-19 WCGQ, d28 WCIR, d30 WCKX, d23 WERC, d30 WFLB, e WGH, 27-23 WISE, 36-33 WIVY, e WLCY, 29-24 WRJZ, 25-20 WSGN, 24-21 WSKZ, 30-25 KX104, 24-19 KXX106, d29 Q105, 29-25 Z93, e 92Q, d28 94Q.

Tierra: 32-29 WAKY, d27 W3BQ, 26-23 WBSR, a WCIR, a WERC, 27-26 WFLB, e WGH, 22-18 WHHY, 33-25 WISE, e WKIX, 27-24 WRFC, 13-13 WSGA, a Q105, a Z93, 13-13 Z102, 30-26 94Q.

S. Wonder: d28 WAYS, a WBBQ, 38-35 WIVY, 20-18 WMC-FM, a WRFC, 31-29 WSGA, a KXX106, 28-24 Q105, 21-17 Z93.

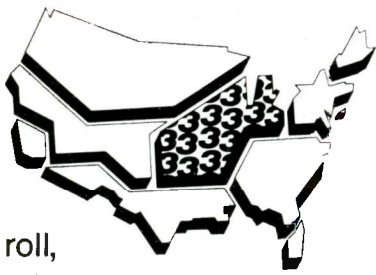
Hottest:

Rock
Delbert McClinton, REO Speedwagon, Boz Scaggs

Disco
Jacksons

Radio Marketplace

3



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

ABBA: 26-19 CKLW, a WDRQ, a WEFM, 32-29 WFFM, a28 WOKY, a26 WSKS-FM, d20 WZZP.

Eagles: d29 WGCL, a WOKY, a WYYS, a WZUU.

A. Gibb: d22 WDRQ, 27-27 WEFM, on WGCL, 18-17 WHB, d34 WIKS, 28-24 WOKY, 21-18 WSKS-FM, 22-19 WYYS, 19-17 WZZP, 10-5 KSLQ, 30-25 KXOK, 33-29 Q102.

A. Parsons: a WDRQ, 27-26 WGCL, on WIKS, on WOKY, 19-14 KBEQ, a KSLQ, 2-2 96KX.

E. Rabbitt: d30 CKLW, d32 WFFM, a30 WGCL, a WIKS, a WNDE, a WOKY, 29-19 WSKS-FM, a WYYS, 22-21 WZUU, d19 WZZP, a KSLQ, 28-19 KXOK, a25 92X.

REO Speedwagon: 28-17 CKLW, d28 WDRQ, 21-15 WEFM, a WGCL, 33-27 WIKS, 22-13 WLS, on WOKY, on WSKS-FM, 30-27 WYYS, 23-15 KBEQ, d23 KSLQ, a34 Q102, on 92X, d29 96KX.

C. Richard: a WFFM, a WGCL, a 96KX.

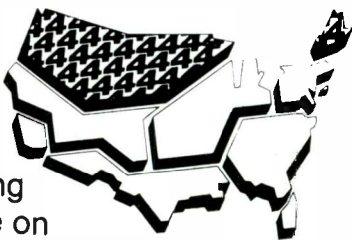
B. Scaggs: on WDRQ, 30-27 WFFM, a23 WGCL, 17-13 WHB, on WIKS, 28-22 WSKS-FM, 28-24 WYYS, a KSLQ, d30 96KX.

M. Stanley Band: on CKLW, 14-9 WGCL, on WIKS, 30-27 WNDE, 25-23 KBEQ, d25 KSLQ, a 92X, 23-17 96KX.

Steely Dan: 29-29 CKLW, d25 WDRQ, 30-29 WEFM, 29-25 WFFM, 21-17 WGCL, 19-15 WHB, 34-31 WIKS, d30 WNDE, on WOKY, 22-16 WSKS-FM, 29-24 WYYS, on KBEQ, 18-13 KSLQ, a30 KXOK, 18-14 92X, 30-22 96KX.

S. Wonder: a CKLW, d30 WEFM, a WGCL.

4



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

Eagles: a KJR, 30-25 KMJK, a KYYX.

D. Fogelberg: a WJBQ, 26-21 WOW, a WSPT, a KCPX, a KFXD, a KJR, a KJRV, a KMJK, d29 KYYX.

A. Gibb: 30-23 WGUY, 18-14 WOW, d28 WSPT, 22-18 KCPX, d27 KFXD, 27-23 KJR, 29-28 KJRV, 29-24 KMJK, d28 KS95-FM, 19-15 KYYX.

Jacksons: d21 WGUY, 39-36 KCPX, e KFXD, d26 KJR, d25 KGRB.

D. McClinton: e WGUY, d29 WSPT, d27 KCPX, a KDWB, e KFXD, e KJR, a KJRB, e KMJK, e KS95-FM, a KYYX.

A. Parsons: d31 WJBQ, a WOW, e KJR, d30 KMJK, d25 KYYX.

D. Parton: a WGUY, 23-19 KCPX, d26 KJRB, a KJR, d30 KYYX.

E. Rabbitt: d29 WGUY, a WJBQ, a28 WOW, 8-5 KCPX, a KDWB, e KFXD, a KGW, d27 KJR, 12-10 KJRB, 32-26 KMJK, e KS95-FM, 24-21 KYYX, 29-27 KWKN.

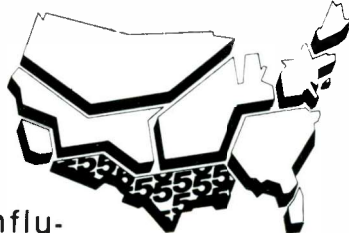
C. Richard: d30 KCPX, a KYYX.

REO Speedwagon: e WOW, 26-17 WSPT, 38-34 KCPX, a KDWB, a KFXD, e KJR, a KJRB, d31 KMJK, a KYYX.

B. Scaggs: 23-17 WJBQ, 27-22 WOW, 24-21 WSPT, a KCPX, a KDWB, e KFXD, a KJR, 23-23 KJRB, d29 KMJK, a KS95-FM, e KYYX, a KWKN.

Steely Dan: d30 WGUY, 26-20 WJBQ, a WOW, 28-23 WSPT, d37 KCPX, a KDWB, d28 KFXD, d25 KJR, 26-22 KJRB, 31-28 KMJK, d19 KS95-FM, 13-7 KYYX, a KWKN.

5



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

D. Fogelberg: 30-23 WQUE, a WTIX, a KFMK, d38 KILT, on KNOE-FM, a KRBE, a KROY-FM, a B100, on B97.

A. Gibb: 33-26 WQUE, 29-26 WTIX, 28-24 KFMK, a KILT, 28-24 KNOE-FM, on KRLY, d27 KROY-FM, on KTSA, 35-31 B97.

Jacksons: a WQUE, d39 WTIX, 29-23 KRLY on KTSA, on B97.

A. Parsons: a WQUE, a WTIX, on KROY-FM.

E. Rabbitt: 31-27 WQUE, 34-30 WTIX, 18-21 KILT, on KNOE-FM, 22-20 KRLY, a KROY-FM, d28 KTSA, a B100, d39 B97.

C. Richard: a WQUE, 40-37 KILT, a KRLY.

B. Scaggs: a WQUE, 33-30 KILT, 29-26 KNOE-FM, 29-24 KROY-FM, 24-22 B100, on B97.

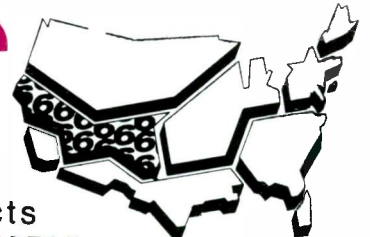
Steely Dan: 32-29 WQUE, 27-22 WTIX, 35-33 KILT, 22-11 KNOE-FM, 26-24 KRBF, on KRLY, 27-20 KROY-FM, a KTSA, 25-19 B100, 40-36 B97.

Tierra: a WQUE, d36 WTIX, 28-23 KGB, a KNOE-FM, 3-2 KTSA.

D. Warwick: 35-31 WQUE, 40-38 WTIX, 28-26 KILT, 16-13 B100.

S. Wonder: a WTIX, on KRLY, a B97.

6



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

R. Coolidge: a KIMN, a KOPA-FM.

D. Fogelberg: d27 KIMN, e KOPA-FM, a KTLK, e KVIL, 22-17 KZZP.

Heart: 22-15 KIMN, 28-19 KNUS, 25-21 KOFM, 22-19 KOPA-FM, 21-12 KTLK, 18-11 KUPD, 12-8 KZZP.

B. Manilow: 30-22 KIMN, a31 KNUS, 24-20 KOFM, 30-27 KOPA-FM, a KTLK, 24-21 KZZP.

D. McClinton: a KOPA-FM, a27 KZZP.

O. Newton-John/C. Richard: 21-18 KIMN, 17-16 KNUS, 6-6 KOFM, 28-25 KOPA-FM, 35-24 KTLK.

E. Rabbitt: 24-20 KIMN, 20-16 KOFM, d30 KOPA-FM, d32 KTLK, 21-19 KZZP.

B. Scaggs: a KIMN, 30-27 KOFM, a KOPA-FM, d37 KTLK, 25-25 KUPD, 28-24 KZZP.

Steely Dan: a24 KIMN, 23-18 KOFM, d29 KOPA-FM, 39-30 KTLK, 23-18 KUPD, a KVIL, 25-15 KZZP.

R. Stewart: 29-26 KIMN, 19-17 KNUS, 18-10 KOFM, 18-10 KOPA-FM, 22-14 KTLK, 21-17 KUPD, 13-11 KZZP.

B.O.S.
Jacksons

Country
Ronnie Milsap, Dolly Parton

A/C
Dan Fogelberg

LP Cuts
None

A/C Chart

DECEMBER 20, 1980

DEC. 20	DEC. 13		WKS. ON CHART
1	1	LADY KENNY ROGERS Liberty 1380 (6th Week)	11
2	2	MORE THAN I CAN SAY LEO SAYER/Warner Bros. 49565	12
3	3	LOVE ON THE ROCKS NEIL DIAMOND/Capitol 4939	8
4	4	GUILTY BARBRA STREISAND & BARRY GIBB/Columbia 11 11390	8
5	6	SUDDENLY OLIVIA NEWTON-JOHN AND CLIFF RICHARD/ MCA 51007	9
6	7	EVERY WOMAN IN THE WORLD AIR SUPPLY/Arista 0564	8
7	9	IT'S MY TURN DIANA ROSS/Motown 1496	8
8	5	NEVER BE THE SAME CHRISTOPHER CROSS/Warner Bros. 49580	10
9	12	I MADE IT THROUGH THE RAIN BARRY MANILOW/ Arista 0566	5
10	8	WOMAN IN LOVE BARBRA STREISAND/Columbia 1 11364	16
11	10	WITHOUT YOUR LOVE ROGER DALTRY/Polydor 2121	12
12	11	I BELIEVE IN YOU DON WILLIAMS/MCA 41304	10
13	17	I LOVE A RAINY NIGHT EDDIE RABBITT/Elektra 47066	6
14	13	HE'S SO SHY POINTER SISTERS/Planet 47916 (E/A)	17
15	19	THE TIDE IS HIGH BLONDIE/Chrysalis 2465	4
16	20	(JUST LIKE) STARTING OVER JOHN LENNON/Geffen 49604 (WB)	7
17	18	EVERYBODY'S GOT TO LEARN SOMETIME KORGIS/Asylum 47018	7
18	14	NEVER KNEW LOVE LIKE THIS BEFORE STEPHANIE MILLS/ 20th Century Fox 2460 (RCA)	17
19	16	YOU'VE LOST THAT LOVIN' FEELING DARYL HALL & JOHN OATES/RCA 12103	12
20	21	EASY LOVE DIONNE WARWICK/Arista 0572	6
21	24	ONE STEP CLOSER DOOBIE BROTHERS/Warner Bros. 49622	4
22	15	DREAMING CLIFF RICHARD/EMI-America 8057	13
23	22	JESSE CARLY SIMON/Warner Bros. 49518	19
24	23	I'M HAPPY THAT LOVE HAS FOUND YOU JIMMY HALL/ Epic 9 50931	8
25	32	THE WINNER TAKES IT ALL ABBA/Atlantic 3776	4
26	25	ON THE ROAD AGAIN WILLIE NELSON/Columbia 1 11351	14
27	28	GOODBYE MARIE BOBBY GOLDSBORO/Curb 9 5400 (CBS)	6
28	29	FOOL THAT I AM RITA COOLIDGE/A&M 2281	5
29	33	KILLIN' TIME FRED KNOBLOCK AND SUSAN ANTON/ Scotti Brothers 609 (Atl)	3
30	26	IF YOU EVER CHANGE YOUR MIND CRYSTAL GAYLE/ Columbia 1 11359	12
31	38	HEY NINETEEN STEELY DAN/MCA 51036	3
32	39	9 TO 5 DOLLY PARTON/RCA 12133	2
33	34	SEASONS CHARLES FOX/Handshake 8 5307	5
34	37	MY MOTHER'S EYES BETTE MIDLER/Atlantic 3771	3

CHARTMAKER OF THE WEEK

35	—	SAME OLDE LANG SYNE DAN FOGELBERG Full Moon/Epic 19 50961	1
36	36	TEXAS IN MY REAR VIEW MIRROR MAC DAVIS/ Casablanca 2305	4
37	43	TIME IS TIME ANDY GIBB/RSO 1059	3
38	40	SMOKY MOUNTAIN RAIN RONNIE MILSAP/RCA 12084	4
39	35	SEQUEL HARRY CHAPIN/Boardwalk 8 5700	6
40	30	ONE-TRICK PONY PAUL SIMON/Warner Bros. 49601	8
41	31	I'M COMING OUT DIANA ROSS/Motown 1491	11
42	27	LOOK WHAT YOU'VE DONE TO ME BOZ SCAGGS/ Columbia 1 11349	18
43	41	MORNING MAN RUPERT HOLMES/MCA 51019	7
44	42	COULD I HAVE THIS DANCE ANNE MURRAY/Capitol 4920	15
45	44	XANADU OLIVIA NEWTON-JOHN/ELO/MCA 41285	19
46	—	TELL IT LIKE IT IS HEART/Epic 19 50950	1
47	45	ONE IN A MILLION JOHNNY LEE/Full Moon/Asylum 47076	4
48	46	REAL LOVE DOOBIE BROTHERS/Warner Bros. 49503	16
49	47	UPSIDE DOWN DIANA ROSS/Motown 1494	20
50	48	LET ME BE YOUR ANGEL STACY LATTISAW/Cotillion 46001 (Atl)	10



Retail Rap

By SOPHIA MIDAS

■ **JOHN LENNON:** A mood of despair characterized retailers throughout the country on learning **John Lennon's** death. The loss of a recording artist is nothing new to the industry: the deaths of **Elvis Presley** and other artists were profoundly felt throughout the world, but many retailers feel that the death of Lennon took on a different dimension. He did not die of natural causes, nor was his death accidental. Lennon was a happy man who had come into his own and who was deeply committed to his family. He was a man who shaped the musical tastes and philosophy of an entire generation. And he was assassinated.

So the tragedy surrounding Lennon brought to a head an issue which retailers have had to contend with as far back as the time of **Buddy Holly's** and **Sam Cooke's** deaths: How does one mourn the death of an artist and simultaneously make money on the sale of his records? As **Harry Spero** of Crazy Eddie put it, "It's an impossible situation because it's built in with guilt. No matter how much the retailer rationalizes the event, he still feels as though he's exploiting the artist. It's a terrible feeling and unavoidable."

A person of a more cynical nature might suspect that retailers were elated by the Lennon sales. Not so. After speaking with retailers throughout the nation, all expressed genuine grief. The most typical comment from retailers was that they were having difficulty mourning Lennon's death and carrying on "business as usual." The majority of retailers said that this was not the way they wanted to make money, and that they would send back every penny they have made on the Lennon album if they could have the artist back alive with them again.

King Karol's **Ben Karol** reported feeling "very uneasy" about being in his store the day after Lennon died, and said, "The thing that bothered me the most was the way that Lennon's fans immediately had to own his album. It seems to me that this was a time for mourning, not shopping. I think one of the things that motivates this type of behavior is ignorance on the part of the consumer. Many consumers erroneously believe that once an artist dies, his records will either be in very short supply or unavailable. Perhaps we could educate the consumer—make him aware that there will be no problem buying Lennon product, or the product of any major artist who dies."

ON A HAPPIER NOTE: It seems as though retailers are going to have a very merry Christmas because, as **Jeep Holland** of Music Sales reports, the retailer has a distinct edge over last year's holiday buying season. Mr. Holland, the stage is yours: "The Christmas buying season of 1980 is going to be far more lucrative than that of 1979, and for many reasons. First of all, we have the all-label \$5.98 lines; last Christmas we only had the CBS line. I can't even begin to explain the difference this has made. We have regained the multiple sales buyer and those extra sales are really helping. When customers walk into the store and see a \$5.98 album on sale for \$4.98, they flip—and it's giving them the opportunity to pick up that extra record which they couldn't afford last year. Also, we have a phenomenal amount of superstar product this year. If you recall, last year we had a couple of bombs—albums that were supposed to be monsters and proved to be big disappointments. This year's Christmas season also has a lot of sleepers—something the industry didn't have last year. Product by the **Police**, **Blondie** and **Rockpile** are doing surprisingly well for me. Finally, accessory items are really taking off for me."

Retailers React to Lennon's Death

(Continued from page 12)

store reports have indicated that customers have been coming into the record departments weeping. Sales have gone completely crazy." Transcontinent's Bob Evaniack summed his rack operation's reaction: "Anything that went on at Transcontinent had to do with Lennon."

Numerous retailers interviewed by *Record World* had decided to cancel their advertisements for the Lennon LP "out of respect." Crazy Eddie's Harry Spero commented, "It just doesn't sit right with me to advertise the sale of

an album by an artist who just died." Norman Hunter added: "The people at Record Bar are feeling great despair over Lennon's death, so we decided to pull all of our ads; we certainly don't want it to look as though our company is in any way exploiting Lennon's death."

How long will the present demand for Lennon and Beatles product continue? Although most retailers believe that there will be strong demand throughout the holidays, others believe that evaluation is open for speculation.

Record World Retail Report

DECEMBER 20, 1980

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

SALESMAKER OF THE WEEK



BARRY
BARRY MANILOW
Arista

TOP SALES

BARRY—Barry Manilow—Arista
GAUCHO—Steely Dan—MCA
AUTOAMERICAN—Blondie—Chrysalis

HANDLEMAN/NATIONAL

ANDY GIBB'S GREATEST HITS—RSO
AUTOAMERICAN—Blondie—Chrysalis
BARRY—Barry Manilow—Arista
BEST OF THE KENDALLS—Ovation
CHRISTMAS IN THE STARS—RSO
EAGLES LIVE—Asylum
FOOLISH BEHAVIOUR—Rod Stewart—WB
GAUCHO—Steely Dan—MCA
JAZZ SINGER—Neil Diamond—Capitol (Soundtrack)
ON THE EDGE—Babys—Chrysalis

SOUND UNLIMITED/NATIONAL

AS ONE—Bar-Kays—Mercury
CHRISTMAS IN THE STARS—RSO
FOOLISH BEHAVIOUR—Rod Stewart—WB
GHOST RIDERS—Outlaws—Arista
LIVE & MORE—Roberta Flack & Peabo Bryson—Atlantic
MAKING MOVIES—Dire Straits—WB
QUICK TURNS—Off-Broadway—Atlantic
TROMBIBULATION—Parliament—Casablanca
TURN OF A FRIENDLY CARD—Alan Parsons Project—Arista
YESSHOWS—Yes—Atlantic

WHEREHOUSE/NATIONAL

CITY NIGHTS—Tierra—Boardwalk
DUMB WAITERS—Korgis—Asylum
FLEETWOOD MAC LIVE—WB
HIGH INFIDELITY—REO Speedwagon—Epic
LIVE & MORE—Roberta Flack & Peabo Bryson—Atlantic
LIVE AT THE ROYAL ALBERT HALL—Credence Clearwater Revival—Fantasy
SUPER TROUPER—ABBA—Atlantic
9 TO 5—Dolly Parton—RCA
WINELIGHT—Grover Washington Jr.—Elektra
YESSHOWS—Yes—Atlantic

ALEXANDER'S/NEW YORK

AUTOAMERICAN—Blondie—Chrysalis
BARRY—Barry Manilow—Arista
DOUBLE FANTASY—John Lennon & Yoko Ono—Geffen
FOOLISH BEHAVIOUR—Rod Stewart—WB
GAUCHO—Steely Dan—MCA
GREATEST HITS/LIVE—Heart—Epic
HIGH INFIDELITY—REO Speedwagon—Epic
LIVE AT THE ROYAL ALBERT HALL—Credence Clearwater Revival—Fantasy
SECONDS OF PLEASURE—Rockpile—Col
TURN OF A FRIENDLY CARD—Alan Parsons Project—Arista

CRAZY EDDIE/NEW YORK

BARRY—Barry Manilow—Arista
CELEBRATE—Kool & the Gang—De-Lite

CRIMES OF PASSION—Pat Benatar—Chrysalis
FOOLISH BEHAVIOUR—Rod Stewart—WB
GREATEST HITS—Kenny Rogers—Liberty
HURRY UP THIS WAY AGAIN—Stylistics—TSOP
JOAN JETT—Blackheart
AUTOAMERICAN—Blondie—Chrysalis
PORTRAIT OF CARRIE—Carrie Lucas—Solar
VOICES—Hall & Oates—RCA

SAM GOODY/EAST COAST

BARRY—Barry Manilow—Arista
BI-COASTAL—Peter Allen—A&M
BLACK SEA—XTC—Virgin
DIVINE MADNESS—Bette Midler—Atlantic (Soundtrack)
GREATEST HITS—Doors—Elektra
GREATEST HITS—Kenny Rogers—Liberty
GUILTY—Barbra Streisand—Col
SCARY MONSTERS—David Bowie—RCA
THE IDOLMAKER—A&M (Soundtrack)
THE RIVER—Bruce Springsteen—Col

FOR THE RECORD/BALTIMORE

CANDLES—Heatwave—Epic
FANTASTIC VOYAGE—Lakeside—RCA
GAUCHO—Steely Dan—MCA
GREATEST HITS—Manhattans—Col
LIVE & MORE—Roberta Flack & Peabo Bryson—Atlantic
PORTRAIT OF CARRIE—Carrie Lucas—Solar
REAL EYES—Gil Scott-Heron—Arista
TOUCH—Con Funk Shun—Mercury
TROMBIBULATION—Parliament—Casablanca
TURN OF A FRIENDLY CARD—Alan Parsons Project—Arista

RECORD & TAPE COLLECTOR/BALTIMORE

AS ONE—Bar-Kays—Mercury
AUTOAMERICAN—Blondie—Chrysalis
CANDLES—Heatwave—Epic
LIVE & MORE—Roberta Flack & Peabo Bryson—Atlantic
NIGHT PASSAGES—Weather Report—Col
SUPER TROUPER—ABBA—Atlantic
TROMBIBULATION—Parliament—Casablanca
TURN OF A FRIENDLY CARD—Alan Parsons Project—Arista
YESSHOWS—Yes—Atlantic
ZENYATTA MONDATTA—Police—A&M

KEMP MILL/WASH., D.C.

ANDY GIBB'S GREATEST HITS—RSO
BETTER DAYS—Blackbyrds—Fantasy
FLEETWOOD MAC LIVE—WB
GREATEST HITS—Manhattans—Col
HIGH INFIDELITY—REO Speedwagon—Epic
LIVE & MORE—Roberta Flack & Peabo Bryson—Atlantic
SOUL SYNDROME—James Brown—TK
TROMBIBULATION—Parliament—Casablanca
ULTRA WAVE—Bosny—WB
WINELIGHT—Grover Washington Jr.—Elektra

WAXIE MAXIE/WASH., D.C.

BI-COASTAL—Peter Allen—A&M
GAUCHO—Steely Dan—MCA
HEARTLAND—Michael Stanley Band—EMI-America
JAZZ SINGER—Neil Diamond—Capitol (Soundtrack)
LIVE... IN THE HEART OF THE CITY—Whitesnake—Mirage

SUPER TROUPER—ABBA—Atlantic
THIS IS MY DREAM—Switch—Gordy
TROMBIBULATION—Parliament—Casablanca
TURN OF A FRIENDLY CARD—Alan Parsons Project—Arista
TWO OF US—Yarborough & Peoples—Mercury

PENGUIN FEATHER/NO. VIRGINIA

ARETHA—Aretha Franklin—Arista
AUTOAMERICAN—Blondie—Chrysalis
BARRY—Barry Manilow—Arista
BEAT CRAZY—Joe Jackson Band—A&M
GAUCHO—Steely Dan—MCA
GHOST RIDERS—Outlaws—Arista
HIGH INFIDELITY—REO Speedwagon—Epic
LIGHT OF THE STABLE—Emmylou Harris—WB
TURN OF A FRIENDLY CARD—Alan Parsons Project—Arista
WINELIGHT—Grover Washington Jr.—Elektra

RADIO 437/PHILADELPHIA

AS ONE—Bar-Kays—Mercury
DOUBLE FANTASY—John Lennon & Yoko Ono—Geffen
HITS—Boz Scaggs—Col
LITTLE MOVEMENTS—Eberhard Weber—ECM
LIVE & MORE—Robert Flack & Peabo Bryson—Atlantic
ODORI—Hiroshima—Arista
REAL EYES—Gil Scott-Heron—Arista
SKYYPORT—Skyy—Salsoul
TROMBIBULATION—Parliament—Casablanca
YESSHOWS—Yes—Atlantic

WEBB/PHILADELPHIA

BARRY—Barry Manilow—Arista
BETTER DAYS—Blackbyrds—Fantasy
FAMILY—Hubert Laws—Epic
GIVE LOVE AT CHRISTMAS—Temptations—Gordy
INVITATION TO LOVE—Dazz Band—Motown
LOVE UPRISING—Tavares—Capitol
NATURAL TEN—Alice Archer—Col
REAL EYES—Gil Scott-Heron—Arista
TROMBIBULATION—Parliament—Casablanca
VIOLA WILLS—Ariola

FATHERS & SONS/MIDWEST

AUTOAMERICAN—Blondie—Chrysalis
BARRY—Barry Manilow—Arista
CATHOLIC BOY—Jim Carroll Band—Atco
CHRISTMAS IN THE STARS—RSO
GAUCHO—Steely Dan—MCA
GHOST RIDERS—Outlaws—Arista
GREATEST HITS/LIVE—Heart—Epic
HIGH INFIDELITY—REO Speedwagon—Epic
TOUCH—Con Funk Shun—Mercury
TROMBIBULATION—Parliament—Casablanca

RECORD REVOLUTION/CLEVELAND

AUTOAMERICAN—Blondie—Chrysalis
BLACK MARKET CLASH—Clash—Epic
BLACK SEA—XTC—Virgin
CANDLES—Heatwave—Epic
CELESTIAL HAWK—Keith Jarrett—ECM
DOUBLE FANTASY—John Lennon & Yoko Ono—Geffen
GAUCHO—Steely Dan—MCA
LATE NIGHT GUITAR—Earl Klugh—Liberty
NATIONAL BREAKOUT—Romantics—Nemperor
VISAGE—Polydor

ROSE RECORDS/CHICAGO

CANDLES—Heatwave—Epic
GAUCHO—Steely Dan—MCA

GREATEST HITS/LIVE—Heart—Epic
HIGH INFIDELITY—REO Speedwagon—Epic
HITS—Boz Scaggs—Col
LIVE & MORE—Heatwave—Epic
NIGHT PASSAGES—Weather Report—Col
SUPER TROUPER—ABBA—Atlantic
THE IDOLMAKER—A&M (Soundtrack)
TOUCH—Con Funk Shun—Mercury

RADIO DOCTORS/MILWAUKEE

BLUES DELUXE—Various Artists—Alligator
CITY NIGHTS—Tierra—Boardwalk
CITY OF FEAR—FM—Passport
FOOLISH BEHAVIOUR—Rod Stewart—WB
FRANK MILLS—Polydor
LIVE & MORE—Roberta Flack & Peabo Bryson—Atlantic
PAUL McCARTNEY INTERVIEW—Col
RISING—Dr. Hook—Capitol
TROMBIBULATION—Parliament—Casablanca
YESSHOWS—Yes—Atlantic

GREAT AMERICAN/MINNEAPOLIS

ANDY GIBB'S GREATEST HITS—RSO
AUTOAMERICAN—Blondie—Chrysalis
BARRY—Barry Manilow—Arista
CHRISTMAS IN THE STARS—RSO
FACES—Earth, Wind & Fire—Col
GREATEST HITS/LIVE—Heart—Epic
HAWKS & DOVES—Neil Young—Reprise
LOVE IS FAIR—Barbara Mandrell—MCA
NO MORE DIRTY DEALS—Johnny Van Zant—Polydor
SUPER TROUPER—ABBA—Atlantic

LIEBERMAN/MINNEAPOLIS

AS ONE—Bar-Kays—Mercury
BLACK SEA—XTC—Virgin
LIVE & MORE—Roberta Flack & Peabo Bryson—Capitol
LIVE... IN THE HEART OF THE CITY—Whitesnake—Mirage
MICHAEL SCHENKER GROUP—Chrysalis
MY BABE—Roy Buchanan—Waterhouse
NIGHT PASSAGES—Weather Report—Col
URBAN COWBOY II—Various Artists—Epic
WINELIGHT—Grover Washington Jr.—Elektra
YESSHOWS—Yes—Atlantic

TURTLES/ATLANTA

A WOMAN'S HEART—Crystal Gayle—Liberty
CANDLES—Heatwave—Col
DIVINE MADNESS—Bette Midler—Atlantic (Soundtrack)
DRAMATIC WAY—Dramatics—MCA
HIGH INFIDELITY—REO Speedwagon—Epic
LOVE UPRISING—Tavares—Capitol
NIGHT PASSAGES—Weather Report—Col
REAL EYES—Gil Scott-Heron—Arista
TROMBIBULATION—Parliament—Casablanca
TWO OF US—Yarborough & Peoples—Mercury

EAST-WEST RECORDS/CENTRAL FLORIDA

ALL SHOOK UP—Cheap Trick—Epic
AS ONE—Bar-Kays—Mercury
BARRY—Barry Manilow—Arista
BETTER DAYS—Blackbyrds—Fantasy
GHOST RIDERS—Outlaws—Arista
GREATEST HITS—Kenny Rogers—Liberty

HIGH INFIDELITY—REO Speedwagon—Epic
SUPER TROUPER—ABBA—Atlantic
TOUCH—Con Funk Shun—Mercury
TROMBIBULATION—Parliament—Casablanca

TAPE CITY/NEW ORLEANS

AUTOAMERICAN—Blondie—Chrysalis
BARRY—Barry Manilow—Arista
DOUBLE FANTASY—John Lennon & Yoko Ono—Geffen
FOOLISH BEHAVIOUR—Rod Stewart—WB
GAUCHO—Steely Dan—MCA
GREATEST HITS/LIVE—Heart—Epic
JAZZ SINGER—Neil Diamond—Capitol (Soundtrack)
SONG OF SEVEN—Jon Anderson—Atlantic
SUPER TROUPER—ABBA—Atlantic
TOUCH—Con Funk Shun—Mercury

SOUND WAREHOUSE/COLORADO

AS ONE—Bar-Kays—Mercury
AUTOAMERICAN—Blondie—Chrysalis
CELEBRATE—Kool & the Gang—De-Lite
GHOST RIDERS—Outlaws—Arista
HEARTLAND—Michael Stanley Band—EMI-America
MAKING MOVIES—Dire Straits—WB
NOTHIN' MATTERS—John Cougar—Riva
RONNIE MILSAP'S GREATEST HITS—RCA
THE RIVER—Bruce Springsteen—Col
ZENYATTA MONDATTA—Police—A&M

TOWER/PHOENIX

AUTOAMERICAN—Blondie—Chrysalis
BARRY—Barry Manilow—Arista
FANTASTIC VOYAGE—Lakeside—Solar
GHOST RIDERS—Outlaws—Arista
HIGH INFIDELITY—REO Speedwagon—Epic
NIGHT PASSAGES—Weather Report—Col
POPEYE—Boardwalk (Soundtrack)
RISING—Dr. Hook—Casablanca
SUPER TROUPER—ABBA—Atlantic
TOUCH—Con Funk Shun—Mercury

LICORICE PIZZA/LOS ANGELES

AUTOAMERICAN—Blondie—Chrysalis
BARRY—Barry Manilow—Arista
DOUBLE FANTASY—John Lennon & Yoko Ono—Geffen
FOOLISH BEHAVIOUR—Rod Stewart—WB
GAUCHO—Steely Dan—MCA
GREATEST HITS/LIVE—Heart—Epic
NIGHT PASSAGES—Weather Report—Col
THE IDOLMAKER—A&M (Soundtrack)
WALL OF VOODOO—IRS
YESSHOWS—Yes—Atlantic

EUCALYPTUS RECORDS/WEST & NORTHWEST

ALL SHOOK UP—Cheap Trick—Epic
AUTOAMERICAN—Blondie—Chrysalis
CELEBRATE—Kool & the Gang—De-Lite
FOOLISH BEHAVIOUR—Rod Stewart—WB
GAUCHO—Steely Dan—MCA
GREATEST HITS/LIVE—Heart—Epic
HIGH INFIDELITY—REO Speedwagon—Epic
NIGHT PASSAGES—Weather Report—Col
TOUCH—Con Funk Shun—Mercury
TURN OF A FRIENDLY CARD—Alan Parsons Project—Arista

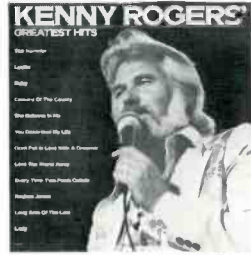
Record World Albums

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

DECEMBER 20, 1980

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

DEC. 20	DEC. 13		WKS. ON CHART	
1	1	KENNY ROGERS' GREATEST HITS Liberty LOO 1072 (7th Week)	10	H
2	2	GUILTY BARBRA STREISAND /Columbia FC 36750	11	H
3	3	HOTTER THAN JULY STEVIE WONDER /Tamla T8 373M1 (Motown)	7	H
4	4	THE GAME QUEEN /Elektra 5E 513	23	H
5	5	BACK IN BLACK AC/DC /Atlantic SD 16018	19	H
6	6	CRIMES OF PASSION PAT BENATAR /Chrysalis CHE 1275	18	H
7	7	THE RIVER BRUCE SPRINGSTEEN /Columbia PC2 36854	8	X
8	8	THE JAZZ SINGER (ORIGINAL SOUNDTRACK) NEIL DIAMOND /Capitol SWAV 12120	4	I
9	9	LIVE EAGLES /Asylum BB 705	4	L
10	10	ZENYATTA MONDATTI THE POLICE /A&M SP 4831	9	G
11	14	DOUBLE FANTASY JOHN LENNON/YOKO ONO /Geffen GHS 2001 (WB)	3	H
12	12	FACES EARTH, WIND & FIRE /ARC/Columbia KC2 36795	5	L
13	11	TRIUMPH JACKSONS /Epic FE 36424	10	H
14	17	GAUCHO STEELY DAN /MCA 6102	3	I
15	16	GREATEST HITS/LIVE HEART /Epic KE2 36888	3	L
16	13	ANNE MURRAY'S GREATEST HITS /Capitol SOO 12110	12	H
17	40	BARRY BARRY MANILOW /Arista AL 9537	3	H
18	19	FOOLISH BEHAVIOUR ROD STEWART /Warner Bros. HS 3485	3	H
19	18	ONE STEP CLOSER DOOBIE BROTHERS /Warner Bros. HS 3452	11	H
20	28	AUTOAMERICAN BLONDIE /Chrysalis CHE 1290	3	H
21	21	CHRISTOPHER CROSS /Warner Bros. BSK 3383	41	G
22	24	XANADU (ORIGINAL SOUNDTRACK) /MCA 6100	23	I
23	22	GREATEST HITS—VOLUME II LINDA RONSTADT /Asylum 5E 516	7	H
24	23	TP TEDDY PENDERGRASS /Phila. Intl. FZ 36745 (CBS)	19	H
25	15	THE WANDERER DONNA SUMMER /Geffen GHS 2000 (WB)	7	H
26	26	GLASS HOUSES BILLY JOEL /Columbia FC 36384	40	H
27	27	URBAN COWBOY (ORIGINAL SOUNDTRACK) VARIOUS ARTISTS /Full Moon/Asylum DP 90002	31	X
28	67	HI INFIDELITY REO SPEEDWAGON /Epic FE 36844	2	H
29	30	HONEYSUCKLE ROSE (ORIGINAL SOUNDTRACK) WILLIE NELSON & FAMILY /Columbia S2 36752	16	L
30	25	CELEBRATE KOOL & THE GANG /De-Lite DSR 9518 (PolyGram)	9	H
31	20	DIANA DIANA ROSS /Motown M8 936M1	28	H
32	36	WINELIGHT GROVER WASHINGTON, JR. /Elektra 6E 305	6	G
33	33	HAWKS & DOVES NEIL YOUNG /Reprise HS 2297 (WB)	5	H
34	41	LOST IN LOVE AIR SUPPLY /Arista AB 4268	26	H
35	74	CHRISTMAS ALBUM BARBRA STREISAND /Columbia CS 9557	2	X
36	46	FEEL ME CAMEO /Chocolate City CCLP 2016 (Casablanca)	8	G
37	39	MICKEY MOUSE DISCO /Disneyland/Vista 2504	39	X
38	49	HITS! BOZ SCAGGS /Columbia FC 36841	4	H
39	48	CHIPMUNK PUNK CHIPMUNKS /Excelsior XLP 6008	21	G
40	29	KENNY LOGGINS ALIVE /Columbia C2X 36738	12	J
41	44	FREEDOM OF CHOICE DEVO /Warner Bros. BSK 3435	27	G
42	54	FANTASTIC VOYAGE LAKESIDE /Solar BXL1 3720 (RCA)	4	G
43	45	AGAINST THE WIND BOB SEGER & THE SILVER BULLET BAND /Capitol SOO 12041	41	H
44	47	GREATEST HITS DOORS /Elektra 5E 515	8	H
45	32	THE TURN OF A FRIENDLY CARD ALAN PARSONS PROJECT /Arista AL 9518	6	H
46	55	CHRISTMAS WITH THE CHIPMUNKS /Pickwick SPC 1034	3	X
47	31	GIVE ME THE NIGHT GEORGE BENSON /Qwest/WB HS 3453	20	H
48	38	MAKING MOVIES DIRE STRAITS /Warner Bros. BSK 3480	6	G
49	43	CARNAVAL SPYRO GYRA /MCA 5149	8	H



50	68	HORIZON EDDIE RABBITT /Elektra 6E 276	16	G
51	34	SECONDS OF PLEASURE ROCKPILE /Columbia JC 36886	6	G
52	52	GREATEST HITS OAK RIDGE BOYS /MCA 5150	5	H
53	58	ARETHA ARETHA FRANKLIN /Arista AL 9538	8	H
54	89	TWELVE DAYS OF CHRISTMAS WITH THE CHIPMUNKS /Pickwick SPC 1035	2	X
55	37	ALL SHOOK UP CHEAP TRICK /Epic FE 36498	6	H
56	50	HOLD OUT JACKSON BROWNE /Asylum 5E 511	23	H
57	57	DIVINE MADNESS (ORIGINAL SOUNDTRACK) BETTE MIDLER /Atlantic SD 16022	4	H
58	73	JERMAINE JERMAINE JACKSON /Motown M8 948M1	2	H
59	63	FULL MOON CHARLIE DANIELS BAND /Epic FE 36571	20	H
60	42	PANORAMA CARS /Elektra 5E 514	16	H
61	62	ULTRA WAVE BOOTSIE /Warner Bros. BSK 3433	3	G
62	56	GREATEST HITS WAYLON JENNINGS /RCA AHL1 3378	83	G
63	78	CANDLES HEATWAVE /Epic FE 36873	2	H
64	59	STONE JAM SLAVE /Cotillion SD 5224 (Atl)	6	G
65	69	I BELIEVE IN YOU DON WILLIAMS /MCA 5133	8	H
66	70	ONE-TRICK PONY PAUL SIMON /Warner Bros. HS 3472	16	H
67	51	EMOTIONAL RESCUE ROLLING STONES /Rolling Stones COC 16015 (Atl)	23	H
68	35	PARIS SUPERTRAMP /A&M SP 6702	11	L

CHARTMAKER OF THE WEEK

69 — **LIVE & MORE**
ROBERTA FLACK AND
PEABO BRYSON
Atlantic SD 2 7004



70	82	TOUCH CON FUNK SHUN /Mercury SRM 1 4002	2	G
71	109	AT PEACE WITH WOMAN JONES GIRLS /Phila. Intl. JZ 36767 (CBS)	7	G
72	106	A CHRISTMAS TOGETHER JOHN DENVER & THE MUPPETS /RCA AFL1 3451	1	G
73	80	AEROSMITH'S GREATEST HITS /Columbia FC 36865	4	H
74	60	SCARY MONSTERS DAVID BOWIE /RCA AQL1 3647	12	H
75	53	REMAIN IN LIGHT TALKING HEADS /Sire SRK 6095 (WB)	8	G
76	—	YESSHOWS YES /Atlantic SD 2 510	1	J
77	88	AS ONE BAR-KAYS /Mercury SRM 1 3844	2	G
78	71	ONE MORE SONG RANDY MEISNER /Epic NJE 36748	4	G
79	87	POSH PATRICE RUSHEN /Elektra 6E 302	3	G
80	112	ANDY GIBB'S GREATEST HITS /RSO RX 1 3091	1	H
81	90	SUPER TROUPER ABBA /Atlantic SD 16023	2	H
82	85	IRONS IN THE FIRE TEENA MARIE /Gordy G8 997M1 (Motown)	14	H
83	66	ODORI HIROSHIMA /Arista AL 9541	5	H
84	86	SHINE ON L.T.D. /A&M SP 4819	16	G
85	97	HURRY UP THIS WAY AGAIN STYLISTICS /TSOP JZ 36470 (CBS)	6	G
86	94	LATE NIGHT GUITAR EARL KLUGH /Liberty LT 1079	2	G
87	93	INHERIT THE WIND WILTON FELDER /MCA 5144	7	H
88	95	CATHOLIC BOYS JIM CARROLL BAND /Atco SD 38 132	2	G
89	91	GREATEST HITS RONNIE MILSAP /RCA AHL1 3722	2	G
90	99	FAMILY HUBERT LAWS /Columbia JC 36396	2	G
91	101	MR. HANDS HERBIE HANCOCK /Columbia JC 36578	1	G
92	81	SPECIAL THINGS POINTER SISTERS /Planet P 9 (Elektra/Asylum)	14	G
93	64	VOICES DARYL HALL & JOHN OATES /RCA AQL1 3646	19	H
94	105	SWEAT BAND /Uncle Jam JZ 36857 (CBS)	1	G
95	—	TROMBIPULATION PARLIAMENT /Casablanca NBLP 7249	1	G
96	121	GHOST RIDERS OUTLAWS /Arista AL 9542	1	H
97	116	NIGHT PASSAGE WEATHER REPORT /ARC/Columbia JC 36793	1	G
98	61	ZAPP /Warner Bros. BSK 3463	13	G
99	107	AUDIO VISIONS KANSAS /Kirshner FZ 36588 (CBS)	11	G
100	108	THIS IS MY DREAM SWITCH /Gordy G8 999M1	1	G

Albums 151-200

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- 151 CHRISTMAS CARD STATLER
BROTHERS/Mercury SRM 1 5012
- 152 MERRY CHRISTMAS ANDY WILLIAMS/
Columbia CS 9220
- 153 SONG OF SEVEN JON ANDERSON/
Atlantic SD 16021
- 154 SKY/Arista A2L 8302
- 155 ARE HERE KINGS/Elektra 6E 274
- 156 THE CARPENTERS' CHRISTMAS
ALBUM/A&M SP 4726
- 157 QUICK TURNS OFF BROADWAY/
Atlantic SD 19286
- 158 ROCKY MOUNTAIN CHRISTMAS
JOHN DENVER/RCA AFL1 1201
- 159 I TOUCHED A DREAM DELLS/20th
Century Fox T 618 (RCA)
- 160 I'VE ALWAYS WANTED TO DO THIS
JACK BRUCE AND FRIENDS/Epic
JE 36827
- 161 BACK ON THE STREETS DONNIE IRIS/
MCA 3272
- 162 CHICK COREA AND GARY BURTON IN
CONCERT/ECM 2 1182 (WB)
- 163 THE ROGER WHITTAKER CHRISTMAS
ALBUM/RCA ANL1 2933
- 164 MICHAEL SCHENKER GROUP/
Chrysalis CHE 1302
- 165 FLIRTIN' WITH DISASTER MOLLY
HATCHET/Epic JE 36110
- 166 PRETTY PAPER WILLIE NELSON/
Columbia JC 36189
- 167 NIGHT SONG AHMAD JAMAL/
Motown M7 945R1
- 168 A MUSICAL AFFAIR ASHFORD &
SIMPSON/Warner Bros. HS 3458
- 169 DUMB WAITERS KORGIS/Asylum 6E
290
- 170 HEAVENLY BODY CHI-LITES
FEATURING GENE RECORD/20th
Century Fox/Chi-Sound T 619
(RCA)
- 171 LOVE TRIPPIN' SPINNERS/Atlantic
SD 19270
- 172 LOVE AT FIRST SIGHT SONNY
ROLLINS/Milestone M 9098
(Fantasy)
- 173 THE JEALOUS KIND DELBERT
McCLINTON/Capitol MSS ST 12115
- 174 TWO "B'S" PLEASE ROBBIN
THOMPSON BAND/Ovation OV
1759
- 175 THE ROYAL ALBERT HALL CONCERT
CREEDENCE CLEARWATER
REVIVAL/Fantasy MPF 4501

- 176 WALK AWAY/COLLECTOR'S EDITION
(THE BEST OF 1977-1980) DONNA
SUMMER/Casablanca NBLP 7244
- 177 THE BEST OF EMERSON, LAKE &
PALMER/Atlantic SD 19283
- 178 PORTRAIT OF CARRIE CARRIE LUCAS/
Solar BXL1 3579 (RCA)
- 179 COME TO MY WORLD MICHAEL
WYCOFF/RCA AFL1 2823
- 180 U.S. 1 HEAD EAST/A&M SP 4826
- 181 BORN TO RUN BRUCE SPRINGSTEEN/
Columbia JC 33795
- 182 SONGS I LOVE TO SING SLIM
WHITMAN/Epic/Cleve. Int. JE
36768
- 183 LED ZEPPELIN IV/Atlantic SD 19129
- 184 WITH LOVE ROGER WHITTAKER/
RCA AFL1 3778
- 185 BILLY BURNETTE/Columbia NJC
36792
- 186 21ST CENTURY MAN BILLY THORPE/
Elektra 6E 294
- 187 THE MUPPET MOVIE (ORIGINAL
SOUNDTRACK) THE MUPPETS/
Atlantic SD 16001
- 188 MYSTERIES OF THE WORLD MFSB/
TSOP JZ 36405 (CBS)
- 189 ROCK AND ROLL DIARY 1967-1980
LOU REED/Arista A2L 8603
- 190 RUNNING ON EMPTY JACKSON
BROWNE/Asylum 6E 113
- 191 HUMANESQUE JACK GREEN/RCA
AFL1 3639
- 192 CHRISTMAS SONG NAT KING COLE/
Capitol SM 1967
- 193 ANDY WILLIAMS' CHRISTMAS
ALBUM/Columbia CS 8887
- 194 LIVE... IN THE HEART OF THE CITY
WHITESNAKE/Mirage WTG 19292
(A&I)
- 195 PEOPLE'S CHOICE/Casablanca
NBLP 7246
- 196 THE LEGEND OF JESSE JAMES
VARIOUS ARTISTS/A&M SP 3718
- 197 MY BABE ROY BUCHANAN/
Waterhouse 12
- 198 KANO/Emergency EMLP 7505
- 199 LOVE UPRISING TAVARES/Capitol ST
12117
- 200 HOW TO BEAT THE HIGH COST OF
LIVING (ORIGINAL SOUNDTRACK)
HUBERT LAWS AND EARL KLUGH/
Columbia JS 36741

Album Cross Reference

ABBA	81	BETTE MIDLER	57
AC/DC	5, 111	STEPHANIE MILLS	125
AEROSMITH	73	RONNIE MILSAP	89
AIR SUPPLY	34	MOLLY HATCHET	109
PETER ALLEN	133	MICKEY MOUSE DISCO	37
B-52s	116	ANNE MURRAY	16
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KURTIS BLOW	142	EMPIRE STRIKES BACK	140
DAVID BOWIE	74	FAME	106
BLONDIE	61	HONEYSUCKLE ROSE	29
BOOTSIE	56	IDOLMAKER	128
JACKSON BROWNE	136	POPEYE	139
TOM BROWNE	143	URBAN COWBOY	27
BUS BOYS	143	XANADU	22
CAMEO	88	OUTLAWS	95
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HARRY CHAPIN	39, 46, 54	TEDDY PENDERGRASS	24
CHIPMUNKS	55	POINTER SISTERS	92
CHEAP TRICKS	108	POLICE	10
CLASH	70	JEAN-LUC PONTY	113
CON FUNK SHUN	127	PRINCE	102
BING CROSBY	21	QUEEN	4
CHRISTOPHER CROSS	59	EDDIE RABBITT	50
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JOHN DENVER	41	REDDINGS	112
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NEIL DIAMOND	48	ROCKPILE	51
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EAGLES	12	DIANA ROSS	31
EWF	87	ROSSINGTON COLLINS BAND	135
WILTON FELDER	69	PATRICE RUSHEN	79
ROBERTA FLACK & PEABO BRYSON	53	LEO SAYER	114
ARETHA FRANKLIN	80	BOZ SCAGGS	38
ANDY GIBB	93	GIL SCOTT-HERON	137
HALL & OATES	91	SEAWIND	103
HERBIE HANCOCK	15	BOB SEGER	43
HEART	63	PAUL SIMON	66
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HIROSHIMA	13	SLAVE	64
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JOE JACKSON	58	BRUCE SPRINGSTEEN	7
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AL JARREAU	110	STAR WARS CHRISTMAS	138
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JONES GIRLS	71	BARBRA STREISAND	2, 35
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KOOL & THE GANG	30	SUPERTRAMP	68
LAKESIDE	42	SWEAT BAND	94
HUBERT LAWS	90	SWITCH	100
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JOHN LENNON/YOKO ONO	11	GEORGE THOROGOOD	120
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BARRY MANILOW	17	LENNY WHITE	131
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JOHNNY MATHIS	129	STEVIE WONDER	3
MAZE	122	XTC	104
RANDY MEISNER	78	YARBROUGH & PEOPLES	141
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		NEIL YOUNG	33
		ZAPP	98

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- | DEC. | DEC. | |
|------|------|---|
| 20 | 13 | |
| 101 | 83 | IN THE HEAT OF THE NIGHT PAT BENATAR/Chrysalis CHR 1236 (G) |
| 102 | 76 | DIRTY MIND PRINCE/Warner Bros. BSK 3478 (G) |
| 103 | 75 | SEAWIND/A&M SP 4824 (G) |
| 104 | 113 | BLACK SEA XTC/Virgin/RSO VA 13147 (G) |
| 105 | 100 | STARDUST WILLIE NELSON/Columbia KC 35305 (G) |
| 106 | 98 | FAME (ORIGINAL SOUNDTRACK)/ RSO RX 1 3080 (H) |
| 107 | 103 | TRUE COLOURS SPLIT ENZ/A&M SP 4822 (G) |
| 108 | 65 | BLACK MARKET CLASH CLASH/Epic/Nu-Disk 4E 36846 (X) |
| 109 | 92 | BEATIN' THE ODDS MOLLY HATCHET/Epic FE 35672 (H) |
| 110 | 72 | MUSICMAN WAYLON JENNINGS/RCA AHL1 3602 (G) |
| 111 | 102 | HIGHWAY TO HELL AC/DC/Atlantic SD 19244 (G) |
| 112 | 122 | THE AWAKENING REDDINGS/Believe in a Dream JZ 36875 ST 12087 (G) |
| 113 | 96 | CIVILIZED EVIL JEAN-LUC PONTY/Atlantic SD 16020 (H) |
| 114 | 125 | LIVING IN A FANTASY LEO SAYER/Warner Bros. BSK 3483 (G) |
| 115 | 117 | ANNIE (ORIGINAL CAST ALBUM)/Columbia JS 34712 (H) |
| 116 | 111 | WILD PLANET B-52'S/Warner Bros. BSK 3471 (G) |
| 117 | 110 | OFF THE WALL MICHAEL JACKSON/Epic FE 35745 (G) |
| 118 | 84 | SEQUEL HARRY CHAPIN/Boardwalk FW 36872 (H) |
| 119 | 118 | THE CARS/Elektra 6E 135 (G) |
| 120 | 104 | MORE GEORGE THOROGOOD AND THE DESTROYERS/Rounder 3045 (G) |
| 121 | 131 | ON THE EDGE BABYS/Chrysalis CHE 1305 (H) |
| 122 | 114 | JOY AND PAIN MAZE FEATURING FRANKIE BEVERLY/Capitol ST 1 2087 (G) |
| 123 | 134 | RAY, GOODMAN & BROWN II/Polydor PD 1 6299 (G) |
| 124 | 79 | BEAT CRAZY JOE JACKSON BAND/A&M SP 4837 (G) |
| 125 | 77 | SWEET SENSATION STEPHANIE MILLS/20th Century-Fox T 603 (RCA) (G) |
| 126 | 124 | WILLIE & FAMILY LIVE WILLIE NELSON/Columbia KC2 35642 (L) |
| 127 | 155 | MERRY CHRISTMAS BING CROSBY/MCA 15024 (X) |
| 128 | 179 | THE IDOLMAKER (ORIGINAL SOUNDTRACK)/A&M SP 4840 (G) |
| 129 | 158 | MERRY CHRISTMAS JOHNNY MATHIS/Columbia CS 8021 (G) |
| 130 | 140 | SKYYPORT SKYY/Salsoul SA 8537 (RCA)(G) |
| 131 | 132 | TWENNYNINE WITH LENNY WHITE/Elektra 6E 304 (G) |
| 132 | 142 | THE MANHATTANS GREATEST HITS/Columbia JC 36861 (G) |
| 133 | 137 | BI-COASTAL PETER ALLEN/A&M SP 4825 (G) |
| 134 | 127 | VAN HALEN/Warner Bros. BSK 3075 (G) |
| 135 | 115 | ANYTIME ANYPLACE ANYWHERE ROSSINGTON COLLINS BAND/MCA 5130 (H) |
| 136 | 126 | LOVE APPROACH TOM BROWNE/Arista/GRP GRP 5008 (H) |
| 137 | 157 | REAL EYES GIL SCOTT-HERON/Arista AL 9540 (H) |
| 138 | — | CHRISTMAS IN THE STARS STAR WARS CHRISTMAS ALBUM/ RSO RS 1 3094 (G) |
| 139 | — | POPEYE (ORIGINAL SOUNDTRACK)/Boardwalk SW 36880 (H) |
| 140 | 138 | STAR WARS/THE EMPIRE STRIKES BACK (ORIGINAL SOUNDTRACK)/RSO RS 2 4201 (L) |
| 141 | 148 | THE TWO OF US YARBROUGH & PEOPLES/Mercury SRM 1 3834 (G) |
| 142 | 136 | KURTIS BLOW/Mercury SRM 1 3854 (G) |
| 143 | 145 | MINIMUM WAGE ROCK & ROLL BUS BOYS/Arista AB 4280 (G) |
| 144 | 151 | BETTER DAYS BLACKBYRDS/Fantasy F 9602 (G) |
| 145 | 149 | LOOKING FOR LOVE JOHNNY LEE/Full Moon/Asylum 6E 309 (G) |
| 146 | 143 | THE GAMBLER KENNY ROGERS/United Artists UA LA 934 H (G) |
| 147 | 147 | HEARTLAND MICHAEL STANLEY BAND/EMI-America SW 17040 |
| 148 | 120 | 80/81 PAT METHENY/ECM 2 1180 (WB) (I) |
| 149 | 146 | SAN ANTONIO ROSE WILLIE NELSON & RAY PRICE/Columbia JC 36476 (G) |
| 150 | 119 | THIS TIME AL JARREAU/Warner Bros. BSK 3434 (G) |

Billy Thorpe and Laser Images Prepare Touring Planetarium Show

By SAM SUTHERLAND

■ LOS ANGELES — With a fall bumper crop of hit single and LP product from superstars impeding broader airplay for their "21st Century Man" conceptual album, rocker Billy Thorpe and manager/producer Spencer Proffer are taking their music "out of this world:" via a new association with Laser Images, Inc., which produces such planetarium-based laser/music extravaganzas as Laserium and Laser Rock, Thorpe and Proffer are turning their current space opera and its related predecessor, "Children of the Sun," into the first conceptual musical piece tailored to Laser Images' sophisticated laser light technology.

With initial plans calling for both a touring planetarium show built around Thorpe's recordings, as well as a special theatrical version that will include Thorpe himself as a live narrator, the new collaboration is already being groomed for possible video disc production. In an interview here with *RW* last week, the musician, his producer and Laser Images sales director Joe Sarchet outlined their year-long plan for turning Thorpe's saga of extraterrestrial visitation, Earth's destruction, and a human odyssey to a new planetary home into landmark stage entertainment.

Album As 'Movie'

For Thorpe, the decision to pursue the two-stage sequence of limited-run theatrical presentations of the album followed by the touring planetarium show marks a novel and ambitious alternative to a conventional live stage show, now seen as the third and final step in taking "21st Century Man" to fans without relying entirely on conventional radio exposure. The idea of adapting his two-album saga into a laser show had been formed prior to the album's release this fall, and talks with Laser Images had begun even as Thorpe and Proffer previewed the finished LP for executives at Elektra/Asylum.

"In our discussions, Billy and I felt we had a movie in sound, and that it was a very visual work," explains Proffer, who stresses the record's lyric content as "heavily referenced" to lasers and "crystalline" light forms. "We'd gone to some planetarium laser shows, and felt that what we saw had very little correlation with what was being played. They were playing rock, but they were random selections of progressive music."

With "21st Century Man" boasting a sci-fi storyline, com-

plete with laser references, the pair felt the abstract three-dimensional effects that had generated strong ticket business for planetariums could be put to even more striking effect when adapted to their concept. They decided to pursue Laser Images and its founder, Ivan Dryer, as "the state of the art in that medium, and the most qualitatively oriented of the laser shows."

According to Sarchet, his firm was already mulling the potential for such a show, having already scored with instrumental classical music programs and later rock. After hearing the Thorpe album initial plans called for development of a laser-choreographed presentation to be unveiled concurrent with the album's fall release, but when delays foiled an attempt at premiering the LP in a laser extravaganza at a broadcast convention, the partners decided to shift their plans to prepare for a regular planetarium run.

At the same time, Sarchet and his associates began developing an alternative theatrical format, similar to that used for their shows on such non-planetarium sites as college campuses. In lieu of a taped narration, providing spoken plot links between the songs, Thorpe himself would be on hand, appearing at one point onstage in a cone of laser light.

Laser Images and Proffer's Pasha Music organization have already begun holding previews of their laser choreography for the Thorpe project to interest video disc firms, and, according to Proffer, the piece will receive its first major viewing during the upcoming Burkhardt / Abrams convention in San Diego on January 7, when delegates will attend a private presentation at

the Reuben Fleet Space Theater.

Following that, a full-scale theatrical presentation, with Thorpe himself as narrator, will be tested in a limited run here, possibly in a local college venue, before the planetarium version makes its initial bows in Denver, Seattle, San Francisco, St. Louis and Toronto. According to Sarchet, the Thorpe "21st Century Man" show combining both that album and songs from its Capricorn/Polydor precursor, "Children of The Sun," would then move into other Laserium markets including New York and Los Angeles. With Laser Images sponsored for shows at up to 40 college campuses, the theatrical version could also "go on the road" with Thorpe himself.

For the regular planetarium run, Proffer envisions a close cross-marketing link between planetariums, retailers and radio stations, with participating retail outlets setting up special Thorpe displays where album buyers can receive a special discount coupon for ticket purchases when buying the record. Similarly, patrons of the planetarium production would receive a promotional packet, outlining the story, including a discount coupon for the Thorpe LP.

Radio stations would be able to program the full, narrated soundtrack and could give away albums and tickets.

Video Disc: Next Step

Both Sarchet and the album's principals are already viewing the next Thorpe album, planned as the final installment in the trilogy started with "Children of The Sun," as a venture that will see laser imagery and music developed side by side. But even before Thorpe heads back into the studio, or on to a planned live tour at the end of the year, talks are underway for a videotape version of the upcoming laser show.

'Going Up' in New York



Modern recording artist Joey Wilson recently appeared at Trax in New York in support of his debut album, "Going Up." The LP, which is also the first for the Atco-distributed Modern label, was produced by Jimmy Destri of Blondie. Shown backstage after Wilson's set are, from left: Gary Kenton, independent publicist with Modern Records; Deanne Zimmerman of Rock Scene Magazine; Wilson; Destri; Paul Fishkin, co-founder (with Danny Goldberg) of Modern Records; and Tunc Erim, vice president, national AOR promotion, Atlantic/Atco.

Dr. Demento

(Continued from page 20)

liminary meetings on a possible syndicated television show.

The "Evening Of Dementia" at the Bottom Line included films and "X-rated" records that can't be played on the national show. "There are a few things (without four letter words) that I would love to play if I weren't heard in the Bible Belt," the Doctor mused. "Monty Python's 'Sit On My Face' is one example." Of course, there are things that are too good to pass up: Zappa's "Titties & Beer" was so popular that he went to the trouble of bleeping "titties" out 17 times.

One gets the feeling that much of the discretion practiced by Dr. Demento is of his own choice, without outside pressure. He won't play "Bomb Iran," for instance, because the show is on a two-week tape delay, which leaves open the possibility of an extreme tastelessness if that volatile international situation were to explode. Dr. Demento feels that Chicago disc jockey Steve Dahl's "Ayatollah" (also to the tune of "My Sharona") is a tasteful alternative, but another Dahl parody, "Another Kid In The Crawl" ("Another Brick In The Wall"), about Chicago mass murderer John Gacey, was out of the question. "I may not be Captain Kangaroo," said the Doctor, "but I do have a responsibility. If I wrote all the rules myself, I would like to be free to play anything that would not tend to lead kids to degradation."

Demento is heard mainly on album rock stations, but he doesn't feel their formats necessarily typify his audience. "My show started on a free-form progressive station . . . KMET played everything from Beethoven to the Beatles when I first got there, and they evolved step by step into a pure rock AOR. Meanwhile, they had a tradition of having me on Sunday night, so other stations that were influenced by KMET got to think of me as part of the rock 'n' roll mix."

What does typify the "Dementians and Dementites" out there in radioland? "They're people who feel the need for something light to take their mind off their troubles," the Doctor diagnosed. "I may have the most insane show on the air . . . but I think my people are among the sanest. I'd feel safe in any crowd of people who listen to my show. I've never had a beer bottle thrown at me on stage."

"How about a rubber chicken?" RW asked.

"Oh yes, several of those," Dr. Demento smiled.

Record World Black Oriented Music

Black Music Report

By KEN SMIKLE

■ NEW YORK—When **Thelonious Monk, Jr.**, his sister **Boo Boo Monk** and **Yvonne Fletcher** decided to come together to form T.S. Monk, their objectives were very clear. "We were looking to make an album that would cross over, but not in the sense that most R&B groups come up in R&B, and, if they're fortunate enough, gain pop acceptance. Our concept was to be a black band coming from a universal sound," said T.S. Monk. His own background as a musician certainly enables him to approach a variety of musical styles.

As the son of pianist extraordinaire **Thelonious Monk**, he got his first set of drums from **Art Blakey** and has studied with **Max Roach** and others. His sister has performed with **Leon Thomas**, **Clifford Jordan** and others. Yvonne's credits include being a vocalist with **David Newman** and **Eddie Daniels**. Their three paths crossed while working with the group **Natural Essence**, and last year they finally put together some demos with the help of producer **Sandy Linzer**.

"Sandy worked out to be ideal because he had worked with **Savannah Band**, **Odyssey** and other crossover groups," said T.S. Their efforts to put together a sound that would be widely accepted paid off on the release of their debut LP on the **Mirage** label, "House of Music." "Groups like the **Commodores** and **Earth, Wind & Fire** really kicked the door open for groups like that, though it took them a number of years to reach that point themselves. We hope to capitalize on that."

Spinners at WABC



Atlantic recording artists the Spinners recently stopped by the studios of radio station WABC in New York City, where they visited with air personalities and station executives. The Spinners' current album, "Love Trippin'," is in its sixth month on the national charts. Shown from left are: WABC assistant program director Steve Goldstein; Atlantic local promotion rep Danny Buch; Spinners John Edwards, Bobbie Smith & Henry Fambrough; WABC air personality Ron Lundy; Spinners Billy Henderson & Pervis Jackson; and WABC air personality Marc Sommers.

PICKS OF THE WEEK

TROMBIPULATION

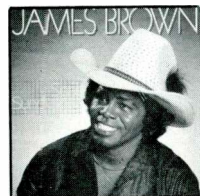
PARLIAMENT—Casablanca NBLP 7249



Just as they promised, the P-Funk gang has come back with a new release that's givin' it up in a different kind of way. George Clinton has added a new slant to the group's traditional sound by blending their basic rhythms with slick orchestrations and more horns. The evidence is clearly heard on the title cut and on "Long Way Around." A hot single is "Agony of Defeat."

SOUL SYNDROME

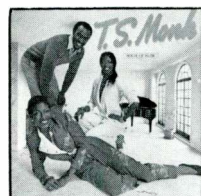
JAMES BROWN—TK 615



Brown is back in the saddle again with this self-penned album, which contains some of the funkier material he has done in years. Among the heavy hitters here is an updated version of an old favorite now titled "Rapp Payback." Brown's performance on this label debut is absolutely outstanding. He works here in a variety of rhythms and styles that are almost a history of the man's work.

HOUSE OF MUSIC

T. S. MONK—Mirage WTG 19291 Atlantic



This talented trio, backed by a full complement of some of the best musicians available, has come up with a debut album that is simply loaded with hit potential. The mostly uptempo selections, produced by Sandy Linzer, are irresistible. Cuts such as "Bon Bon Vie" and "The Last of the Wicked Romancers" will win over any listener. "Hot Night in the City" is a pop radio natural.

SOFT LIGHTS, SWEET MUSIC

ENCHANTMENT—RCA AFL1-3824



This long overdue release is among the group's best efforts on record. Don Davis has placed this male quartet in a setting that's full of variety and captures their best qualities. The current single, "Settin' It Out," establishes the way for further possibilities with "I'm Who You Found." The ballad, "Moment of Weakness," should also prove popular.

The trio has a catalogue of 100 tunes that they plan to draw from in the future, and have mastered the ability to apply their concepts to any material presented to them. Said Yvonne, "This album shows, we think, the different kinds of things that we're capable of, yet it shows a certain unified direction as well. As far as the future is concerned, we're wide open."

Providing musical support for them is a band of well-seasoned artists. They include **Russell Blake** (bass), **Jeff Sigman** (guitar), **Floyd Fisher** (keyboards), **Victor See Yuen** (percussion) with **Cliff Anderson**, **Ronnie Taylor** and **Courtney Wynter** on horns. They feel that rela-

(Continued on page 38)

Black Oriented Album Chart

DECEMBER 20, 1980

- HOTTER THAN JULY**
STEVIE WONDER/Tamla T8 373M1 (Motown)
- TRIUMPH**
JACKSONS/Epic FE 36424
- FACES**
EARTH, WIND & FIRE/ARC/Columbia KC 2 36795
- TP**
TEDDY PENDERGRASS/Phila. Intl. FZ 36745 (CBS)
- CELEBRATE**
KOOL & THE GANG/De-Lite DSR 9518 (PolyGram)
- FEEL ME**
CAMEO/Chocolate City CCLP 2016 (Casablanca)
- ARETHA**
ARETHA FRANKLIN/Arista AL 9538
- FANTASTIC VOYAGE**
LAKESIDE/Solar BXL1 3720 (RCA)
- WINELIGHT**
GROVER WASHINGTON, JR./Elektra 6E 305
- GIVE ME THE NIGHT**
GEORGE BENSON/Qwest/WB HS 3453
- DIRTY MIND**
PRINCE/Warner Bros. BSK 3478
- ZAPP**
Warner Bros. BSK 3463
- HURRY UP THIS WAY AGAIN**
STYLISTICS/TSOP JZ 36470 (CBS)
- AT PEACE WITH WOMAN**
JONES GIRLS/Phila. Intl. JZ 36767 (CBS)
- TOUCH**
CON FUNK SHUN/Mercury SRM 1 4002
- SHINE ON**
L.T.D./A&M SP 4819
- AS ONE**
BAR-KAYS/Mercury SRM 1 3844
- INHERIT THE WIND**
WILTON FELDER/MCA 5144
- IRONS IN THE FIRE**
TEENA MARIE/Gordy G8 997M1 (Motown)
- STONE I AM**
SLAVE/Cotillion SD 5224 (AtI)
- DIANA**
DIANA ROSS/Motown M8 936M1
- ULTRA WAVE**
BOOTSIE/Warner Bros. BSK 3433
- THE AWAKENING**
REDDINGS/Believe in a Dream JZ 36875 (CBS)
- SWEAT BAND**
Uncle Jam JZ 36857 (CBS)
- CANDLES**
HEATWAVE/Epic FE 36873
- THIS IS MY DREAM**
SWITCH/Gordy G8 999M1 (Motown)
- JERMAINE**
JERMAINE JACKSON/Motown M8 948M1
- TROMBIPULATION**
PARLIAMENT/Casablanca NBLP 7249
- POSH**
PATRICE RUSHEN/Elektra 6E 302
- LIVE AND MORE**
ROBERTA FLACK AND PEABO BRYSON/Atlantic SD 2 7004
- JOY AND PAIN**
MAZE FEATURING FRANKIE BEVERLY/Capitol ST 12087
- RAY, GOODMAN AND BROWN II**
Polydor PD 1 6299
- THE WANDERER**
DONNA SUMMER/Geffen GHS 2000 (WB)
- CARNIVAL**
SPYRO GYRA/MCA 5149
- LA TOYA JACKSON**
Polydor PD 1 6291
- SEAWIND**
A&M SP 4824
- SWEET SENSATION**
STEPHANIE MILLS/20th Century Fox T 603 (RCA)
- ODORI**
HIROSHIMA/Arista AL 9541
- TWENNYNINE WITH LENNY WHITE**
Elektra 6E 304
- 14 KARAT**
FATBACK/Spring SP 1 6729 (Polydor)
- SPECIAL THINGS**
POINTER SISTERS/Planet P 9 (E/A)
- HERE TO CREATE MUSIC**
LEON HUFF/Phila. Intl. NJZ 36758 (CBS)
- HEAVENLY BODY**
CHI-LITES FEATURING GENE RECORD/20th Century Fox/Chi-Sound T 619 (RCA)
- WIDE RECEIVER**
MICHAEL HENDERSON/Buddah BDS 6001 (Arista)
- SWEET VIBRATIONS**
BOBBY BLAND/MCA 5145
- PORTRAIT OF CARRIE**
CARRIE LUCAS/Solar BXL1 3579 (RCA)
- THE TWO OF US**
YARBROUGH & PEOPLES/Mercury SRM 1 3834
- SKYYPORT**
SKYY/Salsoul SA 8537 (RCA)
- THE DRAMATIC WAY**
DRAMATICS/MCA 5146
- LET'S BURN**
CLARENCE CARTER/Venture VL 1005

Black Oriented Singles

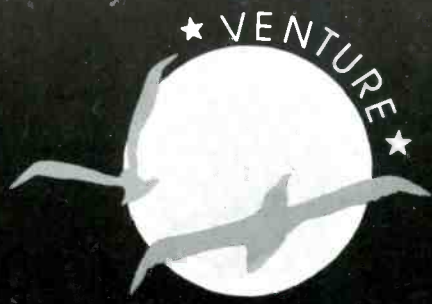
DECEMBER 20, 1980

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

DEC. 20	DEC. 13		WKS. ON CHART
1	1	CELEBRATION KOOL & THE GANG De-Lite 807 (PolyGram) (2nd Week)	10
2	2	MASTER BLASTER (JAMMIN') STEVIE WONDER/Tamla 54317 (Motown)	13
3	3	LOVE T.K.O. TEDDY PENDERGRASS/Phila. Intl. 9 3116 (CBS)	10
4	7	REMOTE CONTROL REDDINGS/Believe in a Dream 9 5600 (CBS)	11
5	5	KEEP IT HOT CAMEO/Chocolate City 3219 (Casablanca)	8
6	4	LOVELY ONE JACKSONS/Epic 9 50938	13
7	6	UPTOWN PRINCE /Warner Bros. 49559	12
8	8	LOVE X LOVE GEORGE BENSON/Qwest/WB 49570	11
9	14	LOOK UP PATRICE RUSHEN/Elektra 47067	8
10	9	MORE BOUNCE TO THE OUNCE (PART I) ZAPP/Warner Bros. 49534	17
11	15	LOVE OVER AND OVER AGAIN SWITCH/Gordy 7193 (Motown)	7
12	20	UNITED TOGETHER ARETHA FRANKLIN/Arista 0569	6
13	13	WHEN WE GET MARRIED LARRY GRAHAM/Warner Bros. 49581	10
14	17	I'LL NEVER FIND ANOTHER (FIND ANOTHER LIKE YOU) MANHATTANS/Columbia 11 11398	7
15	12	KID STUFF LENNY WHITE/Elektra 47043	11
16	19	GANGSTERS OF THE GROOVE HEATWAVE/Epic 19 50945	7
17	37	FANTASTIC VOYAGE LAKESIDE/Solar 12129 (RCA)	5
18	18	WHAT CHA DOIN' SEAWIND/A&M 2274	9
19	42	HEARTBREAK HOTEL JACKSONS/Epic 19 50959	4
20	23	YOU EARTH, WIND & FIRE /ARC/Columbia 11 11407	5
21	25	TOO TIGHT CON FUNK SHUN/Mercury 76089	5
22	35	AGONY OF DEFEET PARLIAMENT/Casablanca 2317	5
23	10	ANOTHER ONE BITES THE DUST QUEEN/Elektra 46031	18
24	38	BOOGIE BODY LAND BAR-KAYS/Mercury 76088	4
25	32	MUG PUSH BOOTSY/Warner Bros. 49599	6
26	29	PROVE IT MICHAEL HENDERSON/Buddah 623 (Arista)	6
27	27	LOVE UPRISING TAVARES/Capitol 4933	8
28	3T	COULD I BE DREAMING POINTER SISTERS/Planet 47920 (E/A)	6
29	30	HAPPY ANNIVERSARY RAY, GOODMAN & BROWN/ Polydor 2135	7
30	34	FREAK TO FREAK SWEAT BAND/Uncle Jam 9 9901 (CBS)	7
31	33	DO ME RIGHT DYNASTY/Solar 12127 (RCA)	7
32	36	SHINE ON LTD/A&M 2283	6
33	11	WHERE DID WE GO WRONG L.T.D./A&M 2250	19
34	16	I NEED YOUR LOVIN' TEENA MARIE/Gordy 7189 (Motown)	16
35	43	TOGETHER TIERRA/Boardwalk 8 5702	5
36	21	FUNKIN' FOR JAMAICA (N.Y.) TOM BROWNE/Arista GRP 2506	20
37	40	IT'S MY TURN DIANA ROSS/Motown 1496	6
38	58	MAKE THE WORLD STAND STILL ROBERTA FLACK AND PEABO BRYSON/Atlantic 3775	3
39	22	WIDE RECEIVER (PART I) MICHAEL HENDERSON/Buddah 622 (Arista)	24
40	24	HOW LONG LIPPS, INC./Casablanca 2303	7
41	41	IF YOU FEEL THE FUNK LA TOYA JACKSON/Polydor 2137	7
42	49	FEEL MY LOVE MICHAEL WYCOFF/RCA 12108	4
43	26	NOW THAT YOU'RE MINE AGAIN SPINNERS/Atlantic 3757	15
44	50	INHERIT THE WIND WILTON FELDER/MCA 51024	6
45	57	I JUST LOVE THE MAN JONES GIRLS/Phila. Intl. 6 3121 (CBS)	3
46	52	LOOK IN YOUR EYES MAZE FEATURING FRANKIE BEVERLY/ Capitol 4942	4
47	55	DON'T STOP THE MUSIC YARBROUGH & PEOPLES/ Mercury 76085	4
48	60	MELANCHOLY FIRE NORMAN CONNORS/Arista 0581	3
49	51	I'M READY KANO/Emergency 4504	6
50	64	BURN RUBBER GAP BAND/Mercury 76091	2
51	54	LITTLE GIRL DON'T WORRY JERMAINE JACKSON/Motown 1499	4
52	53	LET IT FLOW ("FOR DR. J") GROVER WASHINGTON, JR./ Elektra 47071	6
53	56	RAPP PAYBACK JAMES BROWN/TK 1039	4
54	39	HEAVENLY BODY THE CHI-LITES FEATURING GENE RECORD/20th Century Fox/Chi-Sound 2472 (RCA)	6
55	61	STRENGTH OF A WOMAN ELOISE LAWS/Liberty 1388	3
CHARTMAKER OF THE WEEK			
56	— I AIN'T GONNA STAND FOR IT STEVIE WONDER Tamla 54320 (Motown)		1
57	65	WATCHING YOU SLAVE /Cotillion 46006 (Atl)	2
58	28	LET ME BE YOUR ANGEL STACY LATTISAW/Cotillion 46001 (Atl)	20
59	44	FREEDOM GRANDMASTER FLASH AND THE FURIOUS 5/ Sugarhill 549	15
60	45	NEVER KNEW LOVE LIKE THIS BEFORE STEPHANIE MILLS/20th Century Fox 2460 (RCA)	19
61	67	SO YA WANNA BE A STAR MTUME/Epic 19 50952	2
62	68	PASSION ROD STEWART/Warner Bros. 49617	2
63	66	LADY KENNY ROGERS/Liberty 1380	6
64	46	I'M COMING OUT DIANA ROSS/Motown 1491	15
65	47	I GO CRAZY LOU RAWLS/Phila. Intl. 9 3114 (CBS)	9
66	— MY FEET WON'T MOVE, BUT MY SHOES DID THE BOOGIE/YOU OUGHT TO BE DANCING PEOPLE'S CHOICE/Casablanca 2322		1
67	— HERE'S TO YOU SKYY/Salsoul 2132 (RCA)		1
68	48	HAPPY ENDINGS ASHFORD & SIMPSON/Warner Bros. 49594	8
69	59	THE WANDERER DONNA SUMMER/Geffen 49563 (WB)	13
70	63	FUNKDOWN CAMERON/Salsoul 2129 (RCA)	10
71	— 8TH WONDER SUGARHILL GANG/Sugarhill 753		1
72	62	THE REAL THANG NARADA MICHAEL WALDEN/Atlantic 3764	12
73	— BABY, LET'S RAP NOW MOMENTS/Sugarhill 758		1
74	— DON'T SAY GOODNIGHT FIRST LOVE/Dakar 4566 (Brunswick)		1
75	69	YOU DON'T KNOW LIKE I KNOW GENTY/Venture 133	8

"Happy Anniversary" PD 2135

RAY, GOODMAN & BROWN HAVE SOMETHING TO SING ABOUT.
THEIR NEW HIT FROM "RAY, GOODMAN & BROWN II." PD-1-6299
ON POLYDOR RECORDS AND TAPES.



**COMIN'
ON STRONG**

HEY YOU
V137

from the album

BODY BAIT
VL 1007

by **Symba**

LOVE

BUILDING from the album

LET'S BURN
VL 1005

by **Clarence Carter**

Schwartz Brothers Forms Video Division

■ LANHAM, MD.—SBI Video, a new division for the distribution of recorded home video tapes, has been formed by Schwartz Brothers, Inc., it was announced by James Schwartz, president.

Operating in North Carolina, Virginia, West Virginia, Maryland, Pennsylvania, New Jersey and the District of Columbia, SBI Video will be the distributor for home videotape manufacturers including Paramount, Magnetic Video, Columbia Pictures, CBS, NFL and Nostalgia.

Other Distribution

The new division also will handle the distribution of blank video cassettes, accessories and tape storage furniture. Product lines will include those from Maxwell, Sony, TDK, Scotch, Ampex, Memorex, Stak-it and Dynasound.

Heading the division will be Jerry Jacobs vice president, sales and marketing; Gene Horn, sales manager; and Charles Myers, video products buyer.

Capitol Ups Buckley

■ LOS ANGELES—Steve Buckley has been promoted to manager, black music, A&R, Capitol Records, Inc., Rupert Perry, vice president, A&R, CRI has announced.

Buckley has been with Capitol two-and-a-half years, most recently as the Miami-based Southeast R&B promotion director. Prior to that, he served for 15 months as Capitol's customer service representative in Washington, D.C.

Solar Names Durant

■ LOS ANGELES—Dick Griffey, president of Solar Records and Dick Griffey Productions, specializing in the areas of recording, publishing, concert promotion and artist management, has announced the appointment of G. Jarbe Durant as director of business affairs for the organization.

In this newly created position, Durant will serve as controller of Solar as well as the DGP group companies. Reporting directly to Griffey, Durant's responsibilities will further include representing and advising the firm's management committee in all business and financial negotiations, in addition to overseeing the structuring and development of new business and investment opportunities.

Durant, a graduate of Harvard's Graduate School of Business Administration, most recently served as business and financial consultant to nationally and internationally oriented clients after holding the post of International Banking Officer at Chemical Bank of New York City.

Two Appointed at Walt Disney Music

■ LOS ANGELES — Gary Krisel, vice president and general manager of the Walt Disney Music Company, has announced the appointments of Jymn Magon as product development manager for Disneyland Records and Tom Bocci as manager of music publishing for Walt Disney Music (ASCAP) and Wonderland (BMI).

During Magon's four years with Disneyland Records, he has been involved in the development of new product, most notably the hit album "Mickey Mouse Disco."

A & S in D.C.



Following their SRO performance at Washington, D.C.'s Constitution Hall, Warner Bros. recording artists Ashford and Simpson were met backstage by friends and wellwishers with the following photo results. Pictured from left: Nick Ashford and Friend; WHUR's Jerry Phillips; Val Simpson; and WHUR's Melvin Linsey.

Black Music Report

(Continued from page 35)

tionship they are developing with the relatively new label, Mirage, is one that is good for both sides. "Jerry Greenberg (the label's president) is a wonderful person to work with," said Yvonne, "because he really hustles. He's looking to make this thing a success as much as we are." With the kind of material that T.S. Monk has brought forth on their debut, their struggle for success should prove to be an easy one.

* * *

Arista recording artists the **Bus Boys**, came into the Bottom Line last week for a rare New York appearance and walked away with a houseload of new fans. Their set of solid rock & roll was performed with a great deal of energy, and what they lacked in variety, they made up for in enthusiasm. The group has carved a name for itself in pop music.

Don Covay, one of the recent beneficiaries of the renewed interest in '60s R&B performers, will be making a New York appearance at Tramps, 125 East 15th St., on Dec. 26 & 27.

Disco File

(Continued from page 21)

next year. We haven't heard nearly enough of **Dee Dee Sharp Gamble**: it's been a good two years since her last album and more than five since the gem, "Happy 'Bout the Whole Thing." We were delighted, therefore, by the arrival this week of "Dee Dee" (Phila. Intl.), a set of varied material unfailingly brought home thanks to Gamble's mature, sometimes torchy, most often deeply affecting style. The longest cut here, "Breaking and Entering" (6:44) is spare, uptempo neo-Philly, with a sly violation motif suggesting the classic "Armed and Extremely Dangerous" (You must have guessed the combination/Cause you always crack my safe . . . "); in the long, riffing middle, she corners the song's love bandit with gleeful ad-lib shouts. Not quite essential by comparison is "Let's Get This Party Started," short at 3:15, but the left-fielder "Easy Money" (4:04), the funkier cut Gamble has yet tackled, might break through, as the most up-to-date sounding of these tracks. Gamble really delivers the goods on her ballads, as always: writer/co-producer **Paul Wilson's** "Invitation" is a regal, touching triumph that alone would have made for a worthwhile album; joining her for "Everyday Affair" is **Jerry Butler**, also co-producer. Note to everyone: this intriguing, expressive singer is fully capable of becoming one of our leading vocalists.

OTHER "NEW" ALBUMS: Two key hits packages. **B.T. Express'** "Greatest Hits" (Columbia) includes their historic Roadshow sides in smooth-textured new mixes by New York's **Bobby DJ Guttadaro** (all of them uncovering instrumental material from, and shorter than, the original Tom Moulton mixes) as well as a whole side of good new material. "Stretch" is the hard-funk disco disc breakout (6:09), heavily vocodered, with a cute, vaguely calypso-inflected rhythm break; "Midnight Beat" (5:38) will make a strong uptempo followup. The album's a fine companion piece and update for the numerous "old-gold" hits of this band. **Barry White's** greatest hits double set on Unlimited Gold includes his production successes with **Love Unlimited** and the **Love Unlimited Orchestra** and is titled "The Best of Our Love." The list of titles tells it all: "I'm Gonna Love You Just a Little More, Baby;" "Can't Get Enough;" "Walkin' in the Rain;" "Love's Theme" and "Under the Influence of Love" are a few of the groundbreaking R&B hits that helped identify disco as a bonafide subgenre. As a friend of ours said, "Honey, this album is a joy."

Next week: notes on albums by Tantra, the Tramps, Sharon Redd and the Whispers; also, disco discs by Pure Energy, Free Expression and D.C. LaRue.

The Jazz LP Chart

DECEMBER 20, 1980

- WINELIGHT**
GROVER WASHINGTON, JR./Elektra
6E 305
- GIVE ME THE NIGHT**
GEORGE BENSON/Qwest/WB HS 3453
- CARNIVAL**
SPYRO GYRA/MCA 5149
- INHERIT THE WIND**
WILTON FELDER/MCA 5144
- CIVILIZED EVIL**
JEAN-LUC PONTY/Atlantic SD 16020
- SEAWIND**
A&M SP 4824
- FAMILY**
HUBERT LAWS/Columbia JC 36396
- ODORI**
HIROSHIMA/Arista AL 9541
- LATE NIGHT GUITAR**
EARL KLUGH/Liberty LT 1079
- MR. HANDS**
HERBIE HANCOCK/Columbia JC 36578
- NIGHT PASSAGE**
WEATHER REPORT/ARC/Columbia
JC 36793
- THIS TIME**
AL JARREAU/Warner Bros. BSK 3434
- LOVE APPROACH**
TOM BROWNE/Arista/GRP GRP 5008
- TWENNYNINE WITH LENNY WHITE**
Elektra 6E 304
- RODNEY FRANKLIN**
Columbia JC 36747
- POSH**
PATRICE RUSHEN/Elektra 6E 302
- REAL EYES**
GIL SCOTT-HERON/Arista AL 9540
- 80/81**
PAT METHENY/ECM 2 1180 (WB)
- LOVE FANTASY**
ROY AYERS/Polydor PD 1 6301
- TOUCH OF SILK**
ERIC GALE/Columbia JC 36570
- RHAPSODY AND BLUES**
CRUSADERS/MCA 5124
- 4 x 4**
McCOY TYNER/Milestone M 55007
(Fantasy)
- NIGHT SONG**
AHMAD JAMAL/Motown M7 945R1
- MAGNIFICENT MADNESS**
JOHN KLEMMER/Elektra 6E 284
- LOVE AT FIRST SIGHT**
SONNY ROLLINS/Milestone M 9098
(Fantasy)
- CHICK COREA AND GARY BURTON
IN CONCERT**
ECM 2 1182 (WB)
- BETTER DAYS**
BLACKBYRDS/Fantasy F 9602
- ROUTES**
RAMSEY LEWIS/Columbia JC 36423
- LITTLE MOVEMENTS**
EBERHARD WEBER, COLOURS/ECM
1 1186 (WB)
- THE CELESTIAL HAWK**
KEITH JARRETT/ECM 1 1175 (WB)

RIAA Issue in Goody Trial

(Continued from page 4)

Court of Appeals decision reversing the judge's early order to the RIAA to turn over all of the subpoenaed documents. The Court of Appeals for the Second Circuit held last month (*Record World*, Nov. 22) that the RIAA need only turn over documents that were relevant and evidentiary. The Court of Appeals ruled that documents that showed "dealings in confirmed counterfeits by others during the relevant period" and documents that recorded "instances where suspected counterfeits proved to be genuine" were to be handed over to Goody's lawyers for use in their defense. Based on this directive, Platt examined the RIAA documents and decided that a majority of them fell under the categories outlined by the Court of Appeals. Several times during the afternoon session at Federal District Court in Brooklyn Platt said to Kulcsar that he saw no reason for not turning over the documents. "I don't see what you're trying to protect," Platt shouted to Kulcsar at one point, in a rare show of emotion for the usually-calm judge. The RIAA believes that the documents, which chronicle anti-piracy investigations handled by the organization, are not relevant to the Goody case and that turning over the documents will damage those investigations still going on.

Contempt Citation

Prior to handing over the documents to Platt three weeks ago, Kulcsar had gained a stipulation that the RIAA could object to specific documents after Platt's inspection. After reviewing the documents on Tuesday (9), Kulcsar told *Record World* that the RIAA "maintains its position on the documents, that they're not relevant and are confidential material." Kulcsar said that the majority of the documents he read dealt with piracy and bootlegging, and that those that made references to counterfeiting were not relevant. Kulcsar said that he would again refuse to hand the documents over to Goody lawyer Holmes, thereby forcing the issue back to the Court of Appeals a second time, requiring that court to rule on specific documents. This could be done by forcing another contempt citation, which would be appealed, or by filing a seldom-used writ of mandamus, which implied that a judge's behavior is entirely out of line. Kulcsar said that he would probably go the route of forcing another contempt citation.

The wrangle over the RIAA papers was further complicated

when Holmes asked Kulcsar if the RIAA planned to turn over documents in a file cabinet in Joel Schoenfeld's office. Schoenfeld is an RIAA lawyer who has worked as an undercover agent with the FBI. Holmes said that file cabinet allegedly contains untranscribed tapes of conversation involving anti-piracy investigations and that the tapes would fall under the guidelines of Holmes' original subpoena requesting RIAA documents covering a three-year period.

Kulcsar replied that he had no with the FBI. Holmes said that the net" in an RIAA office. Platt said that Goody's subpoena for documents was perfectly clear and that if the file cabinet contained pertinent documents, its contents should be turned over also.

When asked by *Record World* if he thought the RIAA had knowingly concealed the information about the file cabinet, Goody lawyer Bill Warren said that he didn't think so. "We just want to make sure that they turn over everything in response to the subpoena," said Warren. "We shouldn't have to do this."

Holmes also pointed out that the documents currently being discussed only account for a six-month period out of the three-year period subpoenaed. Documents from the remaining two-and-a-half years may also have to be read to determine their relevance. Yet Platt, who pointed out that he spent the day after Thanksgiving reading over the first batch of records, said that he wasn't going to read the rest of the papers.

Holmes and government prosecutor John Jacobs also argued a motion concerning Jacobs' wish to replace an original indictment against Goody with a superceding indictment. Holmes is objecting to Jacobs' desire to withdraw the stipulation. Judge Platt promised a written decision on the matter soon.

The issue of the RIAA papers was to be argued again on Friday (12).

Bill Lombardo Productions Bows

■ NEW YORK — Bill Lombardo, nephew of the late Guy Lombardo and leader of the Royal Canadians since his uncle's death in 1977, has resigned his position with the orchestra to form Bill Lombardo Productions

Lombardo has organized a number of musical groups, including a society orchestra and a are available for bookings.

Fox Signs Joseph Williams



Herb Eiseman, president of 20th Century-Fox Music Publishing, has announced the signing of composer/performer Joseph Williams to an exclusive long-term publishing agreement. Williams, the son of Academy Award-winning film scorer/conductor John Williams, is completing work on his debut rock album, produced by Barry Fasman. Major label negotiations are currently being concluded by management, with an announcement forthcoming shortly. Pictured from left are (standing): Herb Eiseman, president, 20th Century-Fox Music Publishing; Barry Fasman, producer; Barry Bregman, B-Line Management; and Eddie Lambert, vice president-creative, 20th Century-Fox Music Publishing; (seated) Joseph Williams.

Doobie Brothers Sue Pickwick

■ LOS ANGELES — Pickwick International and California recording studio operator Paul Curcio are the defendants named in a \$2.1 million suit filed last week by Warner Bros. recording act the Doobie Brothers. The defendants are charged with unfair competition and copyright and trademark infringement regarding the sale of an allegedly unauthorized Doobie Brothers album.

Ten-Year-Old Tapes

According to the suit, filed in San Francisco and also including Warner Bros. Music, Warner

Tamerlane Publishing and Music Makers as plaintiffs, the Doobie Brothers recorded audition tapes or demos at Curcio's Pacific Recording Studio more than ten years ago, tapes that remained in Curcio's possession. Curcio, the suit also alleges, later signed an agreement concerning the material with Pickwick, which has been manufacturing, distributing and selling it under the title "Introducing the Doobie Brothers" since early 1980, despite Curcio's reported agreement that no use of the music would be made without the band's approval.

WCI Exec Discusses Video

(Continued from page 6)

manuel Gerard, a member of the office of the president of Warner Communications Inc., who spoke before the New York Financial Writers' Association in the city last week (11). In his address, Gerard spoke about the entire spectrum of new electronic media. But his assessment of the retail community's involvement in new entertainment software is perhaps of most interest to the record industry.

"I don't know yet who will sell all the software," said Gerard, referring not only to videocassettes and discs but also to video game cartridges and computer games. "It's logical that it could be the record stores, but there are practical reasons why this probably won't happen." Gerard said that retail stores face a problem capitalizing an entry into video software and that larger chains "aren't taking the initiative."

"One senses," he said, "that someone will come along with a completely new approach; someone will begin to understand how to pull all these new (software

forms) together."

Gerard's comment come at a time of much discussion at labels about retail's involvement in video software. Several video executives with backgrounds in the record industry — chief among them Cy Leslie, president of CBS Video Enterprises—have repeatedly voiced their concern over this issue. It is estimated that seven percent of record retailers now carry videocassette software.

Gerard addressed himself at length to the future of cable television. WCI, with its association with American Express, has been one of the most successful companies in procuring cable franchises in the last year. Gerard predicted that by 1984 cable franchises will be issued in every major city in the country and that by 1987, nearly the entire country will be cabled.

Speculating on the future of video playing an ever-increasing role in all aspects of life, Gerard concluded with the thought that "consumers' reasons for leaving home will be very limited" in the future.

England

By VAL FALLOON

■ LONDON—**Robin Taylor** has quit the recently-formed Bellaphon U.K. label only three months after its first release here. Taylor, appointed managing director by the German-based company in June, saw five singles and three LPs and built up a strong team at a time when cutbacks were the norm. He cites differences of opinion on the running of the London office as reasons for his departure. His replacement is to be announced. . . . The ups and downs of the business: **Chrysalis** reports its best ever month in November, beating last year's September high of one and a half million units turnover. Sales of **Blondie's** "The Tide Is High" and **Spandau Ballet's** "To Cut A Long Story Short" contributed. . . . **Motown** is enjoying its best year yet (see separate story), but in the shops TV LPs are doing much worse than expected. Though a relatively high number are available, the dropping of RRP and widespread discounting on top sellers has made the TV LP less of a bargain to the punters. A Record Business survey quotes **Ronco U.K. chief Sean O'Brien** as saying: "I will be very surprised if the whole face of the TV merchandising market does not change drastically." . . . But good news for video producers: agreement has been reached between EMI and promo filmmakers. Now they will be paid a royalty if the films are offered for sale on future videograms (but not for broadcast). . . . However, the musicians' union here is continuing to block film or TV recording work coming over here as a result of the U.S. musicians' strike. Despite protests from studio managers and the musicians themselves, the union has reviewed the situation and re-asserted that members must support international union solidarity. The failure of the AFM strike would erode British musicians' own agreements for various fees and make their rates less competitive internationally. The argument by the members was that work turned away in the U.K. is simply being done elsewhere—so British musicians are losing out.

GOLD RUSH: Shoppers may be varying in their tastes this Christmas, but dealers seem to think they'll be pouring in soon. This week's BPI notification of gold discs is amazingly high. The awards are based on shipout figures (firm orders only). Though some are late notifications and many are "standard" rock hits, many new titles pass the mark this week. The total out of the top 75 sellers is fourteen platinum LPs, twenty-four gold and twelve silvers. The true picture will emerge when this quarter's sales are calculated. . . . To encourage the reluctant (or the broke) into the stores **A and A (Arista/Ariola)** is offering a special deal for the unemployed. Production of a dole card at Virgin retail outlets will result in between one and two pounds off the price of seven new albums. . . . **Chappell**, also cheerful, threw an early party this year amid speculation that they will emerge the number one publisher of 1980 and perhaps in anticipation of a new stage production of "The Sound of Music" starring **Petula Clark**. . . . **Sky's John Williams**, also a classical guitarist, awarded the MBE. . . . Rumour here that **The Who** are looking around for their next deal. . . . Now available, after ten years with Island, is **Russ Ballard**, whose songs have sold over 22 million units.

INDIES NOTE: **Maurice Oberstein** has been elected chairman of Phonographic Performance Ltd., the industry airplay licensing body. Oberstein (CBS U.K. chairman) is also BVA vice chairman and replaces **L. G. Wood**, who retires. **Chris Wright** also joins, representing **Chrysalis** and the BPI, of which he is now chairman. A bigger say for independent labels is now assured. But PPL's priority is raising the BBC's needletime payments when the contract expires in March. PPL says it has no wish to restrict airplay but feels the fee of 2.5 million pounds paid by the BBC for all four networks is too low now that recorded music is no longer a cheap programming source. No target figure has been given, but for reference the BBC pays the performing right society over eight million pounds a year and the musicians' union over 6.5 million.

The London office will be closed for the vacation period, though an editorial service will be maintained. Messages can be left with the answering service on 01 580 1486 and urgent inquiries referred to New York. The full service will be resumed on January 12.

Japan

(This column appears courtesy of Original Confidence magazine)

By CARMEN ITOH

■ Since October 1, the **Monkees'** "Daydream Believer" has been heard in a commercial for Kodak, and since the song was re-released on Oct. 25, it has been climbing up the charts. Sales have passed the 70,000 mark, and the Monkees' fan club has been resurrected. The fans' ardent wishes have resulted in the daily airing of the TV show "The Monkees." Their albums "The Monkees," "More of the Monkees" and "The Birds and the Bees and the Monkees" are scheduled to be released this month by Nippon Phonogram. A double album with 28 selections will be released in January.

Mickey Hart, one of the two drummers in the **Grateful Dead**, visited Japan incognito in November. Hart, a third grade judo expert, spent a week visiting Kodokan and other temples. On the 17th he played with a Japanese group called **Mentanpin** in concert. On the 21st he participated in Mentanpin's recording session.

The Music Industries Exhibition of Canada was held under the sponsorship of the Canadian Embassy from Nov. 18-20 at the Ikebukuro World Import Mart. **Robert Letellier** from the Industry, Trade and Commerce, Cultural Industries Division came to Toyko especially for this exhibition. Two other Canadian celebrities, **Dan Hill** and **Corey Hart**, were also present since they were here to participate in the World Popular Song Festival.

Ten companies participated in this exhibition. They were: A&M Records of Canada Ltd., Anthem Records of Canada, Attic Records Ltd., B.C. Music Management, Janvier—Musique, Les Productions Fontane Inc., Lexicon Music Computer Canada Ltd., Sam The Record Man, Sibecor Musical Instruments Ltd. and the Canadian Recording Industry Association.

Germany

By JIM SAMPSON

■ MUNICH—The death of **John Lennon** came as a special shock to the hundreds of now middle-aged Germans who experienced the Beatles live in Hamburg, long before the band reached the heights. But the loss was felt by nearly everybody. Ten years after they officially separated, the Beatles remain the best known and best liked international pop group in Germany, according to a recent opinion poll. Lennon's personal following diminished over the years, however. In the weeks following release of the new "Double Fantasy" album, WEA sold about 10,000 units weekly. After the tragedy, orders for 50,000 albums were received daily. At EMI, **Lothar Meinerzhagen** says the single "Imagine" will be re-activated immediately. Lennon's "Imagine" and "Shaved Fish" albums are EMI/Apple power projects. But the Beatles albums are selling better in Germany than Lennon's solo work. Meinerzhagen expects a "transformation" of the recording market, exceeding the Elvis Presley boom, in Germany anyway.

TEUTONIC TELEX: **Peter Laister**, M.D. of Thorn EMI, was in Cologne recently, visiting his central European M.D. **Wilfried Jung** and his EMI Electrola team before inspecting EMI's new pressing plant in Uden, Holland. . . . **Garland Jeffreys** landed in Frankfurt on the same day his A&M single "Matador" went gold here, cause for the artist to celebrate with the entire CBS promo team (and cause for Jeffreys again to express thanks to **Cathy Oudemans** of A&M Paris for believing) . . . Following the success of **Krokus** in Japan, **Walter Holzbaur** of German rock specialist Wintrup Music says his **Fred Banana** combo will soon debut on King Records, while the group **D.A.F.** premieres on Trio/Kenwood Records in Japan . . . Platinum for **Richard Clayderman**. His current Teldec chart-topper "Traumereien 2" has become his third platinum in this market . . . **Roxy Music**, **Dire Straits**, **Mike Oldfield** and **Talking Heads** are featured in a live concert show to be taped this coming weekend in Dortmund by ZDF-TV for airing on Jan. 5 . . . **Chappell Music's Willi Schloesser** concluded a long-termer with **Cooling** music, including music by the recently touring **Blues Band**.

Cheap Trick and Angel City Tour



CBS artists Cheap Trick and Angel City recently completed an extended tour of Europe which brought the two bands to France, Belgium and England. From left: Robin Zander, Cheap Trick; Greg Rogers, label director, Epic and Associated Labels, European operation, CRI; Doc Neeson, Angel City; Jean Jacques Gozlan, Epic label director, CBS Disques; Rick Brewster, John Brewster, Buzz Bidstrup, all of Angel City; Ana Buchel, manager, European artists, European operations, CRI; Rick Nielsen, Cheap Trick; Jenny Bier, manager, American/U.K. artists, European operations, CRI.

Elton John Re-signs With Phonogram Int'l

■ LOS ANGELES — Elton John has re-signed with Phonogram International for all territories outside of the U.S. and Canada.

Phonogram International president of popular A&R Aart Dalhuisen, who signed John to the company in 1977, flew to Australia, where John is currently on tour, to finalize the details of the signing with John and his manager, John Reid.

CRI Ups Hendricks

■ NEW YORK — Bunny Freidus, vice president, creative operations, CBS Records International, has announced the appointment of Frank O. Hendricks to the position of associate director, marketing administration, CBS Records International.

Background

Hendricks will assist in the preparation and monitoring of the budgets of CRI's Creative Operations department. He joined CBS in 1974, and served in a variety of finance and accounting positions.

Motown U.K. Posts Best Year Ever

■ LONDON—Motown U.K. celebrated last week the arrival of Jermaine Jackson, its twentieth anniversary and its best year in history.

During the last twenty years—the length of Motown's association with EMI—the label has sold over thirty million singles and between 20 and 25 million albums, including compilations.

This year sales were three million singles, one million of which were by Diana Ross: "Upside Down," "Old Piano" and "I'm Coming Out." Three gold discs were awarded this year, to Diana Ross, Stevie Wonder and "The Last Dance."

Shira Joins Creative

■ LOS ANGELES — Jay Warner, president of the Creative Music Group, has announced the appointment of Pam Shira as international head of publishing administration. She will report to Warner in the company's Los Angeles headquarters.

England's Top 25

Albums

- 1 SUPER TROUPER ABBA/Epic
- 2 SOUND AFFECTS JAM/Polydor
- 3 AUTOAMERICAN BLONDIE/Chrysalis
- 4 GUILTY BARBRA STREISAND/CBS
- 5 KINGS OF THE WILD FRONTIER ADAM & THE ANTS/CBS
- 6 ZENYATTA MONDATTI POLICE/A&M
- 7 FOOLISH BEHAVIOUR ROD STEWART/Riva
- 8 BARRY BARRY MANILOW/Arista
- 9 NOT THE NINE O'CLOCK NEWS ORIGINAL CAST/BBC
- 10 MANILOW MAGIC BARRY MANILOW/Arista
- 11 GREATEST HITS DR. HOOK/Capitol
- 12 ABSOLUTELY MADNESS/Stiff
- 13 THE JAZZ SINGER NEIL DIAMOND/Capitol
- 14 CHART EXPLOSION VARIOUS/K-Tel
- 15 SIGNING OFF UB 40/Graduate
- 16 DOUBLE FANTASY JOHN LENNON AND YOKO ONO/Geffen
- 17 HOTTER THAN JULY STEVIE WONDER/Motown
- 18 INSPIRATIONS ELVIS PRESLEY/K-Tel
- 19 REGATTA DE BLANC POLICE/A&M
- 20 ACE OF SPADES MOTORHEAD/Bronze
- 21 SCARY MONSTERS AND SUPER CREEPS DAVID BOWIE/RCA
- 22 THE RIVER BRUCE SPRINGSTEEN/CBS
- 23 GAUCHO STEELY DAN/MCA
- 24 COUNTRY LEGENDS VARIOUS/Ronco
- 25 THE LOVE ALBUM VARIOUS/K-Tel

Singles

- 1 SUPER TROUPER ABBA/Epic
- 2 THE TIDE IS HIGH BLONDIE/Chrysalis
- 3 TO CUT A LONG STORY SHORT SPANDAU BALLETT/Reformation
- 4 BANANA REPUBLIC BOOMTOWN RATS/Ensign
- 5 EMBARRASSMENT MADNESS/Stiff
- 6 NEVER KNEW LOVE LIKE THIS BEFORE STEPHANIE MILLS/20th Century
- 7 I COULD BE SO GOOD FOR YOU DENNIS WATERMAN/EMI
- 8 CELEBRATION KOOL & THE GANG/De-Lite
- 9 FEEL MY LOVE? EDDY GRANT/Ice/Ensign
- 10 THE EARTH DIES SCREAMING/DREAM A LIE UB 40/Graduate
- 11 STOP THE CAVALRY JONA LEWIE/Stiff
- 12 THERE'S NO ONE QUITE LIKE GRANDMA ST. WINIFRED'S SCHOOL CHOIR/MFP
- 13 JUST LIKE STARTING OVER JOHN LENNON/Geffen
- 14 RUNAWAY BOYS STRAY CATS/Arista
- 15 FASHION DAVID BOWIE/RCA
- 16 ROCK AND ROLL AIN'T NOISE POLLUTION AC/DC/Atlantic
- 17 ANT MUSIC ADAM & THE ANTS/CBS
- 18 LADY KENNY ROGERS/United Artists
- 19 FLASH QUEEN/EMI
- 20 DON'T WALK AWAY ELECTRIC LIGHT ORCHESTRA/Jet
- 21 WOMAN IN LOVE BARBRA STREISAND/CBS
- 22 ENOLA GAY ORCHESTRAL MANOEUVRES IN THE DARK/Din Disk
- 23 LOVE ON THE ROCKS NEIL DIAMOND/Capitol
- 24 I'M COMING OUT DIANA ROSS/Motown
- 25 DE DO DO DO DE DA DA DA POLICE/A&M

(Courtesy: Record Business)

Germany's Top 10

Singles

1. WOMAN IN LOVE BARBRA STREISAND—CBS
2. SANTA MARIA ROLAND KAISER—Hansa
3. SUPER TROUPER ABBA—Polydor
4. ELDORADO GOOMBAY DANCE BAND—CBS
5. FEELS LIKE I'M IN LOVE KELLY MARIE—PRT
6. ANGEL OF MINE FRANK DUVAL—Teldec
7. SANTA MARIA OLIVER ONIONS—Polydor
8. WHAT YOU'RE PROPOSING STATUS QUO—Vertigo
9. MORE THAN I CAN SAY LEO SAYER—Chrysalis
10. UEBER SIEBEN BRUECKEN MUESST DU GEH'N PETER MAFFAY—Metronome

(Courtesy: Der Musikmarkt)

Albums

1. TRAUEMEREIN 2 RICHARD CLAYDERMAN—Teldec
2. SUPER TROUPER ABBA—Polydor
3. REVANCHE PETER MAFFAY—Metronome
4. JAM'S LAST SPLIT ROBERT STOLZ JAMES LAST—Polydor
5. GUILTY BARBRA STREISAND—CBS
6. ROCK SYMPHONIES LONDON SYMPHONY ORCHESTRA—K-Tel
7. LIEDER DER BERGE HEINO—EMI
8. THE TURN OF A FRIENDLY CARD ALAN PARSONS PROJECT—Arista
9. TRAFUMEREIN RICHARD CLAYDERMAN—Telefunken
10. ZENYATTA MONDATTI THE POLICE—A&M

John Lennon: An Appreciation

(Continued from page 11)

seen with Lennon. Although the couple's dabblings in electronic music forms—most notoriously on the "Two Virgins" album featuring a full-frontal nude photo of Lennon and Ono on the cover—clearly presaged current interest in the music among new wave rock bands, their joint projects were roundly criticized and commercially unsuccessful. In toto, Ono was viewed by the public as a disruptive force and perhaps the person most responsible for the breakup of the Beatles.

Ono's influence on Lennon's own music, however, was profound and largely positive. Lennon was quoted as saying that Ono was the first person he'd met who treated him as a human being with a life and a personality apart from the Beatles. In his song "Don't Let Me Down," from the "Let It Be" album, he made the point even clearer when he sang, "I'm in love for the first time/don't you know it's gonna last."

"Don't Let Me Down" is an important song in the Lennon oeuvre. Lennon sang the verses as calmly and serenely as he had sung "If I Fell" years earlier. But in the chorus he screamed four times, "Don't Let me down." In manifesting his insecurity, Lennon had made a bold step towards emotional self-sufficiency; he would arrive at his destination only after lengthy and arduous sessions with Dr. Arthur Janov, author of the "The Primal Scream," who believed that the key to a happy

life was in reliving, verbalizing and subsequently exorcising the fears and frustrations of childhood.

The Janov sessions were but one of a series of adventures the Lennons embarked on after their marriage. Others included "bed-ins" for peace and various displays and pronouncements of support for peace factions, radical political groups and Women's Liberation.

Plastic Ono Band

Post-Beatles and pre-primal scream, Lennon appeared on record as part of a group dubbed The Plastic Ono Band, which included Eric Clapton on guitar, long-time Beatles associate Klaus Voorman on bass and Ringo Starr on drums. The group's only album, "Live Peace in Toronto 1969," is an exemplary rock and roll document featuring the band's two hit singles, "Cold Turkey" and "Instant Karma."

His first official solo album, "John Lennon/Plastic Ono Band," is considered one of the most compelling personal statements yet recorded by a rock artist. A product of the primal scream sessions, the album both debunked the myth of the Beatles (in the song "God" with its oft-quoted "I don't believe in . . ." litany) and of John Lennon ("Working Class Hero" and "I Found Out") and seemed to resolve a long-standing Oedipus complex in "Mother," a far cry from the rose-colored glasses treatment he'd given the same subject in the song "Julia" on the White Album.

"Imagine," Lennon's second solo album, remains his best-known solo work, largely on the strength of the lilting and slightly sorrowful rendering of the peace and love theme in the

title song. But above all, "Imagine" proved that Lennon had emerged from the other side of his traumas with body and soul intact, ready to rock again, which he did, and grandly, on "Mind Games" and, especially, "Walls and Bridges."

What's clear from listening to Lennon's solo work is something it has in common with the Beatles: quality. Though at times he was hardly at his peak as a lyricist — "Woman Is The Nigger of the World" proved Lennon could pen as clumsy a lyric as anyone—many of his lesser-known tunes have moments of great beauty in the form of gripping melodies, impassioned vocals and exhilarating dynamics.

"#9 Dream"

Unfortunately, following "Imagine" Lennon "peaked out," in industry jargon, as a commercially-viable artist. Critically, too, his records were treated as afterthoughts. But while in this supposed decline, Lennon produced some of his most thoughtful writing. One of the best songs—and eeriest in light of the events of December 8 — was "#9 Dream" on the "Walls and Bridges" album. As the music swirls around him, one instrument indistinct from another, Lennon intones in an oddly-detached, stream-of-consciousness vocal, "I thought I could hear/somebody call out my name as it started to rain/two spirits dancing so strange." In the final verse he sings, "On a river of sound/thru the mirror go round, round/I thought I could feel/music touching my soul, something warm, sudden cold/the spirit was unfolding." He asks, "So long ago . . . was it just a dream? . . . was magic in the air?"

And then he answers his own question: "What more can I say?"

Billy at the Country Club



Columbia recording artist Billy Burnette sold out L.A.'s Country Club in his homecoming performance on his three month national tour. After the show he was greeted by friends and label representatives. From left: Barry Seidel, manager; Mike Gusler, dir., artist development, w.c. Columbia; Billy Burnette; Ron Oberman, VP marketing, w.c. Columbia; Mike Atkinson, local promotion manager, Columbia; Warren Williams, associate director A&R, w.c. Columbia; Mike Dilbeck, VP, w.c. Columbia. Kneeling: Suzy Frank, Burnette's manager; Debbie Newman, dir., artist development and video promotion, w.c. Columbia.

Radio

(Continued from page 22)

was fostered by the Lennon tragedy in Rochester, New York, where WCMF-FM music director Ted Edwards said that "WCMF-FM and WMJQ-FM have gotten together to do something for the first time ever. It's kind of sad that something like this is what brings us together, but I guess there's a little good in everything." On Tuesday night, 2000 Rochester residents gathered in a city park to hear John Lennon's music and talks by people from both stations. While snow and rain prevented people from lighting the candles that they had brought along, they kept warm with cookies and hot chocolate provided by the city.

Candlelight vigils were also sponsored by WABX, Detroit, and WMMS, Cleveland. WMMS, like WBCN in Boston, cancelled all regular programming and played nothing but Beatles music and interviews through midnight Wednesday. At WABX, special programming included on-air comments by rock critic Dave Marsh and John Sinclair, the White Panther leader and Detroit rock figure who had solicited Lennon's participation at a Detroit peace rally in 1971.

The shock was felt all the way to the west coast, where KMET-FM in Los Angeles aired listeners' calls and continued all-Beatles/Lennon programming throughout Tuesday. KLOS-FM sponsored a Tuesday night vigil in Century City, where over a thousand people gathered with candles and sang Beatles songs. KZOK in Seattle instituted 24 hours of all-Beatle programming while planning a special program (like many other stations) for the weekend.

Coverage of Lennon's death was not limited to specific stations. Both the NBC and ABC radio news networks had reporters at various New York locations covering the story. NBC assigned the Lennon story a "Code 2 hotline bulletin" (an NBC spokesman said that Code 1 is reserved for events like war and the assassination of a president).

Syndicators also reacted to the Lennon death with remarkable speed. California-based Drake-Chenault immediately dispatched "special John Lennon programming," in the form of short music segments and accompanying scripts, to all of its consultant client stations. In addition, a Drake-Chenault spokesman said that the company's Weekly Top 30, set to air the weekend of December 13 and 14, would include a special tribute to Lennon.

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Classical Retail Report

DECEMBER 13, 1980

CLASSIC OF THE WEEK



VERISMO ARIAS

LUCIANO PAVAROTTI
London Digital

BEST SELLERS OF THE WEEK*

LUCIANO PAVAROTTI: VERISMO ARIAS—London Digital
HANDEL: MESSIAH—Academy of Ancient Music, Hogwood—L'Oiseau Lyre
MOZART: DIE ZAUBERFLOETE—Mathis, Araiza, Karajan—DG Digital
MUSSORGSKY: PICTURES AT AN EXHIBITION—Solti—London Digital
LUCIANO PAVAROTTI: O HOLY NIGHT—London
ROSSINI: WILLIAM TELL—Freni, Pavarotti, Milnes, Chailly—London

SAM GOODY/EAST COAST

BELLINI: I PURITANI—Caballe, Kraus, Muti—Angel
BOLLING: PICNIC SUITE—Rampal, Bolling, Lagoya—CBS
JAMES GALWAY PLAYS FRENCH FLUTE CONCERTOS—RCA
MASSENET: LE ROI DE LAHORE—Sutherland, Bonyngé—London Digital
MOZART: DIE ZAUBERFLOETE—DG Digital
PAVAROTTI'S GREATEST HITS—London
PAVAROTTI: VERISMO—London Digital
A DIFFERENT KIND OF BLUES—Perlman & Previn—Angel
ROSSINI: WILLIAM TELL—London
VERDI: LA TRAVIATA—Callas, Kraus, Ghione—Angel

RECORD WORLD/TSS/ NORTHEAST

GLENN GOULD: 25TH ANNIVERSARY ALBUM—CBS
CHOPIN: WALTZES—Arrau—Philips
PLACIDO DOMINGO SINGS CHRISTMAS SONGS—RCA
JAMES GALWAY PLAYS FRENCH FLUTE CONCERTOS—RCA
PAVAROTTI: VERISMO—London Digital
PAVAROTTI'S GREATEST HITS—London
A DIFFERENT KIND OF BLUES—Perlman & Previn—Angel
PUCCHINI: LE VILLI—Scotto, Domingo, Maazel—CBS
ROSSINI: WILLIAM TELL—London

CUTLER'S/NEW HAVEN

BOLLING: PICNIC SUITE—Rampal, Lagoya, Bolling—CBS
HANDEL: MESSIAH—L'Oiseau Lyre
MOZART: DIE ZAUBERFLOETE—DG Digital
PAVAROTTI: O HOLY NIGHT—London
PAVAROTTI: VERISMO—London Digital

PUCCHINI: LE VILLI—Scotto, Domingo, Maazel—CBS
ROSSINI: WILLIAM TELL—London
SCHUBERT: COMPETE SONATAS—Kempff—DG
VIVALDI: SACRED MUSIC, VOLS. III, IV—Magrie—Philips
WEILL: SILVERLAKE—New York City Opera, Rudel—Nonesuch Digital

LAURY'S/CHICAGO

BEETHOVEN: COMPLETE SYMPHONIES—Solti—London
PLACIDO DOMINGO SINGS CHRISTMAS SONGS—RCA
MOZART: DIE ZAUBERFLOETE—DG Digital
MUSSORGSKY: PICTURES AT AN EXHIBITION—London Digital
PAVAROTTI: O HOLY NIGHT—London
PAVAROTTI'S GREATEST HITS—London
PAVAROTTI: VERISMO ARIAS—London Digital
ROSSINI: WILLIAM TELL—London
TCHAIKOVSKY: SWAN LAKE: NUTCRACKER SUITES—Mehta—London Digital
VERDI: UN BALLO IN MASCHERA—Tebaldi, Pavarotti—London

JEFF'S CLASSICAL/TUCSON

BEETHOVEN: SYMPHONY NO. 6—Giulini—DG
BOLLING: PICNIC SUITE—Rampal, Lagoya, Bolling—CBS
GOLDMARK: QUEEN OF SHEBA—Hungaraton
GRIEG: HOLBERG SUITE—Marriner—Philips
HOLST: THE PLANETS—Gibson—Chandos Digital
MOZART: DIE ZAUBERFLOETE—DG Digital
PAVAROTTI: O HOLY NIGHT—London
PAVAROTTI: VERISMO—London Digital
STRAVINSKY: RITE OF SPRING—Maazel—Telarc
VIVALDI: FOUR SEASONS—Schwarz—Delos

TOWER RECORDS/ SAN FRANCISCO

BELLINI: I PURITANI—Caballe, Kraus, Muti—Angel
CHOPIN: WALTZES—Arrau—Philips
PLACIDO DOMINGO SINGS CHRISTMAS SONGS—RCA
JAMES GALWAY PLAYS FRENCH FLUTE CONCERTOS—RCA
MARTINU, PISTON: SYMPHONIES—RCA
MOZART: DIE ZAUBERFLOETE—DG Digital
PAVAROTTI: O HOLY NIGHT—London
PAVAROTTI: VERISMO—London Digital
PUCCHINI: LE VILLI—Scotto, Domingo, Maazel—CBS
TCHAIKOVSKY: SWAN LAKE, NUTCRACKER SUITES—Mehta—London Digital

* Best Sellers are determined from retail lists of the stores listed above, plus those of the following: King Karol/New York, Record & Tape, Ltd./Washington, D.C., Record & Tape Collectors/Baltimore, Specs/Miami, Harmony House/Detroit, Rose Discount/Chicago, Radio Doctors/Milwaukee, Streetside/St. Louis, Sound Warehouse/Dallas, Tower Records/Los Angeles, Discount Records/Son Francisco and Tower Records/Seattle.

A Variety of Christmas Presents

By SPEIGHT JENKINS

■ NEW YORK — A glance at the accompanying retail chart points out that classical sales this Christmas season are dominated as never before by the records of one artist: Luciano Pavarotti. Not only is his "Verismo Arias" selling better than any other record in all 18 stores on our survey, but his "O Holy Night" is on the list of 11 out of 18 stores, an extremely high figure for a three-year-old record.

As a footnote to an article of a few weeks ago, Pavarotti recently made another record-store appearance. This time it took place in Chicago where he is ending up a run of Riccardos in *Un ballo in maschera* at the Lyric Opera. The happy store was Laury's, and the tenor signed autographs there from 4 p.m. until one in the morning, an hour more than he spent in New York. Figures are not available on how many records were sold, but the classical manager at Laury's said that all they had to do was put "O Holy Night" on the turntable and people picked up the records by the handful to have them autographed. 'Tis a phenomenon. If London were to come out with a picture of Pavarotti as a smiling Santa Claus, it would be accurate—at least as far as the classical record business is concerned.

But there are more Christmas records than just the tenor's "O Holy Night." London additionally has several of the finest Christmas records ever made — Joan Sutherland's "Joy of Christmas" and Leontyne Price's "Christmas Offering" (the latter with Herbert von Karajan) sumptuously reflect the most traditional holiday spirit, and Renata Tebaldi's "Christmas Festival" on the same label should satisfy those who want to hear a luscious voice sing the familiar melodies. This season there is a new record as well. RCA has just issued an album of Christmas songs by Placido Domingo and the Vienna Boys Choir. Domingo's singing is magnificent. He offers both the familiar "Ave Marias," Bizet's "Agnus Dei" (sung with dark, ravishing tone), a stirring "Adeste Fideles," Franck's "Panis Angelicus" and Handel's "Ombra ma fu." With his rich, golden tenor in fine form, these are eloquently and musically dispatched, in the manner associated with this remarkable artist. Two other

pieces deserve special note. One is the Lutheran hymn, "A Mighty Fortress Is Our God," delivered with power and authority by Domingo. It's not a piece particularly associated with Christmas, but it works wonderfully well. And there is a breathtakingly beautiful reading of a piece dear to most Germans' hearts: Kienzel's "Selig sing, die Verfolgung leiden" from his opera called *Der Evangelist*. This particular aria is one of the all-time German hits, and Domingo joins all the great lyric tenors of Middle Europe in singing it. His voice has more weight than a treasured earlier recording with Fritz Wunderlich, but his ease in the line and his musicality throughout, even his blending with the Vienna Boys Choir, are really remarkable. Helmut Froschauer conducts.

An orchestral recording from Angel might just hit the spot with many on your list. Klaus Tennstedt is one of the conductors who are quietly building a large following in this country. He is now regular guest conductor of the Minneapolis Symphony, with a firm connection to the Philadelphia Orchestra as well. His new recording on Angel contains two familiar symphonies: the Fourths of Schumann and Mendelssohn, both with the Berlin Philharmonic. The Schumann captures the variety of mood in the work and features some breathtaking horn playing from the orchestra. Tennstedt propels the symphony forward, savoring its romanticism yet never letting it lag. His performance of the Mendelssohn "Italian" Symphony is pure magic. From first note to last it vibrates with the love of Italy and things Italian that filled the composer's mind as he wrote it. There is a *joie de vivre* throughout that must be heard to be believed. And the orchestra's playing is up to its high standards.

Another recording that will be discussed in detail later but should be mentioned now is the *Ritorno d'Ulisse in patria* on CBS with Frederica von Stade and Richard Stillwell. One of Monteverdi's three great operas, this work was revived for these artists at the New York City Opera a few years ago and was acclaimed. It should not be overlooked as a Christmas gift for the opera lover.

Latin American Album Picks



CANTA EN ESPAÑOL
VIKKI CARR—CBS 20463

En producción de Jack Gold y Enrique Velázquez, la superdotada intérprete Vikki Carr hace derroche de su talento y habilidades vocales en esta nueva creación que bien valiera la pena que todo el mundo le concediera atención especial. Resaltan fuertemente los temas "Disculpame," (A. Jaen) "Los días más bellos de mi vida," (Gold-Goland-Chriustiansen-Saavedra) "Rodeada de nadie" (Cantoral) y "No te vayas." (R. Ornelas)

■ Produced by Jack Gold and Enrique Velazquez, this new package in Spanish by the super-talented Vikki Carr proves she has great facility in any language. "Grito de Alerta," (Gonzaga-Felice de Ferril) "Disculpame" and "Lo pasado pasado." (J. Gabriel)



LA CHARANGA VALLENATA

LA CHARANGA VALLENATA—Papagayo PSLP 70005

En producción de Roberto Torres realizada en Nueva York, con maestros de la salsa cubana y la inteligente adición del acordeón vallenato de Jesús Hernández, esta creación profundamenteailable con arreglos de Alfredo Valdés y partes vocales por Roberto Torres, aplica a todos los

(Continued on page 46)

New Release VIKKI CARR



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Desde Nuestro Rincon Internacional

By TOMAS FUNDORA

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



■ Casi llegaron al mismo tiempo estas dos grabaciones de las cuales escribo, integrándose al cúmulo de material para oír y analizar constructivamente, gracias a lo cual me ha concedido la gracia esta vida, de ser aceptado en mis críticas, aún en las peores de ellas, aunque claro está, nunca faltan los que darían cualquier cosa, porque no oyerá nada de lo que escribo y escribiría todo aquello, que ellos, a través de sus astucias y suspicacias, tratan de "embutirme" en el cerebro. Una venía precedida por una gran campaña promocional, producto del nuevo "monstruo prehistórico" de la industria del disco, "la televisión," que, incluido uno de sus "temas" como "cabeza de playa" promocional, presagiaba algo digno de oír para quien está en este negocio, por la simple circunstancia de disfrutar de la expresión musical de las gentes y sus pueblos. El hecho de que una determinada figurilla femenina o masculina "pegue" como intérprete de una tele-novela, no le debe dar la prerrogativa de convertirse de la noche a la mañana, en la cantante o el cantante del siglo. Si bien es cierto que los grandes éxitos, producto de las tele-novelas, han sido escogidos por gente que sí sabe lo que se trae entre manos, arrasando en ventas de grabaciones, la verdad es que últimamente les está dando a algunas de las televisoras o sus productores, por meterle a uño en la cabeza temas mal interpretados, terriblemente arreglados y picuamente producidos, por obra y gracia de la sobre-estimación del medio promocional televisivo. Si situaran de verdad a un gran intérprete, una bella melodía simple, arreglada de la misma manera, posiblemente tendríamos nuevos ídolos verdaderos en poco tiempo. Seguir insistiendo en hacer estrella del canto a cualquier figurilla del drama (a veces también bastante malo o mala en ello) significará, destruir todo lo creativo y comercial del asunto. Ya hay fuerza en la costumbre de "bajar el televisor" cuando viene el tema "atacante." Y no faltan gentes que están olvidándose un poco de la distracción que una tele-novela conlleva, por tal de no verse asediado por una "cancioncita desastrosa" que es recordada, cada vez que la imagen del intérprete salta a la vista, enmarcada por el más peligroso fenómeno comunicativo de la época actual: la televisión. Ah! . . . coloco sobre mi plato discográfico "Entre nosotros" en interpretación de María Martha Serra Lima, regordeta figura argentina, pero con-una-gracia-que-salta-del-vinil y me alegra la idea de mantenerme en mi política de oír todo lo que llega, sea de donde sea. Simpleza, dulzura, profesionalismo, discreción y romance, todo ello en una placa discográfica, que anda vendiendo muy fuerte por Argentina y otras tierras. Bueno, felicito a Rubén Aguilera por su Dirección Artística, a Emilio Valle, José Perla y al propio Rubén Aguilera por los arreglos musicales y a Epic, por esta obra que sí va en la onda, que nos están demostrando todos nuestros mercados. La onda romántica es la que está cautivando a nuestros pueblos, que han sido siempre románticos. He ahí las grandes ventas de Julio Iglesias y Roberto Carlos, puramente románticos y sentimentales. Dicen, no gritan; musitan, no apabullan a gritos, íntimamente trasladan emociones, no insultan al oído. Son cada día más los intérpretes románticos los que están vendiendo más fuerte en cada uno de nuestros mercados. Seguir insistiendo en arreglos extra-terrestres e incómodos para los intérpretes, ritmos intrincados y desquiciantes para cantantes románticos e internacionales. Para todo este tipo de cosa, quedan las grabacio-



Serra Lima

(Continued on page 45)



Aguilera y Martinez

(Continued on page 45)



Skins

(Continued on page 45)

LATIN AMERICAN HIT PARADE

Popularidad (Popularity)

Uruguay

By JUANJO ALBERTI

1. **QUISIERA SER UN RUISEÑOR**
NELSON NED—Orfeo
2. **LA BALADA QUE EMPEZO**
LEONARDO JURY—Microfon
3. **ERES**
JOSE MARIA NAPOLEON—Cisne
4. **SERA**
JOSE JOSE—Ariola
5. **EL JARDIN DE ALA**
GEORGIE DANN—Epyc
6. **MARIA DE LA CIUDAD**
QUIQUE VILLANUEVA—RCA
7. **RAP-O-CLAP-O**
JOE BATAAN—RCA
8. **MADRE AFRICA**
TANTRA—Philips
9. **VALE LA PENA**
MATHIAS—RCA
10. **ESTAS O.K.**
PATRICK & SUE TIMMEL—Music Hall

Tacoma

By KTOY-FM (MARIO BRIONES)

1. **MAS, MUCHO MAS**
ALVARO DAVILA—Profono
2. **BESOS ESTAMPADOS**
LOS CASTIGADORES DE MONTERREY—
Viza
3. **LA PELOTITA**
JORGE LUIS—Gas
4. **LA GAVIOTA**
LOS DUENDES—OB
5. **EL INGRATO**
LAS JILGUERILLAS—CBS
6. **MI FORMA DE SENTIR**
LA REV. DE EMILIANO ZAPATA—Profono
7. **LENITA VERDE**
ALFREDO DE LA ROSA—Canasta
8. **EL BORRACHO CONVERSON**
LOS CORRALEROS DEL MAJAGUAL—
Fuentes
9. **FRONTE A FRENTE**
LOS TERRICOLAS—Discolando
10. **SOLO PARA TI**
TROPICAL DEL BRAVO—Cara

San Antonio

By KUKA (EDMUNDO JIMENEZ)

1. **EL CHUBASCO**
CARLOS Y JOSE—T.H.
2. **POBRE GORRION**
VICKY—Gas
3. **INOCENTE POBRE AMIGA**
LUPITA D'ALESSIO—Orfeo
4. **PAVO REAL**
JOSE LUIS—T.H.
5. **HOY TE QUIERO TANTO**
GRUPO ALPHA—Musart
6. **FALSA MILLER**
SUPER ESTRELLA—Viza
7. **LA MUGROSITA**
PEDRITO FERNANDEZ—CBS
8. **QUE VOY A HACER CON EL REGALO**
GRUPO MAZZ—Cara
9. **AMPARITO**
LOS MELODICOS—Discolando
10. **EL GORRION Y YO**
LOS PAISANOS—Joey

San Francisco

By KOFY (OSCAR MUNOZ)

1. **LO SIENTO MI AMOR**
LUPITA D'ALESSIO—Orfeo
2. **TODO SE DERRUMBO DETRO DE MI**
EMMANUEL—Arcano
3. **HAS NACIDO LIBRE**
CAMILO SESTO—Pronto
4. **ESPERANZAS**
YURI—Profono
5. **MANANA VAS A LLORAR**
HUGO BLANCO—WS
6. **ASI CANTABA PAPA**
CELIA, JOHNNY & PETE—Vaya
7. **CUANDO SE PIERDE UN AMOR**
NESTOR DANIEL—Discolando
8. **PORQUE NO SE DE TI**
LOS SOLITARIOS—Peerless
9. **LA CALABAZA**
ANDY MONTANEZ—LAD
10. **TU ERES**
PUNTO QUATRO—OB

Ventas (Sales)

Puerto Rico

1. **ESA MUJER**
PAQUITO GUZMAN—LAD
2. **ESE HOMBRE**
ROCIO JURADO—Arcano
3. **SI ME CASO, MEJORO**
BOBBY VALENTIN—Bronco
4. **LA VECINA**
LA SOLUCION—LAD
5. **ATREVETE/PAVO REAL**
JOSE LUIS—T.H.
6. **PICO A PICO**
EL GRAN COMBO—Combo
7. **EL RON ES MI MEDICINA**
JOHNNY VENTURA—Combo
8. **MAESTRA VIDA**
RUBEN BLADES—Fania
9. **ASI CANTABA PAPA**
CELIA, JOHNNY & PETE—Vaya
10. **15 EXITOS**
ROBERTO CARLOS—CBS

New York

1. **NI LLANTO NI VELORIO**
ORQ. LA TERRIFICA—Artomax
2. **EL BRINDIS**
CONJUNTO QUISQUEYA—Liznel
3. **ESE HOMBRE**
ROCIO JURADO—Arcano
4. **YA NO ERES LA MISMA DE AYER**
FELITO FELIX—Caytronics
5. **EL GALLO MOJADO**
SANTO DOMINGO ALL STARS—Borinquen
6. **ASI CANTABA PAPA**
CELIA, JOHNNY & PETE—Vaya
7. **ATREVETE/PAVO REAL**
JOSE LUIS—T.H.
8. **LA MUJER POLICIA**
ELADIO ROMERO SANTOS—Almendra
9. **NACIMIENTO DE RAMIRO**
RUBEN BLADES—Fania
10. **QUIEN DIJO MIEDO**
RAUL MARRERO—Salsa

Sao Paulo

By NOPEM

1. **THE WINNER TAKES IT ALL**
ABBA—RCA
2. **GRAFFITI**
THE PARIS GROUP—RCA
3. **HEY**
JOSE AUGUSTO—EMI
4. **GIVE ME THE NIGHT**
GEORGE BENSON—Warner Bros.
5. **BABOOSHKA**
KATE BUSH—EMI
6. **JESUS IS LOVE**
COMMODORES—Top Tape
7. **A LOVER'S HOLIDAY**
CHANGE—Warner Bros.
8. **TIRED OF TOEIN' THE LINE**
ROCKY BURNETTE—EMI
9. **HEY**
CLAUDIO DI MORO—RCA
10. **LITTLE JEANIE**
ELTON JOHN—Polygram

Rio De Janeiro

By NOPEM

1. **SURE SHOT**
CROWN HEIGHTS AFFAIR—RCA
2. **ON BROADWAY**
GEORGE BENSON—Warner Bros.
3. **THE WINNER TAKES IT ALL**
ABBA—RCA
4. **GRAFFITI**
THE PARIS GROUP—RCA
5. **BABOOSHKA**
KATE BUSH—EMI
6. **JESUS IS LOVE**
COMMODORES—Top Tape
7. **PORTO SOLIDAO**
JESSE—RGE
8. **UPSIDE DOWN**
DIANA ROSS—Top Tape
9. **ROLLER SKATE**
VAUGHN MASON & CREW—RCA
10. **TIRFD OF TOEIN' THE LINE**
ROCKY BURNETTE—EMI

Nuestro Rincon (Continued from page 44)

nes bailables, que a fin de cuentas, desde que el mundo es mundo, la gente agarra la música como medio de bailar sus alegrías, o hundirse en sus tristezas anímicas. Seguir mezclando ambas ondas en intérpretes, grabaciones o arreglos, es simplemente una estupidez meridiana.

Bueno, han cumplido los amigos **Omar Aguilera** y **Walter Martínez**, doce años con su "La Voz Latino Americana" a través de la WRYM de Connecticut, quienes acaban de recibir del Alcalde de la Ciudad de Hartford, la proclama del "Día de Omar Aguilera y Walter Martínez" el pasado 8 de Noviembre. Nuestra felicitación y apoyo a los buenos amigos . . . Discos Kubaney y **Mateo San Martín** me invitaron al "Gran Baile de Celebración del 25 Aniversario" de la fundación de la empresa, con la participación de la **Típica Dominicana, Cuco Valoy** y **Los Virtuosos, Leonardo Paniagua, Johnny Ventura** y el **Conjunto Tradición**, en el Flagler Dog Track de Miami, el día 6 de Diciembre, que lamentablemente no pude atender por andar por Europa en esos días. Otra gran invitación, para el mismo día que no pude corresponder lo fué la de Discos Arriba en el ELKS Bldg. para su "party de Fin de Año," en Los Angeles, California. A pesar de tan honrosa invitación (por todo lo alto) no pude estar de cuerpo presente. ¡En espíritu estuve con ellos! . . . La actuación de **Miguel Cruz** y su **Grupo Skins**, en el Crossway Inn de Miami, los días 28, 29 y 30 de Noviembre, fueron de lleno absoluto. Este nuevo grupo musical se las trae, dentro de la música bailable y sus expresiones musicales muy creativas y originales . . . Departí largo tiempo en mis oficinas de Miami con **Juan Eduardo**, antiguo componente del siempre recordado dueto **Juan y Juan. Juan Eduardo** está planeando radicarse próximamente en el área floridana.

Muy bueno el nuevo long-playing de **La Banda** titulado "Número 2" lanzado por Indica en Centroamérica. **La Banda** obtuvo éxito fuerte anteriormente con el número "Avispa" en los mercados centroameri-

canos, suramericanos y España. También de este sello, la grabación del grupo **Gaviota** me hizo disfrutar ampliamente su contenido . . . Philips de Colombia lanzó el long-playing vallenato de **Héctor Zulueta** y **Adanías Díaz** titulado "Sensacionales" que no pongo en duda absolutamente. Otro long-playing, interpretado por **Toby Murgas** y **Ender Alvarado**, titulado "Sorprendentes," significará también buenas ventas. **Toby** y **Ender** han logrado, a pesar de su juventud, un logro muy interesante con su interpretación de "Quiero." Mis saludos a **Patrick Mildenberg**, Director Artístico del sello colombiano y nuestra felicitación por su producto . . . El muy talentoso **Pijuan** me envía desde Puerto Rico su nuevo larga duración, en el cual se han incluido "Pa'Alante en RIVERSA" y "Fiesta de Navidad." En este long-playing se han incluido interpretaciones de artistas (varios) y está vendiendo fuerte en Puerto Rico . . . Y ahora, deseo reciprocarme saludos navideños a los buenos amigos **Tex Fenster** de Jamaica, New York; **Guillermo Arocha Fernández** de España, **Juan Eduardo** (desde Finamar, Argentina) **Celia Cruz** y **Pedro Knight**, Discos Fuentes de Colombia, **Velvet Records** de Puerto Rico, **Pijuan** de Melón Records, Puerto Rico; **Pointer Sisters, Robbie Dupree, Julio Iglesias, Juan Gilberto Sollas** de FM 92, Miami, Fla., y **Manuel Alejandro**, España . . . Y ahora . . . ¡Hasta la próxima!

I recently received the latest Epic LP by Argentinean performer **Maria Martha Serra Lima**, "Entre Nosotros." This is undoubtedly one of the best productions I have heard in a long time, due in great part to her deep, sincere, professional performance. The album is selling very well in Argentina and other Latin American countries. Congratulations to **Ruben Aguilera**, artistic director; to **Emilio Valle, José Perla** and **Ruben Aguilera** for the musical arrangements; and to Epic for having released such a superb recording.

(Continued on page 46)

Record World en Argentina

By AUGUSTO CONTE

■ BUENOS AIRES—Puerto Rico, con el tema "Contigo mujer," interpretado por **Rafael José** resultó ganador de la IX edición del Festival OTI de la Canción, que se realizó en la Sala Martín Coronado del Teatro Municipal Gral. San Martín. El halago puertorriqueño nos toca un poco de cerca, ya que uno de los autores es el cantante argentino **Laureano Brizuela**. Segunda fue España con la canción "Querer y perder," cantada por **Dyango** y el tercer puesto correspondió a nuestro país con la composición de **Mario Valvell**, "Dime Adios," en la voz de **Luis Ordóñez**. La organización resultó a todas luces brillante y el saldo artístico que arroja este Festival marca que en este tipo de acontecimientos sigue predominando la canción de naturaleza romántica. De acuerdo con las normas que rigen este Festival, la X edición se efectuará en Puerto Rico, el año próximo, sin embargo la delegación mexicana, aseveró que se realizará en México. Los mexicanos encabezados por **Guillermo Infante**, **Luis Rubio Chávez** y **Juan Calderón**, fueron los únicos que ofrecieron un coctel a la prensa, días antes del festival, para presentar a su artista **José Roberto** con quien se corrían una "fija." Otra delegación muy importante fué la española, quien llegó a Buenos Aires con nuestro amigo **Rafael Revert**. Algunas reflexiones sobre el Festival: Llamó la atención que Estados Unidos haya concursado con un tema de tan bajo nivel artístico como "El extranjero." En cuando a la naturaleza de los intérpretes intervinientes, digamos

que hubo 15 hombres y 8 mujeres, contando como uno solo a los integrantes del **Grupo Madrigal**, que representó a Guatemala. En líneas generales, los temas presentados fueron nuevamente de naturaleza romántica y en ese sentido parece que no hay cambios en la forma en que los compositores encaran las obras festivaleras. Por otra parte, el sorteo hizo que los temas de Portugal y Brasil se escucharan uno a continuación del otro, por lo que el idioma portugués tuvo contidar las presentaciones. Los cómputos finales fueron los siguientes: Puerto Rico 35; España 32; Argentina 31; Brasil y Costa Rica 29; República Dominicana 25; Honduras 22 y Mexico 21 . . . Y ahora, hasta la próxima!

Jim O'Laughlin Lanza Pubberies

■ LOS ANGELES — Music publisher Jim O'Laughlin has announced the formation of his own companies, O'Lyric Music (BMI) and O'Lyrical Music (ASCAP). Among the companies' first product is the disco hit "All My Love" by L.A.X.

Loggins Exits WEA

■ NEW YORK — WEA International has announced the resignation of Dan Loggins, executive director, international A&R, a position he held for two years. WEA also announced that Loggins will maintain a relationship with the company as a consultant.

Nuestro Rincon (Continued from page 45)

Omar Aguilera and **Walter Martinez** from WRYM in Connecticut have celebrated their 12th anniversary on the station with their program "La Voz Latino Americana." The Mayor of Hartford, Conn., declared Nov. 28 "Omar Aguilera/Walter Martinez Day." Congratulations! . . . Kubaney Records president **Mateo San Martin** invited me to the company's 25th anniversary celebration on December 6 at the Flagler Dog Track in Miami, with performances by **La Tipica Cominiana**, **Cuco Valoy** and **Los Virtuosos**. **Leonardo Paniagua** from Discos Arriba in Los Angeles invited me to attend their New Year's party, also on December 6, at the Elks Building in L.A. . . . **Miguel Cruz** and his group **Skins** performed with extraordinary success at the Crossway Inn in Miami on November 28, 29 and 30. This new group should really make it due to their danceable rhythms and different musical techniques . . . **Juan Eduardo**, former member of the Argentinian duet **Juan y Juan**, is planning to move to Florida very shortly.

Indica in Central America has released a new LP by **La Banda** entitled "Numero 2." This group had great success some time ago in several Latin American countries and Spain with the hit "La Avispa." Also new from this label is the latest package by **Grupo Gaviota** . . . Philips in Colombia has released an LP of "vallenato" music by **Hector Zuleta** and **Adanes Diaz** entitled "Sensacionales," and another LP by **Tony Burgas** and **Ender Alvarado**, "Sorprendentes," which should be a heavy seller. Tony and Ender have achieved great sales with the tune "Quiero." Congratulations to **Patrick Mildenberg**, artistic director, for such good material . . . **Pijuan**, a talented Puerto Rican musician, has sent me his latest LP which includes the tunes "Pa'Alante en Rivera" and "Fiesta de Navidad."

Backstage with the Inmates



Polydor recording artists the Inmates recently performed at New York's Bottom Line in support of their latest album, "Shot In The Dark," and single, "(I Thought I Heard A) Heartbeat." Pictured backstage after the show are, from left (front row): Jackie Smolen, New York marketing manager, PolyGram Distribution, Inc.; Julie Hooker, vice president, New Age Management; Jerry Jaffe, vice president, rock music department, PolyGram Records East; Peter Gunn, guitarist, Inmates; Bill Hurley, lead singer, Inmates. (Back row): Tony Oliver, guitarist, Inmates; Shelly Rudin, east coast regional vice president, PolyGram Distribution, Inc.; Jim Russell, drummer, Inmates; Harry Anger, senior vice president, product development, Polydor Records; and Ben Donnelly, bassist, Inmates.

Radio Action

Most Added Latin Record

(Tema más programado)

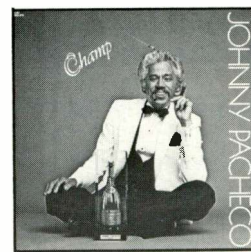
<p>(International)</p> <p>"Lo Siento Mi Amor" (M. Alejandro-A. Magdalena)</p> <p>LUPITA D'ALESSIO Orfeon</p>	<p>●</p> <p>●</p> <p>●</p> <p>●</p> <p>●</p> <p>●</p> <p>●</p>	<p>(Regional)</p> <p>"Mi Forma De Sentir"* (Javier M. del Campo)</p> <p>REV. DE EMILIANO ZAPATA Profono</p> <p>* Second Time - Segunda Vez</p>
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Latin American Album Picks

(Continued from page 44)

mercados por su gran originalidad. Resaltan "Río crecido," (Fontalvo) "La parranda es pa' amanecé," (Leabus) "Clavelitos" (Zabaleta) y "La negra." (Murgas).

■ A super salsa production by Roberto Torres, with most of the top salsa musicians from New York and the very smart addition of the "vallenato" accordion of Jesús Hernández, could create a commotion in the international salsa market.



CHAMP

JOHNNY PACHECO—Fania JM 581

Con Héctor Casanova, Wilfrido Vargas, Pete "El Conde" Rodríguez, y Daniel Santos como intérpretes vocales, Johnny Pacheco va a dar de nuevo fuerte en esta nueva producción, en la cual se ofrece lo mejor en todo, incluyendo gran baile. "Esa prieta," (Casanova) "Pacheco y su tumbao," (Luis "Melón" Silva) y "Amarra el perro." (J. Pacheco)

■ Johnny Pacheco has a great new production including some of the best vocalists available. Great sounding arrangements. Terrificly danceable! "Víralo al revés," (Pacheco) "Guaguancó pa'l que sabe," (F. Yanes) more.



CANTA CON MARIACHI VOL. 4

ROCIO DURCAL—Pronto PTS 1078

En producción de Juan Gabriel, la española Rocio Durcal vuelve a la carga con esta nueva producción con el sonido ya establecido por las anteriores. Soberbias son "Ruega por nosotros," (A. Cervantes) "Ojos Tristes," (G. Cárdenas) "Distancia," (L. Arcaráz) y "Oh, Gran Dios." (D.P.)

■ Produced by Juan Gabriel, Spanish singer Rocio Durcal is back again with his already established mariachi sound. Good sales are expected. "Cuando dos almas," (F. Gándara) "Cuando el destino," (J.A. Jiménez) "Luz de luna," (A. Carrillo) others.

Ohio Anti-Paraphernalia Law Overturned

(Continued from page 8)
opinions," he said.

Ordinances drafted from the DEA "model act" that have reached the District level have been held up by each of the seven judges that have made a decision thus far. Appeals of District rulings that upheld the law are pending at four Circuit Courts, the Fourth, Eighth, Fifth and First.

According to DEA senior counsel Harry Meyers, the architect of the model act, a decision is expected soon in the First Circuit, which is arguing a New Hampshire anti-paraphernalia law. Myers termed the Parma decision a "mistake" adding, "all in all, it's not very scholarly." Myers said he was confident that the pending Circuit Court decisions would uphold the law, thereby creating a conflict among Circuits. If this happened, the Supreme Court would likely argue the constitutionality of the law.

Parma law director Andrew Boyko, who directed the city's defense of the ordinance, said that he would submit a writ of certiorari to the Supreme Court asking the country's highest court to consider the case. But until a difference of opinion develops at the Circuit level, the Supreme Court is not likely to argue the law.

The Drug Enforcement Agency was directed by the Drug Policy Office of the President's Domestic Policy Council to prepare an anti-paraphernalia law in 1979. In its directive to the DEA the council said it sought to curb an industry that "promotes, even glamorizes, the illegal use of drugs by adults and children alike."

Laws designed to prohibit so-called drug paraphernalia in the past had repeatedly been held unconstitutional by courts because of vagueness. If a McDonald's coffee spoon can be used for cocaine, argued opponents of the laws, can it be outlawed? The DEA model act sought to overcome the constitutional problems of past laws by creating a firm definition of "drug paraphernalia" as anything that is "used, intended for use, or designed for use" in introducing controlled substances into the body. The law also lists by way of example a number of objects that could be drug paraphernalia and it sets forth numerous factors to be considered in determining whether or not an object is drug paraphernalia.

In the brief submitted challenging the Parma law, Record Revolution lawyer Weiner contends that the definition of drug paraphernalia is vague and allows

a defendant to be arrested on the basis of an act or state of mind of another person. While the Circuit Court ruled that the words "used" and "intended for use" are not vague, it decided that the phrase "designed for use" is vague. "The major ambiguity in defining drug paraphernalia in terms of the 'design' of items is the lack of any design characteristics that distinguish lawful purposes from unlawful purposes," reads the decision. "The type of object that can become, or be used as, drug paraphernalia is limited only by the imagination of the user . . . the ordinance would permit at least the arrest and prosecution of persons by police and prosecutors who claim to know drug paraphernalia when they see it, but cannot define it any more precisely in advance."

The three Circuit judges also struck down as vague and overbroad the model act's "logically relevant factors" to be considered by police in determining if an object is drug paraphernalia and the court found the law's prohibition of advertisements for "drug paraphernalia" as a violation of first amendment rights.

The ruling concludes, "our opinion questions not the laudable goals of the city's elected officials, but the means chosen to implement their goals. We are most cognizant of the serious problem of drug abuse long existing in our nation. We hold only that the drug paraphernalia ordinances fail the test of precision demanded by the First and Fourteenth Amendments of the Constitution."

Anti-Scalping Ordinance

(Continued from page 8)
geles city limits.

Nevertheless, said Ronka, who expressed the hope that his ordinance would provide the "catalyst" for a state law, his proposal is "far from symbolic. I am calling on neighboring jurisdictions" to seek a similar law, he added, and although he has had no assurances from those other areas that such a move will be made, "I have good reason to believe that this will light a fire. The ripple effect is tremendous, and I'm confident that we have a good shot."

According to written material provided by Ronka's office, current state law applies only to the resale of tickets on the actual premises of an event. The City of Los Angeles has also placed a "total ban" on the resale of tickets, "for any price," on the grounds of a facility on the day of an event without the consent of that property's owner.

Empire Project Bows

■ NEW YORK — Michael Friedman and Don Silver have left Arista Records to form The Empire Project Inc., a full-service production/publishing company. Friedman had been director of product management, associated labels/director, video services. Silver had been manager, east coast A&R.

Empire's first release, "Dyin' To Be Dancin'" by the R&B group Empress, is scheduled for release on Prelude Records. The single was written by Empire staff writer Bob Telson. The company's offices are located at 420 East 80th Street, New York 10021 and 1 Union Square West, Suite 301, New York 10003. Telephone is (212) 628-1381.

ASCAP Names N.Y. Regional Directors

■ NEW YORK—Jim Gianopulos has been named ASCAP eastern regional director of business affairs, and Lisa K. Schmidt has been appointed ASCAP eastern director for repertory, according to Paul S. Adler, director of membership for the American Society of Composers, Authors and Publishers.

Both Gianopulos and Schmidt were formerly assistants to the director of membership.

RCA Videodisc

(Continued from page 6)
tinue on a regular basis.

Along those lines is RCA's most recent acquisitions, announced at the distributor meetings and press presentations. In addition to a catalogue of Paramount Pictures titles already secured, RCA has concluded a pact covering four current box office contenders, "Airplane!," "Ordinary People," "Urban Cowboy" and "The Elephant Man."

In addition to the first 100 titles, to be made available March 22, Schlosser said RCA would release another 25 titles in May and a final release of 25 titles in August to bring the first year's catalogue to 150.

Advertising: Video Blitz

Schlosser, Sauter and national advertising manager Bill Barris each underlined the now familiar system features being touted by RCA as keys to its video disc market strategy, namely low price, simplicity of operation and programming variety. And with undisclosed millions already invested in product development and market research, a planned media blitz targeted for that first week—which is being dubbed "National Demonstration Week" in line with one of the cam-

Knack Manager

Looking for New Acts

■ LOS ANGELES—Scott Anderson, manager of the Knack and president of Upstart Management Inc., has announced that he is looking for new artists and groups for the first time since he signed the Knack in 1978. Those interested can send cassettes to Upstart Management, 6671 Sunset Blvd., Suite 1591, Hollywood 90028.

Joan Baez To Sing at Paris' Notre Dame

■ NEW YORK—CBS recording artist Joan Baez will perform a free one-hour concert in front of the Cathedral of Notre Dame in Paris, France on Christmas Eve. The concert, which will be televised worldwide via satellite, is the first of its kind ever to be presented at the French landmark. A live audience of 50,000 people is expected for the concert.

Big Seven Names Leber

■ NEW YORK — Phil Kahl, vice president of Big Seven Music Corp., has announced the appointment of Marc Leber to the position of professional manager. Leber comes to Big Seven from April-Blackwood Music, where he was a professional manager.

paign's key goals, a buildup in store traffic within the chosen outlets as consumers flock to see the new design—has been orchestrated to highlight those features.

Barris previewed an array of four television spots, three of them running 60 seconds, which will run on all three networks. Using the campaign tag line, "Bring the magic home," spots use quick-cut jumps between familiar movie hits like "Rocky," "Saturday Night Fever" and "The Godfather" to sketch software catalogue depth while showing the player itself and touting the "under \$500" price attraction.

Barris attributed prominence of the price quotation to extensive consumer research that indicated most respondents expected such an electronics device to retail for considerably more than the suggested retail price.

As for the price tag on those TV commercial buys, Barris would only say that RCA's media plan projects those spots will reach 95 percent of the intended market an average of 10 times per viewer during that first week.

Advertising will also include full-color page and double-truck layouts in national magazines.

Record World Gospel

Lexicon Launches Label

■ LOS ANGELES — Lexicon Music, Inc. has created Luminar Records to specialize primarily in new black gospel recording artists, with the label's first albums scheduled in January, according to Bill Cole, VP of Light Records, a division of Lexicon. Gentry McCready will be director of operations for the new label, (Continued on page 49)

NARAS To Present Gospel Showcase

■ NASHVILLE — The Nashville chapter of NARAS, in cooperation with the Benson Company, will sponsor "This Ain't Hollywood Showcase: An Evening of Real-Life Music" featuring the De Garmo & Key Band (Lamb & Lion), Bobby Springfield (NewPax), and James Ward (Lamb & Lion) on Dec. 16 at the Exit/In here. All proceeds will benefit projects of the NARAS Nashville chapter.

Word Names Crawford

■ NASHVILLE — Stan Moser, Word Record and Music Group senior vice president, has announced the appointment of Bob Crawford as general of Word's Southern Gospel division. Offices for Canaan Records have been moved from Word's home site of Waco, Texas, to join Canaanland Music Publishing here. Crawford will report to Moser.

In a related move, Ken Harding, former assistant director of A&R for Canaan, will become assistant director of A&R for the Word Record Group, reporting directly to Buddy Huey, Word VP. Harding will be responsible for four labels, including all A&R for Canaan.

According to Word marketing VP Dan Johnson, the new alignment will see marketing and promotional activity for the Southern Gospel division increasing and will include a push for broader appeal.

Gospel Time

By MARGIE BARNETT

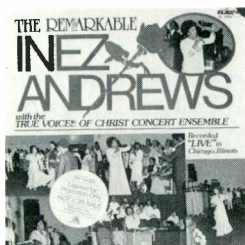
■ Word, Inc. has added Ken Wolgemuth to its staff as creative director for records and music. He will design materials and work with the marketing staff in creating conceptual and marketing strategies . . . Word will release its first Catholic songbook during the first quarter of 1981. The book will contain material suitable for liturgy and other services and will retail for \$3.95.

New Life Records has moved its advertising and promotion offices to corporate headquarters. The new address is E. 122 Montgomery, P.O. Box 5378, Spokane, WA 99205; phone number (509) 327-7784.

Artists Lillie Knauls, Dino, Dave Boyer, George Beverly Shea and emcee Johnny Mann will gather at the Universal Sheraton Hotel in Los Angeles Dec. 31 to honor Ralph Carmichael, president of Lexicon Music, Inc., at the fourth annual Jubilate Celebration. Dr. James Dobson will present the devotional. Proceeds will benefit Billy Graham's worldwide foreign film ministry.

MSI Press has acquired "Music in Review," the choral preview plan of Tempo Music . . . Fine Arts Music Press has made a printing/distribution pact with Publishers Network.

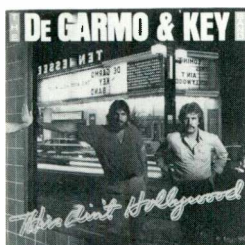
Gospel Album Picks



A SINNER'S PRAYER

INEZ ANDREWS—Savoy SL 14591 (Arista)

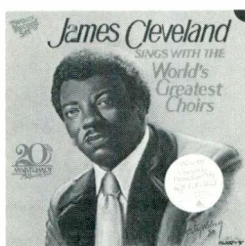
It's been a long time since Andrews has had an album, and she's in fine form here. Standouts include "The Lord Will Make A Way," "Come In," and the title song.



THIS AIN'T HOLLYWOOD

DeGARMO & KEY—Lamb & Lion LL 1051 (Benson)

Based on the sounds of top 40 and AOR, the DeGarmo and Key band has offered a nice package for the contemporary at heart. The title cut, "When He Comes Back," and "Light Of The World" are tops.



JAMES CLEVELAND SINGS WITH THE WORLD'S GREATEST CHOIRS

Savoy SGL 7059 (Arista)

Throughout the past 20 years Cleveland has sung with some of the best choirs in gospel. This collection features some of those highlights, including the recent hit "I Don't Feel Noways Tired."



WHAT'S IT GONNA TAKE

DOUG OLDHAM—Impact R 3707 (Benson)

The traditional sound of Oldham remains steadfast in a changing gospel industry. "In The Twinkling Of An Eye," "He Shall Dry (Every Tear From Our Eyes)," and the title track are prime.

Contemporary & Inspirational Gospel

DECEMBER 20, 1980

DEC. 20	DEC. 6		
1	1	NEVER ALONE AMY GRANT/Myrrh MSB 6645 (Word)	20 — EMMANUEL, A CHRISTMAS PRAISE ALBUM MARANATHA SINGERS/ Maranatha MM0071 (Word)
2	2	EVIE FAVORITES, VOL. I EVIE TORNUQUIST-KARLSSON/ Word WSB 8845	21 9 FOR HIM WHO HAS EARS TO HEAR KEITH GREEN/Sparrow SPR 1015
3	7	CHRISTMAS WITH THE IMPERIALS DaySpring DST 4020 (Word)	22 29 GOT TO TELL SOMEBODY DON FRANCISCO/NewPax NP 33071 (Benson)
4	4	IN HIS TIME, PRAISE IV MARANATHA SINGERS/ Maranatha MM0064 (Word)	23 24 SAVED BOB DYLAN/Columbia FC 36553 (CBS)
5	8	MY FATHER'S EYES AMY GRANT/Myrrh MSB 6625 (Word)	24 33 THE BIRTHDAY PARTY CANDLE/Birdwing BWR 2024 (Sparrow)
6	5	BEST OF B. J. THOMAS Myrrh MSB 6653 (Word)	25 25 THANK YOU FOR THE DOVE MIKE ADKINS/MA 1061
7	6	ARE YOU READY? DAVID MEECE/Myrrh MSB 6652 (Word)	26 26 ROAR OF LOVE 2ND CHAPTER OF ACTS/ Sparrow SPR 1033
8	3	PH'LP SIDE PHIL KAEGGY/Sparrow SPR 1036	27 — COME ON, RING THOSE BELLS EVIE TORNUQUIST-KARLSSON/ Word WSA 8770
9	11	CELEBRATE ARCHERS/Light LS 5773 (Word)	28 28 I CAN'T LET GO KRISTLE MURDEN/Light LS 5765 (Word)
10	17	MUSIC MACHINE CANDLE/Birdwing BWR 2004 (Sparrow)	29 18 NO COMPROMISE KEITH GREEN/Sparrow SPR 1024
11	13	WITH MY SONG DEBBY BOONE/Lamb & Lion LL1046 (Benson)	30 27 HEED THE CALL IMPERIALS/DaySpring DST 4011 (Word)
12	12	DALLAS HOLM AND PRAISE LIVE Greentree R 3441 (Benson)	31 21 KIDS PRAISE ALBUM Maranatha MM0068 (Word)
13	15	ONE MORE SONG FOR YOU IMPERIALS/DaySpring DST 4015 (Word)	32 32 SEEDS OF CHANGE KERRY LIVGREN/Kirshner NJZ 36567 (CBS)
14	16	STRAIGHT AHEAD JAMIE OWENS-COLLINS/ Sparrow SPR 1035	33 23 FORGIVEN DON FRANCISCO/NewPax NP 33042 (Benson)
15	14	NEVER THE SAME EVIE TORNUQUIST-KARLSSON/ Word WSB 8806	34 — GIFT OF PRAISE II MARANATHA SINGERS/ Maranatha MM0065 (Word)
16	10	THE PAINTER JOHN MICHAEL TALBOT & TERRY TALBOT/Sparrow SPR 1037	35 40 COME TO THE QUIET JOHN MICHAEL TALBOT/ Birdwing BWR 2019 (Sparrow)
17	20	BULLFROGS AND BUTTERFLIES CANDLE/Birdwing BWR 2010 (Sparrow)	36 36 AMY GRANT Myrrh MSB 6586 (Word)
18	22	FOR THE BEST B. J. THOMAS/MCA/Songbird 3231	37 31 YOU GAVE ME LOVE B. J. THOMAS/Myrrh MSB 6633 (Word)
19	19	PRAISE STRINGS IV Maranatha MM0067	38 30 LIVE ANDRUS/BLACKWOOD & CO./ Greentree R 3570 (Benson)
			39 34 I'LL BE THINKING OF YOU ANDRAE CROUCH/Light LS 5763 (Word)
			40 35 HOW WILL THEY EVER KNOW DENNY CORRELL/Myrrh MSB 6656 (Word)

Word Sales Meet To 'Pick Up the Pace'

■ DALLAS — The Record and Music division of Word Distribution convenes at the Hyatt Regency Hotel here Dec. 15-19 for its sales and marketing meeting.

All U.S. sales reps, managers, and product and marketing people, along with Word reps from Canada, Australia, New Zealand, and England, will listen to new product and marketing presentations by representatives of all Word-distributed labels. Using the theme "Picking Up the Pace for 81," plans will be finalized for company activity during the first quarter.

Artists on hand for the meet include the Mighty Clouds of Joy, Morris Chapman, Reba Rambo, Dony McGuire, Beverly Glenn, Dion, and John & Vicky Jo Witty.

CBS Records Ups Mary Jo Johnson

■ NEW YORK—Mary Jo Johnson has been appointed director, sales services, CBS Records, it was announced by Tom McGuinness, vice president, marketing branch distribution.

Johnson is responsible for all CBS Records Branch sales presentations and other graphics and printed materials required by the division's sales department. Ms. Johnson will continue to work with the Columbia, E/P/A and Masterworks product management staffs and with CBS Records Manufacturing in preparing point of sale presentations.

Johnson joined CBS and has held managerial and editorial positions in CBS Records merchandising and sales.

Somebody's Recordin'



MCA artist Terri Gibbs (right), whose debut single "Somebody's Knockin'" is bulleted at 13 in this week's Record World Country Singles Chart, listens to a playback during a session at the Sound Emporium for her first MCA album. Also shown are producer Ed Penney (left) and engineer Jim Williamson.

E/P/A Taps O'Sullivan

■ NEW YORK — Cliff O'Sullivan has been appointed associate product manager, Epic/Portrait/CBS Associated Labels, west coast, it was announced by Larry Stessel, director, merchandising, west coast E/P/A.

O'Sullivan began his career with CBS Records in 1978 as a college representative in San Francisco while attending the University of California at Berkeley, where he received his Bachelor of Arts degree in political economics.

Fekaris To Direct ASCAP Pop Workshop

■ NEW YORK — Dino Fekaris, co-writer and producer of "I Will Survive" and co-writer of "Reunited" and "Makin' It," will direct the new ASCAP Pop Workshop West, it was announced by the Society's president Hal David.

The ASCAP series sponsored by the ASCAP Foundation will meet once a week for eight consecutive weeks from 7:30 to 9:30 p.m. beginning January 15 through March 5, 1981 at SIR, Studio C, on Santa Monica and Vine. Interested writers are invited to submit cassette tapes, properly marked with name, address and phone number, containing two original compositions along with a resume or biography to: Julie Horton, ASCAP POP SHOP, 6430 Sunset Blvd., Los Angeles, California 90028. Deadline for tape entries is January 5, 1981. Approximately 30 aspiring writers will be accepted as workshop participants.

AVI Records Sets \$5.98 Gospel Line

■ LOS ANGELES — AVI Records has announced the introduction of a new \$5.98 gospel line, the 5000 series, the result of a licensing and leasing agreement with Nashboro Records of Nashville.

The first four releases in the series are live albums by the Stars of Faith, the Gospel Keynotes, the Consolers and the Rev. Isaac Douglas. Older albums currently not in the Nashboro catalogue will also be licensed for the \$5.98 line. The next releases in the \$5.98 series will be in January or February.

Lexicon Label

(Continued from page 48) which will be distributed through Word.

Scheduled for release in January are "The Gift Of God" by New Bethel Church of God in Christ Radio Concert Choir, "Brothers And Sisters, I'll Be Praying For You" by James Moore, and "Infinity" by the group Infinity. Releases are also scheduled for "A Gospel Symphony" by Rev. Bill Sawyer and BC&S with Brenda Waters, Carl Preacher, and Shirley Joiner.

Soul & Spiritual Gospel

DECEMBER 20, 1980

DEC. 20 DEC. 6

- | | | |
|----|----|--|
| 1 | 1 | REJOICE
SHIRLEY CAESAR/Myrrh MSB 6646 (Word) |
| 2 | 2 | THE LORD IS MY LIGHT
NEW JERUSALEM BAPTIST CHURCH CHOIR/Savoy SGL 7050 (Arista) |
| 3 | 5 | EVERYTHING'S ALRIGHT
CHARLES HAYES & COSMOPOLITAN CHURCH OF PRAYER CHOIR/Savoy SL 14580 (Arista) |
| 4 | 3 | KEEP ON CLIMBING
PILGRIM JUBILEE SINGERS/Savoy SL 14584 (Arista) |
| 5 | 6 | TRAMAINE
TRAMAINE HAWKINS/Light LS 5760 (Word) |
| 6 | 4 | PLEASE BE PATIENT WITH ME
ALBERTINA WALKER/Savoy SL 14527 (Arista) |
| 7 | 7 | I'M COMING LORD
CANTON SPIRITUAL/J&B 80028 |
| 8 | 12 | A PRAYING SPIRIT
JAMES CLEVELAND & VOICES OF CORNERSTONE/Savoy SGL 7046 (Arista) |
| 9 | 11 | LOVE ALIVE II
WALTER HAWKINS & LOVE CENTER CHOIR/Light LS 5735 (Word) |
| 10 | 8 | IT'S A NEW DAY
JAMES CLEVELAND & SOUTHERN CALIFORNIA COMMUNITY CHOIR/Savoy SGL 7035 (Arista) |
| 11 | 15 | MOTHER WHY?
WILLIE BANKS & MESSENGERS/Black Label BL 3000 (HSE) |
| 12 | 13 | I'LL BE THINKING OF YOU
ANDRAE CROUCH/Light LS 5763 (Word) |
| 13 | 18 | COME TO JESUS NOW
MYRNA SUMMERS/Savoy SL 14575 (Arista) |
| 14 | 17 | RISE AGAIN
GOSPEL KEYNOTES/Nashboro 7227 |
| 15 | 14 | GOD CAN
DOROTHY NORWOOD/Savoy SL 14557 (Arista) |
| 16 | 16 | GOD SAID IT
SOUL STIRRERS/Savoy SL 14569 (Arista) |
| 17 | 21 | AIN'T NO STOPPING US NOW
WILLIE NEAL JOHNSON & GOSPEL KEYNOTES/Nashboro 27217 |
| 18 | 10 | GOD WILL SEE YOU THROUGH
WILLIAMS BROTHERS/New Birth 7048 |
| 19 | — | THE LORD WILL MAKE A WAY
AL GREEN/Myrrh MSB 6661 (Word) |
| 20 | 9 | JESUS WILL NEVER SAY NO
FLORIDA MASS CHOIR/Savoy SGL 7045 (Arista) |

- | | | |
|----|----|---|
| 21 | 23 | CHANGED MAN
SWANEE QUINTET/Creed 3099 (Nashboro) |
| 22 | 25 | TELL IT
MILDRED CLARK & MELODY-AIRES/Savoy SL 14571 (Arista) |
| 23 | 28 | HEAVEN
GENOBIA JETER/Savoy SL 14547 (Arista) |
| 24 | 24 | HE CHOSE ME
O'NEAL TWINS/Savoy SGL 7049 (Arista) |
| 25 | 31 | SHOW ME THE WAY
WILLIE BANKS & MESSENGERS/HSE 1532 |
| 26 | 26 | PEOPLE GET READY
SUPREME ANGELS/Nashboro 7226 |
| 27 | 27 | THANK YOU LORD
REV. MACEO WOODS & CHRISTIAN TABERNAACLE CHOIR/Savoy SGL 7055 (Arista) |
| 28 | 20 | AMAZING GRACE
ARETHA FRANKLIN/Atlantic SD 2906 |
| 29 | 38 | SAVE THE LOST
GOSPEL MUSIC WORKSHOP MASS CHOIR/Savoy SGL 7043 (Arista) |
| 30 | 22 | WE'LL LAY DOWN OUR LIVES FOR THE LORD
JULIUS CHEEKS & THE YOUNG ADULT CHOIR/Savoy SGL 7040 (Arista) |
| 31 | 19 | IT STARTED AT HOME
JACKSON SOUTHERNAIRES/Malaco 4366 |
| 32 | 39 | STAND UP AND TESTIFY
SALEM TRAVELERS/Creed 3100 (Nashboro) |
| 33 | 35 | ALL ABOUT JESUS
SENSATIONAL NIGHTINGALES/Malaco 4398 |
| 34 | 32 | CHANGING TIMES
MIGHTY CLOUDS OF JOY/City Lights/Epic JE 35971 (CBS) |
| 35 | — | MIRACIE
JACKSON SOUTHERNAIRES/Malaco 4370 |
| 36 | 37 | IF YOU CAN MOVE YOURSELF, THEN GOD CAN HAVE HIS WAY
DONALD VAILS CHORALEERS/Savoy SGL 7039 (Arista) |
| 37 | 40 | AT THE MEETING
ERNEST FRANKLIN/Jewel 0151 |
| 38 | 29 | SOMEBODY LEFT ON THAT MORNING TRAIN
JULIUS CHEEKS/Savoy SL 14554 (Arista) |
| 39 | 33 | SAVIOR, LEAD ME LEST I STRAY
REV. CLEOPHUS ROBINSON/Savoy SL 14558 (Arista) |
| 40 | 34 | JESUS IS THE LIGHT
BETTYE RANSOM NELSON/Tomato 7046 |

Record World Country

Over 1200 Attend Premiere Of Dolly Parton's '9 to 5'

■ NASHVILLE—Over 1200 fans, friends, and members of the music industry welcomed RCA artist Dolly Parton home to Nashville last week at the Nashville Premiere of Parton's first film, "9 to 5." The screening, hosted by RCA Records and WSM Inc., was a packed, invitation-only event at Opryland U.S.A.'s Roy Acuff Theater.

The film which also features a theme song written and performed by Parton, co-stars Lily Tomlin and Jane Fonda. The audience gave Parton a standing ovation after seeing the film, capping a week of promotional activity for the artist, who had spent the previous three days phoning radio stations and retail stores. Dolly also attended a press conference and post-screening party in her honor.

RCA Records president Bob Summer and other label executives were on hand for RCA-hosted events, including a cross-market music industry party attended by approximately 100 disc jockeys and 30 store accounts from across the country.

During the press conference, Parton revealed plans to start a Nashville-based firm that would include publishing, recording, booking, and management, with special attention to new artists.

The film "9 to 5" opens in more than 900 theaters across the country Dec. 19. Parton heads for a New Years Eve live performance at the Diplomat Hotel in Hollywood Fla., followed by work on her second feature film, "The Best Little Whorehouse in Texas," which begins production in January.

Farris Acquires Music City Recorders

■ NASHVILLE — Jerry West, president of Farris International Talent Inc., has announced that his firm has acquired the Music City Recorders recording studio, located at 821 19th Avenue South here.

West said that Jack Logan has agreed to remain as studio supervisor and head engineer at the 24-track facility.

Pigskin Xmas Tune Pays Off For P.A.I.D.

By AL CUNIFF

■ NASHVILLE — A unique song concept with a clever marketing tie-in has resulted in sales of about half a million copies in less than two weeks of a "Superbowl Christmas" single custom recorded and marketed by P.A.I.D. Records to 11 cities with pro football teams, according to label GM Arnie Thies.

The single, conceived and recorded by a Houston-based group known as Elliott, Walter & Bennett, is written and recorded expressly for each of the 11 teams in contention for the Superbowl as of early December. Each single refers to the owner, head coach, and key players of the respective local team by name, and promotes the Superbowl hopes of thousands of fans in each market.

According to Thies, the idea "caught on bigger than we imagined — it's unreal. We released it in Cleveland, Dec. 1, and it sold about 170,000 in nine days, including records shipped and back ordered." Thies said similar sales have been enjoyed in Atlanta, Philadelphia, and other key cities.

The song is titled "The Twelve Days of a (blank) Christmas," and in each version a different team name is inserted, such as San Diego Charger, Cleveland Brown, Los Angeles Ram, etc. Cities covered by the release include Cleveland, Atlanta, Philadelphia, Buffalo, Dallas, Houston, San Diego, Los Angeles, Oakland, Boston (for the New England Patriots), and Pittsburgh.

Bud Daily, president of P.A.I.D. and head of a distributorship which covers Texas and Oklahoma, picked up the rights to the Elliott, Walter & Bennett single released in Houston and set a marketing and merchandising deal with the group for other cities as well, according to Thies.

"We've seen huge sales and demand already, and our only problem has been a backdrop shortage," said Thies. "We're working on that, and it should be cleared up by Monday (15)."

Waylon Single Gold

■ NASHVILLE—RCA artist Waylon Jennings got an early Christmas present last week when the RIAA certified his current single "Theme from The Dukes of Hazzard" gold. It was the first time a Jennings single has reached the million-selling mark.

Jerry O. Bradley, RCA Records division VP, Nashville operations, has called the "Dukes" record the most successful single of the year for RCA's country division. The song, which is top 10 on the pop charts this week, reached the number two spot on *Record World's* Country Singles Chart on Oct. 18.



In the first photo, fellow RCA artists greet Dolly Parton (third from right) following the Nashville premiere of her first film, "9 to 5." Joining Dolly backstage at the Roy Acuff Theater in Opryland are (from left) Razy Bailey, Steve Wariner, Sylvia, Janis Carnes, and Chet Atkins. In the second photo, Parton chats with Opryland U.S.A. director of marketing Ed Stone (center) and Opry artist and Country Music Hall of Fame member Roy Acuff before attending a press conference that preceded the premiere.

PICKS OF THE WEEK

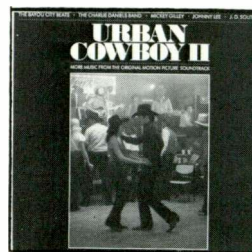
SINGLE BILLIE JO SPEARS, "YOUR GOOD GIRL'S GONNA GO BAD" (prod.: Larry Butler) (writers: G. Sutton, B. Sherrill) (Al Gallico, BMI) (2:23). Spears is effective on this tough-edged tune about a woman's who's turning a new leaf instead of turning the other cheek. A plucky beat adds to the strength of the sound here. Liberty 1395.



SLEEPER MICK LLOYD & JERRI KELLY, "BE MY LOVER, BE MY FRIEND" (prod.: Mick Lloyd) (writer: M. Lloyd) (Mick Lloyd, SESAC) (3:21). Lloyd and Kelly show solid vocal performances on this gentle duet with a soft, loving lyric. Little Giant 040.



ALBUM VARIOUS ARTISTS, "URBAN COWBOY II: MORE MUSIC FROM THE ORIGINAL MOTION PICTURE SOUNDTRACK." These aren't weak "leftovers"—they're strong, rockin' country tracks that stand on their own for an exciting soundtrack LP. Outstanding tracks are "Rode Hard and Put Up Wet" by Johnny Lee, "Jukebox Argument" and "Honky Tonk Wine" by Mickey Gilley, two Charlie Daniels Band tracks, and a Gilley/Lee duet. Full Moon/Epic SE 36921.



Country Hotline

By MARIE RATLIFF

MOST ADDED CHART CONTENDER

Charlie Daniels Band — "Carolina (I Remember You)"

Joe Sun adds a new dimension to the familiar "Ready For The Times To Get Better" at WBAM, KRMD, WTSO, KBUC, WSM, WDEN, WWVA, KVOO, KEBC, KKYX, KGA.



The Charlie Daniels Band comes on strong with "Carolina (I Remember You)" at WQIK, KNIX, WIRK, WSLC, WDEN, KTTS, KEBC, KSSS, KFDI, KWKH, WSM, WPNX, WIVK, KVOO, KRMD, KKYX, WWVA.

Chuck Howard's "Love Won't Work" is starting to move at WHK, WIRK, WTOD, KVOO, KFDI, KEBC, WMNI.

Orion

Super Strong: Merle Haggard, Mel Tillis, Eddy Arnold, Dottie West, Stephanie Winslow, Tanya Tucker.

Orion rocks onto playlists solidly with "Rockabilly Rebel" at KXLR, WYDE, WGTO, KVOO, KEBC, KRMD, KFDI. Billy Larkin's "20/20 Hindsight" continues to build at WSLC, WDEN, KEBC, KWKH.



Wayne Massey

Daytime Soap Star Wayne Massey charms radio listeners with "Diamonds and Teardrops" at WBAM, KEBC, WGTO, WTOD. Becky Hobbs moves with "Honky Tonk Saturday Night" at KBUC, KSOP, WSLC, KVOO, WPNX.

Rayburn Anthony has adds on "What Do You Need With Another Man" at KKYX, WSLC, KVOO, KRMD, KFDI. Roy Head's

"I've Never Gone To Bed With An Ugly Woman" added this week at KFDI, KVOO, WTOD, WPNX.

SURE SHOT

Billie Jo Spears — "Your Good Girl's Gonna Go Bad"

LEFT FIELDERS

Mick Lloyd & Jerri Kelly — "Be My Lover, Be My Friend"

Jerry Graham — "Real Cowboys Never Cry"

Mike Franklin — "Old Liars, Umpires and a Woman Who Knows"

B. J. Wright — "I Know An Ending (When It Comes)"

ARFA ACTION

Jim Rushing — "I've Loved Enough To Know" (KDJW, KVOO, WDEN)

Amarillo — "That's The Way My Woman Loves" (WTOD, KFDI, KVOO)

Donnie Rohrs — "Out In The Dark" (WFAI, WSLC, KWKH)

Nashville Report

By AL CUNIFF

■ Shelby Singleton and Sun Records are first on the scene with a John Lennon "tribute" record. A group named Baxter, Baxter & Baxter have a song called "John" that has already been written, cut, pressed, and shipped to stations of all formats. The song refers to several Beatles song titles, plus a Lennon tune, "Imagine."

Don Williams has earned a silver LP for sales of his "Portrait" album in the United Kingdom . . . Drake-Chenault is extending the deadline for aircheck submissions for its "Top Five Talent Search" to Dec. 28. The contest includes a country category. Send a tape and resume to Bobby Rich, Drake-Chenault, P.O. Box 1629, Canoga (Continued on page 52)

THE CROWN JEWEL of the Recording Industry

TIARA RECORDS

Presents

DON CHEVALIER

SINGING

CHRISTMAS IS FOR GIVING

Words and Music By

JERRY GRANT · TONY GYLE · PHIL SENA · ELEANOR LA FORGE
BREAKING FOR THE No.1 CHRISTMAS SINGLE IN THE NATION

**BOOK AT MY
BEDSIDE**

Words and Music By The Late **WILLARD
ROBISON**



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Words and Music By **RUTH SADLER and
BOB CHRISTOPHER**

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Country Single Picks

COUNTRY SONG OF THE WEEK

MIKE FRANKLIN—NSD 74

OLD LIARS, UMPIRES, AND A WOMAN WHO KNOWS (prod.: Shane Wilder & Heyward Collins) (writers: K. Chater, B. Longfellow) (Duchess/Joachim, BMI) (2:44)

You can't fool the people mentioned in the title, according to this inventive lyric—he told her he'd be there forever, but his woman saw through him. Franklin offers an appealing cut bound to attract radio attention.

JERRY DYCKE—Churchill 7766

BEETHOVEN WAS BEFORE MY TIME (prod.: Ed Penney) (writer: J. Dycke) (Chiplin, ASCAP) (2:13)

This is an entertaining, tongue-in-cheek putdown of a guy with narrow musical taste. It's a solid country story/song with clean production.

B. J. WRIGHT—Soundwaves 4624

I KNOW AN ENDING (WHEN IT COMES) (prod.: Joe Gibson) (writer: H. Cochran) (Tree, BMI) (2:42)

Fiddles and steel guitar open this straightforward country ballad, guaranteed to fit nicely into many playlists.

JOHNNY CARVER—Tanglewood 1905

S.O.S. (prod.: Bud Reneau) (writers: B. Andersson, S. Andersson, B. Ulvaeus) (Countless, BMI) (2:54)

Carver offers a quick-paced country cover of ABBA's pop smash that presents an interesting blend of light pop and contemporary country elements.

JERRY GRAHAM—Arena 0135

REAL COWBOYS NEVER CRY (prod.: Eddy Fox) (writer: S. Milete) (Kaysey, SESAC) (2:26)

Graham presents a humorous twist on a familiar story, telling us how a "real" cowboy reacts to the pain of losing his woman.

THE BURRITO BROTHERS—Curb ZS6 5402

SHE'S A FRIEND OF A FRIEND (prod.: Michael Lloyd) (writers: J. Beland, G. Guilbeau) (Atlantic, BMI) (2:41)

This west coast country cut is a light, bouncy tune about a sweet-talkin', temptin' woman who will soon be more than a distant friend, the singer hopes.

Country Album Picks



BANDED TOGETHER

VARIOUS ARTISTS—Epic JE 36816

This is a tasteful compilation album that blends such hits as "I Just Started Hating Cheatin' Songs" by Moe Bandy, and "Georgia on My Mind" by Willie Nelson, with such fine tracks as "Cherokee Fiddle" by Michael Murphey, "Rollin' With the Flow" by Charlie Rich, "Colorado Kool-Aid" by Johnny Paycheck, and other cuts.

GEORGE BURNS IN NASHVILLE

GEORGE BURNS—Mercury SRM-1-6001

Burns' LP will not be a country chart-buster but it's an interesting collection of tunes by some of Nashville's best songwriters, delivered in Burns' inimitable talking-singing style. The best tracks here are "Willie, Won't You Sing a Song With Me" and "Here's to My Friends."



Nashville Report (Continued from page 51)

Park, Calif., 91304. The company will issue an LP containing the top five airchecks in each of its formats.

Mutual Radio claims that its "Country Music Countdown: 1980" three-hour New Year's special has broken a network radio record to become the "highest clearing music special in recent radio history." Mutual says the show is cleared on 616 stations . . . Capitol artist **Deborah Allen** is on a four-city promo tour of Texas (Dec. 15-18) to support her "Trouble in Paradise" LP.

Sandy Pinkard, formerly with Garrett Music in Los Angeles, penned "Idaho at Heart" for Steve Symms' successful bid to unseat Sen. Frank Church . . . The third annual Texas Music Showcase of Talent, which stars **Sylvia, Bobby Smith & Country Blues**, and other acts, is expected to draw over 200 buyers, agents, and guests to the LBJ Freeway Hilton in Dallas early this week.

Terri Hollowell's "Just You and Me" LP is being released in Norway and Sweden . . . According to Dick Blake Int., the **Statler Brothers-Brenda Lee** show set an attendance record (6900) at the Tennessee Tech Field House in Cookeville, Tenn. recently.

IN THE STUDIO: Here's the most complete wrap-up you'll find on recording activity in recent days at Nashville studios . . . The Sound Emporium has hosted the **Thrasher Brothers, Bandera, Terri Gibbs**, and **B. J. Thomas**, all cutting country product for MCA . . . Marty Robbins studios have been busy with **Jim Ed Brown** and his new female backup singers, the **Winters Brothers**, and the **Stone Mountain Band**, as well as **Isaac Payton Sweat** and **Little Roy Wiggins**.

Woodland has been cutting **Ronnie Milsap, Johnny Cash, Connie Cato, Hank Williams Jr.**, and gospel act the **Lockett Brothers** . . . Young'Un has recorded **Thomas Cain, Lee Clayton, and Lawler & Cobb** . . . The Soundshop has kept busy with punk act the **Smashers, Eddy Arnold**, and **Facts of Life**, an R&B act produced by Millie Jackson . . . The Sound Stage, soon to take a break to install a new console, has been cutting **Leona Williams** and **Ronnie Rogers**, and mixing a new **Merle Haggard** live album.

The Island studio has been recording **Cristy Lane** gospel and country albums . . . The Scruggs Sound Studio has been recording **O. B. McClinton, Ricky Scaggs**, and the **Scruggs Brothers Band** . . . Audio Media has been cutting **Dionne Warwick** . . . Hilltop is recording **Betty Jean Robinson** and the **Nashville Grass** on a gospel LP, and the **Stoneman Family** . . . Music City Music Hall has been cutting the new **Charley Pride** LP and tracks on **Danny Wood** . . . Quatraphonic has worked on **Donna Fargo's** upcoming gospel LP.

Jack Track's has been the site for a new **Sandy Mason** project, produced by Allen Reynolds . . . Columbia recording studios have hosted **Leon Everette, David Houston, Johnny Paycheck**, plus **Billy Swan, Billy Walker**, and **Jody Payne**.

Randy's Roost reports it has finished mastering the next **Elvis Presley** album, produced by Felton Jarvis, with all-new musical backup. The LP was cut at Young'Un studios.

LOCAL NOTES: **Roger Bowling** was showcased at the Exit/In here Thursday (11). The **Amazing Rhythm Aces** play there Wednesday (17). **Jucie Newton** plays the Exit Jan. 27 . . . The **Capitals** are slated to play the 40 Guys Harmony House here Dec. 19.

Local writer **John Lomax** says he has been tapped by the Aquarian Weekly to be the publication's correspondent from this area. The New Jersey-based paper also distributes into New York and Pennsylvania. His number is (615) 373-1574, and his address is P.O. Box 120316, Nashville, Tenn. 37212 . . . **John E. Denny**, president of JED Records, is reactivating his label, with singles by **Judy Bryam** and **Mike Wells and Susie Taylor**, plus an LP by **Tommy Allen**.

Milton Blackford has been named VP and producer at the Soundshop. He formerly headed Sounds Creative, a radio and TV commercial production house that recently merged with the Soundshop . . . Ashlar Press has published **Everett Corbin's** "Storm Over Nashville: A Case Against 'Modern' Country Music." Put your boxing gloves on when you read it.

TV NOTES: Bob Banner and Associates, producers of the "Solid Gold" TV series, are taping the pilot for what they hope will be a weekly series devoted to country music. The show, taped in Las Vegas, has an air date of Jan. 9 . . . Warner Bros. artist **Con Hunley** airs on the "Mike Douglas Show" Tuesday (16) . . . **Ray Price** recently taped a segment for "Hee Haw."

RCA artist **Gary Stewart** will tape "Austin City Limits" Dec. 3 . . . **Juice Newton** will tape "Pop! Goes the Country" Jan. 26 . . . Liberty artist **Billie Jo Spears** will be seen in the U.K. Jan. 2 on a TV special. She has also completed production on her own 45-minute special for BBC-TV.

Record World Country Albums

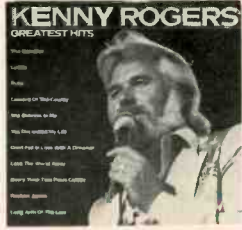


DECEMBER 20, 1980

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

DEC. 20 DEC. 13

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



WKS. ON CHART

2	2	ANNE MURRAY'S GREATEST HITS/Capitol SOO 12110	12
3	3	HONEYSUCKLE ROSE (ORIGINAL SOUNDTRACK) WILLIE NELSON & FAMILY/Columbia S2 36752	16
4	4	URBAN COWBOY (ORIGINAL SOUNDTRACK)/Full Moon/Asylum DP 90002	32
5	5	THE OAK RIDGE BOYS GREATEST HITS/MCA 5150	7
6	6	I BELIEVE IN YOU DON WILLIAMS/MCA 5133	17
7	7	HORIZON EDDIE RABBITT/Elektra 6E 276	24
8	9	GREATEST HITS WAYLON JENNINGS/RCA AHL1 3378	85
9	10	RONNIE MILSAP'S GREATEST HITS/RCA AHL1 3772	10
10	8	FULL MOON CHARLIE DANIELS BAND/Epic FE 36571	20
11	11	LOOKIN' FOR LOVE JOHNNY LEE/Full Moon/Asylum 6E 309	7
12	13	MUSIC MAN WAYLON JENNINGS/RCA AHL1 3602	29
13	12	LOVE IS FAIR BARBARA MANDRELL/MCA 5136	13
14	14	STARDUST WILLIE NELSON/Columbia KC 35305	136
15	15	HELP YOURSELF LARRY GATLIN & THE GATLIN BROTHERS BAND/Columbia JC 36582	10
16	16	THESE DAYS CRYSTAL GAYLE/Columbia JC 36512	14
17	17	STRAIGHT AHEAD LARRY GATLIN & THE GATLIN BROTHERS BAND/Columbia KC 36250	62
18	31	9 TO 5 AND ODD JOBS DOLLY PARTON/RCA AHL1 3852	3
19	19	MY HOME'S IN ALABAMA ALABAMA/RCA AHL1 3644	28
20	21	TEXAS IN MY REAR VIEW MIRROR MAC DAVIS/Casablanca NBLP 7239	11
21	25	BACK TO THE BARROOMS MERLE HAGGARD/MCA 5139	7
22	18	I AM WHAT I AM GEORGE JONES/Epic JE 36586	14
23	22	THE GAMBLER KENNY ROGERS/United Artists LA 834 H	105
24	24	ROSES IN THE SNOW EMMYLOU HARRIS/Warner Bros. BSK 3422	31
25	23	SAN ANTONIO ROSE WILLIE NELSON & RAY PRICE/Columbia JC 36476	27

CHARTMAKER OF THE WEEK

26 — **PRETTY PAPER**
WILLIE NELSON
Columbia JC 36189



11

27	28	LIGHT OF THE STABLE—THE CHRISTMAS ALBUM EMMYLOU HARRIS/Warner Bros. BSK 3484	8
28	20	WILLIE AND FAMILY LIVE WILLIE NELSON/Columbia KC 2 35642	107
29	29	ENCORE MICKEY GILLEY/Epic JE 36851	6
30	26	TEN YEARS OF GOLD KENNY ROGERS/United Artists LA 835 H	156
31	37	GREATEST HITS LARRY GATLIN & THE GATLIN BROTHERS BAND/Columbia KC 36488	90

32	33	GIDEON KENNY ROGERS/United Artists LOO 1035	36
33	65	A WOMAN'S HEART CRYSTAL GAYLE/Liberty LOO 1080	3
34	34	PORTER & DOLLY/RCA AHL1 3700	15
35	39	THE LEGEND OF JESSE JAMES VARIOUS ARTISTS/A&M SP 3718	4
36	35	SONGS I LOVE TO SING SLIM WHITMAN/Epic/Cleveland International JE 36768	10
37	36	10TH ANNIVERSARY STATLER BROTHERS/Mercury SRM 1 5027	19
38	42	BEST OF EDDIE RABBITT/Elektra 6E 235	57
39	73	SOUTHERN RAIN MEL TILLIS/Elektra 6E 277	2
40	40	IT'S HARD TO BE HUMBLE MAC DAVIS/Casablanca NBLP 7207	38
41	27	THAT'S ALL THAT MATTERS TO ME MICKEY GILLEY/Epic JE 36492	25
42	38	THE BEST OF DON WILLIAMS, VOL. II/MCA 3096	82
43	45	SMOKEY & THE BANDIT 2 (ORIGINAL SOUNDTRACK)/MCA 6101	17
44	47	CLASSIC CRYSTAL CRYSTAL GAYLE/United Artists LOO 982	59
45	41	MILLION MILE REFLECTIONS CHARLIE DANIELS BAND/Epic KE 35751	84
46	44	BEST OF THE STATLER BROTHERS/Mercury SRM 1 1037	254
47	46	WAYLON & WILLIE WAYLON JENNINGS & WILLIE NELSON/RCA AFL1 2686	41
48	32	LOOKIN' GOOD LORETTA LYNN/MCA 5148	7
49	49	ANY WHICH WAY YOU CAN (ORIGINAL SOUNDTRACK)/Warner/Viva 3499	2
50	50	RAZZY BAILEY/RCA AHL1 3688	16
51	—	THE BEST OF THE KENDALLS/Ovation OV 1756	1
52	51	KENNY KENNY ROGERS/United Artists LWAK 979	65
53	48	BEST OF BARBARA MANDRELL/MCA AY 1119	97
54	30	HABITS OLD AND NEW HANK WILLIAMS, JR./Elektra/Curb 6E 278	27
55	59	COAL MINER'S DAUGHTER (ORIGINAL SOUNDTRACK)/MCA 5107	39
56	62	THE BEST OF THE STATLER BROTHERS RIDES AGAIN, VOL. II/Mercury SRM 1 5024	48
57	66	REST YOUR LOVE ON ME CONWAY TWITTY/MCA 5138	18
58	57	CLASSICS KENNY ROGERS & DOTTIE WEST/United Artists LA 946 H	88
59	43	DREAMLOVERS TANYA TUCKER/MCA 5140	8
60	55	BLUE KENTUCKY GIRL EMMYLOU HARRIS/Warner Bros. BSK 3318	84
61	70	HARD TIMES LACY J. DALTON/Columbia JC 36763	12
62	54	FRIDAY NIGHT BLUES JOHN CONLEE/MCA 3246	25
63	72	FOLLOWING THE FEELING MOE BANDY/Columbia JC 36789	4
64	64	SONS OF THE SUN BELLAMY BROTHERS/Warner/Curb BSK 3491	2
65	52	HANK WILLIAMS, SR. 24 GREATEST HITS/MGM SE 4755	29
66	61	JUST GOOD OLE BOYS MOE BANDY & JOE STAMPLEY/Columbia JC 36202	61
67	53	LET'S KEEP IT THAT WAY ANNE MURRAY/Capitol SOO 12064	148
68	56	WILLIE NELSON SINGS KRISTOFFERSON/Columbia JC 36188	57
69	58	ELECTRIC HORSEMAN FEATURING WILLIE NELSON (ORIGINAL SOUNDTRACK)/Columbia JS 36327	49
70	60	OAK RIDGE BOYS HAVE ARRIVED/MCA AY 1135	89
71	63	TOGETHER OAK RIDGE BOYS/MCA 3220	42
72	67	THERE'S A LITTLE BIT OF HANK IN ME CHARLEY PRIDE/RCA AHL1 3548	42
73	69	FAMILY BIBLE WILLIE NELSON/MCA 3258	13
74	68	ASK ME TO DANCE CRISTY LANE/United Artists LT 1023	31
75	74	REFLECTIONS CHET ATKINS & DOC WATSON/RCA AHL1 3701	2

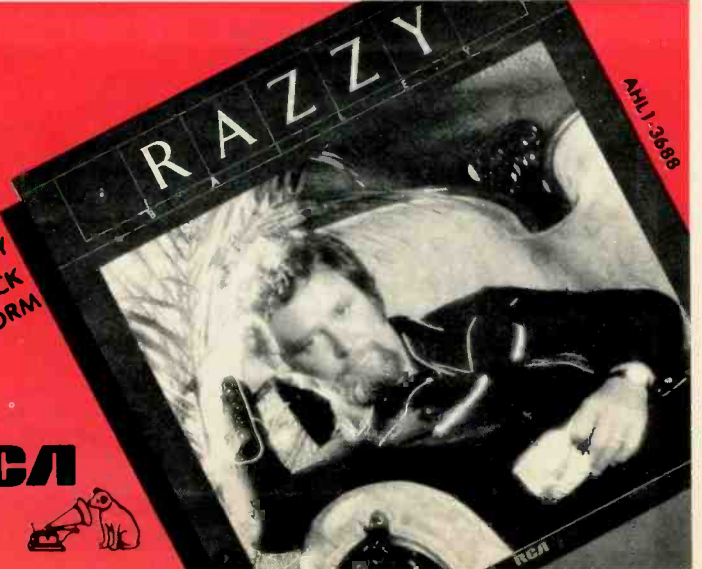
THEY JUST KEEP
COMING BACK
FOR...

RAZZY BAILEY

TOO OLD TO PLAY COWBOY
I KEEP COMING BACK
LOVING UP A STORM

Razzy's Hit Single

"I KEEP COMING BACK"
TRUE LIFE COUNTRY MUSIC PB-12120 From The Hit Album





Record World Country Singles

DECEMBER 20, 1980

TITLE, ARTIST, Label, Number

DEC. 20 DEC. 13

WKS. ON CHART

1	4	THAT'S ALL THAT MATTERS MICKEY GILLEY Epic 9 50940	12
2	2	LOVERS LIVE LONGER BELLAMY BROTHERS/Warner/Curb 49573	11
3	5	ONE IN A MILLION JOHNNY LEE/Full Moon/Asylum 47076	9
4	1	SMOKY MOUNTAIN RAIN RONNIE MILSAP/RCA 12084	11
5	10	I THINK I'LL JUST STAY HERE AND DRINK MERLE HAGGARD/MCA 51014	9
6	9	A BRIDGE THAT JUST WON'T BURN CONWAY TWITTY/ MCA 51011	10
7	7	THE BEST OF STRANGERS BARBARA MANDRELL/MCA 51001	11
8	8	TEXAS IN MY REAR VIEW MIRROR MAC DAVIS/ Casablanca 2305	11
9	12	I LOVE A RAINY NIGHT EDDIE RABBITT/Elektra 47066	7
10	3	YOU ALMOST SLIPPED MY MIND CHARLEY PRIDE/RCA 12100	13
11	19	NO ONE WILL EVER KNOW GENE WATSON/Capitol 4940	9
12	16	GIVING UP EASY LEON EVERETTE/RCA 12111	10
13	17	SOMEBODY'S KNOCKIN' TERRI GIBBS/MCA 41309	11
14	14	A MAN JUST DON'T KNOW WHAT A WOMAN GOES THROUGH CHARLIE RICH/Elektra 47047	11
15	15	I CAN SEE FOREVER IN YOUR EYES REBA McENTIRE/ Mercury 57034	10
16	21	BEAUTIFUL YOU OAK RIDGE BOYS/MCA 51022	6
17	20	DOWN TO MY LAST BROKEN HEART JANIE FRICKE/ Columbia 1 11384	8
18	22	DON'T FORGET YOURSELF STATLER BROTHERS/Mercury 57037	7
19	24	IF YOU GO, I'LL FOLLOW YOU PORTER WAGONER & DOLLY PARTON/RCA 12119	7
20	23	GOODBYE MARIE BOBBY GOLDSBORO/Curb 9 5400	9
21	26	I KEEP COMING BACK/TRUE LIFE COUNTRY MUSIC RAZZY BAILEY/RCA 12120	5
22	27	GIRLS, WOMEN AND LADIES ED BRUCE/MCA 51018	7
23	28	9 TO 5 DOLLY PARTON/RCA 12133	4
24	29	ACAPULCO JOHNNY DUNCAN/Columbia 1 11385	7
25	25	CHEATIN' ON A CHEATER LORETTA LYNN/MCA 51015	9
26	6	LADY KENNY ROGERS/Liberty 1380	11
27	32	1959 JOHN ANDERSON/Warner Bros. 49582	5
28	33	YOUR MEMORY STEVE WARINER/RCA 12139	6
29	31	AN OCCASIONAL ROSE MARTY ROBBINS/ Columbia 1 11372	8
30	34	WHO'S CHEATIN' WHO CHARLY McCLAIN/Epic 19 50948	4
31	36	I FEEL LIKE LOVING YOU AGAIN T.G. SHEPPARD/Warner/ Curb 49615	3
32	37	I'LL BE THERE (IF YOU EVER WANT ME) GAIL DAVIES/ Warner Bros. 49592	4
33	35	NOBODY IN HIS RIGHT MIND (WOULD'VE LEFT HER) DEAN DILLON/RCA 12109	8
34	11	WHY LADY WHY ALABAMA/RCA 12091	14
35	43	FOLLOWING THE FEELING MOE BANDY & JUDY BAILEY/ Columbia 11 11395	4
36	38	SWEET CITY WOMAN TOMPALL & THE GLASER BROTHERS/ Elektra 47056	7
37	40	DANCE THE TWO STEP SUSIE ALLANSON/Liberty/Curb 1183	7
38	39	LOST IN LOVE DICKEY LEE/Mercury 57036	7
39	41	WHO'LL TURN OUT THE LIGHTS MEL STREET/Sunbird 7555	8
40	46	DON'T YOU EVER GET TIRED (OF HURTING ME) WILLIE NELSON & RAY PRICE/Columbia 11 11405	4
41	49	ANY WHICH WAY YOU CAN GLEN CAMPBELL/Warner/ Viva 49609	5
42	55	SOUTHERN RAINS MEL TILLIS/Elektra 47082	2
43	47	THERE'S ALWAYS ME JIM REEVES/RCA 12118	5
44	51	SILENT TREATMENT EARL THOMAS CONLEY/Sunbird 7556	5
45	18	THERE'S ANOTHER WOMAN JOE STAMPLEY/Epic 9 50934	13
46	13	TAKE ME TO YOUR LOVIN' PLACE LARRY GATLIN & THE GATLIN BROTHERS BAND/Columbia 1 11369	13
47	57	HILLBILLY GIRL WITH THE BLUES LACY J. DALTON/ Columbia 11 11410	2
48	60	DON'T LOOK NOW (BUT WE JUST FELL IN LOVE) EDDY ARNOLD/RCA 12136	3
49	54	COUNTRYFIED MEL McDANIEL/Capitol 4949	4
50	30	BLUE BABY BLUE LYNN ANDERSON/Columbia 1 11374	9



51	50	SWEET RED WINE GARY MORRIS/Warner Bros. 49564	11
52	83	ARE YOU HAPPY BABY DOTTIE WEST/Liberty 1392	2
53	63	NOBODY'S FOOL DEBORAH ALLEN/Capitol 4945	5
54	61	LEAVE THIS WORLD LOVING YOU WAYNE KEMP/Mercury 57035	9
55	62	WHEN IT'S JUST YOU AND ME KENNY DALE/Capitol 4943	6
56	59	BEERS TO YOU RAY CHARLES & CLINT EASTWOOD/ Warner/Viva 49608	5
57	45	TAKE IT LIKE A WOMAN DEBBY BOONE/Warner/Curb 49585	7
58	70	CUP OF TEA REX ALLEN, JR. & MARGO SMITH/Warner Bros. 49626	2
59	66	YELLOW PAGES ROGER BOWLING/Mercury 57042	3
60	67	YOU BETTER MOVE ON GEORGE JONES & JOHNNY PAYCHECK/Epic 19 50949	3
61	58	A LITTLE BITTY TEAR HANK COCHRAN/Elektra 47062	6
62	69	WILLIE JONES BOBBY BARE/Columbia 11 11408	2
63	89	ANYTHING BUT YES IS STILL A NO STEPHANIE WINSLOW/ Warner Bros. 49628	2

CHARTMAKER OF THE WEEK

64	—	CAN I SEE YOU TONIGHT TANYA TUCKER MCA 51037	1
65	65	HOLD ME, THRILL ME, KISS ME MICKI FUHRMAN/MCA 51005	6
66	72	I JUST WANT TO BE WITH YOU SAMMI SMITH/Sound Factory 425	3
67	75	IT TOOK US ALL NIGHT LONG TO SAY GOODBYE DANNY WOOD/RCA 12123	3
68	73	WHERE COULD YOU TAKE ME SHEILA ANDREWS/ Ovation 1160	4
69	56	CHEATER'S TRAP JOHN WESLEY RYLES/MCA 51013	7
70	74	I AIN'T GOT NOBODY ROY CLARK/MCA 51031	3
71	71	SOMEBODY'S GOT TO DO THE LOSING STEPHANIE SAMONE/MDJ 1006	4
72	—	GETTIN' OVER YOU TIM REX & OKLAHOMA/Dee Jay 107	1
73	—	WHAT'S NEW WITH YOU CON HUNLEY/Warner Bros. 49613	1
74	86	SONG OF THE SOUTH JOHNNY RUSSELL/Mercury 57038	3
75	—	WANDERING EYES RONNIE McDOWELL/Epic 19 50962	1
76	53	WHATEVER HAPPENED TO THOSE DRINKING SONGS FOXFIRE/Elektra/Curb 47070	6
77	42	NORTH OF THE BORDER JOHNNY RODRIGUEZ/Epic 9 50932	14
78	48	A REAL COWBOY BILLY "CRASH" CRADDOCK/Capitol 4935	10
79	44	IF YOU EVER CHANGE YOUR MIND CRYSTAL GAYLE/ Columbia 1 11359	15
80	90	YOU ARE A LIAR WHITEY SHAFER/Elektra 47063	2
81	—	I FALL TO PIECES PATSY CLINE/MCA 51038	1
82	52	SHE CAN'T SAY THAT ANYMORE JOHN CONLEE/MCA 31321	15
83	87	THE KING OF WESTERN SWING HANK THOMPSON/ MCA 51030	3
84	99	A LOSER'S NIGHT OUT JACK GRAYSON/Koala 328	2
85	85	I MUSTA DIED AND GONE TO TEXAS AMAZING RHYTHM ACES/Warner Bros. 49600	4
86	—	WHISKEY HEAVEN FATS DOMINO/Warner Bros. 49610	1
87	88	SILVER EAGLE ATLANTA RHYTHM SECTION/Polydor 2142	3
88	64	BROKEN TRUST BRENDA LEE/MCA 41322	14
89	—	KILLIN' TIME FRED KNOBLOCK & SUSAN ANTON/Scotti Brothers 609	1
90	92	FAT 'N SASSY PACIFIC STEEL COMPANY/Pacific Arts 45 111	3
91	91	TEN ANNIVERSARY PRESENTS JIM OWEN/Sun 1157	4
92	—	CAFFEINE, NICOTINE, BENZEDRINE (AND WISH ME LUCK) JERRY REED/RCA 12157	1
93	76	THAT'S THE WAY A COWBOY ROCKS AND ROLLS JACKY WARD/Mercury 57032	15
94	79	COULD I HAVE THIS DANCE ANNE MURRAY/Capitol 4920	16
95	62	THAT SILVER HAired DADDY OF MINE SLIM WHITMAN/ Epic/Cleveland Intl. 19 50946	5
96	80	IF I HAD IT MY WAY NIGHTSTREETS/Epic 19 50944	6
97	97	LOVE FIRES DON GIBSON/Warner/Curb 49602	3
98	98	THE PLEASURE'S ALL MINE LOUISE MANDRELL & R.C. BANNON/Epic 19 50951	2
99	77	SEEING IS BELIEVING DONNA FARGO/Warner Bros. 49575	8
100	78	COLORADO COUNTRY MORNING PAT BOONE/Warner Bros. 49596	5



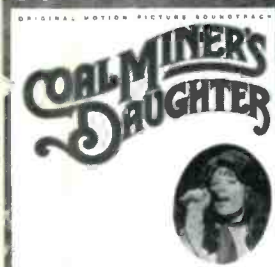
Loretta Lynn is *Lookin' Good*



with her new album...
featuring the hit single "Cheatin' On A Cheater"



AS THE SAGA OF THE
COAL MINER'S DAUGHTER CONTINUES...



Coal Miner's Daughter
Soundtrack MCA-5107



Coal Miner's Daughter MCA-10

MCA-5148

MCA RECORDS

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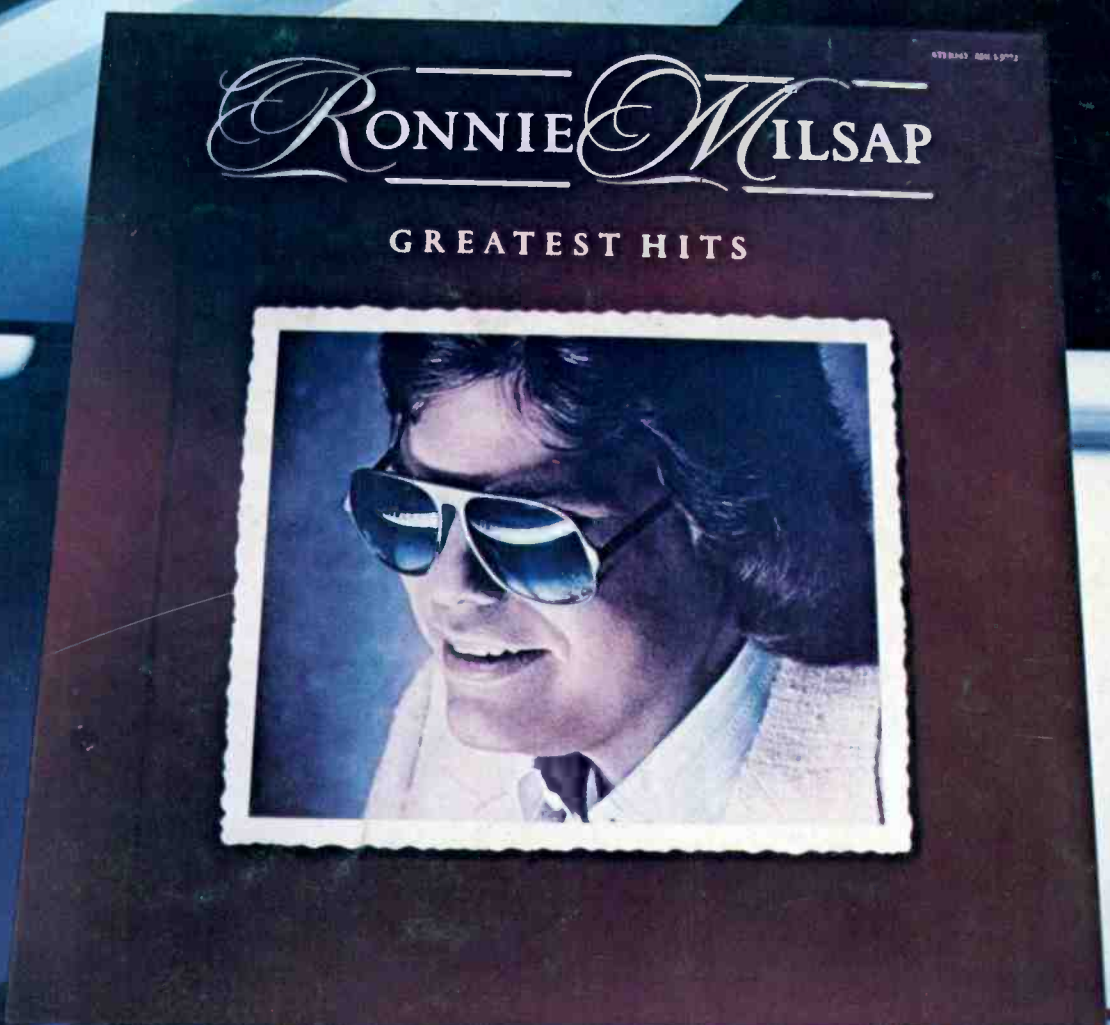
"Smoky Mountain Rain"
Taking the Pop Charts by Storm

RW 70

BB 57

CB 65

WE PROUDLY ANNOUNCE RONNIE MILSAP'S GREATEST HITS



Includes: (I'd Be) A Legend In My Time · (I'm A) Stand By My Woman Man · I Hate You · Pure Love
It Was Almost Like a Song · Daydreams About Night Things · Let's Take The Long Way
Around The World · Let My Love Be Your Pillow · Please Don't Tell Me How The Story Ends
Back On My Mind Again · What A Difference You've Made In My Life · and the new hit single,
Smoky Mountain Rain

INDIVIDUALLY, THEY MADE A STAR. TOGETHER, THEY BUILT A LEGEND.