**Hits of the Week**

**SINGLES**


**BILLY JOEL, “SOMETIMES A FANTASY”** (prod. by Ramone) (writer: Joel) (Impulse/April, ASCAP) (3-39).


**YES, “INTO THE LENS (I AMA CAMERA)”** (prod. by Yes) (writer: Yes) (Topographic/WB/Island/Ackee, ASCAP) (3-44).


**ALBUMS**

**UTOPIA, “DEFACE THE MUSIC.”**

Many artists have interpreted others’ songs in their style; this sounds like the first blatant attempt to do original tunes in another group’s style. Call it brilliance or blasphemy, Rundgren & group’s cop of the Beatles will get attention. Bearsville BRK 3487 (WB) (7.98).

**CLIFF RICHARD, “I’M NO HERO.”**

If the rapidly burgeoning single, “Dreaming,” is any indication, the ageless British pop hero (confessions aside) has found a new road to commercial success with the writing and production magic of Alan Tarney. EMI-America SW 17039 (7.98).

**MAC DAVIS, “TEN FRENO VIEW MIRROR.”** Still reeling from the success of “It’s Hard to be Hum...” Davis shifts gears and offers an autobiographical package that, although it is a concept LP, features several cuts that work quite well on their own. Casablanca NB LP 7239 (7.98).

**BRUCE COCKBURN, “HUMANS.”**

With a top 20 single, “Wondering Where The Lions Are,” from his last (top 30) album to back him up, Cockburn’s new LP has won his biggest AOR acceptance to date. All the playing is terrific, and “Rumours Of Glory” is a potent single. Millennium BXL1-7752 (RCA) (7.98).
LIPPS, INC.

THE NEWEST ALBUM

PUCKER UP

INCLUDES THE HIT SINGLE

"HOW LONG"

PRODUCED BY STEVEN GREENBERG
EXECUTIVE PRODUCER: STEVEN PRODUCTIONS
David Braun Named PRO USA President

NEW YORK—David A. Braun has been appointed president and chief executive officer of PolyGram Record Operations USA, the umbrella organization for most of PolyGram's recorded music activities in the United States, it was announced by Harvey L. Schein, president and chief executive officer of the PolyGram Corporation.

In 1980, it was announced it was the umbrella organization and chief executive offfice of the PolyGram Corporation.

By SAM SUTHERLAND

SAN DIEGO — Against a sobering backdrop of a troubled economy, rack, label and select retail executives mulled the current problems and future promise for racked business during the National Association of Recording Merchandisers' (NARM) Rack Jobber Conference, which met at the Sheraton Harbor Island Hotel here Wednesday (1).

With sharp overall dips in profitability for a number of parent retail chains that rely on racks for their recorded product, and large volume product flow still adjusting to returns/credit controls enacted since the 1979 trade recession, both featured speakers and attendees conceded that recent months have witnessed a host of obstacles. Yet as the NARM meeting's theme, "The Rack Is Back," suggested, observers stressed ongoing shifts in the music marketplace as eventually working to the advantage of rack business.

While a sizeable contingent of delegates and NARM staff arrived early for internal planning sessions, the conference formally kicked off that evening with a reception hosted by NARM president Joe Simone, president of Progress Record Distributors, who introduced the after-dinner speaker, Paul Smith.

The CBS Records senior vice president and general manager conveyed the mood of confrontation and reconciliation by cracking that his selection as a rack trade forecaster might seem unlikely. But after "putting on my bullet-proof vest," Smith proceeded to tie the destiny of rack jobbers and their accounts to the demographic swing toward a larger adult market. His conclusion: that the racks' "opportunity for profitable growth is as great or greater" than other sectors of the music merchandising community.

Arguing that racked accounts will be "optimally positioned" to capture mature adult buyers, Smith recounted the current (Continued on page 22)

Sixth Musexpo Held in Miami Beach; Speakers Promote Intl Cooperation

By JEFFREY PEISCH

MIAMI BEACH—The sixth annual Musexpo international marketplace ended last week (30) with as many opinions about its success as there were attendees. Several people complained, as they have at past Musexpos, that there was a lack of A&R representatives from major U.S. labels and that many executives listed in the directory never showed up in Miami. Many of the European publishers at Musexpo called this year's gathering a failure and speculated that there might not be a Musexpo next year. On the other hand, several independent producers from the U.S. and representatives from Latin America found Musexpo 1980 to be a great success.

This year's Musexpo '80 "International Record/Video and Music Industry Marketplace" was held at the Sheraton Bal Harbour hotel. Visitors from over forty countries attended, with Nigeria and Hungary being represented for the first time. Nigeria's presence was particularly strong. Alhaji F. O. Hassan, chairman of Shana-Olu Records Ltd., the largest Nigerian label, finalized at least three deals while in Miami and took several more tapes (Continued on page 35)

CBS Study Finds Blank Tape Sales Up, Causing 20% Annual Industry Sales Drop

By SOPHIA MIDAS

NEW YORK—The CBS Records market research department has released the results of a study which reveals that blank tape sales are on the rise and claims they are causing an annual industry sales loss of 20 percent or $700-800 million dollars.

The study, which was conducted under the direction of Joan Griewank, vice president, marketing planning, and Jerry Schulman, director, market research and planning, CBS Records, was originally planned for internal CBS use only. According to Schulman, "The severity with which blank tapes are cutting into the sale of pre-recorded product convinced CBS management that the results of this study should be made available to the industry at large." (Continued on page 46)

N.Y. Music Week a Major Success

By SOPHIA MIDAS

NEW YORK—After months of hard work and preparation by members of the New York Music Task Force, New York Music Week concluded on October 3 after presenting over 60 concerts and events. As the week's events were drawing to a close, New York Music Task Force chairman Allan Steckler proudly declared: "This year Music Week has established itself as an annual event in the city. It can only get bigger." Steckler called the widespread support of New York radio "wonderful." Music Week got off to a rousing. (Continued on page 20)
Vidcom '80 Unveils Study on Videodiscs; Cassette Pacts Bowed

NEW YORK — Vidcom 1980 opened last week (30) in Cannes with the news that three American film companies are planning to distribute videocassette feature films in the U.K., and with the publication of a report detailing the views of American industry towards the use of videodiscs.

According to reports from Cannes, Twentieth Century-Fox, Paramount and Universal, through their British subsidiaries, plan to distribute videocassettes in Britain as an entrance to the entire European market. Magnetic Video, the subsidiary of Twentieth Century-Fox, will begin releasing titles next month. Among the releases will be "M*A*S*H," "Patton" and "The French Connection." Paramount and Universal films will be distributed through the newly-formed CIC video. The first release from CIC will be in November.

The report on industry use of videodiscs, prepared by DJ/Brush Associates of New York, finds that the "corporate and institutional market for the video disc is at least five years away. The report says that although "interest in interactive video is extremely high, 85 percent of those (Continued on page 42)

Fruin Exits WEA

LONDON — Nesuhi Erengut, president of WEA International, has announced the resignation of John Fruin, managing director of the company's affiliate in the United Kingdom, WEA Records Ltd.

According to Erengut, the resignation was due to "differences between Fruin and the shareholders of WEA Records Ltd. on matters of policy which, unfortunately, it has not proved possible to resolve." Erengut stated that "we wish to record our appreciation of the outstanding results Fruin has achieved in running the company since January, 1977."

Capitol-EMI Names Four New Directors

LOS ANGELES — Bhaskar Menon, president of Capitol Industries-EMI, Inc., has announced the election of four new directors to the board of board members. They are: Peter Laister, managing director of Thorn EMI Ltd.; Harold Mourgue, financial director of Thorn EMI Ltd.; and David Lawhon and Fred Willms, vice presidents of Capitol Industries-EMI, Inc.
ERIC GALE'S SILKEN TOUCH.

When Eric Gale caresses his guitar, people all over the world feel it.
Now the master craftsman, joined by crackjack players like Arthur Blythe, gets his fingers on the pulse of modern music in a new album produced by Allen Toussaint.

"TOUCH OF SILK." Eric Gale puts the touch on you. On Columbia Records and Tapes.

AMC To Honor Gamble

The executive committee (East Coast) of the music industry's annual campaign for the AMC Center Research Center and Hospital recently launched its campaign at a meeting in New York. The campaign will culminate in an award dinner-dance honoring Kenneth Gamble, chairman of the board of Philadelphia International Records and of the Black Music Association, on December 12 at the New York Hilton. Pictured are, from left: (seated) Fred Minzer, president, AMC; Gamble; Stanley Gutikov, general dinner chairman; and LeBaron Taylor, dinner co-chairman (East Coast); (standing) Bishop George Evans, chairman, AMC; Walter Yetnikoff, national dinner chairman and previous AMC honoree; Cy Leslie, national dinner chairman and previous AMC honoree; Earl Shelton, executive dinner chairman; Cammie Farringon, AMC; Jack Grossman, national dinner chairman and previous AMC honoree; Bob Altshuler, dinner co-chairman (East Coast); and Bob Rollins, dinner chairman.

Coppola Forms Musical Unit, Names Gene Kelly To Run It

LOS ANGELES—In a movie and music marriage that promises to take Hollywood's current pop courtship a major step forward—and, in one key respect, a step back as well—producer/director Francis Ford Coppola has enlisted Gene Kelly to head up a new production unit within Coppola's Zoetrope Studios combine that will be devoted to the development of major motion picture musicals.

MGM Is Model

That announcement, issued last Friday (26), formalizes the creation of the first such unit since the dismantling of Metro-Goldwyn-Mayer's musical division over 20 years ago. That operation, which was responsible for some of the most successful and creative musicals in the film industry's history, was cited by Coppola as a conscious model for the new Zoetrope unit. Kelly, himself a veteran of MGM's projects, will function in a full-time executive capacity similar to that performed by Arthur Freed, head of the original MGM unit.

A successful actor, dancer, choreographer and director in his own right, Kelly is expected not only to organize the division, budgeted at two million dollars exclusive of actual production monies, but also to produce and direct musicals for Zoetrope in close collaboration with Coppola and Lucy Fisher, vice president and head of production for Zoetrope.

"For me, Gene Kelly has been the single most important influence on the musical cinema, as conceptuator, director and of course as a musical performer," said Coppola. "His work always expanded the use of music, film and dance, as demonstrated in his directing of 'Hello, Dolly,' 'An American in Paris,' and the great 'Singing in the Rain.'"

Hailed as Innovator

Coppola said Kelly would oversee development of a musical repertory company that will include composers, lyricists, writers, directors, designers, choreographers and performers. In its heyday, the Freed unit at MGM included such performers as Judy Garland, Frank Sinatra, Esther Williams, Ann Miller and Kelly himself, and utilized such directors as Joe Pasternak, Stanley Donen, Vincente Minnelli, George Sidney and Freed.

Coppola hailed Kelly as an innovator, "always mixing film with dance and music in ways that no one else had ever thought of doing before." More important, said the Zoetrope chief, Kelly has a rapport with current musical peers, "an eye and an ear to respond to the styles of the young people working in music today."

(Continued on page 42)

Regional Breakouts

Singles

East:
Kenny Rogers (Liberty)
Diana Ross (Motown)
Jacksons (Epic)
Stevis Wonder (Tamla)

South:
Kenny Rogers (Liberty)
Jacksons (Epic)
Rolling Stones (Rolling Stones)

Midwest:
Cliff Richard (EMI-America)
Hall & Oates ( RCA)
Supertramp (A&M)
Jackson Browne (Asylum)
Waylon Jennings ( RCA)

West:
Cliff Richard (EMI-America)
Diana Ross (Motown)

Albums

East:
Barbra Streisand (Columbia)
Debbie Bos (Warner Bros.)
Supertramp (A&M)
Elvis Costello (Columbia)
Robert Palmer (Island)

South:
Barbra Streisand (Columbia)
Debbie Bos (Warner Bros.)
Supertramp (A&M)
Elvis Costello (Columbia)
Robert Palmer (Island)

Midwest:
Barbra Streisand (Columbia)
Debbie Bos (Warner Bros.)
Supertramp (A&M)
Elvis Costello (Columbia)
John Cougar (RCA)

West:
Barbra Streisand (Columbia)
Debbie Bos (Warner Bros.)
Supertramp (A&M)
Elvis Costello (Columbia)
Robert Palmer (Island)

Frank Dileo

Dileo joins CBS Records in 1979 as associate director, national promotion, CBS Associated Labels. Prior to that he worked in national promotion for RCA Records and Monument Records, following three years at CBS Records in sales and local and regional promotion capacities.
Read the credits on the new Carrie Lucas album and you'll see what we mean. "Portrait of Carrie" leads like a "Who's Who" of the Solar Records family.

The contributions to this fabulous album range from songwriting, singing and playing by various members of Lakeside and Dynasty, who also sing backup vocals on several tracks, to featured vocalists. The Whispers, singing along with Carrie, one of the most beautiful ballads recorded this year, "Just A Memory." The entire production was handled by the "magic combination" of Leon Sylvers III and Dick Griffey. "Portrait of Carrie..." we think, this is her best side.
White House Accused Of Ordering End to Price-Fixing Probe

NEW YORK — A published report in a New York daily newspaper has alleged that the Justice Department quashed an anti-trust investigation into price-fixing by major record companies because of President Carter's personal and political associations with unnamed industry executives.

Lawyer Dennis Eisman charged that political pressure from the president, following White House meetings with industry executives, some of whom made contributions to the president's campaign fund, prevented prosecution of "record company executives and trade associations" although the Justice Department's Los Angeles staff recommended prosecution following a two-year grand jury investigation. Eisman, reached at his Philadelphia office, told RW that he originally became involved in the matter representing "some little guys in the business," and pursued "my own investigation" after the Justice Department dropped the case by obtaining grand jury documents under the Freedom of Information Act. Eisman described his concerns as "whether the president is beholden to the major companies (and) what effect the president's closeness to the targets of the investigation had."

An RIAA spokesman responded that "as far as we know, the allegations have no basis in fact." Of the members of Congress reportedly by the New York Post to be interested in the issue, RW was told by the staff of South Carolina Senator Strom Thurmond that the Senator "is not calling for anything yet," but that a "strictly staff-level investigation" will begin "when informa-

Contributed on page 42)

Talks But No Progress In Musicians Strike

LOS ANGELES — The first bargaining talks between management and the striking American Federation of Musicians since the musicians' strike began in August have recessed after an apparently fruitless four-hour meeting.

After the Wednesday (1) meeting, federal mediator Tim O'Sullivan indicated there would be no effort to resume talks until the end of October, by which point a new contract between management and members of the Screen Actors Guild and the American Federation of Television and Radio Actors is expected to have been ratified.

At issue for both musicians and actors is residual payment for material used in "supplemental" or "ancillary" markets—i.e., pay/cable TV, videocassettes and videodiscs. AFM members, however, also do not receive residuals for the reuse of their work on commercial TV films, whereas SAG and AFTRA members do.

Thus, while the musicians and actors have one fundamental issue in common, the musicians' complaint goes a step further.

Even if SAG and AFTRA ratify their proposed contract, as expected, it does not mean that production will resume immediately, because numerous actors have indicated their unwillingness to cross another union's picket lines. Although the SAG-AFTRA agreement contains a no-strike clause, the crossing of the AFM's picket lines is considered a matter of conscience; according to the film trade paper Variety, actors who wish to avoid breach-of-contract suits could simply call in sick rather than face the issue of crossing or not crossing AFM lines.

Bowie 'The Elephant Man'

David Bowie (right) shares a moment with Bob Summer, president of RCA Records and his wife, Renee, at a party thrown for David to celebrate his opening on Broadway in "The Elephant Man." Bowie's just-released RCA album is "Scary Monsters."

CBS Records Launches Sailor

CBS Records recently feted Caribou recording artists Sailor, whose new LP, "Dressed For Drowning," and single, "Runaway," have just been released. Pictured at the reception are, from left: (standing) Ron Abbot, manager; Dick Asher, deputy president and chief operating officer, CBS Records Group; Virginia David, Sailor; James Govers, president of Caribu and Sailor's producer; Walter Yetnikoff, president, CBS Records Group; and Tony Martelli, VP and general manager, CBS Associated Labels. (seated) Gordon Andersen, director, national promotion, CBS Associated Labels; Susan Blund, VP, press and public information, E/P/A; and Sailor's Philip Pickart, Gavin David and Henry Marsh.

Song Hall of Fame Announces Nominees

NEW YORK—Eleven of America's most renowned songwriters have been nominated for election to the Songwriters Hall of Fame, it was announced by Sammy Cahn, president of the Hall of Fame.

The nominees were selected by a special committee of members of the National Academy of Popular Music. Ballots have been distributed to the general membership of the Academy. Three writers will be voted into the Hall of Fame, and their names will be announced at the Songwriters Hall of Fame awards banquet next March.

Those nominated are: Cy Coleman, Norman Gimbel, Alex Kramer and Joan Whitney (nominated as a team), Carolyn Leigh, Jerry Livingston, Johnny Marks, Don Raye, Harold Rome, Paul Simon, and George David Weiss.

Geffen Announces John & Yoko Signing

LOS ANGELES — John Lennon and Yoko Ono, have been signed to an exclusive, long-term worldwide recording contract with Geffen Records, it was announced by Ed Rosenberg, president of the Warner Bros.-distributed label.

The Lennon/Ono album, "Double Fantasy," was produced by Lennon, Ono and Jack Douglas and is due to be released in mid-November. The first single, which will be released on October 17, consists of "(Just Like) Starting Over" by Lennon as the A side, and "Kiss Kiss Kiss" by Ono as the B side.

Plans are now being made for an extensive Lennon/Ono tour to follow the release of "Double Fantasy."
Rodney Franklin began his musical career at the tender age of three. So it's not that surprising that the 21-year-old piano prodigy — whose credits include work with Freddie Hubbard, Bill Summers and George Duke — already has had a hit single (“The Groove”) and a top-selling jazz album (“You'll Never Know”). What is surprising is how the eight songs on his new album, “Rodney Franklin,” make a bright and talented youngster sound like a very seasoned pro.

"Rodney Franklin" — his new album, Featuring “In The Center.” On Columbia Records and Tapes.

Teddy Pendergrass — Phila. Int'l 9-3116 (CBS)


Teddy will have the women incapacitated with this latest croon from his "1P" LP. Wringing every drop of sexy soul from each note with just the right amount of helpless quiver, Pendergrass brings to mind several of the R&B greats while maintaining his own distinct tone and color. Sure to be an evening mood-piece standard, it's right for multi-format action.

CHIC — Atlantic 3768

REAL PEOPLE (prod. by Rogers-Edwards) (writers: Edwards-Rogers) (Chic, BMI) (3:45)

As is the case with all of this group's releases, the taste here is impeccable. Beyond the stylish production are some topical lyrics that toy with social commentary without preaching. A sweltering guitar solo closes over the ever-present bass blasts while Luci Martin dazzles with her vocals perfection. A winner on several formats.

Bruce Cockburn — Millennium 11795 (RCA)

RUMOURS OF GLORY (prod. by Maryyveen) (writer: Cockburn) (Golden Mountain, PRO) (3:34)

Cockburn's last single, "Wandering Where The Lions Are," was a top 20 success. This new release from the "Humans" LP has a totally irresistible keyboard riff that, alongside Bruce's warmly-delivered hook, glides over an easy reggae beat. It's an across-the-board blockbuster on any format.

Iron City Houserockers — MCA 51002

JUNIOR'S BAR (prod. by The Sinner Twins) (writers: Britt Snyder-Gruvecky) (Clearound International/Brick Alley, ASCAP) (3:49)

The Houserockers take the corner bar—it could easily be yours—and bring it to life with a blaze of nightlife excitement that jumps out of the grooves. The ringing guitars evoke an aroused heartbeat, while Joe Gruvecky's vocal spills its heated passion. An explosive rocker for AOR-pop.

Quincy — Columbia 1-11381

TURN THE OTHER WAY AROUND (prod. by Prise-Green) (writers: Rutler-Emerick-Burley) (Done Store, ASCAP) (3:11)

This smart quintet is off to the races on their initial single from their new, self-titled LP. Outstanding lead & harmony vocals race over the breakneck rhythm while keyboards cushion the ride.

Toronto — A&M 2273

SOUL (prod. by Henderson-Macleod) (writer: Allen) (Solid Gold, ASCAP) (3:41)

With the help of some crack musicianship, Hollywood Woods is able to add new life to the telephone number song. Her impassioned vocal plays the role.

B.O.S./Pop

Kurtis Blow — Mercury 76083

THROUGHOUT YOUR YEARS (prod. by Moore-Blow) (original by Moore) (writers: Waring-Moore-Blow) (Clean Sheets, BMI) (3:50)

Martha Davis' lyrics are loaded with imagery, and it comes to life vividly through her theatrical vocals. The staging is equally colorful with guitar/sax adds.

Philippine Wynne — Uncle Jam 9-9900 (CBS)

NEVER GONNA TEEL IT (prod. by Clinton-Dunbar) (writers: Clinton-Ware) (Media, BMI) (4:10)

The former Spinners lead vocalist makes his George Clinton custom label debut with this affecting, rather quirky side from the forthcoming "Wynne Harman" LP. His centerpiece vocal is surrounded by upfront handclaps.

Gladdy Knight & The Pips — Col 1-11375


A sing-song hook, glorious string sweeps, and the spirited rhythm track have made this a favorite on the club scene. Gladdy & Co. give loveable pop vocal appeal.

Fat Larry's Band — Fantasy 898

CAN'T KEEP MY HANDS TO MYSELF (prod. by Jones) (writers: Essum-Duncan) (United嫡pals/Featherdust/Smuc/BMI) (3:33)

This initial single from the "Stand Up" LP easily fits the highly-recommended category for reasons too numerous to mention. Superb production captures vibrant vocal interaction and varied instrumental leads, all over a snappy dance beat.

Chaka Khan — WB 49571

GET READY, GET SET (prod. by Mardis) (writers: Chaka Khan-Holmorn-Jacson) (ATV, BMI) (3:53)

Perfusion spans and chorus swoons address the light funk on this thoroughly enjoyable spin. Chaka's "Naughty" LP. Her vocal is warm and playful for crossover action.

James Brown — Polydor 2129

GET UP OFF THAT THING (prod. by Brown) (Dynamite/Unichappell, BMI) (4:10)

With a pace somewhere between funky trot and wild gallop, Brown exercises his right to drive a crowd wild. Sax bedlam and vocal shouts make the party hot.

Country/Pop

Burt Reynolds — MCA 51004

LET'S DO SOMETHING CHEAP AND SUPERFICIAL (prod. by Garrett) (writers: Levinson-Peso/Duchess, MCA) (2:20)

The ladies love just anything this golly does which should make this cut from the "Smockey and the Bandit" soundtrack a monster hit. A lyrical steel guitar provides stellar backing.
KENNY ROGERS—Liberty LOO-1073 (7.98)
This album traces the gold and platinum path of Rogers' highly successful career. The collection includes such "best of" classics as his '69 hit with the First Edition, "Reuben James," and his '77 breakthrough, "Lucille," as well as his new single, "Lady," a tune written and produced by the Commodores' Lionel Richie.

ANGEL CITY—Columbia JC 36779 (7.98)
Although the Angel City E.P. made its debut in 1977, this 17-track collection gives new life to one of the most significant soft rock bands of the '70s. This LP includes their latest single.

DOCK AT THE RADAR STATION—Columbia JZ 36869 (7.98)
Captains Beeheart and the Magic Band—Virgil VA 13145 (A&M) (7.98)
You know the Captain: he inspires either monothetic devotion or fear and loathing (nothing in between), and teaches his Magic Band to play as if they've never heard another lick of music in their lives. His new album pushes music across new boundaries and explores human emotions in novel ways with lyrics like "Ashtray Heart."

ITALY—Casa Blanca NBLP 7243 (7.98)
GILD—Columbia NJC 3635 (7.98)
This LP catches the band's comfort with this effort.

FACE TO FACE
RICK DEKKINGER—Blue Sky JZ 36551 (CBS) (7.98)
Ever the AOR contender, Rick juggles rockers such as "You'll Get Yours" with introspective ballads like "Big City Loneliness." He also applies his treatment to "My My, Hey Hey."

AT PEACE WITH WOMAN
THE JONES GIRLS—Philadelphia, Int'l. JZ 36767 (CBS) (7.98)
Buoyed by the gold of their first record, "You're Gonna Make Me Love somebody Else," the Jones Girls' second album is earmarked for black-oriented station lists. The LP includes their latest single.

THE STRANGLERS IV
RS SP 70011 (A&M) (7.98)
These British prophets of doom have been absent from the U.S. for too long. This LP catches up with selections from "The Raven" (previously unreleased here) and offers a bonus in unreleased tunes and an E.P.

IT'S WHAT INSIDE THAT COUNTS
CRITICAL MASS—MCA 32560 (7.98)
This Miami band's debut chiefly concerns itself with hard-edged straight-ahead rock and roll. Of particular interest are "You Don't Mean That Much To Me" and "1964," an '80s tribute to the Beatles.
L.A.'s Concorde Recording Center Offers Its Clients a 'Personal Touch'

By SAMUEL GRAHAM

LOS ANGELES — Primarily by providing a "personal touch" that they feel is lacking in many recording studios, and also by providing clients with only state-of-the-art equipment (including video capabilities), the new management of the Concorde Recording Center in the ABC and former Scott/Sunstorm Studios—confident that their facility will be more than competitive in a market where studios are only slightly less common than car washes and all-night supermarkets.

Thus far, CRC managing director Warren Entner told RW, "Something is obviously going right. Since I've been here, return business from good-grossing business (overall) has about tripled from the previous quarter, and this hasn't been a great year for studio operations in general."

The Concorde building previously housed the ABC Recording Studios, which were sold last year to MCA along with the ABC record label. The facility was then purchased by "an investment group" comprised of individuals not in the entertainment business, who operated it as the Scott/Sunstorm banner for only "nine or ten months," Entner said.

Entner himself, a former member of the Grass Roots—a group that had done much of its recording for the ABC/Dunhill label at the Studio in its ABC days —had in 1974 opened the Los Angeles office of the Gem-Toby Organization, a London-based management and production company. He even "wanted to move more and more from personal management back into production," he said; as he put together his independent Mariner Productions company, he recalled, he got in touch with the Scott/Sunstorm owners, who were looking to get involved in production themselves. As it turned out, the Scott/Sunstorm owners offered him the management of the studio, which now houses Mariner Productions as well, with the two operations "joint yet separate. It made sense to incorporate it all together," Entner said.

"I don't come from a technical background at all," Entner continued, although by his estimate he has gained a good deal of technical knowledge since taking over the building in May of this year (the Concorde Recording Center officially adopted its name as of September 1). "Basically, I felt that my exposure to studios was as a client, as a user. Because of that, "I wanted to provide specialized services beyond simply having good equipment, services like booking musicians, assisting producers and other A&R-type functions."

For a staff, Entner surrounded himself with "a group that was here in the old ABC days," including studio manager Peggy Needelman, promotional manager Karen White and chief engineer Reggie Dozier (who has worked at the studio through its various changes of ownership). It is the familiarity of the personnel with one another, they feel, that helps make CRC what White called "a more personable studio" than most, giving it "a certain charm beyond the glitter of the other studios in town."

Entner also "feels that helps make CRC what White called "a more personable studio" than most, giving it "a certain charm beyond the glitter of the other studios in town."

Entner's plan to "upgrade" the studio in order to give it its "own identity," he noted, included upgrading the equipment itself. One room, Studio A, was "the first room built for the ABC studios" and the room where the Grass Roots cut the ABC studio's first gold record, "Temptation Eyes." Because of that sentimental value, and because Studio A is "a terrific room," Entner said, it has been left relatively unchanged. Studios B and C, however, were "completely gutted and redone." Each of the three is equipped with a 24-track machine.

CRC also offers clients mastering facilities, offices for producers using the studio, a conference room and other amenities. As for video, CRC's capabilities are thus far limited to "sweetening" and post-production. Said Entner, "the master plan (for video) was to look ahead, "although one particular client, George Schlatter Productions ("Real People," "Speak Up America")."

Mariner Productions

Of course, having a production company and a recording studio housed together is of great advantage to Entner; obviously, he needn't book time at other studios for his recording work. Mariner Productions has so far handled upcoming Casablanca artist Steve Hoyt, co-produced at CRC by Entner and Steve Barri. Entner is also "leaving the door open for other producers" who will work under the Mariner banner, and he indicated a special willingness to "bend over backwards to help young producers develop their craft," even if they might not be working on a specific Mariner project.

Kenny Rogers' current Liberty Records single, "Lady," produced and written by the Commodores' Lionel Richie, was also cut at CRC, and by now, said Entner, "a rapport has been struck with Lionel. Other producers availing themselves of the Concorde Recording Center include Andre Fisher, a former member of Rufus who has been working with Betty Wright (Epic) and Black Russion (Motown).

Columbia Pictures Signs Masser

Columbia Pictures and Michael Masser have entered into a two-year agreement whereby Masser will compose theme songs for various Columbia pictures, Masser recently composed the title song for "It's My Turn," starring Jill Clayburgh and Michael Douglas. The movie will be out in October, while the song, with lyrics by Carole Bayer Sager and sung by Dionne Warwick, is due out shortly. Seen at the signing are (seated): Michael Masser; (from left): Frank Price, president of Columbia Pictures; Robert E. Holmes, vice president of Columbia Pictures Music Group; and Richard Berns, vice president, director of music.

Trevor Lawrence Gets New Planet Post

TREVOR LAWRENCE — Trevor Lawrence, well-known session artist/arranger/producer, has been appointed to the newly-created post of artistic director of black/progressive music at Planet Records, it was announced by Richard Perry, president of the Elektra/Asylum-distributed label. Lawrence has been with Planet since February.

Lawrence has been a producer for the past six years, with charted records by the McCrays, Jimmy Cliff, Harry Nilsson and the WPSB (Wilton Place Street Band) among his production credits. His most recent project, on which he acted as arranger and co-producer, is the current Planet LP by the Pointer Sisters, "Special Things," which includes the single "He's So Fine.

Lawrence first came to prominence during the mid-sixties as a saxophonist with the Paul Butterfield Blues Band.

BMI President Cramer: Technology Aids Music

NEW YORK—Urging the music industry to put aside nostalgia for the "good old days," Broadcast Music Inc. president Edward M. Cramer told a meeting of the National Federation of Music Clubs that advances in technology are always good for music.

"The new technology has resulted in music being more available to a greater audience than ever before," Cramer told the recent gathering in Sun Valley, Idaho. "The new technology of the '80s will only enhance this growth. It's all right for us to be concerned for satellites, cable, digital records, etc., we do not lose sight of the fact that it all begins with the composer."

Monarch Promotes Two

NEW YORK —Monarch Entertainment Bureau Inc. and John Scher Presents Inc., the New Jersey-based concert promotion and talent management complex, has promoted two new members, it was announced by John Scher, president of the firm.

Amy Polan has been promoted from vice president and general manager to executive vice president. Polan, who has been handling much of the firm's booking, has been named vice president in charge of the concert and college division.

Peretz has been with Monarch for eight years, having joined as Scher's personal secretary. Hart joined Monarch seven years ago, after having worked for Bill Graham's Millard Agency.
Cover Story:
The O’Jays Are Still Hot After 23 Years

It’s been 23 years since the O’Jays launched their unique sound—now lovingly and respect-fully recognized as an important part of “The Sound of Philadelphia.” A band in great part to Eddie Levert, Walter Williams and Sammy Strain has achieved a milestone few entertainers ever come close to reaching: they have sold a total of over 10 million albums in their prolific career.

Those 23 years haven’t all been easy, but the struggle to make it and the determination not to let the trials and tribulations of the music business get them down have paid off: the O’Jays are now being hailed as one of the best vocal groups of all time. From humble beginnings on the rough-and-tumble circuit in the gritty industrial heartland of Ohio, they’ve become a musical institution.

The list of the O’Jays’ gold and platinum discs is an impressive one, including the albums “Back Stabbers,” “Love, Peace, Happiness, Soul,” “Ship Ahoy,” “Live in London,” “Survival,” “Family Reunion,” “Message in the Music,” “Collector’s Item,” “Traveling at the Speed of Funk For Love” and “Identify Yourself.” Their smash hit singles have included classics like “Back Stabbers,” “Love Train,” “For The Love of Money,” “Message in the Music,” “Used To Be My Girl” and “Forever Mine.” Their current single, “Girl, Don’t Let It Get You Down,” and album, “The Year 2000,” on TSOP Records, are both skyrocketing up the black-oriented and pop charts.

What accounts for the group’s continued success? According to their producers, the legendary Kenneth Gamble and Leon Huff, “They are sort of like loud-speakers of truth.” Lead singer Eddie Levert says the O’Jays’ success “is due to the group’s ability to develop and maintain a unique sound.”

Latey, the O’Jays have found time in the midst of their extensive touring and recording schedule to produce other artists. They wrote and produced three tracks on Jean Carroll’s forthcoming album and have done other production work as well.

The current O’Jays album, “The Year 2000,” is not, as the name might suggest, a concept album. According to Sammy Strain, the newest O’Jays, it isn’t a “message” album in the tradition of “Ship Ahoy” and “Survival,” but “the message is there—it always is.” This time the message is more of love between men and women.” Gamble and Huff wrote and produced the LP, with help from Gene Fullard, John Bivens, head and Bunny Sigler. In the opinion of many critics and listeners, “The Year 2000” is the O’Jays’ best LP to date.

The title raises an intriguing question: Where is the O’Jays? turn of the next century? In a recent collective interview, the group commented:

“We hope that we will have completed successful performing and recording career and that we’ll be working more behind the scenes. We’ll stay together as long as the people want us and as long as we are able to good performance. When the date comes that we can’t, that’ll be the day we’ll stop.”

By DAVID MCGEE

Nothing could have prepared us for this one. Neither the power of Ziggy Stardust: the intrigue of the thin white duke; nor the poignancy of his portrayal of “The Man Who Fell to Earth” taken into to can equal the beauty of David Bowie’s performance as John Merrick, the main character in Bernard Pomerance’s Pulitzer Prize-winning play, “The Elephant Man.”

The story centers on the final years of Merrick’s brief life (he died at age 27) when he is rescued by a circus sideshow by a London surgeon, Dr. Frederick Treves (Donal Donnelly), and given shelter by a London hospital. There this medical curiosity (he claims a degener-ative bone disease and the odoriferous fungi covering his body) are the result of his mother being bumped by an elephant when she was pregnant with Merrick) lays bare the soul, Via Treves’ ministrations and in dialogues with Mrs. Kendal (Patricia Elliott), a famous London actress who befriends Merrick at Treves’ urging, Merrick starts everyone with his insight and wisdom regarding the human condi-
tion. Soon he becomes the toast of Victorian England. We are told by Treves that the adulation has spoiled Merrick’s innocence. But it is in fact the adulation around Merrick — Treves’ adoration and indeed threatened by Merrick’s fame. If Merrick’s naive tions vanishes when he discovers that Treves’ friendship has limits, then that’s as it should be—he is, after all, a thinking, feeling human being. It’s more important for Merrick to continue building a scale model of a cathedral, for that keeps him close to the center of the world. The play’s Merrick lays divine: this man from the skyward, gasping for air. He is asking not to be saved, but to be released to join the God he has been close to all his life.

Rather than being made up to look like the Elephant Man, Bowie twists and bends his torso and limbs to suggest Merrick’s condition. Intriguingly, when Bowie turns sideways, he appears to have contorted himself into a human question mark. Therein lies the rub. Just as we have become accustomed to Bowie changing his appearance at every turn as a rock artist, so do we see him transform Merrick bit by bit during the course of the evening. Ultimately it is his features that add dimension to the character. Initially he sees the world through the eyes of a man-child: ever-alert, ever-observant, but ever-questioning. Ferry the final act, the eyes have grown colder, the expression more chilly and accusatory as Merrick, measuring the hypocrisy around him, prepares for a wel-
come demise.

This is not to give short shrift to either Donnelly or Elliott. Their roles are superbly realized, carefully measured and very nearly as compelling as Bowie’s. This fine production should continue its healthy run. And everyone should see it.

On the concert front, Jr. Walker and the All Stars made a rare New York appearance during the same week Bowie opened on Broadway. All comparisons end there. Despite some exhilarating moments at the Lone Star Cafe, Walker’s set lacked much spark. Nor did Walker help matters any when, about four songs into the show, he began proclaming his desire to depart the premises.

Perhaps in a dance hall the limitations of Walker’s music would be less apparent. Here, though, one song was almost indistinguishable from another—everything seemed to begin with the first eight or twelve bars of “Roadrunner” or “Shotgun.” One hastens to recall how irked Ralph Kramden was when Ed Norton, playing piano in a memorable episode of “The Honeymooners,” began every song with a toss-off reminiscence.

Walker himself is an engaging vocalist who grows his way through a song with great humor. His fluid, rich saxophone lines, over the support of a crisp rhythm section, were often exemplary. But more emphasis on music and less on preaching would have been helpful.

Opening for Walker was a young female artist named Elly Brown. Though a technically sound singer, she seemed content to stay mostly on the surface of her material (some of it self-penned); consequently, the set lacked the peaks and valleys of emotion that would have given

(Continued on page 23)
A weekly report on current and upcoming discotheque breakouts

NEW ALBUMS: More than ever, the Jacksons are coming into their own as writer/producers on "Triumph," their fourth album since signing with Epic. The spontaneous, intuitive energy of such early high-voltage sides as "I Want You Back" has evolved into the acuity of serious artistry — and this is apparent even in the subject matter of the uptempo songs that make up the bulk of the album. The opening "Can You Feel It?" brings evangelistic power to the basic jump song, likening the unity of the party to the fellowship of humanity. Over two dozen voices are in the backup chorus on the cut: from early DJ talk, it’s likely that innumerable dance floor crowds will also be invoking the spirit in the next few weeks. The immediate hit, of course, has been "Lovely One," distributed two weeks ago on promotional disco and our high chart entry. "Lovely One" and "Everybody," a graceful, low-key cut, are the only lyrical lightweights on the album: the others all deal with the discovery of romance and heartache, in surprisingly mature terms, and three of them might drag the dance floor to a stop. Wayne has a soothing jazz flavor accompanying its expression of confusion; Jackie Jackson's "Wondering Who," on the other hand, uncovers a striking dark side with the line, "Welcome to the Night." The top dance pick, with a little pitching down, is "Walk Right Now," a startlingly powerful kiss-off song that states itself in anguished exclamations: "Don't Look! Back! You're not staying." Quite a bit here, obviously, to enjoy, dance to and think about... next step.

Slave's "Stone Jam" (Contillion) contains lots and lots of uptempo material, most of it very good indeed, in the right-but-lose style that's yei-ye hits like "Slide" and "Just a Touch of Love." Principals Steve Washington and Steve Arrington have in the meantime stepped out for other projects with Sa-loul, but hardly seem to have overtaxed themselves, considering the caliber of the material here. Note especially: "Watching You" (4:41), solid rock-funk with great synthesizer and bass work, and a low-key "Dreamin'" (4:18), subtly phased, with a lovely, misty quality. Also, a light, attractive "Let's Spend Some Time" (4:39), led very ably by singer Starleana Young, the Arrington-sung "Feel My Love" (4:28) and the son-of-"Slide" "Sizzlin' Hot" (5:07).

Four new albums showcase young singers who also have a hand in the writing and/production end of their records. Carrie Lucas' "Portrait of Carrie" (Solar) includes her last two chartmakers, "Keep Smilin' (Gotta Keep Dancin')" and the current "It's Not What You Got." Between the three contributing producers, Dick Greffey, Leon Sylvers III and Kossi Gardner, the album is packed tight with singles material. For the club: a tough "Career Girl" (6:43), which asserts, "I'm a career girl and I can make my own way," the most specific such song since Laura Lee's "Women's Love Rights." In the cheerleading second half, the song turns into something more compelling, "Say it Loud . . ." and one can imagine the shouts of assent coming off the floor. Also, a very to-the-point "Fashion" (6:43), which combines silky voices with several good percussion changes, and "Use It or Lose It" (4:43), with jumpy organ playing that echoes old MG's and some dream hits. Like "Dancing At Midnight," which was released in the Jackson's early-'70s family concert, has released a solo album on Poly, first in a production package with father Joseph Jackson which will eventually include Randy Jackson's solo work. Michael Jackson, Ollie Brown and Larry Farrow produced various cuts, gathering an all-star cast of supporters. Two party cuts have come to immediate DJ attention: "If You Feel the Way I Do." (5:11), a downtown stringing groove with a nice acapella ending, and "Are You Ready?" (4:47), which has been heard recently in a version by Brooklyn Express. In both, Jackson's piping delivery melts into the tracks with a pleasing, smooth effect. Alternatives: a fast-moving "Save Your Love" and a funky left-fielder with a hook we wish we'd thought of ourselves: "If I Ain't Got It" (5:4) ... you don't need it.

Evelyn "Champagne" King's third, "Call On Me" (RCA), contains her currently breaking "Let's Get Funky Tonight" and other consistently listenable cuts produced in Philadelphia by T. Life, with George Tindley (remember his sides on Scepter)? King is singin' in a much lower register here, and is bolder vocally in her custom any R&B setting. Cuts to note are a mellow version of the Dance Hall Holiday and a version of Michael Jackson's "Just a Little Bit of Love." Keith Barrow, one of New York's truly colorful personalities and a vocalist of considerable range, has moved to Capitol for his latest album, "Just as I Am." As befits his style, Barrow never seems to want to give less than a flamboyant performance on any given cut, and the expansive results again tag him as an intriguing, often openly seductive performer. Two possible club cuts: a deep-groovin', insinuating "In the Light (Do It Better)" (7:00) and the superpeaking, electro-spasm "Why Love Half the World (When You Can Love the Whole World)?" (7:00), which does need to be slowed down. Barrow's moment of greatest inspiration here is in "Tell Me This Ain't Heaven," a devastating ballad that elicits another bravura reading—compare his "You Know You Want to Be Loved" on his last.

MOVE YOUR BODY, SOMEBODY: Just a couple of disco discs, but indispensable ones. "Throw Down the Groove" is Hamilton Bohannon's first release on his CBS-distributed Phase II label, and its classic tambourine-and-clavinet Bohannon, with another in his series of hot, unidentified female lead singers. Very short at 3:59 (a 3:33 instrumental is on the flip) but right in the groove, and it works just the way Bohannon's always worked: hit 'em hard. Re-released, Ike Turner's "Party Vibes" (Fantasy), in a new 8:11 club mix by Mike Lewis, the Los Angeles DJ who recently did the much-praised "Party Boys" remix. There are numerous new breaks and builds to break up the chanting; the best is the tag, lasting along at the point where the album cut ended. Also, a five-minute extended "Shame, Shame, Shame" featuring Tina Turner, which adds persuasive detail and an instrumental conclusion.

SOME GIRLS: We were bowled over by Bette Midler's extraordinary. (Continued on page 39)
Ertegun Makes It Perfectly Kleeeer

Atlantic Records chairman Ahmet Ertegun recently paid a visit to Atlantic recording group Kleeeer during sessions at Atlantic Studios in New York for their next album, scheduled for November release. Kleeeer enjoyed success with their previous LPs, "I Leave To Dance" and "Winners," and are set to release a new album. Ertegun, Kleeeer's producer Dennis King, and the group's presence for the photo was Kleeeer's Poul Crutchfield.

U.S. Singer-Songwriter Says Polish Song Festival Was Frightening

BY BEN LUEER

NEW YORK—Singer-songwriter Andy Adams figured he was in for an unusual experience when he went to Poland to take part in the annual Sopot International Song Festival. But until he arrived, he had no way of knowing how unusual—and how frightening—an experience it would be.

Adams, the only American entered in the international competition, arrived in Poland on August 15, just as the workers' revolt in that country was picking up steam and rumors of possible Soviet intervention were spreading. It was not, the young performer told Record World in a recent interview, the ideal set of circumstances for a song festival.

"We didn't know what was going on," he said. "The people from the Sopot Festival at our hotel didn't have any idea what was going on. They didn't even think the festival was going to go off. They were concerned for our safety.

"Even around the opera house were . . . guards more than anywhere. The strike went on for a few days. They didn't even think the festival was going to go on. They were concerned for our safety.

"They decided which ones were prettier. Also, the producers made up some violence, but they didn't even think the festival was going to go off. They were concerned for our safety.

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"The way the songs are mirrors an array of influences, all integrated into Cockburn's graceful writing and debt music. While admitting his early love for rock, Cockburn feels his greatest influences in recent years have been literary. "I'm much more influenced by poetry, books, than by any other influences. What I like is that the songs have a lot of weighty sources. It's not to mention TV factors.

"The way the songs are mirrors an array of influences, all integrated into Cockburn's graceful writing and debt music. While admitting his early love for rock, Cockburn feels his greatest influences in recent years have been literary. "I'm much more influenced by poetry, books, than by any other influences. What I like is that the songs have a lot of weighty sources. It's not to mention TV factors.

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NO NUKES NO NO: Or, "All The Plutonium's Men." Eric Heckman, PD of WYMX in Augusta, Georgia, reports that the film "No Nukes" will probably never be shown in that town, and to his knowledge, political pressure is what prevented the screening. Heckman had been arranging a sneak preview that even if it's tough to get airplay in this town, there are some people in radio who care.

18 DEVELOPING RECORD ARTIST that even if it's tough to get airplay in John WGRW, Chattanooga. Sprinboard for a tradeoff with air personality Gary Yudman, an impressionist who "called in" posing as the Mayor and proclaiming himself a died-the-wool rock fan and a "Dead Freak." Later on, Pat. St. John devoted "Pat's special set" to New York Music Week, segueing NYC cuts by Zwol, Johnny Winter ("Sounds so nice you have to say it twice") Billy Joel and John Lennon. By the way, all the radio people who pitched in on Music Week should be commended for their invaluable help in making the event a success. They proved to many a developing recording artist that even if it's tough to get airplay in this town, there are some people in radio who care.

ARBSummer Results In NEW YORK -- Number one-rated stations in the New York, Los Angeles, Chicago and San Diego markets all retained their leads in Summer, 1980, according to Arbitron's advance results for the period (average quarter hour share, 6 a.m. to midnight, Monday through Sunday, for total persons age 12 and over).

In New York, black-oriented WBLS stayed with an 8.1 share from spring to summer, while its closest competitor, WKTU, maintained second place while dropping from 6.7 to 6.2. Among the AM contemporary stations, WNBQ advanced over WABC, moving from 4.1 to 4.7, while ABC's share diminished from 4.5 to 4.2. The city's leading album-oriented rock stations both increased in share: WPJL, from 3.9 to 4.2; WNEW-FM, from 2.3 to 2.9. Among beautiful music stations, WRFM stayed at 4.7, WPAT-FM increased from 3.4 to 3.9, and WPAT-AM fell from 2.6 to 2.3. WRVR, the jazz station which recently switched formats to country, went from 1.6 to 1.3 in its last period playing jazz. Meanwhile, country AM station WHN remained stable, from a 2.5 share to 2.5.

Other New York market trends include: rock-formatted WPIX, 1.4 to 1.6; WXLO, 1.9 to 1.6, on the eve of a recent format change heavily influenced by black-oriented music; adult station WNEW-FM, remaining at a 3.1 share; and oldies station WCBS-FM, holding at 2.9.

Los Angeles In Los Angeles, talk station KABC continued in first position, advancing from 7.0 to 7.6. Album rock station KMET remained stable, rising slightly from 4.9 to 5.0, while competitor KLOS advanced a whole share from 2.4 to 3.4, after staying in the 2 range all year. Among rock stations, KTHX slipped slightly from 3.5 to 3.4; KHTZ advanced slightly from 2.2 to 2.3; KFI dropped from 3.1 to 2.7, and FM rocker KIQQ advanced an entire share from 1.8 to 2.6. KDAY, the city's top black-oriented music station, dropped from 2.1 to 1.6. And beautiful music station KBIG dropped from 5.7 to 4.8.

In Chicago, talk station WGN (Continued on page 38)
"As we said in our tip last week, Green should be the most favorably received RCA debut act of the last several years. The guy writes beautifully taut and snappy songs loaded with some of the most expressive guitar work since the first Dire Straits LP. Green played with T-Rex, joined Pretty Things for the "Savage Eye" and "Silk Torpedo" LPs, then moved on to play bass with Blackmore's Rainbow (Richie plays lead on "Call No Answer")... I hear a number of standout trax but start with "Murder," "So Much," "No Answer," "Valentina" and "Can't Stand It." Great Record.
—HARD CHOICE/FMQB ALBUM REPORT 9/12/80

"... Jack was bound for rehearsals with the Pretty Things, with whom he played guitar on the Savage Eye and Silk Torpedo sessions. It's that quality of musicianship and rock insight that Jack brings to the HUMANESQUE album... the wisdom of experience relieved from the pressures of a decade's work behind the scenes. The ALBUMNET WORK recommends "Murder," "So Much," "Valentina," "No Answer" and "This Is Japan."
—THE BEST NEW MUSIC/ALBUM NETWORK 9/15/80

The critics may rave but prove it to yourself. Jack Green is a major talent—the kind that doesn't come around too often. The kind you'll have to discover for yourself.

Jack Green stations

WABX   KHE   KWK
KWFM   KBJ   KISW
KILO   KOME   WPLR
KBCO   KTIM   KBPI
WWWZ   WHFS   WLRS
WXRT   WYSP   KIOK
WMAD   KQFM   WBCH
WLVO   WQBK   WAVA
WRKX   KSJO   WBR
WNEW   WMUQ   WUOG
KZEL   WILS   WRAS
WEBN   KBLG   WVUD
WBAB

Produced by Jack Green for Green Productions Ltd.
N.Y. Music Week
(Continued from page 3)

ing, well attended start at Monday, October 29, with a 1 p.m. concert by the Manhattans at Citicorp Center attended by some 7,000. Harry Chapin, artist spokesman for Music Week, introduced Mayor Koch, who introduced the Manhattans. The show was carried live over WABC-AM, in their first New York-based live broadcast since the Beatles played Shea Stadium in ’65. At approximately the same time, the WKDU Dance Van and the B.T. Express entertained a crowd estimated at 4,000 on the outdoor plaza of the World Trade Center.

Street Musicians

Other well received opening-day events included the New York City Street Festival and the American Guild of Authors and Composers (AGAC) Evening. The Street Musicians Festival drew crowds to Bryant Park, 42nd Street and Sixth Avenue, until the late hours of the night and was recorded for a possible live album. The AGAC Evening was at the Bruno Walter Auditorium in Lincoln Center, drew an overflow audience to see “Fame” star Irene Cara and other artists.

At Lincoln Center’s Fountain Plaza, David Amram and Jim Turner gave a lunchtime audience all they could ask for and more when the two joined together for an impromptu jam after concluding their performance. Turner created unique sounds on his glass harp (a series of tuned, partially full water glasses) while Amram performed on various 8 flat woodwinds.

Platinum Hook got Music Week off to a well attended, enthusiastic start at the Harlem State Office building, according to Brenda Murphy, executive director of the Harlem Talent Association. The week-long events at the State Office Building proved extremely popular, as word of mouth spread the news of upcoming and other performances quickly. Murphy noted that almost all of the posters in Harlem were removed virtually overnight as residents learned about Music Week. Many local favorites appeared on the bill and played for the largest audiences of their professional careers.

The element of surprise was present during Music Week as one club was given a trumpet player extraordinary, a.k.a. comedian Buddy Hackett, appeared at Wednesday’s George Shearing/Bucky and John Pizzareli/Robby Martin. Hackett performed a politically oriented comedy monologue for a few minutes before returning the stage to emcee William B. Williams. The concert was attended by some 2,000 jazz fans.

Thursday, October 2, saw the threat of disaster for the mostly outdoor schedule of concerts—rain. But the rain held off and the momentum of the previous days brought out large crowds for the day’s events. Six thousand people turned out to see Steely “Champagne” King perform at the World Trade Center, while some 4,000 fans came to see Johnny Paycheck at Citicorp Center. Ray Barretto drew about 2,000 music lovers to the General Motors building and the Broadway Spectacular at Schubert Alley captivated some 2,500 people.


Classical Events

On the classical side, Music Week “let the younger professionals show their talents in a sympathetic setting,” according to Geni Jackson, classical music coordinator. The "sympathetic settings" included the Lincoln Center Fountain Plaza, Trinity Church and St. Paul’s Chapel, where classical musicians Elliot Fisk and Robert Serseifer and the Amherst Sax Quartet could be seen. Other classical performances included Kirk Nurock, award winner of composing, piano, voice, and the Canticum Novum Singers. Nurock and his five-piece group, featuring singer Jay Clayton, performed his “New Music for Voices” at the Fountain Plaza on Thursday. This piece featured “no instruments” according to Jackson, but set rhythms with vocals improvised over them. To conclude his performance, Nurock invited several of the audience through a participation piece. Also on Thursday the Canticum Novum Singers, characterized as “one of the few unfinanced capella choirs in New York City, but thoroughly professional at the same time” performed pieces from Josquin to Debussy at Trinity Church.

As Record World went to press, the last of the Friday concerts were getting underway, bringing the successful project to the New York Music Task Force to a successful close.

CBS, Boardwalk Pact
For Latin America, Canada

In a joint statement, Dick Acker, deputy president and chief operating officer, CBS Records Group, Allen Davis, president, CBS Records International and Neil Bogert, president, Boardwalk Entertainment Co., have announced that CBS Records will exclusively market and distribute Bonnie Raitt’s record in Latin America and Canada. Pictured at the signing ceremonies are (left to right): Allen Davis; Neil Bogert; Dick Acker, and Arthur Indursky, attorney. Sitting—Norman Stallman, vice president, business affairs, CBS Records International; Irv Siegel, executive vice president, Boardwalk Entertainment; Buddy Freidus, vice president, marketing, CBS Records International; Jeff Franklin, chief operating officer, AT1 Equities; and Joe Abelska, vice president, artist development and promotion, CBS Records International.

The Coast

(Continued from page 17)

at least until we saw an item in one of the local film trades reporting that Jones is now a jockey—of the horse variety, not disc. Jones has just passed his licensing test with England’s Jockey Club, says the Hollywood Reporter’s Hank Grant. Another publication (which shall remain nameless, due to our tact and diplomacy) recently ran an ad for “one of the most original and visual acts in rock.” His name is Roller Man—that’s right, he sings and plays lead guitar “while rockin’ on roller skates.” Not only that, he writes his own tunes, songs that feature “the licks that hits are made of.” If this sounds like the kind of action you can’t afford not to be a part of, fear not, for Roller Man is looking for an agent, music lawyer and label. Once again, good taste forbids our using this space to make suggestions as to who could fit those bills . . . The following item, which appeared in the September 30 edition of the Los Angeles Times, is reprinted here in its entirety: “Disc jockey Tony Johnson just wanted to live up his show on radio station WTRX in Flint, Michigan, so he broke his partner to make a phony announcement: ‘We have a bulletin. I just heard that a cement truck and a police van carrying prisoners has just collided on Flint’s east side. Be on the lookout for 12 ‘hardened’ criminals.’ Police and school bus drivers were promptly swamped and two elementary schools were evacuated, apparently until the imaginary criminals were hardened in the imaginary cement. John Dennis in the 18th Century had a description that fits punisher Johnson. ‘A man who could make so vile a pun,’ Dennis said, ‘would not seek to pick a pocket.’”

OTHER: Columbia Records group the Romeos will be touring soon in a Winnebag, doing various promo concerts (proceeds from which will go to charity). Their only request is that they have enough gas to get from one stop to the next . . . Gregg Wright, a black, left-handed guitarist who plays a Fender Stratocaster, just wanted to live down by who, despite all of that, does not do Jimi Hendrix impressions or material, will be appearing at the Corral in Topanga Canyon on October 16 and 25. He is currently label shopping . . . On the signing front, record producer Walter Stewart and Charles Lederman have announced the signing of singer Kathy Westmoreland, who for years sang with Elvis Presley on the road and in the studio. She’s currently recording at L.A.’s Alpha Studios . . . More studio news: the Beat, Charlie Daniels and Rod Stewart have all been working at the Record Plant in L.A., while Rick James, the Stone City Band, Pablo Cruise and the New Riders of the Purple Sage have been at the Sausalito Plant. The L.A. studio will be featured October 16 on the “P.M. Magazine” TV show . . . Musicians cutting at Muscle Shoals include Jimmy Buffett, Lenny LeBlanc, Dr. Hook and Millie Jackson . . . The Sound Factory, an L.A. Studio that has been in business for about 13 years—with the likes of Jackson Browne, Linda Ronstadt, Elton John, Bonnie Raitt and Natalie Cole cutting there—has recently changed hands. The new owners are Larry and Dan Estridge, whose backgrounds are those of musician and audio designer, respectively (Larry is the leader of a New York-based band called Highwatch), and Barbara Evans. David Hassinger, who used to own the place, is now devoting himself full-time to engineering—at the Sound Factory, of course.
“I NEED YOUR LOVIN’”
The Debut Single From
“IRONS IN THE FIRE”
New From
TEENA MARIE
NARM Rack Conference  

(Continued from page 3)  

demographic projections showing  
that the 25 to 34-year-old market  
shrinking by ten percent over the  
next decade, while the young adult  
population aged 18 to 25 will increase  
by an equal amount. The latter swing  
will buttress sales for jazz and pro-  
gressive styles and open up the  
market for newer trends sup-  
ported by college-aged buyers,  

Smith said.  

More telling in Smith's view is the  
outlook for upper demo-  
graphics regions, with the 25 to  
34-year-old market expected to  
increase by 25 percent, and the  
over 35 age group slated for an  
estimated influx of 17,000 new  
consumers.  

The last two groups, Smith  
stressed, will likely be customers at  
racked outlets. Noting radio's  
courtship of older listeners with  
"mellow pop" fare, he concluded,  
"we all know these consumers are  
upgrading during blockbuster  
years to features and retail stores,  
but they will shop in your  
stores."  

Classical and jazz product will  
likely see increased traffic as a  
result of this market swing,  
Smith added. But he candidly  
tied his glimpse of new markets to  
the need for closer and more  
professional planning and co-  
operation between rack jobbers  
and manufacturers.  

These steps would include:  
close monitoring of recent mar-  
tket shifts to identify adult buyers'  
tastes; a more flexible ap-  
roach to pricing in order to  
sustain market volume and profitabil-  
ity; supervision of an orderly transition from  
eight-track to cassette tape sales  
through development of new  
packaging and close inventory  
control; more input from ac-  
counts in freed merchandising tools;  
more cross-merchandising efforts  
tyings records and tapes to  
other goods in order to tap  
larger joint marketing funds;  
and more accurate set-through  
data from accounts, to maximize  
efficiency on co-op dollars in  
a tight economy.  

Smith added to that list the need to learn how to "sell down  
product," after it reaches its initial sales peak, rather than returning it. Noting that such racks as Lieberman have successfully  
explored ways of prolonging pro-  
duct life to reduce heavy returns,  
he outlined tried-and-true ways of  
keeping profits within the trade and out of truckers' pockets.  

Priority: Communication  

The timeliness of NARM's  
rack summit was repeatedly  
underscored during Thursday's  
(22) morning's general business  
session, beginning with the  
turnout itself: of 150 delegates  
and guests, over 130 were on  
hand to watch several audio-  
visual presentations, including  
two produced specifically for  
this meeting, and hear remarks from featured speakers.  

Opening the morning was a  
split-screen audiovisual segment  
in which executives at top re-  
tail chains evaluated the im-  
portance of rack jobbers in prov-  
iding their own operations with  
effective record and tape  
business. Featured in taped in-  
terviews were Sears' Calvin Al-  
len; Charley Staley of Wool-  
worth and Woolco; David Bir-  
kett and Albert Geigle of Mont-  
gomery Ward, and Harry Sutt-  
miller of the Gold Circle chain.  

All stressed the dependence  
of their operations on rack  
services, recapping the basic  
store configuration, personnel  
strategy and special problems of  
rack departments which are  
unmanned or only skeletonly  
staffed, and must achieve maxi-  
mum merchandising impact while  
complying with store restric-  
tions on merchandising materials and limited available display  

space.  

Execs also touted the "Gift of  
Music" push as the "most  
mature step yet taken by your  
industry."  

Racks To Labels: No Respect  

Conference chairman Harold  
Okinaw, president of Lieber-  
man Enterprises, who termed  
the gathering unique to NARM  
in its specialization of interests,  
then took the podium, starting  
the next segment with com-  
ments on the conference's goal.  

Recalling the NARM rack job-  
er advisory committee meeting  
Okinaw said, "the number one  
priority item was to increase the  
awareness of the manufacturers  
of what the importance of the  
rack jobber is." While in-  
terpreting Smith's earlier re-  
marks as "overwhelming," evi-  
dence that this objective was  
being achieved, Okinaw mir-  
rored rack executive sentiment  
by charging that their trade sec-  
tor had been "abused, neglected,  
maligned and all but forgotten"  
in recent years.  

Okinaw then introduced Grant  
Keef er of the Newspaper Ad-  
v ertising Bureau, who narrated  
a 20-minute audiovisual presenta-  
tion derived from a two-day  
meeting that brought together  
some 170 retail specialists to  
assess the long-term business  
outlook for US retailers.  

A keynote address delivered by Kenneth Macke, chairman  
and chief executive officer of the  
Minneapolis-based Target chain,  
followed. Macke reviewed the  
growth of the discount retail  
market, which now represents  
an estimated 7,000 outlets that  
accounted for 1.3 billion dollars in  
sales during 1979. Reviewing  
his own chain's growth, Macke  
concluded that "discount mass  
merchants are where the sales are."  

In records and tapes, Macke  
noted that Target had increased  
his sales volume by 19 percent  
in 1979, despite a soft overall  
market. Moving to the larger  
frame of discount sales forecast,  
he estimated that new store  
openings alone, pegged at $34  
new discount outlets in the com-  
ing year, would yield an increase  
of $64 million in record and  
tape department business.  

While noting that Target's  
record and tape departments en-  
hance the chain's image for  
product quality, quality, quality,  
that spawned the convention,  
Macke warned rack and label  
executives alike that the low  
profit margin on product threaten consumers' essential im-  
portance to mass merchandisers.  

"The problem of price escalation  
squeezes margins to the point where many retailers face a  
loss of profit," he said. "Records  
and tapes are simply the lowest  
mark-up in our company. ...  
if you are going to sell, you have to  
find ways of increasing your margins."  

Next came a second NARM  
audiovisual spot produced under  
the supervision of Pickwick's  
rack services. Titled "The Rack  
Zone," and scripted as a parody of "The Twilight Zone," the short was hosted by Herb Dorfman, eastern division  
vice president. Long on humor  
but short on detail, the piece  
summed up the chronic lack of  
dialogue between labels and  
racks, and the resulting lack of  
suitable display materials for  
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dialogue between labels and  
racks, and the resulting lack of  
suitable display materials for  
racked locations.  

One in a Million Gold  

Larry Graham, whose "One In A Million You" album and single have both been cer-  
tified gold, stopped by the Warner Bros. home office in L.A. recently to pick up some  
more gritty wall hangings. On hand for the occasion were, from left (standing)  
Warner Bros. vice president and international director Tom Ruffins; VP/promotion  
music Tommy L. Puma; VP/promotion director Russ Thayer; VP/black music marketing  
Tom Draper; Graham; VP/product management Clyde Bakkema; Ron Nadel, Graham's  
manager; Curtis Thompson, national director of black music marketing; national  
singles sales manager Mark Maitland, and Carl Scatt, VP and director of artist  
development; (crouching) Marylou Badeaux of Warner Bros.' black music department  
and Lou Dennis, vice president and national sales director.
Children: Right. What's happening is that in travelling around the country, it's very rare to find the kind of excitement from manufacturers' reps about product that you used to. With all the pressure on getting a record onto the top 40 stations, the other kinds of promotion that might offend the album station to break the album, and other formats, is in some cases, being neglected. I'm talking to promotion people around the country, there's a certain frustration based on the feeling of not really being able to do a complete job.

Ralph: Do you think label field staffers feel frustrated because they're trying to build their own credibility, and the very work projects that might enhance that will end up in the hands of indies?

Children: Right, and the basic drive for any promotion man, I've always felt, has been ego—to see that project you're involved with from the cradle to the grave. That's part of the excitement, and that almost doesn't exist out there.
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<th>Label</th>
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</table>

**CHARTMAKER OF THE WEEK**

**NEVER BE THE SAME**

**PRODUCERS & PUBLISHERS ON PAGE 24**
CRIMES OF PASSION
PAT BENATAR
Chrysalis

MOST AIRPLAY
CRIMES OF PASSION—Pat Benatar—Chrysalis
PANAMA—Cars—Elektra
THE GAME—Queen—Elektra
EMOTIONAL RESCUE—Rolling Stones—Rolling Stones
BACK IN BLACK—AC/DC—Atlantic
PARIS—Supertramp—A&M
REACH FOR THE SKY—Allman Brothers—Arista

HEAVY ACTION:
DRAMA—Yes—Atlantic
AUDIO-VISIONS—Kansas—Kirshner
CRIMES OF PASSION—Pat Benatar—Chrysalis
BACK IN BLACK—AC/DC—Atlantic
PARIS—Supertramp—A&M
REACH FOR THE SKY—Allman Brothers—Arista

WHEE-FM/FT. LAUDERDALE
ADS:
CLUES—Robert Palmer—Island
STAY 6:00 AM—Elektra—Beaverdale
HUMANIZED—Jack Greene—RCA
IT'S WHAT'S INSIDE THAT COUNTS—Colin Moulds—MCA
LITTLE STEVIE ORBIT—Steve Forbert—Nemperor

MMMS-FM/CLEVELAND
ADS:
FEAT THE MUSIC—Utopia—Bearsville
DISTINGUISHING MARKS—Fingerprints—Virgin
HUMANS—Bruce Cockburn—Millennium
I'M NOT STRANGE—Keith Sykes—Backwater
MICHAEL SCHENKER—Kirshner
SHADOWS AND LIGHT—Joni Mitchell—Asylum
TAKING LIBERTIES—Elvis Costello—Col

ZETA 7-FM/ORLANDO
ADS:
I'M NOT STRANGE—Keith Sykes—Backwater
NOTHIN' MATTERS—John Cougar—Bravos
TWO "B'S" PLEASE—Robbie Robertson—Virgin

HEAVY ACTION:
HEARTLAND—Michael Stanley—EMI-America
ALIVE—Kenny Loggins—Col
TWO "B'S" PLEASE—Robbie Robertson—Virgin

KXQ-FM/DFW
ADS:
CLUES—Robert Palmer—Island
STAY 6:00 AM—Elektra—Beaverdale
HUMANIZED—Jack Greene—RCA
IT'S WHAT'S INSIDE THAT COUNTS—Colin Moulds—MCA
LITTLE STEVIE ORBIT—Steve Forbert—Nemperor

KXQ-FM/DALLAS
ADS:
HEARTLAND—Michael Stanley—EMI-America
ALIVE—Kenny Loggins—Col
TWO "B'S" PLEASE—Robbie Robertson—Virgin

HEAVY ACTION:
ONE STEP CLOSER—Doobie Brothers—WB
PARIS—Supertramp—A&M
REACH FOR THE SKY—Allman Brothers—Arista

KZIO-FM/SAN JOSE
ADS:
BRIGHT EYES—Singles—Robbie Robertson—Virgin
FREEDOM OF CHOICE—Singles—Talking Heads—Sire
DISTINGUISHING MARKS—Fingerprints—Virgin
FACE TO FACE—Rick Derringer—Blue Sky

KZS-FM/LOS ANGELES
ADS:
I'M NOT STRANGE—Keith Sykes—Backwater
NOTHIN' MATTERS—John Cougar—Bravos
I'M ONLY HUMAN—Michael Des Barres—Dreamland
MCGUINN MILLER—Capital

HEAVY ACTION:
EMOTIONAL RESCUE—Rolling Stones—Rolling Stones
BACK IN BLACK—AC/DC—Atlantic
PARIS—Supertramp—A&M
REACH FOR THE SKY—Allman Brothers—Arista

HEAVY ACTION:
ONE STEP CLOSER—Doobie Brothers—WB
PARIS—Supertramp—A&M
THE GAME—Queen—Elektra
CRIMES OF PASSION—Pat Benatar—Chrysalis
TAKING LIBERTIES—Elvis Costello—Col

HEAVY ACTION:
ONE STEP CLOSER—Doobie Brothers—WB
PARIS—Supertramp—A&M
THE GAME—Queen—Elektra
CRIMES OF PASSION—Pat Benatar—Chrysalis
TAKING LIBERTIES—Elvis Costello—Col

HEAVY ACTION:
BACK IN BLACK—AC/DC—Atlantic
WILD PLANET—8:52—WB
CRIMES OF PASSION—Pat Benatar—Chrysalis
HOLD OUT—Jackson Browne—Asylum
PANAMA—Cars—Elektra
GAMMA III—Gamma—Elektra
ALIVE—Kenny Loggins—Col
THE GAME—Queen—Elektra
EMOTIONAL RESCUE—Rolling Stones—Rolling Stones
R&b & disco influence, late
on country hits, strong
retail influence, MOR potential.

P. Benatar: a WBSB, a WIFI, a WYRE, on KEARTH, a KFRC, d30 KSFX, a F105, a34 JBJ105, e Q107, a39 ROCK102, 30-16 14q.

C. Cross: a WAXY, 30-28 WBSB, a WFRB, a25 WPGC, a28 WKRD, a WYRL, a28 PRO-FM, a40 ROCK102.

R. Daltrey: on WCAC, d30 WFRB, a WIFI, on WIFI, 28-26 WKRD, a KFRC, 39-38 Y100.

Deve: a47 WABC, on WBSB, 7-3 WIFI, on WKTD, 21-15 WTCF, d29 WWKS, a21 KEARTH, 8-3 KFI, 20-16 KFRC, 1-1 KRLA, 20-10 KSFX, 18-14 PRO-FM, 12-7 JBJ105, 30-29 Q107, 25-21 ROCK102, 3-7 Y100.

Dosbie Bros: 21-20 WABC, 22-12 WBSB, 18-17 WBSB, 12-4 WACG, 22-9 WFRB, 11-7 WIFI, 18-0 WIFI, 16-5 WYKB, 23-2 WYKS, 17-10 KSFX, 9-6 WPGC, 8-4 WFRK, 5-2 WTCF, 25-12 WWKS, 4-3 WYRE, 17-15 KEARTH, 19-16 KFRC, 9-28 KSFX, 7-5 KSFX, 13-7 PRO-FM, 14-9 JBJ105, on K101, 8-4 KC101, 14-17 Q107, 10-5 ROCK102, a31 Y100, 14-7 Y100.

Jacksons: 47-28 WABC, a WAXY, on WBSB, 28-18 WIFI, a30 WIFI, on WKTD, 19-15 WPGC, a29 WTCF, 36-22 WWKS, d27 WYRE, 25-22 KEARTH, d28 KFI, d28 KFRC, d29 KSFX, 19-09 PRO-FM, 27-25 JBJ105, d33 ROCK102, 32-27 Y100, a30 Y100.

B. Joel: ahp WABC, e KSFX, a30 WTICFM, 25-25 YRLA, on KSFX, a26 PRO-FM, a35 JBJ105.

Hall & Oates: d30 WAXY, 28-25 WBSB, d25 WCAC, 27-30 WFRB, d20 WFRF, d20 WGBK, on WKYS, a22 WPGC, 24-22 WKRS, on WKYS, 27-22 YRE, 30-27 KEARTH.


Pointer Sisters: 33-22 WABC, 6-2 WXYY, 2-4 WBSB, 5-3 WCAC, 15-11 WFIU, 21-13 WIFI, a WKTU, 7-6 WYKB, 26-19 WNBS, 6-10 WPGC, a20 WFRK, 6-3 WTCF, 7-14 KSFX, 1-5 WYRE, 18-10 KEARTH, 11-11 KFI, 27-21 KFRC, 14-7 KRLA, 16-5 KSFX, 11-6 PRO-FM, 16-10 JBJ105, on K101, 11-9 KC101, 6-5 Q107, 24-23 ROCK102, 6-5 Y100, 20-16 Y100.


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

P. Benatar: d37 KCPS, d50 KJR, e KJR, a KMKJ.

J. Browne: e WGOY, a WDO, d28 WSP, 17-13 KDBW, e KFDF, a KG, 25-21 KIR, d29 KJR, 27-23 KMKJ, d30 KYYX.

I. Cara: d27 KCPS, 23-21 KGW, 19-17 KMKJ, 25-23 KYYX.

C. Cross: a WGOY, a KG, a KJR, a KMKJ.


W. Nelson: d26 KCPS, d19 KDBW, a KFDF, 23-20 KJR, 20-16 KJB, 26-20 KMKJ, d19 KSSS-FM, 21-17 KYYX, 19-16 KWN.

Pointer Sisters: 19-15 WGOY, d96 WGOY, e WDO, 15-8 KCPS, 19-16 KBW, 8-5 KXXD, 17-12 KGW, 13-8 KJR, 10-3 KIRB, 11-8 KMKJ, d20 KSSS-FM, 19-16 KYYX, 22-30 KWN.


K. Rogers: e WGOY, d25 WJBS, d23 WJBS, a25 KFDF, a KG, d31 IRB, a31 KMKJ, e KSSS-FM, 27-20 KYYX.

L. Sayer: a WGOY, a KG, a KFDF, a KG, d24 KIRB, a KIRB, a KMKJ, a33 KSSS-FM, d67 KYYX.

B. Scaggs: 17-17 WGOY, d16-16 WGOY, 15-12 WGOY, 12-7 WSP, 16-10 KCPS, 4-1 KDBW, 12-4 KFDF, 10-7 KGW, 14-11 KIRB, 13-7 KIRB, 15-11 KMKJ, 11-6 KSSS-FM, 7-4 KYYX, 16-15 KWN.


C. Daniels Band: 29-27 WITX, d12-9 KNOE-FM, d23 KRBE, a B97.


D. Hall & J. Oates: d30 WITX, a26 KFMK, 36-35 KITK, d25 KFBK, e KRB, on KRLY, on KST, 29-26 B100.


B. Joel: d34 WITX, a KB, d28 KROY-FM, 12-9 B97.


R. Baitrey: d40 WITX, a KNOE-FM, a30 B100.

B. Scaggs: 7-9 KFMK, 17-13 KGB, 3-6 KILT, 7-7 KRBE, 15-9 KRLY, 26-21 KST, a65 B100, 10-10 B97.


D. Summer: 26-16 WITX, 25-23 KFMK, a26 KGB, a37 KILT, 30-21 KNOE-FM, 20-14 KRB, d30 KRYL, 22-17 B97.


I. Cara: a KVIL.

C. Cross: a KNUS.

D. Hall & J. Oates: a KNUS, a29 KOPA-FM, d37 KTLK, a KVIL, 29-24 KRP.

Jacksons: a KNUS, a29 KOPA-FM, d36 KTLK, a KVIL.

W. Nelson: 28-23 KOPA-FM, d24 KVL, 11-5 KZP.

W. G. B.: 10-8 KOPA-FM, 13-10 KTLK, 23-21 KVIL, 7-7 KZP.

C. Richard: 30-27 KOM, 16-13 KOPA-FM, 31-26 KTLK, 25-20 KVIL, 16-11 KZP.

K. Rogers: 29-20 KOM, d20 KOPA-FM, a KTLK, d15 KVIL, 23-14 KZP.

L. Sayer: a30 KOPA-FM, e KTLK, a29 KZP.

D. Summer (Wand): 26-26 KOPA-FM, 26-22 KOPA-FM, 30-19 KTLK, e KVIL, 10-4 KZP.
## Record World A/C Chart

**October 11, 1980**

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<td>BARBRA STREISAND</td>
<td>Columbia 1 11364 (2nd Week)</td>
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### Chartmaker of the Week

**I'M COMING OUT**

**DIANA ROSS**

**Motown 1491**

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<tr>
<th>WKS. ON CHART</th>
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<td>2 XANADU</td>
<td>OLIVIA NEWTON-JOHN/ELO/MCA 41285</td>
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<td>3 LATE IN THE EVENING</td>
<td>PAUL SIMON/Warner Bros. 49511</td>
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<td>4 UPSIDE DOWN</td>
<td>DIANA ROSS/Modown 14944</td>
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<td>5 LOOKING FOR LOVE</td>
<td>JOHNNY LEE/Full Moon/Asylum 47004</td>
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<td>6 ALL OUT OF LOVE AIR SUPPLY/Arista 0520</td>
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<td>7 JESSE CARLY SIMON/Warner Bros. 49518</td>
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<td>8 DRIVIN' MY LIFE AWAY</td>
<td>EDDIE RABBIT/Electric 46656</td>
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<td>9 LOOK WHAT YOU'VE DONE TO ME</td>
<td>BOZ SCAGGS/Columbia 1 11349</td>
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<td>10 HE'S SO SHY</td>
<td>POINTER SISTERS/Planet 47916</td>
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<td>11 REAL LOVE</td>
<td>DOBBIE BROTHERS/Warner Bros. 49503</td>
<td>18</td>
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<td>12 NEVER KNEW LOVE LIKE THIS BEFORE</td>
<td>STEPHANIE MILLS/20th Century Fox 24600 (RCA)</td>
<td>19</td>
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<td>13 GIVE ME THE NIGHT</td>
<td>GEORGE BENSON/Qwest/WB 49505</td>
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<td>14 NO NIGHT SO LONG</td>
<td>DIONNE WARWICK/Arista 0527</td>
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<td>15 LADY KENNY ROGERS/Liberty 1380</td>
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<td>16 ON THE ROAD AGAIN</td>
<td>WILLIE NELSON/Columbia 1 11351</td>
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<td>17 DON'T ASK ME WHY</td>
<td>BILLY JOEL/Columbia 1 11351</td>
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<td>18 HOT ROD HEARTS</td>
<td>SOOKIE DEEP/Electric 47005</td>
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<td>19 MIDNIGHT ROCKS</td>
<td>AL STEWART/Arista 0525</td>
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<td>20 COULD I HAVE THIS DANCE</td>
<td>ANNE MURRAY/Capitol 4920</td>
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<td>21 SAILING</td>
<td>CHRISTOPHER CROSS/Warner Bros. 49507</td>
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<td>22 YOU'RE THE ONLY WOMAN</td>
<td>YOU &amp; I AMBROSIA/Warner Bros. 49508</td>
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<td>23 YOU'LL ACCOMPANY ME</td>
<td>BOB SEGER/Capitol 4904</td>
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<td>24 HOW DO I SURVIVE</td>
<td>AMY HOLLAND/Capitol 4884</td>
<td>31</td>
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<td>25 ONE IN A MILLION</td>
<td>LARRY GRAHAM/Warner Bros. 49221</td>
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<td>26 DREAMING</td>
<td>CLIFF RICHARD/EMI-America 8057</td>
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<td>27 YOU'RE LOST THAT LOVIN' FEELING</td>
<td>DARYL HALL &amp; JOHN OATES/RCA 12103</td>
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<td>28 MAGIC OLIVIA NEWTON-JOHN/MCA 41297</td>
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<td>29 WHO'LL BE THE FOOL TONIGHT</td>
<td>LAISSEN-Feiten Band/</td>
<td>36</td>
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<td>30 MY PRAYER RAY</td>
<td>GOODMAN &amp; BROWN/Polydor 2116</td>
<td>37</td>
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<td>31 MORE THAN I CAN SAY</td>
<td>LEO SAYER/Warner Bros. 49565</td>
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<td>32 IF YOU EVER CHANGE YOUR MIND</td>
<td>CRYSTAL GAYE/Capitol 1 11359</td>
<td>39</td>
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<td>33 OUT HERE ON MY OWN</td>
<td>IRENE CARA/RCA 1048</td>
<td>40</td>
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<td>34 YOU CAN CALL ME BLUE</td>
<td>MICHAEL JOHNSON/EMI-America 8054</td>
<td>41</td>
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<td>35 WITHOUT YOUR LOVE</td>
<td>ROGER DALTREY/Polydor 2121</td>
<td>42</td>
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<td>36 IF THIS IS LOVE</td>
<td>MELISSA MANCHESTER/Arista 0551</td>
<td>43</td>
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<td>37 ALL OVER THE WORLD</td>
<td>ELO/MCA 41289</td>
<td>44</td>
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<tr>
<td>38 SOMEONE THAT I USED TO LOVE</td>
<td>NATALIE COLE/Capitol 4869</td>
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### Chart Notes

**VIDEO NEWS**—If you haven’t received shipment of Paramount’s “Conrack” or “Malicious,” Lee Conneally, owner of the Louisiana-based Sheik Video Corporation, can shed some light on the situation. According to Conneally, delivery of these movies has been held up because of the poor quality of the films’ preprints. Conneally explained, “The color processing of films has deteriorated since the 1940s, and the industry at large is feeling the repercussions. Preprints because the color processing has been changed and the preservation of films has now become a controversial issue. This is specifically affecting the video industry, because manufacturers of videocassettes are buying films without first checking the quality of the preprints. As a result, dealers are frequently promised the delivery of certain videocassettes, only to discover that the delivery they received was faulty or cancelled because the manufacturer found out, too late, that the preprints are in poor duplicating condition.” MCA, whose videocassettes are duplicated by Magnetic Video, Bell and Howell and U.S. Video, is concerned about the large number of returns it is receiving on its Bell and Howell product. Gary Reichel of the Thomas Video retail chain commented, “Dealers have been discussing the problem about the extremely poor quality of those videocassettes that have been duplicated by Bell and Howell. The films have been grainy and the sound has had a buzzing. MCA is very aware of the situation and is trying to rectify the problems. We’re already working on an improved process, but we still have a long way to go.”

**MORE REENT RAP**—Last week’s discussion by cris Hutton regarding the illegal renting of videocassettes made the telephones at Record World ring. Although many dealers are convinced that rentals are the way the industry has to go, there are many retailers who are adamantly against them. One dealer commented, “We’ve been playing by the rules and have been getting hurt by those dealers who are illegally renting videocassettes. Paramount will be coming out with a rental policy November 1 and will be placing a $10 surcharge on all of their videocassettes to compensate for profits lost in sales. Rental policies such as this one are going to hurt the dealer who is in the business of selling videocassettes and not renting them. Fortunately, Magnetic Video is more against rentals than ever and they are even beginning to crack down on some of the rental operations.”

**VIDCOM 80—Mickey Hyman, VP, business and administration, CBS Video Enterprises, made some interesting observations and comments during his speech at this year’s VIDCOM in Cannes, France: “We will have to educate the consumer directly. We may well have to place our own video specialists out in the stores where hardware and software are being sold—people who can answer questions . . . . Placing our product in outlets where people are going to look for it . . . is another major area of concern. Initially, people are going to buy software before they purchase hardware. Thus, hardware dealers are going to be one major outlet for us . . . . We anticipate such one-stop shopping to be done in department stores, in home entertainment and video boutiques and . . . electronics stores. Thereafter, our research indicates that consumers expect to be able to purchase software in the same places that they now purchase records, and so we will service traditional record stores and departments through the CBS Records distribution system while an independent distribution network covers the other outlets.”

**STILL THE BACKBONE OF THE INDUSTRY—Jim Rose reports that Rose Records recently promoted Blue Oyster Cult’s latest album by sending it to customers to visit the Museum of Natural History to see the dinosaur bones. The promotion was co-sponsored by WLUP and CBS is picking up the tab. The next Rose contest will be to guess which Columbia executive conducted the tour at the museum . . . . Licorice Pizza just completed its “$2,000 Record & Tape Giveaway.” Twenty-seven Licorice Pizza customers, one from each store, won 100 records or tapes of their choice, according to marketing director Lee Cohen . . . . The Strawberries chain is trying to turn around the industry trend of catalogue items almost always being more expensive than current hit product. Jerry Warren tells Record World that the chain has decided to have a continuous $5.98 sale, selecting products for that price. The catalogue items are chosen by Michie Seger and the Rolling Stones were recently on sale at all stores, and according to Warren, did “fabulously well . . . .”

**A CLASSIC VISIT—Conductor Zubin Mehta made an in-store appearance at the Sam Goody’s outlet at Rockefeller Center. The dashing maestro signed autographs for thrilled fans. Among Mehta’s favorite stores is Record Bar chain continues to draw artists into their stores and this time the

(Continued on page 38)
SALESMAKER OF THE WEEK

PICKUP: Lipts., Inc.—Capitol
SCARY MONSTERS—David Bowie
RCA
SHINE ON—LTD.—A&M
SOUNDS OF LOVE—Madisen
Kane—Chapel
TAKING LIBERIES—Elvis Costello—Col
24 CARROTS—Al Stewart—Arista
WALKING THE WAIT—Peter, Marc—Polydor

BRIEFING:

PARIS-SUPERTRAMP & A&M

TOP SALES

PARIS—Supertramp—A&M
ONE STEP CLOSER—Doobie Brothers—WB
GUILTY—Barbra Streisand—Col
SCARY MONSTERS—David Bowie—RCA
TAKING LIBERIES—Elvis Costello—Col
CUES—Robert Palmer—Island

KING KAROL/NEW YORK

CALL ON ME—Evelyn Champagne
Kong—Capitol
GUILTY—Barbra Streisand—Col
LITTLE STEVIE ORBIT—Steve Farber—Nemperor
ONE STEP CLOSER—Doobie Brothers—WB
SHADOWS & LIGHT—Joe Mitchell—Island
TAKING LIBERIES—Elvis Costello—Col
TIMES SQUARE—RSD (Soundtrack)

WORLD RECORD TSS

STORIES/NEW YORK

RADIOVISIONS—Kama Sutra
BEATING THE ODDS—Molly Shannon—Capitol
NEW CLEAR DAYS—Vapor—UA
ONE STEP CLOSER—Doobie Brothers—WB
SCARY MONSTERS—David Bowie—RCA
SHADOWS & LIGHT—Joe Mitchell—Island
TAKING LIBERIES—Elvis Costello—Col
WILD PLANET—B 575—WB

STRAWBERRIES/BOSTON

BRASS CONSTRUCTION—V.U.—UA
LIVE LOVES FOREVER—Monica Rippon—Capital
NO MORE DIARY DEALS—Johnny Von Zant—Polydor
LITTLE STEVIE ORBIT—Steve Farber—Nemperor
RCA

LITTLE STEVIE ORBIT—Steve Farber—Nemperor
ONE STEP CLOSER—Doobie Brothers—WB
SCARY MONSTERS—David Bowie—RCA
SHADOWS & LIGHT—Joe Mitchell—Island
TAKING LIBERIES—Elvis Costello—Col
TIMES SQUARE—RSD (Soundtrack)
TRUE COLORS—Spit Engr.—A&M

FATHERS & SUNS/

MIDWEST

ALIVE—Kenney Loggins—Col
AUDIO-VISIONS—Kama Sutra
CUES—Robert Palmer—Island
GUILTY—Barbra Streisand—Col
NO MORE DIARY DEALS—Johnny Von Zant—Polydor
ONE STEP CLOSER—Doobie Brothers—WB
SCARY MONSTERS—David Bowie—RCA
SHADOWS & LIGHT—Joe Mitchell—Island
TAKING LIBERIES—Elvis Costello—Col
WILD PLANET—B 575—WB

OUTLET SALES

PARIS—Supertramp—A&M
ONE STEP CLOSER—Doobie Brothers—WB
GUILTY—Barbra Streisand—Col
SCARY MONSTERS—David Bowie—RCA
TAKING LIBERIES—Elvis Costello—Col

CIRCLES/ARIZONA

ALIVE—Kenney Loggins—Col
CUES—Robert Palmer—Island
GUILTY—Barbra Streisand—Col
CODE BLUE—WI
LITTLE STEVIE ORBIT—Steve Farber—Nemperor
ONE STEP CLOSER—Doobie Brothers—WB
SCARY MONSTERS—David Bowie—RCA
TAKING LIBERIES—Elvis Costello—Col

MUSICAL/ST. LOUIS

ALIVE—Kenney Loggins—Col
GUILTY—Barbra Streisand—Col
NO MORE DIARY DEALS—Johnny Von Zant—Polydor
ONE STEP CLOSER—Doobie Brothers—WB
SCARY MONSTERS—David Bowie—RCA
TAKING LIBERIES—Elvis Costello—Col

SOUND UNLIMITED/

NATIONAL

GUILTY—Barbra Streisand—Col
LEONS IN THE FIRE—Teena Marie—Clyde
LITTLE STEVIE ORBIT—Steve Farber—Nemperor
ONE STEP CLOSER—Doobie Brothers—WB
SCARY MONSTERS—David Bowie—RCA
TAKING LIBERIES—Elvis Costello—Col
WILD PLANET—B 575—WB

DISPLAY SALES

PARIS—Supertramp—A&M
ONE STEP CLOSER—Doobie Brothers—WB
GUILTY—Barbra Streisand—Col
LEONS IN THE FIRE—Teena Marie—Clyde
LITTLE STEVIE ORBIT—Steve Farber—Nemperor
ONE STEP CLOSER—Doobie Brothers—WB
SCARY MONSTERS—David Bowie—RCA
TAKING LIBERIES—Elvis Costello—Col
WILD PLANET—B 575—WB
Forty International Delegates Attend EMI Records UK’s Annual Conference

By VAL FALLOON

■ LONDON — EMI Records UK held its annual international conference in London last week, and a record number of forty delegates from various territories attended. Representatives of EMI companies from as far as Peru, Hungary, Venezuela and Japan flew in for the two-day event on October 2 and 3.

The conference was opened by Cliff Busby, managing director of EMI UK. He stressed the importance of the international market and the company’s firm-held belief that all acts should be viewed from an international standpoint.

Busby went on to talk about the cooperation that must exist with the overseas companies. “We are only too aware that success can only be achieved with this cooperation. We intend to have a very close working relationship with the people in those companies,” he said.

Richard Lyttelton, general manager of EMI’s international division, began with an observation on the recession.

“The UK industry has done such a marvelous job of advertising its problems, anyone would think that we are the only

Germany

By JIM SAMPSON

■ MUNICH—Gema and the German IFPI Group have released details about a new kind of piracy crackdown, involving custom-made tape compilations for commercial use. A singer entered a bar earlier this year and, upon hearing one of her songs, asked the disc jockey where he got his music. The source was a private music studio which serviced discs and bars. The singer passed the information to anti-piracy officials, who contacted the criminal police. A raid early last month caught Gerhard Ermeke of Oberhausen allegedly in the process of evacuating and moving his duplication facilities. From a library of about 5000 albums and 3500 singles, police say he was producing high-quality cassette and open-reel compilations, with a printed catalog listing cassette prices at DM 30 (€18) each. An IFPI spokesman said charges have been pressed against Ermeke for copyright and performance right infringement. The case is considered significant by the IFPI because it shows how any alert music industry professional can help fight piracy. It also again demonstrated fine cooperation with German police.

TEUTONIC TELEX: WEA MD Siggi Loch and his newly-appointed product department head Leon Deane (ex-RCA) have “modified” their professional relationship. Deane leaves WEA to become a public relations consultant. His first client; WEA, for whom Deane will handle media promotion for several artists. Production head Killy Kummerer as well as product managers David Evans and Stefan Michel report directly to Loch . . . the line-up for the next Rockpalast midnight concert, live from Essen to many European TV sets, includes the Police, Graham Parker and the Rumour and Jack Bruce’s new band . . . at his annual sales convention, CBS MD Jorgen Larsen estimated (Continued on page 35)

England

By VAL FALLOON

■ LONDON—RCA becomes the latest company to reduce staff in the current round of money-saving cutbacks, following the collapse of the RCA/PRT merger. About 21 administrative and field sales staff are to go, including two press office staffers. Derek Everett, head of A&R, will also be leaving RCA as a result of the moves. . . . But optimism abounds elsewhere: Littlewoods, the High Street chain, is to increase its stock of discs and tapes in over 100 stores, starting by adding singles in 44 shops and setting up in-store video promotion. . . . and Damont, a large independent pressing plant, is to spend three quarters of a million on new equipment which will increase its capacity from ten million to fifteen million units a year. The plant will also now duplicate cassettes, with a target of two million units a year. Damont was launched in 1973 by former Philips director Monty Presky and marketing executive Dave Miller. . . . A&M pleased to see the new Police single “Don’t Stand So Close to Me” go straight to number one in the first week of release, logging instant silver status, and a cheery note for RCA was David Bowie’s LP “Scary Monsters and Super Creeps” leaping to the top of the album charts in the first week on sale. . . . Chappell also happy to see three musicals revived in the West End now: “Okahoma,” “Pal Joey” and of course the long-running “The King and I.”

MIDEM SETBACK: Music publishers here have failed to take up an offer by the British Overseas Trade Board for a subsidized joint stand at next year’s MIDEM. The BOTB had promised to pay the full rental and MIDEM chief Bernard Cherry was prepared to offer a reduced participation fee for publishers included in the special offer. But at a recent Music Publishers’ Association meeting the council stated that no firm bookings had been received from companies. The deadline has been extended for a week. The offer needs seventeen companies to qualify for the full subsidy, with a minimum of eight for the scheme to go ahead at all. Apart from this, only 45 British companies have so far registered for MIDEM, with companies like EMI, Virgin, and DIM still to apply. . . . and the Music Publishers’ Association Tin Pan Alley Ball for charity attracted only 350 people—just over half the usual turnout. . . . Melody Maker, a top consumer rock mag troubled earlier this year by union action and mass resignations, re-launches this week with a new look, new style and new staff.

Jan Olofsson’s Young Blood label moves into video this month with a cassette of Hovy Axton’s recent concert at the London venue. The video comes with an audiocassette of Axton’s last album as a package deal. . . . RAVE FROM THE GRAVE: Virgin releasing The Who’s (Continued on page 35)

BMI Honors British Writers

The British Performing Rights Society was honored at a BMI luncheon held last week in London to celebrate 25 years association between the PBS and Broadcast Music Inc. Pictured with the plaque presented to the PBS are from left; Michael Freeman (representing PBS), Theodore Zevin (BMI vice president), and BMI president Edward M. Cramer. The luncheon was also to honor the various writer and publisher members of the PBS whose songs had received top airplay in the U.S. during 1979.
Canadian-based Ultra Records has bought product from the Musexpo '80 label. Another Nigerian, Ebenses, also attended the Lagos range by Tessy Sall Allan, director of the Lagos seminar discussion.

But, as was made perfectly clear by several of the seminar discussions, nobody has any idea what the next trend will be. At the A&R seminar, John Luongo, president of Pavilion Records, was asked to speak on "new music trends in the '80s."

"If I knew what was going to sell this fall," said Luongo, "I'd be in the studio right now. The labels don't know what the trends are going to be; there's no consistency in the stores as far as what's selling. No one knows what's going to happen."

"We're making records to please ourselves," he continued, "to hear something that would knock us off our feet." said Peter Kirsten, president of the German Global Music Group, "and we really didn't hear anything that we liked a lot."

"Other European-based executives echoed Kirsten's feelings. Although many participants at Musexpo went away without any firm deals in the works, the new contacts made and old contacts re-established made the trip worthwhile. Musexpo seemed particularly profitable for independent producers, publishers and distributors, who might find it hard to make contacts through the traditional channels. Andrew Ash, a songwriter from New York, said that he had some interest from a few publishers in his songs. Importantly, he received "a lot of feedback on my songs. The comments I got were enlightening in terms of market needs. Publishers pointed out to me how I could make my songs more marketable."

The experience of Vincent Taft, a producer/publisher from the Syracuse, New York area, highlighted the opportunities available at Musexpo. Taft came to Musexpo with an album by a jazz group called Takism and three songs by a rock group, Le Rock. Taft was interested in looking for label and sub-publishing deals for European markets and Japan. On the first full day of Musexpo (Saturday, 25) Taft discovered this tape in the offices of two German labels and one English label. On Sunday, Taft returned to each of the labels for a response. All of the labels were interested in the tape, though one German representative called the song "fantastic." The representative from the other German label said that he might want to import copies of the songs; he told Taft to send him pictures and bio and that he would contact Taft in ten days with a proposal.

Taft met again with the first German representative on Monday, who also expressed strong interest in releasing the songs. Taft was interested in the promotion the label could offer; the rep told Taft that he wanted Le Rock to tour in Germany and that he could arrange for television performances. Taft and the German representative discussed the German companies' affiliates in Japan and Italy, and the German rep recommended an entertainment lawyer for Taft. Speaking of his options, Taft said, "It looks like things could turn out great. I'll receive the two proposals, talk with my lawyer, and see which one I think is best."

This year's Musexpo was notable for the strong emphasis placed on video and by the appearance of several manufacturer booths. Many items from their wares. For the first time, the word video appeared on the cover of the directory. Five video wholesalers and retailers rented booths and several other representatives from video companies were present. Bob Russo, of Double Double Productions was selling his idea of video advertising clips in movie theatres, to European executives. Edward Steinberg, whose Rockamerica company distributes video to clubs across the country, was also at the convention. While the seminar on Video Marketing and Programming" did not unveil any hard news, it was one of the most heavily-attended of the six seminars. The seminar was notable for the discussion of the growing problems of the video-cassette debate and the debate on sales versus rental of video-cassettes.

Among the retailer-oriented items displayed at Musexpo were the Record Finder, a newly-developed record indexing system, the new album Opener promotional mini-album, and Soundbar, a concentrated "listening room" that supplies headphones for 12 people to listen to releases.

The "Radio Programming & Record Industry" seminar produced some lively discussion. James Keffer, executive VP and general manager for Drake-Chechnitt Inc. began the next seminar with a firm support of syndication services. "No longer can you operate by gut feeling alone," said Keffer. "You must use the new technology, the research and the syndication services." Soon after this, Frankie Crocker, program director for WBLZ-FM, sounded in direct contrast to Keffer when he said, "the key to good programming is to go with your gut feeling."

EMI Meet (Continued from page 34)

first-half sales improvement at 41 percent over '79...three of the most acclaimed recent tours here featured German rock music, reflecting the development of the domestic rock scene. Peter Gabriel fulfilled his promise and sang the German versions of songs on his new album. The results were praised by critics and fans. Teldes' Leider's New York show from his recent tour, which was a hit on the music and adding only Helen Schneider. Lindberg is so good, he could probably pack a house singing a cappella, and Schneider's set was dynamite. In part to overwhelming press coverage, in part to a superior band led by Boomtown Rats drummer Simon Snow, the tour by WEAS's Marius Mueller-Westermoen is becoming a sensation...before leaving on a four-week U.S. trip, Hamburg publisher Rudi Slezak (Marius' new publisher) announced several major catalogue signings: Neon Music, Looking Glass Music, Bruce Welch Music and Robert Kingston Music...Haiide Dehdashtchi for twelve years Phonogram press representative has left the company. On the music and adding only Helen Schneider. Lindberg is so good, he could probably pack a house singing a cappella, and Schneider's set was dynamite. Thanks in part to overwhelming press coverage, in part to a superior band led by Boomtown Rats drummer Simon Snow, the tour by WEAS's Marius Mueller-Westermoen is becoming a sensation...before leaving on a four-week U.S. trip, Hamburg publisher Rudi Slezak (Marius' new publisher) announced several major catalogue signings: Neon Music, Looking Glass Music, Bruce Welch Music and Robert Kingston Music...Haiide Dehdashtchi for twelve years Phonogram press representative has left the company.

England (Continued from page 34)

legendary "My Generation" LP from its immediate catalogue. The LP has been unobtainable for several years.

SMALL SCREEN SPLASH: As previously reported, over 50 LPs are scheduled for promotion between now and Christmas. Now more companies have announced their plans, and the figure has shot up to over 60, despite volume sales dropping and increases in advertising time costs. Many of these albums will be tested in the regions before going national. About ten million pounds is expected to be spent on LP promotion this quarter. Now some of the three major merchandising companies, has announced its biggest ever pre-Christmas spend of over two million pounds, just topping K-Tel and Warwick's budgets, and no test marketing is planned for any of the 13 packages on offer. Box sets and four-album packages are included in the huge promotion. But though PolyGram's Polystar company has earmarked a major new hit, other major companies have yet to announce their plans. Those that have, such as EMI and CBS, are sticking to three or four LPs. K-Tel has 12 LPs and Warwick up to 17...But everyone is going to be concerned about BASF's campaign for blank tape, with other companies joining in with press advertising. BASF will also be going on TV with a triple pack offer. The company claims that blank cassette sales have risen sharply this year.

Graham Fletcher and Dave Ambrose, from EMI (UK)'s A&R department, offered a glimpse of the future with examples of record packaging to come from the new and up-and-coming acts signed to EMI (UK). News of the Vapors and of plans to break the Stranglers in America was followed by the announcement of the signing of Poly Styrene and Classix Nouveau and the recording plans of a number of acts including the Barbaras and the Cheaters, Bow Wow Wow, Honey Bane, Alan David, Reckless, the Catch and Shona Laing.
New York — Finally, someone has made a rap record with some relevance to black folks’ social and political needs. Erik Nuri is executive director of the Massachusetts Legislative Black Caucus and holds a B.A. in government from Harvard University. He is also a saxophonist and composer who has performed with Doug Carn, Screamin’ Jay Hawkins, Black Ivory and the Stairsteps. Both sides of his background have come together on his newly released twelve-inch rap single, “Let’s Vote.”

The record’s slick production and hip lyrics make for a winning 6:29 selection (with a 3:30 version on the flip side) that instead of being corny is a solid dance cut that has already seen action in clubs and on black stations. Nuri, who went into his own pocket to finance the venture, wrote the lyrics and music. After having a quality four-track tape produced by his friends Tony Leonard and Frank Wilkins, he made the rounds of the labels. Nothing happened. The decision was made to do it on their own and they went to Tryon Park Records to have it manufactured.

The single has already gotten a lot of airplay and club play in Boston, his hometown, and WILD featured it as part of their voter registration drive. “Let’s Vote” has been endorsed by the Congressional Black Caucus, the NAACP and the Joint Center for Political Studies for its “Operation Big Vote” campaign. And before you get the idea these endorsements mean that the record must not be hip, send for a promotional copy and judge for yourself. It’s ideal for use in connection with public service announcements. To get a promotional copy contact Scott Anderson, Nu Music, 1641 Third Ave., New York, N.Y. 10028. Tel. (212) 860-4895. The single might even get on the charts before Nov. 4. By the way, are you registered?

Ebony Jo-Ann will be appearing at the West Bank Cafe in New York on Oct. 8. She is a member of the Billie Holiday Theatre’s resident acting company and was most recently seen in “Tambourines To Glory.”

The Nationwide Black Radio Directory has just been published and lists black-owned stations, black college stations, black radio and music organizations, radio and music publications, and black broadcasting firms. It can be ordered by sending $10 to P.O. Box 41551, Atlanta, GA 30331.

A number of folks from the music community will be donating their time to participate in the United Negro College Fund’s Media Swing tennis tournament. Among those you can catch on the courts at New York’s 369th Armory this Sat., Oct. 11 at 2 p.m. will be Record World’s own Doree Berg. The Armory is located at 142nd St. and Fifth Ave. The event is a “preliminary” for the Arthur Ashe UNCF benefit that will be held at the Fleet Forum on Nov. 9. For further information on attending both of these worthy causes contact the Fund at (212) 644-5600.

Watch for a forthcoming album from Terri Gonzalez, the multi-talented artist whose latest credit is her hit composition, “Caught Up In A One Night Love Affair.” The LP, entitled “Hunger For Your Love,” will be released on Eastbound Records next summer. They have just released her own version of “One Night Love Affair” as a twelve-inch b/w “How Good It Is.”
**Record World**

**Black Oriented Singles**

**OCTOBER 11, 1980**

<table>
<thead>
<tr>
<th>TITLE, ARTIST, LABEL, NUMBER, DISTRIBUTING LABEL</th>
<th>WEEK ON CHART</th>
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</thead>
<tbody>
<tr>
<td>2 MORE BOUNCE TO THE OUNCE (PART I) ZAPP</td>
<td>7</td>
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<tr>
<td>2 ANOTHER ONE BITES THE DUST QUEEN/Elektro 46031</td>
<td>8</td>
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<tr>
<td>3 FUNKIN' FOR JAMAICA (N.Y.) TOM BROWNE/Arista/GRP</td>
<td>8</td>
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<tr>
<td>4 WIDE RECEIVER (PART I) MICHAEL HENDERSON/Buddah 222 (Arista)</td>
<td>10</td>
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<tr>
<td>5 UPTOWN DEE PRINCE/Warner Bros. 49559</td>
<td>10</td>
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<tr>
<td>6 GIRL, DON'T LET IT GET YOU DOWN THE O'JAYS/TSOUP 9 4790 (CBS)</td>
<td>12</td>
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<tr>
<td>7 WHERE DID WE GO WRONG L.TD./A&amp;M 2250</td>
<td>12</td>
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<tr>
<td>8 MASTER BLASTER (JAMMIN') STEVIE WONDER/Tamla 54317 (Motown)</td>
<td>13</td>
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<tr>
<td>9 I'M COMING OUT DIANA ROSS/Motown 1491</td>
<td>13</td>
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<tr>
<td>10 LOVE ME LIKE THIS BEFORE STEPHANIE MILLS/ 20th Century Fox 2460 (RCA)</td>
<td>15</td>
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<tr>
<td>11 LET ME BE YOUR ANGEL STACY LATTISAW/ Cotillion 46001 (A&amp;M)</td>
<td>15</td>
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<tr>
<td>12 MASTER BLASTER (JAMMIN') STEVIE WONDER/Tamla 54317 (Motown)</td>
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<tr>
<td>13 HE'S SO SHY THE POINTER SISTERS/Planet 47916 (E/A)</td>
<td>10</td>
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<tr>
<td>14 NEVER KNEW LOVE LIKE THIS BEFORE STEPHANIE MILLS/ 20th Century Fox 2460 (RCA)</td>
<td>9</td>
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<tr>
<td>15 I'M COMING OUT DIANA ROSS/Motown 1491</td>
<td>9</td>
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<tr>
<td>16 LET ME TALK EARTH, WIND &amp; FIRE/ARC/Columbia 11366</td>
<td>4</td>
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<tr>
<td>17 HERE WE GO MINNIE RIPERTON/Capitol 4902</td>
<td>8</td>
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<tr>
<td>18 LOVELY ONE THE JACKSONS/Epic 9 50938</td>
<td>3</td>
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<tr>
<td>19 CAN'T WE TRY TEDDY PENDERGRASS/Phila. Intl. 9 3107</td>
<td>15</td>
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<tr>
<td>20 I NEED YOUR LOVIN' TEENA MARIE/Gordy 7189 (Motown)</td>
<td>6</td>
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<tr>
<td>21 I TOUCHED A DREAM THE DELLS/20th Century Fox 2463 (RCA)</td>
<td>10</td>
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<tr>
<td>22 SOUTHERN GIRL MAZE/Capitol 4891</td>
<td>10</td>
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<tr>
<td>23 SHAKE YOUR PANTS CAMEO/Chocolate City 3210 (Casablanca)</td>
<td>12</td>
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<tr>
<td>24 ONE IN A MILLION YOU LARRY GRAHAM/Warner Bros. 49221</td>
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<tr>
<td>25 GIVE IT ON UP (IF YOU WANT TO) MTUME/Epic 9 50917</td>
<td>8</td>
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<tr>
<td>26 THE BREAKS (PART I) KURTIS BLOW/Mercury 4010</td>
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<tr>
<td>27 NO NIGHT SO LONG DIONNE WARWICK/Arista 0527</td>
<td>10</td>
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<td>28 SEARCHING CHANGE/Warner/RFC 45912</td>
<td>5</td>
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<tr>
<td>29 MY PRAYER EAY, GOODMAN &amp; BROWN/Polydor 2116</td>
<td>7</td>
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<tr>
<td>30 POP IT ONE WAY FEATURING AL HUDSON/MCA 41298</td>
<td>9</td>
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<tr>
<td>31 NOW THAT YOU'RE MINE AGAIN SPINNERS/Atlantic 3757</td>
<td>5</td>
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<tr>
<td>32 PUSH PUSH BRICK/Bang 4 813 (CBS)</td>
<td>4</td>
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<tr>
<td>33 LOVE DON'T MAKE IT RIGHT ASHFORD &amp; SIMPSON/ Warner Bros. 49269 (Casablanca)</td>
<td>14</td>
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<tr>
<td>34 BACKSTROKIN' FATBACK/Spring 3012 (Polydor)</td>
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<td>35 BIG TIME RICK JAMES/Gordy 7185 (Motown)</td>
<td>13</td>
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<tr>
<td>36 RESCUE ME A TASTE OF HONEY/Capitol 4888</td>
<td>14</td>
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<tr>
<td>38 DANCE TURNED TO ROMANCE THE JONES GIRLS/Philco. Intl. 9 3111 (CBS)</td>
<td>7</td>
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<tr>
<td>39 REBELS ARE WE CHIC/Atlantic 3665</td>
<td>15</td>
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<tr>
<td>40 HOW SWEET IT IS (TO BE LOVED BY YOU) TYRONE DAVIS/ Columbia 1 11344</td>
<td>3</td>
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<tr>
<td>41 I HEARD IT IN A LOVE SONG MCDADDEN &amp; WHITEHEAD/ TSOUP 9 4788 (CBS)</td>
<td>9</td>
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<tr>
<td>42 WALK AWAY DONNA SUMMER/Casablanca 2300</td>
<td>3</td>
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<tr>
<td>43 EVERYTHING SO GOOD ABOUT YOU MELBA MOORE/Epic 9 50909</td>
<td>7</td>
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<tr>
<td>44 TRIPPING OUT CURTIS MAYFIELD/KSO/Custom 1046</td>
<td>4</td>
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<tr>
<td>45 COULD YOU BE LOVED BOB MARLEY &amp; THE WAILERS/ Island 49547 (WB)</td>
<td>4</td>
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<tr>
<td>46 REAL LOVE THE DOOBIE BROTHERS/Warner Bros. 49503</td>
<td>5</td>
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<tr>
<td>47 S.O.S. (DIT DIT DIT DASH DASH DIT DIT DIT) THE S.O.S. BAND/Tabu 9 5526 (CBS)</td>
<td>3</td>
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<tr>
<td>48 HURRY UP THIS WAY AGAIN THE STYLETICS/TSOP 9 4789</td>
<td>3</td>
</tr>
<tr>
<td>49 THE WANDERER DONNA SUMMER/Geffen 49563 (WB)</td>
<td>3</td>
</tr>
</tbody>
</table>

**CHARTMAKER OF THE WEEK**

- **LOVE X LOVE**
  - GEORGE BENSON
  - Qwest/WB 49570

- **SOUL SHADOWS THE CRUSADERS/MCA 41295**

- **THE TILT 7TH WONDER/Chocolate City 3212 (Casablanca)**

- **UNLOCK THE FUNK LOCKSMITH/Arista 0543**

- **THIS FEELINGS RATED X-TRA CARL CARLTON/20th Century Fox 2459 (RCA)**

- **THE REAL THANG NARADA MICHAEL WALDEN/Atlantic 3764**

- **FOR YOU, FOR LOVE AVERAGE WHITE BAND/Arista 0553**

- **REMOTE CONTROL THE REDDINGS/Believe In A Dream**

- **SIR JAM A LOT CAPTAIN SKY/TEC 768**

- **LOVE TOUCH JEFF & ALETA/Spector Intl. 00007 (Capitol)**

- **NIGHT TIME LOVER LA TOYA JACKSON/Polydor 2117**

- **KID STUFF LENNY WHITE/Elektro 47043**

- **TELEPHONE BILL JOHNNY GUITAR WATSON/DJM 1305**

- **COMING HOME TRUTH/Devaki 4001**

- **GIMME WHAT YOU GOT AL JAREAU/Warner Bros. 49538**

- **TAKE IT TO THE LIMIT NORMAN CONNORS/Arista 0548**

- **FUN TIME (PART I) PEACHES & HERB/Polydor/MVP 2115**

- **WHISPER ZONE RAMSEY LEWIS/Columbia 1 11354**

- **BURNING LOVE EDUARD SYLVERS/Casablanca 2270**

- **MR. MIRACLE MAN DEE EDWARDS/Cotillion 46003 (A&M)**

- **PAPILLON (AKA HOT BUTTERFLY) CHAKA KHAN/Warner Bros. 49256**

- **TREASURE THE BROTHERS JOHNSON/A&M 2254**

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**Fatback does it again.**

"Let's Do It Again" Fatback's new hit from their good as gold album, "14 Karat." On Spring Records & Tapes.
Cameo's Golden Encore

Cassablanc/Chocolate City recording group Cameo get more than just encore at a recent performance at the Sports Arena in Los Angeles. Following the concert, the group was presented with gold albums for their latest LP, "Comesas," on stage. Pictured are, from left: Bruce Bird, president of Cassablanc; Cecil Holmes, president of Chocolate City Records; Nathan Leffenten, Larry Blackmon, Arnett Leffenten, Jeryl Bright, T. C. Campbell, Greg Johnson, Paul Jenkins, Anthony Lacetak and Aaron Mills of Cameo. The band's new album, "Feel Me," is being released October 6.

Retail Rap (Continued from page 30)

Commodores signed autographs for happy fans at the Greenbriar Mall store. The group was in town for a weekend concert. To promote the Dirt Band's "Make A Little Magic" album, a master magician made an in-store appearance and did just that at Record Bar's Northlake and Southlake Malls in Atlanta, Georgia... Tracks Records and Tapes will celebrate its third anniversary, beginning October 1, with a contest worth more than $16,000 in prizes and in-store appearances by local bands. The celebration begins with daily specials on albums and artists and will conclude with a Halloween party. In conjunction with WNOW FM-99, Tracks will give away the complete works of 99 artists, and will offer the grand prize winner a private party with 99 guests and an automobile stereo, complete with installation. The grand prize winner will also receive an 11' x 30' Billy Joel billboard, nine pairs of tickets to nine upcoming Whisper concerts (including the Cars, Pat Benatar, and Harry Chapin) and 15 passes for two to American Multi-Cinemas.

DISCS—Retailers should take note of the newest album released by Virgin recording artists Fingerprintz. Entitled "Distinguishing Marks," the album jacket has been scored to allow it to be broken apart into twelve individual postcards. The cards feature scenes representing the album's 10 songs... Be aware that Jem has released "Rolling Stones," a six record box set from Australia of the Decca material. There are 63 songs on these six discs. If you're looking for new Jimmy Cliff material, JEM has also released "I Am the Living." Cliff has been working in California and Jamaica.

STORE OPENINGS—Licorice Pizza announces its newest store in Chula Vista, managed by Buzz Buchanan... Strawberries opened up its 12th store this month... Record & Tape Collector will become an eight-store chain as of November 1. The latest addition will be located in the downtown Baltimore area.

PICKS OF THE WEEK

HERE TO CREATE MUSIC
LEON HUFF—Phil. Intl. NJ 26758

For this first album under his own name, the talented composer and producer has come forth with a collection of varied and exciting material that shows the broad spectrum of his abilities. With the assistance of Teddy Pendergrass, Stevie Wonder, Jean Carn, and the stable of PIR regulars, this LP offers winning blues, R&B, fusion, neo-classical and pop music. Something for everyone.

BREAD ALONE
JUNIE—Columbia NJ 36858

Junie Morrison, a founding member of the Ohio Players and a veteran of P-Funk, is one of the leading exponents of the funk. For his solo debut album for this label, he is fully immersed in its sound. He is the producer and principal writer for these seven selections, and the best results of his talents can be heard on "Funky Parts." The title cut also has airplay possibilities.

Byron, Henderson Announce Firm

■ NEW YORK—Bruce Henderson and Toby Byron have announced the formation of Byron, Henderson and Associates, a full service management, publishing and marketing organization. Nina Levine has joined Byron, Henderson and Associates as director of media and product services after stints at Rolling Stone Magazine, Arista Records and Atlantic Records.

Peer-Southern Names Rebidas

■ LOS ANGELES — The Peer-Southern Organization has announced the appointment of Lorraine Rebidas as west coast director of creative services. She had been associate director, east coast, for MCA Music and director of Bottom Line Music, an affiliate of Bottom Line Management in New York.

OCTOBER 11, 1980
1. GIVE ME THE NIGHT / GEORGE BENSON/Quest/WB HS 3453
2. LOVE APPROACH / TOM BROWN/Arista/GPP GRP 5008
3. THIS TIME / AL JAREAU/Warner Bros. BS 3434
4. "W/ / ROB JAMES/Tyson/Lappin Zee JC 36422
5. RHAPSODY AND BLUES / CRUSADERS/MCA 5124
6. MAGNIFICENT MADNESS / JOHN KRAMER/Elektra SE 284
7. NIGHT CRUISER / ELMER DEDIO/Warner Bros. BS 3467
8. LAND OF THE THIRD EYE / DAVID VALENTIN/Arista/GRP GRP 5009
9. HOW TO BEAT THE HIGH COST OF LIVING (ORIGINAL SOUNDTRACK) / HUBERT LAWES AND EARL KLUH/ Columbia JS 36741
10. BONTANGA / GROVER WASHINGTON JR./Motown MJ 3642
11. THE SWING OF DELIGHT / DEVADOR CARLOS SANTANA/Columbia CZ 36090
12. ROUTES / KANDY LEWIS/Columbia JC 36223
13. ROCKS, PEBBLES AND SAND / STANLEY CLARK/Epic JE 36306
14. DAVID GRISMAN-QUINETTE '80 / Warner Bros. BS 3469

15. STRIKES TWICE / LAURY CARLTON/Warner Bros. BS 3390
16. NEW YORK SLICK / RON CASTER/Heartland M 9096 (Fantasy)
17. PART OF ONE / TIM WEIBERG/MCA 5125
18. REBIRTH / HERB ALPERT/ASC M 3717
19. DREAM COME TRUE / EARL KLUH/United Artists LT 1026
20. IT'S MY TIME / MAYNARD FEARDON/Columbia JC 36766
21. WIDE RECEIVER / MICHAEL HENDERSON/Buddah BOS 6001 (Arista)
22. UNLOCK THE FUNK / LOCKETHIN/Atlantic AB 4274
23. SPLENDIDO HOTEL / AL DI MEOLA/Columbia CZ 36270
24. LAUREN-SEVEN BAND / Warner Bros. BS 3468
25. SAVAGE / WATOW/Columbia ASC 4924
26. SAVAGE IS THE LIMIT / NORMON CONDIERS/Arista AL 9534
27. SHADOWS AND LIGHT / JOHN MITCHELL/Asylum BB 704
28. THE OTHER WORLD / JUDY ANDERSON/Capitol JC 1088
29. HOW'S EVERYTHING / SACO WATANABE/Columbia CZ 36618
30. HIDAWAY / DAVID SANDBORN/Warner Bros. BS 3379

The Jazz LP Chart

10. BADDEST / GEORGE BENSON/WB HS 3433
11. ROYALTY / BILLY JOEL/CBS BP 7145
12. BLOW UP THE BAND / ROBERTA FLACK/Atlantic AL 9574
13. LET'S DO IT TODAY / LENNY WILLIAMS/MCA 5147
14. STONE JAM / SLAVE—Callition SD 5224

The title gets right to the heart of the matter, and the group once again comes up with a collection of foot-stompin' winners. Steve Washington has produced and wrapped a package that will offer old fans what they're looking for while showing that they can handle any musical setting. With at least three potentially strong singles, this LP is sure to be on the shelves for a long time.

Tape World October 11, 1980
weekend for a series of Garden dates as the Queen mother, "Another One Bites the Dust," hit the top of all applicable charts. The band's splashy stage show swung into this crossover hit just before the finale, "We Are the Champions," and, for a minute, "disco sucks" seemed very far away.

**CBS Ups McSweeney**

NEW YORK — Bruce Lundvall, president, CBS Records Division has announced the appointment of Michael P. McSweeney as vice president, management information systems, CBS Records. He will report directly to Theodore Bache, vice president, finance and administration, CBS Records, and will be working closely with CRU department heads with regard to their systems requirements.
**Desde Nuestro Rincon Internacional**

*By TOMAS FUNDORA*

(Las noticias en este apartado aparecen primero en español, luego en inglés)

- **EMI** Odeón adquirió el catalógico de****RCA****, a través de su filial chilena Sochem, luego de finalizarse la operación con ****IRT****, empresa que División Discos terminó el mes pasado. Es muy posible que EMI también adquiera los derechos sobre el catálogo local de esta empresa. CBS está recibiendo en Argentina nuevas ventas a través de los tres long-plays lanzados de María Martha Serra Lima, superando la marca de más de 100,000 ejemplares vendidos…

La Industria Fonográfica Ecuatoriana SA (EFE) lanzó de Oro al **Conjunto De Luxe**, uno de los grupos más representativos del Ecuador, por la venta de más de 40,000 copias de su primer éxito, el "Disco Tango 1". Sale este mes en Latinoamérica el nuevo sencillo del **Grupo ABA**, con el número "The Winner Takes It All" en inglés. El nuevo long playing del famoso grupo será lanzado a través de las subsidiarias y licenciadas RCA a mediados de octubre… Llegó a mis manos la producción del sello neoyorkino SAR, que demuestra ampliamente que el sello liderado por **Roberto Torres** está llevando al acesto un muy diferente y ameno sonido de la salsa neoyorquina. Al mismo tiempo, merecen felicitación las portadas de los long-playings, realizadas con un brillante profesionalismo y en las cuales brillan las obras pictóricas de **J. Exposito**. Es lamentable que no hayamos recibido algunas de ellas a su momento de lanzamiento, ya que hubieran sido fuertes competidoras en la Clasificación de "Cover of the Year" (Portadas del Año) en nuestra "Selección de Valores Internacionales." El material y su presentación me hacen felicitar calorosamente al nuevo sello y desearos todo género de logos. Es de notar el excelente sonido obtenido a través del Latin Sound Studios de Nueva York y la producción de Roberto… **Guillermo Galeano** Bueda, Industria Nacional del Sonido Ltda. de Colombia, al servicio del disco. Durante el transcurso del sello Metropolitano, especializó en música popular colombiana. En ÍNS, sobrepasó las 40,000 copias en 45 r.p.m. el **Combo Palacio**, con la canción "La Colegiata." De inmediato el sello está lanzando un long-playing por el Combo, titulado "Por Fin el Combo Palacio" en el cual se han incluido los temas "Mirame," "Suave," "Reo" y "Amor." Es lamentable que haya retirado la WRVR de Nueva York el show "Sunday Salsa Show" de **Roger Dawson**. Me informa **Harriet Wasser** que Roger estará en el aire siete días a la semana a 7 a 11p.m. Los shows serán realizados en inglés, con locutores leyendo los comerciales en español, mientras él está en el aire. Un grupo de los medios de la industria latina de Nueva York, acaba de formar un comité para iniciar un movimiento a través del cual se logren más shows de música latina en el dial FM. A pesar de que existen varios en el aire actualmente en FM, las estaciones no tienen la autorización de aceptar publicidad para ellos. La pérdida del show de **Roger Dawson** "Sunday Salsa Show" es una muy notable para la industria latina y su promoción… Comienza Rodolfo a vender bien en Colombia su nuevo éxito "Mirame," en donde canta acompañado por la **Típica RA...**

Salio al aire el programa televisivo "Salsa U.S.A." a través de WPIX TV el pasado 15 de Septiembre. El programa tuvo una media hora de presentación y ofreció a artistas invitados de la canta de **Ray Barretto**, (Continued on page 41)

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**Latin American Album Picks**

**VUELVEN…**

JOHNNY Y SUSANA—Lote Sona 315-0020

Con arreglos y dirección de Héctor Bonilla, el popular dueto ecuatoriano Johnny y Susana lucen sus habilidades en este brillante material. Muy comerciales y respaldados musicalmente en "Carito," (Nelisat-Daiano-Gómez) "Ella cree en mí." (S.Gibb-J. Lozano) "Como poder olvidarte" (L. Cruz) y "El reencuentro." (P. Ramirez)

**With arrangements and direction by Héctor Bonilla, the Ecuadorian duet Johnny and Susana are sweet and mellow in these romantic tunes that could easily make it if promoted. Released in Ecuador by Ifesa. “Nunca más,” (Padilla) “Que lindo, te quiero,” (L. Padilla) “Descubrirás que el amor existe,” (V. Daniel) others.**

**RICARDO CERATTO**

Odeón OMS 73152

Más comercial y contagioso que nunca, Ricardo Ceralto cautiva con su simplicidad y calidad interpretativa. Excelentes cortes son "Se quedó muy sola," "Convencer," "Así es el amor" "Orale" y "Señora." Arreglos y producción de Peque Rossino.

**More commercial and contagious than ever, Ricardo Ceralto from Argentina is at the top of his form. Simple and catchy. "Mi borrachera," "Hombre sencillo," "Sor," others.**

**PUROS BOLEROS**

Conjunto De Luxe—Muzart 1790


**Chelo is selling heavily on the west coast and in Mexico. Here she gives her personal touch to such great boleros as “Diez Años,” (R. Hernández) “Y es verdad,” (Arredondo) “Amar y Vivir,” “Cenizas,” more.**

**GUSTO**

Jimmy Sabater—Loteño JM 565


Undoubtedly one of the top salsa performers of all times, Jimmy Sabater is at the top of his talent in "Never Let Me Go," "Psicólogo Loco," "Qué sabroso" and "Mind Blowing Decision." Very good arrangements and sound.


**Nuestro Ricon**

(Continued from page 40)

Ruben Blades, Machito y Tito Puente. Fué productor del programa Jessie Ramirez.

Una de las artistas más importantes del grupo Chrsalis, distri- bucido por RCA en Latinoamérica y una de las cantantes de más impac to en el mundo "pop-rock" lo es sin duda Pat Benatar. Su más reciente long-playing, titulado "In The Heart Of The Night" está siendo programado en Latinoamérica con gran interés y rapidez. El long-playing en Español de Adriano Pappalardo titulado "No me dejes más" y en el cual se ha programado su éxito espec- tacular "Recomencemos" (Riconmiminato) está siendo editado apresura- mente con las licencias y subsidiarias de RCA. Es indiscutible que esta producción en Español dará mucho que hablar por su alta fuerza interpretativa. Muy bueno el long-playing titulado "Nue- tro Juramento" que EMi lanzó al mercado en Argentina con Beto Orlando y Los Playeros, interpretando boleros de los inolvidables, bajo la dirección artística de Daniel Homer. Entre ellos se cuentan "Nuestro Juramento", "Inolvidable," (Julio Gutie- rrez) "Todas una Vida," (O. Farrés) "Que seas feliz," (J.A. Jiménez) y "Camino Verde." (Carmelo Larea)

La grabación de "Miguel Cruz and Skinz" que Discolor acaba de poner a la venta y promoción, merece mención aparte. Realizada en Madison Labs, estudios y contando con un cuerpo de percusión impresionante, Miguel Cruz logra un sonido afro-cubano, con car- acterísticas muy especiales. No es la salsa que normalmente oimos en todas partes. En esta grabación, que será un encanto para los amantes del sonido afro, Miguel Cruz logra una creatividad incom-parable. Los temas "Noche de Rubenros," "Canto Libre," "Sabrosito cumbancha" y "El Yembe" son amplia demostración de ello. Nues- tra felicitación a los músicos y cantantes involucrados por el extraordinario esfuerzo creativo demostrado. No debe de caer en el vacío promocional este material. Y ahora... ¡Hasta la próxima!

EMI Odeon has acquired the rights to the RCA catalogue in Chile through Sochem, their Chilean affiliates after discontinuing their affiliation with IRT, whose Discos Division ended last month... CBS is enjoying good sales in Argentina on three albums by Maria Martha Serra Lima, which have already sold more than 100,000 copies... Ilesa, Ecuadorian Record Industry S.A., awarded Conjointo De Luxe with a Golden Record for sales surpassing 40,000 copies of their first hit, "Disco Tango 1"... Abba’s latest single, "The Winner Takes It All," will be released this month in Latin America. Their LP will be released through all RCA subsidiaries and licensees in mid-Octo- ber... I have received most of the product released by the SAR label in New York. Roberto Torres, president of the label, is really trying to create a different sound for New York’s salsa music. The covers also deserve special attention; they were done with great professionalism by painter J. Espósito. I congratulate SAR and Roberto Torres for these magnificent productions recorded at Latin Sound studios in New York City... Guillermo Galeano Bueno, sub-manager for Industria Nacional del Sonido Ltda. in Colombia, has just celebrated his 20th anniversary with the enterprise. He created the Metropoli label, specializing in Colombian popular music. The label is releasing a new LP by El Combo Palacio entitled "Por Fin El Combo Palacio," including tunes such as: "Mirame," "Suave," "Reo" and "Ausente.

WRVR in New York has cancelled its "Sunday Salsa Show" with Roger Dawson. Members of the Latin industry in New York have created a committee in order to acquire more Latin shows on the FM dial. The loss of the "Sunday Salsa Show" has really hurt the New York Latin music industry... Colombian singer’s Rodolfo start-

(Continued on page 42)
Record World en New York

By IVAN GUTIERREZ

• Después de un largo período de inactividad desde las páginas de esta revista y tras un proceso demorado cruce para detallar ahora, regreso para suministrar información de lo que está ocurriendo en esta bien llamada "capital del mundo" donde la actividad periodística es, a veces, desmesurado y donde, a su vez, la misma puede ser sumamente ingrata. Proveer detalles de esa inactividad, haría de esto una introducción demasiado extensa e innecesaria para los lectores. Pero aquí me tienen de nuevo y espero, de ahora en adelante, estar con todos ustedes más frecuentemente.

Entrello más comentado actualmente aquí, se encuentra la presentación de Felito Félix ante una delirante multitud de cerca de 250,000 personas de varios grupos étnicos con el popular artista boricua, siendo la atracción principal de la ya tradicional "Fiesta Folklórica PuertoRriqueña" que, cada año, se celebra en el Parque Central neoyorquino. Terminada su actuación, el artista tuvo que ser protegido por la uniformada para poder abordar el estrado donde había hecho su presentación y donde, dicho sea de paso, fue acompañado por miembros de la orquesta dominicana de Primitivo Santos en lugar de la orquesta puertorriqueña originalmente contratada. Irónico, verdad?

Una noticia que ha causado gran revuelo entre los admiradores de la popular artista es aquélla que asegura el regreso a Nueva York de la gran Rocío Jurado para presentar, en el Fleet Forum del Madison Square Garden, un "show" donde ella domina la escena por dos horas consecutivas, utilizando un repertorio musical tanto folklórico-tradicional como moderno. El espectáculo, que presentará Caytronics el domingo 2 de Noviembre, también cuenta con la participación de Felito Félix y un animador de envergadura, entre los que se ha mencionado el nombre del popul...
A Good Day on the Nile

By SPEIGHT JENKINS

NEW YORK—Leave it to Herbert von Karajan to surprise you. His last few Italian opera recordings, in many people's opinion, have been disfigured by an idiosyncratic approach to the music that emphasizes sound over drama, aural majesty—from soloists and orchestra—over energy and Italian fire. Many who saw his performances of Aida at the Salzburg Festival in 1979 said that the voices were too lyrical and that the performance was not well realized. Now comes the new Angel recording of Aida with the same forces, and though the voices are too lyrical for some of the roles, the result is one of the most successful Aidas in years.

Karajan, although the most important force in any of his recordings, leads with scrupulous attention to the feeling of the score. Others have found faster tempos in this music, but Karajan seems to reveal the grand structure of the monumentally grand opera more clearly than most. Certainly his build from an almost static love duet between Aida and Radames in the Nile scene to the confrontation with Amneris and the final surrender of Radames has rarely been so exciting. The conductor brings an orchestral spotlight to bear on each climax of the score: the entrance of the King in Act I and the gradual crescendo to the shouted "Ritorna vincitor," the perfumed elegance of the second scene (with no less than Katia Ricciarelli as an incredibly wonderful priestess), the splendor of the triumphal scene which shows the virtuosity of the Vienna Philharmonic off to supreme advantage, and the oppression and misery of Amneris in the Judgment Scene. Everything, as usual, seems part of a plan, but this time Karajan is definitely in step with Verdi. Indeed this recording recalls the wonderful performance.

(Continued on page 46)
For Bobbie and Willie Nelson, 'Family Bible' LP Rekindled Memories

By MARGIE BARNETT

NASHVILLE—For Bobbie Nelson and her brother Willie, playing gospel music together is a treasured trip back in time to their childhood days when they first learned to play and sing. Such was the experience behind the making of their "Family Bible" album for MCA Records.

"We grew up and learned to play playing this music," recalls Bobbie. "Our father's mother and dad, Mama and Daddy Nelson, raised Willie and me. Daddy Nelson died when we were still young, but they started us in music. Both of them had a background in singing instructors. Daddy Nelson used to take me to the singing conventions when I was just four or five years old.

Taught by Mother

"Mama Nelson taught Willie guitar and me piano. Right in the very beginning she'd sit us down, show him how to do the chords on the guitar and me on (Continued on page 45)
Sparrow Reports
Record Sales Increase
Los Angeles — Sparrow Records President Billy Ray Hearn has announced the largest sales increase in the company's four-year history. For the months of July and August, Sparrow sales were up 60.5 percent over the previous year's record mark.

Hearn attributes the gains to the increased acceptance of contemporary music as a standard vehicle for the Christian message, as well as to the company's Candle/Agapeland series, whose fifth album "The Birthday Party" was an August release. Hearn also noted that Sparrow's move to expanded facilities during the past year gave a service advantage.

Bobbie Nelson

(Continued from page 44)

The piano, then she'd sing and we'd play, keeping rhythm with the chords. She taught us to play the melody by ear, and she taught me to memorize. I learned to read from a hymn book just like that one (on the album's cover), 'Jesus, Love of My Soul' was the very first thing I learned to read.

"All of our lives growing up the way we always played was just Willie and me—in church, the singing conventions, school, and all the radio stations we used to play when we were little kids. He'd always sing, and I'd play for him. I'd try to harmonize with him, and I didn't do too bad, maybe, for a little kid, but I backed away and let him do the singing. I enjoyed listening to him and playing for him. At that time he played rhythm guitar. That was before we got the band going and he started playing lead."

Mama Nelson passed away last year. She was the inspiration for the "Family Bible" album. Bobbie is dedicated to her. "When Willie called and asked me if I'd like to co-produce a gospel album with him, just me and him—and, it was so exciting just to think about us sitting down together to play like that again," says Bobbie. "I wouldn't take anything for sitting with him for two days. This was the first time we had sat down with each other for many years, just the two of us. All we did was get the key that he needed to sing it in, and then just go with it. If it didn't come out too perfect in spots, that's the reason why."

"Willie had some songs in mind, we went to some books that we had and picked out a few things that came to our minds at the time. I wasn't at all familiar with 'The Rivers of Babylon.' I listened to the record that Emmylou Harris had done on it and just played the chords in the background. Willie did it almost all a capella."

"We did three things that Willie wrote. 'Family Bible' was one of those. He sold that song a long time ago when he was living in Houston before he came to Nash- ville and wrote 'Hello Walls' and 'Funny How Time Slips Away.'"

The studio in Garland, Tex., where "Family Bible" was recorded was also used for Willie's "Redheaded Stranger" and "Sound In Your Mind" albums.

Bobbie says the reason for going back was the Bosendorfer piano: "I love that piano. I wish it could have been in as good a shape for this album as it was for 'Redhead- ed Stranger' and 'Sound In Your Mind.'"

In 1971 Bobbie went back on the road with Willie, when he called her to come play on the "Troublemaker" album, an earlier gospel LP released on Columbia. Before going back on the road, Bobbie was organist at a Method- ist church in Ft. Worth for a long time, using the Sacred Songs hymnal pictured on the album's cover. She traveled some on her own, playing resorts and clubs, and for the Hammond Organ Company teaching piano and organ to purchasers. She also worked fairs and shows for Hammond on a carousel, talking to people while she played. "I was a carnie," she laughs. "That was a training period. I learned a lot of music doing that. In teaching people you learn." Bobbie now writes a little on her own and works up the song arrangements for Willie's group.

When asked about the possibility of a solo album, Bobbie responded favorably. "I would like to do that," she says. "It's not that I want to play apart from Willie, that's not it. That's kept me from really getting it together to do an album of my own for a long time. The band could play with me on it."

The future for albums featuring just Bobbie and Willie looks bright. "When we got through with this album, we were listening to what we had just done and said we need to do this at least once a year—sit down just like this and play freely," she says. "There are so many more songs that we really should do; bring out a few more hymns so that everybody doesn't have to get tired of the same old hymns, like we did in church."

"I hope that people enjoy this album just a little bit as much as we really did enjoy sitting down and doing it. It's imperfect, but it's very sincere."
'Dreamlovers' Record Together

The couple also recorded the soundtrack for the upcoming CBS-TV movie "Georgia Peachies," in which Tanya stars.

Correction

Due to a typographical error in last week's story on the Opryland Birthday Week celebration, showcase times for Capitol/EML-America/Liberty and CBS were incorrect. The Capitol EML-America/Liberty showcase will be held Wednesday, October 15, from 1:30 to 5 p.m. CBS will stage its showcase on the same day, at the Opry House, from 6:30 to 9 p.m.

Nashville Report

(Continued from page 47)

Dreamlovers' Record Together

Tanya Tucker and Glen Campbell chat with Jerry Cutchfield (center), who produced Tucker's new MCA album, "Dreamlovers," which features Campbell. The couple also recorded the soundtrack for the upcoming CBS-TV movie "Georgia Peachies," in which Tanya stars.

Brown To Solo in '81

NASHVILLE — The 1981 Jim Ed Brown show will tour without Helen Cornelius, according to Top Billing, Inc. president Tandy Rieot. Cornelius joined the country roadshow in 1977 and has worked approximately 700 personal appearances as co-host and duet singing partner with Brown.

First Generation, Columbia House Pact

NASHVILLE — Pete Drake, president of First Generation Records, has announced an agreement with Columbia House for U.S. and Canadian rights to First Generation's "Stars of the Grand Ole Opry" record series. The series also features Opry members signed to First Generation, including Ernest Tubb, Billy Walker, Justin Tubb, Jan Howard, Stonewall Jackson, Ray Price, the Vic Willis Trio, Del Wood, Hank Locklin, and Charlie Walker. Each artist will record an LP produced by Drake at his Pete's Place studio. The LPs will include new material as well as each artist's top hits. First Generation reported sales exceeding 200,000 units for its "Ernest Tubb: the Legend and the Legacy" LP.

Nashville Report

(Country Hotline)

By MARIE RATLIFF

MOST ADDRESSED CHART CONTENDERS

Reba McEntire — "I Can See Forever In Your Eyes"

Conway Twitty — "A Bridge That Wouldn't Burn"

Billy "Crash" Craddock — "A Real Cowboy"

A light, definitive description of "A Real Cowboy" is set to music by Billy "Crash" Craddock, and it's got an early start at WQQK, KJKK, KEBE, WXCL, WBAM, KKEW, KMPS, WFAI, KSD, KV00, K50, KJMD, KBUC, KFDI, KSSS, WCXI, WPFX, WINN, KEEN, WTOD, WMRT, WMMQ.

Fred Knoblock will again make country inroads with "Let Me Love You," already playing at WMC, WIRE, WDEN, KXXR. Liz Rydell's "Undercover Man" spinning at KJ7W, WPFX, WCXI, WF4I.

Pat Garrett is moving with "Your Magic Touch" at WTOD, WKKK, KFDI, WPFX, WEDN, KSSS, WYDE. Rex Goodin has play on "Lovin' You Is Music To My Mind" at K50, WPFX, WAFI, KV00.

Tony Joe White has a spin-off of the Waylon Jennings-Willie Nelson hit, calling it "Mamas, Don't Let Your Cowboys Grow Up To Be Babies," just added at KSSS, WHOO, WPFX, W4I4K, WTOD, WW4I.

The Stepp Brothers debut with "Grandpa and Me" at WKKN, WITM, WIVK, WSLC, WMRT. Durwood Had- dock's "It Sure Looks Good" playing at WPFAI, KV00, KFDI, KEBE, WJQ8, WKKN, WPFX.

Super Strong: Kenny Rogers, Ronnie Milsap, Bellamy Brothers, Barbara Mandrell, Mac Davis, Charlie Rich, Mickey Gilley.

Leon Everett sports a list of fast adds with his first RCA release "Giving Up Thee;" chock up WPFX, WMMQ, K4EBE, KRM0, KFDI, KBUC, KSSS, WCXI, WPFX, WKKN, KMPS, WWA4, WTOD.

Burt Reynolds looks to score musically with a cut from the soundtrack of "Smokey and the Bandit II." "Let's Do Something Cheap and Superficial" already added at KEBE, WTSO, K4EBE, WPFX, WIVK, W4ITL, WMRT.

Sure Shots

Conway Twitty — "A Bridge That Wouldn't Burn"

LEFT FIELDERS

Wayne Kemp — "Leave This World Loving You"

Freddy Morrison — "For A Minute There"

Bobby Goldsboro — "Goodbye Marie"

David Houston — "The Bottom Line"

AREA ACTION

Randy Barlow — "Willow Run" (KFDI, KGA, W4ITL, WTOD)

Carlene Carter with Dave Edmunds — "Baby Ride Easy" (KRM0, WIK, WW4A, K4EW)

Ovation Ups Radford

NASHVILLE — Dick Schory, president of Ovation Records, and Brian Fisher, VP, have announced the appointment of Michael Radford as operations manager and assistant A&R director of the label's country division.

PMS Adds Prod. Wing

NASHVILLE — Dee Mullins, president of Professional Marketing Service, Inc., has announced the company's expansion into production. PMS' production division will be managed by Don "Whiz" Whitaker and Royce Clark.

RECORD WORLD OCTOBER 11, 1980
Believe Don Williams when he sings

I Believe In You.

His biggest single to date is #1 on the country charts and crossing over fast.

Produced by Don Williams and Garth Fundis

Congratulations Don, we believe in you.
**Country Single Picks**

**COUNTRY SONG OF THE WEEK**

**CONWAY TWITTY**—MCA 51011

*A BRIDGE THAT JUST WON'T BURN* (prod.: Conway Twitty & Ron Choney) (Warner-Tamerlane/Skol, BMI) (2:34)

Twitty's tender vocals and lonesome piano create a perfect backdrop for the stabbing guitar that powers the heartbreak message of this song.

**SONNY CURTIS**—Elektra 47048

*YOU MADE MY LIFE A SONG* (prod.: not listed) (writer: S. Curtis) (Warner-Tamerlane/Skol, BMI) (2:34)

Curtis's sensitive vocals and laid-back instrumentation make this a great example of the singer's ability to deliver a heartfelt message with a unique style.

**BOBBY GOLDSBORO**—CBS/Curb ZSP-5400

*GOODBYE MARIE* (prod.: Larry Butler) (writer: M. McDaniel, D. Linde) (Music City, ASCAP/Combine, BMI) (2:58)

Goldsboro's soulful vocals and catchy melody make this a standout track from his album.

**JIM SEAL**—NSG 66

*BOURBON COWBOY* (prod.: Byron Hill) (writers: D. Hodges, C. Moore, J. Hodges) (ATV, BMI) (2:35)

Seal's powerful voice and country instrumentation create a timeless sound.

**DEAN DILLON**—RCA JH-12109

*NOBODY IN HIS RIGHT MIND (WOULD'VE LEFT HER)* (prod.: Jerry Bradley) (writer: D. Dillon) (Hi-Gem, BMI) (2:29)

Dillon's smooth vocals and heartfelt lyrics make this a standout from his album.

**MICKI FUHRMAN**—MCA 51005

*HOLD ME, THRILL ME, KISS ME* (prod.: Jim Fogle song) (writer: H. Noble) (Mills, ASCAP) (2:45)

Fuhrman's sweet vocals and melodic arrangement make this a standout from her album.

**LYNN ANDERSON**—Columbia 1-11374

*BLUE BABY BLUE* (prod.: Steve Gibson) (writer: M. Clark) (Warner-Tamerlane/Flying Dutchman, BMI) (2:40)

Anderson's soulful vocals and catchy melody make this a standout from her album.

**TRICIA JOHNS**—Elektra 47057

*WE FALL OUT OF LOVE* (prod.: Dixie Gomble-Bowen) (writer: T. Johns) (Refuge/Trixie Delite, ASCAP) (4:03)

Tricia's poignant vocals and emotional arrangement make this a standout from her album.

**BURT REYNOLDS**—MCA 51004

*LET'S DO SOMETHING CHEAP AND SUPERFICIAL* (prod.: Snuff Garrett) (writer: R. Levinson) (Peso/Duchess, BMI) (2:20)

Reynolds' smooth vocals and catchy melody make this a standout from his album.

**DONNA FARGO**—Warner Bros. 49575

*SEEING IS BELIEVING* (prod.: Larry Butler) (writer: G. Martin) (Tree, BMI) (2:52)

Fargo's soulful vocals and catchy melody make this a standout from her album.

**DAVID HOUSTON**—Country Int. 149

*THE BOTTOM LINE* (prod.: Carmol Taylor) (writers: B. Moore, C. Taylor) (Sunny Home/Malcolm Ford, BMI) (2:30)

Houston's soulful vocals and catchy melody make this a standout from his album.

**JANIS CARNES**—RCA JH-12104

*SMOKEY PLACES* (prod.: Pat Carter) (writer: A. Spector) (Arc/Winlyn, BMI) (3:22)

Carnes' soaring vocals and catchy melody make this a standout from his album.

**Country Album Picks**

**DON'T IT BREAK YOUR HEART**

*CON HUNLEY*—Warner Bros. 85K 3474

Hunley's tender vocals and emotional arrangement make this a standout from his album.

**GYPSY**

*JOHNNY RODRIGUEZ*—Epic JE 36587

Rodriguez's soulful vocals and catchy melody make this a standout from his album.

**HELP YOURSELF**

*LARRY GATLIN & THE GATLIN BROTHERS BAND*—Columbia JC 36582

Gatlin's soulful vocals and emotional arrangement make this a standout from his album.

**YOU AND ME AT HOME**

*JOHN HARTFORD*—Flying Fish 229

Hartford's soulful vocals and catchy melody make this a standout from his album.

**RCA Signs Everett**

Everett signs with RCA Records.

**Dalton On Tour**

Dalton's tour features a wide range of music, from soulful ballads to energetic rock. The tour draws fans from all over the country, and it's a great opportunity to see one of the hottest artists of the year live.
JOHNNY LEE IS "ONE IN A MILLION"

From the forthcoming album LOOKIN' FOR LOVE which also contains the Gold debut single "Lookin' For Love."

Produced by Jim Ed Norman for Hin-Jen Productions.

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**CHARTMAKER OF THE WEEK**

| 24 | TEXAS IN MY REAR VIEW MIRROR | MAC DAVIS | Casablanca NBLP 7239 |

**Ray Stevens Honored**

RCA recording artist and BMI writer Ray Stevens was inducted into the Georgia Music Hall of Fame during the recent second annual Georgia Music Week in Atlanta. Stevens, a native of Georgia, was honored for his role in Georgia's musical heritage and presented the "Georgia" award. Celebrating the honor with Stevens were, from left, Buddy Rank, the Georgia-Atlantic Group; Stevens; Bill Lowery, president of the Lowery Music Group; Frances Preston, BMI VP; Joe Moscow, BMI; Capital recording artist Dianna Maffe; Atlanta NARAS president Steve Weaver; and BMI's Phil Graham.

**Country Nightclub Opens in Florida**

At LAUDERDALE, Fla. — The Silver Saddle Saloon, a new nightclub featuring country music entertainment, opened Wednesday (24) with Asylum recording artist Johnny Lee. According to the managing general partner Arnie Wohl, the club will feature country decor, concert sound, and a fashionable boutique for western wear. Formerly the Bachelors 3 show club, the Silver Saddle Saloon was recently redesigned by architect Dan Duckham. Special sound and lighting arrangements were incorporated to facilitate the filming of a cable television series, the "Silver Saddle Show," to originate from the club. Johnny Lee's performance was filmed for the series.

**RCA Inks Janis Carnes**

At NASHVILLE—Jerry O. Bradley, RCA Nashville operations, has announced the signing of Janis Carnes to an exclusive recording contract. Carnes' first release on the label is "Smoky Places," produced by Pat Carter. The artist cowrote the Joe Stample single "After Hours," and recorded a top 10 duet with Moe Bandy.
Red Hot & Smokin'!
Lacy J. Dalton has everybody talking...

- "Of all new women singers, akin to the male outlaws, the most promising is Lacy J. Dalton."
- "Her voice hits with all the impact of a runway pick-up barrel roll across a dry Texas plain, as capable of bursting your guts belting out the blues as it is breaking your heart on a ballad."
  - Eric Segal, Baltimore Sun, Sunday, April 6, 1980
- "At Bogart's (Cincinnati) she bowled over a few hundred rabid country fans with her barrelhouse brand of blues, boogie, country and slanty rock 'n' roll."
  - Mike Greenblatt, Aquarian Night Owl, Vol. 17, No. 310, April 16, 1980
- "She has a unique voice that will turn the most hardened rock driver's spine to grits."
  - John Lomax III, The Nashville Gazette, issue no. 1, April 1980
- "She has a strong, husky, bluesy voice that's unusual—one of the main ingredients for stardom."
  - Jerry Sharpe, The Pittsburgh Press, April 27, 1980
- "Dalton has a husky, late night and last drink voice."
- "In Lacy's case, the hoopla is not hype; she's everything you've heard!"
  - Bill Littleton, Performance Magazine, July 1980
- "She possesses a voice that can reconstruct her listener's passions."
  - Bob Stuber, San Mateo Times, May 9, 1980
- "She moves at her own pace, feminine and tough and personal."
  - "She's the type that would get out on the window ledge with you while she tries to talk you down."
- "Her stage presence is akin to that of a caged panther, subdued, but electrifyingly energetic."
  - Jennifer Boher, Cashbox, July 12, 1980
- "She sings forcefully, with guts and intelligence."
  - Boris Weintraub, Washington Star, April 13, 1980
- "Lacy J. Dalton is the first country music find of the 80's. "She must have leather lungs."
  - Art Fein, Los Angeles Times, May 3, 1980
- "She knows how to express barstool tears with a honky tonk beat."
- "Her songs sing of the classic C&W sentiments, heartfelt and true-to-life."
  - Joel Selvin, San Francisco Chronicle, April 1980
- "At last, here's an artist that owes more to Hank Williams and Lefty Frizzell than to Olivia Newton John. "While she can be touching and even tender, she is never sugary."
  - Noel Coppage, The Register Leisuretime, March 23, 1980
- "The Lady is on the move."
  - Pat Harris, Chicago Sun-Times, April 20, 1980
- "Lacy J. Dalton: more than enough grit to lead every charge."
  - "Looks like we're going to have to make some room for Lacy J. Dalton."
  - Noel Coppage, Stereo Review, June 1980

And watching.

| NBC's Academy of Country Music Awards | May 1 |
| The Today Show (NBC) | June 3 |
| The Tomorrow Show (NBC) | June 19 |
| Dinah and Friends | July 13 |
| The David Letterman Show (NBC) | Sept. 22 |
| The John Davidson Show | Sept. 29 |
| American Bandstand | Oct. 4 |
| Pop Goes the Country | Oct. * |
| The Mike Douglas Show | Nov. 17 |
| The Tom T. Hall Show | Nov. * |
| Soundsstage | Nov. |
| The Hee Haw Show | Dec. 13 |
| Dick Clark's New Years Eve (T) | Dec. 31 |
| Austin City Limits | Jan. * |
| She Na Na | Jan. 26 |
| That Nashville Music | Feb. 14 |

HARD TIMES.
The Single. (C-11734)
HARD TIMES.
The Album. (C-37713)
On Columbia
Records & Tapes.
<table>
<thead>
<tr>
<th>Title</th>
<th>Artist/Label</th>
<th>Number</th>
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<tr>
<td><strong>November 10, 1980</strong></td>
<td></td>
<td></td>
</tr>
<tr>
<td>1</td>
<td>5 I BELIEVE IN YOU</td>
<td>DON WILLIAMS</td>
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<tr>
<td>2</td>
<td>LOVING UP A STORM</td>
<td>RAZZY BAILEY/ RCA 12062</td>
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<td>3</td>
<td>FADED LOVE</td>
<td>WILIE NELSON &amp; RAY PRICE/Columbia</td>
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<td>4</td>
<td>THEME FROM THE DUKES OF HAZZARD (GOOD OL' BOYS)</td>
<td>WAYLON/RCA 12067</td>
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<td>DO YOU WANNA GO TO HEAVEN T.G. SHEPPARD/ Warner/Curb 49515</td>
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<td>6</td>
<td>ON THE ROAD AGAIN</td>
<td>WILIE NELSON/Columbia</td>
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<td>7</td>
<td>OLD FLAMES CAN'T HOLD A CANDLE TO YOU</td>
<td>DOLLY PARTON/RCA 12040</td>
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<td>8</td>
<td>I'M NOT READY YET</td>
<td>GEORGE JONES/Epic 9 50922</td>
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<td>9</td>
<td>YESTERDAY ONCE MORE</td>
<td>MOE BANDY/Columbia</td>
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<td>10</td>
<td>PUT IT OFF UNTIL TOMORROW</td>
<td>GENE KENDALL/Columbia</td>
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<td>11</td>
<td>STARTING OVER TAMMY WYNETTE</td>
<td>Epic 9 50915</td>
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<tr>
<td>12</td>
<td>PEGO'S PROMENADE</td>
<td>TANYA TUCKER/MCA</td>
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<td>13</td>
<td>WHEN SLIM WHITMAN/Epic/Cleveland International</td>
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<td>14</td>
<td>WOMEN GET LONELY</td>
<td>CHARLY McClain/Epic 9 50916</td>
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<td>15</td>
<td>OLD HABITS</td>
<td>HANK WILLIAMS, JR/Electric J/Columbia</td>
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<td>16</td>
<td>STEPPIN' OUT THAN TILLIS/Electric 47015</td>
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<td>COULD I HAVE THIS DANCE</td>
<td>ANNE MURRAY/Capitol 4920</td>
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<td>18</td>
<td>HARD TIMES</td>
<td>LACY J. DALTON/Columbia</td>
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<td>19</td>
<td>SWEET SEXY EYES</td>
<td>CRISTY LANE/United Artists 1369</td>
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<td>20</td>
<td>LOOKIN' FOR LOVE</td>
<td>JERRY JOHNNY LEWIS/Electric 47003</td>
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<td>OVER THE RAINBOW</td>
<td>JERRY JOHNNY LEWIS/Electric 47026</td>
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<td>22</td>
<td>THE BOXER</td>
<td>EMILY HARRIS/Warner Bros. 49551</td>
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<td>IF YOU EVER CHANGE YOUR MIND</td>
<td>CRYSTAL GAYLE/ Columbia 1 11359</td>
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<td>HEART OF MINE</td>
<td>OAK RIDGE BOYS/MCA 41280</td>
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<td>TEXAS BOUND AND FLYIN'</td>
<td>JERRY REED/RCA 12083</td>
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<td>THEY NEVER LOST YOU CON HUNLEY/Warner Bros. 49558</td>
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<td>SHE CAN'T SAY THAT ANYMORE</td>
<td>JOHN CONLEE/MCA</td>
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<td>BOMBED, BOOZE AND BUSTED</td>
<td>JOE SUN/Ovation 1152</td>
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<td>PAIR OF OLD SNEAKERS</td>
<td>GEORGE JONES &amp; TAMMY WYNETTE/Epic 9 50900</td>
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<td>ALWAYS PATSY CLINE</td>
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<td>TUMBLEWEED SYLVIA</td>
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<td>THAT'S THE WAY A COWBOY ROCKS AND ROLLS</td>
<td>JACKY WARD/Mercy 57032</td>
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<td>WHY LADY WHY</td>
<td>ALABAMA/RCA 12091</td>
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<td>BROKEN TRUST BRINDA LEE</td>
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<td>IN MEMORY OF A MEMORY</td>
<td>JOHNNY PAYCHECK/Epic 49589</td>
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<td>YOU ALMOST SLIPPED MY MInd</td>
<td>CHARLEY PRIDE/RCA 12100</td>
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<td>FREE TO BE LONELY</td>
<td>DEBBY BOONE/Warner/Curb 49281</td>
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<td>NIGHT GAMES RAY STEVENS</td>
<td>RCA 12069</td>
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<td>GONE RONNIE MCGOWEN/Epic 9 50925</td>
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<td>41</td>
<td>TAKE ME TO YOUR LOVIN' PLACE</td>
<td>LARRY GATLIN &amp; THE GATLIN BROS. Band/Columbia 1 11359</td>
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</tbody>
</table>

**Chartmaker of the Week**

- **LADY**
  - KENNY ROGERS
  - Liberty 1380

- **SMOKEY MOUNTAIN RAIN**
  - RONNIE MILSAP/RCA 12084 | 1 |

- **NORTH OF THE BORDER**
  - JOHNNY JOHNNIE/Epic 9 50922 | 4 |

- **LOVERS LIVE LONGER**
  - BELLAMY BROS./Warner Bros. | 49573 |

- **BABY I'M A WANT YOU**
  - STEPHANIE WINSLOW/Warner Bros. 49557 | 4 |

**Record World Country Singles**

**October 10, 1980**
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.
Put your foot on the rock with "Stone Jam" the funk-filled sound of Slave.

"Stone Jam"
On Cotillion Records and Tapes.
Produced by Jimmy Douglass and Steve Washington.